

NEWSSTAND PRICE \$6.50

### Degrees Hot, Madonna Sizzles

...s' "Give Me Just One Night (Una Noche)" on  
...al heats up CHR/Pop this week by breaking the  
...d record. "Night" racked up 170 adds, beating  
... set by Britney Spears, who picked up 155  
... earlier this year  
... with "Oops! ... I  
... Did It Again."  
... Madonna's  
... "Music" (Maver-  
... ick/WB) ranks No.  
... 2 Most Added  
... with 160 adds.



# R&R

## THE INDUSTRY'S NEWSPAPER

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

AUGUST 4, 2000

### Kevin & Bean Exposed

In honor of the Morning Show Bootcamp in New Orleans this week, R&R presents its annual Air Personalities theme issue. As a keynote to the whole thing, Sales & Marketing Editor Pam Baker interviews KROQ/Los Angeles morning duo Kevin & Bean. The team talk about advertising, marketing and the almighty bottom line. Page 8



# KENNY CHESNEY

BACK-TO-BACK PLATINUM RECORDS ♦ OVER 5 MILLION RECORDS SOLD

## "I LOST IT"

### IMPACT DATE: AUGUST 14

THE NEW SINGLE FROM KENNY'S UPCOMING ALBUM IN STORES **SEPTEMBER 26**

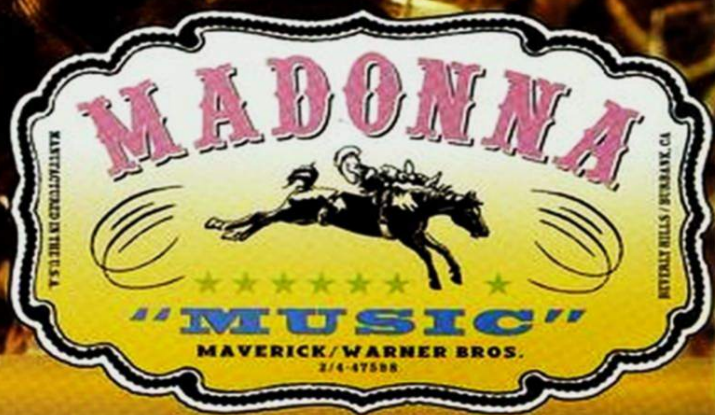


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 Z100 B96 KHKS Y100 WSTR WIOQ KKMG

**Debut @ R&R CHR/Pop (in the 1st week)**  
 #2 Most Added/#2 Most Increased at R&R CHR/Pop  
 #2 Most Added/#3 Most Increased at R&R CHR/Rhythmic  
 #3 Most Added at R&R Hot AC

**Debut 36\* Mainstream Top 40 Monitor (in the 1st week)**  
 #1 Greatest Gainer at Mainstream Top 40 Monitor  
 #1 Greatest Gainer at Rhythmic Top 40 Monitor  
 #3 Greatest Gainer at Adult Top 40 Monitor

**"MUSIC" THE TITLE TRACK & VIDEO FROM THE NEW ALBUM**

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new feature debuts this week in Management, Marketing & Sales. Dan O'Day's Commercial Copy is a monthly feature aimed at providing a skill almost everyone at a station needs: effective and compelling copywriting. Also this week, KBIG/L.A. GM and New York City Ed Krampf is in the GM Spotlight.

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PERSONALITIES ISSUE

In conjunction with the annual Morning Bootcamp in New Orleans, R&R's editors this week write about the important element on your station: personalities. Here's a rundown:  
 • **MS:** KROQ's Kevin & Bean  
 • **MS:** An interview with Ken Levine  
 • **MS:** Natural talent fits best  
 • **MS:** Alternative: The perfect air talent  
 • **MS:** KTFM/San Antonio's Dr. Drex  
 • **MS:** Country: The multiple-station personality  
 • **MS:** Smooth Jazz: Women on top  
 • **MS:** Talk: The venerable George Putnam  
 • **MS:** On-air vs. online

Begins on Page 8

IN THE NEWS

**Satellite Radio** appoints Kenny Curtis, Kurt Gilchrist, Irina Lallemand, Rick Lambert, Blake Lawrence, Charlie Logan, Mark Parenteau, Redbeard, Kevin Straley, and Eddie Webb programmers

**Ron Urban** becomes Pres./COO of Edel North America

**Jennifer Skjoldt** named VP/Station Mgr. at WGLD/Indianapolis

Page 3

THIS #1 WEEK

- POP**  
 GAY'S Absolutely (Story Of A Girl) (550 Music/Epic)
- RHYTHMIC**  
 Country Grammar (Fo' Real/Universal)
- AC**  
 Wifey (Arista)
- AC**  
 HOUSTON & DEBORAH COX Same ... (Arista)
- COUNTRY**  
 AN WOMACK I Hope You Dance (MCA)
- AC**  
 ANTHONY You Sang To Me (Columbia)
- AC**  
 BOX TWENTY Bent (Lava/Atlantic)
- SMOOTH JAZZ**  
 & BRAUN Grazin' In The Grass (Warner Bros.)
- ROCK**  
 With Arms Wide Open (Wind-up)
- ROCK**  
 ROACH Last Resort (DreamWorks)
- ALTERNATIVE**  
 HOT CHILI PEPPERS Californication (Warner Bros.)
- ALTERNATIVE**  
 KING, ERIC CLAPTON Ridin' With ... (Duck/Reprise)

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Napster, RIAA Face Showdown In September

■ Napster wins appeal to stay in business ... for now

By KURT HANSON  
 RAIN, RADIO AND INTERNET NEWSLETTER  
 kurt@earthlink.net

Just nine hours before Napster was due to shut down in compliance with a federal judge's order, that order was stayed by the Ninth U.S. Circuit Court of Appeals in what some observers saw as an unwitting lucky break for the record industry.

Last Wednesday (7/27) U.S. District Judge Marilyn Patel issued a surprise ruling granting the Recording Industry Association of America's request for an injunction to shutter the service as of midnight on Friday, July 29. As a result of the Friday afternoon stay, the music file-sharing service will continue in operation at least until September. At that time legal briefs are due from both Napster and the RIAA.

The RIAA's lawsuit, which was filed late last year, accused Napster of enabling massive copyright violations. In granting the RIAA's request, Patel found that the organization's lawyers had provided enough evidence to show a "strong likelihood of success" at trial.

"Napster is enjoined from copying or assisting or enabling or contributing to the copy or duplication of all copyrighted songs and musical



Fanning

See Page 18

■ Pros say labels must explore ways to provide music over the 'Net

By STEVE WONSIEWICZ  
 R&R MUSIC EDITOR  
 swonsz@ronline.com

Now the plot really thickens in the Napster-RIAA copyright bellwether infringement case. Will the two sides reach some kind of agreement, or did last week's court ruling only delay the outcome in one of the most celebrated and bitter public legal battles in the history of the record industry?

Regardless of the legal feud, in the weeks to come consumers will see the true inventiveness of Internet music pirates and the depth of the public's desire to download illegal music, as well as how committed the record industry is to opening the vaults containing its valuable libraries.

That's the main fallout, according to many pundits, in the aftermath of the Ninth Circuit Court of Appeals' decision that overturned Northern California U.S. District Court Judge Marilyn Hall Patel's ruling two days earlier that Napster must pull the plug on its wildly popular song-swapping service. But first, a Reader's Digest version of last week's events.

• On July 26 Judge Patel, in firm and sweeping language, sided with the RIAA and shut

See Page 38

Clear Channel Closes On SFX

■ Becker to serve as Chairman/CEO from Houston

Seven months after the world's largest radio operator said it would buy the world's largest concert and event promoter, Clear Channel on Tuesday closed on its \$3.8 billion acquisition of SFX Entertainment. Even Wall Street shared in the joy, giving Clear Channel a friendly little hug: CCU shares jumped \$2.19 to close at \$78.38 — as strong as the issue has been since June 22, when it closed at \$78.25 — on nearly triple the daily trading average.

When Clear Channel closes on its acquisition of AMFM within the next two months, it will have more than 900 radio stations in the U.S. and intends

to cross-promote radio stations and concerts in the same city and offer advertisers more options for targeting the youth market. The company also has significant holdings in Europe.

SFX is the nation's largest producer of live concerts, theater and sporting events, with more than 26,000 events held in 120 venues in 31 of the top 50 U.S. markets. It has another 19 venues in the U.K. SFX also owns the sports-management agency that represents former basketball star Michael Jordan, among others.

Clear Channel paid 0.6 share

SFX/See Page 24



Mays

Clear Channel: A 'Most Successful' Q2

■ Analysts embrace radio as Q2 results roll in

Clear Channel last week unveiled record Q2 results that had an intoxicating effect on Wall Street analysts and created waves of support for the entire industry. In fact, the positive reverberations could make up for the negative shock waves a highly critical *Barron's* article sent through the industry in March, when a cover story featuring Clear Channel proclaimed "The Party's Over."

That article sent the R&R composite index tumbling to a seven-month low of 299.32. At the time Clear Channel CFO Randall Mays said that "putting physical assets together is in inning number seven or eight." Apparently, Wall Street forgot

that the game wasn't over and that Clear Channel was still hitting home runs.

In fact, last week's results were so good that Prudential Securities analysts James Marsh and Bill Lerner noted in their report that "same-station results reflect an impressive quarter for radio, and paces give no reason for investors to worry."

Clear Channel reported that after-tax cash flow climbed 53%, from \$178.2 million to \$271.8 million, while diluted ATCF per share grew 33%, from 55 cents to 73 cents. Consolidated net revenues increased 56%, from \$617.7 million to \$965.9 million.

EARNINGS/See Page 4

McCain Reintroduces LPFM Bill

■ New version lets FCC decide interference disputes

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

As Congress prepared to escape a humid Washington to break for summer last week, Sen. John McCain gave broadcasters another reason to sweat: The "Low Power Radio Act of 2000." It's a refurbished version of his springtime effort to bring community radio to the people by endorsing the FCC's efforts to hand out low-power FM licenses. But this time the Senate Commerce



McCain

LPFM/See Page 40

Arista Appoints Ridenour Exec. VP

Arista Records has promoted Lionel Ridenour to Exec. VP.

Based in New York, he reports to President/CEO Antonio "L.A." Reid and will be responsible for all urban music promotion and marketing.

"As a key member of Arista's senior management team over the past seven years, Lionel has won the admiration and respect of both artists and management, as well as the Arista home and field staff," Reid said. "On a personal note, I look forward to continuing the strong working relationship we have built together as we break new ground in the challenging months that lie ahead."

Ridenour was most recently Exec. VP/Black Music, a post he had held since 1999. He joined the label in 1993 as Sr. Director/R&B Promotion. In 1995 he was promoted to VPR&B Promotion and two years later he



Ridenour

RIDENOUR/See Page 40



#1 U.K.  
#1 Ireland  
#1 Germany  
#1 Australia

→ the corrs

"Breathless"

produced by Robert John "Mutt" Lange

from the new album In Blue

management: John Hughes

mixed by Mike Shipley

Going For Adds August 7



## Skjodt Elevated At Susquehanna/Indy

Marketing Manager Jennifer Skjodt has been promoted to VP/Marketing Manager of Susquehanna/Indianapolis sister WGLD (Gold 104.5). Skjodt, a 15-year veteran of the WFMS/WGLD Country combo, Skjodt's resume includes stints as AE, LSM and Director/Sales.

Skjodt is a 15-year veteran of the WFMS/WGLD Country combo, Skjodt's resume includes stints as AE, LSM and Director/Sales.

## Edel Taps Urban As President/CEO

Edel North America has named Urban as its new President/CEO. Based in New York, he reports to Chairman/CEO Michael Haentjes. Urban will oversee Edel's activities in North America and work closely with Haentjes, RED Distribution and the company's other U.S. operations and partners.

Since 1993 Urban has been Sr. VP at Sony Music where he assisted in the management of a broad range of functions in the administrative, creative, production, advertising and financial areas. He also worked with the catalog and special products division, as well as RED Distribution and Loud Records.

"When we were negotiating with Sony Music to acquire a majority stake in RED Distribution, I sat across the table from Ron and was impressed by the depth and range of his knowledge and his negotiating skills," Haentjes said. "It was then that I decided I wanted him on my side of the table, and I am delighted he is joining us. Ron will make an enormous difference to our efforts in expanding our base in North America, and I look forward to working with him as a colleague."

URBAN/See Page 40

## Everclear Teach Audience How To Smile



Everclear recently celebrated the July release of their new CD, *Songs From an American Movie, Vol. One: Learning How to Smile*, with a performance at a 7-Eleven in Burbank. The set aired live on KROQ-FM's Kevin & Bean show. The group performed six songs, including their new hit single, "Wonderful," for the hundreds of fans in attendance. Pictured (l-r) are Everclear's Craig Montoya, Kevin, Everclear's Art Alexakis, Bean and Everclear's Greg Eklund.

## XM Reveals First Wave Of Programmers

Get out your score cards, because XM Satellite Radio has named 15 new members to its programming team. Ten of them, listed below in alphabetical order, will program specific formats as part of XM's 100-channel satellite service.

- Former WBIG/Washington morning driver **Kenny Curtis** will program one of XM's Children's channels.

- Ex-Capstar/Beaumont, TX Director/Programming **Kurt Gilchrist** will program the '70s channel.

- WCBS-AM/New York News Director **Irina Lallemand** comes on board as Director/News Programming.

- **Riek Lambert**, who spent seven years as KNDD/Seattle's PD before becoming Director/Programming for OnRadio.com, will program XM's Classic Alternative Rock channel.

- Former KKSF/San Francisco Asst. PD/MD **Blake Lawrence** will oversee two of XM's Dance channels.

- WFYV/Jacksonville talent **Charlie Logan** will program one Rock channel.

- Two-year WAXQ/New York af-



Lawrence



Straley

ternoon driver **Mark Parenteau** will head up XM's comedy programming.

- Veteran Dallas personality **Redbeard** will program one of XM's Classic Rock channels.

- **Kevin Straley**, who programmed WRKO/Boston, will serve as XM's Director/Talk Programming.

- XM's Hard Rock channel will be programmed by Chicago air personality **Eddie Webb**.

XM has also tapped WZTA/Miami night talent **Ward Cleaver** as MD for the Hard Rock channel. Other MDs include former WNCI/Columbus air personality **Josh**

XM/See Page 40

## Macera Heads Entercom/New Orleans Trio

**Connie Macera** has been named VP/GM for Entercom's WEZB, WLWG & WLTS/New Orleans. She will also serve as Entercom's Director/Sales Development. Macera was most recently Director/Sales Training and Southeast Regional Director/National Sales.

Macera joined Entercom from Clear Channel, where she served as GSM for that company's New Orleans cluster. Before that she held various sales and management positions in New Orleans and Shreveport, LA.

"Connie has already made a terrific contribution to Entercom in her short time with the company," said President/COO David Field. "She is an aggressive, accomplished leader who will make a dramatic impact on our New Orleans cluster."

AUGUST 4, 2000

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## Betts Reveals His Side Of The Story



Dickey Betts, co-founder and singer-guitarist with The Allman Brothers Band, was recently ousted from the band, allegedly due to a drinking problem. In his only radio interview on the subject, Betts tells his side of the story to MJI Broadcasting's Director/Rock Programming **Sai Cirrincone**. Pictured (l-r) are Cirrincone and Betts.

## Among Friends



A highlight of a good company is co-workers who enjoy socializing together after the workday is over. Pictured (l-r) at a recent Los Angeles reception are **Jeff McClusky & Associates' Jeff McClusky**, **Jon Scott** and **Scott Burton**, along with **WLUM/Milwaukee's Dan Manella**.

## HOW TO REACH US

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## Entravision's IPO Priced At \$16.50

Some 46 million common shares of Los Angeles-based Entravision Communications Corp. were priced at \$16.50 each on Tuesday (8/1) as the company prepared for its initial public offering. The fast-growing programming operation expects to raise about \$759 million, which will be used to lower debt and for acquisitions and general operating expenses. Donaldson, Lufkin, Jenrette Securities is the lead manager on the offering that, at press time, was expected to begin trading Wednesday.

## Bloomberg

**BUSINESS BRIEFS**

### L.A. Revenues 29% Ahead Of Last Year

For the first six months of 2000 revenues in Los Angeles, the nation's No. 2 media market, reached \$428.7 million. That's more revenue than L.A. radio generated in all of 1993. The latest report from Miller, Kaplan, Arase & Co. for the Southern California Broadcasters Assn. showed that revenues grew almost 20% to \$78.4 million for the month of June, powered by a 28% jump in local sales. In fact, radio's share of the local media pie (which also includes TV and newspapers) has been steadily increasing for the past three years: Radio commanded 15.6% of local media dollars in the first six months of 1998, 16.1% in the first half of '99 and 16.9% so far in 2000. L.A. revenues are coming from 47 different categories, led by Internet/e-commerce (11.8% of revenue as of May 31), auto (10.8%), TV (7.9%), communications/utilities (5.9%) and financial services (4.3%).

### E-Commerce Still Strong On N.Y. Radio

Internet/e-commerce was the No. 1 ad category in New York radio for the first five months of 2000, as spending reached \$47 million, a 348% increase over the same period in 1999, according to research conducted by Miller, Kaplan, Arase & Co. for New York Market Radio. The automotive category placed second with \$36.6 million in spending (39% higher than last year), and TV stations/networks were third at \$24.1 million (40% higher).

### Viacom To Sell \$1.65 Billion In Securities

Viacom will sell \$1.15 billion of 7.7% senior notes due 2010 and \$500 million of 7.875% senior debentures due 2030. Merrill Lynch and Salomon Smith Barney are the joint lead and book managers for the offering, while Banc of America Securities, Chase Securities and Deutsche Banc Alex. Brown are senior co-managers. Viacom said proceeds will be used to repay short-term variable-rate borrowings.

Meanwhile, the company is expected to take \$700 million of a one-time charge of \$1.5 billion in its Q2 results, which were expected late this week. The \$700 million is for charges related to the CBS merger, according to *The Wall Street Journal*. (The rest is for a change in accounting rules in the film industry.) Viacom also expects to make about \$3 billion in merger-related accounting adjustments, which will be written off over several years. For Call analysts expect a loss of 6 cents per share. Banc of America analyst Stewart Halpern told Bloomberg that cash flow is expected to rise to \$1.2 billion from \$1.1 billion.

### FCC Actions

The FCC has reduced WRHC/Miami's \$78,000 fine for interference to \$25,000. WRHC has had a rough time trying to stay on the air. Two transmitter sites were damaged by hurricanes, a site was declared off-limits when a ValuJet plane crashed in the area, and yet another site faced environmental problems. But when another station filed an interference complaint, the FCC agreed that WRHC was out of line. The commission found that, although it had been granted a construction permit, WRHC had begun operations on a new frequency and transmitter site without authorization.

The commission also reduced a fine on WKTE/King, NC for its acknowledged EAS violation. The fine was levied in April after an FCC inspector found the station operating without an emergency alert system. Booth-Newsome Broadcasting was originally ordered to pay \$20,000, but the company invested nearly \$9,000 to comply with the law and argued that paying the full fine would be a financial burden, as its 1999 gross revenues were only \$56,521. The commission dropped the fine to \$5,000 and is offering Booth-Newsome an installment payment plan.

Continued on Page 25

## R&R Radio Stock Index

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

	One Year Ago	7/21/00	7/28/00	One Year Ago	7/21/00
Radio Index	328.23	323.50	318.22	-3.05%	-1.63%
Dow Industrials	10,972.1	10,773.56	10,511.20	-4.20%	-2.07%
S&P 500	1,365.40	1,527.46	1,419.89	+3.99%	-4.07%

and the deal follows Harris' purchase of Lucent Technologies' point-to-point microwave radio business in June for an undisclosed amount.

Lamar Advertising, in which AMFM owns a 30% stake that will have to be sold after the close of the

Clear Channel merger, reported record net revenues of \$173 million for the second quarter, compared to \$97.8 million last Q2, a 77% increase. Operating cash flow increased 80% from \$46.6 million to \$84.1 million.

— Jeffrey Nath

### Earnings

Continued from Page 1

Net income fell from \$106.5 million, or 33 cents per share, to \$31.2 million, or 9 cents per share — still 5 cents ahead of analyst's expectations. Clear Channel, which on Tuesday closed on its \$3.8 billion purchase of SFX Entertainment and still awaits closure on its AMFM acquisition (see story, Page 1), completed two debt offerings during Q2: a \$1 billion U.S. offering and a Euro-denominated offering of 650 million.

Analysts Marsh and Lerner noted that the results were "well ahead of our expectations." The quarter was highlighted by strength across all of its segments, with domestic and international radio especially impressive. "That was enough for them to raise their 2000 and 2001 estimates and reiterate their 'strong buy' rating, with a \$114 target on the CCU shares."

"The solid results should come as no surprise to investors, who appear to be looking beyond radio's booming first-half growth to the remainder of 2000 and seem to be disappointed with what we view as solid double-digit gains," Marsh and Lerner said. "Consistent with the industry, management confirmed that July pings were not as strong as the previous several months' stellar gains, but certainly not the beginning of a downward trend."

And they were not alone in their thinking. First Union Securities' James Boyle and Deutsche Banc Alex. Brown's Drew Marcus both reiterated their "strong buy" ratings on the company a day after it reported the most successful second-quarter earnings in company history. Merrill Lynch analysts Jessica Reif Cohen and Keith Fawcett reiterated their near- and long-term "buy" ratings on Clear Channel, and their 12-month target of \$105 matched Boyle's.

### 'Great Time To Buy Radio Stocks'

Banc of America Securities Managing Director Timothy Wallace gave the industry a tremendous boost, raising investments in radio issues. "It's a great time to buy radio stocks," Wallace said in an interview with Bloomberg Television. Noting that, although radio is a very traditional medium, "the cash flow growth of these companies is outstanding. In fact, it's been accelerating in the last five years." He also highlighted the industry's historical growth as a reason to buy, since the radio sector has been underperforming this year. "The market has been focused on the Fed and what it has been doing. Once that's out of the way, [radio] stocks will rebound dramatically. Despite an economic slowdown, we think this sector will outperform the economy and other media stocks."

Wallace gave both Infinity and Clear Channel strong votes of confidence. "They are two great companies and are well-managed. We have 'strong buy' recommendations on both." Wallace cited both firms' outdoor arms as major advantages for the companies.

Meanwhile, Entercom was lauded as a great "mid-cap" stock, thanks to that company's management team and strong growth. Wallace reiterated his "strong buy" rating for Entercom, with a target price of \$80.

Lehman Brothers analyst William Meyers initiated coverage on several radio stocks: Clear Channel was rated "buy" with a \$90 price target; Citadel got a "buy" rating and a 12-month price target of \$45 per share; Cox Radio was rated "outperform" with a price target of \$29; Emmis was rated "outperform" with a \$43 price target; Infinity got an "outperform" rating and a \$40 target; and Spanish Broadcasting was rated a "buy" with a target of \$20. Niraj Gupta at Salomon Smith Barney reiterated Clear Channel as a "buy" with a \$105 price target.

### More Industry Earnings

Entercom's Q2 was one for the record books: Net revenues soared 73% to a record \$96.9 million, while broadcast cash flow also hit a record high: \$41.4 million, up 101%. After-tax cash flow climbed from \$13.8 million, or 37 cents per share, to a record \$25.1 million, or 56 cents. Net income per share jumped from 19 cents to 21 cents. On a same-station basis, net revenues rose 17%, and BCF increased 34%.

Consolidated net revenue for Citadel Communications climbed 65%, from \$41.3 million to \$68.2 million, while broadcast cash flow grew a whopping 86%, from \$15.4 million to \$28.6 million. After-tax cash flow improved from 16 cents per diluted share to 41 cents. On a same-station basis, net revenue was up 15% to \$40.8 million, and BCF increased 21% to \$17 million. The company, led by Larry Wilson, reported a net loss of \$3.9 million (11 cents per share), compared to a net loss of \$3.3 million (13 cents) in Q2 '99. First Call analysts had predicted a 15 cent loss. On the heels of Citadel's Q2 earnings announcement Victor Miller at Bear, Stearns & Co. reiterated his "attractive" rating on CITC stock.

Hispanic Broadcasting was up across the board. It said net revenues increased 25% to \$64.8 million, broadcast cash flow rose 20% to \$29.8 million, and EBITDA grew 16% to \$27 million. Net income totaled \$12.1 million, or 11 cents per share, compared to \$10 million, or 10 cents, last Q2. After-tax cash flow improved 19% to \$22.4 million, gaining a penny per share at 20 cents. On a same-station basis net revenue

was up 19%, and BCF increased 18% — gains the company attributes to improved performance at its News/Talk stations.

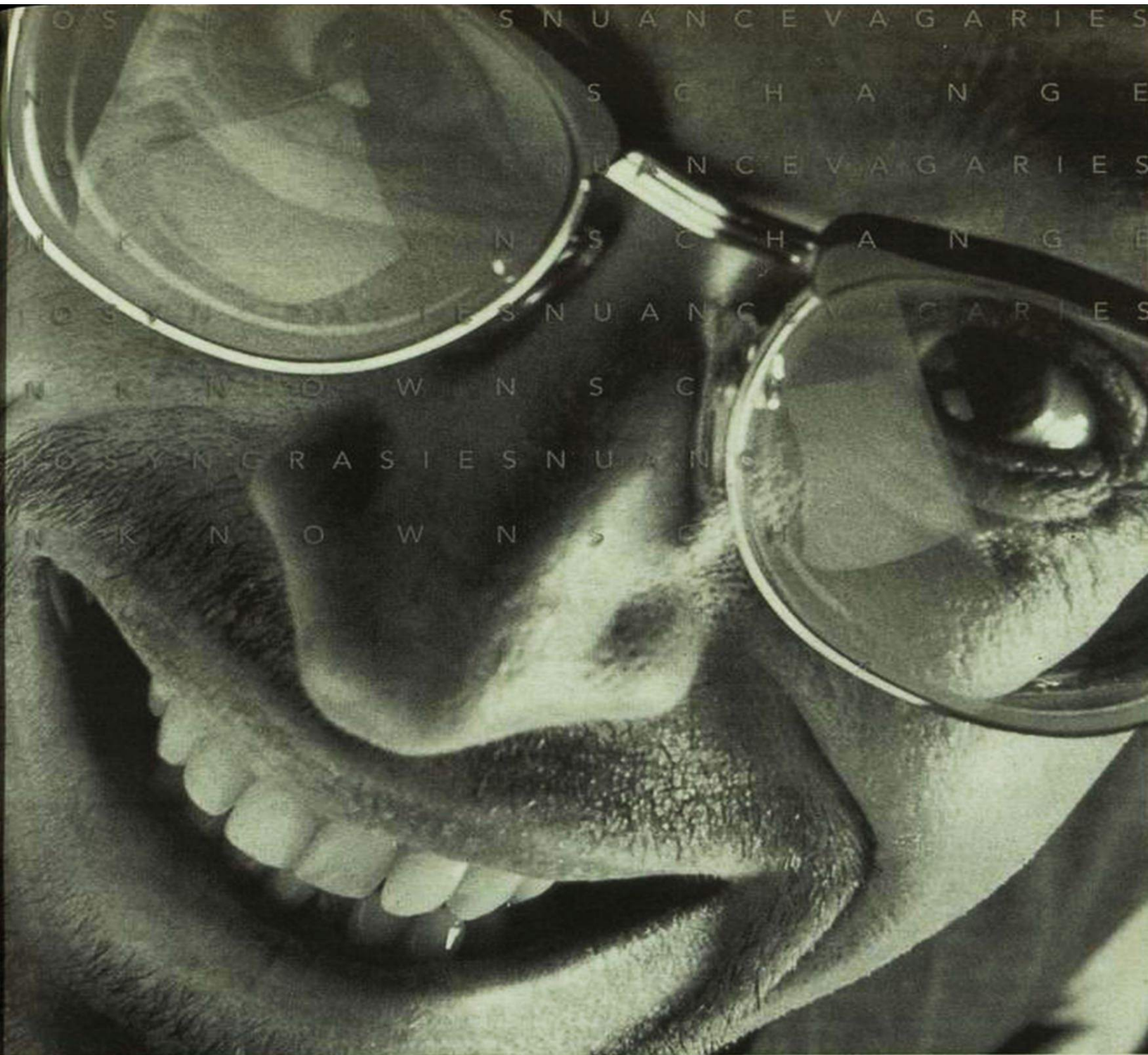
XM Satellite Radio cut its per-share loss during Q2. Although net loss available to common shareholders increased from \$4 million to \$7.3 million, the company's per-share net loss improved from 60 cents to 15 cents. XM's operating loss grew from \$4 million to \$13.9 million. XM announced sales, marketing and distribution agreements with several retailers during the quarter.

Beasley Broadcast Group said consolidated net revenue increased 18%, from \$23 million to \$27.1 million, while BCF rose 21%, from \$7.4 million to \$8.9 million. ATCF soared 61%, from \$3.2 million (18 cents per share) to \$5.2 million (21 cents). Net income soared from \$27,000 (break-even) to \$1 million (4 cents). On a same-station basis consolidated net revenue grew 14% to \$27.7 million, and BCF was up 12% to \$9.3 million. Beasley went public last February.

Jones International Networks' consolidated net revenues rose 35%, from \$15.2 million to \$20.5 million, while EBITDA grew from \$2.9 million to \$3.8 million, a 30% increase. Operating income fell 67%, from \$1.3 million to \$400,000, while the company's net loss grew 35%, from \$2 million to \$2.6 million. Jones says the increase in net loss was partially the result of increased costs related to the company's Broadcast Programming acquisition last August. That acquisition, however, helped the radio programming segment's revenue soar 111% to \$8.2 million and EBITDA jump 274% to \$2.5 million. Radio programming's operating income was up from \$300,000 to \$1 million.

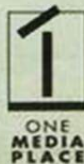
Harris Corp. reported pro forma net income for the fiscal fourth quarter soared from \$7.2 million to \$24 million, with earnings per share rising from 9 cents to 35 cents — 3 cents ahead of expectations. The pro forma results exclude sales and costs associated with Harris' former telephone switch business, which was sold during the quarter. For the full fiscal year, pro forma net income grew from \$68.7 million, or 86 cents per share, to \$75.3 million, or \$1.03 per share.

First Union Securities' Mark Roberts reiterated his "hold" rating on Harris with a target price of \$50, while Morgan Stanley Dean Witter analyst Alkesh Shah reiterated his "outperform" rating with a \$45 target price. But when Harris announced it would buy the 80% of Wavtrace Inc. it doesn't already own for \$141 million in cash and assumed debt, Josephthal & Co. analyst Lawrence Harris cut the company from "buy" to "hold." Harris said the Wavtrace acquisition will increase the speed of its wireless communications systems,



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## DEAL OF THE WEEK

- **KHHR-FM/East Helena, KMON-AM & FM & KLFM-FM/Great Falls, KCAP-AM & KZMT-FM/Helena and KTHC-FM/Sidney, MT and KEYZ-AM & KYYZ-FM/Williston, ND \$7.5 million**

## 2000 DEALS TO DATE

- Dollars To Date: \$7,535,875,426**  
(Last Year: \$2,897,699,224.39)
- Dollars This Week: \$15,479,500**  
(Last Year: 121,493,951)
- Stations Traded This Year: 784**  
(Last Year: 790)
- Stations Traded This Week: 29**  
(Last Year: 43)

## TRANSACTIONS AT A GLANCE

- **KQEX-FM/Fortuna (Eureka-Arcata), CA \$555,000**
- **KJOP-AM/Lemoore, CA \$125,000**
- **WBZQ-AM/Huntington, IN \$16,500**
- **KJLS-FM/Hays, KKQY-FM/Hill City, KBGL-FM/Larned and KFIX-FM/Plainville, KS \$2.5 million**
- **WLKX-FM/Forest Lake, MN \$1.9 million**
- **WDER-AM/Derry, NH \$793,000**
- **WMNS-AM & WMXO-FM/Olean, NY \$790,000**
- **WTNC-AM/Thomasville, NC \$350,000**
- **WSFT-FM/Williamsport, PA \$1.3 million**
- **WGTN-FM/Andrews, SC \$750,000**
- **WKPO-FM/Evansville (Janesville), WI \$2.8 million**

## Commonwealth Reaches For A Star In Big Sky

Grabs seven in Montana, North Dakota duo for \$7.5 million

## Deal Of The Week

**PRICE:** \$7.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Commonwealth Communications. No phone listed.  
**SELLER:** STARadio. Phone: (406) 442-4490

## Montana

**KHHR-FM/East Helena, KMON-AM & FM & KLFM-FM/Great Falls, KCAP-AM & KZMT-FM/Helena and KTHC-FM/Sidney**

**FREQUENCY:** 104.1 MHz, 560 kHz; 94.5 MHz, 92.9 MHz, 1340 kHz, 101.1 MHz; 95.1 MHz

**POWER:** 5kw at 635 feet; 5kw, 100kw at 495 feet; 100kw at 410 feet; 1kw; 95kw at 1,900 feet; 100kw at 718 feet  
**FORMAT:** Country; Country, Country, Oldies, News/Talk, Classic Rock, Classic Rock

## North Dakota

**KEYZ-AM & KYYZ-FM/Williston**

**FREQUENCY:** 660 kHz, 96.1 MHz  
**POWER:** 5kw, 100kw at 869 feet  
**FORMAT:** Country; Country

## Multistate Deal

**PRICE:** \$3.6 million  
**TERMS:** Asset sale for cash  
**BUYER:** Silverado Broadcasting, headed by President/GM Roy Williams. It owns three other stations.

Phone: (209) 476-1230  
**SELLER:** Moon Broadcasting, headed by President Abel de Luna. Phone: (213) 745-7577

## California

**KZZF-FM/South Lake Tahoe (Carson City, NV)**

**FREQUENCY:** 102.9 MHz  
**POWER:** 39kw at 2,926 feet  
**FORMAT:** Hot AC

## Nevada

**KPTL-AM/Carson City**

**FREQUENCY:** 1300 kHz  
**POWER:** 5kw day/500 watts night  
**FORMAT:** Oldies/Sports

## Multistate Deal

**PRICE:** \$3.2 million  
**TERMS:** Asset sale for cash  
**BUYER:** Petracom. No phone listed.  
**SELLER:** Mike Basso. Phone: (909) 793-1109

## Arkansas

**KHSP-FM/Ashdown (Texarkana)**

**FREQUENCY:** 103.9 MHz  
**POWER:** 5.1kw at 355 feet  
**FORMAT:** Religious

## Texas

**KCAR-AM & KGAP-FM/Clarksville, KEWL-FM/New Boston and KEWL-AM/Texarkana**

**FREQUENCY:** 1350 kHz; 98.5 MHz;

95.1 MHz; 1400 kHz  
**POWER:** 410 watts day/65 watts night; 50kw at 308 feet; 22kw at 472 feet; 1kw  
**FORMAT:** Country; Oldies; Oldies; Oldies

## California

**KQEX-FM/Fortuna**

**PRICE:** \$555,000  
**TERMS:** Asset sale for cash  
**BUYER:** S.T.E.G. Broadcasting. Phone: (707) 725-3408  
**SELLER:** Stephen Hastings. Phone: (310) 641-7190  
**FREQUENCY:** 100.3 MHz  
**POWER:** 2.950 watts at 1,807 feet  
**FORMAT:** NAC/Smooth Jazz

**KJOP-AM/Lemoore**

**PRICE:** \$125,000  
**TERMS:** Asset sale for cash  
**BUYER:** IHR Educational Broadcasting. Phone: (559) 584-5242  
**SELLER:** KJOP Radio LLC. No phone listed.  
**FREQUENCY:** 1240 kHz  
**POWER:** 250 watts day/1kw night  
**FORMAT:** Spanish Misc.

## Indiana

**WBZQ-AM/Huntington**

**PRICE:** \$16,500  
**TERMS:** Asset sale for cash  
**BUYER:** Larko Communications. Phone: (219) 356-7945

**SELLER:** Williams Radio Inc. No phone listed.  
**FREQUENCY:** 1300 kHz  
**POWER:** 250 watts  
**FORMAT:** Hot AC

## Kansas

**KJLS-FM/Hays, KKQY-FM/Hill City, KBGL-FM/Larned and KFIX-FM/Plainville**

**PRICE:** \$2.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Eagle Radio. No phone listed.  
**SELLER:** Radio Inc. Phone: (785) 628-1064

**FREQUENCY:** 103.3 MHz, 101.9 MHz; 106.9 MHz; 96.9 MHz  
**POWER:** 100kw at 994 feet; 97kw at 994 ft; 100kw at 486 feet; 10.5kw at 876 feet  
**FORMAT:** Hot AC; Country; N/A; Classic Rock  
**COMMENT:** KBGL represents a construction permit and has not begun broadcasting.

## Minnesota

**WLKX-FM/Forest Lake**

**PRICE:** \$1.9 million  
**TERMS:** Asset sale for cash  
**BUYER:** Polaris Communications. Phone: (949) 206-0800.  
**SELLER:** Lakes Broadcasting,

headed by Eddie Cary. Phone: 464-6796  
**FREQUENCY:** 95.9 MHz  
**POWER:** 3kw at 300 feet  
**FORMAT:** Religious

## New Hampshire

**WDER-AM/Derry**

**PRICE:** \$793,000  
**TERMS:** Asset sale for cash  
**BUYER:** Blount Communications Inc. of NH, headed by William Blount. Phone: (401) 737-0700  
**SELLER:** Spacetown Communications. Phone: (603) 437-9337  
**FREQUENCY:** 1320 kHz  
**POWER:** 10kw day/1 kw night  
**FORMAT:** Religious

## New York

**WMNS-AM & WMXO-FM/Olean**

**PRICE:** \$790,000  
**TERMS:** Asset sale for cash  
**BUYER:** Vox Radio. No phone listed.  
**SELLER:** Magnum Broadcasting, headed by President Michael Stapleford. Phone: (814) 757-8100  
**FREQUENCY:** 1360 kHz, 101.5 MHz  
**POWER:** 1kw day/30 watts night; 1.55kw at 405 feet  
**FORMAT:** Talk/Sports, Hot AC

Continued on Page

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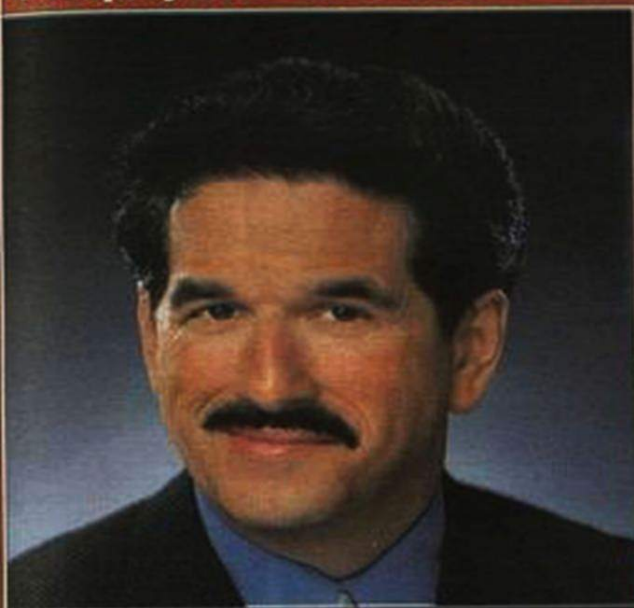
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- Clear Channel's Ed Krampf in the GM Spotlight, Page 10
- Seven fatal failures of cluster mgt., part I, Page 12
- Dan O' Day's commercial copy makeover, Page 16

"Consistency is the last  
of the unimaginable."  
— Oscar Wilde

### SALES & MARKETING

# KROQ'S KEVIN & BEAN

**The L.A. morning team chat about advertising, marketing and the almighty bottom line**

**By Pam Baker**

Sales & Marketing Editor  
pambaker@rnl.com

The Kevin & Bean Morning Show began Jan. 2, 1990 when Kevin Ryder and Gene "Bean" Baxter took to the airwaves on "World Famous KROQ" in Los Angeles.

Kevin and Bean met while working separate shifts at KZZP/Phoenix. They thought they'd have fun doing a morning show so, as a lark, they sent out a few demo tapes, never really expecting anything to happen. But Andy Schoen and Tripp Reeb of L.A. Alternative KROQ heard something special, and they hired the

pair for morning drive. "The station had never had a competitive morning show. It was very music-intensive and a free-for-all," says Bean. Kevin explains, "We were really, really, really at the right place at the right time. We told them probably 20 times, 'You guys know that we've not done this in smaller markets before. We're trying to put a show together, but we've never done it.'"

**R&R:** You've been on the air for 10 1/2 years on a station that's very trendy with an ever-changing audience. What's your secret?

**Bean:** KROQ's music has changed throughout the years. There was a time when we were very Lilith Fair and Dave Matthews and Sarah McLachlan. There was another time when it was practically a synth pop station. There was the whole grunge era. Now we're dealing with a much harder brand of music.

**Kevin:** I think I would have to credit the success of *The Kevin & Bean Show* to the fact that we always do our personal appearances in spandex.

**Bean:** So we can't take any of the credit for that. But we've been blessed with two PDs who were both smart enough to understand the changing ways of music. Kevin Weatherly, obviously, is the best in the business.

**R&R:** The fact is that radio stations now operate on the bottom line. How is your relationship with the sales department?

**Bean:** We are very protected, but you're right, it is the bottom line. We have a responsibility to the stockholders, and how much money is coming in is more important than the ratings. CBS wouldn't care if we had a 2 share if we were making over \$30 million a year. But we've been lucky in that our PD is very aware that the product is the gold, and you can't run it down, you can't trash it, you can't dilute it. He does everything he can to keep crappy-sounding stuff off the air. And for the stuff that is too good to turn down financially, we figure out a way to make it work where it's not transparently a sales promotion if we can.

**Kevin:** Basically, our relationship is that we're allowed to keep the cool stuff. For the rest, we just pick and choose who we want to date and marry. [Editor's note: Kevin married Melissa, a former KROQ AE, in 1995. They are the proud parents of twin girls.]

**R&R:** What are your thoughts about clients sponsoring promotions that the morning show does?

**Kevin:** Bullshit, man!

**Bean:** We are delighted with anything that is not too intrusive that is going to make the company money because we're

going to have a job as long as our show is profitable. We don't fight it, but we will speak up.

**R&R:** Do you do any endorsement spots?

**Bean:** We don't. If it doesn't contribute to the show, to making the show better, we generally try to stay away from it. Of course, we get an offer every other week to voice a spot or go to an appearance or do a grand opening. As a rule, we don't. Kevin will do it, if I can speak for him, if it's something that he thinks he'd like to do anyway — like going out to the Hollywood Park race-track on a Saturday and hanging out — but he certainly wouldn't do it if he didn't want to and it didn't help the show.

**Kevin:** If anyone from Nike is reading this, we love Nike!

**R&R:** I think that doing endorsements would be not only an opportunity for you to make money, but something else for the sales department to offer clients.

**Bean:** I agree with that, but I don't like it when you turn on the radio and you hear people on all day long, either. We like the fact that if Kevin & Bean are talking, it's something that they want to be talking about, rather than you're listening to [afternoon host] Jed The Fish's show, and Kevin & Bean come on, and they're shills for the man.

**Kevin:** I like the fact that Bean just spoke about Kevin & Bean as if he were not one of them.

**Bean:** [Laughs] I'm talking about the listener's perspective. "Oh, here's Kevin & Bean," and they expect us to be talking about something that interests them, and we're doing a commercial for something. I just have kind of a queasy feeling about that.

**Kevin:** You know what's been real cool, to reiterate what Bean's saying, is that the station has left it up to us. I don't know how typical that is, but we can pretty much tell them we don't want to do anything, and they back us up.

**R&R:** Well, that's good until Mel Karmazin sends down a mandate that you guys have to do something....

**Kevin:** Then we'll lick Mel's ass.

**Bean:** Fortunately, as you know, Mel is the most talent-sensitive person in radio today. We've known him since CBS took over and his first visit to KROQ, and he has always impressed us — although we are a product, and the bottom line is what's most important. He's always known our names, and he's always been aware of what's going on with the show. He's always been concerned. There have been circumstances where I've gone to him for personal reasons. The management here has always been so supportive and sensitive. They really do take care of us. And that's a nice feeling.

**R&R:** Has the CBS/Viacom merger affected your show at all?

**Bean:** I expected, with all the mergers in recent years,

that there would be a lot more CBS synergy and that we might do more promotions, with the TV networks being part of the same CBS family — wrong!

We can't get Mike Wallace or David Letterman on the phone or get better access to the MTV awards or anything. The only way the synergy works is from the top down, meaning we have to run the CBS TV spots, our traffic, like *Touched by an Angel* or the Country Music Awards! But the station gets nothing in return. We're huh?

**R&R:** How does KROQ market the morning show?

**Kevin:** They don't. They're bastards. They're bitches. They don't spend a penny on us, and it frustrates us, and we hate it.

**R&R:** What's the reason for not spending money?

**Kevin:** Because they're not sure that they can get the results. They're not positive that it works.

**Bean:** So our argument is "Isn't your business going to be advertising and telling the advertisers that advertising works? You put a commercial on McDonald's, and you're

McDonald's that it's going to drive people to their store. How can you argue that advertising our show isn't going to drive people to our show?"

**Kevin:** That's our biggest and only complaint with KROQ, that we have had to get people interested in our show only by them listening and telling each other about it. The station has been there in every other way, but when it comes to going out and getting listeners to listen to *The Kevin & Bean Morning Show*, it has not been there at all.

**Bean:** It's strictly word-of-mouth. You can imagine how frustrating it is during sweeps, when every commercial stopset on every television program has [L.A. stations] KBIG, KKBK, KIIS-FM, KPWR, one right after another. Advertising has never been part of the mix.

**R&R:** What type of marketing would you like the station to use?

**Bean:** I'm a big believer that most people watch television, and that people will watch a good television commercial, and it will get people talking and get people to remember the product. Look at Priceline.com, everybody who watches television knows what Priceline.com is and how to get there because the commercials are so great. I really think TV commercials work.

**R&R:** Who's been the most influential in your radio career?

**Kevin:** That's simple: [KIIS-FM morning man] Rick Dees. We can look at him, and we can see everything that's fake, and we can make a plan out of going in the opposite direction. It's really done well for us.

**Bean:** That's not a joke. His show is so phony. At least when we're doing a character, like an Al Green or something like that, we're doing it with a wink to the audience that we know that it's kind of stupid, and we break the fourth wall a lot. But the way Rick Dees does characters on his show sounds like either his listeners are dumb enough to believe that what they're hearing is real or that he thinks it's real. We hate the way he does the comedy. He'll say, "I went out snowboarding this weekend." That's the type of thing that drives us crazy because he's 55 years old, and he certainly wasn't out snowboarding. He does whatever it takes for people to think he's hip. We hate what he does.

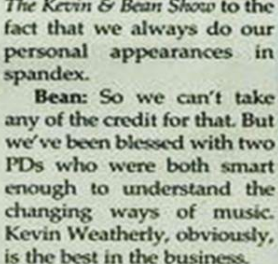
**Kevin:** I might add that he has the only English language show that continues to beat us 12+.



PAM BAKER



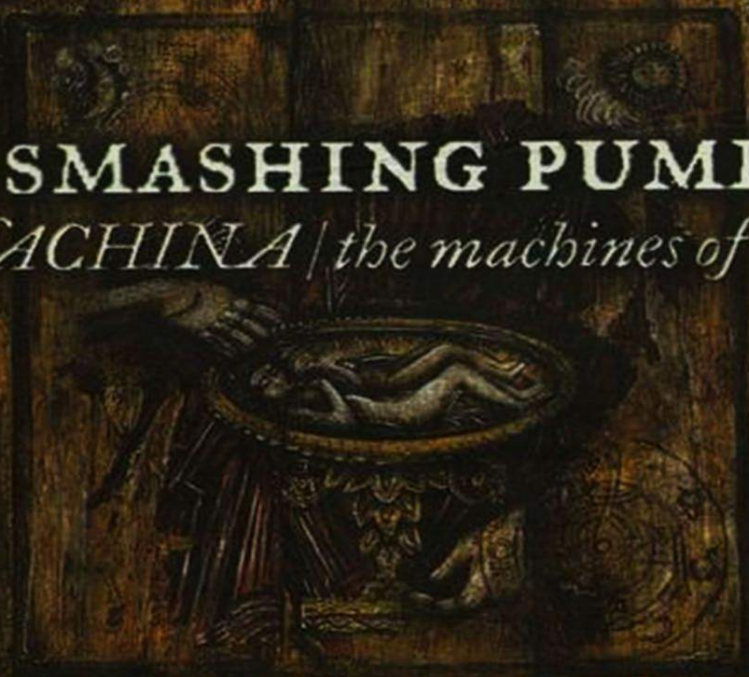
Dishin' about chocolate starfish and significant others, Limp Bizkit lead singer Fred Durst has an on-air visit with KROQ's Kevin & Bean.



KROQ's Kevin Ryder & Gene "Bean" Baxter

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# R&R GM spotlight

**ED KRAMPF — KBIG-FM & KLAC-AM/  
Los Angeles  
(Clear Channel Communications)**



## ■ A sports fanatic pitches a sales job and ends up head coach

This week's GM Spotlight honors 21-year radio executive (and sports enthusiast) Ed Krampf of Clear Channel in Los Angeles. "He is incredibly supportive and has the utmost confidence in his staff's abilities," comments one R&R reader. "Ed has taught us a great deal about the strategic thinking that makes for a successful cluster in this new world of consolidation," adds another supporter, concluding, "He's simply a great GM!" Congratulations!

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

"One night back in 1979 I was listening to Ken Dito on KNBR/San Francisco doing a sports talk show. He was interviewing Lou Boudreau, a former baseball player for the Red Sox and Indians. I couldn't believe how well-prepared he was for the interview. He knew the guy's stats, his high school sweetheart's name, everything. At that moment I decided I wanted to do what Ken Dito was doing and become a sports talk host. I decided to find a sales job in a radio station where I would have the opportunity to meet Ken Dito."

### First job in broadcasting:

"As an AE for KYUU-FM in San Francisco. KYUU was then a sister station of KNBR. They were in the same building, so I figured I would bump into Ken Dito in the elevator. Ken left KNBR the week I started, and it took me 12 more years until

I finally met him and actually became his boss!"

### Career highlights:

"My first management job was as a retail sales manager for KIOI (K101)/San Francisco, where Kevin Sweeney was our sales consultant. I left to become GSM of crosstown 'Hot Hits' KITS-FM. Joe Field promoted me to GM of KITS in 1984, and we hired Alex Bennett for mornings. In 1986 I transformed KITS to 'Modern Rock' Live 105. From there I've run my own broadcast company, was Sr. VP/Operations for the Park Lane Group and negotiated a very successful sports marketing rights agreement between KLAC and the Los Angeles Lakers."

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

"Due to the high level of financial expectations put on a GM in today's environment, you fight the tendency to become too conservative with your product and business approach. We need to share our dreams, create, experiment and continue to be adventurous and innovative ... because not to change is a sure ticket to becoming old, tired and defeated."

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

"The World Series earthquake in 1989 in San Francisco. When the shaking

stopped and the fear that I was going to die that evening at Candlestick Park subsided, I remember the smell of gas in the air and the sound of EBS tones on the radio. I realized that this was going to be my most challenging day in radio. We had to rent a Winnebago, drive it up alongside our transmitter building and broadcast for a week until it was safe to return to our building. We took telepathic requests from the mountain."

### I'm most proud of:

"The standards that were set for me by my late father, Ruby, who made sure that I'd always be a stand-up person, operate with the utmost honesty and integrity and act responsibly to protect the best interests of the people I work for and who work for me."

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

"A quote from Albert Einstein delivered to me via Jerry Tabio, which was, 'A problem well-stated is half solved.' That is so true. We spend way too much time working on solutions before defining the problem."

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

"I attended New York City's High School of Music and Art and can still jam on the saxophone!"



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

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## PART ONE OF A SEVEN-PART SERIES

## SEVEN FATAL FAILURES IN CLUSTER MANAGEMENT

By Lindsay Wood Davis

Radio Advertising Bureau

**No. 1: Failure to operate the cluster as a single business made up of individual stations.**

We start with a question that has haunted owners and managers since the earliest days of radio's deregulation and subsequent consolidation: "Is it better to operate our stations individually or as a single business?" Thoughtmeister Tom Peters answers this question with his "Paradox of Modern Management," which states, "Perform as an independent unit, or else," and, "Power stems from constant cooperation among units."

Understanding the ramifications of this concept is a cornerstone of successful cluster management. Failure to understand it will condemn you to repeating the same critical mistakes over and over.

Radio's early consolidators fell into two broad camps: Those who strongly believed that each station must stand on its own and those who believed, just as strongly, that all stations they owned in a single market — or even regionally or nationally — should be operated as a single, cohesive unit. Each side was adamant, but the truth is they were both right. And both wrong too. Each station must stand on its own, and the cluster must operate as a single entity. It isn't one or the other. It's both.

Many early cluster managers initially concentrated their efforts on attempts to "work together." When those were ultimately un-

successful (for reasons I'll detail later in this series), the pendulum often swung in the other direction, and managers focused on operating each station separately. But that path, obviously, severely limited the benefits and synergies that could be gained from consolidation. And when that happens, no modern radio manager's job is safe.

Those cluster managers who have survived and prospered have learned that successful cluster management is a constant balancing act among competing demands. It requires establishing and nurturing an atmosphere of cooperation and trust on one level while often encouraging fierce competition on another. It requires identifying and allocating the greatly increased resources — financial, technical and personnel — that come with consolidation. Finally, it means giving and receiving almost constant feedback on how the process is working. And each of these things must be done on an ongoing basis.

Cluster management is tough, and it's tougher when managers don't understand what needs to be accomplished. By accepting that success comes from focusing on both individual stations and on cluster performance, cluster managers will be able to begin the process of making better calls in the hard decisions they're asked to make every day.

Next week: The perils of operating without a market manager.

## \$SALES TIP of the WEEK

Roger J. Volkema  
Associate Professor,  
American University  
Washington, DC



Accept this golden rule of negotiation: *People will not negotiate with you unless they're convinced that you can either help them or them. Make sure you know what your opponent wants — why.*

Answer three questions before you negotiate: "What do I want?" "Why should they negotiate with me?" and "What alternatives do I have?"

Understand the difference between a position — "I need X" — and an interest — "Why I need X." Once you do you'll stop wasting energy defending a position and concentrate on negotiating an outcome that will satisfy your interests.

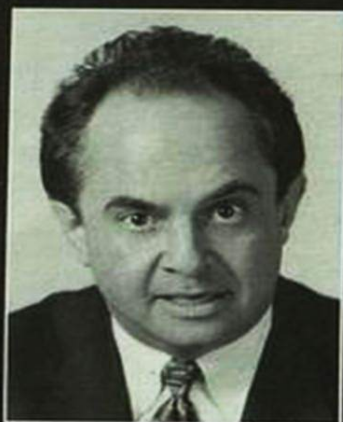
Ask open-ended questions at the start of negotiations, such as, "How's business been lately?" or, "What do you hope negotiation will give you?" By doing that, you'll learn about what the other party is thinking. You'll also come across as being interested in their needs and willing to listen, making it more likely they'll act the same toward you.

Avoid such irritants as "I'm sure you'll find this very fair" or "very generous," "reasonable" or "more than fair." These comments can imply that if your opponents don't accept, they're being unfair, unreasonable or selfish.

Consider delaying the negotiations if you want to learn more about the issue or if you're not sure you have options. It's better to delay than to think you have options.

Volunteer to write up what you agree to, implying that you don't want to see the other party saddled with such a messy chore. Then you can better control the language and provide the details that go into the agreement. And once it's in writing, it will be harder for the other party to try to change it.

Roger Volkema has written *The Negotiation Toolkit: How to Get What You Want in Any Business or Personal Situation*, available from the American Management Association. Visit the AMAA website at [www.amanet.org](http://www.amanet.org).



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## MANAGEMENT

## PHONE TIPS &amp; TECHNIQUES: HOW TO GET YOUR CALLS RETURNED

By Dick Kazan

What is your most powerful business tool? It's your telephone, and it's the connection of your voice with the world. Through that little device people can hear in your own words whatever you burn inside to express, and they can feel your enthusiasm. It's hard to say no to a person who communicates a real sense of purpose.

To become effective on the phone, the first step is to plan for return calls, because many of the people you want to reach won't be available when you call. When they call back, if they hear a tired voice-mail message or a house line answered by an uninterested spouse or a rambling, unbusinesslike recording, their interest will disappear — and so will they.

The solution? Get a first-caliber receptionist, someone who will make your callers feel special and who can also locate you quickly. If you don't have that person where you work, for less than \$100 a month per line you can route your phone lines electronically through an executive service. Such services are available in many office complexes.

Second, target your calls by acquiring a strong prospect list — or by creating a list of your own. Recently, I wanted to speak with the top venture capitalists. I compiled my own list by selecting the highest-ranked firms from *The Wall Street Journal* and *Forbes* magazine. Inexpensive sources of useful information are all around you.

Third, and most important, as you place your calls, make the receptionists, secretaries and executive assistants who answer the phone feel important. You do that by learning each person's name and expressing some genuine warmth for them. Never forget that when you speak with an executive assistant or a department secretary, that individual could provide you with a favorable introduction and then put the key person on the line or get him or her to return your call.

People help those they like, and they'll like you if you're thoughtful and treat them well. The Executive Assistant to Viacom President Mel Karmazin once said to me, "Everybody's in a hurry to go nowhere." When I asked what that meant, she explained that she receives numerous calls each day in which people hurriedly — and often unpleasantly — ask to speak with her boss. Given the demands on his time, only the most compelling calls go through, and she decides which those are. Isn't it ironic, then, that most callers have no time to be courteous to her? How many of those abrupt callers do you think have their calls put through or ever receive a call back?

The last step is to remember the advice of *How to Win Friends and Influence People* author Dale Carnegie, who said, "The only way on earth to influence other people is to talk about what they want and show them how to get it." Before calling, ask yourself why the prospective client would be interested in what you offer. Is it something they need? Will it make money for them? Will it help sell their product? Can it enhance their customer relationships? Will it improve the public's perception of them? If the answer to one or more of these questions is yes, why should they buy from you? Can you give them a special price or terms? Better ratings? An outstanding guarantee? Giving the person who answers the phone compelling reasons why the boss will want to speak with you makes it easier to justify putting your call through.

The same applies to the voice-mail messages you leave. Be enthusiastic, and briefly outline what you can do for the person you've called. In most cases the response you receive will be based upon how they perceive they can benefit from calling you back.

Next week: Once you've placed these prospect calls, I'll show you how to easily follow them up so that you can close transactions and build customer relationships.

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



## CREATING A WINNING MORNING SHOW

By Chris Witting

Want to outthink, outperform and outearn your morning competition? With the right strategy it's not only possible, it's inevitable. Best of all, it may not take costly TV ads, big-dollar giveaways or grueling stunts atop billboards.

Legendary marketer Jay Abraham says that anyone can master a competitive situation by applying fresh ways of looking at the many options open to them. And these days, he says, there are a vast number of opportunities you probably haven't considered that can instantly transform your show — and your career.

Abraham pulls in \$5,000 an hour from biggies like IBM, Schwab and Citibank for his out-of-the-box ideas. I asked him where radio people can find such ideas. He replied, "You find great ideas not by looking inside your industry. You find them externally, by borrowing success practices from other industries. For example, Fed Ex wouldn't be here to-

day if it hadn't borrowed its process from the Federal Reserve, which uses a central check-clearing hub. Roll-on deodorant wouldn't exist if the idea hadn't been borrowed from the roller-ball pen. Ideas that are common as dirt in one industry can have the impact of an atom bomb if you apply them in a way that's never been used before."

That's just one level of fresh thinking Abraham uses to get results. Another is to radically change the way you view your audience, who are your customers. He advises you to put on an imaginary mantle of leadership and assume a near-reverential, fiduciary relationship with your audience, treating them with total honor and respect and becoming their trusted adviser. In doing this, he again suggests that you apply success practices from other top industries.

What about your on-air marketing? Abraham told me, "You've got to telegraph to them that you have the only viable, meaningful solution to their problem. Now, a lot of people have never verbalized just what their problem is. So you've got to be able to verbalize that for them. And then you can't say, 'We're the best choice.' You've got to say, 'We're the only choice to get you the results you want.' You've got to be very clear on that

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

## DEVELOPING A FRIENDSHIP WITH CONSUMERS

For many consumers, loyalty to a family-owned business and its customer service are more important than saving a few bucks at an intimidating super-sized retail outlet. When Hot AC KEEZ/Manikato, MN made the owner of Meyer & Sons TV & Appliance a part of the "KEEZ morning show family," the client was repositioned as a friend of the listener.

Stations around the country are creating opportunities for clients to reach listeners with a friendly, easygoing approach. For example, KISS-FM/Los Angeles hosts a weekday featured called "Corporate Takeover" in which clients play DJ during the noon hour. As you face the never-ending challenge of finding new revenue sources and new ways for existing clients to increase profits, we hope these success stories spark new ideas for your sales team!

**Category:** Appliance Stores

**Market:** Mankato, MN

**Submitted by:** KEEZ-FM

**Client:** Meyer & Sons TV & Appliance

**SITUATION:** During its over 60 years in business, family-owned and -operated Meyer & Sons TV & Appliance had seen a lot of change. The company became increasingly aware of an overcrowded retail environment and the need to protect and increase market share. Owner Rich Meyer had used radio on and off over the years but remained skeptical of its impact on business. KEEZ SM Jim Gullickson says that Meyer & Sons "had always considered radio as an afterthought in its media mix. Its objection to consistently using radio was the lack of tangible results and feedback." Meyer wasn't against using radio, but he was not convinced of its effectiveness. Meyer & Sons needed a more creative approach to its radio advertising message; it needed proof that its ads were actually being heard.

**OBJECTIVE:** Gullickson wanted to create a brand-building campaign that would clearly show Meyer & Sons that its ads were breaking through the clutter, protecting and raising the store's profile in the market.

**CAMPAIGN:** Any businessman who succeeds in a small market for over 60 years can't help achieving some name recognition, and it certainly helps if he's likable. Gullickson's marketing plan capitalized on Meyer's naturally warm personality by making him a part of KEEZ's morning show. Twice a week Meyer calls the show and talks on-air about whatever is on his mind. That tends to range from funny hunting stories to challenges Meyer & Sons has met and overcome. "I obviously don't recommend it for everyone," said Gullickson, "but Rich Meyer is such a likable guy that he really contributes to the entertainment value of our show without sounding like a commercial."

**RESULTS:** Top-of-mind awareness can be difficult to measure. However, Gullickson remarks, "Not only is Meyer thrilled with the feedback he's heard about his call-in ads, he has scheduled additional flights. He is now a firm believer in radio." Gullickson's idea not only provides a way for Meyer & Sons to penetrate the haze of competitive advertising, it protects the strength of the Meyer & Sons brand.

because consumers are not in the mood to go on a stroll in the park. They want to go right to the best answer instantly."

When it comes to getting the most out of your audience, Abraham minces no words: "You can't afford to let them leave. You've got to maximize their value to you. You've got to get them for the most you can every time, you've got to get them to come back again and again, and you've got to find as many other frequent and recurring uses and ways to benefit ethically from and for them as you can."

The bottom line from the man who's been called America's No. 1 marketing wizard? "You've got to do more than just one thing if you want to really lead the field and not just play catch-up. You must impact the market from as many different focal planes as you can. In other words, you've got to develop multiple pillars of success." While most marketers suggest doing just one thing really well, Abraham insists we should set up all kinds of systems and processes so people can connect with and benefit from us 24/7, in as many ways as possible.

Most of us can't afford to hire someone like Jay Abraham, but his ideas are in a new book, *Getting Everything You Can Out of All You've Got* (St. Martin's Press, 2000). Add this book to your summer reading list, and you'll return from vacation with more than just a suntan.

Chris Witting's *Success Journal* now airs on 225 stations. Call 1(800) 743-1988. For free syndication tips, visit [www.syndication.net](http://www.syndication.net).

# GOOD COPY=CLIENT RESULTS= INCREASED COMMISSIONS

■ **Never underestimate the power of effective commercial copy**

**By Dan O'Day** One of the biggest concerns of sales managers and AEs is the need for better commercial copy for their clients. Let's face it: AEs aren't copywriters. They are meant to sell. But the reality is that most AEs need an edge over the competition to impress their clients. And the bottom line is that good, effective copy produces increased sales and inquiries for advertisers. The better the response rate, the better the chance of keeping your clients happy — and consistently spending money on your radio station.



DAN O'DAY

Each month R&R will feature Dan O'Day's Commercial Copy Makeover. I encourage you to make copies of this for your entire sales and production team. If you would like Dan to make over one of your clients' ads, e-mail the current copy and a brief background on the client to [pambaker@rronline.com](mailto:pambaker@rronline.com). Enjoy!

## THE MAKEOVER

KMTS & KGLN/Glenwood Springs, CO Marketing Consultant Debra Brainerd sent me a commercial with the following note:

"I know my copy can use help. The copy is for a 99 cent special at Subway. The client must mention all the stores in order to get co-op. What do you think of the ad?"

Here's Brainerd's copy:

*Are you craving a hot sub? But juicy meatballs, melted cheese and a wonderful tomato sauce oozing from the sub roll. Ummmm. Well, right now you can get a six-inch meatball sub from Subway for only 99 cents. What a deal, a 99 cent sub from Subway! Get your 99 cent meatball sub in Lionshead, West Vail, in Avon inside the Cristy Lodge, in Carbondale and at the Basalt Subway inside the Basalt Texaco. Subway — the way a sandwich should be. And, for a limited time, the six-inch meatball sub for only 99 cents.*

I asked Brainerd to do some fact-finding for me, and we got a little more information. First, though, let's look at how we can improve the copy without any new information. Brainerd began by asking a question. That can be a good technique for attracting the listener's attention. In this case, however, she's asking a dumb question. No one in the audience was, at that moment, craving a hot sub. Maybe some of them were hungry. Maybe some were craving ice cream or cigarettes or alcohol. But none were craving a hot sub.

**Dan O'Day's Rule No. 17: Don't begin a commercial by asking a dumb question.**

Let's try rewriting Brainerd's spot, focusing on the hungry listener rather than on the sandwich. Here's my first effort:

*Today around noon you'll once again be stuck with two choices: a tummy-satisfying lunch ... or a healthy lunch. The yummy lunch is bad for you, and the healthy lunch tastes like, well, healthy stuff. But how about a yummy, healthy lunch*

*today for less than a buck? Today you can get a six-inch meatball sub at Subway in Lionshead, West Vail, in Avon inside the Cristy Lodge, in Carbondale and at the Basalt Subway inside the Basalt Texaco. Subway — the way a sandwich should be!*

Oops! Ninety-seven words, 34 seconds. Too long!

So now I'll suggest what occurred to me when I first read this spot. We don't give location details for Lionshead, West Vail or Carbondale. So how about telling the client we're referring to the other two stores simply as "Avon" and "Basalt"?

Here's how you can break the news to the client that you're dropping the extra, time-eating directions.

"Mr. Client? We've come up with a sales message for your 99 cent meatball sandwich that is just perfect for you. Now you told me you want a 30-second sales message, and we can do a very good job for you in 30 seconds, but we need to drop the local directions for the Avon and Basalt locations. As you know, our goal is to lure repeat customers, and they already know where their local Subway shop is. So, with your permission, we're going to make those two very small edits, and we'll be on our way. Does that make sense to you?"

And if the client balks?

"There is another way to accommodate the special needs of the Avon and Basalt locations. This alternative will allow us to create a more powerful sales message for you. And that is by switching from a 30-second to a 60-second sales message. That will allow us to include all the locations as you gave them to us. Which would you prefer — a 60-second sales message that includes the special location instructions or a 30-second sales message that leaves out the special treatment for those two locations?"

Two key elements should jump out at you from the above paragraphs. First, when talking to a client, don't refer to "commercials." Call them "sales messages" to continually remind clients what they are investing their money in.

**Dan O'Day's Rule No. 33: When talking to a client, don't refer to "commercials." Always call them "sales messages."**

Here's my second rewrite:

*Today around noon you'll once again be stuck with two choices: a tummy-satisfying lunch ... or a healthy lunch. The yummy lunch is bad for you, and the healthy lunch tastes like, well, healthy stuff. But how about a yummy, healthy lunch today for less than a buck? Today you can get a six-inch meatball sub from Subway for 99 cents! Get your 99 cent meatball sub at Subway in Lionshead, West Vail, Avon, Carbondale and Basalt. Subway — the way a sandwich should be!*

Word count: 84 (high-fives all around; we delivered a 30-second spot in fewer than 90 words).

Real Reading Time: 30 seconds, with absolutely no rush in the delivery.

After her original query, I asked Brainerd to call the client and ask how the meatballs are made, what kind of cheese is in the sandwich and what's in the tomato sauce. She came back with this answer: "I talked to my client, and he said the meatballs are all-beef. The tomato sauce is made of crushed tomatoes, onions, parsley and salt; they call it marinara sauce. The cheese is American."

Armed with that information I went to work on a

spot that focuses more on selling the sandwich. Here's my 30-second commercial.

*Your hot meatball sandwich is waiting for you. Meatballs are 100% beef, the cheese is 100% American and the sauce ... ah, the sauce! Authentic, heavenly marinara sauce. Even more healthy is the price: 99 cents for a six-inch meatball sub from Subway. That's 99 cents for a real meal of a sandwich. Get your 99-cent meatball sub at Subway in Lionshead, West Vail, Avon, Carbondale and Basalt. Subway — the way a sandwich should be!*

Word count: 76

Real Reading Time: 28-30 seconds.

I particularly like one two-word phrase in this spot: *real meal*. It's a quick, pithy way to communicate. "This isn't just a sandwich that requires side dishes to satisfy you. For 99 cents you get a filling meal."

Just for fun, here's a 60-second spot that should deliver more than twice the impact of a 30-second spot. You offered this as a spec spot, you just might upgrade the sale and put a more listenable commercial on the air.

*Sfx: A lonely, deserted, wind-swept local. An occasional dog barks; maybe one car drives by.*

*Voice 1: (hushed tones) The large blue bus runs by here.*

*Voice 2: Not since the ducks flew south.*

*Voice 1: Ducks are like people.*

*Voice 2: More like alligators, I think.*

*Voice 1: You have the password?*

*Voice 2: Of course.*

*Voice 1: And with this password?*

*Voice 2: You get it all.*

*Voice 1: The cheese?*

*Voice 2: The cheese.*

*Voice 1: The 100% beef in the meatballs?*

*Voice 2: Naturally.*

*Voice 1: The sauce?*

*Voice 2: Of course, the sauce.*

*Voice 1: I have to know the formula.*

*Voice 2: A little salt. And parsley.*

*Voice 1: Yes....*

*Voice 2: A smidge of onion.*

*Voice 1: What is a "smidge"?*

*Voice 2: Like a dollop, only less.*

*Voice 1: And?*

*Voice 2: I've said too much already.*

*Voice 1: I must know!*

*Voice 2: Tomatoes. Crushed tomatoes.*

*Voice 1: (sighing) Ahhhh....*

*Voice 2: It's called marinara sauce.*

*Voice 1: And you swear to me this six-inch hot meatball sub will be mine for 99 cents?*

*Voice 2: At participating Subway shops in Lionshead, West Vail, Avon, Carbondale and Basalt.*

*Voice 1: But the code word! What is my code word to get this delicacy at so cheap a price?*

*Voice 2: Marinara.*

*Voice 1: Like the sauce?*

*Voice 2: Like the sauce.*

*Voice 1: What if I forget the code word?*

*Voice 2: The guy working behind the counter at Subway — he'll know.*

*Announcer: Subway — the way a sandwich should be!*

This column is excerpted from *The Dan O'Day Radio Advertising Letter*. For your free e-mail subscription, send your request to [danoday@danoday.com](mailto:danoday@danoday.com). Put "R&R Ad Request" in the subject line of your e-mail.



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The registration fee of \$90 will be included on your station's next invoice. A confirmation letter will be faxed to you within 72 hours of receipt with more detailed information.

### Top 10 Things Heard at the PD Unemployment Office

1. "Ratings, schmatings!"
2. "It's all about the music—period!"
3. "My station didn't give PDs training."
4. "Who is this Bob Michaels guy anyway?"
5. "I'm already a PD. Why go for training now?"
6. "Everything I need to know I get from Rolling Stone."
7. "I already went to school once. Why go back?"
8. "I was sure that Vanilla Ice single was gonna hit huge."
9. "I never knew we were losing our P1s to them."
10. "Why learn about all that ratings stuff anyway?"

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### Schedule and Registration

#### Boston

##### Beyond the Basics

Thursday, 8/24

Registration deadline: 8/21

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Registration deadline: 9/8

Seminar held at Arbitron

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Host hotel: Sheraton Columbia

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#### Columbia, MD

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Wed.-Thurs., 11/8-11/9

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Seminar held at Arbitron

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**ARBITRON**

# Eight Steps That Could Help The Music Industry Survive

■ A frequent *RAIN* contributor suggests solutions to the downloading dilemma

By Kurt Hanson

*RAIN*: Radio And  
Internet Newsletter



KURT  
HANSON

*As the Napster lawsuit has highlighted, we are now living in a world in which technology has advanced to the point where music is easily duplicated and shared.*

*In last week's issue of R&R RAIN reader Bob Bellin offered his perspective on the social and technological issues that have arisen from Napster, Gnutella and similar programs — issues that threaten the health of the music industry today. (If you missed it, it's*

*available online for the next several days at [www.kurthanson.com/bellin](http://www.kurthanson.com/bellin).)*

*This week Bellin offers some solutions to the problems he outlined last week, suggesting eight steps that could help the industry survive in this new world.*

## First, Some Background

■ According to the RIAA, less than 1% of the CDs released account for 24% of all the CDs sold. In fact, a release that sells, say, 200,000 copies rarely makes any money for the label or the artist. Record labels count on a tiny percentage of their product to represent virtually all their profit.

■ It often costs more than \$300,000 to produce and release a CD.

■ Roughly half of a label's marketing money is earmarked for the pursuit of radio adds.

■ Artists often complain of being ripped off by labels. In fact, Sheryl Crow recently squared off against RIAA President Hilary Rosen when both testified before Congress about whether labels or artists ultimately own copyrights to songs.

Everyone feels swindled, and no one's cashing in big. That's enough impetus for wholesale change. Here are eight positive steps for the recording industry to consider.

### 1. Establish New Business Models

The first move the music industry should consider is launching a pay version of Napster. A subscription model, a per-song version or both could work.

It doesn't make sense to think that perpetuating the current "You can steal it, but you can't buy it" approach



will help end music piracy. In fact, surveys are showing that Napster users would be willing to pay. So the only question is, how much?

The market price for a downloaded CD is probably a lot less than the current CD retail price. But it's better to get \$8 or \$9 than nothing, and maybe at a lower price the labels will sell more music and make up the difference. But the labels shouldn't depend on that. Something, maybe a lot of things, will have to change if the music business is to remain profitable.

### 2. Hire Hackers And Learn About Security

Talk to some of the people who spend their time cracking code and let them provide a history of encryption and its success rate. It won't take long to confirm what the software industry already knows about security: It has a history of failure. The sooner encryption is dismissed as impractical, the sooner approaches with more potential will be explored.

Continued on Page 21

## Napster Wins Appeal

Continued from Page 1

compositions to which the plaintiffs hold rights," Patel ordered during the hearing in San Francisco federal court.

Since Napster is not capable of distinguishing between copyrighted and uncopyrighted materials, the order effectively required it to cease operations. "Napster wrote the software; it's up to them to write software that will remove from users the ability to copy copyrighted material," Patel said. "They created a monster ... That's the consequence they face."

### A Shutdown Could Backfire

During the two days between Patel's initial ruling and the circuit court's stay, several observers noted that a shutdown of Napster could backfire badly on the record industry.

If deprived of Napster, millions of users may immediately switch to other services, such as Gnutella, that would be difficult or impossible for the record industry to control — or for courts to shut down. Gnutella is a "peer to peer" program that connects users' computers directly, without going through a central server as Napster does. Many commentators made the point that a well-run Napster is much better for the music industry than a bevy of unsupervised and uncontrollable file-exchange programs like Gnutella.



## All Politics, All The Time On Policast.com

Broadcast radio has all-News stations, all-Sports stations and all-Business stations. Plus, of course, Talk and News. Talk stations that spend a lot of time on political issues. Now there's an Internet-only broadcaster that offers nothing but political news: Davenport, IA-based Policast.com.



According to its site at [www.policast.com](http://www.policast.com), the "Net broadcaster is "focused on delivering political and campaign news to elected officials, lobbyists, interest groups, campaign staff and the politically interested in the United States."

The "Programming Schedule" link on the homepage leads to a colorful clock showing that each station's broadcast hour includes the following four 10-minute segments (one per quarter-hour):

Continued on Page 21

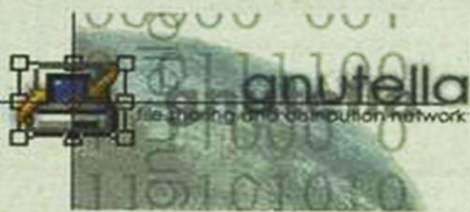
In the two days between the ruling and the stay Napster traffic rose 92%, according to Nielsen/NetRatings, increasing from 443,000 site visitors on the day before the planned shutdown to 850,000 visitors on July 29. (Established Napster users, however, don't have to visit the firm's website to use the service.)

RIAA attorney Russell Frackman had previously testified that 3.6 billion music files could be downloaded illegally in the six months before a scheduled trial if Napster were allowed to continue operations. On the other hand, many Napster users contend that Napster and similar services, even if they facilitate illegal copying, are nonetheless good for record companies, in that users are using file sharing to preview new music that they may then decide to purchase in CD form.

### Rosen Looks Forward

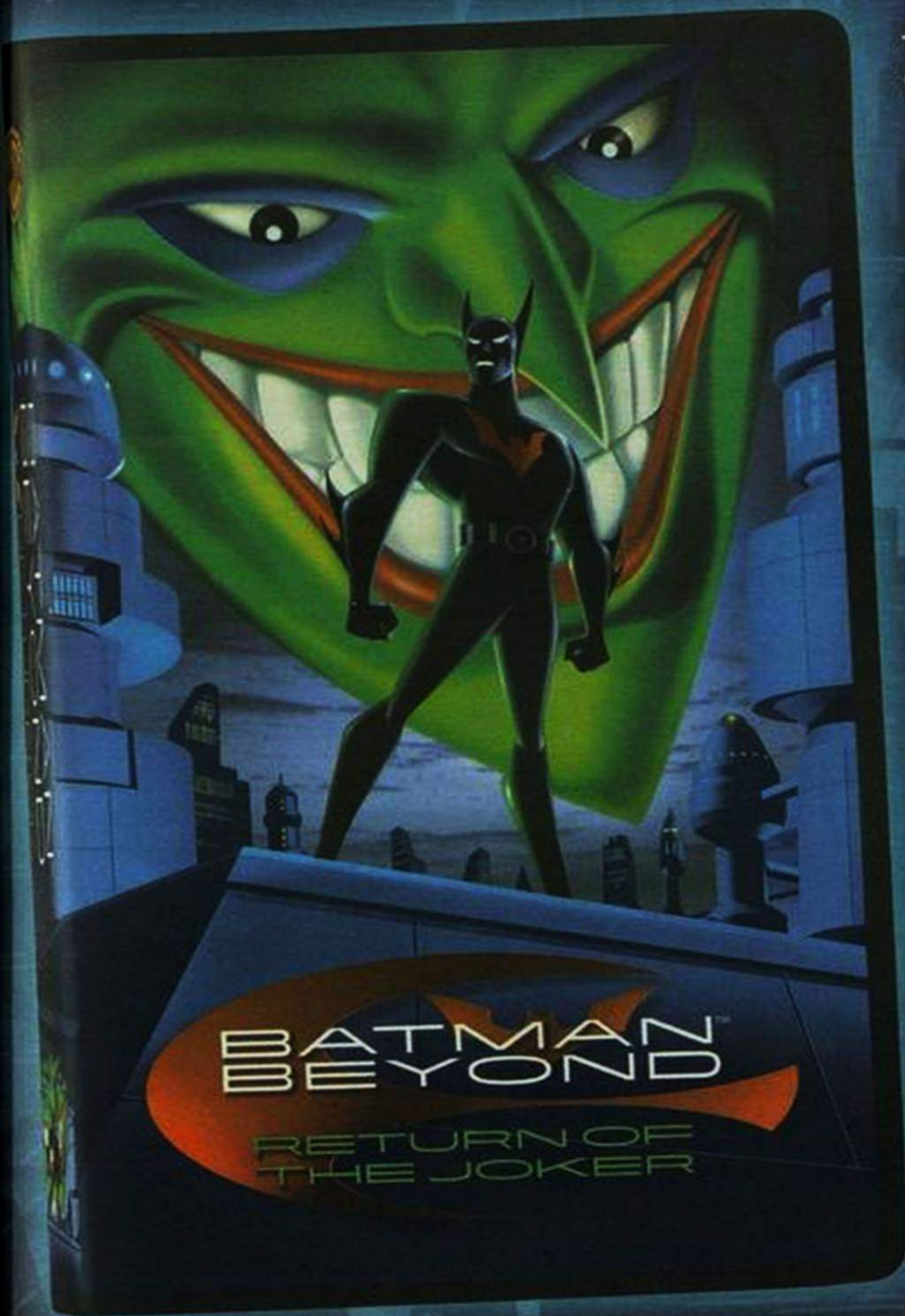
RIAA President/CEO Hilary Rosen commented, "It is frustrating, of course, that the tens of millions of daily infringements occurring on Napster will be able to continue, at least temporarily ... We look forward to the day when the infringements finally cease." Rosen's comments ignore the fact that data in digital form can be copied and that there's nothing she or her organization or the entire music industry can do to change that. As a result, infringements will never cease; they can only be, to some extent, controlled.

Meanwhile, Napster founder Shawn Fanning said, "I am happy and grateful that we do not have to turn away our 20 million users and that we can continue to help artists." That, of course, disregards the fact that the vast majority of artists don't want his firm's "help."



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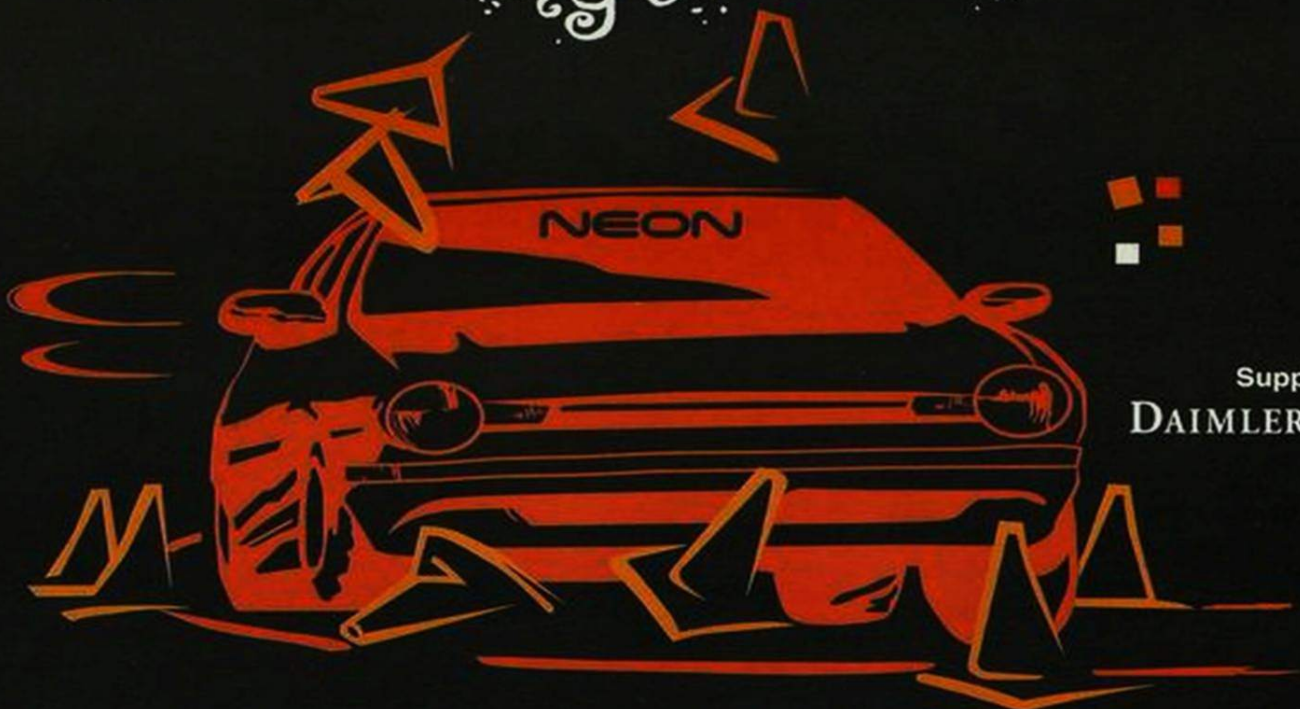
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# R&R

## MARKETING

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# Eight Steps That Could Help The Music Industry Survive

Continued from Page 18

## 3. Release Less Product

According to the RIAA, the number of audio releases jumped from 18,440 in 1992 to 33,100 in 1998 (the most recent year for which statistics are available). There has to be a way to cut down on the amount of product without leaving the next Ricky Martin undiscovered.

Computer models can be developed from historical data to enable increased sales of fewer releases. Weather forecasting models are created by entering past weather events into a complex modeling system. While virtually everyone has been rained on when the forecast called for sun, the National Weather Service is right a lot more often than even the best A&R people. Perhaps a model could be developed around the common traits of hit artists and applied to the A&R process. Although this suggestion will be anathema to many in the music industry — and it might fail miserably — if I had to bet on modeling or encryption, I'd put my money on modeling.

Or, of course, labels could simply sign fewer artists. That may sound simplistic, but if managers had project caps imposed, they'd be forced to be more selective. Radio is a good parallel here. Operators have been forced to produce ever-increasing cash flow with resources that at one time they would have considered unworkably low, but they've managed to do it. It's amazing what's possible when circumstances force a change.

## 4. Cut Production Costs

You can buy a digital recording studio for \$10,000 that does more than a multimillion-dollar version of 15 years ago. Effects can be synthesized with a few keystrokes, and editing can be done instantly and perfectly with digital editing equipment. So why does it cost upward of \$300,000 to produce a CD?

New artists should be given less money to work with. Perhaps an artist should prove some commercial viability with a \$75,000 release before being allowed \$300,000 or more.

## 5. Cut Promotion Costs (And Act Like A Cartel)

Some say that as much as half of the music industry's promotion budget goes to radio. To be fair, the quickest route to CD sales is still radio airplay. But the "big five" record labels represent 85% of all music sales — and stations have to add music every week, whether a promo person takes the PD or MD to dinner or not. Theoretically, that means a huge percentage of the music being added will be from one of the big five labels, whether it's been worked or not.

In radio, a much smaller number of people are making key music decisions due to consolidation in the industry. It stands to reason that if the number of decisionmakers drops, overall promo expenditures should drop. But have they?

Of course, the big five wouldn't own the market share they do if they didn't market aggressively to radio, but there's probably a midpoint where those labels could dominate the ears of radio program management

without the current massive spending.

Record labels should also consider hiring people from outside the industry. Because most music executives came up through A&R or promotion, they don't have much experience with some of the business realities of the last decade, including generally doing more with less. Sometimes it takes a person from the outside to recognize and develop the best solutions.

## 6. Listen To The Consumer

I believe that research has been radio's unsung hero in the consolidation era. Asking the critical questions and being willing to react to the answers has enabled radio to hold up pretty well against a growing array of new media choices.

The record business would do well to adopt a similar approach in dealing with the piracy issue. Despite the RIAA's many public claims to the contrary, any pay download system will be largely voluntary — so it will probably fail if Napster users don't give it the thumbs-up. That will only happen if those consumers' interests and concerns are addressed.

It would behoove the music industry to determine the aspects of Napster (other than the obvious, free music) that its users like and incorporate them into a pay download model.

## 7. Change PR Strategy

The music industry has launched a PR campaign that is really nothing more than a series of lectures aimed at music pirates, who generally fall into the 12-24 age bracket. While most of what those lectures address is, in my opinion, legally and morally true, I seriously doubt that they will be an effective means of deterring the average Napster devotee. The recording industry and RIAA should adjust their rhetoric to fit the audience.

The music business is seen by most of its biggest consumers as greedy exploiters who have ripped them off for years with overpriced CDs. (The industry shouldn't feel too bad about that. Most 12-24s see almost every business that way.) PR should be developed against a backdrop of public perception if it is to have any real chance of impacting public opinion. It's unlikely that consumers will respond to preaching from an industry they feel has been gouging them. For that matter, how many 12-24s do you know who would be receptive to a sermon from anyone?

## 8. Stop Whining And Survive!

The specific actions taken by the recording industry are not as important as the intentions behind them. True willingness to re-examine the basic recorded music business model will almost surely result in a solution. Conversely, the cavalier arrogance with which music industry potentates cling to the potential of legal and technological solutions to the piracy issue underscores how out of touch they are with the markets they serve.

The music industry's business model is demonstrably out of date, and that is ultimately a bigger problem than music piracy. An attitude readjustment that doesn't depend on locks and lawyers is not only in order, it's critical to the industry's future.



Continued from Page 18

- "Dateline: Washington" — the latest news from Congress, the White House, the federal courts and all the current political campaigns.

- "Statehouse Notebook" — All the political news from the 50 state capitals.

- "Munis and Mayors" — Issues and campaigns in the nation's big cities.

- "Horse Race" — Presidential campaign news with opinions from pundits and campaign insiders.

The station also has a clever regular feature, scheduled every two or three hours, "The HillaRick Report." The report covers the volatile New York senate race between First Lady Hillary Clinton and Congressman Rick Lazio.

Policast.com was founded by staffers from Steve Forbes' Republican campaign, though the site is designed to be nonpartisan.

Policast.com Program Manager Gary Barnett has served as a political reporter for WHO/Des Moines, UPI and Mutual Broadcasting System's news operation. For the last four years he's been a talk host on KCRG/Cedar Rapids, IA. News Director Josh Nelson last worked as morning news anchor on WKYU-FM/Bowling Green, KY.

The station's website offers audio streams in WindowsMedia, RealAudio and WebRadio's Emblaze formats, as well as an attractive news ticker at the bottom of each page.

One portion of Policast.com's business model is apparently a side business called VictoryStore.com, which sells buttons, yard signs, bumper stickers, website design services and other campaign materials. Audio ads on Policast.com invite listeners to "Do your campaign shopping from the privacy of your home" at VictoryStore.com.

Although it's not made clear on the website, Policast.com broadcasts live from 9am-6pm ET — though it stays live until all speeches are finished during convention coverage. The day's programming repeats overnight.

## CYBERSPACE

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

### Net Chats

- Country newcomer **Eric Heatherly's** debut *Swimming in Champagne* is eclectic in its influences, so you'll have a lot to discuss with him on Monday (8/7) at 6pm ET, 3pm PT ([chat.yahoo.com](http://chat.yahoo.com)).

- **Talib Kweli's** intricate collaborations with Mos Def are redefining hip-hop. Chat with him on Monday (8/7) at 9pm ET, 6pm PT ([www.twec.com](http://www.twec.com)).

- He's erudite (look it up), super-hip and a sculptor of sound. Talk to **DJ Spooky** on Monday (8/7) at 5pm ET, 2pm PT ([chat.yahoo.com](http://chat.yahoo.com)).

### On The Web

- She's taken folk-pop to new horizons. Catch up with **Natalie Merchant** in performance on Friday (8/4) at 9pm ET, 6pm PT ([www.hob.com](http://www.hob.com)).

- Scotland's best, **Del Amitri**, will put a smile on your face when they perform on Monday (8/7) at 4pm ET, 1pm PT ([www.twec.com](http://www.twec.com)).

— Michael Anderson

## Another View Of The Napster Shutdown

I'm sure that the top brass of the music industry engaged in a lot of "Ding, dong, the witch is dead" backslapping when Judge Marilyn Patel just said no to Napster. Celebration was premature (as the later overturning of the decision showed) and misguided, as the decision probably just transferred control of the labels' now-infamous intellectual property from Napster to the open-source community.

Why is that bad? Napster is a corporate entity controlled by a large, respected venture capital firm that, incidentally, made it very clear that it was interested in striking some sort of deal with the music industry. Conversely, the open-source community is a band of talented outlaw programmers who cannot be readily identified or easily sued. It's darn near impossible to determine who is responsible for different open-source projects.

Striking a deal with Napster would undoubtedly have

forced concessions that would have made both Napster and the music industry unhappy. Such is the nature of compromise. In other words, cut a deal, and you're left with a partnership with an entity whose goal is pretty much the same as yours; that is, to maximize shareholder value. Leave it to the outlaws, and you end up with nothing — and an enemy whose goals have nothing to do with you or your shareholders.

Ironically, as the legal paper trail gets longer and more refined, so does the blueprint for open-source programmers to use as a development tool. What that means is that each victory for the RIAA in court is actually a challenge — complete with guidelines — to the open-source programming community. It's like handing the floor plan of your house to a cat burglar. If I made my living selling music, this lawsuit would make me really nervous.

— Bob Bellin

## DIGITAL BITS

### Radio, Research Execs Form Net In Focus

Edison Media Research's Larry Rosin and Joe Lenski and former AMFM/Omaha GM Donn Seidholz have formed Net In Focus, which conducts in-person focus groups to test all aspects of website usability. Seidholz is CEO of the venture, whose current clients include CNN, The History Channel and Delta Airlines. Seidholz said the company is in discussions to hold focus groups for "several large radio groups exclusively."

### StarGuide Patents I-Net Security Device

StarGuide has patented I-Net, a new device that will help secure the distribution of multimedia files sent via the Internet and through the wired and wireless networks in StarGuide's new Transportal 2000 System. Premiere Radio Networks and ABC Radio Networks currently use the Transportal system to deliver long-form programming to their affiliates.

## READER FEEDBACK

This week's Reader Feedback comes from the new Message Boards section of the *RAIN: Radio And Internet Newsletter* website. Here, a radio pro gives an example of what the public thinks is fair to the record industry.

From Canadian radio researcher **Jeff Vidler**:

How has the music industry treated its best customers [by fighting downloading in court]? The labels have called them thieves and pirates — and turned their passion for music against the labels themselves.

If, as many predict, the battle for intellectual property and the dollars that flow from it ends up in the court of public opinion, how big a slice do you think the public will want to grant the music labels now?

In CNN's Napster chat forum this weekend a Napster user proposed what he thought was a generous business model: 50 cents per song downloaded, with 35 cents to the artist, 10 cents to Napster or an alternate software provider and 5 cents to the music label.

## The 'Net Threat — And Promise — Daily In RAIN

Even though radio station webcast audiences are currently pretty small compared to broadcast audiences, there's no question that more and more of your listeners are occasionally going to be heading for the Internet to look for your audio stream.

And once they're online, there are, of course, thousands of streamed music alternatives for them to listen to. That's the opportunity inherent in the growth of Internet usage — and the threat.

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

This summer a team of seven interns are adding new features to *RAIN* on a weekly basis. Last week it was a searchable News Archive. This week we've added the *RAIN* Message Boards. Next week look for an improved version of RadioJump!, *RAIN*'s guide to Internet radio



stations. We're also in the process of adding "an archive of all of the 'Sites of the Week' we've published in *R&R*."

*RAIN* is free and available daily at [www.kurt.hanson.com](http://www.kurt.hanson.com).

## Channel 103.1 Debuts New Site In Preparation For Move To Web

Having been down for a couple of weeks, the webcast for Clear Channel's Adult Alternative KACD & KBC (Channel 103.1) Los Angeles is back up — and it's accompanied by a better-looking website.

After Clear Channel transfers the station's frequency to Entravision (which, at press time, was expected as early as Wednesday, Aug. 2), it looks like Channel 103.1 will be the first significant station to move directly from the airwaves to an Internet presence. Station promos are calling this a "historic transition into a state-of-the-art broadband Internet station," and the station began last week to ask its listeners to start making the transition from the on-air signal to the webcast.

### But It's Not Internet-Only

But the new WorldClassRock.com (the Internet station's new name) will not be an Internet-only station. After the move, the station will be simulcasting its webcast



on KBET, a small AM station in Thousand Oaks, CA. This is in order to retain its Arbitron reporting status and to address, as the station has said, "RIAA licensing issues." This decision may save Clear Channel a few bucks on music licensing rights, but I believe it's a really bad idea from a marketing point of view.

WorldClassRock.com was going to be the first radio station that transitioned directly from the FM band to become an Internet-only station. Now it's just a station that got bumped from an FM signal to an AM signal. And like thousands of other AM and FM stations, it happens to have a webcast. Big deal.

### A Better But Smaller Site

Surprisingly, Clear Channel was only able to get a single page of the new WorldClassRock.com up for the site's debut. (The site's only other page, a request to sign a petition supporting the move to the 'Net, is from the earlier, rudimentary Channel1031.com site.)

The site offers listeners a choice of several streaming formats — currently WindowsMedia, RealAudio and Emblaze, with more offered soon — and it offers those formats in a variety of sampling rates.

The station site promotes live webcasts from Channel 103.1's famous Studio C and is currently hosting a contest in which the station will be giving away a Kima every day for a month. The Kima is a soon-to-be-released Internet appliance that wirelessly transmits music from a computer to a radio.

### A Major Success?

Terrestrial simulcast aside, if the webcast can keep even a small fraction of the FM's listeners — and advertisers — WorldClassRock.com could become a major success. Even a .5 share in Los Angeles has an AQH audience size of nearly 10,000 people. Only a small piece of that would dwarf the 400 or so AQH listeners it would have taken to grab the No. 1 slot in the recently released February InfoStream ratings.

It's certainly an effort worth keeping a close eye on. Visit the site at [www.channel1031.com](http://www.channel1031.com) or [www.worldclassrock.com](http://www.worldclassrock.com).



## Ain't Over ... Until It's Over

Forget Judge Judy: Judge Marilyn looked like Bary in the eye last week and said the real-world equivalent of "Does it look like I have a sword 'stupid' written across my forehead?" Within a minute or so of the announcement, U.S. District Judge Lynn Hall Patel's decision last Wednesday that Napster must cease operations, pundits on both sides of the fence began shouting about the future of music in the digital world.



David Lawrence

On the Napster site CEO Hank Barry and lawyer Sean Parker immediately scheduled both a press conference and an online press conference to soothe the ruffled feathers of Napsterites everywhere. Their reassurances that Napster wasn't going anywhere seemed fatherly and reserved. The conference was so well-attended that no one could easily attend: The servers, overwhelmed by the curious, crashed within moments of the beginning of the conference, and those who did get a hard time to stay connected.

Imagine what that would have been like for radio listeners on Sunday evening, December 7, 2000, as the nation tuned in to hear President George W. Bush describe the carnage at Pearl Harbor. Imagine the kind of reputation radio might have been saddled with if the more popular the broadcast, the worse the reception. Take a moment and burn that into your brain: It's one of the biggest reasons why the rumors that online radio will kill terrestrial broadcasters are, at least in the near term, a bit overblown.

In an interview, I told Jeff Bell of KFBK/Sacramento that, for me, it was hard to find any common ground with the argument that Napster was a simple group of friends swapping music for fun and enjoyment. Rather, it was always about the general mass that Napster was able to generate. There's a big difference in my book (and the RIAA's) between making a tape for your girlfriend and making a 30-gig hard drive filled with MP3 files available to 20,000,000 people you've never even met. Similarly, trying to paint the wholesale cribbing of an entire song, album or biography as fair use seems just as silly now as it did when David Boies attempted to put it on Judge Patel.

The judge made that a central part of her ruling and chastised Napster for being self-righteously indignant about its

service. Comments leading up to the ruling made it very clear to those in the courtroom

that she had witnessed for herself the sheer magnitude of trafficking going on. "When the infringement is of such a wholesale magnitude, the plaintiffs are entitled to enforce their copyrights," Patel wrote, also chastising the company's attitude toward its founding: "'Piracy be damned' was pretty much the sense one gets from reading some of the early [Napster e-mail]."

Questions? Comments? [david@netmusic.com](mailto:david@netmusic.com)

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

## e-charts

## BEGGING FOR FORGIVENESS

The real sad part about the Napster story arc is that there might be some validity to the argument that Napster helped promote CD sales through sampling as much it cut into CD sales through wholesale piracy. The decision to participate should always have been in the hands of the artists and labels though. It's easier to ask someone with deep pockets and a crack legal team for permission than to suffer from forgiveness is not to be found.

**BROADBAND HONORS:** The weekly two-hour countdown show that I host, and which spawns these charts each week, received an unexpected and humbling honor this past week: It was selected as the best example of broadband production on the Internet by Microsoft's Windows-

Media.com. *Net Music Countdown* will be made available by Microsoft to millions of users at [WindowsMedia.com](http://WindowsMedia.com) ([www.windowsmedia.com](http://www.windowsmedia.com)), the most popular multimedia site on the Internet, with more than 5 million unique users visiting every day. I'll be the first one to say that I appreciate it — and the first one to say that I am very well aware that my AQH on any one of my radio affiliates is 1,000 times what I'll have on the web, but it's still way cool to hear, via e-mail, from the babe who wouldn't date me in high school that she's looking forward to next year's reunion. She listens every week on the web.

— David Lawrence

### CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	BRITNEY SPEARS	<i>Dolls!... I Did It Again</i> /"Dolls!"
2	2	MATCHBOX TWENTY	<i>Mad Season</i> /"Bent"
3	3	'N SYNC	<i>No Strings Attached</i> /"Gonna"
4	4	CREED	<i>Human Clay</i> /"Higher"
5	5	ENRIQUE IGLESIAS	<i>Enrique</i> /"Be"
9	8	3 DOORS DOWN	<i>The Better Life</i> /"Kryptonite"
7	7	EMINEM	<i>Marshall Mathers LP</i> /"Slim"
11	8	BON JOVI	<i>Crush</i> /"Life"
10	9	STING	<i>Brand New Day</i> /"Desert"
6	10	MACY GRAY	<i>On How Life Is</i> /"Try"
15	11	VERTICAL HORIZON	<i>Everything You Want</i> /"Everything"
14	12	RED HOT CHILI PEPPERS	<i>Californication</i> /"Otherside"
16	13	BBMAK	<i>Sooner Or Later</i> /"Back"
19	14	SAVAGE GARDEN	<i>Affirmation</i> /"Crash"
17	15	WHITNEY HOUSTON	<i>Greatest Hits</i> /"Kiss"
12	16	GOO GOO DOLLS	<i>Dizzy Up The Girl</i> /"Broadway"
20	17	PINK	<i>Can't Take Me Home</i> /"There"
—	18	NO DOUBT	<i>Return Of Saturn</i> /"Simple"
13	19	BACKSTREET BOYS	<i>Millennium</i> /"One"
—	20	JESSICA SIMPSON	<i>Sweet Kisses</i> /"Love"

### Country

LW	TW	ARTIST	CD/Title
1	1	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Hope"
2	2	DOXIE CHICKS	<i>Ry</i> /"Earl"
—	3	REBA MCENTIRE	<i>So Good Together</i> /"Be"
15	4	RASCAL FLATTS	<i>Rascal Flatts</i> /"Daylight"
3	5	BILLY GILMAN	<i>One Voice</i> /"Voice"
—	6	KEITH URBAN	<i>Keith Urban</i> /"Everything"
6	7	CHAD BROCK	<i>Yes!</i> /"Yes!"
—	8	LONESTAR	<i>Lonestar</i> /"Now"
9	9	TIM MCGRAW	<i>Place In The Sun</i> /"Change"
4	10	FAITH HILL	<i>Breathe</i> /"Way"
10	11	COLLEEN RAYE	<i>Couldn't Last A Moment</i> /"Moment"
18	12	SHEDAISY	<i>The Whole Shebang</i> /"Will"
11	13	ALAN JACKSON	<i>Under The Influence</i> /"Love"
—	14	GARY ALLAN	<i>Smoke Rings In The Dark</i> /"Will"
—	15	AARON TIPPIN	<i>People Like Us</i> /"Kiss"
16	16	CLAY DAVIDSON	<i>Unconditional</i> /"Unconditional"
—	17	ERIC HEATHERLY	<i>Swimming In Champagne</i> /"Flowers"
—	18	JO DEE MESSINA	<i>Burn</i> /"Way"
—	19	MARTINA MCBRIDE	<i>Emotion</i> /"There"
17	20	MONTGOMERY GENTRY	<i>Tattoos And Scars</i> /"Man"

### Hot AC

LW	TW	ARTIST	CD/Title
1	1	MATCHBOX TWENTY	<i>Mad Season</i> /"Bent"
2	2	STING	<i>Brand New Day</i> /"Desert"
5	3	VERTICAL HORIZON	<i>Everything You Want</i> /"Everything"
6	4	SANTANA	<i>Supernatural</i> /"Smooth"
7	5	CREED	<i>Human Clay</i> /"Higher"
3	6	MACY GRAY	<i>On How Life Is</i> /"Try"
8	7	BRITNEY SPEARS	<i>Dolls!... I Did It Again</i> /"Dolls!"
4	8	DON HENLEY	<i>Inside Job</i> /"Home"
10	9	RED HOT CHILI PEPPERS	<i>Californication</i> /"Otherside"
12	10	'N SYNC	<i>No Strings Attached</i> /"Bye"
9	11	MARC ANTHONY	<i>Marc Anthony</i> /"Sang"
—	12	MOBY	<i>Play</i> /"Porcelain"
13	13	NO DOUBT	<i>Return Of Saturn</i> /"Simple"
14	14	GOO GOO DOLLS	<i>Dizzy Up The Girl</i> /"Broadway"
17	15	BEN HARPER	<i>Burn To Shine</i> /"Kisses"
11	16	FAITH HILL	<i>Breathe</i> /"Breathe"
20	17	SISTER HAZEL	<i>Fortress</i> /"Change"
—	18	EVERCLEAR	<i>Songs From An American Movie Pt. 1</i> /"Wonderful"
—	19	SAVAGE GARDEN	<i>Affirmation</i> /"Crash"
18	20	NINE DAYS	<i>The Maddening Crowd</i> /"Absolutely"

### Urban

LW	TW	ARTIST	CD/Title
1	1	WHITNEY HOUSTON	<i>Greatest Hits</i> /"Script"
2	2	LUCY PEARL	<i>Lucy Pearl</i> /"Dance"
3	3	EMINEM	<i>Marshall Mathers LP</i> /"Slim"
7	4	KELLY PRICE	<i>Mirror Mirror</i> /"Lay"
4	5	JOE	<i>My Name Is Joe</i> /"Lady"
5	6	AVANT	<i>My Thoughts</i> /"Separated"
9	7	TONI BRAXTON	<i>The Heat</i> /"Man," "Wasn't"
—	8	NELLY	<i>Country Grammar</i> /"Grammar"
6	9	JAGGED EDGE	<i>JE Heartbreak</i> /"Married"
8	10	CARL THOMAS	<i>Emotional</i> /"Wish"
10	11	DONELL JONES	<i>Where I Wanna Be</i> /"Wanna"
11	12	YOLANDA ADAMS	<i>Mountain High... Valley Low</i> /"Heart"
12	13	KEVIN EDMONDS	<i>24/7</i> /"No"
19	14	DESTINY'S CHILD	<i>Writing's On The Wall</i> /"Jumpin'"
14	15	MARY MARY	<i>Thankful</i> /"Shackles"
18	16	NEXT	<i>Welcome II Nextacy</i> /"Wiley"
—	17	D'ANGELO	<i>VooDoo</i> /"Send"
20	18	DMX	<i>Then There Was X</i> /"Party"
—	19	DR. DRE	<i>Dr. Dre 2001</i> /"Episode"
—	20	METHURNE	<i>My Life</i> /"Loving"

### NAC/Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	DON HENLEY	<i>Inside Job</i> /"Home"
2	2	BONEY JAMES & RICK BRAUN	<i>Shake It Up</i> /"Grazin'"
3	3	RONNY JORDAN	<i>Brighter Day</i> /"London"
6	4	ACOUSTIC ALCHEMY	<i>The Beautiful Game</i> /"Angel"
9	5	JEFF GOLUB	<i>Dangerous Curves</i> /"Two"
8	6	KEN NAVARRO	<i>Island Life</i> /"Island"
12	7	JIMMY HASLIP	<i>Red Heat</i> /"Novelas"
11	8	EUGE GROOVE	<i>Euge Groove</i> /"VinyL," "Romeo"
4	9	STEELY DAN	<i>Two Against Nature</i> /"Stame"
10	10	DAVID BENNETT	<i>Professional Dreamer</i> /"Miles," "Jump"
—	11	ANDREAS VOLLENWEIDER	<i>Cosmopolis</i> /"Stella"
13	12	AL JARREAU	<i>Tomorrow Today</i> /"Loved"
16	13	TONI BRAXTON	<i>The Heat</i> /"Spanish"
17	14	AKA PROJECT	<i>Adventures Of F-F Man</i> /"Sould"
7	15	GEORGE BENSON	<i>Absolute Benson</i> /"Deeper"
14	16	TOM GRANT	<i>Tune It In</i> /"Tune"
—	17	CRAIG CHAQUICO	<i>Cafe Carnival</i> /"Carnival"
—	18	REBEL GILBERTO	<i>Tanto Tempo</i> /"August"
5	19	NORMAN BROWN	<i>Celebration</i> /"Celebration," "Paradise"
—	20	CHRIS STANDRING	<i>Hip Sway</i> /"Sway"

### Alternative

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

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

## XL102 Fits Lassman As PD In Richmond

Greater Detroit Radio Group Director/Marketing **John Lassman** has joined **WRXL (XL102/Richmond)** as PD. He fills the opening created when **Brian Illes** resigned from the Clear Channel outlet last month. VP/GM **Linda Forem** noted, "John comes to XL102 with the full package of experience and an amazing

amount of enthusiasm and creativity — all the ingredients needed to take our 27-year heritage in Rock radio to yet another level. We have a great staff, and John is a superb broadcaster."

Prior to Lassman's Detroit gig he'd been in Minneapolis for 15 years, where he programmed the trimulcast of **KZNR, KZNT & KZMZ** and its predecessor, **KEGE**. He also worked at **KQRS/Minneapolis** and **WAPP/New York**.

Lassman's first day at **XL102** will be Aug. 15. Asst. PD **Jay Smack** and MD **Rik Maybee**, who have shared interim programming duties, will continue in their respective positions.

## SFX

Continued from Page 1

for each **SFX** Class A share, swapped one share for each **SFX** Class B share and assumed \$1.1 billion in debt. **SFX** Exec. VP **Brian Becker** was named Chairman/CEO of **SFX**, overseeing all of its operations from its new headquarters in Houston.

"This merger allows Clear Channel, through **SFX**, to gain immediate leadership in the highly attractive live entertainment segment while taking advantage of the natu-

ral synergy between radio and live music events," said Clear Channel Chairman/CEO **Lowry Mays**. "Moreover, a seasoned executive such as **Brian Becker** at the helm ensures that the mutually beneficial relationship between the two companies will be fully realized and expanded upon in the years to come."

**Becker** replaces Exec. Chairman **Robert Sillerman** and CEO **Michael Ferrel**, who held court in New York City. An **SFX** staff will

remain in the Big Apple.

"While I move on to new challenges, I can say with confidence that **Brian Becker** is an exceptional leader who brings unmatched experience in successfully guiding and growing a company in the midst of, as well as after, a merger," said **Sillerman**. "Additionally, the fact that he is already highly respected within **SFX**, as well as among the executives at Clear Channel, makes him the most qualified person to

## Janet Goes 'Hollywood'



Janet takes a break from promoting her new single, "Doesn't Really Matter," to schmooze with Hollywood Hamilton behind the scenes of his **AMFM** Radio Networks syndicated program, Hollywood Hamilton's Rhythmic Countdown.

## Phillips Assumes Vanguard VP Post

**Vanguard Records/Welk Music Group** has named **Art Phillips** VP/Promotion & Marketing. Based in Los Angeles, he reports to President/GM **Kevin Welk**. Phillips will not only oversee promotion for Vanguard and Sugar Hill Records artists at Adult Alternative, AC and other similar formats, he will also be involved in retail marketing and artist development.

"The addition of **Art** reinforces our commitment to establishing Vanguard Records and Sugar Hill



Phillips

Records as premier indie labels," Welk remarked. "In addition, **Art's** experience in both promotion and marketing will be a great asset for the company and our state of growth."

Prior to joining Vanguard, Phillips was VP/Rock Promotion at **RCA Records**, a post he had held since 1996. He has also worked for **Billboard's** Rock and Top 40 Monitor publications, was VP/Rock Promotion for Hollywood Records, and was Music Director for **Album Network**.

## EXECUTIVE ACTION

### Denson Now ABC Radio Nets Dir./Urban Sales

**Reginald Denson** has been appointed Director/Urban Radio Sales for **ABC Radio Networks**. The 16-year sales veteran was most recently VP & Director/Urban Radio for **Katz Urban Dimensions**.

In his new post Denson will develop sales and advertising strategies for **ABC Radio's** urban programs and formats, including *The Tom Joyner Morning Show*, *The Doug Banks Morning Show*, *The Touch and Rejoice*. He reports to Sr. VP/Ad Sales **Jennifer Puritan**.

"Reggie Denson is a strong addition to **ABC Radio Networks**," said President **Traug Keller**. "As we continue to connect with the urban audience through the best programs and brands in the business, Reggie will be focused on building more innovative and creative opportunities for advertisers to reach this highly responsive and profitable market."



Denson

### Triad Promotes Fehder To Corporate Post

**Triad Broadcasting** has elevated **Steve Fehder** to Sr. VP & Director Operations for the Eastern U.S., based in Louisville. A 16-year radio veteran, he was most recently VP/GM of the company's **WVMI, WXEQ, WCPR, WUJM, WXRQ & WXYK/Biloxi-Gulfport, MS**.

"We are pleased to have **Steve Fehder** join our senior management team as a partner in building **Triad Broadcasting**," said President/CEO **David Benjamin**. "Steve has been a tremendous asset to our team thus far and has contributed a great deal to the development of our radio stations on the Gulf Coast."

Concurrently, **Buddy Burch** rises from Director/Sales to VP/Market Manager for the **Biloxi** stations.

take **SFX** into a new era."

**Becker** added, "I am eager to move **SFX** forward as part of the Clear Channel family. Augmenting **SFX's** extensive network and superior talent with Clear Channel's unparalleled global resources will offer previously unimaginable opportunities in live entertainment to sponsors, performers and marketing partners."

### Lamar Stake Must Be Sold

Meanwhile, Clear Channel continues to wait day-to-day for final FCC clearance on its **AMFM** acquisition. The commission has 60 days after the DOJ's July 19 clearance to review the deal. "We talk daily with them," Clear Channel

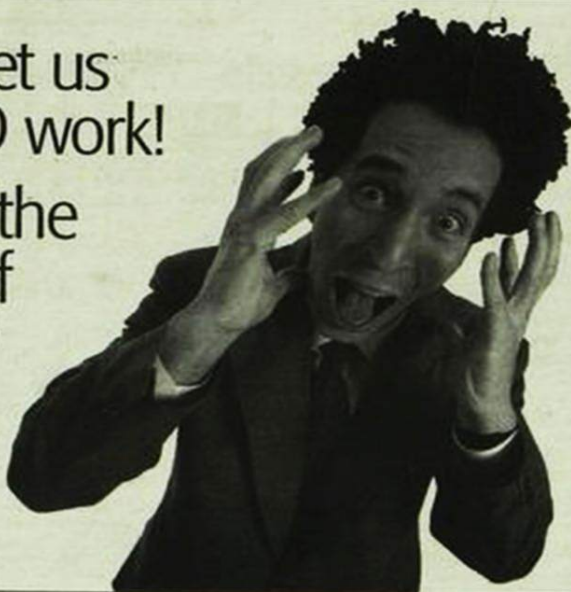
spokesman **Randy Palmer** told **R&R** this week, "but there is no specific date for approval."

But there is a big housekeeping issue down the road that Clear Channel must perform to keep its authorities off its back. Last week it was told it must sell its 30% stake in **Lamar Advertising** within the next 30 months. The Department of Justice decided that overlap in the door coverage by **Lamar**, who comes into the fold via the **AMFM** merger, and Clear Channel's **Black Media** would result in monopolistic pricing. **Mays** said **Lamar** stock may be sold publicly instead of in tact to another company.

— Jeffrey Y...

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## National Radio

**WESTWOOD ONE** broadcasts The Pumpkins, with special Foo Fighters, live from Montreal Saturday, Aug. 12 at 9pm ET.

Additionally, WW1 presents coverage, including updates and features, of the Democratic National Convention in Los Angeles (Aug. 14-17) and the Republican Party National Convention in Long Beach, CA (Aug. 10-13) through CBS Radio News.

Also, WW1 has acquired syndication rights to the hourlong weekly Beatles search hosted by WMXJ/Miami's Joe Carson.

Finally, WW1 and HBO present the Featherweight Champion Prince Naseem Hamed vs. Augie Sanchez in the match from the Foxwoods Casino, Connecticut, Aug. 19 at 9:15 pm ET. For more information, contact Jimmy Panosh at (212) 641-2052.

## Radio

**RON BAUM** is appointed VP/Marketing Partnerships for Clear Results Marketing. He was most recently Dir./Marketing Development for WKTU/New York.

**BRIAN DYTOKO** segues to Dir./Sales for Clear Channel Columbus. He was previously GSM of WCOL/Columbus.

## Changes

**Alternative:** Joe Munroe joins WTLR/Richmond for mornings.

**HR:** WHZZ/Lansing, MI night with Mike Couchman exits ...

**NOT/Anchorage, AK** midday with Dave Flavin joins crosstown KMG as APD/MD.

**News/Talk:** KOTK/Portland adds comedy hour *Shaken, Not Stirred* to its weekend lineup, airing at 9pm on Saturdays.

## CHRONICLE

## MARRIAGES

Mercury/Nashville VP/West Coast Promotion **Pat Surnegle**, Universal Music & Video Dist. Sr. AE **Deb Swanson**, July 15.

## BIRTHS

Virgin/Nashville VP/Publicity **Lori Lytle**, husband John, son Luke, July 27.

## Records

**PETER RAUH** is now SVP/Marketing for GetMusic.com. He was most recently VP/Marketing for Warner Bros. Records.



Rauh



Shulman

Additionally, **BURT SHULMAN** joins GetMusic.com as VP/Branding & Advertising. He was previously VP/Marketing Communications for Reuters America.



Rotella

**JIM WELCH** is tapped as VP/A&R for Epic Records Group. He was previously Dir./A&R for Atlantic Records.



Welch



Kirkpatrick

**DORSEY JAMES** is appointed SVP/New Ventures for Arista Records. He was previously GM of LaFace Records.

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

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

## Rock

**FASTRALL** You're An Ocean  
**PRIMUM/OZZY OSBOURNE** N.I.E.

## Alternative

**DANDY WARHOLS** Bohemian Like You  
**GOODSMACK** Bad Religion

## CHR/Hot AC

**MACY GRAY** Why Didn't You Call Me?  
**MADONNA** Music  
**SAMANTHA MUMBA** Gotta Tell You

## Mainstream AC

**SON JOVI** It's My Life  
**EVE** 6 Promises  
**MACY GRAY** Why Didn't You Call Me?  
**JESSICA SIMPSON** I Think I'm In Love With You

## Lite AC

**JOHN MELLENCAMP** Yours Forever  
**JESSICA SIMPSON** I Think I'm In Love With You  
**STING** Desert Rose

## NAC

**JAYCE COOLING** Before Dawn  
**BEBE GILBERTO** So Nice  
**JEFF GOLUB** EPETER WHITE No Two Ways About It  
**MICHAEL McDONALD** The Meaning Of Love

## UC

**LIL' ZANE** 9112 Callin' Me  
**LL COOL J** Imagine That  
**MEYA** Case Of The Ex (Whatcha ...)  
**TRINA** Pull Over

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

## Alternative

**Teresa Cook**  
**GOODSMACK** Bad Religion  
**QUEENS OF THE STONE AGE** Lost Art Of Keeping ...  
**SUM 41** Makes No Difference

## Hot AC

**Josh Hosler**  
**VERTICAL HORIZON** You're A God

## CHR

**Josh Hosler**  
**CREED** With Arms Wide Open  
**MADONNA** Music  
**98 DEGREES** Give Me Just One Night (Una Noche)  
**PINK** Most Girls

## Rhythmic CHR

**Josh Hosler**  
**COMMON** The Light  
**BRITNEY SPEARS** Lucky

## Soft AC

**Mike Bettelli**  
**SBIMAX** Back Here  
**MARTINA MCBRIDE** There You Are

## Mainstream AC

**Mike Bettelli**  
**SBIMAX** Back Here

## Delilah

**Mike Bettelli**  
No Add.

**JONES RADIO NETWORK**  
**Jon Holiday • (303) 784-8700**

## Adult Hit Radio

**JJ McKay**  
**TONI BRAXTON** He Wasn't Man Enough  
**NO DOUBT** Simple Kind Of Life

## Rock Classics

**Rich Bryan**  
No Add.

## Soft Hits

**Rick Brady**  
**SAVAGE GARDEN** Hold Me

## RADIO ONE NETWORKS

**Tony Mauro • (970) 949-3339**

## Choice AC

**Yvonne Day**  
**MINA GORDON** Tonight And The Rest Of My Life  
**MACY GRAY** Why Didn't You Call Me?

## New Rock

**Steve Leigh**  
**THIRD EYE BLIND** Deep Inside Of You  
**WHEATUS** Teenage Dirtbag

## WESTWOOD ONE RADIO NETWORKS

**Charlie Cook • (805) 294-9000**  
**Bob Blackburn**

## Adult Rock &amp; Roll

**Jeff Gonzer**  
**JIMMY PAGE/BLACK CROWES** Ten Years Gone

## Soft AC

**Andy Fuller**  
No Add.

## Bright AC

**Jim Hays**  
**EVERCLEAR** Wonderful

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 4

• WXTB/Tampa has been fined \$6,000 after two of its air personalities accessed a woman's answering machine, dialing the woman's remote code and airing her messages without her consent. This type of infraction normally warrants a \$4,000 fine, but the FCC, alluding to the blatant nature of the violation, fined the station an additional \$2,000. The woman originally filed the complaint incorrectly against Clear Channel sister WFLZ.

• The commission has dropped a \$7,000 fine against WQOP/Atlantic Beach, FL, operating as Queen of Peace Radio Inc. The Enforcement Bureau charged the operator in January with willful and repeated violations of the main studio rules and in mid-April denied Queen of Peace's plea for reconsideration. Queen of Peace asked again for reconsideration of forfeiture in mid-May, and the commission said Tuesday (8/1) that "after considering all of the facts and circumstances, we believe the licensee made significant good faith efforts to comply with the main studio rules. We conclude that no sanction should be imposed."

• The commission has dismissed a case filed eight years ago by a listener against KFBI-FM/Las Vegas for broadcast of indecent material on *The Howard Stern Show*. The FCC and then-owner Americom Las Vegas had gone back and forth on the issue, but now the commission says that, since a significant amount of time has elapsed, and Americom has sold the station to Infinity (it's now KXTE), no fine will be levied. Still, the FCC noted in its action that the decision in no way condones the broadcast of the material at issue.

## NBG Radio, Fisher Renew Sales Rep Deals

Fisher Entertainment's *Wireless Flash*, *The Ed Tull Show*, *Al Bandiero's Jammin' Party*, *John & Jeff* and *The Rick Emerson Show* will continue to be represented by NBG Radio Network after Fisher and NBG renewed representation contracts this week.

Fisher Entertainment CEO Glenn Fisher said, "Fisher Entertainment has been extremely pleased with its association with NBG Radio Network. I'm really excited about the future possibilities of both companies working together to increase our revenues."

## XM Teams With Country Music Hall Of Fame

XM Satellite Radio will broadcast a live, five-hour daily show from a digital studio to be built in the Country Music Hall of Fame's new museum in Nashville. The museum is scheduled to open in May 2001. The XM shows will feature current country artists, as well as historical performances and recordings from the Hall of Fame's archives.

Continued on Page 40

## Transactions

Continued from Page 6

## North Carolina

## WTNC-AM/Thomasville

PRICE: \$350,000  
TERMS: Asset sale for cash  
BUYER: GHB Broadcasting Corp., headed by Jacob Bogan. Phone: (404) 622-7802  
SELLER: Willis Broadcasting. Phone: (757) 624-6500  
POWER: 1kw day/50 watts night  
FREQUENCY: 790 kHz  
FORMAT: Gospel

## Pennsylvania

## WSFT-FM/Williamsport

PRICE: \$1.3 million  
TERMS: Asset sale for cash  
BUYER: South Williamsport Sabrecom Inc. Phone: (570) 323-8200  
SELLER: Bald Eagle Broadcast Association. Phone: (570) 323-5360  
FREQUENCY: 107.9 MHz  
POWER: 180 watts at 1,292 feet  
FORMAT: AC

## South Carolina

## WGTV-FM/Andrews

PRICE: \$750,000  
TERMS: Asset sale for cash  
BUYER: BH Media, headed by Jerome Bresson. Phone: (610) 664-6463  
SELLER: Lingcomm Inc. Phone: (843) 902-4664  
POWER: 3kw at 328 feet  
FREQUENCY: 100.7 MHz  
FORMAT: Country

## Wisconsin

## WKPO-FM/Evansville

(Janesville)  
PRICE: \$2.8 million  
TERMS: Asset sale for cash  
BUYER: Good Karma Broadcasting. No phone listed.  
SELLER: TBK Communications. Phone: (608) 758-9025  
FREQUENCY: 105.9 MHz  
POWER: 1.4kw at 428 feet  
FORMAT: Urban

## Zinescene

## Whole Lot Of Hating Goin' On

Get out your score cards and sharpen those claws. It's time for the dogfight (and catfight) roundup! So many disagreements, so little space.... First up is **Boy George vs. Rupert Everett**. George claims in *US Weekly* that Everett wanted to play him in the movie version of his autobiography, but then he heard that Everett called him "a fat blob who should get back in the closet." The 'zine also says Everett was never interested in the project. Even so, George countered by saying that Everett "looks like a crocodile handbag."

According to the *Globe*, **Jerry Lee Lewis, Chuck Berry** and **Little Richard** are touring together, but their contracts state that they must arrive and leave separately, never cross paths backstage and stay at different hotels. They don't even perform together.

**Mario Van Peebles** and **Terence Trent D'Arby's** vicious feud over a woman has gotten so nasty that D'Arby has slapped Van Peebles with a restraining order, says the *National Enquirer*.

## No Love For Lipstick

**Courtney Love** was browsing at the Bloomingdale's makeup counter recently when she saw a lipstick called "Heartbreaker," the *Star* reports. While Love was trying it on, the clerk told her the shade was created for **Mariah Carey** to wear in her "Heartbreaker" video. When Love heard that, she snarled, "Oh, I don't like it after all," and wiped off the lipstick.

**Jay-Z, Aaliyah** and **Wu-Tang's Raekwon** were on hand to wish **Lil' Kim** well at her record-release party in New York, says *Rolling Stone*. Absent was **Foxy Brown**, about whom Kim said, "We don't have a problem. I don't think about her. I don't care about her, because I don't deal with the devil."

## Reconciliation?

Could a real **Supremes** reunion be in the works? Maybe, with **Oprah Winfrey's** help, says the *Star*. The 'zine says Oprah is trying to convince **Diana Ross** and ex-**Supremes Mary Wilson** and **Cindy Birdsong** to appear together on her show to try to hash out their problems. Opra believes that could lead to a reconciliation and a real **Supremes** reunion tour.

Fat chance, says the *Globe*. **Mary Wilson** is apparently getting the last laugh out of the recently canceled **Diana Ross** and the **New Supremes** tour. When a fan



**DOES HE SOUND BORING?** — That's what **Dave Mathews** wants to know. He tells *Rolling Stone*, "If I die before my time, it will not be on the altar of rock 'n' roll. It will be because I slipped on a pencil and smashed my head on a fire hydrant. I can safely predict I will not be found lying face down in a puddle of my groupies' vomit."

asked her what she thought about it, she chirped, "Oh, tooooo bad!" She then signed the fan's **Supremes** T-shirt — which was covered with printed **Ross** autographs — and made sure to scrawl her name as big as possible above each of them.

## A Little Touch-Up

**Lil' Kim's** video for "No Matter What They Say" needed a bit of retouching and toning down before it could air on MTV, according to the *Star* and *Entertainment Weekly*. The tweaks: "nipple faxes" for when Kim wiggles out of her bustier, computer-edited T-shirts for her bumping-and-grinding backup singers and "digital panties" for cameo dancer **Carmen Electra**. Regarding the "panties," video director **Marcus Raboy** said one must think about the "freeze-frame factor" for that sort of thing.

Speaking of, well, panties, in *Rolling Stone* **Third Eye Blind's Stephan Jenkins** says his band's fans toss them on stage a la **Tom Jones** fans, and the band has collected hundreds of pairs. He says he likes the worn-out cotton ones best, because they look like they've seen some action.

**Ice-T** tells *Vibe* about his favorite gadget: "A Pocket Rocket — the little-bitty vibrators. I think every man should carry one. You just walk up to a chick in the club and push it up against her. It's always good to have some little marital aids."

— Deborah Overman

## DATEBOOK

## MONDAY, AUGUST 14

Husbands in Love Day  
1945/"Coke" is made a registered trademark.  
1981/The BBC recording of the wedding of **Prince Charles** and **Lady Diana** reaches No. 1 on the album charts in England.  
1987/The Oakland Athletics' **Mark McGwire** connects for his 39th home run of the season, a rookie record.  
Born: **Steve Martin** 1945, **Halle Berry** 1968

## In Music History

1958/**Elvis Presley's** mother, Gladys, dies.  
1970/**Stephen Stills** is arrested for cocaine possession in La Jolla, CA.  
1985/**Michael Jackson** pays \$40 million for **ATV Music** and **Northern Songs**, including the publishing rights to 251 **Lennon/McCartney** compositions. He outbids, among others, **Paul McCartney** and **Yoko Ono**.



Michael Jackson: These songs are mine.

Born: **Dash Crofts** (Seals & Crofts) 1940, **David Crosby** 1941

## TUESDAY, AUGUST 15

National Relaxation Day  
1948/CBS launches the first national nightly news broadcast. **Douglas Edwards** is the anchor.  
1970/**Pat Palinkas** becomes the first woman to play professional football — she holds the kickoff ball for the **Orlando Panthers** of the **Continental Football League**.  
1983/Six-month-old **Lisa Harap** of **Queens Village, NY** becomes the youngest person ever to appear on the cover of *Time* magazine.  
Born: **Julia Child** 1912, **Ben Affleck** 1972

## In Music History

1958/**Buddy Holly** marries **Maria Elena Santiago** in **Lubbock, TX**.  
1969/The **Woodstock Festival** begins in **Bethel, NY**. **Richie Havens** opens the show.  
1988/**Elton John** sells out two nights at the **Hollywood Bowl** in record time — less than 24 hours.  
1991/A class-action suit filed in **Baton Rouge** against **Arista** and **Milli Vanilli** for "defrauding the public" is thrown out.  
1997/**The Dave Matthews Band** record *Live at Red Rocks* in **Denver**.

## WEDNESDAY, AUGUST 16

National Lemon Meringue Pie Day  
1974/**President Gerald Ford** signs a law allowing U.S. citizens to own and deal in gold. Americans had been prohibited from owning gold bullion since 1934.  
1976/**Apple Computers** is founded by college dropouts **Steve Wozniak** and **Steve Jobs** in a California garage.

1984/**Sports car manufacturer John DeLorean** is acquitted of charges that he conspired to import cocaine into the U.S.  
Born: **Angela Bassett** 1958, **Timothy Hutton** 1960

## In Music History

1962/**Pete Best** is asked to leave **The Beatles**.  
1975/**Peter Gabriel** announces he's leaving **Genesis** for a solo career.  
1977/**Elvis Presley** is found dead in his home of cardiac arrhythmia. He was 42.  
1992/On **Madonna's** 34th birthday 700 fans attend the first **International Madonna Appreciation Convention**, which is held in **Detroit**. The agenda includes a bus tour of **Madonna's** hometown of **Bay City, MI**.

## THURSDAY, AUGUST 17

National Vanilla Custard Day  
1963/**Baseball great Yogi Berra** plays a brain surgeon on an episode of the soap opera *General Hospital*.  
1978/**Max Anderson, Ben Aruzo** and **Larry Newman** complete the first transatlantic hot air balloon flight, from **Maine** to **France**.  
Born: **Robert De Niro** 1943, **Sean Penn** 1960

## In Music History

1984/**Soul singer Peabo Bryson** tells the *Los Angeles Times* he wants to appeal to women of all races and criticizes **Capitol Records** for not attempting to cross over his music.  
1986/**Santana** play a 20th-anniversary show in **San Francisco**. All 17 present and former members of the band appear. Also... **Def Leppard** drummer **Rick Allen** plays his first show without a backup drummer since losing an arm in an auto accident.  
1990/**Jazz great Pearl Bailey** dies at age 72.  
Born: **Belinda Carlisle** 1958, **Jill Cummin** (ex-Luscious Jackson) 1966

## FRIDAY, AUGUST 18

National Ice Cream Pie Day  
1939/*The Wizard of Oz* premieres.  
1957/At a **Washington, DC** diplomatic soiree, guest of honor **Sophia Loren** sneezes and splits the back of her gown. A publicist with a needle and thread comes to her rescue.  
1984/**South Africa** is banned from participating in the **Olympic Games** because of its apartheid policies.  
Born: **Martin Mull** 1943, **Edward Norton** 1969

## In Music History

1969/**Mick Jagger** is accidentally shot on the set of *Ned Kelly*, his film debut.  
1977/**Guitarist Henry Padovani** exits **The Police**, leaving the band a trio.  
1992/**Nirvana's Kurt Cobain** and **Hole's Courtney Love** become parents to daughter **Frances Bean**.  
1993/A backup singer's case claiming she shared lead vocals with **Paula Abdul** and deserved label

credit is rejected by a **Los Angeles** jury.

Released: **Peter, Paul & Mary's** "I Had a Hammer" 1962, **The Doobie Brothers'** "China Grove" 1973, **Bon Jovi's** "Slippery When Wet" 1986

## SATURDAY, AUGUST 19

Bad Poetry Day  
1960/**The Soviet Union** sentences **US** pilot **Gary Powers** to 10 years in prison for espionage.  
1987/**Consumer reporter David Horowitz** is held at gunpoint during a **KNBC-TV** broadcast in **Los Angeles**. He is forced to read a note by the assailant but released unharmed.  
1993/**Alec Baldwin** and **Kim Basinger** marry.  
Born: **Jill St. John** 1940, **John Stamos** 1963

## In Music History

1969/**Miles Davis** begins recording the legendary *Blitches Brew*.  
1989/**Low Reed** breaks his ankle when a step collapses during rehearsals for a **Cleveland** show. **Reed** later sues the venue.  
1996/**Melissa Etheridge** and partner **Julie Cypher** announce that **Cypher** is pregnant. Four years later the couple reveal that the father is musician **David Crosby**.  
Born: **Ginger Baker** (ex-Cream) 1940, **John Deacon** (Queen) 1951

## SUNDAY, AUGUST 20

National Chocolate Pecan Pie Day  
1945/**Tommy Brown**, playing for the **Brooklyn Dodgers**, becomes the youngest player to hit a major-league home run. He is 17 years old.  
1972/**Francis Ford Coppola, Peter Bogdanovich** and **William Friedkin** start a movie studio called the **Director's Company**, with **George Lucas, Martin Scorsese** and **Steven Spielberg** as junior partners. The company dissolves two years later.  
1985/**The Xerox 914**, the first photocopier machine, is donated to the **Smithsonian Institution**.  
Born: **Connie Chung** 1946, **Al Roker** 1954

## In Music History

1969/**Frank Zappa** announces the end of **The Mothers Of Invention**.



Frank Zappa: No more cheap thrills.

1988/**Results of a Los Angeles Times** poll of the "Worst Songs of the '70s" are announced. The winner: **Starland Vocal Band's** "Afternoon Delight." **Paul Anka's** "Having My Baby" and **Barry Manilow's** "Copacabana" also make the top 10.  
Born: **Isaac Hayes** 1942, **Robert Plant** 1948, **John Hiatt** 1952

— Michael Anderson & Bride Connolly



78 million households

 Wayne Izaak  
TV Programming


## ADDS

**BOYZ II MEN** Pass You By  
**THIRD EYE BLIND** Deep Inside Of You

## INSIDE TRACKS

**VERTICAL HORIZON** You're A God

## XL

**CREED** Higher  
**MATCHBOX TWENTY** Bent  
**NINE DAYS** Absolutely (Story Of A Girl)  
**RED HOT CHILI PEPPERS** Otherside  
**STING** Desert Rose

## NEW

**FAITH HILL** The Way You Love Me  
**JANET** Doesn't Really Matter  
**MADONNA** Music  
**RED HOT CHILI PEPPERS** Californication  
**VERTICAL HORIZON** You're A God

## LARGE

**3 DOORS DOWN** Kryptonite  
**BOB JOVI** It's My Life  
**TONG BRAXTON** He Wasn't Man Enough  
**CREED** With Arms Wide Open  
**EVERCLEAR** Wonderful  
**FOO FIGHTERS** Next Year  
**MACY GRAY** Why Didn't You Call Me?  
**DON HENLEY** Taking You Home  
**NO DOUBT** Simple Kind Of Life

## MEDIUM

**CHRISTINA AGUILERA** Come On Over Baby (All...)  
**BRIAN SETZER ORCHESTRA** Gettin' In The Mood  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**LARA FABIAN** I Will Love Again  
**ANDRUS JOHNSON** Glorious  
**KINA** Girl From The Gutter  
**B.B. KING/ERIC CLAPTON** Riding With The King  
**METALLICA** Disappear  
**MOBY** Porcelain  
**SINEAD O'CONNOR** No Man's Woman

## CUSTOM

**AALIYAH** Try Again  
**AC/DC** Satellite Blues  
**AC/DC** Shift Upper Lip  
**BOYZ II MEN** Pass You By  
**FRIGLA COLE** Be Somebody  
**D'ANGELO** Send It On  
**STEVE EARLE** Transcendental Blues  
**GOO GOO DOLLS** Broadway  
**NINA GORDON** Tonight And The Rest Of My Life  
**BEN HARPER** Seal My Kisses  
**SHON MACKEN** The Wicker Man  
**WYCLEF JEAN II** Doesn't Matter  
**JOE** I Wanna Know  
**CONNELLY JONES** Where I Wanna Be  
**R. KELLY** Bad Man  
**KENNY WAYNE SHEPHERD** Last Goodbye  
**K.D. LANG** Summerthing  
**LIVE** They Stood Up For Love  
**LUCY PEARL** Dance Tonight  
**BRIAN MCKNIGHT** # 3, 12  
**MIDWINTER** Rome Wasn't Built In A Day  
**MOTLEY CRUE** Hit On High Heels  
**MOTHRHEAD** God Save The Queen  
**KELLY PRICE** As We Lay  
**JON SECADO** Stop  
**STONE TEMPLE PILOTS** Sour Girl  
**THIRD EYE BLIND** Deep Inside Of You  
**CARL THOMAS** Wish

Video airplay from August 7-13



36 million households

 Cindy Mahmoud  
VP/Music Programming  
& Entertainment


## VIDEO PLAYLIST

**JAGGED EDGE** Let's Get Married  
**KELLY PRICE** As We Lay  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**DR. DRE (SNOOP DOGG)** The Next Episode  
**RUFF ENOZ** No More  
**DMX (SISQO)** What You Want  
**AKANT** Separated  
**DA BRAT (TYRESE)** What'chu Like  
**NEXT** Wiley  
**JANET** Doesn't Really Matter

## RAP CITY

**EVE (SADASS)** Got It All  
**BUSTA RHYMES** Fire  
**BIG TYMERS** Get Your Roll On  
**NELLY** Country Grammar  
**DR. DRE (SNOOP DOGG)** The Next Episode  
**LL'KIM** No Matter What They Say  
**DA BRAT (TYRESE)** What'chu Like  
**COMMON** The Light  
**DMX (SISQO)** What You Want  
**DMX** Hey Papa

Video playlist for the week ending July 30

# TELEVISION

## TOP TEN SHOWS JULY 24-30

 Total Audience  
(95.9 million households)

- 1 **Survivor**
- 2 **Who Wants To Be A Millionaire (Sunday)**
- 3 **Who Wants To Be A Millionaire (Thursday)**
- 4 **Who Wants To Be A Millionaire (Tuesday)**
- 5 **Big Brother (Wednesday)**
- 6 **The Practice**
- 7 **Everybody Loves Raymond**
- 8 **Law And Order**
- 9 **Law And Order (Monday)**
- (tie) **Mysterious Ways**

Adults 18-34

- 1 **Survivor**
- 2 **Big Brother (Wednesday)**
- 3 **Simpsons**
- 4 **Who Wants To Be A Millionaire (Sunday)**
- 5 **Friends**
- 6 **Will & Grace**
- 7 **Just Shoot Me**
- 8 **Malcolm In The Middle**
- 9 **Who Wants To Be A Millionaire (Thursday)**
- 10 **Dharma & Greg**

Source: Nielsen Media Research

## COMING NEXT WEEK

### Tube Tops



**Red Hot Chili Peppers** at **Rolling Rock Town Fair**, which also features performances by **Filter**, **Moby**, **Fuel** and **Marcy Playground**, airs on pay-per-view (Saturday, 8/5, check local listings for time and channel).

### Friday, 8/4

- **No Doubt**, *The Tonight Show With Jay Leno* (NBC, check local listings for time and channel).
- **Todd Rundgren**, *The Late Show With David Letterman* (CBS, check local listings for time and channel).

### Saturday, 8/5

- **PBS** presents *Donna Summer Live*, an hourlong concert performance (check local listings for time and channel).

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.



- KITTIE** Charlotte
- PRIMAL SCREAM** Kill All Hippies
- VIOLENT FEMMES** All I Want
- DANDY WARHOLS** Goddess
- MOBY** Porcelain
- MATCHBOX TWENTY** Bent
- H2SO4** Imitation Leather Jacket
- MELLOW TRAX** Outa Space
- STONE TEMPLE PILOTS** Sour Girl
- SPOOKS** Things I've Seen
- SUPAKINGS** Back & Forth
- MACY GRAY** I Try
- OASIS** Where Did It All Go Wrong?

Video playlist for the week July 24-30

# FILMS

## BOX OFFICE TOTALS

July 28-30

Title	Distributor	\$ Weekend (\$ To Date)
1	<b>Nutty Professor 2: The Klumps</b>	\$42.51 (\$42.51)
2	<b>What Lies Beneath</b>	\$22.86 (\$69.35)
3	<b>X-Men</b>	\$12.68 (\$122.93)
4	<b>Scary Movie</b>	\$8.30 (\$132.14)
5	<b>The Perfect Storm</b>	\$6.20 (\$158.05)
6	<b>Pokémon: The Movie 2000 (WB)</b>	\$6.20 (\$33.05)
7	<b>Disney's The Kid</b>	\$5.21 (\$52.05)
8	<b>The Patriot</b>	\$4.44 (\$101.20)
9	<b>Thomas And The Magic Railroad</b>	\$4.15 (\$6.56)
10	<b>Chicken Run</b>	\$3.43 (\$92.87)

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

## COMING ATTRACTIONS:

This week's openers include **Coyote Ugly**, starring Piper Perabo and John Goodman. **LeAnn Rimes** contributes four cuts to the



**Curb** soundtrack: "Can't Fight Mr. Right," "Please Remember," "Right Kind of Way" and "But I Do Love You." The CD also contains **Don Henley's** "All She Wants to Do Is Dance," **EMF's** "Unbelievable," **Snap's** "The Power," **INXS's** "Need You Tonight," **Charlie Daniels's** "Devil Went Down to Georgia," **Tamara Walker's** "Didn't We Love" and **Mary Griffin's** "We Can Get Through."

Also opening this week, in limited release, is **The Tao of Steve**. The film's **Milan** soundtrack sports **The Lemonheads's** "The Outdoor Type," **Adventures in Stereo's** "Down in Traffic," **The Marathons's** "Peanut Butter," **Lazlo Bone's** "Superman" and **Stereo Total's** "Movie Star." The album also features **The Ventures's** "Hawaii Five-O Theme," **Oliver Nelson's** "The Six Million Dollar Man Theme," **The Blue Hawaiians's** "Martini Five-O" and two tracks by **Epperley**: "Nice Guy Eddie" and "You're So 1996."

— Julie Gidlow

Video playlist for the week ending July 29

10 million households

 Peter Cohen,  
VP/Programming

## National Top 20

- 1 **HOW WOW** Bounce With Me
- 2 **NELLY** Country Grammar
- 3 **DMX** (Doesn't) Really Matter
- 4 **DESTINY'S CHILD** Jumpin' Jumpin'
- 5 **WYCLEF JEAN II** Doesn't Matter
- 6 **RUFF ENOZ** Lucky
- 7 **DMX (SISQO)** What You Want
- 8 **DA BRAT** Aaron's Party (Come Get It)
- 9 **REDBONE** Last Resort
- 10 **EVERCLEAR** Wonderful
- 11 **WYCLEF JEAN II** Doesn't Matter
- 12 **THE EX (Whatcha...)**
- 13 **DMX** (Doesn't) Really Matter
- 14 **DA BRAT (TYRESE)** What'chu Like
- 15 **THE BRAXTONS** Just Be A Man About It
- 16 **NELLY** Wiley
- 17 **DMX (SISQO)** Got It All
- 18 **DMX (SISQO)** Hey Papa
- 19 **DMX (SISQO)** What You Want
- 20 **DMX (SISQO)** Hey Papa

Video playlist for the week ending July 30

AL PETERSON  
 alpeter@rronline.com



## George Putnam: Forever Young

The veteran broadcaster says life's most exciting experience is the next breath

In a media world where today's stars often quickly become yesterday's news, George Putnam is a notable exception. Still readily recognized by fans when he walks the streets of Tinseltown — thanks to a radio and TV career that has put him into Southlanders' homes virtually every day since Harry Truman was in the White House — the 86-year old remains happily active in the L.A. media scene as host of his daily radio show, *Talk Back*, on KIEV-AM.

Putnam began his career at the age of 20 back in 1934 at WDGY-AM/Minneapolis. Since then he has enjoyed more than 66 years of success as a newsman, reporter, commentator and talk host. He has clocked in at most of America's major broadcasting groups, logging time at NBC, ABC, Mutual, DuMont and Metromedia. Along with Lowell Thomas, Putnam was the longtime voice of *Fox MovieTone News*, and he was once called "the greatest voice in radio and televi-



George Putnam

sion" by the late Walter Winchell. While his career began in the Twin Cities and also took him to New York City, it is Los Angeles that Putnam has called home since 1951. There he has been honored with virtually every award his peers could find to bestow upon him, including the Governor's Award of the Academy of Television Arts and Sciences, four Emmys, six California Associated Press Radio and Television Awards, eight annual Radio and Television News Club trophies and more than 300 other honors and citations.

An animal lover, Putnam is a noted breeder of thoroughbred horses and has raised more than 450 of them on his Southern California ranch. His face is familiar even to millions outside of L.A. who have watched him ride his be-

loved palominos in the annual New Year's Day Tournament of Roses Parade for 40 consecutive years.

Although a conversation with Putnam is filled with its fair share of great stories of all the famous and infamous people he has known and the places he has seen over the course of his long career, it soon becomes obvious that he is not a man who spends much time living in the past. When we spoke recently, he had more than a few opinions to get off his chest about today's media world, his distaste for labeling people and what today's new talents can do to help themselves become tomorrow's veterans.

So imagine yourself lifting a cold one with one foot up on the bar rail as we reminisce with one of L.A. radio's most enduring — and endearing — personalities.

**R&R:** Describe some of your earliest professional memories.

**GP:** Well, at WDGY we only had one microphone in the studio, which we would move from place

"I don't think that having a humanitarian instinct should label you as either liberal or conservative. It's just plain common sense to be decent to your fellow man."

to place, wherever it was needed next. We had a couple of turntables and some records to play, and we just sort of ad-libbed our way through the day. There was no news ticker, and a remote broadcast meant you were hanging out the front window with a microphone as a parade came by.

**R&R:** In 1938, at 24 years old, you headed for a job at NBC in New York. What was arriving in the Big Apple like for a Minnesota farm boy?

**GP:** I took an audition and was hired as a staff announcer for NBC in New York. Hitler was on the rampage in Europe, and I broadcast a bulletin that he had warned the British government that German troops would march on Great Britain. David Sarnoff, who was the head of RCA, heard me and came into the studio. Mr. Sarnoff and the program director at NBC proceeded to tell me that if I would do exactly as they said, they would make me the biggest news voice in America.

That was pretty heady stuff for a 24-year-old kid from St. Paul, MN. I believe I was the first announcer to receive a 15-minute news show of my own. I was on NBC opposite Doug Edwards, who came on the air over on CBS.

**R&R:** You were also an early face on television, even taking part in the experimental broadcasts unveiled to the public at the 1939 New

York World's Fair. What were your early TV efforts like?

**GP:** I'll tell you a funny story. Today, of course, there are teleprompters for anchors to read from, but we had none of that then. I rigged up this thing under the camera with wire coat hangers and rollers where I strung all my copy together. Then I had someone pull the paper through while I looked at the camera and read the news. People were astounded because they thought I'd committed all of what was saying to memory. They thought I was a genius.

**R&R:** Can you compare the broadcast world you see today to the one you entered 66 years ago?

**GP:** Never before in history so much information been available free of charge. With all this information coming in from so many places, the public gets numbed to a state of — I hate to say it — disbelief. It has made us all more apathetic too.

And while I do get upset by a lot of what I see and hear today, I don't think that many people are quick to blame the media for what it reports. What they really should blame is the taste of the public, our present-day culture. After all, they are the final censors, aren't they? They are the only ones who are in a position to encourage

Continued on Page

### TALK BACK TO R&R!

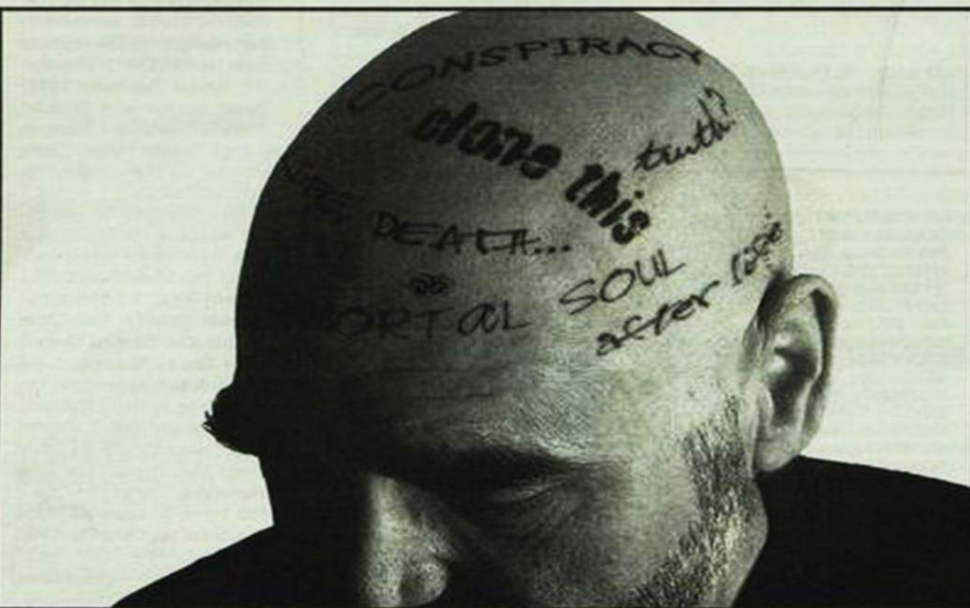
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## An open letter to America's News Talk Programmers

Dear Programmer:

Every once in a while a show comes along that is just perfect for its time. In the 90's it was Rush and then Laura. Now, in the year 2000, it's Clark Howard. **Clark Howard, America's Consumer Champion!** How fast is this show catching on?



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Programmers love the show and the response they get from it. Just ask Jack Swanson at KGO, David Hall at KFI, Greg Mocerri at WSB, or any of them. We'll give you a list of our partners and you can call them.

Radio Ink Magazine put Clark Howard on it's cover on June 26th calling Clark "Talk Radio's breath of fresh air" and Talk Radio's newest big cheese."

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Jones Radio Network  
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## George Putnam

Continued from Page 28

media to be a power for good. So, to those who would simply blame the media, I throw that ball right back into their court.

**R&R:** Why do you think people are so quick to point the finger at the media?

**GP:** There is a credibility gap that exists today between people and the media. We have this saturation of information that has caused increased competition to be first on any story, no matter what. We've seen advocacy journalism, adversary journalism, checkbook journalism, tabloid journalism, yellow journalism and trial by journalism — is it news or is it entertainment? Do we really have to rely

only on shock and vulgarity to succeed now?

I, for one, still believe that broadcasters do not have the right to broadcast everything that falls into their hands. It's right to exercise a certain amount of restraint. We have the ultimate responsibility of keeping the public informed, but we should also not take lightly our responsibility to be decent human beings.

**R&R:** Would you say you speak from the left or the right on your show?

**GP:** You really have to explore my life and how it all came together to understand what I am. When I was a young boy growing up in Minnesota, the country was coming out of the Depression, and we didn't have enough food to eat or proper clothes to wear to school or

anything. Living like that made me root for the underdog — you know, "Look, here's a guy who's just down on his luck. Can't we help him out or give him a leg up?" That's the way I felt about the world then, so I joined the Farmer-Labor Party and voted for Franklin D. Roosevelt. And although I did see the light after my early ultra-liberal approach to life, I've been a lifelong Democrat.

But I go back and forth, and I dislike labels. I've been a crusader for something or someone throughout my career. As a thinking person who cares about his fellow man, I don't think that having a humanitarian instinct should label you as either liberal or conservative. It's just plain common sense to be decent to your fellow man.

**R&R:** What have been the toughest stories you've covered, and what are some of the best or most exciting ones that you recall?

**GP:** Covering any story where a mother and her kids are in trouble has always been the hardest for me. Where they seem to have no hope and nowhere to go — that's always been hard for me, because I can

"We have the ultimate responsibility of keeping the public informed, but we should also not take lightly our responsibility to be decent human beings."

never just do the story, walk away and forget about it. The most exciting ones? Hell, they've all been exciting! But I think I'd have to say that tomorrow's interview is probably always the one I believe will be the best.

**R&R:** The list of people you have interviewed in your life is long, but can you cite any that have stuck with you all these years?

**GP:** In my early days in Minneapolis I interviewed Dr. George Washington Carver. He must have been in his mid-70s by then. They sent me over to talk to him and told me that he'd done a lot in the peanut business. That was all the information I had, and it was a hopeless interview. But it taught me a lesson that I never forgot: If you are going to interview somebody, rush to whatever sources you can find to learn everything you can about them. I follow that lesson to this day.

I also interviewed Helen Keller. I believe it was at WOR in New York. Her constant companion was a woman named Polly who helped me to communicate with Helen. I can't totally explain without showing you how, but Helen actually uttered — with great difficulty — the word "Hello," and I believe that was the first time she had ever spoken on radio.

I met and became friends with the great composer W.C. Handy, who threw me the best going-away party anyone's ever had when I left New York. And I've interviewed every president since Herbert Hoover. I've been very fortunate to meet and talk to so many great people — Danny Kaye, Danny Thomas, George and Gracie, Jack Benny, Red Skelton, Bob Hope, Bogart and Edward G. Robinson. Everyone, I'm sure, will have their own career period that stands out in his or her mind, but, God, for me personally, what a time that was!

**R&R:** Did you ever get to see behind the curtain, so to speak, in your interviews with American presidents?

**GP:** I was friends with FDR's son, Jimmy Roosevelt. He called me and said he was going over to the White House for cocktails with his dad and did I want to come along? Next thing I know, we're sitting upstairs in the family quarters, and there was President Roosevelt in his wheelchair, mixing martinis that were absolutely lethal bombs. Now, I couldn't really drink martinis, but

the president had made this so I drank it. He couldn't have been more charming, and now my empty glass. Roosevelt said, "Mr. Putnam, would you care for another of my special martinis?"

I didn't want to seem rude, so I took it, but within a few minutes I felt violently ill. I leaned over and whispered to Jimmy that I was going to be sick and that he had to take me to a bathroom quickly. As I was walking toward the bathroom, Jimmy joked that although he might meet other reporters who met the President and maybe a few who'd had cocktails with him, he'd bet I'd never meet another reporter who drank with Roosevelt then threw up in a presidential bathroom!

**R&R:** Which do you prefer, radio or television?

**GP:** I like them both. But like that for radio I don't have to comb my hair too severely or put on makeup and fancy clothes to go to work.

**R&R:** Since at age 86 you drive into the studio to do a show every day, I take it you're not bored after all these years?

**GP:** No, not a bit. Every morning is an exciting day. I always had insatiable curiosity. I think any reporter without that is lost. There's always a variety of someone hasn't thought of yet every story that's out there. Every day something is going to happen to you that has never happened before and it just might be interesting to other people.

**R&R:** After all these years, you still an optimist?

**GP:** Absolutely. I mean, what else can you be? I know it's a little corny, but I really do have a zest for living and for all living things. I have a strong belief in this nation despite of its shortcomings and all the trials and errors that have made it and its people great. I continue to be challenged by each and every day of my life.

**R&R:** Would you care to offer sage advice to those who would like a career in radio or other media?

**GP:** Never take "No" for an answer. Always strive to expand your knowledge of everything you can from the world around you. Science, literature, art, athletics — more varied your interests and experiences are, the better off you will be. And never forget that the most exciting experience is the one you're breathing. So, for God's sake, stop breathing!

"I have always had insatiable curiosity, and I think any reporter without that is lost."



**Dr. Joy Browne**  
Relationship Doc



**The Dolans**  
Consumer Survival



**Bob Grant**  
Let's Be Heard



**Joan Rivers**  
Can We Talk?



**Dr. Ronald Hoffman**  
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## Street Talk.

### Emmis To Nashville: Support KZLA

**E**mmis President/CEO Jeff Smulyan, programming chief Rick Cummings, Los Angeles Market Manager Val Maki and KZLA/L.A. PD R.J. Curtis traveled to Music City last week to discuss the future of Country KZLA with Nashville label executives. Industry leaders who attended a session last Thursday (7/27) said Emmis pointed to research that showed plenty of growth potential for KZLA and for Nashville if KZLA were to remain Country. Emmis then asked each label to respond by Aug. 15 as to whether it will kick in \$250,000 for a yearlong advertising/promotion package Emmis valued at \$600,000. A handful of record execs polled following the meeting said that the proposal did not make economic sense. The company began its LMA with KZLA and KMVP, KTAR & KKLT/Phoenix on Tuesday.

Speaking of Nashville, **ST** was surprised to learn that Gaylord President/CEO **Terry London** has resigned after 22 years with the entertainment giant. London's decision makes Chairman E.K. Gaylord II the company's interim President/CEO. With London at the helm, Gaylord expanded beyond its ownership of WSM-AM & FM and WWTN/Nashville to build Opryland hotels across the nation, in addition to creating an Internet presence. Despite the overall corporate growth, the company's share value has dropped 17% this year.

#### Lujack Back For Good?

Will legendary Windy City radio personality **Larry Lujack** be back on a full-time basis? According to the *Chicago Sun-Times*, Lujack is mulling offers from no fewer than five Chicago stations and is expected to have selected one by the time you read this. Lujack has been making guest appearances on Rhythmic Oldies WUBT since May 25, and the *Chicago Tribune* says he'll be sticking with that station for a Saturday shift that will be repeated on Sundays. However, the *Sun-Times* claims that "the most significant offer" has come from Infinity's Sports WSCR, which on Tuesday replaced WMAQ at 670 kHz. In its offer, Lujack would become the "Don Imus" of WSCR by

hosting a general-interest morning show originating from Lujack's home in Santa Fe, N.M. Other interested stations are said to be *Big Boy* Service WGN, Country WUSN and Oldies WJMK.

The *Sun-Times'* Robert Feder also reports that former American Radio Systems head **John Gehron**, now a Sr. VP for Infinity Broadcasting, "has been assigned responsibility over programming in all 40 of Infinity radio markets."

Arbitron has cited ESPN Radio sport talker **Dan Patrick** for violating the company rules on mentioning ratings surveys and how they're done. On May 6 Patrick commented on his midday show, "We're playing the ratings game here in radio, so when you do a diary and fill it out, you're not supposed to put 'Dan and Dibs,' because the people will then look at these ratings don't know who Dan and Dibs are. You're supposed to say 'The Dan Patrick Show.' So if you do have one of these diaries and you fill it out, put 'The Dan Patrick Show.' But please help out." Those "temporaneous comments" made their way onto Page 13 of Arbitron's published spring '00 ratings report for Chicago (where Patrick heard on WMVP), where Arbitron stressed that such statements "may prompt diarykeepers to overreport listening to the station in which the comments were heard." WMVP President/GM Zemira Jones told the *Sun-Times* the matter was "a nonissue."

Down in Atlanta, rumors concerning a format flip at Clear Channel's **WGST-FM** have been bouncing back and forth on *MART* trains for months. However, it seems that the station is staying Talk, but will adopt a "Talk" format. Clear Channel's Atlanta VP **John Hogan**, tells the *Atlanta Journal-Constitution* that his company is "seriously considering" such a move, which could feature **Howard Stern** in morning drive. However, Hogan also hasn't ruled out CHR or Country — or retaining the status quo by simulcasting


Continued on Page 33

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You're not dreaming ...


# BarenakedLadies PINCH ME

From the **new album**  
Produced by Don Was



In stores September 12th

The follow-up to their quadruple-platinum album *Stunt*



**Going For Adds  
This Week**

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# CLEOPATRA

## "U GOT IT"

THE FIRST SINGLE  
FROM THE NEW ALBUM

STEPPIN' OUT

MOST ADDED  
AT POP!

including:

KZQZ	KHTS	KFMS
WDJX	WBHT	WJJS
WXSS	WFLZ	WPRO
KSLZ	WRHT	WAEZ
WXLK	WVSR	KHTO
WLKT	WKCI	WYCR

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Multi-million dollar CoverGirl Campaign (Triple Stick Lipstick) kicking off NOW with massive television and print exposure!

Their debut album, "Comin Atcha" sold over 350,000

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## Street Talk

Continued from Page 32

WGST-AM. Furthermore, Stern could easily wind up on an Infinity property in the market before he winds up on a Clear Channel property. Stay tuned for further details....

YOU GIVE ME 22 MINUTES, AND  
I'LL GIVE YOU A JUMBO JACK!



Rippy, 1973

Rippy, today

Whatever happened to the Jumbo Jack kid? In the early '70s, Jack In The Box restaurants hired 3 1/2-year-old **Rodney Allen Rippy** as their official Jumbo Jack hamburger spokeskid. Where is he now? At all-News KFVB/Los Angeles, where he joined the station four months ago as an account executive. Why radio? "I love a challenge and the creative aspect of sales," says Rippy. "I haven't pitched Jack In The Box yet, but I think I'll give Jack a call!"

### Bogus Birth A Bust In Raleigh

WDCG (G105)/Raleigh's morning **Bob & Madison Showgram** thought having 350-pound producer "Big Flash" (a.k.a. **John Harnett**) fool a taxi driver into thinking he was a woman who had gone into labor would prove to be a hilarious bit. According to the *Raleigh News & Observer*, Harnett strapped a bag of chicken livers to his leg and burst it to simulate a birth during last Thursday's (7/27) show. The driver, along with another cabbie, panicked and called 911 — even though Harnett and morning co-host **Bob Dumas** pleaded that the call not be made. The stunt resulted in Harnett's arrest for disorderly conduct and making false police reports. Dumas responded that the Raleigh police department "has no sense of humor at all."

WBZZ (B94)/Pittsburgh awarded the largest prize in Steel City radio history when **Sam Rocca** received \$1 million for collecting four 7Up bottle caps marked with the names of the station's morning show members: John, Dave, Bubba and Shelley. By the way, Rocca just happens to be a former AE for Infinity sister WDSY! Although Infinity doesn't allow its employees to win station contests, Rocca got to keep the cash since his departure predated the planning of B94's promo.



## Rumbles

• **WWVZ & WWZZ** (Z104)/Washington PD **Dan O'Brian** resigns to concentrate on his syndication company, Next Level Inc. **KDFC & KOIT/S.F.** and **WGMS/DC** consultant **Suzy Mayzel** takes interim PD duties at Z104.

• **KKSS/Albuquerque** PD **Tom Naylor** is named OM for **KKSS** and **CHR/Pop** sister **KCHQ**.

• Former **KKSF/S.F.** PD **Lee Hansen** makes "quality of life" move and becomes OM for **Country Communications**' four Bend, OR stations.

• Former **WQNU/Fl. Myers-Naples** (now **CHRhythmic WBTT**) PD **Mark Wilson** is the new PD at Clear Channel's **Country WCTQ/Sarasota Bradenton**. Meanwhile, **Bo Matthews** takes the PD chair at sister **CHR/Pop WOST/Fl. Myers**.

• **Jeff Federman** is upped to Director/Sales for **Emmis' KPWR & KZLA/L.A.** He remains **GSM** at **KPWR**.

• **WRKR/Kalamazoo, MI** OM/interim **John Flint** officially takes those duties as interim **Brian Hayes** rises to **APD/MD**.

• **WEZB/New Orleans** MD/morning co-host **Secey Brady** adds **APD** duties.

• **WBOB/Cincinnati's The Two Angry Guys** (a.k.a. **Tom Gamble** and **Richard Skinner**) and **Lance McAlister** shift to soon-to-be Clear Channel sister **WCKY**. **Gamble** and **Skinner** will remain in morning while **McAlister** will take another shift, the *Cincinnati Enquirer* reports.

• **Ocean Broadcasting** signs on **WAZO/Wilmington, NC** as **CHR/Pop "98.3 Channel Z"**. **WLGX** **Dennis Deason** adds similar duties at "AZO."

• **KMBZ/Kansas City** retains the rights to **Kansas City Royals** baseball through the 2003 season.

**KBOM/Santa Fe, NM** PD/morning **Steve Scott** was recently given the 2000 Personality Award for Excellence by the **Mexico Broadcasters Association**, but he was unaware of the honor until he received a congratulatory letter from U.S. Senator **Pete Vucich**. "If I had filed the letter instead of actually opening and reading it, I never would have known," Scott says.

### Montana Town Saves The USA!

When the USA Radio Network completed its recent upgrade from analog to digital delivery, 14-year news affiliate **KCGM** in **Scottsbluff, MT** (population 920) determined that it could not afford the upgrade. The decision meant the end of the network's hourly newscasts and **James Dobson's Focus on the Family** commentary. Upon hearing the news, unhappy locals formed an ad hoc group and took out ads in the local newspaper soliciting support for return of their favorite radio features. Scottsbluff residents responded by raising the \$3,000 needed to purchase the new equipment for **KCGM**. As of last Monday (7/31) the newscasts and commentaries had returned to the airwaves.

**KACD** (Channel 103.1)/Los Angeles is the only radio station moving to cyberspace. **KATHEI Paso** dropped **Country** at midnight Monday evening and — after 17 hours of **Bonnie Tyler's "Holding Out for a Hero"** — became **KHRO**. The new format? **Hero Radio's** syndicated "High Energy Rockin' Oldies" format. However, **KATH** lives on as a "Netcaster" at [www.catcountry947.com](http://www.catcountry947.com).

Continued on Page 35

*it's time for a change...*

**"BE YA SELF"**

*the debut single from*

**TARSHA VEGA**

***The buzz has turned  
into some serious noise.***



**Be Ya Self**  
**8.7.00**

**Look for Tarsha** in the upcoming issues of **US, CosmoGirl, Teen People, YM, Honey, Girl** and on the Fox TV show **HiFi**



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## FACE TO FACE

## "DISAPPOINTED"

From the album "REACTIONARY" IN STORES NOW

KROQ/Los Angeles

#6 MOST PLAYED  
TOP 5 PHONES  
31 SPINS A WEEK

## NEW THIS WEEK:

KEDJ KNRK KWOD  
KMBY KFTE WLRS KJEE

## CHRONIC FUTURE

## "COME CORRECT"

ADD DATE 8/15  
ALBUM IN STORES 8/22KEDJ/Phoenix (6x)  
KFMA/Tucson (13)ALT. SPECIALTY PLAY ON:  
Y100 WHFS 91X WBCN and more

## JAMES MICHAEL

## "INHALE"

NEW THIS WEEK:

WBCN KAMX  
WCPT KCDU  
KZSR

ALBUM IN STORES 9/12

## VERUCA SALT

"ONLY YOU  
KNOW"

ALBUM IN STORES

Already On:

Q101, WFNX, WMMS,  
WMRQ, WPBZ,  
KMBY, WKRL, WJSE,  
WDST, WXSZ

## MÖTLEY CRÜE

"HELL ON  
HIGH HEELS"From the Album  
"New Tattoo"  
In Stores NOW—  
Over 55,000 sold8th Top 10 Single at Rock Radio  
R&R Rock **11** R&R Active Rock **26**  
8" Mainstream Rock Monitor  
14" Mainstream Rock Monitor  
23 Active Rock Monitor

## Street Talk.

Continued from Page 34

Congratulations to the staff of Universal Records, as 98 Degrees' "Give Me Just One Night (Una Noche)" becomes the most-added song in CHR/Pop history. The song was added by 170 of R&R's 172 CHR/Pop reporters. Similar kudos go out to the staffs of Maverick and Warner Bros., as Madonna's "Music" received 160 adds this week at CHR/Pop. Both songs break the previous record of 155, set by "Oops! ... I Did It Again" by Britney Spears on April 14. And, for good measure, 98 Degrees and Madonna were Nos. 1 and 2 Most Added at CHR/Rhythmic!

Arbitron has released Version 2.5 of its PD Advantage software. The upgrade allows PDs to review key performance issues such as AQH, cume, TSL, P1 changes and audience age range and compare them side-by-side to other stations or groups in the same market in a single report, Arbitron VP/Radio Programming Services Bob Michaels says. Other new features include the ability to e-mail reports and files to colleagues and to delete default report specifications with the click of a mouse.

The American Federation of Television and Radio Artists (AFTRA) names Greg Hessinger its new Executive Director. He joined AFTRA in 1998 as Asst. Nat'l Executive Director/News & Broadcast and acted as chief negotiator for AFTRA's collective bargaining agreements covering network newsmen.



CENTURY CITY SCUBA CLUB STARTED

Hollywood Records promo domo Drew Ferrante (l) and VP/Pop Promo Scot Finck (r) visited R&R last Thursday in a vain attempt to sign up sales associate Dawn Garrett (c) and GM Sky Daniels as scubamates. Garrett and Daniels respectfully declined but were more than happy to get their own copies of the new Fastball single, "You're an Ocean." In fact, Ferrante and Finck had similar luck just about everywhere else they visited: "Ocean" is Most-Added at Hot AC and Adult Alternative this week, but their scuba club numbers just two members thus far.

## Records

- As predicted by ST weeks ago, Virgin Records America inks a distribution agreement with Grand Royal, a label formed in 1993 by The Beastie Boys.
- Are promotions in the works for Hollywood Dir./Rock Promo Joey Scoleri and Dir./Alternative Promo Joel Habbeshaw?
- Is a national promo post in Arista L.A. rep Joe Reichling's future?
- Artemis elevates promo coordinator Ray Di Pietro to National Manager/Adult Radio.
- London/Sire taps Linde Thurman for a national adult promo post.

RADIO RECORDS



1

- Barry Coburn appointed President/CEO of Atlantic/Nashville.
- Joey Carvello elevated to VP/Top 40 Promotions for Priority Records.
- Todd Wallace named Director/AM Operations for AMFM/Phoenix.
- Lee Jamison advances to Station Manager of KYCY/San Francisco.
- Sandra Robinson accepts PD duties at WGCI-AM/Chicago.

5

- Radio's \$3 billion week has CBS and Westinghouse merging while Disney buys Capital Cities ABC.
- Mark Gorlick becomes Sr. VP/Promo. at MCA Records.
- Cruze catches PD cap for KTBZ/Houston.
- Bob Laurence recruited as PD of KGBI/Sacramento.
- KLSX/Los Angeles goes Talk as a "rock 'n' roll" radio station that just doesn't play records.

10

- Rod Calarco advances to VP/CBS-Owned FM Stations.
- Ray Harris elevated to Sr. VP/Black Music Promo. at Warner Bros.
- Bill George upped to OM of WWL/Providence.
- Chuck Beck tapped as PD of WAVA/Washington.
- Rocky Allen signed to do mornings at WPLJ/New York.

15

- Dave McKay becomes OM at KQYT/Phoenix.
- Neal "Moon" Mullins lassoes WHN/New York PD chair.
- Al Casey catches PD gig at WMGG/Tampa.
- Mark Di Dia named MD of WXRK/New York.
- Dave Numme joins KSJO/San Jose for overnights.

20

- Gil Rosenwald promoted to VP/Group Ops for Malrite.
- Fritz Beesmyer appointed GM of KIOI (K101) San Francisco.
- Chicago PD News: Tom Teuber tapped for WME and Steve Harris leaves WBMX for rival WGCI.
- Jim Conlee upped to PD of KHTZ/Los Angeles.
- Jack Taddeo promoted to PD of WSNL/Philadelphia.
- Mike McVay moves to KBZT/San Diego as PD.

25

- Caribou Records forms, will be distributed by CBS' custom label division.

Lastly, ST salutes WTVN/Columbia evening news anchor Don Alexandre, who retired on Monday evening (7/31) after 32 years at the News/Talker!

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

"This warm-weather winner is one of those songs that will sound as fresh in 10 years as it does now...  
A song to be adored." **Billboard**

#1 Most Added  
AA (15 Adds)

#1 Most Added  
HOT AC (44 Adds)

Most Added  
Top 40 (77 Adds)

# Fastball

## *You're an Ocean*

Produced by Julian Raymond and Fastball

Mixed by Chris Lord-Alge

### Sea of Adds Include:

WPLJ	KYSR	WXRT	KLLC	KEZR	WBMX	WXPT
KTCZ	WFLZ	WSSR	KPLZ	WBZZ	KSLZ	WVRV
KALC	KBCO	KZON	KDND	KZZO	WRNR	WTIC
KFMB	KXST	KMSX	WZPL	KRSK	WKFS	WVMX
WRVW	WRLT	WDCG	KUMX	WMC	KQMB	KBEE
KENZ	KXXM	WPRO	WSNE	WDJX	WBAM	WKZZ
WKSI	WRMF	KOKO	KCHO	KPEK	KKOB	WGTZ
WABB	KAMX	KSTZ	KZPT	WIXX	WZNE	WZYP
WFBC	WAEB	WMXL	WKXJ	WBFA	WMMM	

Tour Sets Sail August 23

Fastball's New Album "The Harsh Light Of Day" In Stores September 19

STEVE WONSIEWICZ

swanz@rronline.com



## September Showdown For RIAA-Napster

Continued from Page 1

down Napster's defense on virtually every count. The judge dismissed Napster's claim that its technology falls under the 1984 Supreme Court decision that supported Sony's Betamax VCR, saying that the company's software doesn't fall under the same personal-use parameters as a VCR. In that case, which Napster cited in its defense, the top court said VCRs were not illegal because they were "capable of substantial non-infringing uses." Judge Patel said the sheer amount of copyrighted material that was being duplicated negated that argument.

Judge Patel also nixed Napster's application of the Audio Home Recording Act, saying that the law, which allows noncommercial copying, doesn't apply to computers and that Napster isn't an audio recording device. The judge then ordered Napster to turn off its song-swapping service by midnight on 7/28.

On 7/28 the Ninth Circuit Court of Appeals overturned Judge Patel's ruling that Napster shut down the file-trading service. The appeals court granted the last-minute reprieve because it questioned the "merits and form" of the injunction. Oral arguments will be heard in the appeals court in September.

### A Disappointment

Commenting soon after the appeals court decision, RIAA President/CEO Hilary Rosen said, "The Court of Appeals' decision today granting Napster a temporary stay of the preliminary injunction is obviously a disappointment, but we remain confident that the court will ultimately affirm it once it has had an opportunity to review the facts and the law."

"The Court of Appeals apparently regards this case as the first of its kind and wants to consider it before any injunction takes effect. The court's order sets an expedited schedule for that review."

"It is frustrating, of course, that the tens of millions of daily infringements occurring on Napster will be able to continue, at least temporarily. In fact, since the district court issued its order, the illegal downloading of copyrighted music openly encouraged by Napster has probably exceeded all previous records."

"We look forward to the day when the infringements finally cease."

Napster CEO Hank Barry noted, "We're gratified and appreciative of the Ninth Circuit Court's decision today to allow the Napster community

to continue operating while our appeal of the injunction is pending. We want to thank the Napster community for their support during this period.

"I believe the Napster technology can help everyone involved in music — including artists, consumers and the industry. New technologies can be a win-win situation if we work together on building new models — and we at Napster are eager to do so."

### Ruling Not Surprising

The appeals court ruling, say legal pros, wasn't surprising, since Napster's argument that it would effectively be put out of business was pretty clear-cut and such decisions are relatively commonplace in that regard. The decision also doesn't affect Judge Patel's other findings.

Interestingly, the decision also increases Napster's potential financial exposure as surfers race to copy music. One day after Judge Patel's ruling Nielsen/NetRatings estimated that surfers downloaded 92,800 songs. In comparison, MP3.com has set aside \$150 million to cover copyright claims related to its My.MP3.com service, which was in operation only a few months.

Most legal experts expected Judge Patel's findings. Loeb & Loeb co-Chairman John Frankenhimer notes, "The kinds of defenses Napster raised, while intellectually interesting, were not persuasive enough to a judge who was looking at widespread use of other people's property without [securing] licenses."

The decision, says Frankenhimer, reaffirms "in the most fundamental sense that the protection for copyrights does not disappear even with digital transmission and the ability to share files, that the copyright act still applies if you don't have a proper license. Nobody is telling Napster or the other businesses they can't continue file-sharing and be as active as they want to be; they just have to use property that is freely granted to them. They can't take it and spin it out to 20 million people without the permission of the owners."

### Compulsory Licenses

Copyright issues aside, the appeals court ruling could be a watershed in commercial development of the web for the music industry. That's because the specter of compulsory licenses reared its head during the recent Senate hearings

(Sound Decisions, 7/28), which could force the labels to license their repertoire to more third-party online sellers.

Frankenhimer continues, "It's now up to the record companies to act quickly and decisively to provide music over the Internet using some kind of economic model that makes sense for them, for the artists and for other copyright holders, but that also serves the needs of the public. If they don't, then compulsory licenses are something that everyone will be dealing with in the not-too-distant future."

Just how soon? "Less than a year," says Frankenhimer. "It could be even more rapid."

One hurdle is simply getting both parties to begin earnest licensing negotiations. But they better take place, says Frankenhimer, because the politicians aren't bluffing. "The problem is: Do you want the two sides, through open negotiations, to sit down and come up with something they feel is appropriate, or do you want the government to mandate it? Right now, if you listen to both sides, the rhetoric is so hot and antagonistic that you wonder if a negotiated settlement or structure can be done independent of an external hand."

In the meantime, things won't change when it comes to ripping songs for free from the web. That's because pirates have already begun preparing to shift from Napster's server-based model to peer-to-peer-based software like Gnutella, which doesn't rely on central servers and

**"There are plenty of other places people can go using, interestingly, the Napster software or other services that were doing essentially the same thing Napster was doing. This isn't going to go away, and there's nothing the record industry can do about it."**

Eric Scheiner

**"It's now up to the record companies to act quickly and decisively to provide music over the Internet using some kind of economic model that makes sense for them, for the artists and for other copyright holders, but that also serves the needs of the public."**

John Frankenhimer

instead allows individuals to search other members' hard drives for music.

### Got Gnutella?

Forrester Research Media/Entertainment analyst Eric Scheiner says the rulings "have very little meaning at all with regard to the Internet scene for a couple of reasons. One is that Napster, as a company, has never had any real prospects of making a business from what it was doing. The other is that there are plenty of other places people can go using, interestingly, the Napster software or other services that were doing essentially the same thing Napster was doing. This isn't going to go away, and there's nothing the record industry can do about it."

How true. As expected, the traffic at song-swapping sites exploded after word of Judge Patel's ruling hit the web. Almost immediately Napster's site lit up as surfers downloaded as many songs as possible before the service went dark.

Other sites experienced similar traffic. For example, the following notice appeared at [www.gnutella.wego.com](http://www.gnutella.wego.com), a site devoted to content-swapping shareware Gnutella: "Due to the unprecedented traffic volume following the Napster decision we had to take the servers offline temporarily to increase bandwidth and capacity. The [www.gnutella.wego.com](http://www.gnutella.wego.com) site will be up again in a few hours, as soon as the necessary upgrades are completed. We are sorry for any inconvenience this may have caused." The site received 30,000 unique visitors within an hour after the ruling, and within 24 hours traffic totaled 1.2 million hits, peaking at 75,000 hits per hour.

Added up, it all points to the fact that online song-duplicating is here to stay. A PC Data Online survey says that 25% of home Internet users will continue to download music even if the practice is ruled illegal, a mind-boggling stat considering that a healthy chunk of pirating has taken place on college campuses or is being done by kids who probably didn't respond to the poll.

Scheiner agrees with Frankenhimer that the twin rulings don't give the music industry much of a window of opportunity to roll out commercially viable song-duplicating services on the web. "They would have to do something very quickly, but I haven't

seen any indication that they're ready to do that. They think it might give them some breathing room, but there will only be a short period of confusion — maybe a couple of months at the most — and then Napster is shut down, everything coalesces around a new third-party Napster server or a service like Gnutella."

### Beneficiary Of The Rulings

Possible beneficiaries of the rulings, says Scheiner, are label-sanctioned companies like EMusic.com and Myplay.com, which have received licenses to sell music over the web. Scheiner notes, "There is already a lot of confusion, so over the next few months those companies can begin to lock up consumers before they discover Gnutella and similar services."

Nevertheless, at some point a time a coherent business model bound to surface, says Loeb & Loeb Frankenhimer. Another possibility is the development of sophisticated software that can track down web rates. "There are all sorts of things that are in development that will make it possible to trace pirates even though many people say otherwise and even though whatever tracking mechanisms are put in place will be outdated and useless three to six months later," he says.

"But it all gets resolved if copyright proprietors find a way to structure an economic model that serves the needs of the digital age. Once that is created, I have every reason to believe that the quality of what will be provided by the labels will be far superior to what is available on the Internet."

That's an important point. So peer-to-peer architecture could only impact the online auction business, yet millions of folks still use eBay because of its ease of use and the integrity of the service. Those concepts would readily apply to any official sanctioned Napster service.

"The number of things that can be done with the cooperation of the copyright proprietors, whether it's the artists, labels or publishers — or, in many cases, all three — will be of far greater value to the consumer," stresses Frankenhimer. "There are any number of ways to do that. And if it's done well enough, the pirated market will be less of a concern."





## MUSIC NEWS &amp; VIEWS

## Universal Begins Download Trials

Universal Music Group will begin a trial of its digital download sales efforts this week, offering songs from such acts as Blink-182, George Benson, Live, Luciano Pavarotti, 98 Degrees, Marvin Gaye and Smash Mouth. More tracks from additional artists will be rolled out in the ensuing weeks. Each song will cost \$1.99. The company follows Sony Music Entertainment and EMI Group in offering downloads for sale. BMG Entertainment and Warner Music Group are expected to begin selling downloads later this year. Called bluematter, UMG's service uses InterTrust's digital rights management technology and will initially be available at select affiliate sites: Alliance Entertainment's "thestore24" sites, ARTISTdirect, audiohighway.com, Excite@Home, Launch.com, Lycos Music, Music.com and RollingStone.com. The sites BestBuy.com, Bolt, Checkout.com and GetMusic will begin selling the singles in a few weeks.

## EMI, MP3.com Settle Dispute

EMI Group and MP3.com have resolved their differences over the latter's My.MP3.com service. Terms weren't disclosed, but various published reports put the price tag at about \$20 million. MP3.com, which in July concluded similar deals with Warner Music Group and BMG Entertainment, last week disclosed it had set aside \$150 million to cover copyright-infringement claims over My.MP3.com. The deal also allows MP3.com to use EMI's repertoire in the future for My.MP3.com.

In the studio: Arista R&B singer Usher is putting the finishing touches on his new album, slated for release Oct. 31 ... **The Offspring** are working with producer Brendan O'Brien on their new album ... R&B vocalist Chanté Moore is close to wrapping up work on her new album, *Exposed*, which is due in early November ... **Travis Meeks'** rock outfit, **Days Of The New**, have completed work on their new album, which could be released in September or October ... **Dinosaur Jr.'s J. Mascis** has finished recording his new solo album, *More Light*. It's his first under a new deal with Ultimatum Music and will hit retail in October.

New release news: **Jive Records** has set Oct. 10 as the release date for rapper **Mystikal's** new album, *Let's Get Ready ...* **Atlantic Records** will release **Elastica's** sophomore album, *The Menace*, Aug. 22. The group's debut album was released in 1995 ... **Pearl Jam** will begin selling twin-CD live discs on their website Sept. 5. The shows were recorded during the group's European tour in May and June.

This 'n' that: **Matchbox Twenty** begin their eagerly awaited national tour Sept. 12 in New Orleans. **The Jayhawks** will open during the first leg of the tour ... The storied **Montreaux Jazz Festival** will offer an abridged version of the tour in the U.S. for the first time, beginning Aug. 4 in Chicago ... **Metal Blade Records**, the original home of **The Goo Goo Dolls**, has teamed with MP3.com to launch an online contest, with the winner picking up a recording contract with the label. The contest runs from Sept. 1 through Oct. 8 ... Multiplatinum rapper **DMX** has signed to star in the next installment of the cult film series *The Crow*.

**POLLSTAR**  
**CONCERT PULSE**

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	METALLICA	\$2,669.1	
2	BRUCE SPRINGSTEEN	\$2,539.7	
3	GEORGE STRAIT MUSIC FEST.	\$2,096.7	
4	'N SYNC	\$1,111.7	BAD RELIGION
5	JIMMY BUFFETT	\$1,027.1	ENON
6	TINATURNER	\$1,009.1	JOAN OSBORNE
7	RICKY MARTIN	\$925.3	MANDY MOORE
8	BRITNEY SPEARS	\$734.8	NEVE
9	KISS	\$731.1	
10	UP IN SMOKE TOUR	\$649.7	
11	DOXE CHICKS	\$606.6	
12	STEELY DAN	\$415.6	
13	RED HOT CHILI PEPPERS	\$384.5	
14	ROGER WATERS	\$378.7	
15	DON HENLEY	\$331.8	

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters On-Line Listings, (800) 344-7303, California (209) 271-7900.

## Dexter Freebish Arrive At Alternative

Capitol Records' rock department is heating up again. Fresh off success with new records from Everclear and Stir and a positive response for The Dandy Warhols, the label is now getting an enthusiastic reception for the Austin-based band Dexter Freebish, whose new song, "Leaving Town," was the third most-added single at Alternative last week.

Among the stations supporting the song are KTCL/Denver; KXRR/Salt Lake City; KTBZ/Houston; WDXD/Pittsburgh; WXNR/Greenville, NC; KNRK/Portland, OR; WEND/Charlotte; KROX/Austin; WNNX/Atlanta; WPLA/Jacksonville; and KWOD/Sacramento. Other stations spinning the cut include Adult Alternative KMMR/Dallas and KRSH/Santa Rosa, CA and Active Rock, KLBX/Austin.

The rock quintet have come a long way since winning the John Lennon Song of the Year contest in 1998 for "Leaving Town." While the honor gave the band national recognition, it really wasn't until hometown KLBX OM/PD Jeff Carrol popped the track into regular rotation early that same year that major-label A&R execs took notice.



Dexter Freebish

When the single started pulling down top phones at the station, the group became the center of an intense bidding war.

Capitol Sr. VP/Promotion **Burt Baumgartner** remembers the label's early efforts to sign Dexter Freebish: "I had been working at the company for about 30 days when [VP/A&R **Steve Schnur**], whom I knew only by reputation, walked into my office late one evening, introduced himself and asked me if he could play a record from a band he wanted to sign. Steve played 'Leaving Town,' and I was blown away and had him play it for me a couple more times, because it was a smash. Then he filled me in on everything that was happening with the band."

Schnur notes, "I come from promotion, so one of the first guys I wanted to hear the music was Burt. I like to get involved with music that gets on the radio, and I wanted to hear what he had to say."

Two months later Schnur, who had only been with Capitol for five weeks when he met with Baumgartner, brought the band into the promo exec's office to give them a taste of what life would be like at the Tower. That was right before *South By Southwest 1999*, and it was a crucial point in the label's efforts to sign the group.

Baumgartner recalls, "We decided to make it a company effort to pitch the band because we knew a lot of good labels and A&R people wanted to sign them. We also wanted to convince them how great it would be to sign with Capitol and be one of the first bands to be signed and marketed and promoted by our new team. Then, instead of visiting them at *South By Southwest* when they played, we used that occasion to throw them a big party. Everything since then has been wonderful, up until the current release."

After inking the group, Schnur ensured they had plenty of time to write more songs before hitting the studio. "About 60% of the songs were written over the last six to eight months, and one was written while we were making the record," he says. "It was a constant process of re-evaluating every song because we wanted to make a record that was complete from beginning to end, that you would

want to listen to again and again."

Capitol's promotion strategy is pretty straightforward, says Baumgartner. "The band considers itself to be a rock band; and while everyone believes this will eventually be a big pop hit, the guys first wanted to establish their turf at Rock radio.

"So our game plan was 'Everclear, part 2,' which was to deliver the band to Alternative and Adult Alternative on July 28 in order to give those formats six weeks to get their airplay down. Then we'll go to CHR/Pop and Pop/Alternative the last week of August. We want to make sure those formats are in line, just as we did with Everclear."

To achieve those ends, Capitol arranged a five-week national promo tour at radio for Dexter Freebish. "We had them playing live in conference rooms, in the offices of PDs, live on the air — whatever it took," says Baumgartner. "And in each town we visited each format. It took a while, but we had to make sure everybody heard the music and met the band. We got a great reception wherever we played."

One fan of the group is WDXD PD **John Moschitta**, who got hold of an early demo about a year ago and started spinning it on his Sunday-evening specialty show. He recalls, "Every time I played it, I'd get two or three calls from people who said they really liked the song. From there I really grew to like their music."

"The early response since we added the single has been great," continues Moschitta, who says the time is right for more pop-leaning rock 'n' roll at Alternative. "People are responding to the great melodies and hooks and to the lyrics. It's a welcome change from some of the other music. I have nothing against the heavy rock bands, but you need to have a balance."

Going forward, Capitol is booking radio shows and drumming up support for an opening slot on a major tour. The group will also perform some dates with Sister Hazel, whose manager, Andy Levine, also reps Dexter Freebish. Dexter Freebish's debut album, *A Life of Saturdays*, hits retail Sept. 25.

## Ready For Takeoff

**Bobsled Records** founder **Bob Salerno** has put his major-indie label experience to good use in marketing and promoting his new group, **The Waxwings**. And the results speak volumes, as the group's single "Ten O'Clock Your Time" has been receiving airplay at Active Rock WMFS/Memphis; Rock WROV/Roanoke, VA and WLUM/Milwaukee; and Alternative CIMX/Detroit, WEDJ/Indianapolis and KQRX/Odessa-Midland, TX.

For the period of July 23-29, WMFS played the single 14 times, including four spins during PM drive, and WROV spun it 12, with five of those plays during evenings.

Salerno founded Chicago-based Bobsled Records after working in promotion at Minty Fresh Records, Zoo Entertainment and Almo Sognd and realizing "I couldn't do A&R for anyone but myself." As for his work with the Detroit-based Waxwings, he comments, "Up until this point it has been myself, their manager and a few independent radio promoters who have been working the record. We don't have a ton of money, but I learned a long time ago that if you do things wisely, you can make an impact. A lot of that has to do with touring and getting these guys in front of as many people as possible. I'm a big believer in not skipping any steps. Building a fan base the old-fashioned way is the first step, and it's one that is often neglected."

The band are currently negotiating a publishing deal. For more information, contact Salerno at (630) 820-8721.

— Steve Wonsiewicz

## LPFM

Continued from Page 1

Committee Chairman introduced the bill with co-sponsorship from Sen. Bob Kerrey.

While this version is very similar to the legislation introduced by McCain in the spring, it does not give the Academy of Sciences third-party review authority over interference disputes. Instead, it authorizes the FCC to make the final determination on whether an LPFM transmission is interfering with established FM broadcasters and what the low-power station must do to alleviate it. McCain, who has both battled and supported FCC actions in the past, described the commission this time as "the expert agency with the experience and engineering resources to make such determinations."

In introducing the legislation, McCain criticized the anti-LPFM bill passed in April by the House — as well as a similar measure introduced in the Senate by Judd Gregg

— that prohibits the FCC from issuing LPFM licenses because of the possibility of interference. He noted that with the McCain/Kerrey bill, "the only low-power FM stations that would be affected would be those whose transmissions are actually causing harmful interference to a full-power radio station."

"With all due respect to Senator Gregg and to the supporters of the House bill, Senator Kerrey and I think we can reach a fairer result. The bill we are introducing ... is intended to do just that."

Kerrey's support for the bill comes as no surprise. The Democrat embraced LPFM and was part of a Capitol Hill pep rally last June backing it. At the time Kerrey criticized National Public Radio's opposition to LPFM, saying that NPR had "forgotten its roots," since there was the same opposition to public radio some 25 years ago. He told R&R then that he expected to work with McCain's staff and forge new legislation that he could back.

The bipartisan effort for LPFM

could also add Illinois Democrat Sen. Richard Durbin to its ranks after the summer break. During the June event Durbin told attendees "the airwaves are owned by the people, not by companies or lobbyists."

## 'Interference Assurance Act'

The McCain-Kerrey bill immediately got a thumbs-down from NAB President/CEO Eddie Fritts. He said the bill "should be renamed the 'Interference Assurance Act.' If these senators listened to their constituents, they would know that the FCC can't handle the interference already out there, let alone the new interference that hundreds or thousands of new LPFM stations will cause."

Fritts blasted the bill's authors, saying they "prefer the FCC deal with [interference] after the fact, rather than to try to solve the problem before FM listeners are affected. We continue to believe that further testing should be conducted before any changes are made to existing interference standards." Fritts added that the NAB is not opposed to

LPFM: "We are opposed to the FCC changing the current interference standards to implement it."

The FCC is continuing with its planned second filing window for LPFM applications, to be held Aug. 28 through Sept. 1. Applications will be accepted from Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Puerto Rico, Virginia and Wyoming. The FCC said it received more than 700 applications during the first LPFM filing window May 30 through June 8, and it is still sifting through them. A spokesman told R&R that no completion date has been determined.

## Lawmakers To FCC: Stop LPFM

Meanwhile, a powerful bipartisan collection of legislators last week penned a memo to FCC Chairman Bill Kennard warning him that "it would be imprudent for the commission to move forward with the licensing of low-power FM stations at this time." The congressmen cited

"a mountain of technical evidence that shows low-power FM stations create significant signal interference." Among the dozen to sign were House Commerce Subcommittee Chairman Billy Tauzin, Rep. John Dingell and Sens. Frank Hollings, Conrad Burns and Ron Grams.

Ranking Judiciary Committee member Patrick Leahy sent his own missive, urging Kennard "not to approve any low-power stations unless you have done tests in each of the affected communities that reflect what would actually happen if the low-power station were in operation. As we have found out in the satellite home viewer area, predictive, theoretical tests often lead to results that are inaccurate."



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A Perry Capital Corp.

## Ridenour

Continued from Page 1

was named Sr. VP/R&B Promotion.

"This appointment is the most meaningful of my career," Ridenour noted. "It fills me with great pride that L.A. acknowledges my achievements as an overall record executive and not just my achievements in one particular genre of music. When we combine the talented team L.A. has

put together with our incredible artist roster, we are in the perfect position to take it to the next level without missing a beat."

Ridenour began his music industry career as co-President of his own independent label, Mainframe Records. Prior to joining Arista, he was at Capitol Records, where he first served as National Director/Rap Promotion between 1989-91 and was then appointed West Coast Promotion Manager in 1992.

## XM

Continued from Page 3

Columbus air personality **Josh Cunningham** ('90s channel) and **WXCD/N.Y. air talent Sari Zalesin** (Classical). Zalesin will also serve as a voice talent on the Classical channel.

Meanwhile, former Children's Broadcasting PD **Dan Turner** is named Director/Channel Production, and ex-GulfStar National Pro-

duction Director **Matt Wolfe** will serve as one of XM's Production Directors.

"We are bringing on board creative programmers, producers and air talent who will power the XM revolution," said Chief Programming Officer Lee Abrams. "We are gathering the most passionate and visionary professionals we can find to rethink, reinvent and create the XM sound. And this is just the beginning."

## Urban

Continued from Page 3

Urban began his career in music in 1974 at RCA Records as Director/Finance. He went on to work as Director/Financial Operations for PolyGram, followed by a move to RCA Corporation as Director/Operational Analysis. He was then appointed VP/Finance & Administration for Arista Records and later Exec. VP/GM at EMI Records. Urban then joined Sony Music as Sr. VP/Operations.

"I thoroughly enjoyed my experience at Sony Music and am now looking forward to working with Michael Haentjes to build Edel to the next level and beyond," Urban noted. "Entering the independent label realm is very exciting to me, and the entrepreneurial spirit I find there is very appealing. I've worked for four of the majors, and with Michael's guidance and Edel's resources, I'll be working for the fifth."

## Roxette Find New Home In U.S.



Swedish duo Roxette recently visited their new label, Edel America Records, while promoting their new greatest hits album, Don't Bore Us, Get to the Chorus. The album, due Sept. 26, includes Roxette's four U.S. No. 1 hits, "The Look," "Joyride," "Listen to Your Heart" and "It Must Have Been Love," as well as their new single, "Wish I Could Fly," which they performed at the World Music Awards in Monaco in May. Pictured in the back row (l-r) are Roxette's manager, Marie Dimberg; Edel America VP/Sales Rick Rosenberg; Roxette's Marie Fredriksson; and Edel America President Jonathan First and Director/A&R John McNally. Pictured in the front row (l-r) are Roxette's Per Gessle and Edel America Sr. Director/Marketing Juli Oh.

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 25

## 'Pete' Belvin Leaves McCain Staff For DC Law Firm

Lauren "Pete" Belvin, senior majority counsel to Sen. John McCain, has resigned. As a member of McCain's staff, Belvin authored the widely supported Minority Tax Certificate bill introduced by the senator and now making the rounds on Capitol Hill. She will join K Street communications law firm Wilkinson Barker Knauer in September. Before joining McCain two years ago, Belvin had spent more than 21 years at the FCC in various positions of authority, including Senior Counsel to longtime Commissioner James Quello.

## Craig Karmazin Buys Fifth Radio Station

Craig Karmazin, son of Viacom President Mel Karmazin and President of Beaver Dam, WI-based Good Karma Broadcasting, has agreed to pay \$2.8 million to TBK Communications for WKPO-FM/Evansville, WI. Good Karma owns and operates four other Wisconsin stations in Madison, Watertown and Beaver Dam.

## Entercom's KMBZ-AM Retains Rights To K.C. Royals Broadcasts

KMBZ-AM/Kansas City will retain the Royals Radio Network rights for three more years, Entercom Communications said this week. The station has broadcast Royals games for 26 of the past 32 years. In addition to the News/Talk outlet, Entercom has seven other Kansas City stations, and Royals VP/Marketing & Communications Mike Levy said Entercom plans to "promote the Royals to a variety of audiences across the radio dial using the Entercom family." Financial details of the deal were not disclosed.



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 Top 40 Adult Monitor: 33\*-28\*! (+176x/762x/wk!)  
 Modern Adult Monitor: D 35\*-31\*! (+82x/338x/wk!)  
 R&R CHR/Pop: 27-24! (+165x/2925x/wk!)  
 R&R Hot AC: Debut 29! (+197x/838x/wk!)

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# R&R Mix Show Top 30

August 4, 2000

- 1 DR. DRE The Next Episode (Aftermath/Interscope)
- 2 NELLY Country Grammar (Fo' Reel/Universal)
- 3 JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
- 4 DA BRAT What'chu Like (So So Def/Columbia)
- 5 DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- 6 AALIYAH Try Again (BlackGround)
- 7 504 BOYZ Wobble Wobble (No Limit/Priority)
- 8 DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- 9 RUFF ENDZ No More (Epic)
- 10 NEXT Wifey (Arista)
- 11 MADISON AVENUE Don't Call Me Baby (C2/Columbia)
- 12 COMMON The Light (MCA)
- 13 EMINEM The Real Slim Shady (Aftermath/Interscope)
- 14 IDEAL Whatever (Noontime/Virgin)
- 15 DR. DRE Xplosive (Aftermath/Interscope)
- 16 JAGGED EDGE Let's Get Married (So So Def/Columbia)
- 17 KANDI Don't Think I'm Not (Columbia)
- 18 ALICE DEEJAY Better Off Alone (Republic/Universal)
- 19 KURUPT Who Ride Wit Us (Antra/Artemis)
- 20 AALIYAH F/DMX Come Back In One Piece (BlackGround)
- 21 MYA Case Of The Ex (University/Interscope)
- 22 PINK Most Girls (LaFace/Arista)
- 23 JUVENILE Back That Thang Up (Cash Money/Universal)
- 24 DEL LA SOUL Ooh (Tommy Boy)
- 25 BLACK ROB Whoa! (Bad Boy/Arista)
- 26 LIL' KIM No Matter What They Say (Queen Bee/Undeas/Atlantic)
- 27 LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)
- 28 BUSTA RHYMES Fire (Violator/Flipmode/Elektra/EEG)
- 29 EVE F/JADAKISS Got It All (Ruff Ryders/Interscope)
- 30 SISQO Thong Song (Dragon/Def Soul/IDJMG)

37 CHR/Rhythmic Mix Show Reporters

## ARTIST BREAKDOWN

**LL COOL J** Track: "IMAGINE THAT"  
Label: DEF JAM/IDJMG



I love this track! LL Cool J keeps the female imagination going with his seductive single "Imagine That." Since 1985, when hip-hop fans got their first chance to hear this phenomenon, LL has delivered superb rhymes with unique zestfulness on tracks including "I Can't Live Without My Radio," "I Need Love" and "Going Back to Cali." In the '90s he released the No. 1 rap and top 10 crossover single, "Around the Way Girl," and the platinum "Hey Lover." Now it's 2000, and the baldheaded bandit is back with brand-new ideas for seducing your girl. ● So I'm driving from the park on a Sunday afternoon with my daughter, and I hear this song ... What did he say? While I turn up the radio and tune out my 6-year-old, who's having a tantrum in the back seat, I find myself drifting off. Before the song ended, I was already in front of my house, so naturally I sat in the car until it was over. I said to myself, "LL is a bad boy!" ● In the first verse he talks about how he wants to go up to his mistress' office, lock the boss in the closet and seduce her on every piece of office furniture they can find. (Bye, Tony!) In the next verse he's the teacher, and she is a bad girl. Her punishment is, well, let's just say her "time-out" was well worth it. In the last verse LL does the club scenario, where he walks her over to the dance floor, makes everyone jealous and green with envy, then slips her out the back door for a night she will never forget (or regret). Whew! Even after the song has long ended, the imagination keeps going — at least for me. ● After several platinum, gold and chart-topping singles, LL has not lost his touch. From the mid-'80s to the year 2000, his achievements are many, including a mass of movie credits, a television sitcom, a host of music awards and the successful Fubu clothing line. His style cannot be mocked because there's only one, and will only be one, LL Cool J.

— Renee Bell  
CHR Asst. Editor

## INDUSTRY PROFILE

**KBMB/Sacramento**  
**OM Ibrahim "Ebro" Jamile**

I didn't realize it, but I think radio chose me. KFSM (102.5)/Sacramento was where I got my stripes, where it all began. I started off as a sidekick/co-host. I did nights with Davey D, then eventually moved to mornings and broadcast Sacramento's first commercial hip-hop program, *Da Flava Show*. Then I did nights with Randi at XHTZ (Z90)/San Diego. In March 1998 I was named PD of KBMB, then in August of '99 they made me OM. ● I'd like to thank those who have helped me along the way, like Dr. Dave Ferguson for not firing me, and Chuck Field, who taught me how to agree to disagree — we disagreed all the time. I'd like to acknowledge Rick Thomas, Bob West and KBMB GM Paula Nelson for giving me the shot that was all I needed. A special thanks goes to Greg Lawley, Gary Spangler and Desi of Lawman Promotions, who always had my back. ● The station has gone from startup to the No. 1 station overall, 18-34! I can remember when commercial radio cats would tell me that there would never be hip-hop radio, and now hip-hop is radio. From pop to rock, they all want to feel the culture ... Oh, yeah; I love Arbitron this month! Don't you?

## Contributing Stations

KSS/Albuquerque, NM	WJFX/Fl. Wayne, IN	KDOK/Monterey-Salinas, CA	KBMB/Sacramento, CA
KBT/Austin, TX	KBOS/Fresno, CA	WDHT/New York, NY	KFSM/Sacramento, CA
WZL/Bakersfield, CA	KSEQ/Fresno, CA	WVWZ/Norfolk, VA	KTFM/San Antonio, TX
WBL/Wilmington, AL	KIKL/Honolulu, HI	KDCH/Omaha, NE	XHTZ/San Diego, CA
WMA/Boston, MA	KXXX/Houston-Galveston, TX	WPTO/Orlando, FL	KMEL/San Francisco, CA
WBM/Chicago, IL	KLUC/Las Vegas, NV	KCAQ/Orland-Ventura, CA	KYLD/San Francisco, CA
KTW/Corpus Christi, TX	KPWR/Los Angeles, CA	KXFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WBB/Dallas-Ft. Worth, TX	KXHT/Memphis, TN	KKJM/Portland, OR	WLLD/Tampa, FL
WPR/El Paso, TX	WPOW/Miami, FL	WVWX/Providence, RI	KDHT/Tucson, AZ
			WPGC/Washington, DC



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August 4, 2000

## Most Played Recurrents

- SISQO Thong Song (Dragon/Def Soul/IDJMG)  
 DESTINY'S CHILD Say My Name (Columbia)  
 JUVENILE Back That Thang Up (Cash Money/Universal)  
 ALICE DEEJAY Better Off Alone (Republic/Universal)  
 DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)  
 BLAQUE Bring It All To Me (Track Masters/Columbia)  
 SANTANA F/PRODUCT G&B Maria Maria (Arista)  
 702 Where My Girls At? (Motown/Universal)  
 SONIQUE It Feels So Good (Farmclub/Republic/Universal)  
 BRIAN MCKNIGHT Back At One (Motown/Universal)  
 BLAQUE 808 (Track Masters/Columbia)  
 ENRIQUE IGLESIAS Be With You (Interscope)  
 CHRISTINA AGUILERA What A Girl Wants (RCA)  
 OL' DIRTY BASTARD Got Your Money (Elektra/EEG)  
 JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)  
 TLC No Scrubs (LaFace/Arista)  
 'N SYNC Bye Bye Bye (Jive)  
 CHRISTINA AGUILERA Genie In A Bottle (RCA)  
 112 Anywhere (Bad Boy/Arista)  
 DESTINY'S CHILD Bug A Boo (Columbia)  
 BIG PUNISHER F/JOE Still Not A Player (Loud)

## TOP 100 CHR/RHYTHMIC POWER GOLD

- |    |                                              |     |                                            |
|----|----------------------------------------------|-----|--------------------------------------------|
| 1  | NEXT Too Close                               | 51  | LIL' KIM & FRIENDS Not Tonight             |
| 2  | USHER You Make Me Wanna ...                  | 52  | R. KELLY Bump 'N' Grind                    |
| 3  | NOTORIOUS B.I.G. Mo Money Mo Problems        | 53  | SWV Weak                                   |
| 4  | K-Ci & JOJO All My Life                      | 54  | DIGITAL UNDERGROUND Humpty Dancer          |
| 5  | NOTORIOUS B.I.G. Hypnotize                   | 55  | 2PAC I Get Around                          |
| 6  | 112 Only You                                 | 56  | H-TOWN Knockin' Da Boots                   |
| 7  | GINUWINE Pory                                | 57  | NAS If I Ruled The World                   |
| 8  | BRIAN MCKNIGHT Anytime                       | 58  | DESTINY'S CHILD No. No. No                 |
| 9  | 2 PAC I/DR. DRE California Love              | 59  | SALT-N-PEPA Push It                        |
| 10 | FUGEES Killing Me Softly                     | 60  | JON B. They Don't Know                     |
| 11 | USHER Nice And Slow                          | 61  | TLC Baby-Baby-Baby                         |
| 12 | WILL SMITH Miami                             | 62  | BRANDY I Wanna Be Down                     |
| 13 | 112 Cupid                                    | 63  | ICE CUBE We Be Clubbin'                    |
| 14 | LUNIZ I Got 5 On It                          | 64  | EN VOGUE (Don't Let Go) Love               |
| 15 | NOTORIOUS B.I.G. One More Chance             | 65  | SALT-N-PEPA Shoop                          |
| 16 | WILL SMITH Gettin' Jiggy Wit It              | 66  | NAUGHTY BY NATURE O.P.P.                   |
| 17 | DRU HILL In My Bed                           | 67  | SNOOP DOGGY DOGG Gin And Juice             |
| 18 | P. DADDY F. EVANS & 112 I'll Be Missing You  | 68  | FOXY BROWN I'll Be                         |
| 19 | TIMBALAND & MAGOO Luv 2 Luv U                | 69  | NAUGHTY BY NATURE Hip Hop Hooray           |
| 20 | NOTORIOUS B.I.G. Big Poppa                   | 70  | PUFF DADDY & THE FAMILY It's All About     |
| 21 | MONTELL JORDAN This Is How We Do It          | 71  | LSG My Body                                |
| 22 | MARK MORRISON Return Of The Mack             | 72  | LUKE Scarred                               |
| 23 | BLACKSTREET No Diggity                       | 73  | METHOD MAN I/M. J. BLIGE I'll Be There     |
| 24 | KEITH SWEAT Twisted                          | 74  | TONE-LOC Wild Thing                        |
| 25 | TLC Creep                                    | 75  | INQJ Love You Down                         |
| 26 | SIR MIX-A-LOT Baby Got Back                  | 76  | DEBBIE DEB When I Hear Music               |
| 27 | MARIAH CAREY Fantasy                         | 77  | NOTORIOUS B.I.G. Going Back To Cali        |
| 28 | MARY J. BLIGE Real Love                      | 78  | GROOVE THEORY Tell Me                      |
| 29 | LL COOL J Doin' It                           | 79  | FUGEES Ready Or Not                        |
| 30 | BUSTA RHYMES Put Your Hands Where My Eyes... | 80  | WARREN G (NATE DOGG) Regulate              |
| 31 | KEITH SWEAT Nobody                           | 81  | CANDYMAN Knockin' Boots                    |
| 32 | PAPERBOY Ditty                               | 82  | WILL SMITH Just The Two Of Us              |
| 33 | FREAK NASTY Da' Dip                          | 83  | NOTORIOUS B.I.G. Juicy                     |
| 34 | MASE What You Want                           | 84  | WYCLEF JEAN We Tying To Stay Alive         |
| 35 | BLACKSTREET Don't Leave Me                   | 85  | LIL' KIM Crush On You                      |
| 36 | DR. DRE Nuthin' But A 'G' Thang              | 86  | 2PAC Dear Mama                             |
| 37 | QUAD CITY DJ'S C'mon N' Ride It...           | 87  | 2PAC Keep Ya Head Up                       |
| 38 | TLC Waterfalls                               | 88  | DIGITAL UNDERGROUND Freaks Of The Industry |
| 39 | ROB BASE & DJ E-Z ROCK It Takes Two          | 89  | MASE Feel So Good                          |
| 40 | P. DADDY (MASE) Can't Nobody Hold Me Down    | 90  | ROME I Belong To You                       |
| 41 | TOTAL What About Us                          | 91  | AALIYAH Back & Forth                       |
| 42 | 2 PAC (JODECI) How Do U Want It              | 92  | MONICA For You I Will                      |
| 43 | GHOST TOWN DJ'S My Boo                       | 93  | BOYZ II MEN End Of The Road                |
| 44 | D.J. KOOL Let Me Clear My Throat             | 94  | WRECKX-N-EFFECT Rump Shaker                |
| 45 | BONE THUGS-N-HARMONY Tha Crossroads          | 95  | 2PAC Life Goes On                          |
| 46 | LL COOL J Lougin'                            | 96  | SHAGGY Boombastic                          |
| 47 | SILK Freak Me                                | 97  | JODECI Come & Talk To Me                   |
| 48 | D.J. JAZZY JEFF & FRESH PRINCE Summertime    | 98  | TLC Red Light Special                      |
| 49 | K.P. & ENVYI Swing My Way                    | 99  | MONICA Don't Take It Personal ...          |
| 50 | SOMETHIN' FOR THE PEOPLE My Love Is The...   | 100 | BEASTIE BOYS Brass Monkey                  |

## CHR/RHYTHMIC

## Going For Adds 8/8/00

- ERYKAH BADU Bag Lady (Motown/Universal)  
 EMINEM The Way I Am (Aftermath/Interscope)  
 FRAGMA Toca's Miracle (Strictly Rhythm/Atlantic)  
 JAY-Z I/MEMPHIS BLEEK Hey Papi (Def Soul/IDJMG)  
 MIRACLE We Ain't Scared (Universal)  
 TARSHA VEGA Be Ya Self (RCA)



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from July 2000. © 2000, R&R Inc.

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# CHR/Rhythmic Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**  
**KUZZ**  
KOS.95

WNYT New York  
City  
(212) 226-9797  
Co-Hosts: Tom  
C...  
12+ Cum 2,451,200

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WNYT New York**  
City  
(212) 226-9797  
Co-Hosts: Tom  
C...  
12+ Cum 2,451,200

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #2**  
**KPWR/Los Angeles**  
City  
(818) 953-4200  
Co-Hosts: Tom  
C...  
12+ Cum 1,682,488

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #3**  
**WBBM/Chicago**  
City  
(312) 944-6000  
Co-Hosts: Tom  
C...  
12+ Cum 1,232,788

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #4**  
**KMEL/San Francisco**  
City  
(415) 538-1561  
Co-Hosts: Tom  
C...  
12+ Cum 873,800

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WJZZ/San Francisco**  
City  
(415) 943-0943  
Co-Hosts: Tom  
C...  
12+ Cum 822,800

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**KBSV/Dallas-Ft. Worth**  
City  
(214) 630-2011  
Co-Hosts: Tom  
C...  
12+ Cum 281,100

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WJMA/Boston**  
City  
(781) 683-2500  
Co-Hosts: Tom  
C...  
12+ Cum 821,500

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WPGC/Washington, DC**  
City  
(301) 814-9565  
Co-Hosts: Tom  
C...  
12+ Cum 337,200

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**KBXJ/Houston-Galveston**  
City  
(713) 622-2104  
Co-Hosts: Tom  
C...  
12+ Cum 817,800

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WOPX/Miami**  
City  
(305) 631-6700  
Co-Hosts: Tom  
C...  
12+ Cum 413,800

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**KUBE/Sacramento-Tacoma**  
City  
(916) 205-2295  
Co-Hosts: Tom  
C...  
12+ Cum 484,200

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**KXTV/San Diego**  
City  
(619) 575-3000  
Co-Hosts: Tom  
C...  
12+ Cum 304,400

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**KXTV/Phoenix**  
City  
(602) 238-6161  
Co-Hosts: Tom  
C...  
12+ Cum 288,500

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**MARKET #1**  
**WRDQ/Denver**  
City  
(303) 232-8200  
Co-Hosts: Tom  
C...  
12+ Cum 441,488

PLAYS  
CW TW ARTIST/TITLE  
01 0891  
02 88  
03 48  
04 48  
05 48  
06 48  
07 48  
08 48  
09 48  
10 48  
11 48  
12 48

**WALT LOVE**  
babylove@rronline.com



## Chasing A Dream At Yale's WYBC

How to learn radio, Ivy League-style

**W**YBC/New Haven, CT is a unique radio station, and it is run by 10-year Director/Urban Programming **Juan Castillo**, who is unique in his own right. The facility is among the top-ranked stations in its market, and it is also a training ground for radio hopefuls and the next great air talents.

WYBC represents what can happen if one really applies oneself and dares to chase a dream. First of all, it's not owned by a major broadcasting conglomerate. "The station is owned by an undergraduate organization at Yale University," Castillo explains. "The students of this particular organization, the Yale Broadcasting Company, own the license and the facility. They are overseen by a board of directors that reviews what the students do with the radio station on a day-to-day basis."

Yet WYBC is far from the closed-circuit, anything-goes radio stations found at colleges and universities throughout the U.S. Castillo continues, "Because the student-owners are going to school at Yale, they are only at the radio station on a part-time basis. Therefore, we do have some paid staff members, such as myself and MD 'Doc-P' Percival. We have a production person and a newperson who both handle *The Tom Joyner Morning Show*, and I also have my co-PD, Steve Richardson."

### From Attica To The Airwaves

How did Castillo get involved with



Juan Castillo

radio? His trek begins in Brooklyn, NY. "I was an All-American basketball player at the famous Boys High School in Brooklyn," he says. "I then went to Notre Dame University and got involved in drugs and selling them. I got thrown out of school, came back to New York City, got arrested and went to jail. I went up to Attica.

"While I was doing time in Attica, the governor of the state of Connecticut, Ella T. Grasso, came to see me because she had heard how I had gotten my degree while being incarcerated. During that visit she told me that when I got out, I should get in touch with her. I did, after working with a couple of drug programs for approximately two years.

"She got me a position with the Department of Corrections as the director of a prerelease program at a jail. I eventually moved, and now I'm the Director of Parole Services for Connecticut. I've been doing that for 20 years."

Here's where the broadcasting part of the story begins: "Ten years ago I looked up an old friend of mine who also went to Boys High, long-

time WBLS/N.Y. voice Vaughn Harper. He convinced me that I had a good voice and that I should try to get into radio as a personality. WYBC is a training facility for people from the community, as well as for Yale students. I started the training program as a four-year course. After two years they hired me on."

### Success Is Sweet

Castillo's salvation has also been WYBC's. He continues, "What I think really makes this situation unique is the fact that 10 years ago

"Part of our ratings increases are directly tied to our involvement in the community."

this station was in bankruptcy and getting ready to close. What the management decided to do was to bring in satellite programming 24 hours a day.

"Community members were appalled, as was I, because we wouldn't have been able to continue our wonderful training program. The Yale students who were not a part of the undergraduate organization that owns this station were also appalled, and they joined us in a boycott of WYBC. We actually left the radio station."

Thanks to the combined effort of the community and the students, the training program was allowed to continue. The staff returned to the station, and WYBC began an incredible rise in the New Haven Arbitron ratings. "Most of our music was AC-driven, and most of the adult community enjoyed what we were doing at that time," says Castillo. "But we should have been doing better."

"A few years ago we decided to try to skew our music and our appeal toward 18-34-year-olds between 5pm and 2am, while the rest of our day remained satellite-programmed and skewed toward the 25-54-year-olds. The result of that change was that we went to No. 1 in the fall '99 ratings

"One of the things I'm most proud of is that we gave people something to work with when they left here. There are people in the entertainment industry who started at WYBC. They're working throughout the industry."

not only in persons 12+, but also in other demographics like 18-49. We had a second-place showing in the 25-54 demo."

In the just-released Arbitron ratings for spring 2000, WYBC held steady at 6.6 12+, finishing in a third-place tie with Cox's AC WEZN. In the fall survey WYBC was tied for No. 1 with Cox-owned Rocker WPLR; each earned a 7.9 share. In the 25-54 demo WYBC placed second with a 7.7. The station is also ranked No. 1 in the 35-64 demo. Not bad for a commercial training facility partially owned by students.

### Well-Known Alumni

WYBC's training program has produced a sizable number of professional broadcasters in a variety of major markets. Castillo says, "One of the things I'm most proud of is the fact that we gave people something to work with when they left here. There are people in the entertainment industry who came from here. They are working throughout the industry, at record labels and with artists managers and in television news. That's fantastic."

Among those 'YBC alums are L.A. Bachelor, who is now at a radio station in Florida. Castillo adds, "We have Paul Washington, who is working for the Alternative Distribution Alliance. Lenny Green is currently APD at WRKS/N.Y., in addition to being an on-air personality. Jazzy Jordan used to be here, and now he works for Jive Records.

"Then there's Roger Van, who started a talk show here called *The Electric Drum*. He's now President of the NAACP for the state of Connecticut. His activism and experience from working at this radio station

helped earned him this position. There are many others, including Karen Vaughn, who is working on air in Washington, DC, and Vernon Douglas, who still does volunteer work for us and is the Director of Community Affairs for WTNH, our local ABC affiliate."

As time went on and WYBC came more successful, Yale Broadcasting had the opportunity to purchase an AM facility to complement its 94.3 MHz signal. "We were able to buy a local AM that was our competitor for \$1 million," Castillo says. "It's now called 'Yale Radio 1340' and it really serves as ground zero for our training program. The fact that we now have that radio station means that we don't have to worry about people who are learning making mistakes on the air at WYBC."

Lastly, I ask Castillo if WYBC success is simply due to the addition of mainstream urban music at night. He responds, "Part of our ratings creases are directly tied to our involvement in the community. During the summer, as an example, we're doing live events at least three times per week.

"Additionally, we have a special program that WYBC sponsors, 'Beat the Odds Program.' As part of this program we give full scholarships to three high school seniors who overcome obstacles in their lives and beaten the odds. This program is very dear to my heart because of what I had to do to beat the odds in my life."

"We have students attend a number of different institutions of higher learning. This year we have a student going to Fordham. Another is going to Uconn, and the third is a young lady who's going to attend Howard University."



HIGH ACHIEVERS

WYBC/New Haven, CT Dir/Urban Prog. Juan Castillo (l) interviews the recipients of the "Beat the Odds" scholarships as GM Yunji De Nies (2nd from l) reacts to some of the responses.

## URBAN FACT



Establish your brand in the African American community using local Urban Radio.

Contact  
BRIAN KNOX, VP/Managing Director  
Katz Urban Dimensions  
(212) 424-6496

**Black Americans spend about \$23 more than non-blacks during each trip to the grocery store.**

### GROCERY STORE SHOPPING:

	TOTAL NON-BLACK	TOTAL BLACK	INDEX
Times per week spent grocery shopping	1.52	2.99	131
Amount spent each trip	\$64.84	\$108.04	127

SOURCE: Market Segment Research, Inc.  
1996 Ethnic Market Report





**20 Million  
In Audience**

all  
ready

**50 - 34 R&R Urban Chart**  
**1225 Spins at R&B Mainstream**  
**106 Spins R&B Adult**  
**#22 on The Mainstream Airplay Chart**

*Add Date: 8/7 & 8/8*



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Executive Producers: Kedar Massenburg, Erykah Badu

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

# R&R Urban Top 50

August 4, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	NEXT Wifey (Arista)	2891	-44	369403	13	79/0
2	2	IDEAL Whatever (Noontime/Virgin)	2806	+13	302633	12	79/0
3	3	SISQO Incomplete (Dragon/Def Soul/IDJMG)	2798	+198	387060	10	80/0
4	4	RUFF ENDZ No More (Epic)	2750	+242	335258	9	80/0
5	5	JAGGED EDGE Let's Get Married (So So Def/Columbia)	2484	-145	405090	17	75/0
6	6	AVANT Separated (Magic Johnson/MCA)	2467	-228	359315	19	78/0
7	7	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	2371	+288	290897	6	78/0
8	8	JOE Treat Her Like A Lady (Jive)	2277	+70	247422	11	79/0
9	9	DESTINY'S CHILD Jumpin, Jumpin (Columbia)	2182	+142	253090	9	75/2
10	10	DA BRAT What'chu Like (So So Def/Columbia)	2145	-42	281242	13	76/0
11	11	KELLY PRICE As We Lay (Def Soul/IDJMG)	2083	+25	297853	9	74/0
12	12	LIL' KIM No Matter What They Say (Queen Bee/Undeas/Atlantic)	1907	+61	222499	9	78/1
13	13	JANET Doesn't Really Matter (Def Soul/IDJMG)	1886	-53	199075	8	76/1
14	14	NELLY Country Grammar (Fo' Reel/Universal)	1842	-157	253486	17	58/0
15	15	SAMMIE Crazy Things I Do (Freeworld/Capitol)	1810	+59	166721	12	66/1
16	16	R. KELLY Bad Man (LaFace/Arista)	1796	-50	193996	8	75/0
17	17	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)	1737	-304	263517	16	70/0
18	18	COMMON The Light (MCA)	1624	+225	212968	6	74/1
19	19	DMX What You Want (Ruff Ryders/IDJMG)	1594	+112	203420	6	70/2
20	20	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	1521	-163	309006	21	63/0
21	21	LIL BOW WOW Bounce With Me (So So Def/Columbia)	1490	+206	164844	5	71/3
22	22	WHITNEY HOUSTON & DEBORAH COX Same Script... (Arista)	1462	-454	168395	13	68/0
23	23	YOLANDA ADAMS Open My Heart (Elektra/EEG)	1410	+88	157167	9	62/0
24	24	MYA Case Of The Ex (Whatcha...) (University/Interscope)	1328	+212	121748	3	61/2
25	25	METHRONE Loving Each Other 4 Life (Clatow/Capitol)	1232	-86	109571	13	57/0
26	26	EVE F/JADAKISS Got It All (Ruff Ryders/Interscope)	1218	-37	129950	7	61/0
27	27	BOYZ II MEN Pass You By (Universal)	1191	+109	138942	3	73/0
28	28	CARL THOMAS I Wish (Bad Boy/Arista)	1180	-101	212660	20	60/0
29	29	DR. DRE The Next Episode (Aftermath/Interscope)	1132	-188	175801	11	61/0
30	30	KANDI Don't Think I'm Not (So So Def/Columbia)	1109	+162	98724	3	65/1
31	31	THREE 6 MAFIA Sippin' On Da Syrup (Hypnotize Minds/Loud)	1103	+70	137440	8	54/1
32	32	AALIYAH F/DMX Come Back In One Piece (BlackGround)	1096	-143	122196	8	60/0
33	33	MARY J. BLIGE Your Child (MCA)	1062	-137	172134	18	62/0
34	34	ERYKAH BADU Bag Lady (Motown)	938	+356	183638	2	6/2
35	35	CARL THOMAS Summer Rain (Bad Boy/Arista)	924	+211	106661	2	59/5
36	36	GERALD LEVERT Baby U Are (EastWest/EEG)	913	-33	68427	6	56/0
37	37	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	874	+132	86017	3	64/6
38	38	NO QUESTION I Don't Care (Ruffnation/WB)	838	+100	91772	4	60/3
39	39	BIG TYMERS Get Your Roll On (Cash Money/Universal)	820	-143	120015	15	45/0
40	40	TRINA Pull Over (Slip 'N Slide/Atlantic)	795	+178	59296	2	55/1
41	41	BIG TYMERS #1 Stunna (Cash Money/Universal)	785	+283	99695	1	52/4
42	42	JESSICA Get Up (Restless)	766	+99	39828	2	54/1
43	43	MYSTIKAL Shake Ya Ass (Jive)	762	+230	101554	1	6/3
44	44	DONELL JONES Do What I Gotta Do (LaFace/Arista)	735	+5	67015	5	41/0
45	45	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	718	-121	126281	17	52/0
46	46	504 BOYZ Wobble, Wobble (No Limit/Priority)	710	-133	99852	18	50/0
47	47	TONY TOUCH I Wonder Why (He's...) (Tommy Boy)	675	+14	71817	4	45/0
48	48	BUSTA RHYMES Fire (Violator/Flipmode/Elektra/EEG)	642	+161	49219	1	60/2
49	49	TIMBALAND & MAGOO We At It Again (BlackGround)	606	+134	40123	1	47/3
50	50	TRICK DADDY Shut Up (Slip 'N Slide/Atlantic)	550	-112	75912	18	50/0

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS ADDED
TAMIA Can't Go For That (Elektra/EEG)	79/0	79/0
AMIL F/BYONCE' I Got That (Roc-A-Fella/Columbia)	79/0	79/0
TONI ESTES Hot (Priority)	80/0	80/0
1NC Nobody (Gospo Centric/Interscope)	80/0	80/0
B.B. JAY Don't Be Mad (Who Da' Blame) (Harrell/Live)	78/0	78/0
RAM SQUAD Ballers (Up In Here) (Universal)	78/0	78/0
MO THUGS FLAYZE BONE... This... (Mo Thugs/State Street/Koch)	79/0	79/0
LL COOL J Imagine That (Def Jam/IDJMG)	75/2	75/2
DE LA SOUL Ooh (Tommy Boy)	76/0	76/0
DO OR DIE Can You Make It Hot (Rap-A-Lot)	78/1	78/1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS ADDED
ERYKAH BADU Bag Lady (Motown)	61/0	61/0
LL COOL J Imagine That (Def Jam/IDJMG)	73/0	73/0
TONI BRAXTON Just Be A Man About It (LaFace/Arista)	60/0	60/0
BIG TYMERS #1 Stunna (Cash Money/Universal)	61/0	61/0
RUFF ENDZ No More (Epic)	65/1	65/1
MYSTIKAL Shake Ya Ass (Jive)	65/1	65/1
COMMON The Light (MCA)	60/0	60/0
MYA Case Of The Ex... (University/Interscope)	62/0	62/0
CARL THOMAS Summer Rain (Bad Boy/Arista)	62/0	62/0
LIL BOW WOW Bounce With Me (So So Def/Columbia)	62/0	62/0

## Breakers.

KANDI	
Don't Think I'm Not (So So Def/Columbia)	
TOTAL PLAYS INCREASE	TOTAL STATIONS ADDED
1109/162	65/1

82 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company. (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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JUDGMENT OF DIVORCE

OR  of

period of one or more years, pursuant

**= I Want It All**

Plaintiff OR  Defendant

the consecutive years after the marriage

**LIAR**

inhuman treatment of  Plaintiff

the new single from **Profyle**

from the forthcoming album **Nothing But Drama**

**Add Date August 14 & 15**

es having lived separate and apart pursuant to a

[www.profyle.com](http://www.profyle.com)  
[www.motown.com](http://www.motown.com)

Executive Producer: **Kedar Massenburg**



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# Jaheim

"could it be"

SEPTEMBER 4th & 5th



# ARTIST BREAKDOWN

ARTIST: **CANIBUS**  
ALBUM: **CANIBUS 2000 B.C.  
(BEFORE CAN-I-BUS)**  
LABEL: **GROUP HOME/  
UNIVERSAL**

Melvin, guess who came by here today? Canibus. I say to my nephew, an aspiring rapper. "Really? He's one of the few rappers I'd like to work with. I love his flow ... his lyrics ... he's tight." I had never listened to Canibus before, but since Melvin raved about the lyricist's talents, I decided to give *2000 B.C. (Before Can-I-Bus)* a listen.

It's hard to believe that the passive, gentle spirit who came by our office a few weeks ago is the same person responsible for the force, fervor and frankness contained on this CD. Along with (Universal rep.) Big Paul and his manager, Ricky Lee, Canibus toured our office, conversed with the staff and took pictures in Club R&R. However, after listening to the CD several times, I've concluded that the mild-mannered young man with whom I took a "hip-hop" picture has some serious issues to settle with haters.

"By the time your body hits the floor, your spirit won't be in it no more," proclaims 'Bus in the first track, "C-Quel." In the title track 'Bus apologizes for any misunderstandings regarding his last album: "You mad at the last album, I apologize for it/You I can't call a motherf\*\*kin' Wyclef spoiled it." And with Journalist on the supporting end, the CD offers a graphic warning to dudes in the streets: "Ya'll betta duck when you hear the

cannon or ya'll be checkin' for leaks/Niggas'll leave ya blood spillin' in the streets." The advising "Watch Who U Beef Wit'" cautions dudes in regards to whom they have conflicts with: "You better watch who u beef wit/You might be walkin' down the streets then suddenly u hear tires screechin'." Boasting about his MC skills, 'Bus joins forces with Rakim in "I'll Buss 'Em U Panish 'Em." This rhyme has some serious messages, as 'Bus instructs the competition to "Keep standin' on the corner/The trashman'll collect u in the morning," and Rakim declares, "Say the word, I'll leave your DNA on the curb/Put my d\*\*k in your ear, f\*\*k what you heard."

The debut single, "Mic-nificent," reveals the rapper's purpose in the rap game: "My soul purpose as a verbalist is to make my words twist/And connect 'em like letters when they in cursive." Also included on the CD are the torturing "Die Slow"; the prophetic "Doomsday News," which reveals the effect 'Bus has on other rappers: "I make whack rappers lose control of their bladders and piss in their trousers"; and the boasting "Lost @ C," in which the lyrical battler confesses, "I can kick a rhyme longer than your whole album."

*2000 B.C. (Before Can-I-Bus)* is pure hip-hop. Using language comfortable for him (though not preferable to me), the self-proclaimed lyrical demon combines hard-hitting beats with extremely impassioned rhymes. Battling like there's no tomorrow, he seems to be expressing what he has been feeling since his last album. Canibus' incensed tone sharpens the point of his words as if to ensure exact incision into the hearts and minds of the competition. I'm used to commercialized, somewhat restrained rhymes over melodic beats. This really opened my eyes to the other side of the game — strong, heavy beats bangin' under powerful, off-the-cuff lyrics. After reviewing this CD, I may need therapy. Peace.

— Tanya O'Quinn  
Asst. Urban Editor

# IN MY OPINION

with Terry Base

QM — WMGL, WXTV-AM  
& WWVZ/Charleston, SC

Erykah Badu  
"Bag Lady"  
(Motown)

"Bag Lady" is musically sound; the beat is off the hook. Dr. Dre should be proud. The vocal styling is awesome, but the question I have is this: "What is she talking about?" I'm not the most lyrically appreciative person — it's all about the music for me — but I find myself sifting through the lyrics to try to understand the meaning of "Bag Lady."

Many of Erykah's songs have been "crafty"; this is just another attempt at that same craftiness. I'm feelin' the song, but then again, I'm not feelin' it. The music is great, the vocals are good, but it's the meaning that is confusing.

My favorite song by Erykah is "Next Lifetime." The music, lyrics, the vocals ... the whole packaging of that song is great. I just don't think Erykah should get caught up in left field. It's all about the mainstream for success in urban music. "Southern Gul" was out there too. My advice to Erykah: "Keep it simple, stupid." In other words, don't get too profound or metaphorical; people want to be able to understand.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (8/8).

ERYKAH BADU *Bag Lady (Motown)*

DJ QUIK *Well (Arista)*

EMINEM *The Way I Am (Aftermath/Interscope)*

504 BOYZ *Whodi (No Limit/Priority)*

JAY-Z *Hey Papi (Roc-A-Fella/Def Jam/IDJMG)*

MARY MARY *f/BB JAY I Sings (C2/Columbia)*

MYSTIKAL *Shake Ya Ass (No Limit/Jive)*

95 SOUTH *Wet 'N' Wild (RCA)*

THEO *Lockdown (Triumph)*

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**New & Active**
**DEBELAH MORGAN** Dance With Me (DAS/Atlantic)

Total Plays: 536, Total Stations: 98, Adds: 0

**MAJOR FIGGAS** Yeah That's Us (Ruffruff/WB)

Total Plays: 334, Total Stations: 60, Adds: 1

**LL COOL J** Imagine That (Def Jam/IDJMG)

Total Plays: 288, Total Stations: 64, Adds: 7

**DE LA SOUL** Doh (Tommy Boy)

Total Plays: 445, Total Stations: 33, Adds: 0

**BIG PUNISHER** 100% (Loud)

Total Plays: 445, Total Stations: 43, Adds: 0

**LIL' MO** Ta Da (Gold Mind/EastWest/EEG)

Total Plays: 415, Total Stations: 19, Adds: 1

**BEENIE MAN** Girls Them Sugar (Virgin)

Total Plays: 387, Total Stations: 41, Adds: 0

**JILL SCOTT** Gettin' In The Way (Hidden Beach/Epic)

Total Plays: 387, Total Stations: 41, Adds: 0

**NAS F/GINUWINE** You Owe Me (Columbia)

Total Plays: 306, Total Stations: 33, Adds: 0

**DA BRAT** That's What I'm... (So So Def/Columbia)

Total Plays: 278, Total Stations: 27, Adds: 2

**SHYME F/BARRINGTON LEVY** Bad Boyz (Bad Boy/Arista)

Total Plays: 268, Total Stations: 37, Adds: 2

**PHAT CAT...** F/COCO BROWN Sundress (Parlane)

Total Plays: 268, Total Stations: 20, Adds: 0

**BLACK ROB** Whoa! (Bad Boy/Arista)

Total Plays: 257, Total Stations: 33, Adds: 0

**CAM'RON** What Means The World To You (Epic)

Total Plays: 230, Total Stations: 34, Adds: 4

**MACK 10** From Tha Streezz (Hoo Bangin'/Priority)

Total Plays: 199, Total Stations: 35, Adds: 5

**BIG L** Flamboyant (Columbia)

Total Plays: 187, Total Stations: 18, Adds: 4

**MACY GRAY** Why Didn't You Call Me (Epic)

Total Plays: 155, Total Stations: 18, Adds: 0

**AMIL F/BEYONCE** I Got That (Roc-A-Fella/Columbia)

Total Plays: 146, Total Stations: 49, Adds: 47

**TAMIA** Can't Go For That (Elektra/EEG)

Total Plays: 122, Total Stations: 82, Adds: 82

**TEMPTATIONS** I'm Here (Motown)

Total Plays: 111, Total Stations: 18, Adds: 0

**DO OR DIE** Can You Make It Hot (Rap-A-Lot)

Total Plays: 107, Total Stations: 26, Adds: 7

**RAM SQUAD** Ballers (Up In Here) (Universal)

Total Plays: 106, Total Stations: 24, Adds: 15

**69 BOYZ** Gone Lil' Mama (Home Base)

Total Plays: 103, Total Stations: 14, Adds: 1

Songs ranked by total plays

**Most Played Recurrents**
**AALIYAH** Try Again (BlackGround)

**JOE** I Wanna Know (Jive)

**TONI BRAXTON** He Wasn't Man Enough (LaFace/Arista)

**SISQO** Thong Song (Dragon/Def Soul/IDJMG)

**DMX** Party Up (Up In Here) (Ruff Ryders/IDJMG)

**AALIYAH** I Don't Wanna (BlackGround/Priority)

**DONELL JONES** U Know What's Up (Untouchables/LaFace/Arista)

**DESTINY'S CHILD** Say My Name (Columbia)

**MONTELL JORDAN** Get It On... Tonight (Def Soul/IDJMG)

**JAGGED EDGE** He Can't Love U (So So Def/Columbia)

**MISSY "MISDEMEANOR" ELLIOTT** Hot Boyz (EastWest/EEG)

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

**Q-TIP** Vivrant Thing (Def Jam/IDJMG)

**HOT BOYS** I Need A Hot Girl (Cash Money/Universal)

**DRAMA** Left, Right, Left (Atlantic)

**DR. DRE F/EMINEM** Forgot About Dre (Aftermath/Interscope)

**MAXWELL** Fortunate (Rock Land/Interscope/Columbia)

**ERIC BENET** Spend My Life With You (Warner Bros.)

**LOX** Ryds Or Dis, Chick (Ruff Ryders/Interscope)

**B.G.** Bling Bling (Cash Money/Universal)

**TOP 100 URBAN POWER GOLD**

- 1 **NEXT** Too Close
- 2 **NOTORIOUS B.I.G.** One More Chance
- 3 **DRU HILL** In My Bed
- 4 **NOTORIOUS B.I.G.** Hypnotize
- 5 **BUSTA RHYMES** Put Your Hands ...
- 6 **USHER** You Make Me Wanna
- 7 **112** Only You
- 8 **JON B.** They Don't Know
- 9 **K-CI & JOJO** All My Life
- 10 **PUFF DADDY & THE FAMILY** All About The...
- 11 **BRIAN MCKNIGHT** Anytime
- 12 **NOTORIOUS B.I.G.** Mo' Money, Mo' Problems
- 13 **DESTINY'S CHILD** No, No, No
- 14 **TOTAL** What About Us
- 15 **MARY J. BLIGE** Real Love
- 16 **USHER** Nice And Slow
- 17 **R. KELLY** Your Body's Callin'
- 18 **R. KELLY** Bump And Grind
- 19 **JUNIOR MAFIA** Get Money
- 20 **MARY J. BLIGE (LIL' KIM)** I Can Love You
- 21 **NOTORIOUS B.I.G.** Big Poppa
- 22 **TOTAL (NOTORIOUS B.I.G.)** Can't You See
- 23 **LSG** My Body
- 24 **ERYKAH BADU** On & On
- 25 **JANET** I Get Lonely
- 26 **FUGEES** Killing Me Softly
- 27 **TLC** Creep
- 28 **LIL' KIM** Crush On You
- 29 **MAXWELL** Ascension (Don't Ever Wonder)
- 30 **NEXT** Butta Love
- 31 **MARY J. BLIGE** Everything
- 32 **DRU HILL** We're Not Making Love...
- 33 **GEORGE CLINTON** Atomic Dog
- 34 **112** Cupid
- 35 **CHERYL LYNN** Got To Be Real
- 36 **ZAPP** Computer Love
- 37 **GINUWINE** Pony
- 38 **REFUGEE CAMPALLSTARS...** The Sweetest Thing
- 39 **2PAC (JODECI)** How Do You Want It
- 40 **COMMODORES** Brick House
- 41 **MONICA** Why I Love You So Much
- 42 **R. KELLY** Down Low (Nobody Has To Know)
- 43 **JODECI** Come And Talk To Me
- 44 **METHOD MAN (MARY J. BLIGE)** I'll Be There...
- 45 **MASE** What You Want
- 46 **KEITH SWEAT** Nobody
- 47 **CASE (M. BLIGE & F. BROWN)** Touch Me...
- 48 **MARY J. BLIGE** Love No Limit
- 49 **MAZE** Before I Let Go
- 50 **SWV** Right Here
- 51 **BRANDY** I Wanna Be Down
- 52 **ERYKAH BADU** Next Lifetime
- 53 **D'ANGELO** Lady
- 54 **JODECI** Forever My Lady
- 55 **BLACKSTREET** No Diggity
- 56 **KENNY LATTIMORE** For You
- 57 **ZAPP** More Bounce To The Ounce
- 58 **ISLEY BROTHERS** Between The Sheets
- 59 **KEITH SWEAT** Make It Last Forever
- 60 **BLACKSTREET** Don't Leave Me
- 61 **SLICK RICK** Children's Story
- 62 **GOD'S PROPERTY** Stomp
- 63 **2PAC** Keep Ya Head Up
- 64 **MARVIN GAYE** Sexual Healing
- 65 **MARVIN GAYE** Let's Get It On
- 66 **GAP BAND** Outstanding
- 67 **DR. DRE** Nuthin' But A 'G' Thang
- 68 **AALIYAH** One In A Million
- 69 **MONICA** Before You Walk Out Of My Life
- 70 **PUFF DADDY & THE FAMILY** Been Around
- 71 **ICE CUBE** We Be Clubbin'
- 72 **MINT CONDITION** Breaking My Heart (Part 2)
- 73 **2PAC & DR. DRE** California Love
- 74 **SOUL II SOUL** Keep On Movin'
- 75 **BLACKSTREET** Before I Let Go
- 76 **JUNIOR MAFIA** Player's Anthem
- 77 **JANET** That's The Way Love Goes
- 78 **NAS** If I Ruled The World
- 79 **JOHNNY GILL** My, My, My
- 80 **LIL' KIM & FRIENDS** Not Tonight
- 81 **GUY** Piece Of My Love
- 82 **D'ANGELO** Brown Sugar
- 83 **DRU HILL** Never Make A Promise
- 84 **2PAC** Dear Mama
- 85 **ERYKAH BADU** Tyrone
- 86 **MONTELL JORDAN** This Is How We Do It
- 87 **FOXY BROWN** Get Me Home
- 88 **SHIRLEY MURDOCK** As We Lay
- 89 **SWV** Weak
- 90 **PATRICE RUSHEN** Forget Me Not
- 91 **AL B. SURE!** Nite & Day
- 92 **RICK JAMES (TEENA MARIE)** Fire And Desire
- 93 **SILK** Freak Me
- 94 **JANET** Any Time, Any Place
- 95 **BAFFYFACE** Whip Appeal
- 96 **TONYTONITONE!** Anniversary
- 97 **CRAIG MACK** Flava In Ya Ear
- 98 **PUFF DADDY (MASE)** Can't Nobody Hold Me Down
- 99 **DEE-L** Two Occasions
- 100 **MINT CONDITION** What Kind Of Man Would I Be



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 WENZ - CLEVELAND  
 WBLX - BUFFALO  
 WNEZ - HARTFORD  
 WDKX - ROCHESTER  
 WAJZ - ALBANY  
 WYBC - NEW HAVEN  
 WCDX - RICHMOND  
 WJKS - WILMINGTON  
 WOWI - NORFOLK  
 WBB - MACON  
 WTMG - GAINESVILLE  
 WFXX - COLUMBUS  
 WEAS - SAVANNAH  
 WTMP - TAMPA  
 WZHT - MONTGOMERY  
 WEUP - HUNTSVILLE  
 WJUN - DOTHAN  
 WEDR - MIAMI  
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 KDKS - SHREVEPORT  
 WEMX - BATON ROUGE  
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 KJMM - TULSA  
 KVSP - OKLAHOMA CITY  
 WQUE - NEW ORLEANS  
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 KRRQ - LAFAYETTE  
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WKGN - KNOXVILLE  
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 WZFX - FAYETTEVILLE  
 WDDM - COLUMBIA  
 WFXA - AUGUSTA  
 WVVZ - CHARLESTON  
 WYNN - FLORENCE  
 WJMJ - GREENVILLE  
 WDAI - MYRTLE BEACH  
 WHXT - COLUMBIA  
 WDZZ - FLINT  
 KPRS - KANSAS CITY  
 WQHH - LANSING  
 WTLZ - SAGINAW  
 WAMO - PITTSBURGH  
 WCKX - COLUMBUS  
 WROU - DAYTON  
 WJUC - TOLEDO  
 WBTF - LEXINGTON  
 WGZB - LOUISVILLE

**URBAN AC STATIONS**

WILD - BOSTON  
 WVAZ - CHICAGO  
 WRKS - NEW YORK  
 WKJS - RICHMOND  
 KQXL - BATON ROUGE  
 KMJQ - HOUSTON  
 WRBV - MACON  
 WHQT - MIAMI  
 WQMG - GREENSBORO  
 KOKY - LITTLE ROCK  
 WMGL - CHARLESTON  
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Management, Kenneth Cross and Marcos Grant for CMC Management Group  
Executive Producers: Warren "Baby Dubs" Campbell for Myraw Entertainment, Inc. &  
Poke and Tone for Baby's Master's Entertainment, Inc.  
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FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #31 WKYC/Milwaukee Clear Channel (414) 321-1007 Young's Live 12+ Cumc 192,188

MARKET #34 WKYC/Columbus, OH Blue Chip (614) 487-1444 Strong Signals 12+ Cumc 158,720

MARKET #1 WKYC/New York 12+ Cumc 1,978,000

MARKET #2 KJLH on Angeles (310) 330-5555 Myrick/Muhammad 12+ Cumc 338,708

MARKET #3 WYAZ/Chicago AMFM (312) 360-0000 Myrick/Muhammad 12+ Cumc 581,500

MARKET #32 WOW/Memphis Clear Channel (731) 498-0009 Holiday Jams 12+ Cumc 242,200

MARKET #27 WFPE/Charlotte (704) 333-2131 Holiday Jams 12+ Cumc 258,800

MARKET #5 WDAS/Philadelphia AMFM (610) 617-8000 Holiday Jams 12+ Cumc 518,200

MARKET #6 KRMH/Dallas-Ft. Worth Service (972) 263-9911 Payco-TV 12+ Cumc 155,200

MARKET #7 WDMA/Detroit Radio One (313) 259-3000 Alexander 12+ Cumc 522,708

MARKET #33 WTL/Charlotte AMFM (704) 355-9332 Wallace 12+ Cumc 193,900

MARKET #23 WHHO/Orlando 669M (407) 311-1000 Always Live 12+ Cumc 311,200

MARKET #7 WDMQ/Detroit AMFM (313) 965-2000 0 12+ Cumc 332,500

MARKET #8 WILD/Seattle AMFM (206) 471-2222 Soundbyte 12+ Cumc 85,600

MARKET #9 WHUR/Washington, DC Howard University (202) 856-3000 Soundbyte 12+ Cumc 518,500

MARKET #41 WDUJ/New Orleans Clear Channel (504) 422-4600 Stevens/Watson 12+ Cumc 293,200

MARKET #43 WQOK/Asheville AMFM (828) 321-1067 The People's Music 12+ Cumc 158,700

MARKET #9 WMMJ/Washington, DC Radio One (301) 308-1111 Connect 12+ Cumc 348,700

MARKET #10 KMGJ/Newton-Galveston Clear Channel (713) 823-2108 Country 12+ Cumc 379,400

MARKET #11 WAIL/Atlanta (404) 568-0068 Country 12+ Cumc 284,900

August 4, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (BI)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	WHITNEY HOUSTON & DEBORAH COX Same Script... (Arista)	877	+19	110672	13	38/0
	2	YOLANDA ADAMS Open My Heart (Elektra/EEG)	871	-5	130818	13	38/1
	3	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	700	+61	91319	7	37/1
	4	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	600	-19	116398	18	30/0
	5	JOE Treat Her Like A Lady (Jive)	596	+68	89601	9	34/0
	6	CARL THOMAS I Wish (Bad Boy/Arista)	592	-31	84944	21	37/0
	7	KELLY PRICE As We Lay (Def Soul/IDJMG)	538	+41	74344	9	34/0
	8	GERALD LEVERT Baby U Are (EastWest/EEG)	525	+55	70570	7	36/0
	9	D'ANGELO Send It On (Cheeba Sound/Virgin)	444	-60	77825	14	32/0
	10	TEMPTATIONS I'm Here (Motown)	442	-42	62740	18	32/0
	11	AVANT Separated (Magic Johnson/MCA)	440	-26	73252	12	22/1
	12	MARY MARY Shackles (Praise You) (C2/Columbia)	400	+63	89511	19	20/0
	13	JAGGED EDGE Let's Get Married (So So Def/Columbia)	380	-12	60182	10	17/0
	14	JOE I Wanna Know (Jive)	363	-69	63190	31	32/0
	15	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)	353	-7	68051	11	20/0
	16	BOYZ II MEN Pass You By (Universal)	345	+21	58442	3	33/0
	17	R. KELLY Bad Man (LaFace/Arista)	337	-3	46469	7	29/0
	18	KEVON EDMONDS No Love (I'm Not Used To) (RCA)	333	-4	63217	24	29/0
	19	W. DOWNING F/MOORE & ALBRIGHT When You Need Me (Motown)	326	+15	35068	7	27/0
	20	BARRY WHITE Which Way Is Up (Private Music/Windham Hill)	310	+11	28223	5	30/2
	21	DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)	297	-42	25634	15	26/0
	22	SISQO Incomplete (Dragon/Def Soul/IDJMG)	294	+45	40344	5	25/4
	23	METHRONE Loving Each Other 4 Life (Clatowm/Capitol)	292	-8	19675	10	22/0
	24	MARY J. BLIGE Your Child (MCA)	289	-13	40811	12	22/0
	25	LV Woman's Gotta Have It (Loud)	289	+37	35825	6	21/1
	26	BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)	280	+98	37685	1	30/5
	27	RUFF ENDZ No More (Epic)	247	+40	53955	4	15/1
	28	NORMAN BROWN F/VESTA Rain (Warner Bros.)	237	+31	34548	2	29/2
	29	CARL THOMAS Summer Rain (Bad Boy/Arista)	231	+21	37268	2	20/1
	30	BRIAN MCKNIGHT 6,8,12 (Motown/Universal)	222	-96	21029	13	23/0

## Most Added

ARTIST TITLE LABEL(S)	ADDS
TAMIA Can't Go For That (Elektra/EEG)	13
BEBE WINANS F/MCKNIGHT & JOE Coming... (Motown)	5
N.CONNORS W/A. BOFILL You... (Starship Right Stuff/Capitol)	5
KEVON EDMONDS Love Will Be Waiting (RCA)	4
SISQO Incomplete (Dragon/Def Soul/IDJMG)	4
BONEY JAMES & RICK BRAUN Grazin' In... (Warner Bros.)	3
MACY GRAY Why Didn't You Call Me (Epic)	3
BARRY WHITE Which Way... (Private Music/Windham Hill)	2
NORMAN BROWN F/VESTA Rain (Warner Bros.)	2
AL JARREAU Just To Be Loved (GRP/VMG)	2
JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)	2
MAYSA Got To Be Strong (Rice/N-Coded Music)	2
1NC Nobody (Gospo Centric/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEVON EDMONDS Love Will Be Waiting (RCA)	+171
BEBE WINANS F/MCKNIGHT & JOE Coming... (Motown)	+98
JOE Treat Her Like A Lady (Jive)	+68
ERYKAH BADU Bag Lady (Motown)	+65
MARY MARY Shackles (Praise You) (C2/Columbia)	+63
TONI BRAXTON Just Be A Man About It (LaFace/Arista)	+61
GERALD LEVERT Baby U Are (EastWest/EEG)	+55
SISQO Incomplete (Dragon/Def Soul/IDJMG)	+45
KELLY PRICE As We Lay (Def Soul/IDJMG)	+41
RUFF ENDZ No More (Epic)	+40

## 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.

## New & Active

GEORGE BENSON The Ghetto (GRP/VMG)  
Total Plays: 217, Total Stations: 20, Adds: 0

RACHELLE FERRELL Satisfied (Capitol)  
Total Plays: 213, Total Stations: 26, Adds: 1

NEXT Willy (Arista)  
Total Plays: 212, Total Stations: 9, Adds: 1

DEAL Whatever (Noontime/Virgin)  
Total Plays: 210, Total Stations: 9, Adds: 1

KEVON EDMONDS Love Will Be Waiting (RCA)  
Total Plays: 205, Total Stations: 30, Adds: 4

AL JARREAU Just To Be Loved (GRP/VMG)  
Total Plays: 175, Total Stations: 22, Adds: 2

AMEL LARRIEUX Sweet Misery (550 Music/Epic)  
Total Plays: 159, Total Stations: 17, Adds: 1

J.T. TAYLOR How (Taylor Made)  
Total Plays: 135, Total Stations: 10, Adds: 0

JANET Doesn't Really Matter (Def Soul/IDJMG)  
Total Plays: 108, Total Stations: 8, Adds: 0

BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)  
Total Plays: 84, Total Stations: 17, Adds: 3

Songs ranked by total plays

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## Most Played Recurrents

- TONI BRAXTON** He Wasn't Man Enough (LaFace/Arista)
- DONELL JONES** U Know What's Up (Untouchables/LaFace/Arista)
- ERIC BENET** When You Think Of Me (Warner Bros.)
- GERALD LEVERT** Mr. Too Damn Good (EastWest/EEG)
- ANGIE STONE** No More Rain (In This Cloud) (Arista)
- ERIC BENET** Spend My Life With You (Warner Bros.)
- KEVON EDMONDS** 24/7 (RCA)
- D'ANGELO** Untitled...(How Does It Feel?) (Cheeba Sound/Virgin)
- MAXWELL** Fortunate (Rock Land/Interscope/Columbia)
- BRIAN MCKNIGHT** Back At One (Motown)
- MINT CONDITION** If You Love Me (Elektra/EEG)
- JESSE POWELL** You (Silas/MCA)
- TEMPTATIONS** This Is My Promise (Motown)
- TYRESE** Sweet Lady (RCA)
- CASE** Happily Ever After (Def Jam/IDJMG)
- GINUWINE, R.L., TYRESE, CASE** The Best Man I Can Be (Columbia)
- TEMPTATIONS** Stay (Motown)
- KIRK WHALUM** All I Do (Warner Bros.)
- ARETHA FRANKLIN** A Rose Is Still A Rose (Arista)
- WHITNEY HOUSTON** My Love Is Your Love (Arista)

## URBAN AC Going For Adds 8/8/00

- ERYKAH BADU** Bag Lady (Motown)
- MARY MARY I/B.B. JAY** I Sings (C2/Columbia)



**DANCE WITH ME**

requests Atlantic recording artist Debelah Morgan (center) at the R&R convention. Very willing and eager to show off their moves are (2nd from left) R&R Asst. CHR Editor Renee "I Can Polka To Anything" Bell; Morgan; Asst. Urban Editor Tanya "The Cabbage Patch Queen" O'Quinn and Music Choice Programming Manager/R&B Damon "I Created The Running Man" Williams. However, Music Meeting E-Commerce Administrator Diane Manukian (far left) wasn't too thrilled about "tripping the light fantastic." It seems she just completed day two in her month-long course on line dancing titled "Dancing Queen: Janet Jackson, Eat Your Heart Out!"

## TOP 100 URBAN AC POWER GOLD

- 1 CHERYL LYNN Got To Be Real
- 2 MAZE Before I Let Go
- 3 GAP BAND Outstanding
- 4 MARVIN GAYE Let's Get It On
- 5 MARVIN GAYE Sexual Healing
- 6 AL GREEN Let's Stay Together
- 7 EMOTIONS Best Of My Love
- 8 MAXWELL Ascension (Don't Ever Wonder)
- 9 LUTHER VANDROSS Never Too Much
- 10 MARVIN GAYE Got To Give It Up
- 11 LTD (Every Time I Turn Around)...
- 12 PATRICE RUSHEN Forget Me Not
- 13 COMMODORES Brick House
- 14 NEXT Too Close
- 15 MAZE I/FRANKIE BEVERLY Joy And Pain
- 16 ISLEY BROTHERS For The Love Of You
- 17 SOUNDS OF BLACKNESS Hold On
- 18 MARVIN GAYE Mercy Mercy Me (The Ecology)
- 19 LTD Love Ballad
- 20 AL GREEN I'm Still In Love With You
- 21 MARVIN GAYE What's Going On
- 22 MCFADDEN & WHITEHEAD Ain't No Stoppin'...
- 23 RUFUS Sweet Thing
- 24 BRIAN MCKNIGHT Anytime
- 25 EARTH, WIND & FIRE Reasons
- 26 DAZZ BAND Let It Whip
- 27 SOUL II SOUL Keep On Movin'
- 28 AL GREEN Love And Happiness
- 29 RUFUS Do You Love What You Feel
- 30 RICK JAMES I/TEENA MARIE Fire And Desire
- 31 S.O.S. BAND Take Your Time ...
- 32 BABYFACE Whip Appeal
- 33 O'JAYS Used To Be My Girl
- 34 EVELYN KING Shame
- 35 TEDDY PENDERGRASS Close The Door
- 36 WHISPERS And The Beat Goes On
- 37 CHIC Good Times
- 38 LAKESIDE Fantastic Voyage
- 39 KENNY LATTIMORE For You
- 40 HEATWAVE Always And Forever
- 41 MARVIN GAYE Distant Lover
- 42 BARRY WHITE It's Ecstasy When ...
- 43 FREDDIE JACKSON Jam Tonight
- 44 BOBBY CALDWELL What You Won't Do ...
- 45 GAP BAND Yearning For Your Love
- 46 ISLEY BROTHERS Between The Sheets
- 47 CON FUNK SHUN Love's Train
- 48 CARL CARLTON She's A Bad Mama Jama ...
- 49 EMOTIONS Don't Ask My Neighbor
- 50 EARTH, WIND & FIRE That's The Way Of The World
- 51 EARTH, WIND & FIRE Let's Groove
- 52 ZAPP More Bounce To The Ounce
- 53 ANITA BAKER Sweet Love
- 54 TEDDY PENDERGRASS Turn Off The Lights
- 55 EARTH, WIND & FIRE Devotion
- 56 GOD'S PROPERTY Stomp
- 57 ISLEY BROTHERS Voyage To Atlantis
- 58 TEDDY PENDERGRASS Love T.K.O.
- 59 TEMPTATIONS Treat Her Like A Lady
- 60 AL B. SURE! Nite & Day
- 61 STAPLE SINGERS I'll Take You There
- 62 ATLANTIC STARR Send For Me
- 63 KEITH SWEAT Make It Last Forever
- 64 CHERRELLE I/ALEXANDER O'NEAL Saturday Love
- 65 FREDDIE JACKSON You Are My Lady
- 66 SHALAMAR Second Time Around
- 67 LUTHER VANDROSS Bad Boy (Having A Party)
- 68 ISLEY BROTHERS Fottsteps In The Dark
- 69 JOHNNY GILL My, My, My
- 70 RICK JAMES Give It To Me Baby
- 71 DEELE Two Occasions
- 72 RUFUS I/CHAKA KHAN Ain't Nobody
- 73 BARRY WHITE Practice What You Preach
- 74 GEORGE CLINTON Atomic Dog
- 75 SOUL II SOUL Back To Life
- 76 TEDDY PENDERGRASS Come On Go With Me
- 77 MIDNIGHT STAR Slow Jam
- 78 GQ Disco Nights
- 79 LUTHER VANDROSS A House Is Not A Home
- 80 MAZE I/FRANKIE BEVERLY Happy Feelings
- 81 ANITA BAKER Giving You The Best...
- 82 WHISPERS Lady
- 83 PATTI LABELLE If Only You Knew
- 84 TOM BROWNE Funkin' For Jamaica
- 85 MTUME Juicy Fruit
- 86 STEVIE WONDER Ribbon In The Sky
- 87 BARRY WHITE Can't Get Enough Of Your Love
- 88 QUINCY JONES The Secret Garden
- 89 STEVIE WONDER I Wish
- 90 GLADYS KNIGHT & THE PIPS Neither One Of Us
- 91 LOOSE ENDS Hangin' On A String
- 92 TEDDY PENDERGRASS When Somebody Loves...
- 93 LUTHER VANDROSS Don't You Know That
- 94 BRICK Dazz
- 95 GQ I Do Love You
- 96 K-CI & JOJO All My Life
- 97 DENIECE WILLIAMS Silly
- 98 MINT CONDITION What Kind Of Man Would I Be
- 99 LEVERT Casanova
- 100 EARTH, WIND & FIRE Love's Holiday





"Takes me back to  
'Keeper Of The Stars.'  
A must play."

*-Jay Kelly KKBO-Houston*

"Whenever Tracy sings a  
Mark Nessler song it's Magic!"

*-JD Cannon-WFMS Indianapolis*

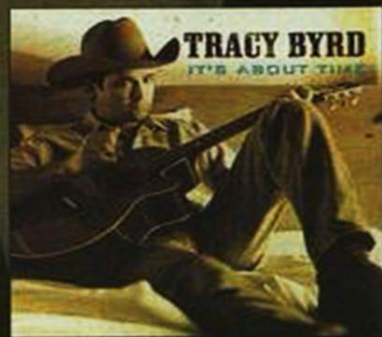
"It's the best song on the album.  
I've been waiting  
for this song to come."

*-Darren Davis KIKK-Houston*

# TRACY BYRD

take me with you when you go

ADD DATE: 8/14





**LON HELTON**  
lhelton@rronline.com

## The Multiple-Station Personality

Skills you'll need to voicetrack for various markets

may not be tomorrow. It may not be next month. Heck, it may not even be next year. But if you're on the air, sooner or later you'll probably be voicetracking a show for another station, probably in another market.

When that day comes, you're going to be a whole lot better off if you know what to expect and what skills you'll need. Few people have a better idea of what it takes to work in a voicetrack environment than the folks at Star System, who provide daily shows and weekend shifts for stations in all formats across America.

Offering an overview of the skills needed for this relatively new on-air role, Star System President Jason Kane, shares his "seven habits of highly effective Star System air talent," complete with commentary.

**Attitude.** "Attitude is something individual controls. It's how you approach the job, the attitude you bring to what you think. 'Hey, this is just another day of automation,' or, 'I'm stuck in a studio all day, and I'm dealing with stations. Poor me,' you're never going to turn in a great performance."

**Acting ability.** "You've got to be it, particularly when you're laying down tracks 24 to 48 hours in advance of their being aired. Just like a character, you must have the ability to put yourself into the character."

**Great preparation skills.** "You have to keep it organized. When you're more than one station, you have to be the local information, as well as the persona on that station, well-organized. That takes good preparation. You have to be able to isolate the kind of show you can use on multiple stations and separate from the items that are format- or station-specific."

**Goals.** "You have to be able to set goals for yourself and stick to them, like you know you're going to complete by that point. Usually, there's not a dictated air schedule. You don't have to be in the studio from 3-7pm. We have the folks who come in at 4am because they want to leave by noon."

**Good service.** "If we're nothing more than a service entity. We have to be on top of things so we can give our clients what they want, when they want and the way they want it."

**Systems.** "You must be a good systems person. You're in an environment of a computer world, where everything is running on a system, so you have to integrate with the system and understand the platform. And you have to know your own systems, your own tricks you develop once you become familiar with the digital environment."

**Listening.** "You have to have the



L.A. Lloyd



Jen Austin

ability to listen and really hear what's going on at a radio station. Whether you're listening to clients on tape or over the Internet, you must spend time listening not only to your own work, but to the work of others on that radio station so you can get a feel for the stationality and integrate yourself into the station smoothly and quickly. You've got to develop an acute ear, and it's not the same kind of ear you need to listen to an aircheck. You have to be able to listen to your breaks in the digital environment with a critical ear. It's different because you're listening to your breaks in succession, with no records between the breaks."

Kane adds that all seven of the above habits are applicable whether one is in an environment like Star System, with 10 studios going all day, or in a point-to-point situation where a talent is called on to voicetrack a show on one other station.

### From The Trenches

With Kane's list as a guide for "digital jocks," I wondered about the practical implications for those making the leap to multiple stations. I talked with a couple of Star System personalities about how they made the adjustment.

**Jen Austin** began her radio career as an intern at Country KZKX/Lincoln, NE. She worked her way to full-time on the air and was also MD for a couple of years before moving to Austin in 1994. There she worked part-time for Country KASE and part-time for Star System before going full-time at SS in 1998. She currently cuts about nine shows a day. That includes full-time airshifts for seven stations and weekend shows for seven others. Her full-time shifts include two Country stations, one Alternative, three CHR/Pops and one CHR/Rhythmic.

**L.A. Lloyd** began his radio career in 1979, while still in high school. He's worked mainly in CHR and Rock, making his way through Myrtle Beach, SC;

Asheville, NC; Ventura, CA; Santa Barbara, CA; and Austin. He also began at SS as a part-timer, moving to full time in 1998. He now tracks six shifts daily, in addition to some weekend shows. He does two CHR/Pop, one Classic Rock, three Active Rock and one Rock format.

The first question I asked Austin was how the heck she stays up on all the different music and artists. "I survive by keeping up on every format, and I couldn't do it without the Internet," she explains. "I go to any and every site I can find with artist information. I read the entertainment magazines and watch all the entertainment shows, looking for any tidbit I can find. I watch a lot of the TV music channels too. Jocks can go on a station without any knowledge of the artists or music and get by, but they're not going to sound as good as they could."

The Internet is also an integral part of Lloyd's life. "I couldn't even imagine doing this job without it," she says. "In addition to artists and music, I can learn so much about every market I'm in. There's just so much information at your fingertips."

Back on the subject of knowing the music for each format, Austin notes, "Having a wide range of musical tastes helps a lot too. My CD collection ranges from Janet Jackson to Pearl Jam to Shania Twain. I like all of the music I'm playing."

"You have to learn to like some music if it's not your first choice. If you don't like it, you have to at least see its appeal to those who do like it. Learning about the artists helps too. Developing an interest in the artists helps develop an interest in the music."

Because SS jocks lay down tracks without records, it's important, obviously, for them to know the music so they can match the pace of their patter accordingly. "That's why I watch so much CMT, MTV and VH1," Austin laughs.

### Challenges Of A Multiple-Station Personality

A multiple-station personality needs a different set of skills and faces a number of challenges never faced when working for a single station. Lloyd says, "The first thing I had to learn was to be an actor. I have to be in the mind-frame of that city and that format and that day. I'm on an Active Rock station in Fairbanks, AK where it doesn't get dark until after midnight. I have to be aware

"Just like a great actor, you must have the ability to put yourself into the character."

Jason Kane

that people may be playing golf at 11pm. And I may be cutting a weekend show at 9:30 on Wednesday morning. You have to be able to do away with the present."

Austin concurs, noting, "You have to play the part on the station you're on. For The Beat [WDBT] in Jackson, MS I'm 'up, jammin' and hangin' out with you,' and on the Country station in Farmington, NM I'm 'Jen helping get you through the workday,' with a little slower pace."

Lloyd also points out that understanding each market and audience can help ease the workload. "You have to get to know the city, format and audience so you can decide what bits or breaks work across different formats and cities," he says.

Austin admits that jocking without music was one of the hardest things she had to get used to. And so was cutting natural-sounding tracks. "I've always been conscious of trying not to sound canned," she says. "It takes a long time to get into the zone to sound conversational and to put everything into every break."

She adds that she's able to put everything into a break because of the flexibility allowed by laying tracks. "The biggest thing about SS is that I'm more willing to try things I normally wouldn't try," she says. "I listen back to the tracks, and if they don't work, I delete them. If they work, I send them. When you're working live, when you've said it, it's gone."

### Essential Skills

Pointing to other essential skills for the digital jock, Austin says, "You must be organized and disciplined. That sets the real talents apart from the rest. If I don't have the show prep done, and I'm looking for stuff on the 'Net while I'm tracking, it will take two or three times as long. When I have the ideas laid out, it all falls into place. You also have to keep good notes. I have a folder for each station with call letters, positioners, when I have to do contests, etc."

Toward that end, Lloyd says he maintains a matrix that helps him keep track of a range of things, including what stations are doing on certain days and when he has to be in the studio to take phone calls or do contests with listeners from the market (calls are forwarded from each market to Star System's center in Austin).

Both Austin and Lloyd have had to cope with the vocal strain involved in talking all day. Says Austin, "I had to learn how to train my voice to handle doing so many shows every day. It's different because we don't have three- or four-minute songs between breaks. But doing it on a daily basis helped my voice get stronger."

Lloyd adds, "I always take a break between station sessions. You really

can't just bang them out. It takes a toll. You have to give your voice a break and take some time to get your head into the next station and city you're on."

### Client Communication Is Critical

The bulk of the communication between the talent and the client is through the PD. The real key to creating a seamless show is sounding like part of the station. While SS talent regularly listen to client stations, Austin also notes, "I talk to some PDs every day and to each of them at least once a week. That makes me feel like part of the station. Some tape their morning shows and send them to me, or they write me what jocks in other dayparts are talking about. And I've visited three markets, which, obviously, helps because I can hear the station live."

Lloyd adds, "Two-way communication is key. The more information you have, the better the shift is going to be. I'm looking for everything a PD can feed me. Where is the station located in a city? What's big at the station? Who's the target? Where do the listeners hang out? What turns listeners on or off? What are the hot spots and hot topics? What are the weird pronunciations unique to that area? It's similar to the things you'd do if you were moving to a city."

Lloyd also explains that a digital jock is not only customizing a show for a particular city and listener, but shaping it for the PD. "That's another reason it's so important to have a good relationship with each PD," he says. "What sounds great to one PD will make another say, 'Don't do that here.' You have to keep that kind of information straight."

### Would They Go Back?

Both Austin and Lloyd have been with Star System for a couple of years. Would they return to the one-station world?

"If I had my preference, no," admits Austin. "I'd like to continue doing something like this. And I was skeptical at first. I didn't know if I could do nine shows in a row or if I'd get sick of it or if I really had the talent to do it. But after a couple of months of doing it there was no other way I could imagine working. I love the variations in format I get to do. The variety keeps me on my toes. It's refreshing to me."

As for Lloyd, "If I did go back to a station, I'd probably want to incorporate some of the things I do here into my shift," he says. "Even if I were in the studio for four hours, I'd probably lay down some tracks, although I wouldn't track the whole show. But I'd always want to stay ahead, which helps you do some really good radio. I don't look at laying down tracks as automation; I see it as a tool to doing great radio."

## CALVIN GILBERT

gilbert@rronline.com

## And The Nominees Are....

## Faith Hill and Brad Paisley lead the pack of CMA Award hopefuls

Faith Hill and Brad Paisley each picked up nominations in six categories to lead the field for the 34th annual CMA Awards. Following close behind, with five nominations each, are Lee Ann Womack and The Dixie Chicks.

Womack and the members of Lonestar announced the artist nominations during a Tuesday (Aug. 1) press conference at the Stadium Club in Nashville's Adelphia Coliseum. Paisley was on hand to announce the Broadcast Award nominees, marking the first year the CMA has released the radio nominees alongside the artist nominees.

Hill is nominated for Entertainer of the Year and Female Vocalist of the Year, with *Breathe* garnering an Album of the Year mention. The title track is up for Single of the Year, and another track — a duet with husband Tim McGraw on "Let's Make Love" — is nominated for Vocal Event of the Year. Hill's sixth nomination is for Video of the Year for "Breathe," but she could potentially win eight awards, because she co-produced the album and single with Dann Huff and Byron Gallimore. "Breathe" also brought a Song of the Year nomination to songwriters Stephanie Bentley and Holly Lamar.

As one of country music's hottest newcomers, Paisley had his accomplishments noted with Male Vocal-

ist of the Year and Horizon nominations. His Arista debut album, *Who Needs Pictures*, is up for Album of the Year, with "He Didn't Have to Be" nominated for Single of the Year, Song of the Year and Music Video of the Year. Paisley shares the Album and Single nominations with producer Frank Rogers. Not only are these Rogers' first CMA nominations, *Who Needs Pictures* is the first album he produced for commercial release.

Paisley says, "I am ecstatic. I really can't believe I'm in the Male Vocalist and the Album of the Year categories. The album category totally thrills me because of the team of people who helped put it together. This is great."

Womack is nominated for Female Vocalist of the Year, with *I Hope You Dance* nominated for Album of the Year and the title track as Single of the Year. The single also got a Vocal Event of the Year nomination on the basis of vocals by Sons Of The Desert. "I Hope You Dance" also landed a Video of the Year nomination.

The Dixie Chicks, who won their

first CMA Awards in 1998, are nominated for Entertainer of the Year and Vocal Group of the Year, with *Fly* getting an Album of the Year nomination and "Goodbye Earl" scoring a Music Video of the Year mention. A Vocal Event of the Year nomination went to "Roly Poly," the Chicks' collaboration with Asleep At The Wheel on the Bob Willis tribute album, *Ride With Bob*.

Other notable nominations include Kenny Rogers' Single of the Year mention for "Buy Me a Rose," which marked his first CMA nomination in 14 years. And one of the biggest surprises involved the two nominations for "Murder on Music Row," a song that decries Nashville's move toward a pop music sound. George Strait and Alan Jackson are up for Vocal Event of the Year for their duet on the song, which appeared on Strait's most recent greatest hits album, "Murder on Music Row" also brought a Song of the Year nomination to songwriters Larry Cordle and Larry Shell.

This year's CMA Awards show takes place Oct. 4 at the Grand Ole Opry House. The three-hour show will be broadcast live on CBS-TV. It will be hosted by Vince Gill, whose Male Vocalist of the Year nod this week marked his 48th career CMA nomination. Gill also holds 18 CMA Awards, the most of any artist.

## ACM Elects New Board

The Academy of Country Music has announced new additions to its board of directors for 2000-2001. Elected to two-year terms in specific categories are Paige Sober (Affiliated), Pam Tillis (Artist/Entertainer), Jim Grant (Club Operator/Employer), Clarence Spalding (Manager), Karen Oertley (Publications), Debbie Gibson Palmer (Publicity/PR), R.J. Curtis (Radio), Bill Mayne (Record Company), Bob Romeo (Talent Buyer/Promoter) and Fran LaMaina (TV/Motion Picture). Re-elected to two-year terms are Jerry Fuller (Composer), Bob Kingsley (Disc Jockey), Ray Benson (Musician/Bandleader) and Jonathan Stone (Music Publisher). Voting produced a tie in the Talent Agent category. A special ballot to break the tie is being mailed to ACM voters.

Current board members who have one more year remaining on their

## A Quick List Of CMA Nominations

Here's a complete list of the final nominees for this year's CMA Awards.

**Entertainer of the Year:** The Dixie Chicks, Faith Hill, Alan Jackson, Tim McGraw, George Strait.

**Single of the Year:** "Breathe," Faith Hill (Byron Gallimore and Faith Hill, producers); "Buy Me a Rose," Kenny Rogers (Kenny Rogers, Brent Maher and Jim McKell, producers); "He Didn't Have to Be," Brad Paisley (Frank Rogers, producer); "How Do You Like Me Now?," Toby Keith (James Stroud and Toby Keith, producers); "I Hope You Dance," Lee Ann Womack (Mark Wright, producer).

**Album of the Year:** *Breathe*, Faith Hill, Warner Bros. (Byron Gallimore, Dann Huff and Faith Hill, producers); *Fly*, The Dixie Chicks, Monument (Blake Chancey and Paul Worley, producers); *I Hope You Dance*, Lee Ann Womack, MCA (Mark Wright and Frank Liddell, producers); *Under the Influence*, Alan Jackson, Arista (Keith Stegall, producer); *Who Needs Pictures*, Brad Paisley, Arista (Frank Rogers, producer).

**Song of the Year:** "Amazed," Marv Green, Aimee Mayo and Chris Lindsey (Warner-Tamerlane, Careers-BMG Music Publishing, Silverfox Music Publishing); "Breathe," Holly Lamar and Stephanie Bentley (Call Me Songs, Universal-Songs of PolyGram International, Hopechest Music); "He Didn't Have to Be," Brad Paisley and Kelly Lovelace (EMI April, Sire, Gayle, Love Ranch); "I Hope You Dance," Mark D. Sanders and Tia Sellers (Universal-MCA Music Publishing, Sonda Creek Songs, Choice Is Tragic Music, Ensign Music Corp.); "Murder on Music Row," Larry Cordell and Larry Shell (Pier Five Music, Wandachord Music, Shell Point Music).

**Female Vocalist:** Faith Hill, Martina McBride, Jo Dee Messina, Lee Ann Womack, Trisha Yearwood.

**Male Vocalist:** Vince Gill, Alan Jackson, Tim McGraw, Brad Paisley, George Strait.

**Vocal Group:** Alabama, Asleep At The Wheel, Diamond Rio, The Dixie Chicks, Lonestar.

**Vocal Duo:** The Bellamy Brothers, Brooks & Dunn, Montgomery Gentry, The Kinleys, The Warren Brothers.

**Horizon Award:** Sara Evans, Montgomery Gentry, Brad Paisley, She/Daisy, Chely Wright.

**Vocal Event:** George Strait (duet with Alan Jackson), "Murder on Music Row" (MCA); Asleep At The Wheel & The Dixie Chicks, "Roly Poly" (DreamWorks); Clint Black (with Lisa Hartman Black), "When I Said I Do" (RCA); Faith Hill with Tim McGraw, "Let's Make Love" (Warner Bros./Curb); Lee Ann Womack (special guest appearance Sons Of The Desert), "I Hope You Dance" (MCA).

**Music Video:** "Breathe," Faith Hill (Lili Zanuck, director); "Goodbye Earl," The Dixie Chicks (Evan Bernard, director); "He Didn't Have to Be," Brad Paisley (Deaton Flanigan, director); "How Do You Like Me Now?," Toby Keith (Michael Salomon, director); "I Hope You Dance," Lee Ann Womack (Gerry Wenner, director).

**Musician:** Paul Franklin, Dann Huff, Brent Mason, Hargus "Pig" Robbins, Brent Rowan.

## CMA Broadcast Finalists

The winners in the CMA Broadcast Awards will be visiting Nashville on Oct. 4 to be recognized during the 34th annual CMA Awards show. This year's broadcast nominees are:

## Personality Of The Year

**Major Market:** Danny Wright, WGAR/Cleveland; Harmon & Evans, WXTU/Philadelphia; Skip Mahaffey, WQYK/Tampa; Tim & Willy, KNIX/Phoenix; *The Waking Crew*, KYGO/Denver.

**Large Market:** Angie Ward, WTQR/Greensboro; Grover, Holly & Bubba Bo, WUBE/Cincinnati; Jim, Deb & Trapper, WFMS/Indianapolis; Karen Daleesandro/Scott Dolphin, WMLM/Milwaukee; *Morning Zoo*, KASE/Austin; Pete Miller, WUBE/Cincinnati.

**Medium Market:** A.J. McCloud, WQXX/Youngstown; Colleen Addair, WIVK/Knoxville; Doug, Robyn & Dan — *The Odd Squad*, CKRY/Calgary, Alberta; Kevin Richards, WGNA/Albany; *The Sean and Ritchie Show*, WGNA/Albany.

**Small Market:** Hot Rod & J.B., KAYD/Beaumont, TX; Jimmy Lehn & Chris Kodiak, WCTY/Norwich, CT; Lynn Sharpe, WUSY/Chattanooga, TN; *The Waking Crew*, WOKQ/Dover, NH; White & Wall, KKKX/Fayetteville, AR.

## Station Of The Year

**Major Market:** KNIX/Phoenix, KPLX/Dallas, KYGO/Denver, WPOC/Baltimore, WQYK/Tampa.

**Large Market:** KASE/Austin, KNCL/Sacramento, WFMS/Indianapolis, WKTT/Charlotte, WUBE/Cincinnati.

**Medium Market:** CKRY/Calgary, Alberta; KDRK/Spokane; KJFY/Des Moines; KUZZ/Bakersfield; WIVK/Knoxville; WYNN/Baton Rouge.

**Small Market:** KIZN/Boise, ID; WAXX/Eau Claire, WI; WBKR/Owensboro, KY; WKXC/Augusta, GA; WUSY/Chattanooga, TN.

terms are John Briggs (Affiliated), Collin Raye (Artist/Entertainer), Jerry Hufford (Club Operator/Employer), Chris Farren (Composer), Rhubarb Jones (Disc Jockey), Scott Siman (Manager), John Hobbs (Musician/Bandleader), Tim Wiperman (Music Publisher), Wade Jessen (Publications), Cathy Gurley (Publicity/PR), John Blassingame (Radio), Tim DuBois (Record Company), Gayle Holcomb (Talent Agent), Fran Romeo (Talent Buyer/Promoter) and Rac Clark (TV/Motion Picture).

Coinciding with CRS Southwest, the first meeting of the new board is set for Aug. 20 at the Airport Hilton in San Antonio.

## Artist Management

Alan Jackson's new management team is Nancy Russell of Nashville-based FORCE Inc. and Howard Kaufman of L.A.-based HK Management. Russell's management clients now include Trisha Yearwood and Jackson, with her company's publicity division representing Jackson, Yearwood, Brad Paisley, Travis Tritt, Peter Frampton and Richard Marx.

HK Management's clients include Jimmy Buffett, Stevie Nicks, Aerosmith, Lenny Kravitz and Chris Isaak. Jackson left his previous management company, Chip Peay Entertainment, earlier this year.

Veteran artist managers Kevin Levitan and Mike Robertson are creating a new country division, Levitan's Vector Management. The new roster will include Patty Loveless and The Warren Brothers (already managed by Vector), along with BlackHawk, Shannon Brown and Neal Coty (previously on the Mike Robertson Management roster). One of Robertson's clients, Wade Hayes, has announced that he will not make the move to Vector Effective Sept. 1. Levitan and Robertson will be working out of Vector's new offices on 17th Avenue.

## TELL US WHAT YOU THINK!

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

August 4, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (000)	WEEKS ON CHART	TOTAL STATIONS ADS
1	1	LEE ANN WOMACK I Hope You Dance (MCA)	27627	5434	633625	18	150/0
2	2	LONESTAR What About Now (BNA/RLG)	27562	5461	624774	16	149/0
3	3	RASCAL FLATTS Prayin' For Daylight (Lyric Street)	25294	5040	572775	22	148/0
4	4	ALAN JACKSON It Must Be Love (Arista/RLG)	24852	4980	558671	14	150/0
5	5	JO DEE MESSINA That's The Way (Curb)	22564	4457	515853	12	150/0
6	6	ERIC HEATHERLY Flowers On The Wall (Mercury)	22327	4486	499293	23	148/0
7	7	REBA MCENTIRE I'll Be (MCA)	21059	4178	477291	20	148/0
8	8	SHEDAISI I Will...But (Lyric Street)	18799	3748	424536	17	146/0
9	9	KEITH URBAN Your Everything (Capitol)	17857	3565	399084	23	143/0
10	10	DIXIE CHICKS Cold Day In July (Monument)	17617	3446	406352	14	149/0
11	11	BROOKS & DUNN You'll Always Be Loved By Me (Arista/RLG)	16574	3290	372540	20	140/3
12	12	JOE DIFFIE It's Always Somethin' (Epic)	15649	3190	342295	23	139/1
13	13	TOBY KEITH Country Comes To Town (DreamWorks)	15425	3027	354845	12	147/0
14	14	FAITH HILL W/TIM MCGRAW Let's... (Warner Bros./Curb)	15288	3024	348708	18	144/0
15	15	DARRYL WORLEY When You Need My Love (DreamWorks)	14048	2816	316162	18	141/4
16	16	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	13635	2710	311150	16	134/3
17	17	MARK WILLS Almost Doesn't Count (Mercury)	13157	2652	293515	18	137/0
18	18	BILLY GILMAN One Voice (Epic)	13132	2557	304488	11	136/2
19	19	AARON TIPPIN Kiss This (Lyric Street)	12675	2565	281005	10	126/5
20	20	MARTINA MCBRIDE There You Are (RCA/RLG)	11625	2361	257045	11	136/3
21	21	VINCE GILL Feels Like Love (MCA)	11448	2257	261408	11	133/4
22	22	GEORGE STRAIT Go On (MCA)	10492	2057	241899	3	137/15
23	23	WARREN BROTHERS F/SARA EVANS That's The... (BNA/RLG)	9663	2022	207524	18	123/1
24	24	STEVE HOLY Blue Moon (Curb)	8598	1747	188604	16	123/2
25	25	MONTGOMERY GENTRY Sell Made Man (Columbia)	7598	1538	166818	15	116/0
26	26	TRACY LAWRENCE Lonely (Atlantic)	7314	1468	162225	10	121/10
Breaker	27	PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	6147	1249	132454	9	96/7
28	28	TRAVIS TRITT Best Of Intentions (Columbia)	5740	1121	131845	6	116/21
29	29	KINLEYS She Ain't The Girl For You (Epic)	5726	1144	128057	19	105/0
Breaker	30	BRAD PAISLEY We Danced (Arista/RLG)	5269	1042	118058	6	91/6
31	31	CLINT BLACK Love She Can't Live Without (RCA/RLG)	5024	1034	111676	8	86/3
32	32	PATTY LOVELESS That's The Kind Of Mood I'm In (Epic)	4647	938	101708	10	81/6
33	33	SARA EVANS Born To Fly (RCA/RLG)	4208	868	91387	6	83/8
34	34	DIAMOND RIO Stuff (Arista/RLG)	3485	679	79550	10	76/0
35	35	BILLY RAY CYRUS You Won't Be Lonely Now (Monument)	3379	634	80882	5	69/11
36	36	STEVE WARINER W/GARTH BROOKS Katie Wants... (Capitol)	3326	653	78336	4	71/14
37	37	TERRI CLARK A Little Gasoline (Mercury)	2407	517	49657	3	65/13
38	38	KENNY ROGERS He Will, She Knows (Dreamcatcher)	2299	476	50393	6	56/5
39	39	YANKEE GREY This Time Around (Monument)	1964	390	43806	6	47/5
40	40	CRAIG MORGAN Paradise (Atlantic)	1938	401	41559	7	46/2
41	41	TRISHA YEARWOOD Where Are You Now (MCA)	1929	392	44448	6	48/1
42	42	WYNONNA Going Nowhere (Curb/Mercury)	1654	362	33351	9	53/0
43	43	CLAY DAVIDSON I Can't Lie To Me (Virgin)	1545	324	31588	2	45/15
44	44	SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	1333	262	29920	2	20/6
45	45	COLLIN RAYE W/BOBBIE EAKES Tired Of Loving This Way (Epic)	1314	270	28373	2	30/5
46	46	SAWYER BROWN Perfect World (Curb)	1302	278	26478	3	32/0
Debut	47	JOHN RICH I Pray For You (BNA/RLG)	1249	263	26114	1	29/6
48	48	GEORGIA MIDDLEMAN No Place Like Home (Giant)	1059	236	21236	3	38/5
Debut	49	DARYLE SINGLETARY I Knew I Loved You (Audiom)	951	189	20879	1	17/6
Debut	50	CHRIS CAGLE My Love Goes On And On (Virgin)	865	176	19162	1	19/6

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
TRAVIS TRITT Best Of Intentions (Columbia)	21
JAMIE O'NEAL There Is No Arizona (Mercury)	18
GEORGE STRAIT Go On (MCA)	15
CLAY DAVIDSON I Can't Lie To Me (Virgin)	15
STEVE WARINER W/GARTH BROOKS Katie Wants... (Capitol)	14
TERRI CLARK A Little Gasoline (Mercury)	13
CLAY WALKER Once In A Lifetime Love (Giant)	13
KENNY CHESNEY I Lost It (BNA/RLG)	13
SHANE MCANALLY Run Away (Curb)	12
SONS OF THE DESERT Everybody's Gotta... (MCA)	12

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT Go On (MCA)	+3128
AARON TIPPIN Kiss This (Lyric Street)	+2040
JO DEE MESSINA That's The Way (Curb)	+1752
FAITH HILL W/TIM MCGRAW Let's... (Warner Bros./Curb)	+1116
TRAVIS TRITT Best Of Intentions (Columbia)	+1105
TERRI CLARK A Little Gasoline (Mercury)	+1064
LONESTAR What About Now (BNA/RLG)	+1058
KEITH URBAN Your Everything (Capitol)	+1047
MARTINA MCBRIDE There You Are (RCA/RLG)	+1030
JOE DIFFIE It's Always Somethin' (Epic)	+992
VINCE GILL Feels Like Love (MCA)	+884
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	+884
PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	+819
CLINT BLACK Love She Can't Live Without (RCA/RLG)	+756
SARA EVANS Born To Fly (RCA/RLG)	+727

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Go On (MCA)	+627
AARON TIPPIN Kiss This (Lyric Street)	+415
JO DEE MESSINA That's The Way (Curb)	+340
TRAVIS TRITT Best Of Intentions (Columbia)	+245
FAITH HILL W/TIM MCGRAW Let's... (Warner Bros./Curb)	+231
TERRI CLARK A Little Gasoline (Mercury)	+223
MARTINA MCBRIDE There You Are (RCA/RLG)	+204
KEITH URBAN Your Everything (Capitol)	+196
JOE DIFFIE It's Always Somethin' (Epic)	+194
LONESTAR What About Now (BNA/RLG)	+191

## Breakers.

**PHIL VASSAR**  
Just Another Day In Paradise (Arista/RLG)  
64% of our reporters on it (96 stations)  
7 Adds • Moves 30-27

**BRAD PAISLEY**  
We Danced (Arista/RLG)  
61% of our reporters on it (91 stations)  
6 Adds • Moves 31-30

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 Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

# One Hot

Healthy Music Means Stronger Ratings



Call for fast relief.

# KSR

KELLY MUSIC RESEARCH

610-446-0318

# Test!



# Joe

## "I Wanna Know"

from the Jive album "My Name Is Joe"

R&R AC Debut **30**

Monitor Mainstream AC 29\*

Monitor Mainstream Top 40 7\*-5\*

Already over 1.5 million scanned!

### New:

WNND/Chicago!!!

WDOK/Cleveland!!!

WSNY/Columbus!!!

KRTR/Honolulu!!!

KGFM/Bakersfield!!!

### Quick Response:

WLTW/New York 18x

KVIL/Dallas 17x (callout)

KYMX/Sacramento 25x

### Breaking at:

WBEB/Philadelphia

KOSI/Denver

WSHH/Pittsburgh

WWLI/Providence

WLTQ/Milwaukee

KSSK/Honolulu

WLEV/Allentown

KVLY/McAllen

KGBX/Springfield

WMGS/Wilkes Barre

WXKC/Erie

WCRZ/Flint

WAJI/Ft. Wayne

WMJY/Biloxi

WOOF/Dothan

KMGA/Albuquerque

KRNO/Reno

KWAV/Monterey

WPCH/Atlanta

WALK/Long Island

KUDL/Kansas City

WLTE/Minneapolis

WRSN/Raleigh

KMXZ/Tucson

WJBR/Wilmington

KGBY/Sacramento

WHUD/Newburgh

WLZW/Utica

WLRQ/Melbourne

WLHT/Grand Rapids

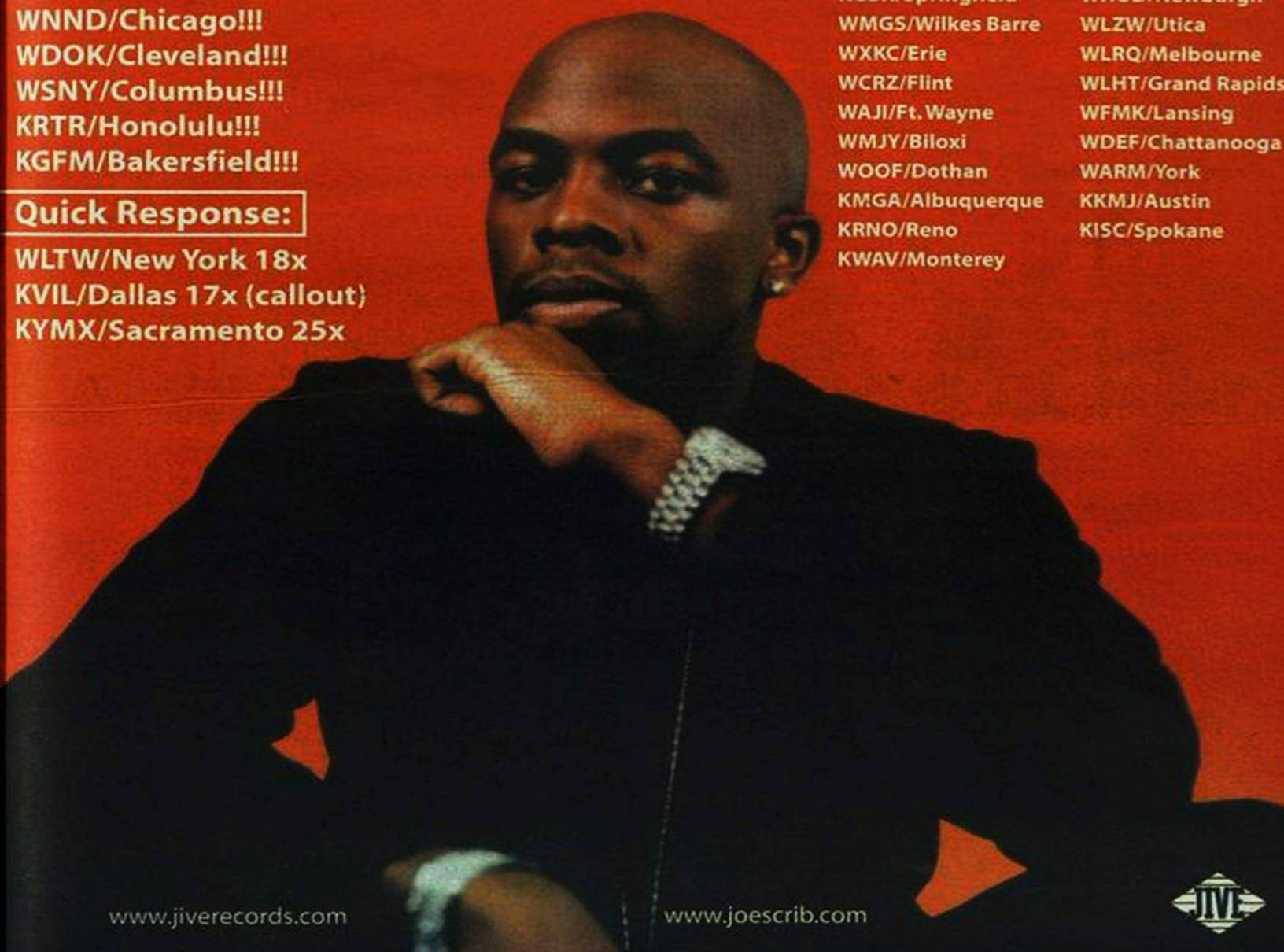
WFMK/Lansing

WDEF/Chattanooga

WARM/York

KKMJ/Austin

KISC/Spokane



Stations and their adds listed alphabetically by market

## AC

<b>WYAB Albany, NY</b> FM: 104.3 AM: 1470 NEWS	<b>WOOL Cleveland, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KTHH Honolulu, HI</b> FM: 101.1 AM: 1470 NEWS	<b>KJMN Modesto, CA</b> FM: 101.1 AM: 1470 NEWS	<b>KDSY Salt Lake City, UT</b> FM: 101.1 AM: 1470 NEWS	<b>WKDD Akron, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KMMQ Dallas-Ft. Worth, TX</b> FM: 101.1 AM: 1470 NEWS	<b>WFAI Kalamazoo, MI</b> FM: 101.1 AM: 1470 NEWS	<b>WOMX Orlando, FL</b> FM: 101.1 AM: 1470 NEWS	<b>KSMG San Antonio, TX</b> FM: 101.1 AM: 1470 NEWS
<b>WYAB Albany, NY</b> FM: 101.1 AM: 1470 NEWS	<b>WOOL Cleveland, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KTHH Honolulu, HI</b> FM: 101.1 AM: 1470 NEWS	<b>KJMN Modesto, CA</b> FM: 101.1 AM: 1470 NEWS	<b>KDSY Salt Lake City, UT</b> FM: 101.1 AM: 1470 NEWS	<b>WKDD Akron, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KMMQ Dallas-Ft. Worth, TX</b> FM: 101.1 AM: 1470 NEWS	<b>WFAI Kalamazoo, MI</b> FM: 101.1 AM: 1470 NEWS	<b>WOMX Orlando, FL</b> FM: 101.1 AM: 1470 NEWS	<b>KSMG San Antonio, TX</b> FM: 101.1 AM: 1470 NEWS
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\* = Mediabase 24/7 monitored

114 Total Reporters  
114 Current Reporters  
113 Current Playlists

Did Not Report, Playlist Frozen (1):  
WSWT/Peoria, IL

## Hot AC

<b>WKDD Akron, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KMMQ Dallas-Ft. Worth, TX</b> FM: 101.1 AM: 1470 NEWS	<b>WFAI Kalamazoo, MI</b> FM: 101.1 AM: 1470 NEWS	<b>WOMX Orlando, FL</b> FM: 101.1 AM: 1470 NEWS	<b>KSMG San Antonio, TX</b> FM: 101.1 AM: 1470 NEWS
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<b>WKDD Akron, OH</b> FM: 101.1 AM: 1470 NEWS	<b>KMMQ Dallas-Ft. Worth, TX</b> FM: 101.1 AM: 1470 NEWS	<b>WFAI Kalamazoo, MI</b> FM: 101.1 AM: 1470 NEWS	<b>WOMX Orlando, FL</b> FM: 101.1 AM: 1470 NEWS	<b>KSMG San Antonio, TX</b> FM: 101.1 AM: 1470 NEWS

\* = Mediabase 24/7 monitored

95 Total Reporters  
95 Current Reporters  
94 Current Playlists

Did Not Report, Playlist Frozen (1):  
KRUZ/Santa Barbara, CA

# SHELBY LYNNE

# GOTTA GET BACK

THE FIRST SINGLE FROM "I AM SHELBY LYNNE"

---

**#1 MOST ADDED OUT OF THE BOX!**

---

**27 ADDS FIRST WEEK!**

WLTE  
KUDL  
WWLI  
WRSN  
KSSK  
KMGA  
WTCB  
KRNO  
KGBX

KOSI  
WLQT  
WTPI  
KKMJ  
KVLY  
KWAY  
WDEF  
KOOI  
WQLR

KGBY  
KQXT  
WMGF  
WEAT  
WLEV  
KRBB  
WFMK  
WHUD  
WOOF

Also on Board at Hot AC:  
**WMC WINK WCPT KCDA WCDA**

"The first great album of the new millennium."  
-Entertainment Weekly

"Lynne is a true original. ★★½"  
-Rolling Stone



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

Management: Betty Bottrell for She Knows Management

# R&R Hot AC Top 30

**August 4, 2000**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	GROSS IMPRESSIONS (00)	TOTAL STATIONS/ADDS
	<b>1</b>	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	3783	+93	397296	16 89/1
	<b>2</b>	<b>VERTICAL HORIZON</b> Everything You Want (RCA)	3498	-124	383691	32 91/0
	<b>3</b>	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music/Epic)	3239	+159	357104	14 87/2
	<b>4</b>	<b>STING</b> Desert Rose (A&M/Interscope)	3220	+38	345758	15 91/0
	<b>5</b>	<b>CREED</b> Higher (Wind-up)	2507	-97	269069	22 66/0
	<b>6</b>	<b>GOO GOO DOLLS</b> Broadway (Warner Bros.)	2426	-127	231255	17 75/0
	<b>7</b>	<b>MACY GRAY</b> I Try (Epic)	2159	-113	215056	28 80/0
	<b>8</b>	<b>SISTER HAZEL</b> Change Your Mind (Universal)	2084	+72	190311	10 83/2
	<b>9</b>	<b>THIRD EYE BLIND</b> Never Let You Go (Elektra/EEG)	2072	+3	223841	30 75/0
	<b>10</b>	<b>SANTANA F/ROB THOMAS</b> Smooth (Arista)	1956	+43	213433	55 89/0
	<b>11</b>	<b>EVERCLEAR</b> Wonderful (Capitol)	1731	+229	186440	5 80/4
	<b>12</b>	<b>FAITH HILL</b> Breathe (Warner Bros.)	1667	-178	170930	27 68/0
	<b>13</b>	<b>SMASH MOUTH</b> Then The Morning Comes (Interscope)	1629	-52	183434	39 76/0
	<b>14</b>	<b>DON HENLEY</b> Taking You Home (Warner Bros.)	1580	+6	185052	11 70/0
	<b>15</b>	<b>SPLENDER</b> I Think God Can Explain (C2/Columbia)	1538	-96	151149	20 60/0
<b>Breaker</b>	<b>16</b>	<b>NINA GORDON</b> Tonight And The Rest Of My... (Warner Bros.)	1415	+160	140176	6 69/2
<b>Breaker</b>	<b>17</b>	<b>BBMAK</b> Back Here (Hollywood)	1397	+167	156219	7 59/2
	<b>18</b>	<b>LONESTAR</b> Amazed (BNA/RLG)	1359	-121	138129	28 55/0
	<b>19</b>	<b>SAVAGE GARDEN</b> Crash And Burn (Columbia)	1339	-107	139870	17 60/0
	<b>20</b>	<b>RED HOT CHILI PEPPERS</b> Otherside (Warner Bros.)	1298	-133	122808	19 47/0
	<b>21</b>	<b>NO DOUBT</b> Simple Kind Of Life (Interscope)	1282	+57	138575	10 49/1
	<b>22</b>	<b>BEN HARPER</b> Steal My Kisses (Virgin)	1275	-153	115996	15 60/0
	<b>23</b>	<b>VERTICAL HORIZON</b> You're A God (RCA)	1109	+140	120778	3 65/0
	<b>24</b>	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	1077	+160	129944	3 45/2
	<b>25</b>	<b>MARC ANTHONY</b> You Sang To Me (Columbia)	1047	-26	123460	18 47/0
	<b>26</b>	<b>MOBY</b> Porcelain (V2)	881	+68	102917	4 36/2
	<b>27</b>	<b>NEVE</b> It's Over Now (Portrait/C2/Columbia)	877	+131	82090	2 50/2
	<b>28</b>	<b>DIDO</b> Here With Me (Arista)	849	+29	124791	4 46/5
<b>Debut</b>	<b>29</b>	<b>BON JOVI</b> It's My Life (Island/IDJMG)	838	+197	105161	1 45/5
<b>Debut</b>	<b>30</b>	<b>MACY GRAY</b> Why Didn't You Call Me? (Epic)	788	+127	90552	1 50/5

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

**ENRIQUE IGLESIAS** Be With You (Interscope)  
Total Plays: 742, Total Stations: 28, Adds: 1

**W SYNC** It's Gonna Be Me (Jive)  
Total Plays: 682, Total Stations: 24, Adds: 2

**PHISH** Heavy Things (Elektra/EEG)  
Total Plays: 677, Total Stations: 44, Adds: 3

**THIRD EYE BLIND** Deep Inside Of You (Elektra/EEG)  
Total Plays: 845, Total Stations: 53, Adds: 9

**LEANN RIMES** I Need You (Sparrow/Curb/Capitol)  
Total Plays: 534, Total Stations: 21, Adds: 0

**BACKSTREET BOYS** The One (Jive)  
Total Plays: 391, Total Stations: 18, Adds: 1

**STONE TEMPLE PILOTS** Sour Girl (Atlantic)  
Total Plays: 351, Total Stations: 18, Adds: 3

**EVAN AND JARON** Crazy For This Girl (Columbia)  
Total Plays: 366, Total Stations: 44, Adds: 18

**JESSICA SIMPSON** I Think I'm In Love With You (Columbia)  
Total Plays: 338, Total Stations: 18, Adds: 3

**LARA FABIAN** I Will Love Again (Columbia)  
Total Plays: 337, Total Stations: 19, Adds: 1

**EYE 6** Promise (RCA)  
Total Plays: 287, Total Stations: 22, Adds: 2

**TONIC** Sugar (Universal)  
Total Plays: 249, Total Stations: 16, Adds: 0

**MANDY MOORE** I Wanna Be With You (550 Music/Epic)  
Total Plays: 215, Total Stations: 11, Adds: 0

**WHITNEY HOUSTON & ENRIQUE IGLESIAS** Could I Have... (Arista)  
Total Plays: 134, Total Stations: 12, Adds: 1

**DOGSTAR** Cornerstone (Ultimate)  
Total Plays: 181, Total Stations: 16, Adds: 0

**MADONNA** Music (Maverick/WB)  
Total Plays: 168, Total Stations: 17, Adds: 17

**KINA** Girl From The Gutter (DreamWorks)  
Total Plays: 126, Total Stations: 9, Adds: 0

**ROXETTE** Wish I Could Fly (Edel America)  
Total Plays: 125, Total Stations: 21, Adds: 8

**TRACY CHAPMAN** Wedding Song (Elektra/EEG)  
Total Plays: 123, Total Stations: 12, Adds: 0

**JON SECADA** Stop (550 Music/Epic)  
Total Plays: 105, Total Stations: 9, Adds: 0

**FASTBALL** You're An Ocean (Hollywood)  
Total Plays: 98, Total Stations: 44, Adds: 44

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
<b>FASTBALL</b> You're An Ocean (Hollywood)	44
<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	18
<b>MADONNA</b> Music (Maverick/WB)	17
<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	9
<b>ROXETTE</b> Wish I Could Fly (Edel America)	8
<b>MACY GRAY</b> Why Didn't You Call Me? (Epic)	5
<b>DIDO</b> Here With Me (Arista)	5
<b>BON JOVI</b> It's My Life (Island/IDJMG)	5
<b>EVERCLEAR</b> Wonderful (Capitol)	4
<b>98 DEGREES</b> Give Me Just One Night... (Universal)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	+304
<b>EVERCLEAR</b> Wonderful (Capitol)	+229
<b>BON JOVI</b> It's My Life (Island/IDJMG)	+187
<b>BBMAK</b> Back Here (Hollywood)	+167
<b>MADONNA</b> Music (Maverick/WB)	+162
<b>NINA GORDON</b> Tonight And The Rest... (Warner Bros.)	+160
<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	+160
<b>NINE DAYS</b> Absolutely (Story...) (550 Music/Epic)	+159
<b>VERTICAL HORIZON</b> You're A God (RCA)	+148
<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	+138

## Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
<b>NINA GORDON</b> Tonight And The Rest Of My Life (Warner Bros.)	1415/160	69/2	16
<b>BBMAK</b> Back Here (Hollywood)	1397/167	59/2	17

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.

# MICHAEL

(Pronounced Mee-khal)

# "MY FRIEND"

(Pronounced just the way it looks)





**Most Played Recurrents**

- GOO GOO DOLLS Black Balloon (Warner Bros.)
- TRAIN Meet Virginia (Aware/Columbia)
- MARC ANTHONY I Need To Know (Columbia)
- SUGAR RAY Someday (Lava/Atlantic)
- TAL BACHMAN She's So High (Columbia)
- SMASH MOUTH All Star (Interscope)
- GOO GOO DOLLS Slide (Warner Bros.)
- FASTBALL Out Of My Head (Hollywood)
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
- SUGAR RAY Every Morning (Lava/Atlantic)
- SAVAGE GARDEN I Knew I Loved You (Columbia)
- NATALIE IMBRUGLIA Torn (RCA)
- CELINE DION That's The Way It Is (550 Music/Epic)
- EAGLE-EYE CHERRY Save Tonight (Work/Epic)
- 'N SYNC Bye Bye Bye (Jive)
- STING Brand New Day (A&M/Interscope)
- LENNY KRAVITZ Fly Away (Virgin)
- BRITNEY SPEARS Oops!...I Did It Again (Jive)
- GOO GOO DOLLS Iris (Warner Sunset/Reprise)
- SARAH MCLACHLAN I Will Remember You (Arista)

**HOT AC** **Going For Adds 8/7/00**

- BARENAKED LADIES Pinch Me (Reprise)
- STROKE9 Washin' + Wonderin' (Cherry/Universal)

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*R&R wants your best snapshots (color or black & white).*

*Please include the names and titles of all pictured and send them to:*

**R&R c/o Mike Kinosian:**  
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**TOP 100 HOT AC POWER GOLD**

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| <ul style="list-style-type: none"> <li>1 GREEN DAY Time Of Your Life (Good Riddance)</li> <li>2 SARAH MCLACHLAN Angel</li> <li>3 MATCHBOX 20 Sam</li> <li>4 FASTBALL The Way</li> <li>5 EDWIN MCCAIN I'll Be</li> <li>6 SUGAR RAY Fly</li> <li>7 THIRD EYE BLIND Semi-Charmed Life</li> <li>8 MATCHBOX 20 Real World</li> <li>9 SISTER HAZEL All For You</li> <li>10 DUNCAN SHEIK Barely Breathing</li> <li>11 BLUES TRAVELER Run-Around</li> <li>12 PAULA COLE I Don't Want To Wait</li> <li>13 CHUMBAWUMBA Tubthumping</li> <li>14 NO DOUBT Don't Speak</li> <li>15 WALLFLOWERS One Headlight</li> <li>16 SMASH MOUTH Walkin' On The Sun</li> <li>17 ALANIS MORISSETTE Ironic</li> <li>18 THIRD EYE BLIND Jumper</li> <li>19 SHERYL CROW All I Wanna Do</li> <li>20 ALANIS MORISSETTE You Learn</li> <li>21 SPIN DOCTORS Two Princes</li> <li>22 SAVAGE GARDEN Truly Madly Deeply</li> <li>23 TONIC If You Could Only See</li> <li>24 MODERN ENGLISH I Melt With You</li> <li>25 DEL AMITRI Roll To Me</li> <li>26 HOOTIE &amp; THE BLOWFISH Only Wanna Be...</li> <li>27 SIMPLE MINDS Don't You (Forget About Me)</li> <li>28 OMD If You Leave</li> <li>29 NATALIE MERCHANT Wonder</li> <li>30 OMC How Bizarre</li> <li>31 MELISSA ETHERIDGE I'm The Only One</li> <li>32 R.E.M. Losing My Religion</li> <li>33 CRANBERRIES Dreams</li> <li>34 ALANIS MORISSETTE Head Over Feet</li> <li>35 HOOTIE &amp; THE BLOWFISH I Go Blind</li> <li>36 JEWEL You Were Meant For Me</li> <li>37 NAKED EYES Always Something There To ...</li> <li>38 TRACY CHAPMAN Give Me One Reason</li> <li>39 B-52'S Love Shack</li> <li>40 DEEP BLUE SOMETHING Breakfast At...</li> <li>41 SHANIA TWAIN You're Still The One</li> <li>42 GOO GOO DOLLS Name</li> <li>43 EURYTHMICS Sweet Dreams (Are Made Of This)</li> <li>44 MELISSA ETHERIDGE Come To My Window</li> <li>45 NATALIE MERCHANT Carnival</li> <li>46 SHERYL CROW If It Makes You Happy</li> <li>47 THIRD EYE BLIND How's It Going To Be</li> <li>48 ALANIS MORISSETTE Hand In My Pocket</li> <li>49 PETER GABRIEL In Your Eyes</li> <li>50 UB40 Red Red Wine</li> </ul> | <ul style="list-style-type: none"> <li>51 MERDITH BROOKS Birch</li> <li>52 MARCY PLAYGROUND Sex &amp; Candy</li> <li>53 DONNA LEWIS I Love You Always Forever</li> <li>54 DES'REE You Gotta Be</li> <li>55 BRYAN ADAMS Summer Of '69</li> <li>56 SARAH MCLACHLAN Building A Mystery</li> <li>57 MATCHBOX 20 Push</li> <li>58 JOHN COUGAR Jack &amp; Diane</li> <li>59 COLLECTIVE SOUL December</li> <li>60 SHAWN COLVIN Sunny Came Home</li> <li>61 U2 I Still Haven't Found What ...</li> <li>62 DIONNE FARRIS I Know</li> <li>63 POLICE Every Breath You Take</li> <li>64 TOM PETTY Free Fallin'</li> <li>65 COLLECTIVE SOUL The World I Know</li> <li>66 SOPHIE B. HAWKINS As I Lay Me Down</li> <li>67 ALANIS MORISSETTE You Oughta Know</li> <li>68 BACKSTREET BOYS As Long As You Love Me</li> <li>69 CARDIGANS Lovefool</li> <li>70 DAVE MATTHEWS BAND Crash Into Me</li> <li>71 JEWEL Foolish Games</li> <li>72 FINE YOUNG CANNIBALS She Drives Me Crazy</li> <li>73 ROMANTICS What I Like About You</li> <li>74 HUMAN LEAGUE Don't You Want Me</li> <li>75 RED HOT CHILI PEPPERS Under The Bridge</li> <li>76 GIN BLOSSOMS Follow You Down</li> <li>77 TOAD THE WET SPROCKET All I Want</li> <li>78 HOOTIE &amp; THE BLOWFISH Let Her Cry</li> <li>79 SARAH MCLACHLAN Adia</li> <li>80 BILLY IDOL Mony Mony</li> <li>81 SHERYL CROW Strong Enough</li> <li>82 BONNIE RAITT Something To Talk About</li> <li>83 EDIE BRICKELL &amp; NEW BOHEMIANS What I Am</li> <li>84 PAULA COLE Where Have All The Cowboys ...</li> <li>85 U2 With Or Without You</li> <li>86 DISHWALLA Counting Blue Cars</li> <li>87 T'PAU Heart And Soul</li> <li>88 HOOTIE &amp; THE BLOWFISH Time</li> <li>89 BODEANS Closer To Free</li> <li>90 JOHN COUGAR MELLENCAMP Small Town</li> <li>91 'TIL TUESDAY Voices Carry</li> <li>92 PAT BENATAR We Belong</li> <li>93 REMBRANDTS I'll Be There For You</li> <li>94 PRETENDERS Brass In Pocket</li> <li>95 HOOTIE &amp; THE BLOWFISH Hold My Hand</li> <li>96 SAVAGE GARDEN I Want You</li> <li>97 ACE OF BASE The Sign</li> <li>98 SHERYL CROW Everyday Is A Winding Road</li> <li>99 JOHN COUGAR MELLENCAMP Hurts So Good</li> <li>100 JESUS JONES Right Here, Right Now</li> </ul> |
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**Top 20**

**POP/ALTERNATIVE**

RANK	ARTIST TITLE (LABEL)	TOTAL PLAYS		TOTAL STATIONS ADDS
		WEEK	LAST	
1	MATCHBOX TWENTY Bent (Lava/Atlantic)	1662	1645	32/0
2	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	1647	1551	32/0
3	CREED Higher (Wind-up)	1372	1424	32/0
4	STING Desert Rose (A&M/Interscope)	1337	1356	32/0
5	VERTICAL HORIZON Everything You Want (RCA)	1313	1402	32/0
6	GOO GOO DOLLS Broadway (Warner Bros.)	1146	1220	30/0
7	SISTER HAZEL Change Your Mind (Universal)	1031	1010	30/0
8	EVERCLEAR Wonderful (Capitol)	942	847	32/0
9	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	874	967	26/0
10	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	871	864	31/0
11	NO DOUBT Simple Kind Of Life (Interscope)	852	814	30/0
12	3 DOORS DOWN Kryptonite (Republic/Universal)	785	672	30/0
13	MACY GRAY I Try (Epic)	770	830	28/0
14	BEN HARPER Steal My Kisses (Virgin)	749	806	28/0
15	MOBY Porcelain (V2)	744	709	28/0
16	NINA GORDON Tonight And The Rest... (Warner Bros.)	666	611	28/0
17	NEVE It's Over Now (Portrait/C2/Columbia)	621	536	30/0
18	VERTICAL HORIZON You're A God (RCA)	604	556	31/0
19	SPLENDER I Think God Can Explain (C2/Columbia)	591	702	24/0
20	DIDO Here With Me (Arista)	531	514	26/1

32 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. © 2000, R&R Inc.

**New & Active**

MACY GRAY Why Didn't You Call Me (Epic)  
 Total Plays: 473, Total Stations: 26, Adds: 2

FRISH Heavy Things (Elektra/EEG)  
 Total Plays: 430, Total Stations: 23, Adds: 2

THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)  
 Total Plays: 391, Total Stations: 28, Adds: 3

STONE TEMPLE PILOTS Sour Girl (Atlantic)  
 Total Plays: 343, Total Stations: 16, Adds: 3

BON JOVI It's My Life (Island/UMG)  
 Total Plays: 308, Total Stations: 18, Adds: 1

BBMAK Back Here (Hollywood)  
 Total Plays: 305, Total Stations: 13, Adds: 0

EVE 6 Promise (RCA)  
 Total Plays: 265, Total Stations: 22, Adds: 2

EVAN AND JARON Crazy For This Girl (Columbia)  
 Total Plays: 199, Total Stations: 24, Adds: 11

TONIC Sugar (Universal)  
 Total Plays: 178, Total Stations: 13, Adds: 0

DOGSTAR Cornerstore (Ultimatum)  
 Total Plays: 146, Total Stations: 15, Adds: 0

Songs ranked by total plays

**TOP 100 POP/ALTERNATIVE POWER GOLD**

1	GREEN DAY Time Of Your Life (Good ...)	51	DISHWALLA Counting Blue Cars
2	TONIC If You Could Only See	52	EMF Unbelievable
3	MARCY PLAYGROUND Sex & Candy	53	COLLECTIVE SOUL The World I Know
4	SUGAR RAY Fly	54	SOPHIE B. HAWKINS Damn, I Wish I Was Your Lover
5	SMASH MOUTH Walkin' On The Sun	55	COLLECTIVE SOUL December
6	CRANBERRIES Dreams	56	SHERYL CROW Strong Enough
7	ALANIS MORISSETTE You Oughta Know	57	R.E.M. Losing My Religion
8	ALANIS MORISSETTE Hand In My Pocket	58	VERVE PIPE The Freshmen
9	PAULA COLE I Don't Want To Wait	59	DEL AMITRI Roll To Me
10	ALANIS MORISSETTE Ironic	60	SARAH MCLACHLAN Adia
11	THIRD EYE BLIND Jumper	61	OMD If You Leave
12	FASTBALL The Way	62	EDIE BRICKELL & NEW BOHEMIANS What I Am
13	THIRD EYE BLIND Semi-Charmed Life	63	DEEP BLUE SOMETHING Breakfast At Tiffany's
14	SISTER HAZEL All For You	64	HOOTIE & THE BLOWFISH I Go Blind
15	ALANIS MORISSETTE You Learn	65	JESUS JONES Right Here, Right Now
16	CHUMBAWUMBA Tubthumping	66	MATCHBOX 20 Push
17	WALLFLOWERS One Headlight	67	CARDIGANS Lovefool
18	DAVE MATTHEWS BAND Crash Into Me	68	RED HOT CHILI PEPPERS Under The Bridge
19	MEREDITH BROOKS Bitch	69	CLASH Should I Stay Or Should I Go
20	MATCHBOX 20 Real World	70	SARAH MCLACHLAN Sweet Surrender
21	SHERYL CROW If It Makes You Happy	71	'TIL TUESDAY Voices Carry
22	SARAH MCLACHLAN Building A Mystery	72	CURE Just Like Heaven
23	DMC How Bizarre	73	SUBLIME What I Got
24	NATALIE MERCHANT Carnival	74	U2 I Still Haven't Found What ...
25	SARAH MCLACHLAN Angel	75	SHAWN COLVIN Sunny Came Home
26	BLUES TRAVELER Run-Around	76	SHERYL CROW Everyday Is A Winding Road
27	MATCHBOX 20 3AM	77	JEWEL Foolish Games
28	NATALIE MERCHANT Carnival	78	GIN BLOSSOMS Hey Jealousy
29	ALANIS MORISSETTE Head Over Feet	79	JEWEL Who Will Save Your Soul
30	SPIN DOCTORS Two Princes	80	LISA LOEB & NINE STORIES Stay (I Missed You)
31	EDWIN MCCAIN I'll Be	81	PEARL JAM Better Man
32	MODERN ENGLISH I Melt With You	82	GIN BLOSSOMS Follow You Down
33	PETER GABRIEL In Your Eyes	83	B-52'S Love Shack
34	NATALIE MERCHANT Jealousy	84	CURE Friday I'm In Love
35	THIRD EYE BLIND How's It Going To Be?	85	INXS Need You Tonight
36	CRANBERRIES Linger	86	EURHYTHMICS Sweet Dreams (Are Made Of This)
37	JEWEL You Were Meant For Me	87	SMASHING PUMPKINS 1979
38	NO DOUBT Don't Speak	88	FIONA APPLE Criminal
39	DUNCAN SHEIK Barely Breathing	89	PRETENDERS I'll Stand By You
40	SIMPLE MINDS Don't You (Forget About Me)	90	SAVAGE GARDEN Truly Madly Deeply
41	GREEN DAY When I Come Around	91	10,000 MANIACS These Are Days
42	BLIND MELON No Rain	92	HOOTIE & THE BLOWFISH Only Wanna Be...
43	TRACY CHAPMAN Give Me One Reason	93	NAKED EYES Always Something There To ...
44	SHERYL CROW All I Wanna Do	94	DIONNE FARRIS I Know
45	MELISSA ETHERIDGE Come To My Window	95	U2 Pride (In The Name Of Love)
46	EVERCLEAR I Will Buy You A New Life	96	NEW ORDER True Faith
47	4 NON BLONDES What's Up	97	NO DOUBT Just A Girl
48	MELISSA ETHERIDGE I'm The Only One	98	SOFT CELL Tainted Love/Where Did Our ...
49	GOO GOO DOLLS Name	99	R.E.M. It's The End Of The World As ...
50	COUNTING CROWS Mr. Jones	100	R.E.M. The One I Love



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from July 2000. © 2000, R&R Inc.



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## Women On Top

The Wave's Talaya and WNUA's Danae Alexander discuss their approaches to life and work

Although they have never met, KTWV (The Wave)/Los Angeles midday personality **Talaya Trigueros** and WNUA/Chicago 7pm-1am *Lights Out Chicago* host **Danae Alexander** have much in common: Both have worked at their heritage stations from the beginning. Each enjoys a loyal listenership and strong ratings, generally top three or better (Trigueros earned No. 1 in her daypart in the spring 2000 book). Recently, the two met by phone. Their conversation began with a discussion of how they got into radio.

**TT:** Twenty-five years ago I did two years of volunteer work on-air at a station in my hometown, Albuquerque. Then I moved to San Francisco and got my first commercial job in '77. I've pretty much worked in Jazz — including straight-ahead — since the beginning. What about yourself?

**DA:** I, too, started in straight-ahead Jazz, at an all-female station in Chicago. Talk about having to make inroads! When we told our various bosses that we were contributing, they took it as a joke! Especially in Chicago, radio was very male-dominated.

**TT:** Everywhere! It always has been and is to this day.

**DA:** At WNUA we have more females on the air than men. Today a woman can ask to do afternoon drive without being laughed at. In those days there was Yvonne Daniels. She was a role model for me.

**TT:** There were women in Rock radio — Rachael Donohue, Dusty Street — and I wanted to embrace them as role models, but I didn't get it stylistically.

**DA:** How do you feel, now that you're a survivor?

**TT:** Beyond a survivor, an actual contributor! It's amazing to be part



Talaya Trigueros



Danae Alexander

of a radio station that is the No. 6 top biller in the country, being in the genre of music we are. It would have been impossible years ago, so to be part of that team for so long is amazing. We're evolving — as anything that's going to survive must — and we're still doing it right. Middays have been great: No. 1 25-54 is quite a feat.

**DA:** Midday is the key time slot these days.

**TT:** My approach — and you and I are very different this way — is that I'm in and out fast. It may have to do with different dayparts, but also two different cities. I love L.A., and it's nice to be in a situation where you know that a city loves you too. I like to get right to the point, but I try to do it with elegance. I give it warmth and try to be sincere. There are all the ele-

ments that have changed the station — the promos, the trip-a-day to Hawaii, the Wave Cafe, giving away this and that — so I've got to do all of that with sincerity and get the music in.

**DA:** Our main focus is the music. It's all-important. We really schmooze the music and talk about it because that's mostly why people are listening. Even in promos I work the music angle, like, "That was Paul Hardcastle's 'London Chimes.' Have you ever heard Big Ben? Well, you can if you win our trip-a-day, because WNUA will send you wherever American Airlines flies." Listeners are in a promo, and they don't even know it.

My approach is that listeners invited me into their home or car. They picked me, and I really should be a good guest. I like to entertain, to be one on one, to say, "I've got this great CD you've got to hear," just as I would with a friend. How do you prepare yourself emotionally for your show?

**TT:** It's always about a smile on my face because then there's a smile in my voice. That's totally important. It lifts my spirits and the listeners' too. And I also like to dress nicely, because if I feel frumpy, I'm afraid I'll sound that way, and that's not my style.

**DA:** I tune in to the city. The audience here is extremely loyal, and they don't want you to let them down. My ears and eyes are always on the city — what happened today, what will happen this weekend. Before I do my show, I stand on Michigan Avenue, no matter the weather. I always do an intro to my show. I think of it while I'm standing outside, feeling the hustle-bustle.

**TT:** [Laughs] I don't have to stand anywhere, because I've been in traffic for 45 minutes. L.A. is so large, it's hard to get a sense of community.

**DA:** You know, the music is al-



SMOOTH JAZZ FEST 2000

Kenny G headlined WJZZ/Philadelphia's summer extravaganza in mid-June. He's seen here clad in black amid station staffers who wore Hawaiian shirts to celebrate (and promo) WJZZ's hugely successful trip-a-day giveaway to the islands.

ways changing, and that is what helps me stay fresh, as well as all the changes in the world and in my own life. I've even talked about the birth of my nieces on the air. If you stagnate, you shouldn't be in this business. This is entertainment, and it's your duty to stay attuned.

If things get difficult, I seem to blossom, creatively and personally. I've released a cassette called *Lights Out Baby*, on which I recite traditional rhymes and poems — like "Winken, Blinken and Nod" — with very soft keyboard and Richard Elliot's sax behind them. I also trained all summer and ran half a marathon.

**"We're evolving — as anything that's going to survive must — and we're still doing it right."**

Talaya Trigueros

**TT:** Sure, it's a challenge to back-sell Kenny G for the millionth time, but I have to be true to myself and reinvent myself at the same time. I've come to the conclusion that whatever I do, if I don't do it from the heart, I shouldn't be doing it. It's an interesting trek you take in

life, where everything starts to fall into place.

Today's my son's 18th birthday — he's just been accepted to the engineering school at Tulane. My daughter will soon graduate from USC. I recently sang backup on a friend's record. I'm at a point where I'm also looking at a lot of spring growth. There are so many elements that contribute to what I do on-air. I come to the table and say, "With all my human flaws, I'm going to be the best that I can be today, and I'm going to do it from the heart."

**DA:** There comes a time, before fully, in every woman's life when she becomes extremely comfortable with herself — been there, done that, I can handle it, or maybe I can't handle it, and I don't want it. It's a sense of confidence. "This is it, I'll keep evolving and learn daily. I don't think you should have any persona on-air because you'll make a mistake and get caught! How I feel if we're having a cup of coffee together is just how I am on the air. There's no pretense.

One thing that does upset me is professional jealousy. If someone is giving 100%, yet someone else does the same thing better, instead of being jealous, why not learn from them and add that wisdom to your life? It takes too much energy to be jealous.

**TT:** Jealousy is very destructive. Rather than feel jealousy, I become deeply inspired, and I use that on a daily basis.

**"Listeners invited me into their home or car. They picked me, and I really should be a good guest. I like to entertain, to be one on one, to say, 'I've got this great CD you've got to hear, just as I would with a friend.'"**

Danae Alexander



DADDY'S FIRST KISS

KIFM/San Diego PD Mike Vasquez and his wife, Meka, welcomed daughter Maiquel (rhymes with "like hell") on July 18.

**August 4, 2000**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	BONEY JAMES & RICK BRAUN <i>Grazin' In...</i> (Warner Bros.)	741	-33	114660	14	36/0
2	2	BRIAN CULBERTSON <i>Do You Really Love Me</i> (Atlantic)	736	+15	117943	16	37/0
3	3	CHRIS STANDRING <i>Hip Sway</i> (Instinct)	700	-36	108246	16	35/0
4	4	GEORGE BENSON <i>Deeper Than You Think</i> (GRP/VMG)	678	-38	83434	13	36/1
5	5	DOWN TO THE BONE <i>The Zodiac</i> (Internal Bass)	661	+10	107229	16	34/0
6	6	RICHARD ELLIOT <i>Moomba</i> (Blue Note)	605	+71	78778	12	34/1
7	7	DAVE KOZ <i>Can't Let You Go</i> (The Sha...) (Capitol)	514	+23	86346	7	35/0
8	8	JEFF GOLUB F/PETER WHITE <i>No Two Ways About It</i> (GRP/VMG)	504	+9	84882	12	36/2
9	9	JOYCE COOLING <i>Before Dawn</i> (Heads Up)	496	+5	80278	18	32/0
10	10	BRENDA RUSSELL <i>Catch On</i> (Hidden Beach/Epic)	443	+9	51918	11	33/0
11	11	JAY BECKENSTEIN <i>Sunrise</i> (Windham Hill)	395	+6	60945	16	29/0
12	12	EUGE GROOVE <i>Vinyl</i> (Warner Bros.)	380	+14	57989	13	32/0
13	13	STEELY DAN <i>Jack Of Speed</i> (Giant/Reprise)	367	-33	36304	14	28/0
14	14	TONI BRAXTON <i>Spanish Guitar</i> (LaFace/Arista)	332	0	46342	9	25/1
15	15	PAUL TAYLOR <i>Avenue</i> (Peak/Unity/N-Coded)	331	-47	43512	27	26/0
16	16	CLUB 1600 <i>Stay</i> (N-Coded)	327	+2	42225	17	27/0
17	17	RONNY JORDAN <i>London Lowdown</i> (Blue Note)	325	-22	52264	23	22/0
18	18	ACOUSTIC ALCHEMY <i>Beautiful Game</i> (Higher Octave)	310	+11	40339	8	28/2
19	19	BRIAN MCKNIGHT <i>6,8,12</i> (Motown)	308	-14	38153	11	22/0
20	20	STEVE COLE <i>Got It Goin' On</i> (Atlantic)	298	+98	48120	3	27/3
21	21	CRAIG CHAQUICO <i>Cafe Carnival</i> (Higher Octave)	288	+40	29333	4	27/4
22	22	MICHAEL MCDONALD <i>The Meaning Of Love</i> (Ramp)	260	+40	20777	6	21/3
23	23	MICHAEL LINGTON <i>Twice In A Lifetime</i> (Samson)	239	+9	45018	3	29/5
24	24	VARIOUS ARTISTS <i>Manenberg</i> (Heads Up)	197	+17	18591	4	19/2
25	25	JAZZMASTERS <i>London Chimes</i> (Hardcastle/Trippin' 'N' Rhythm)	194	+16	31576	5	19/1
26	26	WALTER BEASLEY <i>Comin' At Cha</i> (Shanachie)	165	+10	10402	2	20/5
27	27	DAVID BENOIT <i>Red Baron</i> (GRP/VMG)	162	+57	28216	1	21/6
28	28	AL JARREAU <i>Last Night</i> (GRP/VMG)	144	+36	6586	1	11/0
29	29	MAYSA <i>Got To Be Strong</i> (Rice/N-Coded)	143	-24	18912	19	12/0
30	30	BONEY JAMES <i>All Night Long</i> (Warner Bros.)	141	+27	28241	1	15/2

37 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company Copyright 2000, The Arbitron Company. © 2000, R&R Inc.

## New & Active

DOM WATERS *Hudson River Nights* (Shanachie)  
Total Plays: 120, Total Stations: 12, Adds: 0

NELSON RANGELL *All In All* (Shanachie)  
Total Plays: 111, Total Stations: 11, Adds: 0

B.B. KING/ERIC CLAPTON *Come Rain Or Come Shine* (Duck/Reprise)  
Total Plays: 82, Total Stations: 9, Adds: 0

YOLANDA ADAMS *Fragile Heart* (Elektra/EEG)  
Total Plays: 82, Total Stations: 7, Adds: 0

JIMMY HASLIP *Novelas* (Unitone)  
Total Plays: 74, Total Stations: 7, Adds: 0

LARRY CARLTON *Silky Smooth* (Warner Bros.)  
Total Plays: 56, Total Stations: 6, Adds: 0

SAMMY PERALTA *Trust Me (I Gotta Go)* (N-Coded)  
Total Plays: 54, Total Stations: 5, Adds: 0

SOUL CONVERSATION *Whatever It Takes* (Transparent)  
Total Plays: 53, Total Stations: 6, Adds: 0

JANGO *Diamond Drive* (Samson)  
Total Plays: 45, Total Stations: 5, Adds: 0

URBAN KNIGHTS *The Gypsy* (Narada)  
Total Plays: 38, Total Stations: 4, Adds: 1

Songs ranked by total plays

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
DAVID BENOIT <i>Red Baron</i> (GRP/VMG)	6
MICHAEL LINGTON <i>Twice In A Lifetime</i> (Samson)	5
WALTER BEASLEY <i>Comin' At Cha</i> (Shanachie)	5
CRAIG CHAQUICO <i>Cafe Carnival</i> (Higher Octave)	4
STEVE COLE <i>Got It Goin' On</i> (Atlantic)	3
MICHAEL MCDONALD <i>The Meaning Of Love</i> (Ramp)	3
JEFF GOLUB F/PETER WHITE <i>No Two Ways...</i> (GRP/VMG)	2
ACOUSTIC ALCHEMY <i>Beautiful Game</i> (Higher Octave)	2
VARIOUS ARTISTS <i>Manenberg</i> (Heads Up)	2
BONEY JAMES <i>All Night Long</i> (Warner Bros.)	2
ROGER SMITH <i>Uptown</i> (Miramar)	2
JEFF KASHIWA <i>Hide Park</i> (Native Language)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVE COLE <i>Got It Goin' On</i> (Atlantic)	+98
RICHARD ELLIOT <i>Moomba</i> (Blue Note)	+71
DAVID BENOIT <i>Red Baron</i> (GRP/VMG)	+57
CRAIG CHAQUICO <i>Cafe Carnival</i> (Higher Octave)	+40
MICHAEL MCDONALD <i>The Meaning Of Love</i> (Ramp)	+40
AL JARREAU <i>Last Night</i> (GRP/VMG)	+36
BONEY JAMES <i>All Night Long</i> (Warner Bros.)	+27
DAVE KOZ <i>Can't Let You Go</i> (The Sha...) (Capitol)	+23
URBAN KNIGHTS <i>The Gypsy</i> (Narada)	+21
YOLANDA ADAMS <i>Fragile Heart</i> (Elektra/EEG)	+20

## Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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# NAC notes

with Carol Archer

Incredibly, **Boney James & Rick Braun's** "Grazin' in the Grass" (Warner Bros.) holds on to No. 1 for the ninth straight week. Talk about the long run! **Brian Culbertson's** "Do You Really Love Me" (Atlantic) moves up to 2\*, while **Richard Elliot's** "Moomba" (Blue Note) demonstrates continuing strength at 6\* with an increase of 71 plays. And **Dave Koz's** "Can't Let You Go" (Capitol) follows at 7\* and +23 plays.

**Michael Lington's** "Twice in a Lifetime" (Samson) is at 23\* and earns five adds — including one at KOAI/Dallas — for a tie as top Most Added, along with **Walter Beasley's** "Comin' at Cha" (Shanachie), which is 26\*, with new adds including KOAI, KHII/Denver, KCIY/Kansas City and KKJZ/Portland.

**Steve Cole** is Most Increased this week. His "Got It Goin' On" (Atlantic) also picked up three adds and moves 24-20\*.

Other significant adds include KIFM/San Diego's on **Chiel Minucci's** "My Girl Sunday" (Shanachie), **Jeff Golub's** "No Two Ways About It" (GRP/VMG) at KKSF/San Francisco and KOAI and JRN's choice of **Garden Party's** "Rikki Don't Lose That Number" (Samson) over the single, "FM."

New on your desk and worthy of your time and attention are **Ronny Jordan's** "Mystic Voyage" (Blue Note), a cool track with great grooves and outstanding vibes parts by Roy Ayers; **Lenny Nance's** "On & Poppin'" (Positive), a strong track produced by Ken Navarro that's very well-played and features an appealing layer of funk, which should make the native Texan's track of particular interest to such markets as Philly, Detroit and Norfolk — but it will play well everywhere else too; and **Warren Hill's** debut for **Narada**, "Mambo 2000," obviously inspired by Santana's "Smooth."

Before long you'll have **Everette Harp's** new CD, *For the Love* (Blue Note). Producer Steve Dubin's confident hand is evident on this exciting release. I'm crazy about the track "So Automatic," which may have gotten its name because it's such a natural. Jeff Golub's sensual guitar lines contribute mightily to a great cover of "Put It Where You Want It."

Currents bring freshness and vitality to NAC/Smooth Jazz playlists. Most then become library treasures. But lately, programmers' attitudes toward new music have raised nagging questions about the format's continued well-being.

In terms of exposure, currents are already at a disadvantage, because NAC/SJ is a library-intensive format. Currents make up less than one-third of NAC/SJ's music content, and new adds a mere fraction of that. Today's higher spotloads have reduced further the total amount of music heard on the air. One MD observes of his former station, "I read their adds in R&R but I never seem to hear those songs when I tune in." ■ The majority of NAC/SJ stations — sometimes as much as 75% of the panel! — report either no adds or only one add each week. Even worse, many stations frequently add no music whatsoever for two consecutive weeks. Look at the NAC/SJ Reporters page, where new adds are listed. What does the empty space on the page say about a commitment to new music? How does a "no adds" policy build equity in the future? ■ Furthermore, the 1999 year-end and year-to-date 2000 charts make clear that the number of new artists embraced by NAC/SJ — the "baby acts" who enrich the format's gene pool — is shrinking perilously. Recently, I raised that concern with a leading programmer who suggested that labels bear responsibility for the situation. "It's an A&R issue," he said, a remark that may illustrate a fundamental schism between radio and record labels. What cannot be disputed is that fewer and fewer programmers are stepping out to break tracks not recommended by Broadcast Architecture. Are the handful who do renegades with good luck? Or are they heroes and role models? Imagine where we'd be if Steve Williams hadn't broken Down To The Bone. ■ Certainly, programmers are concerned with many obligations aside from music, but that doesn't mean music is any less important than when they had more time to listen. And new music is risky until it's validated by research (but the risk would surely diminish if more PDs and MDs used and trusted their ears and expertise. See Ralph Stewart, Steve Stiles, Steve Williams and a handful of others on Playing the Hits has proven to be a key strategy in NAC/SJ's impressive mass-appeal success. Conservative music policies minimize risk while contributing to ratings. So why argue with success? Why fix something that's not broken? When business is booming, why contemplate the line that separates compelling radio from radio that's in danger of losing its teeth? ■ Here's why: Think about a radio station you once loved, one that eventually lost its power to stir you. Did your tastes change? Or did you lose interest because the station had morphed into an anemic caricature of itself, even though it still played the hits? At the surface it may seem contradictory to project that scenario onto NAC/SJ at the moment of its greatest glory, but history has a pesky way of repeating itself. (Remember the station you left behind?) Programmers might do well to summon their hard-won perspective and re-evaluate new music's true importance in their stations' future. ■ NAC/Smooth Jazz is a wonderful format that will remain viable, vital and genuinely useful to listeners if programmers will scrutinize their attitudes toward music. Do you still listen to it attentively, passionately and repeatedly and with an open ear? If so, find a hit, then break it.

## Heads

**Bebel Gilberto**  
*Tanto Tempo*  
Six Degrees

There is an authentic ground swell of critical and commercial recognition surrounding Brazilian singer/songwriter **Bebel Gilberto's** debut release, *Tanto Tempo* (Six Degrees). One listen confirms why her CD is a best-seller in New York and San Francisco and is No. 3 on Amazon.com's top 100: Gilberto has got the goods. She wrote the majority of the songs, which meld the cool glamour of '60s bossa nova with a thoroughly modern vibe. The late Suba's production — with its sly, subtle use of samples, loops and more — creates the perfect aural environment for Gilberto's lovely voice. NAC/Smooth Jazz radio should take particular note of the track "So Nice (Summer Samba)." It's classic, sung in English and already getting airplay at KKSF/San Francisco. Don't overlook this compelling release. (Please see "Under the Radar.")



**JEFF GOLUB**  
"No Two Ways About It"

**8!** 504 spins +9  
On 36 stations  
New at: KKSF, KOAI

**DAVID BENOIT**  
"Red Baron"

Debut **27!** 162 spins +57  
#1 Most Added  
New at: KSSJ, WJCD, WYJZ, WZMR  
WSMJ, KMGQ

**Al Jarreau**  
"Last Night"

Debut **28!**  
144 spins, +36

## Stations and their adds listed alphabetically by market

<b>WZLW/Albany, NY</b> PD: Patrick Ryan <small>DAVID BENOIT "Jazz"</small>	<b>KHHI/Denver-Boulder, CO</b> PD/MD: Becky Taylor <small>WALTER BEASLEY "Contemporary"</small>	<b>KTWW/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart <small>No Adds</small>	<b>WJCD/Norfolk, VA</b> MD: Larry Hollowell <small>DAVID BENOIT "Jazz" MICHAEL LINGTON "Jazz" BOB SALVENDY "Jazz"</small>	<b>KJZS/Reno, NV</b> GM/MD: Scott Seidenstricker <small>CRAIG CHAQUICO "Contemporary"</small>	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer <small>JAZZMASTERS "Contemporary" DAVID BENOIT "Jazz" MICHAEL LINGTON "Jazz"</small>	<b>KOAZ/Tucson, AZ</b> PD/MD: Erik Foxx <small>WALTER BEASLEY "Contemporary"</small>
<b>WVTV/Anchorage, AK</b> GM/MD: Aaron Wallender MD: Jennifer Summers <small>VARIOUS ARTISTS "Miscellaneous"</small>	<b>WVMV/Detroit, MI</b> PD: Tom Sleeker MD: Sandy Kovach <small>VARIOUS ARTISTS "Miscellaneous"</small>	<b>WLVE/Miami, FL</b> PD/MD: Bret Michael <small>GEORGE BENSON "Jazz" MICHAEL LINGTON "Jazz"</small>	<b>WLOQ/Orlando, FL</b> PD: Dave Kosh MD: Patricia James <small>ACOUSTIC ALCHEMY "Contemporary" CRAIG CHAQUICO "Contemporary"</small>	<b>KSSJ/Sacramento, CA</b> PD: Steve Williams APD/MD: Ken Jones <small>2 DAVID BENOIT "Jazz"</small>	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot MD: Rob Singleton <small>No Adds</small>	<b>WJZW/Washington, DC</b> PD: Kenny Kling <small>No Adds</small>
<b>WVUA/Chicago, IL</b> PD: Bob Kaake APD/MD: Steve Stiles <small>No Adds</small>	<b>KEZL/Fresno, CA</b> PD: J. Weidenheimer <small>No Adds</small>	<b>WJZI/Milwaukee, WI</b> PD: Chris Moreau MD: Debbie Young <small>MICHAEL LINGTON "Jazz"</small>	<b>KYOT/Phoenix, AZ</b> PD: Nick Francis APD/MD: Greg Morgan <small>No Adds</small>	<b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen <small>7 MICHAEL MCCONALD "Miscellaneous" 5 STEVE COLE "Jazz"</small>	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose <small>No Adds</small>	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy <small>No Adds</small>
<b>WVWV/Cleveland, OH</b> PD/MD: Bernie Kimble <small>10 RONALD ELLIOT "Miscellaneous"</small>	<b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye <small>DAVID BENOIT "Jazz" BONEY JAMES "Jazz"</small>	<b>KSBR/Mission Viejo, CA</b> GM/MD: Terry Wedel MD: Derrick Dixon <small>1 JEFF KADISH "Jazz" DAVID BENOIT "Jazz" BLUE KNIGHTS "Jazz"</small>	<b>KKJZ/Portland, OR</b> PD: Chris Miller MD: David Shult <small>6 ACOUSTIC ALCHEMY "Contemporary" 5 WALTER BEASLEY "Contemporary" 4 MICHAEL MCCONALD "Miscellaneous"</small>	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole <small>ONELLI MINUCCI "Contemporary"</small>	<b>WSJT/Tampa, FL</b> PD: Ross Block MD: Kathy Curtis <small>PAUL TAYLOR "Aerial" CRAIG CHAQUICO "Contemporary"</small>	<b>JRN/Jones NAC/National</b> PD: Steve Hibbard MD: Cheri Marquart <small>ROGER SMITH "Jazz" KEN SHAW "Jazz" GREEN PARTY "Jazz"</small>
<b>WJZA/Columbus, OH</b> PD/MD: Bill Harman <small>No Adds</small>	<b>KCIY/Kansas City, MO</b> PD: Steve Wiersman MD: Michelle Chase <small>WALTER BEASLEY "Contemporary" BONEY JAMES "Jazz"</small>	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wallif <small>10W BRAXTON "Contemporary" JEFF KADISH "Jazz" ROGER SMITH "Jazz"</small>	<b>WWND/Raleigh-Durham, NC</b> <small>10 URBAN KNIGHTS "Jazz" 10 STEVE COLE "Jazz"</small>	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein MD: Laurie Cobb <small>JEFF GOLDS "Jazz"</small>	<b>37 Total Reporters</b> <b>37 Current Reporters</b> <b>36 Current Playlists</b>  Did Not Report, Playlist Frozen (1): WJZZ/Philadelphia, PA	
<b>WDAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd MD: Teresa Kincaid <small>JEFF GOLDS "Jazz" WALTER BEASLEY "Contemporary" MICHAEL LINGTON "Jazz"</small>	<b>WSMJ/Knoxville, TN</b> PD/MD: Tom Miller <small>5 MICHAEL MCCONALD "Miscellaneous" 4 CRAIG CHAQUICO "Contemporary" 4 DAVID BENOIT "Jazz" 4 STEVE COLE "Jazz"</small>	<b>WQCD/New York, NY</b> PD: John Mullen MD: Rick Laboy <small>No Adds</small>				

## Most Played Recurrents

- BOB JAMES Raise The Roof (Warner Bros.)
- MARC ANTOINE Palm Strings (GRP/VMG)
- URBAN KNIGHTS Sweet Home Chicago (Narada)
- AL JARREAU Just To Be Loved (GRP/VMG)
- LARRY CARLTON Fingerprints (Warner Bros.)
- CHRIS BOTTI Why Not (GRP/VMG)
- KIM WATERS Secrets Told (Shanachie)
- BONEY JAMES Boneyizm (Warner Bros.)
- WALTER BEASLEY Nice And Easy (Shanachie)
- JOYCE COOLING Callie (Heads Up)
- DAVID BENOIT Miles After Dark (GRP/VMG)
- DAVE KOZ Surrender (Capitol)
- ROGER SMITH Off The Hook (Miramar)
- NORMAN BROWN Paradise (Warner Bros.)
- KENNY GARRETT Simply Said (Warner Bros.)
- KENNY G Stranger On The Shore (Arista)
- BRIAN MCKNIGHT Back At One (Motown)
- NORMAN BROWN Out'a Nowhere (Warner Bros.)
- CHUCK LOEB High Five (Shanachie)
- CRAIG CHAQUICO Forbidden Love (Higher Octave)

## NAC/SMOOTH JAZZ Going For Adds

**8/7/00**

- DANNY Make A Wish (Karisma/Mysislin)
- RONNY JORDAN Mystic Voyage (Blue Note)
- WARREN HILL Mambo 2000 (Narada)
- CHIELI MINUCCI My Girl Sunday (Shanachie)
- PAUL TAYLOR Aerial (Peak/Unity/N-Coded)

## National Specialty Programming

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| Acoustic Alchemy | The Beautiful Game |
|------------------|--------------------|





CYNDEE MAXWELL

max@ronline.com

## Personalities: On-Air Vs. Online

Two radio vets who've ventured online sort out the many differences

As Internet-only radio stations continue to proliferate, I wondered how being a personality on the Internet might differ from being a personality on terrestrial radio, aside from how listeners receive the audio. I went to two sources and found some interesting opinions.

Radio vet **Tim Maranville** recently launched his own Internet station, PhoenixRadio.net. He says, "The attitude is different. When we target our local market in Phoenix, you cannot help but know that you are on a global playing field. Therefore, your prep state of mind are very different. Also, interaction is much different through electronic media — there's nothing like your first e-mail from the Netherlands."

"There are a combination of ways to prepare. However, it is not much different from a regular radio show, just with different techniques to match the target and a different playing field." At PhoenixRadio.net, the shows are produced in advance with the ability to live out at any time.

### The Real Show Prep

**Roger Wilkerson** of Wilko Communications started the first comedy-writing service using e-mail in 1984. He says he "produced and wrote WMMR/Philadelphia's *Morning Zoo* when it was successful." His company works with 8,500 radio stations, and he has found that there's a serious need for personality training on radio.

"What are some of the problems? First of all," he begins, "what most radio people, especially morning shows, have to do is get out of denial. What they often think is show prep is show stop. If you have everybody in the market doing the same thing, I am not doing anything unique. If I'm always looking at *USA Today* or the local paper, if I'm taking the three



Tim Maranville



Roger Wilkerson

or four services that everybody else is taking, I'm not doing show prep.

"That's actually avoiding show prep. Show prep has nothing to do with written material. It has everything to do with performance training, acting classes, improv classes — things that force you to be vulnerable."

### Emotional Connection

Wilkerson says most people on the radio are not personalities so much as glorified liner-card readers. "The first challenge is to find out who you are on the air — and most importantly, who you're not," he says. "You do that with acting classes and with working with a director, not from acting like you have an opinion on something that you don't."

"If we understand that radio is an emotional connection to the listener, and we work backward from there, all those other things help you get in touch with your emotions rather than your opinions. What most radio people do is come from one emotion, usually anger — more importantly, self-righteous anger. You hear a lot of know-it-alls; a lot of better-thans;

a lot of shaming, attack, meanness and antagonistic behavior, all of which push away people more than make them listen.

"Many times radio people get hung up on thinking they're No. 1, but if you look at the census population of any city compared to people who are listening to radio, there's always a greater number of people who aren't listening. So you're not No. 1 in the market — there is no such thing as No. 1. Pretty much everyone who is successful on the radio right now is an angry white male. That includes Rush Limbaugh and Howard Stern. It's self-righteous anger, which built radio stations in the '60s and '70s.

"Here's the trick to winning: First, surrender to the fact that radio is an emotional medium. Then provide emotions that grow audience, one of which is hope. Howard Stern is successful because he gives everybody hope that they could go to a job and say whatever they think and feel. Rush Limbaugh gives the hope to the angry white underrepresented person that they are now represented. Dr. Laura gives hope to the self-righteous woman who doesn't get even with men. Hope doesn't always have to be a positive — it's not in the altruistic sense."

### Be Vulnerable

Letting down one's guard is an important factor in success on the air, Wilkerson says. "The key to preparing for a radio show is becoming vulnerable — doing things that force you to get in touch with the emotions that you are not in touch with. Most jocks don't do that, and that's why they're not successful. That's why you see a lot of people taking \$30,000-a-year jobs who should be making half a million, because they don't have enough self-esteem to say no to that job."

Conversely, Wilkerson says that Internet-only radio stations don't have an emotional connection. "It's an intellectual connection. Your audience has a perception of control, so you have to be smarter,



OOH LA LA!

WKLO/Grand Rapids, MI APD Mark Feurie was found shopping for ladies lingerie (allegedly for his wife) at Dayton's Department Store with the Midwest Music Alliance's Sudi Gaasche during a break in the Conclave.

brighter, more consistent and less divisive. On the Internet side, traffic — meaning audience — doubles every 90 days, so your challenge is to deliver a consistent message and not get caught up in the manic aspect of not always providing new content. You execute and deliver on big ideas. It's a direct way of dealing with your

**"You see a lot of people taking \$30,000-a-year jobs who should be making half a million, because they don't have enough self-esteem to say no."**

Roger Wilkerson

audience vs. radio, which is an indirect way.

"With Internet radio, you're looking at more of a film or TV production model, instead of a linear production model. You would be better off in the Internet space doing a show and repeating it every half hour than trying to do a two-hour show. The audience can turn over quickly and listen whenever they want, so it helps to provide a consistent message. The Internet is a giant conference call. Radio is often a guy at a bar with a microphone with an obnoxious drunk nearby."

Training is a key factor, according to Wilkerson. "There's more discipline involved in the Internet in terms of what you're going to do and how you're going to get people to come to it," he says. "In a radio space you don't have to worry about people coming to you. They're there, or they're not. It's

not the same for online, because they are always there and coming at you.

"Radio listeners are passive, and the challenge is to get them active. Internet listeners are the opposite: They are already engaged with the technology, and the goal is to get them passive. You want them to stay with you online. It's so simple that people miss it.

"Everything that works in the real world has absolutely no value in the Internet business. The Internet business is not as rewarded in the real world. In a real-world model your goal is to be the CEO. You have the big office, the space, the secretary and people to do things for you. In the Internet world you want to be the secretary. You want to see every piece of information that is coming in so you can listen to what your audience is telling you they want and you can create it.

"In the traditional world you get an idea and try to protect it and create a plan to bring it to market. That will kill you in the Internet world. You put up an idea, target it to a specific audience and let them tell you how they want that done."

What do you think? I'd love to hear what personalities, both online and traditional, have to say about this topic, and I look forward to sharing your thoughts with R&R's readers.

**"Interaction is much different through electronic media — there's nothing like your first e-mail from the Netherlands."**

Tim Maranville

**"On the Internet side, traffic doubles every 90 days, so your challenge is to deliver a consistent message and not get caught up in the manic aspect of not always providing new content."**

Roger Wilkerson

# R&R Rock Top 50

**August 4, 2000**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	CREED With Arms Wide Open (Wind-up)	1576	-99	95232	17	70/0
2	2	METALLICA I Disappear (Hollywood)	1406	-62	90584	15	62/0
3	3	3 DOORS DOWN Kryptonite (Republic/Universal)	1370	-65	98591	29	66/0
6	4	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1262	+115	77520	7	69/1
4	5	AC/DC Satellite Blues (EastWest/EEG)	1184	-26	71878	12	64/0
5	6	STONE TEMPLE PILOTS Sour Girl (Atlantic)	1103	-78	65647	18	55/0
7	7	U.P.O. Godless (Epic)	910	-16	53559	17	57/0
9	8	3 DOORS DOWN Loser (Republic/Universal)	889	+156	56959	9	58/2
11	9	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	802	+109	46546	4	55/1
8	10	A PERFECT CIRCLE Judith (Virgin)	752	-7	47396	16	50/1
10	11	MOTLEY CRUE Hell On High Heels (Motley/Beyond)	750	+37	42731	8	52/0
12	12	PRIMUS W/OZZY N.I.B. (Divine/Priority)	645	+60	31294	5	54/3
13	13	IRON MAIDEN The Wicker Man (Portrait/Columbia)	566	-15	32866	11	47/0
15	14	PAPA ROACH Last Resort (DreamWorks)	550	+79	25644	9	34/1
16	15	PEARL JAM Light Years (Epic)	532	+10	35007	8	42/1
21	16	GODSMACK Bad Religion (Republic/Universal)	506	+63	28269	7	38/1
15	17	MATCHBOX TWENTY Bent (Lava/Atlantic)	500	-23	31213	16	29/0
14	18	B.B. KING/ERIC CLAPTON Riding With The King (Duck/Reprise)	491	-70	34773	11	31/0
17	19	CULT Painted On My Heart (Island/IDJMG)	480	-36	32466	8	37/0
24	20	BSTOPS7 Question Everything (Reprise)	463	+61	23657	4	47/2
23	21	LIVE They Stood Up For Love (Radioactive/MCA)	459	+43	27472	5	43/3
22	22	EVE 6 Promise (RCA)	425	-9	24196	8	41/3
27	23	ONE WAY RIDE Painted Perfect (Refuge/MCA)	387	+31	17284	6	43/2
26	24	JIMMY PAGE & BLACK CROWES Ten... (Musicmaker.com/TVT)	379	+21	21190	9	32/2
25	25	DEFTONES Change (In The House Of Flies) (Maverick)	373	+10	17578	10	31/1
28	26	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	367	+25	23677	7	37/1
40	27	NICKELBACK Breathe (Roadrunner)	343	+177	15647	2	39/5
33	28	STIR Climbing The Walls (Capitol)	329	+39	18556	4	36/3
31	29	ISLE OF Q Little Scene (Universal)	329	0	15741	5	33/2
30	30	EVERCLEAR Wonderful (Capitol)	305	-34	21240	10	26/0
34	31	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	292	+18	12577	6	29/1
29	32	PAUL RODGERS Drifters (CMC/SRG)	268	-72	13963	11	23/0
36	33	INCUBUS Stellar (Immortal/Epic)	247	+22	11772	4	24/2
35	34	DON HENLEY They're Not Here, They're... (Warner Bros.)	242	+11	14331	3	21/1
38	35	DISTURBED Stupify (Giant/Reprise)	215	+20	12042	10	22/1
43	36	SR-71 Right Now (RCA)	201	+46	6037	2	23/3
37	37	PEARL JAM Nothing As It Seems (Epic)	190	-21	10827	16	16/0
32	38	JESSE JAMES DUPREE Mainline (V2)	176	-132	7535	12	21/0
42	39	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	161	-1	9735	6	10/0
44	40	BON JOVI It's My Life (Island/IDJMG)	149	-5	10385	11	12/0
41	41	INDIGENOUS Little Time (Pachyderm)	136	-28	6691	14	13/0
39	42	FOO FIGHTERS Breakout (Roswell/RCA)	121	-49	5368	15	11/0
45	43	KORN Somebody Someone (Immortal/Epic)	118	-4	6027	2	12/1
Debut	44	DOPE You Spin Me Round (Like...) (Flip/Epic)	117	+32	4656	1	12/0
Debut	45	DEADLIGHTS Sweet Oblivion (QED/Elektra/EEG)	104	+12	6423	1	12/0
Debut	46	CLARKS Better Off Without You (Razor & Tie)	101	+10	9768	1	11/1
Debut	47	ROB ZOMBIE Scum Of The Earth (Hollywood)	100	+18	4066	1	10/0
50	48	P.O.D. Rock The Party (Off The Hook) (Atlantic)	99	-1	6121	2	13/0
Debut	49	DEF LEPPARD 21st Century Sha La La La Girl (Mercury/IDJMG)	97	+12	6182	1	9/0
Debut	50	FINGER ELEVEN Drag You Down (Wind-up)	95	+5	2965	1	13/0

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AMERICAN PEARL Free Your Mind (Wind-up)	17
RADFORD Closer To Myself (RCA)	15
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	29
SCORPIONS Hurricane 2000 (Angel)	7
NICKELBACK Breathe (Roadrunner)	12
TSAR I Don't Wanna Break Up (Hollywood)	18
KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	17
FASTBALL You're An Ocean (Hollywood)	9
ZEBRAHEAD Playmate Of The Year (Columbia)	58/2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Breathe (Roadrunner)	+177
3 DOORS DOWN Loser (Republic/Universal)	+156
RED HOT CHILI PEPPERS Californication (Warner Bros.)	+115
KENNY WAYNE SHEPHERD BAND Last... (Giant/Reprise)	+109
PAPA ROACH Last Resort (DreamWorks)	+79
RAGE AGAINST THE MACHINE Testify (Epic)	+78
GODSMACK Bad Religion (Republic/Universal)	+63
RADFORD Closer To Myself (RCA)	+42
BSTOPS7 Question Everything (Reprise)	+61
PRIMUS W/OZZY N.I.B. (Divine/Priority)	+60

## Breakers.

No Songs Qualified For Breaker Status This Week

71 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total play. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

# AMERICAN PEARL

## #1 Rock Most Added

## #2 Active Rock Most Added

Including: WMMR KLOL KBPI  
WLZR WNOR KCAL WTFX

ON TOUR WITH CREED AUGUST - SEPTEMBER

**New & Active**

**PLEASE Frustration (Roadrunner)**  
Total Plays: 14, Total Stations: 12, Adds: 0

**Over My Head (Java/Capitol)**  
Total Plays: 62, Total Stations: 7, Adds: 0

**Sugar (Universal)**  
Total Plays: 77, Total Stations: 6, Adds: 0

**HALL I'm Leavin' (RCA)**  
Total Plays: 72, Total Stations: 8, Adds: 0

**FORD Resurrection (Metal-Is/SRG)**  
Total Plays: 71, Total Stations: 9, Adds: 0

**RAGE AGAINST THE MACHINE Testify (Epic)**  
Total Plays: 71, Total Stations: 9, Adds: 0

**RADFORD Closer To Myself (RCA)**  
Total Plays: 62, Total Stations: 13, Adds: 9

**BLUE OCTOBER James (Universal)**  
Total Plays: 54, Total Stations: 9, Adds: 0

**WHEATUS Teenage Dirtbag (Columbia)**  
Total Plays: 47, Total Stations: 9, Adds: 1

**MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)**  
Total Plays: 45, Total Stations: 14, Adds: 6

Songs ranked by total plays

**Most Played Recurrents**

**CREED Higher (Wind-up)**

**RED HOT CHILI PEPPERS Otherside (Warner Bros.)**

**GODSMACK Voodoo (Republic/Universal)**

**NICKELBACK Leader Of Men (Roadrunner)**

**METALLICA No Leaf Clover (Elektra/EEG)**

**FOO FIGHTERS Learn To Fly (Roswell/RCA)**

**INCUBUS Pardon Me (Immortal/Epic)**

**COLLECTIVE SOUL Heavy (Atlantic)**

**KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)**

**CREED What If (Wind-up)**

**RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)**

**STAINED Home (Flip/Elektra/EEG)**

**AC/DC Stiff Upper Lip (EastWest/EEG)**

**GODSMACK Keep Away (Republic/Universal)**

**SANTANA F/EVERLAST Put Your Lights On (Arista)**

**GODSMACK Whatever (Republic/Universal)**

**BUCKCHERRY Lit Up (DreamWorks)**

**LENNY KRAVITZ Fly Away (Virgin)**

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

**SANTANA F/ROB THOMAS Smooth (Arista)**

**TOP 100 ROCK POWER GOLD**

- KENNY WAYNE SHEPHERD Blue On Black
- AEROSMITH Sweet Emotion
- RUSH Tom Sawyer
- JIMI HENDRIX All Along The Watchtower
- OZZY OSBOURNE Crazy Train
- ZZ TOP La Grange
- AEROSMITH Dream On
- AC/DC You Shook Me All Night Long
- AEROSMITH Walk This Way
- GUNS 'N' ROSES Sweet Child O' Mine
- AC/DC Back In Black
- VAN HALEN Panama
- BLACK SABBATH Paranoid
- BLACK CROWES Hard To Handle
- RUSH Limelight
- SCORPIONS No One Like You
- STONE TEMPLE PILOTS Interstate Love Song
- GEORGE THOROGOOD Bad To The Bone
- VAN HALEN You Really Got Me
- RUSH Spirit Of Radio
- ZZ TOP Tush
- JIMI HENDRIX Purple Haze
- KANSAS Carry On Wayward Son
- VAN HALEN Runnin' With The Devil
- GUNS 'N' ROSES Paradise City
- SCORPIONS Rock You Like A Hurricane
- ZZ TOP Sharp Dressed Man
- VAN HALEN Jamie's Cryin'
- STEVIE RAY VAUGHAN Pride And Joy
- GUNS 'N' ROSES Welcome To The Jungle
- PINK FLOYD Comfortably Numb
- AC/DC Highway To Hell
- LED ZEPPELIN Black Dog
- LED ZEPPELIN Rock & Roll
- LYNYRD SKYNYRD Sweet Home Alabama
- BOSTON Peace Of Mind
- PINK FLOYD Run Like Hell
- LED ZEPPELIN Ocean
- STONE TEMPLE PILOTS Push
- BLUE OYSTER CULT (Don't Fear) The Reaper
- TOM PETTY Runnin' Down A Dream
- DAYS OF THE NEW Touch, Peel & Stand
- AC/DC Dirty Deeds Done Dirt Cheap
- DEF LEPPARD Photograph
- BILLY SQUIER Lonely Is The Night
- OZZY OSBOURNE Flying High Again
- BILLY IDOL White Wedding
- PINK FLOYD Time
- RED RIDER Lunatic Fringe
- PINK FLOYD Hey You
- VAN HALEN Ain't Talkin' Bout Love
- QUEEN Fat Bottomed Girls
- LED ZEPPELIN Immigrant Song
- BLUE OYSTER CULT Burnin' For You
- VAN HALEN And The Cradle Will Rock
- LED ZEPPELIN Whole Lotta Love
- LED ZEPPELIN Ramble On
- JIMI HENDRIX Foxy Lady
- PINK FLOYD Learning To Fly
- PINK FLOYD Have A Cigar
- PINK FLOYD Young Lust
- HEART Barracuda
- AEROSMITH Rag Doll
- ZZ TOP Legs
- ALICE IN CHAINS Man In The Box
- LED ZEPPELIN Over The Hills And Far Away
- OZZY OSBOURNE Mama, I'm Comin' Home
- NAZARETH Hair Of The Dog
- VAN HALEN I'll Wait
- TED NUGENT Cat Scratch Fever
- BAD COMPANY Rock & Roll Fantasy
- CREED One
- VAN HALEN Hot For Teacher
- BOSTON More Than A Feeling
- JUDAS PRIEST You've Got Another Comin'
- PINK FLOYD Money
- GOLDEN EARRING Radar Love
- JIMI HENDRIX Fire
- PINK FLOYD Wish You Were Here
- BAD COMPANY Bad Company
- PINK FLOYD Happiest Days/Another Brick Part 2
- TED NUGENT Stranglehold
- NIRVANA Come As You Are
- STEVIE RAY VAUGHAN Crossfire
- PEARL JAM Alive
- QUEEN We Will Rock You/We Are The...
- ZZ TOP Cheap Sunglasses
- DEF LEPPARD Foolin'
- PINK FLOYD Brain Damage/Eclipse
- JOE WALSH Rocky Mountain Way
- U2 New Year's Day
- VAN HALEN Dance The Night Away
- ROLLING STONES Sympathy For The Devil
- LED ZEPPELIN Kashmir
- TOM PETTY Free Fallin'
- JIMI HENDRIX Hey Joe
- AEROSMITH Dude (Looks Like A Lady)
- BOSTON Rock & Roll Band
- SAMMY HAGAR I Can't Drive 55
- THIN LIZZY The Boys Are Back In Town

**ROCK Going For Adds 8/8/00**

- COLD Just Got Wicked (Flip/Geffen/Interscope)**  
**FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)**  
**QUEENSRYCHE Beside You (Atlantic)**  
**PAUL RODGERS Deep Blue (CMC/SRG)**  
**SUICIDAL TENDENCIES Pop Song (Suicidal)**  
**VAST Free (Elektra/EEG)**



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from July 2000. © 2000, R&R Inc.



Stations and their adds listed alphabetically by market

## Rock

## Active Rock

<b>WYX/Albany, NY</b> FM: John Cooper SUNNY 101.1 FM	<b>KNCN/Corpus Christi, TX</b> FM: Paula Merrill APOM: "Big" Al Jones 1 AMERICAN FEAR, "Yes" 2 "WILD" "Yes" LIVE "Star"	<b>WLUW/Milwaukee, WI</b> FM: Randy Neme SUNNY 101.1 FM 1 AMERICAN FEAR, "Yes" 2 "WILD" "Yes" 3 "WILD" "Yes"	<b>KCAL/Riverside, CA</b> FM: Steve Hoffman MD: M.J. Matthews AMERICAN FEAR, "Yes"	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds	<b>W8BK/Albany, NY</b> FM: Mike Sanders APOM: Tomer Watson 1 "WILD" "Yes" 2 "WILD" "Yes"	<b>WJJO/Madison, WI</b> FM: Glen Gardner APOM: Blake Peltan 1 "WILD" "Yes" 2 "WILD" "Yes" 3 "WILD" "Yes"	<b>KDOT/Reno, NV</b> FM: Joe Patterson MD: Joe Patterson 1 "WILD" "Yes" 2 "WILD" "Yes"
<b>WYZZ/Albuquerque, NM</b> FM: Bill Ray MD: Joe Brothers No Adds	<b>WYXQ/Danbury, CT</b> FM: Tom Bass MD: Mary Skenton 1 "WILD" "Yes" 2 "WILD" "Yes" 3 "WILD" "Yes"	<b>WCLG/Morgantown, WV</b> FM: Jeff Miller MD: Dave Marlock NO ROCK "Yes"	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds	<b>WROZ/Roseville-Lynchburg, VA</b> FM: Herb Knutson MD: Herb Knutson No Adds
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\*Mediabase 24/7 monitored

\*Mediabase 24/7 monitored

 71 Total Reporters  
 71 Current Reporters  
 70 Current Playlists

 72 Total Reporters  
 72 Current Reporters  
 71 Current Playlists

 Did Not Report, Playlist Frozen (1):  
 WRXZ/Johnson City, TN

 Did Not Report, Playlist Frozen (1):  
 WQLZ/Springfield, IL

# R&R Active Rock Top 50

## August 4, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	±	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PAPA ROACH Last Resort (DreamWorks)	2103	+20	175633	21	70/0
2	2	A PERFECT CIRCLE Judith (Virgin)	2007	+15	158025	17	72/0
3	3	METALLICA I Disappear (Hollywood)	1818	-101	151585	15	71/0
6	4	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1736	+88	146479	9	71/0
5	5	DEFTONES Change (In The House Of Flies) (Maverick)	1734	+47	129592	12	71/0
4	6	CREED With Arms Wide Open (Wind-up)	1578	-243	121194	19	67/0
7	7	U.P.O. Godless (Epic)	1533	-14	113452	18	67/0
9	8	GODSMACK Bad Religion (Republic/Universal)	1518	+37	117461	11	68/0
10	9	3 DOORS DOWN Loser (Republic/Universal)	1459	+94	124452	12	68/0
8	10	3 DOORS DOWN Kryptonite (Republic/Universal)	1367	-118	119228	31	65/0
12	11	DISTURBED Stupify (Giant/Reprise)	1163	+18	89058	19	65/0
11	12	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	1054	-98	84498	16	50/0
13	13	INCUBUS Stellar (Immortal/Epic)	923	+41	72756	7	62/1
16	14	PRIMUS W/OZZY N.I.B. (Divine/Priority)	888	+88	83872	5	60/3
15	15	ROB ZOMBIE Scum Of The Earth (Hollywood)	884	+75	69775	5	65/1
17	16	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	839	+42	76872	8	66/1
20	17	ONE WAY RIDE Painted Perfect (Refuge/MCA)	814	+104	57246	7	64/1
14	18	STONE TEMPLE PILOTS Sour Girl (Atlantic)	783	-64	71224	20	44/0
23	19	KORN Somebody Someone (Immortal/Epic)	719	+96	62083	5	56/1
21	20	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	697	+26	54124	10	60/1
Breaker	21	NICKELBACK Breathe (Roadrunner)	684	+273	46884	2	53/5
18	22	PEARL JAM Light Years (Epic)	670	-71	47949	8	41/0
Breaker	23	8STOPS7 Question Everything (Reprise)	608	+58	36550	5	47/2
22	24	AC/DC Satellite Blues (EastWest/EEG)	600	-62	41922	11	40/0
25	25	EVE 6 Promise (RCA)	591	-5	40290	8	39/0
26	26	MOTLEY CRUE Hell On High Heels (Motley/Beyond)	585	+27	52355	8	42/1
24	27	EVERCLEAR Wonderful (Capitol)	474	-136	27761	10	26/0
29	28	ISLE OF Q Little Scene (Universal)	452	+12	34824	6	43/3
34	29	P.O.D. Rock The Party (Off The Hook) (Atlantic)	407	+28	34585	9	44/2
28	30	KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	402	-132	41387	14	36/0
32	31	LIVE They Stood Up For Love (Radioactive/MCA)	399	+9	30857	4	29/0
36	32	DOPE You Spin Me Round (Like...) (Flip/Epic)	398	+64	32150	3	41/1
37	33	FINGER ELEVEN Drag You Down (Wind-up)	395	+63	30678	4	42/2
43	34	(HED) PLANET EARTH Bartender (Volcano/Live)	381	+151	36218	3	41/7
33	35	CULT Painted On My Heart (Island/IDJMG)	372	-10	24490	7	23/0
38	36	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	359	+39	17479	3	24/2
35	37	KITTIE Charlotte (NG/Artemis)	358	+5	23877	7	37/1
39	38	SR-71 Right Now (RCA)	353	+42	26757	4	25/1
30	39	IRON MAIDEN The Wicker Man (Portrait/Columbia)	352	-66	35946	11	32/0
Debut	40	RAGE AGAINST THE MACHINE Testify (Epic)	341	+241	36279	1	46/8
41	41	DEADLIGHTS Sweet Oblivion (QED/Elektra/EEG)	267	+12	17068	4	30/0
42	42	CREASE Frustration (Roadrunner)	254	+14	23193	5	23/0
44	43	SLIPKNOT Spit It Out (Roadrunner)	229	+8	18665	4	29/4
Debut	44	APARTMENT 26 Backwards (Hollywood)	198	+109	11447	1	28/3
40	45	FOO FIGHTERS Breakout (Roswell/RCA)	173	-126	25340	15	14/0
45	46	STIR Climbing The Walls (Capitol)	166	-14	9481	3	15/0
Debut	47	TAPROOT Again And Again (Velvet Hammer/Atlantic)	157	+44	12880	1	22/5
47	48	PANTERA Goddamn Electric (EastWest/EEG)	123	-33	15675	6	16/0
46	49	PROJECT 86 One-Armed Man (Play On) (BEC/Tooth & Nail/Atlantic)	118	-49	7571	6	19/0
49	50	JIMMY PAGE & BLACK CROWES Ten Years Gone (Musicmaker.com/TVT)	114	-10	8027	2	11/1

### Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART
KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	70/0	21
AMERICAN PEARL Free Your Mind (Wind-up)	72/0	17
RAGE AGAINST THE MACHINE Testify (Epic)	71/0	15
SUNNA Power Struggle (Astralwerks/Caroline)	71/0	9
(HED) PLANET EARTH Bartender (Volcano/Live)	71/0	12
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	67/0	19
FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	67/0	18
NICKELBACK Breathe (Roadrunner)	68/0	11
TAPROOT Again And Again (Velvet Hammer/Atlantic)	68/0	12
RADFORD Closer To Myself (RCA)	65/0	31
GOOD CHARLOTTE Little Things (Epic)	65/0	19
VAST Free (Elektra/EEG)	50/0	16

**STIR**  
 "Climbing the Walls"  
 R&R Rock 33 - 28  
 New:  
 KLPX WTUE WGLO

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART
NICKELBACK Breathe (Roadrunner)	36/0	14
RAGE AGAINST THE MACHINE Testify (Epic)	29/0	4
(HED) PLANET EARTH Bartender (Volcano/Live)	41/1	3
APARTMENT 26 Backwards (Hollywood)	42/2	4
ONE WAY RIDE Painted Perfect (Refuge/MCA)	41/7	3
KORN Somebody Someone (Immortal/Epic)	23/0	7
3 DOORS DOWN Loser (Republic/Universal)	24/2	3
RED HOT CHILI PEPPERS Californication (Warner Bros.)	37/1	7
PRIMUS W/OZZY N.I.B. (Divine/Priority)	25/1	4
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	32/0	11

### Breakers.

NICKELBACK	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
Breathe (Roadrunner)	684/273	53/5

8STOPS7	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
Question Everything (Reprise)	608/58	47/2

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the song with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

72 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

# VAST

FREE

THE PREMIERE SINGLE AND VIDEO FROM THE FORTHCOMING NEW ALBUM **MUSIC FOR PEOPLE**

Produced by Jon Crosby and Blumry • Mixed by Alan Moulder and remixed by Ben Grosse • Video directed by David Meyers • Management: Missy Worm for Artistic License LLC

ADD DATE NOW!!

COULDN'T WAIT:

WAAF KROQ KRXQ KITS WXTM WBRU WBCN WFNX WAQZ WHFS KLBK KATT WQXA WXRK WKQX

ALBUM IN SEPTEMBER

WWW.VASTMUSIC.NET WWW.REALVAST.COM

**Breakers. Top 30**

RANK	ARTIST TITLE LABEL	TOTAL PLAYS		TOTAL STATIONS
		TW	LW	
1	PAPA ROACH Last Resort (DreamWorks)	1790	1759	50/0
2	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1472	1429	48/0
3	A PERFECT CIRCLE Judith (Virgin)	1406	1441	50/0
4	DEFTONES Change (In The House Of Flies) (Maverick)	1287	1240	50/0
5	3 DOORS DOWN Kryptonite (Republic/Universal)	1154	1282	47/0
6	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	1114	1144	47/0
7	METALLICA I Disappear (Hollywood)	1106	1118	47/0
8	INCUBUS Stellar (Immortal/Epic)	938	940	48/0
9	DISTURBED Stupify (Giant/Reprise)	892	828	46/0
10	3 DOORS DOWN Loser (Republic/Universal)	779	696	44/1
11	CREED With Arms Wide Open (Wind-up)	757	868	42/0
12	GODSMACK Bad Religion (Republic/Universal)	755	746	36/1
13	STONE TEMPLE PILOTS Sour Girl (Atlantic)	736	809	36/0
14	EVE 6 Promise (RCA)	697	693	35/0
15	SR-71 Right Now (RCA)	674	656	33/0
16	CYPRESS HILL Superstar (Ruffhouse/Columbia)	632	633	24/0
17	KORN Somebody Someone (Immortal/Epic)	621	595	48/1
18	U.P.O. Godless (Epic)	615	599	34/1
19	RAGE AGAINST THE MACHINE Testify (Epic)	573	315	45/4
20	EVERCLEAR Wonderful (Capitol)	497	583	28/0
21	WHEATUS Teenage Dirtbag (Columbia)	473	424	23/0
22	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	433	407	32/1
23	ROB ZOMBIE Scum Of The Earth (Hollywood)	418	415	34/0
24	BT Never Gonna Come Back Down (Nettwerk/Capitol)	370	344	21/1
25	P.O.D. Rock The Party (Off The Hook) (Atlantic)	360	334	32/1
26	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	351	316	31/1
27	STOPS7 Question Everything (Reprise)	336	295	22/3
28	PEARL JAM Light Years (Epic)	315	332	28/1
29	OPM Heaven Is A Half Pipe (If...) (Atlantic)	284	220	14/0
30	PRIMUS W/OZZY N.I.B. (Divine/Priority)	282	242	22/1

50 Breakers reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week Sunday July 23-Saturday July 29. © 2000, R&R Inc.

**Contributing Stations**

WABQ/Buffalo, NY	KTBY/Houston-Galveston	WBRU/Providence
WABQ/Buqueque	WRZX/Indianapolis	KRXQ/Sacramento
WABQ/Atlanta	WNFZ/Knoxville	KXRX/Salt Lake City
WABQ/Asstn	KXTE/Las Vegas	KISS/San Antonio
WABQ/Birmingham	KROQ/Los Angeles	KITS/San Francisco
WABQ/Boston	WMFS/Memphis	KNDD/Seattle
WABQ/Boston	WZTA/Miami	KFNK/Seattle
WABQ/Chicago	KXXR/Minneapolis	KPNT/St. Louis
WABQ/Colorado Springs	KKND/New Orleans	WXTM/St. Louis
WABQ/Columbus, OH	WXRK/New York	WXTB/Tampa
WABQ/Dallas	WNOR/Norfolk	KFMA/Tucson
WABQ/Deer	WJRR/Orlando	KMYZ/Tulsa
WABQ/Deer	WYSP/Philadelphia	WHFS/Washington, DC
WABQ/Grand Rapids	KEDJ/Phoenix	WWDC/Washington, DC
WABQ/Greenville, SC	KUPD/Phoenix	KICT/Wichita
WABQ/Harrisburg	WXDX/Pittsburgh	WXBE/Wilkes Barre
WABQ/Hartford	KUFO/Portland, OR	

**Most Played Recurrents**

INCUBUS Pardon Me (Immortal/Epic)
KORN Make Me Bad (Immortal/Epic)
LIMP BIZKIT Break Stuff (Flip/Interscope)
CREED What If (Wind-up)
STAIN'D Mudshovel (Flip/Elektra/EEG)
STAIN'D Home (Flip/Elektra/EEG)
GODSMACK Keep Away (Republic/Universal)
CREED Higher (Wind-up)
NICKELBACK Leader Of Men (Roadrunner)
METALLICA No Leaf Clover (Elektra/EEG)

**TOP 100 ACTIVE ROCK POWER GOLD**

1 ALICE IN CHAINS Man In The Box	51 VAN HALEN Runnin' With The Devil
2 NIRVANA Smells Like Teen Spirit	52 NIRVANA Heart-Shaped Box
3 STONE TEMPLE PILOTS Plush	53 OZZY OSBOURNE Flying High Again
4 NIRVANA Come As You Are	54 KENNY WAYNE SHEPHERD Blue On Black
5 CREED One	55 BUSH Everything Zen
6 PEARL JAM Evenflow	56 JANE'S ADDICTION Been Caught Stealing
7 PEARL JAM Alive	57 CREED Torn
8 DAYS OF THE NEW Touch, Peel & Stand	58 RED HOT CHILI PEPPERS Under The Bridge
9 ALICE IN CHAINS Would?	59 BLACK CROWES Hard To Handle
10 STONE TEMPLE PILOTS Interstate Love Song	60 LIVING COLOUR Cult Of Personality
11 SOUNDGARDEN Black Hole Sun	61 CRACKER Low
12 SOUNDGARDEN Fell On Black Days	62 STONE TEMPLE PILOTS Wicked Garden
13 OZZY OSBOURNE Crazy Train	63 FOO FIGHTERS Everlong
14 OFFSPRING Self Esteem	64 SCORPIONS No One Like You
15 GUNS N' ROSES Sweet Child O' Mine	65 OZZY OSBOURNE No More Tears
16 STONE TEMPLE PILOTS Vasoline	66 BLACK SABBATH Iron Man
17 GUNS N' ROSES Welcome To The Jungle	67 SCORPIONS Rock You Like A Hurricane
18 GUNS N' ROSES Paradise City	68 METALLICA The Unforgiven
19 SOUNDGARDEN Spoonman	69 OFFSPRING Gone Away
20 CANDLEBOX Far Behind	70 LED ZEPPELIN Black Dog
21 NIRVANA In Bloom	71 VAN HALEN Hot For Teacher
22 PEARL JAM Jeremy	72 ALICE IN CHAINS Them Bones
23 SEVEN MARY THREE Cumbersome	73 SMASHING PUMPKINS Bullet With Butterfly...
24 BUSH Comedown	74 OZZY OSBOURNE Mama, I'm Coming Home
25 LENNY KRAVITZ Are You Gonna Go My Way	75 WHITE ZOMBIE Thunder Kiss '65
26 ALICE IN CHAINS Rooster	76 COLLECTIVE SOUL Shine
27 METALLICA Enter Sandman	77 AC/DC Dirty Deeds Done Dirt Cheap
28 NIRVANA Lithium	78 ALICE IN CHAINS No Excuses
29 CREED My Own Prison	79 BUSH Little Things
30 GREEN DAY Brain Stew	80 AC/DC Hell's Bells
31 AC/DC You Shook Me All Night Long	81 JIMI HENDRIX Purple Haze
32 AEROSMITH Sweet Emotion	82 AEROSMITH Walk This Way
33 BLACK SABBATH Paranoid	83 TOADIES Possum Kingdom
34 OFFSPRING Come Out & Play (Keep 'em)	84 TEMPLE OF THE DOG Hunger Strike
35 TOOL Sober	85 OFFSPRING Gotta Get Away
36 AC/DC Back In Black	86 LIVE I Alone
37 RUSH Tom Sawyer	87 SOUNDGARDEN Outshined
38 BUSH Machinehead	88 METALLICA Until It Sleeps
39 STONE TEMPLE PILOTS Sex Type Thing	89 STABBING WESTWARD Save Yourself
40 WHITE ZOMBIE More Human Than Human	90 DANZIG Mother
41 NIRVANA All Apologies	91 JUDAS PRIEST You've Got Another Thing...
42 FAITH NO MORE Epic	92 AEROSMITH Dream On
43 PEARL JAM Black	93 PEARL JAM Daughter
44 FILTER Hey Man, Nice Shot	94 CANDLEBOX You
45 GREEN DAY When I Come Around	95 JIMI HENDRIX All Along The Watchtower
46 STONE TEMPLE PILOTS Big Empty	96 EVERCLEAR Santa Monica
47 VAN HALEN Panama	97 STONE TEMPLE PILOTS Creep
48 CREED What's This Life For	98 GREEN DAY Basket Case
49 VAN HALEN You Really Got Me	99 LED ZEPPELIN Kashmir
50 AC/DC Highway To Hell	100 METALLICA Nothing Else Matters

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from July 2000. © 2000, R&R Inc.

**New & Active**

WHEATUS Teenage Dirtbag (Columbia) Total Plays: 111, Total Stations: 7, Adds: 1	STATIC-X Love Dump (Warner Bros.) Total Plays: 77, Total Stations: 10, Adds: 0
KID ROCK Wasting Time (Top Dog/Lava/Atlantic) Total Plays: 103, Total Stations: 24, Adds: 21	UNIFIED THEORY California (3:33/Universal) Total Plays: 71, Total Stations: 8, Adds: 1
STATIC-X Bled For Days (Warner Bros.) Total Plays: 96, Total Stations: 17, Adds: 1	CRAZY TOWN Darkside (Columbia) Total Plays: 69, Total Stations: 9, Adds: 0
SUM 41 Makes No Difference (Island/IDJMG) Total Plays: 93, Total Stations: 12, Adds: 0	RADFORD Closer To Myself (RCA) Total Plays: 64, Total Stations: 15, Adds: 5
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG) Total Plays: 90, Total Stations: 19, Adds: 7	PITCHSHIFTER Keep It Clean (MCA) Total Plays: 41, Total Stations: 9, Adds: 3

Songs ranked by total plays

**ACTIVE ROCK Going For Adds 8/8/00**

COLD Just Got Wicked (Flip/Geffen/Interscope)
FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)
QUEENSRYCHE Beside You (Atlantic)
PAUL RODGERS Deep Blue (CMC/SRG)
SUICIDAL TENDENCIES Pop Song (Suicidal)
VAST Free (Elektra/EEG)





# INSIGHT

By  
**Tracey Hoskin**  
Asst. Rock Editor

When someone says, "Maine," the first thing that might come to mind is lobster, those of us who are more twisted, it might be Stephen King. But forget about lobster and killer semis, because a band from Portland are on the verge of making themselves a household name from Maine—at least in the rock arena. 6 Gig came together one night when lead guitarist **Walter Craven** noticed bassist **Steve Marquis**, bassist **Weave Rankin** jamming in a rehearsal space. The four hit it off and began creating their own music. You may not think of Portland as the Seattle, but Craven feels that the music scene there is both broad and supportive. "Portland has a very cool music scene with a lot of bands and a lot of clubs that let live music," he remarks.

*Promotion* may be the best word to describe this band. 6 Gig had only been together a few months when *Ultimatum* put them in front of God knows how many people at a Goo Goo Dolls show. The audi-

ence reacted, the label signed the band, and voila! *Ultimatum* had found its diamond in the rough.

6 Gig's debut CD, *Tincan Experiment*, is anything but an experiment. This band sound like they've been together for years, and the songwriting and production demonstrate the depth of seasoned veterans. You can hear the band's different influences throughout the album in their melodic yet forceful sound, a fusion of rock, pop and punk. Specialty shows have been spinning 6 Gig fiercely, and *Ultimatum* is going for adds Aug. 28 with "Hit the Ground." 6 Gig know who they are, and from the look of things, they're going to hit the ground running.



6 Gig

## R&R Top 20 Specialty Artists

August 4, 2000

- 1 (HED) PLANET EARTH (Volcano/Jive) "Bartender," "Waiting To Die"
- 2 TAPROOT (Velvet Hammer/Atlantic) "Again And Again," "Mirror's Reflection"
- 3 STUCK MOJO (Century Media) "Hatebreed"
- 4 PANTERA (EastWest/EEG) "Goddamn Electric"
- 5 DISTURBED (Giant/Reprise) "Down With The Sickness," "Stupid"
- 6 NATIVITY IN BLACK 2 (Divine/Priority) "Sweetleaf," "N.I.B."
- 7 EARTH CRISIS (Victory) "Slither"
- 8 KITTIE (Ng/Artemis) "Spit," "Charlotte"
- 9 HALFORD (Metal-Is) "Resurrection"
- 10 IRON MAIDEN (CMC) "Wicker Man," "Mercenary"
- 11 ULTRASPANK (Epic) "Jackass," "Push"
- 12 IN FLAMES (Nuclear Blast) "Clay Man"
- 13 DEFTONES (Maverick) "Change (In The House Of Flies)"
- 14 QUEENS OF THE... (Interscope) "The Lost Art..." "Tension Head"
- 15 RELATIVE ASH (Island/IDJMG) "Flavor"
- 16 MARVELOUS 3 (Elektra/EEG) "Sugarbuzz"
- 17 LIQUID GANG (Atlantic) "Be Myself"
- 18 RORSCHACH TEST (E-Magine) "Fornicator," "Satan"
- 19 FULL DEVIL JACKET (Enclave/Mercury/IDJMG) "Where Did You Go?"
- 20 VAST (Elektra/EEG) "Free"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p><b>Radio Network (RN)</b> WYZZ/Las Vegas WYZZ/Phoenix WYZZ/Portland WYZZ/Salt Lake City WYZZ/San Diego WYZZ/San Francisco WYZZ/San Jose WYZZ/Santa Ana WYZZ/Santa Monica WYZZ/Santa Rosa WYZZ/Sunnyvale WYZZ/Tampa Bay WYZZ/Tucson WYZZ/Washington DC WYZZ/Wichita Falls WYZZ/Wisconsin Rapids WYZZ/Wyoming</p>	<p><b>WPXC/Cape Cod, MA</b> To The Extreme Sunday 9:30-10:30pm Eric Stafford Top 5: 1. "Rock The Party" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WXRA/Greensboro, NC</b> Outer Limits Sunday 10-11pm Mario Gas Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WSAB/Long Island, NY</b> Fingers Metal Shop Sunday 10pm-1am Fingers Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KXXR/Minneapolis, MN</b> Red Radio Underground Sunday 7-9pm Larry Mac Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KUPD/Phoenix, AZ</b> Radio Underground Sunday 7-9pm Larry Mac Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KIOZ/San Diego, CA</b> Another State Of Mind Jack &amp; Norm Sundays 11-midnight Bob Bitcher Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KLPX/Tucson, AZ</b> Area 51 Friday 10pm-midnight Bob Bitcher Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>					
<p><b>Broadcasting (MJ)</b> KATZ/Chicago KATZ/Dallas KATZ/Denver KATZ/Houston KATZ/Las Vegas KATZ/Los Angeles KATZ/Portland KATZ/Salt Lake City KATZ/San Diego KATZ/San Francisco KATZ/Santa Ana KATZ/Santa Monica KATZ/Santa Rosa KATZ/Sunnyvale KATZ/Tampa Bay KATZ/Tucson KATZ/Washington DC KATZ/Wichita Falls KATZ/Wisconsin Rapids KATZ/Wyoming</p>	<p><b>KEGL/Dallas, TX</b> Sundays Rock Show Sunday 7-9pm Robert Migeon Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WOXA/Harrisburg, PA</b> The Sunday News Sunday 9-10am Bill Hanes Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WTFX/Louisville, KY</b> The Ultimate Network Saturday 10pm-2am Black Frank Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KATT/Oklahoma City, OK</b> KATZ's Big Metal Friday midnight-2am Eric G. Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KUPD/Phoenix, AZ</b> Into The Pit Sunday 10pm-midnight Larry Mac &amp; The Berzerker Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WXTM/St. Louis, MO</b> Stable Sunday 8pm-9pm Johnny Orr Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WWDC/Washington, DC</b> New Music Man Sunday 9:30-10:30pm Buddy River Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>					
<p><b>KBPI/Denver, CO</b> Metalitz Saturday midnight-2am Uncle Neasy Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WCCC/Hartford, CT</b> Sunday Night Blues Sunday 8-10pm Seef Saw Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WTFX/Louisville, KY</b> Deliver Sunday 8-10pm Chris Allman Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KATT/Oklahoma City, OK</b> Lunch Pad Thursday midnight-1am Leo Cepa Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KRXQ/Sacramento, CA</b> Ear Whacks Sunday 9-9:30pm The Breaks, Paul Wilber Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WXTM/St. Louis, MO</b> Monday Night Metal Monday-Fri 11pm-midnight Kane Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WXBE/Wilkes Barre, PA</b> Freddie's Closet Saturday 11pm-1am Freddie Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WKLO/Grand Rapids, MI</b> Metal At Midnight Monday-Fri 10pm-1am Tom "Wiz" Staveris Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KLFX/Killeen, TX</b> Kat Radio Saturday 10pm-midnight Bob Fonda Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WGIR/Manchester, NH</b> Whiplash Sunday 10-11pm Red Bull Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WTSP/Philadelphia, PA</b> Rochers Friday midnight-2am Matt &amp; Huggy Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>KBSP/Salt Lake City, UT</b> Radio Kitz Sunday 9-11pm Darcy Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>	<p><b>WXTM/St. Louis, MO</b> Hated Friday 10pm-midnight Johnny Orr Top 5: 1. "Shine" 2. "Shine" 3. "Shine" 4. "Shine" 5. "Shine"</p>

31 total reporters from the Active Rock and Rock panels.

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JIM KERR

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PART ONE OF A TWO-PART SERIES

# An Air Talent Overview

Alternative programmers discuss what makes the perfect air talent

A few months ago I surveyed programmers about programming issues. This week and next I decided to survey programmers about what they look for in air talent. With consolidation and the increasing use of voicetracking, I expected a fairly wide range of expectations from different PDs. That's exactly what I found, from Oedipus' simple yet deep statement to the consolidated and practical viewpoint of Rob Summers.

**Mark Hamilton,**  
KNRK/Portland, OR

It's simple: brevity, energy, attitude!

**Chris Muckley,**  
XTRA/San Diego

What I like is when a jock can visualize the overall picture of the radio station and communicate it in their own creative way. They have to be able to balance information, entertainment, the P1 promotion and topical events and add their own two cents in a unique way. As a jock, I try to do things in a way that the listeners are not expecting to hear. Who wants to hear someone just back-announce, front-sell two songs and give call letters? Boring. Liners must be hit, but they should be done creatively, so it doesn't just sound like the jock is talking about it because they have to.

**Ellen Flaherty,**  
KTEG/Albuquerque

What I'm looking for in air talent is that he or she must be entertaining on the air and at events and have interesting or compelling things to say with-

out being too self-absorbed or long-winded. They should know about the lifestyle of the demo and understand it (if not actually live it). They must take direction about on-air and remote performances without feeling hurt or being angry and understand that we are in the business of selling advertising without being too corporate.

They should be creative and come up with interesting programming and promotion ideas, work well within the on-air team structure and solve problems correctly with minimal prior instruction. They ought to pay attention to detail, whether it's reading a liner correctly, showing up on time for a staff meeting, following instructions for giveaways or assigning numbers for commercials. He or she needs to realize that they are an ambassador to the station at all times and behave accordingly.

They should love working for the station and be excited about being in radio. They should be trusted to own up to mistakes and tell the truth at all times. They ought to have confidence, but not arrogance, and not rely on their position to feel important. They

need to be willing to help other talent in their growth, have goals, be willing to share them and be willing to accept assistance in reaching them.

**Paul Krieger,**  
KEDJ/Phoenix

Because Alternative is a type of specialized format, it's very important to find jocks who can enthusiastically and stylishly relate the music to the audience. It's that whole lifestyle thing. The "sound" depends on the daypart. For instance, I might be looking for someone who sounds like they just wheeled up on a skateboard for nights, while in afternoons it might be someone who doesn't sound as youthful, yet is hip.

**Oedipus,**  
WBCN/Boston

Unique personality.

**Ray Seggern,**  
KMYZ/Tulsa

1. The hardest lesson I've learned myself: Never leave the control room during your shift, except as bodily functions and upper management dictate. If your shift doesn't have your full attention, you are asking for trouble. The on-air product must have the full thrust of your brain power.

2. Answer your request lines religiously. It's a fishing expedition. For every 20 pituitary retards with no life who want to hear the track of the mo', you get a real person who wants to converse with you. That's the real magic of radio ... interactivity.

3. Brevity is a virtue.

4. Find your own voice, your own sense of humor, your own "persona." I remember when everyone was copying Howard Stern and Jed The Fish. Lately it seems like a lot of Alt jocks listen to too much Jim Rome and Tom Green. Make a resolution not to listen to any other radio station for a month. Don't be afraid to reinvent yourself in new, creative ways.

"I think one of the most important things to keep in mind is to be memorable."

Pat Ferrise

5. Don't open the mike if you don't know what you're going to say, particularly if it's on a ramp.

6. Take a picture of someone to work with you (boyfriend, next-door neighbor, little sister, deadbeat dad, whatever). Every time you crack the mike, pretend you are talking to them one on one.

**Gina Julliano,**  
WARQ/Columbia, SC

The most important thing to think about when looking for or developing air talent is to see if they have what I call "all the essential elements." A good air talent should be able to do a break that is informative, creative, entertaining, funny, clear and concise and give the station call letters several times in one minute or less.

Think "on and gone." As a jock, you should have the ability to vary the way you do every break and not use crutches. Be slick with phoners. Only air the essentials. Oftentimes, less is more. If you don't have anything to say, shut the hell up and play music. Don't talk about yourself or meaningless stuff just because you like to hear yourself talk. No one cares.

Know what you're talking about before you hit the mike. One should have the ability to follow directions, make changes when necessary and make an effort to aircheck as much as possible. Look at aircheck sessions as a way for you to get better. There's always room for improvement.

**Pat Ferrise,**  
WHFS/Washington

I think one of the most important things to keep in mind is to be memorable. Getting people to keep us top-of-mind is what we are constantly striving for. From the music to the production and promotions to the on-air delivery, we need to be memorable. Our audience doesn't want wallpaper.

Passion also goes hand in hand with the idea of being memorable, passion for the music, the lifestyle and the station. We want the audience to feel the same enthusiasm we have internally at the station on the air.

There's also just the basic stuff, like good radio mechanics: Say the call letters often, and be aware of times when less is more (not every break has to be a 10-minute bit).

**Rob Summers, KFTE/  
Lafayette, LA**

In KFTE's situation, I'm extremely interested in team players. As with many smaller-market stations, con-

solidation has forced us to stretch our staff. Egos are not welcome at our station. People who get along with the rest of the team are important. Team players make my job easier. Team players get promoted. Team players become stars. I would rather have a jock who was more interested in the success of the station as a whole than himself as a personality. This does mean I don't want or need the jock to sound good, but I want to hear a person. "Announcers" are a dozen.

Certainly a sense of humor is a priority, but too many aircheck tapes concentrate on how witty jock think they are. Can the jock properly explain simple mechanics? Is the jock listening to the music and the audience are they just reading a liner card? Everyone has a unique personality and I like to see jocks use their personalities on the air to spice up normally mundane breaks. I want a jock who says, "How can I make this card about the flashback lunch seem interesting even though I've read it 400 times?"

Basically, for me, the perfect jock lets their personality shine through the air and makes friends with the listener and is someone my other jocks want to hang out with when they're not at work. Also, they're willing to stay an extra hour or two after the show to hang banners at an event without getting paid extra for it. People. No egos.

**Scott Jameson,**  
WRZX/Indianapolis

My top five traits that make a great on-air personality:

1. A voracious consumer of information. The more you read, the more you know. Tie-ins you can make on virtually any subject matter.

2. Able to paint pictures with words. Just as a great actor can act on camera, a great jock can do it on the radio.

3. Great phones. This sounds like a cliché in most resume packages, but truly "great" phones means a wonderful interaction with the audience speaking their language, communicating the vibe of the station and doing it all in 10-15 seconds at a time. I've been told by more than one "colleague" that my PM host, Adam Ritz, has the best phone technique in Alternative.

4. Being naturally funny helps, but if you possess the above traits and you're funny, you can go a long way. What sounds uncomfortable is if you're not funny and you try to hard to be funny.

5. The ability to talk to anyone about anything on the spur of the moment and make it sound like you've prepared for it. It is a skill that is hard to teach, per se, but if you have a jock who is almost there, you can sure guide him or her to the next

# A



Pat Ferrise



Paul Krieger

**New This Week:  
Q101-Chicago**

**Modern Rock Monitor  
Chart Debut: 40\*!  
R&R Alternative 46 - 39**

**WAVS #1 Phones  
WMAD Top 10 Phones**

**On over 40  
stations including:**


99X	KNRK
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KKND	WFNX
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**ON TOUR THIS SUMMER!**

# R&R Alternative Top 50

August 4, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	GROSS IMPRESSIONS ('00)	TOTAL STATIONS ADDS
1	1	RED HOT CHILI PEPPERS Californication (Warner Bros.)	2831	+53	271069	79/0
2	2	PAPA ROACH Last Resort (DreamWorks)	2793	+107	301626	77/2
3	3	3 DOORS DOWN Kryptonite (Republic/Universal)	2360	-129	246727	74/0
7	4	EVE 6 Promise (RCA)	2341	+174	187948	75/0
5	5	DEFTONES Change (In The House Of Flies) (Maverick)	2215	+35	206299	78/0
4	6	A PERFECT CIRCLE Judith (Virgin)	2136	-97	206080	72/0
8	7	SR-71 Right Now (RCA)	2115	+41	189408	75/0
6	8	EVERCLEAR Wonderful (Capitol)	2089	-82	149646	73/0
9	9	STONE TEMPLE PILOTS Sour Girl (Atlantic)	1920	-101	193264	67/0
11	10	INCUBUS Stellar (Immortal/Epic)	1821	+87	195645	75/0
10	11	CREED With Arms Wide Open (Wind-up)	1647	-144	129959	64/0
12	12	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	1597	-69	200855	60/0
13	13	METALLICA I Disappear (Hollywood)	1361	-33	185250	55/0
Breaker	14	WHEATUS Teenage Dirtbag (Columbia)	1247	+295	129046	66/5
15	15	VERTICAL HORIZON You're A God (RCA)	1210	+40	79651	53/0
16	16	DISTURBED Stupify (Giant/Reprise)	1190	+89	134228	58/1
14	17	BLINK-182 Adam's Song (MCA)	1180	-191	115334	67/0
18	18	CYPRESS HILL Superstar (Ruffhouse/Columbia)	1060	-23	172133	44/0
Breaker	19	BT Never Gonna Come Back Down (Nettwerk/Capitol)	1054	+101	108856	55/3
17	20	INCUBUS Pardon Me (Immortal/Epic)	1049	-39	145737	61/0
Breaker	21	NICKELBACK Leader Of Men (Roadrunner)	1039	+75	59807	51/4
26	22	KORN Somebody Someone (Immortal/Epic)	881	+62	87164	58/2
33	23	3 DOORS DOWN Loser (Republic/Universal)	859	+207	120550	60/6
29	24	8STOPS7 Question Everything (Reprise)	836	+87	44419	46/1
24	25	MATCHBOX TWENTY Bent (Lava/Atlantic)	818	-37	45967	32/0
25	26	PEARL JAM Light Years (Epic)	813	-24	92281	43/1
28	27	OPM Heaven Is A Half Pipe (If...) (Atlantic)	780	+204	70205	45/3
Debut	28	RAGE AGAINST THE MACHINE Testify (Epic)	760	+410	121052	58/11
35	29	MPX Responsibility (A&M/Interscope)	760	+140	51117	54/3
22	30	LIT Over My Head (Java/Capitol)	742	-180	46285	43/0
30	31	GODSMACK Bad Religion (Republic/Universal)	734	+9	80529	39/3
23	32	DYNAMITE HACK Boyz In The Hood (Farmclub.com/Universal)	730	-174	64867	47/0
37	33	LIVE They Stood Up For Love (Radioactive/MCA)	698	+115	50904	44/0
27	34	MOBY Porcelain (V2)	685	-90	67016	40/0
31	35	SNAKE RIVER CONSPIRACY How Soon Is Now? (Reprise)	659	-45	26662	42/0
32	36	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	615	-68	41130	34/0
42	37	P.O.D. Rock The Party (Off The Hook) (Atlantic)	600	+67	38003	41/1
36	38	KOTTONMOUTH KINGS Peace Not Greed (Suburban Noize/Capitol)	587	+4	40596	49/0
46	39	VIBROLUSH Touch And Go (Iguana/V2)	565	+80	26397	41/2
44	40	STIR Climbing The Walls (Capitol)	557	+46	28664	35/1
45	41	U.P.O. Godless (Epic)	521	+34	27664	33/3
48	42	SUM 41 Makes No Difference (Island/IDJMG)	518	+112	35846	46/4
28	43	NO DOUBT Simple Kind Of Life (Interscope)	498	-265	40233	41/0
40	44	MEST What's The Dillio (Maverick)	490	-81	24086	34/0
41	45	ELWOOD Sundown (Palm/London)	486	-73	36449	34/0
Debut	46	DANDY WARHOLS Bohemian Like You (Capitol)	459	+114	40488	36/5
47	47	COWBOY MOUTH Easy (Blackbird/Atlantic)	450	-6	22441	22/0
49	48	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	448	+70	28198	35/4
34	49	EMINEM The Real Slim Shady (Aftermath/Interscope)	406	-229	32578	27/0
Debut	50	LEFTY Girls (Interscope)	375	+44	15228	28/0

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS ADDS
GOOD CHARLOTTE Little Things (Epic)	19	19	77/2
KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	24	24	74/0
RAGE AGAINST THE MACHINE Testify (Epic)	9	9	75/0
ZEBRAHEAD Playmate Of The Year (Columbia)	12	12	78/0
DEXTER FREEBISH Leaving Town (Capitol)	17	17	72/0
CAVIAR Tangerine Speedo (Island/IDJMG)	13	13	75/0
NO DOUBT Bathwater (Interscope)	11	11	73/0
2 SKINNEE J'S Stockholm Love (Capricorn)	18	18	67/0
BLOODHOUND GANG The Inevitable Return Of... (TVT)	7	7	75/0
VAST Free (Elektra/EEG)	5	5	66/5
SUNNA Power Struggle (Caroline/Astralwerks)	7	7	53/0

## CAVIAR "Tangerine Speedo"

Explosive Phones at KNDD-Top 5! (33x), KNKR-#1!! (26x), WBRU-#2! (26x), and WRAX-#1!! (25x)!

Also On 91X, Q101, KWOD, WMAD and Many More!

#4 Most Added This Week!!!

Island Def Jam Music Group A Universal Music Company

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS ADDS
RAGE AGAINST THE MACHINE Testify (Epic)	1	1	58/11
WHEATUS Teenage Dirtbag (Columbia)	8	8	54/3
3 DOORS DOWN Loser (Republic/Universal)	9	9	43/0
OPM Heaven Is A Half Pipe (If...) (Atlantic)	5	5	39/3
DEXTER FREEBISH Leaving Town (Capitol)	15	15	47/0
EVE 6 Promise (RCA)	4	4	44/0
MIGHTY MIGHTY BOSSTONES She... (Big Rig/IDJMG)	14	14	40/0
MPX Responsibility (A&M/Interscope)	7	7	42/0
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	6	6	41/1
VAST Free (Elektra/EEG)	9	9	49/0

## Breakers.

WHEATUS	Teenage Dirtbag (Columbia)		
BT	Never Gonna Come Back Down (Nettwerk/Capitol)		
NICKELBACK	Leader Of Men (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
1247/295	66/5	1054/101	55/3
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
1039/75	51/4		

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.



80 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

"Race is not, and will not be an issue in this case."

-Robert Shapiro to Judge Lance Ito on the O.J. Simpson case, 1994

R&R: 24 from 29!!! 836x, +87!!!  
Monitor: 29\* from 32\*!!! 609xx!!!

New Adds:  
KXRK, KJEE, WAQZ, KAEP  
Breaking @...

KDGE-26x Q101-20x DC101-21x KXRK-29x WROX-27x  
KNRK-24x KKND-21x WRAX-20x WMRQ-21x KMYZ-26x  
WARQ-22x WXNR-24x KTBB-16x WPBZ-17x WPLA-20x  
WJBX-19x KFTE-23x KMBY-27x WCYY-20x KRAD-37x

Active Rock Monitor 29\*, 318x!!! NEW ADDS KBPI & WAAF

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R&R Active 23  
from 27, 608x!!!

R&R Rock 20  
from 24, 463x!!!

Mainstream Rock Monitor 29\* - 508x!!!



already in on  
the secret:

WXRK	18x
Q101	41x
91X	20x
KKND	26x
KRAD	37x
KTEG	18x

Live 105 and WROX come in this week!

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## Break Through

## Artist

PETER SEARCY

Track: "INVENT"

LP: **COULD YOU PLEASE  
AND THANK YOU**

Label: TIMEBOMB

By  
Dayna Talley  
Asst. Alternative Editor

**e**ssentials: Peter Searcy has spent almost half of his life honing his songwriting art and stretching out his vocal and instrumental abilities. Growing up in a household that encouraged him to use the power of self-expression, he channeled this power into his love and passion for music.

This singer-songwriter has an interesting and amazing history, beginning his career in show business at the ripe young age of 15, when he fronted the critically acclaimed punk band Squirrel Bait. Post Squirrel Bait, he moved on to front the bands Big Wheel and (later) Starbilly. Even after winning rave reviews and monumental comparisons to the likes of Paul Westerberg, Searcy found that the music he created to satisfy his musical appetite also had to fit that of the radio-listening public. He made up his mind to remove himself from the protection and comfort of his hometown, pulled up his roots and replanted them in the bustling big city of Atlanta.

It was in Atlanta that Searcy teamed with producer Tim Patalan (Hoarse, Sponge) and Timebomb to create the intelligent and spiritually experienced album *Could You Please and Thank You*. The album they produced features such incredibly catchy songs as "Losing Light

Fast" and the heart-rending ballad "Broken," which both embody Searcy's incredible talent for storytelling through verse. His new single, "Invent," a song about a couple trying to mold each other into the perfect mate, is already getting airplay at Alternative and is sure to continue to make waves.

**Artist POV:** When asked what kind of album he sees *Could You Please and Thank You* as, Searcy admits, "Whenever things get out of control, you always have the power to get things back on track if you channel your energy in the right direction. I feel like this record is angry, but in a productive and cathartic way—sort of an emotional housecleaning. If you want to clean someone or something out of your life, this is the album to do it."

Michelle Doram  
Director of Promotion  
Nettwerk America

I really dig the new Dandy Warhols song "Bohemian Like You." It makes me want to do the "chair dance." I cannot wait to hear Sunna's "Power Struggle" on the air. I love hearing the Travis single "The Man Who" on KROQ and two songs by On on 9IX. ■ Personally, I love the Guster album. It is a wrenchingly beautiful album. I am enjoying Richard Ashcroft, Catherine Wheel, Beck, Moby and Gomez. I am still listening to Remy Zero's *Villa Elaine* and the underestimated Better Than Ezra release *How Does Your Garden Grow*. I'm an anglophilic power-pop fiend! ■ I'm looking forward to hearing all of the Palo Alto album. I am also looking forward to new releases by Radiohead and Semisonic.

Michelle Doram  
**ON THE  
RECORD**

Leading the musical charge this week with 18 adds is **Good Charlotte**, the band championed by WHFS's Pat Ferrise at this year's Rate-A-Record. Also pulling in double-digit adds was **Rage Against The Machine's** "Testify" (up to 58 stations already). **Zebrahead's** "Playmate of the Year" (a song that your male core can't help but relate to), **Dexter Freebish's** "Leaving Town" (great band and sound) and **Caviar**, whose song "Tangerine Speedo" has been getting raves for a while now ... Summer ain't over, folks, and great rave-ups like **MXPX's** "Responsibility" and **Lefty's** "Girls" are tailor-made to remind your audience of that fact ... Stations were falling all over themselves to be the first to add **Fuel**, and a resourceful few just went ahead and surreptitiously downloaded their copies from the Internet ... In chart matters, **Papa Roach** missed out on No. 1 by fewer than 100 spins ... While there are some hot labels out there, only one label has two songs in the top 10: **RCA** with **SR-71** and **Eve 6** ... Also of note on the chart are **The Deftones**, whose "Change in the House ..." hit the top five and looks to move up even higher ... **TVT** find themselves the beneficiary of the phenomenal success of *Scary Movie*. The soundtrack includes a great new **Bloodhound Gang** track, "The Inevitable Return ..." **RECORD OF THE WEEK:** Amanda Ghost's "Idol"

**ON THE  
RADIO**  
by Jim Kerr

## 2 SKINNEE J'S

*Stockholm Love* THE DEBUT SINGLE FROM*Volumizer*

IT HURTS SO GOOD

IN STORES 9/12/00  
PRODUCED BY MICKEY PETRALIA  
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OUT OF THE BOX AT:

99X	WXSR
WEND	WMPS
WZPC	KIWR
WARQ	KFMZ
WSFM	WCDW
WWV	KPKX
WIXO	

EARLY AT:  
KKND WJSE

# dexter freebish

## "Leaving Town"



DEXTER AT WRAX/BIRMINGHAM



DEXTER AT 99X/ATLANTA

**EARLY ADDS:**  
99X, KTBZ, WDX,  
KNRK, KXRK, WLIR,  
WEND, KTCL,  
and many more!



DEXTER IN WARQ/COLUMBIA PD'S OFFICE

*"This is a one-listen  
smash from a band that  
wrote a big debut album."*

-Leslie Fram, 99X/Atlanta

*"If you look up smash in  
the dictionary there is a  
picture of this song!"*

-Lenny Diana,  
WDX/Pittsburgh



DEXTER AT WEND/CHARLOTTE



DEXTER AT WAVS/CHARLESTON

**Most Played Recurrents**

- LIMP BIZKIT Break Stuff (Flip/Interscope)
- KORN Make Me Bad (Immortal/Epic)
- BLINK-182 All The Small Things (MCA)
- RED HOT CHILI PEPPERS Otherside (Warner Bros.)
- CREED Higher (Wind-up)
- LIT Miserable (RCA)
- LIMP BIZKIT Re-Arranged (Flip/Interscope)
- GODSMACK Voodoo (Republic/Universal)
- RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)
- FOO FIGHTERS Learn To Fly (Roswell/RCA)
- BUSH The Chemicals Between Us (Trauma)
- BLINK-182 What's My Age Again? (MCA)
- FOO FIGHTERS Breakout (Roswell/RCA)
- LIT My Own Worst Enemy (RCA)
- STAIN'D Mudshovel (Flip/Elektra/EEG)
- RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)
- LO FIDELITY ALLSTARS Battle Flag (Skin/Sub Pop/Columbia)
- FILTER Take A Picture (Reprise)
- KORN Falling Away From Me (Immortal/Epic)
- RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

**ALTERNATIVE**

**Going For Adds 8/8/00**

- BARENAKED LADIES Pinch Me (Reprise)
- CHRONIC FUTURE Come Correct (Beyond)
- HUFFAMOOSE My Dad's New Hit Song (Shanachie)
- VAST Free (Elektra/EEG)

**TOP 100 ALTERNATIVE POWER GOLD**

- |                                             |                                              |
|---------------------------------------------|----------------------------------------------|
| 1 BLUR Song 2                               | 51 CAKE The Distance                         |
| 2 FOO FIGHTERS Everlong                     | 52 CREED My Own Prison                       |
| 3 NIRVANA Smells Like Teen Spirit           | 53 STONE TEMPLE PILOTS Big Empty             |
| 4 STONE TEMPLE PILOTS Push                  | 54 LIVE I Alone                              |
| 5 ALICE IN CHAINS Man In The Box            | 55 PEARL JAM Black                           |
| 6 JANE'S ADDICTION Been Caught Stealing     | 56 RED HOT CHILI PEPPERS Give It Away        |
| 7 NIRVANA Come As You Are                   | 57 FILTER Hey Man, Nice Shot                 |
| 8 EYE 6 Inside Out                          | 58 BECK Where It's At                        |
| 9 STONE TEMPLE PILOTS Interstate Love Song  | 59 SOUNDGARDEN Fell On Black Days            |
| 10 NINE INCH NAILS Closer                   | 60 EVERCLEAR Father Of Mine                  |
| 11 GREEN DAY When I Come Around             | 61 PEARL JAM Daughter                        |
| 12 SUBLIME Santeria                         | 62 RED HOT CHILI PEPPERS Under The Bridge    |
| 13 GREEN DAY Brain Stew                     | 63 CANDLEBOX Far Behind                      |
| 14 BECK Loser                               | 64 FAITH NO MORE Epic                        |
| 15 SUBLIME What I Got                       | 65 LIVE Lightning Crashes                    |
| 16 OFFSPRING Self Esteem                    | 66 SMASHING PUMPKINS Bullet With Butterfly   |
| 17 SUBLIME Wrong Way                        | 67 VIOLENT FEMMES Blister In The Sun         |
| 18 RADIOHEAD Creep                          | 68 CREED What's This Life For                |
| 19 OFFSPRING Come Out & Play (Keep 'Em ...) | 69 MARCY PLAYGROUND Sex & Candy              |
| 20 PEARL JAM Alive                          | 70 LOCAL H Bound For The Floor               |
| 21 PEARL JAM Evenflow                       | 71 EVERCLEAR Everything To Everyone          |
| 22 CREED One                                | 72 BEASTIE BOYS You Gotta Fight For Your     |
| 23 NIRVANA In Bloom                         | 73 NIRVANA Heart-Shaped Box                  |
| 24 LENNY KRAVITZ Are You Gonna Go My Way    | 74 TEMPLE OF THE DOG Hunger Strike           |
| 25 SOUNDGARDEN Black Hole Sun               | 75 ALICE IN CHAINS Rooster                   |
| 26 EVERCLEAR Santa Monica (Watch The ...)   | 76 SOUNDGARDEN Spoonman                      |
| 27 NIRVANA Lithium                          | 77 BEASTIE BOYS Sabotage                     |
| 28 BLINK 182 Dammit                         | 78 RED HOT CHILI PEPPERS Soul To Squeeze     |
| 29 PEARL JAM Jeremy                         | 79 NINE INCH NAILS Head Like A Hole          |
| 30 SMASHING PUMPKINS Today                  | 80 SEVEN MARY THREE Cumbersome               |
| 31 GREEN DAY Longview                       | 81 EVERCLEAR I Will Buy You A New Life       |
| 32 STONE TEMPLE PILOTS Vasoline             | 82 TOOL Sober                                |
| 33 GREEN DAY Basket Case                    | 83 DAVE MATTHEWS BAND Crush                  |
| 34 HARVEY DANGER Flaggpole Sitta            | 84 STONE TEMPLE PILOTS Creep                 |
| 35 TOADIES Possum Kingdom                   | 85 MIGHTY MIGHTY BOSSTONES The Impresario    |
| 36 JANE'S ADDICTION Jane Says               | 86 LIVE All Over You                         |
| 37 BUSH Comedown                            | 87 BUTTHOLE SURFERS Pepper                   |
| 38 FOO FIGHTERS My Hero                     | 88 BUSH Everything Zen                       |
| 39 GREEN DAY Time Of Your Life (Good ...)   | 89 SMASHMOUTH Walkin' On The Sun             |
| 40 DAYS OF THE NEW Touch, Peel, And Stand   | 90 ALICE IN CHAINS No Excuses                |
| 41 311 Down                                 | 91 WHITE ZOMBIE More Human Than Human        |
| 42 ALICE IN CHAINS Would                    | 92 BLIND MELON No Rain                       |
| 43 CRACKER Low                              | 93 BUSH Glycerine                            |
| 44 BUSH Machinehead                         | 94 STONE TEMPLE PILOTS Sex Type Thing        |
| 45 FLYS Got You (Where I Want You)          | 95 DAVE MATTHEWS BAND What Would You         |
| 46 SMASHING PUMPKINS 1979                   | 96 BEASTIE BOYS Brass Monkey                 |
| 47 PEARL JAM Better Man                     | 97 PEARL JAM Yellow Ledbetter                |
| 48 311 All Mixed Up                         | 98 STONE TEMPLE PILOTS Trippin' On A Hole In |
| 49 SMASHING PUMPKINS Disarm                 | 99 DAVE MATTHEWS BAND Crash Into Me          |
| 50 NIRVANA All Apologies                    | 100 GREEN DAY She                            |



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from July 2000 © 2000, R&R Inc.



**tsar**

**"I DON'T WANNA BREAK-UP"**

**NEW**

**WARQ KMBY KLEC  
KBRS KQRX**

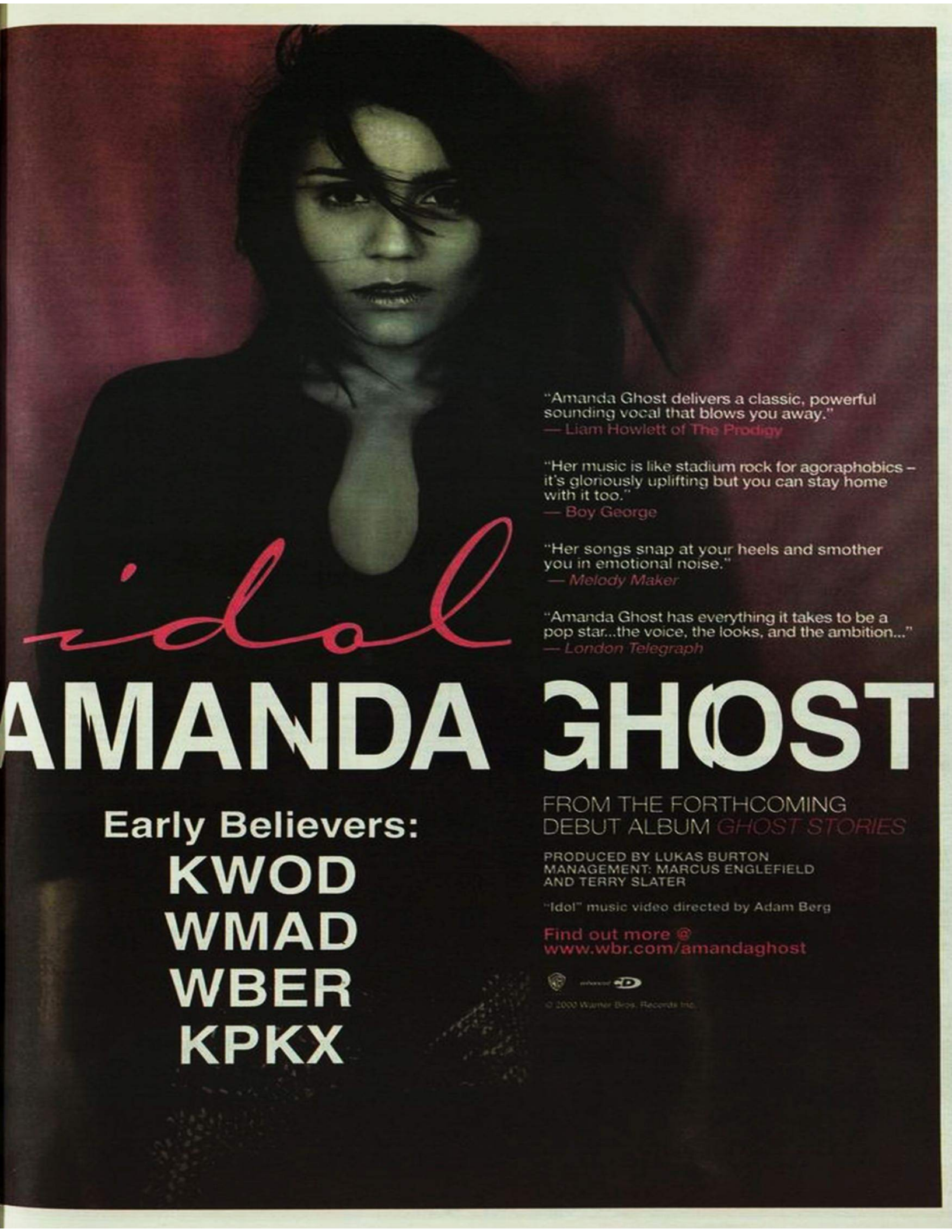
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— Liam Howlett of *The Prodigy*

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— Boy George

"Her songs snap at your heels and smother you in emotional noise."

— *Melody Maker*

"Amanda Ghost has everything it takes to be a pop star...the voice, the looks, and the ambition..."

— *London Telegraph*

*idol*  
**AMANDA GHOST**

**Early Believers:**

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WMAD  
WBER  
KPKX**

FROM THE FORTHCOMING  
DEBUT ALBUM *GHOST STORIES*

PRODUCED BY LUKAS BURTON  
MANAGEMENT: MARCUS ENGLEFIELD  
AND TERRY SLATER

"Idol" music video directed by Adam Berg

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



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Stations and their adds listed alphabetically by market

## New &amp; Active

## KITTIE Charlotte (IG/Artemis)

Total Plays: 357, Total Stations: 26, Adds: 0

## DOPE You Spin Me Round (Like...) (Flip/Epic)

Total Plays: 308, Total Stations: 22, Adds: 1

## ROB ZOMBIE Scum Of The Earth (Hollywood)

Total Plays: 284, Total Stations: 18, Adds: 0

## UNION UNDERGROUND Turn Me On "Mr. Deadman" (Portrait/Columbia)

Total Plays: 268, Total Stations: 22, Adds: 4

## DEADLIGHTS Sweet Oblivion (DEE/Elektra/EEG)

Total Plays: 250, Total Stations: 18, Adds: 0

## VAST Free (Elektra/EEG)

Total Plays: 244, Total Stations: 16, Adds: 7

## QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)

Total Plays: 234, Total Stations: 18, Adds: 3

## SLIPKNOT Spit It Out (Roadrunner)

Total Plays: 224, Total Stations: 16, Adds: 0

## RANCID Let Me Go (Epitaph)

Total Plays: 222, Total Stations: 19, Adds: 0

## DEXTER FREEBISH Leaving Town (Capitol)

Total Plays: 217, Total Stations: 28, Adds: 10

## NOFX Bottles To The Ground (Epitaph)

Total Plays: 212, Total Stations: 12, Adds: 1

## KID ROCK Wasting Time (Top Dog/Lava/Atlantic)

Total Plays: 204, Total Stations: 20, Adds: 14

## MIGHTY MIGHTY BOSSTONES She Just Happened (Big Rig/IDJMG)

Total Plays: 200, Total Stations: 24, Adds: 6

## RADFORD Closer To Myself (RCA)

Total Plays: 182, Total Stations: 24, Adds: 2

## PETER SEARCY Invent (Time Bomb)

Total Plays: 163, Total Stations: 11, Adds: 1

## MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)

Total Plays: 159, Total Stations: 22, Adds: 6

## CAVIAR Tangerine Speedo (Island/IDJMG)

Total Plays: 134, Total Stations: 15, Adds: 10

Songs ranked by total plays

## Reporters

WEXX/Albany, NY  
PD: Ely Golan  
AP/MD: Lisa BieleWHR/Albany, NY  
OM/PC: Susan Greves  
MD: Chris O'SheaKTEG/Albuquerque, NM  
PD: Ellen FishleyWNMX/Atlanta, GA  
OM: Brian Phillips  
PD: Leslie From  
AP/MD: Chris WilliamsKROX/Austin, TX  
PD: Alao Smith  
MD: Mike LyleWRAX/Birmingham, AL  
PD: Dave Rossi  
MD: Harrison ShaneKDXR/Boise, ID  
PD: Jacob Jackson  
MD: Pete ScholtesWBCN/Boston, MA  
VP/Programming: Dedees  
AP/MD: Steven StrickWFRX/Savon, MA  
PD: Laurie Gal  
MD: Matt HallWEDG/Buffalo, NY  
PD/MD: Rich Will  
MD: Ryan PatrickWAVF/Charleston, SC  
PD: Greg Patrick  
AP/MD: Casey VitaleWEND/Charlotte, NC  
PD: Jack Daniel  
AP/MD: Ernie PeltzWKDZ/Chicago, IL  
PD: Dave Richards  
AP/MD: Mary DominasWAGZ/Cincinnati, OH  
PD/MD: Rick JanisWARR/Columbia, SC  
PD/MD: Gina Juliano  
AP/MD: Lisa BieleWVCO/Columbus, OH  
PD: Andy Davis  
MD: Jack DrivasKRAD/Corpus Christi, TX  
PD/MD: Cory SmithKQGE/Dallas-Ft. Worth, TX  
PD: Deane Doherty  
MD: Alan AylWXEG/Dayton, OH  
PD: Mike Thomas  
AP/MD: Alan FantzKTCL/Denver-Boulder, CO  
PD: F. Paul  
MD: Sabrina SaundersKOPX/Denver-Boulder, CO  
PD: Mike SternCMX/Detroit, MI  
PD: Murray Brookshaw  
AP/MD: Vince CannovaKNRQ/Eugene-Springfield, OR  
PD: Stu Allen  
MD: CuiKBRS/Fayetteville, AR  
PD: Kyle Gibson  
MD: Ashley RossWJSX/FL, Myers, FL  
PD/MD: Lee DanielsWTJL/FL, Wayne, IN  
PD/MD: JJ FahelKFRR/Fresno, CA  
PD: Bruce Wayne  
MD: PamelaWGRD/Grand Rapids, MI  
PD: Dan ClarkWXNR/Greenville, NC  
OM: Jeff SandersWWRD/Hartford, CT  
MD: Chris KellyKTBX/Houston-Galveston, TX  
PD: Jim Trapp  
AP/MD: Steve RobisonWEOI/Indianapolis, IN  
PD: Tom Pace  
MD: Scott SanfordWRXZ/Indianapolis, IN  
PD: Scott Zamora  
MD: Michael YangWPLA/Jacksonville, FL  
PD: Rick Schmidt  
MD: CrayWHTF/Knoxville, TN  
PD: Dan Booy  
MD: SonerKFTE/Lafayette, LA  
PD: Rob Summers  
MD: Scott ParisKXTE/Las Vegas, NV  
PD: Dave Wellington  
AP/MD: Chris RipleyWZZZ/Lexington-Fayette, KY  
PD: Derek Madden  
MD: B.J. KnardKLEC/Little Rock, AR  
PD: Larry Little  
MD: Peter GannKROQ/Los Angeles, CA  
VP/Prog.: Kevin Weathers  
AP/MD: Gene SanibonWMAD/Madison, WI  
PD: Pat Frawley  
MD: Amy NathanWHTC/Moonsooth-Ocean, NJ  
PD/MD: Mike SacerKMBY/Monterey-Salinas, CA  
PD: Chris White  
MD: Rick BarksWZPC/Nashville, TN  
PD: Brian Kryst  
OM: Jim PatrickWRRV/Newburgh, NY  
PD: Greg O'Brien  
MD: Andrew BorisXXOX/New Orleans, LA  
OM/MD: Steve Stewart  
MD: Laura JonesWDRK/New York, NY  
PD: Steve Kingston  
MD: Mike ParyWROX/Norfolk, VA  
PD/MD: Holly WilliamsWXXD/Peoria, IL  
OM/MD: Russ Schock  
AP/MD: Matt BarksWPLV/Philadelphia, PA  
PD: Jim McDevine  
AP/MD: Sazie DamsKEDI/Phoenix, AZ  
PD: Paul Kieglar  
AP/MD: Mark WilburyWXXK/Pittsburgh, PA  
PD: John Meschita  
AP/MD: Leony DamsWYCY/Portland, ME  
PD: Rich Ivy  
MD: Brian JonesKNRX/Portland, OR  
PD: Mark Hamilton  
AP/MD: JayWBRP/Providence, RI  
PD: Tom Chiavelli  
MD: Josh ClemensKRZQ/Reno, NV  
PD: Guy Clark  
MD: Nestor FloresWDYL/Richmond, VA  
PD/MD: J.S. KatesKXCR/Riverside, CA  
PD: Keith Oque  
AP/MD: Adam SauttaWZZJ/Roseme-Lynchburg, VA  
PD: Bob Travis  
MD: Greg TravisKNWQ/Sacramento, CA  
PD: Ron Sisco  
AP/MD: Boomer BarbozaKPKY/St. Louis, MO  
OM/MD: Atlas Fee  
AP/MD: Danny LuskKRRK/Salt Lake City, UT  
VP/Op. & Prog.: Mike Summers  
AP/MD: Todd MillerXTRA/San Diego, CA  
PD: Chris Mackley  
MD: Chris MackleyKITS/San Francisco, CA  
OM: Ron Hesel  
PD: Jay TaylorKJEE/Santa Barbara, CA  
AP/MD: Eddie GetznerWFSM/Wilmington, NC  
PD: Chris Schart  
MD: Janice SutterKFNK/Seattle-Tacoma, WA  
MD: Bob KesslerKMGQ/Seattle-Tacoma, WA  
PD: Kim Manning  
MD: Kim MooreKAEP/Spokane, WA  
PD: Don Casell  
MD: Ken BestmanWHMP/Springfield, MA  
PD: Mike Wright  
MD: Ken BestmanWKRI/Syracuse, NY  
MD: Scott PellibeeWXSJ/Tallahassee, FL  
MD: KarlaKFMA/Tucson, AZ  
MD: John MichaelKMYZ/Tulsa, OK  
MD: Lynn Bandow  
MD: Ray SiggersWHFS/Washington, DC  
MD: Pat FentonWPSZ/West Palm Beach, FL  
OM: John O'Connell  
AP/MD: Dan Z'BitasWFSM/Wilmington, NC  
PD: Chris Schart  
MD: Janice Sutter

\* = Mediabase 24/7 monitored

80 Total Reporters  
80 Current Reporters  
80 Current PlaylistsU.S.  
crush"same old story" (she's so pretty  
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Alternative Playlists

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MARKET #25 WKRC/Cincinnati Infinity (513) 599-5102 Jamie 12+ Cum 8 192,280

MARKET #26 WKYC/Cleveland All Pro (909) 544-1029 Olupe Ocasio/Kate 12+ Cum 815,200

MARKET #28 KKKL/Riverside All Pro (909) 244-1029 Olupe Ocasio/Kate 12+ Cum 815,200

MARKET #29 KWOO/Sacramento Royce (916) 448-5000 Butte 12+ Cum 254,900

MARKET #30 WRSA/Portland Wrenn University (503) 277-9500 Schavell/Nayve/Kennema 12+ Cum 227,100

MARKET #24 WWCO/Columbus, OH Express (614) 221-9923 David O'Hare 12+ Cum 81,800

MARKET #25 KXXX/Salt Lake City Summit (801) 524-6000 Summit/Nozler 12+ Cum 664,000

MARKET #30 WRXX/Warrenton Sonstar (503) 545-3500 Willa/Nor 12+ Cum 128,800

MARKET #37 WWO/Charlotte Dalton (704) 358-9000 Dalton 12+ Cum 151,700

MARKET #38 WIOJ/Tallahassee Continental (904) 524-1071 Peter/Scott 12+ Cum 23,400

MARKET #35 WRXZ/Tallahassee AMFM (904) 257-5565 Jameson/Young 12+ Cum 172,500

MARKET #40 KXTV/Las Vegas Infinity (702) 257-9375 Wellington/Spilly 12+ Cum 182,800

MARKET #41 KNOO/New Orleans Clear Channel (504) 879-7300 Stewart/James 12+ Cum 129,700

MARKET #42 WZLX/Nashville Crumpton (615) 299-1029 Kris/Patrick 12+ Cum 147,500

MARKET #44 WRWZ/Hartford Azura (603) 723-6040 Koby 12+ Cum 286,900

MARKET #45 WEOG/Buffalo Mercury (716) 881-4555 Wal/Patt 12+ Cum 142,700

MARKET #47 WYTO/Monmouth-Ocean WYTO (732) 493-2000 Saylor 12+ Cum 71,200

MARKET #49 KRXV/Astoria CBS (512) 332-4000 Smith 12+ Cum 154,100

MARKET #50 WPRZ/Palm Beach Palm Beach (561) 616-6040 O'Connell/O'Brien 12+ Cum 144,200

MARKET #51 WFLP/Jacksonville Clear Channel (904) 838-0567 Schmidt/Crissy 12+ Cum 124,100

## New Music Specialty Shows

R&amp;R's Exclusive Look At The Cutting Edge Of Alternative

By  
**Dayna Talley**  
Asst. Alternative Editor

## Many Shows, Such Little Time

Even though I have been forced to stay in my apartment due to an awful summer cold that is going around, I still managed to crawl out of bed, take some drugs (to break my fever), head to meet Tick of Grand Royal and watch his band **At The Drive In** bust the Roxy wide open. It was amazing. **Rage Against The Machine** followed with a sweat-drenched, full-on rock set. I also mustered up the energy to see Nettwerk's boy wonder **BT** make the masses gyrate to his beautiful musical mad scientist act at Club Giant. Believe it or not, after all that I am feeling a lot better (musical healing, I guess), and cannot wait to see **The Dandy Warhols** bring to the house this week! Yeah! Okay, enough about my nightlife, let's take a look at the chart this week. The punk stylings of **The Vandals** score them the No. 1 spot on the chart, while **At The Drive In** follow up at No. 2. **Rage Against The Machine** had the Most Added song at Alternative last week, and they also come in at No. 4 on this week's specialty chart. We have quite a few debuts this week, such as **Good Charlotte**, with their breakthrough track, "Little Things." **Elektra's Marvelous 3**, **Unified Theory**, **Zebrahead**, **2 Skinnee J's**, **Verbow**, **A. Caviar** and **Tsar**. And last, but certainly not least, **Pitchshifter** find themselves keeping it together at No. 20 with "Keep It Clean." Records Of The Week: **Finger Eleven**, **Peter Dinklage** and **Sunny Day Real Estate**.



## R&amp;R Top 20 Artists

August 4, 2000

- 1 **VANDALS** (Nitro) "Jackass"
- 2 **AT THE DRIVE IN** (Grand Royal) "One Armed Scissor"
- 3 **VAST** (Elektra/EEG) "Free"
- 4 **RAGE AGAINST THE MACHINE** (Epic) "Testify"
- 5 **ELASTICA** (Atlantic) "Mad Dog"
- 6 **QUEENS OF THE STONE AGE** (Interscope) "Lost Art Of Keeping A Secret"
- 7 **(HED) PLANET EARTH** (Volcano/Live) "Bartender"
- 8 **SLIPKNOT** (Roadrunner) "Spit It Out"
- 9 **GOOD CHARLOTTE** (Epic) "Little Things"
- 10 **SUNNA** (Astrawerks/Caroline) "Power Struggle"
- 11 **MARVELOUS 3** (Elektra/EEG) "Sugarbuzz"
- 12 **UNIFIED THEORY** (3:33/Universal) "California"
- 13 **ZEBRAHEAD** (Columbia) "Playmate Of The Year"
- 14 **2 SKINNEE J'S** (Capricorn) "Stockholm Love"
- 15 **FLAK** (Restless) "Tune In"
- 16 **VERBOW** (550 Music/Epic) "New History"
- 17 **A** (Mammoth) "Monkey Kong"
- 18 **CAVIAR** (Island/IDJMG) "Tangerine Speedo"
- 19 **TSAR** (Hollywood) "I Don't Want To Break Up"
- 20 **PITCHSHIFTER** (MCA) "Keep It Clean"

Ranked by total number of shows reporting artist.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<b>WHRL/Albany, NY</b> Testing 1, 2, 3 Sunday 8pm-9pm Dylan American Idol: "The Way We Live" Julie Miller: "Cry Baby Cry" Marisa Slay: "Lovers, Please" Star: "Chest Deep" Wipe Out: "I Think We're Mother"	<b>WJEX/Port Wayne, IN</b> The Living Room Sunday 7:30pm-8:30pm Matt Corby Jurassic 5: "Dance Queen" Mighty Mighty: "The Justice League" Dynamite Rock: "Don't Talk" Duster: "Headbush" Vandal: "Jackass" 	<b>WXRK/New York, NY</b> The "Buz" Sunday midnight-2am Mike Puer: "Radio Babylon" Mac: "The Way We Live" Harvey Danger: "Sad Sweetheart" Duster: "Headbush" Full Court: "Where Did You Go?" Sun: "I Wanna Be a Star" 	<b>XTRA/San Diego, CA</b> The Lab Sunday 7pm-9pm Action DJ: "Hillary" Rage Against The Machine: "Testify" Sunny Day Real Estate: "Don't Talk" Fall Out Boy: "Where Did You Go?" Vandal: "Jackass" Unified Theory: "California" 
<b>WEOX/Albany, NY</b> Download Thursday 12:30-3pm Casey Kenchener Alan Criss: "Take Me To You" A: "Old Habits" Unified Theory: "California" Van: "Year" Fall: "Tune In" 	<b>WJWX/Fl. Myers, FL</b> 99 Xreme Sunday 8-10pm Lancer Finger Eleven: "Don't Talk" Matt: "I Wanna Be a Star" Duster: "Headbush" Sun: "I Wanna Be a Star" Pitchshifter: "Keep It Clean" 	<b>KEOJ/Phoenix, AZ</b> Skypunk Sunday 10pm-1am Craven Moorehead Underneath: "I Wanna Be a Star" N: "I Wanna Be a Star" MCA: "My Life Story" Baritone: "I Wanna Be a Star" Mike: "I Wanna Be a Star" 	<b>KITS/San Francisco, CA</b> Soundcheck Sunday 10pm-midnight Aera Anson At The Drive In: "One Armed Scissor" Jurassic 5: "Dance Queen" Squid: "Year" Fall: "Tune In" Incubus: "Natural High" 
<b>WBCH/Boston, MA</b> Rocknroll Emissions Sunday 5-10pm Outplay/Albert O Sunna: "Power Struggle" Veruca Salt: "Only You Know" Verbow: "New History" Elastica: "Mad Dog" Unified Theory: "California" Multitude: "My Dad's New" Emiss: "The Way I Am" 	<b>WEEQ/Hagerstown, MD</b> New Here This Sunday 10pm-midnight Austin Davis 3 Doors Down: "Learn" Cibo: "The Spin My Round" Duster: "Headbush" Sun: "I Wanna Be a Star" Goo: "Climbing The Walls" Vandal: "Jackass" 	<b>WXOX/Pittsburgh, PA</b> Edge Of The X Sunday 9-11pm Lacey Diana Fall: "Tune In" Fall Out Boy: "Where Did You Go?" N: "I Wanna Be a Star" MCA: "My Life Story" Maroon 5: "Sugarbuzz" Slipknot: "Spit It Out" 	<b>KNDD/Seattle, WA</b> Loudspeaker Sunday 11:00pm-midnight Bill Reid BOA: "I Wanna Be a Star" David Holmes: "Sick Day" Strong Arm: "Jackass" Explosion: "God Bless The 50's" A New Found Glory: "The Way We Live" 
<b>WEDQ/Buffalo, NY</b> Next Wave Monday midnight-1am Ryan Patrick Sunna: "Power Struggle" Elastica: "Mad Dog" Unified Theory: "California" Multitude: "My Dad's New" Emiss: "The Way I Am" 	<b>WMRQ/Hartford, CT</b> Spinning Direct Sunday 10pm-midnight Cousin Chris Sunna: "Power Struggle" Reach: "Terminally Hip" Van: "Year" Apartment: "I Wanna Be a Star" 2 Skinnee J's: "Stockholm Love" 	<b>KNRK/Portland, OR</b> Something Cool Sunday 9pm-10pm Jaime Cooley Classic: "I Wanna Be a Star" Good Charlotte: "Little Things" Harvey Danger: "Sad Sweetheart" Underneath: "I Wanna Be a Star" Van: "Year" 	<b>KPNT/St. Louis, MO</b> New Music Sunday Sunday 7-9:30pm Les Adams Van: "The Way We Live" MCA: "My Life Story" U2: "I Wanna Be a Star" John Brown's Body: "Body Wars Paper" 
<b>WAVF/Charleston, SC</b> Cutting Edge Sunday 6:30-10pm K. Little John Figs On Corn: "One Of These" K: "Little John" A: "I Wanna Be a Star" Sun: "I Wanna Be a Star" Pitchshifter: "Keep It Clean" 	<b>WEDJ/Indianapolis, IN</b> A Head To The Head Sunday 7pm-9pm Jason Sliver: "I Wanna Be a Star" Fall: "Tune In" Cibo: "The Spin My Round" A: "I Wanna Be a Star" A: "I Wanna Be a Star" 	<b>WCY/Portland, ME</b> Spin Thursday 7-9pm Shawn Jeffrey Billy: "I Wanna Be a Star" On: "I Wanna Be a Star" Cibo: "The Spin My Round" Maroon 5: "Sugarbuzz" Figs On Corn: "One Of These" 	<b>KPMY/Tallahassee, FL</b> Underground Lounge Sunday 8-10pm Rob The Lounge Lord Pitchshifter: "Keep It Clean" Chuck Keenan: "Headbush" P.O.D.: "Rock The Party" Deftones: "Playmate Of The Year" Sunna: "Power Struggle" 
<b>WOXY/Cincinnati, OH</b> 11 O'Clock News Sunday 11pm-midnight Mike Taylor At The Drive In: "One Armed Scissor" John: "I Wanna Be a Star" Van: "The Way We Live" Phase: "I Wanna Be a Star" Starlight: "I Wanna Be a Star" 	<b>WRZX/Indianapolis, IN</b> Hangover Cafe Sunday 9pm-10pm Dave Dugan Richard: "I Wanna Be a Star" Ruffalo: "I Wanna Be a Star" Veruca Salt: "Only You Know" W: "I Wanna Be a Star" 	<b>WBRV/Providence, RI</b> Breaking and Entering Wednesday 10pm-midnight DJ: "I Wanna Be a Star" Godfather: "I Wanna Be a Star" Angry: "I Wanna Be a Star" Duster: "Headbush" Duster: "Headbush" 	<b>KFMA/Tucson, AZ</b> Top Department Sunday 6-9pm Matt Gray Fall: "Tune In" A: "I Wanna Be a Star" Duster: "Headbush" Jurassic 5: "Dance Queen" 
<b>WVWC/Columbus, OH</b> Invisible Hits Hour Sunday 7-9pm Curt Schreiber Peter: "I Wanna Be a Star" S.B.: "I Wanna Be a Star" Captain: "I Wanna Be a Star" Bambi: "I Wanna Be a Star" Gracie: "I Wanna Be a Star" 	<b>KXTE/Las Vegas, NV</b> E! Harts When I Pve Sunday 10pm-midnight Rank Duster: "Headbush" Emiss: "The Way I Am" Captain: "I Wanna Be a Star" Under: "I Wanna Be a Star" Fido: "I Wanna Be a Star" 	<b>KRZQ/Reno, NV</b> Wake The Neighbors Saturday 10pm-12am Home and Matt At The Drive In: "One Armed Scissor" N: "I Wanna Be a Star" Vandal: "Jackass" A New Found Glory: "The Way We Live" Sunna: "Power Struggle" 	<b>KMYZ/Tampa, OK</b> New From The Edge Tuesday Midnight-1:00am Raydog Under: "I Wanna Be a Star" Apartment: "I Wanna Be a Star" Duster: "Headbush" Fall: "Tune In" Sun: "I Wanna Be a Star" 
<b>KRAD/Corpus Christi, TX</b> Rad Radio Saturday 10pm-midnight J.J. Thomas At The Drive In: "One Armed Scissor" Veruca Salt: "Only You Know" Vandal: "Jackass" Unified Theory: "California" F.O.S.: "Phenomenon" 	<b>KROQ/Los Angeles, CA</b> Rodney On The 500 Sunday 10pm-12am Rodney: "I Wanna Be a Star" Cibo: "The Spin My Round" P.O.D.: "Rock The Party" Goo: "Climbing The Walls" Vandal: "That's My Girl" 	<b>KWDD/Sacramento, CA</b> Alternative Beat Sunday 10pm-12am DJ David X GFM: "I Wanna Be a Star" Rob: "I Wanna Be a Star" P.O.D.: "Rock The Party" Elastica: "Mad Dog" Crystal: "I Wanna Be a Star" 	<b>WHFS/Washington, DC</b> New Hour This Sunday 8:00pm-10:30pm Dive Marsh Frank: "I Wanna Be a Star" Vandal: "Jackass" A: "I Wanna Be a Star" Sun: "I Wanna Be a Star" 
<b>KDGE/Dallas, TX</b> Adventure Club Sunday 6-9pm Josh Venable Sunna: "Power Struggle" A: "I Wanna Be a Star" Gracie: "I Wanna Be a Star" Sunna: "Power Struggle" 	<b>WHTQ/Monmouth, NJ</b> The Underground Sunday 11pm-midnight Jeff Rappo Sunna: "Power Struggle" Agents: "I Wanna Be a Star" Cibo: "The Spin My Round" Captain: "I Wanna Be a Star" Fido: "I Wanna Be a Star" 	<b>KCOX/San Bernardino, CA</b> Xreme X Saturday 9pm-1am Dave: "I Wanna Be a Star" Under: "I Wanna Be a Star" Under: "I Wanna Be a Star" P.O.D.: "Rock The Party" Duster: "Headbush" 	<b>KWXX/San Bernardino, CA</b> Xreme X Saturday 9pm-1am Dave: "I Wanna Be a Star" Under: "I Wanna Be a Star" Under: "I Wanna Be a Star" P.O.D.: "Rock The Party" Duster: "Headbush" 

35 Total Reporters

## Specialty Show Chart 15



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# Natural Talent Fits Best

■ Musical knowledge, relatable personality perfect match for music-driven format

By Adam Jacobson  
R&R Radio Editor

When it was time to sit down and begin work on this column, the idea machine that usually runs like clockwork inside my head had, surprisingly, ground to a halt. This week R&R's columnists have dedicated their pages to air personalities, yet the Adult Alternative format has long been known as a format devoid of any huge personalities, because music has been the focus.

However, to my great delight, I quickly discovered that this format does have some dynamic personalities. Don't expect high-profile, fast-talking DJs however: Adult Alternative is full of bright, insightful talent who work hard to build a bond between listeners and the station.

## Mornings Drive The Day

At KINK/Portland, "Our morning show really drives the station," says PD **Dennis Constantine**. "They have traditionally outperformed the rest of the day." Although it had a poor winter showing, the morning show has customarily fared better than any shift other than nights.

One main reason why KINK has excelled in the wake-up hours has been Lex Sarnoff. Sarnoff came to the station in 1977 and has been in morning drive since 1986. He is teamed with co-host **Mike Rich**, who joined the show in 1993; Terry Travis, who handles the news; and Nik Miles, a 25-year-old Briton who has a degree in emergency medicine and can sometimes be found working with the trauma team at a local hospital or as a paramedic on an emergency ambulance.

"As broadcasters, it's our responsibility to not only entertain the listening audience, but to enlighten them as well."

Mike Rich



Dennis Constantine



Greg Hooker

Constantine has used elements of National Public Radio. "There is a lot of incorporation of *Morning Edition's* qualities, and we actually have an in-depth report on a particular story as part of our newscasts," he says.

"News, interviews and other elements that are relatable to the audience are an important part of what we do. I take the approach that 90 seconds of boring information is really long, but five minutes of compelling information can go by very quickly. We go out of our way to make sure that everything has entertainment value as well as information value for our listeners."

Rich adds, "Too many radio stations concentrate on stories that really have very little impact on our everyday lives. An intriguing crime story in another part of the nation may sound interesting, but is it as important as your child's education, your retirement fund or the quality of the environment in the area where you live? As broadcasters, it's our responsibility to not only entertain the listening audience, but to enlighten them as well."

## Legends In The Making

Outside of morning drive, KINK has received lots of positive feedback for its vignettes exploring particular artists, songs or styles of music, a la VHI's *Behind the Music*. The two-minute pieces run throughout the day. The station has also taken a unique approach to perhaps the most difficult daypart for the format: nights.

"Adult Alternatives have continually struggled with how to attract an audience at night," Constantine says. "While some stations have taken the younger

route, our approach has been to give the listener something lifestyle-oriented to listen to. Therefore we offer a New Age program from 10pm to midnight every weeknight. It's very ambient and is a lot different from what we air during the day, but so far it has gotten a very good response."

In middays is 12-year KINK veteran Cindy Hanson. Jeff Clarke—who has been with KINK since the '70s—offers the *Traffic Jam* to listeners every weekday afternoon. Sean Marten, KINK's evening host, arrived at the station in 1982. The longevity of the announcers reinforces another Adult Alternative fact: While an air talent may not be known outside a market, he or she may be considered legendary by the hometown fans.

## Avoiding Automaton

On the other side of the nation, WNCS (The Point)/Burlington, VT stays focused on the music. Indeed, finding articulate announcers who have a deep familiarity with the station's artists has been one of the top desires of **Greg Hooker**, who serves as the station's PD and afternoon host.

"We've been lucky," he says. "We've been able to find good talent, although some of our talent has come from out of state." He is referring to Mark Miller, who recently arrived from KTCZ (Cities 97)/Minneapolis.

"It can be challenging, because we're looking for people who have a familiarity with a broader range of music, more so than at most Adult Alternatives. We want people articulate enough that they aren't automatons. They should relate to our listeners; we can't take just anyone in off the streets."

Hooker stresses that his air talent steer clear of offering programs that are too personality-oriented, but he doesn't want liner-card readers, either. Such is the dilemma for a station that uses the slogan "The music is the point."

"Yes, the music is the point of why people listen, but they want some personality, and the personalities they want are ourselves," Hooker says. "They want us to be human beings, not hyped-up DJs.

# U2 Most-Played Act

As we pass the halfway point of the year 2000, a look at the most-played artists at Adult Alternative shows us that the perennial favorites U2 are at the top of the list. But when can the format expect new music from Dublin's favorite sons? Soon, lad.

The band is expected to release a new album this fall. That's great news for Adult Alternative PDs who may be worrying about the burn on the cuts they're offering listeners now. According to information compiled by Mediabase 24/7 for Jan. 1-July 15 on 20 monitored AA stations, U2 have received more than 20,000 plays so far this year.

Finishing a close second are R.E.M., while Counting Crows, Sting and Tracy Chapman round out the top five. The latter three have had multiple singles this year, which makes U2's lead a testament to the band's continuing success. Completing the top 10 are The Dave Matthews Band, The Red Hot Chili Peppers, Third Eye Blind, Sheryl Crow and The Rolling Stones.

R&R Charts and Music Manager Anthony Acampora contributed to this article.

The music and the artists are our focus. We're not the stars, but we are the ones who bring the music to the listeners."

WNCS offers five to six breaks an hour with three stopsets. "We don't do more than four units per break," Hooker says, but he has questioned the feasibility of having three commercial breaks in an hour and is exploring the possibility of shifting to two stopsets. The station also offers a five-minute newscast at 6pm every evening.

At this point in our conversation Hooker steps away to enter a

"People want us to be human beings, not hyped-up DJs. We're not the stars, but we are the ones who bring the music to the listeners."

Greg Hooker

stopset. His delivery matches the overall mellow-but-cool feel of the station as he relates to his listeners how the song he just played—"The Last Chance Texaco" by Rickie Lee Jones—conjures up memories of his first drive through the desert Southwest. "We try to be genuine; we're regular people," he tells me.

## Passionate Personalities

Hooker began his career outside of radio, holding positions in public relations, as a sportswriter and editor with Gannett Newspapers and in higher education. In 1983 he found his way to Vermont's state capital, Montpelier, and joined WNCS as the station's midday man. After a brief stint as Program Manager of sister WSKI, he returned to WNCS as PD.

In morning drive is **Jon Noyes** who says his two passions "music and radio," along with wife and children. "It's a dream job," he says of his role at Point. Radio has long been a family affair for Noyes. His father, Alan, served as co-owner and manager of a small station in Barre, VT, and Jon learned the basics of on-air delivery, copywriting, promotion and production there.

The Point's other regular announcers include midday host **Petersen**, who has been affiliated with the station since 1981 and served as an announcer and host for seven years. A lifelongophile, Peterson cites *WNEW/New York* night host **Alison Steele** as one of her biggest influences. She has also spent part of her life in Vermont, something that helps her maintain a strong bond with her listeners. From 8 to midnight **Kate Bradley** offers an eclectic mix of progressive music on *The Point After Hours*.

WNCS also boasts a formidable selection of specialty programs. **George Thomas** serves as host of *Global Jam*, which specializes in Cajun and zydeco music, on Sunday evenings from 6 to 8pm. From 8pm to midnight **Lou D'Amico** offers a wide variety of jazz on *Spectrum*. Sunday mornings from 6am to noon are devoted to traditional and contemporary folk, bluegrass, gospel and blues as **Downey** hosts *Crossroads*. Then there's *E-Town*, a one-hour show airing Tuesday evenings that features live performances, conversations on environmental and social issues.

Such diverse programming offers another reason why Adult Alternative needs no "superheroes." By fitting into listeners' lives as friends, rather than as hyped-up DJs, our personalities can connect to forge that all-important bond with the listeners that keeps them tuning in to the station for life.

**August 4, 2000**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	GROSS IMPRESSIONS (95)	TOTAL STATIONS	ADDS
1	<b>B.B. KING/ERIC CLAPTON</b> Riding With... (Duck/Reprise)	522	-14	38993	11	26/0
2	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	501	-51	38387	16	23/1
3	<b>PHISH</b> Heavy Things (Elektra/EEG)	470	-39	35509	16	25/0
4	<b>DAVID GRAY</b> Babylon (ATO)	400	+5	29607	10	22/1
5	<b>EVERCLEAR</b> Wonderful (Capitol)	391	+34	25186	8	17/0
6	<b>XTC</b> I'm The Man Who Murdered Love (Idea/TVT)	388	-31	21498	12	24/1
7	<b>ROBERT BRADLEY'S BLACKWATER...</b> Baby (RCA)	378	-15	33406	15	21/0
8	<b>JONNY LANG</b> Breakin' Me (A&M/Interscope)	352	-5	23765	7	23/1
9	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music/Epic)	315	-9	18152	16	12/0
10	<b>STONE TEMPLE PILOTS</b> Sour Girl (Atlantic)	308	+36	27114	13	18/2
11	<b>SHIVAREE</b> Goodnight Moon (Capitol)	295	+1	17025	14	20/0
12	<b>STING</b> Desert Rose (A&M/Interscope)	283	-30	30908	29	21/0
13	<b>SINEAD O'CONNOR</b> No Man's Woman (Atlantic)	282	+1	18100	11	21/0
14	<b>BILLY BRAGG &amp; WILCO</b> Secret Of The Sea (Elektra/EEG)	273	-6	16678	9	22/0
15	<b>VERTICAL HORIZON</b> You're A God (RCA)	255	-7	14150	6	14/1
16	<b>TRACY CHAPMAN</b> Wedding Song (Elektra/EEG)	250	+4	19582	10	22/1
17	<b>JAYHAWKS</b> I'm Gonna Make You Love Me (American/Columbia)	248	-58	18279	18	17/0
18	<b>STEVE EARLE</b> Transcendental Blues (E-Squared/Artemis)	244	+8	16269	13	16/0
19	<b>SISTER HAZEL</b> Change Your Mind (Universal)	223	+13	13065	7	14/0
20	<b>NEIL YOUNG</b> Good To See You (Reprise)	220	+14	14535	5	20/1
21	<b>SISTER SEVEN</b> The Only Thing That's Real (Arista)	214	+39	13598	3	17/2
22	<b>DANIEL CAGE</b> Sleepwalking (MCA)	209	+21	13312	6	16/1
23	<b>TRAVIS</b> Why Does It Always Rain On Me? (Independiente/Epic)	189	-18	19121	9	14/0
24	<b>AIMEE MANN</b> Red Vines (Superego)	186	+4	17613	5	17/1
25	<b>COUNTING CROWS</b> All My Friends (DGC/Geffen/Interscope)	181	+82	14371	1	18/5
26	<b>INDIGO GIRLS</b> Cold Beer And Remote Control (Epic)	176	+3	15281	4	16/0
27	<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	167	+21	8850	2	15/2
28	<b>GOMEZ</b> Revolutionary Kind (Hut/Virgin)	149	+35	7208	1	13/1
29	<b>K.D. LANG</b> Summerling (Warner Bros.)	132	+13	9022	1	12/1
30	<b>RED HOT CHILI PEPPERS</b> Californication (Warner Bros.)	132	+37	12926	1	9/1

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>FASTBALL</b> You're An Ocean (Hollywood)	15
<b>LEONA NAESS</b> New York Baby (Outpost/MCA)	6
<b>COUNTING CROWS</b> All My Friends (DGC/Geffen/Interscope)	5
<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	3
<b>DEXTER FREEBISH</b> Leaving Town (Capitol)	3
<b>STONE TEMPLE PILOTS</b> Sour Girl (Atlantic)	3
<b>SISTER SEVEN</b> The Only Thing That's Real (Arista)	2
<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	2
<b>BONNIE RAITT</b> It's All Over Now, Baby... (Artemis)	2
<b>DAR WILLIAMS</b> What Do You Love... (Razor & Tie)	2
<b>JOHN WESLEY HARDING</b> She's A Piece... (Moby/Mammoth)	2
<b>VERBOW</b> New History (550 Music/Epic)	2
<b>ANI DIFRANCO</b> Swing (Righteous Babe)	2
<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	2
<b>KURT NEUMANN</b> Words (Darfin)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>COUNTING CROWS</b> All My Friends (DGC/Geffen/Interscope)	+82
<b>FASTBALL</b> You're An Ocean (Hollywood)	+70
<b>DAR WILLIAMS</b> What Do You Love... (Razor & Tie)	+47
<b>SISTER SEVEN</b> The Only Thing That's Real (Arista)	+39
<b>RED HOT CHILI PEPPERS</b> Californication (Warner Bros.)	+37
<b>STONE TEMPLE PILOTS</b> Sour Girl (Atlantic)	+36
<b>GOMEZ</b> Revolutionary Kind (Hut/Virgin)	+35
<b>EVERCLEAR</b> Wonderful (Capitol)	+34
<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	+27
<b>DANIEL CAGE</b> Sleepwalking (MCA)	+21
<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	+21
<b>DEXTER FREEBISH</b> Leaving Town (Capitol)	+21

29 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/23-Saturday 7/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

<b>BONNIE RAITT</b> It's All Over Now, Baby... (Artemis) Total Plays: 125, Total Stations: 15, Adds: 2	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG) Total Plays: 81, Total Stations: 9, Adds: 3
<b>BEN HARPER</b> Forgiven (Virgin) Total Plays: 118, Total Stations: 14, Adds: 1	<b>CREED</b> With Arms Wide Open (Wind-up) Total Plays: 74, Total Stations: 1, Adds: 0
<b>NINA GORDON</b> Tonight And The Rest Of My... (Warner Bros.) Total Plays: 114, Total Stations: 7, Adds: 0	<b>FASTBALL</b> You're An Ocean (Hollywood) Total Plays: 71, Total Stations: 15, Adds: 15
<b>RICHARD ASHCROFT</b> A Song For The Lovers (Hut/Virgin) Total Plays: 105, Total Stations: 9, Adds: 0	<b>NORTH MISSISSIPPI ALLSTARS</b> Shake 'Em On Down (Tone-Cool) Total Plays: 62, Total Stations: 7, Adds: 0
<b>BRIAN SETZER ORCHESTRA</b> Gettin' In The Mood (Interscope) Total Plays: 97, Total Stations: 14, Adds: 1	<b>DAR WILLIAMS</b> What Do You Love More Than... (Razor & Tie) Total Plays: 58, Total Stations: 9, Adds: 2

Songs ranked by total plays

## Breakers.

**TRACY CHAPMAN**  
Wedding Song (Elektra/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
250/4	22/1	15

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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## FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

### Reporters

Stations and their adds listed alphabetically by market

**KTOD/San Francisco**  
Suburban  
(415) 543-3343  
Burton/Travis/Jones  
12+ Cum: \$29,488

**KFOG**  
104.5 97.7

**KGSR/Austin, TX**  
PD: Judy Denberg  
MD: Susan Castle  
No Adds

**WRNR/Baltimore, MD**  
PD: Alicia Corright  
MD: Damian Einstein  
16 FAST'N' COAST  
13 ROBERT BRADLEY, "Gambler"  
6 COUNTING CROWS "Trash"  
8 LEONA NALESS "New"  
EAT'N' BACON "Easy"

**WBOS/Boston, MA**  
PD: Shirley Maldonado  
MD: Amy Brooks  
VERTICAL HORIZON "Easy"

**WKRV/Boston, MA**  
PD: JoAnne Doudy  
MD: Keith Andrews  
4 GIGI "Baby"  
2 FAST'N' COAST  
1 CAR WILLIAMS "Easy"  
PATRY LARSEN "Easy"  
VERTICAL HORIZON "Easy"  
DIXIE FREESH "Leaving"

**KPIG/Monterey, CA**  
PD/MC: Laura Hopper  
5 GIGI BROWN "Manager"

**CKEY/Buffalo, NY**  
PD/MC: Rob White  
EVA AND JARVIS "Easy"  
A.D. LAM "Saturated"  
ROBERT BRADLEY "Baby"  
DAINTY BO "Saturated"

**WDD/Chattanooga, TN**  
MC: Danny Howard  
PD/MC: Jeff Martin  
7 FAST'N' COAST

**WKRT/Chicago, IL**  
PD/Programing: Nora Winer  
MC: Paty Martin  
6 FAST'N' COAST  
8 SETI A "Easy"  
5 AM OPRANO "Easy"  
5 LEONA NALESS "New"  
1 MORT MURPHY "Easy"

**KXMR/Ontario, TX**  
PD: Scott Strong  
MC: Jeri K  
EVA AND JARVIS "Easy"

**KBCO/Denver, CO**  
PD: Scott Arbaugh  
8 SETI A "Easy"  
7 FAST'N' COAST  
BEN HARPER "Fragrant"

**CIDR/Detroit, MI**  
PD: Wendy Duff  
MC: Rich Griffin  
BONNIE RAITT "Easy"  
COUNTING CROWS "Friends"  
ANCE SHANN "Easy"

**KIMK/Portland, OR**  
PD: Dennis Constantine  
MC: Jerry Welch  
BRUNO SUTZER "Easy"

**WTTs/Indianapolis, IN**  
PD: Rich Anton  
MC: Mike McCallister  
TODD FITS BLIND "Easy"

**KACD/Los Angeles, CA**  
PD/MC: Nicole Sandler  
3 FAST'N' COAST  
2 DEXTER FREESH "Leaving"  
2 VERTICAL HORIZON "Easy"

**WMMM/Madison, WI**  
PD/MC: Tom Teuber  
1 LEONA NALESS "New"  
7 FAST'N' COAST  
KURT NULMANN "Easy"

**KTCZ/Minneapolis, MN**  
PD: Lauren MacLach  
APD/MC: Mike West  
13 COUNTING CROWS "Friends"  
2 FAST'N' COAST  
7 STONE TEMPLE PILOTS "Easy"  
NEIL YOUNG "Easy"

**KFSG/San Francisco, CA**  
PD: Dave Benton  
APD: Bill Eaves  
MC: Haley Jones  
No Adds

**KRSH/Santa Rosa, CA**  
PD: Beigi McPhail  
FAST'N' COAST  
LEONA NALESS "New"  
ABBY FINLEY "Easy"  
DORCHELL'S "Easy"

**KMTT/Seattle, WA**  
GM/PO: Chris Mays  
MC: Debra Carlson  
2 DANIEL CADE "Fragrant"  
CARIE ANNE "Fragrant"

**KMEP/Dokane, WA**  
PD: Spokane  
MC: Karl Bushman  
4 DEXTER FREESH "Leaving"  
1 COUNTING CROWS "Friends"  
1 TARTI BO "Fragrant"  
MARCO VOLS 1 "Superstar"

**KCTY/Omaha, NE**  
PD: Allison Steele  
MC: Cliff Boler  
LEONA NALESS "New"  
AM OPRANO "Easy"  
CAR WILLIAMS "Easy"  
JOHN WIDELY "Fragrant"  
FAST'N' COAST  
WILLIAM ORBIT "Easy"

**WOPN/Philadelphia, PA**  
PD: Bruce Warren  
No Adds

**CIDR/Detroit, MI**  
PD: Wendy Duff  
MC: Rich Griffin  
BONNIE RAITT "Easy"  
COUNTING CROWS "Friends"  
ANCE SHANN "Easy"

**KBCO/Denver, CO**  
PD: Scott Arbaugh  
8 SETI A "Easy"  
7 FAST'N' COAST  
BEN HARPER "Fragrant"

## Most Played Recurrents

VERTICAL HORIZON Everything You Want (RCA)  
TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)  
BEN HARPER Steal My Kisses (Virgin)  
THIRD EYE BLIND Never Let You Go (Elektra/EEG)  
BOB DYLAN Things Have Changed (Columbia)  
TRAIN Meet Virginia (Aware/Columbia)  
COUNTING CROWS Hangarman (DGC/Geffen/Interscope)  
STING Brand New Day (A&M/Interscope)  
SANTANA F/ROB THOMAS Smooth (Arista)  
FOO FIGHTERS Learn To Fly (Roswell/RCA)  
GOO GOO DOLLS Slide (Warner Bros.)  
GOO GOO DOLLS Black Balloon (Warner Bros.)  
COLLECTIVE SOUL Run (Hollywood/Atlantic)  
TRAIN I Am (Aware/Columbia)  
SANTANA E/EVERLAST Put Your Lights On (Arista)  
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)  
VAN MORRISON Precious Time (Point Blank/Virgin)  
RED HOT CHILI PEPPERS Overside (Warner Bros.)  
LUCINDA WILLIAMS Can't Let Go (Mercury/DJMG)  
BARENAKED LADIES It's All Been Done (Reprise)

**MARKET #2**  
**KACD/Los Angeles**  
Clear Channel  
(213) 451-5331  
Sambler  
12+ Cum: 254,508

**103.1**  
KACD

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
28 29 KING COLA/Anton Picking With The King  
29 30 KING COLA/Anton Picking With The King  
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49 50 KING COLA/Anton Picking With The King

**MARKET #3**  
**WJZZ/Chicago**  
Infinity  
(773) 771-1208  
Weiner/Allen  
12+ Cum: 429,800

**93.1**  
WJZZ

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
28 29 KING COLA/Anton Picking With The King  
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49 50 KING COLA/Anton Picking With The King

**MARKET #4**  
**KFOG/San Francisco**  
Suburban  
(415) 543-3343  
Burton/Travis/Jones  
12+ Cum: \$29,488

**KFOG**  
104.5 97.7

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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49 50 KING COLA/Anton Picking With The King

**MARKET #5**  
**WXPV/Philadelphia**  
Div. Of Philadelphia  
(215) 888-6677  
Walton  
12+ Cum: 223,298

**88.5**  
WXPV

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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49 50 KING COLA/Anton Picking With The King

**MARKET #6**  
**KMMR/Ontario, FL**  
Worsh  
Suburban  
(214) 526-3400  
Strong/K  
12+ Cum: 206,368

**merge 93.9 FM**  
KMMR

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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49 50 KING COLA/Anton Picking With The King

**MARKET #7**  
**CIDR/Detroit**  
Clowey/L  
(313) 961-6297  
Duff/Schiff  
12+ Cum: 184,328

**RIVER 93.9 FM**  
CIDR

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
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49 50 KING COLA/Anton Picking With The King

**MARKET #8**  
**WBOS/Boston**  
Greater Media  
(817) 822-9600  
Maldonado/Brucks  
12+ Cum: 358,289

**WBOS 92.9 FM**  
WBOS

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
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49 50 KING COLA/Anton Picking With The King

**MARKET #9**  
**WJZZ/Chicago**  
Infinity  
(773) 771-1208  
Weiner/Allen  
12+ Cum: 429,800

**93.1**  
WJZZ

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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**MARKET #14**  
**KMTT/Seattle-Tacoma**  
Evernom  
(206) 233-1537  
Mays/Carlson  
12+ Cum: 231,488

**The Mountain 102.9 FM**  
KMTT

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
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**MARKET #15**  
**KXST/San Diego**  
Compass  
(619) 429-0102  
Klein  
12+ Cum: 139,880

**SETS 102.1**  
KXST

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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49 50 KING COLA/Anton Picking With The King

**MARKET #17**  
**KTCZ/Minneapolis**  
AM/FM  
(612) 339-0000  
MacLach/Ward  
12+ Cum: 228,880

**Cities 97.1**  
KTCZ

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
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49 50 KING COLA/Anton Picking With The King

**MARKET #20**  
**WRNR/Baltimore**  
Empire  
(410) 626-0133  
Corright/Einstein  
12+ Cum: \$7,738

**WRNR 103.1 FM**  
WRNR

**PLAYS**  
17 21 STEVE EARLE/Somerset Road Blues  
21 22 STEVE EARLE/Good Mornin'  
22 23 PHISH/Heavy Things  
23 24 KING COLA/Anton Picking With The King  
24 25 PHISH/Heavy Things  
25 26 KING COLA/Anton Picking With The King  
26 27 KING COLA/Anton Picking With The King  
27 28 DAVID GRAY/Baby  
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49 50 KING COLA/Anton Picking With The King

\* = Mediabase 24/7 monitor

29 Total Reporters  
29 Current Reporters  
27 Current Playlists

Reported Frozen Playlists  
WRNR/Springfield, MA

Did Not Report, Playlist  
Frozen (1):  
KFRV/Boise, ID



**OPENINGS**
**OPENINGS**
**OPENINGS**
**OPENINGS**
**NATIONAL**

## resumedesign.com

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WTPA-FM/Harrisburg, PA's #1 Rock station has not one, but two openings at a station that hasn't had to fill a slot in six years. We're looking for the next evening monster as well as overnights. Production master a must. Great people skills a must as well for remotes and club gigs. Rush tape and resume to: Chris James, Program Director, 970 W. Trindle Road, Mechanicsburg, PA 17055. EOE

ESPN is seeking a Music Director. College degree preferred with 5-7 years of experience in music and/or broadcasting. General knowledge of music production, licensing and admin. Familiarity with audio hardware and software. Please send your resume to: ESPN, Inc., Attn: PA-10, ESPN Plaza, Bristol, CT 06010. EOE/M/F/V/D

**STAR 100.7, Pittsburgh AM Show**

Infinity Broadcasting in Pittsburgh is looking for a morning host with AC and/or CHR experience to lead a music-driven, local, topical, friendly program. Must be a great communicator and interact well with other talent but be able to let the station be the "Star". Also looking for a co-host. News experience a plus. Send your T&R to: Star AM show, Infinity Broadcasting, 651 Holiday Drive, Pittsburgh, PA 15220. Infinity Broadcasting is an Equal Opportunity Employer.

**GENERAL SALES MANAGER**

Entercom Memphis is seeking an experienced leader to manage sales for country station WOGY (FROGGY 94). The right candidate must have a proven record of success in generating revenue, NTR, inventory management and pricing. Minimum 2 years sales management required. Excellent benefit and compensation package. Call (901) 767-0104 or fax (901) 767-0582 resume in confidence to: Curt Peterson VP/GM EOE

**ROCK AC** in beautiful Tampa Bay has openings for air personalities. You airwork will be natural, relaxed and relatable to the music-oriented listener. A knowledge of both Rock and AC music helpful. Production and computer skills a plus. If you would like to work as a team member in a positive atmosphere for a respected and stable ownership, send your presentation today to: Annie Sommers, 1073-The Bay, 11300 4th St. N., #318 St. Petersburg, FL 33716. EOE

**MIDWEST**

News/Talk WKHM seeks Mornings/PM. Great salary/benefits. T&R: Bruce Golden, 1700 Glenhurst Dr., Jackson, MI 49201. EOE (07/28)

KJWR seeks fulltime AT, 401k and benefits. Send T&R to: 2700 College Road, Council Bluffs, IA 51503. EOE (07/28)

Small-market, community-oriented A/C morning show host. T&R to: Dave Wilson, WCML, P.O. Box 336, Cambridge, OH 43725. EOE (07/28)

**NAC RETURNS**

NAC returns to major mkt. city who needs PD passionate about the format, experienced marketer w/impeccable references. Commensurate salary w/profit sharing. Established private company you'll love. Send resume to: Radio & Records, 10100 Santa Monica Blvd., #900, 5th Floor, Los Angeles, CA 90067. EOE

Smooth Jazz, V98.7 Detroit, an Infinity Broadcasting station, has immediate openings for air talent (full-time and part-time). If you are looking for an opportunity to work for a major group in a major market and have a passion for smooth jazz, send air check and resume to: Tom Sleeker, WVMV/V98.7-FM, 31555 Fourteen Mile Road, Farmington Hills, MI 48334. EOE

WKKG-50kw Hot Country station in south central Indiana has a great opportunity for the right person. Current on-air PD is shuffling off to Buffalo. We offer stable ownership, excellent benefits and a great community to work and live in. Send tape, resume, plus programming and promotional philosophies to: John E. Foster, Director of Programming, P.O. Box 1789, Columbus, IN 47201, White River Broadcasting, Inc. is an EOE.

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## WEST

**KLFX/KFMA (Rock/Alternative)** Tucson seeking Promotions Director. Send your info immediately to: **Larry Miles, KLFX, 1900 W. Copper Pl, Tucson, AZ 85745. EOE (07/28)**

**Fulltime overnight opening with full service AC "The Highway Stations."** T&R: **Lance Todd, KHWY, Box 1668, Bamtown, CA 92012. EOE (07/28)**

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### MARKET MANAGER

AGM-Nevada is looking for a Market Manager for its Albuquerque cluster. Must have a broad range of sales and programming experience. Strong team building and organizational skills are necessary. Please forward resumes to: **Rogers Brandon, AGM-Nevada, LLC, 1400 Easton Dr., Suite 129, Bakersfield, CA 93309. AGM-Nevada is an Equal Opportunity Employer.**

### PROGRAM DIRECTOR, KFWB NEWS 980

Legendary LA All-news station seeks 5+ yr. manager to lead veteran department. Responsible for total supervision, direction and overall performance level of personnel functions, w/specific emphasis on coordination, mix, content and scheduling. Must create aggressive methods of news gathering/reporting along with creative programming strategies. We need a dynamic communicative leader who can immerse him/herself in the product! Send resume to: **KFWB Radio, 6230 Yuuca Street, Los Angeles, CA 90028. Attn: Jen Baker or fax (323) 871-4681. EOE**

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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: [kmmw@rronline.com](mailto:kmmw@rronline.com). Address all 20-word ads to **R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.**

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27	24	<b>BON JOVI</b> It's My Life (Island/IDJMG)
22	25	<b>EMINEM</b> The Real Slim Shady (Aftermath/Interscope)
17	26	<b>BRITNEY SPEARS</b> Oops!... I Did It Again (Jive)
32	27	<b>MACY GRAY</b> Why Didn't You Call Me (Epic)
34	28	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)
30	29	<b>SISQO</b> Thong Song (Dragon/Def Soul/IDJMG)
31	30	<b>NO DOUBT</b> Simple Kind Of Life (Interscope)

**#1 MOST ADDED**

98 DEGREES Give Me Just One Night... (Universal)

**#1 MOST INCREASED PLAYS**

BRITNEY SPEARS Lucky (Jive)

CHR begins on Page 43.

**AC**

LW	TW	
2	1	<b>MARC ANTHONY</b> You Sang To Me (Columbia)
4	2	<b>DON HENLEY</b> Taking You Home (Warner Bros.)
1	3	<b>FAITH HILL</b> Breathe (Warner Bros.)
3	4	<b>LEANN RIMES</b> I Need You (Sparrow/Curb/Capitol)
6	5	<b>CHRISTINA AGUILERA</b> I Turn To You (RCA)
5	6	<b>LONESTAR</b> Amazed (BNA/RMG)
8	7	<b>SAVAGE GARDEN</b> I Knew I Loved You (Columbia)
7	8	<b>BACKSTREET BOYS</b> Show Me The Meaning Of... (Jive)
11	9	<b>W. HOUSTON &amp; E. IGLESIAS</b> Could I Have This... (Arista)
9	10	<b>CELINE DION</b> That's The Way It Is (550 Music/Epic)
12	11	<b>BRIAN MCKNIGHT</b> Back At One (Motown)
10	12	<b>SAVAGE GARDEN</b> Crash And Burn (Columbia)
15	13	<b>LARA FABIAN</b> I Will Love Again (Columbia)
14	14	<b>PHIL COLLINS</b> You'll Be In My Heart (Hollywood)
13	15	<b>ELTON JOHN</b> Someday Out Of The Blue (DreamWorks)
16	16	<b>CELINE DION</b> I Want You To Need Me (550 Music/Epic)
17	17	<b>SANTANA</b> F/ROB THOMAS Smooth (Arista)
21	18	<b>BACKSTREET BOYS</b> The One (Jive)
19	19	<b>MACY GRAY</b> I Try (Epic)
20	20	<b>98 DEGREES</b> I Do (Cherish You) (Universal)
22	21	<b>SASHA</b> If You Believe (Reprise)
23	22	<b>MARK SCHULTZ</b> He's My Son (Word/Epic)
24	23	<b>JON SECADA</b> Stop (550 Music/Epic)
—	24	<b>MARTINA MCBRIDE</b> There You Are (RCA/RLG)
—	25	<b>BBMAK</b> Back Here (Hollywood)
27	26	<b>SUZY K. W./DONNY OSMOND</b> Now I Know (Vellum)
28	27	<b>JESSICA SIMPSON</b> I Think I'm In Love With You (Columbia)
29	28	<b>ENRIQUE IGLESIAS</b> Be With You (Interscope)
—	29	<b>JIM BRICKMAN</b> The Love I Found In You (Windham Hill)
—	30	<b>JOE</b> I Wanna Know (Jive)

**#1 MOST ADDED**

SHELBY LYNNNE Gotta Get Back (Island/IDJMG)

**#1 MOST INCREASED PLAYS**

JIM BRICKMAN The Love I Found In You (Windham Hill)

AC begins on Page 66.

**CHR/RHYTHMIC**

LW	TW	
1	1	<b>NELLY</b> Country Grammar (Fo' Reel/Universal)
2	2	<b>DR. DRE</b> The Next Episode (Aftermath/Interscope)
3	3	<b>JAY-Z</b> Big Pimpin' (Roc-A-Fella/IDJMG)
4	4	<b>DESTINY'S CHILD</b> Jumpin, Jumpin (Columbia)
8	5	<b>NEXT WIFE</b> (Arista)
7	6	<b>DA BRAT</b> What'chu Like (So So Def/Columbia)
5	7	<b>AALIYAH</b> Try Again (BlackGround)
9	8	<b>JANET</b> Doesn't Really Matter (Def Soul/IDJMG)
6	9	<b>JOE</b> I Wanna Know (Jive)
13	10	<b>PINK</b> Most Girls (LaFace/Arista)
10	11	<b>'N SYNC</b> It's Gonna Be Me (Jive)
14	12	<b>KANDI</b> Don't Think I'm Not (So So Def/Columbia)
16	13	<b>RUFF ENZO</b> No More (Epic)
15	14	<b>JAGGED EDGE</b> Let's Get Married (So So Def/Columbia)
11	15	<b>EMINEM</b> The Real Slim Shady (Aftermath/Interscope)
12	16	<b>DMX</b> Party Up (Up In Here) (Ruff Ryders/IDJMG)
19	17	<b>AVANT</b> Separated (Magic Johnson/MCA)
20	18	<b>SISQO</b> Incomplete (Dragon/Def Soul/IDJMG)
17	19	<b>IDEAL</b> Whatever (Moonlight/Virgin)
25	20	<b>MYA</b> Case Of The Ex (Whatcha...) (University/Interscope)
21	21	<b>MADISON AVENUE</b> Don't Call Me Baby (C2/Columbia)
28	22	<b>CHRISTINA AGUILERA</b> Come On Over (All I Want...) (RCA)
23	23	<b>504 BOYZ</b> Wobble, Wobble (No Limit/Priority)
22	24	<b>KURUPT</b> Who Ride Wit Us (Antra/Artemis)
27	25	<b>JESSICA SIMPSON</b> I Think I'm In Love With You (Columbia)
29	26	<b>COMMON</b> The Light (MCA)
26	27	<b>LIL' KIM</b> No Matter What... (Queen Bee/Under/Atlantic)
24	28	<b>LUCY PEARL</b> Dance Tonight (Overbrook/Pookie/Beyond)
30	29	<b>SON BY FOUR</b> Purest Of Pain... (Sony Discos/Columbia)
33	30	<b>DMX</b> What You Want (Ruff Ryders/IDJMG)

**#1 MOST ADDED**

98 DEGREES Give Me Just One Night... (Universal)

**#1 MOST INCREASED PLAYS**

MYA Case Of The Ex (Whatcha...) (University/Interscope)

CHR begins on Page 43.

**HOT AC**

LW	TW	
1	1	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)
2	2	<b>VERTICAL HORIZON</b> Everything You Want (RCA)
4	3	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music/Epic)
3	4	<b>STING</b> Desert Rose (A&M/Interscope)
5	5	<b>CREED</b> Higher (Wind-up)
6	6	<b>GOO GOO DOLLS</b> Broadway (Warner Bros.)
7	7	<b>MACY GRAY</b> I Try (Epic)
8	8	<b>SISTER HAZEL</b> Change Your Mind (Universal)
9	9	<b>THIRD EYE BLIND</b> Never Let You Go (Elektra/EEG)
10	10	<b>SANTANA</b> F/ROB THOMAS Smooth (Arista)
15	11	<b>EVERCLEAR</b> Wonderful (Capitol)
11	12	<b>FAITH HILL</b> Breathe (Warner Bros.)
12	13	<b>SMASH MOUTH</b> Then The Morning Comes (Interscope)
14	14	<b>DON HENLEY</b> Taking You Home (Warner Bros.)
13	15	<b>SPLENDER</b> I Think God Can Explain (C2/Columbia)
20	16	<b>NINA GORDON</b> Tonight And The Rest Of My... (Warner Bros.)
21	17	<b>BBMAK</b> Back Here (Hollywood)
16	18	<b>LONESTAR</b> Amazed (BNA/RMG)
17	19	<b>SAVAGE GARDEN</b> Crash And Burn (Columbia)
18	20	<b>RED HOT CHILI PEPPERS</b> Otherside (Warner Bros.)
22	21	<b>NO DOUBT</b> Simple Kind Of Life (Interscope)
19	22	<b>BEN HARPER</b> Steal My Kisses (Virgin)
24	23	<b>VERTICAL HORIZON</b> You're A God (RCA)
25	24	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)
23	25	<b>MARC ANTHONY</b> You Sang To Me (Columbia)
27	26	<b>MOBY</b> Porecelain (V2)
29	27	<b>NEVE</b> It's Over Now (Portrait/C2/Columbia)
26	28	<b>DIDO</b> Here With Me (Arista)
—	29	<b>BON JOVI</b> It's My Life (Island/IDJMG)
—	30	<b>MACY GRAY</b> Why Didn't You Call Me (Epic)

**#1 MOST ADDED**

FASTBALL You're An Ocean (Hollywood)

**#1 MOST INCREASED PLAYS**

EVAN AND JARON Crazy For This Girl (Columbia)

AC begins on Page 66.

**URBAN**

LW	TW	
1	1	<b>NEXT WIFE</b> (Arista)
2	2	<b>IDEAL</b> Whatever (Moonlight/Virgin)
5	3	<b>SISQO</b> Incomplete (Dragon/Def Soul/IDJMG)
6	4	<b>RUFF ENZO</b> No More (Epic)
4	5	<b>JAGGED EDGE</b> Let's Get Married (So So Def/Columbia)
3	6	<b>AVANT</b> Separated (Magic Johnson/MCA)
9	7	<b>TONI BRAXTON</b> Just Be A Man About It (LaFace/Arista)
7	8	<b>JOE</b> Treat Her Like A Lady (Jive)
12	9	<b>DESTINY'S CHILD</b> Jumpin, Jumpin (Columbia)
8	10	<b>DA BRAT</b> What'chu Like (So So Def/Columbia)
10	11	<b>KELLY PRICE</b> As We Lay (Def Soul/IDJMG)
16	12	<b>LIL' KIM</b> No Matter What They Say (Queen Bee/Under/Atlantic)
14	13	<b>JANET</b> Doesn't Really Matter (Def Soul/IDJMG)
13	14	<b>NELLY</b> Country Grammar (Fo' Reel/Universal)
18	15	<b>SAMMIE</b> Crazy Things I Do (Freeway/Capitol)
17	16	<b>R. KELLY</b> Bad Man (LaFace/Arista)
11	17	<b>LUCY PEARL</b> Dance Tonight (Overbrook/Pookie/Beyond)
21	18	<b>COMMON</b> The Light (MCA)
20	19	<b>DMX</b> What You Want (Ruff Ryders/IDJMG)
19	20	<b>DONELL JONES</b> Where I Wanna Be (Untouchables/LaFace)
25	21	<b>LIL BOW WOW</b> Bounce With Me (So So Def/Columbia)
15	22	<b>WHITNEY HOUSTON &amp; DEBORAH COX</b> Same Script... (A&M)
22	23	<b>YOLANDA ADAMS</b> Open My Heart (Elektra/EEG)
30	24	<b>MYA</b> Case Of The Ex (Whatcha...) (University/Interscope)
24	25	<b>METHROME</b> Loving Each Other 4 Life (Clatwon/Capitol)
27	26	<b>EVE</b> F/JADAKISS Got It All (Ruff Ryders/Interscope)
31	27	<b>BOYZ II MEN</b> Pass You By (Universal)
26	28	<b>CARL THOMAS</b> I Wish (Bad Boy/Arista)
23	29	<b>DR. DRE</b> The Next Episode (Aftermath/Interscope)
35	30	<b>KANDI</b> Don't Think I'm Not (So So Def/Columbia)

**#1 MOST ADDED**

TAMIA Can't Go For That (Elektra/EEG)

**#1 MOST INCREASED PLAYS**

ERYKAH BADU Bag Lady (Motown)

URBAN begins on Page 58.

**ROCK**

LW	TW	
1	1	<b>CREED</b> With Arms Wide Open (Wind-up)
2	2	<b>METALLICA</b> I Disappear (Hollywood)
3	3	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)
6	4	<b>RED HOT CHILI PEPPERS</b> Californication (Warner Bros.)
4	5	<b>AC/DC</b> Satellite Blues (EastWest/EEG)
5	6	<b>STONE TEMPLE PILOTS</b> Sour Girl (Atlantic)
7	7	<b>U.P.O.</b> Godless (Epic)
9	8	<b>3 DOORS DOWN</b> Loser (Republic/Universal)
11	9	<b>KENNY WAYNE SHEPHERD BAND</b> Last Goodbye (Giant)
8	10	<b>A PERFECT CIRCLE</b> Judith (Virgin)
10	11	<b>MOTLEY CRUE</b> Hell On High Heels (Motley/Beyond)
12	12	<b>PRIMUS</b> W/OZZY N.I.B. (Divine/Priority)
13	13	<b>IRON MAIDEN</b> The Wicker Man (Portrait/Columbia)
19	14	<b>PAPA ROACH</b> Last Resort (DreamWorks)
16	15	<b>PEARL JAM</b> Light Years (Epic)
21	16	<b>GODSMACK</b> Bad Religion (Republic/Universal)
15	17	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)
14	18	<b>B.B. KING</b> Eric Clapton Riding With The King (Duck/Reprise)
17	19	<b>CULT</b> Painted On My Heart (Island/IDJMG)
24	20	<b>5ST0PS</b> Question Everything (Reprise)
23	21	<b>LIVE</b> They Stood Up For Love (Radioactive/MCA)
22	22	<b>EVE</b> 6 Promise (RCA)
27	23	<b>ONE WAY RIDE</b> Painted Perfect (Refuge/MCA)
26	24	<b>JIMMY PAGE &amp; BLACK CROWES</b> Ten... (Musicmaker.com)
25	25	<b>DEFONES</b> Change (In The House Of) Files (Maverick)
28	26	<b>QUEENS OF THE STONE AGE</b> The Lost Art... (Interscope)
40	27	<b>NICKELBACK</b> Breathes (Roadrunner)
33	28	<b>STIR</b> Climbing The Walls (Capitol)
31	29	<b>ISLE OF Q</b> Little Scene (Universal)
30	30	<b>EVERCLEAR</b> Wonderful (Capitol)

**#1 MOST ADDED**

AMERICAN PEARL Free Your Mind (Wind-up)

**#1 MOST INCREASED PLAYS**

NICKELBACK Breathes (Roadrunner)

ROCK begins on Page 103.

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## URBAN AC

TW	LW	ARTIST	SON	Label
1	1	WHITNEY HOUSTON & DEBORAH COX	Same Script (Arista)	
2	2	YOLANDA ADAMS	Open My Heart (Elektra/EEG)	
3	3	TONI BRAXTON	Just Be A Man About It (LaFace/Arista)	
4	4	DONELL JONES	Where I Wanna Be (Intouchables/LaFace/Arista)	
5	5	JOE	Treat Her Like A Lady (Jive)	
6	6	CARL THOMAS	I Wish (Bad Boy/Arista)	
7	7	KELLY PRICE	As We Lay (Def Soul/UMG)	
8	8	GERALD LEVERT	Baby U Are (EastWest/EEG)	
9	9	D'ANGELO	Send It On (Cheeba Sound/Virgin)	
10	10	TEMPTATIONS	I'm Here (Motown)	
11	11	AVANT	Separated (Magic Johnson/MCA)	
12	12	MARY MARY	Shackles (Praise You) (C2/Columbia)	
13	13	JAGGED EDGE	Let's Get Married (So So Def/Columbia)	
14	14	JOE I	Wanna Know (Jive)	
15	15	LUCY PEARL	Dance Tonight (Overbrook/Pookie/Beyond)	
16	16	BOYZ II MEN	Pass You By (Universal)	
17	17	R. KELLY	Bad Man (LaFace/Arista)	
18	18	KEYON EDMONDS	No Love (I'm Not Used To) (RCA)	
19	19	W. DOWNING	F/MOORE & ALBRIGHT When You... (Motown)	
20	20	BARRY WHITE	Which Way Is Up (Private Music/Windham Hill)	
21	21	DAVE KOZ	F/MONTELL JORDAN Careless Whisper (Capitol)	
22	22	SISQO	Incomplete (Dragon/Def Soul/UMG)	
23	23	METHRONE	Loving Each Other 4 Little (Clutown/Capitol)	
24	24	MARY J. BLIGE	Your Child (MCA)	
25	25	LV	Woman's Gotta Have It (Loud)	
26	26	BEBE WINANS	F/MCKNIGHT & JOE Coming Back Home (Motown)	
27	27	RUFF ENOZ	No More (Epic)	
28	28	NORMAN BROWN	F/VESTA Rain (Warner Bros.)	
29	29	CARL THOMAS	Summer Rain (Bad Boy/Arista)	
30	30	BRIAN MCKNIGHT	6.8.12 (Motown)	

## #1 MOST ADDED

TAMIA Can't Go For That (Elektra/EEG)

## #1 MOST INCREASED PLAYS

KEYON EDMONDS No Love (I'm Not Used To) (RCA)

URBAN begins on Page 58.

## COUNTRY

LW	TW	ARTIST	SON	Label
1	1	LEE ANN WOMACK	I Hope You Dance (MCA)	
2	2	LONESTAR	What About Now (BNA/RLG)	
3	3	RASCAL FLATTS	Prayin' For Daylight (Lyric Street)	
4	4	ALAN JACKSON	It Must Be Love (Arista/RLG)	
5	5	JO DEE MESSINA	That's The Way (Curb)	
6	6	ERIC HEATHERLY	Flowers On The Wall (Mercury)	
7	7	REBA MCENTIRE	I'll Be (MCA)	
8	8	SHEDAISSY	I Will... But (Lyric Street)	
9	9	KEITH URBAN	Your Everything (Capitol)	
10	10	DIXIE CHICKS	Cold Day In July (Monument)	
11	11	BROOKS & DUNN	You'll Always Be Loved By Me (Arista/RLG)	
12	12	JOE DIFFIE	It's Always Somethin' (Epic)	
13	13	TOBY KEITH	Country Comes To Town (DreamWorks)	
14	14	PHIL VASSAR	Just Another Day In Paradise (Arista/RLG)	
15	15	FAITH HILL	W/TIM MCGRAW Let's... (Warner Bros./Curb)	
16	16	DARRYL WORLEY	When You Need My Love (DreamWorks)	
17	17	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)	
18	18	MARK WILLIS	Almost Doesn't Count (Mercury)	
19	19	BILLY GILMAN	Ons Voice (Epic)	
20	20	AARON TIPPIN	Kiss This (Lyric Street)	
21	21	MARTINA MCBRIDE	There You Are (RCA/RLG)	
22	22	VINCE GILL	Feels Like Love (MCA)	
23	23	GEORGE STRAIT	Go On (MCA)	
24	24	WARREN BROTHERS	F/SARA EVANS That's The Best... (BNA/RLG)	
25	25	STEVE HOLY	Blue Moon (Curb)	
26	26	MONTGOMERY GENTRY	Self Made Man (Columbia)	
27	27	TRACY LAWRENCE	Lonely (Atlantic)	
28	28	PHIL VASSAR	Just Another Day In Paradise (Arista/RLG)	
29	29	TRAVIS TRITT	Best Of Intentions (Columbia)	
30	30	KINLEYS	She Ain't The Girl For You (Epic)	
31	31	BRAD PAISLEY	We Danced (Arista/RLG)	

## #1 MOST ADDED

TRAVIS TRITT Best Of Intentions (Columbia)

## #1 MOST INCREASED PLAYS

GEORGE STRAIT Go On (MCA)

COUNTRY begins on Page 75.

## NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	BONEY JAMES & RICK BRAUN	Grazin' In... (Warner Bros.)	
2	2	BRIAN CULBERTSON	Do You Really Love Me (Atlantic)	
3	3	CHRIS STANDING	Hip Sway (Insect)	
4	4	GEORGE BENSON	Deeper Than You Think (GRP/VMG)	
5	5	DOWN TO THE BONE	The Zodiac (Internal Bass)	
6	6	RICHARD ELLIOT	Moomba (Blue Note)	
7	7	DAVE KOZ	Can't Let You Go (The Sha...) (Capitol)	
8	8	JEFF GOLUB	F/PETER WHITE No Two Ways... (GRP/VMG)	
9	9	JOYCE COOLING	Before Dawn (Heads Up)	
10	10	BRENDA RUSSELL	Catch On (Hidden Beach/Epic)	
11	11	JAY BECKENSTEIN	Sunrise (Windham Hill)	
12	12	EUGE GROOVE	Vinyl (Warner Bros.)	
13	13	STEELY DAN	Jack Of Speed (Giant/Reprise)	
14	14	TONI BRAXTON	Spanish Guitar (LaFace/Arista)	
15	15	PAUL TAYLOR	Avenue (Peak/Unity/W-Coded)	
16	16	CLUB 1600	Stay (N-Coded)	
17	17	RONNY JORDAN	London Lowdown (Blue Note)	
18	18	ACOUSTIC ALCHEMY	Beautiful Game (Higher Octave)	
19	19	BRIAN MCKNIGHT	6.8.12 (Motown)	
20	20	STEVE COLE	Got It Goin' On (Atlantic)	
21	21	CRAIG CHAQUIO	Cafe Carnival (Higher Octave)	
22	22	MICHAEL MCDONALD	The Meaning Of Love (Ramp)	
23	23	MICHAEL LINGTON	Twice In A Lifetime (Samson)	
24	24	VARIOUS ARTISTS	Manenberg (Heads Up)	
25	25	JAZZMASTERS	London... (Hardcastle/Trippin' N' Rhythm)	
26	26	WALTER BEASLEY	Comin' At Cha (Shanachie)	
27	27	DAVID BENEDIT	Red Baron (GRP/VMG)	
28	28	AL JARREAU	Last Night (GRP/VMG)	
29	29	MAYSA	Got To Be Strong (Rice/N-Coded)	
30	30	BONEY JAMES	All Night Long (Warner Bros.)	

## #1 MOST ADDED

DAVID BENEDIT Red Baron (GRP/VMG)

## #1 MOST INCREASED PLAYS

STEVE COLE Got It Goin' On (Atlantic)

NAC begins on Page 98.

## ACTIVE ROCK

TW	LW	ARTIST	SON	Label
1	1	PAPA ROACH	Last Resort (DreamWorks)	
2	2	A PERFECT CIRCLE	Judith (Virgin)	
3	3	METALLICA	I Disappear (Hollywood)	
4	4	RED HOT CHILI PEPPERS	Californication (Warner Bros.)	
5	5	DEFTONES	Change (In The House Of Lies) (Maverick)	
6	6	CREED	With Arms Wide Open (Wind-up)	
7	7	U.P.O.	Godless (Epic)	
8	8	GODSMACK	Bad Religion (Republic/Universal)	
9	9	3 DOORS DOWN	Loser (Republic/Universal)	
10	10	3 DOORS DOWN	Kryptonite (Republic/Universal)	
11	11	DISTURBED	Stupify (Giant/Reprise)	
12	12	LIMP BIZKIT	Take A Look Around (Theme...) (Hollywood)	
13	13	INCUBUS	Stellar (Immortal/Epic)	
14	14	PRIMUS	W/OZZY N.I.B. (Divine/Priority)	
15	15	ROB ZOMBIE	Scum Of The Earth (Hollywood)	
16	16	UNION UNDERGROUND	Turn Me On... (Portrait/Columbia)	
17	17	ONE WAY RIDE	Painted Perfect (Refuge/MCA)	
18	18	STONE TEMPLE PILOTS	Sour Girl (Atlantic)	
19	19	KORN	Somebody Someone (Immortal/Epic)	
20	20	QUEENS OF THE STONE AGE	The Lost Art... (Interscope)	
21	21	NICKELBACK	Breathe (Roadrunner)	
22	22	PEARL JAM	Light Years (Epic)	
23	23	BSTOPS7	Question Everything (Reprise)	
24	24	AC/DC	Satellite Blues (EastWest/EEG)	
25	25	EYE 6	Promise (RCA)	
26	26	MOTLEY CRUE	Hell On High Heels (Motley/Beyond)	
27	27	EVERCLEAR	Wonderful (Capitol)	
28	28	ISLE OF D	Little Soans (Universal)	
29	29	P.O.D.	Rock The Party (Off The Hook) (Atlantic)	
30	30	KID ROCK	American Bad Ass (Top Dog/Lava/Atlantic)	

## #1 MOST ADDED

KID ROCK Wasting Time (Top Dog/Lava/Atlantic)

## #1 MOST INCREASED PLAYS

NICKELBACK Breathe (Roadrunner)

ROCK begins on Page 103.

## ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	Californication (Warner Bros.)	
2	2	PAPA ROACH	Last Resort (DreamWorks)	
3	3	3 DOORS DOWN	Kryptonite (Republic/Universal)	
4	4	EYE 6	Promise (RCA)	
5	5	DEFTONES	Change (In The House Of Lies) (Maverick)	
6	6	A PERFECT CIRCLE	Judith (Virgin)	
7	7	SR-71	Right Now (RCA)	
8	8	EVERCLEAR	Wonderful (Capitol)	
9	9	STONE TEMPLE PILOTS	Sour Girl (Atlantic)	
10	10	INCUBUS	Stellar (Immortal/Epic)	
11	11	CREED	With Arms Wide Open (Wind-up)	
12	12	LIMP BIZKIT	Take A Look Around (Theme...) (Hollywood)	
13	13	METALLICA	I Disappear (Hollywood)	
14	14	WHEATUS	Teenage Dirtbag (Columbia)	
15	15	VERTICAL HORIZON	You're A God (RCA)	
16	16	DISTURBED	Stupify (Giant/Reprise)	
17	17	BLINK-182	Adam's Song (MCA)	
18	18	CYPRESS HILL	Superstar (Ruffhouse/Columbia)	
19	19	BT	Never Gonna Come Back Down (Netwerk/Capitol)	
20	20	INCUBUS	Pardon Me (Immortal/Epic)	
21	21	NICKELBACK	Leader Of Men (Roadrunner)	
22	22	KORN	Somebody Someone (Immortal/Epic)	
23	23	3 DOORS DOWN	Loser (Republic/Universal)	
24	24	BSTOPS7	Question Everything (Reprise)	
25	25	MATCHBOX TWENTY	Bent (Lava/Atlantic)	
26	26	PEARL JAM	Light Years (Epic)	
27	27	OPM	Heaven Is A Half Pipe (Il...) (Atlantic)	
28	28	RAGE AGAINST THE MACHINE	Testify (Epic)	
29	29	MXPX	Responsibility (A&M/Interscope)	
30	30	LIT	Over My Head (Lava/Capitol)	

## #1 MOST ADDED

GODD CHARLOTTE Little Things (Epic)

## #1 MOST INCREASED PLAYS

RAGE AGAINST THE MACHINE Testify (Epic)

ALTERNATIVE begins on Page 112.

## ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	B.B. KING/ERIC CLAPTON	Riding... (Duck/Reprise)	
2	2	MATCHBOX TWENTY	Bent (Lava/Atlantic)	
3	3	PHISH	Heavy Things (Elektra/EEG)	
4	4	DAVID GRAY	Babylon (ATO)	
5	5	EVERCLEAR	Wonderful (Capitol)	
6	6	XTC	I'm The Man Who Murdered Love (Idea/TVT)	
7	7	ROBERT BRADLEY'S BLACKWATER...	Baby (RCA)	
8	8	JONNY LANG	Breakin' Me (A&M/Interscope)	
9	9	NINE DAYS	Absolutely (Story Of A Girl) (550 Music/Epic)	
10	10	STONE TEMPLE PILOTS	Sour Girl (Atlantic)	
11	11	SHIVAREE	Goodnight Moon (Capitol)	
12	12	STING	Desert Rose (A&M/Interscope)	
13	13	SINEAD O'CONNOR	No Man's Woman (Atlantic)	
14	14	BILLY BRAGG & WILCO	Secret Of The Sea (Elektra/EEG)	
15	15	VERTICAL HORIZON	You're A God (RCA)	
16	16	TRACY CHAPMAN	Wedding Song (Elektra/EEG)	
17	17	JAYHAWKS	I'm Gonna Make You... (American/Columbia)	
18	18	STEVE EARLE	Transcendental Blues (E-Squared/Artemis)	
19	19	SISTER HAZEL	Change Your Mind (Universal)	
20	20	NEIL YOUNG	Good To See You (Reprise)	
21	21	SISTER SEVEN	The Only Thing That's Real (Arista)	
22	22	DANIEL CAGE	Sleepwalking (MCA)	
23	23	TRAVIS	Why Does It Always Rain... (Independiente/Epic)	
24	24	AIMEE MANN	Red Vines (Superego)	
25	25	COUNTING CROWS	All My Friends (DGC/Geffen/Interscope)	
26	26	INDIGO GIRLS	Cold Beer And Remote Control (Epic)	
27	27	SHELBY LYNNE	Gotta Get Back (Island/UMG)	
28	28	GOMEZ	Revolutionary Kind (Hut/Virgin)	
29	29	K.D. LANG	Summerling (Warner Bros.)	
30	30	RED HOT CHILI PEPPERS	Californication (Warner Bros.)	

## #1 MOST ADDED

FASTBALL You're An Ocean (Hollywood)

## #1 MOST INCREASED PLAYS

COUNTING CROWS All My Friends (DGC/Geffen/Interscope)

ADULT ALTERNATIVE begins on Page 124.

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# Publisher's Profile

By Erica Farber



## DAVID J. FIELD

President & Chief Operating Officer, Entercom Communications Corp.

**How Entercom was founded:** "Joe founded the company in '68. He had a vision of what FM radio was going to become at a time when AM was completely dominant. He gambled the few dollars he had in his pocket, and he's done very well since."

**The culture of Entercom:** "We're aggressive, passionate, highly competitive and very performance-oriented. However, it's a very human organization as well. It's a collegial environment where people are treated with respect and appreciated for their contributions. We're not so big that people have become numbers and lost their identities, yet we're large enough to clearly have the critical mass to play and win. We're focused 100% on radio, so the passion for and complete focus on the business remains."

**Holding onto the human element:** "It is inherent in who we are and the kinds of people we bring into the organization. I hear horror stories from other organizations about the way people are treated and the way business is conducted. The premise of our organization has always been that you attract the best and brightest to your organization; you hold them accountable to high goals; you work strategically with them on a collaborative, collegial basis to implement the best strategies and tactics; then you reward them for doing the job. It's remarkable to me how many times people tell me they've worked for organizations for years and have never been thanked or complimented or acknowledged for their contributions. That's just ridiculous."

**Long-term goals for the company:** "We do not aspire to be the largest company in the business. We do aspire to be the best at what we do. I'm not asserting that we are the best. Frankly, I never would. That's the bar that we hold ourselves accountable to. From a size standpoint, we very much believe we will emerge as the No. 3 consolidator in the business. We're pretty close at this point. Scale brings leverage and advantages, but it also brings a challenge to retain the essence of what made you successful on your way up."

**Biggest challenges:** "There are three basic challenges: continuing to find outstanding acquisition opportunities, sustaining our long-term track record of delivering same-station revenue and cash-flow growth that have surpassed our peer group's, and changing the mind-set of our people to make them more focused on competing directly with television and print for dollars."

"It's always been difficult to have your best and brightest account executives focus on new business development — which is the most important element in the business — when their mind-sets and their pocket-books point them toward the more commodity-based, avail-driven business."

**On his strong commitment to community:** "Radio is one of the few businesses where you can do well and do good at the same time. Being a responsible corporate citizen has always been a fundamental tenet of who we are. Far from losing touch with that as we get bigger, it excites us that we can do even more positive things to make an impact on our communities. We started years ago with our 'Make a Difference Days.' We've pursued a host of other corporate and station-level initiatives to make a difference in our communities."

"Most recently, we established our anti-violence policy, which, as far as I'm aware, is the only policy of its kind in the industry. It not only requires our programmers to avoid playing ultraviolent music or music that advocates criminal

violence, it also restricts us from clearing advertising of a similar nature. We've now committed well over \$2 million to promoting organizations that have addressed the problems underlying violence in our society."

"At the end of the day, when we judge ourselves as human beings, it's very important to be successful in our careers, successful with our families and successful in our communities. If we become myopic and just focus on making a lot of money at the expense of the other values that are important to us as human beings, we've lost our way as companies and as human beings."

**Internet strategy:** "We're doing a lot of things to enable us to capitalize on the opportunities of the Internet. Fundamentally, we are extending our brands, enable us to expand our relationship with our listeners and our customers. Across the company we're involved in a lot of initiatives as we continue to explore the best ways to capitalize on that opportunity. We have brought in some outstanding people to focus on the Internet business. We think there is great potential to capitalize on the marriage between radio and the Internet."

**Most influential individual:** "I'm influenced by a lot of people. I try to learn the positive and negative lessons from everybody I work with and everybody I meet about or observe, but there's no one person who stands out."

**Career highlight:** "How the management team of Entercom has taken the company to a level of performance that we should all be very proud of. Thanks to the Entercom team for making me and us look so good."

**Favorite radio format:** "I have eclectic tastes, but I'd say Alternative, Sports and Classic Rock."

**Favorite television show:** "I watch very little TV, but *NYPD Blue* is probably still my favorite show."

**Favorite song:** "My favorite band is Pearl Jam."

**Favorite movie:** "A tie between *North by Northwest* and *It's a Wonderful Life*."

**Favorite book:** "Three books I just completed: *Dutch*, Edmond Morris' biography of Ronald Reagan; *Tigers in the Snow*, a story about the plight of tigers around the world; and *A Newer World*, the story of Kit Carson and John C. Fremont and the exploration of the country during the 19th century. Ninety-nine percent of my reading is nonfiction. I enjoy history, biography and environmental issues."

**Favorite restaurant:** "Toscana's, a terrific Italian restaurant in Bryn Mawr."

**Beverage of choice:** "Depends on my mood. A Mount Gay and tonic, and also an orange and cranberry juice with club soda and lime."

**Hobbies:** "I love sports, love the competition. Basketball, tennis, some hockey. Skiing, cycling. I like to read, but I don't spend enough time doing it. I get involved in organizations in my community that I believe in."

**Stock recommendation:** "Entercom [ETM]."

**E-mail address:** "Djfield@entercom.com."

**Advice to the industry:** "The key to our future success is broadening our horizons and ensuring that we focus more effort on competing with other media and becoming more important marketing partners to our clients. We also need to continuously enhance our products to make them more compelling to our listeners. While we give lots of lip service to those issues, I don't think we spend nearly enough time, effort and money on pursuing them. That is what might hold us back in the future."

David Field, who went from investment banking to operating one of radio's top companies, dispels the myth that Wall Street types don't have hearts.

As President and COO of Entercom, Field has the drive and determination that will help the company reach its goal of becoming the third-largest radio company in the U.S. At the same time he is continually looking for ways to help his employees grow, and he believes strongly in sharing thoughts and ideas, which helps everyone to get better at what they do.

**Getting into the business:** "Coming out of college, I went straight to Wall Street as an investment banker for Goldman Sachs. I had every intention of pursuing a career in investment banking, but the lure of the radio business, which had been beckoning me for many years, became too compelling. After business school I jumped in, and I've enjoyed every moment since."

**State of the business:** "It's in terrific shape right now. There are several fundamental factors that should enable us to sustain superior performance for years to come. One is the advertising boom, which we think will be sustained. The proliferation of new brands, new distribution channels and new products and services will require advertising and marketing to compete. In addition, deregulation continues to fuel a variety of new categories."

"We think advertising is going to boom in the years to come, and radio continues to be a terrific bargain, on a CPM basis, vs. print, television and other media. While we've seen some progress in growing radio's share, we think the majority of growth is yet to come. The S&P just revised its growth forecasts and talked about radio growing at about a 14.6% rate for the next five years against TV's 10.2%. S&P notes that by 2004 radio's share of total ad spending will be nearly 11%. Those trends should enable us to continue to prosper."

"The threats to our future growth are the potentially self-inflicted wounds of excessive spotloads and a failure to continue to invest in and nurture and reinvent our brands to make them compelling to consumers. We control our destiny, and so long as we are able to make radio exciting to our listeners and we don't kill the golden goose, we'll continue to ride the wave of ad growth, and radio will gain share."

**Working in a family business:** "Joe [Field's father, Entercom founder Joe Field] and I have a tremendous amount of respect and admiration for one another, but we're also very different people with different personalities and styles and different business fortes. We complement each other very well, and that's worked extremely well for the company. We have learned that we can leave business at the office."

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*Kid Kelly, Backtrax-USA/Z100 New York*



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