

NEWSSTAND PRICE \$6.50

Lit Lights Up Hot AC

After topping Alternative for a long 11 weeks, **RCA's Lit** debuts on **R&R's** Hot AC chart at No. 30 with "My Own Worst Enemy."

The band is clearly part of the "Fast Forward" portion of this



year's AC special issue — an example of the strength of the format's Pop/Alternative stations in helping to break new music.

R&R

THE INDUSTRY'S NEWSPAPER

www.ronline.com

JULY 23, 1999

Our Annual AC Special

Mike Kinosian points out that the massive changes experienced by this industry have affected AC as much as any other format. In his annual State of the Format, he takes the pulse of AC and all its variations, visits five successful AC markets and takes a look back at a couple of legendary labels known for their prodigious AC output. The special begins on Page 39.



Early Believers:

- WTMX / Chicago
- WBMX / Boston
- STAR / Los Angeles
- WPLJ / New York
- KLLC / San Francisco
- WPLT / Detroit
- WSSR / Tampa
- WMC / Memphis
- KAEP / Spokane
- WMGX / Portland, Maine
- KOSO / Modesto
- WKLI / Albany

ΠΡΕΤΕΝΔΕΡΣ

“

HUMAN

”

PRETENDERS

FROM THE NEW ALBUM:

VIVA EL AMOR!

Produced by Stephen Hague

Remixed by Tin Tin Out

Management: Gail Colson at Gailforce Management



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15 legendary years.
11 smash hits.
2 new tracks.

lost in you
the first of two
new singles performed by
garth brooks as

chris gaines



From the greatest hits album: *Garth Brooks Int... The Life Of Chris Gaines* (Sept. 28 in store)
The prequel to the soundtrack album: *The Lamb* (Fall 2000)
Produced by Don Was • Management: G.B. Management, Nashville, TN

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management • marketing • sales

Are the pressures of your job making you dizzy — literally? Employee assistance provider **Linda Madonna** tells you how to recognize panic attacks ... and how to avoid them. Also in this week's Management, Marketing & Sales section, **Dick Kazan** offers tips on how to hire good people.

Pages 10-14

CLOTHING OPTIONAL

Up-and-coming writer/performer **Michael Fredo** is getting off to a great start with his single "This Time Around." But WB execs are looking forward to a Tommy Hilfiger Jeans campaign that kicks off in a couple of weeks.



That's because Michael and his song are featured in the spot. **Steve Wonsiewicz** reports.

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IN THE NEWS

- Remaining **NABET** locals settle with ABC
- **Steve McKay** appointed PD for WXXM/Philadelphia
- **Jeff Hillery** assumes PD post of WWDB/Philadelphia
- **Randy James** appointed Dir./Programming & Ops of KDMX/Dallas
- **L.J. Smith** Dir./Prog., **Ken Moultrie** Dir./BP Consulting at Broadcast Programming
- **Jim Stein** VP/Top 40 Promo/West Coast at Red Ant

Page 3



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Spanish Formats On Cruise Control In Spring Ratings

In the nation's two largest markets, several varieties of Spanish-language stations grew stronger during the spring '99 Arbitron. All four full-time Spanish stations in New York went up for a gain of 1.3 shares of listening. In Los Angeles, where 40% of the population is of Latin origin, the five stations owned by Hispanic Broadcasting and Liberman Broadcasting increased listening to the tune of 1.8 shares.

ARBITRON/See Page 25

| New York | | | Los Angeles | | |
|--------------------|--------|--------|-----------------------|--------|--------|
| | Wi '99 | Sp '99 | | Wi '99 | Sp '99 |
| WLTW-FM (AC) | 6.1 | 5.4 | KSCA-FM (Reg. Mex) | 6.0 | 6.2 |
| WQHT-FM (CHR/Rhy) | 5.7 | 5.4 | KLVE-FM (Spanish AC) | 5.4 | 5.9 |
| WSKQ-FM (Tropical) | 4.5 | 4.8 | KIIS-FM (CHR/Pop) | 4.3 | 4.7 |
| WHTZ-FM (CHR/Pop) | 4.4 | 4.6 | KPWR-FM (CHR/Rhy) | 4.3 | 4.0 |
| WKTU-FM (CHR/Rhy) | 4.0 | 4.5 | KROQ-FM (Alternative) | 3.7 | 3.7 |

| Chicago | | | San Francisco | | |
|--------------------|--------|--------|--------------------|--------|--------|
| | Wi '99 | Sp '99 | | Wi '99 | Sp '99 |
| WGCI-FM (Urban) | 6.7 | 6.7 | KGO-AM (News/Talk) | 6.4 | 6.7 |
| WGN-AM (News/Talk) | 5.8 | 6.7 | KCBS-AM (News) | 4.3 | 4.2 |
| WBBM-FM (CHR/Rhy) | 5.4 | 5.3 | KOIT-A/F (AC) | 4.7 | 4.2 |
| WLS-AM (Talk) | 5.0 | 4.6 | KYLD-FM (CHR/Rhy) | 4.0 | 4.0 |
| WNUA-FM (NAC/SJ) | 4.1 | 4.4 | KFRC-A/F (Oldies) | 3.3 | 3.5 |

COMPLETE RESULTS FROM NINE MAJOR MARKETS: PAGE 24

AMFM: For Whom The Bell Tolls



When AMFM Inc. debuted on the New York Stock Exchange last week (7/14) — and changed its stock symbol to "AFM" (the NYSE doesn't allow more than three characters) — several company execs were on hand to ring the closing bell. Celebrating AMFM's maiden voyage on the Big Board were (l-r) AMFM CFO Geoff Armstrong, AMFM Radio COO Ken O'Keefe, NYSE Chairman Richard Grasso, AMFM Vice Chairman & AMFM Radio President/CEO Jim de Castro, NYSE President William Johnston, AMFM General Counsel Bill Banowsky and AMFM Vice Chairman & AMFM New Media President/CEO Steve Hicks.

I'm Lickin' Up Good Vibrations

"Our listeners really suck!" "No, dude, they bite!" A couple of jocks dissin' the audience? Actually, they could be debating the listening habits of folks tuning in with the "Sound Bites Pop Radio," a new product coming out in September. Put a lollipop in this latest product from Tiger Electronics (makers of that wacky Furby), and it'll send an FM signal through the stick. When the lollipop touches your teeth, it'll rattle your enamel and play the station inside your head! The radio scans the entire dial, so you could conceivably go from Stevie Wonder's "All Day Sucker" to Kiss' "Lick It Up." The radio is reusable, can be used sans lollipop using a special "bite bar," and will cost \$10-\$13. Tiger's Lana Simon tells R&R the company has already had to turn down stations' requests to produce custom-made receivers with their calls.



THIS #1 WEEK

- CHR/POP**
 - BACKSTREET BOYS I Want It That Way (Jive)
- CHR/RHYTHMIC**
 - 702 Where My Girls At? (Motown)
- URBAN**
 - DESTINY'S CHILD Bills, Bills, Bills (Columbia)
- URBAN AC**
 - MAXWELL Fortunate (Rock Land/Interscope/Columbia)
- COUNTRY**
 - LONESTAR Amazed (BNA)
- AC**
 - BACKSTREET BOYS I Want It That Way (Jive)
- HOT AC**
 - SMASH MOUTH All Star (Interscope)
- NAC/SMOOTH JAZZ**
 - DAVID BENOIT ReJoyce (GRP)
- ROCK**
 - DEF LEPPARD Promises (Mercury/IDJMG)
- ACTIVE ROCK**
 - RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
- ALTERNATIVE**
 - RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
- ADULT ALTERNATIVE**
 - SANTANA I/ROB THOMAS Smooth (Arista)

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Community Service Begins In Radio Boardrooms

Industry executives reveal their personal commitments to the public

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF
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AMFM Inc. (formerly Chancellor Media) New Media Group President Steve Hicks long ago made it clear that community service is a personal and corporate priority, first with Capstar Broadcasting, and now with Hicks' creation of Radio Reaching Out. Not only are stations encouraged to give back to their communities, but employees from the GMs to the receptionists are encouraged to volunteer. And it really does start at the top.



VP Al Gore (second from r) and CA Gov. Gray Davis (l) chose WW1 Chairman Norm Pattiz's alma mater, L.A.'s Hamilton High School, to announce educational initiatives for lowering classroom sizes throughout the state. Davis, Pattiz and Gore appear here with school principal David Winter (r).

In a random survey of industry executives, R&R discovered that what radio's leaders get back from volunteering their own time is immeasurable: a sense of accomplishment and a feeling of doing the right thing for their communities.

Project Business

When he is not VP/COO of Cox Radio in Bridgeport, CT, **Dick Ferguson** is, among other things, Vice Chairman of the Bridgeport Chapter of Junior Achievement. About 15 years ago

Ferguson was recruited to teach a 13-week course titled "Project Business" to eighth-graders. "It was basic economics about the free-enterprise system," recalls Ferguson. After teaching the course for about two years, Ferguson focused his attention on the inner-city Dunbar School. Ferguson enjoys a challenge, and he "tended to take the classes that were often made up of kids who were really having a hard time — they were

SERVICE/See Page 18

The Power Of Radio Eases Pain Of Loss

When the Tomorrow's Children's Fund asked all-Sports WFAN-AM/New York 10 years ago to help it raise money to build a new hospital wing for children with cancer, GM **Joel Hollander** and morning host Don Imus embraced the idea. Officials asked that the station commit to raising \$5 million over five years.



Hollander

"We had no idea how much money we would raise," Hollander recalls, "and we were shocked when we raised \$1 million that first year."

HOLLANDER/See Page 18

KISS

"NOTHING CAN KEEP ME FROM YOU"

FROM THE MOTION PICTURE SOUNDTRACK

DETROIT ROCK CITY



★ Set in 1978, *Detroit Rock City* follows four teenagers who embark on a wild adventure to attend a **KISS** concert. Driven by their unwavering passion to experience their favorite legendary rock group live, the teens will stop at nothing to scam their way into the sold-out show. ★

Impacting Pop Radio Now!

Written by Diane Warren


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SOUNDTRACK AVAILABLE AUGUST 3
Movie opens **AUGUST 13** nationwide on more than 2000 screens.

JULY 23, 1999

'New Jersey': Not A State, A Fashion Suggestion



**WE'RE #1
STEVE AND DC**

New Country
KIX
106.5

Some midriffs weren't meant to be bared, but that didn't stop syndicated morning men Steve & D.C. from creating this homely homage to Brandi Chastain, whose penalty kick won the World Cup for the U.S. women's soccer team. It took the duo only a week to get this cellulite-soaked salute onto a new billboard now gracing (or is that disgracing?) the streets of their home base, St. Louis.

McKay To Program Philly's Jammin' Gold

Veteran programmer Steve McKay has been named PD for Greater Media's WXXM/Philadelphia, which flipped from Hot AC to "Jammin' Gold 95.7" in May (R&R 5/21). McKay previously spent a year as PD at Citadel's CHR/Pop WBHT/Wilkes Barre.

"This is the culmination of a career goal," McKay told R&R. "I look forward to working with [VP/GM] Rick Feinblatt, [Managing Director] Gerry DeFrancesco and the rest of the team here to bring some excitement to Philadelphia radio."

Prior to his tenure at WBHT, McKay served as Regional PD for WSBG/Stroudsburg, PA (1989-98). He also spent nine years (1980-89) as Asst. PD/MD for WKXW/Trenton, NJ.

James Joins KDMX As Dir./Prog. & Ops

Randy James, PD at Clear Channel Communications' Hot AC KHMx/Houston, has journeyed upstate to become Director/Programming & Operations for sister Hot AC KDMX/Dallas. James will continue overseeing KHMx programming and retains his duties as Clear Channel Director/Mix Programming. In Dallas, he succeeds Jimmy Steal, who recently departed to program CHR/Rhythmic KPWR (Power 106)/Los Angeles (R&R 6/18).

"Suffice it to say, we'll do whatever's necessary to be a better radio

JAMES/See Page 25

NABET Ratifies ABC Contract

By ADAM JACOBSON
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A two-and-a-half-year struggle by ABC employees represented by the National Association of Broadcast Employees & Technicians-Communications Workers of America officially ended Tuesday evening (7/20), with all ABC personnel now set to begin receiving pay raises, upgrades and other economic improvements as a result of their new, ratified contracts.

Members of five of NABET's

12 bargaining units at ABC rejected the company's comprehensive package proposal in February '99. Those employees included engineering technicians in New York, Washington, Chicago, Los Angeles and San Francisco, as well as NY radio talent coordinators, desk assistants and couriers and SF newswriters. Following four months of continued negotiation, the five units reached a tentative agreement in June. The official

ABC/See Page 20

WWDB-AM & FM/Philly Tap Hillery As PD

News/Talk veteran and current KHOW-AM/Denver PD Jeff Hillery has been named to a similar post at Beasley Broadcasting's Talk duo, WWDB-AM & FM/Philadelphia, effective Aug. 2. Hillery will fill the programming seat left vacant following the departure of Jim Casale, who exited the stations in May to pursue other opportunities. Two-month interim PD Mark Williams will remain



Hillery

with the stations in an as-yet-undecided role, according to GM Bruce Begley.

"The reason I felt Jeff would be the right guy for our stations was not only because he has a good solid News/Talk background, but also because of his experience in high-energy FM music formats," Begley told R&R. "Jeff really has a great feel for creating

HILLERY/See Page 20

Broadcast Prog. Ups Smith, Moultrie

Broadcast Programming has promoted two executives in its format programming division. BP Programming Manager L.J. Smith has risen to Director/Programming; he will continue to serve his consulting clients as he has done in the past. Concurrently, Ken Moultrie, who has been a Country programmer-consultant, will now serve as Director of the BP Consulting Group.



Smith



Moultrie

BP/See Page 25

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WJR/Detroit Promotes Stewart To OM

Ten-year WJR-AM/Detroit veteran Steve Stewart has been elevated to OM for the ABC Talk station. Stewart assumes the job vacated by Al Mayers, who has since landed in the programming chair at WRKO/Boston (R&R 7/9). Stewart most recently was Director/Regional Sales for ABC's Detroit radio trio, including WJR, CHR/Pop WDRQ-FM and Hot AC WPLT-FM.



Stewart

WJR President/GM Mike Fezzey said, "Steve's work in the sales department over the past 10 years has

demonstrated a strong passion for the role the radio station plays in the community, and he has demonstrated a keen understanding of the unique challenges facing full-service radio in a world of highly specialized broadcasting."

Before coming to WJR in 1990 Stewart was an on-air personality, a news director, an OM/PD and a general manager at several Ohio radio stations including WMRN-AM & FM/Marion, WSPD-AM & WQLR-FM/Toledo and WBNS-AM & FM/Columbus.

Red Ant Lifts Stein To VP/Top 40, W.C.

Red Ant Entertainment has elevated Jim Stein to VP/Top 40 Promotion, West Coast. Based in Los Angeles, he reports to Sr. VP/Promotion Ray Anderson.

Stein, who most recently was West Coast Director/Top 40-Hot AC, joined Red Ant in December '96 as Southwest Regional Promotion Manager. Prior to joining the label he served as West Coast Promotion rep for Mercury Records. He was also a local rep for Hollywood Records, covering the Mid-Atlantic and Southwest regions. He began his music industry career at America Promotions.

"Jim Stein is one of the brighter up-and-coming promotion executives on the road these days," Anderson remarked. "His commitment to Red Ant artists goes back to the start of the company itself. A promotion well-deserved."

Stein's appointment follows last week's announcement that George Silva had been named Red Ant's VP/Top 40 Promotion, East Coast (R&R 7/16).

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Going Once, Going Twice....

□ Sinclair puts the radio division up for sale

By JEREMY SHWEDER
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Got a billion dollars to spare? That should be enough to get into the bidding for Sinclair Broadcasting's 51-station radio group.

But move quickly; even though Sinclair just started to take offers on its radio properties on Monday (7/19), most people think a deal could be cut rather soon for either the whole group or piecemeal properties.

"I think it is a widely held viewpoint that there are a number of parties who have expressed an interest and have gone so far as to submit offerings for all or part of the Sinclair radio group," said Lee Westerfield, an analyst with PaineWebber. "Most likely the Sinclair radio stations will

be sold in parts rather than as a whole. That assures the means to achieve the optimal price."

The list of probable bidders includes some well-known names. Emmis Communications, Clear Channel Communications, Cox Radio and Infinity Broadcasting could all be interested in some or all of Sinclair's properties. Emmis Chairman/CEO Jeff Smulyan told R&R this week that he wanted the whole group and had been in continuing discussions with Sinclair.

Emmis recently purchased six Sinclair radio stations and one TV station in the St. Louis market by buying out former Sinclair executive Barry Baker's option to purchase those stations. The two sides have not worked out a final price on the St. Louis properties, but Smulyan said he was hopeful that his company could purchase Sinclair's entire radio group. Smulyan said that a deal could be done "fairly soon," though he said that anything can still happen.

Estimates on the price of Sinclair's stations vary from \$800 million to \$1.1 billion.

FCC May Look At Cross-Ownership Changes

□ Single-market radio and TV holdings could be permitted

FCC commissioners may finally be ready to make some sweeping changes in current broadcast ownership guidelines. But do radio broadcasters want to see the rules changed?

Some changes that may be addressed at the FCC's Aug. 5 meeting include the radio-TV cross-ownership rules and the TV duopoly rules, two policies that have recently come under attack from big broadcasters.

Radio operators will be most interested in the cross-ownership rules, which, as currently written, technically prohibit broadcasters from owning a TV station and a radio outlet in the same market. The FCC's standard policy has been to grant waivers that

allow groups to own a single TV station and up to eight radio stations in the nation's biggest markets.

New rules under discussion would allow TV/radio ownership in a market without a waiver while changing the radio station limit to six per market. The new rules would be something of a compromise: Ownership rules would be loosened, but station limits would be tightened.

Such a policy could have wide-ranging effects on the radio industry. It is unclear whether groups that

currently own one TV station and more than six radio stations in a market would get a "grandfather" clause protecting their assets. If no such clause were written in, major groups like Infinity and Clear Channel could be forced to divest big-market stations. Infinity, for instance, owns (or will soon own) one TV outlet and at least seven radio stations in Los Angeles, Chicago, San Francisco, Dallas and Baltimore.

Forced divestitures would mean that large-market stations could go on the trading block. While big groups wouldn't want to see their holdings broken up, smaller operators who have complained in the past year that few big-market stations are available could get a rare opportunity.

Still, some people close to the proceedings say that a grandfather clause protecting current assets will likely be included in any proposal. The clause could protect companies for five years, some say, at which point the owner would have to prove why it should continue to be protected.

Bigger radio groups seem to be supporting elimination of the cross-ownership rules as long as a grandfather clause is included.

"We personally think that the rule has outlived its usefulness and ought to be eliminated," said Dick Wiley, Clear Channel's FCC lawyer and a former FCC Chairman. "It should be one [TV] and eight [radio], and we're disappointed that the commission appears not to be going in that direction. But it's not over yet."

Another high-profile ownership issue that the FCC may address is the TV duopoly rule, a change that people like CBS chief Mel Karmazin have lobbied for. One plan under consideration would allow one group to own two TV stations in the same market, though some close to the proceedings say that some limitations would apply. The commission may try to prevent one company from dominating a market by stipulating that a second TV station would have to be struggling financially, be a startup or have no affiliation with a major network.

— Jeremy Shweder

Bloomberg

BUSINESS BRIEFS

Congress Calls for Full Report on Public Broadcasting

Congress on Tuesday scolded the Corporation for Public Broadcasting and asked it to provide a report within 30 days detailing which public broadcasting stations provided donor lists to political organizations, as lawmakers suggested banning the practice.

"The damage to public broadcasting is real," said Rep. Billy Tauzin, as he opened a hearing of his House subcommittee on telecommunications following reports that TV's Public Broadcasting Service stations gave donor lists to political groups, among them the Democratic National Committee, the Conservative Republican Superfile and Country Club Republicans, Bloomberg reported.

The news comes at a bad time for noncommercial outlets: Congress is currently considering a bill to authorize \$475 million for CPB over the next two years.

Two weeks ago Tauzin spokesman Ken Johnson told R&R that Tauzin and Rep. Ed Markey wanted to introduce legislation that would "have the best interests of public broadcasting in mind" by creating a trust fund of up to \$9 billion that would "put an end to the process where public broadcasters have to come to Congress every year, hat in hand." Johnson said Tauzin wanted to "keep that line that separates public broadcasting from commercial broadcasting" and voiced his own concern that the line had become "fuzzy."

Two Top Time Warner Execs Resign Suddenly

Time Warner co-Chairman/co-CEOs Robert Daly's and Terry Semel's resignations last week were not seen as a reflection on the performance of Warner Music Group, which the pair took over four years ago and which is in a recovery. Instead, many observers feel that a series of big-screen flops — most recently *Wild Wild West* — was key. Time Warner Chairman Gerald Levin also denied that Time Warner's largest stockholder, Ted Turner, had encouraged Daly and Semel to exit. Analysts expect Levin to appoint separate leaders for Warner Bros. studios and Warner Music Group.

Capstar Station Cited For Playing Call On Air

WFYV-FM/Jacksonville allegedly broke FCC rules when it broadcast a conversation with Darlynn Nangano on October 7, 1998 without first telling her she was on the air. The Capstar-owned station, which was tentatively fined \$4,000, has 30 days to reply to the commission.

CMR Study Shows Computers Drove Q1 National Growth

Companies spent \$431.7 million on national spot radio in the first quarter — up 18% from \$367 million last year. Competitive Media Reporting reported that the computer/software sector increased its spending by 213%, to \$32.4 million from \$10.3 million. The retail sector still led all others with \$61.2 million, but that represented a 3% decline from last year. Of the top 10 advertisers, Sony's spending skyrocketed an eye-popping 664%, to \$4.5 million from \$586,700.

KELI Deal Not Out Of FCC's Earshot

The FCC has alleged that San Angelo, TX-based Gloger Properties crossed the commission's line with its planned \$517,500 acquisition of KELI-FM/San Angelo from Earshot Broadcasting. Commission officials told R&R that the deal would give Gloger and market competitor Foster Communications better than 70% of revenue share in San Angelo. Gloger has 30 days to respond to the commission's charge.

KGLN & KMTS Fined For Stock Transfers

Former KGLN-AM & KMTS-FM/Glenwood Springs, CO GM Allen Bell revealed to the FCC in April 1997 that owner Colorado West Broadcasting had transferred 30% of the stations to employees in October 1996 and another 25% to Dalmation Communications in March 1997 — without first getting FCC approval. Colorado West said it didn't know it needed commission consent, but was nevertheless fined \$7,500 Tuesday. The stations have 30 days to respond.

Radio One Added To Russell Indexes

Radio One was added Monday to the Russell 2000 and Russell 3000 stock indexes, two of the better-known indexes used to measure the

Continued on Page 8

R&R/Bloomberg Radio Stock Index

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

| | Change Since | | | | |
|-----------------|--------------|--------------|-----------|--------------|--------------|
| | One Year Ago | One Week Ago | 7/9/99 | One Year Ago | One Week Ago |
| Radio Index | 240.81 | 329.47 | 316.68 | +36.82% | +4.04% |
| Dow Industrials | 8937.36 | 11,209.84 | 11,193.70 | +25.43% | +1.14% |
| S&P 500 | 1140.80 | 1418.78 | 1403.28 | +24.37% | +1.10% |

EARNINGS

NBG Revenues Drop 4% In Q2

■ Arbitron revenues rise in Q2; Times, Tribune post gains

NBG Radio Network (OTC: NSBD) reported Q2 total revenues decreased 4% for the three months ended May 31. Total revenues were \$899,385, down from \$933,521 during the same period last year. For the year to date, revenues declined 18%, from \$1.4 million to \$1.1 million. NBG said the declines were a result of the company's move from a mix of barter and cash deals in '98 to all-cash deals this year.

Revenues for **Ceridian** (NYSE: CEN) subsidiary Arbitron were up to \$54.5 million from \$49 million in '98. Revenues increased to \$104.1 million for the year to date, compared to \$90.3 million at the same time last year.

The New York Times Co. (NYSE: NYT), which owns several newspapers and TV stations as well as radio stations WQEW-AM (leased to Radio Disney) & WQXR-FM/New York, said that income for the second quarter rose nearly 10% to \$86 million, up from \$78 million last year at this time. The broadcast group, which includes the eight TV stations, saw revenues remain flat at \$41 million for the quarter. EBITDA for the broadcast group was at \$19 million for the quarter, up from \$18 million a year ago.

Tribune Co. (NYSE: TRB), owner of four radio stations — three in Denver and WGN-AM/Chicago — said that higher ratings at its 17 TV stations helped boost earnings in the second quarter. Tribune's profit from all operations rose to \$118 million for the quarter, compared to \$105 million last year. In the broadcast and entertainment division, operating revenues for Tribune hit \$349 million, up about 8% from \$323 million in Q2 of 1998. Profit in the division was also up 8% to \$106 million for the quarter, most of it coming from TV operations.

THESE RADIO STATIONS ARE
TREMENDOUS WINNERS.

BUT, **WHY?**

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

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

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

*All ranks and shares are from Winter 1999 Arbitron, Mon-Sun, 6AM-Mid.



Mike Shepard
Senior VP



Bill Moyes
President



Don Gilmore
Executive VP

Moyes Research Associates

AMERICA'S LEADING STRATEGIC ADVISORS

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DEAL OF THE WEEK

• **WKXS-FM/Jackson, MS**
\$5 million

1999 DEALS TO DATE

Dollars To Date: \$1,926,784,273.39
(Last Year: \$2,642,771,022)

Dollars This Week: \$14,378,000
(Last Year: \$48,944,229)

Stations Traded This Year: 672
(Last Year: 953)

Stations Traded This Week: 19
(Last Year: 30)

TRANSACTIONS AT A GLANCE

- WZPQ-AM/Jasper, AL \$100,000
- WTLS-AM/Tallasse, AL No cash consideration
- WEBZ-FM/Port St. Joe (Panama City), FL \$1 million
- WMHX-FM/Louisville \$1.77 million (minimum)
- WJSZ-FM/Ashley, MI \$450,000
- KUVR-AM & KMTY-FM/Holdrege, NE \$600,000
- WLNR-AM/Kingston, NC \$250,000
- FM CP/North Kingsville (Ashtabula), OH \$65,000
- KMKZ-FM/Lahoma (Enid), OK \$500,000
- KMXJ-FM/Sallisaw (Fort Smith), OK \$600,000
- KLLU-AM/Reedsport (Coos Bay), OR \$200,000
- WADK-AM/Newport & WERI-FM/Block Island, RI \$1.8 million
- KKJW-FM/Stanton (Odessa-Midland), TX \$700,000
- FM CP/Iwaco, WA \$250,000
- FM CP/Naches (Yakima), WA \$568,000
- WTTN-AM/Watertown, WI \$525,000

TRANSACTIONS

WKXS Buy Gives New South Jackson Five

☐ **\$5 million purchase of Mississippi blowtorch highlights slow week for deals**

Deal Of The Week

WKXS-FM/Jackson, MS

PRICE: \$5 million
TERMS: Asset sale for cash
BUYER: New South Communications Inc., headed by President Frank Holladay. It owns six other stations, including WIIN-AM/Ridgeland, WBBV-FM & WJKK-FM/Vicksburg & WYOY-FM/Gluckstadt (Jackson). Phone: (601) 693-2661
SELLER: Boswell Broadcasting Inc., headed by John Boswell. It owns two other stations. Phone: (601) 289-1050
FREQUENCY: 96.3 MHz
POWER: 100kw at 1,411 feet
FORMAT: Hot AC

by President Walter Grant. Phone: (205) 221-3114
FREQUENCY: 1360 kHz
POWER: 1kw day/40 watts night
FORMAT: Sports

WTLS-AM/Tallasse

PRICE: No cash consideration
TERMS: Transfer within family
BUYER: Michael Butler Broadcasting LLC, headed by Michael Butler. Phone: (334) 270-8858
SELLER: Ned Butler Broadcasting, headed by Ned Butler.
FREQUENCY: 1300 kHz
POWER: 1kw day/30 watts night
FORMAT: Country

Florida

WEBZ-FM/Port St. Joe (Panama City)

PRICE: \$1 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications Inc., headed by CEO Lowry Mays. It owns 625 stations throughout the world, including

WDIZ-AM, WFSY-FM, WPBH-FM & WSHF-FM/Panama City. Phone: (210) 822-2828
SELLER: DP Media Inc., headed by President Roslyck Paxson. Phone: (561) 833-1096
FREQUENCY: 93.5 MHz
POWER: 14.5kw at 669 feet
FORMAT: Classic Rock

Kentucky

WMHX-FM/Louisville

PRICE: \$1.77 million (minimum)
TERMS: This deal represents an option to purchase: \$1.77 million cash, plus an amount equal to the percentage increase of the Consumer Price Index between 1994 and the current date, multiplied by \$1.57 million.
BUYER: Cox Radio Inc., headed by President Robert Neil. It owns 58 stations, including WSFR-FM/Corydon, IN (Louisville); WRKA-FM/St. Matthews & WVEZ-FM/Louisville. Phone: (404) 843-5000
SELLER: The Owen Co. Inc., headed by President George Owen. Phone: (502) 426-6936

FREQUENCY: 103.9 MHz
POWER: 1.35kw at 489 feet
FORMAT: Hot AC
COMMENT: Cox bought this option to purchase from the former Jacor Communications.

Michigan

WJSZ-FM/Ashley

PRICE: \$450,000
TERMS: Asset sale for cash plus \$200,000 noncompete covenant
BUYER: Curwood Broadcasting Co. Corp., headed by Michael & Suzanne Gaylord.
SELLER: Owosso Broadcasting Co. Inc., headed by Michael Flores.
FREQUENCY: 92.5 MHz
POWER: 2kw at 400 feet
FORMAT: Adult Alternative

Nebraska

KUVR-AM & KMTY-FM/ Holdrege

PRICE: \$600,000

TERMS: Asset sale for cash
BUYER: John Mitchell. He owns 11 other stations. Phone: (402) 342-2000
SELLER: High Plains Broadcasting Inc., headed by President Peggy Goth. Phone: (308) 995-4020
FREQUENCY: 1380 kHz; 97.7 MHz
POWER: 500 watts day/62 watts night; 55kw at 262 feet
FORMAT: AC; Hot AC
BROKER: Patrick Communications

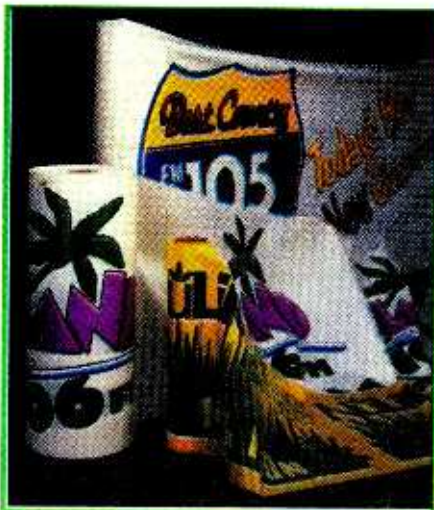
North Carolina

WLNR-AM/Kingston

PRICE: \$250,000
TERMS: Asset sale for cash
BUYER: Pellowski Republic Inc., headed by Tim Hicks. Phone: (612) 623-0723
SELLER: Conner Media Corp., headed by President Ronald Benfield. It owns two other stations. Phone: (704) 878-9004
FREQUENCY: 1230 kHz

Continued on Page 8

STRETCH YOUR ADVERTISING DOLLARS



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

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WHERE WILL YOUR AUDIENCE
BE TOMORROW?



{ Guess
again. }



Real gambling has nothing on the radio industry.

Your odds in any shell game are probably much better than the odds of consistently guessing where your audience's tastes are headed tomorrow.

That's why so many top-rated stations rely on Coleman to make sense of uncertainty. Stations like KROQ in Los Angeles, WBMX in Boston, Hot 97 (WQHT) in New York, KS95 (KSTP) in Minneapolis, and KYGO in Denver.

Different formats each. But year after year, the winners in their markets.

How do they do it? By building a sustainable brand.

It's more than just research. Numbers alone can't eliminate guessing. Deeper audience insights can. Coleman has developed a proprietary approach that shows stations how to link their "sound" to identifiable format trends. Through research techniques such as Format Coalition Analysis™ and FACT® that lead to Coleman's action-oriented process known as "The Plan," you consistently get deeper insights into where your audience is going – and why. And we've been doing it for more than twenty years.

With Coleman, you're not just buying numbers. You're getting the trend analysis and deeper insights that can take a lot of the guesswork out of building a loyal audience.

Imagine how much more fun this business could be if you spent less time second-guessing and more time building a brand.

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RESEARCH TRIANGLE PARK - LOS ANGELES - HAMBURG, GERMANY

Transactions

Continued from Page 6

POWER: 1kw
FORMAT: Nostalgia

Ohio

FM CP/North Kingsville
(Ashtabula)

PRICE: \$65,000

TERMS: Transfer of control

BUYER: Richard & David Rowley.

They have interests in three other stations, including WFUN-AM & WREO-FM/Ashtabula. Phone: (440) 993-2126

SELLER: Emily Chismar, 51% owner of EWC Enterprises Ltd. Phone: (440) 964-2667

FREQUENCY: 106.1 MHz

Oklahoma

KMKZ-FM/Lahoma (Enid)

PRICE: \$500,000

TERMS: Asset sale for cash

BUYER: Champlin Broadcasting Inc., headed by President Hiram Champlin. He owns four other stations, including KCRC-AM & KNID-FM/Enid & KXLS-FM/Alva. Phone: (580) 237-1390

SELLER: Donald McCoy. Phone: (580) 242-3200

FREQUENCY: 95.7 MHz

POWER: 10.4kw at 502 feet

FORMAT: AC

KMXJ-FM/Sallisaw (Fort Smith)

PRICE: \$600,000

TERMS: Asset sale for cash

BUYER: AMFM Inc., headed by CEO Tom Hicks. It owns 465 stations. Phone: (214) 922-8700

SELLER: Teddy Bear Communications Inc., headed by Ted Hite. Phone: (501) 782-9699

FREQUENCY: 95.9 MHz

POWER: 30kw at 623 feet

FORMAT: Hot AC

BROKER: Bill Whitley & George Reed of Media Services Group

COMMENT: The station was tech-

nically purchased by Capstar Broadcasting before the close of the company's merger with Chancellor Media, which became AMFM Inc.

Oregon

KLLU-AM/Reedsport
(Coos Bay)

PRICE: \$200,000

TERMS: Asset sale for cash

BUYER: F&L Broadcasting Development Corp., headed by President Jerry Collins. Phone: (805) 474-9207

SELLER: Shae Partners LLC, headed by Robert Ratter. He has an interest in one other station. Phone: (541) 271-1180

FREQUENCY: 1030 kHz

POWER: 10kw day/630 watts night

FORMAT: Country

BROKER: William A. Exline Inc.

Rhode Island

WADK-AM/Newport &
WERI-FM/Block Island

PRICE: \$1.8 million

TERMS: Asset sale for cash

BUYER: Astro Tele-Communications Corp., headed by President Maurice Polayes. Phone: (781) 444-4754

SELLER: Bear Broadcasting Co., headed by Linda Urso. Phone: (401) 596-7751

FREQUENCY: 1540 kHz; 99.3 MHz

POWER: 1kw; 4.6kw at 177 feet

FORMAT: Talk/Jazz; Adult Alternative

BROKER: The Sales Group

Texas

KKJW-FM/Stanton
(Odessa-Midland)

PRICE: \$700,000

TERMS: Asset sale for cash

BUYER: NIA Broadcasting, headed by President Neal Ardman. Phone: (316) 618-0734

SELLER: Unique Broadcasting

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

performance of domestic small-company stocks. The indexes allow investors to track current and historic market performance by market segment and investment style.

The performance of Radio One and other broadcast companies was among the factors driving the R&R composite index to a new high of 315.75 on June 30. Credit Suisse First Boston analyst Harry DeMott told R&R that funds that track the Russell 2000 and the Russell 3000 are generally required to buy a certain allotment in companies added to the index. Thus, issues like Radio One experienced a "pop" after their addition.

Radio One Chief Executive Officer Alfred Liggins said, "We are honored to have been added to these prestigious indexes, especially since we only recently completed our initial public offering, on May 6 of this year. Thanks to investors' support to our shareholder-focused business strategy, we have been catapulted into this select group of dynamic companies. We appreciate the continued support of the marketplace."

USA Digital Radio Names Two Board Members

USA Digital Radio last week picked Gregory Simon and Fred Wilson to join AMFM's Jim de Castro, Infinity's Mel Karmazin, Radio One's Alfred Liggins and others on USA Digital Radio's board of directors. Simon is President/CEO of telecom consulting agency Simon Strategies and was formerly chief domestic policy advisor to Vice President Al Gore. Wilson is the founder of Flatiron Partners, a venture capital firm focused on technology investments.

Redwood Broadcasting Changes Name To FTM Media

Phoenix-based Redwood Broadcasting is changing its name to FTM Media to reflect its new business focus on website management for radio stations, the company said last week. Maintaining an Internet site is like constantly "feeding the monster," Redwood Chairman Frank Wood said — hence the name FTM. Redwood divested its radio holdings in 1998 and now focuses on radio website development. Earlier this year Redwood was purchased by an Internet start-up company headed by Wood and named Feed The Monster.

Pirate Broadcaster Busted In Cheboygan, MI

The FCC said last week that it had busted an unlicensed broadcaster in Cheboygan, MI who was sending signals from all over the spectrum, including 91.1 MHz. The pirate broadcaster, who was shut down on June 15, had been operating at power levels up to 344 times too high for an unlicensed broadcaster, the FCC said.

Sandy Ungar Now Voice Of America Head

Sandy Ungar has been named to head the Federal government's foreign information service, Voice of America. He had been dean of the communication school at Washington, DC-based American University since 1986, and was

Continued on Page 25

LLC, headed by President John Wiggins. He owns one other station. Phone: (915) 520-1549
FREQUENCY: 105.9 MHz
POWER: 32kw at 440 feet
FORMAT: Country

(425) 401-8528

SELLER: Richard Schafbuch. Phone: (503) 241-7422

FM CP/Naches (Yakima)

PRICE: \$568,000

TERMS: Asset sale for cash

BUYER: Butterfield Broadcasting Corp., headed by President Sol Tacher. It owns four other stations, including KYXE-AM/Selah & KZTA-FM/Naches. Phone: (509) 457-1000

SELLER: Thomas Hodgins, head of Apple Maggot Broadcasting. Phone: (509) 527-1000

FREQUENCY: 99.3 MHz

Washington

FM CP/Iwaco

PRICE: \$250,000

TERMS: Asset sale for cash

BUYER: New Northwest Broadcasters Inc., headed by Michael O'Shea. It owns 28 other stations, including KSWB-AM & KULU-FM/Seaside, KVAS-AM/Astoria & KKEE-FM/Long Beach. Phone:

Wisconsin

WTTN-AM/Watertown

PRICE: \$525,000

TERMS: Asset sale for cash

BUYER: Good Karma Broadcasting LLC, headed by Craig Karmazin. It owns three other stations, including WBEV-AM & WXRO-FM/Beaver Dam. Phone: (920) 885-4442
SELLER: Watertown Radio Inc., headed by President Charles Mills. He owns one other station. Phone: (920) 261-1580

FREQUENCY: 1580 kHz

POWER: 1kw day/7 watts night

FORMAT: Country

BROKER: Kozacko Media Services

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that won't
put you to sleepNow heard on
KLSX-FM Los Angeles,
KOTK-AM Portland
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TONY QUIN

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Does Using "Kids" Work for AC?

□ Veteran programmer Casey Keating, PD of KPLZ (Star 101.5) Seattle talks about his experience with the "Kids" TV campaign in the Winter book.

Every now and then a TV campaign breaks out of the box and becomes one of that rare breed that is so compelling it has a direct and dramatic effect on ratings. Last Winter book KPLZ in Seattle was the first station to use IQ television group's new campaign "Kids." The results were so spectacular we wanted to find out exactly how much the "Kids" TV campaign contributed to the station's success.

TQ: First of all, why did you decide to use the "Kids" campaign?

CK: I think it's eye-catching. It's attention-getting. There's something really attractive about watching little kids play the role of these superstar artists. We thought that it would be something that our target, women 25-49, could relate to.

TQ: So what kind of reactions did you get?

CK: People said things like "The kids are so cute". They found it was fun to watch. They would see something different every time they saw the spot. Some of the kids look so much like the artists people loved it. For example the little boy who plays the part of Elton John, he has this little gap in his teeth just like Elton John. They thought that was just hysterical.

TQ: You researched the spot. Is that correct?

CK: Right. We did throw it into an auditorium music test with a couple of other spots. And for a spot that is designed basically to be light-hearted and comedic, it did very well. It tested very high. We were looking at a couple of things. Overall total appeal, and then, did it communicate the message? We found that yes, it did. They had good recall of what the spot was about and when asked the question would this be something that would make you want to listen to this radio station, the majority of the folks said "Yeah, if I saw this TV spot, I would listen to the radio station."

TQ: You also did some research while the spot was running didn't you?



Casey Keating

CK: We do a weekly call-out in which we ask perceptual questions. And we always ask the question, "Which radio station, if any, have you seen advertised on television lately?" During this TV campaign we got the highest recognition that we've ever had with a TV campaign for people being aware that Star 101.5 was running TV advertising. At one point, I think it got as high as 60 percent of the people surveyed knew that we were doing TV advertising.

TQ: Did you run a very heavy TV schedule?

CK: We ran between 250 and 300 rips in demo for six weeks, which is not particularly heavy.

TQ: And did you do any other major marketing at the time?

CK: No. This was our only marketing.

TQ: So, within just six weeks you achieved the highest awareness you've ever had?

CK: Absolutely. This is the best response we've ever gotten off of a TV spot.

TQ: Did you make any major programming changes during the period that the spot ran?

CK: Absolutely not. Basically, the station's been fairly consistent as a Hot AC and we find that a couple of things work for us. Obviously being on target with our music, having our heritage morning show, and running good contesting really is important. That combined with television is usually what drives the radio station's ratings.

TQ: So what were the results?

CK: I think we were expecting a good book, but this turned out to be an outstanding book. I mean, you always hope for the best and expect that you're may be going to get a little less than you expect, but this time was much more than we expected. The radio station went to number two, Adults 25-54, and went to number one with Women 25-34, 25-44, 25-49, and 25-54. You know, you can't hope for much more than that.

We do weekly call-out...and during this TV campaign we got the highest recognition that we've ever had with a TV campaign.

The radio station went to number two, Adults 25-54, and went to number one with Women 25-34, 25-44, 25-49, and 25-54. You know, you can't hope for much more than that. Casey Keating



TQ: Do you think that there's a basis for on-going branding with this campaign?

CK: Yes, I do. In all honesty, that's one of the things we want to do is freshen the spot up and keep the thing going. I think we've got something that people really say, "Oh, little kids dressed up as rock stars, that's gotta be Star." It's something that really brands us.

TQ: Let's talk just for one moment about for what we did using your morning show at the end spot, where we had kids with the jock's voices. How did that work?

CK: I think that this was really cool. It was kind of the frosting on the cake. My morning team cut the tags and then the kids did lip-synch to it—these two kids that portrayed Kent and Alan were wonderful. It really added one more warm-and-fuzzy to the morning show, once again targeting women

The majority of the folks said "Yeah, if I saw this TV spot, I would listen to the radio station."

that are most likely mothers. Our female target audience got to see Kent & Alan as kids, that really softened their image and made them very appealing to women. And then the phones lit up on the Kent & Alan show. People called up and said, "I thought you guys were so cute. That's such a great idea!", lots of feedback like that. You know, they're pretty adorable—the kids, that is.

With no programming changes and no marketing, other than the "Kids" TV campaign, KPLZ saw the following results in the Winter book:

| | | | |
|--------------|----------|-------|---------------|
| Women 25-34 | 7.5-161 | +115% | Rank 4th-1st |
| Women 25-44 | 6.5-10.0 | +54% | Rank 4th-1st |
| Women 25-49 | 5.8-9.0 | +55% | Rank 5th-1st |
| Women 25-54 | 5.3-8.1 | +53% | Rank 5th-1st |
| Women 18-34 | 9.0-14.7 | +63% | Rank 3rd-1st |
| Women 18-49 | 6.7-9.5 | +41% | Rank 4th-1st |
| Adults 25-54 | 4.0-5.3 | +32% | Rank 10th-2nd |
| Adults 25-49 | 4.4-5.8 | +39% | Rank 9th-1st |
| Adults 18-49 | 5.0-6.0 | +20% | Rank 7th-1st |
| Adults 18-34 | 7.0-9.2 | +31% | Rank 4th-3rd |

Monday-Sunday 6am-12mid, Winter 1999 Arbitron

"Kids" is available for various formats. For more information contact Tim Andrews at IQ television group. Telephone: 404-255-3550, Fax: 404-255-8152, e-mail: tandrews@radioiq.com

IQ
TELEVISION
GROUP

- RAB: Radio promo's just the ticket, Page 14
- Banks' spot holds interest, Page 12
- Screen scene: Hot new movies, Page 14

MMS™

management • marketing • sales

"Use what talent you possess. The woods would be very silent if no birds sang except those that sang best."

— Henry Van Dyke

SALES

PANIC ATTACKS: RECOGNIZE THEM, COMBAT THEM

By Linda Madonna

Your palms are sweaty. Your heart is racing. Even breathing is becoming difficult. You're flooded with an unexpected sense of terror, and your hands begin to shake at the thought of the disastrous possibilities ahead. What's happening? You may be having a panic attack — a treatable condition that causes needless suffering for millions of people.

Sure we're all nervous at times. Butterflies in the stomach before a public speaking engagement or sweaty palms during a job interview are quite normal and, actually, productive. That adrenaline rush can put an extra spark in your presentation or alert you to approaching danger. In most situations, adrenaline heightens our ability to react and perform.

The adrenaline rush associated with an anxiety attack, however, does the opposite. When a person suffers from an anxiety or panic disorder, the brain's normal mechanism for reacting to a threat is aroused when no real threat is present. The body's "flight or fight" mechanism is triggered by everyday activities like driving to work or shopping in the grocery store. Panic disorder can begin to place limits on your life, affecting everything from your job to your personal relationships.

It's important for panic disorder sufferers to know they are not alone.

Approximately 27 million Americans (nearly 15% of us) will suffer from some form of anxiety disorder at some point. They are the most common of all psychiatric disorders in the U.S. Those who suffer from panic disorder typically show the first signs as a young adult, and women are affected twice as frequently as men. However, males, older people and even children can develop the condition.

Despite the pervasiveness of the problem, the symptoms of panic disorder are often overlooked or misdiagnosed by medical doctors. This is particularly unfortunate, since great strides have been made in recent years to successfully manage the condition. Almost everyone can be helped with correct treatment. So if you believe you may be suffering from panic disorder, don't accept your discomfort as "just nerves." Seek medical help — visit your company's employee assistance program or another trained professional.

How can you tell if you're having an anxiety attack? Panic or anxiety attacks are defined as brief episodes of intense fear, accompanied by multiple physical manifestations (such as heart palpitations and dizziness) that occur repeatedly and unexpectedly in the absence of any external threat. During a panic attack you may experience some or all of the following symptoms: a pounding heart, chest pains, dizziness, nausea, difficulty breathing, tingling or numbness in the extremities, flushes or chills. You may also feel a sense of terror, a sense of unreality, fear of losing control or "going crazy"... even a fear of dying. The most severe symptoms usually last only a few minutes and gradually fade within an hour.



LINDA MADONNA

Along with the terror, the physical symptoms can be so extreme and foreign to first-time sufferers that many go to the emergency room. And while panic attacks can be triggered by extreme stress at school, work or in one's personal life, they often seem to come unexpectedly, with no traceable outside trigger.

After one or two unpredictable attacks, worry about having another attack can aggravate the condition, causing a vicious cycle. Because of this anticipatory fear, a sufferer may develop irrational aversions or phobias to situations or activities during which they've had an attack. This can lead to self-imposed restrictions on a person's professional or personal life, such as avoiding business travel or refusing social engagements. If left untreated, panic disorder can lead to other anxiety-related illnesses, like generalized anxiety disorder or agoraphobia. Sometimes there are coexisting problems, such as depression, alcohol or drug abuse, irritable bowel syndrome and, in severe cases, suicidal tendencies.

Obviously, panic disorder can be a serious medical condition. As with all mental disorders, it bears repeating that this illness is *not* your fault and *not* a character flaw. The latest research suggests that anxiety disorders probably stem from a biological basis, with contributing psychological components. There is a proven strong genetic link (panic disorder often runs in families). And while ignoring or wishing away the symptoms does not work, there are many treatments that do.

It's estimated that 70%-90% of all patients benefit from treatment, and success rates should improve with further research. Anxiety disorders are one of the most studied of all mental disorders, and doctors have come to understand the nature of panic disorder much better over the past decade. Treatment usually includes medication, cognitive therapy or a combination of the two. Since the disorder is thought to have at least a partial biological cause, many people respond well to medication, which is generally taken for six months to a year. Others are helped by cognitive therapy, which is based on the theory that individuals with panic disorder often have unconscious distortions in their thinking that gives rise to a cycle of fear. A skilled therapist can teach people with panic disorder to recognize their earliest thoughts and feelings in this sequence and modify their responses. By learning to relax and face a panic attack, the frequency and intensity are often diminished.

If you do suffer a panic attack, the following guidelines may help you get through the episode:

- Remember — though the feelings are frightening, they are not dangerous.
- Face the sensations — the less you fight your feelings, the less intense they will become.
- Do not think "what if" — stay in the present.
- Keep your thoughts on a neutral mental task, like counting backwards from 100 by threes.

A person's first attack usually strikes out of the blue, during some normal daily activity, making the event all the more troubling and inexplicable.

MANAGEMENT

HIRE THE RIGHT PEOPLE ... HERE'S HOW!

By Dick Kazan

From a startup in 1984 to \$18.24 billion in sales today, Dell

Computer's Michael Dell built one of the fastest-growing companies in history. A \$1,000 investment in Dell stock at the end of 1993 was worth \$103,500 five years later.

How did Dell accomplish so much so fast? He attributes most of his success to recruiting, retaining and motivating talented people. Here's how you can do the same:

• **Select candidates who burn with desire.** This is crucial. What objectives and time frames do your applicants have? What actions will they take to accomplish them? If they made the money they're targeting, what would they do with it? The answer to this question will tell you how determined your candidates are to achieve those goals. If you hear generalities — like "I'd put it in the bank" or "I'd buy stocks" — these are abstractions to which nobody strives. But if they tell you specifically what they want and why, you can readily gauge the fire within them.

My company had a Houston sales candidate who, with passion, told me his dream of owning a ranch. He spoke of the house he wanted, the acreage, the kind of horses he'd raise, etc. He described it so vividly, and his body language changed dramatically. There was no question that if I could provide the path to accomplish his dream, he'd do everything in his power to achieve it. He became a great salesman and made so much money that not only did he achieve his original goal, but acquired additional acreage and bought show horses as well.

Did your applicant prepare for this interview by researching you and your company? Is he clarifying your goals and exploring the impact he could bring within the level of authority he'd be given? If the answers are no, you have a routine job-seeker, not a person likely to make a real difference.

• **Take notes.** By writing down the key points as that person makes them, you'll remember the discussion with greater accuracy and reach a more intelligent decision. It'll also make you a better listener.

• **Scrimmage.** How does your applicant sell or perform some other job function? You'll know by creating a hypothetical situation and role-playing. In sales, for example, let them present their product to you. Watch how they qualify you, offer the benefits, answer objections and attempt to close.

• **Check references.** With their permission, speak with their managers and some of their customers or vendors and run a credit report. What you learn may amaze you. That credit check is revealing — it will either confirm your favorable impression or raise questions of character that will change the entire basis for the interview or eliminate the candidate.

Now make a decision. This seems obvious, but many people procrastinate. Last year an outstanding radio salesperson met repeatedly with a large radio syndicator. Each person who interviewed him became excited, but the interviews dragged on for *weeks* as they awaited authorization from headquarters to hire him. Meanwhile, top management of a television station met with him and closed the deal in a *few days*. He soon became a major revenue producer for them. The moral? You won't succeed if you don't have the courage to act.

Next week, I'll tell you how to boost your sales dramatically.

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

Continued on Page 12

More.

The Industry Keeps Changing.

More.

Your Company Demands More. More Ratings. More Profits.

More.

You Need A Consultant Who Offers More.



Dave Shakes, Donna Burns, Alan Burns, Jeff Johnson

Your company constantly demands more. More ratings. More profit. You have to take it to the next level. You need a unique strategy. And a consultant who's more than just a music guru.

You need Alan Burns & Associates.

We go beyond music to help design custom strategies for our clients, help them develop their morning shows, and create marketing and promotion plans and

tactics that positively impact their ratings.

It's a combination that works for AC and CHR stations like **KEZR, San Jose...ranked #1 25-54** in 4 of the last 5 books among San Jose stations.

Call us today to lock up Alan Burns & Associates' Integrated Strategies System™ in your market. When your company constantly demands more, you can't afford to settle for less.



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Strategic Tip 3.0

Know which of the four product life cycle stages your radio station is in, and make sure your current strategy is tailored to that stage.

The maturity stage, for example, is very comfortable but can be dangerous: mature stations either evolve or decline. It may be time to repackage, relaunch, or otherwise refresh the station.

Watch for more Strategic Tips in coming weeks.

Custom Strategies • Music • Mornings • Marketing & Promotion • Results

PANIC ATTACKS: RECOGNIZE THEM, COMBAT THEM

Continued from Page 10

- Accept the fear, then wait for it to pass.

Be aware that some panic attack sufferers try to hide their condition from family, friends or co-workers for fear of their reaction. People who have never experienced a panic attack sometimes dismiss the problem as simple nervousness and accuse the other person of overreacting, but this is not true. The feelings that emerge during a panic attack are not the same as normal anxiety. They are overwhelming and terrifying to the sufferer, and while the imagined disastrous consequences do not occur, they seem quite likely to the person experiencing the attack.

If a co-worker, friend or family member is suffering from panic attacks, there are several things that you can do to help:

- Be predictable — this is no time for surprises or disruptions to their normal routine.
- Be patient — let the sufferer set the pace for his or her recovery.
- Be encouraging — recognize even the smallest steps forward.
- Be positive during an attack — say things like "Stay in the moment," "It's not the place, it's the

thought that's frightening you," or, "I know what you're feeling is painful, but it's not dangerous."

- Don't enable avoidance — without pushing, encourage the person to take steps forward.

- Don't accept the panic disorder as a permanent disability — make it clear that you will support them through their recovery, but that they should be taking positive steps forward.

- Don't sacrifice your own life — if resentment builds, the relationship may suffer long after the attacks subside.

Panic disorder is a frightening illness, but it cannot be overemphasized that attacks can be treated and conquered. If you think you may suffer from panic disorder, seek help from your employee assistance program, talk to a trained mental health professional or visit your physician. There is no need to live in fear any longer.

Linda Madonna, CSW, is Director of Corporate Family Network, a New York-based independent employee-assistance provider specializing in the media and advertising industries. She can be reached at (212) 309-9361.

TV SPOTlight

BANKS IS BIG ... REALLY BIG!



Doug is huge ... here he comes now!



DeDe, you did tell him I was big, didn't you?

In a meeting with a station exec, *Doug Banks Show* co-host DeDe McGuire warns him that Banks is "the biggest guy in radio." The exec agrees, saying the station's ready with extra phone lines and other accommodations. But no, this guy's really big, she insists!

Of course, the punchline comes a few seconds later, as the room starts shaking *Jurassic Park*-style and a truly larger-than-life Banks comes sauntering up to the window. It's a clever gag in the classic sitcom tradition: The "misunderstood" dialogue details how this isn't your ordinary morning show, and the visual drives it home with humor.

Because Banks' show is syndicated, the ad — created by Dallas-based Big Picture Creative — is designed to work in multiple markets, providing ample time for a station to display its logo and do a voiceover.

If you'd like to see your station's ad in the TV SPOTlight, send at least three screen shots and a description or videotape copy of the spot to MMS Editor Jeff Axelrod at R&R, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

This TV SPOTlight brought to you by

FOCUS TV
The TV Placement System for Radio.
(800) 581-3277

FOUR WEEKS FORWARD Sales & Promotion Planning Calendar

August 15-21

August 15-21 *Weird Contest Week, National Aviation Week, Air Conditioning Appreciation Week*

| | | | | | | |
|--|--|--|---|---|---|---|
| <p>15</p> <p>Chrysanthemum Day National Anti-Bigot Day National Caviar Day Railroad Day</p> | <p>16</p> <p>Loaded Dice Day National Failures Day Relaxation Day Woodstock Music Festival began (1969)</p> | <p>17</p> <p>Monty Python Day Rum Day Elvis Presley Day Babe Ruth dies (1948)</p> | <p>18</p> <p>Bad Poetry Day Ice Cream Pie Day Genghis Khan dies (1227)</p> | <p>19</p> <p>Potato Day Festival of Random Access Memory National Soft Ice Cream Day Grouch Marx dies (1977)</p> | <p>20</p> <p>Chocolate Pecan Pie Day National Homeless Animals Day Last episode of <i>The Waltons</i> (1979)</p> | <p>21</p> <p>Good Roads Day National Spumoni Day American Bar Association founded (1878)</p> |
|--|--|--|---|---|---|---|

WE SHOOT MORNING GUYS.

BUT FIRST WE MAKE 'EM LOOK REAL PRETTY WITH MAKEUP. LET US ROLL FILM ON YOUR TEAM... WE PROMISE NOT TO BE FUNNIER THAN THEY ARE.



Big Picture Creative. Television spots for radio.
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contact Heather Hall or Mark McGovern

**5
YEARS**

**5
DAYS
A WEEK**

**5
BEST-SELLING
BOOKS**

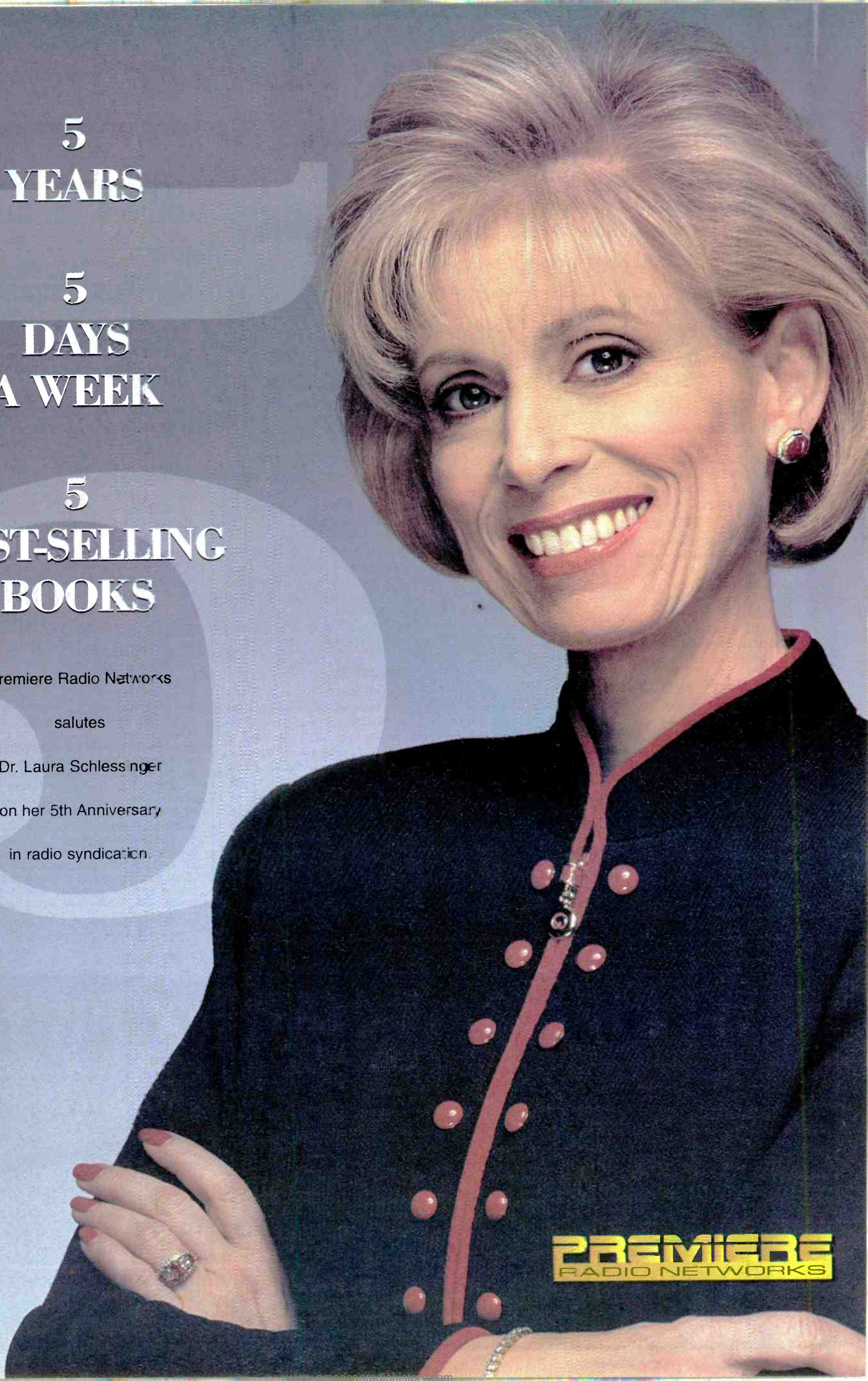
Premiere Radio Networks

salutes

Dr. Laura Schlessinger

on her 5th Anniversary

in radio syndication.



**PREMIERE
RADIO NETWORKS**

MARKETING

SCREEN SCENE: COMING ATTRACTIONS

■ A sneak peek at the films hitting theaters near you

Looking for some great promotional opportunities? Look no further than your local cineplex. Start planning ... here are some of the major movies set for release in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market.

JULY 23

THE HAUNTING (DreamWorks) — Director Jan De Bont (*Speed*, *Twister*) weaves a supernatural tale of terror starring **Liam Neeson** as Professor Jeffrey Marlow, who conducts a mysterious psychological experiment inside the haunted Hill House. Also starring: **Lili Taylor**, **Catherine Zeta-Jones**, **Owen Wilson**.

JULY 30

BOWFINGER (Universal) — Steve Martin plays wannabe filmmaker Bobby Bowfinger, yearning for Hollywood's fame and fortune, but seriously broke and out of the loop. Not able to afford the talents of action hero Kit Ramsey (**Eddie Murphy**), Bowfinger and crew stealthily track the unwitting star. Martin wrote the film, and Frank Oz directed it. Also starring: **Christine Baranski**, **Heather Graham**, **Terence Stamp**, **Jamie Kennedy** and **Robert Downey Jr.**

RUNAWAY BRIDE (Paramount) — The reunion of *Pretty Woman* director Garry Marshall and stars **Julia Roberts** and **Richard Gere** is a romantic comedy about a woman who has left three grooms at the altar and the cynical reporter who's writing an article on her pre-marital troubles. Also starring: **Joan Cusack**, **Hector Elizondo**, **Rita Wilson** and **Paul Dooley**.

AUGUST 6

MYSTERY MEN (Universal) — This ensemble action comedy is based on the Dark Horse comic about "seven lame superhero wannabes" on a mission to save their city. Directed by Kinka Usher. Starring: **Ben Stiller**, **Hank Azaria**, **William H. Macy**, **Paul Reubens**, **Claire Forlani**, **Wes Studi**, **Janeane Garofalo**, **Kel Mitchell**,



RUNAWAY BRIDE

Geoffrey Rush, **Lena Olin**, **Tom Waits**, **Greg Kinnear**, **Jennifer Lewis**, **Eddie Izzard** and **Pras**.

FIGHT CLUB (20th Century Fox) — **Brad Pitt**, **Edward Norton** and **Helena Bonham Carter** star in this provocative, unsettling drama from director David Fincher (*Seven*, *The Game*). A man named Tyler calls the shots in the *Fight Club*. Rule No. 1: "You do not talk about *Fight Club*." Rule No. 2: "You do not talk about *Fight Club*." Also starring: **Meat Loaf** Aday and **Jared Leto**.

AUGUST 13

BROKEDOWN PALACE (20th Century Fox) — Two American girls (**Claire Danes** and **Kate Beckinsale**) take a trip to Bangkok after their high school graduation and find themselves in over their heads when a handsome Australian (**Daniel Lapaine**) turns out to be using the unsuspecting travelers in an underhanded heroin smuggling scheme. They end up in a Thai prison known as the Brokedown Palace, relying on expatriate American Yankee Hank (**Bill Pullman**) and their own desperate devices. Directed by Jonathan Kaplan. Also starring: **Lou Diamond Phillips** and **Jacqueline Kim**.

Dates subject to change. Compiled by R&R Associate Editor **Elon Schoenholz**; (310) 788-1669

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

LOTTERY PROMO WINS FOR CONVENIENCE STORE

SITUATION: A Texaco Food Mart in Jacksonville was situated on a heavily traveled street with competition from five other nearby convenience stores. The store needed marketing help to make it stand out from all that competition — something more than just a couple of billboards. So it turned to Paxson Communications radio and got the boost it needed.

OBJECTIVE: To generate attention and traffic that would lead to increased sales of gas, grocery items and lottery tickets.

CAMPAIGN: This campaign involved several Paxson stations in a variety of formats working together toward one goal: excitement. Central to the campaign were a vacation giveaway and a promotion with the Florida lottery's "Win for Life" plan. WROO (Rooster Country 107), WPA (The Planet) and WNZS (Sportsradio)/ Jacksonville all ran spots and promotional announcements with live call-ins and, for the finale, a remote on Rooster 107.

RESULTS: Texaco Marketing Supervisor Chris Cloninger reported a number of listener compliments on the radio ads. "Several people came up to me and said they heard the radio spot and loved it. People were showing up just to see and hear Rooster Country. As a result, over a thousand lottery tickets were sold in less than two hours — a record for me. Gas and inside sales skyrocketed!"

RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Forty-two percent of heavy convenience-store shoppers (15+ times in a three-month period) earn more than \$50,000 a year, and 29% are college graduates. Seventy percent own their homes and 45% have children living at home. This group spends an average of 51% of its daily media time with radio.

INSTANT BACKGROUND — CONVENIENCE STORES

Adults' primary reasons for shopping at a convenience store in 1998: Buy gas, 39% (up from 49% in 1996); buy food/beverage, 35% (27% in 1996); buy cigarettes, 7%; buy things needed/forgotten, 4%; convenient location/easy access, 3%; buy lottery tickets, 3%; buy newspaper/magazine, 2%; buy candy/gum, 1%; other, 5%. (*Convenience Store News*, 1999)

RAB CATEGORY FILES

"Faced with shrinking margins, rising competition and industry consolidation, oil companies and grocers are encroaching on each others' turf. Grocers are putting pumps in front of their stores, while gas retailers are expanding their convenience stores to include items such as fresh produce, flowers and ready-to-eat meals. The goal: To capture more consumer dollars." (Clifton Linton, *Investor's Business Daily*, 3/19/99)

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

Logo Temporary Tattoos!

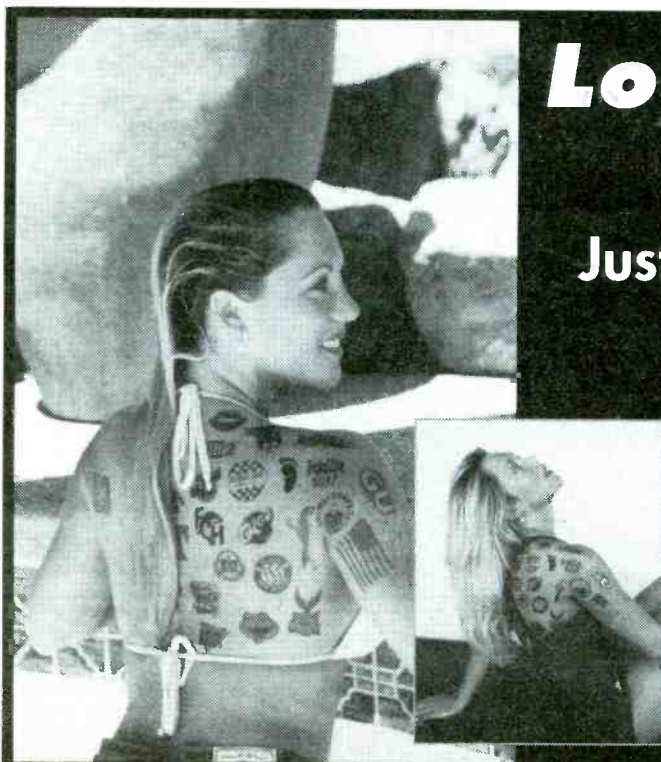
1000 Temporary Tattoos with Your Logo,
Just \$189.00!!! or 2000 Tattoos, Just \$299.00!!

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100,000 1-1/2" x 1-1/2" tattoos for just \$1,890.00!!
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Ratings Software designed just for PDs!

Know Your Listeners Better Than Ever with New Programming Software from Arbitron

Developed with input from PDs nationwide, PD AdvantageSM gives you an "up close and personal" look at listeners and competitors you won't find anywhere else. PD Advantage delivers the audience analysis tools most requested by program directors, including:

What are diarykeepers writing about stations in my market?

A mini-focus group of real diarykeepers right on your PC. See what listeners are saying in their diary about you and the competition!

When listeners leave a station, what stations do they go to?

See what stations your drive time audience listens to during midday.

How are stations trending by specific age?

Track how many diaries and quarter-hours your station has by specific age.

How's my station trending hour by hour?

Pinpoint your station's best and worst hours at home, at work, in car.

How often do my listeners tune in and how long do they listen?

Breaks down Time Spent Listening by occasions and TSL per occasion.

How are my 100+ Quarter-Hour diaries trending?

Diaries with 100+ quarter-hours account for about 10% of the average station's diaries, but they represent a whopping 40% of the quarter-hours. Now you can understand how these crucial listeners impact your listening.

When I'm P1, who's P2?

See whom you should be trying to pull listeners from.

When I'm P2, who's P1?

See whom your listeners prefer over you.

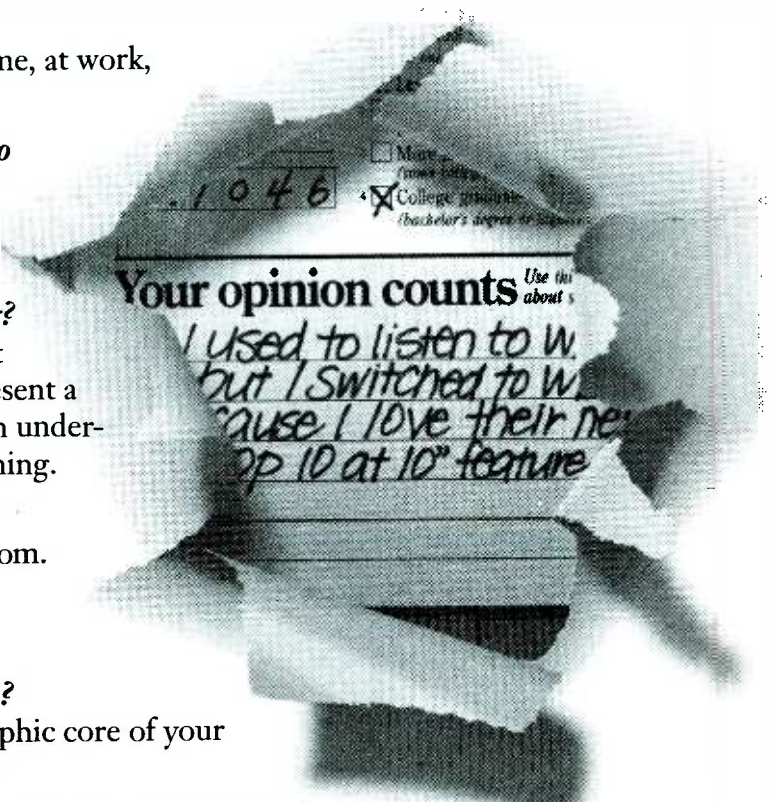
What age range accounts for most of my audience?

Find out what age range defines the true demographic core of your station.

What are the residential and workplace zips of my (Total or P1-P4+) listeners?

Find out where your listeners live for better marketing and promotion results.

To use PD Advantage to *your* station's advantage, call your Arbitron account executive or Bob Michaels, manager, Radio Programming Services, at (972) 385-5357 or send an e-mail to bob.michaels@arbitron.com.



EVERYONE'S TALKING ABOUT THE INTERNET. ONLY ONE COMPANY IS USING THE INTERNET TO INCREASE RATINGS.

Introducing:

FastBlast
FastBlast.com™

---the new way to market your radio station.

Every once in a while something comes along that causes you to rethink everything you are doing.

FastBlast.com™ is a marketing concept so powerful it will change the way you think about marketing your radio station. FastBlast.com harnesses the power of the most explosive medium of our lifetime: *the Internet.*

FastBlast.Com uses the Internet to:

- **BUILD CUME** We have pioneered a method for placing geo-targeted Internet advertising which reaches your target audience with MILLIONS OF IMPRESSIONS right in your LOCAL MARKET. People click-through to a custom-designed web site, which in turn promotes listening to your station.
- **INCREASE TSL** FastBlast uses proven marketing techniques to create forced listening. People sign up for your promotion, then listen to your station—listening that translates into ratings.
- **BUILD A DATABASE—FAST!** Traditional marketing methods take months to build a data base. With a FastBlast integrated campaign, you'll get a bigger database in mere weeks. Plus, FastBlast campaigns include ongoing e-mail promotional reminders to each participant.

FastBlast.com is an integrated marketing solution

- **EFFICIENT** Imagine getting real-time feedback on campaign performance. With our exclusive BlastTrak™ system, we monitor the effectiveness of your campaign and make changes as it unfolds based upon actual results. Try doing that with direct mail or TV!
- **RESEARCHED** For two years, we have been working with a leading research firm tracking the relationship between radio listening and the Internet. That means we have dog-years of Internet experience. We know how much advertising to buy, where it needs to go, the creative and promotional concepts that work and how to tie the whole campaign together.
- **PROVEN** FastBlast is not just a good idea, it has been road-tested in Philadelphia, Seattle and Milwaukee. FastBlast debuted at **WLZR** in Milwaukee in the Fall of 1998, with the station hitting a record high. **Y100**, Philadelphia (WPLY) is up sharply with the help of FastBlast in the Spring. Entercom's **KNDD** "The End" in Seattle also used FastBlast this spring and its numbers are equally impressive.

To learn more about how your station can harness the power of the Internet to drive ratings, call Bob Bellin at 330-656-3131, or visit our web site at www.fastblast.com today.

FastBlast
FastBlast.com™

FastBlast.com cuts through the clutter and gets you to where your audience is today.

Bordes, Co-Founder Of Greater Media, Dies At Age 71

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

Peter Bordes — who teamed with a college buddy from Yale to build a media empire of 14 radio stations and several cable TV systems and newspapers, which they called Greater Media — died Monday (7/19) at his home in Princeton, NJ after a seven-month battle with pancreatic cancer. He was 71.

Bordes was the company's Chairman and, until last week, its CEO. He was the second top executive at Greater Media to die this year. In early February Exec. VP/COO Tom Milewski died of lung cancer at age 49.

"I feel terrible," said Emily Szeszakowski, who worked as the administrative assistant to both men. "We are all taking it hard here. It's part of life, but..."

Bordes and Joseph Rosenmiller embarked on their media-buying campaign with the purchase of a small radio station in Southbridge, MA in 1956. They continued to collect stations in a variety of markets, and the radio division now comprises 14 stations in Philadelphia, Detroit, Boston and New Brunswick, NJ. The company also owns a handful of community newspapers in central New Jersey.

BORDES/See Page 25

Radio Unica/Denver Appoints Rocha GM

Richard Rocha, who most recently served as Regional Sales Manager for The Weather Channel-Latin America, has joined Radio Unica as GM of its Denver O&O, **KCUV-AM**. In this newly created position, Rocha will be directly responsible for KCUV's overall development, including local sales, new business initiatives, promotions and the station's administrative functions.

"I'm very excited about moving to Denver, and I'm thrilled to be with the Radio Unica family," Rocha told **R&R**. "I see all sorts of great potential for this radio station. I also want it to be a part of the community, and I look forward to working with it."

When asked what his first impressions were of Denver's Hispanic community, which is vastly different from South Florida's, Rocha said, "I am very impressed with the Hispanic community in Denver. There's a lot to be done here, and we have a lot of work to do. We want to become an integral part of the community and get involved in all sorts of projects, such as blood drives. Any forum that appeals to Hispanic concerns in Denver is where we should be."

Rocha began his career as Sales Manager for **WSUA-AM**/Miami in 1994. He later rose to Director/New Business Development for the station and parent Caracol Broadcasting.

Happy 'Bout It Going Gold



Silas/MCA artist **Jesse Powell** grins for the camera while holding up a Gold Album award for his latest release, 'Bout It. Label execs and friends sharing the moment include (l-r) Silas Records Founder Louil Silas Jr.; MCA Mktg./Dir., R&B Music Marilyn Batchelor; MCA SR. VP/Operations, R&B Music Steve Corbin; MCA Sr. VP/A&R, R&B Music Randy Jackson; Powell co-manager Phillippe Darrell; MCA VP/Promotion, Rhythm Crossover Bruce Reiner; Powell; MCA Exec. VP Abbey Konowitch; Powell co-manager Tina Gomes; MCA National Dir./Promotions Azim Rashid; and MCA VP/Promotion, R&B Music Benny Pough.

Clear Channel/Albany Elevates Lamme To VP/Market Manager After Dame Deal

Dennis Lamme has been elevated to VP/Market Manager for Clear Channel's Albany-Schenectady-Troy properties: News/Talk **WGY-AM**, Sports **WTMM-AM**, NAC/Smooth Jazz **WHRL-FM**, Alternative simulcast **WQBJ-FM & WQBK-FM**, Rock AC **WRVE-FM** and Classic Rock **WXCR-FM**. Lamme had been VP/GM of **WTMM**, **WQBJ**, **WQBK** & **WXCR**. Clear Channel added the other three stations when it closed on its merger with Dame Media on July 1.

"This is an exciting time for us here in Albany," said Lamme, a 26-year radio veteran who's worked at various stations in Riverside-San Bernardino, Las Vegas and Denver. "It brings together

most of the top broadcast professionals in the Albany market as part of the Clear Channel family. With these seven stations, plus our Fox TV affiliate, **WXXA**, Clear Channel is the dominant broadcast company in Albany. We're looking forward to using this to leverage more effective community service and better advertising opportunities and promotions."

Although minor internal changes have taken place at the stations since the Dame Media merger, a 60-day plan is in effect, and Lamme has been working with various members of the Clear Channel corporate team to best determine staffing, programming and sales strategies. Clear Channel/Albany currently employs more than 120 people.

Gentry Heads Clear Channel/Louisville

Bill Gentry has joined Clear Channel Communications as Market Manager for its Louisville cluster: News/Talk **WHAS-AM**, Nostalgia **WKJK-AM**, Talk **WWKY-AM**, Country **WAMZ-FM**, Country **WHKW-FM**, Classic Rock **WQMF-FM**, Alternative **WQSH-FM** and Rock **WTFX-FM**. Gentry will also oversee Clear Channel's Kentucky News Network, which services 90 affiliates with news, sports and agriculture information.

Gentry was VP/GM of Jacor Communications' Louisville properties prior to that company's merger with Clear Channel. He joined

Blue Chip Communications two months ago, when it bought the Jacor/Louisville cluster.

"It's great to get back into the leadership of Clear Channel and with the Mays," Gentry told **R&R**. "I'm a 17-year Louisville radio veteran, and I was born and raised here. Not many people can say that. Getting this opportunity is like growing up in the Bronx and getting the chance to run the Yankees. We have some great stations here with some tremendous heritage, such as **WHAS** and market-leading

GENTRY/See Page 25

Paul Will Program 'B-92.9' In Buffalo

Infinity Broadcasting/Buffalo has transferred **John Paul** from Asst. PD/MD at Country **WYRK-FM** to PD at **WLCE-FM**. 'LCE flipped from Hot AC "Alice" to "B-92.9, Dancin' Oldies" last month (**R&R** 7/2).

"I'm very excited," Paul told **R&R**. "The minute I started hearing about [Rhythmic Oldies], I be-

came very intrigued by the possibilities and started getting airchecks from throughout the nation. When I got this opportunity to program a station, I jumped at the chance. I love Country radio, but this is a new challenge, and I want to make sure this remains a format instead of a fad."

Prior to his post at **WYRK** Paul

EXECUTIVE ACTION

KGO & KSFO/SF Name Davison Director/Sales

ABC's News/Talk combo **KGO-AM & KSFO-AM/San Francisco** has tapped Shadow Broadcast Services Northern California President/GM **John Davison** for the newly created Director/Sales position, effective Aug. 2. Along with several management posts at TV stations, Davison has served as VP/GM at **KHYL-FM/Sacramento** and was President/founder of Ad Express, a sales software, research and delivery company.

"John is a distinguished and respected broadcaster whose successful track record, innovative leadership and winning personal attributes make him the ideal choice for this newly expanded position," KGO & KSFO President/GM Michael Luckoff said. "I have every confidence he will continue to take the sales performance of our radio assets to new heights as we enter the next century."

Davison told **R&R**, "This is so much more than just a traditional radio job. KGO & KSFO have so much going on with regard to their Internet activity, sports marketing and nontraditional revenue programs. I also get to work with, and for, some of the best people in the business. I really think this has to be the best opportunity in all of radio."

Metz Moves To Citadel/Charleston As VP/GM

Todd Metz has joined Citadel Communications as VP/GM at five of its Charleston, SC properties: **WTMA-AM**, **WTMZ-AM**, **WNKT-FM**, **WSSX-FM & WSUY-FM**. Metz most recently served as GSM for **WHNZ-AM**, **WAKS-FM**, **WTBT-FM & WXTB-FM/Tampa-St. Petersburg**.

Stuart Stanek, Citadel's East Region President, said, "We have known about Todd for a long time and hoped there would be a place for him in our company. His vast experience and excellent track record make him the ideal candidate to grow our stations. He will work in concert with Ed Turner, who manages Citadel's other Charleston cluster of **WWWZ**, **WMGL** and **WXTC**, to work as a team to better serve the market."

Before his stint in Tampa Metz worked for Citicasters' Denver stations. One of his duties there was to serve as GSM of **KBPI-FM**.

Brailsford Becomes PROMAX & BDA Pres./CEO

Glynn Brailsford has been tapped as President/CEO of **PROMAX & BDA**. He will assume the title Sept. 13 and be based in Los Angeles.

Most recently with Channel 5 in London, Brailsford is a former U.K. Chairman for PROMAX, the international association of electronic media promotion and marketing execs. BDA represents broadcast graphic designers.

"Glynn has significantly contributed to the success of PROMAX over the last 10 years. He has a strong international background and vast promotional and marketing experience. His appointment to our top position is a reflection of PROMAX's position as the foremost organization of its kind."

Marx OM/PD As K94 Bows In New Orleans

Styles Broadcasting has teamed **WADU-FM & WYLA-FM** to simulcast as the "New K94, The Latest & Greatest Country," a 50/50 mix of currents and country gold. **WADU** had been Nostalgia; **WYLA** had been simulcasting a Country format with co-owned **WYLK-FM**, which plans to debut a new format next month.

David Marx joins **WADU & WYLA** as OM/PD and will handle a morning airshift. Marx is a 10-year New Orleans radio vet who most recently did overnights at **CHR/Pop WEZB (B97)**. His Crescent City Country experience includes mornings at **KGTR (1995-97)**. From there he moved to mornings at **KTST/Oklahoma City**. Other New Orleans experience includes **Urban KUMX** and a previous stint at **B97**.

"The new K94 combo of **WYLA** at 94.7 and **WADU** at 94.9 gives us a much better coverage area over New Orleans," Marx told **R&R**. "I outlined my vision of what I wanted to do with this mix of music for [Styles President] Tom [DiBacco], and we've got big plans for New Orleans. I've been in radio 15 years and worked as APD and MD, and this is just the best thing in the world for me. I finally get to show my stuff. I look forward to catering to the New Orleans markets and giving the listeners what they want."

programmed Oldies-Country combo **WINN & WKKG/Columbus, IN**. He began his career at the age of 13 at **KLOG & KUKN/Longview, WA** and also spent time at **KUPL/Portland**.

Paul's immediate goal is to hire

an entire airstaff for the new Rhythmic Oldies station. "I think this is a great opportunity to bring a lot of personality back to radio. I want everybody who bitches about there being no personality radio to apply for these jobs."

Service

Continued from Page 1

often kids who had been held back."

In addition to in-classroom discussions about business and building strong resumé's, Ferguson enjoyed taking the students on field trips. While a trek to his own WEZN-FM (Star 99)/Bridgeport was a given, he also arranged for tours of one of the students' favorite stations, WRKS/New York, where then-afternoon drive host Carol Ford, now at WTJM (Jammin' 105), led the group on a tour. "The kids listened to that station, and it was a really big deal. It gave me some credibility."

Other class trips included visiting the manager of the local McDonald's, "because McDonald's is where they'll get their first job." The manager sat down with the students and outlined what he looks for in applicants. "This is what I like to see in a good interview," the manager said. "You show up clean, dressed ready for business, look me in the eye, give me a good handshake." It was a lot of fun for me, and I got a tremendous amount out of it."

Ferguson taught that course until about three years ago, when his business travel increased dramatically and his own family demands — he has three children, 7 years old and younger — took precedence. However, he hopes to resume teaching the course next year.

In addition to giving a great deal of his own time teaching and mentoring kids, he's funded a summer scholarship program that, for the past 13 years, has selected 10 kids from grades six, seven and eight at the Dunbar School and sent them to Ferguson's former prep school in New Haven, the Hopkins School, where they take advanced math and science courses and enjoy recreational activities.

Ferguson believes in volunteerism, and so does his staff at Star 99. Every other Thursday "everyone from the GM to the receptionist" splits a two-hour shift at the Ralph Mertons Center, a soup kitchen six blocks away from the station. "It's a real eye-opener," says Ferguson. "I'll tell you, you sit behind that counter putting a little bit of rice and beef stew on somebody's plate, and you see the folks that walk in there and need a meal, and it is a very sobering experience."

Star 99 also funds the annual "Star Awards," which presents savings bonds to the top eighth-graders in math and science throughout the 14-school Bridgeport School System.

Hitting A High Note

There's hardly a week that goes by that **Norm Pattiz** doesn't hear from one of the students at Los Angeles' Alexander Hamilton High — or from their parents or alumni. And it's not because he's Chairman/founder of Westwood One, with his corporate office just four blocks away from the school. It's because they know him and what he's done for the school. *His* school, actually: He was in the

Class of 1960.

Ten years ago the school celebrated the opening of its fully refurbished, 700-seat auditorium, the Norman J. Pattiz Concert Hall. Today Hamilton is a prominent magnet school for music and performing arts, and Pattiz has continued regular funding, with five scholarships awarded annually based on need and another based on performance. More than 1,000 students attend the school, and Pattiz has adopted them all. He refers to them as "my kids."

More than \$2 million has been raised from the private sector for the school — not just from Pattiz, but, with his help, from A&M Records, Bertelsmann Music Group, Capitol-EMI, Columbia Records, Epic Records, David Geffen, Island Records and others. In March Vice President Al Gore and California Gov. Gray Davis joined Pattiz at the school to celebrate its achievements (see photo, Page 1). And last month the school received a "Grammy Signature School's Gold" honor from the National Academy of Recording Arts & Sciences. Only 15 "Gold" awards are presented nationally, and Hamilton was the only school in California to get one. At the same event Pattiz handed over a check for an additional \$100,000 to bolster school programs.

Pattiz and his wife, Mary, have not missed a year-end gala at the school in 10 years, and he enjoys spending time with the students. "The kids know me, and I know them. It's not unusual for me to get a demo tape from one of them," he says, adding that he tries to "be as visible as possible" at the school. The feedback and seeing students succeed is the payback that motivates Pattiz, who has also been a force in the NAB's Educational Fund. "It's the ultimate. We all go through a lot at work all week long, and all this other stuff pales in comparison."

Not long after the scholarships are awarded, Pattiz receives thank-you notes. While he is always tickled to read them, he was especially moved by the one sent recently by Anna Kostyuchek — "a world-class violinist," Pattiz says — who won this year's performance-based scholarship. She wrote Pattiz about her childhood in the Ukraine, how she and her family struggled to come to this country and how she is presented with so many opportunities here. She ended her letter with a promise to Pattiz: that she would make him proud of her.

"Imagine that," Pattiz said. "It's so pure. We are in a business where you are only as good as your last deal. There is nothing as heady as this. I am a very fortunate guy who has been blessed in this business in a lot of ways, and I think that carries with it a lot of responsibility."

Kostyuchek is already making Pattiz proud. She has been accepted at the University of Southern California School of Music.

Live & Learn

It was the early '80s, and **Ben Hill** had just been hired by KFMK/Houston GM Dan Mason (now Infinity Broadcasting's President) to

program the station. Hill was also "a single parent looking to get more involved" with his children and with his new community.

"Why don't you coach Little League?" suggested Mason, who volunteered to serve as Hill's assistant coach.

"I didn't know anything about baseball, and neither did he. We were probably the worst coaching team until the current Baltimore Orioles lineup. I mean, this was a badly coached team! We won one game because the other team didn't have enough players, so they actually forfeited."

Hill, who is now VP/GM for WPGC-AM & FM/Washington and oversees several Infinity stations in Atlanta and Dallas, said that, instead of making sales calls at lunch time, he and Mason pored over the team's batting lineup before each game. Hill recalls those days of coaching as "some of the most fun times."

Hill's appreciation for community service grew, and when he moved to Washington to take the reins at then-ratings-troubled WPGC-AM & FM, he flipped the FM to CHR/Rhythmic and incorporated community service into the combo's success plan. The stations bought no TV advertising, but instead held winter-coat drives, sponsored community events, held "maintain the peace" rallies in troubled areas and promoted WPGC by word of mouth. Soon the station was No. 1, and it has been a ratings and revenues giant for more than a decade. Hill has also served on the board of the local Family Service Foundation and was a regular volunteer and motivational speaker on careers in broadcasting in area schools.

Power (106) To The People

Early on in its existence, the radio division of Emmis Communications "made a commitment to be involved in our communities," says President **Doyle Rose**. "We knew the payback in recognition was enormous — much greater than any advertising campaign. But the bonus to us is the personal involvement. We are one of the few businesses that can give more than just money. Everyone is involved — the managers, the on-air people and sales — and everyone gets personal enrichment from it. And you make very good and enduring relationships with the community."

Rose knows what he's talking about firsthand. About six years ago, while running KPWR (Power 106)/L.A., he and PD Rick Cummings, who is also Exec. VP/Programming, were concerned about the condition of area schools and the direction many of the local youth were taking. Rose recalls that Cummings said, "We've got to find a way to do more than just put announcements on the air."

And they did. The duo was part of the Emmis team that formed "Knowledge Is Power," a foundation charged with helping "develop viable skills and self-empowerment by way of on-the-job training opportunities and educational programs for 'at-risk' gang-impacted youth from South Central and East

Hollander

Continued from Page 1

In the first four years the 28-hour radiothons raised a stunning \$5.5 million, and Hollander is proud to have been part of building the Don Imus/WFAN Pediatric Center.

But six years ago Hollander and his wife, Susan, became more deeply entrenched in the volunteer movement in the most involuntary and heart-breaking way. Just months after the fourth annual radiothon, their 4 1/2-month-old daughter, Carly Jenna, died from Sudden Infant Death Syndrome (SIDS). The Hollanders were devastated — "zombies," remembers Hollander. "We had nowhere to turn. There was not a lot of good help out there, not a lot of places for counseling," Hollander explained that no one understands the pain of the loss of a child unless they've experienced it.

But the WFAN family did share the pain, and Imus talked about the Hollanders' loss on the air. Soon more than \$100,000 in cash and checks sat atop the Hollanders' dining-room table at home, contributions from an anguished audience. After an initial false start with another charity, the Hollanders and Imus created the CJ Foundation in memory of Carly Jenna to help counsel the parents and grandparents of SIDS victims and to help rebuild lives. Joel Hollander is Chairman, his wife is President. The couple agreed to talk about their loss on the air with Imus, and the annual radiothons are now a two-pronged fund-raising effort to benefit both the Tomorrow's Children's Fund and the CJ Foundation.

Although it can be terribly painful to reopen the wounds — Hollander admits that "sometimes it still rips you apart" — the CJ Foundation is therapeutic for him. Not long ago a New York City policeman, racked with grief over the recent loss of his own child to SIDS, called Hollander. Hollander was tormented by "a rush of memories," but he was able to soothe the caller and felt a sense of accomplishment. The Hollanders together have learned to make the most out of a terrible experience.

"This is a horrible tragedy, and we've turned it into a positive as much as it can be," says Hollander, adding that he's fortunate to have had the support of his wife and Imus. While he loves the radio business and has been very successful in it — last October he was named President/CEO of Westwood One — his work in the foundation is what makes him the proudest, he says. In the six years since his daughter's death, the foundation has raised over \$8 million.

He is also proud of his friend Imus, who in just 15 months has raised \$17 million for the Imus Ranch Foundation, a 3,000-acre parcel 40 miles east of Santa Fe, NM where kids from the Tomorrow's Children's Fund and the siblings of SIDS victims will soon be able to enjoy an old-fashioned working cattle ranch. The ranch could open as early as this summer. Imus was recognized for his work by the NAB with its first Samaritan Award last month.

Meanwhile, Hollander embarked on another mission with the Tomorrow's Children's Fund last May: He's started "The Cure and Beyond," which aims to build confidence in teenage cancer survivors and introduce them into the workplace with career counseling and job placement. Hollander tells R&R that the staff at Westwood One has rallied behind the cause and is committed to making it another successful community service effort.

— Jeffrey Yorke

Los Angeles," according to the group's mission statement.

The foundation aims specifically at helping at-risk Latino youth obtain entry-level jobs. It also helps those who want to progress to an advanced level get training and seeks to secure additional employment opportunities for Hispanic teens by raising awareness with prospective employers.

Well over \$1 million has been raised since 1994, Doyle tells R&R — most of it from a benefit album produced at the foundation's launch that raised about \$1 million in seed money thanks to record labels and artists giving up their profits for the cause. The money was invested, and its annual interest is the bulk of a roughly \$300,000 payment the foundation makes to such L.A. groups as the PUENTE Learning Center, the National Hispanic Coalition and the Mexican American Legal Defense & Educational Fund.

The foundation has also served as a blueprint for a number of Emmis projects throughout the country, including its "Kiss Cares" campaign at WRKS/New York, and, in the Emmis empire's hometown of Indianapolis, its program for the benefit of Riley's Children's Hos-

pital. In all, says Rose, Emmis last year accounted for about \$19 million of the NAB's \$6.8 billion in public service.

Influence Counts

Bill Poole, who is part of the NAB Executive Committee, is also GM of WYSK-AM & FM and WFLS-FM/Fredricksburg, VA. He's been a part of the stations for 40 years and, for the past 15, has been on the board of the Mary Washington Hospital Foundation, which serves Central Virginia. The group raises money to promote health care, and its biggest project is the local free clinic. Poole's board organizes the physicians and nursing staff who donate their time while the foundation provides the medicines. Poole also promotes community service to his staff and is proud of their track record. He is quick to point to "The Christmas Shoe Fund" — which, with the help of WFLS morning man Brian Strobel and co-host/News Director Sheila Quinn — raised nearly \$80,000 to buy needy area kids shoes last December.

"We don't do it for the recognition," Poole says. "People come to us and say, 'We need help.' We have the influence and can make a difference."



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Radio

• **PETER JABLOW**, Exec. VP/COO of National Public Radio, announced that he plans to leave his post in the near future.

National Radio

• **TALK AMERICA NETWORKS** presents two new talk shows: *The Felder Report*, hosted by Raoul Felder and airing Sundays from 9-10am (ET), and *Dining Out With Gene Burns*, airing on Saturdays from noon-2pm (ET); Tom Star (781) 828-4546.

Records

• **EDDIE MASCOLO** joins Starstruck in the newly created position of VP/Radio Promotion. He will be solely dedicated to working with Country radio on behalf of Reba McEntire. He was formerly Platinum/Nashville Sr. VP/Promotion.

Industry



Ziffren

• **LAURA ZIFFREN** is promoted to Sr. VP for Fox Music. She has served as VP since 1997.

• **JEFF WHITE**, most recently White Noise Marketing President, is appointed Western Regional Sales Mgr. for SADIE.



Brazer

• **SUSAN BRAZER** becomes CEO of Global Music One. Before coming to GMO, she was Sr. VP/Mktg. & Network Development at Showtime.

CHRONICLE

MARRIAGES

C2 Promotion Coordinator **Tony Cammarota** to Lisa Levine, July 18.

BIRTHS

WXEG/Dayton PD **Jeff Stevens**, wife Vicki, daughter Hailee, July 19.

Products & Services

• **THE RADIO ADVERTISING BUREAU** launches the RAB2000 website to commemorate the 20th anniversary of the Marketing and Leadership Conference. RAB2000 will be held February 16-19 in Denver; (800)RAB-SELL, www.rab2000.com.

Changes

CHR: Don Taylor is promoted from night host to Creative Services Dir./midday host at WNKI/Elmira, NY, and **Bob Quick** moves from middays to afternoon drive.

Rhythmic Oldies: Felix Hernandez brings *Rhythm Revue* to WTJM/NY, Saturdays from 7-11am and Sundays from 6-10pm.

News/Talk: *Hollywood Stock Exchange* debuted on KLSX/L.A. July 11 and airs Sunday nights from 8-9.

Oldies: WODSFM/Boston features the live call-in talk show *The American Express Financial Advisor* Sundays from 7-8am.

Rock: At Active Rock simulcast WQWK/State College and WQKK/Johnstown, PA MD/afternoon driver **Jason Myrtetus** exits to pursue part-time opportunities at WYSP/Philadelphia. PD **Pat Urban** moves from middays to afternoon drive. Night jock **J.B. Lynch** segues to middays, with **Drew Kelly** and **Ijit** expanding their on-air duties ... Part-timer/weekend host **Blaine Love**, a.k.a. "Insane

Blaine," joins WQXA/Harrisburg, PA for overnight duties. Love replaces **Maria Davis**, who moves on to Traffax ... **KEYJ** has a new address: 3911 S. First St., Abilene, TX 79605. Phone and fax are the same ... Ken Anthony's Rock-based consulting firm has a new location: Radio Think Tank, 12059 Edleston Dr., Northridge, CA 91326; (818) 832-8287, radiott@aol.com.

Records: Universal/Motown Records Group promotes **Doug Koch** to VP/Mktg. Admin. ... **Margery Greenspan** is appointed Sr. Creative Dir. At Arista Records.

ABC

Continued from Page 3

ratification of that agreement finally came this week.

A joint press release issued by ABC Chairman Robert Iger and President Steven Bornstein stated, "Finally, this dispute is at an end.

All NABET-represented ABC employees now have ratified contracts. Reaching this point has not been an easy road. Negotiators on both sides of the table deserve a special word of thanks for their hard work and determined efforts, which enabled the two sides to reach the ten-

tative agreement. With this announcement, it is our hope that we can now put this dispute behind us and reinvigorate our efforts to ensure ABC remains a strong competitor in our rapidly changing industry."

Like the previous proposal, the ratified contract will provide wage increases of 3 1/2% for the first year, with additional increases of 3% for the following two years and 3 1/2% the year after that (which is contingent on each prior increase occurring before March 31, 2003 — the expiration date of this agreement). The initial wage increase is retroactive to June 26, 1999. In the case of the San Francisco local, the increase will be represented in the form of a bonus in the engineering unit.

The approved offer also calls for improved "in-hire" rates; an increased daily hire cap of 40% for 1999 and 2000 and 50% on January 1, 2001; further clarification of pro-rata vacation entitlement; network engineering buyouts; improved discharge provisions; improved jurisdiction for newswriters and producers in San Francisco; and the resolution of outstanding legal matters between NABET and ABC.

Together, the 12 bargaining units represent approximately 2,400 NABET-CWA members em-

NATIONAL RADIO FORMATS



ABC RADIO NETWORKS
(972) 991-9200

Classic Rock

Chris Miller
No adds

Hot AC

Steve Nichols
RICKY MARTIN The Cup Of Life
TLC Unpretty

Starstation

Peter Stewart
EDWIN MCCAIN I Could Not Ask For More

Touch

Ron Davis
DEBORAH COX We Can't Be Friends
DESTINY'S CHILD Bills, Bills, Bills
WHITNEY HOUSTON My Love Is Your Love

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818
Gary Knoll

Rock

ALICE IN CHAINS Get Born Again
GREAT WHITE Rollin' Stoned
LYNYRD SKYNYRD Workin'

Alternative

ALICE IN CHAINS Get Born Again
BUGGIN' Flaming Lips
VERTICAL HORIZON We Are

CHR/Hot AC

BACHELOR #1 Summertime
EYD Only A Dream
JENNIFER PAIGE Always You

Mainstream AC

JEREMY TOBACK You Make Me Feel

Lite AC

PAUL ANKA & ANTHEA ANKA Do I Love You
ELVIS COSTELLO She
98 DEGREES I Do (Cherish You)

NAC

STEVE COLE Say It Again
NELSON RANGELL The Way To You
DWIGHT SILLS Dock Of The Bay

UC

BLACKSTREET Think About You
MARY J. BLIGE All That I Can Say
RUFF RYDERS JAY-Z Jigga My Nigga
TRACIE SPENCER It's All About You, Not About Me

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

CHR

Mike Anthony
VENGABOYS Boom, Boom, Boom, Boom!

Mainstream AC

SHANIA TWAIN You've Got A Way

Hot AC

CHRIS ISAAK Baby Did A Bad Bad Thing
RED HOT CHILI PEPPERS Scar Tissue

Digital Soft AC

Mike Bettelli
SHANIA TWAIN You've Got A Way

Delilah

BOYZONE No Matter What

Alternative

FILTER Welcome To The Fold
OLD 97'S Murder Or A Heart Attack
POWERMAN 5000 When Worlds Collide

Urban

MARY J. BLIGE All That I Can Say
MONICA I/MAJIC Street Symphony
SILK Meeting In My Bedroom

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

Rock Classics

Rich Bryan
JONNY LANG Second Guessing

Adult Hit Radio

JJ McKay
RED HOT CHILI PEPPERS Scar Tissue
STRETCH PRINCESS Sorry

Soft Hits

Rick Brady
RICKY MARTIN Livin' La Vida Loca

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Hot AC

Yvonne Day
DIDD Here With Me
JEWEL Jupiter (Swallow The Moon)
RED HOT CHILI PEPPERS Scar Tissue
VONDA SHEPARD Baby, Don't You Break My Heart Slow

New Rock

Steve Leigh
JOYDROP Beautiful

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer
TOM PETTY & THE HEARTBREAKERS Swingin'

Soft AC

Andy Fuller
BRITNEY SPEARS Sometimes

Bright AC

Jim Hays
No adds

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Hillery

Continued from Page 3

a station personality, and that was an important quality we were looking for in our search."

Hillery was named PD at KHOW & KTLK-AM/Denver just a little over one year ago (R&R 7/10/98). Prior to that he had been OM for the Amaturio Group's four-station cluster in Santa Rosa, CA, which included News/Talker KSRO-AM. Hillery has anchored

played by ABC. Of that group, close to 80% are in the engineering group. The vote count was delayed from its originally scheduled date of July 16 to July 20 due to ballots that were misdirected by the U.S. Postal Service.

news at KSDO-AM/San Diego and KHJ-AM/Los Angeles, as well as for the Dallas-based ABC Radio Networks. He also served as News Director/morning anchor at KMGC-FM/Dallas. Hillery's early experience included writing and reporting duties for Earth News Radio and sports production at KTLA-TV/Los Angeles.

"I've had so much fun so far in my life at stations starting with a 'K.' I thought it was about time I tried one that begins with a 'W.'" Hillery joked to R&R. "Seriously, WWDB is a great station with lots of heritage and tremendous potential in its future. FM Talk is undoubtedly the growth format of the new millennium, and I'm looking forward to helping WWDB become a shining example of that success."

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ZINE

SCENE

Californication With The Chili Peppers!

Raygun's cover boys, the **Red Hot Chili Peppers**, talk about their re-emergence and the unity that helped them through tough times. The group also delves into what makes their hometown of Los Angeles both a blessing and a curse. "L.A. is weird, in the sense that it's so culturally rich and so culturally vapid at the same time," explains bassist **Flea**. "There's a lot of good parts of it and there's a lot of really shitty parts of it, and I think that we kind of absorb all of those, consciously or not."

Frontman **Anthony Kiedis** also tries his hand as an L.A. tour guide: "I absolutely love Los Angeles, and it makes me sick to my stomach, because it is a place that is so full of opposites and energies and creativity and decadence and disgusting vanity and selfishness and tiny little bubbles of plastic reality. But at the same time, it's got some of the most beautiful everything I've ever seen."

Schoolhouse Rock

Jewel has recorded an exclusive, seven-cut CD for Target. The promotional disc is aimed at back-to-schoolers, but the singer will not receive money from it. Instead, the store chain is donating \$75,000 to Higher Ground for Humanity, a foundation started by Jewel and her mother to promote global community (*People*).

Lil' Orphan Adams

Entertainment Weekly looks into the Universal Music Group merger, and how scores of artists are either unemployed or in limbo as a result of label consolidation. **Bruce Allen**, manager of longtime A&M artist **Bryan Adams**, isn't too happy with the fallout: "We had a team that was with us for 20 years. They understood what Bryan wanted to accomplish. We're now the proverbial bastard child dropped on the door of the wealthy family in town."

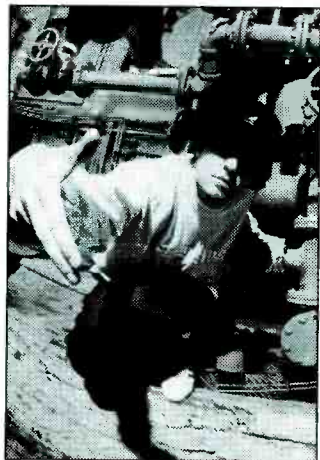
Flower Power

"We went with it because it could be the name for a death-metal band or a disco band. The running joke is that [the flower] is just like the band: If you ingest too much of us..." — **Oleander** guitarist **Thomas Flowers** describes the reason behind naming his band after the sweet but lethal plant (*Rolling Stone*).

Wild, Wild Breast

"I must say I found it annoying to have breasts. Breasts are an eye-magnet. I found the men on the set staring at my chest, and I was humiliated. Damn, men are pigs!" — After his cross-dressing role in *Wild Wild West*, actor/rapper **Will Smith** now knows **Marilyn Manson's** pain (*People*).

Speaking of breasts, the *Globe* exposes Hollywood breast-surgery shockers. The piece reveals whose chests have been inflated (**Cher**),



TOILET HUMOR — *Rolling Stone* profiles **Fred Durst** and his band **Limp Bizkit**. *Durst* recalls an earlier tour with a giant toilet as a stage prop. "Everybody was saying, 'Limp Bizkit is shit.' So we said, 'OK, we'll be shit. We'll make a giant toilet and come out of it like five turds.' We got their attention." *Durst* plans to move from outhouses to the movie houses: "I want to be the only musician who puts true, good, original thoughts into music and into films that have a major impact worldwide. I want to do it on a huge level. That's where I'm heading: I wanna be *Freddie Ford Coppola*."

whose are real (**Dolly Parton** and **Mariah Carey**) and who's had theirs deflated (**Paula Abdul** and **Courtney Love**).

But Ms. Love's heart hasn't shrunk in size. While touring with **Hole** in Canada, a pajama-clad Love aided three accident victims on a highway near Calgary, Alberta. The singer brought the victims onto her tour bus, where she checked for bruises, dispensed bandages and offered hot tea. Love also offered tickets to a **Hole** show, but the injured bunch declined, since they were into gospel music (*People*).

MP3: End Of The Devil?

"MP3 has given control back to people who create — not to the bottling plants. The bottling plant can now go away. It is genuinely possible to do without record companies" — **Grateful Dead** lyricist **John Perry Barlow** uncorks some resentment against record labels during his keynote address at the MP3 Summit in San Diego (*Rolling Stone*).

Detroit Headlock City

Costumed rockers **Kiss** will sponsor an army of WCW wrestlers appropriately named "The Warriors of Kiss." The first warrior, "The Demon," will debut this fall, wearing bassist **Gene Simmons'** makeup. Like Simmons, the Demon will also breathe fire during performances. "The bottom line is, other bands can't have fun," Simmons rationalizes. "They consider what they do art. If we were R.E.M., we couldn't do this" (*Entertainment Weekly*).

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

CYBERSPACE

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

'Net Chats

• Darling, I can't get enough of the Internet, baby! Or something like that ... Chat up the big man with the basso profundo, **Barry White**, tonight (7/23) at 7pm ET/4pm PT (AOL Keyword: Live).

• On Monday (7/26), **L.L. Cool J** is in the house, typing away answers to your questions about his newest flick, *Deep Blue Sea*, among other topics. The session starts at 8pm ET/5pm PT (AOL Keyword: Live).

• Also on Monday at 8pm ET/5pm PT, rock your keyboard like a hurricane as the **Scorpions** enter the Yahoo! chat room (www.rockonline.com).

• Visit your local convenience store, buy lots of bubble gum and rush home to chew 'n' chat with **Britney Spears** herself! The fun starts on Tuesday evening (7/27) at 6pm ET/3pm PT (www.sonicnet.com).

• Later Tuesday evening, find out more about sibling Country crooners **Shedaisy** in a live session at 9pm ET/6pm PT (www.twec.com).

On The Web

• Listen to an interview with **Kid Rock** tonight (7/23) at 8pm ET/5pm PT (www.rollingstone.com).

• Take in a high-fidelity webcast of the **Lo Fidelity All Stars** live from the House of Blues in Las Vegas tonight at 11pm ET/8pm PT (www.livemusic.com).

MUSIC & MOVIES

CURRENT

- **EYES WIDE SHUT** (Warner Sunset/Reprise)
Single: **CHRIS ISAAK** Baby Did A Bad Bad Thing
Other Featured Artists: **JOCELYN POOK, VICTOR SILVESTER ORCHESTRA, OSCAR PETERSON TRIO**
- **AMERICAN PIE** (Universal)
Single: **TONIC** You Wanted More
Other Featured Artists: **BLINK 182, SUGAR RAY, THIRD EYE BLIND**
- **WILD WILD WEST** (Overbrook/Interscope)
Singles: **WILL SMITH** Wild Wild West
ENRIQUE IGLESIAS Bailamos
Other Featured Artists: **BLACKSTREET, FAITH EVANS, SLICK RICK**
- **THE WOOD** (Jive)
Single: **MYSTIKAL & OUTKAST** Neck Uv Da Woods
Other Featured Artists: **BLACKSTREET, ROOTS, DMX**
- **TARZAN** (Walt Disney Records)
Single: **PHIL COLLINS** You'll Be In My Heart
Other Featured Artists: **BLACKSTREET, ROOTS, DMX**
- **AUSTIN POWERS: THE SPY WHO SHAGGED ME** (Maverick)
Single: **LENNY KRAVITZ** American Woman
Other Featured Artists: **BIG BLUE MISSILE, BURT BACHARACH & ELVIS COSTELLO**
- **SOUTH PARK: BIGGER, LONGER & UNCUT** (Atlantic)
Single: **MICHAEL MCDONALD** Eyes Of A Child
Other Featured Artists: **TRICK DADDY I/TRINA & TRE, GEDDY LEE & ALEX LIFESON, VIOLENT FEMMES**
- **THE MATRIX** (Maverick/Nothing/Interscope)
Single: **MARILYN MANSON** Rock Is Dead
Other Featured Artists: **PRODIGY, ROB ZOMBIE, RAGE AGAINST THE MACHINE**
- **NEVER BEEN KISSED** (Capitol)
Featured Artists: **SEMISONIC, CARDIGANS, OZOMATLI**
- **GO** (Work/ERG)
Single: **NO DOUBT** New
Other Featured Artists: **NATALIE IMBRUGLIA, FATBOY SLIM, EAGLE-EYE CHERRY**

"Music & Movies" lists current and coming film soundtracks according to box-office standing, as well as singles appearing on *R&R's* format charts and other featured artists. To submit soundtracks for inclusion in this column, contact *R&R* Associate Editor **Elon Schoenholz** at (310) 788-1669; elon@rronline.com.

MUSIC DATEBOOK

MONDAY, AUGUST 2

1961/The **Beatles** begin their engagement as frequent headliners at Liverpool's Cavern Club, where they will perform 300 shows during the next two years.

1991/**Perry Farrell** informs the media **Jane's Addiction** will soon disband. The group will reunite six years later for a tour with Red Hot Chili Pepper **Flea** on bass. Also ... **Rick James** and his girlfriend are arrested in Los Angeles and charged with sexually assaulting and torturing another woman.
Born: the late **Pete De Freitas** (Echo & The Bunnymen) 1961

TUESDAY, AUGUST 3

1971/**Paul McCartney** announces the formation of **Wings**.

1974/The original lineup of **Steely Dan** is dissolved when guitarist **Jeff Baxter** and drummer **Jim Hodder** exit. Baxter and Hodder join the Doobie Brothers and Toto, respectively.

1997/**Lauryn Hill** gives birth to son Zion David.

Born: **Tony Bennett** 1926, **James Hetfield** (Metallica) 1963

WEDNESDAY, AUGUST 4

1966/Following **John Lennon's** statement promoting the **Beatles** as "more popular than Jesus," six radio stations in the U.S. ban their material.

1980/**John Lennon** and **Yoko Ono** begin work on Lennon's last album, *Double Fantasy*.

1993/**10,000 Maniacs** lead vocalist **Natalie Merchant** retires from the band.

1996/**Stevie Wonder**, **Little Richard**, **Trisha Yearwood**, **Gloria Estefan**, **Al Green** and **Faith Hill** perform at the Atlanta Olympics closing ceremony.

THURSDAY, AUGUST 5

1957/**Dick Clark's American Bandstand** debuts on national TV.

1986/The Los Angeles Supreme Court decides **Ozzy Osbourne's** "Suicide Solution" was not responsible for a man's suicide.

1998/**L.L. Cool J** secures a principal role in the film *Halloween H20*.

Born: **Pat Smear** (Foo Fighters) 1959, **Adam Yauch** (Beastie Boys) 1967
Releases: the **Beatles' Revolver** 1966

FRIDAY, AUGUST 6

1973/**Stevie Wonder** sustains critical head injuries and becomes comatose following a North Carolina car crash.

1988/The **Traveling Wilburys**, featuring **George Harrison**, **Bob Dylan**, **Roy Orbison** and **Tom Petty**, embark on a brief tour prior to their album's release.

1993/**Luther Vandross** makes his acting debut in the film *The Meteor Man*.

1998/The **Who's Roger Daltrey** conducts the British Rock Symphony at L.A.'s Universal Amphitheatre. Daltrey and the orchestra perform several **Who** songs, including "See Me, Feel Me" and "Who Are You."

SATURDAY, AUGUST 7

1971/**Frank Zappa & The Mothers Of Invention** record their album *Just Another Band From L.A.* live at UCLA.

1974/**J. Geils Band** frontman **Peter Wolf** marries **Faye Dunaway**.

1987/The film *Who's That Girl*, featuring **Madonna**, opens.

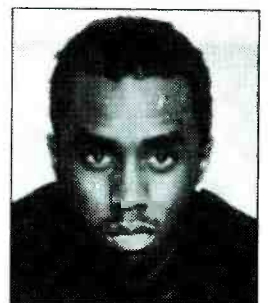
1998/ABC Networks launches a nationwide talent search for a couple to play the roles of **Sonny & Cher** in the TV film *And the Beat Goes On: The Sonny & Cher Story*.

SUNDAY, AUGUST 8

1975/**Hank Williams Jr.** is critically injured when he falls off a Montana mountain.

1980/**Wendy O. Williams** and her band, the **Plasmatics**, are forbidden by London law to perform their UK concert debut. The group wanted to destroy an automobile onstage.

1998/Rap musician/producer **Puff Daddy** signs a book deal for his autobiography. Also ... Singer/songwriter/producer **Andy Priebo** satirizes the music industry with a Broadway-style musical that recounts the rags-to-riches life story of **Axl Rose**.



Puffy on paper!

Born: **Mel Tillis** 1932, **The Edge** (U2) 1961

— Mark Solovicos



69.7 million households

ADDS

PUFF DADDY PE. 2000
L.L. COOL J Deepest Blue (Shark's Fin)
MARY J. BLIGE All That I Can Say

PLAYS

Table with columns for artist, title, TW, and LW. Lists various artists and their chart positions.

Video playlist for the week of July 17.



50.8 million households
Isaak

ADDS

MACY GRAY Do Something
CHRIS ISAAK Baby Did A Bad Bad Thing
JEWEL Jupiter (Swallow The Moon)

INSIDE TRACKS

TAL BACHMAN She's So High
LEN Steal My Sunshine
TRAIN Meet Virginia

XL

LENNY KRAVITZ Fly Away
JENNIFER LOPEZ If You Had My Love
MADONNA Beautiful Stranger

NEW

JEWEL Jupiter (Swallow The Moon)
ALANIS MORISSETTE So Pure
SANTANA/ROB THOMAS Smooth

LARGE

TAL BACHMAN She's So High
BACKSTREET BOYS I Want It That Way
GOD GOD DOLLS Black Balloon

MEDIUM

BLESSIO UNION OF SOULS Hey Leonardo (She Likes Me)
CHER Strong Enough
ERIC CLAPTON Blue Eyes Blue

CUSTOM

ALICE IN CHAINS Get Born Again
BARENAKED LADIES Call And Answer
ERIC BENET Spend My Life With You

Video airplay from July 26-August 1.

36 million households
Cindy Mahmood
VP/Music Programming & Entertainment

Video Playlist

702 Where My Girls At?
CASE Happily Ever After
DESTINY'S CHILD Bills, Bills, Bills

Rap City

BEATNUITS Watch Out Now
CAM'RON Let Me Know
INSPECTAH DECK Word On The Street

Video playlist for the week ending July 23.

TELEVISION

TOP TEN SHOWS
JULY 12-18

Total Audience
(95.9 million households)

- 1 Baseball All-Star Game
2 All-Star Game Pregame
3 60 Minutes
4 20/20 (Wednesday)
5 20/20 (Sunday)
6 Dateline NBC (Sunday)
7 20/20 (Friday)
8 Frasier
9 48 Hours
(tie) Will & Grace (Thursday)

Adults 18-34

- 1 Friends
(tie) Will & Grace (Thursday)
3 Baseball All-Star Game
(tie) Frasier
5 ER
6 Jesse
(tie) That '70s Show (8:30pm)
8 The Simpsons
(tie) Whose Line Is It Anyway?
10 Futurama
(tie) Will & Grace (Tuesday)

Source: Nielsen Media Research

COMING NEXT WEEK

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

Tube Tops

Pay-per-view TV is offering coverage of Woodstock '99 in Rome, NY this weekend, with performers including Buckcherry, Bush, George Clinton, Sheryl Crow, DMX, Insane Clown Posse, Jamiroquai, Korn, Lit, Live, moe., Offspring, Oleander, Roots and Sugar Ray today (7/23); the Bruce Hornsby Group, Chemical Brothers, Collective Soul, Counting Crows, Dave Matthews Band, Everclear, Guster, Mickey Hart/Planet Drum, Wy-

clef Jean, Kid Rock, Limp Bizkit, Los Lobos, Metallica, Alanis Morissette, Rage Against The Machine and Tragically Hip on Saturday (7/24); and Brian Setzer Orchestra, Elvis Costello, Creed, Everlast, Godsmack, Ai Green, Ice Cube, Jewel, Megadeth, Willie Nelson, Mike Ness, Our Lady Peace, Red Hot Chili Peppers, Rusted Root and Sevendust on Sunday (7/25).

Friday, 7/23

Deborah Cox, James Ingram, Montell Jordan and Tamia perform on Motown Live (check local listings for time and channel).
Elvis Costello, The Tonight Show With Jay Leno (NBC, check local listings for time).
Alanis Morissette, Late Show With David Letterman (CBS, check local listings for time).
Conan O'Brien (NBC, check local listings for time).
Fastball, Late Late Show With Craig Kilborn (CBS, check local listings for time).

Monday, 7/26

Tim McGraw and Jennifer Warnes, Prime Time Country (TNN, 9pm).
Santana and Matchbox 20's Rob Thomas, Jay Leno.
Macy Gray performs and Buckwheat Zydeco sits in with the band on David Letterman.

Tuesday, 7/27

Clint Black and Charlie Daniels, Prime Time Country.
Jackson Browne, Shawn Colvin, Bruce Hornsby and Bonnie Raitt, Jay Leno.
Los Lobos, David Letterman.

Wednesday, 7/28

Diamond Rio and Ty Herndon, Prime Time Country.
Pete Townshend and Eddie Vedder, David Letterman.

Thursday, 7/29

Randy Travis, Prime Time Country.
Geri Halliwell, Jay Leno.
Barry White, David Letterman.

FILMS

BOX OFFICE TOTALS
JULY 16-18

Table with columns for Title, Distributor, and \$ Weekend (\$ To Date). Lists top box office films like Eyes Wide Shut, American Pie, Lake Placid, etc.

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

COMING ATTRACTIONS:

This week's openers include Drop Dead Gorgeous, starring Kirsten Dunst and Denise Richards. The film's Sire soundtrack contains Joan Jett & The Blackhearts' version of The Mary Tyler Moore Show theme song, "Love Is All Around," while Mandy Barnett contributes "Beautiful Dreamer." The ST also features Elton John's "Saturday Night's Alright (For Fighting)," Primitive Radio Gods' "Devil's Triangle" and Everything's cover of David Bowie's "Young Americans." Cuts by Lifeboy ("Number One"), Sunday Suit ("She"), the Feelers ("Pressure Man"), Tim Carroll ("Girl That's Hip"), Hot Sauce Johnson ("Lost Picasso"), Dale Watson ("Ballad of a Teenage Queen"), Skirt ("Counting") and the Nevers ("Watch You Sleep"), along with a piece of Mark Mothersbaugh's score, complete the CD.

Exclusive engagements of Trick, starring Tori Spelling and written by Jason Schafer, also start this week. The film's Will soundtrack sports the "Dance Mix '98" mix of "I Am Woman," Jesse Williams' cover of the Helen Reddy classic. Erin Hamilton checks in with a rendition of Gary Wright's "Dreamweaver," while two versions of the Schafer-penned "Enter You" are on the ST (one is by Spelling herself). Bibche, Jeff Krassner, Valerie Pinkston, Veronica, Kim English, Kim Cooper and others are also on the album.

Finally, Matthew Broderick stars as Inspector Gadget, which features Youngstown's "I'll Be Your Everything."



55 million households
Peter Cohen,
VP/Programming

National Top 20

- SPORTY THIEVZ No Pigeons
DESTINY'S CHILD Bills, Bills, Bills
"WEIRD AL" YANKOVIC The Saga Begins
BACKSTREET BOYS I Want It That Way
WILL SMITH Wild Wild West
MONICA Street Symphony
GINUWINE So Anxious
JUVENILE Back That Azz Up
WHITNEY HOUSTON It's Not Right But It's Okay
K-CI & JOJO Tell Me It's Real
TRU Hoody Hoo
LIMP BIZKIT Nookie
BRITNEY SPEARS ... Baby One More Time
EMINEM Guilty Conscience
B. G. Bling Bling
CHRISTINA AGUILERA Gene In A Bottle
112 Anywhere
"N SYNC I Drive Myself Crazy
TLC No Scrubs
NAUGHTY BY NATURE Jamboree

This week's chart is frozen.



CONCERT PULSE

Table with columns for Pos, Artist, and Avg. Gross (in 000s). Lists concert acts and their average gross.

Among this week's new tours:

- BARRY WHITE/EARTH, WIND & FIRE
BEN HARPER
BLACK SABBATH
DANCE HALL CRASHERS
ECHO & THE BUNNYMEN
FOXY BROWN
HANK WILLIAMS JR.
HARRY CONICK JR.
LEN
MANIC STREET PREACHERS
NO KNIFE

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

Schaefer Now VP/GM, Blue Chip/Louisville

Dale Schaefer, a 17-year Louisville veteran, has been elevated from Director/Sales to VP/GM of Blue Chip Broadcasting's stations there: Religious WFIA-AM, CHR/Pop WDJX-FM, Urban WGZB-FM, Alternative WLRS-FM and Rhythmic Oldies WMJM-FM. Schaefer will also oversee the company's LMA of WBLO-FM/Louisville.

"Dale has consistently delivered strong bottom-line results while building an outstanding organization," said Blue Chip President/CEO Ross Love, to whom Schaefer reports. "We are very fortunate to have someone of his talent and experience ready to lead our business in Louisville."

Schaefer succeeds Bill Gentry, who has become Market Manager for Clear Channel's crosstown stations (see story, Page 17). Schaefer segued to Blue Chip following Jacor's sale of its Louisville properties to that company. Before serving as Jacor's Director/Sales, he served as Sales Manager for WDJX.

Arbitron

Continued from Page 1

The top two L.A. stations remain Hispanic's powerful combo of KSCA and KLVE, but this is the first time since 1992 that CHR/Pop powerhouse KIIS bested archrival CHR/Rhythmic KPWR. KIIS' third-place finish is its best in four years.

Back in New York, perennial No. 1s WLTW and WQHT decided to

share the Big Apple's top honors. The notable addition of '70s titles at many CBS Oldies stations seemed to pay off at flagship WCBS-FM. The station recovered from what must have been a statistical wobble.

Elsewhere around the country, KGO/SF celebrates yet another No. 1 showing, while WBEB/Philadelphia claims its first No. 1 finish in 10 years (back then, the station was Beautiful Music WEAZ).

BP

Continued from Page 3

"These two promotions are signs of the steady growth in all parts of our company and the significant expansion of our TotalRadio format products and services," said BP President Edie Hilliard, to whom both will report. "L.J. has proven himself to be an effective leader of our TotalRadio team of programmers, music directors and technicians, and he'll be growing this important part of our business with new format products and service initiatives for a rapidly changing marketplace. And Ken is a seasoned consultant and programmer who is highly regarded by our clients and his peers. He'll oversee an aggressive strategy to further expand our successful station and group consulting activity."

Smith joined BP in 1995 as a Country programmer-consultant and rose to his most recent position one year later. Prior to joining BP

he served as VP/Programming for Benchmark Communications. Smith has also programmed stations in Columbia, SC; Huntsville, AL; Beaumont, TX; and Augusta, GA. He told R&R, "The recent growth and success at Broadcast Programming requires someone to take the reins and lead our efforts into the new millennium. I'm happy that Edie Hilliard felt confident enough in my past performance and broad Country experience to trust me with this assignment. With the recent acquisition from Jones International Networks, BP is now set to be the ultimate program provider, and I'm very proud to be a part of this group of people."

Moultrie joined BP in 1994. He's also worked at a variety of stations throughout the Pacific Northwest, including KRPM/Seattle.

Broadcast Programming provides format and consulting services in all music formats and syndicates the *Delilah* and *Neon Nights With Lia Knight* programs.

Bloomberg

BUSINESS BRIEFS

Continued from Page 8

an anchor with National Public Radio's *All Things Considered* in the early 1980s. Ungar replaces Evelyn Lieberman, who left the federal agency in March after she was nominated as a senior official in the State Department.

Paul Misener to Leave Furchtgott-Roth Staff

Paul Misener, senior legal adviser to FCC Commissioner Harold Furchtgott-Roth, will leave Aug. 23 for the Washington, DC law firm Wiley, Rein & Fielding, where Misener worked before coming to the commission in 1997. He will focus on Internet issues at the firm. No successor has been named.

Cibo Matto On Tour



Warner Bros. act Cibo Matto chills backstage at the Palace in L.A., a stop on the band's U.S. tour supporting Stereotype A. Pictured (clockwise from bottom left) are keyboardist and Producer Yuka Honda, Promotion Assistant Rachel Howard, VP/Product Management Peter Standish, percussionist and rapper Duma Love, drummer and backing vocalist Timo Ellis, bassist and backing vocalist Sean Lennon, National Promotion Manager Jennifer Polenzani, Sr. VP/Head of Promotion Tom Biery, National Dir./Alternative Promotion Robert Goldklang, VP/Special Projects Nancy Stein and vocalist Miho Hitori.

Gentry

Continued from Page 17

WAMZ. We do have some stations that are in some need of help, but everything is great all the way around the management team, and we'll turn them around."

Gentry succeeds Bob Scherer, who died in May. "Bob is a revered figure in Louisville, so there's some

big shoes to fill." Gentry first became involved with WHAS in 1989, when he became a sales rep for the then Regent-owned station.

Meanwhile, Blue Chip has replaced Gentry with Dale Schaefer. "My new duties at Clear Channel are in no way a reflection of what Blue Chip is — a great company," Gentry was quick to point out. "This is just a chance to run the 'big boys.'"

James

Continued from Page 3

station and win," James told R&R. "We're looking at KDMX fresh, and nothing's out of the question. At the same time, we're aware of market conditions and know we need to improve where the station has been. It's a never-ending process in our business. We're always changing and adjusting, and that's certainly the case at KDMX right

now. We'll see where that takes us. "With [AC] KVIL and [CHR/Pop] KHKS, Dallas has two of the most successful stations in America in their formats. There's no question that we have our work cut out for us — I guess that's why they want me to be here. I feel very comfortable leaving KHMx to rebuild KDMX."

Before joining KHMx last October, James had programmed WMVX/Cleveland, WRQX/Washington and WMMX/Dayton.

Bordes

Continued from Page 17

Last month Greater Media completed the sale of its cable systems.

In 1994 Bordes bought Rosenmiller's interest in the operation and owned the company outright. He was a meticulous planner with an eye for detail and a man who shied away from the limelight but shone in small groups, recalled Frank Kabela, Bordes' longtime colleague, who was named CEO last week.

"He was an extremely private man with no ego requirements," Kabela told R&R. "He didn't like public speaking and was at his best in small groups."

Kabela said Bordes worked best alone, thinking long and hard about a project, "scrolling over the pages of legal pads. He would work out the problem, and then we would find out what he was thinking. He was Phi Beta Kappa at Yale, and he maintained his sharp edge to the end."

Szestakowski added, "He planned and thought everything out to the 'nth' degree. And he also did that for us as employees — he was always looking out for us. That's why I respect him an awful lot. He was a man of very high integrity

and morals and very fair with his employees. And that enveloped everything we did here."

Kabela noted that Bordes' foresight in estate planning has left the company on solid footing, putting 100% of the company ownership in the hands of the Bordes family while the company is operated by a management staff handpicked by the founder. Bordes had homes in Princeton, Annapolis, MD and Nantucket, MA.

After graduating from Yale in 1946 Bordes did post-graduate study at Columbia University and served in the Coast Guard, earning the rank of Lieutenant. He was an avid competitive sailor and built and raced boats. He was a four-time champion in the Thistle class of sailboats. He was a member of the New York and Annapolis Yacht Clubs.

Bordes is survived by his wife, Lee, four children and two grandchildren. A memorial service will be held tomorrow (7/24) at 1pm at Trinity Episcopal Church, 33 Mercer St., Princeton, NJ. Contributions may be made to the Center for Marine Conservation, 1725 DeSales St. NW, Suite 600, Washington, DC 20036.



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A Rehabilitated Giant Roars

□ Heritage and innovation helped WGY return to the top of the Albany ratings

By Adam Jacobson
R&R Radio Editor
jacobson@rronline.com

On February 20, 1922, WGY began regular broadcasts as a commercial radio station from General Electric's headquarters in Schenectady, NY. During the next six decades the station would become one of America's great AM radio stations. Its nighttime signal can still be heard from Montreal and Ottawa to Melbourne and Orlando. By 1993, however, WGY and its pioneering FM sister, WGFM, had ended up in bankruptcy court.

Six years later WGY has once again become one of upstate New York's most successful radio stations. Granted, it's not the same WGY as in years past, but that's a good thing. The station has adjusted to changing times, changing owners and an aging demographic as well as any station in any format has. And much of that is the result of the station's OM, **Tom Parker**.



Tom Parker

A Bumpy Ride

Parker grew up in the Albany area and began his career at WGFM as one of its first live personalities in 1981, when GE ended automated programming on the station. "I'm one of the few people who happened not to be a radio vagabond," he jokes. In

the mid-'80s, when the station adopted a "Hot Hits" CHR format, Parker rose to PD/MD/afternoons. In 1990 he moved up to Marketing & Promotions Director for WGFM and WGY, marking his first involvement with the AM station.

The next four years would prove to be a bumpy ride for Parker and the rest of the staff at the two stations. In 1983 General Electric sold WGY & WGFM to the New York-based venture capital firm Foster Management Company. Four years later Dennis Israel — who operated the stations for Foster — bought the stations from Foster. Then both stations were sold to Pegasus Broadcasting, known primarily for its Fox TV affiliates.

Under those three owners, WGY & WGFM began a period of decline. By 1990 WGFM's audience share had eroded significantly with the decline of CHR, and it switched to Oldies. WGY retained its core lis-



teners, but was faced with limited resources and a much smaller budget than it had in its GE days.

On December 31, 1993, things turned around. Harrisburg-based Dame Media picked up the stations and immediately worked to restore their prominence. Parker traveled to Harrisburg to help launch the marketing for the company's flagship Rock AC, WRVV-FM. In July 1994 he returned to Schenectady to help relaunch WGY, becoming its OM. Concurrently, WGFM adopted the Rock AC format that Parker helped establish in the Pennsylvania capital.

For the most part, Parker says, "I was putting the polish on the shiny calls on the front of the building. It was very nice to have been identified as a good in-house replacement. Hav-

"Mike Gallagher's return was a big assist in relaunching the station with issues-driven, compelling talk. Talk radio sometimes needs to be uncomfortable, riotously funny or irreverent."

ing grown up here, it was extra special to see the station's accomplishments and where we still had to modernize."

Restored Luster

Today's WGY still features many of the same voices and elements it had when Parker started out in the business. Much of the station's success can be directly attributed to Dame's ownership. "In the last 5 1/2 years they restored the luster that we had lost, because Dame Media was a broadcaster, not an investment organization," Parker says. "Luckily, WGY has always been consistent, but we've always had a core group of people to serve as keepers of the flame. There's an unspoken mandate that history pushes you forward."

WGY is also in the unique and enviable position of being the only News/Talk station in the Albany-Schenectady-Troy market. NPR powerhouse WAMC-FM and Pacifica's WRPI-FM offer the only other alternatives in the capital region. However, the station must strive to keep its sound fresh and entertaining, Parker says.

"Working at WGY is incredible, because the station has an awesome heritage and legacy. It helps build the station in the community, but it also

creates some expectations for what the station should be. I think we need to maintain that excellence, and we have a call not to rest on our laurels. You have to constantly update, go forward and be open to new things. It's a great thing, but it can be limiting."

When it comes to News/Talk stations, Parker says it all comes down to the basics: "This station is known for high-profile personalities and news and information. WGY's strongest foundation has always been in its personalities. What pushes you over the top is what meets people's needs today. We work very hard to meet or exceed listener expectations. The concept is simple, but you need resources and dedication."

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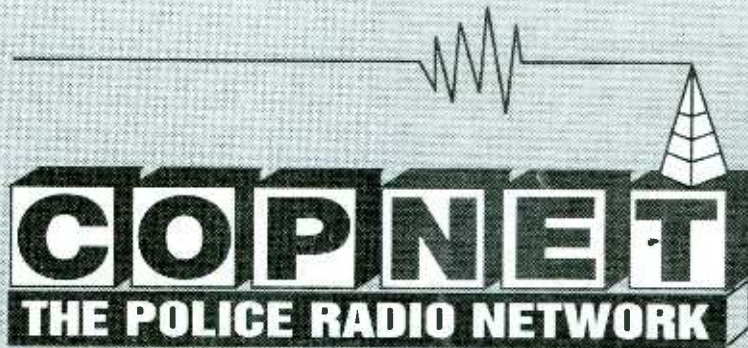
When it was time to refocus WGY, Parker admits, "You can't make overnight changes." However, the station made three significant changes that gave it instant notoriety. First, it acquired Tom Leykis' syndicated program and placed it in the 8-11pm slot. Parker calls the move "one of the riskier things we've done," but says it made sense for the station. "Tom started here at WQBK-AM in

Continued on Page 28

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Giant

Continued from Page 26

the mid-'80s, and he was getting people 18-34 to tune to AM radio. This was just prior to his career really igniting. Fast-forward to 1994, and his listeners are right in the demo that we want. His show is a little different than the one he did at 'QBK, but it's still pretty outrageous."

At first, Leykis' program followed Dr. Laura Schlessinger, who aired from 6-8pm. "That's not the way it is now," Parker says with a laugh. The station moved Dr. Laura to the 9am-noon slot and placed Rush Limbaugh in the noon-3pm shift. Perhaps the key move Parker made was discovering talk host Mike Gallagher at WFBC/Greenville, SC. "Mike was a big assist in relaunching the station with issues-driven, compelling talk. Talk radio sometimes needs to be uncomfortable, riotously funny or irreverent."

A few years later Gallagher relocated to the Big Apple, where WABC presented him with the prized morning airshift. Soon afterward John Dame approached Gallagher about

forming a syndication company. Gallagher jumped at the chance, and as a result quickly returned to the Albany airwaves. He now airs from 6-8pm daily.

Most recently, talk veteran J.R. Gach was brought on for afternoons from WWL/New Orleans. Just prior to that gig, J.R. found fans in western New York as the afternoon host on WGR/Buffalo. WGY has done what few other News/Talk stations have been able to do: provide quality national talent that has tremendous local ties. Parker says, "We have syndicated hosts who are very high-profile, but Mike and Tom sound like they're doing their shows at WGY. Both have cut special liners and IDs for us, and Tom will fill in for J.R. via ISDN as a locals-only show. Mike has the ability to do the same. It's a great treat for listeners."

Among the other syndicated voices at WGY are Dr. Joy Browne (11pm-1am) and Art Bell in overnights, proving that WGY has managed to not only balance local voices with national talents, but right-leaning talkers with more liberal — and sometimes otherworldly — voices.

Morning Veteran

WGY is also fortunate to have a revered morning anchor who has refused job offers from much larger markets, including Los Angeles, to remain at home in Albany.

"Another constant at WGY has been the presence of morning man Don Weeks," Parker says. "He'll be celebrating 19 years in mornings this December. If he left, Don could teach a course in show prep, because it's stunning just how much there is. He comes in to work overprepared, but has tons of material from which to work every single day."

Because Weeks was the veteran air talent, modernizing the sound of his morning show was a gentler task than had been required for the rest of the station. Parker recalls, "Our first challenge in 1994 was to stop playing music. Up until then we were playing records throughout the day, and we still had our theme weekends. We were a true Full Service radio station. But the real challenge was that we had to stop doing things because it was the way we'd always done them. Don was always a great talent, but he's adapted tremendously as the station has progressed."

Before the mid-'80s PDs never thought about revenue. Deregulation helped change that, and it became a lot more important for everyone from the PD to the night jock to understand the business of radio.

While the talk programming gets the bulk of the station's promotion focus, the information image of WGY is perhaps most vital to the station's longevity. "The thread that ties it all together is our news product," Parker says. "Yes, we have syndicated shows, but the news is always there every 30 minutes. News is a benchmark for WGY. It's a touchstone. People will always hear news on this station."

Parker admits that the one element missing from the station is sports programming. "The only thing we don't have is a sports team. No sports programming has ever been successful for us." Although Albany is just three hours north of New York City, locals have shown a greater allegiance to teams from Boston or Buffalo. And WGY's affiliation with the Buffalo Bills proved to be less than fulfilling. Now that WGY is a sibling of all-Sports WTMM-AM, chances are that WGY will never air sports under its newest owner, Clear Channel, which officially took over the station earlier this month.

New Owners

"We're already servicing the NAC/Smooth Jazz station [WHRL-FM] with news in the morning, and we'll now be able to service the state with our Rochester and Syracuse stations," Parker says. "I find the potential for WGY tremendously exciting with Clear Channel as its new owner, with its resources of talent and the former Jacor guys being product people. Randy Michaels is a great leader, and having a sense of humor isn't a bad thing. Having a winning attitude is a good thing." Just this week, Dennis Lamme was tapped as VP/Market Manager, concurrent with the Dame Media sale.

WGY is also set to expand its non-traditional revenue stream, and has hired someone strictly to lead the station in that arena. "We're very involved in community events, publications, e-mail, office faxes and the Internet," Parker says. "The WGY website serves as a primary location for weather-related school closings and for regularly updated news reports. RealAudio streaming will begin in the near future."

As WGY has no direct radio competitor to contend with, Parker acknowledges that his competition is primarily TV and websites, such as that of NBC affiliate WNYT, that offer local news regularly. "We don't really worry or freak out about what others do as an alterna-

tive to us, but from the news standpoint, the TV stations are who we compete against. But we're first, fast and factful — it's not just an 'air sandwich.'"

The entire Albany market has matured extensively since Parker first entered radio. He says that's a good thing, and it's a result of a consolidated industry. "The biggest change is that we've gone from 'radio guys' to radio executives. Before the mid-'80s PDs never thought about revenue. Deregulation helped change that, and it became a lot more important for everyone from the PD to the night jock to understand the business of radio." The end result was a "more contemporary" market and a lot of variety. "Albany is over-radioed for its population and size," Parker comments.

Radio shares in the Albany market, however, are among some of the highest seen today. The market's top six stations combine for a 46.1 share of all radio listening. However, several stations have increased their market coverage by flipping to niche formats or moving their towers closer to the metropolitan area. The end result is similar to what Parker calls "ants at a picnic."

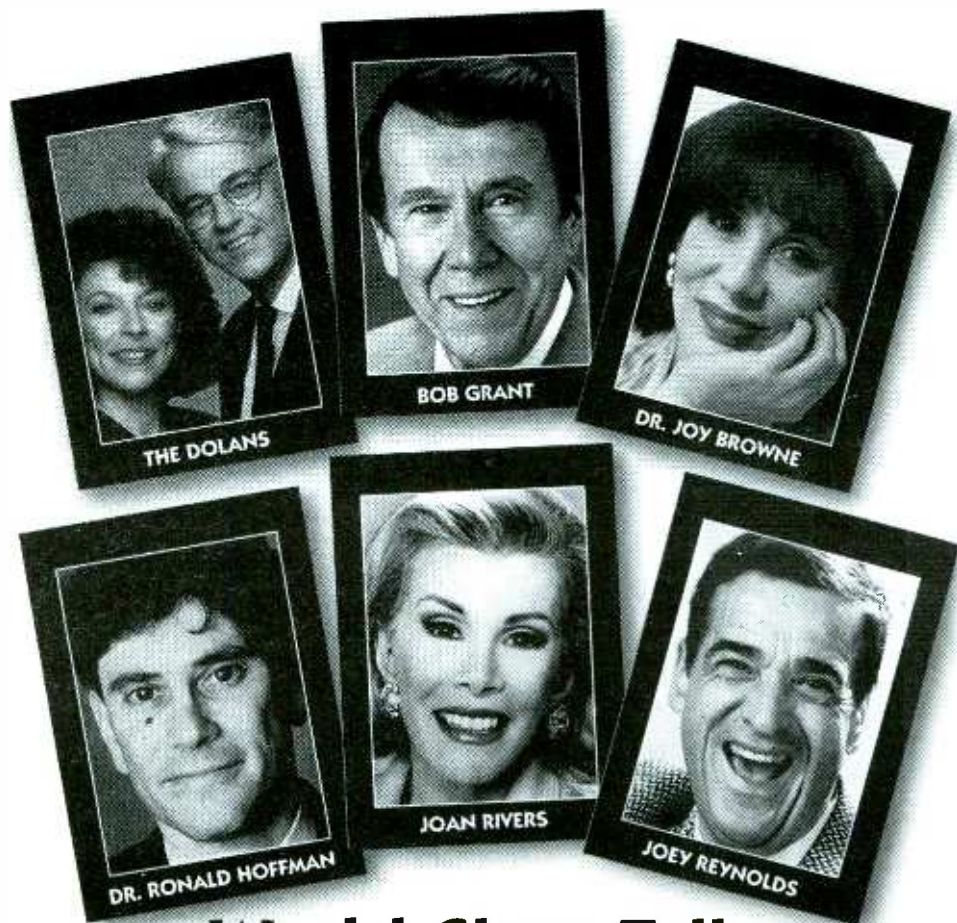
"There are still a lot of areas in the Albany market that are rural, and there's not the same level of activity as there is in a major market," he says. "There is high partisanship to signal strength and the traditionally dominant stations. WPYX has always been Rock and WFLY has always been CHR. The Alternative stations, 'Jammin' Oldies' and Pop/Alternative 'The Point' — along with the flavor of the day — don't eat much, but they're a pain in the neck."

That's not to say Parker doesn't care for the competition. "They're all good stations, and that's what's driving listeners to radio." In the capital region, WGY has proven that it can be the best of the best and that the worst is solidly in the past.

Al Peterson is on vacation. He'll return next week.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?
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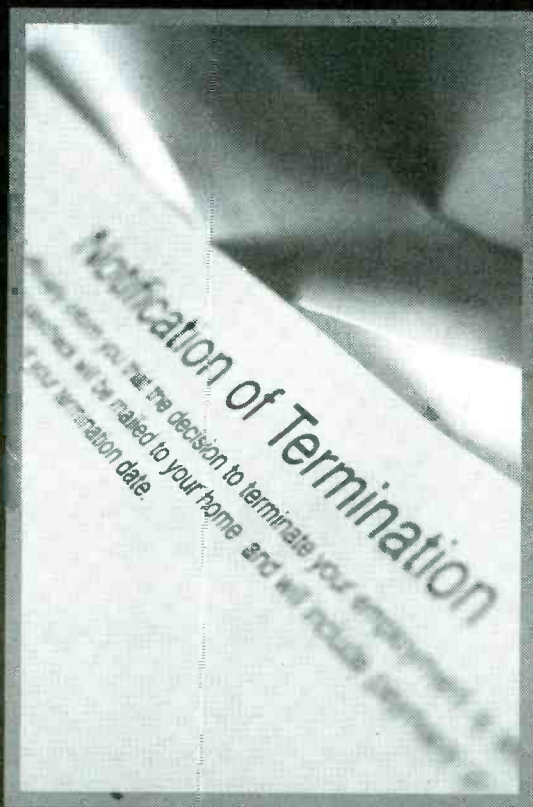
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Street Talk®

Newsman 'Fingered' In Fireworks Hoax!

After the Fourth of July, KRCQ-FM/Detroit Lakes, MN News Dir. **Tim Roberts** broadcast a gripping report about an area man who'd lost a finger in a holiday fireworks accident. Trouble is, it never happened ... and after the hoax was discovered (but not before it made the AP wire!), Roberts disappeared. The story starts a few weeks before that, when GM **Bob Spilman** took Roberts aside and said he was unhappy with the quality of stories he'd been hearing. After their discussion, Spilman tells **ST**, the stories suddenly got better. Unfortunately, they also became more fictitious ... but most were "lifestyle stories that didn't hurt anybody."

Then came the story — reportedly from a source within the Dilworth, MN police department — about the fireworks accident. The department faxed Spilman, saying they'd checked not only their own department, but other area agencies, and nobody had heard about the incident. Instead of 'fessin' up, though, Roberts compounded the lie by airing an actuality of the man who supposedly lost his finger. "The whole thing just kept unraveling," Spilman says. "I told him I had records of every call he made, and I reminded him that all calls to the sheriff's office are taped. He left ... and he was gone, never more to be heard." Spilman adds, "He never did admit making up the story. It baffled the heck out of me that he would do that kind of story and then be stupid enough to send it to AP." He did hear from Roberts' landlady, who also hadn't seen him and was concerned because he'd left some belongings — including his cat — in his apartment. A Fargo newspaper was able to track down Roberts, who claimed his "line between fact and fiction had started leaking." For the station, though, all's well that ends well. A woman read the newspaper story, called Spilman and said, "I heard you have an opening" and was hired the next day. "We got a good news director out of it, at least," Spilman says.

More Stern Pranks From Janks

The Howard Stern fan known as "Captain Janks" disrupted several networks' news coverage of John F. Kennedy Jr.'s disappearance over the weekend, *RadioDigest* reports. By pretending to be a Coast Guard official, Thomas Cipriano went on the air with ABC, CBS and MSNBC with a fabricated story, only to

sneak in a reference to Stern. CBS' Dan Rather missed the mention, while ABC's Peter Jennings responded by saying this kind of thing "happens on every crisis in America. Someone representing [Stern] gets through. It happens, and it passes." Cipriano reportedly told MSNBC's Soledad O'Brien, "Howard Stern thinks you're a whore." While Stern has sometimes repudiated these actions of his listeners, he's also known to play tapes of some of the pranks on his radio show.

Radio Has A Ball At Safeco

It was a field day (so to speak) for a broadcaster and one not-so-lucky listener at the grand opening of the Seattle Mariners' new stadium last week. During the seventh-inning stretch, a man wearing only some strategically placed **KNDD** bumper stickers was caught by police as he tried to make a dash around the bases. The 21-year-old said that KNDD morning man Andy Savage had promised him backstage concert passes if he was able to circle the bases. But the station apparently thought better of the stunt and tipped off police, who nabbed the listener before he could even reach first base. Did the station have a change of heart because it's co-owned with Mariners flagship combo KIRO-FM & TV? No comment, says PD Phil Manning. Speaking of KIRO, longtime Mariners play-by-play broadcaster **Dave Niehaus** was selected to throw out the ceremonial first pitch at Safeco. Nobody knew who the honor would go to until it was announced over the PA system, and the stunned broadcaster's pitch sailed far over the catcher's head.

Elvis Leaves The Float, WCAA Sues

Hispanic Broadcasting's Tropical **WCAA-FM (Caliente 105.9)/NY** had signed super-hot

Continued on Page 32

Rumors

- Is **Radio One** moving WAMJ/Atlanta in more of a mainstream Jammin' Oldies direction to block any possible moves by AMFM's WFOX?
- Is **KOST/L.A.** just about ready to announce Jhani Kaye's successor as the AC station's new PD?

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Continued from Page 30

salsero Elvis Crespo to appear on its float at the recent Puerto Rican Day parade ... or so it thought. On parade day, there was Crespo ... on crosstown rival **WSKQ-FM (Mega 97.9)**'s float! So now Hispanic is suing Crespo, the Sony Discos label and Mega owner SBS for \$7 million in damages — plus a whopping \$50 million in punitive damages.

ST obtained a copy of the suit, which makes the following claims:

- After learning of the deal to put Crespo on WCAA's float, SBS contacted Sony Discos and demanded that Crespo appear on WSKQ's float.
- Sony NE Promo Dir. Carlos Perez "confirmed that WSKQ contacted Sony ... and threatened to discontinue playing the music of Crespo and other Sony artists" if Crespo appeared on Caliente's float.
- Crespo's appearance on its float would have "greatly enhanced its stature" in the market, and that the resulting publicity "would have increased Caliente's market share and helped it to achieve greater audience parity with WSKQ."

Sony responded to Hispanic's claims by saying Perez "adamantly denies" saying anything to WCAA about WSKQ's alleged threats. WSKQ VP/GM Carey Davis was unavailable for comment.

And Now, 90 Seconds Of Newt!

As in former House speaker **Newt Gingrich**, who has inked a deal with Premiere to host a daily short-form feature, *Newt's Age of Possibilities*. Don't expect all political talk though — the show will feature a wide range of topics, from health to Internet issues. "I'm not going to be a 90-second version of Rush Limbaugh," Gingrich told the *Washington Post*. "On the other hand, I reserve the right to delve into a particularly interesting headline."

Now, how 'bout **Vanna White**? Yep, Premiere got her too! The *Wheel of Fortune* star will host a two-minute daily interactive feature, *Radio Wheel of Fortune*, starting Tuesday (7/27).

WXTU/Philly morning men **Steve Harmon** and **Scott Evans** will begin hosting WW1's *The Weekly Country Music Countdown* the weekend of Aug. 14-15. They succeed Chris Charles, whose contract wasn't renewed. The show's still available in a "you-host-it" version as well.

NAB: You Gotta Lovett!

Lyle Lovett will perform at the Marconi Awards Dinner, which takes place Thursday, Sept. 2 at the NAB Radio Show in Orlando. AMFM-syndicated morning men Bob Kevoian and Tom Griswold are emceeding the event.

Rumbles, Pt. 1

- **Tex Meyer** exits as GM of Citadel's Central Pennsylvania Properties. **WQKK & WGLU/Johnstown, PA GM Ralph Lovette** now oversees both Johnstown properties, as well as **WQWK, WRSC, WBLF and WNCL**.

- By month's end, GM **Rick Lemmo** will leave suburban L.A.'s "Lite 92.7" trimulcast to become VP/Corporate Communications for Caruso Affiliated Holdings.

- **Rick Steele** is appointed GM of Root Communications' eight-station cluster in Florence, SC. He was most recently Station Mgr. at **WJXA & WRMX/Nashville**.

- **WCIL/Carbondale, IL PD Chad Elliot** is named Dir./CHR programming for the Zimmer Radio Group. **WCIL APD Jon E. Quest** is upped to PD.

- Former **KISR/Ft. Smith, AR PD Rick Hayes** rejoins the CHR outlet as OM/afternoon driver.

- **KRNO/Reno, NV PD/MD Alan Cook** exits to program Oldies **KWFM/Tucson**.

- Former **KVBC-FM/Las Vegas programmer Pat Frisch** is named PD at Citadel heritage News/Talk-er **KKOB-AM/Albuquerque**. The position has been open since Bob Shomper left earlier this year to program **WBAP-AM/Dallas**. But he'll be without the services of afternoon host **Chris Jackson**, who follows Shomper to 'BAP for a similar shift.

- **PD Addison Wakeford** exits **WMFS/Memphis**.

- **WXIK/Lansing, MI MD/pm driver Brad Walker** is elevated to PD.

- **Vin Lewis** is named OM/PD at **WKKB-AM & WXOD-FM/Keene, NH**.

- **PD Matt Williams** leaves Hot AC **KMXG/Quad Cities, IA-IL** to replace Jim Mackey as **WRWC/Rockford, IL's PD**.

- Pop/Alternative **WSSR/Tampa MD Rob Harder** succeeds John Malone as PD of **WAHR/Huntsville, AL**.

- Former **WRXQ/Memphis PD Tony Williams** is named PD of **WGRD/Grand Rapids**, replacing Margot Smith, who exited last week.

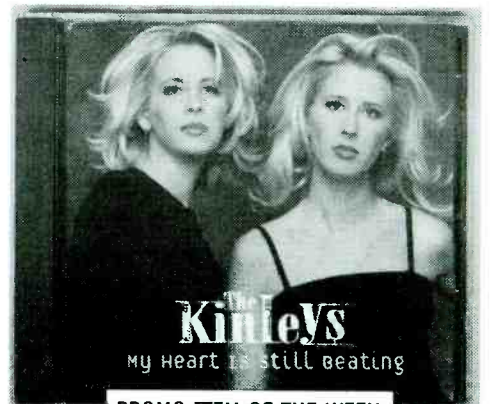
- **KLYV/Dubuque, IA PD Scott Thomas** adds a pair of new jobs: He's now also PD of Rock **KXGE** and Asst. OM of **Cumulus'** five stations there (**KLYV, KXGE, WJOD and WDBQ-AM & FM**).

- **KBRQ/Waco, TX PD/MD Steve St. John** exits.

- **Dan Shelley** rises to the newly created APD position at **WTMJ-AM/Milwaukee**. He'll also retain his ND title at the News/Talk station.

- **WLLI/Joliet, IL** drops Classic Rock for Rock.

- Longtime **WPLJ/New York morning co-host Naomi DiClemente** exits for full-time motherhood. **WTJM morning co-host Patty Steele** resigns to replace DiClemente at 'PLJ.



The beat goes on (and on and on and on....): Oh, sure, it looks like an ordinary CD. But attached to the back of "My Heart Is Still Beating," the latest single by pulse-raising Epic duo the Kinleys, is a photosensitive device that, when exposed to light, triggers the sound of a heart. The song may be a ballad, but the case is easy to dance to....

Continued on Page 34

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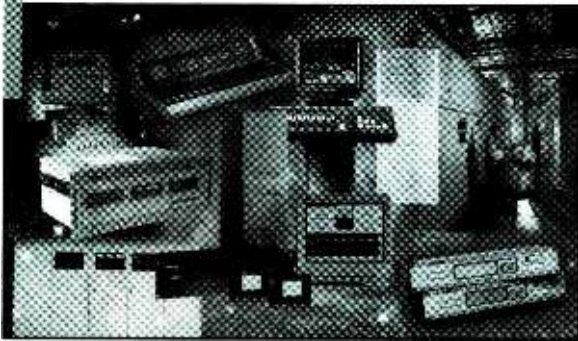
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Rumbles, Pt. 2

- As KNIX/Phoenix PD Larry Daniels prepares to step down this week, daughter **Chris Daniels** ascends to MD at KUZZ/Bakersfield.
- WKSF/Asheville, NC APD/MD/evening host **Eddie Foxx** is the new MD/night jock at WKDF/Nashville.
- WJBQ/Portland, ME APD/MD/nighttimer **Kelth Scott** is named APD/nighttimer at WDCG/Raleigh.
- WSNX/Grand Rapids swinger **Phil Becker** is promoted to APD/nights.
- XHRM/San Diego overnigher **Roscoe Cherry** exits to become APD/nighttimer at WBHK/Birmingham.
- KCLD/St. Cloud, MN personality **Wes McKane** joins WIFC/Wausau, WI as MD/nighttimer. He replaces MD Jeff Murray, who left for a similar post at WKSF/Cincinnati.
- WKPK/NW Michigan MD **Brent Caray** joins WIOG/Saginaw as MD/middayer. **Craig Russell** takes over for Caray as 'KPK MD.
- WLSS/Baton Rouge, LA APD/MD/middayer **Todd Chase** exits. PD Flash Phillips adds MD duties.
- WJLK/Monmouth-Ocean MD **Gregg Thomas** joins co-owned WBBO as MD/afternoon.
- To match its "Mix" moniker, **WKBN-FM/Youngstown, OH** changes calls to **WMXY**.
- XHTZ/San Diego's new morning show is **Big Daddy & Tha Funny Farm**.

Continued from Page 32

One of the categories at this fall's Radio Music Awards will honor the craziest radio stunt of the year (Sept. '98-Sept. '99) caught on video. To be eligible, send a VHS or Beta to Craziest Stunt Contest, Radio Music Awards, 3000 W. Olympic Blvd., Building 4, Suite 1200, Santa Monica, CA 90404. In addition to the prize-winner, several of the tapes will be aired during the WB telecast. For more info, contact Scott Baker at (310) 315-4739.

Finally, we'd like to welcome the industry's newest heavyweight: **Justin Weatherly**, the offspring of Elektra's **Margie** and KROQ/L.A.'s **Kevin**. And we do mean *heavy* — he tipped the

Records

- Is former 550 Music VP/Promo **Desiree Schuon** finally about to make her move?
- Restless taps *Hitmakers* staffer **Pat Martine** as VP/Promo.
- Island Def Jam Music Group AC vet **Debbie Cerchione** rejoins Epic as Sr. Dir./Adult Formats.
- **Jack Satter** has opened Minneapolis-based Jack Satter Consulting & Promotions.
- **Warren Christensen** joins Q Prime Management this week, based in L.A.
- Elektra ups Seattle rep **Lara Woodward** to a West Coast national post, based in L.A. Sr. VP/Promo Greg Thompson is looking to fill the grunge city void.
- **Kristy Vavak** becomes RCA's L.A. local promo rep.
- TVT names former Virgin and A&M rep **Lee Arbuckle** as its new Dallas-based Southwest rep.
- V2 goes through a mild reorganization, laying off two people each in NY and L.A., including Big Apple-based CHR promo assistant **Leslie Barrett**.

RADIO RECORDS



1

- WCBS-FM/New York PD **Joe McCoy** given VP stripes.
- **Dave Logan** lands at American Mobile Radio Corp. as VP/Programming.
- WLS & WXCD/Chicago Pres./GM **Zemira Jones** adds duties for WTAQ & WTAU.
- **Bret Michael** made PD of WLVE/Miami.

5

- **Sylvia Rhone** selected as Chairman of Elektra Entertainment Group.
- **Weezie Kramer** promoted to WMAQ/Chicago VP/GM.
- **Glenn Kalina** returns to WIOQ/Philadelphia as PD.
- **Keith Masters** appointed PD of WLZR/Milwaukee.
- Hot Street Talk rumor: **CBS** and **Group W** to merge.

10

- **Jon Kirksey** set as VP/Rock for Enigma Records.
- **Dr. Dave Ferguson** appointed WPGC-FM/DC's PD.
- **Bill Stairs** tapped as PD of KMJK/Portland.

15

- **Charlie Cook** joins McVay Media as VP/Country.
- **Ted Utz** recruited as OM for KTXQ/Dallas.
- **Denton Marr** accepts KLOL/Houston PD chair.
- **Chuck Morgan** made PD at KIXK/Dallas.
- **Peg Kelly** upped to WNBC/NY GSM.

20

- **Ron Jones** rejoins WHK/NY as PD.
- **Jim Fox** resumes PD gig at WRKQ/Cincinnati.
- **David Martin** named PD of WFYR/Chicago.
- **Austin Vali** becomes PD for KMQM-FM/Honolulu.

25

- **WEAM/Washington** goes Rock with **Jim Elliott** as PD.
- **E. Alvin Davis** tapped as WAXY/Ft. Lauderdale-Miami PD.
- **Beau Weaver** recruited as PD of KFJZ/Dallas-Ft. Worth.
- **Johnny Driscoll** joins WCFL/Chicago for late nights.
- **Dan Vallie** hired for nights at WSGA/Savannah.

scales at an amazing 10 lbs., 12 oz. Appropriately enough, Justin arrived on an add day, Tuesday (7/20).

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

Maxi Priest

featuring
Beenie Man
Mary's Got A Baby

The first song from the new album **CombiNation**
Produced by Robert Livingston for Big Yard Music Group Ltd.
Management: 21st Century Artists, Inc.
©1999 Virgin Records America, Inc.
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AOL Keyword: Virgin Records



"Perfect Summer record for us...

This is getting great requests!"

- **Dan Watson PD/KDON**

"Has a great Summer feel.

Top 5 Phones!" - Wookie PD/WOCQ

Added This Week At: WRTS, WXYK

**Phones At: KDON, KIKI,
WOCQ, KSEQ**

In Rotation At:

**KDON 43x, WOCQ 25x, KIKI 24x,
KDGS 19x, WXXP 19x, KSEQ 14x,
KKPW 11x, KHTN 7x, KBMB 7x**

Look for Maxi Priest on Tour all Summer Long



STEVE WONSIEWICZ
swonz@rronline.com

1999 Mid-Year Recap

Internet, musical diversity contributing to healthy 1999

Perhaps it's fitting that as the record industry grapples with one of its biggest challenges ever — converting free digital downloads into dollars — many pros believe the business is on the brink of even bigger success.

That's the consensus of a trio of promotion, A&R and sales pros as the industry passes the halfway mark of 1999. Another important point: The Internet is proving to be the music business' new best friend. Why? The web and music fit hand-in-glove, and the resulting media attention has dramatically raised the awareness of the industry as a whole.

That trend looks certain to continue as software and hardware advancements chug along and music-intensive websites proliferate.

What's also interesting, say these execs, is how well several music genres are selling these days. Mainstream pop, hip-hop and rock are hitting on all cylinders.

Not surprisingly, some warning lights are flashing. Singles sales and back-catalog purchases, among the industry's biggest cash cows, both continue trending downward. And the Internet could be either a villain

"Alternative dominated the market for so long, but Active Rock has really come along. It's exciting to have new places to go with your music."

Josh Deutsch

or a hero when it comes to stemming those losses. Nevertheless, these three execs see a bright immediate future for the business overall.

A View From Sales

RCA Records Sr. VP/Sales **David Fitch** observes, "Everybody can look at the statistics and see album sales are up about 7% and that the NARM survey shows that, while transactions have stayed the same at about two discs per visit, people are spending more — about \$20 per transaction.

"But you have to look at the kind of products we're selling. The first part of the year we had big records from the Backstreet Boys and Limp



David Fitch



Josh Deutsch



Monte Lipman

Bizkit. And we're really pleased with the progress of our new band Lit."

Fitch's point is a valid one. It's not a blip, he says, because of the breadth of successes. Both radio and consumers have returned en masse for follow-up albums from the Backstreet Boys, Bizkit, Smash Mouth, Lonestar, Sugar Ray and Blink 182. They've also embraced many new acts, such as Kid Rock, Jennifer Lopez, the Dixie Chicks and Godsmack. And they've welcomed back veterans like the Red Hot Chili Peppers, K-Ci & JoJo, Santana, Def Leppard and Cher.

Fitch is a big believer that the media attention given to the web has rubbed off on the record biz. "Much of the activity taking place on the Internet — the MP3s and streaming and all of that — creates more awareness of music as an entertainment form. The more people get exposed to music, the more it drives sales at both the Internet and brick-and-mortar. Even if consumers are downloading a piece of music that's time-stamped, they are still getting their appetite whetted for music."

Fitch realizes the industry must act quickly to increase back-catalog sales. "We need to be as open and creative as humanly possible. If it means doing something like partnering with custom disc companies and licensing our product and allowing people to make their own discs, then we need to do it. We need to continue reaching people who aren't comfortable walking into a record store but are more comfortable shopping via an 800 number or on the Internet. The great thing is, the Internet gives us that opportunity."

Nonetheless, record companies still need to hedge their back-catalog bets in the short term. Fitch notes, "At RCA we want to keep our back-room duties to a minimum so our ex-

penses don't kill us if the decline continues."

Fitch also points to the web as a focal point when it comes to the changes at traditional retail. "Downloading has threatened their turf, but they've also real-

ized that it can add value to what they do, which is why we always have a brick-and-mortar component in any download promotion we undertake.

"But front-line music is still better served through traditional retail. The shopping environment and social interaction are important. The online component will continue increasing and could reach 5% of sales."

Fitch gives high marks to retailers for adjusting to the times by shuttering nonperforming stores and ramping up their commitment to e-commerce — even to the point of making many chain stores less cluttered. "They've been cleaning up the point-of-purchases. We've even had to revise the way we merchandise our product. Borders in Los Angeles and Santa Monica, for instance, pulled all of their POP because it just got out of hand."

An A&R Report

Elektra Entertainment Group Sr. VP/A&R **Josh Deutsch** echoes many of Fitch's comments. The current climate is as rich as he's seen it when it comes to signing and developing new acts. High on his list: more opportunities for rock music.

"Alternative dominated the market for so long, but Active Rock has really come along. It's exciting to have new places to go with your music. It's also an exciting time because I think you'll see more bands combine rock and hip-hop with techno and punk. There will be more hybrid sounds breaking out, and we'll see new faces that build more elements on the rock tradition."

Deutsch also believes that mainstream pop will begin morphing. "You'll see more interesting combinations in the future, because many of the top musicians, producers and remixers are beginning to see just how viable the market has become.

"Much of the activity taking place on the Internet — the MP3s and streaming and all of that — creates more awareness of music as an entertainment form."

David Fitch

They really didn't have the opportunity a while ago. The young producers and remixers are more drawn to the pop market than ever before because of the incredible pull of the teen market."

The changes for rock and pop are inevitable, says Deutsch, because of how competitive the market has become. "There are so many imitators and releases that it has saturated the market. You can already see it when it comes to the rock/hip-hop style. Bands are getting signed right and left, and there's going to be a glut of that music on the market. If the bands and producers want to keep the kids interested, they'll have to change."

The Internet-savvy and active teen market will continue to be a driving force, notes Deutsch. "Just look at how active they've become in the past year. They've been active in rock and hip-hop for a while, but now they've spread it to the mainstream market. It's a very powerful teen mar-

"Every record company has the ability to break an act in this day and age. But with every great record you can identify a programmer who championed it at the beginning and made a difference."

Monte Lipman

ket. But it also reaffirms one of the time-honored truths of the record business: Hit songs and stars sell records."

A Promotion Perspective

On the promotion side, Universal Records Sr. VP **Monte Lipman**, who also co-founded Republic Records with his brother Avery, says radio is enjoying a bounty of diverse hit music. "There really isn't one style of music that's dominating. Hip-hop is at the top of its game and is now

firmly a part of the mainstream. The success of bands like Limp Bizkit, Kid Rock and Godsmack have also made rock a part of the mainstream again. And the pop explosion that's been going on for nearly four years is still healthy. It's a great time, because kids want to hear all of those bands on the radio or want to buy the records in the stores."

Lipman agrees with Deutsch that today's teens will further drive the market now that they're spending money again. "The kids who have been buying 'N Sync and the Backstreet Boys are getting older, and soon they'll be going off to college, where they'll get exposed to different music."

The diversity, notes Lipman, is showing up where it counts: at Arbitron. "Radio couldn't be happier right now, because there is so much to choose from — and it's showing up in the ratings. A lot of people, for instance, were saying Alternative was dead, but look at how well WNNX/Atlanta and KROQ/Los Angeles have been doing in the latest book or trends. The Pop stations continue to flourish, as well as certain Rock stations. They all have a lot of great music to play. For the most part it now comes down to who's the best programmer. You can't blame the music."

Unfortunately, the richness of talent makes it harder to rise to the top. And programmers are holding on to hit records a bit longer. "Every record company has the ability to break an act in this day and age. But with every great record you can identify a programmer who championed it at the beginning and made a difference. With Godsmack it was [Active Rock WAAF/Boston PD] Dave Douglas. With Oleander it was [Active Rock KRXQ/Sacramento Station Manager] Curtiss Johnson. The more the technology changes the more important it will be to maintain those relationships — because at the end of the day it's still a market-by-market, station-by-station situation when it comes to breaking bands."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at (615) 244-8677 or e-mail: swonz@rronline.com

R&R LAUNCHING PAD

Fredo Wearing Hilfiger's Clothing 'This Time Around'

It's a promotion executive's dream — launching a new pop act on the strength of a multimillion-dollar national advertising campaign for one of the most popular clothing brands in the nation. Such is the opportunity facing **Warner Bros. Records** as it begins working **Michael Fredo's** new single,



Michael Fredo

"This Time Around," which has found early support at such CHR/Pop stations as **WHYI/Miami, WPRO/Providence, WFLY/Albany, WFLZ/Tampa, WKSL/Memphis, KSLZ/St. Louis, KKRZ/Portland, KDND/Sacramento** and **KHTS/San Diego**.

Fredo is the first act to be released by **Andy Hilfiger's** new label, **AH Records**, in conjunction with Warner Bros. and **Quincy Jones' Qwest Records**. Hilfiger is the brother of **Tommy Hilfiger** of clothing-line fame. Fredo and "This Time Around" will be featured in Tommy Hilfiger Jeans' big back-to-school advertising campaign, which kicks off August 2.

Fredo grew up singing in church choirs and playing in folk groups and rock bands, and he spent a year on the road as a jazz vocalist for the Duke Ellington Orchestra. But Fredo's journey from his upstate New York roots to Tommy Hilfiger poster boy gained momentum when he met Jones at a party in Los Angeles. That encounter led to a meeting with Hilfiger.

Jones, commenting in Fredo's bio, calls the newcomer "the epitome of the pop sound you crave from boy bands today, with authentic melody and vocal range all in one solo act. We've been looking a long time for a pop artist who is the real thing and enjoys every minute of what he does."

To bolster Fredo's talents — Fredo co-wrote four of the songs on his debut album, *Introducing* — **AH Records** and **Qwest** brought in some of pop and hip-hop's top producers, including **Veit Renn** ('N Sync), **Rory Bennett** (K-Ci & JoJo) and **Voe & Pop**. *Introducing* hits retail on September 7; the commercial single was released June 29.

Warner Bros. began talking up Fredo's single and album at the beginning of June and followed that up with a three-week promo tour in late June-early July that was spearheaded by Sr. VP/Promotion, East Coast **John Bou-**

los. Prior to that trek, which included visits to radio, retail and **WEA Distribution** centers, Fredo performed at a Chancellor Media executive dinner in Los Angeles immediately before **R&R Convention '99**.

Boulos recalls, "We knew we had a record that fit Pop radio, but we also had a major marketing campaign connected with Hilfiger that would raise the profile of the song and artist. We wanted to go on the road and show people everything that was involved with the song and campaign, but we also wanted people to get to know Michael, because he is a true artist and not some kid who is having other people write and arrange his songs."

Interestingly, Warner Bros. had intended to wait until the fall Tommy Jeans campaign to launch Fredo. That changed, however, once Fredo landed a slot on **Britney Spears'** current tour. As part of the tour, Tommy Jeans will distribute 80,000 CD singles as a gift-with-purchase.

Sr. VP/Promotion **Tom "Grover" Biery** comments, "Once we found that out, we didn't want to wait until the tour was over. We wanted to immediately start working the record to capitalize on the attention from the tour."

Yet it's the Tommy Jeans campaign that will undoubtedly jump-start Fredo's popularity. The campaign includes substantial buys on **MTV** and **BET** from August through mid-September and on **MTV** from Thanksgiving to the end of the year. The print portion includes magazines such as *Rolling Stone, Source, Teen People, YM, Interview, Details, Vibe, GQ, Seventeen* and *Mademoiselle*.

Biery notes, "It's amazing watching this unfold and how tied-in it all is. As a promotion executive, you dream of this kind of cross-promotion."

In the meantime, all the activity is proving to be a boon to stations like **WFLY**. PD **Rob Dawes** comments, "Michael's from **Elmira, NY**, which is a couple of hours south of **Albany**. That's what actually caught my attention. But when you combine that with the tour, the advertising and the fact that it's a great song, it makes sense to jump on it early."

Dawes, who says the song is already getting favorable early phones, expects big things from the project. "Look what the Gap ads did for **Brian Setzer** and swing music. The more you see the artist, the more successful that person should become, which is always good for us."

Ready For Takeoff

Active Rocker **WYSP/Philadelphia** has thrown its considerable weight behind two local acts, **Bonehead** and

Mercy River. The station is spinning **Bonehead's** "I Know" about 16 times a week and **Mercy River's** "Another Day Goes By" about 12 times weekly.

This is the third consecutive year that **WYSP** has showcased local talent. As PD **Neal Mirsky** says, "It's the time of year when, with the spring Arbitron book being over, we can give some quality spins to local acts beyond just the locals-only show."

Mirsky notes that the songs are beginning to react. "We're off to a great start, and within a month I expect to see some positive callout, because the songs sound so good on the air."

Since earning the add, **Bonehead** manager and **Stone Groove Productions** partner **Christopher Noon** says the phones have started ringing. Labels expressing interest include **Atlantic, Lava, Republic** and **MCA**. **Bonehead** have been together for about four years, but it has only been within the past 12 months that **Noon** has been actively shopping the band. The group routinely plays three to four nights weekly, with the smallest venues holding about 500 people. "They started out, like many groups, as a cover band, but they've finally written enough material that we feel good about shopping them."

Bonehead has already released an EP and has sold about 5,000 copies of the single "I Know." The band's album, *Fade*, will be released at the end of July.



Bonehead

In the case of **Mercy River**, it's the second time in the past 18 months that a Philly station has supported the group with airplay. **Alternative WPLY** championed "Wannabe," which led to major-label interest. Comments **Mike Rampmeyer**, **Mercy River's** manager and owner of the national booking company **Full Moon Productions**, "They kind of fell into the airplay at the time. We didn't have any CDs available or anybody shopping them. And a showcase in New York didn't turn out too well, so we kind of pulled back from everything. We wanted to make sure that when we did it again, we did it correctly."

Now he and the band are back on track. "People already knew about the band, so right now it's mostly getting people reacquainted with them."

Mercy River's album, *Climbing*, is already at retail.

—Steve Wonsiewicz

MUSIC NEWS & VIEWS

Amos' 'Venus' Rises In September

Atlantic has set September 21 as the release date for **Tori Amos'** new double album, *to venus and back*. The set — which was originally going to be released as a B-sides project — evolved into a new 12-song studio album and a live set recorded during **Amos'** 1998 "Plugged" world tour. The first single from the project, "Bliss," goes to **Alternative** on August 6. Another track, "1,000 Oceans," will be serviced to **CHR, Hot AC** and **Pop/Alternative** in late September.



Tori Amos

Blige's 'Mary' Bows In August

MCA Records will release multiplatinum artist **Mary J. Blige's** new album, *Mary*, on August 17. The disc features duets with **Aretha Franklin** and **K-Ci & JoJo's K-Ci**; the **Diane Warren**-penned song "Give Me You," which features **Eric Clapton** on guitar; and "Deep Inside," featuring **Elton John** on piano. The album's debut single, "All That I Can Say," has already been serviced to radio.

In the studio: Hard rock group **Korn** have begun preliminary work on their new album, which is being produced by **Brendan O'Brien**. The disc, which **Korn** frontman **Jonathan Davis** says is reminiscent of the group's harder-edged first album, could be released by the fourth quarter ... Former **Black Flag** frontman **Henry Rollins** has started work on his next album. No word yet on when the disc will be released.

ARTISTdirect has signed long-term pacts with 44 top-selling artists to sell products online via the **ARTISTdirect** network. The arrangement with acts such as the **Backstreet Boys, Tom Petty, Everclear, Kenny G** and **Dwight Yoakam** gives each artist an equity stake in the company. The combined equity the acts will own will reportedly be about 10%.

In other wired news, online music retailer **CD-Now** and **amplified.com** have teamed to sell digitally downloaded music on the former's website ... Electronics manufacturer **Diamond Multimedia Systems** has inked content deals with the **Universal Music Group** and **MTV Networks Online** to offer secure music for **Diamond's** popular MP3-compatible player, the **Diamond Rio** ... Some of the nation's top music venues have banded together to form the **Digital Club Network** and will stream live music. Participating clubs include the **Knitting Factory, Brownies, Wetlands** and the **Bottom Line** in New York; **San Francisco's Great American Music Hall**; and the **Showbox** in Seattle ... Computer hard-disk manufacturer **Seagate Technology** has developed a normal floppy disc that can store over 20 days of continuously played music.

Tour update: **Master P** and **Snoop Dogg** embark on a national tour beginning August 6 in Dallas. Joining the two rappers are **Mystikal, Silk The Shocker, Mia X** and other acts from **P's No Limit Records** roster ... British pop act **Steps** has been added to **Britney Spears'** U.S. tour ... Jazz pianist **David Benoit** has begun his national tour, which will run through the rest of the year.

This 'n' that: The **Foo Fighters** are close to inking a deal with **RCA Records** ... New York punk act **D Generation** have broken up ... Look for the **Beastie Boys** to release an anthology of their greatest hits by year-end ... **MCA** has inked **Motley Crue** drummer **Tommy Lee's** new band, **Methods Of Mayhem**.

ONE OF THE MOST PROLIFIC WRITERS,
PRODUCERS AND RECORDING
ARTISTS OF OUR TIME
WHO GAVE THE WORLD

"I Believe I Can Fly"

"You Are Not Alone"

"I'm Your Angel"

Now presents his most
captivating song to date

if I could turn back the hands of time

R.KELLY

3X Grammy Award Winner

Impacting
August 9th

Video Directed by E. Gary Gray

And Now Playing On



Management/Direction Barry Harkerson
Midwest: Entertainment Group

© 1999 Zomba Recording Corp



from his 5X
platinum album *R.*

←←←

AC

REWIND

FAST

FORWARD

→→→

Not that we as an industry needed to have this point reinforced, but the past few years have underscored the fact that the only constant is change. Mom-and-pop radio stations, for example, have virtually disappeared. Literally a handful of major companies now control the bulk of this country's top-100-market facilities. In more than a few isolated instances, once-dominant format players are struggling just to stay in the hunt. There's been considerable focus on consolidation's impact on radio, but record companies were reminded in January that they're not immune either. To paraphrase Cher, through R&R's Adult Contemporary special, Rewind/Fast Forward, we get to "turn back time." But this won't be a dead-end time warp. After we visit the past, we'll speed to the present and future. The broad

Reliving the way we were and pondering today's real world

strokes of where we've been and what's ahead are painted on Page 40 by Emmis President/CEO/founder Jeff Smulyan. Then we'll visit five noteworthy markets. We'll see what made a particular AC there successful, why that station is no longer in the format and then update that market through the eyes of an executive from its leading format representative. The tour starts in New York, with a look back at WNSR (later WMXV), followed by a WLTW update. Bob Dunphy and Jim Ryan are our Gotham gatekeepers (Pages 43, 44). Hang on for a cross-country trek to Southern California to discover what led to Hot AC B100/San Diego's success and why that same frequency still enjoys powerful numbers as Pop/Alternative "Star 100.7." Bobby Rich and Tracy Johnson have the insights (Pages 47, 48). Rack up more frequent-flyer miles with our "magi-

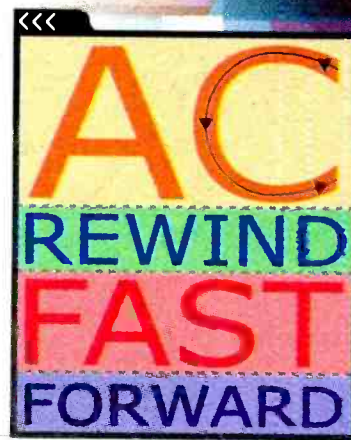
cal" trip to Philadelphia, and get the lowdown on the birth of WMGK/Philadelphia and the current strength of "B101.1," WBEB. The perspectives come from Julian Breen and Chris Conley (Pages 50, 52). Cleveland continues to be an AC stronghold. Rick Torcasso and Sue Wilson explain WMJI's and WDOK's popularity (Pages 54, 57). Denver is our final destination, with Mike McVay and Scott Taylor commenting, respectively, on the histories of KMJI and KOSI (Pages 58, 61). Beginning on Page 62, more than two dozen leading consultants and researchers tell us how stations have utilized their expertise in the past and present. A "Brief Case" sketch will help get you acquainted with each "out-of-town expert with a briefcase." Then turn to Page 73, as Rewind/Fast Forward delivers in-depth looks at the significant AC and Hot AC contributions A&M and Geffen made over the past 20 years. An incredible roster of AC-friendly artists on those labels, from Bryan Adams to Gino Vannelli, have graced R&R charts. Reflections come from former A&M staffers Jon Konjoyan, Andrea Paulini and Scott Emerson, and onetime Geffen execs Bob Catania and Alex Coronfly. And, finally, spiced throughout this year's special are "Vital Information" boxes highlighting some of your other favorite promotion reps, who reveal their favorite songs and stations, then and now. We hope you'll find the following pages to be links to Adult Contemporary's proud past and its exciting present, and a reason to have enthusiastic optimism for the new millennium.



Mike Kinsian

We're Still Making Deals

Emmis' Jeff Smulyan explains it all for you



Continuing a trend started two years ago, we're pleased to have a major group head set the tone of this year's special. John Gehron and Bonneville's Bruce Reese were featured in 1997, and we were truly honored to have the bombastic Randy Michaels kick things off last year. This year's industry overview comes from a multifaceted individual who is the epitome of class and professionalism.

Jeff Smulyan's dream of launching his own radio company was fulfilled in 1981 with the debut of Emmis Broadcasting's WENS/Indianapolis. The call letters underscored the station's dial position — "We're Ninety Seven" — and are still in use on the Emmis Hot AC.

Rather than retiring to Florida or "going Hollywood," Emmis' founder/President/CEO can still be found in his Indianapolis office. In fact, when we caught up with him for this interview, he was in the midst of putting together a possible major deal. Through it all he was generous with his time, wanting to share his thoughts with others in the industry.

In addition to radio, Smulyan's other interests include law (he attended law school in the mid-'70s), writing (he named Emmis after the title of a book he was authoring) and our national pastime (he is the former owner of baseball's Seattle Mariners).

Here are highlights of our conversation with the cerebral Smulyan.

R&R: From a profitability standpoint, what's the status of the radio industry today, compared to five years ago?

JS: The business is much more profitable, simply because we've had five years of unabated revenue growth. Ten to 12% revenue growth covers up a lot of operational problems. If your industry is growing by 10% to 12% a year, it makes everything look a lot better. Financially, this is a much stronger industry today than it was five years ago.

R&R: Did the Clear Channel/Jacor deal surprise you?

JS: No. Sam Zell was blessed with great operational people in Randy Michaels, Bobby Lawrence and Dave Kroll. Randy really understands this business — I don't think anyone in the United States could argue otherwise. While we all have different styles, Randy certainly gave Sam that operational focus. But Sam was the first to admit that he's a financier. He loves radio one day and something else the next; he's very proud of that.

Lowry Mays is a broadcaster. Marrying Randy's and Bobby's and Dave's talents into the Mays group is beneficial. It will clearly make them one of the two or three major players. But this is a big business. You still have 11,000 radio stations. There's a lot of room for a lot of other people.

R&R: Just when you think there can't be any more big deals, you see something like that one. Where are we in this process?

JS: The first stage was making all the deals and putting them together. The second stage is figuring out how to run them. That's the big issue and where we are now.

R&R: When did things really get hot and heavy, and, in light of the Clear Channel/Jacor deal, is the frenzy now over?

JS: It started a couple of years ago, and I don't think it's done yet. Thousand-year empires aren't created. Whenever you see one that might be created, something comes along and changes it. You'll see opportunities to grow in this business for a long time. Wall Street thinks we're in the seventh or eighth inning of consolidation, but my sense is there'll be some opportunities for a long time. The business will continue to change and shift.

R&R: What's the likelihood of nonradio companies like Microsoft, AT&T and IBM getting in the picture?

JS: If there ever was a time in America where you never say never, it's now. Clearly, as the economics are larger, it's more attractive. The hard part of this business for the last 40 years has been the difficulty for large companies to get their hands around it.

Big companies can now look at it and see you have radio companies that have billion-dollar cash flow. That's a big business. From that standpoint, we're a little more attractive.

There's always been a little bit of mystery about this business. We seem to have developed some skill sets that really do apply. When you bring in an outsider, it's hard

to get your hands around it. If a big company buys into radio, they'll need some pretty savvy radio people to run it. We need to know the optimum way of running this business in the future, what the industry will really look like and the benefits of consolidation.

R&R: That last point is a great one. What are consolidation's benefits?

JS: The big one is that it makes us all more professional. You simply have to have the discipline to run these things very well — that's a major issue. Companies, whether public or private, must be focused on making sure that they are as professional as possible.

R&R: What is consolidation's downside?

JS: I'm a little concerned that we've lost the people feel of this business. If there ever was an industry that survives because of the charisma and personality of its people, it's radio. I worry that we're losing that. We built bonds with listeners because people related to their favorite radio stations. We built bonds with advertisers because we were leaders in providing marketing solutions. If we really just adopt a cookie-cutter approach, we lose that, and that was the strength of this business.

R&R: Do you think many other people at your level understand that and share your concern?

JS: Some do and some don't. There's a danger that this merely becomes numbers on a balance sheet. We felt that Emmis would grow at its own pace, and we have. Perhaps the biggest single document I get every year is our employee survey. We want to find out about mistakes we may be making. If we're missing things with our people, we want to address those things.

R&R: And how is Emmis doing?

JS: Just great. The reality is we all have stations that we think can be doing better and have stations that are hitting on all cylinders. Emmis is probably at a point where it has more things working well than we've ever had. We're probably going to see a

renewed period of growth at our company in the next year in radio. It's not that we haven't wanted to grow in the past, but we see a few more opportunities now.

R&R: Do you get the feeling that Group Owner X buys properties for no other reason than keeping his station total competitive with Group Owner Y's and Z's?

JS: People are certainly motivated by different things, and I have seen some act that way. Some say they absolutely, positively must be the biggest or most powerful. We always said that the most important thing was finding the business to be fun and enjoying the quality of life. It doesn't mean that we're not all competitive. You could take any number of us and find we're intensely competitive. But everyone has a different plan on how they want to live their life. There are some who have to be No. 1, and that's all that matters. Around here, we say we want to grow, and growth would allow us to do certain things. But if it's not fun, why are we doing it?

R&R: As chains gather stations, is there any serious thought that there will be dominant format-specific owners?

JS: We used to see that a long time ago, where people would only do AC or Country. Companies really focused on one or two formats. We learned pretty quickly that you could be good at anything, but if the hole is something different, you'd better go where the hole is. We'd see guys in the early days say that they only did one thing. As people became more adept at going into other markets, the hole wasn't always there. It wasn't easy for them to say that they only did one thing. People started to develop a discipline to do many different formats.

People would tease us that we didn't own any Country stations. It was just that we never had the opportunity to do it. But we do it now. I learned a long time ago that, when somebody tells you that they're in the business because they like a format, tell them to just go buy albums.

R&R: It appears that, literally, a handful of companies will control the majority of the industry.

JS: You'll end up with people owning clusters in most markets. We didn't feel threatened about our survival, or we would've bid higher prices for assets in some of our markets. We're unique in that we have big clusters in some markets and stand-alones in Los Angeles [CHR/Rhythmic KPWR] and Chicago [Alternative WKQX].

We look at it and say it's still how you run each property. We see both sides of it. If you have a bad property in a cluster of five or six, it's still going to be a marginal property, but if you have a great stand-alone, it's a great property.

We'd rather have more stations, but I'm not sure with the way this medium works that it's absolutely critical to have a full cluster. We see some stand-alone people are surviving nicely, while others running clusters are having problems with some of their stations.

R&R: What happened to the independent operators whose stations were bought by the big chains?

JS: Most are on boats or beaches somewhere. It's very tempting to take the money and run. Those of us who are still in it and not part of the two or three biggest companies are in it because we love it. Money's nice, but we do this because we love this industry. Many others said they like the business, but they wanted to cash out.

R&R: Other than consolidation, what else has your attention?

JS: Clearly the Internet. The single largest question with the Internet is: Is it an entertainment medium? That has to be answered.

The bad news is that two teenagers can pretty much clone any one of my radio stations and provide the same service over the Internet with minimal cost of distribution and no commercials. The problem with that is that it isn't a business, it's just an alternative programming supplier.

The good news is that the Internet may solve some of our industry's technological disadvantages and has the ability to create classified banks and couponing. It may also do some of the things newspapers have done that might marry with our distribution mechanisms and may create more value than we could have ever imagined.

So there are threats and opportunities.



Jeff Smulyan

VITAL INFORMATION

Lori Holder-Anderson

Entered record promotion in 1978.

Current position: VP/Promotion, Wind-up Records

Favorite radio station while growing up: KGW/Portland

Favorite song while growing up: Elton John's "Tiny Dancer"

Favorite station today: KPLU/Seattle

Favorite songs today: Stretch Princess' "Sorry" and Santana f/ Rob Thomas' "Smooth"

You Make Me Feel

Jeremy Toback

Debut 38* Modern Adult Monitor
Top 5 Requests at KBBT/Portland

New At: KDMX/Dallas
KMXB/Las Vegas
KZZO/Sacramento
WDAQ/Danbury

Big Spins At:

| | |
|--------------------|-----|
| WPLJ/New York | 23x |
| WTMX/Chicago | 30x |
| WBWX/Boston | 20x |
| KBBT/Portland | 27x |
| WFSR/Tampa | 18x |
| KRZZ/Santa Barbara | 16x |
| KTNB/Omaha | 25x |

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WRLT/Nashville



the first single from the new album **Another True Fiction**

www.jeremytoback.com Produced by John Shanks and Jeremy Toback. Mixed by Chris Lord-Alge. A&R Direction: Bruce Fisher. Management: WE Leopold Management, Inc.

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edwin mccain

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R&R Hot AC ⑨-⑦
BDS Top 40/Adult 10-7*
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from the album
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produced by matt serletic

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EARLY REACTION FROM:

KHMX, HOUSTON:

"This song has absolutely blown up for us!
Edwin's Top 5 with EVERY female demo in callout.
You'll be hearing this song at weddings through
the millenium!" *Lori Bradley, Music Director*

WBZZ/B94, PITTSBURGH:

"EDWIN McCAIN is Top 10 with 25-34s! This is
shaping up to be a great adult record for us!"
David Edgar, Program Director

WDCG/G105, RALEIGH:

"EDWIN McCAIN is our #3 'Most favorite' song with
our core females and is Top 10 research overall. This
record has definitely come through big time for us."
Chris Edge, Program Director

KQKQ, OMAHA:

"EDWIN McCAIN is a bona-fide Top 10 record
in ALL CELLS...and it still has room to grow.
We've moved it to power here!"
JJ Morgan, Music Director

KZZO, SACRAMENTO:

"It's the official Sacramento summer wedding song
for '99! Everytime we play it, females come out of the
woodwork!" *Sonia Jackson, Music Director*

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New York's Soft Rock Mix

Bob Dunphy reflects on the glory days of WNSR/New York

The place: Gotham City. **The time:** Pearl Harbor Day (December 7), 1984. **The station:** Bonneville B/EZ WRFM/New York. **The mission:** Stop the 12+ bleeding. **The newly hired programmer:** Bob Dunphy.

It was curious that a Beautiful Music/Easy Listening station in the country's largest market would hire a then-27-year-old programmer with no B/EZ roots. "I remember the *Broadcasting Magazine* ad that said an East Coast station was looking for an AC PD to contemporize their B/EZ," recalls said programmer, Dunphy. "They wanted to freshen it up."

At one point the Big Apple had as many as a half dozen stations slugging it out in the Beautiful Music/Easy Listening arena. But when Dunphy arrived from WLTF/Cleveland nearly 15 years ago, only WPAT and WRFM remained. "I spent almost a year and a half trying to turn around WRFM's 25-54 numbers and actually did a fair job of it," he recalls. "We got a little uptick going 25-54, and the 12+ numbers kind of stabilized. As we went into budgeting for 1986, however, we realized the station wasn't going to make a ton of money and B/EZs would be going away."

The Death Of Easy Listening

So the decision was made to shift WRFM to Adult Contemporary, a task Dunphy had earlier performed in Cleveland, when he transformed WZZP to WLTF. "I like taking credit for the downfall of the Beautiful Music format. There are people in Bonneville who'll say that I helped start that snowball going down the hill. KOIT/San Francisco may have dropped it first, but no one really noticed. New York and KBIG/Los Angeles were the big ones.

"We felt we could have done B/EZ for a couple more years and made \$500,000 a year profit and that's it. I think the revenues back then were five or six million dollars. But there was this opportunity — narrow as it was — to go into AC. To Bonneville, that was wild rock and roll music."

Soon April 17, 1986, the frequency occupied by WRFM became WNSR — "New York's Soft Rock 105." Kool & The Gang's "Celebration" was chosen as the new station's debut song. "We cut the cord and were revolutionary — not evolutionary. My original theory was that this was going to be more of a Hot AC. But the research that came back put us more as a mainstream station. We'd play the pop Rolling Stones and some '60s/'70s/'80s radio station."

Crowded Field

While WNSR came on with a pretty serious marketing campaign, New York's AC field was hardly vacant when the station entered the race. Dunphy notes, "WPIX was around with whatever bad version of Love Songs they were doing; WYNY was still there; WNBC was playing music on AM; and WLTW was three years old."

WYNY and WPIX were WNSR's real targets. Dunphy had been studying the market since he'd worked for suburban New York-based Greater Media, and New York was the radio market he grew up listening to. His first radio job was in New Brunswick, NJ. "As part of my duties, I'd report the New York radio happenings in our conference call to the guys in Los Angeles, Detroit and Philadelphia. I studied the living daylights out of WYNY and knew it as well as anyone. When I came back here from Cleveland, my real purpose was to get the WYNY PD job, but it never happened."

Soft AC was still relatively new then, so Dunphy didn't know where WLTW was headed. "It wasn't that much on the radar screen. At first we figured we could knock out WYNY and WPIX and turn it into a two-horse FM race. We were edgier and played more variety than WLTW."

"WYNY had a great personality heritage, but was way too talky, and the music was all over the place. It was the same kind of thing on WPIX. You could listen to those stations during the day and count the number of songs they'd play on one hand."

WNSR Becomes WMXV

Four years after signing on, WNSR dumped its call letters and "Soft Rock" handle in favor of WMXV and the "Mix" identity. "There were two things that went against us," Dunphy says. "We went into the gold/mainstream game at a time when that game was starting to end. The other thing was that we were calling ourselves one thing ["Soft Rock"], but sort of doing something else. We had this problem that showed research coming back saying people thought we were softer than we were. They'd credit us with playing Barry Manilow, Barbra Streisand and other artists we'd never touched. People would pigeonhole us in an area where we shouldn't have been. After going through that, we felt it was stunting the station's growth."

As Bonneville and Dunphy had hoped, the competitive scene changed significantly. Emis took over WNBC and changed it to Sports (WFAN); WYNY segued to Country; and, while lasting a little longer in the format than WNBC and WYNY, WPIX eventually left in favor of NAC WQCD. "We thought there was a position for this stronger type of [Mix] AC," Dunphy opines. "Neither WPIX nor WYNY were doing it, and we thought we could. Ultimately, we did. We didn't beat WLTW, because they always outspent us. We kind of kept them in check. But we weren't thinking so much about them as about playing our own game and building our own station."

Suburban Focus

Mix's audience was primarily suburban, so Dunphy didn't try focusing too much on the city. "It was Long Island, Westchester County and New Jersey. That's where we sent all our forces. Some ACs get off-focus by treating everything like a big city. But listeners are in the malls and out in the 'burbs. We'd go to baseball games in the parks and to the beaches. We didn't do huge cash giveaways or anything like that. We tied in with all the concerts and gave away tickets to all the big shows."

WMXV tended to be very service-oriented in its promotions. "Coats for Kids" was an especially stellar effort. In addition, the station did laser light shows on New Year's Eve in Times Square for three years (1989-91) and sponsored the ball drop one year. Laser shows then ran in the \$100,000 neighborhood, and the ball drop cost the station approximately \$25,000. "The cool thing we did around that was to take down all the light bulbs on the ball. They were basically just overpriced light bulbs, and we did an on-air contest where we gave people a chance to have their name in lights on Broadway on New Year's Eve."

"We had people's names put on the bulbs," says Dunphy. "After they dropped the ball, we took off all the bulbs and put them in a vase, mounted them for people and sent them out."

Second Thoughts

If given the opportunity to redo things, Dunphy says he would've started WNSR as a "Mix" station and made the station considerably more contemporary. "1991 was one of our best revenue years, and we had perhaps our best ratings. As we were moving toward Hot AC, another Hot AC — WPLJ — came into the game."

But he contends that the new Scott Shannon-programmed challenger isn't what put an end to Mix. "It caused me to take

more Excedrin and Mylanta. WPLJ had years of heritage and was coming at me head-on. Most of my audience grew up listening to them. They were doing a pretty good job, and Shannon was doing an adult version of Z100."

It appeared to be a prudent strategy for WPLJ, and as Dunphy points out, "The biggest thing they had going for them was that PLJ's cume from [former PD] Larry Berger's days in the '80s was over two million. At its best, our cume was 1.9 million. Even in its darkest days PLJ carried a cume over two million. They converted cume into TSL, and that gave us a headache for a while. But WPLJ didn't kill Mix — Mix killed Mix. My worst Mix book was better than PLJ's current book."

It's been four years since Dunphy departed WMXV. Overreaction, he claims, was Mix's ultimate downfall. "When Hootie & The Blowfish, Alanis Morissette, Blues Traveler and Dave Matthews Band came in and became Hot AC artists, Mix started to adopt them too quickly. They played too much too soon. I wasn't there at the time, so I'm looking at it from an outsider's perspective."

"After I left, Mix had a television campaign featuring the Rembrandts, Deep Blue Something and Del Amitri. The songs were familiar, but nobody knew these people. They basically threw out all the heritage and core artists. It went from a mainstream Hot AC to a Pop/Alternative version of Mix, which people didn't like. It then became a very Alternative 'Buzz' [WDBZ], went to Mix revisited as 'Big 105' [WBIX], and then to Jammin' Oldies [last December]."

Fast Forward

Dunphy has spent the past four years as president of his own (Dunphy Media Strategies) consultancy. There are times when he reflects on what happened in New York and how stations like WMXV and WPLJ reacted. "It's interesting that they both did the same thing. They went full-tilt boogie into the hotter and newer music, which is a problem for ACs. There are two arms of the AC family. One heritage is the Easy Listening side, where you get many of today's Soft ACs. Their structure, formatics and the way they do things are very B/EZ-based."

"Many others came from more of a CHR background. The answer for both is a little in between. You can be Soft AC and survive doing B/EZ formatics, but you have to throw in some CHR tactics. If you're Hot AC and play it as if you're CHR, you'll have trouble, because the audience is different. It's a transition audience, and they have many things on their minds."

As South Central Communications' consultant, Dunphy works with ACs WJXA/Nashville, WJXB/Knoxville and WIKY/Evansville, IN and Hot AC WGAP/Knoxville. "I'm having fun, because I really enjoy coaching and teaching. It's rewarding, because I like working with different people at different stations in different markets."

Returning to day-to-day programming isn't something he's ruled out entirely. "That would be entirely possible if the right opportunity came up. I love being in radio stations and love working with people. My favorite things are start-ups and turnarounds — I'm the patron saint of lost causes."



Bob Dunphy

VITAL INFORMATION

Cheryl Khaner

Entered record promotion in 1992.

Current position: National Director/Adult Radio Promotion, RCA Records

Favorite radio station while growing up: WNEW/New York

Favorite song while growing up: Jim Croce's "Bad Bad Leroy Brown."

Favorite radio station today: Says it would be "politically incorrect" to answer that.

Favorite song today: Jeremy Toback's "You Make Me Feel."

Lite FM Pumps Up The Juice

WLTW/New York makes all the right moves



Chancellor Media's WLTW/New York is universally accepted as one of the country's outstanding ACs. One could only feel that when PD Jim Ryan joined "Lite FM" three years ago from WBEB/Philadelphia, he'd be coming into the best of situations.

"I was actually fortunate that I came in when WLTW was going through a weak period," Ryan recalls. "This station has sort of ebbed and flowed through the years, and I was lucky that I walked in as [CHR/Rhythmic] WKTU had really made its impact on the market."

When stations like sister WKTU make such a big splash, they generally impact everyone in the market, and Lite FM was no exception. Ryan came to Lite FM in August 1996, and WKTU had made its monstrous debut eight months earlier. "WKTU was the No. 1 adult and 12+ station in New York when I walked in WLTW's door. I happened to come to Lite FM at a weak point for the radio station. We took it to No. 1 among adults and have been No. 1 among adult women for all 10 of my Arbitron books."

Up-Tempo Turn

WKTU's presence actually worked in Lite FM's favor. After witnessing WKTU's success, the consensus was that Lite FM could add tempo and become much more of a foreground station. "The timing was really right for that,

and that's what we did. We evolved the station quite a bit in the sense that, when I first got here, the most-played current was getting seven plays a week. Now the most-played current gets 21 plays a week. Many songs that were considered taboo have become staples in Lite FM's playlist."

Having just witnessed a similar scenario in Philadelphia, where WEAZ evolved from EZ101 to B101, Ryan's decision to energize WLTW was a little less stressful. "Quite frankly, many things that worked in Philadelphia worked in New York," he notes. "If I hadn't had the Philadelphia experience, I think I probably would've been scared to death."

When WNSR jumped into the AC battle 13 years ago (4/86), four other stations (WNBC-AM, WLTW-FM, WPIX-FM and WYNY-FM) were already there. New York's only format representatives today are WLTW and



Jim Ryan

Hot AC WPLJ-FM. "There are a lot of flanking stations, but no real head-to-head battles anymore," Ryan states. "WKTU takes many 25-34 females; [Oldies] WCBS-FM fights us for women 45-54; and our own company puts on Jammin' Oldies, which fights for 35-44 women. You have flanking attacks from all angles. In the old days it was you and another radio station."

"For years in New York it was Mix 105 [WMXV] versus Lite FM. But now the competition is really coming at you from different angles. I think that's forced our playlist to become much more mass-appeal, as opposed to a traditional AC."

Establishing Dominance

While PLJ remains a factor, Ryan maintains, "We were able to clearly establish our dominance because they really emphasized personality and we emphasized music. For years they had the high-personality morning and afternoon drive shows. They've certainly evolved to a little different position now by adding music to their afternoon show, but they're musically also on more of a Pop/Alternative than an AC hill."

In a classic consolidation example, Chancellor bought its format competitor, once known as Mix 105. But as Ryan admits, "We brought the station too close to Lite FM. To establish a new brand against a station that's been around 15 years is very tough. I think that's why you don't see too many direct competitive assaults on stations like ours. It's a lot easier to establish an audience with a completely different format than a head-to-head attack."

Ongoing research and marketing are key contributing factors in Lite FM's success. "We constantly market the station so

it's always in the public eye, and we make sure the product's right," Ryan says. "Stations can sometime become their own worst enemy by making mistakes. We do two perceptual research studies a year, four auditorium tests a year and callout on currents, and we make sure that every facet of our product is right."

"We go by the credo that says you only get hurt by what you *do* play — not by what you *don't* play. We make sure every song belongs on Lite FM."

Music Philosophy

Compared to some other Lite ACs, WLTW can be relatively aggressive in adding new music. "We get requests for Britney Spears' 'Sometimes' because moms hear it and like it on Z100 while taking the kids to school," Ryan says. "It fits on Lite FM because it's a good pop song. I can play Sixpence None The Richer's 'Kiss Me' early because I've had New York stations making it familiar."

"The kind of songs that we're late on — and have a hard time playing — are the pure AC songs like Faith Hill's 'Let Me Let Go.' It didn't get played anywhere else in New York and is a tough record for me to play. Phil Collins' 'You'll Be in My Heart' was a different case. We were the only New York station playing it, but it's Phil Collins, and it's from a Disney movie — I can step out on a song like that. Songs that cross over from formats don't scare me because of the audience sharing with other stations. They become familiar much quicker."

Music is certainly Lite FM's foundation, but personality and promotion also play a role. Afternoon drive talent Valerie Smaldone, for example, has been there since the station's inception. "Over the last three years we've added the Fox TV station's weathercaster as part of our morning show to provide a little more information," Ryan explains. "There's always a promotion on the air. They're not a key to our station like at CHR, but they're a little extra sizzle that gives the talent something to talk about. We try keeping it lifestyle- or artist-related."

"We now do community events like sponsoring a walk to raise money to help fight breast cancer. It's a huge fall effort that takes a couple of months out of the year. We do some other smaller things and try picking things that fit our listener usage and demo."

Futuristic Look

The increasing influence of Hispanic stations is the biggest development Ryan has witnessed in his three-year WLTW tenure. "As that population has grown, we now have three non-English stations fighting for audience. We've never been beaten among women, but we were beaten among adults by a Spanish-language station in two of my 10 books. I think that's a sign of the future."

Perhaps another future sign is PDs simultaneously programming in multiple markets: Ryan last Tuesday (7/13) added full-time WLIT/Chicago programming duties.

Big Apple Numbers

Here's a ratings look at New York ACs.

Twelve Years Ago (Fall 1986)

| Calls | Ad 18-34 | Ad 25-54 |
|-------|----------|----------|
| WLTW | No. 8 | No. 3 |
| WNBC@ | No. 14 | No. 14 |
| WNSR | No. 10 | No. 10 |
| WPIX | No. 13 | No. 15 |
| WYNY | No. 11 | No. 13 |

Ten Years Ago (Fall 1988)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WLTW | No. 8 | No. 2 | No. 3 |
| WNSR | No. 9 | No. 4 | No. 10 |

Five Years Ago (Fall 1993)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WLTW | No. 8 | No. 1 | No. 2 |
| WMXV | No. 10 | No. 11 | No. 11 |
| WPLJ* | No. 2 | No. 5 | No. 16 |

One Year Ago (Fall 1998)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WBIX* | No. 11 | No. 16 | No. 21 |
| WLTW | No. 6 | No. 1 | No. 2 |
| WPLJ* | No. 8 | No. 11 | No. 15 |

Most Recent (Winter 1999)

| Calls | W 18-34 | W 25-54 | W 35-64 |
|-------|---------|---------|---------|
| WLTW | No. 6 | No. 1 | No. 1 |
| WMGQ | No. 26 | No. 24 | No. 24 |
| WPLJ* | No. 7 | No. 10 | No. 17 |

@ AM

* Hot AC

WNSR became WMXV, which later became WBIX.

VITAL INFORMATION

Eddie Mascolo

Entered record promotion in 1969.

Current position: VP/GM, River North Records

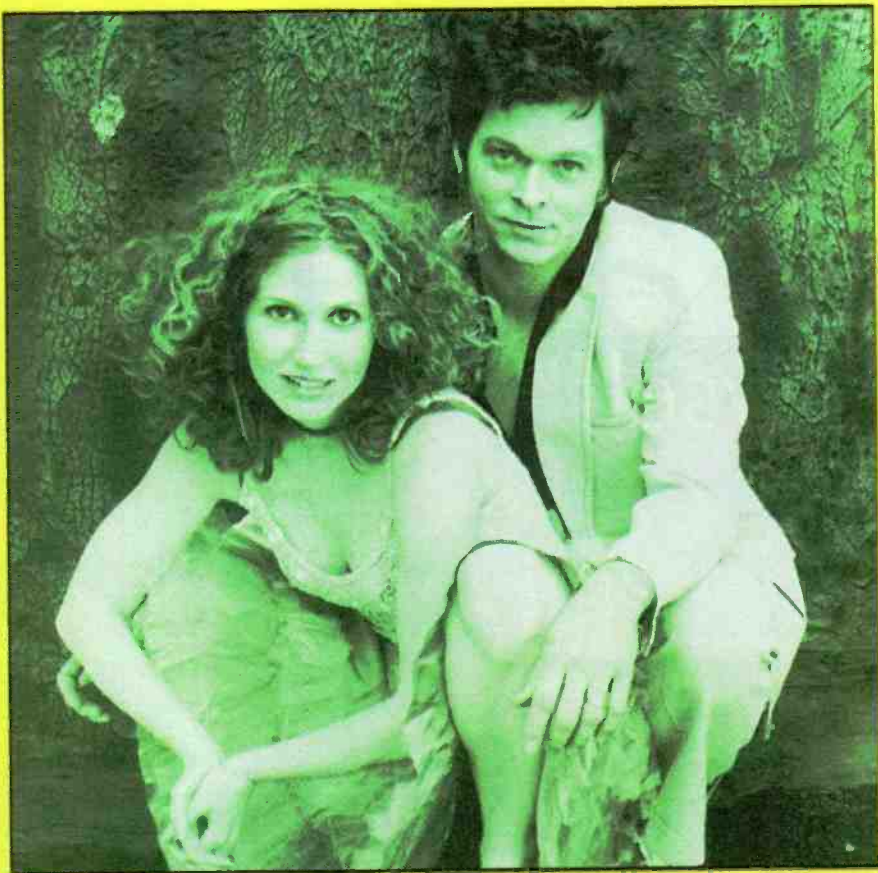
Favorite radio station while growing up: WAMO/Pittsburgh

Favorite song while growing up:

The Righteous Brothers' "You've Lost That Lovin' Feelin' "

Favorite station today: Those adding "my records"

Favorite song today: The entire Ricky Martin CD



FLEMING & JOHN

“Ugly Girl”

Louis Kaplan, PD-KLLC/San Francisco: “Callout and listener response is huge! Fun song with the legs to come home!”

Matt Reed, MD-KBKS/Seattle: “Hip song with #1 requests 2 weeks in a row!”

Dusty Hayes, PD-WXPT/Minneapolis: “Instant Phones... Instant Sales... Instant Smash...”

Chris White, PD-KCDU/Monterey: “I can’t get people to stop calling for this song—it’s #1 phones... Universal has a huge record here.”

Jeff Cushman, PD-WKSI/Greensboro: “The second that we started playing this song, the phones started and haven’t stopped since.”

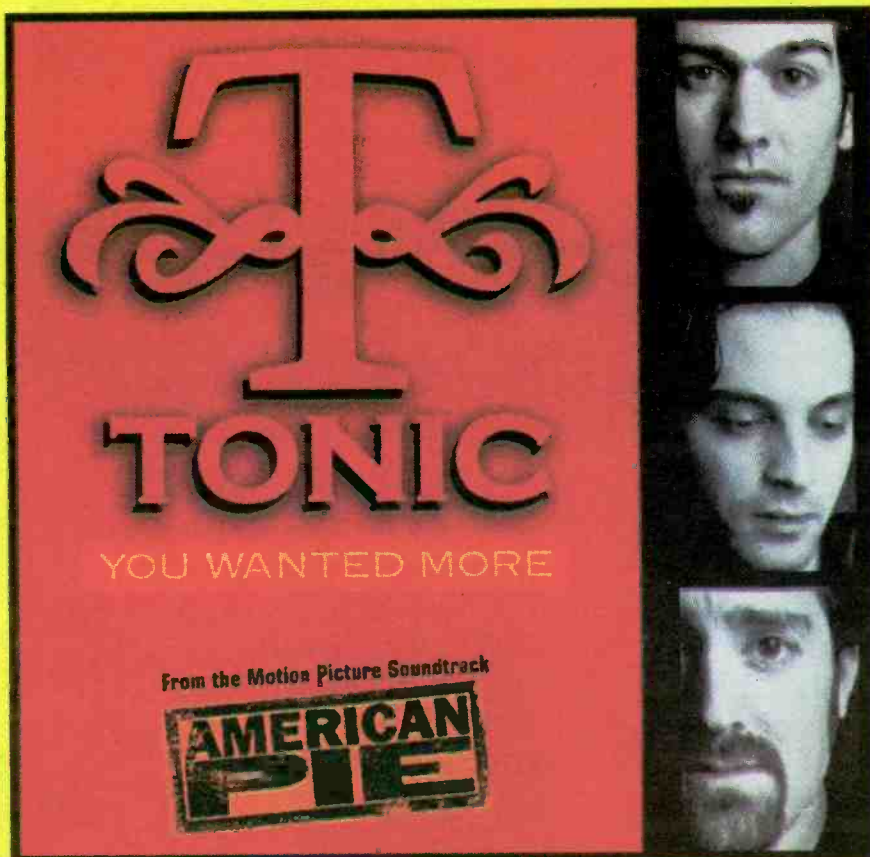
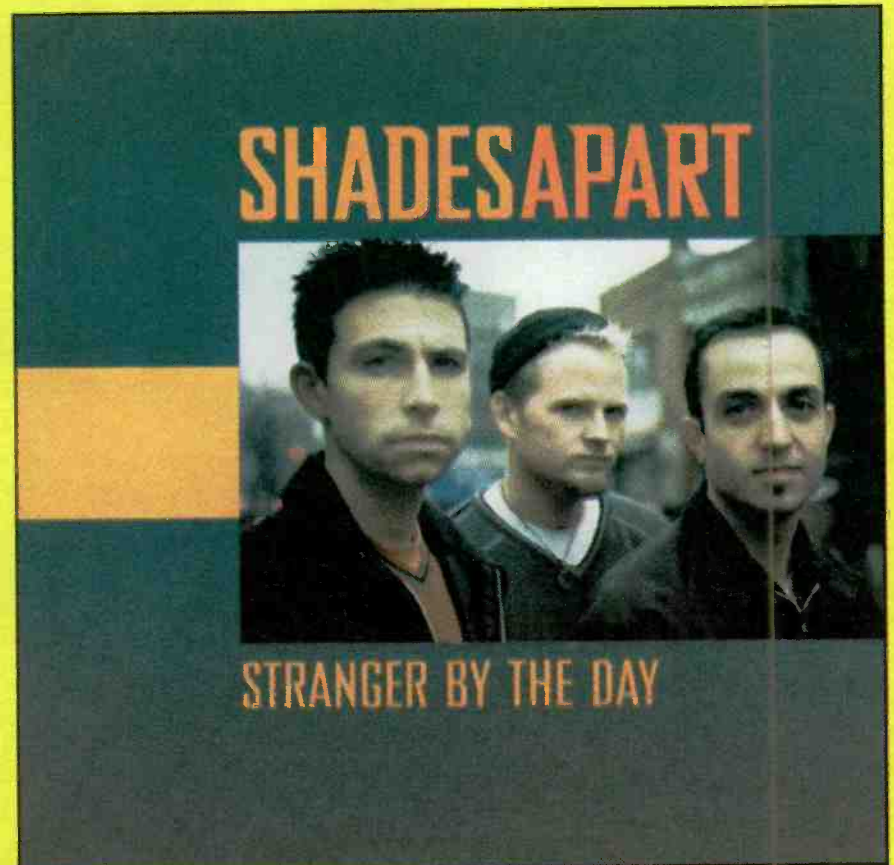
Early Airplay: KLLC, KBKS, WXPT, WKSI, WQZQ, KURB, KSMB, KLLY, WBAM, KLCA, WWXM, WWKZ, WDAQ, WJMX, WXIS and more...

SHADES APART

“Stranger By The Day”

Featured in the
#1 Movie in America:
American Pie

Airplay Date: 7/27



TONIC

“You Wanted More”

Featured in the #1 Movie in America: **American Pie**

- ⑥ Rock
- ⑬ Active Rock
- ⑮ Alternative

Airplay Date: 8/3

Early Airplay: WABB/Mobile KBKS/Seattle



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KTCZ-MINNEAPOLIS
WMMM-MADISON
WRLT-NASHVILLE
WKOC-NORFOLK

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debut album.

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Produced and Arranged by Ron Aniello
Mixed by Tom Lord-Alge
Management: Peter Leak for
The New York End Ltd.

"...A sweet voiced singer/songwriter."
- *Rolling Stone*

"Kendall's lyrics are very powerful
and wise beyond her years."
- *Billboard*

ALBUM IN STORES NOW!

Upcoming appearances:

Opening for Jewel:

| | |
|------------------|---------------------|
| 7/23 Holmdel, NJ | 8/18 St. Louis |
| 7/24 Jones Beach | 8/20 Virginia Beach |
| 8/13 Chicago | 8/21 Raleigh |
| 8/14 Milwaukee | 8/25 Atlanta |
| 8/17 Kansas City | 8/26 W. Palm Beach |

Lilith Fair Tour:

7/28 Columbia, MD
7/30 Philadelphia
7/31 Hershey, PA
8/1 Canadiagua, NY
8/3 Boston

also look for Tommy Hilfiger sponsored in-store events:

7/27 New York City - Launch Party
7/28 Columbia, MD
7/30 Philadelphia
7/31 Hershey, PA
8/1 Finger Lakes, NY
8/3 Boston



Keeper Of The San Diego Zoo

Bobby Rich reveals the secrets of KFMB-FM (B100)'s success

Ponder these three words for a second: America's Finest City. Many will debate which metropolis is worthy of this lofty title, but a powerful argument can be made on behalf of San Diego.

Pinpointing the birthplace and site of the refinement of Hot AC would spark another spirited argument. But once again, San Diego would get its share of mentions. More specifically, many would cite San Diego's KFMB-FM (B100) as one of Hot AC's true pioneers.

The first B100 incarnation occurred in 1974. Former KHJ/Los Angeles personality Bobby Rich was hired by KFMB GM Paul Palmer to program KFMB-AM. "We were a true AC of that era," recalls Rich. "That meant being full-service, but we still played lots of music and had plenty of personality."

The decision was made to flip KFMB-FM from what was then the third-rated of the market's three Beautiful Music/Easy Listening outlets. Rich's challenge was to find a way to establish a new KFMB-FM image. "We had a shared identity, not only with a big, older AM, but also with [CBS affiliate KFMB-TV]. We had to live with the calls I was given because we weren't allowed to get different ones."

There'll Be Some Changes Made

In his original proposal, Rich was going to call the station "B101," since KFMB-FM's 100.7 dial position is closer to 101 than 100. "But when I realized KGB — which is at 101.1 — called themselves 'The 101,' I decided our name would be B100."

Management accepted Rich's B100 proposal. It would be a high-energy Top 40 aimed at 12-24s. But Rich needed to have one thing clearly understood. "I wanted the authority and ability to do whatever the hell I wanted in every way, shape and form," he emphasizes. "This was one of the many times in my life that I was incredibly lucky. I'd been there for about a year and established myself with the company. They knew me and understood they weren't taking a chance with an unknown."

The station proved to be a major hit and, after a four-year run, Rich departed B100 to program in New York for another rising star, WXLO GM Erica Farber. "She hired me based on the fact that I had taken a Top 40 FM station in a major market to No. 1 12+. That's something that hadn't been done before. Some Rock stations and B/EZs had been No. 1 on FM, but never a contemporary Top 40."

In the six years that Rich was away from San Diego, KFMB-FM ran its course with its younger-targeted Top 40 and opted to move into the AC arena.

In addition to WXLO, Rich also programmed KHTZ/Los Angeles and WWSH/Philadelphia and had attempted to develop a hybrid format. "By taking the left side of AC and the right side of Top 40, there was overlap. The way I put the library together for B100's new Hot AC version, I took charts for whatever Top 40 and AC were being called."

Without benefit of a computer back then, he started writing down titles that appeared on the top 100 of the year for the previous 10 years on yellow legal pads. "I assigned a point system based on chart position. What I ended up with was a song library that had to show up in both formats. They had to be one of the top hits from both charts. If it was No. 1 on one chart and No. 100 on another, it made it. But if a song was No. 1 in one format and didn't appear in the other, it was excluded. It was a hard and fast rule: that's all there was to it."

Rather simply stated, that's how the mid-'80s B100 worked for the first few years. "Significant hits in both formats were powers; significant hits in one format and secondary hits in the other were secondaries; secondary hits in both were used as needed," Rich explains. "It was interesting to me that I couldn't get Greater Media [KHTZ] or Cox [WWSH] to agree that there was something there. The criticism always came back that I wasn't focusing it one way or the other. I also think that, in both cases, there were people at the corporate level who'd already decided

what the station should sound like. They weren't interested in hearing someone else's ideas."

It hadn't occurred to Rich why no one else had run with such a concept. "This was just logical to me. In a way, it was a throwback to earlier Top 40. When you look at the playlists of the big early '70s Top 40s like WABC/New York, WLS/Chicago and KHJ/Los Angeles, you'll see that we all played incredibly wimpy records. The theory was to play the biggest hits, regardless of genre. We didn't think anything of it at the time, because they were being mixed in with the hot hits."



Bobby Rich

The San Diego Zoo

In addition to being a world-class programmer, Rich is also a supremely talented air personality. He'd always wanted to do a team show, and a "Zoo" concept wasn't being aired in the market. "I asked Scott Shannon and John Lander about what they were doing," he recalls. "There were Zoo elements I absolutely loved, but I didn't know if I wanted to be part of something like that. The main reason was that I didn't feel I was strong enough as a personality to carry a show the way Shannon and Lander carried their shows. I had in my mind more of a team where everyone had an equal role."

Rich ended up hiring Scott Kenyon, Frank Anthony and Pat Gaffey, and the four became The Rich Brothers. "Here we are in San Diego, home of the one of the most famous zoos in the world, and nobody was taking advantage of this fabulous marketing opportunity. I felt incredibly lucky to be in the right place at the right time and have all these things fall together. We didn't have the bells and whistles of the Shannon or Lander Zoos; we were quieter."

But *The Rich Brothers' B Morning Zoo* unquestionably had a certain type of magic. "It's just one of those hooky names that just works," jokes Rich.

Kenyon's currently out of the business in Salt Lake City, Frank Anthony remains at KFMB doing production and Pat Gaffey is a KFMB-TV investigative reporter.

Strong Personalities

Original B100 talents Gene Knight and Gary Kelly handled middays and afternoon drive, respectively. Danny Romero (now doing mornings on Mega 100/Los Angeles and evening weather for KCOP-TV/Los Angeles) was hired from Fresno for evenings, while another original B100 holdover, John Fox (now a KFMB-AM news writer), did overnights.

Aspiring talent Ellen Thomas handled nights. "She's a natural talent," states Rich. "She was doing nights in Stockton/Modesto and had a brother who lived in San Diego."

Ellen grew up in Indianapolis, heard a tape of B100 and knew all about the station. "She visited her brother and called me to say she was a big B100 fan and asked if she could see the station. She'd just taken the Modesto job and gave me a tape."

An opening popped up soon thereafter, and Rich asked Thomas if she still wanted to work at B100. She immediately accepted and joined the staff. "Ellen Thomas" is doing mornings these days at KIIS/Los Angeles with Rick Dees un-

der the name Ellen K. and her *Future Tracks* show is syndicated nationally by Premiere Radio.

Winning Promotion

Once B100's marketing machine was up and rolling, came followed. Television was used extensively to promote the station in general and the morning show in particular. "The spots we produced to kick off the station were used for the first year or two," notes Rich. "We went through hours and hours of goofy old black-and-white stock footage."

To get stickers up all over town and get them up fast, Rich repeated a promotion that he considers "the most successful I've ever run. I did it at the original B100, but that was seven or eight years earlier. Most of those stickers were long gone and faded out. I redid the promotion, which is called '1,000 Cash Winners In One Weekend — Up To \$1,000 Each.'"

The only thing people had to do to win was have a B100 window sticker. "I always believe in window stickers — not bumper stickers," Rich explains. "I want them up on the window where people can see them in their line of sight. Ideally, people would put them in the lower middle of the back window. All of a sudden one Saturday, every 10th car in San Diego County had one of these stickers."

"You didn't have to listen to win or go anywhere. We devised a very cool method with teams of people all over town in unmarked vehicles going around and awarding cash."

There was no station logo on the 1,000 plain white envelopes carried by this secret squad of sticker spotters. "We loaded every envelope with a letter that congratulated the winner and thanked them for having a B100 sticker. We said that each envelope contained either \$1, \$2, \$5, \$10, \$20, \$50, \$100, \$500 or \$1,000."

Total budget for this bigger-than-life promotion was just \$3,000 and, yes, there was only one \$1,000 envelope. "But it sounded like a million dollars on the air," Rich says.

Fast Forward

In January 1992 the Rich family was thrilled to select Tucson as their new home. But the early days proved painful. "We invested in a radio station that went broke nine months later. We lost our entire life savings. I went to the bank and borrowed \$10,000 to make payroll."

Those who know Rich can appreciate his lack of bitterness over the experience. "We went into it with our hearts, rather than our heads. It's only money. But to us, it was everything we had."

Things, however, have definitely improved for KMXZ/Tucson's PD/morning man. "My family and I are ecstatic about living in Tucson, and that's very important to me. It's a great feeling being in a place where you feel at home and comfortable."

For the past three years KMXZ has been owned by Journal Broadcast Group, and Rich enthuses, "I honestly don't know if there's a group out there as good as this one. It's employee-owned, run from the top down by people who came from the product side."

In over 30 years in the business KMXZ has turned out to be the second-best job Rich has ever had. "No doubt about it, the two different times — for a total of 10 years — at B100 were absolutely No. 1."

VITAL INFORMATION

Al Moinet

Entered record promotion in 1970.

Current position: VP/Promotion, Virgin Records

Favorite radio stations while growing up: New Orleans' WNOE and WTIX

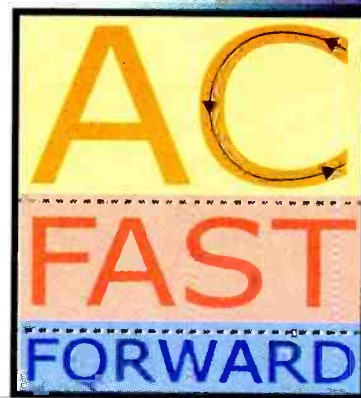
Favorite song while growing up: The Doors' "Riders on the Storm"

Favorite radio station today: KIIS/Los Angeles

Favorite song today: Sheryl Crow's "Sweet Child o' Mine"

Tracing Star's Roots

Tracy Johnson steers KFMB/San Diego to success



After spending three years (1989-1992) as an Alan Burns & Associates consultant, Tracy Johnson returned to day-to-day programming wars at CHR KKLQ (Q106)/San Diego.

"Q106 had historically been a great Top 40, but it started playing a lot more urban rap to compete with Z90 at their level," he notes. "That had damaged the station quite a bit." But Johnson dramatically turned around Q106. "We went from 19th to first in two books."

Then known as "B100," KFMB-FM, he says, was a "pretty safe mainstream AC masquerading as a Hot AC. It was heavy on '80s music by Kenny Loggins and Mike & The Mechanics — but not the cool '80s music."

New Challenge

Some industry eyebrows were raised when, after spending two years at Q106, Johnson surfaced at KFMB AM & FM as Director/Programming & Operations. "I basically went to B100 to compete with myself," he remarks. "Q106 had pretty much destroyed B100 when we

got [wakeup talents] Jeff & Jer to come across the street. B100 went from being in the top five to 15th or 16th and went down to a 0.9.

"Before Jeff & Jer came over to Q106 they had very little music image left, and what they did have was confusing. But they still possessed a pretty good promotional image and the great morning show that kept everything afloat."

Five months after joining KFMB, Johnson pulled the plug on B100 and launched Star. "For about nine months we messed around with a mainstream Mariah Carey, Phil



Tracy Johnson

Collins, Whitney Houston, Billy Joel position in the Hot AC arena and saw some growth. We got up to the 3-share range. Then we decided we wanted to play more pop/alternative music and hipped the station up quite a bit. We went into some of the 'oh, wow' '80s records that weren't being played in the market. We figured it out in March/April 1995 and really got it nailed in October."

The birth of Star came after considerable research, including two individual perceptual projects. "We took the approach that if B100 didn't exist in this market, what format would we want to be in?" Johnson recalls.

They explored a variety of different possibilities, including Country, Adult Alternative and straight-ahead CHR. "But we kept coming back to Hot AC," Johnson points out. "Our Hot AC definition at that time was Mariah Carey, Phil Collins, Whitney Houston and Billy Joel; the Pop/Alternative concept didn't exist then.

"B100 had the right idea, but we just weren't going to get there as B100. After Jeff & Jer left, the only image the station had was that it was the station that fired Jeff & Jer. While that wasn't true, that's how we portrayed it at Q106. We completely repositioned their call letters."

Jeff & Jer returned to their KFMB-FM roots in April of '97 and enhanced Star's momentum. "The 0.9 share we had when we started grew to about a 3.5 when they came back," Johnson says.

Top Gun

So Johnson was on his way to accomplishing in San Diego at KKLQ and KFMB-FM what Steve Rivers had done several years earlier with Boston CHRs WJMN and WXKS-FM. He did great at one station and went across the street to top himself. "When that happened, I knew that's what I wanted to do someday," Johnson says. "There was so much personal satisfaction in being put in the same situation as Steve Rivers, who I respect so much."

Preferring not to be consumed by what other stations are doing, Johnson states, "We pay attention to our listeners. We'll never react to what another station does,

no matter how much like us they start to sound. But we will react to an effect a competitor might have on our listeners. That's one of the real keys to staying focused in any format."

Ever-consistent Soft AC KYXY is on Johnson's list of Star competitors. "It's a very well-positioned station. They're soft and relaxing, own that image in people's minds and never deviate from delivering that product. They're extremely well-marketed — whether it's television, telemarketing or direct mail. They do all the traditional Soft AC things right. KYXY plays a lot of music and has enough personality to keep it from being boring."

Over the past year 91X has become more of a factor for Star, and Clear Channel Hot AC newcomer KMSX (Mix 95.7) could present a threat. "From percentage of audience, Mix probably shares as much with us as anyone," opines Johnson. "They sound very similar to us in many ways and play more '80s music than anyone else in the market. It's not exactly the same '80s we play, but it's compatible. They're a more traditional '80s/'90s-based Hot AC and do a pretty good execution job. Mix was a little confused when they first signed on, but have become more focused. They're a strong competitor in that position."

Title Change

At last year's inaugural R&R Industry Achievement Awards, Star was Hot AC's clean-sweep victor in the four radio categories. It took home trophies for Station, PD (Johnson), MD (Greg Simms, now APD at Pop/Alt KYSR/Los Angeles) and Air Personality (Jeff & Jer) of the Year.

While managing Station and Air Personality repeats this year, Johnson couldn't defend his PD title due to a positive technicality. Fourteen months ago he was boosted to KFMB AM & FM's VP/GM. He finds that dealing with negatives is the biggest difference between being a programmer and a GM. "Every problem ends up on your desk. It gets you down for a while, but after you accept it as being part of the routine, it gets easier to deal with. The administrative part and working with numbers isn't much fun, but it comes with the territory."

"It takes me away from what I really enjoy, which is being around people and creating a fun atmosphere and attitude. I really miss having the close contact I once had with the personalities and promotion people and being immersed in everything that's happening at the station. I still have it, but it's not as in-depth."

On the plus side, the job's been more like managing the program department than he expected. "I've had to learn a lot, but you still apply the same management skills and coaching skills to all station departments. In that regard, it's been easier."

Since day one, Star's been Johnson's baby, but he found himself in the position of having to hire his replacement. "It's not fair for any programmer to come in and not have authority to do the job. It's real hard for me to step back and not meddle. I told [new PD Scott Sands] that up front. His biggest challenge will be to keep me out of his way. If I get too overbearing, I want him to tell me. But we have a good relationship and work well together. He's getting the respect and attention of the airstaff and everybody else in the building. He's doing a good job of dealing with my personality."

Ownership Consistency

As it was even before its B100 days, Midwest Television is Star's parent company, and the family that owns the Champaign, IL-based company has no intention of selling its San Diego combo. "They want to keep handing KFMB to their family," explains Johnson. "A big chain called a few years ago wanting to buy our stations, and we told them we weren't for sale. They said that, in this environment, you're either a buyer or seller. [Midwest Television President August Meyer Jr.] figured that made him a buyer and said to call when something's for sale."

That gave Johnson and the rest of the staff a great deal of confidence. "I'm really glad he's decided to keep the stations, because they're great people to work for and treat everybody so well. Since I'm responsible for the profit and loss of the station, I really want to make these people money, because our owners deserve it."

San Diego Synopsis

Here's a ratings look at San Diego ACs.

Twelve Years Ago (Fall 1986)

| Calls | Ad 18-34 | Ad 25-54 |
|---------|----------|----------|
| KFMB-AM | No. 16 | No. 5 |
| KFMB-FM | No. 2 | No. 2 |
| KKOS | No. 17 | No. 23 |
| KWLT | No. 7 | No. 10 |
| KYXY | No. 10 | No. 9 |

Ten Years Ago (Fall 1988)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|---------|----------|----------|----------|
| KFMB-AM | No. 13 | No. 5 | No. 4 |
| KFMB-FM | No. 4 | No. 1 | No. 7 |
| KKYY | No. 5 | No. 9 | No. 12 |
| KYXY | No. 10 | No. 6 | No. 6 |

Five Years Ago (Fall 1993)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|----------|----------|----------|----------|
| KFMB-FM* | No. 12 | No. 13 | No. 14 |
| KJQY | No. 10 | No. 4 | No. 3 |
| KYXY | No. 8 | No. 7 | No. 6 |

One Year Ago (Fall 1998)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|----------|----------|----------|----------|
| KFMB-FM+ | No. 4 | No. 3 | No. 7 |
| KJQY | No. 15 | No. 11 | No. 8 |
| KMSX* | No. 12 | No. 20 | No. 28 |
| KYXY | No. 8 | No. 4 | No. 2 |

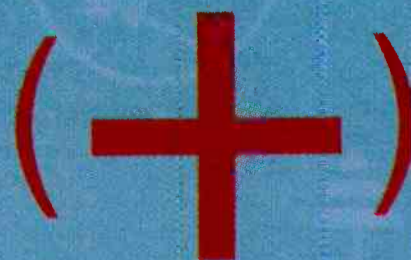
Most Recent (Winter 1999)

| Calls | W 18-34 | W 25-54 | W 35-64 |
|----------|---------|---------|---------|
| KFMB-FM+ | No. 1 | No. 1 | No. 3 |
| KJQY | No. 11 | No. 5 | No. 6 |
| KMSX* | No. 3 | No. 6 | No. 11 |
| KYXY | No. 6 | No. 3 | No. 1 |

+ Pop./Alternative
* Hot AC

Negatives

taxes
drycleaning
the daily grind
mortgage payments
minoxidil
christmas gifts
cholesterol
rush hour
doing the dishes
credit card debt
electrolysis
blind dates
solicitors



Positives

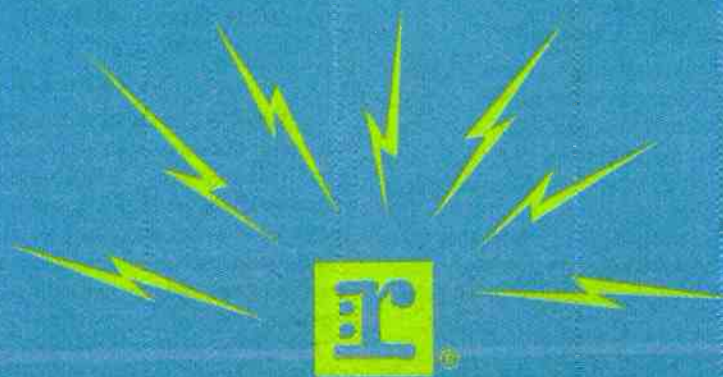
Eric Clapton

Chris Isaak

Barenaked Ladies

Thisway

Alanis Morissette



Adulthood does have its advantages.

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The Development Of A Magical Format

Julian Breen's Philadelphia story

Just as "Mix" has become a popular Adult Contemporary, Hot AC and Pop/Alternative buzzword, "Magic" was once one of AC's most popular slogans. Several successful ACs, including WMJX/Boston, WMGF/Orlando, WLMG/New Orleans, WMAG/Greensboro, KKMJ/Austin, KMGL/Oklahoma City, WMJJ/Birmingham and WAJF/Fort Wayne still refer to themselves as "Magic."

One of the most popular Magics in AC history — WMGK — was born nearly 24 years ago (9/2/75) in Philadelphia.

Birth Of A Format

The Magic format grew out of an interesting experience Julian Breen had in the early '70s when he was programming Top 40 KYA-AM/San Francisco. "I used to hang around at a bar after work, waiting for a ferry to take me to Marin, where I was living at the time. There was a free jukebox in the bar. People basically played soft rock music by Barbra Streisand, Carly Simon, James Taylor and Neil Diamond. I'd sit there and watch these people choose that music. It was a way for them to kick back and relax after work. I got the notion that maybe there was a format there."

After putting together some target demos, Breen pitched the concept to his GM, but recalls, "He thought I was nuts. He didn't think a format geared essentially to 25-34 females would fly, so we never did anything about it. About a year later he and I parted ways."

But Breen knew Greater Media founder Peter Bordes and sent him some demos of this possible new format. Bordes expressed interest and offered Breen a deal to move back East and launch it in Philadelphia on 102.9 FM. "We first had to do it on WPEN-AM, which at the time [1975] was an Oldies station. It went on FM as 'Magic' about six months later."

Magic was conceived of as a 25-34 female format designed to operate both foreground and background. "Conventional Beautiful Music/Easy Listening was a very big format on FM at that time," notes Breen. "The Magic format was designed to be a form of relaxing music for people who weren't old. That's how the format ultimately got on the air in Philadelphia as a Soft Rock station."

What's In A Name?

The term "Magic" wasn't Bordes' or Breen's creation. Credit for it goes to Greater Media's then-National Sales Manager Phil Roberts. "He was a 'naming genius,'" states Breen. "Phil just had an ability to name things. The name Magic rolls against everything we now do in terms of naming radio stations, because it had no meaning. But we purposefully wanted that, so no one would be excluded. It was literally a pure name, as opposed to any sort of descriptive notion of what the radio station did. It caught on, and a lot of people stole it."

At one point Greater Media tried protecting Magic's service mark by litigating, but as Breen discovered, "That wasn't very productive. We finally let go on that one."

While most stations spelled the word with a "g," some spelled it "Majic." Breen found that the new format tended to attract two kinds of operators. "One was the conventional Soft Rock or embryonic Adult Contemporary kind of format. The other was Urban, and Urbans tended to give it the hipper spelling."

Since WMGK didn't do much promotion, it took some time for ratings to develop. "People had to discover us," Breen says. "You must remember that music on AM radio was still pretty strong. WFIL and WIBG were very much alive, and WIP was still a huge music station then."

"We felt we'd snatch some post morning-drive listening from WIP. We also felt we would take some females from the FM Top 40s. WIFJ was in the market then, and we would also try to take some of the younger end of B/EZ, which was still a huge FM format."

The Magic Mutates

By the end of the '70s Breen was based in East Brunswick, NJ. "I've lived most of the last 30 years in the Magic Ten Square Miles, which is an area of New Jersey that's not duplicated by any other place in America. It's the only place in America where you can sample the media from two top 10 markets; it's in the Princeton area."

In its original AC form, Breen's inventive concept endured through the mid-'80s.

"In terms of numbers, that's when Magic reached its absolute peak with a 9 share 12+," Breen points out. "By then it was very much more of a Pop music station than a Soft Rocker. The format attracted a lot of enthusiasm very early on because no one had ever done a radio station like that before. In many respects it was kind of atmospheric. We'd done jingles with JAM/Dallas that had some interesting attributes. Some would trail off to the sound of wind chimes, then mix with the first song of the set."

Curiously, when Magic hit its 9 share, it was, in Breen's estimation, the market's lone Adult Contemporary representative. "Top 40 at that point wasn't making it, and WMGK was picking up a lot of younger females. Adult Contemporary radio had pretty much developed, but for one reason or another we were the market's only AC."

Regarding WSNI, Breen remarks, "They were a lot hotter and more personality-oriented, which Magic was not. Magic was really a very efficient way to play very pretty music. We actually also played a little folk music. There were a few Joan Baez and Ian & Sylvia cuts."

As the station reached its pinnacle, the predictable attacks followed. "Whenever you generate a share that large in a large market, you start looking like the big enchilada. Several stations came after us and chipped away pieces of it. It was still a 5- and 6-share station for years after that. Not to denigrate the efforts of all those taking shots, but WMGK wasn't chipped by a stroke of a broadsword; it was chipped by many tiny little daggers."

A Team Effort

Dave Klehr was WMGK's first PD, and Bob Craig was the programmer who guided Magic to its 9 share. "Magic had a lot of creators," recalls Breen, who at the time was Greater Media's VP/Programming. "Dave had a lot to do with the early success, and Bob really developed it in a somewhat different way. [Consultant] Bob Henabery was also involved and brought some discipline that it lacked."

Magic's Soft Rock format was put on tape and aired on Greater Media's WMJC/Detroit. They were also briefly in the syndication business and had several clients, including WIOF/Hartford. "But we discovered that the syndication business was not a way to be profitable," Breen says. "It was a nice ego trip, but we couldn't see how to make a significant amount of money in it at that time."

WMJX/Boston came along in the early '80s, when WMGK had already become more of a pop-oriented AC. Comments Breen, "In effect, the Philadelphia format of that era — which was not the original Soft Rock format — was the one with which WMJX went on the air."

Greater Media then was doing considerable music research. "Stations be-

came different by results of market research," explains Breen. "We did a lot of callout early on and ultimately got into auditorium testing."

AC Disappears

It was five years ago this month that WMGK exited AC to become Oldies, but kept its heritage calls. "AC has always been a high-maintenance format," Breen says. "Management felt that AC required too much marketing maintenance and that it would be better off developing a more specific music niche."

"The other thing that happened was that, over a long period of time, hits became smaller in terms of impact. It wasn't as much of a mass-appeal format as it was in the early '80s. By the early '90s it had become very niche and very specific and oriented more to the background at-work usage pattern than to any musical genre."

In the early days WMGK stayed true to its James Taylor-Carly Simon-Neil Diamond-Barbra Streisand roots. But as it developed, it made room for pop music and had less of a soft rock feel. Breen explains, "That original very soft, controlled, relaxing feel gradually washed out as the artists changed and the tempo came up."

"We originally had pretty tight continuity acceptance control, so we wouldn't put on screaming car dealer commercials. Now everyone puts on screaming car dealer commercials. What we've done in terms of an entire industry is change the rules so that everyone now delivers a significant amount of audience abuse. It used to be something that was very carefully controlled, because we didn't want to break the station's mood."

While almost impossible to believe in retrospect, WMGK originally held firm to an eight-unit load per hour. "Get this — four stopsets with two minutes each," laughs Breen. "If someone were to put that on the air today, it would be very refreshing."

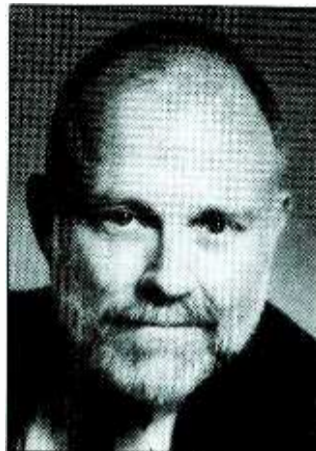
"Most radio innovation comes from desperation. That's where AC came from. People had FMs and didn't want to be the fourth Top 40. We're now riding high in many respects, but I hope that in the next downturn there will be more innovations."

Fast Forward

While he misses day-to-day programming, Breen remains busy consulting several stations and doing ratings analysis for Greater Media. "I'm not actively involved with programming any of their stations anymore, but I help with ratings. I also market a software package [Super Trends] that generates automatic monthlies out of Arbitrends."

"Super Trends is about 3 years old, and we're about to bring out a new piece of software that will mate with both Max 99 and Windows Arbitrends. It'll do the same job, only more efficiently."

Pancreatic cancer claimed Peter Bordes' life earlier this week (7/19). Greater Media's founder and former Chairman/CEO was 71.



Julian Breen

VITAL INFORMATION

Elaine Locatelli

Entered record promotion "long enough ago to have lots of experience."

Current position: VP/AC Promotion, Columbia Records

Favorite radio station while growing up: WABC/New York

Favorite song while growing up: "Too many to remember"

Favorite stations today: WLTW/New York and WPLJ/New York

Favorite songs today: Tal Bachman's "She's So High,"

Sophie B. Hawkins' "Lose Your Way," Shawn Mullins'

"What Is Life," Barbra Streisand's "I've Dreamed of You"

and Train's "Meet Virginia"

SOPHIE B. HAWKINS

lose your way

The first single from her new album
"Timbre"

Monitor Adult Mainstream 29*-26*
R&R 24 - 22

MAJOR MARKET AIRPLAY

| | |
|------|------|
| KBIG | WLIF |
| WALK | KLSY |
| WBEB | KUDL |
| WLTE | WLTQ |
| WPCH | WSNY |
| WDOK | WMGF |
| WSHH | KRUZ |
| KOSI | WFKS |

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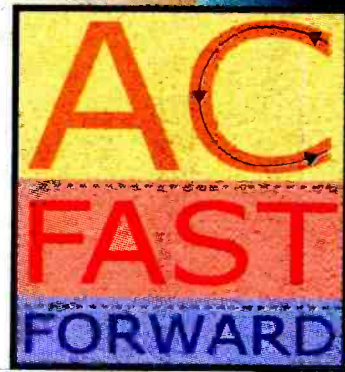
Produced by Sophie B. Hawkins Mixed and Engineered by Kevin Killen
Executive Producers: Peter Asher and Kevin Killen Management: Trumpet Swan Productions



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Philadelphia AC Has The Market Buzzing

WBEB gives 'em what they want



We've witnessed the success Jim Ryan has been enjoying the past three years as WLTW/New York's PD. His previous station, Jerry Lee's WBEB/Philadelphia, is posting comparable numbers.

"Jim left behind a solid, well-programmed station," comments B101 PD Chris Conley. "I came in at the same time that ownership decided to really go crazy with marketing, so I got lucky. We went nuts with our marketing budget — it probably went up a million dollars the first year I got here."

Secrets Of Success

WBEB uses Bill Moyes for all its research, and consultant Terry Patrick plays a key role in communication and talent coaching. "We put a lot of resources into constructing a really buttoned-up plant," notes Conley. "Resources include great strategic thinkers combined with a lot of research."

The second half of that equation is sticking with the plan. "You find out what the expectation is when people hit that button at 101," Conley says. "If you ever waver from that, you better have a great reason."

It's Conley's belief that many little factors, rather than one huge thing, have contributed to B101's phenomenal success. "Our 'Track the Music Weekend' took us from the typical eighth and 10th finishes to as high as second. Every little thing counts."

An "8am All-Music Hour" underscores B101's most-music image. "We've seen huge spikes with that, and it's also

helped spike the entire workday," Conley says. "Those are the two major strategic benchmarks we've put in place the last 18 months that have really paid big dividends for us."

Although the station doesn't trumpet it much, Conley is justifiably proud that during the holidays B101 raises money to buy toys for 750,000 underprivileged children. "That's what takes over the station around the holidays. We have listener appeals, and it's very warm and fuzzy. We're wrapping toys in the hallways and stuffing stockings."

People come to expect a certain product when they listen to a particular station. But Conley states, "People at the station forget that. Programmers want to sit and work eight hours a day, and sometimes they have a tendency to overprogram. Part of that is that you tend to throw things on your radio station, whether it be a benchmark for the morning show, a jazz show or a theme weekend."

"What you're really doing is violating that brand promise you've made to your audience. You must have a real good reason and be sure that whatever you're going to do that varies from your plan is going to be very compelling and special enough to get some attention. If not, you should just deliver what you've promised to deliver."

If a station gets into a downward ratings cycle, management can panic and start grasping at straws. "You wind up overburdening your audience with all kinds of different messages," Conley remarks. "If you can stay true to your plan and market your product, you'll be in better shape."

AC-Hot AC Battle

Philadelphia's format clash is a two-way affair between B101 and Chancellor Media Hot AC WYXR (Star 104.5). Conley claims that Star is "the best incarnation of that station since I've heard it. The problem with them is that they've made so many changes and adjustments the past few years that they really don't own any images in the market. It's the second- and third-choice station for many people — and that's always a problem. If they ever do it right, there's plenty of room for both of us. They're playing up to age 35, and our core is made up of people 35+, although we play wider than we should be allowed to in the demo. But if they stick to their guns and don't tweak and change for the sake of change, they should be in good shape."

For months the rumor mill had Star switching formats to some "Jammin' Oldies" variation, but those whispers have waned. "I don't think they'd change at this point," Conley says. "If I were programming Star, I'd make it the best Hot AC I could and find ways to get some marketing money. That station is a TV campaign away from having better numbers."

Claiming that the two stations are pretty dissimilar at this point, Conley recalls, "When I first got here, they would kind of mirror us for a while. They got nervous

about their younger end when [Pop/Alternative WXXM] came on the air. All of a sudden you started hearing a lot more pop/alternative songs on Star. That's an example of what I just mentioned. It's being very reactionary and throwing things on and flying by the seat of your pants."

"WBEB has a very rich brand folder. We have a morning show that's becoming more and more synonymous with the station: Chris & J.J. and B101. We've been able to do that the last few years without blowing up the core attributes of the radio station."

Although B101's main positioner boasts that the station plays "the most music in the morning and all day long," Chris & J.J. have been building a strong following. "People have to realize that when you talk about core attributes, that's more of a focus issue," Conley explains. "It doesn't mean you can't have a great morning show that people wake up with."

"I'm a big believer in establishing benchmarks where people can make an appointment with your station at certain times. We do the 'Nearly Impossible Question' at 7:20, where we give away \$101. Whenever we do a diary review, we see at least a dozen mentions for it. It's strategic placement for things that work in the show. We play a lot of music, do great service elements and have two people who are laser-targeted to the demo. Both of them are about 40 years old and are parents — it's a home run."

By contrast, Conley says Star's Nancy Glass-fronted morning show is "trying to be the 'anti-B101' in the morning with lots of Hollywood news and celebrity interviews. If I were over there, that's probably the kind of show I'd do too. They're not going to beat us at this point for the 'most music' hill. It's actually a good way for them to go, and it's starting to look good for them."

One Less Format Player

Pop/Alternative WXXM (Max) is no longer in the picture following a mid-May flip to rhythmic Oldies. Max's format change didn't shock Conley, but the timing of it did. "It was a surprise that they left the format in the middle of the spring book. If they were going to change, you'd think they would do it 4/1 [the first day of the spring book]."

"My whole thing with Max is that they had a chance to do something really cool, but it took them forever to ramp up the station. Even at the end it never sounded like a full-bodied radio station. It wasn't engaging, the imaging was weak and they made a number of marketing mistakes at the front end. They had very well-done television spots that would've worked very well for a much more mature station that was way on up the evolutionary scale. The spots were kind of too hip for the room."

That television campaign placed spots specifically designed for certain television shows, but Conley opines, "What they should've done is showcase their product. They didn't have any hooks of Natalie Merchant singing. You really didn't have any idea of what kind of station it was, except that it was cool. Many little things like that added up."

Another significant market change has been the mainstreaming of Chancellor Media CHR/Pop WIOQ (Q102). "Since they've done that, we've seen more sharing with them," Conley says. "I think that's exactly what they should've done. They haven't really seen the full benefit of what they've done, but they may in the spring book. Other than that, this market really reacts kind of slowly. Not a lot happens."

Having It All

Owner Jerry Lee is perhaps B101's most unique and powerful attribute. At a time when stations are being gobbled up left and right, WBEB remains untouched. "He's very unconventional, but he's a broadcaster at heart and loves broadcasting as much as anyone," explains Conley. "Whoever programs this station can never use the excuse that the resources and tools needed to win aren't there."

"We're the only station I'm aware of that does monthly perceptual studies. That's one example of the kind of stuff he'll lay out there for you and why I have one of the best jobs in the country. You don't fly by the seat of your pants — there's always a real solid road map to follow."



Chris Conley

Philly-Style 'Sweeps Steaks'

Here's a ratings look at Philadelphia ACs.

Twelve Years Ago (Fall 1986)

| Calls | Ad 18-34 | Ad 25-54 |
|-------|----------|----------|
| WKSZ | No. 8 | No. 9 |
| WMGK | No. 6 | No. 2 |
| WSNI | No. 5 | No. 4 |

Ten Years Ago (Fall 1988)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WKSZ | No. 8 | No. 3 | No. 3 |
| WMGK | No. 5 | No. 2 | No. 5 |
| WSNI | No. 7 | No. 8 | No. 8 |

Five Years Ago (Fall 1993)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WBEB | No. 14 | No. 12 | No. 10 |
| WMGK | No. 11 | No. 9 | No. 9 |
| WYXR* | No. 6 | No. 7 | No. 7 |

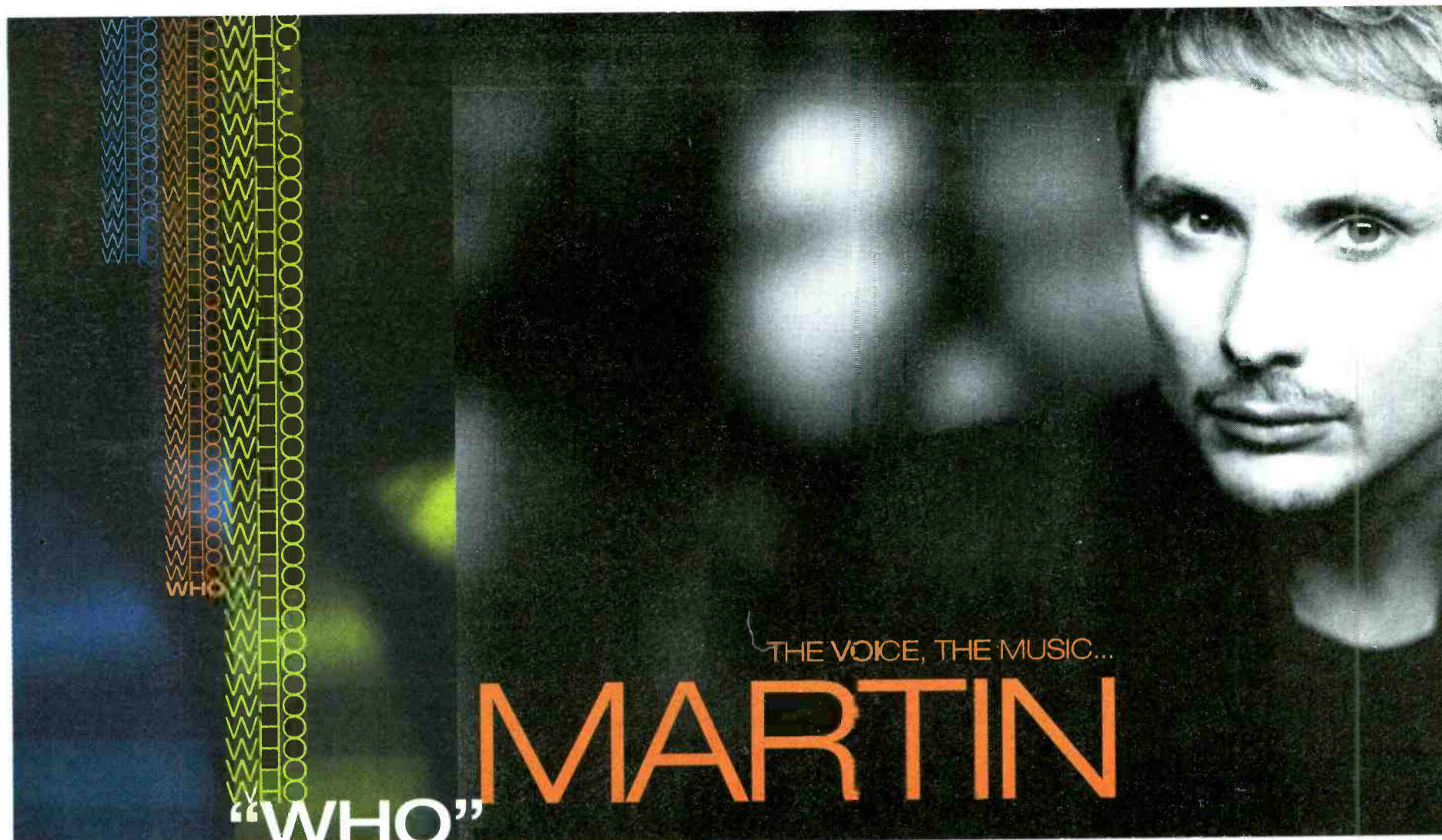
One Year Ago (Fall 1998)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WBEB | No. 8 | No. 2 | No. 2 |
| WXXM+ | No. 17 | No. 18 | No. 17 |
| WYXR* | No. 9 | No. 12 | No. 12 |

Most Recent (Winter 1999)

| Calls | W 18-34 | W 25-54 | W 35-64 |
|-------|---------|---------|---------|
| WBEB | No. 1 | No. 1 | No. 1 |
| WYXR* | No. 4 | No. 4 | No. 7 |

* Hot AC
+ Pop/Alternative



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Rick Torcasso's WMJI Days

How The Research Company's new prexy made magic in Cleveland

Rick Torcasso is one of the sharpest and most colorful programmers who ever worked in Adult Contemporary. Between 1983-1989 he was WMJI/Cleveland's PD, and he always kept "Magic" competitive.

Lite Rock (WLTF) was another format force in the market at the time. Former Beautiful Music/Easy Listening WDOK was also around, but Torcasso comments, "It was a nonplayer back then. It was Soft AC, and I mean it was *real* soft — a Johnny Mathis and Barbra Streisand station. WQAL was still Beautiful Music/Easy Listening and didn't come into the picture until later. The big battles were between WMJI and WLTF."

Magic was a rock-oriented, personality-driven AC. "Many people who heard it would scratch their heads and wonder why it was so successful. It was obviously very weird. We'd play four '60s records an hour — things like the Rolling Stones' 'Satisfaction' — as well as songs like Eddie Holman's 'Hey There Lonely Girl.'"

In addition, Magic would spice things up with several album cuts each hour by major AC artists, but as Torcasso explains, "We definitely went out on a limb with them. Most turned into singles six months down the line. For an AC, we were as new as you could get and as old as you could get. It was a station I was very proud of, because while it was focused, it was also very broad."

"The station took into account the secondary audience as much as the core audience. That's something programmers have lost sight of over the years. If you know how to keep your core happy, your secondary audience can do a lot for you. Magic was a station that had some well-defined values, but it also had a very complex set of attractions, and quite a bit of cume came into that station because of all it had to offer."

Format Buffet

Especially in such a large market, one might think this "little something for everybody" approach wouldn't work. But Torcasso maintains, "Specialization and differentiation were just as important back then. Actually, probably even more so than today. We had straight head-on competition with WLTF. Magic was a very strong generic radio station with all the points of specialization and differentiation that you need to be an AC."

There wasn't much musical difference between Magic and WLTF, although the latter didn't play as many oldies or album cuts. WLTF was more of a hit-oriented AC. "But one thing they pretty much consistently beat us in was promotion," Torcasso remarks. "My feeling was that I'd let them win the promotion front and we'd win the personality front. We had a lot of money on the personality side. They tended to always have better television and direct-mail campaigns. They hit with 'Free Money' damn near every book. I remember that they were always outmarketing us."

On the other hand, it was extremely important to Torcasso that his personalities be connected to the marketplace. "The talent's job is to induce interest. WLTF's philosophy was that the talent's job was to sell the radio station. But at Magic you never heard the talent sell the station. In fact, the last thing they did was talk about the station. They talked about people; I hope the audience recognized that difference."

Talent Show

Not as strong in the market then as the force he's become today, John Lanigan was Torcasso's choice as morning drive talent. "I remember we dropped about three points when we brought him in," recalls Torcasso. "We went from a lot of music in the morning to basically talk. He's probably the best morning talent I've ever worked with — he's an absolutely spectacular talent. The single best thing WMJI ever did was hire Lanigan."

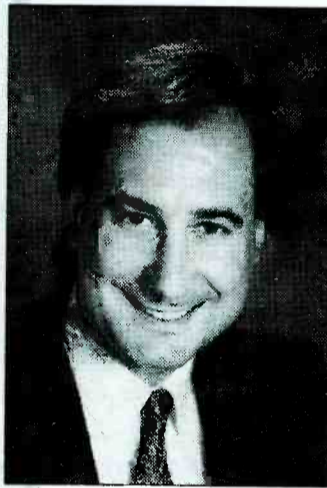
The then-husband-and-wife team Kim & Dan handled afternoon drive. "It was very much like a morning show. There was more talk and more everything, but it was No. 1 25-54."

It's difficult for Torcasso to compare and contrast WMJI and WLTF personalities because he "never spent a lot of time listening to WLTF. I began realizing that your competition

isn't other radio stations; it's more the noise that's in everybody's life. I tended never to really focus on 'LTF, so it's hard for me to remember. We were always connected to the city. We tried very hard to connect our promotions to something that had to do with humanity. We had a great crew, that's what it came down to."

Randy The Role Model

Needless to say, one integral member of that "crew" was Jacor's National PD, a young man named Randy Michaels. "Working with Randy was definitely a wonderful experience for me, and I learned a lot from him," Torcasso says. "He was probably at his most outrageous then. The wonderful thing about him was the arguments we'd have. Randy and I never had a conversation without having an argument. That's just the way it was. No matter what I'd pick, he'd go the other way. One of the things that makes Randy as good as he is today is that he looks at all the different angles. Randy will challenge everything because he wants to help you think."



Rick Torcasso

When Torcasso became Alliance's Senior VP, he used Michaels as his role model. "I wasn't as confrontational as he was, but I always looked at my job as helping to make people think, and I learned that from Randy. I think he disagreed with many things I did at Magic, but he never told me what to do. He always deferred to where I wanted to go with it. You have to remember, I was pretty much autonomous at that point, and basically reported to Randy. There were times when I made some pretty big mistakes."

It's Torcasso's opinion that the biggest mistake he ever made at WMJI was taking off the oldies. "I thought the '60s records were getting old. They weren't testing well, and I thought the time might have been right to move ourselves away from the '60s."

So he trimmed the category from four an hour to two. "The 2-share ratings drop was devastating," he admits. But, in looking back, he says the experience might have been one of the *best* things that ever happened to him. "I freaked out and ended up working my butt off, improving every aspect of the station. The next book was literally the best book of my career."

"The only book that WLTF beat me was when we had that big drop. The other thing that happened back then was that we lost Kim & Dan. They went through a divorce and didn't want to work together anymore. It was very disappointing, because it took my afternoon show from being special to a show with one person."

WIXY Weekends

Cleveland's huge Top 40 outlet years ago was WIXY 1260. But like most other AMs airing that type of format, it disappeared as FM caught on. Torcasso began doing "WIXY Weekends" on WMJI, and the special programming produced WIXY-like numbers. "The first time we did it, we had a 40 share. We went on the air at noon on a Thursday. We brought in all the old personalities and became a Talk station all weekend."

"I remember asking myself, 'What the hell have I done?' I thought I'd ruined the station — it's over. But I heard WMJI being played everywhere that weekend. Everyone thought I was a genius because I'd changed the station so much. In the

meantime, I was sweating it out."

After seeing the 40 share, WMJI started doing WIXY Weekends every 60 days.

One thing that can't be overlooked is the fact that Torcasso hired wonderful talents and allowed them to be creative. "Our nonlinear production was really out there. It wasn't the who, what, when and where; it was anything but that. If a promo wasn't funny or didn't touch or freak out listeners, we didn't do it. News guy John Webster did news stories that were entertaining."

Chances are, when a Magic staffer made a mistake they wouldn't hear from Torcasso. "They just knew. I didn't get in someone's face. I was very proud of myself, because if there's one thing I think I did well at Magic, it was probably to do nothing."

He also never once sat down to critique his talent. Doing so, he says, would've been "stupid. Why should they funnel everything through *my* mind? I'm just a damn PD. The question is, 'Are you making people turn up the radio?' Talent works wonderfully when allowed to be creative. Guys who sit around and do one-liners and sell the station all the time don't know what they're missing. They're low-concept people."

While his impressive programming resumé includes some familiar call letters (WYNY/New York, WBMX/Chicago, WDRQ/Detroit, KSLQ/St. Louis), Torcasso is fondest of his WMJI days. "Magic was a great experience because it had a genuine warmth about it," he points out. "WMJI internally was a wonderful place. GM Connie Edelman was one of the best GMs I ever worked for. She let people be as good as they could be and gave them the tools."

Wichita Calling

Torcasso left WMJI in 1989 to pursue an ownership opportunity at CHR KEYN/Wichita. "It was a great experience, but a collision course with reality. It was a bad time in radio and probably the worst time to buy a radio station. I got out okay."

"I switched KEYN to Oldies and kicked butt. Where I really fell short was in sales. It was all relationship sales, and I didn't know what I was doing. I was in way over my head."

Not long after Torcasso left for Wichita, WMJI kept its call letters but transitioned from AC to Oldies. "I was disappointed at first. But as I look back, it had to happen, because Cleveland's an Oldies-oriented market. Magic had to decide what it was going to be for a couple of reasons. It was filling the void of being the market's Oldies station. Sooner or later someone would've come in and gone Oldies, and that would've hurt them."

Fast Forward

For his next challenge, Torcasso was asked to re-invent The Research Group. As President of that company, he's committed to creating an innovative research entity. "That's what I've been doing the past five months. We're going to focus on a few clients that we can really superserve, and that's where we're going to be. I've created four new services that, I think, will be the most innovative that have been introduced to the industry in a decade. They'll be somewhat controversial, like most things I like getting involved with, but they're the kind of things that are needed today."

VITAL INFORMATION

Linde Thurman

Entered record promotion in 1986.

Current position: Senior Director/Adult Format Promotion, Elektra Records

Favorite radio station while growing up: KTXQ/Dallas

Favorite song while growing up: Led Zeppelin's "Kashmir"

Favorite stations today: "All AC stations"

Favorite song today: (Still) Led Zeppelin's "Kashmir"

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R&R Pop Alternative **28**

> Modern Adult Monitor **28*** - **25*!!!**
Top 40 Adult Monitor **35*** - **31*!!!**

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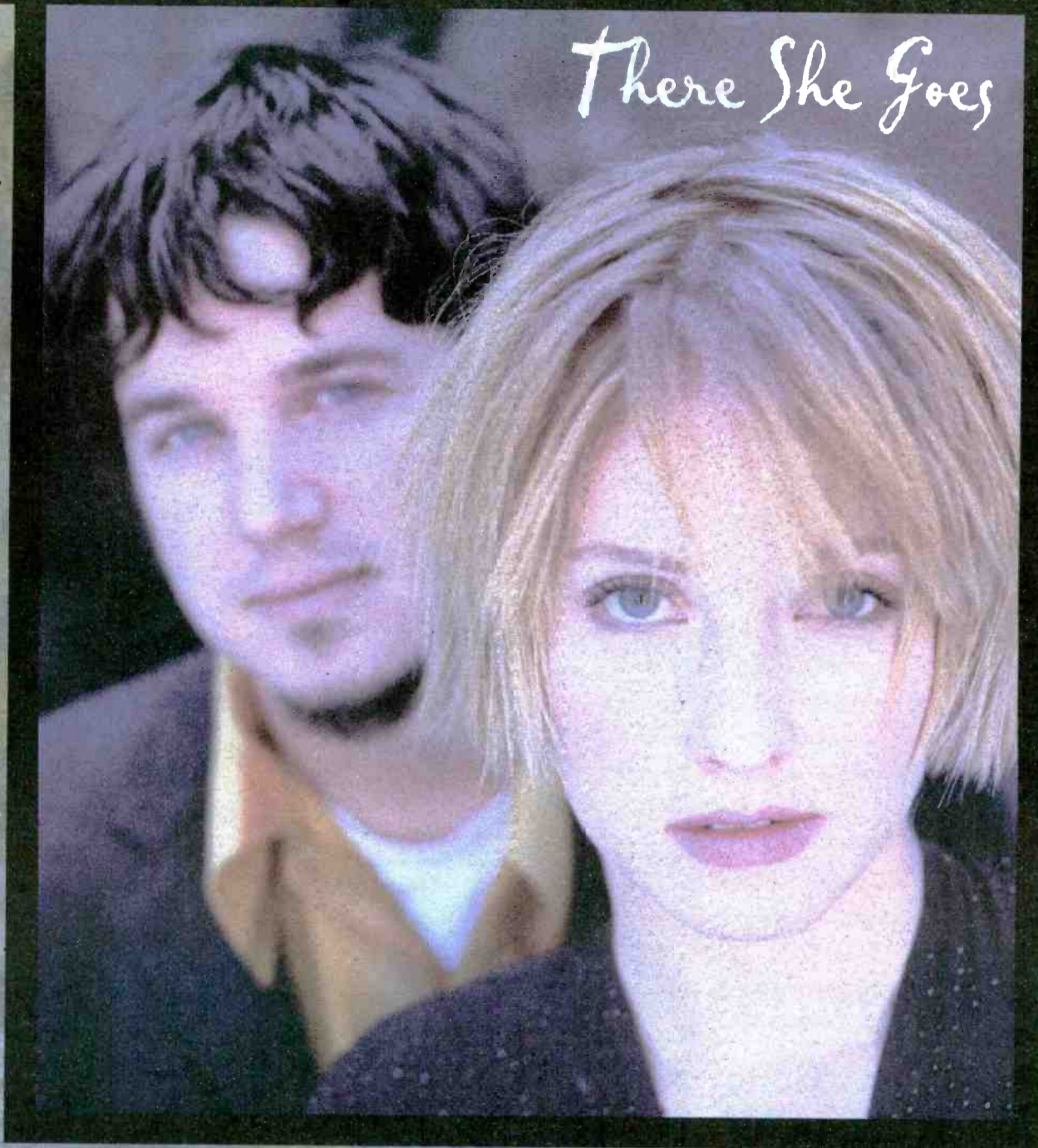


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Late Late Show with Craig Kilborn 7/20

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Managed by Ken Levitan for Vector Management

Programming DOKtor Departs

Sue Wilson let nothing stand in her way at WDOK/Cleveland



In four months Sue Wilson would have celebrated her 12th year programming Cleveland's WDOK. She recently resigned from the Chancellor MediaSoft AC, but we'll learn more about her current situation later.

Before landing at the station once owned by Cleveland Browns mogul Art Modell, Wilson spent four years as crosstown WLTF's APD/MD/Research Director under PD Dave Popovich. Ironically, Popovich replaced Wilson as WDOK PD earlier this month. Recalling how she nailed her first programming job, Wilson says, "I heard that a local guy was buying WDOK. I pitched him for the PD job, and he hired me."

Her new capacity was an off-air situation. "I was 28, very green, but given a wonderful opportunity. The same person [Tom Embrescia] owned the station the bulk of the time until Chancellor bought it this past February."

WDOK was so proud that it was locally owned that it incorporated that fact into its legal ID. "We were a weird little oasis," states Wilson. "As sad as we were about the ownership change, it was also welcome in a number of ways, because we didn't have the resources that a company like Chancellor Media can bring."

Elevated To A New Level

Twelve years ago WDOK "was stuck between floors," jokes Wilson. "They played elevator music, but couldn't quite make the decision to come completely out of the eleva-

tor. They'd play a vocal followed by three instrumentals."

There had been talk of a format change, but the process was a gradual one. "WDOK was No. 12 among 25-54s and wasn't making any money," Wilson says. "I remember that after making the change to Soft AC [11/1/87] we shot up to fourth in our first full book."

Evolving WDOK to Soft AC was clearly a good idea, but Wilson reveals that a feeling existed that she wasn't the person to do it. "People wondered who this girl was with no experience. Dave Popovich was a strong programmer and [Rock] WMMS had John Gorman. It was a little intimidating competing against people like that. It was also unusual to have a female PD 12 years ago. But I'd seen enough research to know there was a big hole for this format. People 35+ weren't being served in the market. ACs were pretty bright and contemporary, playing artists like Chicago and the Doobie Brothers. There was a pretty clear opening for us."



Sue Wilson

Nearly everything about WDOK changed with the format except the call letters. "We didn't have a big budget to change them," notes Wilson. "But I often think that's something we should've done. WDOK was a Beautiful Music/Easy Listening station for 33 years. We did a marvelous job of branding ourselves as the 'Soft Favorites' station."

Familiar Voices

Consistent with other Soft ACs of the era, WDOK played heavy doses of mainstream staples like Neil Diamond, Barry Manilow, Kenny Rogers and Barbra Streisand. "We did a wonderful job positioning WDOK as a 35-44 radio station," Wilson says. "Ten years later those 35-44s became 45-54s. We love them, but it was hard bringing in new 35-44s, because even though we kept evolving, people thought we were the Manilow-Diamond-Streisand station."

Even to this day, of course, that's one of WDOK's biggest challenges. "Our research shows we're a little older and softer than the ideal. People still think we play music that hasn't been on our playlist in years."

Before WDOK's Soft AC transformation, it competed for years for 12+ numbers against WQAL as a Beautiful Music/Easy Listening outlet. But as Wilson points out, "They thought it was a better fit for them to stay B/EZ, so they hung onto it after we changed. They kept some good 12+ numbers, but as time went on it was all 50+."

WQAL ultimately dropped B/EZ, but changed several times before landing on its current Hot AC identity. "They came right up against us as a Soft AC, but that lasted less than a year," Wilson recalls. "They called themselves 'Soft Hits,' then went to 'Great Hits' five or six years ago. That really squeezed WLTF. We were on the soft side, and WQAL came against them on the hot side. WLTF had just been dominating the market 25-54 from 1987 on. They began a seven- or eight-year

reign of Cleveland. We had some wonderful books and were close behind them. They were 25-34 and we were 35-44. Between the two of us, it was clearly an AC market."

Prior to WQAL's entry into the AC fray, WMJI was still in the hunt as a Gold-based AC. With three solid ACs in the market, it was a real battle. "WLTF was kind of leading the 25-54 pack," reports Wilson. "For the longest time the big battle was between WLTF and WMJI. When we came on, we were pooh-poohed for not having a big budget and just inched up on everybody. It was fun, because nobody paid much attention to us. WMJI and WLTF were the leaders battling it out."

Edgy Competition

Cleveland's 1999 format landscape finds WDOK as the front-runner, with WQAL and the former WLTF (now Jacor's "Mix," WMVX) chasing from the Hot AC side. According to Wilson, "WQAL and Mix might look similar on the surface, but when you listen to a full hour, you'll notice Mix has a Rock lean. It's really like an adult Rock station."

When WLTF first became Mix, she says, it sounded like Classic Hits, with plenty of Foreigner, Grand Funk, Journey and ZZ Top. "They took a real '80s position, but there's also a lot of '70s rock and some edgy '90s music. The positioning is very Rock-oriented, yet they're still trying to be a Hot AC. WQAL is a high-turnover, big hits station. They're not Pop/Alternative, but lean more that way than Mix."

In its early AC stages, Wilson admits WDOK didn't deal much with currents. "But we've really evolved to a point where we play pretty much what's on R&R's Back Page AC chart. We've basically abandoned the Diamond-Manilow-Streisand artists. We get credit for playing them even when we don't."

WDOK's target demo is something that hasn't changed. "Today's average 39-year-old woman, like me, doesn't want to hear what a 39-year-old female wanted to hear 12 years ago," Wilson says. "It's not that we've drastically changed the format. The average 54-year-old female doesn't think we've become too hard, but we're contemporary enough that a typical 35-year-old thinks we're a good station. It's been a marketing challenge for us to continue to send the right message."

As Wilson mentioned earlier, finding a female programmer 12 years ago was a rarity. To this day things haven't changed that much in AC and Hot AC. Cleveland was an anomaly in that — until Wilson's resignation — it boasted females programming an AC (Wilson at WDOK) and a Hot AC (WQAL's Mary Ellen Kachenske). Through consolidation, former competitors WQAL and WDOK became sister stations. "Mary Ellen and I have always been supportive of each other, and she's a great lady," comments Wilson. "You see many female programmers in Rock radio, but very few in AC. It's weird why that is and something I've never been able to figure out."

Both WQAL and WDOK were trying to squeeze WLTF. "Even when it became Mix, it was a challenge to WDOK because it did so much marketing as *the AC*," Wilson explains. "They continued getting credit for the term 'Lite Rock'. While we were thrilled that they changed, there was still a lot of confusion. Even when WQAL & WDOK weren't sisters, we were teaming up against WLTF. Once we became family members, we were better able to coordinate our plans."

Difficult Decision

Leaving WDOK wasn't something that Wilson relished. "Programmers come and go every few years in this business. But to change format, hire a staff and be there that long made it hard for me to let go. Part of me thinks WDOK is ready to go to the next level and I could've been the one to do it. I've been the station voice the last few years, and I'll be very curious to see if Dave replaces me."

In yet another twist of irony, as Popovich left McVay Media to succeed Wilson at WDOK, Wilson has replaced Popovich as a McVay Consultant.

Hall Of Fame Numbers

Here's a ratings look at Cleveland ACs.

Twelve Years Ago (Fall 1986)

| Calls | Ad 18-34 | Ad 25-54 |
|-------|----------|----------|
| WGAR@ | No. 22 | No. 21 |
| WLTF | No. 2 | No. 2 |
| WMJI | No. 3 | No. 3 |

Ten Years Ago (Fall 1988)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WDOK | No. 6 | No. 4 | No. 2 |
| WLTF | No. 3 | No. 1 | No. 3 |
| WMJI | No. 5 | No. 3 | No. 5 |

Five Years Ago (Fall 1993)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WDOK* | No. 6 | No. 4 | No. 3 |
| WLTF | No. 5 | No. 3 | No. 4 |
| WQAL* | No. 9 | No. 8 | No. 6 |

One Year Ago (Fall 1998)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| WDOK | No. 9 | No. 5 | No. 2 |
| WMVX* | No. 4 | No. 3 | No. 7 |
| WQAL* | No. 6 | No. 7 | No. 9 |

Most Recent (Winter 1999)

| Calls | W 18-34 | W 25-54 | W 35-64 |
|-------|---------|---------|---------|
| WDOK | No. 6 | No. 1 | No. 2 |
| WMVX* | No. 4 | No. 7 | No. 7 |
| WQAL* | No. 2 | No. 5 | No. 6 |

@AM
* Hot AC
WLTF became WMVX



Mile-High Magic, McVay Style

KMJI/Denver led the Gold-based AC pack

Approximately 16 years ago KMJI/Denver was among a small — but what would become a growing — group of music-intensive, Gold-based FM ACs. Easy Listening-turned-AC KMJI also happened to be one of consultant Mike McVay's initial clients.

"There were only a few other Gold-based ACs at that time, including WVOR/Rochester and WMJI/Cleveland," recounts McVay, who was still programming WMJI as he dabbled in consulting. In fact, the KMJI calls were picked up because of his WMJI success. "Gold-based ACs were really built around music, and a station like KMJI didn't have a big, high-profile morning personality."

Making It Big

In the mid-'80s KMJI was No. 1 among adults 25-54 for several consecutive books and, as McVay proudly points out, "It was also No. 1 12+. We briefly experimented with personality. [Current WRQX/Washington morning talent] Jack Diamond came in for mornings, but was there so briefly that he didn't have a chance to impact the station's ratings. He left KMJI to go to Seattle."

Direct marketing and attacks on AM ACs KHOW and KIMN helped stimulate KMJI's growth. It experienced a problem, however, when an Oldies challenger appeared. "KIMN moved to FM, and we continued to beat them because they were much more personality-oriented than KMJI," notes McVay. "We did well until KXKL [Kool] came along and just blew us away. They didn't beat us the first two books, but about book number three they just rolled. It was a very good Oldies station."

"I later wrote several articles saying that one-dimensional stations really leave themselves open for attack from a station coming in with personality, a high-profile, fun, lots of music and a heavy marketing campaign."

Few stations at that time focused on Soft AC. It was still a somewhat fringe format close to Easy Listening. So, in KMJI's case, an FM Oldies station wound up posing more of a threat than two AM ACs. "Absolutely," McVay emphatically states. "The emotion and passion for our radio station were coming from the oldies we played. When a specialist came into town, it really hurt us."

The situation was further compounded when KMJI PD/morning man Chris Elliott crossed the street to join Kool as PD. Elliott had been McVay's APD/afternoon drive talent at WMJI and moved to Denver. "Subsequent KMJI PDs started throwing a lot of different things at the wall, trying to make the station successful again," McVay comments. "I'll never forget something that the fellow running

the radio group at that time said to us. Before we became No. 1, he said that he never had to be No. 1. He said that he'd be thrilled to be No. 3. But it's a funny thing — once you become No. 1, you never want to be less; being No. 3 is no longer acceptable."

Change Of Heart

McVay's KMJI demise came when, following research, a decision was made to relaunch the station as "Lite." He



Mike McVay

recalls, "We'd become more of a Soft AC, usage-driven, and the call letters were to become KXLT. Unfortunately, somehow or other, the then-manager and then-PD decided the station should become 'XL-100,' instead of 'Lite.' That was the end of my consultation with the station."

"I'll never forget how upset I was and how I went off. They actually said that the reason they didn't mention any of this to me was that they knew I'd disagree with it."

With stations becoming even more valuable, that's a line McVay doesn't hear very often these days. "There's also a much higher level of sophistication involved with operating most stations today. We had a five-year run at KMJI in the late '80s/early '90s. It's all a blur."

The XL-100 experiment lasted about two years, and McVay was brought back by ownership to do a couple of market monitors. "I thought that was a great thing for them to do. Many people in our business wouldn't swallow their pride and ask someone to come back and help fix something."

At this point, crosstown ex-Beautiful Music/Easy Listening KOSI had become a clear-cut Soft AC and had effectively taken away that opportunity for XL-100. "I didn't feel the opportunity existed for the station to move back to that direction," McVay says. "They did go back and briefly picked up the KMJI calls again."

Denver, McVay feels, has always been a very strong AC market. "You've had a lot of good competitors there: Genesis, Jefferson-Pilot, Noble Broadcasting and Jacor. There were just a lot of good

broadcasters, and KHOW and KIMN were always legendary personality-oriented stations."

One of McVay's oldest clients, WJLI/Fort Wayne, is a good example of an oldies-based AC that successfully transitioned to mainstream AC. "Most oldies-based ACs went Oldies or were blown up to do something else. The use for those stations was much like an Oldies station. When a specialist came along, there was no reason for it, unless you were wired to the personality. Stations like [McVay-consulted] WLHT/Grand Rapids and WJLI have continued to make that evolution. But they're built on attributes beyond the music, including personality."

Fast Forward

With his 54 AC clients and 16-year history in the field, McVay is certainly regarded in the upper echelon of consultants, regardless of format. "When I started consulting, I thought I'd do it for two years and then do something else. My intention was to go back as a GM somewhere. At the end of the first year my wife, Doris, and I went out to celebrate. She asked if I'd do it for another year, and I said I'd try for another four and make it five. At the end of year two, when she asked how long, I said I was taking off the time limit."

Once he got past 10 years, people stopped asking how much longer he'd continue as a consultant. "I'm not trained for anything else. I get to do exactly what I want, which is help people fix their radio stations. People who grumble and act like it's a big hardship obviously didn't grow up in a blue-collar family like I did."

Chart-Topper Facts

Here's a look at some of the people who've reached the top of R&R's AC chart and what happened after they did so.

Rewind

AC's No. 1 song in 1976 was Starland Vocal Band's "Afternoon Delight."

Fast Forward

None of Starland Vocal Band's subsequent three charted songs reached the Top 10.

Rewind

AC's No. 1 song in 1978 was Barry Manilow's "Can't Smile Without You."

Fast Forward

Three covers by Barry Manilow hit the chart in 1997, with "I'd Really Love to See You Tonight" (originally done by England Dan & John Ford Coley) hitting No. 15.

Rewind

AC's No. 1 song in 1980 was Air Supply's "All Out of Love."

Fast Forward

Air Supply member Russell Hitchcock's "Swear to Your Heart" reached No. 4 in 1991.

Rewind

AC's No. 1 song in 1982 was Paul McCartney & Stevie Wonder's "Ebony and Ivory."

Fast Forward

"Hope of Deliverance" (No. 7 in 1993) was Paul McCartney's last top 10 AC hit. Meanwhile, Stevie Wonder enjoyed three consecutive mid-1980s No. 1 AC smashes: "Part Time Love," "Go Home" and "Overjoyed."

Rewind

AC's No. 1 song in 1984 was Lionel Richie's "Hello."

Fast Forward

Lionel Richie recently put together a string of five consecutive top 10s, including "Don't Wanna Lose You," which peaked at No. 4.

VITAL INFORMATION

Mary Conroy

Entered record promotion in 1980.

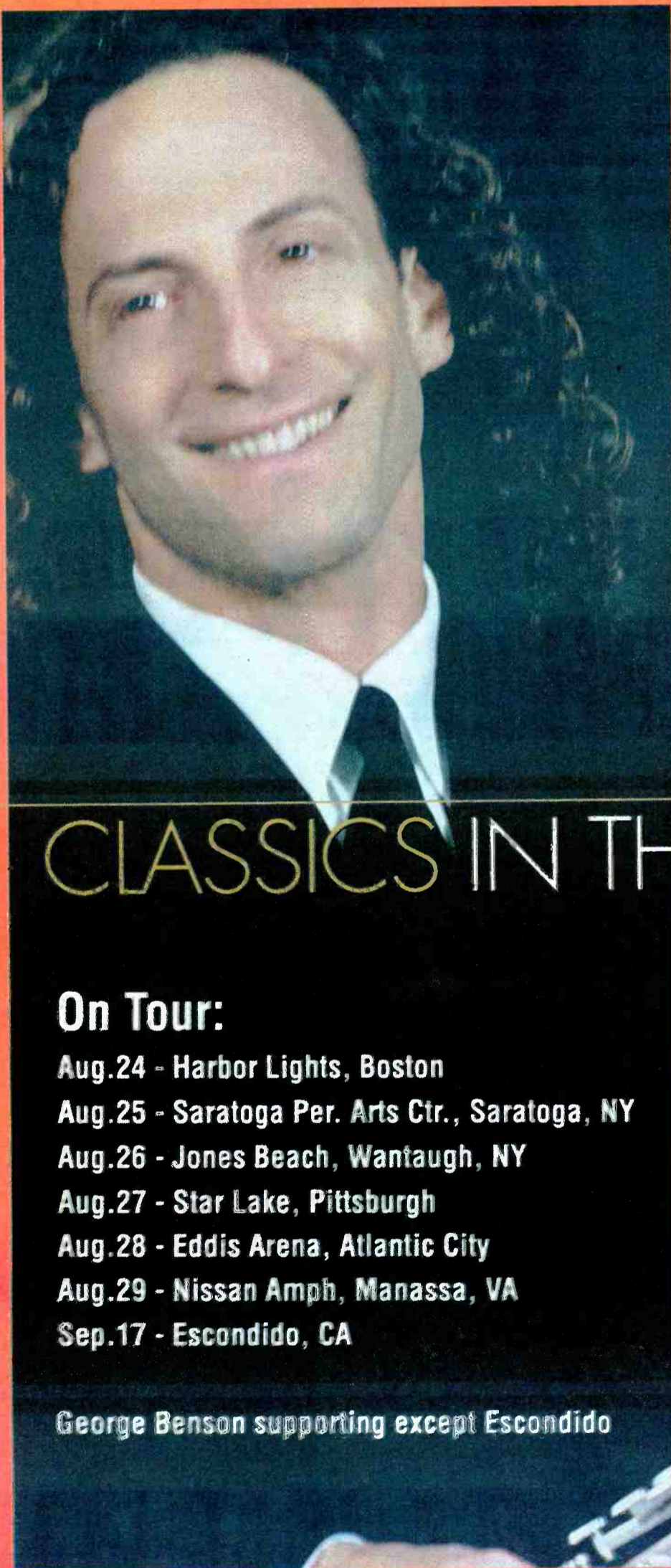
Current position: VP/AC Promotion, Atlantic Records

Favorite radio station while growing up: WABC/New York

Favorite song while growing up: Tough call among artists like the Beatles, Jefferson Airplane, Led Zeppelin, James Taylor and the Who, but says she "still smiles when hearing Rod Stewart's 'Maggie May.'"

Favorite station today: "Too political a question" to answer.

Favorite songs today: "All my records — what else?"



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Aug.28 - Eddis Arena, Atlantic City
Aug.29 - Nissan Amph, Manassa, VA
Sep.17 - Escondido, CA

George Benson supporting except Escondido

Featuring

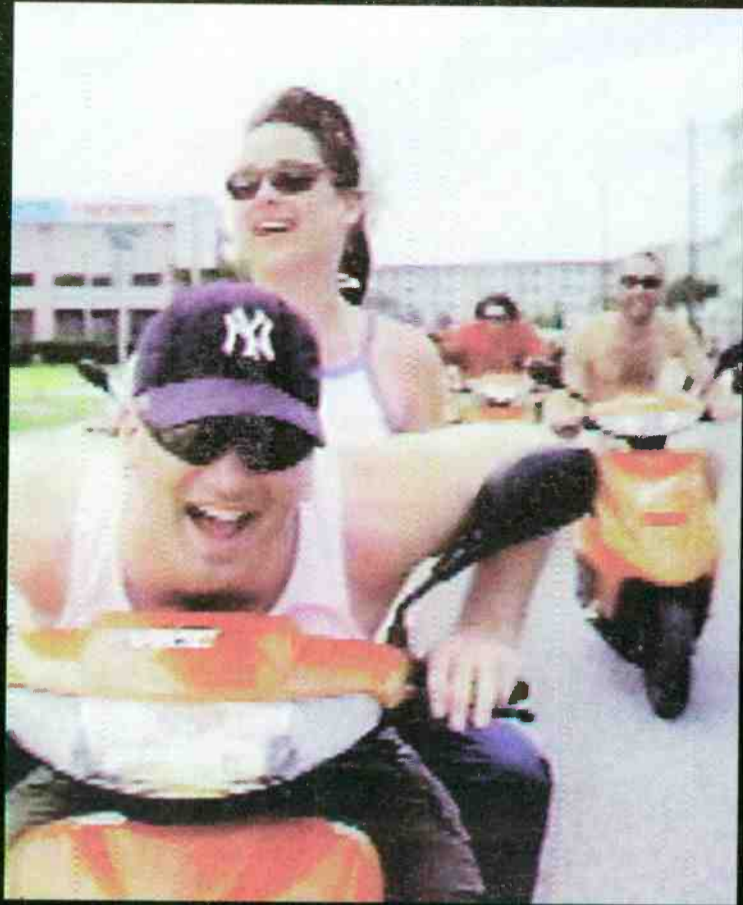
"DESAFINADO"
"STRANGER ON THE SHORE"
"WHAT A WONDERFUL WORLD"
(Kenny G and Louis Armstrong)
"GIRL FROM IPANEMA"
(featuring Bebel Gilberto)
"THE LOOK OF LOVE"
"SUMMERTIME"
(featuring George Benson)
"OVER THE RAINBOW"
"BODY and SOUL"
"ROUND MIDNIGHT" &
"IN A SENTIMENTAL MOOD."

Management: Dennis Turner | Turner Management



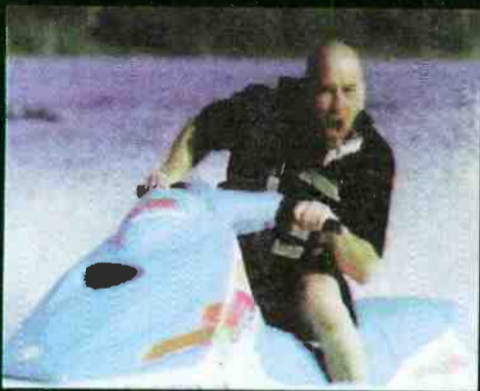
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AUGUST 6



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KRBE/Houston
KUMX/New Orleans
KC101/New Haven

**THE
BOX**

FROM THE DEBUT ALBUM "YOU CAN'T STOP THE BUM RUSH"

PRODUCED BY: MUMBLE C. MIXED BY: JOHN KING (DUST BROTHERS) MANAGEMENT: GRAEME LOWE/JON LESHAY FOR STOREFRONT ENTERTAINMENT

EPIC
WORK

Denver's Cozy Evolution

KOSI progresses with the times



When PD Scott Taylor came aboard KOSI/Denver (1/1/90), the station was still in its Beautiful Music/Easy Listening mode. He was specifically imported from WEAZ/Philadelphia (now WBEB) to oversee KOSI's maturation to Soft AC. That switch happened literally days later (1/4/90).

"Mainstream AC 'Sunny' [KSY] had a real strong hold on the market then," Taylor notes. "Hot AC XL-100, which is now KIMN, was also in the format. It was almost CHR, with Paxton Mills doing mornings."

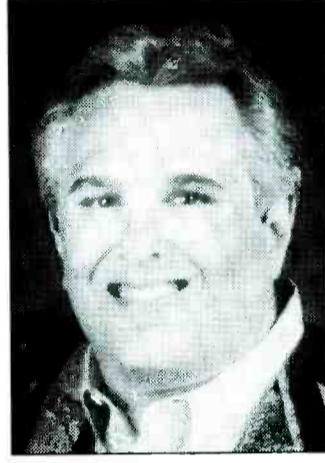
Since KOSI's format modification wasn't a radical shift, the station was able to retain many of its B/EZ listeners. "When that year's winter book came out, we surpassed Sunny to become the market's No. 1 AC," boasts Taylor. "We made the switch with artists like Barbra Streisand, Barry Manilow, Anne Murray, Neil Diamond and that whole genre. We've been successful because our station has progressed with the times and didn't stay stuck. As years have gone by, we've contemporized to become a mainstream AC."

"Many other stations that made B/EZ-AC flips eight, nine and 10 years ago stayed too soft for too long. A 'Mix' station would come in and blow them away. When we switched, we had a game plan. We knew that five years down the road we'd be more contemporary and up-tempo."

Spokesperson Snafu

Several format challengers have engaged KOSI in battles over the past nine years, including KHOW. "I have a great story on them," offers Taylor.

But first, some background. When Taylor was in Philadelphia, actor Robert Urich was WEAZ's television pitchman. "The campaign was very successful and made a great impact," notes Taylor.



Scott Taylor

So when Taylor segued to Denver, Urich was brought in to reprise his on-camera role. This time, of course, it was for KOSI. Three years after Urich helped launch KOSI's change, KHOW hired Dick Clark for a similar function.

"Someone came to me at a remote and said they noticed that Dick Clark was our new spokesperson. It dawned on me that, up until KHOW's campaign, since we were the only station with a celebrity spokesperson, people associated Dick Clark with us."

KOSI investigated whether KHOW had cleared Dick Clark's syndicated show in Denver and discovered that it hadn't. "We immediately signed on to do his Sunday afternoon countdown and took out full-page ads that said Dick Clark was now on KOSI 101," Taylor says. "Within several weeks we had totally blown KHOW's \$500,000 TV campaign out of the water. They had to drop it, because we'd scooped them. They weren't buttoned up. We don't do a lot of things like that, but when we do, it's fun."

Taking The Offensive

KIMN is KOSI's nearest format competitor these days, and Taylor claims the rival is mirroring them "almost to a song. For a while they were hotter and more upbeat, but now they play just as many '70s songs as KOSI. They still don't play as much slow stuff, but they started a television attack a few months ago. Their slogan says they play a brighter mix without the elevator music."

"We immediately took the offensive by putting liners on the air saying, 'Lite rock/less talk, never any elevator music.' Their TV campaign debuted, and it was geared to the elevator music. It was interesting to me that the music they used behind the spot was music we've used for the past five years by artists like Amy Grant and Elton John. The only two songs they used that we haven't are Hootie & The Blowfish's 'Only Wanna Be With You' and Natalie Imbruglia's 'Torn,' but we play both songs on the air. There's no real distinction with what they're doing."

For sharing his views on "strategic stealing," noted researcher Bill Moyes gets credit for a large chunk of KOSI's success. Imagine being on top of a hill and having a competitor coming up after you. "If they do something you like or some-

thing that could hurt you, you steal it and end up getting credit for it," says Taylor. "The whole philosophy behind it is that you have more listeners. That's what we did with the whole elevator-music thing."

"Many ACs that have gone from soft to mainstream have almost left a void for the quietest station on the dial. That's where many NACs are stepping in. At least three or four times an hour NACs play AC crossover. They try mixing soft music like Bette Midler's 'Wind Beneath My Wings' to entice some AC listeners to come over, but it hasn't been enough to make a market impact."

Room For Alice

While KOSI and KIMN are in the hunt for females 35+, KIMN's sister Chancellor Media Pop/Alternative "Alice" (KALC) is on the other end of the format spectrum, targeting women 18-34. Taylor recalls that when Alice debuted, "We firmed up our flanks, which is what we've always done when someone comes after us. You tighten up the playlist and focus on your target audience. For us, that's women 35-44. You don't worry that they'll pick up some 18-34 females. We had to make sure our 35-44 and our secondary 44-54 audience was secure."

"Alice was a good-sounding station, made a big splash when they first came on, and had a real strong morning show [Jamie, Frosty & Frank]. We conceded that we can't have everybody 18-54. If they're going after the younger end, we have to make sure we own the older end."

Believing there's sufficient product and presentation differentiation between Alice and KOSI, Taylor says there's room for both. "Because of their music blend and morning show irreverence, we weren't worried that they'd spill over to the upper-end demos. There's been a lot of good AC competition here."

Having trimmed the bulk of KOSI's core artists, Taylor admits that he really doesn't pay much attention to Alice. "The only Barbra Streisand songs we play are her Bryan Adams and Celine Dion duets. We play a few Neil Diamond cuts, but no Barry Manilow or Anne Murray. I like to consider KOSI a mainstream AC that plays groups like Sixpence None The Richer, Backstreet Boys and 'N Sync."

"KIMN was taking a hotter approach 18 months ago, which was a good thing for them. They couldn't beat us in the mainstream arena. But they've now come back around where they're playing more '70s than in the past year. They realized that they couldn't survive playing only bright, upbeat songs. They promote one thing on the air and do something else. They sound more like us today than they have in the past 18 months."

But an undaunted Taylor flatly states, "It's a battle they can't win, because we're so entrenched in the market. With all the changes KIMN has made, I don't think they've established a bond with the audience."

Career Book

It's quite rare when a top 25 market AC ranks No. 1 across the board among women 18-34, 25-54 and 35-64, but KOSI accomplished that feat this winter. "I was in a promotion meeting the day after the book came out," recalls Taylor. "One of our salespeople came in with a Lilith Fair concert, saying they wanted us to do a proposal. Since we're not strong 18-34, we never get any money on things like this. It always goes to stations like Alice."

Although thinking it was a futile effort, it was agreed that the station would comply with the proposal request. "It really bothered me, so I went to my office and pulled up 18-34 numbers and saw we were No. 1," Taylor says. "I went back to the salesperson and said, 'Lose the attitude and go out and get the Lilith Fair money, because we're No. 1. If they're buying someone, they should be buying us.'"

"In the 10 years I've been here, it's the first time I've really picked apart an Arbitron book. Most programmers do that when they have a bad book; I wanted to do it when we had a good book, to see where things were."

Ratings Den And Now

Here's a ratings look at Denver ACs.

Twelve Years Ago (Fall 1986)

| Calls | Ad 18-34 | Ad 25-54 |
|-------|----------|----------|
| KHOW@ | No. 15 | No. 5 |
| KIMN@ | No. 9 | No. 11 |
| KMJI | No. 7 | No. 3 |
| KOAQ | No. 5 | No. 6 |

Ten Years Ago (Fall 1988)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| KHOW@ | No. 18 | No. 13 | No. 7 |
| KMJI | No. 6 | No. 4 | No. 8 |
| KOAQ | No. 8 | No. 11 | No. 17 |
| KSY | No. 15 | No. 14 | No. 10 |

Five Years Ago (Fall 1993)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| KMJI | No. 8 | No. 7 | No. 7 |
| KOSI | No. 5 | No. 6 | No. 4 |
| KWMX* | No. 7 | No. 8 | No. 14 |

One Year Ago (Fall 1998)

| Calls | Ad 18-34 | Ad 25-54 | Ad 35-64 |
|-------|----------|----------|----------|
| KALC+ | No. 3 | No. 9 | No. 14 |
| KIMN | No. 11 | No. 10 | No. 10 |
| KOSI | No. 7 | No. 7 | No. 5 |

Most Recent (Winter 1999)

| Calls | W 18-34 | W 25-54 | W 35-64 |
|-------|---------|---------|---------|
| KALC+ | No. 2 | No. 4 | No. 13 |
| KIMN | No. 6 | No. 7 | No. 8 |
| KOSI | No. 1 | No. 1 | No. 1 |

+ Pop/Alternative @ AM * Hot AC

Consultants Look In The Mirror

A plethora of consultants comment on the past and the present



To illustrate how our industry's reliance on consultants has changed over the years, we sought input from the best in the business. This overview encapsulates how they feel they were perceived when they started, how they believe the business views them today and how the industry as a whole has changed and is changing.

BRIEF CASE

Guy Zapoleon, President, Zapoleon Media Strategies. Consultant since 1993. Formerly programmed KHMJ/Houston, KZZP/Phoenix and WBZZ/Pittsburgh and was National PD for Nationwide.



Guy Zapoleon

Current AC clients include KLSY/Seattle, KRWM/Seattle, KGBY/Sacramento, WMGS/Wilkes Barre and WLTJ/Syracuse; Hot ACs WYXR/Philadelphia, WKQI/Detroit, KSTP-FM/Minneapolis, WPHH/Pittsburgh, WQAL/Cleveland, WOMX/Orlando, WTIC-FM/Hartford, KSTJ/Las Vegas, KVUU/Colorado Springs, KKKY/Beaumont, TX and KMXG/Quad Cities, IA-IL; and Pop/Alternative KYSR/Los Angeles.

He is assisted by consultants John Clay, Steve Davis, Lorrin Palagi, Mark St. John and Steve Wyrostok.

REWIND

Few people in the industry command the respect that Zapoleon does. He oversees a full-service company, consulting music, talent development, branding, marketing and management technique. Like most other industries, he notes, radio had — and still has — a strong need for consultants. "In the growing world of radio and entertainment consolidation, the perception of consultants hasn't changed. But some larger companies are building layers of management to handle many strategizing and supervising tasks for their radio stations."

FAST FORWARD

Zapoleon looks for ways to improve stations, identify potential problems inside a station and evaluate competitor threats. "Consultants provide something that's often difficult to get from an inside company: That service is the brutal truth.

"A radio group head offered me some great words of wisdom. The basic thrust was that, if a consultant ever starts telling the clients what they *want* to hear, the consultant won't be invited back. So regardless how difficult, consultants must tell clients the brutal truth. But since nobody wants to hear that their baby is ugly, it's

easy to fall prey to telling clients what's politically correct."

It's common that a GM, group PD or local programmer can't — or won't — say something for fear of losing their job. "When the consultant has the balls to do it, he'll put his job on the line and shock everyone with the truth," Zapoleon says. "It's that brutal truth that may save the station from disastrous ratings."

Stations view consultants in many different ways. "Some consultants develop and sign on stations," says Zapoleon. "They help with everything from picking the format, crafting music, positioning, production values and assembling programming, marketing and on-air talent."

Others offer an outside perspective. "Consultants remain an unbiased outside voice, so when we express an opinion, it's one associated with many other radio experiences," Zapoleon says. "Some consultants research stations and markets, creating perceptual questionnaires. They interpret the results and transform this into strategies to better position and market the station."

Good consultants, comments Zapoleon, can also help brainstorm ideas and be used as an idea resource. "They're then part of the process of refining ideas down to their purest and most optimal form. Working with clients on a weekly basis, consultants assist PDs in maintaining the programming/marketing strategic path laid out by the company's brain trust. Because of their outside perspective and multiple-market information, consultants are tremendous resources. We may also be great assets to local programmers, because a consultant will often validate what the PD has been telling his GM. In that way, a consultant becomes an ally to a good local programmer and can help push an idea through and get it executed.

"We can also be great PD mentors and really send them to finishing school, helping them learn skills that will take them from good to great."

BRIEF CASE

Alan Burns, President, Alan Burns & Associates. Previously programmed WRQX/Washington and was WLS/Chicago's MD. Consultant since 1985.

Current AC clients include KESZ/Phoenix and KMZQ/Las Vegas; Hot ACs KSTP-FM/Minneapolis, WWMX/Baltimore, KEZR/San Jose, WWDE/Norfolk and WRAL/Raleigh; and Pop/Alternatives KZZO/Sacramento and KMXB/Las Vegas.

Consultants Dave Shakes and Jeff Johnson are also on staff.

REWIND

There were fewer consultants when Burns joined the ranks on his last day at WRQX (6/21/85), and not every station had one. "We were perceived as a little more exotic, strange and perhaps threatening. Among other things, consultants were heavily relied upon for music information that's now easily available through monitoring services.

"Many people were unhappy with the kind of service they received from consultants. They couldn't get them on the phone or get them to come into the market. They felt consultants were more than just a little arrogant."

FAST FORWARD

Consultants, Burns opines, are now generally perceived as more professional. "There are more of us, and survival of the fittest tends to keep the shallow charlatan types down and out. However, a few still exist.



Alan Burns

"Stations can now see for themselves who's actually playing what, can listen to more stations in their format on the Internet and can find out more from Arbitron. There's a real need for consultants to make sense of all that information."

With changes in the number of competitive stations, most markets have added signals and better operators, says Burns. "With the ability to own multiple stations in a market, consultants have lately been relied on for more strategic information and viewpoints. Managers and PDs are being spread thinner now, so consultants are catching things local guys might miss.

"We're being used as teachers and trainers and helping stations be more creative. Stakes are much higher now. Due to lack of time and priority, creativity has suffered in many places, but we're trying to turn that around."

BRIEF CASE

Dan Vallie, Partner, Vallie-Richards Consulting. Previously EZ Communications' VP/Programming. Consultant since 1988.

Current AC clients include WNND/Chicago, KOIT/San Francisco and WWLI/Providence; Hot ACs KYKY/St. Louis, WKTI/Milwaukee, KSII/El Paso and KKOB-FM/Albuquerque; and Pop/Alternatives WTMX/Chicago and WKSI/Greensboro.

Partner Jim Richards and consultant Mike Donovan are also on staff.

REWIND

By the late '80s, Vallie recalls, consultants were part of the fabric of most successful stations and were used as they are now. "We supply new ideas, brainstorm, turn around underperforming stations and fortify winning ones."

Many stations hired consultants for one or two years, thinking by then they had all the good ideas a consultant could offer. "Instead of renewing the contract, they'd hire another consultant," Vallie says. "They'd usually go with someone getting a lot of hype or someone who had high-profile success stories.

"Consultants should be hired because they're good thinkers, have a consistently high batting average, offer creative input and can suggest *custom* advice."

FAST FORWARD

Consolidation has changed the face of the industry. "We usually have long-term relationships and are a true part of the team," remarks Vallie. "Since everything's more important, consultants able to attract a client's respect and trust should be the ones hired.

"It's invigorating that we're being forced to think differently. Each day brings new challenges. It's more important than ever for consultants to be objective, making our role more valuable than ever."

Consultants today have to see things from a variety of perspectives. "They must see as a single station, cluster and corporate," Vallie says. "When you win, you win big; but when you lose, you lose big."

Some companies are bringing consulting in-house. "Many people are capable of multitasking, but it takes a certain kind of person to balance consulting, teaching, creativity, strategy and being effective," Vallie says. "It's important to have outside consulting at some level."

Our industry is still working on how to most efficiently run and win with this many stations. This

VITAL INFORMATION

Mark Rizzo

Entered record promotion in 1982.

Current position: VP/Promotion, Columbia Records

Favorite radio station while growing up: WABC/New York

Favorite song while growing up: No real favorite, but loved

Billy Joel, Elton John and Styx

Favorite station today: Gets bored easily, so listens "to everyone"

Favorite song today: Ricky Martin's "Livin' La Vida Loca"

Continued on Page 64

JUDE "I'M SORRY NOW"

THE NEW SINGLE FROM THE ALBUM
NO ONE IS REALLY BEAUTIFUL

IMPACTING THIS AUGUST.
LOOK FOR IT ON YOUR DESK SOON.



Produced by George Drakoulis; Co-Produced by Mickey Petralia
Management: Scott Welch, Atlas/Third Rail Entertainment

Continued from Page 62

reminds Vallie of an old Jewish proverb: "To a worm in a mustard jar, all the world's mustard. As we begin seeing beyond the mustard and outside the jar, we'll understand how to best make this work."

BRIEF CASE

Tom Barnes, Partner, Sinton, Barnes & Associates. Consultant since 1989.



Tom Barnes

The company currently has 10 major radio clients, but their call letters are kept confidential.

REWIND

Consultants were the keepers of what Barnes calls the "oral traditions of radio programming." They had a "well-deserved reputation for being know-it-alls, snake-oil salesmen or both. Many PDs were skeptical of our skill set, and we had to prove ourselves repeatedly to avoid being tainted by the prejudice. A different ZIP code does not an expert make."

FAST FORWARD

With the advent of the corporate programmer overtaking the consultant as the keeper of the "oral tradition," consultant roles have become more specialized and defined. "More and more we're being called on to review research data, help formulate web strategy, find talent and help build unique formats in highly competitive environments," Barnes says. "Taking on the latter role is becoming rarer, sadly, as consolidation has quieted the vast majority of heated battles. We've also adjusted the way we engage in our client relationships, opting for more flexibility in servicing and pricing."

Consolidation, Barnes stresses, always shakes out vendors. "Anyone who says otherwise is lying. Owners are focusing on financial creativity — not programming creativity. The programming consulting business has suffered from this. Once new competition in the form of wireless digital content enters the marketplace, companies will seek out new and more competitive solutions to their challenges. Most consultants surviving this shakeout will be called upon to apply new solutions they learned in other businesses to radio's forthcoming new competitive dynamic."

BRIEF CASE

Lee Bayley, President, Lee Bayley & Associates. Was previously OM/PD of KIQQ/Los Angeles, VP/Programming for Drake-Chenault/Los Angeles and VP/GM of TM Programming/Dallas. Consultant since 1971.



Lee Bayley

Strictly adheres to a 10-client-or-less policy and keeps his station list confidential.

REWIND

Since most broadcasters had little experience with consultants when this true Southern gentleman started in the business, it's hard to say how they were perceived then.

"Record companies, however, placed a great value on relationships," he says. "All conventions and seminars had pan-

els with heavy consultant participation. Listeners didn't know about us, but they knew that they liked our stations. Consultants were generally better respected."

FAST FORWARD

There are seemingly more consultants than we can keep track of these days. However, as Bayley notes, "Many are perceived as out-of-work programmers. For that reason, there may be more of a negative perception than is deserved. Some have earned us the reputation of being hatchets, although that's far from the truth. Truly genuine consultants are sincere in wanting to help clients, develop talent and make PDs look good. Those who are mostly concerned with the length of their client list don't do much for any of them."

It's hard to deny that consultants have played a vital role in radio's development. "Just as bees pollinate flowers, consultants spread ideas, methodology and knowledge of what does and doesn't work," Bayley says. "If I were to become a one-station PD tomorrow, I'd hire a consultant."

"Deregulation and consolidation are changing the business. The need for independent consultants will diminish over the next few years. Most companies will — or should — hire these people for corporate staff positions."

BRIEF CASE

Larry Berger, President, Berger Broadcast Consultants. Previously programmed WPLJ/New York, KIOI/San Francisco and KQPT/Sacramento. Consultant since 1985.



Larry Berger

Presently consults the syndicated Hot AC- and Pop/Alternative-gear *Absolutely '80s*, hosted by Nina Blackwood.

REWIND

According to Berger, consultants were often viewed suspiciously by local PDs. "A PD's motivation is often his or her own pride of ownership — the feeling that one gets from creating and nurturing one's own baby."

There was once a difference of opinion between a local PD and Berger. "The group owner said that the local programmer should be doing what I told him. But I actually disagreed, telling the owner that, to keep the local PD's motivation high, he must feel like it's *his* baby."

FAST FORWARD

Multiple ownership and increasing pressures on the bottom line, Berger says, have led to greater reliance on consultants. "There's far less local autonomy, more reduction of the local PD's role and far fewer opportunities to develop the next generation of quality programmers."

"Things have changed due to clustered ownership of stations in major markets with greater debt service or stockholder obligations. The need exists to maximize the bottom line by increasing spot loads and cutting costs. Consultants are often used to demonstrate to investors a company's product commitment. The radio industry today is clearly far more business- and sales-driven, whereas in the '70s and '80s it was much more product-driven."

BRIEF CASE

Donna Halper, President, Donna Halper & Associates. Consultant since 1980. Authored *Full Service Radio: Programming for the Community* and taught at Emerson College and Curry College in Boston.

REWIND

Few early '80s ACs used consultants, recounts Halper, but she says they were present in "Top 40" (CHR) and "AOR" (Rock). "They were perceived in CHR as highly successful, but very strict. Every Bill Drake station sounded alike, with the same jingles and tight playlists. Despite rigid formats, Drake's KHJ/Los Angeles, CKLW/Detroit and WRKO/Boston dominated."

By the late '70s Rock consultants were a fact of life, but reactions were mixed. "Ratings tended to increase, but

personalities lost their autonomy to choose music," Halper says. "Free-form didn't get good numbers — listeners wanted to hear the hits."

FAST FORWARD

With a small group now owning considerable portions of the industry, Halper comments. "There are fewer jobs, and TSL is down. Yet things look great on Wall Street, and we're told all's well."



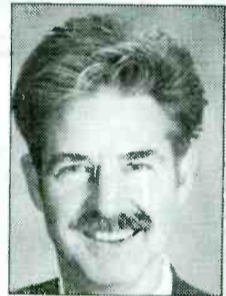
Donna Halper

"After consultants raise a station's ratings, it's immediately sold to a larger group. Family owners are all out of the industry. Everything's by the numbers, and humanity and loyalty are no longer factors. Owners making millions in profits are cutting back on health care benefits for the people making them those profits. Programmers are running multiple stations with no extra help. Instead of competing as people did before, you *buy* the competition today. If you aren't big, you aren't important."

Concerned that radio will ultimately become bland, Halper cautions, "Wall Street may adore us, but the audience may no longer find good reasons to listen. Localism must return, because it does matter. Only time will tell what other changes are in store for radio and how those changes will affect what consultants do."

BRIEF CASE

Randy Lane, President, The Randy Lane Company. Previously programmed KYSR/Los Angeles, WRQX/Washington and WMC/Memphis. Consultant since 1991.



Randy Lane

Presently consults approximately 30 clients in a consultancy that also includes Bob Davis and Adam Goodman.

REWIND

In the past there was more dependence on program consultants who focused on music and research. "Many stations relied on consultants during this period because there was much confusion on the definition of Hot AC and CHR," Lane says. "The latter was rapidly declining, due largely to disposable one-hit artists and a reliance on extreme musical styles like rap and grunge. Many people called themselves consultants to try to sort it out. Hot AC had reached a point where edgier music was trying to creep into the format. Stations were unsure what to do."

"Consultants were perceived as expert trouble-shooters who'd relieve the confusion. Many preconsolidation companies felt consultants were absolutely necessary."

FAST FORWARD

As someone who places emphasis on talent coaching, it's natural that Lane would feel that there's more demand and need for talent coaching and consulting. "People have realized the importance that talent plays in making a station distinctive. With consolidation, we have smaller and tighter budgets. There's the realization that talent — especially morning show talent — can often increase ratings without relying on big marketing and promotion budgets."

"Today's consultants are more specialized, and stations aren't relying on generalists as they once did. We're still perceived as being necessary, but are being used differently."

BRIEF CASE

John Parikh, CEO, Joint Communications. Consultant since 1977. Author of the book *The Baby Boom: Making Sense of Our Generation at 40*.



John Parikh

Currently consults VH1 and over 60 radio stations. He honors client confidentiality requests.

REWIND

There was very little "hard research" in the mid-'70s. "This was before faxes and personal computers," notes Parikh, who was one

Continued on Page 67

VITAL INFORMATION

Karen McLellan

Entered record promotion in 1991.

Current position: National Promotion Manager/AC, Jive Records

Favorite radio station while growing up: WMMR/Philadelphia

Favorite songs while growing up: Any '80s Brit-pop

Favorite station today: WAXQ/New York

Favorite song today: Boyzone's "No Matter What"

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boyzone

"NO MATTER WHAT"

– David Joy/WPCH

"This is THE BUZZ record! Every time it plays the phone rings. The most phone active record we've got."

– Barry McKay/KLSY

"Every time we put this song on, we get immediate calls asking who it is. This song generates more phone response than anything else we have right now."

– Gary Nolan/WLTE

"'No Matter What' they tell you, this is a hit record! The most requested song at WLTE. Huge female phones."

– Gary Balaban/WLIF

"Every time we play it we get great phones! Our audience only reacts this way to stellar records. I knew it was a hit the first time I heard it!"

– Scott Taylor/KOSI

"...The new Boyzone single, 'No Matter What' is just tearing up the phones at KOSI. It's on FIRE! I can't remember when a new song has generated so much listener interest and reaction...The listeners have already made it #1!"

Ron Harrell/KIMN

"When a song gets phones this strong at a Mainstream AC station, you know you've got a hit record!!!"

Dan Hurst/KUDL

"It's got all the ingredients a great song should have. GREAT WORDS... GREAT HARMONY... GREAT MELODY! Women absolutely love it!"

Executive Producers: Jim Steinman and Andrew Lloyd Webber

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Continued from Page 64

of the keynoters at last month's R&R Convention. "Trade papers came by mail, and there were very few perceptual studies."

Programmers viewed consultants as threats and virtual dictators. "They were in many cases," says Parikhal, "but GMs saw them as saviors."

FAST FORWARD

As some groups create in-house consultants, Parikhal sees some clear upsides. "They extend the talent base and keep costs down. But the downside is less obvious. There's an inward focus, having a weather eye on what the company wants to hear — especially on sensitive issues like spot loads. The emperor often has no clothes. Many companies believe consultants can't tell them something they don't already know."

While format experts still exist, Parikhal believes that "there's a shift going toward using people like Randy Lane to help build morning shows. Many programmers tell us they wish they could have a consultant, because they'd like to know more about what's happening in the business. They feel like they're too caught up in how their particular company thinks."

"Companies are focused on short-term cash flow and stock price and don't see the value of hiring consultants. There's more internal discussion and resources available to programmers. The best consultants were teachers who helped PDs and GMs get much better at determining criteria for decisions. Many programmers today are being told what to do without getting a lot of the data behind the order. There's a huge time pressure for action — without much time to learn the thinking behind the action."

BRIEF CASE

Tim Moore, Managing Partner, Audience Development Group. Previously was VP/GM of TM Programming. Consultant since 1984.



Tim Moore

With fellow Managing Partner Alan Mason, Moore presently consults more than 140 clients in 42 States and Canada. AC clients include WOOD-FM/Grand Rapids, WMGN/Madison, WI; WNNS/Springfield, IL; and KPLA/Columbia, MO.

REWIND

A mid-'80s consultant's role, says Moore, was far more processor-oriented. "Stations sought the traditional role model of music directives and ratings assessment. Consultants were perceived as more of a utility by many traditional operators."

FAST FORWARD

As one who saw consolidation coming, Moore explains, "We thought that, if indicators played out, we'd be looking at four or five station brands under one umbrella by the late '90s. Our sense was the new cluster operator would no longer embrace several one-format specialists. They'd look instead to a high-comfort relationship with a strategic, multiple-format resource."

"Things have changed because the time/money continuum changed. The distance 10 years ago between spending a lot of money to develop a winning product and/or spending a lot of time to develop that product in exchange for spending dollars up front has been inexorably altered."

It's a much shorter and less-forgiving line."

The other huge change lies with the decompression of bodies within a cluster to execute a cluster's plan. "Four people may have been in place five years ago, but we now see one or two key product managers," Moore says. "The confluence of these two dynamics has changed the business forever."

BRIEF CASE

John Lund, President, Lund Consultants to Broadcast Management. The former Sunbelt Communications VP has programmed WNBC/New York, KHOW/Denver and WISN/Milwaukee. Consultant since 1980.



John Lund

His company currently works with more than 90 stations.

REWIND

"Radio stations in all markets, from New York to Maui and San Juan to Santa Rosa, CA, have utilized consultants for strategic planning, programming expertise, formatics, music, talent development and creative programming ideas," notes Lund. "Consultants were hired as experts because they'd been there and done that."

FAST FORWARD

Lund believes that stations today utilize consultants for strategic planning that involves multiple stations. "A consultant must be able to assist management with multipoly strategy that affects ratings and revenue. Consultants become clearinghouses for ideas from Internet utilization to digital automation localization. Management still depends on hands-on consultants for assistance with format creation and implementation, music selection, talent development, formatics and promotions."

"As important as these may be, today's consultant must be able to provide management with more than the perfect music library and rotations. As technology changes, consultants must be aware of radio's ever-changing competition for listeners and revenue."

BRIEF CASE

Gary Berkowitz, President, Berkowitz Broadcast Consulting. Previously programmed WJR/Detroit, WHYT/Detroit, WROR/Boston and WPRO/Providence. Consultant since 1990.



Gary Berkowitz

Current AC clients include WNIC/Detroit, WMJX/Boston, KEZK/St. Louis, KUDL/Kansas City and WRCH/Hartford.

REWIND

Berkowitz echoes the belief that consultants were used in different ways by different stations.

"Some had us work very hands-on, while others basically used us for strategic guidance and objective, outside programming and marketing opinions."

FAST FORWARD

With a few exceptions, Berkowitz believes things haven't changed very much. "For the most part, consultants today are viewed as experts in a particular format. One area that many managers depend on is product consistency. They want to know that their product will be focused and consistent, even though the PD may change."

"Many consultants have gone to work in-house with the larger radio groups. This has caused the number of consultants to decrease. Even with consolidation, there's still much work to be done. As long as consultants can help stations gain market share and provide objective viewpoints, that expertise will be needed and utilized."

BRIEF CASE

Bob Lowry, President, R.M. Lowry & Company. Previously Bonneville's Director/Research & Program Development and Radio Division President of Frank Magid & Associates. Consultant since 1977.



Bob Lowry

Among his 14 current clients are AC stations WALK/Long Island, KOSI/Denver, KSFI/Salt Lake City and KCMX-FM/Medford, OR.

REWIND

It's Lowry's feeling that stations perceived consultants as a luxury. "Top management tended to use consultants, but programmers often viewed what we did as an interruption to their day. Strong relationships were essential to getting things accomplished."

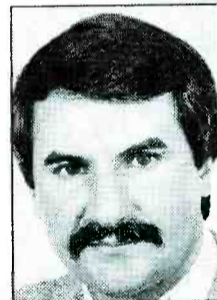
FAST FORWARD

Virtually everyone now sees consultants as a necessity. Unfortunately, Lowry remarks, "Major companies are just as likely to use their own people to consult sister stations as they are to hire an outside firm. This is risky due to political pressures inherent when anyone inside a company must criticize or suggest changes to that company."

"Changes have been caused by stations' increased property values and lack of any margin for error. Any edge or information that might help a station reach its ratings or revenue goal is accepted."

BRIEF CASE

Mike Bettelli, AC Consultant, Broadcast Programming. Previously programmed KOMO/Seattle. Consultant since 1993.



Mike Bettelli

Current AC clients include WLVG/Long Island and WRFM/Utica, NY.

REWIND

"Early '90s stations relied heavily on consultants to help position stations, coach talent and put music and research together," says Bettelli, who is also PD of BP's syndicated *Delilah* show. "They came in with PDs being skeptical and GMs usually looking for answers to questions about low ratings."

FAST FORWARD

Consultants are more accepted today, Bettelli maintains, and stations want more than music and positioning help. "We develop marketing strategies and plan for the future. Deregulation has created a new landscape and many situations where one programmer may have responsibility for several stations and formats. This makes the consultant's role even more important."

"The job consultants do is better understood by those surviving in this competitive atmosphere. We need all the help we can get."

BRIEF CASE

Jerry King, VP/Programming, McVay Media. Previously programmed WMXJ/Miami. Consultant since 1988.



Jerry King

Currently works with 20 stations, including AC clients WFID/San Juan, WOBM-FM/Monmouth, KRBB/Wichita, KEFM/Omaha and WXKC/Erie, PA.

REWIND

"Dynamic radio stations have always used consultants for the perspective and experience they provide," Kingsays.

FAST FORWARD

"Today's wise brand managers continue to use consultants and include their services in the management team," King comments. "There are more opportunities with the heavy competition for dollars in the marketplace."

VITAL INFORMATION

Dana Keil

Entered record promotion in 1986.

Current position: Senior Director/Adult Format Promotion, Elektra Records

Favorite radio station while growing up: WPLJ/New York

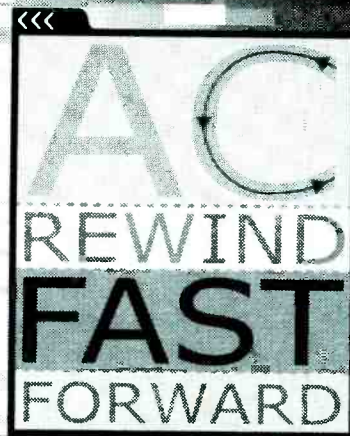
Favorite song while growing up: Cat Stevens' "Father and Son"

Favorite station today: Still WPLJ/New York

Favorite song today: Fastball's "Out of My Head"

Researchers' Role Commands Respect

The AC format has long believed in research



Radio stations would be lost without credible research, and AC has been one of that area's biggest advocates. But has AC's position as strong research booster eroded in the past few years? Here's the "Rewind/Fast Forward" spin from a blue-ribbon cross section of research experts.

BRIEF CASE

Jodie Renk, VP/GM, Core Call Out Research. Radio researcher since 1983. Formerly Advertising & Promotion Director for KROQ/Los Angeles and KISS/San Antonio and Director/Music Testing for The Research Group.



Jodie Renk

Current AC clients include KOST/Los Angeles, WBEB/Philadelphia, WASH/Washington, KBFB/Dallas, WFLC/Miami, WSB-FM/Atlanta and KYMX/Sacramento; Hot ACs WKQI/Detroit, KSTP-FM/Minneapolis, KSMG/San Antonio, WENS/Indianapolis, WRAL/Raleigh and KRAV/Tulsa; and Pop/Alternatives KALC/Denver, KBBT/Portland,

KZZO/Sacramento, WLNK/Charlotte, KQMB/Salt Lake City and KMXB/Las Vegas.

REWIND

"AC stations were the radio research leaders, using auditorium tests, focus groups and strategic studies to guide them," Renk points out. "It seemed AC people were much more knowledgeable about research and much more inclined to use it than virtually any other format."

FAST FORWARD

Today other formats, Renk says, have caught up to AC. "In fact, AC's fragmentation — Soft AC, Hot AC, Pop/Alternative — has really muddied the research waters. Adult Contemporary was more sophisticated earlier, because the format was the most profitable. It was a business, more so than the Rock station that wanted to play deep cuts or the CHR wanting to break new music. ACs wanted to win the revenue game."

As other formats got more businesslike, research's role grew with them. "With so many formats and niches

within formats, the big research advantage became diminished," Renk says. "You don't have that secret weapon anymore. Research seems to have dropped in the role it plays at AC. It's still there, but viewed as just another tool, rather than being something special."

BRIEF CASE

Jon Coleman, President, Coleman Research. Radio researcher since 1976. Formed Audience Development in 1977, which evolved into Coleman Research in 1980.



Jon Coleman

Current AC clients include KYMX/Sacramento and KBAY/San Jose; Hot ACs KSTP-FM/Minneapolis, WWMX/Baltimore, KEZR/San Jose, WENS/Indianapolis and WRAL/Raleigh; and Pop/Alternatives WBMX/Boston, WMBX/West Palm Beach and KMXB/Las Vegas.

REWIND

"Very few mid-'70s stations did research," notes Coleman, who has a master's degree in communication from the University of Oregon. "Management generally believed that guts and paying attention to listeners at remotes and on the request lines kept them in touch."

"Types of research that were being done were more tactical and less strategic. More time was spent measuring the types of contests listeners wanted or personality perception. It wasn't until the early '80s, when we introduced music segmentation, using music montages and cluster analysis, that stations began to really rely on research to give them direction for their music position."

FAST FORWARD

Compared to 20 years ago, there's far more AC reliance on research. "Radio stations have a much smarter and more practical view of their goals," remarks Coleman. "They've moved from believing that it's the songs they play and how well crafted their blend is that determines their success. They now understand it's more important to determine relevant strategic positions. They realize that music blending is — first and foremost — a strategic decision, and an art form second."

"They need to play music that is unique or at least substantially different from the competition, that is image-available, that blends well from a compatibility standpoint and that is popular."

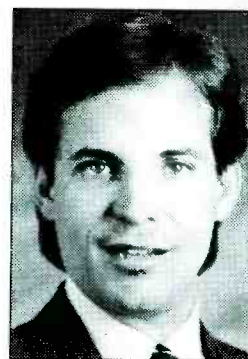
Coleman also explains that stations must recognize that every song they play is a "marketing decision, not just a popular song. Instant gratification may be satisfied by playing a popular song. Repeat listenership and a position in listeners' minds, however, will not be developed without treating every song as a message to the audience about what you are and aren't."

"Radio is no longer a pastime of individual owners and entrepre-

neurs. The stakes are big, and broadcasters are smarter in every market and group."

BRIEF CASE

Mike Henry, Managing Partner, Paragon Research. Radio researcher since 1986.



Mike Henry

Current AC clients include KKLTV/Phoenix, KEZK/St. Louis, WRRM/Cincinnati, KBAY/San Jose, WOBM-FM/Monmouth, WARM-FM/York, PA, WDEF-FM/Chattanooga, TN and WMGN/Madison, WI; Hot AC's KYKY/St. Louis, KEZR/San Jose,

KBEE/Salt Lake City and WJLK/Monmouth; and Pop/Alternatives KFMB-FM/San Diego and KALC/Denver.

REWIND

Recalling that many mid-'80s AC stations were still not conducting research, Henry points out, "Those ACs that were did the standard perceptual research, focus groups and music testing. At that time AC was very homogenous, with little delineation from market to market. Researching and programming were much easier then, and ACs weren't as reliant upon researchers as they are today."

FAST FORWARD

Now, just about all top-100-market ACs — and many in markets 101+ — conduct regular research. "It's the same type, but the issues are more complex," says Henry. "Today's AC formats are among the most fragmented and complex to research and program. Even within standard program categories like Soft AC, mainstream AC, Hot AC and Pop/Alternative, significant station-to-station differences exist. Stations are probably more reliant upon researchers to help them customize their AC to their market."

Through research, Henry opines, successful ACs discovered unique secrets that helped make them winners in their markets. "ACs have become very customized, reflecting market tastes. Many old AC rules that constrained the format have been discarded as ACs have broken the old shackles. Who would have believed that a mainstream or Soft AC would play Sugar Ray's 'Every Morning'? ACs benefit from crossover hits, as well as from having a strong stable of format-exclusive hits."

BRIEF CASE

Bill Moyes, President, Moyes Research Associates. Formerly Chairman/CEO of The Research Group and Television Division VP for Frank Magid & Associates. Radio researcher since 1973.



Bill Moyes

Current AC clients include WLIT/Chicago, WBEB/Philadelphia, KESZ/Phoenix, WSHH/Pittsburgh,

Continued on Page 70

VITAL INFORMATION

Steve Zap

Entered record promotion in 1987.

Current position: VP/Top 40 Promotion, MCA Records

Favorite radio station while growing up: WABC/New York

Favorite songs while growing up: Sweet's "Love's Like Oxygen" and Looking Glass' "Brandy"

Favorite station today: KROQ/Los Angeles

Favorite song today: Sugar Ray's "Someday"

SHANIA

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"You've got a Way"

As featured in the motion picture, *Notting Hill*, starring Julia Roberts and Hugh Grant. Soundtrack available on Island Records.

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Two Weeks In A Row!**

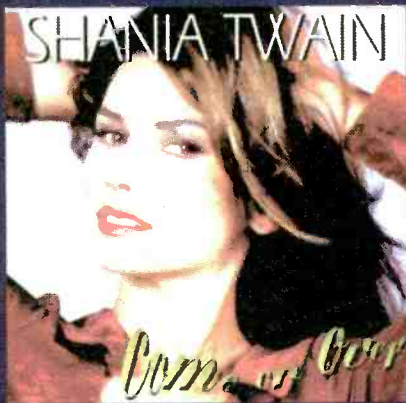
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|------|------|------|------|------|
| WPCH | KESZ | WSHH | WMGF | WRVR |
| WMI | WLHT | WOOD | WMAS | WMXC |
| WARM | WSLQ | WCRZ | WMGN | WHBC |
| KTRR | WHUD | WRWC | KMAJ | WAFY |

Already On:

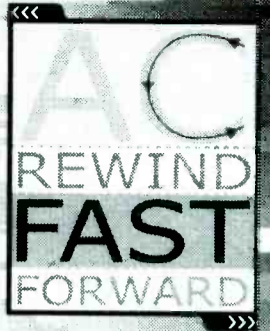
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| WNND | KLSY | WALK | WLTE | WLIF |
| WDOK | KKCW | KGBY | KUDL | WLTQ |
| KQXT | WTPI | WLMG | WRCH | WOBM |
| WEAT | KMGL | WTVR | KSSK | WMGS |
| KSOF | WLEV | WJBR | KWAV | WRVF |
| KXLY | WTCB | KRBB | WTFM | WAJI |
| WDEF | WBBQ | WSRS | WFMK | KJSN |
| KRNO | WSWT | WFPG | WMJY | KOOI |
| KGBX | WIKY | WXKC | WNSN | WKYE |
| KYMG | WQLR | WGNI | WOOF | |



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Produced by Robert John "Mutt" Lange
Jon Landau Management: Jon Landau, Barbara Carr
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Continued from Page 68

KOSI/Denver, WSNY/Columbus and WMGF/Orlando.

Rewind

Very few early '70s stations did any kind of research and, as Moyes recounts, "Library music tests were unheard of then."

Fast Forward

Nearly all competitive market AC stations do perceptual studies today. "Some apply warfare strategy smartly. People want to win. Period. But without good intelligence, that's hard to do these days."

BRIEF CASE

Larry Rosin, President, Edison Media Research. Formerly VP/GM for Bolton Research. Researcher since 1988.



Larry Rosin

Current AC clients include KOIT/San Francisco, KUDL/Kansas City and Hot AC WPLJ/New York.

Rewind

While research is a lot more prevalent today, it's Rosin's sense that researchers aren't viewed differently. "Research has gone from something that was, in and of

itself, a strategic advantage, to something that's done as a matter of course."

Fast Forward

It's Rosin's belief that all stations need to do research to, at the very least, keep even. "There are fewer research-driven breakthroughs today, mostly because the industry has turned its attention from programming to sales."

But good research can lead to good things. "Many AC stations were able to use an at-work listening study we did to great effect," Rosin says. "Within a few weeks from when we presented it at the NAB at least one major-market station acted on it. We were able to help a station we've never worked with — and were happy to do it. It's a great feeling when someone takes our industry-level information and puts it to use."

"There are some great ideas in a spot load study we've conducted, and results are available to any AC wanting to use them."

BRIEF CASE

Dr. Roger Wimmer, President/CEO Wimmer & Hudson Research & Development. Radio researcher since 1970.

The company keeps client call letters confidential.

Rewind

As Wimmer explains, the majority of early '70s research was devoted to FCC license renewals. "All stations had to find out the most important community problems. These ascertainment studies were, essentially, a

joke, but the only research most stations conducted."

Fast Forward

Research began taking off in the early '80s. "We did a 1982 music test in Philadelphia, and no one knew anything about the process," Wimmer recalls. "Early '80s radio operators began discovering that it was easier to develop a successful station by asking listeners what they wanted — and giving it to them. Top stations have incorporated research from then on."



Dr. Roger Wimmer

Radio research's importance is undergoing another change. "So many stations are run by Wall Street number-crunchers rather than radio operators," notes Wimmer. "Research, to them, is an expense that's usually cut from a budget. The philosophy in several companies is reverting to giving them what we think they need. But when stations begin to fail — and they will — heads will roll, and research will, once again, become more important."

"It's interesting to see the number of people conducting research who aren't researchers. Someone with little or no format research training is put in charge of a company and imparts theories to unknowing clients. These nonresearchers know nothing about questionnaire design, sampling, sampling error or anything else. Unfortunately, nonresearchers have convinced radio operators that they know what they're doing, and this has created many problems."

BRIEF CASE

Garry Mitchell, President, ComQuest. Radio researcher since 1994.



Garry Mitchell

Current AC clients include KGBY/Sacramento and KRTR/Honolulu; Hot ACs WWDE/Norfolk, KBEE/Salt Lake City and WAEV/Savannah, GA; and Pop/Alternative WTMX/Chicago, WPTE/Norfolk and KYIS/Oklahoma City.

Rewind

In the past, with most AC stations focused strictly on 25-54 females, Mitchell says. "They did big-picture research projects like semi-annual perceptual studies and auditorium music tests. Few did callout."

Fast Forward

More AC research, Mitchell opines, is being bundled with research for other company-owned market stations. "Target demos are sometimes skewed so they fit, rather than compete with, co-owned stations. Callout is now done in conjunction with contemporary stations in the market."

"The big picture is no longer simply getting the lion's share of 25-54 females for a stand-alone AC. It now means figuring out how to attract the largest share of revenue among four, five, six or more co-owned stations competing in the same market."

BRIEF CASE

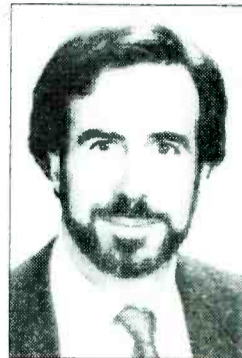
Mark Kassof, President, Mark Kassof & Company. Radio researcher since 1982.

Current client lists are confidential.

Rewind

Early '80s research was seen as an edge or weapon that Kassof says could often "blow a market apart. Fewer sta-

tions used research. A significant number had never studied listeners' preferences or perceptions. As a result, stations that did had an enormous advantage over those that didn't and often experienced explosive growth."



Mark Kassof

Fast Forward

Research today is far more of a given. "It's much like taking your vitamins in the morning," Kassof says. "More stations have consistent access to perceptual studies and music testing. Stations failing to do research are at a tremendous disadvantage today."

"The difference is, today's research has become more commonplace. It's an accepted and ongoing aspect of doing business for stations wanting to maximize their potential."

BRIEF CASE

Richard Harker, President, Harker Research. Formerly programmed KGW/Portland and KCNR/Portland and was VP of Coleman Research. Radio researcher since 1982.



Richard Harker

Current AC clients include WNND/Chicago, WJYE/Buffalo, Hot AC WPLJ/New York and Pop/Alternative WTMX/Chicago.

Rewind

"Compared to other formats, Adult Contemporary has been more open to research," says Harker. "Acceptance was already high and growing in the early '80s."

Fast Forward

Agreeing with Jodie Renk, Harker says, "The rest of the formats have caught up to AC. AC is neither more pro nor con on research. In that regard, AC has lost a competitive edge."

BRIEF CASE

Ted Bolton, President, Bolton Research. Formerly a University of Massachusetts professor. Radio researcher since 1980.



Ted Bolton

Approximately 50% of his clients are AC, Hot AC or Pop/Alternative, but the company keeps client call letters confidential.

Rewind

Most everyone in the early '80s was eager to learn more about audience research. "It was viewed as a competitive edge, since not everyone was doing it," Bolton says. "AC was very competitive, and the extent to which you could push the research technological envelope was viewed as a plus."

Fast Forward

Many Adult Contemporary stations today, however, have fallen into what Bolton describes as the "just do what works" syndrome. "Instead of exploring new research methods and systems, consolidation has led to the same kind of research being done. It doesn't provide much of a competitive edge when everyone in the market is doing the same thing. Due to work overload, conglomerate research companies are forced to do cookie-cutter projects."

"AC needs to look for new ideas that come from consumers, not programmers. The same old perceptual questions and music research tests will produce the same old formats. We're continually looking for new ways to research radio listeners and discover new ways to be competitive in the AC arena."

VITAL INFORMATION

Kerry Wood

Entered record promotion in 1979.

Current position: VP/AC Promotion, Mercury Records

Favorite radio stations while growing up: WNOE/New Orleans and WTIX/New Orleans

Favorite song while growing up: Joni Mitchell's "Court and Spark"

Favorite stations today: WLTW/New York and WPLJ/New York

Favorite song today: Melissa Etheridge's "Angels Will Fall"



New:
KHMx/Houston
WTIC/Hartford
KAMx/Austin

blessid union of souls / hey leonardo

(she likes me for me)

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—Louis Kaplan, KLLC/San Francisco

"Great Phones, growing record and possibly this summer's biggest record!!" —Mark Waldi,
KQMB/Salt Lake City

"'Hey Leonardo' is calling out with adult women and we put it into power rotation. It sounds damn good on the air and with 400 spins to date, there's no burn." —Tony Mascaro,
WPLJ/New York

"Sounds great and is getting great call-out. Don't miss this one... Or should I say: It's got a great beat, and you can dance to it! I give it a ten." —Jaime Kartak, WTMX/Chicago

"Blessid Union is my #1 Callout record, #1 Female requesting record and my favorite party band!" —Sonia Jackson, KZZO/Sacramento

"'Hey Leonardo' is perfect for us... uptempo, pop culture, and a great hook... and let's not forget how well the song did at the Jukebox Jury at the Gavin Convention back in February. Programmers picked it then — listeners are picking it now. Top ten callout... we just put it into power." —Scott Chase, PD, WSSR/Tampa

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There's A Kind Of Hush

A short history of A&M Records



Pink's is a famous Hollywood hangout where locals race for some of the sloppiest chili dogs to be found anywhere. Not far away from this gastronomical haven is a rotating circular sign bearing a distinctive record company logo.

A lone trumpet appears below two individual letters joined by an ampersand. Perhaps not as famous as the Hollywood sign or the Capitol Records building, this piece of Hollywood has nevertheless been a familiar La Brea Avenue beacon since the late '60s. And my guess is that — in that span — a fair share of Pink's chili dogs were consumed in the famous former Charlie Chaplin soundstage that later housed one of the industry's most esteemed record labels, A&M.

But on Thursday, January 21, 1999, that rotating sign took on an ominous look as it was wrapped in a black band. More than 160 people were asked to gather up their belongings and find work elsewhere. Employees mourned the loss of the label, which, since 1963, had proudly borne the initials of founders Herb Alpert and Jerry Moss. A&M had occupied the La Brea lot since 1966, several years after the label began. The story goes that Alpert and Moss each threw in \$100 to start A&M. Herb Alpert & The Tijuana Brass' "Lonely Bull" was the label's first single, selling approximately three quarters of a million copies. Alpert and Moss sold the label to PolyGram in 1989.

After that sad January day, A&M was combined with Interscope and Geffen Records to form IGA as part of Seagrams' earlier multibillion-dollar acquisition of PolyGram. But here's a fond look back at the people who helped contribute to the legacy of a great record label.

JON KONJOYAN



Jon Konjoyan

In 1985 A&M transferred four-year CHR veteran Jon Konjoyan to AC, making him A&M's first National AC Promotion Director. "In the mid-'80s A&M was heavy with acts like OMD, UB40 and Human League," he recalls. "Sting had just gone solo, and all these acts were really tough to get played at AC at the time. It was an interesting time to try to fit square pegs in round holes."

Atlantic Starr's "Secret Lovers" was Konjoyan's first No. 1 AC record and that group's initial No. 1 in any format. "It's a very fulfilling feeling — like you've completed the job and covered all the bases," Konjoyan says.

Working at A&M meant Konjoyan would meet his longtime idols, including Herb Alpert, Richard Carpenter and Burt Bacharach. "On top of all the wonderful music they've given us, it also meant so much to realize what nice people they are. That's something I'll never forget."

It was quite common for A&M staffers to see Alpert walking around the lot. "He practiced playing trumpet at A&M pretty much on a daily basis," Konjoyan explains. "I specifically remember working a project where he was very involved, and I would talk to him on occasion. He'd ask questions, but never put any demands on you. He's just a remarkable person."

"There was an incredible amount of love there that came from him and his partnership with Jerry Moss. They were A&M, and their personalities really made that company. When they left, you saw that fade."

"It was a great feeling to have someone on your side like Jerry Moss walk into a marketing meeting, as he did one day to play the Human League's 'Don't You Want Me,'" Konjoyan says. "He said it would be a No. 1 record and, sure enough, it was. We had incredible support."

When A&M folded, Konjoyan felt a certain sadness and loss. "I loved everything about A&M, from the artwork on the label to the music to the artist roster. To see it just go away was very sad."

FAST FORWARD

For the past nine years Konjoyan has been on his own as an independent AC promoter, a job he has found to have many similarities to what he did at A&M. "I'm basically doing the same job, but I don't have to walk into a weekly marketing meeting."

ANDREA PAULINI

Andrea Paulini joined A&M in 1980 as flamboyant record promoter Charlie Minor's assistant. "Funny is the first word that comes to mind when I think of him," she remarks. "From the minute he'd walk in the door in the morning, he'd make us laugh. At the same time he was very businesslike and took his job very seriously. He was a very exciting person to work for and made it alive and exciting every day."

As Konjoyan's 1990 replacement, Paulini segued to AC and worked projects for Amy Grant, Bryan Adams,



Andrea Paulini

Aaron Neville and Breathe.

Neville's "Everybody Plays the Fool" is a song that particularly sticks out in her mind as a favorite. "Aaron was a very warm person and appreciative of everything we did for him at AC. The members of the band were great guys, a lot of fun to work with, and they worked very hard."

Paulini also got to promote her boss' records. "Herb was great. He's such a creative and artistic person in so many ways.

The lot really reflected his creativity and taste. Artists who were attracted to the label were attracted because Herb was a musician and had respect for artists: I think they knew that."

FAST FORWARD

Now Windham Hill's National Director/AC Promotion, Paulini sees parallels between A&M and her new company. "There's very positive energy here, and the label has just started to get into AC. Jim Brickman has had a lot of hits, but we're signing more artists now. This was once more of a marketing company — now we're going after radio."

"People here are enthusiastic and positive. I'm very excited about artists like James Ingram. He came in several weeks ago and is a great guy. It's just an unbelievable feeling when you know you have a great record and that you'll be working for such a talented person."

Peabo Bryson and Janis Ian are among others on the label. "We're in the process of aggressively building a nice AC roster, and the company's definitely on the right track."

SCOTT EMERSON

Paulini's AC successor was Scott Emerson, who spent five years at A&M. "One unique thing I saw there that I could never have imagined anywhere else was the fact that we had a full soundstage. You could walk out of work, go across the lot as the sun was setting and see picnic tables set up. You'd go into the soundstage, where they'd have a full-blown light show and full PA system concert with the Gin Blossoms. You'd walk out, go to your car and go home. You'd have to ask yourself if you just left work. It was awesome."

The roar of Harley-Davidsons pulling in probably meant Motley Crue had arrived. "There was Bruce Springsteen, Melissa Etheridge, Seal, Barry White, Elton John — you name it. Everyone was there — it was amazing."

Among those Emerson mingled with were Jann Arden, Sheryl Crow and Tonic. "A lesser-known band, the Badlees, were sweet guys, and Bryan Adams was great. Amy Grant is like no other. She's amazing, and probably the sweetest person I've ever met. I was on the phone one time with Bryan Adams' manager, and Sting stuck his head in the door. You don't hang up on Bryan Adams' manager, but I told him I had to go because Sting was there. It sounded like I was lying, but that was fun."



Scott Emerson

Emerson's elevation to A&M's Director/National Adult Contemporary Promotion coincided roughly with R&R's launch of its Hot AC chart. "I couldn't have felt luckier, because we had the Gin Blossoms and Del Amitri — all the guys started to show up. It wasn't long after I got there that this whole Hot AC thing turned into something really good."

"Give and take with radio was much looser and more exciting, because people didn't really know what they'd be doing and weren't really sure how this would evolve. At any given time we had six songs on a station's playlist. Those years were really career highlights."

Jann Arden's "Insensitive" will always hold a special place in Emerson's heart. "That was the first time in a marketing meeting that someone actually said, 'Hey, wait a minute, it looks like AC radio does sell records.' They'd always given us the back seat for any sort of success."

When that record came out in October, A&M was having a head count, and as Emerson candidly states, "I was going to be let go by December. I didn't know whether to go look for another job. I just worked very hard on the record with the locals. That was going to be my last one. I know that the success of that record helped turn it around for me to actually keep my job there."

Unlike Konjoyan and Paulini, Emerson didn't get to experience working directly with Herb Alpert or Jerry Moss. "They'd already turned in the keys when I got there. But I know everyone who'd been hired prior to me always had pride working there. They always felt that A&M was a magical place."

Having dodged a bullet after his "Insensitive" success, it didn't dawn on Emerson that the label would shut down. "It was weird when the whole sales thing happened. Al Cafaro drew a big pyramid and pointed to Interscope at the top, A&M at one side and Geffen at the other. When I realized that it was closing, I went back on the last day. There was a board that said 'The Last of the Lot.' We used to use that board to show our priorities and projects. People like Sheryl Crow were hugging each other. It was a really great day in a very sad way."

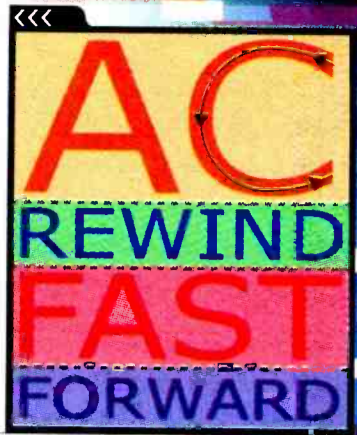
But perhaps more emotional than the closing day, Emerson opines, was Cafaro's speech at the company Christmas party prior to that. "A whole group of people stood around, knowing that maybe 30 would have guaranteed jobs with this new company. I didn't know I had a job with Interscope. They closed A&M on a Thursday, and I didn't get a call from Interscope until Wednesday."

FAST FORWARD

While there are no titles at his new home, Emerson is much more enthusiastic about Interscope's talent roster. "I always thought I was lucky having the Hot AC roster we had at A&M, but combining A&M and Interscope, I know I've lucked out in a big way. It's very humbling being able to work with all these amazing acts."

The Last Days Of Geffen

The ups and downs of a legendary label



On the same day that A&M closed, 100 employees at Geffen Records were also let go as part of the same corporate restructuring. David Geffen launched the label in 1980, selling it 10 years later to MCA for a half billion dollars.

Geffen doesn't jump to mind as an AC or Hot AC power plant for hits, but artists like the Eagles, Don Henley, Cher, Michael W. Smith and even Madonna. Elton John and John Lennon were responsible for No. 1 AC hits. Bob Catania was Geffen's last promotion leader.

BOB CATANIA

In a tenure that began nearly six years ago in New York, Catania made the cross-country move to Southern California. "Up until the last few months, it was unquestionably one of the most rewarding experiences of my career," he remarks. "I came into a label that had tremendous history, legacy and respect. It was — and remained until the very end — a very artist-friendly, artist-driven company."



Bob Catania

Many in the business believe Geffen was a well-run company. "We were very focused and very profitable," Catania points out. "We had a lot of clout in the industry to go along with all that respect. It's the only situation that could have motivated me to move to Los Angeles. There had certainly been many opportunities for me to come out here over the years, but it was only going to be for something the magnitude of running Geffen's promotion department."

Having mixed feelings about making the move, he notes, "I clearly left many things behind. To uproot my entire life at my age and then have the company that I moved here for disappear two and a half years later was certainly not the conclusion I was looking for. In many ways that added to the heartache of what happened with the label."

When Catania arrived at Geffen, David Geffen was out of the day-to-day picture. "I really worked for [Chairman/CEO] Eddie Rosenblatt and [President] Bill Bennett. It's often said that every company is a reflection of who's at the top. With Eddie running the company, there was nobody better. He's an industry legend and a great businessman."

According to Catania, Geffen Records was never about market share. It was about artist development and profitability. "If those things happened to coincide, all the better. But we didn't sit around saying, 'We needed 2.8% of the market.' At the end of the year we wanted to know if we broke some artists, had some hits and made a profit. For the longest time, that was the case."

Besides the Eagles' "Love Will Keep Us Alive," Geffen's only other No. 1 Hot AC song ("I Do") came from Lisa Loeb. "She's one of the more incredible talents out there — a major hit artist," comments Catania. "But we had some frustration with her from a sales standpoint. She didn't seem to connect at a bigger level. All the elements are there for her to be multiplatinum. As a label, we were in the process of building her identity."

Being involved with the Eagles is naturally a high point in anyone's career. "Hell Freezes Over was just massive for us and helped contribute to a lot of our really good years there. It gave us exposure in areas in which where we weren't normally considered strong. There was a rap on Geffen that we weren't a pop label. We weren't, in that our focus wasn't on people like Backstreet Boys and 'N Sync. But we had a lot of pop success by taking artists from other formats and crossing them to the mainstream."

George Michael churned out two top 10 singles ("Jesus to a Child" and "Fastlove"), but Catania recalls, "That was a tough project, because there was the inevitable skepticism of an artist of that magnitude who had gone away for a while and was on a new label. Again, the frustration there was that the airplay was larger than the ultimate sales. He wasn't out touring at the time. A high-profile tour — in tandem with radio airplay — may have made that a bigger sales record here. But it was huge for Virgin internationally."

"Devastating" is how Catania refers to his final weeks at the label. "When Universal bought Polygram, our first thoughts were that we were part of the company doing the buying, therefore we were probably in good shape. Over the last few years, though, no one was sitting around Geffen thinking everything was in great shape. We were having our problems. We were in a, relatively speaking, protracted cold spell. Slippage of some of our superstar acts contributed more to that."

"There was a stress level in the company, and we knew we needed to get a couple of records up and running. For a while there were rumors that A&M would be folded into Geffen. I don't know if anyone took that very seriously, but it was out there. I'm a student of the industry and have nothing but enormous respect for A&M. You would've taken two great companies and made one super new one. On paper it looked like it would've made a nice mixture."

Along with other senior managers of the company, Catania was called into Rosenblatt's office one afternoon to get news they didn't want to hear. "We were told that there would be a story in the next day's *Los Angeles Times*, announcing the new structure. And that new structure didn't have a future for Geffen Records. We read about the details in the paper, but got the warning the day before."

It took time for things to sink in. "From then on it was pretty devastating to come to work. As the reality began to settle in, you knew your team would be dismantled. My role at the end was making sure the promotion focus on acts like Rob Zombie and Hole wasn't lost. Ed and Bill were unbelievable. They always came to work, and we ran the meetings every week. Amazingly, people continued doing business as usual. We wanted to go out with our heads held high and wanted to turn over hit projects to Interscope."

News of the closure came around Thanksgiving and made for anything but a happy holiday season. "That Christmas/New Year break was one of the worst experiences of my life," Catania reveals. "I left and had no idea about my future. To go away for 10 days and try to put that aside was very difficult. You work very hard to get to a senior position and get respect in the business, and then to see the business contract that way."

He questioned if he would ever again have another opportunity. "There are many high-quality senior executives out of work today. It's not that these people are bad, there just aren't any jobs for them. All of us in our careers like to think we're going to move forward. Then it sinks in that the best you might do is a lateral move. The other scenario is wondering if you'll take a step backward."

FAST FORWARD

A new chapter in Catania's career began last month, when he was named head of promotion for Irving Azoff-founded Giant Records. "Giant has gone through many changes and downsizing. We're staying small and nimble. Like Geffen, Giant will also be an artist-driven company. This isn't about filling the pipeline. We want to find the right artists and have time to work them."

"It's almost like starting from scratch, but we have a tremendous infrastructure. My new boss, [GM] Larry Jacobson, is very young and aggressive. He's a new-breed guy with a sense of what it's going to take to move this company forward, both artistically and fiscally. I want to be at a place where there's an enjoyable quality of life and where my skills and abilities are appreciated — and they are at Giant."

ALEX CORONFLY

Geffen was former Director/National Adult Contemporary Promotion Alex Coronfly's training ground.

He joined Geffen in 1993 as a CHR assistant and worked his way up. "It was my first label experience, and I had the opportunity to work with some pretty amazing people. Eddie Rosenblatt — being the figurehead of the company — is obviously at the top of the list. He's one of the most respected record executives in the business. In addition, I had some of the best mentors a person could ask for, including Bill Bennett and Bob Catania."



Alex Coronfly

David Geffen most assuredly had a presence there at the time of Coronfly's employment. "He's one of the best entrepreneurs in the business — record company or otherwise. People regarded him with reverence, but he was also very down-to-earth. It was very common to see him in all parts of the company."

Geffen wasn't known for having an abundance of AC hits, but Coronfly says, "The Eagles project was such a huge event record and very exciting. Just seeing the excitement that radio generated for that project was a privilege."

Another project he enjoyed working involved the legendary Herb Alpert. "It was a real honor to work that one. Geffen had a deal with Almo Sounds where we distributed their projects, and we had a chance to work Garbage and some of their other label efforts. I just had a ball working it at AC and meeting Herb. It was a great experience for me."

Another highlight came in late 1994. "We came with the Eagles' *Hell Freezes Over*, Aerosmith's *Get a Grip* and Nirvana's *Unplugged*. I've never seen an add board like that in my life. We were going for triples at radio, which was just huge. It was definitely a fun time."

Lisa Loeb is cited by Coronfly as being one of the nicest artists he's ever worked with. "You want to pull for her so much because she's one of the hardest-working and most personable artists out there. She's definitely made a lot of friends at radio. You want to work even harder for a person like that. George Michael was also in the building and met all of us."

Having experienced great sadness when the label shut down, Coronfly says, "It's the label we grew up with — much like the first house you grew up in. In a sense, that house was being sold. It's very painful, because there's so much history there. Geffen was very much a family label, a label that commanded immense respect."

FAST FORWARD

In late 1997 Coronfly was recruited by Reprise, where he is now Senior Director/Adult Formats. "Warner Brothers was the blueprint for Geffen, and the Warner/Reprise team used to work many Geffen projects. It's very family- and artist-oriented here. I obviously work for [Reprise President] Howie Kline, who's another one of the most respected men in the business."

In addition to AC and Hot AC, Coronfly also worked NAC/Smooth Jazz. "Many labels ended up combining the two. At Reprise I work AC, Hot AC and Adult Alternative. It's not that difficult, knowing that Adult Alternative is really more of a male-oriented Rock format, whereas Hot AC and Pop/Alternative go after female demos. But there's also that knowledge that both formats do tend to share artists. There's a cross-pollination between the two formats."



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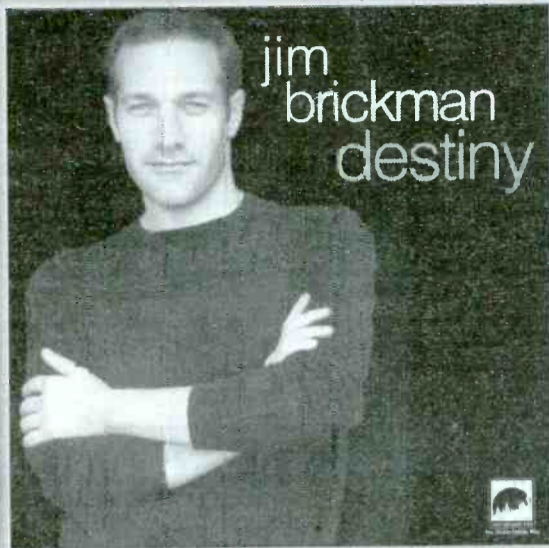
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| Aug 13 | Flint, MI |
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| Aug 20 | Sheboygan, WI |
| Aug 21 | Mission Viejo, CA |
| Aug 22 | Indio, CA |
| Aug 27 | San Diego, CA |
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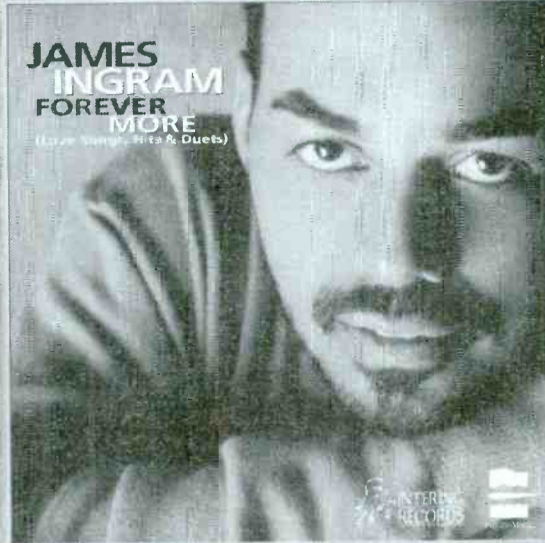
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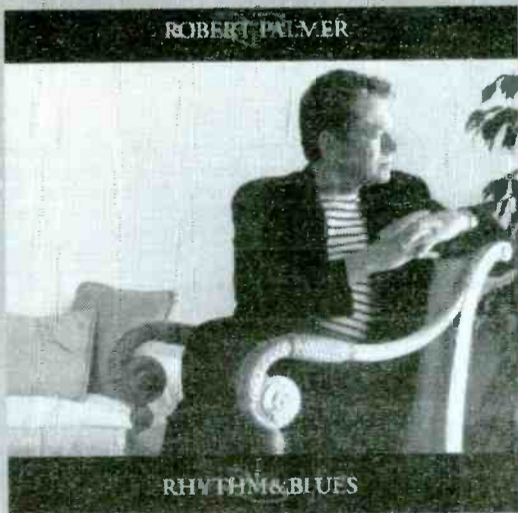
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| KUDL | WLTQ | WTPI | | |
| KSSK | WLEV | KWAV | WMXC | WTCB |
| WAJI | WDEF | WFMK | KJSN | WHBC |
| | WRWC | WQLR | WOOF | |

AC New & Active

The Rhythm & Blues Fall '99 Tour Featuring an 18 Piece Band

Robert Palmer is appearing on David Letterman 8/16, The Today Show 8/27, Donnie and Marie 9/30 and The Tonight Show TBA

| | | |
|-----------------------|-------------------------|-------------------------|
| Fri 9/10 Boston | Thu 9/23 Merrillville | Sun 10/10 Austin |
| Sat 9/11 Foxwoods | Sun 9/26 Hamel | Mon 10/11 New Orleans |
| Sun 9/12 Philadelphia | Tue 9/28 Denver | Wed 10/13 Miami |
| Mon 9/13 Washington | Wed 9/29 Salt Lake City | Thu 10/14 Tampa |
| Wed 9/15 Indianapolis | Fri 10/1 San Francisco | Fri 10/15 Atlanta |
| Thu 9/16 Cleveland | Sat 10/2 Kelseyville | Thu 10/21 New York |
| Fri 9/17 Kitchner | Sun 10/3 Santa Ana | Fri 10/22 Atlantic City |
| Sat 9/18 Sullons Bay | Mon 10/4 Los Angeles | Sat 10/23 Atlantic City |
| Sun 9/19 Detroit | Tue 10/5 Phoenix | |
| Mon 9/20 Chicago | Wed 10/6 Fresno | |
| Tue 9/21 Columbus | Sat 10/9 Dallas | |

More dates to be announced



R&R AC Top 30

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | BACKSTREET BOYS I Want It That Way (<i>Jive</i>) | 2444 | 2310 | 301145 | 13 | 109/0 |
| 1 | 2 | PHIL COLLINS You'll Be In My Heart (<i>Hollywood</i>) | 2413 | 2456 | 290013 | 16 | 108/0 |
| 4 | 3 | SARAH MCLACHLAN I Will Remember You (<i>Arista</i>) | 2014 | 1818 | 220350 | 18 | 105/1 |
| 3 | 4 | SIXPENCE NONE THE RICHER Kiss Me (<i>Squint/Columbia</i>) | 1813 | 1860 | 254728 | 19 | 97/0 |
| 5 | 5 | 98 DEGREES The Hardest Thing (<i>Universal</i>) | 1687 | 1679 | 209489 | 14 | 103/2 |
| 6 | 6 | 'N SYNC (God Must Have Spent) A Little More Time On You (<i>RCA</i>) | 1649 | 1540 | 229421 | 28 | 101/0 |
| 7 | 7 | FAITH HILL Let Me Let Go (<i>Warner Bros.</i>) | 1264 | 1334 | 120976 | 20 | 90/0 |
| 12 | 8 | JIM BRICKMAN f/HILL & PORTER Destiny (<i>Windham Hill</i>) | 1213 | 1059 | 115163 | 11 | 84/3 |
| 8 | 9 | SARAH MCLACHLAN Angel (<i>Warner Sunset/Reprise</i>) | 1202 | 1248 | 167254 | 34 | 99/0 |
| 9 | 10 | CHER Believe (<i>Warner Bros.</i>) | 1163 | 1173 | 170651 | 25 | 93/0 |
| 15 | 11 | EDWIN MCCAIN I Could Not Ask For More (<i>Lava/Atlantic</i>) | 1062 | 904 | 136125 | 7 | 69/3 |
| 10 | 12 | SHANIA TWAIN From This Moment On (<i>Mercury/IDJMG</i>) | 1011 | 1117 | 136389 | 45 | 90/0 |
| 11 | 13 | ELTON JOHN w/HEADLEY & SCOTT A Step Too Far (<i>Rocket/IDJMG</i>) | 973 | 1060 | 106055 | 9 | 93/1 |
| 13 | 14 | SHANIA TWAIN That Don't Impress Me Much (<i>Mercury/IDJMG</i>) | 897 | 986 | 143639 | 18 | 69/0 |
| 14 | 15 | MONICA Angel Of Mine (<i>Arista</i>) | 838 | 961 | 102173 | 33 | 89/0 |
| 16 | 16 | BRITNEY SPEARS Sometimes (<i>Jive</i>) | 810 | 747 | 106412 | 6 | 60/1 |
| 17 | 17 | VONDA SHEPARD w/EMILY SALIERS Baby, Don't You Break... (<i>Jacket</i>) | 762 | 738 | 72335 | 14 | 72/2 |
| 18 | 18 | RICKY MARTIN Livin' La Vida Loca (<i>C2/Columbia</i>) | 725 | 704 | 97575 | 8 | 44/1 |
| 19 | 19 | ALL-4-ONE I Will Be Right Here (<i>Blitz/Atlantic</i>) | 656 | 621 | 56897 | 12 | 67/3 |
| 22 | 20 | BOYZONE No Matter What (<i>Ravenous/Mercury/IDJMG</i>) | 630 | 532 | 65390 | 8 | 73/4 |
| 21 | 21 | NATALIE COLE Snowfall On The Sahara (<i>Elektra/EEG</i>) | 608 | 556 | 59693 | 6 | 69/1 |
| 24 | 22 | SOPHIE B. HAWKINS Lose Your Way (<i>Columbia</i>) | 608 | 521 | 62912 | 7 | 67/2 |
| Debut | 23 | SHANIA TWAIN You've Got A Way (<i>Mercury</i>) | 466 | 80 | 45394 | 1 | 69/20 |
| 25 | 24 | MADONNA Beautiful Stranger (<i>Maverick/WB</i>) | 421 | 384 | 54590 | 4 | 35/7 |
| 23 | 25 | Q. JONES f/S. GARRETT & EL DEBARGE I'm Yours (<i>Qwest/WB</i>) | 410 | 530 | 33034 | 13 | 51/0 |
| 26 | 26 | SKY Love Song (<i>Arista</i>) | 334 | 323 | 26995 | 6 | 45/0 |
| 28 | 27 | SUGAR RAY Every Morning (<i>Lava/Atlantic</i>) | 292 | 249 | 39290 | 5 | 13/1 |
| 29 | 28 | CHER Strong Enough (<i>Warner Bros.</i>) | 259 | 226 | 70768 | 4 | 22/0 |
| 27 | 29 | JOHN MELLENCAMP I'm Not Running Anymore (<i>Columbia</i>) | 229 | 322 | 16593 | 17 | 16/0 |
| 30 | 30 | JIMMY BUFFETT Pacing The Cage (<i>Margaritaville/IDJMG</i>) | 214 | 198 | 21707 | 2 | 36/2 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| SHANIA TWAIN You've Got A Way (<i>Mercury</i>) | 20 |
| RICKY MARTIN She's All I Ever Had (<i>C2/Columbia</i>) | 20 |
| KENNY G w/L. ARMSTRONG What A Wonderful World (<i>Arista</i>) | 12 |
| MADONNA Beautiful Stranger (<i>Maverick/WB</i>) | 7 |
| BENNY MARDONES Bless A Brand New Angel (<i>Crave</i>) | 7 |
| MARTIN Who (<i>Warner Bros.</i>) | 7 |
| ROBERT PALMER True Love (<i>Pyramid</i>) | 5 |
| RICK SPRINGFIELD Prayer (<i>Platinum</i>) | 5 |
| BOYZONE No Matter What (<i>Ravenous/Mercury/IDJMG</i>) | 4 |
| KATHY TROCCOLI I Remember (<i>Monarch</i>) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| SHANIA TWAIN You've Got A Way (<i>Mercury</i>) | +386 |
| SARAH MCLACHLAN I Will Remember You (<i>Arista</i>) | +196 |
| EDWIN MCCAIN I Could Not Ask For More (<i>Lava/Atlantic</i>) | +158 |
| JIM BRICKMAN f/HILL & PORTER Destiny (<i>Windham Hill</i>) | +154 |
| BACKSTREET BOYS I Want It That Way (<i>Jive</i>) | +134 |
| PHIL COLLINS True Colors (<i>Atlantic</i>) | +121 |
| 'N SYNC (God Must Have Spent) A Little More... (<i>RCA</i>) | +109 |
| KENNY G w/L. ARMSTRONG What A Wonderful... (<i>Arista</i>) | +104 |
| BOYZONE No Matter What (<i>Ravenous/Mercury/IDJMG</i>) | +98 |
| SOPHIE B. HAWKINS Lose Your Way (<i>Columbia</i>) | +87 |



110 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 7/11-Saturday 7/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

JOHN TESH Heart Of The Sunrise (*GTSP/IDJMG*)

Total Plays: 198, Total Stations: 33, Adds: 2

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

Total Plays: 192, Total Stations: 39, Adds: 12

JAMES INGRAM I Believe In Those Love Songs (*Intering/Private Music/Windham Hill*)

Total Plays: 183, Total Stations: 34, Adds: 1

KATHY TROCCOLI I Remember (*Monarch*)

Total Plays: 180, Total Stations: 33, Adds: 4

RICKY MARTIN She's All I Ever Had (*C2/Columbia*)

Total Plays: 101, Total Stations: 26, Adds: 20

PAUL ANKA Do I Love You? (*Epic*)

Total Plays: 89, Total Stations: 16, Adds: 1

ROBERT PALMER True Love (*Pyramid*)

Total Plays: 84, Total Stations: 19, Adds: 5

BENNY MARDONES Bless A Brand New Angel (*Crave*)

Total Plays: 57, Total Stations: 11, Adds: 7

ELVIS COSTELLO She (*Island/IDJMG*)

Total Plays: 45, Total Stations: 11, Adds: 2

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.



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Most Played Recurrents

- SAVAGE GARDEN Truly Madly Deeply (Columbia)
- R. KELLY & CELINE DION I'm Your Angel (Jive)
- SHANIA TWAIN You're Still The One (Mercury/IDJMG)
- EDWIN MCCAIN I'll Be (Lava/Atlantic)
- PHIL COLLINS True Colors (Atlantic)
- LeANN RIMES How Do I Live? (Curb)
- BACKSTREET BOYS All I Have To Give (Jive)
- FAITH HILL This Kiss (Warner Bros.)
- ELTON JOHN & LeANN RIMES Written In The Stars (Curb/Rocket/IDJMG)
- W. HOUSTON & M. CAREY When You Believe (From ...) (DreamWorks)
- BACKSTREET BOYS I'll Never Break Your Heart (Jive)
- NATALIE IMBRUGLIA Torn (RCA)
- CELINE DION My Heart Will Go On (550 Music/Epic)
- BACKSTREET BOYS As Long As You Love Me (Jive)
- PAULA COLE I Don't Want To Wait (Imago/WB)
- MARIAH CAREY I Still Believe (Columbia)
- AEROSMITH I Don't Want To Miss A Thing (Columbia)
- ELTON JOHN Something About The Way You Look Tonight (Rocket/IDJMG)
- JEWEL Hands (Atlantic)
- ERIC CLAPTON My Father's Eyes (Duck/Reprise)

AC

Going For Adds 7/26/99

- CHRIS GAINES Lost In You (Capitol)
- PRETENDERS Human (Warner Bros.)
- SHADES APART Stranger By The Day (Universal)
- SILVERCHAIR Ana's Song (Open Fire) (Epic)
- TRAIN Meet Virginia (Aware/Columbia)

TUNED-IN AC

106.7 **WLTW/New York**
Litefm **Monday, July 12**

10am

- FLEETWOOD MAC Don't Stop
- SEAL Kiss From A Rose
- ROD STEWART Forever Young
- SUPREMES Where Did Our Love Go
- SIXPENCE NONE THE RICHER Kiss Me
- BILLY JOEL Just The Way You Are
- RICK ASTLEY Never Gonna Give You Up
- LIONEL RICHIE Lady
- QUARTERFLASH Harden My Heart
- JAMES TAYLOR You've Got A Friend
- BONNIE RAITT Something To Talk About
- WHITNEY HOUSTON I'm Every Woman

3pm

- JEFFREY OSBORNE On The Wings Of Love
- EDWIN MCCAIN I'll Be
- SUPREMES Someday We'll Be Together
- CHRISTOPHER CROSS Never Be The Same
- DONNA SUMMER She Works Hard For The...
- SAVAGE GARDEN Truly Madly Deeply
- ELTON JOHN Crocodile Rock
- VAN MORRISON Brown Eyed Girl
- WHITNEY HOUSTON I Have Nothing
- MADONNA Lucky Star
- SPINNERS Working My Way Back/Forgive...

8pm

- ENGLAND DAN & JOHN FORD COLEY I'd Really Love To See You Tonight
- EURYTHMICS Sweet Dreams (Are Made Of This)
- CELION DION & ANDREA BOCELLI The Prayer
- W. HOUSTON & M. CAREY When You Believe
- QUINCY JONES I/JAMES INGRAM Just Once
- BACKSTREET BOYS I Want It That Way
- TAYLOR DAYNE Love Will Lead You Back
- SEAL Kiss From A Rose
- ELTON JOHN I Guess That's Why They Call...
- GLADYS KNIGHT & THE PIPS Neither One Of...
- MADONNA Beautiful Stranger

B*101.1 **WBEB/Philadelphia**
Monday, July 12

11am

- P. CETERA & C. BERNARD (I Wanna Take)...
- ELTON JOHN Candle In The Wind 1997
- JIMMY BUFFET Margaritaville
- JANET JACKSON Together Again
- BRUCE SPRINGSTEEN Hungry Heart
- CELINE DION (You Make Me Feel Like) A...
- AMY GRANT Baby, Baby
- O. NEWTON-JOHN & J. TRAVOLTA You're...
- ROD STEWART Forever Young
- BACKSTREET BOYS All I Have To Give
- NAKED EYES Always Something There To...
- FLEETWOOD MAC Say You Love Me
- VANESSA WILLIAMS Colors Of The Wind

4pm

- JOHN WAITE Missing You
- 'N SYNC (God Must Have Spent) A Little...
- MELISSA ETHERIDGE I'm The Only One
- GLORIA GAYNOR I Will Survive
- DIANA ROSS & LIONEL RICHIE Endless Love
- SIXPENCE NONE THE RICHER Kiss Me
- BILLY JOEL The River Of Dreams
- EMOTIONS Best Of My Love
- PAULA COLE I Don't Want To Wait
- PAUL YOUNG Everytime You Go Away
- ROXETTE It Must Have Been Love
- KENNY G Loving You
- ROD STEWART Rhythm Of My Heart

10pm

- WHITNEY HOUSTON You Give Good Love
- ROD STEWART So Far Away
- BILLY VERA & THE BEATERS At This Moment
- CELINE DION Because You Loved Me
- CROSBY, STILLS, NASH & YOUNG Teach...
- JOHN/HEADLEY/SCOTT A Step Too Far
- DAN HILL Unborn Heart
- V. WILLIAMS & B. MCKNIGHT Love Is
- 'N SYNC (God Must Have Spent) A Little...
- KENNY G Silhouette
- SAMANTHA SANG Emotion



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Tuesday 7/12. © 1999, R&R Inc.

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Stations and their adds listed alphabetically by market

AC

Table listing radio stations under the 'AC' category, including call letters, frequency, and reporter information for markets such as Albany, NY; Columbus, OH; Dallas, TX; Dayton, OH; Denver, CO; Detroit, MI; Evansville, IN; Ft. Wayne, IN; Grand Rapids, MI; Greensboro, NC; Houston, TX; Indianapolis, IN; Jacksonville, FL; Knoxville, TN; Las Vegas, NV; Little Rock, AR; Los Angeles, CA; Louisville, KY; Madison, WI; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Pittsburgh, PA; Portland, OR; Raleigh, NC; Reno, NV; Richmond, VA; Roanoke, VA; Sacramento, CA; St. Louis, MO; Salt Lake City, UT; San Antonio, TX; San Diego, CA; San Francisco, CA; Santa Barbara, CA; Seattle, WA; South Bend, IN; Springfield, MA; Springfield, MO; Topeka, KS; Tulsa, OK; Utica, NY; Washington, DC; West Palm Beach, FL; Wichita, KS; Wichita Falls, TX; Youngstown, OH.

Hot AC

Table listing radio stations under the 'Hot AC' category, including call letters, frequency, and reporter information for markets such as Akron, OH; Danbury, CT; Lexington, KY; Pittsburgh, PA; San Antonio, TX; San Diego, CA; Santa Barbara, CA; Seattle, WA; South Bend, IN; Springfield, MA; Springfield, MO; Topeka, KS; Tulsa, OK; Utica, NY; Washington, DC; West Palm Beach, FL; Wichita, KS; Wichita Falls, TX; Youngstown, OH.

*= Mediabase 24/7 monitored
110 Total Reporters
110 Current Reporters
109 Current Playlists
Did Not Report, Playlist Frozen (1): WGSY/Columbus, GA
WKBN-FM/Youngstown has changed calls to WMMX.

*= Mediabase 24/7 monitored
91 Total Reporters
91 Current Reporters
90 Current Playlists
Did Not Report, Playlist Frozen (1): KCDU/Monterey, CA

'ladyfingers' the first single from LUSCIOUS JACKSON 'Electric Honey' Look For Luscious Jackson On: Headlining Tour Starts Now 7/23-8/12 VH1 Lilith Coverage - July. Includes logos for Capitol Records, Grand Royal, VH1 Music First, and Music Network.

R&R Hot AC Top 30

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|----------------|-----------|---|-------------|------|-------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | SMASH MOUTH All Star (Interscope) | 3172 | 2847 | 359779 | 10 | 81/0 |
| | 2 | SARAH MCLACHLAN I Will Remember You (Arista) | 2802 | 2728 | 276868 | 13 | 89/1 |
| 1 | 3 | RICKY MARTIN Livin' La Vida Loca (C2/Columbia) | 2675 | 2865 | 279509 | 15 | 80/0 |
| 4 | 4 | SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia) | 2600 | 2625 | 296041 | 36 | 89/0 |
| 5 | 5 | GOO GOO DOLLS Slide (Warner Bros.) | 2410 | 2407 | 293522 | 41 | 85/0 |
| 7 | 6 | TAL BACHMAN She's So High (Columbia) | 2408 | 2193 | 266472 | 13 | 87/4 |
| 9 | 7 | EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic) | 2274 | 2093 | 230868 | 8 | 83/1 |
| 10 | 8 | MADONNA Beautiful Stranger (Maverick/WB) | 2203 | 2043 | 255490 | 7 | 74/0 |
| 12 | 9 | FASTBALL Out Of My Head (Hollywood) | 2185 | 1976 | 213731 | 15 | 77/5 |
| 6 | 10 | SUGAR RAY Every Morning (Lava/Atlantic) | 2173 | 2206 | 253023 | 29 | 81/0 |
| 8 | 11 | SHANIA TWAIN That Don't Impress Me Much (Mercury/IDJMG) | 2171 | 2097 | 248095 | 17 | 68/1 |
| 11 | 12 | MATCHBOX 20 Back 2 Good (Lava/Atlantic) | 1984 | 2002 | 244811 | 36 | 79/0 |
| 13 | 13 | EVERLAST What It's Like (Tommy Boy) | 1805 | 1782 | 191761 | 23 | 59/0 |
| 14 | 14 | CITIZEN KING Better Days (And The Bottom...) (Warner Bros.) | 1656 | 1606 | 159415 | 12 | 55/0 |
| 15 | 15 | BACKSTREET BOYS I Want It That Way (Jive) | 1592 | 1439 | 149783 | 10 | 48/0 |
| 16 | 16 | BARENAKED LADIES Call And Answer (Reprise) | 1516 | 1434 | 170806 | 11 | 64/0 |
| 19 | 17 | SUGAR RAY Someday (Lava/Atlantic) | 1470 | 1236 | 169238 | 6 | 69/5 |
| Breaker | 18 | PEARL JAM Last Kiss (Epic) | 1436 | 1181 | 179120 | 4 | 61/9 |
| 20 | 19 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 1409 | 1226 | 157823 | 6 | 66/3 |
| 18 | 20 | BLESSID UNION OF SOULS Hey Leonardo (She Likes...) (Push/V2) | 1364 | 1255 | 157545 | 9 | 52/5 |
| 24 | 21 | SANTANA I/ROB THOMAS Smooth (Arista) | 1067 | 850 | 133132 | 3 | 42/4 |
| 23 | 22 | PHIL COLLINS You'll Be In My Heart (Hollywood) | 1004 | 890 | 99381 | 11 | 43/0 |
| 22 | 23 | NATALIE MERCHANT Life Is Sweet (Elektra/EEG) | 828 | 912 | 73614 | 19 | 55/0 |
| 25 | 24 | FATBOY SLIM Praise You (Skint/Astralwerks/Caroline) | 704 | 775 | 72161 | 17 | 34/0 |
| 26 | 25 | JOHN MELLENCAMP I'm Not Running Anymore (Columbia) | 694 | 652 | 84721 | 16 | 32/0 |
| 29 | 26 | RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 629 | 512 | 78921 | 2 | 27/3 |
| 28 | 27 | NEW RADICALS Someday We'll Know (MCA) | 563 | 532 | 45093 | 2 | 25/0 |
| 30 | 28 | VONDA SHEPARD w/EMILY SALIERS Baby, Don't You Break... (Jacket) | 533 | 504 | 57828 | 4 | 26/2 |
| Debut | 29 | STRETCH PRINCESS Sorry (Wind-up) | 515 | 447 | 51549 | 1 | 30/2 |
| Debut | 30 | LIT My Own Worst Enemy (RCA) | 496 | 495 | 60063 | 1 | 25/1 |

91 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 7/11-Saturday 7/17. 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 1200 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 1999, The Arbitron Company). © 1999, R&R Inc.

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| PEARL JAM Last Kiss (Epic) | 9 |
| LEN Steal My Sunshine (Work/Epic) | 8 |
| RICKY MARTIN She's All I Ever Had (C2/Columbia) | 8 |
| CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise) | 7 |
| ALANIS MORISSETTE So Pure (Maverick/Reprise) | 6 |
| FASTBALL Out Of My Head (Hollywood) | 5 |
| SUGAR RAY Someday (Lava/Atlantic) | 5 |
| BLESSID UNION OF SOULS Hey Leonardo (She...) (Push/V2) | 5 |
| TAL BACHMAN She's So High (Columbia) | 4 |
| SANTANA I/ROB THOMAS Smooth (Arista) | 4 |
| JEREMY TOBACK You Make Me Feel (RCA) | 4 |
| RICKY MARTIN La Copa De La Vida (C2/Columbia) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| SMASH MOUTH All Star (Interscope) | +325 |
| CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise) | +268 |
| PEARL JAM Last Kiss (Epic) | +255 |
| SUGAR RAY Someday (Lava/Atlantic) | +234 |
| SANTANA I/ROB THOMAS Smooth (Arista) | +217 |
| TAL BACHMAN She's So High (Columbia) | +215 |
| FASTBALL Out Of My Head (Hollywood) | +209 |
| GOO GOO DOLLS Black Balloon (Warner Bros.) | +183 |
| EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic) | +181 |
| MADONNA Beautiful Stranger (Maverick/WB) | +160 |

New & Active

ALANIS MORISSETTE So Pure (Maverick/Reprise)
Total Plays: 492, Total Stations: 41, Adds: 6

BRITNEY SPEARS ...Baby One More Time (Jive)
Total Plays: 473, Total Stations: 19, Adds: 0

98 DEGREES The Hardest Thing (Universal)
Total Plays: 419, Total Stations: 17, Adds: 1

CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)
Total Plays: 396, Total Stations: 27, Adds: 7

BRITNEY SPEARS Sometimes (Jive)
Total Plays: 373, Total Stations: 15, Adds: 1

JEREMY TOBACK You Make Me Feel (RCA)
Total Plays: 342, Total Stations: 29, Adds: 4

TRAIN Meet Virginia (Aware/Columbia)
Total Plays: 312, Total Stations: 21, Adds: 2

DIDO Here With Me (Arista)
Total Plays: 311, Total Stations: 28, Adds: 2

LEN Steal My Sunshine (Work/Epic)
Total Plays: 300, Total Stations: 20, Adds: 8

JEWEL Jupiter (Swallow The Moon) (Atlantic)
Total Plays: 293, Total Stations: 19, Adds: 3

CHER Strong Enough (Warner Bros.)
Total Plays: 216, Total Stations: 19, Adds: 0

GARBAGE When I Grow Up (C2/Almo Sounds/Interscope)
Total Plays: 199, Total Stations: 10, Adds: 0

OLD 97'S Murder (Or A Heart Attack) (Elektra/EEG)
Total Plays: 188, Total Stations: 10, Adds: 1

BREE SHARP David Duchovny (Trauma)
Total Plays: 176, Total Stations: 12, Adds: 3

PRETENDERS Human (Warner Bros.)
Total Plays: 143, Total Stations: 9, Adds: 1

FLEMING & JOHN Ugly Girl (Universal)
Total Plays: 126, Total Stations: 9, Adds: 0

LUSCIOUS JACKSON Ladyfingers (Grand Royal/Capitol)
Total Plays: 111, Total Stations: 9, Adds: 1

RICKY MARTIN She's All I Ever Had (C2/Columbia)
Total Plays: 96, Total Stations: 12, Adds: 8

Songs ranked by total plays

Breakers®

| PEARL JAM | CHART |
|----------------------|---------------------|
| Last Kiss (Epic) | 18 |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |
| 1436/255 | 61/9 |

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.



Multi Format Airplay

| | | | |
|------|------|------|------|
| KLLC | KTOZ | KPEK | KZZO |
| WKSI | WMBX | KHMX | KHMX |
| KOSO | KCDU | WSSR | KLLY |
| WKDD | WCGQ | KBEE | WFKS |
| WBAM | KURB | KLAL | WKZL |
| WPTE | Q102 | WNKS | KXRK |
| WMGX | Y107 | KBKS | G105 |
| KQMB | WSSX | KBCO | WNNX |
| KDMX | WPLY | KTBX | KTBZ |

NEW: WVRV KLCA KTNP

Monitor Modern AC 38*-32*



Medium Rotation

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Radio Contact: Jerry Lembo
ph: 201.287.9600 fax: 201.287.9700 email: jerrylembo@earthlink.net

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Most Played Recurrents

- EAGLE-EYE CHERRY Save Tonight (Work/Epic)
- LENNY KRAVITZ Fly Away (Virgin)
- CHER Believe (Warner Bros.)
- SHAWN MULLINS Lullaby (SMG/Columbia)
- NATALIE IMBRUGLIA Torn (RCA)
- SHERYL CROW My Favorite Mistake (A&M)
- SARAH McLACHLAN Angel (Warner Sunset/Reprise)
- THIRD EYE BLIND Jumper (Elektra/EEG)
- GOO GOO DOLLS Iris (Warner Sunset/Reprise)
- DAVE MATTHEWS BAND Crush (RCA)
- SHERYL CROW Anything But Down (A&M)
- MATCHBOX 20 Real World (Lava/Atlantic)
- GREEN DAY Time Of Your Life (Good Riddance) ~3(Reprise)
- COLLECTIVE SOUL Run (Hollywood/Atlantic)
- EDWIN McCAIN I'll Be (Lava/Atlantic)
- MATCHBOX 20 3am (Lava/Atlantic)
- NEW RADICALS You Get What You Give (MCA)
- EVE 6 Inside Out (RCA)
- FASTBALL The Way (Hollywood)
- BARENAKED LADIES One Week (Reprise)

HOT AC

Going For Adds 7/26/99

- CHRIS GAINES Lost In You (Capitol)
- KISS Nothing Can Keep Me From You (Mercury/IDJMG)
- PRETENDERS Human (Warner Bros.)
- SHADES APART Stranger By The Day (Universal)
- SILVERCHAIR Ana's Song (Open Fire) (Epic)
- TRAIN Meet Virginia (Aware/Columbia)

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TUNED-IN

HOT AC

R&R/MEDIABASE 24/7

95.5
WPLJ
NEW YORK

WPLJ/New York
Monday, July 12

2pm

FLOCK OF SEAGULLS I Ran (So Far Away)
EVERYTHING Hooch
SHANIA TWAIN That Don't Impress Me Much
THIRD EYE BLIND Jumper
TORI AMOS Silent All These Years
GOO GOO DOLLS Slide
JEWEL Hands
CLASH Rock The Casbah
ALANIS MORISSETTE Uninvited
RICKY MARTIN Livin' La Vida Loca
PEARL JAM Last Kiss
TRACY CHAPMAN Give Me One Reason

6pm

T'PAU Heart And Soul
FASTBALL Out Of My Head
EAGLE-EYE CHERRY Save Tonight
MADONNA Beautiful Stranger
STONE TEMPLE PILOTS Plush
NEW RADICALS You Get What You Give
SHANIA TWAIN That Don't Impress Me Much
QUEEN & DAVID BOWIE Under Pressure
SANTANA I/ROB THOMAS Smooth
NATALIE IMBRUGLIA Torn
PEARL JAM Last Kiss
NATALIE MERCHANT Wonder

10pm

NEW RADICALS You Get What You Give
FIXX One Thing Leads To Another
SUGAR RAY Every Morning
SHERYL CROW Sweet Child O'Mine
LENNY KRAVITZ Fly Away
NO DOUBT Just A Girl
SMASH MOUTH All Star
GOO GOO DOLLS Black Balloon
MONROES What Do All The People Know
PRETENDERS Human
RICKY MARTIN Livin' La Vida Loca
FASTBALL Out Of My Head
CRANBERRIES Dreams

STAR
104.5
PHILADELPHIA

WYXR/Philadelphia
Monday, July 12

9am

BACKSTREET BOYS I Want It That Way
GENESIS That's All
THIRD EYE BLIND Jumper
MADONNA Papa Don't Preach
TAL BACHMAN She's So High
MARIAH CAREY I'll Be There
NATALIE MERCHANT Kind & Generous
POLICE Every Little Thing She Does Is Magic
'N SYNC (God Must Have Spent) A Little...
CHER Believe
TEARS FOR FEARS Everybody Wants To Rule The World
ALANIS MORISSETTE Ironic

3pm

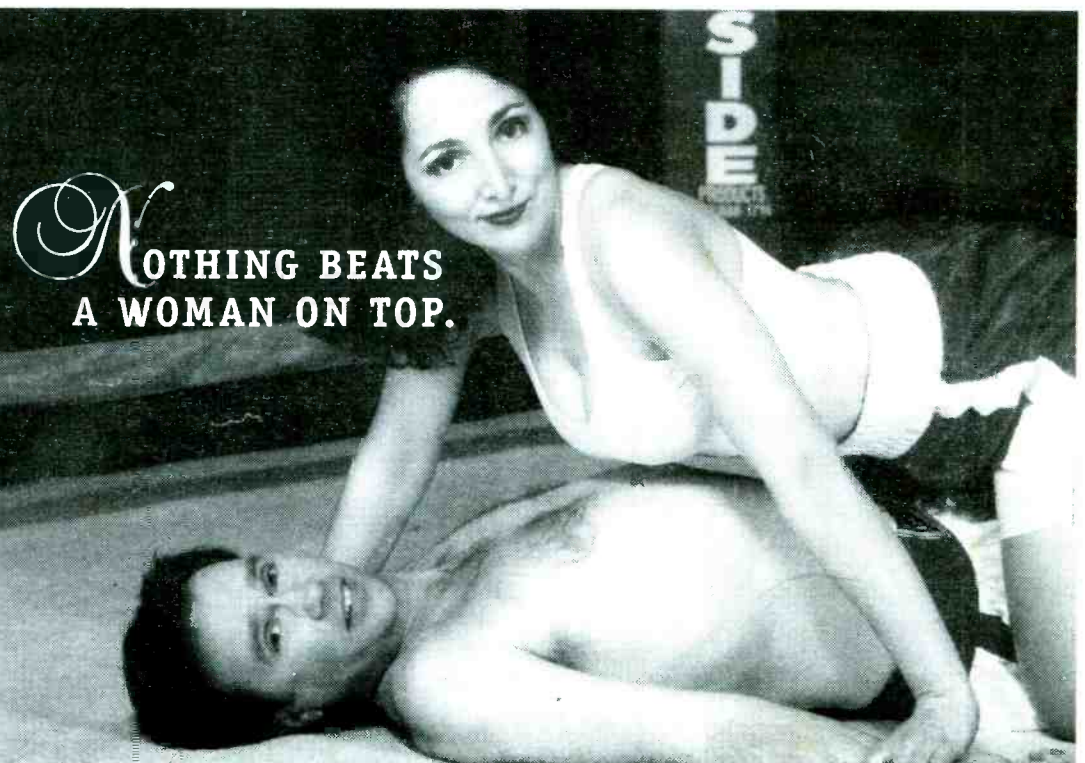
SAVAGE GARDEN Truly Madly Deeply
GOO GOO DOLLS Slide
PRINCE Kiss
SUGAR RAY Every Morning
MADONNA Holiday
SHERYL CROW My Favorite Mistake
HOWARD JONES No One Is To Blame
ACE OF BASE The Sign
SMASH MOUTH All Star
BILLY JOEL My Life
98 DEGREES The Hardest Thing
BLONDIE Heart Of Glass
RICKY MARTIN Livin' La Vida Loca

8pm

RICKY MARTIN Livin' La Vida Loca
ROD STEWART Forever Young
98 DEGREES The Hardest Thing
INXS Need You Tonight
CHER Believe
BANANARAMA Cruel Summer
BOYZ II MEN I'll Make Love To You
SMASH MOUTH All Star
DON HENLEY The Boys Of Summer
NATALIE MERCHANT Kind & Generous
BRITNEY SPEARS ...Baby One More Time
PHIL COLLINS In The Air Tonight



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 7/12. © 1999, R&R Inc.



Top 20

POP/ALTERNATIVE

| LW | TW | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | TOTAL STATIONS/ ADDS |
|----|----|---|-------------|------|-------------------------|
| | | | TW | LW | |
| 1 | 1 | SMASH MOUTH All Star (Interscope) | 1635 | 1528 | 32/0 |
| 3 | 2 | TAL BACHMAN She's So High (Columbia) | 1272 | 1209 | 32/1 |
| 2 | 3 | SARAH MCLACHLAN I Will Remember You (Arista) | 1213 | 1218 | 32/0 |
| 4 | 4 | FASTBALL Out Of My Head (Hollywood) | 1198 | 1115 | 31/1 |
| 5 | 5 | CITIZEN KING Better Days (And The Bottom...) (Warner Bros.) | 1053 | 1094 | 29/0 |
| 6 | 6 | EVERLAST What It's Like (Tommy Boy) | 985 | 975 | 30/0 |
| 9 | 7 | BARENAKED LADIES Call And Answer (Reprise) | 948 | 887 | 30/0 |
| 13 | 8 | PEARL JAM Last Kiss (Epic) | 897 | 803 | 31/3 |
| 8 | 9 | EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic) | 893 | 902 | 32/0 |
| 15 | 10 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 870 | 769 | 31/0 |
| 14 | 11 | SUGAR RAY Someday (Lava/Atlantic) | 864 | 798 | 32/1 |
| 12 | 12 | MADONNA Beautiful Stranger (Maverick/WB) | 838 | 808 | 25/0 |
| 7 | 13 | RICKY MARTIN Livin' La Vida Loca (C2/Columbia) | 801 | 934 | 26/0 |
| 11 | 14 | SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia) | 788 | 849 | 33/0 |
| 17 | 15 | BLESSID UNION OF SOULS Hey Leonardo (She...) (Push/V2) | 769 | 733 | 20/1 |
| 10 | 16 | GOO GOO DOLLS Slide (Warner Bros.) | 746 | 852 | 30/0 |
| 16 | 17 | SUGAR RAY Every Morning (Lava/Atlantic) | 745 | 735 | 29/0 |
| 19 | 18 | LENNY KRAVITZ Fly Away (Virgin) | 709 | 701 | 30/0 |
| — | 19 | SANTANA F/ROB THOMAS Smooth (Arista) | 689 | 569 | 23/1 |
| 18 | 20 | MATCHBOX 20 Back 2 Good (Lava/Atlantic) | 644 | 703 | 29/0 |

33 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 7/11-Saturday 7/17. © 1999, R&R Inc.

TUNED-IN

POP/ALTERNATIVE

R&R/MEDIABASE 24/7



WTMX/Chicago, IL

Monday, July 12, 1999

1am

DURAN DURAN Ordinary World
GOO GOO DOLLS Black Balloon
NATALIE IMBRUGLIA Torn
COLLECTIVE SOUL No More, No Less
CURE Love Song
BARENAKED LADIES Call & Answer
JARS OF CLAY Five Candles (You Were There)
LISA LOEB I Do
EDWIN MCCAIN I Could Not Ask For More
THIRD EYE BLIND Jumper
SARAH MCLACHLAN I Will Remember You
WALLFLOWERS The Difference
MELISSA ETHERIDGE Like The Way I Do
JEREMY TOBACK You Make Me Feel

11am

WALLFLOWERS One Headlight
CAKE Never There
SMASH MOUTH All Star
ALANIS MORISSETTE Hand In My Pocket
PETER GABRIEL In Your Eyes
BLESSID UNION OF SOULS Hey Leonardo (She...)
MATCHBOX 20 Back 2 Good
TOAD THE WET SPROCKET All I Want
JEREMY TOBACK You Make Me Feel
CHUMBAWUMBA Amnesia
MEREDITH BROOKS Bitch
GOO GOO DOLLS Black Balloon

4pm

ALANIS MORISSETTE You Oughta Know
SUGAR RAY Every Morning
COLLECTIVE SOUL No More, No Less
MELISSA ETHERIDGE Similar Features
RED HOT CHILI PEPPER Scar Tissue
SHERYL CROW My Favorite Mistake
GREEN DAY When I Come Around
JEREMY TOBACK You Make Me Feel
AEROSMITH I Don't Want To Miss A Thing
10,000 MANIACS These Are Days
CITIZEN KING Better Days (& The Bottom...)

10pm

TOMMY HENRIKSEN I See The Sun
TAL BACHMAN She's So High
SHAWN COLVIN Sunny Came Home
PETER SCHILLING Major Tom (Coming Home)
SUGAR RAY Someday
JARS OF CLAY Five Candles (You Were There)
BLONDIE Nothing Is Real But The Girl
SPIN DOCTORS Two Princes
SMASH MOUTH Can't Get Enough Of You Baby
JEREMY TOBACK You Make Me Feel
PAULA COLE I Don't Want To Wait
MADONNA Beautiful Stranger
DAVE MATTHEWS BAND Ants Marching



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

New & Active

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
Total Plays: 597, Total Stations: 24, Adds: 2

NEW RADICALS Someday We'll Know (MCA)
Total Plays: 449, Total Stations: 19, Adds: 0

LIT My Own Worst Enemy (RCA)
Total Plays: 437, Total Stations: 21, Adds: 1

STRETCH PRINCESS Sorry (Wind-up)
Total Plays: 420, Total Stations: 24, Adds: 0

VONDA SHEPARD W/EMILY SALIERS Baby... (Jacket)
Total Plays: 358, Total Stations: 16, Adds: 2

ALANIS MORISSETTE So Pure (Maverick/Reprise)
Total Plays: 294, Total Stations: 28, Adds: 5

SIXPENCE NONE THE RICHER There... (Squint/Elektra/EEG)
Total Plays: 259, Total Stations: 15, Adds: 2

LEN Steal My Sunshine (Work/Epic)
Total Plays: 257, Total Stations: 20, Adds: 5

CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)
Total Plays: 250, Total Stations: 19, Adds: 5

JEREMY TOBACK You Make Me Feel (RCA)
Total Plays: 233, Total Stations: 16, Adds: 2

Songs ranked by total plays

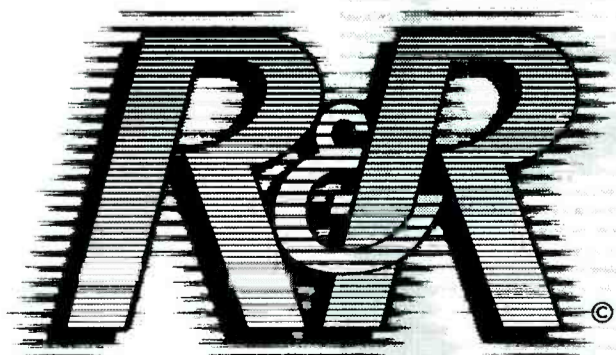
Contributing Stations

KPEK/Albuquerque, NM
KAMX/Austin, TX
KLLY/Bakersfield, CA
WBMX/Boston, MA
WALC/Charleston, SC
WLNK/Charlotte, NC
WTMX/Chicago, IL
KALC/Denver, CO
WPLT/Detroit, MI
KVSR/Fresno, CA
WKSI/Greensboro, NC

WKZL/Greensboro, NC
KMVB/Las Vegas, NV
KYSR/Los Angeles, CA
WXPT/Minneapolis, MN
KOSO/Modesto, CA
KCDU/Monterey-Salinas, CA
WPTE/Norfolk, VA
KYIS/Oklahoma City, OK
KBBT/Portland, OR
KLCA/Reno, NV
WZNE/Rochester, NY

KZZO/Sacramento, CA
WVRV/St. Louis, MO
KQMB/Salt Lake City, UT
WFMF/San Diego, CA
KLLC/San Francisco, CA
KRUZ/Santa Barbara, CA
KMHX/Santa Rosa, CA
WSSR/Tampa, FL
KZPT/Tucson, AZ
WMBX/West Palm Beach, FL
WXLO/Worcester, MA

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES JULY 23, 1999

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of June 27-July 3.

| ARTIST/TITLE LABEL(S) | CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5) | | | | TOTAL % FAMILIARITY | TOTAL % BURN | DEMOGRAPHICS | | | REGIONS | | | |
|--|---|------|------|------|---------------------|--------------|--------------|-------------|-------------|---------|-------|----------|------|
| | TW | LW | 2W | 3W | | | WOMEN 12-17 | WOMEN 18-24 | WOMEN 25-34 | EAST | SOUTH | MID-WEST | WEST |
| BACKSTREET BOYS I Want It That Way (Jive) | 3.84 | 3.89 | 3.62 | 3.83 | 94.8 | 28.3 | 4.04 | 3.76 | 3.68 | 3.66 | 3.98 | 3.78 | 3.95 |
| SMASH MOUTH All Star (Interscope) | 3.81 | 3.86 | 3.76 | 3.80 | 86.7 | 16.6 | 3.97 | 3.71 | 3.69 | 3.61 | 3.74 | 3.95 | 3.94 |
| HP PEARL JAM Last Kiss (Epic) | 3.70 | 3.56 | 3.61 | 3.67 | 69.3 | 14.5 | 3.83 | 3.70 | 3.52 | 3.45 | 3.83 | 3.83 | 3.71 |
| SUGAR RAY Someday (Lava/Atlantic) | 3.68 | 3.63 | — | — | 64.4 | 12.6 | 3.78 | 3.65 | 3.47 | 3.53 | 3.87 | 3.66 | 3.66 |
| SARAH MCLACHLAN I Will Remember You (Arista) | 3.65 | 3.73 | 3.69 | 3.80 | 88.1 | 26.7 | 3.53 | 3.75 | 3.68 | 3.69 | 3.70 | 3.65 | 3.55 |
| 98 DEGREES The Hardest Thing (Universal) | 3.64 | 3.83 | 3.50 | 3.62 | 83.6 | 24.6 | 3.70 | 3.63 | 3.54 | 3.48 | 3.69 | 3.62 | 3.76 |
| GOO GOO DOLLS Black Balloon (Warner Bros.) | 3.63 | — | — | — | 48.9 | 8.4 | 3.71 | 3.51 | 3.62 | 3.54 | 3.65 | 3.69 | 3.65 |
| CHRISTINA AGUILERA Genie In A Bottle (RCA) | 3.60 | 3.72 | 3.54 | 3.58 | 68.1 | 15.2 | 3.85 | 3.33 | 3.44 | 3.39 | 3.42 | 3.87 | 3.68 |
| RICKY MARTIN Livin' La Vida Loca (C2/Columbia) | 3.60 | 3.85 | 3.57 | 3.76 | 94.4 | 43.6 | 3.49 | 3.46 | 3.87 | 3.48 | 3.72 | 3.69 | 3.50 |
| BLESSID UNION OF SOULS Hey Leonardo... (Push/V2) | 3.59 | 3.70 | 3.62 | 3.71 | 66.3 | 15.0 | 3.70 | 3.55 | 3.45 | 3.56 | 3.55 | 3.64 | 3.60 |
| SUGAR RAY Every Morning (Lava/Atlantic) | 3.57 | 3.65 | 3.50 | 3.63 | 91.3 | 37.2 | 3.39 | 3.59 | 3.78 | 3.39 | 3.72 | 3.54 | 3.62 |
| TLC Unpretty (LaFace/Arista) | 3.57 | — | — | — | 45.4 | 8.7 | 3.62 | 3.68 | 3.16 | 3.03 | 3.60 | 3.93 | 3.52 |
| JENNIFER LOPEZ If You Had My Love (Work/Epic) | 3.53 | 3.75 | 3.62 | 3.62 | 80.8 | 28.1 | 3.69 | 3.43 | 3.39 | 3.48 | 3.79 | 3.51 | 3.35 |
| FASTBALL Out Of My Head (Hollywood) | 3.52 | 3.59 | 3.40 | 3.59 | 57.1 | 10.1 | 3.49 | 3.60 | 3.49 | 3.33 | 3.48 | 3.71 | 3.55 |
| BRITNEY SPEARS Sometimes (Jive) | 3.46 | 3.55 | 3.43 | 3.64 | 78.7 | 28.1 | 3.36 | 3.56 | 3.51 | 3.31 | 3.52 | 3.64 | 3.38 |
| SHANIA TWAIN That Don't Impress Me Much (Mercury/IDJMG) | 3.45 | 3.60 | 3.65 | 3.69 | 91.8 | 37.2 | 3.24 | 3.38 | 3.79 | 3.15 | 3.62 | 3.42 | 3.62 |
| K-CI & JOJO Tell Me It's Real (MCA) | 3.43 | 3.47 | 3.55 | — | 53.2 | 15.5 | 3.39 | 3.69 | 3.13 | 3.07 | 3.67 | 3.61 | 3.42 |
| TAL BACHMAN She's So High (Columbia) | 3.43 | 3.54 | 3.37 | 3.46 | 66.0 | 13.3 | 3.38 | 3.50 | 3.45 | 3.28 | 3.57 | 3.34 | 3.53 |
| SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia) | 3.39 | 3.61 | 3.42 | 3.53 | 90.6 | 42.9 | 3.30 | 3.40 | 3.52 | 3.28 | 3.85 | 3.20 | 3.25 |
| EVERLAST What It's Like (Tommy Boy) | 3.37 | 3.39 | 3.43 | 3.38 | 80.8 | 35.6 | 3.24 | 3.49 | 3.41 | 3.25 | 3.65 | 3.09 | 3.53 |
| WILL SMITH Wild Wild West (Columbia) | 3.36 | 3.64 | 3.51 | 3.73 | 90.6 | 35.4 | 3.30 | 3.17 | 3.64 | 3.29 | 3.27 | 3.36 | 3.51 |
| BRANDY Almost Doesn't Count (Atlantic) | 3.35 | 3.49 | 3.35 | 3.60 | 73.8 | 25.8 | 3.36 | 3.23 | 3.51 | 2.95 | 3.49 | 3.59 | 3.38 |
| CITIZEN KING Better Days... (Warner Bros.) | 3.35 | 3.43 | 3.35 | 3.38 | 64.2 | 15.7 | 3.33 | 3.44 | 3.29 | 3.27 | 3.40 | 3.38 | 3.36 |
| TLC No Scrubs (LaFace/Arista) | 3.35 | 3.58 | 3.45 | 3.55 | 90.4 | 44.0 | 3.28 | 3.27 | 3.53 | 3.23 | 3.66 | 3.29 | 3.19 |
| MADONNA Beautiful Stranger (Maverick/WB) | 3.20 | 3.44 | 3.36 | 3.40 | 76.8 | 24.4 | 3.01 | 3.39 | 3.32 | 3.17 | 3.39 | 3.18 | 3.07 |

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Several tracks from the pop/alternative genre make strong showings this week on **Callout America**, **R&R's** exclusive survey of 400 women ages 12-34.

"All Star" by **Smash Mouth (Interscope)** ranks second overall with a 3.81 total favorability score. "Star" is testing across all demos this week, ranking second 12-17, third 18-24 and fourth 25-34.

Pearl Jam is well on its way to its biggest CHR/Pop hit ever with "Last Kiss" (**Epic**). As a **Hit Potential** track, "Kiss" is third overall with a 3.70, ranking fourth in teens and 18-24s.

Sugar Ray follows up chart-topper "Every Morning" with another hit, "Someday" (**Lava/Atlantic**). The latest track from the band's 14:59 album is fourth overall, fifth with teens and seventh 25-34.

"I Will Remember You" by **Sarah McLachlan (Arista)** continues to deliver strong results, nearly four years after its original release. "Remember" is second 18-24 and fifth 25-34.

Goo Goo Dolls are still on a **Callout America** roll. The band follows up its two No. 1 hits, "Iris" and "Slide," with "Black Balloon" (**Warner Bros.**), which is flying high with its No. 7 callout debut.

Other highlights this week include the **Backstreet Boys** topping the survey with "I Want It That Way" (**Jive**). "Want" is first 12-17 and 18-24 and fifth 25-34.

"Unpretty" by **TLC (LaFace/Arista)** debuts in 11th place overall (3.57). It's 10th among teens and sixth 18-24 in its first week.

Songs showing demo strength include "Out Of My Head" by **Fastball (Hollywood)** and "Tell Me It's Real" by **K-Ci & JoJo (MCA)** (fifth and ninth 18-24, respectively).

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** 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:** Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. **WEST:** Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 1999, **R&R Inc.**

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Jammin' The Ratings In Portland

□ A rhythmic rivalry in Oregon

Just a few years ago many markets didn't even have a CHR. In many other locales there was the feeling that the market could support only one station in the format, regardless of whether it was pop or rhythmic. Following a ratings and revenue surge, though, CHRs of all types began to emerge throughout the country. With that growth came competition, and one by one, the holes began to fill in.

In Austin, Infinity's rhythmic KQBT bumped off Clear Channel market legend KHFI, a pop station. In San Antonio, Clear Channel's pop KXXM is knocking on the door of Waterman's rhythmic KTFM. Clear Channel's WFLZ/Tampa got a new competitor in Infinity's rhythmic WLLD. In Dallas, Infinity is also attempting to make a dent in AMFM market leader KHKS with rhythmic KRBV.

In Arbitron survey after Arbitron survey, Clear Channel's KKRZ-FM has dominated the top position in the Portland ratings. In the past few months a battle has arisen thanks to the quick rise of new CHR/Rhythmic KXJM-FM (Jammin' 95.5), which moved 3.0-4.9 in the spring '99 Phase II Arbitrends: KKRZ went from 9.5 to 8.9. KXJM, which is owned by billionaire Paul Allen's Rose City Broadcasting, hired KWIN/Stockton PD John Christian in April to program the fledgling station. There's been no looking back since.

The powerful punch of consultant Steve Smith combined with numerous research projects overseen by Paragon Research Managing Partner Mike Henry and a hungry staff has resulted in some huge early results.



John Christian

I recently caught up with Christian and Henry for the inside story on the birth of the Rose City's hottest new radio station.

R&R: You've never been at a start-up before. Describe to us what it was like to walk in the door here.

JC: We had an incredible amount of information from the would-be listeners of Jammin' 95.5. We knew that there was a large number of records that were being ignored by Z100 that would perform and research as powers for us. Since we had to hire a staff, I found out rather quickly that when you have your entire airstaff living out of hotels and looking for places to live, it puts an increased burden on you as a programmer to play human resources director. That's what I really did for the first 60 days. It was important to make sure they were happy and got what they needed. It also allowed me to get out and become very familiar with the market and where the hot ZIPs are.

R&R: Did you or anyone involved with the project think twice about taking on the 10,000 pound gorilla that is Z100? After all, it has the heritage and carries a big stick with Clear Channel as its parent company.

JC: I have never lost anywhere that I have gone. I don't say that egotistically; I just know that if you put a good radio station together, you are going to attract a certain percentage of the market. In this particular case, I could tell from listening to Z100 that they were sounding very dated. I am very aware of the heritage of this station. They are a very good radio station. I would say they are more of a mainstream Top 40, and that is not what the research told us to do. I think that there is room for both of us.

R&R: It's easy to be an arm-chair quarterback, but the hole looked obvious. Why do you feel no one ever took them on the way you are doing now?

JC: Timing is everything. We have a unique ownership situation here. Money is not the issue, winning is! At the end of the day we have to be at the top of the moun-

tain, and that is the mission. I suspect a lot of the other operators in the market were looking more at the advertisers' obstacle to the format than they were at the Arbitron obstacle. They were putting the sales dollars in front of the ratings success. We have been very fortunate that our owners have a long-term commitment to this radio station, so we are not afraid of being a little bit cutting-edge for the market. I think that the numbers reflect that: this is what the market wanted.

R&R: Do you worry about a quick rise and then a quick fall-off?

JC: It's nice that we are seeing initial success with the radio station, but I don't think that my report card will come in sometime mid-year

"If you go out and ask your listeners how you are doing and what they want to hear, you will always get the answers you need."

2000. We still have a lot of work to do to develop our morning show now. The music takes care of phase one. It's really what you have in between the records and your imaging that's going to sustain you over the long haul. We're planning a series of concerts. We are going to be very visible in the community, and we will continue to bring things to the market that will keep us top-of-mind with the listeners. We do have a long-term plan with the radio station, so I'm not real nervous about it, though it's nice to come out real strong.

R&R: What makes you a winner?

JC: I can cook killer BBQ chicken! I got out of radio for almost five years, and for the first time in 15 years I had a chance to be a listener. More so than most program directors, I understand the listener and serve the listener's needs first. What really turns me off more than anything about our business are people who get into a PD chair and believe they

Researching Portland's Radio Hole

When the management of KXL-FM (now KXJM/Portland) decided it was time to make a move and find a new format, they contacted Paragon Research for some answers. I recently caught up with Paragon Managing Partner Mike Henry for his perspective on finding KXJM's hole and helping position the station against legendary market leader KKRZ.

R&R: You've remarked that the research you did for KXJM was exhaustive. How do you define that?

MH: When the new owners retained Paragon, we were told to develop a comprehensive, long-term research strategy. We began with a comprehensive market study to identify format options, of which there were several to consider. Based on the market study, we recommended CHR/Rhythmic as the format, which was ultimately accepted. After we had narrowed the format down to rhythmic CHR, we conducted focus groups to help solidify our programming and marketing approach. Then we conducted a music library test just as the station signed on the air. We conducted three projects before the launch of "Jammin' 95.5," which is unusual these days.

R&R: Portland is 2.6% African American, 4.3% Asian and 5.4% Hispanic. Did not being in a highly ethnic market worry you at all?

MH: I had seen this format opportunity exist and grow over the past several years. Portland research Paragon had conducted in years past for the former owners of KXL-AM and FM showed that the vulnerability of Z100 was very apparent, as was the opportunity for a CHR competitor. Over the winter, when we came back for the market study, the CHR/Rhythmic format opportunity was not hard to find and, if anything, was impossible to ignore. The fact that Portland is only 2.6% African American never concerned us. It became apparent very early in the research process that this music — mostly R&B, hip-hop and rap — was the music of a generation.

R&R: Was there, or is there, any fear of Z100's heritage or of the small guy taking on the big guy?

MH: For good reason, Z100 intimidated the entire market, which is why no one has taken them on for so long despite their obvious weaknesses. It took a radio outsider — in this case, Paul Allen's new radio company — to have the guts and courage to accept a format recommendation that most broadcasters would have rejected. General Manager Tim McNamara, Rose City Radio principals Bert Kolde and Bob Whitsett and, ultimately, Allen stepped up and made a bold decision to attack Z100. There were safer format options available, but they never blinked after the No. 1 recommendation to do rhythmic CHR, which, in this situation, could be characterized as having a high risk but high reward.

We knew Z100 had become spread very thin in its targeting, and it was obvious that they were no longer relevant to the younger generation of CHR listeners in Portland. If I'm not mistaken, Z100 had attained the No. 1 ranking among all female demos from teens to 64. While that was wonderful for them, their broad targeting made them very suspicious to the true CHR core. Z100 was promoting its 15th anniversary concert the week we signed on Jammin', which couldn't have been scripted any better.

R&R: Many CHRs have been launched successfully, but in the end sales departments couldn't sell them. Is Jammin' geared up with the right people to sell this youth-based format?

MH: Fortunately, KXJM is blessed with local sales and management talent. GM Tim McNamara could sell ice cream to an Eskimo, and he is a Portland lifer. Sometimes I think he should run for mayor. The GSM, Bill Ashenden, was previously the GM of Z100, so he certainly knows how to sell younger demos.

On a marketing level, they are supported with more firepower than I have ever seen behind a sign-on. Jammin' already has two Hummers on the road, and we debuted with a significant TV campaign, not to mention the instant street buzz that was created the second we signed on. To their credit, they believed it would be successful before it even signed on, and they poured gasoline on the fire right out of the gate. In addition, the synergy between Jammin's audience, Paul Allen's Rose City Arena — with its on-site studio and concert potential — and the Portland Trail Blazers makes a nice package for demographic targeting at several levels.

R&R: From your point of view, what surprised you and what didn't about Portland's format hole?

MH: The outcome of the market study did not surprise me because we had seen it before in Portland, and it was probably obvious to the casual observer. The hole in Portland was really wherever Z100 was the weakest. Others like "The Beat" and "Rosie" tried to attack Z100 on the upper end, but they never slowed down or reversed Z100's momentum. Until KXJM came along, no one had attacked Z100 on their lower end. After the market study, I predicted to our client that a rhythmic CHR would be No. 1 12+ in three books or less. After the focus groups, I revised my No. 1 prediction to two books or less. When the

Continued on Page 93

KXJM/Portland Tuned-In



Monday, July 12, 4-5pm

LAURYN HILL Doo Wop (That Thing)
NASTYBOY CLICK Perfect Man
BLAQUE 808

Stopset

DRU HILL These Are The Times
ICE CUBE We Be Clubbin'
702 Where My Girls At?
NEXT Too Close
MASE All I Ever Wanted
SILK Freak Me Stopset

Stopset

LIL'TROY Wanna Be A Baller
112 Anywhere
SILK THE SHOCKER
Somebody Like Me

Continued on Page 93

FREESTYLERS

HERE WE GO

Impacting Now!



Couldn't Wait! KIIS, WWRZ, KKRZ, WPOW, KPTY, WWKX, WPYO, KSEQ, KLAZ

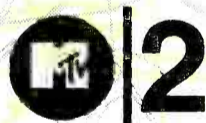
New This Week! KHTS, WBEZ, WBTT, WXIS, KDGS, KKRD, KZMG, KLYV, WXYK, KCLD, WWKZ

"It's a little bit Country, it's a little bit Rock'n'Roll and I've heard that Donny & Marie love it as much as I do...get ready for a 'FREESTYLIN' SUMMER!!" -Michael Steele, APD/MD, KIIS-FM/LA

"I love this record. We just added it, and it's already starting to get requests. Sounds hot on the air." -Tony The Tiger, WPOW/Miami



13x



**Best Buy "Find 'Em First" TV Commercial Campaign begins in late August
Major Market Tour Starts in Late July**

FROM THE US DEBUT

WE ROCK HARD

R&R CHR/Pop Top 50

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|----------------|-----------|---|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| 1 | 1 | BACKSTREET BOYS I Want It That Way (<i>Jive</i>) | 8144 | 8460 | 857519 | 15 | 152/0 |
| 2 | 2 | SMASH MOUTH All Star (<i>Interscope</i>) | 8116 | 7720 | 812223 | 10 | 151/0 |
| 3 | 3 | JENNIFER LOPEZ If You Had My Love (<i>Work/Epic</i>) | 7830 | 7415 | 836680 | 12 | 144/0 |
| 5 | 4 | WILL SMITH Wild Wild West (<i>Columbia</i>) | 6931 | 7043 | 745406 | 11 | 141/0 |
| 6 | 5 | BRITNEY SPEARS Sometimes (<i>Jive</i>) | 6436 | 6648 | 607310 | 12 | 148/0 |
| 4 | 6 | RICKY MARTIN Livin' La Vida Loca (<i>C2/Columbia</i>) | 6080 | 7126 | 594895 | 16 | 147/0 |
| 8 | 7 | CHRISTINA AGUILERA Genie In A Bottle (<i>RCA</i>) | 6047 | 5366 | 635831 | 10 | 146/2 |
| 9 | 8 | BLESSID UNION OF SOULS Hey Leonardo (She Likes Me...) (<i>Push/V2</i>) | 5515 | 5342 | 486939 | 17 | 140/1 |
| 7 | 9 | MADONNA Beautiful Stranger (<i>Maverick/WB</i>) | 5501 | 5565 | 559146 | 9 | 150/0 |
| 11 | 10 | SARAH MCLACHLAN I Will Remember You (<i>Arista</i>) | 4955 | 4793 | 480777 | 11 | 127/2 |
| 14 | 11 | TAL BACHMAN She's So High (<i>Columbia</i>) | 4619 | 4210 | 423120 | 11 | 141/1 |
| 10 | 12 | TLC No Scrubs (<i>LaFace/Arista</i>) | 4198 | 4837 | 480592 | 23 | 130/0 |
| 20 | 13 | PEARL JAM Last Kiss (<i>Epic</i>) | 4192 | 3299 | 403906 | 5 | 131/11 |
| 15 | 14 | FASTBALL Out Of My Head (<i>Hollywood</i>) | 4155 | 3964 | 327215 | 15 | 136/1 |
| 16 | 15 | CITIZEN KING Better Days (And The Bottom...) (<i>Warner Bros.</i>) | 4092 | 3941 | 366982 | 14 | 128/2 |
| 17 | 16 | SUGAR RAY Someday (<i>Lava/Atlantic</i>) | 4076 | 3766 | 407720 | 7 | 135/2 |
| 13 | 17 | SIXPENCE NONE THE RICHER Kiss Me (<i>Squint/Columbia</i>) | 3853 | 4394 | 396048 | 25 | 138/0 |
| 12 | 18 | SHANIA TWAIN That Don't Impress Me Much (<i>Mercury/IDJMG</i>) | 3765 | 4409 | 378765 | 19 | 125/0 |
| 19 | 19 | EDWIN MCCAIN I Could Not Ask For More (<i>Lava/Atlantic</i>) | 3504 | 3359 | 291884 | 8 | 131/2 |
| 21 | 20 | TLC Unpretty (<i>LaFace/Arista</i>) | 3435 | 3183 | 337124 | 7 | 131/3 |
| 26 | 21 | ENRIQUE IGLESIAS Bailamos (<i>Overbrook/Interscope</i>) | 3416 | 2829 | 457074 | 4 | 131/5 |
| 24 | 22 | GOO GOO DOLLS Black Balloon (<i>Warner Bros.</i>) | 3219 | 2925 | 286225 | 6 | 127/3 |
| 22 | 23 | K-CI & JOJO Tell Me It's Real (<i>MCA</i>) | 3193 | 3096 | 303801 | 8 | 126/0 |
| 27 | 24 | WHITNEY HOUSTON It's Not Right But It's Okay (<i>Arista</i>) | 2807 | 2606 | 383923 | 8 | 105/3 |
| Breaker | 25 | VITAMIN C f/LADY SAW Smile (<i>Elektra/EEG</i>) | 2441 | 1931 | 218889 | 3 | 133/8 |
| 23 | 26 | BRANDY Almost Doesn't Count (<i>Atlantic</i>) | 2308 | 3025 | 290290 | 13 | 94/0 |
| Breaker | 27 | LFO Summer Girls (<i>Arista</i>) | 2058 | 1712 | 238390 | 4 | 101/7 |
| 31 | 28 | RICKY MARTIN La Copa De La Vida (<i>C2/Columbia</i>) | 1955 | 1615 | 323242 | 5 | 22/3 |
| 29 | 29 | LIT My Own Worst Enemy (<i>RCA</i>) | 1704 | 1811 | 148483 | 11 | 94/1 |
| 36 | 30 | 702 Where My Girls At? (<i>Motown</i>) | 1499 | 1232 | 206770 | 4 | 64/10 |
| Debut | 31 | 98 DEGREES I Do (Cherish You) (<i>Universal</i>) | 1451 | 375 | 148235 | 1 | 124/20 |
| 35 | 32 | JOEY MCINTYRE I Love You Came Too Late (<i>C2/Columbia</i>) | 1413 | 1264 | 127664 | 6 | 101/12 |
| 32 | 33 | BOYZONE No Matter What (<i>Ravenous/Mercury/IDJMG</i>) | 1387 | 1311 | 130840 | 8 | 91/2 |
| 33 | 34 | DEF LEPPARD Promises (<i>Mercury/IDJMG</i>) | 1339 | 1287 | 102800 | 7 | 80/1 |
| 38 | 35 | ALANIS MORISSETTE So Pure (<i>Maverick/Reprise</i>) | 1279 | 1088 | 92072 | 2 | 96/8 |
| 42 | 36 | SANTANA I/ROB THOMAS Smooth (<i>Arista</i>) | 1098 | 918 | 86962 | 3 | 90/21 |
| 37 | 37 | NEW RADICALS Someday We'll Know (<i>MCA</i>) | 1080 | 1135 | 71068 | 5 | 67/0 |
| 39 | 38 | JAY-Z I/AMIL AND JA Can I Get... (<i>Def Jam/IDJMG</i>) | 954 | 1088 | 133020 | 20 | 62/0 |
| Debut | 39 | LEN Steal My Sunshine (<i>Work/Epic</i>) | 912 | 643 | 78627 | 1 | 79/16 |
| 48 | 40 | PHIL COLLINS You'll Be In My Heart (<i>Hollywood</i>) | 876 | 796 | 45373 | 3 | 64/4 |
| Debut | 41 | RED HOT CHILI PEPPERS Scar Tissue (<i>Warner Bros.</i>) | 844 | 652 | 65357 | 1 | 80/24 |
| 34 | 42 | SKY Love Song (<i>Arista</i>) | 830 | 1271 | 68162 | 9 | 71/0 |
| 46 | 43 | 'N SYNC I Drive Myself Crazy (<i>RCA</i>) | 798 | 858 | 88036 | 18 | 82/0 |
| Debut | 44 | JEWEL Jupiter (Swallow The Moon) (<i>Atlantic</i>) | 791 | 649 | 46976 | 1 | 53/0 |
| 40 | 45 | JORDAN KNIGHT Give It To You (<i>Interscope</i>) | 761 | 1009 | 85475 | 17 | 84/0 |
| 43 | 46 | ORGY Blue Monday (<i>Elementree/Reprise</i>) | 759 | 910 | 84333 | 15 | 69/0 |
| 41 | 47 | VENGABOYS We Like To Party! (<i>Groovilicious/Strictly Rhythm</i>) | 743 | 920 | 95559 | 20 | 66/0 |
| 45 | 48 | OFFSPRING Why Don't You Get A Job? (<i>Columbia</i>) | 732 | 873 | 81310 | 16 | 75/0 |
| 49 | 49 | 112 Anywhere (<i>Bad Boy/Arista</i>) | 663 | 757 | 82607 | 7 | 24/0 |
| 47 | 50 | TYRESE Sweet Lady (<i>RCA</i>) | 654 | 805 | 108873 | 15 | 43/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| RICKY MARTIN She's All I Ever Had (<i>C2/Columbia</i>) | 80 |
| DESTINY'S CHILD Bills, Bills, Bills (<i>Columbia</i>) | 27 |
| RED HOT CHILI PEPPERS Scar Tissue (<i>Warner Bros.</i>) | 24 |
| SANTANA I/ROB THOMAS Smooth (<i>Arista</i>) | 21 |
| 98 DEGREES I Do (Cherish You) (<i>Universal</i>) | 20 |
| BLINK 182 What's My Age Again? (<i>MCA</i>) | 18 |
| LEN Steal My Sunshine (<i>Work/Epic</i>) | 16 |
| SHANIA TWAIN You've Got A Way (<i>Mercury</i>) | 15 |
| JENNIFER BROWN Two In The Morning (<i>RCA</i>) | 15 |
| MICHAEL FREDO This Time Around (<i>Qwest/WB</i>) | 14 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| 98 DEGREES I Do (Cherish You) (<i>Universal</i>) | +1076 |
| PEARL JAM Last Kiss (<i>Epic</i>) | +893 |
| CHRISTINA AGUILERA Genie In A Bottle (<i>RCA</i>) | +681 |
| ENRIQUE IGLESIAS Bailamos (<i>Overbrook/Interscope</i>) | +587 |
| VITAMIN C f/LADY SAW Smile (<i>Elektra/EEG</i>) | +510 |
| JENNIFER LOPEZ If You Had My Love (<i>Work/Epic</i>) | +415 |
| TAL BACHMAN She's So High (<i>Columbia</i>) | +409 |
| SMASH MOUTH All Star (<i>Interscope</i>) | +396 |
| LFO Summer Girls (<i>Arista</i>) | +346 |
| RICKY MARTIN La Copa De La Vida (<i>C2/Columbia</i>) | +340 |

Breakers®

| VITAMIN C f/LADY SAW Smile (<i>Elektra/EEG</i>) | | CHART |
|--|---------------------|-----------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | |
| 2441/510 | 133/8 | 25 |

| LFO Summer Girls (<i>Arista</i>) | | CHART |
|---------------------------------------|---------------------|-----------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | |
| 2058/346 | 101/7 | 27 |

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



152 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/11-Saturday 7/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

you need to know

"...somebody who could compete with the great pop figures of the century."

- Peter Watrous, *The New York Times*



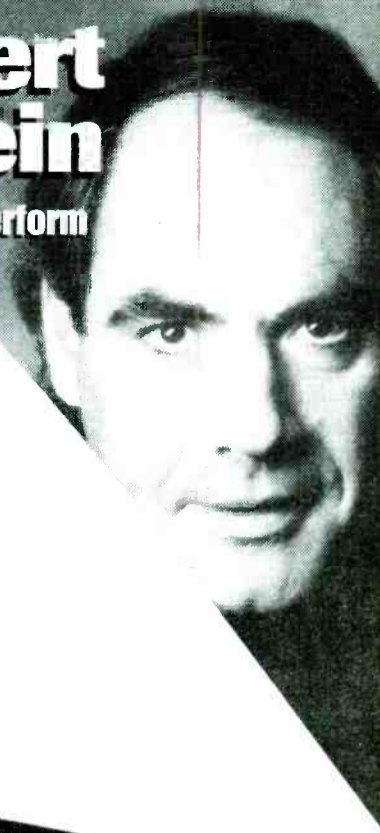
Morning Radio's
Premier Event
Is Back for its

11th
Annual
Presentation

UPDATE: Comedy Legend

**Robert
Klein**

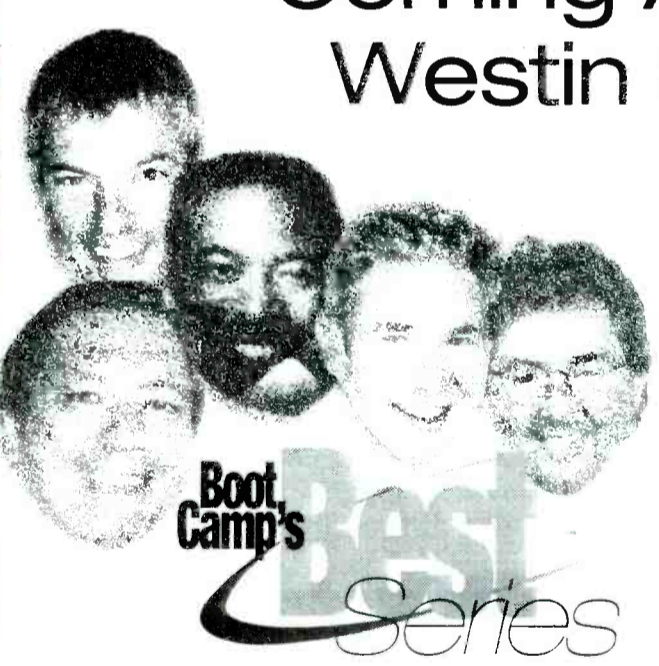
To Perform



★ ★ ★ ★
**MORNING SHOW
BOOT
CAMP**



Coming August 12-14th
Westin Canal Hotel New Orleans



Register by phone (770) 926-7573

Or online: <morningshowbootcamp.com>

Hotel Registration (800) 228-3000

Registration prior to July 10, '99 is \$379 per person; \$349 per person when 2 per station attend; \$300 per person when 3 or more attend per station. Registration beyond July 10th, '99 will require an additional \$35 administrative fee. Personal checks will not be accepted at the door; company checks, credit cards or cash only.

You'll Hear: **Becoming a Morning Show Millionaire • Battle of the Bits - Part II • Going multimedia in the morning • Great new stunts created exclusively for 'Boot Camp • Making the move to personality talk • How to publish your own book • The elements of a great morning show • Producer's mini-camps • The right approach to launching a new show • The women's forum - a new time, a new attitude • The programming roundtable - "If things are so good, why am I so paranoid?"** Plus, the all new Best of Boot Camp Series, featuring some our most critically acclaimed speakers of all time, back with powerful new presentations.



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Companies helping to bring you 'Boot Camp XI

* Speakers and/or events subject to change

Most Played Recurrents

EVERLAST What It's Like (Tommy Boy)

SUGAR RAY Every Morning (Lava/Atlantic)

98 DEGREES The Hardest Thing (Universal)

GOO GOO DOLLS Slide (Warner Bros.)

LENNY KRAVITZ Fly Away (Virgin)

BRITNEY SPEARS ...Baby One More Time (Jive)

EAGLE-EYE CHERRY Save Tonight (Work/Epic)

CHER Believe (Warner Bros.)

WHITNEY HOUSTON Heartbreak Hotel (Arista)

MATCHBOX 20 Back 2 Good (Lava/Atlantic)

MONICA Angel Of Mine (Arista)

THIRD EYE BLIND Jumper (Elektra/EEG)

NEXT Too Close (Arista)

SHAWN MULLINS Lullaby (SMG/Columbia)

SHAGGY F/JANET Luv Me, Luv Me (Flyte Tyme/MCA)

GOO GOO DOLLS Iris (Warner Sunset/Reprise)

NATALIE IMBRUGLIA Torn (RCA)

BRANDY Have You Ever? (Atlantic)

EVE 6 Inside Out (RCA)

MATCHBOX 20 Real World (Lava/Atlantic)

CHR/POP

Going For Adds 7/27/99

CHRIS GAINES Lost In You (Capitol)

R. KELLY If I Could Turn Back the Hands Of Time (Jive)

KISS Nothing Can Keep Me From You (Mercury/IDJMG)

L.L. COOL J Deepest Bluest... (Warner Bros.)

NADINE RENEE Next To Me (MCA)

SHADES APART Stranger By The Day (Universal)

SILVERCHAIR Ana's Song (Open Fire) (Epic)

JERMEY TOBACK You Make Me Feel (RCA)

TRAIN Meet Virginia (Aware/Columbia)

TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7

103.7
KISS

WXSS/Milwaukee

Monday, July 12

11am

WILL SMITH Wild, Wild West

FATBOY SLIM Praise You

TLC Red Light Special

MADONNA Beautiful Stranger

OFFSPRING Why Don't You Get A Job?

98 DEGREES The Hardest Thing

SUBLIME What I Got

JENNIFER LOPEZ If You Had My Love

GOO GOO DOLLS Slide

SARAH MCLACHLAN I Will Remember You

PRINCE Raspberry Beret

SUGAR RAY Someday

TYRESE Sweet Lady

TAG TEAM Whoomp! (There It Is)

BLINK 182 What's My Age Again?

4pm

RICKY MARTIN La Copa De La Vida

VERVE PIPE The Freshmen

WILL SMITH Wild Wild West

CITIZEN KING Better Days (And The Bottom...)

COOLIO Fantastic Voyage

SUGAR RAY Someday

JORDAN KNIGHT Give It To You

JENNIFER LOPEZ If You Had My Love

RED HOT CHILI PEPPERS Under The Bridge

LFO Summer Girls

LIVE Lightning Crashes

9pm

DESTINY'S CHILD Bills, Bills, Bills

COLLECTIVE SOUL Run

THIRD EYE BLIND Jumper

BACKSTREET BOYS I Want It That Way

MADONNA Beautiful Stranger

GOO GOO DOLLS Black Balloon

NOTORIOUS B.I.G. Hypnotize

BLINK 182 What's My Age Again?

TIMBALAND AND MAGOO Luv 2 Luv U

SUGAR RAY Someday

2 PAC I/DR. DRE California Love

FUEL Shimmer

WHITNEY HOUSTON It's Not Right But It's Okay

100

KKRZ/Portland

Monday, July 12

10am

LENNY KRAVITZ Fly Away

WILL SMITH Wild Wild West

BRITNEY SPEARS Sometimes

GOO GOO DOLLS Slide

CHRISTINA AGUILERA Genie In A Bottle

PRINCE Let's Go Crazy

SUGAR RAY Someday

BRANDY Almost Doesn't Count

JORDAN KNIGHT Give It To You

TLC No Scrubs

BLESSID UNION OF SOULS Hey Leonardo...

CAMEO Word Up

MADONNA Beautiful Stranger

3pm

JENNIFER PAIGE Crush

TLC Unpretty

EVERLAST What It's Like

CHRISTINA AGUILERA Genie In A Bottle

PUFF DADDY I/FAITH EVANS & 112 I'll Be...

SUGAR RAY Someday

BRANDY Almost Doesn't Count

JORDAN KNIGHT Give It To You

RICKY MARTIN La Copa De La Vida

USHER My Way

BACKSTREET BOYS I Want It That Way

JAZZY JEFF & THE FRESH... Summertime

RICKY MARTIN La Copa De La Vida

ANOTHER LEVEL I/TQ Summertime

SHAGGY I/JANET Luv Me, Luv Me

702 Where My Girls At?

CHRISTINA AGUILERA Genie In A Bottle

BLESSID UNION OF SOULS Hey Leonardo...

JAY-Z I/AMIL & JA Can I Get A...

BRANDY Almost Doesn't Count

SMASH MOUTH All Star

WILL SMITH Gettin' Jiggy Wit It

VITAMIN C I/LADY SAW Smile

112 Anywhere

MONICA Angel Of Mine



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

ALANIS MORISSETTE
So pure

NEW MAJORS INCLUDE:
WTMX KYSR WVRV KDWB WNKS WDCG
ON OVER 150 STATIONS!
ON TOUR WITH TORI AMOS...

ADD@

New & Active

DESTINY'S CHILD Bills, Bills, Bills (Columbia)
Total Plays: 507, Total Stations: 56, Adds: 27

JENNIFER PAIGE Always You (Edel America/Hollywood)
Total Plays: 484, Total Stations: 41, Adds: 8

RICKY MARTIN She's All I Ever Had (C2/Columbia)
Total Plays: 463, Total Stations: 98, Adds: 80

LENNY KRAVITZ American Woman (Maverick/Virgin)
Total Plays: 459, Total Stations: 32, Adds: 5

VENGABOYS Boom, Boom,... (Groovilicious/Strictly Rhythm)
Total Plays: 433, Total Stations: 19, Adds: 3

CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)
Total Plays: 415, Total Stations: 41, Adds: 9

BLINK 182 What's My Age Again? (MCA)
Total Plays: 321, Total Stations: 47, Adds: 18

ANOTHER LEVEL F/TQ Summertime (Arista)
Total Plays: 320, Total Stations: 31, Adds: 3

SHANIA TWAIN You've Got A Way (Mercury)
Total Plays: 299, Total Stations: 47, Adds: 15

DONNA SUMMER I Will Go With You (Epic)
Total Plays: 260, Total Stations: 24, Adds: 1

MICHAEL FREDO This Time Around (Qwest/WB)
Total Plays: 251, Total Stations: 43, Adds: 14

TRAIN Meet Virginia (Aware/Columbia)
Total Plays: 202, Total Stations: 24, Adds: 11

EYC Only A Dream (Gasoline Alley/Red Ant)
Total Plays: 144, Total Stations: 28, Adds: 7

BILLY CRAWFORD Mary Lopez (V2)
Total Plays: 107, Total Stations: 14, Adds: 3

JENNIFER BROWN Two In The Morning (RCA)
Total Plays: 60, Total Stations: 27, Adds: 15

STARDUST Music Sounds Better With You (Roulet/Virgin)
Total Plays: 56, Total Stations: 14, Adds: 0

Songs ranked by total plays

'Jammin' The Ratings

Continued from Page 88

are Albert Einstein. It's all about the listeners. If you go out and ask your listeners how you are doing and what they want to hear, you will always get the answers you need. There are programmers who lose sight of that and run into problems because they really don't pay attention to what the listeners want. I understand that and really don't let myself become too focused on a title. I consider myself the keeper of good karma of the radio station.

In my case, I hire people smarter than me. I just brought in Ebro, the PD of KBMB/Sacramento. Our middayer, Alexa, has been an MD. I look to hire people with skills beyond just coming in and doing an airshift. We have assembled the right team and will continue to talk to our listeners and get their feedback.

R&R: *With youth-based formats, do you grow with your audience or stay ahead of the curve, and how does that affect your staff? In this format, can you keep personalities and staff members around for five or 10 years?*

JC: That's a tough question. I think Z100 is a radio station that did not reinvent itself, and that's where they are running into problems today. They have been very fortunate to have a lot of listeners grow up with them. Their core listeners are 10 years older now. With this radio station, I don't know where we'll be in five years. If the goal of the company five years from now is to attract a core that is five years older than what it is today, we won't have to reinvent ourselves. If our goal is to attract the same audience we have

today, then you will probably be talking to a different PD in charge of a different airstaff. For the next two or three years we have a game plan.

Where one potentially runs into a problem is with jocks who don't connect with their listeners on a very real level. It was once explained to me that the whole idea of hiring a polished announcer versus a personality the listener can relate to and identify with presents a difference of about a 10 share. I would much rather hire the kid from the street who gets it than hire a seasoned veteran who's bitter. That is where our industry has gone. The best jocks seem to be coming from the lifestyle and not from the smaller markets now.

R&R: *Is Jammin' 95.5 where you thought it would be right now?*

JC: This is the picture for me. I don't stop, I love what I do and I am driven. I want to be No. 1 in everything all the time, so until we get to the top of the mountain and we are able to defend that position, I

am not really going to think that we accomplished a lot. We are just getting started.

As far as what the first two trends of this book have shown us, we are kind of where I thought we would be. Paragon's Mike Henry, Steve Smith, Michael Newman and OM Mike Dirks put together an unbelievable package in terms of the information that I have to look at. My report card comes next year, where one looks at the long-term success and stability of the station. We don't want this to be a rocket ride up and a nose-dive down. We're looking at ways to do things to blow the minds of our listeners so that they stay as enthusiastic about the radio station next summer as they are this summer.

"Money is not the issue, winning is! At the end of the day we have to be at the top of the mountain, and that is the mission."



HEY LEONARDO!

No, that's WSPK/Poughkeepsie PD Scotty Mac hangin' with Eliot of Capitol group Blessid Union Of Souls during a recent dinner in Los Angeles. Eliot was overheard exclaiming, Scotty, "I like you for you."



THREE MEN AND A LOVELY LADY

Jive music sensation Britney Spears at a WWZZ/Washington/Tommy Jeans in-store appearance before a recent performance. Seen here all hugged up with each other are (l-r) WWZZ Promotion Coordinator David Lee, Jive's Joe Daddio, Evening guy Matthew Blades and Spears.

Researching Portland's

Continued from Page 88

May monthly extrapolations showed Jammin' No. 1 in only its second month, I was not surprised.

R&R: *Does a new station that grows as fast as this one scare you when it comes to long-term staying power?*

MH: Any station that achieves success must accept the responsibility that goes with that success. Jammin' is no different. There were many factors that made Jammin' an immediate success. Z100 was fat, KXJM had nowhere to go but up and we had new owners who committed incredible resources to local managers in Tim McNamara and Mike Dirks. CHR is nearing the top of its cycle. Like other overnight success stories, the stars were aligned for us. The stars will not always be aligned, and product cycles are called cycles for a reason — they do change. Right now we're in a good position. The competitors will regear and come back at us, and we will continue to evolve our strategy to remain in the best position possible. With Paul Allen's commitment to this format in Portland and John Christian at the controls, I seriously doubt that this will be a fly-by-night success.

R&R: *You work with many CHR's. In general, what are you seeing in the research on the whole?*

MH: In the last year or so Paragon has been involved in the launch of several CHRs

in the U.S. and Canada, and there are others still in the oven. Conducting research on CHR's today is fascinating social research. Listeners in their 20s and younger are really a different breed of radio listener. There is an almost universal appeal to hip-hop, R&B and rap music among this generation. Musically, I haven't seen anything this sweeping since the alternative music revolution changed rock about 10 years ago. The fact that this music is still largely unavailable on radio in some markets only heightens the appeal and the intrigue. Their perception that older Americans "don't get it" certifies to these listeners that this is their generation's music, their musical mark on society.

Younger listeners do not hear black music or white music; they just hear music. They also cross format lines as if they don't exist and masterfully manipulate their radio dial to get what they want, when they want it. It's not uncommon to hear a 20-year-old female describe how she uses the rhythmic CHR for upbeat music, the mainstream CHR for a little of everything, the Hot AC station for variety, the AC station for familiarity and older music and the Soft AC station for relaxation. It remains to be seen if this cycle of rhythmic CHR music will stay confined within the format or if it will transcend CHR and alter Hot AC and AC as well. If I had to guess now, I would say that this music will indeed spill over into adult formats as the younger generation ages.

CHR/Pop Reporters

Stations and their adds listed alphabetically by market

| | | | | | | | |
|---|--|---|--|--|---|--|--|
| <p>WFLY/Albany, NY * OM: Michael Morgan PD: Rob Dawes MD: Ellen Rockwell SANTANA/FROB THOMAS "Smooth"</p> | <p>WRZE/Cape Cod, MA PD: Mike O'Donnell MD: Kevin Matthews PEARL JAM "Kiss" RICKY MARTIN "AI" SANTANA/FROB THOMAS "Smooth"</p> | <p>KDUK/Eugene, OR PD: Paul Walker APD/MD: Valerie Steele EYD "Dream" SHAMATWAIN "You've" RICKY MARTIN "AI"</p> | <p>KRBE/Little Rock, AR * OM/MD: Gary Robinson 5 CITIZEN KINGS "Beter" 98 DEGREES "Do"</p> | <p>WQOZ/Nashville, TN * VP Prog: Brian Krysz 15 FLEMING & JOHN "Ugly" BLINK 182 "Age" PROZAK "Sucks" 702 "Girls"</p> | <p>KKRZ/Portland, OR * PD: Tommy Austin APD: Dr. Doug MD: Johnny Quest SANTANA/FROB THOMAS "Smooth"</p> | <p>KHTS/San Diego, CA * OM: Diana Laird MD: Hitman Hayes FREESTYLERS "Here" EYD "Dream"</p> | <p>WWKZ/Tupelo, MS PD/MD: Rick Stevens RICKY MARTIN "AI" MICHAEL AFRIK "Belongs" MULTIPLUG "Laugh" GUS "Laugh" DESTINY'S CHILD "Bibs" VENGABOYS "Beam" FREESTYLERS "Here"</p> |
| <p>KQIO/Alexandria, LA PD: Kahuna APD/MD: Jay Stevens JENNIFER BROWN "Morning" RICKY MARTIN "AI" MICHAEL AFRIK "Belongs" PROZAK "Sucks" DESTINY'S CHILD "Bibs"</p> | <p>WSSX/Charleston, SC * PD: Billy Surf APD: Chase Murphy 14 RICKY MARTIN "AI" JOEY MCINTYRE "Came"</p> | <p>WSTO/Evansville, IN OM/MD: Sky Phillips MD: Jimmy Ocean SHAMATWAIN "You've" RICKY MARTIN "AI" MICHAEL AFRIK "Belongs"</p> | <p>WKEE/Huntington, WV PD: Jim Davis APD/MD: Gary Miller CHRIS ISAAK "Baby"</p> | <p>WRVW/Nashville, TN * DM: Charlie Quinn PD: Jimmy Steele APD: Tom Peace 5 LFO "Summer" 1 CHRIS ISAAK "Baby" 1 SANTANA/FROB THOMAS "Smooth" 98 DEGREES "Do"</p> | <p>WERZ/Portsmouth, NH * OM/MD: Jack O'Brien APD/MD: Jay Michaels RICKY MARTIN "AI" MICHAEL AFRIK "Belongs" TRAIN "Virginia"</p> | <p>KSLY/San Luis Obispo, CA OM: Dave Christopher PD/MD: Adam Burnes RICKY MARTIN "AI" LEN "Sunshine" LFO "Summer"</p> | <p>KISX/Tyler, TX PD/MD: Larry Kent RICKY MARTIN "AI" JENNIFER BROWN "Morning" DONNA SUMMER "Go" MULTIPLUG "Laugh"</p> |
| <p>WAEB/Allentown, PA * PD: Brian Check APD: Rob Acapora MD: Jennifer Knight 1 TLC "Unpretty" 1 SANTANA/FROB THOMAS "Smooth" SHAMATWAIN "You've"</p> | <p>WVSR/Charleston, WV PD: Brett Sharp 16 RICKY MARTIN "AI" 16 NO AUTHORITY "Wanna" 6 JENNIFER PAIGE "Always"</p> | <p>KMCK/Fayetteville, AR PD: Mike Chase RICKY MARTIN "AI" TRAIN "Virginia"</p> | <p>WZYP/Huntsville, AL * PD: Bill West MD: Stu Gray 5 SIXPENCE "There" 4 CHRIS ISAAK "Baby" 1 SANTANA/FROB THOMAS "Smooth" RICKY MARTIN "AI"</p> | <p>WFHN/New Bedford, MA * PD: Jim Reitz APD/MD: Kevin Palana 20 TANTOMETRO "Nature" 2 NAUGHTY BY NATURE "Jamboree" MICHAEL FREDO "Around" RED HOT CHILL "Scar"</p> | <p>WSPK/Poughkeepsie, NY PD: Scotty Mac APD/MD: Donnie Michaels RICKY MARTIN "AI" BLINK 182 "Age" 702 "Girls" PHIL COLLINS "Heart" JENNIFER PAIGE "Always"</p> | <p>KZOZ/San Francisco, CA * MD: Lara Scott 26 NAUGHTY BY NATURE "Jamboree" 13 SUGAR RAY "Somebody"</p> | <p>WSKS/Utica, NY PD: Steve Schantz APD/MD: Gina Jones DESTINY'S CHILD "Bibs" RICKY MARTIN "AI" TRAIN "Virginia"</p> |
| <p>WATR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WVCK/Charlotte, NC * PD: John Reynolds MD: Jason McCormick TRAIN "Virginia" JENNIFER BROWN "Morning" ALANIS MORISSETTE "Pure"</p> | <p>WWCK/Flint, MI * PD: Scott Seipel APD/MD: Nathan Reed RICKY MARTIN "AI" LEN "Sunshine" BLINK 182 "Age" MULTIPLUG "Laugh" JENNIFER BROWN "Morning"</p> | <p>WZPL/Indianapolis, IN * PD: Tom Gjerdrum MD: Dave Decker No Adds</p> | <p>WKCI/New Haven, CT * PD: Kelly Nash 1 CRISTINA AGUILERA "Bottle" BLINK 182 "Age"</p> | <p>WPRO/Providence, RI * PD: Tony Bristol MD: Dave Bristol 6 RICKY MARTIN "AI" 1 VITAMIN C/FADY SAW "Smile" 1 RED HOT CHILL "Scar" JENNIFER BROWN "Morning"</p> | <p>KRUF/Shreveport, LA OM/MD: Jeff Miles LIT "Worst" 98 DEGREES "Do"</p> | <p>KWTX/Waco, TX PD: Jay Charles 3 EDWIN MCCAIN "Coud" 3 RED HOT CHILL "Scar" 3 SANTANA/FROB THOMAS "Smooth"</p> |
| <p>WSTR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WKLR/Chico, CA PD: Eric Brown MD: Diamond Dave Kirth NAUGHTY BY NATURE "Jamboree" JENNIFER BROWN "Morning" MICHAEL FREDO "Around" RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WJMX/Florence, SC OM/MD: Keith Mitchell RICKY MARTIN "AI" DESTINY'S CHILD "Bibs" RED HOT CHILL "Scar" MULTIPLUG "Laugh" JENNIFER BROWN "Morning"</p> | <p>WYQY/Jackson, MS * PD/MD: Kevin Vaughan 3 BLINK 182 "Age" RICKY MARTIN "AI"</p> | <p>WQGN/New London, CT PD: Jim Reitz MD: Lori Robbins 5 PHIL COLLINS "Heart" RICKY MARTIN "AI" DESTINY'S CHILD "Bibs" MICHAEL AFRIK "Belongs" EYD "Dream" BLINK 182 "Age"</p> | <p>WHTS/Quad Cities, IA-IL OM/MD: Tony Waitekus RICKY MARTIN "AI" 702 "Girls" ALANIS MORISSETTE "Pure"</p> | <p>WWDV/South Bend, IN PD/MD: Casey Daniels APD: Brian Bell No Adds</p> | <p>WWZZ/Washington, DC * PD: Dale O'Brian MD: Sean Sellers 16 PEARL JAM "Kiss" 15 TAL BACHMAN "High" NADINE RENEE "Heart"</p> |
| <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WKFS/Cincinnati, OH * PD: Rod Phillips MD: Jeff Murray 10 JOEY MCINTYRE "Came" SANTANA/FROB THOMAS "Smooth" DESTINY'S CHILD "Bibs"</p> | <p>KISR/Fl. Smith, AR OM: Rick Hayes PD/MD: Fred Baker SHAMATWAIN "You've" LENNY KRAVITZ "American" EYD "Dream" VENGABOYS "Beam" MICHAEL FREDO "Around" PROZAK "Sucks"</p> | <p>WAEZ/Johnson City, TN * MD: Chris Mann NO AUTHORITY "Wanna" JENNIFER PAIGE "Always" RICKY MARTIN "AI"</p> | <p>KUMX/New Orleans, LA * OM: Dave Stewart 2 SUGAR RAY "Somebody" RICKY MARTIN "AI" LEN "Sunshine"</p> | <p>WDCC/Raleigh, NC * PD: Chris Edge APD: Keith Scott MD: Audie Summers 1 LEN "Sunshine" ALANIS MORISSETTE "Pure"</p> | <p>WVFC/Wausau, WI PD: Danny Wright MD: Wes McKane 17 SHAMATWAIN "You've" 12 JOEY MCINTYRE "Came"</p> | <p>WLD/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda 10 AMER "Sexual" 2 PEARL JAM "Kiss" 1 DESTINY'S CHILD "Bibs" RICKY MARTIN "AI"</p> |
| <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WKRC/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly LEN "Sunshine" PHIL COLLINS "Heart"</p> | <p>WMEE/Fl. Wayne, IN * OM: Dean McNeil MD: Captain Chris Didier MD: Boomer RICKY MARTIN "AI" RED HOT CHILL "Scar"</p> | <p>WGLU/Johnstown, PA PD: Mitch Adams MD: Mitch Adams BLINK 182 "Age" LFO "Summer" SANTANA/FROB THOMAS "Smooth" CHRIS ISAAK "Baby" RICKY MARTIN "AI" LEN "Sunshine"</p> | <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> | <p>WVYV/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons RED HOT CHILL "Scar" RICKY MARTIN "AI"</p> |

* = Mediabase 24/7 monitored

152 Total Reporters
152 Current Reporters
152 Current Playlist

R&R CHR/Rhythmic Top 50

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | 702 Where My Girls At? (Motown) | 3173 | 3188 | 554575 | 15 | 57/0 |
| 3 | 2 | JENNIFER LOPEZ If You Had My Love (Work/Epic) | 2851 | 2810 | 436152 | 12 | 49/0 |
| 2 | 3 | 112 Anywhere (Bad Boy/Arista) | 2682 | 2843 | 467014 | 20 | 55/0 |
| 6 | 4 | DESTINY'S CHILD Bills, Bills, Bills (Columbia) | 2602 | 2198 | 426364 | 7 | 57/0 |
| 4 | 5 | BLAQUE 808 (Track Masters/Columbia) | 2358 | 2343 | 304096 | 18 | 54/0 |
| 5 | 6 | WILL SMITH Wild Wild West (Columbia) | 2134 | 2300 | 299777 | 11 | 52/0 |
| 7 | 7 | K-CI & JOJO Tell Me It's Real (MCA) | 2041 | 1966 | 229729 | 12 | 53/0 |
| 11 | 8 | CHRISTINA AGUILERA Genie In A Bottle (RCA) | 1827 | 1569 | 233534 | 8 | 43/1 |
| 8 | 9 | BACKSTREET BOYS I Want It That Way (Jive) | 1827 | 1945 | 343211 | 15 | 41/0 |
| 9 | 10 | TLC No Scrubs (LaFace/Arista) | 1646 | 1907 | 285190 | 24 | 55/0 |
| 13 | 11 | ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope) | 1401 | 1358 | 195497 | 5 | 36/0 |
| 10 | 12 | RICKY MARTIN Livin' La Vida Loca (C2/Columbia) | 1370 | 1579 | 204660 | 16 | 41/0 |
| 12 | 13 | TLC Unpretty (LaFace/Arista) | 1335 | 1361 | 171419 | 8 | 42/0 |
| 21 | 14 | GINUWINE So Anxious (550 Music/Epic) | 1327 | 958 | 204522 | 4 | 45/4 |
| 15 | 15 | NAUGHTY BY NATURE f/ZHANÉ Jamboree (Arista) | 1269 | 1230 | 191070 | 9 | 48/1 |
| 14 | 16 | JA RULE Holla Holla (Murder Inc./Def Jam/IDJMG) | 1108 | 1246 | 204435 | 10 | 45/1 |
| 16 | 17 | BRITNEY SPEARS Sometimes (Jive) | 1107 | 1110 | 142965 | 12 | 35/0 |
| 17 | 18 | T.W.D.Y. Player's Holiday (Thump) | 1093 | 1072 | 157842 | 14 | 31/2 |
| 19 | 19 | RUFF RYDERS f/EVE & NOKIO What Ya Want (Ruff Ryders/Interscope) | 1056 | 987 | 257456 | 6 | 44/2 |
| 22 | 20 | JUVENILE Back That Thang Up (Cash Money/Universal) | 1053 | 938 | 168880 | 10 | 39/4 |
| 24 | 21 | LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal) | 991 | 844 | 134953 | 8 | 32/3 |
| 23 | 22 | LAURYN HILL Everything Is Everything (Ruffhouse/Columbia) | 948 | 848 | 139171 | 12 | 35/0 |
| 18 | 23 | BRANDY Almost Doesn't Count (Atlantic) | 895 | 1020 | 93438 | 18 | 40/0 |
| 26 | 24 | MAXWELL Fortunate (Rock Land/Interscope/Columbia) | 840 | 830 | 177492 | 15 | 32/0 |
| 30 | 25 | CASE Happily Ever After (Def Jam/IDJMG) | 836 | 745 | 158230 | 9 | 31/3 |
| 28 | 26 | CHANTÉ MOORE Chanté's Got A Man (Silas/MCA) | 819 | 758 | 155652 | 6 | 33/1 |
| 31 | 27 | MONICA Street Symphony (Arista) | 804 | 717 | 74587 | 4 | 29/0 |
| 25 | 28 | WHITNEY HOUSTON It's Not Right But It's Okay (Arista) | 789 | 840 | 180706 | 13 | 40/1 |
| 27 | 29 | TRICK DADDY Nann Brother (Slip N' Slide/Warlock) | 769 | 777 | 137547 | 20 | 30/0 |
| 32 | 30 | JAY-Z Jigga My ***** (Ruff Ryders/Interscope) | 766 | 713 | 206358 | 5 | 32/8 |
| 33 | 31 | MISSY "MISDEMEANOR" ELLIOTT All N My Grill (EastWest/EEG) | 760 | 628 | 129576 | 4 | 43/1 |
| 29 | 32 | TYRESE Lately (RCA) | 700 | 753 | 103760 | 7 | 38/0 |
| Breaker | 33 | TRACIE SPENCER It's All About You Not... (Capitol) | 594 | 418 | 60052 | 3 | 34/2 |
| Breaker | 34 | MARY J. BLIGE All That I Can Say (MCA) | 527 | 260 | 133088 | 1 | 30/3 |
| Breaker | 35 | 112 Your Letter (Bad Boy/Arista) | 514 | 329 | 56038 | 3 | 33/1 |
| Breaker | 36 | TANTO METRO & DEVONTE Everyone Falls In Love (Penthouse) | 510 | 442 | 160006 | 6 | 15/1 |
| | 37 | RICKY MARTIN La Copa De La Vida (C2/Columbia) | 482 | 456 | 130394 | 4 | 4/0 |
| | 38 | BUSTA RHYMES Do The Bus A Bus (Elektra/EEG) | 412 | 462 | 81919 | 4 | 31/0 |
| | 39 | R. KELLY Did You Ever Think (Jive) | 411 | 426 | 83820 | 13 | 30/0 |
| | 40 | TIMBALAND Keep It Real (BlackGround/Atlantic) | 411 | 424 | 73875 | 5 | 5/0 |
| Debut | 41 | 98 DEGREES I Do (Cherish You) (Universal) | 408 | 123 | 51108 | 1 | 31/8 |
| | 42 | SILKK THE SHOCKER f/MYA Somebody Like Me (No Limit/Priority) | 406 | 382 | 41559 | 16 | 19/0 |
| | 43 | MADONNA Beautiful Stranger (Maverick/WB) | 402 | 387 | 63727 | 5 | 13/0 |
| | 44 | COKO Sunshine (RCA) | 393 | 293 | 103780 | 2 | 29/7 |
| Debut | 45 | TRU Hoody Hoo (No Limit/Priority) | 393 | 234 | 93444 | 1 | 14/2 |
| | 46 | JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority) | 388 | 436 | 77745 | 17 | 36/0 |
| | 47 | SPORTY THIEVZ No Pigeons (Roc-A-Blok/Ruffhouse/Columbia) | 379 | 393 | 99991 | 12 | 28/0 |
| | 48 | 98 DEGREES The Hardest Thing (Universal) | 371 | 362 | 60031 | 20 | 23/0 |
| Debut | 49 | LFO Summer Girls (Arista) | 357 | 258 | 19568 | 1 | 11/3 |
| Debut | 50 | VITAMIN C f/LADY SAW Smile (Elektra/EEG) | 343 | 286 | 33635 | 1 | 17/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| WHITNEY HOUSTON My Love Is Your Love (Arista) | 14 |
| PUFF DADDY P.E. 2000 (Bad Boy/Arista) | 12 |
| RICKY MARTIN She's All I Ever Had (C2/Columbia) | 10 |
| JAY-Z Jigga My ***** (Ruff Ryders/Interscope) | 8 |
| 98 DEGREES I Do (Cherish You) (Universal) | 8 |
| SILK Meeting In My Bedroom (Elektra/EEG) | 8 |
| JAGGED EDGE Keys To The Range (So So Def/Columbia) | 8 |
| COKO Sunshine (RCA) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| DESTINY'S CHILD Bills, Bills, Bills (Columbia) | +404 |
| GINUWINE So Anxious (550 Music/Epic) | +369 |
| 98 DEGREES I Do (Cherish You) (Universal) | +285 |
| MARY J. BLIGE All That I Can Say (MCA) | +267 |
| CHRISTINA AGUILERA Genie In A Bottle (RCA) | +258 |
| 112 Your Letter (Bad Boy/Arista) | +185 |
| TRACIE SPENCER It's All About You Not... (Capitol) | +176 |
| TRU Hoody Hoo (No Limit/Priority) | +159 |
| LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal) | +147 |
| MISSY "MISDEMEANOR" ELLIOTT All N... (EastWest/EEG) | +132 |

Breakers

TRACIE SPENCER
It's All About You Not... (Capitol)

| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 594/176 | 34/2 | 33 |

MARY J. BLIGE
All That I Can Say (MCA)

| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 527/267 | 30/3 | 34 |

112
Your Letter (Bad Boy/Arista)

| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 514/185 | 33/1 | 35 |

TANTO METRO & DEVONTE
Everyone Falls In Love (Penthouse)

| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 510/68 | 15/1 | 36 |

58 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 7/11-Saturday 7/17. 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 500 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 1999, The Arbitron Company). © 1999, R&R Inc.

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

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R&R Hip Hop Top 20

July 23, 1999

Table with 5 columns: LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, TOTAL STATIONS/ADDS. Lists top 20 Hip Hop songs.

58 CHR/Rhythmic and 81 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 7/11-Saturday 7/17.

New & Active

Q-TIP Vivrant Thing (Def Jam/IDJMG) Total Plays: 293, Total Stations: 17, Adds: 0

PUFF DADDY P.E. 2000 (Bad Boy/Arista) Total Plays: 289, Total Stations: 30, Adds: 12

RICKY MARTIN She's All I Ever Had (C2/Columbia) Total Plays: 278, Total Stations: 21, Adds: 10

NAS K-i-ss-i-n-g (Columbia) Total Plays: 267, Total Stations: 15, Adds: 1

ANGELINA Bailando (Upstairs) Total Plays: 265, Total Stations: 7, Adds: 0

FAITH EVANS Never Gonna Let You Go (Bad Boy/Arista) Total Plays: 261, Total Stations: 12, Adds: 2

WESTSIDE CONNECTION Let It Reign (Lench Mob/Priority) Total Plays: 222, Total Stations: 5, Adds: 1

BLACKSTREET Think About You (Li'l Man/Interscope) Total Plays: 200, Total Stations: 10, Adds: 0

3RD STOREE Party Tonight (Yab Yum/Elektra/EEG) Total Plays: 195, Total Stations: 16, Adds: 0

TIMBALAND & MAGOO F/DEVANTE... Can U... (N.Y.L.A./Priority) Total Plays: 180, Total Stations: 14, Adds: 0

DJ QUIK Down, Down, Down (Profile/Arista) Total Plays: 168, Total Stations: 5, Adds: 0

ANOTHER LEVEL F/TQ Summertime (Arista) Total Plays: 164, Total Stations: 10, Adds: 1

MAXI PRIEST F/BEENIE MAN Mary's Got A Baby (Virgin) Total Plays: 138, Total Stations: 8, Adds: 0

SOOPAFLY Like It Or Not (Death Row/Priority) Total Plays: 110, Total Stations: 13, Adds: 1

SILK Meeting In My Bedroom (Elektra/EEG) Total Plays: 107, Total Stations: 16, Adds: 8

TERRY DEXTER Better Than Me (Warner Bros.) Total Plays: 99, Total Stations: 11, Adds: 4

MERCEDES It's Your Thing (No Limit/Priority) Total Plays: 88, Total Stations: 12, Adds: 1

DAVE HOLLISTER Baby Mama... (Def Squad/DreamWorks) Total Plays: 87, Total Stations: 9, Adds: 1

MACY GRAY Do Something (Epic) Total Plays: 65, Total Stations: 12, Adds: 4

PROFYLE F/JUVENILE I Ain't The One (Motown) Total Plays: 61, Total Stations: 13, Adds: 4

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

KKSS/Albuquerque, NM * PD: Tony Manero MD: Jackie James

WJMN/Boston, MA * PD: Cadillac Jack McCartney APD/MD: Danny Ocean

KBOS/Fresno, CA * PD: E. Curtis Johnson MD: Travis Loughran

KBXX/Houston, TX * PD: Rob Scorpio MD: Kashawn Powell

KDON/Monterey, CA * PD: Dan Watson Co MD: Mark Garcia

KXJM/Portland, OR * PD: John Christian MD: Pretty Boy D.

KTFM/San Antonio, TX * PD: Cliff Tredway MD: Steve Chavez

KWIN/Stockton, CA * PD: Trevor Carey MD: Tammy Cruise

KYLZ/Albuquerque, NM * DM/MD: M.C. Scrappy

WBBM/Chicago, IL * PD: Todd Cavanah MD: Erik Bradley

KKPW/Fresno, CA * DM/MD: Greg Mack APD: R. J. Lopes

WHHH/Indianapolis, IN * PD: Scott Wheeler MD: Carl Frye

WKTU/New York, NY * VP/Op.: Frankie Blue APD/MD: Andy Shane

WWKX/Providence, RI * PD: Jerry McKenna MD: Paul Nelson

XHTZ/San Diego, CA * OM/MD: Lisa Vazquez MD: Dale Solivan

WLLD/Tampa, FL * PD: Dave Ferguson MD: Orlando

KQBT/Austin, TX * PD: Scooter B. Stevens MD: Mark Macray

KZFM/Corpus Christi, TX PD: Ed Ocanas MD: Danny B. Jammin'

KSEQ/Fresno * PD: Rik McNeil MD: Eddie Cruz

WJBT/Jacksonville, FL * PD: Dave Wynter MD: Melissa Stetas

WOHT/New York, NY * PD: Tracy Cioherly MD: Sean Taylor

KNWZ/Reno, NV PD: Bill Schulz MD: Mark Feather

KMEL/San Francisco, CA * PD: Joey Arbogey MD: Glenn Aue

KOHT/Tucson, AZ * PD: Paco Jacobo APD/MD: Fred Rico

KISV/Bakersfield, CA * PD: Bob Lewis APD/MD: Picazzo

KRBB/Dallas, TX * PD: Carmy Ferreri MD: Pete Manriquez

WSNX/Grand Rapids, MI * PD: Todd Michaels APD: Phil Becker

KLUC/Las Vegas, NV * PD: Cat Thomas MD: Lee Stetas

WNVZ/Norfolk, VA * PD: Don London MD: Jay West

KGGI/Riverside, CA * PD: Mark Feather APD/MD: Jesse Duran

KYLD/San Francisco, CA * PD: Michael Marlin APD/MD: Jazzy Jim Archer

WOWZ/Utica, NY Interim MD: John Carucci

KKXX/Bakersfield, CA * PD: Chris Squires MD: Craig Marshall

KRKB/Dallas, TX * PD: Carmy Ferreri MD: Pete Manriquez

WJMH/Greensboro, NC * DM/MD: Brian Douglas APD: Kendall B

KXHT/Memphis, TN * DM: Chris Taylor PD: Lee Cagle

KCAQ/Oxnard, CA * PD: Dan Garite MD: Corn Dog

KBMB/Sacramento, CA * PD/MD: Ibrahim "Ebro" Jamie

KWWW/San Luis Obispo, CA PD: Jammer APD/MD: Tommy Del Rio

WPGC/Washington, DC * PD: Jay Stevons APD/MD: Maurice Devoe

WERQ/Baltimore, MD * DM/MD: Tom Calococi APD: Dion

KKKS/Denver, CO * PD: Cal Collins MD: Ruff Ryders F/EVE

WJMN/Honolulu, HI * Interim PD/MD: James Coles

KHTN/Merced, CA PD: Rene Roberts APD/MD: Drew Stone

KPSI/Palm Springs, CA DM/MD: Mike Keane MD: John E Caga

KSFM/Sacramento, CA * PD: Bob West MD: John E Caga

KUBE/Seattle, WA * OM: Shelle Hart PD: Eric Powers MD: Julie Pital

KDGS/Wichita, KS * PD: Steve Dorell APD: Ricard Cherry

WBHJ/Birmingham, AL * PD: Mickey Johnson APD/MD: Mary Kay

KPRR/EI Paso, TX * OM: John Candelaria PD/MD: Victor Starr

KIKI/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Kawamoto

WPOW/Miami, FL * PD: Kid Curry MD: Eddie Mix APD: Tony The Tiger

KKFR/Phoenix, AZ * PD: Bruce St. James APD/MD: Charlie Huero

WOCQ/Salisbury, MD PD: Wookie MD: Gizmo

KJZZ/Phoenix, AZ * PD: Bruce St. James APD/MD: Charlie Huero

WJFX/Ft. Wayne, IN * Interim PD/MD: Weasel MD: LIL' TROY

* = Mediabase 24/7 monitored

58 Total Reporters 58 Current Reporters 58 Current Playlists

Most Played Recurrents

JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)

TYRESE Sweet Lady (RCA)

DRU HILL F/REDMAN How Deep Is Your Love (Def Jam/IDJMG)

NEXT Too Close (Arista)

AALIYAH Are You That Somebody? (Atlantic)

BUSTA RHYMES F/JANET What's It Gonna Be (Elektra/EEG)

LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)

WHITNEY HOUSTON Heartbreak Hotel (Arista)

LAURYN HILL Ex-Factor (Ruffhouse/Columbia)

DMX Ruff Ryders Anthem (Def Jam/IDJMG)

GINUWINE What's So Different (550 Music/Epic)

BIG PUNISHER F/JOE Still Not A Player (Loud)

MONICA Angel Of Mine (Arista)

DRU HILL You Are Everything (University/IDJMG)

USHER You Make Me Wanna... (LaFace/Arista)

2PAC Changes (Amaru/Death Row/Interscope)

MONIFAH Touch It (Uptown/Universal)

BRITNEY SPEARS ...Baby One More Time (Jive)

SILK If You (Lovin' Me) (Elektra/EEG)

OUTKAST Rosa Parks (LaFace/Arista)

CHR/RHYTHMIC **Going For Adds 7/27/99**

50 CENT How To Rob (Columbia)

HOT BOYS We On Fire (Cash Money/Universal)

R. KELLY If I Could Turn Back The Hands Of Time (Jive)

L.L. COOL J Deepest Bluest... (Warner Bros.)

GINA THOMPSON Ya Di Ya (Gold Mind/EastWest/EEG)

TRINA & TAMARA Joanne (Columbia)

WESTSIDE CONNECTION Let It Reign (Hoo Bangin'/Priority)

TUNED-IN **CHR/RHYTHMIC**

R&R/MEDIABASE 24/7

KMELJAMS

KMEL/San Francisco

Monday, July 12

10am

LIL' KIM & FRIENDS Not Tonight
 TYRESE Sweet Lady
 FAITH EVANS Love Like This
 BUSTA RHYMES F/JANET What's It Gonna Be
 DRU HILL You Are Everything
 LAURYN HILL Everything Is Everything
 SHANICE When I Close My Eyes
 NOTORIOUS BIG Mo Money Mo Problems
 112 Anywhere
 GINUWINE So Anxious
 DA BRAT Funkdafied
 702 Where My Girls At?

3pm

DMX Ruff Ryders Anthem
 MARY JANE GIRLS All Night Long
 GINUWINE So Anxious
 TYRESE Sweet Lady
 NAUGHTY BY NATURE Jamboree
 BIG PUNISHER F/JOE Still Not A Player
 DESTINY'S CHILD Bills, Bills, Bills
 112 Anywhere
 T.W.D.Y. Players Holiday
 WHITNEY HOUSTON It's Not Right But It's Okay
 MAXWELL Fortunate

9pm

JENNIFER LOPEZ If You Had My Love
 112 Anywhere
 TIMBALAND & MAGOO Luve 2 Luv U
 T.W.D.Y. Players Holiday
 MISSY "MISDEMEANOR" ELLIOTT All N My...
 WILL SMITH Wild Wild West
 MAXWELL Fortunate
 K-CI & JOJO Tell Me It's Real
 JA RULE Holla Holla
 WHITNEY HOUSTON It's Not Right But It's Okay
 FAITH EVANS Never Gonna Let You Go
 LAURYN HILL Ex-Factor

WILD
94.9

KYLD/San Francisco

Monday, July 12

10am

JENNIFER LOPEZ If You Had My Love
 RICKY MARTIN Livin' La Vida Loca
 SNOOP DOGGY DOG Gin And Juice
 DESTINY'S CHILD Bills, Bills, Bills
 JUVENILE Back that Azz Up
 WILLIE MAX w/SAADIQ Can't Get Enough
 MASE All I Ever Wanted
 702 Where My Girls At?
 LAURYN HILL Everything Is Everything
 TANTO METRO & DEVONTE Everyone Falls...
 BACKSTREET BOYS I Want It That Way
 EMINEM Guilty Conscience

3pm

ENRIQUE IGLESIAS Bailamos
 T.W.D.Y. Players Holiday
 NASTYBOY KLICK Perfect Man
 RICKY MARTIN La Copa De La Vida
 112 Anywhere
 DR. DRE Nuthin' But A 'G' Thang
 GINUWINE So Anxious
 JENNIFER LOPEZ If You Had My Love
 VENGABOYS Boom Boom Boom Boom!!
 BIG PUNISHER F/JOE Still Not A Player
 DESTINY'S CHILD Bills, Bills, Bills
 JA RULE Holla Holla

9pm

VENGABOYS Boom Boom Boom Boom!!
 JA RULE Holla Holla
 ENRIQUE IGLESIAS Bailamos
 LIL' TROY Wanna Be A Baller
 TLC No Scrubs
 112 Anywhere
 WILLIE MAX w/SAADIQ Can't Get Enough
 JENNIFER LOPEZ If You Had My Love
 MASE All I Ever Wanted
 USHER Nice And Slow
 EMINEM Guilty Conscience



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

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WALT LOVE
babylove@rronline.com

Strength Of A Woman

Good health, preventative measures are primary concerns for African-American women

This week's Urban column is a collection of "Data Banks" relating to African-American women's health care. You'll learn how women are more likely than men to take preventative measures with regard to their health; how doctors counsel patients on health matters according to ethnicity; how African-American women are more likely than other races to get regular checkups; and, finally, how minority women are at a higher risk of suffering from depression.

To the matriarchs of our families: I hope you gather information here that will prolong your existence with your loved ones. To the men who are able to recognize the strength of the women in their lives: Share this column with them as an act of concern, respect and love.

Path To Prevention

Women tend to follow the idea that an ounce of prevention is worth a pound of cure when it comes to health care, according to a *Men's Health/CNN* survey. By comparison, men are less prone to buy into that idea. While 76% of women have visited a doctor in the previous 12 months, only 60% of men have done so. In addition, 76% of women have been tested for various health matters

36% of women, but only 26% of men, say their health and fitness is the one aspect of their lives they would like to improve. This is despite the fact that, of the 52% of survey respondents with a Body Mass Index of 25 or over (the health marker for problems associated with excess weight), 62% are men and 43% are women.

In addition, more women than men:

- Almost always wear sunglasses to protect their eyes from the effects of too much sun (55% women, 44% men)
- Almost always avoid being out in the sun during peak hours (32%, 14%)
- Have spoken to their mothers (78%, 68%) or their fathers (63%, 53%) about the family's health history.

Source: *Marketing to Women; Men's Health/CNN National Men's Health Week Survey.*

Doctors Counsel Differently

Physicians introduce different health concerns to African-American women than to women of other groups, according to a Commonwealth Fund study on women's health. African-American women are counseled more often than all women on diet and weight (65% for black women, 46% for all women), domestic violence (19%, 8%) and sexually transmitted diseases (27%, 16%).

Doctors discuss hormone replacement therapy less often with black women than with women of other ethnic groups (27%, versus 38% for all women and 40% for Anglos). Although total use of hormone replacement therapy by women over 50 has increased over the past five years (from 23% in 1993 to 34% in 1998), only 16% of African-American and 23% of Hispanic women use the therapy.

Anglo women have the highest rates of smoking and drinking: 25% of Anglo women smoke, versus 22% of blacks and 11% of Latinas; 21% of Anglo women drink at least once a week, versus 13% of blacks and 11% of Latinas. But black women are most likely to be counseled by their doctors on these topics: 42% of

black women are counseled for smoking, versus 28% of Anglos; 33% of black women are counseled on alcohol/drug use, versus 21% of Anglos.

While overall awareness of osteoporosis is on the rise (total awareness among women has increased 20% since 1993), awareness among African-, Asian- and Hispanic-American women is significantly lower. Similarly, while nearly 40% take calcium supplements (as compared to 28% in 1993), women of color are less likely to take them (see chart below).

Osteoporosis Prevention By Race/Ethnicity

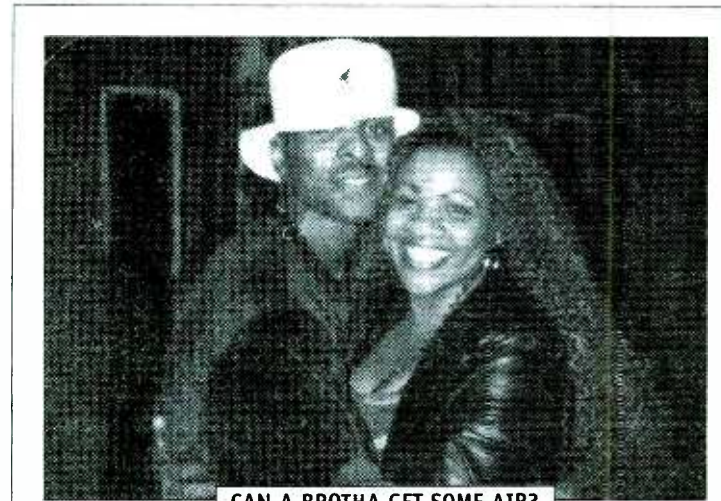
| Race/Ethnicity | Awareness | Calcium Use | Exercise |
|-------------------|-----------|-------------|----------|
| Asian American | 17% | — | 16% |
| African American | 25% | 21% | 32% |
| Hispanic American | 19% | 29% | 32% |
| Anglo | 41% | 44% | 42% |
| Total | 36% | 39% | 39% |

Source: *Marketing to the Emerging Majorities, July 1999; The Commonwealth Fund.*

Service Usage Varies

Although fewer African-American women have health insurance than Anglo women (67% versus 79%), black women receive more preventative care than any other ethnic group. African-American women are most likely to have routine physical exams (72%, versus 61% for all women), blood cholesterol tests (63%, 55%), Pap tests (73%, 64%) and mammograms (66%, 61%). Hispanic and Asian women consistently receive these preventative care measures less often than average, except for mammograms, which 64% of Hispanic women receive. Asian-American women receive the least preventative care of any group.

African-American women are most likely to report they did not get needed care (14%), see a specialist when needed (18%) or fill a prescription due to cost (24%). Asian-American women are the least likely to report problems obtaining care, but have the highest rates of missed medical attention. Despite their perceived dif-



CAN A BROTHA GET SOME AIR?

When R&R Asst. Urban Editor Tanya O'Quinn caught up with her "baby-daddy" after a recent performance at the House Of Blues, she just didn't want to let go! It seems Ginuwine got more than he bargained for when he agreed to take a photo with O'Quinn.

Although fewer African-American women have health insurance than Anglo women, black women receive more preventative care than any other ethnic group.

ficulty in obtaining care, African-American women are the least likely not to have obtained medical attention. Only 4% of African-American women did not visit a physician in the past year, whereas 22% of Asian-American and 7% of white women did not. While 47% of Asian-American women did not have Pap tests and 58% did not have breast exams, only 24% of black women did not have Pap tests and 30% did not have breast exams.

Source: *Marketing to the Emerging Majorities, July 1999*

More Reports Of Depression

Women of color have higher rates of depression than Anglo women: 46% of African-American women, 43% of Hispanic-American women and 41% of Asian-American women report depressive symptoms, versus 37% of Anglo women. Younger women have higher-than-average rates of depression (44%, versus 39% of all women). Over half

One third of women with depressive symptoms say they do not have access to mental health care because of financial considerations. Physicians diagnose 17% of all women as depressed.

Over one third (39%) of all women have experienced violence at some point in their lives. While it has been well-documented that low-income women are at increased risk for child or spousal abuse, it may come as a surprise that rural areas have higher rates of domestic violence than do urban areas, with the Midwest having the highest rate in the U.S.

Source: *Marketing to the Emerging Majorities, July 1999; "Health Concerns Across a Woman's Lifespan," The Commonwealth Fund, Mary Mahon.*

(51%) of single mothers experience depression. Women who care for a sick or disabled relative are twice as likely than average to report depres-

African-American women are counseled more often than all women on diet and weight, domestic violence and sexually transmitted diseases.

during that time, versus 64% of men.

Specifically, in the previous 12 months significant numbers of women have been tested for high cholesterol (49%), breast cancer (46%), cervical cancer (36%) and diabetes (42%). Women have also gone for eye exams (65%), mammograms (39%) and blood-fat profiles (32%) in that same period. Men have been tested for cholesterol (50%), prostate cancer (35%) and testicular cancer (20%). Men are less likely than women to have had an eye exam (54%) and more likely than women to be among those not having undergone a medical test in the past year (30%, versus 18% of women).

The healthy-living gender gap is unlikely to change in the near future:



SO, HOW IS LIFE?

By the size of her smile, I'd say life for Epic recording artist Macy Gray (c) is pretty damn wonderful! Gray — whose debut single, "Do Something," is slowly but surely gaining the recognition it deserves — hangs out with Epic VP/Urban Promotion Rodney Shealey and WFXE/Columbus, GA PD Terri Avery. Gray's debut album, *Macy Gray on How Life Is*, is forthcoming. Check it out!

R&R Urban Top 50

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|----------------|-----------|---|-------------|------|-------------------------|----------------|---------------------|
| | | | TW | LW | | | |
| 1 | 1 | DESTINY'S CHILD Bills, Bills, Bills (Columbia) | 3071 | 2923 | 438105 | 7 | 80/0 |
| 3 | 2 | GINUWINE So Anxious (550 Music/Epic) | 2878 | 2486 | 399752 | 8 | 78/1 |
| 2 | 3 | TYRESE Lately (RCA) | 2644 | 2542 | 306424 | 14 | 78/0 |
| 5 | 4 | K-CI & JOJO Tell Me It's Real (MCA) | 2424 | 2318 | 267447 | 10 | 80/0 |
| 4 | 5 | 702 Where My Girls At? (Motown) | 2097 | 2389 | 333795 | 14 | 71/0 |
| 6 | 6 | LAURYN HILL Everything Is Everything (Ruffhouse/Columbia) | 1990 | 2148 | 248981 | 12 | 75/0 |
| 10 | 7 | TRACIE SPENCER It's All About You Not... (Capitol) | 1967 | 1890 | 214132 | 8 | 77/0 |
| 11 | 8 | FAITH EVANS Never Gonna Let You Go (Bad Boy/Arista) | 1966 | 1841 | 247493 | 12 | 74/0 |
| 9 | 9 | CASE Happily Ever After (Def Jam/IDJMG) | 1869 | 1943 | 346034 | 22 | 71/0 |
| 7 | 10 | WILL SMITH Wild Wild West (Columbia) | 1850 | 2123 | 237386 | 9 | 73/0 |
| 15 | 11 | JUVENILE Back That Thang Up (Cash Money/Universal) | 1841 | 1704 | 215390 | 5 | 68/2 |
| 14 | 12 | MAXWELL Fortunate (Rock Land/Interscope/Columbia) | 1714 | 1719 | 349220 | 18 | 65/0 |
| 8 | 13 | CHANTÉ MOORE Chanté's Got A Man (Silas/MCA) | 1699 | 1962 | 283427 | 17 | 70/0 |
| 17 | 14 | SILK Meeting In My Bedroom (Elektra/EEG) | 1686 | 1526 | 161487 | 7 | 73/1 |
| 19 | 15 | MISSY "MISDEMEANOR" ELLIOTT All N My Grill (EastWest/EEG) | 1670 | 1464 | 197773 | 5 | 74/0 |
| 16 | 16 | ERIC BENÉT Spend My Life With You (Warner Bros.) | 1666 | 1538 | 180998 | 10 | 72/1 |
| 12 | 17 | BLAQUE 808 (Track Masters/Columbia) | 1618 | 1820 | 240312 | 18 | 67/0 |
| 33 | 18 | MARY J. BLIGE All That I Can Say (MCA) | 1577 | 1011 | 242973 | 2 | 76/6 |
| 21 | 19 | RUFF RYDERS f/EVE & NOKIO What Ya Want (Ruff Ryders/Interscope) | 1501 | 1379 | 253735 | 7 | 63/1 |
| 18 | 20 | JA RULE Holla Holla (Murder Inc./Def Jam/IDJMG) | 1467 | 1509 | 197732 | 11 | 71/0 |
| 13 | 21 | R. KELLY Did You Ever Think (Jive) | 1449 | 1809 | 263106 | 12 | 67/0 |
| 23 | 22 | NAUGHTY BY NATURE f/ZHANÉ Jamboree (Arista) | 1418 | 1343 | 163783 | 7 | 72/0 |
| 24 | 23 | JAY-Z Jigga My ***** (Ruff Ryders/Interscope) | 1366 | 1234 | 192416 | 5 | 58/2 |
| 25 | 24 | MONICA Street Symphony (Arista) | 1340 | 1161 | 119596 | 7 | 66/0 |
| Breaker | 25 | COKO Sunshine (RCA) | 1290 | 852 | 197968 | 2 | 71/4 |
| 27 | 26 | DAVE HOLLISTER Baby Mama Drama (Def Squad/DreamWorks) | 1205 | 1071 | 79607 | 5 | 57/1 |
| 31 | 27 | 112 Love You Like I Did (Bad Boy/Arista) | 1140 | 1012 | 98328 | 4 | 67/2 |
| 20 | 28 | TLC I'm Good At Being Bad (LaFace/Arista) | 1127 | 1463 | 128191 | 9 | 59/0 |
| Breaker | 29 | DEBORAH COX We Can't Be Friends (Arista) | 1096 | 997 | 126756 | 4 | 63/0 |
| 29 | 30 | LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal) | 1091 | 1055 | 103912 | 7 | 52/3 |
| Breaker | 31 | JESSE POWELL 'Bout It, 'Bout It (Silas/MCA) | 1054 | 980 | 70055 | 6 | 63/1 |
| Breaker | 32 | BLACKSTREET Think About You (Lil' Man/Interscope) | 1017 | 943 | 71102 | 3 | 59/1 |
| 22 | 33 | BRANDY Almost Doesn't Count (Atlantic) | 995 | 1357 | 154769 | 17 | 57/0 |
| 26 | 34 | CHANTAY SAVAGE Come Around (RCA) | 977 | 1146 | 79127 | 11 | 55/0 |
| 38 | 35 | TERRY DEXTER Better Than Me (Warner Bros.) | 952 | 879 | 78756 | 4 | 57/1 |
| 48 | 36 | TRU Hoody Hoo (No Limit/Priority) | 894 | 692 | 107987 | 2 | 55/2 |
| 32 | 37 | DRU HILL You Are Everything (University/IDJMG) | 866 | 1012 | 153601 | 16 | 55/0 |
| 30 | 38 | PROFYLE f/JUVENILE I Ain't The One (Motown) | 851 | 1014 | 67981 | 10 | 51/1 |
| Debut | 39 | WHITNEY HOUSTON My Love Is Your Love (Arista) | 848 | 553 | 96396 | 1 | 59/8 |
| 43 | 40 | BUSTA RHYMES Do The Bus A Bus (Elektra/EEG) | 843 | 756 | 76735 | 3 | 62/0 |
| 34 | 41 | KELLY PRICE It's Gonna Rain (Rock Land/Interscope) | 834 | 1007 | 90206 | 10 | 48/0 |
| 41 | 42 | NAS You Won't See Me Tonight (Columbia) | 809 | 814 | 81875 | 3 | 65/2 |
| 45 | 43 | GRENIQUE Should I? (Motown) | 777 | 737 | 53180 | 6 | 49/0 |
| 50 | 44 | Q-TIP Vivrant Thing (Def Jam/IDJMG) | 748 | 600 | 105995 | 2 | 58/4 |
| Debut | 45 | PUFF DADDY P.E. 2000 (Bad Boy/Arista) | 747 | 440 | 107217 | 1 | 72/7 |
| 44 | 46 | TIMBALAND & MAGOO f/DEVANTE... Can U Get Wit It (N.Y.L.A./Priority) | 727 | 739 | 50407 | 5 | 54/1 |
| 28 | 47 | WHITNEY HOUSTON It's Not Right But It's Okay (Arista) | 722 | 1060 | 133768 | 12 | 49/0 |
| 49 | 48 | IDEAL Get Gone (Noontime/Virgin) | 716 | 603 | 50587 | 2 | 51/4 |
| 46 | 49 | 3RD STOREE Party Tonight (Yab Yum/Elektra/EEG) | 686 | 724 | 42802 | 6 | 44/0 |
| 42 | 50 | JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority) | 634 | 760 | 100322 | 17 | 51/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| JAGGED EDGE Keys To The Range (So So Def/Columbia) | 52 |
| AMYTH 1,2,3 (Rock The Bells/WB) | 49 |
| 2PAC Who Do You Believe In (Death Row/Priority) | 46 |
| B.G. Bling Bling (Cash Money/Universal) | 32 |
| REEL TIGHT Reasons (G-Funk/Restless) | 32 |
| GANG STARR Discipline (Noo Trybe) | 12 |
| MARC DORSEY Grave (Jive) | 9 |
| WHITNEY HOUSTON My Love Is Your Love (Arista) | 8 |
| MYSTIKAL & OUTKAST Neck Uv Da Woods (No Limit/Jive) | 8 |
| MACY GRAY Do Something (Epic) | 8 |
| TRINA & TAMARA Joanne (Columbia) | 8 |
| SPEECH Clocks N' Sync With Me (TVT) | 8 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| MARY J. BLIGE All That I Can Say (MCA) | +566 |
| COKO Sunshine (RCA) | +438 |
| GINUWINE So Anxious (550 Music/Epic) | +392 |
| PUFF DADDY P.E. 2000 (Bad Boy/Arista) | +307 |
| WHITNEY HOUSTON My Love Is Your Love (Arista) | +295 |
| MISSY "MISDEMEANOR" ELLIOTT All N... (EastWest/EEG) | +206 |
| TRU Hoody Hoo (No Limit/Priority) | +202 |
| TRINA & TAMARA Joanne (Columbia) | +192 |
| MONICA Street Symphony (Arista) | +179 |
| SILK Meeting In My Bedroom (Elektra/EEG) | +160 |

Breakers®

| | | |
|---|---------------------|-------|
| COKO Sunshine (RCA) | | |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 1290/438 | 71/4 | 25 |
| DEBORAH COX We Can't Be Friends (Arista) | | |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 1096/99 | 63/0 | 29 |
| JESSE POWELL 'Bout It, 'Bout It (Silas/MCA) | | |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 1054/74 | 63/1 | 31 |
| BLACKSTREET Think About You (Lil' Man/Interscope) | | |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 1017/74 | 59/1 | 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 Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



81 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 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, R&R Inc.

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MINT CONDITION

If You Love Me



R&B's premier band is back with the first single from their Elektra debut

Life's Aquarium

ON YOUR DESK NOW!

ARTIST BREAKDOWN

ARTIST: **NICOLE RENÉE**
TRACK: **"HOW MANY TIMES"**
LABEL: **ATLANTIC**

So I'm sitting in [R&R Sales Asst.] Lanetta Kimmons' office, and she's on the phone. Therefore I haven't much to do but to listen to the radio. Suddenly there's this song that immediately grabs my attention because 1) sista girl can sing and 2) the lyrics are so pretty. I ease closer to the radio so as to hear the artist and title of my new favorite song. Guess who it turned out to be? **Nicole Reneé** singing her latest single, "How Many Times." Now I had heard this song before when Atlantic Sr. VP/Urban Ronnie Johnson came by and played some tunes for us, but it didn't hit me like it did while I was sitting in Lanetta's office. The melody, the lyrics and Nicole's voice were all on point. Environment and temperament play a great part in deciding whether or not one likes a song. I liked it

when Johnson brought it by; I loved it while hearing it on the radio.

"How Many Times" is a beautiful ballad describing a relationship that is on its last legs. To dude, it's over, but to Nicole Reneé it's still good. As the situation stands now, dude wants to abandon ship, but Nicole didn't even realize there were any problems. "I didn't mean to make you cry, love/But I didn't know I was hurting you so/You're all my life, you're the only man I love/And I could never, ever stand to see you go." As she pleads for dude's understanding and forgiveness, she asks: "How many times do I have to say it/Over and over and over and over again/I love you, I need you." When communication isn't strong and presumption reigns supreme in a relationship, the outcome is the topic of this song. "And maybe I didn't come home as early as I should/I know I forgot to call all those times I said I would remember/But keep in mind I'm only human." (Is it just me, or does this whole situation sound like a guy talking to a female?)

With a home at Urban AC radio and maybe an "apartment" at mainstream radio, I'm wondering what's taking people so long to recognize the appeal of this song. Nicole Reneé comes on *strong* with this single. She uses her voice to give the full effect of emotional desperation. With a soft melody and touching lyrics, this song is *the* song to dedicate to your mate or spouse whose view of the relationship hasn't been too clear (at least in your eyes). Remember, perception is reality. Don't leave your heart at the mercy of assumptions; communicate your feelings *as many times* as necessary! Peace.

— Tanya O'Quinn
Asst. Urban Editor



IN MY OPINION

with **Niecy Davis**

Grenique
Black Butterfly
Motown

PD/MD — WBLX/Mobile, AL

This CD is somewhat eclectic. It's great to put on and chill around the house or to have playing as background music while reading your favorite book or visiting with your friends and sipping your beverage of choice. This CD exudes "woman-ness" — the things we go through with the ones we love, as heard in the songs "Let Go," "Should I" and "You Say." After all, we all want to believe our men, but sometimes they forget to tell the truth. And what happens when we try to make them our kings is heard in the song "Anything" — you want to give them anything and everything, and this is usually what we call "love." Another great song is "Love Within." This song has a great concept for everybody — to love yourself before you love anyone else.

Grenique has her own style. Though it's refreshing, it's also reminiscent of past artists. She did an excellent cover of "Star of a Story." My jam on the whole album is "Disco." I know that every Friday at about 4:59, I'm ready to pick out my Afro and get my grip and head to the joint. Grenique gets a standing ovation for this album. We look forward to bigger and better things from her.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (7/26) and Tuesday (7/27).

50 CENT How To Rob (Track Masters/Columbia)

ERYKAH BADU Southern Gul (Motown)

ERYKAH BADU & D'ANGELO Your Precious Love (Motown)

NOREAGA Oh No (Tommy Boy)

CALVIN RICHARDSON True Love (Universal)

GINA THOMPSON Ya Di Ya (GoldMind/EastWest/EEG)

TLC Unpretty (LaFace/Arista)

WESTSIDE CONNECTION Let It Reign (Hoo-Bangin'/Priority)

The secret weapon
unleashed nationwide



WBLS Pick Hit
NY-First Impressions

"You Got Me Where You Want"

the summer HIT from the new teen sensation

Keasha

Impacting
8/2/99

Early On At:

WBLS, WUSL, WSOJ, WKYS, WKKV, WFLM,
KVSP, KJMM, WWDM, WZFX, WDTJ



From the album **KEEP IT REAL**

Produced by Jake and Trevor Job for Lionel Job Inc. ★ A&R Direction: Anthony Morgan
Executive Producers: Lionel Job and Anthony Morgan ★ Management: Harold S. McKoy/Rising Star Management

New & Active

MYSTIKAL & OUTKAST Neck Uv... (No Limit/Jive)
Total Plays: 617, Total Stations: 51, Adds: 8
TRINA BROUSSARD Love You... (So So Def/Columbia)
Total Plays: 572, Total Stations: 41, Adds: 0
MACY GRAY Do Something (Epic)
Total Plays: 484, Total Stations: 40, Adds: 8
MERCEDES It's Your Thing (No Limit/Priority)
Total Plays: 459, Total Stations: 37, Adds: 0
SHAE JONES Everytime (Universal)
Total Plays: 442, Total Stations: 45, Adds: 6
ROME Never Let You Go Away (RCA)
Total Plays: 436, Total Stations: 39, Adds: 0
AARON SKYY The One (Red Ant)
Total Plays: 417, Total Stations: 44, Adds: 6
OL SKOOL Only One (Keia/Universal)
Total Plays: 404, Total Stations: 37, Adds: 2

CROOKED LETTAZ Fire Water (Penalty/Tommy Boy)
Total Plays: 391, Total Stations: 27, Adds: 0
DRU HILL Beauty (University/IDJMG)
Total Plays: 378, Total Stations: 6, Adds: 0
1 LIFE 2 LIVE... Can't Nobody (ByStorm/LaFace/Arista)
Total Plays: 357, Total Stations: 25, Adds: 0
TRINA & TAMARA Joanne (Columbia)
Total Plays: 356, Total Stations: 40, Adds: 8
BEATNUTS Watch Out Now (Relativity)
Total Plays: 330, Total Stations: 25, Adds: 2
HOT BOYS We On Fire (Cash Money/Universal)
Total Plays: 320, Total Stations: 35, Adds: 2
BARRY WHITE Staying... (Private Music/Windham Hill)
Total Plays: 280, Total Stations: 26, Adds: 4

Songs ranked by total plays

Most Played Recurrents

- 112 Anywhere (Bad Boy/Arista)
- TLC No Scrubs (LaFace/Arista)
- SILK If You (Lovin' Me) (Elektra/EEG)
- JESSE POWELL You (Silas/MCA)
- TYRESE Sweet Lady (RCA)
- LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
- K-CI & JOJO Life (Rock Land/Interscope)
- TRICK DADDY Nann Brother (Slip N' Slide/Warlock)
- TOTAL Sitting Home (Bad Boy/Arista)
- FAITH EVANS F/PUFF DADDY All Night Long (Bad Boy/Arista)
- ERIC BENET F/FAITH EVANS Georgy Porgy (Warner Bros.)
- JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)
- NEXT Too Close (Arista)
- LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
- FAITH EVANS Love Like This (Bad Boy/Arista)
- CASE F/JOE Faded Pictures (Def Jam/IDJMG)
- R. KELLY When A Woman's Fed Up (Jive)
- JAY-Z Jigga Who Jigga What (Roc-A-Fella/IDJMG)
- RAPHAEL SAADIQ F/Q-TIP Get Involved (Hollywood/Motown)
- NAS F/PUFF DADDY Hate Me Now (Columbia)

TUNED-IN URBAN

R&R/MEDIABASE 24/7



KVSP/Oklahoma City
Monday, July 12

10am

EARTH, WIND & FIRE Serpentine Fire
OLU Baby Can't Leave It Alone
KIRK FRANKLIN Revolution
PROFYLE I Ain't The One
TRACIE SPENCER It's All About You
K-CI & JOJO Tell Me It's Real
DEBORAH COX We Can't Be Friends
JESSE POWELL You
GINUWINE So Anxious
GERALD LEVERT Point The Finger
ROME Never Let You Go Away

3pm

NAUGHTY BY NATURE Jamboree
112 Love You Like I Did
TYRESE Lately
BUSTA RHYMES Do The Bus A Bus
PROFYLE I Ain't The One
TRINA BROUSSARD Love You So Much
CASE Happily Ever After
SWAY & KING TECH Anthem
MYSTIKAL I/OUTKAST Neck Uv Da Woods
SILK Meeting In My Bedroom
TRACIE SPENCER It's All About You Not About...

8pm

MYSTIKAL I/OUTKAST Neck Uv Da Woods
PROFYLE I Ain't The One
JUVENILE Back that Azz Up
B.G. Bling Bling
MERCEDES It's Your Thing
TRU Hoody Hoo
JA RULE Holla Holla
EMINEM Guilty Conscience
TOTAL Sitting Home
SPORTY THIEVZ No Pigeons
702 Where My Girls At
RUFF RYDERS I/EVE What Ya Want
LIL CEASE Play Around
GINUWINE So Anxious



WUSL/Philadelphia
Monday, July 12

10am

BUSTA RHYMES I/JANET What's It Gonna Be
702 Where My Girls At?
TRACIE SPENCER It's All About You Not About...
2 PAC I Ain't Mad At Cha
TLC I'm Good At Being Bad
112 Anywhere
LAURYN HILL Doo Wop (That Thing)
JAY-Z Jigga My *****
DRU HILL You Are Everything
TLC Red Light Special
K-CI & JOJO Tell Me It's Real

3pm

TRU Hoody Hoo
DRU HILL You Are Everything
COKO Sunshine
MARY J. BLIGE All That I Can Say
GINUWINE So Anxious
JAY-Z Jigga My *****
PUFF DADDY P.E. 2000
FAITH EVANS Love Like This
RUFF RYDERS I/EVE What Ya Want
JAZZY JEFF & THE FRESH PRINCE Summertime
TRICK DADDY Nann Ni**a
R. KELLY Slow Dance

9pm

SWV You're Always On My Mind
PUFF DADDY P.E. 2000
TANTO METRO & DEVONTE Everyone Falls...
DRU HILL You Are Everything
JA RULE Holla Holla
RUFF RYDERS I/EVE What Ya Want
FAITH EVANS Never Gonna Let You Go
JAY-Z Jigga My *****
GINUWINE So Anxious
DESTINY'S CHILD Bills, Bills, Bills
METHOD MAN I/MARY J. BLIGE I'll Be There...
NEXT Butta Love



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

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| WKPO | WDTJ | WKKV | WJUC | WNOV | WJTT |
| WMCS | WZFX | WYLD | WJMZ | WDLT | WKGN |
| | KMJK | WHUR | WNEZ | WJKS | |

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FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WBLS/New York Inner City AMFM (212) 447-1000 Brown/Campbell 12+ Cumulative 1,632,800. Logo: 107.5 FM WBLS.

MARKET #2 KKBT/Los Angeles AMFM (323) 634-1800 Austin/Fueller 12+ Cumulative 1,351,000. Logo: THE BEAT.

MARKET #3 WGCI/Chicago AMFM (312) 427-4800 Smith/Alan 12+ Cumulative 875,600. Logo: 107.5 FM WGCI.

MARKET #5 WPHI/Philadelphia Radio One (215) 884-9400 Calococi/Williams/Egypt 12+ Cumulative 446,300. Logo: Philly 103.9 FM.

MARKET #5 WUSL/Philadelphia AMFM (215) 483-8900 Little/Cooper 12+ Cumulative 829,900. Logo: POWER 99.

MARKET #6 WDTJ/Detroit Radio One (313) 871-0590 Bell/Panton 12+ Cumulative 465,700. Logo: 105.9 WDTJ - DETROIT.

MARKET #6 WJLB/Detroit AMFM (313) 965-2000 Saunders/Kelley 12+ Cumulative 684,700. Logo: WJLB 105.9.

MARKET #7 KKDA/Dallas Service (972) 263-9911 Cheatham 12+ Cumulative 552,300. Logo: K104.

MARKET #8 WILD/Boston Nash (617) 427-2222 Gousby/Clark 12+ Cumulative 54,200. Logo: WILD.

MARKET #9 WKYS/Washington Radio One (301) 306-1111 Lisa 12+ Cumulative 664,800. Logo: 103.5 FM.

MARKET #11 WEDR/Miami AMFM (305) 623-7711 Hollywood 12+ Cumulative 651,100. Logo: WEDR-99 JAMZ.

MARKET #12 WHTA/Atlanta Radio One (404) 765-9750 Johnson/Meadows/Smith 12+ Cumulative 385,100. Logo: HOT 97.5.

MARKET #12 WVEE/Atlanta Infinity (404) 898-8900 Brown/Shabazz 12+ Cumulative 650,500. Logo: V103.

MARKET #14 KKBY/Seattle (253) 926-1450 Reddick/L 12+ Cumulative 59,100. Logo: YKKBY 104.9 FM.

MARKET #19 KATZ/St. Louis Clear Channel (314) 692-5108 Atkins/Mychaels 12+ Cumulative 147,300. Logo: 100.3 THE BEAT.

MARKET #21 WAMO/Pittsburgh Sheridan (412) 471-2181 Atkins/DJ Boogie 12+ Cumulative 242,600. Logo: WAMO 106 JAMZ.

MARKET #23 KKDK/Denver Peoples Wireless (303) 295-1225 Walker 12+ Cumulative 26,300. Logo: POWER 1510.

MARKET #24 WZAK/Cleveland AMFM (216) 621-9300 Rush/Stephens 12+ Cumulative 344,100. Logo: 93 FM WZAK.

MARKET #26 WIZF/Cincinnati Blue Chip (513) 679-6000 March/Thomas 12+ Cumulative 185,000. Logo: WIZF.

MARKET #30 KPRS/Kansas City (816) 763-2040 Weaver/Fears 12+ Cumulative 216,900. Logo: HOT 103 JAMZ!

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #31 WKVV/Milwaukee Clear Channel (414) 321-1007 Young 12+ Cume 236,300

MARKET #31 WNOV/Milwaukee Courier (414) 449-9668 Robinson 12+ Cume 65,500

MARKET #1 WRKS/New York Emmis (212) 242-9870 Beasley/Greene 12+ Cume 1,554,500

MARKET #2 KJLH/Los Angeles Taxi (310) 330-5550 Winston 12+ Cume 356,500

MARKET #3 WVAZ/Chicago AMFM (312) 360-9000 Myrick/Muhammad 12+ Cume 591,100

MARKET #33 WKXX/Columbus, OH Blue Chip (614) 487-1444 Strong/Stevens 12+ Cume 154,800

MARKET #36 WOW/Norfolk Clear Channel (757) 466-0009 Holiday/Mauzone 12+ Cume 260,200

MARKET #5 WDAS/Philadelphia AMFM (610) 617-8500 Tamburo/Davis 12+ Cume 526,600

MARKET #6 WMXD/Detroit AMFM (313) 965-2000 Janet G 12+ Cume 389,100

MARKET #9 WHUR/Washington Howard University (202) 806-3500 Hannibal/Dickinson 12+ Cume 549,200

MARKET #37 WPEG/Charlotte Infinity (704) 333-0131 Carson/Quick 12+ Cume 260,300

MARKET #38 WTLC/Indianapolis Emmis (317) 955-9852 Wallace/Buchanan 12+ Cume 143,600

MARKET #9 WMMJ/Washington Radio One (301) 306-1111 Connors/Thompson 12+ Cume 366,600

MARKET #10 KMJQ/Houston Clear Channel (713) 623-2108 Conner/Boatner 12+ Cume 407,700

MARKET #11 WHQT/Miami Cox (305) 444-4404 Brown/Latrele 12+ Cume 434,300

MARKET #39 WJHM/Orlando AMFM (407) 919-1000 Allen 12+ Cume 332,100

MARKET #41 WQUE/New Orleans Clear Channel (504) 827-6000 Stevens/Watson 12+ Cume 285,800

MARKET #12 WALR/Atlanta Midwestern (404) 688-0068 Kennedy 12+ Cume 474,900

MARKET #15 KMJK/Phoenix Arizona (602) 265-2442 Jackson 12+ Cume 35,600

MARKET #19 KMJM/St. Louis Clear Channel (314) 692-5100 Atkins/Mychaels 12+ Cume 268,900

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----|-------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| 1 | 1 | MAXWELL Fortunate (Rock Land/Interscope/Columbia) | 744 | 780 | 143989 | 18 | 32/0 |
| 3 | 2 | BRANDY Almost Doesn't Count (Atlantic) | 656 | 614 | 101180 | 13 | 32/0 |
| 2 | 3 | CHANTÉ MOORE Chanté's Got A Man (Silas/MCA) | 644 | 666 | 105476 | 17 | 32/0 |
| 5 | 4 | ERIC BENÉT Spend My Life With You (Warner Bros.) | 606 | 516 | 103278 | 10 | 31/0 |
| 4 | 5 | TEMPTATIONS How Could He Hurt You (Motown) | 517 | 539 | 75680 | 13 | 27/0 |
| 6 | 6 | TYRESE Lately (RCA) | 473 | 472 | 90510 | 8 | 27/1 |
| 8 | 7 | CASE Happily Ever After (Def Jam/IDJMG) | 444 | 426 | 78315 | 9 | 27/0 |
| 7 | 8 | JESSE POWELL You (Silas/MCA) | 414 | 467 | 82009 | 32 | 25/0 |
| 9 | 9 | OLU Baby Can't Leave It Alone (Gee Street/V2) | 409 | 397 | 46736 | 15 | 23/0 |
| 11 | 10 | NATALIE COLE Say You Love Me (Elektra/EEG) | 408 | 388 | 53248 | 8 | 26/1 |
| 10 | 11 | WHITNEY HOUSTON It's Not Right But It's Okay (Arista) | 348 | 396 | 49857 | 13 | 26/0 |
| 14 | 12 | K-CI & JOJO Tell Me It's Real (MCA) | 341 | 331 | 39078 | 8 | 24/1 |
| 16 | 13 | FAITH EVANS Never Gonna Let You Go (Bad Boy/Arista) | 326 | 309 | 61335 | 11 | 23/1 |
| 12 | 14 | PEABO BRYSON Did You Ever Know (Private Music/Windham Hill) | 314 | 377 | 43344 | 16 | 24/0 |
| 20 | 15 | GRENIQUE Should I? (Motown) | 292 | 282 | 42652 | 7 | 21/0 |
| 15 | 16 | WILL DOWNING You Sure Love To Ball (Motown) | 278 | 313 | 40048 | 10 | 22/0 |
| 18 | 17 | JOE SAMPLE /LALAH HATHAWAY When Your Life Was... (PRA/GRP) | 268 | 301 | 39803 | 11 | 20/0 |
| 17 | 18 | KIRK WHALUM All I Do (Warner Bros.) | 268 | 308 | 26495 | 7 | 17/1 |
| 13 | 19 | SHANICE Yesterday (LaFace/Arista) | 267 | 332 | 57622 | 13 | 23/1 |
| 21 | 20 | KELLY PRICE It's Gonna Rain (Rock Land/Interscope) | 265 | 268 | 34475 | 8 | 17/0 |
| 27 | 21 | BARRY WHITE Staying Power (Private Music/Windham Hill) | 251 | 156 | 45217 | 2 | 27/2 |
| 23 | 22 | DEBORAH COX We Can't Be Friends (Arista) | 206 | 193 | 15059 | 6 | 19/0 |
| 30 | 23 | MARY J. BLIGE All That I Can Say (MCA) | 205 | 121 | 42100 | 2 | 17/2 |
| 26 | 24 | PATTI AUSTIN In And Out Of Love (Concord Vista) | 204 | 186 | 24206 | 5 | 16/0 |
| 25 | 25 | LES NUBIANS Tabou (OmTown/Virgin) | 181 | 190 | 18659 | 7 | 18/0 |
| 29 | 26 | REEL TIGHT Reasons (G-Funk/Restless) | 164 | 122 | 9065 | 2 | 16/2 |
| 24 | 27 | TEVIN CAMPBELL For Your Love (Qwest/WB) | 145 | 191 | 18686 | 14 | 10/0 |
| Debut | 28 | RICHARD ELLIOT/SIEDAH GARRETT This Could Be Real (Blue Note) | 133 | 104 | 13410 | 1 | 13/0 |
| 28 | 29 | LAURYN HILL Everything Is Everything (Ruffhouse/Columbia) | 130 | 134 | 13532 | 5 | 7/0 |
| - | 30 | TOM BROWNE Joy And Pain (Hip Bop) | 117 | 115 | 5393 | 3 | 12/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| AARON SKYY The One (Red Ant) | 5 |
| WHITNEY HOUSTON My Love Is Your Love (Arista) | 3 |
| MACY GRAY Do Something (Epic) | 3 |
| BARRY WHITE Staying Power (Private Music/Windham Hill) | 2 |
| MARY J. BLIGE All That I Can Say (MCA) | 2 |
| REEL TIGHT Reasons (G-Funk/Restless) | 2 |
| DIANA ROSS Sugarfree (Motown) | 2 |
| AMYTH 1,2,3 (Rock The Bells/WB) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| BARRY WHITE Staying Power (Private Music/Windham Hill) | +95 |
| ERIC BENÉT Spend My Life With You (Warner Bros.) | +90 |
| MARY J. BLIGE All That I Can Say (MCA) | +84 |
| WHITNEY HOUSTON My Love Is Your Love (Arista) | +55 |
| BRANDY Almost Doesn't Count (Atlantic) | +42 |
| REEL TIGHT Reasons (G-Funk/Restless) | +42 |
| DIANA ROSS Sugarfree (Motown) | +39 |
| SPEECH Clocks N' Sync With Me (TVT) | +39 |
| SILK Meeting In My Bedroom (Elektra/EEG) | +37 |
| R. KELLY /KEITH MURRAY Home Alone (Jive) | +36 |



33 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 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

MICHAEL FRANKS Now Love Has No End (Windham Hill Jazz)
Total Plays: 113, Total Stations: 12, Adds: 1

JAMES INGRAM I Believe In... (Intering/Private/Windham Hill)
Total Plays: 107, Total Stations: 10, Adds: 0

SILK Meeting In My Bedroom (Elektra/EEG)
Total Plays: 102, Total Stations: 8, Adds: 1

NICOLE RENEE How Many Times (Atlantic)
Total Plays: 101, Total Stations: 11, Adds: 0

BONEY JAMES F/SHAI I'll Always Love You (Warner Bros.)
Total Plays: 94, Total Stations: 10, Adds: 0

WHITNEY HOUSTON My Love Is Your Love (Arista)
Total Plays: 91, Total Stations: 10, Adds: 3

DIANA ROSS Sugarfree (Motown)
Total Plays: 82, Total Stations: 13, Adds: 2

DESTINY'S CHILD Bills, Bills, Bills (Columbia)
Total Plays: 79, Total Stations: 4, Adds: 0

CHANTAY SAVAGE Come Around (RCA)
Total Plays: 70, Total Stations: 6, Adds: 0

TYRONE DAVIS Call Tyrone (Malaco)
Total Plays: 67, Total Stations: 4, Adds: 0

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.

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July 23, 1999

Most Played Recurrents

K-CI & JOJO Life (Rock Land/Interscope)

GLENN JONES Baby Come Home (SAR/WB)

TEMPTATIONS This Is My Promise (Motown)

TYRESE Sweet Lady (RCA)

CASE F/JOE Faded Pictures (Def Jam/IDJMG)

LAURYN HILL Ex-Factor (Ruffhouse/Columbia)

TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)

ERIC BENET F/FAITH EVANS Georgy Porgy (Warner Bros.)

TEMPTATIONS Stay (Motown)

DRU HILL These Are The Times (University/IDJMG)

R. KELLY When A Woman's Fed Up (Jive)

WHITNEY HOUSTON Heartbreak Hotel (Arista)

LAURYN HILL & D'ANGELO Nothing Matters (Ruffhouse/Columbia)

SILK If You (Lovin' Me) (Elektra/EEG)

NEXT Too Close (Arista)

MONICA Angel Of Mine (Arista)

BRIAN MCKNIGHT The Only One For Me (Motown)

FAITH EVANS Love Like This (Bad Boy/Arista)

KIRK FRANKLIN Lean On Me (Gospo Centric/Interscope)

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

URBAN AC

Going For Adds 7/27/99

ERYKAH BADU & D'ANGELO Your Precious Love (Motown)

CALVIN RICHARDSON True Love (Universal)

TLC Unpretty (LaFace/Arista)

TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

WOL 9
 WOL 9

WBAV/Charlotte
 Monday, July 12

11am

TEMPTATIONS How Could He Hurt You
 TEDDY PENDERGRASS Joy
 OLETA ADAMS Get Here
 DRU HILL These Are The Times
 AL GREEN Let's Stay Together
 DEBARGE Time Will Reveal
 FAITH EVANS Never Gonna Let You Go
 CHERRELLE & ALEXANDER O'NEAL Saturday...
 PATTI LABELLE Right Kind Of Lover
 DEBORAH COX Nobody's Supposed To Be Here

3pm

MAXWELL Fortunate
 EARTH, WIND & FIRE Let's Groove
 DELLS A Heart Is A House For Love
 GERALD LEVERT Taking Everything
 LEVERT Casanova
 MARVIN GAYE Distant Lover
 MARY J. BLIGE All That I Can Say
 DEELE Two Occasions
 BLACKSTREET Before I Let You Go
 MONICA Angel Of Mine

7pm

CHANTE' MOORE Old School Lovin'
 GLENN JONES Baby Come Home
 WHITNEY HOUSTON You Give Good Love
 TEMPTATIONS Stay
 BRANDY Have You Ever?
 PEABO BRYSON Did You Ever Know?
 QUINCEY JONES Sax In The Garden
 BAR-KAYS Attitudes
 REEL TIGHT Reasons
 XSCAPE The Arms Of The One Who Love You
 RUFUS Sweet Thing

WYLD
 WYLD

WYLD/New Orleans
 Monday, July 12

11am

BRICK Ain't Gonna' Hurt Nobody
 BARRY WHITE Staying Power
 PATTI LABELLE Love & Need & Want You...
 CAMEO Single Life
 JOE SAMPLE When Your Life Was Low
 TEDDY PENDERGRASS Love T.K.O.
 FAITH EVANS Never Gonna Let You Go
 EARTH, WIND & FIRE w/EMOTIONS Boogie...
 MAZE I/FRANKIE BEVERLY I Wanna Thank You
 BLOODSTONE Natural High

5pm

CHANGING FACES Foolin' Around
 BETTY WRIGHT Baby Sitter
 FUNKADELIC One Nation Under A Groove
 RICK JAMES Super Freak
 KELLY PRICE It's Gonna Rain
 TEMPTATIONS Treat Her Like A Lady
 LIONEL RICHIE Love Will Find A Way
 OHIO PLAYERS Funky Worm
 JOE SAMPLE When Your Life Was Low
 JACKSON 5 Maybe Tomorrow
 DEBORAH COX Nobody's Supposed To Be...

8pm

MARY J. BLIGE All That I Can Say
 DRAMATICS Be My Girl
 FAITH EVANS Never Gonna Let You Go
 BOYZ II MEN I'll Make Love To You
 CURTIS MAYFIELD Back To Living Again
 GRENIQUE Should I?
 TEVIN CAMPBELL Alone With You
 INCOGNITO A Shade Of Blue
 JOHNNY "GUITAR" WATSON I Want To...
 JK Ain't It Good To Know



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LON HELTON
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Play Hits, Create A Brand, Screw The Men

Discussion points at the R&R Country panel on formatics

One of the sessions at the recent R&R Convention '99 was devoted to Country formatics, inquiring whether the models of the past few years were still useful today.

An idea was presented in the first part of the discussion (R&R 7/9) suggesting that Country might change from a come-based to a TSL-based format as it reinvents itself. This week we pick up the dialogue with KSON/San Diego OM John Dimick, KYGO/Denver OM John St. John, KMLE/Phoenix PD Jeff Garrison and KNIX/Phoenix GPM Larry Daniels.

R&R: Can Country radio ratings surge once again just by doing what you're doing right now? Or do we sit around waiting for Nashville to deliver the next crop of great new artists and great songs by established artists?

LD: Radio stations have to create their own brands, be different from everything else and give people a reason to tune into the station and make it their favorite. We need to do that with the music that comes from Nashville as well. It has to have a sound that is different from everybody else. We're so into having music that sounds AC — sappy ballads that are not distinguishable as country. I'm not saying twangy, but I do want records that don't sound like anything else on the radio, that have sounds that create energy and excitement. One of the solutions to the problems we have right now is "difference."

JD: Music is part of the radio station, but it's not the only part. It makes up about 40 minutes of my broadcast hour. I'm not used to holding record labels accountable for the product. They release what they think is going to sell. If I want to play what they're putting out, I will. If not, I'll play something else. I'll go find the records that fit and entertain the audience between the songs. If the music comes, the music comes — and so much the better. I don't depend on the record industry or any record company to make my radio station a success. Doing that is giving control of what you're able to do over to someone else, and I just don't like doing that.

JG: People have a lot more choices today. We've always said that Country is a high-loyalty format, and it is. But so's Rock, and look how fragmented it is today. What we're experiencing is a high degree of polarization among all radio listeners,

I seriously wonder if Country radio stations playing hits 45 times a week are really underserving the audience.

John St. John

even inside our own format.

JD: Get aggressive, reach out and whack people on the head with your radio station. It's fun to walk into a crowd and smack 'em around and say, "Remember us, we're KSON." We're going to places KSON has never gone before. We showed up at the Pacific Beach block party — which is weird when you realize it's a bunch of beach bums and surfers hangin' around, drinking beer. But we cranked up our road show band and had people dancing in the streets. That's the kind of stuff we have to do to put some fun and life in the radio station.

R&R: With budgets being cut, can a station drive enough come by working the streets, even by going to mass-appeal events?

LD: You have to. You have to find a way to get your personalities out and get your radio station in major events. Come isn't something you drive by what you do on the air — it's driven by what you do off the air. And that's going out and being part of major community events, TV and print marketing. That drives people to the station. PDs then have to create compelling programming that brings them back the next day. A lot of that has to do with theatrics, a lot has to do with playing the right music.

JSJ: It all adds up. I don't know that you can do enough of it to make up for strong marketing. But it's like the old days of radio. You have to be out there introducing yourself to people. Hopefully, someone will try the station. Being seen is part of building come. People can learn to like country. We've all heard stories about people who learn to like it after being exposed to the music by girlfriends, boyfriends and spouses, and at work.

R&R: And does that help attract new, younger listeners to this format?

JD: We're supposed to program to demos our sales departments can sell. We all want to talk about the glory of the product and the artistic nature of broadcasting, but the fact is, if we're not in the top three 25-54, someone has a gun to my head. Sales dictates our target. Right now, though, San Diego is beginning to skew 18-49, so we're looking for ways to attract the 18-24 cell. That's where the record industry could help us the most. Giving us somebody an 18-year-old female will latch onto would help.

R&R: And what about the format's recent skew to the women? If we move to being more come-driven, will we need to return to more of a balance?

JD: Screw the men. They're too damned hard to get a hold of. By the time they're 25, they're listening to sports, news or AC/DC. And they don't spend a dime. Their wives have all the money. They're the ones who go to the store. We don't want to chase men away. If they come along for the ride, great. I'd hate to see the female-male mix go to 75-25 — 60-40 would be a good mix for us.

Multiple Choices And The Changing Playing Field

R&R: Garrison mentioned the fact that people have so many choices. Have Country programmers kept up with the changing listening habits of their audience? And have audience changes, and those within the industry, changed the playing field?

JSJ: If we're undergoing a fundamental change, it's music rotation and the longer periods of time we're keeping a great song on the air. Too many songs get dropped too early. Years ago I thought I was ahead of the curve playing songs longer — and we were only playing them for 20 weeks. Now we're playing them for 40, or even 55, weeks. The songs people want to hear and that research well are the songs that will not die. There's nothing wrong with playing a favorite song a lot. If the research says it's still a fresh song, who are we to argue with our listeners?

In a format where we have only 50 stations nationwide doing weekly callout, there are only 50 stations in



EXPERT OPINIONS

The R&R Convention '99 panel on Country formatics consisted of KSON/San Diego OM John Dimick, KMLE/Phoenix PD Jeff Garrison, KYGO/Denver OM John St. John and KNIX/Phoenix General Program Mgr. Larry Daniels.

the country that *know* that great song they've been playing for 23 weeks is still a song they can play. The rest of them *don't* know. By not playing those songs longer, we're hurting the artists. It's a *great* thing to play a song for 40 weeks. It nurtures an artist by making them more and more familiar.

JD: We have three or four songs in heavy that have been played over 1,300 times and show no signs of going away. I really don't care if an artist has gone No. 1 and the label is shipping a new single. Until that artist is done on *my* station, I don't want their new single. It just ain't gonna happen. I understand label product flows, but if I'm playing that No. 1 song 49, 55 or 70 times a week, we're helping build an artist and will sell more albums long-term off of a single. And it might give the album more life. I'm concerned about record sales because it makes record com-

I don't depend on the record industry or any record company to make my radio station a success.

John Dimick

panies interested in doing great things for our radio station. If I put a song on the air and it sells albums, all of a sudden they can afford to bring the act into my market.

JG: The days of five stations in a market that are well-programmed and kick everybody's ass are over. Consolidation has put everybody on a more level playing field. Things aren't going to be as competitive as they used to be. The days of dumping a million dollars in a market over six months to advertise a station are gone. All of that comes into play in how ratings shake out within a market. At the same time we have the Internet coming on with stations of its own that play no commercials and have no interruptions. There may be a niche for Internet radio, and it becomes something else to take a bite out of traditional radio listening.

JSJ: There's not as much money now, and money doesn't mean as much as it used to. Budgets for advertising and attracting new come are not going up — they're staying the same or going down. Companies are serving stockholders and trying to make the bottom line work. All formats are on so much more of a level playing field when competing against one another for that new come.

And when you do send out a mass mailing piece or run TV spots and finally get people to come to your station, you have to try to make them love you — and it has to be really quick. They have to hear the hits, and you have to play them. I seriously wonder if Country stations playing hits 45 times a week are really underserving the audience. Maybe we should be playing them 90 times a week. People have so many distractions these days, they want instant gratification. If they have to wait three hours to hear their favorite song, they're being underserved by their favorite station. I wonder if in the next phase of Country radio we're going to be churning records like CHR — every 90 minutes or so.

RR: There doesn't seem to have been much change in turnover times for the currents in recent years, despite the fact that TSL has dwindled.

LD: You're always trying to find that balance. The danger in going too far in repeating songs is driving off the PI listeners who write down over 100 quarter-hours of listening in the diary. There's a danger of driving that person away from the radio station because they *do* hear that song every time it's played during the day. That's not the majority of listeners. However, this is the type of listener that accounts for a lot of your listening.

RR: Is there a way we can maintain the TSL formatics that have always been so good to us and do some of the things that attract big come?

JD, JG, JSJ, LD (all at once): Yeah, cut the playlist. Shrink the playlist. When the TSL goes down, cut the playlist.

And that, of course, was the subject of the other R&R Country panel at the convention, which we will highlight in the coming weeks.

Garth Charity Grabs \$1 Million

□ Brooks accepts donation in Boston while en route to New York showcase

Baseball lover — and former San Diego Padres roster member — **Garth Brooks** didn't stick around for last week's all-star game at Boston's Fenway Park. He did make a stop in Beantown, however, to accept a \$1 million check for his Touch 'Em All Foundation.

Brooks made the July 13 visit on his way to New York for the second of a series of private showcases to preview the music he's making as Chris Gaines, the fictional character from the upcoming film *The Lamb*. The performance at the Sony Studio was taped for possible inclusion in NBC-TV's September special on Gaines. Brooks followed up the New York show with another private showcase July 15 in Chicago. Since the music from *The Lamb* leans toward rock, those invited to the showcases were primarily non-Country programmers.

As for the donation to the non-profit organization that assists underprivileged children, the \$1 million check was delivered by executives from MBNA America, the world's largest independent credit card lender, which will be offering a special charge card benefiting the Touch 'Em All Foundation. The charity involves celebrities who agree to sponsor a baseball player, paying a predetermined amount of money for every home run, double, hit, stolen base, strikeout and save achieved by that player during a season.

Brooks' stint this spring at the Padres' training camp in Arizona didn't exactly lead to his selection as a player in last week's all-star game, but he has fond memories of wearing the team's uniform. In Boston,

Brooks said, "If anyone out there is wondering how it was to go to spring training and play professional ball, it is 10 times more than you could ever imagine. I've always prided myself on being a visionary who can see things, but I could never see half the fun that I had coming to me."

New Arrivals At Retail

John Berry, Bob Carlisle, Willie Nelson and Waylon Jennings are featured on an upcoming compilation of duets with Patsy Cline. If you weren't aware that these artists had ever recorded with Cline, you're right ... sort of. Cline died in a 1963 plane crash, but producer Michael Blakey has spearheaded a project that removes Cline's voice from part of the tracks, replacing it with new vocals from several artists, including **Crystal Gayle, Glen Campbell and Michelle Wright**. *Patsy Cline Duets*, to be released September 14 by Private I/Mercury, is the first installment of a planned three-volume series.

Wynonna has contributed an a capella version of "How Great Thou Art" to an all-star CD that pays tribute to gospel music legends the Dixie Hummingbirds. **Stevie Wonder, Paul Simon, Isaac Hayes, Mavis Staples, Vickie Winans, Shirley Caesar, Deniece Williams and Bobby Womack** are among the other

artists featured on Platinum Entertainment's *Music in the Air*, set for release August 10. The gospel quartet's greatest crossover success came in 1973, when the group sang on Simon's hit "Loves Me Like a Rock."

Steve And Steve Co-Write

Steve Wariner has hit some emotional chords with his singles "Holes in the Floor of Heaven" and "Two Teardrops." It appears a recent songwriting collaboration with **Steve Wilkinson** will add a similar note to the Wilkinsons' upcoming album. Wilkinson says, "I've written one song with him, and we're trying to get back together in September, once his schedule and ours get back to normal." Wilkinson says their co-write of "The Only Rose" was inspired by the Columbine High School tragedy, noting, "The shootings in Colorado bothered him, being a family guy and having kids."

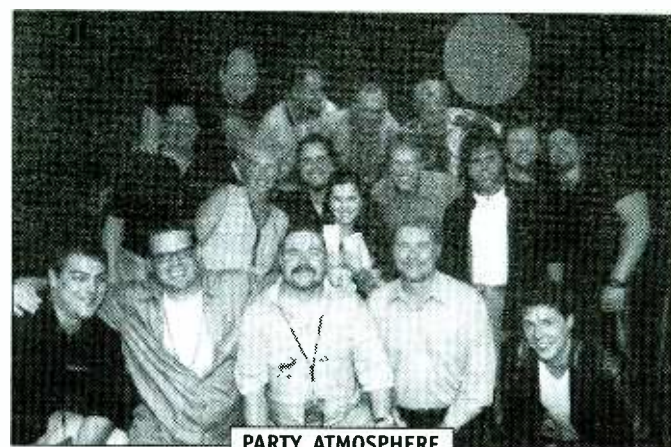
When Wariner suggested they write a song saying that it's okay to be different, Wilkinson says, "We framed it around the little girl everybody knows with the flaming red hair and a face just covered with freckles." Daughter **Amanda Wilkinson** says, "Everybody makes a fuss over that little girl, but you can tell it makes her uncomfortable." Steve Wilkinson continues, "We took the approach that she was looking at a mirror and saying how much she hated herself ... that her clothes didn't look right, her hair was ugly and she'd lose these freckles if she could."

The lyrics center around the unique qualities of stars and snowflakes, sung from a mother's perspective. After Wilkinson played the demo tape to the rest of his family in the car, Amanda says, "We were all crying and had to pull the tissues out. It's a wonderful song." Wilkinson adds, "What a special thing it is just to sit in the room with Steve Wariner and put together a song."

Bits 'N' Pieces

Being the future king of England does have its perks: Before **Shania Twain's** recent performance in London for the Royal Trust Fund, Prince Charles requested that she stop by to meet him in the seating area reserved for the royal family. As only the English can describe it, a spokesperson for the event said Twain and the prince got along "smashingly."

• **Trisha Yearwood, Sawyer Brown, Steve Earle** and the **Mavericks** have signed up to perform at Farm Aid '99, taking place September 12 in the Washington, DC suburb of Bristow, VA. The



PARTY ATMOSPHERE

Monument recently hosted an "End of Spring Book Party" for Country programmers and Yankee Grey in the band's hometown of Cincinnati. The weekend included golf, bowling and a trip to Kings Island amusement park. Pictured in the front row following the band's performance are (l-r) Monument's Tommy Laird, Bart Allmand and Phil Little; Sony Music/Nashville President Allen Butler; and Yankee Grey's Matthew Bassford. In the second row are (l-r) Monument's Bob Reeves; Yankee Grey's Kevin Griffin; International Artist Management's Anita Hogin; Yankee Grey's Tim Hunt; Sony/Nashville's Tanya Bishop; International Artist Management's Ted Hacker; and Yankee Grey's Dave Buchanan, Jerry Hughes and Joe Caverlee. The third row features (l-r) Monument's Larry Pareigis and Mike Ring, Sony/Nashville VP National Country Promotion Jack Lameier and Sony/Nashville's Cliff Audretch.

Dave Matthews Band will also be joining Farm Aid founders Willie Nelson, John Mellencamp and Neil Young for the show, which will air live as an eight-hour special on CMT.

• **The Great Divide** is now on the bill with Willie Nelson for the 54th annual Sturgis Harley Rally in Deadwood, SD. The August 8 show is part of a seven-day event that is expected to attract some 200,000 bikers.

• **Toby Keith's** recent "Tornado Relief Jam" raised more than \$22,000 for the disaster relief effort, which follows a May 3 twister that ravaged the singer's home state of Oklahoma. Joining Keith for the concert were Ronnie Dunn, Bryan White, Wade Hayes, the Great Divide, Junior Brown and Doug Supernaw.

• *I Still Miss Someone*, an 18-minute film featuring Mark Collie as Johnny Cash, was featured at this week's Woodstock Film Festival in Rome, NY as part of the Woodstock '99 music festival. The film, directed by John Lloyd Miller, won two awards at the recent Nashville Film Festival.

• **Brad Paisley** made a homecoming appearance this past Friday (July 16) at Jamboree in the Hills near Wheeling, WV. Paisley was just 14 when he made his debut at the country music festival. This past week Paisley was swarmed by 50 female members of the Future Farmers of America following an appearance at the organization's national convention in Amarillo, TX.

• Pop legend **Carole King** recently gave a surprise performance at a Mary Chapin Carpenter concert in Wilmington, NC. Carpenter helped King perform two of her pop hits — "You've Got a Friend" and "A Natural Woman." King remained onstage while Carpenter performed "The Diva," a humorous song that mentions Celine Dion, Mariah Carey and Madonna. Carpenter later apologized if she'd hurt King's feelings, since

the pop singer had been featured on a VH1 *Divas* special. King said she loved the song, noting, "I was the substitute diva called in at the last minute by VH1."

• **Monument's Yankee Grey** escaped injury last Wednesday (7/7) when their tour bus was struck by a car near Raleigh. The band had just finished a visit to WKHK/Richmond when the accident occurred, heavily damaging their bus and totaling the other vehicle. The July 7 accident interrupted the band's radio tour, but they're now back on the road.

• **Lonestar** visited a Wal-Mart store in Lebanon, TN last week to personally deliver additional copies of their latest CD, *Lonely Grill*. Since some bandmembers live in the area and shop at that particular Wal-Mart, they also presented the store with a gold CD for *Lonely Grill*.

• **Reba McEntire** has just completed work on her upcoming CBS-TV movie, *Secret of Giving*, set to air Thanksgiving evening. The holiday-themed movie co-stars Ronny Cox and Thomas Ian Griffith.

• Via e-mail, the Friends of Mark Wills fan club managed to raise more than \$1,000 to donate to the Make-a-Wish Foundation in memory of Shelly Phillips, a 17-year-old who recently died of cancer. Wills and the young fan had become friends, and Wills had even offered to accompany her to her high school prom. Unfortunately, she passed away before prom night came around.

• **Larry Gatlin** is in the middle of a USO tour of U.S. military installations in the Balkans and the Persian Gulf. He'll be performing in Kuwait, Saudi Arabia, Hungary, Macedonia, Albania and Bosnia before returning home July 31. It's his fifth USO tour.

• **Country Music Hall of Fame member Buck Owens** and his band, the Buckaroos, make a guest appearance in the video for the Bellamy Brothers' new single, "Ex Files."

— Calvin Gilbert



UGO 1ST

The license plate on the VW Bug helps tell the story in the video for Jessica Andrews' current DreamWorks single, "You Go First." Since the teenager still doesn't have a driver's license, a crew from Picture Vision's video production crew had to physically push the car to keep things legal when it was time to film Andrews' driving scene. Pictured at the video shoot on the Santa Monica pier are (l-r) Picture Vision's Chanda La Plume, director Trey Fanjoy, Picture Vision's Mark Kalbfeld, Andrews, Dreamworks' John Rose and Scott Borchetta and RPM Management's Mark Hurt and Scott Siman.

July 23, 1999

| 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 | LONESTAR Amazed (BNA) | 29498 | 5512 | 696180 | 17 | 144/0 |
| 2 | 2 | JO DEE MESSINA Lesson In Leavin' (Curb) | 29008 | 5396 | 688242 | 13 | 144/0 |
| 4 | 3 | ALABAMA (God Must Have Spent) A Little More Time... (RCA) | 24905 | 4659 | 586363 | 14 | 144/0 |
| 7 | 4 | SHEDAISY Little Good-byes (Lyric Street) | 22970 | 4270 | 544794 | 22 | 144/0 |
| 6 | 5 | JOE DIFFIE A Night To Remember (Epic) | 22527 | 4257 | 523496 | 20 | 144/0 |
| 8 | 6 | CHELY WRIGHT Single White Female (MCA) | 20393 | 3861 | 474419 | 18 | 144/3 |
| 10 | 7 | FAITH HILL The Secret Of Life (Warner Bros.) | 19052 | 3482 | 460484 | 12 | 142/1 |
| 11 | 8 | KENNY CHESNEY You Had Me From Hello (BNA) | 18554 | 3446 | 441377 | 14 | 140/2 |
| 13 | 9 | ALAN JACKSON Little Man (Arista) | 17397 | 3264 | 407380 | 8 | 141/1 |
| 12 | 10 | DWIGHT YOAKAM Crazy Little Thing Called Love (Reprise) | 16859 | 3189 | 393072 | 13 | 142/0 |
| 14 | 11 | BRAD PAISLEY Who Needs Pictures (Arista) | 15236 | 2920 | 347015 | 21 | 136/1 |
| 19 | 12 | DIXIE CHICKS Ready To Run (Monument) | 14941 | 2743 | 358906 | 4 | 135/12 |
| 15 | 13 | SHANIA TWAIN You've Got A Way (Mercury) | 14715 | 2727 | 352219 | 7 | 137/1 |
| 18 | 14 | MARK CHESNUTT This Heartache Never Sleeps (MCA) | 12230 | 2340 | 279748 | 14 | 131/4 |
| 16 | 15 | TRISHA YEARWOOD I'll Still Love You More (MCA) | 11958 | 2274 | 277743 | 12 | 126/7 |
| 22 | 16 | LEE ANN WOMACK (Now You See Me) Now You Don't (MCA) | 11052 | 2092 | 257419 | 8 | 127/5 |
| 21 | 17 | MARY CHAPIN CARPENTER Almost Home (Columbia) | 10240 | 1944 | 237908 | 16 | 124/4 |
| 20 | 18 | KENNY ROGERS The Greatest (Dreamcatcher) | 9960 | 1871 | 234301 | 14 | 116/0 |
| 23 | 19 | GILL w/LOVELESS My Kind Of Woman/My Kind Of... (MCA/Epic) | 8928 | 1744 | 201747 | 9 | 108/3 |
| 17 | 20 | SHANE MINOR Slave To The Habit (Mercury) | 8347 | 1617 | 191036 | 19 | 132/0 |
| 24 | 21 | DOUG STONE Make Up In Love (Atlantic) | 8343 | 1633 | 186027 | 13 | 109/3 |
| 25 | 22 | MONTGOMERY GENTRY Lonely And Gone (Columbia) | 7007 | 1388 | 152418 | 7 | 109/14 |
| 27 | 23 | MARK WILLS She's In Love (Mercury) | 6259 | 1210 | 141112 | 6 | 108/16 |
| Breaker | 24 | GEORGE JONES Choices (Asylum/EEG) | 5721 | 1155 | 122341 | 10 | 88/3 |
| 28 | 25 | CHAD BROCK Lightning Does The Work (Warner Bros.) | 5381 | 1054 | 118995 | 9 | 81/5 |
| Breaker | 26 | STEVE WARINER I'm Already Taken (Capitol) | 5323 | 1023 | 121929 | 4 | 97/20 |
| 37 | 27 | TIM MCGRAW Something Like That (Curb) | 5265 | 995 | 122838 | 3 | 84/45 |
| 30 | 28 | AARON TIPPIN Her (Lyric Street) | 4203 | 829 | 90979 | 7 | 70/6 |
| 29 | 29 | WARREN BROTHERS She Wants To Rock (BNA) | 4121 | 832 | 88405 | 9 | 76/0 |
| 35 | 30 | SUSAN ASHTON You're Lucky I Love You (Capitol) | 3998 | 760 | 92960 | 10 | 75/4 |
| 31 | 31 | SHERRIE AUSTIN Never Been Kissed (Arista) | 3975 | 769 | 89339 | 10 | 73/12 |
| 36 | 32 | JESSICA ANDREWS You Go First (DreamWorks) | 3659 | 689 | 84002 | 3 | 78/16 |
| 49 | 33 | ANDY GRIGGS I'll Go Crazy (RCA) | 3237 | 625 | 72407 | 2 | 75/14 |
| 38 | 34 | NEAL MCCOY The Girls Of Summer (Atlantic) | 2970 | 581 | 66909 | 5 | 51/1 |
| 42 | 35 | JOHN MICHAEL MONTGOMERY Home To You (Atlantic) | 2917 | 542 | 68294 | 2 | 69/23 |
| Debut | 36 | MARTINA MCBRIDE I Love You (RCA) | 2823 | 492 | 70447 | 1 | 39/33 |
| 40 | 37 | JULIE REEVES Trouble Is A Woman (Virgin) | 2798 | 540 | 62220 | 5 | 65/5 |
| 41 | 38 | SHANA PETRONE This Time (Epic) | 2693 | 531 | 58156 | 6 | 65/4 |
| 39 | 39 | SAWYER BROWN I'm In Love With Her (Curb) | 2543 | 471 | 59549 | 7 | 66/3 |
| 43 | 40 | MICHAEL PETERSON Sure Feels Real Good (Reprise) | 2536 | 466 | 59736 | 5 | 49/7 |
| 46 | 41 | YANKEE GREY All Things Considered (Monument) | 2420 | 463 | 55276 | 2 | 56/15 |
| 47 | 42 | SHANE MCANALLY Are Your Eyes Still Blue (Curb) | 1969 | 350 | 47943 | 2 | 50/8 |
| 48 | 43 | BRYAN WHITE You're Still Beautiful To Me (Asylum/EEG) | 1903 | 359 | 43266 | 4 | 45/9 |
| 44 | 44 | JOHN BERRY Love Is For Giving (Lyric Street) | 1758 | 317 | 41658 | 3 | 34/4 |
| 50 | 45 | COLLIN RAYE Start Over Georgia (Epic) | 1670 | 334 | 36562 | 2 | 39/7 |
| Debut | 46 | WILKINSONS The Yodelin' Blues (Giant) | 1398 | 281 | 29637 | 1 | 34/7 |
| Debut | 47 | JASON SELLERS A Matter Of Time (BNA) | 1393 | 264 | 31506 | 1 | 30/2 |
| Debut | 48 | GEORGE STRAIT What Do You Say To That (MCA) | 1245 | 206 | 32810 | 1 | 24/21 |
| Debut | 49 | SHANE MINOR Ordinary Love (Mercury) | 1156 | 194 | 30411 | 1 | 33/15 |
| Debut | 50 | LEE ROY PARNELL She Won't Be Lonely Long (Arista) | 1078 | 195 | 25319 | 1 | 19/3 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| TIM MCGRAW Something Like That (Curb) | 45 |
| MARTINA MCBRIDE I Love You (RCA) | 33 |
| JOHN MICHAEL MONTGOMERY Home To You (Atlantic) | 23 |
| GEORGE STRAIT What Do You Say To That (MCA) | 21 |
| STEVE WARINER I'm Already Taken (Capitol) | 20 |
| MARK WILLS She's In Love (Mercury) | 16 |
| JESSICA ANDREWS You Go First (DreamWorks) | 16 |
| YANKEE GREY All Things Considered (Monument) | 15 |
| SHANE MINOR Ordinary Love (Mercury) | 15 |
| MONTGOMERY GENTRY Lonely And Gone (Columbia) | 14 |
| ANDY GRIGGS I'll Go Crazy (RCA) | 14 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| DIXIE CHICKS Ready To Run (Monument) | +3910 |
| TIM MCGRAW Something Like That (Curb) | +2572 |
| SHEDAISY Little Good-byes (Lyric Street) | +2338 |
| MARTINA MCBRIDE I Love You (RCA) | +2286 |
| LEE ANN WOMACK (Now You See Me) Now... (MCA) | +1767 |
| ANDY GRIGGS I'll Go Crazy (RCA) | +1764 |
| STEVE WARINER I'm Already Taken (Capitol) | +1733 |
| MARK WILLS She's In Love (Mercury) | +1351 |
| CHELY WRIGHT Single White Female (MCA) | +1311 |
| MONTGOMERY GENTRY Lonely And Gone (Columbia) | +1222 |
| SHANIA TWAIN You've Got A Way (Mercury) | +1095 |
| MARK CHESNUTT This Heartache Never Sleeps (MCA) | +1085 |
| JO DEE MESSINA Lesson In Leavin' (Curb) | +1084 |
| FAITH HILL The Secret Of Life (Warner Bros.) | +1074 |
| GEORGE STRAIT What Do You Say To That (MCA) | +981 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| DIXIE CHICKS Ready To Run (Monument) | +719 |
| TIM MCGRAW Something Like That (Curb) | +458 |
| SHEDAISY Little Good-byes (Lyric Street) | +429 |
| MARTINA MCBRIDE I Love You (RCA) | +415 |
| ANDY GRIGGS I'll Go Crazy (RCA) | +350 |
| STEVE WARINER I'm Already Taken (Capitol) | +330 |
| LEE ANN WOMACK (Now You See Me) Now You... (MCA) | +300 |
| CHELY WRIGHT Single White Female (MCA) | +283 |
| MARK WILLS She's In Love (Mercury) | +257 |
| MONTGOMERY GENTRY Lonely And Gone (Columbia) | +249 |

Breakers

STEVE WARINER
I'm Already Taken (Capitol)
68% of our reporters on it (97 stations)
20 Adds • Moves 32-26

GEORGE JONES
Choices (Asylum/EEG)
61% of our reporters on it (88 stations)
3 Adds • Moves 26-24

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.



144 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 7/11-Saturday 7/17. 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 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 1999, The Arbitron Company). © 1999, R&R Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

| ARTIST TITLE (LABEL) | TOTAL STATIONS/ ADDS | TOTAL POINTS | TOTAL PLAYS | 50+ | 40-49 | 30-39 | 20-29 | 10-19 | 1-9 |
|--|-------------------------|-----------------|----------------|-----|-------|-------|-------|-------|-----|
| ALABAMA (God...) A Little More Time... (RCA) | 40/0 | 4661 | 1389 | 0 | 7 | 25 | 5 | 3 | 0 |
| JESSICA ANDREWS You Go First (DreamWorks) | 26/5 | 884 | 268 | 0 | 0 | 0 | 2 | 14 | 10 |
| SUSAN ASHTON You're Lucky I Love You (Capitol) | 28/0 | 1046 | 319 | 0 | 0 | 0 | 4 | 11 | 13 |
| SHERRIE' AUSTIN Never Been Kissed (Arista) | 29/2 | 1413 | 417 | 0 | 0 | 1 | 6 | 14 | 8 |
| CHAD BROCK Lightning Does... (Warner Bros.) | 32/2 | 1618 | 486 | 0 | 0 | 0 | 10 | 16 | 6 |
| MARY CHAPIN CARPENTER Almost... (Columbia) | 40/0 | 2601 | 781 | 0 | 0 | 3 | 18 | 16 | 3 |
| KENNY CHESNEY You Had Me From Hello (BNA) | 40/0 | 3529 | 1050 | 0 | 5 | 8 | 19 | 8 | 0 |
| MARK CHESNUTT This Heartache Never Sleeps (MCA) | 40/0 | 3254 | 951 | 0 | 1 | 7 | 21 | 10 | 1 |
| JOE DIFFIE A Night To Remember (Epic) | 40/0 | 4618 | 1374 | 1 | 7 | 25 | 3 | 4 | 0 |
| DIXIE CHICKS Let 'Er Rip (Monument) | 1/0 | 33 | 10 | 0 | 0 | 0 | 0 | 1 | 0 |
| DIXIE CHICKS Ready To Run (Monument) | 40/2 | 2541 | 766 | 0 | 1 | 4 | 14 | 16 | 5 |
| DERYL DODD Sundown (Columbia) | 6/6 | 59 | 16 | 0 | 0 | 0 | 0 | 0 | 6 |
| GILL w/LOVELESS My Kind Of Woman... (MCA/Epic) | 39/0 | 2419 | 715 | 0 | 0 | 1 | 16 | 19 | 3 |
| ANDY GRIGGS I'll Go Crazy (RCA) | 33/7 | 975 | 294 | 0 | 0 | 0 | 2 | 15 | 16 |
| FAITH HILL The Secret Of Life (Warner Bros.) | 40/0 | 3996 | 1183 | 0 | 5 | 14 | 18 | 3 | 0 |
| REBECCA LYNN HOWARD When My... (MCA) | 4/0 | 168 | 49 | 0 | 0 | 0 | 1 | 2 | 1 |
| ALAN JACKSON Little Man (Arista) | 40/0 | 3496 | 1045 | 0 | 3 | 9 | 20 | 8 | 0 |
| GEORGE JONES Choices (Asylum/EEG) | 31/0 | 1683 | 487 | 0 | 0 | 0 | 12 | 14 | 5 |
| LONESTAR Amazed (BNA) | 40/0 | 4781 | 1421 | 2 | 9 | 23 | 4 | 2 | 0 |
| SHANE McANALLY Are Your Eyes... (Curb) | 14/5 | 396 | 115 | 0 | 0 | 0 | 0 | 7 | 7 |
| MARTINA McBRIDE I Love You (RCA) | 11/11 | 184 | 58 | 0 | 0 | 0 | 1 | 1 | 9 |
| NEAL McCOY The Girls Of Summer (Atlantic) | 29/0 | 1425 | 412 | 0 | 0 | 1 | 4 | 17 | 7 |
| TIM McGRAW Something Like That (Curb) | 25/13 | 814 | 233 | 0 | 0 | 0 | 4 | 8 | 13 |
| JO DEE MESSINA Lesson In Leavin' (Curb) | 40/0 | 4860 | 1441 | 1 | 9 | 26 | 2 | 2 | 0 |
| SHANE MINOR Ordinary Love (Mercury) | 6/5 | 107 | 32 | 0 | 0 | 0 | 0 | 1 | 5 |
| JOHN MICHAEL MONTGOMERY Home... (Atlantic) | 28/10 | 782 | 232 | 0 | 0 | 0 | 3 | 8 | 17 |
| MONTGOMERY GENTRY Lonely... (Columbia) | 40/0 | 2171 | 653 | 0 | 0 | 2 | 8 | 23 | 7 |
| NITTY GRITTY DIRT BAND Bang... (DreamWorks) | 4/0 | 129 | 35 | 0 | 0 | 0 | 0 | 2 | 4 |
| BRAD PAISLEY Who Needs Pictures (Arista) | 39/0 | 3400 | 1017 | 0 | 4 | 8 | 21 | 6 | 0 |
| LEE ROY PARNELL She Won't Be Lonely... (Arista) | 12/3 | 368 | 106 | 0 | 0 | 0 | 1 | 3 | 8 |
| MICHAEL PETERSON Sure Feels Real... (Reprise) | 20/2 | 661 | 207 | 0 | 0 | 0 | 1 | 11 | 8 |
| SHANA PETRONE This Time (Epic) | 18/0 | 821 | 237 | 0 | 0 | 0 | 4 | 8 | 6 |
| COLLIN RAYE Start Over Georgia (Epic) | 23/3 | 709 | 223 | 0 | 0 | 0 | 0 | 14 | 9 |
| JULIE REEVES Trouble Is A Woman (Virgin) | 24/0 | 864 | 266 | 0 | 0 | 0 | 1 | 15 | 8 |
| SAWYER BROWN I'm In Love With Her (Curb) | 23/2 | 905 | 257 | 0 | 0 | 0 | 2 | 12 | 9 |
| JASON SELLERS A Matter Of Time (BNA) | 14/3 | 473 | 139 | 0 | 0 | 0 | 1 | 6 | 7 |
| SHEDAISY Little Good-byes (Lyric Street) | 40/0 | 4396 | 1306 | 2 | 4 | 21 | 11 | 2 | 0 |
| SONS OF THE DESERT Albuquerque (Epic) | 10/0 | 397 | 114 | 0 | 0 | 0 | 1 | 5 | 4 |
| DOUG STONE Make Up In Love (Atlantic) | 38/2 | 2069 | 616 | 0 | 0 | 3 | 10 | 19 | 6 |
| GEORGE STRAIT What Do You Say To That (MCA) | 8/6 | 136 | 38 | 0 | 0 | 0 | 1 | 0 | 7 |
| AARON TIPPIN Her (Lyric Street) | 32/2 | 1379 | 418 | 0 | 0 | 1 | 4 | 17 | 10 |
| SHANIA TWAIN You've Got A Way (Mercury) | 39/1 | 2735 | 818 | 0 | 0 | 6 | 15 | 18 | 0 |
| STEVE WARINER I'm Already Taken (Capitol) | 35/5 | 1500 | 459 | 0 | 0 | 2 | 7 | 13 | 13 |
| WARREN BROTHERS She Wants To Rock (BNA) | 36/0 | 1633 | 486 | 0 | 0 | 0 | 7 | 22 | 7 |
| BRYAN WHITE You're Still Beautiful... (Asylum/EEG) | 12/0 | 596 | 160 | 0 | 0 | 1 | 2 | 6 | 3 |
| WILKINSONS Yodelin' Blues (Giant) | 17/4 | 464 | 141 | 0 | 0 | 0 | 1 | 7 | 9 |
| MARK WILLS She's In Love (Mercury) | 38/1 | 1907 | 562 | 0 | 0 | 1 | 7 | 25 | 5 |
| LEE ANN WOMACK (Now You See Me) Now... (MCA) | 40/0 | 2702 | 814 | 0 | 0 | 3 | 20 | 16 | 1 |
| CHELY WRIGHT Single White Female (MCA) | 40/0 | 4384 | 1291 | 1 | 6 | 19 | 13 | 1 | 9 |
| YANKEE GREY All Things Considered (Monument) | 14/4 | 371 | 112 | 0 | 0 | 0 | 0 | 6 | 8 |
| TRISHA YEARWOOD I'll Still Love You More (MCA) | 39/0 | 2871 | 846 | 0 | 1 | 4 | 21 | 11 | 2 |

40 Country Indicator reporters in markets 126-202. Songs ranked alphabetically for the airplay week of Sunday 7/11-Saturday 7/17.
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Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TIM McGRAW Something Like That (Curb) | 13 |
| MARTINA McBRIDE I Love You (RCA) | 11 |
| JOHN MICHAEL MONTGOMERY Home... (Atlantic) | 10 |
| ANDY GRIGGS I'll Go Crazy (RCA) | 7 |
| GEORGE STRAIT What Do You Say To That (MCA) | 6 |
| DERYL DODD Sundown (Columbia) | 6 |
| STEVE WARINER I'm Already Taken (Capitol) | 5 |
| JESSICA ANDREWS You Go First (DreamWorks) | 5 |
| SHANE McANALLY Are Your Eyes... (Curb) | 5 |
| SHANE MINOR Ordinary Love (Mercury) | 5 |
| WILKINSONS The Yodelin' Blues (Giant) | 4 |
| YANKEE GREY All Things Considered (Monument) | 4 |
| COLLIN RAYE Start Over Georgia (Epic) | 3 |
| JASON SELLERS A Matter Of Time (BNA) | 3 |
| LEE ROY PARNELL She Won't Be Lonely Long (Arista) | 3 |
| JERRY KILGORE Love Trip (Virgin) | 3 |
| DIXIE CHICKS Ready To Run (Monument) | 2 |
| DOUG STONE Make Up In Love (Atlantic) | 2 |
| CHAD BROCK Lightning Does.. (Warner Bros.) | 2 |
| AARON TIPPIN Her (Lyric Street) | 2 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|--|----------------------|
| CHELY WRIGHT Single White Female (MCA) | +593 |
| DIXIE CHICKS Ready To Run (Monument) | +583 |
| ANDY GRIGGS I'll Go Crazy (RCA) | +500 |
| JOHN MICHAEL MONTGOMERY Home... (Atlantic) | +472 |
| TIM McGRAW Something Like That (Curb) | +464 |
| MARK WILLS She's In Love (Mercury) | +440 |
| STEVE WARINER I'm Already Taken (Capitol) | +416 |
| SHANIA TWAIN You've Got A Way (Mercury) | +411 |
| LEE ANN WOMACK (Now You See Me)... (MCA) | +377 |
| FAITH HILL The Secret Of Life (Warner Bros.) | +361 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| CHELY WRIGHT Single White Female (MCA) | +176 |
| DIXIE CHICKS Ready To Run (Monument) | +167 |
| ANDY GRIGGS I'll Go Crazy (RCA) | +159 |
| JOHN MICHAEL MONTGOMERY Home... (Atlantic) | +140 |
| TIM McGRAW Something Like That (Curb) | +138 |
| STEVE WARINER I'm Already Taken (Capitol) | +130 |
| MARK WILLS She's In Love (Mercury) | +127 |
| SHANIA TWAIN You've Got A Way (Mercury) | +115 |
| COLLIN RAYE Start Over Georgia (Epic) | +111 |
| LEE ANN WOMACK (Now You See Me)... (MCA) | +110 |

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THE INDUSTRY'S NEWSPAPER



The New Album Gallery

In Stores: July 27, 1999

C O U N T R Y
FLASHBACK



Susan Ashton

Closer (Capitol)

Susan Ashton may appear to be a newcomer, but she's really a veteran recording artist with deep roots in country music. The Houston native grew up listening to Tammy Wynette, Willie Nelson, Waylon Jennings and Jessi Colter, as well as rock music. At age 22 she released her first Contemporary Christian album. Now, with six such albums to her credit, Ashton has sold more than one million albums. She also sang a duet with Billy Dean on the Grammy-winning compilation album

Amazing Grace: A Country Salute to Gospel. Along the way she got to be in demand as a session singer and provided background vocals on hits for Garth Brooks (who liked what he heard enough to invite Ashton to open shows on his 1994 European tour), Patty Loveless, Collin Raye and others. She also co-wrote and provided background vocals on Martina McBride's "Here in My Heart." Ashton's debut country album, *Closer*, was produced by Emory Gordy Jr., best known for his work with Loveless. Ashton says, "The two most significant things that Emory did as my producer were the way in which he pushed me and the way he encouraged me to let go." She adds, "The songs I'd done before were almost always serious and introspective, with smidgens of fun. This time I wanted to do something different." Describing her approach to music, Ashton says, "I always felt things deeply, and I pour that into my music. I'm actually more comfortable dealing with those emotions musically. And with this album, nothing is held back." Songwriters contributing material to the album include Diane Warren, Kim Richey, Matraca Berg, Jamie O'Hara, Neil Thrasher, Kent Blazy and Marcus Hummon. Ashton notes, "I grew up with country music. It's what I always thought I'd sing. It's what my friends always thought I'd sing. So I feel that, with this album, I've found my way. I'm home."

Oak Ridge Boys

Voices (Platinum)

Voices marks a significant milestone in the Oak Ridge Boys' career. It's their first release for Platinum, as well as a reunion with producer Ron Chancey, who produced the quartet's biggest records in the '70s. It's also their first recording project since William Lee Golden returned, re-creating the group's classic lineup. Member Joe Bonsall says, "There's been a full circle thing that's been going on with the Oak Ridge Boys in the last couple of years that has really energized us. For instance, we

had William Lee return to the group, and the harmony and forgiveness and love and pure singing that came back together refocused the Oaks for the next set of challenges that were to come our way. The challenge for the Oak Ridge Boys is to constantly keep this thing going at a big-time level and enjoy doing it. We're not the young kids on the block anymore. We're older fellows, but the four guys in this group love the pure act of singing so much, it never hits us that we're older guys." But it may have created greater challenges for finding quality material to record. Bonsall says, "We turned down some stuff that sounded like hit songs because — let's face it — for us to be singing about brand-new love is kind of silly. We stayed away from songs that 20-year-olds should be singing. I mean, at 50 years old, my heart's not really broken that much anymore, you know? So let's just sing some good songs that sound like life." With longtime manager Jim Halsey making recommendations, the group landed at Platinum, which released the first-ever 60-second single, an edited version of the *Voices* album track "Baby When Your Heart Breaks Down." Bonsall says, "Platinum is a label that thinks a bit out of the box. We've had other opportunities to record with major labels, but everybody either wanted us to redo our hits or do some kind of specialty album." Resisting the temptation paid off, with Bonsall noting, "We held out and were rewarded."

1 YEAR AGO

• No. 1: "Now That I Found You" - Terri Clark

5 YEARS AGO

• No. 1: "Summertime Blues" - Alan Jackson

10 YEARS AGO

• No. 1: "Timber, I'm Falling in Love" - Patty Loveless (second week)

15 YEARS AGO

• No. 1: "That's the Thing About Love" - Don Williams (third week)

20 YEARS AGO

• No. 1: "Shadows in the Moonlight" - Anne Murray (second week)

25 YEARS AGO

• No. 1: "As Soon As I Hang Up the Phone" — Loretta Lynn & Conway Twitty

OUT OF THE BOX

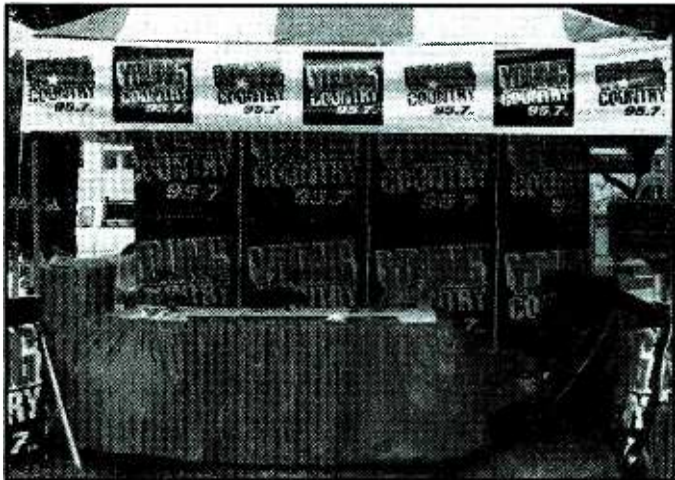
Darrin Smith, PD
WYNY/New York

JESSICA ANDREWS

"You Go First," (DreamWorks)

"You Go First" has the fun, upbeat summer tempo that hits the spot this time of year. Byron Gallimore brings his Tim McGraw production sound to this talented newcomer — and it works! "You Go First" has a great hook and a bright, crisp sound that jumps out of the radio!

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New & Active

SONS OF THE DESERT Albuquerque (Epic)
Total Stations: 22, Adds: 1, Points: 989, Plays: 214

DERYL DODD Sundown (Columbia)
Total Stations: 11, Adds: 4, Points: 584, Plays: 104

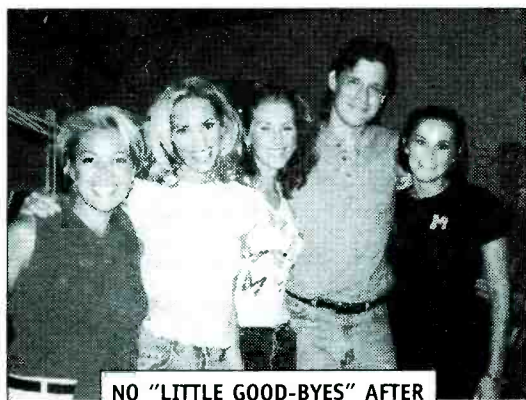
REBECCA LYNN HOWARD When My Dreams Come True (MCA)
Total Stations: 20, Adds: 4, Points: 484, Plays: 105

Songs ranked by total points.



CELTIC SENSATION

Donell and Maria of Narada Record's nine-sibling Celtic family band Leahy, stopped by to visit WUSN/Chicago's morning team while in town to open for Shania Twain at Chicago's United Center. The band has been touring with Twain since her world tour began in spring 1998. Seen here (l-r) Narada Record's Lisa Samper, WUSN Music Director Trish Biondo, Donnell Leahy, WUSN on-air personality Ramblin' Ray and Maria Leahy.



NO "LITTLE GOOD-BYES" AFTER THIS WARM WELCOME

To help make them feel closer to home, the staff of Nashville Nights surprised lyric street group SheDAISY by decorating the studio with candles, lava lamps, and personalized notes. Pictured (l-r) Nashville Nights Dallas Turner, SheDAISY's Kristyn Osborn and Cassidy Osborn, Nashville Nights Marty McFly, and SheDAISY's Kelsi Osborn.

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JOHN M MONTGOMERY Home To You
GEORGE STRAIT What Do You Say To That

Hottest:

DIXIE CHICKS Ready To Run
ALAN JACKSON Little Man
KENNY CHESNEY You Had Me From Hello

Real Country

Dave Nicholson • (602) 966-6236

Adds:

No adds

Hottest:

DIXIE CHICKS Tonight The Heartache's On Me
DWIGHT YOAKAM Crazy Little Thing Called Love
MARK CHESNUTT This Heartache Never Sleeps
JO DEE MESSINA Lesson In Leavin'
GEORGE JONES Choices

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Gary Knoll

Adds:

JOHN BERRY Love Is For Giving
YANKEE GREY All Things Considered
ANDY GRIGGS I'll Go Crazy
MARTINA MCBRIDE I Love You
COLLIN RAYE Start Over Georgia
GEORGE STRAIT What Do You Say To That

Hottest:

JO DEE MESSINA Lesson In Leavin'
ALAN JACKSON Little Man
SAWYER BROWN I'm In Love With Her

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Super Country/Pure Country

Ken Moultrie

Adds:

JOHN MICHAEL MONTGOMERY Home To You
SHANIA TWAIN You've Got A Way
WILKINSONS The Yodelin' Blues

Hottest:

JO DEE MESSINA Lesson In Leavin'
JOE DIFFIE A Night To Remember
TIM MCGRAW Please Remember Me
LONESTAR Amazed
MARTINA MCBRIDE Whatever You Say

Mainstream Country

L.J. Smith

Adds:

MARTINA MCBRIDE I Love You
MONTGOMERY GENTRY Lonely & Gone

Hottest:

LONESTAR Amazed
JOE DIFFIE A Night To Remember
SHEDAISSY Little Good-byes
ALABAMA (God Must Have Spent) A Little More Time On...
JO DEE MESSINA Lesson In Leavin'

New Country

L.J. Smith

Adds:

MARTINA MCBRIDE I Love You

Hottest:

CHELY WRIGHT Single White Female
SHEDAISSY Little Good-Byes
ALABAMA (God Must Have Spent) A Little More Time On...
LONESTAR Amazed
JD DEE MESSINA Lesson In Leavin'

JONES RADIO NETWORK

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U.S. Country

Penny Mitchell

Adds:

TIM MCGRAW Something Like That
MONTGOMERY GENTRY Lonely And Gone
YANKEE GREY All Things Considered

Hottest:

JOE DIFFIE A Night To Remember
LONESTAR Amazed
MARTINA MCBRIDE Whatever You Say
JO DEE MESSINA Lesson In Leavin'
SHEDAISSY Little Good-byes

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Adds:

COLLIN RAYE Start Over Georgia
GEORGE STRAIT What Do You Say About That
YANKEE GREY All Things Considered

Hottest:

SHEDAISSY Little Good-Byes
JO DEE MESSINA Lesson In Leavin'
CHELY WRIGHT Single White Female
LONESTAR Amazed
ALABAMA (God Must Have Spent) A Little More Time On...

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker

Adds:

TIM MCGRAW Something Like That
DOUG STONE Make Up In Love

Hottest:

LONESTAR Amazed
MARTINA MCBRIDE Whatever You Say
JO DEE MESSINA Lesson In Leavin'
ALABAMA (God Must Have Spent) A Little More Time On...
JOE DIFFIE A Night To Remember

Hot Country

David Felker

Adds:

SHERRIE AUSTIN Never Been Kissed
ANDY GRIGGS I'll Go Crazy
YANKEE GREY All Things Considered

Hottest:

JO DEE MESSINA Lesson In Leavin'
LONESTAR Amazed
ALABAMA (God Must Have Spent) A Little More Time On...
GEORGE STRAIT Write This Down
SHEDAISSY Little Good-byes

COUNTRY VIDEO



ADDS

LISA ANGELLE I Wear Your Love
JOHN MICHAEL MONTGOMERY Home To You
MICHAEL PETERSON Sure Feels Real Good

ELITE

JOE DIFFIE A Night To Remember
FAITH HILL The Secret Of Life
MARK WILLS She's In Love
CHELY WRIGHT Single White Female

TNN

60.2 million households
Traci Todd
Manager/Video Programming

ADDS

CHAD BROCK Lighting Does The Work

TOP 10

ALABAMA (God Must Have Spent) A Little More Time On You
JOE DIFFIE A Night To Remember
FAITH HILL Secret Of Life
ALAN JACKSON Little Man
LONESTAR Amazed
KENNY ROGERS The Greatest
ShedAISSY Little Good-Byes
SHANIA TWAIN You've Got A Way
STEVE WARINER
CHELY WRIGHT Single White Female

Information current as of July 19.

CMT

COUNTRY MUSIC TELEVISION

42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

LISA ANGELLE I Wear Your Love
GARY ALLEN Smoke Rings In The Dark

TOP 10

JOE DIFFIE A Night To Remember
ALABAMA (God Must Have Spent) A Little More Time On You
LONESTAR Amazed
ShedAISSY Little Good-byes
CHELY WRIGHT Single White Female
WILKINSONS Boy Oh Boy
MARTINA MCBRIDE Whatever You Say
DWIGHT YOAKAM Crazy Little Thing Called Love
KENNY ROGERS The Greatest
TRIO After The Goldrush

HEAVY

ALABAMA (God Must Have Spent) A Little More Time On You
ALAN JACKSON Little Man
CHELY WRIGHT Single White Female
DWIGHT YOAKAM Crazy Little Thing Called Love
FAITH HILL Secret Of Life
GEORGE STRAIT Write This Down
KENNY ROGERS The Greatest
LONESTAR Amazed
MARTINA MCBRIDE Whatever You Say
ShedAISSY Little Good-byes
TIM MCGRAW Please Remember Me

HOT SHOTS

BRAD PAISLEY Who Needs Pictures
BRYAN WHITE You're Still Beautiful To Me
JERRY KILGORE Love Trip
JESSICA ANDREWS You Go First
JOHN MICHAEL MONTGOMERY Home To You
LILA MCCANN Crush
MICHAEL PETERSON Sure Feels Real Good
MONTGOMERY GENTRY Lonely And Gone
SHANE MINOR Ordinary Love
SHERRIE AUSTIN Never Been Kissed
THE KINLEYS My Heart Is Still Beating
VINCE GILL w/PATTY LOVELESS My Kind Of Woman/My Kind

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of July 21.

Most Played Recurrents

- TIM MCGRAW Please Remember Me (Curb)
- DIXIE CHICKS Tonight The Heartache's On Me (Monument)
- REBA MCENTIRE One Honest Heart (MCA)
- ANDY GRIGGS You Won't Ever Be Lonely (RCA)
- KENNY CHESNEY How Forever Feels (BNA)
- STEVE WARINER Two Teardrops (Capitol)
- MARK WILLS Wish You Were Here (Mercury)
- SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)
- COLLIN RAYE Anyone Else (Epic)
- LILA MCCANN With You (Asylum/EEG)
- DIAMOND RIO Unbelievable (Arista)
- DIXIE CHICKS You Were Mine (Monument)
- LEE ANN WOMACK I'll Think Of A Reason Later (MCA)
- MARK CHESNUTT I Don't Want To Miss A Thing (MCA)
- JO DEE MESSINA Stand Beside Me (Curb)
- CLAY WALKER She's Always Right (Giant)
- BILLY RAY CYRUS Busy Man (Mercury)
- SAWYER BROWN Drive Me Wild (Curb)
- DIXIE CHICKS Wide Open Spaces (Monument)
- FAITH HILL This Kiss (Warner Bros.)

COUNTRY

Going For Adds 7/26/99

- DAVID BALL I Want To With You (Warner Bros.)
- JERRY KILGORE Love Trip (Virgin)
- KINLEYS My Heart Is Still Beating (Epic)
- MARTINA MCBRIDE I Love You (RCA)
- LILA MCCANN Crush (Asylum/EEG)
- LORRIE MORGAN Here I Go Again (BNA)
- SOUTH SIXTY FIVE Baby's Got My Number (Atlantic)
- GEORGE STRAIT What Do You Say To That (MCA)

TUNED-IN COUNTRY

101.5 FM WKHX/Atlanta
Kicks Monday, July 12

11am

- CHELY WRIGHT Single White Female
- GARTH BROOKS Two Of A Kind, Working On...
- LORRIE MORGAN Watch Me
- DIXIE CHICKS Ready To Run
- VINCE GILL A Little More Love
- BROOKS & DUNN I Can't Get Over You
- JOE DIFFIE Behind Closed Doors
- LONESTAR Amazed
- TRISHA YEARWOOD Perfect Love
- DOUG STONE Make Up In Love
- PAM TILLIS Maybe It Was Memphis

4pm

- BILLY RAY CYRUS Busy Man
- LONESTAR Amazed
- WILKINSONS 26 Cents
- KENNY ROGERS The Greatest
- MARTINA MCBRIDE Wild Angels
- SHANIA TWAIN You've Got A Way
- LITTLE TEXAS Kick A Little
- CLAY WALKER You're Beginning To Get To Me
- REBA MCENTIRE The Night The Lights Went...
- ALABAMA God Must Have Spent A Little...
- CONFEDERATE RAILROAD Trashy Women
- JO DEE MESSINA Stand Beside Me

10pm

- ALAN JACKSON She's Got Rhythm (And I...)
- DIXIE CHICKS Wide Open Spaces
- TRACY BYRD I'm From The Country
- LONESTAR Amazed
- MONTGOMERY GENTRY Hillbilly Shoes
- DIAMOND RIO Meet In The Middle
- KENNY CHESNEY You Had Me From Hello
- REBA MCENTIRE The Heart Is A Lonely Hunter
- BROOKS & DUNN I Can't Get Over You
- JUDDS Rockin' With The Rhythm Of...
- SHANIA TWAIN (If You're Not...) I'm Outta...
- MARY CHAPIN CARPENTER Almost Home

106.7 WYAY/Atlanta
TODAY'S HIT COUNTRY Monday, July 12

11am

- ALAN JACKSON Right On The Money
- DEANA CARTER We Danced Anyway
- ANDY GRIGGS You Won't Ever Be Lonely
- GARTH BROOKS Papa Loved Mama
- WARREN BROTHERS She Wants To Rock
- JO DEE MESSINA Lesson In Leavin'
- BROOKS & DUNN How Long Gone
- VINCE GILL & PATTY LOVELESS My Kind Of Woman/My Kind Of Man
- TERRI CLARK You're Easy On The Eyes
- LITTLE TEXAS What Might Have Been
- KENNY CHESNEY How Forever Feels
- LEE ANN WOMACK I'll Think Of A Reason Later
- DOUG STONE Make Up In Love

4pm

- DEANA CARTER How Do I Get There
- BRAD PAISLEY Who Needs Pictures
- THE JUDOS Why Not Me
- SHEAISIS Little Good-Byes
- DIXIE CHICKS Wide Open Spaces
- BILL ENGVALL Here's Your Sign (Get...)
- VINCE GILL & PATTY LOVELESS My Kind Of...
- REBA MCENTIRE One Honest Heart
- DIAMOND RIO Love Is A Little Stranger
- MARK CHESNUTT I Don't Want To Miss A...
- MONTGOMERY GENTRY Hillbilly Shoes
- BLACKHAWK Every Once In A While

10pm

- TRISHA YEARWOOD She's In Love With The...
- KENNY CHESNEY You Had Me From Hello
- GARTH BROOKS Callin' Baton Rouge
- GEORGE STRAIT Write This Down
- SAWYER BROWN Drive Me Wild
- DIXIE CHICKS Tonight The Heartache's On Me
- SHANIA TWAIN Any Man Of Mine
- JOHN BERRY Love Is For Giving
- ALAN JACKSON Right On The Money
- BLACKHAWK That's Just About Right
- LONESTAR Amazed
- ANDY GRIGGS You Won't Ever Be Lonely



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 7/12. © 1999, R&R Inc.

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Country Song Index

A

ALABAMA God Must Have Spent (A Little More Time On You) (RCA 65741)
Prod: Don Cook, Alabama **Wr:** Carl Sturken, Evan Rogers **Pub:** Music Corporation Of America, Inc./Bajun Beat Music (BMI) **Mgr:** Dale Morris Management

SHERRIE' AUSTIN Never Been Kissed (Arista 3140)
Prod: Ed Seay, Will Rambeaux **Wr:** Sheree' Austin, Greg Barnhill, Will Rambeaux **Pub:** Reynsong Publishing Corp., Lucky Ladybug Publishing, Bayou Boy Music (BMI)/Chrysalis Music, Audacity Music (ASCAP) **Mgr:** Fitzgerald-Hartley Co.

B

CHAD BROCK Lightning Does The Work (Warner Bros. 9711)
Prod: Norro Wilson, Buddy Cannon **Wr:** Chad Brock, John Hadley, Kelly Garrett **Pub:** McSpadden Music, a div. of McSpadden-Smith Music LLC/Bluesbilly Music/Sony/ATV songs LLC dba Tree Publishing Co./John Hadley Songs BMI **Mgr:** James Dowell Management

C

MARY CHAPIN CARPENTER Almost Home (Columbia 42001)
Prod: Mary Chapin Carpenter, Blake Chancey **Wr:** Mary Chapin Carpenter, Beth Nielson Chapman, Annie Roboff **Pub:** Why Walk Music (ASCAP)/Almo Music Corp. (ASCAP)/BNC Songs (ASCAP)/Anwa Music (ASCAP)

KENNY CHESNEY You Had Me From Hello (BNA 65728)
Prod: Buddy Cannon, Norro Wilson **Wr:** Kenny Chesney, Skip Ewing **Prod:** Acuff-Rose Music, Inc. (BMI) **Mgr:** International Management Services

MARK CHESNUTT This Heartache Never Sleeps (Decca 72090)
Prod: Mark Wright **Wr:** Daryl Burgess, Tim Johnson **Pub:** EMI Blackwood Music, Inc./EMI Blackwood (Canada) Music Ltd./Burg-Isle Music/Tim Johnson Music (BMI) **Mgr:** BDM Management

D

DIAMOND RIO I Know How The River Feels (Arista 3153)
Prod: Michael D. Clute, Diamond Rio **Wr:** Steven Dale Jones, Amy Powers **Pub:** Famous Music Corporation, Island Bound Music, Inc./Powers Be That Music (ASCAP) **Mgr:** Ken Kragen Management

JOE DIFFIE A Night To Remember (Epic 41907)
Prod: Don Cook, Lonnie Wilson **Wr:** Max T. Barnes, T.W. Hale **Pub:** Curb Songs (ASCAP)/Kinetic Diamond II (ASCAP)/Rob 'N Riley (ASCAP)/Songs Of Peer, Ltd. (ASCAP)/Gramily Music Publishing (ASCAP)

DERYL DODD Sundown (Columbia 42581)
Prod: Chip Young, Blake Chancey **Wr:** Gordon Lightfoot **Pub:** Sony Music Entertainment Inc./

E

SARA EVANS Fool, I'm A Woman (RCA 65711)
Prod: Norro Wilson, Buddy Cannon **Wr:** Sara Evans, Matraca Berg **Pub:** Sony/ATV Songs LLC/Windswept Pacific Songs/Wedgewood Avenue Music/Hillibeth Music **Mgr:** Brenner Management, Inc.

G

VINCE GILL w/ PATTY LOVELESS My Kind Of Woman... (MCA)
Prod: Tony Brown **Wr:** Vince Gill **Pub:** Vinny Mae Music BMI **Mgr:** Fitzgerald-Hartley Company

ANDY GRIGGS I'll Go Crazy (RCA 65803)
Prod: David Malloy, J. Gary Smith **Wr:** Andy Griggs, Lonnie Wilson, Zack Turner **Pub:** Sony/ATV Songs LLC/Sony ATV Tunes LLC

H

FAITH HILL The Secret Of Life (Warner Bros. 9722)
Prod: Byron Gallimore, Faith Hill **Wr:** Gretchen Peters **Pub:** Sony/ATV Tunes LLC/Purple Crown Music ASCAP **Mgr:** Borman Entertainment

REBECCA LYNN HOWARD When My Dreams Come True (MCA 72099)
Prod: Mark Wright **Wr:** Trey Bruce, J.D. Martin **Pub:** WB Music Corp./Big Tractor Music Corp./Pop-A-Wheelie Music/Lillywilly Music-ASCAP

J

ALAN JACKSON Little Man (Arista 3145)
Prod: Keith Stegall **Wr:** Alan Jackson **Pub:** WB Music Corp./Yee Haw Music (ASCAP) **Mgr:** Chip Peay

GEORGE JONES Choices (Asylum/EEG 1331)
Prod: Keith Stegall **Wr:** Billy Yates, Mike Curtis **Pub:** Music Corporation of America, Inc./So Bizzy Music/Hillbillion Music (BMI)/Boondocks Music/Makin' Friends Music, Inc./Mac Wadkins Publishing (ASCAP)

K

MATT KING Rub It In (Atlantic)
Prod: Billy Joe Walker, Jr. **Wr:** Layng Martine, Jr. **Pub:** AHAB Music, BMI **Mgr:** Cathy Gurley

L

LONESTAR Amazed (BNA 65731)
Prod: Dann Huff **Wr:** Marv Green, Aimee Mayo, Chris Lindsey **Pub:** Warner-Tamerlane Publishing Corp./Golden Wheat Music (BMI) **Mgr:** Carter Career Management

M

MARTINA McBRIDE I Love You (Columbia 42536)
Prod: Paul Worely, Martina McBride **Wr:** Adrienne, Follese', Keith Follese', Tammy Hyley **Pub:** Encore Entertainment LLC/Scott And Soda Music/Bud Dog Music, Inc./Follazoo Music/Sony/ATV Tunes LLC/B/A/Cross Keys Publishing Co. (ASCAP) **Mgr:** Bruce Allen Management

NEAL McCOY The Girls Of Summer (Atlantic 8964)
Prod: Kyle Lehning **Wr:** Bobby Carmichael, Randy Bourdreaux **Pub:** Ocean Bound Music, Inc./Ensign Music Corporation/Mike Curb/That's A Smash Music, Inc. (BMI) **Mgr:** Warner Avalon

REBA McENTIRE One Honest Heart (MCA 72094)
Prod: David Malloy, Reba McEntire **Wr:** David Malloy, Frank J. Myers, Gary Baker **Pub:** Starstruck Angel Music, Inc./Malloy's Toys Music (BMI)/Dixie Stars Music/Zomba Enterprises, Inc./Swear By It Music (ASCAP) **Mgr:** Starstruck Entertainment

TIM MCGRAW Something Like That (Curb)
Prod: Byron Gallimore, James Stroud, Tim McGraw **Wr:** Rick Ferrell, Keith Follese' **Pub:** Mr. Noise Music/We Make Music (BMI)/Bud Dog Music, Inc./Follazoo Music Publishing (ASCAP) **Mgr:** RPM Management

JO DEE MESSINA Lesson In Leavin' (Curb 1505)
Prod: Byron Gallimore, Tim McGraw **Wr:** Randy Goodrum, Brent Maher **Pub:** Chappell & Co. (ASCAP)/Salimaker Music (ADCAP)/Sony ATV Tunes LLC/Blue Quill Music (ASCAP) **Mgr:** Refugee Management International

SHANE MINOR Slave To The Habit (Mercury 235)
Prod: Dann Huff **Wr:** Kostas, Toby Keith, Chuck Cannon **Pub:** Songs of Polygram Int'l, Inc./Seven Angels Music/Tokeco Tunes; Wacissa River Music, Inc., Admin. by MRBI (BMI) **Mgr:** Bud Prager

MONTGOMERY GENTRY Lonely And Gone (Columbia 41890)
Prod: Joe Scaife **Wr:** Greg Crowe, Dave Gibson, Bill McCorvey **Pub:** Sony Music Entertainment Inc.

P

BRAD PAISLEY Who Needs Pictures (Arista 3156)
Prod: Frank Rogers **Wr:** Brad Paisley, Chris DuBois, Frank Rogers **Pub:** EMI April Music Inc., Plaid Paisley Music, Cattle Call Music, Sea Gayle Music (ASCAP) **Mgr:** Jag Management

LEE ROY PARNELL She Won't Be Lonely Long (Arista)
Prod: Ed Cherney **Wr:** Bob McDill **Pub:** Polygram International Publishing, Inc., Ranger Bob Music (ASCAP)

SHANA PETRONE This Time (Epic 40351)
Prod: Paul Worley **Wr:** Gordon Kennedy, Phil Maderia, William Owsley **Pub:** PolyGram International Publishing, Inc. (ASCAP)/Sondance Kid Music (ASCAP)/Mail Train Music (ASCAP) admin. by Funatic (ASCAP)/Owsley Music Publishing (ASCAP) admin. by Kevin Morris (ASCAP)

R

COLLIN RAYE Start Over Georgia (Epic 42136)
Prod: Paul Worley, Bill Joe Walker, Jr., Collin Raye **Wr:** Collin Raye, Scot Wray **Pub:** Sony Music Entertainment, Inc.

JULIE REEVES Trouble Is A Woman (Virgin 14326)
Prod: Scott Hendricks **Wr:** Tim Johnson, David Malloy, Kim Williams **Pub:** Warner-Tamerlane Publishing Corp./Big Giant Music/Starstruck Angel Music/Malloy's Toys Music (BMI)/Sony/ATV Tunes LLC/Kim Williams Music (ASCAP)

S

SAWYER BROWN I'm In Love With Her (Curb 1516)
Prod: Mark A. Miller, Mac McAnally **Wr:** Chuck Cannon, Allen Shamblin **Pub:** Wacissa River Music, Inc. (BMI) administered by MRBI/Built On A Rock Music (ASCAP) **Mgr:** TKO Artist Management

DOUG STONE Make Up In Love (Atlantic 8901)
Prod: Wally Wilson, Doug Stone **Wr:** Danny Orton, Tony Ramey **Pub:** MCA Publishing (a Division of Universal Studios Inc., ASCAP/O-Tex Music, BMI.)

GEORGE STRAIT What Do You Say To That (MCA 72100)
Prod: Tony Brown, George Strait **Wr:** Jim Lauderdale, Melba Montgomery **Pub:** Laudersongs/Mighty Nice Music/Caroljac Music (BMI) **Mgr:** Erv Woolsey

T

SHANIA TWAIN You've Got A Way (Mercury 243)
Prod: Robert John "Mutt" Lange **Wr:** Shania Twain, Robert John "Mutt" Lange **Pub:** Songs of PolyGram Int'l, Inc./Loon Echo Inc. (BMI); Zomba Interprises Inc. (ASCAP) **Mgr:** Jon Landau Management

W

STEVE WARINER I'm Already Taken (Capitol)
Prod: Steve Wariner **Wr:** Terry Ryan, Steve Wariner **Pub:** Fleetside Music (BMI)/Steve Wariner Music (BMI) **Mgr:** Renaissance Management

WARREN BROTHERS She Wants To Rock (BNA 65769)
Prod: Chris Farren **Wr:** Brad Warren, Brett Warren, Rob Stoney **Pub:** Sony/ATV Songs LLC dba Tree Publishing Co. **Mgr:** Vector Management

BRYAN WHITE You're Still Beautiful To Me (Asylum/EEG 1340)
Prod: Bryan White, Derek George **Wr:** R.J. Lange, B. Adams **Pub:** Zomba Enterprises Inc./Badams Music Ltd. (ASCAP)

WILKINSONS The Yodelin' Blues (Giant)
Prod: Tony Haseldon, Russ Zavitsou, Doug Johnson **Wr:** Skip Ewing **Pub:** Acuff-Rose Music, Inc. (BMI) **Mgr:** Fitzgerald-Hartley Company

MARK WILLS She's In Love (Mercury 240)
Prod: Carson Chamberlain **Wr:** Keith Stegall, Dan Hill **Pub:** EMI Tower Street Music/Little Cayman Music, admin. by EMI Blackwood Music Inc. (BMI)/If Dreams Had Wings Music Ltd. (ASCAP)

LEE ANN WOMACK (Now You See Me) Now You Don't (MCA 72098)
Prod: Mark Wright **Wr:** Tony Lane, David Lee, Jess Brown **Pub:** Famous Music Corporation/Almo Music Corp./Twin Creeks Music, Inc./Jess Brown Music/Ken-Ten Publishing - ASCAP/BMI **Mgr:** Erv Woolsey Agency

CHELY WRIGHT Single White Female (MCA 72092)
Prod: Tony Brown, Buddy Cannon, Norro Wilson **Wr:** Shaye Smith, Carolyn Dawn Johnson **Pub:** EMI Blackwood Music Inc./Mark Alan Springer Music (BMI)/Blakemore Avenue Music/Windswept Music (ASCAP) **Mgr:** Titley Spalding Associates

Y

TRISHA YEARWOOD I'll Still Love You More (MCA)
Prod: Tony Brown, Trisha Yearwood **Wr:** Diane Warren **Pub:** Realsongs (ASCAP) **Mgr:** Ken Kragen

DWIGHT YOAKAM Crazy Little Thing Called Love (Reprise 9784)
Prod: Pete Anderson **Wr:** Freddie Mercury **Pub:** Queen Music Ltd./Beechwood Music Corp. (BMI) **Mgr:** Borman Entertainment



CAROL ARCHER
archer@rronline.com

Herb Alpert: "The Feeling Of Being Alive"

□ The industry legend shares more on music, art and social responsibility

PART TWO OF A TWO-PART INTERVIEW

In the second part of an interview with me and R&R Publisher/CEO Erica Farber, Herb Alpert covers more ground on his fascinating life.

CA: You used all-digital 60-track ProTools on Herb Alpert & Colors. How did that differ from the way you used to make records?

HA: When I first started recording, I had a Webcore wire recorder [laughter]! ProTools takes it to another level. You can put instruments into the computer and move them around. It opens all those doors, but maybe it tempts people to do things that are not so honest. A lot of records I hear on the radio sound so clean and right they're wrong.

CA: What ingredients separate a good record from a megahit?

HA: Fundamentally, you've got to have a good song. If you have that, surround it with the right musicians, arrangement, environment — and the right desire — and it'll work. When I heard the Carpenters, I knew what they were doing was so honest it had to translate. Richard had a feeling for a great song, and Karen had this voice — my goodness, what a gift!

EF: You've mentioned that radio is so niched. Do you listen?

HA: Oh, sure! I usually listen to jazz stations, but I'm also a scanner who likes to know who's doing what.

CA: Do you buy records?

HA: The last few I bought were classical: Tchaikovsky's First Piano Concerto and Bernstein conducting "Daphnis and Chloe," "Bolero" and "La Valse." There are some very nice reissues, too, including a great Louis Armstrong set. I loved his take on making music.

EF: How do you think music is affecting the youth of today?

HA: We must bring the arts into the public school system and give kids a chance to know what it feels like to be an artist. They don't have to pursue it professionally, but they should have the right side of their brains touched, have colors to move around, write poetry or blow into an



Herb Alpert

instrument, because it gives them inner strength and a sense of who they really are. To do it right, you have to be dedicated as an artist and put in the proper amount of time. Discipline will help kids in other fields. Opening their ears to music will help them be accepting at a broader level. Right now we're kind of scoped-down into being able to appreciate basic music. That's okay, but there's so much more out there.

CA: Tell us about the work of the Herb Alpert Foundation.

HA: When I decided to pursue that area, it was overwhelming. I thought, "What can I do compared to the Ford Foundation — especially when there is so much need?" But then I hit on the idea of doing small things well, getting involved in little programs that touch individuals. I figured if we could do that and show how it's done — tag, you're it! — others might do it too.

Our energies are primarily directed toward the fields of arts and education, and the environment to a lesser degree. I am very intrigued by the idea that, after all this time, we still can't all get along together. What is the key? What do we have to do? It seems so simple: We're missing the way to communicate. The foundation is involved in some kids' programs to help them to appreciate each other's differences.

CA: You speak about the need to appreciate and accept diversity, and you are such a sterling example of that. One of the first acts signed to

Almo, for instance, was Garbage. How do you find new music and stay hip to it? Just how broad is your musical palette?

HA: I can't take credit for Garbage, because my partner, Jerry Moss, found them. But when he told me their name, I loved them instantly! I don't think about staying hip; I just respond to what I hear. If something touches me, it touches me. Years ago I was the first one to record Waylon Jennings, with the song "Four Strong Winds," which did rather well.

CA: Your own hit records have always had such a keen pop sensibility. Is that your own taste, or is it because you know what people will respond to?

HA: I listen to the radio to hear what's not on it, so I'm always trying to fill a little niche that's not there yet. I was way, way ahead of my time at A&M when I developed that Latin division. I'm not surprised it was so successful; it had to happen. But I'm not trying to repeat what has already been done. If I have a commercial sense, it's that I'm always trying to go over the center-field fence: I don't want a bunt single. I'm just trying to be as honest as I can with the tools I have.

EF: You've been able to keep up with change in an industry that's changed so much in good and bad ways. How is the business different today?

HA: It certainly has changed! But I don't think like a businessman, so I can't tell you from that standpoint. From the artist point of view, the new reality has slammed the door on artists. They now feel they must acquiesce to the "suits," attorneys and the other bottom-line people. What we need is to pull for each other, be accepting, appreciate our differences and learn why certain music touches some people the way it does. The song "Magic Man" on my new album has this groove from a village in the northern part of Brazil. Doug slipped it into the bridge, and I thought it was awesome, a whole different energy that you won't hear in East L.A. or New York or Paris — only in this little village. What makes people from different parts of the world get off on certain types of music? If we had a feeling for that, we could appreciate the culture differently.

I hit on the idea of doing small things well, getting involved in little programs that touch individuals.

I figured if we could do that and show how it's done — tag, you're it! — others might do it too.

EF: How much time do you spend on the Internet?

HA: I like it! I was lucky to have friends who showed me it wasn't that difficult to navigate, but I'll admit I was intimidated in the early days. It's a wealth of information. I had some health problems a few years back that later turned out to be a false alarm, but on the Internet I went into the Haddasah Hospital in Israel and other health centers around the world to learn more. I found a guy in a library in Massachusetts who'd research anything for fifty cents a page. I got information I'd never have found in a book.

CA: You produced Angels in America and Jelly's Last Jam. How did you become involved in theater?

HA: I saw part one of Angels in America here in L.A., and I walked out with goose bumps. The writing really struck me hard. I just wanted to get involved with [playwright] Tony Kushner on some level. I'm very proud of that. From that, I got into Jelly's Last Jam, the life of Jelly Roll Morton, because I liked the material and I like Geoffrey Hines. It was fascinating to learn more about how African Americans view people of varying skin hues.

CA: You contribute so much!

HA: I think we all have that responsibility. I get a lot of pleasure out of that, as corny as it sounds. It feels so good to give an award to an artist in mid-career, give them a nice sum of money and a platform for recognition and PR.

CA: It's inspiring to hear you say the best is yet to come in your life and career.

HA: I wake up in the morning thinking about new ways to play the horn or whatever else I do. All artists are pursuing new ways to open themselves, and finding out what you can't do is a key ingredient in getting to that place. To connect that with kids through art, they would find out what they are and are not able to do and learn to work toward those goals more effectively.

CA: Are there any areas of art left that you want to explore?

HA: I want to produce a great album with my wife, Lani [Hall]. The last one was really good, but a little too esoteric to find its audience. She's an amazing artist, and I'd like to do that, because she deserves to be recognized. I'd also like to try my hand at ceramics and throw some pots. Not smoke it, throw it!

EF: What motivates you?

HA: Joseph Campbell said that most people aren't looking for the meaning of life, but the feeling of being alive. Second, you have to be responsible for your own inspiration. There's no doubt that the key is to have love in your life, to feel clean and good about yourself. If you can share that with another, it will take you a long way.

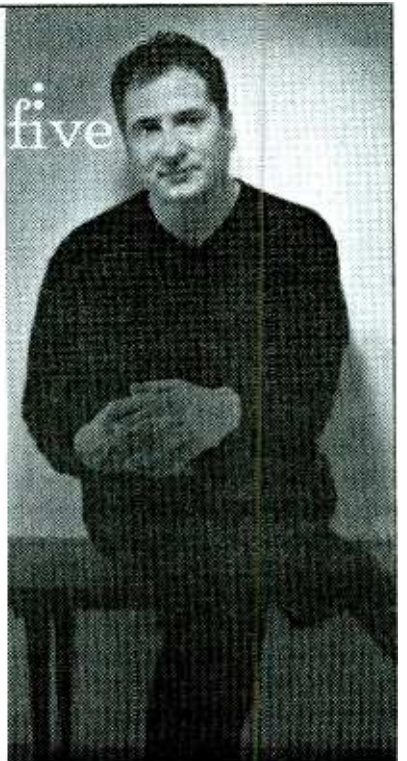
[Ed. note: The head of Almo Sound's A&R staff was misidentified last week. He is Howard Thompson.]

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Call me at (310) 788-1664 or e-mail: archer@rronline.com

R&R NAC/Smooth Jazz Top 30

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | DAVID BENOIT ReJoyce (GRP) | 917 | 899 | 98750 | 10 | 44/0 |
| | 2 | TOM SCOTT & THE L.A. EXPRESS Smokin' Section (Windham Hill Jazz) | 804 | 771 | 80986 | 16 | 41/1 |
| | 3 | JANGO With Your Love (Samson) | 622 | 660 | 62348 | 18 | 34/0 |
| | 4 | RIPPINGTONS Summer Lovers (Peak/Windham Hill Jazz) | 621 | 611 | 45467 | 13 | 41/0 |
| | 5 | ROGER SMITH Off The Hook (Miramar) | 620 | 762 | 58338 | 16 | 38/0 |
| | 6 | NATALIE COLE Snowfall On The Sahara (Elektra/EEG) | 605 | 578 | 60211 | 6 | 40/1 |
| | 7 | WARREN HILL Take Me Away (Discovery) | 589 | 543 | 82899 | 9 | 40/0 |
| | 8 | SPYRO GYRA Silk And Satin (Windham Hill Jazz) | 583 | 533 | 87345 | 8 | 44/3 |
| | 9 | NELSON RANGELL The Way To You (Shanachie) | 552 | 518 | 61637 | 17 | 28/0 |
| | 10 | KENNY G w/LOUIS ARMSTRONG What A Wonderful World (Arista) | 549 | 426 | 61614 | 3 | 41/4 |
| | 11 | WALTER BEASLEY If You Knew (Shanachie) | 547 | 491 | 57107 | 11 | 38/3 |
| | 12 | KIRK WHALUM My All (Warner Bros.) | 541 | 517 | 61098 | 13 | 34/0 |
| | 13 | STEVE COLE Say It Again (Bluemoon/Atlantic) | 534 | 473 | 65462 | 6 | 42/1 |
| | 14 | CHRIS BOTTI Drive Time (GRP) | 529 | 461 | 66366 | 6 | 41/2 |
| | 15 | JEFF GOLUB Velvet Touch (Bluemoon/Atlantic) | 528 | 484 | 73263 | 7 | 38/0 |
| | 16 | JOE SAMPLE f/LALAH HATHAWAY Fever (PRA/GRP) | 527 | 563 | 73498 | 12 | 37/0 |
| | 17 | RICHARD ELLIOT Chill Factor (Blue Note) | 504 | 460 | 69660 | 4 | 44/2 |
| | 18 | NORMAN BROWN Out'a Nowhere (Warner Bros.) | 453 | 434 | 72119 | 3 | 41/3 |
| | 19 | JAZZMASTERS Lost In Space (Hardcastle/Trippin 'N' Rhythm) | 438 | 407 | 48705 | 7 | 39/0 |
| | 20 | SOUL BALLET Her Joyride (Countdown/Unity) | 427 | 367 | 63282 | 6 | 35/1 |
| | 21 | PETER WHITE Autumn Day (Columbia) | 424 | 507 | 53579 | 18 | 31/0 |
| | 22 | 3RD FORCE f/TAYLOR & HUGHES Revelation... (Higher Octave) | 329 | 419 | 35047 | 20 | 31/0 |
| | 23 | LUTHER VANDROSS I'm Only Human (LV/Virgin) | 303 | 299 | 42879 | 12 | 24/0 |
| | 24 | DOWN TO THE BONE Long Way From Brooklyn (Internal Bass) | 295 | 260 | 48426 | 2 | 30/5 |
| | 25 | ERIC ESSIX For Real (Zebra) | 289 | 387 | 37818 | 14 | 23/0 |
| | 26 | QUINCY JONES Sax In The Garden (Qwest/WB) | 286 | 264 | 23883 | 5 | 27/0 |
| | 27 | NITE FLYTE Open Your Heart (Instinct) | 275 | 341 | 29677 | 14 | 25/0 |
| | 28 | BONA FIDE High Street (N-Coded) | 256 | 239 | 18626 | 3 | 23/1 |
| Debut | 29 | BRIAN TARQUIN Darlin Darlin Baby (Instinct) | 252 | 209 | 25307 | 1 | 23/2 |
| Debut | 30 | CRAIG CHAQUICO Forbidden Love (Higher Octave) | 250 | 178 | 21946 | 1 | 27/3 |

46 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

BOBBY CALDWELL f/MARILYN SCOTT Show Me Your Devotion (Sin-Drome)
Total Plays: 239, Total Stations: 18, Adds: 0

DANCING FANTASY Take Five (Higher Octave)
Total Plays: 216, Total Stations: 18, Adds: 0

BONEY JAMES Body Language (Warner Bros.)
Total Plays: 214, Total Stations: 21, Adds: 3

BRAXTON BROTHERS Just Believe (Windham Hill Jazz)
Total Plays: 169, Total Stations: 16, Adds: 0

MERCEDES HALL Could've Been (Dalin)
Total Plays: 151, Total Stations: 10, Adds: 0

MARION MEADOWS Last Call (Heads Up)
Total Plays: 143, Total Stations: 14, Adds: 0

MICHAEL FRANKS Now Love Has No... (Windham Hill Jazz)
Total Plays: 122, Total Stations: 10, Adds: 2

EARL KLUGH Peculiar Situation (Windham Hill)
Total Plays: 105, Total Stations: 13, Adds: 1

NESTOR TORRES Velvet Nights (Shanachie)
Total Plays: 100, Total Stations: 13, Adds: 2

SLIM MAN Sweet Serenade (GES)
Total Plays: 94, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| DWIGHT SILLS Dock Of The Bay (Citylights) | 17 |
| DOWN TO THE BONE Long Way From... (Internal Bass) | 5 |
| KENNY G w/LOUIS ARMSTRONG What A Wonderful... (Arista) | 4 |
| DIANA KRALL Let's Fall In Love (GRP) | 4 |
| SPYRO GYRA Silk And Satin (Windham Hill Jazz) | 3 |
| NORMAN BROWN Out'a Nowhere (Warner Bros.) | 3 |
| WALTER BEASLEY If You Knew (Shanachie) | 3 |
| CRAIG CHAQUICO Forbidden Love (Higher Octave) | 3 |
| BONEY JAMES Body Language (Warner Bros.) | 3 |
| KENNY G w/GEORGE BENSON Summertime (Arista) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| KENNY G w/LOUIS ARMSTRONG What A Wonderful... (Arista) | +123 |
| CRAIG CHAQUICO Forbidden Love (Higher Octave) | +72 |
| CHRIS BOTTI Drive Time (GRP) | +68 |
| STEVE COLE Say It Again (Bluemoon/Atlantic) | +61 |
| DWIGHT SILLS Dock Of The Bay (Citylights) | +61 |
| SOUL BALLET Her Joyride (Countdown/Unity) | +60 |
| WALTER BEASLEY If You Knew (Shanachie) | +56 |
| SPYRO GYRA Silk And Satin (Windham Hill Jazz) | +50 |
| WARREN HILL Take Me Away (Discovery) | +46 |
| RICHARD ELLIOT Chill Factor (Blue Note) | +44 |
| JEFF GOLUB Velvet Touch (Bluemoon/Atlantic) | +44 |
| BONEY JAMES Body Language (Warner Bros.) | +44 |

Breakers®

| SOUL BALLET | | CHART |
|-------------------------------|---------------------|-------|
| Her Joyride (Countdown/Unity) | | |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | |
| 427/60 | 35/1 | 20 |

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

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NAC notes

with Carol Archer

For the second week, **Dwight Sills'** "Dock of the Bay" (**CityLight/Monarch**) is top Most Added with 17 new adds. Adds include WJJZ/Philadelphia (which is now ranked fifth 12+!), KKSJ/SF, KSSJ/Sacramento and WJZL/Milwaukee, for an even 50% of the panel aboard in only the second week of the track's airplay life. As this format becomes more and more conservative, I think it's as telling to note which programmers resist a hit record as it is to observe which eagerly break them.

Craig Chaquico's "Forbidden Love" (**Higher Octave**) enters the chart at 30*. The track increased from five to 16 plays at KTWV(The Wave)/Los Angeles and was added at WJZW/Washington.

As **Kenny G & Louis Armstrong's** "What a Wonderful World" (**Arista**) surges 20-10*, some stations such as WNWV/Cleveland, WVMV/Detroit and KSMJ/Bakersfield are adding the track "Summertime." It makes complete sense to do so. On the other hand, KOAZ/Tuc-

son adds "Stranger on the Shore," another fine track with upper-demo appeal. (Mr. Acker Bilk's original topped the national charts in 1962!)

Bob Mamet always makes great records, and his new **Counterpoint** release, *Directions*, is no exception. The project's lead track, "Gratitude," is a hook-y, memorable song. Mamet's gift for melody shines here — this tune's hummable after one listen — aided by Eric Marienthal on sax and the chunky wah-wah guitar sounds of Chris Standring. Mamet's solos project just the funkiness and feel-good groove we need so much in this format. By all means, check this one out.

For the past 30 years it's been **Phil Collins'** dream to form a big band. After playing Montreaux last year, plus a successful tour of Europe and North America, Collins and his big band have now released a live, all-instrumental project, *A Hot Night in Paris* (**Atlantic**). It contains rearranged versions of many of Collins' smashes, such as "Against All Odds" (with great solo sax work from Gerald Albright), as well as some surprises, like the Arif Mardin-arranged "Pick Up the Pieces," a track that is going right on my imaginary radio station, KKRL — because it is, after all, *New Adult Contemporary!*

Heads

Norman Brown
Celebration
Warner Bros.

Guitarist **Norman Brown's** debut release for his new label, **Warner Bros.**, is aptly named *Celebration* because it exudes sheer musical joy. Without question one of the most gifted artists on the contemporary jazz scene, Brown is a stylishly improvisational — yet accessible — player. His work has never been showcased to greater advantage than it is here, as one listen to his performance on the beautifully nuanced lead track, "Out'a Nowhere," makes clear. Check out his breezy "Never Again," which features Rick Braun on trumpet, and especially "It's Time for Love." *Celebration* is swingin' and sophisticated fare for musically hungry adults.



Soul Ballet's "Her Joyride" (**Countdown/Unity**) brings strong melody, intriguing dance-y rhythms, and fresh, electronica-tinged production to the format. This week it's a Breaker at 20*. **Unity's Bill Clodfelter** explains the marketing plan behind the project.

UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

The challenge with Soul Ballet is that historically they don't fit the Smooth Jazz mold, but we do know that their sound cuts through the format and is really embraced by listeners. With the success of "NYC Trippin'" — a No. 1 track — and "Blu Girl," we've been able to identify a number of champions. The strategy with "Her Joyride" was to go after those champions — Blake Lawrence, Steve Stiles, Steve Williams, Bob O'Connor and some others. There are a good handful of programmers who know Soul Ballet gets a great response from their listeners, but who still don't get it. We wanted to gain momentum through a lot of setup, get a large number of stations early and gain the endorsement of BA, who have come aboard and are very supportive. We did all of that and hit the ground running. This is a crucial week, because now we have the ammunition to go after some of the holdout stations. ● We released this single with a number of different mixes because we wanted to test the waters beyond the Smooth Jazz format. Since the group is very rhythmic, we asked producer RK to do a club mix, which we tested on a surface level with some of the DJ pools in Chicago. They got a great response. The plan now is to go deeper with that strategy in Chicago, as well as in DC, Atlanta, Detroit, Philly and Miami. People really dig Soul Ballet's rhythmic appeal, and there's even a chance we could parlay club action into UAC. It's a long shot but we're going to do it. ● We've explored putting some kind of smooth rave together, and we got a lot of enthusiasm from Carol Handley, Shirley Maldonado, Steve Stiles and some others on the idea, but it wasn't quite right. RK really wants to do it, but he wants to bring all the elements together, not just do a live-to-track date. He wants to involve some multimedia aspects, and it will take a while to develop. The radio and club thing is where we're going with this group now. ● Sales aren't as great as we'd like them to be, but another of our challenges is that we switched distributors halfway into this album. We'll get more product out there now with new distribution (through DNA), and we've got a story to tell. We've done a Tower listening post, and we'll broadcast that concept to others. There's another track on the album we feel should be exploited at NAC radio, "Sol Negro," which is trumpet-oriented. Part of the success of Soul Ballet is that RK has a way of making electronica and drums sound warm. ● I've been getting a lot of international interest in Soul Ballet. We participated in a Jazz FM/London sampler CD that was released in the U.K. There have been many e-mails as people discover Soul Ballet and respond enthusiastically. We did a similar thing in Munich with Relax FM, plus I've been contacted by a company in Brazil that is interested in Soul Ballet and other Unity artists. It was Soul Ballet that got their attention. We've been very domestically focused, and this is a whole new source of revenue for the label. ● Here's a quote from an e-mail I got today from a 24-year-old female Soul Ballet fan in Miami. It's so indicative of the feeling people get about Soul Ballet. "I just want to write and tell you that if this isn't the sexiest jazz CD I own, I don't know what it is. I love, love, love this CD. I can't tell you how much my day changes when I listen to it." ● We're just getting started with Soul Ballet. There's another album that's almost finished that we'll be releasing in the first quarter of next year.



the truth is out.



"Just Believe"

New & Active R&R NAC current believers include
KKSJ - San Francisco
KTWV - Los Angeles
KIFM - San Diego

the new single from
Now & Forever

Produced by The Braxton Brothers

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THE BRAXTON BROTHERS

NAC/Smooth Jazz Reporters

Stations and their adds listed alphabetically by market

| | | | | | |
|---|--|--|---|--|--|
| <p>WHRL/Albany, NY OM/PD: Brant Curtiss DWIGHT SILLS "Dock" DOWN TO THE BONE "Brooklyn" CANDY DULFER "Dream"</p> | <p>WNWV/Cleveland, OH PD/MD: Bernie Kimble KENNY G W/G. BENSON "Summertime"</p> | <p>WFSJ/Jacksonville, FL PD: Hank Dole APD/MD: Craig Williams No Adds</p> | <p>WQCD/New York, NY PD: John Mullen MD: Rick Laboy RICHARD ELLIOT "Chill"</p> | <p>KSSJ/Sacramento, CA Station Mgr.: Steve Williams APD/MD: Ken Jones 3 WARREN HILL "Turn" 2 DWIGHT SILLS "Dock" 2 NESTOR TORRES "Velvet" 2 DANCING FANTASY "Roses"</p> | <p>WJZT/Tallahassee, FL PD: Denny Alexander 8 BONEY JAMES "Language" 8 MICHAEL FRANKS "Love" 8 DWIGHT SILLS "Dock" 8 DIANA KRALL "Love"</p> |
| <p>KNIK/Anchorage, AK GM/PD: Dean Williams MD: John Clarke DWIGHT SILLS "Dock" LISA B "Free" CANDY DULFER "Dream"</p> | <p>WZJZ/Columbus, OH PD/MD: Bill Harman No Adds</p> | <p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase NORMAN BROWN "Nowhere" CHRIS BOTTI "Drive" WALTER BEASLEY "Knew"</p> | <p>WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell 2 KENNY G W/ARMSTRONG "What"</p> | <p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole DWIGHT SILLS "Dock"</p> | <p>WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis 1 SOUL BALLET "Joyride" 1 DWIGHT SILLS "Dock"</p> |
| <p>WJZF/Atlanta, GA PD/MD: Mark Edwards 10 CHRIS BOTTI "Drive" 9 KENNY G W/ARMSTRONG "What"</p> | <p>KOAI/Dallas, TX PD: Michael Fischer MD: Teresa Kincaid 2 MARIAH CAREY "Believe"</p> | <p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p> | <p>KCYI/Oklahoma City, OK PD: Steve English MD: Stephani Stewart NATALIE COLE "Snowfall" SLIM MAN "Serenade"</p> | <p>KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Blake Lawrence STEVE COLE "Again" KENNY G "Love" TOM SCOTT... "Smokin" SPYRO GYRA "Satin" DWIGHT SILLS "Dock"</p> | <p>KOAZ/Tucson, AZ PD: Erik Foxx KENNY G "Stranger"</p> |
| <p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows 11 SPYRO GYRA "Satin" KENNY G W/G. BENSON "Summertime"</p> | <p>KHIH/Denver, CO PD: Becky Taylor APD/MD: Cheri Marquart No Adds</p> | <p>WLVE/Miami, FL PD: Bret Michael MD: Marc Taylor KENNY G W/ARMSTRONG "What" WALTER BEASLEY "Knew" NORMAN BROWN "Nowhere"</p> | <p>WLOQ/Orlando, FL PD: Bill Wise MD: Patricia James DIANA KRALL "Love"</p> | <p>KQJZ/San Luis Obispo, CA OM: Dave Christopher MD: David Atwood DWIGHT SILLS "Dock"</p> | <p>WJZW/Washington, DC PD: Kenny King 11 DWIGHT SILLS "Dock" CRAIG CHAQUICO "Forbidden"</p> |
| <p>WSJZ/Boston, MA PD/MD: Shirley Maldonado DWIGHT SILLS "Dock" NESTOR TORRES "Velvet"</p> | <p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach 6 DOWN TO THE BONE "Brooklyn" KENNY G W/G. BENSON "Summertime"</p> | <p>WJZ/Milwaukee, WI PD: Chris Moreau DIANA KRALL "Love" DWIGHT SILLS "Dock"</p> | <p>WJPL/Peoria, IL PD: Rick Hirschmann No Adds</p> | <p>KMGQ/Santa Barbara, CA OM/PD: Mark Elliott APD/MD: Steve Bauer MICHAEL FRANKS "Love" DOWN TO THE BONE "Brooklyn" JOHN TESH "Sunrise" BONEY JAMES "Language"</p> | <p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Laurie Cobb 9 ROGER SMITH "Sides" NORMAN BROWN "Nowhere" EARL KLUGH "Peculiar"</p> |
| <p>WCCJ/Charlotte, NC PD/MD: Gerry Ballard 10 KENNY G W/ARMSTRONG "What" 8 BRIAN TARQUIN "Darlin" 7 DOWN TO THE BONE "Brooklyn"</p> | <p>KEZL/Fresno, CA PD: Angie Handa MD: J. Weidenheimer DOWN TO THE BONE "Brooklyn" RICHARD ELLIOT "Chill" WALTER BEASLEY "Knew" DWIGHT SILLS "Dock"</p> | <p>KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Judy Davila 1 VANESSA RUBIN "Love" ERIC MARIENTHAL "Unit" RICKY LAWSON "Blues"</p> | <p>WJZ/Philadelphia, PA PD: Anne Gress APD/MD: Michael Tozzi DWIGHT SILLS "Dock"</p> | <p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton 3 SPECIAL EFX "Speak"</p> | <p>46 Total Reporters 46 Current Reporters 42 Current Playlists</p> |
| <p>WNVA/Chicago, IL PD: Bob Kaake APD/MD: Steve Stiles 3 SPYRO GYRA "Satin"</p> | <p>WGUJ/Ft. Myers, FL PD/MD: Nanci Cruise DWIGHT SILLS "Dock" CRAIG CHAQUICO "Forbidden" BONA FIDE "Street"</p> | <p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff DWIGHT SILLS "Dock" DIANA KRALL "Love" SPECIAL EFX "Speak" STEVE OLIVER "West"</p> | <p>KKJZ/Portland, OR PD: Paul Warren MD: Hal Murray DWIGHT SILLS "Dock"</p> | <p>WHCD/Syracuse, NY PD: Butch Charles APD/MD: Kenny Dees 2 BONEY JAMES "Language"</p> | <p>Did Not Report. Playlist Frozen (4): KYOT/Phoenix, AZ KBZN/Salt Lake City, UT KWJZ/Seattle, WA KWSJ/Wichita, KS</p> |



Peculiar Situation

The new single and album from
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EARL KLUGH

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for Earl Klugh Incorporated
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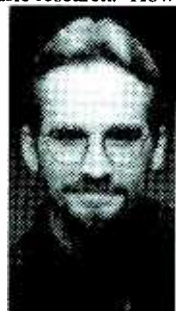
How Research Can Show You A Clear Path

□ Industry researchers answer more questions from programmers

PART TWO OF A TWO-PART INTERVIEW

In last week's column we posed questions and relayed comments from various programmers to several industry researchers. This week we present the remaining results.

WRBR/South Bend, IN PD **Joe Turner** said, "I have a problem with what is termed 'music research.' How many times are we told that a song is 'testing well' or 'selling through the roof,' but in other markets? The national, at best, a thermometer, in my opinion. It can tell you if there's a buzz nationally, but South Bend is kind of stuck in the '80s.



Joe Turner

"On the other side of the coin, there are times when the smaller markets break new music before the major markets even listen to it. Then, when the national picture is looking strong, the smaller markets are already seeing burn. Why not — they were on it six to eight weeks before the big guys. For my money, local research is the only way a station can be certain the songs they are playing are the right ones. The national read can sometimes cloud a programmer's decisions."

Paragon Research's **Mike Henry** responds: "All of the points Turner raised are reasons why local music research is so much more valuable than



Mike Henry

songs do test differently from market to market, and sometimes with substantial variation. Local library song scores are largely a byproduct of what AOR radio stations were playing in that market 20-30 years ago. The reasons for large swings in new music song scores are more varied: e.g., music tastes defined in the market long ago, the number of stations playing the song locally, local band presence and performances, regional acceptance, etc.

"The bottom line is obvious: If you desire the strongest music list possible for your radio station, you need to test your music locally, not by using a national

list. Within Rock formats, a national list will be about 60%-70% effective. The other 30%-40% will either hold your station back (if you use a national list), or it will allow your station to superserve your audience (if you test locally)."

The Burn Factor

WLVQ & WAZU/Columbus, OH PD **Charley Lake** provided many great questions. "When it comes to research," he began, "I want it to show me as clear a path as possible. I'm particularly interested in the opinions of professional music researchers as to their current feelings about relative levels of familiarity, burn, favorite, hate, etc., on music callouts. Is 35% too high a burn score to keep a record in 'A' rotation? If the answer is, 'It depends,' then what does it depend on? If a current record tests great for over a year, do you keep playing it as a current? Or is there some magic point at which you should move it to recurrent? How do you determine that point? How important is favorite compared to overall scores? What's too high a hate score?"

Coleman Research's **Jon Coleman** notes, "You have to step back and ask, 'What are the strategic goals of the radio station? What are we trying to accomplish? Specifically, which segments of the market are we trying to appeal to? Not just demographics, but which music segments, which people with which kinds of music tastes, are we trying to appeal to? What images for what kinds of music are we trying to develop?"

"Many of the questions Lake asked have to be answered within the framework of 'How does this song sit with the brand goals of the station and the music objectives of the station?' The answer is different if the song is pop-rock or pop-alternative versus a core, edgier, exclusive rock song. If the song is a quintessential core sound that you're trying to develop a primary dominant image for, then the answer is burn is less important, passion is more important.

"If the song is a fill record, a marginal record — not in score, necessarily, but in terms of the station's stra-

tegic essence — then you're less lenient and far more critical of the record. Specifically, though, it also depends on what's going on around it. If there's nothing to replace the song with because it's a fresh core sound that's popular, then you leave it. If you have something else that's fresh and central to the station that's not burned, then you move.

"All of this said, I am not a particular stickler on burn as an important variable. Experience tells me that when burn, generally speaking, becomes bad enough that the score goes down, you deal with it then."

Coleman says the most important variable is passion — high score and high like a lot. "The ideal is to have both of those. Along with that, and maybe even more important,

is achieving familiarity first. You need familiarity of 80% or more to really know where you're at, particularly if the song will be on the station in all dayparts. Until it gets 70%-80% familiar, the results can be kind of flaky and the score is not as 'trendable' week to week. Statistically, songs that start off at the bottom of the pack in callout have a less than 50% chance of ever making it to the top 10."

How To Stay Current

Responding to Lake's question, "If a current record tests great for over a year, do you keep playing it as a current?" Coleman says, "Probably not, unless it's central to the station. You just have to decide at some point that a song doesn't have current relevancy. Knowing when to make it recurrent is based on the big picture. One criterion can be competitive issues, how clearly differentiated you are from your competitors.

"If nobody's challenging you for that sound or record, then you can probably move it off. But in a battle where somebody's coming up your tailpipe trying to steal that sound from you, or in a battle with another Rock station over that genre, then you'd be more likely to



Jon Coleman

"If you desire the strongest music list possible for your radio station, you need to test your music locally, not by using a national list."

Mike Henry

hold onto it. Image is everything. Every song is a marketing decision.

"Favorite is probably a little more important than overall scores — they end up being the same thing, generally. But favorite is a little more important because it's passion, and passion is what drives people, particularly in Rock. Rock listeners are more reactive and more passion-oriented.

"I don't know if there's a flat-out number that's too high a hate score. All of these things depend on your whole market situation. One of the things that's an important measure of whether a song belongs to you or whether it belongs to your competitor is where the audience perceives it. There are certain songs that you want to defend and maintain an image for. There are others that, in callout, if you're measuring association or fit, you can actually see when your audience perceives it as belonging to your competitor, not you. If it's not core to you, you may decide to let the competitor have it."

Too Old For Metallica?

Lake's final question was, "Can pro music researchers tell us any secrets about Rock radio they've discovered? Research trivia like, Is it true that when people reach 34 years and seven months they can no longer listen to Metallica? Is it just dead wrong to play Everlast on my Rock station?"

Critical Mass Media's **Carolyn Gilbert** responds, "Personally, and through no research expertise, I think the tolerance for Metallica goes down the day the baby arrives. There's just so much screeching one human being can tolerate in a given 24-hour period. I have other questions, like, When will 'Stairway to Heaven' stop testing? Many might find Everlast too 'rap,' but it doesn't necessarily sound that way to the audience. The lyrics certainly fit with the Rock lifegroup, so I'd test it and run it through TrueVariety Software — had to get a plug in — to see if it fits with the format."

Spin Control

An anonymous PD asked the final questions: "How many spins are needed before starting a song in callout? How is that number changed by airplay on multiple stations in the market?"

Gilbert replies, "We look at 200-400 spins before testing. At that stage in the song's life cycle you'll get an early, albeit partially unfamiliar, read. If multiple stations are already on a song, we might test it before we play it, or after 100 or so spins. And if it's an artist the audience will recognize right away, we'll test it earlier."

"How should research respondents be screened and selected? How is the proper sample struc-

tured?" our anonymous PD asked.

Gilbert says, "A research sample should be based on demographics and unaided listening. Period. A number of researchers and consultants like putting respondents through lifegroup screens. This involves making respondents listen to clusters of three to five songs and then, even if they're core to the station, they are disqualified if they don't love the subjectively chosen hooks.

"The chosen here? One of my co-workers is core to a client station, and this station wanted to screen only via a cluster. She finally managed to talk the PD out of it, because a Melissa Etheridge hook was in the cluster. She told him that if she had to listen to anything that included that hook, she'd tell an interviewer she hated the cluster. The PD would have lost a core listener in his sample. He went to a listening-based screen and had a great test.

"The exception, of course, is for a startup. In that case, you can refine a sample by pulling listeners from your targeted stations and focusing them more clearly on your plan by putting them through a cluster hoop. The most idiotic way of screening is to mandate that listeners like one cluster and dislike another. So many people in our business don't consider how people actually behave. Music is often a mood choice.

"In terms of Rock screening in particular, the rule should be inclusion, not exclusion. A couple of years ago I was seeing our Rock screens get narrower and narrower, and I was watching the Arbitron Rock shares deteriorate. We were superserving a dwindling core, targeting our callout on population incidences of 1%-2% 12+.

I finally went to our Rock PDs and asked if they really wanted to look at a 1 or 2 share. After some arm-twisting, they lowered their P1 percentage to the 30%-50% range (a cume-to-core conversion rate that few were achieving at that time) and expanded to include the entire cume.

"To a station, the ratings have gone up dramatically. Now I'm looking at some of these stations and actually encouraging them to raise their core percentage. We're having trouble finding enough P2s and 3s. What a great problem."

Thanks to all the PDs and researchers who participated in these two columns.



Carolyn Gilbert

The follow-up to the debut Top 10 single "Time to Burn"



Jake Andrews

just you and me

IMPACTING ROCK RADIO JULY 26TH

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Produced by John Porter/Engineered by Joe McGrath

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7/29 Seattle, WA
7/30 Phoenix, AZ
7/31 Tucson, AZ
8/1 Santa Fe, NM

8/3 Boulder, CO
8/6 Indianapolis, IN
8/7 Columbus, OH
8/8 El Paso, TX
8/13 New York, NY
8/14 Omaha, NE
8/21 Dover, NJ

8/22 Columbia, MO
8/23 Bloomington, IN
8/24 Indianapolis, IN
8/26 Green Bay, WI
8/27 Grand Rapids, MI
8/28 Madison, WI
8/29 Cincinnati, OH

8/31 Milwaukee, WI
9/1 Ft. Wayne, IN
9/3 Merrillville, IN
9/4 Rockford, IL
9/5 Cedar Rapids, IA
9/10 Ft. Smith, AR
9/17 San Bernardino, CA

JERICHO

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email saturn5@webspan.net
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R&R Rock Top 50

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|----------------|-----------|--|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | DEF LEPPARD Promises (Mercury/IDJMG) | 1771 | 1735 | 116811 | 9 | 69/0 |
| | 2 | RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 1592 | 1442 | 104410 | 9 | 71/0 |
| | 3 | LENNY KRAVITZ American Woman (Maverick/Virgin) | 1415 | 1389 | 84360 | 11 | 71/2 |
| | 4 | PEARL JAM Last Kiss (Epic) | 1226 | 1318 | 74292 | 11 | 63/0 |
| | 5 | COLLECTIVE SOUL No More, No Less (Atlantic) | 1048 | 944 | 65857 | 8 | 60/2 |
| | 6 | TONIC You Wanted More (Universal) | 984 | 946 | 69547 | 6 | 66/2 |
| | 7 | BUCKCHERRY Lit Up (DreamWorks) | 964 | 1123 | 65814 | 20 | 59/0 |
| | 8 | BAD COMPANY Hammer Of Love (Elektra/EEG) | 893 | 881 | 51408 | 10 | 54/0 |
| | 9 | GREAT WHITE Rollin' Stoned (Portrait/Columbia) | 892 | 737 | 58322 | 4 | 65/0 |
| | 10 | ALICE IN CHAINS Get Born Again (Columbia) | 883 | 851 | 53915 | 8 | 58/1 |
| | 11 | SAMMY HAGAR Shag (MCA) | 868 | 844 | 48242 | 6 | 61/0 |
| | 12 | OLEANDER Why I'm Here (Republic/Universal) | 818 | 918 | 64198 | 25 | 51/0 |
| | 13 | BLACK CROWES Go Faster (American/Columbia) | 736 | 774 | 49544 | 9 | 50/0 |
| | 14 | COLLECTIVE SOUL Heavy (Atlantic) | 696 | 783 | 63198 | 29 | 56/0 |
| | 15 | TRAIN Meet Virginia (Aware/Columbia) | 646 | 778 | 44237 | 17 | 48/0 |
| | 16 | SANTANA F/ROB THOMAS Smooth (Arista) | 628 | 523 | 44546 | 5 | 44/6 |
| | 17 | CREED One (Wind-up) | 615 | 677 | 49444 | 31 | 51/0 |
| | 18 | SCORPIONS Mysterious (Koch) | 558 | 550 | 32781 | 5 | 48/3 |
| Breaker | 19 | MEGADETH Crush 'Em (Trauma/Capitol) | 556 | 450 | 35506 | 3 | 51/1 |
| | 20 | LIT My Own Worst Enemy (RCA) | 556 | 624 | 37687 | 19 | 42/0 |
| Breaker | 21 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 550 | 478 | 35946 | 6 | 39/0 |
| | 22 | NEW AMERICAN SHAME Under It All (Lava/Atlantic) | 482 | 442 | 29362 | 9 | 42/1 |
| Debut | 23 | LYNYRD SKYNYRD Workin' (CMC) | 445 | 76 | 25361 | 1 | 49/10 |
| Debut | 24 | TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.) | 427 | 60 | 27143 | 1 | 52/11 |
| | 25 | JONNY LANG Second Guessing (A&M) | 352 | 318 | 19879 | 4 | 33/4 |
| | 26 | KID ROCK Bawitdaba (Top Dog/Lava/Atlantic) | 314 | 295 | 16190 | 10 | 26/0 |
| | 27 | GODSMACK Keep Away (Republic/Universal) | 306 | 291 | 17767 | 12 | 30/0 |
| | 28 | METALLICA Die, Die My Darling (Elektra/EEG) | 291 | 316 | 17021 | 9 | 28/0 |
| | 29 | WIDESPREAD PANIC Dyin' Man (Capricorn) | 280 | 199 | 12838 | 3 | 32/3 |
| | 30 | MOTLEY CRUE Teaser (Motley/Beyond) | 268 | 144 | 15815 | 2 | 37/3 |
| | 31 | SILVERCHAIR Ana's Song (Open Fire) (Epic) | 264 | 226 | 15395 | 5 | 29/3 |
| | 32 | FEAR FACTORY Cars (Roadrunner) | 261 | 365 | 13166 | 11 | 25/0 |
| | 33 | DOKKEN Maddest Hatter (CMC) | 257 | 235 | 15282 | 5 | 26/0 |
| | 34 | BLINK 182 What's My Age Again? (MCA) | 246 | 248 | 16589 | 10 | 23/1 |
| | 35 | OFFSPRING The Kids Aren't Alright (Columbia) | 245 | 230 | 14660 | 6 | 24/1 |
| | 36 | VERTICAL HORIZON We Are (RCA) | 244 | 217 | 11894 | 3 | 25/1 |
| | 37 | JAKE ANDREWS Time To Burn (Jericho) | 237 | 356 | 17285 | 16 | 24/0 |
| | 38 | LIMP BIZKIT Nookie (Flip/Interscope) | 237 | 207 | 14163 | 4 | 20/2 |
| | 39 | TOM PETTY & THE HEARTBREAKERS Room At The Top (Warner Bros.) | 213 | 350 | 11077 | 15 | 20/0 |
| | 40 | STYX Everything Is Cool (CMC) | 213 | 176 | 11065 | 2 | 17/0 |
| | 41 | KORN Freak On A Leash (Immortal/Epic) | 210 | 254 | 14368 | 18 | 23/0 |
| | 42 | SUSAN TEDESCHI Rock Me Right (Tone Cool/Rounder/Mercury/IDJMG) | 201 | 327 | 15389 | 13 | 21/0 |
| | 43 | DRAIN S.T.H. Enter My Mind (Enclave/Mercury/IDJMG) | 193 | 162 | 8787 | 2 | 24/1 |
| | 44 | VERVE PIPE Hero (RCA) | 192 | 182 | 10270 | 3 | 20/2 |
| | 45 | SHADES APART Valentine (Universal) | 177 | 206 | 11297 | 13 | 16/0 |
| | 46 | SPLENDER Yeah, Whatever (C2/Columbia) | 161 | 159 | 8373 | 7 | 16/2 |
| | 47 | EVERLAST Ends (Tommy Boy) | 148 | 142 | 11025 | 14 | 12/0 |
| Debut | 48 | FILTER Welcome To The Fold (Reprise) | 137 | 22 | 12600 | 1 | 24/9 |
| Debut | 49 | PRETENDERS Human (Warner Bros.) | 105 | 115 | 11322 | 1 | 11/1 |
| Debut | 50 | POWERMAN 5000 When Worlds Collide (DreamWorks) | 98 | 86 | 4737 | 1 | 9/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| EVERCLEAR The Boys Are Back In Town (Mercury/IDJMG) | 14 |
| RATT Over The Edge (Portrait/Columbia) | 12 |
| TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.) | 11 |
| BUCKCHERRY For The Movies (DreamWorks) | 11 |
| LYNYRD SKYNYRD Workin' (CMC) | 10 |
| FILTER Welcome To The Fold (Reprise) | 9 |
| BRAMHALL I Wanna Be (RCA) | 8 |
| SANTANA F/ROB THOMAS Smooth (Arista) | 6 |
| ROB ZOMBIE Superbeast (Geffen) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| LYNYRD SKYNYRD Workin' (CMC) | +369 |
| TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.) | +367 |
| GREAT WHITE Rollin' Stoned (Portrait/Columbia) | +155 |
| RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | +150 |
| MOTLEY CRUE Teaser (Motley/Beyond) | +124 |
| FILTER Welcome To The Fold (Reprise) | +115 |
| MEGADETH Crush 'Em (Trauma/Capitol) | +106 |
| SANTANA F/ROB THOMAS Smooth (Arista) | +105 |
| COLLECTIVE SOUL No More, No Less (Atlantic) | +104 |
| WIDESPREAD PANIC Dyin' Man (Capricorn) | +81 |

Breakers®

MEGADETH Crush 'Em (Trauma/Capitol)

| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 556/106 | 51/1 | 19 |

GOO GOO DOLLS Black Balloon (Warner Bros.)

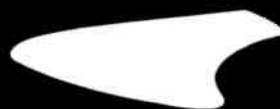
| | | |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 550/72 | 39/0 | 21 |

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



74 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 7/11-Saturday 7/17. 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 500 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 1999, The Arbitron Company). © 1999, R&R Inc.

FILTER



Welcome To The Fold

From the new album Title of Record

R&R Active Rock **45** - **21** Breaker
#1 MOST INCREASED PLAY! (+485)
 Monitor Active Rock 34*-20*
#1 GREATEST GAINER - AIRPOWER! (+307)

On 96% Of Active Rock Radio!!
 R&R Rock Debut **48**
 Monitor Mainstream Rock Debut 24*



Produced by Ben Grosse and Richard Patrick
 Co-produced by Rae DiLeo and Geno Lenardo Management: 3 A.M.



New & Active

KATIES Noggin' POUNDIN'... (Spongebath/Elektra/EEG)

Total Plays: 93, Total Stations: 13, Adds: 2

STATIC-X Bled For Days (Warner Bros.)

Total Plays: 93, Total Stations: 10, Adds: 0

ROB ZOMBIE Superbeast (Geffen)

Total Plays: 84, Total Stations: 16, Adds: 6

SIMON SAYS Slider (Hollywood)

Total Plays: 79, Total Stations: 10, Adds: 1

STAIND Mudshovel (Flip/Elektra/EEG)

Total Plays: 76, Total Stations: 10, Adds: 1

ORGY Stitches (Elementree/Reprise)

Total Plays: 70, Total Stations: 10, Adds: 1

PUSHMONKEY Lefty (Arista)

Total Plays: 60, Total Stations: 12, Adds: 3

CHLORINE Don't Even Care (Time Bomb)

Total Plays: 59, Total Stations: 9, Adds: 1

DOVETAIL JOINT Beautiful (Aware/C2/Columbia)

Total Plays: 58, Total Stations: 11, Adds: 2

WALTER TROUT Livin' Every Day (Ruf)

Total Plays: 47, Total Stations: 8, Adds: 2

Songs ranked by total plays

Most Played Recurrents

METALLICA Whiskey In The Jar (Elektra/EEG)

SAMMY HAGAR Mas Tequila (MCA)

LENNY KRAVITZ Fly Away (Virgin)

GODSMACK Whatever (Republic/Universal)

EVERLAST What It's Like (Tommy Boy)

METALLICA Turn The Page (Elektra/EEG)

KENNY WAYNE SHEPHERD Blue On Black (Revolution/Reprise)

GOO GOO DOLLS Slide (Warner Bros.)

ROB ZOMBIE Living Dead Girl (Geffen)

EVE 6 Inside Out (RCA)

CREED What's This Life For (Wind-up)

TRAIN Free (Aware/Columbia)

FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)

ROB ZOMBIE Dragula (Geffen)

JONNY LANG Still Rainin' (A&M)

MONSTER MAGNET Space Lord (A&M)

TOM PETTY & THE HEARTBREAKERS Free Girl Now (Warner Bros.)

DAYS OF THE NEW The Down Town (Outpost/Geffen)

HOLE Celebrity Skin (DGC/Geffen)

FUEL Shimmer (550 Music/Epic)

TUNED-IN

R&R/MEDIABASE 24/7

ROCK



WPIX/Albany

Monday, July 12

3am

METALLICA One
ZZ TOP Legs
DEF LEPPARD Promises
EAGLES One Of These Nights
DEREK & THE DOMINOS Layla
MATCHBOX 20 Push
BOSTON Peace Of Mind
TRAIN Meet Virginia
SHADES APART Valentine
GEORGE THOROGOOD ... Bad To The Bone
LED ZEPPELIN Whole Lotta Love
GUNS N' ROSES Paradise City

10am

PAUL SIMON Me And Julio Down By The The...
LYNYRD SKYNYRD What's Your Name
RUSH Limelight
PEARL JAM Last Kiss
BACHMAN-TURNER OVERDRIVE You Ain't...
BILLY IDOL Rebel Yell
JOURNEY Lights
EVE 6 Inside Out
LED ZEPPELIN Stairway To Heaven
TOM PETTY & THE HEART... The Waiting
J. GEILS BAND Centerfold
EDGAR WINTER Frankenstein

4pm

ROLLING STONES Angie
PEARL JAM Last Kiss
DOORS Love Her Madly
FOREIGNER Juke Box Hero
MANFRED MANN'S EARTH BAND Blinded By...
SHERYL CROW Anything But Down
EAGLES Take It Easy
STEVE NICKS Stand Back
MOLLY HATCHET Flirtin' With Disaster
DEF LEPPARD Bringin' On The Heartbreak
MARSHALL TUCKER BAND Take The Highway

9pm

AEROSMITH What It Takes
CREEDENCE CLEARWATER... Bad Moon...
WALLFLOWERS One Headlight
DEF LEPPARD Promises
STEVE MILLER The Joker
FOREIGNER Head Games
MATCHBOX 20 3 AM
REO SPEEDWAGON Roll With The Changes
LYNYRD SKYNYRD Gimme Three Steps
LED ZEPPELIN Rock & Roll



KSJJO/San Francisco

Monday, July 12

2am

METALLICA Sad But True
BLACK SABBATH Psycho Man
ROLLING STONES Sympathy For The Devil
GODSMACK Whatever
TESLA Love Song
LIMP BIZKIT Nookie
GUNS N' ROSES Mr. Brownstone
FLYS Got You (Where I Want You)
RUSH Distant Early Warning
MONSTER MAGNET Temple Of Your Dreams
LED ZEPPELIN Trampled Under Foot
NINE INCH NAILS Closer

11am

RUSH Tom Sawyer
GODSMACK Whatever
U2 I Still Haven't Found What I'm Looking For
HUNGER Vanishing Cream
ALICE IN CHAINS Would?
VAN HALEN Unchained
TOOL Eulogy
AEROSMITH Train Kept A-Rollin'
CREED Torn
LED ZEPPELIN Immigrant Song
STEVE MILLER BAND The Joker

3pm

AC/DC Let's Get It Up
PINK FLOYD Time
METALLICA Whiskey In The Jar
LITA FORD & OZZY OSBOURNE Close My...
SOUNDGARDEN Spoonman
LED ZEPPELIN Ramble On
BLINK 182 What's My Age Again?
VAN HALEN You Really Got Me
RUSH Fly By Night
STONE TEMPLE PILOTS Vasoline
FOGHAT Slow Ride

9pm

DIO Rainbow In The Dark
GODSMACK Whatever
SEVEN MARY THREE Cumbersome
ROB ZOMBIE Living Dead Girl
STONE TEMPLE PILOTS Sex Type Thing
AC/DC Shoot To Thrill
MONSTER MAGNET Space Lord
VAN HALEN Mean Street
PEARL JAM Even Flow
MEGADETH Crush 'Em



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

ROCK

Going For Adds

7/27/99

JAKE ANDREWS Just You And Me (Jericho)

CHEVELLE Mia (Squint)

COAL CHAMBER Notion (Roadrunner)

DOUBLEDRIIVE Tattooed Bruise (Here And There) (MCA)

JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)

LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)

OLEANDER I Walk Alone (Republic/Universal)

OUR LADY PEACE One Man Army (Columbia)

URIAH HEPP Across The Miles (Spitfire)

VIRGOS MERLOT Kiss My Disease (Atlantic)



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Rock Playlists

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WNEW/New York Infinity (212) 489-1027 ... 12+ Cumulative 1,103,100 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #2 KLOS/Los Angeles ABC (310) 840-4836 ... 12+ Cumulative 906,300 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #4 KSJO/San Francisco Clear Channel (408) 453-5400 ... 12+ Cumulative 312,400 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #5 WMMR/Philadelphia Greater Media (610) 771-0933 ... 12+ Cumulative 625,700 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #14 KISW/Seattle Entercom (206) 285-7825 ... 12+ Cumulative 239,800 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #15 KDKB/Phoenix Sandusky (602) 897-9300 ... 12+ Cumulative 165,400 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #17 WBAB/Long Island Cox (516) 587-1023 ... 12+ Cumulative 240,500 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #21 WOVE/Pittsburgh AMFM (412) 937-1441 ... 12+ Cumulative 383,200 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #26 WEBN/Cincinnati Clear Channel (513) 621-9326 ... 12+ Cumulative 302,000 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #29 KCAL/Riverside Anaheim (909) 793-3554 ... 12+ Cumulative 131,800 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #32 WHJY/Providence AMFM (401) 228-0032 ... 12+ Cumulative 267,400 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #35 KBER/Salt Lake City Citadel (801) 485-6700 ... 12+ Cumulative 148,700 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #40 KOMP/Las Vegas Lotus (702) 876-1460 ... 12+ Cumulative 106,100 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #41 WCKW/New Orleans Louisiana's Rock 92.3 (504) 831-8811 ... 12+ Cumulative 181,800 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #42 WXRA/Greensboro Clear Channel (336) 727-8826 ... 12+ Cumulative 114,800 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #48 WBBB/Raleigh Curtis (919) 876-3831 ... 12+ Cumulative 144,500 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #53 WTFX/Louisville Clear Channel (502) 479-2222 ... 12+ Cumulative 104,500 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #54 KATT/Oklahoma City Caribou (405) 848-0100 ... 12+ Cumulative 149,900 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #55 WTUE/Dayton Clear Channel (937) 224-1137 ... 12+ Cumulative 155,100 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

MARKET #57 WRXL/Richmond Clear Channel (804) 756-6400 ... 12+ Cumulative 105,800 ... Playlist table with columns for LW, TW, ARTIST/TITLE, and GI (000).

R&R Active Rock Top 50

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|----------------|-----------|---|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| 1 | 1 | RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 1928 | 1947 | 139225 | 9 | 67/0 |
| 2 | 2 | ALICE IN CHAINS Get Born Again (Columbia) | 1719 | 1745 | 125361 | 8 | 68/0 |
| 3 | 3 | LENNY KRAVITZ American Woman (Maverick/Virgin) | 1532 | 1557 | 104227 | 11 | 62/0 |
| 7 | 4 | LIMP BIZKIT Nookie (Flip/Interscope) | 1419 | 1329 | 121679 | 7 | 67/0 |
| 5 | 5 | KID ROCK Bawitdaba (Top Dog/Lava/Atlantic) | 1400 | 1416 | 125262 | 22 | 67/0 |
| 4 | 6 | BUCKCHERRY Lit Up (DreamWorks) | 1319 | 1449 | 102607 | 20 | 62/0 |
| 11 | 7 | GODSMACK Keep Away (Republic/Universal) | 1291 | 1165 | 107476 | 14 | 66/1 |
| 6 | 8 | DEF LEPPARD Promises (Mercury/IDJMG) | 1277 | 1342 | 86810 | 9 | 53/0 |
| 12 | 9 | MEGADETH Crush 'Em (Trauma/Capitol) | 1261 | 1125 | 104049 | 4 | 69/0 |
| 9 | 10 | OLEANDER Why I'm Here (Republic/Universal) | 1146 | 1294 | 92710 | 26 | 61/0 |
| 8 | 11 | PEARL JAM Last Kiss (Epic) | 1105 | 1298 | 65757 | 11 | 50/0 |
| 14 | 12 | OFFSPRING The Kids Aren't Alright (Columbia) | 1102 | 1098 | 94356 | 10 | 67/1 |
| 19 | 13 | TONIC You Wanted More (Universal) | 1086 | 946 | 66787 | 6 | 55/0 |
| 16 | 14 | BLINK 182 What's My Age Again? (MCA) | 1059 | 1032 | 81652 | 12 | 59/0 |
| 10 | 15 | LIT My Own Worst Enemy (RCA) | 1027 | 1202 | 68368 | 21 | 54/0 |
| 15 | 16 | KORN Freak On A Leash (Immortal/Epic) | 1011 | 1081 | 109661 | 26 | 57/0 |
| 13 | 17 | GODSMACK Whatever (Republic/Universal) | 1005 | 1104 | 97171 | 42 | 62/0 |
| 17 | 18 | ROB ZOMBIE Living Dead Girl (Geffen) | 971 | 1004 | 77023 | 29 | 59/0 |
| 21 | 19 | POWERMAN 5000 When Worlds Collide (DreamWorks) | 793 | 730 | 69030 | 5 | 61/0 |
| 20 | 20 | CREED One (Wind-up) | 763 | 810 | 70582 | 31 | 56/0 |
| Breaker | 21 | FILTER Welcome To The Fold (Reprise) | 733 | 248 | 70614 | 2 | 68/6 |
| 23 | 22 | SIMON SAYS Slider (Hollywood) | 710 | 677 | 54261 | 10 | 56/1 |
| 22 | 23 | METALLICA Die, Die My Darling (Elektra/EEG) | 682 | 721 | 70809 | 10 | 50/0 |
| 24 | 24 | COLLECTIVE SOUL No More, No Less (Atlantic) | 673 | 649 | 33613 | 8 | 37/0 |
| 18 | 25 | FEAR FACTORY Cars (Roadrunner) | 610 | 960 | 35774 | 13 | 52/0 |
| 25 | 26 | STATIC-X Bled For Days (Warner Bros.) | 590 | 593 | 52171 | 11 | 58/0 |
| 26 | 27 | SILVERCHAIR Ana's Song (Open Fire) (Epic) | 581 | 508 | 39407 | 6 | 43/1 |
| 28 | 28 | GREAT WHITE Rollin' Stoned (Portrait/Columbia) | 570 | 493 | 43501 | 4 | 39/1 |
| 32 | 29 | STAINED Mudshovel (Flip/Elektra/EEG) | 534 | 434 | 42725 | 3 | 53/9 |
| 30 | 30 | DRAIN S.T.H. Enter My Mind (Enclave/Mercury/IDJMG) | 508 | 477 | 41616 | 5 | 48/1 |
| 29 | 31 | ORGY Stitches (Elementree/Reprise) | 492 | 480 | 32392 | 18 | 45/1 |
| 27 | 32 | SAMMY HAGAR Shag (MCA) | 468 | 498 | 22492 | 6 | 36/0 |
| Debut | 33 | ROB ZOMBIE Superbeast (Geffen) | 410 | 136 | 40694 | 1 | 51/12 |
| 35 | 34 | VERVE PIPE Hero (RCA) | 400 | 353 | 22148 | 4 | 29/2 |
| 34 | 35 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 400 | 369 | 23356 | 5 | 22/0 |
| 33 | 36 | DEFTONES My Own Summer (Shove It) (Maverick) | 353 | 399 | 24261 | 17 | 41/0 |
| 31 | 37 | BLACK CROWES Go Faster (American/Columbia) | 322 | 448 | 12022 | 8 | 21/0 |
| 38 | 38 | SCORPIONS Mysterious (Koch) | 320 | 325 | 21802 | 5 | 23/0 |
| 39 | 39 | VERTICAL HORIZON We Are (RCA) | 319 | 322 | 16204 | 4 | 25/0 |
| 36 | 40 | EVERLAST Ends (Tommy Boy) | 289 | 349 | 31053 | 18 | 28/0 |
| 40 | 41 | NEW AMERICAN SHAME Under It All (Lava/Atlantic) | 287 | 301 | 15049 | 8 | 24/0 |
| 43 | 42 | SPLENDER Yeah, Whatever (C2/Columbia) | 256 | 286 | 21682 | 11 | 25/1 |
| 44 | 43 | VERBENA Baby Got Shot (Capitol) | 255 | 256 | 16491 | 4 | 28/0 |
| Debut | 44 | SEVENDUST Denial (TVT) | 254 | 77 | 29929 | 1 | 44/44 |
| 47 | 45 | SMASH MOUTH All Star (Interscope) | 253 | 240 | 21235 | 5 | 8/1 |
| 48 | 46 | CHLORINE Don't Even Care (Time Bomb) | 238 | 201 | 16701 | 3 | 28/3 |
| 50 | 47 | PORTABLE Help Yourself (TVT) | 230 | 178 | 18197 | 2 | 32/5 |
| 37 | 48 | PUYA Oasis (MCA) | 228 | 325 | 15545 | 8 | 33/0 |
| Debut | 49 | DAYS OF THE NEW Enemy (Outpost/Interscope) | 202 | 26 | 33669 | 1 | 6/6 |
| 46 | 50 | TRAIN Meet Virginia (Aware/Columbia) | 191 | 245 | 14734 | 13 | 14/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| SEVENDUST Denial (TVT) | 44 |
| BUCKCHERRY For The Movies (DreamWorks) | 22 |
| EVERCLEAR The Boys Are Back In Town (Mercury/IDJMG) | 13 |
| ROB ZOMBIE Superbeast (Geffen) | 12 |
| STAINED Mudshovel (Flip/Elektra/EEG) | 9 |
| LIARS INC. Anybody (Foodchain/Columbia) | 8 |
| CAROLINE'S SPINE Attention Please (Hollywood) | 7 |
| FILTER Welcome To The Fold (Reprise) | 6 |
| DAYS OF THE NEW Enemy (Outpost/Interscope) | 6 |
| SHADES APART Stranger By The Day (Universal) | 6 |

I'm The King,
I'm The One.



Most Increased Plays

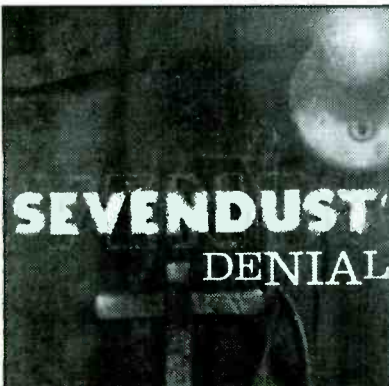
| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| FILTER Welcome To The Fold (Reprise) | +485 |
| ROB ZOMBIE Superbeast (Geffen) | +274 |
| SEVENDUST Denial (TVT) | +177 |
| DAYS OF THE NEW Enemy (Outpost/Interscope) | +176 |
| TONIC You Wanted More (Universal) | +140 |
| MEGADETH Crush 'Em (Trauma/Capitol) | +136 |
| GODSMACK Keep Away (Republic/Universal) | +126 |
| CAROLINE'S SPINE Attention Please (Hollywood) | +117 |
| STAINED Mudshovel (Flip/Elektra/EEG) | +100 |
| LIMP BIZKIT Nookie (Flip/Interscope) | +90 |
| PUSHMONKEY Lefty (Arista) | +90 |

Breakers®

| ARTIST | TITLE | TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|---------------|--------------------------------------|----------------------|---------------------|-----------|
| FILTER | Welcome To The Fold (Reprise) | 733/485 | 68/6 | 21 |

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 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, 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.



SEVENDUST

R&R Active Rock Debut 44

DENIAL #1 MOST ADDED!

INCLUDING:

- | | | | | | | | | | | | | | |
|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| WRIF | WAAF | KUPD | WRQC | KXXR | WXTM | WXTB | KUFO | KRXQ | KQRC | WLZR | WNOR | WJRR | WCCC |
| WMFS | KPOI | KRZR | WKLQ | WQXA | KMBY | KHTQ | KICT | KAZR | KILO | WRUF | WBYP | WJXQ | WJJO |
| WTKX | WRCQ | KDOT | KTUX | WCPR | WAMX | KLFX | WZBH | WQKK | KIBZ | WKZQ | WKPE | WGIR | KFMF |
| KRQR | WQLZ | KFRQ | KZRR | KRQC | WKZQ | KRNA | | | | | | | |



New & Active

MACHINE HEAD From This Day (Roadrunner)

Total Plays: 187, Total Stations: 23, Adds: 2

PUSHMONKEY Lefty (Arista)

Total Plays: 184, Total Stations: 20, Adds: 2

DOKKEN Maddest Hatter (CMC)

Total Plays: 184, Total Stations: 15, Adds: 0

MOTLEY CRUE Teaser (Motley/Beyond)

Total Plays: 180, Total Stations: 20, Adds: 1

SANTANA F/ROB THOMAS Smooth (Arista)

Total Plays: 176, Total Stations: 12, Adds: 1

CAROLINE'S SPINE Attention Please (Hollywood)

Total Plays: 169, Total Stations: 25, Adds: 7

SYSTEM OF A DOWN Sugar (American/Columbia)

Total Plays: 165, Total Stations: 21, Adds: 3

DEF LEPPARD Paper Sun (Mercury/IDJMG)

Total Plays: 160, Total Stations: 10, Adds: 1

ORANGE 9MM When You Lie (NG)

Total Plays: 138, Total Stations: 18, Adds: 3

FACE TO FACE God Is A Man (Lady Luck/Beyond)

Total Plays: 130, Total Stations: 13, Adds: 3

Songs ranked by total plays

Most Played Recurrents

COLLECTIVE SOUL Heavy (Atlantic)

METALLICA Whiskey In The Jar (Elektra/EEG)

ROB ZOMBIE Dragula (Geffen)

ORGY Blue Monday (Elementree/Reprise)

EVERLAST What It's Like (Tommy Boy)

CREED What's This Life For (Wind-up)

LENNY KRAVITZ Fly Away (Virgin)

KORN Got The Life (Immortal/Epic)

METALLICA Turn The Page (Elektra/EEG)

MONSTER MAGNET Space Lord (A&M)

LOUDMOUTH Fly (Hollywood)

CREED Tom (Wind-up)

STABBING WESTWARD Save Yourself (Columbia)

FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)

KENNY WAYNE SHEPHERD Blue On Black (Revolution/Reprise)

SAMMY HAGAR Mas Tequila (MCA)

SHADES APART Valentine (Universal)

FUEL Shimmer (550 Music/Epic)

EVE 6 Inside Out (RCA)

FUEL Jesus Or A Gun (550 Music/Epic)

ACTIVE ROCK

Going For Adds 7/27/99

JAKE ANDREWS Just You And Me (Jericho)

CHEVELLE Mia (Squint)

COAL CHAMBER Notion (Roadrunner)

DOUBLEDRIVE Tattooed Bruise (Here And There) (MCA)

JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)

LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)

OLEANDER I Walk Alone (Republic/Universal)

OUR LADY PEACE One Man Army (Columbia)

URIAH HEEP Across The Miles (Spitfire)

VIRGOS MERLOT Kiss My Disease (Atlantic)

TUNED-IN

ACTIVE ROCK

R&R/MEDIABASE 24/7



KRXQ/Sacramento

Monday, July 12

1am

MEGADETH Crush 'Em
PEARL JAM I Got Id
SPEAK NO EVIL Hold Your Breath
STEVIE RAY VAUGHAN The Sky Is Crying
SEVENDUST Too Close To Hate
BUSH Machinehead
LENNY KRAVITZ American Woman
VAN HALEN Hot For Teacher
MACHINE HEAD From This Day
GUNS N' ROSES Knockin' On Heaven's Door
NIRVANA in Bloom

10am

MEGADETH Crush 'Em
AC/DC For Those About To Rock...
TEMPLE OF THE DOG Say Hello 2 Heaven
OFFSPRING The Kids Aren't Alright
BEASTIE BOYS Sabotage
TESLA Love Song
TOM PETTY & THE HEART... Mary Jane's...
AEROSMITH Dream On
CLAWFINGER Biggest & The Best
PEARL JAM Black

5pm

METALLICA Die, Die My Darling
WHITE ZOMBIE Thunder Kiss '65
MEGADETH Trust
STONE TEMPLE PILOTS Crackerman
AEROSMITH Sweet Emotion
RED HOT CHILI PEPPERS Scar Tissue
ALICE IN CHAINS Man In The Box
AC/DC Highway To Hell
SEVENDUST Denial
BLACK SABBATH Paranoid
MONSTER MAGNET Powertrip

9pm

RUSH Tom Sawyer
SYSTEM OF A DOWN Sugar
STONE TEMPLE PILOTS Unglued
KID ROCK Somebody's Gotta Feel This
AEROSMITH Sweet Emotion
SPEAK NO EVIL Hold Your Breath
PEARL JAM Jeremy
MACHINE HEAD From This Day
JIMI HENDRIX Foxey Lady
LENNY KRAVITZ American Woman
METALLICA Fuel
SEVENDUST Black



WYSP/Philadelphia

Monday, July 12

2am

SMASHING PUMPKINS Ava Adore
VAN HALEN Top Of The World
U2 One
MONSTER MAGNET Powertrip
STATIC-X Bled For Days
NIRVANA Lithium
KID ROCK Bawitdaba
AEROSMITH Eat The Rich
ROB ZOMBIE Superbeast
POLICE Synchronicity II
TONIC You Wanted More
TOADIES Possum Kingdom
OZZY OSBOURNE Bark At The Moon

1pm

PINK FLOYD Have A Cigar
CREED What's This Life For
VAN HALEN Panama
OLEANDER Why I'm Here
BLUE OYSTER CULT Burnin' For You
COLLECTIVE SOUL The World I Knew
AEROSMITH Sweet Emotion
TOM PETTY & THE HEART... Breakdown
KID ROCK Bawitdaba
OZZY OSBOURNE Over The Mountain
R.E.M. What's The Frequency, Kenneth?
DEF LEPPARD Rock Of Ages

3pm

BILLY IDOL Rebel Yell
COLLECTIVE SOUL Heavy
RUSH Closer To The Heart
MEGADETH Crush 'Em
U2 Sunday Bloody Sunday
PEARL JAM Evenflow
TOM PETTY I Won't Back Down
PINK FLOYD Wish You Were Here
GODSMACK Whatever
BILLY SQUIER Lonely Is The Night
METALLICA Ain't My Bitch

7pm

LENNY KRAVITZ Fly Away
MEGADETH Trust
TWISTED SISTER We're Not Gonna Take It
EVERLAST What It's Like
KORN Freak On A Leash
STONE TEMPLE PILOTS Trippin' On A Hole...
GODSMACK Whatever
FILTER Hey Man, Nice Shot
LIMP BIZKIT Nookie
AC/DC Back In Black
OLEANDER Why I'm Here



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

doubleDrive

the new single
"Tattooed Bruise"
 (Here and There)

ON
 Tour
 With
POWERMAN
 5000

M-C-A
 MUSIC CORPORATION
 AMERICA

active INSIGHT

By
Frank Correia
Asst. Rock Editor

Is this new wave of hard rock a mirror of America? You can argue till you're red, white and blue in the face, but lately the genre has truly embodied the "melting pot" attitude by fusing diverse influences into a new force. One of this year's most interesting examples comes from four American-born Armenians known as **System Of A Down**. Combining the Middle Eastern and Mediterranean influences of their ancestry with rap, metal and punk, the L.A.-based group built a strong following with their live shows. In '97 the group wowed producer **Rick Rubin** during a Viper Room show, and soon the band was signed to American Recordings.

With Rubin producing and **Sylvia Massey** (Tool, Powerman 5000) engineering, S.O.A.D. put together a dynamically diverse debut that has been a specialty show favorite over the last year. Exhibiting traits of Mike Patton and Johnny Rotten, frontman **Serj Tankian's** cries against injustice are delivered through explosive rap rants that give way to both soaring vocals and death-metal growls. Guitarist **Daron Malakian** delivers his heavy riffs and inspired leads with machinelike precision, while manager-turned-bassist **Shavo Odadjian** alternates between guttural rock, funk and, yes, even jazzy influences. Drummer **John Dolmayan's** accomplished skin-bashing provides

a varied backdrop that adds to the band's eclectic sound. With a street-level fan base already built, things are getting sweet for the band as programmers get a taste of the first single, "Sugar."

"It doesn't sound like anything else; that's what makes it interesting," explains **WXTB/Tampa OM Brad Hardin**. "We put it on at night, and I think it will feed that portion of the audience. There's a huge buzz around this band. They've been on Ozzfest, and they've sold a lot of records without airplay. It's unique and different. The wacked portion of the audience already gets it, and it may bleed over to the others."

"It's crazy, visceral music that's going to appeal to our low end," adds **MD Brian Biller**. "It's got that high energy that keeps up with the station's pulse and maybe jumps it up a bit."



System Of A Down

R&R Top 20 Specialty Artists

July 23, 1999

- MACHINE HEAD** (Roadrunner) Airplay Includes: KUPD, WPXC, WYSP
- SLIPKNOT** (Roadrunner) Airplay Includes: KXXR, WMFS, WXTM
- LIMP BIZKIT** (Flip/Interscope) Airplay Includes: KBPI, WBAB, WTFX
- BIOHAZARD** (King/Mercury/IDJMG) Airplay Includes: KBER, WGIR, WNEW
- COAL CHAMBER** (Roadrunner) Airplay Includes: KISW, KWHL, WKLO
- STATIC-X** (Warner Bros.) Airplay Includes: KLPX, WKPE, WRXL
- ORANGE 9MM** (Ng) Airplay Includes: KDOT, WQXA, WTPA
- POWERMAN 5000** (DreamWorks) Airplay Includes: KFMF, WJXQ, WXBE
- FILTER** (Reprise) Airplay Includes: KXXR, WQLZ, WWDC
- DRAIN STH** (Enclave/Mercury/IDJMG) Airplay Includes: KATT, WGIR, WXTM
- TESTAMENT** (Spitfire) Airplay Includes: KRXQ, WBAB, WTFX
- MINISTRY** (Warner Bros.) Airplay Includes: KUPD, WKPE, WRXL
- ROB ZOMBIE** (Geffen) Airplay Includes: KLPX, WKGB, WXRA
- FACTORY 81** (Medea) Airplay Includes: KFMF, WJXQ, WXTM
- STAIN'D** (Flip/Elektra/EEG) Airplay Includes: KDOT, WQLZ, WTFX
- STEP KINGS** (Fantastic Plastic) Airplay Includes: KATT, KBER, WTPA
- SKUNK ANANSIE** (Virgin) Airplay Includes: KRAB, KWHL, WBAB
- REVELLE** (Elektra/EEG) Airplay Includes: KXXR, WJXQ, WMFS
- SYSTEM OF A DOWN** (American/Columbia) Airplay Includes: KFMF, KISW, WYSP
- CHROME LOCUST** (MIA) Airplay Includes: KATT, KLPX, WTPA

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

| | | | | | | | | |
|---|---|---|--|--|--|---|--|--|
| KWHL/Anchorage, AK The Pit Sunday 8-9pm Hitman Powerman 5000 "When Worlds Collide" Filter "Welcome To The Fold" Machine Head "From This Day" Static-X "Wisconsin Death Trip" New American Shame "Under It All" | KFMF/Chico, CA Dot-strociotes Mon-Fri 11pm-midnight Cale Wiggins Slipknot "Sprt 11 Out" Limp Bizkit "Break Stuff" Static-X "I'm With Stupid" System Of A Down "Sugar" Ministry "Supermajor Soul" | WXRA/Greensboro, NC Outer Limits Sunday 10-11pm Marcia Gan Filter "Welcome To The Fold" Lynyrd Skynyrd "Workin' Molloy Crue "Teaser" Sponge "1000 Times" Jimmie's Chicken... "Do Right" | KLPX/Killeen, TX Kut Radio Saturday 10pm-midnight Steve Lakewood Cathedral "Voodoo Fire" Chrome Locust "New World Disorder" Zakis "Skylab" Skunk Anansie "On My Hotel TV" New Meanies "Rush Hour" | WGIR/Manchester, NH Whiplash Sunday 10-11pm Roadkill Lit "My Own Worst Enemy" Drain STH "Enter My Mind" Biohazard "Switchback" Fear Factory "Descent" Machine Head "Desire To Fire" | KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Leo Cage Atomic Bitchwax "Hope You Die" Chrome Locust "New World Disorder" Machine Head "Fire" Soaked "Crushed" Githorse "Drive" | WRXL/Richmond, VA The Metal File Monday-Fri 2-3am Johnny Young Testament "True Believer" Emperor "Curse You All Men" KMFDM "Adios" Mercyful Fate "Last Rites" Apyllion "Memento Mori" | WQLZ/Springfield, IL Third Millennium Sunday 9:30-10:30pm Rocky Loudmouth "No Heros" Filter "Welcome To The Fold" Shades Apart "Stranger By The Day" Lars Inc. "Anybody" Stain'd "Mudshovel" | WWDC/Washington, DC New Music Mart Sunday 9:30-10:30pm Buddy Rizer Filter "Welcome To The Fold" Portable "Help Yourself" Lars Inc. "Anybody" Jimmie's Chicken... "Do Right" |
| KRAB/Bakersfield, CA X-Factor Sunday 8-9pm Mike Bell Skunk Anansie "The Skank Heads" Len "Steal My Sunshine" Honky Toast "High School Burnout" Waking Hours "Mama Said Knock..." Shooby Groove "L-Train" | KFMF/Chico, CA Over The Edge Sunday 10pm-midnight Paul Swilka Limp Bizkit "I'm Broke" Filter "Welcome To The Fold" Hate Department "Release It" Built To Spill "The Plan" Simon Says "Act One" | WQXA/Harrisburg, PA Beats On The X Sunday 1-2am Insane Blaine Todd Terry "Let It Ride" Chemical Brothers "Music Response" Shooby Groove "L-Train" Lords Of Acid "Am I Sexy" Moby "Bodyrock" | WJXQ/Lansing, MI The Pit Sunday midnight-2am Jennifer Taylor Reveille "Permanent (Take...)" Murder One "American Junkie" Powerman 5000 "When Worlds Collide" Factory 81 "Nanu" Orange 9mm "When You Lie" | WMFS/Memphis, TN Beyond The Pit Saturday 11pm-2am Jose Romero Slipknot "Eyeless" Static-X "Down" Reveille "Judass" Six Feet Under "Victim Of The..." Puya "Spirits In The..." | WYSP/Philadelphia, PA Rockers Friday midnight-2am Matt & Huggy Black Label Society "Bored To Tears" Filter "Welcome To The Fold" System Of A Down "Sugar" Grip Inc. "Isolation" Coal Chamber "Tragedy" | KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm Paul Wilbur, Che Brooks Slipknot "No Life" Tree "Real" Electric Frankenstein "Feel The Burn" Hypocrisy "Reversed Reflections" U.S. Bombs "Yanks & Rebs" | WXTM/St. Louis, MO Sunday 8pm-9pm Johnny Orr Portable "Help Yourself" Rob Zombie "Superbeast" Shooby Groove "L-Train" Lars Inc. "Anybody" Machine Head "From This Day" | WXBE/Wilkes Barre, PA Cellar Full Of Noise Sunday 8-10pm Mean Gene Powerman 5000 "When Worlds Collide" 35 "Mudder 'D O P" Metallica "Die My Darling" New American Shame "Under It All" Cider "Insomnia" |
| WKGB/Binghamton, NY Incoming Monday 10pm-11:30pm Tim Boland Everlast "Ends" Hole "Awful" Fun Lovin' Criminals "Big Night Out" Insane Clown Posse "Another Love Song" Blink 182 "What's My Age Again?" | KBPI/Denver, CO Metalix Saturday midnight-2am Uncle Nasty Loudmouth "Insecure" Slipknot "Wait And Bleed" Hatebreed "Before Dishonor" Static-X "Wisconsin Death Trip" Stain'd "Spiten" | WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Orange 9mm "When You Lie" Cyclical "Draw Down" Riko Kiley "The Frog" Flaming Lips "Buggin" Remy Zero "Problems" | WBAB/Long Island, NY Fingers Metal Shop Sunday 10pm-1am Fingers Testament "Riding The Snake" Skunk Anansie "The Skank Heads" Zakis "Kerosene" S.O.D. "Bigger Than The..." Speak No Evil "Hold Your Breathe" | KXXR/Minneapolis, MN X-Ireme Metal Shop Friday 1-4am Nick Davis Six Feet Under "Feasting On The..." Static-X "Push It" Biohazard "Switchback" Coal Chamber "Not Living" Human Disorder "Head On" | KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac London Suede "Electricity" Switchblade Symphony "Naked Birthday" Face To Face "God Is A Man" Guided By Voices "Teenage FBI" Other Star People "I Could Never Be..." | KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby Reveille "Permanent (Take...)" Puya "Monsta" The Skank Heads Soulfly "Bleed" Ministry "Bad Blood" Limp Bizkit "Nookie" | WXTM/St. Louis, MO Monday Night Metal Mon-Fri 11pm-midnight Kane Slipknot "Surfacing" Puya "Monsta" System Of A Down "War?" (bio) PE "Serpent Boy" Headbanger "End Of My Rope" | WXBE/Wilkes Barre, PA Freddie's Closet Saturday 11pm-1am Freddie Mercyful Fate "Kiss The Demon" Step Kings "Friends" Suicidal Tendencies "Freedom" Drain STH "Freaks Of Nature" Decay "Respect" |
| WKPE/Cape Cod, MA Out Of Bounds Saturday 10pm-midnight Peter Maxx Orange 9mm "When You Lie" Stain'd "Mudshovel" Fear Factory "Edgecrusher" Godsmack "Immune" Reveille "Judass" | WKLO/Grand Rapids, MI New Metal Monday Sunday 8-10pm Tom "Wiz" Stavrou Ministry "Step" Machine Head "Message In A Bottle" Orange 9mm "Alien" Six Feet Under "War Machine" Coal Chamber "Notion" | WTPA/Harrisburg, PA Sound Alternative Sunday 8-10pm Matt Miller Chevelle "Me" Protein "Lemonade" Orange 9mm "When You Lie" Step Kings "Vibe" Chrome Locust "New World Disorder" | WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Black Frank Biohazard "New World Disorder" Testament "Down For Life" Insane Clown Posse "Assassins" Limp Bizkit "Just Like This" Ministry "Step" | WNEW/New York, NY Saturday Night Rocks Saturday 10pm-2am Ed Trunk Ratt "Dead Reckoning" Powerman 5000 "When Worlds Collide" Speak No Evil "Hold Your Breathe" Biohazard "End Of My Rope" Dokken "Erasing The Slate" | KUPD/Phoenix, AZ Into The Pit Sunday 10pm-midnight Oennis Huff Static-X "Push It" Slipknot "Eyeless" Pro-Pain "On Parade" Fear Factory "Concrete" Machine Head "The Blood..." | KISW/Seattle, WA Metal Shop Saturday midnight-2am Rockfish Fear Factory "Shock" Powerman 5000 "When Worlds Collide" System Of A Down "Sugar" Factory 81 "Nanu" Static-X "Bled For Days" | WXTM/St. Louis, MO Hotwire Friday 10pm-midnight Johnny Orr Chemical Brothers "Let Forever Be" Sparks "Beat The Clock" Expansion Union "World Wide Funk" Luscious Jackson "Ladyfingers" Underworld "Jumbo" | KLPX/Tucson, AZ Area 51 Friday 10pm-midnight Bob Bitchin' Static-X "Bled For Days" Megadeth "Crush 'Em" Puya "Oasis" HBlock "Without You" Anthrax "Fueled (Remix)" |
| WPXC/Cape Cod, MA To The Extreme Saturday 9:30-10:30pm Erik Stafford Filter "Welcome To The Fold" Fear Factory "Cars" Grinspoon "PostEnebrated" Biohazard "End Of My Rope" Coal Chamber "Notion" | WKLO/Grand Rapids, MI Clambake Sunday 9-10pm Steve "The Rat" Aldrich Chemical Brothers "Surrender" Boom Boom Satellites "On The Painted" Mark Lanegan "Cripple Creek" Super Furry Animals "Wherever I Lay My..." Beta Band "It's Not Too..." | WCCC/Hartford, CT Sunday Night Blues Sunday 9-10pm Beef Stew Jonny Lang "Cherry Red Wine" Stavni "Chain "Bloodshot Annie" Jeff Pritchell & "One Day Away" Walter Trout "Playing With A..." Indigenous "Blues This Morning" | WTFX/Louisville, KY Detour Sunday 8-10pm Chris Allman Twizted "845 An Hour" Blink 182 "The Party Song" Coal Chamber "Notion" Limp Bizkit "Re-Arranged" Shooby Groove "L-Train" | KATT/Oklahoma City, OK KATT's Big Metal Friday midnight-2am Erik G. Def Leopard "Paper Sun" Great White "Rollin' Stoned" Dokken "Maddest Hates" Slaughter "Trailer Park Boogie" Lillian Axe "Pulling The Rats Out" | KDOT/Reno, NV Pure Metal Massacre Mon-Fri 11pm-midnight Megan Rave Machine Head "The Burning Red" Deftones "My Own Summer..." Ministry "Bad Blood" Puya "Dasis" Drain STH "Enter My Mind" | KISW/Seattle, WA New Music Hour Sunday 10-11pm Scott Vanderpool Filter "Welcome To The Fold" Rob Zombie "Superbeast" Tom Petty "Swingin" Pennywise "Alien" Stain'd "Mudshovel" | 43 Total Reporters from the Active Rock and Rock panels. | |

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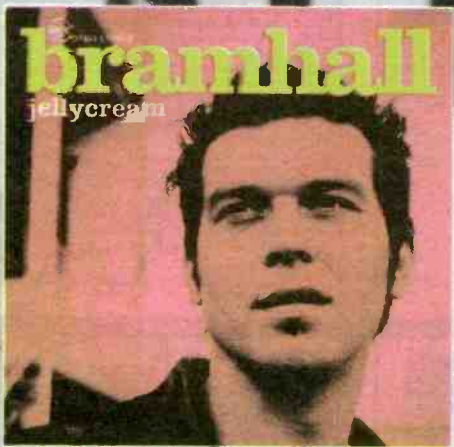
I Wanna Be

Over 14 new adds this week including:

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WQBZ, WPLR, WZXL, WZZR, KBSO,
WVRK, WKGB, KEZO, WIOT

Already on:

KLBJ, KEYJ, KFMX and more!



From the album **Jellycream**

Produced by Tchad Blake

Mixes by Tchad Blake and Brian Malouf

Management: Stephen "Scooter" Weintraub
and Pam Wertheimer for W Management, Inc.

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Active Rock Playlists

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #5 WYSP/Philadelphia Greater Media (215) 625-9460... 94 WYSP THE ROCK STATION

MARKET #6 WRIF/Detroit Greater Media (248) 547-0101... 101 WRIF

MARKET #7 KEGL/Dallas Clear Channel (972) 869-9700... 97.1 EAGLE ROCKS

MARKET #8 WAUF/Boston Entercom (617) 236-1073... 107.3 FM WAAF

MARKET #9 WWDC/Washington AMFM (301) 587-7100... 101.1

MARKET #11 WZTA/Miami Clear Channel (305) 654-9494... 101.1 WZTA

MARKET #15 KUPD/Phoenix Sandusky (602) 345-5921... 98 KUPD

MARKET #16 KIOZ/San Diego Clear Channel (619) 565-6006... 105.3 ROCK

MARKET #18 KXXR/Minneapolis ABC (612) 545-5601... 93 PURE ROCK

MARKET #18 WRQC/Minneapolis AMFM (612) 330-0100... ROCK 100.3

MARKET #19 WXTM/St. Louis Emmis (314) 621-0400... 94.1 EXTREME RADIO

MARKET #20 WIYY/Baltimore Hearst (410) 889-0098... 101 ROCK BALTIMORE

Rock Radio just can't "Keep Away" from a hit. GODSMACK 11-7

MARKET #23 KBPI/Denver Clear Channel (303) 899-4201... 106.7 KBPI ROCKS

MARKET #25 KUFO/Portland, OR Infinity (503) 892-1011... 101 KUFO

MARKET #28 KRXX/Sacramento Entercom (916) 334-7777... 98 Rock 98.5 KRXX

MARKET #30 KQRC/Kansas City Sinclair (913) 514-3000... The Rock! 98.9 FM

MARKET #31 WLZR/Milwaukee Saga (414) 454-0900... LAZER 103

MARKET #33 WAZU/Columbus, OH Infinity (614) 272-9696... BIG WAZU

MARKET #33 WBZX/Columbus, OH North American (614) 481-7800... Blizz 107.3 FM



JIM KERR
jimmkerr@rronline.com

The Alternative Radio E-Mail Directory

☐ Communicating the new-fashioned way

Several months ago I was amazed to see an old copy of my former fax publication, *Alternative Radio Confidential*, tacked to the wall of a PD's office. Wondering what he found in it that was important enough to put on his wall, I asked him about it. His response was, "Oh, that's the format e-mail directory you published. I haven't seen anyone put out an updated one since, so I've kept that one."

Realizing that the directory this programmer had hanging above his keyboard was almost 2 years old, I decided that I would do my best to gather up an updated list of format e-mail addresses and publish them on an easy-to-save single page.

Due to space limitations, I've split the directory into radio and record company contacts. This week I've published the radio e-mail addresses. Next week I'll run the shorter record company list as a sidebar. If you are a radio PD, APD or MD whose name is not on this list, please e-mail me at jimmkerr@rronline.com and I'll make sure to include you on the next update I print.

A

- Acevedo, Rosy; WKRO/Daytona Beach
sam@wkro.com
- Allen, Stu; KNRQ/Eugene, OR
stu@nrq.com
- Allers, John; WWDX/Albany
ejx@wexq.com
- Axelsen, Aaron; KITS/San Francisco
aaron@live105.com

B

- Benjamin, Robert; WHFS/Washington
cloaca@whfs.com
- Boe, Suzy; WRAX/Birmingham
suzy@wraxfm.com
- Bronson, Tim; WGRD/Grand Rapids
tbronson@wgrd.com
- Brookshaw, Murray; CIMX/Detroit
murrayb@89Xradio.com
- Brunt, Chris; WWDX/Lansing, MI
bruntchr@pilot.msu.edu
- Buff, Jimmy; WDST/Poughkeepsie, NY
buff@wdst.com
- Bunce, Ron; KWOD/Sacramento
ron@kwod.com

C

- Callan, Jeff; WQBK/Albany
bizjeff@wqbk.com
- Cee, Gary; WLIR/Long Island
gary@wlir.com
- Couch, Kevin; WOXY/Cincinnati
kcouche97x@aol.com
- Crissy, WPLA/Jacksonville
crissy@planet93.com
- Cruze; WFNX/Boston
cruze@wfnx.com

D

- Daniel, Jack; WEND/Charlotte
jackmandu@aol.com
- Daniels, Lee; WJBX/Ft. Myers
danielsx@msn.com
- Davis, Andy; WWCD/Columbus
andyman@cd101.com
- Davis, Brandon; WXDX/Pittsburgh
brandon@wxdx.com
- Demery, Sean; WNNX/Atlanta
sean@99x.com
- DeVoss, Jack; WWCD/Columbus
jack@cd101.com

E

- Diana, Lenny; WXDX/Pittsburgh
lenny@wxdx.com
- Doherty, Duane; KDGE/Dallas
edgepd@kdge.com
- Doud, Dave; WDST/Poughkeepsie, NY
doud@wdst.com
- Dug; WXSX/Tallahassee
dug@cctall.com

F

- Fee, Allan; KPNT/St. Louis
wingmanpd@aol.com
- Ferrise, Pat; WHFS/Washington
cheetah@whfs.com
- Fram, Leslie; WNNX/Atlanta
leslie@99x.com
- Frawley, Pat; WMAD/Madison, WI
pfrawley@capstarbroadcasting.com

G

- Gail, Laurie; WFNX/Boston
lauriegail@wfnx.com
- Griswold, Mimi; WKRL/Syracuse
mimi@classicrock.com
- Groves, Susan; WARQ/Columbia, SC
susangroves@mindspring.com
- Gutierrez, Eddie; KJEE/Santa Barbara, CA
kjee929@aol.com

H

- Hamilton, Mark; KNRK/Portland
hamilton@knrk.com
- Harris, Matthew; WZAZ/Columbus
wzaz@aol.com
- Hastings, Brad; KROX/Austin
whipped@krox.com
- Hudson, Amy; WMAD/Madison
amyjo58@hotmail.com

I

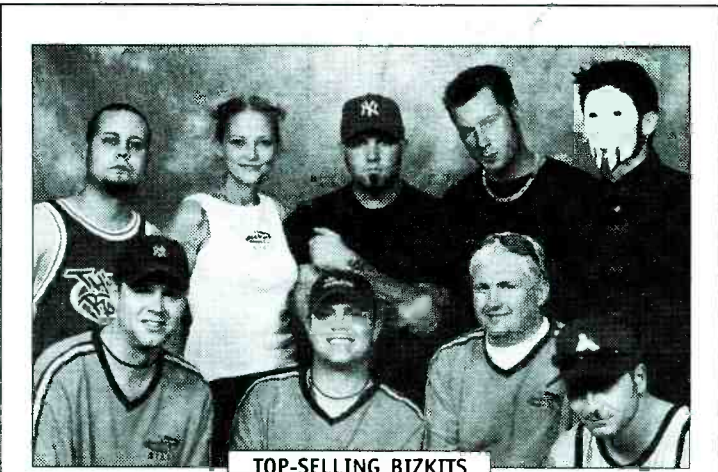
- Isley, Skip; KTEG/Albuquerque
skip@1079theedge.com

J

- James, Brian; WCYY/Portland, ME
bjames@wblm.com
- Jameson, Scott; WRZX/Indianapolis
edsel@wrzx.com
- Johns, Peter; KZNZ/Minneapolis
peter.johns@abc.com

K

- Kingston, Steve; WXRK/New York
kingston92@aol.com
- Kubinski, Doug; WPLY/Philadelphia
doug@y100.com



TOP-SELLING BIZKITS

Here's Limp Bizkit backstage at KTEG/Albuquerque's Edgefest, shortly after finding out that their album would debut at No. 1 on the sales chart. Celebrating with the band are (sitting l-r) KTEG PD Skip Isley, morning co-host Moxey, MD Scottie Papek and (standing, second from l) morning co-host Kit Missile.

L

- Laurelli, Blake; WJSE/Atlantic City
dblckstr@wjse.com

M

- Madden, Derek; WXZZ/Lexington
derek@z103.com
- Manning, Phil; KNDD/Seattle
pmanning@kndd.com
- Mannion, Kevin; KZON/Phoenix
kevin@kzon.com
- McGuinn, Jim; WPLY/Philadelphia
jim@y100.com
- Moschitta, John; WXDX/Pittsburgh
mosh@wxdx.com
- Muckley, Chris; XTRA/San Diego
muck91x@jacor.com

O

- O'Brien, Dan; WPBZ/West Palm Beach
dobrien@flynet.com
- O'Connell, John; WPBZ/West Palm Beach
jonnyo@flynet.com
- O'Connor, Mike; KTCL/Denver
mocannon@jacor.com
- Oedipus; WBCN/Boston
oedipus@wbcn.com

P

- Patrick, Jim; WZPC/Nashville
jim.patrick@acelink.net
- Peer, Mike; WXRK/New York
peer923@aol.com
- Peterson, Paul; KZON/Phoenix
paul@kzon.com
- Pettus, Kristen; WEND/Charlotte
kmp1065@aol.com
- Phat Matt; CIMX/Detroit
phat@89xradio.com
- Pierce, Heather; KRZQ/Reno, NV
krzqgeeks@aol.com
- Pohotsky, Becky; WBRU/Providence
rebecca_pohotsky@brown.edu

R

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rantzman@erinet.com
- Raswyck, Carla; KWOD/Sacramento
raz@kwod.com
- Richards, Dave; WKQX/Chicago
drichards@q101.emmis.com
- Ripley, Chris; KXTE/Las Vegas
chris@xtremeradio.com
- Roast, Chuck; KFMA/Tucson
chuck@kfma.com
- Robison, Steve; KTBZ/Houston
srobison@jacor.com
- Roger The Dodger; KLZR/Topeka, KS
dodger@lazer.com
- Rossi, Dave; WRAX/Birmingham
dave@wraxfm.com

S

- Sanders, Jeff; WXNR/Greenville
sanders500@aol.com

T

- Sangeleer, Paula; WOSC/Salisbury, MD
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- Sauter, Mike; WHTG/Monmouth-Ocean
mikesauter@aol.com
- Schock, Bryan; XTRA/San Diego
bschock@jacor.com
- Schenck, Russ; WIXO/Peoria, IL
ian@99x.net
- Schiavelli, Tim; WBRU/Providence
wbru@wbru.com
- Schmidt, Rick; WPLA/Jacksonville
rschmidt@ccjjax.com
- Schroeter, John; KJEE/Santa Barbara, CA
john@kjee.com
- Shuminas, Mary; WKQX/Chicago
mshuminas@q101.emmis.com
- Smith, Alan; KDGE/Dallas
alansmith@kdge.com
- Smith, Margot; WGRD/Grand Rapids
margot@wgrd.com
- Stern, Mike; KXPK/Denver
rockpddude@aol.com
- Stevens, Jeff; WXEG/Dayton
jeffstev@erinet.com
- Stewart, Dave; KKND/New Orleans
dspd@radioforneworleans.com
- Strick, Steven; WBCN/Boston
steven@wbcn.com
- Summers, Mike; KXRX/Salt Lake City
msummers@x96.com
- Sutter, Janice; WSFM/Wilmington, NC
janice@ceacomm.com

T

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jtaylor@live105.com
- Trapp, Jim; KTBZ/Houston
jtrapp@jacor.com
- Trexler, Sara; KROX/Austin
strexler@krox.com

V

- Valmassei, Keri; WOXY/Cincinnati
yikesrec@ix.netcom.com

W

- Wall, Rich; WEDG/Buffalo
p40u2@aol.com
- Wayne, Bruce; KFRR/Fresno
gotham@lightspeed.net
- Weatherly, Kevin; KROQ/Los Angeles
kdweatherly@cbs.com
- Wellington, Dave; KXTE/Las Vegas
dwbef@anv.net
- Whitney, Marti; KEDJ/Phoenix
marti@cybertrails.com
- Williams, Jeff; WIXO/Peoria, IL
jeff@99x.net
- Worden, Lisa; KROQ/Los Angeles
laworden@cbs.com

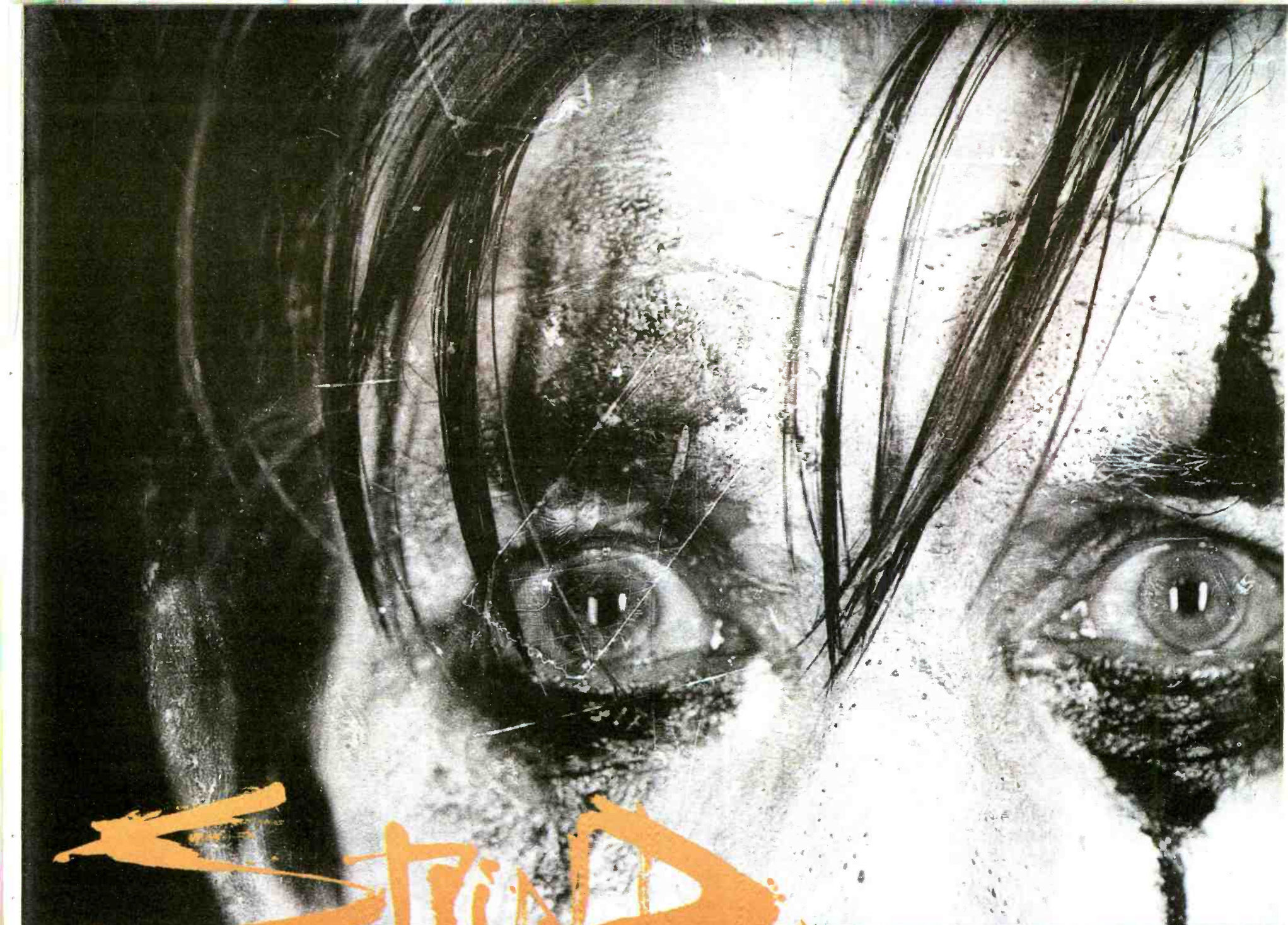
Y

- Young, Michael; WRZX/Indianapolis
moyo@wrzx.com

Z

- Ziebarth, Sean; KXRX/Salt Lake City
seanboy@x96.com

PORTABLE
"HELP YOURSELF"
From their debut release Secret Life
R&R New & Active
New Adds At: **KNDD KDGE**
WPLA WNFZ WHMP
Already On:
KXPK KWOD KCXX WWCD
KXTE WMRQ WHTG WPBZ
WKRL WKRO KRZQ KRAD
and more!



DIRTY

/ mudshovel

The new single from their album **Dysfunction** and the follow-up to their hit **Just Go**.

Produced by Tasty Date and Slaine. Co-produced and A & R by Fred Durst. MS by DJ Lat. al Executive Producer: Jordan Schur. Management: The Firm. On Flip/Elektra - compact discs and cassette. www.elektra.com www.s.aind.com www.flip-records.com © 2000 Elektra Entertainment Group, Inc., A Time Warner Company.



Here's The Dirt:

Already In:

WXDX 14x KXTE 22x WNFZ 14x WMRQ 10x KTEG 23x WHMP 10x

New This Week: WQBK WLRS KRZQ

R&R ACTIVE ROCK 32-29

ACTIVE ROCK MONITOR 32*-30*

New At: WYSP WZTA KXXR WMMS

Great Spins At:

KRXQ 30x WAAF 15x KUPD 17x KBPI 13x WRQC 17x
WLZR 14x WMFS 21x WKLQ 20x KTUX 13x KRZR 14x

On Tour with Limp Bizkit & Kid Rock Now
With Sevendust and Powerman 5000 in Aug.

Over 80,000 Units Sold

Impacting
Alternative
Now

Just Added...
WHFS
WFNX

R&R **Alternative Top 50**

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|------|------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| 1 | 1 | RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 3167 | 3053 | 319724 | 9 | 81/0 |
| 2 | 2 | BLINK 182 What's My Age Again? (MCA) | 2856 | 2792 | 289205 | 13 | 80/0 |
| 3 | 3 | SMASH MOUTH All Star (Interscope) | 2819 | 2823 | 247402 | 13 | 76/0 |
| 4 | 4 | LIT My Own Worst Enemy (RCA) | 2307 | 2344 | 243708 | 26 | 78/0 |
| 5 | 5 | LIMP BIZKIT Nookie (Flip/Interscope) | 2214 | 2062 | 254695 | 7 | 72/1 |
| 6 | 6 | PEARL JAM Last Kiss (Epic) | 2186 | 2289 | 174194 | 14 | 75/0 |
| 7 | 7 | LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia) | 1980 | 1957 | 217991 | 18 | 70/0 |
| 8 | 8 | LENNY KRAVITZ American Woman (Maverick/Virgin) | 1868 | 1729 | 175170 | 10 | 70/1 |
| 9 | 9 | SUGAR RAY Someday (Lava/Atlantic) | 1746 | 1665 | 156898 | 7 | 66/1 |
| 10 | 10 | OFFSPRING The Kids Aren't Alright (Columbia) | 1577 | 1547 | 191319 | 11 | 64/0 |
| 11 | 11 | KID ROCK Bawitdaba (Top Dog/Lava/Atlantic) | 1536 | 1500 | 198730 | 18 | 61/0 |
| 12 | 12 | SILVERCHAIR Ana's Song (Open Fire) (Epic) | 1483 | 1284 | 141357 | 6 | 75/3 |
| 13 | 13 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 1483 | 1411 | 108886 | 7 | 60/0 |
| 14 | 14 | LEN Steal My Sunshine (Work/Epic) | 1480 | 1315 | 142297 | 11 | 57/1 |
| 15 | 15 | TONIC You Wanted More (Universal) | 1408 | 1233 | 126102 | 6 | 61/2 |
| 16 | 16 | OLEANDER Why I'm Here (Republic/Universal) | 1386 | 1270 | 145351 | 19 | 61/0 |
| 17 | 17 | KORN Freak On A Leash (Immortal/Epic) | 1293 | 1452 | 153617 | 25 | 60/0 |
| 18 | 18 | ORGY Stitches (Elementree/Reprise) | 1270 | 1080 | 122622 | 8 | 70/2 |
| 19 | 19 | VERVE PIPE Hero (RCA) | 1200 | 1123 | 95482 | 4 | 69/5 |
| 20 | 20 | CITIZEN KING Better Days (And The Bottom...) (Warner Bros.) | 1172 | 1302 | 86525 | 23 | 55/0 |
| 21 | 21 | ALICE IN CHAINS Get Born Again (Columbia) | 1145 | 1237 | 102409 | 8 | 58/0 |
| 22 | 22 | GODSMACK Whatever (Republic/Universal) | 1057 | 1104 | 130234 | 18 | 48/0 |
| 23 | 23 | VERTICAL HORIZON We Are (RCA) | 944 | 815 | 72129 | 8 | 60/2 |
| 24 | 24 | POWERMAN 5000 When Worlds Collide (DreamWorks) | 838 | 717 | 79121 | 4 | 55/2 |
| 25 | 25 | FILTER Welcome To The Fold (Reprise) | 788 | 340 | 88060 | 2 | 62/5 |
| 26 | 26 | TRAIN Meet Virginia (Aware/Columbia) | 785 | 757 | 56848 | 12 | 39/0 |
| 27 | 27 | CAKE Let Me Go (Capricorn) | 746 | 697 | 46100 | 7 | 39/0 |
| 28 | 28 | LUSCIOUS JACKSON Ladyfingers (Grand Royal/Capitol) | 742 | 746 | 52655 | 9 | 42/0 |
| 29 | 29 | CHEMICAL BROTHERS Let Forever Be (Astralwerks/Virgin) | 735 | 649 | 89154 | 9 | 45/2 |
| 30 | 30 | SPLENDER Yeah, Whatever (C2/Columbia) | 725 | 687 | 50296 | 16 | 39/1 |
| 31 | 31 | JOYDROP Beautiful (Tommy Boy) | 690 | 636 | 70484 | 10 | 40/5 |
| 32 | 32 | MOBY Body Rock (V2) | 676 | 554 | 70708 | 4 | 56/6 |
| 33 | 33 | COLLECTIVE SOUL No More, No Less (Atlantic) | 673 | 594 | 47064 | 5 | 37/0 |
| 34 | 34 | EVERLAST Ends (Tommy Boy) | 665 | 799 | 52781 | 19 | 45/0 |
| 35 | 35 | GARBAGE When I Grow Up (C2/Almo Sounds/Interscope) | 639 | 750 | 61460 | 14 | 36/0 |
| 36 | 36 | ECONOLINE CRUSH All That You Are (x3) (Restless) | 570 | 659 | 34604 | 14 | 33/0 |
| 37 | 37 | PENNYWISE Alien (Epitaph) | 489 | 472 | 47827 | 7 | 38/2 |
| 38 | 38 | SHOOTYZ GROOVE L Train (Kinetic/Reprise) | 458 | 474 | 36234 | 8 | 40/1 |
| 39 | 39 | SHOWOFF Falling Star (Maverick) | 455 | 361 | 24583 | 2 | 41/4 |
| 40 | 40 | BUCKCHERRY Lit Up (DreamWorks) | 358 | 424 | 25051 | 16 | 18/0 |
| 41 | 41 | SUGAR RAY Falls Apart (Lava/Atlantic) | 351 | 373 | 23457 | 15 | 31/0 |
| 42 | 42 | FEAR FACTORY Cars (Roadrunner) | 349 | 434 | 40431 | 10 | 25/0 |
| 43 | 43 | HOLE Awful (DGC/Geffen) | 327 | 406 | 20408 | 16 | 29/0 |
| 44 | 44 | DEFTONES My Own Summer (Shove It) (Maverick) | 321 | 351 | 22239 | 3 | 28/0 |
| 45 | 45 | OLD 97'S Murder (Or A Heart Attack) (Elektra/EEG) | 311 | 403 | 23174 | 5 | 26/0 |
| 46 | 46 | KOTTONMOUTH KINGS Bump (Dimension/Capitol) | 306 | 181 | 19606 | 1 | 31/3 |
| 47 | 47 | INSANE CLOWN POSSE Another Love Song (Island/IDJMG) | 304 | 296 | 18955 | 1 | 24/1 |
| 48 | 48 | FREESTYLERS Here We Go (Mammoth) | 295 | 352 | 25274 | 11 | 24/0 |
| 49 | 49 | FUEL Jesus Or A Gun (550 Music/Epic) | 281 | 387 | 14157 | 13 | 21/0 |
| 50 | 50 | BEASTIE BOYS The Negotiation Limerick File (Grand Royal/Capitol) | 255 | 337 | 54984 | 11 | 20/0 |

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| BUCKCHERRY For The Movies (DreamWorks) | 25 |
| EVERCLEAR The Boys Are Back In Town (Mercury/IDJMG) | 24 |
| SEVENDUST Denial (TVT) | 19 |
| G. LOVE & SPECIAL SAUCE Rodeo... (Okeh/550 Music/Epic) | 16 |
| NINE INCH NAILS Star Fuckers, Inc. (Nothing/TVT/Interscope) | 13 |
| LIARS INC. Anybody (Foodchain/Columbia) | 12 |
| FATBOY SLIM Gangster Tripping (Skint/Astralwerks/Caroline) | 7 |
| JACT Excuses (Trauma) | 7 |
| MOBY Body Rock (V2) | 6 |
| SHAOES APART Stranger By The Day (Universal) | 6 |
| UNCLE HO Bubblehead (Risk) | 6 |

everclear

"The Boys Are Back In Town"
#2 Most Added

On Over 25 Modern Rock Stations Including:
**KNDD KNRK KXPK KDET KKND
WRZX WMRQ WBRO WZPC KWOD**



The Island Def Jam Music Group / A Universal Music Company

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| FILTER Welcome To The Fold (Reprise) | +448 |
| NINE INCH NAILS Star Fuckers, Inc. (Nothing/TVT/Interscope) | +239 |
| SILVERCHAIR Ana's Song (Open Fire) (Epic) | +199 |
| ORGY Stitches (Elementree/Reprise) | +190 |
| TONIC You Wanted More (Universal) | +175 |
| LEN Steal My Sunshine (Work/Epic) | +165 |
| LIMP BIZKIT Nookie (Flip/Interscope) | +152 |
| NINE INCH NAILS The Day... (Nothing/TVT/Interscope) | +149 |
| LENNY KRAVITZ American Woman (Maverick/Virgin) | +139 |

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.



81 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 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, R&R Inc.



Don't forget you're an idiot...
"WORK IT OUT"
the debut single from
the Waking Hours

Produced, engineered and mixed by neill king Mixed by john travis Management: abbe kaufmann & david triano of all good management

www.wakinghours.com
www.timebombrecordings.com
TIME BOMB RECORDINGS

somebody had to start a punktechnodisco revolution.

bis



"Detour"

the first single from social dancing

Impacting July 26!

**KNDD/Seattle...
Before the box!**



produced by Andy Gill management: John Williamson at Sano Music
© 1999 Grand Royal Records www.bisnation.com www.grandroyal.com hollywoodandvine.com

Break Through

Artist

SHOWOFF

TRACK: "FALLING STAR"

LP: SHOWOFF

PRODUCER: JOHN FELDMAN

LABEL: MAVERICK

By
Rich Michalowski
Asst. Alternative Editor

spending several thousand dollars on tats and brushing up on his power chords and metal licks, Chris knew it was time to jam. Enter Dave Envy (bass), Dan Castady (drums) and Graham Jordan (lead guitar) and — quick duck, boys — watch out for that buzz. After playing steady gigs at the local Fireside Bowl, the quartet caught the attention of wannabe scenesters, the alt-rock press and promoters quicker than you can say, "Label deal." Now enter John Feldmann of Goldfinger, who was kind enough to let the boys open for his band. He liked what he heard and ended up producing Showoff's self-titled debut album on Maverick Records. From the mouths of babes (the members' ages range from 19 to 22): "He brought a lot out of us on this record."

• **Influences:** Nietzsche, girls, Elvis Costello (*duh*) and life.

• **Artist POV:** Drummer Dan Castady on keeping it in the family: "My parents had a band. They would sing harmonies and play *The Gong Show* and things like that. They always won. Everly Brothers, the Beatles — I grew up with those two-part harmonies.

—Rich Michalowski
Asst. Alternative Editor



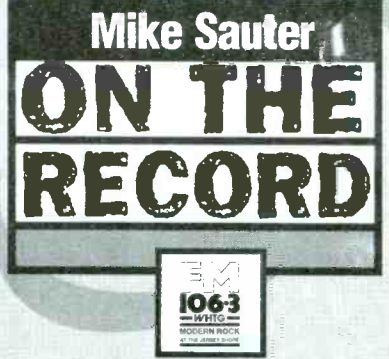
essentials: Imagine that Elvis Costello, the Misfits and the Buzzcocks mated and spawned offspring and named them Chris, Dave, Dan and Graham. No, the resulting musical group wouldn't be the Backstreet Boys; it would be none other than Showoff. These talented young lads got together in 1996 on the windy streets of Chicago, testing and developing new material in the thriving pop punk scene. Frontman Chris Envy had been seriously considering the clergy while in his teens, but he decided to refocus his spiritual pursuits and take the road more traveled. That's right: the rock 'n' roll lifestyle, baby!

After dyeing his hair a lovely fuchsia,

Mike Sauter, PD/MD
WHTG/Monmouth-Ocean

Tonic's "You Wanted More" jumps out of radio speakers like an audio 3D movie. The earnestness of Emerson Hart's lyrics and vocals are the perfect antidote to the mindless jabbering of so many bands these days. ■ We're representin' Jersey-style for our boys Shades Apart!

"Valentine" was a home run for us, and "Stranger by the Day" sounds like another winner. Anyone who has any doubts that these guys are the real deal should check out their energetic live show. ■ We've seen an immediate reaction with both Showoff's "Falling Star" and "Olé!" from the Bouncing Souls. Both are top five phones for us this week. Olé!



This is a format that may wait on a hit, but it tends not to miss them. Witness the Most-Added total for **DreamWorks' Buckcherry**. "For the Movies" continues where "Lit Up" left off and definitely makes the band Alternative stars-in-the-making ... This doesn't happen often: I got an e-mail from a consumer who picked up R&R off a newsstand. His question: Why isn't **Bif Naked** on the charts yet? I'll let you all solve that problem for him ... Having not only been blown away by **Moby's** album, but his DJ skills as well, I was wondering where he got the great music that he used to move the crowd. Lo and behold, two great examples hit my desk this week, both of which are very cool. The first was **Columbia's Josh Wink**, a great DJ in his own right, whose "Black Box" features killer vocals by **Trent Reznor**. The second was **Offworld Music's Nynex**, who certainly know how to put driving beats together ... Two bands with very strong and growing grass-roots support are earning it with intense touring. **Sevendust** have toured with **Limp Bizkit**, **Kid Rock**, **Staind** and are currently on the *Warped* tour. They'll soon be headlining a tour with **Powerman 5000** and **Staind**, two other bands that are raising programmers' heads these days ... Let's hand it to **Elektra** and **Squint Entertainment**, who are holding back Pop airplay on **Sixpence None The Richer's** "There She Goes" to give Alternative radio a crack

at owning this mass-appeal band ... One of my favorites continues to do well: **Showoff**, which debuted last week, pulls in 99X/Atlanta and leaps into the top 40 ... We're not afraid to spell it, and you're not afraid to play it: **Nine Inch Nails'** "Star Fuckers, Inc." is near the top of the Most Increased playlist ... Finally, **G. Love & Special Sauce** are starting to make noise with "Rodeo Clownz," which pulls in a very strong 16 adds this week. **RECORD OF THE WEEK:** **Staind** "Everything You Want"



THE SONG THAT HAS BEEN BUBBLING UNDER
IS ABOUT TO POP!

UNCLE HO

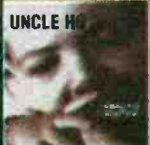
"BUBBLEHEAD"

The First Single From Their U.S. Debut *Small Is Beautiful*

MOST ADDED
WBCN WHFS

WEQX WDST KWOD WKRL WXSJ WBER

Contact: Ari Chazanas (888) 409-2283



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Most Played Recurrents

- CREED One (Wind-up)

- FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)

- ORGY Blue Monday (Elementree/Reprise)

- COLLECTIVE SOUL Heavy (Atlantic)

- EVERLAST What It's Like (Tommy Boy)

- FUEL Shimmer (550 Music/Epic)

- LENNY KRAVITZ Fly Away (Virgin)

- CAKE Never There (Capricorn)

- DAVE MATTHEWS BAND Crush (RCA)

- FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)

- EVE 6 Inside Out (RCA)

- KORN Got The Life (Immortal/Epic)

- BEASTIE BOYS Intergalactic (Grand Royal/Capitol)

- NO DOUBT New (Work/Epic)

- OFFSPRING Why Don't You Get A Job? (Columbia)

- SUGAR RAY Every Morning (Lava/Atlantic)

- EVERCLEAR Father Of Mine (Capitol)

- GOO GOO DOLLS Slide (Warner Bros.)

- ROB ZOMBIE Living Dead Girl (Geffen)

- HOLE Celebrity Skin (DGC/Geffen)

ALTERNATIVE Going For Adds 7/27/99

JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)
CHEVELLE Mia (Squint)

TUNED-IN ALTERNATIVE

R&R/MEDIABASE 24/7

101.7 WFNX WFNX/Boston
Monday, July 12

11am

- BLUR Song 2
- LUSCIOUS JACKSON Lady Fingers
- KORN Got The Life
- EELS Novocaine For The Soul
- LIVING END Prisoner Of Society
- DUB PISTOLS Unique Freak
- RED HOT CHILI PEPPERS Around The World
- LO FIDELITY ALLSTARS Battle Flag
- THOMPSON TWINS Hold Me Now
- ADAM AND THE ANTS Antmusic
- SUGARCUBES Birthday
- DEPECHE MODE Strangelove

3pm

- KID ROCK Bawitdaba
- PEARL JAM Daughter
- VERTICAL HORIZON We Are
- CAKE Sheep Go To Heaven
- FOUNTAINS OF WAYNE Radiation Vibe
- SUGAR RAY Someday
- OZOMATLI Cut Chemist Suite
- U2 Zoo Station
- SPLENDER Yeah, Whatever
- FOO FIGHTERS Everlong
- ERNIES Here & Now
- FATBOY SLIM Gangster Tripping

7pm

- SOCIAL DISTORTION Ball And Chain
- POWERMAN 5000 When Worlds Collide
- 311 All Mixed Up
- CHEMICAL BROTHERS Let Forever Be
- LEN Steal My Sunshine
- ELLIOTT SMITH Waltz #2 (XO)
- TONIC You Wanted More
- KID ROCK Bawitdaba
- GREEN DAY Brain Stew
- WILD CHILD Renegade Master
- SILVERCHAIR Ana's Song
- BLINK 182 What's My Age Again?
- GARBAGE #1 Crush

WBCN WBCN/Boston
Monday, July 12

11am

- LIT My Own Worst Enemy
- STONE TEMPLE PILOTS Sex Type Thing
- SMASH MOUTH All Star
- FILTER /CRYSTAL METHOD (Can't You) Trip...
- LUSCIOUS JACKSON Lady Fingers
- PEARL JAM Last Kiss
- OLEANDER Why I'm Here
- TRACY BONHAM Mother Mother
- MANIC STREET PREACHERS If You Tolerate...
- BUSH Comedown
- LEN Steal My Sunshine
- RAMONES I Wanna Be Sedated
- FATBOY SLIM Praise You

3pm

- LIMP BIZKIT Nookie
- U2 Pride (In The Name Of Love)
- SUGAR RAY Someday
- FOO FIGHTERS Monkey Wrench
- SEVENDUST Denial
- LO FIDELITY ALLSTARS Battle Flag
- KORN Freak On A Leash
- PHISH Down With Disease
- VERTICAL HORIZON We Are
- ORGY Blue Monday
- BEASTIE BOYS Remote Control

7pm

- GODSMACK Whatever
- CREED My Own Prison
- OFFSPRING The Kids Aren't Alright
- PEARL JAM Nothingman
- FILTER Welcome To The Fold
- FLYS Got You (Where I Want You)
- MANIC STREET PREACHERS If You Tolerate...
- PHISH Free
- LIT My Own Worst Enemy
- EVERLAST What It's Like
- BEASTIE BOYS Remote Control



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 7/12. © 1999, R&R Inc.

SHOWOFF "FALLING STAR"

New Adds:
99X WZAZ
WMAD WCYY
WROX

already on:

Q101, WPLY, KNDD, KEDJ, WLIR, KZNS, KWOD, KCXX, WEDG, WMRQ...and more...

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New Music Specialty Shows

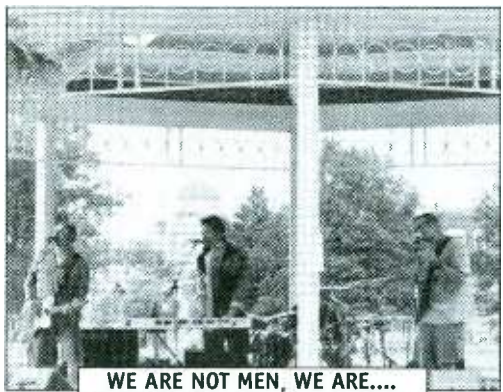
R&R's Exclusive Look At The Cutting Edge Of Alternative

Chevelle Shakes Up Shows

By Rich Michalowski
Asst. Alternative Editor

"Mia" flies from No. 3 to No.1 this week as the **Squint** boys (a.k.a. **Chevelle**) make it very clear to the panel that they aren't here to "Kiss" you. In fact, they may just blow your eardrums right out of commission. Check out the loyal music heads banging this record just in time for setup at Alternative radio: **Tank** and tender **Young Marc** over at **KXTE/Las Vegas**, **John "My" Schroeter** at **KJEE/Santa Barbara**, and the very lovely and talented **Sean Boy Walton**, **KXRK/Salt Lake City**. Meanwhile, **Warner Bros.** act **Flaming Lips** continues to rip up the chart, moving from No. 5 to No. 2;

Trauma's Jact debuts at No. 11 (Nice job, **Mr. Taylor**); **Geffen's Rob Zombie** moves up the chart (No. 13 to No. 8), showing us his softer side with the smooth-as-silk single "Superbeast"; and **Okeh/550Music/ERG's G. Love & Special Sauce** drop from No. 1 to No. 5, still proving to be a panel favorite with "Rodeo Clowns." Okay, time for some new music that's about to explode in our neck of the woods and beyond. Actually, I'm lying when I say it's "new," but **Interscope's Unwritten Law** is being reworked after some recent influential radio play. The track is called "Cailin," and it's off of last year's self-titled debut album and should be on your CD-cluttered desk now. **Record To Watch:** **Sheila Divine**.



WE ARE NOT MEN, WE ARE....

The preprogrammed musicians of **Go Robot, Go!** do their best Devo-esque dance moves live at **Comfest '99**.

R&R Top 20 Artists
July 23, 1999

- 1 **CHEVELLE** (*Squint*) Airplay Includes: WFNX, WXDX, WXSX
- 2 **FLAMING LIPS** (*Warner Bros.*) Airplay Includes: KCRW, KLZR, WBCN
- 3 **CHEMICAL BROTHERS** (*Astralwerks/Virgin*) Airplay Includes: WEQX, WPBZ, WXRK
- 4 **GUIDED BY VOICES** (*TVT*) Airplay Includes: KITS, KLZR, WPLA
- 5 **G. LOVE & ...** (*Okeh/550 Music/ERG*) Airplay Includes: KMYZ, WBRU, WDST
- 6 **SEBADOH** (*Sub Pop/Sire*) Airplay Includes: KPNT, WAVF, KNDD
- 7 **OTHER STAR PEOPLE** (*A&M*) Airplay Includes: WHFS, WSFM, WXRK
- 8 **ROB ZOMBIE** (*Geffen*) Airplay Includes: KLZR, WJBX, WPLA
- 9 **STAIN'D** (*Flip/Elektra/EEG*) Airplay Includes: KPNT, WEDG, WQBK
- 10 **SHOWOFF** (*Maverick*) Airplay Includes: KXRK, WBCN, WKRK
- 11 **JACT** (*Trauma*) Airplay Includes: KJEE, KNRK, WEQX
- 12 **LIARS INC.** (*Foodchain/Columbia*) Airplay Includes: KXTE, WBRU, WEJE
- 13 **FILTER** (*Reprise*) Airplay Includes: WCYY, WEJE, WOXY
- 14 **ORANGE 9MM** (*NG*) Airplay Includes: WJBX, WPLA, WSFM
- 15 **STROKE 9** (*Cherry/Universal*) Airplay Includes: KITS, KPNT, WXRK
- 16 **LORDS OF ACID** (*Antler Subway*) Airplay Includes: KNDD, WBRU, WFNX
- 17 **BIS** (*Grand Royal/Capitol*) Airplay Includes: KJEE, KXRK, WBRU
- 18 **FRAMES** (*ZTT/Universal*) Airplay Includes: KCRW, WBCN, WLIR
- 19 **UNCLE HO** (*Risk*) Airplay Includes: KJEE, KNRK, WPLA
- 20 **LIMP BIZKIT** (*Flip/Interscope*) Airplay Includes: KWOD, WCYY, WPLA

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

| | | | |
|---|---|--|--|
| <p>WEQX/Albany, NY Download Sunday 6-10pm Jeff Wade Stroke 9 "Little Black" Flaming Lips "Buggin'" Bachelor Number One "Summertime" Chemical Brothers "Hey Boy, Hey Girl" Waking Hours "Work It Out"</p> | <p>WJBX/Ft. Myers, FL 99 Xtreme Sunday 6-10pm Lancer Revelle "Permanent" Sister Machine Gun "Smash Your Radio" Orange 9MM "When You Lie" Superfuzz "Superstar" Cyclify "Crawl Down"</p> | <p>WPLY/Philadelphia, PA Y Not? Sunday 9-10:30pm Dan Fein Days Of The New "Enemy" Salt "Suzy Q." Soul Coughing "St. Louise Is" Tidewater Gram "Rocketship" Josh Wink/Trent "Black Bomb"</p> | <p>KJEE/Santa Barbara, CA Dissonant Tendrils Sunday 10:20pm-midnight John Schroeter Cibo Matto "So-Fi Wasabi" Supergliss "Pumping On Your..." G. Love & Special "Rodeo Clowns" Chevelle "Mia" Other Star People "I Could Never Be..."</p> |
| <p>WQBK/Albany, NY Over The Edge Monday midnight-2am Chris Osborn Rob Zombie "Dragula" Portable "Help Yourself" Flys "Crazy Train" Big Sugar "Where I Stand" Dovetail Joint "Level On The Inside"</p> | <p>WEJE/Ft. Wayne, IN New Music Show Sunday 7:30-8:30pm Kyle G. Kotton Mouth Kings "Bump" Other Star People "I Could Never Be..." Filter "Welcome To The Fold" Bis "Detour" Flaming Lips "Buggin'"</p> | <p>WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Lenny Orlan Chevelle "Mia" Mr. Bungle "Sweet Charty" Morphine "You Look Like Ran" Godsmack "Keep Away" Molly's Yes "Fall Down"</p> | <p>KNDD/Seattle, WA Loudspeaker Sunday 10-11pm Bill Reid Ultimate Fakebook "She Don't Even..." Evil Tambourines "13,000 Times" Sebadoh "Weird" Slipknot "Split It Out" Luna "Dear Diary"</p> |
| <p>WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Oedipus/Albert O Sebadoh "Weird" Coal Chamber "Notion" Pearl Jam "The Whale Song" Days Of The New "Enemy" Jimmie's Chicken "...Do Right"</p> | <p>WPLA/Jacksonville, FL Forbidden Planet Saturday 8pm-1am Robert Goodman Chevelle "Mia" Rilo Kiley "The Frug" Hum "Stars" Bouncing Souls "Hopless Romantic" Uncle Ho "Bubblehead"</p> | <p>KNRK/Portland, OR Something Cool Sunday midnight-1am Jaime Cooley Blinker The Star "Below The Sliding..." Chevelle "Mia" Fenix TX "All My Fault" Hot Sauce Johnson "Chemical Dependency" Unwritten Law "Cailin"</p> | <p>KPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Lit "Zip-Lock" Protein "Lemonade" Chemical Brothers "Out Of Control" Stroke 9 "Little Black" Electronic "When She's Gone"</p> |
| <p>WFNX/Boston, MA First Contact Sunday 8-9:30pm Charlie Blackalicious "A To G" Luna "Dear Diary" Jungle Brothers "V.I.P." Flaming Lips "Buggin'" Chevelle "Point #1"</p> | <p>KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Tank/Young Marc Coal Chamber "Notion" System Of A Down "Sugar" Liarz Inc. "Anybody" DDT "Pistol Whip" Boik Upright "The Next Level"</p> | <p>WCYY/Portland, ME Spinout Thursday 7-9pm Shawn Jeffrey Filter "Welcome To The Fold" Mr. Bungle "Sweet Charty" Orbital "Bigpipe Style" Flaming Lips "Buggin'" Shooby Groove "Faithful"</p> | <p>WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Corky G. Love & Special "...Rodeo Clowns" Flaming Lips "Waitin' For A..." Chevelle "Mia" Jact "Excuses" Showoff "Falling Star"</p> |
| <p>WEDG/Bufalo, NY Over And Beyond Sunday 9-10:30pm Brad Maybe Watchmen "Stereo" This Way "She Takes" Push Stars "Any Little Town" Shooty Groove "L-Train" Stand "Just Go"</p> | <p>WLIR/Long Island, NY Left Of Center Sunday 9-10:30pm Jerry Rubino Blinker The Star "Pretty Pictures" Frames "Pavement Tune" Those Bastard Souls "Train From..." Lures "Not Coming Down" London Suede "She's In Fashion"</p> | <p>WDST/Poughkeepsie, NY Indie Flux Thursday 10:30-11:30pm Justin Habersaat Blue Meanies "Pave The World" Moby "If Things Were..." Craig Armstrong "Houses In Motion" Ataris "11:15 '96" Praga Khan "Adult Entertainment"</p> | <p>KLZR/Topeka, KS Future Mass Hysteria Monday 10:30pm-midnight Bob Osburn Guided By Voices "Teenage FBI" Other Star People "I Could Never Be..." Chevelle "Mia" System Of A Down "Sugar"</p> |
| <p>WAVF/Charleston, SC Cutting Edge Sunday 8:30-10pm DJ Make Up "Untouchable Sound" Nashville Pussy "Headin' For The..." 57 Waltz "Stallions 2 Miranda" Waking Hours "Dolores" Chico Freeman "Merger"</p> | <p>KCRW/Los Angeles, CA Brave New World Friday midnight-3am Tricia Halloran London Suede "Head Music" Jos Henry "Fuse" Los Lobos "This Time" Innocence Mission "Birds Of My..." Go-Betweens "The Lost Album"</p> | <p>WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Seth Reisler G. Love & Special "...Rodeo Clowns" Electronic "Late At Night" London Suede "She's In Fashion" LR "Zip-Lock" Auteurs "The Rubettes"</p> | <p>KFMA/Tucson, AZ Test Department Sunday 6-9pm Matt Spry Sprung Monkey "Cucunot" Orbital "Bigpipe Style" Tai Bachman "She's So High" Machine Head "From This Day" Other Star People "I Could Never Be..." Donnas "Hyperactive"</p> |
| <p>WOXY/Cincinnati, OH 11 O'Clock News Tuesday 11pm-midnight Kevin Couch Superchump "Hello Hawk" Belle Academe "Surrender" James McMurtry "Every Little Bit..." Powerman 5000 "When Worlds..." Praga Khan "Adult Entertainment"</p> | <p>KROQ/Los Angeles, CA Rodney On The Roo Sunday midnight-3am Rodney Bingenheimer Auteurs "The Rubettes" Belle Academe "Surrender" Draggs "Just Can't Wait" Insecto "Sucks" Frigid Vinegar "Dogmanaut 2000"</p> | <p>KWOD/Sacramento, CA Alternative Beat Sunday 10pm-2am DJ David X Gordon "Fortified Grapes" Hate Dept. "Superjama" Barnes "Loud Boy Radio" Josh Wink/Trent "...Black Bomb" Mankind Liberation "Isolated"</p> | <p>WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Bis "I'm A Slut" Chevelle "Mia" Flaming Lips "Buggin'" Apples In Stereo "Benefits Of Lying..." Donnas "Hyperactive"</p> |
| <p>WWCD/Columbus, OH Invisible Hits Hour Sunday 7-9pm Curtis "The" Schieber Ministry "Dark Side Of The..." Ween "Paintin' The Town..." Guitar Wolf "Jet Generation" Buena Vista... "Ibrahim Ferrer" Woody Herman's... "At The Monterey..."</p> | <p>WHTG/Monmouth-Ocean, NJ Goin' Underground Sunday 9pm-midnight Jeff Raapo Kristen Hersh "Echo" Guided By Voices "Teenage FBI" Sheila Divine "Hum" Flaming Lips "Buggin'" Mayflies USA "Just For Fun"</p> | <p>KXRK/Salt Lake City, UT Now Hear This Monday-Friday 8-9pm Sean Ziebarth Chevelle "Mia" Chemical Brothers "Hey Boy, Hey Girl" Art Of Noise "Mega Force" Sunkings "Satzback"</p> | <p>WFSM/Wilmington, NC Final Hour Weeknights 11pm-midnight Janice A. Smitter Chlorine "Don't Even Care" Godsmack "Keep Away" Limp Bizkit "Just Like This" Orange 9MM "When You Lie" System Of A Down "Sugar"</p> |
| <p>WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Flaming Lips "Buggin'" Verve Pipe "Hero" Ben Folds Five "Don't Change..." Soul Coughing "St. Louise Is..." Manic Street... "If You Tolerate..."</p> | <p>WXRK/New York, NY The "Buzz" Sunday midnight-2am Mike Peer/Radio Raheem Other Star People "I Could Never Be..." Len "Steal My Sunshine" Soak "Old Enough To Die" G. Love & Special... "Rodeo Clowns" Drain S.T.H. "Enter My Mind"</p> | <p>KITS/San Francisco, CA Sound Check Friday midnight-1am Aaron Axelsen Stroke 9 "Little Black..." Travis "Driftwood" Guided By Voices "Teenage FBI" Ataris "My So Called Life" My Life Story "It's A Girl Thing"</p> | <p>WPBZ/West Palm Beach, FL Electronic Bazz Saturday midnight-3am The Tech Kid Todd Terry "Blackout" Carl Cox "Phuture 2000" Chemical Brothers "Hey Boy, Hey Girl" Art Of Noise "Mega Force" Sunkings "Satzback"</p> |

36 Total Reporters

Adult Alternative
Most Added Again

KGSR 22X WXPB
WXRV KRSH

trish
MURPHY

Rubies on the Lawn

BEST BUY PRESENTS
FIND 'EM FIRST

BEST BUY

Action at Alternative

trish
MURPHY

"OUTSIDER"

Lead single from her new album

RUBIES ON THE LAWN

R&R Adult Alternative Top 30

July 23, 1999

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|----------------|-----------|---|-------------|-----|-------------------------|----------------|----------------------|
| | | | TW | LW | | | |
| | 1 | SANTANA f/ROB THOMAS Smooth (Arista) | 657 | 613 | 54656 | 7 | 30/1 |
| | 2 | PRETENDERS Human (Warner Bros.) | 528 | 480 | 45574 | 5 | 29/2 |
| | 3 | RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 467 | 477 | 34429 | 8 | 26/2 |
| | 4 | VAN MORRISON Back On Top (Point Blank/Virgin) | 450 | 459 | 33704 | 7 | 25/0 |
| | 5 | OLD 97'S Murder (Or A Heart Attack) (Elektra/EEG) | 433 | 435 | 28614 | 13 | 27/0 |
| Breaker | 6 | CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise) | 346 | 244 | 27175 | 3 | 28/2 |
| | 7 | SUGAR RAY Someday (Lava/Atlantic) | 344 | 275 | 18236 | 4 | 16/0 |
| | 8 | COLLECTIVE SOUL No More, No Less (Atlantic) | 342 | 312 | 21629 | 7 | 23/0 |
| | 9 | LYLE LOVETT You Can't Resist It (Curb/MCA) | 338 | 305 | 27836 | 5 | 25/0 |
| | 10 | PATTY GRIFFIN Blue Sky (A&M) | 336 | 302 | 21171 | 10 | 24/0 |
| | 11 | ZIGGY MARLEY & THE MELODY MAKERS Beautiful Day (Elektra/EEG) | 318 | 272 | 26721 | 4 | 24/2 |
| | 12 | SINEAD LOHAN Whatever It Takes (Grapevine/Interscope) | 293 | 272 | 19752 | 9 | 20/1 |
| | 13 | SMASH MOUTH All Star (Interscope) | 283 | 249 | 20152 | 10 | 12/0 |
| Breaker | 14 | GOO GOO DOLLS Black Balloon (Warner Bros.) | 272 | 222 | 16936 | 3 | 11/0 |
| | 15 | PEARL JAM Last Kiss (Epic) | 263 | 238 | 16549 | 9 | 16/1 |
| | 16 | PUSH STARS Any Little Town (Capitol) | 233 | 222 | 12533 | 5 | 19/0 |
| | 17 | NEW RADICALS Someday We'll Know (MCA) | 228 | 290 | 15267 | 12 | 16/0 |
| | 18 | LOS LOBOS This Time (Hollywood) | 215 | 169 | 19552 | 2 | 18/2 |
| | 19 | COWBOY JUNKIES Ooh Las Vegas (Almo Sounds) | 213 | 178 | 12147 | 2 | 17/0 |
| | 20 | WIDESPREAD PANIC Dyin' Man (Capricorn) | 189 | 175 | 12773 | 3 | 18/0 |
| | 21 | JEREMY TOBACK You Make Me Feel (RCA) | 188 | 164 | 12210 | 4 | 20/1 |
| | 22 | XTC Greenman (Idea/TVT) | 183 | 186 | 10671 | 5 | 18/0 |
| | 23 | SARAH MCLACHLAN Possession (Arista) | 180 | 197 | 17755 | 12 | 17/0 |
| | 24 | ROBERT CRAY 24-7 Man (Rykodisc) | 180 | 248 | 19669 | 13 | 14/0 |
| Debut | 25 | JULIAN LENNON I Don't Wanna Know (Fuel 2000) | 172 | 150 | 9026 | 1 | 16/0 |
| | 26 | TOM PETTY & THE HEARTBREAKERS Room At The Top (Warner Bros.) | 160 | 245 | 15666 | 15 | 14/0 |
| | 27 | JUMP, LITTLE CHILDREN Cathedrals (Breaking/Atlantic) | 159 | 154 | 10048 | 2 | 17/1 |
| | 28 | TAL BACHMAN She's So High (Columbia) | 157 | 182 | 7383 | 16 | 9/1 |
| | 29 | FASTBALL Out Of My Head (Hollywood) | 153 | 169 | 11585 | 7 | 9/1 |
| | 30 | JOHN MELLENCAMP Eden Is Burning (Columbia) | 151 | 138 | 11273 | 4 | 15/0 |

32 Adult Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 7/11-Saturday 7/17. 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 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

ELEANOR MCEVOY Please Heart, You're... (Columbia)

Total Plays: 141, Total Stations: 16, Adds: 1

TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.)

Total Plays: 136, Total Stations: 20, Adds: 11

KIM RICHEY Come Around (Mercury/IDJMG)

Total Plays: 120, Total Stations: 14, Adds: 0

VERTICAL HORIZON We Are (RCA)

Total Plays: 118, Total Stations: 9, Adds: 1

JONNY LANG Second Guessing (A&M)

Total Plays: 108, Total Stations: 12, Adds: 1

BARENAKED LADIES Call And Answer (Reprise)

Total Plays: 105, Total Stations: 6, Adds: 0

LEN Steal My Sunshine (Work/Epic)

Total Plays: 99, Total Stations: 5, Adds: 1

LUCINDA WILLIAMS Joy (Mercury/IDJMG)

Total Plays: 94, Total Stations: 14, Adds: 1

LUSCIOUS JACKSON Ladyfingers (Grand Royal/Capitol)

Total Plays: 93, Total Stations: 6, Adds: 0

BREE SHARP David Duchovny (Trauma)

Total Plays: 82, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.) | 11 |
| VENICE The Man You Think I Am (Vanguard) | 8 |
| ROBERT CRAY Pardon (Rykodisc) | 7 |
| G. LOVE & SPECIAL SAUCE Rodeo... (Okeh/550 Music/Epic) | 5 |
| TRISH MURPHY Outsider (Doolittle) | 3 |
| PRETENDERS Human (Warner Bros.) | 2 |
| CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise) | 2 |
| RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.) | 2 |
| ZIGGY MARLEY & THE MELODY... Beautiful Day (Elektra/EEG) | 2 |
| LOS LOBOS This Time (Hollywood) | 2 |
| SIXPENCE NONE THE RICHER There She... (Squint/Elektra/EEG) | 2 |
| BLINK 182 What's My Age Again? (MCA) | 2 |
| BRAMHALL I Wanna Be (RCA) | 2 |
| SNAKEFARM The Train That I Ride (Kneeling Elephant/RCA) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise) | +102 |
| SUGAR RAY Someday (Lava/Atlantic) | +69 |
| SIXPENCE NONE THE RICHER There... (Squint/Elektra/EEG) | +58 |
| GOO GOO DOLLS Black Balloon (Warner Bros.) | +50 |
| PRETENDERS Human (Warner Bros.) | +48 |
| ZIGGY MARLEY & THE MELODY... Beautiful... (Elektra/EEG) | +46 |
| LOS LOBOS This Time (Hollywood) | +46 |
| SANTANA I/ROB THOMAS Smooth (Arista) | +44 |
| TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.) | +43 |
| COWBOY JUNKIES Ooh Las Vegas (Almo Sounds) | +35 |
| SARAH MCLACHLAN I Will Remember You (Arista) | +35 |

Breakers®

CHRIS ISAAK

Baby Did A Bad Bad Thing (Reprise)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 346/102 | 28/2 | 6 |

GOO GOO DOLLS

Black Balloon (Warner Bros.)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 272/50 | 11/0 | 14 |

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



THE PUSH STARS

"ANY LITTLE TOWN"

WE'RE COMMITTED! And So Are These Stations:

WBOS KTCZ KMTT WMMM KINK KGSR WRNR WXRV
 KXST WRLT WRNX WMVY KFXJ WCLZ KTHX KRSH
 WKOC WXPB CKEY

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ON TOUR JULY 1 - AUGUST 30 WITH JULIAN LENNON



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OPENINGS

NATIONAL

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- Loaded w/the hottest gigs: Hundreds to choose from.
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- You have the talent, **We have the jobs!!!**
<http://onairjobtipsheet.com>

(800) 231-7940

Major Market heritage talker is turning 180 degrees and needs your help! If you do a show that breaks all the rules and brings nothing but complaints, apply immediately. Radio & Records, 10100 Santa Monica Blvd., #798, 5th Floor, Los Angeles, CA 90067. EOE

Big Time FM Talk station looking to recycle its HUGE morning audience. Major daypart. Do you have the balls to do what it takes? Radio & Records, 10100 Santa Monica Blvd., #799, 5th Floor, Los Angeles, CA 90067. EOE

MORNING SPORTS SHOW

Are you the best morning sports show in the country? Is your show topical and appealing to men 18-45? Are you ready to go national? If you have these qualities and a great ratings track record, rush unedited show tapes, resume and philosophy to: Radio & Records, 10100 Santa Monica Blvd., #797, 5th Floor, Los Angeles, CA 90067. EOE



BE HEARD IN OVER 50 COUNTRIES IN FIVE CONTINENTS

VOA Music Mix, the Voice of America's satellite-delivered 24-hour pop music network, headquartered in Washington, DC, seeking a host/feature writer/producer. This is a career position with the U.S. Government. Ability to communicate and entertain through a mature, contemporary and conversational delivery of artist/entertainment/lifestyle info a must. Hands-on experience with RCS software (Selector, Linker, Master Control), voice tracking and digital editing skills also very helpful. Not a job for zookeepers, night slammers or liner card jocks. Security clearance required. Application deadline Friday, July 30. For complete information, visit WWW.VOA.GOV/MUSICMIX or contact Janice Albritton-Pollock at (202) 619-3117. EOE

OPENINGS

EAST

WJBQ, Portland seeks MD/Nights! CHR seeking quality pro with Selector experience. T&R: Tim Moore, 583 Warren Ave., Portland, ME 04103. EOE (7/23)

Country station in Connecticut seeks a strong & motivated morning personality. Strong production skills a must. T&R: Jim Reed, WCTY, Box 551, Norwich, CT 06360. EOE (7/23)

Hot AC WIKZ Hagerstown, MD is now accepting tapes for overnights. T&R: WIKZ, c/o Mike Ross, 25 Penn Craft Ave., Chambersburg PA 17201. EOE (7/23)

Morning Drive News Anchor sought for top-rated B104/Allentown. T&R: Brian Check, 1541 Alta Drive, Whitehall, PA 18052. (610) 434-1742. EOE (7/23)

MORNINGS ON THE BAY

Bay Media Network looking for creative, aggressive morning pro for suburban DC Country station that can relate and entertain an above average audience in rapidly growing community on the Chesapeake Bay. Live appearances, production and computer skills are a must. Send T&R to: WMDM-FM, Box 600, Lexington Park, MD 20653.



Mornings — Legendary East Coast 50kw needs hot phones and provocative content with proven appeal to females. 2-3 years' experience preferred. Excellent compensation package! Work for a winner! Live at the beach! Know who your owner is! Become a household word! Consulted by Vallie-Richards. Send your best stuff to: PD Paul Kelly — WAYV-FM, Bayport One, Suite 100, 8025 Black Horse Pike, West Atlantic City, NJ 08232. WAYV is an EOE.

MORNINGS — Be the next morning host at Central Maine's number one country station. T&Rs to: Jay Thomas, Program Director, WEBB, 52 Western Avenue, Augusta, ME 04330. Pilot Communications. EOE

PRODUCTION DIRECTOR — 100,000 watt Country powerhouse, WTHH in Portland, ME is looking for a creative production director/air personality. T&R to: Bob Anderson, WTHH, 1335 Washington Avenue, Portland, ME 04103. EOE

SOUTH

KSAM is seeking a Texas Radio pro voice that can sell a liner and do PSAs and live promos. CALL: (409) 295-2651. EOE (7/23)

Oldies station seeks experienced female for morning show co-host, news, production, etc. T&R: KOOL, Mike Basso, 1323 College Dr., Texarkana, TX 75503. EOE (7/23)

Live on the beach! Seeking experienced production director and fulltime AT. Rock/AC/Country. T&R: Dave Priest, Pinnacle Broadcasting, 1571 Trade St., Myrtle Beach, SC 29577. EOE (7/23)

NPR affiliate in New Orleans seeks parttime air talent. T&R: PD, WWNO, University of New Orleans, New Orleans, LA 70148. EOE (7/23)

PD/Talk Host needed. News Anchor needed. Hot Talk 970 WMAY/Springfield, IL. Apply to: Silver Broadcast Consultants, 626 Romano Ave., Orlando, FL 32807. No calls please.

OPENINGS



RARE NIGHTTIME OPENING! Incredibly fun and relatable 35-54? Great phones? Love Oldies? Best stuff and resume to: Dennis Winslow, Chancellor Media, 5353 W. Alabama, Suite 410, Houston, TX 77056. EOE

KLBJ-FM Austin has a very rare opening. Be a part of the show that has buried everything locally and nationally. Be a part of our future syndication. Dudley and Bob looking for our third leg. If you are able to follow rules and do hard news, please Do NOT reply to this ad! Looking for outspoken news/sidekick who can get down and dirty. We love to scare the boss. The only music we play is when the bands come in live. Rush your stuff to: Jeff Carrol, Operations Manager, KLBJ, 8309 North IH-35, Austin, TX 78753. EOE

CUMULUS IMMEDIATE OPENING MORNINGS

Heritage Hot AC in big Midwestern market has immediate opening for great morning team. If you are highly motivated with a winning track record, overnight your package immediately. Excellent salaries and bonuses. No calls please. Send T&R to: John Dickey, Vice President of Programming, Cumulus Broadcasting, 3060 Peachtree Road N.W., Suite 730, Atlanta, GA 30305. EOE

The NEW 1073 — The Bay — Tampa is looking for a PD and talent. Rock AC format. Need a hip, laid back attitude. Send tape of an air shift and resume to: Chuck Beck, 11300 4th Street North, Suite 318, St. Petersburg, FL 33716. Cox Broadcasting, Inc., is an equal opportunity employer.

The NEW 1025-Real Classic Rock — Tampa is looking for air talent. Needs a fresh approach and attitude. No rock dogs! Send tape of an air shift and resume to: Chuck Beck, 11300 4th Street North, Suite 318, St. Petersburg, FL 33716. Cox Broadcasting, Inc., is an equal opportunity employer.

SELL ME ON YOU!

Sports Program Syndicator seeking GSM to manage existing \$10 million list and grow the business. Send resume and salary history to: Radio & Records, 10100 Santa Monica Blvd., #796, 5th Floor, Los Angeles, CA 90067. EOE

OPENINGS

MARKET MANAGER for top-rated 5 station medium market powerhouse cluster. Programming under control. Need a revenue focused leader, trainer, motivator. Track record in creative cash flow ideas and multiple priority managing is key. Know P&L and NTR. Hiring NOW! Contact Tim Menowsky today (813) 926-8222. Fax to: (813) 920-4044.

The #1 Country Station in North Central Florida is looking for a morning show host. If you know country, and are a team player, we would be interested in talking with you. Call Bob at 1(800) 241-1021. EOE

THE BEST JOB IN RADIO

AMFM Inc. Nashville's 5 station cluster seeks an Operations Manager with a history of winning. If you can leave the ego at the door, be the teacher, motivator and creative spark for this dominant, high-profile group, we want to meet you. America's Country station, WSIX, the most talked about Rock station in the country, WNRQ, CHR 107.5 the River and 50 kw heritage News/Talk WLAC-AM are all part of the package. Competitive salary, bonuses and benefits make this the best job in radio. Send your package to: AMFM Inc., Human Resources, 55 Music Square West, Nashville, TN 37203

AMFM Inc. is an Equal Opportunity Employer.

MIDWEST

Sunny 95/WSNY, Columbus, OH. Award-winning AC has parttime weekend openings. Rush T&R to: WSNY, 4401 Carriage Hill Lane, OH 43220. EOE (7/23)

WXRO seeks a midday announcer/music director. Females strongly encouraged. T&R: Operations Director, WXRO, Box 902, Beaver Dam, WI 53916. EOE (7/23)

FM, emphasizing local programming, seeks FT/PT announcers. Drive positions available. T&R: Mid-Amer. Radio, WCBK, Box 1577, Martinsville, IN 46151. EOE (7/23)

Mid America Radio group seeks an operations manager for stations in northern Indiana REPLY to: P.O. Box 1790, Martinsville, IN 46151. EOE (7/23)

FM Sports Talk station seeking to fill position. T&R: Brian Roller, WTLX, 5315 Wall Street, Suite 135, Madison, WI 53718. EOE (7/23)

MORNING SHOW HOST

KVOO-AM has an immediate opening for a morning show host with experience in the Country format and knowledge of classic country music. The host will bring a "today perspective" to yesterday's country music and listener. Send your resume and recent tape to: Brian Gann, Program Director at Journal Broadcast Group, Tulsa Operations, 4590 E. 29th Street, Tulsa, OK 74114 or call Brian at (918) 743-7814. Journal Broadcast Group is an Equal Opportunity Employer.

www.ronline.com

OPENINGS

CHR MORNINGS! Y94 Fargo seeks high-profile, hard-working, female friendly morning show. Individual or team considered. T&R: Randy Holland, Ingstad Broadcast Group, 1222 Mt. Curve Avenue, Minneapolis, MN 55403. EOE

Heritage Country music leader looking for a FUNNY (no blue humor) morning talent. Send tape and resume to: Don Paul, KTTS, P.O. Box 2180, Springfield, MO 65801.

NEWSRADIO 610 WTVN Program Director

NewsRadio 610 WTVN has a rare opening for its next programming star. If you "GET IT" rush your information to us. All the tools are here to keep the station at the top and to continue it's growth in the future. If you really do "GET IT" it's time for you to join one of the best teams in radio. By the way, if you have to ask what "GET IT" means... you probably don't. T&R to: John Potter, VP/GM 1301 Dublin Road, Columbus, OH 43215. A Clear Channel Station. EEO, EOE, EIEIO

COPYWRITER/PRODUCER — Midwest Communications is looking for a Copywriter/Producer to work closely with our sales staff and clients. Some on-air work is also possible. Please send samples of your work to: Corporate Program Director, P.O. Box 2048, Wausau, WI 54402. Apps accepted through August 6th. Midwest Communications is an EOE.

WEST

Parttime opening now, future fulltime with high desert AC. Please specify your interest. T&R: Lance Todd, KHWY, Box 1668, Barstow, CA 92312. EOE (7/23)

FUTURE TALK SHOW HOSTS WANTED!

Salem Communications Corp., a leading company for Christian/Conservative talk, is building its stable of talk show hosts for future openings. You must be able to plan and execute a compelling current events driven show, know the Bible, use creative production to make your point, plus have a strong desire to do great things for the local community. Please send your resume and a one-page description of how you create a great show on a daily basis, plus a fresh on-air tape of your best work to: Salem Communications Corp., Howard Freedman-National PD, 4880 Santa Rosa Road #300, Camarillo, CA 93012. EOE

www.ronline.com

OPENINGS

Spinner.com, the Internet's first and largest music service, is looking for a Modern/Rock/Commercial Alternative MD. Minimum 5 years' MD/APD experience required. Multifunction programming duties will also include Active Rock, AOR and AAA channels, among others. Must be Internet savvy and willing to work as part of the music content team in San Francisco. Great opportunity to help lead the online music revolution. Please e-mail resumes to: jobs@spinner.com or fax (415) 703-0974. EOE

LOCAL SALES MANAGER

There's only one person who can be excellent at this job and we hope it's you. 96.5 The Peak, Denver's top radio station (Howard Stern/New Rock) is looking for a talented, creative, energetic leader with a proven track record to wrangle a talented local sales staff and urge them to greatness. This job pays \$100,000/yr! You must be experienced in management, always seek excellence in yourself and your team, and will work hard to succeed. Radio experience is preferred but sales management skills are more important. Write us one page. Tell us why you're the only choice. Send us your resume. Fax to: Christine Berzins, (303) 572-7050.

DIRECTOR OF PROGRAMMING, KGBY-FM, SACRAMENTO

Chancellor Media's heritage AC station Y92.5 is in search of a dynamic Program Director. Current PD transferring within company. Quality, veteran staff deserves a leader with maturity, a marketing mind and passion. Prior major market experience preferred. Send tape and resume to: Jay Werth, General Manager, Y92.5, 1440 Ethan Way, Suite 200, Sacramento, CA 95825, Fax: (916) 646-9409, E-mail: jwerth@chancellormedia.com. EOE

Heritage Soft AC KRNO/Reno is losing PD to bigger market. If you understand the "8-5 mission", know Selector and are good on the air and can lead people, send T&R to: Mike Bushey, VP/GM, Americom Broadcasting, 255 W. Moana Lane, Suite 208, Reno, NV 89523. No Phone Calls Please. Good benefits, 401K. Women and minorities encouraged. EOE

POSITIONS SOUGHT

TOP-10 PRODUCTION DIRECTOR/ON AIR:

Powerful yet warm voice; classy spots/promos; imaging specialist! On-air: OLDIES/MIX-AC/AMMIN/CLASSIC ROCK. I compete and I win, clients and ratings, and I have proof! Ready to put the PRO in PROduction and On-Air PROformance? Get my demo. E-mail or call me, rokio@webtv.net (713) 630-0743

POSITIONS SOUGHT

Keetybird seeks AC/Classic Rock Airshift. Western Michigan or Chicago Area. KEETYBIRD: (513) 662-4588, www.keetybird.somewhere.net (7/23)

Classic Country Radio Program. FT AT. Knowledgeable, experienced, Country music smart. Own originals. Contact RANGER DAVE MARTIN: (765) 569-5167. (7/23)

Middays/Afternoons. MD/APD. 14 years. Selector/music/comedy/production wunderkind. Serious calls only. No consultant stations. KEITH (765) 742-0595. (7/23)

"Women Don't Lie; Men Don't Listen" should be every sports station because 98% of the listeners are men. DOCTOR LOVE: (800) 404-2644, www.doclove.com (7/23)

Female AT w/experience in all formats, good on phones, high energy! Searching for fulltime in the Seattle/Tacoma Area. KACIE SOMMERS: (253) 661-1953. (7/23)

I eat, drink, sleep with, and snort country music. Country's energy is in search of fulltime. CHRIS THOMPSON: (661) 822-1778. (7/23)

I'm who you're looking for! Over 3 years experience. Production, remotes, I do it all. JAY WILLIAMS: (608) 723-5209 <http://listen.to/jaywilliams> (7/23)

The skimmer at my radio station is so bad my whole aircheck buzzes, but I still sound good! Wanna hear? MARC: (732) 761-0647, HORACE11@aol.com (7/23)

Two hot DJs seeking an air shift on your CHR, Rock station. JOHNNIE, HOLLY: (303) 607-9360. "We live by faith, not by sight." 2nd Cor. 5 v7. (7/23)

Love songs. Major market voice... Veteran request host. Relatable/talented/flawless execution/show prep/Selector/production saavy. SPENSER THOMAS: (360) 671-6628, ssteale@memes.com (7/23)

I'm the best you'll hear except for that guy above me! I do anything...you need me. CHRIS MICHAELS: (601) 445-0215. (7/23)

Seeking new radio home. Veteran PD, 20+ years' experience. Excellent references. AC, Country, Classic Rock, Sports PBP. Prefer South/SW. GARY: (208) 753-4019, kwazi@nidlink.com (7/23)

CSU Chico grad. 5+years' major market experience, searching for programming assistant or any fulltime position. SCOTT: (619) 561-9237, sscottg@juno.com (7/23)

Major market air personality, out of work after 13 years with same station due to format change. PD/Oldies/AC/CHR experience. RON WEST: (916) 630-1797. (7/23)

Experienced Sports Director/Anchor/Reporter/Producer available. MIKE: (336) 835-4996. (7/23)

No prehistoric talent... Tee Rex mornings! Overnights/Sacramento, middays/Santa Barbara, LA formerly KFRC San Francisco. Nights/Afternoons. REX: (916) 455-5969. (7/23)

Ready for the Latin invasion? Craig Hoffman, trilingual, multi-format, Latin music expert. Anglo voice-over, commercial copywriter, digital pro. CRAIG: (714) 279-9412. (7/23)

POSITIONS SOUGHT

Maintaining 20+12+ at large country station. Seeking new challenge (AM/PM Drive or..?). Call BRAD: (502) 534-0669. (7/23)

Be unique, have a token old geezer on your young staff! Over 35 years in broadcasting. No poverty wages, please. ALEX: (513) 777-8423. (7/23)

PDs: Hard finding good, dedicated weekend talent? AT seeks Sat./Sun. air shift in Detroit area. Two years' experience in country. JIM: (248) 738-1829. (7/23)

www.ronline.com

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)** eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail kmumaw@ronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$150/inch **2x \$125/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.ronline.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Positions Sought: \$50/inch

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

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RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

AIRCHECKS

AUDIO & VIDEO AIRCHECKS

CURRENT #231, KDMX/Alan Kabel, KILT/Rowdy Yates, KFRC/J.D. Kim/Denise Plante, KBIG/Billy Burke, KJR/Gary Bryan, KRBE/Scott Sparks, WXRK \$7.50
 CURRENT #230, WPLJ/Scott & Todd, KTXQ/Banana Joe, WXYV/Albie D., WXXM/Barsky, KALC/Jackie Selby, KHTS/Nastyman, KHMV/Paul Christy, KHFI/Jake Watson \$7.50
 PERSONALITY PLUS #PP-139, KLDL/Stevens & Pruett, WBZZ/John Dave Bubba & Shelly, KVIL/Roon Chapman, KRTH/Charlie Van Dyke, WNNX/Barnes, Leslie & Jimmy \$7.50
 PERSONALITY PLUS #PP-138, KHKS/Kid Kraddick, KSCS/Terry Dorsey & Hawkeye, WABC/Rocky Allen, Z100/Evis & Elliott \$7.50
 PERSONALITY PLUS #PP-137, WFLZ/M.J. & B.J., KGB/Dave, Shelly & Chainsaw, KYSR/Jame, Frosty & Frank, KMPS/Ichabod Caine \$7.50
 ALL COUNTRY #CY-86, WRBQ/WXTU, KIKK, KILT, KYCY \$7.50
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 PROFILE #S-394, DALLAS! CHR KHKS, KRBE, AC KVIL, KDMX, KBFB, Gold KLUV, KTXO, City KSCS, KPLX, KYNG, UC KKOA, AOR KEGL, KDGE \$7.50
 PROFILE #S-395, PITTSBURGH! CHR WBZZ, UC WAMO, City WDSY, AC WLTJ, WDRV, WSHH, AOR WOVE, WZPT, Gold WWSW, WJJJ \$7.50
 PROMO VAULT #PR-37, promo samples - all formats, all market sizes. Cassette, \$10.
 SWEEPER VAULT #SV-23, Sweeper & Legal ID samples, all formats. Cassette, \$10.
 #F-26 (ALL FEMALE), #UC-21 (URBAN), #CHN-26 (CHR NIGHTS), #AQR-16 (ALL AQR), #I-7 (TALK), #MR-7 (ALT. ROCK), #O-21 (OLDIES), #S-39 (NEW YORK) at \$7.50 each
 CLASSIC #C-224, KFRC/Tom Maule-1968, KFV/Big Ron O'Brien-1981, KIQQ/Tom Rivers-1975, KEZY/Paul Freeman-Steve Sands-1975, WMGM/Mike Lawrence-1959, KHJ/Johnny Williams-1970 & more! \$11
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Publisher's Profile

By Erica Farber



TOM KAY

Executive Director, The Conclave

What began with a conference call 23 years ago will draw more than 800 people to Minneapolis this week. They will be there to attend the Conclave, one of the industry's most respected programming conferences. The Conclave, a nonprofit organization, takes pride in referring to its meeting as a learning conference devoted to educating the industry.

Tom Kay is the Conclave's Executive Director. He has been an advisor from day one and officially took the reins in 1986, overseeing and coordinating — with the board's direction — the gathering. At the same time Kay can be found at his day job, heading his own independent promotion company, Main Street Marketing & Promotion.

How the Conclave began: "It all sprang from a conference call between a handful of programmers in the Midwest and Doug Lee, who had recently moved back to the Midwest to do promotion. He had been with RCA and a few other labels prior to that. He called to say, 'OK, if you had your druthers, what do you think would be one of the most important things the industry or the region could use that it doesn't have now?' Pretty much unanimously it was decided that that would be the ability to get together. From that came the very first Conclave, an attempt to bring people together. We expected a handful of people; 100 showed up."

How the name came about: "When the Conclave first came about, it was a time when it seemed the Catholic church was having to elect a lot of popes because they kept dying. We learned that the name for that particular process was a conclave of cardinals. We thought that was kind of cute. Also, earlier there was a radio event in Chicago that was also called a conclave. We decided to tread on religious history and regional history and apply the word conclave to our event."

Mission statement: "The Conclave's mission is to improve the quality of broadcasting through education, offering broadcasters and representatives of related industries the means, methods, resources and strategies necessary to inspire attainment of a higher plane of professional achievement while improving their ability to communicate, motivate, inform and entertain through the formal and informal sharing of ideas for the express purpose of better serving the public interest. I think the words 'Upper Midwest' probably still exist in the charter, but we dropped them as it became — whether we wanted

it to or not — open to more people than just those in a five-state region. We now get people from Alaska to Florida and Maine to California to attend what they hopefully consider to be *their* Conclave."

How he got involved: "I was part of the original conference call in the '70s. During that call, hands were raised, and I raised mine to become part of the advisory committee. We all had specific things to do. I remember my first job was to write letters to the programmers of the radio stations, inviting them to attend. It was a one-on-one thing in those years. I left radio in 1979 to work for Doug, who was still the guiding hand of the Conclave. It was still a fairly informal group. One of the first things Doug assigned me to do was to coordinate the Conclave end of things. Then, in 1983, when we chartered as a nonprofit, the board of directors placed me in the Executive Director's chair, and here I am."

How the board functions: "It's an advisory group, but it does more than that — it's an active group. We generate the ideas that keep the Conclave going, but each individual board member has an area of responsibility — agenda, marketing, fund-raising — and we divide the workload among the board. The brunt of the Conclave work is done here in this office, but a lot of the coordination for the various elements is performed by each board member."

"We have, at last count, 11 board members. When we put the charter together, we did it in such a general and vague fashion that just about anyone could qualify. We do, however, try to make sure we cover the different elements of our industry — small market, large market, music radio, nonmusic radio, music industry, suppliers, software. We try to put all these components together, so when we meet as a board, we can be fairly certain we're hearing the concerns of these different groups."

Something about the Conclave that would surprise our readers: "The one thing I hear from people who come to their first Conclave is that they are struck by the friendliness, camaraderie and informality of the meeting. That seems to drive a lot of people's recognition of what it is. That's not to say that other events don't have those same sorts of things, but we're not thousands of people; we're a few hundred."

Favorite Conclave moment: "Each year a new one springs forth. In a general way, my favorite moments kind of reflect what I mentioned earlier about when people come up to me and say, 'I'd never been before, and this is a wonderful experience.' The real Conclave moments come maybe a year or two later when they say, 'The Conclave helped me. The people I met helped me. I'm now at a job that I would not have known about had it not been for the Conclave.' Those are the kinds of things I generally take back with me. Certainly, the different speakers we've had and the fact that they've been a bit candid. G. Gordon Liddy, Bob Kostas — those two come to mind. Those are fun session memories as well."

On balancing his time: "Fortunately, my job as an independent promoter allows me to intersect with the same basic group of people who apply to the Conclave — labels and radio people. It's a whole lot easier to do both in this position than if I were in textile manufacturing. I think that there's a tolerance our client labels show for the time we have to focus on the Conclave, and I appreciate it. But I also think they appreciate the fact, as folks who attend the

Conclave, that if it's successful, they can be too."

What someone misses by not attending the Conclave: "They'll miss the next potential crossroads of their professional career, which is a little haughty, I guess. Potentially, what they'll miss is an opportunity to grow. They'll miss an opportunity to meet new people inside their industry. They'll miss an opportunity to get recharged, to hear firsthand what their comrades are saying and feeling about that 'awful' consolidation. They'll miss a few techniques that would have been nice for them to know about not just surviving in this new environment, but thriving in it. They're going to miss some fun and probably a few free beers."

What he gets out of it: "I don't know what legacies are made of, and I'm not planning one for myself, but if you can help the people in your industry, that's pretty important. If you can gather enough people together to all help one another, that's even better. That's what I enjoy seeing and doing and being a part of. Hopefully, we'll keep this thing going for a while."

Most influential individual: "Bill Gavin. It was a pleasure to know him. It was a pleasure to work under Doug Lee, who introduced me to him, and who also adhered to the things Bill did, his philosophies regarding dedication, tolerance and honesty. Those are as viable today as they have ever been."

Favorite radio format: "I suspect it is whatever my button happens to be on at the time. I'm a universalist. I enjoy music radio of all types, News/Talk, Sports Talk. I'm here because I was a radio junkie. I just enjoy hearing good radio, whatever format may be delivering it."

Favorite song: "Field of Gold."

Favorite television show: "When I watch television, it's *The X-Files* or an Art Vuolo video — and on occasion it's kind of hard to tell them apart."

Favorite book: "Shoeless Joe."

Favorite movie: "Field of Dreams."

Hobbies: "Anything baseball."

Stock recommendation: "It seems anything.com — certainly in the short run — is what someone should invest in. But it all goes back to my Conclave thing: The best investment anyone can make would be in themselves. If you can get your profession and your person together, that's the best investment you can make. If you don't, it doesn't really matter what you put your money into."

Communication medium of choice: "I don't know if I have one. On occasion the communication medium of necessity is e-mail (tomk@main-st.net)."

The radio and music business today: "I cannot recall a time in my experience, which goes back a few decades, where there have been so many media challenges on both sides. We always knew change was imminent, but golly, does it ever come quicker these days. That's changed the industry. I'm still a buoyant optimist, but I do think that people have to hang in there. Now is not the time to give up the ghost. Now is the time to push forward, learn as much as you can about these changes and find out how you can become a part of them and not be exiled by them. Those are on the positive side. I'm a little disappointed that both of the industries that I love have allowed compromises regarding programming integrity in the interest of any media dollar. I might express a desire to see that change, perhaps revert back to a little more ... I guess I would use the word 'integrity.' A bit more would be nice."

"What's my age again?"

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