

The Power Of Pokémon

M2M has the first single from the soundtrack to the upcoming *Pokémon: The First Movie*. as "Don't Say You Love Me" is top Most Added at CHR/Pop with 44 adds. The Atlantic duo will release their debut album at the beginning of 2000.

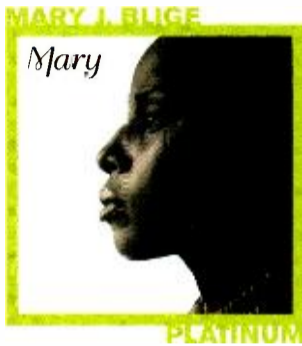


OCTOBER 15, 1999

Our Annual CHR Special

This year's R&R CHR special is titled "Playing to Win," and it contains interviews with the format's most successful players and visionaries. We hope you'll have a few hours this weekend to look through this 100-page section.

This also happens to be the largest issue in R&R's 26-year history!



Mary: "★★★★" *Rolling Stone*. The landmark album *Mary* strikes Platinum the week of release. Now crossover hit "Deep Inside" builds on the success of #1 single "All That I Can Say" as *The New York Times* names Mary J. Blige "The New Conscience of Pop Music" blink-182: The pop-punk prodigies follow up strong on their multi-format smash & #1 MTV video "What's My Age Again?" with "All The Small Things," from the Platinum-plus album *Enema of the State*. Look for blink-182's headline tour this fall with Silverchair and Fenix tx. K-Ci & JoJo: Fueled by hit singles "Life," "Tell Me It's Real," "Fee Fie Fo Fum," and "Girl," Platinum album *It's Real* continues to soar as K-Ci & JoJo prepare for a major fall tour. Chanté Moore: Her new duet with JoJo, "I See You In A Different Light," makes waves at Radio. As hit single "Chanté's Got A Man" goes Gold, the album *This Moment Is Mine* is soon to follow. Live: From the band that brought you *Throwing Copper* comes *The Distance To Here*, the powerful new album featuring the hit single & video "The Dolphin's Cry." "★★★½" *Rolling Stone*. Live's World Tour is now underway through the year 2000. Guy: Aaron Hall, Damion Hall & Teddy Riley. The trendsetting hitmakers behind smash songs "Groove Me," "Teddy's Jam," "I Like," and "Let's Chill" now bring you *Guy III*, the highly anticipated album featuring the hot new single "Dancin'." IMx: As boys you knew them as Immature, the youthful R&B sensations with a string of Gold albums and singles. As men, the group now known as IMx comes of age with the sexy hip hop of *Introducing IMx*, featuring the hit single & video "Stay The Night." Methods of Mayhem: Ringmaster Tommy Lee bridges the arenas of rock and rap with a cutting edge sound that's kept the industry buzzing all year long. The Mayhem begins with the rock hard first single & video "Get Naked," featuring surprise Guest Stars, VIPs, Mothership Captains and Significant Others rocking in the raw. A★Teens: From Sweden, the music of ABBA today. The teen sensation first swept the European charts with #1 single "Mamma Mia." Now the A★Teens arrive on American shores with *The ABBA Generation*, their irresistible debut album of 11 top hits.

M A K I N G
C A R E E R
A R T I S T S



**#13* Selling Single
In America!
Nearly 30,000 Sold!**

Jessica Simpson

i wanna love you forever

The debut single & video by an astonishing new voice

Debut #39* Top 40 Mainstream Monitor

The audience has spoken

Top 5 Most Requested: Z95.7 (#2), WBLI, WIOQ, KZHT, WFLY, WKSL, KHTT

Top 10 Most Requested: Z100, KIIS, WNCI, WNKS, KHTS, KZHT, WXYV, KDND, WKSE, WXKS, WKSS

Top 10 Single Sales: San Francisco (#6), Detroit (#6), Sacramento (#7), San Diego (#7), Buffalo (#7)

On tour with Ricky Martin
Appearing on The Rosie O'Donnell Show 11/10

Album in stores soon!

Produced by Louis Biancaniello and Sam Walters
Management: Paris D'Jon for Top 40 Entertainment, Inc.
JT Entertainment

www.jessicasimpson.com
www.columbiarecords.com



"Columbia" and Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1999 Sony Music Entertainment Inc.

Ever since the 1990 census, Spanish-language radio — indeed, all things Latin — has boomed. Take a look at Los Angeles, where three different Spanish-language stations have been in the No. 1 spot. This week Interep's **Ramon Pineda** explores this phenomenon and points out that, with another census due next year, you can expect another boom in the format.

Pages 12-18



INTERNET INNOVATIONS

What's the story behind this artist's conception of a futuristic radio? It happens to be the first stand-alone streaming audio player with built-in web browser, due out in a few months. All you need is an electrical outlet and a phone line.

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IN THE NEWS

- **Giant/Nashville** forms promotion dept.: **John Brown** SVP, **Fritz Kuhlman** Nat'l Dir.
- **FCC** found to be way behind on its collection efforts
- **McCain, Burns** introduce minority tax certificate bill
- **Kathy Brown** OM of Radio One/Baltimore, **Dion Summers** WERQ/Balt. PD, **Maurice Devoe** WPHI/Philly PD

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THE INDUSTRY'S NEWSPAPER

www.ronline.com

Rather To Keynote TRS 2000

■ R&R's fifth annual event set for Feb. 24-26

By AL PETERSON
R&R NEWS/TALK EDITOR
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CBS Evening News anchor and Managing Editor **Dan Rather** is set as the keynote speaker for R&R's Talk Radio Seminar 2000 in Washington, DC. Rather's address — exclusively for TRS 2000 attendees on Friday morning, Feb. 25 — will be a major highlight as R&R celebrates the fifth anniversary of the annual TRS, the only industry convention targeted exclusively to leaders and executives of the News/Talk radio business.



Rather

RATHER/See Page 35

AMFM Appoints 'Cluster VPs' In Five Top-10 Markets

■ KYSR/L.A. VP/GM Christensen adds mgt. duties at KFI, KOST

By ADAM JACOBSON
R&R RADIO EDITOR
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AMFM Inc. has announced its first Cluster VP appointments, in five of the nation's top 10 markets: **Bob Visotcky** (Los Angeles), **Brian Ongaro** (Dallas-Ft. Worth), **Chester Schofield** (Philadelphia), **Stephen Schram** (Detroit) and **Bennett Zier** (Washington, DC).

Each Cluster VP will report directly to his market's Regional VP/Operations and focus his efforts on top-line growth, ratings performance, expense control and the recruitment of operations and on-air personnel for the company's stations within a given market group.

According to AMFM Radio President/CEO Jim de Castro, "The ability to cluster radio properties is relatively new, but the former Chancellor and Capstar organizations are veterans at exploiting the combined strengths of multiple stations in a marketplace, having already developed some of the industry's most innovative management strategies. Intensifying our cluster focus enhances our ability to continue delivering great programming, a great advertising medium and leading revenue and broadcast cash flow growth."



Visotcky

Ongaro

Schofield



Schram

Zier

AMFM/See Page 35

Complete list of possible spinoffs: Page 35

Clear Channel Could Divest 107 Stations In 34 Mkts., List Shows

By JEREMY SHWEDER
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Clear Channel and AMFM stations in Los Angeles, San Francisco, Dallas-Ft. Worth, Houston-Galveston, Phoenix and 29 more markets will likely be sold off to comply with ownership restrictions, according to a list of potential divestitures circulating around the radio industry.

Like a large rock dropped into a calm body of water, last week's \$23.5 billion merger between Clear Channel and AMFM is likely to ripple through the radio industry for months. Clear Channel plans to sell or swap 107 stations, according to the list sent out to prospective buyers, which includes some big-market and big-name stations.

In Los Angeles Clear Channel could be looking to sell its own KACD-FM & KBCD-FM simulcast, as well as KEZY-AM & KXMX-FM in Orange County, plus AMFM's KKBT-FM. In San Francisco Clear Channel might also want to unload KCNL-FM, KFJO-FM & KXJO-FM. Other markets of note: 10 stations could be sold in Houston-Galveston, two in Dallas-Ft.

SPINOFFS/See Page 20

Arista Ups Ridenour To EVP/Black Music

By STEVE WONSIEWICZ
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Arista Records has promoted **Lionel Ridenour** to Exec. VP/Black Music. Based in New York and reporting to Arista President **Clive Davis**, Ridenour will direct Urban promotion, play a key role in sales and marketing and serve as the liaison with the label's joint venture partners, LaFace Records and Bad Boy Entertainment.

"Lionel has been a major player for Arista during this wonderful period of explosive growth," Davis said. "I know he will continue to provide the nec-



Ridenour

RIDENOUR/See Page 22

Judy Ellis Raises The Bar ... And Wins

■ Emmis Sr. VP uses fear of failure to keep her stations at the top

By MARGO RAVEL
SPECIAL TO R&R

There are three things you need to survive in New York: stamina, perseverance and energy. Emmis Sr. VP/Market Manager for WQHT (Hot 97), WRKS (Kiss) & WQCD **Judy Ellis** truly believes that. In fact, to go one step further, you need those three qualities to survive in radio. And you'd better be ready to raise the bar and not be willing to settle for less if you work for Ellis.

Ellis hasn't succeeded in radio for 22 years on luck alone. Her no-nonsense style and ability to hire the best in the business have propelled Hot 97 to the top in the Big Apple. Quite simply, she demands the best from herself and those who work for her. A perfect example of why Ellis' style works: The first time Hot 97 hit No. 1, Ellis' reaction was, "This is bad; this is not good. It was always good to be the underdog and to be fighting something, so I had to get the staff focused on fighting ourselves. What we

needed to be to be No. 1 is to be better than we were. We needed to look at ourselves as the enemy."

Let's face it, while everyone is running around trying to figure out how to manage more than one station post-consolidation and wringing their hands over the extra work, Ellis is just doing it. "I'm not more frantic than when I had one radio station. No. 1, I do it by being incredibly organized. But I really do it by working with a great staff. I don't do it; they do it.

"The truth is, it is your people who do the job. I have really wonderful people who are good at what they do. I have very high standards. Sometimes you have to have them to show people what they are capable of. I would much rather work for people who raise the bar instead of lower it. Most of us are capable of a lot more than what we do. I don't think you do anybody any favors when you settle with them."

ELLIS/See Page 58



Annual CHR special begins on Page 45

THIS #1 WEEK

CHR/POP

• **LOU BEGA** Mambo No. 5 (A Little Bit Of...) (RCA)

CHR/RHYTHMIC

• **JUVENILE** Back That Thang Up (Cash Money/Universal)

URBAN

• **IDEAL** Get Gone (Noontime/Virgin)

URBAN AC

• **BRIAN McKNIGHT** Back At One (Motown)

COUNTRY

• **TIM MCGRAW** Something Like That (Curb)

AC

• **PHIL COLLINS** You'll Be In My Heart (Hollywood)

HOT AC

• **TAL BACHMAN** She's So High (Columbia)

RAC/SMOOTH JAZZ

• **NORMAN BROWN** Out 'a Nowhere (Warner Bros.)

ROCK

• **CREED** Higher (Wind-up)

ACTIVE ROCK

• **CREED** Higher (Wind-up)

ALTERNATIVE

• **BUSH** The Chemicals Between Us (Trauma)

ADULT ALTERNATIVE

• **MELISSA ETHERIDGE** Angels Would Fall (Island/IDJMG)

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“Jim Burgin and Spins R Us have become a valuable component to our success at RCA. His commitment & execution with artists like Kevon Edmonds, Christina Aguilera, Lou Bega & Tyrese are just part of why he has become an important extension of our department.”

Tony Monte/VP Rhythm Crossover RCA Records

“Jim has been instrumental in assisting us with breaking artists like Dru Hill, Case, Ja Rule and Q Tip. His commitment is unsurpassed.”

***Marthe Reynolds/Senior Director Rhythm Crossover
Island/Def Jam Records***

**Phone: 480.706.8261 Fax: 480.706.8257
Email: Burgie1@home.com**

Brown SVP Of New Promo Department At Giant/Nashville



J. Brown Kuhlman

More than three and a half years after the launch of a "promotion collective" that saw Reprise/Nashville and Giant/Nashville operate with one promotion team (R&R 1/12/96), Giant has now formed its own dedicated promotion team. It's led by industry veteran **John Brown**, who left Curb after nine years to become Giant's new Sr. VP/Promotion.

"A top-notch promotion team is the necessary ingredient needed to go with the leadership and music provided by President Doug Johnson and the marketing and sales leadership brought to the label by SVP/GM John Burns," Brown told R&R. "The promotion team provides the missing piece in making this a top-notch, viable label into the new millennium."

As for his move to Giant, Brown

GIANT/See Page 22

Radio One Elevates Two In Baltimore

Devoe WPHI/Philly PD



K. Brown Devoe

Radio One has made several programming appointments:

- **Kathy Brown** has been promoted to OM of the company's four-station Baltimore cluster. Brown, PD of Urban AC **WWIN-FM** (Magic 95.9), will now oversee that station in addition to African-American-oriented Talk **WOLB-AM**, Gospel **WWIN-AM** and CHR/Rhythmic **WERQ-FM**.

- **Dion Summers** has risen from Asst. PD/middayer to PD at **WERQ**.

RADIO ONE/See Page 20

Mas Marc



Sony Music Executives congratulate Latin crooner Marc Anthony after a New York performance in which he previewed songs from his eponymous English-language debut for Columbia Records. Aglow in Anthony's aura are (l-r) Columbia President Don Ienner, Sony Chairman/CEO Thomas Mottola, Anthony, Sony Exec. VP Michele Anthony and manager Bigram Zayas

Minority Tax Certificate Bill Introduced By McCain, Burns

Powell, Fritts praise proposed legislation

BY JEFFREY YORKE
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Senate Commerce Committee Chairman **John McCain** made good on a promise he made to broadcasters at the April NAB convention: He teamed with Sen. **Conrad Burns** to introduce legislation that, if passed, will provide broadcasters with a tax-deferral incentive to sell to or invest in minority-owned operations.

"The Telecommunications Ownership Diversification Act of 1999" is aimed at increasing ownership in radio, TV, cable and phone companies by minorities and small businesses and would apply to sellers who a) sell to an eligible small

business and then reinvest the proceeds in any another telecommunications company or b) sell to any buyer and then reinvest the proceeds in an eligible small business. The bill requires the buyer to hold on to the property for at least three years, or the seller has to find another eligible purchaser.

"As the telecommunications business undergoes its massive restructuring, we need to ensure that small businesses, particularly those owned by members of minority groups and women, are not left behind," McCain said. "The market-based incentives in this bill are the most effective way of leveling the

MCCAIN/See Page 22

Bason Becomes KLIF & KPLX/Dallas GM

Sinclair Regional VP and St. Louis Market Manager **Lon Bason** has officially been named GM of Susquehanna's News/Talk-Country combo **KLIF-AM & KPLX-FM/Dallas**, effective Oct. 18. His hiring completes the company's Dallas reorganization, which saw **KPLX** VP/GM Dan Halyburton promoted to VP/GM, Group Operations last summer (R&R 7/2) and **KLIF & KTCK** VP/GM Dan Bennett upped to Market Manager last month (R&R 9/17).

"Lon's experience with multiple-station operations is extensive,"



Bason

Bennett said. "We believe he's the ideal manager to add to our four-station operation in Dallas." Susquehanna also owns **KTCK-AM** and **KKZN-FM** in the market.

Bason spent the last 19 months in St. Louis as Market Manager for six Sinclair properties and was also GM for Country **WIL-FM**, Nostalgia **WRTH-AM** and Classic Hits **KIHT-FM**. His concurrent Regional VP responsibilities included oversight of Sinclair's four Kansas City stations. Prior to his move to St. Louis, Bason was GM of **KJCE-AM**, **KAMX-FM** & **KKMJ-FM/Austin**.

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Study Shows FCC Deficient In Collection Of Fees, Fines

BY MATT SPANGLER
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The FCC has been touting the success of last week's broadcast auction, which added a fresh \$58 million to the U.S. Treasury. Less than two months ago, however, the U.S. General Accounting Office released a study claiming the commission doesn't know if it's collecting all the regulatory fees it's required to, and that perhaps as much as three-quarters of the fines it levies on licensees go unpaid.

"The FCC does not know if it is collecting all its required fees," said the GAO in the August report to the Senate Committee on Governmental Affairs. "It does not have a system in place to ensure that all appropriate fees are being paid."

The GAO interviewed commission officials and looked at a random sample of applications filed with five FCC bureaus, including Mass Media. Of the bureaus studied, Mass Media had the worst record: Payment of fees could not

be found for 59% of the applications the GAO examined.

Inadequate filing could account for this discrepancy, according to the report. Mass Media officials pointed out that when a broadcaster files an application that encompasses multiple stations, the application may only be placed in one file.

The commission says some licensees are excused from paying regulatory fees, but the GAO noted that those applicants are not required to prove their exempt status.

Regulatory fee collection is crucial for the FCC because it accounts for so much of the agency's budget. In 1998, for example, 70% of the commission's \$222 million budget was to be paid through fees.

The FCC is not taking these oversights lightly, however. Its Office of the Managing Director says it is undertaking several initiatives, including implementation of a new revenue accounting system. In addition,

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FCC Nets Nearly \$60 Million From Spectrum Auction

By MATT SPANGLER
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At times during the FCC's two-week-long auction of new broadcast spectrum, it seemed as if George Flinn's attempt to come away with more new frequencies than any other bidder was being derailed. However, when the sale ended last Friday (10/8) after 35 rounds, the owner of nine radio stations in the West and Midwest had spent \$1.05 million and was six stations richer. And it's a family affair for the Flinns: Daughter Catherine Flinn is the proud new owner of an FM license in Earle, AR.

The U.S. government added \$57.8 million (which includes the totals for TV, TV translators, etc.) to its bottom line as well. There were plenty of losers, of course. The most unfortunate case may have been that of Orion Communications, which was bidding on an Asheville, NC FM that it is currently operating. The broadcaster lost out to Liberty Communications, which pledged \$2.3 million.

Liberty had a little help: Cumulus Media supplied it with an 11th-hour loan, allowing Liberty to outbid its competitors in Asheville. Liberty attorney Tim Brady wouldn't say how much of its bid was fronted by Cu-



Flinn

mulus, but he noted that Cumulus may enter into a time-brokerage agreement with the station and ultimately acquire it — though Liberty must hold on to the property for five years. In the meantime, the bureaucratic process marches on. The winners will have until Oct. 26 to submit their down payments (20% of their net bids). The FCC will also

soon allow those wishing to file petitions blocking transfer of the licenses to the winners to file comments. After the commission has disposed of these matters and done its own study of each application, the winners will have a 10-day period to pay the balances of their bids.

On a related note, the FCC will auction a new FM in Rio Grande, PR, despite protests from Rio Grande Broadcasting and United Broadcasters. They had asked the commission in June to reconsider its denial of their settlement, which would have dismissed the applications of Roberto Passalacqua and Irene Rodriguez Diaz de McComas and had Rio Grande and United jointly controlling the license.

A complete list of the winners follows; note that some of the bids will be discounted because the applicants have been designated as "new entrants" to broadcasting.

FCC/See Page 8

Bloomberg BUSINESS BRIEFS

FCC Looking At Cox-AMFM Swap

The FCC is eyeballing the deal by which Cox is acquiring 11 stations from AMFM (six stations in Jacksonville; four in Stamford-Norwalk, CT; and one in New Haven) for KFI & KOST/Los Angeles. In Jacksonville Cox will have 44% of ad share (Clear Channel will share an additional 38%); in Stamford-Norwalk Cox will have 88% (Greenwich Broadcasting will own the balance); and in New Haven the one station Cox is acquiring (WPLR-FM) has 43% of market share (Clear Channel has 40%). Cox President/CEO Bob Neil isn't concerned about the review holding up the deal. "This is no different from when we did our swap with Clear Channel/Jacor in Syracuse," he told R&R. He also feels that concentration reviews are the Justice Department's territory. "Our view is that under antitrust law these are preexisting clusters," he says.

The FCC is also taking another look at John Engelbrecht's \$400,000 acquisition of WBNL-AM/Boonville, IN from Boonville Broadcasting — even though the deal doesn't add anything to Engelbrecht's share of the market. The commission says it will look at any deals that terminate with concentrations above the FCC thresholds.

AFTRA Says CBS Is Delaying Chicago Contract Talks

WBBM-AM/Chicago anchors and reporters on Tuesday passed out leaflets outside CBS' Chicago headquarters, saying the broadcaster "can manage to pull off a \$37 billion deal with Viacom, but can't settle a contract with its on-air talent." AFTRA says that on a number of occasions CBS has delayed the contract renewal negotiations, which have dragged on more than two years, due to its pending merger with Viacom. Among the issues the two sides differ on, according to the union, is CBS' refusal to pay workers more for work done on the Internet radio sites CBS/Infinity is developing. The union says adding Viacom into the mix may also mean more web work for the 24-person unit at WBBM. CBS declined to comment.

Copyright Deadline Looms For Webcasters

The NAB is advising radio stations streaming their signals over the Internet to file paperwork with the U.S. Copyright Office by today. Last year President Clinton signed into law the Digital Millennium Copyright Act, which allows record labels to collect royalties for songs streamed on the web. As a result, those who wish to webcast must file the appropriate forms. The NAB has maintained that broadcasters are exempt from filing for these licenses, but it's warning its members of the Oct. 15 deadline just in case a newly formed Copyright Office panel determines stations are not exempt. That panel will also determine how much the blanket licenses will cost.

FCC To Launch Interagency Merger Team

FCC Chairman Bill Kennard says an interagency merger team will be formed by Jan. 3, 2000, which will streamline and accelerate the agency's reviews of mergers. The unit will ensure that inquiries are resolved within specific time limits, Kennard said during a speech at Georgetown University last week. "The new team will work to make the merger review process predictable and transparent, so that applicants know what is expected of them, what will happen when and the current status of their application," he said.

FCC Will Continue Gathering Ownership Data

The NAB has protested a new FCC practice of gathering data on the ethnicity and gender of station owners, pointing out that the National Telecommunications & Information Administration collects statistics on minority ownership of radio and TV stations. The FCC noted in an order adopted last week that NTIA doesn't gather information on female ownership. Commissioner Harold Furchtgott-Roth objected to the data-gathering, calling it "statutorily ill-founded." In the same order the commission allowed some limited exceptions to new construction permit rules, which say that stations must be built within three years except when affected by "acts of God" (bad weather, etc.). One of the exceptions allows permits or permit extensions valid before Feb. 16, 1999 to be extended for a year after the FCC order becomes effective, which will be later this year.

Character Claims Dismissed In Tower Move

WDFL-FM/Cross City, FL recently relocated to WDJY-FM/Trenton, FL's new tower site in Gilchrist County. But local competitor Dickerson

Continued on Page 6

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	10/1/99	One Year Ago	One Week Ago
Radio Index	171.68	367.45	350.85	+114.03%	+4.73%
Dow Industrials	8416.76	10,649.76	10,273.00	+26.53%	+3.67%
S&P 500	1056.42	1336.02	1282.81	+26.47%	+4.15%

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*Ranks and shares are from Spring 1999 Arbitron, Mon-Sun, 6AM-Mid.



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DEAL OF THE WEEK

• **WDLP-AM, WPCF-FM & WYOO-FM/Panama City, FL**
\$3.6 million

1999 DEALS TO DATE

Dollars To Date: \$26,877,027,528.85
(Last Year: \$8,234,603,969)

Dollars This Week: \$8,284,400
(Last Year: \$77,935,000)

Stations Traded This Year: 1,466
(Last Year: 1,747)

Stations Traded This Week: 10
(Last Year: 39)

TRANSACTIONS AT A GLANCE

- WMKI-AM/Birmingham \$2,612,500
- WKLW-AM/Paintsville, KY \$125,000
- WWLE-AM/Cornwall-on-Hudson, NY \$100,000
- FM CP/Jeffersonville (Middletown), NY \$508,000
- WZJY-AM/Mt. Pleasant (Charleston), SC \$188,900
- WWWT-AM & WCVR-FM/Randolph (Montpelier-Barre), VT \$1.15 million

TRANSACTIONS

NextMedia Adds Three In Panama City

□ **Steven Dinetz's new group now possesses a five-station cluster on Florida's panhandle**

Deal Of The Week

WDLP-AM/Panama City Beach, WPCF-FM/Panama City & WYOO-FM/Springfield (Panama City), FL

PRICE: \$3.6 million

TERMS: Asset sale for cash

BUYER: NextMedia Group LLC, headed by Steven Dinetz. It owns six other stations, including WILN-FM & WYYX-FM/Panama City. Phone: (303) 256-6222

SELLER: Styles Broadcasting Inc., headed by President Kim Styles. Phone: (850) 230-5855

FREQUENCY: 1290 kHz; 100.1 MHz; 101.1 MHz

POWER: 270 watts day/55 watts night; 16kw at 282 feet; 5.2kw at 236 feet

FORMAT: Sports; Religious; Talk

BROKER: Media Services Group

Donald Crawford. It owns eight other stations, including WDJC-AM & FM/Birmingham. Phone: (215) 628-3500

SELLER: Hibernia Communications, headed by Kevin Reymond. Phone: (212) 355-7200

FREQUENCY: 850 kHz

POWER: 50kw day/1kw night

FORMAT: Children's

BROKER: Bergner & Co.

TERMS: Asset sale for cash

BUYER: Charles Stewart Sr. Phone: (914) 562-1313

SELLER: New Paltz Broadcasting Inc., headed by William Walker. He has interests in four other stations. Phone: (914) 691-2850

FREQUENCY: 1170 kHz

POWER: 800 watts

FORMAT: Nostalgia

BROKER: Dick Kozacko of Kozacko Media Services

Kentucky

WKLW-AM/Paintsville

PRICE: \$125,000

TERMS: Asset sale for cash

BUYER: Highlands Broadcasting Corp., headed by Charles Belhasen.

SELLER: B&G Broadcasting Inc. It also owns WKLW-AM/Paintsville. Phone: (606) 789-6664

FREQUENCY: 600 kHz

POWER: 5kw day/43 watts night

FORMAT: Religious

FM CP/Jeffersonville (Middletown)

PRICE: \$508,000

TERMS: Asset sale for cash

BUYER: de Wit Broadcasting Corp., headed by President Robert Mermell. It owns three other stations. Phone: (570) 253-1616

SELLER: William Walker III. Phone: (914) 883-7457

South Carolina

WZJY-AM/Mt. Pleasant (Charleston)

PRICE: \$188,900

TERMS: Asset sale for cash

BUYER: Fulmer Broadcasting Inc., headed by President Matthew Fulmer. Phone: (864) 577-9671

SELLER: Mt. Pleasant Communications Inc., headed by President Edward Johnson. Phone: (843) 722-3009

FREQUENCY: 1480 kHz

POWER: 880kw day/84 watts night

FORMAT: Religious

Vermont

WWWT-AM & WCVR-FM/Randolph (Montpelier-Barre)

PRICE: \$1.15 million

TERMS: Stock purchase agreement

BUYER: Excalibur Media Inc., headed by Chairman Joel Hartstone. It owns three other stations, including WSYB-AM & WZRT-FM/Rutland. Phone: (860) 678-7800

SELLER: Stokes Communications Corp., headed by Edward Stokes. Phone: (802) 728-3608

FREQUENCY: 1320 kHz; 102.1 MHz

POWER: 1kw day/66 watts night; 10.8kw at 436 feet

FORMAT: Country; Country

Alabama

WMKI-AM/Birmingham

PRICE: \$2,612,500

TERMS: Asset sale for cash

BUYER: Kimtron Inc., headed by

New York

WWLE-AM/Cornwall-on-Hudson

PRICE: \$100,000

CLOSED

September 1999

Brentlinger Broadcasting, Inc.

Jay Brentlinger, Principal

has sold the assets of

KBZR-FM

Arizona City, Arizona

to

Big City Radio, Inc.

Mike Kakoyiannis, President

We represented the seller in this transaction.

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Bloomberg BUSINESS BRIEFS

Continued from Page 4

Broadcasting said the FCC should have held a hearing and prevented the move, because at one point 'DJY allegedly told local FCC officials that 'DFL would not be allowed to collocate on the tower. That, said Dickerson, raises questions about WDFL owner Pinnacle Broadcasting's character. The FCC denied Dickerson's protest last week, saying that since the Gilchrist commissioners did not rule on the matter, it wouldn't either.

FCC Denies Frequency Protest In Kentucky

The FCC said in November 1997 that WVRB-FM/Wilmore could move from 105.9 FM to 95.3 FM. WIKI-FM/Carrollton had objected, saying the move would prevent it from upgrading to a class A. The FCC turned down WIKI's petition to block the frequency change last month because WIKI's request was not filed in time.

CD Radio Raises \$30 Million More

Underwriters sold 450,000 shares more than expected as part of CD Radio's common stock sale. In addition, the company sold \$18.75 million in convertible debt, bringing the total it has raised from recent offerings to \$230 million.

XM Raises \$120 Million In Stock Offering

XM Satellite Radio raised \$120 million, selling 10 million shares of common stock priced at \$12. Using the symbol "XMSR," shares opened at \$12.31. A subsidiary of Englewood, CO-based Liberty Media Corp. acquired 1 million shares offered on Nasdaq, helping send the price as high as \$13.13 the first day of trading. Shares closed up Tuesday at \$16.75.

Meanwhile, the company has leased 120,000 square feet of space near BET's headquarters in Washington, DC, where it will build its broadcast studios (dubbed "XM Originals") and corporate headquarters. The company expects to move in sometime next summer and launch its new service during the first half of 2001.

On Tuesday XM signed a licensing deal with Motorola for the receiver manufacturer to design, develop, produce and market XM-capable receivers. Motorola also makes radios for General Motors, Ford, DaimlerChrysler, BMW and Nissan, among others.

Station Can Air Tunes On Cable, FCC Rules

WCDT-AM/Winchester, TN can continue to play its programming on cable channels, the FCC ruled last week. Local competitor WZYX-AM/Cowan, TN had asked the commission to stop allowing local cable provider Intermedia Cablevision to use WCDT's music programming, accompanied by visual advertisements, during times when public access cable programming had not been sold. WZYX owner Tims Ford Broadcasting argued that WCDT had an unfair competitive advantage through this relationship, but the FCC disagreed, denying WZYX's petition.

FCC To Take Up DAB At Oct. 21 Meeting

The FCC will look at USA Digital Radio's proposal to establish IBOC as the digital radio standard at the agency's public meeting on Oct. 21. This means that reply comments in the low-power FM proceeding will be due to the FCC on Nov. 5. In extending the comment period last month, the commission said the new deadline would fall 15 days after the IBOC meeting.

American Tower Nets \$584M From Debt Sale

American Tower sold \$725.5 million in 6.25% and 2.25% convertible notes. Proceeds from the deal will be used for tower construction and future acquisitions. Both issues are convertible to class A common stock.

Clear Channel To Promote HomeSeekers.com Site

HomeSeekers.com has become the exclusive real estate portal for Clear Channel's radio group by investing \$7 million in classified ad site BuySellBid.com, in which Clear Channel owns 10%. Starting around the first of the year, HomeSeekers' listings will be featured on BuySellBid, which gets at least 25 on-air spots per week on Clear Channel stations. HomeSeekers Vice Chairman Doug Swanson told R&R the deal will ultimately apply to AM/FM stations as well.

Continued on Page 25

The Bad News:

It's probably the most expensive music test you'll ever use to build your ratings.

The Good News:

It's worth every penny.

INX combines the power of TargetPerfect™ active/passive core analysis with the ability to reach all your Hot Zips all over the metro through total random sampling. Like no other test ever devised, INX lets you see clearly the route to bring the ratings home, song by song. If you'd like to learn about the INX test and how it works (without obligation), just call us at 719-579-9555 or e-mail us at freeinfo@musictec.com and we'll send you the information.



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Calls From Wall Street

A panel of Prudential analysts is predicting 14% to 15% revenue growth for radio in September, and the analysts expect even higher gains in the fourth quarter of 1999. The first half of 1999 saw 12%-13% growth.

Outdoor ad business is also expected to increase from 7.5% growth in the first half of 1999 to 8%-9% growth in the third quarter. The Prudential analysts — James Marsh, Brian Shipman and William Lerner — also note that outdoor advertisers have had success recently in replacing tobacco ads.

On a company-by-company basis, the three-person panel predicted the following third-quarter after-tax cash flow per share results, comparing them to First Call's forecast and each companies' third quarter '98 figures where applicable:

1. AMFM: Prudential, 61 cents; First Call, 62 cents; Q3 '98, 67 cents
2. CBS: Prudential, 41 cents; First Call, 36 cents; Q3 '98, 29 cents
3. Citadel: Prudential, 28 cents; First Call, 25 cents; Q3 '98, 15 cents
4. Clear Channel: Prudential, 55 cents; First Call, 55 cents; Q3 '98, 45 cents
5. Radio One: Prudential, 28 cents; First Call, 29 cents; Q3 '98, no results.

Gaylord, on the other hand, is anticipating flat results in the third quarter, when it expects to report net income per diluted share in the range of 0-2 cents. However, the company is also banking on a fourth-quarter gain of about \$280 million from the sale of KTVT-TV/Dallas to CBS.

Meanwhile, Wall Street is still bullish on the growth of radio stocks as well. Here is a roundup of recent ratings:

Company	Analyst	Rating	Target Price
AMFM	Tim Wallace, Banc of America	"buy"	\$70
AMFM	Ed Hatch, SG Cowen	"buy"	N/A
AMFM	Niraj Gupta, Schroder	"outperform significantly"	N/A
CBS	Geoff Jones, DLJ	"buy"	N/A
CD Radio	Ty Carmichael, CS First Boston	"buy"	N/A
Citadel	Tim Wallace	"buy"	\$45
Clear Channel	Tim Wallace	"strong buy"	\$91
Clear Channel	Paul Sweeney, Salomon Smith Barney	"buy"	N/A
Clear Channel	Niraj Gupta, Schroder	"outperform significantly"	N/A
Cox Radio	Tim Wallace	"buy"	\$66
Cox Radio	Lee Westerfield, PaineWebber	"attractive"	\$72
Cumulus	Tim Wallace	"buy"	\$38
Entercom	Harry DeMott, CS First Boston	"strong buy"	\$50
Entercom	Frank Bodenchak, Morgan Stanley	"strong buy"	\$47
Entercom	Drew Marcus, Deutsche Banc. Alex Brown	"strong buy"	\$57
Emmis	Lee Westerfield	"buy"	\$82
Emmis	Tim Wallace	"strong buy"	\$90
Hispanic	Tim Wallace	"buy"	\$100
Infinity	Tim Wallace	"strong buy"	\$35
Infinity	Geoff Jones	"top pick"	N/A
Radio One	William Meyers, BancBoston	"attractive"	N/A
Sinclair	Richard Rosenstein, Goldman, Sachs	"market perform"	N/A
Sinclair	Jessica Reif Cohen, Merrill Lynch	"neutral" (near-term)	N/A
Sinclair	Frank Bodenchak, Morgan Stanley	"neutral"	\$15
Sinclair	Peter Lerner, Arnold & S. Bleichroeder		\$15-16
Viacom	Jessica Reif Cohen	"buy"	\$60
Westwood One	Michael Kupinski, A.G. Edwards	"buy"	\$53

EARNINGS

Earnings Skyrocket For Cyberspace Giant Yahoo!

Net revenues for Yahoo! (Nasdaq:YHOO) increased 134% in the third quarter — in which it closed on its acquisition of broadcast.com — to \$155.1 million from \$66.3 million last year. At the same time, Yahoo said it is the top web portal in such countries as the U.K., Germany and France. That broadens the global reach of the hundreds of radio stations featured on broadcast.com. At 14 cents per share, the portal giant also zipped past First Call consensus analysts' expectation of 9 cents.

FCC

Continued from Page 4

Market	Winner	Bid
Greensboro, AL	Warrior Broadcasting	\$213,000
Danville, AR	Diane Thomas	\$205,000
Des Arc, AR	George Flinn	\$245,000
Earle, AR	Catherine Joanna Flinn	\$927,000
Oro Valley, AZ	Arizona Lotus Corp.	\$5.06 million
Mendota, CA	Wilber Johnson	\$40,000
Truckee, CA	Todd Robinson	\$134,000
Willows, CA	Pacific Spanish Network	\$240,000
Glenwood Springs, CO	Western Slope Communications	\$72,000
Salida, CO	Marc Scott Communications	\$338,000
Wellington, CO	TSB II	\$1.6 million
Selbyville, DE	Anchor Broadcasting	\$210,000
Bainbridge, GA	Chattahoochee Broadcast	\$24,000
Agana, GU	KM Communications	\$213,000
Keauau, HI	Jon Le Duc	\$293,000
Atlantic, IA	Meredith Communications	\$750,000
Parkersburg, IA	C.D. Broadcasting	\$220,000
Driggs, ID	Ted Austln	\$162,000
Franklin, ID	DBM Entertainment	\$177,000
Idaho Falls, ID	Ted Austin	\$868,000
Pocatello, ID	Intermart Broadcasting	\$955,000
Twin Falls, ID	Intermart Broadcasting	\$838,000
Weston, ID	Sun Valley Radio	\$63,000
Breese, IL	KM Communications	\$238,000
Earlville, IL	KM Communications	\$370,000
Fairbury, IL	Rainbow Radio	\$842,000
Lexington, IL	Outlook Communications	\$1.03 million
Macomb, IL	Nancy Foster	\$85,000
Riley, KS	Michael Law	\$155,000
Hopkinsville, KY	Southern Broadcasting Corp.	\$478,000
Tompkinsville, KY	J.K. Whittimore	\$121,000
Mansura, LA	Amy Coco	\$100,000
South Fort Polk, LA	WLY-TV	\$81,000
Charlevoix, MI	WBCM Radio	\$150,000
Manistique, MI	Todd Stuart Noordyk	\$196,000
Mahnomen, MN	R&J Broadcasting	\$117,000
Pequot Lakes, MN	Minnesota Christian Broadcasters	\$213,000
Sunburg, MN	Lynn Ketelsen	\$57,000
Bismarck, MO	Joseph & Donna Bollinger	\$311,000
Deerfield, MO	American Media Investments	\$195,000
Vandalia, MO	Twenty-One Sound Comm.	\$141,000
Clarksdale, MS	Delta Blues Broadcasting	\$105,000
Greenville, MS	Delta Radio	\$397,000
Grenada, MS	Delta Radio	\$84,000
Grenada, MS	George Flinn	\$24,000
Hattiesburg, MS	Abundant Life	\$879,000
Sardis, MS	George Flinn	\$143,000
State College, MS	George Flinn	\$204,000
Belgrade, MT	Gallatin Valley Witness	\$400,000
Bozeman, MT	William Reier	\$122,000
Cascade, MT	Frank Spain	\$306,000
Great Falls, MT	George Flinn	\$408,000
Biltmore Forest, NC	Liberty Productions	\$2.3 million
Fair Bluff, NC	Atlantic Broadcasting	\$16,000
Robbins, NC	Woolstone Corp.	\$289,000
Southern Shores, NC	Communications Systems	\$383,000
Blair, NE	Mitchell Broadcasting	\$530,000
Cloudcroft, NM	MTD Inc.	\$331,000
Clovis, NM	Mount Rushmore Broadcasting	\$242,000
Ruidoso, NM	MTD Inc.	\$224,000
Tatum, NM	MTD Inc.	\$30,000
Lakewood, NY	Newman Communications	\$857,000
Hicksville, OH	Richard Heibel	\$616,000
Portsmouth, OH	Burbach Broadcasting	\$143,000
Wauseon, OH	Midwestern Broadcasting	\$864,000
Kingfisher, OK	Kingfisher County Broadcasting	\$222,000
Bend, OR	Combined Communications	\$488,000
Klamath Falls, OR	Klamath Basin Broadcasting	\$130,000
Cooperstown, PA	Ashtabula Broadcasting	\$25,000
Fairview, PA	Fairview Radio	\$3.2 million
Belle Fourche, SD	MAS Communications	\$16,000
Rapid City, SD	Gregory Gentling	\$1.05 million
Hemphill, TX	WLV-TV	\$110,000
Hudson, TX	Harold Haley	\$238,000
Kames City, TX	Kames City Airwave	\$398,000
Brigham City, UT	Simmons Family	\$1.01 million
Huntsville, UT	George Flinn	\$25,000
Oakley, UT	Simmons Family	\$864,000
Ettrick, VA	Richmond Broadcasting	\$1.83 million
Goochland, VA	Hubert Hoffman	\$656,000
Frederiksted, VI	David Rawley	\$158,000
Cle Elum, WA	Michael and Bridget Andlaer	\$177,000
Pullman, WA	Rob Allen Hauser	\$25,000
Birnamwood, WI	Results Broadcasting	\$16,000
Cornell, WI	Lawrence Busse	\$584,000
Mt. Horeb, WI	David & Lynn Magnumfe	\$162,000
Mukwonago, WI	Outlook Communications	\$1.7 million
Neilsville, WI	Margaret Grap	\$150,000
Hekoosa, WI	Todd Robinson	\$16,000
Spooner, WI	Betty Lutz	\$414,000
Williamstown, WV	Ronald Bishop	\$1.6 million
Powell, WY	Mount Rushmore Broadcasting	\$269,000

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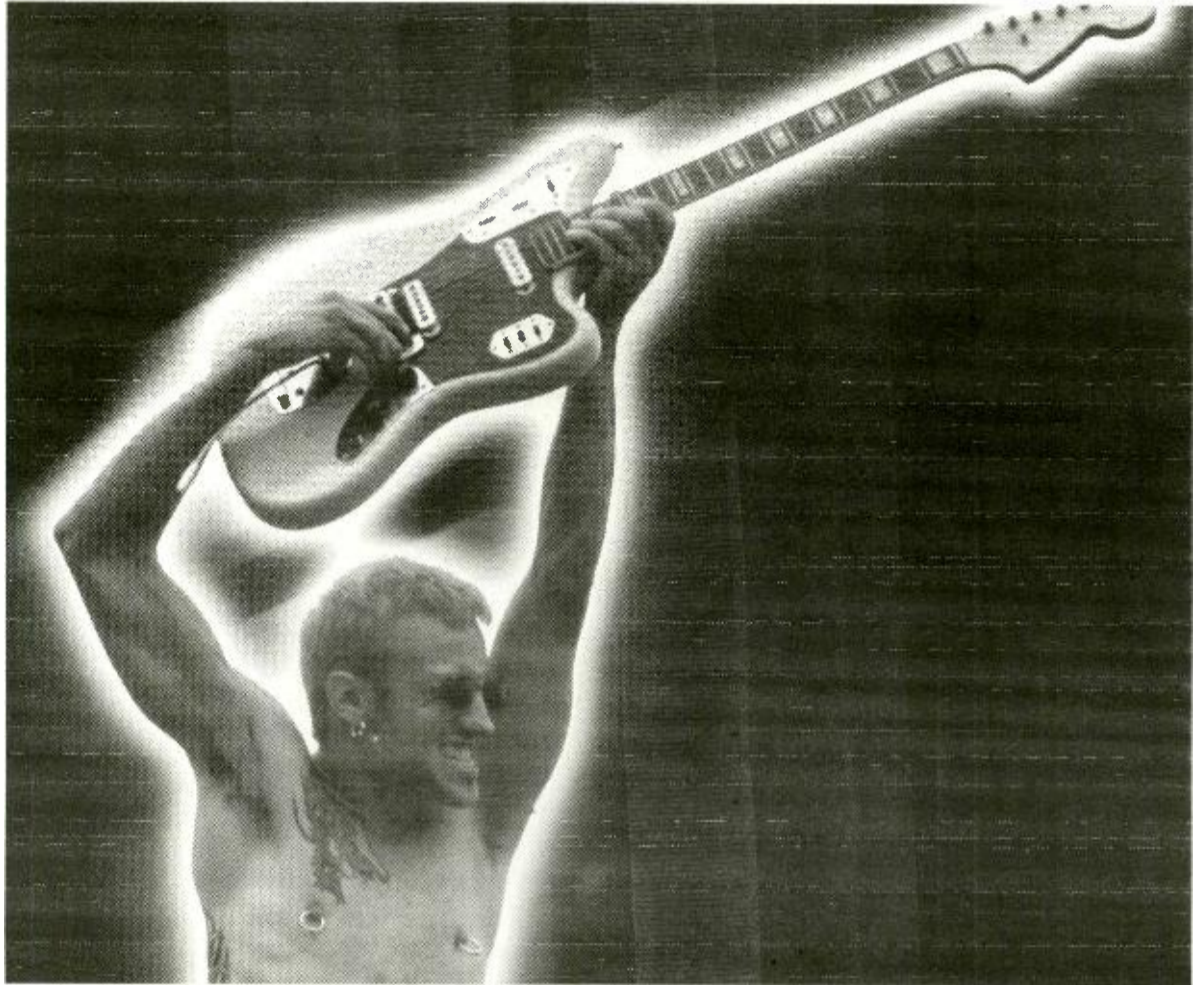
With Coleman, you're not just buying numbers. You're getting the trend analysis and deeper insights that can take a lot of the guesswork out of building a loyal audience.

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The Next Step

→ for Radio and the Internet.

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- RAB: Fiesta spurs store's sales, Page 18

MMS

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"The rung of a ladder was never meant to rest upon, but only to hold a man's foot long enough to enable him to put the other somewhat higher."

— Thomas Henry Huxley

SALES

SPANISH-LANGUAGE RADIO: COMING SOON TO A CITY NEAR YOU

By Ramon Pineda

President
Interep's Caballero Spanish Media

As many of you may have seen in the trade press recently, Spanish-language radio listening across the country is booming. Based on the spring 1999 Arbitron survey, an Interep analysis found that what Interep refers to as "Hispanic radio's" share of listening surged to 8.1%, bumping it up to the third-highest-rated format in the country. While those of us in Hispanic radio are quietly cheering this latest success, we are saving our biggest celebration for the next few years to come, because as the saying goes, "You ain't seen nothing yet."

Over the next decade, the importance of the Hispanic consumer — and, as a result, Hispanic media — is likely to hit new heights. The 2000 census, now just around the corner, will be one of the primary factors in this growth. This time around the nation's count is expected to validate what we have known for quite some time — yes, there is a large, viable, lucrative Hispanic market that stretches well beyond the traditional Hispanic meccas of Los Angeles, New York and Miami.

Historically, minorities have been undercounted in census polls, and the Hispanic population is no exception. This was especially true in the 1990 census, during which it is estimated that Hispanics were undersampled by as much as 8%. This type of underrepresentation is extremely detrimental to the Hispanic community, since census information is often used as the basis for everything from allocating federal funds to determining marketing strategies. In the 2000 census we have a real chance to tip the scales back in our favor.

This month advertising for Census 2000 is scheduled to kick off. With projected spending in the vicinity of \$160 million, much of it will focus on minority participation, with a substantial part of the money slated for ads in Spanish and other foreign languages. In addition, Young & Rubicam has hired four minority ad firms to speak to Hispanics and other minorities at the community level through local organizations, churches and neighborhood organizations. In this way the Census Bureau hopes to encourage cooperation and build trust among communities that sometimes fear government interference. Also, special efforts will be made to assure illegal aliens that

all information is confidential and will not be shared with immigration officials.

The results of this effort — one of the largest peacetime undertakings in history — should confirm current census estimates that Hispanics will be the largest U.S. minority by 2005.

While advertisers are already aware of Hispanic buying power — it is hard to ignore an estimated \$348 billion in annual spending — the results of Census 2000 will be important to substantiate and broaden the scope of their marketing efforts. One of the major developments should be a greater geographic dispersion of Hispanic-targeted ad funds to metros that are presently all too often overlooked by marketers. Denver, Boston, Philadelphia, Hartford, Salt Lake City — the markets that should see a notable increase in Hispanic population are too numerous to mention.

What will this mean to Hispanic radio? The answer is fairly evident. While the growth of Hispanic radio across U.S. cities has not waited for census figures to catch up, the interest in these stations — both from advertisers and broadcasters — should intensify. As a result, the importance and influence of Hispanic radio on the future of the radio industry cannot be overemphasized.

For one thing, the potential revenue Hispanic ad dollars can bring to the medium is staggering. According to Hispanic Business Inc., Hispanic-targeted ad revenue in the U.S. has grown 60% since 1995, reaching \$1.7 billion last year. Of that money, radio took 26% of the total — quite a bit more than mainstream radio's 7% share. Moreover, Hispanic Business Inc. also predicts that Spanish-language radio revenue will grow 20% annually from 1999 through 2003. To put this into perspective, that represents an increase of \$88 million in the first year alone.

Of course, this begs another question: Yes, Hispanics will soon become the largest minority in America. Yes, advertisers will no longer be able to ignore upward of 25% of the population in some markets. Yes, radio has proven to be one of the best media to reach these consumers. But why Hispanic radio? As Hispanics become even more ingrained in the U.S. as cities fill up with second and third generations, will Spanish-language and Hispanic-focused radio still be relevant? The



RAMON PINEDA

MANAGEMENT

BEHIND THE SCENES AT AMFM NETS

By Dick Kazan

How can you become more successful in radio? I interviewed David Kantor,

President of AMFM Radio Networks, to learn some of the secrets to AMFM's success. His organization is less than 2 years old, yet will generate nearly \$100 million in gross advertising revenue in 1999, a remarkable achievement. Being part of AMFM Inc., the biggest radio station owner, helps. But as you'll see, there's much more to what they've accomplished.

Last week David told us AMFM's sales strategy and why it works so well. Today we'll discuss their criteria for selecting programs, find out David's biggest disappointment and summarize what his experience has shown us.

What are AMFM's key factors in considering a show? "We want the show to have quality in its production

value as well as bring an established brand or the ability to be a brand. This could either be through the talent hosting the show or the strength of the name or the association of the name with the show. For example, *Rockline* had strength because it's been around for a thousand shows. Doing a show with VH1 would have strength because of VH1's brand.

"With Casey Kasem, we had two brands — one being *American Top 40* and the other being Casey, the top talent in countdowns. The brands had been separated for 10 years. We had the ability to reunite two great brands into one spectacular brand."

With radio success often measured in dollars, how can a show host help? "One of the things I like in working with Casey is that, as a talent, he also understands the business aspects of his show and is continuously working with us to strengthen his relationship with both affiliates and advertisers. He shows up at conventions, or he'll go out to a market and work with the affiliate, like appearing on the morning show or participating in an advertising event. He just works the crowd."

Though AMFM is successful, no matter what we accomplish, each of us has regrets. I asked David his biggest mistake. "My biggest disappointment was not bringing Rush Limbaugh and Dr. Laura into ABC. Unfortunately, once ABC became part of Disney, we had to be more sensitive to how programming decisions in radio might reflect on the rest of the company. While Rush is a great talent, his audience tends to be polarized for or against him, which leads to protests. That's very hard for a company like Disney to deal with.

"The economies of acquiring Dr. Laura really didn't make sense if you didn't already have Rush. It's no different than duopoly in radio ownership. It's easier to make the second deal work when you already have a presence in the marketplace."

So what has David's experience taught us? If you want to become successful, have the courage to make dramatic career changes, as he did in leaving ABC to start AMFM Radio Networks. Also, surround yourself with capable people, sell at the decisionmaking level, visit your customers regularly, select programs that are or can become brands and hire or associate with on-air talent who will actively support your sales campaign. If you're bold enough to do these things, success will be yours.

Next week: How can you make a good first impression? Renowned jury consultant Jo-Ellen Dimitrius, who helped Johnnie Cochran select the jury in the O.J. Simpson trial, makes her living forming initial impressions of people, and she'll tell you what she's learned.

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 14

How to get higher ratings (on a lower budget)

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

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

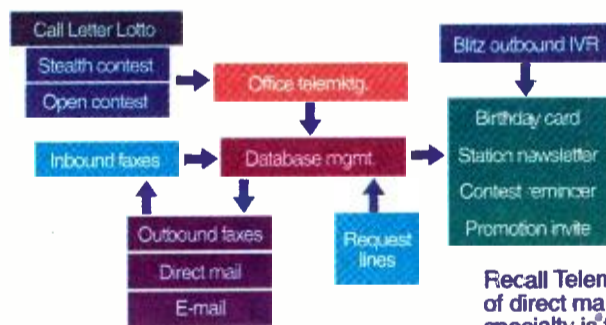
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SPANISH-LANGUAGE RADIO: COMING SOON TO A CITY NEAR YOU

Continued from Page 12

answer: Absolutamente!

Hispanic radio stations rank No. 1 among Hispanic listeners across the board in each of the top 10 Hispanic metros. The reason for this has nothing to do with their level of acculturation or their ability to speak English — it has to do with choice. Hispanic radio is not just about language; it is a tie to a culture.

Our country has not seen such fast-paced growth among any ethnic group since the turn of the 20th century. At that time the wave of incoming European immigrants struggled to adopt American culture as soon as they arrived. It was linked to one's likelihood of economic and social success. But at the turn of the 21st century this type of cultural melting is considered neither necessary nor desirable. Most of today's Hispanic-Americans embrace a bicultural identity, with second- and third-generation Hispanics frequently identifying with the

Latin culture even more than their parents do. In fact, a recent *Newsweek* poll found that Latinos over 35 were most likely to identify themselves as American, while those under 35 were most likely to identify themselves as Hispanic or Latino.

Taking this one step further, some suggest that music provides one of the most emotional ties to the Latin culture among Hispanics, regardless of acculturation level. Perhaps this is true. In one year Latin music sales jumped \$100 million, for a 1998 total of \$570 million. Moreover, Strategy Research shows that even among the most acculturated upper third of Hispanics, 20% of their total radio time is spent with Spanish-language radio. And more Hispanics in the U.S. actually listen to radio in Spanish (72%) than in English (59%). This is not true for any other medium, including television or print.

So even before the anticipated good news from the 2000 census becomes available, Hispanic radio finds itself in a very nice position as the common thread running through a diverse cultural community on the brink of revealing its true strength.

TV SPOTlight

GETTING THE RIGHT CHEMISTRY



The focus is on the audience. They are the star of the show.



I really don't prepare, I wait for them to give me stuff.

In a spot promoting his morning show, KMPS/Seattle's Ichabod Caine is serious about being funny. Talking to the camera in a style reminiscent of *60 Minutes*, Caine speaks scientifically: "Studies have been done about endorphins being released when you're having fun — they're bouncing all over our studio."

The short interview segment is interspersed with quick bursts showing shots of the morning show in action (having fun, of course) and the KMPS logo.

What makes this :30 Filmhouse spot work? By showing Caine in a "normal," serious state, it reinforces the notion that audience involvement drives the show and makes it fun not only to listen to, but also to participate in. This, in turn, helps reinforce the vital emotional connection between Caine, KMPS and the listeners, which is the ultimate formula for success.

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

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FOUR WEEKS FORWARD

Sales & Promotion Planning Calendar

Nov. 14-Nov. 20

Nov. 14 - 20 National Children's Book Week, Geography Awareness Week, American Education Week

14
National Guacamole Day
First live opera broadcast (1921)
Moby Dick published (1851)
Dow Jones closes above 1,000 for the first time (1972)

15
National Clean out Your Refrigerator Day
American Enterprise Day
National Hermit Day
First network radio broadcast (NBC, 1926)

16
National Moms and Dads Day
National Fast Food Day
Resident Aliens Day

17
Homemade Bread Day
Take a Hike Day
Creative Alienation Day
President Nixon says, "I am not a crook" (1973)

18
World Fellowship Day
Mother Goose Day
Steamboat Willie Day
First book printed in English published (1477)

19
Have a Bad Day Day
Thrift Day
Please Maintain Your Focus Day
National Caffeine Day

20
Absurdity Day
Read the Writing on the Wall Day
Ford discontinues the Edsel (1959)

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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.

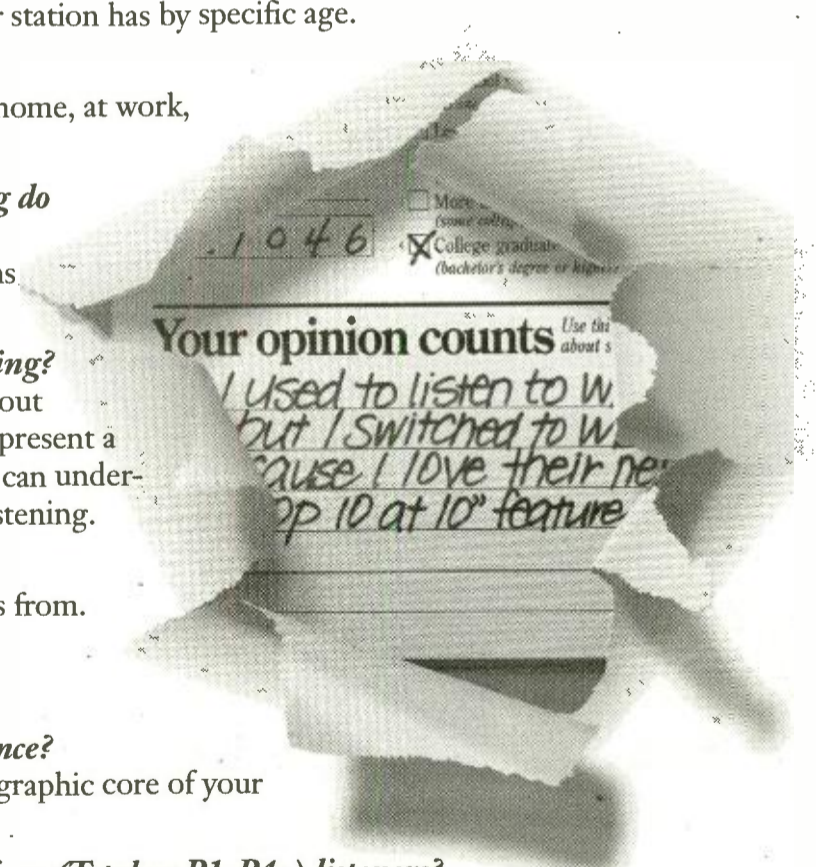
What age range accounts for most of my audience?

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.



THE RADIO/INTERNET MARRIAGE, PART 2: MARRYING FOR MONEY

By John Lund Last week, I discussed 10 ways to make the radio/Internet marriage work. Now it all comes down to money:

- How to make money
- How to blend the two media for more revenue
- How to show value to advertisers

The Internet began as a government project and grew from the noncommercial university and government arena into the general public. There are still vocal critics of anything commercial on the Internet, but they are becoming more isolated. Gerry Boehme, Sr. VP of Katz Media Group, says Internet users are ready for advertising. Commercial websites are working: Ask Subaru and Lands' End. Boehme says Internet advertising is voluntary, with users choosing to look at ads. Radio, conversely, forces advertising on the audience. In that sense, it may help to think of the Internet like the yellow pages.

We all know the revenue pool contains a finite number of dollars. Internet advertising that radio doesn't control is already becoming a factor. Radio can build revenue a number of ways:

- Providing Internet presence for advertisers, particularly those without a website of their own. By putting their name and ad on the radio website, those advertisers are "on the net."
- Selling banner ads across the top of the page that rotate through sponsors or are placed on specific pages. Auto parts stores and sporting goods suppliers may want the sports page on your website, while a stockbroker may want to be on your information page. Banners build recall and are a natural extension of radio ads.
- Participating in affiliate programs where they place ads and pay you for participating.

Travelocity.com and Amazon.com are examples. Your Internet service provider and radio rep firm should offer more details.

- Providing printed/downloaded coupons for advertisers. These can be quantity controlled and can provide the one thing radio hasn't been able to conquer in the ad war with print. Your advertiser will have tangible proof of radio's power with a radio/Internet campaign.

- Mentioning sponsor websites within their ads as part of their marketing plan.

- Including advertisers on a special sponsor page and promoting it on the air. This is your yellow pages equivalent. Use a sponsor button on your home page that takes listeners directly to a sponsor to follow up on an advertisement heard on the air.

- As volume allows, adding an online shopping mall or holiday catalog that allows online shopping or links to sponsors' websites for e-commerce. Some newspapers and TV stations are offering online auto malls that list dealer inventories.

- Providing sectional sponsorships for different areas of station websites. This can be sold and promoted just like weather and ski report sponsorships.

- Including a hot key that takes potential advertisers to a section of your website that sells the benefits of advertising on your stations and website.

The value of the Internet is undisputed. All major TV networks now have Internet alliances. So do most newspapers. George Longwell of OnLine.com says radio on the Internet is just an evolution of the traditional broadcast business model. Making a profit on the Internet is still a challenge, yet companies making money from web presence are growing every day. Advertising presence on the

Continued on Page 18

DIGITAL BITS

NEW TOYS HIT THE MARKET

Three different companies in the past few weeks have made major product announcements concerning portable digital devices.

- **Sprint** (www.sprint.com) has introduced a PCS phone that can browse specially designed web pages. That means a cell phone user can pull up electronic yellow pages, retrieve stock quotes and sports scores, access a map for directions or use hundreds of other applications from companies that create web pages designed specifically for portable devices such as the Sprint phone or the Palm Pilot. The move is a step toward a wireless Internet world that will eventually make it possible to hear streaming audio broadcasts on a portable device.

- Speaking of the Palm Pilot, an upstart company called **Handspring** (www.handspring.com) has put out a low-cost competitor to the Palm that has a cool added feature: a port underneath that allows users to insert modules that will add functions to the unit. Known as the Visor, the device uses the popular Palm computing language and comes in several styles and colors. Third-party vendors are already clamoring to build add-in modules: InnoGear has announced an MP3 plug-in for the Visor, which means you'll be able to listen to your favorite tunes while you figure out who your next appointment is with.

- The first major record label owner has made an entry into the portable digital player market. **Sony Corp.** (www.sony.com) will roll out a new series of Walkman devices next January based on its proprietary Memory Stick technology. The first unit, which will list for \$400, will weigh 2.5 ounces and have a base 64mb of memory, which Sony says is enough for 80 minutes of music. But don't call this an MP3 player! Sony is carefully sidestepping the MP3 controversy by employing its own compression technology. Users who have a collection of music on MP3 can use conversion software provided by Sony to download it into their Sony players. Sony's Memory Stick chips will be compatible with other devices the company plans to roll out, including video and information devices. The Walkman unit will be SDMI (secure digital) compliant, which means it should refuse to download files that have been pirated.

RADIO ROUNDUP

Here are the latest announcements of products designed specifically for radio stations:

- **Radio InterCast** (www.inradio.net) is new technology that allows stations to broadcast live audio and video over the Internet. The company says listeners will be able to interact with radio personalities and talk hosts by chatting directly with the studio.

- **Cox Interactive Media** (www.cimedia.com) and Cox Country station WZZK/Birmingham have teamed up to create a full-service website. Looking more like a portal than simply a station site, WZZK.com (www.wzzk.com) is an ideal way for local residents to kick off their web browsing experience.

— Ron Rodríguez

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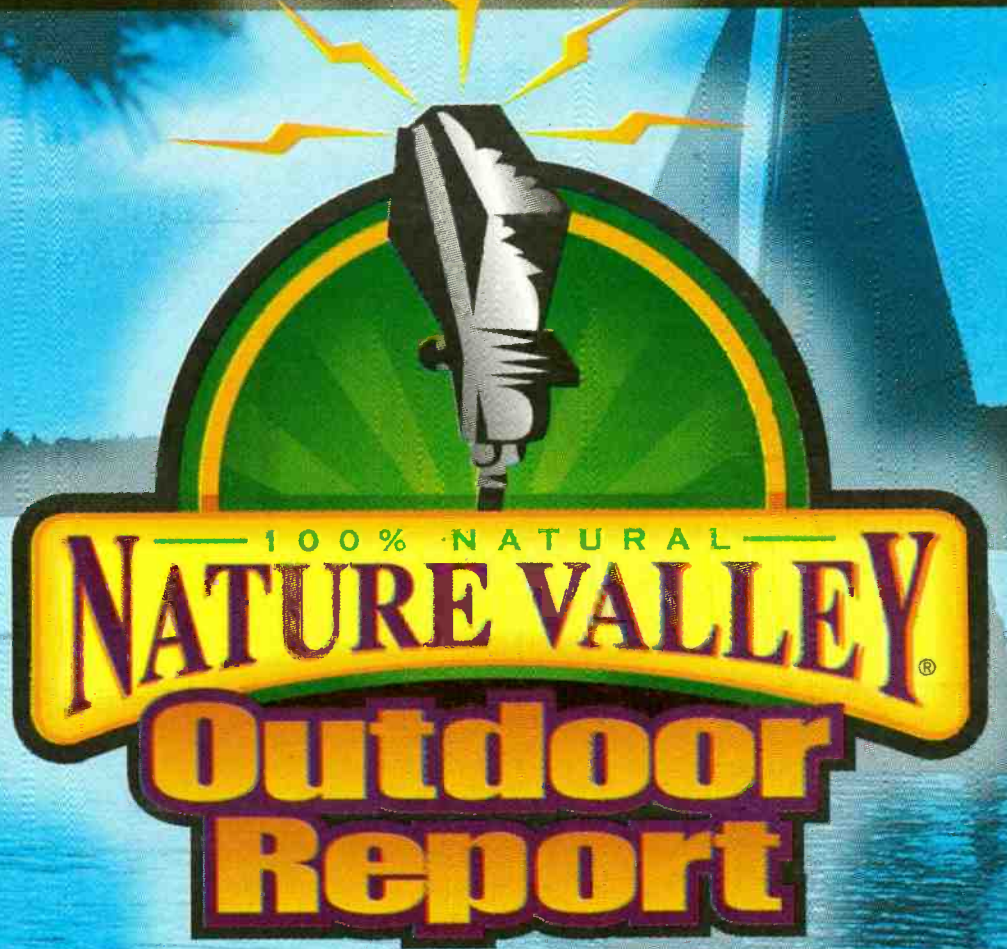
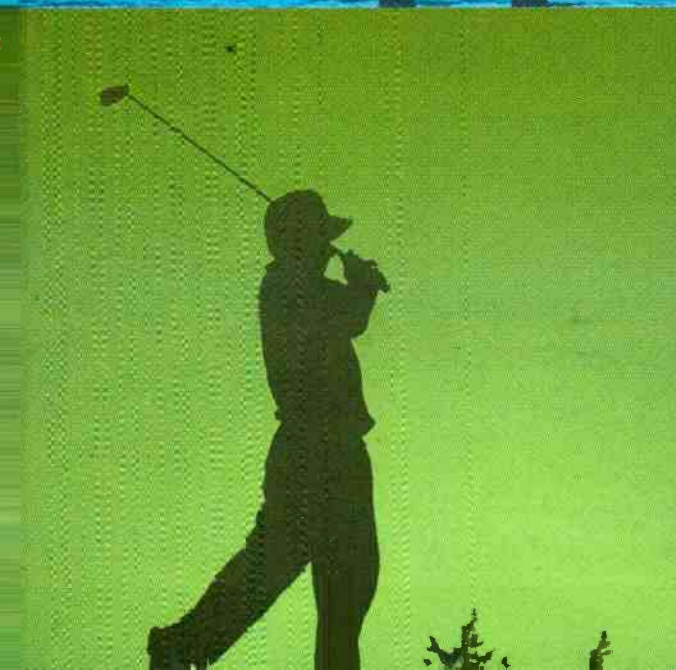
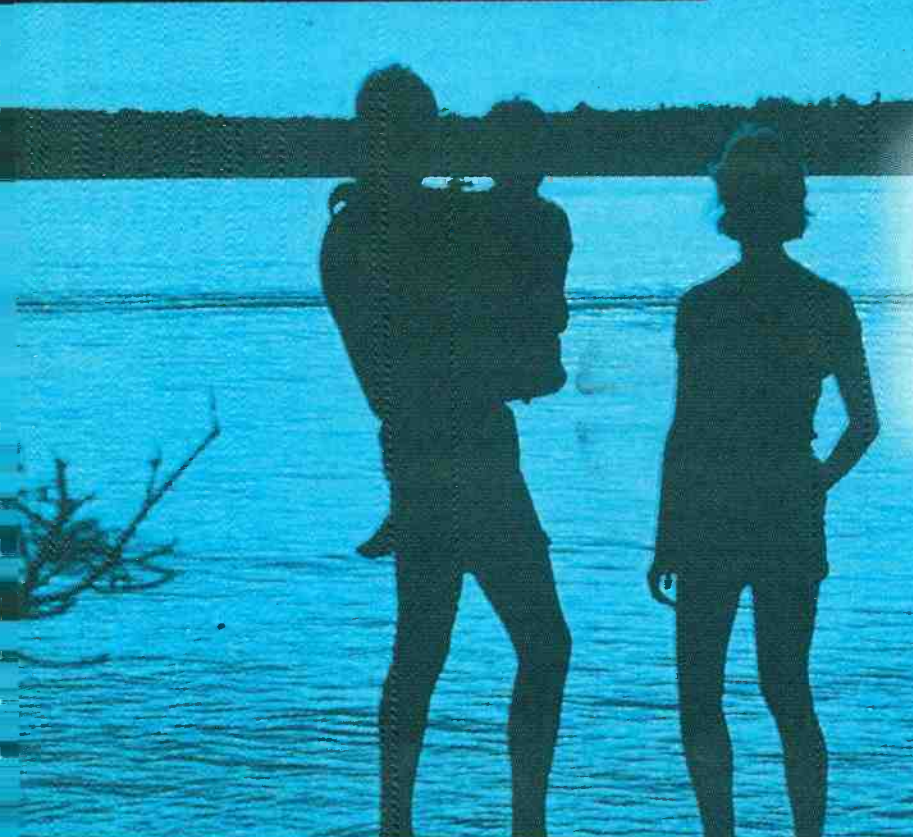
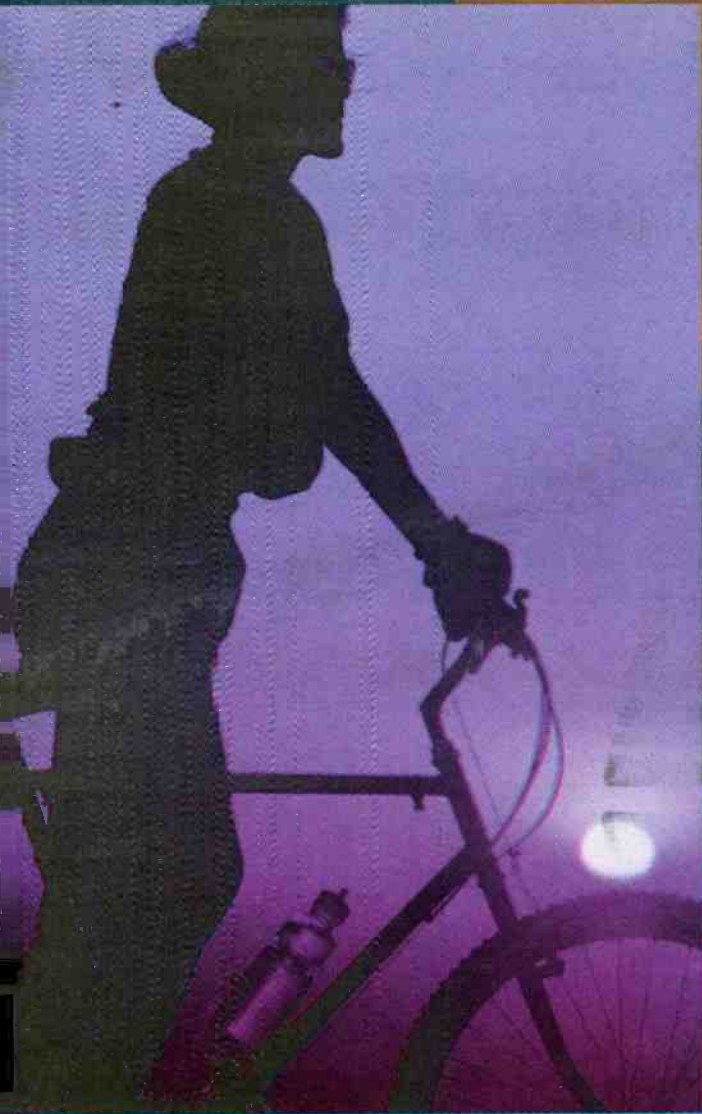
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THE RADIO/INTERNET MARRIAGE, PART 2: MARRYING FOR MONEY

Continued from Page 16

Internet is multiplying exponentially. If you don't believe it, type in a major brand name and add ".com" or note the number of TV and billboard ads with web addresses on them.

Savvy advertisers already understand the value of the web — maybe better than they perceive the value of radio. But many local advertisers don't know how to take full advantage of it. Radio can drive people to their websites, enlarge their customer base and make shopping easier. Radio can drive house-hunters to a real estate firm's website, providing a reason to buy radio that didn't exist before (and newspaper isn't required).

Don't give it away! There is value to being on a radio website. Nothing should be given away. "Value-added" should carry a value on an invoice. Although pricing can be based on the number of hits to a sponsor's website, it's easier for both parties to have a simple flat fee. Your rate includes on-air advertising, any promos that promote a website and presence on the station website. In some smaller markets the rotating banner presence becomes a \$100 per month add-on. Your best pricing model may come from what newspapers, TV stations and ISPs are charging in your region.

To show advertisers the value, bring up your station's website on their computer or on a laptop and show them a respected advertiser (or competitor) who is already buying space on your website. If the advertiser already has a website, sell them on a link and campaign to promote their home page. Online couponing or advertising specials can provide success stories for your Internet advertising program. It's important to note, however, that those using the web (and that includes many sponsors) are already sold on the value of the medium.

Here are some additional suggestions about using the Internet:

- Every gateway on the station's website must have meaning to regular listeners.
- Consider time management for the viewer. You don't want a site that wastes time.
- Guard against the site looking stale. Do frequent, timely updates.
- Use a Java crawl for timely tips, like a contest.
- Be consistent with the station brand. A music station's site should not look like a news station's.
- Don't look cluttered. Think of the relationship the station has with its listeners.
- Be consistent with station image — a Rock or CHR station site will look different than a website for an AC station.
- The proactive PD should critique the website regularly and work with the webmaster to keep it looking terrific.

Next week: How Internet-friendly is your station? In Part 3 of this series on the radio/Internet marriage, I'll offer 10 ways to make the marriage work for your station and assure the two media are joined at the hip!



John Lund is president of The Lund Consultants to Broadcast Management and Lund Media Research, a full-service radio consulting and research firm with offices in San Francisco and Tampa. He may be reached at (650) 692-7777 or at lunradio@aol.com.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

RADIO FIESTA IN LOS ANGELES

SITUATION: Vallarta Supermarkets is a California grocery chain that caters to Hispanic shoppers. Competition comes from at least five other grocers within a five-mile radius. A 10th location was scheduled to open in the North Hills area of Los Angeles, and Vallarta wanted to spread the news fast among its Hispanic target, especially females 25-44. It decided to use KLAX-FM/Los Angeles to promote its grand opening.

OBJECTIVE: To reinforce and build on its present customer base by publicizing the opening of a new Vallarta Supermarket.

CAMPAIGN: Its association with Spanish Broadcasting System's KLAX provided the vehicle Vallarta needed to saturate the Hispanic market with its message. The station scheduled a week and a half of commercials, 40 :30 and :60 spots in all, leading up to a remote at the grand opening.

RESULTS: Once again radio proved its ability to generate excitement and focus. Super Mercado Vallarta Manager Miguel Gonzalez was enthusiastic. "Thank you for your help in making Super Mercado Vallarta's KLAX Fiesta remote a huge success!" he wrote. "The week before the fiesta we could see a steady increase in shoppers, and during the event our sales went through the roof; we made many new friends. We were pretty sure we would have a good crowd, but never expected to have almost 5,000 people show up."

RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

More than half (51%) of adults 18+ who spend more than \$100 on groceries in an average week earn more than \$50,000, and 34% are college graduates. Nearly four-fifths (78%) own their homes, and 49% have children living at home. This group spends an average of 47% of its daily media time with radio.

INSTANT BACKGROUND — SUPERMARKETS

Midweek supermarket shoppers (2-8pm Tuesday-Thursday) are 66% more likely to be coming from work and 25% more likely to be shopping for just a few necessities. The midweek shopper who came from work is 17% more likely to be looking for dinner, making him/her a prime candidate for home meal replacement sales. (The Sunflower Group, 1999)

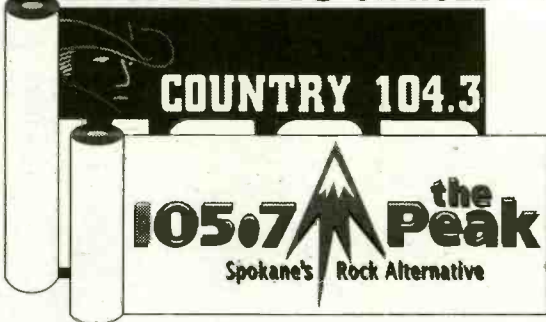
RAB CATEGORY FILES

"Hispanic grocery shoppers spend an average of \$109.20 on food and nonfood products per household in one week: \$83.30 during the major shopping trip and \$25.90 on pick-up trips. Households with children spend about \$116.10 (\$89 and \$27.10), according to *Profile of the U.S. Hispanic Grocery Shopper* from the Food Marketing Institute." (Minority Markets Alert, 1999)

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

EXPOSE YOURSELF

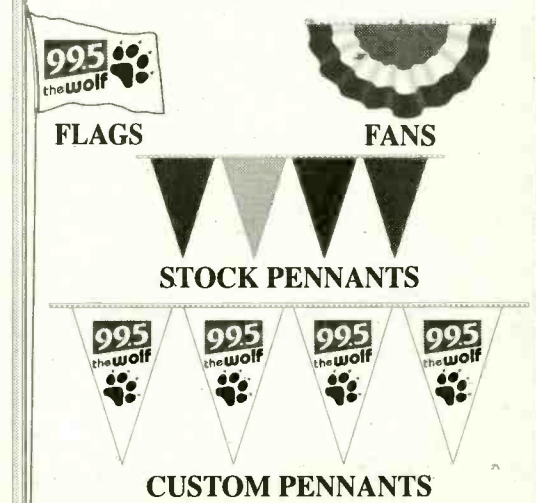
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MCA Welcomes Wolf As VP/Artist Dev.

MCA Records has named **Darren Wolf** VP/Artist Development. Based in Los Angeles and reporting to Exec. VP Abbey Konowitch, Wolf will oversee the daily activities of the label's touring artists, supervise tour support budgets, and stage special artist-related label events.



Wolf

"It's great to welcome Darren back to MCA as the new head of artist development," Konowitch stated. "Darren's a world-class music lover who truly understands artists and their needs. He's a tremendous asset to our staff, and I'm glad he's playing for our team."

Wolf began his music industry career as a college intern working in MCA's Artist Development department. He officially joined the department in 1995 after graduating from college and worked four years with the label. He then briefly worked in the promotion department at DreamWorks Records before returning to MCA.

Radio One

Continued from Page 3

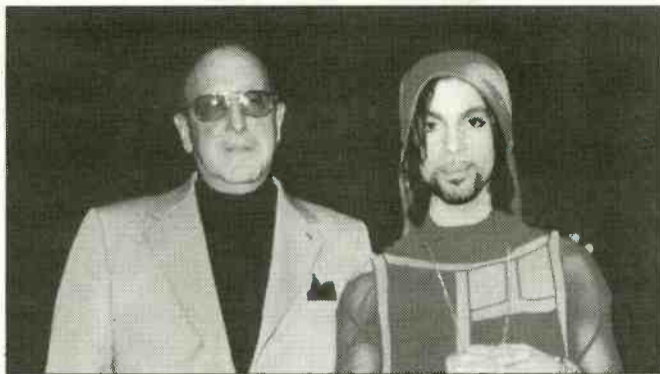
• **Maurice Devoe** has officially joined Urban **WPHI-FM (Philly 103.9)/Philadelphia** as PD, as reported last week in Street Talk (R&R 10/8). He most recently served as Asst. PD/MD for Infinity's CHR/Rhythmic **WPGC-FM/Washington**.

Brown reports to Radio One East Coast Director/Programming **Tom Calococci**, who commented, "Kathy Brown is an incredible woman. She has worked hard to make Magic 95.9 a great radio station. She is a very shrewd programmer, and she knows how to win."

Summers began his radio career at age 15, when he served as an intern at WBSB/Baltimore. After college he returned to WBSB in 1993 and joined WERQ in summer 1994. "Dion has been with Radio One for five and a half years," Calococci remarked. "In the three and a half years he and I have worked together, I've watched him grow tremendously. I'm very proud of him, and I think he's going to be a great programmer."

Before joining WPGC, Devoe held a variety of on-air and programming stints at a variety of radio stations, including **KKBT-FM/Los Angeles** and **WIOQ-FM/Philadelphia**. "Maurice is immensely talented and very sharp," Calococci said. "He has been successful working in very competitive, top 10 radio markets — not to mention the fact that he grew up in Philly. All these factors made him the ideal choice to become WPHI's new program director."

The Artist And I



The Artist Oftentimes Still Referred To As Prince (r) treated a VIP crowd to the first public hearing of Rave Un2 The Joy Fantastic, the new album featuring the lead single "The Greatest Romance Ever Sold." Here, the Artist poses with event host and Arista President Clive Davis.

New Firm To Develop Internet Radio Sets

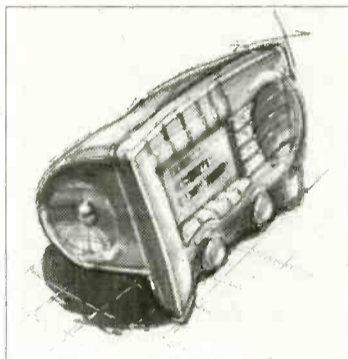
By **RON RODRIGUES**
R&R EDITOR-IN-CHIEF
ronr@rronline.com

It was bound to happen sooner or later — a startup firm is developing a line of Internet products including a radio receiver that is capable of receiving streaming audio.

The company — **Kerbango** — is composed of Apple Computer veterans, as well as staffers from OnRadio. Their first move was to open the website, www.kerbango.com, which serves as a portal for streaming audio programming. A few months down the road they will introduce a stand-alone Internet radio player.

"Internet radio is the next frontier for Internet appliances," said Kerbango CEO **Jon Fitch**. "By carefully managing the interplay of the Kerbango web network and the Kerbango radio, we offer the listener a great new experience. Our goal is to make playing Internet radio as easy as playing AM/FM radio — without requiring a PC."

The Kerbango website promises to monitor the signal quality and reliability of the streaming sites, posting only those that prove to be reliable at the time the site is scanned.



A mock-up of the Kerbango receiver

Users can also store their favorite stations and preferred content.

But it's the Kerbango radio receiver that's expected to generate the most talk. Users will not need a computer in order to hear streaming media broadcasts currently available on the web. With just an electrical outlet and a phone line, they'll be able to hear anything from local stations to the personalized, Internet-only stations that are now coming into vogue. It features a built-in browser that goes to the Kerbango site and a minimum number of buttons for selecting stations.

A price for the device hasn't been announced.

Zamparelli Adds PD Duties At KURR/SLC

Clear Channel's **KURR-FM/Salt Lake City** has promoted **Andre Zamparelli** to PD. He adds the post to his Director/Creative Services duties for the Classic Rock station.

"Andre will continue to oversee Creative Services," KURR GM **Tom**

Sly tells R&R. "He's very talented, so we'll see if he can hold down both jobs and still get in his 18 holes of golf in the morning."

Zamparelli joined the KURR team following a stint at **KKLZ/Las Vegas**.

Fees

Continued from Page 3

the agency is automating its filing systems.

Then Why Pay It?

The FCC is also apparently having difficulty collecting the fines it levies on licensees, such as those for indecency, EAS and other violations committed by broadcasters. The commission says that by the end of 1998, \$15 million in civil penalties had gone uncollected. In fact, officials estimate, 75% of those fines won't be paid. But the GAO said that, due to accounting errors, that assessment is unreliable.

The commission's "forfeiture or-

ders" are often ground under the wheels of justice as well. When a licensee doesn't respond to one of the notices, the case is often referred to the Justice Department for a "trial de novo," in which, according to the GAO, "the validity of the underlying FCC order would be at issue." From October '97 to February '99 12 cases totaling more than \$5.8 million were handed to the DOJ.

This means, legal experts say, that the DOJ would have to obtain a court order to collect from the licensee. However, the DOJ almost never does so.

FCC Managing Director **Andrew Fishel** refused to speak with R&R for this story.

EXECUTIVE ACTION

Landers Joins Walt Disney Records As SVP/A&R

Walt Disney Records has tapped **Jay Landers** as its new Sr. VP/A&R. Based in Los Angeles and reporting to Walt Disney Records Worldwide President **Russ Bach**, Landers will oversee the company's A&R department.

"I am thrilled to welcome Jay to our team," Bach said. "His impressive track record will be an asset to the label as we continue to build on Walt Disney Records' identity in the industry as the home for quality, family-oriented music."

Landers was most recently Sr. VP/A&R at **EMI (Sector)** and **Angel Records**, having joined that company in 1994. Between 1984-94 he was Sr. VP/A&R at **Sony Music**.



Landers

Spinoffs

Continued from Page 1

one in Miami and four in Phoenix. The markets range all the way from No. 2 Los Angeles to No. 221 Wheeling, WV. Of the 107 stations listed, 65 are AMFM or Capstar stations.

The sell-off is seen as a boon for an industry that has become increasingly consolidated in the top 25 markets. Very rarely do big-market stations become available, and most people expect radio groups from Infinity Broadcasting down to tiny NextMedia Group to make a play for stations.

"[Clear Channel] is going to hear from everyone — from the blue-chip company to the local car dealer," said Star Media broker **Paul Leonard**.

The merger has already had an effect on one deal: **Entercom Communications**, which must divest at least three stations in **Kansas City** because of the purchase of **Sinclair's** radio group, put its divestiture plans on hold after hearing about the merger.

Entercom was ready to pull the trigger on one of two deals for **KCMO-AM & FM & KCFX-FM/Kansas City** — one a swap deal, the other a cash deal — when the AMFM-Clear Channel merger threw all the plans into a holding pattern, said Leonard, who is Entercom's broker on the deal. Now Entercom is also looking into a swap with **Clear Channel** for assets in other markets. **Clear Channel CEO Lowry Mays** has said he would like to swap assets where possible.

Entercom told its employees last week about the planned divestitures. **KCMO-AM & FM** and **KCFX** control about 18% of the market and generate about \$17 million in revenue. If that's all Entercom deals in the market, the company would still own **KKGM-AM, KMBZ-AM, WDAF-AM, KCIY-FM, KQRC-FM, KUDL-FM, KXTR-FM & KYYS-FM**.

Other Buyers

Clear Channel doesn't expect to close the merger with AMFM until the end of 2000, but between now and then it expects to sell off at least \$3 billion worth of stations. Clear Channel is handling the divestitures in-house, not hiring a broker or investment house to find buyers, according to brokers.

Analysts expect minority groups like **Radio One** and **Hispanic Broadcasting** to benefit from the divesti-

tures, as well as other Clear Channel competitors like **Citadel**, **Infinity** and **Cumulus Media**.

Radio One seems to be in a good position to pick up valuable stations. Almost 16% of the stations being divested are Urban-formatted, which would appeal to Radio One. Another 16% are Rock, 13% are News/Talk or Sports, and Country and Oldies stations make up another 11% each.

Radio One President **Alfred Liggins**, who has a copy of the prospective divestiture list, said he would love to buy Clear Channel spinoffs, particularly in **Los Angeles**. Radio One currently owns no stations west of the **Mississippi River**.

"We are interested in a lot of [Clear Channel stations], but we have no deal in the works," Liggins told R&R. "We do expect to be talking with Clear Channel and will move as fast as their timing dictates."

According to Prudential Securities' analysis of the spinoffs, Radio One is expected to pick up stations in **Los Angeles** (though stations there may be too expensive), **Miami**, **Cleveland**, **Orlando** and **Richmond**. Those markets are places where Radio One either has holdings or would like to expand because of a large target audience, Prudential's **William Lerner** told R&R.

Infinity, Clear Channel's major competitor, is expected to go after any station available in the top 50 markets where Infinity is not already at the ownership limit. Infinity has stations in 35 of the top 50 markets, but would be unable to add stations in many of those markets because of ownership restrictions. ABC could also add stations to clusters in major markets.

Citadel, another prospective buyer, could be interested in markets such as **Allentown**, **Harrisburg**, **Greenville-Spartanburg**, **Providence** and **Shreveport, LA**. **Cumulus**, always an acquisitive company, would probably look to pick up stations outside of the top 50 markets, such as **Shreveport**. **Cumulus Exec. Chairman Richard Weening** said his group is reviewing a list of possible divestitures "for stuff that might make sense for us. My partner, **Lew Dickey**, is actively studying for potential overlaps. He is in direct communication with the principals."

R&R Washington Bureau Chief **Jeffrey Yorke** contributed to this story.

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WHSL/Greensboro Hires Huff As PD

WUSY/Chattanooga, TN PD **Chris Huff** has been named PD of Country **WHSL/Greensboro**. He'll start Nov. 1 and succeed **Brian Landrum**, who left in August and recently became PD of **WDDD/Marion-Carbondale, IL**.

"The opportunity to work at a legendary station like WUSY has been tremendous," Huff told **R&R**. "While I certainly would have liked to have had a longer tenure here, the opportunity to program in a top 50 market at a great station like WHSL doesn't come up very often. After weighing all the options, I felt it was an opportunity I had to take."

Huff arrived at WUSY as PD nine months ago after three years as MD/nighttimer at **WIVK/Knoxville**. He also spent four years at **KPLX/Dallas**, where he was MD/middayer when he left. His last day at WUSY is Oct. 22.

Giant

Continued from Page 3

said, "Spending 10 minutes with a man like Doug — hearing what he has in mind and where he's going with the music — made this decision an easy one. I was blown away by his plans for Giant and wanted to be a part of its future."

Brown was Curb's Sr. VP/Promotion prior to becoming a Sr. Consultant with the label last April. He has named former Curb Director/National Promotion **Fritz Kuhlman** to Giant/Nashville's Director/National Promotion post.

Kuhlman told **R&R**, "I'm really excited to be working once again with a true professional like John Brown. It's very exciting to be working with Doug Johnson in building and creating some wonderful music and artists and further

McCain

Continued from Page 3

playing field between small-business owners and corporate CEOs trying to purchase a telecommunications business. This industry represents the future of our nation. We must ensure that all Americans have the opportunity to be a part of that future."

Burns added, "Telecommunications plays a vital role in our society by closing distances, both geographic and cultural. We need to make sure no one is left behind during the ongoing communications revolution, and the best ways to do this are cutting red tape and providing incentives."

Last month Pete Belvin, the Commerce Committee counsel and former aide to now-retired FCC Commissioner James Quello, told those in attendance at the National Association of Black-Owned Broadcasters convention that the bill is intended to "get individuals into the industry who have not been able to get in and keep them there."

Belvin, who is credited with being the plan's chief architect, acknowledged that the bill won't

Genie In A Modem



RCA's teen sensation **Christina Aguilera** (l) recently chatted live with her fans on **America Online**, answering questions like "How do you keep your bellybutton in shape?" Aguilera hops offline for this pic with AOL Music Producer **Evan Hosie**.

Radio One's WDYL/Richmond Goes Alt.

To the tune of **Orgy's** cover of **New Order's** "Blue Monday," the Alternative format returned to the Richmond market for the first time in almost a year when **Radio One** flipped **WDYL-FM** to "Y101, Richmond's New Rock Revolution" on Monday (11/11) at 6:30pm. The suburban signal (licensed to Chester, VA) had been airing a Christian format, but it went dark in July. The **WDYL** launch is being overseen by OM **J.D. Kunes**.

"We had just finished a massive strategic study. We saw a hole in the market, and we wanted to fill that hole," Kunes told **R&R**. "The mid-teens to late-20s cell was not being served. We saw the opportunity and wanted to capitalize on it."

WDYL currently is running only music and imaging pieces. "There will be a decision on jocks at some point," explained Kunes, "but the goal was to get the station up and running for the fall book."

developing **Giant's** established artists. Taking **Clay Walker** and **The Wilkinson**s to the next level is an exciting opportunity for all of us."

Kuhlman spent 11 years in Country radio and was PD of Country **WKQC/Saginaw, MI** in February '93 when he entered the record business as Manager/Midwest Regional Promotion for Curb. He was elevated to Director/National Promotion in January '99.

Giant/Nashville's regional promotion team includes former **Decca** Northeast regional **Lee Adams** (Northeast), former Atlantic Director/National Promotion **Larry King** (Southeast) former **Giant-Reprise** Southwest regional **John Trapani** (Southwest), and former Curb West Coast rep **Dick Watson** (West). Continuing as **Giant's** Promotion Coordinator is **Tracy Collins**.

be the answer to all the prayers from would-be owners in the minority community, but it's the best single offering since the old tax certificate law expired nearly five years ago.

The legislation drew immediate praise in Washington. FCC Commissioner **Michael Powell** said the proposal "correctly recognizes that promoting new entry into this industry will further its vitality and benefit all Americans. It recognizes there is room in this industry for small and large players, and it sets

the stage for greater participation by many who have traditionally been left out."

NAB President/CEO **Eddie Fritts** also embraced the proposed legislation: "The broadcasting industry has long supported measures to bring new entrants into the ranks of broadcast owners, and we strongly support early enactment of the **McCain-Burns** bill."

To date, no companion legislation has been introduced in the House, according to **McCain** spokeswoman **Nancy Ives**.

Q2K Hits Atlantic's Shores



Ready to tour for their new album, **Q2K**, veteran rockers **Queensryche** swung by the N.Y. headquarters of their new label, **Atlantic**. Smiling in silent lucidity are (l-r) manager **Ray Daniels**, Atlantic co-Chairman/co-CEO **Val Azzoli**, **Queensryche** vocalist **Geoff Tate**, Atlantic co-Chairman/co-CEO **Ahmet Ertegun** and bandmembers **Michael Wilton** and **Scott Rockenfield**.

UPDATE

Roberts Appointed OM For Cumulus/Toledo

Former **WWWW/Detroit** PD **Tim Roberts** has been named to the newly created post of OM for **Cumulus/Toledo**, which includes Country **WTOD-AM & WKKO-FM**, Rock **WBUZ-FM**, Oldies **WRQN-FM**, CHR/Pop **WTWR-FM**, Hot AC **WWWM-FM** and Classic Rock **WXKR-FM**.

"This is truly a great operation," Roberts told **R&R**. "Market Manager **Clyde Roberts** has been here over 20 years and has done a great job of building the properties. Now **Cumulus** has acquired more and created a wonderful cluster. All of the stations have great PDs and formats, and I'm looking forward to helping the cluster grow to even greater heights."

Roberts was PD at **WWWW** when it dropped Country a month ago (**R&R** 9/10). He has also worked in programming at **KSAN/San Francisco**, **KDRK/Spokane** and **KHAK/Cedar Rapids, IA**.

Tucker Named RCA/Nash. Dir./Mid-Atlantic Promo

Suzette Tucker has been elevated to Director/Mid-Atlantic Regional Promotion for **RCA/Nashville**. She moves up from the Manager/Mid-Atlantic Regional Promotion post.

The five-year **RCA** staffer told **R&R**, "I'm honored that **RCA** has the confidence to allow me the opportunity of moving up in this company. I'm really happy to be here."

Prior to joining **RCA/Nashville**, Tucker was Director/National Promotion for independent **Marco Promotions**.

Moberly: Mercury/Nashville Dir./NE Reg. Promo

Damon Moberly has been elevated to Director/Northeast Regional Promotions for **Mercury/Nashville**. He was most recently Manager in the department.

Label Sr. VP/GM **John Grady** commented, "Damon has shown us everything we needed to see in order to make him part of our future. He is a natural-born promotion man, and we are extremely lucky to have him on the **Mercury** team."

Prior to joining **Mercury/Nashville** in October '98, Moberly was PD/MD for **WVLC/Lexington, KY**.



Moberly

Radio Disney Debuts On KQM-Q/AM/Honolulu

New Wave Broadcasting has dropped **KQM-Q/AM/Honolulu's** longtime simulcast of **CHR/Rhythmic** sister **KQM-Q-FM** in favor of **ABC Radio's** nationally syndicated **Radio Disney** children's format. The change, which occurred Wednesday morning (10/13), gives **Radio Disney** its 46th market and islandwide coverage in **Hawaii**.

New Wave Director/Sales **Mark Haworth** will oversee **KQM-Q**, which will be known as "Radio Disney Honolulu." He told **R&R**, "I'll primarily serve in a sales capacity and on the promotion end of the station, and we will be hiring a promotions person/Radio Disney DJ to do all of our on-air and on-site promotions. That person will serve as the voice and face of **Radio Disney Honolulu**."

When asked why the company had selected **Radio Disney** as the new format for its lone AM property, **Haworth** explained, "The top two visitor destinations for **Hawaiians** are, in order, **Las Vegas** and **Disneyland**. **Radio Disney** is a natural match for **Hawaiians**, and I'm surprised its debut didn't happen sooner. It's unique — something different that is the answer to having a station with no shock jocks. Its marketability is way up there on the scale, and we are looking for eight signature sponsors to be part of our opening hoopla." **Haworth** said those sponsors include fast-food and full-service restaurant chains and large retailers.

Ridenour

Continued from Page 1

necessary leadership enabling this growth to continue."

Ridenour most recently was Sr. VP/Black Music, a post he had held since 1997. Between 1995-97 he was VP/R&B Promotion. He joined the label in 1993 as Sr. Director/R&B Promotion. Prior to that he served as West Coast Promotion Manager and National Director/Rap Promotion for **Capitol Records**. He was also co-President

of his own record company, **Mainframe Records**.

"Mr. Davis' great vision and leadership have created the atmosphere that has enabled me to flourish and grow over these past seven years," **Ridenour** noted. "I appreciate the responsibilities he has entrusted me with and am honored by the respect he has shown me through this promotion. I look forward to continuing our tremendous run as we move into the new millennium."



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Radio

• **DAN LARKIN** joins Impact Target Marketing as a National Marketing Consultant. He was formerly Sr. Dir./Affiliate Sales for Westwood One.

National Radio

• **WESTWOOD ONE** joins with **MTV RADIO NETWORKS** to present The Beastie Boys in concert. The one-hour program was recorded live in Glasgow, Scotland in May and airs Nov. 19-21 as part of the MTV Radio Network Concert Series. Contact Telly Wong; (212) 641-2057.

• **MJI BROADCASTING** presents a two-hour interview with Naomi and Wynonna Judd, to air Oct. 18-24; (212) 896-5333.

Also from MJI: *Home for the Holidays*, featuring songs and holiday reminiscences from country stars, to air Nov. 22-28. Available on CD; (212) 896-5333.

• **THE JUDY JARVIS SHOW** will be refed nightly by ABC satellite services beginning Nov. 1. The show, hosted by Judy and Jason Jarvis, airs Mon.-Fri. noon-3pm ET; the refed will be from 7-10pm ET. Contact Deb Shillo; (860) 242-7276.

• **INTELLIGENT LIFE CORPORATION** launches *Cost of Life*, one-minute weekly consumer reports. Contact Christy Heady; (561) 630-2306.

• **TALK AMERICA RADIO NETWORKS** launches *JudiWorld*, a talk show hosted by Judi Paparelli, airing Mon.-Fri. 9pm-midnight ET. Also from Talk America, *Winning on Wall Street*, hosted by Mark Mandel and airing Mon.-Fri. 2-4pm ET. Contact Stanley Hurwitz; (781) 828-4546.

• **CD RADIO** announces the addition of National Public Radio's *Car Talk*,

hosted by Tom and Ray Magliozzi, to its program lineup. CD Radio will broadcast the weekly show on one of its two NPR-produced channels and will use archived *Car Talk* programs on several of its other nonmusic channels.

Records

• **BONNIE STACY** joins SouthWest Album Network as an associate. Her last position was as the Dallas rep for Elektra Entertainment.



Stacy



Hargrove

• **JEFF HARGROVE** rises to VP/Gospel at CGI Records. He was formerly Nat'l Dir./Promotion.

• **NANCY TAYLOR** is appointed VP/Business & Legal Affairs at Arista Records. She has spent the last three years in private entertainment law practice.

Industry

• **LISA CRANE** is named CEO for Soundbreak.com. She is a former VP of NBC Interactive.



Crane

News/Talk: David Tyree picks up the 9-11am slot at WJBO-AM/Baton Rouge, LA ... **Chip Franklin** joins WBAL-AM/Baltimore for 9am-noon.

Oldies: WOCQ/Salisbury-Ocean City, MD morning man **Yo Sunny Joe** adds weekends at WEJM/Philadelphia.

Rock: *The Locker Room*, hosted by **Craig Carton** and **Marc Stout**, debuts on KBPI-FM/Denver.

Records: **Marni Konner** rises to Dir./Artist Tour Development for Atlantic Records ... **Rachel Mintz** is named Product Mgr. at V2 Records ... **Dominic Pandiscia** is appointed Nat'l Sales Dir. for Vir-

CHRONICLE

BIRTHS

AMFMI N.Y. Internet Content Dir. **Craig Zimmerman**, wife Maryann, daughter Abigail Rebecca, Sept. 24.

KKMG-FM/Colorado Springs PD **Bobby Irwin**, wife Kris, daughter Jennifer Marie, Sept. 15.

CONDOLENCES

Legendary WQAM/Miami PD **Jim Dunlap**, 63, Sept. 28.
 Legendary vibraphonist **Milt Jackson**, 76, Oct. 9.

• **CHRISTA DAHLANDER** joins the RAB as VP/Communications. She was most recently Dir./Marketing for Media Sports Partnership.

• **BROADCASTSPOTS.COM**, an Internet media buying and selling service, appoints an advisory council to meet monthly. On the council are Western International Media SVP Jane Lawrence and Sr. Buyer/Supervisor Kelly Seaton, TN Media VP/Broadcast Acc't Mgr. Gigi Doubek and Hambrick & Assoc. President Paula Hambrick, among others.

Products & Services

• **TRF PRODUCTION MUSIC LIBRARIES** introduces the Stock Production Music Library. The first 13 CDs in the series are now available; among the categories are Motivational, High Energy, Sports/Action and Celtic; (800) 899-6874.

• **MJI BROADCASTING** announces the Millennium Kit production package, featuring historic audio bites and clips from radio, films and TV shows. Scripted news items and audio for the top stories of each decade are included, as well as an audio and cultural reference guide. The package is available for barter; (212) 896-5333.

gin Records America; **Paul Babin** is tapped as Nat'l Sales Dir./East Coast; and **Sue Naramore** joins as Dir./Product Mgmt. ... **Steve Smith** is appointed Nat'l Media Mgr./Jazz & World Music for BMG Classics ... **Kim Biggs** is tapped as Art Dir. for Maverick Recording Co. ... **Akitoshi Nakata** is elevated to VP/Walt Disney Records, Japan ... **Max Gousse** segues to Sr. Dir./A&R, Urban Music for Epic Records ... **Jim Campbell** is named VP/Int'l. Mktg. for RCA Records; **Kenetta Bailey** becomes Sr. Dir./Product Development ... Verve Music Group names **Don Malter** VP/Finance & Administration; **Jason Olaine** becomes A&R Mgr. ... **Mark Flaherty** is upped to Dir./Catalog Development for Zomba Label Group ... **Andrea Craig** is promoted to Process Mgr. at Rhino Records; **Lynn Heisel** joins as New York Sales Mgr. ... **Veronica Gonzalez** segues to VP/Product Development for Caliente Entertainment ... **Bill Waddell** is appointed Assoc. Dir./Business & Legal Affairs at MCA Records ... **Shannon McSweeney** joins Artemis Records as Mgr./Artists & Repertoire ... **Monica Seide** rises to Publicity Mgr. at Warner Bros. Records ... **Tabari**

NATIONAL RADIO FORMATS



ABC RADIO NETWORKS
 (972) 991-9200

Classic Rock

Chris Miller

No Adds

Hot AC

Steve Nichols

STING Brand New Day
 SARAH MCLACHLAN Ice Cream

Starstation

Peter Stewart

SAVAGE GARDEN I Knew I Loved You

Touch

Ron Davis

MARY J. BLIGE Deep Inside

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Gary Knoll

Rock

STONE TEMPLE PILOTS Down
 OUR LADY PEACE One Man Army
 8STOPS7 My Would-Be Savior
 CROSBY, STILLS, NASH & YOUNG No Tears Left
 SHANNON CURFMAN True Friends

Alternative

STONE TEMPLE PILOTS Down
 OFFSPRING She's Got Issues

CHR/Hot AC

LFO Girl On TV
 SMASH MOUTH Then The Morning Comes

Mainstream AC

SMASH MOUTH Then The Morning Comes

Lite AC

SHANIA TWAIN Man! I Feel Like A Woman
 SUGAR RAY Someday
 SIXPENCE NONE THE RICHER There She Goes

NAC

KIM WATERS Secrets Told
 SPECIAL EFFECTS Bella

UC

DR. DRE Still D.R.E.
 K-CI & JOJO Fee Fie Foe Fum
 JA RULE How Many Wanna

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9082

Delilah

Mike Bettelli

No Adds

Mainstream AC

Mike Bettelli

SHANIA TWAIN Man! I Feel Like A Woman

Sturdivant becomes Mgr. A&R/Rap for Jive Records.

Industry: **William Keck** joins Chancellor Marketing Group as Creative Director ... **Liz Skoler** segues to MTV as VP/Law & Business Affairs; **John Lynn Jr.** rises to VP/MTV Animation ... **Eric Hinkle** is appointed CEO at ETM Entertainment ... Syndicated Solutions names **Matthew Yancey** Regional Marketing Dir. ... **Michael McCulloch** is appointed Sales Mgr. for CartWorks

Soft AC

Mike Bettelli

No Adds

CHR

Josh Hosler

BLESSID UNION OF SOULS Standing At The Edge Of The ...
 KIO ROCK Cowboy
 LFO Girl On TV

Hot AC

Josh Hosler

SPLENOR Yeah, Whatever
 SARAH MCLACHLAN Ice Cream

Urban Contemporary

Josh Hosler

KEVIN EDMONDS 24/7
 MONTELL JORDAN Get It On Tonite

Alternative

Teresa Cook

No Adds

JONES RADIO NETWORK

Jon Holiday • (303) 784-8700

Rock Classics

Rich Bryan

No Adds

Adult Hit Radio

JJ McKay

ROBBIE WILLIAMS Angels
 TLC Unpretty

Soft Hits

Rick Brady

98 DEGREES I Do (Cherish You)

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Hot AC

Yvonne Day

EURHYTHMICS 17 Again
 SHANIA TWAIN Man! I Feel Like A Woman
 COUNTING CROWS Hangin'around
 ROBBIE WILLIAMS Angels

New Rock

Steve Leigh

GARBAGE The World Is Not Enough
 SEMISONIC Delicious
 STROKE 9 Little Black Back Pack

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer

No adds

Soft AC

Andy Fuller

No adds

Bright AC

Jim Hays

STING Brand New Day

... **Ron Broitman** is elevated to Dir./Film & Television Music for BMG Songs ... **Muslima Lewis** rises to General Counsel for Alliance Entertainment ... **Mick Brigden**, **Arnie Pustilnick** and **Bill Graham** Present purchase **Bill Graham Management** ... Universal Music Publishing Group will hold its first International Conference Oct. 19-22 in Newport Beach, CA ... **Dave Allen** joins EMusic.com as Dir./Content; **Stan Layton** is named Dir./Sales & Mktg. Development.

Changes

Radio: Westwood One relocates its New York office to 40 W. 57th St., 5th Fl., New York, NY 10019; (212) 641-2000, fax: (212) 641-2155 ... Right-Turn Radio is now known as Wright Broadcasting and has a new address: P.O. Box 320, Hale Center, TX 79041; (806) 839-1183; fax: (806) 839-1185.

National Radio: The Cable Radio Network launches the all-music CRN2 and News/Sports/Talk CRN3 satellite services.

Country: Nighttimer **Rick McCracken** moves up to afternoons on WSOC-FM/Charlotte.

Bloomberg

BUSINESS BRIEFS

Continued from Page 6

TM Century Inks Armed Forces Radio Deal

Dallas-based music production company TM Century will supply Armed Forces Radio with its weekly HitDisc product, TM Century announced last week. Earlier this year TM Century CEO David Graupner said he was listening to offers to buy out the company. Last week he told R&R that he's had discussions with about six companies, but is not making any moves in the near future. "There's nothing on the horizon right now," he said.

ZINE

SCENE

Major Kicks From Chicks' Licks!

Rolling Stone profiles the multiplatinum country act **The Dixie Chicks**. While bandmember **Natalie Maines** admits the group still have to prove themselves constantly despite their success, radio programmers and country mag-nates alike gush over the Chicks' potential. "When I think of them, I think of people like **Willie Nelson** and **The Judds** and **Garth Brooks**, who have taken something, built on it and created something new," says **Kyle Young**, Director of the Country Music Hall of Fame and Museum. "When that happens, it's almost an assurance that they'll have longevity."

WCTQ/Sarasota, FL PD Rob Carpenter believes the group's follow-up, *Fly*, has six or seven hit singles on it, and he is particularly excited about the somewhat racy song, "Sin Wagon." "That song has frightening potential. If Alternative and pop radio do not play that one, it may turn the fortunes of Country radio around."

Nudist Priest

Pamela Anderson and on-again-off-again hubby **Tommy Lee** are planning a beachfront millennium wedding at the stroke of midnight. The catch? The couple and their guests will all be nude. "It's going to be very spiritual," says Pam. "It's going to be a blast!" clarifies Tommy (*National Enquirer*).

Sounds Of Silence

"There's so little music around that's got any soul in it" — **Death In Vegas'** **Richard Fearless** lets his positivity shine through (*Alternative Press*).

"Not only are the biggest-selling albums not necessarily the best; in most cases they're the worst" — **Chris Cornell** hopes his new album tanks (*Alternative Press*).

Bowie's Fountain Of Youth

"If you embrace the natural process of aging, you will stand a much better chance of retaining a visceral energy about life itself. If you're pining for youth, I think it produces a stereotypical old man because you live only in memory. You live in a place that doesn't exist" — **David Bowie** reveals the secret of eternal youth (*Gear*).

Little Respect

Entertainment Weekly talks with **Kid Rock's** sidekick **Joe C.**, whose diminutive stature is due to the digestive disorder celiac disease. C. will soon begin work on his own album, *Enquiring Size Wants to Grow*. "I know it's been hammered home a million times, but I'm not a f—king midget. I don't even care at this point. I've said it, so I'm not gonna say it anymore. And I used to be hooked on phonics, but now I'm hooked on chronic."

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.



THE SCIENCE OF DINGS — "It was a case of taking the time to experiment. And experimenting was like smashing your head against a brick wall until you find a wall that doesn't hurt" — **Bush** guitarist **Nigel Pulsford** explains the "brainstorming" that led to their new album, *The Science of Things* (Alternative Press).

Lo-Cal Vocal

Madonna and **Sheryl Crow**, followed by **Lauryn Hill** and **Joan Jett**, top muscle mag *Flex's* "Top 10 Female Hardbodies of Music" (*Entertainment Weekly*).

Rapper **Eve** recognizes the challenges facing women in hip-hop: "To be accepted as a female as an MC. That's always going to be it. It's like, 'Eve can rhyme, but look at her ass'" (*Rolling Stone*).

Aguilera's Ascension

Rolling Stone uncorks the life around "Genie in a Bottle" singer **Christina Aguilera** by talking to relatives, record execs and, naturally, the teen queen herself. Besides admitting a current crush on **Eminem**, Aguilera gets all deep like a philosophy major or something: "I think that I'm eccentric. I'm a really deep thinker. It's weird. Sometimes I'll have daydreams of just floating and changing my body into all these different shapes, like a cloud but more beautiful, and flying around the world like an angel, hovering and watching people. When I'm having a hard day, I explore me and this whole imaginary side of my brain."

Hang The DJ?

Time examines the rise of the DJ's role in rock bands, citing **Sugar Ray's DJ Homicide** and **Limp Bizkit's DJ Lethal**, among others, as examples of vinyl-scratchers who've become full-fledged bandmembers. Some, like multi-instrumentalist **Moby**, are skeptical of the merging: "I think being a deejay is a creative act, but I have a hard time seeing it as a musical act. I see a good deejay as being a really amazing technician as opposed to being a musician."

Beverly Hills Cop IV: Michael's Story

The Beverly Hills Police officer who arrested **George Michael** for lewd behavior has filed a \$10 million lawsuit against the singer for mocking him in a video and for accusing him in interviews of entrapment (*Rolling Stone*).

— Frank Corrella

CYBERSPACE

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

'Net Chats

• Unleash the Superbeast from within and type your talk to **Rob Zombie** on Monday (10/18) at 8pm ET/5pm PT (www.rock-online.com).



Rob Zombie

• Later Monday evening drink some pork soda and chat away with **Primus** at 10pm ET/7pm PT (www.twec.com).

• On Tuesday (10/19) at 6pm ET/3pm PT chat with master strummer **Kenny Wayne Shepherd** (launch.com).

• Also Tuesday at 9pm ET/6pm PT log on to a live discussion with '70s funk rockers **War** (www.twec.com).

• Wanna talk to members of **Yes**? Of course the answer is yes! Do so on Wednesday (10/20) at 9pm ET/6pm PT (HOB.com).

• Munch on some Mars Bars, Kit-Kats and Twix and talk to **Mandy Moore** about her debut single, "Candy," on Thursday (10/21) at 7:30pm ET/4:30pm PT (www.twec.com).

MUSIC & MOVIES

CURRENT

- **AMERICAN BEAUTY** (DreamWorks/SKG)
Featured Artists: **ELLIOTT SMITH**, **FOLK IMPLOSION**, **EELS**
- **SUPERSTAR** (Jellybean)
Featured Artists: **THE GO-GO'S**, **NIGHT RANGER**, **DONNA SUMMER**
- **BLUE STREAK** (Epic)
Singles: **JAY-Z** Girls' Best Friend
SO PLUSH f/JA RULE Damn (Should've Treated U Right)
Other Featured Artists: **TYRESE** f/HEAVY D, **FOXY BROWN**, **KELLY PRICE**
- **DRIVE ME CRAZY** (Jive)
Single: **BRITNEY SPEARS** (You Drive Me) Crazy
Other Featured Artists: **JARS OF CLAY**, **MATTHEW SWEET**, **BACKSTREET BOYS**
- **FOR LOVE OF THE GAME** (MCA)
Single: **JOAN OSBORNE** Baby Love
Other Featured Artists: **LYLE LOVETT**, **VINCE GILL**, **TRISHA YEARWOOD**
- **TARZAN** (Walt Disney Records)
Single: **PHIL COLLINS** You'll Be In My Heart
- **AUSTIN POWERS: THE SPY WHO SHAGGED ME** (Maverick)
Single: **LENNY KRAVITZ** American Woman
Other Featured Artists: **BIG BLUE MISSILE**, **BURT BACHARACH** & **ELVIS COSTELLO**

COMING

- **THAT'S THE WAY I LIKE IT** (RCA Victor)
Featured Artists: **OCTOBER CHERRIES**, **ZUL**, **JAI**
- **THE BEST MAN** (Columbia)
Single: **THE ROOTS** f/JAGUAR What You Want
Other Featured Artists: **ERIC BENÉT**, **MAXWELL**, **ALLURE**
- **LIGHT IT UP** (Yab Yum/Elektra)
Singles: **DMX** Catz Don't Know
MASTER P Light It Up
Other Featured Artists: **JA RULE**, **112**, **'N SYNC**
- **JAMES BOND: THE WORLD IS NOT ENOUGH** (Radioactive/MCA)
Single: **GARBAGE** The World Is Not Enough
- **END OF DAYS** (Geffen)
Single: **GUNS N' ROSES** Oh My God
Other Featured Artists: **KORN**, **ROB ZOMBIE**, **CREED**

"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 Frank Corrella at (310) 788-1658; fcorrella@ronline.com.

MUSIC DATEBOOK

MONDAY, OCTOBER 25

- 1964/**The Rolling Stones** appear on *The Ed Sullivan Show* for the first time.
- 1980/Former Jefferson Airplane member **Paul Kantner** suffers a stroke, from which he fully recovers.
- 1991/Fillmore East/West founder and promoter **Bill Graham** dies in a helicopter crash.
- Born: the late **Minnie Pearl** 1912, **John Anderson** (Yes) 1944

TUESDAY, OCTOBER 26

- 1978/At Boston's Rathskeller Pub, **The Police** make their U.S. debut.
- 1986/Dire Straits frontman **Mark Knopfler** is hospitalized with a collarbone fracture following an Australian Grand Prix accident.
- 1992/**John Fogerty** and wife **Julie** become parents to son **Jason Tyler**.
- 1993/**Pearl Jam** establish a new record by selling 950,000 copies of their album *Vs.* during its first week of release.
- Born: the late **Mahalia Jackson** 1911, **Keith Strickland** (The B-52's) 1953, **Natalie Merchant** 1964

WEDNESDAY, OCTOBER 27

- 1964/**Sonny & Cher** commence a 10-year marriage.
- 1986/After completing one song at an English concert, **The Smiths'** **Morrissey** is injured by an object thrown by a fan and promptly cancels the show.
- 1988/A Detroit court finds **Chico DeBarge** and his brother guilty of cocaine trafficking and suggests life imprisonment.
- 1995/The film *Copycat*, featuring **Harry Connick Jr.** as a serial killer, opens nationally.

- Born: **K.K. Downing** (Judas Priest) 1951, **Simon Le Bon** (Duran Duran) 1958

THURSDAY, OCTOBER 28

- 1977/Warner Bros. releases **The Sex Pistols'** first album, *Never Mind the Bollocks, Here's the Sex Pistols*, in the U.S. four days prior to Virgin's U.K. release.
- 1988/U2 receive a gold medal from the city of Madrid for their work on *Rattle and Hum*.
- 1996/Slash exits **Guns N' Roses**.
- Born: **Charlie Daniels** 1936, **Stephen Morris** (Joy Division/New Order) 1957

FRIDAY, OCTOBER 29

- 1971/Allman Brothers Band guitarist **Duane Allman**, 24, is killed in a motorcycle accident.
- 1976/In his Graceland Mansion studio, **Elvis Presley** records his last track, "Way Down."
- 1990/**The Byrds**, **Ike & Tina Turner**, **Wilson Pickett** and **John Lee Hooker** are inducted into the Rock & Roll Hall of Fame.
- 1996/**Notorious B.I.G.** and **Faith Evans** become parents to son **Christopher Wallace**.
- Born: **Denny Laine** (ex-Moody Blues/Wings) 1944, **Kevin DuBrow** (Quiet Riot) 1955

SATURDAY, OCTOBER 30

- 1970/Doors frontman **Jim Morrison** is sentenced to six months in prison and fined \$500 for exposing himself during a Miami concert.
- 1972/**Elton John** becomes the first performer since **The Beatles** to appear at a command performance for the Queen of England.

- 1982/**Paul Weller** informs the media the Jam are disbanding.
- 1990/**Guns N' Roses** lead vocalist **Axl Rose** is arrested in Hollywood, CA for allegedly assaulting a neighbor with a bottle.
- 1995/**David Bowie**, **Pink Floyd**, **The Velvet Underground**, **Jefferson Airplane** and **Gladys Knight & The Pips** are elected to the Rock and Roll Hall of Fame.



Another version of 'Fame' for David Bowie.

- 1997/After 17 years with R.E.M., drummer **Bill Berry** retires. The band continues without him.
- Born: **Grace Slick** 1939, **Gavin Rossdale** (Bush) 1967

SUNDAY, OCTOBER 31

- 1968/**The MC5** record their first album, *Kick Out the Jams*, live at Detroit's Grande Ballroom.
- 1993/**Tupac Shakur** is arrested in Atlanta for allegedly shooting two off-duty police officers. Also ... **Blind Melon** lead vocalist **Shannon Hoon** is arrested for public nudity and urination during a Vancouver concert.
- Born: **Larry Mullen Jr.** (U2) 1961, **Johnny Marr** (The Smiths/Electronic) 1963, **Adam Horowitz** (The Beastie Boys) 1966

— Mark Solovicos

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#2 Adults 25-54

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69.7 million households

PLAYS

Artist/Show	Rank	TW
BACKSTREET BOYS Larger Than Life	33	
BLINK-182 All The Small Things	33	
MARIAH CAREY Heartbreaker	29	
BRITNEY SPEARS (You Drive Me) Crazy	28	
LIMP BIZKIT Re-Arranged	26	
LOU BEGA Mambo No. 5	25	
KID ROCK Cowboy	25	
JENNIFER LOPEZ Waiting For Tonight	23	
EVE/RUFF RYDERS Gotta Man	22	
TLC Unpretty	21	
BUSH The Chemicals Between Us	20	
CHRISTINA AGUILERA Genie In A Bottle	19	
OFFSPRING She's Got Issues	19	
PUFF DADDY I/R. KELLY Satisfy You	18	
RED HOT CHILI PEPPERS Around The World	18	
311 Come Original	17	
WHITNEY HOUSTON My Love Is Your Love	17	
JUVENILE Back That Thang Up	16	
SANTANA I/R. THOMAS Smooth	16	
MARC ANTHONY I Need To Know	15	
FIONA APPLE Fast As You Can	15	
MARY J. BLIGE All That I Can Say	15	
BRANDY You Don't Know Me	15	
BUCKCHERRY For The Movies	14	
RICKY MARTIN She's All I Ever Had	13	
TRAIN Meet Virginia	13	
CREED Higher	12	
EMINEM Role Model	12	
JIMMIE'S CHICKEN SHACK Do Right	12	
LIVE The Dolphin's Cry	12	
NINE INCH NAILS We're In This Together	12	
DESTINY'S CHILD Bug-A-Boo	11	
RED HOT CHILI PEPPERS Scar Tissue	11	
'N SYNC w/G. ESTEFAN The Music Of My Heart	10	
POWERMAN 5000 When Worlds Collide	10	
SNOOP DOGG I/XZIBIT B-Please	10	
CHRIS CORNELL Can't Change Me	9	
JAY-Z Girls' Best Friend	9	
LIL' TROY Wanna Be A Baller	9	
WYCLEF JEAN/BOND New Day	8	
JEWEL Jupiter	8	
DL' DIRTY BASTARD Got Your Money	8	
98 DEGREES I Do (Cherish You)	6	
FDD FIGHTERS Learn To Fly	6	
REDMAN & METHOD MAN Tear It Off	6	
SEVENDUST Denial	6	
STAIN'D Mudshovel	6	
BRIAN MCKNIGHT Back At One	5	
SMASH MOUTH Then The Morning Comes	5	
B.G. Bling Bling	4	
MELISSA ETHERIDGE Angels Would Fall	4	
LEN Steal My Sunshine	4	
RICKY MARTIN Shake Your Bon-Bon	4	
Q-TIP Vivrant Thing	4	
FIEND Take It How I Bring It	4	
GINUWINE So Anxious	3	
GOD GOD DOLLS Black Balloon	3	
MOBY Body Rock	3	
TASH Rap Life	3	
TYRESE/HEAVY D Criminal Mind	3	
WARREN G I Want It All	3	
DEBORAH COX/R.L. We Can't Be Friends	2	
MACY GRAY I Try	2	
HOT BOYS We On Fire	2	
MOBB DEEP/NAS It's Mine	2	
TERROR SQUAD Whatcha Gon Do	2	
BASEMENT JAXX Red Alert	1	
BLINKER THE STAR Below The Sliding Doors	1	
COUNTING CROWS Hanginaround	1	
EVERYTHING BUT THE GIRL Five Fathoms	1	
LONG BEACH DUB ALLSTARS Trailer Ras	1	
MOBB DEEP Quiet Storm	1	
BETH ORTON Central Reservation (Then Again Vers.)	1	
PIETASTERS Yesterday's Over	1	
CHRIS ROCK No Sex	1	
SAVAGE GARDEN I Knew I Loved You	1	
STEREOPHONICS Pick A Part That's New	1	

Video playlist for the week ending October 8.



50.8 million households
Isaak

INSIDE TRACKS

CHRIS CORNELL Can't Change Me
BUCKCHERRY For The Movies
LEN Steal My Sunshine
TRAIN Meet Virginia

XL

LOU BEGA Mambo No. 5
LENNY KRAVITZ American Woman
RED HOT CHILI PEPPERS Scar Tissue
SANTANA I/ROB THOMAS Smooth
SMASH MOUTH All Star

NEW

FIONA APPLE Fast As You Can
COUNTING CROWS Hanginaround
FDD FIGHTERS Learn To Fly
ROBBIE WILLIAMS Angels
RICKY MARTIN Shake Your Bon Bon

LARGE

CHRISTINA AGUILERA Genie In A Bottle
MARC ANTHONY I Need To Know
DAVID BOWIE Thursday's Child
BRANDY U Don't Know Me (Like U Used To)
CHRIS GAINES Lost In You
MARIAH CAREY Heartbreaker
ERIC CLAPTON Blue Eyes Blue
MELISSA ETHERIDGE Angels Would Fall
GOD GOD DOLLS Black Balloon
WHITNEY HOUSTON My Love Is Your Love
LEN Steal My Sunshine
JENNIFER LOPEZ Waiting For Tonight
SIXPENCE NONE THE RICHER There She Goes
TRAIN Meet Virginia
SHANIA TWAIN Man! I Feel Like A Woman

MEDIUM

CHER All Or Nothing
CHRIS CORNELL Can't Change Me
SHERYL CROW Difficult Kind
KID ROCK Cowboy
LIVE The Dolphin's Cry
BRIAN MCKNIGHT Back At One
'N SYNC w/GLORIA ESTEFAN Music Of My Heart
RED HOT CHILI PEPPERS Around The World
SAVAGE GARDEN I Knew I Loved You
SMASH MOUTH Then The Morning Comes
STING Brand New Day
TLC Unpretty

CUSTOM

ERIC BENÉT Spend My Life With You
MARY J. BLIGE All That I Can Say
BLINK-182 What's My Age Again?
BUCKCHERRY For The Movies
BUSH The Chemicals Between Us
PAULA COLE I Believe In Love
CREED Higher
DAYS OF THE NEW Enemy
DEF LEPPARD Goodbye
FAITH EVANS Never Gonna Let You Go
FATBOY SLIM The Rockafeller Skank
GODSMACK Keep Away
GUNS N' ROSES It's So Easy
BETH HART L.A. Song
R. KELLY If I Could Turn Back The Hands Of Time
GERALD LEVERT Nothin' To Somethin'
LIMP BIZKIT Re-Arranged
MAXWELL Fortunate
MOBY Body Rock
SPEECH Clocks In Sync With Mine
ANGIE STONE No More Rain (In This Cloud)
TYRESE Lately
WYCLEF JEAN/BOND New Day
"WEIRD AL" YANKOVIC It's All About The Pentiums
ROB ZOMBIE Superbeast

Video airplay from October 10-24.

36 million households
Cindy Mahmoud
VP/Music Programming
& Entertainment

Video Playlist

B.G. Bling Bling
EVE/RUFF RYDERS Gotta Man
PUFF DADDY I/R. KELLY Satisfy You
WHITNEY HOUSTON My Love Is Your Love
MONTELL JORDAN Tonight
DL' DIRTY BASTARD Got Your Money
SNOOP DOGG I/XZIBIT B-Please
DESTINY'S CHILD Bug-A-Boo
IDEAL Get Gone
Q-TIP Vivrant Thing

Rap City

B.G. Bling Bling
EVE/RUFF RYDERS Gotta Man
DMX No Love 4 Me
DR. DRE I/SNOOP DOGG Still D.R.E.
SNOOP DOGG I/XZIBIT B-Please
MOBB DEEP I/LIL' KIM Quiet Storm (Remix)
DL' DIRTY BASTARD Got Your Money
LIMP BIZKIT I/METHOD MAN N 2 Gether Now
LIL' WAYNE The Block Is Hot
SOLE 4,5,6

Video playlist for the week ending October 15.

TELEVISION

TOP TEN SHOWS OCT. 4-10

Total Audience
(95.9 million households)

- 1 ER
- 2 Friends
- 3 Frasier
- 4 Monday Night Football (Bills vs. Dolphins)
- 5 60 Minutes
- 6 Law And Order
- 7 Jesse
- (tie) Stark Raving Mad
- 9 Touched By An Angel
- 10 Judging Amy

Adults 18-34

- 1 Friends
- 2 ER
- 3 Jesse
- 4 Frasier
- 5 Stark Raving Mad
- 6 Monday Night Football
- 7 Party Of Five
- 8 Dharma & Greg
- 9 The Drew Carey Show
- 10 That '70s Show

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

• Paula Abdul and Bobby Rydell star in NBC's *Mr. Rock 'N' Roll: The Alan Freed Story*, a made-for-TV movie in which Judd Nelson plays the title role as the Cleveland DJ who coined the term "rock n' roll" (Sunday, 10/17, 9pm).

Friday, 10/15

- **Blink-182, *The Tonight Show With Jay Leno*** (NBC, check local listings for time).
- **Moby, *Late Show With David Letterman*** (CBS, check local listings for time).
- **Paula Cole, *Late Night With Conan O'Brien*** (NBC, check local listings).

Saturday, 10/16

- **Britney Spears and Joey McIntyre in *Concert***, taped in August at Walt Disney World, premieres on the Disney Channel (7:30pm).
- **The B-52's, Chrissie Hynde and Sarah McLachlan** perform from Los Angeles when VH1 presents **Paul McCartney & Friends Live: PETA's Millennium Concert**, in which Deep Purple's Ian Paice and Pink Floyd's David Gilmour play in McCartney's band (10pm).
- **Marc Anthony, *Saturday Night Live*** (NBC, 11:30pm).
- **Carlos Santana, *Hard Rock Live*** (VH1, midnight).

Monday, 10/18

- **David Bowie** performs on VH1's latest *Storytellers* (10pm).

Tuesday, 10/19

- **Citizen King and Sugar Ray** perform on HBO's *Reverb* (11:30pm).
- **John Popper, *Jay Leno***.

Wednesday, 10/20

- **Alan Jackson, *Jay Leno***.
- **Meat Loaf** is interviewed and **Bush** perform on *Conan O'Brien*.

Thursday, 10/21

- **Jewel, *Jay Leno***.
- **Jimmie's Chicken Shack, *Conan O'Brien***.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS OCT. 8-10

Title	Distributor	\$ Weekend (\$ To Date)
1 Double Jeopardy	Paramount	\$13.54 (\$65.83)
2 Random Hearts	Sony*	\$13.01 (\$13.01)
3 Three Kings	WB	\$12.00 (\$32.71)
4 American Beauty	DreamWorks	\$9.50 (\$31.12)
5 Superstar	Paramount*	\$8.91 (\$8.91)
6 The Sixth Sense	Buena Vista	\$6.12 (\$242.71)
7 Blue Streak	Sony	\$5.71 (\$55.18)
8 Drive Me Crazy	Fox	\$3.98 (\$11.82)
9 Elmo In Grouchland	Sony	\$2.25 (\$6.22)
10 For Love Of The Game	Universal	\$2.14 (\$31.52)

All figures in millions

* First week in release

Source: ACNielsen EDI

COMING ATTRACTIONS:

This week's openers include *Fight Club*, starring Brad Pitt, Edward Norton and recording artist **Meat Loaf**. The film's **Restless** soundtrack sports music by **The Dust Brothers**.



Meat Loaf

RCA Victor is releasing the soundtrack to *That's the Way I Like It*, a movie based on the Singapore disco scene that opens in exclusive engagements this week. Covers of '70s tunes make up the ST, including **Jai's** take on The Bee Gees' "You Should Be Dancing," **October Cherries'** on Dan Hartman's "Instant Replay" and The Bee Gees' "Stayin' Alive," **Chris Vadham's** versions of The Bee Gees' "How Deep Is Your Love" and Nilsson's "Everybody's Talkin'"; **Pabby Love's** cover of Chic's "Le Freak," **Najip Ali's** rendition of K.C. & The Sunshine Band's title cut, and more.

The Story of Us, starring Bruce Willis and Michelle Pfeiffer, also opens this week, featuring original music by recording artist **Eric Clapton**.

Exclusive engagements of David Lynch's *The Straight Story*, starring Richard Farnsworth and Sissy Spacek, round out this week's openers. **Angelo Badalamenti** composed original music for the film, and it's available on the **Windham Hill** soundtrack.

— Julie Gidlow



55 million households
Peter Cohen,
VP/Programming

National Top 20

- 1 DESTINY'S CHILD Bug-A-Boo
- 2 BRIAN MCKNIGHT Back At One
- 3 JUVENILE Back That Thang Up
- 4 PUFF DADDY I/R. KELLY Satisfy You
- 5 IMX Stay The Night
- 6 WHITNEY HOUSTON My Love Is Your Love
- 7 BRITNEY SPEARS (You Drive Me) Crazy
- 8 DEBORAH COX We Can't Be Friends
- 9 BACKSTREET BOYS Larger Than Life
- 10 NINE INCH NAILS We're In This Together
- 11 SNOOP DOGG I/XZIBIT B-Please
- 12 LOU BEGA Mambo No. 5
- 13 BLINK-182 All The Small Things
- 14 MARIAH CAREY Heartbreaker
- 15 112 Love You Like I Did
- 16 MANDY MOORE Candy
- 17 BRANDY U Don't Know Me (Like U Used To)
- 18 LIL' TROY Wanna Be A Baller
- 19 LIMP BIZKIT Re-Arranged
- 20 JENNIFER LOPEZ Waiting For Today

Video playlist for the week ending October 10.



CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	DAVE MATTHEWS BAND	\$961.3
2	PHISH	\$857.8
3	CHER	\$775.0
4	'N SYNC	\$755.7
5	LILITH FAIR	\$698.9
6	DYLAN/SIMON	\$686.3
7	NEIL DIAMOND	\$583.9
8	TOM PETTY/HEARTBREAKERS	\$579.0
9	SANTANA/MANA	\$578.3
10	WHITNEY HOUSTON	\$456.3
11	R.E.M.	\$438.3
12	LENNY KRAVITZ	\$434.8
13	ZZ TOP/LYNYRD SKYNYRD	\$366.7
14	TIM MCCRAW	\$355.1
15	ROGER WATERS	\$328.5

Among this week's new tours:

- BEN LEE
- DANZIG
- DASH RIP ROCK
- GREGG ALLMAN & FRIENDS
- IGGY POP
- LILA MCCANN
- MATTHEW SWEET
- SHAWN MULLINS
- SHOOTYZ GROOVE
- SPLENDER
- TREE
- WARREN ZEVON

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

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WOR: Not Your Dad's Network

■ **Stirland aims to build the future on a foundation of heritage**

In the world of network radio, few would deny that the WOR Radio Network has some pretty solid strengths going for it, including an enviable lineup of talent and a heritage brand name that includes one of the most recognized sets of call letters in the industry.

These days you can add one more item to that list of strengths: the network's new President, **Kirk Stirland**. On the job for just over three months now and already making his presence felt, the network radio veteran is committed to building a more contemporary image for WOR's future while recognizing the network's unique and undeniable heritage.



Kirk Stirland

Full Circle Career

Stirland is definitely no stranger to Talk radio. In fact, Talk is where he began his career in the early 1970s. "I actually started out in broadcasting working as a host for the old *Herb Jepko Nightcast Show*, which was one of the very first nationally syndicated talk shows," Stirland recalls. "It was based out of KSL-AM in Salt Lake City. The deal was that Herb would go out and buy midnight to 5am on these monster-signal clear channel AM radio stations around the country and do what he called an 'over the back fence' type of talk show — nothing controversial.

"In between callers he would sell a variety of branded products. Remember, this was before Larry King and nobody had paid much attention to overnights before. It was a really fun and interesting experience for a young guy who was just breaking into radio."

In the years to follow Stirland built a solid resume with a variety of jobs in broadcasting. In the mid-'70s he was both an AOR morning host and a music director before moving into the record promotion business at CBS Records for a few years. He returned to radio as part of the team that launched the groundbreaking NBC Source Network, where he handled affiliate relations.

"While at The Source I was offered a position with ABC Radio Networks to do business development," says Stirland. "I'd had quite a bit of programming and promotion experience, but what I really wanted was to get into sales, and ABC offered me that chance. That led in turn to a position with the ABC Talk Network, so there I was, back in Talk radio again."

Brand Name With An Edge

Stirland next joined United Stations Radio Networks, the forerunner of Unistar and today's Westwood One

Radio Network, where he headed up sales and affiliate relations. From there he segued into stints as COO of Arbitron's Media Marketing Technologies and VP/Sales for DG Systems before landing his current position as President of the Buckley Broadcasting-owned WOR Radio Network.

Asked why he was attracted to the

WOR

RADIO NETWORK

comparatively small WOR Network after years of working at much larger operations, Stirland said, "WOR's size is exactly what attracted me — it's just the right size. It's still private and entrepreneurial, so it still has that edge to it, but it also has this incredibly big and well-established brand name."

But perhaps the biggest attraction, according to Stirland, was the ability to have daily contact with the talent at WOR. "Unlike in any other network job I've ever had, here I have direct contact with programming," he

says. "To me it is just thrilling to be able to have the kind of one-to-one contact with programming I have here. I can chat casually with Bob Grant, just running into him in the elevator. I can have a cup of coffee with Joy Browne before her show or be invited to dinner at the Dolans' home. It's just incredible to be in a network environment that still has the kind of personal feeling and con-

tact that you usually get only when you're working inside a great radio station."

The Burden Of Heritage

As his broadcasting career clearly shows, Stirland is a guy who loves a challenge. And while no one would deny that the WOR Network is an unqualified success today, Stirland is well aware that its future growth in the new consolidated world of radio is not without a degree of challenge. "Our mission is clearly to expand the reach of Buckley Broadcasting's sig-

nificant investment in talent and the marketplace," he says. "But the challenge is what I call the burden of heritage.

"WOR really stands for something in the New York market. Its rich history includes roles as the flagship station of the Mutual Broadcasting System and the home of early radio shows like *The Shadow* and *The Lone Ranger*, which aired from right here at 1440 Broadway. WOR's morning show has stretched across three generations of Gamblings, and that show is the prototype for all the morning 'news and zoos' shows of today.

"Even stuff we all take for granted now — like the seven-second delay and live helicopter traffic reports — were all done here first. WOR is one of the legendary stations, and we have the Marconi Award to prove it. People know what we stand for."

But Stirland knows that all of that great heritage also comes with some baggage. "Heritage has translated into generations of listening to WOR here in New York," he says. "And we do, indeed, deliver a mature audience. But that does not mean our network programming is targeted that way."

Stirland cites some examples of why he believes that perception does

Continued on Page 32

TRS 2000 Dates Announced

R&R's fifth anniversary Talk Radio Seminar is set to take place February 24-26, 2000 in Washington, DC. Come join a who's who of Talk radio, gathering for the industry's only event targeted *exclusively* to nonmusic radio. With a full slate of panels designed to increase your station's ratings and revenues, along with a roster of celebrity speakers — including keynoter **Dan Rather** of CBS News — it's the one convention you simply cannot afford to miss! Join us for the most talked-about event in Talk radio — TRS 2000!



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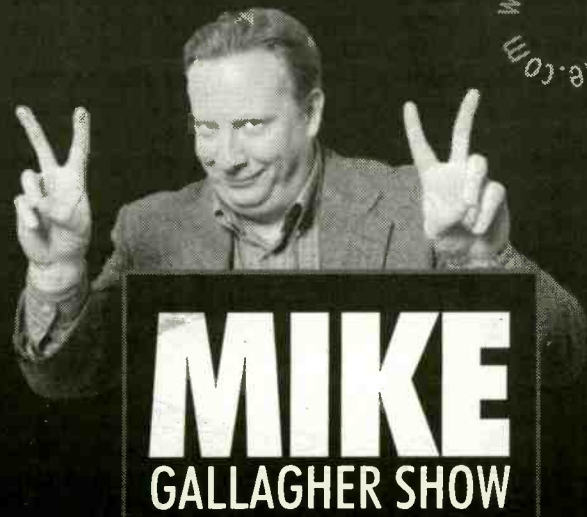
COLUMBUS, OH/WFII-AM

Men 25-54 Ratings Up 50%

PROVIDENCE/WPRO-AM

Men 25-54 Ratings Up 155%

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WOR Radio Network

Continued from Page 30

not reflect reality. "Just last week Dr. Joy Browne talked to a young kid about his frustrations with his Little League coach and a thirtysomething couple about a beef they'd had," he recalls. "When you consider Dr. Joy's audience without WOR's contribution, the 25-49 composition increases by nearly 20%!"

"And you won't hear a litany of the maladies of the aging on Dr. Ronald Hoffman's show. What you'll hear is contemporary adults talking about wellness and a healthy lifestyle. Joan

"I think what differentiates WOR from the competition is the sheer quality of our talent, and I'm more than happy to make my stand on that."

Rivers' humor is ageless, which is why she is just as appealing to Howard Stern's audience as she is to *E!*'s Oscar-night crowd. When you listen to the shows on WOR, you'll hear a broad viewpoint, which is exactly what makes them entertaining to a broad audience."

But no matter how much Stirland believes in the contemporary appeal of the product, he still knows he must strive to convince nonbelievers that WOR isn't "your dad's network." "We realize that some program decisionmakers out there have a certain image of what WOR is all about," he admits. "And because of that they sometimes fail to lift the shows out of their local context when considering their own stations. So I believe our challenge is to re-educate

the marketplace as to what WOR's shows are all about."

Defining A Position

Unlike some others in the crowded network Talk radio field, WOR's lineup of network personalities is generally nonpolitical in style and content. Does Stirland see that as a plus in defining the network's position vs. the competition? "Yes, because what's most important to remember is that winning shows are those that entertain," he says. "There are many ways to entertain, and we have world-class talent here at WOR who all truly understand how to do just that — *entertain!*"

"We have a roster of excellent entertainers in a variety of arenas — from politics, personal finance, solutions for life's problems and wellness to humorous observations on the world we live in. I think what differentiates WOR from the competition is the sheer quality of our talent, and I'm more than happy to make my stand on that."

In fact, Stirland is adamant that WOR's variety is a strong selling point for the network. "I don't believe it matters that our shows are not in the model of every other show," he says. "Each of them can stand on its own, because that's the way good programmers tend to think about their own radio stations. So when a station is looking for counterprogramming to go up against a political talk show on the competition, we've got it."

"Conversely, if you want a show to go head-to-head or to complement another daypart, we've got that too. So I would totally disagree with any notion that our variety is some sort of a disadvantage. I frankly think it shows just how good we really are, that we can offer so many successful shows with a wide variety of content. The proof of that is in the longevity and track record of our shows with affiliates."

Great Expectations

When it comes to customer service, Stirland says he is a very demanding guy. "We take good care of our customers," he says. "A large percentage of our stations have been affiliates of our shows for a long time, which certainly suggests they're having success with them in their local markets. Satisfied customers and successful radio stations are what this business is all about. As an affiliate you need to expect a network to offer consistently great talent and to be able to count on every show being done right every day. Those are things you can count on from WOR."

One of the best tools Stirland has for delivering the top-notch service he demands is longtime WOR Network veteran Rich Wood. "Rich is a wonderful guy with tremendous talent," says Stirland. "He's now our Director of Operations, essentially functioning as the network's program director and as a very vital part of our management team. What Rich is all about is affiliate retention — providing to affiliates those things they need along with our programming to help them to be great radio stations. And because Rich has such a terrific depth of technological experience, he is also the person who is really leading our developing web and new media presence."

From Stirland's perspective, stations should expect a lot from any program supplier today, including

"Satisfied customers and successful radio stations are what this business is all about."

"An affiliate should expect what has long been the basic premise of network radio: to provide them with what they cannot do efficiently or effectively on their own."

WOR. "We're talking about asking a radio station to turn over a whole daypart, often in prime time," he says. "So an affiliate should expect what has long been the basic premise of network radio: to provide them with what they cannot do efficiently or effectively on their own."

"In today's consolidated ownership environment, there probably isn't any company that can't provide for itself. So I believe we have to strive much harder than ever before to provide a whole new level of service for affiliates of our shows. I'm talking about things like sales tools to help stations eat away at the total ad revenue pie in their local markets, more efficient ways to interact directly with us, providing marketing tools for the clients who advertise on our shows and even developing web-centric programming for their local websites."

The Future Looks Bright

When one looks at the lineup of talent at WOR, there is no denying that it is stacked with Talk radio professionals who are very good at what they do. Yet some would say that lineup, along with most others on Talk radio today, seems almost quaint when compared with the rapidly developing new generation of talk hosts. Does Stirland think that this new wave of so-called "shock talkers" is good for the business?

"I think that the most profound thing that is happening in Talk radio as the baby boomers get older is how

rapidly they're evolving from primarily music listeners to Talk fans as they search the dial, looking for entertainment, information and talk about things that interest them," he says. "So, yes, I think that 'shock talk' — if that's the word for it — has overall been great for the business. It's causing new people to find and listen to Talk radio, and that's a good thing."

But Stirland is still traditional enough to caution that those who believe they can succeed in Talk radio simply by shocking people are missing the most important trait of a truly successful host. "In the long run, if they want longevity, talk hosts still have to be entertaining," he says. "They can't just be shocking, irresponsible or dangerous. That said, if there is a sizeable segment of the audience that is attracted to virtually any truly entertaining personality or program, then I believe it has every reason to exist."

"I think it's a good sign of Talk's continued health as a vital and growing format that boomers, who, as always, are looking to be entertained, are finding it more and more to their liking. I'm totally confident that there is a very bright future for a variety of different styles of Talk radio. Our challenge will be to continually seek out and give chances to those hosts and subjects that will resonate with the next generation of Talk listeners' interests and lifestyles. I'm confident radio can do that — it always has."

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Analyzing Rhythmic Oldies

■ Coleman Research report speaks to the format's performance to date

With the increasing number of Rhythmic Oldies stations in the U.S., programmers are looking for clear-cut data to understand — and explain — the phenomenon.

With that in mind, Coleman Research has released its "Rhythmic Oldies Analysis," a report that supports many of the things we already know while simultaneously shedding light on some surprising trends. The report provides general conclusions based on data collected from 23 large and medium markets that have had a Rhythmic Oldies station on the air for at least part of Arbitron's spring 1999 survey.

The Coleman analysis highlights the format's heavy focus on the 25-54 demo, along with its significant lean toward ethnic listeners and lesser lean toward females. Among the conclusions:

- Rhythmic Oldies stations are stronger performers in markets that did not previously have traditional Oldies stations that fared well in the 25-54 demo.

- The presence of a strong Urban AC did not adversely affect the performance of Rhythmic Oldies stations. Indeed, in markets that had Urban ACs with strong 25-54 shares, Rhythmic Oldies stations performed even better than in markets without strong Urban ACs.

- Despite the format's high African-American and Hispanic audience composition, its performance was virtually the same in

all markets, regardless of ethnic composition. If anything, the stations did better in largely Hispanic markets than in markets with a high African-American composition.

- The music approaches taken by most stations are similar, and are overwhelmingly based on R&B crossover titles from the '70s.

Staying Power

The Coleman Research report doesn't attempt to forecast the future of Rhythmic Oldies, but it provides insight regarding the format's ratings performance thus far. Acknowledging that Rhythmic Oldies remains a new format, 13 of the 23 stations in the analysis have been on the air for at least half of two Arbitron survey periods, and there is trended data for parts of three survey periods for more than a third of the stations.

Any new format is expected to generate listener interest in any market, so it's not surprising to see a 17% increase in the 25-54 share of those 13 stations from the first to the second Arbitron book. Looking at stations with a longer track record, eight recorded a 5% decrease from the second to the third book. A 12% decrease was noted for four stations from the third to the fourth

book. Data was available on two stations from the fourth to fifth book; that decrease was 1%.

The report notes, "With so few stations having a 'track record' extending back to four or five survey periods, the data trending back this far is not very stable. Nonetheless, the 'staying power' story for the Rhythmic Oldies format is a positive one, even if the declines in the fourth and fifth books ... continue when more stations reach this age." The report points out that even with ratings declines, "the typical Rhythmic Oldies station would have a 25-54 share after five books that is 97% of their share in their debut survey."

Coleman Research plans to update its "Rhythmic Oldies Analysis" after the release of Arbitron's fall 1999 survey. With more stations in the format with longer track records, company officials expect to gain a greater understanding of the format's performance at that time.

We've just scratched the surface of Coleman's first Rhythmic Oldies report. You can view a full copy of the findings at the company's website, www.colemanresearch.com.

Special thanks to Coleman Research VP Warren Kurtzman for his assistance.

Traditional Oldies Remains A Powerhouse Format

Rhythmic Oldies stations are attracting a younger demo by placing the music focus smack dab in the '70s. However, before anybody starts performing last rites for traditional '60s-based Oldies, you need to hear what AMFM Director/Oldies Programming Steve Allan has to say. Responding to last month's column, which covered comments made at the Oldies panel during R&R Convention '99, Allan makes some excellent points that are worth sharing.

Why is it every time I read an article about the Oldies format, I am left with the impression that we are on a slippery downward slope heading inevitably toward senility? After reading your Sept. 17 column, I once again find myself wondering why everyone is so quick to paint this format into the Nostalgia corner.

The problem with the line of reasoning that column is that it becomes a self-fulfilling prophecy. Mike McVay said it best: "Nobody really likes traditional Oldies stations but the listeners." This is not a cutting-edge, hip, happening format that demands media attention and creates boardroom buzz. It is simply a format that generates ratings and revenue across the country. The format is littered with consistent success stories: WCBS-FM/New York, KRTH/Los Angeles, WBIG/Washington, KBSG/Seattle, WWSW/Pittsburgh, KQQL/Minneapolis, WOGL/Philadelphia and KOOL-FM/Phoenix are some of the top-of-mind examples. These radio stations remain viable forces in their markets.

Unfortunately, current industry wisdom places the traditional Oldies format in the same box with Beautiful Music and Music Of Your Life. Why is that? Could it have something to do with the fact that our format has solid fortysomething appeal, with 45-54 being the wheelhouse demo? The perception is that this makes Oldies passé and undesirable to advertisers. The facts are quite different.

According to the Statistical Abstract of the United States, a document produced by the U.S. Census Bureau, the largest growth demographic over the next five years is 45-54. The demo experiencing the biggest decline during that time? 35-44. Projecting to 2010, the biggest bulge in the population will be 45+. That is where the growth is. That is where the money is!

As was pointed out in your article, you cannot watch an hour of television without hearing a traditional oldie as the basis of a major advertising campaign. Why do national advertisers like The Gap, Toyota and ABC use traditional oldies songs in their campaigns? Because they feel like it? Or does it have something to do with the fact that this music is an indelible part of the fabric of American life?

Traditional oldies music is universal and everlasting. Formats like Adult Contemporary and Country would virtually kill for the level of passion scores traditional oldies songs receive on a regular basis. Play a song like "Respect" or "My Girl" for any age audience, and they will automatically start singing along. Any problems the format may be experiencing have nothing to do with the viability of the music. We will automatically assume that an underperforming AC or Country station has a "product problem." Substitute Oldies in the same equation, and the conclusion is that it's a "format problem." Please.

Last week I was watching the legendary E Street Band cook through another three-hour set when I was struck with this revelation: The lead singer of that band, one Bruce Springsteen, had just turned 50. He is smack dab in the heart of the key Oldies demo. If anyone out there thinks "The Boss" is no longer viable or desirable, please "Raise Your Hand."

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

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AMFM

Continued from Page 1

AMFM COO Ken O'Keefe added, "Each of these executives possesses a rare ability to motivate people and inspire their best performance — skills that will serve them well in their new positions. They are natural leaders, and all possess a strategic vision for expanding AMFM's leadership position in their respective markets."

Visotcky will oversee KFI-AM, KLAC-AM, KBIG-FM, KCMG-FM, KKBT-FM, KOST-FM & KYSR-FM/L.A. The industry veteran most recently helped launch the "Jammin' Oldies" format on AMFM's KCMG, and prior to that served as the company's Denver Market Manager. He's also been GM of AMFM's

KYLD-FM/San Francisco and has held management posts at KRFX-FM/Denver, KSFO-AM & KYA-FM/San Francisco, KMRX/San Diego and WMJI-FM/Cleveland. Visotcky has also held sales management positions at WPLJ-FM/New York, WLS-AM & FM/Chicago, KTKS-FM/Dallas and WUSL-FM/Philadelphia. He will report to Sr. VP/Regional Operations John Madison.

Also in L.A., KYSR VP/GM Ken Christensen adds VP/GM duties at KFI & KOST, which AMFM is acquiring from Cox Radio and is already operating under an LMA. Christensen succeeds Howard Neal, who has exited Cox.

Ongaro gains oversight for KSKY-AM, KBFB-FM, KDGE-FM, KHKS-FM, KTXQ-FM & KZPS-FM/Dallas. He began his career in 1980 with Sundance Broadcasting, which was sold to AMFM predecessor Chancellor Broadcasting in 1997. He most recently served as VP/GM for KDGE-FM & KZPS-FM/Dallas and has also managed KIDO-AM & KIDQ-FM/Boise and WOKY-AM & WMIL-FM/Milwaukee. Ongaro reports to Sr. VP/Regional Operations George Toulas.

Schofield will continue his role as VP/GM of WDAS-AM & FM/Philadelphia and oversee the senior management of WIOQ-FM, WJZZ-FM, WUSL-FM & WYXR-FM. A 23-year broadcasting vet, Schofield previously served as Regional VP/Sales for AMFM, responsible for the sales efforts of 30 radio stations in six

markets. Between 1993-98, he served as WUSL's GM. He's also been GM of WEZB-FM/New Orleans and WJBO-AM & WFME-FM/Baton Rouge. Schofield will report to Sr. VP/Regional Operations Charles Warfield Jr.

Schram is overseeing WDFN-AM, WYUR-AM, WJLB-FM, WKQI-FM, WMXD-FM, WNIC-FM & WWWW-FM/Detroit. His most recent title was VP/GM for WKQI-FM & WNIC-FM. He's also held general management positions at radio stations in Ft. Wayne and Milwaukee. Schram reports to Sr. VP/Regional Operations John Fullam.

Most recently VP/GM of WTEM-AM, WWRC-AM & WJMO-FM/Washington, Zier will now oversee WTEM and WJMO in addition to WGAY-AM, WASH-FM, WBIG-FM, WMZQ-FM & WWDC-FM. He's also been VP/Sales for CBS Radio, VP/GM of WODS/Boston and VP/GM of WTEM & WBIG-FM/Washington under then-owner Colfax Communications. Zier also reports to Fullam.

In related news, 26-year industry veteran Gary Lee has been hired by AMFM as VP/Information Partnerships & New Media. He'll be based in AMFM's Chicago offices and report to O'Keefe. In his new post, Lee will develop and foster existing Internet and new media partnerships for the company's radio station websites. He previously served as VP/Development & Information Services for Metro Networks.

Rather

Continued from Page 1

While Rather is a familiar face to millions of TV viewers, the veteran newsman is certainly no stranger to radio. Starting his career as a newsman for KSAM-AM/Huntsville, TX and as a reporter/News Director at KTRH-AM/Houston, Rather remains to this day a daily fixture on radio as the anchor of *Dan Rather Reports*, a weekday broadcast of news and analysis that has aired on the CBS Radio Network since 1981.

Since beginning his broadcast career in 1950 as an Associated Press reporter, Rather has been at the center of the world's defining moments. From being the first to break the news of President Kennedy's assassination on Nov. 22, 1963, to the infamous 1968 Democratic Convention in Chicago, to Beijing, Bosnia, Haiti, Hong Kong and dozens of other locations across the country and the world, Rather has reported live from the scene of nearly all of the world's major news events of the past four decades. Along the way he has collected virtually every honor in broadcast journalism, including numerous Emmy Awards and the Peabody Award, and scores of citations from scholarly, professional and charitable organizations. In addition to his radio and television duties, Rather pens a weekly newspaper column and is a prolific author. He has written several best-selling books, including his latest, an abridgement of Mark

Sullivan's landmark popular history, *Our Times: America at the Dawn of the 20th Century*. His other books include *The Palace Guard* (1974), *The Camera Never Blinks* (1977), *I Remember* (1991) and *The Camera Never Blinks Twice: The Further Adventures of a Television Journalist* (1994).

During his 35-year career with CBS News, Rather has held many prestigious positions, ranging from co-Editor of *60 Minutes* to anchor of *CBS Reports*, *48 Hours* and the *CBS Evening News*. Rather has also served as CBS News Bureau Chief in London and Saigon and was the network's White House correspondent during the Johnson and Nixon administrations.

"Dan Rather has seen it all firsthand," commented R&R Publisher/CEO Erica Farber. "From literally being in the trenches to negotiating in the boardroom, his depth of knowledge and experience is unparalleled. He sets an excellent example of how to not only survive, but thrive in a changing marketplace, and he brings a style and grace that command respect. He is an inspiration to anyone interested in honest communication."

R&R's fifth anniversary Talk Radio Seminar will be held February 24-26, 2000 at the Grand Hyatt Hotel in Washington, DC. You'll find a TRS 2000 registration form and complete hotel reservation information on Page 24 of this issue of R&R, or you can register via R&R's website at www.rronline.com/convention.

Possible Clear Channel/AMFM Spinoffs

Clear Channel Communications plans to spin off 107 stations in 34 markets, according to a list of potential divestitures obtained by R&R. Here are the stations, listed in order of market rank and by current owner.

Rank	Market	Clear Channel	AMFM
2	Los Angeles	KEZY-AM KACD-FM/KBCD-FM KXMX-FM	KKBT-FM
4	San Francisco-San Jose	KFJO-FM KXJO-FM KCNL-FM*	—
7	Dallas-Ft. Worth	—	KBFB-AM KDGE-FM
10	Houston-Galveston	KJOJ-AM & FM KSEV-AM** KKTL-FM KMJQ-FM KTBB-FM KTJM-FM***	KQUE-AM KKBQ-FM KLDE-FM
11	Miami	—	WVCG-AM
15	Phoenix	—	KKFR-FM KOOL-FM KYOT-FM KZON-FM KPLN-FM KXYX-FM
16	San Diego	—	KVOD-AM KALC-FM KDJM-FM KIMN-FM KXKL-FM KXPK-FM
23	Denver	—	WJMO-AM WKNR-AM WRMR-AM WDOK-FM WQAL-FM WZAK-FM WZJM-FM
24	Cleveland	—	WBOB-AM WUBE-AM & FM WYGY-FM
26	Cincinnati	—	—
33	Providence	WWRX-FM	—
39	Orlando	WMGF-FM	WJHM-FM WOCL-FM
42	Greensboro-Winston Salem	WSJS-AM	WMFR-AM
45	Hartford	—	WPOP-AM
48	Raleigh-Durham	WFXX-FM WFXX-FM WNNL-FM WQOK-FM	—
49	Austin	KFON-AM**** KEYI-FM	KVET-AM****
55	Dayton	WIZE-AM**** WONE-AM****	—
57	Richmond	WRVA-AM WTVR-AM	WKHK-FM WKLR-FM
58	Greenville-Spartanburg	WJMZ-FM WTPT-FM	WROQ-FM
59	Albany-Schenectady-Troy	—	WGNA-AM & FM WTRY-AM & FM WABT-FM WPYX-FM
66	Grand Rapids	WTKG-AM****	WGRD-FM WLHT-FM WTRV-FM
67	Allentown-Bethlehem	WBEX-AM WODE-FM	—
76	Harrisburg-Lebanon-Carlisle	—	WTCY-AM WNCE-FM WNNK-FM WTPA-FM
80	Springfield, MA	—	WHMP-AM & FM
89	Columbia, SC	WOIC-AM WARQ-FM WMFX-FM WWDN-FM	—
91	Des Moines	—	KGGO-FM KHKI-FM
92	Daytona Beach	WONE-FM	—
96	Melbourne-Titusville-Cocoa	—	WHKR-FM
100	New Haven	WAVZ-AM	—
119	Jackson, MS	WKXI-AM & FM WOAD-AM WJMI-FM	—
121	Pensacola, FL	—	WMEZ-FM WXBW-FM
129	Shreveport, LA	—	KRMD-AM & FM KMJJ-FM KDAT-FM KHAK-FM KRNA-FM
201	Cedar Rapids, IA	—	—
221	Wheeling, WV	—	WBBD-AM****

* KCNL is also listed in the San Jose market

** KSEV is owned with Sunbelt Broadcasting

*** KTJM is under a JSA with Faith Broadcasting

**** Divestiture will occur if TV station in market is attributable



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Street Talk®

Mancow Knox 'Em Out On The Bus

Here's quite the bizarre story, as told to us by WNFZ (Extreme Radio)/Knoxville PD Dan Bozyk: This kid comes home from school one day and asks his parents some graphic sexual questions. The father asks where the son heard the words he's using. "On the Mancow show on Extreme Radio." Dad asks where he's been listening to the show. "On the school bus." That's it — Dad's furious. He confronts the bus driver, demanding that the bus radio never be tuned to Mancow's show again as he boards the bus to change the station himself. The driver objects and says something to the effect of, "You're crazy! Get off my bus!" So Dad yanks the bus keys out of the ignition and grabs the driver by his collar. End result: Dad's trial for trespassing and misdemeanor assault begins today (10/15). And here's what makes it even stranger: How old do you figure this bus driver is ... maybe twentysomething? Nope! He's 71! (Not necessarily a Mancow fan though ... he had a practice of letting the kids choose the on-board entertainment.) For his part, Mancow told the *Chicago Sun-Times* he's siding with the father in the case, saying he doesn't think young kids should be hearing his show.

▶ We'll Get Imus — Yeah, That's The Ticket ◀

The Rhode Island lottery has discovered radio in a big way. After featuring Oldies WWBB/Providence on a scratcher ticket earlier this year, the lottery commission is now working on a game featuring the station's morning man, syndicated talker Don Imus. While Imus didn't ask for a licensing fee, the *Providence Journal* reports, he did do a bit of "I scratch your front, you scratch my back" dealing. The game will give lottery players a chance to win \$188,000 worth of "bonus prizes" bought from Auto Body Express, the business run by Imus and his brother Fred.

▶ Arbitron Adjusts Data Express Schedule ◀

Starting with summer '99, Maximiser 99/Media Professional/MaxQualitative data for Arbitrends markets will be available through ADE 48 business hours after the release of the trends themselves. Arbitron says the new schedule will

maximize data flow by reducing the number of users accessing the system simultaneously. The changes don't affect non-Arbitrends markets.

▶ That's 210 In Non-Radio Years ◀

While you won't hear WCBS-FM/N.Y. mid-day personality Bill Brown playing Bryan Adams' "Summer of '69," you can bet he was thinking about it this week: That was the last time Brown *wasn't* at the Oldies station. Brown celebrated an amazing 30 years at the same station in the nation's top market. He indicates he has no intention of leaving anytime soon, either, and that's fine with WCBS-FM VP/PD Joe McCoy, who says, "The day I became PD, I told him that I wished I could clone him." They couldn't do that in 1969, but in 1999, who knows?

▶ Expanding Their Career Horizons ◀

Plenty of news about air personalities who are branching out into other forms of entertainment. First of all, Howard Stern's production company has landed a six-episode order for a new sitcom, *Son of a Beach*. The series, about "a lovable idiot who's the world's greatest life-guard," will be the first original series for the fX cable channel. On the big screen, congrats to KEEY-FM/Minneapolis jocks Gino Ruberto and John Hines, who scored cameos in a film that

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Rumors

- By the time you read this, will Russ Schell have been officially announced as PD at Country WIL-FM/St. Louis? The programming vet has been living in the Gateway City for the past year or so.
- What about those rumors on Matt Drudge's website about Premiere Radio being ready to dump late-night king Art Bell in favor of recently signed Phil Hendrie? While there are reports of discontent among Bell affiliates over his work schedule, Pres./CFO Craig T. Kitchin told ST, "There is absolutely no truth whatsoever to the rumor or to the report. All of us thoroughly enjoyed the mention and the fact that he spelled our company's name right."
- Is the WPXY/Rochester PD announcement "dangerously" close?
- Will WZPL/Indy announce its new PD as soon as Monday (10/18)?



Santa Baby

One of America's most loved Christmas Songs

Recorded by Eartha Kitt & Madonna

**CHRIS CONLEY**

Program Director, B-101, Philadelphia

How Doing 1 Or 2 Music Tests Per Year Can Be Hurting Your Ratings

■ More frequent music testing identified as key to success of Philadelphia's #1 rated 25-54 station*

Our philosophy at B-101 is that TSL is to be guarded at all costs. The single most important investment we make to ensure high levels of listening is with our library music testing.

We test and freshen the library very regularly. This allows us to move a certain number of songs from Power to Secondary and vice versa. Some songs usually fall out and some songs always find their way from the shelf to the air. Frequent testing should really be the rule and not an option, particularly for any gold-based station. The way music is moving these

days, and as listeners' tastes evolve at an unbelievable pace, stations just can't sit for five or six months and let the music mix get stale. When it does, the listeners can't put their finger on it, but it just sounds old and repetitious.

Here's the worst part of letting your music get stale: there is a real opportunity for fatigue with heavy listeners

(core P-1's) when stations go more than a couple of months without a music test. And, it's important to remember that it's your core that gives you on average 75% of your quarter hours (higher on most ACs). When you are only playing 400 or 500 songs at a time, it really shouldn't be the same 400 or 500 for more than a couple of months in a row, especially

if you are in a tough battle with other stations in your format. If you're not in a direct format battle it still can sub-optimize ratings. It's just not great to listen (for long periods of time, especially) to a station that sounds tired and stale. We believe this so strongly that we do five tests a year now using Music-Tec. We've been using Music-Tec tests for 12 straight

books (over three years) and have gone up in share in our target every year. Our music NEVER gets stale. I know that's not affordable for every station, but before you spend money on TV and outside advertising, you've got to get your product as sharp as it can be. That means at least three tests per year.

* Rank is from Spring 1999 Arbitron, Mon-Sun, 6AM-Mid, 25-54 Persons.

"Here's the worst part of letting your music get stale: there is a real opportunity for fatigue with heavy listeners (core P-1's)... it's important to remember that it's your core that gives you on average 75% of your quarter hours..."

Chris Conley

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Street Talk®

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opened in limited release this past weekend. *Dill Scallion* is a *Spinal Tap*-type "mockumentary" about the world of country music. And kudos to WSNY/Columbus, OH morning co-host **Dino Tripodis**, who returned to the stand-up stage as a headliner last weekend.

Did KZHT/Salt Lake City morning guys **Frankie C. Kelly** and **Danger Boy** wreak havoc with the filming of CBS-TV's *Touched by an Angel* by revealing on-air that 'N Sync would be filming a cameo? A CBS exec told the *Salt Lake Tribune* they did, though a station rep denies it. Some KZHT employees did, however, pose as limo drivers to meet the group.

Meanwhile, a couple of radio personalities are more than welcome on the set of CBS' *The King of Queens*: Westwood One syndie talkers Don Geronimo and Mike O'Meara have been invited to make an appearance on an episode taping next week.

◀ Miami's Least Wanted ▶

Actor Kevin Spacey was all set to do an in-studio interview on WPOW/Miami's morning show last Friday, but the *N.Y. Post* says Spacey reneged when he saw **RuPaul** was the guest DJ and stormed out of the station! Power 96 morning crew member **Carlos Rodriguez** told the *Post* that when co-host Bo Griffin followed Spacey and his handlers downstairs and asked, "What's the big deal? This show is about love," Griffin was told, "This is [Spacey's] decision. He doesn't like to be around people. He has nothing to say to you!" Lost in the ensuing on-air battle between the Power posse and Spacey's spin doctors was perhaps the real reason for

Rumbles, Pt. 1

- **Leslie Pardue** (a.k.a. **Lee Cory**) is the new OM for Cumulus' Chattanooga properties: Country WUSY-FM, AC WLMX-AM & FM, CHR/Pop WKXJ-FM and WLOV-FM.
- Former KSOF & KZEL/Fresno PD **Angie Handa** is the new PD at Journal's Pop/Alternative KZPT-FM (The Point)/Tucson.
- **Beau Bennett** becomes PD of Hot AC KCIX/Boise, ID.
- Catholic Family Network signs on another affiliate, newly acquired **WKDB-AM/Towson (Baltimore)**, MD.
- **KCYO/Springfield, MO** transitions from Country to AC. The station is now known as "Magic 92.9."
- **KORQ/Abilene, TX** reverts to CHR/Pop from Hot AC.
- **Mike Holder** is officially named PD at WQCM/Hagerstown, MD.
- **WRDX/Wilmington, DE** flips to Classic Rock, with no staff changes planned.
- **WLAN/Lancaster, PA** APD **Dave Skinner** has been appointed PD at KWAB/Boulder, CO.
- **KUMX/New Orleans Creative Services Dir./nighttimer Scotty Valentine** segues to the PD chair at WXYK/Biloxi, MS.
- **WYOK/Mobile** flips from Urban to CHR/Pop as "The New Star 104."
- **KMJI/Texasarkana, TX** signs on its new Soft AC format under GM **Phil O'Bryan** (formerly Production Dir. at KKYR/Texasarkana) and OM **Rick Daniels** (ex-KDMX and KLUV/Dallas).
- Syndicated talker **Ed Tyll** will be moving from late-nights to noon-3pm ET and relocating the show from the studios of KLSX/L.A. to WKRK/Detroit. Fisher Entertainment will launch a new show in Tyll's old shift, but will also give affiliates the option of running Tyll's show on tape delay during those hours.
- Congrats to **R&R** Urban Editor **Walt "Baby" Love**, who won *Billboard Monitor's* Best R&B Nationally Syndicated Show award for the sixth consecutive year.

Spacey's about-face: The morning before, Rodriguez admits, RuPaul had teased the actor's arrival by referring to him as "Miss Spacey"!

Meanwhile, another of Beasley's Miami stations is mired in controversy: Sports/Talk WQAM Promotions Dir. **Sam Duque** has been "suspended indefinitely" for bringing O.J. Simpson to the station's recent golf tournament. The Ft. Lauderdale *Sun-Sentinel* reports O.J.'s appearance shocked station execs, especially part-owner/GM Greg Reed. The event raised \$25,000 for AIDS research, but just \$2,000 made it to the charity while some of the remaining funds went toward O.J.-related costs.

Also in the "least wanted" category: News Dir. **Matt Deutsch** of suburban N.Y. station WVOX-AM. Gotham's *Daily News* says Deutsch was booted from an Al Gore fund-raiser last

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PROMO ITEM OF THE WEEK

CapPaulaCino: With Paula Cole's new disc, *Amen*, on the front burner at WB/Imago, they needed something that would sufficiently express the hot nature of the project. And here it is, a self-brewing premium cappuccino. ST has yet to sample the high-tech brew, but given the name of the CD, we bet it tastes heavenly.

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I'm pushing an elephant up the stairs

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Phoenix AZ KFNN-AM/1510	Tallahassee FL WAKU-FM/94.1
Baltimore MD WBIS-AM/1190	San Luis Obispo CA KVEC-AM/920
Nassau/Suffolk NY WVOX-AM/1460	Fort Smith AR KWHN-AM/1320
Tampa FL WTAN-AM/1340	Lincoln NE KFOR-AM/1240
Minneapolis MN WMNN-AM/1330	Green Bay WI WJOK-AM/1050
Portland OR KYKN-AM/1430	Merced CA KYOS-AM/1480
Riverside CA KHPY-AM/1530	Lake Charles LA KAOK-AM/1400
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Salt Lake City UT KKDS-FM/1060	Sioux Falls SD KSFS-AM/1520
Buffalo NY WLVL-AM/1340	Parkersburg WV WLTP-AM/1450
Memphis TN WTCK-AM/1030	Burlington VT WVMT-AM/620
Hartford CT WMRD-AM/1150	Panama City FL WPBH-FM/94.5
Hartford CT WLIS-AM/1420	Bryan TX WTAW-AM/1150
Richmond VA WXGI-AM/950	Sioux City IA KMNS-AM/620
Honolulu HI KWAI-AM/1080	Watertown NY WATN-AM/1240
Tulsa OK KCFM-FM/94.1	Jackson TN WNWS-FM/101.5
Allentown PA WEEX-AM/1230	Billings MT KBSR-AM/1490
Knoxville TN WMEN-AM/760	Cheyenne WY KFBC-AM/1240
Monterey CA KIEZ-AM/540	Brunswick GA WFSN-AM/790
Grand Rapids MI WHTC-AM/1450	Coos Bay OR KTBR-FM/94.1
Greenville NC WMBL-AM/740	Elizabeth City NC WCNC-AM/1240
Columbia SC WISW-AM/1320	Elizabeth City NC WZBO-AM/1260
Wichita KS KANR-FM/92.7	Fort Scott KS KMDO-AM/1600
Des Moines IA KBGG-AM/1700	Fort Scott KS KOMB-FM/103.9
Youngstown OH WBBW-AM/1240	Hardin MT KHDN-AM/1230
New Haven CT WLIS-AM/1420	Helena MT KCAP-AM/1340
Gainesville FL WWLO-AM/1430	Huron SD KJIV-AM/1340
Roanoke VA WFIR-AM/960	Litchfield IL WSML-AM & FM/106.1
Oxnard/Ventura CA KVTM-AM/1520	Madison GA WYTH-AM/1250
Visalia CA KTIP-AM/1450	Monticello MS WMLC-AM/1270
Flint MI WTRX-AM/1330	Rolla MO KMOZ-AM/1590
Jackson MS WVIV-FM/93.9	Rolla MO KDAF-FM/97.5
Saginaw MI WMAX-AM/1440	Roseburg OR KTBR-AM/950
Peoria IL WTAZ-AM/1350	Sonora CA KVML-AM/1450
Fort Collins CO KFKA-AM/1310	Yucca Valley CA KYVU-AM/1420
Appleton/Oshkosh WI WJOK-AM/1050	

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Street Talk®

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week, even though 'VOX got an invite to the event!

Already, The Merger Humor ...

Hey, didja hear the one about AMFM and Clear Channel? Word is circulating outside the usual industry confines, thanks to dozens of articles in local papers analyzing the hometown impact. Seizing the opportunity to poke fun at what he calls the "hysteria" surrounding the expected spinoffs to minority buyers, KXPK/Denver nighttimer **Rover** last week tested some hybrid formats, including Alt-Spanish "96.5 El Peako" and Alt-Asian "The Peak-ing Duck." And **Paul Kriegler**, PD at Big City's KEDJ & KDDJ/Phoenix, felt compelled to finish a press release about new APD/MD **Smilin' Marty Whitney** with, "As a footnote, nobody bought us yesterday." And so it begins....

Interviewed by the *Ft. Worth Star-Telegram* while his Texas Rangers were surrendering a 2-0 series lead to the Yankees in the AL playoffs Thursday night, **Tom Hicks** indicated that the team may have to re-evaluate its strategy if it suffered its third first-round playoff loss in four years (it did). Given his recent history, **ST** expects Hicks to begin merger talks with the Houston Astros during the off-season.

Rumbles, Pt. 2

• **WGCI-AM/Chicago** morning man "Crazy" Howard McGhee gets a co-host, comedian **Adele Givens**.

• **KSFM/Sacramento APD/MD John E. Kage** joins **KQKS/Denver** as MD.

• **KISR/Ft. Smith, AR** afternoon driver **Mick Ryder** adds APD/MD stripes.

• **WWIN/Baltimore's** new MD is **Keith Fisher**, who replaces Natalie Case.

• **Alexis** is upped to APD at **WAQX/Syracuse**.

• **WHTZ/N.Y.** Promotion Mgr. **Darren Pfeffer** rises to Dir./Promotions.

• **KSEQ/Fresno** Programming Coordinator **Rudy Orozco** adds MD stripes.

• **WMLI/Madison, WI** morning partners **Tim Hein & Maurine Michaels** are boosted to MD and Promotion Dir., respectively.

• **ST** is saddened to hear about the deaths of **KICT/Wichita APD/Promo Dir./air talent Robin Kreisberg** and Sales Asst./receptionist **Denise Aldridge** last weekend. The two were killed in a collision with a big rig.

• Also, **ST's** best wishes go out to "Jockey Jack" **Gibson**. The 79-year-old Urban radio pioneer (and *Jack The Rapper* publisher) is at a Las Vegas hospital, suffering from advanced cancer.

• Nighttimer **Tim Rainey** exits **KGVM-FM/Gardnerville, NV** to become PSA Dir. and an air personality at **KPTL-AM & KZZF-FM/Carson City, NV**. When will he ever do his homework? The kid's still a high school student.

• **KDMX/Dallas** morning driver **Alan Kabel** exits.

• **WMMS/Cleveland** brings in **Dick Dale** from co-owned **WPLA/Jacksonville** to be the new Buzzard morning man.

• **Tony Bruno**, half of **ESPN Radio's** national morning team, resigns.

• **KZQZ/San Francisco** News Dir. **Elaine Leung** exits for similar duties at **Command Audio**.

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

RADIO RECORDS



1

- **Clear Channel** and **Jacor** join in \$4.4 billion merger.
- **Joel Hollander** tapped as President/CEO of **Westwood One**.
- **Andrea Ganis** elevated to Exec. VP of **Atlantic Records**.
- **Steve Swenson** selected as **WCBS-AM/N.Y.** VP/GM.
- **Joel Salkowitz** set as PD of **KTXQ/Dallas**.

5

- **Herb Alpert & Jerry Moss** form **Almo Sounds**.
- **Steve Hegwood** named **WJLB & WMXD/Detroit** OM.
- **Andre Gardner** boosted to PD at **WXRK/N.Y.**
- *Leap O' The Week*: PD **Brian Krysz** goes from **WKLC/Charleston, WV** to **WXRC/Charlotte**.
- **Tony Novia** named **R&R CHR** Editor.

10

- **Mike Glickenhau** upped to Station Mgr. of **XTRA-FM/San Diego**.
- **Carey Curelop** chosen to fill nine-month-old PD vacancy at **KLOS/L.A.**
- **Steve Rivers** tapped as **WZOU/Boston** PD.
- **Steve Perun** recruited as PD by **WBSB/Baltimore**.
- **Steve Weed** picked as PD of **KYKY/K.C.**

15

- **Jerry Lyman** selected as President of **RKO Radio**.
- **Dolye Rose** rises to VP/Regional Manager of **Emmis**.
- **Mark Driscoll** elevated to **HefTel Group** PD.
- **Glen Martin** named PD of **WFYR/Chicago**.
- **Howard Neal** promoted to **GSM of KFI & KOST/L.A.**

20

- **Carey Curelop** chosen as PD of **KFMG/Albuquerque**.

25

- **Gunnar Bennett** becomes Station Mgr. of **WIXY/Cleveland**.
- **Bonnie Simmons** named PD of **KSAN/S.F.**
- **Christopher Lance** joins **KSJO/San Jose** for overnights.

Records

• Just how close is former **Columbia/Arista** VP/AC promo **Mark Rizzo** to joining **Capitol**?

• Former **Warner-Reprise/Nashville** Sr. VP/Progressive Music **Chris Palmer** moves to **Burbank**, succeeding **Vic Faraci** as **WB's** Sr. VP/Nashville Sales & Special Projects. **Faraci** is retiring at the end of the year.

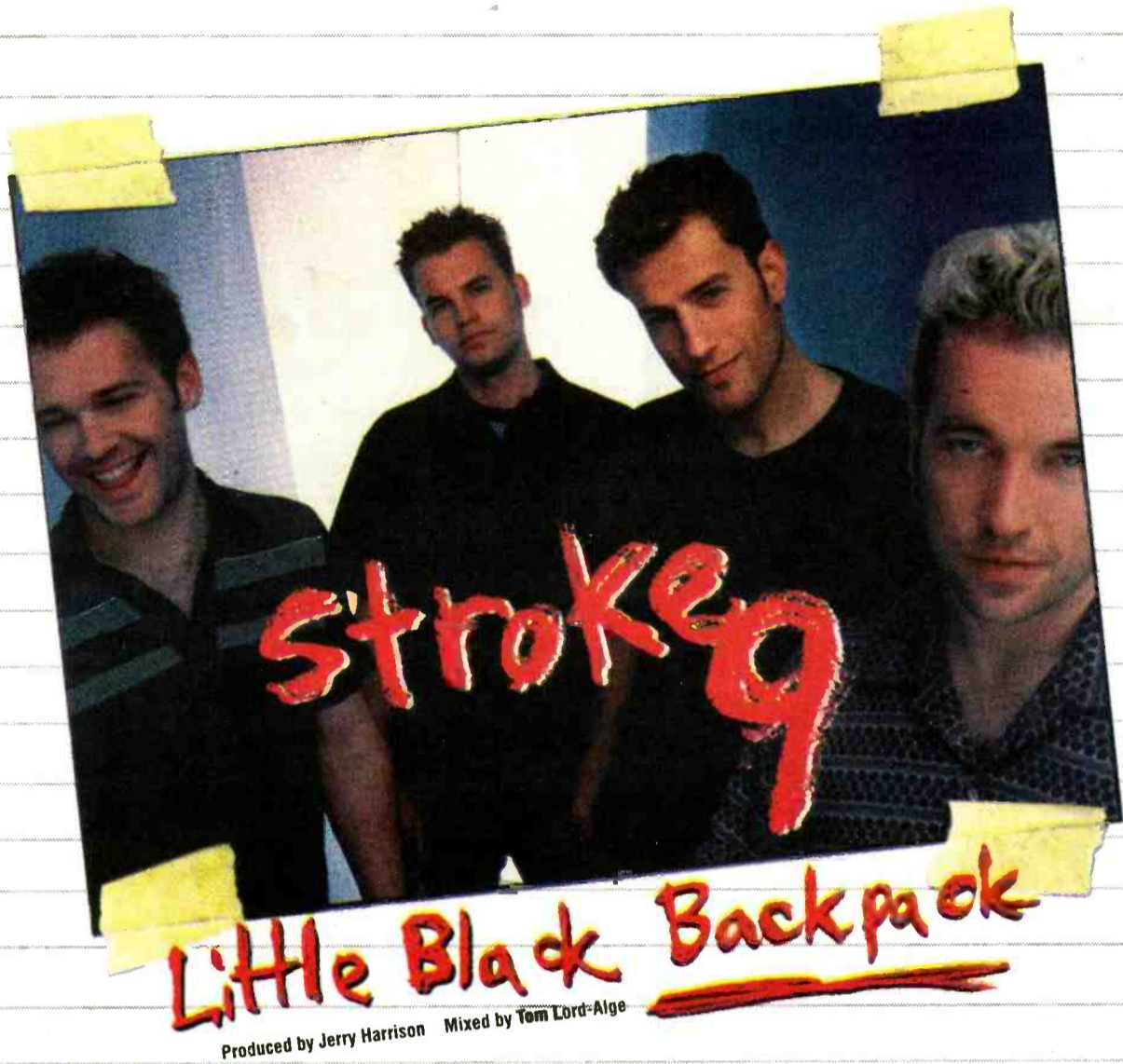
• Nothing's confirmed, but the rumor du jour is that **Universal Music Group** will close the renowned **A&M Recording Studio**.

• **Tom Zutaut**, head of **The Enclave**, and **Island Def Jam** part ways.

• **Island Def Jam Music Group/VP Video Promo Jeff Newman** exits.

• Congrats to **Universal VP Val DeLong** and her husband, **MCA Sr. VP Craig Lambert**, on the arrival of daughter **Sarah Louise** on October 11.

• Congrats also to **Warner Sr. VP/Promo Tom "Grover" Biery** and wife **Jacqui** on the birth of their son, **Joel Joseph**, the next day.



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— Jan Sewell/MD, KFMB San Diego

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— Julie Stoeckel/MD, KLLC San Francisco

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The Trouble With Twang

■ Why The Dixie Chicks' success won't result in nonremixed country surfacing at pop formats

By now most everybody who follows national album sales is familiar with the success The Dixie Chicks are enjoying. The country act's Monument Records debut album, *Wide Open Spaces*, has sold over five million copies, and the follow-up, *Fly*, has gone platinum.

What's intriguing about the Chicks' popularity is that the group built an impressive noncountry fan base despite electing not to have their music remixed and worked to pop radio. The Chicks

aren't the first country act to travel that road. Garth Brooks comes to mind, with his strategy for his early recordings.

Nevertheless, the Chicks' success got me wondering. Why hasn't pop radio come along for the ride? In this age of converging genres (like rap and rock), are steel guitars and fiddles still so taboo at pop radio that, regardless of the appeal of an act or artist, the music won't receive airplay? Turns out, the answer is yes. It's either remix or forever hold your peace.

Susquehanna Radio Corp. VP/FM Programming, Atlanta/Dallas **Brian Philips** says country music is in a unique position right now when it comes to crossover airplay. "It's kind of crazy when you think about it, and it's something that's pretty peculiar about American radio. European programmers are amazed that such strict regimentation exists.

"There's no question The Dixie Chicks' music meets all the CHR criteria for airplay. They have universally appealing songs and their own unique sense of style. It's not easy to dismiss them."



Brian Philips



Casey Keating



Danny Howard



Butch Waugh

CHR's On A Roll

Then why the snub? Philips notes, "If CHR were strapped for records right now, we might see something. It's during the down cycles that programmers go outside the normal realm to find music. But CHR has a such wealth of music from which to choose. There's no need to take a risk when you're getting a regular supply of superstars, the records all fit together nicely and people are buying them. That's the biggest obstacle right now."

That's the same answer offered by Hot AC KPLZ/Seattle PD **Casey Keating**, whose station is one of only a few to remix and program its own version of The Dixie Chicks' hit single "Wide Open Spaces." Keating notes, "Any time you sell that many albums, you're reaching beyond one format, so I'm not surprised the song worked for us. Our version continues to be one of our best-testing records. But given the drought of records earlier this year, it was a matter of survival. We had to take things from other formats."

If there was a lack of hits for Hot AC earlier in the year, wouldn't that

make it easier to program nonremixed country hits? Keating doesn't believe so. "We had a lot of success with Faith Hill's 'This Kiss' after we took the twang out, just like we did with

"Wide Open Spaces."

"It all comes down to a matter of fit. I realize people are buying the album for what it is and not for the remixed music, but our audience is used to a particular sound. If we want to introduce them to new music, we have to do it in a way that's a great fit with what we're already playing in order to give that record an extra chance of survival. You can't surround this record with songs from Matchbox 20, The Goo Goo Dolls, Jewel and Smash Mouth. It would stick out too much.

"Country music is country music for a reason, and a lot of that is due to the production. It's what makes a country song a country song. I understand the questions about why we can't keep it country. We can't because, frankly, it is pure country, and we're a pop station. If you want to hear the original version, listen to the country station, which is probably what the labels would want you to do anyway."

Country Isn't Alone

One format where you'd think nonremixed songs might find a home would be Adult Alternative. After all, many of these songs have musical structures and lyrics to which the format's 25-44 audience can relate. Nonetheless, **Danny Howard**, OM/PD at Chattanooga's Adult Alternative WDOD (The Mountain) and AC WDEF, is of the same mind as Philips and Keating. "WDOD leans harder. We don't touch a lot of artists or music that, for lack of a better term, sounds granola, even though country artists don't fit into that. If the Chicks were to record something more AC, we'd entertain that idea 100% times faster at WDEF than we would at The Mountain."



311 MIXES IT UP ON SOUNDSYSTEM

Members of 311, Sugar Ray and Incubus gather in the parking lot outside NRG Studios in Burbank, CA — where all three bands were recording — to celebrate the final mix of 311's new album, *Soundsystem*. The album hit retail on Oct. 12.

Howard doesn't see things changing in the near future. "Anything is possible, but the trend is that most of the huge country music that's ultra-popular is more mainstream, and the rest is more niche programming. We deal with the same issue at AC. We have several niche artists that are exclusive to the format but don't get played elsewhere. It comes down to the direction of the music."

It's not like these programmers haven't tried finding out if nonremixed country would work. They haven't done extensive research exclusively on the subject, but they have thrown country songs into auditorium tests. Howard notes, "We've put some country songs into our tests, but we haven't gone too far. We don't want to waste a lot of money checking on that music." Keating observes, "I don't think people could tell the difference between a remixed and original version listening to a clip of a song during an auditorium test."

That last point is an important one. After all, pop stations play remixed versions of songs from alternative, hip-hop, rap and rock artists whose album sales don't seem to suffer. Shania Twain has passed the 10 million sales mark with her latest album, *Come on Over*, yet every song that's been serviced to pop radio has been remixed.

Remix Or Bust

RCA Label Group/Nashville Sr. VP/GM **Butch Waugh**, who, before moving to Music Row, oversaw promotion at RCA Records in New York, comments, "Remixing is a normal course of events at all the other formats. When you remix a record for Top 40, you have urban-, dance- and AC-leaning versions of songs. When I was in New York, it wasn't unusual to have five to seven different versions going out to pop radio, with each one tailored for a specific format. It was up to our staff to take the right one to each station and make sure they got what they needed for their listeners. You wanted to have a song that fit the station."

Not surprisingly, RLG is currently enjoying success at AC with remixed versions of the country group Lonestar's hit "Amazed" and vocal-

ist Martina McBride's "I Love You." Waugh continues, "Sure, we'd like pop radio to play the original version, but there's nothing wrong with recording different mixes, especially if radio wants the music.

"That's the reason we remixed Lonestar, because group PDs saw the success of 'Amazed' within their market cluster, tested it and wanted it for their stations. Now it's become a great female 25-44 record, but we had to make it less twangy."

Regardless of the phenomenal sales of albums from Shania Twain and The Dixie Chicks, Waugh says Country radio is "still perceived as a boutique format. Pop radio will only pick and choose the right things. And some of the most dynamic records are going to be ignored by pop simply because they're country records."

Tough Nut

Waugh agrees with programmers that pop radio is a tough nut to crack right now for more traditional country. "Top 40 is enjoying the biggest numbers it's ever had and is having major success by taking the best pop, alternative, hip-hop and pop dance records. And now Latin is raising its hand. The numbers prove they're on the right track.

"But I do believe there is a place for great country music in certain dayparts at pop radio. If pop radio were to take a look at some of the unbelievable songs being recorded by today's country artists and really listen to the lyrics — and realize those lyrics related to their audience because the words are so powerful and mass-appeal — they would begin to play more."

Meanwhile, it going to be status quo. Susquehanna's Philips does hold out a glimmer of hope however. "It's hard to make an argument against what pop radio is doing, but I have a sense that there might be a little bit of fatigue at Top 40 when it comes to the musical texture. There aren't that many surprises left. It's great music, and it has a nice, rhythmic, homogenous blend, but there's not that much out there that pricks your ears up and makes you take notice." Steel guitar anybody?

"CHR has a such wealth of music from which to choose. There's no need to take a risk when you're getting a regular supply of superstars, the records all fit together nicely and people are buying them."

Brian Philips

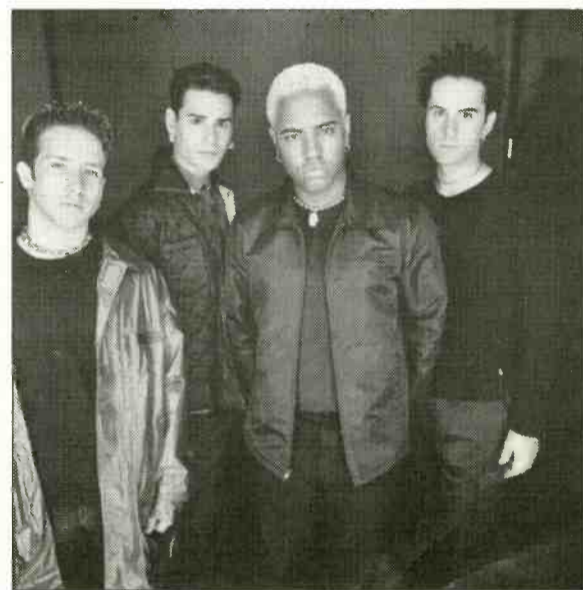
RR LAUNCHING PAD

C2 Doing 'Whatever' It Takes To Break Splendor

There's a tried-and-true saying in the music business that it's not where you begin, but where you end up. Given the early success **Splendor** is experiencing with their debut major-label single, "Yeah, Whatever," the future looks bright for the **Columbia/C2 Records** rock band.

melody and hooks and for writing songs that have a mass appeal. They also have a rock and a softer side.

"We talked about a lot of producers, but in the end Todd Rundgren was the one we wanted to work with. He's the definitive pop-rock producer. We really had to promote him, but in the end he



Splendor

The track — taken from the New York-based quartet's debut album, *Halfway Down the Sky* — crossed over from Alternative, Active Rock and Rock and debuted on the CHR/Pop top 50 chart a couple of weeks ago. Key CHRs supporting the seductive alt pop cut include **WXKS/Boston**, **WKRC/Cincinnati**, **KMXV/Kansas City**, **KZZP/Phoenix**, **KBKS/Seattle**, **KZHT/Salt Lake City**, **WRVW/Nashville** and **WNTQ/Syracuse**. Hot ACs playing the single include **WTMX/Chicago**, **KDMX/Dallas**, **WXPT/Minneapolis**, **KALC/Denver**, **KZZO/Sacramento**, **KRSK/Portland**, **WVRV/St. Louis**, **KAMX/Austin** and **KZON/Phoenix**. That's in addition to continuing Alternative airplay.

Columbia VP/A&R-Marketing **James Diener**, who signed Splendor in late '97, has been following the group since they won a Ticketmaster contest for Best Unsigned Band in the mid-'90s. He remembers, "I had seen them play several times and had heard their demos when they were known as The Hidden Persuaders. The guys had been working at it since they were teenagers and had really accomplished a lot, building a good local following and even touring in Europe. Then they sort of went through a change. They added a guitar player and changed their name, and it all seemed to come together after that."

One of the first things Diener set out to do was team the group with a rock producer who knew a thing or two about pop melodies. "[Main songwriter/vocalist/guitarist] Waymon Boone and

saw the potential of the band."

The album was finished last fall. When C2 bowed earlier this year, it was one of the label's priority releases. C2 Records Sr. VP/Promotion **Dennis Reese** comments, "We launched the band in late March and had some amazing success stories, especially at Alternative KEDGE/Dallas and several other stations. The game plan from the beginning was to take our time during the building process. We had them meet a lot of programmers and had them tour their ass off, because once people see them, I truly believe they will believe in them. I know that cliché gets overused, but it's true, especially when it comes to the fans."

Reese has a point. *Halfway Down the Sky* has sold nearly 40,000 copies since its release on May 18, and it has consistently been among the top 200 selling albums in recent weeks in Dallas. Another breakout market is Grand Rapids, where Alternative WGRD still has "Yeah, Whatever" in high rotation.

After a successful six-month run at Alternative and on certain Active Rock and Rock stations, C2 went after CHR. One believer is CHR/Pop **WVTI/Grand Rapids PD Jeff Andrews**, who began playing "Yeah, Whatever" on August 19. Andrews notes, "It's a good record with great hooks that we believe will do really well. Pop rock does really well in the Midwest, especially the radio-friendly alternative-leaning stuff. There's a big demand for it out there."

While C2 continues building the Splendor story at CHR, the label is also readying plans for follow-up tracks. In early November C2 will release the song "Monotone" exclusively to Alternative and Rock radio as a way of saying thanks for their early support. Early next year it will drop "I

Think God Can Explain" to CHR.

Reese deflects any criticism that the label might be spreading itself too thin since it won't have a single track on which to focus. "You have to try new things," he says. "You can't just continue doing things the same way, because there are no guarantees."

Splendor recently wrapped up the mini DKNY Jeans tour and are about to embark on a headlining club tour.

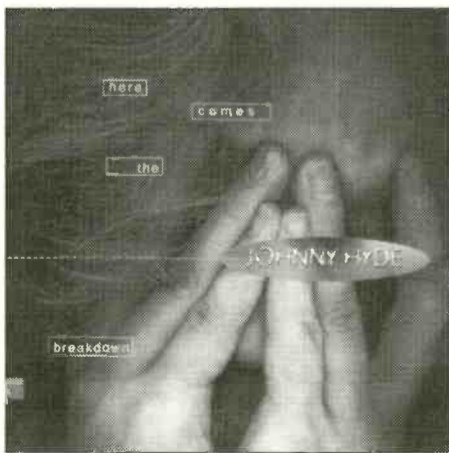
Ready For Takeoff: Johnny Hyde

Don't be surprised if **Johnny Hyde** has a major-label deal in hand by the end of the year. The Atlanta-based rock singer/songwriter, who recently inked a major publishing deal with Warner Chappell, has built up a loyal following in the city over the years. Labels interested include **Interscope**, **Capitol** and **Reprise**, among others. A major showcase was held in Atlanta on October 14.

Hyde is managed by **Stephen Hutton's Uppercut Management**, which also reps Kid Rock. Hyde first came to Hutton's attention via Atlanta concert promoter Rich Levy. Hutton recalls, "I called Rich out of the blue just to find out what he was up to, and he told he was getting out of the management business. He said I should take a close look at Johnny and sent me a demo. The tape blew me away, and I flew down to see him as soon as I could."

While convinced of Hyde's songwriting ability, Hutton wanted him to work on his live show. "I didn't want to shop him around because the live show needed a lot of work. So we spent the past year and a half working on that, among other things. The show used to be a weakness; now it's a strength."

With Hyde hitting on all cylinders, Hutton has begun approaching labels and radio. "I've visited some of the top



Johnny Hyde

Alternative programmers over the past month, and we're getting a really good reaction. I'm not looking for adds yet. It's more like we're testing the waters."

—Steve Wonsiewicz

MUSIC NEWS & VIEWS

Phish Offers Live Six Pack

Elektra Entertainment jam band **Phish** will push the live album envelope on November 23 when they release a six-CD set that encompasses back-to-back performances at the Hampton Coliseum in Hampton, VA. Titled *Hampton Comes Alive* and recorded on November 20-21, 1998, the collection features a wide variety of the group's material, completely uncut, as well as several unreleased songs.

Korn Visits South Park

Immortal/Epic rap-core group **Korn** will bow their new single, "Falling Away From Me," during the season premiere of the hit Comedy Central program *South Park*. The group will also appear on the show, which will be televised on October 27.



Korn

Korn's new album, tentatively titled *Issues*, is expected to be released on November 16 ... In other new release news, **RCA** platinum-plus pop newcomer **Christina Aguilera** plans to release a Spanish-language album in early 2000 ... On October 25 **Arista/Bad Boy** will release "Dead Wrong," the new single from late rapper **Notorious B.I.G.**'s forthcoming album, *Born Again* ... **Atlantic** will release Genesis' first greatest hits collection on October 26. The set features the new song "The Carpet Crawlers 1999," featuring **Phil Collins** and **Peter Gabriel** on vocals.

Tour update: **Crosby, Stills, Nash & Young** kick off their highly anticipated reunion tour, dubbed the CSNY2K tour, on January 25, 2000, in Detroit ... **Filter** start their headlining tour on November 6 at the House of Blues in Myrtle Beach, SC. **System Of A Down** support ... **Epic** singer/songwriter **Macy Gray** begins her tour on October 15 in Washington, DC ... **Travis Meeks' Days Of The New** embark on their national headlining tour October 22 in Pensacola ... **Meshell Ndegéocello** will open for **Sting** during November and December, beginning with the November 7 show in Atlanta.

Wired news: **Atlantic Records** has teamed with **AOL's Spinner.com** and **Winamp** to offer a live version of the **Stone Temple Pilots** song "Down," the first single from the group's new album, *No. 4*. The download times out on October 26, the in-store date for the new album ... Hollywood power broker **Michael**



Stone Temple Pilots

Ovitz has bought a minority stake in the web music site **Dimension Music** ... Online label/marketing company **Atomic Pop** has picked up global digital distribution rights for **4AD's** catalog.

This 'n' that: **Blues Traveler** will continue as a band despite the death of bassist Bobby Sheehan on August 20 ... **Beck**, **Geffen** and **Bong Load** have settled their dueling lawsuits. Details were not disclosed. Beck's new album, *Midnite Vultures*, hits retail in November ... **Local H** drummer **Joe Daniels** has left the **Island** rock duo. Former Triplefastaction drummer **Brian St. Clair** is filling in ... Nothing's official, but word from NetAid is that **Wyclef Jean** has agreed to write and produce a song for **Michael Jackson's** forthcoming new album ... The **Smashing Pumpkins** have named **Sharon Osbourne**, wife of **Ozzy Osbourne**, as their new manager.

21 R&R Hot AC / 1135x
 17 R&R Pop Alternative / 580x
 33 R&R CHR/Pop / 1413x (+53)

23 Top 40 Adult Monitor / 835x
 17 Modern Adult Monitor / 500x
 Top 40 Mainstream / 956x (+107)

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WSSR	WBZZ	KALC	KBBT	KRSK	KMXV	KDND
KZZO	KEZR	WPRO	WSNE	KXXM	WPTE	WWDE
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WAEB	WKDD	KSRZ	KMXD	WFHN	WVAF	WCGQ



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Over the past few years CHR programmers all over America have risen to the challenge and revived a format that was taking a back seat to other formats. CHR had been suffering because some of those involved in it were getting lost while trying to return to what we do best.

To day, CHR is back and playing to win. As we move into the new century, it's at the top of its game. The proof is in the numbers: CHR once again took the lead over Country in the spring '99 Arbitron, with almost a 10 share. While the format's strength continues to be teens and 18-34, its ongoing rise in the 25-54 and 35-64 demos has enabled station revenues to steadily increase. Moreover, CHR also covers all of the 18-44 age cells, with 88% of its adult audience in this important consumer group.

The future for CHR looks extremely bright. The U.S. youth population, at 30.9 million, will continue to outpace overall population growth through the year 2010. By appealing to younger demographics, CHR is best poised to capitalize on this population boom. CHR listeners continue to be heavier users of radio than of any other media. Four out of the top seven most-listened-to radio stations in America are CHRs, including WHTZ/New York (No. 1), WQHT/New York (4), WKTU/New York (5) and KIIS/Los Angeles (7). Best of all, CHR continues to reflect the tastes of an increasingly important ethnic American population.

CHR's like KIIS and WKTU have flexed their revenue muscles and are currently among America's largest bilers. AMFM, Clear Channel, Cumulus, Emmis and Infinity are just some of the powerhouse companies that have shown their confidence in the format by continuing to turn on new CHRs and reinvesting in their current stations.

Taking a cue from my peers, my wish list for the new century would request that throughout this ongoing technological revolution we always put people first. How? By hiring interesting, quality people who have a desire to be the best they can possibly



Tony Novia

be and won't accept anything less. Search for people who care about what they do, care about themselves and others and demand excellence from themselves.

No. 2 on my wish list: music. We need to play the hits that apply to our specific music position and own them.

No. 3 is personalities. Find a compelling morning show and air personalities who make the station stand out, who fit the lifestyle of the audience and who are passionate about new music. Seek out personalities who will be real and have the ability to hear themselves through the ears of their listeners. Look for great communicators who utilize energy and brevity and exude sincerity on the air.

Next is marketing. Conduct lifestyle-oriented promotions that touch the emotions of the audience and help develop loyalty and recall. Involve artists in the radio station. Be fun, humorous, timely, informative, upbeat, energetic, exciting and entertaining 24 hours a day, seven days a week. What's between the records must strike a responsive chord with the audience.

No. 5: Own a position. Let the audience know about it. Be memorable. If you are not memorable, you will not get the credit in Arbitron for it.

No. 6: Be local. Make a difference in the community and touch your listeners.

No. 7: Nurture talent by utilizing the power of the station to help cultivate young broadcasters and provide opportunities for your fellow employees to further their skills.

Finally, give thanks every day that you are blessed to work in this business and in this exciting, nonstop, ever-changing format. Put family first, give back, remember where you came from and, most of all, keep playing to win!

This special is dedicated to my son, Christopher Nicholas Novia, for giving me the best 17 months of my life.

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HOW TO NAVIGATE THE POP MUSIC LANDSCAPE

Don't run from change; embrace it and show what you can do to make your station a winner

By Jimmy Steal PD, KPWR (Power 106)/L.A.

► From a musical perspective, CHR has never been in better shape. (Remember music? It used to be the most popular reason people were passionate about our business.) As with any medium that reflects contemporary pop culture, you are either its victim or its hero, depending on what it has to offer at any given moment. Suffice it to say that acts including The Backstreet Boys, Britney Spears, 'N Sync, Shania Twain and Ricky Martin have reignited the pop music flame.

Of course, a better quality of life for many CHR programmers and reduced stress levels have been two direct results of this fresh crop of pop. Can you ever take enough credit for an up book in this business? Great pop music generally equates to great pop ratings. As simple as the current pop music landscape has been to navigate of late, the underpinnings of what drives the format (and the medium's success) even in down music cycles is not quite a quick read.

My worry is that by the time this article hits the newsstands, it may already be irrelevant. That's how quickly our industry is moving right now — ask many former radio experts/stars who can't get their phones to ring. All smart programmers or on-air talent reading this article already know that great personality and stellar imaging are the only things that separate great radio stations from the droning "win it before you can buy it" herd mentality.

In some isolated cases, the lack of any real market competition (these underprogrammed, local matrices are quickly vanishing, so enjoy them while they last) is attributable to some stations' or clusters' successes. This should be obvious, but, for the record, everybody has similar research, similar ratings goals and similar budgets. Now more than ever the playing field has been leveled. It's more important now than at any time in the history of our medium to let great talent and programming shine (more on this later). Your audience will thank you in the ratings.

SEIZE THE DAY

There are three things that we will delve into in this attempt to shake the foundations of everything you know. The first is certainly at the epicenter of everything that is radio in 1999: The one thing, the one word, the one concept that you can't control, but that you certainly can control how you react to, is (drumroll, please) change. To accept change is to survive, but to embrace change is to thrive. Change is driving Wall Street, and it's dictating our day-to-day duties and responsibilities,

whether you realize it or not.

Yes, it's a turbulent time in our industry, but turbulence is only bad if you don't navigate through it intelligently and seize the day. I view the turbulence positively, as a new level of dynamics instantaneously creating opportunities for positions that didn't even exist a few months ago. A former GM of mine often quoted a Chinese proverb: "May you live in interesting times." We have experienced those interesting times with the onset of deregulation. Yes, radio consolidation has definitely made the number of jobs dwindle, but the quality of jobs has increased for those displaying the talent, motivation, passion and ability to not only accept change, but to welcome it enthusiastically.

If you are not open to change, you might as well paint an X on your forehead and save your new owner time in the natural selection process once they come through the front door of your radio station. "But this is the way we used to do it," should be removed from your vocabulary immediately. Keep this mind-set at your own risk. It's OK to remember the past, just don't live there. Start practicing and believing phrases like, "I love this new way of doing things. This is genuinely exciting. I'm learning a lot here," and, "How can I help?" Buy in and understand quickly what your employer needs from you, and you just might find yourself overseeing an important market cluster or voice-tracking in several top 10 markets at once. Now is not the time to fear change, only to fear your failure to embrace it.

Two powerful changes that we are experiencing simultaneously are relaxed ownership limits coupled with the speed-of-light digital convergence. These two changes are interrelated in every way. The first change, deregulation, has allowed monster radio chains to amass massive debts to Wall Street. The digital delivery technologies help facilitate the "now" mentality of cutting overhead instantly to pay down that debt by eliminating all but the very best in talent and management.

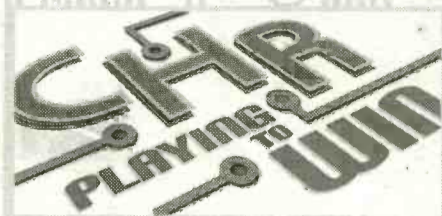
ARE YOU EXPENDABLE?

Where do you fit in this equation? Or do you? The choice is yours. Even if you are still acting analog, the time to start thinking digitally is now. Your actions today will prove you to be an indispensable or totally expendable employee tomorrow. There is no gray area here, so don't look for it. You are one or the other. Putting it in a programming-friendly analogy: In the world of radio employment, are you an irreplaceable PI or the phantom cume that vanishes overnight?

How do you dramatically increase your asset value to your employer and alter your career trajectory in this nerve-racking era of radio deregulation? If you look back on Reis and Trout, they helped our industry define how



Jimmy Steal



we marketed and branded to our audience. Today authors such as Price Pritchett help you market yourself, as well as your staff, to your employer. Say hello to the new day. Spend every shred of your spare time improving your product (you and your staff) and not whining about how unfairly you've been treated. Chronic

**IT'S A TURBULENT TIME
IN OUR INDUSTRY, BUT
TURBULENCE IS ONLY
BAD IF YOU DON'T
NAVIGATE THROUGH IT
INTELLIGENTLY AND
SEIZE THE DAY.**

complainers have already sent a message to the industry that they are obsolete.

I'm not for a moment advocating blind acceptance of any circumstance that presents itself; just think before you speak. And, yes, there is the possibility that you can do everything to the best of your ability and still be fired. I was part of a programming team that moved a station from a four to a 12 share in 18 months, and the staff got canned anyway. In situations like that you have to understand and accept the fact that it's your company's loss. It should be treated as an unforeseen

CONTINUED ON PAGE 48

KEITH MITCHELL
OM/PO, WJMX-FM/FLORENCE, SC

IN THE YEAR 2000 CHR WILL:
HAVE CHAINWIDE MORNING TALENT.
THERE WILL BE MORE CHR STATIONS,
ONE OF THE FEW MASS-APPEAL
FORMATS LEFT.

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HOW TO NAVIGATE THE POP MUSIC LANDSCAPE

CONTINUED FROM PAGE 46

opportunity for you. Be cognizant of the fact that decisions are being made very quickly today. If you're not careful, your first impression could also be your last.

Here are a few tips on how to pass Go and collect the \$200: Focus on the fact that, especially in these dizzying days of acquisition-happy radio owners, every pipeline needs oil. In this shrinking universe folks who truly deliver have become a commodity (congratulations, your personal stock has just gone up). It's that less-jobs-more-

PLEASE STRIKE TERMS LIKE "CAREFUL, STEADY GROWTH" AND "SLOWLY BUILDING EQUITY" FROM YOUR RADIO VOCABULARY, BECAUSE, HONESTLY, THEY ARE NO LONGER RELEVANT.

money hook rearing its head again. Regardless of the current environment, you've only had one job, and that's been to make your boss look good. The only difference is that now there is a much higher level of scrutiny that occurs in a much tighter performance window.

LET TALENT THRIVE

Please strike terms like "careful, steady growth" and "slowly building equity" from your radio vocabulary, because, honestly, they are no longer relevant. Absolutely key to this discussion is the reality that all delivery systems are totally worthless, pipelines minus oil, without compelling superstar talent and intelligent, creative, inspiring, strategic managers who can create environments in which this talent can thrive. The most important thing these high-caliber performers bring to your station doesn't show up on resumes or tapes; it's organic. If you're perceptive, you feel it first. Your audience feels it second.

Once you have built this environment at your station, guard it like the Holy Grail. If you observe the most successful programmers in the business, you'll find that the No. 1 characteristic they have in common is that they are incredible catalysts who serve as the central nervous system of an idea-friendly environment. It's been described by some who have experienced it as a radio Camelot. Many say you're lucky to experience it just once in your career; I've been fortunate enough to be a member of such teams several times. Outside of the birth of my daughter, they have truly been the most magical moments of my life.

The inflated prices of radio properties and the increased pressure to operate efficiently and perform effectively have

created as a byproduct much-deserved attention and compensation for the great talent and managers who can make it happen in ratings and revenue. Even the best pipelines are worthless without the oil.

Now that we've discussed why there is this great need in broadcasting, exactly how do you become someone who can excel and best fill that need? Let's start out with what really matters. No sugarcoating: It's who you know. You work in the communication business. Who have you communicated with lately who can inspire you and help you in your career? Our industry has many people working in it who are grandmasters of radio chess. You should at least have made the effort to get to know some of these icons, such as Guy Zapoleon, Tom Owens, Greg Strassell and Don Benson. Have you ever e-mailed any of them out of the blue to introduce yourself? What about John Gehron, Rick Cummings, Dave Robbins or Marc Chase?

Besides the fact that all of these people are great individuals, they can also help you bring out the best in yourself and potentially wire you up to a situation that may be your career platform. One thing I've found that all of these incredible programmers have in common (besides a textbook knowledge of radio's nuts and bolts) is that they can feel great radio and help you identify and create it. Priceless! What's the secret to hooking up with our industry's brightest and best? There isn't one, except contacting them, as I said. So how hard would it be if you promised yourself that every few weeks you would reach out to someone you had never met who could be a career ally for you?

STAY 'TWISTED'

OK, now you're totally hip to embracing our industry's change and turning it into your personal opportunity to excel in the current radio landscape. You're hot-wired into the world of networking. What's next? The third and final concept we'll cover is to stay twisted. I cannot emphasize enough the importance of not seeing everything in the world quite the same way as everyone else does.

Your audience demands entertainment, and that will never come out of a research book. No one outside of your programming brain trust should know your strategy; they should just know it's a hell of a lot of fun to listen to your radio station. Thank God there are now radio CEOs who come from the programming side. These gentlemen realize that great programming drives great revenue, not the other way around.

If you're an on-air talent, it's still pretty easy, because you are immersed in pop culture by getting away from the station enough to have a life in the real world that your listeners live in. Unfortunately, programmers are surrounded by budgets, paperwork, meetings, etc., which makes it incredibly easy to lose sight of the vibe that truly drives all compelling radio stations. Although it's easier said than done, you must delegate anything and everything that doesn't have a huge direct impact on ratings and revenue. This will clear up your view of the world that your radio station should be tirelessly trying to reflect and vibe off of on a daily basis.

Don't clog your creative arteries with worrying too much about the weekend schedule; it's not that big a deal. It won't move the meter a fraction of what a great and timely creative idea will. Think about things that make you different from your competitors. Encourage

people to bring you any and all ideas, because they are the most valuable commodities at any radio station. Read *USA Today* with your office door open; send the message that being plugged in is job No. 1 at your CHR station.

You may have heard it said that you can't research a contagious atmosphere. Your radio station has to be populated with interesting people before you'll get anything interesting coming out of the control room. Build a clubhouse, not a job site. Make sure the people around you remind you that fun is the most important screener for everything that gets on the air. Can the mayhem in the hallways at your station pass for an Old Navy commercial? If it can't, it's your fault, because as PD, you and you alone set the pace that creates the environment that inspires the staff to think differently and beat the hell out of the competition. PDs shouldn't necessarily have the best ideas; they should just be able to recognize them.

I feel a little silly stating what I feel is so obvious, but great PDs know it's their job to direct the movie, not star in it. Who are the stars? Most often they are marketing directors, morning show members, interns, music directors, APDs, creative services people or anyone else who is a connoisseur of the many strains of pop culture. These people can help you effectively exploit what is happening in the world every day. In the process, you make your radio station much more important to your audience.

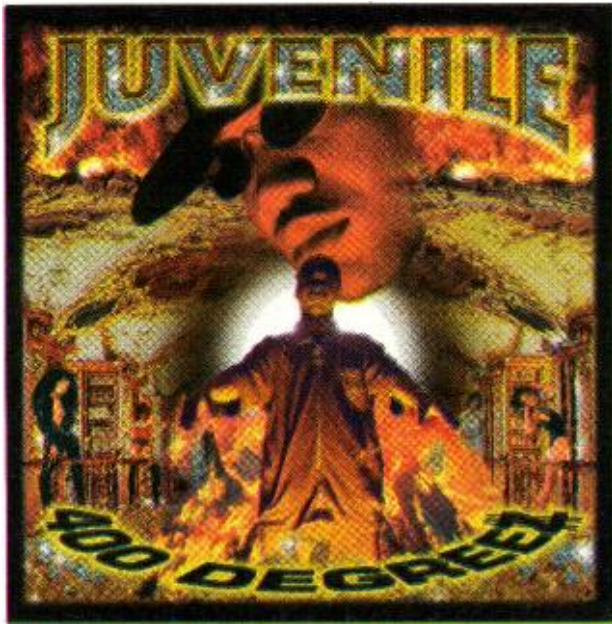
It's a privilege to work in this business, because we get to entertain people every day. Do everything in your power to entertain the hell out of them every chance you get! Interesting and compelling people make interesting, compelling radio; everyone else makes 10 in a row. We don't have an exclusive franchise anymore. It's up to you to start saving it today. The radio world is changing, so deal with it by making yourself an invaluable asset to yourself and your newly consolidated employer. Oh, yes, and don't forget to play the hot crop of current artists — that couldn't hurt your CHR station.

NO ONE OUTSIDE OF YOUR PROGRAMMING BRAIN TRUST SHOULD KNOW YOUR STRATEGY; THEY SHOULD JUST KNOW IT'S A HELL OF A LOT OF FUN TO LISTEN TO YOUR RADIO STATION!



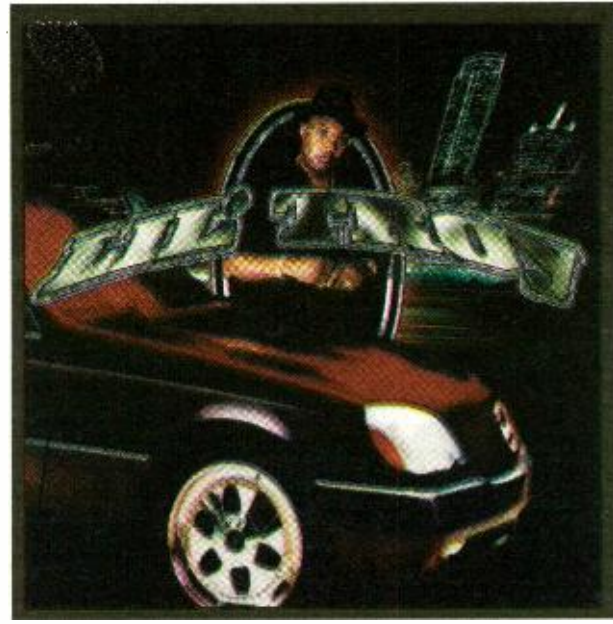
We Dare You To Take The Top 40 Music Challenge

3x Platinum



"Back That Thang Up!"

Platinum



"Wanna Be A Baller"

"Juvenile's 'Back That Thang Up' is a great night record for KDWB...Instant phones from the moment we put it on the air."

—Rob Morris, PD - KDWB/Minneapolis



Simply play both of these records 1x per night Monday through Friday between 7:00pm - 10:00pm. If your night jock doesn't report Top 10 Phones after one week, we encourage you to increase the rotation on *Mambo #5*.



RIDE THE WAVE OF CHANGE

Clear Channel President Randy Michaels insists that your success or failure in radio depends on your attitude

► What's the one thing that will guarantee your failure in the radio business? According to Clear Channel President Randy Michaels, it's the refusal to accept change. Michaels' ability to go with the flow and his foresight are two tools he has used to excel in an industry that is in perpetual motion.

In his keynote talk at R&R Convention '99 Michaels encouraged those in the industry to rise to the challenge of change and quit whining. We present the text of those remarks below. The wave of change is upon us, who's ready to surf?

Everybody is talking about change — mostly from the standpoint that it sucks and that radio used to be great. Get a job on the air, they deliver free pizzas, groupies call, give away money, talk on the phone, talk up intros, tell your PD you got big job offers. Now it's all changed. They've got computers, consolidation ... it's bad, everything's bad.

On that note, I thought I would talk a little about change and why this amount of change feels so uncomfortable. I'm willing to bet that it's more uncomfortable for me than any of you, because most people in this room have lives. I don't have a life. I don't have kids, I have no idea who's on the starting lineup for the Reds. I know nothing about sports.

Where you have trivial information about your families and your hobbies stored, for me it is all radio. That has been my focus, and now it's all changing.

Things that I thought I knew how to do as well as anyone aren't even the right things to do anymore, and that sucks. I collect old radios. My favorite airchecks are still the old Top 40 airchecks from the '50s and '60s. My favorite music is still the same old R&B and classic country and old Top 40, but you can't make a living puking and hitting the post anymore. So, time to change.

I look out my window at the Ohio River and watch these barges the size of two football fields loaded with coal being guided down the river by one little tugboat. I asked one of the tugboat drivers, "How does that little boat control all those barges?" You see, you have to push the barge where it wants to go. In other words, you only have so much control.

At the end of the day the standard of living in this country is rising in direct proportion to the efficiencies we are creating. You have the same thing going on in the broadcast business. Once you could only own seven stations, now you can own as many as you want.

I'm embarrassed to tell you that I am emotional about change sometimes. I miss some of the stations that used to be around very much. When I was a kid, I was always

asleep in school on Monday, because back in the '60s most stations went off the air on Sunday night to do transmitter maintenance. Just a few stayed on, and they tended to be the Top 40 stations. WSAI and WDRC in Hartford were the only two stations that stayed on all night. They were both on 1360. One would fade in, and then the other would fade in. Sometimes you could hear them both. It was like listening to two stations at once, and for some reason I thought that was great. Those stations were my best friends.

I got a job at WKRQ then. It was some heavy, hippy-dippy album station. Their slogan was, "From your friends at the wireless. Listen, we think we found you." I didn't want to kill WSAI, I really didn't. I could see that these big AM radio stations were going to get totally screwed, and I felt bad about it. I didn't want to be part of it. But then you think it through and realize that someone's going to do it. Why stay with the Jeff Beck and the Mahavishnu Orchestra format? Is that really going to be what works? No.

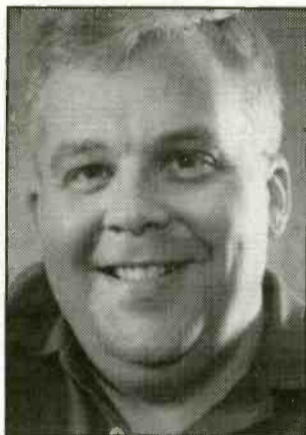
Well, now we have hundreds, on our way to thousands, of stations. There are parts of it I don't like. I used to know everybody in the company. I used to know their wives and their girlfriends. I used to know who they were. I don't like the fact that I really can't even get to know everyone we have on the air. It's a company now that is not just a large broadcast company, but one of the largest companies in America, a \$23 billion corporation.

You have to realize that, to cope with fundamental change, we have to get past some of the programming, some of the program recognition, that has gone into

our brain since we were learning to recognize faces and numbers and letters. Some of the things you know are wrong. You have to overcome your patterns. When the smiling face spits at you, it is uncomfortable.

You walk around these conventions, and there is a lot of negativity. There is no talent development anymore, everything is on the computer, it's all coming on the satellite. Where do you think the next crop of real talent is going to come from? They are being pennywise and pound foolish. Everyone says, "Yeah, I'm up for change — unless it's about me." I'm getting that reaction now from some of the Clear Channel stations. We rolled out this programming system, and they all said, "Oh, man, that programming thing is great, but why would you have them come to my market?" Everything is great here? Have you seen the rating book? "Oh, yeah, but we got that all figured out." We have to overcome the patterns that are in our brains to take advantage of the opportunity that exists.

In 1955, in almost every market in this country, the No. 1 station was 1,000 watts or less. All the big stations still had radio experts who were used to bringing in networks, scheduling the orchestras, putting the live dramas on, and



Randy Michaels



RADIO SALES



the comedies. The thought that some asshole with two turntables and a couple of cowbells playing records would get higher ratings was unbelievable to them. When Todd Storz took KOWH/Omaha to a 60 share, it was 500 watts in daytime only. His second station, TIX/New Orleans, achieved a 70 share with 250 watts on 1450. KLIF in Dallas was a 1,000-watt daytimer when it became No. 1.

Disc jockey was not a complimentary term. A broadcaster, a radio professional, a performer knew how to play an instrument, how to act and how to announce

TO COPE WITH FUNDAMENTAL CHANGE, WE HAVE TO GET PAST SOME OF THE PROGRAMMING, SOME OF THE PROGRAM RECOGNITION, THAT HAS GONE INTO OUR BRAIN SINCE WE WERE LEARNING TO RECOGNIZE FACES AND NUMBERS AND LETTERS.

before a microphone. He wasn't some ass telling jokes and ramping records and sitting between the tables, spinning the labels and serving up the cream of the pop crop in the groovy platter chatter. People really thought that was third-rate — and it took over.

When you look at FM, the people who gave away their FM licenses in the '60s were right for 15 years. But even the people who held onto them, none of them could make the mental change. None of them could see it. I was 23 when I got to program an FM station. To me, it seemed obvious.

But the experts, the people who had the right pattern recognition for the 1960s, couldn't imagine anyone would ever take 93 KHJ and stick it at 101.1. They couldn't imagine putting WLS or WABC on FM. They all had FMs, but none of them did it. Somebody else kicked their asses. KIIS had to kick KHJ's ass. KIIS put KHJ and 10Q out of business. Why the hell didn't those morons put it on their FM? You can look back now and see it. You know why? Because they were walking around conventions saying, "Man, music on FM. Kids don't have it in the car; they're never going to listen to that. Old people listen to FM. Kids aren't ever going to listen to FM."

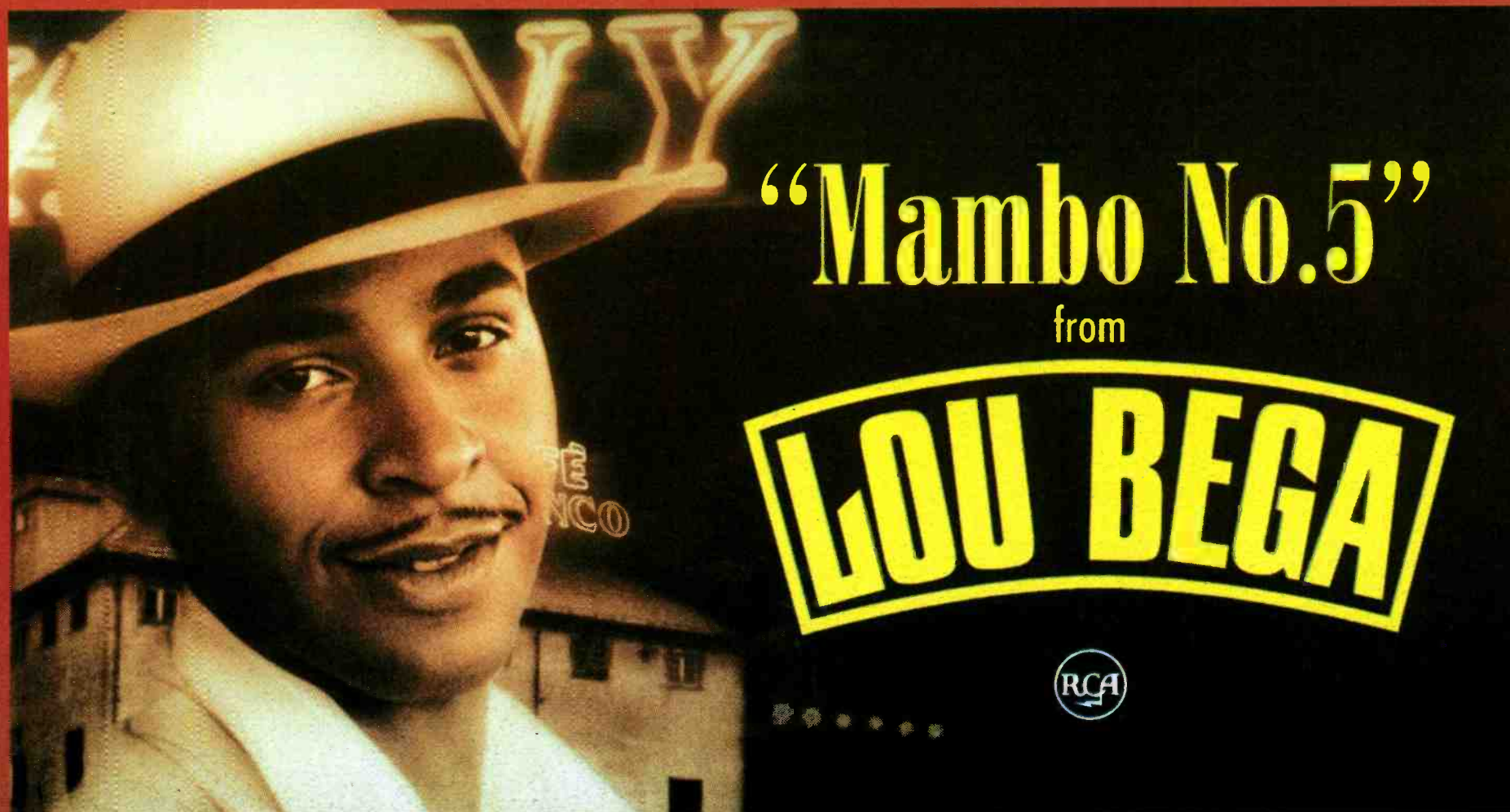
What is wrong with those people? Were they stupid,


CONTINUED ON PAGE 52

Thank You For Two Of The Biggest Hits Of Summer '99



"genie in a bottle"
christina aguilera 



"Mambo No.5"
from
LOU BEGA


RIDE THE WAVE OF CHANGE

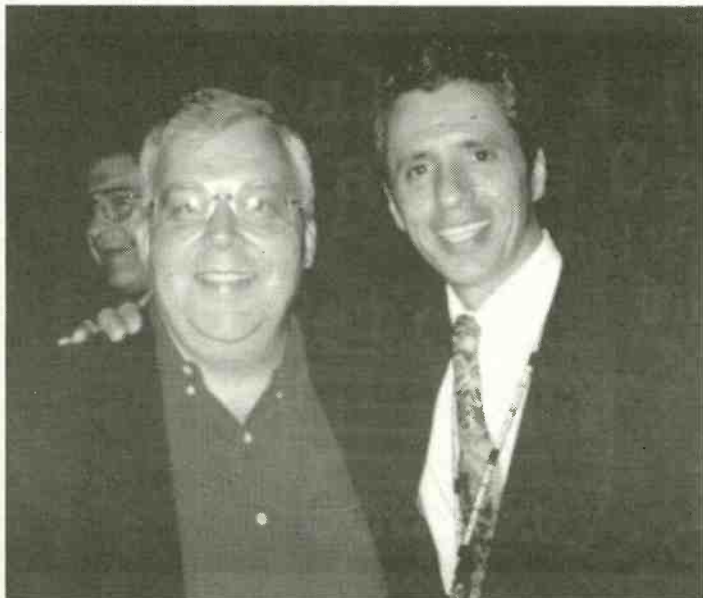
CONTINUED FROM PAGE 50

the people who owned NBC and CBS and ABC who were all losing money in 1955? What happened to the people at RKO and ABC? Were they stupid? The people who ran WABC and WLS and KHJ, KGO, KFRC — were they stupid? They couldn't get past the patterns in their brain, so they walked around conventions and said, "Bullshit about FM, and blah, blah, blah."

MY PERSONAL OPINION IS THAT THIS CONSOLIDATION, THE COLLISION OF DEREGULATION AND TECHNOLOGY, IS GOING TO CREATE THE MOST POWERFUL AND THE MOST POSITIVE CHANGE FOR RADIO.

I'm a little sad, because that is what is going on here. People are walking around saying, "Bullshit satellite disc, jockey-imported, blah, blah, virtual radio, bullshit change, bullshit 600-station ownership." Hey, guys, you can't do anything about it! I can't do anything about it. Lowry and Mel can't do anything about it except push the barge where it wants to go. Surf the wave. Greatest surfer in the world understands it's all about the power in the wave.

You can bitch and piss and moan and be a bunch of



Randy Michaels and Tony Novia

negative energy. Get out! If you want to be a miserable old person whining, "It used to be fun. We used to develop talent; we used to have time to put into our shows; we used to have enough people to do the job," I feel sorry for you. Live the rest of your life as a miserable used-to-be. Go work for CBS. Because I don't want you and I don't need you at Clear Channel, if that's the way you're going to look at life.

We just bought a piece of XM Satellite Radio. Do I like the fact that satellite radio is coming. Hell, no! I wish I could postpone it beyond my career. But, unfortunately, I figured out that how that happens is I have to be out in the next four years. I don't want to do that. I would be at 5th and Olive with a shopping cart and a bottle of Thunderbird, wetting my pants, if I didn't have radio. I'm going to stay in it, so we bought a piece of XM.

Here is the privilege we have in Top 40, CHR — whatever it is fashionable to call it now: playing the hits. We are creating the patterns that will live with people forever. It is not just the music. It is the music, it is the production, it is what goes on in between the records. It is what you do and what you say that is forming the patterns that are going to stay with today's generation forever. That's what CHR does. It is an honor, it is a privilege.

You talk to any of the guys who did it in the '50s and '60s; it is the most fun they ever had. I can tell you as one of the early FM CHR guys, it paid a lot. The guys who worked on the air were paid less. We had no promotion budget. If we wanted to give something away, we had to steal it from the TV station. I never had more fun. God, that was great. It was awesome. I bet the young jocks who do the satellite format are going to have that same feeling.

There are going to be fewer jobs in some cases. There are going to be better jobs. There is going to be more money in this business. This is a bigger business; this is a serious business. There are fewer idiots out there owning broadcast licenses. The intelligence and the quality of broadcast operations are improving, whether it looks like it from the inside or not.

My personal opinion is that this consolidation, the collision of deregulation and technology, is going to create the most powerful and the most positive change for radio. There are young people here listening to the rest of us bitch, saying, "These old bastards don't get it. Why don't they see the opportunity? Why don't they see that when

you can get it with satellite and Direct TV or Internet or cable or AM or FM, it really becomes about content, doesn't it?" There is no problem with talent development. It just takes a different set of skills. It takes a certain set of skills to make KIIS/Los Angeles work today, and it is going to take a different set of skills to make satellite and Internet and what radio becomes work.

You have a choice to make. As we get older, learning is harder — that is a fact. I was given a choice by Sam Zell. We could have done a deal with any company. We could have waited a couple of years and done an LBO, and I could have been the largest shareholder of Jacor. And that sucks, because we would get killed by the big guys. It is easy to do the math. I told Sam Zell when the Telcom Bill passed, "There are going to be two big groups, one pretty big group and a bunch of splinter



YOU CAN BITCH AND PISS AND MOAN AND BE A BUNCH OF NEGATIVE ENERGY. GET OUT!

players." That is the way it is shaping up.

You know that saying, "If you're not the lead dog, the view never changes." I don't want to be one of the little splinter players. I want to run one of the big groups. Clear Channel's balance sheet is absolutely the best in the business. You combine Clear Channel's balance sheet with certain operational strategies, and that is the company that is going to win the race.

That is where I wanted to be. That involves changing some patterns. A couple of months ago I was the CEO, now I'm the President. Did you know that is a step down? Of course I am running twice as many stations, and now I've got a balance sheet that lets me win the race. So is it a step down? It all depends on how you look at it — I'm telling you how I chose to look at it.

The great thing about Clear Channel is, when you meet Lowry Mays, you've met your last owner. This is not a fund, there is no five-year life, there is no exit strategy. So you build for the long term. That XM deal, you know why nobody else did that? Because it's not going to make money for seven years. It's OK. Because in seven years we will be there, and they won't. I like that, the ability to think that far into the future, the ability to ride those waves.

TOMMY AUSTIN PD, KKAZ/PORTLAND

IN THE YEAR 2000 CHR WILL:

LIKE ALL FORMATS, BE FORCED TO RE-EVALUATE THE IMPORTANCE OF LIVE ENTERTAINERS AND THE DANGER OF AUTOMATION THAT'S BEGINNING TO PLAGUE OUR INDUSTRY.

IN THE YEAR 2000 I WILL:

BE A LITTLE SMARTER.

RIGHT ABOUT NOW,
THE FUNK SOUL BROTHER...

Fatboy Slim

Winner of 3



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Top 40 Smash
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"We're getting huge callout for this record...women 18-24"
-Jay Michaelis APD/KRBE

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KDND 29x, KCHZ 14x, WNCI 11x, WKSS 17x, WDCG 17x, WPXY 12x,
WAPE 21x, KKMB 25x & many more!

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GREAT TALENT EQUALS GREAT RADIO

Jimmy de Castro explains why air talent need to fit a station and how to reach that goal with great success

▶ **Your station cannot survive without great talent. An overstatement? Not according to AMFM Chief Executive Officer Jimmy de Castro. His keynote speech at the Morning Show Boot Camp emphasized the ongoing importance of developing talent to fit a station and taking chances. But, as de Castro pointed out, air talent are equally responsible for their own success or failure.**

De Castro also touched on the 10 things that constitute success, adding that the most important achievement, happiness, continues to elude many in the business.

The following excerpt from his talk offers valuable insights into why certain personalities have succeeded and what managers, station owners, GMs and PDs can do to be a part of a thriving radio station.

I prepared this pitch on how to be great talent: Learn the business, be passionate, don't be discouraged, ask your boss' expectations, be a sponge, pick a mentor, set attainable goals, listen to other great morning shows and tape them. Study the business, buy stock in your company, get your company to give you stock, be careful picking an agent. Get to know the TV anchors, the limo drivers, the beat reporters. Get to know Arbitron. Go to sales and promotion meetings, talk to your PD, talk to your GM, get to know the GM's wife and kids, etc. Win in the hallways first.

I thought, "I'm going to go through all these things."

Then I decided, "Nah, there is no way I'm going to go through that. I'm just going to go quickly to the 10 things that everybody wants." And when you really think about it, and if you're honest with yourself, you'll probably agree.

I'm going to give you nine of the things you want as talent, and then I'm going to ask you what the tenth is.

The first thing you want is a five-day workweek. The second thing you want is \$100,000 salary. The third thing you want is a TV campaign. The fourth thing is to be famous from that TV campaign. The fifth is to

**"ANYBODY WHO THINKS
THE JOBS ARE GOING
AWAY IS RIDICULOUS."**

move on and make a million-dollar salary. No. 6 is that you want your own producer, someone to get you coffee, someone to book your guests and probably your own studio.

The seventh thing you desire most is syndication. Then you want to go into television, and most people have not been that successful. No. 8 is television, and No. 9 is you want to be in the movies. You'd like to start off in a bit part, then a walk-on, and then you want to star in your own Bruce Willis-style movie.

Those are the nine things that talent and their agents ultimately want. The tenth and probably most important is to "be happy."

I fly around in all kinds of jet airplanes with a lot of "suits" and people worth multi-, multimillions, but most of the millionaires don't seem to be very happy. At the end of the day you should strive to try to find what happiness is.

You probably got started in this business by listening to radio somewhere you weren't supposed to — cutting school or staying up all night listening to a radio. You have all developed a passion for radio. I truly believe the future of radio is talent.

My passion for radio began after listening to people like Cousin Brucie, Scott Muni and Allison Steel in the New York area where I grew up. I went on to work for Golden West Broadcasters. Al Michaels was in the office right next to me, Jim Lange was in the office on the other side and Don Sherwood

had just left the office that I was in — all very famous radio talent.

Golden West Broadcasters treated talent as if they were gold, and that began my

training and my respect for the importance of great talent. Every radio company that I have been a part of, whether it was Heftel, Evergreen or Chancellor, we've had that same philosophy, because it starts in mornings.

I am proud to have worked with the likes of great talent like Sunny Joe White, Dale Dorman and "Mattie in the Morning" at WXKS (Kiss 108)/Boston, and in Chicago with Larry Lujack, Wally Phillips and John Landecker, who I had to compete with.

I came in at 26 years old as General Manager of a station called The Loop, and we searched the company to try to find a talent who could replace Steve Dahl and Garry Meier, who, before I arrived, got fired. You remember their famous "disco demolition" at Comisky Park? When I arrived at The Loop as GM, I called to have a dinner with Steve and Garry, and they were awful to me during the entire dinner. Garry was very pissed off.

Steve Dahl is one of the smartest people who ever got into the business. Stern is credited with a lot of the things he did on FM. I have tremendous respect for Howard Stern, but Steve really began to break the airwaves. He became the spokesman of a generation, and my foolish bosses had just fired him. During the



Jim de Castro



disco demolition we had four-week books where one summer's spike went to a 7.3.

I was the new GM, and without Meier and Dahl the station went 7.3-5.8-4.8-3.5-2.1. So much for de Castro the wonder kid, the vitamin pill. I figured I better get to know Dahl. It was difficult for me, because he was across the street, bashing us.

For five years I got to drive home and live my life through this guy before I had my shot at hiring him. So many nights on my ride home I would be talking to the radio while Dahl was on: "My God, he is so right! How did he even know that? How did he feel that?" This guy said things that everybody was thinking and couldn't say to each other, never mind on the radio. I really believe he deserves a lot of credit in the breakthrough of what started the new generation of FMs and certainly a difficult period for Evergreen Media in Chicago.

While we waited four years for Steve to come work for us, we went after another morning guy by the name of Jonathon Brandmeier. Johnny was making \$106,000 a year, and he wanted a five-day workweek, one million dollars, his own producer, TV, and he wanted to be famous. So did Mancoff, Kevin Matthews, Danny Bonaduce and many others who came to work for us.

We paid Johnny his million, but it took us a few years to get him there. He came and helped us change a whole radio company and the listening patterns of the Chicago market. Johnny didn't fit The Loop when we first put him on. Hiring talent that is a good fit for your radio station is one of the most important things you can do.

When I first came to The Loop, it had black hallways. When I walked out of the elevator, the door right next to me busted open, and there were clouds of funny-smelling smoke. Out comes my morning guy, my news director and the program director — they were on a break. Right then I knew had to change the image of this station.

CONTINUED ON PAGE 57

ROB WEAVER
PD, WKPK/NW MICHIGAN

IN THE YEAR 2000 CHR WILL:

BE AT OR NEAR THE TOP END OF ITS "UP" CYCLE, WHICH STARTED ABOUT 1995.

IN THE YEAR 2000 I WILL:

BE AT OR NEAR THE END OF MY "UP" CYCLE, WITH HOPES AND EXPECTATIONS OF PLAYING A BIGGER ROLE IN MANAGEMENT — EITHER THAT OR LIVING ON THE STREET.

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
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GREAT TALENT EQUALS GREAT RADIO

CONTINUED FROM PAGE 54

I knew if we could get the next great talent in Chicago on the air, we could be great. We courted Johnny and got him to come work with us, and he helped evolve and change the radio station. Steve Dahl then joined us from WLS. We didn't stop there. We hired Kevin Matthews and Danny Bonaduce, and we built a really incredible radio station.

We were really working hard to figure out how we could develop the talent that would lead the future of this business. In Los Angeles I got to know Scott Shannon — what a tremendous talent. I got to know Rick Dees, Stern, John London — who at the time was at KMEL. When we moved John down to Los Angeles to

**WORK CLOSELY WITH
YOUR PROGRAM DIRECTORS AND YOUR GENERAL MANAGERS AND UNDERSTAND THE PROCESS OF BUILDING A STRONG RADIO STATION. THINK ABOUT HOW YOU FIT WITH THAT STATION.**

tion. We have many more morning shows now, because you have strong broadcasters that are going out and buying the radio stations to develop the product. So to say that radio jobs are going away is ridiculous. Work on being more passionate and keep driving, because there are plenty of radio jobs out there.

We really need talent, and if anyone doesn't believe that, just scan the radio dial. We really need you. Everyone can play the same music, but in order to really cut through and get big ratings we need something different, something compelling. We need to break through and protect against competitive attacks by other competitors coming in.

So there's plenty of need for talent, and I wouldn't just focus on morning talent. Our company has the philosophy of morning shows in afternoons, morning shows in midday or morning shows in the evening. Personalities need to fit the strategy of the station. Kidd Kraddick at KHKS in Dallas fits the station beautifully, and he's funny and witty. He died on a Rock station once, and he's been around Dallas for a lot of years. He's had moderate success, no success, and now he has Saturdays off and he's going to make his million dollars. He deserves every cent of it, because he fits the station perfectly.

Jim Harper is a great fit for us at WNIC in Detroit. Mancow at 'RCX was a great fit. Mancow at Q101, I don't know, I'm not sure. I wish him the greatest luck; he's a great person.

As an owner or manager of a company, you must understand the pressures of Wall Street. I encourage you to get on a strong station and be patient. Work closely with your program directors and your general managers and understand the process of building a strong radio station. Think about how you fit with that station.

You all think you're smarter than your PD. You all think you're a lot smarter than your general manager and way smarter than your president/COO because you've done it before. You've seen the research, and you're better than the research. You don't buy the consultants and you don't buy this and you don't buy that. That's not going to get you as far you think. Be smart about what you learn as you go through that process.

Many of you have worked in several different markets and stations and been through downs and successes. Learn from your experiences. Seek out a mentor, someone you can get advice from, who you can be honest with and who can be honest with you. Don't be afraid to ask, "How does this sound?" or, "How is this going to play?" or, "Should I play it?" Don't be offended if someone says, "It's not that good; make it better."

Talent and management must have realistic expectations for success; this is very important. Danny Bonaduce and Dick York were saved from the poorhouse by Jonathon Brandmeier and a bit that he did called "Celebrity Savior." It was a tremendous bit. Danny took advantage of the relationship with Johnny and said, "You know, I'm going to really change my life." He did, and you have to give him tremendous credit. What Danny really wants most in his life is happiness.

The business today has changed. You should know who you work for and what the company cares about. We have a very specific strategy. Our strategy is listeners, advertisers and employees first. If you do your job really well, then we get broadcast cash flow and build shareholder value.

KKBT, it wasn't the greatest fit in the beginning. He was terrific, because he hung with it through some difficult times until we made the radio station strong enough for his talent.

Mancow was someone we brought in who was successful at a competitor. We took him away from that competitor, and he was a perfect fit with our station.

As you can see, we have been and continue to be all about talent. Talent drives our radio stations. Great talent equals great radio. You may be asking, "Are the jobs going away?" No. Anybody who thinks the jobs are going away is foolish. We have been doing more recruiting in the last three to six years than we've ever done before.

We began a philosophy, and we built the company around talent. Evergreen Media equals talent. Chancellor Media (AMFM) now equals talent. That's what we're about. We know there's plenty of talent out there, and I urge all of you to continue to develop and grow your careers.

More jobs have become available through consolida-



**THE BUSINESS TODAY HAS
CHANGED. YOU SHOULD
KNOW WHO YOU WORK
FOR, YOU SHOULD KNOW
WHAT THE COMPANY
CARES ABOUT.**

I told you all you should own stock. In Jonathon Brandmeier's first negotiation, he made \$106,000. We offered him stock in our company, and he said, "No, no, no. I can't do that. I just want the money," and we gave him the money. Steve Dahl got 2% of the company. Steve Dahl made an incredible amount of money. Brandmeier wishes he had that 2% today.

Just about every deal that I've done with major talent includes shares of stock, which we are most proud about. You should try and get part of your company; that's what the future of the business is about. Talk to your general managers about it.

The radio business today is great; it has never been better. We remain incredibly committed to fitting talent with radio stations. From our days at Evergreen, we've been built on talent. We need you. Continue to do what you do. Don't be scared of being inventive, and don't be scared of change.

JERRY PADDEN MD, WKRZ/WILKES BARRE

IN THE YEAR 2000 CHR WILL:
PROBABLY BE MORE PRECISE AND
CONSULTANT-DRIVEN, MORE VANILLA,
LESS FUN. MUSICALLY, I HOPE THE
POP TO POP/ROCK STUFF RETURNS TO
THE BASIC STUFF THAT HAS CARRIED
US ALL THESE YEARS.

IN THE YEAR 2000 I WILL:
HOPEFULLY STILL BE EMPLOYED AND
MAYBE DOING MY PART TO INJECT A
LITTLE FUN BACK INTO THE FORMAT.

JUDY ELLIS RAISES THE BAR ... AND WINS

CONTINUED FROM PAGE 1

Ellis says she learned a lot from her previous managers, including R&R Publisher/CEO Erica Farber, who was her first GM when she was at 99X, and Mel Karmazin. "He is one of the smartest people alive. I think being around smart people is fun. I loved being around Mel. He was able to get to the point. You could tell him something that was going on, and he found the core. He could dispose of all the fluff around it, and say, 'This is the issue.' I learned that I always want to work for smart people. They make the best decisions, and they are going to operate the best business.

"I have always believed that, as a manager, you should never ask people to do what you can't or won't do yourself," she continues. "That doesn't mean that what you can and will do is better than what they can do. No.1, we operate as a team. No one person is ultimately responsible for everything. Which means that if it wasn't your idea or you don't like the idea, we are doing it anyway, so get behind it and get into it.

"I don't have the traditional interview when I hire someone. I look for a spirit in their soul, a burning desire to do things and make things happen. I look for people who have fear of failure; it's a great motivating factor. Every company has a culture, and people operate in different ways. I think we are a company that operates with that fear of failure."

Ellis faced that fear of failure with Hot 97. She had to break through a lot of stereotypes about the station and to whom it appealed. As she says, Hot 97 goes beyond the music, it's a lifestyle. "I remember being interviewed years ago, and somebody was asking about our 25-54 demo and how we couldn't compete. But that's not who we are. I am not losing in 25-54 because I am not trying to beat 25-54. We are trying to be exactly what we are, and we are proud of it. We have done a phenomenal job of getting such a huge share."

Ellis broke down those stereotypes with the three qualities mentioned at the beginning of this article. "You have to go back again and back again. The world moves with you. Unless you are just completely wrong, you are usually not standing out there by yourself. Then there will be an article in *Forbes*, followed by something in the *New York Times*. When you're right and you are on to something, the world starts to catch up with you. We have tons of information showing what kind of disposable income the Hot 97 audience has and what enormous potential they represent."

Ellis' 13 years at Hot 97 have made the station her child, she admits. She says that when something isn't right on the station, she feels it physically. "I can be listening, and when something isn't right, it goes right up my spine."

'WE COULD NOT BE IGNORED'

Which is why Ellis also doesn't just trust what's hip on the "street" over research. "The 'street' is very often 10 people," she points out. "The street is the big question mark! You need to know what the real 'street' is and how many people are a part of it. You need to make sure that the street is really the people and that your research is reaching the people. I believe that this is a mix of art and science,

and when it's too much science, you lose: Everyone should be conscious about how they're physically feeling about what we're doing, because if it doesn't feel right, it probably isn't."

Ellis says she knew things had changed about three or four years ago when the format on Kiss changed, and Hot 97 scorched the competition with a 40 share 18-24. "We were so huge that we could not be ignored. I think that the programming department and all the jocks do a good job living the lifestyle. There seems to be no line or division where the radio station ends and real life begins. They go out after work and hit the clubs and come back in the morning. Everybody is one group rolling together. I also think programming does a really good job of understanding the needs of the artists and how they relate to the community."



Judy Ellis



The group mentality continues with how Ellis sees consolidation and the three stations she oversees. However, she insists that she has not changed her approach to serving the marketplace. "Our approach concerning consolidation has been on a programming level, trying to take radio stations that enhance and protect each other rather than owning stations that cannibalize each other.

"Now, do our three radio stations have any cannibalization? Yes, they have to, to be able to protect, to create solid walls. I still say that at the end of the day a station has to have merits on its own. It has to have a valuable audience, valuable programming, and it has to be a franchise. Whether you have one or 20, each entity has to have value."

The key is to stay relevant, she stresses. "I asked this question of Rick Cummings about three years ago, and one of the things he said is, 'We always have to reinvent. When we aren't reinventing is when we get ourselves in trouble.' I said to Rick, 'With the station skewing so old, how do you keep the radio station focused on the core demo while everybody around

it is getting older inside the station? How do you prevent yourself from losing contact with the streets when you have a morning show there for five to 10 years, and they begin to get out of the demo?"

"Sometimes you have to make the hard call," she admits. "We recently did make a change in the morning show. Sometimes you have to do what's right. It's not about chronological age, it's about relevance and staying in tune."

GIVE LISTENERS WHAT THEY EXPECT

Ellis carries that philosophy into marketing the stations. "The key to marketing is that, when people turn on the radio, they get what they expected. If they turn to the station and get a song

"THE KEY TO MARKETING IS THAT, WHEN PEOPLE TURN ON THE RADIO, THEY GET WHAT THEY EXPECTED. IF THEY TURN TO THE STATION AND GET A SONG THEY DON'T GET OR DIDN'T EXPECT TO HEAR, YOU'RE MARKETING WAS WASTED."

they don't get or didn't expect to hear, your marketing was wasted. Marketing has to directly reflect what you really are, not what you want to be. And the media you use should be thought out. I wouldn't use TV for Hot 97, because I don't think you can effectively reach that young audience. You have to find out where your audience is.

"The opportunity is huge, but so is the responsibility. When you have the ability to affect the lives of more than two million people, you have to be careful about what you say and about what you depict. We're very clear that violence is unhip, sounding like a moron is not cool, taking responsibility for yourself is important, and a sense of community is important." One way that Ellis keeps a commitment to the community is through Job City U.S.A., a web-based recruitment service. "It's been online for two months now. It took a long time to put together, because we are doing it in the Emmis style, which is great."

On the subject of the Internet, Ellis is not that concerned with research that suggests teens are spending less time with their favorite radio station and more time on the Internet and other venues. "We have not seen that

CONTINUED ON PAGE 126

WHEN YOU'RE HOT, YOU'RE HOT!

In the spring '99 Arbitron, Ellis' Hot 97 once again swept the 12-34 field in New York City, pulling double digits once again in persons 12-34. Here's a look at Hot 97's consistency and ratings growth over four books.

	12+	12-24	18-34	25-54
Spring '99	5.4 (No. 1*)	21.1 (No. 1)	11.2 (No. 1)	3.3 (No. 12)
Winter '99	5.7	21.8	11.3	3.4
Fall '99	5.3	21.7	11.0	3.1
Summer '99	5.8	21.9	11.8	3.1

*Indicates a tie.

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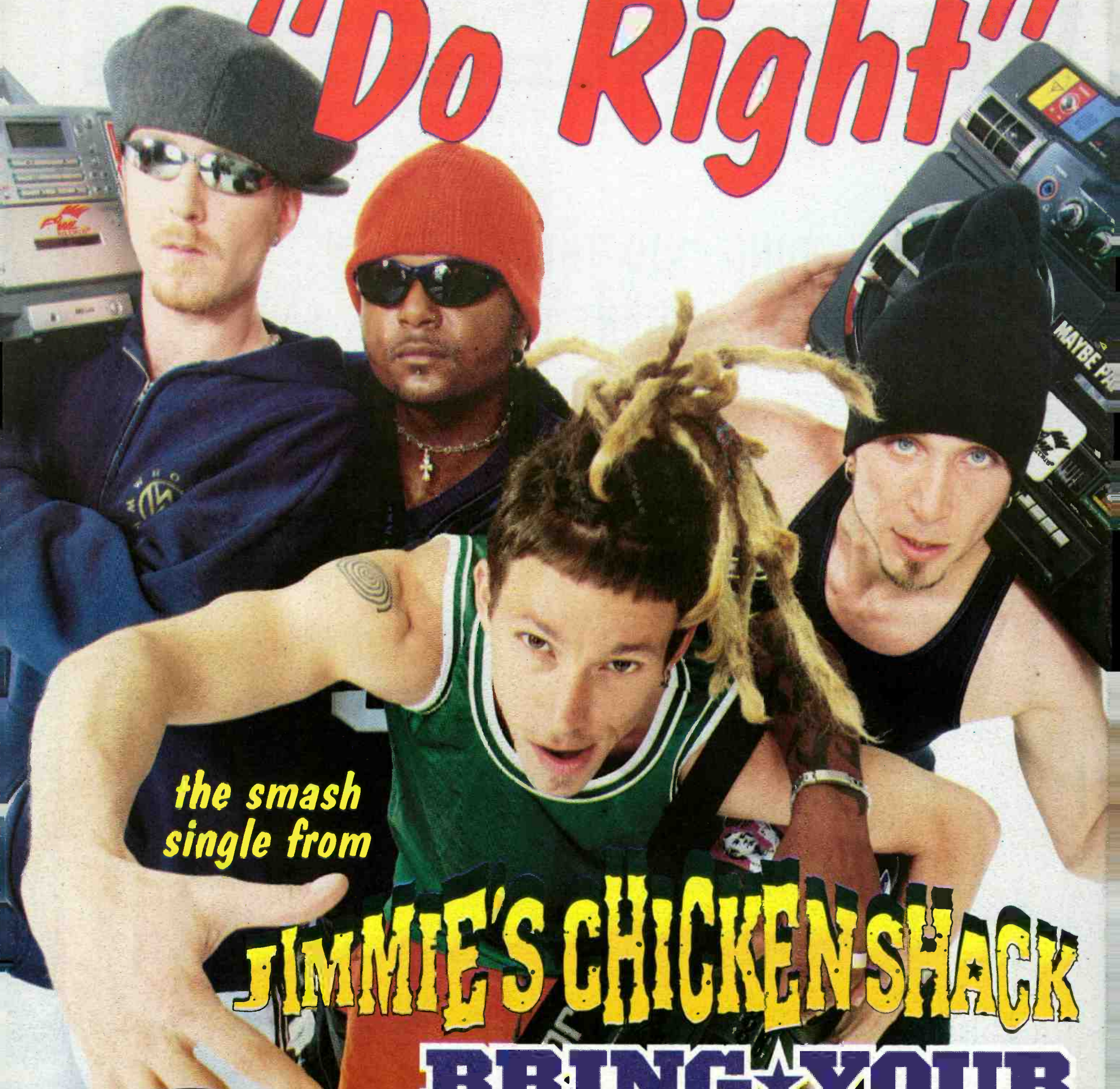
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KALC/Denver (15X LW)

- New Adds at Alternative including:
KROQ/Los Angeles, KEDJ/Phoenix,
WEND/Charlotte and WRZX/Indianapolis
- Top 10 Phones at:
99X/Atlanta, KNRK/Portland,
WBCN/Boston and KPNT/St. Louis

- Over 50,000 Albums Scanned
- MTV Buzzworthy (16X TW)
- BDS Modern Rock: 19* - 17* (1043/+54)
- R&R Alternative **16 - 13**

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We are already getting Top15 request."

- Chris Edge/G105



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THE VIEW FROM THE TOP

KHKS UP/GM Brenda Adriance keeps the focus on listeners and clearing the path for employees to excel

▶ **KHKS/Dallas UP/GM Brenda Adriance always wanted to be a general manager in a major market. She began as an AE at WRBQ/Tampa before forming her own vendor consulting business. Within a year she was lured back to radio as a co-op manager at KPLX & KLIF/Dallas. During her four-year stint there, she rose to NSM and LSM.**

Adriance achieved her goal when she started a 10-year tenure at KTRH-AM/Houston as LSM. She began her steady climb to the top, and in 1989 was promoted to GM. She later became GM at KHKS (Kiss).

Adriance's management style allows talent to blossom, and she encourages her staffers to stay focused on what makes listeners happy. It's obviously working, as the station continues to stay in the top three every Arbitron.

R&R: When you're hiring, what do you look for in a potential employee?

BA: It may sound silly, but one of the first things I look at is, would I like working with this person? I guess that is one of the benefits to being at the top. I know that is funny to say, but I genuinely like everybody I work with. I look for honesty and integrity.

We've tried to keep it pretty lean and mean. To me, it's all about getting great people and then holding them accountable for the results. I look at Kidd Kraddick as being the blueprint of that, because Kidd is an unbelievable talent. He is the best talent in radio today. Of course, I'm a little biased.



Brenda Adriance



106.1 KISSFM

I think it ended up being good for him and for me, because I don't have talent like that, so I can't tell him how to do that job. But I can certainly see if it's working or isn't working. My job is to clear the path for him to be successful, because if he's successful, then we're all going to be successful. In fact, that's true with any position. Are you giving that person the tools to do the job? Do you have a lot of confidence in them to do it? If you have those things, then hopefully they will do a great job.

R&R: Define your management style.

BA: I like to hire great people, and I like to let them do their jobs, but that doesn't mean that I let go of it totally. I like to know what is going on, and I like people who are going to challenge me, because I'm opinionated. It's OK for somebody not to agree with me. I've come to understand that it works best if you let people do it the way they are most comfortable doing it, and then you hold them accountable for the result.

R&R: How do you maintain communication with your staffers? Do you do e-mails, meetings?

BA: I much prefer walking down to somebody's office or catching them in the hall. I like to manage by walking around. I like to have contact with people. That part is getting harder, because of the growth of the company and the additional demands I have now with two stations.

R&R: What about keeping people in the loop on a ratings book or a research study?

BA: We do meetings. Every month we have a station lunch. We feed everybody, and they all show up. I make sure people get copies of all the corporate communications that come through. We use e-mail. We use voice mail. We try to make sure everybody knows what is going on.

R&R: As VP/GM, you wear many hats and are ultimately responsible for everything. Through your years of experience, how have you found a balance?

BA: For me, it's how I define the position. I see the job as, I'm the chief marketing officer, and marketing is everything. What does it mean to our listeners? What does it mean to our clients? I'm old school; I learned that if you satisfy listeners, there is a real good chance you are going to satisfy your advertisers, because you are going to have good ratings to do that.

Also, keeping your people happy is important, and that leads to profits, which in turn keep your company happy. I always try to keep that in mind. Is what we do going to get us ratings and revenue? It seems real easy to balance that, but it doesn't always balance. I don't think,

"Well, we did this for programming; now we're going to do this for sales."

R&R: Your station continues to do well in ratings and revenue. You've been in CHR for 10 years: Do you feel you have to defend the format, which often gets pegged as a "teen" or one-dimensional format?

BA: I really think our success at KHKS is because we haven't been pigeonholed into a format box like a lot of the stations have. That is due to the personalities and the promotions. We get away with things that most CHRs couldn't.

For example, we recently had our Kiss party. We made a big deal about bringing Donna Summer into the Kiss party, because we have demos that stretch wide enough to justify it. You have to be careful that you don't pigeon-hole yourself. Yes, our strength is 18-34, but because we concentrate on that, it is that "Mommy and me" kind of thing.

Don't forget the older adults listening to this station. We've been No. 1 25-54 for well over a year and are currently top three in the 25-54 demo. It's because of Kidd Kraddick. He does things that stretch the demos, and then the station is just fun to listen to for adults — lots of contesting and ongoing promotions. And the personalities are the biggest celebrities in town. They are right up there with the Dallas Cowboys. We try to transcend radio, make it bigger than life.

R&R: Do you get involved with research projects and music tests?

BA: Yes. I rely on our programming department. John Cook and Ed Lambert are incredible with music. I don't get involved day-to-day with music selection or anything, but they brief me about the music tests, and I'm generally going to know what is happening there. I have a good ear for what we call "disposable" pop music. I like it, so a lot of times they play the stuff for me, because they know if I like it, it's probably a pretty good sign. I try not to interfere with the record label relationships.

R&R: How have you dealt with the public companies and bigger companies in this post-Telecom world?

BA: All that's not new for me, because I was with Gannett for 10 years, and we had that happening before many of the other broadcasters. If things were going great within the company, there would be one set of operating standards. If things weren't going so well in the company, there would be another set of operating standards. It has not been a difficult adjustment.

I think the change is in consolidation and the market situation, because we were a stand-alone FM with

CONTINUED ON PAGE 62

"ONE OF MY EX-BOSSSES SAID MY BEST QUALITY WAS THAT I COULD KICK SOMEBODY'S BUTT UP ONE SIDE AND DOWN THE OTHER, AND THEY WOULD WALK OUT AND FEEL OK."

KHKS/DALLAS: THE PICTURE OF CONSISTENCY

Ratings book after ratings book KHKS (Kiss)/Dallas has continued to be a top player across all demographics. The true sign of a winner is the ability to hold steady when a new competitor signs on. In the case of KHKS, the station has yet to show any damage from the launch of Infinity's CHR/Rhythmic KRBV, which finished tied for 17th in the spring '99 Arbitron.

	12+	12-24	18-34	25-54
Spring '99	6.6 (No. 2)	13.9 (No. 2)	9.3 (No. 3)	5.8 (No. 1)
Winter '99	6.3	14.8	8.2	5.1
Fall '98	7.3	15.9	9.9	6.3
Summer '98	7.7	17.4	10.6	6.2

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THE VIEW FROM THE TOP

CONTINUED FROM PAGE 61

Gannett. Now you have a group of radio stations owned by the same company in a market, and that is what is different. If you work for a public company, you have to satisfy your shareholders. That's just the way it is.

R&R: So when you were working for Gannett, did you often get a phone call asking to add an extra unit?

BA: Absolutely. I think you try to manage so that you haven't put yourself in that type of situation. My philosophy is, if you do a great job managing your inventory and pricing your station correctly, that shouldn't be an issue for you.

But when you are working with a public company, you are going to get those calls: "We're having cuts in this quarter, and we want you to cut X amount of dollars out," or, "There's a hiring freeze." You get through that, because it's not just you. We all pay taxes. It affects everyone. When times are good, there is going to be a different operating standard. When things get tough, that is obviously going to change. The difference now is that things are changing so much faster.

R&R: When you say things are changing so much faster, can you give me some examples?

BA: Technology for one. Things are much more global. It is about your cluster in a market and your stations as a group and what you are able to do to satisfy

**"WE'VE TRIED TO KEEP IT
PRETTY LEAN AND MEAN.
TO ME, IT'S ALL ABOUT
GETTING GREAT PEOPLE
AND THEN HOLDING THEM
ACCOUNTABLE FOR
THE RESULTS."**

listeners and advertisers. There are all kinds of synergies that weren't available before. And we're all struggling with how to make these things happen. Because in some instances the technology is there, and in others it's just emerging. Trying to move forward with all that is very different from running one little radio station in a market.

The company can have 465 stations on the Internet — that's great, but what impact is that going to have on ratings in the local market? I'm still going to be responsible for making sure that we have ratings and listeners in our local market. In that area not much has changed.

When you get down to it, it is still our ability to make a connection with people. And we do that with our personalities, we do that with our promotions. We give them all kinds of reasons to continue to listen to the radio station. We treat people first-class. This is a first-class operation. We deliver on our promises. If we say we are giving away \$10,000, we're giving away \$10,000.

People trust us; we've built that relationship in the community. They know that we are going to deliver on their expectations. And, hopefully, it is not just about

meeting expectations, it is about exceeding expectations. That is so important, especially when a lot of the companies are doing national promotions where they offer "Win \$5,000 a day," but it may not be on their station.

R&R: How do you keep your staff focused?

BA: I keep it real simple. Is what you are doing going to get us ratings or revenue? If it isn't, then you have to prioritize and rethink. Whether you have one station or five stations, try to keep people prioritizing.

R&R: What programs are you doing that make a revenue impact for the station? What are some promotions you do?

BA: I know a lot of stations are making a lot of money doing concerts, but at this station we've done those more as a promotion. For example, our Kiss party, we gave away tickets to that. It's a thank you to our most loyal listeners. It's a cheap giveaway, but listeners perceive it as much more than that, because it is something they can't buy.

R&R: Do you foresee turning this into a revenue type of situation?

BA: I really can't say. My preference would be not to, just because I know what the value is from rewarding our most loyal listeners. When competitors come in and try to compete against us, it's hard, because we have set such a high standard.

R&R: Let's talk about competition, which continues to change. You've got a new CHR/Rhythmic competitor in the marketplace. How do you view them, and what strategies are you implementing to beat them?

BA: Well, obviously, nobody likes to have any competition. It would be real nice if we didn't have it. We keep doing what we do best, and that is really our best defense, because we have to be in a defensive mode. We are trying to protect what we have. Because we're such a big station and have been No. 1 for so long, we're going to attract competitors. And we will probably lose market share because of that.

Again, if we keep focusing on satisfying our listeners, they may go check out a new station, but are they going to abandon our station? I don't think so. And we are in a great position to defend, because we have a company that believes in researching the product. We invest a lot of money in research, perceptual, music testing, all of that. We have some incredible programming talent within the company, we have a large promotion budget and we have highly rated personalities. Everything is there. We are not in a situation where our hands are tied behind our back or we don't have resources. So does it keep me up at night? Absolutely not.

R&R: I'm a brand-new client in Dallas. I've got \$250,000 to spend in the third and fourth quarters of 1999. Why should I spend it on your station?

BA: That's really too general of a question, because maybe you shouldn't. Maybe you should spend it on all the AMFM stations in Dallas.

R&R: Fair enough. What is your greatest strength? Weakness?

BA: My greatest strength is that I will be brutally honest with people. One of my ex-bosses said my best quality was that I could kick somebody's butt up one side and down the other, and they would walk out and feel OK. And that is also probably my greatest weakness, because sometimes, with certain people, that doesn't work.

R&R: What do you enjoy about the business?

BA: It's fun. It's a great business, so it's hard not to have fun. And there are really great people in the business — that is the best part for me.



The Top-Billing CHRs In America

Calls/City	Revenue (\$M)	Owner
KIIS/Los Angeles	39.10	Clear Channel
WKTU/New York	34.00	AMFM
WQHT/New York	30.80	Emmis
KPWR/Los Angeles	26.80	Emmis
WXKS/Boston	24.30	AMFM
WPGC/Washington	22.40	Infinity
KHKS/Dallas-Fort Worth	21.50	AMFM
WHTZ/New York	20.50	AMFM
WSTR/Atlanta	20.40	Jefferson-Pilot
WBBM/Chicago	19.80	Infinity
KRBE/Houston	17.90	Susquehanna
KMEL/San Francisco	16.20	AMFM
WJMN/Boston	16.00	AMFM
KBXX/Houston	15.75	Clear Channel
WFLZ/Tampa-St. Petersburg	13.26	AMFM
WPOW/Miami-Fort Lauderdale	12.80	Beasley
KDWB/Minneapolis-St. Paul	12.60	AMFM
KUBE/Seattle-Tacoma	12.00	Ackerly
WNCI/Columbus, OH	11.50	Clear Channel
WIOQ/Philadelphia	11.00	AMFM
KKRZ/Portland, OR	10.95	Clear Channel
WERQ/Baltimore	10.90	Radio One
KYLD/San Francisco	10.40	AMFM
WDCG/Raleigh-Durham	10.20	Capstar
WWZZ/Washington, DC	9.90	Bonneville
WKRQ/Cincinnati	9.50	Infinity
WBZZ/Pittsburgh	7.90	Infinity
WNNK/Harrisburg	7.60	Capstar
KTFM/San Antonio	7.50	Waterman
KMXV/Kansas City	7.30	Infinity
WXXL/Orlando	7.30	AMFM

Source: Duncan's American Radio 1998 billing figures.

Special thanks to JT Anderton and Thom Moon.

SCOOTER B. STEVENS PD, KQBT/AUSTIN

IN THE YEAR 2000 CHR WILL:
CONTINUE TO OFFER THE VERY BEST
OF ALL STYLES OF MUSIC, WITH HIP-
HOP ARTISTS TEAMING WITH ROCK
ARTISTS. THIS MAY BE AN AREA TO
KEEP OUR EYES AND EARS ON.

IN THE YEAR 2000 I WILL: BE
PROGRAMMING WINNING RADIO TO
THE BEST OF MY ABILITY.

nflavor

their first single *"sprung"*



anthony



frank



rico



jacob

New This Week at:

KHTS San Diego
WFLY Albany
WXLK Roanoke

KDND Sacramento
WPXY Rochester
WNKI Elmira

WNKS Charlotte
KQMQ Honolulu
KWIN Stockton

Single in Stores 10/26

From the forthcoming album, *It's On*, in stores 11/16

Already Sprung!!!

KLUC/Las Vegas 39x
KSEQ/Fresno 25x
KDGS/Wichita 21x
WOCQ/Ocean City 28x
WSNX/Grand Rapids 22x

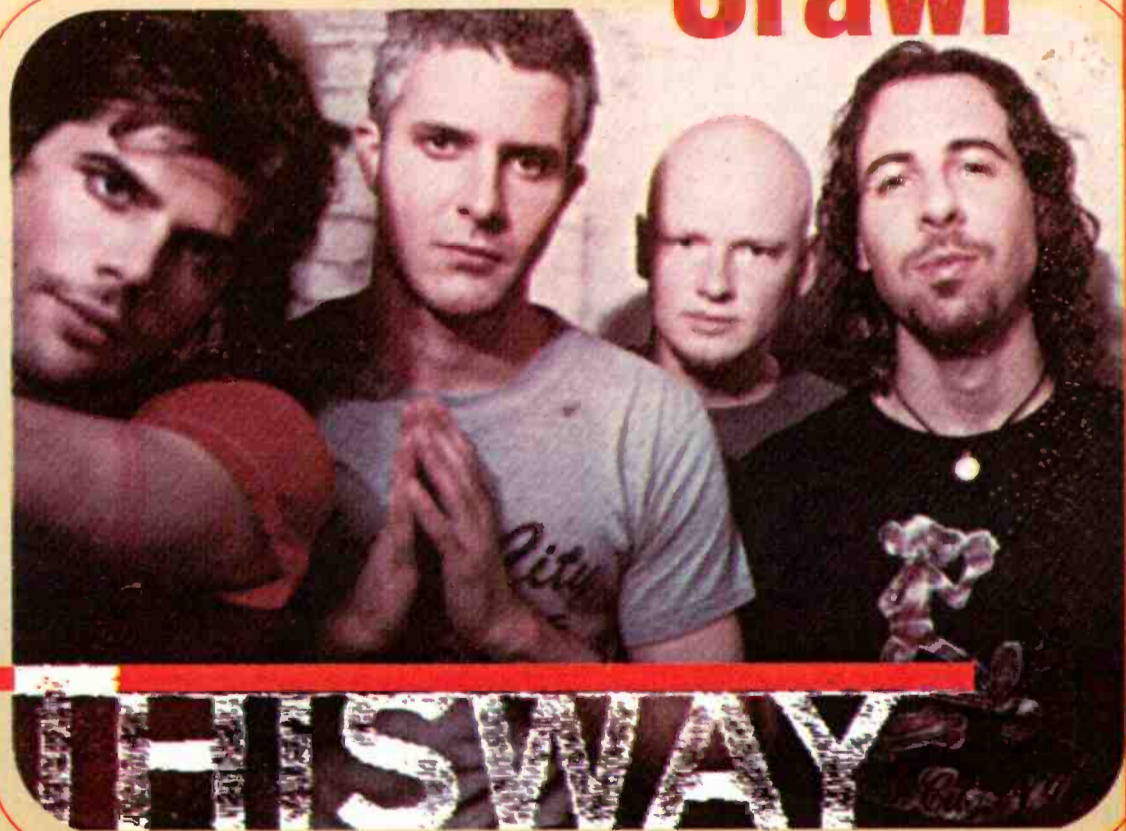
KTFM/San Antonio 24x
KZFM/Corpus Christi 35x
KHTN/Merced 36x
KPSi/Palm Springs 18x

Now it's time for you to go *Thisway* and play **"Crawl"**

New thisweek!

KDND/Sacramento
G105/Raleigh
KKRD/Wichita
WKSZ/Green Bay
WWXM/Myrtle Beach
WERZ/Exeter
KZMG/Boise
WAYV/Atlantic City

PRO-FM/Providence
KZHT/Salt Lake City
KAMX/Austin
WMGI/Terre Haute
KVUU/Colorado Springs
KQID/Alexandria
WQGN/New London
WJBQ/Portland



Already Crawling:

Z100/New York 25x
KZZP/Phoenix
WBMX/Boston

Kiss 108/Boston 16x
KBBT/Portland
KLLC/San Francisco

KKRZ/Portland
WTMX/Chicago
WPXY/Rochester

WXPT/Minneapolis 17x
KDMX/Dallas
WFLY/Albany and more



A TEAM PLAYER

KRBE's Nancy Vaeth-Dubroff insists teamwork and talented people are essential to keep a station at the forefront

▶ There is no doubt that a good manager brings out the best in his or her employees. And — vice versa — employees have the opportunity to succeed, in part, because of good management. KRBE/Houston UP/GM Nancy Vaeth-Dubroff, who was recently promoted to Susquehanna Sr. UP/Regional Manager for Dallas and Houston, is an example of a manager who knows how to keep her employees and the station in perpetual motion.

She's a firm believer in hiring smart people and then letting them do what they were hired to do. Her 20-plus years in radio include stops at WEZG/Syracuse, KMJQ/Houston, KPLX/Dallas and WFMS/Indianapolis. While she has stayed predominantly on the sales side of radio, she has made it a point to understand the programming side of a station. Consequently, she encourages mutual respect between departments and insists on teamwork. It's a philosophy that is obviously working.

R&R: What are your duties in your new position?

NV: It's really oversight responsibility for Dallas, in addition to what I'm currently doing. It is like a homecoming for me, since I worked in Dallas for five years.

R&R: You've been with Susquehanna for 10 years and watched the change in the industry following consolidation. Have things changed much in your company?

NV: So much has happened in the radio business; and where we sit today, postconsolidation, is a bit different than when there were

more mom-and-pop situations out there. I have not worked for any public companies, and I have been with my company for such a long time. I think it is a different culture.

R&R: Would you describe your company as having more of a family environment?

NV: Yes, that would be a good way to put it, but it is still a business. This is a smaller company, and there is probably more interaction between corporate management and station management than there might be in the larger companies.

R&R: What are some of the top issues you face as a manager?

NV: Personnel is always top-of-mind. It is a really important issue, since it is the people who make the radio station great. It is your staff that builds a great product. It's the teamwork among the departments that makes it all happen, and that is real important to our success. It is the people and their ability to work together and their ability to share a vision and a goal and to implement a plan together.

Recruitment is a key issue, finding good talent as you expand into the Internet and other nontraditional revenue areas. Also, finding ways to bring really good people into the fold, people from outside the industry. Keeping talent in all areas, on-air and off-air, motivated and challenged and feeling good about what they do is important. We have expanded our product line beyond just a radio station with the Internet, via our website, and the magazine we publish monthly out of the radio station. So we are developing new products. And while those products are an offshoot of the radio station, they also have to stand on their own.

R&R: For a while people could not sell this format, and sales departments were not properly trained to do so. KRBE has been a leader in the marketplace, so obviously you've met that challenge. What are some of the strategies you have used?

NV: The teamwork among the departments is what really helps put us over the top. We have very strong leaders in all of our departments. It's important that the sales department understands the programming department's vision. It is important that we play the type of music that we play. It is important for programming to know why they do a promotion, so we try to spend time explaining that and getting everybody to understand and share the idea so that everyone can be on the same page. I think that is critical — especially in CHR, because the format has so many different shades.

Ongoing communication between departments is especially important in this format.

R&R: Let's talk about clients and the feeling out there about this format in general. In your 10 years at KRBE what battles have you had to fight or do you continue to fight with advertisers?

NV: Through the years and the evolution of the radio station there

was a time when it was very concentrated as a 12-24-year-old station, and that was the audience we delivered.

We deliver much beyond that now. That teen image certainly still sticks, and that has been an issue with advertisers; so what you have to do is focus the advertisers with that audience. Then it's not an issue, it's a benefit. I think we have broken down that barrier.

R&R: On that note, what are your thoughts on the format as we close in on the year 2000?

NV: The format is really strong. It is a wonderful format to be involved with. When you look at the responses you get from listeners and advertisers, it has an amazing amount of power right now.

R&R: There have been a number of evolutions at KRBE. You have gone from alternative-leaning to more of a main-



Nancy Vaeth-Dubroff



stream radio station while John Peake has been there. How involved are you in that whole process, and how much do you leave up to the programmers and the staff?

NV: I am a firm believer that you have to hire talented people to run their departments, and you have to give them the authority to run those departments. I do that. My involvement is certainly there when we discuss moves, shifts or changes. We look at research together and put a plan together, but it is, to a very large degree, their recommendation and their interpretation of the research and their feel for which way we should go.

R&R: What qualities did you look for when hiring John — or anybody, for that matter — for your radio station?

NV: Well, I look for smart people and people who have a good track record. John is sharp and focused. He has an even temperament, and that is very important, especially in a PD. I don't know that there has been a lot of training in our industry for PDs to become managers of people, when that is such a big part of what they do. It is not just about picking the right records; it's about managing a staff and working with the staff. That is a real important ingredient that I look for, and John has those qualities.

R&R: So you hire good people, delegate, and let them do their jobs.

NV: Yes, absolutely. That is my style. I don't want to do someone's job for them.

R&R: You have invested a lot in Sam Malone, who has been with the radio station for about six years. Sometimes the importance of good talent is underplayed, so could you comment on the importance of having somebody like a Sam Malone on your radio station?

NV: We talked about this with the key issues facing management. Finding, developing, growing, nurturing and maintaining great talent at our station is very important. It is not easy to do, and it takes a lot of time and money.

R&R: Any other thoughts on what makes a successful station, besides people?

NV: I touch on people, because that is a big part of it. It is the work and the product that these people put out. It is your image, the marketing, the talent on-air, the promotions, the strength of your sales organization, the integrity that they have and the ability to follow up and get things done. Our relationship with our listeners, as well as with our advertising customers, is important, and the reputation that you have when you follow through in doing what you say you are going to do.

R&R: How do you keep communication open and get important messages across?

NV: I am in a unique situation, in that I probably don't

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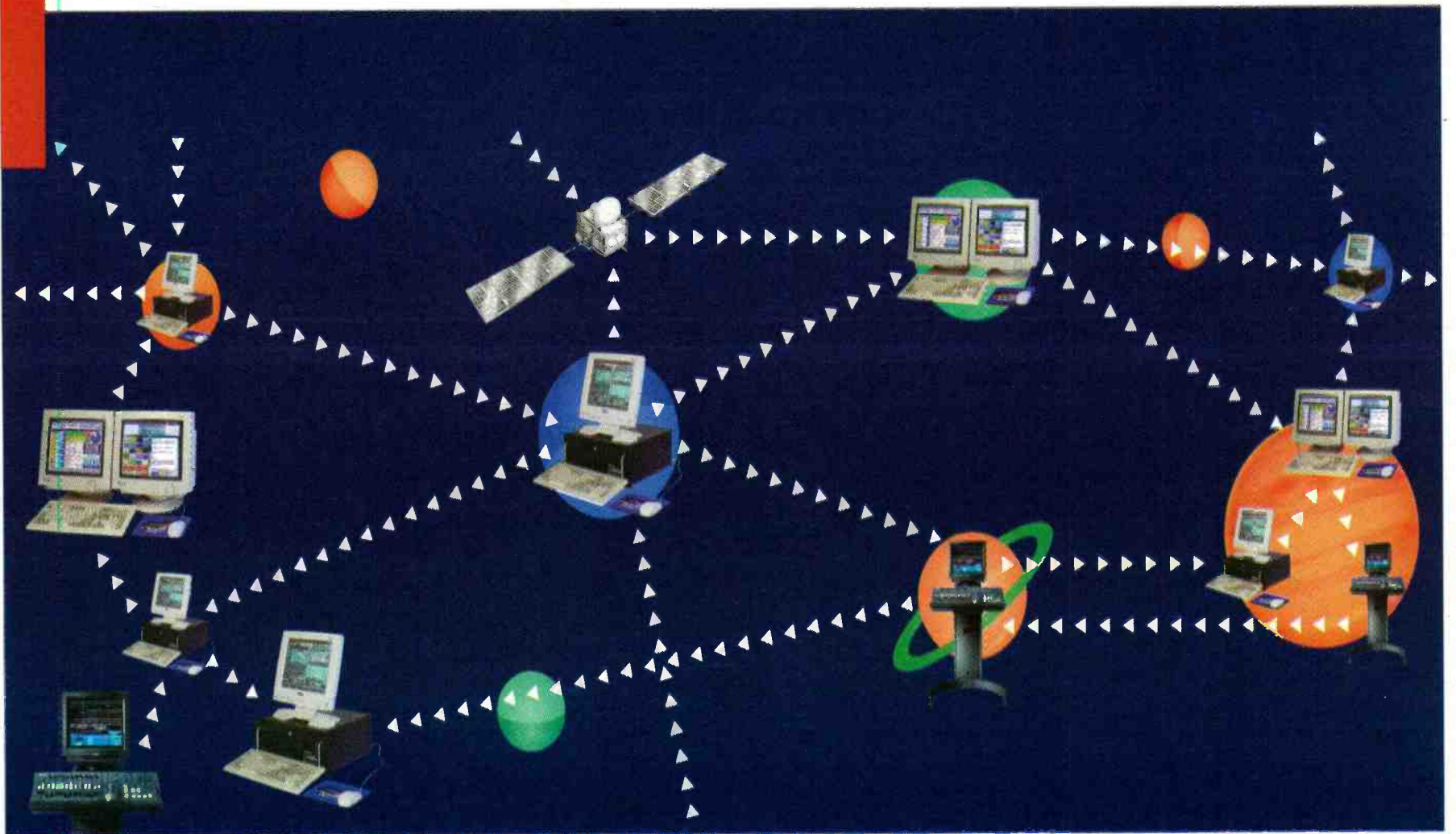
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With the help of a strong morning show in Sam Malone and a consistent music approach, KRBE/Houston has been tracking first or second in each of the key CHR demographics for the past few Arbitron books.

	12+	12-24	18-34	25-54
Spring '99	6.4 (No. 2)	15.3 (No. 2)	8.7 (No. 2)	5.1 (No. 2)
Winter '99	5.7	12.7	8.6	4.9
Fall '98	6.8	15.3	9.1	5.6
Summer '98	6.3	13.6	8.4	5.7

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'PLAY THE HITS'

Steve Smith drives home the basics of good radio: passion, owning a music position and thinking like a listener

► **When it comes to the world of CHR/Rhythmic, Steve Smith reigns supreme. After graduating from law school, Smith caught the radio bug and, giving up a promising future as a lawyer, moved on to program some of America's best radio stations.**

Today he oversees 465 stations in 105 markets as Sr. VP/Programming for AMFM, in addition to heading up his own consultancy. As a consultant he works with WQMG/Greensboro; WBHK & WBHJ/Birmingham; WJBT/Jacksonville; KDON/Monterey; KKFR/Phoenix; KRBV/Dallas; 100 Jamz/Nassau, Bahamas; WRBO/Memphis; KXJM/Portland; WWKX/Providence; and KKUU/Palm Springs, CA. Smith even recently picked up a new client in Paris, France.

Before joining AMFM, Smith was a VP & Director/Programming for Emmis. He supervised programming at KPWR/Los Angeles, WQHT (Hot 97) and its sister Urban AC WRKS (Kiss-FM)/New York, and NAC/SJ WQCD/New York.

Smith took some time to talk exclusively with R&R and give us a peek at some of the philosophies and strategies that have taken him to the top.

R&R: What is most important when programming a radio station today and going into the new millennium?

SS: It's more important than ever to own a music position. In most markets you have to be more focused and a little narrower than most would like to admit, because most markets are so crowded that you have to make sure you own a position that appeals to — and can create enough passion to support — a large core audience. Otherwise you're going to get lost. You can no longer get away with being everybody's second or third choice. In order to perform in Arbitron, you have to be a first choice and own a music position.

R&R: What elements does a radio station need to focus on in order to win?

SS: Everyone has the same tools now. Most stations have access to good research, focus groups, auditorium tests, perceptuals and most of the research tools. So for me it comes down to passion. Outside of the obvious — playing the right hits — the key is the station's passion level and its lifestyle relationship with the audience.

At winning radio stations each jock should have an image of his or her marketplace and should be working on building a one-on-one relationship with the audience. The artists are also a major part of any successful station. The key to growing Time Spent Listening is not the "key song of the day." Get into and become a regular part of the listeners' lives, and they're going to write you down more.

R&R: What is the best way to become a part of the listener's lifestyle?

SS: You have to make your radio station so focused on your audience that they don't feel comfortable that they are up to speed with what's going on in their world unless they've made a date with your radio station on a daily basis. Regardless of market size, your promotions, personalities, artist involvement and overall presentation should reflect your audience's lifestyle. Instead of hiring jocks from other markets with resumes, hire on-air personalities who understand and are a part of the lifestyle. When I was at Hot 97, we had the luxury of having personalities who actually contributed to the development of the format, either musically, artistically or in some other way. If you program in a small or medium market, make an effort to tap into the artists through the labels. Get your core artists to cut drops to help sell your station to the audience.

R&R: That's not really something you can teach people.

SS: No. Personalities have to be really compelling and great communicators. The so-called "air personality" of the '90s is over. You need "realness" — an airstaff that is sincere and has firsthand experience with the lifestyle and the music.

R&R: Let's talk about programming. What's first on the list?

SS: Play the hits. I don't believe in a lot of mathematical formulas. Focus on the records that are big with your core and don't worry about changing the tempo or the sound daypart to daypart. In today's crowded markets you'd better stand out, own something and really scream what you are. If you don't, you're not going to get all the credit for it. Our stations are what they are around the clock. Instead of slowing things in middays and targeting the available audience that, realistically, would never be listening to our radio station, we prefer to hang on to the people who really love the music style that we represent and who are going to give us credit for a lot of their listening.

R&R: How do you define a hit record?

SS: It tests very well with our core audience and fits the music essence of the station. If the styles you represent are hip-hop and R&B, and if it's a hip-hop or R&B record or reggae record that's performing with your audience and tests well, you should play it.

R&R: At any given time, how many legitimate hits would you say there are?

SS: Maybe seven or eight. Sometimes, if you're at a point where the health factor of the music is really high, perhaps as many as 10.

R&R: Will musical decisions be made the same way in the future?

SS: It's always going to come down to great ears, without question. In the future musical decisions will



Steve Smith



still rely on callout research, requests and sales, but we also look at consistency. If we know Jay-Z is working in a particular market, maybe we should take a chance if another Jay-Z record comes out.

If you have mixers, you should keep your eye on them. They can break records in mix programming. Between the talents of a well-informed programmer, some top mixers, callout and requests, you can really stay on top of the streets. Many times you can find these records before the labels do.

R&R: What one thing has helped you most in becoming a successful programmer?

SS: Never forget how to listen as a listener. It's hard, but you've got to try to put yourself in the listener's position. That's one of the things that's helped me the most. I never wanted to be in radio. I can't tell you who was on the air at WABC in 1968, but I always remember what it was like to be a listener. Listeners are simply listening for their favorite song.

You have to touch people in a way that helps them recall what you're doing, and that doesn't mean a quick Arbitron spike with a contest. It has to be deeper than that. You have to touch your listeners' hearts. You've got to go further. You've got to be memorable. That gives you Time Spent Listening.

R&R: Is learning to listen as a listener something you advise programmers to study for success?

SS: Absolutely! We get too scientific and forget how people really listen to radio. We need to put ourselves in the position of the audience more. We are too formulaic — as opposed to being compelling on a day-to-day basis with things the audience cares about. Programmers tend to fall into the same routines, following the 10 or 15 rules of radio that don't necessarily apply to anyone.

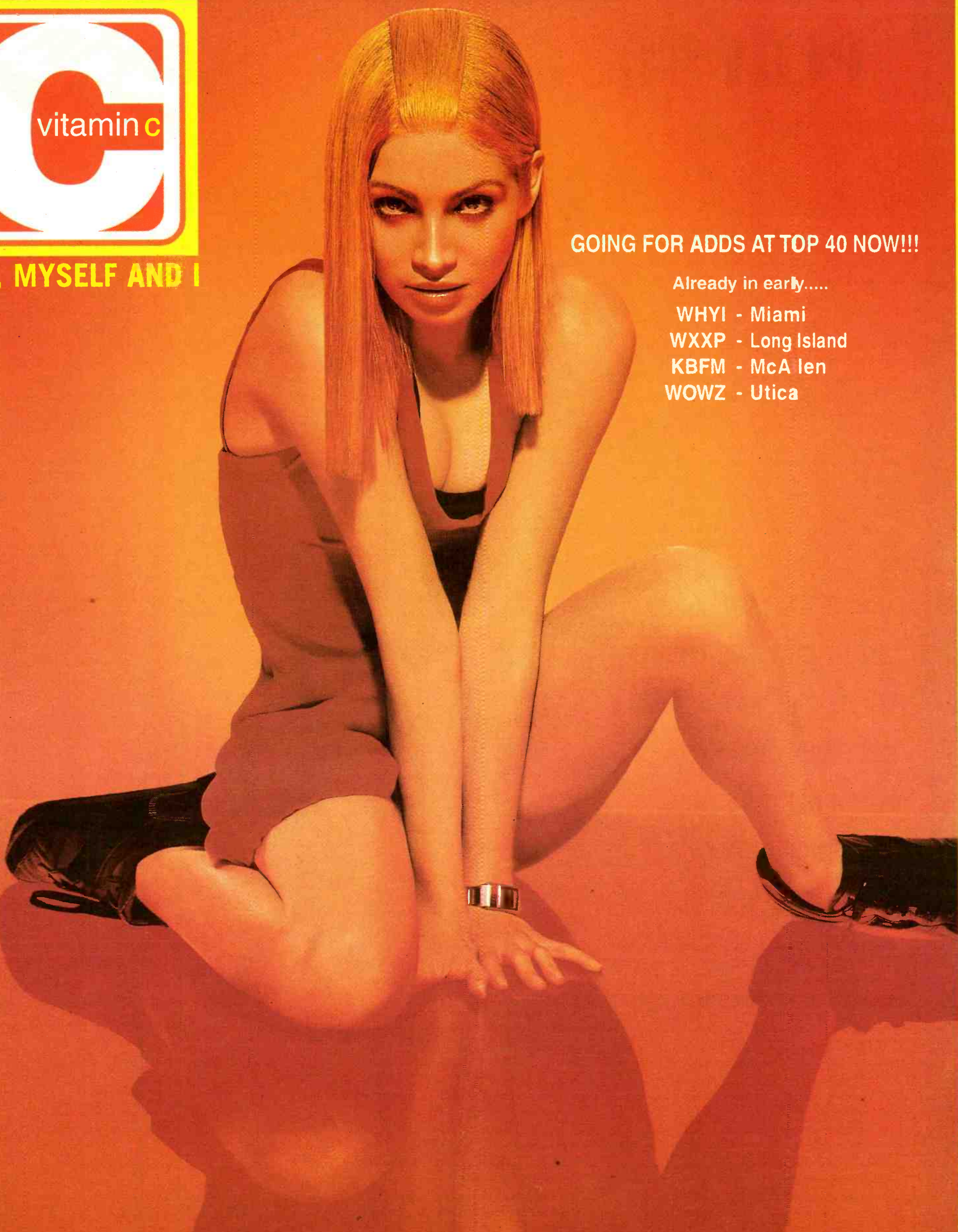
It all goes back to having your station represent the lifestyle of your audience. Too many radio stations lack the passion between the records that makes the listener think, "This is my radio station," or, "I want a T-shirt, and I really want to get involved." It's very hard to do that, because generally the audience doesn't really care. Radio isn't as important to the audience as it is to us, and you've really got to be compelling to get their attention.

CONTINUED ON PAGE 68

"INSTEAD OF HIRING JOCKS FROM OTHER MARKETS WITH RESUMÉS, HIRE ON-AIR PERSONALITIES WHO UNDERSTAND AND ARE A PART OF THE LIFESTYLE."



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'PLAY THE HITS'

CONTINUED FROM PAGE 66

R&R: *What would you say are the basics of our format that we need to execute flawlessly every day?*

SS: First, play the hits that apply to your specific music position and own them. Two, find compelling air personalities who fit the lifestyle of the audience and who love and are passionate about the music you're playing. Three, have a morning show that stands out on the dial and gives you something compelling every quarter-hour. Four, do lifestyle-oriented promotions that touch a nerve with the audience. Those promotions help develop loyalty and recall. Five, have your format's artists involved with selling your radio station.

R&R: *What about the "repetition factor" of CHR?*

SS: Repetition can be more a function of playing the wrong records too much than playing the right records too much. Most of the time, however, the repetition problem seems to be in the hallways. The fact remains that in most contemporary formats over 95% of the audience has never called a radio station, has never come to a station event and would never pick up the phone to call the station. So reacting to some "active listeners" on the phones is wrong. Focus on the average reasonable listener and how much time they spend with your station.

"I DON'T BELIEVE IN A LOT OF MATHEMATICAL FORMULAS. IN TODAY'S CROWDED MARKETS YOU'D BETTER STAND OUT, OWN SOMETHING AND REALLY SCREAM WHAT YOU ARE."

R&R: *Where do you suggest looking for the air talent of the future?*

SS: Find people who are around the music. You can accomplish that in any size market. It may be easier if you are in a larger city, because you have the luxury to search for artists or producers who have the ability to communicate effectively. You should always be on the lookout for personalities who have worked in the market and really know the music. You should always be open to listening to tapes from other markets, but be very careful to keep an eye on the audience, the lifestyle and the people who listen.

R&R: *What about all the discussion of not training our young air personalities?*

SS: The people who are complaining are the people

who are not in touch with the audience. I get criticized all the time by jocks who are angry that I'm putting artists on the air — putting people on the air who haven't "paid their dues." I don't have time for that. My job is to get ratings and create a radio station that's memorable to the listeners. Either way, I'm going to get it done.

R&R: *The jocks of tomorrow — what should they be learning and how should they be preparing themselves?*

SS: They should sound like they love what they do, have fun and focus on the listeners as much as possible. Some air personalities don't focus on the audience. They focus on their voice, other air personalities, competing in Arbitron and things the audience doesn't know anything about. They need to communicate effectively, sound sincere and really love the music they're playing. If they can accomplish that, project it on the radio and be themselves, they will be big winners.

R&R: *Do you feel as though you are a good teacher?*

SS: I'd like to feel that way. We can always get better. With all due respect, it's not about getting your name in the trades. It's not about being at all these parties and getting your show syndicated. It's about making a difference in the community and touching people. It's not worrying about anybody else but the people listening to you. I know, everybody has to worry about their careers, but when you go on the air, you really have to sound like you care about the audience and sound like the music is part of your life. The bottom line is that the music has to be a part of your life, or the audience isn't going to buy it.

R&R: *What are some tips you can offer for the personalities of tomorrow?*

SS: Don't change your voice. Be yourself. When you open up the mike, sound like you're talking to a friend of yours and you're very excited about something that's happened in your life. Bring your energy up, but sound real and sincere.

I use the words "energy," "sincerity" and "brevity." I really believe they still apply: Energy, because you have to draw people to you; sincerity, because you want to sound real, you don't want to sound like you're acting; and brevity, because the music is the most important element.

Music is really 95% of it. People turn on the radio to hear their favorite song. It's as simple as that. When you start to look into it further than that, you start to take yourself out of the position of the listener and start focusing on things that radio people can focus on — things that mean nothing at all to the audience.

R&R: *What about jock content and selling the call letters?*

SS: You really have to pound things on the radio for the audience to recall them. If you try to send out more than one or two messages, forget it. After a few months the listener might pick up on one. But if you have too much clutter, they are going to lose everything. I have a feeling that many programmers can't even describe their radio stations. How can you program a station if you don't even know how to describe your station in a word or two? If you can't, how do you expect the audience to understand? For KKBT/Los Angeles, that's very easy: "It's hip-hop."

R&R: *Every programmer goes through ups and downs. You're flying high now, but is there a life lesson from a low point you'd like to pass on?*

SS: When I was in San Jose, we took a station from 13th to first in 3 1/2 months, and I thought I could do anything. I felt as though I could go to any market and

kick anybody's ass. Then I went to Houston at KNRJ (Energy 96.5, now Hot AC KHMV) and lost my ass. I had my tail between my legs because I wasn't focused on the audience. Friends would come into Houston and say, "Energy 96.5 sounds great. You could drop it in any market and it would win." Yeah, any market but Houston. The station did not reflect the lifestyle of the marketplace. I was so worried about being slick and tight. I did all these great radio things that made my radio station slamming, but I forgot about the audience. If I learned anything, it was never take your eyes off the audience.

R&R: *As we look to the future, where do you see CHR?*

SS: I think it's very healthy, especially the hip-hop and R&B side of the pop world. We've got a regular dosage of hit records coming out all the time, and we love it. As the country continues to become more ethnic, hip-hop and R&B are going to become more powerful. The audience is very passionate and very intelligent about the music, and that's my favorite kind of audience in the world.

R&R: *Now that you've reached a pinnacle in your career, can you offer some words of advice to future programmers and personalities?*

SS: My first thought would be: Don't get lost in the industry hype. Focus on your audience and your market, be creative, think positive, and you will win. Always try to put yourself in the audience's position whenever you make any decisions. Don't sit behind a computer and fall back into everything you've been taught year after year after year. Question everything; try to think like a listener. Take time every day to spend time on the front lines to make your station better. Every day you have to ask yourself, "What have I done today to make my station better?" All day long PDs can get themselves involved in so many things that have no impact on the ratings at all — and they don't even see it.

You can reach Steve Smith at (602) 767-2414.

LARRY KENT PD/MD, KISK/TYLER, TX

**IN THE YEAR 2000 CHR WILL:
BE A STRONG FORMAT, PROVIDED
THE MUSIC REMAINS STRONG.
EVERYTHING ELSE ASIDE,
IT'S ALWAYS THE SONGS.**

**IN THE YEAR 2000 I WILL:
BE OLDER AND, HOPEFULLY, WISER.**

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standing at the edge of the earth

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"'Standing at the Edge of the Earth' was a one-listen add! It's quickly commanding adult female attention and lighting up our request lines."

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SETTING INDUSTRY STANDARDS

Avowed 'research nerd' David Lebow helps stations maintain the balance between art and science

▶ **David Lebow is COO/Office of Product & Strategy at AMFM. But he refers to himself as a "research nerd at heart" who "flies under the radar." It's obvious that Lebow's numerous contributions have not gone to his head.**

Before joining AMFM, Lebow founded a consultancy dedicated to helping radio stations fully understand, interpret and maximize Arbitron performance. In fact, many of the strategies he has developed — including analyzing the relationship between Arbitron data, perceptual research and marketing warfare principles — have become industry standards.

R&R: *Let's talk a little about your background.*

DL: My career has always been this weird blend of sales and programming. When I got out of college, my first job was as Promotion Director of WTIC-FM/Hartford, working for Saga's Steve Goldstein, who was PD at the time. I probably learned more in that year and a half than anyone could ever learn. Working for Steve was great; the guy is really a genius. But I wanted to get into sales, and I couldn't get into sales at WTIC.

Bill Rose, who works at Arbitron, called to tell me about an opening at Arbitron for a client

service rep in the L.A. office. He was at the San Francisco office. Twenty-one grand a year, what could be better? In fact, at the time Pierre Bouvard was a client service rep in San Francisco. There was a group of us that included Pierre, Bill Rose and Brad Bedford, and we would go to stations.

At the time Arbitron was not as user-friendly as it is

today. We were all into how we could help stations get ratings. Forget about selling them ratings, they *have* to buy the ratings. It's pretty stupid to try to sell them the ratings, since they are going to buy them anyway. Particularly, they don't need a young putz like me to buy the ratings. So we said, "Let's go work with the PDs and stuff." I think that always remained our passion.

I eventually moved to Chicago and went to work for Arbitron in that office. I was calling on Emmis, and I went down to Indianapolis to call on WENS. I absolutely fell in love with Jeff Smulyan, Doyle Rose and Rick Cummings. How could you not? These guys are so product-oriented, it's great. They offered me a job as AE of WENS because I wanted to make money and I wanted to be in radio. I told them that because I had worked at Arbitron I should be a sales manager and not a lowly account executive. They reminded me of the fact that I had never actually sold radio, so why exactly should I be a sales manager?

So I found someone dumb enough to make me a sales manager — let's leave that person nameless. I was probably the worst sales manager in radio, because I had no clue what I was doing. I called Jeff and Doyle and Rick back and said, "Please hire me." They said, "The good news is, we think we may have something of more interest to you. You're still going to be an

AE, but we are going to change our station in L.A. to a hip CHR." Jeff Wyatt, Eric Edwards and I started at KPWR (Power 106)/Los Angeles.

Because of my Arbitron background, I always did all the research, like the Arbitron analysis and such, for Rick Cummings, not only for L.A., but for the whole company. I really found that it was my passion.

Then Emmis sold off a lot of stations, and they said, "We still want you to do our Arbitron stuff." So I said, "Fine, mail me a check, and I'll do your Arbitron analysis." That led to a company called Rating Point Management, which I started with Bill Rose. It was really leading-edge. It broke into the Arbitron system and figured out how to relate Arbitron to strategy.

Jimmy de Castro approached me and said, "Come into Chancellor [now AMFM]. Do this for Chancellor. It will be much more. You won't just deal with ratings. You can help a group of us run the company." That was like jumping onto a train that was already going 80 m.p.h. and it was speeding up to 100. I joined them about two years ago, starting with all sorts of research and bringing in strategic research concepts and helping all the stations work with that. I work with Steve Rivers, who perfectly represents the art part of programming, and I'm more the science side.

R&R: *Steve talks about how much more difficult it is to program radio stations today, because everybody can get the same resources. Before, only the big boys*



David Lebow



"YOU CAN NEVER CUT CORNERS IN THE STRATEGIC PROCESS OR IN THE STRATEGIC PLANNING AND RESEARCH PROCESS."



could get them. How do you develop one-upmanship on this level playing field?

DL: It is more complex. The factors that make it more complex are that you have more stations competing for significant shares. They are not happy to be the one-share classical, the one-share religious or the fourth AC in a market. Everybody wants a significant market share today. You look at a market, and it's Entercom, Emmis, AMFM and Infinity. There is no weak link there. All of the companies are led by smart managers who invest in smart people.

Also at this point everybody really understands the basic concepts and principles of Arbitron: the P1. To that degree, the playing field really has been leveled. But what makes it even more complex is the need to understand clusters and how you can compete in this environment when your own clusters intersect. WKTU/New York and WHTZ (Z100)/New York have something to do with each other.

A lot of people are trying to understand, "What are the ground rules here? Can I market to my sister station's P1s? So we need to achieve a separation of stations without alienating the listeners. In the past we have tried to "separate" KMEL and KYLD (Wild 94.9) in San Francisco, only to find we separated them by moving one out of sync with listeners' tastes. You have to keep all these constituencies happy, and that becomes the challenge. Those constituencies are the advertisers and your listeners, shareholders and employees.

R&R: *What do you think it takes to find and plug that hole and make yourself different from everybody else?*

DL: First and foremost it takes people who are willing to change, people who have high intelligence and look for creative solutions. The second thing is to find people who understand the art of radio, because at the end of the day it is still about making compelling radio come out of the speakers. The third thing it takes is good stealth information. In other words, "If everyone knows

CONTINUED ON PAGE 72

TODD CAVANAH
PD, WBBM-FM [89.6]/CHICAGO

IN THE YEAR 2000 CHR WILL:
HAVE TO DO A BETTER JOB OF
MARKETING! THE STATIONS THAT
SPEND MORE ON MARKETING WILL
WIN, AS LONG AS THEIR PROGRAM-
MING IS GOOD.

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SETTING INDUSTRY STANDARDS

CONTINUED FROM PAGE 70

what a strategic is now, how can I unlock the code that will get me to the next level?" Over the last year we have developed a special and proprietary way of doing clusterwide strategics.

R&R: *Did that come through trial and error?*

DL: Totally. A while back we went to Denver to do a study for The Peak. That is, what we would do is get a perceptual — say it was for KXPX — and everybody

"I DO BELIEVE THAT CHR PROGRAMMERS IN MANY WAYS HAVE SET THE PATH FOR MANY OTHER FORMATS, BECAUSE THEY UNDERSTAND ENTERTAINMENT, THEY UNDERSTAND MUSIC, THEY UNDERSTAND SHOW BIZ PRODUCTION AND PROMOTION."

would go to Denver. You fly in, your bags get lost, you get to the station and then you go to the strategic. We saw some really interesting stuff about KALC (Alice), which is a really important cash-flow station to us, but we said, "Well, it's a shame we're not out here for an Alice meeting."

Then John Madison, who is a tremendous thinker, says to me, "I'd like to go to a market once and get the whole market laid out." It was like, *boom!* Let's do cluster research. Let's spend a week here. Let's not leave saying, "OK, I figured out Peak, but I still have some questions about Alice. And what about KXKL (Kool) and KIMN? And what do we do with KVOD?" So this concept came up as a way to look at the market through an "aerial photo" called a cluster research study.

R&R: *How do you handle multiple radio stations in one of these cluster studies when you have, for example, a Pop/Alternative, a traditional AC, a CHR, a "Jammin' Oldies" and maybe a Country or whatever? How do you pull together a study with that wide range of demographic ages and tastes?*

DL: It takes huge samples, huge investments and multiple studies. You are creating these different arenas,

but you are always doing projectable sample sizes to the market. There are no screens, so you know at the end of the day that you're really replicating the population rather than, "Let's do an AC study, and you have to like Elton John to get in."

At that point you lose all touch with what percentage of the market that station could actually achieve. It really is a complex process. It takes a few days, and you really have to be prepared. What you are doing is creating market strategy and market synergy for the period of time that you are devoting to that market. You are not just doing research, you are sharing the action plan of each station with each of the managers.

R&R: *Who attends the meetings?*

DL: We have the program directors, the general managers and the marketing directors, who are a really important group to us, and at the very least the director of sales for the market, who is the person in charge of selling the cluster.

R&R: *Can you talk more on the balance of art and science?*

DL: Obviously it is a balance, and that is why, ultimately, it takes great program directors and great strategists at the station level. Our goal is to provide people with a resource or direction in the area of art and science, but the great thing is that it still comes down to the program director.

The PD has to have a very balanced skill set to grow and to flourish in this environment. I think the skill that is required is versatility. They must take information, digest it and truly internalize it, but then ultimately do what they believe will be most entertaining for the listener. I am reminded of the quote from the late Dick Springfield: "The personality of the program director always comes out of the speakers." It really is ultimately the interpretation of the research. Typically, in the past the program directors have brought the art to the table, and the researchers have brought the science.

R&R: *But researchers are also offering very strong opinions, either verbal or written, in the research that they bring. Should they be doing that?*

DL: What they should be advising on is essential strategy. I know that we don't have any program directors who rely on one of those researchers to teach them how Selector works. But sometimes in the heat of battle what a program director needs is a compass, a compass that brings him back to central strategy. So if somebody beats you on a particular show, before you respond by trying to get that show in the next city and bring listeners to that show, that is where I think you need a strategist. Research is a funny word, because I really think they are all strategists.

Program directors can execute strategy incredibly well. They need someone to help them turn it from data tables into strategy, at which point they turn it from strategy into entertaining radio. They all bring different things to the table, which is why they complement one another so well.

R&R: *This is a broad question, but can you give me a general overview on how listeners are feeling about radio today? What do they want? How has it changed?*

DL: I'll address that in two parts. What they want is still the same thing as when you programmed WSTR (Star 94)/Atlanta — great songs. Screw up on songs, and you're dead. The second thing they want is compelling, entertaining radio — that is a key element. They want fun, good content and humor in the morning. I think they want some excitement, and they want to

feel like they are part of a growing station. Those are key images that come from strategics that are timeless.

In terms of what listeners are feeling these days, I think the issue of commercial load, with a few unique exceptions, is completely overhyped. I don't think listeners are nearly as upset by commercial load as some of the hype would suggest. AMFM just did a major study that came to that conclusion.

I also believe that radio on the Internet has some terrific long-term ramifications, but radio is not losing TSL of any great substance to the Internet right now. That leads to the question: Why is TSL down? What changes have we seen? First and foremost, with more stations, the one change we have seen is that there are no good stations and bad stations anymore.

So, first of all it's hard to win with only a "best songs" image. You need to play great, great songs to not lose in the area of music, but in fact, it's hard to win. I believe the pyramid still works: Music is still at the base, but the entertainment aspect is a bigger slice of it than it has ever been before. That is the way you get an advantage.

We've tried a lot of stuff in Los Angeles in the last year or two, with Mother Love in the morning on KBIG-FM, etc. We are building an entertaining AC there, which a few years ago might have been an oxymoron. KYSR-FM (Star 98.7)/Los Angeles stopped being just a Pop/Alternative and became a heck of an entertaining station.

Mornings are still the key place, but I think a station and its stationality really need to be compelling 24/7.

R&R: *So you are seeing that adults still want fun and excitement?*

DL: Absolutely. You need a breakthrough. The other thing you need at this point is a brand. You need a station that people can affiliate with. It's like when you have a favorite restaurant, and the food is probably not a lot better than at some other place, but you just really

CONTINUED ON PAGE 75

JON ZELLNER
PD, KMXU/KANSAS CITY

IN THE YEAR 2000 CHR WILL:
ONCE AGAIN BE THE HOTTEST, MOST
MAINSTREAM FORMAT ON THE RADIO,
WITH GROWTH IN ALL DEMOS.

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SETTING INDUSTRY STANDARDS

CONTINUED FROM PAGE 72

like that place. You affiliate with it, and it means something to you. You want to build a station that is bigger than the sum of all of its images.

Researchers like Bill Moyes, Janice Kay and Eileen

"SOMETIMES IN THE HEAT OF THE BATTLE WHAT A PROGRAM DIRECTOR NEEDS IS A COMPASS, A COMPASS THAT BRINGS HIM BACK TO CENTRAL STRATEGY."

Marshall of Marshall Kay Research, Kollman and Mark Ramsey have made livings for dozens of years on the concept that — as you know and I know — your ratings don't mean anything in terms of how strong a station you are. I'll give you a great example of that with WLIT (Lite)/Chicago. If anybody thought that our six share was a good thing, they should look into our 3.8 share.

We just got done recovering from the first consolidation of our company, our first merger. We got around to all these stations as quickly as we could, but some brands were stronger than others. Lite is a good brand, but it had some vulnerabilities. That is why you can never cut corners in the strategic process or in the strategic planning and research process. You can have a six share, and that's the time to say, "How do we grow this brand while we have the luxury of good ratings?"

R&R: You also need great discipline when you have a six share and you're No. 1 25-54 in a marketplace to be testing to see how well your brand is doing and always challenging yourself.

DL: Absolutely. A lot of different people pop into my mind when you say that, and it's hard to credit one, but I tell you that the first picture in my mind is Brenda Adriance. At a time when KHKS (Kiss)/Dallas was No. 1 in every demo, she and her team were really investing in growing the brand. There are dozens more. Those are stations that have never looked at their ratings book and said, "We can probably save a few bucks on our strategic here. No one is coming after us." Because on the day when someone comes after you — and they will — that is really when the test comes.

R&R: What about sample sizes? Have they changed at all?

DL: The music tests are similar, in the 100-ish range, but when we do these cluster studies, we are getting up into the thousands. Again, part of that is

fragmentation. When you talk about women 25-34, it used to be, "Do they like AC, CHR or Country?" Now you have a couple of different types of Country; you've got a mainstream AC and a Modern AC — which is actually different from the CHR, because the CHR plays rhythm. So you're splitting it that much more. We at the strategic level are investing more sample into the markets to be sure we have the right ideas — a couple of thousand in a market like L.A.

R&R: What about some of these marketplaces? Jimmy de Castro told me that in some of the really competitive situations in the big markets he will go in with multiple side by side studies.

DL: Absolutely, we like to corroborate our findings. Again, research savings in a market like New York is not as valuable as taking three different looks at New York and saying, "How do we do 'KTU'?" The key is to corroborate your findings and never believe your own bullshit. The great thing about Jimmy is that I think he is product-driven. Jimmy truly likes radio and what it represents emotionally as well as the business of radio. So he has a lot of respect for the product.

R&R: Has anything changed in the screening process?

DL: I think there was an era when the word "P1" got so big that everyone started overfocusing on their P1s. If anything, we are going back to, "What does the market say?" KYSR P1s are a pretty important group to us, but I'll tell you who is really important to us: the people of Los Angeles. There is a slight trend toward focusing on the target and not necessarily the core.

R&R: What kind of balance do you prefer? I know some researchers who are real heavy on the P1s and some who like 50% P1s.

DL: I think it depends on the strategic situation and how much of a station is audience-driven and what its competitive situation is. But overfocus on your P1s is always bad. We used to have to teach that. We used to say that if you go by a restaurant, and every night there is only one guy in there, and you go by there 100 nights, and he is the only guy in there, and the place is run down because they only have one customer, don't ask that guy what he thinks. Therein lies our theory about market vs. partisans.

R&R: Can you comment on AMFM's sense of urgency with the "Jammin' Oldies" format? Some people are calling it the next Arrow or the next Wave format. Can research show that it has lasting value?

DL: First of all, let me comment that it definitely isn't the next Wave format, because there are way more vocals in it. The format has been tested in every market; we've never just slapped it on. We don't throw these stations on because of a desire to do so or because it is "our format." We do it because we believe that there is a demand in the market.

Once again, you go to our four constituencies: If listeners want it, we have a compelling need to do it at that point. If "Jammin' Oldies" doesn't have a hole in the market, we are not going to do it. We believe it has legs for as long as we make it a great radio station.

There is a programmer named Joe McCoy who taught me something years ago when I had the privilege of consulting his station. We were talking about alternative rock one day, and he said to me, "The true test of a format is whether there is a body of music that is sustaining." He was commenting on Oldies vs. Alternative. His comment was, "Tell me 15 years from

now whether Alternative made it as a format or not." The key behind the "Jammin' Oldies" format is that there is a sustaining body of music.

R&R: Do you think it's the new Oldies?

DL: I really do. I think it is a different body of music. Oldies is still a body of music that is sustaining on its own, and we are really proud of our Oldies stations. "Jammin' Oldies" is not replacing it, rather it is saddling up next to it. It's great as an evolution and as a process to be able to say to people, "We offer both."

R&R: You mentioned sustaining music. CHR is a format that necessarily doesn't have a sustaining body of music. It is really a format based on new, shiny, contemporary. How do you see the format, and what do we need to do to keep this pipeline going?

DL: At the risk of offending all other formats, Z100 in New York is the No. 1 button on my dial. I'm 37, and our kids are 7 and 10. First of all, obviously, you don't need me to say that it's never been healthier; it's fantastic. I think there is a sustaining body of music, by the way. I think the artists' names happen to change. The sustaining body of music is whatever the current hit music of the day is.

CHR is a recurring theme, which is whatever the best music of the day is, and it is frequently defined by 15-25-year-olds in research, probably even younger in reality. I do believe that CHR programmers in many ways have set the path for many other formats, because they understand entertainment, they understand music, they understand show biz production and promotion.

R&R: Any other words of wisdom?

DL: Be willing to change, and understand that our business is going through a fundamental change. But at the same time recognize that one thing has stayed the same: People want to be entertained.

MICHAEL LUCZAK
OM, WGTZ/DAYTON, OHIO

IN THE YEAR 2000 CHR WILL:
OUT-CUME NETWORK TELEVISION
BECAUSE OF STREAMING SIGNALS VIA
THE INTERNET.

IN THE YEAR 2000 I WILL:
BE DOWNLOADING DAILY RESEARCH
ON LISTENER COMMENTS AND SCORES
FROM MY WEBSITE.

WHERE HAS ALL THE TALENT GONE?

Finding, managing and developing great air personalities

By Tracy Johnson UP/GM KFMB-AM & FM/San Diego

▶ **One of the most exciting things about this industry is that it's never static. It's always changing, ever evolving. Society is on the move, and our stations are constantly challenged to move with it. Our stations must find new ways to entertain listeners who are bombarded with new choices of entertainment.**

However, as things change, one thing remains the same: Managers, programmers and consultants lament that the on-air talent pool is drying up. Now, this is nothing new. That argument has been around since DJs started using headphones. A good case can be made that the early effects of consolidation have led to fewer opportunities for talent, causing a significant gap between the extreme ends of the talent pool. But as we move toward the dawn of a new decade (and, depending on how you view the chronology, a new century and millennium), I'm as excited about the current state of personalities in this industry as ever.

MANAGEMENT PROBLEM

At Don Anthony's Morning Show Boot Camp in August it was refreshing to be surrounded by more than 650 talented, motivated personalities who were hungry to learn, share ideas and grow to become entertainers. The problem is that many aren't receiving the information, knowledge and coaching to realize their dreams.

The problem we face today has nothing to do with finding talented people who want to be on the radio. The problem is managing those personalities and developing on-air superstars. Programmers are rarely provided with the training they need to establish relationships that can help mold talent to get the most out of their abilities. The net effect is as ridiculous as a professional football team drafting a great athlete out of college and saying, "Okay, you're the quarterback — now get out there and win some games," without providing an offensive strategy or a playbook.

RECIPE FOR SUCCESS

In our book, *Morning Radio: A Guide to Developing On-Air Superstars*, Alan Burns and I outline many of the ingredients that lead to successful air talent development.

Hiring a morning show that truly makes a difference may be the most important thing you ever do. Everyone is looking for the shortcut. We want to find and hire that "silver bullet" show, a market leader that listeners love, that generates no complaint calls, that is willing to work for cheap and that is currently not under contract. Well, that show doesn't exist. Usually the best approach is to build your own show. We call it the five-step recipe:

• **Step 1: Hire great talent.** There is no substitute for excellence. Many radio executives spend months looking for talent, then eventually settle for less than they wanted and needed because they give up. While aircheck tapes may be useful, don't put too much emphasis on the traditional approach of listening to audition tapes. Most shows can sound

great in a five-minute tape, but may or may not be able to deliver entertainment four hours a day, five days a week. Similarly, some shows can't be properly showcased in a brief aircheck demo. Your challenge is to find interesting, entertaining personalities. Many of them may not even be working in radio now. As Rick Cummings says, "It's easier to teach entertaining people to do radio than teach radio people to be entertaining."

• **Step 2: Make them understand what's expected.** Before you finalize the deal, be sure the show personalities know what you want them to be. Are they comfortable with your format, your strategy? Are you confident that they understand the mission and will fit well into your plan? Do they know and accept their role on the station? Are they the saviors who will take the station from worst to first? Caretakers who are designed to get the station publicity and improve the profile? Baby sitters who are expected to simply execute the format? The key is to know what you want and be sure that they understand and believe in the plan.

• **Step 3: Offer support and direction.** A great actor can take a script and make the character he is playing sparkle on the screen, but it's the director who determines the outcome of the film. Once you hire great talent, your mission has just begun. They need time, attention, patience and support to become great. The partnership between PD and personality must be a strong bond based on encouragement, honesty, feedback and positive critiques. This process is much easier if you've executed Step 2 properly. You must also be prepared to provide the tools for the show to use. After paying a free agent millions of dollars to play baseball, it's not a significant expense to provide the bats and spikes to make him better! Be sure your show has what it needs to perform!

• **Step 4: Let them be creative.** Great talent will take your ideas, your strategy and your direction and create something far greater than you ever expected — if you let them. After arriving at a common vision for the show, provide an environment that lets them shine. That's why you hired them to begin with.

• **Step 5: Pay them what they're worth.** Personalities who are capable of performing on the radio at a level that creates multidimensional personality and offers entertainment value between the songs are among the most valuable

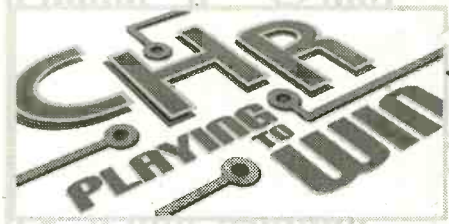
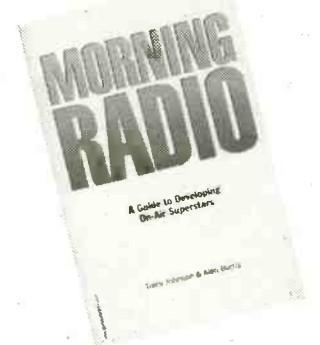
elements that establish a station's image and personality. Successful talent can bulletproof your station from competitive attacks and help separate you from stations that share your music. Those shows are also rare. When you find a show, and they perform, hang onto them. Cherish them. Most radio stations are either underpaying or overpaying their talent. As your show develops into a station-leading entity, it's better for everyone to reward them financially before someone else tries to lure them away.

THE PD/TALENT PARTNERSHIP

It's one thing to find a morning show with potential, it's another to make it work. In most cases the key to that success is that the PD establishes a relationship with the talent. It's a



Tracy Johnson



partnership, the way Michael Jordan and coach Phil Jackson worked together in the Chicago Bulls' championship seasons. That partnership must be built on mutual respect, confidence and trust. Talent must know that the PD believes in their show and is their No. 1 fan. They must have confidence that the PD is going to support their show even when they make mistakes. Notice I said *when* they make mistakes. Great personalities will make plenty of mistakes, because the great ones take risks, and when you take risks, sometimes you lose. Conversely, talent must respect the role and authority of the PD. It's a two-way street.

A great PD will have the self-confidence and judgment to offer advice to make good ideas great. He or she will defer control of some ideas to the talent who knows how to deliver entertainment. Work together with a mutual goal to bring out the best in the personalities, and put them in a position to become the stars they long to be.

The partnership will be enhanced with regular, consistent feedback. Feedback is much different from criticism, though correcting poor performance is certainly part of the process. Talent needs feedback, relies on it and expects it. They're laying it on the line every single day, and when they rarely hear from their supervisor, the natural (and often accurate) conclusion is that nobody cares. Even if it's not true, that's the perception. And when talent thinks the boss doesn't care, bad things tend to happen.

KEEPING FEEDBACK POSITIVE

Delivering negative critical feedback usually results in an adversarial relationship with talent, so it's important to understand the proper way to coach talent. Usually offering feedback properly will result in a stronger partnership, greater trust and increased confidence. Here are some guidelines:

• **Most feedback should be positive.** Talent really wants to make the PD happy. From their perspective, life is good when the listeners and PD are happy. So just as when you are training a child to behave properly in life, you will get better results when you tell them what they are doing right and why it works. It doesn't have to be just the biggest elements on the show. Sometimes the best feedback is for something relatively minor.

• **Feedback should be objective.** Never base your feedback on opinion, but on objective judgments of performance. It doesn't matter what your friends, your wife or the manager of the auto dealer thinks. Your feedback must be based on mutually established objectives for the entertainment value of the show.

• **Feedback should be specific.** General comments like, "Hey, the show sure sounded great today," accomplish nothing. In fact, those comments are usually worse than saying nothing at all. Be specific about what sounded great. Was it the mood of the show, the pace, the phone calls, the way they executed the things you've been talking about? Have a reason for your compliments and your complaints.

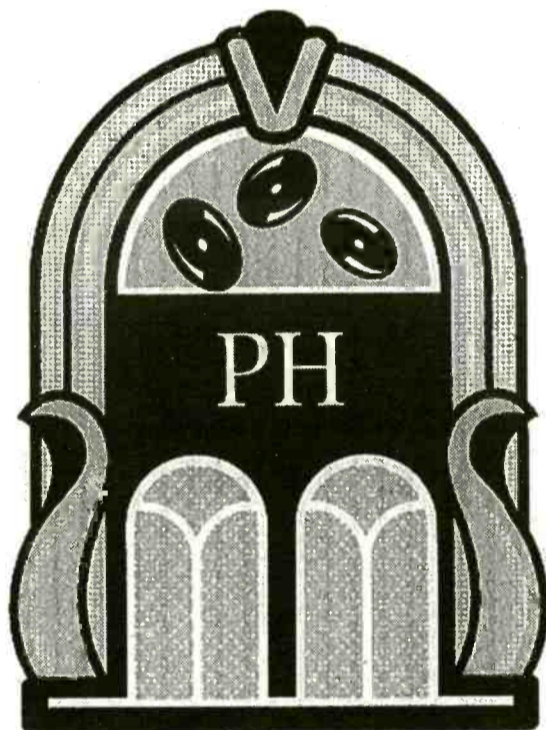
• **Feedback should be based on content, not mechanics.** Don't waste time belaboring formative elements or mistakes in execution. Every qualified personality already knows when something went wrong mechanically. Focus your input on the entertainment value.

• **Feedback should focus on *your* show.** Nothing frustrates talent more than when you play a tape of another show and say, "You should be more like them." There are good reasons to use other stations as examples or to gain ideas, but not as models to base a show on.

The art of developing and managing creative air talent is one of the most important and overlooked aspects of station operation. With all the added pressure and responsibility on managers and programmers in today's environment, finding the time and resources should have a greater priority. When you consider the benefits, it's a terrific investment!

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THE PERFECT FIT

KIIS-FM morning show Executive Producer Paul Joseph keeps things running smoothly

▶ **When Paul Joseph heard Rick Dees years ago on KHJ, he understood the way Dees' mind worked right away. His friends joked, "Do you write for this guy?" Joseph remembers replying, "No. For some strange reason, I just have the same sense of humor that he does. I connect with him."**

For the last 14-plus years Joseph has been connecting with Dees as his Executive Producer, peer and friend. When Joseph interviewed for the job as Dees' producer, they hit it off immediately, and Dees said, "Can you come back in tomorrow and just kind of hang out with me?" Six months later Joseph's "hanging out" turned into a full-time job.

Joseph, who has been in the industry since he was 15, is one of those radio people who wears his job like a favorite coat. His sincerity is genuine, as is his enthusiasm for his work and the camaraderie he shares with the KIIS/L.A. morning show gang. Here, he takes some time to talk about his approach to the morning show and why, year in and year out, it continues to be one of the most successful shows in America.

R&R: Describe your job.

PJ: I guess the best way to say it is I wear two hats. I organize the show and get it ready, and then I lay out what we're going to do for the day. When the show starts, I have to keep doing that, but I rely more on my staff to keep that going while I'm in the performance chamber with Rick.

R&R: Did you start off on the air with the show, or did that evolve?

PJ: I was always on the air, in the sense that I'm right behind Rick. I notice that when I'm there, he turns when he's broadcasting to see what my reaction is to what he's saying. So it's kind of turned into a thing where I've been talking to him from the beginning, although I would have to say that within the last few years it's built into a much stronger air presence than before. But I've always been in the mix since the beginning, and I kind of like it that way. That's what I wanted when I did this, because I love doing both jobs.

R&R: So you're his barometer to let him know how he sounds?

PJ: I think he definitely watches me to see whether what he's saying is translating, because I don't fake it with Rick, and he knows that. If I don't think it's funny, I don't really laugh.

R&R: Walk me through a typical day.

PJ: Well, my alarm goes off at 3:20 every morning, which is a very ugly thing. I get dressed and leave my home in Malibu and head for the studios. As soon as I

get there, my first focus is to do sports. I do a live sports broadcast at 5:25 every morning as Coach Jim Shorts. Once that's done, which is at roughly 5:30, I begin getting everything together for the morning show.

Rick works off a green sheet we use in the studio. It's his focus for the show. That sheet tells him exactly what's scheduled for the day and also has the high points of the news, some jokes and different things to get him going. He's pretty much up on everything when he gets there, because he's a big news watcher, so he knows what he wants to talk about. Ruben Rodriguez is in charge of getting all the information for us. He monitors the newswires and all the machines to get info. Once the show starts, Ruben's on the phone.

Through the years I've learned exactly what interests Rick and what doesn't. I brief the staff that works with me on what we're going to be doing for the day before we start, so everybody knows. I've got great people like Nick Vestuto and Chris Finch, who have been there for so long. All I have to do is tell them quickly, and they know exactly what to do. Ellen K comes in early, and she's getting things ready. We have a brief meeting, very informal, and then we just roll right into the show.

After the show we'll spend maybe 10 minutes talking about what was funny, what worked, what didn't work and what we should do next. We do a more formal meeting every three months, where we talk about all the new characters we want to do and new ideas.

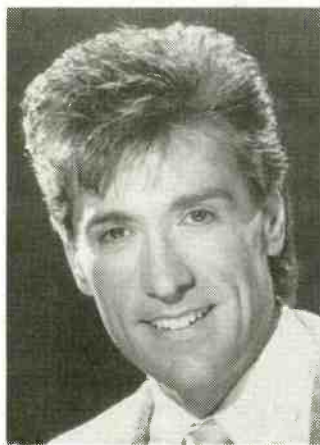
R&R: Have you ever been tempted to go out and do your own morning show, or are you satisfied with what you're doing here?

PJ: I would be a liar if I said that I haven't thought about going out to do my own show, but I know from the beginning I could never do it as well as Rick does it. That's kind of taken it out of the mix — although you don't have to do it as well as Rick to make money, so that's an apple that's always dangling there. I'm happy with Rick, and I've wanted more to stay in Los Angeles and have that stability rather

than pack up and go to some other city and do my own show.

R&R: Talk about the transition of the morning show, where it started and where it is now.

PJ: In the beginning it was raw, in that Rick was wild. He has always been fun, but he was much more demonstrative. If you watched him, he would be standing up, swaying his arms and doing all this stuff while he was talking. Through the years he's become much more relaxed and able to communicate the same way he always has, but he doesn't have to do all that extra stuff to get his point across. That's one way I've noticed the show evolving, aside from all the other things that evolve as you do a show. It's the same thing when you look at Jay Leno's tape of his first show and then look at where he is



Paul Joseph

106.1 KISSFM



RADIO SALES



now. Things fit together, and it's been a comfortable ride.

R&R: How would you describe your relationship with Rick and Ellen? Do you hang together off-air? Does that make a difference in the way the show sounds?

PJ: I don't think you have to hang together to do a good show every day. I would almost say that in some cases it might hurt you, because if you have three people who go out and do different things, then you get varied opinions and experiences.

But on the other hand we do spend a lot of time together. Rick and I are very close friends and love being together. I spend a lot of time with Ellen and most of the crew. We hang together because we like each other. Especially if we're out on a remote, we're like a family. And there are special moments when we are on remotes where we have Thanksgivings together, and we all get in the kitchen and everybody bakes a different part of the dinner.

R&R: Great success goes hand in hand with perks and money. As the executive producer, how do you keep Rick connected to his listeners?

PJ: I think we've always identified with the common person; that's been the way it is. If you ever watch Rick in public, he's one of the few guys I've seen who, no matter what he's doing, if somebody stops him and wants an autograph or something, he stops everything he's doing and does it, whether it's 10 or 20 people. He has never lost that, and it really comes from his heart, because he truly believes in trying to make things better for people. And part of his way of doing that is making them laugh in the morning, signing autographs or whatever they want.

R&R: How do you stay relevant? We're not getting any younger.

PJ: I think it's doing those things I just talked about and always listening to what's happening. We talk about what's going on every day and what concerns people. As long as you do that and stay consistent with the show, you can always remain relevant in whatever market you're in. You lose that when you start to forget about who you're

CONTINUED ON PAGE 81

"WE TALK ABOUT WHAT'S GOING ON EVERY DAY AND WHAT CONCERNS PEOPLE. AS LONG AS YOU DO THAT AND STAY CONSISTENT WITH THE SHOW, YOU CAN ALWAYS REMAIN RELEVANT IN WHATEVER MARKET YOU'RE IN."

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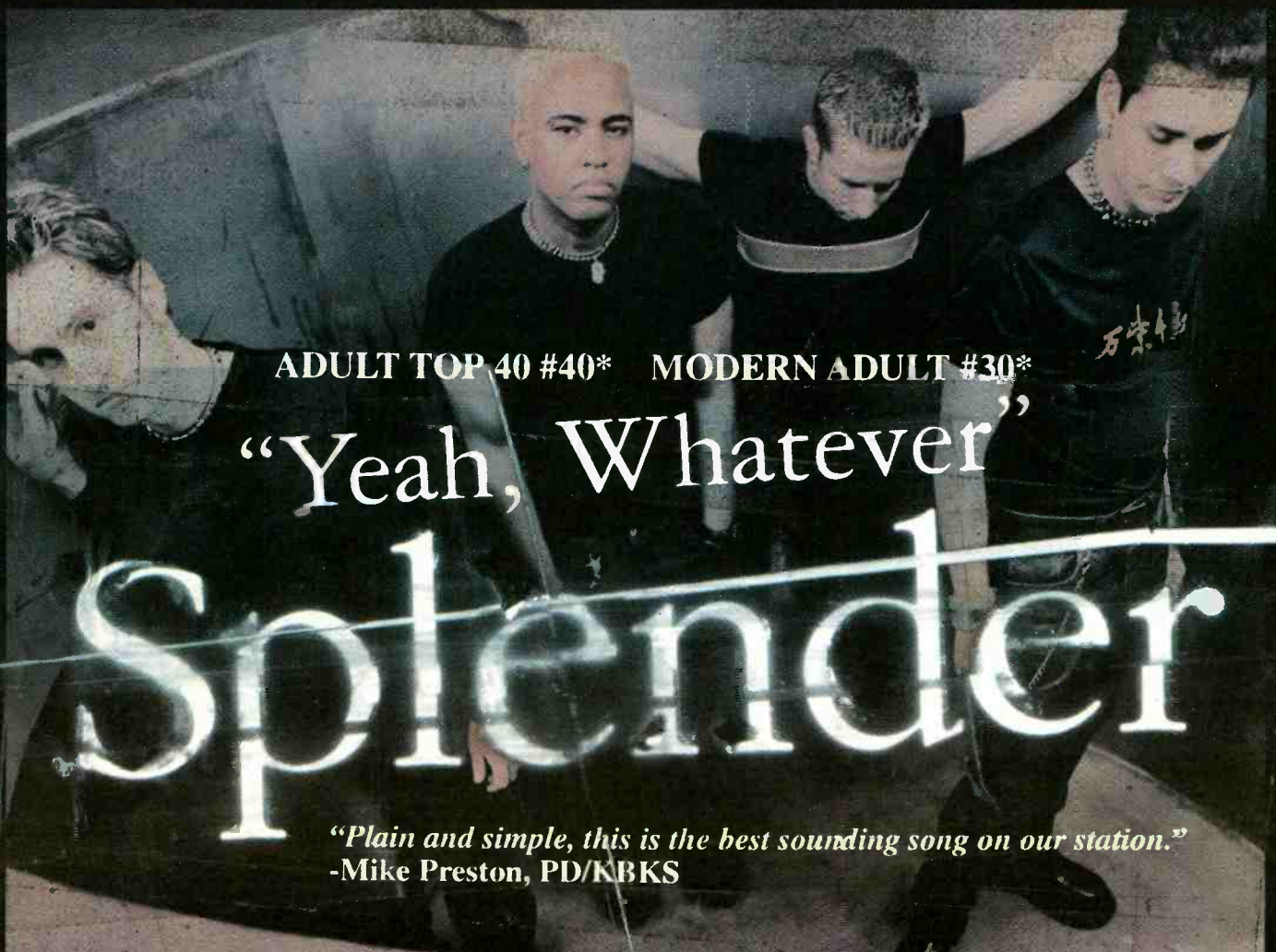
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WABB 21x	WVTI 23x
WPTE 20x	KTOZ 30x
WZYP 17x	KAEP 39x

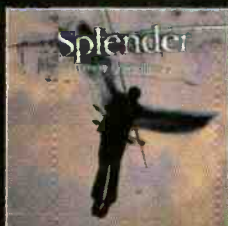


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THE PERFECT FIT

CONTINUED FROM PAGE 78

talking to. There might be 200 people watching you do a remote, but there are 3 million listening to you. So the relevance comes in remembering who is really listening to you and what their needs are on a particular day.

R&R: *One of the unique things about Rick is that he's always used music, and he is a great promoter of music. Why did he decide to take that approach and not 50 minutes of talk like a lot of other morning shows?*

PJ: Well, I think there are a few reasons. The first is that we've been on a very successful run, and sometimes you don't mess with what makes you successful. Secondly, if we decided that we didn't want to play any music, we would get a fight from KIIS, because music is their deal. Also, music helps you remain relevant. It keeps you in touch with what's going on, so it's very important in that package.

"LIKE ANY OTHER STATION, WE'RE GOING TO GO UP A BIT WHEN THE STATION GOES UP AND COME DOWN WHEN THE STATION COMES DOWN. SO IT MAKES IT HARD ON US, BECAUSE WE TRY TO PUT OUT THE BEST SHOW WE CAN EVERY DAY THROUGHOUT THE PERSONNEL CHANGES AND TRANSITIONS."

R&R: *You've experienced the tough times and the successful times. KIIS specifically and the CHR format in general are enjoying massive popularity thanks to artists like Ricky Martin, The Backstreet Boys and 'N Sync. What's your philosophy on hanging through the ups and downs?*

PJ: Like any other station, we're going to go up a bit when the station goes up and come down when the station comes down — despite what our morning show does. So

it makes it hard on us, because we try to put out the best show we can every day throughout the personnel changes and transitions. There were times when we were told to play more rap music, but that wasn't successful at all for us, and we knew that. Then it was, "Play the best hits of the '80s and '90s," so we tried that, and I don't think that was successful.

It is difficult to go through those things, and I think the only way we get through it is just to believe. We've always believed in one thing, and that's consistency. We've always preached that in the morning show, and we try to preach it to the powers that be at KIIS. The people who are with us now — Dan Kieley, Roy Laughlin and Von Freeman — understand this. And I think that's why you're seeing KIIS where it is now.

R&R: *There's an ongoing joke in the business that no matter who KIIS hires, Rick's always going to be the PD. What role does he play inside the radio station?*

PJ: I think the smart PDs who have come to our station have keyed off the morning show and taken that into the rest of the day. The ones who haven't, haven't been successful. So Rick has to be the barometer, and the guys who get it, they go right to Rick and understand that he is the guy. He does set the tempo for this station. The PD needs to be in sync with Rick.

They run the promotions by him to see if he's behind them, because if he's not behind it or doesn't like it, the success rate is not very good. Rick Dees is very powerful, but he doesn't flaunt it. If you see him in a meeting with everyone else, he just sits there and takes his turn and says what he believes. But at the same time you are very wise if you listen carefully to his words.

R&R: *Does Rick Dees get airchecked?*

PJ: Oh, I don't think he does. I don't think he's going to be called into any meetings for what he does.

R&R: *So he's really on his own little island, isn't he?*

PJ: He is on his own little island, and it's a struggle every day for us to not make the rest of the station feel that way. That's where we need the help of programming to bridge it and bring us all together. We don't want that, and we've never been the type of morning show that closed our door and said, "We're the show, and you guys just go do whatever you want to do." We've always tried to have that open door.

R&R: *I know Stern has been a nemesis, but with the numbers that you guys are doing right now, it's safe to say nice guys can finish first, right?*

PJ: I think so. Howard — who I've met a couple of times, and he is a nice guy — has an act. But I've always believed, and I think Rick does, too, that an act like that has a time limit on it. And a lot of guys are willing to do that and just take what they can get out of it and go. What we do doesn't have a time limit on it, and we're proving that.

R&R: *Are there any great memories that stand out for you from your years with Rick?*

PJ: There are several. There was one in the very beginning that I always talk about, and that's when I arranged for Rick to meet Stevie Wonder. Back in 1984 or '85 I had a friend help me sneak Stevie into the studio. Rick was on the air, and I had Stevie right behind the door, and I said, "Rick, I have a huge surprise for you. You're going to need a drumroll and all your stuff, so get it out, because I'm bringing in somebody you really want to meet." Rick had no idea who it was. I had Stevie brought in, and Rick lost it. It was a tremendous moment. It was a highlight for me,

"RICK DEES IS VERY POWERFUL, BUT HE DOESN'T FLAUNT IT. IF YOU SEE HIM IN A MEETING WITH EVERYONE ELSE, HE JUST SITS THERE AND TAKES HIS TURN AND SAYS WHAT HE BELIEVES."

because I was able to do it, and everyone who was there to experience it saw that he was so touched.

R&R: *What was one of the harder moments, and how did you handle it?*

PJ: I think the biggest down moments have been some of the staff changes at KIIS. We like to be involved. We like everybody in the station, and we want them to like us. I think there was a time when it wasn't that way for a little while. It's very hard to work in a situation like that. Then you have to go on the air and be happy and have fun and not let that spill out.

R&R: *Do you feel you've reached your financial goals? Professional goals?*

PJ: We've talked about what we would like to do five years down the road, but I think we're doing those things now. We're into television, and we're doing the stuff that we talked about. At one point we thought we might have to stop radio to do some of these things, but somehow we've found a way to do both. It always comes back to the same thing, and it's a cliché, but we say we're just going to keep doing it until it's not fun anymore.

R&R: *It looks like you're getting a chance to break into television with the upcoming WB Radio Music Awards October 28 in Las Vegas. Tell me about the show.*

PJ: It will be a live show at the Mandalay Bay Hotel in Vegas. What makes it great is that for the first time we're bringing radio and television together. There will be awards given away for radio — Best Personality of the Year, etc. We're targeting an audience younger than the Grammy audience, and it's a perfect fit for the WB.

I wanted to do this to prove that radio makes the acts and has the power to pull these acts into television, but television usually gets all the credit. Every time you see an awards show, the winners thank television, and they never thank radio. Well, being a radio guy, I wanted them to start thanking radio, and the best way to do it is to do a show for radio.



PUT SHOW BIZ IN YOUR STATION'S BIZ

Do your listeners really remember the last event you presented?

By Don Freeman, Marketing Director, KIIS-FM/Los Angeles

▶ This past summer Dodger Stadium in Los Angeles was host to the largest crowd ever seen at one performance in the long history of the stadium — larger than crowds for the Beatles in the '60s and Elton John in the '80s. KIIS-FM's Wild Wild Wango Tango drew more than 65,000 eager fans to hear the hottest artists of summer '99: Ricky Martin, Will Smith, Britney Spears, 98 Degrees, Blondie and many others.

Coverage of the event — and it was an "event" in the truest sense of the word — propelled the name KIIS-FM into the homes of everyone who owns a TV or buys a newspaper in Southern California. Events of this magnitude, with power players like those on the roster, are usually a collaboration among multiple stations. But KIIS-FM took on total ownership of the event with the help of numerous sponsors and promoters and single-handedly created what became Southern California's single biggest event of the summer. It certainly was one of the biggest events I have ever been a part of.

Was it too much of an undertaking? Probably. Was it worth the effort? Most definitely! KIIS-FM, to use a buzz phrase, "pushed the envelope" and took the risk. That created a huge return on the tremendous investment. And the best part of the investment was that KIIS-FM, as a brand, was further engraved in the minds of KIIS listeners and beyond.

Keep in mind that content and entertainment are the most important elements facing radio today, and every event should raise the bar for your station.

GIVE LISTENERS THE 'BIG TOP'

Why shouldn't your radio station give a "big top" performance every time you hit the streets with a big promotion or event? I recently read a book about P.T. Barnum and watched the recent movie about his life. I really got interested in Barnum when I found out that I was born on the same date, July 5. It's really wild to read about everything this man created in the early 1800s, including some of the promotion and marketing tools we use today. Barnum defined the word "event," and that's the philosophy I've adopted to market KIIS-FM, KXTA-AM (XTRA 1150)/Los Angeles and KACD & KBCD (Channel 103.1)/L.A. I have always subscribed to the "big top" theory of radio.

Let me focus on the word "event." For too long stations have tried to satisfy clients by delivering only what the clients expect instead of leaving them wanting more. When you put together a concert or event, do you want the 20,000 or so people to leave the show and immediately forget who just performed or what station sponsored the event? P.T. Barnum never opened his doors without delivering the "greatest show on earth" — before, during and after the show.

Where is the "show" in "show biz" anyway? Is it reserved for the area known as the Sunset Strip in Hollywood or along the Walk of Fame? Is it reserved for the neon-lit streets of Times

Square in Manhattan? Hell, no. Hollywood is in your shopping center, stadium or arena or in your waterside park on the Fourth of July.

Many people ask me, "How do you get through an event the size of Wango Tango?" My response is not how, but *why* would KIIS-FM even want to consider doing a station concert?

This is a radio station that has a 20-year heritage in Southern California and that features the best talent in CHR. How can you do an event that will not only be profitable, but will match the vibe of a station that has legendary morning man Rick Dees consistently producing the finest in show biz every single morning? Not to mention Ellen K, Paul Joseph, Gary Spears, Valentine and Jo Jo Wright. The answer may seem obvious, but it's absolutely not. That question is the essence of why I'm writing this article.

CHECKLIST MENTALITY

The station event you're planning is not about checklists of items to accomplish and how many portable toilets you're going to need. A talented intern can do those things. It's the vision you and your management team have for the event. And that vision should match the vibe of your station. Otherwise, you're simply wasting your time and resources for an event that you'll never see show up in an Arbitron book. Plus, more than likely, you'll lose money over time. If you get anything from this article, I hope it's that you question why you're doing events and what they really do for your radio station.

Nontraditional revenue projects such as events and concerts should accomplish two things without question. No. 1, they should translate into numbers for your radio station (even if it's over time), and No. 2, they should make your radio station money. That's a can't-lose philosophy for any marketing or promotion director.

The picture became clear to me while I was working at WKRQ (Q102)/Cincinnati. The Active Rock station in the market, WEBN, held what I considered at the time to be one of the best radio marketing events I'd ever seen. It was the Labor Day Riverfest, which brought together 500,000

people who were thoroughly entertained on the river's edge with some of the best fireworks in the world. Even better, WEBN played a soundtrack that went along with the explosion of the fireworks. So 500,000 people, had their radios tuned to WEBN as loud as they could turn it up. Plus, the station had sold about 20 sponsorships in the process — NTR goals accomplished! WEBN had an event that matched the vibe of the radio station and made a tremendous profit in the process!

BOLSTER ARTISTS' IMAGES

Show biz, more than ever, is the name of the game to win in radio. All the research in the world won't produce a clever bit or an exciting event. Why did we spend so much time to produce Wango Tango? Because that's the type of branding that gets people to the store we call KIIS-FM. In many ways



Don Freeman



106.1 KISSFM



KEEP IN MIND THAT CONTENT AND ENTERTAINMENT ARE THE MOST IMPORTANT ELEMENTS FACING RADIO TODAY, AND EVERY EVENT SHOULD RAISE THE BAR FOR YOUR STATION.

it is not a traditional way of thinking. I think in the exact opposite of the norm, which is usually the concept of putting people in the seats for a concert. Instead, let's get all those people who came to see Ricky Martin and Will Smith to vote for KIIS-FM — and, by the way, thanks for helping us underwrite the cost of putting on this extravaganza.

The record companies and artists walked away selling records and setting themselves up for their nationwide tours. KIIS PD Dan Kieley booked 'N Sync for our first Wango Tango in 1998, and I swear there weren't too many people in the stadium who knew who they were. Two months later, after a good performance at Wango Tango and a good amount of airplay on KIIS-FM, they sold out four arena shows in L.A. in one hour.

After living through numerous examples similar to the 'N Sync experience, it's hard for me to understand why artist

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Dom "Domino" Theodore PD, WFLZ/TAMPA, FL

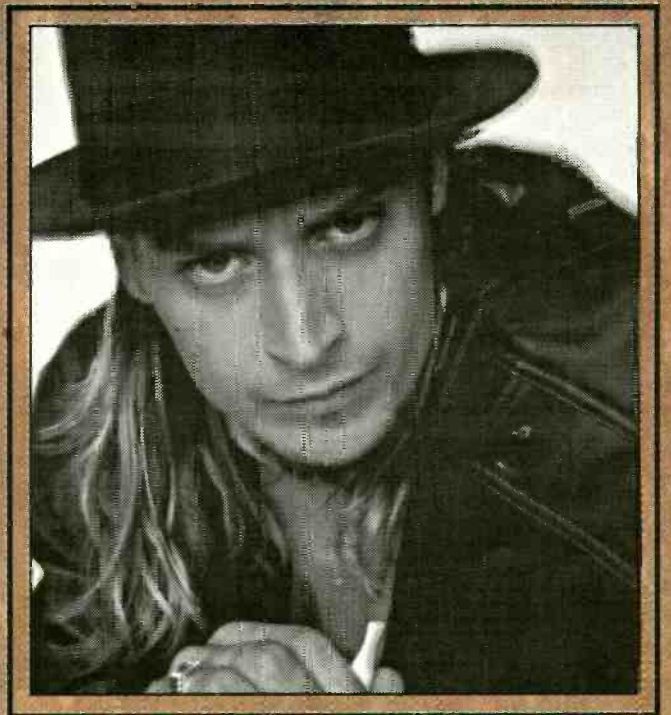
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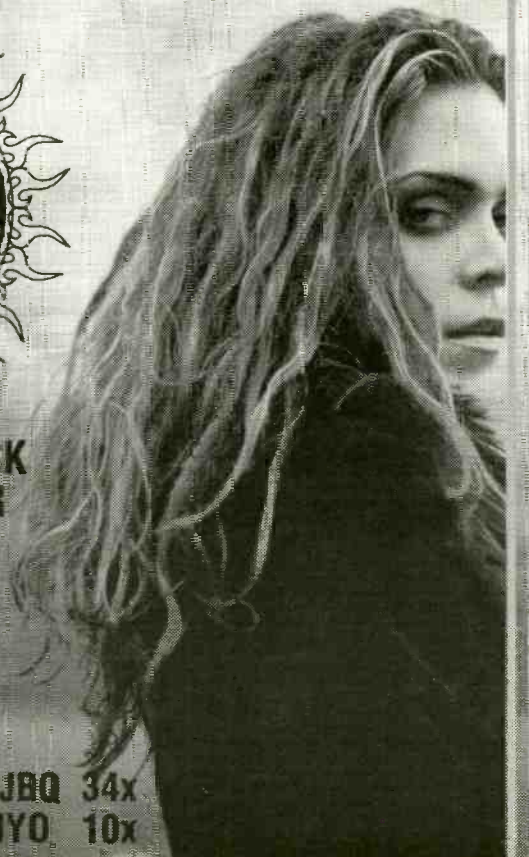
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PUT SHOW BIZ IN YOUR STATION'S BIZ

CONTINUED FROM PAGE 82

management would not see the value in a quality radio event. I do know why a promoter may not like the concept, but they have to take a look at the facts in regard to CHR radio shows. We've made it hip and safe again to go see concerts. The first year I was in Los Angeles, I don't think I talked with local promoters twice. Now I talk with them daily.

In Cincinnati I talked with the local promoters every day, because we did shows and events that, after two years, were consistently bringing in 30,000-plus people. That made a CHR/Pop station like Q102 a great ticket-seller for promoters. After two years of Wango Tango here at KIIS-FM, the station is responsible for helping to sell millions of dollars' worth of tickets for the local promoters. It's not an accident. You could say it was going to happen anyway, but I say your radio station, if used properly, can move mountains.

GOOD INVESTMENT IN PERSONNEL

I want to go back to the earlier statement I made about an intern putting on the show. While that was a little dramatic, I said it to get your attention. I'm lucky here at KIIS-FM, because I have Sandy Ito, a promotion director who takes care of business. Sandy, along with Alf Feroro, has it down to a science. There's no way we could pull off a Dodger Stadium sellout without these kick-ass promotion people.

Therein lies the rest of the story. Hire your local promoter to put your event on and pay them or give them a share in the profits, sell tickets so you can pay the artists and put on the biggest and best radio station event (not concert) that you can dream up. Believe me, people have a better time when they buy a ticket. Why? Because you match the vibe of the multimillion-dollar radio station you're promoting when you have money to spend. Everybody walks away happy if there's no stress to cut costs. Then artists, record companies, promoters, advertisers and — most of all — your listeners walk away with something to show for their time and effort. If you don't have the money to put on a show, don't do it.

SHOW THEM THE MONEY

At the June Wild Wild Wango Tango we spent so much money that Clear Channel honchos Randy Michaels and

**THE STATION EVENT
YOU'RE PLANNING IS NOT
ABOUT CHECKLISTS OF
ITEMS TO ACCOMPLISH
AND HOW MANY POR-
TABLE TOILETS YOU'RE
GOING TO NEED. A TAL-
ENTED INTERN CAN DO
THOSE THINGS.**

Bobby Lawrence probably lost weight sweating it out. Wango Tango sold out two weeks before the show with the help of the talented artists I mentioned earlier, along with Shaggy, UB40 and MC Hammer. Was it just the artists who attracted the biggest crowd ever to attend an entertainment event at Dodger Stadium?

Maybe. But we also had the strength of the first Wango Tango and the creativity of Dan Kieley and KIIS MD Michael Steele, along with Columbia honcho Jerry Blair, to help pitch a concept that would put these superstars on top in L.A. Maybe that is what really sold out Dodger Stadium. Jerry brought in Charlie Walk for Will and Dennis Reese and Cindy Levine for Ricky, and we came up with a concept that would be financially agreeable for all parties. We then set up meetings with each management company to pitch our creative ideas.

Our challenge with Will Smith was that he hadn't performed in concert in more than eight years. He had no show put together — but he did have a movie called *Wild Wild West* coming out one week after the Wango date. The idea was clear: Sell Will Smith's partner, James Lassiter, and Smith himself on the concept of marketing the movie with on-air promotional time as well as selling the song at the concert performance by bringing in a fantastic Western backdrop and 80 dancers. They both worked like a charm, and everyone walked away happy, including the fans.

Then there's the Ricky Martin story. Dan already had his sights set on this soon-to-be-phenomenon. To my knowledge, he'd only heard a little of "Livin' La Vida Loca," but that was enough for Dan to put the plan in motion to help make Martin a household name. We solidified the deal in a restaurant in Beverly Hills one month before we heard the complete song. Sixty-five thousand listeners later, our management team of Dan, Michael, GM Roy Laughlin, Director/Sales Charlie Rahilly, Sales Manager Amy Freeman, Jim Murphy, Chris Peaslee, Jeff Thomas, Dave Broome and Sandy had just pulled off the biggest and best NTR promotion in the world.

We contacted SFX/Avalon pros Brian Murphy and Nick Masters to put on the show, through the recommendation of the Dodgers' Sam Fernandez. They hooked us up with their very best production director in Kevin Wheeler, and I didn't get one complaint from any crazy road managers. Truly unbelievable! Amy Freeman worked with her staff to put together a fantastic event booklet, complete with clients' ads that our own in-house graphics guru, Chris Peaslee, produced. Plus Charlie, Amy and Roy sold a second-to-none backstage chat room that was, to my knowledge, one of the best of the year as far as star power and actual hits. All that firepower added up to what Amy called a "million-dollar-plus client party."

That creativity, along with the major sponsors Pepsi Co. and the Rio Suites Hotel and Casino Las Vegas, helped underwrite talent fees and most production costs. That's a credit to my GM, Roy Laughlin, and the corporate guys at Clear Channel for believing in a plan that's costly up front, but pays off on the back end.

IMPRESSING THE PRESS

Of course, catching the attention of the media is icing on the cake. Well, I'm going to use those words again, "show biz." Remember, KIIS-FM is nestled in the entertainment capital of America. There tends to be a "been there, done that" attitude about events. That's why I can't stress enough the strategy of giving more than just a show. It's a vibe. That "vibe" radiated out of Dodger Stadium and hit the national airwaves, thanks to *Entertainment Tonight*, *Access Hollywood* and *Extra*. In fact, *ET*'s Bob Goen introduced the acts as they hit the stage.

The excitement didn't end on the stage. The backstage area reflected the Wild Wild West theme, complete with a wagon

train. The I-chat room on the Internet brought even more fans and raised money for charity. Jennifer Lopez didn't perform, but her help onstage fueled the fires of anticipation. I could go on and on — from the client party to the Austin Powers look-alike to Billy Blanks conducting the world's largest Tae Bo class with 65,000 fans. There were so many things happening simultaneously, yet it was controlled chaos.

I think P.T. Barnum would have been as impressed with KIIS-FM's big top show as I was. Have a little Barnum in you, and put the show biz in your station's biz. Not only will you address the bottom line, you'll brand your station and keep it top-of-mind with your listeners.



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CHR radio



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Ph: (513) 474-4904 Fx: (513) 474-4905

www.tspromo.com

HE MARCHES TO HIS OWN DRUMMER

WFLZ & WFLA Creative Services Director Eric Chase hates listening to radio — which is why his imaging stands out

▶ **“I grew up hating radio,” admits WFLZ & WFLA/Tampa Creative Services Director Eric Chase. “That’s really still where I’m at; I still hate radio as a listener.” Chase’s attitude, curiously enough, has enabled him to excel as an imaging director. It keeps him on his toes and constantly aiming to create imaging that catches the attention of listeners.**

Chase didn’t start out in radio. He graduated from college with a degree in advertising, then proceeded to go on the road with a band for the next 10 years. “I ended up backing into radio about the time I was real sick of being in bands and playing in bars every night. It was like six nights a week all over the place. I ended up answering a blind ad in a newspaper in Cincinnati for WEBN. They hired me to be Joel Moses’ assistant, and it was from him that I learned basically everything I know about radio.”

A MUSICAL APPROACH

Chase’s years as a musician greatly influenced the way he does imaging today. “Actually, I think what it is for me is a unique combination of elements and influences. As a musician, I started playing guitar when I was 10, and I hated when DJs stepped on the intros to my favorite songs. It’s like, ‘Shut up!’ It just drove me crazy.

“I never thought I would be a musician or in radio or anything. I veered into the world of advertising, which is a creative field where you’re very focused. In college they don’t teach you to be creative, but they at least give you the basics of how it’s focused and various ways to get a message across. Then I put that away and went on the road with the band, and that gave me a whole other outlet.”

Chase took what he learned from Moses and accepted the Creative Services Director post at WFLZ & WFLA after Brian James exited to focus on his voice-over career. At the same time WFLZ was flipped to a more mainstream CHR format with hip imaging. Chase is reluctant to analyze what he does that gives the two stations their unique sounds. “From my point of view, it’s like I wish there were time to step back and think about those kinds of things and to research things like ad agencies do.

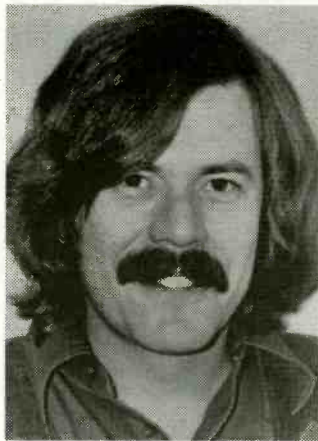
“The parallel I always make is that an ad agency is John Hopkins and we’re a M.A.S.H. unit. We don’t have to time to ponder the great mysteries of our craft; we just have crank this shit out. So what I do is just try keep my ears open and listen to what’s cool out there, listen to what’s on the edge, and try to see what I can incorporate into my stuff.

“I take that perspective and then throw in some influences like Warner Bros. cartoons and Monty Python, etc., and shake it up, and what comes out is from a musical point of view. I think everything I do has rhythm, and I think that may be the guiding principle. It’s not really a conscious thing, but it’s all about the rhythm of the words, the rhythm of the underlying music and the rhythm of the sound effects. That’s what drives

my sound, even on the AM side. A snippet from a talk show can be rhythmic. And then on top of that is a smart-ass attitude toward radio. In between the lines there’s kind of a wink and the feeling that, ‘Hey, you’re not taking this too seriously, are you?’ ‘Cause I don’t.’

“That’s what drives me crazy about other stations: They take themselves seriously and spew their catch phrases louder and louder, thinking that the louder you say it and the longer you say it, the more they’re going to hear it and understand it. I’ve gone against that. I like the quieter things, and I use rhythm and production to generate the excitement.”

To maintain the excitement and stay cutting-edge, Chase watches MTV and keeps up on what the hot shows and movies are and takes some of that attitude. “It’s rare that I hear a lot of radio stuff that’s any good, particularly CHR. But occasionally, when I do hear something that’s really good, it’s inspiring and usually sets me off in a different direction. I tend to keep myself interested by adding new voices, flipping roles around in the imaging. It’s a struggle to keep it interesting for me more than anything.”



Eric Chase



PUSH THE BOUNDARIES

“All I do in terms of trying to stay focused with the station is try to stay within the boundaries they give me while pushing out as hard on those boundaries as I can,” he continues. “These guys here are really good at giving you a place to image from and to image toward. That really makes it easy, because it’s easy to get in a situation where you’re in focus, but there’s no guiding vision. So even though you’re putting good shit on the air, it may not be hitting the target.”

Another challenge for any person in Chase’s position is gauging the success of what he’s doing. “My theory on it is that

most listeners don’t understand what imaging is and don’t really consciously know what’s going on. At the same time, people are pretty sophisticated when it comes to audio and visual stuff these days. Even if they’re a basic moron, they know when something sounds cool, and they know when it sounds right. They also know when it sounds cheesy.

“When I first got into CHR, coming from a rock background, it was a strange, strange jump for me. Basically, it’s try to push as far you can without offending females, which, of course, is the cardinal rule. But these stations that say you have to be all smiley and everything because females can’t take any sarcasm or humor or anything, that’s wrong too. If you watch MTV, you see imaging that is all over the map. That’s the way I think of CHR: It’s all over the map, and therefore the imaging can be all over the map. It lends that kind of pop-culture mentality to the whole thing.”

Chase’s approach to WFLA is that it gives him a little variety and enables him to approach a promo from a word angle instead of a concept. “The AM is a situation where you have to change out the show promos twice a week, at least, so you’re always shuffling stuff in and out. Then, if you get a big, breaking news story, you immediately have to throw everything aside and do your ‘When it happened, we covered it’ promos. I end up doing a lot of song parodies or big feature production when something major happens.

“When I first got here, some of the writings on ’FLZ were handed down from promotions to programming and tweaked a little before I got them. And then they were actually sent off to the voice guy, and I got them back. Early on I pointed out that things were going to be a lot better if they just let me in on the concept and said, ‘Here are the facts, here is the hook. We’re going to do it this way on the air.’ That’s the way we tend to work with everything here, and it’s the way things work on the AM too. Our AM PD will come in and say, ‘We have to do a promo for this show with these guests,’ or, ‘We need to do a

“WE DON’T HAVE TO TIME TO PONDER THE GREAT MYSTERIES OF OUR CRAFT, WE JUST HAVE CRANK THIS SHIT OUT.”

promo about the Kennedy thing that’s going on. Here’s some audio; go for it.”

“On ’FLZ it’s usually a contest we’re doing, or we’re giving away this or that. And it’s up to me to come up with a concept. I find that the promos kind of take over the works, and there’s no time to do anything but just update promos in general. A lot of times the imaging — the cool little deep-driven imagers and the stuff that you hear the most — tends to not get very much attention. So it’s nonstop, but I’m very lucky that they come in, leave me the fax and say, ‘Do your thing.’”

STAYING ON TOP

Chase has accepted that he has to put some of the imaging he’s interested in on the back burner and focus on keeping all the promos fresh. “You have to get those promos on; you have to do the stuff that’s screaming out for attention. The next thing you know, the stuff that you hear a lot on the air is sounding really stale, and it’s like, ‘Oh God, I’ve got to get in there and rewrite some of that.’ It’s like going over here to this pile, doing a little over there, and going over to this pile and catching that pile up a little bit. I kind of gave up on the idea that someday I’ll catch up, because there is no such day.”

To create some of the sounds that define the stations, Chase uses Pro Tools, and he tends to build his own sounds rather than depend on production libraries, most of which he says he’s bored with. This is where his musical background comes into play. “I get a lot of sample CDs and build my own sounds on my sampler, keyboards and guitars. My Pro Tool system is loaded with plug-ins and toys upon toys. Another way that I keep myself interested is staying on top of the technical end and continuing to scale those new learning curves.”

While Chase feels that a station’s success is based on the music, he allows that, with CHR, sometimes it is the imaging that makes the difference, especially with stations playing the same songs. That’s when Chase’s style stands out. “I think it’s helped us a lot, because even in periods where the music’s stale, at least we sound better than the other guys. When all other things are equal, I think the imaging plays a subliminal but major role. I just want to make it sound cool to me, and I know if it sounds cool, or reasonably cool, it’s going sound OK to pretty much everybody.”

CONTINUED ON PAGE 126

WARREN G

I WANT IT ALL

NEW THIS WEEK:

MTV - ADD! **KQKS** - ADD!

R&R:

CHR/Rhythmic: 22

Urban: 32

Monitor Airplay:

Rhythmic Top 40: 28*

Top 40 Crossover: 27*

Rap: 11*

Urban: 31*

Re-mix Hittin'

Mix Shows Now!

5th Week Single Sales!:

#9 Selling Single

in The U.S.!

Top Rap Singles Chart:

#1* - 4 weeks running!

Top 10 Sales in 50 Markets

CHR Add Date

This Week 10/19

YOU KNOW THE PAPERS OUT THERE!

**Album In Stores NOW! Includes Appearances By:
JERMAINE DUPRI, SNOOP DOGG, MACK 10,
REEL TIGHT, EVE & DRAG-ON (RUFF RYDERS)**

Video Directed by: Paul Hunter



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MAKE THE CONNECTION

A beginner's guide to online audio

by Titus Levi

▶ **Even my girlfriend has the fever. "Titus," she said to me a couple of weeks ago, "we should develop some kind of online business." The dollar signs dance in just about everybody's head these days. How can one be immune?**

We hear about little retailing operations that find enough customers online to grow from hobbies to full-time businesses, and our eyes glaze over with the monstrous return on investment enjoyed by folks like Mark Cuban, founder of broadcast.com, which he started with a \$2,900 investment in 1995 and sold to Yahoo! for \$5.7 billion — yes, that's *billion* — in 1999.

Large online operations like Yahoo and AOL have been in a feeding frenzy, gobbling up online audio businesses. Lycos has decided to complement its emphasis on searches for MP3 files with a homegrown radio group of five channels. And stock players continue to lose their heads over newcomers to the field: MP3.com's July IPO opened at \$28 a share and zoomed to over \$100 a share on its opening day.

So what's all the fuss about? Well, there is definitely money to be made. The budding industry of online audio may not be all smoke and mirrors, stock trade deals and hype. This is the birth of a new kind of business, and it merits closer inspection. But all *you* want to do is dance and listen to a few good tunes. In short, you're thinking, "What's in it for me?" Well, as we say in the 'hood, I'm gonna break it down for ya.

ONLINE MUSIC LISTENING

First things first. You can listen to music online two ways: in a radiolike environment or by playing back a saved file. Let's start with the first option.

The radio option offers programming that is continuous

THE BUDDING INDUSTRY OF ONLINE AUDIO MAY NOT BE ALL SMOKE AND MIRRORS, STOCK TRADE DEALS AND HYPE. THIS IS THE BIRTH OF A NEW KIND OF BUSINESS, AND IT MERITS CLOSER INSPECTION.



Titus Levi

music and that sounds more like radio, ads and back-announcements included. Both options rely on streaming audio — a continuous flow of data, which, when interpreted by the right software, will sound like music.

Web radio also allows you the option of listening to a terrestrial station that simulcasts its program online or an Internet-only station. Since you know what to expect from your favorite local station, start there. First you'll need to find its website. Most stations have some online presence even if they do not offer programming online. To find your station's website, either listen for announcements on the air, call the station's switchboard or go to any search engine, such as www.about.com, www.lycos.com or www.hotbot.com, or a webguide, such as www.yahoo.com or www.about.com, and conduct a search for the site.

You can also check R&R's station listings on its website, www.rronline.com. Just look for the headphones next to the call letters of your station to find out if its simulcast online. You can go to the station's site by typing the URL — the web address — into your browser. Once the page loads, look for an icon labeled "listen" or "listen now" or "KXXX online." On some sites this will be as plain as the nose on your face, on others you'll have to hunt around a bit.

GET THE HOOKUP

After clicking on this icon, you will wait a few seconds ... and either get the feed ... or not. If you don't get any music, you probably don't have a player. To get one, you need to look for a RealNetworks or Microsoft logo on the page you started from, click it to go to either www.real.com or www.microsoft.com and find the icon for downloading the player.

In a nutshell, find the "download" icon, double-click it, save the download to your desktop, wait for the download to take place, close all your windows, double-click the icon on your desktop for the newly loaded program and follow the prompts. It may take a couple of tries. I'm still having trouble with MediaPlayer on my computer. However, if you surf with Internet Explorer 5.0, you can skip the whole process, since MediaPlayer comes with the browser. For Mac users, check out QuickTime 4 at apple.com/quicktime/ to get your player.

Having accomplished this, go back to your favorite station's home page, click on the "listen" icon and wait again. First, you should see a pop-up window that displays the status of the player. In the window you will probably see a message like, "Wait ... connecting," followed by, "Wait ... buffering." Because audio tends to eat up bandwidth, it takes a while for the files and the buffer — a temporary memory location for large files — to load. Usually the player will provide a countdown until the stream begins to play. This can take 15-90 seconds.

Right about now you should begin to hear station KXXX. You might be wondering why you went through all that trouble to hear a station you could listen to with a lot less trouble and a lot better sound on your AM/FM Walkman. Good point. But imagine that you work in a building with lousy reception or live in a valley with deep radio shadows. Or what if you're out of town, and you don't want to miss your favorite DJ's "Pick of the Day"

or your local basketball team's home game?

The last one works as a strong draw for me, especially since I really like Chick Hearn (Lakers) and Ralph Lawler (Clippers). Now go one step further, and imagine that Bose applies its expert small-speaker technology to computer speakers, producing some with richer fidelity than a tin can, and you'll begin to get an idea of where this might be going. Given the value that this gives to sports broadcasts, one wonders how long it will take for Rupert Murdoch to pick up the smell of money in all this.

FIND YOUR NICHE

Now here's where it begins to get good. Let's say you want to hear what's happening on the London dance music scene. Just go back to your search page, look around in radio or media listings and check out your options for Europe. For any given format, even avant-garde jazz, you can find at least one or two stations.

You can try looking for terrestrial stations, but remember: Most countries outside of the U.S. have fewer on-air stations and therefore less programming diversity. So don't expect much when you look for terrestrial stations in small-niche music formats in Europe or Asia. But also remember: What we consider a small niche here might not be somewhere else. Most of you don't listen to much West African music, but you can pick up stations online from Ghana that program the best of African music all the time. To them, that's mainstream.

Going back to our dance music examples, let's say that you really want to hear electronica. You won't find much from terrestrial stations simulcasting their on-air programming — except for some public radio stations in the U.S. and Canada that offer specialty programs — so you'll have better luck with Internet-only stations. For instance, you can try www.gaialive.co.uk,

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DAVE CHRISTOPHER OM, KSLY/SAN LUIS OBISPO, CA

IN THE YEAR 2000 CHR WILL:

BE PEAKING. THE STRENGTH OF THE FORMAT WILL PROMPT MORE STATIONS TO FLIP TO SOME FORM OF CHR. TWO OF THREE CHRS IN MOST MARKETS WILL BE BATTLING EACH OTHER.

IN THE YEAR 2000 I WILL:

NOT HAVE THIS FORMAT TOTALLY FIGURED OUT, EVEN AFTER 15 YEARS IN IT. CHR CONTINUES TO BE FRESH, EXCITING AND CONSTANTLY CHANGING.

A woman with long dark hair is shown from the waist up, wearing a blue top with white stars and red and white striped sleeves. She is holding a red and white striped garment. The background is a large American flag.

**GOING FOR ADDS
AT CHR/POP OCTOBER 18th**

HOT AC MAJOR MARKET AIRPLAY:

**Seattle, Chicago, Providence,
Salt Lake City, San Francisco,
Springfield, Reno, Modesto,
Bakersfield, Albany, Memphis,
and many more.**

B R E E S H A R P
A M E R I C A

From Bree Sharp's debut album A Cheap And Evil Girl (78864-

MAKE THE CONNECTION

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www.virginradio.com or www.radiov.com if you really have a weak spot for the London dance scene. However, if you don't like their style, check out www.groovetech.com out of Seattle. Or if you need to stay right at the cutting edge, tune in a newcomer like www.dublab.com.

The many options available to listeners stands out as perhaps the greatest appeal of online radio right now. Michael Gallelli, Manager at the Digital Media Business Incubator for KPMG, agrees. "Personalization is what works. Sites like imageradio.com customize programs

MOST OF YOU DON'T LISTEN TO MUCH WEST AFRICAN MUSIC, BUT YOU CAN PICK UP STATIONS ONLINE FROM GHANA THAT PROGRAM THE BEST OF AFRICAN MUSIC ALL THE TIME. TO THEM, THAT'S MAINSTREAM.

for individuals, allowing consumers to select what they want.

"Even sites like spinner.com, which program for the listener, divide the genres up so microfine that listeners still exercise real choices. In these cases, the locus of control shifts to the consumer, as it does on all successful Internet businesses."

Right now you have over 1,500 options for what you want to listen to.

FREEDOM OF CHOICE

For a guy who cut his teeth listening to free-form (KNAC, long before it went over to heavy metal or online programming) and jazz (KBCA, long before it went jazz lite and then classical) stations in L.A., this provides a welcome addition to my listening options. Free-form went by the wayside when I was in high school, and the only full-time jazz outlet drifts in my office and at home. So my options mostly lie within the online listening world if

in the mood for something swingin'.

drop by www.spinner.com and check out their

Or I can go to any number of other sites that

ard of: www.com, www.netradio.com,

m. And if I'm feeling somewhat more

n to the local jazz outlet, KLON, or

online. The latter is more my cup

of tea: They play Parker, but last night they stretched the programming from Charles Mingus to Otis Redding and the Art Ensemble of Chicago.

But never mind my jazz interests. This is a CHR special.

If you're looking for CHR, it's much the same sort of process, more or less. Start at one of the sites listing sites — search engines (www.altavista.com) or webguides (www.about.com) — or one of the many online radio sites that offer multiple formats or links to other stations. Take a look at the box at the right for some suggested sites to help you get started.

GOTTA HAVE IT?

So now you've checked out tunes you like on the wire. That acquisitive bug sets in, and you want to have some of the music for your very own. You can do this a couple of ways. First, on many players you can click on a hot link to online retailers like Amazon.com or CDNOW that will allow you to purchase the CD containing the song you're listening to. However, you have another option, and here's where things get murky.

If you go to sites like www.scour.net, mp3.lycos.com or www.mp3.com and search for the artist or track you want, you will probably find it. However, there's a more than even chance that the file has been illegally copied and posted. In effect, you're stealing. To date, the ethic of the Internet has been that it's only illegal if you get caught. The RIAA begs to differ and has proposed some fairly Draconian measures to catch culprits and at the same time alienate lots of music fans.

MP3 isn't all about piracy, in spite of what you might hear. In fact, it offers a new form of music distribution. It's cheap — often free — fairly quick (if you think of the 30 minutes it takes to get to a record store as opposed to waiting two to 10 minutes for a song to download) and rather well-supported by background information. At the aforementioned sites and others you can find all sorts of singles, as-yet-unreleased tracks, remixes and live recordings available for download.

To listen to MP3 files, go to www.mp3.com, where you will find any number of different compression/decompression programs — codecs for short — that play back and save MP3 files. You may also want to download a "ripper," which allows you to record your CDs for playback on the computer. The procedure resembles that for downloading G2 or MediaPlayer: Double-click on the player you want, download it to your desktop, close all your windows, double-click on the icon for the program on your desktop and follow the prompts.

So far so good. Now go to a site with MP3 files. Many of the sites specializing in the format offer search engines. Simply enter the name of the artist or the title of the tune in the search field, hit return and see what you come up with. In my experience you will come with a lot of broken links and a few good ones. It takes time to learn ways to separate the chaff from the wheat.

PLAY BY PLAYBACK

Once you've found what you want, start saving files. Here's where things can be legally murky again. The RIAA isn't going to go to the trouble of finding every person who copies their CD collection to a hard drive, or even to a portable MP3 device. However, if you send



THE ROAD TO INTERNET RADIO

Be sure to check the radio station directory at www.ronline.com for stations that offer their programming online, indicated by headphones next to the call letters.

TERRESTRIAL AND INTERNET LISTS

cc.yu.edu/~lahagin/radio.htm
home.miningco.com
wnbr.mit.edu/stations/about.html
wnbr.mit.edu/stationlists.html
www.broadcast.com
www.earthtuner.com
www.hotbot.com
www.lycos.com
www.radio-directory.com
www.real.com
www.virgin.net/radio

INTERNET-ONLY RADIO

members.xoom.com/musicradio/music.html
www.antennaradio.com/home.htm
www.com
www.dailyaudio.com
www.digiband.com
www.diskjockey.com
www.gogaga.com
www.ibeam.com
www.imageradio.com
www.internetradiolist.com
www.netradio.com
www.radio-online.com
www.radiotower.com
www.microserve.net/vradio
www.spinner.com
www.radiomoi.com
www.radiowave.com
www.virginradio.com

TERRESTRIAL ONLY LISTINGS

www.npr.org
www.pri.org
www.rab.com/station/stations.html

MP3, ONLINE RADIO AND OTHER ONLINE AUDIO RESOURCES

digital.cductive.com
mp3.lycos.com
www.audiohighway.com/index.asp
www.emusic.com
www.mp3.com
www.musicmusicmusic.com
www.scour.net
www.tunes.com
www.xingtech.com/mp3/audiocatalyst

NON-MP3 DOWNLOADABLE TECHNOLOGIES

www.globalmusic.com
www.liquidaudio.com
www.musicmatch.com/jukebox
www.sonique.com
 Satellite Radio
www.cdradio.com
www.xmradio.com

RADIO AND ONLINE AUDIO INFORMATION

www.iuma.com
www.newradiostar.com
www.ontracks.com
www.rollingstone.com
www.ubl.com
www.webnoize.com

OTHER SITES MENTIONED IN THE ARTICLE

www.dublab.com
www.galalive.co.uk
www.groovetech.com
www.radiov.com
www.virginradio.com

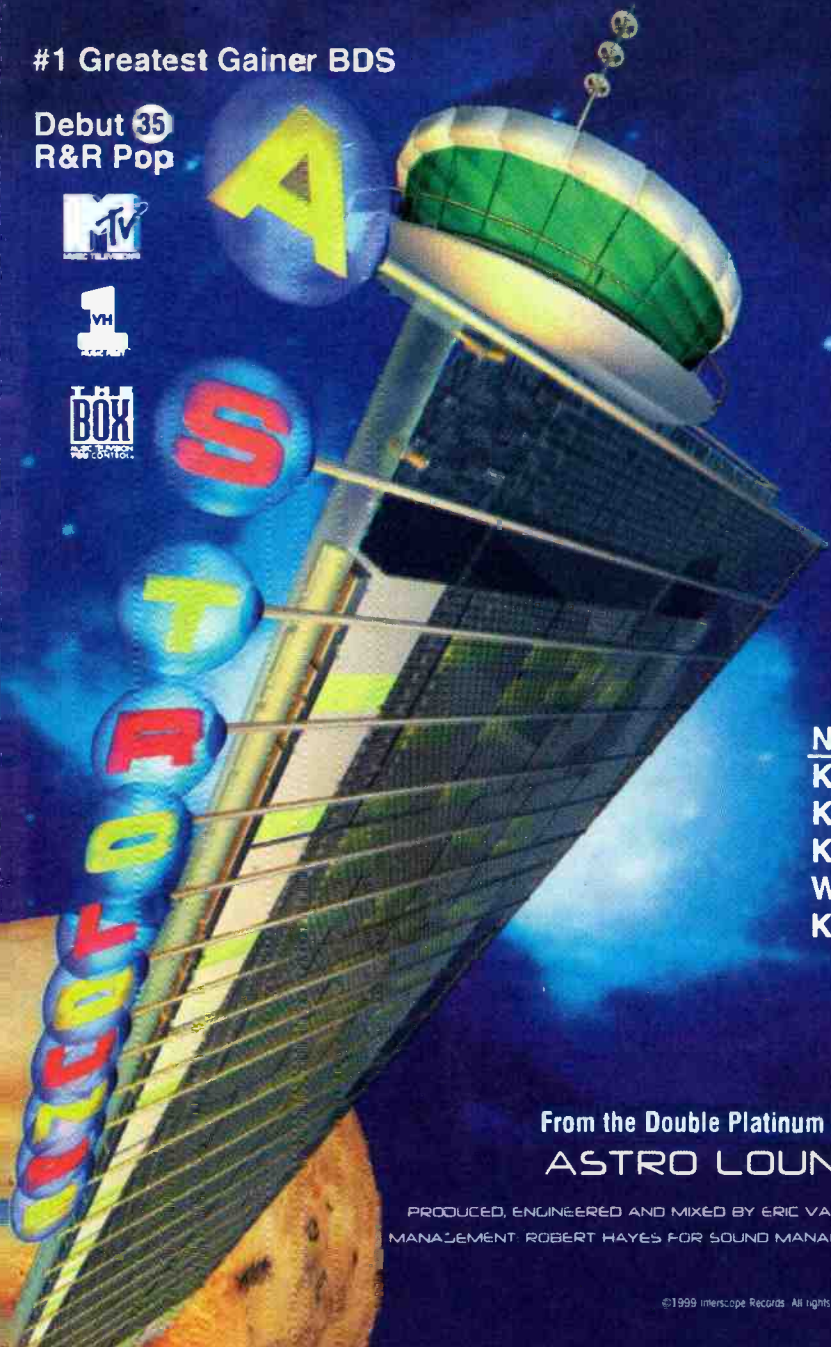
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SMASH MOUTH

THEN THE MORNING COMES

#1 Greatest Gainer BDS

Debut **35**
R&R Pop



New:
KKRZ
KZZP
KZHT
WXSS
KALC

From the Double Platinum Album
ASTRO LOUNGE

PRODUCED, ENGINEERED AND MIXED BY ERIC VALENTINE
MANAGEMENT: ROBERT HAYES FOR SOUND MANAGEMENT

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Counting Crows

"hangin'around"

Impacting 10/18

Already **4**
R&R Adult Alternative
& **25** Alternative

Early Adds:

KISS 108
WKRQ
G105
B94
KXXM
WNCI
WPLJ
WBMX



Album in stores 11/2



Produced by
David Lowery & Dennis Herring
Mixed by
Jack Joseph Puig

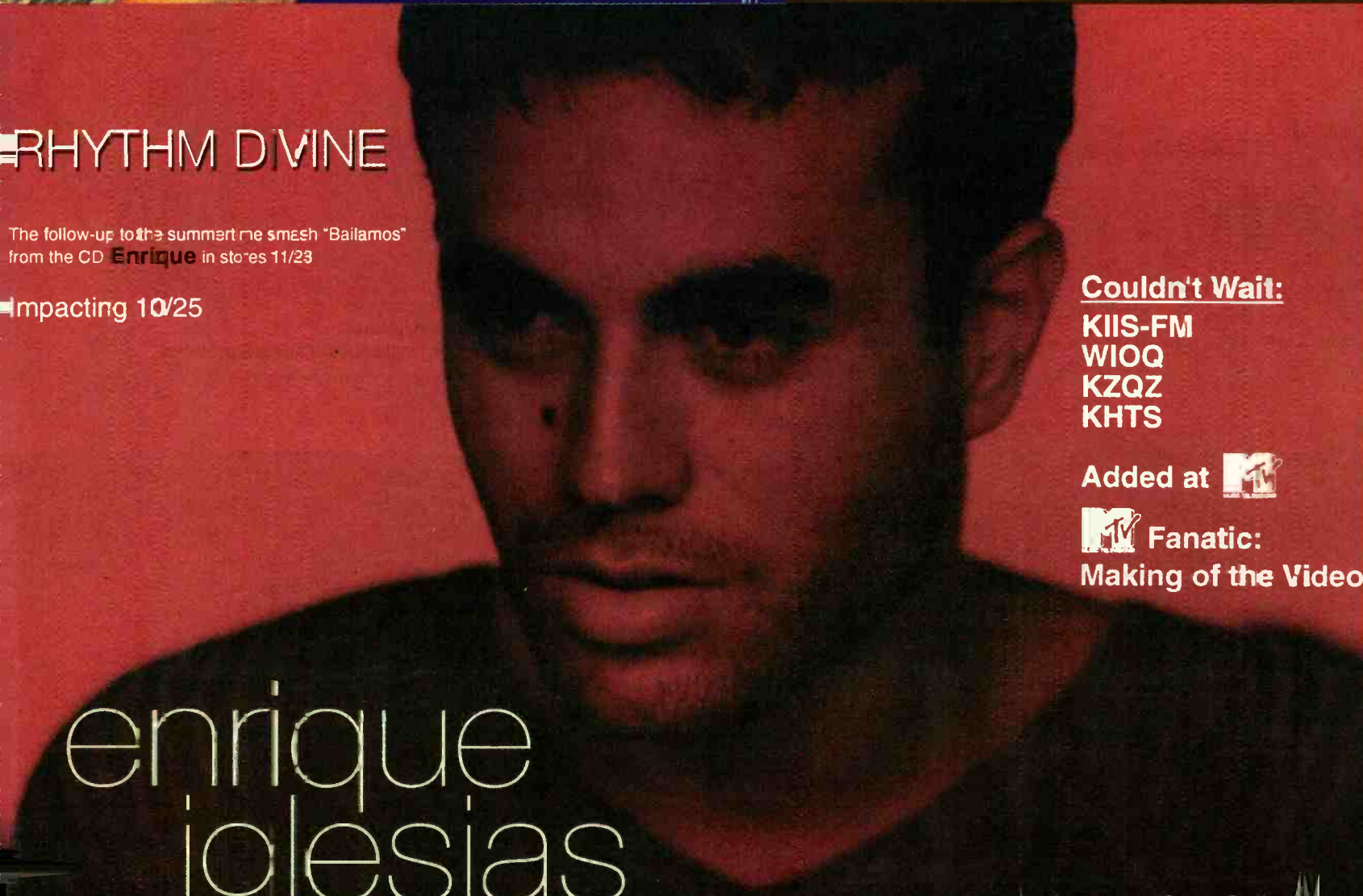
Direct Management Group, Inc.
Steve Jensen & Martin Serrano
Janeta Sperling
www.counting-crows.com

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RHYTHM DIVINE

The follow-up to the summertime smash "Bailamos"
from the CD **Enrique** in stores 11/23

Impacting 10/25



enrique
iglesias

Couldn't Wait:

KIIS-FM
WIOQ
KZQZ
KHTS

Added at

Fanatic:
Making of the Video



produced by the Groove Brothers

MAKE THE CONNECTION

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those files to friends, or worse, post them to a bulletin board or make contact with potential recipients in a chat room, you've crossed the line. Literally thousands of copies of MP3 files can be distributed by a single individual in a matter of days. If only most A&R execs could be so effective.

Beyond its often-questionable legitimacy, MP3 has other problems. At three megabytes or more, the files eat up hard-drive space. Also, if you're on a dial-up ISP, like AOL, anticipate fairly long wait times to get the pieces you want — up to 30 minutes per single. If you're lucky enough to have access to a DSL, T1 or T3 line, things move along far more efficiently.

Finally, to fully enjoy the format, you might want to buy a playback device for MP3 files. Trendsetters Diamond Multimedia have been joined by better-known names like Saehan and Samsung, as well as independents like Creative Labs, Lyström, Indigita, Empeg and others. These gizmos start at around 200 bucks, but with high-end models storing over 2,000 songs, you have the chance to save your entire CD collection in a box.

In addition to these large capacity playback devices, other technologies have entered the online audio field. The most visible of these has been a group of alternatives to MP3, including a2b, MP4 and Liquid Player. These industry-promoted formats produce better fidelity than MP3, but, with the exception of MP4, tend not to be free. And none of them can match the variety of music available in MP3, although that could change as more of the Big Five record companies get their online music distribution strategies sorted out.

Between the worlds of MP3 and online radio lies the domain of audio on demand (AOD). AOD offers a middle ground between listening to open-ended, continuous streaming programming like online radio and discreet, self-contained files like MP3s. In fact, it may hold considerable promise for CHR, in that speciality programs could be made available at an archive site — either the radio station's or the group's — or a supersite

"PERSONALIZATION IS WHAT WORKS. SITES LIKE IMAGINERADIO.COM CUSTOMIZE PROGRAMS FOR INDIVIDUALS, ALLOWING THE CONSUMER TO SELECT WHAT THEY

TO DATE, THE ETHIC OF THE INTERNET HAS BEEN THAT IT'S ONLY ILLEGAL IF YOU GET CAUGHT. THE RIAA BEGS TO DIFFER.

like broadcast.com. From there you could find the program you wanted to listen to, click it and, if you've installed the player, you'll soon hear the desired program.

Shows like Casey Kasem's *American Top 40* could be listened to any time, anywhere. This saves you the trouble of tuning in at just the right time to catch the shows you want. In effect, it works like a VCR, which records the show for you and keeps it handy until you have a chance to view it.

THE BAD NEWS

So now you're set up and ready to go. Wait a sec. I need to pass along a little bad news at this point. As a CHR buff, going online will give you access to a lot of stations that sound a lot alike, depriving you of the variety online listening offers. All is not lost.

Those of you who run a station and want to examine the deeper subtleties of programming may find tuning to similar stations all over the country to be highly instructive. Those of you who want to try something different, however, might want to listen to hit radio in other countries. However, a couple of caveats are in order: It might be a little tricky finding the "listen here" icon, and once you have the stream, you probably won't be able to tell what you're listening to unless the program happens to be in English. And if you go to a site written in non-Roman characters — a site using Chinese characters, for instance — you may find navigation totally impossible.

Second, you've probably noticed that there's a lot of waiting involved. If you are somewhat patient, you can actually find what you want. However, for CHR, turning on a radio is less trouble and sounds better. Third, you better get ready to type your name and other personal information over and over. The Internet-only sites sell advertising for targeted audiences. Therefore, they need as much info on you as you're willing to give. So each new site you go to will pat you down at the front door.

Fourth, tuning is a nuisance online. So if you tune into a radio station you don't like, expect to work a while to find one you do. In the long run you'll save time by searching for a station you can cozy up to for a long while. Fifth, the sound has serious problems. There's that strange swishing sound if you listen through headphones. If you don't, you probably have to put up with those cheesy desktop computer speakers (unless you've shelled out serious dough for a good pair).

And that's assuming the stream flows to your computer without problems. It's quite likely that you'll experience "buffering" problems, which cause the music to have digital hiccups when the network becomes overburdened.

If the network gets especially busy, the music simply stops and does not come back. If your computer is busy — let's say you're scrolling through graphics intensive websites while listening to a station you've already found — expect your music to gurgle like a drowning man.

Finally, too many sites "program" using mechanical algorithms. The music has no flow, and segues sound choppy. Machines do cost less than people, but people still program better than machines. Some online radio stations are thinking more like online businesses than radio programmers. They have yet to learn that you get what you pay for.

NEW BLOOD

But with new blood bringing new ideas, technologies and capital to the field every day, the future looks bright. For CHR, look for new niches to develop: CHRalt, which might appeal to you young guys who like a little edge on your hits; CHRint, for those who want to hear more international hits, which certainly would appeal to many of the immigrants who attend American universities; CHRurban & Nasty, which could offer hip-hop without the obnoxious censoring of the words you can't say on TV (or radio).

The first on-air brand to cross over to the net is L.A.-based Clear Channel Communications' KIIS-FM. The new venture, known as KIIS-FMi, seeks to put more radio into online radio. On the upside, they have years of programming experience, a well-known brand, a well-established sales force and well-known, high-quality DJs, as well as plenty of advertising supporting the effort. The site will also program more variety than is heard on KIIS-FM, as well as putting songs on the air before its on-air sister station.

The station will also include the World Lunch, which features hit songs from around the globe as part of its programming, and surfers can navigate the site in their home language. To top it all off, "We're creating a

CONTINUED ON PAGE 95

JAMIE HYATT PD, KXME/HONOLULU

IN THE YEAR 2000 CHR WILL:

PROBABLY STILL IGNORE TEENS AND ACTIVE LISTENERS IN FAVOR OF CHASING UPPER DEMOS WITH STIFFS.

IN THE YEAR 2000 I WILL:

BE TAKING ADVANTAGE OF COMPETITORS CHASING UPPER DEMOS.

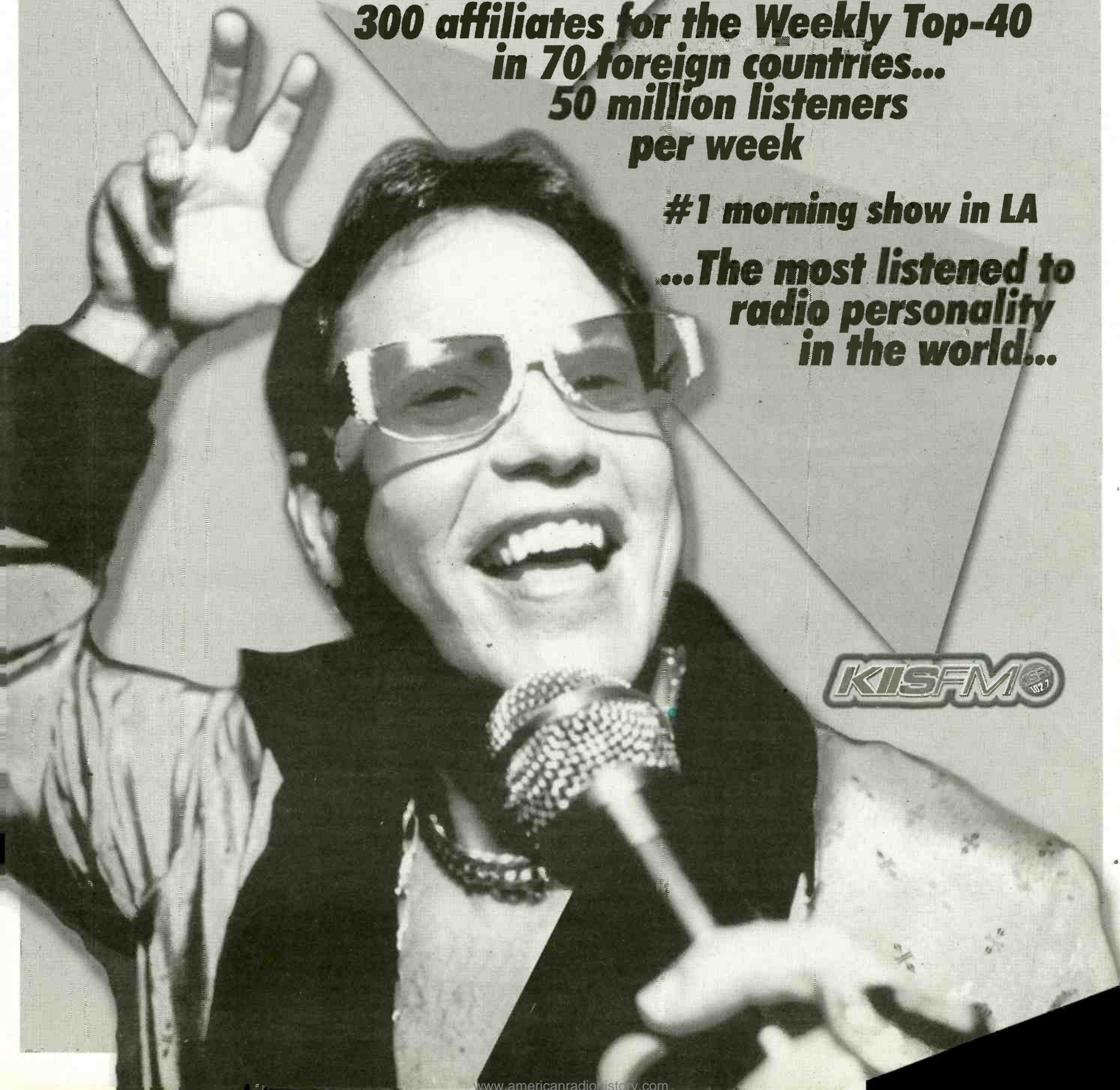
Congratulations
RICK DEES

**Newly inducted into the
Radio Hall of Fame**

**300 affiliates for the Weekly Top-40
in 70 foreign countries...
50 million listeners
per week**

**#1 morning show in LA
...The most listened to
radio personality
in the world...**

KISFM 107.7



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"HERE WE GO" STORY...

- **MTV BUZZWORTHY.**
- **Over 125,000 units sold.**
- **BEST BUY FIND 'EM FIRST** National TV campaign September - October.
- **Over 15,000 BDS spins** at pop and modern including **KIIS, KKRZ, WXYV, WDRQ, KROQ, WHFS, WBCN, and KITS.**
- **Critically acclaimed** in **ROLLING STONE, SPIN, and ALTERNATIVE PRESS.**
- **Tours with SMASHMOUTH and LENNY KRAVITZ** and many festival appearances.
- **#1 ALTERNATIVE CLUB TRACK.**

WE CALL THAT ARTIST DEVELOPMENT.

NOW COMES THE SECOND SINGLE "DON'T STOP"

ALREADY BUZZING AT B96/CHICAGO (27x with phones) Sales have doubled since airplay began.

"Something about this jam just gets me! The hook stays with you forever. I believe this cut is gonna WORK!!"
— **ERIK BRADLEY MD/B96**

HUGE STORY OUT OF FLORIDA
KPTY 250+ spins since May = 3,000 units sold in Orlando.
WPOW/MIAMI ADD.

KRBV/DALLAS already spinning!

MAKE THE CONNECTION

CONTINUED FROM PAGE 92

virtual IJ [Internet jock], Kevin Dees, with interactive chat each week and an audiovisual show that can be interacted with," notes Chris Peaslee, KIIS-FMi's Internet Commander.

On the downside, Peaslee and company may find that online audiences behave quite differently from on-air audiences. For starters, all those online options make those who find commercials intolerable less likely to remain tuned to a site pushing too many ads. Remember: Any number of sites offering hit radio formats do so without commercial breaks. KIIS-FMi has already announced a plan to program 12 minutes of commercials every hour. Time will tell if this is too much. KIIS-FMi might also want to find out if the online audience will quickly tune out unwanted music, or if they demonstrate greater tolerance for hearing music they don't like in order to discover more things that they do.

ROOM FOR EVERYONE

Across formats there's room online for little start-ups like dublab.com, which plans to take on the incumbents in electronica programming, as well as group owners like Emmis, which recently announced plans to develop online programming in head-to-head competition with the big guns at AOL and Yahoo.

For dublab.com it's a matter of "creating a vibe and not just a format" to set themselves apart, according to Jon Buck, one of the co-founders of the company. For on-air broadcasters like Emmis, the game is different: "Broadcasters see broadcast.com using our content and becoming a \$5.5 billion business and think, 'What's wrong with this picture?'" notes Chairman and CEO

"WHEN WE DON'T HAVE TO WAIT TO BEGIN THE STREAM AT ALL, WHEN THERE AREN'T ANY GLITCHES BECAUSE OF HEAVY TRAFFIC AND WHEN IT SOUNDS AT LEAST AS GOOD AS IN YOUR CAR, THEN IT'S A COMPETITOR."

David MacFarland

"BROADCASTERS SEE BROADCAST.COM USING OUR CONTENT AND BECOMING A \$5.5 BILLION BUSINESS AND THINK, WHAT'S WRONG WITH THIS PICTURE?"

Jeff Smulyan

Jeff Smulyan. "We think there's a great opportunity for broadcasters to use our relationships with listeners to band together and compete. Our sense is that by aggregating we can make a real difference." Emmis plans to have their online radio group up and running this coming winter.

New technologies and new uses for old technologies hold great promise for improving the listening experience of those who tune in online. Mobility will be added in the near future, as Internet appliances and even car radios enter the market. Bandwidth increases will ameliorate buffering problems as more "large pipe" — in the form of DSL, cable, fiber, T1 and T3 line — comes online. IP Multicast, rooftop Internet radio, satellite transmission and terrestrial digital radio all hold the possibility of solving the network congestion/bandwidth conundrum. If anything, good old broadcasters may find themselves holding the trump card in the distribution of entertainment to large numbers of users. Hey, they don't call it "broadcast" for nuthin'.

In spite of what doom-and-gloom prognosticators have indicated, terrestrial radio is not ready for its last rites. At present it offers a more than competitive alternative to online options, especially in large-appeal formats like CHR. FM sounds better; programmers understand their audience more deeply; young folks can find the music they want — given that they haven't burned out on hits like boomers; on-air listening and advertising fit into other activities as accompaniment, rather than relying on intense concentration and visual engagement — who really wants to look at banner ads? — and broadcasting produces no congestion in receiving the signal.

David MacFarland, associate professor of journalism and mass communication at Kansas State and author of *The Development of the Top 40 Radio Format* and *Future Radio Programming Strategies*, says, "The fidelity is just not there yet for most casual users, but it is coming. When we don't have to wait to begin the stream at all, when there aren't any glitches because of heavy traffic and when it sounds at least as good as in your car, then it's a competitor. Right now it's a novelty, maturing fast."



However, CHR listeners should not expect things to remain the same. CHR online will grow and fragment, and CHR on-air will have to adjust. Station management should not grow complacent. An instructor at USC's Thornton School of Music has even stronger words: "I think the 'Net is going to be the death of CHR. My two teenage girls and their friends listen to radio a lot, but they don't like what they hear. They get bored hearing this heavy rotation, and they've started to listen to the Internet just because it's different and cool without lots of ads. There's going to be a significant portion of audience migration, and it will come out of the standard formats."

Over the course of this century, communications technologies have endured challenges from newer and, in some ways, more powerful technologies: print vs. telegraph, telegraph vs. radio, radio vs. television, television vs. cable, cable vs. satellite, everybody vs. the Internet. Each challenge has led to adaptation, and with adaptation, survival. So radio will survive, at least in the near term. And as William Kennard put it at the NAB conference this year: Broadcasting may well be the killer application.

Titus Levi is an assistant professor at the Annenberg School for Communication, University of Southern California, researching broadcasting policy, technology and economics. He has worked as a freelance writer, most notably with Keyboard Magazine, where he wrote "Discoveries" for over ten years. He has also worked as an arts administrator with the California Outside Music Association (COMA) and the Los Angeles Festival.

MICHAEL MARTIN
PD, KYLD/SAN FRANCISCO

IN THE YEAR 2000 CHR WILL:

BE THE SAME AS IT IS TODAY. A REFLECTION OF WHATEVER THE AUDIENCE WANTS AT THE TIME. PREDICTING THE FUTURE WANTS OF THE AUDIENCE IS FUTILE. RIDE THE WAVE WHERE IT IS THAT SECOND.

IN THE YEAR 2000 I WILL:

BE THERE WITH THE AUDIENCE.

THE DANGERS OF 'INSIDE THINKING'

Why managers must broaden their perspective on what makes a successful station

By Warren Kurtzman, VP/Coleman

▶ **The best thing about my work is the amount of time I get to spend with radio executives, mapping out strategies for their stations and market clusters. Perhaps because our company's clients are primarily from larger markets and most of them have long-term relationships with us, the overwhelming majority of them understand research's role in strategy development.**

As a result, it is very gratifying when the head of a 50-station group or the manager of a \$100 million property looks for my interpretation of research to help them make sense of the uncertainty everyone in today's fast-paced business environment faces on a daily basis.

At least once a month, however, I experience scenarios like the following:

Scenario 1 — The Methodology Focus: A general manager contemplating his station's first foray into research starts the discussion with questions about how we recruit listeners to participate or whether we guarantee a respondent count for a study.

Scenario 2 — We Have Great Numbers: A program director dismisses any need for conducting research on their station by citing its performance in the latest Arbitron book.

Scenario 3 — Confusing Tactical and Strategic Research: A music director disagrees with my suggestion that their station should consider whether developing an image for a particular style of music would be beneficial because she cannot "get any of those songs to test."

Scenario 4 — No Strategic Vision: A program director from a small-market station that has never conducted research before calls for a "bid on a music test." He will not consider any other approach, citing his confidence in his station's overall strategy and his need to "just find out which songs test best."

It is when I experience one of these scenarios or, God forbid, two or more of them in the same day that it hits me how poorly companies like ours have communicated how research should and should not be used. My goal here, therefore, is to start the reversal of those mistakes, at least to the extent possible in a brief article.

So what's wrong with each of the scenarios mentioned above? In general, they can be summarized by the phrase "Inside Thinking," which is perhaps more prevalent in the industry than in just about any other. Inside Thinking basically describes the inability of some managers to look at their stations from any other perspective than from inside the station's walls.

gm

Inside Thinking can be defined by the assumptions that Inside

Thinkers operate under. Practitioners of Inside Thinking simplistically believe that listeners use radio because they like the programming, whether it is music- or spoken word-based. They assume that listeners care deeply about radio and pay close attention to what is played on the radio. Inside Thinkers also believe that they have the ability to manipulate how listeners use the radio.

The implications of these assumptions are significant. If you believe the basic tenets of Inside Thinking, you must also believe that listeners are well aware of the options available to them on the radio dial and that they choose from among these options in an active, logical manner. An Inside Thinker believes, therefore, that all you have to do is play the most popular songs to win.

Inside Thinkers also believe they can get listeners to spend more time with their station by extending each listening occasion or by getting them to tune in at points in time when they ordinarily would not listen to the radio. Another implication of Inside Thinking is that listeners can discern small programming differences, meaning that, for example, "Listeners perceive that we deliver more variety than our competitor because our gold library is 100 titles larger than theirs."

Why does such thinking still exist in 1999? Part of the reason is simple misunderstanding, as many people have made incorrect conclusions about how and why people listen to the radio.

Furthermore, in the early days of radio, when the number of entertainment options was a fraction of what it is today, some of the assumptions of Inside Thinking were correct. (In other words, old

habits die hard.) Arbitron — not necessarily through any fault of its own, but through misinterpretation of its data by many users — has also contributed to the development of Inside Thinking, particularly through the practice of continuous measurement. ("We made some musical adjustments in the third phase, and our numbers went through the roof!")

Factors like internal product focus and corporate pressures to perform in the short term have also allowed Inside Thinking to thrive.

NEW MILLENNIUM, NEW PARADIGM

Although our firm has been pushing this concept for more than 20 years, we propose that since our industry must join the rest of the planet in the hoopla of a new millennium, we join together in following a new paradigm: Outside Thinking.

This approach assumes that listeners really do not care about radio, nor do they pay close attention to it. Furthermore, it recognizes that listeners have simplistic perceptions and attitudes about radio. It also assumes that while many people in the audience do in fact like our programming, they are primarily listening for instantaneous need fulfillment.

Outside Thinkers recognize that the main reason people turn on the radio in the first place is simply out of

habit. It is usually not a conscious decision; they walk into their office and turn on the radio along with turning on the lights, firing up their computer, setting down their car keys and other steps in their routine. Furthermore, they do not choose the station they are going to listen to by thinking, "I like the programming on station A, so I'll listen to that station now." Instead, they choose the station that they believe will fulfill whatever need they have at the moment. Examples of such needs include a desire to avoid boredom, recall memories, energize themselves, relax or stay in touch.

Also key to Outside Thinkers is the understanding that in choosing a station to fulfill a need, listeners go on very general perceptions and images. These perceptions and images are severely limited by language. Listeners think of music stations, for example, in terms of no more than three characteristics: type, era and intensity. Music type refers to the labels listeners (and not necessarily our industry) use, such as "Country" or "Top 40," while era is usually defined in terms of decades, and intensity flows along a soft/hard continuum.

In practice, what this means is that a listener who needs to energize herself may associate dance music with that need, and to fulfill herself will turn on the first station that comes to mind for dance music. Similarly, a listener who wants to recall memories may be in search of '60s music and will tune into the station he perceives as delivering songs from that era. I stress that there is no thought process going on here. These listeners are automatically responding on an almost instinctive level.

The key role of language in the Outside Thinking paradigm means a station's format position is a function of language's ability to define it and not simply the music mix it plays. In fact, the music recipe of a station should be driven by the language-based position. This means that your station may have the perfect music mix for filling a music-based "format hole" in your market, but can be very vulnerable if listeners cannot define

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"INSIDE THINKING" BASICALLY DESCRIBES THE INABILITY OF SOME MANAGERS TO LOOK AT THEIR STATIONS FROM ANY OTHER PERSPECTIVE THAN FROM INSIDE THE STATION'S WALLS.

CHRA
PLAYING TO WIN



Warren Kurtzman

COLEMAN

FORMATS. TRENDS. BRANDING.

**"It sells,
it researches,
it requests,
it's a hit!"**

Michelle Engel, PD
KBBT/Portland
(814 Spins to date)

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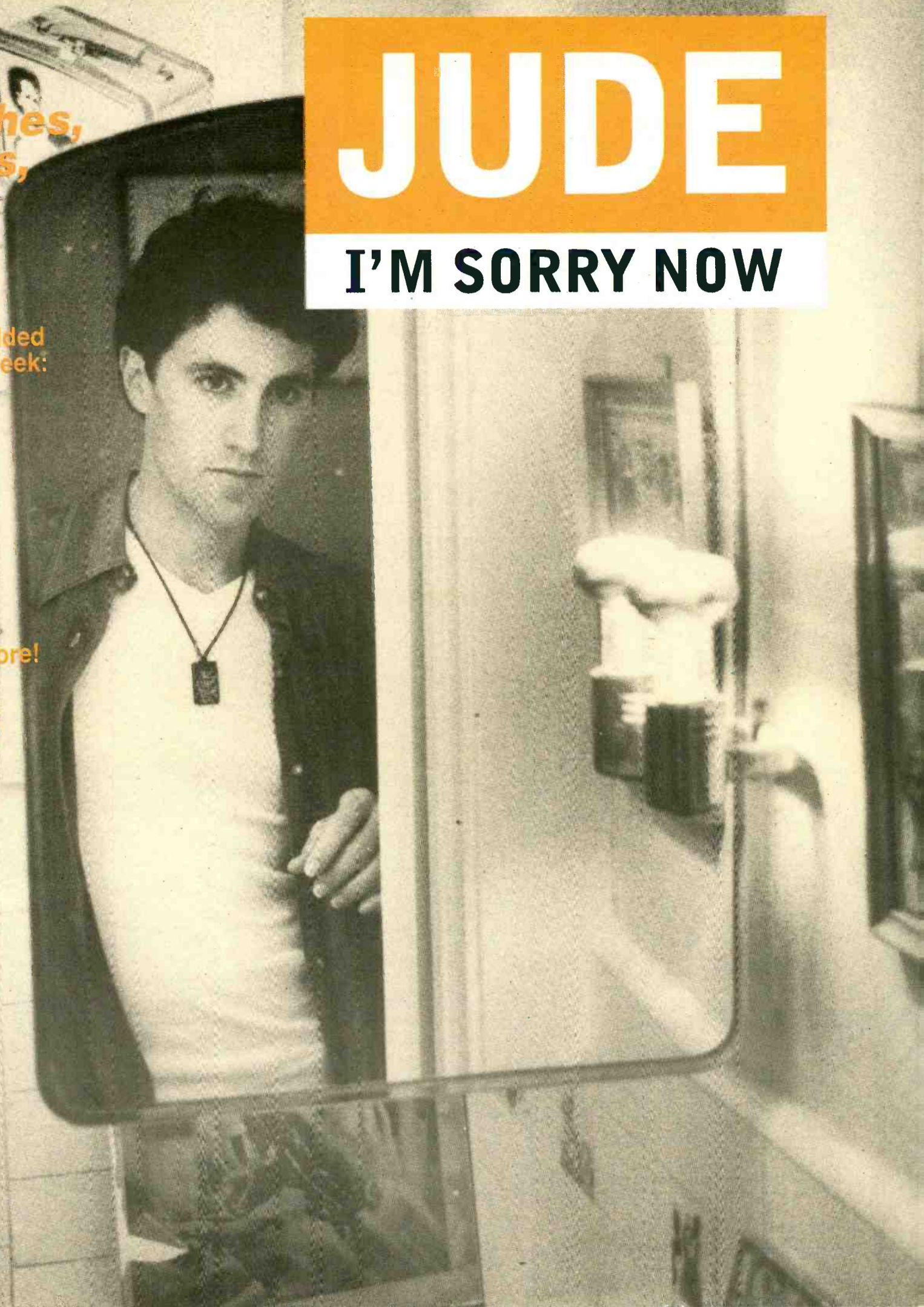
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THE DANGERS OF 'INSIDE THINKING'

CONTINUED FROM PAGE 96

what you do because of language limitations.

It also means that listeners cannot discern what is different about what you do without language. Thus, even if your Classic Rock station's music is more on target than your competitor's, you will not win if you both have the same level of association with key language dimensions.

THINGS TO CONSIDER

Heavy stuff, huh? There is a lot more to the concept of Outside Thinking — including barriers to learning, the role of marketing, reconciling Outside Thinking and music strategy and much more — that space limitations will not allow me to tackle here. In fact, when I deliver a presentation on this topic to stations and at group meetings, it usually takes at least 90 minutes to complete.

Even if this concept is completely new to you, however, the limited amount of information I have covered here should raise some questions in your mind about your station. Some of them might include:

- What is my station's awareness level in the market? Just because you have a six share — trust me — not everyone knows you exist.
- How different are my actual product and what people perceive my product to be? A new client of mine recently found out that while half the music his station plays is from the '90s, listeners primarily think of the station as providing '70s music. We have our work cut out there!
- Where do the musical tastes of my market really lie, and are they moving in the direction that I believe they are? This is also known as the "Ricky Martin question," as in, "Does the success of 'Livin' La Vida Loca' point to a growing appetite for Latin-based pop music?" Relying on callout or music testing to answer broad music strategy questions is fraught with peril.

"IF YOU BELIEVE THE BASIC TENETS OF INSIDE THINKING, YOU MUST ALSO BELIEVE THAT LISTENERS ARE WELL AWARE OF THE OPTIONS AVAILABLE TO THEM ON THE RADIO DIAL AND THAT THEY CHOOSE FROM AMONG THESE OPTIONS IN AN ACTIVE, LOGICAL MANNER.

USING ARBITRON TO ASSESS HOW YOUR STATION IS DOING IS NOT A VERY GOOD USE OF THEIR DATA. IN FACT, IT IS DOWNRIGHT DANGEROUS.

- Does the fact that my target demo share dropped by 25% over the last two Arbitron books really mean that my position in the market has weakened? Sometimes stations have to step back to move forward, meaning that they have to suffer short-term ratings losses to solidify their long-term position. This is the hard one to sell to the sales staff.
 - Am I focusing my energy and my resources on the right things? The number of radio stations that market their morning guy before they have developed their base position — both in terms of language and music — continues to astound me.
- If you are truly an Outside Thinker, you should be able to compile a list that is two or three times longer than the one above in no time.

BACK TO THE SCENARIOS

So what's wrong with the scenarios described at the beginning of this article? Let's tackle them one by one.

Scenario 1 — The Methodology Focus: There is absolutely nothing wrong with questions about research methodology. In fact, any manager who does not understand the methodology his or her research company is using, including the benefits and drawbacks of each element of that methodology, is selling his or her station short. The problem with this scenario stems from where it starts. If you are dealing with a credible firm, they will propose a research program that is customized to your specific issues, rather than force a "boilerplate" 400-person perceptual study down your throat. While many firms (including ours) will have their own methodological approaches, the good ones will adapt their ways of doing things to what you need to accomplish with your research.

Therefore, if your first conversation with a research company does not start with the kinds of questions listed in the previous section, you are already headed down the wrong path. If the relationship with the research company is built on your feelings about their methodology and not on whether they truly understand your situation and have the knowledge to help you, the odds of both parties ending up disappointed are very high.

Scenario 2 — We Have Great Numbers: There is no question that Arbitron represents "the bottom line." I worked for Arbitron for six years and experienced firsthand how significantly the company's data impacted radio stations. This experience, and my contact with the company since I left it in 1993, taught me a great deal about the quality of the information it provides, even if there is always room to improve it.

Using Arbitron to assess how your station is doing,

however, is not a very good use of their data. In fact, it is downright dangerous. Listener appetites and the competitive landscape can change so quickly that what Arbitron reported in the fall book might have little bearing on the winter results. Also, as I mentioned previously, ratings performance and the strength of your position are not perfectly correlated.

Scenario 3 — Confusing Tactical and Strategic Research: Just because a particular style of music is not popular with your callout or music testing sample does not mean you should not play it. Maybe the problem is your sample. If the design of your sample is not being driven by regular assessments of where the threats and opportunities in your marketplace lie, you are doomed. When a new style of music grows in popularity, but your station is not considered a source of it, you will not likely find much support for it in a callout sample that is dominated by your own P1 listeners.

Conversely, if you have complete perceptual "ownership" of key musical styles, you won't get good direction from music testing samples that are based on artist screeners and end up including too few of your core listeners.

Scenario 4 — No Strategic Vision: This is perhaps the classic case of the Inside Thinker. "We just want to know which titles are most popular among 25-to-39-year-old men, because that is our target." Never mind that that target is not based on any objective assessment of whether it is legitimate or not.

So I have warned you: Stay away from the world of Inside Thinking. There's a group of hungry, competitive Outside Thinkers out there who will get great pleasure out of taking advantage of the mistakes you will make if you don't heed this advice.

If you haven't done research before, I hope you have gained some new insights before taking your first steps into the previously mysterious world of research-based strategy development. If you can recall being a player in one of the scenarios described here, use the arrival of the new millennium as an excuse to cross back over from "the Dark Side" and join the growing legions of Outside Thinkers. Help make Y2K mean "Year to Know" in the radio industry.

GARY ROBINSON PD, KQAR/LITTLE ROCK

**IN THE YEAR 2000 CHR WILL:
BE KICKIN' SOME SERIOUS BUTT.
I HONESTLY THINK THE FORMAT WILL
BE AS STRONG AS EVER.**

IN THE YEAR 2000 I WILL:

**BE OVER 30 (MAN, THAT'S SCARY!).
HOPEFULLY, I WILL BE ABLE TO HOLD
ON TO A GREAT STAFF LIKE WHAT
WE'VE PUT TOGETHER HERE AT KQAR,
AND WE WILL CONTINUE TO GROW.**



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Erica Farber
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DARY BOND	TOMMY NAST	GREG AUSHAN	JOE LANE	MARC KALMAN
CHARLIE SIMON	GREG AUSHAN	STEVE BRILL	JOE KILMAN	BOB MORRIS
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PAUL JOHNSON	PHIL WILSON	BRUCE WILLIAMS	BARRY SKIDELSKY	DEBORAH LEWOW
MARC NATHAN	BRUCE WILLIAMS	KURT HANSON	MICHAEL JOHNSON	BILL YEAGER
TOM GORMAN	KURT HANSON	BRIAN PHILIPS	LARRY BENTSON	TOM WELCH
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BOB WILSON	JAY GUYTHER	RICK CONLOW	ALICE WILL	LI SMITH
GEORGE BROOKS	RICK CONLOW	MARC COHN	ALICE WILL	ANOTHER LEVEL
WAYNE MILLER	MARC COHN	TOM LEE	ALICE WILL	KEN LANE
BOB PITTMAN	TOM LEE	BAT	ALICE WILL	JESSE VENTURA
DAVID HEBERMAN	BAT	ALICE WILL	ALICE WILL	CAL HOLLOW
JOHN SEBASTIAN	ALICE WILL	ALICE WILL	ALICE WILL	DAVE HOFFEL
TRU DON BLEU	ALICE WILL	ALICE WILL	ALICE WILL	MARK PARENTAU
JOHN HINES	ALICE WILL	ALICE WILL	ALICE WILL	TOM YATES
CHARLIE BUSH	ALICE WILL	ALICE WILL	ALICE WILL	FRANK CODY
JAY JACKSON	ALICE WILL	ALICE WILL	ALICE WILL	DAVE CASPER
LYNN YOUNGER	ALICE WILL	ALICE WILL	ALICE WILL	DOWN SEIDHOLZ
MESA KINGAID	ALICE WILL	ALICE WILL	ALICE WILL	AMY VAN-HOOK
IRA HEILICHER	ALICE WILL	ALICE WILL	ALICE WILL	JIM SMITH
ROB NORTON	ALICE WILL	ALICE WILL	ALICE WILL	MICHAEL RAU
MARK VOS	ALICE WILL	ALICE WILL	ALICE WILL	DEBORAH
GEORGE MEIER	ALICE WILL	ALICE WILL	ALICE WILL	BOBBY RICH
JIM DUNCAN	ALICE WILL	ALICE WILL	ALICE WILL	JULIA DARLING
JON LEADER	ALICE WILL	ALICE WILL	ALICE WILL	JIM GLASS
BILL STEWART	ALICE WILL	ALICE WILL	ALICE WILL	TONY NOVIA
BOB HENABERY	ALICE WILL	ALICE WILL	ALICE WILL	GUS
MARY QUASS	ALICE WILL	ALICE WILL	ALICE WILL	BISHOP CHEEN
JON QUICK	ALICE WILL	ALICE WILL	ALICE WILL	CARL GARDNER
SIS KAPLAN	ALICE WILL	ALICE WILL	ALICE WILL	MICHAEL O'SHEA
GARY TAYLOR	ALICE WILL	ALICE WILL	ALICE WILL	TOM GRISWOLD
DAVE CATLIN	ALICE WILL	ALICE WILL	ALICE WILL	LEE NESTOR
BRUCE LUNDVALL	ALICE WILL	ALICE WILL	ALICE WILL	BILL BARR
CHUCK BLORE	ALICE WILL	ALICE WILL	ALICE WILL	REG SPEEDWAGON
KAL HUDMAN	ALICE WILL	ALICE WILL	ALICE WILL	DANNO WOLKOFF
BILL HARD	ALICE WILL	ALICE WILL	ALICE WILL	BOB SISCO
STAN FREBERG	ALICE WILL	ALICE WILL	ALICE WILL	BRIAN BURNS
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BOB SISCO	ALICE WILL	ALICE WILL	ALICE WILL	DAVID MARTIN
LES GARLAND	ALICE WILL	ALICE WILL	ALICE WILL	MARC RATNER
DAVID MARTIN	ALICE WILL	ALICE WILL	ALICE WILL	JAY PHILPOTT
DR. KEITH SEHNERT	ALICE WILL	ALICE WILL	ALICE WILL	KEVIN MCCABE
WEIRD AL YANKOVIC	ALICE WILL	ALICE WILL	ALICE WILL	
GARRISON KEILLOR	ALICE WILL	ALICE WILL	ALICE WILL	
CHUCK KNAPP	ALICE WILL	ALICE WILL	ALICE WILL	
CHARLIE BOONE	ALICE WILL	ALICE WILL	ALICE WILL	
LARRY KING	ALICE WILL	ALICE WILL	ALICE WILL	
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'IT HAS TO MAKE SENSE'

Bob Eatman explains when to find an agent and why talented people will always excel

▶ For 17 years Bob Eatman has been guiding television and radio personalities to achieve their goals. In the eight years he's been on his own, after close to 10 years at AFTRA/Chicago, Eatman has refined and defined his skills as a negotiator. His years of experience have enabled him to take his successes and mistakes with equanimity.

Eatman's straightforward style is his strength. It's a style that has attracted high-profile talent, including Big Boy, Mancow, Adam & Drew, Kennedy, MJ & BJ, Opie & Anthony, Bean, Frosty & Frank, Sarah & Venny, Larry & Shelby, JR, John E., Ross Briton and Dwyer & Michaels.

R&R: How should somebody decide if they need an agent? What criteria do you have for accepting a new client?

BE: The criteria are if they have a lot of talent and if they're at a level where having an agent makes sense. If they're up to \$35,000, \$50,000 or \$60,000 a year as an on-air personality, it may not make sense for them to be represented, just because the economics don't necessarily make sense. Having said that, they could be earning that and have so much potential that it does make sense.

R&R: How do you decide that?

BE: Listen to their tape, play their tape for other people, use outside consultants and do it by committee in our office.

R&R: Let's say somebody meets the criteria. What do you bring to the table as an agent?

BE: Several things. First, as a lawyer and an experienced negotiator, I bring those abilities that someone may not have. I think it's very important that you have some sort of legal background. I am a lawyer, but I represent people as an agent, not as a lawyer. I help them find work. I deal with group owners, presidents, consultants, PDs, general managers. Ninety-five percent of my business is in radio.



Bob Eatman

R&R: So it would be fair to call you a radio specialist?

BE: Oh, yes.

R&R: Let's talk about the environment out there. How has consolidation affected you?

BE: It has actually been a positive situation for me; I'm not sure why. I think consolidation has upped the price of talent, at least I've noticed that in the last year. The bottom line for the station now is that they have to have a morning show or an afternoon drive show; they have to have a lineup that delivers. So when they own eight stations in a market and they have to deliver 40%-50% on the bottom line, they will spend the extra money for drivetime talent in order to ensure that they are going to meet their bottom line.

I think there are fewer places to shop. I could make a call to the head of a company or the head programming person and say, "I've got this client," and if they say, "Well, I don't have any place to put them," I may be out of a market. I may be out of eight stations in L.A., whereas I would have had seven other places to go to four or five years ago.

R&R: Comment on those who feel that those in the upper echelon keep upping their prices while the middle tier gets screwed.

BE: I still think there's a great need for the middle tier. Yes, for the richer or the very top echelon, the prices are going way up. But there are still some situations where you have music formats that don't pay to have a million-dollar talent when they are playing 10 songs an

hour. The saying is true that if you're talented and you excel, there's always a place. If you're playing 10 songs an hour, it's a little hard to show your talent.

R&R: Talk about the situation with Mancow. Was there any fear with his move from the formidable Chancellor to Emmis? Were you worried that Chancellor might assume the position of, "You better not leave us, or else"?

BE: Certainly we discussed it. With my clients, we discuss all the pros and cons. The major concern was what station was the best for him. While there are many benefits of being with a big company, there are also benefits to a smaller company that has more of a stake with one station. When it's one station in a market, the company can give all of its attention to that station. When there are eight in a market, it's not as important to get your four share, because the other stations are pulling in their share.

It was a concern of ours that there might be some ramifications, but in the end he made the right decision for himself. And every opportunity was granted to WRGX to match a deal. It was not just financial terms; there were other things as well. I think we caught Chancellor at the time when they were growing, and they weren't as directed as they are today. I think today would be a different story.

R&R: Do you represent program directors and general managers?

BE: Yes, I've represented some PDs over the years. General managers do their own deals and should be required to do their own deals.

R&R: Walk me through a normal negotiating situation.

BE: Again, we have to qualify. We have to figure out what their desires are, and we weigh those. If they want to stay at a station, we would traditionally go out and try to find a better situation for them so that we could weigh the opportunities and give them a basis for comparison. But once we start negotiating with a station, we make up the puzzle to them, taking into account the revenue of the station.

If it's a morning show, a general formula I use is to figure out what percentage of the gross revenue is attributable to the morning show. In other words, what their spotload is, where they are in the market, what their recent history has been in terms of ratings, whether their trending is going up or down, etc. We use all that to figure out where the leverage is. Then we have to measure the expectations of our client with the station's and tell the client if it's realistic or not realistic.

R&R: Talk to me about some of the packages that you've put together and what they include, e.g., stocks.

BE: I make recommendations on all these issues, and we discuss them. In general, I don't ask for the moon. I ask for what I think we can usually expect to get, with a little push in there. But I don't generally come in with some wild proposal — although I've been known to do that. Each situation is different, depending on the history. Each client has a different set of requirements, of lifestyles, of bargaining position.

I don't think, "Well, I did this in Grand Rapids with the same company, therefore in Atlanta I know what it's going to be." Some of my clients have a long history at a station and, depending on what the history is, I have to use that. And some clients just want other things. They may want stock, they may want heavy bonuses, and I'll be recommending heavy salaries. Companies, at least so far, have not taken the position, "We're only doing a 5% increase, period." They'd be silly to do that.

CONTINUED ON PAGE 102

**"DON'T UNDERESTIMATE
THE POWER OF A BONUS,
A BONUS PLAN OR A
STOCK OPTION PLAN.
THINK OF MANY WAYS
TO SKIN THE CAT."**

J.J. MORGAN
PD/MD, KQKQ/OMAHA

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'IT HAS TO MAKE SENSE'

CONTINUED FROM PAGE 100

R&R: Without using names, can you share a situation that turned out better than expected? Was there an experience that perhaps you learned from that backfired on you?

BE: Not necessarily on a deal point, but on particular stations I may recommend to a client that they would be better served with a particular company or a particular station. I will make this known in no uncertain terms, sometimes at the risk of having a client say to me, "Whose side are you on? This is what I want."

I'll give you an example with a New York to a Boston

"I STILL THINK THERE'S A GREAT NEED FOR THE MIDDLE TIER. YES, FOR THE RICHER OR THE VERY TOP ECHELON, THE PRICES ARE GOING WAY UP. BUT THERE ARE STILL SOME SITUATIONS WHERE YOU HAVE MUSIC FORMATS THAT DON'T PAY TO HAVE A MILLION-DOLLAR TALENT WHEN THEY ARE PLAYING 10 SONGS AN HOUR."

situation. I might recommend that a client take the Boston situation because I know the players, and I feel that they'd be better served at the Boston station. They don't follow my instruction — and remember, I'm just an advisor, I'm not making their decision — then I hear a year later they are unhappy. So I've had things backfire on me where I wasn't as vocal in telling my client, "This is what you should do." I will say, "I think you should do this because of this," and I think I'm dealing with clients who understand that. Looking back on a situation, a client will say, "You should have written me a letter and told me. You know, really pounded the table."

R&R: How do you work with people? Do you take a fee?

BE: I take commission, because there's an incentive there to work on behalf of the client and get them the

best deal possible, instead of working on an hourly basis, which could drag out and work on my behalf. I'm not saying that's always the case, but sometimes a client is afraid to call about issues or questions because they are on an hourly basis.

That's where consolidation has been a little different. You negotiate a three-year deal, and it's firm. Then, after one year a company decides it wants to move a client, not fire him. Even though the company doesn't have the right to move them under the contract, you can take your compensation and leave and then be without a job, or you can keep an open mind and listen to what the opportunities are in other markets with that company. So for the agent, you end up doing two negotiations with moves and everything else, and you're not making a nickel more. But you're serving your client.

R&R: In general, do you recommend long deals or short deals?

BE: It depends. I generally don't recommend long deals, but I have had clients who have wanted that. There are certain clients who want to keep their families in a location because their children are in school, so they are open to those deals. I'm not crazy about those deals, because you could have someone earning \$50,000, and in one year they're No. 1, and you wish you could have had a chance to renegotiate.

But on the other side of that, you do have security, and you have the opportunity to renegotiate a deal. Even though you have a firm deal, these are performance-driven deals. If talent isn't happy, then the station is not going to get the performance it wants.

R&R: Because of the turnaround since consolidation, do you recommend that the deal is done with the company, so when the deal ends, the personality can choose to have the contract rewritten with the company?

BE: As a lawyer, everything depends — it depends on the client; it depends on the station. I think these deals are more common than in the past, when, if the company was sold, the deal was null and void. I have those deals in certain situations where I have clients who only want to work with a certain company. I had a client who wanted to work in Denver at a particular station because it was a Jacor [now Clear Channel] station. So I had a clause in the contract that if the company was sold or merged, he had within 30 days of the announcement to get out of his contract.

But, in general, stations view talent as major assets of their company. They don't want to lose the morning show that's responsible for 10 million dollars in revenue just because they merge with a bigger company or a different company. So it's very hard to do that with talent.

R&R: Explain the key-men clause. Have you had a situation where a talent only wants work with the PD who hired them and wants to be able to void the contract if the PD leaves the station?

BE: Only a very powerful morning show will be able to do that. I don't know if a powerful morning show really feels that a key-men clause is necessary for a program director, unless it's someone who will be bothered by a PD they don't like.

R&R: Do you have any pointers for talent who might not need an agent and are negotiating their own deals?

BE: Sure. I would say the money issues are very important, but I would save those for last. They should think about benefits, stock options and health plans. They should also keep in mind their workday — or five-day week, if they're a morning show — and define their hours. In other words, limit the amount of production

work they have to do and the amount of hours they have to be at the station.

They should be paid for their personal appearances, and if they're strong enough, to pick and choose which ones they do, not just how much they are being paid. They should limit the amount of station events, charitable events, things like that, and make it their choice. They should do as many as possible, but not to the detriment of their show, where they're too tired to attend these events. Morning shows shouldn't attend after 8 or 9pm. They should take into account severance pay if they can't get a firm contract, moving expenses — I work from a checklist.

R&R: What about production services, etc.?

BE: Production services, equipment, yes, they should have that in their contract, whether it's a bit board or a mark shipper — any services that they use, e.g., publications, online services, software and phone-screening system. Also, who's going to have creative control of the show.

R&R: Talk about how to negotiate the money angle.

BE: Don't come with a ridiculous offer; you won't be taken seriously. Come in with a figure greater than your expectations, but not too far from where you want to be. And be able to explain why, be able to justify your proposal. Don't take it personally, if possible, it's business. And don't consider your GM a father figure or a parent; detach yourself.

Do it in writing. That way you say whatever you need to say and justify it, and have the company respond. Don't threaten; don't wait until the last day. Sometimes I do that intentionally, but wait until the contract is over. However, if you're doing it on your own, it's a dangerous situation, because then the company will take you off the air, and you'll cave.

Also, don't underestimate the power of a bonus, a bonus plan or a stock option plan. Think of many ways to skin the cat. Salary's an easy way, but sometimes not the most creative way. And if they really believe in their talent, they should be able to earn even more than their expectations if they come up with a creative way to negotiate their deal.

TONY WAITEKUS

OM/PD, WHTS/QUAD CITIES, IA, IL

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LEVELING THE PLAYING FIELD

One top agent explains how talent can determine when the time is right for representation



► **"Do I need an agent?" That's a question many talents ask themselves when they start getting recognition and growing ratings. Glenn Goldstein has been advising talent for more than 20 years. He started his career at AFTRA in Philadelphia as Exec. Director and in-house counsel. There he coordinated negotiations for talent in TV and radio, learning all the essentials to represent a variety of performers.**

What began with people asking Goldstein to take a look at their personal contracts eventually became a full-time job. In 1987 he started his own business. Goldstein says that the radio end became his calling card.

He decided that performers needed protection from "some of the head games that are played by management at times. Because while the industry has always been driven by ratings, we have all seen situations where ratings are OK, but the jocks are left alone, and then other situations where the ratings seem to be moving up, and the jocks are taken out."

He has spent hundreds of hours in radio stations and is familiar with the politics inherent in the business. Among his clients are Jamie White at KYSR (Star)/L.A., Valentine at KIIS/L.A., Glenn Kalina from WIOQ/Philadelphia and Leslie Fram and Jimmy Barron from WNNX (99X)/Atlanta.



Glenn Goldstein

R&R: How does somebody go about working with you?

GG: Somebody calls; usually they have a referral. You try to make sure you can help these people, and you also want to make sure you're going to make some money at it. It's great representing people in drivetime. If it's late-nights, they have a little more going on than overnights. But again, management will often say, "Look, we like you, but if it's not you, it will be Jimmy. If it's not Jimmy, it will be Vinnie."

Stations are only motivated to change the budgets or to actually deal with guys like us if you are either in a major market and really making it happen or in a smaller market where you're the key guy at the station. If you are clearly the key guy in a successful station in a smaller market, then representation could work for you and could work well.

What I'm always interested in doing is making sure I'm going to bring something significant to the client's party. None of us are in this just to play around. And it costs them money too; I want to be worth it.

R&R: What advantage do you have over a disc jockey going to management on his own?

GG: Most talent are not born negotiators. Most negotiators are not born talent. A lot of people are either intimidated by the whole process, or they are so focused on their show or show prep that it's just going to take their mind into a whole different sphere. There are a lot of earnest managers who just want to craft win-wins, but

there are plenty of managers who win through intimidation and who play to talent insecurities.

Finally one day the talent smartens up, or sometimes their spouses smarten up — I've had a number of those. What I do when I get involved is very professional, it's very focused, but it's letting management know that we are going to level the playing field.

Management has all the in-house lawyers for the company, they are used to dealing with jocks, and some of them are quite adept negotiators. Some managers came up from sales and are used to negotiating those types of packages. Negotiating is something that you are either in practice at or you're not. You don't want to be rusty. Here they are, this valuable commodity, this actually scarce commodity, and they don't know how to best tap their worth in the marketplace.

The other role, obviously, is sometimes finding out who else in the industry is interested. This is very difficult to do, while you are working at Station A to carefully talk to Station B. Because we've done a zillion deals, there is a rhythm to deal-making. Ultimately it's about respect as well as money.

R&R: Once you take on a client, how do you put them at ease with management?

GG: I absolutely talk through with each client how this is going to go down when they tell management. There is a way to do it. It's nondefensive. It's

something that I don't suggest you do in the hallways. I also don't suggest you do it a day before your contract is set to expire. I jokingly call it "the good news."

I also prepare them for the negative reaction that they are often going to face: "Oh, this guy is a corporate bagger. We had a relationship that you're destroying." There are a lot of other good ones, like, "Whatever you're paying him, you'll never get that out of us." Many managers are fine with it or used to it, but often, especially if no one at the station has been represented before, it's a big deal.

Again, we've done the mutual due diligence. You're in a key time slot, and it's happening and successful. They are not looking to lose you. It doesn't mean they want to quadruple your salary, but you can tell.

R&R: It used to be that when you worked at one radio station, if they weren't negotiating with you, you could go across the street to somebody else. Now there are maybe three big players in town. Does that affect you? Does that make your role less or more valuable?

GG: It goes both ways. Obviously, consolidation has changed everything about radio. The focus is really more on revenues now than ratings. And absolutely, across the street is now us. But people can still change towns, and the fact is, for key talent, they are more valuable than ever. So the product is king; the product drives the ratings and revenues and the share price.

What we see is that companies are willing to spend money on those people and are willing to commit to longer-term deals. So to me, consolidation presents new challenges, but at the same time I'm still getting people

significant raises if they are performing. While the companies are aware of the anticompetitive nature of the business now, I think they are also being careful.

R&R: Let's talk about money. In the time that you have been doing this, are you seeing your clients on par salarywise with where they have been in past years?

GG: It goes in cycles. There are times when you just seem to be able to get everyone good raises, and there are times when it is a little tougher. But it's never been easy. In the late '80s there was a real boom economy. In the early '90s, when the recession hit, it was really tight. In radio it really comes back to working with key people. I would guess that night jocks are having problems.

R&R: What do people negotiate for? Stock options? Vacation?

GG: Some deals you can get stock options. They appear to want to keep those more for management. Absolutely more vacation. Sometimes there are car deals. A lot of stations will pay for cell phones. The other thing that I always try to do is get the bonus money. I am antibonus, always have been and always will be. I want it on the base.

Now there may be some very specific situations where somebody is already doing fantastically, and they are launching a multiprong promotional campaign. Sure, you can make some rich money in the bonuses, but too often the history of this is that the jocks don't hit the bonuses or only hit the lower tier of the bonuses, and they are really disappointed. I say, "Hey, let's talk in real numbers. Let's put the money on the base. Let's have the money that's in the bonuses, if any, be the gravy and really the gravy." And I often advise people that the way we analyze the deal is: If you don't hit any of the bonuses, is it still a good deal?

R&R: I would think that companies would want to offer stock options, etc., because it would keep the jock from leaving — especially if they started making money.

GG: When Jimmy de Castro spoke at Boot Camp last year, he did mention stock options. It was great. He gave a great speech, very charismatic. But I think they are

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"WHAT I DO WHEN I GET INVOLVED IS VERY PROFESSIONAL, IT'S VERY FOCUSED, BUT IT'S LETTING MANAGEMENT KNOW THAT WE ARE GOING TO LEVEL THE PLAYING FIELD."

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MAX MARTIN'S 'TASTE' FOR SUCCESS

He writes for some of the biggest names in music, but Martin's reward is knowing he's touched listeners

► Songwriter Max Martin started his music career in a hard rock band. So it's interesting that he has found his greatest success writing catchy pop songs for such blockbuster acts as The Backstreet Boys, 'N Sync, Celine Dion and Britney Spears. Of course, that's fine for Martin, who, like any songwriter, is happiest when his music is heard.

Martin's philosophy behind his songs is basically the vibe of the artist for whom he's writing. But whatever the process, the results have touched millions of listeners, and that, for the U.K.-based Martin, is the biggest reward.

R&R: You're a songwriter and producer, and you even have keyboard credits on Britney Spears' CD. What other hats have you worn?

MM: First of all, I want to point out that in Europe we work differently than most American producers work. We do everything from recording and putting the mikes up to programming, picking sounds, mixing, all of that. We didn't sit down and decide to do it that way, that's just the way we've done it. I thought everybody did it that way before I spent time in the U.S.

R&R: Does being involved in all of those aspects of the recording process make a difference?

MM: Definitely. The big difference is that when we produce, it's also part of the songwriting. We do a lot of programming during the mixing process. The song kind of grows, and the final step is the mixing, which is five minutes before we put it on tape. I've written a couple of tracks that were done by other producers, and they didn't turn out the way I wanted them to. I see myself as a good songwriter, and that's 80%-90% of the song. It's the last 10% — the production — that can make a song sound better than it really is, that helps make the song a hit.

R&R: How do you define a hit?

MM: I believe all really big hits have something in common: They touch something in people that makes them want to hear that song again. You can listen to a lot of music that you like; a hit song is one that you want to hear again.

R&R: When and where did you discover your abilities as a songwriter?

MM: We had a piano, so I would sit down and just play. Then I got into the hard rock thing and started playing in bands. When you play in a band, it's very natural to write songs. [Cheiron writer and producer] Denniz Pop is the one who really discovered it. It was really sad when he passed away last year. He was the one who said, "You must be a songwriter on my team."

R&R: What is it about the way you look at things that allows you to write songs that draw out emotions in people?

MM: I think I'm very lucky to have a sort of melodic "taste" that a lot of people like. I don't write songs for the

purpose of making money. That's a nice part of it, if it happens, but it's never the primary motivation. I just do what I like, and it seems that people like that.

R&R: Your impact on the music scene worldwide has been unbelievable. What does it feel like to have written for international stars like The Backstreet Boys, Britney Spears, Robyn, Godsmack, Bryan Adams, Ace Of Base, etc.?

MM: It hits you sometimes. But the small things — like when you walk by a party and see people enjoying your music and dancing — stuff like that touches me more than selling millions of records. When I hear that they played my song at a wedding or at a funeral where it was someone's favorite song, that really touches me. I think that kind of impact is easier to understand.

R&R: A No. 1 hit in Britain will not always be successful here, and vice versa. How would you compare the American and European music scenes?

MM: To have a big hit in Europe, you need a strong hook. The songs have to be more obvious to work here. The American songs that become hits in Europe, whether it's rap or anything else, always have a very strong hook. It's hard to break here with a vibe song or a nice groove, but that could work in the U.S. Since we're a multilingual market, the lyrics are sometimes simplified here to make the words easier to understand, which I think is good. I think it's easier to hear what is being said, and hopefully you have a good message.

R&R: Europeans really like to dance.

MM: Yeah, the dance culture here sells. If you have a big dance hit, it will sell a lot of singles, which doesn't always happen in the U.S. You can have

a good commercial career as a dance artist in Europe.

R&R: Do you have a favorite kind of music?

MM: I'm a song fan. I love Prince, the whole Minneapolis scene in the 1980s. But if it's a good song, it doesn't matter if it's country or whatever.

R&R: As Americans, we like to pigeonhole styles and formats. You write for diverse artists. Do you write for the artist, or do you look for the right performer for the song? What are the style issues that come up?

MM: I always try to write for the artist. I write songs based on the melody, and I don't touch the keyboard or any instrument until I have the melody. I write my songs from a dictaphone. In my opinion, if you have a good melody, you can make whatever style you want from it. It's just a matter of production. A lot of the hard rock songs can be pop songs, and vice versa. I always try to make the song a part of the artist.

R&R: What do you have to know about the artist?

MM: His voice, of course. And you always sit down and talk to them before you do anything. When I worked with Britney, I asked her what kind of music she likes. I tried to get her vibe — what kind of person she was and what she wanted to do. I listen more to that than to the record company people, because I know what they want. I hate it when you can hear that the artist didn't want to do the song — you can actually hear that.

R&R: So when you talked with Britney Spears and The Backstreet Boys, did you walk away knowing what to do for them?

MM: Not right away. You keep what they say in mind when you sit down to write, and you try to imagine them. It's a working process within yourself that hopefully matches the ideas that the artists have. Nowadays I always try to talk to them about where they are going, since a lot of people come in with visions of fame and fortune. But I know, and everyone else in the business knows, that is not the case. So I always try to make sure that this is what they really want to do.

R&R: What are your views on the use of the Internet as a venue for music?

MM: I think it's great. You can sit at the computer and look for a song or listen to the song, and if you want the song, you get it right away. That's great.

R&R: What about sales on the Internet?

MM: Well, of course they have to figure out a way to assure that the writers and everybody get paid for what they've been working on, but that's going to be solved, I'm sure of it. Every new format is great. I mean, when the CD came, it was excellent. They are giving away a lot of music now with promotional tapes and CDs, but that's within their control, so nobody talks about that.

R&R: What's the most unusual or memorable way that a song has come to you?

MM: The one that I remember the most is "As Long As You Love Me." I wrote that in five minutes. That's one of those once-in-a-lifetime melodies. I was walking from the subway to the studio, which is about 300 meters, a four-minute walk. I just started singing it, and it was all there. Then I walked down to the studio and recorded the demo.

R&R: What gives Max Martin a feeling of satisfaction?

MM: Within the music business, the most satisfying moment is when you are writing the song and recording the artist, doing all the editing and mixing. When you're 10 minutes from finishing the track, and it sounds great, that's the best feeling. That's when it's worth the long days of working.

R&R: And outside of the record business?

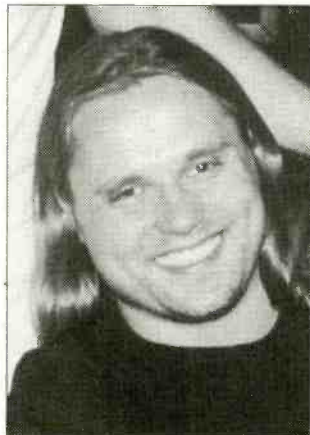
MM: When you realize how lucky you are to be healthy and alive. Those moments when you actually realize that, that's a very good feeling.

R&R: As a trendsetter, what are your predictions for the next big thing in pop culture? Or will we hear more of The Backstreet Boys and Britney Spears sound?

MM: The songwriting will always be there, solid songs. There will always be trends here and there, but it's all production. The songs are always there — it's just that sometimes drums are in, and sometimes you have loops. The more interesting question is the whole teen band thing — the boy bands. In Europe, after New Kids On The Block, it was kind of quiet for a while. Then Take That came along, and later The Backstreet Boys broke in Europe about two years before they broke in the U.S. You know, we wrote the 'N Sync songs three years ago. They were released in Europe, and then the album was gone, and one year later they happened in America. But I believe in the songs.

R&R: Do you feel as though you have to change with the times, or do you just keep on doing what you do?

MM: I change with the times, because I don't think I would enjoy doing the same thing over and over again. I



Max Martin



R&R CHR/Pop 15

R&R Hot AC 8

BB Monitor Top 40 17-15*

BB Monitor Adult Top 40 8*

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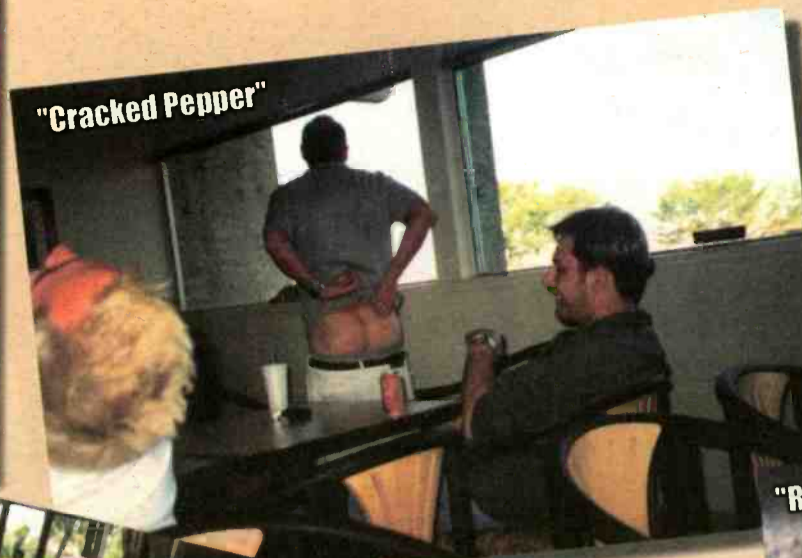


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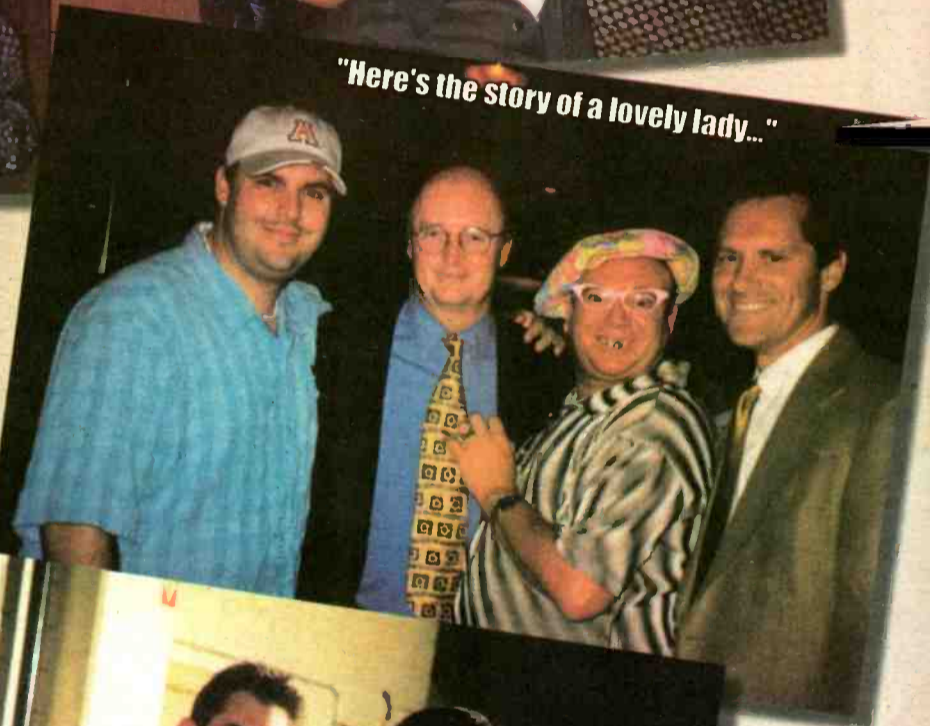
"Mine's bigger than your's"



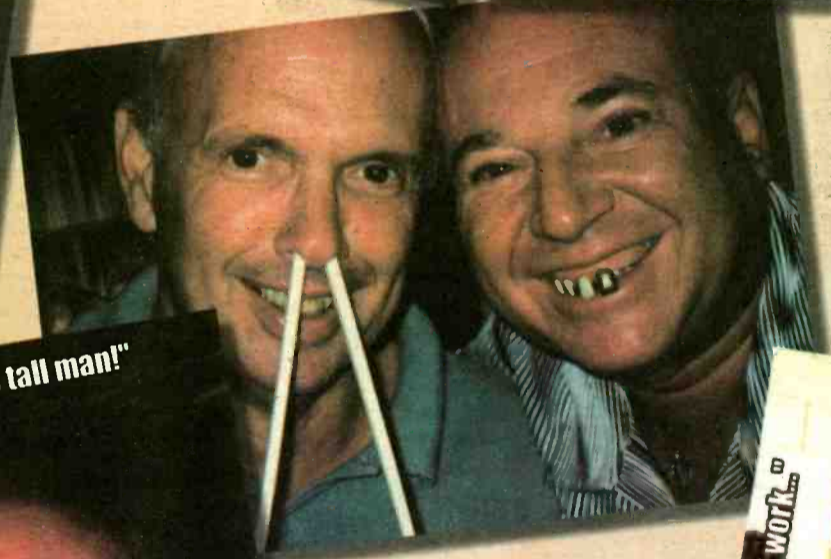
"Me so horny"



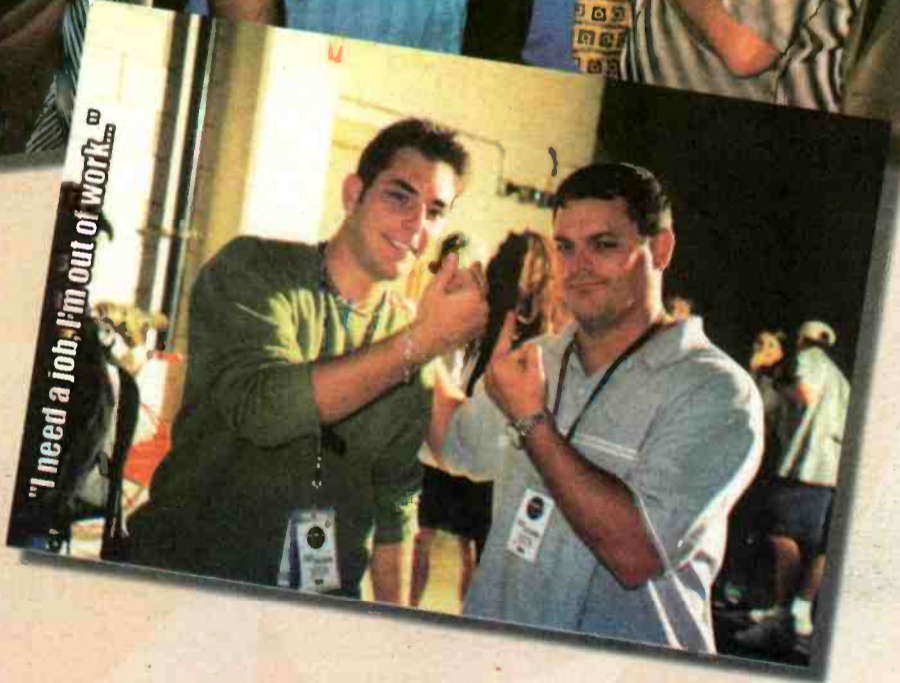
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RODNEY JERKINS IS THE REAL DEAL

The young producer/songwriter stakes out his future at the top

► **Producer/songwriter Rodney Jerkins wants to take the R&B and hip-hop genres to the proverbial next level. And he's not just paying lip service: He is already invigorating the industry through his collaborations with Whitney Houston, Mary J. Blige, Marc Anthony and Jennifer Lopez.**

"I feel like everything is at a standstill right now," he says. "R&B and hip-hop need to go to the next level, so some other producers and myself are trying to take it there. For a while it was just the same sound going over and over again. Now I'm trying to take it to where it used to be back in the '70s, with the loud strings and orchestras and all of that, but still keep it representing today, so people can dance."

BRING OUT THE BEST

While some of Jerkins' boundless enthusiasm and self-assurance is attributable to his youth — he's a mere 22 — there is no denying his skill as a producer and songwriter. Which is why he is now fielding "a gang of calls a week from all different record companies about different artists. Right now I'm picking the ones I think I can bring the best out of and who can, in turn, bring the best out of me. And, of course, I work with legendary artists also."

His current collaboration with Michael Jackson is proof of his reputation in the industry. Jerkins is as excited as anyone would be to be working with Jackson. His association with Jackson came about after Jerkins was introduced to songwriter Carole Bayer Sager by Atlantic Exec. VP Craig Kaman. She asked Jerkins if he would like to come to her house and write with her and Jackson. "So I said, 'Cool,'" Jerkins relates. "I flew to L.A., and sure enough Michael was there at her house. We just caught a good vibe, and I've been working on his album for about six, seven months now."

At first Jerkins is understated about Jackson, but when asked how it feels to be working with such a legend, he can't contain his excitement. "Oh my God, it's incredible! Every time I see him, I tell him over and over, 'It's incredible just to be here working with you, knowing how crazy I was about you when I was a kid.'"

FROM PRODUCER TO LABEL OWNER

Jerkins isn't stopping at songwriting and producing. He's also delving into the entrepreneurial side by forming his own label, Darkchild Records, with Sony Music. In the current environment of label consolidation, Jerkins is — like many others who form smaller labels — creating an outlet for talent who might not get an opportunity at the bigger labels. He is well aware of the competition coming from the Internet and MP3.

"I think record companies need to watch out," he allows. "MP3 is a new wave. The fact that we're going into the new millennium, we should expect things like this to happen. I think it is definitely going to shake up the record

companies, but I have to see what's going to happen in a couple of years."

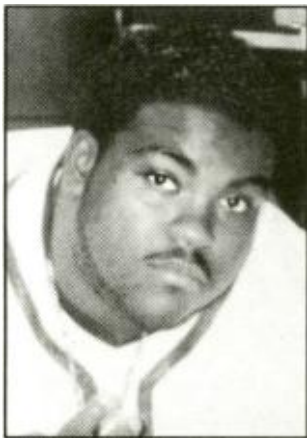
As for starting his own label, Jerkins says simply that it was time. "I've always set goals for myself every year. The minute I turned 21, my goal was to have my own label. I feel that I've been heard through my songs and people know my style. Now it's time to go find some artists and work with them and prove that I can excel and exceed any limit with my own label. I don't want to be remembered as just a producer and songwriter; I also want to be remembered as the CEO/President of a record label, and blow the label up."

Now Jerkins needs to find time to focus on his label. He has signed solo artist Rhona Bennett and a female quartet called So Plush. He also recently signed a rapper, but has yet to work with him. "I'm looking for something different, like an alternative or country artist. I'd like to expand my horizons and prove that I can do more than R&B."

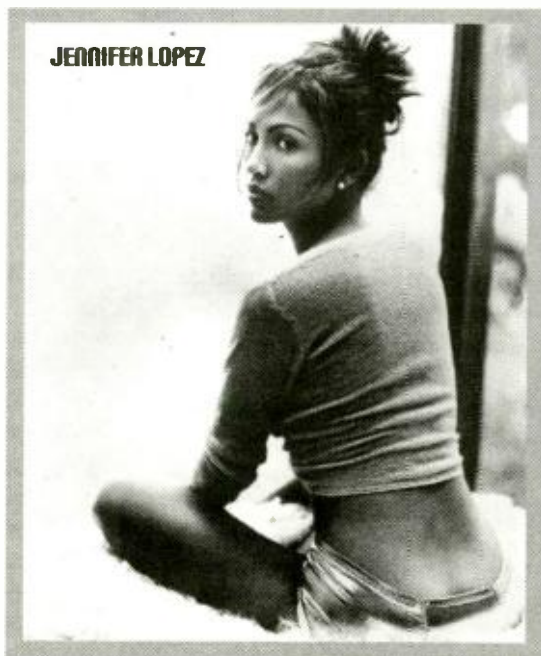
Which is why he worked with Latin artist Marc Anthony and is appreciative of the Latin music explosion. "I think it's cool. My boss is Tommy Mottola, and he told me back in December what he was going to do with the Latin music — Ricky Martin, Jennifer Lopez and Marc Anthony. I think we need something like that." Jerkins has also done some work with the Spice Girls and is currently writing a song for Celine Dion.

WELL-GROUNDED

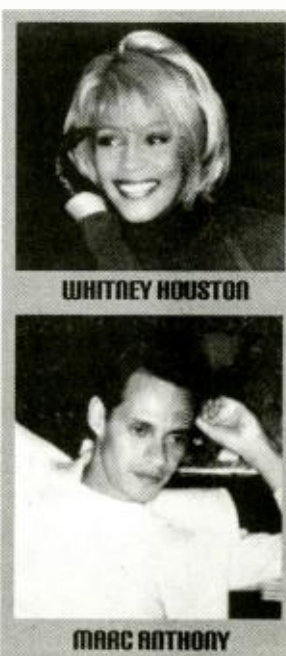
Despite rocketing to producer stardom, Jerkins has not lost sight of what helped him meet the challenges of his career. He recommends that aspiring producers take note. "I have a five-step process I always follow: 1) Keep God first, 2) keep family second, 3) believe in yourself, 4) never give up, and 5) if you ever feel like you're going to fail, remember that you can succeed; just turn everything over to God. That's how I live my life every day."



Rodney Jerkins



JENNIFER LOPEZ



WHITNEY HOUSTON

MARC ANTHONY



MARY J. BLIGE



"I'VE ALWAYS SET GOALS FOR MYSELF EVERY YEAR. THE MINUTE I TURNED 21, MY GOAL WAS TO HAVE MY OWN LABEL."

He also expects those he works with to show respect for what he believes, particularly in the studio. "I don't allow smoking or cursing in my studio," he says. "We have standards that we have taught at our sessions. People have to abide by them. You just can't come into my session cussing or drinking. I hope they leave my sessions with something. It was harder before to implement that edict, because I didn't have enough juice, as they say. Now I can say, 'If you are working at Darkchild Studio, don't come onto my property with any nonsense, or we will not do a song,' and I don't care who it is."

Although he has enjoyed working with a variety of artists, it's obvious Jerkins is most thankful that he has had the opportunity to work with legends in the R&B genre. "Working with Mary J. Blige was one of my favorite moments. I can remember being in the studio with her and giving praises to God in one of our sessions. She was crying. It was just a real high-spirited session. And working with Whitney and having so much fun with her. Those are classics with me; I'll never forget those sessions. Of course, being able to put Brandy and Monica together was incredible also."

"I think it's important for later on, when I have kids. They can see that their father worked with Lionel Richie, Whitney Houston, Michael Jackson and Luther Vandross." He pauses, then adds, "And, of course, the best is yet to come. I'm still moving forward to see what's next."

MAKING THE LIST AND CHECKING IT TWICE

The official CHR/Pop and CHR/Rhythmic contact list

► It's been a long time in the making. For the last few months we've been compiling the most extensive pop and rhythmic label contact list in the business. The labels are listed in alphabetical order, and within each label, staffers are also listed alphabetically for ease of use.

We have done our absolute best to ensure this list is as accurate as possible at press time. We regret any mistakes, and with your assistance will do our best to maintain this database to the best of our abilities. You can help by e-mailing us with any changes at tnovia@rronline.com or robertp@rronline.com.

We suggest that you make copies of this for everyone who deals with the labels. It is our hope that this will further open up the line of communication between radio and the record companies. A special note of thanks to Assistant CHR Editor Robert Pau for his vital work on this project.

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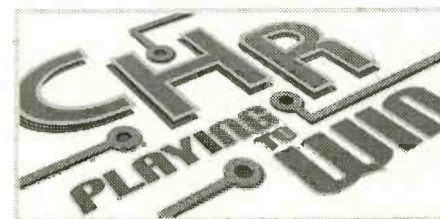
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Love

**Multi-format
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when you lose your faith...

"It's About" ... **Truth**

"It's About" ... **Lies**

that you just can't hide...

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"It's About" ... **Pain**

...is there something to gain?

"It's About" ... **Black**

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FUTURE SHOCK: ARE YOU READY?

Accept change, brand your product, promote efficiently, and you can stay ahead of the pack

► How will technology affect the record industry in the new millennium? In the past year we've been bombarded with everything from sky-is-falling predictions to the views of those who see the change as an exciting adventure. Which is it? We asked some of the top people in the record, Internet and promotion industries to give their takes on the future of records, promotion and distribution.

The majority of these execs are enthusiastic about the opportunities and ready to meet the new millennium head-on. Many of these pros agree that there are some basics that will never change: The need for branding of music, great promotion and, of course, an excellent product.



Tom Biery
Sr. VP/Head of Promotion,
Warner Bros.

Once broadband becomes reality and the whole process of downloading becomes quicker, the changes will really begin. As all the technologies of the Internet become quicker and easier for the average Joe to use, the website world will really explode. The one aspect — other than shopping and gathering info — that I really like the thought of is Internet radio.

I believe that record stores are always going to have a purpose. They may have to adapt to downloading, but stores will always exist. Promoting and marketing records — or, for that matter, anything — is so wide open. Radio stations seem more willing to promote new music when they are also promoting their own websites. One thing is for sure, the younger demo, 12-18, maybe-even 24, are finding out about trends, music, clothes and life in a much different way from any generation before.



Joey Carvello
VP/Promotion,
Priority

There is nothing that technology can add to provide or replace the bottom line: passion, credibility, relationships and a big-ass budget! I have never plugged myself into a modem to get myself motivated to go out and hammer home an add or airplay!

Technology has its strong points. BDS, for instance, though it wasn't perfect, brought a definite sense of accountability to promotion and sales. Mediabase also forces accountability through technology. Yet at the same time Mediabase has added the human factor,

which has helped in the mix-show zone. I can honestly say that neither monitoring system has had an overwhelming effect on getting adds and airplay. A promotion person who has the confidence of a programmer and musical credibility to back it up does not need either monitoring system. BDS and Mediabase show the results of "old school" promotion. After that, what technology do we need to assist us in promotion?

Maybe it's me, but I am beginning to find overall media technology a bit invasive at times. As I watch *Monday Night Football*, I am continually pitched on Enhanced Interactive TV. Unless it helps my team beat the spread, I don't need it. Nothing can replace a warm handshake, a hug and eye contact.



Bob Catania
Sr. VP, Giant

We are clearly in the opening stages of a radical shift in how the music business will look in the upcoming years. I think we'll need to see an era of consolidation of the new technologies and companies before we really move forward. I also think it's a serious mistake to count out the big guys. Content will always be key, and while the upstarts lead in innovative technology, the majors still control the content. As we've seen in many "mature" industries, the ultimate consolidation is what allows progress.

At some point the Internet will provide another avenue for reaching people and will allow the industry to expand in ways not possible now. However, I think there will always be a need for the traditional business as we know it. For me, the ultimate goal will be to have new technology expand the traditional side of our business in tandem with the nontraditional and simply create an even bigger business than we enjoy today.



Dale Connone
VP/Promotion,
Epic

I think technology will affect us more than we even know and sooner than we think. The Internet will have an effect on all aspects of how we do our jobs. The promotion person will still be an important entity, because human contact will still be vital. However, people will be able to download selected songs from the Internet, thus keeping consumers from getting the whole album by an artist. There is something a little sacrilegious about that.

If you go on the Internet now, you can find thousands of websites with unsigned bands. There is an incredible opportunity for A&R people to find new talent without leaving their desks. There may also be opportunities for an independent promotion company to take some of this music to radio without the involvement of a record

company. I believe that within five years the industry will be a lot different from the one we currently know.



Joel Denver
Founder/CEO,
All Access Promotion

In addition to spreading the news about artists to the PDs and MDs of traditional radio stations, more time and energy will be devoted to promoting and marketing music to PDs of Internet-only stations and to those who control content on traditional radio station websites.

The spread of music sites that have no copyright protection should continue to be priority No. 1 for labels to address. If they cannot protect the interests of their artists, that will drastically affect the future financial model for how artist contracts are constructed.

While retail purchases of music online through such megasites as CDNOW, Amazon.com and others is still in its infancy, the growing trend is not being lost on record labels or radio stations. Expect more business-to-business enterprising to take place among labels, radio station websites and retail outlets. That will complete the circle of addressing core music fans' "lifestyle stops," where they satisfy their appetites for new music and information about their favorite artists.



Andrea Ganis
Exec. VP/Promotion,
Atlantic

More than ever, staying on the cutting edge of emerging digital technologies is a matter of survival. An inaccurate forecast, an inopportune alliance or a bad decision can all serve to move a company from the head of the pack to deep in the field. Without a doubt, the challenge for the record company of the future will be to carve out a space within the explosion of information being ceaselessly thrown at the consumer of tomorrow.

All this guesswork about the future obscures the powerful impact that unadulterated music has on our collective psyches. Sure, everyone is abuzz about downloads, bandwidth and digital delivery, but none of it matters if the tunes aren't any good. And that's why radio will always matter — it's the barometer that tells us where music is headed. But let's not get too carried away in our obsession with technology. It's still the case that more Americans purchase albums at garage sales than buy them over the Internet.



Ron Geslin
Sr. VP/Promotion,
RCA

There are so many things happening so fast. I see online retail, web radio, satellite car radio, video on demand, digitally recordable TV, web recording sessions, web artist merchandising, downloadable music and on and on. There will be many more innovations, fusions, mergers, consolidations and a lot

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MADE MEN

I WANNA MADE MAN

#1 MOST ADDED CROSSOVER!

WJMN-Boston Z90-San Diego WWKX-Providence KKSS-Albuquerque
KDON-Monterey KOHT-Tucson KBMB-Sacramento
KDGS WOWZ WXXP KCAQ KWNZ KHTN KKPW

"'I Wanna Made Man' is just a taste of
one of the hottest Rap acts out.
It is an Anthem up in Boston!"
Steve Goudsy, PD/WILD

"The old school sample puts this
record over the top... This record is
hotter than my mom's chili beans!"
Dan Garite, PD/KCAQ

Most Added Urban!

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KPRS-Kansas City WNOV-Milwaukee WKGN-Knoxville
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FUTURE SHOCK: ARE YOU READY?

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of intense competition over the next 10 years. As people get more confused, they will react to companies that develop a "brand" where they feel they can access all the interactive entertainment media they desire. Blockbuster sites will emerge.

As content becomes more accessible for anything you can think of, people will become less obsessive about owning it and will stream it from the source effortlessly. I am of the belief that all of this will expand the global sales of music and video dramatically. Brick-and-mortar will not go away, since they have music sites as well and have already developed brand names. Stores will eventually benefit by not even carrying inventory, but rather by giving you instant gratification by printing any piece of music you ever thought of.



Joey Grossman
President/CEO,
National Music Marketing

Technology and the Internet will change the way the record companies do business. Once the general public gets wind of how to use the Internet to its fullest extent — and the facilities for downloading are more established with greater ease and better quality and accessibility — then the technology of how record companies distribute will really change. When it does become a reality, you will find most of the music that is now marketed only at stores will also be marketed over the Internet in a big, commercial way.

Although it's happening right now, in order for it to happen on a major, mass-produced scale, the record companies will have to ensure that the music is not pirated. There is also always a chance that, with the artist gaining more power, that will provide better leverage for greater artist royalty participation. Even if artists do take more control, it will still come down to the marketing and promotion of the act to raise awareness and attraction for the public to want to purchase it. For that reason the artist will always need the marketing abilities that the record companies can offer, regardless of how technology changes.



Dan Hubbert
Sr. UP/Promotion,
Hollywood

The model for all business in the future will most certainly change dramatically. That change is already becoming exponential as the Internet reaches higher percentages of total households. Our top-down hierarchy model will become obsolete as consumers demand more personal service and develop direct interfaces with manufacturers.

Our distribution will become twofold: The current model will exist, but with a much more streamlined approach. We will have a lot more market information on the front end of projects that will dictate where dollars are spent, thereby making traditional spending more efficient. Radio promotion will be the same way. As our relationship to the consumer becomes more and more intimate, we will be able to predict our hits and misses with greater accuracy. Direct-to-consumer distribution is simply inevitable. The challenge for us all is to race to establish our brand. Of course, I could be dead wrong.



Craig Lambert
Sr. UP/Promotion, MCA

Companies that stay focused on finding, developing, nurturing, marketing and promoting music better than anyone else will have a greater chance of survival. The great debate is: Will record companies go away? Advances in technology will enable new music business models to evolve. Distribution chains will become more efficient. Artists and media companies will become involved in these emerging business models, and consumers will feel closer to artists. The Internet will not only allow consumers who have computers to get music, it will enable the business partners of record companies that need music to promote music and streamline the current manufacturing of music.

What technology will do in the 21st century is change how music is experienced. Technology will make music more immediate and portable, and all types of information about music will also be more immediate. Record companies will change — they will be even more focused on marketing and promotion. Simply having music in a new form and more accessible will not expose it to its potential audience or make the sale. Artists will only align themselves with companies that can expose them to as many people as possible via whatever media. The online world and the radio world will have some form of convergence.



Ken Lane
UP/Promotion, Arista

We are living through the most exciting time in our nation's history. In regard to the music industry, we, like television and radio, exist in a digital medium. One can obtain our goods via the Internet and never enter a store. As bandwidth becomes greater and technology changes with demand, our distribution systems will also change drastically. It is up to our distributors to help shape public awareness. The need to give incentives to the music-buying public by getting music into their hands so it won't be pirated off the 'Net is of utmost importance.

Technology has given the public more options to find and receive music. Today you can put up a link on a site with a new band and reach that audience with sound bites, video clips, discounts to purchase the product, etc. To have immediate access to your core demo, in any business, is priceless.

Promotion will also be affected, but more in terms of delivery of the product than the relationship aspect of the business. Music will always need exposure. Now we will be able to build stories away from radio and develop new music through nontraditional means and take those stories to radio.



Monte Lipman
Sr. UP/Promotion,
Universal

The key to success for any record company in the 21st century will be embracing new technologies, as



opposed to being preoccupied with applying restrictions on new methods of downloading and sending music over the Internet. In addition to the incredible growth in Internet commerce, the exchange of information will grow exponentially. The industry was once graded on a weekly basis, and we now have the opportunity to monitor airplay on a daily basis. I look forward to the day that we have the opportunity to monitor actual sales in progress as well. We have the technology for both these items; it's now really just a question of demand.

It is important, however, to point out that as long as music is made by human beings, there will always be a need for other human beings to promote, market and sell music. Music is intangible, but it can touch your soul. There is no form of technology that can relay the experience of listening to a song better than one person speaking to another.



Jeff McClusky
President/CEO,
Jeff McClusky & Assoc.

It is important to realize that the more things change, the more they stay the same. As the Internet will provide an expanding platform for artists and their music for worldwide exposure, this alternative means of distribution will be exciting and available to everyone. We have seen tremendous excitement for many of the Internet music companies, which will continue to grow exponentially. Digital downloading of songs, albums, videos and movies will become a further and broader reality as the technology expands and improves for the average consumer.

Radio stations will broadcast on the Internet, and listeners will be able to listen to songs, click to download songs or burn their own custom compilation CDs. Ultimately what is most important to realize is that all these opportunities for thousands and thousands of recording artists to get their music exposed will still come down to the question: How do they become known? The answer, of course, is promotion. Therefore it will always still come down to 1) great artists and music and 2) the proper structure of promotion and marketing to reach the masses.



Ken 'O Keefe
COO, AMFM Inc.

Consolidation on both sides of the fence, coupled with emerging technologies, is creating a significant paradigm shift for our business. Now that both the radio and the record industries are consolidated, the infrastructure is in place to rapidly deploy some very exciting marketing and technological advances.

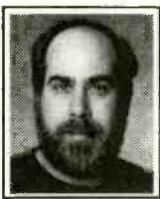
We believe that retailing of music on the web will be a significant change. Our research currently shows us that less than 5% of music purchases are Internet-related. Obviously, that is about to change. We believe that the standard brick-and-mortar retailer will never disappear. However, if we saw Internet-related music purchases grow to 20%, that would cause a massive shift in how music is marketed and distributed.

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What we see as the biggest change — and thus the greatest opportunity — is the need for the record industry to focus on branding the artists vs. branding the retailer. This is where radio and records can truly become partners. Radio is an industry with massive amounts of consumer information about music preferences. We are in the business of branding music to our customers, the audience. With 465 radio stations and a website for each of those stations, we can create a very dynamic music-retailing network.



Michael Plen
Sr. UP/Promotion,
Virgin

The 21st century will be an exciting time for record companies, because they will have to reinvent themselves to accommodate the pressures of knowing what the marketplace wants, needs and is already demanding. New types of executive and street talent will forge this future. As the Internet moves into the living room, the global marketplace becomes a family venture as well as a personal one. It is already developing major buzz trends with kids and adults alike.

Today's Internet events for downloadable music may not have large responses, but they have critical media and artistic credibility. Virgin's vision is to always keep its link with retailers as our partners and collaborators in bringing our music to the masses. The experience of buying a record online may be instant gratification as speeds improve, and there may be many different sites to access for distribution, but going into retail is an experience that keeps us linked with stores. As for promotion and marketing, there will always be a need for pluggers to nurture and develop the marketing side of how a consumer intersects with music.



Matt Pollack
Sr. UP/Promotion,
U2 Music Group

For the first time ever I feel the public is more ahead of the curve in certain aspects of our own business. The avenues in which music is readily available will continue to grow. The current fear from record companies that music can be had by the public without feeding their pockets is shortsighted. The reality is that, in a scenario of expanding downloadable titles, one fact still remains: What's going to drive people to choose one title over thousands of others? You still need awareness and impressions to garner that initial interest.

Record companies will continually create those drivers. I just don't feel it will be in the conventional ways to which we have grown accustomed. We will also be servicing a far broader spectrum of media in the exposure of our music. I recently had a tour and full education in satellite radio. If you think you've read enough to know about it, you're as sadly mistaken as I was. It was just further validation that the public will have other options in the near future, especially when it comes to their choice of radio and music. You can bet V2 will be superserving that franchise with the same customer care we provide in other radio and video outlets.



Joe Riccitelli
Sr. UP/Promotion,
Jive

We are obviously moving into uncharted territory. The extent will be dictated by the bandwidth: The Internet conversion speed will give us the timetable in which the impending changes will take place. Specifically, audio transmission will be based on how quickly the bandwidth expands.

Ultimately we will be dealing with the middleman on a different level. We will be reaching the consumer on a more direct basis. We will be able to gain valuable information regarding a target audience more quickly and efficiently. While radio and retail will never be replaced by technological advancements, their role will be modified as our role as promotion people has been modified over the last 10-15 years.



Hilary Shaeu
Sr. UP/Promotion,
550 Music/Work

The next decade will bring ongoing drastic changes in ways I don't even think we can imagine yet, but every aspect of our business will be affected by it. Here are the new avenues of exposure, getting bigger and broader by the second:

- There will be more ways to expose artists and music through our sites, our artists' sites and better use of potential web avenues, including radio websites.
- There will be more artists seeking creative and financial freedom by doing it themselves on the 'Net, setting up their own companies and selling their own records.
- The debate over MP3 will fade. When radio started playing music, people thought that no one would buy music anymore. Downloaded music will be regulated so that it doesn't hurt record companies, and it will be used more as a promotional tool.
- Research and development will become important to record companies, since electronic communication will make it more cost-effective. We can't even imagine most of the new ways technology will affect us.



Bill Scull
President/CEO,
Tri-State Promotions

It seems to me that the greatest change facing labels in the next millennium will be in the distribution and marketing areas. The Internet will possibly become the leading distributor of music, with digital downloads of new music being purchased directly by consumers via their home computers. The purchase will be then burned into a CD or possibly loaded onto an MP3 chip. This will obviously affect distribution systems and the costs associated with shipping, warehousing, returns, etc.

However, marketing will become extremely crucial. Creating artist awareness without traditional music

shops will be the new 21st century task for the sales and marketing staffs. We as an industry must find a technology to protect our artists from the mass piracy that the Internet will unfortunately create. As far as promotional efforts, the further consolidation of radio groups will be an issue to grapple with, and promotion departments are going to have to create strategies to deal with this new generation of decisionmakers.



Greg Thompson
General Manager, Elektra
Entertainment Group

We have already begun to see the effects of the Internet on our industry, and it has become a priority to be sure to take full advantage of it, as opposed to allowing the Internet to take advantage of us. Clearly, the customer base has expanded from the traditional brick-and-mortar and will continue to expand as we settle deeper into the new millennium. Records will be sold in a variety of ways as they become accessible far beyond the traditional retail record store. Downloading music from the Internet is a practice in relative infancy, and by the turn of the century we should witness significant advances, which we hope will benefit the industry, rather than damage it.

Record companies, in particular, will be more conscious of the fact that nontraditional approaches will be necessary in order to be successful and competitive. For example, A&R will have to employ a mixture of tactics such as street teams, websites and grass-roots marketing in order to remain on top. There is certainly no denying the power of radio, but other arenas are going to become more significant in the promotion game. The bottom line is that we look to reach the highest volume of listeners/customers, and if that means expanding into uncharted territories, that is what we will do. It is now our responsibility to adapt to the inevitable changes and capitalize on them accordingly.



Steve Tipp
GM, Kneeling Elephant

Downloading music singles and albums could completely revolutionize the business as we know it! Every time I'm together with my teenage cousins, I learn that the future is here. They are trading songs on MP3, and some are downloading to Diamond Rio-style players for listening away from their computers.

Knowing a secured format for music is around the bend is reassuring and very important for the future of the business. But using free, downloadable singles for promotion is an absolute no-brainer. When we set up Zen Mafia's "California," we created a website where fans and industry friends could hear the single, see the video and download the song. Radio could send listeners to the site as well. Talk about cost savings: no production of a CD Pro. Downloading music could save the labels a fortune. Retailers could operate out of a kiosk, download a disc and print up a booklet on a laser printer. Ridiculous savings.

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RENO



R&R CHR/Pop Chart **47** — **44**

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TAKE A WALK ON THE SUCCESSFUL SIDE

If you think you know what goes on in the daily life of a top promo exec, Charlie Walk will set you straight

► **Columbia Sr. UP/Promotion Charlie Walk lives up to his name. He doesn't rush anywhere. He has his timing down to a science. In fact, that sense of when to move and when to hold off on artists and getting them airplay has kept this label veteran at the top of his game.**

I was lucky enough to get his permission to join him and his Boston local, Brad Davidson, on a New England road trip to see just how these execs work to make their label and artists a success. It was a great opportunity, and for this story I chose to focus on their visits to WPRO-FM/Providence and WAKX & WWKX/Providence.

For too many radio program directors and music directors, record company promotion staffs are viewed as an easy way to get a free meal or promotions for their stations. As a lobbyist for a company, a promotion executive's basic job description is to get the add; begin an airplay maintenance program with the station to help sell product, break new artists and further develop veteran acts; and then start all over again.

PROPER USE REQUIRED

What many of today's programmers fail to realize is that strong relationships with labels and label executives can only benefit the station, and vice versa, if used properly by both parties. Today's young label executives are highly intelligent, well-trained promotion machines who have taken the time and effort to master their crafts and learn about radio formats and networking with radio executives. They spend a good amount of their time listening to the radio stations they work with.

We begin our day on the runway at La Guardia Airport in New York. It is 8am, and I'm sitting on an American Airlines puddle jumper to Providence. Just seconds before the door closes, Walk steps through it like he's planned it that way. During our short trip I ask him about the product that needs to be worked and how he decides what to work and where. He tells me that he likes to spend quality time on a few records vs. trying to jam in five or six, because of PDs' and MDs' short attention spans.

"You need to focus on the marketplace and the flavor of the radio station," Walk explains. "I tell my staff it is really about a market-by-market, station-by-station focus. We always have a marketing plan to support that artist when the stations are ready to step up with airplay. It is not about making a deal, and that is why we are successful. We present a vision for our artists."

NAMELESS, FACELESS HITS

"We always try to promote the artist, although ultimately it is about the song and whether it hits or not," he continues. "If you come in with the attitude that you are trying to break an artist, I believe your chances of breaking the artist are better than walking in the door and

playing a nameless, faceless song. Faceless hits typically don't sell records.

"We want to build a brand for the artists. It helps them, and it makes people come back to the radio station. Listeners are more comfortable hearing the name of the artist, recognizing the voice, seeing the image, feeling the image. All of those things help to sell records and brand a radio station, which ultimately will lead to higher ratings.

"It's all related. We provide the music that radio plays. That is the one thing we share. Radio people tend to forget that. We are different in the sense that stations have different goals than we do, but if a music-driven radio station's goal is to get ratings from their listeners, we're providing the primary product: the music. We are not the enemy. We should be your partner. When we work together, we profit together."



Charlie Walk

Our first stop is WPRO-FM, where Charlie is immediately recognized by the receptionist. He plants a big kiss on her cheek. While we wait for PD Tony Bristol and MD Dave Morris to come out, a nice older gentlemen rushes up to the receptionist, telling her he has just driven 33 miles to pick up a Backstreet Boys CD his daughter won. The receptionist informs him that the CDs are not in yet without offering to mail it to him or giving him something for making the trip. The nice old man turns

away to drive the 33 miles home. Yikes!

A SHOW OF RESPECT

Walk is here to talk about Joey McIntyre, Tal Bachman and Ricky Martin. Bristol tells Walk he spoke to Bachman's management and requested they bring Bachman in for a special PRO-FM showcase on a Sunday. The manager's reply was that Bachman does not perform on Sundays. Bristol then says, "No problem. We won't play his record on Sundays."

With the exception of Will Smith — because he's a rap artist — PRO-FM is playing just about all of Columbia's new releases and priorities. Walk does a check on how the records are doing and gets a clean bill of health all around. The talk turns to the upcoming PRO-FM Concert. Walk gets an update and is ready to move on.

After Walk and Davis exit, I ask Bristol what he thinks of Walk as a promotion man. "Charlie's always out of the box with timely and exciting promotions," he says. "He always has a marketing idea. I wish Charlie was the promotions and marketing manager for Citadel, because he would light a fire under everybody's ass. We have great people, but the energy and where his mind goes are great. He is always looking for new and different ways to market his artists and to use radio. He is energetic, passionate and honest."

What does he need to improve on? "His hair! Stop going to Joey McIntyre's hair stylist."

I ask Bristol what qualities he admires in a promotion person. "Honesty," he replies. "Give me the real deal and let me know when it is time to get off. You don't have to be a statistician and read me the laundry list of call

letters, research and rotations. Dave does a good job of looking through the trades, networking with people and looking for what records are moving up. We also look at the research in Boston. We hang on to some records because they perform well locally. Blondie is a great example."

TIMING IS EVERYTHING

At WWKX Walk is fired up about working Lauryn Hill and Blaque. PD Jerry McKenna was recently on the label side, and I ask him what he learned on the other side of the desk. "I learned the whole mechanics of how the label works and how certain projects get prioritized depending on whose artists are on it," he replies. "Timing is everything. You can have the greatest record in the world, but you must have all the elements together, including a video, a commercial single, tour support and marketing. If you don't, even a record that has a lot of potential can't do well.

"Now that I am programming," McKenna continues, "I realize when the right time is to go on a record based on how labels have things set up. I know that if the support is there for retail and the video side, chances are that record will develop a lot quicker, and I will go on it sooner rather than later.

"I also learned that, in a sense, radio and labels have two separate agendas. My agenda at WWKX is to get ratings by playing the right music. The agenda for record companies is to sell records. Sometimes we are on two different timelines. I might not need a particular kind of record that they are working at that time. I used to think

"I WISH CHARLIE WAS THE PROMOTIONS AND MARKETING MANAGER FOR CITADEL, BECAUSE HE WOULD LIGHT A FIRE UNDER EVERYBODY'S ASS."

Tony Bristol

of radio and records as one, but now I realize they are two separate identities that are dependent on each other but have different agendas. When we find a time when we are both benefiting, it is a win/win. But sometimes there is tension there."

Walk then begins his pitch for Lauryn Hill and Blaque, quoting airplay numbers and sales figures. Before our 30-minute meeting is over, Walk has gotten McKenna to agree to increase the nine weekly plays on Blaque — exactly what he came to accomplish. "He's at more of an Urban-leaning radio station," Walk explains. "The single sales and airplay are increasing, so we've got a story. We've got a case now, and it is time to get some airplay. He added the record, but nine spins after midnight does

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JUDY ELLIS RAISES THE BAR ... AND WINS

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kind of trend in the ratings, except for the spring book, in which all the New York stations were down in teens," she says. "Now, we don't know what that means; it takes another book or two to see. The shares have been huge. I think that's the value of a lifestyle radio station. The Internet is great, and everybody's using it, but our station is where you're going to find out the meat, find out what's going on. The Internet can create a jukebox, but it can't create the mood, the feeling, the excitement."

STAR POWER

"I can't speak enough of the value of star power," she stresses. "We live in a world where celebrity is everything. For example, we put on the Summer Jam every year. This year's event sold out in 27 minutes. These are the kind of things that you feel in your chest. You're there, and an artist goes onstage and says the name of the station, and the whole arena goes crazy."

WRKS is also known for its incredible lineup of air talent, including Isaac Hayes. "Isaac is a unique individual. He has no ego in the way we speak of an ego. The man will sign autographs in Kmart or perform in front of 50,000 people. He doesn't think of himself as a star, he thinks of himself as part of the Kiss team. He has never missed a staff meeting, he's never late, and when he's at Kiss, he's part of the airstaff, he's not Isaac Hayes. I think the key to talent — to any employee — is to let them know upfront what their job is and what their job isn't. You don't hire a receptionist and say, 'If you're really good, we'll make you a salesperson.' You don't get anywhere by blindsiding someone later. It's just about being honest and upfront and making sure everybody understands the rules."

When everybody gets the rules, the stations can focus on their goal of winning. Which, incidentally, fits right in with Ellis' admittedly competitive nature. "I am incredibly competitive. I like to win at radio; it's my game. Winning is defined as high ratings, high revenue and happy employees."

A TEAM PLAYER

CONTINUED FROM PAGE 64

have some of the issues that some of the other managers that you talk to have. Our communications are pretty easy and real simple. Obviously, with technology — voice mail and e-mail — all those things help out, but the best way to communicate is face to face.

R&R: *What do you see as the most effective way to promote and market a radio station?*

NV: This is a hard question to answer, because it really depends on your situation. Every station, situation and market are different. I think you need to look at the situation and then determine the best way to go about it. I don't think there is one right answer.

R&R: *When you look at your radio station, what has been most effective for you?*

NV: I think that we don't judge any one piece of what we do in a vacuum. It is an all-encompassing effort. We use a combination of outdoor, TV, a lot of events and street promotions. We also have a very strong database program and a strong website presence. It all works together.

R&R: *What is your greatest challenge for the next year?*

NV: Oh God, keeping my sanity. Also, managing my

time so that I can be effective with my additional responsibilities and continue to build our properties in Dallas and our property in Houston, all without missing a beat.

HE MARCHES TO HIS OWN DRUMMER

CONTINUED FROM PAGE 86

Chase finds it hard to listen to the radio stations in his market, but he says it's important for him to listen to his own station to hear how what he creates sounds. "You definitely want to see how the stuff is fitting together on the air. A lot of times I find that I'm thinking something

"MY THEORY ON IT IS THAT MOST LISTENERS DON'T UNDERSTAND WHAT IMAGING IS AND DON'T REALLY CONSCIENTIOUSLY KNOW WHAT'S GOING ON. THEY KNOW WHEN SOMETHING SOUNDS COOL, AND THEY KNOW WHEN IT SOUNDS RIGHT. THEY ALSO KNOW WHEN IT SOUNDS CHEESY."

is way off base in the production room, but after hearing it on the air, I'll say, 'Oh, I should have put the big thing here and the other thing over here.' So I think that's a real important way to listen."

The real key for Chase is to stay interested. "As long as I'm having fun doing at least some of the stuff, I think it will show, and that's really all I can hope to bring to it."

TAKE A WALK ON THE SUCCESSFUL SIDE

CONTINUED FROM PAGE 124

not mean shit. Now it is time to get some real daytime spins, and I think with everything we have — the 20% increase at mainstream Urban, the 22% increase in detections at crossover — we are ready to roll. We are really at a great place. Now we're going to the top 10. We have nine spins after midnight, but what can we expect during the day?"

The conversation goes something like this:

Walk: "Can you increase the Blaque rotation?"

McKenna: "I'll give you more spins over the weekend."

Walk: "During the day? For a listener?"

This is followed by laughter from both. Walk knows he got the order, and he'll be watching Mediabase and BDS to check it out.



A GREAT UNDERSTANDING

As Walk and Davis step into the control room to say hi to the personality on the air, I ask McKenna about Walk and his promotion style. "I trust what he says," he replies. "I think Charlie is a character and an individual, and he is full of life. He walks into a room, and it lights up. I think people outside of this industry, people in general, are going to gravitate toward individuals like that."

"Charlie has a great understanding of the industry. Having worked at Kiss [WXKS/Boston], he understands radio. Working at Columbia for 10 years, he's been at the best label to learn and grow. I've worked at Columbia, and I wouldn't trade it for anything, because it is the best place to go. They don't get any bigger than Columbia. If you go to a place like that, you're really engulfed in the industry."

We leave, and it's rush hour in Boston. After a busy day that has also included stops at WBMX, WJMN and WXKS, we're on our way back to Logan Airport. Walk's flight is at 7pm, and it's 6:45. Just as he plans everything else, Walk is mapping out his strategy for making the shuttle back to New York, because he's made dinner plans with his wife, Lauren, who is pregnant.

I'm sitting in the back seat, biting my fingernails until they are ready to bleed, but right on cue — five minutes before 7 — we pull up to the U.S. Air terminal. Walk gives me a big hug and is off. Just as he did at the beginning of the day, Walk made that flight — probably the last passenger on again — proving that when you've got it, you've really got it.

"WE WANT TO BUILD A BRAND FOR THE ARTISTS. IT HELPS THEM, AND IT MAKES PEOPLE COME BACK TO THE RADIO STATION. LISTENERS ARE MORE COMFORTABLE HEARING THE NAME OF THE ARTIST, RECOGNIZING THE VOICE, SEEING THE IMAGE, FEELING THE IMAGE."

Charlie Walk

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WLTV	Elmira, NY	WDCG	Raleigh, NC
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September 29, 1999

Tony Novia
Radio & Records Inc.
10100 Santa Monica Blvd. 5th Floor
Los Angeles, CA 90067

Tony,

The past 2 years have been the most satisfying of a professional career you have long been a part of. Growing with the flourishing Cromwell Group and adding market dominator Gem Broadcasting, this little engine that could, IS HAPPENING! And there's more coming. Simply, it's about service and results. We give it and we get it...one on one, every day, with passion and respect for our clients on both sides of the promotion equation.

Tony, congratulations to you and R&R for heading up the incredible resurgence of the most powerful and fun radio format that ever existed.

Best Regards Always,

George Luthin
President, Luthin Promotion & Marketing Inc.

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MAX MARTIN'S 'TASTE' FOR SUCCESS

CONTINUED FROM PAGE 106

don't think anyone would like that. So it's a way of surviving as a creative person; to not become bored, you move on. If you hear a futuristic production and you like something about it, you might be inspired. But I wouldn't change just because everyone else changes.

R&R: Are there any bands or artists you haven't worked with yet but would like to?

MM: Prince. He has always been a hero of mine.

R&R: A New York Times article described you and other producers who write what they define as "kiddie pop" as plundering hooks from ABBA, Babyface, Michael Jackson, The Cars, Phil Collins, Prince, Kansas, The Eagles and other hitmakers from the '60s to the '90s. They also say that, as creators, you are aware that your most ardent fans "come to the music with no perception of clichés and no distrust of gooey sentiment." How would you respond to that?

MM: I love writing music, and if the kids like it, that's great. They are more honest than adults.

R&R: Does it feel ironic that you started out in a heavy metal band now that you're writing Backstreet Boys and Britney Spears records?

MM: It's all about the production and the artists.

R&R: What do you consider your greatest accomplishment?

MM: To be able to work with music every day without having to work at a record store! That was my goal when I started.

R&R: What is your background?

MM: The only thing that mattered to me originally was

"WHEN I HEAR THAT THEY PLAYED MY SONG AT A WEDDING OR AT A FUNERAL WHERE IT WAS SOMEONE'S FAVORITE SONG, THAT REALLY TOUCHES ME. I THINK THAT KIND OF IMPACT IS EASIER TO UNDERSTAND."

to play in a band. I had a heavy metal band. I had different jobs, all the jobs that you can imagine, and made enough money to survive and play in the band. Then Cheiron signed us, and that's how I met Denniz Pop. They released our album, but it didn't do well.

I used to sneak into the Cheiron studio at night to do my pop demos that I couldn't do with my heavy metal band. I played them to Denniz so that he could give me some advice, so I could become a better songwriter. One day he said, "Why don't we start working together?" I said, "OK!" I didn't know anything about production. Then I was working really hard, sleeping at the studio at night, just to know the gear. Slowly I got into it.

LEVELING THE PLAYING FIELD

CONTINUED FROM PAGE 104

holding options back for really key people. I don't see that stuff flowing like water.

R&R: There is ongoing discussion that there is no more talent out there. Do you agree or disagree with that?

GG: Absolutely, I think there is talent out there. There is no system in place for readily identifying the talent. I think that is certainly a problem. The old thing about

"MOST TALENT ARE NOT BORN NEGOTIATORS. MOST NEGOTIATORS ARE NOT BORN TALENT."

sending tapes to blind boxes — with due respect to R&R — you would think that there would be a better system. I do get calls at times from people with talent searches. Often, though, it is still a bizarre process by which this industry hires people.

There is still plenty of hush-hush as to where the openings are and how you match up people with those openings, partially because there are other people holding those gigs. So I will agree that there is the "talent puddle" that has gotten some currency. It is true that in a lot of formats you don't want that much personality outside of morning drive. Where are people going to get their chops together?

Obviously, that scarcity of talent is one of the things that we work with in the negotiations. It might go something like this: "I understand you're only willing to pay so much, and I also understand that there are 10,000 people who want this job. But how many of them are any good? And when you bring them in, how long will it take for them to gain familiarity in this marketplace? They have no name, no market equity; you don't know if they are going to click. Everything about hiring someone else is a supposition. Now my client is a proven commodity."

Rick Cummings mentioned in an interview that some people are not seeing radio as the most attractive of the industries. And yet for CBS as a corporation radio is far more profitable than the CBS television network.

So it's an interesting paradox. Some of what wears

people down about radio is the endless pickiness, the aircheck sessions that don't seem to add anything, the politics that goes on in the halls, and the fact that they nickel and dime people often enough and don't want to commit contractually. All of that has been going on forever, and I don't see that changing a whole lot.

Is there a great abundance of talent out there? No. Is there talent out there? Yes. Is some of it hiding under rocks? Yes.

R&R: Do you know of any companies that absolutely refuse to work with not just you, but any lawyers or agents for their people?

GG: I have heard that. My observation would be that if you represent people who they really want or want to keep, they will talk to you. And I think that is really the case.

"THE OTHER THING THAT I ALWAYS TRY AND DO IS GET THE BONUS MONEY. I AM ANTI-BONUS, ALWAYS HAVE BEEN AND ALWAYS WILL BE. I WANT IT ON THE BASE."

R&R: Can you name a client who wasn't moving in their career that you helped bring to the forefront?

GG: The Furniture Guys, Ed Feldman & Joe L'Erario. When I first met them, they had done 6 1/2 hours of TV for a public TV station for shekels. Now their radio program is on the H&G radio network — currently heard in about 40 markets — they just had a book published by William Morrow, they've been on QVC a number of times and have done more than 150 television shows. Yes, it's been quite an enterprise.

ACKNOWLEDGMENTS

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Jeff Axelrod	Brida Connolly	Missy Haffley	Tim Kummerow	Kristy Reeves
Page Beaver	Sky Daniels	Carl Harmon	Tanya O'Quinn	Beverly Swan
Renee Bell	Mike Davis	Hurricane Heeran	Henry Mowry	Gary van der Steur
Paul Colbert	Dawn Garrett	Lanetta Kimmons	Peter Petro	

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 15, 1999

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 19-25.

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
BLINK-182 What's My Age Again? (MCA)	3.78	3.97	3.76	3.87	62.2	14.1	4.00	3.82	3.20	3.59	3.75	3.87	3.92
TLC Unpretty (LaFace/Arista)	3.77	3.75	3.59	3.71	74.4	21.5	3.69	3.90	3.71	3.74	3.91	3.80	3.62
LOU BEGA Mambo No. 5 (A Little Bit Of...) (RCA)	3.76	3.87	3.77	3.81	87.1	21.3	3.73	3.86	3.69	3.69	3.85	3.91	3.61
702 Where My Girls At? (Motown)	3.73	3.70	3.63	3.76	73.2	18.2	3.95	3.65	3.41	3.68	3.86	3.84	3.50
SANTANA / ROB THOMAS Smooth (Arista)	3.69	3.90	3.73	3.68	67.9	15.3	3.68	3.65	3.76	3.67	3.53	3.78	3.76
BACKSTREET BOYS Larger Than Life (Jive)	3.67	3.56	3.55	3.67	77.3	22.0	3.82	3.61	3.56	3.66	3.88	3.82	3.35
SMASH MOUTH All Star (Interscope)	3.67	3.77	3.60	3.69	94.5	37.1	3.71	3.59	3.70	3.64	3.74	3.59	3.70
CHRISTINA AGUILERA Genie In A Bottle (RCA)	3.61	3.80	3.70	3.66	93.5	35.2	3.92	3.52	3.38	3.32	3.86	3.76	3.53
PEARL JAM Last Kiss (Epic)	3.61	3.68	3.64	3.69	86.8	28.5	3.64	3.80	3.40	3.68	3.47	3.55	3.72
BRITNEY SPEARS (You Drive Me) Crazy (Jive)	3.60	3.47	3.52	3.67	86.8	26.8	3.93	3.54	3.25	3.46	3.71	3.64	3.61
98 DEGREES I Do (Cherish You) (Universal)	3.58	3.72	3.67	3.62	86.4	26.3	3.83	3.56	3.31	3.30	3.73	3.72	3.60
SUGAR RAY Someday (Lava/Atlantic)	3.57	3.69	3.62	3.72	87.8	27.8	3.62	3.58	3.53	3.40	3.50	3.67	3.74
GOO GOO DOLLS Black Balloon (Warner Bros.)	3.56	3.51	3.47	3.56	73.0	15.1	3.59	3.73	3.31	3.48	3.49	3.56	3.71
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	3.56	3.43	3.50	3.56	74.6	20.1	3.63	3.56	3.44	3.56	3.50	3.53	3.65
TRAIN Meet Virginia (Aware/Columbia)	3.52	—	—	—	42.1	6.0	3.56	3.56	3.40	3.71	3.57	3.28	3.50
LEN Steal My Sunshine (Work/Epic)	3.51	3.67	3.47	3.59	76.8	23.7	3.39	3.64	3.50	3.65	3.38	3.47	3.53
TAL BACHMAN She's So High (Columbia)	3.48	3.56	3.48	3.53	86.6	30.4	3.50	3.34	3.61	3.37	3.57	3.52	3.48
FASTBALL Out Of My Head (Hollywood)	3.43	3.46	3.35	3.45	75.1	19.9	3.29	3.38	3.64	3.49	3.19	3.46	3.55
SHANIA TWAIN Man! I Feel Like A Woman (Mercury)	3.41	3.62	3.53	3.49	87.6	31.1	3.41	3.37	3.45	3.31	3.42	3.57	3.35
'N SYNC w/ GLORIA ESTEFAN Music Of My Heart (Epic)	3.39	3.44	3.42	3.39	63.2	18.7	3.35	3.39	3.49	3.27	3.42	3.54	3.37
RICKY MARTIN She's All I Ever Had (C2/Columbia)	3.39	3.38	3.37	3.46	71.8	23.4	3.22	3.55	3.39	3.15	3.36	3.70	3.37
JENNIFER LOPEZ If You Had My Love (Work/Epic)	3.36	3.34	3.30	3.42	90.2	38.0	3.36	3.28	3.46	3.18	3.35	3.70	3.23
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	3.32	3.17	3.28	3.31	85.6	34.0	3.41	3.17	3.38	3.28	3.69	3.23	3.04
SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)	3.29	3.48	3.33	3.25	78.0	24.6	3.34	3.27	3.28	2.98	3.22	3.62	3.36
MARC ANTHONY I Need To Know (Columbia)	3.23	3.37	—	—	49.8	14.6	3.33	3.01	3.46	2.97	3.50	3.58	3.06

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

As you no doubt have seen, this week R&R celebrates the CHR format with "Playing To Win." This special, part of the largest issue in R&R's 26-year history, underscores the success of the format and its music. We hope you enjoy this terrific body of work put together by CHR Editor Tony Novia, CHR Asst. Editor Robert Pau and the many R&R staffers who contributed. And thanks, of course, to those in the industry who participated and have helped make CHR the leader it is today.

1999 has been a record-breaking year for the format, with huge sales and great ratings. And we have the record companies and their artists to thank for that. CHR's music tends to perform best when we have a wide variety to select from, and this week's Callout America reflects those diverse musical tastes.

"What's My Age Again?" by Blink-182 (MCA), one of the year's biggest at Alternative radio, has crossed over to CHR/Pop with great success, topping Callout America for a second straight week with a 3.78 total favorability score. "Age" is first with teens and third 18-24.

One of the great stories of 1999 belongs to Santana (Arista). Nearly 30 years after first charting with "Jingo," the group appears headed for its first-ever No. 1 song with "Smooth," featuring Rob Thomas of Matchbox 20 on lead vocal. "Smooth" is testing across the board, ranking 10th with teens, sixth 18-24 and first 25-34.

Songs showing demo strength include "Steal My Sunshine" by Len (Work/Epic), which is eighth 18-24 and ninth 25-34. "Out Of My Head" by Fastball (Hollywood) and "She's So High" by Tal Bachman (Columbia) are fifth and sixth, respectively, among 25-34s. "Black Balloon" by Goo Goo Dolls (Warner Bros.) is fifth 18-24.

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R&R CHR/Pop Top 50

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	9244	+190	949190	9	150/1
5	2	2 SANTANA F/ROB THOMAS Smooth (Arista)	7720	+668	753788	15	152/1
4	3	3 TLC Unpretty (LaFace/Arista)	7521	+380	811869	19	147/1
2	4	CHRISTINA AGUILERA Genie In A Bottle (RCA)	7414	-514	776550	22	146/0
3	5	SUGAR RAY Someday (Lava/Atlantic)	6951	-420	679185	19	144/0
8	6	6 LEN Steal My Sunshine (Work/Epic)	6583	+499	694893	13	149/0
9	7	7 BRITNEY SPEARS (You Drive Me) Crazy (Jive)	6188	+487	644283	8	150/1
6	8	98 DEGREES I Do (Cherish You) (Universal)	6034	-428	602939	13	141/0
10	9	9 BACKSTREET BOYS Larger Than Life (Jive)	5901	+201	545877	9	152/0
7	10	SMASH MOUTH All Star (Interscope)	5354	-759	570249	22	147/0
11	11	TAL BACHMAN She's So High (Columbia)	4915	-429	430569	23	137/0
12	12	RICKY MARTIN She's All I Ever Had (C2/Columbia)	4881	-360	478874	12	147/1
16	13	13 RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	4674	+213	438956	13	141/0
15	14	14 702 Where My Girls At? (Motown)	4623	+65	556773	16	112/1
17	15	15 SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)	4574	+229	416094	10	144/1
13	16	ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	4302	-827	426669	16	137/0
14	17	GOO GOO DOLLS Black Balloon (Warner Bros.)	4285	-285	418856	18	134/0
21	18	18 MARC ANTHONY I Need To Know (Columbia)	3616	+367	401435	9	122/5
20	19	19 SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	3605	+276	310226	7	127/3
25	20	20 JENNIFER LOPEZ Waiting For Tonight (Work/Epic)	3581	+1082	406471	4	141/10
19	21	PEARL JAM Last Kiss (Epic)	3026	-678	294740	17	119/0
23	22	22 TRAIN Meet Virginia (Aware/Columbia)	2922	+211	253915	11	113/4
27	23	23 LENNY KRAVITZ American Woman (Maverick/Virgin)	2834	+568	313523	6	114/9
26	24	24 MARIAH CAREY Heartbreaker (Columbia)	2634	+202	307647	7	99/2
24	25	BLINK-182 What's My Age Again? (MCA)	2487	-14	244726	12	121/0
22	26	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)	2384	-724	264413	10	108/0
28	27	27 MANDY MOORE Candy (550 Music/Epic)	2347	+254	217238	7	125/4
Breaker	28	28 BRIAN MCKNIGHT Back At One (Motown)	2295	+524	239185	7	93/11
Breaker	29	29 SAVAGE GARDEN I Knew I Loved You (Columbia)	2291	+609	203329	3	126/21
Breaker	30	30 MELISSA ETHERIDGE Angels Would Fall (Island/IDJMG)	2234	+285	178170	5	110/4
	31	31 ROBBIE WILLIAMS Angels (Capitol)	1951	+306	198604	4	108/3
	32	32 JESSICA SIMPSON I Wanna Love You Forever (Columbia)	1635	+226	188783	5	106/8
	33	33 PAULA COLE BAND I Believe In Love (Imago/WB)	1413	+56	121941	5	84/1
	34	DESTINY'S CHILD Bills, Bills, Bills (Columbia)	1399	-280	196436	12	71/1
Debut	35	35 SMASH MOUTH Then The Morning Comes (Interscope)	1291	+931	121972	1	121/23
	36	LFO Summer Girls (Arista)	1272	-136	122874	16	95/0
	37	WHITNEY HOUSTON It's Not Right But It's Okay (Arista)	1265	-52	227613	20	67/0
	38	38 SHAGGY Hope (MCA)	1129	+92	116464	5	80/3
	39	39 WHITNEY HOUSTON My Love Is Your Love (Arista)	1018	+202	101056	3	82/4
	40	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	964	-225	90036	20	74/0
	41	K-CI & JOJO Tell Me It's Real (MCA)	878	-97	124283	20	70/0
	42	42 LFO Girl On TV (Arista)	866	+335	81977	2	74/14
	43	RICKY MARTIN La Copa De La Vida (C2/Columbia)	764	-205	112685	17	20/0
	44	RENO I Think I Know (Curb)	740	+111	43280	3	61/2
Debut	45	45 CHRIS PEREZ BAND Best I Can (Hollywood)	705	+194	53552	1	60/6
	46	46 SPLENDER Yeah, Whatever (C2/Columbia)	695	+87	53485	3	54/2
	47	47 YOUNGSTOWN I'll Be Your Everything (Hollywood)	666	+31	37246	3	46/0
Debut	48	48 BLESSID UNION OF SOULS Standing At The Edge Of... (Push/V2)	633	+298	40375	1	53/6
Debut	49	49 FATBOY SLIM The Rockafeller Skank (Skint/Astralwerks/Caroline)	623	+192	117131	1	47/13
Debut	50	50 KID ROCK Cowboy (Top Dog/Lava/Atlantic)	609	+169	53370	1	53/17

Most Added®

ARTIST TITLE LABEL(S)	ADDS
M2M Don't Say You Love Me (Atlantic)	44
SMASH MOUTH Then The Morning Comes (Interscope)	23
SAVAGE GARDEN I Knew I Loved You (Columbia)	21
JUDE I'm Sorry Now (Maverick)	18
KID ROCK Cowboy (Top Dog/Lava/Atlantic)	17
STROKE9 Little Black Backpack (Cherry/Universal)	15
LFO Girl On TV (Arista)	14
FATBOY SLIM The Rockafeller... (Skint/Astralwerks/Caroline)	13
DJ RAP Good To Be Alive (Higher Ground/C2/Columbia)	13
THISWAY Crawl (Reprise)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ Waiting For Tonight (Work/Epic)	+1082
SMASH MOUTH Then The Morning Comes (Interscope)	+931
SANTANA F/ROB THOMAS Smooth (Arista)	+668
SAVAGE GARDEN I Knew I Loved You (Columbia)	+609
LENNY KRAVITZ American Woman (Maverick/Virgin)	+568
BRIAN MCKNIGHT Back At One (Motown)	+524
LEN Steal My Sunshine (Work/Epic)	+499
BRITNEY SPEARS (You Drive Me) Crazy (Jive)	+487
STROKE9 Little Black Backpack (Cherry/Universal)	+451
TLC Unpretty (LaFace/Arista)	+380

Breakers®

BRIAN MCKNIGHT
Back At One (Motown)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2295/524	93/11	28

SAVAGE GARDEN
I Knew I Loved You (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2291/609	126/21	29

MELISSA ETHERIDGE
Angels Would Fall (Island/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2234/285	110/4	30

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.



153 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 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.

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New & Active

OLD 97'S Nineteen (*Elektra/EEG*)
Total Plays: 589, Total Stations: 49, Adds: 4

JEREMY TOBACK You Make Me Feel (*RCA*)
Total Plays: 495, Total Stations: 36, Adds: 0

STROKE9 Little Black Backpack (*Cherry/Universal*)
Total Plays: 454, Total Stations: 77, Adds: 15

PUFF DADDY I/R. KELLY Satisfy You (*Bad Boy/Arista*)
Total Plays: 449, Total Stations: 36, Adds: 0

BLAQUE Bring It All To Me (*Track Masters/Columbia*)
Total Plays: 427, Total Stations: 23, Adds: 9

JUVENILE Back That Thang Up (*Cash Money/Universal*)
Total Plays: 414, Total Stations: 23, Adds: 4

CHRIS GAINES Right Now (*Capitol*)
Total Plays: 407, Total Stations: 35, Adds: 12

DEF LEPPARD Goodbye (*Mercury/IDJMG*)
Total Plays: 379, Total Stations: 31, Adds: 2

LIL' TROY Wanna Be... (*Short Stop/Republic/Universal*)
Total Plays: 344, Total Stations: 15, Adds: 0

NU FLAVOR Sprung (*Reprise*)
Total Plays: 335, Total Stations: 39, Adds: 7

DJ RAP Good To Be Alive (*Higher Ground/C2/Columbia*)
Total Plays: 326, Total Stations: 43, Adds: 13

SARAH MCLACHLAN Ice Cream (*Arista*)
Total Plays: 315, Total Stations: 33, Adds: 4

AMBER Sexual (Li Da Di) (*Tommy Boy*)
Total Plays: 277, Total Stations: 13, Adds: 1

BETH HART L.A. Song (143/Lava/Atlantic)
Total Plays: 266, Total Stations: 21, Adds: 4

A TEENS Mamma Mia (*MCA*)
Total Plays: 252, Total Stations: 39, Adds: 7

BELLE PEREZ Hello World (*Priority*)
Total Plays: 233, Total Stations: 30, Adds: 9

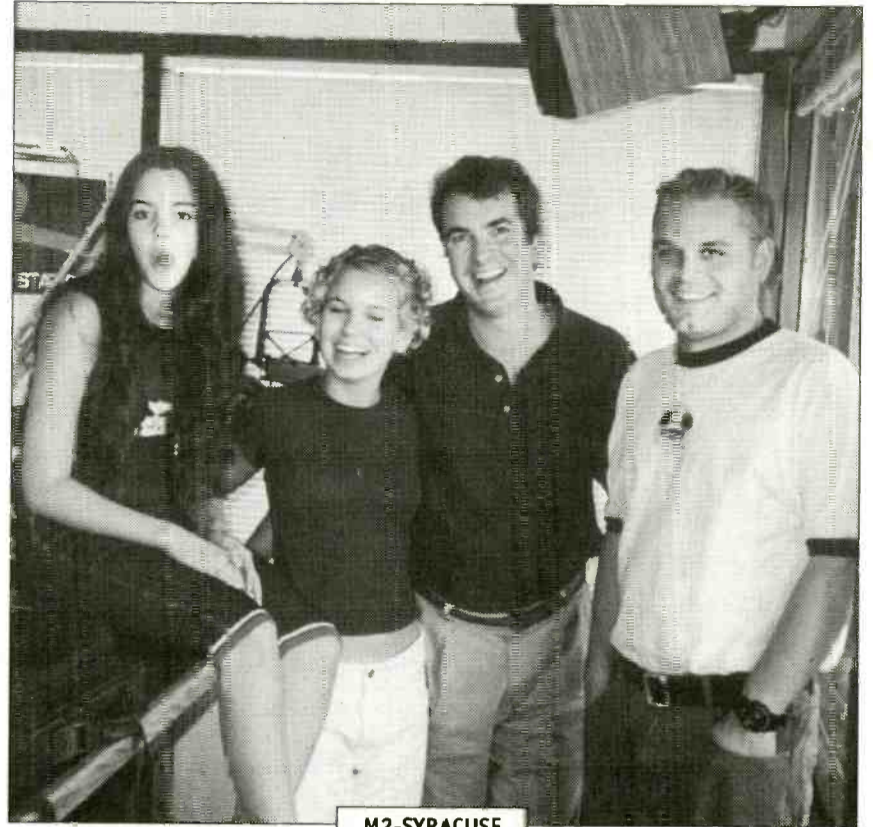
THISWAY Crawl (*Reprise*)
Total Plays: 194, Total Stations: 31, Adds: 13

JANICE ROBINSON Nothing I Would Change (*Warner Bros.*)
Total Plays: 194, Total Stations: 24, Adds: 5

ANIKA PARIS It's About (*Edel America*)
Total Plays: 155, Total Stations: 17, Adds: 0

DONNA SUMMER I Will Go With You (*Epic*)
Total Plays: 117, Total Stations: 14, Adds: 0

Songs ranked by total plays



M2-SYRACUSE

Atlantic's M2M challenged the guys at WNTQ/Syracuse to play some video games while promoting their debut single "Don't Say You Love Me," which appears on the upcoming *Pokemon: ST* and on their forthcoming album, due out in January. (l-r) M2M's Marion and Marit, 'NTQ PD Tom Mitchell and MD Jimmy Olsen.



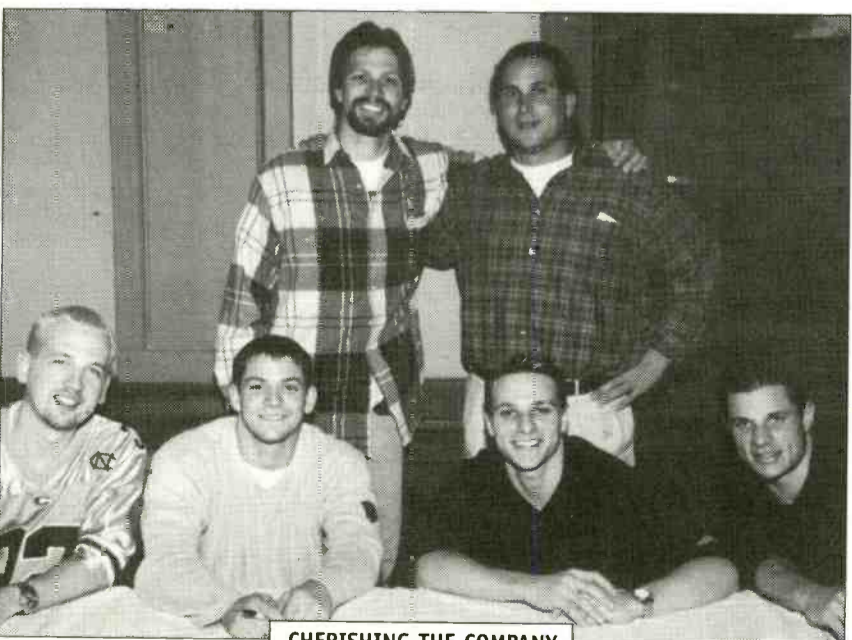
TEAM TAMPA

"Celebrate good times, come on" is exactly what these guys are singing after a strong Arbitron showing WLLD/Tampa hits No. 1 ratings in its market. All excited are (l-r): JMA's Sean Lynch, MD Orlando, Elektra's Joe Hecht, JMA's Rob Busaell and PD Dr. Dave.



RICKY MANIA

In New York, that is. WKTU/New York personalities Geronimo (l) and Lynda Lopez (c) interview C2 artist Ricky Martin before his sold-out show at Madison Square Garden.



CHERISHING THE COMPANY

Universal heartthrobs 98 Degrees recently stopped by WRVQ/Richmond to hang with PD Paul Madison (top right). Feelin' the friendship are bottom row(l-r): 98 Degrees' Justin, Jeff, Drew and Nick. In the top row are (l-r) Universal's Dave Reynolds and Madison.



Z-100 TAKES IT TO THE STORES

Arista group LFO recently did an in-store at Coconuts in New York promoting their current single, "Girl On TV." The boys who are finding all the summer girls are (l-r): Z-100 Morning Zoo Promotions Scotty B., LFO's Brad, morning show personality Greg "The Fratboy" T, LFO's Devon and Rich and Z-100 Promotions Jeff Regan.

Most Played Recurrents

JENNIFER LOPEZ If You Had My Love (*Work/Epic*)

FASTBALL Out Of My Head (*Hollywood*)

CITIZEN KING Better Days (And The Bottom...) (*Warner Bros.*)

BLESSID UNION OF SOULS Hey Leonardo (She Likes Me...) (*Push/V2*)

BACKSTREET BOYS I Want It That Way (*Jive*)

GOO GOO DOLLS Slide (*Warner Bros.*)

SIXPENCE NONE THE RICHER Kiss Me (*Squint/Columbia*)

SARAH MCLACHLAN I Will Remember You (*Arista*)

TLC No Scrubs (*LaFace/Arista*)

SUGAR RAY Every Morning (*Lava/Atlantic*)

LENNY KRAVITZ Fly Away (*Virgin*)

EVERLAST What It's Like (*Tommy Boy*)

BRITNEY SPEARS ...Baby One More Time (*Jive*)

EAGLE-EYE CHERRY Save Tonight (*Work/Epic*)

MADONNA Beautiful Stranger (*Maverick/WB*)

RICKY MARTIN Livin' La Vida Loca (*C2/Columbia*)

CHER Believe (*Warner Bros.*)

WILL SMITH Miami (*Columbia*)

NEXT Too Close (*Arista*)

BRITNEY SPEARS Sometimes (*Jive*)

CHR/POP

Going For Adds 10/19/99

COUNTING CROWS Hanginaround (*DGC/Geffen*)

JIMMIE'S CHICKEN SHACK Do Right (*Rocket/IDJMG*)

LORETA Trouble With Boys (*Reprise*)

MOFFATS Misery (*Capitol*)

EVAN OLSON So Much Better (*Universal*)

WILL SMITH Will 2K (*Columbia*)

VITAMIN C Me, Myself And I (*Elektra/EEG*)

TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7



WKQR/Cincinnati

11am

ALANIS MORISSETTE Uninvited
EDWIN MCCAIN I Could Not Ask For More
SMASH MOUTH Walkin' On The Sun
TAL BACHMAN She's So High
NATALIE IMBRUGLIA Torn
LOU BEGA Mambo No. 5 (A Little Bit Of...)
TRAIN Meet Virginia
RED HOT CHILI PEPPERS Under The Bridge
SUGAR RAY Every Morning
LIT My Own Worst Enemy
GREEN DAY Time Of Your Life (Good Riddance)
SIXPENCE NONE THE RICHER There She Goes
MATCHBOX 20 3am

4pm

SMASH MOUTH Then The Morning Comes
EDWIN MCCAIN I Could Not Ask For More
DAVE MATTHEWS BAND Ants Marching
BARENAKED LADIES Call & Answer
ENRIQUE IGLESIAS Bailamos
MATCHBOX 20 Back 2 Good
SHERYL CROW Anything But Down
LIT My Own Worst Enemy
ROBBIE WILLIAMS Angels
SMASH MOUTH All Star

8pm

SANTANA I/ROB THOMAS Smooth
BLINK-182 What's My Age Again?
98 DEGREES I Do (Cherish You)
TRAIN Meet Virginia
SIXPENCE NONE THE RICHER There She Goes
LEN Steal My Sunshine
LIT My Own Worst Enemy
BRITNEY SPEARS (You Drive Me) Crazy
SUGAR RAY Every Morning
SUBLIME What I Got
BARENAKED LADIES Call & Answer
ENRIQUE IGLESIAS Bailamos
LENNY KRAVITZ Fly Away



WKFS/Cincinnati

11am

DAZZ BAND Let It Whip
RED HOT CHILI PEPPERS Scar Tissue
LAURYN HILL Doo Wop (That Thing)
RICKY MARTIN She's All I Ever Had
OFFSPRING Why Don't You Get A Job?
WILL SMITH Miami
BACKSTREET BOYS Everybody (Backstreet's Back)
FASTBALL Out Of My Head
702 Where My Girls At?
CHRISTINA AGUILERA Genie In A Bottle
HEAVY D. & THE BOYZ Now That We Found Love
GREEN DAY Time Of Your Life (Good Riddance)
CHER Believe
JESSICA SIMPSON I Wanna Love You Forever
EVERCLEAR Father Of Mine

4pm

FASTBALL Out Of My Head
BACKSTREET BOYS Larger Than Life
LEN Steal My Sunshine
GOO GOO DOLLS Slide
JAY-Z I/AMIL & JA Can I Get A...
SANTANA I/ROB THOMAS Smooth
MARC ANTHONY I Need To Know
SIXPENCE NONE THE RICHER Kiss Me
TECHNOTRONIC Pump Up The Jam
SUGAR RAY Someday
WILL SMITH Wild Wild West
TLC Unpretty
TAL BACHMAN She's So High

8pm

JAY-Z I/AMIL & JA Can I Get A...
SANTANA I/ROB THOMAS Smooth
GINUWINE Pony
TLC Unpretty
SMASH MOUTH All Star
RICKY MARTIN She's All I Ever Had
WILL SMITH Wild Wild West
BLINK-182 What's My Age Again?
702 Where My Girls At?
GOO GOO DOLLS Black Balloon
WHITNEY HOUSTON Heartbreak Hotel
CHRISTINA AGUILERA Genie In A Bottle
ENRIQUE IGLESIAS Bailamos



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Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY * VP/Prog: Michael Morgan PD: Rob Dawes MD: Ellen Rockwell NU FLAVOR "Sprung" MOM "Say"</p>	<p>WKSE/Buffalo, NY * OM: Sue O'Neil PD: Dave Universal MD: Brian Wilde 1 MZM "Say" LFO "Girl" PAULA COLE BAND "Believe"</p>	<p>KDUK/Eugene, OR PD: Paul Walker APD/MD: Valerie Steele JESSICA SIMPSON "Wanna" STROKES "Black" DJ RAP "Alive"</p>	<p>WKEE/Huntington, WV PD: Jim Davis APD/MD: Gary Miller BRIAN MCKNIGHT "Back"</p>	<p>KZIV/Lubbock, TX PD: Jay Shannon 4 BLAQUE "Bring" HEPBURN "Dull"</p>	<p>WFHN/New Bedford, MA * PD: Jim Reitz APD/MD: Christine Fox 1 LENNY KRAVITZ "American" 1 JUVENILE "Back" 1 MELISSA ETHERIDGE "Angels" BLAQUE "Bring" MOM "Say"</p>	<p>WSPK/Poughkeepsie, NY PD: Scotty Mac APD/MD: Donnie Michaels SARAH McLACHLAN "Ice" MOM "Say" DEF LEPPARD "Goodbye"</p>	<p>KSLY/San Luis Obispo, CA OM: Dave Christopher PD/MD: Adam Bumes 11 BLINK-182 "Things" SMASH MOUTH "Morning"</p>	<p>KHTT/Tulsa, OK * OM: Sean Phillips PD: Carly Rush 12 WILL SMITH "W"</p>
<p>KQIO/Alexandria, LA PD: Kahuna APD/MD: Jay Stevens JUDE "Sorry" ZEN MAFIA "California" MOM "Say" THISWAY "Crawl"</p>	<p>WRZE/Cape Cod, MA PD: Mike O'Donnell MD: Kevin Matthews MZM "Say" BLAQUE "Bring" KID ROCK "Cowboy"</p>	<p>WSTO/Evansville, IN OM/MD: Sky Phillips MD: Jimmy Ocean MZM "Say"</p>	<p>WZYP/Huntsville, AL * PD: Bill West MD: Alex Diaz JUDE "Sorry"</p>	<p>WMGB/Macon, GA Group PD: James Gregory APD: Laura Worth MD: Heidi Winters 7 LFO "Girl"</p>	<p>WKNH/New Haven, CT * PD: Kelly Nash SHANNA TWAIN "Man"</p>	<p>WPRO/Providence, RI * PD: Tony Bristol MD: Dave Morris BRYTHMICS "17" THISWAY "Crawl" MZM "Say" CHRIS GAINES "Right"</p>	<p>KZQZ/San Francisco, CA * MD: Lara Scott 23 ENRIQUE IGLESAS "Rhythm" 17 DESTINY'S CHILD "Bug" 15 G-TIP "Wanna" 14 FATBOY SLIM "Skank" 5 WHITNEY HOUSTON "Love" BLESSID UNION... "Standing"</p>	<p>WWKZ/Tupelo, MS PD/MD: Rick Stevens MOM "Say" BETH HART "L.A." JUDE "Sorry" HEPBURN "Dull" ZEN MAFIA "California"</p>
<p>WAEB/Allentown, PA * PD: Brian Check APD: Rob Acampora MD: Jennifer Knight 2 MANDY MOORE "Candy" 1 BRIAN MCKNIGHT "Back"</p>	<p>WSSX/Charleston, SC * PD: Mike Edwards APD: Chase Murphy 9 MARC ANTHONY "Know"</p>	<p>WWCK/Flint, MI * PD: Scott Seipel APD/MD: Nathan Reed 1 DJ RAP "Alive" BLESSID UNION... "Standing" JUDE "Sorry"</p>	<p>WYDY/Jackson, MS * PD: Kevin Vaughan APD/MD: Todd Chase 5 COUNTING CROWS "Hangin"</p>	<p>WJYY/Manchester, NH PD/MD: Harry Kozlowski APD: Steve Ouellette 8 COUNTING CROWS "Hangin" JULIAN LENNON "Don't" MZM "Say" BELLE PEREZ "Hello"</p>	<p>WQGN/New London, CT PD: Kevin Palana BELLE PEREZ "Hello" THISWAY "Crawl" JUDE "Sorry"</p>	<p>WHTS/Quad Cities, IA-IL OM/MD: Tony Waitkus CHRIS GAINES "Right" SMASH MOUTH "Morning" TRAIN "Virginia" FATBOY SLIM "Skank"</p>	<p>KRKS/Seattle, WA * PD: Mike Preston APD/MD: Matt Reid 19 JENNIFER LOPEZ "Wasting" 2 SAVAGE GARDEN "Know" 1 BARENAK LADIES "Get"</p>	<p>WSKS/Utica, NY PD: Stew Schantz APD/MD: Gina Jones MZM "Say" STROKES "Black"</p>
<p>WAEW/Allentown, PA * PD: Brian Check APD: Rob Acampora MD: Jennifer Knight 2 MANDY MOORE "Candy" 1 BRIAN MCKNIGHT "Back"</p>	<p>WVSR/Charleston, WV PD: Brett Sharp 16 SMASH MOUTH "Morning" 6 CHRIS PEREZ BAND "Best" 6 STROKES "Black" 6 JANICE ROBINSON "Change"</p>	<p>WJMX/Florence, SC MD: Kidd Phillips DEF LEPPARD "Goodbye" DJ RAP "Alive" LFO "Girl"</p>	<p>WAPE/Jacksonville, FL * OM/MD: Cat Thomas APD/MD: Tony Mann 1 MARC ANTHONY "Know" SAVAGE GARDEN "Know" JUDE "Sorry"</p>	<p>KBFM/McAllen-Brownsville, TX OM/MD: Billy Santiago MD: Sonny Rio 10 AMBER "Sexual" 5 FATBOY SLIM "Skank" 3 VITAMIN C "Myself"</p>	<p>WQCG/Raleigh, NC * PD: Chris Edge APD: Keith Scott MD: Andie Summers 13 JIMMIE'S CHICKEN "Right" THISWAY "Crawl"</p>	<p>WDRV/South Bend, IN PD/MD: Casey Daniels APD: Brian Bell MARIAH CAREY "Heart" SMASH MOUTH "Morning" RENO "Think"</p>	<p>KRUF/Shreveport, LA OM/MD: Dale Baird KID ROCK "Cowboy" MANDY MOORE "Candy"</p>	<p>KWTX/Waco, TX PD: Jay Charles MD: John Oakes SAVAGE GARDEN "Know" LENNY KRAVITZ "American" ROBBIE WILLIAMS "Angels" CHRIS PEREZ BAND "Best"</p>
<p>WATR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons 7 BRITNEY SPEARS "Crazy"</p>	<p>WVOK/Chattanooga, TN * PD: Scott Hamilton LENNY KRAVITZ "American"</p>	<p>KISR/Ft. Smith, AR PD: Fred Baker APD/MD: Mick Ryder ZEN MAFIA "California" JUDE "Sorry" JANICE ROBINSON "Change" ERIN HAMILTON "Frame" CHRIS GAINES "Right"</p>	<p>WGLJ/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WQAA/Melbourne, FL OM/MD: Mike Lowe MD: Larry McKay BELLE PEREZ "Hello" BLESSID UNION... "Standing" JUDE "Sorry" STROKES "Black" MZM "Say"</p>	<p>WHTZ/New York, NY * Sr. VP/Prog.: Tom Poleman OM: Kid Kelly MD: Cubby Bryant 6 MZM "Say" 1 SAVAGE GARDEN "Know" KID ROCK "Cowboy"</p>	<p>WRVQ/Richmond, VA * MD: Lisa McKay Co-MD: Travis Dylan Co-MD: Paulie Madison 1 BRIAN MCKNIGHT "Back" 1 MZM "Say" JUDE "Sorry" WHITNEY HOUSTON "Love"</p>	<p>WDBR/Springfield, IL PD: Rik Blade MD: Michael T. No Adds</p>	<p>WVZZ/Washington, DC * PD: Dale O'Brian MD: Sean Sellers No Adds</p>
<p>WYV/Atlantic City, NJ PD: Paul Kelly LENNY KRAVITZ "American" DJ RAP "Alive" MZM "Say" THISWAY "Crawl"</p>	<p>WKFS/Cincinnati, OH * PD: Rod Phillips MD: Jeff Murray JANICE ROBINSON "Change" A TEENS "Mamma" MZM "Say"</p>	<p>WMEE/Ft. Wayne, IN * OM: Dean McNeil PD: Captain Chris Didier MD: Boomer No Adds</p>	<p>WKFR/Kalamazoo, MI PD: Dave Michaels APD/MD: Woody Houston STROKES "Black" MZM "Say"</p>	<p>WWSL/Memphis, TN * OM/MD: Chris Taylor APD/MD: Robin Cole 9 MARC ANTHONY "Know" 8 JENNIFER LOPEZ "Wasting" 4 KID ROCK "Cowboy" SMASH MOUTH "Morning"</p>	<p>WPKW/Michigan PD: Rob Weaver APD: Craig Russell 11 SAVAGE GARDEN "Know" 10 LFO "Girl" SMASH MOUTH "Morning" STROKES "Black"</p>	<p>WJJS/Roanoke, VA * APD/MD: Melissa Morgan MZM "Say" SAVAGE GARDEN "Know" DJ RAP "Alive"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WSTR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons 7 BRITNEY SPEARS "Crazy"</p>	<p>KLRS/Chico, CA PD: Eric Brown A TEENS "Mamma"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WYV/Atlantic City, NJ PD: Paul Kelly LENNY KRAVITZ "American" DJ RAP "Alive" MZM "Say" THISWAY "Crawl"</p>	<p>WKFS/Cincinnati, OH * PD: Rod Phillips MD: Jeff Murray JANICE ROBINSON "Change" A TEENS "Mamma" MZM "Say"</p>	<p>WMEE/Ft. Wayne, IN * OM: Dean McNeil PD: Captain Chris Didier MD: Boomer No Adds</p>	<p>WKFR/Kalamazoo, MI PD: Dave Michaels APD/MD: Woody Houston STROKES "Black" MZM "Say"</p>	<p>WWSL/Memphis, TN * OM/MD: Chris Taylor APD/MD: Robin Cole 9 MARC ANTHONY "Know" 8 JENNIFER LOPEZ "Wasting" 4 KID ROCK "Cowboy" SMASH MOUTH "Morning"</p>	<p>WPKW/Michigan PD: Rob Weaver APD: Craig Russell 11 SAVAGE GARDEN "Know" 10 LFO "Girl" SMASH MOUTH "Morning" STROKES "Black"</p>	<p>WJJS/Roanoke, VA * APD/MD: Melissa Morgan MZM "Say" SAVAGE GARDEN "Know" DJ RAP "Alive"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WZNY/Augusta, GA * OM: Bruce Stevens PD: T.J. McKay MD: Michael Chase 2 LENNY KRAVITZ "American"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>KHFI/Austin, TX * PD: Leslie Basenberg 13 - DESTINY'S CHILD "Bug" SHANNA TWAIN "Man" BLAQUE "Bring"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>KKOC/Bakersfield, CA * PD/MD: Craig Marshall 22 JENNIFER LOPEZ "Wasting" 2 SMASH MOUTH "Morning" MZM "Say"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WXYV/Baltimore, MD * VP/Prog.: Bill Pasha OM: Kristie McIntyre APD: MD Throbb 42 JIMMIE'S CHICKEN "Right" DJ RAP "Alive" BELLE PEREZ "Hello"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WLSS/Baton Rouge, LA * PD/MD: Flash Phillips 1 KID ROCK "Cowboy"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WXYV/Baltimore, MD * VP/Prog.: Bill Pasha OM: Kristie McIntyre APD: MD Throbb 42 JIMMIE'S CHICKEN "Right" DJ RAP "Alive" BELLE PEREZ "Hello"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
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<p>WLRV/Birmingham, AL * OM/MD: John Jenkins PD/MD: Scott Bohannon 1 JENNIFER LOPEZ "Wasting" STROKES "Black"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
<p>WLNW/Biloxi, MS GM: Bill Brock PD: Patty Steele MD: Scott Smith 57 LOU BEGA "Mambo" 50 702 "Girls" 39 LENNY KRAVITZ "American" 26 MARC ANTHONY "Know" 26 TLC "Unpretty" 25 DESTINY'S CHILD "Bills" 24 FREESTYLERS "Here" 24 SHAGGY "Hope" 22 MONICA "Symphony" 22 BRIAN MCKNIGHT "Back" 7 JENNIFER LOPEZ "Wasting"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning" SMASH MOUTH "Morning" JAY-Z "Friend"</p>	<p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Barreda 17 BRIAN MCKNIGHT "Back" 16 FATBOY SLIM "Skank" 2 DJ RAP "Alive" 1 JESSICA SIMPSON "Wanna" A TEENS "Mamma"</p>	<p>WXLK/Roanoke, VA * PD: Jon Reilly MD: Kasper 4 MZM "Say" 2 BLESSID UNION... "Standing" NU FLAVOR "Sprung"</p>	<p>WNTQ/Syracuse, NY * OM/MD: Tom Mitchell APD/MD: Jimmy Olsen JANICE ROBINSON "Change" DJ RAP "Alive" MZM "Say" -JUDE "Sorry"</p>	<p>WLDJ/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Vayda SMASH MOUTH "Morning"</p>
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<p>WLNW/Biloxi, MS GM: Bill Brock PD: Patty Steele MD: Scott Smith 57 LOU BEGA "Mambo" 50 702 "Girls" 39 LENNY KRAVITZ "American" 26 MARC ANTHONY "Know" 26 TLC "Unpretty" 25 DESTINY'S CHILD "Bills" 24 FREESTYLERS "Here" 24 SHAGGY "Hope" 22 MONICA "Symphony" 22 BRIAN MCKNIGHT "Back" 7 JENNIFER LOPEZ "Wasting"</p>	<p>WKRO/Cincinnati, OH * OM/MD: Mike Marino MD: Jim Kelly No Adds</p>	<p>WYKS/Gainesville, FL * PD: Jeri Banta APD/MD: Brandon D'Brien 8 CHRIS GAINES "Right" JESSICA SIMPSON "Wanna" CHRIS PEREZ BAND "Best" JUDE "Sorry"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards LFO "Girl"</p>	<p>WWSM/Milwaukee, WI * PD: Brian Kelly APD: JoJo Martinez CHRIS GAINES "Right" SMASH MOUTH "Morning"</p>				

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WHTZ/New York
AMFM
 (212) 239-2300
 Poleman/Kelly/Bryant
 12+ Cume 2,553,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	79	98 DEGREES/Do (Cherish You)	95748
74	76	TLCPunprety	92112
49	73	LEN/Steal My Sunshine	88476
67	72	702/Where My Girls At?	87264
66	72	BRITNEY SPEARS/(You Drive Me) Crazy	79992
51	51	SMASH MOUTH/All Star	61812
53	51	MARC ANTHONY/Need To Know	59388
27	49	JENNIFER LOPEZ/Waiting For Tonight	58176
47	47	CHRISTINA AGUILERA/Genie In A Bottle	56964
48	42	LAURYN HILL/Can't Take My	50904
70	40	LOU BEGA/Mambo No. 5...	48480
46	33	RICKY MARTIN/She's All I Ever Had	39996
32	30	GOO GOO DOLLS/Black Balloon	38784
28	32	LENNY KRAVITZ/American Woman	38784
31	31	FATBOY SLIM/The Rocketeer...	37572
50	30	SUGAR RAY/Someday	36360
12	27	DESTINY'S CHILD/Bills, Bills, Bills	32724
22	26	ENRIQUE IGLESIAS/Balamos	31512
21	25	THISWAY/Crawl	30300
23	24	WHITNEY HOUSTON/It's Not Right...	29088
22	24	BACKSTREET BOYS/Want It That Way	29088
23	23	RED HOT CHILLI...Scar Tissue	27876
18	23	JESSICA SIMPSON/Wanna Love You...	27876
12	22	DONNA SUMMERS/Will Go With You	26664
12	21	SHAGGY FJANET/Luv Me, Luv Me	25452
26	20	AMBER/Sexual (L'la Di Di)	24240
19	19	JENNIFER LOPEZ/You Had My Love	23028
13	18	SIXPENCE...Kiss Me	21816
26	18	PEARL JAM/Last Kiss	21816
14	16	BLINK-182/What's My Age Again?	19392
15	16	SIXPENCE...There She Goes	19392
16	16	BACKSTREET BOYS/Larger Than Life	19392
13	16	SANTANA F/ROB THOMAS/Smooth	19392
34	15	TAL BACHMAN/She's So High	18180
28	15	BLESSID UNION...Hey Leonardo...	18180
-	14	SMASH MOUTH/Then The Morning...	16968
13	13	TRAIN/Meet Virginia	15756
16	13	'N SYNC W/G. ESTEFAN/Music Of My Heart	15756
13	13	LFO/Girl On TV	15756

MARKET #2
KIIS/Los Angeles
Clear Channel
 (818) 845-1027
 Kieley/Steale
 12+ Cume 1,763,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
80	81	SUGAR RAY/Someday	56882
76	81	TLCPunprety	56882
74	79	CHRISTINA AGUILERA/Genie In A Bottle	55458
59	77	SANTANA F/ROB THOMAS/Smooth	54054
76	60	LOU BEGA/Mambo No. 5...	42120
37	59	WHITNEY HOUSTON/It's Not Right...	41418
41	43	'N SYNC W/G. ESTEFAN/Music Of My Heart	30186
41	42	BRITNEY SPEARS/(You Drive Me) Crazy	29484
43	38	BACKSTREET BOYS/Larger Than Life	26676
33	38	MARC ANTHONY/Need To Know	26676
34	37	98 DEGREES/Do (Cherish You)	25974
34	36	LEN/Steal My Sunshine	25272
25	33	SIXPENCE.../There She Goes	23166
33	32	K-CI & JOJO/Feel Me It's Real	22464
33	32	RED HOT CHILLI...Scar Tissue	22464
26	28	ENRIQUE IGLESIAS/Balamos	19656
24	28	SHAGGY/Hope	19656
29	26	RICKY MARTIN/She's All I Ever Had	18252
17	26	JENNIFER LOPEZ/Waiting For Tonight	18252
54	25	702/Where My Girls At?	17520
16	24	BLINK-182/What's My Age Again?	16848
24	24	RICKY MARTIN/La Copa De La Vida	16848
17	24	PAULA COLE BAND/1 Believe In Love	16848
24	23	FASTBALL/Out Of My Head	16146
24	22	JENNIFER LOPEZ/You Had My Love	15444
21	21	DEBORAH COX/Nobody's Supposed...	14742
25	21	SMASH MOUTH/All Star	14742
22	20	MADONNA/Beautiful Stranger	14040
27	20	ROBBIE WILLIAMS/Angels	14040
18	19	SHANIA TWAIN/Man! I Feel Like...	13338
19	19	LENNY KRAVITZ/American Woman	13338
16	19	MANDY MOORE/Candy	13338
14	18	JESSICA SIMPSON/Wanna Love You...	12636
18	17	RICKY MARTIN/La Vida Loca	11934
20	16	ROBBIE WILLIAMS/You Live	11232
23	15	GARBAGE/Special	10530
19	15	BRITNEY SPEARS/Sometimes	10530
14	14	TLCPunprety	9828
32	14	DESTINY'S CHILD/Bills, Bills, Bills	9828
21	13	LENNY KRAVITZ/Bye Bye	9126

MARKET #4
KZQZ/San Francisco
Bonneville
 (415) 957-0957
 Scott
 12+ Cume 530,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	70	CHRISTINA AGUILERA/Genie In A Bottle	14840
57	67	SUGAR RAY/Someday	14204
72	66	LOU BEGA/Mambo No. 5...	13992
61	64	98 DEGREES/Do (Cherish You)	13568
63	62	BACKSTREET BOYS/Show Me...	13144
55	62	MARC ANTHONY/Need To Know	13144
60	57	BRIAN MCKNIGHT/Back At One	12084
53	55	BLAUQUE/Bring It All To Me	11660
50	47	LEN/Steal My Sunshine	10176
29	46	AMBER/Sexual (L'la Di Di)	9752
42	45	TLCPunprety	9540
36	45	BRITNEY SPEARS/(You Drive Me) Crazy	9540
35	45	RICKY MARTIN/She's All I Ever Had	9540
34	45	SANTANA F/ROB THOMAS/Smooth	9540
41	45	ONE VOICE/When You Think...	9540
39	40	SIXPENCE.../There She Goes	8480
38	40	RED HOT CHILLI...Scar Tissue	8480
23	40	JENNIFER LOPEZ/Waiting For Tonight	8480
37	39	'N SYNC W/G. ESTEFAN/Music Of My Heart	8268
26	37	FREESTYLERS/Don't Stop	7844
42	32	MARIAH CAREY/Heartbreaker	6784
42	27	BLESSID UNION...Hey Leonardo...	5724
24	27	702/Where My Girls At?	5724
24	24	SMASH MOUTH/All Star	5088
25	24	DESTINY'S CHILD/Bills, Bills, Bills	5088
11	23	ENRIQUE IGLESIAS/The Rhythm Divine	4816
25	22	JENNIFER LOPEZ/You Had My Love	4664
32	21	JAY-Z/Best Friend	4452
26	20	ENRIQUE IGLESIAS/Balamos	4240
21	20	VERY GOOD FRIEND...Just Round	4240
28	20	MANDY MOORE/Candy	4240
23	20	SAVAGE GARDEN/Knew I Loved You	4240
19	19	RICKY MARTIN/La Copa De La Vida	4028
11	19	BACKSTREET BOYS/Larger Than Life	4028
6	17	ROBBIE WILLIAMS/Angels	3604
2	17	DESTINY'S CHILD/Big A Boo	3604
16	15	VENGABOYS/We Like To Party!	3180
17	15	BRITNEY SPEARS/Sometimes	3180
2	15	Q-TIP/Vivrant Thing	3180


MARKET #5
WIDD/Philadelphia
AMFM
 (610) 667-8100
 Briggman/Bisnowe
 12+ Cume 797,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
79	76	TLCPunprety	26220
81	76	CHRISTINA AGUILERA/Genie In A Bottle	26220
82	71	LOU BEGA/Mambo No. 5...	24495
20	70	SANTANA F/ROB THOMAS/Smooth	24150
78	68	702/Where My Girls At?	23460
35	44	BRITNEY SPEARS/(You Drive Me) Crazy	15180
71	42	SMASH MOUTH/All Star	14490
46	41	WHITNEY HOUSTON/It's Not Right...	14145
48	38	SUGAR RAY/Someday	13110
38	38	LEN/Steal My Sunshine	13110
40	37	98 DEGREES/Do (Cherish You)	12765
44	36	JENNIFER LOPEZ/You Had My Love	12420
39	35	PEARL JAM/Last Kiss	12075
30	34	SARAH MCLACHLAN/Will Remember You	10350
30	30	ENRIQUE IGLESIAS/Balamos	10050
36	29	RICKY MARTIN/La Copa De La Vida	10030
27	29	MARIAH CAREY/Heartbreaker	10060
28	28	JENNIFER LOPEZ/Waiting For Tonight	9600
21	26	JESSICA SIMPSON/Wanna Love You...	8970
23	25	BACKSTREET BOYS/Larger Than Life	8625
23	23	SHAGGY FJANET/Luv Me, Luv Me	7935
16	22	GOO GOO DOLLS/Slide	7590
27	21	RICKY MARTIN/She's All I Ever Had	7245
21	21	MANDY MOORE/Candy	7245
22	20	MONIEHAN/Touch It	6900
33	20	BRITNEY SPEARS/Sometimes	6900
7	19	GOO GOO DOLLS/Black Balloon	6555
20	19	BACKSTREET BOYS/Want It That Way	6555
16	19	DESTINY'S CHILD/Bills, Bills, Bills	6555
18	18	NEXT/Too Close	6210
19	17	TLCPunprety	5816
11	17	BLINK-182/What's My Age Again?	5865
15	17	EVE/Inside Out	5175
12	15	GOO GOO DOLLS/Slide	5175
14	15	SIXPENCE...Kiss Me	5175
20	14	WILL SMITH/Miami	4830
14	14	BRITNEY SPEARS...Baby One More...	4830
17	13	RICKY MARTIN/La Vida Loca	4485
13	13	MARC ANTHONY/Need To Know	4485
14	12	NATALIE IMBRUGLIA/Torn	4140

MARKET #6
WDRQ/Detroit
ABC
 (248) 354-9300
 Tear/Towers
 12+ Cume 466,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
93	89	CHRISTINA AGUILERA/Genie In A Bottle	14774
94	88	LOU BEGA/Mambo No. 5...	14774
94	88	TLCPunprety	14608
45	82	BLESSID UNION...Hey Leonardo...	13612
49	85	'SUGAR RAY/Someday	10790
72	57	702/Where My Girls At?	9460
65	50	BRITNEY SPEARS/(You Drive Me) Crazy	8302
51	49	ENRIQUE IGLESIAS/Balamos	8134
47	48	98 DEGREES/Do (Cherish You)	7968
46	48	BACKSTREET BOYS/Larger Than Life	7968
39	47	RICKY MARTIN/She's All I Ever Had	7802
39	44	LEN/Steal My Sunshine	7304
41	39	GOO GOO DOLLS/Black Balloon	6474
70	37	BACKSTREET BOYS/Want It That Way	6142
35	37	MARC ANTHONY/Need To Know	6142
30	37	TAL BACHMAN/She's So High	5746
26	35	JENNIFER LOPEZ/You Had My Love	5614
34	34	MARIAH CAREY/Heartbreaker	5614
48	31	BLAUQUE/808	5146
18	31	SMASH MOUTH/All Star	5146
34	30	JESSICA SIMPSON/Wanna Love You...	4980
24	24	WHITNEY HOUSTON/It's Not Right...	3984
26	23	LEVIN/You're A Superstar	3818
18	20	RICKY MARTIN/La Copa De La Vida	3320
18	18	MONIEHAN/Touch It	2988
21	18	CHER/Believe	2988
15	18	JENNIFER LOPEZ/Waiting For Tonight	2988
17	17	K-CI & JOJO/My Life	2922
15	17	SHAGGY FJANET/Luv Me, Luv Me	2656
-	16	SANTANA F/ROB THOMAS/Smooth	2656
9	15	TLCPunprety	2490
17	14	PRAS MICHEL FODD...Ghetto Supastar...	2324
11	14	JAY-Z/FAMIL AND JACAN I Get A...	2324
16	14	98 DEGREES/The Hardest Thing	2324
8	14	JUVENILE/Back That Thang Up	2324
20	14	ROBBIE WILLIAMS/Angels	2324
16	14	MANDY MOORE/Candy	2324
13	13	BRANDY & MONICA/The Boy Is Mine	2158
10	13	WHITNEY HOUSTON/My Love Is Your Love	2158
16	12	BRITNEY SPEARS...Baby One More...	1992

MARKET #7
KHKS/Dallas
AMFM
 (214) 891-3400
 Cook/Lambert/Morales
 12+ Cume 772,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
58	61	SMASH MOUTH/All Star	26474
57	59	LOU BEGA/Mambo No. 5...	25606
48	56	TLCPunprety	24304
59	56	CHRISTINA AGUILERA/Genie In A Bottle	24304
56	55	702/Where My Girls At?	23832
46	48	DESTINY'S CHILD/Bills, Bills, Bills	20832
51	46	JENNIFER LOPEZ/You Had My Love	19964
43	43	LAURYN HILL/Can't Take My	18662
36	42	LAURYN HILL/Do You (That Thing)	18228
35	42	112/Anywhere	18228
38	41	JAY-Z/FAMIL AND JACAN I Get A...	17794
41	39	BRANDY/Almost Doesn't Count	16926
37	39	BRITNEY SPEARS/Sometimes	16926
41	39	98 DEGREES/Do (Cherish You)	16926
35	39	K-CI & JOJO/Feel Me It's Real	16926
28	36	LIT/TROY/Wanna Be A Baller	15624
30	36	LFO/Summer Girls	15624
16	34	'N SYNC W/G. ESTEFAN/Music Of My Heart	14756
34	32	BACKSTREET BOYS/Larger Than Life	13888
30	32	SANTANA F/ROB THOMAS/Smooth	13888
38	30	BRITNEY SPEARS/(You Drive Me) Crazy	13020
33	29	TLCPunprety	12586
33	29	RICKY MARTIN/She's All I Ever Had	12586
25	26	BLAUQUE/808	11824
23	25	MANDY MOORE/Candy	10850
19	23	WILL SMITH/Miami	9982
17	19	NOTORIOUS B.I.G./Mo Money Mo Problems	8246
16	19	PUFF DADDY...It's Bessing You	8246
25	19	SHAGGY FJANET/Luv Me, Luv Me	8246
19	17	AAJYVA/Are You That...	7378
13	16	NEXT/Too Close	6944
12	15	INQUIL/Love You Down	6510
17	15	WILL SMITH/Gettin' Jiggy Wit It	6510
14	15	BRANDY/Have You Ever?	6510
14	15	ROBBIE WILLIAMS/Angels	6510
14	14	K-CI & JOJO/My Life	6076
21	14	MONICA/Angel Of Mine	6076
12	14	JUVENILE/Back That Thang Up	6076
13	13	SUGAR RAY/Fly	5642
12	13	ROBYN/Show Me Love	5642

MARKET #8
WXKS/Boston
AMFM
 (781) 396-1430
 Ivey/David
 12+ Cume 801,400



PLAYS


LW	TW	ARTIST/TITLE	GI (000)
39	66	LEN/Steal My Sunshine	22440
60	61	SANTANA F/ROB THOMAS/Smooth	20740
66	60	LOU BEGA/Mambo No. 5...	20400
58	58	FASTBALL/Out Of My Head	19720
56	58	RICKY MARTIN/She's All I Ever Had	17020
50	46	BACKSTREET BOYS/Larger Than Life	15640
60	43	SUGAR RAY/Someday	14620
39	40	TLCPunprety	13600
40	40	ENRIQUE IGLESIAS/Balamos	13600
29	37	BRITNEY SPEARS/(You Drive Me) Crazy	12580
35	37	BETH HARTLA Song	12580
32	36	SHANIA TWAIN/Man! I Feel Like...	12240
27	36	MARC ANTHONY/Need To Know	12240
2			

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #18

KDWB/Minneapolis
Clear Channel
(612) 340-9000
Morris/Moran
12+ Cumé 567,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
76	72	72	LOU BEGA/Mambo No. 5...	21056
73	71	70	702/Where My Girls At?	20803
71	70	70	702/Unpretty	20510
48	70	70	LEN/Steal My Sunshine	20510
69	67	67	SANTANA F/ROB THOMAS/Smooth	19631
54	56	56	BACKSTREET BOYS/Larger Than Life	16408
44	49	49	LENNY KRAVITZ/American Woman	14357
47	48	48	98 DEGREES/Do (Cherish You)	14064
49	48	48	CHRISTINA AGUILERA/Genie In A Bottle	14064
47	47	47	BLAQUE/808	13771
29	45	45	BRIAN MCKNIGHT/Back At One	13185
74	39	39	WHITNEY HOUSTON/It's Not Right...	11427
26	34	34	JENNIFER LOPEZ/Waiting For Tonight	9962
34	34	34	MARIAH CAREY/Heartbreaker	9962
22	30	30	TL/No Scrubs	8790
31	30	30	BRITNEY SPEARS/(You Drive Me) Crazy	8790
31	28	28	ENRIQUE IGLESIAS/Balamos	8204
26	25	25	VONDA SHEPARD...Baby, Don't You...	7325
21	25	25	MONICA/Angel Of Mine	7325
28	25	25	JENNIFER LOPEZ/If You Had My Love	7325
13	24	24	'N SYNC W/G. ESTEFAN/Music Of My Heart	7032
21	22	22	SHAGGY/FJ/ANET/Luv Me, Luv Me	6446
21	21	21	NAUGHTY BY NATURE...Jambores	6153
20	20	20	FATBOY SLIM/The Rockafeller...	5650
19	19	19	BLINK-182/What's My Age Again?	5567
14	18	18	TAL BACHMAN/She's So High	5274
19	18	18	SMASH MOUTH/All Star	5274
16	18	18	DESTINY'S CHILD/Bills, Bills, Bills	5274
31	17	17	SUGAR RAY/Someday	4981
16	16	16	LENNY KRAVITZ/Fly Away	4688
14	15	15	NEXT/Too Close	4395
10	15	15	BLAQUE/Bring It All To Me	4395
12	13	13	RICKY MARTIN/She's All I Ever Had	4102
16	13	13	WILL SMITH/Man! I Feel Like...	3809
13	13	13	EVERLAST/What It's Like	3809
15	13	13	BACKSTREET BOYS/Want It That Way	3809
13	13	13	JUVENILE/Back That Thing Up	3809
14	12	12	SHANIA TWAIN/Man! I Feel Like...	3516
19	12	12	RED HOT CHILLI...Scar Tissue	3516

MARKET #19


KSLZ/St. Louis
Clear Channel
(314) 692-5100
Kapug/Klutch
12+ Cumé 331,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
71	73	70	702/Where My Girls At?	10731
73	72	72	TL/Unpretty	10584
74	72	72	LOU BEGA/Mambo No. 5...	10584
54	71	71	BRITNEY SPEARS/(You Drive Me) Crazy	10437
75	70	70	BACKSTREET BOYS/Larger Than Life	10290
45	62	62	LEN/Steal My Sunshine	9114
47	52	52	SANTANA F/ROB THOMAS/Smooth	7644
46	52	52	WHITNEY HOUSTON/Waiting For Tonight	7644
61	51	51	JENNIFER LOPEZ/If You Had My Love	7497
29	48	48	MANDY MOORE/Candy	7056
47	47	47	MARIAH CAREY/Heartbreaker	6909
98	46	46	98 DEGREES/Do (Cherish You)	6762
48	46	46	BRIAN MCKNIGHT/Back At One	6762
46	46	46	SAVAGE GARDEN/I Knew I Loved You	6762
47	45	45	DESTINY'S CHILD/Bills, Bills, Bills	6615
44	44	44	FATBOY SLIM/The Rockafeller...	6468
38	43	43	BLINK-182/What's My Age Again?	6321
42	42	42	BLAQUE/Bring It All To Me	6174
40	40	40	WHITNEY HOUSTON/It's Not Right...	5880
39	39	39	ENRIQUE IGLESIAS/Balamos	5733
33	36	36	TAL BACHMAN/She's So High	5292
27	36	36	RED HOT CHILLI...Scar Tissue	5292
25	35	35	K-CI & JOJO/Tell Me It's Real	5145
35	34	34	BACKSTREET BOYS/Want It That Way	4998
33	34	34	SIXPENCE.../There She Goes	4851
57	31	31	CHRISTINA AGUILERA/Genie In A Bottle	4557
41	24	24	VENGABOYS/Boom, Boom, Boom...	3528
27	24	24	MARC ANTHONY/Need To Know	3528
22	23	23	CITIZEN KING/Better Days...	3381
18	22	22	'N SYNC W/G. ESTEFAN/Music Of My Heart	3234
35	20	20	VITAMIN C/F.L.A.D.Y./Smile	2940
17	19	19	BELLE PEREZ/Hello World	2793
15	18	18	VENGABOYS/We Like To Party!	2646
18	18	18	SUGAR RAY/Someday	2646
35	17	17	RICKY MARTIN/La Copa De La Vida	2499
16	16	16	MONIE/Touch It	2352
11	16	16	GOO GOO DOLLS/Black Balloon	2352
16	16	16	BLAQUE/808	2352
12	15	15	MY OWN/Body Bumpin'	2205

MARKET #20

WXYV/Baltimore
Infinity
(410) 828-7722
Pasha/Throb
12+ Cumé 403,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
61	67	67	TL/Unpretty	10452
62	67	67	LOU BEGA/Mambo No. 5...	10452
58	61	61	CHRISTINA AGUILERA/Genie In A Bottle	9516
42	53	53	TAL BACHMAN/She's So High	8268
50	49	49	JENNIFER LOPEZ/If You Had My Love	7644
41	47	47	MARIAH CAREY/Heartbreaker	7332
55	46	46	CITIZEN KING/Better Days...	7176
47	46	46	702/Where My Girls At?	7176
40	46	46	BRITNEY SPEARS/(You Drive Me) Crazy	7176
42	44	44	LEN/Steal My Sunshine	6864
26	42	42	JIMMIE'S CHICKEN.../Do Right	6552
33	41	41	SHANIA TWAIN/Man! I Feel Like...	6396
42	41	41	LENNY KRAVITZ/American Woman	6396
44	41	41	JESSICA SIMPSON/I Wanna Love You...	6396
37	38	38	GOO GOO DOLLS/Black Balloon	5928
30	38	38	SIXPENCE.../There She Goes	5928
33	34	34	RICKY MARTIN/She's All I Ever Had	5304
5	30	30	JENNIFER LOPEZ/Waiting For Tonight	4680
39	28	28	98 DEGREES/Do (Cherish You)	4368
26	25	25	R. KELLY/I Could Turn...	3900
3	24	24	SANTANA F/ROB THOMAS/Smooth	3744
36	23	23	FREESTYLERS/Here We Go	3588
35	20	20	ENRIQUE IGLESIAS/Balamos	3120
30	19	19	DESTINY'S CHILD/Bills, Bills, Bills	2964
33	19	19	BACKSTREET BOYS/Larger Than Life	2964
18	18	18	SMASH MOUTH/Then The Morning...	2808
14	17	17	'N SYNC/Teain' Up My Heart	2602
10	17	17	BACKSTREET BOYS/Want It That Way	2652
21	17	17	MANDY MOORE/Candy	2652
17	16	16	BARENKED LADIES/One Week	2496
15	15	15	WHITNEY HOUSTON/My Love Is Your Love	2340
14	14	14	SUGAR RAY/Fly Away	2184
14	14	14	NEXT/Too Close	2184
9	14	14	VENGABOYS/Because Of You	2184
26	14	14	WHITNEY HOUSTON/It's Not Right...	2184
14	14	14	MADONNA/Beautiful Stranger	2184
10	13	13	BACKSTREET BOYS/Everybody	2028
15	13	13	EAGLE-EYE CHERRY/Save Tonight	2028
11	13	13	BRITNEY SPEARS...Baby One More...	2028
15	13	13	CHER/Believe	2028

MARKET #21

WBZZ/Pittsburgh
Infinity
(412) 920-9400
Clark/Edgar/Hartwell
12+ Cumé 416,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
61	63	63	SUGAR RAY/Someday	11214
63	63	63	LOU BEGA/Mambo No. 5...	11214
60	60	60	TL/Unpretty	10680
60	60	60	SMASH MOUTH/All Star	10680
59	59	59	BACKSTREET BOYS/Want It That Way	10502
55	54	54	LIT/My Own Worst Enemy	9612
32	52	52	RED HOT CHILLI...Scar Tissue	9256
61	50	50	CHRISTINA AGUILERA/Genie In A Bottle	8900
48	45	45	LEN/Steal My Sunshine	8010
40	43	43	SANTANA F/ROB THOMAS/Smooth	7654
40	43	43	TAL BACHMAN/She's So High	7120
39	39	39	SHANIA TWAIN/Man! I Feel Like...	6942
32	39	39	702/Where My Girls At?	6942
40	38	38	CITIZEN KING/Better Days...	6764
38	35	35	RICKY MARTIN/She's All I Ever Had	6230
34	34	34	GOO GOO DOLLS/Black Balloon	6052
37	34	34	BACKSTREET BOYS/Larger Than Life	6052
34	34	34	TONIC/You Wanted More	6052
29	31	31	PEARL JAM/Last Kiss	5518
1	30	30	LENNY KRAVITZ/American Woman	5340
30	29	29	FASTBALL/Out Of My Head	5162
28	28	28	SIXPENCE.../Kiss Me	4984
28	28	28	TRAIN/Meet Virginia	4984
27	28	28	GOO GOO DOLLS/Side	4984
28	27	27	EVERLAST/What It's Like	4806
26	26	26	ROBBIE WILLIAMS/Angels	4628
29	25	25	BRITNEY SPEARS/(You Drive Me) Crazy	4452
26	23	23	MELISSA ETHERIDGE/Angels Would Fall	4094
36	23	23	MARIAH CAREY/Heartbreaker	4094
24	22	22	MATCHBOX 20/Back 2 Good	3916
21	21	21	WILL SMITH/Man! I Feel Like...	3738
21	21	21	SUGAR RAY/Every Morning	3738
26	21	21	JESSICA SIMPSON/I Wanna Love You...	3738
20	20	20	TL/No Scrubs	3560
21	18	18	BRITNEY SPEARS...Baby One More...	3204
17	18	18	RICKY MARTIN/She's All I Ever Had	3204
13	17	17	JENNIFER LOPEZ/If You Had My Love	3026
19	16	16	NATALIE IMBRUGLIA/Tom	2848
16	16	16	THE PEARL JAM/Last Kiss	2848
15	16	16	EVERLAST/What It's Like	2670
14	16	16	JORDAN KNIGHT/Give It To You	2670

MARKET #22


WFLZ/Tampa
Clear Channel
(813) 839-9393
Domino/Shepard/Priest
12+ Cumé 589,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
69	73	73	LOU BEGA/Mambo No. 5...	22338
68	66	66	TL/Unpretty	20196
66	66	66	CHRISTINA AGUILERA/Genie In A Bottle	20196
49	66	66	SMASH MOUTH/All Star	20196
62	60	60	702/Where My Girls At?	18360
41	48	48	JENNIFER LOPEZ/Waiting For Tonight	14688
48	45	45	ENRIQUE IGLESIAS/Balamos	13770
44	45	45	MARIAH CAREY/Heartbreaker	13770
49	44	44	LEN/Steal My Sunshine	13464
45	42	42	WHITNEY HOUSTON/It's Not Right...	12552
44	42	42	BRITNEY SPEARS/(You Drive Me) Crazy	12552
54	40	40	98 DEGREES/Do (Cherish You)	12240
38	39	39	MARC ANTHONY/I Need To Know	11934
35	39	39	BLAQUE/Bring It All To Me	11934
37	37	37	BACKSTREET BOYS/Larger Than Life	11322
25	32	32	ROCKE/LA In A Dream	9792
31	30	30	SMASH MOUTH/All Star	9180
30	30	30	RICKY MARTIN/She's All I Ever Had	9180
31	29	29	DESTINY'S CHILD/Bills, Bills, Bills	8874
-	29	29	LIT/SMITH/Man! I Feel Like...	8874
29	28	28	LFO/Summer Girls	8568
28	28	28	MANDY MOORE/Candy	8568
19	27	27	FATBOY SLIM/The Rockafeller...	8262
26	26	26	BLESSID UNION...Hey Leonardo...	7956
28	26	26	SANTANA F/ROB THOMAS/Smooth	7956
35	24	24	CITIZEN KING/Better Days...	7344
26	23	23	TAL BACHMAN/She's So High	7038
33	23	23	JENNIFER LOPEZ/If You Had My Love	7038
27	23	23	SIXPENCE.../There She Goes	7038
27	22	22	FASTBALL/Out Of My Head	6732
18	19	19	SAVAGE GARDEN/I Knew I Loved You	6732
18	19	19	JUVENILE/Back That Thing Up	5814
17	19	19	RED HOT CHILLI...Scar Tissue	5814
18	19	19	JS:16/Stamp To My Beat	5508
20	17	17	K-CI & JOJO/Tell Me It's Real	5202
22	16	16	PEARL JAM/Last Kiss	4896
24	16	16	SUGAR RAY/Someday	4896
12	15	15	LENNY KRAVITZ/Fly Away	4936
14	14	14	EVERLAST/What It's Like	4284
16	14	14	JORDAN KNIGHT/Give It To You	4284

MARKET #25

KKRZ/Portland, OR
Clear Channel
(503) 226-0100
Austin/Dr. Doug/Wood
12+ Cumé 404,300




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
78	80	80	SANTANA F/ROB THOMAS/Smooth	18720
80	77	77	LOU BEGA/Mambo No. 5...	18018
80	75	75	BRIAN MCKNIGHT/Back At One	17550
70	70	70	BLAQUE/808	16380
61	63	63	LEN/Steal My Sunshine	14742
37	49	49	98 DEGREES/Do (Cherish You)	11466
65	46	46	BACKSTREET BOYS/Larger Than Life	10764
52	40	40	702/Where My Girls At?	9360
28	38	38	JENNIFER LOPEZ/Waiting For Tonight	8892
31	38	38	RICKY MARTIN/She's All I Ever Had	8424
35	33	33	BRITNEY SPEARS/(You Drive Me) Crazy	8190
33	33	33	TL/Unpretty	7722
26	32	32	RED HOT CHILLI...Scar Tissue	7488
31	31	31	TAL BACHMAN/She's So High	7254
28	31	31	BLAQUE/Bring It All To Me	7254
13	29	29	SHANIA TWAIN/Man! I Feel Like...	6786
40	29	29	CHRISTINA AGUILERA/Genie In A Bottle	6786
31	26	26	LENNY KRAVITZ/American Woman	6084
20	26	26	SIXPENCE.../There She Goes	6084
25	25	25	LFO/Summer Girls	5850
23	23	23	FRAGILE/Spencer's All About...	5382
12	23	23	SMASH MOUTH/All Star	4914
23	20	20	NOTORIOUS B.I.G./Mo Money Mo Problems	4680
22	20	20	LAURYN HILL/Can I Take My...	4680
21	20			

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #37

WKNS/Charlotte
Infinity
(704) 331-9510
Reynolds/McCormick
12+ Cume 290,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
56	65	LOU BEGA/Mambo No. 5...	9360
61	61	PEARL JAM/Last Kiss	8784
64	61	SUGAR RAY/Someday	8784
65	59	BLESSID UNION.../Hey Leonardo...	8496
67	57	TAL BACHMAN/She's So High	8208
67	56	SMASH MOUTH/All Star	8064
71	55	CHRISTINA AGUILERA/Genie In A Bottle	7920
43	51	EDWIN MCCAIN/You Drive Me Crazy	7344
47	49	BRITNEY SPEARS/Me Against The Music	7056
41	47	ENRIQUE IGLESIAS/Balamos	6788
44	45	CITIZEN KING/Better Days...	6480
41	45	SANTANA F/ROB THOMAS/Smooth	6480
42	43	GOO GOO DOLLS/Black Balloon	6192
43	43	SIXPENCE.../There She Goes...	6192
22	42	TRAIN/Meet Virginia	6048
42	41	RED HOT CHILLI.../Scar Tissue	5904
29	40	TL/No Scrubs	5760
17	40	JESSICA SIMPSON/Wanna Love You...	5760
45	39	FABSTAR/Out Of My Head	5616
22	28	VITAMIN C/FADY SAW/Smile	4032
-	20	JENNIFER LOPEZ/Waiting For Tonight	2880
24	19	SHANIA TWAIN/Man! I Feel Like...	2736
53	19	JENNIFER LOPEZ/If You Had My Love	2736
18	18	JANET/Together Again	2592
18	18	LARRY N HILL/Doo Wop (That Thing)	2592
8	18	MELISSA ETHERIDGE/Angels Would Fall	2592
17	17	NEXT/Too Close	2448
17	17	TL/No Scrubs	2448
15	17	WILL SMITH/Miami	2160
13	15	LEN/Steal My Sunshine	2160
11	15	MANDY MOORE/Candy	2160
13	14	LENNY KRAVITZ/American Woman	2016
15	13	RICKY MARTIN/In A Cop De La Vida Loca	1872
17	13	LFO/Summer Girls	1872
15	12	'N SYNC/W/Estefan/What's My Age Again?	1728
11	12	LARRY N HILL/Can't Take My Eyes Off You	1728
13	12	WHITNEY HOUSTON/My Love Is Your Love	1728
9	12	WHITNEY HOUSTON/My Love Is Your Love	1728
8	12	'N SYNC/W/Estefan/What's My Age Again?	1728
8	11	ROBYN/Do You Know (What...)	1584

MARKET #38

WZPL/Indianapolis
My Star
(317) 816-4000
Decker
12+ Cume 196,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
67	68	CHRISTINA AGUILERA/Genie In A Bottle	5848
62	68	LOU BEGA/Mambo No. 5...	5848
54	60	TAL BACHMAN/She's So High	5160
62	60	SMASH MOUTH/All Star	5160
59	57	SUGAR RAY/Someday	4920
50	44	SANTANA F/ROB THOMAS/Smooth	3784
43	43	FASTBALL/Out Of My Head	3698
42	43	CITIZEN KING/Better Days...	3698
38	41	EVERLAST/What It's Like	3528
25	38	SHANIA TWAIN/Man! I Feel Like...	3268
30	36	GOO GOO DOLLS/Slide	3096
29	33	RICKY MARTIN/She's All I Ever Had	2838
28	32	TL/Unpretty	2752
30	32	LEN/Steal My Sunshine	2752
28	31	PAULA COLE BAND/1 Believe In Love	2666
30	29	BRITNEY SPEARS/You Drive Me Crazy	2494
34	29	MELISSA ETHERIDGE/Angels Would Fall	2494
21	27	FASTBALL/Out Of My Head	2322
26	25	EDWIN MCCAIN/You Drive Me Crazy	2150
22	25	'N SYNC/W/Estefan/What's My Age Again?	2150
10	23	TRAIN/Meet Virginia	1978
21	23	SARAH McLACHLAN/Will Remember You	1978
25	22	RED HOT CHILLI.../Scar Tissue	1820
34	20	BACKSTREET BOYS/Larger Than Life	1792
14	19	SARAH McLACHLAN/Angel	1634
16	19	GOO GOO DOLLS/Black Balloon	1634
17	19	CHER/Believe	1634
16	18	GREEN DAY/Time Of Our Life...	1548
18	18	JOHN MCELLENAMP/Trin Not Running...	1548
18	18	PEARL JAM/Last Kiss	1548
15	16	MATCHBOX 20/Good	1376
18	16	EAGLE-EYE CHERRY/Save Tonight	1376
17	15	FATH/LL/This Kiss	1280
17	15	GOO GOO DOLLS/Slide	1280
10	15	SUGAR RAY/Every Morning	1280
13	14	MATCHBOX 20/Gam	1204
15	14	SHERYL CROW/My Favorite Mistake	1204
17	13	SHANIA TWAIN/That Don't...	1118
11	13	WILL SMITH/Gettin' Jiggy Wit It	1118
13	13	NATALIE IMBRUGLIA/Torn	1118

MARKET #39

WXKL/Orlando
AMFM
(407) 919-1070
Cook/DeGraff
12+ Cume 355,600




PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	69	CHRISTINA AGUILERA/Genie In A Bottle	11937
64	69	LOU BEGA/Mambo No. 5...	11937
63	65	RICKY MARTIN/She's All I Ever Had	11245
45	64	TL/Unpretty	11072
62	60	'N SYNC/W/Estefan/What's My Age Again?	10380
53	55	BRITNEY SPEARS/You Drive Me Crazy	9515
60	44	SUGAR RAY/Someday	7612
29	44	BACKSTREET BOYS/Larger Than Life	7612
44	44	ENRIQUE IGLESIAS/Balamos	7612
39	43	MARC ANTHONY/Need To Know	7439
38	40	JENNIFER LOPEZ/Waiting For Tonight	6920
39	38	TAL BACHMAN/She's So High	6574
43	38	702/Where My Girls At?	6574
35	37	'N SYNC/W/Estefan/What's My Age Again?	6401
12	36	BRIAN MCKNIGHT/Back At One	6228
22	34	SMASH MOUTH/All Star	5882
10	33	SAVAGE GARDEN/1 Knew I Loved You	5709
41	32	'N SYNC/W/Estefan/What's My Age Again?	5536
37	32	BLESSID UNION.../Hey Leonardo...	4671
16	26	LEN/Steal My Sunshine	4498
32	26	AMBER/SEXUAL (I Da Di)	4498
24	22	SHANIA TWAIN/Man! I Feel Like...	3806
20	21	BACKSTREET BOYS/Wait I That Way	3287
21	19	JENNIFER LOPEZ/If You Had My Love	3287
21	19	SIXPENCE.../There She Goes...	3287
25	19	RED HOT CHILLI.../Scar Tissue	3287
46	17	WHITNEY HOUSTON/It's Not Right...	2941
15	17	BLINK-182/What's My Age Again?	2941
32	17	K-CI & JOJO/Tell Me It's Real	2941
21	17	ROBBIE WILLIAMS/Angels	2941
16	16	SIXPENCE.../Kiss Me	2768
15	16	SARAH McLACHLAN/Will Remember You	2768
16	15	EVERLAST/What It's Like	2592
16	15	SHAGGY F/Janet/Luv Me, Luv Me	2592
13	14	SHANIA TWAIN/That Don't...	2422
14	14	WILL SMITH/Miami	2422
10	14	EAGLE-EYE CHERRY/Save Tonight	2422
13	14	BRITNEY SPEARS.../Baby One More...	2422
16	14	SUGAR RAY/Every Morning	2422
15	13	MANDY MOORE/Candy	2249

MARKET #41

KUMX/New Orleans
Clear Channel
(504) 679-7300
Stewart/Wade
12+ Cume 238,000




PLAYS

LW	TW	ARTIST/TITLE	GI (000)
84	86	BRITNEY SPEARS/You Drive Me Crazy	8514
72	85	CHRISTINA AGUILERA/Genie In A Bottle	8415
71	85	LFO/Summer Girls	8415
85	84	LEN/Steal My Sunshine	8316
58	74	SIXPENCE.../There She Goes...	7326
74	72	LOU BEGA/Mambo No. 5...	7128
85	69	CITIZEN KING/Better Days...	6831
37	65	RED HOT CHILLI.../Scar Tissue	6435
59	64	TL/Unpretty	6336
61	60	SUGAR RAY/Someday	5940
51	58	SANTANA F/ROB THOMAS/Smooth	5742
58	57	'N SYNC/W/Estefan/What's My Age Again?	5643
77	56	BLESSID UNION.../Hey Leonardo...	5544
44	55	LENNY KRAVITZ/American Woman	5445
59	41	MADONNA/Beautiful Stranger	4059
39	40	SMASH MOUTH/All Star	3960
39	38	BACKSTREET BOYS/Larger Than Life	3762
36	37	RICKY MARTIN/She's All I Ever Had	3663
17	36	JENNIFER LOPEZ/Waiting For Tonight	3564
52	35	PEARL JAM/Last Kiss	3465
28	35	MARC ANTHONY/Need To Know	3465
30	33	THIRD EYE BLIND/Jumper	3267
18	32	MELISSA ETHERIDGE/Angels Would Fall	3168
35	31	GOO GOO DOLLS/Slide	3069
31	31	BLINK-182/What's My Age Again?	3069
33	26	BACKSTREET BOYS/Wait I That Way	2574
23	24	702/Where My Girls At?	2376
28	23	LENNY KRAVITZ/Fly Away	2277
14	23	MANDY MOORE/Candy	2277
24	20	SUGAR RAY/Every Morning	1980
18	18	SHANIA TWAIN/Man! I Feel Like...	1782
18	17	NATALIE IMBRUGLIA/Torn	1683
13	16	DAVE MATTHEWS BAND/Crush	1584
27	16	FASTBALL/Out Of My Head	1584
15	16	EVERLAST/What It's Like	1584
16	15	ROYAL BLUE/Monday	1584
29	16	SARAH McLACHLAN/Will Remember You	1584
15	15	SHAGGY F/Janet/Luv Me, Luv Me	1485
10	14	USHER/You Make Me Wanna...	1386

MARKET #42

WEZB/New Orleans
Sinclair
(504) 834-9587
Wagman/Love
12+ Cume 168,100




PLAYS

LW	TW	ARTIST/TITLE	GI (000)
65	66	TL/Unpretty	4290
64	65	702/Where My Girls At?	4225
64	65	CHRISTINA AGUILERA/Genie In A Bottle	4225
60	62	LOU BEGA/Mambo No. 5...	4030
54	60	BRIAN MCKNIGHT/Back At One	3900
45	46	LENNY KRAVITZ/American Woman	2990
44	45	SUGAR RAY/Someday	2925
40	45	SANTANA F/ROB THOMAS/Smooth	2925
35	41	K-CI & JOJO/Tell Me It's Real	2665
43	40	SMASH MOUTH/All Star	2600
42	39	SHANIA TWAIN/Man! I Feel Like...	2535
40	37	BRITNEY SPEARS/You Drive Me Crazy	2405
36	36	GOO GOO DOLLS/Black Balloon	2340
23	35	LEN/Steal My Sunshine	2275
35	35	RED HOT CHILLI.../Scar Tissue	2275
29	30	LIT/My Own Worst Enemy	1950
29	29	PEARL JAM/Last Kiss	1885
13	29	SAVAGE GARDEN/1 Knew I Loved You	1885
24	28	ENRIQUE IGLESIAS/Balamos	1820
27	27	CITIZEN KING/Better Days...	1755
20	27	JENNIFER LOPEZ/That Thing Up	1755
29	26	BLESSID UNION.../Hey Leonardo...	1690
21	25	TRAIN/Meet Virginia	1625
21	25	WHITNEY HOUSTON/My Love Is Your Love	1625
25	23	FATBOY SLIM/Prase You	1495
19	22	NELSON/Make It Hot	1430
25	22	MARC ANTHONY/Need To Know	1430
18	20	EVERLAST/What It's Like	1300
19	20	JAY-Z/FAMIL AND J/Can I Get A...	1300
17	20	BLINK-182/What's My Age Again?	1300
23	20	SARAH McLACHLAN/Will Remember You	1300
20	20	DESTINY'S CHILD/Bills, Bills, Bills	1075
18	20	SIXPENCE.../There She Goes...	1300
15	20	JENNIFER LOPEZ/Waiting For Tonight	1300
19	19	RICKY MARTIN/La Copa De La Vida	1235
17	19	JENNIFER LOPEZ/If You Had My Love	1235
16	18	DAVE MATTHEWS BAND/Crush	1170
21	18	TAL BACHMAN/She's So High	1170
18	18	EDWIN MCCAIN/You Drive Me Crazy	1170

MARKET #43

WKSE/Buffalo
Sinclair
(716) 884-5101
Universal/Wide
12+ Cume 222,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
59	58	LOU BEGA/Mambo No. 5...	6844
46	55	SHANIA TWAIN/Man! I Feel Like...	6490
37	49	MARC ANTHONY/Need To Know	5782
48	46	TL/Unpretty	5428
45	46	'N SYNC/W/Estefan/What's My Age Again?	5428
35	43	BRIAN MCKNIGHT/Back At One	5074
48	42	MARIAH CAREY/Heartbreaker	4956
58	40	LEN/Steal My Sunshine	4720
26	40	JOE/Amiba	4720
39	39	RICKY MARTIN/She's All I Ever Had	4602
23	39	JORDAN KNIGHT/You Can't Take My Eyes Off You	4602
44	38	K-CI & JOJO/Tell Me It's Real	4484
39	37	BACKSTREET BOYS/Larger Than Life	4366
38	35	CHRISTINA AGUILERA/Genie In A Bottle	4130
22	34	RED HOT CHILLI.../Scar Tissue	4012
27	33	BLAQUE/08	3894
23	33	JESSICA SIMPSON/Wanna Love You...	3894
41	28	'N SYNC/W/Estefan/What's My Age Again?	3304
26	27	BLAQUE/08	3186
31	27	SANTANA F/ROB THOMAS/Smooth	3186
30	27	BRITNEY SPEARS/You Drive Me Crazy	3186
27	27	JENNIFER LOPEZ/Waiting For Tonight	3186
24	26	MANDY MOORE/Candy	3068
34	25	ENRIQUE IGLESIAS/Balamos	2950
21	25	SAVAGE GARDEN/1 Knew I Loved You	2950
35	23	702/Where My Girls At?	2714
13	23	BACKSTREET BOYS/Need You Tonight	2714
26	22	VENGABOYS/Boom, Boom, Boom...	2596
29	21	BLINK-182/What's My Age Again?	2478
15	21	JENNIFER LOPEZ/If You Had My Love	2478
6	21	A TEENS/Mamma Mia	2478
19	20	RUFF RYDERS/F*ck Ya	2360
14	19	GOO GOO DOLLS/Black Balloon	2242
21	19	LIT/Tricky/Wanna Be A Baller	2242
17	19	EVE/Gotta Man	2242
19	19	PUFF DADDY/Kelly/Kelly Satisfy You	2242
16	18	JAY-Z/Gigs/Best Friend	1770
15	17	JAY-Z/Gigs/Best Friend	1770
19	14	SMASH MOUTH/All Star	1652
13	13	WILL SMITH/Miami	1534

MARKET #44

WQOZ/Nashville
Cromwell
(615) 399-1029
102.5 FM
12+ Cume 97,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	66	LOU BEGA/Mambo No. 5...	2310
61	64	CHRISTINA AGUILERA/Genie In A Bottle	2240
39	64	SANTANA F/ROB THOMAS/Smooth	2240
60	63	TL/Unpretty	2205
61	58	SMASH MOUTH/All Star	2170
35	43	'N SYNC/W/Estefan/What's My Age Again?	2030
61	58	ENRIQUE IGLESIAS/Balamos	2030
43	48	BRITNEY SPEARS/You Drive Me Crazy	1680
37	44	LEN/Steal My Sunshine	1540
39	44	BACKSTREET BOYS/Larger Than Life	1400
35	37	702/Where My Girls At?	1295
22	37	RED HOT CHILLI.../Scar Tissue	1295
34	36	PEARL JAM/Last Kiss	1260
23	36	MARC ANTHONY/Need To Know	1260
34	34	GOO GOO DOLLS/Black Balloon	1190
34	34	JENNIFER LOPEZ/If You Had My Love	1190
36	32	SIXPENCE.../There She Goes...	1120
31	31	TAL BACHMAN/She's So High	1085
47</			

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JUVENILE Back That Thang Up (Cash Money/Universal)	2660	+105	489534	22	53/0
3	2	MARIAH CAREY Heartbreaker (Columbia)	2484	+108	432654	8	54/0
4	3	BRIAN MCKNIGHT Back At One (Motown)	2467	+113	355965	9	52/0
1	4	CHRISTINA AGUILERA Genie In A Bottle (RCA)	2350	-258	351970	20	45/0
8	5	LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	2094	+164	322420	7	35/0
9	6	BLAQUE Bring It All To Me (Track Masters/Columbia)	2034	+190	259136	8	44/1
5	7	GINUWINE So Anxious (550 Music/Epic)	2010	-76	331649	16	46/0
10	8	Q-TIP Vivrant Thing (Def Jam/IDJMG)	1897	+84	360614	11	54/0
13	9	PUFF DADDY F/R. KELLY Satisfy You (Bad Boy/Arista)	1827	+285	327268	7	50/0
6	10	702 Where My Girls At? (Motown)	1826	-225	351007	27	53/0
12	11	DESTINY'S CHILD Bug A Boo (Columbia)	1814	+229	287453	5	50/2
7	12	DESTINY'S CHILD Bills, Bills, Bills (Columbia)	1748	-189	240519	19	53/0
17	13	EVE Gotta Man (Ruff Ryders/Interscope)	1634	+348	328599	5	52/5
14	14	B.G. Bling Bling (Cash Money/Universal)	1610	+118	336753	8	45/1
11	15	LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal)	1559	-88	255419	20	42/0
16	16	BRITNEY SPEARS (You Drive Me) Crazy (Jive)	1342	-9	187963	7	34/3
22	17	IMX Stay The Night (MCA)	1218	+112	110324	6	38/0
15	18	98 DEGREES I Do (Cherish You) (Universal)	1214	-149	203438	13	33/1
20	19	TLC Unpretty (LaFace/Arista)	1176	-52	237080	20	43/0
21	20	JAY-Z Girls' Best Friend (Epic)	1154	-1	266476	9	41/4
19	21	RUFF RYDERS F/EVE & NOKIO What Ya Want (Ruff Ryders/Interscope)	1113	-117	272490	18	44/0
23	22	WARREN G I Want It All (G-Funk/Restless)	1083	+50	133757	10	43/1
25	23	JENNIFER LOPEZ Waiting For Tonight (Work/Epic)	1010	+107	171798	4	33/2
24	24	BACKSTREET BOYS Larger Than Life (Jive)	929	-13	127151	6	33/0
28	25	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	895	+107	204986	4	41/1
27	26	SNOOP DOGG B-Please (No Limit/Priority)	891	+58	220812	6	35/3
26	27	WHITNEY HOUSTON My Love Is Your Love (Arista)	840	+1	155255	11	39/1
Breaker	28	SANTANA Maria Maria (Arista)	709	+254	95305	2	24/6
31	29	MARC ANTHONY I Need To Know (Columbia)	661	-24	105496	8	27/0
35	30	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)	648	+54	98908	10	23/0
30	31	ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	642	-114	104701	17	26/0
33	32	BEATNUTS Watch Out Now (Loud)	633	+9	141237	10	31/0
38	33	DR. DRE Still D-R-E (Aftermath/Interscope)	617	+57	109422	4	32/1
37	34	DEBORAH COX We Can't Be Friends (Arista)	584	+4	85321	4	21/0
Breaker	35	MONTELL JORDAN Get It On Tonite (Def Soul/IDJMG)	582	+276	111093	2	39/5
36	36	JAY-Z Jigga My ***** (Ruff Ryders/Interscope)	565	-20	130134	17	28/0
32	37	RICKY MARTIN She's All I Ever Had (C2/Columbia)	520	-146	110784	12	27/0
34	38	TRACIE SPENCER It's All About You Not... (Capitol)	519	-104	115391	15	28/0
29	39	R. KELLY If I Could Turn Back... (Jive)	493	-265	93155	9	31/0
48	40	SOLE' 4,5,6 (DreamWorks)	464	+111	47663	2	27/1
44	41	ERIC BENET Spend My Life With You (Warner Bros.)	449	+16	84576	2	29/4
45	42	BRANDY U Don't Know Me (Like U...) (Atlantic)	442	+41	64949	3	24/2
40	43	SILK Meeting In My Bedroom (Elektra/EEG)	408	-98	65643	11	20/0
Debut	44	DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)	395	+220	97237	1	23/2
Debut	45	IDEAL Get Gone (Noontime/Virgin)	388	+115	56186	1	20/3
46	46	FAITH EVANS Never Gonna Let You Go (Bad Boy/Arista)	381	-12	103978	4	14/0
42	47	TANTO METRO & DEVONTE Everyone Falls In Love (Penthouse)	376	-107	101978	18	24/0
41	48	AMYTH 1,2,3 (Rock The Bells/WB)	348	-137	29044	7	22/0
Debut	49	MOBB DEEP Quiet Storm (Loud)	328	+88	121553	1	14/0
47	50	MISSY "MISDEMEANOR" ELLIOTT All N My Grill (EastWest/EEG)	322	-55	102362	16	29/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
MADE MEN I Wanna Made Man (Restless)	14
MARY J. BLIGE Deep Inside (MCA)	14
NAUGHTY BY NATURE Holiday (Arista)	14
LAURYN HILL W/BOB MARLEY Turn Your Lights... (Columbia)	8
KELIS Caught Out There (Virgin)	7
SANTANA Maria Maria (Arista)	6
LIMP BIZKIT N 2 Gether Now (Flip/Interscope)	6
EVE Gotta Man (Ruff Ryders/Interscope)	5
MONTELL JORDAN Get It On Tonite (Def Soul/IDJMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVE Gotta Man (Ruff Ryders/Interscope)	+348
PUFF DADDY F/R. KELLY Satisfy You (Bad Boy/Arista)	+285
MONTELL JORDAN Get It On Tonite (Def Soul/IDJMG)	+276
SANTANA Maria Maria (Arista)	+254
DESTINY'S CHILD Bug A Boo (Columbia)	+229
DONELL JONES U Know... (Untouchables/LaFace/Arista)	+220
BLAQUE Bring It All To Me (Track Masters/Columbia)	+190
LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	+164
KELIS Caught Out There (Virgin)	+128
PHARAOH MONCHE Simon Says (Rawkus/Priority)	+128

Breakers®

SANTANA
Maria Maria (Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
709/254	24/6	28

MONTELL JORDAN
Get It On Tonite (Def Soul/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
582/276	39/5	35

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.

57 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 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.

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1 / 8 0 0 - 2 3 1 - 6 0 7 4

R&R Hip Hop Top 20

October 15, 1999

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ ADDS
			TW	LW	
1	1	JUVENILE Back That Thang... (Cash Money/Universal)	4324	4314	117/0
2	2	Q-TIP Vivrant Thing (Def Jam/IDJMG)	3939	3840	128/0
4	3	EVE Gotta Man (Ruff Ryders/Interscope)	3796	3245	128/6
3	4	B.G. Bling Bling (Cash Money/Universal)	3526	3358	124/1
6	5	JAY-Z Girls' Best Friend (Epic)	2412	2546	115/4
7	6	SNOOP DOGG B-Please (No Limit/Priority)	2297	2128	114/3
10	7	WARREN G I Want It All (G-Funk/Restless)	2056	1835	108/3
8	8	LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal)	1879	2087	85/0
11	9	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	1766	1559	116/1
9	10	RUFF RYDERS /EVE & NOKIO What Ya... (Ruff Ryders/Interscope)	1765	2049	96/0
15	11	DR. DRE Still D-R-E (Aftermath/Interscope)	1481	1185	116/2
-	12	SOLÉ 4,5,6 (DreamWorks)	1363	1174	89/1
13	13	MISSY "MISDEMEANOR" ELLIOTT All N My... (EastWest/EEG)	1251	1373	90/0
16	14	HOT BOYS We On Fire (Cash Money/Universal)	1095	1103	83/5
-	15	MOBB DEEP Quiet Storm (Loud)	947	863	86/1
20	16	JAY-Z Jigga My ***** (Ruff Ryders/Interscope)	909	913	79/0
18	17	METHOD MAN & REDMAN Tear It... (Columbia/Def Jam/IDJMG)	871	945	91/0
19	18	NAUGHTY BY NATURE F/ZHANÉ Jamboree (Arista)	851	943	86/0
17	19	NOREAGA Oh No (Penalty/Tommy Boy)	820	1002	86/0
-	20	BEATNUTS Watch Out Now (Loud)	733	695	63/0

57 CHR/Rhythmic and 78 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 1999, R&R Inc.

New & Active

NU FLAVOR Sprung (Reprise)

Total Plays: 317, Total Stations: 18, Adds: 2

KEVON EDMONDS 24/7 (RCA)

Total Plays: 290, Total Stations: 24, Adds: 2

CASE Happily Ever After (Def Jam/IDJMG)

Total Plays: 249, Total Stations: 18, Adds: 1

MARC NELSON 15 Minutes (Columbia)

Total Plays: 248, Total Stations: 12, Adds: 1

METHOD MAN & REDMAN Tear... (Columbia/Def Jam/IDJMG)

Total Plays: 239, Total Stations: 17, Adds: 0

DRU HILL Beauty (University/IDJMG)

Total Plays: 239, Total Stations: 5, Adds: 1

JESSICA SIMPSON I Wanna Love You Forever (Columbia)

Total Plays: 233, Total Stations: 12, Adds: 1

PHARAOH MONCHE Simon Says (Rawkus/Priority)

Total Plays: 231, Total Stations: 19, Adds: 4

HOT BOYS We On Fire (Cash Money/Universal)

Total Plays: 206, Total Stations: 15, Adds: 2

KELIS Caught Out There (Virgin)

Total Plays: 188, Total Stations: 21, Adds: 7

LIMP BIZKIT N 2 Gether Now (Flip/Interscope)

Total Plays: 183, Total Stations: 10, Adds: 6

DRAG-ON /JUVENILE Down... (Ruff Ryders/Interscope)

Total Plays: 158, Total Stations: 5, Adds: 1

AMBER Sexual (Li Da Di) (Tommy Boy)

Total Plays: 157, Total Stations: 6, Adds: 0

PROJECT PAT Ballers (Loud)

Total Plays: 154, Total Stations: 7, Adds: 0

CASE Think Of You (Def Soul/IDJMG)

Total Plays: 152, Total Stations: 13, Adds: 1

MR. VEGAS Heads High (Green Sleeve)

Total Plays: 151, Total Stations: 6, Adds: 1

JAGGED EDGE He Can't Love U (So So Def/Columbia)

Total Plays: 120, Total Stations: 6, Adds: 1

MARY J. BLIGE Deep Inside (MCA)

Total Plays: 102, Total Stations: 15, Adds: 14

MYTOWN Body Bumpin' (Cherry/Universal)

Total Plays: 99, Total Stations: 7, Adds: 0

MASTER P Light It Up (Yab Yum/Elektra/EEG)

Total Plays: 95, Total Stations: 5, Adds: 2

Songs ranked by total plays

CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

KKSS/Albuquerque, NM *
PD: Tony Manero
10 CASE "Happily"
8 SANTANA "Maria"
1 MADE MEN "Made"
MARC NELSON "Minutes"
KELIS "Caught"
MARY J. BLIGE "Inside"

KYLZ/Albuquerque, NM *
PD: Jammer
APD/MD: Robb Royale
4 SNOOP DOGG "B-Please"
3 NAUGHTY BY NATURE "Holiday"
2 SANTANA "Maria"

KQBT/Austin, TX *
PD: Scooter B. Stevens
MD: Mark Macray
NAUGHTY BY NATURE "Holiday"
OL DIRTY BASTARD "Money"

KISV/Bakersfield, CA *
PD: Bob Lewis
APD/MD: Picazzo
DESTINY'S CHILD "Bug"
SNOOP DOGG "B-Please"

WERQ/Baltimore, MD *
PD: Dion Summers
MD: Darren Brin
8 IDEAL "Get"
6 ROOTS "What"

WBHJ/Birmingham, AL *
PD: Mickey Johnson
APD/MD: Mary Kay
1 TASH FRAEKWON "Rap"
KELIS "Caught"

WJMN/Boston, MA *
PD: Cadillac Jack McCartney
APD/MD: Danny Ocean
19 BRITNEY SPEARS "Crazy"
2 NAUGHTY BY NATURE "Holiday"
1 MADE MEN "Made"

WBBM/Chicago, IL *
PD: Todd Cavanah
MD: Erik Bradley
3 WHITNEY HOUSTON "Love"
98 DEGREES "GIR"

KZFM/Corpus Christi, TX *
PD: Ed Ocanas
MD: Danny B. Jammin'
1 SAVAGE GARDEN "Knew"
RICKY MARTIN "Bon-Bon"
JAY-Z "Friend"
BRISSA "Love"

KRBB/Dallas, TX *
PD: Carmy Ferreri
MD: Pete Manriquez
12 BRITNEY SPEARS "Crazy"
9 JENNIFER LOPEZ "Waiting"
1 FREESTYLERS "Stop"

WBTT/Dayton, OH *
PD/MD: Dino Robitaille
10 JAY-Z "Friend"
SANTANA "Maria"
EVE "Gotta"
B.G. "Bling"

KQKS/Denver, CO *
PD: Cat Collins
MD: John E. Kage
3 WARREN G. "Want"
96 DEGREES "Do"

KPRR/El Paso, TX *
DM: John Candelaria
PD/MD: Victor Starr
2 SANTANA "Maria"
MONTELL JORDAN "Get"

WJFX/Ft. Wayne, IN *
Interim PD/MD: Weasel
4 HOT BOYS "Fire"
1 BRANDY "Know"
KELIS "Caught"
MADE MEN "Made"

KBOS/Fresno, CA *
PD: E. Curtis Johnson
MD: Travis Loughran
15 MONTELL JORDAN "Get"

KKPW/Fresno, CA *
OM/MD: Greg Mack
APD: R.J. Lopes
MD: DJ Jess
36 MARY J. BLIGE "Inside"
2 GIN/WINE "None"
KURUPT "Gitz"
MADE MEN "Made"
MACY GRAY "Try"

KSEQ/Fresno, CA *
PD: Rick McNeil
MD: Rudy Drozco
FATBOY SLIM "Stank"
SANTANA "Maria"
SAVAGE GARDEN "Knew"

WJMH/Greensboro, NC *
OM/MD: Brian Douglas
APD: Kendall B
MD: Boogie D
40 PHARAOH MONCHE "Simon"
36 IDEAL "Get"
16 MR. VEGAS "Heads"

KIKI/Honolulu, HI *
PD: Fred Rico
MD: James Coles
11 LAURYN HILL "Turn"
1 KEVIN EDMONDS "24/7"
MARY J. BLIGE "Inside"

KQMQ/Honolulu, HI *
PD: Jacque Gonzales James
MD: Justin Cruz
77 BACKSTREET BOYS "Spanish"
52 LAURYN HILL "Turn"
35 "N SYNC "Crazy"
KELIS "Caught"

KXME/Honolulu, HI *
PD: Jamie Hyatt
MD: Ryan Kawamolo
77 BACKSTREET BOYS "Spanish"
52 LAURYN HILL "Turn"
35 "N SYNC "Crazy"
KELIS "Caught"

KBXX/Houston, TX *
PD: Rob Scorpio
MD: Kashawn Powell
MARY J. BLIGE "Inside"

WHHH/Indianapolis, IN *
PD: Scott Wheeler
MD: Carl Frye
13 SOLÉ "4,5,6"
1 IDEAL "Get"
JENNIFER LOPEZ "Waiting"
MARY J. BLIGE "Inside"

WJBT/Jacksonville, FL *
PD: Dave Wynter
2 DONELL JONES "Know"
2 GIN/WINE "None"
1 MISSY ELLIOTT "Hot"
1 LIL' WAYNE "Block"
JA RULE "Wanna"
MARY J. BLIGE "Inside"

KLUC/Las Vegas, NV *
PD: Cat Thomas
APD/MD: Mike Spencer
MD: J.B. King
2 MONTELL JORDAN "Get"

KPWR/Los Angeles, CA *
VP/Prog: Jimmy Steal
APD: Damion Young
MD: E-Man
10 KURUPT "Gitz"
3 MEMPHIS BLEEK "Think"

KXHT/Memphis, TN *
DM: Chris Taylor
PD: Lee Cagle
MD: PHARAOH MONCHE "Simon"
BLAQUE "Bring"
DRU HILL "Beauty"
MARY J. BLIGE "Inside"

KHTN/Merced, CA
PD: Rene Roberts
APD/MD: Drew Stone
10 MARY J. BLIGE "Inside"
8 CASE "Think"
NAUGHTY BY NATURE "Holiday"
MADE MEN "Made"
MINT CONDITION "Love"
PHARAOH MONCHE "Simon"

WPow/Miami, FL *
PD: Kid Curry
MD: Eddie Mix
APD: Tony The Tiger
No Adds

KDON/Monterey, CA *
PD: Dan Watson
MD: Dennis Martinez
2 RICKY MARTIN "Bon-Bon"
2 KELIS "Caught"
MADE MEN "Made"

WKU/New York, NY *
VP/Ops: Frankie Blue
APD/MD: Andy Shane
No Adds

WQHT/New York, NY *
PD: Tracy Cloherly
MD: Sean Taylor
26 MONTELL JORDAN "Get"
20 ORAG-ON /JUVENILE "Down"
17 BRANDY "Know"

WVNV/Norfolk, VA *
PD: Don London
APD/MD: Jay West
5 EVE "Gotta"
1 JAY-Z "Friend"

WPYO/Orlando, FL *
PD: Phil Michaels
MD: Damian Paul
No Adds

KCAQ/Oxnard, CA *
PD: Dan Garite
APD: Corn Dqg
MD: Joey Boy
26 NAUGHTY BY NATURE "Holiday"
12 MADE MEN "Made"
4 MARY J. BLIGE "Inside"

KPSI/Palm Springs, CA
OM/MD: Mike Keane
SANTANA "Maria"

KKFR/Phoenix, AZ *
PD: Bruce St. James
APD/MD: Charlie Huero
8 DR. DRE "Sir"
KRAYZIE BONE "Paper"

KXJM/Portland, OR *
PD: Mark Adams
MD: Pretty Boy Dontay
5 NAUGHTY BY NATURE "Holiday"
LIMP BIZKIT "Gether"

WWXK/Providence, RI *
PD: Jerry McKenna
MD: Paul Nelson
MADE MEN "Made"
ERIC BENET "Spent"
NAUGHTY BY NATURE "Holiday"
LIMP BIZKIT "Gether"

KWNZ/Reno, NV *
PD: Bill Schulz
KELIS "Caught"
MADE MEN "Made"
EVE "Gotta"
MARY J. BLIGE "Inside"

KGGI/Riverside, CA *
PD: Mark Feather
APD/MD: Jesse Duran
EVE "Gotta"
DESTINY'S CHILD "Bug"
NAUGHTY BY NATURE "Holiday"

WKGS/Rochester, NY *
PD: Erick Anderson
APD: Patrick Castania
JAY-Z "Friend"

KBMB/Sacramento, CA *
PD/MD: Ibrahim "Ebro" Jamile
6 NAUGHTY BY NATURE "Holiday"
4 MARY J. BLIGE "Inside"
1 MADE MEN "Made"
KURUPT "Gitz"
MASTER P "Light"
LAURYN HILL "Turn"
MEMPHIS BLEEK "Think"

KSFM/Sacramento, CA *
PD: Bob West
No Adds

WOCQ/Salisbury, MD
PD: Wookie
MD: Gizmo
10 MARY J. BLIGE "Inside"
NAUGHTY BY NATURE "Holiday"
JAGGED EDGE "Can't"
LAURYN HILL "Turn"

KTFM/San Antonio, TX *
PD: Cliff Tredway
MD: Steve Chavez
4 SNOOP DOGG "B-Please"
RICKY MARTIN "Bon-Bon"
ERIC BENET "Spent"
DONELL JONES "Know"

XHTZ/San Diego, CA *
OM/MD: Lisa Vazquez
MD: Dale Solivan
LIMP BIZKIT "Gether"
MASTER P "Light"
PHARAOH MONCHE "Simon"
MARY J. BLIGE "Inside"
EVE "Gotta"
MADE MEN "Made"

KMEL/San Francisco, CA *
PD: Joey Arbage
MD: Glenn Aure
3 SWAY AND KING TECH "Get"

KYLD/San Francisco, CA *
PD: Michael Martin
APD/MD: Jazzy Jim Archer
3 NAUGHTY BY NATURE "Holiday"
1 LIMP BIZKIT "Gether"

KWWW/San Luis Obispo, CA
PD: Jammer
APD/MD: Tommy Del Rio
14 SANTANA "Maria"
MONTELL JORDAN "Get"
BROOKE RUSSELL "Sweet"

KUBE/Seattle, WA *
DM: Shellie Hart
PD: Eric Powers
MD: Julie Pital
5 EVE "Gotta"
BRITNEY SPEARS "Crazy"
KEVIN EDMONDS "24/7"
LAURYN HILL "Turn"

KWIN/Stockton, CA *
PD: John Christian
APD: Tammy Cruise
1 JESSICA SIMPSON "Wanna"
RICKY MARTIN "Bon-Bon"
NU FLAVOR "Sprung"
NAUGHTY BY NATURE "Holiday"
KELIS "Caught"

KDGS/Wichita, KS *
PD: Steve Dorell
APD/MD: Ricardo Cherry
2 FREESTYLERS "Stop"
2 MARY J. BLIGE "Inside"
NAUGHTY BY NATURE "Holiday"
LAURYN HILL "Turn"
MEMPHIS BLEEK "Think"
MADE MEN "Made"

WLLD/Tampa, FL *
PD: Dave Ferguson
MD: Glenn Aure
APD/MD: Orlando
No Adds

KOHT/Tucson, AZ *
PD: Paco Jacobo
MD: O. Wayne Chavez
6 MADE MEN "Made"
3 LIMP BIZKIT "Gether"
1 TASH FRAEKWON "Rap"
MACY GRAY "Try"
KURUPT "Gitz"

WOWZ/Utica, NY
PD: John Carucci
NAUGHTY BY NATURE "Holiday"
ERIC BENET "Spent"
VITAMIN C "Myself"
MADE MEN "Made"

WPGC/Washington, DC *
PD: Jay Stevens
12 HOT BOYS "Fire"

* = Mediabase 24/7 monitored

57 Total Reporters
57 Current Reporters
57 Current Playlists

TUNED-IN CHR/RHYTHMIC

Most Played Recurrents

112 Anywhere (Bad Boy/Arista)

BLAQUE 808 (Track Masters/Columbia)

TLC No Scrubs (LaFace/Arista)

K-CI & JOJO Tell Me It's Real (MCA)

JENNIFER LOPEZ If You Had My Love (Work/Epic)

JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)

BACKSTREET BOYS I Want It That Way (Jive)

LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)

NEXT Too Close (Arista)

AALIYAH Are You That Somebody? (Atlantic)

NAUGHTY BY NATURE F/ZHANE' Jamboree (Arista)

DRU HILL F/REDMAN How Deep Is Your Love (Def Jam/IDJMG)

TYRESE Sweet Lady (RCA)

GINUWINE What's So Different (550 Music/Epic)

BIG PUNISHER F/JOE Still Not A Player (Loud)

DMX Ruff Ryders Anthem (Def Jam/IDJMG)

USHER You Make Me Wanna... (LaFace/Arista)

JA RULE Holla Holla (Murder Inc./Def Jam/IDJMG)

LAURYN HILL Can't Take My Eyes Off You (Ruffhouse/Columbia)

BRANDY & MONICA The Boy Is Mine (Atlantic)



KCAQ/Oxnard, CA

10am

DR. DRE Still D-R-E
MAXWELL Fortunate
TRICK DADDY Nann Ni**a
BRANDY I Wanna Be Down
2ND II NONE Up 'N Da Club
MICHAEL JACKSON Rock With You
JAY-Z/RUFF RYDERS Jigga My Nigga
WARREN G I Want It All
JENNIFER LOPEZ If You Had My Love
REDMAN & METHOD MAN Tear It Off
BILL SUMMERS Call It What You Want
MARIAH CAREY Heartbreaker

3pm

2 PAC I Get Around
BRIAN MCKNIGHT Back At One
BAR-KAYS Slide
SO PLUSH I/JA RULE Damn
OL' DIRTY BASTARD Got Your Money
BRANDY w/ MONICA The Boy Is Mine
TASH I/RAEKWON Rap Life
MAXWELL Fortunate
CYPRESS HILL Dr. Greenthumb
MARIAH CAREY Heartbreaker
SNOOP DOGG/XZIBIT B-Please

8pm

DA KAPERZ Just For You
OUTKAST Rosa Parks
TASH I/RAEKWON Bermuda Triangle
PUFF DADDY Do You Like... Do You Want It
TIMBALAND AND MAGOO Can U Get With It
TLC Unpretty
B.G. Bling Bling
NEXT I Still Love You
SNOOP DOGGY DOG Gin And Juice
2ND II NONE Up 'N Da Club
2 PAC Do For Love
KRAZIE BONE Paper
PUFF DADDY & THE FAMILY All About The...
BRANDY You Don't Know Me
DA BRAT I/NOTORIOUS Bside
112 Anywhere



KRBV/Dallas, TX

10am

NOTORIOUS BIG Mo' Money Mo' Problems
CHRISTINA AGUILERA Genie In A Bottle
LIL' KIM & FRIENDS Not Tonight
DESTINY'S CHILD Bills, Bills, Bills
LOU BEGA Mambo #5...
BRIAN MCKNIGHT Back At One
B.G. Bling Bling
LIL' KIM & FRIENDS Not Tonight
JOCELYN ENRIQUEZ A Little Bit Of Ecstasy
JUVENILE Back That Azz Up
702 Where My Girls At?
98 DEGREES I Do (Cherish You)

3pm

USHER You Make Me Wanna
IMX Stay The Night
GINUWINE So Anxious
702 Where My Girls At?
JOCELYN ENRIQUEZ A Little Bit Of Ecstasy
CHRISTINA AGUILERA Genie In A Bottle
112 Anywhere
Q-TIP Vivrant Thing
B.G. Bling Bling
BLAQUE 808
DESTINY'S CHILD Bills, Bills, Bills
ZAPP More Bounce To The Ounce

8pm

LIL' TROY Wanna Be A Baller
BLAQUE Bring It All To Me
DESTINY'S CHILD Bills, Bills, Bills
98 DEGREES I Do (Cherish You)
JUVENILE Back That Azz Up
JAY-Z I/AMIL & JA Can I Get A...
USHER You Make Me Wanna
IMX Stay The Night
SHAGGY I/JANET Luv Me, Luv Me
MARIAH CAREY Heartbreaker
GINUWINE So Anxious



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

CHR/RHYTHMIC

Going For Adds 10/19/99

D'ANGELO I/REDMAN & METHOD MAN Left & Right (Cheeba Sound/Virgin)

K-CI & JOJO Girl (MCA)

LIMP BIZKET F/METHOD MAN N 2 Gether (Flip/Interscope)

LIL' WAYNE Tha Block Is Hot (Cash Money/Universal)

LIZ LUCCI Ching Ching (Priority)

TRACIE SPENCER Still In My Heart (Capitol)

VITAMIN C Me, Myself And I (Elektra/EEG)

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CHR/Rhythmic Playlists

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MARKET #1

WKUT/New York
AMFM
(201) 420-3700
Blue/Shane
12+ Cumc 2,088,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
77	74	CHRISTINA AGUILERA/Genie In A Bottle	79994
45	65	RICKY MARTIN/She's All I Ever Had	70265
71	58	702/Where My Girls At?	62698
59	56	MARC ANTHONY/I Need To Know	60536
48	55	JENNIFER LOPEZ/Waiting For Tonight	59455
48	53	98 DEGRES/Do (Cherish You)	57293
45	52	LOU BEGA/Mambo No. 5...	56212
45	49	TL/Unpretty	52969
54	48	AMBER/Sexual (Li Da Di)	51888
35	35	MARIAH CAREY/Heartbreaker	37835
26	34	WHITNEY HOUSTON/My Love Is Your Love	36754
32	30	BRITNEY SPEARS/(You Drive Me) Crazy	32430
31	30	BACKSTREET BOYS/Larger Than Life	32430
13	29	MARC ANTHONY/You Sang To Me	31349
15	28	'N SYNC/W.G. ESTEFAN/Music Of My Heart	30268
23	25	WHITNEY HOUSTON/It's Not Right...	27025
22	24	ENRIQUE IGLESIAS/Balamos	25944
35	22	DESTINY'S CHILD/Bills, Bills, Bills	23782
22	21	DEBORAH COX/Nobody's Supposed...	22701
19	20	JENNIFER LOPEZ/You Had My Love	21620
19	20	BRIAN MCKNIGHT/Back At One	21620
35	17	DONNA SUMMER/Will Go With You	18377
17	16	RICKY MARTIN/Shake Your Body-Don't Stop The Party	17296
15	15	TAMPERER F/MAV/Feel It	16215
11	15	STARS ON 54/If You Could Read...	16215
14	15	JS:16/Slomp To My Beat	16215
14	13	VERONICA/Release Me	14053
10	12	ROCKELL F/COOLAGE/Can't We Try	12972
10	12	BRANDY/Have You Ever?	12972
11	12	LAURYN HILL/Doo Wop (That Thing)	12972
12	12	BACKSTREET BOYS/What I Think That Way	12972
10	11	LAURYN HILL/Can't Take My Mind Off You	11891
10	11	RICKY MARTIN/La Copa De La Vida	11891
2	11	TL/No Scrubs	11891
8	10	BRANDY & MONICA/The Boy Is Mine	10810
10	10	BRITNEY SPEARS...Baby One More Time	10810
13	10	AMDO/Groove With Me	10810
3	9	MBOR/One More Night	9729
19	9	R. KELLY/If I Could Turn...	9729
7	9	CHARRLOTTE/Skin	9729

MARKET #1

WQHT/New York
Emmis
(212) 229-9797
Cioherly/Taylor
12+ Cumc 2,116,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	46	MISSY ELLIOTT/Hot Boyz	66516
44	46	EVE/Gotta Man	66516
47	45	TL/Unpretty	65070
38	45	Q-TIP/Vivrant Thing	65070
44	45	JAY-Z/Girls' Best Friend	65070
38	44	MOBB DEEP/Quiet Storm	63624
35	42	MR. VEAS/Heads High	60732
40	38	MISSY ELLIOTT/All In My Grill	54948
43	37	TANTO METRO...Everyone Falls In...	53502
30	36	JUVENILE/Back That Thing Up	52056
43	36	B.G./Bling Bling	52056
41	35	RUFF RYDERS FEVE...What Ya Want	50610
41	35	DONELL JONES/You Know What's Up	50610
35	32	GINUWINE/So Anxious	47718
37	32	MARY J. BLIGE/All That I Can Say	46772
29	30	FAITH EVANS/Never Gonna Let U Go	43380
28	28	BUSTA RHYMES/Do The Bus A BUs	40488
28	27	SNOOP DOGG/B-Please	39042
24	27	PHARAOH MONCHE/Simon Says	39042
21	26	WHITNEY HOUSTON/My Love Is Your Love	37596
7	26	MONTELL JORDAN/Get It On Tonight	37596
24	24	PUFF DADDY/R. KELLY/Satisfy You	34704
24	24	MARIAH CAREY/Heartbreaker	34704
24	23	DESTINY'S CHILD/Bug A Boo	33258
12	22	DEBORAH COX/We Can't Be Friends	31812
12	22	BRIAN MCKNIGHT/Back At One	31812
30	22	OL' DIRTY BASTARD/Get Your Money	31812
16	20	TRACIE SPENCER/It's All About...	28920
5	20	DRAG-ON/JUVENILE/Down Bottom	28920
22	19	MARY J. BLIGE/All That I Can Say	27474
19	19	NORIEGA/No No	27474
18	18	702/You Don't Know	26028
4	17	BRANDY/Don't Know Me	24582
19	17	METHOD MAN & REDMAN/Tear It Off	24582
17	16	MADD RAPPER/Don't Stop	23136
14	14	112/Love You Like I Did	20244
8	13	R. KELLY/Did You Ever Think	18798
13	12	NOTORIOUS B.I.G./Dead Wrong	18798
14	12	MEMPHIS BLEEK/What You Think Of...	17352
13	12	MOBB DEEP/It's Mine	17352

MARKET #2

KPWR/Los Angeles
Emmis
(818) 953-4200
St./Young/E-Man
12+ Cumc 1,618,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
86	82	SNOOP DOGG/B-Please	63960
71	79	JUVENILE/Back That Thing Up	61620
78	78	NAUGHTY BY NATURE...Jambooree	60840
73	68	OL' DIRTY BASTARD/Get Your Money	53040
54	65	WARREN G./I Want It All	50700
26	59	RUFF RYDERS FEVE...What Ya Want	46020
58	57	WESTSIDE CONNECTION/Let It Reign	44460
67	56	DR. DRE/Sil-D-R-E	43680
75	55	2PAC/Who Do You...	42900
44	55	Q-TIP/Vivrant Thing	42900
45	50	MARIAH CAREY/Heartbreaker	39000
45	49	B.G./Bling Bling	38220
39	39	EVE/Gotta Man	38220
51	38	DJ QUICK/Down Down Down	39420
28	38	BEATNUTS/Watch Out Now	29640
31	37	SLICK RICK/Street Talkin'	28860
35	30	GINUWINE/So Anxious	23400
27	28	TRICK DADDY/2 Nether Now	21840
5	25	LIMP BIZKIT/N 2 Gether Now	19500
36	25	PUFF DADDY/R. KELLY/Satisfy You	19500
4	24	2ND IN NONE F/AMG...Jup 'N Da Club	18720
23	23	HARLEM WORLD/Cal Chronic	17940
36	20	JAY-Z/Girls' Best Friend	15600
29	18	JAY-Z/Jugga My *****	14040
12	17	ICE CUBE/FMACK 10/You Can Do It	13260
4	16	PUFF DADDY/Do You Like...	12480
1	10	KURUPT/Girlz All Day	7900
3	8	LAURYN HILL/All My Time	6240
3	8	OUTKAST/Rosa Parks	6240
12	8	112/Anywhere	6240
8	8	MOBB DEEP/Quiet Storm	6240
2	8	MISSY ELLIOTT/All In My Grill	6240
4	7	DRU HILL/FREDMAN/How Deep Is Your...	5460
7	7	KURUPT/We Can Freak It...	5460
7	7	702/Where My Girls At?	5460
6	6	NEXT/Too Close	4680
6	6	DMX/Ruff Ryders Anthem	4680
6	6	PHARAOH MONCHE/Simon Says	4680
9	6	TASH F/RAEKWON/Rap Life	4680
5	5	NOTORIOUS B.I.G./Going Back To Cali	3900

MARKET #3

WBBM/Chicago
Infinity
(312) 944-6000
Cavanah/Bradley
12+ Cumc 1,217,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
86	86	MARIAH CAREY/Heartbreaker	49192
84	82	LOU BEGA/Mambo No. 5...	46904
77	81	TRACIE SPENCER/It's All About...	46332
55	80	702/Where My Girls At?	45760
78	80	BRIAN MCKNIGHT/Back At One	45760
34	78	98 DEGRES/Do (Cherish You)	44616
72	52	JENNIFER LOPEZ/Waiting For Tonight	29744
45	48	112/Anywhere	27456
47	48	'N SYNC/W.G. ESTEFAN/Music Of My Heart	27456
38	44	BLAQUE/808	25168
47	43	PUFF DADDY/R. KELLY/Satisfy You	24596
48	42	BRITNEY SPEARS/(You Drive Me) Crazy	24024
6	40	GINUWINE/So Anxious	22880
39	39	ENRIQUE IGLESIAS/Balamos	22308
37	37	K-CI & JOJO/Tell Me It's Real	21164
15	36	R. KELLY/If I Could Turn...	20592
76	35	CHRISTINA AGUILERA/Genie In A Bottle	20020
52	34	TL/Unpretty	19440
34	34	JENNIFER LOPEZ/You Had My Love	19440
33	32	DESTINY'S CHILD/Bug A Boo	18308
6	31	RUFF RYDERS FEVE...What Ya Want	17732
31	31	BLAQUE/Bring It All To Me	17320
48	25	BACKSTREET BOYS/Larger Than Life	14300
13	16	BACKSTREET BOYS/What I Think That Way	9152
5	16	JUVENILE/Back That Thing Up	9152
11	14	DESTINY'S CHILD/Bills, Bills, Bills	8008
19	14	FREESTYLE/Don't Stop	8008
11	13	DRU HILL/FREDMAN/How Deep Is Your...	7436
23	13	MARC ANTHONY/Need To Know	7436
11	12	RICKY MARTIN/La Vida Loca	6864
14	12	SMASH MOUTH/All Star	6864
8	11	RICKY MARTIN/La Copa De La Vida	6292
9	11	BRITNEY SPEARS...Baby One More...	6292
11	11	WHITNEY HOUSTON/It's Not Right...	6292
4	11	JESSICA SIMPSON/Wanna Love You...	6292
11	10	LAURYN HILL/Doo Wop (That Thing)	5720
10	10	BRITNEY SPEARS/Sometimes	5720
9	10	TL/No Scrubs	5720
9	10	VENGABOYS/Boom, Boom, Boom...	5720

MARKET #4

KMEL/San Francisco
AMFM
(415) 538-1061
Arbage/Aure
12+ Cumc 646,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
59	72	Q-TIP/Vivrant Thing	22968
64	71	SNOOP DOGG/B-Please	22649
68	68	EVE/Gotta Man	21692
75	66	B.G./Bling Bling	21054
60	63	JAY-Z/Girls' Best Friend	20097
68	62	BLAQUE/Bring It All To Me	19778
48	58	PUFF DADDY/R. KELLY/Satisfy You	18602
46	56	OL' DIRTY BASTARD/Get Your Money	17864
41	55	BEATNUTS/Watch Out Now	17548
50	55	DESTINY'S CHILD/Bug A Boo	17548
49	54	ICE CUBE/FMACK 10/You Can Do It	17228
52	44	MAC MALL/Wide Open	14036
44	42	MARIAH CAREY/Heartbreaker	13398
49	41	MISSY ELLIOTT/All In My Grill	13079
4	38	DONELL JONES/You Know What's Up	12122
13	37	MOBB DEEP/Quiet Storm	11803
48	36	JUVENILE/Back That Thing Up	11484
38	36	ERIC BENET/Spend My Life...	11484
31	35	BRIAN MCKNIGHT/Back At One	11165
10	32	SANTANA/Maria Maria	10208
28	32	LIMP BIZKIT/N 2 Gether Now	10208
15	32	SOLE/4.5.6	10208
15	32	RUFF RYDERS FEVE...What Ya Want	8613
10	27	METHOD MAN & REDMAN/Tear It Off	8613
32	23	WHORIAS/Dock Of The Bay	7337
28	22	LAURYN HILL/Everything Is...	7018
33	22	B.G./Cash Money Is An...	7018
23	22	WARREN G./I Want It All	7018
17	22	DR. DRE/Sil-D-R-E	7018
21	18	MAXWELL/Forunate	5742
11	18	HOT BOYS/We On Fire	5742
25	13	GINUWINE/So Anxious	4147
23	13	WESTSIDE CONNECTION/Let It Reign	4147
41	13	MARY J. BLIGE/All That I Can Say	4147
6	13	PHARAOH MONCHE/Simon Says	4147
26	11	702/Where My Girls At?	3509
12	10	TL/Unpretty	3190
8	10	IDEAL/Get Gone	3190
19	9	TL/No Scrubs	2871
9	8	DRU HILL/FREDMAN/How Deep Is Your...	2552

MARKET #4

KYLD/San Francisco
AMFM
(415) 356-0949
Martin/Archer
12+ Cumc 681,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
75	76	B.G./Bling Bling	26144
54	66	EVE/Gotta Man	22704
72	64	JUVENILE/Back That Thing Up	22016
64	64	GINUWINE/So Anxious	22016
63	63	JAY-Z/Girls' Best Friend	21672
57	56	BLAQUE/Bring It All To Me	19264
40	55	SANTANA/Maria Maria	18920
47	49	LIL' TROY/Wanna Be A Baller	16856
48	48	PUFF DADDY/R. KELLY/Satisfy You	16512
46	40	LOU BEGA/Mambo No. 5...	13760
31	39	SNOOP DOGG/B-Please	13416
29	39	INFERNO/Your Smile	13416
29	37	Q-TIP/Vivrant Thing	12728
33	34	BEATNUTS/Watch Out Now	11696
9	32	JENNIFER LOPEZ/Waiting For Tonight	11008
37	31	MARIAH CAREY/Heartbreaker	10664
21	28	JAY-Z/Jugga My *****	9632
40	25	RUFF RYDERS FEVE...What Ya Want	8600
26	21	DESTINY'S CHILD/Bug A Boo	7224
16	15	702/Where My Girls At?	5160
27	15	CHRISTINA AGUILERA/Genie In A Bottle	5160
11	14	ICE CUBE/FMACK 10/You Can Do It	4816
15	13	K-CI & JOJO/Tell Me It's Real	4472
35	12	112/Anywhere	4128
23	12	B.G./Cash Money Is An...	4128
15	12	ONE VOICE/When You Think...	4128
3	11	MOBB DEEP/Quiet Storm	3784
7	11	JS:16/Slomp To My Beat	3784
7	11	SOUL SEARCHER/Can't Get Enough	3784
7	10	HOT BOYS/We On Fire	3440
12	9	ELVIS PRESLEY/Suavecamente	3096
18	9	BLAQUE/808	3096
14	9	JR RULE/Holla Holla	3096
1	9	'IMX/Stay The Night	3096
4	8	DR. DRE/Sil-D-R-E	2752
2	8	E-40/Bilin' With Me	2752
3	7	NOTORIOUS B.I.G./Going Back To Cali	2408
5	7	JAY-Z/FAMIL AND JAY/Can I Get A...	2408
7	7	OUTKAST/Rosa Parks	2408
6	7	JENNIFER LOPEZ/You Had My Love	2408

MARKET #7

KRBV/Dallas
Infinity
(214) 630-3011
Ferreri/Marquez
12+ Cumc 249,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
98	99	CHRISTINA AGUILERA/Genie In A Bottle	14157
99	99	JUVENILE/Back That Thing Up	14157
99	99	B.G./Bling Bling	14157
96	96	98 DEGRES/Do (Cherish You)	13728
99	94	DESTINY'S CHILD/Bills, Bills, Bills	13442
98	89	LIL' TROY/Wanna Be A Baller	12727
51	88	BLAQUE/808	12584
57	60	'IMX/Stay The Night	8580
44	57	LOU BEGA/Mambo No. 5...	8151
53	54	BRIAN MCKNIGHT/Back At One	7722
45	50	702/Where My Girls At?	7579
45	50	JAY-Z/FAMIL AND JAY/Can I Get A...	7150
23	44	112/Anywhere	6292
30	44	DESTINY'S CHILD/Bug A Boo	6292
16	37	TL/No Scrubs	5291
1	37	K-CI & JOJO/Tell Me It's Real	

Urban Playlists

FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WBLS/New York
Inner City
(212) 447-1000
Brown/Campbell
12+ Cume 1,632,800

107.5 FM
BLS

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	55	TLCLUnpretty	54065
37	52	1121Love You Like I Did	51116
30	52	GINUWINE/So Anxious	51116
32	50	ERIC BENET/Spend My Life...	49150
51	49	DEBORAH COX/We Can't Be Friends	48167
47	46	MAXWELL/Fortunate	45218
37	46	Q-TIP/Vivrant Thing	45218
49	43	CASE/Happily Ever After	42269
39	43	DONELL JONES/You Know What's Up	42269
37	38	K-Ci & JOJO/Tea Me It's Real	37354
46	36	COOK/Sunshine	35388
35	36	KEVIN EDMONDS/24/7	34405
33	30	RUFF RYDERS/F.E.V.E. /What Ya Want	29490
26	29	DRU HILL/Beauty	28507
19	29	PUFF DADDY/R. KELLY/Satisfy You	28507
36	29	MARIAH CAREY/Heartbreaker	28507
24	28	MISSY ELLIOTT/All In My Grill	27524
44	28	MARY J. BLIGE/All That I Can Say	27524
30	27	MARC NELSON/15 Minutes	26541
24	26	BRIAN MCKNIGHT/Back At One	25558
21	25	702/Where My Girls At?	24575
17	25	CHICO DEBARGE/Give You What You...	24575
28	24	WHITNEY HOUSTON/My Love Is Your Love	23592
18	24	IDEAL/Get Gone	23592
19	23	BRANDY/Don't Know Me...	22609
17	23	R. KELLY/Do You Ever Think...	22609
16	21	DESTINY'S CHILD/Bills, Bills, Bills	20643
19	20	FAITH EVANS/Never Gonna Let...	19660
19	20	JAGGED EDGE/He Can't Love U	19660
13	17	EVE/Gotta Man	16711

MARKET #2
KKBT/Los Angeles
AMFM
(323) 634-1800
Austin/Fuller
12+ Cume 1,351,000

THE BEAT

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
21	51	702/Where My Girls At?	38403
25	50	Q-TIP/Vivrant Thing	37650
30	50	IDEAL/Get Gone	37650
25	45	MISSY ELLIOTT/All In My Grill	33885
53	43	SNOPP DOGG/B-Please	32379
39	36	MAXWELL/Fortunate	27108
23	36	ICE CUBE/FMACK '10 You Can Do It	27108
21	35	KURUPT/Girls All Praise	26355
23	34	B.G./Bling Bling	25802
30	31	OL' DIRTY BASTARD/Get Your Money	23433
21	29	DR. DRE/S&B D-R-E	21837
36	27	JUVENILE/Back That Thing Up	20331
24	25	PUFF DADDY/R. KELLY/Satisfy You	18825
14	24	IDEAL/Get Gone	18072
17	22	2PAC/Who Do You...	16566
20	21	FAITH EVANS/Never Gonna Let...	15813
19	18	1121Love You Like I Did	13554
24	18	JAY-Z/Girls' Best Friend	13554
30	16	GINUWINE/So Anxious	12048
10	15	DESTINY'S CHILD/Bug A Boo	11295
13	13	DONELL JONES/You Know What's Up	9789
2	13	MONTELL JORDAN/Get It On Tonight	9789
6	11	SO SLOW/FUJA RULA/It's A Shame (Should've...)	8283
30	10	WESTSIDE CONNECTION/Let It Reign	7530
7	10	SWAY AM/King Tee/Get You Man	7530
9	8	LAURYN HILL/Ex-Factor	6024
11	8	DRU HILL/You Are Everything	6024
6	8	JARULLA/Holla Holla	6024
4	7	MAGE/F/TOTAL/What You Want	5271
6	7	LAURYN HILL/Doo Wop (That Thing)	5271

MARKET #3
WGCI/Chicago
AMFM
(312) 427-4800
Smith/Alan
12+ Cume 875,600

107.5 FM
WGCI
"We Play the Hits"

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	44	JUVENILE/Back That Thing Up	33484
32	36	DEBORAH COX/We Can't Be Friends	27396
39	36	IDEAL/Get Gone	27396
38	36	JOE I Wanna Know	27396
11	32	MARY J. BLIGE/No Happy Holidays	24352
31	32	MARC NELSON/15 Minutes	23591
33	31	DONELL JONES/You Know What's Up	23591
35	27	MARY J. BLIGE/All That I Can Say	20547
23	27	MARY J. BLIGE/Your Child	20547
25	27	CASE/Think Of You	20547
23	25	ERIC BENET/Spend My Life...	19025
30	25	GINUWINE/So Anxious	19025
19	24	BRIAN MCKNIGHT/Back At One	18264
24	24	KEVIN EDMONDS/24/7	18264
15	22	Q-TIP/Vivrant Thing	16742
20	20	SILK/Meeting In My...	15220
12	20	JAGGED EDGE/He Can't Love U	15220
29	20	MINT CONDITION/You Love Me	15220
15	19	WHITNEY HOUSTON/My Love Is Your Love	14459
14	16	R. KELLY/If I Could Turn...	12176
12	15	1121Love You Like I Did	11415
17	15	MOBB DEEP/Quiet Storm	11415
15	15	RUFF RYDERS/F.E.V.E. /What Ya Want	11415
25	15	TRACIE SPENCER/It's All About...	11415
11	14	B.G./Bling Bling	10654
14	14	COOK/Sunshine	10654
17	14	GAP BAND/Good Old Fashioned...	10654
16	12	DESTINY'S CHILD/Bills, Bills, Bills	9132
18	11	MAXWELL/Fortunate	8371
12	11	EVE/Gotta Man	8371

MARKET #5
WPHI/Philadelphia
Radio One
(215) 894-9400
Calococo/Williams/Egypt
12+ Cume 446,300

Philly
103.9 FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
53	56	DRU HILL/Beauty	13664
48	54	ERIC BENET/Spend My Life...	13176
59	52	FAITH EVANS/Never Gonna Let...	12658
49	51	DEBORAH COX/We Can't Be Friends	12444
51	44	MAXWELL/Fortunate	10736
33	43	EVE/Gotta Man	10492
36	36	CASE/Happily Ever After	8784
40	34	MARY J. BLIGE/All That I Can Say	8296
30	33	TLCLUnpretty	8052
39	32	LAURYN HILL/Ex-Factor	7808
31	31	R. KELLY/If I Could Turn...	7564
23	30	SILK/Meeting In My...	7320
26	27	DRU HILL/You Are Everything	6588
25	25	BRIAN MCKNIGHT/Back At One	6100
14	25	OL' DIRTY BASTARD/Get Your Money	6100
28	24	K-Ci & JOJO/Tea Me It's Real	5856
19	22	WHITNEY HOUSTON/My Love Is Your Love	5368
28	22	GINUWINE/So Anxious	5368
25	21	JAY-Z/Girls' Best Friend	5124
24	21	DESTINY'S CHILD/Bug A Boo	5124
26	20	IDEAL/Get Gone	4880
15	20	NO QUESTION/Don't Care	4636
19	18	KELLY PRICE/It's Gonna Rain	4392
19	18	JAGGED EDGE/He Can't Love U	4392
16	17	MOBB DEEP/Quiet Storm	4148
15	17	Q-TIP/Vivrant Thing	4148
19	17	702/Where My Girls At?	4148
20	17	KEVIN EDMONDS/24/7	4148
13	16	PUFF DADDY/Do You Like...	3904
15	15	DESTINY'S CHILD/Bills, Bills, Bills	3660

MARKET #5
WUSL/Philadelphia
AMFM
(215) 483-8900
Little/Cooper
12+ Cume 829,900

POWER
99.5 FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
49	51	DEBORAH COX/We Can't Be Friends	25806
39	47	JUVENILE/Back That Thing Up	23782
37	40	1121Love You Like I Did	20240
41	40	DESTINY'S CHILD/Bug A Boo	20240
37	39	B.G./Bling Bling	19734
51	39	EVE/Gotta Man	19734
37	37	DRU HILL/Beauty	18722
42	37	MOBB DEEP/Quiet Storm	18722
38	37	ERIC BENET/Spend My Life...	18722
29	32	FAITH EVANS/Never Gonna Let...	16192
14	27	SILK/Meeting In My...	13662
24	27	BRIAN MCKNIGHT/Back At One	13662
40	25	MAXWELL/Fortunate	12650
21	25	RUFF RYDERS/F.E.V.E. /What Ya Want	12650
30	25	GINUWINE/So Anxious	12650
13	24	PUFF DADDY/R. KELLY/Satisfy You	12144
34	23	JAY-Z/Girls' Best Friend	11638
32	23	DONELL JONES/You Know What's Up	11638
20	23	PHARAOH MONCHE/Simon Says	10120
32	18	CASE/Happily Ever After	9108
17	17	MARY J. BLIGE/Deep Inside	8602
16	16	METHOD MAN & REDMAN/Clear It Off	8096
11	16	NO QUESTION/Don't Care	8096
15	15	702/Where My Girls At?	7590
10	13	702/Where My Girls At?	6578
11	12	TOTAL/Sitting Home	6072
25	11	MARY J. BLIGE/All That I Can Say	5566
6	11	MINT CONDITION/You Love Me	5566
11	10	LAURYN HILL/Everything Is...	5060

MARKET #6
WDTJ/Detroit
Radio One
(313) 871-0590
Bell/Panton
12+ Cume 465,700

105.0 FM
WDTJ-DETROIT

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
54	55	Q-TIP/Vivrant Thing	11990
48	50	ERIC BENET/Spend My Life...	10900
51	49	DEBORAH COX/We Can't Be Friends	10682
42	47	SILK/Meeting In My...	10246
51	47	GINUWINE/So Anxious	10246
39	45	1121Love You Like I Did	9810
45	45	DRU HILL/Beauty	9810
44	45	JUVENILE/Back That Thing Up	9810
42	42	MAXWELL/Fortunate	9156
44	39	B.G./Bling Bling	8502
39	37	FAITH EVANS/Never Gonna Let...	8066
42	37	MARY J. BLIGE/All That I Can Say	8066
30	35	MISSY ELLIOTT/All In My Grill	7630
40	35	HOT BOYS/We On Fire	7630
24	35	EVE/Gotta Man	7630
23	33	WHITNEY HOUSTON/My Love Is Your Love	7194
33	33	TLCLUnpretty	7194
33	32	SNOPP DOGG/B-Please	6976
24	31	CASE/Happily Ever After	6758
26	30	PUFF DADDY/R. KELLY/Satisfy You	6540
14	28	DL CLUE F/D/MS/It's On	6104
45	27	K-Ci & JOJO/Tea Me It's Real	5886
23	27	RUFF RYDERS/F.E.V.E. /What Ya Want	5014
10	22	JAY-Z/Girls' Best Friend	4796
31	22	IDEAL/Get Gone	4796
29	22	DESTINY'S CHILD/Bug A Boo	4796
22	21	LAURYN HILL/Ex-Factor	4578
21	21	1121Anywhere	4578
15	19	JESSE POWELL/You	4142

MARKET #6
WJLB/Detroit
AMFM
(313) 965-2000
Saunders/Kelley
12+ Cume 684,700

WJLB
109.8 FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
69	57	SILK/Meeting In My...	25821
49	51	IDEAL/Get Gone	23103
41	48	ERIC BENET/Spend My Life...	21744
42	47	JUVENILE/Back That Thing Up	21291
30	46	MISSY ELLIOTT/All In My Grill	20838
40	44	1121Love You Like I Did	19932
47	44	DEBORAH COX/We Can't Be Friends	19932
39	44	DESTINY'S CHILD/Bug A Boo	19932
46	43	B.G./Bling Bling	19479
43	42	DRU HILL/Beauty	19076
39	38	SHANICE/Yesterday	17214
37	36	EVE/Gotta Man	16398
30	31	RUFF RYDERS/F.E.V.E. /What Ya Want	14043
26	30	PUFF DADDY/R. KELLY/Satisfy You	13590
36	29	FAITH EVANS/Never Gonna Let...	13137
25	26	INX/F/FAITH EVANS/How's It Goin' Down?	11778
13	25	JAY-Z/Girls' Best Friend	11325
27	24	BRANDY/Almost Doesn't Count	10872
24	24	SHAE JONES/Everytime	10872
8	23	COOK/Sunshine	10419
23	22	DRU HILL/You Are Everything	9966
33	22	DRU HILL/The Love We Had...	9966
29	22	Q-TIP/Vivrant Thing	9966
22	22	TEAR DA CLUB UP.../Hypnotize/Cash Money	9966
36	21	GINUWINE/So Anxious	9613
20	20	TLCLUnpretty	9060
23	19	DAVE HOLLISTER/My Favorite Girl	8607
22	18	CASE/Happily Ever After	8154
13	18	MONTELL JORDAN/Get It On Tonight	8154
21	17	SILK/You (Lovin' Me)	7701

MARKET #7
KKDA/Dallas
Service
(972) 263-9911
Creatham
12+ Cume 552,300

K104

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
53	51	DESTINY'S CHILD/Bug A Boo	20553
44	48	GINUWINE/So Anxious	19344
43	47	SNOPP DOGG/B-Please	18941
57	47	B.G./Bling Bling	18941
47	46	TLCLUnpretty	18538
35	46	DONELL JONES/You Know What's Up	18538
52	45	HOT BOYS/We On Fire	18135
46	45	IDEAL/Get Gone	18135
29	45	EVE/Gotta Man	18135
46	44	JUVENILE/Back That Thing Up	17732
41	44	MARC NELSON/15 Minutes	17732
30	43	JAY-Z/Girls' Best Friend	17329
47	43	MARIAH CAREY/Heartbreaker	17329
29	42	DRU HILL/Beauty	16926
50	42	ERIC BENET/Spend My Life...	16926
30	42	DR. DRE/S&B D-R-E	16926
40	41	SILK/Meeting In My...	16523
39	40	PUFF DADDY/R. KELLY/Satisfy You	16120
43	39	DEBORAH COX/We Can't Be Friends	15717
41	37	BRANDY/Don't Know Me...	14911
42	37	BRANDY/Don't Know Me...	14911
31	33	TEAR DA CLUB UP.../Hypnotize/Cash Money	13299
42	32	Q-TIP/Vivrant Thing	12896
21	28	PROJECT PAT/Balikes	11284
21	25	OL' DIRTY BASTARD/Get Your Money	10075
12	23	MISSY ELLIOTT/All In My Grill	9269
28	18	1121Love You Like I Did	7254
28	18	FAITH EVANS/Never Gonna Let...	7254

MARKET #8
WILD/Boston
Nash
(617) 427-2222
Gousby/Clark
12+ Cume 54,200

WILD

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
16	19	IDEAL/Get Gone	1045
18	18	BRIAN MCKNIGHT/Back At One	990
16	18	ERIKYAH BADO/FRAH/Z/Southern Gul	990
20	18	DONELL JONES/You Know What's Up	990
12	18	MARC NELSON/15 Minutes	990
17	18	BLACKSTREET/Think About You	990
14	17	MONTELL JORDAN/Get It On Tonight	935
18	17	MARIAH CAREY/Heartbreaker	935
15	17	1121Love You Like I Did	935
17	17	GERALD LEVERT/Nothin' To Sometthin'	935
17	17	TLCLUnpretty	935
15	17	Q-TIP/Vivrant Thing	935
14	17	702/Where My Girls At?	935
6	16	MAXWELL/Let's Not Play...	880
18	16	COOK/Sunshine	880
20	16	KEVIN EDMONDS/24/7	880
14	15	DESTINY'S CHILD/Bug A Boo	825
15	15	RARRY WHITE/Staying Power	825
11	15	BRANDY/Don't Know Me...	825
18	14	MINT CONDITION/You Love Me	770
14	14	INX/Stay The Night	770
17	13	R. KELLY/If I Could Turn...	715
13	13	MISSY ELLIOTT/All In My Grill	715
11	12	FAITH EVANS/Love Like This	660
10	11	WHITNEY HOUSTON/My Love Is Your Love	605
14	11		



WALT LOVE
babylove@rronline.com

Teen Summit VII: Hoo-Ya!

■ WQUE-FM (Q93)/New Orleans once again dedicates a day to the city's teens

This is the seventh time that WQUE-FM has done what it does so well. Each year the station holds its Teen Summit, the event gets bigger. I'd say that's a sure sign of approval from the listeners. They certainly turned out en masse at the New Orleans Superdome this year.

Teen Summit VII, as always, was built around entertainment. But the real reason for the event is to bring at-risk young people together in one place where they can hear a message of hope, understanding, love and accomplishment. The message is delivered by people who know from experience or who work in the areas being discussed in the program.

This year's Summit started at noon on Saturday 10/2 and lasted until 6pm. The interesting thing about this annual event is how it uses the principle of "Give 'em some of what they want so that you can give 'em some of what they need." Some may refer to this as the old bait-and-switch scheme, but in this case it's for a good cause.

Real Community Service

To find out more about this year's Summit, I talked with WQUE-FM & WODT-AM OM/PD Gerod Stevens, who is the originator of this extremely successful event, and who nurtures it year after year because of his passion to do good for those in the community. Stevens started by saying, "We really appreciated everyone who attended our Teen Summit VII event. And I don't just mean people from the surrounding communities, but also those from surrounding states. We've had calls from folks in Alabama, Tennessee, Mississippi and Texas talking about what we do with the kids and parents who come out and the nationally known acts that we get to perform for our audience.

"Seven years ago, when we started this event, we were only

able to get a venue that could hold 2,500 kids. Now we have 47,000 people come out and partake of the information we're offering to help our youth and their parents. I guess it's what you'd call a programmer's dream to have that many kids interested in the forum and the entertainment.

"We try to pack this event with big, headlining entertainment. We did get criticism from some parents who said that if you're going to do something like this, you shouldn't have entertainment. For me, being a young programmer, I think it's hard to keep the attention of a child. Letting them know that their favorite artist is also going to perform will definitely get them to come out to this event."

Stellar Guest Speakers

"We are not trying to save the world, but we are saying, 'If you want to see this entertainment, you are also going to have to sit there and listen to the forums we are going to provide,'" Stevens continued. "The subjects this year were sex, drugs, education and violence. We had some great panelists. For example, we had Leo Sawyer, who is the Director of the New Orleans Substance Abuse Program on our drugs panel. We had New Orleans Deputy Chief of Police Mitchell Dusset on our panel dealing with violence.

"We also had a man who was featured on the Learning Channel in a documentary presentation about tough prisons in the United States. One of the prisons was Angola, which is here in Louisi-

ana. They call it 'The Farm.' This man talked to the kids straight and didn't pull any punches about the realities of prison and being locked up. He was locked up for 27 years in Angola.

"He spoke from the perspective that prison is no joke. It's real, and a bad experience to have to live. He made them understand that the street mentality of glamorizing prison is certainly not true by any means, and the myth about the respect you get when and if you get out is also a lie. It was eye-opening for everyone, but especially for those boys and girls getting into trouble in gangs and doing other things they shouldn't be doing.

"We also had several registered nurses who work with people who have been infected with the AIDS virus speak about the high rate of HIV infection in the black community, specifically among teenagers. They gave them a serious message that they were advised to heed if they were having sex. Emergency room personnel spoke on the devastation of being shot and how gunshot wounds take their toll on so many young lives.

"This year we did something a little different by giving out awards to two prominent businesspeople in the community. One was Larry Lundy, a black man who owns all of the Pizza Huts in the region. He gives a lot of money to organizations that help others, and he never asks for anything back. Actually, he doesn't like to make appearances and does most things without telling anyone. We decided to honor him with an award because he's such a good person and cares about others. He really believes in giving back to the community, and he's thankful for his blessings.

"The other award went to Sally Ann Roberts. She's one of the TV news anchors at WWL. She's always out in the community, doing things for free for any organization that's doing good works that asks her to participate. She's been with WWL for the past 22 years."

A Star-Studded Lineup

On the entertainment side of things, this year Stevens pulled out all the stops with Faith Evans, Ju-



ANOTHER MEDIUM GETS INVOLVED

This year Q93 gave out two community service awards at the summit. Pictured from l-r are Clear Channel's VP/Market Manager Ernest James, award winners Pizza Hut entrepreneur Larry Lundy and WWL-TV anchorwoman Sally Ann Roberts, and Q93 OM/PD Gerod Stevens.



HAVE FAITH

Bad Boy/Arista recording artist Faith Evans was among the performers at this year's Teen Summit. PD of sister station WYLD-FM LeBron Joseph (l) and 'QUE PD Gerod Stevens grabbed the songstress for a picture.

venile & The Hot Boys, The No Limit Soldiers, Jay-Z, Tracie Spencer, 3rd Storee, Windy and Herculez & Big Tyme. Naturally New Orleans native Master P was in the house. There was also a live satellite feed from London that featured Kenny "Babyface" Edmonds talking to the kids.

"Babyface was really excellent, and he gave the kids a message on the importance of education, perseverance and being a good person in society," Stevens related. "Master P told me that our event is one of the most important things he does each year, because it's here in New Orleans. This is home for him because of family and friends in this area." When it came to the crowd, Stevens said, "We used the full seating, with 8,000 seats on the floor and all the loge section seats all the way to the terrace. The total number of attendees this year was approximately 47,000."

Also know that Q93 is continuing

its efforts to assist teens in their pursuit of higher education. In association with The Robert Pack Foundation, No Limit Records & The Master P Foundation, Dreamworld Records, Cash Money Records, Busby Holdings and Clear Channel Radio of New Orleans, the station donated \$30,000 in scholarship money to teens who won the Q93 Teen Summit Scholarship Contest.

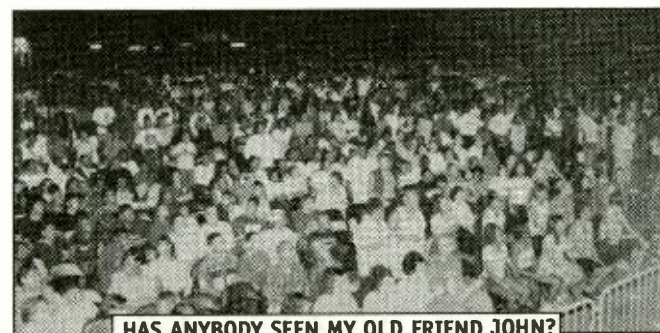
As this event has grown, so have its corporate sponsors. Teen Summit VII was sponsored by Agour Pharmaceutical, Twisted Fruit, No Limit Records, attorney All Berger & Associates and Hibernian National Bank. These businesses had full sponsorship opportunities. Partial sponsorship participation included Wendy's, the U. Marine Corps., Western Union Take Fo' Records, Goldman Jewelry and Bail Bond Connection of New Orleans.

Now, check out the photos on the page for a look at the happening!



EDUCATION IS THE KEY

Q93's purpose at the summit was not only to entertain, but to educate as well. Here, a group of educators discusses with the crowd the importance of getting an education and appreciating and exercising their acquired knowledge.



HAS ANYBODY SEEN MY OLD FRIEND JOHN?

Of course not! With over 40,000 people attending this year's summit, how could one even see their hand in front of their face? Say, is that Elvis?

Mary

"DEEP INSIDE"

The follow-up to the #1 hit
"All That I Can Say"
From the platinum album Mary

Single Produced by Kevin Deane for Deane Street Productions, Inc.
Executive Producers: Mary J. Blige & Kirk Burrowes
Management: Burrowes Entertainment & Tra-La-Le Management

#1 Most Added at Urban Radio!

Here are just a few of the stations that got

"DEEP".....

WBLS	WVEE	WQOK
KKBT	WEDR	WOWI
KKDA	WQUE	WAMO
WUSL	WKKV	WJWZ
WKYS	WCDX	WWWZ
WJLB	WILD	WBLK
WDTJ	WJMI	KVSP
WZAK	WWDM	WBLX

.....And Many More!!!



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FORGET ABOUT Y2K. D-DAY IS COMING.

The new track "Left & Right"
Going for adds October 18 and 19

from the highly anticipated forthcoming album

Hoodoo

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October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	IDEAL Get Gone (Noontime/Virgin)	2556	+46	340438	14	75/0
	2	DEBORAH COX We Can't Be Friends (Arista)	2304	-168	369888	16	71/0
	3	ERIC BENET Spend My Life With You (Warner Bros.)	2302	-149	337192	22	68/0
	4	DESTINY'S CHILD Bug A Boo (Columbia)	2232	+196	303249	5	77/0
	5	BRIAN MCKNIGHT Back At One (Motown)	2212	+97	268209	9	72/0
	6	TLC Unpretty (LaFace/Arista)	2211	-13	283779	11	74/0
	7	MARIAH CAREY Heartbreaker (Columbia)	2192	-6	233552	7	76/0
	8	EVE Gotta Man (Ruff Ryders/Interscope)	2162	+147	328689	7	72/1
	9	DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)	2042	+166	281345	9	72/1
	10	Q-TIP Vivrant Thing (Def Jam/IDJMG)	2042	-53	355307	14	68/0
	11	WHITNEY HOUSTON My Love Is Your Love (Arista)	2012	+80	240682	13	70/1
	12	B.G. Bling Bling (Cash Money/Universal)	1916	-7	284065	10	68/0
	13	JUVENILE Back That Thang Up (Cash Money/Universal)	1664	-176	307895	17	58/0
	14	PUFF DADDY F/R. KELLY Satisfy You (Bad Boy/Arista)	1642	+120	229258	6	70/0
	15	SILK Meeting In My Bedroom (Elektra/EEG)	1455	-412	252187	19	58/0
	16	KEVON EDMONDS 24/7 (RCA)	1452	+158	180092	6	70/1
	17	SNOOP DOGG B-Please (No Limit/Priority)	1406	+41	181196	6	64/0
	18	112 Love You Like I Did (Bad Boy/Arista)	1383	-18	233575	16	62/0
	19	MINT CONDITION If You Love Me (Elektra/EEG)	1368	+52	137623	9	65/1
	20	GINUWINE So Anxious (550 Music/Epic)	1328	-312	293763	20	57/0
	21	MARC NELSON 15 Minutes (Columbia)	1312	+35	154558	8	64/5
	22	BRANDY U Don't Know Me (Like U...) (Atlantic)	1310	+57	144100	4	70/2
	23	JAY-Z Girls' Best Friend (Epic)	1258	-171	191607	10	61/0
	24	GERALD LEVERT Nothin' To Somethin' (EastWest/EEG)	1215	+8	92153	6	66/0
	25	IMX Stay The Night (MCA)	1190	+77	99668	5	65/0
	26	CHICO DEBARGE Give You What You Want (Motown)	1156	+37	118408	6	62/1
	27	DRU HILL Beauty (University/IDJMG)	1126	-2	229961	8	20/0
	28	ANGIE STONE No More Rain (In This Cloud) (Arista)	1117	+64	91053	4	51/1
Breaker	29	MONTELL JORDAN Get It On Tonite (Def Soul/IDJMG)	1116	+342	135925	2	70/2
Breaker	30	CASE Think Of You (Def Soul/IDJMG)	1050	+57	128774	3	70/0
	31	SO PLUSH F/JA RULE Damn (Should've Treated U...) (Epic)	1044	-1	80418	5	64/1
	32	WARREN G I Want It All (G-Funk/Restless)	973	+112	85273	4	63/2
	33	MISSY "MISDEMEANOR" ELLIOTT All N My Grill (EastWest/EEG)	929	-117	188059	17	58/0
	34	MARY J. BLIGE All That I Can Say (MCA)	928	-361	158972	14	53/0
	35	SOLE 4,5,6 (DreamWorks)	899	+64	80119	4	52/0
	36	K-CI & JOJO Fee Fie Foe Fum (MCA)	889	+55	74863	3	66/1
	37	HOT BOYS We On Fire (Cash Money/Universal)	889	-19	104779	7	49/3
	38	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	871	+50	118778	3	61/0
	39	R. KELLY If I Could Turn Back... (Jive)	869	-418	102726	10	57/0
	40	DR. DRE Still D-R-E (Aftermath/Interscope)	864	+197	114367	2	61/1
	41	AMYTH 1,2,3 (Rock The Bells/WB)	836	-238	60547	11	48/0
	42	CHANTE' MOORE I See You In A Different Light (Silas/MCA)	820	-12	74552	6	50/0
Debut	43	JAGGED EDGE He Can't Love U (So So Def/Columbia)	777	+262	113601	1	65/3
	44	NOREAGA Oh No (Penalty/Tommy Boy)	702	-165	71501	7	50/0
	45	RUFF RYDERS F/EVE & NOKID What Ya Want (Ruff Ryders/Interscope)	652	-231	167433	19	41/0
Debut	46	VEGA Let Me Get It (Freeworld/Capitol)	634	+72	29984	1	44/1
	47	METHOD-MAN & REDMAN Tear It Off (Columbia/Def Jam/IDJMG)	632	-101	74214	6	53/0
	48	MOBB DEEP Quiet Storm (Loud)	619	-15	107749	3	54/1
	49	TANTO METRO & DEVONTE Everyone Falls In Love (Penthouse)	592	-87	80668	4	28/0
Debut	50	RAHSAAN PATTERSON Treat You Like A Queen (MCA)	582	+10	48190	1	41/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
MARY J. BLIGE Deep Inside (MCA)	64
FAITH EVANS Lately I (Bad Boy/Arista)	44
TAMAR F.J.D. & AMIL Get None (DreamWorks)	37
BEVERLY You Came... (Yab Yum/Elektra/EEG)	32
MASTER P Step To This (No Limit/Priority)	23
MADE MEN I Wanna Made Man (Restless)	21
GRENIQUE Black Butterfly (Motown)	16
J-SHIN One Night Stand (Slip Slide/Atlantic)	14
WINANS PHASE 2 It's... (Send Me) (Word/Epic)	14
MAXWELL Let's Not Play The Game (Columbia)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MONTELL JORDAN Get It... (Def Soul/IDJMG)	+342
JAGGED EDGE He Can't... (So So Def/Columbia)	+262
MARY J. BLIGE Deep Inside (MCA)	+238
J-SHIN One Night Stand (Slip Slide/Atlantic)	+238
TRACIE SPENCER Still In My Heart (Capitol)	+224
MAXWELL Let's Not Play The Game (Columbia)	+218
PHARAOH MONCHE Simon Says (Rawkus/Priority)	+218
ROOTS What You Want (Columbia)	+201
DR. DRE Still D-R-E (Aftermath/Interscope)	+197
DESTINY'S CHILD Bug A Boo (Columbia)	+196

Breakers®

MONTELL JORDAN
Get It On Tonite (Def Soul/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1116/342	70/2	29

CASE
Think Of You (Def Soul/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1050/57	70/0	30

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.



78 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.



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ARTIST BREAKDOWN

ARTIST: **GRENIQUE**
 TRACK: **"BLACK BUTTERFLY"**
 LABEL: **MOTOWN**

Several ballads were among the top selections for this week's "Breakdown." The latest single by Dave Hollister, "Can't Stay," is a very beautiful ballad in which dude has been betrayed and is set to leave, while Tracie Spencer's joint, "Still in My Heart," is about eternal love. Terry Dexter's latest talks of a relationship that has ended, and newcomer Beverly sings of a newfound love. The common denominator in these songs is love. A great topic, don't get me wrong, but nonetheless a common one.

Which brings me to a ballad of another sort. Motown recording artist Grenique sings a ballad in which the recipient isn't a potential soulmate or romantic partner. The recipient of her love and adoration is her mom. "Black Butterfly" is a great song to dedicate to the maternal figure in your life.

"Black butterfly/Ooh, you make me say my, my, my/ You're a beautiful thang/ Spread your

wings and fly/Yeah, you take me upon a high/ You're a beautiful thang." Praising the beloved woman in her life, sista girl reflects on the moments when times were extremely hard, yet Mom stayed strong and faithful. With the family burdened by financial strain, she remembers being sent to the corner store as a child and the man there saying, "Pay me when you can." It's apparent he was aware of the hardship Mom was going through, and he seems to have been the only male to offer support. As we hear of baby's daddy being killed when lil' man was just 2 years old, we're shown the tenacity of a woman who sacrifices her own need for companionship to raise her child alone, "cause there was no man around to do what daddies do." While Mom worked to make ends meet, Grandma, another strong woman, would take lil' man to Sunday school to make sure he didn't follow in Daddy's footsteps.

"Black Butterfly" is like a trip down memory lane. As Grenique journeys into the past, many of us are able to recognize the scenes she describes. We remember with fondness the sacrifices and strength of our mothers and grandmothers. Their resourcefulness, their loyalty, their support, their guidance, their unconditional love are all etched in our memories and instilled in our hearts. If we learn by example, through the determination and fortitude of our foremothers, we're taught to discover the determination and fortitude within ourselves. Peace.

—Tanya O'Quinn
 Asst. Urban Editor



IN MY OPINION

with **Hozie Mack**

Mary J. Blige
"Your Child"
 MCA

Dir./Operations, Clear Channel/Raleigh

A track we've moved up recently into heavy rotation is "Your Child." I think that this track's production is incredible, and I think it speaks of relatable subject matter. It's very dramatic, and our audience loves drama.

The female in this song is definitely a heroine. She was involved with a gentleman who was two-timing her with someone else and consequently fathered a child with that woman. The female decides to step aside and say, "You've created some responsibilities, and I'm going to remove myself from this relationship." She even scolds him for not having the character to want to do the right thing for his child. The vocals and Mary's naturalness and sincerity in her delivery, combined with the music and its production, are incredible. "Your Child" is reminiscent of "Not Gon' Cry," and I think it will have that type of impact and longevity in the library of Urban Contemporary radio. In my opinion, this song will be one of the hottest tracks on the CD. The CD itself is excellent, but "Your Child" is the pinnacle. I understand that MCA is going for a different single, but "Your Child" is a secret weapon. It's a passionate song that your audience can relate to.

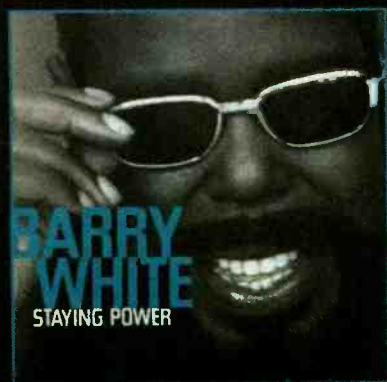
ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (10/19).

- "AFKAP" The Greatest Romance Ever Sold (NPG/Arista)
- D'ANGELO f/REDMAN & METHOD MAN Left & Right (Cheeba Sound/Virgin)
- DMX Catz Don't Know (Def Jam/IDJMG)
- TERRY DEXTER Strayed Away (Warner Bros.)
- E-40 Big Ballin' Wit My Homies (Sick Wid' It/Jive)
- LAURYN HILL f/BOB MARLEY Turn Your Lights Down Low (Columbia)
- DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)
- IMAJIN Flava (Jive)
- KRAYZIE BONE Paper (Loud)
- LIL' WAYNE Tha Block Is Hot (Cash Money/Universal)
- MACY GRAY I Try (Clean Slate/Epic)
- NUWINE One Million Souls (Real Deal)
- SAISON I Believe (Real Deal)
- SAMMIE I Like It (Freeworld/Capitol)
- WILL SMITH Will 2K (Columbia)
- TERROR SQUAD Tell Me What U Want (Atlantic)
- ZAP MAMA Rafiki (Luaka Bop/WB)

The follow up to the #1 hit "Staying Power"

From the album



BARRY WHITE

2 VERSIONS 2 GREAT VOCALS

LISA STANSFIELD

CHAKA KHAN



THE LONGER WE MAKE LOVE

GOING FOR ADDS OCTOBER 25TH & 26TH!

DON'T MISS BARRY ON

Ally McBeal

Season Premiere
 October 25th



VH-1 Behind The Music
 November 28th

For service contact
 Eric Talbert
 310-358-4844



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LET'S GET DOWN TO BUSINESS.

GINUWINE

“NONE OF UR FRIEND'S BUSINESS”

The third smash from his 100% PLATINUM-PLUS new album, “100% GINUWINE.”

Produced by Timbaland for Timbaland Music, Inc.
Management: Blackground Entertainment

www.ginuwinefans.com
www.550music.com



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New & Active

NITE & DAY Dante's Girl (*Jive*)
Total Plays: 521, Total Stations: 39, Adds: 0
PHARAOH MONCHE Simon Says (*Rawkus/Priority*)
Total Plays: 457, Total Stations: 51, Adds: 4
PUFF DADDY Do You Like... (*Bad Boy/Arista*)
Total Plays: 455, Total Stations: 41, Adds: 0
MARY J. BLIGE Deep Inside (*MCA*)
Total Plays: 442, Total Stations: 66, Adds: 64
MAXWELL Let's Not Play The Game (*Columbia*)
Total Plays: 413, Total Stations: 51, Adds: 13
YOUNGBLOODZ U-Way (How We...) (*LaFace/Arista*)
Total Plays: 411, Total Stations: 30, Adds: 0
ROOTS What You Want (*Columbia*)
Total Plays: 409, Total Stations: 38, Adds: 5
TRACIE SPENCER Still In My Heart (*Capitol*)
Total Plays: 401, Total Stations: 54, Adds: 9

MASTER P Light It Up (*Yab Yum/Elektra/EEG*)
Total Plays: 397, Total Stations: 42, Adds: 5
J-SHIN One Night Stand (*Slip Slide/Atlantic*)
Total Plays: 313, Total Stations: 35, Adds: 14
NAUGHTY BY NATURE Holiday (*Arista*)
Total Plays: 308, Total Stations: 41, Adds: 5
JA RULE How Many Wanna (*Yab Yum/Elektra/EEG*)
Total Plays: 286, Total Stations: 43, Adds: 6
DMX Catz Don't Know (*Yab Yum/Elektra/EEG*)
Total Plays: 274, Total Stations: 29, Adds: 3
RUDY Do It Like This (*Platinum*)
Total Plays: 251, Total Stations: 23, Adds: 0
FORBIDDEN Let It Rain (*Mergela/Ruthless/Epic*)
Total Plays: 250, Total Stations: 26, Adds: 0

Songs ranked by total plays

Most Played Recurrents

FAITH EVANS Never Gonna Let You Go (*Bad Boy/Arista*)

MAXWELL Fortunate (*Rock Land/Interscope/Columbia*)

CASE Happily Ever After (*Def Jam/IDJMG*)

K-CI & JOJO Tell Me It's Real (*MCA*)

702 Where My Girls At? (*Motown*)

112 Anywhere (*Bad Boy/Arista*)

TLC No Scrubs (*LaFace/Arista*)

BLAQUE 808 (*Track Masters/Columbia*)

LAURYN HILL Ex-Factor (*Ruffhouse/Columbia*)

JESSE POWELL You (*Silas/MCA*)

FAITH EVANS Love Like This (*Bad Boy/Arista*)

SILK If You (Lovin' Me) (*Elektra/EEG*)

CHANTE' MOORE Chante's Got A Man (*Silas/MCA*)

JAY-Z F/AMIL AND JA Can I Get A... (*Def Jam/IDJMG*)

LAURYN HILL Doo Wop (That Thing) (*Ruffhouse/Columbia*)

NEXT Too Close (*Arista*)

JT MONEY Who Dat (*Tony Mercedes/Freeworld/Priority*)

FAITH EVANS F/PUFF DADDY All Night Long (*Bad Boy/Arista*)

TYRESE Sweet Lady (*RCA*)

CASE F/JOE Faded Pictures (*Def Jam/IDJMG*)

TUNED-IN URBAN

R&R/MEDIABASE 24/7



WKKV/Milwaukee

11am

MISSY ELLIOTT All N My Grill
MARIAH CAREY Heartbreaker
BABYFACE Soon As I Get Home
CHANTE' MOORE See You In A Different Light
MONICA Street Symphony
SILK Meeting In My Bedroom
STEVIE WONDER Boogie On Reggae Woman
DESTINY'S CHILD Bug A Boo
TRACIE SPENCER It's All About You Not ...
GERALD LEVERT Nothin' To Somethin'
DIVINE Lately
BLACKSTREET Joy

4pm

JA RULE Holla, Holla
PUFF DADDY/R. KELLY Satisfy You
DAVE HOLLISTER My Favorite Girl
CHANTE' MOORE See You In A Different Light
MASE What You Want
GINUWINE So Anxious
JANET JACKSON Nasty
112 Love You Like I Did
FREDDIE JACKSON Do You Wanna
BRIAN MCKNIGHT Back At One
PRAS I/ODD & MYA Ghetto... (That Is What...)
GEORGE CLINTON Atomic Dog

8pm

IMX Stay The Night
DESTINY'S CHILD Bug A Boo
EVE/RUFF RYDERS Gotta Man
TANTO METRO/DEVONTE Everyone Falls In...
SOLE 4,5,6
B.G. Bling, Bling
TLC Unpretty
JUVENILE Back That Azz Up
WHITNEY HOUSTON My Love Is Your Love
HOT BOYS We On Fire
BRANDY I/MASE Top Of The World
WARREN G I Want It All



WNOV/Milwaukee

11am

ERIC BENET Spend My Life With You
BRIAN MCKNIGHT Back At One
SHANDOZIA Baby I Like
CASE Think Of You
KEVIN EDMONDS 24/7
GERALD LEVERT Nothin' To Somethin'
MINT CONDITION If You Love Me
RAHSAAN PATTERSON Treat You Like A Queen
IDEAL Get Gone
JAGGED EDGE He Can't Love U
MONTELL JORDAN Get It On Tonite
CHICO DEBARGE Give You What You Want
STRONG Mi Amiga
QUINCY JONES I/CATERO Something I Cannot...

4pm

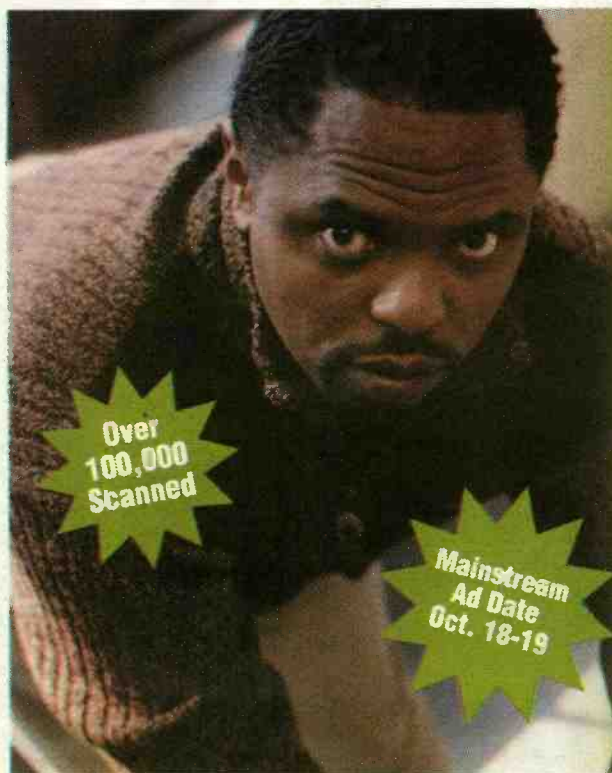
KEESHA You Got Me Where You Want Me
JAY-Z Girl's Best Friend
METHOD MAN & REDMAN Tear It Off
50 CENT How To Rob
JT MONEY/BIG GIPP It's Alright
MINT CONDITION If You Love Me
KEVIN EDMONDS 24/7
WHITNEY HOUSTON My Love Is Your Love
SOLE 4,5,6
DR. DRE Still D-R-E
TRICK DADDY Sweatin' Me
BRIAN MCKNIGHT Back At One

6pm

DESTINY'S CHILD Bug A Boo
ANGIE STONE No More Rain (In This Cloud)
BRANDY U Don't Know Me...
NAUGHTY BY NATURE Holiday
MOBB DEEP Quiet Storm
EVE Gotta Man
MARIAH CAREY Heartbreaker
IMX Stay The Night
B.G. Bling Bling
MONICA Gone Be Fine
IDEAL Get Gone
SO PLUSH I/JA RULE Damn
WARREN G I Want It All
SOLE 4,5,6



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.



NOW THE "SECRET" IS OUT...
GLENN JONES IS FOR REAL

GLENN JONES
"SECRETS"

- SONGS FROM GLENN'S ALBUM "IT'S TIME" TO BE PLACED IN UPCOMING EPISODE(S) OF DAWSON'S CREEK/PARTY OF FIVE
- BABY COME HOME ONE OF THE LONGEST RUNNING URBAN SONGS ON RADIO THIS YEAR

A FEW STATIONS WHO KNOW THE "SECRET":

- | | |
|------|------|
| WBAV | WBHK |
| WHUR | WMGL |
| WRKS | KMJQ |
| WALR | KJMS |
| WDAS | WVAZ |
| KJLH | WOWI |
| KQXL | |



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Produced by Steve Marley for Marley Boys Productions

Bob Marley appears courtesy of Island Def jam Music Group

"Columbia" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada/© 1999 Sony Music Entertainment Inc./Motion Picture Artwork and Artwork Title: © 1999 Universal Studios. All Rights Reserved.

Reporters

Stations and their ads listed alphabetically by market

Urban

KBCE/Alexandria, LA PD: Kenny Smoov MD: R.J. Polk 63 WHITNEY HOUSTON "Love" 10 FAITH EVANS "Lately" 5 TAMAR F.U.D. & AMIL "Get" 5 MARY J. BLIGE "Inside" 5 GRENOUQUE "Black" 5 WINANS PHASE 2 "Alright" 5 MASTER P "This" 5 FAITH EVANS "Right" 5 ANGEL SESSIONS "Get" 5 BEVERLY "Come" MADE MEN "Made"	WWWZ/Charleston, SC * PD: Terry Base 18 TAMAR F.U.D. & AMIL "Get" 2 MEMPHIS BLEEK "Think" 1 MARY J. BLIGE "Inside" FAITH EVANS "Lately" GRENOUQUE "Black" MADE MEN "Made" WINANS PHASE 2 "Alright" MAXWELL "Play" WPEG/Charlotte, NC * PD: Andre Carson MD: Nate Quick No Adds	KKDA/Dallas, TX * PD/MD: Skip Cheatham 46 DONELL JONES "Know" MARY J. BLIGE "Inside" MASTER P "This" FAITH EVANS "Lately" TAMAR F.U.D. & AMIL "Get" WROU/Dayton, OH * PD: Marco Simmons 21 MARY J. BLIGE "Inside" SO PLUSH/JA RULE "Damn" K-O & JOUD "Fae" FAITH EVANS "Lately"	WTMG/Gainesville, FL * OM/PO/MD: Don Cody APD: Quincy 2 MARY J. BLIGE "Inside" FAITH EVANS "Lately" TAMAR F.U.D. & AMIL "Get" WINANS PHASE 2 "Alright" MADE MEN "Made" GRENOUQUE "Black" FORSHE "Dog" BEVERLY "Come"	WKGN/Knoxville, TN PD: Thomas Henderson 5 BEVERLY "Come" 5 BLAQUE "Bring" 5 MARY J. BLIGE "Inside" 5 FAITH EVANS "Lately" 5 TAMAR F.U.D. & AMIL "Get" 5 IMAJIN "Flava" 5 GRENOUQUE "Black" 5 MADE MEN "Made" 5 WINANS PHASE 2 "Alright" 5 MASTER P "This" 5 LYRIC "Cloud"	WKPO/Madison, WI PD: Chris Lee MD: LaTone Hart 25 FAITH EVANS "Lately" 17 C-NARIO "Going" 9 VEGA "Let" 5 MARY J. BLIGE "Inside" LT STITCHIE "Ego" BEVERLY "Come" TAMAR F.U.D. & AMIL "Get" WINANS PHASE 2 "Alright" FORSHE "Dog" MASTER P "This" GRENOUQUE "Black"	WQUE/New Orleans, LA * PD: Gerod Stevens MD: Angela Watson 23 MARY J. BLIGE "Inside" 9 PHALIA "Checkin" 7 MASTER P "This" 3 FAITH EVANS "Lately" 2 MADE MEN "Made"	WDXR/Rochester, NY * PD: Andre Marcel 1 LAURYN HILL "Turn" TRADE SPENCER "Heart" MARY J. BLIGE "Inside"	WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 8 FAITH EVANS "Right" 5 MARY J. BLIGE "Inside" 1 GRENOUQUE "Black" TAMAR F.U.D. & AMIL "Get" SOUNDS OF BLACKNESS "You're" BEVERLY "Come" SHANOOZIA "Baby" FAITH EVANS "Lately" MADE MEN "Made"																																																			
WHTA/Atlanta, GA * PD: Danell Johnson APD: Ryan Cameron MD: Ramona Debraux 2 MASTER P "This" 1 MEMPHIS BLEEK "Think" 1 TAMAR F.U.D. & AMIL "Get" BRANDY "Know" J-SHIN "Stand"	WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 27 MARY J. BLIGE "Inside" 5 TAMAR F.U.D. & AMIL "Get" 3 GRENOUQUE "Black" 2 J-SHIN "Stand" SOUNDS OF BLACKNESS "You're" MASTER P "This" BEVERLY "Come" OLU "World" FAITH EVANS "Lately" MADE MEN "Made"	KOKO/Denver, CO Int. PD/MD: Jim Walker BEVERLY "Come" FAITH EVANS "Lately" PROFYLE "Get" BRANDY "Know" JAGGED EDGE "Can't"	WJMJ/Greenville, SC * PD: Marvin Hankston MD: Doug Davis 16 J-SHIN "Stand"	KRRQ/Lafayette, LA * 3 J-SHIN "Stand"	WHRK/Memphis, TN * PD/MD: Bobby O'Jay APD: Eileen Nathaniel 1 J-SHIN "Stand" IMAJIN "Flava" BEVERLY "Come" WINANS PHASE 2 "Alright" TAMAR F.U.D. & AMIL "Get" FAITH EVANS "Lately" NAUGHTY BY NATURE "Holiday" MAXWELL "Play"	WOWI/Norfolk, VA * PD: H.J. Holiday MD: Michael Matzone 6 TAMAR F.U.D. & AMIL "Get" 6 MARY J. BLIGE "Inside" FAITH EVANS "Lately" BEVERLY "Come" MOS DEF "Booby"	WOWI/Norfolk, VA * PD: H.J. Holiday MD: Michael Matzone 6 TAMAR F.U.D. & AMIL "Get" 6 MARY J. BLIGE "Inside" FAITH EVANS "Lately" BEVERLY "Come" MOS DEF "Booby"	WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter PHARAOH MONCHE "Simon" TAMAR F.U.D. & AMIL "Get" MAXWELL "Play" MARY J. BLIGE "Inside"	WJMM/Tulsa, OK * PD: Terry Monday MD: Maurice Prince 12 TAMAR F.U.D. & AMIL "Get" 6 MARY J. BLIGE "Inside" 1 GRENOUQUE "Black" KURUPT "Gitz" BEVERLY "Come" FAITH EVANS "Lately"																																																		
WVEE/Atlanta, GA * PD: Tony Brown MD: Rajeeyah Shabazz MARY J. BLIGE "Inside"	WVFA/Augusta, GA * Int. PD/MD: Robert Taylor APD: Gena Lavigne 26 MARY J. BLIGE "Inside" 1 TRACIE SPENCER "Heart" MAXWELL "Play" NAUGHTY BY NATURE "Holiday" BEVERLY "Come"	WJLB/Detroit, MI * OM: James Alexander PD: Nate Bell APD/MD: Lance Pantone MARY J. BLIGE "Inside" FAITH EVANS "Lately" BIG PUNISHER "Thru" MADE MEN "Made" SHANOOZIA "Baby" TAMAR F.U.D. & AMIL "Get" KURUPT "Gitz"	WJMJ/Jackson, MS * PD: Stan Branson 6 J-SHIN "Stand" 1 MACY GRAY "Try" MARY J. BLIGE "Inside" BEVERLY "Come" FAITH EVANS "Lately" MEMPHIS BLEEK "Think" IMAJIN "Flava" GRENOUQUE "Black" SOUNDS OF BLACKNESS "You're" MASTER P "This"	WBTF/Lexington, KY OM: Doug Hamand PD: Mark Dennis 26 EVE "Gotta" 20 J-SHIN "Stand" 16 TRACIE SPENCER "Heart" 9 KEVIN EDMONDS "24/7" 6 MARY J. BLIGE "Inside"	WEDR/Miami, FL * OM: James Thomas PD/MD: Cedric Hollywood 1 MARY J. BLIGE "Inside"	WVSP/Oklahoma City, OK * PD: Terry Monday MD: Maurice Prince 4 TAMAR F.U.D. & AMIL "Get" 3 MARY J. BLIGE "Inside" GRENOUQUE "Black" KURUPT "Gitz"	WVFA/Augusta, GA * Int. PD/MD: Robert Taylor APD: Gena Lavigne 26 MARY J. BLIGE "Inside" 1 TRACIE SPENCER "Heart" MAXWELL "Play" NAUGHTY BY NATURE "Holiday" BEVERLY "Come"	WGGI/Chicago, IL * DM/MD: Eloy Smith APD/MD: Jay Alan No Adds	WJZD/Biloxi, MS PD: Rob Neal MD: Tabari Daniels 40 MARC NELSON "Minutes" 20 MARY J. BLIGE "Inside" 5 MASTER P "This" 5 WINANS PHASE 2 "Alright" 5 TAMAR F.U.D. & AMIL "Get" 5 BEVERLY "Come" 5 MADE MEN "Made" 5 FAITH EVANS "Lately" 5 REX G "Lo" GRENOUQUE "Black"	WJZD/Biloxi, MS PD: Rob Neal MD: Tabari Daniels 40 MARC NELSON "Minutes" 20 MARY J. 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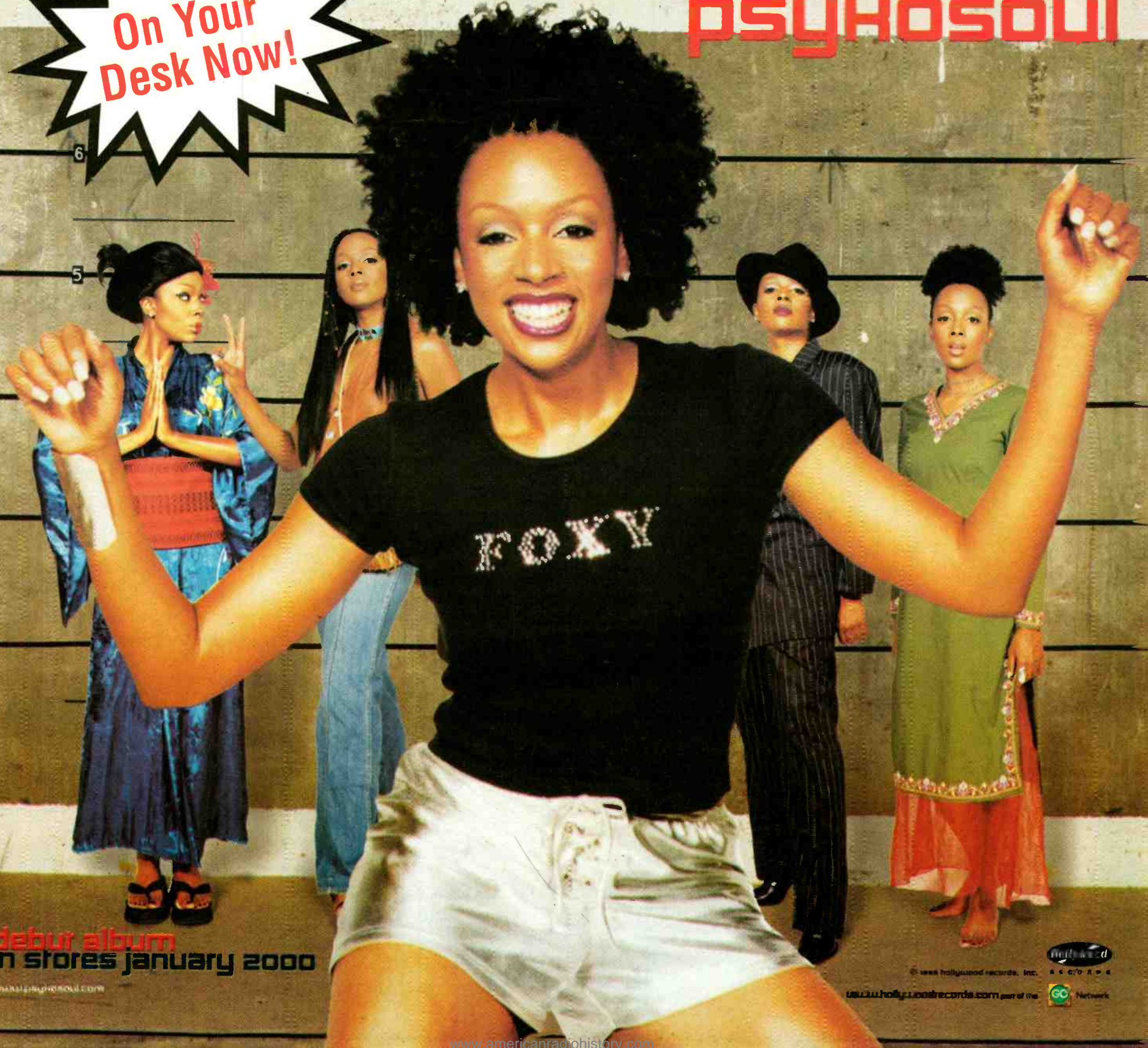
SY SMITH

"gladly"

the first single from her solo debut



psyhosoul

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Desk Now!



debut album
in stores january 2000

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FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #31

WNOV/Milwaukee
 Courier
 (414) 449-9668
 Robinson
 12+ Cume 65,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
16	15	Q-TIP/Vivrant Thing	555
17	15	B.G./Bling Bling	555
17	15	IDEAL/Get Gone	555
15	15	EVE/Gotta Man	555
14	14	TEAR DA CLUB UP.../Hypnotize/Cash Money	518
12	13	TOO SHORT/It's About That...	481
12	12	TLC/Unpretty	444
10	12	SHOOP DOGG/B-Please	444
12	12	SO PLUSH/FLA RULE/Damn (Should've...)	444
11	12	EIGHTBALL & MIGHT/Throw Your Hands Up	444
9	11	WESTSIDE CONNECTION/Let It Reign	407
11	11	SOLE/4.5.6	407
11	11	MARIAH CAREY/Hearbreaker	407
12	10	WARREN G/I Want It All	370
6	10	MINT CONDITION/If You Love Me	370
5	10	METHU MAN & REDMAN/Tear It Off	370
8	10	DESTINY'S CHILD/Bug A Boo	370
11	9	50 CENT/How To Hug	333
10	9	JT MONEY/FBIG GIPP/Alright	333
6	9	ANGIE STONE/No More Rain (In...)	333
6	9	OL DIRTY BASTARD/Get Your Money	333
15	8	DEBORAH COX/We Can't Be Friends	296
8	8	MOBB DEEP/Cu\$et Storm	296
9	8	MARC NELSON/15 Minutes	296
9	8	NOREAGA/Oh No	296
5	8	RUFF DADDY/R. KELLY/Satisfy You	296
5	8	DR. DRE/SHO/4.5.6	296
7	8	ERIC BENET/Spend My Life...	296
7	8	MONTELL JORDAN/Get It On Tonight	296
5	7	BRANDY/You Don't Know Me...	222

MARKET #33

WCKX/Columbus, OH
 Blue Chip
 (614) 487-1444
 Strong/Stevens
 12+ Cume 154,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
51	53	ERIC BENET/Spend My Life...	6466
43	49	IDEAL/Get Gone	5978
49	48	SILK/Meeting In My...	5856
44	45	DRU HILL/Beauty	5490
34	36	WHITNEY HOUSTON/My Love Is Your Love	4392
31	36	112/love You Like I Did	4392
34	35	MARY J. BLIGE/All That I Can Say	4270
29	35	BRIAN MCKNIGHT/Back At One	4270
28	32	DEBORAH COX/We Can't Be Friends	3904
25	32	DESTINY'S CHILD/Bug A Boo	3904
30	32	IMX/Stay The Night	3904
28	31	TLC/Unpretty	3782
13	31	JAGGED EDGE/He Can't Love U	3782
35	30	JAY-Z/Girls' Best Friend	3660
25	30	MARIAH CAREY/Hearbreaker	3660
53	29	FAITH EVANS/Never Gonna Let...	3538
27	28	JUVENILE/Back That Thing Up	3416
34	28	K-Ci & JOJO/Tell Me It's Real	3416
28	28	KEVIN EDMONDS/24/7	3416
25	27	BRANDY/You Don't Know Me...	3294
20	27	EVE/Gotta Man	3172
27	26	AMYTH/1,2,3	3172
14	26	DONELL JONES/You Know What's Up	3172
15	26	MONTELL JORDAN/Get It On Tonight	3172
25	24	CHICO DEBARGE/Give You What You...	2928
27	24	CASE/Think Of You	2928
22	23	CHANTE MOORE/See You In A...	2806
12	22	MINT CONDITION/If You Love Me	2684
21	22	PUFF DADDY/R. KELLY/Satisfy You	2684

MARKET #1

WRKS/New York
 Emmis
 (212) 242-9870
 Beasley/Greene
 12+ Cume 1,554,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
26	29	TLC/Unpretty	29580
22	28	WHITNEY HOUSTON/My Love Is Your Love	28560
21	28	TYRESE/Lately	28560
22	27	SMOKEY ROBINSON/Easy To Love	27540
27	26	COX/Sunshine	25500
17	25	R. KELLY/If I Could Turn...	25500
25	25	MARY J. BLIGE/All That I Can Say	24480
12	24	FAITH EVANS/Never Gonna Let...	24480
26	23	MAXWELL/Fortunate	23460
17	23	ERIC BENET/Spend My Life...	23460
20	22	DRU HILL/Beauty	22440
18	21	DONELL JONES/You Know What's Up	21420
29	19	LAURYN HILL/Everything Is...	19380
15	18	MONTELL JORDAN/Get It On Tonight	18360
15	15	ANGIE STONE/No More Rain (In...)	15300
12	14	CASE/Happily Ever After	14280
12	14	DEBORAH COX/We Can't Be Friends	14280
21	14	K-Ci & JOJO/Tell Me It's Real	14280
13	14	RAHSAAN PATTERSON/Treat You Like...	13260
2	13	MARY J. BLIGE/Deep Inside	12240
9	12	BRANDY/You Don't Know Me...	12240
12	12	CHANTE MOORE/See You In A...	12240
3	12	MARIAH CAREY/Hearbreaker	12240
11	11	NEXT/Too Close	11220
11	11	DEBORAH COX/Nobody's Supposed...	11220
20	11	TRACIE SPENGER/It's All About...	11220
11	11	MONTY BRANTLEY/It's My Girl	11220
12	10	LAURYN HILL/Doo Wop (That Thing)	10200
10	10	112/love You Like I Did	10200

MARKET #2

KJLH/Los Angeles
 Taxi
 (310) 330-5550
 Winston
 12+ Cume 356,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	31	KIRK WHALUM/All I Do	6758
29	25	MAXWELL/Fortunate	5450
14	24	ERIC BENET/Spend My Life...	5232
22	21	SMOKEY ROBINSON/Easy To Love	4578
16	19	FAITH EVANS/Never Gonna Let...	4142
16	18	ANGIE STONE/No More Rain (In...)	3924
16	17	LAURYN HILL/Everything Is...	3706
17	16	DONELL JONES/You Know What's Up	3488
24	15	DRU HILL/You Are Everything	3270
11	15	R. KELLY/If I Could Turn...	3270
16	15	CASE/Happily Ever After	3270
19	14	JESSE POWELL/You	3052
16	14	WHITNEY HOUSTON/My Love Is Your Love	3052
12	14	BRIAN MCKNIGHT/Back At One	3052
13	14	KEVIN EDMONDS/24/7	3052
15	13	LAURYN HILL/ANGEL/O'Nothing Matters	2834
11	13	DEBORAH COX/We Can't Be Friends	2834
10	13	CHANTE MOORE/Chanite's Got A Man	2834
17	13	SAMPLE PATTENSON/When Your Life...	2834
12	12	LUTHER VANDROSS/It's Only Human	2616
10	12	DELBERT GEORGE/Without You	2180
9	10	GINUWINE/So Anxious	1962
6	10	BRENT JONES/T.P. Good Time	1744
2	7	MARY J. BLIGE/All That I Can Say	1526
7	7	DAVE HOLLISTER/Can't Stay	1526
6	7	CULBERTSON & PERRY/Get In Over You	1526
4	6	SOUNDS OF BLACKNESS/Hold On (Change...)	1308
3	5	BRIAN MCKNIGHT/The Only One For Me	1090
1	5	TAMIA/So Into You	1090
4	5	TYRESE/Sweet Lady	1090

MARKET #3

WVAZ/Chicago
 AMFM
 (312) 360-9000
 Myrick/Muhammad
 12+ Cume 591,100

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
20	26	WHITNEY HOUSTON/My Love Is Your Love	12324
11	26	SMOKEY ROBINSON/Easy To Love	11850
27	25	ERIC BENET/Spend My Life...	11850
25	25	BARRY WHITE/Staying Power	11850
21	24	MARY J. BLIGE/All That I Can Say	11376
24	22	MAXWELL/Fortunate	10428
10	22	BRIAN MCKNIGHT/Back At One	5688
12	11	ANGIE STONE/No More Rain (In...)	5214
4	11	LES NUBIAN/Makeda	4266
19	9	GRENIQUE/Should I?	4266
6	9	JOE/Wanna Know	4266
5	8	R. KELLY/If I Could Turn...	3792
12	8	KEVIN EDMONDS/24/7	3792
7	7	SILK/Meeting In My...	3318
7	7	DEBORAH COX/We Can't Be Friends	2818
6	6	JESSE POWELL/You	2814
1	6	K-Ci & JOJO/Le	2814
19	6	CASE/Happily Ever After	2814
7	6	CULBERTSON & PERRY/Get In Over You	2814
4	5	SHANICE/Yesterday	2370
5	5	CHANTAY SAVAGE/My Oh My	2370
1	5	CHANTE MOORE/See You In A...	2370
4	5	TYRESE/Lately	1896
4	4	SAMPLE PATTENSON/When Your Life...	1896
3	4	WILL DOWNING/You Sure Love To...	1896
4	4	NATALIE COLE/Say You Love Me	1896
6	4	MARY GRAY/Do Something	1896
4	4	GAP BAND/Good Old Fashion...	1896
5	4	CASE/Think Of You	1896

MARKET #36

WOWI/Norfolk
 Clear Channel
 (757) 466-0009
 Holiday/Mauzone
 12+ Cume 260,200

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
37	42	Q-TIP/Vivrant Thing	9030
35	39	B.G./Bling Bling	8386
41	38	EVE/Gotta Man	8170
34	34	JUVENILE/Back That Thing Up	7310
34	34	ERIC BENET/Spend My Life...	7310
30	34	DONELL JONES/You Know What's Up	7310
36	33	JAY-Z/Girls' Best Friend	7096
31	32	IDEAL/Get Gone	6880
31	30	TLC/Unpretty	6450
33	27	DRU HILL/Beauty	5805
28	26	SO PLUSH/FLA RULE/Damn (Should've...)	5590
28	26	DESTINY'S CHILD/Bug A Boo	5590
29	26	BRIAN MCKNIGHT/Back At One	5590
6	26	DAVE HOLLISTER/Can't Stay	5590
26	25	CHANTE MOORE/See You In A...	5375
25	25	MINT CONDITION/If You Love Me	5375
27	25	MARIAH CAREY/Hearbreaker	5375
24	24	NOREAGA/Oh No	5160
13	24	MONTELL JORDAN/Get It On Tonight	5160
16	22	METHU MAN & REDMAN/Tear It Off	4730
22	22	IMX/Stay The Night	4730
25	21	BRANDY/You Don't Know Me...	4515
11	18	GINUWINE/So Anxious	3870
17	17	RUFF RYDERS/FEVE...What Ya Want	3655
15	15	JOE/Wanna Know	3225
15	15	OL DIRTY BASTARD/Get Your Money	3225
23	15	MONICA/FOUTKAST/Gone Be Fine	3225
1	15	D'ANGELO/Let & Right	3225
14	14	TRINA BROUSSARD/Love You So Much	3010
14	14	CASE/Think Of You	3010

MARKET #37

WPEG/Charlotte
 Infinity
 (704) 333-0131
 Carson/Quick
 12+ Cume 260,300

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
56	57	EVE/Gotta Man	12198
46	52	ERIC BENET/Spend My Life...	11128
31	49	JUVENILE/Back That Thing Up	10486
58	49	B.G./Bling Bling	10486
37	49	IDEAL/Get Gone	10272
54	48	Q-TIP/Vivrant Thing	9416
52	44	DRU HILL/Beauty	9416
41	43	TANTO METRO...Everyone Falls In...	9202
41	43	DEBORAH COX/We Can't Be Friends	9202
37	41	TLC/Unpretty	8774
42	39	JAY-Z/Girls' Best Friend	8346
42	37	SILK/Meeting In My...	7918
30	37	DESTINY'S CHILD/Bug A Boo	7918
37	36	WHITNEY HOUSTON/My Love Is Your Love	7704
42	32	MARC NELSON/15 Minutes	6848
27	29	GINUWINE/So Anxious	6206
28	27	CHICO DEBARGE/Give You What You...	5778
26	27	MARY J. BLIGE/Deep Inside	5778
23	26	MISSY ELLIOTT/All In My Grill	5564
25	26	SOLE/4.5.6	5564
21	26	DONELL JONES/You Know What's Up	5564
24	25	MARIAH CAREY/Hearbreaker	5350
18	25	FAITH EVANS/Never Gonna Let...	5350
29	25	NOREAGA/Oh No	5350
29	25	BRIAN MCKNIGHT/Back At One	5350
27	24	RUFF RYDERS/FEVE...What Ya Want	5136
26	24	PUFF DADDY/R. KELLY/Satisfy You	5136
12	23	RUFF RYDERS/Sweatin' Me	4922
23	22	DESTINY'S CHILD/Bills, Bills, Bills	4708
20	22	IMX/Stay The Night	4708

MARKET #5

WDAS/Philadelphia
 AMFM
 (610) 617-8500
 Tamburro/Davis
 12+ Cume 526,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
22	22	FAITH EVANS/Never Gonna Let...	10334
20	22	MAXWELL/Fortunate	10334
23	21	CASE/Happily Ever After	10334
23	21	JESSE POWELL/You	8449
17	17	WHITNEY HOUSTON/My Love Is Your Love	8449
25	17	DEBORAH COX/We Can't Be Friends	8449
10	15	TEMPTATIONS/How Could He Hurt...	7455
14	13	XSCAPE/Sofest Place On...	6461
17	13	R. KELLY/If I Could Turn...	6461
12	13	DRU HILL/Beauty	6461
7	13	MARY J. BLIGE/All That I Can Say	6461
10	12	FAITH EVANS/Love Like This	5964
10	12	DRU HILL/The Love We Had...	5964
10	12	ERIC BENET/Spend My Life...	5964
9	12	BRIAN MCKNIGHT/Back At One	5964
10	11	LAURYN HILL/Ex-Factor	5467
12	11	TYRESE/Lately	5467
10	11	ANGIE STONE/No More Rain (In...)	5467
12	10	TEMPTATIONS/How Could He Hurt...	4970
2	10	SMOKEY ROBINSON/Easy To Love	4970
9	9	SOUNDS OF BLACKNESS/You're The One	4970
7	9	LAURYN HILL/To Zion	4473
7	9	TYRESE/Sweet Lady	4473
11	8	WHITNEY HOUSTON/Hearbreak Hotel	3976
7	8	DONELL JONES/You Know What's Up	3976
4	8	GERALD LEVERT/Nothin' To Something	3976
4	7	R. KELLY/When A Woman's...	3479
10	7	BARRY WHITE/Staying Power	3479
6	7	KEVIN EDMONDS/24/7	3479
6	7	TRIN-I-TEE 5:7/God's Grace	2982

MARKET #6

WMXD/Detroit
 AMFM
 (313) 965-2000
 G.
 12+ Cume 389,100

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
27	27	MAXWELL/Fortunate	7857
25	24	JESSE POWELL/You	6984
25	24	KIRK FRANKLIN/Lean On Me	6984
23	24	TYRESE/Lately	6984
25	22	LAURYN HILL/ANGEL/O'Nothing Matters	6402
24	22	TEMPTATIONS/How Could He Hurt...	6402
20	22	BRANDY/Almost Doesn't Count	5820
25	20	WHITNEY HOUSTON/My Love Is Your Love	5820
11	20	ERIC BENET/Spend My Life...	5820
24	17	TEMPTATIONS/This Is My Promise	4947
8	10	K-Ci & JOJO/All I Can Say	2910
9	9	REFUGEE CAMP...The Sweetest Thing	2619
9	9	TRIN-I-TEE 5:7/God's Grace	2619
6	9	DEBORAH COX/Nobody's Supposed...	2619
6	9	LAURYN HILL/ANGEL/O'Nothing Matters	2619
8	8	BRIAN MCKNIGHT/Anytime	2

MAKE TIME



**MARC NELSON
IS MINUTES**


The steamy first single from his forthcoming solo album, "Chocolate Mood." Singer, songwriter and producer Marc Nelson is making every minute count.

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R&R Urban AC Top 30

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	BRIAN MCKNIGHT Back At One (Motown)	668	+80	94820	9	31/0
1	2	ERIC BENET Spend My Life With You (Warner Bros.)	624	-64	117321	22	31/0
3	3	R. KELLY If I Could Turn Back... (Jive)	605	+42	99421	10	29/0
8	4	SMOKEY ROBINSON Easy To Love (Motown)	537	+58	92917	9	28/0
7	5	WHITNEY HOUSTON My Love Is Your Love (Arista)	534	+34	99406	12	26/0
5	6	MAXWELL Fortunate (Rock Land/Interscope/Columbia)	529	+1	117478	30	29/0
6	7	DEBORAH COX We Can't Be Friends (Arista)	515	-5	83015	18	30/1
9	8	KEVON EDMONDS 24/7 (RCA)	477	+33	71414	6	29/0
4	9	BARRY WHITE Staying Power (Private Music/Windham Hill)	476	-71	72330	14	31/0
10	10	ANGIE STONE No More Rain (In This Cloud) (Arista)	455	+33	74995	7	27/2
12	11	TYRESE Lately (RCA)	370	-8	89654	20	22/0
13	12	CASE Happily Ever After (Def Jam/IDJMG)	346	+9	73384	21	25/0
11	13	MARY J. BLIGE All That I Can Say (MCA)	315	-103	72543	14	23/0
14	14	GAP BAND Good Old Fashion Lovin' (Big Trax/Private I/IDJMG)	302	-23	23988	10	21/0
15	15	MINT CONDITION If You Love Me (Elektra/EEG)	299	+27	37945	8	23/1
19	16	RAHSAAN PATTERSON Treat You Like A Queen (MCA)	270	+32	42760	5	19/1
16	17	JESSE POWELL You (Silas/MCA)	268	+6	57434	44	25/0
18	18	GERALD LEVERT Nothin' To Somethin' (EastWest/EEG)	257	+17	33316	5	18/1
29	19	DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)	228	+49	44457	4	14/2
26	20	BRIAN CULBERTSON & LORI PERRY Get'n Over You (Atlantic)	226	+35	22340	3	20/0
27	21	CHANTE' MOORE I See You In A Different Light (Silas/MCA)	220	+38	31594	2	20/0
28	22	INCOGNITO More Of Myself (Blue Thumb/Verve/VMG)	214	+34	18193	2	16/0
24	23	KIRK WHALUM All I Do (Warner Bros.)	198	-7	31172	19	15/0
Debut	24	QUINCY JONES F/CATERO Something I Cannot Have (Qwest/WB)	196	+36	18134	1	18/2
22	25	K-CI & JOJO Tell Me It's Real (MCA)	192	-30	34682	20	18/0
	26	BRAXTON BROTHERS Can We Try Again (Windham Hill Jazz)	182	+15	11144	2	14/0
Debut	27	GLENN JONES Secrets (SAR/WB)	181	+34	21917	1	21/0
20	28	PRINCE Extraordinary (Warner Bros.)	181	-46	13922	7	19/0
21	29	SILK Meeting In My Bedroom (Elektra/EEG)	172	-53	27571	10	12/0
	30	BONEY JAMES Are You Ready? (Warner Bros.)	167	+9	11637	3	18/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
FAITH EVANS Lately I (Bad Boy/Arista)	13
MARY J. BLIGE Deep Inside (MCA)	12
GRENIQUE Black Butterfly (Motown)	8
BEVERLY You Came Along (Yab Yum/Elektra/EEG)	7
VELVET 4 Tears On My Pillow (MCA)	4
MAXWELL Let's Not Play The Game (Columbia)	4
DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)	3
OLU My World (Gee Street/V2)	3
LES NUBIANS Demain (Jazz) (OmTown/Virgin)	3
PIECES OF A DREAM Why Won't You Let... (Blue Note)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN MCKNIGHT Back At One (Motown)	+80
CHANTAY SAVAGE My Oh My (RCA)	+63
SMOKEY ROBINSON Easy To Love (Motown)	+58
MAXWELL Let's Not Play The Game (Columbia)	+55
DONELL JONES U Know... (Untouchables/LaFace/Arista)	+49
SOUNDS OF BLACKNESS You're The One (Zinc)	+48
FAITH EVANS Love Like This (Bad Boy/Arista)	+45
TRACIE SPENCER Still In My Heart (Capitol)	+43
R. KELLY If I Could Turn Back... (Jive)	+42
VELVET 4 Tears On My Pillow (MCA)	+41

32 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

CHANTAY SAVAGE My Oh My (RCA)
Total Plays: 132, Total Stations: 14, Adds: 1

MARIAH CAREY Heartbreaker (Columbia)
Total Plays: 117, Total Stations: 7, Adds: 0

IDEAL Get Gone (Noontime/Virgin)
Total Plays: 111, Total Stations: 11, Adds: 1

EARL KLUGH F/ROBERTA FLACK Now And Again (Windham Hill Jazz)
Total Plays: 102, Total Stations: 14, Adds: 1

YOLANDA ADAMS Yeah (Elektra/EEG)
Total Plays: 99, Total Stations: 9, Adds: 1

DRU HILL Beauty (University/IDJMG)
Total Plays: 97, Total Stations: 2, Adds: 0

DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)
Total Plays: 90, Total Stations: 17, Adds: 3

SOUNDS OF BLACKNESS You're The One (Zinc)
Total Plays: 82, Total Stations: 12, Adds: 1

OLU My World (Gee Street/V2)
Total Plays: 81, Total Stations: 13, Adds: 3

TRACIE SPENCER Still In My Heart (Capitol)
Total Plays: 80, Total Stations: 12, Adds: 1

Songs ranked by total plays

Breakers®

No Songs Qualified For Breaker Status This Week

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

URBAN/GOSPEL BREAKTHROUGH!

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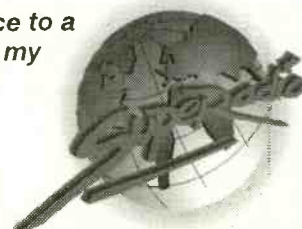
"Inspiration Jam is a great positive idea whose time has come. After listening in my office to a 26 minute segment, I was surprised, blown away, and very eager to recommend it to my group of stations. It's very radio accessible and will be a ratings powerhouse."

- Doc Wynter, Director, Urban Programming, Clear Channel

Get the info on Inspiration Jam before your competition locks it up.
CONTACT GARY B. OR JOHN C. AT SUPERADIO 508.480.9000



Doc Wynter



Most Played Recurrents

- FAITH EVANS Never Gonna Let You Go (Bad Boy/Arista)
- BRANDY Almost Doesn't Count (Atlantic)
- TEMPTATIONS How Could He Hurt You (Motown)
- CHANTE' MOORE Chante's Got A Man (Silas/MCA)
- GLENN JONES Baby Come Home (SAR/WB)
- TEMPTATIONS This Is My Promise (Motown)
- DEBORAH COX Nobody's Supposed To Be Here (Arista)
- LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
- WHITNEY HOUSTON It's Not Right But It's Okay (Arista)
- TYRESE Sweet Lady (RCA)
- K-CI & JOJO Life (Rock Land/Interscope)
- TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)
- TEMPTATIONS Stay (Motown)
- FAITH EVANS Love Like This (Bad Boy/Arista)
- SOUNDS OF BLACKNESS Hold On (Change Is Comin') (Perspective/A&M)
- BRIAN MCKNIGHT The Only One For Me (Motown)
- CASE F/JOE Faded Pictures (Def Jam/IDJMG)
- WHITNEY HOUSTON Heartbreak Hotel (Arista)
- R. KELLY When A Woman's Fed Up (Jive)
- NEXT Too Close (Arista)

TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

KJLH KJLH/Los Angeles

11am

- SKYY When You Touch Me
- LUTHER VANDROSS Anyone Who Had A Heart
- FAITH EVANS Never Gonna Let You Go
- KEITH SWEAT Right And A Wrong Way
- STEVIE WONDER Knocks Me Off My Feet
- LEVERT Baby I'm Ready
- WHITNEY HOUSTON My Love Is Your Love
- MAZE We Are One
- L.T.D. Holding On (When Love Is Gone)
- K-CI HAILEY If You Think You're Lonely Now...
- QUINCY JONES /CATERO Something I Cannot ...
- RENE & ANGELA Your Smile
- KIRK WHALUM All I Do
- KARYN WHITE Love Saw It

4pm

- MARIAH CAREY Butterfly
- S.O.S. BAND Tell Me If You Still Care
- D'ANGELO Heaven Must Be Like This
- SMOKEY ROBINSON Baby Come Close
- GLENN JONES Show Me
- FAITH EVANS Never Gonna Let You Go
- TONI BRAXTON Seven Whole Days
- R. KELLY If I Could Turn Back The Hands Of...
- BOBBY CALDWELL What You Won't Do For ...

8pm

- MARY J. BLIGE My Love
- O'JAYS Lovin' You
- ISLEY BROTHERS Make Me Say It Again Girl
- MIKI HOWARD Baby Be Mine
- JESSE POWELL You
- TEVIN CAMPBELL Shhh
- PRINCE Extraordinary
- DENIECE WILLIAMS Free
- CASE & JOE Faded Pictures
- CHANTE MOORE Chante's Got A Man
- SHALAMAR This Is For The Lover In You

WDLT/Mobile

11am

- BOBBY WOMACK Nobody Wants You When...
- WILL DOWNING You Sure Love To Ball
- R. KELLY If I Could Turn Back The Hands...
- LUTHER VANDROSS If This World Were Mine
- GERALD LEVERT Nothin' To Somethin'
- RAHSAAN PATTERSON Treat You Like A Queen
- MANHATTANS Kiss And Say Goodbye
- BRENT JONES Good Times
- C-NARIO What's Going On
- ANGIE STONE No More Rain (In This Cloud)
- MARY J. BLIGE All That I Can Say

4pm

- STEVIE WONDER You Haven't Done Nothin'
- PRINCE I Fell For You
- LEVERT All Season
- BRIAN CULBERTSON /LORI PERRY Get'n ...
- PATRICE RUSHEN You Remind Me
- WHITNEY HOUSTON My Love Is Your Love
- FOUR TOPS It's All In The Game
- RAHSAAN PATTERSON Treat You Like A Queen
- SHAE JONES Everytime
- DEBARGE All This Love
- ERYKAH BADU Tyrone

8pm

- ANITA BAKER Same Ole Love (365 Days...)
- WILL DOWNING If She Knew
- ANGIE STONE No More Rain (In This Cloud)
- ISLEY BROTHERS Sensuality
- MAXWELL Fortunate
- BRIAN CULBERTSON /LORI PERRY Get'n ...
- BOBBY WOMACK Nobody Wants You When...
- STANLEY CLARKE Heaven Sent
- MARY J. BLIGE Deep Inside
- GUY Goodbye Love
- ARNOLD MCCULLER Shooting Star
- BRIAN CULBERTSON /LORI PERRY Get'n...



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

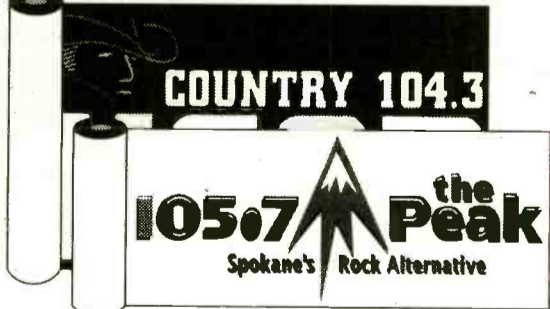
URBAN AC

Going For Adds 10/19/99

- "AFKAP" The Greatest Romance Ever Sold (NPG/Arista)
- TERRY DEXTER Strayed Away (Warner Bros.)
- MACY GRAY I Try (Clean Slate/Epic)
- LAURYN HILL /BOB MARLEY Turn Your Lights Down Low (Columbia)
- SAISON I Believe (Real Deal)

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PART ONE OF A TWO-PART SERIES

NAB Panel Discusses The ABCs Of Country Radio

Albright, Logan and Walker talk marketing, TSL and more

Where is Country today? What has to be done to get it back on track? What do our P1s think of their favorite stations and the music?

These are just a few of the topics that were discussed at the recent NAB Country panel featuring WQYK/Tampa OM Eric Logan and consultants Jaye Albright and Rusty Walker. I moderated the panel and felt that it was one of the best I had ever been a part of — a view that was shared by all of the participants after the session. It covered a wide variety of topics, which we'll share with you over the next couple of weeks. For a tape of the full session, contact the Mobiletape company at (800) 369-5718.

LH: Give us your thoughts on where Country is right now as a format.

JA: We've had a good spring book compared to fall and winter, which were terrible, and the latest trends are up again, at least in the largest markets. It certainly gives us hope that we've hit bottom. The other aspect of really good news is that there's a tremendous lineup of really exciting music for the fall. If music is the key, we certainly have a lot of wonderful things on our plate to choose from. And we're very well-positioned, with some superstar acts releasing really great projects.

There's no question that we are a transitional format that depends on new music as a big part of our mix. What we have done as a format over the last six or seven months is focus more on the heavy TSL by the 35+ audience. That's brought us some better Time Spent Listening, which is part of why we are doing better right now. We need new artists and new music by exciting artists in order to keep growing.

RW: As Jaye said, yes, the erosion looks like it has stopped. And, yes, the music is good. Now we have two challenges as a format or as individual stations. One is to get the TSL back to the 10-hour average level where it was when we were standing out in high cotton, so to speak. The other is to market the stations and the format like we did in the days when we were standing out in high cotton. The two things missing right now from most Country stations are that extraordinary TSL and the marketing power we had in times past.

LH: What are we doing to get that TSL back to 10 hours?

RW: I think marketing comes into play in getting the TSL back up. But I have said for years that we're an 1,800-

1,900 station format with, at one point, 2,500-2,600 stations. We had the pie divided up, then we started dividing it up ourselves with creative attempts at creating a niche in some markets. Some places it worked; some places it didn't. But if you get back to 1,800-1,900 stations in the format, the pie is going to be divided up in less ways. The ones who are there, if they are doing a good job, can achieve those astronomical TSL levels.

LH: Talking about fixing TSL and marketing — did we stop doing some things we were doing, as you said, when we were in high cotton? Or were those things just eroded because of other competition?

RW: We stopped doing two things. One, we stopped doing strategic marketing of the good points of listening to a Country station because most of us had competitive situations where we would have to use tactical marketing to thwart a specific attack in a specific area. We started doing rifle-shot marketing as opposed to shotgun marketing. Second, we started messing with our music. In the '80s a lot of stations held songs for 35-36 weeks. In the early '90s we went to the 12-week song. Now we are going back to 35-36-week songs again.

LH: We'll get back to the music later. Eric, what's your overview on where Country is now?

EL: What Rusty just said is exactly why I am encouraged about the format. In the early '90s Country got very greedy from the music standpoint. We were turning records over very fast and sacrificing the familiarity of newer acts. We also weren't growing artists in our format. Country radio today recognizes that the future of our format is going to be contingent on us developing and growing newer acts.

I don't know whether it's the new chart methodology that's forcing stations to slow down or if stations are just becoming more and more conservative and are slowing down. It's one of the two. But with music slowing down, it's going to breed more familiarity for the artists. And Country radio is being rewarded now for taking chances on newer artists. Look at SheDaisy, Chely Wright, Brad Paisley and Lonestar. We're starting to see records from new acts performing at levels that the superstar acts should be performing at. That's an encouraging sign for the

future of our format.

In regards to marketing, when we had head-to-head battles and there were more than four operators owning everybody in the world, we were fighting tooth and nail to become the top format. In the early '90s the awareness for the format was at an all-time high. Now that many owners own the other Country station in town, it's hard to sit in front of them and argue. Why do you need marketing when you own your competition? What happens is the top-of-mind awareness for Country seems to fall down. From there, you can start dating back to the erosion of some of the Country shares.

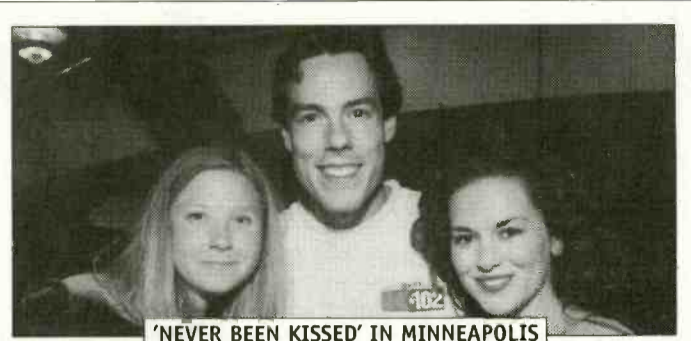
RW: I'd like to paraphrase something [former KNIX/Phoenix Presi-

"The two things missing from most Country stations are extraordinary TSL and the marketing power that we've had in times past."

Rusty Walker

dent] Michael Owens said back in the early to mid-'80s when he had no format competition and KNIX was buying 300-350 points a week on television, 30-36 weeks a year. Somebody asked, "Mike, why are you spending so much money when you have no competition?" He said, "We think we know how to make folks feel good about our radio station while they're listening. We want to continue to make them feel good about our radio station when they're not listening. I believe that's the way to run up the score." Look what they did in those days. They did run up the score. Unfortunately, a lot of us don't have the luxury of the marketing dollars to try to run the score up now.

LH: It doesn't appear, at least for right now, that the consolidated world we're living in will mean many more marketing dollars for radio, and for Country radio in particular.



'NEVER BEEN KISSED' IN MINNEAPOLIS

Maybe KEEY/Minneapolis APD/MD Travis Moon can do something about that. Arista rising star Sherrie' Austin kicked off the release of her second album, *Love in the Real World*, with a performance at the Mall of America. Austin entertained shoppers with a sampling of her hits and her upcoming single, "Little Bird," which is impacting radio next week. Seen here are (l-r) KEEY Music Promotions Coordinator Mary J. McCay, Moon and Austin.

JA: At the CRS event in Mobile, [Citadel CEO] Larry Wilson said that his stations have not even spent 5% of revenues for marketing over the past couple of years, and they have paid the price for it. So he's beginning to think that maybe they need to begin looking at doing that again. And yet the rationale is even different now. Five percent isn't an aggressive number, but I don't think any of the consolidated groups are spending the kind of money that some of these single owners do.

Even if operators do start putting 5% of the gross to marketing, they are going to deploy the resources to the station within the cluster that needs it more. So we are still in a situation where these big groups no longer have all their eggs in one formatic basket, and they are unwilling to deploy all of their marketing resources that way either. As long as Country is profitable for them — and, fortunately for us on the radio side, it still is in most places — Country probably won't get much of the resources that are allocated within a cluster.

LH: Rusty, if marketing is one of your keys to getting Country back to where we want to be, is that a viable option in today's consolidated, "clusterized" environment?

RW: We hear Country PDs complain that their job is to finance a whole cluster, but they receive no money back to keep themselves alive. Many feel they are the ones expected to bring in all the money without the reallocation of resources necessary to maintain, much less grow.

LH: Is there an attitude at the higher levels of corporate management that if you are the only Country station in town, people who like Country are going to come to you anyway, so why do music research? Why do marketing? Does that exist?

EL: Absolutely. Even in a battle situation. When WQYK is turning out 11 1/2 hours of TSL and a cume of 300,000 and is No. 1, and you go argue for a perceptual study and a market study, the person on top is going to look at you and say, "Why?"

RW: But here we are with the most changing landscape of any adult music format, and we aren't allowed to check the temperature of the folks who are perceiving the changes.

LH: So what are your one minute arguments to managers, corporate VPs or owners as to why they should do more marketing with their Country stations, even if they're a stand-alone

in the market? Why should they spend their money?

RW: You've got to feed something to get it to grow. That is just a way of life.

LH: And what are they saying back?

RW: "We can't. It's not that we don't want to, it's just that we can't."

LH: How does one respond to that?

RW: We have to take case histories to them to convince them. We say, "Look at what these folks did, and look at their gross revenues that went up 33%, as opposed to the 12%-15%-20% required in a lot of markets. Yet their operating costs only went up whatever." When they see that, they say, "Aha, I'm willing to take that risk at this point."

EL: You can make the arguments all you want, but if Country stations want to grow the market, they may have to look outside of their format. WSOC/Charlotte carries NASCAR on Sundays. WQYK is entering its ninth year of carrying the Tampa Bay Buccaneers on FM. There are other options out there, but those options have to do two things: generate recognition and raise awareness of the format, and generate revenue.

JA: As programmers, we need to think of new things. The clusters we're part of offer us other opportunities that we've never had before. We all know that radio is a reach medium. That story has been told quite effectively, which explains the amazing increases in billing we've all had these last couple of years. That reach can be used to our command.

Shame on us if our owners allow us the opportunity to do cross-promotion using that incredible cume that our cluster is reaching — which is up to the levels of television now — and we don't take advantage of it. If our old thinking is that the only way to market ourselves strategically is to buy 350 grips on TV, and we're not thinking of the new opportunities presented by what's on our plate, someone is going to come in and replace us. We have powerful marketing tools at our disposal. If we're not seeking new opportunities, if we're thinking old and doing things because that's the way they've always been done before, some new person is going to come in and see opportunity where we don't.

Next week: The discussion turns to TSL, the core, operating in a cluster and getting men back to the format.

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TV, Country Music And A Truck

■ TNN to launch dramatic series that also features country music

The cancellation of TNN's *Prime Time Country* left many in Nashville wondering about country music's future on the CBS cable network. Well, it appears to be bright, as TNN will air an original dramatic series that also happens to feature country music.

CBS Cable and Eyemark Entertainment (CBS' domestic production and distribution division) have announced the January launch of *18 Wheels of Justice*, a weekly one-hour series starring Lucky Vanous, Billy Dee Williams and G. Gordon Liddy. If nothing else, the series should improve TNN's female demographic, since Vanous is the studly hunk who gained attention in TV commercials for Diet Coke.

Each episode of the Wednesday night program will incorporate elements of country music, including live performances, videos and background music. The premiere episode will feature a Gary Allan video.

18 Wheels of Justice has been described as a cross between *Knight Rider* and *Walker, Texas Ranger*. Vanous portrays a federal agent who goes undercover, assuming the identity of a trucker who travels nationwide in a state-of-the-art, high-tech 18-wheeler. Williams is cast as Vanous' boss, with Liddy portraying a mobster who's chasing Vanous.

TNN is also combining country music with ice skating on the network's first-ever holiday skating special, *Holiday Celebration on Ice*. Airing December 14, the show features Billy Ray Cyrus, Lorrie Morgan, Sawyer Brown and Sherrie Austin providing the music for a prestigious list of pro skaters, including Olympic medalists Nancy Kerrigan and Phillippe Candeloro.

TNN's sister network, CMT, is launching *Face the Music*, a 30-minute program that features country artists discussing what really happened while they were making their videos. The first episode airs November 6.

CMA Sets 'Town Meeting'

Industry leaders from throughout the U.S. will be in Nashville November 16 for the Country Music Association's Town Meeting. The event at the Nashville Convention Center will consist of two panel sessions focusing on the Internet and consolidation in the radio, touring, record and publishing industries.

The first panel, "Music & The Internet: The Future Is Now," will be moderated by ARTISTdirect President/CEO Marc Geiger. Panelists include producer and N2K Entertainment founder Phil Ramone, RIAA CEO Hilary Rosen and Warner Music Group VP/Marketing & New Technologies Chris Tobey.

CMA Executive Director Ed Benson moderates the second panel, "Consolidation: Is Bigger Better for Me?" Panelists include Borman Entertainment President Gary Borman, WUSN/Chicago VP/GM Steve Ennens, Mercury/Nashville President Luke Lewis, Creative Artists Agency Head/Music Department Rob Light, Warner/Chappell Music Publishing Sr. VP/Legal & Business Affairs Ed Pierson and Citadel Communications Chairman/CEO Larry Wilson.

For more information, contact the CMA at (615) 244-2840.

Fans Keep Quiet When Asked

Silence is golden ... unless you're a country band playing at a honky-tonk. Montgomery Gentry's recent performance at The Crazy Horse in Santa Ana, CA coincided with Eddie Montgomery's birthday. To add some humor to the celebration, partner Troy Gentry had a special announcement made before the show. Unbeknownst to Montgomery, the crowd was instructed not to clap, yell or whistle after the duo's first song.

The opening tune, "All Night Long," usually creates an immediate response, but Montgomery couldn't understand the total silence when they finished. Gentry finally cracked up with laughter, letting his partner in on the joke as he led the crowd in "Happy Birthday."

Gentry says, "You could've heard a pin drop. Eddie never lost his smile, but you could see the terror in his face as his eyes darted around the room."

Bits 'N' Pieces

- Citing "irreconcilable differences," **Trisha Yearwood** and husband Robert Reynolds have filed for divorce after five years of marriage. Yearwood married the Mavericks bassist in a 1994 ceremony at Nashville's Ryman Auditorium. They have no children.

- **Billy Ray Cyrus** is expected to announce his new label home by the end of the month. In the meantime, he and producer Dann Huff have already started work on a new album. Cyrus is also filming a new movie, *Wish You Were Dead*, with Christopher Lloyd. Describing the film as "a dark comedy," Cyrus says, "I play a dude in a trailer park who stole a car."

- **Mindy McCready** and BNA have agreed to end their relationship due to "creative differences." McCready's third BNA album, *I'm Not So Tough*, was released last month.

- **Neal McCoy's** recent concert and golf tournament raised \$200,000 for his East Texas Angel Network. Joining McCoy for the event in his hometown of Longview, TX were Charley Pride, Lorrie Morgan, B.J. Thomas, Kevin Sharp, Baseball Hall of Fame member Nolan Ryan and NBA MVP Karl Malone. Established five years ago, ETAN has raised almost \$1 million for seriously ill children.

- **Lari White** is auctioning off a \$17,000 Cartier diamond wristwatch to benefit the Nashville YMCA. The watch was a gift from Boulder Station, a Las Vegas casino. The timepiece is being auctioned on ebay (www.ebay.com).

- The Grand Ole Opry's 74th Birthday Bash takes place this weekend (October 15-16). The talent lineup includes Opry members Diamond Rio, Loretta Lynn, Martina McBride, Lorrie Morgan and Marty Stuart, with guest appearances by Trace Adkins, John Berry, Jo Dee Messina and Brad Paisley. Earlier in the day on the 16th the Opry holds an open house and presents the Bill Monroe Bluegrass Celebration.

- **Marty Raybon** and **Linda Davis** host the fifth annual Christian Country Music Association Awards show, set for November 4 at the Ryman Auditorium. In addition to several top names in Christian country, the show will feature performances by Mark Wills and T. Graham Brown.

- **Jessica Andrews** and actress **Dixie Carter** (best known for her role in the TV sitcom *Designing Women*) were recently honored for their career achievements by the Carroll County, TN Chamber of Commerce. Both are natives of the rural area west of Nashville. Andrews received the Chamber's Outstanding Youth Achievement Award. The Chamber is installing new road signs proclaiming Carroll County as the "Home of Jessica Andrews and Dixie Carter."

- **Chely Wright**, **Billy Ray Cyrus**, **Aaron Tippin** and **Anita Cochran** have been added to the list of drivers at the sixth annual Mark Collie Celebrity Race, taking place October 27 at Nashville Speedway USA. Others pitching in to help Mark raise money for diabetes research include Brooks & Dunn, Faith Hill, Tim McGraw, John Michael Montgomery and Claudia Church, along with NASCAR greats Bobby Allison, Coe Coe Marlin and Casey Atwood.

- **Riders In The Sky** have contributed a song to the upcoming Pixar/Disney film *Toy Story 2*. They perform "Woody's Roundup," the theme song for a fictional '50s TV show, written by Randy Newman. *Toy Story 2* hits theaters November 24.

— Calvin Gilbert

Yankee Grey

NEW ARTIST FACT FILE

Current Single: "All Things Considered"
Current Album, Label: *Untamed*, Monument
Influences: Restless Heart, Southern rock

Background

Yankee Grey fall into the newcomer category, although they have spent 13 years on the Cincinnati club circuit. Lead vocalist/guitarist **Tim Hunt** tells R&R, "We played about 310 days a year, five hours a night." The band's other veteran musicians include Joe Caverlee (fiddle/vocals), Matt Basford (guitar), Jerry Hughes (keyboards), Kevin Griffin (drums) and Dave Buchanan (bass/vocals).

In addition to club work, the band frequently opened festival shows for national headliners and spent three or four months a year on the road. Hunt says, "We knew enough songs to play a stone country show or a classic rock show or an alternative acoustic show. We could literally go from Alan Jackson to Bad Company."

The band would occasionally slip original songs into their set, but Hunt notes, "We were pretty much a cover band. I've been writing songs forever, but if you wanted to keep your gig and keep making money, you had to play what people wanted to hear."

The band's name came from Basford's bottle of Yankee Trader iced tea. Hunt explains, "He wanted to call the band Yankee Trader — and we hated it. The tea he drank was Earl Grey ... spelled with an 'e.' It just kind of made sense for Northern boys playing Southern music."

The Deal

Although Yankee Grey recorded some demos in Cincinnati, they had never released a single until their deal with Monument. Bandmembers had secured a Nashville publishing deal with Warner-Tamerlane Publishing, and they had recorded publishing demos with producer Ronnie Thomas, but the band eventually caught the attention of Sony Music/Nashville's Cliff Audretch when he saw their show while visiting his family in Cincinnati.

Successful club acts often don't want to risk giving up a healthy living in the hope of getting a national record deal. "Not us," Hunt says. "We've been fired out of every club. We're the band that'll play exactly what we're not supposed to play at exactly the wrong time to play it. We've always taken chances. We had to do it."

The Music

Yankee Grey's debut album, *Untamed*, was produced by Robert Ellis Orrall, Josh Leo and Thomas. Admitting that the band was somewhat naive about how things are often done in Nashville, Hunt says, "We didn't know people didn't play on their own albums until we got down here. We sought Josh out because he's such a band guy. He



Yankee Grey

was a real fighter for us to play on the record. We thought it was so ridiculous for us to think about going in a rehearsal hall to cover our own album."

In planning their first album, Hunt says, "We didn't want to get into a template that was two-foot by two-foot. We didn't want to release 10 songs that were in the exact same vein. People grow. As a group gets maturity, validity and a fan base, they can do meatier stuff. When we're onstage, we're very edgy, very in-your-face and aggressive, but there's a whole other side of the band, too, which is more acoustic with a lot of musicianship going on. More than anything else we wanted something that was wide enough so there was room to grow. We're really happy with everything on this album. We wrote eight out of 10 songs on the CD. We recorded the other two songs because they fit the band perfectly."

Yankee Grey have already enjoyed substantial success with the first single, "All Things Considered." Hunt says, "I wrote that in the car, just pissed off at the world. It was a day that everything went so wrong, it became comical. My car actually did break down, but that's it. The other scenarios are not true." Noting that their Cincinnati fans may be tired of the song, Hunt laughs, "We rammed it down their throats as a local band ... and now radio's ramming it down their throats again."

The Future

Yankee Grey have spent the past few months performing at Country stations' listener appreciation shows and opening concerts for Hank Williams Jr. After changing gears while awaiting the release of *Untamed*, the band is eager to keep touring. Hunt says, "We played so much at home. Last year we played seven times. If nothing else, when the fall tour season is over, we'll be the band that's all over clubs this winter, playing until next year."

"Somebody at the label said, 'When you guys get started, you're going to have to play three or four nights a week, doing half-hour or 45-minute shows.' We all just started laughing."

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R&R Country Top 50

October 15, 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	TIM MCGRAW Something Like That (Curb)	28796	5421	672881	15	142/0
2	2	MARTINA MCBRIDE I Love You (RCA)	27457	5158	645478	13	142/0
3	3	DIXIE CHICKS Ready To Run (Monument)	24606	4702	566549	16	143/0
4	4	STEVE WARINER I'm Already Taken (Capitol)	22972	4354	533144	16	142/0
5	5	GEORGE STRAIT What Do You Say To That (MCA)	21463	4032	501510	13	143/1
10	6	MONTGOMERY GENTRY Lonely And Gone (Columbia)	19449	3743	444274	19	143/0
8	7	MARK WILLIS She's In Love (Mercury)	19390	3679	446962	18	142/0
9	8	JOHN MICHAEL MONTGOMERY Home To You (Atlantic)	18903	3548	444221	14	142/3
11	9	CLINT BLACK When I Said I Do (RCA)	17473	3212	417073	9	142/0
12	10	ANDY GRIGGS I'll Go Crazy (RCA)	17064	3194	401301	14	143/2
7	11	TRISHA YEARWOOD I'll Still Love You More (MCA)	15772	2973	367081	24	137/0
14	12	SHANIA TWAIN Come On Over (Mercury)	15467	2887	364777	7	135/3
13	13	BROOKS & DUNN Missing You (Arista)	15298	2897	352362	12	135/0
16	14	BRAD PAISLEY He Didn't Have To Be (Arista)	14558	2756	336246	7	139/6
17	15	YANKEE GREY All Things Considered (Monument)	14121	2683	326838	14	127/1
15	16	CHAD BROCK Lightning Does The Work (Warner Bros.)	13145	2542	297653	21	127/0
21	17	RANDY TRAVIS A Man Ain't Made Of Stone (DreamWorks)	11275	2161	257394	10	134/2
22	18	LEANN RIMES Big Deal (Curb)	11250	2068	269969	8	126/4
24	19	REBA MCENTIRE What Do You Say (MCA)	11110	2080	260624	6	132/9
23	20	SHANE MINOR Ordinary Love (Mercury)	10341	1973	239022	13	121/2
20	21	GARTH BROOKS It Don't Matter To The Sun (Capitol)	10329	1971	242710	9	122/0
31	22	FAITH HILL Breathe (Warner Bros.)	9203	1758	212155	3	125/20
25	23	TY HERNDON Steam (Epic)	8532	1642	193621	8	113/2
28	24	CLAY WALKER Live, Laugh, Love (Giant)	7555	1489	165795	11	100/7
27	25	SHANE MCANALLY Are Your Eyes Still Blue (Curb)	7421	1412	169428	14	108/2
Breaker	26	ALAN JACKSON Pop A Top (Arista)	7247	1371	169120	3	96/16
34	27	KENNY CHESNEY She Thinks My Tractor's Sexy (BNA)	6044	1140	139748	3	97/15
30	28	GARY ALLAN Smoke Rings In The Dark (MCA)	5897	1147	132271	10	81/7
35	29	TRACY BYRD Put Your Hand In Mine (RCA)	5133	998	112731	5	98/4
32	30	JASON SELLERS A Matter Of Time (BNA)	4972	979	109824	13	89/1
33	31	SAMMY KERSHAW When You Love Someone (Mercury)	4792	939	106056	10	87/1
38	32	KEITH URBAN It's A Love Thing (Capitol)	4577	913	100040	7	82/6
Breaker	33	JOE DIFFIE The Quittin' Kind (Epic)	4389	883	92445	6	87/12
37	34	JERRY KILGORE Love Trip (Virgin)	4031	793	89109	11	72/3
40	35	TRACE ADKINS Don't Lie (Capitol)	3912	770	85269	4	74/2
41	36	LILA MCCANN Crush (Asylum/EEG)	3609	730	77258	10	79/3
42	37	SHEDAISY This Woman Needs (Lyric Street)	3316	641	75923	5	66/13
43	38	JOHN BERRY Power Windows (Lyric Street)	2589	495	58998	6	52/2
45	39	LONESTAR Smile (BNA)	2470	466	58094	3	34/16
44	40	TOBY KEITH When Love Fades (DreamWorks)	2109	414	46838	3	61/10
48	41	CHELY WRIGHT It Was (MCA)	1353	266	29428	2	31/11
Debut	42	ALABAMA Small Stuff (RCA)	1243	213	31423	1	36/23
50	43	PAUL BRANDT It's A Beautiful Thing (Reprise)	941	190	19590	2	32/6
Debut	44	TIM MCGRAW My Best Friend (Curb)	902	174	20837	1	9/4
Debut	45	JO DEE MESSINA Because You Love Me (Curb)	856	148	21629	1	28/25
Debut	46	ALECIA ELLIOTT I'm Diggin' It (MCA)	710	129	17039	1	13/2
Debut	47	MARY CHAPIN CARPENTER Wherever You Are (Columbia)	673	155	12340	1	29/5
47	48	MERLE HAGGARD f/JEWEL That's The Way Love Goes (BNA)	629	124	13586	3	9/0
Debut	49	STEVE HOLY Don't Make Me Beg (Curb)	619	105	15656	1	19/10
-	50	DIXIE CHICKS Cowboy Take Me Away (Monument)	582	106	14181	2	3/1

Most Added®

ARTIST TITLE LABEL(S)	ADDS
JO DEE MESSINA Because You Love Me (Curb)	25
ALABAMA Small Stuff (RCA)	23
FAITH HILL Breathe (Warner Bros.)	20
ALAN JACKSON Pop A Top (Arista)	16
LONESTAR Smile (BNA)	16
KENNY CHESNEY She Thinks My Tractor's Sexy (BNA)	15
MAVERICKS Here Comes My Baby (Mercury)	15
SHEDAISY This Woman Needs (Lyric Street)	13
JOE DIFFIE The Quittin' Kind (Epic)	12
CHELY WRIGHT It Was (MCA)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
FAITH HILL Breathe (Warner Bros.)	+3967
ALAN JACKSON Pop A Top (Arista)	+3260
REBA MCENTIRE What Do You Say (MCA)	+2544
STEVE WARINER I'm Already Taken (Capitol)	+2018
MONTGOMERY GENTRY Lonely And Gone (Columbia)	+1931
KENNY CHESNEY She Thinks My Tractor's Sexy (BNA)	+1902
BRAD PAISLEY He Didn't Have To Be (Arista)	+1893
SHANIA TWAIN Come On Over (Mercury)	+1889
MARK WILLIS She's In Love (Mercury)	+1589
YANKEE GREY All Things Considered (Monument)	+1518
MARTINA MCBRIDE I Love You (RCA)	+1379
LONESTAR Smile (BNA)	+1352
LEANN RIMES Big Deal (Curb)	+1298
CLINT BLACK When I Said I Do (RCA)	+1189
JOHN MICHAEL MONTGOMERY Home To You (Atlantic)	+1168

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Breathe (Warner Bros.)	+775
ALAN JACKSON Pop A Top (Arista)	+624
REBA MCENTIRE What Do You Say (MCA)	+466
MONTGOMERY GENTRY Lonely And Gone (Columbia)	+377
STEVE WARINER I'm Already Taken (Capitol)	+371
KENNY CHESNEY She Thinks My Tractor's Sexy (BNA)	+368
SHANIA TWAIN Come On Over (Mercury)	+351
BRAD PAISLEY He Didn't Have To Be (Arista)	+347
YANKEE GREY All Things Considered (Monument)	+288
MARK WILLIS She's In Love (Mercury)	+285

Breakers®

ALAN JACKSON
Pop A Top (Arista)
67% of our reporters on it (96 stations)
16 Adds • Moves 36-26

JOE DIFFIE
The Quittin' Kind (Epic)
61% of our reporters on it (87 stations)
12 Adds • Moves 39-33

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

143 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 10/3-Saturday 10/9. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points 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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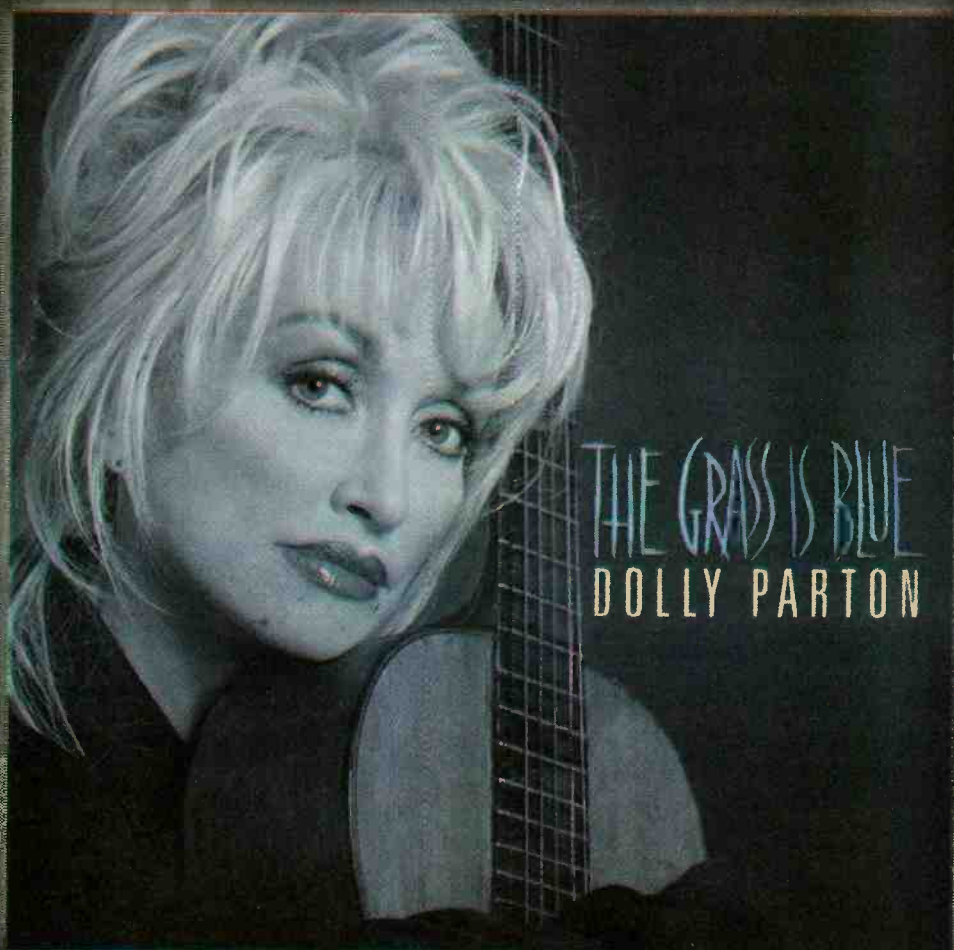


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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
TRACE ADKINS Don't Lie (Capitol)	35/2	1367	403	0	0	0	1	27	7
ALABAMA Small Stuff (RCA)	22/14	427	121	0	0	0	0	7	15
GARY ALLAN Smoke Rings In The Dark (MCA)	38/1	2020	598	0	0	3	6	21	8
JOHN BERRY Power Windows (Lyric Street)	12/0	428	124	0	0	0	1	6	5
CLINT BLACK When I Said I Do (RCA)	40/0	3399	1009	0	2	8	23	7	0
PAUL BRANDT It's A Beautiful Thing (Reprise)	8/2	233	62	0	0	0	0	2	6
CHAD BROCK Lightning Does The... (Warner Bros.)	39/0	3259	957	0	0	11	17	11	0
GARTH BROOKS It Don't Matter To The Sun (Capitol)	36/0	2502	751	0	1	2	19	13	1
BROOKS & DUNN Missing You (Arista)	38/0	3147	927	0	2	6	21	7	2
TRACY BYRD Put Your Hand In Mine (RCA)	37/5	1736	504	0	0	2	8	16	11
MARY CHAPIN CARPENTER Wherever... (Columbia)	5/1	71	21	0	0	0	0	0	5
KENNY CHESNEY She Thinks My Tractor's... (BNA)	34/4	1542	457	0	0	1	5	21	7
DIXIE CHICKS Cowboy Take Me Away (Monument)	1/0	70	18	0	0	0	0	1	0
DIXIE CHICKS Ready To Run (Monument)	40/0	4701	1398	2	7	24	6	1	0
JOE DIFFIE The Quittin' Kind (Epic)	33/5	1231	362	0	0	0	2	21	10
ALECIA ELLIOTT I'm Diggin' It (MCA)	3/1	37	10	0	0	0	0	0	3
ANDY GRIGGS I'll Go Crazy (RCA)	40/0	3607	1075	0	2	11	21	5	1
M. HAGGARD F/JEWEL That's The Way... (BNA)	5/0	179	58	0	0	0	1	2	2
TY HERNDON Steam (Epic)	37/1	2036	599	0	0	1	11	20	5
FAITH HILL Breathe (Warner Bros.)	36/4	1716	511	0	0	1	5	23	7
STEVE HOLY Don't Make Me Beg (Curb)	4/0	160	45	0	0	0	1	1	2
ALAN JACKSON Pop A Top (Arista)	35/5	1519	463	0	0	3	3	20	9
TOBY KEITH When Love Fades (DreamWorks)	23/2	877	264	0	0	0	2	15	6
SAMMY KERSHAW When You Love... (Mercury)	27/1	1274	386	0	0	0	6	15	6
JERRY KILGORE Love Trip (Virgin)	26/0	1128	347	0	0	0	4	14	8
LONESTAR Smile (BNA)	18/14	453	127	0	0	0	2	5	11
MAVERICKS Here Comes My Baby (Mercury)	1/0	17	5	0	0	0	0	0	1
SHANE MCANALLY Are Your Eyes Still Blue (Curb)	26/2	1445	433	0	1	1	9	10	5
MARTINA MCBRIDE I Love You (RCA)	40/0	4926	1465	1	11	24	4	0	0
LILA MCCANN Crush (Asylum/EEG)	22/2	963	287	0	0	0	4	13	5
REBA MCENTIRE What Do You Say (MCA)	38/4	1883	561	0	0	0	11	22	5
TIM MCGRAW My Best Friend (Curb)	1/1	3	1	0	0	0	0	0	1
TIM MCGRAW Something Like That (Curb)	40/0	4905	1458	1	9	26	4	0	0
JO DEE MESSINA Because You Love Me (Curb)	13/11	137	46	0	0	0	0	3	10
SHANE MINOR Ordinary Love (Mercury)	35/2	2211	647	0	1	1	15	12	6
JOHN M. MONTGOMERY Home To You (Atlantic)	39/1	3796	1134	0	4	15	15	4	1
MONTGOMERY GENTRY Lonely And... (Columbia)	40/0	4269	1266	0	4	24	8	4	0
BRAD PAISLEY He Didn't Have To Be (Arista)	40/1	3199	950	0	0	8	21	10	1
SHANA PETRONE Something Real (Epic)	5/3	63	18	0	0	0	0	0	5
LEANN RIMES Big Deal (Curb)	36/1	2445	728	0	0	5	14	15	2
JASON SELLERS A Matter Of Time (BNA)	31/0	1397	408	0	0	0	5	17	9
SHEDAISY This Woman Needs (Lyric Street)	24/3	734	224	0	0	0	0	14	10
GEORGE STRAIT What Do You Say To That (MCA)	40/0	4267	1270	1	4	22	12	1	0
PAM TILLIS After A Kiss (Arista)	1/0	16	7	0	0	0	0	0	1
RANDY TRAVIS A Man Ain't Made Of... (DreamWorks)	40/0	2969	881	0	1	3	24	11	1
SHANIA TWAIN Come On Over (Mercury)	40/1	2902	871	0	1	4	20	14	1
KEITH URBAN It's A Love Thing (Capitol)	25/1	978	289	0	0	1	3	10	11
CLAY WALKER Live, Laugh, Love (Giant)	40/1	2372	716	0	1	1	17	14	7
STEVE WARINER I'm Already Taken (Capitol)	40/0	4591	1359	0	7	24	9	0	0
MARK WILLS She's In Love (Mercury)	40/0	3969	1172	0	4	17	17	2	0
CHELY WRIGHT It Was (MCA)	20/7	391	124	0	0	0	0	8	12
YANKEE GREY All Things Considered (Monument)	36/1	2724	806	0	1	5	19	9	2
TRISHA YEARWOOD I'll Still Love You More (MCA)	31/0	2813	835	1	2	10	9	8	1

40 Country Indicator reporters in markets 126-202. Songs ranked alphabetically for the airplay week of Sunday 10/3-Saturday 10/9.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
ALABAMA Small Stuff (RCA)	14
LONESTAR Smile (BNA)	14
JO DEE MESSINA Because You Love Me (Curb)	11
CHELY WRIGHT It Was (MCA)	7
TRACY BYRD Put Your Hand In Mine (RCA)	5
ALAN JACKSON Pop A Top (Arista)	5
JOE DIFFIE The Quittin' Kind (Epic)	5
FAITH HILL Breathe (Warner Bros.)	4
KENNY CHESNEY She Thinks My Tractor's... (BNA)	4
SHEDAISY This Woman Needs (Lyric Street)	3
SHANA PETRONE Something Real (Epic)	3
AARON TIPPIN What This Country... (Lyric Street)	3

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
FAITH HILL Breathe (Warner Bros.)	+784
ALAN JACKSON Pop A Top (Arista)	+721
KENNY CHESNEY She Thinks My Tractor's... (BNA)	+614
REBA MCENTIRE What Do You Say (MCA)	+482
MONTGOMERY GENTRY Lonely... (Columbia)	+385
RANDY TRAVIS A Man Ain't Made... (DreamWorks)	+334
SHANIA TWAIN Come On Over (Mercury)	+309
GARY ALLAN Smoke Rings In The Dark (MCA)	+303
LONESTAR Smile (BNA)	+302
CLINT BLACK When I Said I Do (RCA)	+287

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Breathe (Warner Bros.)	+233
ALAN JACKSON Pop A Top (Arista)	+216
KENNY CHESNEY She Thinks My Tractor's... (BNA)	+186
REBA MCENTIRE What Do You Say (MCA)	+139
MONTGOMERY GENTRY Lonely And... (Columbia)	+115
RANDY TRAVIS A Man Ain't Made... (DreamWorks)	+95
SHANIA TWAIN Come On Over (Mercury)	+93
CLINT BLACK When I Said I Do (RCA)	+91
LONESTAR Smile (BNA)	+87
GARY ALLAN Smoke Rings In The Dark (MCA)	+81

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Rodney Carrington Live

(Platinum)

Rodney Carrington is a redneck comic who comes across as that next-door neighbor who routinely plows his truck over your mailbox when he's returning home from a wild evening at a topless bar. He's also side-splittingly funny. Describing his politically incorrect comic approach, Carrington says, "I realized early on that I'm not gonna please everybody, and I don't intend to. I enjoy what I'm doing, and fortunately there are a lot of people out there who love it, too." He adds, "I talk about real issues. I just talk about what people — particularly me — think about,

whether they want to admit it or not. And most people seem to relate to it." Although this new CD follows his major-label debut — Mercury's *Hangin' With Rodney* — it was actually recorded first, in 1995. Carrington says, "Hell, the trend in movies now is to release the sequel first, so I figured why not music? I guess you could call this the prequel CD."



Crystal Gayle Sings The Heart & Soul Of Hoagy Carmichael

(Platinum)

If you recall Crystal Gayle's 1977 recording of "Don't It Make My Brown Eyes Blue," you won't be surprised to learn of her infatuation with classic-sounding pop songs. "Brown Eyes" was written by Nashville songwriter Richard Leigh, but the musical arrangement was an update of a style popularized many years before. With that in mind, it's not a stretch for Gayle to

devote an entire album to the songs of Tin Pan Alley tunesmith Hoagy Carmichael. She explains, "*Heart & Soul* started as my little piano-vocal project. Charles Cochran, who has played piano on many of my albums and concerts, came over to record a work tape of Hoagy's songs. With the encouragement of my musical director, Jay Patten, we then considered adding strings on some of the songs, and the album started to take on a new direction." The 15 songs are undisputed classics, but that "new direction" involves fresh arrangements, ranging from a small rhythm section to a 35-piece orchestra. Gayle says, "One of my personal and career highlights was when I got to meet Hoagy and sing several of his songs with him on a television special." Among the album's highlights are Gayle's version of "Stardust" and a duet with Willie Nelson on "Two Sleepy People."



Roy D. Mercer How Big A Boy Are Ya?

Volume 6

(Virgin)

While everyone laughs at Roy D. Mercer, he's laughing all the way to the bank with a series of comedy albums consisting of prank phone calls. Well, it's not all prank calls this time around, as Charlie Daniels contributes to Mercer's first-ever musical track. Since releasing the first volume of *How Big a Boy Are*

Ya? in 1997, Mercer has sold 1.5 million units — an amazing feat for a comedy act who has never been on TV or even performed a club date. On this sixth volume Mercer gets mad at a lot of people, including a reckless bus driver who traumatized his wife on her way to a Beanie Baby convention and the office supply store that sold his son Raymond some glue that made him pass out at the dinner table. Mercer even tosses in a 24-second answering machine message you can use to confuse your friends and unwanted telemarketers.



Keith Urban Keith Urban

(Capitol)

Keith Urban had charted four hit singles in his native Australia, but he's finding success in the U.S. with "It's a Love Thing," which jumps to No. 32 on this week's R&R Country Singles chart. Referring to the single, Urban says, "I wanted to say something for the guy who would rather go home to be with his wife or girlfriend. Most guys won't admit it to their friends, but if just one would speak up and say, 'I'd rather be home' — let's face it, a lot of their friends are thinking the same thing." Urban is a talented singer/songwriter, but his guitar skills are

particularly impressive. In fact, they've duly impressed The Dixie Chicks (who asked him to play on their new album, *Fly*) and Garth Brooks (who sought his services on the *Double Live* album). He got Steve Wariner's attention, too, prompting Wariner to offer "Where the Blacktop Ends" for Urban's debut solo album. Wariner also contributes background vocals and guitar to the track. The self-titled album is perhaps a better representation of Urban's music than was exhibited with his previous band, The Ranch. And while Urban's solo work is close to the country mainstream, he's not afraid to push a few boundaries. Urban says, "I have this need to keep country being perceived as a cool genre and a broad genre. I really think that country is a genre as big as rock 'n' roll. I would love to get to the point where someone asks, 'What kind of music do you play?' I say, 'Country.' And they say, 'Great. What kind?'"

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Don't Laugh At Me" — Mark Wills

5 YEARS AGO

• No. 1: "Callin' Baton Rouge" — Garth Brooks

10 YEARS AGO

• No. 1: "A Better Love Next Time" — Merle Haggard

15 YEARS AGO

• No. 1: "City Of New Orleans" — Willie Nelson (third week)

20 YEARS AGO

• No. 1: "Before My Time" — John Conlee

25 YEARS AGO

• No. 1: "I See The Want To In Your Eyes" — Conway Twitty

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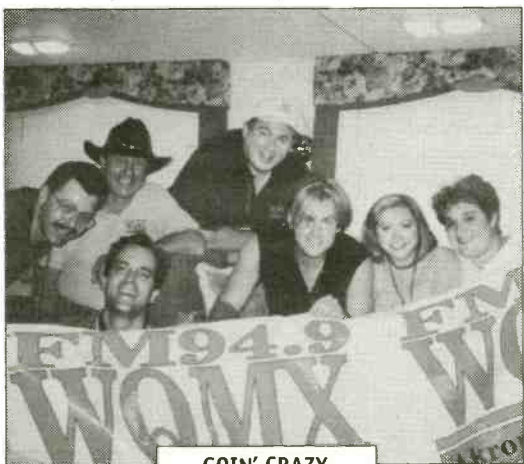
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New & Active

MAVERICKS Here Comes My Baby (*Mercury*)
Total Stations: 20, Adds: 15, Points: 500, Plays: 93

SHANA PETRONE Something Real (*Epic*)
Total Stations: 11, Adds: 10, Points: 100, Plays: 18

Songs ranked by total points.



WQMX/Akron staffers party with RCA artist Andy Griggs during the 3rd Annual Acoustic Showcase at the Summit County Fair. Smiling, happy people (l-r, front row) are WQMX morning show personality Jim O'Brien, Griggs, middayer Toni Foxx and Promotions Director Wendie C. Vestfall. Pictured (l-r, back row) are WQMX Music Director Bill Shiel, overnigher Wild Bill Miller and Program Director Kevin Mason.



While visiting in Nashville, WIL/St. Louis air personalities Jason Dean (left) and David Craig (right) jumped at the chance to take a picture with CMA Horizon Award Winner Jo Dee Messina.

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

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ABC RADIO NETWORKS

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Mark Edwards • (972) 991-9200

Adds:

JOE DIFFIE The Quittin' Kind
LONESTAR Smile
ALABAMA Small Stuff
KEITH URBAN It's A Love Thing

Hottest:

GEORGE STRAIT What Do You Say To That
BRAD PAISLEY He Didn't Have To Be
STEVE WARINER I'm Already Taken

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Gary Knoll

Adds:

SHEDAISY This Woman Needs
PAUL BRANDT It's A Beautiful Thing

Hottest:

BRAD PAISLEY He Didn't Have To Be
LEANN RIMES Big Deal

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

U.S. Country

Penny Mitchell

Adds:

TOBY KEITH When Love Fades
SHEDAISY This Woman Needs

Hottest:

MARTINA MCBRIDE I Love You
TIM MCGRAW Something Like That
JOHN MICHAEL MONTGOMERY Home To You
MONTGOMERY GENTRY Lonely And Gone
STEVE WARINER I'm Already Dead

CD Country

John Hendricks

Adds:

STEVE HOLY Don't Make Me Beg
JOHN BERRY Power Windows

Hottest:

MONTGOMERY GENTRY Lonely And Gone
TIM MCGRAW Something Like That
REBA MCENTIRE What Do You Say
MARTINA MCBRIDE I Love You
DIXIE CHICKS Ready To Run

PREMIERE RADIO NETWORKS

Kelly Erickson • (818) 461-5435

Adds:

SHEDAISY This Woman Needs
TIM MCGRAW My Best Friend

PREMIERE RADIO NETWORK CONTINUED

Hottest:

DIXIE CHICKS Ready To Run
TRISHA YEARWOOD I'll Still Love You More
TIM MCGRAW Something Like That
MARTINA MCBRIDE I Love You
STEVE WARINER I'm Already Taken

RADIO ONE COUNTRY PLAYLIST

Kevin "Crash" Davis • (970) 949-3339

Adds:

FAITH HILL Breathe
LONESTAR Smile
ALAN JACKSON Pop A Top

Hottest:

DIXIE CHICKS Ready To Run
TIM MCGRAW Something Like That
MARTINA MCBRIDE I Love You
TRISHA YEARWOOD I'll Still Love You More
ALAN JACKSON Little Man

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker

Adds:

ALAN JACKSON Pop A Top
FAITH HILL Breathe
Hottest:
DIXIE CHICKS Ready To Run
MARTINA MCBRIDE I Love You
ALAN JACKSON Little Man
KENNY CHESNEY You Had Me From Hello
TIM MCGRAW Something Like That

Hot Country

David Felker

Adds:

ALABAMA Small Stuff
KENNY CHESNEY She Thinks My Tractor's Sexy

Hottest:

TIM MCGRAW Something Like That
MARTINA MCBRIDE I Love You
DIXIE CHICKS Ready To Run
GEORGE STRAIT What Do You Say To That
STEVE WARINER I'm Already Taken

COUNTRY VIDEO



ADDS

JOHN BERRY Power Windows
SHANIA TWAIN Come On Over
OAK RIDGE BOYS Ain't No Short Way Home
ANNE MURRAY Let There Be Love

ELITE

TIM MCGRAW Something Like That
MARTINA MCBRIDE I Love You
DIXIE CHICKS Ready To Run
GARY ALLAN Smoke Rings In The Dark
MONTGOMERY GENTRY Lonely And Gone

TNN

60.2 million households
Traci Todd,
Manager/Video Programming

ADDS

CLINT BLACK When I Said I Do
TY HERNDON Steam

TOP 10

MANDY BARNETT The Whispering Wind
BROOKS & DUNN Missing You
DIXIE CHICKS Ready To Run
GEORGE JONES Choices
MARTINA MCBRIDE I Love You
TIM MCGRAW Something Like That
MONTGOMERY GENTRY Lonely And Gone
BRAD PAISLEY He Didn't Have To Be
KENNY ROGERS Slow Dance More
TRISHA YEARWOOD I'll Still Love You More

Information current as of October 11.

CMT

COUNTRY MUSIC TELEVISION

42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

CHARLIE ROBISON My Hometown
SHANIA TWAIN Come On Over
MARTINA MCBRIDE I Love You
SHERRIE AUSTIN Never Been Kissed
TIM MCGRAW Something Like That
MARK WILLS She's In Love
MONTGOMERY GENTRY Lonely And Gone
DIXIE CHICKS Ready To Run
JESSICA ANDREWS You Go First
BROOKS & DUNN Missing You
TRISHA YEARWOOD I'll Still Love You More
DWIGHT YOAKAM Thinking About Leaving

HEAVY

BROOKS & DUNN Missing You
CHAD BROCK Lightning Does The Work
CLINT BLACK When I Said I Do
DIXIE CHICKS Ready To Run
DWIGHT YOAKAM Thinking About Leaving
JESSICA ANDREWS You Go First
JOHN MICHAEL MONTGOMERY Home To You
LONESTAR Amazed
MARK WILLS She's In Love
MONTGOMERY GENTRY Lonely And Gone
SHANIA TWAIN Come On Over
SHERRIE AUSTIN Never Been Kissed
TIM MCGRAW Something Like That

HOT SHOTS

BARBARA STREISAND/VINCE GILL If You Ever Leave Me
CHARLIE ROBISON My Hometown
JOHN BERRY Power Windows
KENNY CHESNEY She Thinks My Tractor's Sexy
MINDY MCCREARY All I Want Is Everything
REBA MCENTIRE What Do You Say
SHEDAISY This Woman Needs
THE DERAILERS The Right Place
TOBY KEITH When Love Fades
TRACE ADKINS Don't Lie
TY HERNDON Steam
YANKEE GREY All Things Considered

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of October 13.

Most Played Recurrents

LONESTAR Amazed (BNA)

JO DEE MESSINA Lesson In Leavin' (Curb)

KENNY CHESNEY You Had Me From Hello (BNA)

ALAN JACKSON Little Man (Arista)

GEORGE STRAIT Write This Down (MCA)

ALABAMA (God Must Have Spent) A Little More Time On You (RCA)

FAITH HILL The Secret Of Life (Warner Bros.)

CHELY WRIGHT Single White Female (MCA)

SHEDAISY Little Good-byes (Lyric Street)

KENNY CHESNEY How Forever Feels (BNA)

DOUG STONE Make Up In Love (Atlantic)

TIM MCGRAW Please Remember Me (Curb)

JOE DIFFIE A Night To Remember (Epic)

LEE ANN WOMACK (Now You See Me) Now You Don't (MCA)

MARTINA MCBRIDE Whatever You Say (RCA)

ANDY GRIGGS You Won't Ever Be Lonely (RCA)

SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)

DIAMOND RIO Unbelievable (Arista)

LEE ANN WOMACK I'll Think Of A Reason Later (MCA)

COLLIN RAYE Anyone Else (Epic)

TUNED-IN COUNTRY

R&R/MEDIABASE 24/7



WKKX/St. Louis

11am

JOHN MICHAEL MONTGOMERY Sold (The Grundy...)
STEVE WARINER Two Teardrops
GEORGE STRAIT I Can Still Make Cheyenne
DIXIE CHICKS Ready To Run
ALAN JACKSON Little Man
JOE DIFFIE The Quittin' Kind
YANKEE GREY All Things Considered
LEANN RIMES One Way Ticket (Because I Can)
MARTINA MCBRIDE I Love You
GEORGE STRAIT Carrying Your Love With Me
JASON SELLERS A Matter Of Time
JO DEE MESSINA I'm Alright
TIM MCGRAW Something Like That
BRAD PAISLEY He Didn't Have To Be

4pm

TIM MCGRAW Something Like That
GEORGE STRAIT All My Ex's Live In Texas
CHELY WRIGHT Single White Female
MONTGOMERY GENTRY Lonely And Gone
JOHN MICHAEL MONTGOMERY Home To You
JOHN BERRY Standing On The Edge Of...
BROOKS & DUNN My Maria
LEANN RIMES Big Deal
SAMMY KERSHAW Queen Of My Double Wide
TY HERNDON Steam
MARK WILLIS Jacob's Ladder

8pm

TIM MCGRAW Something Like That
DAVID LEE MURPHY Dust On The Bottle
GARTH BROOKS She's Gonna Make It
KENNY CHESNEY You Had Me From Hello
JUDDS Rockin' With The Rhythm Of...
CHAD BROCK Lightning Does The Work
GEORGE STRAIT I Just Want To Dance With You
CLINT BLACK Life Gets Away
SHANIA TWAIN Come On Over
REBA MCENTIRE One Honest Heart
JOHN MICHAEL MONTGOMERY Home To You
SAMMY KERSHAW When You Love Someone
LITTLE TEXAS God Blessed Texas



WIL/St. Louis

11am

MARY CHAPIN CARPENTER Down At The Twist...
SHANE MINOR Ordinary Love
BROOKS & DUNN Rock My World (Little...)
FAITH HILL Breathe
TRACY LAWRENCE Time Marches On
GEORGE STRAIT What Do You Say To That
SAMMY KERSHAW She Don't Know She's Beautiful
MARK WILLIS She's In Love
COLLIN RAYE I Can Still Feel You
JOHN MICHAEL MONTGOMERY Home To You
RANDY TRAVIS On The Other Hand
CLAY WALKER Rumor Has It
TIM MCGRAW Where The Green Grass Grows
NEAL MCCOY The Shake

4pm

BROOKS & DUNN How Long Gone
BARBARA MANDRELL I Was Country When...
KENNY CHESNEY You Had Me From Hello
JOHNNY LEE Lookin' For Love
LEE ANN WOMACK (Now You See Me) Now You...
GEORGE STRAIT I Cross My Heart
JO DEE MESSINA Lesson In Leavin'
TIM MCGRAW Down On The Farm
ANDY GRIGGS I'll Go Crazy
JOHN MICHAEL MONTGOMERY Sold (The Grundy...)
DEANA CARTER How Do I Get There
BRAD PAISLEY He Didn't Have To Be
DIXIE CHICKS Wide Open Spaces

8pm

JOHN BERRY Power Windows
KENNY CHESNEY She Thinks My Tractor's Sexy
SHEDAISY This Woman Needs
BRAD PAISLEY He Didn't Have To Be
YANKEE GREY All Things Considered
STEVE WARINER I'm Already Taken
MONTGOMERY GENTRY Lonely And Gone
ANDY GRIGGS I'll Go Crazy
DIXIE CHICKS Ready To Run
KENNY CHESNEY You Had Me From Hello
LONESTAR Amazed
JO DEE MESSINA Bye Bye
MARK CHESNUTT I Don't Want To Miss A Thing



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

COUNTRY

Going For Adds 10/18/99

SUSAN ASHTON Closer (Capitol)

SHERRIE' AUSTIN Little Bird (Arista)

KEITH HARLING Bring It On (Giant)

AARON TIPPIN What This Country Needs (Lyric Street)

BRYAN WHITE God Gave Me You (Asylum/EEG)

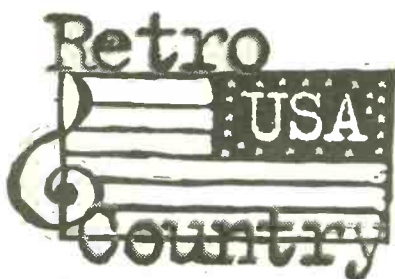
LEE ANN WOMACK Don't Tell Me (MCA)

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Country Reporters


Stations and their adds listed alphabetically by market

<p>WQMX/Akron, OH * PD: Kevin Mason APD/MD: Bill Shiel 4 FAITH HILL "Breathes"</p>	<p>WKLK/Boston, MA * PD: Mike Brophy APD/MD: Ginny Rogers No Adds</p>	<p>KPLX/Dallas, TX * PD: Brian Phillips APD: Smoley Rivers MD: Cody Alan 21 ALECIA ELLIOTT "Duggin" 13 ANDY BRIGGS "Crazy"</p>	<p>WBCT/Grand Rapids, MI * OAMPD: Doug Montgomery MD: Dave Telt 8 JO DEE MESSINA "Love" 3 LONESTAR "Smile"</p>	<p>WQIK/Jacksonville, FL * APD: Jon Scott MD: Dash Riggs 2 SHERIDAN "Needs" 2 KENNY CHESNEY "Thanks"</p>	<p>KLLL/Lubbock, TX PD: Jay Richards APD/MD: Kelly Greene 13 LONESTAR "Smile"</p>	<p>KGEE/Odessa-Midland, TX APD/MD: Boomer Kingston LONESTAR "Smile" JO DEE MESSINA "Love"</p>	<p>KBUL/Reno, NV MD: Tom Jordan APD/MD: Chuck Reeves 6 JOE DUFFIE "Outlin" 4 REBA MCENTIRE "What" 4 TRACY BYRD "Hand" 4 BRAD PAISLEY "Diddn" 2 SHANA PETRONE "Something" 2 GARY ALLAN "Smoke" 2 TOBY KEITH "Fades" 2 SAMMY KERSHAW "Someone" 1 TRACE ADKINS "Li" M. CHAPIN CARPENTER "Wherever"</p>	<p>KMPS/Seattle, WA * PD: Mark Richards MD: Tony Thomas CHELY WRIGHT "Was"</p>	<p>KVOD/Tulsa, OK * OAMPD: Andy Coleman 2 JO DEE MESSINA "Love"</p>
<p>WGNV/Albany, NY * PD: Buzz Brandy MD: Bill Earley 1 JO DEE MESSINA "Love"</p>	<p>WYRK/Buffalo, NY * PD/MD: Mark Lindow No Adds</p>	<p>KSCS/Dallas, TX * PD: Dean James MD: Linda O'Brien No Adds</p>	<p>WHSI/Greensboro, NC * MD: Wayne Austin 7 ALAN JACKSON "Pop" 5 FAITH HILL "Breathes" 3 ALECIA ELLIOTT "Duggin" 2 REBA MCENTIRE "What" TOBY KEITH "Fades" MAVERICKS "Here"</p>	<p>WRDO/Jacksonville, FL * PD: Buzz Jackson MD: Rhonda Goff 2 TIM MCGRAW "Friend" 2 JOHN BERRY "Power" 1 KENNY CHESNEY "Thanks"</p>	<p>WDEN/Macon, GA PD: Gerry Marshall APD/MD: Laura Starling MD: Rhonda Goff 10 JO DEE MESSINA "Love" 5 SUSAN ASHTON "Closin" 5 OAK RIDGE BOYS "Short" 5 BRYAN WHITE "God" 5 LEE ANN WOMACK "Tall"</p>	<p>KTST/Oklahoma City, OK * OAMPD: Ted Stecker APD: Craah MD: Steve Holly "Beg" JOE DUFFIE "Outlin" STEVE HOLY "Beg"</p>	<p>KYCW/Seattle, WA * PD: Becky Brunner MD: Mike Peterson No Adds</p>	<p>WWZD/Tupelo, MS PD: Tom Freeman TRACY BYRD "Hand" JOE DUFFIE "Outlin"</p>	<p>KNUE/Tyler, TX OAMPD: Larry Kent MD: Robert Mauldin FAITH HILL "Breathes" ALAN JACKSON "Pop" KENNY CHESNEY "Thanks" LONESTAR "Smile"</p>
<p>KRST/Albuquerque, NM * PD: Brad Barnes MD: J.T. Jones No Adds</p>	<p>KHAK/Cedar Rapids, IA PD: Jeff Whitfield MD: Dawn Johnson 2 DIXIE CHICKS "Goodbye" 2 HANK WILLIAMS JR. "They" 1 TIM MCGRAW "Friend" 1 AARON TIPPIN "Country"</p>	<p>KYNG/Dallas, TX * PD: Bob McNeill MD: Jim Andrews 1 STEVE HOLY "Beg" 1 SHANA PETRONE "Something" PAUL BRANDT "Beautiful" FAITH HILL "Breathes"</p>	<p>WTQR/Greensboro, NC * PD: Paul Franklin APD/MD: Deano SL Clair No Adds</p>	<p>WXBJ/Johnson City, TN * PD: Bill Hagy MD: Reggie Neal 17 PAUL BRANDT "Beautiful" 6 TOBY KEITH "Fades" 6 FAITH HILL "Breathes"</p>	<p>WWQM/Madison, WI * PD: Steve O'Brien MD: Mel McKenzie No Adds</p>	<p>KXXY/Oklahoma City, OK * OAMPD: Ted Stecker MD: Bill Reed No Adds</p>	<p>KRMO/Shreveport, LA PD: Alan Wall ALAN JACKSON "Pop" SHANA PETRONE "Something" KEITH URBAN "Love" ALECIA ELLIOTT "Duggin"</p>	<p>KNUE/Tyler, TX OAMPD: Larry Kent MD: Robert Mauldin FAITH HILL "Breathes" ALAN JACKSON "Pop" KENNY CHESNEY "Thanks" LONESTAR "Smile"</p>	<p>KJUG/Visalia, CA * OAMPD: Dave Daniels MD: John H. H. H. H. 30 FAITH HILL "Breathes" LONESTAR "Smile" ALAN JACKSON "Pop" ALABAMA "Small" MAVERICKS "Here"</p>
<p>WCTO/Allentown, PA * PD: Chuck Geiger APD/MD: Ed Ferrara 9 SHERIDAN "Needs"</p>	<p>WEZL/Charleston, SC * PD: Kris Van Dylle MD: Gary Griffin 2 ALABAMA "Small" JO DEE MESSINA "Love"</p>	<p>WGNV/Daytona Beach, FL * PD: John Anthony MD: Jim Andrews 2 LONESTAR "Smile" 1 SHANE MCANALLY "Eyes" KENNY CHESNEY "Thanks" ALABAMA "Small"</p>	<p>WRNS/Greenville, NC * APD/MD: John Landrum MD: Michael Sova 26 T. GRAHAM BROWN "Memphis" 21 TRITT WITHERGOOD "Move" 4 MAVERICKS "Here" 3 LEE ANN WOMACK "Tall" 2 JO DEE MESSINA "Love" ALABAMA "Small"</p>	<p>WMTZ/Johnstown, PA PD: Steve Walters MD: Laura Mooby ALABAMA "Small" MAVERICKS "Here" AARON TIPPIN "Country"</p>	<p>KTEX/McAllen, TX * PD: Monty Lewis MD: Sonny Laguna ALABAMA "Small" MAVERICKS "Here" AARON TIPPIN "Country"</p>	<p>KKXT/Omaha, NE * PD: Tom Goodwin MD: John Glenn 1 KENNY CHESNEY "Thanks" TOBY KEITH "Fades"</p>	<p>WBYT/South Bend, IN PD: Ralph Cherry APD/MD: Lisa Koel LONESTAR "Smile" JO DEE MESSINA "Love" ALABAMA "Small" SHANA TWAIN "Over"</p>	<p>KJUG/Visalia, CA * OAMPD: Dave Daniels MD: John H. H. H. H. 30 FAITH HILL "Breathes" LONESTAR "Smile" ALAN JACKSON "Pop" ALABAMA "Small" MAVERICKS "Here"</p>	<p>WACO/Waco, TX OAMPD: Zack Owen MD: Paul Blayzer 10 KENNY CHESNEY "Thanks" 10 FAITH HILL "Breathes"</p>
<p>KGNC/Amarillo, TX PD: Bob Shannon MD: Patrick Clark ALABAMA "Small" JO DEE MESSINA "Love"</p>	<p>WNKT/Charleston, SC * PD: Rob Kelly APD/MD: Cathleen Cody 1 PAUL BRANDT "Beautiful" STEVE HOLY "Beg" MAVERICKS "Here" SHANA PETRONE "Something"</p>	<p>KYGO/Denver, CO * OAMPD: John St. John MD: Ted Svendsen 11 LONESTAR "Smile" JOE DUFFIE "Outlin"</p>	<p>WESC/Greenville, SC * OAMPD: Ron Brooks APD/MD: John Landrum 13 SHANE MCANALLY "Eyes" 3 KENNY CHESNEY "Thanks" JOE DUFFIE "Outlin"</p>	<p>KBEQ/Kansas City, MO * PD: Mike Kennedy MD: Tim McGraw "Friend" LONESTAR "Smile" STEVE HOLY "Beg"</p>	<p>WGKX/Memphis, TN * PD: Greg Mott APD: Brian Driver MD: Mark Billingsley 2 JOHN M. MONTGOMERY "Home"</p>	<p>WYD/Roanoke, VA * OAMPD: Robynn Jaymes MD: Don Jeffrey 3 REBA MCENTIRE "What" 1 CLAY WALKER "Love" KEITH URBAN "Love"</p>	<p>KORK/Spokane, WA * OAMPD: Ray Edwards APD/MD: Tony Trowilo 8 YANKEE GREY "Considered" 2 GARY ALLAN "Smoke" 2 CLAY WALKER "Love" 1 TOBY KEITH "Fades"</p>	<p>WMO/Waco, TX OAMPD: Zack Owen MD: Paul Blayzer 10 KENNY CHESNEY "Thanks" 10 FAITH HILL "Breathes"</p>	<p>WMZO/Washington, DC * PD: Mac Daniels MD: Jon Anthony 15 RANDY TRAVIS "Man" 10 SHERIDAN "Needs" 6 ALABAMA "Small" 2 JO DEE MESSINA "Love"</p>
<p>WNCY/Appleton, WI OAMPD: Jeff McCarthy MD: Randy Shannon MD: Scottie Stock 7 ALAN JACKSON "Pop" 6 CHELY WRIGHT "Was" YANKEE GREY "Considered" ALABAMA "Small"</p>	<p>WQBE/Charleston, WV OAMPD: Jeff Whitfield MD: Paul Johnson 17 PAUL BRANDT "Beautiful" 10 FAITH HILL "Breathes" 6 TOBY KEITH "Fades"</p>	<p>KHKL/Des Moines, IA * PD: Savannah Jones MD: JC Walker No Adds</p>	<p>WSSJ/Greenville, SC * PD: Bruce Logan APD/MD: Kerry Owen 4 AARON TIPPIN "Country" 2 JO DEE MESSINA "Love"</p>	<p>KFKF/Kansas City, MO * PD: Dale Carter APD/MD: Tony Stevens 1 CLAY WALKER "Love" JO DEE MESSINA "Love" LONESTAR "Smile"</p>	<p>WKIS/Miami, FL * PD: Bob McKay MD: Darlene Evans No Adds</p>	<p>KHAY/Oxnard, CA * PD: Mark Hill No Adds</p>	<p>KNKI/Sacramento, CA * OAMPD: Mark Evans APD/MD: Jarmil Wood 2 ALABAMA "Small" 1 JO DEE MESSINA "Love"</p>	<p>WFMW/Springfield, IL PD: John Spaulding LEE ANN WOMACK "Tall"</p>	<p>WDEZ/Wausau, WI PD: James James MD: Lou Stewart 11 ALAN JACKSON "Pop" 6 FAITH HILL "Breathes" 4 TY HERNDON "Steam"</p>
<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>KJY/Des Moines, IA * OAMPD: Deanna Barrigan MD: Eddie Heston LONESTAR "Smile"</p>	<p>WAYZ/Hagerstown, MD OAMPD: Dennis Hughes MD: Lila McCann "Crush" 17 LONESTAR "Smile" 14 LILA MCCANN "Crush"</p>	<p>WDFW/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
<p>WKSF/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
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<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
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<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
<p>WKSJ/Asheville, NC PD: Jeff DeLoe MD: Peter Clay JO DEE MESSINA "Love" JOE DUFFIE "Outlin"</p>	<p>WKKT/Charlotte, NC * PD: Bill Young MD: Shane Collins 8 GEORGE STRAIT "What" 5 BRAD PAISLEY "Diddn" 2 SHERIDAN "Needs" 1 JO DEE MESSINA "Love"</p>	<p>WYCO/Detroit, MI * OAMPD: Ron Chapman MD: Ron Chapman 1 BRAD PAISLEY "Diddn" KENNY CHESNEY "Thanks" STEVE HOLY "Beg"</p>	<p>WRBT/Harrisburg, PA * PD: Tom Benson MD: Shelly Easton 5 ALAN JACKSON "Pop" 1 KENNY CHESNEY "Thanks"</p>	<p>WDAF/Kansas City, MO * PD: Ted Cramer 2 FAITH HILL "Breathes"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards MD: Kris Richards CHELY WRIGHT "Was"</p>	<p>WVW/Milwaukee, WI * OAMPD: Greg Swearingen MD: Scott Dolphin MD: Mitch Morgan 5 FAITH HILL "Breathes"</p>	<p>WPKX/Springfield, MA * OAMPD: Chip Miller MD: John Spaulding SHANA PETRONE "Something" JO DEE MESSINA "Love"</p>	<p>WWRK/West Palm Beach, FL * OAMPD: J.R. Jackson MD: Paul Blayzer 3 ALAN JACKSON "Pop" 2 JOE DUFFIE "Outlin" 2 MAVERICKS "Here" 1 SHANA PETRONE "Something" ALABAMA "Small"</p>
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Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WYNY/New York
Big City
(914) 592-1071
Smith/Roth
12+ Cume 466,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
54	51	LONESTAR/Amazed	15912
48	50	TIM MCGRAW/Something Like That	15600
32	49	SHANIA TWAIN/Man! I Feel Like...	15288
46	48	JOHN M. MONTGOMERY/Home To You	14976
46	47	STEVE WARINER/I'm Already Taken	14664
29	45	ALAN JACKSON/Little Man	14040
39	45	MARTINA MCBRIDE/Love You	14028
39	44	JO DEE MESSINA/Lesson In Leavin'	13728
19	39	GEORGE STRAIT/Write This Down	13728
52	38	DIXIE CHICKS/Ready To Run	12168
28	38	KENNY CHESNEY/You Had Me From...	11856
36	26	SHE DAISY/Little Good-byes	8736
19	26	ALABAMA/(God...) A Little...	8112
15	25	FAITH HILL/The Secret Of Life	7800
37	24	TRISHA YEARWOOD/I Still Love...	7488
17	24	GARTH BROOKS/I Don't Matter...	7488
17	23	CLINT BLACK/When I Said I Do	7176
14	21	TIM MCGRAW/Please Remember Me	6552
22	20	DWIGHT YOAKAM/Crazy Little...	6240
12	20	REBA MCKENTRE/What Do You Say	6240
29	19	LEANN RIMES/Big Deal	5928
18	19	FAITH HILL/Breathe	5928
18	18	JOE DUFFIE/A Night To Remember	5616
17	17	ANDY GRIGGS/I'll Go Crazy	5304
17	17	SHERRIE AUSTIN/Never Been Kissed	5304
39	17	BROOKS & DUNN/Missing You	5304
12	16	SHANIA TWAIN/Man! I Feel Like...	4992
36	16	SHANIA TWAIN/Come On Over	4992
22	16	GEORGE STRAIT/What Do You Say...	4992
15	16	YANKEE GREY/All Things...	4992
17	15	RANDY TRAVIS/A Man Ain't Made...	4680
17	15	TOBY KEITH/When Love Fades	4680
10	14	DIXIE CHICKS/Wide Open Spaces	4368
11	14	MONTGOMERY GENTRY/Lonely And Gone	4368
10	13	BRAD PAISLEY/He Didn't Have To Be	4056
12	12	SHANE MINOR/Ordinary Love	3744
7	12	SAMMY KERSHAW/When You Love...	3744
5	12	JERRY KILGORE/Love Trip	3744
3	11	DIXIE CHICKS/You Were Mine	3432
4	10	DIXIE CHICKS/Can Love You...	3120

MARKET #2
KZLA/Los Angeles
Bonneville
(323) 882-8000
McCormack
12+ Cume 695,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	37	MARTINA MCBRIDE/Love You	15133
26	29	TIM MCGRAW/Something Like That	11861
22	27	GARTH BROOKS/I Don't Matter...	11043
25	27	ALAN JACKSON/Little Man	11043
29	26	DIXIE CHICKS/Ready To Run	10634
25	25	FAITH HILL/The Secret Of Life	10225
23	24	MONTGOMERY GENTRY/Lonely And Gone	9816
22	23	GEORGE STRAIT/Write This Down	9407
24	22	SHE DAISY/Little Good-byes	8998
25	22	TRISHA YEARWOOD/That Ain't...	8998
17	21	YANKEE GREY/All Things...	8589
16	21	LEE ANN WOMACK/When I Said I Do	8589
15	20	STEVE WARINER/I'm Already Taken	8180
11	20	SHANIA TWAIN/Come On Over	8180
24	20	JO DEE MESSINA/Lesson In Leavin'	8180
31	19	KENNY CHESNEY/You Had Me From...	7771
22	19	LONESTAR/Amazed	7771
17	19	ALABAMA/(God...) A Little...	7771
21	18	TY HERNDON/Steam	7362
20	18	TRISHA YEARWOOD/I Still Love...	7362
19	17	KENNY CHESNEY/She Thinks My...	6953
19	17	CHELY WRIGHT/Single White Female	6953
12	15	KENNY CHESNEY/How Forever Feels	6135
15	15	ANDY GRIGGS/I'll Go Crazy	6135
16	15	DOUG STONE/Make Up In Love	6135
17	14	SAWYER BROWN/Drive Me Wild	5726
14	14	JOHN M. MONTGOMERY/Home To You	5726
10	13	JOHN BERRY/Rowdy Windows	5317
9	12	LILA MCCANN/With You	4908
9	12	LILA MCCANN/Crush	4908
18	12	JESSICA ANDREWS/You Go First	4908
11	12	MARTINA MCBRIDE/Whatever You Say	4908
10	12	DIXIE CHICKS/You Were Mine	4908
9	12	FAITH HILL/This Kiss	4908
9	12	COLLIN RAYE/Anyone Else	4908
9	12	ANDY GRIGGS/You Won't Ever Be...	4908
11	11	GEORGE STRAIT/Write This Down	4499
11	11	DWIGHT YOAKAM/Crazy Little...	4499
11	11	DIXIE CHICKS/Let 'Er Rip	4499
13	11	FAITH HILL/Let Me Let Go	4499

MARKET #3
WUSN/Chicago
Infinity
(312) 649-0099
Case/Biondo
12+ Cume 606,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	35	JO DEE MESSINA/Lesson In Leavin'	14630
33	35	ALAN JACKSON/Little Man	14630
27	34	ANDY GRIGGS/I'll Go Crazy	14212
31	32	JOE DUFFIE/A Night To Remember	13376
32	31	KENNY CHESNEY/You Had Me From...	12958
30	31	GEORGE STRAIT/Write This Down	12958
30	31	ALABAMA/(God...) A Little...	12958
32	30	LONESTAR/Amazed	12540
29	27	STEVE WARINER/I'm Already Taken	11286
22	25	MARTINA MCBRIDE/Love You	10450
23	23	SHANIA TWAIN/Come On Over	9614
16	23	JESSICA ANDREWS/You Go First	9614
16	23	YANKEE GREY/All Things...	9614
24	22	TIM MCGRAW/Something Like That	9196
22	20	CLINT BLACK/When I Said I Do	9360
23	19	FAITH HILL/The Secret Of Life	7942
11	19	CHAD BROCK/Ordinary Love	7942
21	19	GEORGE STRAIT/What Do You Say...	7942
18	19	MONTGOMERY GENTRY/Lonely And Gone	7942
14	18	TRISHA YEARWOOD/I Still Love...	7524
15	18	KENNY CHESNEY/I Don't Matter...	7524
23	17	SUSAN ASHTON/You're Lucky...	7106
23	17	DIXIE CHICKS/Ready To Run	7106
2	14	LEANN RIMES/Big Deal	5852
9	14	ALAN JACKSON/Pop A Top	5852
12	13	BRAD PAISLEY/He Didn't Have To Be	5434
23	11	LEE ANN WOMACK/When I Said I Do	4598
9	11	SHANE MINOR/Ordinary Love	4598
14	11	JOHN M. MONTGOMERY/Home To You	4598
9	11	REBA MCKENTRE/What Do You Say...	4598
7	10	SHANIA TWAIN/Man! I Feel Like...	4180
9	10	KENNY CHESNEY/How Forever Feels	4180
11	9	SHE DAISY/Little Good-byes	3762
9	9	RANDY TRAVIS/A Man Ain't Made...	3762
9	8	MARK WILLIS/She's In Love	3344
3	7	MARTINA MCBRIDE/Whatever You Say	2926
5	7	BILLY RAY CYRUS/Busy Man	2926
10	7	MARK CHESNUTT/This Heartache...	2926
7	7	FAITH HILL/Breathe	2926
7	6	GARTH BROOKS/Two Pina Colodas	2508

MARKET #4
KYCY/San Francisco
Infinity
(415) 391-9330
Hallam/Jordan
12+ Cume 252,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
47	63	JOHN M. MONTGOMERY/Home To You	6904
52	59	MARTINA MCBRIDE/Love You	6372
47	57	TRISHA YEARWOOD/I Still Love...	6156
54	56	JOE DUFFIE/A Night To Remember	6048
52	56	LONESTAR/Amazed	6048
55	55	TIM MCGRAW/Something Like That	5940
31	36	SHANIA TWAIN/Come On Over	3888
32	35	MONTGOMERY GENTRY/Lonely And Gone	3780
35	34	JOE DUFFIE/A Night To Remember	3672
31	32	STEVE WARINER/I'm Already Taken	3526
32	32	DIXIE CHICKS/Ready To Run	3456
35	31	LEANN RIMES/Big Deal	3456
30	30	MARK WILLIS/She's In Love	3240
30	30	DOUG STONE/Make Up In Love	3240
26	28	GEORGE STRAIT/Write This Down	3024
27	27	DIXIE CHICKS/Goodbye Earl	2916
27	27	FAITH HILL/Breathe	2916
23	26	LEE ANN WOMACK/When I Said I Do	2916
26	26	LONESTAR/Amazed	2808
32	24	KENNY CHESNEY/You Had Me From...	2592
20	23	DIXIE CHICKS/Cowboy Take Me Away	2484
17	19	SAWYER BROWN/Drive Me Wild	2052
20	19	JOHN M. MONTGOMERY/Home To You	2052
15	19	TIM MCGRAW/Please Remember Me	2052
21	18	KENNY CHESNEY/How Forever Feels	1944
14	18	ALAN JACKSON/Pop A Top	1944
26	18	ALABAMA/(God...) A Little...	1728
29	15	SHANIA TWAIN/That Don't...	1620
13	15	FAITH HILL/The Secret Of Life	1620
16	15	ANDY GRIGGS/You Won't Ever Be...	1620
31	15	CHELY WRIGHT/Single White Female	1620
12	15	BROOKS & DUNN/Missing You	1404
12	13	GARTH BROOKS/I Don't Matter...	1296
15	12	BROOKS & DUNN/Can't Get Over You	1188
11	12	GARY ALLAN/Smoke Rings In...	1188
15	11	GEO STRAIT/Write This Down	1090
10	11	KENNY CHESNEY/She Thinks My...	1080
11	10	TIM MCGRAW/Please Remember Me	1080
11	9	JOE DUFFIE/A Night To Remember	972
11	9	FAITH HILL/Let Me Let Go	972

MARKET #5
WXTU/Philadelphia
Beasley
(610) 667-9000
Johnson
12+ Cume 528,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
36	36	JOE DUFFIE/A Night To Remember	13392
36	36	LONESTAR/Amazed	13362
35	36	TIM MCGRAW/Something Like That	13362
37	34	KENNY CHESNEY/You Had Me From...	13362
29	33	SHANIA TWAIN/You've Got A Way	12276
30	33	COLLIN RAYE/Anyone Else	12276
29	32	ANDY GRIGGS/You Won't Ever Be...	11904
11	29	SAWYER BROWN/Drive Me Wild	10788
7	27	TIM MCGRAW/Please Remember Me	10044
22	23	LEE ANN WOMACK/When I Said I Do	8556
22	23	GEORGE STRAIT/What Do You Say...	8556
17	23	FAITH HILL/The Secret Of Life	8184
22	22	TRISHA YEARWOOD/I Still Love...	8184
22	22	STEVE WARINER/I'm Already Taken	8184
22	22	DIXIE CHICKS/Ready To Run	8184
23	22	MARTINA MCBRIDE/Love You	8184
17-22	22	BROOKS & DUNN/Missing You	8184
22	22	CLINT BLACK/When I Said I Do	8184
19	21	ANDY GRIGGS/I'll Go Crazy	7812
22	21	GARTH BROOKS/I Don't Matter...	7812
21	20	MARK WILLIS/She's In Love	7440
19	20	MONTGOMERY GENTRY/Lonely And Gone	7440
19	20	JOHN M. MONTGOMERY/Home To You	7440
17	18	BRAD PAISLEY/He Needs Pictures	6696
34	16	MARTINA MCBRIDE/Whatever You Say	5952
32	16	DIXIE CHICKS/Tonight	4964
17	12	DIXIE CHICKS/Write This Down	4652
10	11	ALAN JACKSON/Geazy Crazy	4092
10	11	LEE ANN WOMACK/I Think Of A...	4092
10	11	LILA MCCANN/With You	4092
12	11	JOE DUFFIE/A Night To Remember	4092
10	10	TY HERNDON/Hands Of A...	3720
9	10	BILLY RAY CYRUS/Busy Man	3720
9	10	KENNY CHESNEY/How Forever Feels	3720
9	10	STEVE WARINER/Write This Down	3720
7	9	DIXIE CHICKS/You Were Mine	3348
12	9	MARK WILLIS/She's In Love	3348
9	9	JOHN M. MONTGOMERY/Write Here On To Me	3348
9	9	KENNY ROGERS/Slow Dance Moves	3348
5	7	CHAD BROCK/Ordinary Love	2604


MARKET #6
WYCO/Detroit
Infinity
(248) 799-0600
Rodman/Chapman
12+ Cume 342,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	35	LONESTAR/Amazed	6475
34	32	YANKEE GREY/All Things...	5920
26	31	MARTINA MCBRIDE/Whatever You Say	5735
21	31	SHE DAISY/Little Good-byes	5735
21	31	DIXIE CHICKS/Ready To Run	5735
22	30	TIM MCGRAW/Something Like That	5550
22	30	MARK WILLIS/She's In Love	5550
30	27	CHELY WRIGHT/Single White Female	4992
28	26	JO DEE MESSINA/Lesson In Leavin'	4810
18	25	ALABAMA/(God...) A Little...	4625
19	25	SUSAN ASHTON/You're Lucky...	4625
17	21	TRISHA YEARWOOD/I Still Love...	3885
3	20	BROOKS & DUNN/Missing You	3700
22	19	ANDY GRIGGS/I'll Go Crazy	3515
18	19	LEANN RIMES/Big Deal	3515
14	18	TY HERNDON/Steam	3330
15	17	STEVE WARINER/I'm Already Taken	3145
7	16	MONTGOMERY GENTRY/Lonely And Gone	2960
16	16	REBA MCKENTRE/What Do You Say	2960
12	15	CHAD BROCK/Ordinary Love	2775
13	15	GEORGE STRAIT/Write This Down	2775
16	15	GEORGE STRAIT/Write This Down	2775
15	15	CLINT BLACK/When I Said I Do	2775
7	14	FAITH HILL/Breathe	2775
14	14	DIXIE CHICKS/Wide Open Spaces	2775
18	14	FAITH HILL/This Kiss	2590
13	14	COLLIN RAYE/Anyone Else	2590
22	14	CLAY WALKER/Love, Laugh, Love	2590
9	13	GARTH BROOKS/Two Pina Colodas	2405
13	13	SHANIA TWAIN/Man! I Feel Like...	2405
1	13	SHANIA TWAIN/Come On Over	2405
29	13	FAITH HILL/The Secret Of Life	2405
9	12	SHANIA TWAIN/That Don't...	2220
11	12	JO DEE MESSINA/Bye, Bye	2220
12	12	DIXIE CHICKS/There's Your Trouble	2220
12	12	DIAMOND RIO/Unbelievable	2220
15	12	LEE ANN WOMACK/I Think Of A...	2220
12	12	KENNY CHESNEY/How Forever Feels	2220
14	12	LILA MCCANN/With You	2220
11	12	JOHN M. MONTGOMERY/Home To You	2220

MARKET #7
KPLX/Dallas
Susquehanna
(214) 526-2400
Phillips/Rivers/Alan
12+ Cume 430,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	55	BROOKS & DUNN/Missing You	13750
37	53	MARTINA MCBRIDE/Love You	13250
51	50	SHANIA TWAIN/Come On Over	12750
48	49	DERYL DODD/On Earth As It Is...	12250
50	49	CLINT BLACK/When I Said I Do	12250
47	48	GEORGE STRAIT/What Do You Say...	12000
50	47	TIM MCGRAW/Something Like That	11750
18	44	ALAN JACKSON/Pop A Top	11000
28	39	JOHN M. MONTGOMERY/Home To You	9750
45	35	ALAN JACKSON/Little Man	8250
26	33	DIXIE CHICKS/Goodbye Earl	8750
39	33	BRIAN BURNS/Welcome To Texas	8250
33	32	MONTGOMERY GENTRY/Lonely And Gone	8000
32	32	TY HERNDON/Steam	8000
39	31	DIXIE CHICKS/Ready To Run	7750
18	30	KENNY CHESNEY/You Had Me From...	7500
28	30	LEANN RIMES/Big Deal	7500
23	28	REBA MCKENTRE/What Do You Say	7000
10	24	RANDY TRAVIS/A Man Ain't Made...	6000
43	22	LONESTAR/Amazed	5500
24	21	KENNY CHESNEY/How Forever Feels	5250
14	21	ALECIA FLOTT/In A Digg'n' II	5250
29	19	JO DEE MESSINA/Lesson In Leavin'	4750
18	18	SHE DAISY/Little Good-byes	4750
18	18	GEORGE STRAIT/Write This Down	4750
35	18	JOE DUFFIE/A Night To Remember	4250
20	17	TRINI	

Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #12

WKHX/Atlanta
ABC
(770) 955-0101
McGinley/Gray
12+ Cumé 435,400

101.5 FM Kicks

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	37	38	MARTINA MCBRIDE/I Love You	9880
37	38	39	TIM MCGRAW/Somebody Like That	9620
38	39	40	DIXIE CHICKS/Ready To Run	9100
39	40	41	MARK WILLIS/She's In Love	9100
40	41	42	JOHN M. MONTGOMERY/Home To You	8940
41	42	43	MARK WILLIS/She's In Love	8590
42	43	44	TRISHA YEARWOOD/I Still Love...	8320
43	44	45	STEVE WARINER/I'm Already Taken	7900
44	45	46	LEANN RIMES/Big Deal	7280
45	46	47	CHAD BROCK/Lighting Does...	7020
46	47	48	ANDY GRIGGS/I Go Crazy	6500
47	48	49	CLINT BLACK/When I Said I Do	6500
48	49	50	SHANIA TWAIN/Come On Over	6240
49	50	51	YANKEE GREY/All Things...	6240
50	51	52	CHELY WRIGHT/Single White Female	5980
51	52	53	JO DEE MESSINA/Lesson In Leavin'	5980
52	53	54	RANDY TRAVIS/A Man Ain't Made...	5720
53	54	55	DIAMOND RIO/Unbelievable	5460
54	55	56	BLACKHAWK/There You Have It	5460
55	56	57	SAWYER BROWN/Drive Me Wild	5460
56	57	58	BRAD PAISLEY/He Didn't Have To Be	5460
57	58	59	FAITH HILL/Breathe	5460
58	59	60	BROOKS & DUNN/Missing You	5200
59	60	61	JO DEE MESSINA/Stand Beside Me	4940
60	61	62	SHEDAISY/Little Good-byes	4940
61	62	63	CLAY WALKER/You're Beginning...	4680
62	63	64	LEE ANN WOMACK/I Think Of A...	4680
63	64	65	KENNY CHESNEY/How Forever Feels	4680
64	65	66	LILA MCCANN/Crush	4680
65	66	67	DWIGHT YOAKAM/Crazy Little...	4680
66	67	68	TIM MCGRAW/For A Little While	4420
67	68	69	ALAN JACKSON/Little Man	4160
68	69	70	LEE ANN WOMACK/Now You... Now...	4160
69	70	71	GEORGE STRAIT/Write This Down	4160
70	71	72	SHANIA TWAIN/That Don't...	3900
71	72	73	FAITH HILL/The Secret Of Life	3900
72	73	74	BROOKS & DUNN/I Can't Get Over You	3900
73	74	75	TRISHA YEARWOOD/Powerful Thing	3900

MARKET #12

WYAY/Atlanta
ABC
(770) 955-0106
Mitchell/Gray
12+ Cumé 237,100

106.7 TODAY'S HIT COUNTRY

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	37	38	MARTINA MCBRIDE/I Love You	5106
37	38	39	TIM MCGRAW/Somebody Like That	4968
38	39	40	DIXIE CHICKS/Ready To Run	4968
39	40	41	MARK WILLIS/She's In Love	4630
40	41	42	ANDY GRIGGS/I Go Crazy	4630
41	42	43	MONTGOMERY GENTRY/Lonely And Gone	4630
42	43	44	SHANIA TWAIN/Come On Over	4554
43	44	45	GEORGE STRAIT/What Do You Say...	4416
44	45	46	BROOKS & DUNN/Missing You	3864
45	46	47	CLINT BLACK/When I Said I Do	3588
46	47	48	STEVE WARINER/I'm Already Taken	3450
47	48	49	YANKEE GREY/All Things...	3312
48	49	50	CHAD BROCK/Lighting Does...	3174
49	50	51	RANDY TRAVIS/A Man Ain't Made...	3036
50	51	52	TRISHA YEARWOOD/I Still Love...	2898
51	52	53	BRAD PAISLEY/He Didn't Have To Be	2898
52	53	54	JOHN M. MONTGOMERY/Home To You	2760
53	54	55	SHANE MINOR/Ordinary Love	2622
54	55	56	TY HERNDON/Steam	2484
55	56	57	SHANIA TWAIN/Man I Feel Like...	2346
56	57	58	ALAN JACKSON/Little Man	2346
57	58	59	LEE ANN WOMACK/I Think Of A...	2346
58	59	60	DIAMOND RIO/Unbelievable	2208
59	60	61	KENNY CHESNEY/How Forever Feels	2208
60	61	62	ALAN JACKSON/Pop A Top	2208
61	62	63	FAITH HILL/Breathe	2208
62	63	64	JO DEE MESSINA/Lesson In Leavin'	2070
63	64	65	FAITH HILL/The Secret Of Life	2070
64	65	66	SHEDAISY/Little Good-byes	2070
65	66	67	REBA MCKENZIE/What Do You Say	2070
66	67	68	BLACKHAWK/There You Have It	1932
67	68	69	CHAD BROCK/Lighting Does...	1932
68	69	70	SHEDAISY/This Woman Needs	1932
69	70	71	JO DEE MESSINA/Stand Beside Me	1794
70	71	72	LEE ANN WOMACK/Now You... Now...	1794
71	72	73	SAWYER BROWN/Drive Me Wild	1794
72	73	74	KENNY CHESNEY/She Thinks My...	1794
73	74	75	CHELY WRIGHT/Single White Female	1794
74	75	76	GARY ALLAN/Smoke Rings In...	1794
75	76	77	KENNY CHESNEY/You Had Me From...	1656

MARKET #14

KMPS/Seattle
Infinity
(206) 805-0941
Richards/Thomas
12+ Cumé 324,700

KMP5

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	43	44	MARTINA MCBRIDE/I Love You	10320
40	44	45	TIM MCGRAW/Somebody Like That	9600
41	45	46	CLINT BLACK/When I Said I Do	8880
42	46	47	MARK WILLIS/She's In Love	8880
43	47	48	TRISHA YEARWOOD/I Still Love...	8640
44	48	49	GEORGE STRAIT/What Do You Say...	8400
45	49	50	SHANIA TWAIN/Man I Feel Like...	8400
46	50	51	KENNY CHESNEY/The Greatest	7920
47	51	52	STEVE WARINER/I'm Already Taken	6480
48	52	53	LEON STAR/Amazed	6240
49	53	54	JOHN M. MONTGOMERY/Home To You	6000
50	54	55	GARTH BROOKS/I Don't Matter...	6000
51	55	56	BRAD PAISLEY/He Didn't Have To Be	5760
52	56	57	REBA MCKENZIE/What Do You Say	5760
53	57	58	DIXIE CHICKS/Ready To Run	5520
54	58	59	SHANIA TWAIN/Come On Over	5280
55	59	60	KENNY CHESNEY/You Had Me From...	5280
56	60	61	DIAMOND RIO/Unbelievable	5040
57	61	62	BILLY RAY CYRUS/Busy Man	5040
58	62	63	GEORGE STRAIT/Write This Down	5040
59	63	64	RANDY TRAVIS/A Man Ain't Made...	5040
60	64	65	DIXIE CHICKS/Wide Open Spaces	4800
61	65	66	KENNY CHESNEY/How Forever Feels	4560
62	66	67	TIM MCGRAW/Please Remember Me	4560
63	67	68	GARTH BROOKS/You Move Me	4320
64	68	69	DIXIE CHICKS/You Were Mine	4320
65	69	70	MARK WILLIS/A (Cherish) You	4320
66	70	71	MARK WILLIS/Don't Laugh At Me	4080
67	71	72	COLLIN RAYE/I Can Still Feel You	4080
68	72	73	MARK WILLIS/Wish You Were Here	3940
69	73	74	SHANIA TWAIN/You've Got A Way	3940
70	74	75	ALAN JACKSON/Pop A Top	2160
71	75	76	MICHAEL PETERSON/Drink, Swear...	1920
72	76	77	LEANN RIMES/Big Deal	1920
73	77	78	JO DEE MESSINA/Bye, Bye	1680
74	78	79	JO DEE MESSINA/I'm Alright	1680
75	79	80	MARK CHESNUTT/Don't Want To	1680
76	80	81	MONTGOMERY GENTRY/Lonely And Gone	1680
77	81	82	FAITH HILL/Breathe	1680

MARKET #14

KYCW/Seattle
Infinity
(206) 216-0965
Brenner/Peterson
12+ Cumé 146,400

96.5 FM KYCW

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
49	51	52	TIM MCGRAW/Somebody Like That	4539
50	52	53	STEVE WARINER/I'm Already Taken	4094
51	53	54	MICHAEL PETERSON/Sure Feels Real Good	4005
52	54	55	CLAY WALKER/Live, Laugh, Love	3916
53	55	56	COLLIN RAYE/Start Over Georgia	3827
54	56	57	MARTINA MCBRIDE/I Love You	3827
55	57	58	JO DEE MESSINA/Lesson In Leavin'	3471
56	58	59	GEORGE STRAIT/What Do You Say...	2492
57	59	60	KENNY CHESNEY/How Forever Feels	2314
58	60	61	BRAD PAISLEY/He Didn't Have To Be	2225
59	61	62	LEON STAR/Amazed	2225
60	62	63	KEITH URBAN/It's A Love Thing	2225
61	63	64	LEANN RIMES/Big Deal	2136
62	64	65	ALAN JACKSON/Little Man	2136
63	65	66	JOHN M. MONTGOMERY/Home To You	2136
64	66	67	DIAMOND RIO/Unbelievable	2047
65	67	68	REBA MCKENZIE/What Do You Say	2047
66	68	69	FAITH HILL/The Secret Of Life	1958
67	69	70	ANDY GRIGGS/I Go Crazy	1958
68	70	71	MONTGOMERY GENTRY/Lonely And Gone	1958
69	71	72	GARTH BROOKS/I Don't Matter...	1958
70	72	73	REBA MCKENZIE/One Honest Heart	1869
71	73	74	MARK WILLIS/She's In Love	1869
72	74	75	LILA MCCANN/Crush	1869
73	75	76	YANKEE GREY/All Things...	1869
74	76	77	RANDY TRAVIS/A Man Ain't Made...	1780
75	77	78	DIXIE CHICKS/Cowboy Take Me Away	1780
76	78	79	JO DEE MESSINA/Lesson In Leavin'	1691
77	79	80	KENNY CHESNEY/You Had Me From...	1691
78	80	81	ANDY GRIGGS/You Won't Ever Be...	1602
79	81	82	GEORGE STRAIT/Write This Down	1602
80	82	83	CHAD BROCK/Lighting Does...	1513
81	83	84	JOE DUFFIE/A Night To Remember	1513
82	84	85	DIXIE CHICKS/Ready To Run	1513
83	85	86	STEVE WARINER/Two Teardrops	1424
84	86	87	JOE DUFFIE/The Outin' Kind	1246
85	87	88	BROOKS & DUNN/Missing You	1246
86	88	89	SHANIA TWAIN/Come On Over	1068
87	89	90	CLINT BLACK/When I Said I Do	1068
88	90	91	TRACE ADKINS/Don't Lie	1068
89	91	92	ALAN JACKSON/Pop A Top	979

MARKET #15

KMLE/Phoenix
AMFM
(602) 264-0108
Garrison/Allen
12+ Cumé 346,100

92.5 FM KMLE

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	56	57	MARK WILLIS/She's In Love	12432
37	57	58	CLINT BLACK/When I Said I Do	12432
38	58	59	TIM MCGRAW/Somebody Like That	12210
39	59	60	MARTINA MCBRIDE/I Love You	11988
40	60	61	SHANIA TWAIN/Come On Over	11766
41	61	62	LEANN RIMES/Big Deal	11100
42	62	63	JO DEE MESSINA/Lesson In Leavin'	9768
43	63	64	BRAD PAISLEY/He Didn't Have To Be	8436
44	64	65	DIXIE CHICKS/Cowboy Take Me Away	7326
45	65	66	SHEDAISY/This Woman Needs	7104
46	66	67	GARTH BROOKS/I Don't Matter...	7104
47	67	68	FAITH HILL/Breathe	7104
48	68	69	STEVE WARINER/I'm Already Taken	6882
49	69	70	LEON STAR/Amazed	6660
50	70	71	CLAY WALKER/The Chain Of Love	6438
51	71	72	KENNY CHESNEY/She Thinks My...	5772
52	72	73	GEORGE STRAIT/Write This Down	5550
53	73	74	TIM MCGRAW/My Best Friend	5328
54	74	75	JOHN M. MONTGOMERY/Home To You	5328
55	75	76	BROOKS & DUNN/Beer Thirsty	5328
56	76	77	KENNY CHESNEY/You Had Me From...	4218
57	77	78	GARY ALLAN/Smoke Rings In...	4218
58	78	79	CHELY WRIGHT/Single White Female	3996
59	79	80	ALABAMA/(God...) A Little...	3996
60	80	81	DIXIE CHICKS/Ready To Run	3996
61	81	82	BROOKS & DUNN/Missing You	3774
62	82	83	FAITH HILL/The Kiss	3774
63	83	84	MARTINA MCBRIDE/She's The Only...	3774
64	84	85	LEE ANN WOMACK/Now You... Now...	3552
65	85	86	JO DEE MESSINA/I'm Alright	3330
66	86	87	KENNY CHESNEY/How Forever Feels	3330
67	87	88	SHEDAISY/Little Good-byes	3108
68	88	89	DIXIE CHICKS/Wide Open Spaces	3108
69	89	90	CLAY WALKER/She's Always Right	2886
70	90	91	MARK CHESNUTT/Don't Want To	2886
71	91	92	JO DEE MESSINA/Bye, Bye	2664
72	92	93	DIXIE CHICKS/Tonight...	2442
73	93	94	BILLY RAY CYRUS/Busy Man	2442
74	94	95	TIM MCGRAW/Please Remember Me	2442

MARKET #15

KNIX/Phoenix
Clear Channel
(480) 966-6236
Sledge/King
12+ Cumé 359,200


102.5 FM KNIX

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
45	46	47	LEE ANN WOMACK/Now You... Now...	9982
46	47	48	TIM MCGRAW/Somebody Like That	9765
47	48	49	MARTINA MCBRIDE/I Love You	9765
48	49	50	DIXIE CHICKS/Ready To Run	8680
49	50	51	CHAD BROCK/Lighting Does...	8463
50	51	52	MARK WILLIS/She's In Love	8029
51	52	53	JOHN M. MONTGOMERY/Home To You	8029
52	53	54	BROOKS & DUNN/Missing You	8029
53	54	55	CLINT BLACK/When I Said I Do	6727
54	55	56	SHANE MCANALLY/Are Your Eyes...	6510
55	56	57	ANDY GRIGGS/I Go Crazy	5859
56	57	58	MONTGOMERY GENTRY/Lonely And Gone	5859
57	58	59	CLAY WALKER/Live, Laugh, Love	5859
58	59	60	SHANIA TWAIN/Come On Over	5425
59	60	61	GEORGE STRAIT/What Do You Say...	4991
60	61	62	BRAD PAISLEY/He Didn't Have To Be	4991
61	62	63	REBA MCKENZIE/What Do You Say	4774
62	63	64	FAITH HILL/The Secret Of Life	4557
63	64	65	ALAN JACKSON/Pop A Top	4340
64	65	66	CHELY WRIGHT/Single White Female	4123
65	66	67	JO DEE MESSINA/Lesson In Leavin'	3906
66	67	68	GEORGE STRAIT/Write This Down	3906
67	68	69	JASON SELLESA/Matter Of Time	3906
68	69	70	MARK WILLIS/She's Always Right	3906
69	70	71	LEON STAR/Amazed	3889
70	71	72	LILA MCCANN/Crush	3472
71	72	73	KENNY CHESNEY/You Had Me From...	3472
72	73	74	STEVE WARINER/I'm Already Taken	3472
73	74	75	YANKEE GREY/All Things...	

Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING


MARKET #23
KYGO/Denver
Jefferson-Pilot
(303) 321-0950
St. John/Svensden
12+ Cume 346,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	51	TIM MCGRAW/Something Like That	1169
46	49	MARTINA MCBRIDE/Love You	10731
47	46	LONESTAR/Amazed	10074
45	45	GEORGE STRAIT/Write This Down	9855
40	44	COLLIN RAYE/Anyone Else	9536
48	39	KENNY CHESNEY/You Had Me From...	8541
23	39	JO DEE MESSINA/Lesson In Leavin'	7884
28	29	JOHN M. MONTGOMERY/Home To You	6351
45	26	FAITH HILL/The Secret Of Life	5694
26	26	BROOKS & DUNN/Missing You	5694
23	25	GEORGE STRAIT/What Do You Say...	5475
25	25	RANDY TRAVIS/A Man Ain't Made...	5475
27	25	CLINT BLACK/When I Said I Do	5475
22	24	MARK WILLIS/She's In Love	5256
21	23	SHANIA TWAIN/Come On Over	5037
23	23	ANDY GRIGGS/You Won't Ever Be...	5037
23	23	STEVE WARINER/I'm Already Taken	5037
22	22	BRAD PAISLEY/He Didn't Have To Be	5037
26	23	DIXIE CHICKS/Ready To Run	5037
19	23	CLAY WALKER/Live, Laugh, Love	5037
14	21	REBA MCKENZIE/What Do You Say	4599
21	20	KENNY CHESNEY/She Thinks My...	4380
18	20	DOUG STONE/Make Up In Love	4380
25	20	GARY ALLAN/Smoke Rings In...	4380
16	15	MARTINA MCBRIDE/Whatever You Say	3504
19	15	DIXIE CHICKS/Wide Open Spaces	3285
15	15	FAITH HILL/This Kiss	3285
16	15	DIAMOND RIO/Unbelievable	3285
13	15	CHAD BROCK/Lighting Does...	3285
17	14	JO DEE MESSINA/Bye	3066
25	14	ALAN JACKSON/Little Man	3066
7	14	MONTGOMERY GENTRY/Lonely And Gone	3066
14	13	SHANIA TWAIN/You're Still The One	2847
16	13	JO DEE MESSINA/Alright	2847
12	14	COLLIN RAYE/Can Still Feel You	2628
14	12	GARTH BROOKS/To Make You Feel...	2628
10	12	KENNY ROGERS/The Greatest	2628
11	11	DIXIE CHICKS/You Were Mine	2409
11	11	LONESTAR/Smile	2409
6	10	ALABAMA/(God...) A Little...	2190


MARKET #24
WGAR/Cleveland
Clear Channel
(216) 328-9950
Hunnicut/Collier
12+ Cume 346,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
32	40	TIM MCGRAW/Something Like That	9880
35	40	MARTINA MCBRIDE/Love You	9386
38	38	ALAN JACKSON/Little Man	9386
29	35	TRISHA YEARWOOD/It's Still Love...	8645
27	35	STEVE WARINER/I'm Already Taken	8645
37	35	DIXIE CHICKS/Ready To Run	8645
19	31	GEORGE STRAIT/What Do You Say...	7857
11	20	MARK WILLIS/She's In Love	4940
14	20	BRAD PAISLEY/He Didn't Have To Be	4940
14	19	MONTGOMERY GENTRY/Lonely And Gone	4693
16	19	CLINT BLACK/When I Said I Do	4693
12	19	REBA MCKENZIE/What Do You Say	4693
15	17	SHE DAISSY/Little Good-byes	4199
17	17	CHELY WRIGHT/Single White Female	4199
17	17	ANDY GRIGGS/You Crazy	4199
16	16	SHANIA TWAIN/Come On Over	3952
33	16	JO DEE MESSINA/Lesson In Leavin'	3952
11	15	SAMMY KERSHAW/When You Love...	3705
12	15	BROOKS & DUNN/Missing You	3705
13	15	FAITH HILL/Breathe	3705
9	14	SAWYER BROWN/Drive Me Wild	3458
15	14	LONESTAR/Amazed	3458
10	13	SHANIA TWAIN/Man! I Feel Like...	3211
12	13	GARTH BROOKS/It Don't Matter...	3211
12	12	DIAMOND RIO/Unbelievable	2964
19	12	DOUG STONE/Make Up In Love	2964
13	12	JOHN M. MONTGOMERY/Home To You	2964
12	12	TY HERNDON/Steam	2964
11	11	KENNY CHESNEY/How Forever Feels	2717
20	11	JOE DUFFIE/A Night To Remember	2717
10	11	FAITH HILL/The Secret Of Life	2717
10	11	ALABAMA/(God...) A Little...	2717
14	11	CHAD BROCK/Lighting Does...	2717
11	11	SHANE MINOR/Ordinary Love	2717
12	10	BILLY RAY CYRUS/Busy Man	2470
9	10	STEVE WARINER/Two Teardrops	2470
7	9	JO DEE MESSINA/Stand Beside Me	2223
8	9	JASON SELLERS/A Matter Of Time	2223
8	8	NEAL MCCOY/The Shake	1976
6	8	FAITH HILL/This Kiss	1976


MARKET #25
KUPL/Portland, OR
Infinity
(503) 223-0300
Rolle/Taylor
12+ Cume 214,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	38	CHAD BROCK/Lighting Does...	6118
34	37	TIM MCGRAW/Something Like That	5967
34	35	MARTINA MCBRIDE/Love You	5635
35	34	ANDY GRIGGS/You Crazy	5474
36	33	DIXIE CHICKS/Ready To Run	5313
33	33	JERRY KILGORE/One Trip	5313
36	31	GEORGE STRAIT/What Do You Say...	4991
34	31	STEVE WARINER/I'm Already Taken	4991
26	29	SHANIA TWAIN/Come On Over	4669
29	28	TRISHA YEARWOOD/It's Still Love...	4508
26	28	MONTGOMERY GENTRY/Lonely And Gone	4508
32	28	BROOKS & DUNN/Missing You	4508
24	27	DOUG STONE/Make Up In Love	4347
27	27	LEANN RIMES/Big Deal	4347
26	26	MARK WILLIS/She's In Love	4186
28	26	BRAD PAISLEY/Who Needs Pictures	4186
28	26	BRAD PAISLEY/He Didn't Have To Be	4186
28	26	ALAN JACKSON/Little Man	4025
28	25	ALAN JACKSON/Pop A Top	4025
27	24	KENNY CHESNEY/She Thinks My...	3864
17	19	LONESTAR/Amazed	3059
17	19	TY HERNDON/Steam	3059
11	18	ALAN JACKSON/Little Man	2898
15	17	JO DEE MESSINA/Lesson In Leavin'	2737
18	17	DIAMOND RIO/Unbelievable	2737
16	17	RANDY TRAVIS/A Man Ain't Made...	2737
16	16	ALABAMA/(God...) A Little...	2576
14	16	JOE DUFFIE/The Quiltin' Kind	2576
16	16	TRACY BYRD/Put Your Hand In...	2576
15	16	REBA MCKENZIE/What Do You Say	2576
14	15	MARTINA MCBRIDE/Whatever You Say	2415
18	15	KENNY CHESNEY/You Had Me From...	2415
14	14	GEORGE STRAIT/Write This Down	2254
13	14	JASON SELLERS/A Matter Of Time	2254
13	14	CLINT BLACK/When I Said I Do	2254
14	14	TRACE ADKINS/Don't Lie	2254
16	13	JOE DUFFIE/A Night To Remember	2093
12	14	KEITH URBAN/It's A Love Thing	1932
10	11	ANDY GRIGGS/You Won't Ever Be...	1771
14	10	SHANIA TWAIN/You've Got A Way	1610

MARKET #26
KWJ/Portland, OR
Fisher
(503) 228-4393
Mitchell/Montgomery
12+ Cume 201,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	39	CHELY WRIGHT/Single White Female	4212
40	38	TIM MCGRAW/Something Like That	4104
37	37	STEVE WARINER/I'm Already Taken	3996
34	37	DIXIE CHICKS/Ready To Run	3996
32	35	JO DEE MESSINA/Lesson In Leavin'	3780
32	35	MARTINA MCBRIDE/Love You	3780
36	34	JOE DUFFIE/A Night To Remember	3672
35	34	LONESTAR/Amazed	3672
29	27	DIXIE CHICKS/Wide Open Spaces	2916
23	26	ANDY GRIGGS/You Won't Ever Be...	2908
27	25	ALABAMA/(God...) A Little...	2700
24	24	FAITH HILL/The Secret Of Life	2592
26	24	KENNY CHESNEY/How Forever Feels	2592
19	24	ANDY GRIGGS/You Crazy	2592
28	24	BROOKS & DUNN/Missing You	2592
23	23	GEORGE STRAIT/What Do You Say...	2484
15	21	CLINT BLACK/When I Said I Do	2268
27	20	TRACY BYRD/Put Your Hand In...	2160
15	20	DIXIE CHICKS/You Were Mine	2160
27	19	KENNY CHESNEY/You Had Me From...	2062
20	19	JERRY KILGORE/Love Trip	2062
15	18	CHAD BROCK/Lighting Does...	1944
16	18	JOHN M. MONTGOMERY/Home To You	1944
12	17	GARY ALLAN/Smoke Rings In...	1836
19	16	MARK WILLIS/Don't Laugh At Me	1728
11	16	SAWYER BROWN/Drive Me Wild	1728
18	16	BRAD PAISLEY/He Didn't Have To Be	1728
9	15	SHANIA TWAIN/Come On Over	1620
23	15	ALAN JACKSON/Little Man	1620
21	15	GEORGE STRAIT/Write This Down	1620
11	15	YANKEE GREY/All Things...	1620
8	14	RANDY TRAVIS/Spirit Of A Boy...	1512
14	14	LEE ANN WOMACK/Think Of A...	1512
9	14	KENNY CHESNEY/She Thinks My...	1512
18	14	CHAD BROCK/Lighting Does...	1512
9	14	TIM MCGRAW/My Best Friend	1512
16	13	TRISHA YEARWOOD/It's Still Love...	1404
21	12	MARTINA MCBRIDE/Whatever You Say	1296
9	12	BROOKS & DUNN/How Long Gone	1296
8	12	REBA MCKENZIE/One Honest Heart	1296

MARKET #26
WUBE/Cincinnati
AMFM
(513) 721-1050
Closson/Hamilton
12+ Cume 314,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	37	DIXIE CHICKS/Ready To Run	7400
35	36	SHANIA TWAIN/Come On Over	7200
36	35	LONESTAR/Amazed	7000
30	34	MARTINA MCBRIDE/Love You	6800
36	34	JOE DUFFIE/A Night To Remember	6800
33	34	TIM MCGRAW/Something Like That	6800
34	34	YANKEE GREY/All Things...	6800
21	31	JOHN M. MONTGOMERY/Home To You	6200
32	28	SHERIE' AUSTIN/Never Been Kissed	5600
23	25	LEANN RIMES/Big Deal	5000
24	24	JO DEE MESSINA/Lesson In Leavin'	4800
23	24	BROOKS & DUNN/Missing You	4800
18	23	DIXIE CHICKS/Tonight...	4600
26	23	SHANE MCANALLY/Are Your Eyes...	4600
18	22	CLINT BLACK/When I Said I Do	4400
26	21	CHELY WRIGHT/Single White Female	4200
17	21	SHANE MINOR/Ordinary Love	4200
21	21	GEORGE STRAIT/Write This Down	4200
14	21	TIM MCGRAW/Please Remember Me	4200
16	21	KENNY CHESNEY/You Had Me From...	4200
31	20	ALAN JACKSON/Little Man	4000
22	20	MONTGOMERY GENTRY/Lonely And Gone	4000
22	20	BRAD PAISLEY/He Didn't Have To Be	4000
21	19	MARK WILLIS/She's In Love	3800
21	19	GEORGE STRAIT/What Do You Say...	3800
7	18	FAITH HILL/Breathe	3600
19	17	ALABAMA/(God...) A Little...	3400
13	15	DIAMOND RIO/Unbelievable	3000
12	15	SAWYER BROWN/Drive Me Wild	3000
12	15	KENNY CHESNEY/She Thinks My...	3000
15	14	KENNY CHESNEY/You Had Me From...	2800
15	14	SONYA ISAACS/On My Way To You	2800
15	14	REBA MCKENZIE/What Do You Say	2800
13	13	JOE DUFFIE/A Night To Remember	2600
16	13	CHAD BROCK/Lighting Does...	2600
16	13	ANDY GRIGGS/You Crazy	2600
14	13	KEITH URBAN/It's A Love Thing	2600
9	12	MARTINA MCBRIDE/Whatever You Say	2400
2	12	ALABAMA/Small Stuff	2400
7	12	TRACE ADKINS/Don't Lie	2400


MARKET #26
WYGY/Cincinnati
AMFM
(513) 721-1050
Marshall/Rider/Gerard
12+ Cume 158,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
49	50	MARTINA MCBRIDE/Love You	2950
46	47	FAITH HILL/The Secret Of Life	2773
47	47	TIM MCGRAW/Something Like That	2773
47	47	DIXIE CHICKS/Ready To Run	2773
44	43	LONESTAR/Amazed	2537
45	42	ALAN JACKSON/Little Man	2478
31	34	ALABAMA/(God...) A Little...	2006
29	32	SHANIA TWAIN/That Don't...	1888
33	32	JOE DUFFIE/A Night To Remember	1770
23	29	SHANIA TWAIN/Come On Over	1711
28	28	YANKEE GREY/All Things...	1711
28	28	SHANIA TWAIN/Honey, I'm Home	1652
33	28	DIXIE CHICKS/You Were Mine	1652
28	28	KENNY CHESNEY/You Had Me From...	1652
22	28	CHELY WRIGHT/Single White Female	1652
30	27	KENNY CHESNEY/How Forever Feels	1593
27	27	SHANE MINOR/Ordinary Love	1593
29	27	TIM MCGRAW/Please Remember Me	1593
27	26	FAITH HILL/Let Me Let Go	1534
23	26	STEVE WARINER/I'm Already Taken	1534
17	26	LONESTAR/Smile	1534
24	25	MARK WILLIS/She's In Love	1475
23	24	ANDY GRIGGS/You Crazy	1416
21	24	GEORGE STRAIT/What Do You Say...	1416
24	24	MONTGOMERY GENTRY/Lonely And Gone	1416
23	23	BROOKS & DUNN/Missing You	1357
29	22	ANDY GRIGGS/You Won't Ever Be...	1298
23	20	SHE DAISSY/Little Good-byes	1180
19	20	BRAD PAISLEY/He Didn't Have To Be	1180
19	20	JOHN M. MONTGOMERY/Home To You	1121
17	19	LEANN RIMES/Big Deal	1121
20	19	REBA MCKENZIE/What Do You Say	1121
16	17	SHE DAISSY/This Woman Needs	1003
20	17	KEITH URBAN/It's A Love Thing	1003
11	17	GARTH BROOKS/It Don't Matter...	1003
23	16	CLINT BLACK/When I Said I Do	944
5	15	SHANIA TWAIN/Man! I Feel Like...	885
25	14	SHERIE' AUSTIN/Never Been Kissed	826

MARKET #27
KRTY/San Jose
Empire
(408) 293-8030
Stevens
12+ Cume 123,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	51	TIM MCGRAW/Something Like That	3366
46	49	LEE ANN WOMACK/(How You...) Now...	3234
46	48	MONTGOMERY GENTRY/Lonely And Gone	3168
47	47	STEVE WARINER/I'm Already Taken	3102
47	47	DIXIE CHICKS/Ready To Run	3102
48	46	CHAD BROCK/Lighting Does...	3036
29	45	LILA MCCANN/Crush	2940
24	28	TY HERNDON/Steam	1878
23	27	CLAY WALKER/Live, Laugh, Love	1782
24	26	ANDY GRIGGS/You Crazy	1716
26	25	KEITH URBAN/It's A Love Thing	1716
25	25	GEORGE STRAIT/What Do You Say...	1650
24	25	SHANE MCANALLY/Are Your Eyes...	1650
23	25	CLINT BLACK/When I Said I Do	1650
16	25	REBA MCKENZIE/What Do You Say	1650
25	24	YANKEE GREY/All Things...	1584
24	24	RANDY TRAVIS/A Man Ain't Made...	1584
25	24	LEANN RIMES/Big Deal	1584
25	23	MARK WILLIS/She's In Love	1518
18	21	JO DEE MESSINA/Lesson In Leavin'	1386
8	21	JASON SELLERS/A Matter Of Time	1386
24	20	TRISHA YEARWOOD/It's Still Love...	1320
15	19	ANDY GRIGGS/You Won't Ever Be...	1254
17	19	CHELY WRIGHT/Single White Female	1254
18	18	FAITH HILL/The Secret Of Life	1188
41	17	ALAN JACKSON/Little Man	1122
44	17	KENNY CHESNEY/You Had Me From...	1122
19	17	LONESTAR/Amazed	1122
19	17		

Country Song Index

A

ALABAMA Small Stuff (RCA 65879)
Prod: Don Cook, Alabama **Wr:** Mark Collie, Hillary Kanter, Even Stevens **Pub:** Daniel Island Music (BMI)/How Ya Doin' Publishing (BMI)/Leipers Fork Music (BMI) **Mgr:** Dale Morris & Associates

TRACE ADKINS Don't Lie (Capitol 7087)
Prod: Paul Worley **Wr:** Chet Biggers, Frank Rogers **Pub:** EMI April Music Inc./ASCAP/Sea Gayle Music (ASCAP)

GARY ALLAN Smoke Rings In The Dark (MCA 72091)
Prod: Tony brown, Mark Wright **Wr:** Rivers Rutherford, Houston Robert **Wr:** Universal-MCA Music Publishing, A Division of Universal Studios, Inc./Bar R Music - ASCAP/SESAC **Mgr:** Lytle Management

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

BROOKS & DUNN Missing You (Arista 3179)
Prod: Byron Gallimore, Ronnie Dunn, Kix Brooks **Wr:** Mark Leonard, Charles Sanford, John Waite **Pub:** Markmeem Music (ASCAP)/WB Music Corp. (ASCAP)/Paperwaite Music (BMI) **Mgr:** Tiltley-Spalding

TRACY BYRD Put Your Hand In Mine (RCA 65846)
Prod: Billy Joe Walker, Jr. **Wr:** Skip Ewing, Jimmy Wayne Barber **Pub:** Acuff-Rose Music, Inc. (BMI)/Milene Music, Inc. (ASCAP) **Mgr:** Ritter Carter Management

C

MARY CHAPIN CARPENTER Wherever You Are (Columbia 42652)
Prod: Mary Chapin Carpenter, Blake Chancey **Wr:** Mary Chapin Carpenter **Pub:** Why Walk Music (ASCAP)

KENNY CHESNEY She Thinks My Tractor's Sexy (BNA 65877)
Prod: Buddy Cannon, Norro Wilson **Wr:** Jim Collins, Paul Overstreet **Pub:** EMI Blackwood Music Inc./Jelinda Music (BMI) **Mgr:** International Management Services

D

JOE DIFFIE The Quittin' Kind (Epic 42578)
Prod: Don Cook, Lonnie Wilson **Wr:** Sam Hogen, Phil Barnhart, Mark D. Sanders **Pub:** Sony/ATV Songs LLC (BMI)/D/B/A/Tree Publishing Co. (BMI)/Sams Jammin' Songs (BMI)/Suffer In Silence Music (BMI)/Starstruck Writers Group Inc./ASCAP/MCA Music Publishing Inc. (ASCAP)

DIXIE CHICKS Ready To Run (Monument)
Prod: Paul Worely, Blake Chancey **Wr:** Martie Seidel, Marcus Hummon **Pub:** Woolly Puddin' Music/Careers-BMG Music Pub., Inc./Floyd's Dream Music (BMI) **Mgr:** Simon Renshaw/Senior Management

E

ALECIA ELLIOT I'm Diggin' It (MCA 72103)
Prod: Tony Brown, Jeff Teague **Wr:** Daryl Burgess, Michele McCord **Pub:** EMI Blackwood (Canada) Ltd./Burg-Isle Music, Inc./Starstruck Angel Music, Inc. (BMI)

G

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 **Mgr:** Full Circle Management

H

MERLE HAGGARD W/JEWEL That's The Way Love Goes (BNA)
Prod: Merle Haggard, Lou Bradley **Wr:** Leftly Frizzell, Sanger D. Shafer **Pub:** Acuff-Rose Music, Inc. (BMI)

TY HERNDON Steam (Epic 40342)
Prod: Joe Scaife **Wr:** Lewis Anderson, Bob Regan **Pub:** Sony ATV Songs LLC (BMI) d/b/a/Tree Publishing Co. (BMI)/BMG Songs, Inc. (ASCAP)/Yessiree Bob Music (ASCAP) **Mgr:** Dana Miller Entertainment

STEVE HOLY Don't Make Me Beg (Curb 1534)
Prod: Wilbur C. Rimes **Wr:** Frank Rogers **Pub:** EMI April Music, Inc./Sea Gayle Music (ASCAP)

J

ALAN JACKSON Pop A Top (Arista 3183)
Prod: Keith Stegall **Wr:** Nat Stuckey **Prod:** Sony/ATV Songs LLC dba Tree Publishing Co. (BMI) **Mgr:** Chip Peay

K

SAMMY KERSHAW When You Love Someone (Mercury 250)
Prod: Keith Stegall **Wr:** Keith Stegall, Dan Hill **Pub:** Smash Vegas Music, A Div. Of Big Picture Entertainment LLC/November One Songs; If Dreams Had Wings Ltd. (BMI) **Mgr:** Go Tell Management

JERRY KILGORE Love Trip (Virgin 14339)
Prod: Steve Bogard, Jeff Stevens, Scott Hendricks **Wr:** Jerry Kilgore, Gil Grand, Brett Jones **Pub:** Saddle Tan Music/Ensign Music Corporation (BMI)/Dreaming In Public (SOCAN) Adm. for the U.S. by NIMBY Music (ASCAP)/Mo Fuzzy Dice Music/Famous Music Corporation (ASCAP) **Mgr:** Tiltley-Spalding/Marc Dottore

L

LACE I Want A Man (Warner Bros. 9863)
Prod: Chris Farren, Humberto Gatica **Wr:** Rick Giles, Tim Nichols, Gilles Godard **Pub:** Careers-BMG Music Publishing, Inc./Sontanner Music/EMI Blackwood Music Inc./Ty Land Music/QMG Music BMI

M

MAVERICKS Here Comes My Baby (Mercury 260)
Prod: Raul Malo, Don Cook **Wr:** Cat Stevens **Pub:** Manistay Music Publishing (BMI)

MARTINA McBRIDE I Love You (RCA)
Prod: Paul Worely, Martina McBride **Wr:** Adrienne, Folllese', Keith Folllese', Tammy Hyler **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

LILA McCANN Crush (Asylum/EEG 62355)
Prod: Mark Spiro **Wr:** Cathy Majeski, Stephony Smith, Sunny Russ **Pub:** Debin (ASCAP)/EMI Blackwood Music, Inc./Singles Only Music/Starstruck Angel Music, Inc./Missoula Music (BMI) **Mgr:** Walker Management

MINDY McCREADY All I Want Is Everything (BNA)
Prod: Billy Joe Walker, Jr. **Wr:** Matraca Berg, Marshall Chapman **Pub:** Hillbillith Music/Wedgewood Avenue Music/Windswept Pacific Songs (BMI)/Tall Girl Music (BMI)

TIM McGRAW My Best Friend (Curb)
Prod: Byron Gallimore, James Stroud **Wr:** Aimee Mayo, Bill Luther **Pub:** Careers-BMG Music Publishing, Inc. (BMI)/Silverkiss Music (BMI) **Mgr:** RPM Management

TIM McGRAW Something Like That (Curb)
Prod: Byron Gallimore, James Stroud, Tim McGraw **Wr:** Rick Ferrell, Keith Folllese' **Pub:** Mr. Noise Music/We Make Music (BMI)/Bud Dog Music, Inc./Follazoo Music Publishing (ASCAP) **Mgr:** RPM Management

M

JO DEE MESSINA Because You Love Me (Curb 1537)
Prod: Tim McGraw, Byron Gallimore **Wr:** John Scott Sherrill, Kostas **Pub:** Sony/ATV Songs LLC dba Tree Publishing Co./Nothing But The Wolf Music (BMI)/Songs Of PolyGram International, Inc./Seven Angels Music (BMI) **Mgr:** Refugee Management International

SHANE MINOR Ordinary Love (Mercury 249)
Dann Huff **Wr:** Bob Dipiero, Dan Truman, Craig Wiseman **Pub:** Sony/ATV Songs LLC DBA Tree Pub. Co. (BMI)/Songs Of Peer LTD./Almo Music Corp./Daddy Rabbit Music (ASCAP) **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

SHANA PETRONE Something Real (Epic 42881)
Prod: Blake Chancey, Alex Torrez, Chuck Ainlay **Wr:** Aimee Mayo, Bill Luther **Pub:** Careers-BMG Music Publishing, Inc. (BMI)

S

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

PAM TILLIS After A Kiss (Arista 3180)
Prod: Bob DiPiero **Wr:** Steven Dale Jones, Carolyn Dawn Johnson **Pub:** EMI April Music., Sound Island Publishing (ASCAP)/Windswept Music, Blakemore Avenue Music (ASCAP) **Mgr:** Moresse Nanas Management

U

KEITH URBAN It's A Love Thing (Capitol 7087)
Prod: Matt Rollings **Wr:** Keith Urban, Monty Powell **Pub:** Coburn Music, Inc. (BMI)/Sony/ATV Tunes, LLC dba Cross keys Publishing Co. (ASCAP) **Mgr:** Firststars Entertainment

W

CLAY WALKER Live, Laugh, Love (Giant 9895)
Prod: Doug Johnson, Clay Walker **Wr:** Gary Nicholson, Allen Shamblin **Pub:** Gary Nicholson Music/Built On A Rock Music/Song Matters, Inc./Famous Music Corporation (ASCAP)

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

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) **Mgr:** Star*Ray Management

CHELY WRIGHT It Was (MCA 72101)
Prod: Tony Brown, Buddy Cannon, Norro Wilson **Wr:** Gary Burr, Mark Wright **Pub:** MCA Music Publishing, A Division of Universal Studios, Inc./Gary Burr Music, Inc. (ASCAP)/Music Corporation of America, Inc./Marketwright Music (BMI) **Mgr:** Tiltley 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

AC Playlists

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE MUSIC TRACKING


MARKET #1
WLTW/New York
AMFM
(212) 258-7000
Ryan/Del Rio
12+ Cume 2,244,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
23	24	'N SYNC W/G. ESTEFAN/Music Of My Heart	38352
20	22	PHIL COLLINS/You'll Be In My...	35156
20	21	98 DEGREES/Do (Cherish You)	33558
20	20	BACKSTREET BOYS/I Want It That Way	31960
21	20	RICKY MARTIN/She's All I Ever Had	31960
20	20	ENRIQUE IGLESIAS/Balamos	31960
19	19	MARC ANTHONY/I Need To Know	30362
21	18	98 DEGREES/The Hardest Thing	28764
18	17	EDWIN MCCAINI/Could Not Ask...	27166
17	17	ERIC CLAPTON/Blue Eyes Blue	27166
12	16	SHANIA TWAIN/Man! I Feel Like...	25568
8	16	JESSICA SIMPSON/Wanna Love You...	25568
11	11	SAVAGE GARDEN/Truly Madly Deeply	17578
9	11	SHANIA TWAIN/You're Still The One	17578
9	11	BRITNEY SPEARS/Sometimes	17578
9	10	SARAH MCLACHLAN/Angel	15980
9	10	BACKSTREET BOYS/I'll Never Break...	15980
9	10	CHER/ Believe	15980
10	9	JANET/Together Again	14382
9	9	EDWIN MCCAINI/Be	14382
9	9	SIXPENCE...Kiss Me	14382
9	9	PHIL COLLINS/True Colors	14382
8	9	HOUSTON & CAREY/When You Believe...	14382
10	9	SARAH MCLACHLAN/Will Remember You	14382
9	8	BACKSTREET BOYS/All I Have To Give	12784
9	8	'N SYNC(God...) A Little...	12784
9	8	CHER/Strong Enough	12784
6	6	FLEETWOOD MAC/Landslide	9588
6	6	ELTON JOHN/Something About...	9588
5	6	CELINE DION/My Heart Will Go On	9588


MARKET #2
KBIG/Los Angeles
AMFM
(818) 546-1043
Streit
12+ Cume 984,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
17	18	JENNIFER LOPEZ/If You Had My Love	17279
35	37	LOU BEGA/Mambo No. 5	17279
35	37	SHERRY CROW/My Favorite Mistake	16812
33	36	SUGAR RAY/Someday	16812
34	35	BRITNEY SPEARS/Sometimes	16345
38	35	PHIL COLLINS/You'll Be In My...	15878
35	34	'N SYNC W/G. ESTEFAN/Music Of My Heart	15878
28	33	98 DEGREES/Do (Cherish You)	15411
32	30	MARC ANTHONY/I Need To Know	14010
30	29	SHANIA TWAIN/Man! I Feel Like...	13543
33	29	SIXPENCE...Kiss Me	13543
25	29	LENS/Steal My Sunshine	13543
3	25	'N SYNC(Team) Up My Heart	11675
28	25	RICKY MARTIN/She's All I Ever Had	11675
33	24	BACKSTREET BOYS/I Want It That Way	11208
6	23	BACKSTREET BOYS/All I Have To Give	10741
37	22	ENRIQUE IGLESIAS/Balamos	10741
1	21	FASTBALL/Out Of My Head	9807
1	20	SMASH MOUTH/All Star	9807
1	19	TLCAmprey	8873
16	17	LENNY KRAVITZ/If I Stay	7472
11	12	SHANIA TWAIN/That Don't...	5604
9	10	CHER/ Believe	4670
11	9	SAVAGE GARDEN/Truly Madly Deeply	4203
9	9	NATALIE IMBRUGLIA/Tom	4203
9	9	BRITNEY SPEARS...Baby One More...	4203
26	9	MARTINA MCBRIDE/I Love You	3736
5	8	MATCHBOX 20/3am	4203
4	8	CHUMBAWAMBA/Tubthumping	3736


MARKET #2
KOST/Los Angeles
Cox
(213) 427-1035
Chiang
12+ Cume 1,413,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
17	18	SARAH MCLACHLAN/Angel	12708
19	18	SIXPENCE...Kiss Me	12708
17	18	BACKSTREET BOYS/I Want It That Way	12708
18	17	CHER/ Believe	12002
17	17	BRITNEY SPEARS/Sometimes	12002
8	17	98 DEGREES/The Hardest Thing	12002
16	17	PHIL COLLINS/You'll Be In My...	12002
15	16	MONICA/Angel Of Mine	11296
16	16	ENRIQUE IGLESIAS/Balamos	11296
13	14	K-CI & JOJO/All My Life	9884
17	14	'N SYNC(God...) A Little...	8872
12	12	SHANIA TWAIN/That Don't...	8472
10	12	SHANIA TWAIN/From This Moment On	8472
10	11	SAVAGE GARDEN/Truly Madly Deeply	7766
11	11	SHANIA TWAIN/You're Still The One	7766
12	11	CELINE DION/My Heart Will Go On	7060
6	9	SARAH MCLACHLAN/Angel	6354
9	9	ELTON JOHN/Something About...	6354
9	9	EDWIN MCCAINI/Be	6354
7	9	'N SYNC(Team) Up My Heart	6354
9	9	PHIL COLLINS/True Colors	6354
11	9	MARIAH CAREY/Still Believe	6354
8	8	RICKY MARTIN/She's All I Ever Had	5648
7	8	FAITH HILL/This Kiss	5648
6	8	'GOD GO DOLL'S/Its	5648
10	8	AEROSMITH/Don't Want To...	5648
8	8	JEWEL/Hands	5648
9	7	SHAWN COLVIN/Sunny Came Home	4942
7	7	PAULA COLE/Don't Want To Wait	4942
10	7	FLEETWOOD MAC/Landslide	4942


MARKET #3
WLIT/Chicago
AMFM
(312) 329-9002
Ryan
12+ Cume 713,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	27	'N SYNC W/G. ESTEFAN/Music Of My Heart	11286
22	25	CHER/ Believe	10450
21	25	98 DEGREES/Do (Cherish You)	10450
23	25	PHIL COLLINS/You'll Be In My...	10450
24	24	98 DEGREES/The Hardest Thing	10032
23	24	BACKSTREET BOYS/I Want It That Way	10032
22	24	RICKY MARTIN/She's All I Ever Had	10032
23	24	ENRIQUE IGLESIAS/Balamos	10032
22	23	ERIC CLAPTON/Blue Eyes Blue	9614
21	22	MARC ANTHONY/I Need To Know	9196
25	20	EDWIN MCCAINI/Could Not Ask...	8360
14	18	RICKY MARTIN/She's All I Ever Had	7524
12	13	SAVAGE GARDEN/Truly Madly Deeply	5434
12	13	PAULA COLE/Don't Want To Wait	5434
12	13	SHANIA TWAIN/You're Still The One	5434
14	13	'N SYNC(God...) A Little...	5016
12	12	JANET/Together Again	5016
11	12	FAITH HILL/This Kiss	5016
12	12	SIXPENCE...Kiss Me	5016
12	12	SHANIA TWAIN/From This Moment On	5016
11	12	PHIL COLLINS/True Colors	5016
11	12	HOUSTON & CAREY/When You Believe...	5016
11	11	ELTON JOHN/Something About...	4598
10	11	SARAH MCLACHLAN/Angel	4598
12	11	NATALIE IMBRUGLIA/Tom	4598
12	11	CHER/Strong Enough	4598
11	11	SARAH MCLACHLAN/Will Remember You	4598
12	10	BACKSTREET BOYS/I'll Never Break...	4180
11	10	MARIAH CAREY/Still Believe	4180


MARKET #3
WNND/Chicago
Bonneville
(312) 297-5100
Hamlin/Johns
12+ Cume 687,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	28	EDWIN MCCAINI/Could Not Ask...	10220
25	25	PHIL COLLINS/You'll Be In My...	9125
23	24	'N SYNC W/G. ESTEFAN/Music Of My Heart	8760
25	24	ERIC CLAPTON/Blue Eyes Blue	8760
24	23	BACKSTREET BOYS/I Want It That Way	8395
26	23	RICKY MARTIN/She's All I Ever Had	8395
22	20	98 DEGREES/The Hardest Thing	7300
13	14	VONDA SHEPARD...Baby, Don't You...	5110
13	13	STREISAND & GILL/If You Ever Leave Me	4745
8	12	PAULA COLE/Don't Want To Wait	4380
12	12	SAVAGE GARDEN/Truly Madly Deeply	4380
12	12	JIM BRICKMAN...The Gift	4380
12	12	BRITNEY SPEARS/Sometimes	4380
12	12	LONESTAR/Amazed	4380
11	11	CELINE DION/To Love You More	4015
10	11	AMY GRANT/You Take A Little Time	4015
11	11	NATALIE IMBRUGLIA/Tom	4015
11	11	SIXPENCE...Kiss Me	4015
10	11	SHANIA TWAIN/From This Moment On	4015
11	11	ALL-4-ONE/Will Be Right Here	4015
9	10	SHANIA TWAIN/You've Got A Way	3650
23	23	ERIC CLAPTON/Blue Eyes Blue	3650
11	10	CELINE DION/My Heart Will Go On	3650
10	10	COCHRAN AND BRICKMAN/After All These...	3650
13	10	98 DEGREES/Do (Cherish You)	3650
8	9	SHANIA TWAIN/That Don't...	3285
8	9	ERIC CLAPTON/My Father's Eyes	3285
8	9	R. KELLY & C. DION/My Your Angel	3285
9	9	CHER/ Believe	3285
10	9	SARAH MCLACHLAN/Will Remember You	3285


MARKET #4
KIOI/San Francisco
AMFM
(415) 538-1013
Lawrence/Trygg
12+ Cume 532,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
28	31	PHIL COLLINS/You'll Be In My...	7719
29	29	BACKSTREET BOYS/I Want It That Way	7221
25	28	98 DEGREES/Do (Cherish You)	6972
29	28	'N SYNC W/G. ESTEFAN/Music Of My Heart	6972
24	26	MARC ANTHONY/I Need To Know	6474
28	24	98 DEGREES/The Hardest Thing	5976
22	23	JESSICA SIMPSON/Wanna Love You...	5727
15	22	SHANIA TWAIN/Man! I Feel Like...	5478
22	22	ENRIQUE IGLESIAS/Balamos	5478
22	22	MARTINA MCBRIDE/I Love You	5478
24	22	ERIC CLAPTON/Blue Eyes Blue	5478
22	21	RICKY MARTIN/She's All I Ever Had	5229
17	21	SAVAGE GARDEN/I Knew I Loved You	5229
11	15	SIXPENCE...Kiss Me	3735
12	13	SARAH MCLACHLAN/Angel	3237
10	12	JEWEL/Hands	2988
12	12	CHER/ Believe	2988
12	12	BRITNEY SPEARS/Sometimes	2988
10	11	ERIC CLAPTON/My Father's Eyes	2739
10	11	'GOD GO DOLL'S/Its	2739
11	11	AEROSMITH/Don't Want To...	2739
11	11	MONICA/Angel Of Mine	2739
11	11	'N SYNC(God...) A Little...	2739
10	10	SAVAGE GARDEN/Truly Madly Deeply	2490
10	9	FAITH HILL/This Kiss	2241
9	8	SPICE GIRLS/Say You'll Be There	1992
7	8	CELINE DION/My Heart Will Go On	1992
7	8	JENNIFER PAIGE/Crush	1992
7	8	ACE OF BASE/Cruel Summer	1992
16	8	EDWIN MCCAINI/Could Not Ask...	1992

MARKET #5
WBEB/Philadelphia
WEAZ Radio Inc
(610) 538-1223
Conley/Roland
12+ Cume 700,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
26	28	EDWIN MCCAINI/Could Not Ask...	12516
25	27	PHIL COLLINS/You'll Be In My...	12069
16	27	RICKY MARTIN/She's All I Ever Had	11622
24	26	ENRIQUE IGLESIAS/Balamos	11622
28	25	98 DEGREES/The Hardest Thing	11175
26	25	ERIC CLAPTON/Blue Eyes Blue	11175
22	22	SARAH MCLACHLAN/Angel	9834
21	20	SARAH MCLACHLAN/Will Remember You	8940
9	14	AEROSMITH/Don't Want To...	6258
15	12	K-CI & JOJO/All My Life	5364
10	11	JANET/Together Again	4917
11	11	SHANIA TWAIN/You're Still The One	4917
8	10	FLEETWOOD MAC/Landslide	4470
10	10	SAVAGE GARDEN/Truly Madly Deeply	4470
9	9	PAULA COLE/Don't Want To Wait	4023
9	9	NATALIE IMBRUGLIA/Tom	4023
9	9	R. KELLY/If I Could Turn...	4023
21	9	BACKSTREET BOYS/I Want It That Way	4023
7	8	'GOD GO DOLL'S/Its	3576
8	8	SHANIA TWAIN/From This Moment On	3576
8	8	BACKSTREET BOYS/I'll Never Break...	3576
9	8	CHER/ Believe	3576
8	8	LONESTAR/Amazed	3576
7	7	ELTON JOHN/Something About...	3129
7	7	CELINE DION/My Heart Will Go On	3129
19	7	'N SYNC W/G. ESTEFAN/Music Of My Heart	3129
8	6	CELINE DION/To Love You More	2682
7	6	BILLY JOEL/Hey Girl	2682
5	6	KENNY G/Loving You	2682
8	6	MARIAH CAREY/Still Believe	2682

MARKET #7
KVIL/Dallas
Infinity
(214) 691-1037
Curis/O'Neal
12+ Cume 583,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
27	24	FAITH HILL/et Me Let Go	6572
25	24	'N SYNC(God...) A Little...	6572
26	24	KENNY G/WARMS/What A Wonderful...	6572
25	23	SARAH MCLACHLAN/Angel	6394
25	23	PHIL COLLINS/You'll Be In My...	6394
18	19	BACKSTREET BOYS/I Want It That Way	5282
21	18	SHANIA TWAIN/That Don't...	5004
11	12	BRITNEY SPEARS/Sometimes	3336
11	10	JOHN & RIMES/Written In The Stars	2780
10	10	LONESTAR/Amazed	2780
6	9	R. KELLY & C. DION/My Your Angel	2502
11	9	MARIAH CAREY/Still Believe	2502
10	9	98 DEGREES/The Hardest Thing	2502
10	8	SHANIA TWAIN/You've Got A Way	2224
8	7	SAVAGE GARDEN/Truly Madly Deeply	1946
10	7	EDWIN MCCAINI/Be	1946
6	6	SARAH MCLACHLAN/Angel	1668
6	6	SHANIA TWAIN/Man! I Feel Like...	1668
5	6	CELINE DION/My Heart Will Go On	1668
4	6	'GOD GO DOLL'S/Its	1668
6	6	AEROSMITH/Don't Want To...	1668
8	6	SHANIA TWAIN/From This Moment On	1668
6	6	EDWIN MCCAINI/Could Not Ask...	1668
5	6	'N SYNC W/G. ESTEFAN/Music Of My Heart	1668
5	5	CELINE DION/To Love You More	1390
6	5	ELTON JOHN/Something About...	1390
7	5	NATALIE IMBRUGLIA/Tom	1390
5	5	KENNY G/Loving You	1390
6	5	SIMPLY RED/The Air That I...	1390

MARKET #8
WMJX/Boston
Greater Media
(617) 822-9600
Kelley/Laurence
12+ Cume 616,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	26	'N SYNC(God...) A Little...	9360
25	26	EDWIN MCCAINI/Could Not Ask...	9360
26	26	SARAH MCLACHLAN/Will Remember You	8360
26	26	BRITNEY SPEARS/Sometimes	8360
26	26	BACKSTREET BOYS/I Want It That Way	9000
12	23	SARAH MCLACHLAN/Angel	8280
11	16	SAVAGE GARDEN/I Knew I Loved You	5760
10	15	SHANIA TWAIN/You're Still The One	5400
26	14	SIXPENCE...Kiss Me	5040
11	14	MONICA/Angel Of Mine	5040
12	13	SAVAGE GARDEN/Truly Madly Deeply	4680
12	12	SHANIA TWAIN/From This Moment On	4320
8	11	NATALIE IMBRUGLIA/Tom	3960
8	11	ERIC CLAPTON/My Father's Eyes	3960
10	9	FLEETWOOD MAC/Landslide	3600
11	10	CHER/ Believe	3600
10	10	MARIAH CAREY/Still Believe	3600
10	9	PAULA COLE/Don't Want To Wait	3240
9	11	CELINE DION/My Heart Will Go On	3240
8	9	98 DEGREES/The Hardest Thing	3240
8	8	FLEETWOOD MAC/Silver Sidings	2880
9	8	98 DEGREES/Do (Cherish You)	2880
11	8	'N SYNC W/G. ESTEFAN/Music Of My Heart	2880
7	7		



MIKE KINOSHIAN
mkinosox@rronline.com

Pop/Alternative: How We Doin'?

The latest spring '99 ratings analysis

Assessing Pop/Alternative certainly gets more and more interesting as each ratings book passes. A good gauge of where the format currently stands can be found in the following spring 1999 data.

The main breakout lists Pop/Alts in the top 200 rated markets. Spring '98-spring '99 ratings share fluctuations — shown in percentages — are followed by a station's spring '99 market rank in parentheses. Movement is tracked for women 18-34, women 25-54 and women 35-64.

WPLT/Detroit, WKZL/Greensboro, KTNP/Omaha, KLAL/Little Rock and WALC/Charleston, SC have transitioned from Pop/Alt to other formats and aren't included in this overview. KZON/Phoenix is also missing, since this spring's numbers reflect the station's Alternative slant.

Pop/Alternative Spring 1999 Scoreboard

Mkt.	Calls/City	Women 18-34	Women 25-54	Women 35-64
2	KYSR/Los Angeles	+31% (No. 3)	+19% (No. 5)	+25% (No. 13)
3	WTMX/Chicago	+4% (No. 2)	-9% (No. 4)	Flat (No. 12)
4	LLLC/San Francisco	+19% (No. 1)	+17% (No. 6)	+6% (No. 13)
8	WBMX/Boston	-11% (No. 3)	-16% (No. 3)	-16% (No. 10)
9	WPLC/Washington	—	—	—
16	KFMB-FM/San Diego	-34% (No. 1)	-19% (No. 1)	-6% (No. 3)
18	WXPT/Minneapolis	+222% (No. 3)	-26% (No. 10)	-72% (No. 10)
19	WVRV/St. Louis	+42% (No. 8)	+27% (No. 8)	+30% (No. 12)
22	WSSR/Tampa	-29% (No. 3)	-21% (No. 6)	+19% (No. 14)
23	KALC/Denver	+47% (No. 1)	+18% (No. 5)	-8% (No. 14)
25	KBBT/Portland	-13% (No. 4)	+27% (No. 9)	+33% (No. 14)
28	KZZO/Sacramento	-32% (No. 1)	-18% (No. 5)	-18% (No. 11)
35	KQMB/Salt Lake City	-21% (No. 5)	-46% (No. 17)	-27% (No. 23)
36	WPTX/Norfolk	-28% (No. 3)	-25% (No. 8)	+17% (No. 15)
37	WLNK/Charlotte	-15% (No. 5)	-17% (No. 7)	-24% (No. 8)
40	KMXB/Las Vegas	+5% (No. 1)	+18% (No. 1)	+37% (No. 5)
42	WKSI/Greensboro	+42% (No. 2)	+88% (No. 4)	+88% (No. 6)
43	KKEY/Buffalo	-37% (No. 9)	-11% (No. 14)	+43% (No. 18)
49	KAMX/Austin	-12% (No. 3)	+6% (No. 3)	+29% (No. 6)
50	WZNE/Rochester	-52% (No. 8)	-41% (No. 9)	-28% (No. 10)
51	WMBX/West Palm Beach	-72% (No. 8)	-32% (No. 5)	+55% (No. 7)
53	WQSH/Louisville	— (No. 5)	— (No. 8)	— (No. 18)
54	KYIS/Oklahoma City	-13% (No. 3)	+15% (No. 4)	+33% (No. 7)
59	WZMR/Albany	— (No. 18)	— (No. 22)	— (No. 25)
60	KUCD/Honolulu	-6% (No. 7)	-16% (No. 13)	-67% (No. 19)
61	KZPT/Tucson	-45% (No. 5)	-21% (No. 7)	+4% (No. 10)
65	KVSR/Fresno	+1% (No. 1)	+19% (No. 2)	+66% (No. 8)
71	KPEK/Albuquerque	+26% (No. 1)	+47% (No. 4)	+48% (No. 8)
74	WOST/Ft. Myers	+327% (No. 5)	-33% (No. 11)	-76% (No. 15)
77	KCDU/Monterey	-28% (No. 4)	-13% (No. 5)	-37% (No. 8)
77	KHIP/Monterey @	—	—	—
84	KLLY/Bakersfield	Flat (No. 3)	-9% (No. 4)	-24% (No. 11)
93	WTNX/Youngstown	+209% (No. 10)	+29% (No. 10)	-53% (No. 10)
107	WCDA/Lexington, KY	— (No. 7)	— (No. 10)	— (No. 11)
112	WXLO/Worcester, MA	+5% (No. 1)	-30% (No. 2)	-50% (No. 2)
113	KMHX/Santa Rosa, CA	+8% (No. 5)	-7% (No. 6)	+3% (No. 8)
122	KOSO/Modesto, CA	+70% (No. 1)	+74% (No. 3)	+10% (No. 3)
127	KLCA/Reno, NV	+13% (No. 1)	+26% (No. 4)	+76% (No. 6)
128	KKPN/Corpus Christi, TX	— (No. 2)	— (No. 6)	— (No. 7)
132	KORB/Quad Cities, IA-IL	+49% (No. 5)	+32% (No. 9)	+11% (No. 11)
136	WKOE/Atlantic City, NJ	+53% (No. 5)	-42% (No. 8)	-61% (No. 10)
146	KTOZ/Springfield, MO	+137% (No. 2)	+358% (No. 4)	+109% (No. 10)
152	WJNE/Salisbury, MD	-11% (No. 4)	-50% (No. 14)	-48% (No. 15)
152	WJYN/Salisbury, MD #	+83% (No. 4)	+200% (No. 7)	+120% (No. 12)
153	WVWV/Savannah, GA	+113% (No. 7)	-47% (No. 15)	-46% (No. 13)
155	WJET/Erie, PA	-59% (No. 5)	-69% (No. 6)	-81% (No. 9)
164	WKCD/New London, CT	— (No. 2)	— (No. 3)	— (No. 5)
172	KKNB/Lincoln, NE	-71% (No. 6)	+64% (No. 6)	Flat (No. 11)
186	KRUZ/Santa Barbara, CA	-47% (No. 2)	+51% (No. 2)	+109% (No. 3)
187	WSSN/Morgantown, WV	-3% (No. 8)	—	—

@ Simulcasts KCDY, # Simulcasts WJNE

Women 18-34

Almost half (49%) of Pop/Alts this spring bettered last year's women 18-34 shares, while another 49% were down; 2% were flat. Of those improving, the average share increase was 3.4. By spring-spring share comparisons, the top 10 improvers were:

Mkt.	Calls/City	Increase	Mkt. Rank
164	WKCD/New London, CT*	+12.5	(No. 2)
128	KKPN/Corpus Christi, TX*	+10.7	(No. 2)
146	KTOZ/Springfield, MO	+8.9	(No. 2)
122	KOSO/Modesto, CA	+6.9	(No. 1)
107	WCDA/Lexington, KY*	+6.1	(No. 7)
18	WXPT/Minneapolis	+6.0	(No. 3)
53	WQSH/Louisville*	+5.7	(No. 5)
23	KALC/Denver	+4.4	(No. 1)
74	WOST/Ft. Myers	+3.6	(No. 5)
42	WKSI/Greensboro	+3.3	(No. 2)

* Indexed against zero (0) numbers last spring

FROM THE MAILBAG

Houston, We Have A Problem

Some of former KLTR/Houston GM John Hiatt's comments in R&R's Sept. 17 AC column drew the wrath of at least two people.

Dave Dillon

Currently Journal Broadcast Group's VP/Radio Programming, Dave Dillon was KODA/Houston's OM/PD (1991-95), as well as Regional VP/Programming (1995-98) for KODA's then-parent SFX Broadcasting. Here are excerpts from a letter he sent to R&R.

Your 9/17 column was interesting reading for those of us who were intimately involved in Houston's AC race. Since I wasn't in Houston at the time, I can't comment on Mr. Hiatt's recollections about his first KLTR tenure. But his reminiscences regarding his return are, at best, fictional.

His statement that KODA was a 3.5-4.0-share station is an illusion. Among 25-54s in 1992-93, KODA averaged a 5.4 share, while KLTR averaged a 3.5. Perhaps someone should teach him that 25-54 is the demo that counts — not the 12+ ego share. Only once (winter 1992) since 1992 did KODA have less than a full share 25-54 lead over KLTR, and that was when Tom Haymond was KLTR's GM.

It was a personal and professional privilege to be part of KODA's legacy. Most of those we competed against were gracious, and there was always reciprocal professionalism and respect. But allowing a beaten and bitter man to manipulate the facts is unconscionable.

Dusty Black

Retrospective Houston AC ratings rankings — which included women 18-34, women 25-54 and women 35-64 — from fall 1986, fall 1988, fall 1993, fall 1998 and spring 1999 appeared in R&R's Sept. 24 AC column. That piece also featured the market's perspective as seen by Marc Sherman, KODA's present PD.

A few days after Dillon's letter arrived, I received this correspondence from Dusty Black, KODA's VP/GM from 1988-97. Black is currently AMFM Regional VP/GM, Austin.

I'm really at a loss on how to respond to John Hiatt's recollections on what happened in Houston in the early '90s. Perhaps we should let the revenue numbers speak for themselves. John probably misplaced his copy. Fortunately, I kept mine. Here's how the AC stations stacked up in 1993 and 1994.

1993		1994	
KHMX	\$10,403,000	KODA	\$13,168,000
KODA	\$9,269,000	KHMX	\$10,718,000
KLTR	\$5,372,000	KLTR*	\$5,503,000

* during the year became KKRW

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

Women 25-54

Some 45% of Pop/Alts this spring bettered last year's women 25-54 shares, though 55% were down. For those improving, the average share increase was 2.4. The top 10 gainers were:

Mkt.	Calls/City	Increase	Mkt. Rank
164	WKCD/New London, CT*	+11.3	(No. 3)
146	KTOZ/Springfield, MO	+6.8	(No. 4)
128	KKPN/Corpus Christi, TX*	+5.9	(No. 6)
122	KOSO/Modesto, CA	+4.9	(No. 3)
42	WKSI/Greensboro	+3.5	(No. 4)
107	WCDA/Lexington, KY*	+3.2	(No. 10)
186	KRUZ/Santa Barbara, CA	+2.9	(No. 2)
53	WQSH/Louisville*	+2.8	(No. 8)
71	KPEK/Albuquerque	+2.6	(No. 4)
152	WJYN/Salisbury, MD	+2.0	(No. 7)

* Indexed against zero (0) numbers last spring

Women 35-64

More than half (52%) of Pop/Alts this spring bettered last year's women 35-64 shares, 43% were down and 5% were flat. For the 52% improving, the average share increase was 1.4. These are the top 10 leading gainers:

Mkt.	Calls/City	Increase	Mkt. Rank
164	WKCD/New London, CT*	+7.1	(No. 5)
128	KKPN/Corpus Christi, TX*	+3.9	(No. 7)
186	KRUZ/Santa Barbara, CA	+3.7	(No. 3)
127	KLCA/Reno, NV	+2.5	(No. 6)
42	WKSI/Greensboro	+2.3	(No. 6)
53	WQSH/Louisville*	+2.1	(No. 18)
65	KVSR/Fresno	+1.9	(No. 8)
40	KMXB/Las Vegas	+1.7	(No. 5)
107	WCDA/Lexington, KY*	+1.6	(No. 11)
54	KYIS/Oklahoma City	+1.4	(No. 7)
71	KPEK/Albuquerque	+1.4	(No. 8)

* Indexed against zero (0) numbers last spring

Average Rankings

Spring numbers indicate that a Pop/Alternative commonly ranks fourth among women 18-34, seventh among women 25-54 and 11th among women 35-64.

- **Women 18-34** — 77% rank somewhere in the top five: 21% were first, 12% second, 17% third, 8% fourth and 19% fifth.
- **Women 25-54** — 45% find themselves in the top five: 4% first, 6% second, 9% third, 15% fourth and 11% fifth.
- **Women 35-64** — only 12% place top five here: 2% second, 6% third and 4% fifth.



Foo Fighters LEARN TO FLY

**IMPACTING MODERN ADULT
& ADULT TOP 40 OCTOBER 18**

ALREADY SPINNING AT:

KYSR/Los Angeles

KENZ/Salt Lake City

KYIS/Oklahoma City

KAEP/Spokane

KCIX/Boise

THE FIRST TRACK FROM THE FOO FIGHTERS DEBUT RCA RELEASE, "THERE IS NOTHING LEFT TO LOSE."	
PRODUCED BY ADAM KASPER AND FOO FIGHTERS	www.foofighters.com
MIXED BY ANDY WALLACE	MANAGEMENT: G.A.S. ENTERTAINMENT
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R&R AC Top 30

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PHIL COLLINS You'll Be In My Heart (Hollywood)	2191	-66	287185	28	107/0
2	2	BACKSTREET BOYS I Want It That Way (Jive)	2123	-96	281794	25	108/0
3	3	'N SYNC w/GLORIA ESTEFAN Music Of My Heart (Epic)	2033	+75	263738	10	105/1
4	4	ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise)	1864	-67	210937	10	103/0
5	5	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	1859	-48	217879	19	96/0
7	6	RICKY MARTIN She's All I Ever Had (C2/Columbia)	1654	+164	229003	12	94/2
6	7	98 DEGREES The Hardest Thing (Universal)	1558	-91	211907	26	102/0
8	8	SHANIA TWAIN You've Got A Way (Mercury)	1415	+3	131390	13	87/1
9	9	CHRIS GAINES Lost In You (Capitol)	1369	-16	131481	11	88/0
10	10	SARAH MCLACHLAN I Will Remember You (Arista)	1316	-63	162699	30	94/0
13	11	98 DEGREES I Do (Cherish You) (Universal)	1147	+149	175872	8	80/9
11	12	SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	1067	-26	157840	31	89/0
12	13	'N SYNC (God Must Have Spent) A Little More Time... (RCA)	949	-94	134519	40	96/0
14	14	SARAH MCLACHLAN Angel (Warner Sunset/Reprise)	939	+7	147341	46	91/0
20	15	LONESTAR Amazed (BNA)	838	+101	79435	6	81/4
17	16	CHER Believe (Warner Bros.)	834	-12	132143	37	87/0
21	17	ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	827	+107	148776	9	58/4
15	18	BRITNEY SPEARS Sometimes (Jive)	809	-94	122078	18	67/1
16	19	BOYZONE No Matter What (Ravenous/Mercury/IDJMG)	770	-124	75853	20	79/0
19	20	SHANIA TWAIN From This Moment On (Mercury)	755	-29	109667	57	85/0
18	21	MARTINA MCBRIDE I Love You (Columbia)	747	-69	70795	8	68/1
22	22	KENNY G w/LOUIS ARMSTRONG What A Wonderful World (Arista)	563	-121	59927	12	60/0
25	23	SAVAGE GARDEN I Knew I Loved You (Columbia)	561	+205	72608	2	63/10
23	24	R. KELLY If I Could Turn Back... (Jive)	517	-51	49005	7	57/3
26	25	SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	459	+119	79133	3	34/5
24	26	JOHN TESH Heart Of The Sunrise (GTSP/IDJMG)	418	-7	35226	9	49/2
27	27	ROBERT PALMER True Love (Pyramid/Rhino)	297	-28	19268	6	43/4
-	28	AVALON Can't Live A Day (Sparrow)	244	+28	20530	2	41/2
Debut	29	BARBRA STREISAND & VINCE GILL If You Ever Leave Me (Columbia)	235	+40	25819	1	30/0
Debut	30	SUGAR RAY Someday (Lava/Atlantic)	229	+26	36060	1	11/0



109 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

SUGAR RAY Every Morning (Lava/Atlantic)

Total Plays: 222, Total Stations: 15, Adds: 1

MARC ANTHONY I Need To Know (Columbia)

Total Plays: 190, Total Stations: 16, Adds: 0

SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)

Total Plays: 187, Total Stations: 16, Adds: 3

JIM BRICKMAN /MICHELLE WRIGHT Your Love (Windham Hill)

Total Plays: 185, Total Stations: 30, Adds: 6

JESSICA SIMPSON I Wanna Love You Forever (Columbia)

Total Plays: 184, Total Stations: 34, Adds: 3

KIM RICHEY Come Around (Mercury)

Total Plays: 141, Total Stations: 26, Adds: 4

B*WITCHED Blame It On The Weatherman (Epic)

Total Plays: 84, Total Stations: 18, Adds: 0

BETTE MIDLER That's How Love Moves (Warner Bros.)

Total Plays: 81, Total Stations: 15, Adds: 1

SARAH MCLACHLAN Ice Cream (Arista)

Total Plays: 78, Total Stations: 11, Adds: 2

CHICAGO Back To You (Chicago)

Total Plays: 58, Total Stations: 19, Adds: 9

JONATHAN BUTLER What Would You Do For Love? (N-Coded)

Total Plays: 22, Total Stations: 13, Adds: 7

Songs ranked by total plays

Most Added®

ARTIST TITLE LABEL(S)	ADDS
SAVAGE GARDEN I Knew I Loved You (Columbia)	10
K.D. LANG Anywhere But Here (Atlantic)	10
98 DEGREES I Do (Cherish You) (Universal)	9
CHICAGO Back To You (Chicago)	9
JONATHAN BUTLER What Would You Do For Love? (N-Coded)	7
JIM BRICKMAN /MICHELLE WRIGHT Your Love (Windham Hill)	6
MULBERRY LANE Just One Breath (Refuge/MCA)	6
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	5
EURYTHMICS 17 Again (Arista)	5
LONESTAR Amazed (BNA)	4
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	4
ROBERT PALMER True Love (Pyramid/Rhino)	4
KIM RICHEY Come Around (Mercury)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SAVAGE GARDEN I Knew I Loved You (Columbia)	+205
RICKY MARTIN She's All I Ever Had (C2/Columbia)	+164
98 DEGREES I Do (Cherish You) (Universal)	+149
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	+119
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	+107
LONESTAR Amazed (BNA)	+101
JOHN TESH /JAMES INGRAM Give Me... (GTSP/IDJMG)	+79
'N SYNC w/GLORIA ESTEFAN Music Of My Heart (Epic)	+75
JIM BRICKMAN /MICHELLE WRIGHT Your Love (Windham Hill)	+70
ANNE COCHRAN & JIM BRICKMAN After All... (Windham Hill)	+45
JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill)	+45

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.

Bette Midler

"that's how LOVE moves"

From her album: BATHHOUSE BETTY

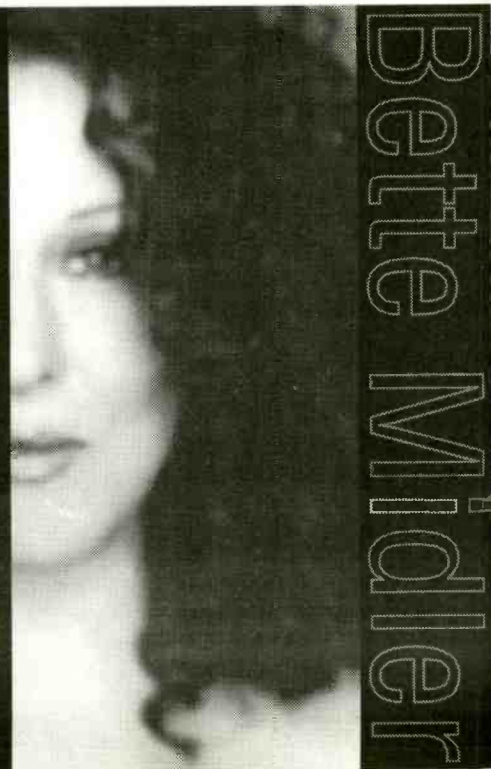
Already On:

KEZK KUDL WLTQ WWLI WTPI
 WRVR WSPA KWAV WRVF WTCB
 WAJI WDEF WHUD KGBX WOOF



Single Produced by Arif Mardin Management: Miss M Productions

On Tour Now



Bette Midler

avalon

"CAN'T LIVE A DAY"

Thank you AC radio for your support!

"No doubt, Avalon is an act with talent and the savvy to surround itself with the same. This song is a beautiful entry point for a bountiful trip to the other side."

-Billboard Magazine



WLIF	Baltimore	KQXT	San Antonio
WSHH	Pittsburgh	KOSI	Denver
WLTE	Minneapolis	KGBY	Sacramento
WLTQ	Milwaukee	KSSK	Honolulu
WPCH	Atlanta	AND MANY MORE!	

CONTACT: JACK ASHTON / IMAGE CONSULTANTS
323.658.6580



Most Played Recurrents

SAVAGE GARDEN Truly Madly Deeply (Columbia)
SHANIA TWAIN You're Still The One (Mercury)
FAITH HILL This Kiss (Warner Bros.)
NATALIE IMBRUGLIA Torn (RCA)
SHANIA TWAIN That Don't Impress Me Much (Mercury)
JIM BRICKMAN f/J. HILL & B. PORTER Destiny (Windham Hill)
PAULA COLE I Don't Want To Wait (Imago/WB)
BACKSTREET BOYS I'll Never Break Your Heart (Jive)
EDWIN MCCAIN I'll Be (Lava/Atlantic)
PHIL COLLINS True Colors (Atlantic)
AEROSMITH I Don't Want To Miss A Thing (Columbia)
ELTON JOHN Something About The Way You Look Tonight (Rocket/IDJMG)
CELINE DION My Heart Will Go On (550 Music/Epic)
BACKSTREET BOYS All I Have To Give (Jive)
MONICA Angel Of Mine (Arista)
R. KELLY & CELINE DION I'm Your Angel (Jive)
JIM BRICKMAN f/MICHAEL W SMITH Love Of My Life (Windham Hill)
ERIC CLAPTON My Father's Eyes (Duck/Reprise)
CELINE DION To Love You More (550 Music/Epic)
FAITH HILL Let Me Let Go (Warner Bros.)

AC

Going For Adds 10/18/99

"AFKAP" The Greatest Romance Ever Sold (NPG/Arista)
 CELINE DION That's The Way It Is (550 Music/Epic)
 LYLE LOVETT Summer Wind (MCA)

TUNED-IN AC

WNIC/Detroit

11am

38 SPECIAL Second Chance
 JEWEL Foolish Games
 NAKED EYES Always Something There To Remind...
 BRYAN ADAMS Please Forgive Me
 PHIL COLLINS True Colors
 SURVIVOR High On You
 ELTON JOHN Something About The Way You Look...
 ATLANTIC STARR Always
 GEORGE BENSON On Broadway
 ROD STEWART Broken Arrow
 ROXETTE Listen To Your Heart

3pm

PETER CETERA Restless Heart
 SHANIA TWAIN You're Still The One
 BRUCE SPRINGSTEEN Glory Days
 BONNIE RAITT I Can't Make You Love Me
 EDWIN MCCAIN I Could Not Ask For More
 PHIL COLLINS One More Night
 NO DOUBT Don't Speak
 ROD STEWART Maggie May
 MICHAEL BOLTON To Love Somebody
 ANNIE LENNOX Walking On Broken Glass

8pm

ERIC CLAPTON Tears In Heaven
 BACKSTREET BOYS All I Have To Give
 BOYZ II MEN In The Still Of The Night
 KLYMAXX I Miss You
 98 DEGREES The Hardest Thing
 BILLY JOEL Just The Way You Are
 BOB CARLISLE Butterfly Kisses
 BRYAN ADAMS I'll Always Be Right There
 GEORGE MICHAEL One More Try
 EAGLES I Can't Tell You Why
 SARAH MCLACHLAN I Will Remember You
 DAVE MASON We Just Disagree

WLYF/Miami

11am

MARIAH CAREY Can't Let Go
 10CC The Things We Do For Love
 BILLY OCEAN There'll Be Sad Songs (To Make...)
 CHER Believe
 EAGLES Best Of My Love
 SPANDAU BALLET True
 DES'REE You Gotta Be
 JIM CROCE I'll Have To Say I Love You...
 MICHAEL BOLTON Soul Provider
 SARAH MCLACHLAN I Will Remember You
 LOU RAWLS You'll Never Find Another Love...

4pm

IRENE CARA Flashdance (What A Feeling)
 BRYAN ADAMS Have You Ever Really Loved...
 DIONNE WARWICK I'll Never Love This Way Again
 MEDLEY/WARNES (I've Had) The Time Of My Life
 EDWIN MCCAIN I'll Be
 ELTON JOHN Tiny Dancer
 MARIAH CAREY Without You
 AMBROSIA How Much I Feel
 CHAKA KHAN Through The Fire
 SIXPENCE NONE THE RICHER Kiss Me
 KC & THE SUNSHINE BAND Please Don't Go

8pm

PHIL COLLINS You Can't Hurry Love
 SHANIA TWAIN You're Still The One
 CHICAGO If You Leave Me Now
 MARIAH CAREY Always Be My Baby
 BREAD Make It With You
 HALL & OATES You Make My Dreams
 MICHAEL BOLTON When A Man Loves A Woman
 COMMODORES Lady (You Bring Me Up)
 MELISSA MANCHESTER Midnight Blue
 EDWIN MCCAIN I Could Not Ask For More
 WHITNEY HOUSTON The Greatest Love Of All
 DOOBIE BROTHERS What A Fool Believes
 MADONNA Cherish



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc

JESSICA SIMPSON "I WANNA LOVE YOU FOREVER"

The Debut single and video by an astonishing new voice
 Album in store November 9th "Sweet Kisses"

Appearing on the Rosie O'Donnell Show November 10th

The Box Add • On Tour with Ricky Martin • #13 Selling Single in America • Nearly 30,000 sold this week!

New This Week: WBEB-PHIL,
 KVIL-DALLAS, WASH-WDC

MARC ANTHONY "I NEED TO KNOW"

#8 Selling Single in America

#10* Billboard Hot 100 • Self Titled Album in stores now
 Album Debut @ #8 • Over 200,000 Scanned In Two Weeks



Monitor AC 29*

Major Market Airplay:

WLTW, KBIG, WDOK, K101, WALK,
 WASH, WLIT, KIMN, KUDL, WLTQ

BARBRA STREISAND/VINCE GILL "IF YOU EVER LEAVE ME"

R&R Debut 29

Album "A Love Like Ours" in store now

#21 Selling Album in America

Over 300,000 Scanned in 3 weeks

AIRPLAY AT: WNND, WLTE, WLIF, KOSI,
 KKCW, WLTQ, WRCH, WTVR, WWLI, WYJB,
 WRVF, WDEF, WGSY, WTFM, WTCB,
 WMYI, KUDL and many more

COLUMBIA
 RECORDS GROUP

Stations and their adds listed alphabetically by market

AC

WYJB/Albany, NY *
OM: Michael Morgan
MD: Chris Holmberg
No Adds

WLEW/Allentown, PA *
PD: Vern Anderson
3 JIMMY BUFFETT "Play"
3 EURYTHMICS "17"
1 KIM RICHIEY "Come"
SARAH MACLACHLAN "Ice"

KYMG/Anchorage, AK
OM: Mark Murphy
PD: Devan Mitchell
No Adds

WPCH/Atlanta, GA *
OM/MD: Vance Dillard
APD: Steve Goss
MD: David Joy
MULBERRY LANE "Breath"
BRICKMAN FWRIGHT "Love"

WFGP/Atlantic City, NJ
PD: Gary Gulda
MD: Marlene Aqua
SHANIA TWAIN "Man!"
KIM RICHIEY "Come"

WBQQ/Augusta, GA *
PD: Bruce Stevens
SAVAGE GARDEN "Knew"

KKMJ/Austin, TX *
PD: Nolan Cruise
APD/MD: Mike Austin
No Adds

WLIF/Baltimore, MD *
OM/MD: Gary Balaban
MD: Mark Thoner
CHICAGO "Back"
K.D. LANG "Anywhere"

WMJY/Biloxi, MS
PD: Walter Brown
MD: Angie Thompson
18 MULBERRY LANE "Breath"
12 SAVAGE GARDEN "Knew"

WMJJ/Birmingham, AL *
OM: John Jenkins
PD/MD: John Stuart
98 DEGREES "Do"

WMJX/Boston, MA *
PD: Don Kelley
MD: Mark Laurence
No Adds

WEZN/Bridgeport, CT *
PD/MD: Steve Marcus
SHANIA TWAIN "You've"
"SYNCH WIG ESTEFAN" Music"
"SAVAGE GARDEN "Knew"

WHBC/Canton, OH *
PD: Terry Simmons
MD: Kayleigh Kries
No Adds

WDEF/Chattanooga, TN *
PD: Danny Howard
MD: Denise Peters
4 AVALON "Live"
K.D. LANG "Anywhere"
EURYTHMICS "17"

WLIT/Chicago, IL *
PD: Jim Ryan
2 CHICAGO "Back"

WNND/Chicago, IL *
PD: Mark Hamlin
MD: Hynes Johns
No Adds

WRRM/Cincinnati, OH *
OM/MD: T.J. Holland
APD/MD: Ted Morro
1 LONESTAR "Amazed"

WDOK/Cleveland, OH *
PD: Dave Popovich
APD/MD: Scott Miller
No Adds

WTCB/Columbia, SC *
PD/MD: Brent Johnson
No Adds

WGSY/Columbus, GA
PD/MD: Alan Olin
AMD: April Haze
98 DEGREES "Do"

WSNY/Columbus, OH *
PD: Chuck Knight
MD: Mark Bingaman
No Adds

KVIL/Dallas, TX *
PD: Bill Curtis
MD: Alex O'Neal
ENRIQUE IGLESAS "Bambino"
JESSICA SIMPSON "Wanna"
K.D. LANG "Anywhere"

WLOT/Davenport, OH *
PD: Sandy Collins
MD: Steven Scott
4 RICKY MARTIN "All"
SAVAGE GARDEN "Knew"

KOSI/Denver, CO *
Prog. Mgr.: Steve Hamilton
No Adds

WOOF/Dothan, AL
GM/MD: Leigh Simpson
OM/MD: Mike Hokerfield
No Adds

WXCK/Erie, PA
PD: Ron Arlen
MD: Scott Stevens
1 MULBERRY LANE "Breath"
K.D. LANG "Anywhere"

WIKY/Evansville, IN
PD/MD: Mark Baker
ROBERT PALMER "True"

WCRZ/Ft. Collins, CO
PD/MD: Mark Callaghan
12 ENRIQUE IGLESAS "Bambino"
K.D. LANG "Anywhere"

WAJF/Ft. Wayne, IN *
OM: Lee Tobin
PD: Don Kelley
MD: Dr. Dave
MULBERRY LANE "Breath"
K.D. LANG "Anywhere"
CHICAGO "Back"

WAFY/Frederick, MD
MD: Norman Henry Schmidt
6 BRICKMAN FWRIGHT "Love"
6 SHANIA TWAIN "Man!"
R. KELLY "1st"
SAVAGE GARDEN "Knew"

KSOF/Fresno, CA *
PD: Scott Keith
No Adds

WLHT/Grand Rapids, MI *
PD: Bill Bailey
APD/MD: Mary Turner
2 CHICAGO "Back"

WMAG/Greensboro, NC *
PD/MD: Nick Allen
No Adds

WNND/Chicago, IL *
PD: Mark Hamlin
MD: Hynes Johns
No Adds

WRRM/Cincinnati, OH *
OM/MD: T.J. Holland
APD/MD: Ted Morro
1 LONESTAR "Amazed"

WDOK/Cleveland, OH *
PD: Dave Popovich
APD/MD: Scott Miller
No Adds

WTRC/Hartford, CT *
PD: Allan Camp
MD: Joe Hann
JONATHAN BUTLER "Do"

KRTR/Honolulu, HI *
PD/MD: Wayne Maria
No Adds

KSSK/Honolulu, HI *
PD/MD: Jeff Silvers
JONATHAN BUTLER "Do"
K.D. LANG "Anywhere"

WAHR/Huntsville, AL *
PD: Rob Harder
MD: Bonny O'Brien
ROBERT PALMER "True"

WTPJ/Indianapolis, IN *
PD: Gary Havens
MD: Steve Cooper
No Adds

WTFM/Johnson City, TN *
PD/MD: Mark E. McKinney
CHICAGO "Back"
SHANIA TWAIN "Man!"

WKYE/Johnstown, PA
PD: Jack Michaels
MD: Brian Wolfe
6 SIXPENCE "There"
CHICAGO "Back"

WQLR/Kalamazoo, MI
OM: Ken Lanphear
PD: Brian Wertz
CHICAGO "Back"

KUDL/Kansas City, MO *
OM: Thom McGinty
MD: Dan Arlen
JONATHAN BUTLER "Do"
BRICKMAN FWRIGHT "Love"
ROBERT PALMER "True"

WJXB/Knoxville, TN *
PD/MD: Jeff Jamigan
No Adds

WFMK/Lansing, MI *
OM/MD: Ray Marshall
PD: Danny Stewart
SUGAR RAY "Every"
JONATHAN BUTLER "Do"

KMZQ/Las Vegas, NV *
Interim PD: Duncan Payton
No Adds

KSNE/Las Vegas, NV *
PD: Tom Chase
MD: John Berry
3 98 DEGREES "Do"

WALK/Long Island, NY *
VP/Prog.: Gene Michaels
APD: Rob Miller
MD: Charlie Lombardo
SAVAGE GARDEN "Knew"

KBIG/Los Angeles, CA *
VP/Prog.: Steve Street
No Adds

KOST/Los Angeles, CA *
PD: Johnny Chiang
No Adds

WVEZ/Louisville, KY *
OM: David Smith
APD/MD: Joe Fedele
No Adds

WPEZ/Macon, GA
PD: Laura Worth
No Adds

WMGN/Madison, WI *
VP/Prog.: Pat O'Neill
MD: Kim Fischer
MELISSA ETHERIDGE "Angels"
K.D. LANG "Anywhere"

KVLY/McAllen, TX
PD/MD: Alex Duran
10 SHANIA TWAIN "Man!"
SARAH MACLACHLAN "Ice"
EURYTHMICS "17"
BRICKMAN FWRIGHT "Love"

WLRQ/Melbourne, FL
PD: Mark Lander
MD: Karen Kay
98 DEGREES "Do"
KIM RICHIEY "Come"
SHANIA TWAIN "Man!"

WVRV/Memphis, TN *
OM: Joel Burke
PD/MD: Kay Manley
BRIAN MCKENIGHT "Back"

WLTQ/Milwaukee, WI *
PD/MD: Stan Anderson
K.D. LANG "Anywhere"

WLTE/Minneapolis, MN *
PD/MD: Gary Nolan
JONATHAN BUTLER "Do"
MULBERRY LANE "Breath"

WMXC/Mobile, AL *
PD: Ron Anthony
MD: Mary Booth
CHICAGO "Back"
BRICKMAN FWRIGHT "Love"
SAVAGE GARDEN "Knew"

KJSN/Modesto, CA *
PD/MD: Gary Michaels
2 LONESTAR "Amazed"

WOBN/Monmouth-Ocean, NJ *
PD: Jeff Rafter
MD: Liz Jeressi
No Adds

KWAV/Monterey, CA *
PD/MD: Bernie Moody
EURYTHMICS "17"
K.D. LANG "Anywhere"
PAUL McCARTNEY "Baby"

WHUD/Newburgh, NY
OM/MD: Steve Petrone
MD: Tom Furti
CHICAGO "Back"

WLMG/New Orleans, LA *
Dir/Ops: Nick Ferrara
PD: Steve Suter
APD/MD: Johnny Scott
No Adds

WLTW/New York, NY *
PD: Jim Ryan
MD: Nina Del Rio
No Adds

KMGL/Oklahoma City, OK *
PD: Jeff Couch
APD: Kathi Yeager
MD: Steve O'Brien
AVALON "Live"

KEFM/Omaha, NE *
PD/MD: Steve Albertsen
No Adds

WGMF/Orlando, FL *
PD: Ken Payne
APD/MD: Dean Muccio
BRICKMAN FWRIGHT "Love"

WMEZ/Pensacola, FL *
No Adds

WSWT/Peoria, IL
PD/MD: Randy Rundle
1 98 DEGREES "Do"
1 RICKY MARTIN "All"

WBEB/Philadelphia, PA *
PD: Chris Conley
MD: Donna Rowland
JESSICA SIMPSON "Wanna"

KESZ/Phoenix, AZ *
PD: Mike Del Rosso
MD: Genevieve Shanahan
No Adds

WSSH/Pittsburgh, PA *
PD/MD: Ron Antill
No Adds

KKCW/Portland, OR *
PD/MD: Bill Minder
No Adds

WWLI/Providence, RI *
PD: Tom Holt
MD: Bob Boisvert
K.D. LANG "Anywhere"
EURYTHMICS "17"
BILL ZUCKER "Millennium"

WRSN/Raleigh, NC *
PD/MD: Bob Bronson
JONATHAN BUTLER "Do"

KRNO/Reno, NV
PD: Dan Fritz
JONATHAN BUTLER "Do"
98 DEGREES "Do"

WTVR/Richmond, VA *
PD/MD: Tony Florentino
MULBERRY LANE "Breath"

WSLQ/Roanoke, VA *
PD: Don Morrison
MD: Dick Daniels
No Adds

WRWC/Rockford, IL
PD: Matt Williams
MD: Donna Mason
SAVAGE GARDEN "Knew"
98 DEGREES "Do"

KGBY/Sacramento, CA *
PD: Steve Kelly
MD: Michael Rivers
6 PEARL JAM "Yess"
6 BRITNEY SPEARS "Sometimes"
5 JENNIFER LOPEZ "Jail"
5 ENRIQUE IGLESAS "Bambino"
SIXPENCE "There"
R. KELLY "1st"

WARM/York, PA *
PD: Kelly West
MD: Rick Sten
R. KELLY "1st"
SIXPENCE "There"

WMXY/Youngstown, OH *
OM/MD: Dan Rivers
MD: Mark French
4 ENRIQUE IGLESAS "Bambino"
CHRISTINA AGUILERA "Bottle"

Hot AC

WKDD/Akron, OH *
PD: Chuck Collins
MD: Lynn Kelly
2 LENNY KRAVITZ "American"
2 SAVAGE GARDEN "Knew"
1 BARENAKED LADIES "Get"

KKOB/Albuquerque, NM *
OM: Brad Barrett
PD: Kenn McCloud
No Adds

KPEK/Albuquerque, NM *
OM: Frank Jaxon
PD: Mike Parsons
APD: Jaimey Barreras
MD: Stephanie Buchicchio
No Adds

KMXS/Anchorage, AK
PD/MD: Rosy Lennox
EURYTHMICS "17"
STING "Day"
INDIGO GIRLS "Peace"
SMASH MOUTH "Morning"
TLC "Unstoppable"

KAMX/Austin, TX *
PD: Jack Stevens
MD: Patrick Lemieux
16 BAYBORN "Stank"
3 FONK APPLE "Fast"
2 THISWAY "Craw"

KLLY/Bakersfield, CA *
PD/MD: Jason Griffin
2 FONK APPLE "Fast"
1 GARBAGE "World"
1 BARENAKED LADIES "Get"
EURYTHMICS "17"

WWMX/Baltimore, MD *
VP/Prog.: Bill Pasha
MD: Greg Carpenter
No Adds

KCIX/Boise, ID
PD/MD: Beau Bennett
BACKSTREET BOYS "Larger"
HEPBURN "Out"
FOO FIGHTERS "Learn"
ROBBIE WILLIAMS "Angels"
BREE SHARP "America"

WMJQ/Buffalo, NY *
PD: David Gillen
MD: Roger Christian
ROBBIE WILLIAMS "Angels"

WMT/Cedar Rapids, IA
PD/MD: Randy Lee
TRAIN "Virginia"

WLNK/Charlotte, NC *
OM: Tom Jackson
PD: Mike Edwards
MD: Patty Vaughn
SMASH MOUTH "Morning"

WTM/Chicago, IL *
PD: Barry James
APD/MD: Jaime Kartak
GARBAGE "World"
EURYTHMICS "17"

WVMX/Cincinnati, OH *
PD/MD: Brad Ellis
33 EDWIN MCCAIN "Coud"
LEN "Sunshine"
TONG "Wanted"

WVVC/Cleveland, OH *
MD: Jay Hudson
29 TRAIN "Virginia"

WQAL/Cleveland, OH *
PD: Mary Ellen Kachinske
MD: Steve Brown
2 RED HOT CHILLI "Scar"
CHRISTINA AGUILERA "Bottle"
EURYTHMICS "17"

KVUU/Colorado Springs, CO *
PD: Kevin Callahan
MD: Rob Meyer
OLD 97'S "Nineteen"
R. KELLY "1st"
THISWAY "Craw"

WCGQ/Columbus, GA
PD/MD: Al Haynes
APD: Sheryn Green
STING "Day"
SARAH MACLACHLAN "Ice"

KDMX/Dallas, TX *
PD: Randy James
APD: Lisa Thomas
No Adds

WDAQ/Danbury, CT
PD: Bill Trotta
APD: Barbara Corbett
3 RED HOT CHILLI "Scar"
BETHART "LA"

WMMX/Dayton, OH *
PD: Jeff Stevens
MD: Dean Taylor
No Adds

KALC/Denver, CO *
PD: Jim Lawson
APD/MD: Kozman
JIMMIE'S DICKEN "Right"
SMASH MOUTH "Morning"

KMXD/Des Moines, IA *
PD: Mike Blakemore
APD/MD: Greg Chance
CHRIS GAINES "Right"
PAULA COLE BAND "Believe"

KSTZ/Des Moines, IA *
PD: J. Pat Miller
MD: Carol Vonn
18 SAVAGE GARDEN "Knew"
15 ZENAFIA "California"

WKQI/Detroit, MI *
OM/MD: Tom O'Brien
APD: Jo Jo Kincaid
MD: Dana London
4 BRITNEY SPEARS "Crazy"
1 SAVAGE GARDEN "Knew"

KSII/EI Paso, TX *
OM: Courtney Nelson
PD: Eli Holston
BRIAN MCKENIGHT "Back"

WQSM/Fayetteville, NC *
PD: Rick O'Shea
APD: Susanna James
MD: Matthew Allen
SARAH MACLACHLAN "Ice"
EURYTHMICS "17"
BREE SHARP "America"

WKSJ/Greensboro, NC *
PD: Jeff Gushman
MD: Geno Peterson
37 BARENAKED LADIES "Get"
SMASH MOUTH "Morning"

WIKZ/Hagerstown, PA
PD: Rick Alexander
APD/MD: Michael Ross
7 STING "Day"

WTIC/Hartford, CT *
OM/MD: Steve Salhani
MD: David Simpson
BETHART "LA"

KHMV/Houston, TX *
OM: Jim Trapp
APD: Jim Oktavec
MD: Lori Bradley
No Adds

WENS/Indianapolis, IN *
OM/MD: Greg Dunkin
MD: Jim Cerone
No Adds

KMXB/Las Vegas, NV *
PD: Duncan Payton
APD/MD: Shark
No Adds

KSTJ/Las Vegas, NV *
PD: Jerry Dean
MD: Larry Martino
APD: Sheryn Green
SAVAGE GARDEN "Knew"
MULBERRY LANE "Breath"

WYXR/Philadelphia, PA *
PD: Kurt Johnson
MD: Joe Proke
CHRIS GAINES "Right"

KZON/Phoenix, AZ *
PD: Paul Peterson
MD: Kevin Mannion
No Adds

WPHH/Pittsburgh, PA *
PD: Michael Hayes
APD/MD: Scott Alexander
TRAIN "Virginia"

WGMX/Portland, ME
PD: Randi Kirschbaum
APD/MD: Ethan Minton
STING "Day"

KBBT/Portland, OR *
PD: Michelle Engel
MD: Lisa Adams
No Adds

KRSK/Portland, OR *
OM/MD: Joel Grey
APD/MD: Jim Allen
SMASH MOUTH "Morning"

WMYX/Milwaukee, WI *
PD: Brian Kelly
MD: Mark Richards
1 "SYNCH WIG ESTEFAN" Music"
EDWIN MCCAIN "Coud"

KSTP/Minneapolis, MN *
Dir/Prog.: Todd Fisher
OM/MD: Leighton, Peck
No Adds

WXPT/Minneapolis, MN *
PD: Dusty Hayes
APD: Paul Kralmer, Dino
BARENAKED LADIES "Get"
BLESSINGTON "Standing"

KLCA/Reno, NV
PD: Bob Walker
MD: Kevin Simmons
SAVAGE GARDEN "Knew"
EURYTHMICS "17"

KOSO/Modesto, CA *
PD: Max Miller
MD: Donna Miller
1 STROKES "Back"

WJLK/Monmouth-Ocean, NJ *
OM/MD: Mike Kaplan
Lauren Presley
No Adds

KCDU/Monterey, CA *
PD: Chris White
MD: Sini Man
No Adds

WPLJ/New York, NY *
VP/Prog.: Tom Cuddy
PD: Scott Shannon
MD: Tony Mascaro
No Adds

WZNE/Rochester, NY *
PD/MD: Rich McKenzie
BARENAKED LADIES "Get"

KZZO/Sacramento, CA *
PD: Alan Ott
APD: Jim Matthews
MD: Sonia Jimenez Jackson
No Adds

KYKY/St. Louis, MO *
PD: Rusty Keys
APD/MD: Greg Hewitt
BACKSTREET BOYS "Larger"

WVRV/St. Louis, MO *
PD: Joe Larson
MD: David Myers
8 SMASH MOUTH "Morning"
6 SARAH MACLACHLAN "Ice"

KBEE/Salt Lake City, UT *
PD: Kurt Owens
MD: Dave Swan
1 PAULA COLE BAND "Believe"
SARAH MACLACHLAN "Ice"

KISN/Salt Lake City, UT *
MD: Brian de Geus
SAVAGE GARDEN "Knew"
SARAH MACLACHLAN "Ice"

KQMB/Salt Lake City, UT *
OM: Alan Hague
PD: Mark Waddi
SARAH MACLACHLAN "Ice"

KBBY/Oxnard-Ventura, CA
OM/MD: Mark Elliott
MD: Mandye Thomas
RED HOT CHILLI "Scar"
EURYTHMICS "17"
SMASH MOUTH "Morning"

KSMG/San Antonio, TX *
OM: Virgil Thompson
MD: Tom Lazar
No Adds

KFMB/San Diego, CA *
PD: Scott Sands
MD: Jen Sewell
No Adds

KMSX/San Diego, CA *
OM: Bill May
PD: Mike O'Brian
No Adds

KLLC/San Francisco, CA *
PD: Louis Kaplan
APD/MD: Julie Stoeckel
BARENAKED LADIES "Get"
CINDY BULLENS "Blong"

KEZR/Santa Jose, CA *
PD: Jim Murphy
APD/MD: Michael Martinez
No Adds

KRUZ/Santa Barbara, CA
APD: Joe Mamma
10 BREE SHARP "America"
10 COUNTING CROWS "Langin"

KMHX/Santa Rosa, CA
GM/MD: Ron Castro
APD: E.J. Tyler
ROBBIE WILLIAMS "Angels"
TRISH MURPHY "Outsider"
SPLENDER "Whatever"
DU RAP "Alike"

WAEV/Savannah, GA
OM/MD: Scotty Snipes
MD: Brad Kelly
5 MARC ANTHONY "Knew"

KPLZ/Seattle, WA *
PD: Casey Keating
MD: Alisha Hashimoto
No Adds

WYYY/Syracuse, NY *
PD/MD: Rich Lauber
No Adds

WMTX/Tampa, FL *
PD: Chris Ebbott
MD: Rico Blanco
12 LOU BEGA "Mambo"

WSSR/Tampa, FL *
PD: Scott Chase
MD: John Stewart
7 BARENAKED LADIES "Get"
2 FONK APPLE "Fast"
STING "Day"

WVVM/Toledo, OH *
PD: Todd Michaels
MD: Steve Marshall
No Adds

KZPT/Tucson, AZ *
PD: Angie Handa
MD: Drew Michaels
BREE SHARP "America"

WROX/Washington, DC *
Dir/Op/MD: Steve Kosbau
MD: Carol Parker
No Adds

WMBX/West Palm Beach, FL *
OM: John O'Connell
APD/MD: Jeff Clarke
6 SARAH MACLACHLAN "Ice"
1 SPLENDER "Whatever"
1 SMASH MOUTH "Morning"
1 MARC ANTHONY "Knew"
BACKSTREET BOYS "Larger"

WXLO/Worcester, MA *
GM/MD: Steve Gallagher
MD: Amy Navarro
10 TRAIN "Virginia"
1 INDIGO GIRLS "Peace"

* = Mediabase 24/7 monitored

* = Mediabase 24/7 monitored

109 Total Reporters
109 Current Reporters
106 Current Playlists

Did Not Report, Playlist Frozen (3):
WGSY/Columbus, GA
WAFY/Frederick, MD
WSWT/Peoria, IL

89 Total Reporters
89 Current Reporters
89 Current Playlists

Evander Holyfield's Real Deal Records Present Debut Artist

OLIVER

"I'LL GET BY"

Contact: Callahan and Associates 303-545-0232 • Donna Brake Promotions 615-599-0777 • Mazzetta Promotions 303-545-9990 • RJ Promotion 212-582-7531

R&R Hot AC Top 30

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	TAL BACHMAN She's So High (Columbia)	3376	-108	372091	25	87/0
2	2	SANTANA I/ROB THOMAS Smooth (Arista)	3361	+217	383458	15	86/0
5	3	LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	3088	+189	344607	8	78/1
4	4	SUGAR RAY Someday (Lava/Atlantic)	2906	-42	317818	18	83/0
3	5	SMASH MOUTH All Star (Interscope)	2858	-182	323339	22	82/0
6	6	FASTBALL Out Of My Head (Hollywood)	2626	-128	281786	27	83/0
7	7	GOO GOO DOLLS Black Balloon (Warner Bros.)	2364	+74	274855	18	78/0
8	8	SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)	2194	+37	241042	11	82/0
9	9	LEN Steal My Sunshine (Work/Epic)	2150	+102	252697	11	70/2
10	10	MELISSA ETHERIDGE Angels Would Fall (Island/IDJMG)	1984	+19	225498	6	80/1
13	11	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	1686	+70	179160	14	57/3
11	12	CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)	1628	-50	158995	24	56/0
12	13	PEARL JAM Last Kiss (Epic)	1436	-183	146488	16	66/0
19	14	SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	1433	+79	173788	6	55/0
15	15	BACKSTREET BOYS I Want It That Way (Jive)	1419	-79	146193	22	47/0
17	16	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	1405	+1	114935	20	66/2
14	17	GOO GOO DOLLS Slide (Warner Bros.)	1362	-161	160875	53	83/0
Breaker	18	TRAIN Meet Virginia (Aware/Columbia)	1282	+117	154089	10	58/5
18	19	SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	1268	-86	143549	48	81/0
16	20	SARAH MCLACHLAN I Will Remember You (Arista)	1261	-181	129223	25	82/0
22	21	PAULA COLE BAND I Believe In Love (Imago/WB)	1135	-19	116248	5	58/3
24	22	RICKY MARTIN She's All I Ever Had (C2/Columbia)	1029	+1	100794	7	42/0
25	23	JEREMY TOBACK You Make Me Feel (RCA)	958	-2	85767	10	47/0
27	24	LENNY KRAVITZ American Woman (Maverick/Virgin)	780	+23	88017	3	30/1
28	25	ROBBIE WILLIAMS Angels (Capitol)	772	+38	91553	2	45/3
30	26	STING Brand New Day (A&M)	732	+161	95778	2	43/5
26	27	MADONNA Beautiful Stranger (Maverick/WB)	699	-168	71462	19	52/0
Debut	28	SARAH MCLACHLAN Ice Cream (Arista)	665	+196	87954	1	46/10
29	29	CHRISTINA AGUILERA Genie In A Bottle (RCA)	639	+24	57773	3	18/1
Debut	30	BETH HART L.A. Song (143/Lava/Atlantic)	557	+58	94886	1	27/2

Most Added®

ARTIST TITLE LABEL(S)	ADDS
SMASH MOUTH Then The Morning Comes (Interscope)	12
SARAH MCLACHLAN Ice Cream (Arista)	10
SAVAGE GARDEN I Knew I Loved You (Columbia)	9
BARENAKED LADIES Get In Line (Elektra/EEG)	9
EURHYTHMICS 17 Again (Arista)	7
TRAIN Meet Virginia (Aware/Columbia)	5
STING Brand New Day (A&M)	5
BREE SHARP America (Trauma)	5
FIONA APPLE Fast As You Can (Clean Slate/Epic)	5
PAULA COLE BAND I Believe In Love (Imago/WB)	3
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	3
ROBBIE WILLIAMS Angels (Capitol)	3
BACKSTREET BOYS Larger Than Life (Jive)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SANTANA I/ROB THOMAS Smooth (Arista)	+217
SARAH MCLACHLAN Ice Cream (Arista)	+196
LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	+189
STING Brand New Day (A&M)	+161
COUNTING CROWS Hanginaround (DGC/Geffen)	+160
SMASH MOUTH Then The Morning Comes (Interscope)	+138
SAVAGE GARDEN I Knew I Loved You (Columbia)	+135
TRAIN Meet Virginia (Aware/Columbia)	+117
EURHYTHMICS 17 Again (Arista)	+104
LEN Steal My Sunshine (Work/Epic)	+102

Breakers®

TRAIN		
Meet Virginia (Aware/Columbia)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1282/117	58/5	18

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

89 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 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.

New & Active

TONIC You Wanted More (Universal)
Total Plays: 534, Total Stations: 28, Adds: 1

ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)
Total Plays: 468, Total Stations: 18, Adds: 0

SPLENDER Yeah, Whatever (C2/Columbia)
Total Plays: 449, Total Stations: 28, Adds: 2

JUDE I'm Sorry Now (Maverick)
Total Plays: 429, Total Stations: 30, Adds: 1

SAVAGE GARDEN I Knew I Loved You (Columbia)
Total Plays: 403, Total Stations: 29, Adds: 9

JENNIFER LOPEZ If You Had My Love (Work/Epic)
Total Plays: 384, Total Stations: 15, Adds: 0

COUNTING CROWS Hanginaround (DGC/Geffen)
Total Plays: 379, Total Stations: 19, Adds: 2

98 DEGREES I Do (Cherish You) (Universal)
Total Plays: 376, Total Stations: 13, Adds: 0

BACHELOR GIRL Buses And Trains (Arista)
Total Plays: 307, Total Stations: 14, Adds: 0

SMASH MOUTH Then The Morning Comes (Interscope)
Total Plays: 246, Total Stations: 29, Adds: 12

'N SYNC w/GLORIA ESTEFAN Music Of My Heart (Epic)
Total Plays: 239, Total Stations: 11, Adds: 1

EURHYTHMICS 17 Again (Arista)
Total Plays: 177, Total Stations: 22, Adds: 7

CHRIS PEREZ BAND Best I Can (Hollywood)
Total Plays: 172, Total Stations: 13, Adds: 0

CHRIS GAINES Right Now (Capitol)
Total Plays: 171, Total Stations: 9, Adds: 1

INDIGO GIRLS Peace Tonight (Epic)
Total Plays: 166, Total Stations: 13, Adds: 2

JANICE ROBINSON Nothing I Would Change (Warner Bros.)
Total Plays: 160, Total Stations: 10, Adds: 1

CHRIS GAINES Lost In You (Capitol)
Total Plays: 156, Total Stations: 11, Adds: 1

MARC ANTHONY I Need To Know (Columbia)
Total Plays: 154, Total Stations: 9, Adds: 2

THISWAY Crawl (Reprise)
Total Plays: 140, Total Stations: 16, Adds: 2

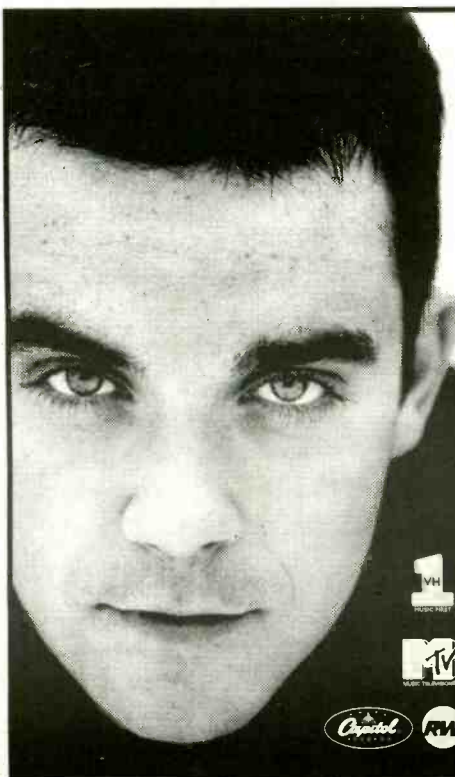
BREE SHARP America (Trauma)
Total Plays: 139, Total Stations: 14, Adds: 5

BARENAKED LADIES Get In Line (Elektra/EEG)
Total Plays: 139, Total Stations: 13, Adds: 9

FIONA APPLE Fast As You Can (Clean Slate/Epic)
Total Plays: 118, Total Stations: 12, Adds: 5

BACKSTREET BOYS Larger Than Life (Jive)
Total Plays: 112, Total Stations: 9, Adds: 3

Songs ranked by total plays



robbie williams

"angels"

"I don't know what people are waiting for. If you think it sounds like a hit - PLAY IT!"
- Chris Patyk, MD, KYSR/Los Angeles

ALREADY ON 46 STATIONS INCLUDING:

WPLJ KYSR WTMX KLLC
KDMX KFMB KRSK WYMX
KHMV WWMX WVRV WOMX
WMTX WSSR WKSI WMC
KPEK KQMB KSRZ & MORE!

NEW THIS WEEK:
WMJQ KMHX KCIX

R&R Hot AC: Debut 28 - 25

U.S. TOUR

10/15 New York City 10/25 Orlando
10/22 Washington, DC 10/29 Houston
10/24 Atlanta 10/30 Dallas

Upcoming TV appearances include:

Saturday Night Live • Hard Rock Live • The Tonight Show

Most Played Recurrents

- MATCHBOX 20 Back 2 Good (Lava/Atlantic)
- BLESSID UNION OF SOULS Hey Leonardo (She Likes Me For Me) (Push/V2)
- SUGAR RAY Every Morning (Lava/Atlantic)
- EAGLE-EYE CHERRY Save Tonight (Work/Epic)
- PHIL COLLINS You'll Be In My Heart (Hollywood)
- NATALIE IMBRUGLIA Torn (RCA)
- GOO GOO DOLLS Iris (Warner Sunset/Reprise)
- SHAWN MULLINS Lullaby (SMG/Columbia)
- LENNY KRAVITZ Fly Away (Virgin)
- THIRD EYE BLIND Jumper (Elektra/EEG)
- BARENAKED LADIES Call And Answer (Reprise)
- GREEN DAY Time Of Your Life (Good Riddance) (Reprise)
- EVERLAST What It's Like (Tommy Boy)
- BARENAKED LADIES One Week (Reprise)
- SHERYL CROW My Favorite Mistake (A&M)
- THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
- EDWIN MCCAIN I'll Be (Lava/Atlantic)
- RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
- MATCHBOX 20 3am (Lava/Atlantic)
- SHANIA TWAIN That Don't Impress Me Much (Mercury)

HOT AC Going For Adds 10/18/99

- "AFKAP" The Greatest Romance Ever Sold (NPG/Arista)
- COUNTING CROWS Hanginaround (DGC/Geffen)
- CELINE DION That's The Way It Is (550 Music/Epic)
- FOO FIGHTERS Learn To Fly (Roswell/RCA)
- GENESIS Carpet Crawlers 1999 (Atlantic)
- MACY GRAY I Try (Clean Slate/Epic)
- LYLE LOVETT Summer Wind (MCA)
- NATALIE MERCHANT Space Oddity (Elektra/EEG)
- EVAN OLSON So Much Better (Universal)
- MATTHEW SWEET What Matters (Volcano)

TUNED-IN HOT AC

R&R/MEDIABASE 24/7

Mix 106.5 WVMX/Cincinnati, OH

Mix 106.5 WMVX/Cleveland, OH

11am

- NATALIE MERCHANT Wonder
- QUEEN You're My Best Friend
- TAL BACHMAN She's So High
- ELTON JOHN Your Song
- GOO GOO DOLLS Iris
- NAKED EYES Always Something There To Remind Me
- FASTBALL The Way
- BOB SEGER Turn The Page
- SMASH MOUTH Walkin' On The Sun
- JOURNEY Open Arms
- ALANIS MORISSETTE Uninvited
- SUPERTRAMP The Logical Song
- BARENAKED LADIES Call & Answer

4pm

- NO DOUBT Don't Speak
- GOO GOO DOLLS Slide
- SCANDAL Goodbye To You
- FASTBALL Out Of My Head
- COLLECTIVE SOUL The World I Know
- BACKSTREET BOYS I Want It That Way
- GIN BLOSSOMS Follow You Down
- SUGAR RAY Every Morning
- GO-GO'S We Got The Beat
- SAVAGE GARDEN I Knew I Loved You
- R.E.M. Losing My Religion

8pm

- TAL BACHMAN She's So High
- PAULA COLE I Don't Want To Wait
- MATCHBOX 20 Back 2 Good
- BACKSTREET BOYS Quit Playing Games ...
- TONIC You Wanted More
- SISTER HAZEL All For You
- SHANIA TWAIN Man! I Feel Like A Woman
- PRETENDERS Brass In Pocket
- FASTBALL Out Of My Head
- DONNA LEWIS I Love You Always Forever
- SANTANA / ROB THOMAS Smooth
- AEROSMITH I Don't Want To Miss A Thing

10am

- SIMPLE MINDS Don't You (Forget About Me)
- BOB SEGER Rock & Roll Never Forgets
- ALANIS MORISSETTE Hand In My Pocket
- TEARS FOR FEARS Everybody Wants To Rule ...
- ELECTRIC LIGHT ORCHESTRA Evil Woman
- ZZ TOP Legs
- MATCHBOX 20 Real World
- PRETENDERS Back On The Chain Gang
- ROD STEWART Tonight I'm Yours (Don't...)
- TOM PETTY & THE HEARTBREAKERS Don't Do Me...
- SMASH MOUTH All Star
- BRUCE SPRINGSTEEN Born To Run

4pm

- AEROSMITH Sweet Emotion
- DON HENLEY The Boys Of Summer
- JOURNEY Separate Ways (Worlds Apart)
- CRANBERRIES Linger
- DURAN DURAN The Reflex
- ROMANTICS What I Like About You
- GOO GOO DOLLS Name
- TALKING HEADS Burning Down The House
- SMASH MOUTH All Star
- CARS Shake It Up

8pm

- MATCHBOX 20 3am
- QUEEN/DAVID BOWIE Under Pressure
- JOURNEY Send Her My Love
- SHERYL CROW Everyday Is A Winding Road
- GENESIS Land Of Confusion
- AEROSMITH Walk This Way
- GOO GOO DOLLS Slide
- TOM PETTY Free Fallin'
- SIMPLE MINDS Alive & Kicking
- JOHN CAFFERTY On The Dark Side
- STEVE MILLER Take The Money And Run
- ALANIS MORISSETTE You Oughta Know



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

Monitor Adult Top 40 20* Airpower
Monitor Modern 13*
R&R Hot AC 18 Most Added & Most Increased

New This Week: WPHH, WMVX, WVOR, WXLO, WMT FM

#1 Heatseekers Album - 6 Weeks In A Row
Sales: 14,000 Sold This Week!

Train
"MEET VIRGINIA"

On Tour With BEN FOLDS FIVE. In October

1 MUSIC FIRST LARGE ROTATION



SAVAGE GARDEN

"I Knew I Loved You"

Monitor Adult Top 40 Highest Deb. 33*
R&R Hot AC Most Added! - Over 403 Plays
Monitor AC 23* Greatest Gainer
R&R AC 23 #1 Most Added 4 Consecutive Weeks
#1 Most Increased +205

New This Week

- WKQI WMXL WKDD KSTJ WBBQ WSRS WMJY
- KISN KURB KSTZ WALK WRVF WAFY WLQT
- 2WD WVAF KLCA KISC WMXC WCRZ WRWC

ALBUM IN STORES - NOV. 9TH "AFFIRMATION"



Hot AC Playlists

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WPLJ/New York
 ABC
 (212) 611-8900
 Cuddy/Shannon/Mascaro
 12+ Cume 1,634,600

95.5 WPLJ
 NEW YORK

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
55	56	SANTANA F/ROB THOMAS/Smooth	30224
52	55	SUGAR RAY/Someday	37345
50	54	SHANIA TWAIN/Man! I Feel Like...	36666
48	53	DAVE MATTHEWS BAND/Crush	35987
53	53	FASTBALL/Out Of My Head	35987
52	50	TAL BACHMAN/She's So High	33950
41	47	LEN'Steal My Sunshine	31913
54	42	SMASH MOUTH/All Star	28518
41	41	SIXPENCE.../There She Goes	27839
42	40	BLESSID UNION.../Hey Leonardo...	27160
40	40	MELISSA ETHERIDGE/Angels Would Fall	27160
40	40	LOU BEGA/Mambo No. 5...	27160
39	39	TRAIN/Meet Virginia	26481
40	37	GOO GOO DOLLS/Black Balloon	25123
32	37	SAVAGE GARDEN/I Knew I Loved You	25123
29	29	BETH HART/L.A. Song	19691
20	27	COUNTING CROWS/Hanginaround	18333
26	26	PAULA COLE BAND/ Believe In Love	17654
19	19	EAGLE-EYE CHERRY/Save Tonight	12901
18	19	GOO GOO DOLLS/Slide	12901
18	18	LENNY KRAVITZ/Fly Away	12222
21	18	SARAH MCLACHLAN/Ice Cream	12222
22	18	ROBBIE WILLIAMS/Angels	12222
16	17	SIXPENCE.../Kiss Me	11543
17	17	EURYTHMICS/17 Again	11543
12	17	STING/Brand New Day	11543
14	16	MATCHBOX 20/3am	10864
15	16	NEW RADICALS/You Get What You...	10864
19	16	SARAH MCLACHLAN/Will Remember You	10864
20	16	RED HOT CHILI.../Scar Tissue	10864

MARKET #2
KYSR/Los Angeles
 AMFM
 (818) 955-7000
 Perelli/Simms/Patyk
 12+ Cume 1,128,400

STAR 98.1
 today's best music

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
44	47	SANTANA F/ROB THOMAS/Smooth	30954
61	66	RED HOT CHILI.../Scar Tissue	30492
68	63	SUGAR RAY/Someday	29106
63	62	SMASH MOUTH/All Star	28644
65	57	TAL BACHMAN/She's So High	26334
8	44	LOU BEGA/Mambo No. 5...	20328
41	40	CITIZEN KING/Better Days...	18480
56	39	LIT/My Own Worst Enemy	18018
41	39	LEN'Steal My Sunshine	18018
25	39	BLINK-182/What's My Age Again?	18018
42	39	SIXPENCE.../There She Goes	18018
40	39	BETH HART/L.A. Song	18018
32	35	BLESSID UNION.../Hey Leonardo...	16170
38	35	MADONNA/Beautiful Stranger	16170
31	33	MELISSA ETHERIDGE/Angels Would Fall	15246
28	32	STING/Brand New Day	14784
28	27	SARAH MCLACHLAN/Ice Cream	12454
26	25	TRAIN/Meet Virginia	11570
21	23	LENNY KRAVITZ/Fly Away	10626
23	23	GOO GOO DOLLS/Black Balloon	10626
22	23	ROBBIE WILLIAMS/Angels	10626
22	20	THIRD EYE BLIND/Jumper	9240
17	20	EVERLAST/What It's Like	9240
18	20	SMASH MOUTH/Then The Morning...	9240
35	19	LENNY KRAVITZ/American Woman	8778
25	19	EURYTHMICS/17 Again	8778
42	17	FASTBALL/Out Of My Head	7854
19	16	BARNEKED LADIES/Call And Answer	7392
17	16	GOO GOO DOLLS/Slide	7392
15	15	GOO GOO DOLLS/Iris	6930

MARKET #3
WTMX/Chicago
 Bonneville
 (312) 946-1019
 James/Kartak
 12+ Cume 820,500

101.9
 THE MIX

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	55	GOO GOO DOLLS/Black Balloon	21285
53	54	SANTANA F/ROB THOMAS/Smooth	20898
41	50	CHRIS GAINES/Right Now	19350
41	47	PHETENDERS/Human	18189
45	46	FASTBALL/Out Of My Head	17802
54	46	LOU BEGA/Mambo No. 5...	17802
49	45	LEN'Steal My Sunshine	17415
46	44	TRAIN/Meet Virginia	17028
39	43	BREE SHARP/America	16641
25	41	OLD 97'S/Nineteen	15867
29	28	JEREMY TOBACK/You Make Me Feel	10836
24	27	10,000 MANIACS/On & On (Party Song)	10449
36	26	MELISSA ETHERIDGE/Angels Would Fall	10062
17	26	STING/Brand New Day	10062
19	25	SPLENDOR/Yeah, Whatever	9675
24	24	FLEMING & JOHN/Who's Your Girl	9288
43	23	SIXPENCE.../There She Goes	8740
26	20	PEARL JAM/Last Kiss	7740
20	20	BLINK-182/What's My Age Again?	7740
28	19	JUDY/In My Sorry Now	7353
20	19	TAL BACHMAN/She's So High	7353
16	19	BLESSID UNION.../Hey Leonardo...	7353
19	19	SMASH MOUTH/Then The Morning...	7353
14	17	SARAH MCLACHLAN/Ice Cream	6579
16	16	EVERLAST/What It's Like	6192
17	16	COLLECTIVE SOUL/No More, No Less	6192
22	15	BARNEKED LADIES/Call And Answer	5805
18	15	SUGAR RAY/Someday	5805
19	15	LENNY KRAVITZ/American Woman	5805
17	15	RED HOT CHILI.../Scar Tissue	5805

MARKET #4
KLLC/San Francisco
 Infinity
 (415) 765-4097
 Kaplan/Stockel
 12+ Cume 561,700

Alice @ 97.3

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	38	SANTANA F/ROB THOMAS/Smooth	8626
36	37	CAKE/Let Me Go	8399
30	35	GOO GOO DOLLS/Black Balloon	7945
37	34	SUGAR RAY/Someday	7718
22	30	DAVE MATTHEWS BAND/Crush	6810
31	29	LEN'Steal My Sunshine	6683
27	26	BARNEKED LADIES/Call And Answer	5902
18	25	SIXPENCE.../There She Goes	5675
17	24	PEARL JAM/Last Kiss	5448
21	23	TAL BACHMAN/She's So High	5221
14	23	PHIL COLLINS/You'll Be In My...	5221
20	23	STING/Brand New Day	5221
22	22	SMASH MOUTH/All Star	4994
18	22	LENNY KRAVITZ/American Woman	4994
21	21	ROBBIE WILLIAMS/Angels	4767
14	20	CHRIS ISAAK/Baby Did A Bad...	4540
16	20	JEWEL/Hands	4540
20	19	FLEMING & JOHN/Ugly Girl	4540
14	19	PAULA COLE BAND/ Believe In Love	4313
11	19	SARAH MCLACHLAN/Ice Cream	4313
15	19	MELISSA ETHERIDGE/Angels Would Fall	4313
12	18	JOAN DORRNE/Baby Love	4086
8	18	COLLECTIVE SOUL/Run	4086
19	17	TONIC/You Wanted More	3859
16	16	STROKE/911/It's Black...	3632
16	16	TORI AMOS/1,000 Oceans	3632
9	13	ALANIS MORISSETTE/So Pure	3632
11	15	OLD 97'S/Nineteen	3632
13	15	DIDO/Here With Me	3632
21	15	POCKET SIZE/Walking	3405

MARKET #5
WYXR/Philadelphia
 AMFM
 (610) 668-0750
 Johnson/Proke
 12+ Cume 610,600

STAR 104.5
 PHILADELPHIA

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
37	37	SMASH MOUTH/All Star	9398
35	35	SHANIA TWAIN/Man! I Feel Like...	8890
31	34	TAL BACHMAN/She's So High	8636
33	33	CHRISTINA AGUILERA/Genie In A Bottle	8382
15	32	BACKSTREET BOYS/ I Want It That Way	8128
32	32	SANTANA F/ROB THOMAS/Smooth	8128
38	32	LOU BEGA/Mambo No. 5...	8128
27	31	SUGAR RAY/Someday	7874
30	31	PHIL COLLINS/You'll Be In My...	7620
30	31	WHITNEY HOUSTON/It's Not Right...	7620
31	30	98 DEGREES/ I Do (Cherish You)	7620
29	30	GOO GOO DOLLS/Black Balloon	6858
30	27	BRITNEY SPEARS/Sometimes	6858
4	25	LEN'Steal My Sunshine	6350
20	24	STING/Brand New Day	6096
24	23	EAGLE-EYE CHERRY/Angels Would Fall	5842
22	24	PAULA COLE BAND/ Believe In Love	5588
29	19	ENRIQUE IGLESIAS/Balamos	4826
28	17	RICKY MARTIN/She's All I Ever Had	4316
16	16	CHERY/ Believe	4084
11	15	SARAH MCLACHLAN/Will Remember You	3810
12	14	SHANIA TWAIN/That Don't...	3556
14	14	SIXPENCE.../Kiss Me	3556
13	14	EAGLE-EYE CHERRY/Save Tonight	3556
8	13	CHERY/ Nothing	3302
13	12	EDWIN MCCAINI/ Could Not Ask...	3048
12	12	SHAWN MULLINS/Lullaby	3048
10	12	BRITNEY SPEARS... Baby One More...	3048
11	12	GOO GOO DOLLS/Slide	3048
11	12	RICKY MARTIN/Win' La Vida Loca	3048

MARKET #6
WKQI/Detroit
 AMFM
 (248) 967-3750
 O'Brien/Kincald/Lundon
 12+ Cume 649,500

Q 95.5
 Detroit's Contemporary Hit

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
64	64	LOU BEGA/Mambo No. 5...	15168
51	62	TLC/No Scrubs	14694
61	61	SMASH MOUTH/All Star	14457
58	58	BACKSTREET BOYS/ I Want It That Way	13746
41	51	JENNIFER LOPEZ/ If You Had My Love	12087
60	38	TAL BACHMAN/She's So High	9006
33	32	BLESSID UNION.../Hey Leonardo...	8211
30	32	GOO GOO DOLLS/Black Balloon	7584
34	32	CHRISTINA AGUILERA/Genie In A Bottle	7584
31	31	SHANIA TWAIN/Man! I Feel Like...	7347
26	31	98 DEGREE/ I Do (Cherish You)	7347
30	31	RICKY MARTIN/She's All I Ever Had	7347
30	31	ENRIQUE IGLESIAS/Balamos	7347
30	30	SUGAR RAY/Someday	7110
27	28	TLC/pretty	6936
22	25	LEN'Steal My Sunshine	5925
29	25	SANTANA F/ROB THOMAS/Smooth	5925
24	24	SIXPENCE.../Kiss Me	5688
15	24	LENNY KRAVITZ/Fly Away	5688
20	24	GOO GOO DOLLS/Slide	5688
24	24	WHITNEY HOUSTON/It's Not Right...	5688
23	24	SUGAR RAY/Every Morning	5451
25	22	SHANIA TWAIN/That Don't...	5214
26	22	PEARL JAM/Last Kiss	5214
22	22	RICKY MARTIN/Win' La Vida Loca	5214
22	22	SIXPENCE.../There She Goes	5214
15	21	GREEN DAY/Time Of Your Life...	4977
23	21	TRAIN/Meet Virginia	4977
25	21	LENNY KRAVITZ/American Woman	4977
24	21	SARAH MCLACHLAN/Will Remember You	4977

MARKET #7
KDMX/Dallas
 Clear Channel
 (972) 991-1029
 James/Thomas
 12+ Cume 566,700

Mix 102.9
 KDMX-FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
12	18	MATCHBOX 20/Back 2 Good	4482
23	18	NEW RADICALS/You Get What You...	4482
15	18	SMASH MOUTH/All Star	4482
8	17	LENNY KRAVITZ/Fly Away	4233
5	17	SUGAR RAY/Every Morning	4233
21	17	COLLECTIVE SOUL/Run	4233
19	15	EDWIN MCCAINI/ Could Not Ask...	3735
15	13	LOU BEGA/Mambo No. 5...	3237
19	12	GOO GOO DOLLS/Slide	2986
19	10	BACKSTREET BOYS/ I Want It That Way	2480
8	9	SHERYL CROW/Anything But Down	2241
20	9	RICKY MARTIN/She's All I Ever Had	2241
10	8	FASTBALL/Out Of My Head	1992
15	8	SUGAR RAY/Someday	1992
5	8	PHIL COLLINS/You'll Be In My...	1992
8	7	SARAH MCLACHLAN/Will Remember You	1743
6	6	JENNIFER PAIGE/Crush	1494
8	6	EVE 6/Inside Out	1494
4	6	SIXPENCE.../Kiss Me	1494
4	6	AEROSMITH/ Don't Want To...	1494
6	6	CHERY/ Believe	1494
8	6	RICKY MARTIN/Win' La Vida Loca	1494
11	6	SANTANA F/ROB THOMAS/Smooth	1494
7	6	JEREMY TOBACK/You Make Me Feel	1494
8	6	MELISSA ETHERIDGE/Angels Would Fall	1494
8	6	PAULA COLE BAND/ Believe In Love	1245
3	5	U2/Sweetest Thing	1245
7	5	THIRD EYE BLIND/Semi-Charmed Life	1245
5	5	SARAH MCLACHLAN/Building A Mystery	1245

MARKET #8
WBWX/Boston
 Infinity
 (617) 779-2000
 Strassel/Mullaney
 12+ Cume 736,300

Mix 98.5
 BOSTON'S BEST MUSIC

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	46	SMASH MOUTH/All Star	14490
42	44	GOO GOO DOLLS/Black Balloon	13860
47	44	LOU BEGA/Mambo No. 5...	13860
43	43	SANTANA F/ROB THOMAS/Smooth	13545
44	42	FASTBALL/Out Of My Head	13230
35	35	BARNEKED LADIES/Call And Answer	11025
38	35	SUGAR RAY/Someday	11025
40	31	RED HOT CHILI.../Scar Tissue	10980
36	30	SARAH MCLACHLAN/Ice Cream	9450
27	28	SIXPENCE.../There She Goes	8820
29	25	CITIZEN KING/Better Days...	8820
23	24	SMASH MOUTH/All Star	7560
21	22	TAL BACHMAN/She's So High	6930
20	21	NEW RADICALS/You Get What You...	6615
19	20	DAVE MATTHEWS BAND/Crush	6300
21	19	LENNY KRAVITZ/Fly Away	5985
17	19	SHAWN MULLINS/Lullaby	5985
11	19	COUNTING CROWS/Hanginaround	5985
13	18	NATALIE MERCHANT/Kind & Generous	5670
21	18	DAVE MATTHEWS BAND/Stay (Waiting Time)	5670
21	18	EVERLAST/What It's Like	5670
18	18	GOO GOO DOLLS/Slide	5670
20	17	GARBAGE/Special	5355
17	17	JEREMY TOBACK/You Make Me Feel	5355
17	17	PAULA COLE BAND/ Believe In Love	5355
16	16	MATCHBOX 20/Back 2 Good	5040
16	16	ADONIS/Ray Of Light	5040
14	16	GOO GOO DOLLS/Iris	5040

MARKET #9
WRQX/Washington
 ABC
 (202) 686-3100
 Kosbau/Parker
 12+ Cume 637,100

MIX 107.3 FM
 Washington's Best Music Mix

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	34	SMASH MOUTH/All Star	11220
23	33	LOU BEGA/Mambo No. 5...	10890
32	31	TAL BACHMAN/She's So High	10230
16	30	SHANIA TWAIN/That Don't...	9900
30	30	FASTBALL/Out Of My Head	9900
31	22	BLINK-182/Maria	7260
22	22	SANTANA F/ROB THOMAS/Smooth	7260
20	22	MELISSA ETHERIDGE/Angels Would Fall	7260
21	21	GOO GOO DOLLS/Black Balloon	6930
19	21	SUGAR RAY/Someday	

Top 20

POP/ALTERNATIVE

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ ADDS
1	①	SANTANA /ROB THOMAS Smooth (Arista)	1641	1578	31/0
3	②	SUGAR RAY Someday (Lava/Atlantic)	1304	1290	31/0
2	3	TAL BACHMAN She's So High (Columbia)	1299	1325	30/0
5	④	GOO GOO DOLLS Black Balloon (Warner Bros.)	1271	1239	29/0
4	⑤	LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)	1271	1254	26/0
6	6	LEN Steal My Sunshine (Work/Epic)	1216	1226	30/0
9	⑦	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	1146	1102	28/0
7	8	SMASH MOUTH All Star (Interscope)	1067	1213	29/0
10	9	SIXPENCE NONE THE RICHER There... (Squint/Elektra/EEG)	1058	1070	30/0
8	10	FASTBALL Out Of My Head (Hollywood)	1018	1156	30/0
12	⑪	CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)	994	988	28/0
11	12	MELISSA ETHERIDGE Angels Would Fall (Island/IDJMG)	976	988	31/0
13	⑬	TRAIN Meet Virginia (Aware/Columbia)	778	718	28/1
14	⑭	JEREMY TOBACK You Make Me Feel (RCA)	665	665	27/0
17	⑮	LENNY KRAVITZ American Woman (Maverick/Virgin)	649	631	25/0
15	16	PEARL JAM Last Kiss (Epic)	619	657	24/0
16	17	PAULA COLE BAND I Believe In Love (Imago/WB)	580	647	24/0
-	⑯	BETH HART L.A. Song (143/Lava/Atlantic)	481	437	23/0
18	19	BARENAKED LADIES Call And Answer (Reprise)	472	520	20/0
-	⑰	BLESSID UNION OF SOULS Hey... (She Likes Me...) (Push/V2)	466	409	23/0

31 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. © 1999, R&R Inc.

TUNED-IN

R&R/MEDIABASE 24/7

POP/ALTERNATIVE

WLNK/Charlotte

3am

EXTREME More Than Words
 GOO GOO DOLLS Slide
 PAT BENATAR We Belong
 PHIL COLLINS You'll Be In My Heart
 DAVE MATTHEWS BAND Crash Into Me
 BONNIE RAITT Something To Talk About
 TONIC If You Could Only See
 RED HOT CHILI PEPPERS Scar Tissue
 JOHN MELLENCAMP I'm Not Running...
 'TIL TUESDAY Voices Carry
 SUGAR RAY Someday
 AEROSMITH I Don't Want To Miss A Thing
 4 NON BLONDES What's Up
 ERIC CLAPTON Blue Eyes Blue

11am

R.E.M. Man On The Moon
 SMASH MOUTH All Star
 LISA LOEB I Do
 PHIL COLLINS You'll Be In My Heart
 CLASH Train In Vain
 SANTANA /ROB THOMAS Smooth
 JEWEL You Were Meant For Me
 EDWIN MCCAIN I Could Not Ask For More
 WALLFLOWERS One Headlight
 LEN Steal My Sunshine
 AEROSMITH Angel
 EAGLE-EYE CHERRY Save Tonight
 PRETENDERS I'll Stand By You

4pm

GIN BLOSSOMS Til I Hear It From You
 EDWIN MCCAIN I Could Not Ask For More
 'TIL TESUDAY Voices Carry
 LOU BEGA Mambo No. 5 (A Little Bit Of...)
 DAVE MATTHEWS BAND Crash Into Me
 JOHN MELLENCAMP I'm Not Running Anymore
 DUNCAN SHEIK Barely Breathing
 MATCHBOX 20 Back 2 Good
 10,000 MANIACS Trouble Me
 ERIC CLAPTON Blue Eyes Blue
 BLUES TRAVELER Run-Around
 TAL BACHMAN She's So High
 TONIC If You Could Only See

8pm

ANNIE LENNOX Walking On Broken Glass
 MATCHBOX 20 Back 2 Good
 SUGAR RAY Fly
 Lenny Kravitz Fly Away
 TOM PETTY Free Fallin'
 TAL BACHMAN She's So High
 ALANIS MORISSETTE You Learn
 EDWIN MCCAIN I Could Not Ask For More
 PAULA COLE I Don't Want To Wait
 RED HOT CHILI PEPPERS Scar Tissue
 DAVE MATTHEWS BAND Ants Marching
 LOU BEGA Mambo No. 5 (A Little Bit Of...)
 BLUES TRAVELER Hook



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

New & Active

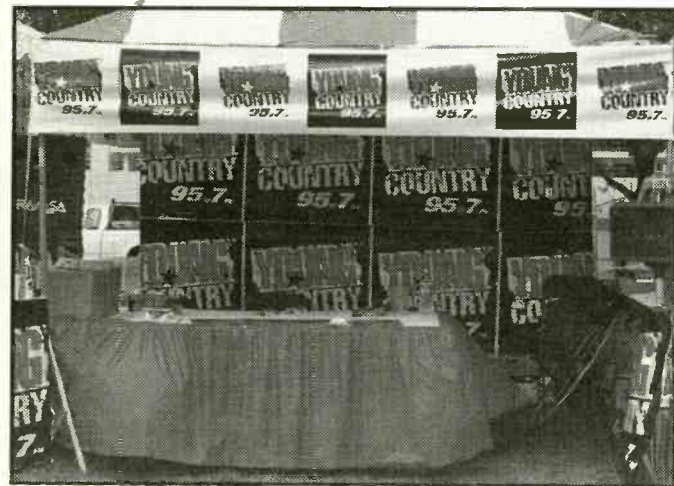
SARAH MCLACHLAN Ice Cream (Arista) Total Plays: 450, Total Stations: 25, Adds: 3	JUDE I'm Sorry Now (Maverick) Total Plays: 335, Total Stations: 21, Adds: 0
TONIC You Wanted More (Universal) Total Plays: 405, Total Stations: 18, Adds: 0	COUNTING CROWS Hangin'around (DGC/Geffen) Total Plays: 326, Total Stations: 18, Adds: 1
STING Brand New Day (A&M) Total Plays: 399, Total Stations: 19, Adds: 1	OLD 97'S Nineteen (Elektra/EEG) Total Plays: 231, Total Stations: 15, Adds: 0
ROBBIE WILLIAMS Angels (Capitol) Total Plays: 381, Total Stations: 20, Adds: 1	SMASH MOUTH Then The Morning Comes (Interscope) Total Plays: 225, Total Stations: 23, Adds: 7
SPLENDER Yeah, Whatever (C2/Columbia) Total Plays: 350, Total Stations: 20, Adds: 2	BACHELOR GIRL Buses And Trains (Arista) Total Plays: 206, Total Stations: 10, Adds: 0

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM	KMXB/Las Vegas, NV	KLCA/Reno, NV
KAMX/Austin, TX	KYSR/Los Angeles, CA	WZNE/Rochester, NY
KLLY/Bakersfield, CA	WXPT/Minneapolis, MN	KZZO/Sacramento, CA
WBMX/Boston, MA	KOSO/Modesto, CA	WVRV/St. Louis, MO
WLNK/Charlotte, NC	KCDU/Monterey-Salinas, CA	KQMB/Salt Lake City, UT
WTMX/Chicago, IL	WPTE/Norfolk, VA	KFMB/San Diego, CA
KALC/Denver, CO	KYIS/Oklahoma City, OK	KLLC/San Francisco, CA
KVSR/Fresno, CA	KZON/Phoenix, AZ	KRUZ/Santa Barbara, CA
WKSI/Greensboro, NC	KBBT/Portland, OR	KMHX/Santa Rosa, CA
		WSSR/Tampa, FL

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1 / 8 0 0 - 2 3 1 - 6 0 7 4



CAROL ARCHER
archer@ronline.com

Ladies And Gentlemen, The Smooth Jazz Awards Are Finally Here

■ A major national campaign, including radio/TV simulcast of the Oasis Awards, will contribute immeasurably to NAC/Smooth Jazz's cachet

Everyone agrees there is a need for an awards show in NAC/Smooth Jazz to strengthen audience awareness of its artists — to put faces to their names and music — much as the Country Music Association Awards have done for Country.

The concept of a jazz association and awards show has been around for some time. A number of top jazz label executives have met informally over the years with that goal in mind, but were unable to put it into motion. Smooth jazz awards have been a dream — until now. **Bill Paddock**, a Country radio veteran and past GM of former NAC/SJ reporter KOAS/Tulsa, makes the dream a reality with the development of the Oasis Awards, scheduled to debut Jan. 28, 2000 at Ft. Worth's Bass Performance Hall.



Bill Paddock

Program Goals

Paddock originally announced his intention to create NAC/smooth jazz awards during June's R&R Convention '99. He's been busy since then, forming a three-pronged program to advance the cause of NAC/SJ.

"Keeping smooth jazz alive in the media and top-of-mind at retail, radio and, most importantly, with consumers is the main goal of the program," he explains.

First, Paddock and partners Jerry Thompson of the Dallas-area Caravan Of Dreams nightclub, KWSJ/Wichita's Rick Parrish and Tom Parrish of Oklahoma City created the for-profit Oasis Group to produce the awards program. They also formed the nonprofit Association of Smooth Jazz Professionals to develop a membership base of industry enthusiasts and a treasury that can be used to promote the NAC/SJ format.

The third entity is the nonprofit Smooth Jazz Foundation, which counts *Jazziz* publisher Michael Fagien as its Chairman of the Board. The foundation's board of directors will oversee funds allocated from every Oasis Group project and will determine how those funds should be used, such as providing direct assistance to musicians in times of need or for educational purposes.

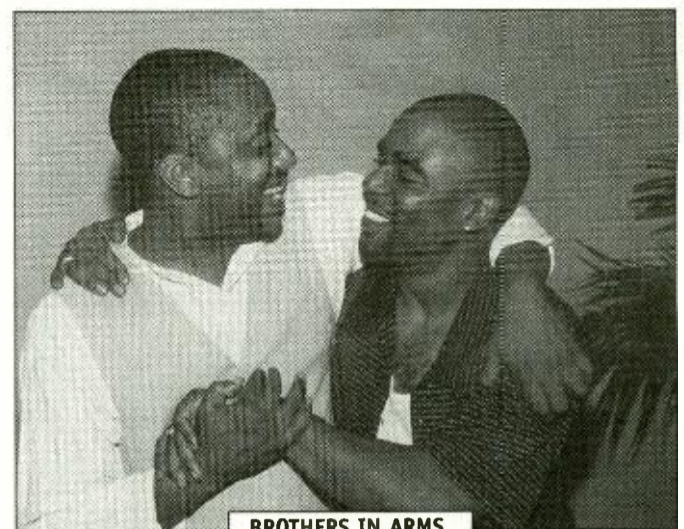
"This is terrific music — lasting and passionate. The Oasis Awards show is a way to put the Smooth Jazz format on a pedestal where it belongs."

The Smooth Jazz Foundation will also assist in the selection of award nominees. Board members include a cross-section of smooth jazz industry professionals, including several artists; managers such as Steve Chapman and Andi Howard; radio executives like Allen Kepler, Ralph Stewart, Mike Fischer and Steve Stiles; and the trade press (I've agreed to sit on the board, as has Keith Zimmerman). I asked Paddock to expand on the Oasis Awards.

New Ink

He began by explaining the comprehensive nature of balloting for the final vote: "There are 20 board members, and we are just now getting back their nominations for the five final nominees in each category. The finalists' names will be released in mid-November. Final ballots will appear in *Jazziz*, as well as *USA Today*, which is certainly new ink for our format. Ballots will also be available across the country in a major national record retailer, as well as online on our website at www.oasisawards.com, which will be up in mid-October.

"Incidentally, oasisawards.com will have links to artists, stations and labels, because we want to promote the format in general. The public will vote from mid-November to



BROTHERS IN ARMS

Warner Bros. artist Norman Brown (r) performed at the last of a four-concert summer series produced by KSSJ/Sacramento that raised nearly \$8,000 for Big Brothers and Big Sisters of Sacramento. Brown is shown here in a brotherly embrace with KSSJ Station Mgr. Steve Williams.

early January. KOAI/Dallas PD Mike Fischer suggested that NAC/Smooth Jazz stations, which will probably want to be heavily involved, should give out ballots at remotes and other station events. The final ballots will go to an accounting firm for tabulation.

"The show on Jan. 28 has two parts: the awards show, which is a mix of presentations and performances, and an hour-and-a-half or two-hour concert to follow immediately. A ticket, which runs in the \$40-\$60 range, is admission to both. The talent for the concert, which is being finalized now, will be a real who's who of smooth jazz, an all-star show.

"The entire evening will be videotaped, audio recorded and edited for a subsequent radio/television simulcast, which will probably run on Valentine's Day 2000. We're in discussion with four national broadcast and cable TV networks, including HBO. Of course, radio stations will be involved at the time of balloting and during promotion of the event, as well as at the time of the show. We've already reserved 400 seats in the venue for promotional purposes. AMFM has expressed interest in distributing the show, something we'll finalize as soon as the talent is all confirmed."

Something Special

"After the concert we will release a compilation CD of performances from the show and from nominees, with a portion of the proceeds going to charity," Paddock continued. "We're also putting together a 25-city tour similar to the Guitar & Saxes & More tour, consisting of nominees and winners.

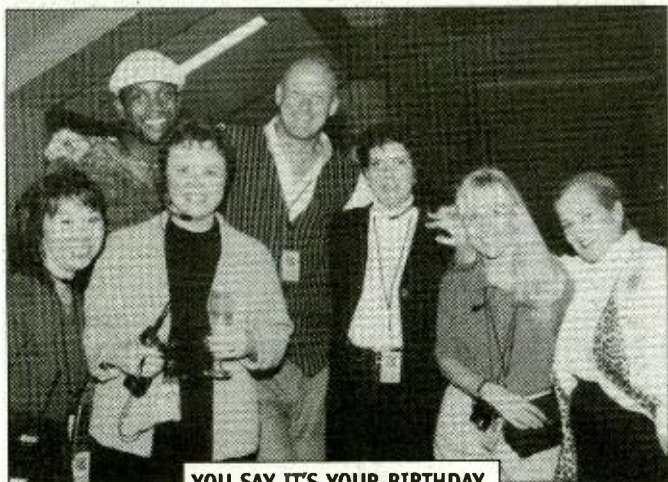
"Two other cool things we're planning include a silent auction of autographed guitars and such for people at the event to bid on and walk away with that night. Plus, we'll hold an online auction of

some imaginative bigger-ticket items, such as a round of golf with Rick Braun or a day on tour with some big smooth jazz act. I also really want to auction something like a dinner in a top market, such as Chicago, with someone like Ramsey Lewis for the winner and five friends."

Paddock concluded with remarks that illustrate why he's willing to undertake such an enormous endeavor as the creation of the Oasis Awards: "This is a format that I love. Years ago I remember being at an NAB, and someone gave me a Wave beach towel. The more I knew about this jazzy, new age-y format, the more I liked it. I was delighted to be able to bring it to Tulsa [at KOAS]. Our first concert was with Rick Braun and Brian Culbertson, and I realized we had something special.

"This is terrific music — lasting

"Final ballots will appear in *Jazziz*, as well as *USA Today*, which is certainly new ink for our format."



YOU SAY IT'S YOUR BIRTHDAY

Well, it's The Wave's birthday too. Celebrating KTWV/L.A.'s 12th anniversary at a huge Kenny G/George Benson concert recently are Wave staffers and friends. Seen here (l-r) are the station's Cindy Nakano; Steven Daniel of *City Guys*; Wave Mktg. Dir. Bonny Chick, VP/GM Tim Pohlman and PD Chris Brodie; WVMV/Detroit Dir./Mktg. Suzanne Bellinger; and Carol Archer.

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	NORMAN BROWN Out'a Nowhere (Warner Bros.)	761	-69	95691	15	39/0
	2	DOWN TO THE BONE Long Way From Brooklyn (Internal Bass)	729	-15	67388	13	36/0
6	3	DAVE KOZ Together Again (Capitol)	701	+51	106446	7	41/0
5	4	BONEY JAMES Body Language (Warner Bros.)	680	+7	99016	12	36/0
3	5	RICHARD ELLIOT Chill Factor (Blue Note)	651	-65	88710	16	34/0
4	6	CHRIS BOTTI Drive Time (GRP/VMG)	614	-97	77238	18	35/1
7	7	CHRIS GAINES Lost In You (Capitol)	548	+1	73426	8	35/0
8	8	NESTOR TORRES Velvet Nights (Shanachie)	540	+2	61627	10	36/0
11	9	BRIAN CULBERTSON Back In The Day (Atlantic)	501	+49	91147	4	39/2
10	10	GOTA Let's Get Started (Instinct)	477	+15	67036	7	38/0
9	11	JAZZMASTERS Lost In Space (Hardcastle/Trippin 'N' Rhythm)	469	-31	64758	19	29/0
13	12	BRIAN TARQUIN Darlin Darlin Baby (Instinct)	456	+14	60249	13	35/0
12	13	BRIAN MCKNIGHT Back At One (Motown)	454	+3	55135	4	32/3
17	14	KOMBO Talk The Talk (GRP/VMG)	441	+28	44934	6	33/0
14	15	ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise)	436	+1	34632	6	30/0
15	16	CHUCK LOEB High Five (Shanachie)	423	-3	59395	8	34/1
18	17	DWIGHT SILLS Dock Of The Bay (Citylights)	386	-27	37492	11	32/1
16	18	CRAIG CHAQUICO Forbidden Love (Higher Octave)	381	-43	44716	13	31/0
20	19	KENNY G w/LOUIS ARMSTRONG What A Wonderful World (Arista)	365	-14	65564	15	28/1
21	20	BOB JAMES What's Up (Warner Bros.)	354	+18	45557	4	34/2
19	21	STEVE COLE Say It Again (Bluemoon/Atlantic)	340	-66	52776	18	27/0
22	22	EARL KLUGH Peculiar Situation (Windham Hill)	339	+6	50929	9	26/0
28	23	JOYCE COOLING Callie (Heads Up)	300	+117	38419	2	33/4
23	24	KENNY G w/GEORGE BENSON Summertime (Arista)	262	-12	35178	6	25/0
27	25	KIRK WHALUM That's The Way Love Goes (Warner Bros.)	253	+54	37525	2	26/2
24	26	NATALIE COLE Snowfall On The Sahara (Elektra/EEG)	248	-17	28420	18	19/0
26	27	MARCOS ARIEL Green Eyes (Paras Recording Company)	226	-7	51735	5	18/0
25	28	SPYRO GYRA Silk And Satin (Windham Hill Jazz)	201	-45	22010	20	16/0
29	29	BONA FIDE High Street (N-Coded)	166	+4	19141	15	15/0
Debut	30	JOE SAMPLE f/LALAH HATHAWAY Street Life (PRA/GRP/VMG)	152	+11	6807	1	13/2

41 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
KIM WATERS Secrets Told (Shanachie)	10
JOYCE COOLING Callie (Heads Up)	4
BRIAN HUGHES Shakin' Not Stirred (Higher Octave)	4
DAVID BENOIT Miles After Dark (GRP/VMG)	4
BRIAN MCKNIGHT Back At One (Motown)	3
RIPPINGTONS Topaz (Peak/Windham Hill Jazz)	3
SPECIAL EFX Bella (Shanachie)	3
BRIAN CULBERTSON Back In The Day (Atlantic)	2
BOB JAMES What's Up (Warner Bros.)	2
KIRK WHALUM That's The Way Love Goes (Warner Bros.)	2
JOE SAMPLE f/LALAH HATHAWAY Street Life (PRA/GRP/VMG)	2
JONATHAN BUTLER Suite 830 (N-Coded)	2
SANTANA El Farol (Arista)	2
JEFF LORBER Dear Prudence (Zebra)	2
SMOKEY ROBINSON Easy To Love (Motown)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOYCE COOLING Callie (Heads Up)	+117
SMOKEY ROBINSON Easy To Love (Motown)	+55
KIRK WHALUM That's The Way Love Goes (Warner Bros.)	+54
DAVE KOZ Together Again (Capitol)	+51
BRIAN CULBERTSON Back In The Day (Atlantic)	+49
BRIAN HUGHES Shakin' Not Stirred (Higher Octave)	+40
LEO GANDELMAN Rise (Jazzica)	+37
SPECIAL EFX Bella (Shanachie)	+35
KIM WATERS Secrets Told (Shanachie)	+31
ME'SHELL NDEGECELLO Grace (Maverick/Reprise)	+31

New & Active

HIROSHIMA Mix Plate (Windham Hill Jazz)

Total Plays: 114, Total Stations: 11, Adds: 0

VICTOR WOOTEN Urban Turban (Compass)

Total Plays: 109, Total Stations: 10, Adds: 0

RIPPINGTONS Topaz (Peak/Windham Hill Jazz)

Total Plays: 108, Total Stations: 14, Adds: 3

BRIAN HUGHES Shakin' Not Stirred (Higher Octave)

Total Plays: 98, Total Stations: 14, Adds: 4

SPECIAL EFX Bella (Shanachie)

Total Plays: 89, Total Stations: 12, Adds: 3

ME'SHELL NDEGECELLO Grace (Maverick/Reprise)

Total Plays: 74, Total Stations: 7, Adds: 2

SMOKEY ROBINSON Easy To Love (Motown)

Total Plays: 81, Total Stations: 5, Adds: 0

STEVE OLIVER West End (Native Language)

Total Plays: 63, Total Stations: 6, Adds: 1

STING Windmills Of Your Mind (Pangaea/Ark 21)

Total Plays: 52, Total Stations: 4, Adds: 1

LEO GANDELMAN Rise (Jazzica)

Total Plays: 50, Total Stations: 6, 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.

JANGO "7th Journey"
from the release "dreamtown"

"7th Journey" is another great instrumental that I know is going to be just as big as "With your love!"
Count me in for the 18th!

(She's on board for the 18th!) — Bill Wise-PD WLOQ/Orlando

"A journey well worth taking! Sit back, relax and let Jango do the driving!"

— Dallas Scott-MD KWSJ/Wichita

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NAC notes

with Carol Archer

Norman Brown's "Out 'a Nowhere" (Warner Bros.) has proven so invaluable to programmers everywhere that they are rightly reluctant to let it go, even after so many weeks at the top. It's a smash by any definition. Brown holds No. 1 again, but if you're the wagering type, be sure to put some money on **Dave Koz's** "Together Again" (Capitol), which has 100% panel support and is poised at 3*. Koz will be the next chart-topper.

After **Kombo's** awesome performance for the R&R staff last Thursday, Hammond B-3 wizard Ron Pedley made some notes on an easel we keep in the conference room for brainstorming sessions. One of his points was "Play with passion" — and passionate playing seems effortless for Kombo. The track "Talk the Talk" (GRP/VMG) moves 17-14*. Another Pedley bullet point was "Don't fall down." I don't think Kombo can fall any way but up.

Joyce Cooling's "Callie" (Heads Up) is dem-

onstrating all the classic signs of a hit: its momentum is powerful as it becomes the week's Most Increased title — up 117 plays — with four new adds and a 28-23* move. It now enjoys airplay on 80% of the panel! Can you say "hit"?

Kim Waters' lovely "Secrets Told" (Shanachie), which was produced and co-written by Chuck Loeb, is by far the Most Added, with instant endorsement from format leaders KTWV/L.A., KKSF/S.F. and KYOT/Phoenix, along with 14 others.

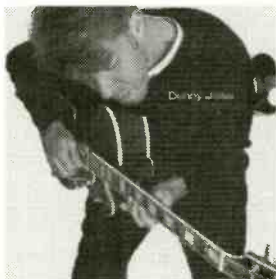
KTWV(The Wave) also added **Sting's** "The Windmills of Your Mind" (**Pangea**) from the soundtrack of the film *The Thomas Crown Affair*, the station's only dayparted current (evening airplay only for the time being). What an incredible song, and what an astonishing singer! Ironically, A&M has released a new Sting solo CD, *Brand New Day*, but they haven't decided yet whether — or how — to approach NAC/Smooth Jazz on one of its core artists.

In addition to Sting's *Brand New Day*, two other must-listen new tracks are **Bona Fide's** "The Avenue" (N-Coded) — I love this one! — and **Quincy Jones f/Patti Austin's** "If This Time Is the Last Time" (Qwest/Warner Bros), which brings tears to my eyes with every listen.

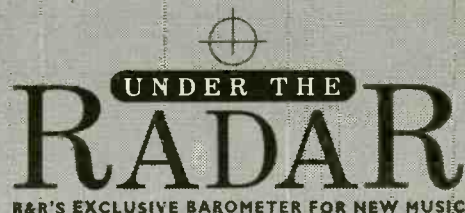


Denny Jiosa
Among Friends
1201 Music

Denny Jiosa's last offering, *Jazzberry Pie*, heralded his musical maturity. On his latest project, *Among Friends* (1201 Music), he takes another significant step forward. His deft, supple guitar style combined with his growing authority as a songwriter (all the compositions here are his) make *Among Friends* Jiosa's most satisfying project to date. The rollicking lead track, "Y2GRUV," is properly attracting attention at radio, but there's much more here. The track "Nic of Time" epitomizes a pure pop hit in its melody and construction, with an overlay of suave jazz luster provided by Jiosa's sly guitar licks and Kirk Whalum's sax lines. Jiosa's reading of "I Only Have Eyes for You" is fresh and appropriate for NAC/Smooth Jazz airplay. Who knew he could sing too?



Shanachie artist **Nestor Torres** was prominently featured in the PBS special *Americanos*, an extraordinary concert held at New York's Kennedy Center that presented a cross section of Latin music from North and South America performed by some of its most accomplished proponents. I asked Torres to describe the experience and to talk about Latin music in general.



R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

Actor **Edward James Olmos** created a book of photos by Latino photographers documenting the lives of Latin American people — *Americanos* — living in the United States, and the book was later turned into an HBO special. I was included in that book, along with Andy Garcia, Gloria Estefan, Celia Cruz, Marc Anthony and many others from all walks of life. Eddie Olmos decided to move beyond the book and HBO special and do the concert too.

Naturally, not every single form of Latin music could be included, but the concert covered Cuban music, such as the songs called *danzon* that I played with (mambo legend and bassist) **Cachao**, as well as merengue with **Juan Luis Guerra**. **Gloria Estefan** is such a crossover artist, and she did "Gloria's music," and **Jose Feliciano** sang ballads or *boleros*. We had Mexican music from Veracruz and Afro-Peruvian songs sung by Susana Baca (the Sade of Peru). Andean music wasn't shown, but we did see other typical music featuring guitars and little harps. It was a little taste of the flavor of Latin music from Argentina to Brazil to Peru, Mexico, the Caribbean — all the way to the States.



Nestor Torres

That was the intent, to bring forth that diversity, the very thing that makes the United States so strong. Although we are different people, there is a unifying force, which is that we are all *Americanos*, and that was the spirit of the project.

I've worked with Cachao in the past; we recorded *The Master Sessions* — two volumes have been released so far — which was produced by **Emilio Estefan** and **Andy Garcia**. It is always a pleasure to play with Cachao. Cachao, whose real name is Israel Lopez, is already 80 years old, and he's a legend because he changed the course of Cuban music back in the '30s and '40s. Whenever I have a chance to play with him, it's such a privilege, a gift! I'm known as a jazz and smooth jazz artist, but my training was classical. My very first experience improvising was playing the style of Cuban music called *charanga*, which features the flute as a solo or melodic instrument, as well as violins and vocalists singing in unison. *Charanga* was very popular in New York City in the 1970s, which was good for me, because I was able to work and learn within that setting. Playing it as I did for that concert was like going home, back to my roots.

People are moved by Latin music because of its *joie de vivre*, that sense of celebration. The drumming, the percussion, is very visceral and very physical. It's about movement, expression and physicality. And it's very emotional, so it just grabs you by the feet, the crotch, the heart or all of the above. Non-Latins sometimes make the easy assumption that Latins are so passionate, which is true, but there's more to it, which is that we are human — no holds barred, no barriers — which comes back to the very roots of humanity.



Dave Koz

"Together Again"

PANEL CLOSED!

R&R NAC/Smooth Jazz: 6 - 3 and only 60 spins from #1!

1st week SOUNDSCAN: 7,075 - Debut 190* Dave's biggest debut to date!

U.S. Tour

11/26 Lake Tahoe	12/7 Melbourne, FL	12/14 Detroit	12/21 San Antonio
11/27 San Diego	12/9 Atlanta	12/15 Indianapolis	12/22 Cerritos, CA
11/28 Phoenix	12/10 Pompano	12/16 Cleveland	12/23 Visalia
12/2 Chicago	12/11 Clearwater	12/17 Westbury, NY	12/31 San Diego
12/3 Redding, PA	12/12 Naples, FL	12/18 Unçasville, CA	
12/5 Dallas		12/19 Glenside, PA	



Stations and their adds listed alphabetically by market

Most Played Recurrents

- DAVID BENOIT ReJoyce (GRP/VMG)

- TOM SCOTT & THE L.A. EXPRESS Smokin'... (Windham Hill Jazz)

- WALTER BEASLEY If You Knew (Shanachie)

- ROGER SMITH Off The Hook (Miramar)

- PETER WHITE Autumn Day (Columbia)

- RIPPINGTONS Summer Lovers (Peak/Windham Hill Jazz)

- KIM WATERS Easy Going (Shanachie)

- 3RD FORCE f/TAYLOR & HUGHES Revelation Of... (Higher Octave)

- NELSON RANGELL The Way To You (Shanachie)

- JANGO With Your Love (Samson)

- BRIAN BROMBERG September (Zebra)

- GRANT GEISSMAN Did I Save? (Higher Octave)

- GOTA In The City Life (Instinct)

- GEORGE BENSON Cruise Control (GRP/VMG)

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

- MARC ANTOINE Concache (GRP/VMG)

- AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)

- NAJEE Room To Breathe (Verve/VMG)

- SARAH MCLACHLAN Angel (Warner Sunset/Reprise)

- KIRK WHALUM Ascension (Warner Bros.)

NAC/SMOOTH JAZZ Going For Adds

10/18/99

- DAVID BENOIT f/RICK BRAUN Miles After Dark (GRP/VMG)
- FOURPLAY Snowbound (Warner Bros.)
- JANGO 7th Journey (Samson)
- QUINCY JONES f/PATTI AUSTIN If This Time... (Qwest/WB)
- KEVIN TONEY Wishful Thinking (Shanachie)
- 3RD FORCE Bridge Of Dreams (Higher Octave)

KNIK/Anchorage, AK
 OM/PD: Aaron Wallender
 MD: Jennifer Summers
 No Adds

WJZF/Atlanta, GA
 PD/MD: Mark Edwards
 5 BRIAN CULBERTSON "Day"
 5 BRIAN MCKNIGHT "Back"

KSMJ/Bakersfield, CA
 PD/MD: Joel Widdows
 SPECIAL FX "Bella"

WNUA/Chicago, IL
 PD: Bob Kaake
 APD/MD: Steve Stiles
 No Adds

WNWV/Cleveland, OH
 PD/MD: Bernie Kimble
 No Adds

WZJZ/Columbus, OH
 PD/MD: Bill Harman
 KIM WATERS "Secrets"
 DENNY JIOSA "Gottalude"

KOAI/Dallas, TX
 PD: Michael Fischer
 MD: Teresa Kincaid
 KENNY GARRETT "Simply"
 KIM WATERS "Secrets"

WMMV/Detroit, MI
 PD: Tom Sleeker
 MD: Sandy Kovach
 CHUCK LOEB "Five"

WYJZ/Indianapolis, IN
 PD/MD: Carl Frye
 No Adds

WFSJ/Jacksonville, FL
 PD: Hank Dole
 5 SMOKEY ROBINSON "Easy"
 2 BRIAN HUGHES "Shakin"
 2 KIM WATERS "Secrets"
 1 RIPPINGTONS "Topaz"

KCIY/Kansas City, MO
 PD: Steve Wiersman
 MD: Michelle Chase
 JOYCE COOLING "Callie"

KTWV/Los Angeles, CA
 PD: Chris Brodie
 APD/MD: Ralph Stewart
 6 STING "Windmills"
 DAVID BENOIT "Miles"
 3RD FORCE "Bridge"
 STANLEY TURRENTINE "Sugar"

WLVE/Miami, FL
 PD: Bret Michael
 MD: Marc Taylor
 3 BRIAN CULBERTSON "Day"
 2 PETER WHITE "Want"
 2 CHRIS BOTTI "Drive"

WJZI/Milwaukee, WI
 PD: Chris Moreau
 MD: Debbie Young
 KIRK WHALUM "Love"
 SPECIAL FX "Bella"
 BRIAN HUGHES "Shakin"

KSBR/Mission Viejo, CA
 OM/PD: Terry Wedel
 MD: Judy Davila
 5 RAMSEY LEWIS "Close"
 BRIAN HUGHES "Shakin"
 DAVE VALENTIN "Alright"
 BOBBY CALDWELL "Moon"

KRVR/Modesto, CA
 PD: Jim Bryan
 MD: Doug Wulff
 NATALIE COLE "Say"
 SMOKEY ROBINSON "Easy"
 KIM WATERS "Secrets"

WQCD/New York, NY
 PD: John Mullen
 MD: Rick Laboy
 JONATHAN BUTLER "Suite"

WJCD/Norfolk, VA
 DM/PD: Maxine Todd
 MD: Larry Hollowell
 BRIAN MCKNIGHT "Back"

KCYI/Oklahoma City, OK
 PD: Steve English
 MD: Stephani Stewart
 JEFF LORBER "Prudence"
 SANTANA "Farol"

WLOQ/Orlando, FL
 PD: Bill Wise
 MD: Patricia James
 7 SAMPLE F/HATHAWAY "Street"
 7 ANGELO JANVOTTI "Gruv"
 JONATHAN BUTLER "Suite"
 BOB JAMES "What's"
 GROOVE LOGIC "Friend"

WJPL/Peoria, IL
 PD: Rick Hirschmann
 DAVID BENOIT "Miles"

WJJZ/Philadelphia, PA
 PD: Anne Gress
 APD/MD: Michael Tozzi
 No Adds

KYOT/Phoenix, AZ
 PD: Nick Francis
 APD/MD: Greg Morgan
 KIM WATERS "Secrets"

KKJZ/Portland, OR
 PD: Paul Warren
 MD: Hal Murray
 4 DWIGHT SILLS "Dock"
 KIRK WHALUM "Love"
 SANTANA "Farol"

WWND/Raleigh, NC
 PD/MD: Don Brookshire
 7 DAVID BENOIT "Miles"
 7 KIM WATERS "Secrets"
 6 BRIAN HUGHES "Shakin"
 5 CULBERTSON & PERRY "Get'n"

KSSJ/Sacramento, CA
 Station Mgr.: Steve Williams
 APD/MD: Ken Jones
 No Adds

KIFM/San Diego, CA
 PD: Mike Vasquez
 APD/MD: Kelly Cole
 No Adds

KKSF/San Francisco, CA
 PD: Paul Goldstein
 APD/MD: Blake Lawrence
 10 JOE SAMPLE "Fever"
 KIM WATERS "Secrets"

KQJZ/San Luis Obispo, CA
 DM: Dave Christopher
 MD: David Atwood
 DAVID BENOIT "Miles"
 KENNY G W/ARMSTRONG "What"

KMGQ/Santa Barbara, CA
 OM/PD: Mark Elliott
 APD/MD: Steve Bauer
 RIPPINGTONS "Topaz"
 KIM WATERS "Secrets"

KJZY/Santa Rosa, CA
 PD: Gordon Zlot
 MD: Rob Singleton
 No Adds

KWJZ/Seattle, WA
 PD: Carol Handley
 MD: Dianna Rose
 No Adds

WHCD/Syracuse, NY
 PD: Butch Charles
 APD/MD: Kenny Dees
 9 STEVE OLIVER "West"
 1 KIM WATERS "Secrets"

WSJT/Tampa, FL
 PD: Ross Block
 MD: Kathy Curtis
 1 BOB JAMES "What's"

KOAZ/Tucson, AZ
 PD: Erik Foxx
 JOYCE COOLING "Callie"
 SPECIAL FX "Bella"
 SAMPLE F/HATHAWAY "Street"
 BRIAN MCKNIGHT "Back"

WJZW/Washington, DC
 PD: Kenny King
 JOYCE COOLING "Callie"

KWSJ/Wichita, KS
 PD: Nancy Johnson
 MD: Dallas Scott
 JOYCE COOLING "Callie"
 A-ONE "West"
 RIPPINGTONS "Topaz"
 KIM WATERS "Secrets"

JRN/(Jones NAC)/National
 PD: Steve Hibbard
 MD: Laurie Cobb
 EARL KLUGH F/R FLACK "Now"
 JEFF LORBER "Prudence"

41 Total Reporters
 41 Current Reporters
 38 Current Playlists

Reported Frozen Playlist (2):
 KHHH/Denver, CO
 KEZL/Fresno, CA

Did Not Report, Playlist Frozen (1):
 KBZN/Salt Lake City, UT

No Longer A Reporter (1):
 WHRL/Albany, NY

COMING SOON!

BRYAN FERRY

"As Time Goes By"

FEATURING TIMELESS CLASSICS SUCH AS

- "As Time Goes By"
- "I'm In The Mood For Love"
- "You Do Something To Me"
- "September Song"

In Stores 10/19



US Tour Starts
 Nov. 2nd

NAC/Smooth Jazz Playlists

FIND COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WQCD/New York
Emmis
(212) 352-1019
Mullen/Laboy
12+ Cume 1,307,000

Smooth Jazz
CD 101.9
10th Anniversary

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	34		MARCOS ARIEL/Green Eyes	28356
33	33		CHUCK LOEB/High Five	27522
33	33		EARL KLUGH/Peculiar Situation	27522
33	33		BRIAN CULBERTSON/Back In The Day	27522
33	32		BONEY JAMES/Body Language	26688
24	24		DAVE KOZ/Together Again	20016
24	24		BOB JAMES/What's Up	20016
24	24		GOTAI/Let's Get Started	20016
24	24		NESTOR TORRES/Velvet Nights	20016
24	23		BRIAN TARQUIN/Darlin Darlin Baby	19182
23	20		CHRIS GAINES/Lost In You	16680
18	18		KENNY G/WARMSTRONG/What A Wonderful...	15012
			- a JONATHAN BUTLER/Suite 830	0

MARKET #2

KTWV/Los Angeles
Infinity
(310) 840-7180
Brdie/Stewart
12+ Cume 1,028,500

THE WAVE
94.7 KTWV

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	23		NORMAN BROWN/Outa Nowhere	15479
17	21		KOMBO/Talk The Talk	14133
15	21		JOYCE COOLING/Callie	14133
20	19		BONEY JAMES/Body Language	12787
14	19		BRIAN CULBERTSON/Back In The Day	12787
21	19		MARCOS ARIEL/Green Eyes	12787
16	19		MICHAEL PAULO/Struttin' With...	12787
23	18		RICHARD ELLIOT/Chill Factor	12114
15	18		VICTOR WOOTEN/Urban Turban	12114
14	18		JEFF GOLUB/Velvet Touch	12114
15	18		STEVE COLE/Say It Again	12114
17	17		CRAIG CHAQUICO/Forbidden Love	11441
11	16		KIRK WHALUM/That's The Way...	10768
15	16		JAZZMASTERS/Lost In Space	10768
17	15		DWIGHT SILLS/Dock Of The Bay	10095
17	15		DAVE KOZ/Together Again	10095
9	14		KENNY G/W.G. BENSON/Summertime	9422
10	12		BRIAN MCKNIGHT/Back At One	8749
10	12		KENNY G/WARMSTRONG/What A Wonderful...	8076
12	12		NATALIE COLE/Snowfall On...	8076
12	11		CHRIS GAINES/Lost In You	7403
11	11		BONEY JAMES/FSHAU/It Always Love You	7403
			- a STING/Windmills Of Your...	4038
			- a DAVID BENOIT/Miles After Dark	0
			- a 3RD FORCE/Bridge Of Dreams	0
			- a STANLEY TURRENTINE/Do You Have Any...	0

MARKET #3

WNUA/Chicago
AMFM
(312) 645-9550
Kaake/Stiles
12+ Cume 819,200

WNUA 95.5
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	24		NORMAN BROWN/Outa Nowhere	12096
24	23		BONEY JAMES/Body Language	11592
19	23		RICHARD ELLIOT/Chill Factor	11592
24	21		JAZZMASTERS/Lost In Space	10584
24	21		CHRIS BOTTI/Drive Time	10584
21	17		GOTAI/Let's Get Started	8568
13	16		DAVE KOZ/Together Again	8568
19	15		KOMBO/Talk The Talk	7960
17	15		DOWN TO THE BONE/Long Way From...	7960
11	14		PETER WHITE/Don't Want To Be...	7056
14	14		KENNY GARRETT/Simply Said	7056
14	14		BRIAN CULBERTSON/Back In The Day	7056
12	14		ERIC CLAPTON/Blue Eyes Blue	7056
15	12		BRIAN MCKNIGHT/Back At One	6048
13	12		RAMSEY LEWIS/Close Your Eyes	6048
11	11		LUTHER VANDROSS/It's Only Human	5544
7	10		SPECIAL FX/Bela	5040
11	10		KENNY G/W.G. BENSON/Summertime	5040
3	9		KIRK WHALUM/That's The Way...	4536
9	8		BRIAN HUGHES/Shakin' Not...	4032
			- a JOYCE COOLING/Callie	2520
			- a KIM WATERS/Secrets Told	2520

MARKET #4

KKSF/San Francisco
AMFM
(415) 975-5555
Goldstein/Lawrence
12+ Cume 464,300

KKSF 103.7
SMOOTH JAZZ

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	23		BLUEZEUM/Esperanza	7061
23	23		NORMAN BROWN/Outa Nowhere	7061
22	22		CRAIG CHAQUICO/Forbidden Love	6754
23	22		JOYCE COOLING/Callie	6754
22	21		KENNY G/The Look Of Love	6447
22	21		CHUCK LOEB/High Five	6447
22	18		CHRIS BOTTI/Drive Time	5526
16	16		DAVE KOZ/Together Again	4912
15	15		DOWN TO THE BONE/Long Way From...	4605
12	14		BRIAN CULBERTSON/Back In The Day	4298
			- a LEON GANDEL MAN/Free	3684
12	12		GOTAI/Let's Get Started	3684
12	12		BONEY JAMES/Body Language	3684
12	12		TOM SCOTT...Smokin' Section	3684
11	12		KIRK WHALUM/That's The Way...	3684
11	11		DAVID BENOIT/ReJoyce	3377
12	11		JAZZMASTERS/Lost In Space	3377
12	11		NESTOR TORRES/Velvet Nights	3377
			- a JOE SAMPLE/Fever	3070
11	10		BRIAN TARQUIN/Darlin Darlin Baby	3070
8	9		KENNY G/WARMSTRONG/What A Wonderful...	2763
9	9		DIANA KRALL/Let's Fall In Love	2763
11	9		LUTHER VANDROSS/It's Only Human	2763
3	3		RAMSEY LEWIS/Close Your Eyes...	921
			- a KIM WATERS/Secrets Told	0

MARKET #5

WJZZ/Philadelphia
AMFM
(215) 508-1200
Gress/Tozzi
12+ Cume 581,400

Smooth Jazz
WJZZ 106.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		DAVE KOZ/Together Again	10052
28	28		STEVE COLE/Say It Again	10052
28	28		BRIAN CULBERTSON/Back In The Day	10052
13	27		JOYCE COOLING/Callie	9693
27	27		RICHARD ELLIOT/Chill Factor	9693
28	27		CHUCK LOEB/High Five	9693
19	19		CHRIS GAINES/Lost In You	6821
19	19		KENNY G/WARMSTRONG/What A Wonderful...	6821
19	19		BRIAN MCKNIGHT/Back At One	6821
			- a GERALD VEASLEY/Under In...	5744
12	15		NORMAN BROWN/Outa Nowhere	5385
12	14		BRIAN TARQUIN/Darlin Darlin Baby	5026
13	13		RIPPINGTONS/Summer Lovers	4667
11	13		CHRIS BOTTI/Drive Time	4667
11	13		CHUCK LOEB/High Five	4667
14	13		SPYRO GYRAS/Silk And Satin	4667
12	12		DOWN TO THE BONE/Long Way From...	4308
12	12		GOTAI/Let's Get Started	4308
11	12		KIRK WHALUM/That's The Way...	4308
12	11		DWIGHT SILLS/Dock Of The Bay	4308
12	11		BONA FIDE/High Street	3949
11	7		KENNY G/W.G. BENSON/Summertime	2513

MARKET #6

WVMV/Detroit
Infinity
(248) 855-5100
Sleeker/Kovach
12+ Cume 430,100

V 98.7 FM
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	24		CHRIS BOTTI/Drive Time	7152
13	23		DAVE KOZ/Together Again	6854
22	22		DOWN TO THE BONE/Long Way From...	6556
21	22		RICHARD ELLIOT/Chill Factor	6556
18	21		BRIAN TARQUIN/Darlin Darlin Baby	6258
25	21		JAZZMASTERS/Lost In Space	6258
16	21		BONEY JAMES/Body Language	6258
14	16		STEVE COLE/Say It Again	4768
12	15		BRIAN MCKNIGHT/Back At One	4470
10	14		BRIAN TARQUIN/Darlin Darlin Baby	4172
10	14		NATALIE COLE/Snowfall On...	4172
12	13		NESTOR TORRES/Velvet Nights	3874
13	13		DAVE MCMURRAY/My Brother & Me	3874
11	13		GOTAI/Let's Get Started	3874
12	13		CRAIG CHAQUICO/Forbidden Love	3874
12	12		KOMBO/Street Onions	3576
13	12		BRIAN CULBERTSON/Back In The Day	3576
12	12		EARL KLUGH/Peculiar Situation	3576
13	12		BOB JAMES/What's Up	3576
23	12		NORMAN BROWN/Outa Nowhere	3576
11	10		KENNY G/WARMSTRONG/What A Wonderful...	2980
12	10		KENNY G/W.G. BENSON/Summertime	2980
10	10		SPYRO GYRAS/Silk And Satin	2980
9	10		LEE RITENOUR/Can You Feel It?	2980
9	10		ROGER SMITH/Oh The Hook	2980
8	10		WALTER BEASLEY/You Knew	2980
7	10		DAVID BENOIT/ReJoyce	2980
7	10		MARC ANTOINE/Concacha	2980
7	10		WARREN HILL/Take Me Away	2980
7	10		GOTAI/In The City Life	2980
7	10		3RD FORCE...Revelation Of...	2980

MARKET #7

KDAI/Dallas
Infinity
(214) 630-3011
Fischer/Kincaid
12+ Cume 295,500

OASIS 107.5 FM
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
12	28		EARL KLUGH/Peculiar Situation	5264
31	28		DAVE KOZ/Together Again	5264
27	28		CHRIS BOTTI/Drive Time	5264
26	28		BRIAN TARQUIN/Darlin Darlin Baby	5264
28	28		BONEY JAMES/Body Language	5264
11	27		BONA FIDE/High Street	5076
16	17		BRIAN MCKNIGHT/Back At One	3196
17	17		CHRIS GAINES/Lost In You	3196
11	12		SPECIAL FX/Bela	2256
11	12		BRIAN CULBERTSON/Back In The Day	2256
10	12		KENNY G/W.G. BENSON/Summertime	2256
12	11		KIRK WHALUM/That's The Way...	2068
12	11		BOB JAMES/What's Up	2068
12	11		DWIGHT SILLS/Dock Of The Bay	2068
23	11		JAZZMASTERS/Lost In Space	2068
11	11		NORMAN BROWN/Outa Nowhere	2068
11	11		RICHARD ELLIOT/Chill Factor	2068
10	11		SPYRO GYRAS/Silk And Satin	2068
10	11		CHUCK LOEB/High Five	1880
11	10		GOTAI/Let's Get Started	1880
11	10		NESTOR TORRES/Velvet Nights	1880
13	10		KENNY G/WARMSTRONG/What A Wonderful...	1880
			- a KENNY GARRETT/Simply Said	0
			- a KIM WATERS/Secrets Told	0

MARKET #9

WJZZ/Washington
ABC
(202) 895-2300
King
12+ Cume 353,100

Smooth Jazz
105.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		BONEY JAMES/Body Language	6860
26	28		NORMAN BROWN/Outa Nowhere	6860
27	28		DOWN TO THE BONE/Long Way From...	6860
28	28		JAZZMASTERS/Lost In Space	6860
13	28		DAVE KOZ/Together Again	6860
29	27		CHRIS BOTTI/Drive Time	6615
16	17		CHRIS GAINES/Lost In You	4165
16	17		BRIAN MCKNIGHT/Back At One	4165
17	16		ERIC CLAPTON/Blue Eyes Blue	3920
16	16		NATALIE COLE/Snowfall On...	3920
16	15		KENNY G/WARMSTRONG/What A Wonderful...	3675
11	12		KIRK WHALUM/That's The Way...	2940
12	12		KOMBO/Talk The Talk	2940
11	11		KENNY G/W.G. BENSON/Summertime	2695
10	11		CHUCK LOEB/High Five	2695
11	11		CHRIS GAINES/Lost In You	2695
11	11		CRAIG CHAQUICO/Forbidden Love	2695
11	11		DWIGHT SILLS/Dock Of The Bay	2695
12	11		GOTAI/Let's Get Started	2695
27	11		RICHARD ELLIOT/Chill Factor	2695
11	11		BRIAN TARQUIN/Darlin Darlin Baby	2695
11	11		BRIAN CULBERTSON/Back In The Day	2695
10	10		STEVE COLE/Say It Again	2450
10	10		NESTOR TORRES/Velvet Nights	2450
10	10		BOB JAMES/What's Up	2450
11	10		ROGER SMITH/Both Sides	2450
11	10		DANCING FANTASIES/Say You Will	2450
7	8		ERIC MARTINEZ/Thal/Mercy, Mercy	1960
7	8		BRIAN BRONBERG/September	1960
7	7		STEVE COLE/When The Night...	1715
7	7		RICHARD ELLIOT/In The Groove	1715

MARKET #11

WLVE/Miami
Clear Channel
(305) 654-9494
Michael/Taylor
12+ Cume 366,800

love 94.1
SMOOTH JAZZ 93.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	24		STEVE COLE/Say It Again	5640
23	23		RICHARD ELLIOT/Chill Factor	5405
23	23		KIRK WHALUM/My All	5405
20	23		BONEY JAMES/Body Language	5405
23	21		TOM SCOTT...Smokin' Section	4935
23	19		DAVE KOZ/Together Again	4465
22	18		NITE FLYTE/Open Your Heart	4230
16	16		KENNY G/WARMSTRONG/What A Wonderful...	3760
11	12		NESTOR TORRES/Velvet Nights	2820
9	11		NORMAN BROWN/Outa Nowhere	2585
11	11		BOB JAMES/What's Up	2585
10	10		DAVID BENOIT/ReJoyce	2350
14	10		PETER WHITE/Autumn Day	2350
11	10		WALTER BEASLEY/You Knew	2350
10	10		STEVE OLIVER/Midnight Al...	2350
11	10		SPYRO GYRAS/Silk And Satin	2350
9	9		WARREN HILL/Take Me Away	2115
9	9		RIPPINGTONS/Summer Lovers	2115
10	9		BRIAN TARQUIN/Darlin Darlin Baby	2115
3	8		QUINCY JONES/Sax In The Garden	1880
6	6		ANDY SNITZER/Only With You	1410
6	6		GOTAI/Let's Get Started	1410
			- a BRIAN CULBERTSON/Back In The Day	705
			- a PETER WHITE/Don't Want To Be...	470
			- a CHRIS BOTTI/Drive Time	470

MARKET #12

WJZZ/Atlanta
Cox
(404) 897-7500
Edwards
12+ Cume 239,500

Jazz Flavors
104.1 FM
W J Z F

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	32		NORMAN BROWN/Outa Nowhere	3552
32	32		DAVE KOZ/Together Again	3552
33	31		CHRIS BOTTI/Drive Time	3441
30	31		DOWN TO THE BONE/Long Way From...	3441
30	26		RICHARD ELLIOT/Chill Factor	2886
18	26		BONEY JAMES/Body Language	2886
16				



CYNDEE MAXWELL

max@rronline.com

PART ONE OF A TWO-PART SERIES

A Label Rep's Diary Of A Road Trip

Is it Jacuzzis and five-star dinners or jet lag and drive-throughs?

Many people are fascinated by the seemingly glamorous and exciting life of record promotion reps. Fancy dinners at expensive restaurants, penthouse hotel suites with a corner view and Jacuzzi tub, flying first class and riding around in a chauffeured limousine are common images of those whose job it is to get airplay for bands.

In 99% of cases, however, the reality is nowhere near the fantasy. Certainly there are exceptions, and many of us either know those individual colorful promotion personalities or the tales they inspired. But a lot of people don't realize that trying to accomplish one's objectives while traveling isn't necessarily a lifestyle of the rich and famous.



Mike Rittberg

In a recent conversation with Warner Bros. VP/Rock Promotion Mike Rittberg, I was surprised as he described the itinerary of his upcoming road trip. So I asked him if he would keep a diary of his trip and then allow me to share portions of it with R&R's readers. Using that diary and my own observations, here is a glimpse into a fairly typical road trip of a national level promotion person.

Tuesday

Rittberg rises at 4:30am to leave at 5:00 for the airport and catch a 6:30 flight to Chicago. Although he doesn't normally travel on Tuesdays, tonight Static-X — the label's big priority — is playing in Chicago. He takes along some work to do on the plane.

"I write some notes, answer some e-mail, work on some budgetary items. Every little last thing you can do during those few hours on the plane is valuable time to get some things done uninterrupted by the phone. At the same time you pray that the person next to you doesn't somehow figure out you're in the music business, because they've always got somebody — a neighbor who has a son-in-law, uncle, cousin — who has a tape and wants to get signed to a label. When I had really long hair and people asked me what I did, I'd answer that I was a plumber. It was a great way to end any possible conversation."

Upon arriving in Chicago, Rittberg checks into the Wyndham Hotel. "The first thing I do after checking in is to plug in my computer. Besides the cell phone, it becomes your lifeline on the road, especially at our company, where all correspondence is e-mailed. I have

about an hour and a half to make some phone calls to get some adds, work on rotations, etc."

"At 4pm Central Time we have a conference call with all the national department heads where we review all of our priorities and any pressing issues. It usually takes 30 to 45 minutes, but this particular day it goes a little long. Because I have to pick up [WKQX/Chicago PD] Dave Richards and [WKQX MD] Mary Shuminas for dinner and then go to the show, I leave the call before it ends in order to get [Warner Bros. National Rock Promotion] Dave Lombardi on the phone. I have to fill him in on the key points to cover in the conference call with the entire staff that will follow the national call."

It's drizzling when Rittberg leaves the hotel and heads to the radio station. He meets up with local Warner Bros. rep Colleen Taylor, and they go to Dave's office, where Mary Shuminas joins them. "At 5:00 Colleen takes Mary to her house, I ride with Dave to his house, then we all meet at Mia Francesca for dinner. It's now 6:30pm, and Static-X goes on at 7:45. So at 7:20 we pay for dinner, then take a cab to the Riviera Theater, where it's incredibly crowded and everybody's drenched in sweat."

"We walk in one song into Static-X's set. We have the best view in the balcony. We can see the band perfectly, we're up close to hear the set clearly, and we can watch the crowd. Mary seems mesmerized by the crowd, which is just nuts and more out of control than normal. Wayne and Ken, the guitarist and singer, are originally from Chicago. It's a bit of a homecoming with their family here tonight, even though they've been in L.A. for a while."

After the set Richards goes home, but Shuminas goes with Rittberg and Taylor backstage "underneath the depths of hell of the theater to see the band. The band's parents are there, and I find myself explaining to the family what's going on with the band's career right now. It's a very awkward place to be as a promotion person. Things feel good, and they're headed in the right direction, but at the same time here are parents who never thought their kids were going to make it at all starting to see things happening."

By the time they leave, it's 11pm. Back in the hotel Rittberg checks his e-

mail and any messages his assistant, Patty Young, has left for him, gets caught up on other events of the day and organizes for the next day.

Wednesday

Rittberg leaves the hotel at 5:30am for a 7:00 flight to Minneapolis, where he has meetings scheduled at the ABC radio stations. When he arrives, he meets first with newly Classic Rock KQRS OM Dave Hamilton. "This is the week they've decided not to play currents, after WRQC has flipped to Classic Hits. And Dave jokes with me, 'Why are you here?' I'm not playing currents."

"Our label has a pretty good relationship with Dave and the whole company there. You can sit from miles away and talk to anyone on the phone, but when it's all said and done, you really need to go and listen to people's stations. The Internet's changed it a bit, but when you're there in person, it makes a definite statement of importance."

Since Hamilton is also OM over KXXR and KZMZ, Rittberg still plays him some new music and discusses issues for the other two stations. "We talk about our mutual love of sushi. He knows my wife, Maria. We talk about his family; we talk about L.A. radio, because of KLOS and KQRS being sister stations. He's kind of an outside advisor for KLOS."

During this trip KZMZ has not yet flipped from Alternative to "Classic Alternative," so Rittberg and PD Peter Johns discuss the Chili Peppers and Citizen King. Afterward Rittberg meets with Active Rock KXXR PD Wade Linder, who's back from a breakfast with his morning show. "We talk about Static-X. I show him the video for 'Push It.' Some of the staff pop in to watch it. We talk about their show with Megadeth, with Static-X opening in October. We come up with the idea to give away a casket, which will tie in with the title of the Static-X album, *Wisconsin Death Trip*. We also come up with the idea to give away Static-X bumper stickers tied in with the station calls and discuss potential marketing opportunities for the band. They played the first track successfully, and Minneapolis is now our second biggest-selling market based on airplay."

After the meetings Rittberg returns to the airport to catch a 2:15pm flight

World Wide Where, II

Last week we presented the first part of a list of Active Rock and Rock radio station websites as they appear in R&R ONLINE (www.rronline.com). Here are the remaining station sites listed alphabetically by market. Stations with streaming audio are indicated by a headphone icon.

If you'd like your Rock station website to be listed in R&R ONLINE, please send an e-mail to me at max@rronline.com. Include your station call letters, market and the URL, and note if you are streaming audio.

CHOI-FM/Quebec City, Quebec, Canada	www.choifm.com
(French-language)	
CFWF-FM/Regina, Saskatchewan, Canada	www.thewolfrocks.com
WRXL-FM/Richmond	www.wrxf.com
KCAL-FM/Riverside-San Bernardino	www.kcalfm.com
WCMF-FM/Rochester, NY	www.cmf.com
KRXQ-FM/Sacramento	www.krxq98rock.com
KSHE-FM/St. Louis	www.kshe95.com
WXTM-FM/St. Louis	www.extremerradio1041.com
KBER-FM/Salt Lake City	www.kber.com
KLZX-FM/Salt Lake City	www.klzx.com
KISS-FM/San Antonio	www.kissrocks.com
KIOZ-FM/San Diego	www.kioz.com
KSJO-FM/San Francisco	www.ksjo.com
KXFX-FM/Santa Rosa, CA	www.kxfx.com
WYNF-FM/Sarasota	www.1059ynf.com
KISW-FM/Seattle	www.kisw.com
WQLZ-FM/Springfield, IL	www.tgi.net/wqlz
KXUS-FM/Springfield, MO	www.us97.com
CJRO-FM/Sudbury, Ontario, Canada	www.992rocks.com
WAQX-FM/Syracuse	www.waqx.com
WXTB-FM/Tampa	www.98rock.com
KYGL-FM/Texarkana, TX	www.kygl.com
WBUZ-FM/Toledo	www.purerock106.com
WIOT-FM/Toledo	www.wiot.com
KDVV-FM/Topeka, KS	www.kdvv.com
CILQ-FM/Toronto, Ontario, Canada	www.q107.com/
WKLT-FM/Traverse City, MI	www.wklt.com
KLPX-FM/Tucson	www.klpx.com
KMOD-FM/Tulsa	www.kmod.com
WWUC-FM/Union City, TN	www.realrockradio.com
CFMI-FM/Vancouver, British Columbia, Canada	www.rock101.com
CFOX-FM/Vancouver, British Columbia, Canada	www.cfox.com
CKKQ-FM/Victoria, British Columbia, Canada	www.radioq.com
WWDC-FM/Washington	www.dc101.com
KFMW-FM/Waterloo-Cedar Rapids, IA	www.rock108.com
WMZK-FM/Wausau, WI	www.z104rocks.com
WEGW-FM/Wheeling, WV	www.wegw.com
WRDX-FM/Wilmington, DE	www.wrdx.com
CITI-FM/Winnipeg, Manitoba, Canada	www.92citi.com
CJKR-FM/Winnipeg, Manitoba, Canada	www.power97.com

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to Buffalo. "At the airport I realize I'm utterly starving because I didn't eat breakfast. The only thing in the Minneapolis airport is Miami Subs Grill, so I get a sandwich that turns out to be the worst thing I've ever tried to eat. Once in Buffalo, Jeff Criden, my local person, picks me up at the airport and takes me to the Marriott Hotel so I can check in and drop off my bags before we go to dinner with [indies] Bruce Mosher and Doug Dombrowski."

Unfortunately, Rittberg encounters problems with his room key, and after 15 minutes of hassling on the phone with the hotel operator and waiting for the bellman to go up and open the room — which he, too, is unable to do — the bellman takes Rittberg's bags and tells him to check into a new room when he returns later in the evening.

Dinner is at Billy Ogden's — a shrine to Buffalo sports, from the Bills to the Sabres to the Bisons. "The food is actually really good. We talk about

records, hockey, radio stations and my visits the next day to Pittsburgh and Rochester. We get done with dinner at 9:00, and I head back to the hotel, where I get a new room and do my nightly ritual of checking e-mail and messages and looking at the faxes Patty has sent me. Throughout the day, in between flights and meetings, I've been plugging in my laptop to check daily sales figures and airplay, and the cell phone has constantly been ringing. So at the end of the day, hopefully, I'm not too far behind on everything that's transpired."

To Be Continued

Two more days on the road with Rittberg will be chronicled in next week's issue. Which radio stations will he visit? Who is the celebrity sighting of the trip? How many more formats will he work? Will the remaining dinners have good food or bad? And, most importantly, does he get the add?

R&R Rock Top 50

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CREED Higher (Wind-up)	1611	-1	108725	7	70/0
2	2	DAYS OF THE NEW Enemy (Outpost/Interscope)	1399	+18	95064	12	66/0
4	3	LIVE The Dolphin's Cry (Radioactive/MCA)	1273	+44	79182	8	66/0
5	4	CHRIS CORNELL Can't Change Me (A&M)	1173	+37	78752	9	62/0
3	5	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	1162	-112	65610	21	59/0
11	6	KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise)	1038	+261	67787	3	68/1
10	7	FOO FIGHTERS Learn To Fly (Roswell/RCA)	875	+97	63325	4	62/3
8	8	DEF LEPPARD Paper Sun (Mercury/IDJMG)	873	+34	49894	8	53/1
9	9	STONE TEMPLE PILOTS Down (Atlantic)	863	+40	56284	4	63/0
12	10	ZZ TOP Fearless Boogie (RCA)	827	+52	47135	5	50/2
6	11	TONIC You Wanted More (Universal)	791	-160	50957	18	47/0
7	12	SANTANA F/ROB THOMAS Smooth (Arista)	790	-88	55408	17	41/0
13	13	BUSH The Chemicals Between Us (Trauma)	777	+18	50768	5	54/0
14	14	LYNYRD SKYNYRD Workin' (CMC)	612	-147	30982	13	41/0
16	15	COLLECTIVE SOUL Tremble For My Beloved (Atlantic)	561	+51	38015	5	41/1
20	16	OUR LADY PEACE One Man Army (Columbia)	463	+35	27344	7	48/0
15	17	GREAT WHITE Rollin' Stoned (Portrait/Columbia)	431	-170	24116	16	40/0
17	18	GODSMACK Keep Away (Republic/Universal)	424	-27	26492	24	29/0
23	19	OLEANDER I Walk Alone (Republic/Universal)	362	+30	19017	9	31/0
19	20	BUCKCHERRY For The Movies (DreamWorks)	345	-90	32102	11	28/0
18	21	QUEENSRYCHE Breakdown (Atlantic)	340	-106	19992	7	37/0
45	22	COUNTING CROWS Hanginaround (DGC/Geffen)	319	+191	21718	2	33/2
35	23	SANTANA F/EVERLAST Put Your Lights On (Arista)	299	+90	18557	3	26/2
21	24	TOM PETTY & THE HEARTBREAKERS Swingin' (Warner Bros.)	283	-137	16014	13	24/0
25	25	FILTER Welcome To The Fold (Reprise)	265	-27	16299	13	30/0
28	26	MEGADETH Insomnia (Capitol)	258	-10	14030	4	29/1
30	27	STAINED Mudshovel (Flip/Elektra/EEG)	258	+20	14618	10	26/2
27	28	GOO GOO DOLLS Black Balloon (Warner Bros.)	248	-23	12603	18	18/0
24	29	INDIGENOUS Got To Tell You (Pachyderm)	243	-67	17568	9	24/0
26	30	ALICE IN CHAINS Get Born Again (Columbia)	242	-43	15411	20	20/0
32	31	SEVENDUST Denial (TVT)	237	+22	12325	10	25/2
	32	CROSBY, STILLS, NASH & YOUNG No Tears Left (Reprise)	236	+139	17954	1	30/3
33	33	KID ROCK Cowboy (Top Dog/Lava/Atlantic)	236	+22	10604	6	18/0
29	34	OFFSPRING The Kids Aren't Alright (Columbia)	227	-21	20025	18	15/0
31	35	SAMMY HAGAR Right On Right (MCA)	218	-16	13502	6	20/0
34	36	MELISSA ETHERIDGE Angels Would Fall (Island/IDJMG)	212	-1	20087	5	17/1
37	37	COAL CHAMBER W/O. OSBOURNE Shock The... (Roadrunner)	209	+22	11660	3	22/4
36	38	LIT Zip-Lock (RCA)	205	+10	9887	6	22/1
	39	SHANNON CURFMAN True Friends (Arista)	168	+103	10174	1	25/6
	40	RED HOT CHILI PEPPERS Around The World (Warner Bros.)	158	+50	8832	1	21/4
42	41	LIMP BIZKIT Nookie (Flip/Interscope)	157	-2	9180	16	16/0
41	42	NINE INCH NAILS We're In This Together (Nothing/Interscope)	153	-10	7388	3	12/1
38	43	POWERMAN 5000 When Worlds Collide (DreamWorks)	148	-31	6739	6	14/0
39	44	JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)	147	-28	8546	6	18/0
43	45	CAROLINE'S SPINE Attention Please (Hollywood)	135	-19	5710	9	14/0
	46	LIMP BIZKIT Re-Arranged (Flip/Interscope)	125	+54	8818	1	11/1
48	47	CHEVELLE Mia (Squint)	123	+2	4583	3	14/0
50	48	BEN HARPER Burn To Shine (Virgin)	119	+5	6027	2	20/5
49	49	8STOPS7 My Would-Be Savior (Reprise)	118	+1	8718	2	15/0
	50	STATIC-X Push It (Warner Bros.)	116	+10	4821	1	16/3

Most Added®

ARTIST TITLE LABEL(S)	ADDS
ALICE IN CHAINS Fear The Voices (Columbia)	29
TONIC Knock Down Walls (Universal)	20
TED NUGENT Give Me Just A Little More... (Epic)	12
SHANNON CURFMAN True Friends (Arista)	6
BEN HARPER Burn To Shine (Virgin)	5
OFFSPRING She's Got Issues (Columbia)	5
BUCKCHERRY Dead Again (DreamWorks)	5
DREAM THEATER Home (EastWest/EEG)	5
COAL CHAMBER W/OZZY OSBOURNE Shock... (Roadrunner)	4
RED HOT CHILI PEPPERS Around... (Warner Bros.)	4
EARTH TO ANDY Still After You (Giant/Reprise)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise)	+261
COUNTING CROWS Hanginaround (DGC/Geffen)	+191
CROSBY, STILLS, NASH & YOUNG No Tears Left (Reprise)	+139
SHANNON CURFMAN True Friends (Arista)	+103
FOO FIGHTERS Learn To Fly (Roswell/RCA)	+97
SANTANA F/EVERLAST Put Your Lights On (Arista)	+90
RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)	+79
OFFSPRING She's Got Issues (Columbia)	+55
LIMP BIZKIT Re-Arranged (Flip/Interscope)	+54
ZZ TOP Fearless Boogie (RCA)	+52

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.



70 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 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.

LYNYRD "Preacher Man"

SKYNYRD

from the new album *Edge Of Forever*

GOING FOR ADDS NOW!!!

Already "Preaching":
KSHE WEGR WFBQ WROQ WRXK

On Tour with
ZZ TOP 'til 2000!!!

CMC INTERNATIONAL

New & Active

- | | |
|---|---|
| CHEAP TRICK That '70s Song (<i>Volcano</i>)
Total Plays: 112, Total Stations: 15, Adds: 0 | OFFSPRING She's Got Issues (<i>Columbia</i>)
Total Plays: 91, Total Stations: 15, Adds: 5 |
| EARTH TO ANDY Still After You (<i>Giant/Reprise</i>)
Total Plays: 104, Total Stations: 17, Adds: 4 | DAVID BOWIE The Pretty Things Are Going... (<i>Virgin</i>)
Total Plays: 89, Total Stations: 13, Adds: 2 |
| RAGE AGAINST THE MACHINE Guerrilla Radio (<i>Epic</i>)
Total Plays: 99, Total Stations: 14, Adds: 1 | JETHRO TULL Spiral (<i>Fuel 2000</i>)
Total Plays: 87, Total Stations: 14, Adds: 2 |
| YES Lightning Strikes (She Ay...) (<i>Beyond</i>)
Total Plays: 99, Total Stations: 13, Adds: 0 | REVEILLE Permanent... (<i>Elektra/EEG</i>)
Total Plays: 83, Total Stations: 9, Adds: 0 |
| SOULMOTOR Omega Son (<i>CMC</i>)
Total Plays: 92, Total Stations: 9, Adds: 0 | GARY HOEY Money (<i>Surfdog</i>)
Total Plays: 74, Total Stations: 7, Adds: 0 |

Songs ranked by total plays

Most Played Recurrents

- COLLECTIVE SOUL Heavy (*Atlantic*)
- OLEANDER Why I'm Here (*Republic/Universal*)
- LENNY KRAVITZ American Woman (*Maverick/Virgin*)
- BUCKCHERRY Lit Up (*DreamWorks*)
- METALLICA Whiskey In The Jar (*Elektra/EEG*)
- CREED One (*Wind-up*)
- LENNY KRAVITZ Fly Away (*Virgin*)
- GODSMACK Whatever (*Republic/Universal*)
- DEF LEPPARD Promises (*Mercury/IDJMG*)
- KENNY WAYNE SHEPHERD Blue On Black (*Revolution/Reprise*)
- LIT My Own Worst Enemy (*RCA*)
- METALLICA Turn The Page (*Elektra/EEG*)
- EVERLAST What It's Like (*Tommy Boy*)
- GOO GOO DOLLS Slide (*Warner Bros.*)
- PEARL JAM Last Kiss (*Epic*)
- KID ROCK Bawitdaba (*Top Dog/Lava/Atlantic*)
- SAMMY HAGAR Mas Tequila (*MCA*)
- EVE 6 Inside Out (*RCA*)
- CREED What's This Life For (*Wind-up*)
- TRAIN Meet Virginia (*Aware/Columbia*)

ROCK Going For Adds 10/19/99

- BEASTIE BOYS Alive (*Grand Royal/Capitol*)
- DDT M.C. DDT (*Music Company/Elektra/EEG*)
- LYNYRD SKYNYRD Preacher Man (*CMC*)
- ORANGE 9MM Alien (*NG*)
- P.O.D. Southtown (*Atlantic*)
- SCORPIONS Aleyah (*Koch*)
- SLIPKNOT Wait And Bleed (*Roadrunner*)
- SUPERSUCKERS My Kickass Life (*Twenty14.com/Koch*)
- TRAIN I Am (*Aware/Columbia*)

TUNED-IN ROCK

R&R/MEDIABASE 24/7



WTFX/Louisville

3am

- CHEVELLE Mia
- RUSH Limelight
- METALLICA Turn The Page
- METALLICA The Memory Remains
- VAN HALEN Ain't Talkin' 'Bout Love
- RED HOT CHILI PEPPERS Under The Bridge
- ALICE IN CHAINS Rooster
- LIVE The Dolphin's Cry
- DEF LEPPARD Photograph
- LENNY KRAVITZ American Woman
- WHITE ZOMBIE Thunder Kiss '65
- FOO FIGHTERS My Hero

11am

- LIVE The Dolphin's Cry
- LED ZEPPELIN Black Dog
- ROB ZOMBIE Living Dead Girl
- NIRVANA Come As You Are
- GODSMACK Keep Away
- AC/DC Have A Drink On Me
- LIMP BIZKIT Nookie
- TOM PETTY/HEARTBREAKERS Mary Jane's Last...
- ALICE IN CHAINS No Excuses
- TOOL Sober
- METALLICA One

4pm

- BUSH The Chemicals Between Us
- PINK FLOYD Run Like Hell
- STONE TEMPLE PILOTS Plush
- JANE'S ADDICTION Been Caught Stealing
- LIT My Own Worst Enemy
- BLACK SABBATH Iron Man
- CREED Higher
- AC/DC Moneytalks
- OFFSPRING Gone Away
- CRACKER Low
- GUNS 'N ROSES Mr. Brownstone

8pm

- STONE TEMPLE PILOTS Sex Type Thing
- FOO FIGHTERS Learn To Fly
- LED ZEPPELIN Immigrant Song
- KORN Freak On A Leash
- GREEN DAY Basket Case
- TOADIES Possum Kingdom
- KID ROCK I Am The Bullgod
- OZZY OSBOURNE Crazy Train
- LENNY KRAVITZ Are You Gonna Go My Way
- DAYS OF THE NEW Enemy
- BUSH Comedown
- MEGADETH Almost Honest



KXFX/Santa Rosa

3am

- PEARL JAM Daughter
- LYNYRD SKYNYRD What's Your Name
- FOO FIGHTERS Learn To Fly
- OZZY OSBOURNE Mama, I'm Coming Home
- SANTANA I/ROB THOMAS Smooth
- ROLLING STONES Sympathy For The Devil
- GOO GOO DOLLS Slide
- RUSH Limelight
- STROKE-9 Little Black Backpack
- AEROSMITH Dream On
- BEN HARPER Burn To Shine
- TRAIN Free
- U2 Pride (In The Name Of Love)

11am

- R.E.M. The One I Love
- OLEANDER Why I'm Here
- PINK FLOYD Wish You Were Here
- VERVE Bitter Sweet Symphony
- DEREK & THE DOMINOS Layla
- CREED What's This Life For
- TALKING HEADS Once In A Lifetime
- WALLFLOWERS 6th Avenue Heartache
- VAN HALEN Jump
- VAN HALEN Ice Cream Man
- AC/DC Back In Black

4pm

- LYNYRD SKYNYRD Gimme Three Steps
- TOMMY TUTONE 867-5309/Jenny
- DAYS OF THE NEW Enemy
- AEROSMITH Pink
- DOORS Roadhouse Blues
- SOUNDGARDEN Fell On Black Days
- SAMMY HAGAR Give To Live
- CREED Higher
- AC/DC Back In Black
- DAVE MATTHEWS BAND Crash Into Me

8pm

- LENNY KRAVITZ American Woman
- BLACK CROWES Jealous Again
- BLACK CROWES Hard To Handle
- BLACK CROWES She Talks To Angels
- BLACK CROWES Remedy
- BLACK CROWES Twice As Hard
- BUCKCHERRY Lit Up
- LIVE Lightning Crashes
- LED ZEPPELIN Immigrant Song
- TONIC You Wanted More
- TRAIN Free



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PARAGON



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Rock Playlists

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #2

KLOS/Los Angeles
Clear Channel
(310) 840-4836
Wide/Villanueva
12+ Cume 906,300



PLAYS	ARTIST/TITLE	GI (000)
16	CREED/Higher	9018
20	DAYS OF THE NEW/Enemy	8517
16	SANTANA F/ROB THOMAS/Smooth	7515
12	CHRIS CORNELL/Can't Change Me	7014
8	TOM PETTY & HB/Swingin'	6912
12	MELISSA ETHERIDGE/Angels Would Fall	6912
12	KENNY WAYNE.../In 2 Deep	6912
5	DEF LEPPARD/Paper Sun	4509
5	OFFSPRING/Smash	4008
7	METALLICA/Turn The Page	3507
6	METALLICA/Whiskey In The Jar	3507
7	COLLECTIVE SOUL/Heavy	3507
7	INDIGENOUS/Get To Tell You	3507
6	CHEAP TRICK/That '70s Song	3507
6	TRAIN/Free	3006
8	STONE TEMPLE PILOTS/Down	3006
4	COLLECTIVE SOUL/Tremble For My...	2505
5	TONIC/You Wanted More	2505
3	CROSBY, STILLS.../No Tears Left	2505
1	INDIGENOUS/Now That You're Gone	1503
3	BUCKCHERRY/Lit Up	1503
2	TOM PETTY & HB/Free Girl Now	1503
2	GREAT WHITE/Rollin' Stoned	1503
3	FOO FIGHTERS/Learn To Fly	1503
6	ZZ TOP/Fearless Boogie	1503
4	JONNY LANG/Sill Ramin'	1002
1	PEARL JAM/Elderly Woman...	1002
2	LENNY KRAVITZ/American Woman	1002
2	RATT/Over The Edge	1002
2	JETHRO TULL/Spiral	1002

MARKET #4

KSJO/San Francisco
Clear Channel
(408) 453-5400
Richards/Berg
12+ Cume 312,400



PLAYS	ARTIST/TITLE	GI (000)
33	GODSMACK/Keep Away	5542
30	OFFSPRING/The Kids Aren't...	5216
29	METALLICA/Whiskey In The Jar	4890
29	GODSMACK/Whatever	4727
16	ROB ZOMBIE/Dracula	3260
17	SPRING HEADED KID/Naked	3097
17	STONE TEMPLE PILOTS/Down	2934
15	LENNY KRAVITZ/Fly Away	2608
17	FLY/Welcome To The Fold	2608
15	FLY/Take A Picture	2608
16	CREED/Higher	2608
14	MEGADETH/Breadline	2608
14	DAYS OF THE NEW/Enemy	2445
13	BUSH/The Chemicals...	2445
15	FOO FIGHTERS/Learn To Fly	2445
9	KORN/Freak On A Leash	1956
12	CREED/One	1956
12	SEVENDUST/Denial	1956
12	CHRIS CORNELL/Can't Change Me	1956
13	MEGADETH/Insomnia	1956
9	STAINED MUDSHOVEL	1793
11	GODSMACK/Keep Away	1630
8	LIMP BIZKIT/No One	1630
6	EVERLAST/What It's Like	978
6	RED HOT CHILLI.../Around The World	978
5	MACHINE HEAD/From This Day	978
4	NINE INCH NAILS/We're In This...	978
6	CREED/Torn	815
4	SAMMY HAGAR/Right On	815
4	NEW AMERICAN SHAME/American Shame	815

MARKET #5

WMMR/Philadelphia
Greater Media
(610) 771-0933
Zipeto
12+ Cume 625,700



PLAYS	ARTIST/TITLE	GI (000)
30	CREED/Higher	10506
27	FOO FIGHTERS/Learn To Fly	9270
28	DAYS OF THE NEW/Enemy	8951
15	BUCKCHERRY/For The Movies	8343
21	COLLECTIVE SOUL/Tremble For My...	8034
21	LIVE/The Dolphin's Cry	7107
20	TONIC/You Wanted More	6180
21	BUSH/The Chemicals...	6180
13	KENNY WAYNE.../In 2 Deep	5871
8	CHRIS CORNELL/Can't Change Me	5253
30	BUCKCHERRY/Lit Up	4944
7	STONE TEMPLE PILOTS/Down	4635
16	RED HOT CHILLI.../Scar Tissue	4017
9	CREED/One	3399
12	OUR LADY PEACE/One Man Army	3399
9	85T0PS/My Would-Be Savior	3399
29	EVERLAST/The Boys Are Back...	3090
8	GOO GOO DOLLS/Dizzy	2781
8	KENNY WAYNE SHEPHERD/Blue On Black	2472
6	BROTHER CANE/Lie In The Bed...	2472
6	EVERLAST/What It's Like	2472
9	HOLE/Celebrity Skin	2472
8	PEARL JAM/Last Kiss	2472
10	FUEL/Shimmer	2163
10	LENNY KRAVITZ/Fly Away	2163
8	GOO GOO DOLLS/Slide	2163
10	BLACK CROWES/Kickin' My Heart...	2163
7	METALLICA/Turn The Page	2163
9	COLLECTIVE SOUL/Heavy	2163
7	DEF LEPPARD/Promises	2163

MARKET #14

KISW/Seattle
Entercom
(206) 285-7625
Ryan/Faulkner
12+ Cume 239,800



PLAYS	ARTIST/TITLE	GI (000)
28	DAYS OF THE NEW/Enemy	4437
28	CHRIS CORNELL/Can't Change Me	4437
26	CREED/Higher	4437
18	LIVE/The Dolphin's Cry	3212
20	FOO FIGHTERS/Learn To Fly	3673
20	STONE TEMPLE PILOTS/Down	3060
20	KENNY WAYNE.../In 2 Deep	3060
19	BUCKCHERRY/For The Movies	2754
20	BUSH/The Chemicals...	2754
27	TONIC/You Wanted More	2295
7	STAINED MUDSHOVEL	1989
11	SEVENDUST/Denial	1989
13	SECOND COMING/Unknown Rider	1989
11	MONSTER MAGNET/Space Lord	1836
13	LENNY KRAVITZ/Fly Away	1836
12	DEF LEPPARD/Paper Sun	1836
11	QUEENSRYCHE/Breakdown	1836
13	MEGADETH/Insomnia	1683
10	ALICE IN CHAINS/Fear The Voices	1530
5	EVERLAST/What It's Like	1377
10	BUCKCHERRY/Lit Up	1377
8	SANTANA FEVERLAST/Put Your Lights On	1224
7	FLY/Welcome To The Fold	1071
6	ROB ZOMBIE/Dracula	918
5	QUEENS OF.../It Only	918
6	GREAT WHITE/Rollin' Stoned	918
4	METALLICA/Turn The Page	765
5	COLLECTIVE SOUL/Heavy	765
1	ZZ TOP/Fearless Boogie	615
4	GODSMACK/Whatever	615

MARKET #15

KDKB/Phoenix
Sandusky
(480) 897-9300
Bonadonna
12+ Cume 165,400



PLAYS	ARTIST/TITLE	GI (000)
27	LYNYRD SKYNYRD/Workin'	2054
23	LIVE/The Dolphin's Cry	1975
25	DEF LEPPARD/Paper Sun	1854
24	CREED/Higher	1896
20	ZZ TOP/Fearless Boogie	1896
25	CHRIS CORNELL/Can't Change Me	1659
8	KENNY WAYNE SHEPHERD/Everything Is Broken	869
11	JONNY LANG/Sill Ramin'	869
7	BLACK CROWES/Kickin' My Heart...	869
10	BLACK CROWES/Only A Fool	790
5	TOM PETTY & HB/Swingin'	790
10	LENNY KRAVITZ/American Woman	790
9	SCORPIONS/Mysterious	711
9	KENNY WAYNE SHEPHERD/Slow Ride	711
8	KENNY WAYNE SHEPHERD/Blue On Black	711
6	TRAIN/Meet Virginia	711
8	TRAIN/Free	711
7	LENNY KRAVITZ/Fly Away	711
7	GOO GOO DOLLS/Slide	711
8	COLLECTIVE SOUL/Heavy	711
7	SAMMY HAGAR/Mas Tequila	711
7	TOM PETTY & HB/Free Girl Now	711
6	DEF LEPPARD/Promises	711
13	SANTANA F/ROB THOMAS/Smooth	711
9	DEF LEPPARD/Promises	711
9	BAD COMPANY/Hey, Hey	632
7	EVE 6/Inside Out	553
9	GOO GOO DOLLS/Back Balloon	553
3	FLY/Welcome To The Fold	237
1	ROLLING STONES/Gimme Shelter	79

MARKET #17

WBAB/Long Island
Cox
(516) 587-1023
Buchanan/Welman
12+ Cume 240,500



PLAYS	ARTIST/TITLE	GI (000)
32	SANTANA F/ROB THOMAS/Smooth	3795
32	RED HOT CHILLI.../Scar Tissue	3680
30	LENNY KRAVITZ/American Woman	2945
21	MELISSA ETHERIDGE/Angels Would Fall	2415
20	GOO GOO DOLLS/Back Balloon	2300
14	CHRIS CORNELL/Can't Change Me	2185
21	SMASH MOUTH/18	1955
17	FOO FIGHTERS/Learn To Fly	1840
17	CHEAP TRICK/That '70s Song	1840
13	COUNTING CROWS/Hangin'around	1725
15	STING/Brand New Day	1725
16	ZZ TOP/Fearless Boogie	1610
14	BUCKCHERRY/For The Movies	1495
13	LIMP BIZKIT/No One	1495
13	SANTANA FEVERLAST/Put Your Lights On	1495
12	COLLECTIVE SOUL/Heavy	1380
12	DAYS OF THE NEW/Enemy	1380
14	CREED/Higher	1380
11	CROSBY, STILLS.../No Tears Left	1265
10	SHANNON CURFMAN/True Friends	1150
9	BLINK-182/What's My Age Again?	1035
5	KENNY WAYNE.../In 2 Deep	920
5	LYNYRD SKYNYRD/Workin'	805
5	DAVID BOWIE/The Pretty Things...	805
5	SCREAMIN' CHEETAH.../Halcyon Days	805
4	EAGLE-EYE CHERRY/Save Tonight	690
13	INDIGENOUS/Get To Tell You	690
2	STYX/Number One	690
2	OUR LADY PEACE/One Man Army	690

MARKET #21

WDVE/Pittsburgh
AMFM
(412) 937-1441
Hart/Porter
12+ Cume 383,200



PLAYS	ARTIST/TITLE	GI (000)
13	GRAPVINE/In My Head	4352
15	COUNTING CROWS/Hangin'around	4096
12	SANTANA F/ROB THOMAS/Smooth	3840
15	CHRIS CORNELL/Can't Change Me	3840
14	LIVE/The Dolphin's Cry	3840
11	CREED/Higher	3840
13	DAYS OF THE NEW/Enemy	3584
10	BAD LIES/Don't Let Me Hide	3584
15	ZZ TOP/Fearless Boogie	3584
14	KENNY WAYNE.../In 2 Deep	3584
16	INDIGENOUS/Get To Tell You	3328
16	FOO FIGHTERS/Learn To Fly	3328
11	BUCKCHERRY/For The Movies	3072
13	DEF LEPPARD/Paper Sun	3072
8	BUSH/The Chemicals...	3072
13	SAMMY HAGAR/Right On	2560
10	DAVID BOWIE/The Pretty Things...	2560
9	CROSBY, STILLS.../No Tears Left	2560
7	MELISSA ETHERIDGE/Angels Would Fall	2304
7	GODSMACK/Keep Away	2048
9	COLLECTIVE SOUL/Tremble For My...	2048
8	STONE TEMPLE PILOTS/Down	2048
8	TONIC/Knock Down Walls	2048
5	OUR LADY PEACE/One Man Army	1792
19	LYNYRD SKYNYRD/Workin'	1536
3	SCOTT BLASEY/Born Too Late	1536
4	LENNY KRAVITZ/Fly Away	1280
5	GOO GOO DOLLS/Slide	1280
4	COLLECTIVE SOUL/Heavy	1280
2	SUSAN TEDESCHI/Rock Me Right	1024

MARKET #26

WEBN/Cincinnati
Clear Channel
(513) 621-9326
Hoffman/Matthews
12+ Cume 302,000



PLAYS	ARTIST/TITLE	GI (000)
31	GODSMACK/Whatever	5910
29	CREED/One	4325
21	METALLICA/Die My Darling	4334
28	OFFSPRING/The Kids Aren't...	4137
20	OLEANDER/Why I'm Here	3940
17	FLY/Take A Picture	3743
16	LIVE/The Dolphin's Cry	3546
15	FOO FIGHTERS/Learn To Fly	3546
14	CREED/Higher	3152
15	BUCKCHERRY/Lit Up	2955
14	COLLECTIVE SOUL/Tremble For My...	2955
15	LIT/Zip-Lock	2955
15	DAYS OF THE NEW/Enemy	2955
16	BUSH/The Chemicals...	2955
15	GODSMACK/Keep Away	2758
16	ALICE IN CHAINS/Get Born Again	2758
9	CHRIS CORNELL/Can't Change Me	2364
9	BUCKCHERRY/For The Movies	2167
9	ROB ZOMBIE/Dracula	1773
9	SANTANA F/ROB THOMAS/Smooth	1773
9	TONIC/You Wanted More	1773
9	FLY/Welcome To The Fold	1773
11	STONE TEMPLE PILOTS/Down	1773
7	KID ROCK/Bawitdaba	1576
5	OLEANDER/I Walk Alone	1576
4	RED HOT CHILLI.../Around The World	1182
6	LOUDMOUTH/No Heroes	1182
14	CREED/One	985
5	SHADES APART/Valentine	985
4	KENNY WAYNE.../In 2 Deep	985

MARKET #29

KCAL/Riverside
AMFM
(909) 793-3554
Hoffman/Matthews
12+ Cume 131,000



PLAYS	ARTIST/TITLE	GI (000)
33	COAL CHAMBER.../Shock The Monkey	3285
42	CREED/Higher	3212
43	OFFSPRING/The Kids Aren't...	3139
43	STONE TEMPLE PILOTS/Down	2993
42	RED HOT CHILLI.../Scar Tissue	2774
15	FOO FIGHTERS/Learn To Fly	2555
16	ALICE IN CHAINS/We Die Young	2409
43	NEW AMERICAN SHAME/Under It All	1752
44	BUCKCHERRY/Lit Up	1679
17	KID ROCK/Bawitdaba	1533
23	MEGADETH/Crush Em	1314
17	KENNY WAYNE.../In 2 Deep	1314
17	METALLICA/Whiskey In The Jar	1241
6	ROB ZOMBIE/Superstar	876
13	LIVE/The Dolphin's Cry	876
12	KENNY WAYNE SHEPHERD/Blue On Black	803
6	HOLE/Celebrity Skin	803
17	GREAT WHITE/Rollin' Stoned	803
14	SAMMY HAGAR/Mas Tequila	730
16	CHRIS CORNELL/Can't Change Me	730
10	LENNY KRAVITZ/Fly Away	657
9	BLACK SABBATH/Psycho Man	657
12	METALLICA/Turn The Page	657
10	COLLECTIVE SOUL/Heavy	511
9	ROB ZOMBIE/Dracula	438
6	OFFSPRING/She's Got Issues	438
3	BUSH/The Chemicals...	438
3	CREED/One	365
3	STATIC-X/Push It	365
5	ALICE IN CHAINS/Fear The Voices	365

MARKET #32


WHJY/Providence
AMFM
(401) 228-0032
Bevilacqua/Schifano
12+ Cume 267,400



PLAYS	ARTIST/TITLE	GI (000)
28	SANTANA F/ROB THOMAS/Smooth	4500
27	RED HOT CHILLI.../Scar Tissue	4500
26	SMASH MOUTH/18	4080
28	CREED/Higher	4080
22	DAYS OF THE NEW/Enemy	3740
16	STONE TEMPLE PILOTS/Down	2720
15	CHRIS CORNELL/Can't Change Me	2550
12	FOO FIGHTERS/Learn To Fly	2550
15	LIVE/The Dolphin's Cry	2380
16	KENNY WAYNE SHEPHERD/Blue On Black	2040
10	SUSAN TEDESCHI/It Hurt So Bad	2040
10	DEF LEPPARD/Paper Sun	2040
13	FLY/Take A Picture	2040
11	JIMMIE'S CHICKEN.../Do Right	1870
10	LENNY KRAVITZ/Fly Away	1700
8	EVERLAST/What It's Like	1700
10	COLLECTIVE SOUL/Heavy	1700
9	BUCKCHERRY/Lit Up	1700
14	GODSMACK/Keep Away	1530
8	OFFSPRING/Pretty Fly (For...)...	1530
9	BUCKCHERRY/For The Movies	1530
5	OUR LADY PEACE/One Man Army	1530
9	COUNTING CROWS/Hangin'around	1530
12	GODSMACK/Whatever	1360
5	GOO GOO DOLLS/Back Balloon	1360
11	CREED/One	1360
4	SANTANA FEVERLAST/Put Your Lights On	1360
3	BARENAKED LADIES/One Week	1190
7	FLY/Get You (Where...)...	1190

MARKET #35

KBFR/Salt Lake City
Citadel
(801) 485-6700
Jones/Powers
12+ Cume 148,700



PLAYS	ARTIST/TITLE	GI (000)
24	BUSH/The Chemicals...	1809
23	LIVE/The Dolphin's Cry	1742
28	CREED/Higher	1608
20	ALICE IN CHAINS/Get Born Again	1340
15	TONIC/You Wanted More	1139
22	RED HOT CHILLI.../Scar	

Stations and their adds listed alphabetically by market

Rock

WPKY/Albany, NY *
PD/M/D: John Cooper
No Adds

KZRR/Albuquerque, NM *
OM: Frank Jaxon
PD: Phil Mahoney
MD: Rob Brothers
No Adds

WZZO/Allentown, PA *
PD: Robin Lee
MD: Keith Moyer
No Adds

KWHL/Anchorage, AK
MD: Kathy Mitchell
RED HOT CHILLI... "Around"
STATIC-X "Push"

WAPL/Applenton, WI
PD: Joe Caigaro
APD: Ross Maxwell
MD: Roxanne Steele
BUCKCHERRY "Again"
ALICE IN CHAINS "Voices"
TONIC "Walls"

WZXL/Atlantic City, NJ
PD: Steve Raymond
MD: Kathy Coro
TONIC "Walls"
BUCKCHERRY "Again"
DRAINSTH "Simon"
EARTH TO ANDY "Still"
ZEN MARIA "California"

WKGB/Binghamton, NY
PD: Jim Free
MD: Tim Boland
TONIC "Walls"
TED NUGENT "Give"
CROSBY, STILLS... "Tears"

WRQK/Canton, OH *
OM: Chuck Stevens
Asst. OM: Todd Downerd
10 TED NUGENT "Give"
8 SEVENDUST "Denial"
ALICE IN CHAINS "Voices"

WPXC/Cape Cod, MA
OM: Steve McVie
PD: Suzanne Tenair
APD/M/D: Brian Kelly
LIMP BIZKIT "Re-Arrange"
RED HOT CHILLI... "Around"
ALICE IN CHAINS "Voices"
STATIC-X "Push"

KRNA/Cedar Rapids, IA
PD: Joe Nugent
MD: Tommy Lang
COAL CHAMBER... "Shock"
OFFSPRING "Issues"
ALICE IN CHAINS "Voices"
TED NUGENT "Give"

WYBB/Charleston, SC *
OM: Charlie Kendall
TONIC "Walls"
TED NUGENT "Give"
FOO FIGHTERS "Learn"
BOTTLE ROCKETS "Sinatra"
EARTH TO ANDY "Still"

WKLC/Charleston, WV
PD/M/D: Mike Rappaport
No Adds

WEBN/Cincinnati, OH *
OM: Scott Reinhart
PD: Michael Walter
MD: Bob Garrett
6 RED HOT CHILLI... "Around"
ALICE IN CHAINS "Voices"

WVRK/Columbus, GA
OM/PD: Brian Waters
APD/M/D: Derek Myers
ALICE IN CHAINS "Voices"
CROSBY, STILLS... "Tears"
STAIN'D "Mudshovel"

WRKI/Danbury, CT
PD: Tom Bass
MD: Mary Scanlon
STING "Day"

WTUE/Dayton, OH *
PD: Mike Thomas
APD/M/D: John Beaulieu
ALICE IN CHAINS "Voices"
OFFSPRING "Issues"
RED HOT CHILLI... "Around"

KLAQ/EI Paso, TX *
PD/M/D: "Magic" Mike Ramsey
APO: Glenn Garza
ALICE IN CHAINS "Voices"
DREAM THEATER "Home"
TONIC "Walls"
DOKKEN "Slate"
STATIC-X "Push"

WRKT/Erie, PA
VP/Programming: Ron Kline
MD: Sammy Stone
TED NUGENT "Give"
ALICE IN CHAINS "Voices"
BADLIES "Hide"

KKEG/Fayetteville, AR
PD/M/D: Sandy Scott
ALICE IN CHAINS "Voices"
TONIC "Walls"
TED NUGENT "Give"

WXKE/Ft. Wayne, IN
PD/M/D: Doc West
13 DREAM THEATER "Home"
12 GODSMACK "Voodoo"
3 ALICE IN CHAINS "Voices"
1 BEN HARPER "Burn"

WNDD/Gainesville, FL
PD: Trevor Scott
MD: David Riley
JETHRO TULL "Spiral"
SMITHEREENS "Got"

WXRA/Greensboro, NC *
PD/M/D: Tim Satterfield
APD: Marcia Gan
STAIN'D "Mudshovel"

WQCM/Hagerstown, MD
PD: Mike Holder
MD: Will Kauffman
No Adds

WSTZ/Jackson, MS *
PD/M/D: Kevin Keith
1 COAL CHAMBER... "Shock"
ALICE IN CHAINS "Voices"
CROSBY, STILLS... "Tears"
SHANNON CURFMAN "Friends"

WRZK/Johnson City, TN
PD/M/D: Mark E. McKinney
APD/M/D: Brian Kelly
EARTH TO ANDY "Still"
SANTANA FEVERLAST "Put"
FILTER "One"
TONIC "Walls"

WRKR/Kalamazoo, MI
PD: Ray Bauer
MD: Chris Winters
TONIC "Walls"

KOMP/Las Vegas, NV *
PD: John Griffin
MD: Big Marty
7 TONIC "Walls"
3 ALICE IN CHAINS "Voices"

WKQQ/Lexington, KY *
PD: Dennis Dillon
No Adds

KMJX/Little Rock, AR *
PD: Tom Wood
MD: Jimmy Edwards
COUNTING CROWS "Hangin"
SHANNON CURFMAN "Friends"

WBAB/Long Island, NY *
VP/Prog.: Bob Buchmann
Ops. Dir.: Eric Wellman
1 DREAM THEATER "Home"
BEN HARPER "Burn"
FILTER "Picture"

KLOS/Los Angeles, CA *
PD: Rita Wilde
MD: Jim Villanueva
TONIC "Walls"

WTFX/Louisville, KY *
OM/PD: Michael Lee
MD: Keith O'Lone
No Adds

WRXL/Richmond, VA *
PD: Brian Illes
APD/M/D: Rik Maybee
No Adds

WQBZ/Macon, GA
PD: Chris Ryder
MD: Sarina Scott
ALICE IN CHAINS "Voices"

KCAL/Riverside, CA *
PD: Steve Hoffman
MD: M.J. Matthews
5 ALICE IN CHAINS "Voices"

WROV/Roanoke, VA *
PD: Buzz Casey
MD: Heidi Krummert
DRAINSTH "Simon"
BEN HARPER "Burn"
COLLECTIVE SOUL "Beloved"
ALICE IN CHAINS "Voices"

WXRK/Rockford, IL
PD/M/D: Jamie Markley
1 ALICE IN CHAINS "Voices"

KFRQ/McAllen, TX
PD/M/D: Shilo Stevens
TONIC "Walls"
ALICE IN CHAINS "Voices"
BILLIONAIRE "Fell"
GLUMMER "Make"
ALICE IN CHAINS "Voices"
BUCKCHERRY "Again"

WCLG/Morgantown, WV
PD: Jeff Miller
APD/M/D: Chris Robbins
TONIC "Walls"
SHANNON CURFMAN "Friends"

WDHA/Morristown, NJ
Dir/Prog.: Lenny Bloch
APD/M/D: Terrie Carr
2 SHANNON CURFMAN "Friends"
2 TRIN "Am"
DREAM THEATER "Home"
ALICE IN CHAINS "Voices"

WPLR/New Haven, CT *
PD: John Griffin
MD: Pam Landry
ALICE IN CHAINS "Voices"
TED NUGENT "Give"
DAVID BOWIE "Pretty"

WKLT/NW Michigan
PD/M/D: Terri Ray
4 SCORPIONS "Agyat"
4 TED NUGENT "Give"
2 SMITHEREENS "Got"
SONIC JOYRIDE "Cold"
MOKE "Down"
NEW AMERICAN SHAME "American"

KATT/Oklahoma City, OK *
OM/PD: Chris Baker
MD: Jake Daniels
20 NINE INCH NAILS "Together"
15 FILTER "Picture"
4 ALICE IN CHAINS "Voices"

KEZO/Omaha, NE *
PD/M/D: Bruce Patrick
TONIC "Walls"
OFFSPRING "Issues"
ALICE IN CHAINS "Voices"
SHANNON CURFMAN "Friends"

KCLB/Palm Springs, CA
PD/M/D: Tish Lacey
SEVENDUST "Denial"
BEN HARPER "Burn"
COUNTING CROWS "Hangin"
OFFSPRING "Issues"

WGLO/Peoria, IL
OM/PD: Russ Schenk
APD/M/D: Tim Ylinen
SHANNON CURFMAN "Friends"

WWCT/Peoria, IL
Int. PD: Wayne Miller
MD: Scott "Spanky" Smith
10 ALICE IN CHAINS "Voices"
TED NUGENT "Give"
NEW AMERICAN SHAME "American"
MELISSA ETHERIDGE "Angels"

WMMR/Philadelphia, PA *
MD: Ken Zipeto
No Adds

WIOT/Toledo, OH *
APD: Don Davis
MD: Will Worster
FILTER "Picture"
FOO FIGHTERS "Learn"

KLPX/Tucson, AZ *
OM/M/D: Larry Miles
No Adds

KMOD/Tulsa, OK *
PD: Charlie West
MD: Rob Hurt
3 PAUL McCARTNEY "Try"
3 TED NUGENT "Give"
2 JETHRO TULL "Spiral"
1 STYX "Number"

WRDX/Wilmington, DE *
PD/M/D: Bob Walton
No Adds

WRQR/Wilmington, NC
PD/M/D: Christine Martinez
TONIC "Walls"
TED NUGENT "Give"

KATS/Yakima, WA
PD/M/D: Ron Harris
BUCKCHERRY "Again"
LIT "Zip-Lock"
EARTH TO ANDY "Still"
ZEN MARIA "California"

WROV/Youngstown, OH *
PD: Chris Patrick
MD: Don Nardella
5 TONIC "Walls"
ALICE IN CHAINS "Voices"

Active Rock

WQBK/Albany, NY
PD: Rod Ryan
MD: Chris Osborn
No Adds

KZRK/Amarillo, TX
PD: Eric Slayter
APD/M/D: Randi Rush
10 ALICE IN CHAINS "Voices"
5 RED HOT CHILLI... "Around"
5 STAIN'D "Mudshovel"

WIOB/Ann Arbor, MI
OM: Mark Thompson
APD/M/D: Ken Ward
14 ALICE IN CHAINS "Voices"
13 TED NUGENT "Give"
SANTANA FEVERLAST "Put"

KLBJ/Austin, TX *
OM: Jeff Carrol
MD: Lois Lowe
3 ALICE IN CHAINS "Voices"
2 CHEAP TRICK "70s"
BEN HARPER "Burn"
TONIC "Walls"
TED NUGENT "Give"

KRAB/Bakersfield, CA *
PD: Chris Squires
MD: Danny Spanks
7 BLINK-182 "Things"

WIYY/Baltimore, MD *
PD: Rick Strauss
APD/M/D: Rob Heckman
ALICE IN CHAINS "Voices"
LIMP BIZKIT "Re-Arrange"

WCPR/Biloxi, MS
OM: Kenny Vest
PD: Wayne Watkins
APD/M/D: Scot Fox
6 ALICE IN CHAINS "Voices"
6 TONIC "Walls"
6 DREAM THEATER "Home"

WAFA/Boston, MA *
PD: Dave Douglas
MD: John Osterlind
11 GUNS N' ROSES "God"
5 BEASTIE BOYS "Alive"
SLIPKNOT "Wait"

WXRC/Charlotte, NC *
PD/M/D: Ron Bowen
STATIC-X "Push"
FILTER "Picture"

KFMF/Chico, CA
PD: Marty Griffin
MD: Tim Buc Moore
8 ALICE IN CHAINS "Voices"
8 OFFSPRING "Issues"

KRQR/Chico, CA
PD/M/D: Don Wilson
20 GODSMACK "Voodoo"
10 ALICE IN CHAINS "Voices"
3 TONIC "Walls"

KILO/Colorado Springs, CO *
Stn. Mgr./OM: Rich Hawk
APD/M/D: Don Janzen
1 SANTANA FEVERLAST "Put"
ALICE IN CHAINS "Voices"
TONIC "Walls"
8 STOPST "Savior"

WAZU/Columbus, OH *
PD: Charley Lake
APD/M/D: Joe Show
RAGE AGAINST... "Guerrilla"
BLINK-182 "Things"
RED HOT CHILLI... "Around"

WQWK/Johnstown & WQWK/State College, PA
PD: Pat Urban
ALICE IN CHAINS "Voices"
TONIC "Walls"
NEW AMERICAN SHAME "American"
FILTER "Picture"
INCUBUS "Pardon"

KQRC/Kansas City, MO *
PD: Vince Richards
MD: Valerie Knight
No Adds

KLFX/Killeen, TX
PD/M/D: Bob Fonda
ALICE IN CHAINS "Voices"
FILTER "Picture"
FUEL "Sunburn"

KEGL/Dallas, TX *
PD: Greg Stevens
APD/M/D: Cindy Scull
10 ALICE IN CHAINS "Voices"

KBPI/Denver, CO *
PD: Bob Richards
APD/M/D: Willie B.
5 DRAINSTH "Simon"

KAZR/Des Moines, IA *
PD: Sean Elliott
APD/M/D: Paul Ostlund
1 ALICE IN CHAINS "Voices"
INCUBUS "Pardon"

WRIF/Detroit, MI *
OM: Doug Podell
MD: Troy Hanson
15 ALICE IN CHAINS "Voices"
BILLIONAIRE "Fell"
GUANO APES "Open"

WGBF/Evansville, IN

WJJO/Madison, WI *
OM/PD: Glen Gardner
APD: Blake Patton
1 ALICE IN CHAINS "Voices"
BUCKCHERRY "Again"
TONIC "Walls"
DREAM THEATER "Home"
IRON MAIDEN "Wrathchild"

WRQC/Fayetteville, NC *
PD/M/D: Greg Patrick
2 ALICE IN CHAINS "Voices"

WBBN/Flint, MI
PD: Brian Beddow
MD: Chill Walker
STATIC-X "Push"
ALICE IN CHAINS "Voices"
8 STOPST "Savior"
SANTANA FEVERLAST "Put"
SYSTEM OF A DOWN "Sugar"
TONIC "Walls"

KRZR/Fresno, CA *
PD/M/D: E. Curtis Johnson
No Adds

WBYY/Ft. Wayne, IN *
PD: Jim Fox
MD: Matt Talluto
1 FILTER "Picture"
1 ALICE IN CHAINS "Voices"
TONIC "Walls"

WRUF/Gainesville, FL *
PD: Harry Guscott
MD: John Spano
3 RAGE AGAINST... "Guerrilla"
OFFSPRING "Issues"

WKLO/Grand Rapids, MI *
OM: Tony Gates
APD/M/D: Mark Feurie
1 ALICE IN CHAINS "Voices"
DOPE "Debonaire"

WTPT/Greenville, SC *
PD: Zack Tyler
MD: Taylor
1 DRAINSTH "Simon"
1 INCUBUS "Pardon"

WCCO/Hartford, CT *
PD: Michael Picozzi
APD/M/D: Mike Karolyi
2 DRAINSTH "Simon"
ALICE IN CHAINS "Voices"
BUCKCHERRY "Again"
H-BLOCKX "Fly"
GUANO APES "Open"

KPOI/Honolulu, HI *
PD/M/D: Nikki Basque
ALICE IN CHAINS "Voices"
FILTER "Picture"
SEMISONIC "Delicious"

WAMX/Huntington, WV
PD/M/D: Debbie Wyde
1 DRAINSTH "Simon"
1 EARTH TO ANDY "Still"
1 SANTANA FEVERLAST "Put"
ALICE IN CHAINS "Voices"
TONIC "Walls"
8 STOPST "Savior"

WNOR/Norfolk, VA *
PD: Harvey Kojan
APD/M/D: Tim Parker
5 ALICE IN CHAINS "Voices"
2 TYPE O NEGATIVE "Everything"
KENNY WAYNE... "Deep"
EARTH TO ANDY "Still"

WJRR/Orlando, FL *
PD: Dick Sheetz
APD/M/D: Pat Lynch
1 ALICE IN CHAINS "Voices"
RED HOT CHILLI... "Around"
TONIC "Walls"

KQRC/Kansas City, MO *
PD: Vince Richards
MD: Valerie Knight
No Adds

KLFX/Killeen, TX
PD/M/D: Bob Fonda
ALICE IN CHAINS "Voices"
FILTER "Picture"
FUEL "Sunburn"

WJXQ/Lansing, MI *
PD: Bob Olson
MD: Kevin Conrad
4 TONIC "Walls"
3 LIMP BIZKIT "Re-Arrange"
DREAM THEATER "Home"

KIBZ/Lincoln, NE
PD: Jon Terry
APD/M/D: Jon Terry
ALICE IN CHAINS "Voices"
TONIC "Walls"
BUCKCHERRY "Again"
BILLIONAIRE "Fell"

KFMX/Lubbock, TX
OM/PD: Wes Nessmann
MD: Troy Hanson
GUANO APES "Open"
ALICE IN CHAINS "Voices"
TED NUGENT "Give"
BOTTLE ROCKETS "Sinatra"

OM: Dave Numme
APD/M/D: Al Scott
No Adds

WHEB/Portsmouth, NH *
PD: Todd Thomas
MD: Kat Kageleiry
TONIC "Walls"
BEN HARPER "Burn"

KDOT/Reno, NV *
PD/M/D: Jave Patterson
6 ALICE IN CHAINS "Voices"
1 TONIC "Walls"
OFFSPRING "Issues"
H-BLOCKX "Fly"

WNVE/Rochester, NY *
PD/M/D: Erick Anderson
6 RAGE AGAINST... "Guerrilla"

KRXQ/Sacramento, CA *
Stn. Mgr.: Curtiss Johnson
APD: Pat Martin
MD: Kylee Brooks
No Adds

WXTM/St. Louis, MO *
PD: Tommy Mattern
APD: Eric Schmitt
MD: Jeff "Woody" Fife
17 ALICE IN CHAINS "Voices"

WZBH/Salisbury, MD
PD/M/D: Shawn Murphy
TONIC "Walls"
ALICE IN CHAINS "Voices"
BILLIONAIRE "Fell"
RED HOT CHILLI... "Around"
STAIN'D "Mudshovel"

KOXR/Minneapolis, MN *
OM: Dave Hamilton
PD: Wade Linder
APD/M/D: Ryan Castle
9 ALICE IN CHAINS "Voices"
7 DRAINSTH "Simon"
INCUBUS "Pardon"

KHOP/Modesto, CA *
OM/PD: Dave Taylor
APD: Dan Kennedy
MD: Dave Sparks
1 FILTER "Picture"
ALICE IN CHAINS "Voices"
R.O.D. "Southtown"

KIOZ/San Diego, CA *
OM: Bill May
APD/M/D: Shanon Leder
2 SEVENDUST "Denial"

KTUX/Shreveport, LA
PD/M/D: Paul Cannell
10 ALICE IN CHAINS "Voices"
TONIC "Walls"
BUCKCHERRY "Again"
INCUBUS "Pardon"

KHTQ/Spokane, WA *
PD: Ken Richards
APD: Lyn Daniels
11 POUND "Time"

WQLZ/Springfield, IL
PD: Woody Carlson
APD: John "Crash" Carroll
MD: Rocky
SANTANA FEVERLAST "Put"
ALICE IN CHAINS "Voices"
BEN HARPER "Burn"
BUCKCHERRY "Again"

WXTB/Tampa, FL *
OM: Brad Hardin
MD: Brian Biller
TYPE O NEGATIVE "Everything"

WBUZ/Toledo, OH
PD: Chris Ammel
9 RED HOT CHILLI... "Around"
ALICE IN CHAINS "Voices"
STAIN'D "Mudshovel"
TONIC "Walls"

WWDC/Washington, DC *
PD: Bob Neumann
APD/M/D: Buddy Rizer
6 RAGE AGAINST... "Guerrilla"
BLINK-182 "Things"
FILTER "Picture"
EARTH TO ANDY "Still"

KICT/Wichita, KS *
OM: Ron Eric Taylor
MD: R.J. Davis
RED HOT CHILLI... "Around"

WXBE/Wilkes Barre, PA *
OM/PD: Aaron Roberts
APD: Chris Lloyd
3 TED NUGENT "Give"
DOKKEN "Slate"

*=Mediabase 24/7 monitored

*=Mediabase 24/7 monitored

70 Total Reporters
70 Current Reporters
70 Current Playlists

69 Total Reporters
69 Current Reporters
69 Current Playlists

R&R Active Rock Top 50

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CREED Higher (Wind-up)	2245	-4	191039	7	69/0
4	2	BUSH The Chemicals Between Us (Trauma)	1736	+74	128850	5	68/0
2	3	LIVE The Dolphin's Cry (Radioactive/MCA)	1732	+7	125178	8	67/0
3	4	DAYS OF THE NEW Enemy (Outpost/Interscope)	1603	-82	122803	13	67/0
7	5	STONE TEMPLE PILOTS Down (Atlantic)	1546	+73	122196	4	69/0
5	6	GODSMACK Keep Away (Republic/Universal)	1520	-33	131591	26	63/0
8	7	KID ROCK Cowboy (Top Dog/Lava/Atlantic)	1435	+62	119203	9	65/0
9	8	FOO FIGHTERS Learn To Fly (Roswell/RCA)	1398	+98	113802	4	68/0
6	9	CHRIS CORNELL Can't Change Me (A&M)	1379	-108	92021	9	60/0
12	10	SEVENDUST Denial (TVT)	1070	+7	86632	13	66/1
13	11	POWERMAN 5000 When Worlds Collide (DreamWorks)	1017	-7	88937	17	61/0
10	12	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	977	-144	89945	21	56/0
14	13	NINE INCH NAILS We're In This Together (Nothing/Interscope)	926	-2	77630	6	64/0
11	14	LIMP BIZKIT Nookie (Flip/Interscope)	926	-144	77775	19	57/0
16	15	STAIN'D Mudshovel (Flip/Elektra/EEG)	895	+83	85959	15	64/4
22	16	LIMP BIZKIT Re-Arranged (Flip/Interscope)	877	+201	76096	4	59/2
17	17	OUR LADY PEACE One Man Army (Columbia)	805	+20	48026	8	56/0
Breaker	18	RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)	799	+269	81586	2	61/4
15	19	FILTER Welcome To The Fold (Reprise)	797	-108	72761	14	55/0
19	20	MEGADETH Insomnia (Capitol)	767	+75	63955	6	60/2
21	21	SANTANA F/EVERLAST Put Your Lights On (Arista)	748	+68	61062	6	49/5
Breaker	22	KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise)	704	+172	40951	3	43/1
18	23	DOUBLEDRIE Tattooed Bruise (Here And Now) (MCA)	658	-99	47261	11	52/0
Breaker	24	COAL CHAMBER W/OZZY OSBOURNE Shock The Monkey (Roadrunner)	649	+86	44210	4	47/1
23	25	OLEANDER I Walk Alone (Republic/Universal)	631	+19	40870	11	48/0
Breaker	26	STATIC-X Push It (Warner Bros.)	624	+42	50020	6	61/2
36	27	RED HOT CHILI PEPPERS Around The World (Warner Bros.)	567	+143	37178	3	46/7
31	28	LIT Zip-Lock (RCA)	496	-15	31714	9	36/0
33	29	CHEVELLE Mia (Squint)	480	+1	32353	10	39/0
24	30	ALICE IN CHAINS Get Born Again (Columbia)	479	-125	28345	20	40/0
35	31	TYPE O NEGATIVE Everything Dies (Roadrunner)	467	+38	40155	5	45/2
30	32	ROB ZOMBIE Superbeast (Geffen)	437	-75	43244	13	37/0
27	33	CAROLINE'S SPINE Attention Please (Hollywood)	400	-133	23443	12	32/0
48	34	OFFSPRING She's Got Issues (Columbia)	398	+166	29293	2	36/4
32	35	TONIC You Wanted More (Universal)	388	-117	20076	18	31/0
34	36	DEF LEPPARD Paper Sun (Mercury/IDJMG)	388	-42	24462	6	28/0
38	37	311 Come Original (Capricorn)	368	+5	24022	6	27/1
41	38	8STOPS7 My Would-Be Savior (Reprise)	365	+28	25390	6	41/2
39	39	JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)	354	-6	25855	8	28/0
42	40	REVELLE Permanent (Take A Look Around (Elektra/EEG)	343	+9	30154	9	38/0
37	41	BUCKCHERRY For The Movies (DreamWorks)	339	-69	19895	11	30/0
49	42	DRAIN STH Simon Says (Enclave/Mercury/IDJMG)	295	+82	22722	2	39/10
44	43	SANTANA F/ROB THOMAS Smooth (Arista)	293	-16	16817	12	17/0
45	44	DOPE Debonaire (Flip/Epic)	289	-4	28448	4	34/1
43	45	LOUDMOUTH No Heroes (Hollywood)	269	-55	25037	7	29/0
40	46	QUEENSRYCHE Breakdown (Atlantic)	263	-88	17051	7	25/0
47	47	COLLECTIVE SOUL Tremble For My Beloved (Atlantic)	263	+9	11509	4	18/0
46	48	SYSTEM OF A DOWN Sugar (American/Columbia)	258	-33	23528	11	31/1
Debut	49	GUANO APES Open Your Eyes (Super Sonic/RCA)	201	+26	14617	1	24/3
50	50	H-BLOCKX Fly (Risk)	201	+19	20040	2	23/2

Most Added

ARTIST TITLE LABEL(S)	ADDS
ALICE IN CHAINS Fear The Voices (Columbia)	42
TONIC Knock Down Walls (Universal)	22
DRAIN STH Simon Says (Enclave/Mercury/IDJMG)	10
BUCKCHERRY Dead Again (DreamWorks)	8
FILTER Take A Picture (Reprise)	8
RED HOT CHILI PEPPERS Around The World (Warner Bros.)	7
TED NUGENT Give Me Just A Little More... (Epic)	6
SANTANA F/EVERLAST Put Your Lights On (Arista)	5
INCUBUS Pardon Me (Immortal/Epic)	5

Megadeth

"INSOMNIA"

R&R Active Rock 20

New Adds:

WZTA KISS WAQX

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)	+269
LIMP BIZKIT Re-Arranged (Flip/Interscope)	+201
KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise)	+172
ALICE IN CHAINS Fear The Voices (Columbia)	+168
OFFSPRING She's Got Issues (Columbia)	+166
RED HOT CHILI PEPPERS Around The World (Warner Bros.)	+143
GUNS N' ROSES Oh My God (Geffen)	+125
FOO FIGHTERS Learn To Fly (Roswell/RCA)	+98
INCUBUS Pardon Me (Immortal/Epic)	+98
COAL CHAMBER W/OZZY OSBOURNE Shock... (Roadrunner)	+86

Breakers

RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
799/269	61/4	18
KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
704/172	43/1	22
COAL CHAMBER W/OZZY OSBOURNE Shock The Monkey (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
649/86	47/1	24
STATIC-X Push It (Warner Bros.)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
624/42	61/2	26

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.

69 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.



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COAL CHAMBER



Management: Sharon Osborne Management • Produced by Josh Abraham • Mixed by Dave "Rave" Ogilvie
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SHOCK THE MONKEYS

Featuring OZZY!

New This Week:

WHJY	KROX
WRAT	KMYZ
WRBR	WSTZ
KRNA	and more

R&R Active Rock **24** Breaker
 Active Rock Monitor **27***
 Mainstream Rock Monitor **31***
 Heritage Rock Monitor **36***

Well over 115,000 Records
 scanned in 28 days!



ROADRUNNER RECORDS

TYPE O Z

New This Week:

WNOR
 WXTB
 WRLR
 and more

R&R Active Rock **31**
 Active Rock Monitor **31***
 Mainstream Rock Monitor **41***

Over 60,000 Records
 scanned in 2 weeks!

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 phones
 come alive!



The first single from *World Coming Down*

Produced by Silver / ReProduced by Steele • Management: Andy Gould and Rob McDermott for AGM

October 15, 1999

New & Active

ALICE IN CHAINS Fear The Voices (Columbia)

Total Plays: 180, Total Stations: 42, Adds: 42

COUNTING CROWS Hangin'around (DGC/Geffen)

Total Plays: 146, Total Stations: 13, Adds: 1

BLINK-182 All The Small Things (MCA)

Total Plays: 142, Total Stations: 18, Adds: 4

EARTH TO ANDY Still After You (Giant/Reprise)

Total Plays: 141, Total Stations: 21, Adds: 4

INCUBUS Pardon Me (Immortal/Epic)

Total Plays: 124, Total Stations: 18, Adds: 6

MOKE Down (Ultimatum)

Total Plays: 100, Total Stations: 10, Adds: 0

PAPA VEGAS Something Wrong (RCA)

Total Plays: 92, Total Stations: 10, Adds: 0

BUCKCHERRY Dead Again (DreamWorks)

Total Plays: 77, Total Stations: 16, Adds: 8

FILTER Take A Picture (Reprise)

Total Plays: 72, Total Stations: 11, Adds: 8

TED NUGENT Give Me Just A Little More... (Epic)

Total Plays: 60, Total Stations: 10, Adds: 6

Songs ranked by total plays

Most Played Recurrents

OLEANDER Why I'm Here (Republic/Universal)

GODSMACK Whatever (Republic/Universal)

BUCKCHERRY Lit Up (DreamWorks)

OFFSPRING The Kids Aren't Alright (Columbia)

KORN Freak On A Leash (Immortal/Epic)

KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)

LIT My Own Worst Enemy (RCA)

COLLECTIVE SOUL Heavy (Atlantic)

ROB ZOMBIE Living Dead Girl (Geffen)

ROB ZOMBIE Dragula (Geffen)

BLINK-182 What's My Age Again? (MCA)

METALLICA Whiskey In The Jar (Elektra/EEG)

CREED One (Wind-up)

KORN Got The Life (Immortal/Epic)

LENNY KRAVITZ American Woman (Maverick/Virgin)

LENNY KRAVITZ Fly Away (Virgin)

EVERLAST What It's Like (Tommy Boy)

MONSTER MAGNET Space Lord (A&M)

METALLICA Turn The Page (Elektra/EEG)

CREED What's This Life For (Wind-up)

ACTIVE ROCK

Going For Adds 10/19/99

BEASTIE BOYS Alive (Grand Royal/Capitol)

DDT M.C. DDT (Music Company/Elektra/EEG)

LYNYRD SKYNYRD Preacher Man (CMC)

ORANGE 9MM Alien (NG)

P.O.D. Southtown (Atlantic)

SCORPIONS Aleyah (Koch)

SLIPKNOT Wait And Bleed (Roadrunner)

SUPERSUCKERS My Kickass Life (Twenty14.com/Koch)

TRAIN I Am (Aware/Columbia)

TUNED-IN

ACTIVE ROCK

R&R/MEDIABASE 24/7



WAZU/Columbus

3am

CHRIS CORNELL Can't Change Me

STATIC-X Push It

ROB ZOMBIE Living Dead Girl

GODSMACK Whatever

LIMP BIZKIT Nookie

RED HOT CHILI PEPPERS Soul To Squeeze

STONE TEMPLE PILOTS Down

LIVE The Dolphin's Cry

OFFSPRING Self Esteem

FOO FIGHTERS Learn To Fly

PEARL JAM Better Man

KID ROCK Cowboy

GREEN DAY When I Come Around

NIRVANA Lithium

11am

EVERLAST What It's Like

BUSH The Chemicals Between Us

MEGADETH Insomnia

SOUNDGARDEN Fell On Black Days

DAYS OF THE NEW Enemy

BLINK-182 What's My Age Again?

METALLICA Ain't My Bitch

RED HOT CHILI PEPPERS Scar Tissue

OFFSPRING The Kids Aren't Alright

MARILYN MANSON The Dope Show

STAINED Mudshovel

ALICE IN CHAINS Again

COAL CHAMBER/OZZY OSBORNE Shock The...

4pm

BUCKCHERRY Lit Up

DAYS OF THE NEW Enemy

OFFSPRING The Kids Aren't Alright

NIRVANA In Bloom

RED HOT CHILI PEPPERS Scar Tissue

STAINED Mudshovel

ALICE IN CHAINS Got Me Wrong

CREED Higher

COAL CHAMBER/OZZY OSBORNE Shock The...

METALLICA Turn The Page

STATIC-X Push It

BUSH Everything Zen

8pm

ROB ZOMBIE Superbeast

KORN Freak On A Leash

LIVE The Dolphin's Cry

DOUBLEDRIVE Tattooed Bruise (Here & There)

PEARL JAM Black

BUSH The Chemicals Between Us

MEGADETH Insomnia

EVERCLEAR Santa Monica (Watch The ...)

DAYS OF THE NEW Enemy

BLINK-182 What's My Age Again?

NIRVANA Come As You Are

OFFSPRING The Kids Aren't Alright

METALLICA Enter Sandman

STAINED Mudshovel



WBZX/Columbus

3am

CREED Higher

METALLICA Sad But True

BLINK-182 All The Small Things

LOCAL H Bound For The Floor

KID ROCK Cowboy

SKID ROW Youth Gone Wild

STONE TEMPLE PILOTS Down

NINE INCH NAILS Head Like A Hole

RAGE AGAINST THE MACHINE Guerrilla Radio

TOOL Sober

KORN Freak On A Leash

BUSH Comedown

11am

KORN Freak On A Leash

CANDLEBOX You

BUSH The Chemicals Between Us

SMASHING PUMPKINS Bullet With Butterfly...

LIMP BIZKIT Nookie

PINK FLOYD On The Turning Away

ROB ZOMBIE Superbeast

ALICE IN CHAINS Them Bones

GODSMACK Keep Away

FAITH NO MORE Last Cup Of Sorrow

4pm

ROB ZOMBIE Living Dead Girl

STONE TEMPLE PILOTS Vasoline

LIVE The Dolphin's Cry

CREED What's This Life For

RED HOT CHILI PEPPERS Scar Tissue

GUNS N' ROSES Sweet Child O' Mine

OLEANDER I Walk Alone

LENNY KRAVITZ Are You Gonna Go My Way

OFFSPRING The Kids Aren't Alright

ALICE IN CHAINS No Excuses

BUCKCHERRY Lit Up

8pm

OFFSPRING Gone Away

GODSMACK Keep Away

NIRVANA Smells Like Teen Spirit

STONE TEMPLE PILOTS Down

LIMP BIZKIT Nookie

SOUNDGARDEN Black Hole Sun

OUR LADY PEACE One Man Army

GREEN DAY Longview

CREED Higher

STATIC-X Push It

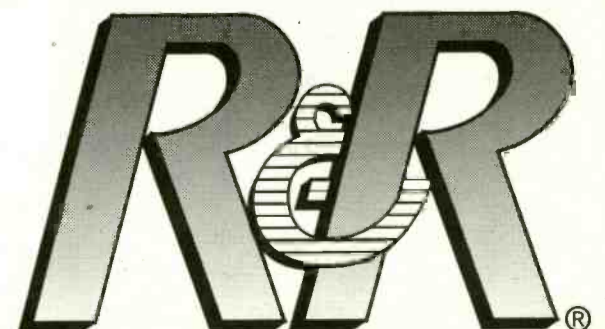
METALLICA King Nothing



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

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THE INDUSTRY'S NEWSPAPER



Active Rock Playlists

October 15, 1999 R&R • 195

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

TONIC

"Knock Down Walls"

#2 Most Added

New Album Sugar

In Stores 11/9

On tour with Goo Goo Dolls



MARKET #6

WRIF/Detroit
Greater Media
(248) 547-0101
Podell/Hanson
12+ Cume 526,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	29		CREED/Higher	8468
17	24		FOO FIGHTERS/Learn To Fly	7008
24	20		RED HOT CHILLI.../Scar Tissue	5840
16	17		DAYS OF THE NEW/Enemy	4964
19	17		CHRIS CORNELL/Can't Change Me	4964
13	16		BUSH/The Chemicals...	4672
15	16		KENNY WAYNE.../In 2 Deep	4672
15	15		LIVE/The Dolphin's Cry	4380
15	15		ALICE IN CHAINS/Fear The Voices	4380
13	13		GOOSMACK/Keep Away	3796
12	13		COAL CHAMBER.../Shock The Monkey	3504
9	12		STAIN'D/Mudshovel	3504
10	12		POWERMAN 5000/When Worlds Collide	3504
8	12		SEVENDUST/Denial	3504
12	12		MEGADETH/Insomnia	3504
12	11		KID ROCK/Cowboy	3212
5	11		SANTANA FEVERLAST/Put Your Lights On	3212
9	11		FILTER/Welcome To The Fold	3212
15	11		STONE TEMPLE PILOTS/Down	3212
15	11		TEEN NUGENT/Give Me Just...	3212
13	10		OLEANDER/Why I'm Here	2920
2	10		LIMP BIZKIT/Re-Arranged	2920
9	10		NINE INCH NAILS/We're In This...	2920
7	10		LENNY KRAVITZ/Why Away	2044
4	7		CREED/One	2044
6	7		SYSTEM OF A DOWN/Sugar	2044
7	7		STATIC-X/Push It	2044
7	7		REVEILLE/Permanent (Talk...)	2044
7	7		TYPE O NEGATIVE/Everything Dies	2044
7	7		H-BLOCK/Why	2044

MARKET #7

KEGL/Dallas
Clear Channel
(972) 869-9700
Stevens/Scul
12+ Cume 449,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	34		CREED/Higher	8640
29	32		LIVE/The Dolphin's Cry	8320
14	29		DAYS OF THE NEW/Enemy	7540
28	28		FILTER/Welcome To The Fold	7280
24	28		CHRIS CORNELL/Can't Change Me	7280
17	22		STONE TEMPLE PILOTS/Down	5720
18	20		FOO FIGHTERS/Learn To Fly	5200
16	20		MEGADETH/Insomnia	4400
23	16		BUSH/The Chemicals...	4160
16	16		KENNY WAYNE.../In 2 Deep	4160
14	16		GOOSMACK/Keep Away	3640
15	11		KID ROCK/Cowboy	2600
9	10		STATIC-X/Push It	2600
6	10		LOUDMOUTH/Who Heres	2600
11	10		SEVENDUST/Denial	2600
9	10		NINE INCH NAILS/We're In This...	2600
10	9		ALICE IN CHAINS/Fear The Voices	2600
9	9		COLLECTIVE SOUL/Heavy	2340
5	9		LENNY KRAVITZ/American Woman	2340
13	9		PANTERA/Cat Scratch Fever	2340
14	9		ZZ TOP/Fearless Boogie	2340
9	8		LIMP BIZKIT/Re-Arranged	2080
1	8		OUR LADY PEACE/One Man Army	2080
7	8		COAL CHAMBER.../Shock The Monkey	1920
7	8		GUNS N' ROSES/On The Border	1920
6	8		KENNY WAYNE SHEPHERD/Blue On Black	1560
7	6		STABIN' WESTWARD/Save Yourself	1560
6	6		KORN/Freak On A Leash	1560
11	6		STAIN'D/Mudshovel	1560
2	6		DEF LEPPARD/Paper Sun	1560

MARKET #8


WAAF/Boston
Entercom
(617) 236-1073
Douglas/Osterling
12+ Cume 524,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	41		KID ROCK/Cowboy	13325
36	40		POWERMAN 5000/When Worlds Collide	13000
42	40		CREED/Higher	13000
33	37		FILTER/Welcome To The Fold	12025
26	33		LIMP BIZKIT/Re-Arranged	10725
37	31		HAGE AGAINST.../Guerrilla Radio	10075
30	29		STONE TEMPLE PILOTS/Down	9425
39	27		RED HOT CHILLI.../Scar Tissue	8775
25	26		STAIN'D/Mudshovel	8450
37	25		SANTANA FEVERLAST/Put Your Lights On	8125
31	24		SEVENDUST/Denial	7800
24	24		NINE INCH NAILS/We're In This...	7800
18	22		H-BLOCK/Why	7150
19	20		GOOSMACK/Keep Away	6500
14	20		CHEVILLE/Mia	6500
16	19		KORN/Got The Life	6175
18	19		MACHINE HEAD/From This Day	6175
17	18		KORN/Freak On A Leash	5850
20	18		SYSTEM OF A DOWN/Sugar	5850
17	17		GOOSMACK/Whatever	5525
33	16		LIMP BIZKIT/Nookie	5200
15	16		CAROLINE'S SPINE/Attention Please	5200
18	16		COAL CHAMBER.../Shock The Monkey	5200
14	14		REVEILLE/Permanent (Talk...)	4550
13	14		DAYS OF THE NEW/Enemy	4550
17	14		BUSH/The Chemicals...	4550
12	14		MEGADETH/Insomnia	4550
14	13		STATIC-X/Push It	4225
10	12		TYPE O NEGATIVE/Everything Dies	3900
11	11		OLEANDER/Why I'm Here	3575

MARKET #9

WWDC/Washington
AMFM
(301) 587-7100
Neumann/Rizer
12+ Cume 643,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	41		LIVE/The Dolphin's Cry	9840
39	40		KID ROCK/Cowboy	9600
40	39		CREED/Higher	9360
29	38		LIMP BIZKIT/Nookie	9120
37	37		BLINK-182/What's My Age Again?	8860
37	34		SANTANA FEVERLAST/Put Your Lights On	8180
31	33		FOO FIGHTERS/Learn To Fly	7920
25	28		LIMP BIZKIT/Nookie	6700
22	26		311/Come Original	6240
19	25		CHRIS CORNELL/Can't Change Me	6000
18	25		COUNTING CROWS/Angelairround	6000
22	22		CITIZEN KING/Better Days...	5280
34	21		OFFSPRING/The Kids Aren't...	5040
16	20		EAGLE-EYE CHERRY/Save Tonight	4800
15	19		TRAVIS/Meat Virginia	4560
17	19		MARV LIOUS 3/Freak Of The Week	4560
22	19		SHADES APART/Valentine	4560
23	19		SPLENDER/Yeah, Whatever	4560
18	19		DAYS OF THE NEW/Enemy	4560
14	18		FLYS/Got You (Where...)...	4320
11	17		LENNY KRAVITZ/Why Away	4080
16	17		NEW RADICALS/You Get What You...	4080
16	17		CAKE/Never There	4080
23	17		JIMMIE'S CHICKEN.../Do Right	4080
17	17		BLINK-182/What's My Age Again?	4080
13	16		FATBOY SLIM/Praise You	3840
17	16		SMASHMOUTH/13th Star	3840
19	15		LIT/Zip-Lock	3840
19	15		KORN/Freak On A Leash	3600
11	15		GOO GOO DOLLS/Side	3600

MARKET #11

WZLW/Miami
Clear Channel
(305) 654-9494
Steele/Struber/Kimba
12+ Cume 344,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	38		FOO FIGHTERS/Learn To Fly	8360
32	32		BUSH/The Chemicals...	7040
31	31		CREED/Higher	6820
30	31		KID ROCK/Cowboy	6600
9	30		FILTER/Welcome To The Fold	6600
20	26		STAIN'D/Mudshovel	5720
34	26		LIVE/The Dolphin's Cry	5720
18	25		RAGE AGAINST.../Guerrilla Radio	5500
20	24		JIMMIE'S CHICKEN.../Do Right	5280
31	24		DAYS OF THE NEW/Enemy	5280
17	22		NINE INCH NAILS/We're In This...	4840
20	22		STONE TEMPLE PILOTS/Down	4840
26	18		GOOSMACK/Keep Away	3960
18	18		LIMP BIZKIT/Re-Arranged	3960
18	18		LIT/Zip-Lock	3960
17	18		GUANO APES/Open Your Eyes	3960
12	18		TYPE O NEGATIVE/Everything Dies	3960
16	17		LIMP BIZKIT/Nookie	3740
15	16		OFFSPRING/She's Got Issues	3520
23	16		CHRIS CORNELL/Can't Change Me	3300
13	15		RED HOT CHILLI.../Around The World	3080
14	15		COLLECTIVE SOUL/Tumble For My...	3080
25	14		FILTER/Welcome To The Fold	3080
11	13		KID ROCK/Bawitdaba	2860
18	13		LIT/Any Own Worst Enemy	2860
11	11		BLINK-182/What's My Age Again?	2420
11	11		SANTANA FEVERLAST/Smooth	2420
9	10		KID ROCK/Am The Bullgod	2200
9	10		OFFSPRING/The Kids Aren't...	2200
9	10		BUCKCHERRY/For The Movies	2200

MARKET #15

KUPD/Phoenix
Sandusky
(480) 345-5921
Jeffries/Ventura
12+ Cume 242,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	29		MEGADETH/Insomnia	4872
27	27		SEVENDUST/Denial	4536
26	26		STONE TEMPLE PILOTS/Down	4368
25	24		CREED/Higher	4032
22	22		FOO FIGHTERS/Learn To Fly	3696
21	21		OUR LADY PEACE/One Man Army	3528
17	19		LIVE/The Dolphin's Cry	3192
21	19		RAGE AGAINST.../Guerrilla Radio	3192
18	18		STOPS/My Would-Be Savior	3074
18	16		RED HOT CHILLI.../Around The World	2688
17	16		BUSH/The Chemicals...	2688
16	16		ALICE IN CHAINS/Fear The Voices	2688
11	15		GOOSMACK/Keep Away	2520
13	15		KORN/Got The Life	2520
13	15		BUCKCHERRY/Lit Up	2520
14	15		GUANO APES/Open Your Eyes	2520
19	15		CHRIS CORNELL/Can't Change Me	2520
13	14		MARILYN MANSON/Cornelia White	2352
16	14		DRAIN STH/Simon Says	2352
10	14		H-BLOCK/Why	2352
13	14		BISHOT/All Star/Smile	2352
10	13		STATIC-X/Push It	2184
11	13		OUR LADY PEACE/One Man Army	2184
12	13		TYPE O NEGATIVE/Everything Dies	2184
13	12		GOOSMACK/Whatever	2016
10	12		NINE INCH NAILS/We're In This...	2016
2	12		EARTH TO ANDY/Stra After You	2016
9	11		OLEANDER/Why I'm Here	1848
11	11		POWERMAN 5000/When Worlds Collide	1848
11	11		LOUDMOUTH/Who Heres	1848

MARKET #16

KIOZ/San Diego
Clear Channel
(619) 565-6006
May/Leder
12+ Cume 275,000



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	23		GOOSMACK/Keep Away	3519
14	23		METALLICA/Die My Darling	3519
26	23		CREED/Higher	3519
22	22		ALICE IN CHAINS/Get Born Again	3366
19	19		OFFSPRING/The Kids Aren't...	2907
16	19		BUSH/The Chemicals...	2907
12	18		RED HOT CHILLI.../Scar Tissue	2754
16	16		ROB ZOMBIE/Superbeast	2448
13	15		LIVE/The Dolphin's Cry	2295
13	15		THICK LOUD/For Her	2295
11	15		RAGE AGAINST.../Guerrilla Radio	2295
16	14		FOO FIGHTERS/Learn To Fly	2142
13	13		SANTANA FEVERLAST/Put Your Lights On	1989
8	13		FILTER/Welcome To The Fold	1989
14	12		STATIC-X/Push It	1836
15	12		DOUBLE DRIVE/Tattooed Bruise...	1836
8	12		MEGADETH/Insomnia	1836
12	11		POWERMAN 5000/When Worlds Collide	1683
10	11		MOKE/Down	1683
5	10		CREED/One	1530
1	10		INCUBUS/Pardon Me	1530
6	9		KORN/Freak On A Leash	1377
6	9		LIMP BIZKIT/Re-Arranged	1377
13	9		NINE INCH NAILS/We're In This...	1377
8	8		SPRING MONKEY/Naked	1224
6	8		RORZ/Blue On Black	1224
14	8		OFFSPRING/She's Got Issues	1224
16	8		DAYS OF THE NEW/Enemy	1224

MARKET #18

KXXR/Minneapolis
ABC
(612) 545-5601
Linder/Castle
12+ Cume 219,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	32		POWERMAN 5000/When Worlds Collide	3520
29	29		STONE TEMPLE PILOTS/Down	3190
22	23		GREAT WHITE/Roller/Stone	2530
26	23		BUSH/The Chemicals...	2530
30	22		GOOSMACK/Keep Away	2420
19	22		COAL CHAMBER.../Shock The Monkey	2420
14	22		DOPE/Debonaire	2420
18	19		OLEANDER/Why I'm Here	2090
19	19		FILTER/Welcome To The Fold	2090
20	19		CREED/Higher	1870
18	17		ROB ZOMBIE/Superbeast	1870
17	17		OFFSPRING/The Kids Aren't...	1870
17	17		PUSH MONKEY/Luffy	1870
17	16		SEVENDUST/Denial	1760
21	16		FOO FIGHTERS/Learn To Fly	1760
16	15		NINE INCH NAILS/We're In This...	1650
16	15		MEGADETH/Insomnia	1650
20	14		STAIN'D/Mudshovel	1540
17	14		STATIC-X/Push It	1540
11	14		BUCKCHERRY/Dead Again	1540
14	13		KORN/Freak On A Leash	1430
14	13		LOUDMOUTH/Who Heres	1430
14	13		LIVE/The Dolphin's Cry	1430
14	12		MACHINE HEAD/From This Day	1320
6	12		RAGE AGAINST.../Guerrilla Radio	1320
11	11		STABIN' WESTWARD/Save Yourself	1210
11	11		REVEILLE/Permanent (Talk...)	1210
10	10		PANTERA/Cat Scratch Fever	1210
10	10		GOOSM	

active INSIGHT

By
Frank Correia
Asst. Rock Editor

When it comes to young bands hungry for a record deal, there is an important tenet that musicians live and die by: Play your ass off live. Whether there are three or 300 people in the club, bands who tend to land the deals jam like it's an arena show. **Prosthetic/Metal Blade** artists **Spite** are a prime example. Through a do-it-yourself attitude, the Charlotte, NC-based hardcore rockers have built a following with explosive live shows throughout the Mid-Atlantic region.

You never know who might be in the audience, and the group's energetic performances gained a fan in an Atlantic Records A&R rep. Soon the word spread, and several labels were scouting the band, who had already released their own album, *Heavy Whipping Cream*. The band chose Prosthetic Records for the label's commitment to artist development, and soon Spite were in the studio with producer **Machine** (Pitchshifter, White Zombie). The result is *Bastard Complex*, a guitar-heavy assault that blends hardcore with

straightforward metal. Vocalist **Chris Boone** internalizes societal disarray and spews it angrily back out on tracks like "For What" and the creepy, adult-themed "Calipornia."

At **KRXQ/Sacramento**, *Ear Whacks* host **Che Brooks** is ahead of the curve with Spite and believes the band has a distinct sound: "What Spite provides for us is that straight-ahead assault that seems to only come around every so often. Their use of harmonics is extremely interesting and keeps them from sounding like other bands in the genre. It's well-produced, yet there's a rough edge still evident in the recording. My personal favorites are 'Thin & Getting Thinner' and 'King.'"



Spite

R&R Top 20 Specialty Artists

October 15, 1999

1. **TYPE O NEGATIVE** (*Roadrunner*) Airplay Includes: KATT, KISW, WAVF
2. **RAGE AGAINST THE MACHINE** (*Epic*) Airplay Includes: KBPI, WPXC, WWDC
3. **SLIPKNOT** (*Roadrunner*) Airplay Includes: KLFX, KXXR, WXTM
4. **SEVENDUST** (*TVT*) Airplay Includes: KBER, WBAB, WJXQ
5. **COAL CHAMBER** (*Roadrunner*) Airplay Includes: KUPD, WGIR, WXBE
6. **FULL DEVIL JACKET** (*Enclave/Mercury/IDJMG*) Airplay Includes: KBPI, KLPX, WMFS
7. **LYNCH MOB** (*Koch*) Airplay Includes: KLPX, WRXL, WXTM
8. **OVERKILL** (*CMC*) Airplay Includes: KBER, KXXR, WRXL
9. **LIMP BIZKIT** (*Flip/Interscope*) Airplay Includes: Harddrive, WKGB, WXRA
10. **FILTER** (*Reprise*) Airplay Includes: KWHL, WTFX, WWDC
11. **MACHINE HEAD** (*Roadrunner*) Airplay Includes: KISW, WAVF, WJXQ
12. **POWERMAN 5000** (*DreamWorks*) Airplay Includes: WKGB, WRXL, WXTM
13. **MISFITS** (*Roadrunner*) Airplay Includes: KUPD, WGIR, WQXA
14. **EDL** (*Big Deal*) Airplay Includes: KBPI, KXXR, WTFX
15. **STATIC-X** (*Warner Bros.*) Airplay Includes: KATT, WMFS, WPXC
16. **CANNIBAL CORPSE** (*Metal Blade*) Airplay Includes: KLFX, KLPX, WXBE
17. **MEGADETH** (*Capitol*) Airplay Includes: Harddrive, KATT, WJXQ
18. **H-BLOCKX** (*Risk*) Airplay Includes: WBAB, WPXC, WXTM
19. **P.O.D.** (*Atlantic*) Airplay Includes: KBPI, KLFX, WTFX
20. **BUCKETHEAD** (*CyberOctave*) Airplay Includes: KBER, KISW, WXBE

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

MA (Media America)
Harddrive
Various
Roxy Myzal/Lou Brutus
Filter "Welcome To The Fold"
8Stops "My Would Be Savior"
Kid Rock "Cowboy"
Creed "Higher"
Powerman 5000 "When Worlds Collide"

KWHL/Anchorage, AK
The Pit
Sunday 8-9pm
Hitman
Type O Negative "Creepy Green Light"
Kid Rock "Cowboy"
Guanos Apes "Open Your Eyes"
Nine Inch Nails "We're In This..."
Cannibal Corpse "Blood Thirst"

KRAB/Bakersfield, CA
X-Factor
Sunday 8-9pm
Mike Bell
Beck "Sexx Laws"
Von Ra "P.O.W."
Tree "Death Wish"
Neurotica "Ride Of Your Life"
Supersuckers "My Kickass Life"

WKGB/Binghamton, NY
Incoming
Monday 10pm-11:30pm
Tim Boland
Filter "Welcome To The Fold"
Fenix-TX "Ben"
Iggy Pop "Corruption"
Jane's Addiction "Ocean Size"
Powerman 5000 "When Worlds Collide"

WPXC/Cape Cod, MA
To The Extreme
Saturday 9:30-10:30pm
Erik Stafford
Rage Against The... "Guerrilla Radio"
8Stops "My Would Be Savior"
Pushmonkey "Lefty"
P.O.D. "DuKast"
Machine Head "From This Day"

WAVF/Charleston, SC
The Heavy Shit
Saturday midnight-1:30am
Danny Villalobos/Holmes Heiber
Rage Against The... "Guerrilla Radio"
Machine Head "Exhale The Vile"
Danzig "Cult Without A Name"
Danzig "Satan's Child"
Fu Manchu "King Of The Road"

KBPI/Denver, CO
Metalix
Saturday midnight-2am
Uncle Nasty
P.O.D. "Image"
Static-X "I'm With Stupid"
Limp Bizkit "Break Stuff"
Queensryche "Falling Down"
Full Devil Jacket "D.M.F."

WKLQ/Grand Rapids, MI
Clambake
Sunday 9-10pm
Steve "The Rat" Aldrich
David Bowie "If I'm Dreaming..."
Clinton "People Power In..."
Luna "Dear Diary"
Beck "Sexx Laws"
Ocean Island Scene "I Am The News"

WXRA/Greensboro, NC
Outer Limits
Sunday 10-11pm
Marcia Gan
Rage Against The... "Guerrilla Radio"
Cibo Matto "Moonchild"
Ted Nugent "Give Me Just..."
Len "Freakin' Alright"
Counting Crows "Hangin'around"

WQXA/Harrisburg, PA
The Sunday News
Sunday 8-10am
Bill Hanson
Folk Implosion "One Part Lullaby"
E.L.L. "The Order Of Death"
Mopes "My Heart Won't..."
Suikpatch "Stuck On Me"
Pastels "Nothing To Be Done"

WQXA/Harrisburg, PA
Beats On The X
Sunday 1-2am
Insane Blaine
Les Rhythmes Digitales "Hey You..."
Hardinnox "Come In Hard"
Hardinnox "Who's Money"
Fatboy Slim "Right Here, Right Now"
Dub Pistols "Keep Keep Movin'"

WCCC/Hartford, CT
Sunday Night Blues
Sunday 6-10pm
Beef Stew
Jeff Pritchell &... "One Day Away"
Rishell & Raines "Moving To The..."
B.B. King "Blues On The Bayou"
Walter Trout "Livin' Every Day"
Bill Perry "Greycourt Lightning"

KLFX/Killeen, TX
Kut Radio
Saturday 10pm-midnight
Bob Fonda
Fear Factory "Securtron"
Type O Negative "Everyone I Love..."
Megadeth "Seven"
EDL "Let It Ride"
C.O.C. "Land Of The Free..."

WJXQ/Lansing, MI
The Pit
Sunday midnight-2am
Jennifer Taylor
Machine Head "From This Day"
Slipknot "Wait And Bleed"
Coal Chamber "Shock The Monkey"
Sevendust "Headtrip"
Dope "Pig Society"

WBAB/Long Island, NY
Fingers Metal Shop
Sunday 10pm-1am
Fingers
Kreator "Endorama"
H-Blockx "Fly"
Drain STH "Simon Says"
Stone Temple Pilots "Down"
Manowar "Fighting The World"

WTFX/Louisville, KY
The Altitude Network
Saturday 10pm-2am
Black Frank
Type O Negative "Everything Dies"
Sevendust "Denial"
Vision Of Disorder "Choke"
Coal Chamber "Tragedy"
Amen "Coma America"

WTFX/Louisville, KY
Detour
Saturday 8-10pm
Chris Allman
Nine Inch Nails "The Fragile"
Type O Negative "Everyone I Love..."
Sevendust "Denial"
Bloodhound Gang "The Bad Touch"
311 "Come Original"

WGIR/Manchester, NH
Whiplash
Sunday 10-11pm
Roadkill
Overkill "Space Truckin"
Amen "Coma America"
Will Haven "Fresno"
Drain STH "Right Here, Right Now"
Coal Chamber "Shock The Monkey"

WMFS/Memphis, TN
Beyond The Pit
Saturday 11pm-2am
Jose Romero
Kittie "Charlotte"
Dillinger Escape... "43° Burnt"
Incubus "Pardon Me"
Cannibal Corpse "Ecstasy In Decay"
Slipknot "Sic"

KXXR/Minneapolis, MN
X-treme Metal Shop
Friday 1-4am
Nick Davis
Revelle "Butterfly"
Static-X "Fix"
Slipknot "Wait And Bleed"
Coal Chamber "Entwined"
Blood For Blood "Livin' In Exile"

KATT/Oklahoma City, OK
KATT's Big Metal
Friday midnight-2am
Erik G.
Dokken "Erase The Slate"
Queensryche "Breakdown"
Scorpions "Abyss"
Type O Negative "Pyretta Blaze"
Def Leppard "Demolition Man"

KATT/Oklahoma City, OK
Launch Pad
Thursday midnight-1am
Leo Cage
Full Devil Jacket "Stain"
Disarray "Piss"
Vibroliss "The Joker"
Gilt Horse "Shoot Shoot"
Laundry "This Time"

KUPD/Phoenix, AZ
Red Radio Underground
Sunday 7-9pm
Larry Mac
N17 "Cleanse"
Plastic Machine "Reiteration"
Outrageous Cherry "There's No Escape"
Promise Ring "Emergency!"
Freak House "Subculture..."

KUPD/Phoenix, AZ
Into The Pit
Sunday 10pm-midnight
Johnny Huff
Static-X "I'm With Stupid"
Slipknot "Eyesless"
System Of A Down "Suite Pee"
Testament "Down For Life"
Machine Head "The Blood..."

WRXL/Richmond, VA
The Metal File
Mon-Fri 2-3am
Johnny Young
Coal Chamber "Notion"
Arch Enemy "Pilgrim"
Type O Negative "Everyone I Love..."
Powerman 5000 "Tonight The Stars..."
Iron Maiden "Wrathchild '99"

KBEP/Salt Lake City, UT
Radio Kaos
Sunday 9-11pm
Darby
EDL "Envolance"
Dope "America The Pitiful"
Machine Head "Exhale The Vile"
Coal Chamber "El Cu Guy"
Dream Theatre "Home"

KISW/Seattle, WA
Metal Shop
Saturday midnight-2am
Adam Gehrke
Testament "DNR"
Pantera "Cat Scratch Fever"
Megadeth "Enter The Arena"
Megadeth "Crust 'Em"
Rammstein "Weisses Fleisch..."
Drown "Kerosene"

KISW/Seattle, WA
New Music Mart
Sunday 10-11pm
Scott Vanderpool
Dream Theatre "Home"
8 Stops 7 "My Would Be Savior"
Scorpions "Ayleah"
Ted Nugent "Give Me Just..."
Sammy Hagar "Right On Right"

WXTM/St. Louis, MO
Static
Sunday 8pm-9pm
Johnny Orr
Offspring "She's Got Issues"
Crazy Town "Buss"
8 Stops 7 "My Would Be Savior"
Filter "Take A Picture"
Grace "No One Like You"

WXTM/St. Louis, MO
Monday Night Metal
Mon-Fri 11pm-midnight
Kane
Slipknot "Wait And Bleed"
Revelle "Permanent (Take...)"
Biohazard "Resist"
Type O Negative "Everything Dies"
Dope "Debonaire"

WXTM/St. Louis, MO
Hotwired
Friday 10pm-midnight
Johnny Orr
Apolo 440 "Stop The Rock"
Moby "Why Can't It Stop"
Christian Fink "Make It Right"
SRC "Vulcan"
Omar Santana "Ravers Damnation"

KLPX/Tucson, AZ
Area 51
Friday 10pm-midnight
Bob Bitchin
Pantera "Cat Scratch Fever"
Megadeth "Enter The Arena"
Megadeth "Crust 'Em"
Rammstein "Weisses Fleisch..."
Cannibal Corpse "Pounded Into Dust"

WWDC/Washington, DC
New Music Mart
Sunday 9:30-10:30pm
Buddy Rizer
Rage Against The... "Guerrilla Radio"
Earth To Andy "Still After You"
Offspring "She's Got Issues"
Coal Chamber "Shock The Monkey"
Fiona Apple "Fast As You Can"

WXBE/Wilkes Barre, PA
Cellar Full Of Noise
Sunday 8-10pm
Mean Gene
Fuel "Sunburn"
Coal Chamber "Shock The Monkey"
Foo Fighters "Learn To Fly"
Rage Against The... "Guerrilla Radio"
Stroke 9 "Little Black Back..."

WXBE/Wilkes Barre, PA
Freddie's Closet
Saturday 11pm-1am
Freddie
Type O Negative "Everything Dies"
Lynch Mob "World Spinning Away"
Overkill "Deuce"
Full Devil Jacket "Stign"
Dream Theatre "Home"

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Stations and their adds listed alphabetically by market

New & Active

SHEILA DIVINE Hum (Roadrunner)
Total Plays: 310, Total Stations: 23, Adds: 1

STATIC-X Push It (Warner Bros.)
Total Plays: 302, Total Stations: 28, Adds: 4

FENIX TX All My Fault (Drive-Thru/MCA)
Total Plays: 253, Total Stations: 28, Adds: 1

SYSTEM OF A DOWN Sugar (American/Columbia)
Total Plays: 234, Total Stations: 23, Adds: 6

COAL CHAMBER W/OZZY OSBOURNE Shock The Monkey (Roadrunner)
Total Plays: 182, Total Stations: 15, Adds: 2

PUSH STARS Drunk Is Better Than Dead (Capitol)
Total Plays: 182, Total Stations: 13, Adds: 0

COLLECTIVE SOUL Tremble For My Beloved (Atlantic)
Total Plays: 176, Total Stations: 12, Adds: 2

INCUBUS Pardon Me (Immortal/Epic)
Total Plays: 137, Total Stations: 23, Adds: 12

BEN HARPER Burn To Shine (Virgin)
Total Plays: 137, Total Stations: 16, Adds: 4

OWSLEY I'm Alright (Giant/WB)
Total Plays: 137, Total Stations: 15, Adds: 1

ALICE IN CHAINS Fear The Voices (Columbia)
Total Plays: 125, Total Stations: 25, Adds: 23

BEASTIE BOYS Alive (Grand Royal/Capitol)
Total Plays: 112, Total Stations: 8, Adds: 8

CYCLEFLY Violet High (Radioactive)
Total Plays: 104, Total Stations: 10, Adds: 0

GARBAGE The World Is Not Enough (Radioactive/MCA)
Total Plays: 95, Total Stations: 14, Adds: 10

CHLORINE Don't Even Care (Time Bomb)
Total Plays: 94, Total Stations: 8, Adds: 0

CHEMICAL BROTHERS Out Of Control (Astralwerks/Virgin)
Total Plays: 74, Total Stations: 9, Adds: 1

MATTHEW SWEET What Matters (Volcano)
Total Plays: 73, Total Stations: 11, Adds: 5

Songs ranked by total plays

Reporters

WEQX/Albany, NY
PD: John Allers
14 BECK "Sexxwax"
3 RAGE AGAINST "Guerrilla"
3 GARBAGE "World"
1 SEMISONIC "Delicious"
1 SAVE FERRIS "Mistaken"
1 MATTHEW SWEET "Matters"

KTEG/Albuquerque, NM *
PD: Skip Isley
MD: Scotty Papek
3 INCUBUS "Pardon"

WNNX/Atlanta, GA *
DM: Brian Phillips
PD: Leslie Fram
APD: Chris Williams
MD: Sean Demery
4 FILTER "Picture"
9 BECK "Sexxwax"
1 STAINED "Mudshovel"
SANTANA FEVERBLAST "Put"

WJSE/Atlantic City, NJ
PD/MD: Blake Laurelli

KROX/Austin, TX *
PD: Sara Trexler
MD: Brad "Whipping Boy" Hasti
3 COAL CHAMBER "Shack"
1 FILTER "Picture"
1 RED HOT CHILLI "Around"
OFFSPRING "Issues"

WRAX/Birmingham, AL *
PD: Dave Rossi
APD: Hurricane Shane
MD: Suzy Boe
1 STATIC-X "Push"
EVAN OLSON "Better"
TONIC "Walls"

KQXR/Boise, ID
PD: Jacent Jackson
MD: Pete Schiecke
ALICE IN CHAINS "Voices"
STAINED "Mudshovel"
STATIC-X "Push"

WBCN/Boston, MA *
VP/Programming: Oedipus
APD/MD: Steven Strick
17 BEASTIE BOYS "Alive"
2 ALICE IN CHAINS "Voices"
1 BECK "Sexxwax"
MARCY PLAYGROUND "Saturday"
BEN HARPER "Burn"

WFNX/Boston, MA *
PD: Cruze
MD: Laurie Gail

WEDG/Buffalo, NY *
PD/MD: Rich Wall
MD: Ben Belton

WAVF/Charleston, SC *
PD: Vacant
18 RAGE AGAINST "Guerrilla"
14 SAVE FERRIS "Mistaken"
3 BEN HARPER "Burn"
MATTHEW SWEET "Matters"
GARBAGE "World"
STAINED "Mudshovel"

WEND/Charlotte, NC *
PD: Jack Daniel
APD/MD: Kristen Pettus
TONIC "Walls"
MARCY PLAYGROUND "Saturday"
GOD GOD DOLLS "Balloons"
SMASH MOUTH "Morning"

WKQX/Chicago, IL *
PD: Dave Richards
APD/MD: Mary Shuminas
9 BEASTIE BOYS "Alive"
1 ALICE IN CHAINS "Voices"
STROKES "Black"
TONIC "Walls"

WOXY/Cincinnati, OH
PD: Keri Valmassei
APD: Mike Taylor
MD: Kevin Couch
1 LUNA "Days"
1 G. LOVE & SPECIAL "Dreamin"
LIVE "Sun"
JICE 90 "Drive"
ROLLING STONES "Get"
SHEILA DIVINE "Believer"

WARQ/Columbia, SC *
OM/PD: Susan Groves
APD/MD: Lisa Biello
28 COUNTING CROWS "Hangin"
1 BECK "Sexxwax"
1 ALICE IN CHAINS "Voices"
TONIC "Walls"
STAINED "Mudshovel"
BARENAKED LADIES "Get"

WWCD/Columbus, OH *
PD: Andy Davis
MD: Jack DeVoss
No Adds

WZAZ/Columbus, OH *
PD: Matthew Harris
APD: Ben Williams
12 BECK "Sexxwax"
6 BLINK-182 "Things"
LIMP BIZKIT "Re-Arrange"

KRAD/Corpus Christi, TX
PD/MD: Cory Smith
BECK "Sexxwax"
ALICE IN CHAINS "Voices"
COLLECTIVE SOUL "Beloved"
COUNTING CROWS "Hangin"
MUSE "Muscle"

KDGE/Dallas, TX *
PD: Duane Doherty
MD: Alan E Smith
No Adds

WXEG/Dayton, OH *
PD: Mike Thomas
APD/MD: Allen Rantz
1 RED HOT CHILLI "Around"
1 FILTER "Picture"
1 FIONA APPLE "Fast"

WKRO/Daytona Beach, FL
OM: Taft Moore
PD/MD: Rosy Acevedo
7 RED HOT CHILLI "Around"
4 TONIC "Walls"
4 OFFSPRING "Issues"
3 ALICE IN CHAINS "Voices"

KTCL/Denver, CO *
PD/MD: Mike O'Connor
36 COUNTING CROWS "Hangin"
29 BECK "Sexxwax"
14 LIMP BIZKIT "Re-Arrange"

KXPK/Denver, CO *
PD: Mike Stern
MD: Melody Lee
No Adds

CIMX/Detroit, MI *
PD: Murray Brookshaw
APD: Vince Cannova
MD: Matt Franklin
13 BECK "Sexxwax"
4 GARBAGE "World"
P.D.D. "Southtown"

KNRQ/Eugene, OR
PD: Stu Allen
MD: Cia
ALICE IN CHAINS "Voices"
BLINK-182 "Things"
INCUBUS "Pardon"
RED HOT CHILLI "Around"
GODSMACK "Keep"

KBRS/Fayetteville, AR
PD: Kyle Gibson
MD: A.J.
INCUBUS "Pardon"
SEMISONIC "Delicious"
BECK "Sexxwax"
KS CHOICE "Virgin"

WJBX/Ft. Myers, FL *
PD/MD: Lee Daniels
1 SYSTEM OF A DOWN "Sugar"
SMASH MOUTH "Morning"
FUEL "Sunburn"
MARCY PLAYGROUND "Saturday"

WEJE/Ft. Wayne, IN *
PD: Kyle Guderian
MD: Phil Grosch
12 BECK "Sexxwax"
1 FIONA APPLE "Fast"

KFRR/Fresno, CA *
PD: Bruce Wayne
MD: Reverend
16 BECK "Sexxwax"
2 SEVENPOST "Denial"
LIMP BIZKIT "Gether"
STATIC-X "Push"

WGRD/Grand Rapids, MI *
PD: Tony Williams
MD: Tom Bronson
BARENAKED LADIES "Get"
TONIC "Walls"

WXNR/Greenville, NC *
OM: Jeff Sanders
2 LIMP BIZKIT "Re-Arrange"

WMRQ/Hartford, CT *
Interim MD: Jay Catley
32 GODSMACK "Keep"
3 SYSTEM OF A DOWN "Sugar"
BLINK-182 "Things"
1 GARBAGE "World"
1 INCUBUS "Pardon"
ASH "Jesus"
COLLECTIVE SOUL "Beloved"
DEATH IN VEGAS "Aisha"

KTBS/Houston, TX *
PD: Jim Trapp
APD: Steve Robison
2 KID ROCK "Cowboy"
LIMP BIZKIT "Re-Arrange"

WRZX/Indianapolis, IN *
PD: Scott Jameson
MD: Michael Young
5 RAGE AGAINST "Guerrilla"
1 JAMIE'S CHICKEN "Night"

WPLA/Jacksonville, FL *
PD: Rick Schmidt
MD: Crissy
RAGE AGAINST "Guerrilla"
STAINED "Mudshovel"
SEVENPOST "Denial"
POWERMAN 5000 "Collide"

WNFZ/Knoxville, TN *
PD/MD: Dan Bozyk
1 SYSTEM OF A DOWN "Sugar"
ALICE IN CHAINS "Voices"

KFTE/Lafayette, LA *
PD: Rob Summers
MD: Scott Perrin
8 FILTER "Picture"
7 ALICE IN CHAINS "Voices"

WWDX/Lansing, MI *
PD: Chris Brunt
MD: Nicole Chuminatto
2 COUNTING CROWS "Hangin"
1 FIONA APPLE "Fast"

KXTE/Las Vegas, NV *
PD: Dave Wellington
APD/MD: Chris Ripley
18 ALICE IN CHAINS "Voices"
BIG BAD ZERO "Stipping"

WXZZ/Lexington, KY *
PD: Derek Madden
MD: B. J. Kinard
4 BLINK-182 "Things"
1 TONIC "Walls"

WLIR/Long Island, NY *
PD: Gary Gee
APD: Malibu Sue
MD: Andre Ferro
24 BECK "Sexxwax"
MARCY PLAYGROUND "Saturday"
STING "Two"
EURYTHMICS "17"
SAVE FERRIS "Mistaken"

KROQ/Los Angeles, CA *
VP/Prog.: Kevin Weatherly
APD: Gene Sandbloom
MD: Lisa Worden
5 BEASTIE BOYS "Alive"
3 SYSTEM OF A DOWN "Sugar"
3 INCUBUS "Pardon"
2 SEVENPOST "Denial"
LIMP BIZKIT "Gether"
STATIC-X "Push"

WMAD/Madison, WI *
PD: Pat Frawley
MD: Amy Hudson
7 FIONA APPLE "Fast"
5 COUNTING CROWS "Hangin"

WHTG/Monmouth-Ocean, NJ *
PD: Mike Sauter
19 BECK "Sexxwax"
3 OFFSPRING "Issues"
1 MARCY PLAYGROUND "Saturday"
1 SAVE FERRIS "Mistaken"

WZPC/Nashville, TN *
VP/Programming: Brian Krysz
OM: Jim Patrick
COUNTING CROWS "Hangin"
STAINED "Mudshovel"
OFFSPRING "Issues"

WRRV/Newburgh, NY
PD: Greg O'Brien
MD: Andrew Boris
9 BECK "Sexxwax"
BARENAKED LADIES "Get"
MATTHEW SWEET "Matters"
SEMISONIC "Delicious"

KKND/New Orleans, LA *
OM/PD: Dave Stewart
MD: Laura Jones
FILTER "Picture"
ALICE IN CHAINS "Voices"
SYSTEM OF A DOWN "Sugar"

WXRK/New York, NY *
PD: Steve Kingston
MD: Mike Peer
9 BECK "Sexxwax"
5 BEASTIE BOYS "Alive"
1 INCUBUS "Pardon"
GLINS N' RIDES "3rd"
RAGE AGAINST "Festy"
FENIX TX "Fault"

KQRX/Odessa, TX
GM/PD: Dave Cardwell
MD: Cary Rockman
26 DIE SYMPHONY "My"
ALICE IN CHAINS "Voices"
GARBAGE "World"
TONIC "Walls"
SEMISONIC "Delicious"
ASH "Jesus"
GLIMMER "Male"
SAVE FERRIS "Mistaken"
EVAN OLSON "Better"
FIONA APPLE "Fast"
BARENAKED LADIES "Get"
FENIX TX "Fault"

WIXO/Peoria, IL
OM/PD: Russ Schenck
MD: Matt Bahan
3 BECK "Sexxwax"
COUNTING CROWS "Hangin"
GODSMACK "Voodoo"
OFFSPRING "Issues"
STAINED "Mudshovel"

WPLY/Philadelphia, PA *
PD: Jim McGuinn
MD: Dan Fein
19 BECK "Sexxwax"
2 FILTER "Picture"
1 FATBOY SLIM "Skank"
1 RED HOT CHILLI "Around"

KEDJ/Phoenix, AZ *
PD: Paul Krieger
APD/MD: Marty Whitney
1 SAVE FERRIS "Mistaken"
BECK "Sexxwax"
STATIC-X "Push"

KPTY/Phoenix, AZ *
PD: Byron Kennedy
MD: "Dead Air" Dave
54 SANTANA FROB THOMAS "Smooth"
FIONA APPLE "Fast"
OWSLEY "Alright"
STAINED "Mudshovel"
FILTER "Picture"

WXDX/Pittsburgh, PA *
PD: John Moschitta
APD: Brandon Davis
MD: Lenny Diana
1 STROKES "Black"
1 ALICE IN CHAINS "Voices"

WCYY/Portland, ME
PD: Herb Ivy
MD: Brian James
11 BECK "Sexxwax"

KNRK/Portland, OR *
PD: Mark Hamilton
APD: Jayn
25 BECK "Sexxwax"
1 BLINK-182 "Things"

WDST/Poughkeepsie, NY
OM: Jimmy Buff
APD: Dave Doud
18 BECK "Sexxwax"
8 GARBAGE "World"
7 CHEMICAL BROTHERS "Control"
4 ALICE IN CHAINS "Voices"
4 BEN LEE "Will"

WBRU/Providence, RI *
PD: Tim Schiavelli
MD: Becky Pohotsky
8 BEASTIE BOYS "Alive"
STROKES "Black"
MUSE "Muscle"

KRZQ/Reno, NV *
PD: Guy Dark
MD: Heather Pierce
10 ALICE IN CHAINS "Voices"
GARBAGE "World"
INCUBUS "Pardon"
BECK "Sexxwax"

KCXX/Riverside, CA *
OM/PD: Dwight Arnold
APD: John DeSantis
MD: Lisa Axe
2 INCUBUS "Pardon"
1 BEN HARPER "Burn"
1 RAGE AGAINST "Guerrilla"
SUICIDAL TENDENCIES "Naked"

KWOD/Sacramento, CA *
PD: Ron Bunce
APD: Boomer Barbosa
16 BECK "Sexxwax"
1 TONIC "Walls"
GARBAGE "World"

KPNT/St. Louis, MO *
OM/PD: Allan Fee
APD: Marty Linck
MD: Traci Wilde
3 BECK "Sexxwax"
INCUBUS "Pardon"

WOSC/Salisbury-Ocean City, MD
PD/MD: Paula Sangeleer
TONIC "Walls"
BLINK-182 "Things"

KXRK/Salt Lake City, UT *
VP/Ops. & Prog.: Mike Summers
MD: Sean Ziebarth
32 BLINK-182 "Things"
28 BECK "Sexxwax"

XTRA/San Diego, CA *
PD: Bryan Schock
MD: Chris Muckley
9 BECK "Sexxwax"
BEASTIE BOYS "Alive"
INCUBUS "Pardon"
LIMP BIZKIT "Re-Arrange"

KITS/San Francisco, CA *
OM: Ron Nenni
PD: Jay Taylor
MD: Aaron Axelsen
1 BECK "Sexxwax"
GODSMACK "Keep"

KJEE/Santa Barbara, CA
GM/PD: Eddie Gutierrez
APD: John Schroeter
21 BECK "Sexxwax"
GARBAGE "World"
GARBAGE "Temptation"

KNDD/Seattle, WA *
PD: Phil Manning
MD: Kim Monroe
6 BEASTIE BOYS "Alive"
COUNTING CROWS "Hangin"
FIONA APPLE "Fast"

WHMP/Springfield, MA
PD/MD: Adam Wright
BEN HARPER "Burn"
SANTANA FEVERBLAST "Put"
ALICE IN CHAINS "Voices"
TONIC "Walls"

WKRL/Syracuse, NY *
OM: Mimi Griswold
PD: Steve Corlett
4 ALICE IN CHAINS "Voices"
3 FIONA APPLE "Fast"
1 RED HOT CHILLI "Around"
1 TONIC "Walls"
1 BECK "Sexxwax"
GARBAGE "World"

WXSS/Tallahassee, FL
PD: Scott Pettibone
MD: Doug
ALICE IN CHAINS "Voices"
SANTANA FEVERBLAST "Put"
MATTHEW SWEET "Matters"
SAVE FERRIS "Mistaken"
TONIC "Walls"

KFMA/Tucson, AZ *
MD: John Michael
23 BECK "Sexxwax"
1 ALICE IN CHAINS "Voices"

KMYZ/Tulsa, OK *
PD: Lynn Barstow
MD: Ray Seggern
5 COAL CHAMBER "Shack"
1 SYSTEM OF A DOWN "Sugar"
1 RED HOT CHILLI "Around"

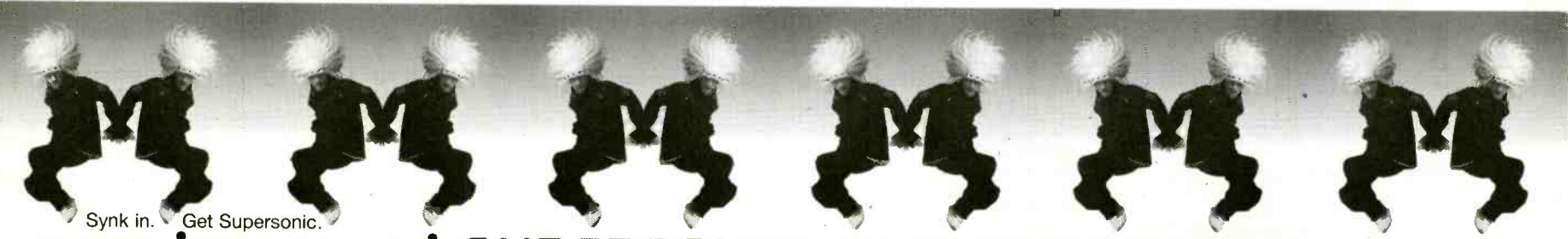
WHFS/Washington, DC *
PD: Robert Benjamin
APD: Bob Waugh
MD: Pat Ferrise
2 BEASTIE BOYS "Alive"
INCUBUS "Pardon"
FIONA APPLE "Fast"

WPBZ/West Palm Beach, FL *
OM: John O'Connell
APD/MD: Dan O'Brian
INCUBUS "Pardon"
SANTANA FEVERBLAST "Put"
OFFSPRING "Issues"

WSFM/Wilmington, NC
PD: Chris Scharf
MD: Janice Sutter
ALICE IN CHAINS "Voices"
MATTHEW SWEET "Matters"
BECK "Sexxwax"
FIONA APPLE "Fast"
COUNTING CROWS "Hangin"
SHEILA DIVINE "Hum"
FUEL "Sunburn"

* = Mediabase 24/7 monitored

76 Total Reporters
76 Current Reporters
76 Current Playlists



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JIM KERR
jimmerr@rronline.com

Breathless In Seattle

■ A lesson in momentum from KNDD

Whenever I fly in to a city to do a profile on a radio station, at least a few people in the building will ask me what I am going to write about, what I think the essence of the station is or what my "angle" is going to be. Since it generally takes me at least a few days to digest everything that I've seen and heard, I usually can't answer those questions. KNDD (The End)/Seattle is the one station where I could have answered the questions. I could have answered because The End is clearly such a tight ship that the answer was impossible to miss.

Everywhere I turned at The End, it seemed that everyone knew *exactly* what they were doing and why. As soon as I arrived, PD Phil Manning took me on a tour, and the one item he made a point of showing me was the station's mission statement. It was endorsed and signed by the entire staff. In fact, the plaque that the mission statement was on was itself a staff project. Clearly, this was a tight-knit team.

Certainly, having an entire team on the same page is difficult, but the KNDD machine ran so smoothly that it was almost eerie. When I sat down in Manning's office and talked with him, it wasn't long before I realized that something strange was going on — there weren't any interruptions. I've been in enough PD offices to know that if you have a one-hour appointment, it means you get 30 minutes of time. That was not the case at The End.

I've been in enough PD offices to know that if you have a one-hour appointment, it means you get 30 minutes of time. That was not the case at The End. It was almost as if everything had been made so clear to the staff from the start that no one had any need to ask questions.

incubus
"Pardon Me"

MOST ADDED!

NEW THIS WEEK:
KROQ WXRK WHFS 91X KPNT
WPBZ WMRQ KTEG KCXX

ALREADY ON:
WBCN LIVE 105 WFNX 89X KXTE and more

EPIC
DIGITAL

It was almost as if everything had been made so clear to the staff from the start that no one had any need to ask questions.

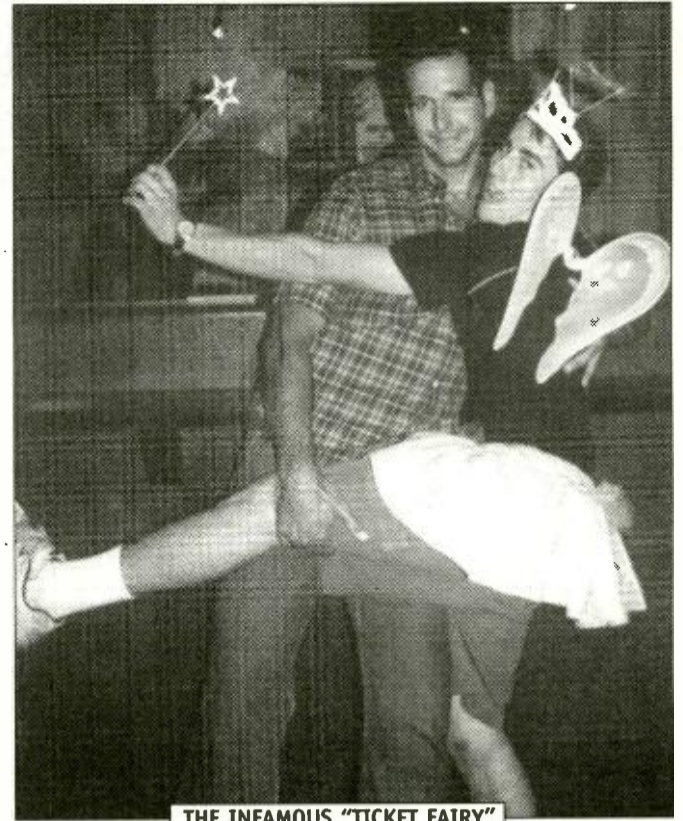
One of the first things Manning and I talked about was music, and he finished a point he was making with the quip "tight is right." As soon as I heard that comment, I knew it was the perfect description of The End in general, not just its music. KNDD may be the tightest radio ship I have ever visited.

On The Air

For residents of Seattle, Manning's "tight is right" philosophy is evident when they listen to the radio station. It can be felt in everything that goes out over the airwaves, from the production to the music. I spent some time in the studio listening to one of the jocks, and the forward momentum was undeniable. The jock's breaks were short and, well, tight. When tickets were being given away, there wasn't a lot of dwelling on the details of the winner's life or on airing it as a phone bit. The winner's name was announced, and it was on to the next on-air item. As an industry professional, I have to admit it left me a little breathless.

I also spent time in the production room, and the production director played me a number of music positioners inspired by those on KROQ/Los Angeles. KROQ runs music positioners featuring parts of three current songs spliced together with sound effects or a drop and KROQ's positioning statement. It is probably no surprise that The End condenses the KROQ positioner to a tighter-sounding *one* song.

Musically, the station plays a mix of songs that are conserva-



THE INFAMOUS "TICKET FAIRY"

KNDD afternoon drive jock Bill Reid gets tapped on the shoulder by the mysterious End ticket fairy, thus winning tickets to an upcoming 311 show. Notice the ticket fairy's pure joy at performing his charitable duties.

tively scheduled, with cume concerns always in mind. This is not the station for listeners who want two unfamiliar songs in a row. Tight is right, after all.

Ticket Fairy

The station's tight approach leads to a forward momentum that is not only heard on the air, but echoed within the station itself. I asked Manning about his promotional calendar, and I was astonished to hear that everything had been scheduled for the next three months — not just proposed, *scheduled*.

The station was giving away tickets to a special 311 show, and there were two ways to win: on the air or by tracking down The End's "ticket fairy," who was around town, giving away tickets. Sitting in the studio, I got the feeling that it is much more in the spirit of The End to chase down the ticket fairy for your tickets than to idly pick up the phone to win, but, hey, maybe that's just me.

The ticket fairy concept also underlines another strength of the station: its creative promotions and the production used to present

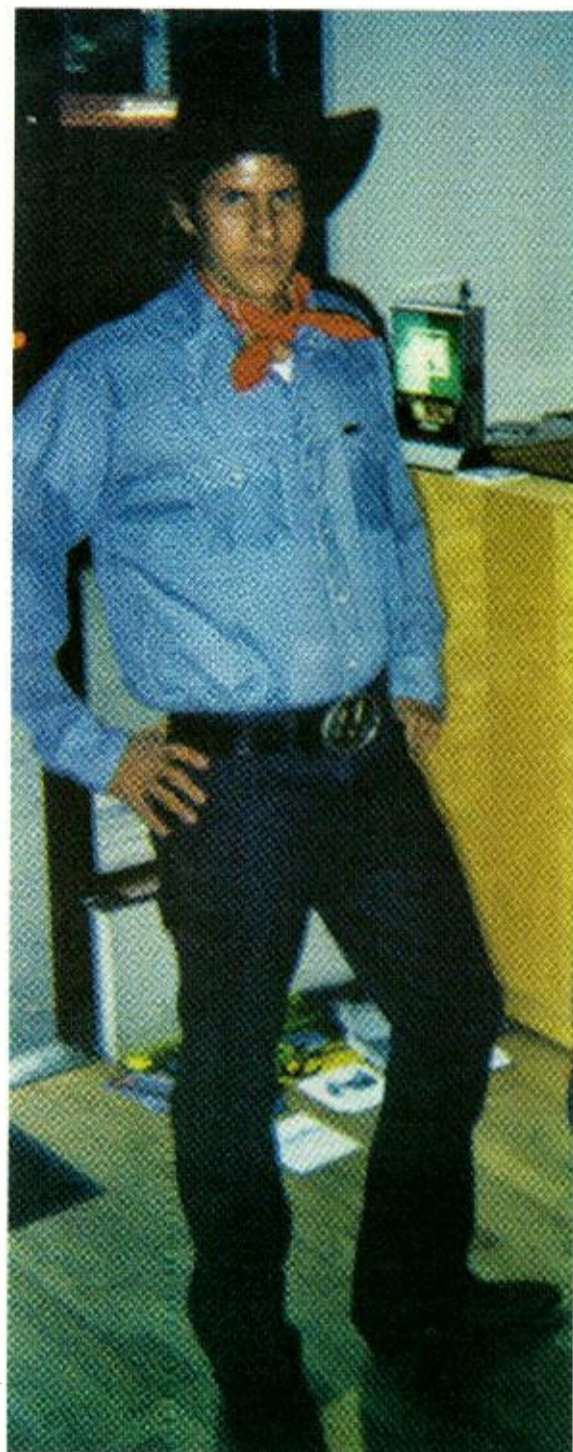
them. The ticket fairy is a large man who dresses up in a pink tutu and gives away tickets at different locations across Seattle. The production supporting the promotion is brilliant. The actual ticket giveaway could be lame as hell, but the production imaging has a guy with a deep deadpan voice like Charlton Heston's describing how he will tap deserving people on the shoulder with his wand, giving them tickets. It's the theater of the mind that all great radio stations are known for.

The End

Every successful station I have ever visited buzzes with passion. There is always a sense that everyone is on board with the program and excited about being a part of it. The End is no exception. I spoke to a lot of staffers during the day, and they all talked about Manning's vision for the station and what they were doing to help achieve it. To this day I don't know how Phil communicates his tight and forward-thinking vision to his staff. It may be telepathy for all I know. However, I do know one thing: Phil *does* communicate with them, and the result is one of America's great Alternative stations.

The station's tight approach led to a forward momentum that was not only heard on the air, but echoed within the station itself.

Open up your ears and clean out your eyes.



BEASTIE BOYS ALIVE

**Going For
Adds Now!**

The brand new track from the forthcoming Beastie Boys Anthology: THE SOUNDS OF SCIENCE

Produced by Beastie Boys • Management: G.A.S. Entertainment

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R&R Alternative Top 50

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	BUSH The Chemicals Between Us (Trauma)	2648	+88	265474	5	76/0
	2	CREED Higher (Wind-up)	2574	+16	253092	7	71/0
	3	LIVE The Dolphin's Cry (Radioactive/MCA)	2527	+34	232799	8	75/0
	4	FOO FIGHTERS Learn To Fly (Roswell/RCA)	2295	+135	237972	4	75/0
	5	KID ROCK Cowboy (Top Dog/Lava/Atlantic)	2189	+3	234132	10	70/1
	6	311 Come Original (Capricorn)	2081	+42	194699	7	73/0
	7	CHRIS CORNELL Can't Change Me (A&M)	1951	+32	168804	9	74/0
	8	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	1926	-326	185023	21	72/0
	9	STONE TEMPLE PILOTS Down (Atlantic)	1688	+5	164400	4	75/0
	10	BLINK-182 What's My Age Again? (MCA)	1657	-292	196793	25	68/0
	11	NINE INCH NAILS We're In This Together (Nothing/Interscope)	1536	+139	147957	6	73/0
	12	OUR LADY PEACE One Man Army (Columbia)	1527	+45	106966	10	67/0
	13	JIMMIE'S CHICKEN SHACK Do Right (Rocket/IDJMG)	1386	+106	110147	10	65/1
	14	LIMP BIZKIT Re-Arranged (Flip/Interscope)	1354	+234	155068	4	69/5
	15	LIMP BIZKIT Nookie (Flip/Interscope)	1312	-131	159801	19	64/0
	16	DAYS OF THE NEW Enemy (Outpost/Interscope)	1302	-157	76076	12	55/0
Breaker	17	RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)	1289	+406	164329	2	68/5
	18	RED HOT CHILI PEPPERS Around The World (Warner Bros.)	1278	+220	161943	9	70/8
	19	LIT Zip-Lock (RCA)	1263	-171	95156	12	66/0
Breaker	20	FILTER Take A Picture (Reprise)	1184	+364	127906	3	65/7
Breaker	21	STROKE9 Little Black Backpack (Cherry/Universal)	1017	+95	87574	7	53/3
	22	BLINK-182 All The Small Things (MCA)	980	+306	133411	3	59/8
	23	SANTANA i/EVERLAST Put Your Lights On (Arista)	979	+105	103385	6	57/4
	24	POWERMAN 5000 When Worlds Collide (DreamWorks)	978	-27	109958	16	53/1
	25	COUNTING CROWS Hanginaround (DGC/Geffen)	807	+275	60098	2	48/9
	26	BUCKCHERRY For The Movies (DreamWorks)	775	-189	65234	12	46/0
	27	STAINED Mudshovel (Flip/Elektra/EEG)	743	+34	87597	11	54/9
	28	SEVENDUST Denial (TVT)	743	+3	69036	11	47/2
	29	TONIC You Wanted More (Universal)	742	-91	46241	18	36/0
	30	OFFSPRING She's Got Issues (Columbia)	725	+246	83642	2	48/6
	31	SUGAR RAY Someday (Lava/Atlantic)	705	-67	62894	19	44/0
	32	SMASH MOUTH Then The Morning Comes (Interscope)	699	+99	37709	3	39/2
Debut	33	BECK Sexxlaws (DGC/Geffen)	606	+398	79128	1	47/33
	34	MARCY PLAYGROUND It's Saturday (Capitol)	606	+137	37126	2	40/5
	35	FILTER Welcome To The Fold (Reprise)	568	-108	50639	14	39/0
	36	GODSMACK Keep Away (Republic/Universal)	537	+50	55924	6	26/3
	37	UNWRITTEN LAW Cailin (Interscope)	536	-243	54611	10	31/0
	38	G. LOVE & SPECIAL SAUCE Rodeo Clowns (Okeh/550 Music/Epic)	508	-68	34643	11	34/0
	39	LONG BEACH DUB ALLSTARS Trailor Ras (DreamWorks)	466	+39	50759	6	34/0
Debut	40	FUEL Sunburn (550 Music/Epic)	463	+140	34419	1	35/3
	41	GOO GOO DOLLS Black Balloon (Warner Bros.)	457	-68	43244	19	25/1
	42	OLEANDER I Walk Alone (Republic/Universal)	456	+27	35383	5	25/0
	43	KOTTONMOUTH KINGS Bump (Dimension/Capitol)	434	-159	32585	13	35/0
	44	SANTANA i/ROB THOMAS Smooth (Arista)	405	+48	31036	10	10/1
	45	MUSE Muscle Museum (Maverick/Taste Media)	394	+55	26689	2	38/2
	46	CAKE Let Me Go (Capricorn)	394	-48	36088	19	22/0
	47	STEREOPHONICS Pick A Part That's New (V2)	362	-18	15325	5	28/0
Debut	48	FIONA APPLE Fast As You Can (Clean Slate/Epic)	359	+233	28838	1	36/10
	49	GUSTER Barrel Of A Gun (4,3,2,1) (Hybrid/Sire)	357	-2	20678	6	26/0
Debut	50	SAVE FERRIS Mistaken (Starpool/Epic)	319	+48	48501	1	24/7

Most Added

ARTIST TITLE LABEL(S)	ADDS
BECK Sexxlaws (DGC/Geffen)	33
ALICE IN CHAINS Fear The Voices (Columbia)	23
TONIC Knock Down Walls (Universal)	14
INCUBUS Pardon Me (Immortal/Epic)	12
FIONA APPLE Fast As You Can (Clean Slate/Epic)	10
GARBAGE The World Is Not Enough (Radioactive/MCA)	10
STAINED Mudshovel (Flip/Elektra/EEG)	9
COUNTING CROWS Hanginaround (DGC/Geffen)	9
RED HOT CHILI PEPPERS Around The World (Warner Bros.)	8
BLINK-182 All The Small Things (MCA)	8
BEASTIE BOYS Alive (Grand Royal/Capitol)	8

Jimmie's Chicken Shack

"Do Right"

R&R Alternative 16 - 13

Modern Rock Monitor 19 - 17*

New This Week: WRZX



BZ

BUZZWORTHY



The Island Def Jam Music Group / A Universal Music Company

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)	+406
BECK Sexxlaws (DGC/Geffen)	+398
FILTER Take A Picture (Reprise)	+364
BLINK-182 All The Small Things (MCA)	+306
COUNTING CROWS Hanginaround (DGC/Geffen)	+275
OFFSPRING She's Got Issues (Columbia)*	+246
LIMP BIZKIT Re-Arranged (Flip/Interscope)	+234
FIONA APPLE Fast As You Can (Clean Slate/Epic)	+233
RED HOT CHILI PEPPERS Around The... (Warner Bros.)	+220
FUEL Sunburn (550 Music/Epic)	+140

Breakers

RAGE AGAINST THE MACHINE
Guerrilla Radio (Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1289/406	68/5	17

FILTER

Take A Picture (Reprise)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1184/364	65/7	20

STROKE9

Little Black Backpack (Cherry/Universal)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1017/95	53/3	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.

76 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 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.



COAL CHAMBER

Shock the Monkey Featuring OZZY!

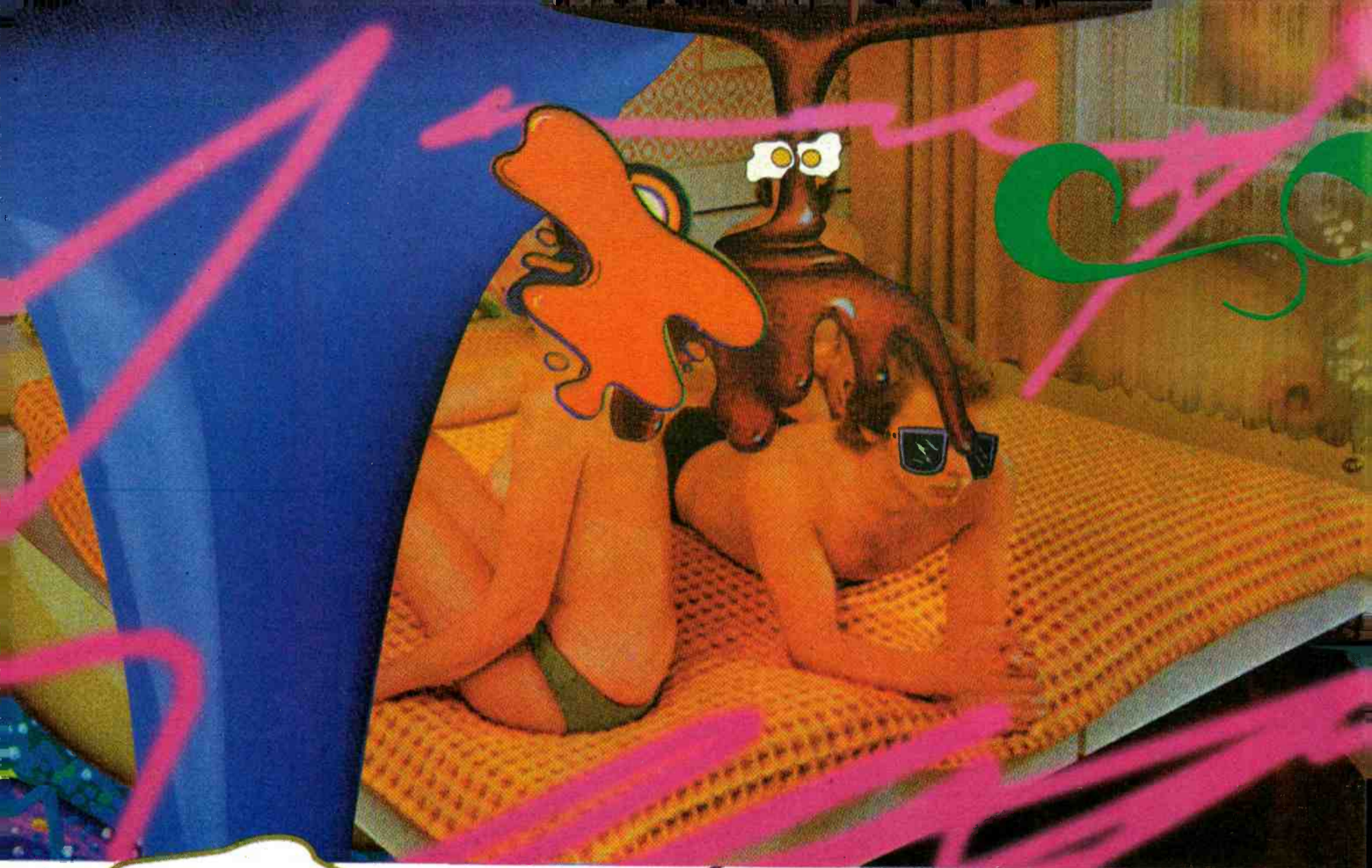
WFNX KWOD KCXX KXPK WNFZ WKRO
KXTE KRZQ KNRQ WKRL KROX KMYZ and more

OVER 100,000 SCANNED!
OVER 300,000 SHIPPED!

Touring Now On The Livin' La Vida LOCO Tour



1992 Stadium Records, Inc. www.roadrunnerrecords.com • www.coalchamber.com • Management: Steven Dubovarsky Management • Produced by Pete Dinklage • Mixed by Dave "Ski" Skyring



BECK

SexxLaws

from the album
Midnite Vultures

R&R Alternative Debut 33
Modern Rock Monitor Debut 34*

#1 Most Added At Alternative!

Over 60 stations in the first week, including:

WXRK	KROQ	Q101	KITS
WBCN	WPLY	XTRA	KNDD
WHFS	WKRL	CIMX	WFNX
KEDJ	WXDX	KPNT	KXPK
KTCL	KNRK	KXRK	KWOD
WWCD	WEND	WBRU	WZAZ

In Stores November 16, 1999

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Break Through Artist

GUSTER

Track: "BARREL OF A GUN"

LP: *LOST AND GONE*

FOREVER

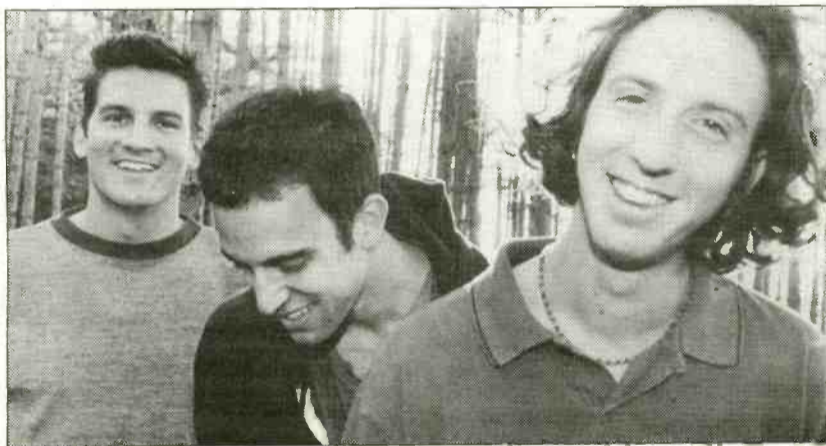
Label: SIRE/LONDON

By **Jeanette Grgurevic**
Asst. Alternative Editor

essentials: A quick listen to their album will tell you that Guster (Ryan Miller, vocals/guitar; Adam Gardner, vocal/guitars; and Brian Rosenworcel, percussion) are an infectious pop trio. Based in Boston, the band met seven years ago while attending Tufts University and have been cultivating their ever-growing fan base ever since. Among other things, their thousands of fans are drawn to Brian's hand-drumming technique that intensifies the sound of the band, making every song sound organic and fresh, while Ryan's and Adam's harmonies blend smoothly.

The band's third release, *Lost and Gone Forever*, was produced by Steve Lillywhite, whose resumé includes U2 and Dave Mat-

thews. Like U2 and Dave Matthews, Guster makes music using guitars, voices and percussion, but Steve differentiates their sound by calling it "two rubber bands and a bar of soap." Their first single from the album, "Barrel of a Gun," has been making its way up the charts and is already on 26 stations. • **Artist POV:** Brian on their producer: "The sincerity of this album stems from Steve Lillywhite and the artistic respect he had for Guster from day one. While other producers have told us Guster can't make a record without a drum kit, Steve told us you can't make a Guster record *with* a drummer. From that moment on we set out to be a creative as we had to be — to make an album that accurately reflects the spirit of the band."



Jay Taylor, PD
KITS/San Francisco

Jay Taylor ON THE RECORD



One thing that is working for us is Blink-182, which has big phones and a great callout. Other compelling records for us are Red Hot Chili Peppers, Kid Rock, Limp Bizkit, Bush, Foo Fighters, Creed and Nine Inch Nails. We also have good initial callout on Staind and Powerman 5000. ■ We've been getting huge phones on Rage Against The Machine. They're a very important factor for the format as well as this radio station. They've always had a following and are a mainstay sound for Alternative radio in the Bay Area. I anticipate, with the amount of reaction that "Guerrilla Radio" has been getting, that the sales for this record in the Bay Area will debut extremely high. ■ I'm really excited about the new Beastie Boys, Korn and Incubus. Incubus is a band that certainly has a core following, and this new song is definitely a song that we're embracing and that we love.

You know the drill: Another week, and another few multi-platinum artists go for adds. This week the primary culprit is Beck, whose "Sexxlaws" brings in a very strong 33 adds (for a total of 47). Beck is always pushing the limits of sound, and it's a testament to this format that we continue to embrace him for it. Also pulling in an impressive add week are Alice In Chains, whose "Fear the Voices" brings in 23 stations. Nice to see Tonic near the top too. This is a band who know how to put out a perfectly penned pop/rock piece, and "Knock Down Walls" is a good example of that. I don't know which radio station out there has room for new artists, but when the band is as good as (and has as strong a vibe as) Incubus, you make room. Twelve made room this week, including WBCN and KROQ. KROQ also adds Sevendust, who are one of the many bands proving that the passion for the music isn't just centered around long-established artists. What an amazing retail story is building around Staind. "Mudshovel" picks up WNNX/Atlanta and heads toward the top 25. A number of PDs have told me that the new bands that will survive will be the ones that have a long-term label commitment and a sound that stands out. Ben Harper certainly fills that bill. One artist proving that you don't have to have a mosh pit to succeed is Save Ferris, whose "Mistaken" is not only getting some good early callout, it's burning up some phone lines too. Check out the chart move on Counting Crows and the debut for Fiona Apple. If balance is needed on some playlists out there (and it certainly appears that it is), songs like "Hangin' Around" and "Fast as You Can" are like manna from heaven. New releases from Garbage and Matthew Sweet also fit this bill. After an astounding 36 weeks on the chart, Lit's "My Own Worst Enemy" goes to recurrent. This one will be played for years to come. MTV adds Our Lady Peace as the song very quietly hangs tough in the top 15.

ON THE RADIO by Jim Kerr

RECORD OF THE WEEK: Dot Allison "Color Me"



garbage

The World Is Not Enough

The Title Song And Video From The New James Bond Motion Picture *The World Is Not Enough*

New & Active!
Already On:
Q101 CIMX WFNX KWOD WMRQ WEQX WKRL
WAVF WMAD KRZQ WDST WXSX KQRX KJEE

Global MTV Promotion Begins Mid-October
MTV'S Making Of The Video Special Airs This Fall
Garbage Headlines MTV's Campus Invasion Tour 1999

Album in Stores November 9th | Film Opens November 19th

Single Produced by Garbage and David Arnold
Management: Borman / Moir Entertainment

www.jamesbond.com www.radioactive.net www.mcarecords.com www.garbage.com



MCA
LIVE 105

DAVID BOWIE



D 0V1DBOW 1E70UR5

the
pretty things
are going
to hell

the first song from the new album 'hours...'



— *ROLLING STONE*

ALREADY ON:

- WYSP WMMS
- WMMR WOXY
- WRIF WWCD
- Y107 WRLT
- WXRV WEGR
- WBAB WBER
- WDVE WPYX

and many more!



ARTIST OF THE MONTH

- Rockline 11/1
- Conan O'Brien 11/16
- Rosie O'Donnell 11/17

Produced by David Bowie and Reeves Gabrels



www.davidbowie.com
www.virginrecords.com
AOL Keyword: Virgin Records

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70UR5

Most Played Recurrents

- LIT My Own Worst Enemy (RCA)

- LEN Steal My Sunshine (Work/Epic)

- OFFSPRING The Kids Aren't Alright (Columbia)

- LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)

- SMASH MOUTH All Star (Interscope)

- KORN Freak On A Leash (Immortal/Epic)

- OLEANDER Why I'm Here (Republic/Universal)

- JOYDROP Beautiful (Tommy Boy)

- LENNY KRAVITZ American Woman (Maverick/Virgin)

- FUEL Shimmer (550 Music/Epic)

- COLLECTIVE SOUL Heavy (Atlantic)

- KORN Got The Life (Immortal/Epic)

- ORGY Blue Monday (Elementree/Reprise)

- LENNY KRAVITZ Fly Away (Virgin)

- KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)

- EVERLAST What It's Like (Tommy Boy)

- GODSMACK Whatever (Republic/Universal)

- CREED One (Wind-up)

- EVE 6 Inside Out (RCA)

- CAKE Never There (Capricorn)

ALTERNATIVE Going For Adds 10/19/99

- BEASTIE BOYS Alive (Grand Royal/Capitol)
- DDT M.C. DDT (Music Company/Elektra/EEG)
- LEN Feelin' Alright (Work/Epic)
- SUPERSUCKERS My Kickass Life (Twenty14.com/Koch)
- VERTICAL HORIZON Everything You Want (RCA)

TUNED-IN ALTERNATIVE

R&R/MEDIABASE 24/7



WZAZ/Columbus

11am

- DAYS OF THE NEW Enemy
- WEEZER Buddy Holly
- SANTANA/EVERLAST Put Your Lights On
- CAKE Never There
- FOO FIGHTERS Learn To Fly
- JIMMIE'S CHICKEN SHACK Do Right
- NIRVANA Come As You Are
- 311 Come Original
- BLIND MELON No Rain
- BUCKCHERRY For The Movies
- CREED Torn
- LIVE Meltdown

4pm

- SANTANA I/ROB THOMAS Smooth
- 311 Come Original
- CLASH Train In Vain
- UNWRITTEN LAW Cailin
- FLYS Got You (Where I Want You)
- DAVE MATTHEWS BAND Crash Into Me
- MARCY PLAYGROUND It's Saturday
- U2 I Will Follow
- TONIC You Wanted More
- SMASHING PUMPKINS 1979
- CREED Higher
- VIOLENT FEMMES Add It Up

8pm

- LEN Steal My Sunshine
- STONE TEMPLE PILOTS Down
- CURE Love Song
- G. LOVE/SPECIAL SAUCE Rodeo Clowns
- CREED Higher
- NINE INCH NAILS We're In This Together
- LENNY KRAVITZ American Woman
- LIVE The Dolphin's Cry
- JIMMIE'S CHICKEN SHACK Do Right
- OFFSPRING The Kids Aren't Alright
- CHRIS CORNELL Can't Change Me
- FILTER Take A Picture
- PEARL JAM Alive



WWCD/Columbus

11am

- MARVELOUS 3 Freak Of The Week
- JOYDROP Beautiful
- SINEAD O'CONNOR Nothing Compares 2 U
- FOO FIGHTERS Learn To Fly
- DAVE MATTHEWS BAND Too Much
- GARBAGE Special
- LONG BEACH DUB ALLSTARS Trailer Ras
- FIONA APPLE Sleep To Dream
- FILTER Take A Picture
- EELS Last Stop: This Town
- LIT My Own Worst Enemy
- MARCY PLAYGROUND It's Saturday
- G. LOVE/SPECIAL SAUCE Rodeo Clowns

4pm

- BUSH The Chemicals Between Us
- MARCY PLAYGROUND Sex & Candy
- FOO FIGHTERS Learn To Fly
- CALL I Still Believe
- EVE 6 Inside Out
- FENIX TX All My Fault
- R.E.M. Drive
- COUNTING CROWS Hangin'around
- CRANBERRIES Ridiculous Thoughts
- FATBOY SLIM Praise You
- CROSBY, STILLS, NASH & YOUNG No Tears Left
- CLASH Train In Vain

8pm

- CHRIS CORNELL Can't Change Me
- SPACEHOG In The Meantime
- PAUL WESTERBERG Waiting For Somebody
- OLEANDER Why I'm Here
- CRANBERRIES Zombie
- RICHARD THOMPSON Crawl Back (Under My Stone)
- PEARL JAM Elderly Woman... (Live)
- KID ROCK Cowboy
- SOFT CELL Tainted Love
- FOO FIGHTERS Learn To Fly
- COCTEAU TWINS Heaven Or Las Vegas
- LIMP BIZKIT Re-Arranged
- MORPHINE Buena



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 10/4. © 1999, R&R Inc.

SYSTEM OF A DOWN SUGAR



Already over 180,000 sold
12,000 sold last week
Nationally
(rank 125)

New This Week: **KROQ**
KKND, KMYZ, WNFZ,
WJBX, WMRQ

On over 50 Modern Rock
and Active Rock Radio
Stations and counting...

AIRPLAY = SALES

(WXRK)	New York	19,300 sold
(WFNX)	Boston	6,000 sold
(KXPK)	Denver	3,000 sold
(KEDJ/KPTY)	Phoenix	3,500 sold
(KWOD)	Sacramento	4,500 sold
(WROX)	Norfolk	2,000 sold
(KROX)	Austin	2,500 sold



Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #23


KXPK/Denver
AMFM
(303) 572-7000
Stern/Lee
12+ Cume 207,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
44	47		CREED/Higher	3478
40	46		NINE INCH NAILS/We're In This...	3404
37	45		STONE TEMPLE PILOTS/Down	3330
45	43		BUSH/The Chemicals...	3182
39	43		RAGE AGAINST.../Guerrilla Radio	3034
33	41		RED HOT CHILLI.../Around The World	2924
26	25		LIMP BIZKIT/Re-Arranged	1850
25	25		POWERMAN 5000/When Worlds Collide	1776
30	24		LIMP BIZKIT/Nookie	1702
23	23		KORN/Got The Life	1628
18	22		OFFSPRING/The Kids Aren't...	1628
24	22		KID ROCK/Bawitdaba	1628
23	22		KID ROCK/Cowboy	1628
26	22		FOO FIGHTERS/Learn To Fly	1628
30	21		ROB ZOMBIE/Superblast	1554
24	21		KORN/Freak On A Leash	1554
22	21		LIT/My Own Worst Enemy	1554
21	21		BLINK-182/What's My Age Again?	1554
29	21		311/Come Original	1554
20	20		GODSMACK/Whatever	1480
28	20		LIVE/The Dolphin's Cry	1480
17	19		ROB ZOMBIE/Living Dead Girl	1406
17	18		KOTTONMOUTH KINGS/Bump	1406
20	19		LONG BEACH DUB.../Trailer Ras	1406
13	18		BEASTIE BOYS/Intergalactic	1332
15	18		ROB ZOMBIE/Dracula	1332
20	18		LENNY KRAVITZ/American Woman	1332
21	18		BLINK-182/All The Small Things	1332
10	18		BECK/Seodaws	1332

MARKET #25

KNRK/Portland, OR
Entercom
(503) 223-1441
Hamilton/Jayn
12+ Cume 202,000



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	45		BUSH/The Chemicals...	4320
41	44		CAKE/Let Me Go	4224
44	41		LEN/Steal My Sunshine	4224
45	41		BLINK-182/What's My Age Again?	3936
44	41		CREED/Higher	3936
42	41		FOO FIGHTERS/Learn To Fly	3936
44	40		RED HOT CHILLI.../Scar Tissue	3840
14	27		OFFSPRING/She's Got Issues	2592
25	27		JIMMIE'S CHICKEN.../Do Right	2592
26	27		LIVE/The Dolphin's Cry	2592
25	26		311/Come Original	2496
23	25		OLEANDER/Yeah, Whatever	2400
25	24		SMASH MOUTH/Stoned	2400
6	25		BECK/Seodaws	2400
28	24		KID ROCK/Cowboy	2304
24	23		CHRIS CORNELL/Can't Change Me	2208
15	20		NINE INCH NAILS/We're In This...	1920
15	19		LENNY KRAVITZ/American Woman	1824
15	18		COLLECTIVE SOUL/Heavy	1728
15	17		GARBAGE/I Think I'm Paranoid	1632
15	17		FATBOY SLIM/The Rockafeller...	1632
15	17		CAKE/Never There	1632
18	17		FATBOY SLIM/Praise You	1632
14	17		SUGAR RAY/Someday	1632
17	16		FUEL/Shimmer	1536
16	16		OFFSPRING/The Kids Aren't...	1536
15	16		LIT/My Own Worst Enemy	1536
15	15		HARVEY DANGER/Fragole Sita	1440
15	15		BEASTIE BOYS/Intergalactic	1440

MARKET #26

WOXY/Cincinnati
Balogh
(513) 523-4114
Valmassie/Couch
12+ Cume 23,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	20		MATTHEW SWEET/What Matters	200
15	20		COUNTING CROWS/Hangin'around	200
17	20		CHARLATANS UK/Forever	200
19	19		G. LOVE & SPECIAL.../Rodeo Clowns	200
15	19		ASH/Jesus Says	190
17	19		311/Come Original	190
18	19		RICHARD THOMPSON/Crawl Back...	190
21	19		DAVID BOWIE/The Pretty Things...	190
17	19		MUSE/Muscle Museum	190
16	19		SOULWAX/Much Against...	190
19	19		MARSHALL CRENSHAW/Television Light	190
13	19		INNOCENCE MISSION/Where Does...	190
19	18		TRICKY/For Real	190
16	18		LIVE/The Dolphin's Cry	190
19	18		FOO FIGHTERS/Learn To Fly	190
19	18		FOKINP/OSKUNA/Ritual	180
19	18		EVERYTHING BUT.../Five Fatmonds	180
18	18		INDIGO GIRLS/Peace Tonight	180
18	18		BEN HARPER/Burn To Shine	180
18	18		OUR LADY PEACE/One Man Army	180
17	18		PAVEMENT.../And Carrot Rope	180
19	18		BLINK-182/All The Small Things	180
16	18		BASEMENT JAXX/Rendezvous	180
18	18		TRISH MURPHY/Outsider	180
1	18		FIONA APPLE/Fast As You Can	180
1	17		BECK/Seodaws	170
16	17		STEREOPHONICS/Pick A Part...	170
20	17		U-2/The Fear	170
17	17		MOBY/Body Rock	170
19	17		BLINKER THE STAR/Below The Skiding	170

MARKET #28

KWDD/Sacramento
Royce
(916) 448-5000
Bunce/Boomer
12+ Cume 230,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
52	53		BUSH/The Chemicals...	5300
21	32		BUSH/The Chemicals...	5200
55	32		311/Come Original	4900
48	49		RED HOT CHILLI.../Around The World	4900
44	49		LIVE/The Dolphin's Cry	4900
49	48		LIMP BIZKIT/Nookie	4800
49	46		OFFSPRING/The Kids Aren't...	4600
28	42		SMASH MOUTH/Stoned	4200
49	36		LENNY KRAVITZ/American Woman	3600
33	33		JIMMIE'S CHICKEN.../Do Right	3300
22	33		JIMMIE'S CHICKEN.../Do Right	3200
33	32		SAVE FERRIS/Mistaken	2900
30	29		CREED/Higher	2800
26	29		FOO FIGHTERS/Learn To Fly	2700
25	27		SPLENDER/Yeah, Whatever	2700
20	27		BLINK-182/What's My Age Again?	2700
26	26		TONIC/You Wanted More	2600
18	25		SUGAR RAY/Someday	2500
31	25		RED HOT CHILLI.../Scar Tissue	2500
25	25		BLINK-182/What's My Age Again?	2500
16	25		NINE INCH NAILS/We're In This...	2500
25	24		FUEL/Sunburn	2400
18	24		LEN/Steal My Sunshine	2400
24	23		OFFSPRING/She's Got Issues	2300
15	22		LIMP BIZKIT/Re-Arranged	2200
25	22		KID ROCK/Cowboy	2200
17	21		DAVE MATTHEWS BAND/Crush	2100
19	21		OLEANDER/Yeah, Whatever	2100
10	21		RAGE AGAINST.../Guerrilla Radio	2100
17	20		KORN/Freak On A Leash	2100
19	20		SMASH MOUTH/All Star	2000
19	20		SMASH MOUTH/All Star	2000

MARKET #29

KCCX/Riverside
All Pro
(909) 384-1039
Arnold/Axe
12+ Cume 122,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	33		LIT/Zip-Lock	1749
21	32		BUSH/The Chemicals...	1696
26	32		COAL CHAMBER.../Shock The Monkey	1696
28	31		LIMP BIZKIT/Re-Arranged	1643
28	30		SAVE FERRIS/Mistaken	1590
24	29		FOO FIGHTERS/Learn To Fly	1537
22	28		FILTER/Take A Picture	1431
21	27		STONE TEMPLE PILOTS/Down	1378
21	26		CREED/Higher	1325
20	25		ORGY/Stitches	1325
30	25		LIVE/The Dolphin's Cry	1325
27	25		OUR LADY PEACE/One Man Army	1325
22	24		OFFSPRING/The Kids Aren't...	1272
7	22		SMASH MOUTH/Then The Morning...	1166
14	20		SEVENDUST/Denial	1060
10	20		CHRIS CORNELL/Can't Change Me	1060
22	19		BLINK-182/What's My Age Again?	1007
17	19		POWERMAN 5000/When Worlds Collide	1007
25	18		SHOWOFF/Falling Star	1007
17	18		RED HOT CHILLI.../Scar Tissue	904
17	18		MOE/Wheel In Motion	904
8	17		RED HOT CHILLI.../Around The World	901
12	16		SPLENDER/Yeah, Whatever	848
16	15		OLEANDER/Yeah, I'm Here	795
15	15		HOLE/Celebrity Skin	795
15	15		SUGAR RAY/Someday	795
15	15		LEN/Steal My Sunshine	795
18	15		SPLENDOR/She's Got Issues	795
16	15		VERVE PIPE/Hero	795
11	14		ORGY/Blue Monday	742

MARKET #32

WBUR/Providence
Brown University
(401) 272-9550
Schivel/Polotsky
12+ Cume 253,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	36		RED HOT CHILLI.../Scar Tissue	3600
36	36		CREED/Higher	3600
33	34		LEN/Steal My Sunshine	3400
21	33		DAYS OF THE NEW/Enemy	3300
21	32		GODSMACK/Keep Away	3200
34	32		SANTANA/FROB THOMAS/Smooth	3200
33	32		FOO FIGHTERS/Learn To Fly	3200
21	31		TONIC/You Wanted More	3100
35	31		BUSH/The Chemicals...	3100
34	29		LIVE/The Dolphin's Cry	2900
35	25		KID ROCK/Cowboy	2500
29	25		STONE TEMPLE PILOTS/Down	2500
22	24		LIMP BIZKIT/Re-Arranged	2400
21	24		CHRIS CORNELL/Can't Change Me	2400
22	24		RAGE AGAINST.../Guerrilla Radio	2400
13	23		FILTER/Take A Picture	2300
21	23		311/Come Original	2300
9	22		COUNTING CROWS/Hangin'around	2200
9	22		BLINK-182/All The Small Things	2200
22	22		ELECTRASY/Normal Afterglow	2200
19	21		LIT/Zip-Lock	2100
19	21		RED HOT CHILLI.../Around The World	2100
21	21		SMASH MOUTH/Then The Morning...	2100
19	20		SANTANA/FEVERLAST/Put Your Lights On	2000
18	20		TORI AMOS/Bliss	2000
11	18		BECK/Seodaws	1800
14	17		SPLENDER/Yeah, Whatever	1700
18	17		OUR LADY PEACE/One Man Army	1700
18	16		KORN/Freak On A Leash	1600
14	16		STAINDMudshovel	1600

MARKET #33

WWCD/Columbus, OH
Ingliside
(614) 221-9923
Davis/DeVoss
12+ Cume 80,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	27		PUSH STARS/Drunk Is Better...	756
29	26		G. LOVE & SPECIAL.../Rodeo Clowns	728
19	26		JIMMIE'S CHICKEN.../Do Right	728
25	26		CHRIS CORNELL/Can't Change Me	728
25	25		BUSH/The Chemicals...	700
24	25		LIVE/The Dolphin's Cry	700
13	25		COUNTING CROWS/Hangin'around	700
22	24		OUR LADY PEACE/One Man Army	672
25	24		STEREOPHONICS/Pick A Part...	672
23	24		FOO FIGHTERS/Learn To Fly	672
23	23		311/Come Original	644
24	22		LONG BEACH DUB.../Trailer Ras	616
24	22		MARCY PLAYGROUND/It's Saturday	616
18	22		SAVE FERRIS/Mistaken	616
17	20		SMASH MOUTH/Then The Morning...	532
18	19		SANTANA/FEVERLAST/Put Your Lights On	532
17	19		RED HOT CHILLI.../Around The World	532
11	19		FILTER/Take A Picture	532
22	18		LIT/Zip-Lock	504
18	18		LIMP BIZKIT/Re-Arranged	504
15	17		IGGY POP/Corruption	476
14	16		BIG KENNY/Candy Colored...	448
20	15		OLEANDER/Yeah, I'm Here	420
13	15		BLINK-182/What's My Age Again?	420
10	15		CHEMICAL BROTHERS/Let Forever Be	420
14	15		FILTER>Welcome To The Fold	420
12	15		DAVID BOWIE/The Pretty Things...	420
13	15		TYPE O NEGATIVE/Everything Dies	420
10	15		NINE INCH NAILS/We're In This...	420
1	15		MATTHEW SWEET/What Matters	420

MARKET #33

WZAZ/Columbus, OH
Clear Channel
(614) 848-7625
Harris
12+ Cume 116,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
42	43		LIVE/The Dolphin's Cry	1720
38	43		BUSH/The Chemicals...	1720
42	42		RED HOT CHILLI.../Scar Tissue	1680
40	41		FOO FIGHTERS/Learn To Fly	1640
40	40		DAYS OF THE NEW/Enemy	1600
41	40		CHRIS CORNELL/Can't Change Me	1600
40	40		CREED/Higher	1600
41	38		311/Come Original	1520
43	37		KID ROCK/Cowboy	1480
5	34		STROKE/Little Black...	1360
34	33		JIMMIE'S CHICKEN.../Do Right	1320
33	33		SANTANA/FEVERLAST/Put Your Lights On	1320
34	33		G. LOVE & SPECIAL.../Rodeo Clowns	1320
33	33		UNWRITTEN LAW/Callin	1320
41	33		COUNTING CROWS/Hangin'around	1320
37	32		TONIC/You Wanted More	1280
23	24		STONE TEMPLE PILOTS/Down	960
23	22		OLEANDER/Yeah, I'm Here	880
5	20		OFFSPRING/She's Got Issues	800
17	19		MARCY PLAYGROUND/It's Saturday	760
7	19		LIVE/Meltdown	760
10	18		TRAIN/Meet Virginia	720
33	18		LO FIDELITY ALL STARS/Battle Flag	720
11	18		RED HOT CHILLI.../Around The World	720
20	18		KOTTONMOUTH KINGS/Bump	720
14	18		SMASH MOUTH/Then The Morning...	720

MARKET #35

KXRX/Salt Lake City
Simmons
(801) 521-9696
Summers/Zierbach
12+ Cume 178,300



New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Ravers And Ragers Unite By Jeanette Grqurevic Asst. Alternative Editor

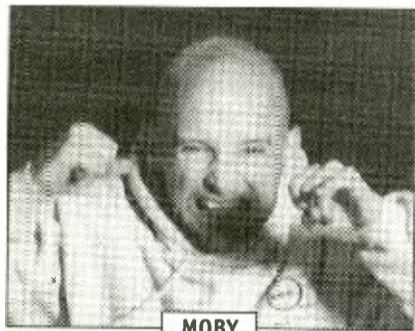
The Coachella Music Festival in sunny Southern California turned out to be an R&R Alternative specialty show showcase. In fact, it was the biggest alternative show of its kind, with 90 bands playing on two stages and in three tents over the course of two days. Think "Reading Festival," only in the U.S.A. and in the desert. I got the chance to go to Coachella, and Beck, who just happens to be at No.1 this week, played a terrific set. I also had the chance to see some other great performances by Cibo Matto (No.19), Chemical Brothers (No. 3) — who were out of control — and Rage Against The Machine (No. 11), as well as Morrissey, Esthero, Tool and Lamb. Speaking of Lamb, have you checked out their new single, "Fly," on Island? If you loved the Sneaker Pimps, you're going to love Lamb too. Call Paul Langton for a copy; (212) 603-3990. Although

they weren't sweating it up in the desert, Apollo 440's new track, "Stop the Rock," available on import and soon to be released domestically through Sony Music, is definitely hot enough for the airwaves.

Here's some candy for thought: Have you got your Halloween songs together yet? KPNT is already thinking ahead, playing Self's "Kiddies" and PIL's "The Order of Death (Blair Witch mix)." These two tracks are sure to sound boo-tiful on the air.

If you've discovered some mind-blowing tune and feel like you're going to burst if you don't share your findings with someone, you can always give me a call at (310) 788-1656.

— or e-mail jeannette@rronline.com



MOBY

One of the many performers at Coachella

R&R Top 20 Artists

October 15, 1999

- BECK (DGC /Geffen)** Airplay Includes: KROQ, WEJE, WXDX
- NINE INCH NAILS (Nothing/Interscope)** Airplay Includes: KXTE, WXRK, XTRA
- CHEMICAL BROTHERS (Astralwerks/Virgin)** Airplay Includes: KJEE, KNRK, WEQX
- DAVID BOWIE (Virgin)** Airplay Includes: WFNX, WLIR, WEJE
- FOLK IMPLOSION (Interscope)** Airplay Includes: KWOD, WEDG, KPNT
- GARBAGE (Radioactive/MCA)** Airplay Includes: WEJE, WOXY, WXEG
- FIONA APPLE (Clean Slate/Epic)** Airplay Includes: KFMA, WXDX, WLIR
- CHARLATANS (Universal)** Airplay Includes: KNRK, KPNT, WEQX
- INCUBUS (Immortal/Epic)** Airplay Includes: KMYZ, WJBX, WXRK
- SAVE FERRIS (Starpoo/Epic)** Airplay Includes: KXTE, WEQX, WXEG
- RAGE AGAINST THE MACHINE (Epic)** Airplay Includes: KPNT, WJBX, WPLY
- DEATH IN VEGAS (Time Bomb)** Airplay Includes: KFMA, KXTE, WEDG
- ASH (DreamWorks)** Airplay Includes: KTCL, KJEE, XTRA
- MARCY PLAYGROUND (Capitol)** Airplay Includes: KMYZ, KMYZ, WXEG
- COUNTING CROWS (DGC/Geffen)** Airplay Includes: KPNT, WCYY, WRAX
- LEFTFIELD (Columbia)** Airplay Includes: KJEE, WPBZ, WXRK
- LIMP BIZKIT (Flip/Interscope)** Airplay Includes: KWOD, WJBX, WEQX
- MATTHEW SWEET (Volcano)** Airplay Includes: KNRK, WEDG, WRAX
- CIBO MATTO (Warner Bros.)** Airplay Includes: KZNZ, WAVF, WLIR
- FILTER (Reprise)** Airplay Includes: KNRK, KXTE, WXDX

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY

Download
Sunday 7-10pm
Jeff Wade
Death In Vegas "Aisha"
Beck "Sexdaws"
Folk Implosion "My Ritual"
Matthew Sweet "What Matters"
Chemical Brothers "Out Of Control"

WRAX/Birmingham, AL

Reg's Coffeehouse
Sunday 10am-12pm
Scott Register
Bruce Cockburn "If I Had..."
Indigo Girls "Cold Beer and..."
King Konga "Virginia"
Wood "Man On Fire"
Martin Sexton "The Beast In Me"

WFNX/Boston, MA

The First Contact
Friday midnight-2am
Charlie
Moby "Body Rock"
Ben Harper "Burn To Shine"
Charlatans "Forever"
Fono "Collide"
David Bowie "Something In The Air"

WEDG/Buffalo, NY

Over And Beyond
Sunday 9-10:30pm
Brad Maybe
Incubus "Pardon Me"
Joe 90 "Drive"
Our Lady Peace "Is Anybody Home"
Beck "Sexdaws"
System Of A Down "Sugar"

WAVF/Charleston, SC

Cutting Edge
Sunday 8:30-10pm
H. Little John
Callifone "On The Steeple..."
Joe 90 "Drive"
Beck "Sexdaws"
Donnas "Sunlight"
Possibilities "You Don't Mean It"
Puff Daddy "Circut No..."

WOXY/Cincinnati, OH

11 O'Clock News
Tuesday 11pm-midnight
Dorsey Fyffe
Hefner "Hymn For The..."
Minders "Build"
Wyclef Jean/Bono "New Day"
Alison Krauss "Forget About It"
Mephiskapheles "Devil's Due"

WWCD/Columbus, OH

Invisible Hits Hour
Sunday 7-9pm
Curtis "The" Schieber
Stereolab "Cobra and Phases"
Innerzone Orchestra "Programmed"
Burning Spear "Calling..."
Sister Carol "Isis"
Ken Boothe "A Man and His..."

WXEG/Dayton, OH

The X Spin Cycle
Sunday 9-10:30pm
Allen Rantz
Filter "Take A Picture"
Musa "Muscle Museam"
Beck "Sexdaws"
Save Ferris "Mistaken"
Violent Femmes "Blister In... (Live)"

KTCL/Denver, CO

Adventure University
Sunday 7:30-8:30pm
Professor Kat
Bis "Detour"
Ash "Jesus Says"
Public Enemy "Do You Wanna Go..."
Travis "Why Does It..."
John Faye Power Trip "Miss Catch 22"

WEJE/Ft. Wayne, IN

The Living Room
Sunday 7:30-8:30pm
Weasel
Fiona Apple "Fast As You Can"
Stone Temple Pilots "Down"
Marcy Playground "It's Saturday"
Death In Vegas "Aisha"
Blink-182 "All The Small Things"

WJBX/Ft. Myers, FL

99 Xtreme
Sunday 8-10pm
Lancer
Nine Inch Nails "We're In This..."
Rage Against The... "Guerrilla Radio"
Fenix TX "All My Fault"
Sevendust "Denial"
Limp Bizkit "Break Stuff"

WEJE/Ft. Wayne, IN

New Music Show
Sunday 7:30-8:30pm
Weasel
Stone Temple Pilots "Down"
Marcy Playground "It's Saturday"
Death In Vegas "Aisha"
Blink 182 "All The Small Things"
Filter "Take A Picture"

KXTE/Las Vegas, NV

It Hurts When I Pee
Sunday 10pm-midnight
Tank & Young Marc
Bloodhound Gang "Yummy Down On This"
Nine Inch Nails "Into The Void"
Kittie "Brackish"
Coal Chamber/Ozzy "Shock The Monkey"
Fuel "Sunburn"

WLIR/Long Island, NY

Left Of Center
Sunday 9-10:30pm
Jerry Rubino
DJ Krush and Esthero "Final Home"
Deekard "What Reason"
Idlewild "Little Discourage"
Get Up Kids "Holiday"
Supergrass "We Still Need More"

KCRW/Los Angeles, CA

Brave New World
Friday midnight-3am
Tricia Halloran
Dub Narcotic Sound "Banana Version"
Folk Implosion "E.Z.L.A."
Tindersticks "Before You Close..."
Luna "Four Thousand Days"
Cay "Neurons Like..."

KROQ/Los Angeles, CA

Rodney On The ROQ
Sunday midnight-3am
Rodney Bingenheimer
Guided By Voices "Teenage FBI"
Beck "Sexdaws"
Bernard Butler "You Must Go On"
Invisible Foe Kings "Only The Echo..."
Anger Lory "She's Not Your..."

KZNZ/Minneapolis, MN

Freedom Rock
Sunday 8-9:30pm
Brian Dake
Cibo Matto "Moonchild"
Tomowsky "Let's Do It On The..."
Coca "Gabriel's Holiday"
Steve Olo "Oxygen Starvation..."
Buffalo Daughter "Great Five Lakes"

WXRK/New York, NY

Solid State Transmission
Saturday 10pm-midnight
Liquid Todd
Beastie Boys "Negotiation..."
Breakbeat Era "Ultra Obscene"
Crystal Method "Trip Like I Do"
Dab Pistoils "Keep On Movin"
Fatboy Slim "Gangsta Trippin"

WXRK/New York, NY

The "Buzz"
Sunday midnight-2am
Mike Peer/Radio Raheem
Beck "Sex Laws"
Incubus "Pardon Me"
Garbage "The World Is..."
Type O Negative "Everything Dies"
Charlatans "When Your Ship..."

WPLY/Philadelphia, PA

Y Not
Sunday 9pm-midnight
Dan Fein
Beck "Sex Laws"
Ben Harper "Please Bleed"
Chris Cornell "When I'm Down"
Jimmie's Chicken... "Lazy Boy Dash"
Live "The Distance"

WXDX/Pittsburgh, PA

Edge Of The X
Sunday 9-11pm
Lenny Diana
Filter "The Best Things"
Fiona Apple "Fast As You Can"
Live "Methdown"
Stroke 9 "Little Black..."
Wii's Drama "My Name Is Bo"

KNRK/Portland, OR

Something Cool
Sunday midnight-1am
Jaime Cooley
Joseph Arthur "Hang Around Here"
Glimmer "Make It Real"
Quasi "All The Same"
Sunset Valley "Megapolis"
Wheat "Don't I Hold You"

WCYY/Portland, ME

Spinout
Thursday 7-9pm
Shawn Jeffrey
Beck "Sexdaws"
Everything But... "Low..."
Counting Crows "Hanginaround"
Jon Spencer Blues... "Lap Dance"
H-Block "Fly"

KWOD/Sacramento, CA

Alternative Beat
Sunday 10pm-2am
DJ David X
Bob Marley/Funkstar "Sun Is Shining"
Chemical Brothers "Out Of Control"
Folk Implosion "My Ritual"
Basement Jaxx "Rendez-Vu"
Apollo Four Forty "Stop The Rock"

XTRA/San Diego, CA

Floorboard
Tuesday midnight-1am
Action DJ Hilary
Nine Inch Nails "Into The Void"
Scrimmage Heroes "Artificial Limbs"
Long Beach Dub... "Rosarito"
Promise Ring "Skips A Beat"
Rollins Band "Get Some Go Again"

KITS/San Francisco, CA

Sound Check
Friday midnight-1am
Aaron Axelsen
Papa Roach "Last Resort"
Get Up Kids "Last Action"
Apollo Four Forty "Stop The Rock"
Refused "New Noise"
No Use For A Name "Lies Can't Pretend"

KJEE/Santa Barbara, CA

Dissonant Tendrils
Monday Midnight-2am
John Schroeter
Nine Inch Nails "Where Is Everybody"
Gay Dad "Joy"
Violent Femmes "I'm Nothing"
Public Enemy "World Tour Sessions"
Charlatans "Forever"

KNDD/Seattle, WA

Loudspeaker
Sunday 11:00pm-Midnight
Bill Reid
Nine Inch Nails "The Day The..."
Triumph 2000 "Oscillate"
Superchunk "Girl U Want"
Dot Allison "Tomorrow Never..."
System Of A Down "Sugar"

KPNT/SI. Louis, MO

New Music Sunday
Sunday 7-9:30pm
Les Aaron
Self "Kiddies"
Misfits "Forbidden Zone"
Simon Says "Life Jacket"
Ocean Colour Scene "Joly"
Beck "Sexdaws"

KFMA/Tucson, AZ

Test Department
Sunday 5-9pm
Matt Spry
Emeliana Torrini "Dead Things"
Air "Kelly Watch The..."
Promise Ring "Arms & Danger"
Death In Vegas "Aisha"
Dance Hall Crashers "Beverly Hills"

KMYZ/Tulsa, OK

New From The Edge
Tuesday Midnight-1am
Raydog
Nixons "First Trip"
Lo Fidelity Allstars "Blister On My Brain"
Chemical Brothers "Out Of Control"
Coal Chamber/Ozzy "Shock The Monkey"
Sheila Divine "Trum"

WPBZ/West Palm Beach, FL

Electronic Buzz
Saturday midnight-3am
The Tech Kid
Breakbeat Era "Terrible Funk"
Chemical Brothers "Out Of Control"
Hard Knox "Come In Hard"
Leftfield "Africa Show"
Bob Marley/Funkstar "Sun Is Shining"

32 Total Reporters

ON TOUR

Nov.3 Cleveland • Nov.4 Toronto • Nov.5 Detroit
Nov.6 Chicago • Nov.8 Minneapolis • Nov.11 Seattle
Nov.13 San Francisco • Nov. 15-16 Los Angeles
Nov.29-30 New York • Dec.2 Baltimore • Dec.3 Carrboro
Dec.4 Atlanta • Dec.7 Boston • Dec.8 Providence
Dec.9 Northampton • Dec.10 Washington DC • Dec.11 Philadelphia

Luna

"The Days of our Nights"
in stores 10/26
Spinning on your specialty show now!

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Adult Alternative Top 30

October 15, 1999

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MELISSA ETHERIDGE Angels Would Fall (Island/IDJMG)	570	-22	42297	7	28/0
3	2	STING Brand New Day (A&M)	535	+66	44805	4	28/2
2	3	SANTANA F/ROB THOMAS Smooth (Arista)	491	-87	35231	19	24/0
8	4	COUNTING CROWS Hanginaround (DGC/Geffen)	480	+143	40704	2	28/1
6	5	INDIGO GIRLS Peace Tonight (Epic)	394	+7	30120	4	25/1
5	6	JOHN POPPER Miserable Bastard (A&M)	367	-22	23876	10	25/0
11	7	BRUCE COCKBURN Last Night Of The World (Rykodisc)	347	+55	22075	5	26/0
10	8	BEN HARPER Burn To Shine (Virgin)	336	+23	25972	6	26/0
13	9	CHRIS CORNELL Can't Change Me (A&M)	316	+39	22110	6	19/0
9	10	KIM RICHEY Come Around (Mercury)	311	-4	14564	11	20/0
7	11	GOO GOO DOLLS Black Balloon (Warner Bros.)	293	-77	23893	15	15/0
Breaker	12	OLD 97'S Nineteen (Elektra/EEG)	282	+35	17445	5	25/1
4	13	SUGAR RAY Someday (Lava/Atlantic)	278	-121	24656	16	14/0
12	14	SHERYL CROW The Difficult Kind (A&M)	262	-18	14980	9	20/1
19	15	WOOD Stay You (Columbia)	249	+21	14457	6	20/0
15	16	LOS LOBOS This Time (Hollywood)	242	-29	21651	14	18/0
14	17	PRETENDERS Human (Warner Bros.)	226	-47	20593	17	15/0
16	18	CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)	225	-43	18216	15	15/0
20	19	TÓNIC You Wanted More (Universal)	218	-2	13434	6	11/0
17	20	RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)	208	-49	18287	20	14/0
Debut	21	CROSBY, STILLS, NASH & YOUNG No Tears Left (Reprise)	205	+126	18462	1	19/2
21	22	TRAIN Meet Virginia (Aware/Columbia)	194	-17	13213	8	12/0
24	23	RICHARD THOMPSON Crawl Back (Under My Stone) (Capitol)	184	-2	9175	7	17/1
27	24	WILLIAM TOPLEY Walk Like I Do (Mercury)	179	+15	10772	3	18/0
Debut	25	SANTANA F/EVERLAST Put Your Lights On (Arista)	176	+32	12058	1	17/1
30	26	JOAN OSBORNE Baby Love (Blue Gorilla/Mercury/IDJMG)	163	+17	7948	2	14/0
23	27	JEREMY TOBACK You Make Me Feel (RCA)	158	-39	12662	16	12/0
Debut	28	FOO FIGHTERS Learn To Fly (Roswell/RCA)	156	+38	14768	1	9/0
Debut	29	PAUL MCCARTNEY Try Not To Cry (Capitol)	151	+23	10728	1	16/0
	30	SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)	142	+1	8519	8	7/0

31 Adult Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 10/3-Saturday 10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

New & Active

CROSBY, STILLS, NASH & YOUNG Looking Forward (Reprise)
Total Plays: 121, Total Stations: 11, Adds: 1

SONIA DADA I Want To Take You Higher (Calliope)
Total Plays: 117, Total Stations: 12, Adds: 0

GUSTER Barrel Of A Gun (4,3,2,1) (Hybrid/Sire)
Total Plays: 116, Total Stations: 14, Adds: 1

SMASH MOUTH Then The Morning Comes (Interscope)
Total Plays: 116, Total Stations: 8, Adds: 1

CINDY BULLENS Better Than I've Ever Been (Artemis)
Total Plays: 107, Total Stations: 12, Adds: 0

DAVID MEAD World Of A King (RCA)
Total Plays: 106, Total Stations: 13, Adds: 0

SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)
Total Plays: 103, Total Stations: 11, Adds: 0

LIVE The Dolphin's Cry (Radioactive/MCA)
Total Plays: 103, Total Stations: 6, Adds: 1

SHANNON CURFMAN True Friends (Arista)
Total Plays: 102, Total Stations: 11, Adds: 0

WIDESPREAD PANIC Climb To Safety (Capricorn)
Total Plays: 95, Total Stations: 9, Adds: 0

AFROCELT Release (Real World)
Total Plays: 80, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES Get In Line (Elektra/EEG)	7
FIONA APPLE Fast As You Can (Clean Slate/Epic)	6
MARTIN SEXTON Candy (Atlantic)	5
VERTICAL HORIZON Everything You Want (RCA)	4
BURLAP TO CASHMERE Eileen's Song (A&M)	4
PRETENDERS Popstar (Warner Bros.)	3
LYLE LOVETT & KEB' MO' Till It Shines (Hollywood)	3
SUSAN TEDESCHI Looking... (Tone-Cool/Mercury/IDJMG)	3
STING Brand New Day (A&M)	2
CROSBY, STILLS, NASH & YOUNG No Tears... (Reprise)	2
MOBY Porcelain (V2)	2
Z. MARLEY & THE MELODY... One... (Elektra/EEG)	2
BECK Sexxlaws (DGC/Geffen)	2
SMITHEREENS She's Got A Way (Koch)	2
K.D. LANG Anywhere But Here (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Hanginaround (DGC/Geffen)	+143
CROSBY, STILLS, NASH & YOUNG No... (Reprise)	+126
STING Brand New Day (A&M)	+66
FIONA APPLE Fast As You Can... (Clean Slate/Epic)	+55
EURHYTHMICS 17 Again (Arista)	+48
CROSBY, STILLS, NASH & YOUNG Looking... (Reprise)	+40
PRETENDERS Popstar (Warner Bros.)	+40
CHRIS CORNELL Can't Change Me (A&M)	+39
FOO FIGHTERS Learn To Fly (Roswell/RCA)	+38
OLD 97'S Nineteen (Elektra/EEG)	+35

Breakers®

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
OLD 97'S Nineteen (Elektra/EEG)	282/35	25/1	12

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

k.d. Lang

"Anywhere But Here"

from the motion picture soundtrack Anywhere But Here

Going For Adds
10/18 & 10/19

Early At:
WKOC/Norfolk
WXPB/Philadelphia



FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #2

KACD/Los Angeles
Clear Channel
(310) 451-1031
Cunningham/Sandler
12+ Cume 243,000

channel 103.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	26	26	CHRIS ISAAK/Baby Did A Bad...	3042
23	26	26	CHRIS CORNELL/Can't Change Me	3042
22	26	26	STING/Brand New Day	3042
25	25	25	SANTANA F/ROB THOMAS/Smooth	2925
25	25	25	MELISSA ETHERIDGE/Angels Would Fall	2925
22	22	22	COLLECTIVE SOUL/No More, No Less	2874
17	17	17	WIDESPREAD PANIC/Bears Gone Fishin'	1989
16	16	16	COUNTING CROWS/Hangin'around	1872
15	15	15	INDIGENOUS/Go To Tell You	1755
15	15	15	BRUCE COCKBURN/Last Night Of...	1755
14	14	14	HABIB KOITE B/AMADA/Wassieye	1755
14	14	14	JEREMY TOBACK/You Make Me Feel	1638
14	14	14	INDIGO GIRLS/Peace Tonight	1638
14	14	14	RONSTADT & HARRIS/Sweet Spot	1638
14	14	14	SHERYL CROW/The Difficult Kind	1638
13	13	13	TRAIN/Meet Virginia	1638
13	13	13	SUSAN TEDESCHI/You Need To Be...	1521
13	13	13	SUGAR RAY/Someday	1521
13	13	13	SHAWN MULLINS/Shimmer	1521
13	13	13	SINEAD LOHAN/Whatever It Takes	1521
13	13	13	JOHN POPPER/Miserable Bastard	1521
13	13	13	GOO GOO DOLLS/Black Balloon	1521
12	12	12	DAVE MATTHEWS BAND/Stay (Wasting Time)	1521
13	12	12	LOS LOBOS/This Time	1521
13	12	12	NATALIE MERCHANT/It's Sweet	1404
12	12	12	OLD 97'S/Nineteen	1404
13	12	12	LUCINDA WILLIAMS/Can't Let Go	1404
13	12	12	NEW RADICALS/Someday We'll Know	1404
14	12	12	TORI AMOS/Biss	1404
12	12	12	BEN HARPER/Burn To Shine	1404

MARKET #3

WXRT/Chicago
Infinity
(773) 777-1700
Winer/Martin
12+ Cume 547,800

93.1
RADIO CHICAGO

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	20	20	CROSBY, STILLS.../No Tears Left	6260
24	19	19	COUNTING CROWS/Hangin'around	5947
18	19	19	STING/Brand New Day	5947
16	17	17	MELISSA ETHERIDGE/Angels Would Fall	5321
16	17	17	GOO GOO DOLLS/Black Balloon	5321
11	16	16	FOO FIGHTERS/Lean To Fly	5008
13	14	14	PAUL MCCARTNEY/Try Not To Cry	4392
6	12	12	BECK/Seafood	3756
8	11	11	BEN HARPER/Burn To Shine	3443
15	11	11	SQUEEZE/In The Morning	3443
7	11	11	MELISSA ETHERIDGE/Into The Dark	3443
9	11	11	SANTANA F/EVERLAST/Put Your Lights On	3443
10	11	11	SANTANA F/ROB THOMAS/Smooth	3443
15	10	10	PRETENDERS/Human	3130
13	10	10	JOHN POPPER/Miserable Bastard	3130
11	10	10	RED HOT CHILLI.../Scar Tissue	3130
5	9	9	GUSTER/Barrel Of A Gun...	2817
12	9	9	CHRIS CORNELL/Can't Change Me	2817
9	9	9	OLD 97'S/Nineteen	2817
10	9	9	INDIGO GIRLS/Peace Tonight	2817
11	9	9	LOS LOBOS/This Time	2817
4	9	9	DAVID BOWIE/Thursday's Child	2817
7	9	9	SINEAD LOHAN/Whatever It Takes	2817
6	8	8	MICHAEL MCDERMOTT/Twenty Miles...	2504
7	8	8	WIDESPREAD PANIC/Climb To Safety	2504
2	8	8	IGGY POP/Corruption	2504
8	8	8	RICHARD THOMPSON/Craw Back	2504
8	8	8	R.L. BURNSIDE/It's Bad You Know	2504
11	8	8	TOM PETTY & HB/Swingin'	2504
9	8	8	SMASH MOUTH/Then The Morning...	2504

MARKET #4

KFOG/San Francisco
Susquehanna
(415) 543-1045
Marszalek/Evans
12+ Cume 519,800

KFOG 104.5 97.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	25	25	STING/Brand New Day	5950
24	24	24	BEN HARPER/Burn To Shine	5712
24	24	24	SUGAR RAY/Someday	5712
24	23	23	ZIGGY MARLEY/Beautiful Day	5474
21	23	23	COUNTING CROWS/Hangin'around	5474
22	19	19	MELISSA ETHERIDGE/Angels Would Fall	4522
14	15	15	SANTANA F/D. MATTHEWS/Love Of My Life	3570
14	14	14	WILLY PORTER/Mystery	3332
13	13	13	FOO FIGHTERS/Lean To Fly	3332
12	12	12	WIDESPREAD PANIC/Bears Gone Fishin'	2856
11	12	12	SQUEEZE/In The Morning	2856
10	12	12	JOHN POPPER/Miserable Bastard	2856
11	12	12	INDIGO GIRLS/Peace Tonight	2856
12	12	12	RED HOT CHILLI.../Scar Tissue	2856
12	12	12	SANTANA F/ROB THOMAS/Smooth	2856
14	11	11	LOS LOBOS/This Time	2618
11	10	10	CHRIS ISAAK/Baby Did A Bad...	2380
10	10	10	GOO GOO DOLLS/Black Balloon	2380
12	10	10	PRETENDERS/Human	2380
11	10	10	TOM PETTY & HB/Swingin'	2380
11	10	10	LENNY KRAVITZ/Fly Away	2380
10	9	9	TORI AMOS/Biss	2142
11	9	9	OLD 97'S/Murder (Or A...)...	2142
9	9	9	CROSBY, STILLS.../No Tears Left	2142
7	9	9	WOOD/Stay You	2142
8	9	9	JEREMY TOBACK/You Make Me Feel	2142
7	7	7	ROBBEN FORD/Superstardust	1666
6	6	6	SINEAD LOHAN/Whatever It Takes	1428
-	-	-	PRETENDERS/Popstar	0
-	-	-	OLD 97'S/Nineteen	0

Reporters

Stations and their adds listed alphabetically by market

<p>KGSR/Austin, TX PD: Jody Denberg MD: Susan Castle LYLE LOVETT/KEB' MO "Shines" PAUL MCCARTNEY "Baby" SHANNON CURFMAN "Promises" FIONA APPLE "Fast"</p>	<p>KBCO/Denver, CO PD: Dave Benson MD: Scott Arbough 6 ZIGGY MARLEY "Spiff"</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James 5 CROSBY, STILLS... "Forward"</p>
<p>WRNR/Baltimore, MD MD: Damian Einstein COUNTING CROWS "Hangin" BECK "Sexlax" RED HOT CHILLI... "Scar Tissue" MARSHALL CRENSHAW "Light" LYLE LOVETT/KEB' MO "Shines" MARTIN SEXTON "Candy"</p>	<p>CIDR/Detroit, MI PD: Wendy Duff MD: Pete Travers 1 BARENAKED LADIES "Get"</p>	<p>KINK/Portland, OR PD: Dennis Constantine 3 LYLE LOVETT/KEB' MO "Shines"</p>
<p>KFXJ/Boise, ID PD: Colter Langan MD: Carl Scheider No Adds</p>	<p>WTTW/Indianapolis, IN PD: Rich Anton MD: Marie McCallister PRETENDERS "Popstar"</p>	<p>KTHX/Reno, NV PD: Bruce Van Dyke MD: Harry Reynolds 10 B.B. KING "Is" 10 PETE TOWNSHEND "Heart" 8 JOHN PRIME "Spine" 8 ROBBEN FORD "Deal" 5 8 1/2 SOUVENIRS "Sharp"</p>
<p>WBOS/Boston, MA PD: George Taylor Morris MD: Amy Brooks BARENAKED LADIES "Get" SMASH MOUTH "Morning" BURLAP TO CASHMERE "Eileen's"</p>	<p>KACD/Los Angeles, CA PD: Keith Cunningham MD: Nicole Sandler ZIGGY MARLEY "Spiff"</p>	<p>KENZ/Salt Lake City, UT PD: Bruce Jpnes COLLECTIVE SOUL "Beloved"</p>
<p>WXPN/Philadelphia University Of Pennsylvania (215) 898-6677 Warren/Stewart 12+ Cume 224,000</p> <p>88.5</p>	<p>WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber PRETENDERS "Popstar" PETE TOWNSHEND "Bus" SUSAN TEDESCHI "Answers"</p>	<p>KXST/San Diego, CA PD/MD: Dona Shaieb 3 SANTANA F/EVERLAST "Put" RICHARD THOMPSON "Craw"</p>
<p>WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 1 ALBERT KING "Pride" SEMISONIC "Delicious"</p>	<p>KTCZ/Minneapolis, MN PD: Lauren MacLesh APD/MD: Mike Wolf VERTICAL HORIZON "Everything" BURLAP TO CASHMERE "Eileen's"</p>	<p>KFOG/San Francisco, CA PD: Paul Marszalek APD/MD: Bill Evans PRETENDERS "Popstar" OLD 97'S "Nineteen" DAVID BOWIE "Survive"</p>
<p>WKZN/Dallas, TX Susquehanna (214) 526-2400 Strong/Valentine 12+ Cume 243,400</p> <p>merge 93.1</p>	<p>WRRN/Boston, MA PD: Xwan Doody MD: Jerry Mason 8 INDIGO GIRLS "Peace" 6 VERTICAL HORIZON "Everything" 2 BURLAP TO CASHMERE "Eileen's" 1 LIVE "Dolphin's" SMITHEREENS "Gal"</p>	<p>KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari 4 AFROCLT "Release" 4 FIONA APPLE "Fast" 4 BLUE MOUNTAIN "Wicked"</p>
<p>WXPB/Philadelphia, PA Greater Media (617) 822-9600 Morris/Brooks 12+ Cume 353,700</p> <p>WBOS 92.9 FM</p>	<p>WKEY/Buffalo, NY PD: Ryan Patrick STING "Day" TARA MCLEAN "Fall"</p>	<p>KRSH/Santa Rosa, CA PD: Zoe Zuest MD: Bill Bowker BARENAKED LADIES "Get" MACY GRAY "Try" MARTIN SEXTON "Candy" VERTICAL HORIZON "Everything" PATTY LARKIN "Book"</p>
<p>WXPN/Philadelphia, PA PD: Bruce Warren MD: Shawn Stewart 8 BECK "Sexlax" 8 BARENAKED LADIES "Get" K.D. LANG "Anywhere" BURLAP TO CASHMERE "Eileen's" MOBY "Porcelain" EUPHORIA "Delirium" JOE LOUIS WALKER "Kenny's" MARTIN SEXTON "Candy"</p>	<p>WVNY/Cape Cod, MA PD/MD: Barbara Dacey 1 SUSAN TEDESCHI "Answers" 1 BARENAKED LADIES "Get" 1 MARTIN SEXTON "Candy" 1 FIONA APPLE "Fast" 1 STUART KIMBALL "Mistakes"</p>	<p>KMTT/Seattle, WA PD: Jason Parker MD: Dean Carlson 2 CROSBY, STILLS... "Tears"</p>
<p>WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 1 ALBERT KING "Pride" SEMISONIC "Delicious"</p>	<p>WKOC/Norfolk, VA PD/MD: Holly Williams FIONA APPLE "Fast" VERTICAL HORIZON "Everything" K.D. LANG "Anywhere" BURLAP TO CASHMERE "Eileen's"</p>	<p>KAEP/Spokane, WA PD/MD: Haley Jones 5 FIONA APPLE "Fast" 4 BARENAKED LADIES "Get" 3 OLEANDER "Why" 3 LIMP BIZKIT "Re-Arrange"</p>
<p>WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 1 ALBERT KING "Pride" SEMISONIC "Delicious"</p>	<p>WXPB/Philadelphia, PA Greater Media (617) 822-9600 Morris/Brooks 12+ Cume 353,700</p> <p>WBOS 92.9 FM</p>	<p>WRNX/Springfield, MA OM: Tom Davis PD: David Witthaus MD: Bruce Stebbins 6 CROSBY, STILLS... "Tears"</p>

MARKET #5

WXPN/Philadelphia
University Of Pennsylvania
(215) 898-6677
Warren/Stewart
12+ Cume 224,000

88.5

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	22	22	CROSBY, STILLS.../No Tears Left	2816
15	15	15	WOOD/Stay You	1920
16	15	15	MELISSA ETHERIDGE/Angels Would Fall	1920
8	12	12	INDIGO GIRLS/Peace Tonight	1536
6	12	12	STING/Brand New Day	1536
10	10	10	RONSTADT & HARRIS/Sweet Spot	1280
8	10	10	JONNY LANG/Second Guessing	1280
7	10	10	OLD 97'S/Nineteen	1280
10	10	10	MARSHALL CRENSHAW/Television Light	1280
10	10	10	TORI AMOS/1,000 Oceans	1280
20	10	10	PAULA COLE BANDA/Believe In Love	1280
9	10	10	DAVID MEAD/World Of A King	1280
8	9	9	MATTHEWS BAND/Stay (Wasting Time)	1152
8	9	9	RICHARD THOMPSON/Craw Back	1152
10	9	9	WILLY PORTER/Mystery	1152
9	9	9	SANTANA F/D. MATTHEWS/Love Of My Life	1152
5	9	9	VAN MORRISON/When The Leaves...	1152
8	9	9	STONE COYOTES/My Little Runaway	1152
9	9	9	AFROCLT/Release	1152
-	8	8	BECK/Seafood	1024
7	8	8	JESSE WINCHESTER/That's What Makes...	1024
6	8	8	SIXPENCE.../There She Goes	1024
6	8	8	BILLY BRAGG/The Boy Done Good	1024
15	8	8	BEN HARPER/Burn To Shine	1024
5	8	8	TORI AMOS/Glory Of The 80's	1024
6	8	8	TOSHI REAGAN/Real Love	1024
7	8	8	GOMEZ/Revolutionary Kind	1024
18	8	8	NATALIE MACMASTER/In My Hands	1024
8	8	8	MOXY FRUVOUS/It's As Much	1024
5	8	8	KIM RICHEY/Hello Did Friend	1024

MARKET #6

CIDR/Detroit
Chum Ltd.
(313) 961-6397
Duff/Travers
12+ Cume 221,100

THE RIVER 93.9 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	24	24	MELISSA ETHERIDGE/Angels Would Fall	1660
22	23	23	SUGAR RAY/Someday	1495
22	22	22	PRETENDERS/Human	1430
14	20	20	STING/Brand New Day	1300
24	17	17	SANTANA F/ROB THOMAS/Smooth	1105
24	15	15	GOO GOO DOLLS/Black Balloon	975
12	14	14	INDIGO GIRLS/Peace Tonight	910
13	14	14	BRUCE COCKBURN/Last Night Of...	910
13	14	14	TOM PETTY & HB/Swingin'	910
13	14	14	TRAIN/Meet Virginia	845
13	13	13	COUNTING CROWS/Hangin'around	845
15	13	13	WILCO/Nothing's Over...	845
15	13	13	KIM RICHEY/Come Around	845
12	12	12	SHERYL CROW/The Difficult Kind	780
14	12	12	BEN HARPER/Burn To Shine	715
12	11	11	SMASH MOUTH/When The Morning...	520
11	10	10	JOHN POPPER/Miserable Bastard	615
11	10	10	RED HOT CHILLI.../Scar Tissue	615
2	7	7	PAUL MCCARTNEY/Try Not To Cry	520
2	7	7	JOAN OSBORNE/Baby Love	520
4	7	7	MELANIE DOANE/Adam's Rib	455
5	5	5	LOS LOBOS/This Time	325
1	4	4	CROSBY, STILLS.../No Tears Left	260
-	3	3	SARAH MCLACHLAN/Ice Cream	195
-	1	1	BARENAKED LADIES/Get In Line	65

MARKET #7

KKZN/Dallas
Susquehanna
(214) 526-2400
Strong/Valentine
12+ Cume 243,400

merge 93.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	38	38	LIT/My Own Worst Enemy	3002
37	34	34	OLEANDER/Why I'm Here	2686
25	32	32	TRAIN/Meet Virginia	2528
40	32	32	VERTICAL HORIZON/We Are	2528
26	32	32	GREEN/Higher	2528
34	32	32	RED HOT CHILLI.../Scar Tissue	2528
32	31	31	SANTANA F/ROB THOMAS/Smooth	2449
29	30	30	LEN/Steal My Sunshine	2370
31	28	28	SPLENDER/Yeah, Whatever	2212
28	28	28	COUNTING CROWS/Hangin'around	2212
25	26	26	CAKE/Let Me Go	2054
27	24	24	FOO FIGHTERS/Lean To Fly	1896
26	23	23	CHRIS CORNELL/Can't Change Me	1817
16	22	22	OLD 97'S/Nineteen	1738
21	22	22	CHRIS ISAAK/Baby Did A Bad...	1738
26	21	21	TONIC/You Wanted More	1659
22	18	18	DAVID BOWIE/Thursday's Child	1422
20	18	18	BEN HARPER/Burn To Shine	1422
20	17	17	SMASH MOUTH/Then The Morning...	1343
7	15	15	COLLECTIVE SOUL/Heavy	1185
25	13	13	OLD 97'S/Murder (Or A...)...	1027
-	13	13	LIVE/The Dolphin's Cry	1027
13	13	13	HARVEY DANGLER/Ragpole Gitta	1027
10	13	13	SMASH MOUTH/All Star	1027
12	12	12	CITIZEN KING/Better Days...	948
9	12	12	LENNY KRAVITZ/American Woman	948
12	12	12	LENNY KRAVITZ/Fly Away	948
12	11	11	EVE/Inside Out	869
9	11	11	EVERLAST/What It's Like	869
7	11	11	DAVE MATTHEWS BAND/Stay (Wasting Time)	869

MARKET #8

WBOS/Boston
Greater Media
(617) 822-9600
Morris/Brooks
12+ Cume 353,700

WBOS 92.9 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	34	34	COUNTING CROWS/Hangin'around	4386
32	32	32	MELISSA ETHERIDGE/Angels Would Fall	412

OPENINGS

INTERNATIONAL

96.9 COOL FM LAGOS, NIGERIA

A radio station (Urban AC) in Lagos, Nigeria, West Africa, (with American & Nigerian Broadcasters) seeks full-time talent, to complement existing staff. Visit our website at www.coolfm.nu or our AIM group at www.aimgroup.nu to get further information on our firm & facilities available.

Talents should be team players, good with telephones and energetic. Experience with digital equipment and production/scheduling software is helpful.

We offer a great working atmosphere with excellent conditions, including: furnished accommodation, medical insurance, serviced car, gym, pool, tennis court and good remuneration.

If you fit the bill, rush resumes, tapes and photographs to: 96.9 COOL FM, c/o Tatiana Moussalli, 10465 Eastbourne Ave., Apt 301, Los Angeles, CA 90024, and e-mail us at: coolfm@hyperia.com. Only shortlisted applicants will be contacted. EOE

NATIONAL



CUMULUS

Cumulus Media, a talent driven company, is seeking air talent as well as program directors, music directors and news directors for all radio formats. Send a cover letter detailing your format of interest and the geographic areas in which you could work, along with tape and resume ASAP. No Calls Please. EOE. Send materials to:

CHR & Hot AC:	BOX A
AC & Oldies:	BOX B
Country:	BOX C
Rock:	BOX D
Urban:	BOX E
News/Talk:	BOX F

CUMULUS

BOX _____
2970 Peachtree Road
Suite 750
Atlanta, GA 30305

EAST

Country Nites Personality, strong phones, proven success, three years minimum experience. T&R: Buzz Brindle, WGNA, 800 New Loudon Rd., Albany, NY 12110. EOE (10/15)

News 12 Connecticut is seeking Associate Producers freelance and fulltime. Broadcast news writing experience a must. Contact Executive Producer: (203) 750-5758. EOE (10/15)

WPGC-FM is searching for the best Music Director in the universe. Send resume, track history and presentation to: Jay Stevens, WPGC-FM, 6301 Ivy Lane, Ste. 800 Greenbelt, MD 20770. EOE (10/15)

AM/FM inc. Fairfield County CT/Suburban Radio Selling Manager WKHL-FM, Norwalk, CT. Manages, recruits, hires, coaches, trains and sells. Must have at least 2 plus years of outside sales and managing experience. STRONG COMPENSATION. Take charge. Fax your resume today! To: Juanita Brown @ (203) 845-3092. Only serious applicants need apply! EOE

OPENINGS

Radio News Director Powerful Central NY leader 75 years. News hound who eats, sleeps and breathes news. Good air voice and 5 years experience a must. Call Ken Cowan, GM (607) 257-6400. EOE

WXTU-FM seeks afternoon drive entertainer with 3-5 years afternoon or morning experience. If you love country music, are creative, have high energy and love to work phones and entertain in a music intensive environment, rush aircheck, resume and references to: Ken Johnson/WXTU-FM Program Director, 555 City Line Ave., Bala Cynwyd, PA 19004. Applications will be accepted until October 22, 1999. WXTU-FM is a Beasley Broadcast Group Station. An Equal Opportunity Employer.

PROGRAM DIRECTOR

Legendary WDST/Woodstock, New York needs a PD. Go to www.wdst.com/pd for details or send T&R to: WDST attn: Ike Phillips, 118 Tinker St., Woodstock, NY 12498. EOE

SOUTH

100K CHR. Immediate openings all shifts. T&R: Brian Krysz, WQZQ, 1824 Murfreesboro Rd., Nashville, TN 37217. EOE (10/15)

Rebuilding newtalker searching for our next big star ... Talk politics or love to Clinton-bash ... Forget it!!! We already have Rush Limbaugh ... But if you have a good sense of what people care about, a great sense of humor and know how to entertain the masses, send an unscoped T&R to: Radio & Records, 10100 Santa Monica Blvd., #820, 5th Floor, Los Angeles, CA 90067. EOE

KLTY, America's most listened to Christian music radio station, is accepting tapes and resumes for full-time and part-time air personalities. Positive attitude and a desire to be the best a must. Overnight your tape and resume to: Frank Reed, KLTY Radio, 12900 Preston Rd, Suite 100, Dallas, TX 75230. Females and minorities encouraged to apply. No calls please. Sunburst Dallas is an Equal Opportunity Employer.

STAR 98 CLASSIC HITS

PD OPENING-WSRR-FM/ MEMPHIS

Barnstable Broadcasting has immediate opening for experienced Classic Hits Program Director. John Boy & Billy in the mornings. Jacobs Media Consulting. T&Rs to: David Gingold, President/CEO, Memphis Radio Group, 965 Ridge Lake Blvd, Suite 102, Memphis, TN 38120. EOE

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On-Air Personality: We need you now! Looking for experienced on-air personality. Complete digital studios and team-like atmosphere. Public appearance and production skills necessary. Digital experience a plus. Great salary and excellent benefits. WFLS is a country music station with a first-class facility within the Washington, DC ADI. Send resume and aircheck cassette to: Human Resources, WFLS-FM Radio, 616 Amelia Street, Fredricksburg, VA 22401. EOE

MIDWEST

Wanted: A/T/S for Country station in S.C. IL. Production skills+. Females encouraged. WCRC, P.O. Box 568, Effingham, IL 62401. EOE (10/15)

Morning Show Co-host, Top 40: WKIE "92 KISS-FM". Minimum five years experience. T&R: Chris Shebel, BCR/Chicago, 737 N. Michigan Ave., Ste. 1600, Chicago, IL 60611. EOE (10/15)

Love Classic Hits? Have a solid track record? Can you make your station sound so special it jumps off the dial? Tell me more. Looking for someone who can do the above and more. Extremely competitive salary, bonuses and benefits. All replies held in confidence. Send resume and demo tape to: Radio & Records, 10100 Santa Monica Blvd., #819, 5th Floor, Los Angeles, CA 90067. EOE

If you're the best Hot AC programmer in America, I want to talk with you. If you know how to lead, motivate, and cajole a high-profile, heritage morning show, while at the same time setting the station apart from a field of six other AC wannabes, then we need to talk. Tremendous lifestyle, BIG SALARY & BONUSES... If you can convince me. All replies will remain strictly confidential. Resume and demo tapes to: Radio & Records, 10100 Santa Monica Blvd., #818, 5th Floor, Los Angeles, CA 90067. EOE

www.rronline.com

OPENINGS

EMPLOYMENT OPPORTUNITY

Do you have a passion for great Christian Radio? Do you know how to relate to our 25-54 year-old audience on and off the air? Are you creative? Are you eager to get out of the studio and do remotes? Is your production and copy writing fresh and smooth? If you have what it takes, we need to talk yesterday. WFRN has an immediate high-profile position available today! Rush your tape and resume and include some references to: Randy Young, PD at WFRN, P.O. Box 307, Elkhart, IN 46515 or e-mail me at ryoung@wfrn.com or call me at 1-800-933-0501. EOE

The Liggett Broadcast Group in Lansing, Michigan seeks a Director of Sales with vision, drive and entrepreneurial spirit to take this ultra-successful six-station cluster to the next level. Strong motivational leadership skills are a must. We have all of the tools for you to excel. You will manage three sales managers with a large sales staff along with national sales in a dynamic and exciting work environment. This is a tremendous opportunity. If you are passionate about the radio business and have a proven high performance track record in sales management, contact Rod Krol at Liggett Broadcast, Inc., 3420 Pine Tree Road, Lansing, MI 48911. EOE

WEST



Music Director/On-Air Talent (Lite)
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Qualified candidates for Modern AC MIX and Soft AC Lite must have previous experience and possess a driven passion for radio both on and off the air. Must be able to relate to a 30 & 40 year old female. FT Air shift could be (PM Drive/Middays/Nights) depending on the talents abilities.

Applicants are encouraged to RUSH their package (resume, tape, [including production] and recent photo) to: **Duncan Payton/MIX & Lite**, c/o Infinity Broadcasting, HR Dept., 6655 W. Sahara Ave., D-208, Las Vegas, NV 89146. EOE

Love music? So do we. L.A.-based Internet radio station seeks smart, experienced DJs with personality for Modern Rock/Alternative/Active Rock hybrid station. Full-time, part-time available. T&Rs to: Ed Hillary, (323) 957-4334. E-mail: EH@soundbreak.com EOE

OPENINGS

DIRECTOR OF MARKETING JEFFERSON-PILOT RADIO/ DENVER

There are still a few companies that actually spend money on marketing and promotions ... we're one of them! KYGO, KQKS, KKFN and KCKK/Denver have an immediate opening for a Director of Marketing and Promotions. We are not looking for someone to simply administer a department; we want your creative ideas. We want your willingness to jump in the trenches and even drive a van when needed. We want your ability to lead a staff, manage a budget and understand a multi-station environment. We will give you all the tools to win, along with an outstanding compensation and benefits package. No phone calls please. Send resume to: Senior Vice President/General Manager, Bob Call, 1095 So. Monaco Parkway, Denver, CO 80224. EOE

OPENINGS

Major Broadcast group has a morning show opportunity with a major Southwest AC station. Must know how to relate to a mature, predominantly female audience. Variety of format experience a plus, and the desire to get involved in the community a must. Rush tape and resume. Radio & Records, 10100 Santa Monica Blvd., #821, 5th Floor, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Stand-up Comic turned Radio Pro and 10 year Vet seeking first gig together. Funny/out-of-the-box thinkers. Take a chance! TIM: (217)443-0602, thurel@seidata.com (10/15)

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Nationally recognized Programmer/Consultant seeks group or local PD/OM position at major station. Impressive record. E-mail: farwestinc@aol.com (10/15)

POSITIONS SOUGHT

Talk/Urban music radio producer available. Radio or urban gospel position preferred. Contact: MARGOT JORDAN: (718) 493-7079/ or e-mail MargotJord@aol.com (10/15)

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Seeking new radio home...Veteran PD with 20+ years experience. Excellent references. A/C, Country, Classic Rock, PBP. South/SW. GARY: (208) 753-4019, kwazie@nidlink.com (10/15)

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Sold soul for gig...found out too late. no refunds, no exchanges. Seeking alternative offer. So. Cal. DALE: (909) 920-5833. (10/15)

Experienced, entertaining Sports caster available. MIKE: (336) 835-4996. (10/15)

POSITIONS SOUGHT

Mosmith.homepage.com. The address of the Talk Show Host you've been looking for. MO: (703) 375-1563. (10/15)

Working personality-driven morning show seeking California audience. Animated, different, inventive. Track record. RANDY: (907) 250-1099, <http://allstarradio.com/buzz> (10/15)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.



PD in the Great Northwest

What if you could combine a great lifestyle with a great company and a great town? Saga Communications' rocker KISM/Bellingham, WA has an excellent opportunity for an experienced Program Director. KISM is a market leader with all of the toys and tools. Send T&R along with background material to: Steven Goldstein, Executive Vice President, Saga Communications, One Turkey Hill Road South, Westport, CT 06880, SJGoldstein@compuserve.com. No Calls Please. EOE/MF.

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"Women Don't Lie - Men Don't Listen" can beat Dr. L because radio is entertainment, not therapy. DOC LOVE: (800) 404-2644, doclove@doclove.com (10/15)

Outrageous redhead wants to take your station to the top. For tape, resume, and goofy picture, contact Heather at (607) 467-6076.

Six dollar jock... "Michigan"... promotion, Producer, eight years experience. WBFH, WLLZ, WHYT, WDFX, WORB, MARTIN: (248) 335-6029, djmartin88@hotmail.com (10/15)

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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.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310) 203-8727 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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R&R The Back Pages

National Airplay Overview October 15, 1999

CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	LOU BEGA	Mambo No. 5 (A Little Bit...)	(RCA)
5	2	SANTANA F/ROB THOMAS	Smooth	(Arista)
4	3	TLC	Unpretty	(LaFace/Arista)
2	4	CHRISTINA AGUILERA	Genie In A Bottle	(RCA)
3	5	SUGAR RAY	Someday	(Lava/Atlantic)
8	6	LEN	Steal My Sunshine	(Work/Epic)
9	7	BRITNEY SPEARS	(You Drive Me) Crazy	(Jive)
6	8	98 DEGREES	I Do (Cherish You)	(Universal)
10	9	BACKSTREET BOYS	Larger Than Life	(Jive)
7	10	SMASH MOUTH	All Star	(Interscope)
11	11	TAL BACHMAN	She's So High	(Columbia)
12	12	RICKY MARTIN	She's All I Ever Had	(C2/Columbia)
16	13	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
15	14	702	Where My Girls At?	(Motown)
17	15	SIXPENCE NONE THE RICHER	There...	(Squint/Elektra/EEG)
13	16	ENRIQUE IGLESIAS	Bailamos	(Overbrook/Interscope)
14	17	GOO GOO DOLLS	Black Balloon	(Warner Bros.)
21	18	MARC ANTHONY	I Need To Know	(Columbia)
20	19	SHANIA TWAIN	Man! I Feel Like A Woman!	(Mercury)
25	20	JENNIFER LOPEZ	Waiting For Tonight	(Work/Epic)
19	21	PEARL JAM	Last Kiss	(Epic)
23	22	TRAIN	Meet Virginia	(Aware/Columbia)
27	23	LENNY KRAVITZ	American Woman	(Maverick/Virgin)
26	24	MARIAH CAREY	Heartbreaker	(Columbia)
24	25	BLINK-182	What's My Age Again?	(MCA)
22	26	'N SYNC W/GLORIA ESTEFAN	Music Of My Heart	(Epic)
28	27	MANDY MOORE	Candy	(550 Music/Epic)
30	28	BRIAN MCKNIGHT	Back At One	(Motown)
31	29	SAVAGE GARDEN	I Knew I Loved You	(Columbia)
29	30	MELISSA ETHERIDGE	Angels Would Fall	(Island/IDJMG)

#1 MOST ADDED

M2M Don't Say You Love Me (Atlantic)

#1 MOST INCREASED PLAYS

JENNIFER LOPEZ Waiting For Tonight (Work/Epic)

CHR begins on Page 45.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	PHIL COLLINS	You'll Be In My Heart	(Hollywood)
2	2	BACKSTREET BOYS	I Want It That Way	(Jive)
3	3	'N SYNC W/GLORIA ESTEFAN	Music Of My Heart	(Epic)
4	4	ERIC CLAPTON	Blue Eyes Blue	(Columbia/Reprise)
5	5	EDWIN MCCAIN	I Could Not Ask For More	(Lava/Atlantic)
7	6	RICKY MARTIN	She's All I Ever Had	(C2/Columbia)
6	7	98 DEGREES	The Hardest Thing	(Universal)
8	8	SHANIA TWAIN	You've Got A Way	(Mercury)
9	9	CHRIS GAINES	Lost In You	(Capitol)
10	10	SARAH MCLACHLAN	I Will Remember You	(Arista)
13	11	98 DEGREES	I Do (Cherish You)	(Universal)
11	12	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)
12	13	'N SYNC	(God...) A Little More Time...	(RCA)
14	14	SARAH MCLACHLAN	Angel	(Warner Sunset/Reprise)
20	15	LONESTAR	Amazed	(BNA)
17	16	CHER	Believe	(Warner Bros.)
21	17	ENRIQUE IGLESIAS	Bailamos	(Overbrook/Interscope)
15	18	BRITNEY SPEARS	Sometimes	(Jive)
16	19	BOYZONE	No Matter What	(Ravenous/Mercury/IDJMG)
19	20	SHANIA TWAIN	From This Moment On	(Mercury)
18	21	MARTINA MCBRIDE	I Love You	(Columbia)
22	22	KENNY G W/LOUIS ARMSTRONG	What A Wonderful...	(Arista)
25	23	SAVAGE GARDEN	I Knew I Loved You	(Columbia)
23	24	R. KELLY	If I Could Turn Back...	(Jive)
26	25	SHANIA TWAIN	Man! I Feel Like A Woman!	(Mercury)
24	26	JOHN TESH	Heart Of The Sunrise	(GTSP/IDJMG)
27	27	ROBERT PALMER	True Love	(Pyramid/Rhino)
—	28	AVALON	Can't Live A Day	(Sparrow)
—	29	BARBRA STREISAND & VINCE GILL	If You Ever...	(Columbia)
—	30	SUGAR RAY	Someday	(Lava/Atlantic)

#1 MOST ADDED

SAVAGE GARDEN I Knew I Loved You (Columbia)

#1 MOST INCREASED PLAYS

SAVAGE GARDEN I Knew I Loved You (Columbia)

AC begins on Page 171.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
2	1	JUVENILE	Back That...	(Cash Money/Universal)
3	2	MARIAH CAREY	Heartbreaker	(Columbia)
4	3	BRIAN MCKNIGHT	Back At One	(Motown)
1	4	CHRISTINA AGUILERA	Genie In A Bottle	(RCA)
8	5	LOU BEGA	Mambo No. 5 (A Little Bit...)	(RCA)
9	6	BLAQUE	Bring It All To Me	(Track Masters/Columbia)
5	7	GINUWINE	So Anxious	(550 Music/Epic)
10	8	Q-TIP	Vivrant Thing	(Def Jam/IDJMG)
13	9	PUFF DADDY F/R. KELLY	Satisfy You	(Bad Boy/Arista)
6	10	702	Where My Girls At?	(Motown)
12	11	DESTINY'S CHILD	Bug A Boo	(Columbia)
7	12	DESTINY'S CHILD	Bills, Bills, Bills	(Columbia)
17	13	EVE	Gotta Man	(Ruff Ryders/Interscope)
14	14	B.G.	Bling Bling	(Cash Money/Universal)
11	15	LIL' TROY	Wanna Be A Baller	(Short Stop/Republic/Universal)
16	16	BRITNEY SPEARS	(You Drive Me) Crazy	(Jive)
22	17	IMX	Stay The Night	(MCA)
15	18	98 DEGREES	I Do (Cherish You)	(Universal)
20	19	TLC	Unpretty	(LaFace/Arista)
21	20	JAY-Z	Girls' Best Friend	(Epic)
19	21	RUFF RYDERS F/EVE & NOKIO	What Ya...	(Ruff Ryders/Interscope)
23	22	WARREN G	I Want It All	(G-Funk/Restless)
25	23	JENNIFER LOPEZ	Waiting For Tonight	(Work/Epic)
24	24	BACKSTREET BOYS	Larger Than Life	(Jive)
28	25	OL' DIRTY BASTARD	Got Your Money	(Elektra/EEG)
27	26	SNOOP DOGG	B-Please	(No Limit/Priority)
26	27	WHITNEY HOUSTON	My Love Is Your Love	(Arista)
43	28	SANTANA	Maria Maria	(Arista)
31	29	MARC ANTHONY	I Need To Know	(Columbia)
35	30	'N SYNC W/GLORIA ESTEFAN	Music Of My Heart	(Epic)

#1 MOST ADDED

MADE MEN I Wanna Made Men (Restless)

#1 MOST INCREASED PLAYS

EVE Gotta Man (Ruff Ryders/Interscope)

CHR begins on Page 45.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TAL BACHMAN	She's So High	(Columbia)
2	2	SANTANA F/ROB THOMAS	Smooth	(Arista)
5	3	LOU BEGA	Mambo No. 5 (A Little Bit...)	(RCA)
4	4	SUGAR RAY	Someday	(Lava/Atlantic)
3	5	SMASH MOUTH	All Star	(Interscope)
6	6	FASTBALL	Out Of My Head	(Hollywood)
7	7	GOO GOO DOLLS	Black Balloon	(Warner Bros.)
8	8	SIXPENCE NONE THE RICHER	There...	(Squint/Elektra/EEG)
9	9	LEN	Steal My Sunshine	(Work/Epic)
10	10	MELISSA ETHERIDGE	Angels Would Fall	(Island/IDJMG)
13	11	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
11	12	CITIZEN KING	Better Days (And The Bottom...)	(Warner Bros.)
12	13	PEARL JAM	Last Kiss	(Epic)
19	14	SHANIA TWAIN	Man! I Feel Like A Woman!	(Mercury)
15	15	BACKSTREET BOYS	I Want It That Way	(Jive)
17	16	EDWIN MCCAIN	I Could Not Ask For More	(Lava/Atlantic)
14	17	GOO GOO DOLLS	Slide	(Warner Bros.)
21	18	TRAIN	Meet Virginia	(Aware/Columbia)
18	19	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)
16	20	SARAH MCLACHLAN	I Will Remember You	(Arista)
22	21	PAULA COLE BAND	I Believe In Love	(Imago/WB)
24	22	RICKY MARTIN	She's All I Ever Had	(C2/Columbia)
25	23	JEREMY TOBACK	You Make Me Feel	(RCA)
27	24	LENNY KRAVITZ	American Woman	(Maverick/Virgin)
28	25	ROBBIE WILLIAMS	Angels	(Capitol)
30	26	STING	Brand New Day	(A&M)
26	27	MADONNA	Beautiful Stranger	(Maverick/WB)
—	28	SARAH MCLACHLAN	Ice Cream	(Arista)
29	29	CHRISTINA AGUILERA	Genie In A Bottle	(RCA)
—	30	BETH HART	L.A. Song	(143/Lava/Atlantic)

#1 MOST ADDED

SMASH MOUTH Then The Morning Comes (Interscope)

#1 MOST INCREASED PLAYS

SANTANA F/ROB THOMAS Smooth (Arista)

AC begins on Page 171.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	IDEAL	Get Gone	(Noontime/Virgin)
2	2	DEBORAH COX	We Can't Be Friends	(Arista)
3	3	ERIC BENET	Spend My Life With You	(Warner Bros.)
8	4	DESTINY'S CHILD	Bug A Boo	(Columbia)
6	5	BRIAN MCKNIGHT	Back At One	(Motown)
4	6	TLC	Unpretty	(LaFace/Arista)
5	7	MARIAH CAREY	Heartbreaker	(Columbia)
9	8	EVE	Gotta Man	(Ruff Ryders/Interscope)
12	9	DONELL JONES	U Know...	(Untouchables/LaFace/Arista)
7	10	Q-TIP	Vivrant Thing	(Def Jam/IDJMG)
10	11	WHITNEY HOUSTON	My Love Is Your Love	(Arista)
11	12	B.G.	Bling Bling	(Cash Money/Universal)
14	13	JUVENILE	Back That Thing Up	(Cash Money/Universal)
16	14	PUFF DADDY F/R. KELLY	Satisfy You	(Bad Boy/Arista)
13	15	SILK	Meeting In My Bedroom	(Elektra/EEG)
21	16	KEVON EDMONDS	24/7	(RCA)
19	17	SNOOP DOGG	B-Please	(No Limit/Priority)
18	18	112	Love You Like I Did	(Bad Boy/Arista)
20	19	MINT CONDITION	If You Love Me	(Elektra/EEG)
15	20	GINUWINE	So Anxious	(550 Music/Epic)
24	21	MARC NELSON	15 Minutes	(Columbia)
25	22	BRANDY	U Don't Know Me (Like U...)	(Atlantic)
17	23	JAY-Z	Girls' Best Friend	(Epic)
26	24	GERALD LEVERT	Nothin' To Somethin'	(EastWest/EEG)
29	25	IMX	Stay The Night	(MCA)
28	26	CHICO DEBARGE	Give You What You Want	(Motown)
27	27	DRU HILL	Beauty	(University/IDJMG)
31	28	ANGIE STONE	No More Rain (In This Cloud)	(Arista)
44	29	MONTELL JORDAN	Get It On Tonite	(Def Soul/IDJMG)
34	30	CASE	Think Of You	(Def Soul/IDJMG)

#1 MOST ADDED

MARY J. BLIGE Deep Inside (MCA)

#1 MOST INCREASED PLAYS

MONTELL JORDAN Get It On Tonite (Def Soul/IDJMG)

URBAN begins on Page 141.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	CREED	Higher	(Wind-up)
2	2	DAYS OF THE NEW	Enemy	(Outpost/Interscope)
4	3	LIVE	The Dolphin's Cry	(Radioactive/MCA)
5	4	CHRIS CORNELL	Can't Change Me	(A&M)
3	5	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
11	6	KENNY WAYNE SHEPHERD BAND	In 2 Deep	(Giant/Reprise)
10	7	FOO FIGHTERS	Learn To Fly	(Roswell/RCA)
8	8	DEF LEPPARD	Paper Sun	(Mercury/IDJMG)
9	9	STONE TEMPLE PILOTS	Down	(Atlantic)
12	10	ZZ TOP	Fearless Boogie	(RCA)
6	11	TONIC	You Wanted More	(Universal)
7	12	SANTANA F/ROB THOMAS	Smooth	(Arista)
13	13	BUSH	The Chemicals Between Us	(Trauma)
14	14	LYNYRD SKYNYRD	Workin'	(CMC)
16	15	COLLECTIVE SOUL	Tremble For My Beloved	(Atlantic)
20	16	OUR LADY PEACE	One Man Army	(Columbia)
15	17	GREAT WHITE	Rollin' Stoned	(Portrait/Columbia)
17	18	GODSMACK	Keep Away	(Republic/Universal)
23	19	OLEANDER	I Walk Alone	(Republic/Universal)
19	20	BUCKCHERRY	For The Movies	(DreamWorks)
18	21	QUEENSRYCHE	Breakdown	(Atlantic)
45	22	COUNTING CROWS	Hanging Around	(DGC/Geffen)
35	23	SANTANA F/EVERLAST	Put Your Lights On	(Arista)
21	24	TOM PETTY & THE HEARTBREAKERS	Swingin'	(Warner Bros.)
25	25	FILTER	Welcome To The Fold	(Reprise)
28	26	MEGADETH	Insomnia	(Capitol)
30	27	STAIN'D	Mudshovel	(Flip/Elektra/EEG)
27	28	GOO GOO DOLLS	Black Balloon	(Warner Bros.)
24	29	INDIGENOUS	Got To Tell You	(Pachyderm)
26	30	ALICE IN CHAINS	Get Born Again	(Columbia)

#1 MOST ADDED

ALICE IN CHAINS Fear The Voices (Columbia)

#1 MOST INCREASED PLAYS

KENNY WAYNE SHEPHERD BAND In 2 Deep (Giant/Reprise).

ROCK begins on Page 187.

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National Airplay Overview October 15, 1999

URBAN AC

LW	TW	ARTIST	SON	Label
2	1	BRIAN MCKNIGHT	Back At One	(Motown)
1	2	ERIC BENET	Spend My Life With You	(Warner Bros.)
3	3	R. KELLY	If I Could Turn Back...	(Jive)
8	4	SMOKEY ROBINSON	Easy To Love	(Motown)
7	5	WHITNEY HOUSTON	My Love Is Your Love	(Arista)
5	6	MAXWELL	Fortunate	(Rock Land/Interscope/Columbia)
6	7	DEBORAH COX	We Can't Be Friends	(Arista)
9	8	KEVON EDMONDS	24/7	(RCA)
4	9	BARRY WHITE	Staying Power	(Private Music/Windham Hill)
10	10	ANGIE STONE	No More Rain (In This Cloud)	(Arista)
12	11	TYRESE	Lately	(RCA)
13	12	CASE	Happily Ever After	(Def Jam/IDJMG)
11	13	MARY J. BLIGE	All That I Can Say	(MCA)
14	14	GAP BAND	Good Old Fashion Lovin'	(Big Trax/Private I/IDJMG)
15	15	MINT CONDITION	If You Love Me	(Elektra/EEG)
19	16	RAHSAAN PATTERSON	Treat You Like A Queen	(MCA)
16	17	JESSE POWELL	You	(Silas/MCA)
18	18	GERALD LEVERT	Nothin' To Somethin'	(EastWest/EEG)
29	19	DONELL JONES	U Know ... (Untouchables/LaFace/Arista)	
26	20	BRIAN CULBERTSON & LORI PERRY	Get'n Over You	(Atlantic)
27	21	CHANTE' MOORE	I See You In A Different Light	(Silas/MCA)
28	22	INCOGNITO	More Of Myself	(Blue Thumb/Verve/VMG)
24	23	KIRK WHALUM	All I Do	(Warner Bros.)
—	24	QUINCY JONES F/CATERO	Something I ... (Qwest/WB)	
22	25	K-CI & JOJO	Tell Me It's Real	(MCA)
—	26	BRAXTON BROTHERS	Can We Try Again	(Windham Hill Jazz)
—	27	GLENN JONES	Secrets	(SAR/WB)
20	28	PRINCE	Extraordinary	(Warner Bros.)
21	29	SILK	Meeting In My Bedroom	(Elektra/EEG)
—	30	BONEY JAMES	Are You Ready?	(Warner Bros.)

#1 MOST ADDED

FAITH EVANS Lately I (Bad Boy/Arista)

#1 MOST INCREASED PLAYS

BRIAN MCKNIGHT Back At One (Motown)

URBAN begins on Page 141.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TIM MCGRAW	Something Like That	(Curb)
2	2	MARTINA MCBRIDE	I Love You	(RCA)
3	3	DIXIE CHICKS	Ready To Run	(Monument)
4	4	STEVE WARINER	I'm Already Taken	(Capitol)
5	5	GEORGE STRAIT	What Do You Say To That	(MCA)
10	6	MONTGOMERY GENTRY	Lonely And Gone	(Columbia)
8	7	MARK WILLS	She's In Love	(Mercury)
9	8	JOHN MICHAEL MONTGOMERY	Home To You	(Atlantic)
11	9	CLINT BLACK	When I Said I Do	(RCA)
12	10	ANDY GRIGGS	I'll Go Crazy	(RCA)
7	11	TRISHA YEARWOOD	I'll Still Love You More	(MCA)
14	12	SHANIA TWAIN	Come On Over	(Mercury)
13	13	BROOKS & DUNN	Missing You	(Arista)
16	14	BRAD PAISLEY	He Didn't Have To Be	(Arista)
17	15	YANKEE GREY	All Things Considered	(Monument)
15	16	CHAD BROCK	Lightning Does The Work	(Warner Bros.)
21	17	RANDY TRAVIS	A Man Ain't Made Of Stone	(DreamWorks)
22	18	LEANN RIMES	Big Deal	(Curb)
24	19	REBA MCENTIRE	What Do You Say	(MCA)
23	20	SHANE MCANALLY	Are Your Eyes Still Blue	(Curb)
20	21	GARTH BROOKS	It Don't Matter To The Sun	(Capitol)
31	22	FAITH HILL	Breathe	(Warner Bros.)
25	23	TY HERNDON	Steam	(Epic)
28	24	CLAY WALKER	Live, Laugh, Love	(Giant)
27	25	SHANE MCANALLY	Are Your Eyes Still Blue	(Curb)
36	26	ALAN JACKSON	Pop A Top	(Arista)
34	27	KENNY CHESNEY	She Thinks My Tractor's Sexy	(BNA)
30	28	GARY ALLAN	Smoke Rings In The Dark	(MCA)
35	29	TRACY BYRD	Put Your Hand In Mine	(RCA)
32	30	JASON SELLERS	A Matter Of Time	(BNA)

#1 MOST ADDED

JO DEE MESSINA Because You Love Me (Curb)

#1 MOST INCREASED PLAYS

FAITH HILL Breathe (Warner Bros.)

COUNTRY begins on Page 156.

NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	NORMAN BROWN	Out'a Nowhere	(Warner Bros.)
2	2	DOWN TO THE BONE	Long Way From Brooklyn	(Internal Bass)
6	3	DAVE KOZ	Together Again	(Capitol)
5	4	BONEY JAMES	Body Language	(Warner Bros.)
3	5	RICHARD ELLIOT	Chill Factor	(Blue Note)
4	6	CHRIS BOTTI	Drive Time	(GRP/VMG)
7	7	CHRIS GAINES	Lost In You	(Capitol)
8	8	NESTOR TORRES	Velvet Nights	(Shanachie)
11	9	BRIAN CULBERTSON	Back In The Day	(Atlantic)
10	10	GOTA	Let's Get Started	(Instinct)
9	11	JAZZMASTERS	Lost In Space	(Hardcastle/Trippin 'N' Rhythm)
13	12	BRIAN TARQUIN	Darlin Darlin Baby	(Instinct)
12	13	BRIAN MCKNIGHT	Back At One	(Motown)
17	14	KOMBO	Talk The Talk	(GRP/VMG)
14	15	ERIC CLAPTON	Blue Eyes Blue	(Columbia/Reprise)
15	16	CHUCK LOEB	High Five	(Shanachie)
18	17	DWIGHT SILLS	Dock Of The Bay	(Citylights)
16	18	CRAIG CHAQUICO	Forbidden Love	(Higher Octave)
20	19	KENNY G W/LOUIS ARMSTRONG	What A Wonderful ...	(Arista)
21	20	BOB JAMES	What's Up	(Warner Bros.)
19	21	STEVE COLE	Say It Again	(Bluemoon/Atlantic)
22	22	EARL KLUGH	Peculiar Situation	(Windham Hill)
28	23	JOYCE COOLING	Callie	(Heads Up)
23	24	KENNY G W/GEORGE BENSON	Summertime	(Arista)
27	25	KIRK WHALUM	That's The Way Love Goes	(Warner Bros.)
24	26	NATALIE COLE	Snowfall On The Sahara	(Elektra/EEG)
26	27	MARCOS ARIEL	Green Eyes	(Paras Recording Company)
25	28	SPYRO GYRA	Silk And Satin	(Windham Hill Jazz)
29	29	BONA FIDE	High Street	(N-Coded)
—	30	JOE SAMPLE F/LALAH HATHAWAY	Street ...	(PRA/GRP/VMG)

#1 MOST ADDED

KIM WATERS Secrets Told (Shanachie)

#1 MOST INCREASED PLAYS

JOYCE COOLING Callie (Heads Up)

NAC begins on Page 182.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	CREED	Higher	(Wind-up)
4	2	BUSH	The Chemicals Between Us	(Trauma)
2	3	LIVE	The Dolphin's Cry	(Radioactive/MCA)
3	4	DAYS OF THE NEW	Enemy	(Outpost/Interscope)
7	5	STONE TEMPLE PILOTS	Down	(Atlantic)
5	6	GODSMACK	Keep Away	(Republic/Universal)
8	7	KID ROCK	Cowboy	(Top Dog/Lava/Atlantic)
9	8	FOO FIGHTERS	Learn To Fly	(Roswell/RCA)
6	9	CHRIS CORNELL	Can't Change Me	(A&M)
12	10	SEVENDUST	Denial	(TVT)
13	11	POWERMAN 5000	When Worlds Collide	(DreamWorks)
10	12	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
14	13	NINE INCH NAILS	We're In This Together	(Nothing/Interscope)
11	14	LIMP BIZKIT	Nookie	(Flip/Interscope)
16	15	STAINED MUDSHOVEL	(Flip/Elektra/EEG)	
22	16	LIMP BIZKIT	Re-Arranged	(Flip/Interscope)
17	17	OUR LADY PEACE	One Man Army	(Columbia)
29	18	RAGE AGAINST THE MACHINE	Guerrilla Radio	(Epic)
15	19	FILTER	Welcome To The Fold	(Reprise)
19	20	MEGADETH	Insomnia	(Capitol)
21	21	SANTANA F/EVERLAST	Put Your Lights On	(Arista)
28	22	KENNY WAYNE SHEPHERD BAND	In 2 Deep	(Giant/Reprise)
18	23	DOUBLEDRIVE	Tattooed Bruise	(Here And Now/MCA)
26	24	COAL CHAMBER W/OZZY OSBOURNE	Shock...	(Roadrunner)
23	25	OLEANDER I	Walk Alone	(Republic/Universal)
25	26	STATIC-X	Push It	(Warner Bros.)
36	27	RED HOT CHILI PEPPERS	Around The World	(Warner Bros.)
31	28	LIT	Zip-Lock	(RCA)
33	29	CHEVELLE	Mia	(Squint)
24	30	ALICE IN CHAINS	Get Born Again	(Columbia)

#1 MOST ADDED

ALICE IN CHAINS Fear The Voices (Columbia)

#1 MOST INCREASED PLAYS

RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)

ROCK begins on Page 187.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	BUSH	The Chemicals Between Us	(Trauma)
2	2	CREED	Higher	(Wind-up)
3	3	LIVE	The Dolphin's Cry	(Radioactive/MCA)
6	4	FOO FIGHTERS	Learn To Fly	(Roswell/RCA)
5	5	KID ROCK	Cowboy	(Top Dog/Lava/Atlantic)
7	6	311	Come Original	(Capricorn)
9	7	CHRIS CORNELL	Can't Change Me	(A&M)
4	8	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
10	9	STONE TEMPLE PILOTS	Down	(Atlantic)
8	10	BLINK-182	What's My Age Again?	(MCA)
15	11	NINE INCH NAILS	We're In This Together	(Nothing/Interscope)
11	12	OUR LADY PEACE	One Man Army	(Columbia)
16	13	JIMMIE'S CHICKEN SHACK	Do Right	(Rocket/IDJMG)
17	14	LIMP BIZKIT	Re-Arranged	(Flip/Interscope)
13	15	LIMP BIZKIT	Nookie	(Flip/Interscope)
12	16	DAYS OF THE NEW	Enemy	(Outpost/Interscope)
24	17	RAGE AGAINST THE MACHINE	Guerrilla Radio	(Epic)
18	18	RED HOT CHILI PEPPERS	Around The World	(Warner Bros.)
14	19	LIT	Zip-Lock	(RCA)
27	20	FILTER	Take A Picture	(Reprise)
23	21	STROKE9	Little Black Backpack	(Cherry/Universal)
33	22	BLINK-182	All The Small Things	(MCA)
25	23	SANTANA F/EVERLAST	Put Your Lights On	(Arista)
21	24	POWERMAN 5000	When Worlds Collide	(DreamWorks)
37	25	COUNTING CROWS	Hanginaround	(DGC/Geffen)
22	26	BUCKCHERRY	For The Movies	(DreamWorks)
31	27	STAINED MUDSHOVEL	(Flip/Elektra/EEG)	
30	28	SEVENDUST	Denial	(TVT)
26	29	TONIC	You Wanted More	(Universal)
40	30	OFFSPRING	She's Got Issues	(Columbia)

#1 MOST ADDED

BECK Sexxlaws (DGC/Geffen)

#1 MOST INCREASED PLAYS

RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)

ALTERNATIVE begins on Page 197.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	MELISSA ETHERIDGE	Angels...	(Island/IDJMG)
3	2	STING	Brand New Day	(A&M)
2	3	SANTANA F/ROB THOMAS	Smooth	(Arista)
8	4	COUNTING CROWS	Hanginaround	(DGC/Geffen)
6	5	INDIGO GIRLS	Peace Tonight	(Epic)
5	6	JOHN POPPER	Miserable Bastard	(A&M)
11	7	BRUCE COCKBURN	Last Night Of The World	(Rykodisc)
10	8	BEN HARPER	Bum To Shine	(Virgin)
13	9	CHRIS CORNELL	Can't Change Me	(A&M)
9	10	KIM RICHEY	Come Around	(Mercury)
7	11	GOO GOO DOLLS	Black Balloon	(Warner Bros.)
18	12	OLD 97'S	Nineteen	(Elektra/EEG)
4	13	SUGAR RAY	Someday	(Lava/Atlantic)
12	14	SHERYL CROW	The Difficult Kind	(A&M)
19	15	WOOD	Stay You	(Columbia)
15	16	LOS LOBOS	This Time	(Hollywood)
14	17	PRETENDERS	Human	(Warner Bros.)
16	18	CHRIS ISAAK	Baby Did A Bad Bad Thing	(Reprise)
20	19	TONIC	You Wanted More	(Universal)
17	20	RED HOT CHILI PEPPERS	Scar Tissue	(Warner Bros.)
—	21	CROSBY, STILLS, NASH & YOUNG	No Tears Left	(Reprise)
21	22	TRAIN	Meet Virginia	(Aware/Columbia)
24	23	RICHARD THOMPSON	Crawl Back	(Under My Stone) (Capitol)
27	24	WILLIAM TOPLEY	Walk Like I Do	(Mercury)
—	25	SANTANA F/EVERLAST	Put Your Lights On	(Arista)
30	26	JOAN OSBORNE	Baby Love	(Blue Gorilla/Mercury/IDJMG)
23	27	JEREMY TOBACK	You Make Me Feel	(RCA)
—	28	FOO FIGHTERS	Learn To Fly	(Roswell/RCA)
—	29	PAUL MCCARTNEY	Try Not To Cry	(Capitol)
—	30	SIXPENCE NONE THE RICHER	There...	(Squint/Elektra/EEG)

#1 MOST ADDED

BARENAKED LADIES Get In Line (Elektra/EEG)

#1 MOST INCREASED PLAYS

COUNTING CROWS Hanginaround (DGC/Geffen)

ADULT ALTERNATIVE begins on Page 207.

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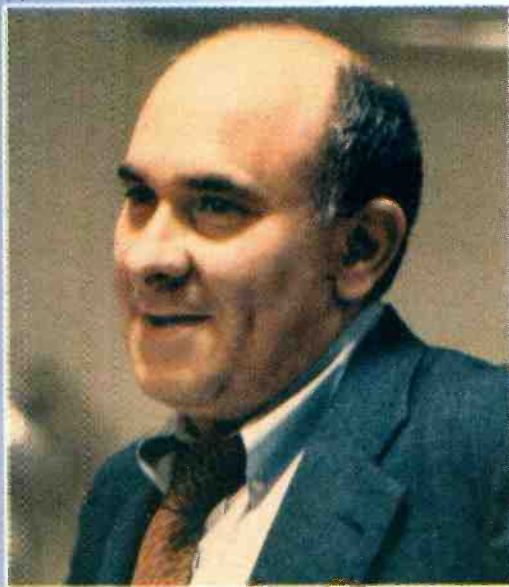
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Publisher's Profile

By Erica Farber



PAUL DREW
Legendary Programmer

One man has had his finger on the pulse of contemporary radio from the '50s through the '90s: Paul Drew. Having started as a disc jockey, he published his own music newsletter, programmed stations in many major markets and was VP/Programming for one of radio's top chains, RKO.

Drew has developed many well-known on-air talents, including Rick Dees, Charlie Van Dyke and Dr. Don Rose. He was appointed by President Reagan to be the first Director of Radio Marti, establishing Voice of America broadcasts to Cuba.

Over the years his time has been split between two companies, Paul Drew Enterprises and USA Japan Company. He has specialized in management areas of broadcasting, servicing clients in the U.S., Canada, Australia and New Zealand. For the past 20 years his business has expanded beyond broadcasting to specialize in facilitating business between Japan and the U.S., with a client base ranging from Sony to the Bank of Yokohama to the Tokyo Broadcasting System.

After 26 years of living in the Los Angeles area, Drew and his wife recently became residents of Forsyth County in Georgia.

Getting into radio: "When I was in elementary school in Detroit, they had a special program in the public schools. If you were interested, you went so many days a week to a radio station that was an FM license owned by the Detroit public schools. They had scripts, and you could do sound effects and anything there was at that time in radio. That's what interested me. It was before television."

Differences between then and now: "In those days the major facilities were network affiliates, O&Os. It was before Top 40 and the independent operators who have put together groups. Today it's megagroups. Maybe it's not too dissimilar to what it was when I started out."

On radio mergers: "I think it's very healthy. Putting these groups together and having the kind of talent that's available and being able to share it and draw on it makes for very good broadcasters. This has always been kind of an insecure business. When I went from market to market, it was sort of a joke: The minute you buy a house, you put yourself in jeopardy. Be a renter, and be prepared to move. I don't think the people who have been in radio for 20 to 25 years have moved as much as some of the people in the 10 to 15 years prior to that."

State of CHR today: "I don't think it's ever been healthier. You've got the population of preteens and teens. It's like the 1960s all over again, but even more. The sky's the limit."

What it takes to be a winning CHR: "The important thing is to separate the two big jobs a program director has to do. One job is the creative part, the programming

and everything that goes with that — the product that goes on the air. The other job is being an operations person and all of those responsibilities. Historically, maybe too much has been expected of program directors. You probably should have two people doing the job. I think you'd have better radio because of it.

"Radio is entertainment and information, and that's what the programmer should really be concentrating on. The reason I say that is, everybody I've talked to in the last few years keeps telling me they don't have time, and therefore there must be an overload somewhere."

Radio's competition: "Today I don't think there's any real competition. On down the road there will be satellite-delivered radio, but that hasn't come into existence yet, so I don't think radio has to concern itself with anything that's going to hurt it today. It's a very strong time for radio."

Thoughts on spotloads: "The same kind of people ruined radio back in the days when I was much younger. It's always a solution to increase the bottom line by adding more commercials. It's destructive and corrosive, and over a long period of time it becomes costly, because you're not going to grow your ratings with that kind of situation. But those are decisions that have been made for as long as I've been in radio by people who operate radio stations. I just don't think it's always the solution."

"It's a function of the length of the records. I've always felt the record industry could help radio a lot by making sure that the records they're releasing are of a length that allows a station to play more of them in an hour. Ever since 'Hey Jude,' the length of hit records has continued to rise. It's only recently that a lot of companies and producers are a little more sensitive. They're trying to keep the average length of the records to 3:45 or 3:55."

"The thing that helped make Top 40 the power it was in the '60s is evident when you listen to a great station like KRTH (K-Earth)/Los Angeles or an Oldies station that plays the '50s and '60s: The length of those records was 2:05, maybe three minutes, so you could play 16 an hour. The amount of commercial time we played in an hour at RKO was 12 minutes, but that was high. There were FM stations doing Top 40 that only had eight minutes. I could live with 11 or 12, but I just don't think going to 14 or more with a music format is a great idea."

The relationship between the record and radio communities: "Both sides should always have a high regard for each other. They need each other. The people in the music business have tremendous amounts of money invested in creative work. A radio station has an opportunity to present this creative material to its listening audience. You don't pay for the music, therefore both groups need to be helpful to each other as much as possible."

On the lack of new talent: "I think the Internet is a wonderful thing, because anybody who has a passion to be in radio and wants to try out, experiment and develop any kind of radio station they think is better than the ones they have to listen to wherever they are can do their own radio station right from their computer and have it heard all over the world. If it's good, they'll be discovered. They'll be somebody's morning drive DJ three or four years down the road."

"It's a blessing, both for radio and the music business. There'll be a lot that won't be any good, but the key is to be able to find the gems. There'll be Mason Dixons, Bobby Riches, all of these people somewhere on the Internet. Any company that's looking for fresh talent ought to be able to find it."

How he's stayed ahead of the changes: "I've been reading the *Wall Street Journal* since I was in college. I read trade publications. I haven't really lacked by not having a computer, as far as I can tell. You're publishing a newspaper thicker than it's ever been with more news and features than it's ever had before, and that's on paper. I look at all the new magazines that come along while everybody tells me about

the revolution on the web. There's plenty of information that you can acquire without a computer. I haven't had any problem yet."

Radio's future: "It's defined in the Communications Act of 1934. Radio is there to serve the public, and as long as the people who own and operate the stations keep that in mind, that is their future."

Most influential individual: "A woman by the name of Gwen Kesler. She helped me more than anyone to learn how to choose the right records to program on the radio. For the 10 years I was in Atlanta, she worked for the independent record distributor, and they had most of the hits. She works for Michael Green, the president of NARAS. I was a Yankee and a hotshot; she was good at putting me in my place."

Adding new music: "I don't know that it's an objective thing. It's always been easy to figure out what the top 10 is. It's everything after that that becomes a subjective call. Radio stations are much better off if there is somebody on the team who has a passion for the music, that is the mainstay of that format."

Career highlight: "The promotion we did in 1976 for the Bicentennial with the people of Australia. We did a satellite broadcast where we sent six air talents to Australia to do their broadcasts on six RKO stations, and they sent six talents to the U.S. to broadcast by satellite back to Australia. The finale was that when the six Americans returned to the U.S., they had with them eight koalas that were a gift from the Australian people to the American people. They're at the San Diego Zoo in a million-dollar-plus facility. Hundreds of thousands, if not more than a million, people have enjoyed those koalas."

"That would not have happened had it not been for Dwight Case writing me one of the only two memos he ever wrote me. I really feel good about that. The promotion was conceived by the RKO program directors, not by me. Dwight had breakfast with a guy from Australia who wanted our stations to do something, and Dwight asked me to talk to the guy. I was about as interested in Australia as getting a nail in my toe, but it worked out great."

Career disappointment: "Not hiring Bob Pittman when he was really eager to become an RKO program director while he was programming an FM station early in his career in Pittsburgh. I'm sorry I didn't bring him aboard."

Favorite radio format: "CHR, then Hot AC, AC and Oldies, in that order. I don't listen to any one format."

Favorite song: "Anything by Diane Warren, because she's the No. 1 hit songwriter of the 20th century. She's really nice because she keeps sending me demos."

Favorite television show: "Who Wants to Be a Millionaire?"

Favorite movie: "Titanic. It's the only movie in my life I paid three admissions to see — twice in 70mm."

Favorite book: "Hit Men by Frederic Dannen. It's not fiction."

Favorite all-time disc jockey: "Rick Dees."

Favorite CHR programmer: "Ron Jacobs."

Favorite restaurant: "Musso & Frank Grill, the oldest restaurant in Hollywood. What an easy choice that is."

Beverage of choice: "Tab."

Stock recommendation: "Berkshire Hathaway, at \$55,400 a share. It's about \$29,000 a share below its high of less than two years ago. It's a bargain."

Hobbies: "Listening to music. It's always been a passion."

Advice to broadcasters: "Enjoy what you're doing. I could do a 10-hour seminar on that. It's just those four words."

What he misses most about Los Angeles: "Pacific Time."

October's

Sell Out

will soon

turn to

**January's
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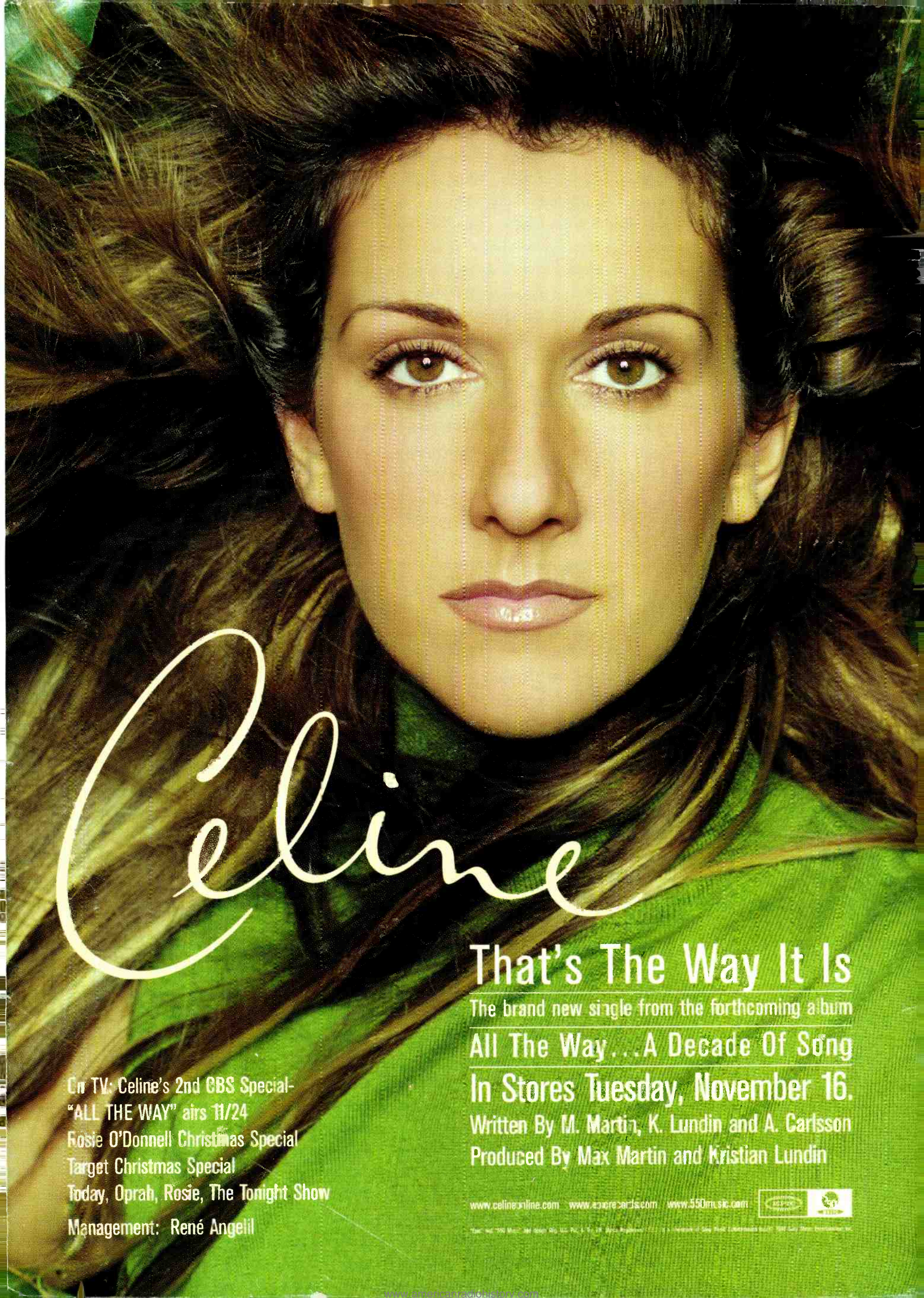
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