

NEWSSTAND PRICE \$6.50

### Fourth-Quarter Heat

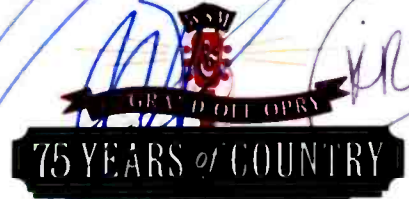
It's **Ricky Martin** mania all over again! "She Bangs" explodes at CHR/Pop with 151 adds. Martin's forthcoming Columbia release hits stores in November and is expected to be one of the season's hottest sellers. More at [www.rickymartin.com](http://www.rickymartin.com).



SEPTEMBER 29, 2000

### Annual CMA Issue

With the Country Music Awards show set to air next week, R&R's Nashville office raided the archives of the Grand Ole Opry to give you a behind-the-scenes look at this great musical tradition. It all begins on Page 55.



*I look around and all I see  
Is your happiness embracing me  
Oh Lord I'd be lost  
But for the grace of God*

**keith  
urban**

**But For The  
Grace Of God**

the follow-up  
to his Top 5 hit single  
"Your Everything"

**Impact Date:  
October 9**

*Capitol*

# LIFEHOUSE

hanging by A moment

Most Added  
at Alternative!

#1 Most Played  
at WRAX-  
Top 5 Phones

New Adds:

101  
RC

WRAX  
WLUM  
WPLA  
WQXA

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WMFS  
KFZY  
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WHFS  
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WCPR  
KAEP

WXDX  
KEDJ  
KRQC  
WRRV

WXTM  
KTCL  
WCMF  
WKRL

WSFM  
WEQX  
WEJE

WHRL  
WARQ  
KFRQ

WAVF  
KQRX

KATS  
KFMA

WCYY  
WPBZ

KNRQ  
WMRQ

On Tour With Pearl Jam



produced by Ron Aniello mixed by Brendan O'Brien water tower management  
www.lifehousemusic.com www.dreamworksrecords.com

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To commemorate this week's CMA activities and R&R's salute to the Grand Ole Opry's 75th birthday, Sales & Marketing Editor Pam Baker interviews perhaps the hardest-working personality in Country radio: **Gerry House**. Can you believe this WSIX/Nashville vet was a former salesman (although not a very good one)? We've also got a great Sales Tip of the Week from KKBO-FM/Houston's **Judy Larkin**, and a former radio news reporter is in this week's GM Spotlight.

Pages 12-19

**WHO'S THE VILLAIN?**

Is the RIAA or the Digital Millennium Copyright Act the bigger foe to webcasters? One reader checks in with his opinions, and he doesn't care for either! This week's Internet News & Views section also contains an analysis of the latest Arbitron Webcast ratings.

Pages 20-26

**IN THE NEWS**

- **RCS** to add new technologies to R&R's MusicMeeting service
- **Jeff Hilery** appointed PD for KLIF/Dallas
- **Darrea Davis** now Infinity/Houston Group PD
- "**Cadillac**" **Jack McCartney** adds WJMN/Boston Station Mgr. duties
- **Stephanie McTamara** becomes GM for WADO & WCAA/New York
- **WNNY**/New York debuts Spanish all-News format

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - **3 DOORS DOWN** Kryptonite (Republic/Universal)
- CHR/RHYTHMIC**
  - **NELLY** Country Grammar (Fo' Real/Universal)
- URBAN**
  - **MYSTICAL** Sheke Ya Aes (Jive)
- URBAN AC**
  - **YOUNG BRAXTON** Just Be A Man About It (LaFace/Arista)
- COUNTRY**
  - **JO DEE MESSENA** That's The Way (Curb)
- AC**
  - **BOB MENLEY** Taking You Home (Warner Bros.)
- POP AC**
  - **BLAC CHERRY** TWENTY Bent (Live/Atlantic)
- R&B/SMOOTH JAZZ**
  - **DAVE ROZ** Can't Let You Go (Capitol)
- ROCK**
  - **3 DOORS DOWN** Loser (Republic/Universal)
- ACTIVE ROCK**
  - **3 DOORS DOWN** Loser (Republic/Universal)
- ALTERNATIVE**
  - **GREEN DAY** Minority (Reprise)
- ADULT ALTERNATIVE**
  - **U2** Beautiful Day (Interscope)

NEWSSTAND PRICE \$6.50



**Online Listening On The Rise**

■ 'Net studies offer compelling reasons to stream

SAN FRANCISCO — Arbitron was busy at last week's NAB Radio Show: It unveiled two new studies at the Moscone Center, and both of them highlighted emerging technologies' effects on radio.

The "Internet V" study, conducted with Edison Media Research, found that online listening has tripled from 6% of Americans (14 million people) in

1998 to 20% (45 million) in 2000. As expected, the biggest growth in online audio usage is among teens and 18-24s: "The 12-to-24-year-olds are most compelled to go to other media to scratch their itch for things like rap or hip-hop or some of this hard stuff most people over 25 hate," Edison President Larry Rosin told Bloomberg.

ARBITRON/See Page 10

**NAB Radio Show Attendance Is A San Francisco Treat**

■ Some 7,200 witness stirring sessions inside, organized protests outside

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

SAN FRANCISCO — Perhaps it should have been no surprise that, here in the mecca of political activism, the radio industry would be greeted with protests over LPFM, Howard Stern's treatment of women and everything in between.

But for NAB brass, the biggest worry wasn't protests, but rather how they were going to draw more beating hearts into the Moscone Center after last year's much-criticized Labor Day weekend show in steamy Orlando.

Indeed, the NAB's press department wasted no time in posting this year's numbers. On the first day of the show they papered the news media center with the figures: 7,200 attendees compared to last year's 5,800 and 1998's 6,200.

The show opened Wednesday (9/20) with more than 35 sign-bearing protesters circled in front of the Moscone Center to protest Dr. Laura Schlessinger's new TV show and Howard Stern's syndicated radio program. National Organization

NAB/See Page 20

Clockwise from upper left: Jeff Smulyan accepts the National Radio Award; NAB protester Ian Kemper York is hauled out of the Moscone Convention Center; Dick Purtan sports a bandage after being struck by a wayward microphone at the Marconi Awards ceremony; Lowry Mays describes his company's mission; retired General Colin Powell implores broadcasters to aid children.



Photos: Mike Nagle. All others: NAB

**Bartels Becomes Sr. VP At Arista**

BY STEVE WONSIEWICZ  
R&R MUSIC EDITOR  
swonc@rronline.com

Arista Records has named **Steve Bartels** Sr. VP. Based in New York, he will oversee the label's promotion and special-markets departments. He reports to Exec. VP Jerry Blair on promotion matters and Exec. VP/PGM Larry Mestel on special-markets business.

Arista President/CEO Antonio "L.A." Reid said, "Steve is a seasoned music executive whose



Bartels

BARTELS/See Page 10

**LPFM Sparks Heated Debate At NAB**

■ Demonstrators denounce 'corporate control'

SAN FRANCISCO — Low-power FM service fueled high-powered discussions last week as industry leaders and regulators met at the Moscone Center to look into the future of radio.

While NAB Radio Show planners scheduled a plethora of sessions with experts on LPFM, advocates of the service gave the program a whole new flavor with daily protests at the convention center's doorway. One protester even managed to interrupt NAB President/CEO Eddie Fritts' Friday-morning introduction of Commissioner Harold Furchtgott-Roth. And the ad-



Furchtgott-Roth

vocates' call for diversity in programming and ownership — a concern that is not exclusive to them, but also shared by many in the industry — was widely discussed in session after session.

FCC Chairman Bill Kennard, the father of LPFM and its biggest supporter among federal officials, did not attend the show. It was the first NAB convention he has missed since joining the FCC in November 1997. Fritts told R&R the chairman was invited but had a scheduling

See Page 10

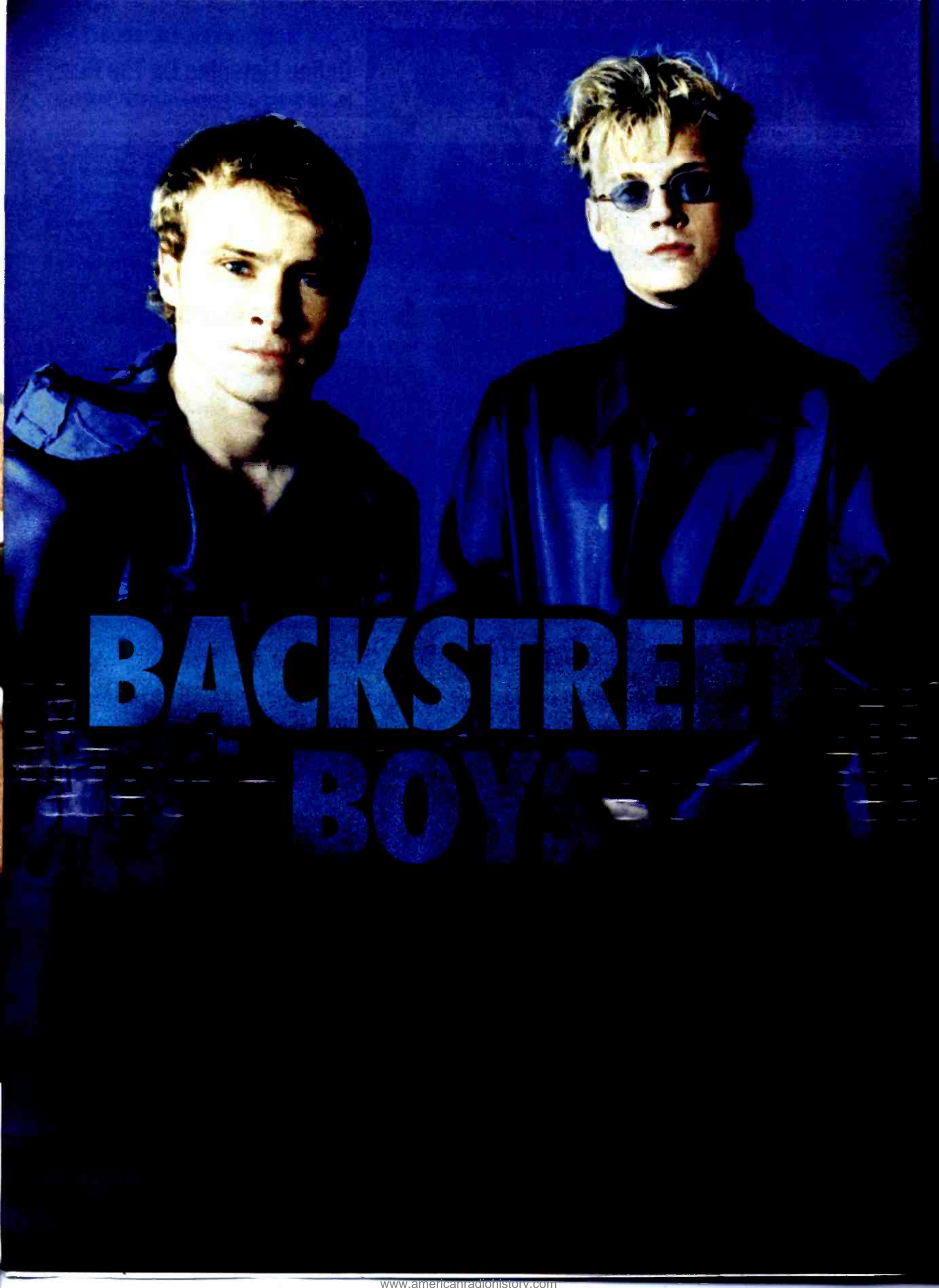
**Radio One Plunges After Q3 Warning**

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

Citing a slowdown in ad revenues, **Radio One** CEO Alfred Liggins warned that his company will not meet third-quarter revenue expectations.

That piece of news was just enough for many investors to abandon the stock and send its value plunging by more than half in just a few days. Radio One closed at \$7.75 on R&R's Tuesday (9/26) deadline, exactly 10 points lower than it was on the day that Liggins made his revelation. The stock is worth just a quarter of its historic high, \$32.167 on Jan. 10 of this year. The company went public in May 1999 at a split-adjusted IPO price of \$8.

RADIO ONE/See Page 10



# BACKSTREET BOYS



# *shape of my heart*

Their first single from the upcoming LP  
**BLACK & BLUE**

In Stores November 21st

**Going For Adds October 2**

Exclusive Management by The Firm, Los Angeles, CA



American Radio History, Corp.

# What do you call a General Manager who schedules perceptual research at least once a year?



**Smart.** Doing at least an annual check-up allows them to see clearly what has taken place in their market and to fine-tune their product to avoid problems before they start affecting the ratings. Often, they can do one perceptual for their entire cluster, and that makes an annual study pretty affordable.

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## Hillery Set To Join KLIF/Dallas As PD

WWDB-FM/Philadelphia Director/Programming **Jeff Hillery** is exiting the Beasley Talker to join



Hillery

Susquehanna's **KLIF-AM/Dallas** as PD on Oct. 9. Hillery will fill the chair recently vacated by Steve Konrad, who is now PD at WTVN-AM/Columbus, OH.

Hillery will work with Susquehanna/Dallas

Director/AM Programming **Bruce Gilbert**, who commented, "Jeff is a great radio person with incredible talent in programming, marketing and promotions. He's well-respected by his employers as well as by those who have worked for him."

Prior to joining WWDB just over a year ago, Hillery was PD at KHOW-AM/Denver. His resume also includes a stint as OM for Amatur's Santa Rosa, CA cluster, which includes News/Talker KSRO-AM. This latest move marks a return to Dallas for Hillery, who spent several years during the late '80s and early '90s as Asst. PD/News Director for the market's KMGC and as Director/News &

HILLERY/See Page 52

## Infinity/Houston Elevates Davis To Group PD

KIKK-FM/Houston PD **Darren Davis** has been elevated to the



Davis

newly created position of **Infinity/Houston Group PD**. His new post gives him oversight responsibilities for Country sister **KILT-FM**, Sports **KILT-AM** and Business **KIKK-AM**.

Davis will continue to program **KIKK-FM**, although he expects to hire a PD for the station sometime next year. Prior to being named KIKK's PD 11 months ago, Davis was PD of **AC WASH & WGAY**/Washington.

"I'm excited to have a hand in multiple formats," Davis told **R&R**. "Diverse challenges are really what make radio fun for me. And, it's great to be joining [PD] **Debbie Brazier's** strong **KILT-FM** team to help continue and grow **KILT's** dominance as a market leader."

## NAB Hosts Most Influential Women



The National Association of Broadcasters hosted a luncheon for the Most Influential Women last week during the NAB Radio Show in San Francisco. Pictured (back row, l-r) are Breakthrough Marketing's **Julie Lomax Brauff**, Infinity Broadcasting/Seattle's **Lisa Decker**, WLTW & WTJM/New York's **Rona Landy**, Broadcast Programming's **Edie Hilliard**, Westwood One's **Denise Oliver**, Susquehanna's **Nancy Vaeth-DuBroff**, Nassau Broadcasting's **Michelle Stevens**, Quass Communications' **Mary Quass**, Clear Channel Radio's **Bev Tilden**, Emmis/L.A.'s **Val Maki** and the RAB's **Mary Bennett**. On the front row (l-r) are **Soundsbig.com's** **Corinne Baldassano**, Nassau Radio Network's **Joan Gerberding**, **R&R** Publisher/CEO **Erica Farber** and So. California Broadcasters Assn.'s **Mary Beth Garber**.

## RCS To Provide Technology For R&R MusicMeeting Service

**R&R** and **RCS** have teamed up to provide new key features for **R&R's** **MusicMeeting**, the service that provides a one-stop place on the Internet where radio programmers and music directors can preview and evaluate new music.

**RCS** will team with **R&R** and **Liquid Audio** to provide the technology that will allow radio professionals to download and add songs to the **RCS Selector** database with the press of a button.

An **RCS Selector Song Card** can be downloaded and loaded into the user's **Selector** database through **Music Meeting**, saving the time and effort involved in manually keying data into **Selector**. The **Song Card** can contain a variety of information over and above the artist, title and label, including publishing

company, length of song, length of intro and length of fade data.

"This is a great strategic relationship for **R&R** and our newest product, **MusicMeeting**," remarked **R&R** Publisher/CEO **Erica Farber**. "With **RCS's** **Selector** music-scheduling system being a universally accepted product within the radio programming community, the **RCS** technology will enable music decisionmakers to streamline the process of entering new music into their **Selector** scheduling systems by a process of digitally downloading the song information, all with a click and drag through the interface that will be available on **MusicMeeting**. This is a great example of taking advantage of technology to help provide a timesaving

MUSICMEETING/See Page 52

## McCartney Now WJMN/Boston Station Mgr.

**WJMN (Jam'n 94.5/Boston PD "Cadillac"** **Jack McCartney** has added Station Manager duties at the Clear Channel **CHR/Rhythmic** outlet. **McCartney** has been PD of **WJMN** since 1994.

Clear Channel/Boston Exec. VP **Jake Karger** told **R&R**. "As he has already demonstrated, **Cadillac** is a terrific PD, a great person and a very talented manager. He loves the process of developing people and helping people solve their problems. With **WXKS** [Kiss



McCartney

108] and **WJMN** 30 minutes apart, I feel passionately that the issue of leadership is one that might get lost in all of this consolidation. **Cadillac** was the obvious solution to having someone in that role 24/7 at **WJMN**. I could not be happier to have him as my partner at **Jam'n**. The staff is thrilled. I am thrilled, and this is a home run all the way around."

**McCartney** told **R&R**. "I'm very

McCartney/See Page 52

SEPTEMBER 29, 2000

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## McNamara To Manage Hispanic/New York

**Stephanie McNamara**, a long-time radio sales executive in New York, has been named GM of Hispanic Broadcasting's Spanish News/Talk **WADO** and Tropical **WCAA (Latinomix)**. She succeeds **Felix Perez**, who left the combo more than a month ago.

**McNamara** is presently GSM of Clear Channel's Classic Rock **WAXQ/N.Y.** and will join **WADO & WCAA** on Monday (10/2). Before joining **WAXQ** in July 1996, she served as GSM of Talk **WABC/N.Y.** for an eight-year span.

When asked how her experience in the English-language sector will

apply to her new position, her first in Spanish-language radio, **McNamara** told **R&R**. "From what I can tell you, it's exactly the same concept and business as English-language radio, and it's the same ratings game. It's just Spanish-language. And we have the Mets and Yankees, so it's the same sort of buy that we had at **WABC**. I'm looking forward to getting over there."

Three weeks ago **WADO** received an upgrade to 50kw, which Hispanic is touting in a new marketing campaign targeting places where

McNAMARA/See Page 28

## WNNY/N.Y. Debuts With Spanish News

For decades New Yorkers have been able to get "more than just the headlines" from all-News **WCBS-AM** and have heard the tag line "You give us 22 minutes, we'll give you the world" from Infinity sister **WINS**. Now Spanish-language radio listeners in the tristate area will be able to hear *noticias* 24 hours a day thanks to **Mega Communications'** newest radio station, **WNNY (Noticias 1380)**/New York. **Mega**

President/CEO **Alfredo Alonso** and **WNNY** VP/GM **Luis Alvarez** are overseeing the launch, while **Alejandro Guerrero** has been named **WNNY's** News Director.

**WNNY**, formerly **WKDM**, made its on-air debut on Wednesday (9/27) at noon. Its format will mirror **WCBS** and **WINS** by offering news, weather, traffic and sports on

WNNY/See Page 28

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# FCC Adopts New LPFM Protection For Broadcasters

Order details complaint procedures, clarifies ownership rules

By WALT STARLING  
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The FCC has affirmed its order creating a new low-power FM radio service, but, in response to concerns over degradation to existing FM service, it has created a procedure to address and resolve LPFM interference complaints from listeners of full-power radio stations. The commission also provided protection for stations airing radio reading services.

In a Sept. 22 Memorandum Opinion and Order on Reconsideration, the commission reiterated that the new 100-watt and 10-watt classes of FM radio service will provide new voices in the community while at the same time preserving the "integrity and technical excellence" of existing FM service and protecting future digital radio service.

The commission reaffirmed its finding that the risk of interference from LPFM stations is minuscule and that it will not, in general, require LPFM stations to provide third-adjacent channel protection to full-power FMs.

## Protection For Reading Service

In addition to the NAB, whose objections to LPFM have been widely noted, the Radio Reading Service for the visually impaired has expressed concerns about possible interference. In response, the FCC adopted an exception that will protect reading services that are transmitted via FM-station subcarrier facilities. While the FCC is studying the performance of the special equipment listeners use to receive the subcarrier signals, it will require new LPFM stations to meet third-adjacent channel spacing standards with respect to full-power stations operating reading services as of Sept. 22.

## Complaint Procedures

The commission also adopted procedures for those who wish to complain about LPFM interference. The procedures will go into effect if a full-power FM station receives complaints of interference from 1% of its listeners in the area in which it is most likely to experience interference.

The first step of the process involves cooperation between LPFM and full-power FM licensees to identify and resolve bona fide interference complaints. FCC field agents with monitoring equipment will assist in identifying the source of the interference and possible solutions. If the stations are unable to resolve the problem, the commission will begin an expedited procedure to settle the complaints within 90 days.

## Single-Station Rule Modified

The commission also modified its single-station ownership rule for LPFMs to allow government, public safety and transportation organizations that disseminate traffic, safety and other information to apply for multiple LPFM licenses when there are no conflicting applications. The commission will also accept applications for student-run LPFMs from universities that have full-power FMs that are not student-run and will allow separate college campuses within a university system and separate high schools under a

single school board to apply individually for LPFM licenses.

The FCC also clarified that Instructional Television Fixed Service, or ITFS, stations run by universities and colleges to transmit only educational programming offered for credit are not considered "broadcast services" under current ownership rules and that Indian tribes meeting the eligibility criteria for noncommercial educational stations may apply for LPFM licenses.

In the Order the FCC rejected arguments by petitioners proposing more stringent channel separation requirements and declined to modify the permissible power levels for the service or to change the service's noncommercial nature.

The commission said it will use a point system to choose among mutually exclusive applications and clarified that credit for programming that is locally originated can include broadcasting of an event more than 10 miles from the station (such as a high school football game) as long as the production facilities of the station are located within the required 10-mile radius of its antenna.

## Character Still Counts

The commission will not have public file and ownership reporting requirements for LPFM licensees but will apply its character qualifications policy. The Order affirmed that any full-power licensee that violates an FCC direction to cease operations "should not be eligible to apply for an LPFM license."

Information on LPFM rules and the LPFM application process is available on the FCC's LPFM website at [www.fcc.gov/lpfm](http://www.fcc.gov/lpfm).

# AFTRA/L.A. Prepares To Strike Westwood One

AFTRA/Metro-DC negotiations set for Oct. 4-5

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

AFTRA/Los Angeles members have authorized a strike at Westwood One's Valencia, CA studio complex by a vote of 41-5. The ballots were cast Sept. 16.

The union is at odds with Westwood One over a number of labor issues, but AFTRA/Los Angeles broadcast business representative Joe Biegner told R&R that the union's biggest complaint is that Westwood One has failed to bargain in good faith. He said the

unit has been without a contract for more than a year and that WW1 has been willing to negotiate for only an average of one day per month.

Among the benefits the union is seeking are salary increases. Biegner said that in 1993, when WW1 fell on

hard financial times, the union agreed to pay cuts and a pay freeze in exchange for a verbal commitment from the company to increase salaries when the economic climate improved. WW1 reported this year that its Q2 earnings had increased more than 136%, but, said Biegner, no additional money has been paid to WW1 staff. Biegner said the union has submitted proposals to the company, but, he reported, "We have not heard anything from them. No response." Westwood One/Valencia GM Charlie Cook could not be reached for comment.

## AFTRA/Metro-DC Negotiations Set

AFTRA/Metro-DC Exec. Director Pat O'Donnell told R&R on Monday that the union's contract discussions were proceeding with "no problems as we speak," and that she expects both sides to meet for a two-day session, beginning Oct. 4.

## EARNINGS

### Emmis Fiscal Q2 ATCF Up 77%

Emmis Communications' after-tax cash flow climbed from \$15.6 million to \$27.6 million, a gain of 77%. Per share, ATCF rose from 47 cents to 57 cents — a 21% increase. Broadcast cash flow grew 40% to \$47.4 million, and net revenue went up 34% to \$109 million. On a same-station basis, net revenue rose 14% and BCF climbed 20%. Diluted net income per share increased from 4 cents to 30 cents, easily beating First Call analysts' expectations of a 17-cent gain.

## Bloomberg

BUSINESS BRIEFS

### Mays Makes Forbes 400 List

Clear Channel CEO Lowry Mays has been named to the Forbes 400, Forbes magazine's annual list of the richest Americans. Mays holds \$2.3 billion in personal wealth, good for the 113th position. As his Forbes bio points out, Mays holds a Harvard MBA and "had no intention of getting into the radio business." In fact, he started out with a degree in petroleum engineering. Mays now runs the nation's largest radio group, which he took public in 1984. Clear Channel has seen explosive growth ever since, and issues in CCU have risen a whopping 1,200% in the past six years. There are no other radio operators on the list, and the top spot is held by Microsoft founder Bill Gates, whose estimated worth is \$63 billion.

### Saga Repurchases 144,000 Shares

Saga Communications has reacquired 144,000 shares of its stock as part of a previously announced buyback endeavor. The company said the purchase reflects its management's belief that Saga stock is undervalued and has been entangled in the overall devaluation of radio issues. Saga owns 49 radio stations and two state radio networks and is purchasing four Ithaca, NY properties from Eagle Broadcasting. It expects to close on the Eagle deal in early 2001.

### FCC Preparing Market Cap Rules

FCC Mass Media Bureau Chief Roy Stewart told an NAB panel session last week that the commission is crafting language for a new rule aimed at making market definitions and market ownership caps "more transparent." His remarks came after Washington, DC communications lawyer Harry Martin claimed that some FCC commissioners appeared to be holding up merger deals with what Martin suggested are questionable concerns over market ownership saturation. "There are commissioners who are concerned about revenue share," Stewart responded. "What the FCC and DOJ want to see is at least three independently owned and operated radio groups in each market from an advertising standpoint." Stewart later acknowledged that three operators is a goal that perhaps cannot be achieved in every market.

### FCC Seeks Comments On FM Broadcast Auction

The FCC is asking for public comments by Oct. 9 on minimum bids and auction procedures for its Feb. 21, 2001 FM Construction Permit auction. The current Table of FM Allotments shows 351 available signals in 43 states. Information on where the allotments are located can be found on the FCC website at [www.fcc.gov](http://www.fcc.gov).

### DMX Music, AEI Music Network To Merge

Liberty Digital subsidiary DMX Music and AEI Music Network have announced plans to merge. The companies intend to create an international multimedia music company with an Internet base. Liberty will own the majority of the newly formed company, and AEI shareholders will hold the remaining stock. The deal is expected to close at the end of the year.

### iBiquity Says Service Could Debut By 2002

iBiquity Digital's iDAB digital radio technology will be in dashboard receivers by 2002, iBiquity CEO Bob Struble told an NAB panel last week. Last month auto parts manufacturer Visteon took an equity position in the digital radio developer and agreed to begin building digital receivers when iBiquity's final plan meets FCC approval. However, FCC staffers Keith Larson and Linda Blair acknowledged that can't happen until iBiquity has delivered its final report on development and testing to the commission.

iBiquity also announced developmental agreements with the Associated Press and AccuWeather to test their content for use by AM and FM broadcasters using the iDAB technology. Additionally, iBiquity has reached an agreement with Alpine Electronics to develop a plan to have iBiquity technology integrated into Alpine receivers.

### FCC Indecency Rules Expected Shortly

According to FCC Enforcement Bureau Chief David Solomon at an NAB session last week, the FCC will be working on indecency rules very soon. But lawyer Barry Skidelsky pointed out that, after years of waiting, broadcasters are aware of what gets the commission's attention and that most FCC actions are complaint-driven. Panelist Barry Umansky noted,

Continued on Page 8

## R&R Stock Index

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

	9/22/99	9/15/00	9/22/00	Change Since 9/22/99	9/15-9/22/00
Radio Index	332.91	294.46	268.79	-19.3%	-8.7%
Dow Industrials	10,524.97	10,927.00	10,847.27	+3.1%	-0.1%
S&P 500	1,310.51	1,465.81	1,448.72	+10.5%	-1.2%



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## DEAL OF THE WEEK

- **WXBM-FM/Milton, FL and WMEZ-FM/Pensacola, FL (Mobile, AL) \$43.9 million**

## 2000 DEALS TO DATE

**Dollars To Date:** **\$7,832,071,226**  
(Last Year: \$3,350,924,500)

**Dollars This Week:** **\$65,684,000**  
(Last Year: \$201,688,000)

**Stations Traded This Year:** **884**  
(Last Year: 995)

**Stations Traded This Week:** **8**  
(Last Year: 60)

## TRANSACTIONS AT A GLANCE

- KBAP-FM/King City, CA \$30,000
- KVOD-AM/Denver \$3.3 million
- KADA-FW/Ada, OK \$520,000
- KJOI-AM/Dallas \$16 million
- WRRO-FM/Addison, VT \$434,000
- WKBH-FM/Trempealeau, WI \$2.3 million

# Pamal Picks Up Mobile-Pensacola Duo

Acquires Clear Channel spinoffs from trust for \$43.1 million; Radio One gets AM in Dallas

### Deal Of The Week

**WXBM-FM/Milton, FL and WMEZ-FM/Pensacola, FL (Mobile, AL)**  
**PRICE:** \$ 43.9 million  
**TERMS:** Asset sale for cash  
**BUYER:** Pamal Broadcasting, headed by President John Kelly. Phone: 518-786-6600  
**SELLER:** The CCU/AMFM Trust I,

headed by President **Charles Giddens**. Phone: 941-514-3375  
**FREQUENCY:** 102.7 MHz; 94.1 MHz  
**POWER:** 100kw at 1,328 feet; 56kw at 1,329 feet  
**FORMAT:** Country; Soft AC

### California

**KBAP-FM/King City**  
**PRICE:** \$30,000

**TERMS:** Asset sale for cash  
**BUYER:** Educational Media, headed by President K. Richard Jenkins. Phone: 916-282-1400  
**SELLER:** Central Coast Educational Broadcasters, headed by Carl Auel. Phone: 954-596-2073  
**FREQUENCY:** 91.3 MHz  
**POWER:** 930 watts at 36 feet  
**FORMAT:** N/A  
**COMMENT:** This station is still represented as a construction permit.

### Colorado

#### KVOD-AM/Denver

**PRICE:** \$3.3 million  
**TERMS:** Asset sale for cash  
**BUYER:** Latino Communications, headed by Zee Ferrufino. No phone listed.  
**SELLER:** The CCU/AMFM Trust I, headed by President Charles Giddens. Phone: 941-514-3375  
**FREQUENCY:** 1280 kHz  
**POWER:** 5kw  
**FORMAT:** Classical  
**COMMENT:** This station will flip to an undetermined Spanish-language format following the close of this deal.

### Oklahoma

#### KADA-FW/Ada

**PRICE:** \$520,000  
**TERMS:** Asset sale for cash  
**BUYER:** Tres Broadcasting, headed by Richard Witkovski. Phone: 972-931-6055.  
**SELLER:** The Chickasaw Nation, represented by Bill Anoatubby. No phone listed.  
**FREQUENCY:** 99.3 MHz  
**POWER:** 5.5kw at 300 feet  
**FORMAT:** Country

### Texas

#### KJOI-AM/Dallas

**PRICE:** \$16 million  
**TERMS:** Asset sale for cash

**BUYER:** Radio One, headed by President Alfred Liggins. Phone: 301-306-1111  
**SELLER:** Infinity Broadcasting, headed by Chairman/CEO Mel Karmazin. Phone: 212-975-6500  
**FREQUENCY:** 1190 kHz  
**POWER:** 50kw day/5 kw night  
**FORMAT:** Oldies

### Vermont

#### WRRO-FM/Addison

**PRICE:** \$434,000  
**TERMS:** Asset sale for cash  
**BUYER:** Addison Broadcasting Company, headed by President Jane Cole. No phone listed.  
**SELLER:** Dynamite Radio. No phone listed.  
**FREQUENCY:** 93.7 MHz  
**POWER:** 6kw at 289 feet  
**FORMAT:** Classic Rock

### Wisconsin

#### WKBH-FM/Trempealeau

**PRICE:** \$2.3 million  
**TERMS:** Asset sale for cash  
**BUYER:** Mississippi Valley Broadcasters, headed by President Howard Bill. Phone: 608-782-8335  
**SELLER:** DN Communications Inc. Phone: 608-783-3100  
**FREQUENCY:** 105.5 MHz  
**POWER:** 2.1kw at 530 feet  
**FORMAT:** Alternative

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# OCTOBER 18

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## Bloomberg

## BUSINESS BRIEFS

Continued from Page 6

"The *Imus* show violates indecency every day, but if you are an *Imus* groupie, you don't complain." Umansky also gave a list of nine "speed traps" that most often result in FCC fines: EEO policy, the Emergency Alert System, telephone broadcast rules, tower painting and lighting, indecency, main studio location and staffing rules, public files rules, contests and lotteries and RF radiation and tower fencing.

### Analyst Downgrades Four Radio Firms

Wall Street is battering all radio industry stocks, and now Deutsche Banc Alex. Brown's Andrew Marcus has cut his ratings on Emmis, Citadel and Beasley from "buy" to "market perform" and on Radio One from "strong buy" to "buy." Brown set these price targets for the stocks: Emmis, \$35; Citadel, \$22; Beasley, \$14; and Radio One, \$25.

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## Low-Power

Continued from Page 1

conflict. LPFM has become the FCC's flash point with the radio industry and sometimes with Congress. The commission, a legendarily slow-moving federal bureaucracy, has stunned the industry and Capitol Hill legislators with its breakneck rush to implement the new service without having convinced broadcasters that established signals will not become entangled with interference.

LPFM supporters feel equally outraged, claiming that the public airwaves need to be more equally distributed. So it was no surprise on Friday morning to find LPFM supporters blocking the NAB show entrance. Four young men, bound together by bicycle locks around their necks, sat inside the Moscone Center doorway as another 75 protesters stood outside, shouting, "NAB pass the mike. We broadcast what people like!" They carried placards that called for an "Indie Media" and passed out fliers from DC-based Fairness & Accuracy In Reporting that said the activists were gathering "to put the broadcasting industry on notice — the airwaves belong to the public, and we've had enough of corporate control." Fair also characterized the NAB as "The WTO of Broadcasting."

One protester told R&R that NAB members "broadcast absolute rubbish. We want some access or control over our airwaves. They are hijacking our TV and radio airwaves." He also had words for Furchtgott-Roth, who was speaking one floor below at the FCC Policymakers' Breakfast: "The FCC commissioner is going into the arms of corporate whores." As Fritts introduced the commissioner, another protester jumped in front of the microphone

## Radio One

Continued from Page 1

Liggins told attendees of the Banc of America Securities conference that although he expects his third-quarter revenues to grow in the double digits, those revenues will be "much softer than people expected." He said the fourth quarter looks better. Liggins added that he was comfortable with First Call's third-quarter cash flow forecast of 15 cents per share.

Later in the week Deutsche Banc Alex. Brown analyst Andrew Marcus cut his Radio One rating from "strong buy" to "buy" with a \$25 price target. He also downgraded several other radio issues.

Liggins said dot-com spending accounted for less than 5% of Radio One's ad revenues last year, but that was enough to create tough comparisons to spending this year.

and began calling for free airwaves. Furchtgott-Roth seemed unfazed by the protests, telling R&R, "They can say whatever they want. It's a free country."

In a later conversation with R&R, Fritts acknowledged the group's right to protest and said he understood their complaints, though he believed it was "a bogus claim." Fritts said he was relieved there was no violence and pleased that the group had been thwarted in its effort to interrupt and shut down the show.

One protester, who identified himself to R&R as "a high-tech worker" at a Northern California Clear Channel station, said he and his wife and their church, known as The Fellowship of the Earth, filed one of the 307 LPFM applications from California in June. "We'd have our license by now if [the NAB] hadn't funded three bills in Congress to block LPFM. If it wasn't for William Kennard, we wouldn't have a chance. He used to work for the NAB. Now, he's changed his ways."

The protester's wife, who identified herself as Sandy Johnson, added, "We just want a chance to serve our community the way it should be served." She said she had been on the air and a Community Service Director for a Citadel station in Modesto until two years ago. "Now it's all about sales," she complained. "They say people are the most important asset, but they really mean people are the most expendable asset."

## Fritts: LPFM Plan 'Bonched'

Fritts, in his show-opening address to more than 1,000 attendees, began by lobbing a missile into the LPFM camp.

"I honestly cannot understand introducing more interference on the FM dial," he said. "Every engineer — including the FCC's own engineers — acknowledged that this proposal will create additional interference for listeners. It is wrong for the FCC to add interference to the airwaves."

Fritts pleaded with broadcasters to lobby their senators to support Rod Grams' legislation that permits LPFM

while demanding protection from interference. "Time is short," Fritts said. "Congress will not be in session long. It's time to e-mail, fax, call — or send a carrier pigeon — to get your senator to support this bill."

Rod Grams' Senate bill, which permits the FCC to issue LPFM licenses while protecting third-adjacent channels, continues to gain support, picking up four more backers last week, pushing the total to 15 co-sponsors. The latest to sign on are Arlen Specter, Kent Conrad, Lincoln Chafee and Richard Bryan.

While Fritts endorsed the merger between Lucent Digital Radio and USADR that has produced iBiquity Digital, he took a shot at satellite radio by comparing it to cable radio and its monthly fees. He also fired on record companies for demanding that stations that stream their signals "pay the artists for the privilege of promoting their product. It's wrong, unfair and not what Congress intended."

## LPFM Not A 'Fat Cat' Issue

LPFM advocates have attempted to portray those against LPFM as "fat cats" trying to control the airwaves. But during a Saturday morning congressional Q&A session, Oregon Democrat Sen. Ron Wyden argued that the FCC's LPFM plan and the possible interference it may cause to existing frequencies are genuine concerns. He said he was particularly impressed that NPR has embraced LPFM for offering diversity but has had the same questions about interference as the NAB. Wyden said it would be a mistake for the FCC not to spend more time considering the issue.

Wyden also said he wants political campaign reform to include a "stand by your ad" requirement that forces political candidates who wish to receive subsidized airtime to appear in their ads that criticize opponents. Wyden said such a policy would address the financial struggle for campaigns while also addressing negative campaigning and increasing candidate accountability.

While the Senate this week began considering laws to monitor content

## Bartels

Continued from Page 1

talents were proven with the growth and expansion of Arista's special-markets area, especially the successful launch of the *Arista Masters* historic reissue series and the best-selling *Ultimate Party* series. As he returns to the world of promotion, we have every confidence in his ability to bring that same sense of imagination and creativity to this challenging role."

Bartels noted, "I look forward to being an integral part of the future of

Arista with this wonderful new opportunity L.A. Reid, Jerry and Larry have presented me. It is exciting to be involved again with my first love, promotion, and to continue to create new business initiatives with Arista in special markets. I enthusiastically embrace this chance to help fulfill the creative vision of L.A. and the artists and music of Arista."

Bartels was previously Sr. VP/Special Markets, a post he held since 1998. He joined Arista in 1993 as VP/Special Markets. Prior to joining the company, he was Sr. National Director/Promotion at A&M Records.



Aaron Zellhoffer, Jesse Nason, Brent Miller and Ian Kemper York stage a Moscone Center sit-in, locked together at their necks with bike locks in protest of media conglomerates.

on the airwaves, the Internet and in entertainment, Wyden, who is on the Senate Commerce Committee, said,

"There is no law on the planet that can substitute for being a good parent."

— Jeffrey Yorke

## Arbitron

Continued from Page 1

The top five most-popular online listening choices are Alternative, Rock, CHR, Urban and News/Talk. Also among the fastest-growing groups joining the online community are African Americans and Hispanics — both group's numbers have doubled since 1998's study. In addition, Internet-only stations are challenging terrestrial stations that stream their signals for listeners: 20% of Americans have tuned to streamed terrestrial stations, and 13% have tuned to Internet-only stations.

Should your station stream its audio? Some 64% of respondents said yes, citing "being able to listen online" as their most-desired option when visiting radio station websites. Among the most interesting findings was that online streaming makes your station's website more "sticky," keeping listeners on your site longer than on the sites of stations that don't offer streaming. Two-thirds of respondents reported they were "very/somewhat" comfortable with hearing and seeing ads while site-surfing, calling them a "fair price to pay" to access other free online content.

## Broadband Is Changing Media Habits

On average, Americans spend 28% of their day with radio, 33% with TV and 11% with the Internet. But according to the study unveiled by Arbitron and Coleman Research last week, time spent with the Internet surges to 21% for people with broadband access, with radio dropping to 21% and TV to 24%. In fact, people with broadband ac-

cess spend 22% more time with media than those without broadband and spend 134 minutes per day online — 61% more than people in dial-up households.

Other findings: 49% of those in broadband homes have tried streaming audio, compared to 20% of the U.S. population; 16% of broadband users report listening to streaming audio in the past week, compared to 4% on average; and people in broadband households are almost twice as likely to sample Internet-only audio channels (31%) than those in dial-up homes (18%).

According to Nielsen NetRatings, close to 8 million Americans had cable modem or DSL Internet access in their homes as of July 2000. A similar study by Paul Kagan & Associates shows this number will increase to 31.9 million by 2004. Will this harm radio listening? No. Focus groups conducted by Arbitron and Coleman showed it was the CD that was used less due to audio streaming and Napster-like devices. Participants in the study also said they chose Internet-only radio for "different atmosphere," the commercial-free programming and variety.

In a follow-up session to the Arbitron/Coleman study, Emmis Exec. VP Rick Cummings warned that radio "has to be on top of this, and we have to be on this with a sense of urgency." Radio can accomplish this by narrowing the focus of products and establishing its branding — statistics show a 10-1 brand awareness favoring radio stations with streaming on the 'Net over Internet-only audio channels. Yahoo! Broadcast's Andy Collins added, "Broadband opens up a big opportunity for radio stations to increase TSL."

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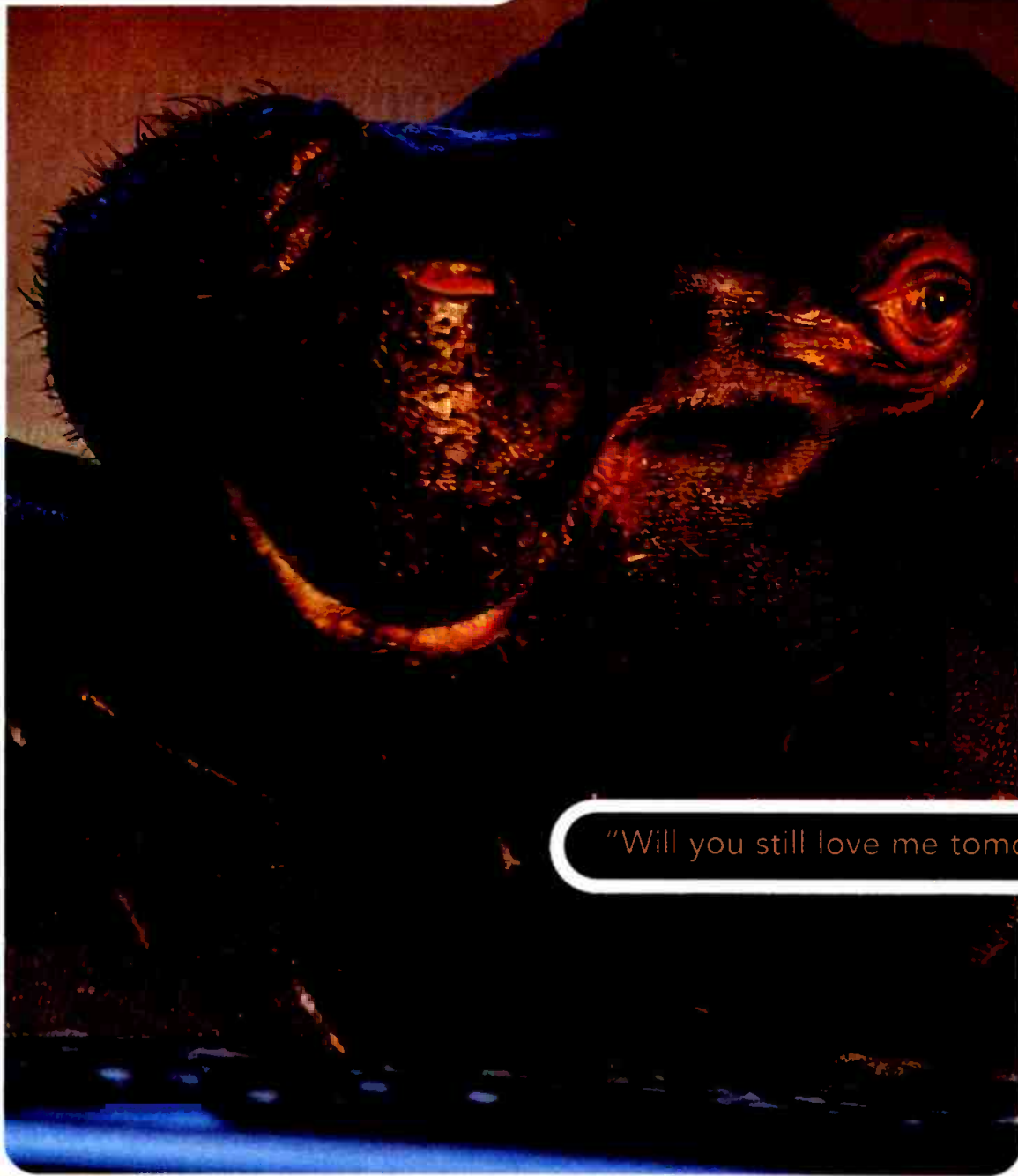
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- Clear Channel's Tracy Gilliam in the GM Spotlight, Page 14
- KKBO's Judy Lakin offers a Sales Tip, Page 16
- The Road to Success by Dick Kazan, Page 19



management marketing sales

"Climb on down from the cross, honey.  
Somebody else needs the wood."  
— Dolly Parton, as a Talk radio psychologist  
in the movie *Straight Talk*

SALES &amp; MANAGEMENT

# GERRY HOUSE: THE KING OF COUNTRY RADIO

■ He's a morning personality, a songwriter and (surprise!) a former AE

By Pam Baker

Sales & Marketing Editor  
pambaker@ronline.com



PAM  
BAKER

One of the most celebrated air personalities in the history of Country radio, WSIX's Gerry House, has held the No. 1 morning position in Nashville for the past 12 years with his *House Foundation* team. House has won over listeners with his sincere and fun-loving humor, featuring such characters as Homer, Makk Truk, Maurice and Montana.

A native of Independence, KY, House entered the radio business as an account executive but quickly learned that being on the air was more his style. Through the years House has hosted several nationally syndicated programs, including *Countryline USA*, *America's Number Ones* and *The Saturday Night House Party*, as well as his own morning radio show. In addition, House spent several years at KZLA/Los Angeles in the mid-'80s before moving back to Nashville.

And House not only plays the hits, he writes them! His passion and talent for songwriting have gained him such hits as Reba McEntyre's "Little Rock," George Strait's "The Big One" and LeAnn Rimes' "On the Side of Angels," just to name a few.

House's personal life includes his wife, Allyson — who administers his publishing company, Housenotes Music — his daughter, Autumn, and his dogs, Saki and Louie. He's a golf enthusiast, and he holds the record for Air Personality of the Year awards from the Academy of Country Music, along with numerous awards from R&R, *Billboard* and the Country Music Association.

**R&R:** What was it like when you won the NAB's Marconi Award for Personality of the Year in 1992?

**GH:** Frankly, I was kind of stunned. I had actually gone to Boston the year before, and I was backstage — I was a presenter — and I saw Don Imus walking around. I saw Larry King and Rush Limbaugh and all those people, and I thought, "You know, I'm in the wrong group." It was really odd. And I won the next year in New Orleans. It was a thrill. That was the big broadcast award. It floored me, quite honestly. And then, of course, you have to explain to everybody what it is. I've got a little video that goes with it, and I make people sit down and watch. It was really a great night.

**R&R:** You own Nashville. You've dominated morning drive for many years. What are the secrets of your style and how you relate to the audience?

**GH:** I learned a long time ago that whatever you present on the air, the closer it is to actually being you, the easier it is. It just saves a lot of time and effort. A lot of guys sort of create a persona to be on the air, and

they always have to think that way. That just seems like a lot of work to me, so I try to get as close to myself as I can with what I do. And I'm a terrible jock. I just have guys that I can talk to. We're really most successful that way, just sort of goofing around, warts and all. I'm generally in a good mood, and that's a positive thing.

**R&R:** What was the first song you wrote that you heard on the radio?

**GH:** I still remember. I was driving back to my home in Kentucky, where I'm from, with my wife of many years. It was an Oak Ridge Boys record — gosh, that's been 25 years ago. The Oak Ridge Boys recorded a song of mine called "Old Time Lovin'" that they performed on *The Dukes of Hazzard*. It was originally recorded by Loretta Lynn, believe it or not, and a guy — they did a duet on it. And then The Oak Ridge Boys recorded it. That was the first song of mine that I heard on the radio. I went nuts — it was just an album cut, so I never dreamed I'd hear it. Some little station in Kentucky was playing it. I thought, "This is it, I've arrived!"

**R&R:** As a songwriter, are you concerned about Napster and MP3s?

**GH:** Oh, absolutely. I think it's horrible. I think for Napster to try to hide behind "Oh, gee, we're just the distribution house" is ridiculous. The point is, the guys in California who invested \$25 million in [Napster CEO] Shawn Fanning's company didn't do it just so

they could help people share music. Anybody who believes that is living in a fantasy world, because you know those investors are in it to make money. What they're going to do is make it off the backs of the songwriters and the performers. Actually, it's the songwriters it will hurt as much as anybody, because they don't get paid, and songwriting is how they make their living.

**R&R:** It must be strange to be playing music on the air on one side and writing it on the other. That's an interesting balance.

**GH:** Particularly being here in Nashville, I probably have a weird perspective, looking at both sides of the music business — being on the broadcast end and on the other end. I've watched this town go through a couple of evolutions. It really is the songwriters who ultimately control the town. You can't become a star without a hit song. I've seen it happen over and over.

People struggle and struggle. Look at Vince Gill. He's a wonderful songwriter, but he took a long time. Then he released "When I Call Your Name" — boom! We always knew he was a star, it just took that extra time. Fortunately, he could write his own songs.

**R&R:** How have Country radio listeners changed through the years? What are their hot buttons?

**GH:** There are really two kinds of Country listeners. There are the ones who live the country lifestyle and love tradi-

tional country music and are deeply involved in the minutiae of what's going on in country. And then there are the people who just like the songs, who I think happen to be the bulk of the audience. And so there's kind of a revolution going on. People are screaming, "It's not country, it's not country!" But the tragedy is, if you just played strictly what we all think of as country songs — real simple, almost folk-based — we'd all be dead in the water. There just isn't a big enough audience for that.

**R&R:** In Los Angeles, which you're familiar with, there has been some question about whether a Country radio station can be successful in that market. What are your thoughts? Can L.A. embrace a Country station?

**GH:** I worked at KZLA for a couple of years. There are as many rednecks and there are as many hillbillies living in and around Los Angeles as there are in Tennessee. I'm here to tell you, because I met them, I've been there. L.A. is not all the Monkey Bar and the beaches; there are a lot of people who like country music. Yeah, I think it can work. They always sort of watered it down, always tried to make it "L.A.

Country," playing Eagles records and Dan Fogelberg and stuff. I think that just confuses people.

**R&R:** WSIX is part of Clear Channel. Does this new world of consolidation help you and your show to grow?

**GH:** I was syndicated at one time. I didn't enjoy it too much, the formatics of it, for one thing, just the sheer doing it. I think the technology has come a long way since then. But I found that

they wanted me to try to match a national audience, and I kept saying, "But I am in Nashville, and people are interested in Nashville."

I think I could just do what Howard Stern does and everybody else does, where you do your show and people take it. When I tried to turn it into a national show and not refer to local things, that was ridiculous.

**"I think the public is so smart. They can just sense if you're a phony or not. It always backfires."**

Continued on Page 18

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management marketing sales

# R&R GM spotlight

**TRACY TARPLEY GILLIAM**  
*GM of KFAB-AM, KGOR-FM, KRQC-FM & KXKT-FM/Omaha*  
 (Clear Channel)



## ■ From news reporter to cluster leader

In this week's GM Spotlight we acknowledge Clear Channel's Tracy Gilliam. "Tracy's the best GM we've had here in Omaha since the late, great Lyell Bremser," e-mails one R&R reader, adding, "She's no-nonsense, lacks a huge ego and is getting things done!" Congratulations!



well as KMOX and KLOU in St. Louis."

### Career highlights:

"News Director at WQXE/Bowling Green, KY; morning show host at WQXE; disc jockey at KIHT/St. Louis; reporter at KBIA, KCMQ, WQXE, KLOU and KMOX; AE at KIHT and KMOX; NSM at KMOX; Director/Sales for AMFM/Omaha; and GM of Clear Channel/Omaha."



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

"The most challenging aspect of being a general manager is rallying the entire management team and the staffs of four radio stations to understand that we are all working toward the common good of the cluster as a unit."

"As the GM, you set the tone for the entire organization. You have to ensure that the leadership you have in place are accountable for running

their departments effectively: managing expenses, driving rates and ratings, achieving and exceeding budget and hitting their cash flow. Ensuring that the department heads are aware of the goals and expectations of the cluster is vitally important."



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

"My most unforgettable moment was as an unpaid intern at KMOX. I was sent to cover a riot at a Guns N' Roses concert at the newly opened Riverport Amphitheater in St. Louis late one evening. It was my first big news story, and I took

along another intern who happened to be a war veteran. We parked the station vehicle nearly a mile away due to the traffic jam of concert-goers trying to leave the park. Upon our arrival at the theater, police in riot gear threatened to use tear gas to disperse the thousands of people in the outdoor theater. When my fellow intern heard the words 'tear gas,' he wouldn't get out of the car. I ventured out alone and was able to uncover the reason the riot broke out in the first place. My stories were fed live back to KMOX and on the CBS network news and the Associated Press. I won my first award, First-Place AP Spot News Coverage/Large Market. Needless to say, KMOX hired me."

### I'm most proud of:

"My entire staff for persevering through a very difficult year. We all worked together to turn around our entire operation for the better, financially and productwise. We've grown a lot together and are working as a team to ensure our cluster prevails as a dominant force in our region and the entire industry."

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

"When Robert Hyland, VP/GM of CBS in St. Louis and a pioneer in the industry, told me confidently, 'You ought to be in sales.' I couldn't believe what I was hearing, because I was a die-hard news reporter who thought commercials were noise. Boy, has my perspective ever changed!"

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

"I love to ride Harleys!"

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

"Radio was an important part of people's lives. It appealed to me because I wanted to have a role in supplying the information people receive for news and entertainment. I enjoyed the excitement of broadcasting at an early age as a news reporter. My career path evolved into new arenas I never would have imagined in the beginning."

"I was drawn to the radio industry because of KMOX in St. Louis and the impact it had on the region. As the 'Voice of St. Louis,' that radio station was more powerful than any other radio, print or TV outlet in the city. It was an influential force in the city's present and future. I was always fascinated by and in awe of the power behind that incredible media outlet; it was bigger than life. Radio became an integral part of my life at an early age, and now it's in my blood forever."

### First job in broadcasting:

"As a freelance reporter for the University of Missouri School of Journalism at the state capital in Jefferson City. I provided news stories for the Columbia, MO radio stations KBIA and KCMQ, as

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## GERRY HOUSE: THE KING OF COUNTRY RADIO

Continued from Page 12

The power of Clear Channel is just awesome. And the company I worked for before, with Steve Hicks, who helped found AMFM with his brother — they're friends of mine, and we vacation together. I watched Steve build that whole company before he sold out to Clear Channel. That was quite a ride, quite an adventure. As long as they are behind you, I don't think there's any difference working for a mom-and-pop operation or Clear Channel — other than there are more people in the house.

**R&R:** Did Steve ever give you any great advice?

**GH:** Well, the beauty of that was that they brought me back from Los Angeles and gave me carte blanche to live or die based on what I wanted to do. I never understand why people hire personalities then sort of want them to tone it down or change it. It's kind of like they're doing to Dennis Miller on *Monday Night Football*. I keep reading about how he's going to change, and I always think, "Why would you hire the guy?" You either like what he does or you don't — it either works or it doesn't. When they try to modify it, that's when things go squirrely. I've seen guys I thought were really talented get caught in a wringer doing that.

**R&R:** Over the past few years radio's emphasis has shifted from programming to sales, with the bottom line being the most important thing. Do you feel that pressure?

**GH:** I only notice it in the spotload. To me there's an interminable amount of commercials, but that's how these guys make their money and how they pay me. I've always been one of these guys, and I mean this sincerely, who has a lot of gratitude for the sales department.

I used to sell, years and years ago, and it's very difficult. I'm very bottom-line oriented. I understand that it is a business, and I have no qualms at all about it if they want to sell anything, as long as it's not some fly-by-night operation. The more money they can make, the better. It's a business. I don't have any qualms about the purity of programming.

**R&R:** What did you sell?

**GH:** I sold radio when I first started, at some little dinky station in Kentucky. It's not even there anymore.

**R&R:** How much were the spots, do you remember?

**GH:** I came back and told the manager that I sold a pet store, and I got a \$1,000 order. And he said, "Did you get the spot rate?" and I said, "What's a spot rate?"



**A DIXIE DEDICATION**

The House Foundation's Mike Bohan and Gerry House, Natalie Mains of The Dixie Chicks, Foundation member Devon O'Day and Casey Kasem

you've participated in?

**GH:** When I first came back to Nashville, that was the greatest launch I've ever seen. They put up billboards all around town of my back and put "Gerry's Back" on them, and I went and did appearances all around town with huge crowds. We gave away money, which was the reason there were huge crowds. That was really successful.

I still think you can't beat "birthday bucks" as far as promotions. I think it's just like a record, that the radio guys get tired of it long before the public does. I don't do a lot of stunting — it always makes me uncomfortable. I don't like embarrassing people, and I don't like calling people up at home, and I don't like going out and tying up traffic. It never seemed mature to me. I think the public is so smart. They can sense if you're a phony or not. It always backfires.

**R&R:** Have you ever had a promotion that's gone terribly wrong?

**GH:** Yeah, I've taken a balloon ride and nearly

died. I'm serious. I went up with [Brooks & Dunn's] Kix Brooks. He brought that stupid balloon of his that's shaped like a bull's head, and I did my show from that — he talked me into it. He had just gotten back from running the bulls in Spain, and he had wanted me to go with him, and I'd said, "You know, I have this aversion to being gored to death." But it turns out he didn't go either; his wife wouldn't let him.

But I did go up in the balloon. I took along a little remote unit, and we flew over Nashville. We landed in some guy's backyard, and the balloon dragged us 100 feet, and I screamed like a little old woman. It was live, and it was terribly embarrassing. It was horrible. You could hear me screaming, "Ahhh! Ahhh!"



**NASHVILLE'S WAKEUP CALL**

Gerry House & The House Foundation featuring (clockwise from top) Gerry House, Mike Bohan, Devon O'Day, Al Voeks and Duncan Stewart

## \$SALES TIP of the WEEK

Judy Lakin

GSM

KKQB-FM/Houston



We do not do a good enough job of training our sellers to be ambassadors for our radio stations while they're presenting concepts to our advertisers. I think this is a real weakness of the radio industry. We must do a better job of training our sellers. A good place to start would be with the basics — you know, Radio Sales 101.

You must be passionate about your station. It doesn't matter if you are the first- or the 12th-ranked station in the market according to Arbitron. What matters is that you advise the client to invest in your station with strong frequency, airing the right message and running consistently over time.

Let's define each of those three criteria for a successful campaign:

- Strong frequency, with a minimum of XX a week or ownership of a daypart or day of the week
- The right message — one that gets listeners' attention and contains a call to action
- Scheduling of two or three weeks a month over a minimum three-month investment

The right message over time equals results for the clients. And don't be afraid to ask the advertiser for enough money to create a successful radio campaign. A great long-term partnership between a client and a radio station begins by implementing the basics.

Let's be sure to share this message with our sellers: Frequency equals success.



**RICK DADDY PUSHIN' CASH**

Parodying Madonna's "Music" video, here are KIIS-FM/Los Angeles' Rick Dees and the "gals," including Ellen K (far right), on the set of the new KIIS-FM \$5 Million-Dollar Birthday Game TV commercial. Now through Oct. 13 KIIS listeners have three chances each day to win up to \$5 million. The promotion is sponsored by IHOP and NetZero.com.



## Make Your Morning Show Turn Your Listeners On.

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## MMS

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## MANAGEMENT &amp; SALES

## CORPORATE ETIQUETTE: WHY MANNERS MATTER

**By Dick Kazan** To get ahead in business, it's essential to practice the fundamentals of corporate etiquette. Here are some tips that can help make you much more successful.

**Smile.** A smile breaks down the barriers of formality and welcomes everyone with whom you come in contact. It's a big step toward making others feel good about you.

**Listen.** People desperately desire respect, but it's often elusive. So if you want to win people's favor, extend them respect. One of the easiest ways to do that is to be a good listener. That tells people you think what they say is important and worthy of your undivided attention. It also helps you remember their names and the personal details they've shared with you. If you're in a sales mode, listening will help you learn what needs your customer has that you can help fulfill.

**Remember names.** Many people say they can't recall names, but, as a good listener, that won't be a problem for you. As you hear a name, associate it with something meaningful to you. For example, a French banker named Didier introduced himself to me. He suggested that the easiest way to recall his name and pronounce it properly was to think of the English letters "D-D-A." More than three years later his name readily comes to mind. Recently, I met a man named Drew, and I recall his name by thinking of TV's Drew Carey. It's as simple as listening and making a mental association.

If you're introducing people and you find you've forgotten a name, apologize and assure that person they're important to you and that it's a mistake you won't make again. Many people who make this blunder laugh it off, but to the person whose name was forgotten, it isn't funny; it's hurtful. A name is, obviously, very personal, and having it forgotten makes people feel less than important.

**Observe Body Language.** A primal way we communicate, transcending even language, is with

our facial expressions and gestures. When you speak with others, smile, make eye contact, be enthusiastic and gesture with your hands. Also, watch for feedback. For example, arms folded tightly usually mean someone is uncomfortable with what you've said, so explore their concerns. Frequent yawning or wandering eyes tell you your listener has tuned you out, so summarize your key point as a question to get them to speak. You'll regain their attention and learn what they think of the topic you were discussing.

**Avoid Arguments.** In discussing a deal or such topics as politics, religion, money or sports, we may attempt to persuade others to our position. If they're not enlightened enough to agree with our inherent wisdom, it's clear they didn't hear us. So we say it louder. If that fails, repeating the point several times will surely help. If somehow they still don't agree, we get frustrated and respond emotionally. This powerful, commonly used approach has often led to lost deals, as well as wars, litigation and divorces.

May I suggest an alternative? Respect others even if you disagree with their positions. Explain your reasoning, then listen to the response. Either you'll convince them or, surprise of all surprises, they may convince you. The likely outcome will be a compromise.

As human beings, we use logic, but we're also creatures of emotion, with egos, insecurities and prejudices, along with a deep desire to be loved, respected and appreciated. Anything you say that hurts someone's fragile self-image will trigger an angry reaction and may very well slam the door on what could have been, or was, a fine relationship.

Next week: Making good use of two of the strongest words in the English language.

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



## MARK YOUR CALENDARS

Important dates and events in the coming months

## 2000

- Oct. 19-Nov. 3 — Museum of Television & Radio's "Radio Festival 2000" in New York; 212-621-6681
- Oct. 27-Nov. 3 — Museum of Television & Radio's "Radio Festival 2000" in Los Angeles; 310-786-1064
- Nov. 8-9 — 2000 Arbitron PD Seminar Series: Beyond the Basics and Arbitron University. Arbitron headquarters, with accommodations at the Sheraton Columbia Hotel, Columbia, MD; 410-730-3900
- Nov. 12-14 — 12th Annual EPM Entertainment Marketing Conference. Hilton Universal City & Towers, Los Angeles, CA; 212-941-0099

## 2001

- Jan. 4-March 28 — Winter Arbitron
- Feb. 1-4 — RAB 2001: The Sales, Management & Leadership Conference. Adams Mark Hotel, Dallas, TX; 800-917-4269
- March 8-10 — R&R Talk Radio Seminar. Marina Beach Marriott, Los Angeles
- March 29-June 29 — Spring Arbitron
- April 21-26 — NAB 2001: Broadcast Engineering Conference; Las Vegas. The ninth NAB MultiMedia World: The Convergence Marketplace and the fifth NAB Satellite & Telecommunications Conference will be held in conjunction with NAB 2001 in Las Vegas.
- June 6 — 2001 Radio-Mercury Awards Luncheon. Waldorf-Astoria Hotel, New York; 212-681-7212
- June 13-16 — R&R Convention 2001. Century Plaza Hotel, Los Angeles

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

## EYE DOCTOR SEES CLEAR RESULTS

By using the popularity of your station's air personalities, you can deliver phenomenal results for many direct-response clients. When WSIX/Nashville morning personality Gerry House endorsed LAZIK eye surgery, the response was overwhelming: A client that had been averaging 10 appointments per month saw that number jump to 120!

**Category:** Optical Surgery

**Market:** Nashville

**Submitted by:** Clear Channel/Nashville and WSIX

**Client:** Stewart Shofner, M.D.

**Situation:** Dr. Stewart Shofner knew that if eyeglass-wearing potential customers could be educated to overcome their fear about LAZIK vision-correction surgery, they might decide to shed their spectacles in favor of clear vision without the hassle. But he knew enough about marketing to know that education in itself isn't enough. He would have to position his business in a premier, top-of-mind position.

Radio's potential for establishing personal relationships with fiercely loyal listeners can make an otherwise ordinary testimonial spot general real results. WSIX/Nashville has helped many advertisers understand that through its strategic positioning of No. 1-rated morning host Gerry House, who often relates his personal experiences in live testimonial advertising. Fortunately for Shofner, House was an ideal candidate for laser surgery and was willing to talk about the positive experience he'd had with the surgery.

**Objective:** WSIX AE Alisa Valentim reports that Shofner's main advertising objective was to build strong brand awareness through education about the safety and success rate of LASIK surgery.

**Campaign:** Valentim recommended a straightforward live testimonial campaign featuring Shofner's patients, including House. She explains that, although House needed "a few tweaking rezaps" with the laser after his first surgery, he now sees well and is an enthusiastic LASIK supporter. The campaign's simple approach combined radio's ability to reach people with its ability to establish relationships with listeners and motivate them to act.

**Results:** Shofner's business manager, Beth Hackett, reports, "Since we've been with WSIX over the last year, we've done a little over \$1 million in sales with 426 patients." Of course, the best sign that advertising is effective is a ringing telephone. Shofner reports that his office had been making an average of 10 appointments per month before the WSIX campaign and is now averaging around 120.

## RAB TOOLBOX

More marketing information and resources from the RAB

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

## INSTANT BACKGROUND — LASER EYE SURGERY

According to a 2000 Gallup survey of 18+ Americans who currently wear glasses or contacts, here is how they feel about laser eye surgery: Might consider having it done within the next year or two, 11%; might consider having it done at some point in the future, but not in the next year or two, 32%; would not consider having it done at all, 53%; have already had it done, 3%. Individuals between the ages of 30 and 49 express the most interest in undergoing the laser vision-correction procedure. The primary reasons of those who would not consider having the surgery: Worry that it might damage their eyes, 53%; haven't thought about it, 41%; believe it is too expensive, 39%. (Gallup Poll, 2000)

## RAB CATEGORY FILE — OPTICAL SURGERY

"Laser Vision Centers saw revenues for its fourth quarter, ended April 30, increase 26% to \$23.7 million. Net income for the April 2000 quarter rose 42% to \$4.3 million. Laser Vision's revenues for the 2000 fiscal year were \$88 million, up 68%. Net income for the year jumped 112% to \$13.8 million." (Vision Monday, July 17, 2000)

## The DMCA, Not The RIAA, Is The Real Foe Of Webcasters

■ A guest columnist voices his concerns

By Kurt Hanson

RIAA: Radio And  
Internet Newsletter



KURT HANSON

Frequent RAIN contributor Bob Bellin has some serious concerns about the RIAA's plans with regard to webcasters and music licensing — and with the Digital Millennium Copyright Act and the rights it grants to the music industry. Here he breaks down some of the comments made by RIAA President/CEO Hilary Rosen in the interview that appeared in last week's Internet News & Views.

Did you find the interview with Hilary Rosen as disturbing as I did? I think the RIAA's strategy with respect to music licensing should have every current and would-be webcaster quaking in their boots. The source of the problem is not the RIAA, which is doing what the industry it represents believes (although I disagree) is in its best interest. The culprit is a poorly conceived law rushed through Congress in 1998: the Digital Millennium Copyright Act.

Let's look at some of Rosen's comments and what they could mean when applied to webcasting and music licensing. First, regarding private licensing arrangements between the RIAA and particular webcasters, Rosen said, "There are marketplace deals."

That's a very liberal use of the term "marketplace." "Marketplace" suggests that prices are set based on supply-and-demand responses to market forces, but what's happening is nothing like that. Individual companies are negotiating in secret with the RIAA — in effect, negotiating with themselves. They have no idea what their competitors are being charged for comparable licenses, and there is no other organization to negotiate with for competitive rates.

The RIAA can, therefore, make or break any webcaster. If it likes you and your model, it can give



you what amounts to a free pass. If it doesn't, it's free to charge you whatever it wants and make it impossible for you to turn a profit.

Note how the RIAA is dragging its feet in regard to arbitration. In the interview Rosen said she doesn't expect a decision on arbitration rates until next year and suggested that the RIAA will give webcasters that approach it individually a better deal than those that wait for arbitration. Specifically, Rosen said, "I would

put my money on the numbers going the other way — that the people who sign deals are not going to do worse than the people who wait for arbitration." That will decelerate the arbitration initiative.



### Buying Your Way In?

Rosen said, "As companies have sought these licenses, they have started to layer additional licensing on top of [statutory performance licensing] for interactivity for their users."

Translation: You can buy your way around the law. If you want to do something the DMCA forbids, you can pay the RIAA to overlook it. It's like buying a ticket to the policeman's ball and being allowed to go 10 miles an hour over the speed limit. And what's more, the RIAA policemen have the right to make you buy 10 tickets for the ball or even force you to buy out the whole ballroom. Why? Because the DMCA says they can.

Said Rosen, "Contact us, and we'll work it through, because we can help with model license agreements. We don't have a model agreement published on the site because there is no 'one size fits all' for the kinds of businesses that come to us."

That might be true if someone came up with a new



wrinkle, but for most webcasting applications there's no reason *not* to develop a "one size fits all" pricing model. Base it on audience size, revenue or both. Why shouldn't an aspiring webcaster be able to look at a price list and know exactly what level of success triggers what licensing expense?

That "one size fits all" remark shrouds an underlying control issue: This way the RIAA reserves the right to kill a webcasting business that it doesn't like. When you pass a law that gives the wolves control of the henhouse, the wolves have better lives than the hens.

### Commercial Intervention

Rosen also observed, "The thing that creates a good



## Singapore's Perfect Ten Gets 9.8 From American Judge

Radio Corporation of Singapore's "98.7 Perfect Ten" (<http://rcs.com.sg/p10>) is the Hot AC outlet in RCS' stable of Singapore stations. The company operates six English-language stations, three in Mandarin, two in Malay and one in Tamil, plus a three-language shortwave service — pretty much locking up (we assume) the radio market in the city-state. RCS has also introduced a multichannel digital radio service called RCS Smart Radio that enables equipped users to receive CD-quality signals from a variety of AM, FM and satellite-only stations.

The English-language Perfect Ten's website features a Windows Media webcast, and the station's roster of cute young air personalities host high-energy, party-atmosphere shows. The station appears to be very listener-



driven; its site features numerous user forms to submit dedications and requests, as well as questions for its *Talk Show* and *Ask Dan* programs. (You can ask Dan about "music, health, the *Guinness Book of Records*, family or even that crush you have on that cute individual, anything!!!") Each air personality has his or her own page, with pictures and some personal background, linked from several places around the site.

Two of Perfect Ten's shows are of the countdown variety, with *British Top 20* focusing, obviously, on the U.K. music scene. There's also a *Live, Upclose & Personal* program, archived in RealAudio on the site, on which musical guests come by the station to perform. Recent guests have included English pop act Suede and EMI artists The Moffatts.

Though it is closest to the American Hot AC format, the span of musical variety on Perfect Ten is significantly wider than on most tightly formatted American radio stations. It plays what it calls "retro alternative" acts, including A Flock Of Seagulls; rock acts Creed and The Red Hot Chili Peppers; CHR staple Christina Aguilera; and even ambient music on one of its specialty shows.

Unfortunately, the station doesn't seem to be up to speed on the promotional and contesting elements of good radio — at least not on its site. But if Perfect Ten could step it up and give listeners just a little bit more reason to listen (and to visit its site), it would be that much closer to perfect.



—Paul Maloney

Continued on Page 22

**“Show  
me the  
money”**

*—Jerry McGuire*

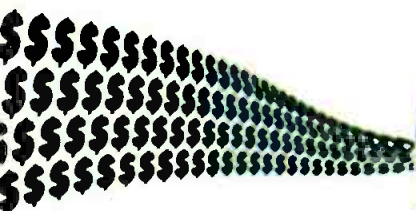
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# The DMCA, Not The RIAA, Is The Real Foe Of Webcasters

Continued from Page 20

user experience is commercial intervention." But every commercial attempt that has generated serious consumer interest has been sued by the RIAA. Its concern for copyright holders is well-founded, and I don't blame those copyright holders for wanting to be compensated. But the music industry's slow response in creating pay versions of the popular sites it has sued — among them Napster, myMP3.com, Scour and the International Lyrics Server — speaks volumes as to its real intentions with respect to "commercial intervention."

## Just A Promotional Tool?

Believe it or not, I don't think the RIAA is the

problem here. I think it's the law. While I don't think the course the RIAA has chosen to pursue is in the recording industry's best interest, the RIAA, obviously, disagrees. It is following the directives that the music business has established and acting within the law, and it has every legal and ethical right to continue on that course. If the industry wanted to pursue a different course, Hilary Rosen would be singing a less combative tune. The DMCA was passed in a hurry long before its ramifications could be known, and the RIAA should not be vilified for milking it for all it's worth.

So what should be done? This well-intentioned but flawed legislation should be scrapped or amended before webcasting becomes nothing more than a promotional tool for the music industry.

## Webcast Radio Ratings: A Five-Month Comparison

Rank in July	Channel	URL	Feb. 2000 ATH	July 2000 ATH	% Change
1	Virgin Radio	www.virginradio.co.uk	186,200	236,100	+27%
2	NetRadio — '80s Hits	www.netradio.com	215,500	201,000	-7%
3	KNAC.com	www.knac.com	76,300	148,600	+95%
4	NetRadio — Hits	www.netradio.com	227,600	146,900	-35%
5	NetRadio — Vintage Rock	www.netradio.com	169,300	143,300	-15%
6	NetRadio — The X	www.netradio.com	169,900	133,600	-21%
7	NetRadio — Smooth Jazz	www.netradio.com	157,500	131,000	-17%
8	WABC-AM	www.wabcradio.com	70,500	119,500	+70%
10	KPIG-FM	www.kpig.com	63,800	111,700	+75%
11	KLTY-FM	www.klty.com	65,900	105,200	+60%
14	KPLU-FM	www.kplu.org	60,000	94,600	+58%
15	WPLJ-FM	www.wplj.com	93,700	92,100	-2%
16	KQRS-FM	www.kqrsfm.com	89,800	91,300	+2%
17	WJZW-FM	www.smoothjazz1059.com	103,200	86,600	-16%
19	Groove Radio	www.grooveradio.com	22,700	83,500	+268%
20	WGMS-FM	www.wgms.com	60,500	83,000	+37%
28	eYada	www.eyada.com	52,800	61,300	+16%
29	WRQX-FM	www.mix1073fm.com	49,700	58,300	+17%
30	WLS-AM	www.wlsam.com	53,800	55,600	+3%
31	KGO-AM	www.kgoam810.com	49,500	52,800	+7%
32	WTOP-AM	www.wtopnews.com	47,800	52,000	+9%
35	KLOS-FM	www.955klos.com	47,700	49,600	+4%
37	KSFO-AM	www.ksfo560.com	41,500	48,200	+16%
37	WBAP-AM	www.wbap.com	37,200	48,200	+30%
43	Tom Joyner Morning Show	www.tomjoyner.com	93,800	45,400	-52%
44	WWCD-FM	www.cd101.com	32,400	45,300	+40%
46	CIMX-FM	www.89xradio.com	28,500	40,500	+42%
47	KABC-AM	www.kabc.com	44,800	39,000	-13%
50	Christian Pirate Radio	www.mycpr.com	60,100	37,300	-38%
56	WMVP-AM	www.am1000.com	23,600	35,100	+49%
57	KOXR-FM	www.93x.com	28,600	34,000	+19%
63	KFAN-FM	www.texasrebelradio.com	32,800	32,200	-2%
65	WJR-AM	www.760wjr.com	20,700	31,500	+52%
67	Beta Lounge	www.betalounge.com	30,800	31,000	+1%
68	ABC Zone 105	www.zone105.com	30,800	30,900	+33%
69	KCDU-FM	www.cd93.com	79,800	30,700	-62%
Subtotal (36 stations)			2,719,100	2,866,900	+5%

## Internet Radio Growing, But Slowly

Listenership to Internet radio is growing at a much slower pace than the conventional wisdom would have it, according to my analysis of the July Arbitron Webcast Ratings released last week.

Comparing audience ratings from July 2000 to the February 2000 numbers for the 36 webcast channels that appeared in both reports, it appears that listenership to those 36 channels grew at the rate of only 1% per month. That's a far slower growth rate than most observers (including this one) would have predicted.

In fact, about one-third of those channels, including all five of the NetRadio.com channels measured in February, actually *lost* listeners between February and July. (On the other

hand, NetRadio channels did claim 31 of the top 75 positions in the July report, and many of NetRadio's 120 music channels seem to have much larger audiences than most terrestrial broadcasters' webcasts.)

As shown in the chart to the left, the big gainers in ATH, or Aggregate Tuning Hours, included Enigma Digital's KNAC.com ([www.knac.com](http://www.knac.com)) and Groove Radio ([www.grooveradio.com](http://www.grooveradio.com)), with increases of 72,300 and 60,800 hours, respectively. They were followed closely by London's Virgin Radio ([www.virginradio.co.uk](http://www.virginradio.co.uk)), ABC-owned WABC/New York ([www.wabcradio.com](http://www.wabcradio.com)) and the webcast that probably got the most press this summer, Adult Alternative KPIG/Monterey ([www.kpig.com](http://www.kpig.com)). Those three channels each gained about 50,000 hours of listening.

The chart at left shows gains and losses for the 36 channels that appeared in both the February and July reports. Keep in mind that Arbitron is not measuring all webcasts, but only those that signed up to participate in its service.

Note that the 5% gain in Internet listening to these 36 channels occurred over a five-month period — that is, a gain of about 1% per month. It is probably worth noting that if you take out the five NetRadio stations on the

chart, the remaining stations showed a 19% gain over the five-month period — that is, a gain of about 4% per month.

### Some Other Considerations

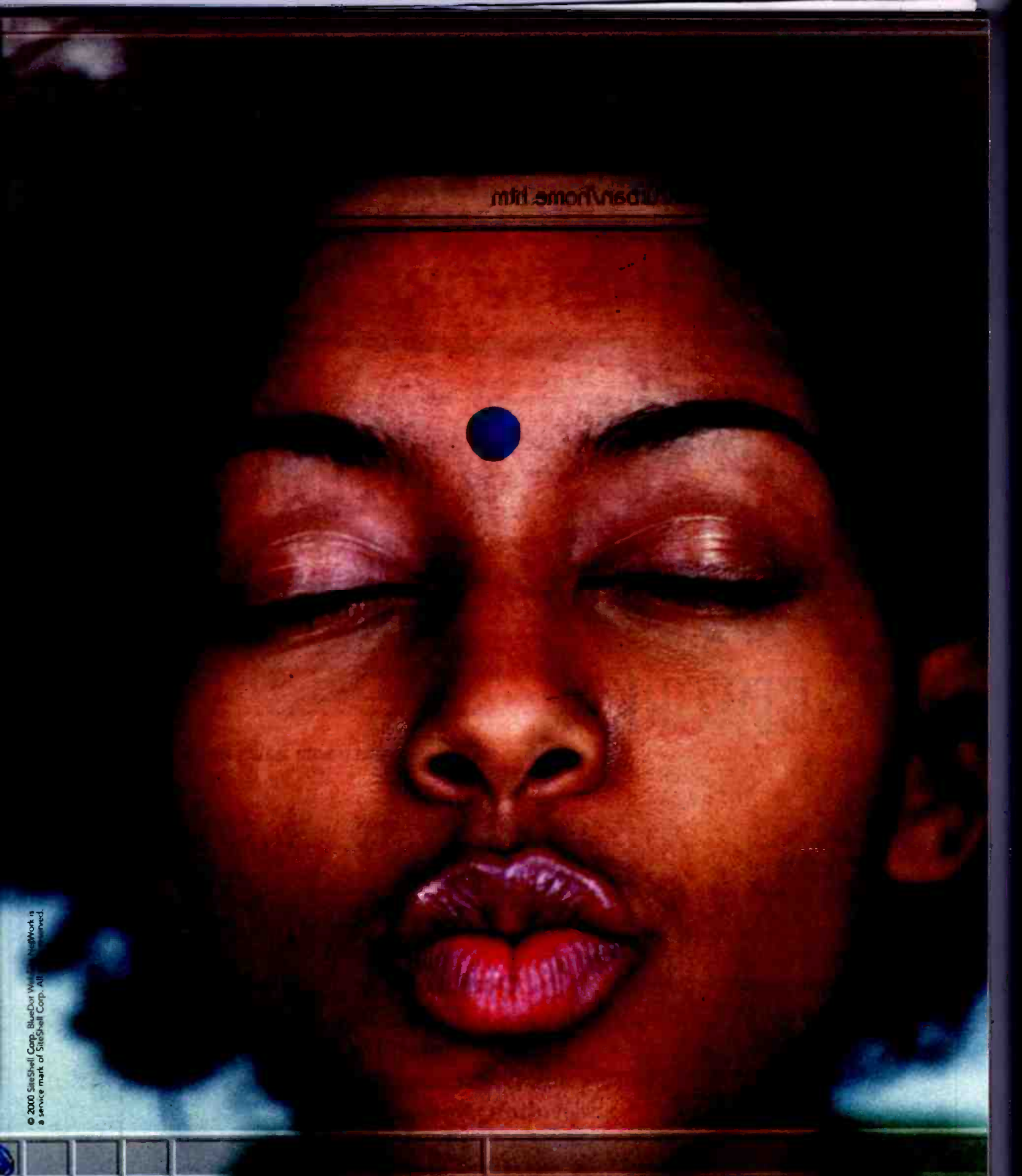
The above analysis is all about *same-station growth*. In fact, Internet radio listening as a whole is doubtless increasing as new webcasters come on the scene, but that's not reflected in this analysis.

It's also possible that listening to Internet radio is increasing by leaps and bounds, but only to stations and channels that aren't participating in the Arbitron study. For all we officially know, the audiences of webcasters



Continued on Page 25





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### Internet Radio

Continued from Page 22

like Spinner and Sonicnet and CyberRadio2000 and DiscJockey.com and stations owned by broadcasters like Emmis and Bonneville and Greater Media and Entercom are growing like crazy.

On the other hand, these are all small audience sizes compared to broadcast radio. If you want an estimate of a webcast's Monday-Sunday 6am-midnight AQH audience size, use what I hereby dub "Hanson's Formula": Take the station's monthly ATH, cut off the last three zeroes, and multiply by two. For example, Beta Lounge, with 31,000 hours of listening per month, would have about 62 people listening at the average

moment between 6am and midnight. By comparison, a major New York radio station might have as many as 100,000 people listening to it simultaneously.

Of course, the numbers get reasonably large if you aggregate them. A webcaster that can bundle together 100 stations will have an audience size worthy of an advertiser's consideration.

But *why* are these numbers so low, especially considering that music is allegedly the "killer app" of the internet right now? The standard line — "The numbers are small right now, but they're growing like crazy!" — no longer seems to be true, based on this new information.

We'll discuss this more in upcoming issues of *RAIN* ([www.kurthanson.com](http://www.kurthanson.com)) and here in Internet News & Views.

## DIGITAL BITS

### LMIV: 50 Staffers By Year's End

The Local Media Internet Venture — an online alliance consisting of Emmis, Bonneville, Entercom, Jefferson-Pilot and Canada's Corus Entertainment — has announced that it plans to have 50 employees by the end of the year and 220 by the end of 2001. Beta testing for the venture, which the companies say will be similar to America Online, will begin in January 2001, with a "rapid rollout" planned over the course of the year. LMIV is talking to several content providers, including AP and Reuters, and plans to take on additional partners. Emmis' Jeff Smulyan serves as Chairman of LMIV, Bonneville's Bruce Reese is Vice Chairman, and LMIV lead consultant Jack Swarbrick is President/CEO.

### Tom Pinkus Joins WebRadio.com

Former KIIS-FM Director/Operations Tom Pinkus has joined WebRadio.com as Director/Marketing, succeeding Scott Zafran, who has been promoted to Sr. Director. Pinkus has also been a producer for KIIS-FM/Los Angeles and KKLQ/San Diego.

### Radio Webcasters Up 39% Over 1999

According to statistics recently released by BRS Media's Web-Radio, there are currently 4,271 internet radio stations, up from 2,615 last year, a 39% increase. The study says that while half of those webcasters are streaming U.S. or Canadian radio stations, the healthiest growth is among international and internet-only stations.

### Arbitron To Measure Live365

Internet radio portal Live365 has announced that it will be measured in Arbitron's webcast ratings. The company has also subscribed to the Nielsen Net Ratings service. The Live365 portal, which includes more than 18,000 stations, unveiled what it called the world's first internet-streaming MP3 player at the NAB Radio Show in San Francisco last week.

### Interop Teams With iBeam

iBeam said it will make Interop's advertising representation services available to its customer base of 275 streaming media content providers. In addition, Interop will use iBeam's On-Target advertising infrastructure to insert ads into live and on-demand audio content.

## CYBERSPACE

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

### Net Chats

- Go backstage at the Grand Ole Opry for a chat with country legend Pam Tillis on Friday (9/29) at 9pm ET, 6pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- Have to use the word "legend" again: Country's own Charlie Pride is available to speak with you on Monday (10/2) at 7pm ET, 4pm PT ([www.country.com](http://www.country.com)).
- Find out what it takes to be an award-winning country songwriter when you talk to Valerie DeLaCruz on Tuesday (10/3) at 8pm ET, 5pm PT ([www.hwec.com](http://www.hwec.com)).
- Sweet-16 Mandy Moore is *So Real*, as you can discover by chatting with her on Thursday (10/5) at 8pm ET, 5pm PT ([www.lycos.com](http://www.lycos.com)).

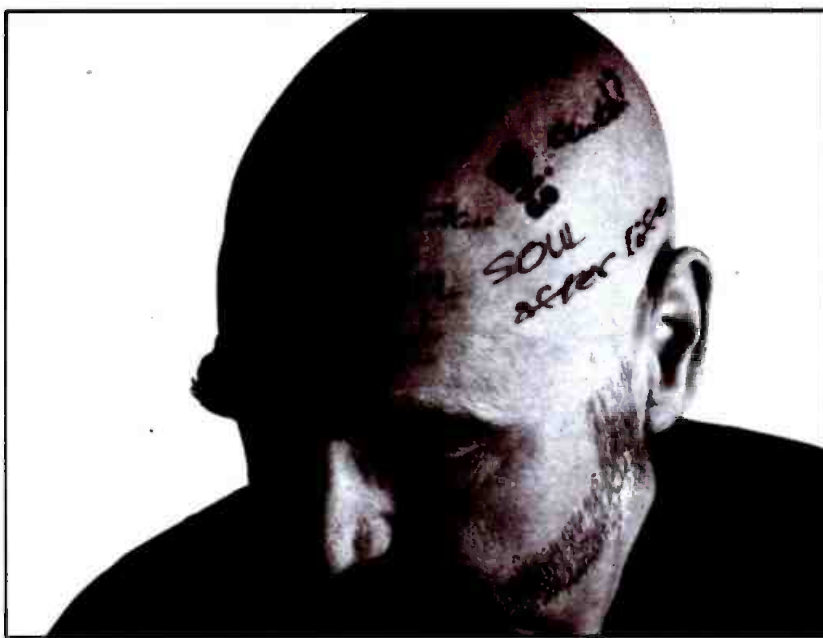
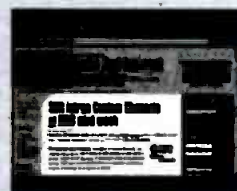
### On The Web

- They've opened for The Dixie Chicks: now watch country duo Crimson Rose perform on their own, Sunday (10/1) at 9pm ET, 6pm PT ([www.sonicnet.com](http://www.sonicnet.com)).
- Catch *The Slip*, a trio that bends jazz into pop and back again, on Monday (10/2) at 4pm ET, 1pm PT ([www.hwec.com](http://www.hwec.com)).

—Michael Anderson

## Where To After The NAB?

Panelists and attendees at last week's NAB Radio Show in San Francisco addressed a number of issues about the future of radio and the Internet, and more questions are arising every day. Stay informed with *RAIN: Radio And Internet Newsletter*, available every day for free at [www.kurthanson.com](http://www.kurthanson.com).



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## Cut Through The Clutter

Webcast and streaming-media traffic seems to bubble over with every new big 'Net event and the oversized claims made by various entities regarding the number of people listening to or watching these events. In one case it was the Victoria's Secret webcast, with a purported 2 million simultaneous viewers. Another time it was the Paul McCartney concert at the Cavern Club, with 3 million simultaneous listeners and viewers. Even the PGA somehow got caught up in the hype, claiming numbers that even die-hard golfers and webcasting proponents were embarrassed to have uttered and defended in public.



David Lawrence

All of it hype, none of it possible — and, until now, hardly verifiable either way. You either believed and passed on these 'Net myths, or you did the math and came up with far different numbers. In both cases you arrived at a less-than-satisfying conclusion that didn't paint an accurate picture of the state of online broadcast audience levels and left a sour and distrustful taste in the mouths of potential advertisers, who want solid numbers on which to base their online media buys.

Traditional web-server log files, those huge files that track every move of every website visitor, don't track the right kind of data the right way and are not suitable for true audience measurement. The alternative, a much-hyped and maligned survey model, leaves the web with estimates that are no more accurate than those we currently suffer with for radio and TV. Enter Measurecast.

The company was born in Portland of Jacor refugees and others who understand TSL, cumc, AQH, age-sex cells and what tools and information advertisers are comfortable with and need. Measurecast software ([www.measurecast.com](http://www.measurecast.com)), acting as a server monitor, accurately logs every attempt at a stream as listeners connect with their favorite online station. Adjusting its operations to the nature of the web, the Measurecast system gathers demographic information on an opt-in basis from users and logs all stream traffic. The resulting reports look familiar and are an exact picture of the audience levels of the site.

Updated on a daily basis, Measurecast even takes into consideration the idiosyncrasies of the online listening experience: broken streams, multiple users on one machine, shared desktops, laptops moving about the country and more. At every turn its methodology revolves around seeking the truth and cutting through the estimates and the hype. This will snap some hyperbolic operators right back to reality and is a perfect opportunity to leave the estimators and webcasting Svengalis in the dust. And here's the best part: We will never need to suffer with an inaccurate diary drop or errant sampling. Can you feel the love?

Questions? Comments? [david@netmusiccountdown.com](mailto:david@netmusiccountdown.com), or post to the Internet forum on the [www.rroonline.com](http://www.rroonline.com) message board.

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

## e-charts

## THE CHANGING EQUATION

The Measurecast system presents a perfect opportunity for the E-Charts to utilize a standardized weighting system that accurately reflects not only the overall listening levels of the individual reporters, but also the sheer size of the Internet music-streaming community. In talking with Bill Pwonka and others on the Measurecast staff about their methodology and execution, it was clear that they "got it." From the server plug-in to the reporting module, the tools available to the webcaster will not only challenge the Arbitron-Nielsen estimation model, but will also give proponents and detractors of online listening even more to wag about.

LET THE GAMES BEGIN: One outcome of the use of the

Measurecast system will be the development of strategies and tactics for maximizing those numbers. Just as we've seen gamesmanship in quarter-hour maintenance, superserving the exclusive come and stretching and enhancing TSLs in radio, so, too, will we begin to see web radio broadcasters reminding audience members to reboot quickly and to use one player exclusively and educating them in simple tasks like minimizing the player to keep the stream going while releasing screen real estate to the other applications they are running. Are new "Thousand-Dollar Thursdays," "Hi/Lo" and "Song of the Day" contests far behind?

— David Lawrence

### CHR/Pop

LW	TW	ARTIST CD/Title
1	1	BRITNEY SPEARS <i>Oops!... I Did It Again</i> /"Lucky"
2	2	MADONNA <i>Music</i> /"Music"
3	3	3 DOORS DOWN <i>The Better Life</i> /"Kryptonite"
4	4	CREED <i>Human Clay</i> /"Arms," "Higher"
7	5	'N SYNC <i>No Strings Attached</i> /"Gonna"
6	6	STING <i>Brand New Day</i> /"Desert"
5	7	MATCHBOX TWENTY <i>Mad Season</i> /"Bent"
6	8	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
9	9	DESTINY'S CHILD <i>Writing's On The Wall</i> /"Jumpin'"
—	10	DIDO <i>No Angel</i> /"Here"
14	11	BON JOVI <i>Crush</i> /"Life"
16	12	MACY GRAY <i>On How Life Is</i> /"Call"
11	13	JANET <i>Nutty Professor II Soundtrack</i> /"Matter"
15	14	EMINEM <i>Marshall Mathers LP</i> /"Slim"
12	15	CHRISTINA AGUILERA <i>Christina Aguilera</i> /"Over"
—	16	VERTICAL HORIZON <i>Everything You Want</i> /"God"
16	17	NINE DAYS <i>The Maddening Crowd</i> /"Absolutely"
16	18	JESSICA SIMPSON <i>Sweet Kisses</i> /"Love"
17	19	JOE <i>My Name Is Joe</i> /"Know"
20	20	NELLY <i>Country Grammar</i> /"Grammar"

### Country

LW	TW	ARTIST CD/Title
1	1	FAITH HILL <i>Breathe</i> /"Love"
2	2	JO DEE MESSINA <i>Burn</i> /"Way"
3	3	LEANN RIMES <i>Jesus TV Soundtrack</i> /"Need"
5	4	LONESTAR <i>Lonely Grill</i> /"Now"
6	5	BROOKS & DUNN <i>Tight Rope</i> /"Loved"
4	6	DOXE CHICKS <i>Fly</i> /"Without"
7	7	SHEDDAYS <i>The Whole Shebang</i> /"Will"
9	8	RASCAL FLATTS <i>Rascal Flatts</i> /"Daylight"
8	9	ALAN JACKSON <i>Under The Influence</i> /"Love"
10	10	KEITH URBAN <i>Keith Urban</i> /"Everything"
11	11	TRAVIS TRITT <i>Best Of Intentions</i> /"Intentions"
15	12	COLLIN RAYE <i>Tracks</i> /"Loving"
—	13	PATTY LOVELESS <i>Strong Heart</i> /"Mood"
12	14	MARTINA MCBRIDE <i>Emotion</i> /"There"
13	15	PHIL VASSAR <i>Phil Vassar</i> /"Paradise"
14	16	GEORGE STRAIT <i>Go On</i> /"Go"
17	17	JOE DIFFIE <i>Night To Remember</i> /"Somethin'"
18	18	BILLY GILMAN <i>One Voice</i> /"Voice"
16	19	LEE ANN WORMACK <i>I Hope You Dance</i> /"Hope"
20	20	STEVE HOLY <i>Blue Moon</i> /"Moon"

### Hot AC

LW	TW	ARTIST CD/Title
1	1	STING <i>Brand New Day</i> /"Desert"
4	2	CREED <i>Human Clay</i> /"Higher"
2	3	MATCHBOX TWENTY <i>Mad Season</i> /"Bent"
3	4	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
5	5	VERTICAL HORIZON <i>Everything You Want</i> /"Everything"
7	6	3 DOORS DOWN <i>Better Life</i> /"Kryptonite"
10	7	DIDO <i>No Angel</i> /"Here"
6	8	MACY GRAY <i>On How Life Is</i> /"Try"
8	9	SANTANA <i>Supernatural</i> /"Smooth"
11	10	MADONNA <i>Music</i> /"Music"
9	11	NINE DAYS <i>The Maddening Crowd</i> /"Absolutely"
14	12	BON JOVI <i>Crush</i> /"Life"
12	13	'N SYNC <i>No Strings Attached</i> /"Gonna"
—	14	BARENAKED LADIES <i>Maroon</i> /"Pinch"
13	15	MOBY <i>Play</i> /"Porcelain"
16	16	NO DOUBT <i>Return Of Saturn</i> /"Simple"
18	17	SISTER HAZEL <i>Fortress</i> /"Change"
15	18	DON HENLEY <i>Inside Job</i> /"Home"
20	19	THIRD EYE BLIND <i>Blue</i> /"Never"
17	20	NINA GORDON <i>Tonight And The Rest Of My Life</i> /"Tonight"

### Urban

LW	TW	ARTIST CD/Title
3	1	TOM BRAXTON <i>The Heat</i> /"Man"
2	2	NELLY <i>Country Grammar</i> /"Grammar"
1	3	SEBOD <i>Unleash The Dragon</i> /"Incomplete"
6	4	EMINEM <i>Marshall Mathers LP</i> /"Way"
6	5	JILL SCOTT <i>Who Is Jill Scott?</i> /"Gettin'"
7	6	DONELL JONES <i>Where I Wanna Be</i> /"Wanna"
4	7	JOE <i>My Name Is Joe</i> /"Lady"
6	8	AVANT <i>My Thoughts</i> /"Separated"
11	9	COMMON <i>Like Water For Chocolate</i> /"Light"
6	10	YOLANDA ADAMS <i>Mountain High Valley Low</i> /"Heart"
—	11	RUFF ENOZ <i>Love Crimes</i> /"More"
15	12	CARL THOMAS <i>Emotional</i> /"Summer"
—	13	ERYKAH BADU <i>Mama's Gun</i> /"Lady"
14	14	LUCY PEARL <i>Lucy Pearl</i> /"Mess," "Dance"
—	15	BOYZ II MEN <i>Nathan Michael Shawn Wayne</i> /"Pass"
16	16	JAGGED EDGE <i>JE Heartbreak</i> /"Married"
20	17	MIYA <i>Fear Of Flying</i> /"Ex"
10	18	JANET <i>Nutty Professor II Soundtrack</i> /"Matter"
12	19	KELLY PRICE <i>Mirror Mirror</i> /"Told," "Lay"
—	20	BEBE WINANS <i>Love &amp; Freedom</i> /"Back"

### NAC/Smooth Jazz

LW	TW	ARTIST CD/Title
1	1	B.B. KING/ERIC CLAPTON <i>Riding With The King</i> /"Rain"
2	2	NORMAN BROWN <i>Celebration</i> /"Paradise"
10	3	FOURPLAY <i>Yes Please</i> /"Robo"
4	4	BONEY JAMES <i>Body Language</i> /"Night"
6	5	DAVID BENOIT <i>Professional Dreamer</i> /"Miles"
3	6	BONEY JAMES & RICK BRAUN <i>Shake It Up</i> /"Grazin'"
9	7	KIM WATERS <i>One Special Moment</i> /"Secrets"
5	8	GEORGE BENSON <i>Absolute Benson</i> /"Deeper"
12	9	WARREN HILL <i>Life Thru Rose Colored Glasses</i> /"Take"
8	10	KIRK WHALUM <i>For You</i> /"Goes"
10	11	CHELSEI MINUCCI <i>Sweet On You</i> /"Sunday"
—	12	CRAG CHAQUINCO <i>Panorama</i> /"Cafe"
13	13	TOM SCOTT <i>Smokin' Section</i> /"Smokin'"
—	14	BRIAN TARQUIN <i>Soft Touch</i> /"Web," "Darlin'"
—	15	PAUL TAYLOR <i>Undercover</i> /"Aerial," "Avenue"
14	16	SAMANTHA SIVA <i>Identity</i> /"Alone"
—	17	MARC ANTOINE <i>Universal Language</i> /"Children," "Palm"
16	18	WALTER BEASLEY <i>For Your Pleasure</i> /"Nice"
7	19	PETER WHITE <i>Perfect Moment</i> /"San Diego"
20	20	JEFF GOLUB <i>Dangerous Curves</i> /"Two"

### Alternative

LW	TW	ARTIST CD/Title
2	1	3 DOORS DOWN <i>Better Life</i> /"Loser"
3	2	PAPA ROACH <i>Infest</i> /"Last"
1	3	RED HOT CHILI PEPPERS <i>Californication</i> /"Californication"
4	4	CREED <i>Human Clay</i> /"Arms"
10	5	INCUBUS <i>Make Yourself</i> /"Stellar"
7	6	DEFTONES <i>White Pony</i> /"Change"
6	7	SR-71 <i>Now You See Inside</i> /"Right"
5	8	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
11	9	EVE 6 <i>Horrorscope</i> /"Promise"
9	10	A PERFECT CIRCLE <i>Mer De Homs</i> /"Judith"
12	11	WHEATUS <i>Wheatus</i> /"Teenage"
8	12	VERTICAL HORIZON <i>Everything You Want</i> /"God"
16	13	DISTURBED <i>Sickness</i> /"Stupify"
—	14	BARENAKED LADIES <i>Maroon</i> /"Pinch"
15	15	BT <i>Movement In Still Life</i> /"Never"
14	16	STONE TEMPLE PILOTS <i>No. 4</i> /"Sour"
17	17	OPM <i>Menace To Sobriety</i> /"Hallpipe"
—	18	ORGY <i>Vapor Transmission</i> /"Fiction"
18	19	RAGE AGAINST THE MACHINE <i>Battle Of Los Angeles</i> /"Testify"
20	20	DANDY WARHOLS <i>Thirteen Tales From Urban Bohemia</i> /"Bohemian"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, BarnesandNoble.com, CDNOW.com, ChoiceOut.com, ChoiceRadio.com, ChoiceRadio.com, CityInternetRadio, DiscJockey.com, TheEverstream, Network, GoGaGa.com, K115fm.com, Launch.com, Lycos Radio, NetRadio.com, NYLiveRadio.com, PhoenixRadio, Net.com, Radio Free Virgin, and Spinner.com (CHR, Country, Urban frozen). Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2000 R&R Inc. © 2000 Online Today, Net Music Countdown.

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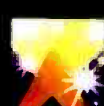
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## Richards Adds PD Duties At KHIH

KBPI/Denver PD and head of Clear Channel Concerts/Denver **Bob Richards** has added PD duties at new CHR sister **KHIH (Kiss-FM)**. Richards had been interim PD at KHIH since the station flipped from NAC/Smooth Jazz to CHR/Pop three weeks ago (R&R 9/8).

Don Howe, VP/GM for Clear Channel/Denver's FM stations, commented. "Bob has demonstrated his ability to deliver results with KBPI and was the perfect choice to head up the new Kiss-FM here."

Richards joked. "Being named PD for Kiss-FM legitimizes my passion for watching Britney Spears and Christina Aguilera videos frame-by-frame with the office door locked. However, the appointment has no effect in elevating me above geek status among my daughter's friends at Evergreen High School."

For the past six years Richards has been PD of KBPI. Prior to that he was PD at Active Rock WUFX/Buffalo, MD/Research Director at Classic Rock WGRF/Buffalo, MD at CHR WPHD/Buffalo and morning host at CHR WYSL/Buffalo.

Clear Channel/Denver Director/FM Programming Mike O'Connor commented on Richards' appointment: "Once Bob helped reduce KXPK/Denver's Extreme Rock format to ashes and ran Howard Stern out of town, I felt he needed new competitors to toy with. I hope that the Alice [KALC] programming team likes turkey for Thanksgiving. I hear Bob delivers."

## Nashville's 'Rooster' Picks Myers As PD

WVRK/Columbus, GA MD **Derek Myers** is the proud recipient of this week's "Leap of the Week" honors: He has moved from Arbitron market No. 169 to No. 43 by becoming PD of new Active Rocker **WNPL (Rooster 106)**/Nashville.

Myers told R&R he accepted the job based on his experience with Stratford Research, which consults WNPL. "I've worked with [Stratford consultant] Val Garris for many years, and I felt this represented a good opportunity. WVRK provided me with the best learning ground I ever had, and I'm looking forward to the challenge."

Myers, who has also programmed WIXV/Savannah, GA, said WNPL will offer a mix of classic titles and current releases. "If it rocks, it goes on," he said. "It's very mainstream and upbeat. Our core goes from Nirvana to AC/DC to Van Halen. We also have Live, Godsmack and Rob Zombie." When asked if a large hole for Active Rock exists in Nashville, he replied, "I think this is the music people have been downloading on MP3s [because Classic Rock WNRQ and Alternative WZPC don't play that type of music]. Now we don't have to have them do that in order to hear their favorite music."

## Concord And Peak Join Together



Concord Records recently entered into a joint-venture partnership with Peak Records. This deal firmly establishes Concord as a key player in the NAC and Urban AC market with such Peak artists as The Rippingtons. Pictured (l-r) are Concord Records President Glen Barros, Peak Records co-founder and Rippingtons member Russ Freeman, Peak Records President Andi Howard and Concord Records VP John Burk.

## 'Recuerdo' Bows On Hispanic's KCOR-FM

Hispanic Broadcasting has debuted its successful Spanish Oldies "Recuerdo" format in San Antonio, as Country KRNH has become **KCOR-FM**. The station features titles similar to those played by Hispanic sisters **KRCD & KRCV/Los Angeles** and is being programmed by **Roger Leal**, who retains his programming duties for Spanish News/Talk **KCOR-AM** and Regional Mexican/Spanish AC hybrid **KROM (Estereo Latino)**.

Hispanic/San Antonio GM **Dan Wilson** told R&R. "When we first started thinking about the format, we realized that **KCOR-AM** had been a music station for more than 50 years. Over the last few years we had slowly taken the music off and added talk product. We thought that if we ever got another FM station, we could put the music back on and be competitive. Now that opportunity has happened."

The Spanish Oldies format is designed to capture listening from Hispanics 35 and older. Wilson commented. "It gives us the opportunity to recapture those listeners we may have disenfranchised when we flipped **KCOR-AM** to Talk. We'll also capture the unique aspect of playing those old records you can't even buy anymore."

Leal, who has worked in programming and sales for **KCOR-AM**, will be assisted by **Pepe Lupe Duarte**, who was **KCOR-AM**'s morning man until the station adopted its present format. Duarte will take mornings at **Recuerdo**, while **Paco Lara** — who held mornings at **KCOR-AM** prior to Duarte — will hold the afternoon shift.

## Memphis' WMC Duo Ups Smith To VP/GM

Now that Infinity has closed on its purchase of Raycom's News/Talk-Hot AC combo **WMC-AM & FM/Memphis**, Station Manager **Kandy Smith** has been boosted to VP/GM.

On a sales incentive trip at press time, Smith could not be reached for comment. A station spokesperson told R&R. "We've been attached to **WMC-TV** for the last 50 years. This is the first time we've been out on our own as a radio group, and we're looking forward to the new challenges and opportunities."

Smith has been with the combo for the past 11 years and was appointed Station Manager two years ago. She previously spent five years as **GSM** and four years as **New Business Development Director**.

WNNY

Continued from Page 3

a regular cycle. **Alonso** has hired an initial staff of 50 to serve in the station's news departments, placing it on a par with **WNNY**'s English-language all-News counterparts.

"After great success in our major markets, we are expanding into the New York market," **Mega** Chairman **Adam Lindemann** said. "The Spanish audience has a desire and a need for an all-News format. By making this investment, we

have solidified our position as the premier Spanish operator on the East Coast. Our experienced management team will deliver a top-quality all-News station."

**Alonso** added. "This is a significant event in the Hispanic community. **Noticias 1380** fills a huge void in a growing market. Advertisers are recognizing the Hispanic middle class as a desirable target audience. When we told potential advertisers that we were starting a Spanish-language all-News radio station, the universal response was,

## EXECUTIVE ACTION

### Cohen Climbs To SVP/Marketing At Elektra

**Elektra** Entertainment Group has promoted **Brian Cohen** to Sr. VP/Marketing. Based in New York, he reports to Exec. VP/GM **Greg Thompson**.

"Brian represents a deep and rich part of Elektra's legacy," **Thompson** said. "It's always great to see home-grown talent rise to the ranks of senior management. This appointment will enable Brian to continue to help guide Elektra's future."

Cohen, who was previously VP/Marketing, began his music industry career in 1987 as Manager/Sales & Distribution for **Restless Records**. He joined **EEG** in 1990 as Director/Advertising and was elevated to VP/Creative Services in 1995.

### Phillips Appointed WYGY/Cincinnati PD

Journal Broadcast Group/Springfield, MO OM **Jay Phillips** has been named PD of Country **WYGY/Cincinnati**, which was recently purchased by **Salem Communications** as one of the Clear Channel divestitures. Phillips starts Oct. 9.

Phillips told R&R. "To work in a market like Cincinnati and be involved with people like [Salem Regional VP] **George Toulas**, [GM] **Terry Dean** and [National PD] **Howard Friedman** is a very exciting opportunity. It's quite a challenge, but it's great to be with a company that will provide the tools that make it possible to move the station forward."

Phillips spent the last year as OM of **Journal/Springfield**, which includes the Country trio of **KTTS-AM & FM & KMXH**. Before that he spent two years as OM of **Cumulus/Wichita Falls, TX**, two years in **Las Vegas** as PD of **KFMS** and eight years as PD of **KXXY/Oklahoma City**.

### Richmond Regains NAC as WJZV Bows

**Richmond Broadcasting** signed on **WJZV** on Sept. 21, returning **NAC/Smooth Jazz** to the Richmond market after **Sinclair** flipped **WSMJ** more than a year ago. Former **WSMJ** PD **Tommy Fleming** has been named OM of **WJZV** and **Rhythmic Oldies** sister **WBBT (The Beat)**.

"There is no question what format we should be programming on 93.1," **Richmond Broadcasting** President **Michael Guld** told R&R. "Two out of three people who were asked responded enthusiastically with 'Jazz.' **Richmond** asked for it: now they have it."

**Fleming** added. "I am extremely excited to oversee the return of **NAC/SJ** to **Richmond**. It marks a time of revival and renewal in the city. I intend to form every alliance imaginable to ensure that the format 'lives long and prospers,' to quote a **Vulcan** friend."

### DreamWorks/Nash. Promotes Harnen

**DreamWorks/Nashville** Northeast regional promoter **Jimmy Harnen** has been elevated to co-National Director East/Promotion & Artist Development.

Sr. Exec./Promotion & Artist Development **Scott Borchetta** told R&R. "Jimmy has elevated the game in the Northeast as a regional for **DreamWorks**, and this promotion reflects that. In this expanded role he will continue



Harnen

working the Northeast region and work more closely with [head of promotion] **Bruce Shindler** and myself on our national strategies. Expect more mayhem, madness and maximum spins!"

Harnen joined **DreamWorks** in 1997 as **Northeast** regional. He is the same **Jimmy Harnen** who had the hit "Where Are You Now" on the **CBS** imprint **WTG Records** in 1989.

"It's about time."

To celebrate **WNNY**'s arrival, **Mega** hosted a gala with 500 guests in attendance at the **United Nations** on Wednesday evening. **Mega** recently purchased **WNNY** from **Multicultural Broadcasting**.

The Spanish all-News format has been tried just once before, at **Lieberman's KKHJ/Los Angeles**. The station flipped to an all-ranchera music format a few months later.

McNamara

Continued from Page 3

people weren't able to hear the station before. Meanwhile, **WCAA** is poised for significant growth in the upcoming ratings, **McNamara** said. "Once the new census is released in **New York**, **WCAA** will probably fare better in terms of ad dollars. And with a little more marketing than has been done in the past, we feel that **Latinomix** is really set to explode."

IN LOVING MEMORY

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Irv "Izzy" Zelt

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## NAB

Continued from Page 1

for Women President Patricia Ireland watched as the protesters shouted such phrases as "Laura, get a doctor," "Howard Stern has to go," "Shame, shame, NAB!" and "Watch out, listen up, NAB!" One sign with the words "Enemies of Free Speech" showed pictures of Eddie Fritts, Harold Furchtgott-Roth, Clear Channel Chairman/CEO Lowry Mays and former AMFM CEO Tom Hicks. (That sign was seen outside the convention center each day.) NOW members also distributed fliers reading, "Radio broadcasting is male-dominated by shock jock hosts that demean women and girls, where contests judging women's 'ugly' breasts abound and the 'prize' is to pay for silicone implants."

Inside the convention center attendees were treated to several stirring keynote addresses. One came from former Joint Chiefs of Staff Colin Powell, who urged broadcasters to be "a little more careful. We have allowed too much coarseness to come into our public lives. We hear things on the radio today that we would never have heard 10 or 15 years ago. We need to be a little more demanding about what comes into our lives."

Powell, now Chairman of America's Promise — The Alliance For Youth, called on broadcasters to recognize "people in your communities who are doing good things just like you do with people who do bad things," and he repeated his plea to giant companies to take a financial stake in the future of America's youth.

Speaking of giant companies, Clear Channel Chairman/CEO Lowry Mays took part in a one-on-one Q&A session with financial guru Lou Dobbs, during which Mays responded to a story in a daily fax publication that claimed his company has been dubbed "Cheap Channel" because it allegedly puts a cap on the earning power of its station executives and salespeople. Mays said that his employees — including GMs, PDs and salespeople — have "unlimited earning power" and criticized the publication for being "irresponsible" and not reporting the facts.

Mays, who has been a significant contributor to the Bush presidential campaign, said that if VP Al Gore wins the White House, it will not affect CCU in an adverse way. "If the Republicans do win," he added, "I don't know if we would flourish any differently. But being from Texas, I have a little different personal view."

## An Industry Wired Together

Emmis' Jeff Smulyan was presented with the National Radio Award at a special luncheon, where he asked the industry to "band together. We don't need to give away our relationships and our content to the outside. There are plenty of people outside our industry who would love to take away our business."

Smulyan also unveiled the long-awaited "Local Media Internet Venture," consisting of Emmis, Bonneville, Entercom, Jefferson-Pilot and Canada's Corus Entertainment,

LMIV expects to have 50 full-time staffers hired in its Northern Virginia base by year's end and 220 employees by the end of 2001. Beta-testing for the venture, which the companies say will be similar to AOL, will begin in January with "rapid rollout" during 2001. LMIV is talking to several content providers, including AP and Reuters, and plans to take on additional partners. Smulyan is Chairman of LMIV, while Bonneville's Bruce Reese is Vice Chairman and LMIV lead consultant Jack Swarbrick is President/CEO.

Earlier in the show Citadel CEO Larry Wilson told a panel his company had dropped out of LMIV after signing on as an early partner due to unspecified contract details, then joked, "Maybe we don't play well with others." After RadioWave.com President/CEO Bill Pearson told a financial breakfast that radio groups should seek outside Internet help — noting that radio is great at programming content and selling advertising but should not stretch its resources into website building — Wilson seemed to agree: "You can blow through a major fortune if you don't have direction in the Internet."

While the radio industry seeks ways to generate revenue via the Internet, "Cumulus is looking to figure out how we can get some revenue out of radio," President/CEO Lew Dickey told the Dickstein, Shapiro, Morin & Oshinsky's broadcast financing breakfast. Dickey acknowledged that his company has been "a little unfocused. We've put everything else on the back burner and will be very, very focused over the next six months." Dickey told R&R he has been concentrating on getting the group's costs under control. "We're going to sell value and not have any more fire sales."

## Looking To The Future

"Radio's been a little lazy," RAB President/CEO Gary Fries said in his State of Radio Sales address. "We expect a certain volume of business to come our way." Fries is concerned that stations might overreact to a slight slowdown of advertising business, resulting in stations scrambling for dollars by dropping rates and giving away promotional dollars.

"The stars are out of place due to several factors, including a soft agricultural market, the AFTRA-SAG strike and advertisers on a national level seeing the competition for consumers with the Olympics and the election," he said. His advice? "Raise the level of our marketing abilities and become results-driven; improve the level of leadership at all levels; grasp new technology, especially the Internet; and transition ourselves into the future."

Fries also is holding to his prediction that industry revenues will be 12% higher this year, and he expects them to be anywhere from 11%-15% higher next year. "There might even be a surprise ... a good surprise next year," he said. Fries did throw a little caution to the wind: The San Francisco market is certain to show signs of softness in August thanks to a reduction in IPO-fueled dot-com spending. But he said dot-com advertising overall is not having an effect on revenue growth. And the AFTRA/SAG strike is certainly having an im-

pact on national revenues, but most stations are making it up with increased local sales.

Predictions abounded at the show, with Credit Suisse First Boston analyst Paul Sweeney forecasting that radio stocks would double in the next two years. Although he admitted that radio stocks are down about 50% from a year ago, he told attendees at the "Taking Stock In Your Future" panel that he expects broadcast stocks to return to "normal levels, with top-line annual returns of 8%-12%." Suggesting that radio's recent underperformance on Wall Street is due mainly to a sense by investors that ad-spending growth is slowing, Sweeney characterized near-term growth as "sluggish," but he called the industry's long-term outlook "good" and told attendees that CS Boston remains "bullish" on radio stocks.

Meanwhile, three leading audio entertainment and technology experts provided a rosy forecast for radio's future at Interep's pre-NAB session in San Francisco. According to presentations offered by Robert Kozinets of the J.L. Kellogg Graduate School of Business, Titus Levi of USC's Annenberg School of Communications and MIT professors Barry Vercoe and Youngmoo Kim, the need for new technology by the consumer is an extremely important factor for change, and "technocultural" advances will be made as time progresses.

They predicted Internet radio will become as common as traditional broadcasting and stated that 37% of AM and FM stations now offer streaming audio — well over the 25% mark many researchers consider the "tipping point" for mass adoption. But don't expect "regular" radio to disappear: The futurists predicted that audiences for Internet audio entertainment will be shared with the more established forms of media.

## Session Highlights

- In his keynote address, Spencer Johnson, M.D., advised broadcaster to "run with change, don't roll with the punches." He believes that those who embrace an optimistic outlook succeed while those who resist get rolled over. Nearly three million copies of Johnson's book *Who Moved My Cheese* have been printed since 1998.

- A packed room at Saturday's legends panel was treated to stories from Kent Burkhardt, Lee Abrams, Casey Kasem, Gary Owens and Dr. Don Rose. When asked about the future and what to tell today's broadcasters, Abrams said that in his new endeavor at XM, they are reinventing the wheel and creating something new by creating different formats. Rose reminded everyone that while your job may be your career, keep your family as your most important commodity. Long after your career is over, your family is still there.

- Kasem reminded everyone to be nice to others because that will get you far. During the session Burkhardt announced the formation of the non-profit organization "Programmers to Presidents." The organization consists of former programmers who became group presidents, including Clear Channel's Randy Michaels,



(L) WEBN/Cincinnati Station Manager Jim Richards accepts the Legendary Station Marconi Award. (R) NAB Radio Board Chairman and Susquehanna Radio's David Kennedy presents Infinity Radio SVP/co-CEO David Pearman with a Marconi for Major Market Station of the Year, awarded to WOMC/Detroit.

## WEBN Wins Legendary Marconi Award

Clear Channel's Rock WEBN/Cincinnati received the NAB's top award at the Radio Show's closing event Saturday night in San Francisco. The complete list of winners:

Legendary Station: WEBN/Cincinnati

Major Market Station: WOMC/Detroit

Large Market Station: KESZ/Phoenix

Medium Market Station: WOOD-AM/Grand Rapids

Small Market Station: WAXX/Eau Claire, WI

AC Station: KSTP-FM/Minneapolis

Adult Standards Station: KVFD/Fort Dodge, IA

CHR Station: KDWB/Minneapolis

Classical Station: WBQQ/Kennebunk, ME

Country Station: WTQR/Winston-Salem, NC

NAC/Jazz Station: WJZZ/Philadelphia

News/Talk/Sports Station: WTMJ/Milwaukee

Oldies Station: WOMC/Detroit

Religious Station: WMBU/Chicago

Rock Station: WFBQ/Indianapolis

Spanish Station: KLAT/Houston

Urban Station: (Tie) WUSL/Philadelphia,

WVEE/Atlanta

Major Market Personality: Mike Francesa & Chris Russo, WFAN/N.Y.

Large Market Personality: Jay Gilbert, WEBN/Cincinnati

Medium Market Personality: Jimmy Matto, WFBQ/Indianapolis

Small Market Personality: Tim Wilson, WAXX/Eau Claire, WI

Network/Syndicated Personality: Rush Limbaugh, Premiere Radio Networks

Cox's Bob Neil, Infinity's Dan Mason and Centennial's Allen Shaw, and will meet once a year at the NAB Radio Show to help identify talented programmers and help them broaden their management skills to move into a president's chair.

- The "New Media & Autos: Is the Free Ride Over?" session offered an overview of what's to come next fall from XM Satellite Radio and Sirius Satellite Radio along with the reasoning behind each company's prime objective. For XM's Lee Abrams, that's creating "authentic radio, with nothing generic about it." He added that the time is right for radio to evolve and that creativity shouldn't end when the morning show ends. Sirius' Elana Sofko explained that the hardest part of satellite radio is getting people to pay for the subscription-based service. However, the draw of 50 commercial-free channels should help overcome fears of limited enrollment.

- Wednesday's NAB session en-

titled "Morning Radio: A Guide to Creating On-Air Superstars" branched beyond the wakeup hours and offered ideas and creative ways a station can provide must-listen-to programming at all hours. KFMB-AM & FM/San Diego PD Tracy Johnson urged programmers to "forget what you learned in DJ school and be willing to break the rules." Consultant Alan Burns then recommended that PDs "adjust their objectives" and use emotion to pull in listeners.

- The future looks bright for AM ... at least that was the opinion of a panel moderated by Hubbard Broadcasting's Ginny Morris. Clear Channel's Gabe Hobbs, WOOD/Grand Rapids' Skip Essick and KIRO/Seattle's Kris Olinger agreed that AM broadcasters must remain focused on several key elements for continued success. "Compelling content always has and always will rule the airwaves," said Hobbs. Olinger believes that "big personalities and

Continued on Page 52





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## DATEBOOK

## MONDAY, OCTOBER 9

Instant Karma Day

1967/Doc Severinsen replaces Skitch Henderson as leader of the NBC *Tonight Show* orchestra.1986/Joan Rivers debuts *The Late Show* on the Fox network. It runs for about a year before being canceled.

1994/The U.S. sends troops and warships to the Persian Gulf to defend Kuwait against Iraq's invasion.

Born: Scott Bakula 1954, Mike Singletary 1958

## In Music History

1973/Elvis Presley and wife Priscilla divorce after six years of marriage and one daughter, Lisa Marie.

1988/Metalhead and hunting enthusiast Ted Nugent uses his bow and arrow to bag a 525-pound black bear, the sixth-largest in Michigan history.



Nugent: Loaded for bear.

1989/"Tear in My Beer," a "duet" between Hank Williams Jr. and his late father, Hank Williams Sr., wins Vocal Event of the Year at the CMA awards.

Born: John Lennon 1940-1980, John Entwistle (The Who) 1944, Jackson Browne 1948

## TUESDAY, OCTOBER 10

National Hoagie Day

1965/*Peanuts* comic strip character Snoopy battles the Red Baron for the first time.

1977/Joe Namath plays his last pro football game, in a Los Angeles Rams uniform, against the Chicago Bears.

1987/A record is set when Tom McClean finishes rowing across the Atlantic Ocean in 54 days, 18 hours.

Born: Jessica Harper 1949, Martina Navratilova 1956

## In Music History

1962/The BBC bans Bobby "Boris" Pickett's "Monster Mash" on the grounds that it is "offensive."

1992/Guns N' Roses' Slash marries model Renee Suran.

Born: John Prine 1946, Midge Ure (Ultravox) 1950, David Lee Roth 1955

## WEDNESDAY, OCTOBER 11

It's My Party Day

1971/Hugh Downs exits the *Today* show. He later signs on as host of ABC-TV's *20/20* news magazine.

1975/DHII Clinton and Hilary Rodham wed in Fayetteville, AR.

Born: Elmore Leonard 1925, Luke Perry 1966

## In Music History

1975/Janis Ian and Billy Preston are

the musical guests on the first episode of *Saturday Night Live*, hosted by George Carlin.

1991/An L.A. woman accuses Billy Idol of punching her in the face as they ride together in a car.

Born: Daryl Hall (Hall &amp; Oates) 1946, Scott Johnson (Gin Blossoms) 1962

## THURSDAY, OCTOBER 12

National Sausage Pizza Day

1961/President Dwight D. Eisenhower, interviewed by Walter Cronkite, becomes the first U.S. president to make a video memoir.

1971/The controversial musical *Jesus Christ Superstar* bows on Broadway, with Jeff Fenholt as Jesus and Ben Vereen as Judas. The Tim Rice-Andrew Lloyd Webber collaboration runs for 720 shows.1986/The 8 1/2-hour (including bathroom breaks and dinner), \$100-a-seat play *The Life and Adventures of Nicholas Nickleby* closes on Broadway.

Born: Susan Anton 1950, Kirk Cameron 1970

## In Music History

1957/Little Richard announces for the first of many times that he's giving up rock 'n' roll.

1978/Nancy Spungen, girlfriend of Sex Pistol Sid Vicious, is found stabbed to death in a New York hotel. Vicious is charged with the murder but dies of a heroin overdose while on bail.

Released: The Beatles' "Roll Over Beethoven" 1965

Born: Sam Moore (Sam &amp; Dave) 1935, Melvin Franklin (The Temptations) 1942

## FRIDAY, OCTOBER 13

National Peanut Festival

1961/Air Force Major Robert White flies the X-15 rocket plane to a record height of 41 miles.

1962/The Edward Albee play *Who's Afraid of Virginia Woolf* debuts on Broadway. Four years later the film version wins six Oscars.1984/The Rev. Jesse Jackson guest-hosts *Saturday Night Live*.

Born: Margaret Thatcher 1925, Nancy Kerrigan 1969

## In Music History

1970/Janis Joplin's ashes are scattered off the California coast.

1975/Neil Young undergoes vocal cord surgery in Los Angeles.

1992/The U.S. Supreme Court declines to hear the case alleging that Ozzy Osbourne's "Suicide Solution" led to the suicides of two young men, effectively ending the matter.



Ozzy: A legal solution.

Born: Paul Simon 1942, Sammy Hagar 1949, Marie Osmond 1959

## SATURDAY, OCTOBER 14

National Dessert Day

1964/Martin Luther King Jr. receives the Nobel Peace Prize.

1973/Race car driver Jackie Stewart announces his retirement. He goes on to become a commentator for ABC-TV.

1987/Eighteen-month-old Jessica McClure draws national attention when she falls into an abandoned well in Midland, TX and is rescued 48 hours later.

Born: Ralph Lauren 1939, Harry Anderson 1952

## In Music History

1966/Grace Slick makes her first appearance with Jefferson Airplane, in San Francisco. She takes over for Signe Anderson, who left the band to have a baby.

1968/After less than four months in the studio, The Beatles finish *The Beatles* — known ever after as "The White Album."

Born: Justin Hayward (Moody Blues) 1946, Thomas Dolby 1958

## SUNDAY, OCTOBER 15

National Grouch Day

1951/1 Love Lucy bows on CBS-TV.

The show follows the comic misadventures of Lucy Ricardo and her bandleader husband, Ricky.

1955/The Grand Ole Opry is broadcast on TV for the first time, on ABC. In 1985 it moves to The Nashville Network (now The National Network), where it's still running.

1973/Tom Snyder debuts his talk show *Tomorrow* on NBC-TV. It runs until January 1982.

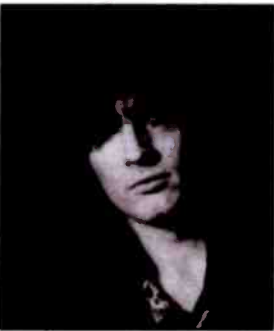
Born: Penny Marshall 1942, Jim Palmer 1945

## In Music History

1955/Buddy Holly opens a Lubbock, TX show for Elvis Presley.

1977/The Sex Pistols release their last single with frontman Johnny Rotten, "Holiday in the Sun." Midge Ure, later of Ultravox, is offered Rotten's job but never records as a Pistol.

1996/Tommy Lee is charged with assault for allegedly attacking a photographer outside a Los Angeles club.



Lee: A method of mayhem.

Born: Richard Carpenter 1945, Chris De Burgh 1948

— Michael Anderson &amp; Brida Connolly

## 'zinescene

## A Rockin' Fund-Raiser!

Who says politics and political campaigns are boring? When it's time to help elect a president, the stars come out, and they rock! Rock stars, movie stars and politicians — along with 6,000 guests — came together Sept. 14 at New York City's Radio City Music Hall to raise funds for Vice President Al Gore's run for the White House. *US Weekly* reports.

Hosted by *Rolling Stone's* Jann Wenner, Miramax co-chairman Harvey Weinstein and VH1 President John Sykes, the concert featured a stellar lineup, including *Bette Midler*, *Jimmy Buffett*, *Jon Bon Jovi*, *The Eagles*, *Paul Simon*, *Sheryl Crow*, *Lenny Kravitz* and *Crosby, Stills & Nash*. In one of the evening's highlights, says the 'zine, Crow, Kravitz and Bon Jovi performed a fiery rendition of *The Beatles'* classic song "Revolution."

You say you want a new Beatles book? Well, you know, *The Beatles Anthology* — the Fab Four-penned companion book to the video series — is set to be released soon, and *US Weekly* provides a sneak preview, as well as some insider photos of the band during its heyday.

Ex-Beatle *George Harrison's* sister, *Louise Harrison*, recalls to *People* when *George* visited her in Illinois in 1963. This was five months before *The Beatles* appeared on *The Ed Sullivan Show* and the first time *George* traveled to America. Louise tells the 'zine she has transformed her (now-former) home where *George* visited her into a bed-and-breakfast inn, where fans can see where the Beatle once slept and sift through autographed albums and photos of the band.

## I Wanna Be Free

*Rolling Stone* says the "new" Beatles track, "Free Now," came about as a result of a chance meeting not in a recording studio, but in a bathroom. That's where *Clan Ciaran*, keyboardist for the Welsh band *Super Furry Animals*, bumped into *Paul McCartney* and talked him into a collaboration. The song is included on *Liverpool Sound Collage*, a collection of live experimental tracks.

Animal activist *Chrissie Hynde* and her band, *The Pretenders*, performed at the 20th-anniversary celebration of *People* for the Ethical Treatment of Animals — an organization with which *Paul McCartney* is actively involved — Sept. 13 at Los Angeles' *Viper Room*. (*People*)

*Sting* provided the biggest laughs at comedian *Billy Crystal's* daughter's recent wedding. *Sting* couldn't attend in person, so *Crystal* asked him to videotape himself singing a few tunes personalized with the newlyweds' names. At the end of the video *Sting* announced, "I want everyone to know that I also do bar mitzvahs." (*US Weekly*)



SMASHING! — *Elton John* tells *Rolling Stone*, "I've always wanted to be in a rock band. I've always wanted to smash a guitar over somebody's head. You just can't do that with a piano."

## Very First Time

"We Latinos not only make great music," Latin Grammys co-host *Jimmy Smits* proclaims in *People*, "we look good doing it!" Celebrating Latin music and looking good — such was the jubilant vibe during the first-annual event, held Sept. 13. Columbian songstress *Shakira* took home two awards and stole the show with a red-hot routine, say *People* and *Entertainment Weekly*.

Latin Grammys co-host *Gloria Estefan* recalls "the kiss that changed my life" — her first kiss with husband *Emilio Estefan* — in the *National Enquirer*.

The *Star* features photos of four-months-pregnant first-time mom *Celine Dion*, while mom *Madonna* is *US Weekly's* cover girl.

Matchbox Twenty frontman *Rob Thomas* recalls to *Rolling Stone* his disastrous first meeting with *Willie Nelson*. "I saw his show in New York, and it was three hours long. I drank the whole time, and when I met him, I made a total ass of myself. I was drooling on him."

## Music And Movies

*Kenneth "Babyface" Edmonds*, who sings "Just My Imagination" with actress *Gwyneth Paltrow* over the film *Duets'* closing credits, had to be convinced that *Paltrow* could sing before he would record the song with her. It turns out *Edmonds* was so taken with her voice that he tried to talk her into pursuing a recording career. (*People*)

*Neil Diamond* gave classic Gibson guitars to actors *Jason Biggs*, *Amanda Peet* and others after wrapping the movie *Saving Silverman*, a romantic comedy due in theaters next year. (*People*)

Actor and comedian *Jamie Foxx* tells *People* that after watching *Aaliyah's* performance in the action movie *Romeo Must Die*, he wants the singer to star opposite him in *Oliver Stone's* remake of *A Star Is Born*.

— Deborah Overman

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

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# The American News Audience Survey

Examining the public's usage and perception of radio news

**N**ews has long been a big part of radio's product, and it's certainly something most News/Talk stations provide. But as listeners are exposed to an ever-increasing array of choices in today's media world, we are hearing the oft-repeated mantra that local radio's future will come from its ability to be a source for local news and community information.

If that is the case, then just how good a job does the American public think radio is doing when it comes to providing them with the news and information they want? How do they use radio news, and how do they compare it to other media? Do listeners believe that radio news is accurate, fair and credible? Can they clearly distinguish between what is news and what is opinion?

These questions and many more were posed to over 1,200 respondents between the ages of 18-64 in a national survey conducted by the Radio and Television News Directors Foundation and Statistical Research Inc. The final report was unveiled to broadcasters at the RTNDA gathering held earlier this month in Minneapolis. Respondents were not required to be exclusively News or Talk radio fans, so the survey results should be viewed with that in mind.

### A Daily Habit

While TV remains the dominant news medium for most survey respondents, it will come as no surprise that most people have greater contact with radio than with television

**A recurring theme throughout the report is that listeners feel that the greatest strength of radio news is its coverage of local issues.**

throughout their typical day. Approximately one-third of respondents report that they turn to radio for news when they wake up, and more than three-quarters say they rely on radio for news while commuting to and from work. Interestingly, more than a third of the respondents report that even at work they continue to get most of their news from radio.

While respondents overall report an average of three hours of radio listening per weekday, news followers who listen to radio report just under

90 minutes of News/Talk listening per weekday. In other words, close to half of all their radio listening involves news or talk programming content. And although older respondents to the survey express a preference for radio news, the report says that younger respondents receive proportionately more of their news from radio because younger respondents tend to get less news overall.

### The Local Connection

A recurring theme throughout the report is that listeners feel that the greatest strength of radio news is its coverage of local issues. In fact, more than nine out of 10 respondents say that an important function of radio news is to inform people about community events.

In addition, over three-quarters of those surveyed suggest that radio should help identify community problems. Respondents were roughly 40% more likely to say that local news, as opposed to national news, is "very important" in their selection of a radio station. All of which should be music to the ears of Talk programmers who have maintained a signifi-

## TRS 2001: Save The Dates!

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A new feature at TRS 2001 will be the inaugural presentation of five new R&R News/Talk Industry Achievement Awards. These awards will be handed out at a gala luncheon on Saturday, March 10, along with our annual R&R Talk Radio Lifetime Achievement Award. Watch for nomination and voting information in R&R. For early bird registration and hotel info, click on "Conventions" on the R&R ONLINE homepage ([www.rronline.com](http://www.rronline.com)).

cant commitment to local news reporting.

Listeners also show an ability to distinguish between the terms "breaking events" and "emergency situation." While radio is viewed as a primary medium for an "emergency situation," it's considered a secondary choice in cases of "breaking events." Although it offers no specific reason for why this seems to be true, the report theorizes that perhaps listeners associate the term "breaking events" with news happening somewhere else, while "emergency situation" indicates something going on locally that affects them as individuals.

### Radio News Scores Poorly

Most respondents agree that keeping up with the news is important to them and that radio is generally a convenient medium with which to do that. But, in what may come as a surprise to some, radio news — with the exception of all-News radio — fares more poorly than other news media in terms of accuracy, credibility, relevance and bias.

In virtually all of those categories radio news scores lower than local and national television news, and even the Internet. It's worth noting that these findings are similar to the results of Strategic Media Research's

recent "National News/Talk Study" (R&R 6/16). If you accept that local news and information is one of the big keys to radio's continued success, these findings could be cause for some real concern.

Although there are no statistical reasons given in the current RTNDF-SRI report for why listeners give lower ratings to radio news than to news from other media, the report suggests that respondents' impressions of radio news may be colored by the strong voices and hosts that are inherently a part of Talk radio. In fact, frequent listeners to Talk radio shows report that their favorite hosts do a better job of presenting "news you can trust" and "all sides of a story" than even all-News radio does.

### Audience Perception

News is not only an accepted part of radio programming, it's also something listeners expect from their favorite stations. One concern for programmers seeking to attract younger demos could be that while satisfaction with the current radio news landscape is relatively high among older listeners, younger demos are considerably more restless with radio news.

All the demos surveyed, however, share an expressed expectation that

Continued on Page 40

# let's talk!



"I wasn't prepared for the immediate, terrific reaction..."  
—Bob Bruno, VP/PM, WOR-AM, New York

"Response has been terrific."  
—Vance Dillard, PD, WPCF-FM, Atlanta

"Of all the special reports we air daily, it generates the most positive mail from our listeners."  
—Bob Sims, news director, KNX, Los Angeles

## ratings

"A great feature that generates solid listener response."  
—Rod Arquette, VP/KSL, Salt Lake City

"Dr. Dobson has become part of a legacy of 760 (AM) in Detroit."  
—Mike Ferric, station manager, WJR-AM, Detroit

"It's on KEZK four times a day and every performance is sold out."  
—Smokey Rivers, operations manager, KEZK-FM, St. Louis

"Dr. Dobson... one of the most recognized personalities... (with) one of the highest enjoyment scores."  
—Casey Keating, PD, KVI-AM, Seattle



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## The Tony Kornheiser Show

10:00 AM - 1:00 PM (ET)

Tony Kornheiser brings his vast sport knowledge, opinions and humor to ESPN Radio. His show also features sidekick Andy Pollin, host of ESPN Radio's GameDay, with news and updates by Dan "the Duke" Davis. Kornheiser is a contributor to ESPN TV's The Sports Reporters. Tony is also a best selling author and a top *Washington Post* columnist.

## The Dan Patrick Show

1:00 PM - 4:00 PM (ET)

One of the most popular anchors from SportsCenter brings his unique opinions, wit and one-of-a-kind perspective to his radio talk show. The show features top-name athletes, coaches, entertainers and newsmakers, all taking part in conversations with Dan Patrick and his sidekick, former Cincinnati Reds "Nasty Boy" reliever Rob Dibble.

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## American News

Continued from Page 36

radio news should include a strong local component and an "accurate, bias-free delivery." Although there seems to be across-the-board agreement on that, many listeners give mixed reviews to radio news when it comes to things like "sensationalism," "negativism" and "intrusiveness."

Even though respondents don't seem to think radio news content is influenced much by outside factors — such as elected officials and interest groups — nearly half say they feel that radio news reporting is often improperly influenced by marketplace factors, including "ratings, profits and advertisers." Such a response seems to indicate that radio must act quickly to better convince listeners of the medium's credibility when it comes to news.

That concern notwithstanding, the report also indicates that "on balance, most listeners believe that the quality of radio news overall is on the rise." Importantly, that opinion is fueled primarily by listeners to all-News radio, Talk radio and NPR.

## Newscasts Too Short

Although some hosts will probably be unhappy to hear it, the RTNDF-SRI report indicates that more than three-quarters of respondents disagree that radio newscasts are "annoying" or "interruptive" to regular programming on their favorite stations.

The exceptions to that finding tend to come from younger listeners, who were likely to be among the music radio listeners included in the study. Still, listeners overall say they perceive radio news as an easy and relevant way to keep up with the day's events and that, for the most part, radio news covers topics of interest to them.

Although the length of radio newscasts has generally been shortened over the years in the interest of bet-

ter programming, 41% of respondents say they feel radio newscasts are actually too short to provide them with much useful information.

In addition, a perception that radio newscasts are too repetitious, reporting the same stories over and over, is consistent across virtually all demographic groups. Nearly 25% report that they frequently switch from one radio station to another to find a news broadcast they want to hear. These are findings that may be worth noting when considering what role news should play as a part of the total programming package on Talk radio stations.

As previously noted, the majority of respondents report that they feel the overall quality of radio news is improving. In findings that suggest good news for Talk stations, those most likely to make that assessment classify themselves as "heavy" Talk radio users (39%). Also on-board with the idea that radio news is getting better are Hispanics (39%), heavy users of all-News radio (35%), heavy NPR listeners (33%), African Americans (34%), respondents who never go online (31%) and listeners who reside in the South (28%).

Although there is a general consensus among respondents that radio news quality is improving, there is no real consensus about why they believe that to be the case. Some of their verbatim comments include, "They are becoming more sensitive to what's right and wrong," "The standard of telling you what's going on is better," and, "I think they are finding out what people want is information and not sensationalism — people just want the facts."

## Distinguishing Between News And Talk

As already noted, those surveyed included not only people who listen to all-News radio, Talk radio and NPR, but those who listen to news on music-formatted stations. Respondents who listen to both all-News and Talk seem able to clearly distinguish between the

two. In the simplest terms, they define all-News radio as "providing more facts" and Talk radio as offering "more opinion." Only one in 10 respondents who listen to all-News and Talk radio could not perceive any difference between the two.

There is very little difference noted in the report when it comes to evaluating the accuracy of all-News radio vs. the news on respondents' "favorite talk show." All-News radio receives an average accuracy rating of 7.5 out of 10 while the "favorite talk show" receives a 7.4.

When it comes to presenting "all sides to a story," Talk radio edges out all-News radio 6.9 to 6.7. And, interestingly, Talk radio also leads when it comes to "presenting news you can trust" with a 7.4, vs. a 7.1 for all-News.

For the most part, ratings for all-News radio vs. a respondent's "favorite talk show" do not vary much by demographic, but the assessment of both varies a lot depending on political affiliation. On all three characteristics — "accuracy," "all sides of a story" and "news you can trust" — Democrats rate all-News radio higher than do either Republicans or Independents.

## Likes And Dislikes

Respondents were also polled about some of their likes and dislikes with regard to Talk vs. all-News radio. Not surprisingly, there are some specific differences perceived between the two formats and the qualities that make them attractive to listeners.

For all-News radio, more than 60% of listeners cite some specific aspect of news as what they like best about their stations. Twenty-six percent like that all-News stations are informative, yet only one in six (17%) cites "coverage and/or news in general." Surprisingly, just one in 10 likes that all-News stations are "timely and repetitive," and even fewer, 9%, cite traffic and weather reports among the things they like.

Although some hosts will probably be unhappy to hear it, the report indicates that more than three-quarters of respondents disagree that radio newscasts are "annoying" or "interruptive" to regular programming on their favorite stations.

Verbatim comments from listeners about why they like all-News radio include, "It keeps you up with what's going on in Washington and local government," and, "It's informative. The announcers doing the report are pretty much short and sweet, and they don't throw things in."

On the other hand, Talk radio fans are, naturally, most enthused about the format because it offers "opinions and perspectives" (43%). Other likes cited by Talk listeners include that they find it entertaining (24%) and informative (23%).

Some verbatim comments about Talk radio include, "When we've got two people with different opinions, and they know their stuff, then they counter each other well," "I like to hear what callers have to say," and, "Sometimes you learn interesting things. People raise questions in my mind that I never thought of."

## Who's Listening

When compared to music stations, the average number of minutes spent listening to all-News, Talk radio and NPR correlates positively with age and education, but the average number of minutes spent listening to news on music stations correlates negatively with those two variables.

Respondents from homes earning less than \$50,000 annually are more likely to get their news from music stations, while those who earn more than \$50,000 gravitate toward News

and Talk radio. And, in findings that will give ammunition to both the format's fans and its critics, those who identify themselves politically as Republicans tend to favor Talk radio, while Democrats and Independents favor the news on NPR.

Finally, when it comes to News and Talk radio listening by Internet users, the report offers good news. Listening to radio news and talk in the past 24 hours correlates positively with online computer use. On average, those who have been online in the past 24 hours report 94 minutes of radio news and talk listening during that time period, compared to 86 minutes for past-month online users and 82 minutes for those who don't go online.

It's also worth noting that for the three nonmusic formats measured in this study — all-News, Talk and NPR — estimates of weekly listening by past-24-hour online users exceed those for respondents who never go online. That suggests that Talk-based radio formats would be highly compatible with online users. News/Talk stations would be wise to consider that fact when developing a strategy to maximize their on-air and online products.

For more information about the "American Radio News Audience Survey," call the RTNDA in Washington, DC at 202-659-6510 or log on to [www.rtna.org](http://www.rtna.org).

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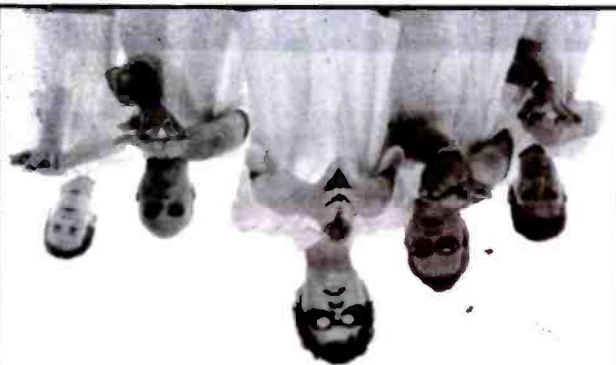
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**Street Talk.**

**NAB Participants Perturbed By Protestors**

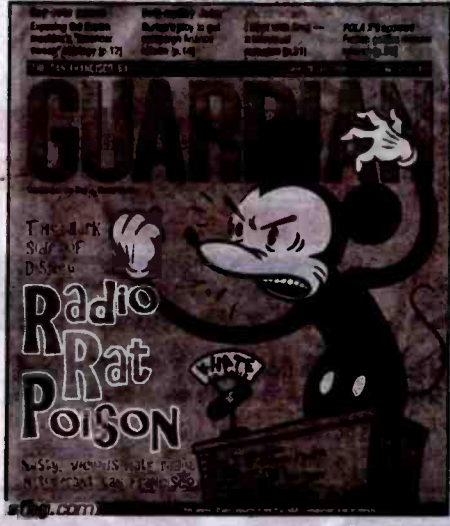
Last week's NAB Radio Show offered a taste of liberal activism, provided by a hardy band of 75 who protested outside the convention site last Friday morning (see Page 1). The presence of demonstrators in the City By the Bay might have been fed by the region's leading free weekly, *The San Francisco Bay Guardian*. The publication devoted nine pages to the Radio Show and featured a lead article bashing ABC-owned conservative Talker **KSFO** for airing not only Dr. Laura Schlessinger and Rush Limbaugh, but also local right-wing extremist Michael Savage. Among the choice quotes the *Guardian* printed verbatim from past Savage broadcasts: "With the population that has emerged, since [Hispanics] breed like rabbits, in many cases the whites will become a minority in their own nation ... the white people don't breed as often for whatever reason. I guess many homosexuals are involved." Elsewhere in the *Guardian* are

cially opened Sebastian Radio, a new Phoenix-based consultancy focusing on Classic Rock, NAC/Smooth Jazz and Country. He can be reached at 602-956-4904 and via e-mail at [johnseb@home.com](mailto:johnseb@home.com).

**Mel Meets With Infinity/  
 L.A. On Q4 Concerns**

Infinity Chairman/CEO **Mel Karmazin** spent a few days in Hollywood this week, but his visit wasn't for a screen test at any of the studios. Karmazin held meetings with L.A. GMs and GSMs regarding fourth-quarter revenues for Infinity's SoCal properties. Word has it revenues are off, and Mel has flown in to see what he can do. The session included questioning from Karmazin about the stations' strategies regarding dot-com business and opportunities. Over at **KROQ**, the promotions department has had its entire budget frozen for the remainder of the year, putting a stop to T-shirts, key chains and bumper stickers until January. Morning pranksters Kevin & Bean took to the airwaves Monday to air their frustration over the decision by GM Trip Reeb. According to a report in *laradio.com*, co-host Kevin Ryder chastised Reeb on the airwaves, sarcastically labeling him "the enemy of fun" and telling listeners that "this happens every year." In response, the duo has asked listeners to donate their old Tees so KROQ can give them away to other listeners as prizes! Among the early acquisitions: a KZLA shirt "with a stain" and an "Asia Tour '82" shirt.

CRIB SHEET: OUR ALTERNATIVE COLLEGE SURVIVAL GUIDE



articles stressing the need to protest the NAB for its efforts to quash microradio, asking readers to support Pacifica's KPFA/Berkeley and illustrating the hyperconsolidation of the Bay Area radio dial and the "silencing" of ethnic radio thanks to that consolidation. The weekly also featured "A Protestors' Guide to NAB Events" that listed such events as a Saturday-evening independent musicians concert featuring Jello Biafra, Company Of Prophets and Martin Luther across from the Westin St. Francis hotel in Union Square.

**ST** has learned that Hispanic Broadcasting has decided not to renew the contract of VP/Programming **Bill Tanner**. Tanner had been splitting his time between the company and his work as a consultant for several Cox stations in New York, Alabama and Florida since May, when Harold Austin was appointed OM of Hispanic's five L.A. properties. Rumor has it Tanner will be doing the same thing in his next job, although he'll be based in Miami and working for Hispanic's biggest competitor.

Perhaps KROQ can thaw its promotions budget shortly thanks to a quick infusion of funds from The Walt Disney Co. Reports have surfaced that Infinity is *thisclose* to dealing venerable **KRLA** to ABC for upward of \$50 million, but nothing has been announced yet. "We never comment on rumor and speculation," ABC spokesperson Julie Hoover told **ST**. If ABC were to acquire KRLA, the station is expected to become the West Coast flagship of ESPN Radio. Meanwhile, one L.A.-based radio rumormonger has concluded that **KCBS-FM (Arrow 93)/Los Angeles** is ripe for a format change and may make a move as early as Monday (10/2). The 'Net columnist cited the station's affiliation with Westwood One's VH1 Radio, a new Rock and AC network, as an impetus for such a move. KCBS-FM GM Dave Van Dyke tells **ST** the suggestion is 100% untrue: "We have simply signed up as an affiliate. They have some programming that fits in with the 'Arrow' format, and the artists featured on *Behind the Music* perfectly mirror the artists that we offer on the air." By the way, BIA shows that Arrow 93 billed \$35.8 million last year — good for sixth in Market No. 2.

One change that *did* occur at one of Infinity's L.A. properties involved the departure of **KLSX** midday talker **Jonathon Brandmeier**, which had been expected but came sooner than some had predicted. Brandmeier learned of his sta-

Veteran programmer **John Sebastian** has offi-

Continued on Page 42

U2 BEAUTIFUL DAY



R&R Adult Alternative **2 - 1**

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R&R Alternative **14 - 9**

Modern Rock Monitor 11\* - 6\*

R&R Rock **20 - 15**

Mainstream Rock Monitor 27\* - 17\*

R&R Active Rock **41 - 35**

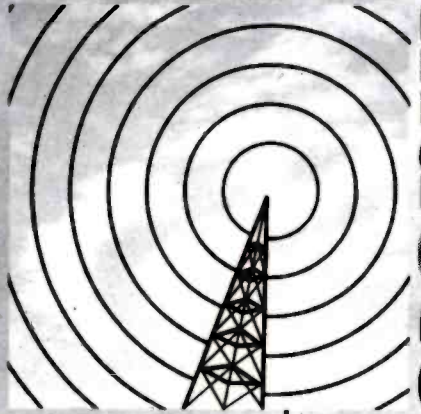
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## Street Talk.

Continued from Page 42

tus on Sept. 15 in a meeting with GM Bob Moore and PD Jack Silver, contrary to reports that he was unaware of the decision until hearing it from fellow KLSX host and KTLA-TV entertainment reporter Sam Rubin. Former KYSR/L.A. morning co-hosts Frosty Stillwell and Frank Kramer and traffic reporter Heidi succeed Brandmeier. Brandmeier is expected to remain on co-owned WCKG/Chicago, which had been simulcasting his show from L.A., until mid-January.

### Tradup Exits USA Radio Nets

USA Radio Networks VP/GM Tom Tradup has issued a memo to employees stating that today (9/29) will be his final day with the company. Why the decision to leave? Marlin Maddoux, President/CEO of the Dallas-based network, told ST that Tradup's departure is the result of recent cutbacks at the network, which is going through what Maddoux characterized as "refinancing plans." "It had nothing to do with his performance. Tom's a magnificent guy," Maddoux said. He added that there are no immediate plans to replace Tradup and that the network's VP/GM position will essentially be eliminated "at least for the next few months" while new financing is arranged.

The *Chicago Sun-Times* reports that the American Federation of Television and Radio Artists has notified the management of WUBT/Chicago that it is seeking union recognition for 12 full-time and part-time air personalities employed by the Clear Channel "Jammin' Oldies" station. Documents were also filed with the National Labor Relations Board seeking a vote on union authorization, AFTRA Chicago local Eileen Wilenborg told the newspaper. Sister stations WNUA and WVAZ are already under AFTRA representation. Clear Channel Chicago Market Manager Kathy Stinehour could not be reached for comment by the *Sun-Times*.

Speaking of Clear Channel's Chicago operations, AC WLIT has made another major change to its on-air lineup. The *Sun-Times* reports that evening personality Ken Southern will be reassigned, effective Monday, to new duties as "LIT webmaster. Southern will be replaced with "an imported, taped version" of the program hosted by WLTW/New York's J.J. Kennedy. When asked if the move was made for financial reasons, WLIT GM Terry Hardin told the *Sun-Times* that the station is simply "trying to implement a successful game plan that has proven itself in another market. We are adding producers to make sure the show is customized and local." In other Clear Channel news, NAC/Smooth Jazz

### Records

- J Records nabs former MCA black music exec **Ken Wilson** as Sr. VP/Promo.
- Universal/Motown taps former Priority Sr. Nat'l Director/West Coast Regional **Gary Marella** as its new Sr. Director/National Promo.
- Jackknife Enterprises founder **Jenni Sperandeo** segues to Astralwerks as Director/Promo. Astralwerks National Manager/Promo **Crystal Stephens** exits to join Citysearch.com as N.Y. Marketing Director.

### Rumbles

- **Tim McCoy** becomes Dir./Sales for Hispanic Broadcasting's five-station Houston cluster, effective Oct. 2.
- **WRVQ & WRXL/Richmond VP/GM Linda Forem** exits after eight years at the stations. WTVR VP/GM **Reggie Jordan** assumes Forem's former duties.
- **Gabriel Fregoso** officially becomes PD of SBS' new Regional Mexican KXJO/San Francisco.
- **WODJ/Grand Rapids morning host Len O'Kelly** joins WROK/Rockford, IL as PD/morning host.
- **Mariama Snider** is now MD of KISQ/San Francisco.
- **WZEW/Mobile taps Catt Sirtan** PD. Former 'ZEW PD Sean Sullivan remains with the Adult Alternative for the afternoon shift.
- **WOJO/Chicago** shifts from Spanish AC to Regional Mexican. Morning co-hosts **Alberto Augusto** and **Carlos Rojas** (a.k.a. Batman and Robin) shift to sister Spanish News/Talk WIND, while the syndicated **Renan Almondarés Coelho** will now be heard live on WOJO from 5-11am.
- Longtime **Gavin Ratings & Research Editor** and former R&R editor **Jhan Hiber** departs.

WHCD/Ithaca-Syracuse flips to Urban as "Power 106.9."

Jefferson-Pilot/Denver OM and KYGO/Denver PD **John St. John** is "phasing out" of those responsibilities to become more involved with new NAC/Smooth Jazz CKCK (CD104.3). He'll serve as "Launch Coordinator" and work with KIFM San Diego's Mike Vasquez.

Jones Radio Affiliate NAC affiliate **WSBZ/Port Walton Beach-Destin, FL** suffered a fire Aug. 18 that destroyed the station, as well as the adjoining home of owner-operators Mark and Renee Carter. Within seven hours WSBZ was back on the air. Since then, listeners and advertisers have offered to donate items and raise money for the Carters by holding a benefit concert. The station will use the remaining proceeds to set up a community fire fund.

### New 'Mail' Opens In St. Louis

The anticipated demise of Active Rock **WXTM (Extreme Radio)/St. Louis** arrived Sunday afternoon at 2pm as Metallica's "Fade to Black" provided the segue to an "'80s Alternative Gold" outlet dubbed "The Mail." Morning host Howard Stern will remain on the air until Oct. 2, at which time WKKX wake-up duo Steve & D.C. will move to 'XTM. Stern will concurrently shift to an as-yet-undetermined Emmis property in the market.

As rumored in ST (9/8), Infinity's WXYT/Detroit has secured Detroit Tigers and Detroit Red Wings play-by-play rights for a six-year period commencing in 2001, thanks to a deal worth more than \$50 million agreed upon by the team's owner, The Ilitch Organization. The deal comes with many promises of cross-promotion with Infinity's five other radio stations, UPN affiliate WKBD-TV and CBS O&O WWJ-TV.

A suggestion by Westwood One syndicated talker **Tom Leykis** to his female listeners has resulted in the arrest of two ladies in Seattle for exposing themselves. Leykis tells ST that "Courtney

Continued on Page 45

**NEW THIS WEEK...**  
**KIOI B94 Q102**  
**WKSS WLNK**

**33** - **30** R&R CHR/Pop

**24** - **23** R&R Hot AC

**18** R&R AC

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25\* - 22\* Adult Top 40 Monitor - Greatest Gainer!

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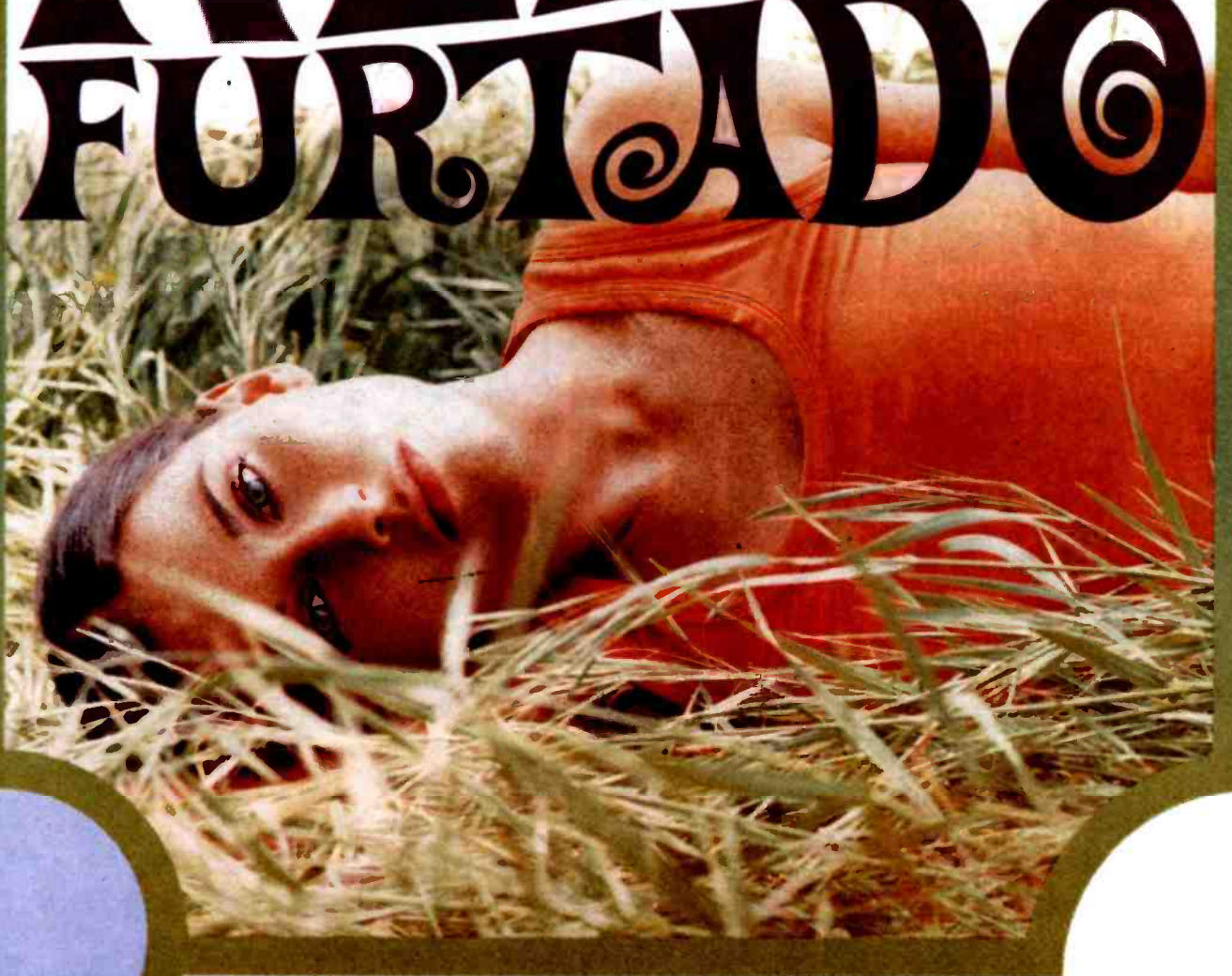


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**WXLK/Roanoke**  
**KZMG/Boise**  
and many more...

**KRSK/Portland**  
**WRHT/Greenville**  
**WXYK/Biloxi**  
**WERZ/Portsmouth**



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## Street Talk.

Continued from Page 44

and "Amber" were on a street corner in a fashionable Seattle suburb holding placards that read "Flash Friday," a reference to Leykis' ongoing quest to have women bare their breasts upon seeing a car with its headlights on during daylight hours (a sure sign that the driver would be an approving Leykis listener). Courtney — a third-grade teacher — called Leykis on her cell phone to give out the address where the ladies were standing, and the resulting traffic tie-up led police to book them on an indecency charge. Courtney was released and awaits an Oct. 10 court hearing, while Amber was reportedly held for prior misconduct. Leykis comments, "I don't tell them what to do. I don't pay them. They just do it."

It seems that when big elections come up, candidates in Miami-Dade County buy ads and commercials on ethnic radio. According to the *Miami Herald*, a few talk hosts have benefitted from the practice and regularly accept thousands of dollars in fees and commissions from local politicians. Among those fingered for pocketing greenbacks is **Martha Flores**, who hosts a talk show on Hispanic's WAQT (Radio Mambi). According to the newspaper, Flores accepted a total of \$10,000 this campaign season from three county commissioners who claim they paid her for campaign advice. Flores told the *Herald* that she sees no conflict of interest because politicians appear on her show to talk about issues, not to promote their campaigns, and that she retains her independence and shows no favoritism. Hispanic/Miami GM Claudia Puig said she told Flores to stop her political work in 1998. "We do not allow her to be involved in a conflict of interest like that. This will not happen again."

Longtime Hartford morning program *Craig and Company* will now be syndicated by Westwood One, beginning Oct. 2. The program, which airs from 5:30-10am and features host Gary Craig, already airs on Infinity sisters WXYV (B102.7)/Baltimore and WBUF/Bufalo. The show is based at WTIC-FM/Hartford.

A few industry people were on the White House list of Lincoln Bedroom guests released last Friday. Among the most notable are WW1 Chairman **Norm Pattiz** and his wife, Mary, VH1 President **John Sykes** was also on the list, as was **Richard Perry**, principal of R&R parent Perry Corp., and his wife, Lisa.

KHOP (Rock 95)/Stockton-Modesto OM/ PD **Dave Taylor** was on his way to a station event when he was involved in a serious auto accident. Thankfully, he received no injuries to his spinal cord. However, his neck was broken, and he is in stable condition at a local hospital. Taylor is presently in intensive care and cannot receive flowers or phone calls until his release. Any questions or good wishes can be directed to Citadel/Modesto at 209-766-5000.

ST offers its deepest condolences to the family and friends of Media Advantage President/owner **Ron Weener**, who passed away Thursday at age 49 from liver and pancreatic cancer. Weener's career included positions at WROR-FM/Boston and with CBS in New York. He leaves



- 1**
- **Mitch Dolan** and **Mark Stainmetz** to oversee ABC's Radio Disney O&Os.
  - **Jessamy Tang** set as President/GM of WEAJ/Pittsburgh.
  - **Joe Bonadonna** becomes PD of KDKB/Phoenix.
  - **Max Tolkoff** tapped as PD for Y107/Los Angeles trimulcast.

- 5**
- **Rick Caffey** selected as VP/GM of WAOK & WVEE/Atlanta.
  - **Michael Frohm** advances to GM of WWSW-AM & FM/Pittsburgh.
  - **Cris Winter** tapped as PD of WWKS/Pittsburgh.
  - **Tim Duke** elevated to PD of WEBN/Cincinnati.
  - **Michael Grayson** gets PD gig of WLJZ/New Orleans.
  - **R&R** debuts "Sound Decisions" and "Launching Pad."

- 10**
- **George Gerrity** gets Sr. VP/GM gig at Zoo Entertainment.
  - **Monte Lang** named Sr. VP of Noble Broadcasting and VP/GM of KMJQ/Houston.
  - **Steve Harris** hired as PD of WVAZ/Chicago.
  - **Norm Gregory** elevated to PD of KOMO/Seattle.
  - **Kevin O'Neal** tapped as PD of WSM-FM/Nashville.
  - **Ron Rodriguez** promoted to Managing Editor of R&R.

- 15**
- **Jim Smith** recruited as VP/GM of KFRC/San Francisco.
  - **Linda Roe O'Connor** promoted to Station Manager of KMJM/St. Louis.
  - **Marty Bender** boosted to PD of WSKS/Cincinnati.
  - Famous Lost Words, Part 1: "A 50-year-old is more tolerant of Madonna than a 25-year-old is of Steve & Eydie" — **Randy Michaels**, then PD of WLW/Cincinnati.
  - Famous Lost Words, Part 2: "Programming 25-54 is ridiculous. That's not a demo. That's a family reunion" — **Kipper McGee**, then PD of WROK/Rockford, IL.

- 20**
- **Larkin Arnold** appointed VP/GM of A&R for CBS Records.
  - **Frank Dileo** elevated to Dir./National Promotion for Epic Records.
  - **Bobby Rich** joins Drake-Chenault as Dir./Specialized Programming Consultation.
  - **Harvey Pearman** recruited as GSM of WIND/Chicago.
  - **Mike Scalzi** selected as PD of WHBQ/Memphis.

- 25**
- **Russ Thyret** given VP stripes by Warner Bros. Records.
  - **Mark Driscoll** becomes PD of KSTP/Minneapolis.
  - **Joe Capobianco** named PD of WAAF/Worcester.

his wife, Sandy, and two sons. Donations are being accepted in his name and can be sent to the Fund for Pancreatic Research, Johns Hopkins Medicine, Department of Surgery, 1620 McElderry Street, Room 2220, Baltimore, MD 21205.

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



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**PART ONE OF A TWO-PART SERIES**

## A Wolf In Mogul's Clothing

■ Consultant Michael Wolf talks media mergers

**A**nyone who follows the music business these days can't fail to notice the extensive coverage the industry is receiving. Whether it's Napster, violence in entertainment or regulatory concerns about proposed mergers and acquisitions, it seems the media is full of the sector's latest trials and tribulations.

Given the dramatic changes forthcoming, I thought it might be interesting to check in with someone who has seen his fair share of media deals in recent years: Michael Wolf, founder and Senior Partner of the Media & Entertainment Group at consultancy powerhouse Booz-Allen Hamilton.

New York-based Wolf and his team of over 200 consultants throughout the world's capitals have advised or continue to advise companies such as Viacom, Hearst, NBC, Bertelsmann, News Corp., the NBA and Seagram, to name a few. Wolf also authored the highly acclaimed book *Entertainment Economy: How Mega-Media Forces Are Transforming Our Lives*. The book, first published in March 1999, is chock-full of inside stories of his dealings with media titans and how their decisions are transforming the entertainment business.

I recently sat down with Wolf in the company's New York headquarters. While talking with him about the industry, one thing quickly became evident: He's a big fan of the music business, from a professional and personal perspective.

Just as importantly, befitting his position, Wolf understands how hits (from the music side of the equation) fuel the entertainment engine, from the most basic aspect of the industry (retail and radio) to the big picture (multibillion-dollar transactions). For an insightful view of how the music business fits into the overall economy, check out Wolf's book. For a quick snapshot of what's transpiring now, here's the first of a two-part Q&A with Wolf. Enjoy.

**R&R:** Where does the music business fit in with regard to these multibillion-dollar deals?

**MW:** Clearly the music business is an important piece of each of those deals. In the case of Viacom-CBS, one of the most important assets of Viacom has been MTV. The same thing goes with AOL-Time Warner, which is almost a three-way deal when you add EMI Music to the mix.

Music is a very important part of people's lives. It's not going away.



Michael Wolf

One of the great things about music is that most forms of video entertainment require you to pay attention. When you're on the Internet, you have to do something, but with music, you can multitask. You can listen to music while you're driving your car, or you can have it on as background while you're entertaining at your home.

The consumption of music is going to increase. These companies understand that music is going to be an important part of people's lives and, consequently, their companies, whether they're in the TV business, film business or whatever.

As to how music companies are going to fare in these days of consolidation, clearly we're ending up with fewer distributors, but that doesn't necessarily mean that we are only going to have fewer music companies. The time is ripe for other companies to establish themselves as strong players in the music business. That's because nobody has a franchise on the most important thing in the music business, which is A&R. Independent labels will continue to be strong.

I also don't think the distribution companies will become unnecessary. One of the misconceptions about the Internet is that somehow the big music companies are holding back all of the good music, that if you just let people listen, then all this great undiscovered music will surface. That's not the case. There are thousands and thousands of music sites; I just don't want to spend the time listening to them. I'm a very, very big music buyer, and I listen to a lot of music, but it's tough to visit all of those sites.

I hear music on the radio, and I see and hear it on MTV. Someone at a music store recommends something, or I sample someone else's music. Period. That's how you learn about new music. And that music is going to come through distributors, not necessarily through somebody who just recorded a song in their garage and put it up on the Internet.

I see the business having a small number of major distributors: Universal, Time-Warner-EMI, Sony and BMG.

**R&R:** That implies major challenges ahead for independent companies building distributorships, like Chris Blackwell's Palm and Koch.

**MW:** It's not clear what distribution is going to mean in the future. Nobody knows how much longer we're going to have the physical format. I personally believe — based on all of the work we've done talking to consumers about how they use media — that the CD has a long life ahead. As long as music gets distributed through stores, there will be a role for other distributors. And part of the reason is that there is so much music out there.

How do you get somebody to notice a song? How do you get that music to retail? How do you get somebody to play the song at radio or MTV? The music has to have a champion, because it's very hard to break new artists. And the music companies do a great job of that.

**R&R:** Looking back, how big of a role did the wired world play in Seagram's purchase of PolyGram?

**MW:** When Seagram did the deal, most of the focus on the Internet at the time was that it would be a great place for people to buy old catalog. I don't think it became clear until the last four to six months that the full potential of music in a downloadable form over the Internet has surfaced.

Many people today criticize Napster. I view Napster as wonderful proof of a concept. Some 28 million people have the Napster server on their computer. The fact that they have been listening to music via computers is extraordinary, and it proves a very big point. If you look back a few years ago, many people were saying people would never download music, but today they are.

While the data is inconclusive as to whether people buy more music, it's a good thing for the music business to have more people listening to music on the Internet, because then you can figure out how to charge them for it.

**R&R:** Many people have criticized the music business for being too slow to adopt new technology. Do you agree?

**MW:** The biggest thing I can find to fault the music industry for is not

"The time is ripe for other companies to establish themselves as strong players in the music business. That's because nobody has a franchise on the most important thing in the music business, which is A&R."

getting together and agreeing on formats. The industry needs a lot more collaboration to make sure they are protecting the creators of musical works and, ultimately, their ownership of those licenses.

But we forget that while the big music companies are important, there is a constituent base — all the singer-songwriters, producers and artists — that ultimately aren't going to be able to file suit against MP3.com on their own and are going to expect that they are taken care of and that the works they created provide them income.

**R&R:** One thing people love about Napster is the immediate access to a wide variety of repertoire. That kind of technology, if secure, could unlock the value of the record companies' substantial music vaults, but it hasn't happened yet. Your thoughts?

**MW:** Part of it has been uncertainty about the legality of things like file lockers and file sharing. Second, there has been fear about what happens if you allow people to download what they want when they want it. Third, the industry has yet to grapple with the evolution from an album business to an individual title business, which is where the industry is heading.

This has all happened very quickly, but in the next few months we're going to see some new business models. I expect to see the music companies strike deals with some of the major Internet providers. I also expect to see the music companies create their own services — with part of it about downloading and a major part of it about streaming. Ultimately, the Holy Grail for the music companies is — if not directly, then through somebody else — monthly subscription fees.

**R&R:** What about the price points for downloading music? Do you agree with criticism that prices are still too high for downloaded music?

**MW:** The biggest consumers of music tend to be kids, and many of the same kids feel that they don't have to pay for music on the Internet. But this should not be a business about price. It needs to be about price structure and about a usage model, because subscription services could turn out to be much bigger business. No real business model has emerged, but that might change over the next couple of months.

**R&R:** You are a big fan of music subscription services.

**MW:** I am. Subscription business can lessen some of the variability of earnings. In a hit-driven business, you can have a Macy Gray one year and not the next. It's a better business for music companies, and it could work out better for consumers.

**R&R:** Isn't that a big leap of faith when the average consumer buys only a couple of CDs a year, which costs much less than a monthly \$10-\$30 subscription fee charged by a record company?

**MW:** I don't expect it will be like that. I expect the services will be provided by third parties, including some of the major retailers like Best Buy, which have a direct relationship with the record companies, or the established music clubs, which have huge customer bases. And it could be the online players like Napster or MP3.com.

Consumers don't buy brands, with the exception of hard-core jazz and classical fans. Consumers buy artists and hits. I'm a fan of subscription models, but that won't replace people going out to buy a CD whenever they want. People want more choices, and the music companies are going to have to provide them. The music companies have realized that they don't have direct relationships with customers, and they want to change that.

**R&R:** How will the tried-and-true model of "record hits, promote them to radio and distribute them to radio" be affected by all of this?

**MW:** I don't know how that front end will change. The business has to create and market hits. The commerce aspect will migrate over time. It's not going to be a case where, at some future date, the music companies flip a switch and you have to have a music subscription.

I'm also skeptical about some of the things that people say will happen. I'm not sure people will want to listen to music on their cell phones yet.

**R&R:** Which isn't good news for Vivendi?

**MW:** There will be multiple business models in the future, just as there are today. In the past, nothing ever stopped anybody from recording music off the radio, yet people still seem to buy a lot of CDs. Selling product through stores will continue to be a very strong business. Will that totally go away some day? Maybe, but not in the foreseeable future.

# Black Jesus



**EVERLAST**

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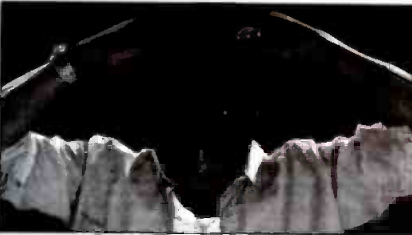
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# LAUNCHING PAD

## Urban, Rhythmic Hearing Sweet Musiq

Will Def Soul/Def Jam make it two for two when it comes to breaking new urban acts from soundtracks to *The Nutty Professor* film franchise? It certainly seems that way based on early airplay for R&B singer-songwriter Musiq's debut single, "Just Friends (Sunny)," which debuted last week on the Urban chart at No. 45.

Major-market Urban stations supporting the old-school, soulful single include WPHI & WUSL/Philadelphia; WHTA & WVEE/Atlanta; WBLS/New York; KKB/T/Los Angeles; WGC/Chicago; WDTJ/Detroit; WKYS/Washington, DC; KKDA/Dallas; WKKV/Milwaukee; WNEZ/Hartford; and WOWI/Norfolk. A growing number of CHR/Rhythmics have also thrown their collective weight behind the song, including KXHT/Memphis, WERQ/Baltimore, WJMN/Boston, WWKX/Providence, WJBT/Jackson-



Musiq

ville, KBMB/Sacramento and XHTZ/San Diego. Musiq (a.k.a. Taalib Johnson) first came to the attention of Def Soul/Def Jam President Kevin Liles in early 2000 after years of performing in Philadelphia clubs. Liles remembers, "One of our regionals, Michael McArthur, sent me a tape. As soon as I heard it, I told McArthur to bring Musiq to New York because I had to meet him. When Musiq visited, he had 17 songs already tracked, and eight of those we ended up including on the album. But just as importantly, when we met, I was as impressed with him as a person as I was with his music. I was ready to sign him on the spot."

"I remember that he was concerned that his style of music might not fit well with Def Soul/Def Jam, but I kept telling him that we didn't want to change a thing. I stressed to him that he and his music were exciting and new and that we wanted to be the company that took him to the next level, that assisted him in his vision. Once he believed that, he was ready to sign."

Early on, says Liles, Def Soul/Def Jam eyed *The Nutty Professor II: The Klumps* as a launching pad for Musiq's career. Liles continues, "Number one, the soundtracks have to fit with what our company is about, musically and culturally. But we also use them as a vehicle to introduce and break new artists. We introduced the artist Case on the first *Nutty Professor* soundtrack, and now Case is a platinum artist. We believe we can do the same with Musiq."

Def Soul/Def Jam kicked off promotion for the *Nutty Professor II: The Klumps* soundtrack around May, when it was finalizing plans for the release of the album. The leadoff single was Janet's "Doesn't Really Matter."

Def Soul/Def Jam Sr. VP/R&B Promotion Johnnie Walker comments, "Everyone was really excited about the Janet track and the Foxy Brown/Sisqo song. There were also some other very big artists in the

soundtrack, like Jay-Z, Brian McKnight and DMX. But during our conversations with radio we would start talking about Musiq, which would often get people confused, because they would think we were saying 'music.' That confusion would then stimulate conversations about Musiq."

By August programmers had already started testing "Just Friends (Sunny)." Walker continues, "We originally set an add date in late September, but we started getting a lot of unsolicited airplay. More and more programmers were paying attention to the song and seeing great response from their listeners, so we decided to go for it sooner rather than later because there was a lot of energy behind the record."

One early believer was WOWI APD/MD Michael "Heart Attack" Mauzone, who began spiking "Just Friends (Sunny)" a while ago. As to why the single is working, Mauzone says, "On the surface it's a simple record. You get the point easily, but it also makes you feel as if you're a part of it. It's one of our most-requested songs, and it's working well in the clubs and on the streets. It's one of those records where you are in a bar, and as soon as it comes on, people start talking about it."

The early success is setting the stage for more growth at CHR/Rhythmic and, ultimately, CHR/Pop. IDJMG VP/Rhythm Crossover Promotion Marthe Reynolds observes, "We went simultaneously at Urban and Rhythmic because of the nature of the song, and at crossover we focused mainly on the R&B-leaning stations."

"Right now we're building on the platform they've created at Urban, trying to break a new artist. But we're getting great requests and phones from crossover stations that have a large Hispanic audience, like KCAQ/Oxnard, and black audiences, like WERQ, which means we'll probably be addressing pop radio sooner rather than later."

Going forward, Def Soul/Def Jam plans to get Musiq on the road as much as possible during the rest of the year. He embarks on a theater tour with Kelly Price and Carl Thomas, beginning Nov. 1. A club tour or another theater tour that will last into the new year is in the planning stages.

Musiq's debut album, *Aijuswannasing*, hits retail Nov. 14.

### Ready For Takeoff

"Crawdad," the single from Pittsburgh-based rock outfit 3 Lb. Universe, is shaping up to be a big hit at hometown Alternative WXDX. APD/MD Lenny Diana gives the band and its song a big thumbs-up, saying he's really excited about the potential of the band and that the track, which is reminiscent of early-'90s grunge, is getting great phones.

3 Lb. Universe guitarist Mike Cobak says the group, which has yet to sign a publishing deal, has "just begun to field calls from various labels. It's still at a very early stage. We're still building contacts and talking to different people. Right now we want to continue doing that while we're building our fan base and trying to sell some records. The core of the band has been together for about 10 years — the current lineup since about '97 — so we're not in a big hurry to jump into anything."

For more information, call Cobak at 412-655-4707.

— Steve Wonsiewicz

## MUSIC NEWS & VIEWS

### New Backstreet Boys Bows 11/21

It's official. Jive Records has set Nov. 21 as the release date for the Backstreet Boys' new album, *Black & Blue*. Jive officially goes for adds for the leadoff single from the new disc, "Shape of My Heart." Oct. 2. *Black & Blue*, the group's third album, is the follow-up to *Millennium*, which has sold over 21 million copies worldwide and been certified 12-times platinum in the U.S., according to the label. A world tour is expected to begin in early 2001.



The Backstreet Boys

### Columbia, Offspring Drop CD Giveaway

Not surprisingly, punk rock outfit The Offspring's plans to offer free MP3 versions of their forthcoming new album, *Conspiracy of One*, have been nixed. According to the *Los Angeles Times*, both the band and its label, Columbia Records, were readying lawsuits over the giveaway but came to an agreement last week. Columbia, which was none too pleased about the promotion, agreed to allow the group — a vocal supporter of MP3 and Napster — to continue with their plan to offer for free an MP3 of the single "Original Prankster," beginning Sept. 29. Release of the band's new album, which undoubtedly would have been delayed if the case had gone to court, is still slated for Nov. 14.

It isn't just kids who are flocking to music on the web. According to respected online audience researcher Jupiter Media Metrix, music surfing by Americans over the age of 50 has nearly doubled over the past year. JMM estimates that 6.81 million people over age 50 visited music sites in June 2000 vs. 3.56 million a year earlier, a 92% jump. That's compared to 39.2 million people visiting music-related sites in June 2000 vs. 27 million in June 1999, a 45% increase. JMM says the 50-plus crowd's "use of music-related sites has grown at an even faster rate than their usage of the web overall."

Speaking of the web, Reuters reports that some of the world's leading hackers are boycotting a \$10,000 contest by the record company-supported Secure Digital Music Initiative. The SDMI recently offered the prize money to hackers who could crack the code on its latest antipiracy technology, which it has posted on the website [www.hacksdmi.org](http://www.hacksdmi.org). Participants have until Oct. 7 to gain access to the secure music on the site.

Tour news: Limp Bizkit kick off their Anger Management tour Oct. 19, in East Rutherford, NJ. Supporting are Eminem, Papa Roach and Xzibit. Rapper DMX will also appear during part of the tour ... Singer-songwriter Daniel Cage ("Sleepwalking") begins his tour with Rusted Root Oct. 14 in Lancaster, PA ... Emmylou Harris starts her national tour Oct. 12 in Greensburg, PA. Supporting is Patty Griffin.

This 'n' that: The Fugees founding member Wyclef Jean has inked a joint-venture deal with Clive Davis' J Records. Jean will sign and produce talent for a new label called Clef Records while J Records will handle marketing and promotion. Jean has already produced three songs for J Records artist Jimmy Cozler ... The Dave Matthews Band will begin working with Glen Ballard on their new album, which is due next year ... Liz Phair has started recording a new album, her first in three years.



Limp Bizkit

## CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	DAVE MATTHEWS BAND	\$2,759.8	
2	METALLICA	\$2,669.0	
3	'N SYNC	\$1,334.9	
4	PHISH	\$988.4	BON JOVI
5	RICKY MARTIN	\$950.8	FAST FILL
6	TIM MCGRAW/FAITH HILL	\$746.5	MISFITS
7	OZZFEST 2000	\$729.4	RICHARD ASHCROFT
8	BRITNEY SPEARS	\$693.2	SMOKEY ROBINSON
9	SANTANA	\$686.0	TONY BENNETT
10	DIXIE CHICKS	\$576.8	
11	STING	\$568.5	
12	UP IN SMOKE TOUR	\$551.1	
13	RED HOT CHILI PEPPERS	\$529.8	
14	KISS	\$523.7	
15	CREED	\$519.0	

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings. (800) 344-7363. California (209) 271-7900

## NAB

Continued from Page 30

a commitment to your community" will also be critical to AMs that wish to remain successful in the years ahead. Essick went so far as to say, "In the future I believe that live and local will be what saves AM. You need to make the commitment now to develop local talent for your station's future."

## Format Wrap-Ups

• **AC:** KOIT/San Francisco PD Bill Conway, WTMX/Chicago VP/Programming Barry James and KSII/EI Paso PD Courtney Nelson agreed that AC's tight playlists wouldn't be hurt by the advent of Napster and MP3 since these technologies are similar to CDs and cassettes, and listeners come to radio for the overall entertainment value. On the subject of morning shows, Conway pointed out that more people are getting to work earlier and the 9-5 workday is no longer valid. He believes his morning show needs to be cohesive with the rest of the station because many people are at work during the show.

• **Adult Standards:** To what extent should MOR records be used in place of "traditional" Adult Standards titles? "It's the most important question to wrestle with right now," Centennial President Alan Shaw commented. Music Of Your Life VP/Programming Chuck Southcott added, "30%-35% of our playlist is truly standards. Yet this is music for all times. This is very much for today."

• **Alternative, Rock:** KROX/Austin's Alan Smith believes the Rock format is better than Alternative at creating and developing strong morning shows that become brand extensions of the station and help lead the station's ratings through the rest of the day. SBR's Tom Fricke cited a new National Alternative Survey by Paragon Research that included these facts: 62% of Alternative listeners believe Alternative is part of Rock; the majority of Alternative listeners agree that Sarah McLachlan, Melissa Etheridge and Paula Cole are not Alternative artists; the younger you are, the more you associate Bush, Smash Mouth, Limp Bizkit, Alanis Morissette, R.E.M., Blink-182 and Sugar Ray with Alternative music; and the older you are, the more you associate Depeche Mode and The Cure with Alternative music.

• **Classic Rock:** Moderator Fred Jacobs asked the panelists whether they were concerned that the demos were getting too old. KSNB/San Francisco PD Larry Sharp noted, "The demo will stay with the format, and we will stay with the demo." WCMF/Rochester, NY PD John McCrae was not concerned because, as a mainstream Rock station, "we include current music in our list and employ a current strategy" overall.

• **CHR:** Panelists agreed that CHR stations need to keep their music diversified so that when the current trend of teen acts goes away, they won't be left without a position. WSSX/Charleston, SC OM/PD Mike Edwards added that having people on your staff in the demo and living the lifestyle is also important. When asked about morning shows, WAPE/Jacksonville PD Cat Thomas noted

that all five of the Cox stations in his market have local morning shows that they promote on the air as "your hometown morning show."

• **Country:** Consultant Joel Raab said Country stations offer too many messages and noted that they should follow the lead of most other formats in homing in on a single message that is pounded home to the audience. In a discussion of Country stations taking ownership of artists who cross over to other formats, KFRC-AM & FM & KYCY-AM & FM/San Francisco OM Brian Thomas said there need to be more on-air references staking claim to Country artists and the body of music that can only be heard on Country stations. KRTY/San Jose PD Julie Stevens was passionate throughout the session, saying that Country stations were mistaken in attempting to sound like AC or CHR/Pop stations in presentation. She was adamant that being a Country station means talking about country artists and music.

• **NAC/Smooth Jazz:** Sandusky/Seattle GM Marc Kaye advised, "We must get the advertising community to buy into the fact that NAC is top-tier and not a niche. It's a mainstream format targeted to a certain audience with the type of music we happen to play." This "Top 40" mind-set and overall attitude — along with dot-com dollars — has helped Sandusky's KWJZ see 37% growth this year as the general market has seen a rise of 18%. KKSF/San Francisco VP/Programming Paul Goldstein urged stations to build their e-mail databases, because such information will become vital for marketing efforts in the next three years.

• **News/Talk:** Consultant Walt Sabo reminded attendees that "Forty-four percent of listeners to Talk radio are over 65, and if we want to change that, we have to rethink how we do things." He said stations wishing to attract younger demos must "have one target, be topic-driven, mirror the production values of music radio and have a superior knowledge of the target listener." The topic of Dr. Laura Schlessinger's recent advertiser fallout prompted KGO & KSFO/San Francisco OM Jack Swanson to ask if anyone on the panel thought talent should be "toned down so that sales can sell it." Sabo replied, "Remember, the essence of all entertainment is conflict. Every targeted format, whether it's music or talk, should exclude some advertisers if it is be-

ing executed well."

• **Sports:** Moderator/consultant Rick Scott, WCNN-AM/Atlanta's Mike Thompson and KTCE/Dallas' Bruce Gilbert agreed that launching Sports stations takes a lot of patience and that the format will not be an overnight success. They said that talent need to be able to deliver AQH 12 months out of the year, even when your local team may not be playing. They also said that men, the format's target, are not forgiving — there's no room for mistakes, because men are hard to bring back after they leave.

• **Oldies:** Saturday's Oldies session featured a study from Interep's Michelle Skettino that discussed the change in advertising with the aging of the baby boomers — and how companies such as Levi Strauss are now targeting a "graying America." The topic of '70s and '80s music was key, and the programmers agreed that while you can get more contemporary songs to test, you still must fulfill the expectation of an Oldies station.

• **Spanish-language:** Hispanic Broadcasting VP/Programming Bill Tanner addressed the continued difficulty in attracting advertisers and raising rates to general-market levels. "We've been hearing, 'The Spanish are coming! The Spanish are coming!' But we're saying, 'The dollars are not coming! The dollars are not coming!'" Cox Radio/Birmingham VP/GM David DuBose, who previously ran Heftel's (now Hispanic) Dallas stations, commented that fewer commercials was a major key to overall success: "We had 10 units an hour, but we didn't offer free liners or promotions for added value."

• **Urban:** How do you target your Urban stations in a cluster environment? WUSL/Philadelphia OM Helen Little, who also works in a national capacity with other Clear Channel Urban stations, told the session how heritage "USL had adjusted to focus on the younger demo to work in conjunction with Urban AC sister WDAS and fend off Radio One's WPHI. Radio One/Raleigh's Hozie Mack explained that each market is different and that his is going to require him to move the format of his Urban and Urban AC's a bit younger.

R&R's Anthony Acampora, Pam Baker, Julie Gidlow, Lon Helton, Adam Jacobson, Cyndee Maxwell, Al Peterson and Ron Rodrigues contributed to this story.

## Legends Take The Stage At NAB



A collection of programming and on-air legends entertained a packed room at the NAB Radio Show in San Francisco last weekend. Consultant Dan Vallie moderated a panel that included (from left) Kent Burkhart, Lee Abrams, Dr. Don Rose, Casey Kasem and Gary Owens. Full coverage of the Radio Show, including this session, begins on Page 1.

## McCartney

Continued from Page 3

excited about these additional duties. I am speaking from the heart when I say I love to help people continually grow and develop their talent to the fullest. I hope and believe I've done that with the programming staff here at Jam'n over the past 6 1/2 years. Now I look forward to continuing with all of them, as well as the chance to impact more people at the station. Thanks to Jake Karger for affording me this opportunity and for showing confidence in my ability."

McCartney has previously served as MD at WXKS, MD at WZOU/Boston, Asst. PD/MD at WKSS/Hartford, Asst. PD/MD/afternoon driver at WEZB/New Orleans and Asst. PD/Promotions Director/afternoon driver at WRDU/Raleigh. He has also held airshifts at WHTZ/New York, WDCG/Raleigh and WKCI/New Haven.

## Hillery

Continued from Page 3

Public Affairs for KJMZ. During his previous tenure in DFW, Hillery also served as News Director and an on-air personality for the ABC Radio Network.

"Susquehanna is simply a great radio company," Hillery told R&R. "They're people who still have a tremendous amount of passion and pride for what comes out of the speakers. I'm thrilled to be returning to Dallas and look forward to helping rebuild KLIF into a winning Talk radio force in Dallas/Ft. Worth."

## MusicMeeting

Continued from Page 3

benefit to radio." RCS President Philippe Generali said, "We expect this new service to make the job of programming much easier. PDs and MDs are inundated with CDs from the record labels, and churning through the backlog can be a real chore. MusicMeeting makes finding the right song much easier. And, the availability of the Selector Song Card means that adding a new song to the program log is as simple as finding the CD and loading it onto the server."

MusicMeeting is expected to debut in a few weeks.



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For more information, log onto [www.arbitron.com/pdadvantage](http://www.arbitron.com/pdadvantage) or contact your Arbitron representative.

Radio News

## WPPP Wins Spring Ratings Series with Pinpoint Programming

Manager credits PD Advantage for rise in standings

From Associated United Press Syndicate

Staff at local station WPPP celebrated their Cinderella-story finish in the Spring Arbitron survey with a champagne toast at an all-staff meeting following the release of the Spring book. The station surprised many local radio watchers with a come-from-behind victory in the Spring ratings race, finishing with a 7.2% share and a 43,500 AQH.

The Spring results were all the more impressive given the decline the station endured in

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

### SAME TIME LAST YEAR

WPPP was mired in an all-too-familiar spot. They not only lagged behind crosstown rival WSSS, but they also saw their lead over expansion team WCCC evaporate. Here's where they stood:

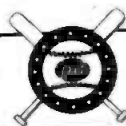
SHARE	STANDINGS	SHARE BEHIND/SHARES AHEAD
2.8%	3 <sup>rd</sup>	-4.4%

the Winter book and increased competition from crosstown rival WSSS. Program director Jamie Jackson attributed the win to the station's steady focus on giving listeners what they want: "Our whole on-air staff has been focused like a laser beam on be-

ing this market's at-work station—which is essential to reach the upscale demo we've been targeting."

Interestingly, Jackson says the new PD Advantage<sup>SM</sup> (version 2.5) software service from Arbitron also played a big role

in helping the station reach its target listeners. "Because of the Workplace Zip report in PD Advantage, I decided to move more of our remote broadcasts and billboard buys to the west side of town, where the report said more of our target listeners are working. This kind of surprised me, since conventional wisdom says you need the downtown zips to reach these guys...but why argue with success, you know?" added Jackson.



### DAYPART SCORES

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

PD Advantage: When You Know More, You Program Better

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WSM



the GRAND OLE OPRY

## 75 YEARS of COUNTRY

**EVERY ACT** that appears on the Grand Ole Opry stage is paid AFTRA scale, which is \$220 per show. It doesn't matter whether you're a superstar like Garth Brooks, an Opry veteran like Little Jimmy Dickens or a brand-new act, the pay remains the same.

"Of course, on Saturday nights they make \$440," notes Opry GM Pete Fisher, referring to the two Saturday shows that are broadcast on WSM-AM/Nashville. The pay skyrockets to the \$600 range if the artist appears in a televised segment on TNN, but Fisher admits, "You don't play the Opry for the money, although it's a decent payday for some of the younger artists."

**ARTISTS** have many motives for performing at the Grand Ole Opry, but the primary reason is the tradition. The Opry remains a mecca for both country artists and fans. Fans consider it a place where country music pioneers share the stage with modern-day hitmakers and artists who are trying to launch careers. Artists at times consider it a high-pressure performance environment — not that anyone at the Opry strives to make it so. In fact, it's hard to imagine a more friendly, relaxed place to play music. The pressure is self-imposed because of the Opry's lofty place in country music history.

"To this day, I don't get nervous about playing shows," Opry member Travis Tritt says. "There are two things, though, that make me nervous, and that's playing the Grand Ole Opry and singing the national anthem at a ballgame.

There's just something about the Opry. There's a vibe there, because it's so steeped in tradition. You realize when you walk out there that you're standing in the same place where country music basically began."



Brad Paisley isn't an Opry member, but he's made frequent guest appearances there since his first visit in May 1999. Recalling his first time on the Opry stage, Paisley says, "It was surreal. It wasn't as much nervousness as it was self-awareness in the highest degree. When I play the Opry, I find myself more conscious than ever of what I'm wearing, what I say in-between songs, how I'm singing and how I'm playing.

"I want it to be perfect out there because it's such a hallowed place. Plus, there are probably a few ghosts in that building who are watching intently when a new performer walks on that stage. I feel like I owe it to country music to do my best out there. Especially my first time. I wanted my performance to be a good memory.

It's a situation where you sure don't want to mess up the words, and you certainly don't want to do anything that would cause anyone to feel like you hadn't just hit a home run. Only the pressure is probably a million times greater because of what it means to me."

**THE GRAND OLE OPRY** is synonymous with its longtime radio partner, WSM-AM/Nashville. Together, they've shared dramatic changes in technology, performance venues and country music itself. In many respects, the Opry and WSM provided the groundwork for Nashville to build its reputation not only as the epicenter of country music, but also as a prime player in the international music industry.

This year the Grand Ole Opry and WSM-AM are both celebrating their 75th birthdays. In this special section we'll touch upon the history of both these institutions while also emphasizing what's happening with them today and in the future.

## WHERE CREDIT'S DUE

R&R's Nashville staff would like to thank Schmidt Relations for its assistance as a liaison with the Opry, and Huntsman Entertainment for the use of artist comments from its upcoming radio special, *Grand Ole Opry 75th Anniversary*. Thanks, too, to Lorrin Hollabough, R&R Managing Editor Richard Lange and the R&R editorial department for their editorial assistance, and to Tim Kummerow, Gary van der Steur and the entire production department at our Los Angeles office. For volunteering their time to be interviewed, special thanks go to Steve Buchanan, Kyle Cantrell, Ralph Emery, Pete Fisher, Brad Paisley, Jeannie Seely, Mike Snider, Travis Tritt, Steve Wariner, Dana Williams and Chely Wright. Also, thanks to Roughstock for use of the guitar neck graphic.



# HAPPY ANNIVERSARY!

Grand Ole Opry primed for 75th birthday weekend

The Grand Ole Opry has been celebrating its 75th anniversary all summer, but the undeniable highlight is still yet to come. Simply stated, the nation's longest-running live radio show has assembled an amazing party for the weekend of Oct. 13-14.

The Opry launched its anniversary year on June 10 with the unveiling of its first new set in more than 20 years. Later that month the Opry made its global debut via the Internet and can now be heard every Friday and Saturday night on its own website ([www.opry.com](http://www.opry.com)) and WSM-AM/Nashville's site ([www.wsmonline.com](http://www.wsmonline.com)).



Little Jimmy Dickens

Oct. 13-14 will include five Opry performances, a bluegrass celebration and backstage tours. Additionally, the outdoor Opry Plaza will feature entertainment and appearances by Opry members.

Just before the 6:30pm show on Saturday, Oct. 14, Opry members will be featured in a red carpet arrival at the Grand Ole Opry House. Among the members set to participate

in the birthday weekend activities are Garth Brooks, Little Jimmy Dickens, Diamond Rio, Vince Gill, Hal Ketchum, Alison Krauss, Loretta Lynn, Ronnie Milsap, Dolly Parton, Marty Stuart, Pam Tillis, Travis Tritt, Porter Wagoner, Trisha Yearwood and many others.



Martina McBride

Tours of the Opry House are set for the morning of Oct. 14. Later in the day the Bill Monroe Bluegrass Celebration takes place in the Opry House with performances by Alison Krauss, The Osborne Brothers, Jim Lauderdale, Larry Cordle & Lonesome Standard Time and James King. A special two-hour Opry matinee performance begins at 3pm.

Throughout the month of October the Opry is adopting the slogan "Lend your voice to the song." As part of the campaign, Opry segments will be announced by several unlikely celebrities, including noted radio personalities Ralph Emery, Casey Kasem and G. Gordon Liddy. Other guest announcers include CBS' *Early Show* host Jane Clayson, *The Today Show's* Willard Scott and *Wheel of Fortune's* Pat Sajak.

### More On TV

Even after the birthday weekend the Opry's celebration continues with two prime-time TV specials that are in the works



Porter Wagoner flashes rhinestones for the Opry crowd.

CBS-TV will be taping a two-hour 75th anniversary special on Oct. 25 at the Opry House. Hosted by Vince Gill and Dolly Parton, the special will feature performances by numerous Opry member acts, including The Dixie Chicks, Garth Brooks, Martina McBride, Trisha Yearwood, Alan Jackson, Loretta Lynn, George Jones, Porter Wagoner, Little Jimmy Dickens and Bill Anderson. Steve Wariner and Bergen White will serve as musical directors for the special, which is being produced by Walter Miller. The Opry special will air in November.

The Opry is also working with Greystone Productions on a two-hour A&E special set to premiere Nov. 19. The program will be a documentary detailing the Opry's history through interviews and archival footage.

## MEMBERS AND GUESTS PROVIDE OPRY STAR POWER

Who are the members of the Grand Ole Opry? Well, they include Bill Carlisle, who's quick to point out that he'll celebrate his 92nd birthday in December. But they also include some of country's biggest contemporary stars.

Opry performers generally perform two songs on each show. The brisk pace of acts moving in and out of the spotlight can occasionally make you overlook the diverse musical styles featured on a typical show. As a case in point, Opry members Jim & Jesse recently performed an old Louvin Brothers song and were followed by a guest appearance from Collin Raye and Bobbie Eakes, who sang their duet "I'm Tired of Loving This Way."

This year two performers have been inducted into the Opry — Pam Tillis and 73-year-old bluegrass pioneer Ralph Stanley. Perhaps it's worth noting that at least nine current Opry cast members had titles on the R&R Country chart this month: Clint Black, Joe Diffie, Vince Gill, Alan Jackson, Patty Loveless, Martina McBride, Reba McEntire, Travis Tritt and Steve Wariner.

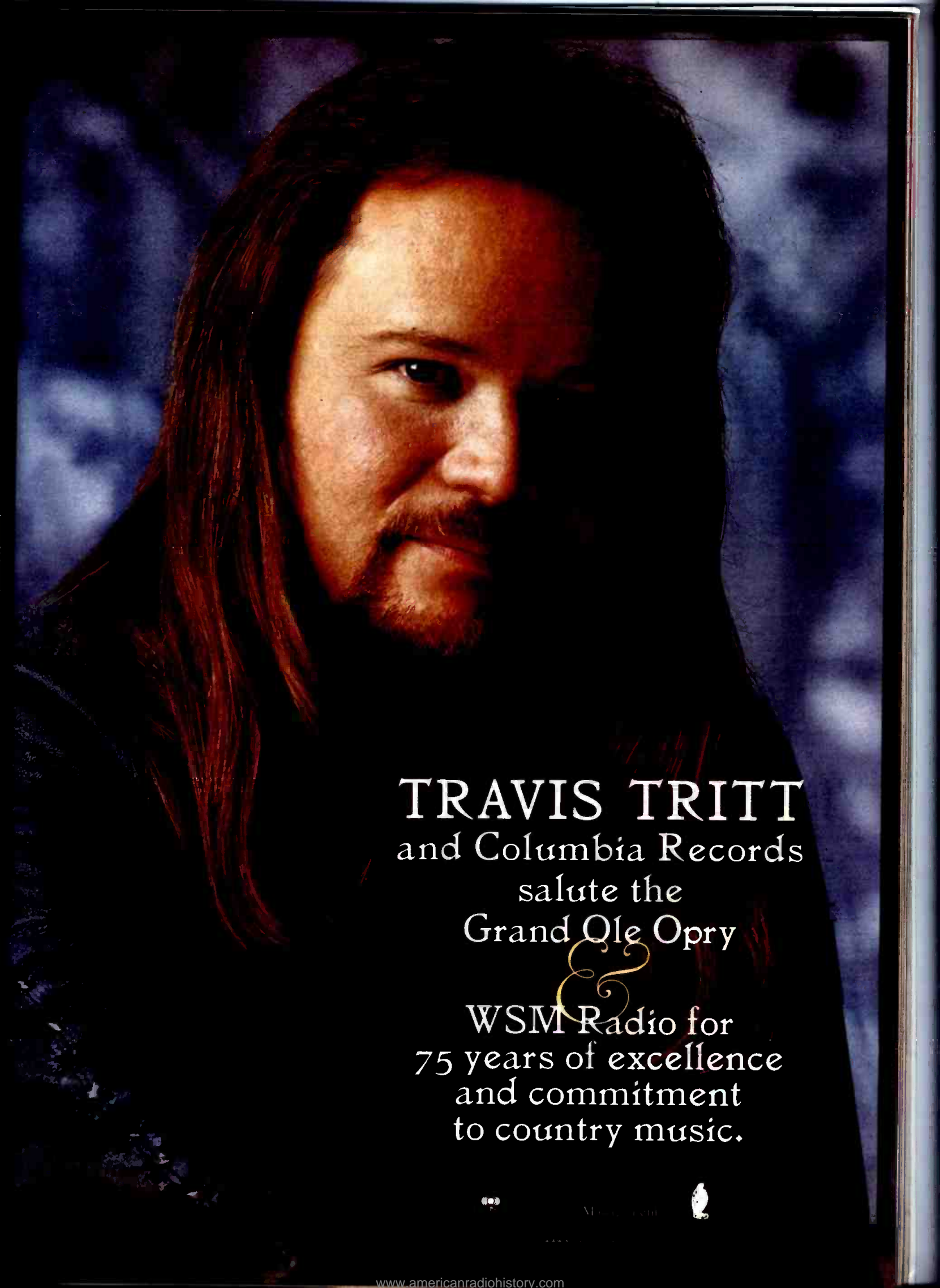
While a trip to the Opry offers the chance to hear mainstays such as Porter Wagoner, Little Jimmy Dickens, Del Reeves and Jean Shepard, the show also provides exposure to many newer acts. For instance, the Sept. 22-23 weekend featured Tritt, along with relative newcomers

Craig Morgan, Sara Evans, Andy Griggs, Rebecca Lynn Howard and The Wilkinsons.

The other great thing about the Opry is that balcony seats cost only \$20.50. High-rollers opt for the more expensive floor seats ... which cost a whopping \$22.50. Even if Garth, Vince and Alan aren't there the night you attend, you're going to see a great show. And considering the price of movie tickets these days, the Opry may very well be the world's best entertainment value.

Here's the current list of Opry members and the year they joined the cast.

Bill Anderson	1961	Holly Dunn	1989	George Jones	1969	The Osborne Brothers	1964	Ricky Skaggs	1982
Ernie Ashworth	1964	The Gatlins		Hal Ketchum	1994	Bashful Brother Oswald	1995	Connie Smith	1971
Clint Black	1991	(Steve, Larry and Rudy)	1976	Alison Krauss	1993	Dolly Parton	1969	Mike Snider	1990
Garth Brooks	1990	Don Gibson	1958	Hank Locklin	1960	Johnny Paycheck	1997	Ralph Stanley	2000
Jim Ed Brown	1963	Vince Gill	1991	Charlie Louvin	1955	Stu Phillips	1967	Marty Stuart	1992
Bill Carlisle	1953	Billy Grammer	1959	Patty Loveless	1988	Ray Pillow	1966	Pam Tillis	2000
Roy Clark	1987	Jack Greene	1967	Loretta Lynn	1962	Charley Pride	1993	Randy Travis	1986
John Conlee	1981	Tom T. Hall	1980	Barbara Mandrell	1972	Jeanne Pruett	1973	Travis Tritt	1992
Wilma Lee Cooper	1957	George Hamilton IV	1960	Martina McBride	1995	Del Reeves	1966	Porter Wagoner	1957
Skeeter Davis	1959	Emmylou Harris	1992	Mel McDaniel	1986	Riders In the Sky	1982	Billy Walker	1960
Diamond Rio	1998	Jan Howard	1971	Reba McEntire	1986	Johnny Russell	1985	Charlie Walker	1967
Little Jimmy Dickens	1948	Alan Jackson	1991	Ronnie Milsap	1976	Jeannie Seely	1967	Steve Wariner	1996
Joe Diffie	1993	Stonewall Jackson	1969	Lorrie Morgan	1984	Ricky Van Shelton	1988	The Whites	1984
Roy Drusky	1958	Jim & Jesse	1964	Jimmy C. Newman	1956	Jean Shepard	1955	Teddy Wilburn	1953
								Trisha Yearwood	1999

A close-up portrait of Travis Tritt, a man with long, dark hair and a goatee, looking slightly to the right. The background is a dark, textured blue.

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75 YEARS of COUNTRY

MEMORY LANE

## TRAVIS TRITT: KEEPING UP THE TRADITION

Growing up in Georgia, Travis Tritt used to watch reruns of old Grand Ole Opry members' performances on an Atlanta TV station that later became a cable powerhouse.

"My dad listened to the Opry all the time," Tritt recalls. "We got our first color television set when I was 8 or 9 years old. I remember seeing some of those country music specials taped at Ryman Auditorium when they were broadcast on Ted Turner's station — WTBS — when it was just channel 17 in Atlanta. Not only did they show the old Opry shows, but we always watched Porter Wagoner's and The Wilburn Brothers' shows. That's when I got really into it."

Tritt never attended the Opry as a child, but he notes, "My mother, when she was pregnant with me in November 1962, went to the Opry with my dad. They used to go from time to time. It was kind of a big trip for them. It was one of the last shows that Hawkshaw Hawkins did before he died in the plane crash.

"They saw all the Opry stars, like Lester Flatt & Earl Scruggs. There were a bunch of really great performers on the Opry that weekend. I think my attraction to the Opry started right there in the womb."

Tritt never felt like he had an outside chance of becoming an Opry member. "Even when I was younger and watching it on television, it's something you always dream about. That dream was synonymous with dreaming of being a country music star. Once I started having success in country music, I really didn't think I

would ever be asked to be a part of the Opry because I didn't think I was traditional enough for them.

"However, Mr. [Roy] Acuff was a fan. I didn't realize that. The first time I went out there to play, he told me how much he liked the song 'Country Club.' He was really personable."

Tritt's Opry debut was part of a busy day that started at Nashville's Starwood Amphitheater with a performance at Charlie Daniels' Volunteer Jam. "When they called and asked me to do the Opry that night, I immediately said yes," Tritt recalls. "It was kind of like getting an invitation you'd always been wanting to get, like getting an invitation to have dinner with the president. I couldn't turn it down.

"I asked Charlie if I could go onstage early at the Jam. As soon as I got off-stage there, I went right over to the Opry, went onstage, did the performance there and then went back for the big jam at the end of Charlie's show. It was really a hectic evening.

"I remember walking onstage at the Opry that first night. Jack Greene was the host, and I was as nervous as I could be because this was a big deal for me. I really wanted to make a good impression." After Tritt sang his two scheduled songs, Greene invited him back to perform two more.

At this point in country music history it seems surprising that Tritt was worried that he would be excluded from Opry membership because he was not tra-

ditional enough. "I thought because I was doing songs like 'Put Some Drive in Your Country' that they'd never have me on that show. The thing those folks reminded me of was, 'You've still got songs like 'Country Club,' 'Here's a Quarter' and 'Ten Feet Tall and Bulletproof.'" I was very glad they saw that side of it. A lot of people during that period of time weren't seeing anything but the rowdy stuff.

"I expressed a desire to be a part of the Opry. I told them I wanted to come back and play as often as I could. I think I played about five more times before I was asked to be a member. When they came to me and asked me, the first thing I did was call my mother and father. I said, 'You're not going to believe this, but I've just been asked to be a member of the Opry.' Of course, they were just flabbergasted. I immediately went back to the early days and thought about my dad sitting out in the driveway of our house in one of those old lounge chairs and listening to the Grand Ole Opry on Saturday night."

Remembering the night he was inducted, Tritt says, "Porter Wagoner called me into his dressing room before the show. He was just wonderfully complimentary and told me how he enjoyed my music. I never will forget him saying, 'Remember, the Opry is a very, very

Continued on Page 78



Travis Tritt

## VINCE GILL: HIS OPRY HEROES BECAME HIS FRIENDS

To Vince Gill's late father, the true measure of success in country music was directly linked to Grand Ole Opry star Little Jimmy Dickens, known to his friends as "Tater" because of his 1949 hit "Take an Old Cold Tater (and Wait)."

"My dad always had a great love for 'May the Bird of Paradise Fly up Your Nose,'" Gill says, referring to Dickens' 1965 chart-topper. "My daddy told me, 'When you finally sing 'The Bird of Paradise' with Tater, then you've made it.' He was just joking, of course, but we always liked Jimmy and his music."

Years later Gill's father finally got to meet Dickens and told him that he had been unable to find a copy of another old hit, "Country Boy." "Jimmy sent it to him," Gill says. "He wrote him a little note and sent it to him. I found out at my dad's funeral, when his brother got up and spoke, that it was the first record he ever got as a kid."

Dickens and the Opry hold a special place in Gill's heart. "When anyone speaks of country music," he says, "one of the first things people think of is the Grand Ole Opry because of the

75 years of history that have been made there. It really is our Smithsonian. It's one of those treasures that, if you play this hillbilly music, you can't imagine the music without it."

Gill's love of acoustic music led to his early interest in the Opry. "I was probably attracted to the Opry early on because of Flatt & Scruggs, Bill Monroe, Jim & Jesse and The Osborne Brothers," he says. "When I was playing bluegrass as a teenager, those were my big heroes, and the Opry was where you could find them."

However, "I didn't see the Opry until I moved here in the early '80s, when I went with my dad and my sister," Gill says. "It was pretty cool, especially if you were to go with someone who really enjoyed country music, like your father or grandfather, where you could experience some of your elders' past as well.

"The neat part about coming to a show at the Opry is that there's nowhere in the world you can go to see so many different acts spanning so many different years. It's an experience for new kids, people who are 80 and people who are 20. It's the rarest kind of show I've ever been a part of."

For Gill, being a part of the Opry extends far beyond the music itself.

"When everything would go wrong in my life, I would always find that it was a great place to go to heal," he says. "What I've enjoyed so much in my 10 years of being there and playing there are the friendships I've made. Out there, you find such a sweet camaraderie.

"All the different friends I've made have been a lot more appealing than anything else — just getting to sit down and shoot the breeze with Johnny Russell or hear Jeanne Pruett tell you what she really thinks. It's memories of some special times, not necessarily on the stage, but away from the stage."

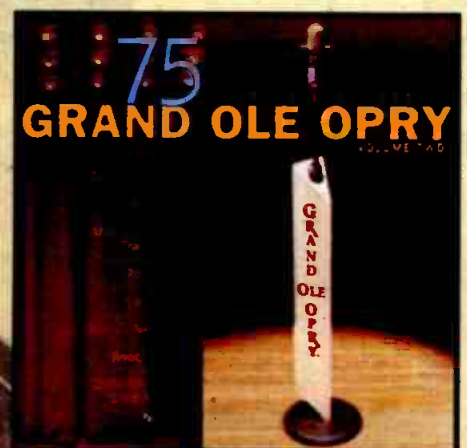
Gill retains the utmost respect and reverence for the Opry and its senior members, but he admits, "It's going to have to change. Those people aren't going to live forever. Mr. Roy Acuff and Minnie Pearl and Grandpa Jones didn't live forever. If we're going to be the gatekeepers, we've got to open the gates and invite people to play and sing if it's going to work. It's gonna take the next generation of people to have a love for it, as this generation that I'm a part of does. There's a handful who really treasure it and try to do what they can to make it as good as they can."

Gill won't make any specific predictions about what the Opry might be like in another 75 years. "It's hard to know," he says. "If you'd have asked those kids 75 years ago what that banjo and fiddle music was going to do, I don't think they'd have ever envisioned this. I think it is a timeless place. Generation by generation, it will evolve, and it will learn. That's never changed."



Vince Gill

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# 75 YEARS of COUNTRY MEMORY LANE

September 29, 2000 R&R • 61

## STEVE WARINER: BETTER LATE THAN NEVER

The late Dottie West was Steve Wariner's chauffeur in 1973 when he first appeared on the Grand Ole Opry stage. Actually, Wariner was her bass player, and she merely gave him a ride to the Ryman Auditorium.

"We left her house in her Cadillac, and we were running late," Wariner recalls. "She pulled in the alleyway next to the Ryman. They rushed her in, but I'd never even been there. I was scared, but I grabbed my bass and ran in. When I came running into the Ryman, I remember seeing Miss Minnie [Pearl], Marty Robbins, Ernest Tubb, Lonzo & Oscar and Little Jimmy Dickens. I'm thinking, 'What in the world am I doing? I'm late and don't even know where to plug my bass in.'"

At the time Wariner had never even attended an Opry performance, although he knew the importance of where he was performing. "My parents definitely listened to the Opry a lot," Wariner says. "When I'd listen as a kid in Indiana, I was into all the stars, but I couldn't wait to find out who was playing guitar or steel. It stirred up a lot of images and definitely had a lot to do with me making up my mind that this is what I wanted to do. I always dreamed of being an Opry member but never thought it would happen."

Wariner spent three years in West's band, followed by another lengthy stint with the late Opry star Bob

Luman. "The first time I sang at the Opry as a solo act is a blurred memory," Wariner says. "I played there so much over the years with Dottie and Bob." When Wariner left West's band, he planned to stay in Nashville to write songs rather than accept another gig as a road musician.

One night, though, Luman cornered him at the Ryman. Wariner was reluctant to join Luman's band on the bus, which was heading for Texas in an hour. Wariner says, "He said, 'Just bail me out this weekend.' To make a long story short, I got on the bus and wound up staying with Bob for about 2 1/2 years."

If Wariner can't remember the specifics of his first solo appearance at the Opry, he notes, "The first time I actually sang on the Opry was when Bob let me sing a song. I think it was some Eagles song I was performing in his show on the road. It was so wonderful of him to be so unselfish as to feature me during his segment of the Opry. At the time I was just getting ready to sign a record deal."

Comparing the Ryman Auditorium to the Grand Ole Opry House, Wariner says, "There is a big difference, and I really can't put my finger on it. Part of it is the sound. The new place is beautiful. It's modern and nice, and, of course, we need it, but it just doesn't sound the same. It's so huge. It doesn't have that intimate feel."

"The Ryman has all those great ghosts in there. It feels great, and it sounds great. It's a real spiritual feeling, maybe because it used to be a church. When we

broadcast there live in January, it was kind of cramped. The way we do things now, everybody has such an entourage, and there are so many artists and musicians coming and going. But everybody I talked to says there's nothing like the Ryman. I love just standing there and knowing what happened on the stage for all those years."

Wariner is among a group of contemporary artists who regularly show their support for the Opry. "It really makes me proud when I see that Vince Gill, Marty Stuart, Ricky Skaggs and Holly Dunn are out there a lot. We've talked about it. If we have to step up and take hold a little bit to keep it going, we have to do that. Somebody's got to do it. I'm proud to be in a position where they trust me enough to do that."

Regarding the Opry's future, Wariner says, "There are so many young artists who are really into it and understand it. There are some artists who may not understand it yet, but they respect it. The future is going to be bright as long as that's there. When I'm out there, and I see pictures of Grandpa Jones and Minnie Pearl, I know it's a void that will never be filled. Those are artists who come along once in a lifetime. But artists like Mike Snider are such a great addition. We've got young people coming up who are tremendous."

What advice does Wariner give to new artists who are making their Opry debuts? "A lot of people are nervous because it's their first time," he says. "I'll try to say some words of encouragement that might make it a little easier, where it's not so nerve-racking. At the same time, I let them know how important it is. There's such an irony there, but I want to remind them of the history and how lucky anyone is who gets to do this."



Steve Wariner

## MIKE SNIDER: CONTINUING THE COMEDY TRADITION

Grand Ole Opry member Mike Snider is continuing a tradition that dates back to the late Grandpa Jones, Stringbean and Uncle Dave Macon. All were dazzling banjo players who were as popular for their comedy as for their musicianship.

Snider never planned to be a comedian. He was simply a musician who won the 1983 National Banjo Championship in Winfield, KS. That honor led to an invitation to perform on the Opry a few months later. Nearly every resident of his hometown of Gleason, TN bought a ticket to show their support.

Most of Snider's comedy is based on common-sense observations about life, but what he says is made even funnier by his unaffected country accent from deep in the hills of Tennessee: Snider realized this while being interviewed by talk show host Ralph Emery on TNN's *Nashville Now*. "People started laughing at my accent and started hiring me to talk along with my pickin'," Snider says.

"Doing comedy has always been sort of an afterthought. I'm a musician who does comedy a little dab. I was sort of the class clown at school, but I never considered myself a comedian at all. I didn't even know what comedy was. And if you listen to my show, you know that I don't know now."

While he realizes that he's inadvertently following the path of past legends who mixed comedy and banjo

playing, Snider's not the type to worry about it — or much of anything else in his career. "I don't feel no pressure nowhere," he says. "If they don't like it, hell, they ain't gonna ask me back anyway. That's what I tell the crowd at the Opry. I say, 'Folks, I hope you like this song. If you don't, I don't reckon it really matters. I ain't gonna get to do but one anyhow.'"

The Opry remains a family show, but Snider says he never worries about crossing the boundaries of good taste. "I just go with whatever comes up and let it come out," he explains. "People can see through me. They know I don't mean no harm. That's the reason people say, 'Boy, you can get away with more stuff than anybody I've ever seen.' I ain't gettin' away with nothin'. They know I don't mean any harm with things and that it's all in a fun way and that I don't mean to pick on anybody. It's just honesty, really."

Snider became an Opry member in 1990, but he says, "It ain't no career thing to me. It's just a place I love to go play because of the people that's there. It's like going to see your friends every weekend. I have a lot of buddies up there, the stagehands — I'm talking about people like that. That's the reason I go.

"I'm not real buddy-buddy with the other members. I just enjoy hanging around with the stagehands. I get

together with the musicians in the staff band and pick and tell jokes. It's a great place to play. People who come there are expecting to have a big time, so you've kind of already got it whipped when you go out there."

Snider finds that the audience is most receptive early in the evenings. Recalling a weekend when former Opry manager Bob Whittaker booked him to play the 6:30pm segment, Snider says,

"I said, 'Bob, thanks for letting me have a shot at 'em before anybody else had a chance to piss 'em off.'"

Snider holds a pilot's license and often flies himself to the Opry and other appearances on the road. "If I ain't out on the road, I'll be at the Opry, because I love playing it," he says. Snider serves as his own manager, booking agent, publicist and record label. He also sells his CDs at his concerts. "Sometimes we sell a few, and sometimes we don't," he says. "I never count on it; I just carry them along. I've worn the damn covers off of some of 'em, totin' 'em around. I've wore



Mike Snider (center) onstage at the Opry.

Continued on Page 68



75 YEARS of COUNTRY

MEMORY LANE

# DANA WILLIAMS

## DIAMOND RIO'S BASSIST GOT AN EARLY TASTE OF THE OPRY

Diamond Rio bassist Dana Williams not only grew up with the Opry, he spent part of his youth there, backstage.

Williams was a child when his family moved from Dayton, OH to Nashville after his father accepted a job as a printer at *The Tennessean* newspaper. The move brought Williams closer to his uncles, Sonny and Bobby Osborne, who remain Opry members. More to the point, he became closer to Bobby Osborne's son, Wynn.

"I remember going to the Ryman with my cousin, just acting up a sight," Williams says. "At the old Ryman there wasn't that much room backstage. There were guitars open in cases lying all over the place, then there were these two kids just going nuts. Wynn was more of an ... experienced kid. He had been there more than I had, so he was showing me around."

Williams recalls one night when he and his cousin went to the small "green room" after taking advantage of the free lemonade that was being served backstage. Sitting in two of the chairs were Wilma Lee and Stoney Co-

per, a husband-wife team who became Opry members in 1957. "Wilma Lee had gotten up to go to the dressing room," Williams says. "We took over her chair and spilled lemonade all over it. When she came back, I remember Stoney saying, 'Here, hon, sit here.'"

Williams and his cousin also spent one night systematically untuning every instrument that was left temporarily unattended. "I remember thinking, 'Oh my gosh, if we get caught, it'll be prison.'" When asked how he'd react if some kid did that to his bass today, Williams laughs, "If I found 'em, I'd break their neck. That's what's so funny, how it's all turned around. Now I'm

thinking, 'You're dealing with sacred ground when you untune somebody's guitar.' But at that age there wasn't any intent to hurt anything. We had a respect for the instruments, but we thought, 'Here's a good joke. Just wait till they grab 'em to go play.'"

The Opry has always carried a lot of weight in the country music world. "As special as it is today, back then being a Grand Ole Opry member was a major, major selling point for an artist," Williams says. "If you could put on the poster 'Grand Ole Opry

star,' that was a major deal. To this day I'm sure that's why it's so special to me. All my life the Opry has been a pinnacle."

Before Diamond Rio was formed, Williams played the Opry many times as a sideman for Jimmy C. Newman and Jeanne Pruett. "I can remember my very first time to walk on the Opry stage with Jimmy C. Newman," Williams says. "It was a Saturday night on the July 4th weekend. I don't guess I've ever been so scared of playing. Just the sound of that crowd and that big curtain going up was pretty overwhelming."

He still gets the same feeling there, noting, "It's the excitement of the moment. It starts with the presentation ... just the way the Opry is presented to the people, how the artists are introduced. The whole thing creates an energy and a rush that you really can't match. It's really hard to explain. As you're playing, you're thinking of who stood in those places and who's done those things you're doing. I can remember standing in the halls and trying to be a fly on the wall, watching Roger Miller and Minnie Pearl and Roy Acuff."

Looking to the future, Williams says, "I think the Opry is going to be alive and well. We're still going to be remembering Minnie Pearl and Roy Acuff and all that good stuff. This is where it all came from, boys. We'll still be talking about it, just like we are right now. I believe that in my heart."



Diamond Rio

# JEANNIE SEELY: NOT JUST A 'GIRL SINGER'

A journalist once wrote that Jeannie Seely is the woman who "broke the calico curtain" at the Grand Ole Opry.

Seely played a large part in changing the way the Opry deals with its female artists, who were often referred to merely as "girl singers" in the '50s and '60s. "There was no question that female singers were under somebody's thumb," Seely says. "They were being suppressed."

Born in Pennsylvania, Seely lived in Los Angeles before moving to Nashville in the mid-'60s. "People think I went to Hollywood for a career, but I just wanted to get out of northeast winters," she explains. "My first little car was a little MGA roadster, and I buried it in a snowdrift on Easter Sunday morning. I had to walk the rest of the way home to my parents' farm and ruined my Easter shoes. I was so angry, every step I was thinking, 'There's got to be another place to live.'"

She and several girlfriends saved their money for a year and, in 1961, moved to L.A., where Seely's background as an executive secretary landed her a job at the Union Bank in Beverly Hills. After noticing that others were earning a living in the music business, she took a pay cut to accept a secretarial post at Liberty/Imperial Records, whose roster included Jackie DeShannon, The Ventures, Johnny Rivers and one country act who would achieve success years later: Willie Nelson.

Seely sang in clubs and wrote songs that were recorded by Dottie West, Connie Smith and others. While writing for Four Star Music, Seely released her debut single on Challenge Records. A few years later she

moved to Nashville. "My goal, really, was not to have a hit record," she says. "My goal was to be on the Grand Ole Opry, and it took a hit record to get there." That hit record arrived in 1966 with the Monument single "Don't Touch Me."

Seely joined the Opry in 1967, but some Opry members expressed dismay over the fashion statements she was making onstage. When President Richard Nixon visited Nashville in 1974 for opening night at the new Grand Ole Opry House, he commented on Seely's singing — and her attire. "I had on the first Shania Twain outfit," Seely jokes. "It was a plunging neckline and bare midriff with bell bottoms."

Since Seely had never seen an Opry performance before her debut as a guest performer, she wasn't expecting her clothes to create controversy. "That was the mid-'60s, and I had moved here from Los Angeles," she says. "Everybody was wearing miniskirts, so it never occurred to me that anybody would say anything. Looking at the old pictures, they weren't that short. It was just above the knees. It wasn't something I consciously did."

In the '60s, Seely notes, Opry hosts were still introducing female artists as "a cute little girl in a cute little outfit." She says, "It was demeaning. It had nothing to do with an introduction." After criticizing the chauvinistic attitude on a TV show, Seely recalls getting a phone call from one of her friends. She says, "Dottie West

called me and said, 'Jeannie, you've got to stop doing that. I'm afraid they're not going to introduce you at all. You just need to let it be.' I said, 'Dottie, if we don't say anything, it will never change.'"

Opry members Porter Wagoner and Bill Anderson were among the first to apologize for their comments. Seely says, "Bill said, 'You know, I never realized just what that sounded like. I was just saying what I had heard before me.'" Seely also points out that women were not allowed to host Opry segments until after Bob Whittaker became the show's GM in 1993.

During her years as an Opry member Seely has witnessed other controversial changes, not the least being when plans were announced to move the show from the Ryman Auditorium to the Grand Ole Opry House. "There were many who didn't think it would survive the move and were very upset about it," Seely admits. "I was kind of on the fence. I'm so glad I joined the Opry at the Ryman and got to be a part of that. Still, the Ryman doesn't have the sense of home that the Opry House does now."

"I don't care who they are, people don't really like change. Where the Grand Ole Opry is concerned, it's met with great opposition. To me, that just shows how much the Opry is loved and has always been loved. If you don't really care about something, you don't get upset like everyone does there. It has happened all the way through the Opry's history."



Jeannie Seely



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# THE BIRTH OF 'MUSIC CITY USA'

It all began at WSM-AM and the Grand Ole Opry

WSM-AM/Nashville's David Cobb first coined the phrase "Music City USA" in 1950 while hosting Grand Ole Opry star Red Foley's NBC radio show, but the concept of Nashville as a music-industry center probably wouldn't have occurred were it not for WSM and the Opry.

Indeed, when you look at Nashville's recording industry and music publishers, everything points back to the Opry and WSM. Not to discredit the Opry as a standalone show, but WSM's 50,000-watt clear-channel nighttime signal extended from coast to coast and, on a good night, even farther. Before the days of television, listeners painted their own mental pictures of what it was like to attend the Opry.

## A FULL-SERVICE STATION

The idea of starting a Nashville radio station originated in the early '20s, after National Life & Accident Insurance Company VP Edwin W. Craig began to listen to other pioneering stations during his travels throughout the U.S. Craig decided that the station he would start would provide a service to Nashville while publicizing his insurance company. The WSM call letters were taken from the company's slogan, "We Shield Millions."

With studios in the National Life & Accident building at the corner of Seventh and Union in downtown Nashville, WSM-AM launched on Oct. 25, 1925. WLS/Chicago announcer George D. Hay was hired as the station's first PD. On Nov. 28, 1925 Hay introduced the first performance of the Grand Ole Opry, which was broadcast on WSM.

Like other stations of the '40s and '50s, WSM was a full-service station. As an NBC Radio affiliate, WSM not only broadcast the network's programs, it also provided a wide range of live programming from Nashville, including *Sunday Down South* and *Hospitality Time*. Between its musicians, management and engineers,

WSM provided a training ground for several people who later enjoyed greater success in the publishing and recording arenas.

## POWERHOUSE PUBLISHERS

Two of Nashville's powerhouse music publishers — Acuff-Rose and Tree Publishing — had their origins at WSM. In 1942 Grand Ole Opry star Roy Acuff published a book featuring the music to several of his most-popular songs, including "Wabash Cannonball" and "Great Speckled Bird." Purchasing time on WSM following the Grand Ole Opry, Acuff sold 10,000 copies of the \$1 book during the first week.



Patsy Cline



Hank Williams

With sales eventually exceeding 100,000 copies, Acuff was convinced that a music-publishing company would flourish in Nashville. For insight, he contacted pianist Fred Rose, who was working in WSM's house band. As a songwriter, Rose's songs had already been recorded by Roy Rogers, Gene Autry, Paul Whiteman, Fats Waller and Lena Horne. With Acuff's \$25,000 initial investment, Acuff and Rose entered into a partnership that became one of the country's biggest publishing companies.

Tree Publishing — now Sony ATV Tree Publishing — was founded in 1951 by Jack Stapp, who served as WSM's PD from 1939 until 1957. Stapp's partner in the publishing venture was CBS-TV producer Lou Cowan.

## IN THE STUDIO

Prior to 1940, country musicians generally traveled to New York or Chicago to record. RCA Victor had conducted sessions in Nashville as early as the 1920s, but the first modern country recording took place in 1944, when Eddy Arnold met his backing musicians at the WSM studio. The WSM studio was also the site where pop bandleader Francis Craig recorded "Near You," which became one of the first of many million-selling records made in Nashville.

Seeing the potential, WSM engineers Aaron Shelton, Carl Jenkins and George Reynolds formed one of the city's first nonradio recording studios, Castle Recording Studio, in 1946. With their primary studio located in the former dining room of the Tulane Hotel on Church Street, the engineers made master recordings for virtually every label. Castle's sessions include Red Foley's "Chattanooga Shoeshine Boy" and Hank Williams' "You Win Again."

Owen Bradley and Chet Atkins, who each helped pioneer Nashville's studio and label scene, both had strong connections to the Opry and WSM. Bradley's skills as a musician and bandleader at WSM were noticed by Decca Records executive Paul Cohen.



A typical night outside the Grand Ole Opry during its years at the Ryman Auditorium.

Bradley began producing sessions for Decca and, in 1958, was named head of the label's Nashville operations.

Atkins had displayed his guitarwork as a sideman with Homer & Jethro and The Carter Family during their frequent Opry appearances. He also appeared

**When you look at Nashville's recording industry and music publishers, everything points back to the Opry and WSM.**

on the show as a solo act, but his story parallels Bradley's, since RCA executive Steve Sholes enlisted Atkins' services as a producer and named him to head the label's Nashville office in 1955.

It's worth noting that Acuff, Rose, Stapp, Bradley and Atkins are all members of the Country Music Hall of Fame. When you drive down Music Row these days, keep in mind that the country music industry as we know it probably wouldn't exist were it not for those pioneers — and WSM-AM and the Grand Ole Opry.



President Richard Nixon (l) learns some yo-yo techniques from Roy Acuff in 1974 during the first show at the Grand Ole Opry House.

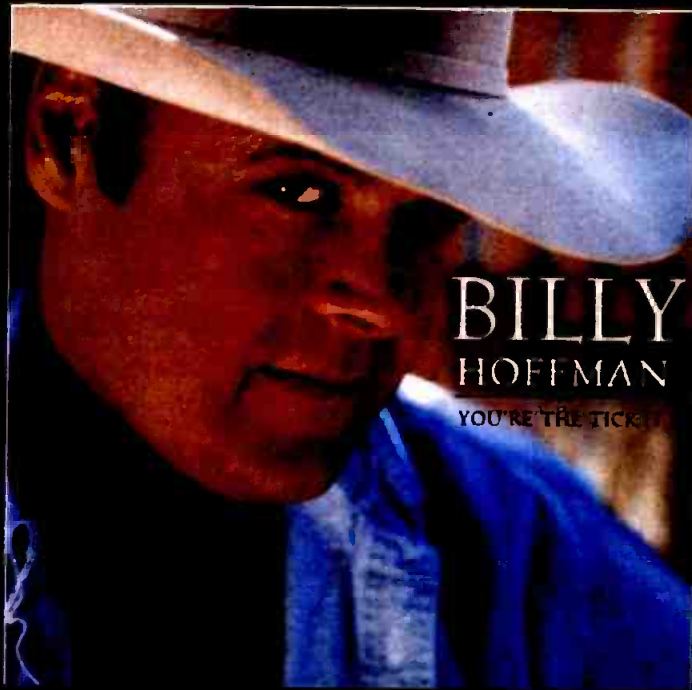


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75 YEARS of COUNTRY

# STANDING IN THE SACRED CIRCLE

A little piece of history

The Carter Family's classic "Will the Circle Be Unbroken" wasn't written about the Grand Ole Opry, but the song is somehow appropriate in describing a special section of the Opry's stage.

When the show moved from the Ryman Auditorium to the new Grand Ole Opry House in the '70s, a small circle was removed from the Ryman's stage

**"There's still a little bit of nerves or something that grabs hold of you when you're standing in that circle."**

Vince Gill

and placed near center stage at the new venue. Today, every artist appearing at the Opry looks down at the contrast between the dark wooden circle and the lighter finish of the remainder of the stage. And when they do, they have to think of the other feet that have touched the circle.

A partial list of those deceased legends includes Hank Williams Sr., Patsy Cline, Bill Monroe, Ira Louvin, Minnie Pearl, Roy Acuff and — while he made only one Opry appearance — Elvis Presley.

The Opry — and that circle — has caused more than one artist to feel the presence, and maybe even the ghosts, of those who led the way in country music.

"After 10 years I probably don't feel like I've done a performance at the Opry that was like I thought it should be," Vince Gill explains. "It's not that I feel like I need to be better there, but there's an aura about being out there. There's still a little bit of nerves or something that grabs hold of you when you're standing in that circle."

Recalling his first Opry performance, Travis Tritt says, "It was just the greatest experience. To this day I don't get nervous about playing any shows. There are two things, though, that make me nervous, and that's playing the Grand Ole Opry and singing the national anthem at a ballgame.

"There's something about the Opry. There's a vibe there, because it's so steeped in tradition. You realize when you walk out there and stand in that circle that you're standing in the same place where country music was basically invented. I immediately think back to the performances of the greats — some of whom I've had the opportunity to meet and know personally. I think back to the old days of Roy Acuff. I think back to Hank Williams and Patsy Cline, Johnny Cash, Flatt & Scruggs. I think about the people who basically shaped country music as I knew it when I was growing up. Those were the people we listened to the most."

Steve Wariner, who played at the Ryman when the circle was a part of the original stage, says, "You know that you're standing there on that sacred piece of wood. To me, more than anything, it's a matter of pride. I'd wanted to be a part of the Opry for a long, long time. To finally be inducted really meant a lot to me. I strive to make all the other members proud and to never do anything to tarnish that image."

Kenny Lewis, the bassist in Brad Paisley's band, is the son of Wayne Lewis, who played for many

**"So many talk about how the circle is amazing and humbling, and it is all of those things. But it makes me giddy and makes me laugh."**

Chely Wright

years in Bill Monroe's Bluegrass Boys. "Kenny grew up there at the Opry," Paisley says. "He actually filled in for his dad when his dad got sick one time, and he got to sing with Bill Monroe. Kenny has been

**"You know that you're standing there on that sacred piece of wood. To me, more than anything, it's a matter of pride."**

Steve Wariner

doing the Opry ever since he was in his teens."

Remembering his first night playing at the Opry, Paisley says, "As soon as I got offstage, Kenny said, 'In case you didn't notice, your left leg was in the circle all the time.' I noticed, but then I didn't notice. When I walked out, I looked at that circle because I had never walked out on it before. It's really something."

Paisley's friend and duet partner, Chely Wright, thinks of the circle in reverent terms, but she also has an attitude that would probably make some of the Opry's ghosts smile. "So many talk about how the circle is amazing and humbling, and it is all of those things," she says. "But it makes me giddy and makes me laugh. I've never heard another performer say that, and I'm always sort of embarrassed to say that, but I get up there and want to jump up and down and yell, 'I'm here!'"

"When I was a kid growing up, I told people that I was going to be on the same stage where Patsy Cline and Loretta Lynn once stood. Even though nobody ever told me I was nuts, I'm sure some people were thinking, 'Yeah, right.' When I get up there, I do get those feelings of respect and reverence, but it's sort of like getting the best snow cone or the biggest scoop of ice cream."

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75 YEARS of COUNTRY

# THE EVOLUTION OF THE OPRY

Grand Ole Opry Group President Steve Buchanan deals with increased competition

Music Row will remain the center of the country music industry, but the way the nation perceives Nashville is rapidly changing as the city assumes its new identity as a pro sports town. With that new identity come new challenges for the Grand Ole Opry and its owner, Gaylord Entertainment.

Among those challenges is the need to attract country music fans to Nashville and, of course, the Opry. Even before the new sports teams came onto the scene, competition from other entertainment destinations had impacted ticket sales at the Opry. Things didn't get any brighter when the adjacent Opryland USA theme park closed at the end of 1997. The recent opening of the massive Opry Mills retail complex is driving more traffic toward the Opry, although officials say it's too early to determine its ultimate effect.

## Changing Times

"We feel that the Mills' existence has helped pull people to the shows that are taking place during the week," says Grand Ole Opry Group President Steve Buchanan. "It's hard to really gauge the exact impact of the Mills on our attendance, but we're holding our own, which is good."

When asked for an overview of Opry ticket sales in recent years, Buchanan says, "Opry attendance has been a reflection of the decline in tourism to Nashville over the last few years. The closing of the theme park also impacted overall visitation to Nashville.

"Nashville, as a tourist destination, is going through an evolution, and a pretty dramatic one at

**"Nashville, as a tourist destination, is going through an evolution, and a pretty dramatic one at that. Nashville has become much more of a professional sports town."**

that. Nashville has become much more of a professional sports town, obviously, with the Tennessee Titans and the Nashville Predators. As a standalone market, it is far more competitive than it was five years ago."

For the Opry, it's not simply a matter of competing with other new attractions in Nashville. In recent years country music fans have had other venues for experiencing live music. "It's a tougher market in and of itself," Buchanan says. "You have to put that on a national scale and look at what has transpired over

the past 15 years, when Branson became an option for people. There was a lot of growth in Branson, Pigeon Forge and Myrtle Beach. You've also had a couple of billion dollars' worth of investment in Orlando.

"Overall, tourism is a much more competitive environment. People have a lot more choices than they used to. The face of the typical tourist coming to Nashville has changed. You used to have people who would come here because this is where their heroes were from. The country music fan of today is not of the same ilk. They're not necessarily going to drive to Nashville because their favorite country



Gathering at Ralph Stanley's Opry induction are (l-r) Grand Ole Opry Group President Steve Buchanan, Stanley, Opry GM Pete Fisher and Opry House Manager Jerry Strobel.

star lives here. They don't make the pilgrimage like they used to."

On the other hand, Buchanan points out, "The exciting thing for Nashville is that we will have a new Country Music Hall of Fame open next year that will add an ingredient to the turnaround. Nashville is still a great destination. We just have to do a better job as a company — and as a city — of selling it as a destination."

## Many Responsibilities

Buchanan joined the Opry in 1985 as the first Marketing Manager in its then-60-year history. In 1993 he became GM of historic Ryman Auditorium, the Opry's former home. He oversaw the venue's renovation and — in 1994 — its rebirth as one of the world's most renowned concert halls. In January 1999 he became President of the Grand Ole Opry Group, whose operations include the Wildhorse Saloon chain and Opryland Productions. The latter focuses on long-term entertainment contracts for attractions, producing shows for cruise ships and venues in places like Myrtle Beach and Pigeon Forge.

The Grand Ole Opry Group also works on conventions and events for major companies, providing a superstar act for a convention or creating an entire theme party. The Group is also responsible for the Roy Acuff/Bell South Theater, which is now centering on presenting family-oriented shows that should appeal to customers at Opry Mills.

Although the Opry is just one part of Buchanan's responsibilities, he says, "Having been around the Grand Ole Opry for 15 years, I take great pride in having that association. It's important to me that we continue on a course where we're doing everything

we can to make the Opry stronger and even more viable in the future. I regard it as honoring the past but having a keen eye on the future and determining what the course needs to be to ensure that we are relevant to today's audience."

## A New Course

And what is the right course for the Opry? "It involves looking at country music today and the artists who are part of country music today and determining who makes the most sense to be part of the Opry in the future," Buchanan says. "Who has the most interest in it? Who understands the Opry from an artistic standpoint? It's also about the 70-member cast that makes up the Grand Ole Opry family and doing everything we can to involve them to a greater extent."

Buchanan hasn't seen any major changes in the demographic of fans attending the Opry. "Our audience is largely 35-plus," he says. "Many people think that our audience skews to the older demographic. I would say that, if anything, we are edging down a little bit. But, all in all, it's a pretty even spread, looking at the 35-plus range. I haven't seen what I would characterize as a dramatic shift in the past 15 years, and I would dare say that there hasn't been a dramatic shift in 20 or 25 years."

While Pete Fisher serves as the Opry's GM, Buchanan is involved in decisions pertaining to the Opry. Like Fisher, he's keenly aware that changes can create controversy, especially when they involve veteran members. "It is a sensitive issue when you talk about the overall programming and making changes that can affect individual artists," he says.

"But that is not a new circumstance. It's very much a part of the job and has been for many, many years. It's not an easy job by any stretch of the imagination. It takes someone who has a keen sensitivity to what they're doing and the impact it has.

"Some people have looked at the Opry in the past and made the assumption that it was standing still or even moving backward. I will tell you that this has never been the case. The Opry has always been moving forward, but the thing we can do is provide it with greater direction and have a hand in leading it into the future."

**"The face of the typical tourist coming to Nashville has changed. You used to have people who would come here because this is where their heroes were from. The country music fan of today is not of the same ilk."**

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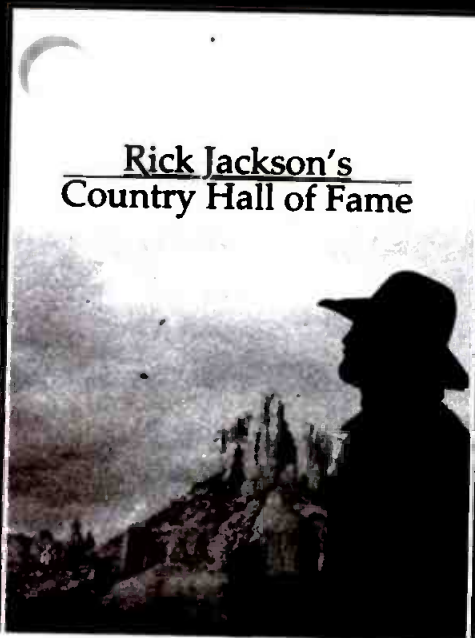
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75 YEARS of COUNTRY

# THE NEW OPRY BREED

Brad Paisley and Chely Wright keep up the tradition

Although they're not Grand Ole Opry members, Brad Paisley and Chely Wright's duet "Hard to Be a Husband, Hard to Be a Wife" is the common denominator on new Opry CD packages released by both RCA and MCA.

Paisley and Wright co-wrote the song and received a standing ovation after debuting it at the Opry earlier this year. A reprise of their live Opry performance made its way onto RCA's *Backstage at the Grand Ole Opry* (a collection of performances and interviews hosted by Bill Anderson) and MCA's two-volume *75 Years of the WSM Grand Ole Opry*.

## SNAPSHOTS OF HISTORY

Although Wright records for MCA and Paisley is signed to Arista, RCA's sister label, Wright is nonetheless surprised to be featured on the compilations, which feature more than a dozen Country Music Hall of Fame members. She says, "Those packages are little snapshots of history. Those are performances by artists who have really been validated by the Opry and by fans. To know that Brad and I are included is pretty amazing. I dare not say that putting a song of mine on there is the right thing to do, but it is humbling."

Wright and Paisley first met during a round of interviews at the Country Radio Seminar. "I had just seen a video for his new song, 'He Didn't Have to Be,'" Wright says. "I don't typically introduce myself to people and tell them what I think of their songs, but I told Brad, 'The video is OK, but the song killed me.'"

Six months later their paths crossed again at Vince Gill's annual charity basketball game. Since then, they've written several songs together, including "Hard to Be a Husband, Hard to Be a Wife."

Explaining the song, Paisley says, "Both Chely and I agreed that it's everything that the Opry is about, in the sense that it's a country song sung by two people who are mindful of the tradition of country music. It's for the fans and talks about the importance of the Opry to them. Not only that, but it was debuted there. We were trying out a song in front of the most revered audience in the world. When we got

**"Some of the artists who are having great success now didn't grow up listening to the Opry. I don't think it holds the place of stature that it once did — and that it should. We have to rebuild the Opry."**

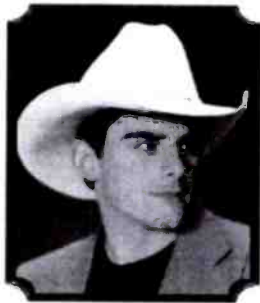
Chely Wright

a standing ovation for it that first night, I had the feeling that it would be a special thing in my career. And it has been.

"We literally sat on that stage and sang it the first time within 24 hours of when the last words were written on the page. We sat backstage before we sang it, ran through it a couple of times and never got it right. Then we went onstage to sing it and got it right. Well, it was kind of right. It was close enough. Closer than we'd gotten in rehearsals."

## OPRYLAND CONNECTION

In the late '80s Wright was performing in the shadow of the Grand Ole Opry House as a member of the Country Music U.S.A. cast at the Opryland theme park. Recalling those days, she says, "You're so close to the mountain, yet so far away."



Brad Paisley

Opry executives were impressed with Wright's talent and invited her to make a guest appearance during a 1989 matinee with the late Minnie Pearl and Roy Acuff. Although she was working at Opryland, it was Wright's first time witnessing an entire Opry show. "I'd snuck in backstage and went out to the front to watch some of the people sing," she says, "but I had never actually bought a ticket and sat in the audience — partly because I didn't have the time and partly because I didn't have the money. Just getting to be there was thrilling. I was nervous as a cat all day. Then when I walked out on the stage, there was a real, true calming effect."

When Wright walked onstage, she was welcomed by 50 friends from her hometown in Kansas who had traveled to the show in her old high school band bus. Wright says, "I felt at that time that I gave the best performance of my life."

Although she sees optimistic signs, Wright doesn't feel that some younger country acts are placing enough importance on the Opry and its history. "But again, you can't force reverence on somebody," she says. "Some of the artists who are having great success now didn't grow up listening to the Opry. I don't think it holds the place of stature that it once did — and that it should."

"We have to rebuild the Opry to be viewed as something like that. We've kind of let that slip away in the past couple of decades, but I think there's hope for the brand-new acts of the future to be in awe. I think we're poised right now for the Opry to have a rebirth."

Wright is educating young fans about the Opry through her website at [www.chely.com](http://www.chely.com). The site provides a direct link to the Opry's website at [www.opry.com](http://www.opry.com). Each month Wright is showcasing an Opry star on her website, personally choosing four or five recordings for her fans to audition.

"I've found that I have a pretty broad fan base, but I've got some younger folks who hear me in concert talking about the Opry, the Opry stars and what that whole institution means to me," Wright says. "It's an opportunity for me to give them a taste of that. I'm not expecting them to go out and buy

Loretta Lynn records, but I think it's a great opportunity for them to hear this music."

## 'IT WAS JUST THERE'

When asked about his earliest memories of the Opry, Paisley says, "It just was there. My grandfather had listened to it and had been to it. By the time

**"I really love the Opry, and I never want to see a day when that show doesn't have performances on the weekends for people to see. It needs to always be there."**

Brad Paisley

I was born, he and my grandmother had already taken a vacation to Opryland. I guess I was introduced to it, whether I knew it or not, before I was conscious enough to remember."

Paisley bought his first Opry ticket in 1991, when his family visited Nashville on vacation from West Virginia. "I had a blast," he says. "I wasn't backstage or anything. I didn't have any connections to get backstage passes and hang out there, which is a whole different experience. I'm glad I didn't see that until later."

Since May 1999 Paisley has made more than 30 Opry appearances. If you ask Opry members about the show's future stars, the names of Paisley and Wright are always near the top of the list. "I've made no secret of what my agenda is at this point," Paisley says. "I really love the Opry, and I never want to see a day when that show doesn't have performances on the weekends for people to see. It needs to always be there."

"If they mention me as one of the folks who could be around to help continue its tradition for the next few years, I wholeheartedly say that is more important to me than any award I could ever win or any success I could ever have, whether it's radio, TV or sales figures. I would much rather be remembered as someone who took country music to a good place and kept it around."



Chely Wright



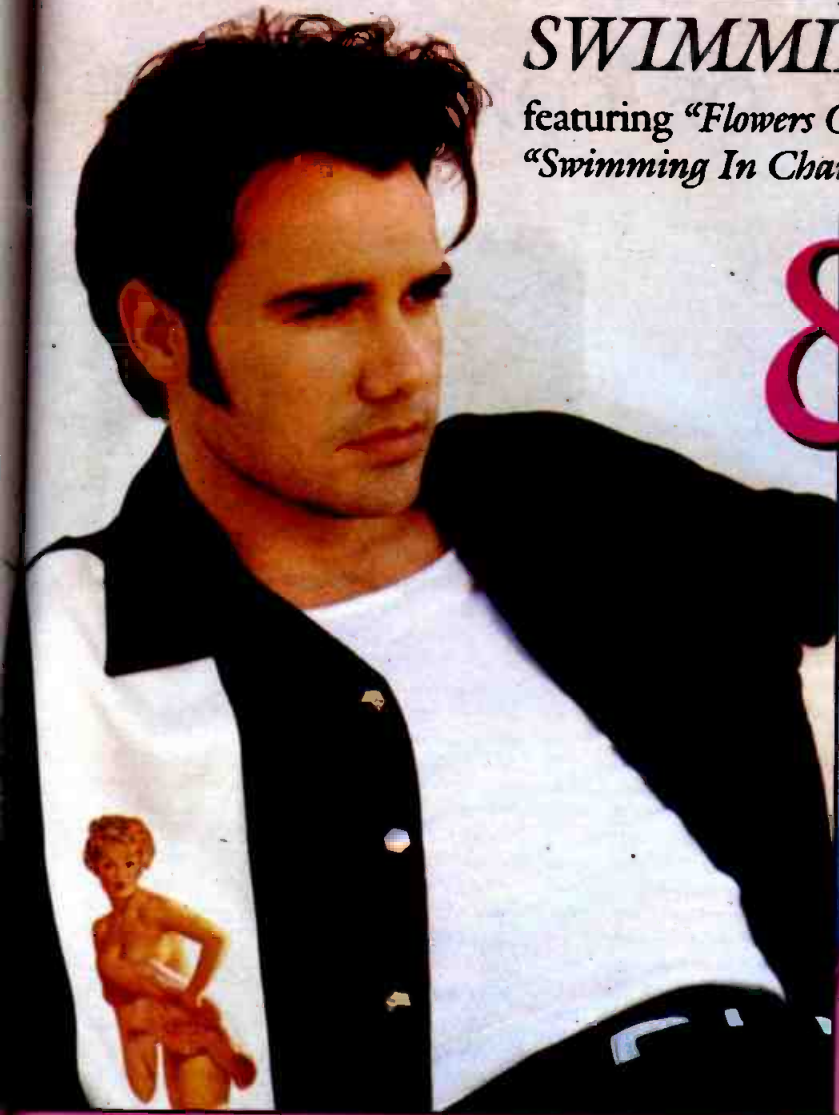
Brad Paisley and Chely Wright perform their duet on the Opry stage.



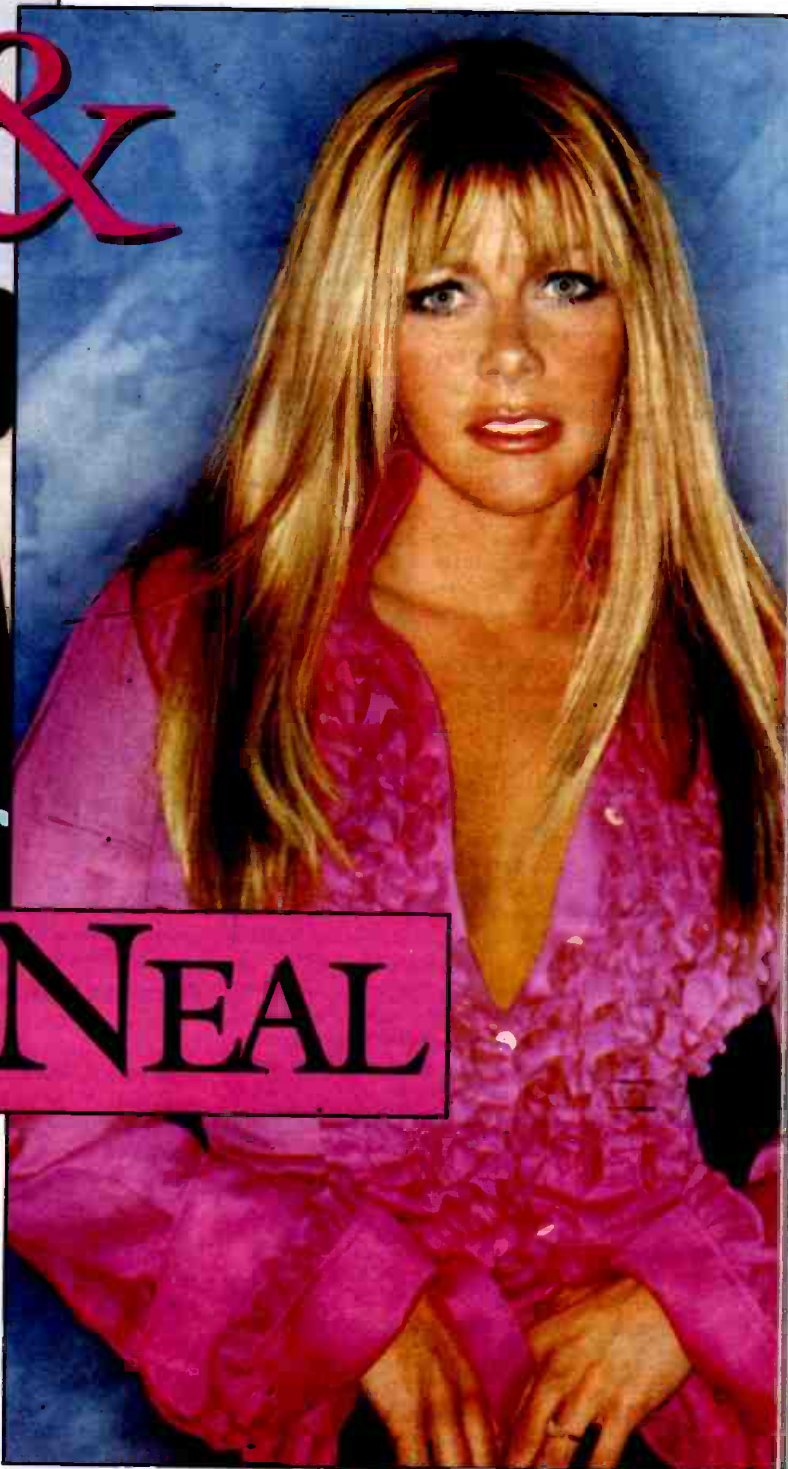
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# A SIMPLE MATTER OF COMMITMENT

What it takes to be an Opry member

Joining the Grand Ole Opry can be a wise long-term career move. However, when Opry membership is extended to an artist, the invitation carries with it a commitment to making regular appearances.

According to Opry GM Pete Fisher, the standing requirement is for artists to appear at least 12 times per year. With the recent induction of Pam Tillis, that commitment changed to 10 appearances annually.

"Our belief is that an Opry member needs to make 10 appearances a year," Fisher says. "If they fail to make those 10 appearances in that given year, they'll be given a one-year grace period to make up the difference, plus make that year's commitment." Noting that performances on both of the two Saturday shows count as two appearances, Fisher notes, "Ten appearances is basically three weekends [with Friday- and Saturday-night visits] and one summer matinee."

Opry officials try to be somewhat flexible in understanding an act's specific needs. "There are certain years that — whether it be career demand or personal issues — there may be reasons why someone can't make those 10 appearances. We kind of had that one-year grace period to make up the difference and meet the commitment.

At the end of that period new members will be removed from the roster if they fail to meet it."

Dropping artists from the Opry roster is nothing new. "It used to happen all the time," Fisher says. "Names came and went. Some of them went because they didn't show up." Fisher says exceptions to the minimum performance provision are waived for Opry members who have met their commitment for 10 consecutive years and for all members of the Country Music Hall of Fame. The rule is designed to ensure that younger cast members maintain relatively high profiles at the Opry.

## WALKING THE TALK

As one of the Opry's strongest supporters, Vince



Ricky Van Shelton, Charley Pride and Ricky Skaggs

Gill has backed up his words with actions, making frequent appearances. And while he would like to see more contemporary country stars becoming more active in the Opry, he doesn't pass any judgments on those younger acts whose appearances there are few and far between, if they appear at all.

Acknowledging career demands, Gill says, "It's just not fair to compare what's available today for an artist to do with what it was like 30 or 40 years ago. It's two different worlds, so it's not really comparable to say, 'During the '50s we used to work the Opry 30 weeks a year.' It wouldn't be feasible today."

However, he adds, "I wish that some of the pillar artists of today would play there more often. It would enhance that place like it needs and respectfully deserves to be enhanced. But if you take an artist who does 80-100 dates a year, it's understandable. If they have a weekend off, the last thing they want to do is go play and sing again. They have children and wives to consider.

"This is certainly not a criticism of anyone who doesn't play the Opry. It's a wish and a hope, more than anything else, that they will come out. They're all going to have a mind-set of what the place means to them. If they see me out there, and it inspires them to come out, fine, but that's

not my purpose. It's what I enjoy and where my respect and reverence are coming from."

## SCHEDULING PROBLEMS

Diamond Rio's Dana Williams acknowledges that it has been difficult for his band to meet its obligations because the bulk of its concerts take place on weekends. "There's always going to be this chronic problem of getting the new artists there," he says. "As much as I want to do the Opry — and as much as we try to be there — the simple fact is that we're working. If we're home and can do it, we do it. Sometimes I feel bad because we'll go four or five months and not do it, but it's not because we don't want to be there. We're out on the road every Friday and Saturday night.

"Country music is different from other forms of music. In other formats artists go out and do a three-month tour and take off the rest of the year. In country music we work all the time, all year long. On our open weekends we try to do the Opry. In the winter, when things start slowing down, we'll be there. How to solve the problem is an interesting question.

"I will say that there are some artists whom you know are sitting at the house and not going down there. That's frustrating. I can get in the pulpit in a hurry to talk about that. I just hope that the new members, when they have the time and are at home, go out there and support the Opry the best they can. That's all the Opry needs. It's got too much of a legendary name. We all know what the Opry means to us."



Reba McEntire, Loretta Lynn and Patty Loveless

As Williams points out, the winter months often bring a higher quotient of contemporary stars, but the return of the Opry's Tuesday matinees this summer has given artists a prime opportunity to appear. Those matinees aren't broadcast on WSM-AM/Nashville, and they take on a different tone. "We had one day this summer with Loretta Lynn and Martina McBride," Fisher says. "The matinees are a different format for the Opry, since each artist plays a minimum of 15 minutes. Sometimes a headliner would play 30 minutes, so it worked out great. And, yes, a Tuesday afternoon is a little easier to manage for artists with those precious Friday and Saturday nights."

## NEW GENERATION

The Opry's management is extremely careful and selective about extending an invitation to an artist to join the official roster. "It's something you don't do in a hasty fashion," Fisher says. "You see it play out over a period of time. We sit down and have meetings with artists who are interested in exploring the notion of membership.

"It's an opportunity to say, 'What are your expectations of us?' and, 'Here are some of our expectations of you.' It's a marriage. I feel a commitment to our members. We feel a responsibility to our membership for all they've given to the Opry. It is like a family."

As far as who qualifies to become an Opry member, Fisher says, "We're only looking for those who make frequent appearances as guest artists." While they haven't yet received the invitation, Fisher notes, "Brad Paisley and Chely Wright are wonderful examples of how the Opry's future will be secure. We have this new, young generation of successful artists who are waving the Opry flag. Thankfully, we have people like Vince Gill, Steve Wariner, Diamond Rio and Martina McBride who make frequent appearances. As long as we keep our eye on a sense of constant evolution as opposed to periodic drastic changes, we're going to be in great shape in the future.

"In a new member, we're looking for that commitment, but we're also looking for commitment from managers. We're looking for people who have achieved and sustained a certain level of career success. When we induct a member, we need to look 10 to 20 years out and ask the question, 'What is this name going to mean in country music?'"

Fisher pauses, admitting, "Of course, that turns into a much more challenging question."

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# MANAGING A COUNTRY TRADITION

Pete Fisher takes over in a time of change

When Pete Fisher became the Grand Ole Opry's GM in June 1999, he was fully aware that he'd be required to make some tough decisions that might not be popular in the short term.

"And some may not be popular in the long term, either, because we have this diverse spectrum of passionate fans and artists," he says. "My job is not necessarily to identify those things that are going to please everyone.

"Any institution has to deal with the issue of staying relevant. I'm one of those who believes that the day you stop evolving is the day you start slipping backward. It doesn't mean that you change for change's sake, but you're always thinking, 'Is this the way to do it?'"

## A BIG RESPONSIBILITY

Fisher is always aware of that as he balances the need to move the Opry forward with not losing sight of the show's traditions. Prior to coming to work for the Opry, Fisher was a partner in Fisher Raines Entertainment, managing artists Paul Brandt and Carolyn Arends. He previously served as VP of Creative Trust's country division, managing singer-songwriter Marcus Hummon. Fisher also spent seven years as Director/Creative Services at WarnerSongs, a joint-venture music-publishing operation between Warner-Reprise/Nashville and Warner Chappell Music.

Raised in the Washington, DC-Philadelphia area, Fisher admits that he did not grow up listening to the Opry. When he became the show's GM, he initially spent his days absorbing the Opry culture. "I just wanted to soak it in, get to know the members, get to know what works in the show, what might be improved upon, and get the fan's perspective," he says.

"I quickly realized that my job was one of facilitating the diversity. What really makes this show work are all these talented, passionate, diverse people coming together and sharing what they have to share. I latched onto that early on, that diversity is not a bad thing."

Fisher's sense of the Opry's importance was heightened during his conversations with the fans. "It really is a part of their lives," he says. "This deep-rooted passion for the Opry surfaced right away. That really instilled in me a greater sense of responsibility. In addition to wanting to do a good job for Gaylord Entertainment and to help grow my career, I really felt that every time you put the show together, you feel a real sense of responsibility to the family that's spending all they have for that big trip to Nashville to visit the Grand Ole Opry."

## TRADITION WITH A NEW LOOK

Among the transitions is a focus on the Opry's production, including the staging and audio system. The new staging was designed by Emmy-winning production designer René Lagler, whose credits include TV specials for Barbra Streisand and Frank Sinatra. Despite its state-of-the-art lighting and video capabilities, the new set is a wood and aluminum structure that retains the shape of a barn. For years the Opry's stage backdrop featured a red barn, and some members were ap-

prehensive about what the new design might involve.

"The barn was really a symbol of tradition, but 22 years was the longest the Opry had ever gone with the same set," Fisher says. "Typically, after 10 to 13 years the show changed its look. What we accomplished with our new set was saying, 'We revere tradition, but we also recognize the needs of the future.'"

While the new set is one of the most visible signs of the Opry's evolution, Fisher says, "Every facet needs to stay current. There are more things to come. We can't just sit here and rest on our laurels. We have to stay on top of every aspect of the show to make sure that it's meeting or exceeding the audience's expectation to be entertained."

Yet Fisher realizes the danger in imposing sudden and dramatic changes. "Being overly proactive can produce the opposite result," he explains. "What makes the Opry work are the talented members and the guest artists, the musicians and the technicians. They're all putting their hearts on the line, so imposing something isn't the solution.

"I think it's a matter of pulling out of all the people what lies within them and creating an environment where that can exist. If you provide that environment, the artist will give their best performance, and that's the best thing we can do for fans."

## PASSION AND DIVERSITY

One of the biggest challenges is creating a stronger emphasis on contemporary acts without stepping on the toes of the Opry's senior members, who have dedicated much of their lives to the show. "Deep in their hearts our members want what's best for the Opry," Fisher contends. "Sometimes changes affect some people more than others. The number of slots someone receives on the show affects income.

"Of course, everyone's financial needs are different. Some people are more able to change than others. But,

in general, I don't shy away from people expressing a difference of opinion. I welcome it, because that's passion and diversity. It's what makes the show go.

"My job is to look out for the Opry's best interests. Every member has their own career to look after. What we hope to do is enjoy that which overlaps, but also recognize that some of it doesn't overlap. That's a tough reality to face, but if we're going to be around for another 75 years, we have to face those things head-on and deal with them in the most compassionate way we can."

Fisher found himself in the middle of a controversy when he initiated several personnel changes in the Opry's staff band. The total number of staff musicians was reduced from 10 to eight, with five veterans exiting. Even one of the Opry's strongest advocates — Vince Gill — criticized the action.

"Of the five people affected, one retired," Fisher notes. "All of the others continue to play with Opry members almost on a weekly basis, with the exception of one who plays with Mandy Barnett."

With the controversy now just another footnote in the Opry's history, Fisher says, "When you look at what actually took place, it wasn't 'Out with the old, in with the new.' It was identifying a new breed of musicians.

It makes sense to have a core unit of musicians that in its entirety or in part plays with the members, but it also makes sense to make it easy for guest artists to play the Opry by having a staff band there that can meet their needs. I knew that these kind of changes were going to be difficult, but very necessary."

## THE SHOW GOES ON

The Opry has to be one of the world's most relaxed and comfortable shows. While Fisher works months in advance on scheduling the performers, most of the final decisions aren't made until the week of a specific show. Many times Fisher and his assistant are scrambling to fill a Friday or Saturday artist slot just in time to meet the Thursday deadline, when the weekend's program is printed.

"I keep a grid that tracks probably 150 artists," Fisher says. "I stay in touch with booking agents to keep track of their availabilities. When I see artists' availabilities, I'm making outgoing calls. It's a two-way street — folks coming to us, and us going to them."

Each month Opry members submit written notice of their availability, and nonmembers are always looking for a chance to perform. "I'm getting calls from managers and publicists and record labels on a daily basis," Fisher says. "I've really opened up the booking process. We do a lot more to promote upcoming artists farther in advance, instead of releasing the names the week of the show. We think that's a good, proactive thing to do."

In an effort to attract fans who live within easy driving distance of Nashville, the Opry works with approximately 20 Country radio stations in a 200-mile radius, providing phone interviews with artists, "meet and greets" at the new Opry Mills retail complex and online chats each Friday. "We're really trying to make an appearance at the Opry as meaningful as possible to the career enhancement of an artist," Fisher says. "We really feel like the Opry brand is valuable. We want to be a part of artist development.

"That helps us, because new artists are typically available at a moment's notice, sometimes in a matter of hours. Look at all the Opry has to offer during these challenging times for getting music played on the radio: When you play the Opry, it can be a performance before 3,000 or 4,000 people, but it's also worldwide distribution over the Internet, WSM-AM and — many times — television."

Guest appearances by new artists are a way to add a more youthful element to the Opry, but Fisher notes that the participation of "contemporary" members (such as Vince Gill and Martina McBride) increased 49% from 1998-99 and is expected to increase another 29% this year.

"The Opry is a place they can come and say, 'I'm home,'" Fisher explains. "We really want artists to feel that way. This is their home. We want them to be comfortable. In times when they might lose context of where they fall as an artist, we want them to spend some time with Little Jimmy Dickens or talk to Bill Carlisle about hanging out with The Delmore Brothers. And that's what we find the artists are doing."

Fisher is proud to note that the Opry's 75th anniversary year is dedicated to all of the show's members. "That may sound comball or cheesy," he says. "But if it weren't for that group of talented and committed people coming here, there would be no Grand Ole Opry. Every week I'm thankful for those artists who sign themselves in, because that's how we put the show together."



Pete Fisher



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75 YEARS of COUNTRY

# WSM-AM LOOKS TO THE PAST BUT FACES THE FUTURE

OM Kyle Cantrell on the importance of heritage

The world's most-famous Country station didn't even adopt a full-time format until 1979. But as WSM-AM/OM Kyle Cantrell says, "To really understand what WSM has done and where the station has come from, you have to understand the history of radio."

Cantrell, who also serves as OM of Gaylord sister stations Country WSM-FM and News/Talk WWTN/Nashville, is continuing to fulfill his career ambition after 18 years at the station. Growing up near Nashville, Cantrell says, "I thought WSM was the pinnacle of radio. When I became interested in radio as a medium, I felt that there was no other station that I could aspire to that would be more conducive to my view of radio. My ambition was to be in radio and to work at WSM."

Of course, WSM-AM already had a 57-year history by the time Cantrell arrived. He points out that WSM's programming wasn't much different from that of other pioneering stations. "I liken them to general interest magazines," he explains. "They attempted to appeal to the broadest audience possible, much like network TV does today. You'd have country music on there, you'd have pop

music, classical, dramatic shows, news, discussion-type shows.

"That's the way WSM operated, just like any other successful major-market network affiliate. It's not that they avoided getting into format radio. They delayed because they were so successful doing what they were doing."

An NBC affiliate, WSM ran virtually all of the programming the network offered, but also provided NBC with as many as 20 programs a week, thanks primarily to the efforts of former PD Jack Stapp (who later co-founded Tree Publishing) and musical director Owen Bradley (who later headed Decca Records' Nashville office).

### RADIO AND RECORDS

As unbelievable as it seems today, WSM-AM didn't even begin playing recorded music until the early '50s. "The only kind of recorded music that could be played on WSM was music that was either fed by NBC or music that had been recorded in our studio," Cantrell says. "It was just the station's policy. Philosophically, they did not believe in playing phonograph records. They felt that they were a radio station and that they would generate their own programming."

That changed when country singer-songwriter Eddie Hill joined the station. "He had a very flamboyant personality," Cantrell says of the late Disc

Jockey Hall of Fame member. "He became the first disc jockey on WSM playing country music overnight."

"That started a long tradition of overnight Country radio that continues to this day. Back in those days, staying on the air 24 hours a day was an extraordinary thing. The major stations in the major markets, most of them signed off at midnight. There was no such thing as radio in the middle of the night."

WSM-AM continued basically the same full-service course up until the early '70s, when former PD Ted Johnson launched an AC format that lasted until the station flipped to full-time Country in 1979. However, even when the AC programming was instituted, the station's daily schedule still featured a 90-minute talk show, an hourlong show with a live big band in the mornings and country music during overnights. Of course, WSM-AM also ran the Grand Ole Opry every Friday and Saturday night.

### GRANT TURNER AND THE OPRY

Sitting on a shelf in Cantrell's office is a framed photo of Grant Turner, the late WSM and Grand Ole Opry personality. "I thought Grant Turner was one of the most gifted individuals I had ever run into," Cantrell says. "Growing up, when I would listen to him talk on the radio, I thought he was talking directly to me."

"He had a unique ability to communicate in a friendly manner. When you would talk to Grant, he would speak to you and listen to you as if he were deeply interested in what you had to say. He was a

Continued on Page 78



Kyle Cantrell

# THE KING OF OVERNIGHTS

WSM-AM's Ralph Emery ruled the airwaves after dark

Forty-three years ago a young upstart with big broadcasting dreams walked into the doors of the WSM-AM/Nashville building and changed the face of Country radio forever. At the time, 24-year-old Ralph Emery just needed a job and was pinning his hopes on the overnight shift and a show called *Opry Star Spotlight*.

Four decades later he would emerge as one of the most famous radio and TV personalities in the history of country music, a best-selling author, a member of the Country Music Disc Jockey Hall of Fame and one of broadcasting's elder statesmen. And all because of a fear that no one out there was listening.

Emery wasn't the first overnight personality at WSM-AM, but he is the most famous alumnus in the station's 75-year history. He began his rise to the top back in 1957, when he auditioned for and won the overnight slot that would catapult him to fame, but his on-air career actually started six years earlier, when his teacher at the Tennessee School of Broadcasting — legendary air personality John Richbourg (or "John R," as he was known) — recommended

Emery as a fill-in for a vacationing jock at WTPR/Paris, TN.

Within a short time the temporary position became full-time and led to future stops for Emery at Nashville stations like WNAH, WAGG and WMAK, where he honed his on-air skills and whet his appetite for bigger and better things. Though accepting the WSM position meant taking a cut in pay, the forward-thinking Emery envisioned the show's potential and knew it would wedge his foot firmly in the door, so he quickly took the job.

"The audition for *Opry Spotlight* was interesting," recalls Emery, "because you didn't submit a tape or go into a studio and read for somebody. You just went on the air for a week, and then they said, 'Thank you very much. We'll be in touch.' I took a \$35 pay cut when they offered me the job, but I thought, 'If I can get this, it will pay off down the road.' And I was right; it did."

### RIDING THE SKY WAVE

Emery's gamble paid off in spades, as it put him at the helm of 50,000 watts each night with very little interference and a nationwide audience. WSM's signal was so strong in those days that it reached into 40 states, Canada, the Gulf of Mexico and even En-



The staff of WSM-AM makes a pilgrimage to the station's historic transmitter site. Seen here (l-r) are OM Kyle Cantrell, personality Ralph Emery and PD John Malone.

gland on a good night, according to Emery. "One of the reasons the show succeeded was its reach," he says. "You didn't have as much man-made noise back then, with as many antennas or high-powered transmission lines.

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## WSM-AM LOOKS TO THE PAST BUT FACES THE FUTURE

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true lover of people. I understood later that this was actually one of the things that was projecting through the radio."

Cantrell introduced himself to Turner during a backstage visit to the Opry in the '70s, before the popularity of FM radio mushroomed. Stopping the Country Disc Jockey Hall of Fame member in the hallway, Cantrell asked for career advice. Cantrell recalls

**"We continue to play the heritage of country music because we take our heritage seriously. We think the country artists of the past deserve to be played and heard."**

Turner responding, "You don't just start out working at a station like WSM. You have to work your way up from small stations. I hate to tell you this, but I'm going to: You may have to work for one of those FM stations."

Cantrell made his first appearance as an Opry announcer in 1991 and became one of the show's regular announcers after Turner died in 1991. "I was terrified," he says of his Opry debut. "There's something about that first performance on the Opry stage that just takes all the guts out of you."

"I think performers and announcers tend to dwell on all the artists who have been there before, all the people who have listened over the years and the impact that this show has had on American culture. I was thinking of all those great announcers who had been there over the years — people like Hairl Hensley, Hal Durham, David Cobb and Dave Overton. It makes you nervous."

There are no initiation rituals at the Opry, but that wasn't the case at *The Ernest Tubb Midnight Jamboree*, a live music show that has aired live on WSM since 1947. The show continues to air each Saturday night immediately following the Opry broadcast. Tubb's band, The Texas Troubadours, decided to play a prank on the novice announcer during the show at the country star's record store. "I have a picture of myself of me onstage at the *Midnight Jamboree*, where they rolled my pants legs up and were

pulling the hairs out of my leg while I was reading a commercial," Cantrell laughs.

### HERITAGE COUNTS

As WSM-AM moves into the future, it's still not unusual to hear music that was recorded in the '40s and '50s — and even further back in history. The station switched to a Country Gold format in 1994 but began adding currents last fall. Cantrell says, "There was a niche, because the mainstream country stations all around the country had pretty much abandoned anything that had happened before 1989."

"But by last year radio stations were starting to play more old stuff, so the uniqueness of WSM-AM wasn't there anymore. We also realized that to remain an authority and to occupy a position of prominence, we needed the station to lead by playing current music."

"At the same time we continue to play the heritage of country music because we take our heritage seriously. We think the country artists of the past deserve to be played and heard. They've done a lot for our station, and we want to share that with America."

"While you may hear a current song that isn't as traditional, you're not going to have to wait very long before you do hear a traditional song. Hank Williams, Roy Acuff, Ernest Tubb, Kitty Wells and Webb Pierce are still a part of our musical mix."

### SPECIALTY SHOWS

The station also offers several specialty programs, including *Classic Saturday With Eddie Stubbs*, which features often-obscure but historic recordings. Longtime WSM-AM personality Hairl Hensley's weekly *Orange Possum Special* highlights classic bluegrass recordings along with some of the genre's newest acts.

"We've got an immensely talented staff. When you've got people like Hairl Hensley, Keith Bilbrey, Bill Cody, Eddie Stubbs and Matthew Gillian, the specialty programming isn't hard to do. They all have an intense interest in the music and what they're doing. We all feel like we're on a mission to promote country music, to help define it and share it with America. Sometimes we feel like educators as much as entertainers."

The station also broadcasts a regular series of live shows from the Bluebird Cafe, Nashville's performance haven for singer-songwriters. Three Opry members — Vince Gill, Holly Dunn and Bill Anderson — will be featured on the Oct. 17 broadcast.

It's not a stretch to say that these specialty shows would sound at home on a public radio station. "WSM is a commercial enterprise, and we do have to make money," Cantrell says. "At the same time I find it a shame that so much of commercial radio only appeals to the lowest common denominator. There's no

reason why commercial radio cannot be uplifting, inspirational and entertaining at the same time."

### A HIGHER PURPOSE

WSM-AM's website — [www.wsmonline.com](http://www.wsmonline.com) — features audio of its broadcasts, including the Grand Ole Opry shows. Cantrell notes, "Since we've done streaming audio of the station, the response to the Grand Ole Opry and WSM's other programming has been tremendous." Station executives still don't have solid demographic information, but Cantrell says, "We're getting messages from listeners all over the world."

WSM-AM's unique programming lends itself well to webcasting. "What reason would you have to listen to a station that's in a market 500 miles away if they're playing the same music you're hearing on your local station?" Cantrell asks. "When you have a station like WSM with heritage and specialty programming, we're giving them a reason to log on."

These days Nashville has no less than four stations vying for the Country audience. In addition to WSM-AM & FM, there are WSIX and a newer arrival, WKDF. Needless to say, the competition is stronger than ever, but Cantrell says, "What happens in the local market here will happen. We try our best to be competitive, but we also have a higher purpose."

"If we were trying to operate WSM using traditional radio station techniques to make an AM station successful, we'd be running a News/Talk/Sports format. Music radio on AM went out years ago. But we have a higher purpose ... and a heritage"

"We feel like it's our role to continue to be the station of record for country music. If it happens in country, it happens here. We have the radio show that, more than anything else, is the home of country music. We're going to continue to do everything we can to promote, protect and defend — to use a constitutional phrase — country music to all America. We call ourselves 'America's country music station' because that's what we are."

**"We all feel like we're on a mission to promote country music, to help define it and share it with America. Sometimes we feel like educators as much as entertainers."**

## TRAVIS TRITT: KEEPING UP THE TRADITION

Continued from Page 88

special place. You take care of the Opry, and the Opry will take care of you.' I've never forgotten that."

"Just being a part of the tradition is something that I'm extremely proud of. When people ask me, 'What's your proudest moment?' I say, 'Being inducted into the Grand Ole Opry is my proudest moment as a country music artist.' First of all, it's something that I always

wanted to be a part of. Second of all, I didn't know if I would ever be a part of it, whether I fit the criteria. I'm honored to be carrying on part of the tradition."

Regarding the show's future, Tritt says, "I'm glad that the Opry seems strong now. I know they went through a period of time when there weren't that many of the modern-day country artists who were a part of it. I was really glad to see that change."

"Country music has always been about tradition.

The fact of the matter is, we open up a wide umbrella — kind of like what's going on now — where we allow a lot of different types of influences to come into country music. But if you look back at the history of country music, it always comes back to people like Randy Travis and the more traditional guys."

"We open up the big umbrella for a while, but finally somebody comes back with real gutbucket, simple, to-the-point, traditional country music. When that happens, the whole cycle starts over again. The Opry stays constant throughout all of that. It never varies from that."



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## THE KING OF OVERNIGHTS

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"That nighttime signal is a sky wave, and it really traveled — especially in the winter. I remember sitting on Collins Ave. in Miami Beach, and WSM came in like a local. In the other direction, I sat in Fargo, ND, and it came in like it was next door. I used to get calls from a Texas Ranger captain who would fish off the Gulf of Mexico. And one night Ernest Tubbs told me he even heard it in the mountains of California."

As the late-night jock, Emery was often left to his own devices, and he made good use of the freedom. "It was the graveyard shift. Nobody on the regular WSM staff wanted to do the show because they didn't want to stay up all night. So, as a 24-year-old, they really gave me a lot of power from the start. They basically said, 'Here's a handful of public service announcements. You might read one occasionally, and if you do, write it down.' And away I went, in control of their 50,000 watts.

"I didn't abuse it ... I don't think I did. But there was nobody there to say, 'You must play these records, and you need to play an uptempo song at six minutes after the hour, and you have to play a ballad here, at 22 minutes after.' I couldn't be a DJ today, the way it's set up now. I just went in back then and played records. All the guys did, and they hired you because they figured you had the intelligence to do that. We didn't have people on our butts like they do now. I picked all the songs myself."

At the time the station wasn't full-time country, and Emery followed a classical show each evening, since the owners decided to air the "hillbilly music" late at night, when they felt that most of their regular, sophisticated audience was fast asleep. What they didn't bank on, though, was Emery's ambition and dogged determination to draw in listeners, which he did through sheer ingenuity.

### INTERVIEWS WITH AN EDGE

The 10pm-5am shift was often lonely and monotonous. To ward off boredom and increase interest in the show, Emery developed a unique open door programming style. He instructed the guards to let anyone in who wanted to visit, and the studio was soon crowded with a variety of fans, artists, managers and label staffers who would often stop by to chat and play their records. In an effort to further engage listeners, Emery developed an edgy interview style that he became known and sometimes even feared for.

"I developed my style, a rather testy attitude, mostly because I had this fear in the back of my mind that no one was listening because of the hour, that everybody was asleep. I decided to develop interviews with an edge, to really go after the guy, because in that position you really get a lot of hype, and hype sort of annoyed me.

"If you came in and were expansive about what you were doing, I would really zero in on you and get you to tell me step-by-step how you did it, because I really didn't believe you. I grilled people, and

a lot of people resented it. But I did that just to get people to listen."

Plenty of people tuned in to catch Emery's eclectic mix of hits, chatty interviews and live performances by the stars who often dropped by, and the show was soon a hit. "The show had an amazing listenership," recalls Emery. "Mother Maybelle Carter used to listen to me during her night job. She'd call in at 2am, wanting me to play a record for her. Woody Herman heard Pee Wee King's version of 'Woodchopper's Ball,' his own theme song, one night, and called from an Indianapolis hotel room to ask me who was singing the song.

"Jim Croce used to call when he was still a truck driver in Pennsylvania, before he became a star. We drew a lot of mail and calls, but had no commercials in the beginning, because I think WSM did not consider what it had in the listening audience. They must

**"I couldn't be a DJ today,  
the way it's set up now.**

**I just went in back then and  
played records. All the guys  
did, and they hired you  
because they figured you  
had the intelligence  
to do that."**

have changed their minds, because later, when I left the program, it had 18 minutes sold — and that was the limit."

### GROWING INFLUENCE

When fans mentioned the show out on the road, artists quickly began to recognize its importance to their careers, especially since outlets for their music were scarce in those days. With little television and print exposure available, artists coveted an appearance on *Opry Star Spotlight*, and soon everyone from Marty Robbins and Sonny James to Merle Haggard and Loretta Lynn was stopping by to visit with Country's most influential DJ.

Robbins, in fact, made a habit of stopping by. "Marty was very nocturnal, and he loved the program," remembers Emery, "so he would come up often and sing. We wouldn't play records until he got tired. We'd take calls, and he'd bring his baby Martin guitar and perform. That became a popular feature of the program.

"Marty would call and request his songs too. I didn't realize that it was him at first. He'd go to Murfreesboro and pretend to be a truck driver. One night before I was onto him, I told him about the previous week's battle of the singers, where we pitted

his record against the new George Jones, and he won by one vote. He said, 'I know ... I called it in!' Loretta used to do that too. That's how important the show was. And it was influential among the DJs too. They'd listen to see what the latest gossip was and what the new records were."

Because of that influence on other DJs across the country, Emery's show became even more powerful. Incredulous about his influence on the music, Emery put it to the test one night. Taking an album cut by Cowboy Copas, who hadn't had a hit in some time, Emery began playing the song repeatedly, placing it in his top 10 rotation. The song — "Alabam" — eventually became one of the top records of 1960. "The show showed me the power of the program, and I was a little surprised at that," Emery says.

A seat next to Emery didn't always guarantee a place though. In fact, some of today's biggest stars came up short on *Opry Spotlight* from time to time. "Willie Nelson told me years later that he brought me his very first record, 'Nightlife,' when he went to Hugh Nelson. Knowing how I was back then, I said, 'Willie, was I nice to you?' And he said, 'Yeah, you were nice to me, but you never did play my record and I've hated you ever since.'"

### A FRUITFUL PARTNERSHIP

In 1966 Emery shared the mike for a time with Tom Ritter, who ultimately became a father figure and great friend to him. The two shared plenty of on-air adventures and chuckles, and their camaraderie added an extra dimension to the already entertaining program.

Emery reveled in the show's spontaneous and exciting atmosphere and even took it on the road to the Andrew Jackson Hotel in downtown Nashville during the annual DJ conventions. "Those conventions were such fun," he says. "We interviewed all sorts of people — stars, musicians, fans, songwriters, promoters, people. If you came around my microphone, you were fair game back then, I didn't care who you were."

That open-minded philosophy and zest for his work carried Emery to the top of his game and, ultimately, his profession, as he moved from radio to television. As host of the early morning show on WSM-TV/Nashville for more than 20 years and then a pioneer of cable TV as host of TNN's *Nashville Now* variety show, Emery carved out a remarkable broadcasting career.

His 30-year affiliation with WSM proved to be a rich and fruitful partnership for both parties. And although he certainly made the most of his opportunities along the way, Emery quickly credits WSM for his vision and commitment to the music all along the way.

"They really believed in live music, probably first because of the Opry being live," he says. "They developed pop orchestras and had live music daily on the *Noontime Neighbors* show and on the *Friday Night Opry*, and they always had live music on their local shows. The noon show had a live band, and WSM had The Waking Crew. I guess we've probably had more live music out of this union than any other union in America. They really believed in the music, and they created some great traditions."

## MIKE SNIDER: CONTINUING THE COMEDY TRADITION

Continued from Page 61

the boxes out. Then you go someplace else, and they'll buy everything you've got."

As far as his personal appearances, he says, "I've played at dog shows, peanut shows, chitlin' cookings. If they've got some money, I'll go play."

Remembering a show he played at Wal-Mart's corporate headquarters in Bentonville, AR, Snider says,

"It really went over good. Of course, it was them old country folks like me. Then they got the big idea that I ought to come back and do a show for the Wall Street analysts to try to sell them on something. If I hadn't had a banjo, I would have actually suffered death onstage that night. Them people up there don't understand country humor, especially when they think you're putting them on to begin with. They hear some-

body talkin' like me, and they think, 'He's just actin'.

After 15 years as a professional entertainer, Snider says, "I don't know a whole lot more than when I started, except that I ain't got no control over it. I wait for the phone to ring. If people want me to come pick, they'll find me. If they don't, I'll just stay around here. I've got a great life. Always have had one, except when I tried to control things."

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# R&R Country Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	TOTAL PLAYS	GROSS IMPRESSIONS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JO DEE MESSINA That's The Way (Curb)	26151	5155	594244	20	149/0
2	2	SHEDAISY I Will...But (Lyric Street)	24567	4878	557155	25	147/0
3	3	AARON TIPPIN Kiss This (Lyric Street)	23662	4747	528720	18	147/0
10	4	JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	23023	4487	531428	8	149/1
5	5	TOBY KEITH Country Comes To Town (DreamWorks)	22693	4541	507650	20	148/0
6	6	GEORGE STRAIT Go On (MCA)	22560	4426	515578	11	149/0
4	7	F. HILL W/T. MCGRAW Let's Make Love (Warner Bros./Curb)	21838	4337	492397	26	149/1
11	8	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	19383	3884	435042	24	141/1
12	9	TRAVIS TRITT Best Of Intentions (Columbia)	19375	3838	437573	14	148/0
13	10	VINCE GILL Feels Like Love (MCA)	17387	3436	396582	19	143/2
14	11	PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	15762	3137	354101	17	139/0
15	12	MARTINA MCBRIDE There You Are (RCA/RLG)	15338	3062	345075	19	144/0
18	13	DIXIE CHICKS Without You (Monument)	14395	2766	338044	6	144/5
16	14	BRAD PAISLEY We Danced (Arista/RLG)	14142	2793	321901	14	139/5
17	15	TRACY LAWRENCE Lonely (Atlantic)	13357	2700	296273	18	133/0
19	16	SARA EVANS Born To Fly (RCA/RLG)	12646	2500	288126	14	133/6
22	17	KENNY CHESNEY I Lost It (BNA/RLG)	12284	2462	274326	8	136/6
27	18	TIM MCGRAW My Next Thirty Years (Curb)	11866	2294	276239	6	137/11
24	19	S. WARINER W/G. BROOKS Katie Wants A Fast One (Capitol)	10979	2195	248142	12	128/4
23	20	PATTY LOVELESS That's The Kind Of Mood I'm In (Epic)	10562	2130	232857	18	131/5
20	21	WARREN BROS. F/S. EVANS That's The Beat... (BNA/RLG)	9914	2023	217858	26	129/0
25	22	SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	9808	1945	220234	10	114/7
26	23	BILLY RAY CYRUS You Won't Be Lonely Now (Monument)	8829	1747	199732	13	121/2
28	24	TERRI CLARK A Little Gasoline (Mercury)	8680	1770	190414	11	123/6
29	25	CLINT BLACK Love She Can't Live Without (RCA/RLG)	7507	1529	167530	16	109/0
30	26	CHAD BROCK The Visit (Warner Bros.)	6483	1325	140865	8	110/10
32	27	CHRIS CAGLE My Love Goes On And On (Virgin)	6361	1289	140255	9	105/6
31	28	CLAY DAVIDSON I Can't Lie To Me (Virgin)	6032	1223	131010	10	102/4
34	29	CLARK FAMILY EXPERIENCE (Meanwhile) Back At... (Curb)	5111	1010	113727	5	101/6
Breaker	30	KENNY ROGERS He Will, She Knows (Dreamcatcher)	4938	990	110067	14	93/5
41	31	LONESTAR Tell Her (BNA/RLG)	4252	798	102272	2	83/29
36	32	REBA MCENTIRE We're So Good Together (MCA)	4212	823	96377	4	81/9
35	33	JAMIE O'NEAL There Is No Arizona (Mercury)	4204	844	92653	7	84/9
40	34	RASCAL FLATTS This Everyday Love (Lyric Street)	3119	617	70786	3	73/17
37	35	TRACE ADKINS I'm Gonna Love You Anyway (Capitol)	3065	661	61915	7	67/5
38	36	SONS OF THE DESERT Everybody's Gotta Grow Up... (MCA)	2374	502	51086	8	64/4
39	37	TRACY BYRD Take Me With You When You Go (RCA/RLG)	2132	424	47593	5	43/0
44	38	NEAL MCCOY Every Man For Himself (Giant)	1821	395	37472	4	60/8
45	39	RICOCHE She's Gone (Columbia)	1665	343	35445	6	37/0
Debut	40	ALAN JACKSON www.Memory (Arista/RLG)	1658	311	39450	1	48/46
Debut	41	MARK WILLS I Want To Know (Everything...) (Mercury)	1657	359	34203	1	45/9
Debut	42	CAROLYN DAWN JOHNSON Georgia (Arista/RLG)	1618	330	36827	1	54/10
50	43	TAMMY COCHRAN So What (Epic)	1506	309	31432	2	40/6
47	44	ERIC HEATHERLY Swimming In Champagne (Mercury)	1496	339	29128	2	48/6
42	45	CRAIG MORGAN Paradise (Atlantic)	1438	288	31974	15	43/0
Debut	46	GARY ALLAN Right Where I Need To Be (MCA)	1232	241	28651	1	32/10
46	47	COLLIN RAYE W/BOBBIE EAKES Tired Of Loving This Way (Epic)	1105	227	23698	10	32/0
48	48	CLAY WALKER Once In A Lifetime Love (Giant)	1022	225	20561	6	28/0
Debut	49	CHALEE TENNISON Makin' Up With You (Asylum/WB)	956	213	18798	1	30/3
49	50	JOHN RICH I Pray For You (BNA/RLG)	924	181	20580	7	23/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON www.Memory (Arista/RLG)	46
DARRYL WORLEY A Good Day To Run (DreamWorks)	34
LONESTAR Tell Her (BNA/RLG)	29
ANDY GRIGGS You Made Me That Way (RCA/RLG)	24
RASCAL FLATTS This Everyday Love (Lyric Street)	17
MONTGOMERY GENTRY All Night Long (Columbia)	17
DWIGHT YOAKAM What Do You Know... (Reprise)	14
TIM MCGRAW My Next Thirty Years (Curb)	11
CHAD BROCK The Visit (Warner Bros.)	10
CAROLYN DAWN JOHNSON Georgia (Arista/RLG)	10
GARY ALLAN Right Where I Need To Be (MCA)	10

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW My Next Thirty Years (Curb)	+3819
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+3344
LONESTAR Tell Her (BNA/RLG)	+2272
KENNY CHESNEY I Lost It (BNA/RLG)	+2240
DIXIE CHICKS Without You (Monument)	+1998
ALAN JACKSON www.Memory (Arista/RLG)	+1658
TRAVIS TRITT Best Of Intentions (Columbia)	+1610
GEORGE STRAIT Go On (MCA)	+1515
AARON TIPPIN Kiss This (Lyric Street)	+1433
S. WARINER W/G. BROOKS Katie Wants... (Capitol)	+1317
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+1298
TOBY KEITH Country Comes To Town (DreamWorks)	+1156
RASCAL FLATTS This Everyday Love (Lyric Street)	+1093
SARA EVANS Born To Fly (RCA/RLG)	+1088
BRAD PAISLEY We Danced (Arista/RLG)	+881

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW My Next Thirty Years (Curb)	+738
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+650
KENNY CHESNEY I Lost It (BNA/RLG)	+450
LONESTAR Tell Her (BNA/RLG)	+428
DIXIE CHICKS Without You (Monument)	+370
TRAVIS TRITT Best Of Intentions (Columbia)	+360
GEORGE STRAIT Go On (MCA)	+321
ALAN JACKSON www.Memory (Arista/RLG)	+311
AARON TIPPIN Kiss This (Lyric Street)	+298
S. WARINER W/G. BROOKS Katie Wants... (Capitol)	+285

## Breakers.

**KENNY ROGERS**  
**He Will, She Knows (Dreamcatcher)**  
 62% of our reporters on it (93 stations)  
 5 Adds • Moves 33-38

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.

149 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 9/17-Saturday 9/23. 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.

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## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
TRACE ADKINS I'm Gonna Love... (Capitol)	14/1	439	142	0	0	0	0	10	4
GARY ALLAN Right Where I Need To Be (MCA)	9/5	168	56	0	0	0	0	3	6
JOHN ANDERSON Nobody's Got It All (Epic)	5/3	151	46	0	0	0	0	2	3
CLINT BLACK Love She Can't... (RCA/RLG)	32/0	1753	548	0	0	1	12	16	3
CHAD BROCK The Visit (Warner Bros.)	33/1	1592	494	0	0	2	6	18	7
TRACY BYRD Take Me With You... (RCA/RLG)	8/0	248	79	0	0	0	0	6	2
CHRIS CAGLE My Love Goes On... (Virgin)	29/1	1030	341	0	0	0	3	16	10
KENNY CHESNEY I Lost It (BNA/RLG)	37/0	2211	697	0	0	1	18	16	2
CLARK FAMILY... (Meanwhile) Back... (Curb)	24/3	894	284	0	0	1	3	12	8
TERRI CLARK A Little Gasoline (Mercury)	32/1	1738	538	0	0	2	7	22	1
ANITA COCHRAN You With Me (Warner Bros.)	1/0	20	7	0	0	0	0	0	1
BILLY RAY CYRUS You Won't Be... (Monument)	33/0	1740	554	0	0	2	10	17	4
CLAY DAVIDSON I Can't Lie To Me (Virgin)	30/0	1358	425	0	0	0	7	19	4
DIXIE CHICKS Without You (Monument)	37/1	2558	804	0	2	1	21	11	2
MARSHALL DYLLON Live It Up (DreamCatcher)	2/1	81	25	0	0	0	1	0	1
SARA EVANS Born To Fly (RCA/RLG)	36/1	2409	763	0	2	1	22	8	3
VINCE GILL Feels Like Love (MCA)	37/0	3143	987	1	1	8	24	3	0
ANDY GRIGGS You Made Me That Way (RCA/RLG)	8/8	111	37	0	0	0	0	2	6
ERIC HEATHERLY Swimming In... (Mercury)	7/3	205	65	0	0	0	0	5	2
FAITH HILL/TIM MCGRAW Let's... (Warner Bros.)	36/0	3600	1145	1	4	19	9	2	1
STEVE HOLY Blue Moon (Curb)	20/0	1122	346	0	0	0	7	11	2
REBECCA LYNN HOWARD I Don't Paint... (MCA)	3/0	83	27	0	0	0	0	2	1
CAROLYN DAWN JOHNSON Georgia (Arista/RLG)	8/0	290	99	0	0	0	1	5	2
JOLIE & THE WANTED I Would (DreamWorks)	10/0	239	78	0	0	0	0	3	7
TOBY KEITH Country Comes To Town (DreamWorks)	37/0	4103	1286	1	5	26	3	1	1
TRACY LAWRENCE Lonely (Atlantic)	35/0	2653	833	0	2	3	24	5	1
LONESTAR Tell Her (BNA/RLG)	26/10	833	262	0	1	1	3	6	15
PATTY LOVELESS That's The Kind... (Epic)	37/1	2200	698	0	0	1	18	16	2
SHANE MCANALLY Run Away (Curb)	4/0	84	28	0	0	0	0	1	3
MARTINA MCBRIE There You Are (RCA/RLG)	37/0	2969	933	0	3	5	23	6	0
NEAL MCCOY Every Man For... (Giant)	14/2	424	131	0	0	0	1	8	5
REBA MCFENTIRE We're So Good... (MCA)	28/1	1278	400	0	0	0	5	20	3
TIM MCGRAW My Next Thirty Years (Curb)	35/1	1860	584	0	1	0	9	22	3
JO OEE MESSINA That's The Way (Curb)	35/0	3775	1202	1	5	23	4	2	0
GEORGIA MIDOLEMAN No Place Like Home (Giant)	1/0	17	5	0	0	0	0	0	1
MONTGOMERY GENTRY All Night Long (Columbia)	7/3	155	46	0	0	0	0	2	5
JOHN M. MONTGOMERY The Little Girl (Atlantic)	37/1	3608	1132	0	6	14	15	1	1
CRAIG MORGAN Paradise (Atlantic)	3/0	90	34	0	0	0	0	3	0
JAMIE O'NEAL There Is No Arizona (Mercury)	17/1	638	217	0	0	0	4	10	3
BRAO PAISLEY We Danced (Arista/RLG)	37/0	2903	913	0	1	7	25	4	0
RASCAL FLATTS This Everyday Love (Lyric Street)	23/4	731	240	0	0	0	1	15	7
RAYE w/EAKES Tired Of Loving This Way (Epic)	4/0	178	51	0	0	0	1	2	1
JOHN RICH I Pray For You (BNA/RLG)	3/0	69	26	0	0	0	0	2	1
RICOCHET She's Gone (Columbia)	7/0	212	66	0	0	0	0	3	4
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	36/0	3156	988	1	2	12	16	4	1
KENNY ROGERS He Will, She Knows (DreamWorks)	22/1	955	294	0	0	0	3	16	3
SAWYER BROWN Perfect World (Curb)	1/0	120	28	0	0	0	1	0	0
SHEDAISI I Will...But (Lyric Street)	35/0	3752	1195	1	5	23	3	2	1
DARYLE SINGLETARY I Knew I Loved You (Audiom)	3/0	178	49	0	0	0	1	2	0
SONS OF THE DESERT Everybody's... (MCA)	14/0	601	186	0	0	0	2	10	2
GEORGE STRAIT Go On (MCA)	37/0	3910	1229	1	4	21	11	0	0
CHALEE TENNISON Makin' Up With You (Warner Bros.)	6/0	173	54	0	0	0	0	3	3
AARON TIPPIN Kiss This (Lyric Street)	37/0	4213	1325	2	4	29	2	0	0
TRAVIS TRITT Best Of Intentions (Columbia)	37/0	3209	1011	1	1	10	23	2	0
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	35/2	1801	574	0	0	2	8	23	2
PHIL VASSAR Just Another Day (Arista/RLG)	37/0	2801	890	0	1	5	25	5	1
CLAY WALKER Once In A... (Giant)	12/0	454	137	0	0	0	1	9	2
WARINER w/BROOKS Katie Wants A... (Capitol)	31/0	1906	591	0	0	3	11	15	2
WARREN BROTHERS/SARA EVANS That's... (BNA/RLG)	28/0	1777	581	0	1	1	17	7	2
MARK WILLS I Want To Know (Every...) (Mercury)	16/4	502	154	0	0	0	1	8	7
DARRYL WORLEY A Good Day To... (DreamWorks)	7/6	119	41	0	0	0	0	2	5
DWIGHT YOAKAM What Do You Know... (Reprise)	6/5	58	16	0	0	0	0	1	5

## Most Added.

ARTIST TITLE (LABEL/S)	ADDS
ALAN JACKSON www.Memory (Arista/RLG)	17
LONESTAR Tell Her (BNA/RLG)	10
ANDY GRIGGS You Made Me That Way (RCA/RLG)	8
DARRYL WORLEY A Good Day To Run (DreamWorks)	6
GARY ALLAN Right Where I Need To Be (MCA)	5
DWIGHT YOAKAM What Do You Know... (Reprise)	5
RASCAL FLATTS This Everyday Love (Lyric Street)	4
MARK WILLS I Want To Know (Everything...) (Mercury)	4
CLARK FAMILY EXPERIENCE (Meanwhile)... (Curb)	3
ERIC HEATHERLY Swimming In Champagne (Mercury)	3
MONTGOMERY GENTRY All Night Long (Columbia)	3
JOHN ANDERSON Nobody's Got It All (Epic)	3
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	2
NEAL MCCOY Every Man For Himself (Giant)	2
MARK CHESNUTT Lost In The Feeling (MCA)	2
TAMMY COCHRAN So What (Epic)	2
KEITH URBAN But For The Grace Of God (Capitol)	2
LEE ANN WOMACK Ashes By Now (MCA)	2

## Most Increased Points

ARTIST TITLE (LABEL/S)	TOTAL POINT INCREASE
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+622
TIM MCGRAW My Next Thirty Years (Curb)	+484
LONESTAR Tell Her (BNA/RLG)	+404
DIXIE CHICKS Without You (Monument)	+316
RASCAL FLATTS This Everyday Love (Lyric Street)	+286
KENNY CHESNEY I Lost It (BNA/RLG)	+266
ALAN JACKSON www.Memory (Arista/RLG)	+254
TERRI CLARK A Little Gasoline (Mercury)	+245
MARK WILLS I Want To Know... (Mercury)	+230
F. HILL W/T. MCGRAW Let's Make... (Warner Bros./Curb)	+229
TRAVIS TRITT Best Of Intentions (Columbia)	+213
GEORGE STRAIT Go On (MCA)	+206
SARA EVANS Born To Fly (RCA/RLG)	+193
MARK CHESNUTT Lost In The Feeling (MCA)	+175
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+167

## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+193
TIM MCGRAW My Next Thirty Years (Curb)	+149
LONESTAR Tell Her (BNA/RLG)	+128
DIXIE CHICKS Without You (Monument)	+101
RASCAL FLATTS This Everyday Love (Lyric Street)	+90
KENNY CHESNEY I Lost It (BNA/RLG)	+85
ALAN JACKSON www.Memory (Arista/RLG)	+77
F. HILL W/T. MCGRAW Let's Make... (Warner Bros./Curb)	+74
MARK WILLS I Want To Know... (Mercury)	+74
TERRI CLARK A Little Gasoline (Mercury)	+71
GEORGE STRAIT Go On (MCA)	+68
TRAVIS TRITT Best Of Intentions (Columbia)	+63
SARA EVANS Born To Fly (RCA/RLG)	+62
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+57
BILLY RAY CYRUS You Won't Be Lonely... (Monument)	+56
MARK CHESNUTT Lost In The Feeling (MCA)	+53
AARON TIPPIN Kiss This (Lyric Street)	+49

# The New Album Gallery

In Stores: October 3, 2000



## C. Robison, J. Ingram and B. Robison *Unleashed Live* (Lucky Dog)

More than just a landmark near New Braunfels, TX, Gruene Hall is a Texas institution. It's a modest building, to be sure, but it's a place where die-hard music fans have gathered for years to hear everything from Texas singer-songwriters to acts such as Little Feat and Little Richard. Referring to the music you might hear at a nightclub, Bruce Robison points out, "In Texas, nobody was surprised or confused at all to hear the Stones segue into Johnny Paycheck." Musicians enjoy performing at the dance hall, and you can sense that when listening to this live CD featuring Robison, his brother Charlie and Jack Ingram. All three acts record for Sony's Lucky Dog label, and all are held in high esteem by music-lovers in their home state of Texas. There's no way to capture the full atmosphere of spending an evening at a Texas dance hall, but producers Blake Chancey and Bob Wright do a great job of approximating the mood on *Unleashed Live*. Each act is featured on four songs, with tracks including Charlie Robison's "Barlight," Bruce Robison's "The Good Life" and Ingram's "Barbie Doll."



## Travis Tritt *Down the Road I Go* (Columbia)

Following a two-year hiatus from recording, Travis Tritt returned on a different label and immediately delivered the hit, "Best of Intentions," which jumps to No. 9 on this week's R&R Country chart. After selling more than 17 million copies of his eight Warner Bros. albums, Tritt began considering his long-term career future. Explaining his move to Sony Music's Columbia imprint, Tritt says, "I met with nearly every label in Nashville and talked to a lot of people. I saw a lot of fear in Nashville over the last few years. People were a bit scared and concerned with the changing climate of country music, but [Sony/Nashville President] Allen Butler was very relaxed and unafraid — which was a refreshing attitude. I knew Sony would be the place for me. There's something exciting about working with new people who have fire in their bellies about music — and change can be a very good thing. In this case it was definitely the right time and the right move for me." In writing songs for his Columbia debut project, *Down the Road I Go*, Tritt collaborated with several of Nashville's finest songwriters, including Charlie Daniels, Stuart Harris, Bob DiPiero and Dennis Robbins. "After writing with Bob and Dennis, I wanted to revive that acoustic slide guitar sound that hadn't been used much since The Judds," Tritt explains. "So the album has a definite acoustic feel to it ... a lot of acoustic guitar leads, fiddle, dobro, even banjo. And I wanted to bring together musicians whose names you don't see on every album that comes out of Nashville, who would be jazzed up instead of playing on all the same albums together."



## Various Artists *Gram Parsons Notebook: The Last Whippoorwill* (Shell Point/echomusic)

The music industry continues to search for ways to attract a younger demographic, but Gram Parsons was accomplishing that particular mission 25 years ago. Combining long hair and sequined suits, Parsons introduced many people to country at a time when country definitely wasn't cool, especially among the counterculture. Parsons had a knack for writing great songs, but he also had a drug habit that led to his untimely death in 1973. After Parsons' death, his sister forwarded a notebook of unfinished song lyrics to John Nuese, his former bandmate in the International Submarine Band. Twenty years later Nuese gave the notebook to songwriter Mike Ward with the idea of finding other writers to complete the songs. The result is *Gram Parsons Notebook: The Last Whippoorwill*, which contains six new songs completed by Ward, Jim Lauderdale and producer Carl Jackson. It also includes new versions of several Parsons favorites, including his original "Hickory Wind," The Rolling Stones' "Dead Flowers" and The Louvin Brothers' "Cash on the Barrelhead." Participants in the recording sessions include Marty Stuart, Ricky Skaggs, Rebecca Lynn Howard, Barry Tashian and The Woodyys, along with session greats James Burton, Al Perkins and Jerry Douglas.

## C O U N T R Y FLASHBACK

- 1 YEAR AGO**  
• No. 1: "Something Like That" — Tim McGraw (second week)
- 5 YEARS AGO**  
• No. 1: "If The World Had A Front Porch" — Tracy Lawrence
- 10 YEARS AGO**  
• No. 1: "Friends In Low Places" — Garth Brooks
- 15 YEARS AGO**  
• No. 1: "Touch A Hand, Make ..." — Oak Ridge Boys (second week)
- 20 YEARS AGO**  
• No. 1: "Do You Want To Go To Heaven" — T.G. Sheppard
- 25 YEARS AGO**  
• No. 1: "Blue Eyes Crying In The Rain" — Willie Nelson (third week)

# HOT FALL NIGHTS START NOW

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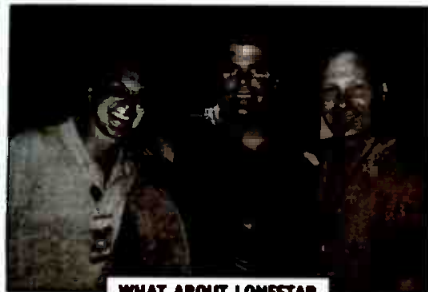
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## Now & Active

- JOLIE & THE WANTED** I Would (*DreamWorks*)  
Total Stations: 25, Adds: 2, Points: 857, Plays: 182 (+36)
- JOHN ANDERSON** Nobody's Got It All (*Epic*)  
Total Stations: 18, Adds: 5, Points: 760, Plays: 143 (+86)
- MONTGOMERY GENTRY** All Night Long (*Columbia*)  
Total Stations: 29, Adds: 17, Points: 732, Plays: 151 (+16)
- DARRYL WORLEY** A Good Day To Run (*DreamWorks*)  
Total Stations: 34, Adds: 34, Points: 688, Plays: 112 (+85)
- DWIGHT YOAKAM** What Do You Know About... (*Reprise*)  
Total Stations: 20, Adds: 14, Points: 544, Plays: 107 (+43)
- MARSHALL DYLLON** Live It Up (*Dreamcatcher*)  
Total Stations: 28, Adds: 9, Points: 500, Plays: 109 (-32)
- ANDY GRIGGS** You Made Me That Way (*RCA/RLG*)  
Total Stations: 28, Adds: 24, Points: 397, Plays: 78 (+19)
- REBECCA LYNN HOWARD** I Don't Paint Myself... (*MCA*)  
Total Stations: 11, Adds: 0, Points: 265, Plays: 59 (-12)

Songs ranked by total points.



WHAT ABOUT LONESTAR

BNA recording artists Lonestar appeared with Martina McBride, Toby Keith and Keith Urban at this year's HubbaDaHula listener appreciation concert in San Diego, CA, sponsored by Premiere's After MidNite with Blair Garner. Pictured (l-r) are Premiere Radio Networks President/COO Kraig Kitchin, Lonestar's Richie McDonald and RLG VP/GM Butch Waugh.



PARADISE

Atlantic recording artist Craig Morgan had some good eats at a KMPS event at Longhorn BBQ in Washington recently. Pictured (l-r) are Morgan, KMPS/Seattle PD Mark Richards, evening guy "Tall Paul" Fredericks, Promotions Coordinator Megan Smith and Promotions Assistant Kristi Anderson.

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Heidi Van Alstyne:  
10100 Santa Monica Blvd., 5th Floor,  
Los Angeles, CA 90067

## National Radio Formats

### ABC RADIO NETWORKS

#### Coast-To-Coast

Mark Edwards • (972) 991-9200

##### Adds:

ALAN JACKSON www.Memory

##### Hottest:

JOHN M. MONTGOMERY The Little Girl  
DIXIE CHICKS Without You  
KENNY CHEBNEY I Lost It  
TIM MCGRAW My Next Thirty Years

### ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Gary Knoll

##### Adds:

GARY ALLAN Right Where I Need To Be  
TAMMY COCHRAN So What

##### Hottest:

KENNY CHEBNEY I Lost It  
TRAVIS TRITT Best Of Intentions

### JONES BROADCAST PROGRAMMING

Ken Moultrie • (800) 426-9082

#### Mainstream Country

L.J. Smith

##### Adds:

BILLY RAY CYRUS You Won't Be Lonely Now  
LONESTAR Tell Her  
REBA MCGENTIRE We're So Good Together

##### Hottest:

TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
JOHN M. MONTGOMERY The Little Girl  
FAITH HILL/TIM MCGRAW Let's Make Love  
GEORGE STRAIT Go On

#### New Country

L.J. Smith

##### Adds:

LONESTAR Tell Her

##### Hottest:

SHEDAISY I Will...But  
TOBY KEITH Country Comes To Town  
LEANN RIMES I Need You  
AARON TIPPIN Kiss This  
JOHN M. MONTGOMERY The Little Girl

Lia

Ken Moultrie

##### Adds:

No Adds

##### Hottest:

AARON TIPPIN Kiss This  
TOBY KEITH Country Comes To Town  
FAITH HILL/TIM MCGRAW Let's Make Love  
GEORGE STRAIT Go On  
JOHN M. MONTGOMERY The Little Girl

### JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

#### CD COUNTRY

John Hendricks

##### Adds:

JOHN ANDERSON Nobody's Got It All  
BILLY GILMAN Oklahoma  
LEEANN WOMACK Ashes By Now

##### Hottest:

AARON TIPPIN Kiss This  
MARTINA MCBRIDE There You Are  
TOBY KEITH Country Comes To Town  
TRAVIS TRITT Best Of Intentions  
DIXIE CHICKS Without You

### US COUNTRY

Penny Mitchell

##### Adds:

No Adds

##### Hottest:

AARON TIPPIN Kiss This  
GEORGE STRAIT Go On  
TOBY KEITH Country Comes To Town  
LEANN RIMES I Need You  
JOHN M. MONTGOMERY The Little Girl

### GREAT AMERICAN COUNTRY

John Hendricks

##### Adds:

JOHN ANDERSON Nobody's Got It All  
BILLY GILMAN Oklahoma  
KINLEYS I'm In  
DWIGHT YOAKAM What Do You Know About Love

##### Elite:

FAITH HILL/TIM MCGRAW Let's Make Love  
JO DEE MESSINA That's The Way  
VINCE GILL Feels Like Love  
LEANN RIMES I Need You  
TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
PHIL VASSAR Just Another Day In Paradise  
SHEDAISY I Will...But  
TRAVIS TRITT Best Of Intentions  
SARA EVANS Born To Fly

### PREMIERE RADIO NETWORKS

After Midnight

Kelly Erickson • (818) 461-5435

##### Adds:

LONESTAR Tell Her  
PHYTTY LOVELESS That's The Kind Of Mood I'm In

##### Hots:

SHEDAISY I Will...But  
JO DEE MESSINA That's The Way  
FAITH HILL/TIM MCGRAW Let's Make Love  
LEANN RIMES I Need You  
TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
GEORGE STRAIT Go On

### RADIO ONE COUNTRY PLAYLIST

Jim West • (970) 949-3339

##### Adds:

LONESTAR Tell Her  
RASCAL FLATTS This Everyday Love

##### Hottest:

AARON TIPPIN Kiss This  
KEITH URBAN Your Everything  
JOHN M. MONTGOMERY The Little Girl

### WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

#### Mainstream Country

David Felker

##### Adds:

BILLY RAY CYRUS You Won't Be Lonely Now  
SHAMA TWAIN I'm Holding On To Love...

##### Hottest:

LONESTAR What About Now  
FAITH HILL/TIM MCGRAW Let's Make Love  
JO DEE MESSINA That's The Way  
SHEDAISY I Will...But  
AARON TIPPIN Kiss This

##### Hot Country:

David Felker

##### Adds:

CHRIS CAGLE My Love Goes On And On  
LONESTAR Tell Her

##### Hottest:

JO DEE MESSINA That's The Way  
KEITH URBAN Your Everything  
SHEDAISY I Will...But  
LEANN RIMES I Need You  
JOE DIFFIE It's Always Somethin'



### ADDS

JOHN ANDERSON Nobody's Got It All  
BILLY GILMAN Oklahoma  
KINLEYS I'm In  
DWIGHT YOAKAM What Do You Know About Love

### TOP 10

AARON TIPPIN Kiss This  
FAITH HILL/TIM MCGRAW Let's Make Love  
WYNNIE BURDETTE When You Come Back To Me Again  
LEANN RIMES I Need You  
GARTH BROOKS When You Come Back To Me Again  
SARA EVANS Born To Fly  
LEE ANN WOMACK I Hope You Dance  
PHIL VASSAR Just Another Day In Paradise  
SHEDAISY I Will...But  
REBA MCGENTIRE I'll Be  
TOBY KEITH Country Comes To Town  
KENNY CHEBNEY I Lost It

Information current as of September 29.



42 million households  
Chris Parr, Director/Programming  
Paul Heston, VP/GM

### ADDS

BILLY GILMAN Oklahoma  
RBY BRIDGER Only The Lonely  
DARRYL WORLEY A Good Day To Run  
BILLY GILMAN One Voice  
JO DEE MESSINA That's The Way  
TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
FAITH HILL/TIM MCGRAW Let's Make Love  
LEANN RIMES I Need You  
VINCE GILL Feels Like Love  
TRAVIS TRITT Best Of Intentions  
PHIL VASSAR Another Day In Paradise  
SARA EVANS Born To Fly  
LISA ANGELLE A Woman Gets Lonely  
DARRYL WORLEY When You Need My Love

### HEAVY

AARON TIPPIN Kiss This  
FAITH HILL/TIM MCGRAW Let's Make Love  
JO DEE MESSINA That's The Way  
KENNY CHEBNEY I Lost It  
LEANN RIMES I Need You  
LISA ANGELLE A Woman Gets Lonely  
PHIL VASSAR Just Another Day In Paradise  
SARA EVANS Born To Fly  
TERRI CLARK A Little Gasoline  
TOBY KEITH Country Comes To Town  
TRAVIS TRITT Best Of Intentions  
VINCE GILL Feels Like Love

### HOT SHOTS

BILL ENERHILL Now That's Awesome  
CLEBUS T. JUDD My Celmate Thanks I'm Sexy  
DWIGHT YOAKAM What Do You Know About Love  
ERIC HEATHERLY Swimming In Champagne  
GARY ALLAN Right Where I Need To Be  
KEITH URBAN But For The Grace Of God  
KENTUCKY HEADHUNTERS Too Much To Lose  
LEE ANN WOMACK Ashes By Now  
MARK CHESTNUTT Lost In The Feeling  
MARK WILLS I Want To Know  
MONTGOMERY GENTRY All Night Long  
TAMMY COCHRAN So What

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of September 29.

## Most Played Recurrents

- LONESTAR What About Now (BNA/RLG)
- ALAN JACKSON It Must Be Love (Arista/RLG)
- JOE DIFFIE It's Always Somethin' (Epic)
- KEITH URBAN Your Everything (Capitol)
- CHAD BROCK Yes! (Warner Bros.)
- LEE ANN WOMACK I Hope You Dance (MCA)
- BROOKS & DUNN You'll Always Be Loved By Me (Arista/RLG)
- RASCAL FLATTS Prayin' For Daylight (Lyric Street)
- FAITH HILL The Way You Love Me (Warner Bros.)
- TOBY KEITH How Do You Like Me Now? (DreamWorks)
- DIXIE CHICKS Cowboy Take Me Away (Monument)
- REBA MCENTIRE I'll Be (MCA)
- CLAY WALKER The Chain Of Love (Giant)
- STEVE HOLY Blue Moon (Curb)
- GEORGE STRAIT The Best Day (MCA)
- CLAY DAVIDSON Unconditional (Virgin)
- TIM MCGRAW Something Like That (Curb)
- ANDY GRIGGS She's More (RCA/RLG)
- LONESTAR Amazed (BNA/RLG)
- ERIC HEATHERLY Flowers On The Wall (Mercury)

### COUNTRY

## Going For Adds 10/200

- BILLY HOFFMAN You're The Ticket (Crittter)
- ALAN JACKSON www.Memory (Arista)



FOR THE RECORD

RCA recording artists Alabama celebrate on stage after being presented with double platinum plaques for their album, *For The Record 41 No. 1 Hits*, at their sold-out show recently in Hamilton, Ontario. Pictured (l-r) are Alabama's Jeff Cook, BMG Music Canada Marketing Manager Jill Snell, BMG Music Canada Manager Country/AC National Promotions Warren Copnick, and Alabama's Randy Owen, Mark Herndon and Teddy Gentry.

## TUNED-IN COUNTRY

R&amp;R/MEDIABASE 24/7

### KRYS/Corpus Christi

3am

- TOBY KEITH Country Comes To Town
- TRISHA YEARWOOD Walkaway Joe
- WILKINSONS 26 Cents
- GARTH BROOKS Two Of A Kind, Working On...
- TRAVIS TRITT Best Of Intentions
- ALABAMA I'm In A Hurry (And Don't...)
- CHAD BROCK The Visit
- CHELY WRIGHT Single White Female
- SHANIA TWAIN Any Man Of Mine
- FAITH HILL/TIM MCGRAW Let's Make Love
- DIXIE CHICKS Wide Open Spaces
- JOHN M. MONTGOMERY The Little Girl
- RHETT AOKINS That Ain't My Truck
- BRAD PAISLEY He Didn't Have To Be
- MARTINA MCBRIDE Wrong Again
- SONS OF THE DESERT Everybody's Gotta Grow Up...
- GEORGE STRAIT Nobody In His Right Mind...

11am

- TIM MCGRAW I Like It, I Love It
- CLAY WALKER The Chain Of Love
- GARTH BROOKS Ain't Going Down (Til The...)
- MARTINA MCBRIDE There You Are
- BLACKHAWK Every Once In A While
- DIXIE CHICKS Cowboy Take Me Away
- TRACE ADKINS Every Light In The House
- MARK CHESNUTT Thank God For Believers
- BROOKS & DUNN You'll Always Be Loved By Me
- ALAN JACKSON I'll Go On Loving You
- JOHN M. MONTGOMERY The Little Girl
- TRACY LAWRENCE Alibis
- SHANIA TWAIN I'm Holdin' On To Love (To...)
- TOBY KEITH Country Comes To Town

4pm

- TRACY BYRD Watermelon Crawl
- BROOKS & DUNN You'll Always Be Loved By Me
- SHANIA TWAIN Man! I Feel Like A Woman!
- F. HILL/T. MCGRAW Just To Hear You Say That...
- COLLIN RAYE That's My Story
- BRAD PAISLEY We Danced
- SHEDAJSY Little Good-Byes
- REBA MCENTIRE I'll Be
- ALAN JACKSON Gone Country
- MCBRIDE & THE RIDE Sacred Ground
- TOBY KEITH Country Comes To Town
- GEORGE STRAIT Write This Down
- SARA EVANS Born To Fly
- TRACY LAWRENCE Time Marches On

8pm

- MARK CHESNUTT It's A Little Too Late
- TIM MCGRAW My Next Thirty Years
- TANYA TUCKER Love Me Like You Used To
- PHIL VASSAR Just Another Day In Paradise
- VINCE GILL Look At Us
- BRAD PAISLEY He Didn't Have To Be
- TRAVIS TRITT Anymore
- MARK CHESNUTT I Don't Want To Miss A Thing
- BROOKS & DUNN You'll Always Be Loved By Me
- ALABAMA How Do You Fall In Love
- TRACY LAWRENCE Lonely
- GARTH BROOKS Much Too Young (To Feel...)
- STEVE WARNER I'm Already Taken
- GEORGE STRAIT A Fire I Can't Put Out
- TOBY KEITH Country Comes To Town

### KTEX/McAllen

3am

- JO DEE MESSINA That's The Way
- LEE ANN WOMACK A Little Past Little Rock
- CLARK FAMILY EXPERIENCE (Meanwhile) Back...
- RONNIE MILSAP Any Day Now
- RASCAL FLATTS Prayin' For Daylight
- DIXIE CHICKS Without You
- RESTLESS HEART When She Cries
- REBA MCENTIRE We're So Good Together
- SWEETHEARTS OF THE... Midnight Girl/Surest...
- JOHN ANDERSON Straight Tequila Night
- GEORGE STRAIT Go On
- NEAL MCCOY Every Man For Himself
- AARON TIPPIN That's As Close As I'll Get...
- RANDY TRAVIS On The Other Hand
- YANKEE GREY All Things Considered
- HANK WILLIAMS JR. Family Tradition
- JOE DIFFIE It's Always Somethin'

11am

- TRACY LAWRENCE Can't Break It To My Heart
- PHIL VASSAR Carlene
- TRAVIS TRITT Best Of Intentions
- RONNIE MILSAP It Was Almost Like A Song
- ALAN JACKSON Chattahoochee
- MARTINA MCBRIDE There You Are
- ERIC HEATHERLY Swimming In Champagne
- FAITH HILL The Way You Love Me
- ALABAMA Love In The First Degree
- TOBY KEITH Country Comes To Town
- REBA MCENTIRE We're So Good Together
- MARK CHESNUTT Almost Goodbye

4pm

- TOBY KEITH Country Comes To Town
- CLINT BLACK Desperado
- KENNY CHESNEY I Lost It
- PHIL VASSAR Just Another Day In Paradise
- WILKINSONS 26 Cents
- CHAD BROCK The Visit
- FAITH HILL/TIM MCGRAW Let's Make Love
- GEORGE STRAIT Love Without End, Amen
- RASCAL FLATTS This Everyday Love
- ALAN JACKSON Love's Got A Hold On You
- LEANN RIMES I Need You

8pm

- TRISHA YEARWOOD She's In Love With The Boy
- TRAVIS TRITT Best Of Intentions
- REBA MCENTIRE We're So Good Together
- JOHN ANDERSON Swingin'
- DIXIE CHICKS Without You
- KEITH WHITLEY I'm No Stranger To The Rain
- BILLY RAY CYRUS You Won't Be Lonely Now
- FAITH HILL The Way You Love Me
- TOBY KEITH Country Comes To Town
- ALAN JACKSON Wanted
- TAMMY COCHRAN So What
- TRACY LAWRENCE Today's Lonely Fool



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.









FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #25 KUPL/Portland, OR Infinity (503) 223-0000... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #25 KWJ/Portland, OR Fisher (503) 228-4393... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #25 WUBE/Cincinnati Infinity (513) 771-1050... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #25 WYCY/Cincinnati Salem (513) 721-1050... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #27 KRTV/San Jose Empire (408) 293-0000... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #28 KFRC/Riverside Infinity (951) 825-9525... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #29 KNCI/Sacramento Infinity (916) 338-9200... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #30 KBEQ/Anas City Infinity (816) 753-4000... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #30 KFKE/Anas City Infinity (816) 753-4000... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #30 WDAF/Anas City Entercom (913) 677-8998... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #31 WMIL/Milwaukee Clear Channel (414) 445-8900... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #32 KJLA/San Antonio Clear Channel (210) 735-9700... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #32 KYY/San Antonio Cox (210) 615-5400... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #33 WCTP/Providence Halli (401) 467-4366... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

MARKET #34 WCOL/Columbus, OH Clear Channel (614) 273-9265... Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

**A**

**TRACE ADKINS** I'm Gonna Love You Anyway (*Capitol*)  
Prod: Trey Bruce Wr: Dean Miller, Stacy Dean Campbell Pub: EMI Blackwood Music Inc. (BMI) Song Island Publishing (Adm. by EMI Blackwood Music Inc.) (BMI)/Reynson Publishing Corp. (Adm. by Wrensong Publishing Corp.) (ASCAP)/McSpadden Music (BMI)

**GARY ALLAN** Right Where I Need To Be (*MCA*)  
Prod: Tony Brown, Mark Wright Wr: Casey Beathard, Kendell Marvell Pub: ACUFF-Rose Music, Inc./601 Broadway Music (BMI)

**JOHN ANDERSON** Nobody's Got It All (*Epic*)  
Prod: Blake Chancey, Paul Worley Wr: Layng Martine Jr., Kent M. Robbins Pub: Layng Martine Jr., Songs (BMI), Irving Music, Inc. (BMI), Colter Bay Music (BMI)

**B**

**CHAD BROCK** The Visit (*Warner Bros.*)  
Prod: Norro Wilson, Buddy Cannon Wr: Charlie Steff, Gene Eisworth, Brad Rogers Pub: Major Bob Music Co., Inc./Mid-Summer Music Inc. (ASCAP)

**TRACY BYRD** Take Me With You When I Go (*RCA/RLG*)  
Prod: Billy Joe Walker, Jr., Tracy Byrd Wr: Mark Nesler, Jennifer Hanson Pub: Gitterfish Music, Inc. (BMI), All rights of Gitterfish Music Inc. admin. by Songs of Universal, Inc. 1999 Chaylynn Music (BMI)

**C**

**CHRIS CAGLE** My Love Goes On And On (*Virgin*)  
Prod: Robert Wright Wr: Chris Cagle, Don Primmer Pub: WB Music Corp. (ASCAP), Platinum Plow Music (ASCAP), All rights administered by WB Music Corp. (ASCAP)

**KENNY CHESNEY** I Lost It (*BNA/RLG*)  
Prod: Buddy Cannon, Norro Wilson Wr: Neil Thrasher, Jimmy Olander Pub: Major Bob Music Company Inc. (ASCAP) Warner-Tamerlane Publishing Corp./Taxicaster Music (BMI)

**CLARK FAMILY EXPERIENCE** (Meanwhile)... (*Curb*)  
Prod: Byron Gallimore, Tim McGraw Wr: Gordon Kennedy, Wayne Kirk Patrick Pub: Universal-PolyGram International Publishing, Inc./Sondance Kid Music (ASCAP) All rights on behalf of Sondance Kid Music controlled and admin. by Universal-PolyGram International Publishing, Inc./Warner-Tamerlane Publishing Corp. (BMI)/Sell The Cow Music (BMI) All rights admin. by Warner-Tamerlane Publishing Corp.

**ANITA COCHRAN** You With Me (*Warner Bros.*)  
Prod: Jim Ed Norman, Anita Cochran Wr: Anita Cochran Pub: Warner-Tamerlane Publishing Corp./Chenowee Music (BMI)/Sony/ATV Songs LLC/Love Monkey Music (BMI) Mgr. Dick Williams Inc.

**TAMMY COCHRAN** So What (*Epic*)  
Prod: Blake Chancey, Anthony Martin Wr: Roxie Dean, Sonny Tills, Jamie O'Neal Pub: WB Music Corp. (ASCAP) Warner-Tamerlane Publishing Corp. (BMI) EMI April Music (ASCAP)

**BILLY RAY CYRUS** You Won't Be Lonely Now (*Monument*)  
Prod: Dann Huff Wr: Brett James, John Bettis Pub: Sony/ATV Songs LLC dba Tree Publishing Co. (BMI)/Songs Of Teracel (BMI)/Big Red Tractor Music (ASCAP)/Hay Wagon Music (ASCAP)

**D**

**CLAY DAVIDSON** I Can't Lie To Me (*Virgin*)  
Prod: Scott Hendricks, Jude Cole Wr: Clay Davidson, Kenny Beard, Casey Beathard Pub: Steel Wheels Music/CLMAT Publishing (BMI) All rights administered by Steel Wheels Music/Milene Music Inc. (ASCAP) Acufs Rose, Inc. (BMI)

**JOE DIFFIE** It's Always Somethin' (*Epic*)  
Prod: Don Cook, Lonnie Wilson Wr: Marv Green, Aimee Mayo Pub: Warner-Tamerlane Publishing Corp. (BMI)/Golden Wheat Music (BMI)/Careers-BMG Music Publishing, Inc. (BMI)

**MARSHALL DYLLON** Live It Up (*Dreamcatcher*)  
Prod: Robert Byrne, Phil Vassar, Jim Mazza Wr: Robert Byrne, Phil Vassar Pub: EMI Blackwood Music Inc./Arbmye Music (BMI) and EMI April Music Inc./Phil Vassar Music (ASCAP)

**E**

**SARA EVANS** Born To Fly (*RCA/RLG*)  
Prod: Paul Worley Wr: Sara Evans, Marcus Hummon, Darrell Scott Pub: Chuck Wagon Gourmet Music/Famous Music Corporation (ASCAP)

**G**

**VINCE GILL** Feels Like Love (*MCA*)  
Prod: Tony Brown Wr: Vince Gill Pub: Vinny Mae Music (BMI)

**ANDY GRIGGS** You Made Me That Way (*RCA/RLG*)  
Prod: David Malloy, Gary Smith Wr: David Malloy, Gary Burr Pub: Starstruck Angel Music, Inc./Malloy's Toys Music (BMI)/MCA Music Publishing, a division of Universal Studios, Inc./Gary Burr Music, Inc. (ASCAP)

**H**

**ERIC HEATHERLY** Swimming In Champagne (*Mercury*)  
Prod: Keith Stegall Wr: Eric Heatherly, Richard E. Carpenter Pub: Blackwood Music (BMI) For The Man Music, Inc. (BMI) RC Moon Pie Music, admin. by MRBI (ASCAP)

**TY HERNDON** A Love Like That (*Epic*)  
Prod: Joe Scaife Wr: Marc Beeson, Don Primmer Pub: EMI April Music Inc. (ASCAP) K-Town Music (ASCAP) WB Music Corp. (ASCAP) Platinum Plow Music (ASCAP)

**STEVE HOLY** Blue Moon (*Curb*)  
Prod: Wilbur C. Rimes Wr: Gary Leach, Mark Tinney Pub: Acrynon Publishing (BMI) WCR Publishing (BMI)

**JOLIE & THE WANTED** I Would (*DreamWorks*)  
Prod: Dann Huff Wr: Troy Verges, Brett James Pub: Tree Pub. Co./Songs of Teracel (BMI)

**REBECCA LYNN HOWARD** I Don't Paint Myself Into Corners (*MCA*)  
Prod: Mark Wright, Greg Droman Wr: Rebecca Lynn Howard, Trey Bruce Pub: Tennessee Colonel Music/Rebecca Lynn Howard Music/Mopan River Music (admin. by ICG)/Big Red Tractor Music/Ice Trey Music-ASCAP

**I**

**SONYA ISAACS** Barefoot In The Grass (*Lyric Street*)  
Prod: Michael D. Cute, Shelby Kennedy Wr: Shaye Smith, Ken Harrell Pub: EMI Blackwood Music Inc./Mark Alan Springer Music (BMI) (All rights for Mark Alan Springer controlled by EMI Blackwood Music Inc.) (Acuff-Rose Music Inc.) (BMI)

**J**

**CAROLYN DAWN JOHNSON** Georgia (*Arista/RLG*)  
Prod: Paul Worley, Carolyn Dawn Johnson Wr: Carolyn Dawn Johnson, Troy Verges

**L**

**TRACY LAWRENCE** Lonely (*Atlantic*)  
Prod: Flip Anderson, Tracy Lawrence, Butch Carr Wr: Roxie Dean, Robin Lee Bruce Pub: WB Music Corp./Big Tractor Music, ASCAP

**DANNI LEIGH** I Don't Feel That Way Anymore (*Monument*)  
Prod: Emory Gordy, Jr., Richard Bennett Wr: Charlie Robison Pub: Warner-Tamerlane Publishing Corp./Bantex Music/admin. by Warner-Tamerlane Publishing (BMI)

**LONESTAR** Tell Her (*BNA/RLG*)  
Prod: Dann Huff Wr: Craig Wiseman, B. Kwesi Pub: Almo Music Corp./Daddy Rabbit Music (ASCAP). Rondor Music (London) Ltd. (PRS)

**M**

**SHANE MCANALLY** Run Away (*Curb*)  
Prod: Rich Herring Wr: Shane McAnally, Rich Herring, Blair Daly Pub: 2000 Curb Songs (ASCAP)/Shane McAnally Music (adm. by Curb Songs) (ASCAP) Reynolds Publishing (BMI)

**NEAL MCCOY** Every Man For Himself (*Giant*)  
Prod: Ed Seay, John Hobbs Wr: Mark Elliott, Tim Johnson Pub: Sony/ATB Songs Inc. (All rights c/o Sony/ATB songs inc. adm. by Sony Music Pub./EMI Blackwood Music Inc./Tim Johnson Music (All rights for Tim Johnson Music controlled and adm. by EMI Blackwood Music Inc. (BMI))

**REBA MCENTIRE** We're So Good Together (*MCA*)  
Prod: David Malloy, Reba McEntire Wr: Annie Roboff, Bob DiPiero, John Scott Sherrill Pub: ALMO Music Corp./Arwa (ASCAP)/Sony/ATV Songs LLC/Nothing But The Wolf Music (BMI)

**GEORGIA MIDDLEMAN** No Place Like Home (*Giant*)  
Prod: Tony Hasekden, Russ Zavitson Wr: Karyn Rochelle, AJ Masters Pub: Warner-Tamerlane Publishing Company Crutchfield Music (BMI)

**MONTGOMERY GENTRY** All Night Long (*Columbia*)  
Prod: Joe Scaife, Jim Cotton, Anthony Martin Wr: Charlie Daniels, Taz DiGregorio, Charlie Hayward, Jack Gavin, Bruce Brown Pub: Music Corporation Of America, Inc. (BMI)

**O**

**JAMIE O'NEAL** There Is No Arizona (*Mercury*)  
Prod: Keith Stegall Wr: Jamie O'Neal, Lisa Drew, Shaye Smith Pub: EMI April Music/Pang Toon Music, adm. by EMI April Music; EMI April Music/Jersey Girl Music, adm. by EMI April Music (ASCAP); EMI Blackwood Music Inc./Mark Alan Springer Music adm. by EMI Blackwood Music Inc. (BMI)

**R**

**RASCAL FLATTS** This Everyday Love (*Lyric Street*)  
Prod: Mark Bright, Marty Williams Wr: Danny Wells, Gene Nelson Pub: Irving Music, Inc. (BMI); 360 Music/Emella Music (SESAC)

**R**

**COLLIN RAYE W/BOBBIE EAKS** Tired Of Living This Way (*Epic*)  
Prod: Dann Huff, Collin Raye Wr: Gene LeSage, Allison Mellon Pub: EMI Blackwood Music Inc. (BMI) BritSar Music Publishing (BMI) controlled and administered by EMI Blackwood Music Inc. (BMI) BMG Songs, Inc. (ASCAP) Bases Loaded Music (ASCAP)

**JOHN RICH** I Pray For You (*BNA/RLG*)  
Prod: John Rich, Sharon Vaughn Wr: John Rich, Kenny Alphin Pub: Sony/ATV Tunes LLC, That's Rich Music. All rights on behalf of Sony/ATV Songs LLC. That's Rich Music administered by Sony/ATV Music Publishing. Famous Music Corporation, ASCAP

**RICOCHESET** She's Gone (*Columbia*)  
Prod: David Malloy Wr: Jeffrey Steele, John Hobbs, Michael Dulaney Pub: Songs of Windswept Pacific (BMI), Yellow Desert Music (BMI), My Life's Work Music (BMI), Little Blue Box Music, (BMI), Airstream Dreams Music (ASCAP), Coyote House Music, (ASCAP), Famous Music Corporation (ASCAP)

**LEANN RIMES** I Need You (*Sparrow/Curb/Capitol*)  
Prod: Acrynon Production Group Wr: Lacy and Dennis Matkosky Pub: EMI April Music Inc./Jeskar Music (ASCAP)

**S**

**SAWYER BROWN** Perfect World (*Curb*)  
Prod: Mark A. Miller, Brian Tankersley Wr: Mark A. Miller, Paul Thorn, Billy Maddox, Chuck Cannon Pub: Travlin' Zoo Music (ASCAP)/Yo Man Music, Inc. (BMI)/Wacissa River Music, Inc. (Administered by MRBI (BMI)

**SHEDAISY** I Will... But (*Lyric Street*)  
Prod: Dann Huff Wr: Kristyn Osborn, Jason Deere Pub: Without Anna Music (ASCAP), Magnolia Hill Music (ASCAP)

**DARYLE SINGLETARY** I Knew I Loved You (*Audium*)  
Prod: Greg Cole Wr: Darren Hayes, Daniel Jones Pub: Rough Cut Music/WB Music Corp. (ASCAP)

**SONS OF THE DESERT** Everybody's Gotta Grow Up Sometime (*MCA*)  
Prod: Johnny Slate, Mark Wright Wr: Chris Lindsey, Stephonie Seekel Pub: Songs of Nashville DreamWorks/EMI Longitude Music/Barney Building Music-BMI

**T**

**CHALEE TENNISON** Makin' Up With You (*Asylum/WB*)  
Prod: Jerry Taylor Wr: Phil O'Donnell, Jeremy Campbell Pub: Tanasi Music, a div. of Tanasi Group/Mike Curb Music (BMI)

**AARON TIPPIN** Kiss This (*Lyric Street*)  
Prod: Aaron Tippin, Bill Watson, Mike Bradley Wr: Aaron Tippin, Thea Tiffin, Philip Douglas Pub: ACUFF-Rose Music (BMI) Thea Later Music (BMI) Curb Songs (ASCAP)/Charlie Monk Music (Adm. by Curb Songs)/Meck hits (Adm. by Curb Songs) (ASCAP)

**SHANIA TWAIN** I'm Holdin' On To Love (To Save My Life) (*Mercury*)  
Prod: Robert John "Mutt" Lange Wr: Shania Twain, Robert Lange Pub: BM/ASCAP

**W**

**CLAY WALKER** Once In A Lifetime Love (*Giant*)  
Prod: Doug Johnson, Clay Walker Wr: Clay Walker, M. Jason Greene Pub: Lori Jayne Music/Sonnedaddy Songs Adm. by (Muy Bueno Music Group) BMI

**S. WARNER W/B. BROOKS** Katie Wants A Fast One (*Capitol*)  
Prod: Steve Warner Wr: Rick Carnes Pub: Songs of Peer Ltd., ASCAP/Steve Warner Music, BMI

**WARREN BROTHERS/S. EVANS** That's The Beat Of A Heart (*BNA/RLG*)  
Prod: Chris Farren Wr: Tena Clark, Tim Heintz Pub: 2000 songs Of Universal, Inc./Fifty Seven Varieties (BMI) Mgr: Vector Management

**MARK WILLS** I Want To Know... (*Mercury*)  
Prod: Carson Chamberlain Wr: Lewis Anderson, Bob Regan Pub: Sony/ATV Songs LLC DBA Tree Publishing Co. (BMI); BMG Songs, Inc. (ASCAP)

**DARRYL WORLEY** A Good Day To Run (*DreamWorks*)  
Prod: Frank Rogers, James Stroud Wr: Darryl Worley, Bobby Tomberlin Pub: EMI Blackwood Music Inc./Hatley Creek Music (BMI)/Mike Curb Music (BMI)

**Y**

**TRISHA YEARWOOD** Where Are You Now (*MCA*)  
Prod: Garth Funds, Trisha Yearwood Wr: Kim Richey, Mary Chapin Carpenter Pub: Mighty Nice Music/Wait No More Music (Adm. by Bluewater Music Corp.) Why Walk Music- BMI/ASCAP

**DWIGHT YOAKAM** What Do You Know About Love (*Reprise*)  
Prod: Pete Anderson Wr: Dwight Yoakam



**TONY NOVIA**  
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**PART TWO OF A TWO-PART SERIES**

# Music, Marketing And Pleasing Your P1s

## ■ The rest of radio vet Gary Fisher's rules for success

Just a little over five years ago Gary Fisher formed Equity Communications. Today the company owns three radio stations — WAYV, WZXL & WCMC/Atlantic City, NJ — and is thriving under his guidance.

Much of Fisher's success can be attributed to his strong radio background, which has included managing such powerhouses as WABC and WHTZ (Z100) New York. Along the way he has taught many people in the business, and he has learned from many, including his former PD Scott Shannon.

Today, as an owner, Fisher has his own unique perspective on all aspects of running a radio station. He got a taste of consolidation when he purchased his three stations in Atlantic City, but Fisher and Equity must still survive and thrive in the world of such supergroups as Clear Channel and Infinity.

Fisher also loves CHR and has run the gamut in the format, from taking a ratings and revenue beating to feeling the excitement of a No. 1 finish. With small- and mid-sized-market entrepreneurs few and far between these days, owners like Fisher offer a sign of hope — hope that even in today's radio business there is room for great broadcasters to compete whether they own one station, three stations or hundreds.

In last week's CHR column Fisher shared some of the wisdom he's gained over 15 years of radio management with the first three of his eight rules to help refocus, rebuild and win with a radio station. Here are the rest of his rules.

### Mornings, Music And Marketing

**Rule No. 4: Live in the mornings, music and marketing monastery.** Many of the greatest programmers past and present have found great success when they properly executed these three M's. Fisher believes that when you're doing well, it's usually because you're successful in all three areas simultaneously — and when you're not, you're not. It's that simple.

He explains, "At WAYV we had a successful and strong heritage station, but we knew our morning show was

in trouble and underperforming compared to the rest of the market. We needed a program that pop music fans could feel more passionate about. I would often run tape on *Mike & Diane* on TKTK and share it with our team in Atlantic City as a model of what a successful small-market CHR morning show should sound like. After a while it became obvious that we needed to stop trying to coach the students and go after the teachers instead."



Gary Fisher

There's always a white-knuckle period when you blow up a heritage morning show — particularly on a station like WAYV, which was very successful and profitable. It was ranked No. 3 in the market, even after taking a big hit in the ratings. But, says Fisher, "As soon as we saw the initial reaction to *Mike & Diane*'s debut, we knew we had a winner on our hands.

"I believe Bill Figenshu said recently, 'The audience didn't get the memo about duopoly.' Granted, cluster strategy is important, but by and large the audience couldn't care less who owns what in a given market. Radio is still a business driven by one person deciding to stay tuned to one station for one (and, hopefully, more than one) quarter-hour consistently, then our getting them to remember to admit it.

"Just a 10% improvement in pleasing P1s can generate a 20% increase in AQH, whereas a 10% increase in cume will generate maybe a TK% increase in AQH. It's harder and less glamorous to focus on pleasing P1s with picture-perfect music and balance, but that's where the battle is always won or lost.

"Artificial purification of a station's music for the sake of cluster strategy can weaken the music and the station's appeal to P1s. And, as we saw at WAYV, displeasing P1s is the quickest and surest way to make your ratings go down. The No. 1 mission has to be to fulfill listener expectations for P1s every time they turn you on. That provides passion, and

passion fuels P1 usage.

"Ownership must decide whether a cluster mentality or a standalone focus is best. In our case it was a matter of redefining WAYV and doing a better job of differentiating the station from WZXL. Consultants, research and an overall game plan for the station and market are usually required."

### Product, Promotion And Research

**Rule No. 5: Have the courage to invest in product, promotion, research and consultants.** Fisher acknowledges that increasing these expenses during a ratings downturn is nerve-racking. However, he points out, with companies dropping their promotion and consultancy budgets left and right, any marketing and research done nowadays tends to cut through the clutter and be more useful.

"The decision to hire Vallie-Richards Consulting was a key factor in the drive toward regaining WAYV's dominance," Fisher says. "I was consulted by Dan Vallie in the early '90s when I was at Z100, and I knew Dan and Mike Donovan to be among the elite pop music radio consultants. They became available and had an important role in WAYV's turnaround. Mike helped us see what we hadn't been able to: that the best format position in all of radio — heritage CHR — was open in Atlantic City, and our cume was begging us to fill it.

**"The No. 1 mission has to be to fulfill listener expectations for P1s every time they turn you on. That provides passion, and passion fuels P1 usage."**



HOLLYWOOD STYLE

The folks of R&R teamed up with the Hollywood Promotion staff to celebrate the release of Jessica Riddle's new single, "Symphony." Pictured here are (l-r) Hollywood Midwest Regional Matt Duffy; WMMO/Orlando personality Jerry Steffen; R&R's Dawn Garrett, Al Machera and Kristy Reeves; Riddle; R&R's Sky Daniels and Missy Haffley; Hollywood VP/East Coast Promotion Tony Smith; and Riddle's manager, Michelle Munz.

"CHR's history suggested that balanced and centered music was the proper road for WAYV. Whenever CHR has gotten too anything — too broad, too narrow, too new, too old, too dance, too '80s, too rock, too rap — that's when things have softened. Through research we learned that WAYV's audience wanted fewer '80s songs and recurrences, and that helped us see what the audience had been telling us through their actions. So we tightened down. The goal was to keep WAYV's heritage intact while giving the whole place a 'skin peel.'

"We are now able, with the right balance, to draw an audience from many different lifegroups and demo cells, as opposed to the narrower fo-

detail on the air, and the audience began to come back, quarter-hour after quarter-hour. Once the product was ready, marketing was begun to tell people that WAYV was a fun radio station again. "We offered the \$100,000 Birthday Giveaway and served up direct mail, telemarketing and heavy grass-roots and transit advertising for the fall book, and we're maintaining materially the same stance for spring," Fisher explains. "Our short-term plans are to be as aggressive and visible as hell during ratings and to focus more on franchise entrenchment, event marketing and our presence during summer and winter."

### Strengthen Your Sales

**Rule No. 6: Fortify and strengthen your sales to get the time and money you need to fix the station.** Fisher says, "We strengthened our sales by doubling the number of salespeople at WAYV during our ratings slump. That offset the impact of lower ratings by doubling the demand against our inventory. We've always tried to sell the station, not the ratings, with a lot of heart and some great client relationships. We are an emotional little radio company, and that's what kept us very successful during ratings slumps.

"We try to throw a lot of sales promotion against the market on behalf of these stations on a day-in, day-out basis. Our motto is, 'Find a parade, and get in front of it.' That ratings slump caused us to learn and relearn everything we could about retail sales. We got our hands good and dirty. We understand why spec tapes work so well. We love the new RAB."

### Resist The 'Net

**Rule No. 7: Resist the lure of the Internet.** Fisher observes, "When you want to focus on turning around a ratings hit, you usually need the courage to log off the 'Net and focus on the smallest, most unglamorous building blocks possible. In our case, it was the quarter-hours we wanted from the records we played — basic-



cus we had as a sort of classic hits-based Hot AC. That, of course, is the majesty of the heritage CHR position, made all the more magical thanks to the great product that's been out there.

"We play right down the center of the fairway. And while we daypart currents and recurrences throughout the day, we avoid the edges and try to keep the sound very user-friendly. User-friendly is exceedingly important in a smaller market like southern New Jersey."

After the music and morning show had been overhauled, WAYV received an image makeover. Its stationality was tilted away from AC and toward contemporary pop with the new slogan "South Jersey's No. 1 Hit Music Station." Says Fisher, "We got all the important slug lines to drive our new image, like 'Today's hit music' and 'All the hits on one station.' Of course, we bought the obligatory Reel World jingle package to provide the proverbial new coat of paint. Sean Caldwell came on board to add his voice-over magic and help us drive everything home."

The air talent kept up with every

Continued on Page 100

# QUESTION: Why Are These Radio Stations Playing Third Eye Blind's "Deep Inside Of You"?

## HERE ARE THE ANSWERS:

Dan Kieley, PD, KIIS/Los Angeles: "We believe in this record. We've given it a solid rotation and the research is coming back very strong." (240 total spins and 5x a day)

Krash Kelly, PD, KXXM/San Antonio: "'Deep Inside Of You' is #6 overall in research – **POWER ROTATION!** Looks great in all demos and still has potential to grow. Core artist for the station. Solid hit record!" (460 total spins)

Mike Preston, PD KBKS/Seattle: "'Deep Inside Of You' is showing major HIT POTENTIAL. Just moved it up to B Rotation. Looks like 3EB delivered their 5th hit in a row!" (34 spins per week)

Chris Edge, PD, G105/Raleigh: "If you invest long term in this record it will payoff big! #5 18-24, Top 10 with F 25-34!! It's like a bowl of Cocoa Krispies. the best part is the chocolate milk at the end... don't stop eating!! Don't stop banging Third Eye Blind!" (over 400 total spins and 60 spins per week)

Jason McCormick, APD/MD, WNKS/Charlotte: "Our callout on 'Deep Inside Of You' is huge. Great callout on a hot song from a core band equals a hit at Kiss." (5 spins a day and over 320 total spins)

Scott Chase, PD, WSSR/Tampa: "Top 10 potential. The audience that knows it loves it, but we have to get the rest of them acquainted... so audience, say hello 3EB." (bumped from 20 to 68 spins this week)

Keith Clark, OM, B94/Pittsburgh: "'Deep Inside Of You' sounds incredible on this station." (over 300 total spins)

Dave Stewart, PD, KUMX/New Orleans: "'Deep Inside Of You' sounds perfect on Mix. I am confident that 3EB delivered another home run. It's a SMASH!" (30 spins per week)

Harry Legg, APD/MD, WKIE/ Chicago: "3EB is again proving that if YOU PLAY IT, IT WILL TEST. Solid research (#12 w/P1's) and it's coming home. Once again, 3EB has delivered another hit to Pop Radio." (over 370 total spins)

Neal Sharpe, PD, WLNK/Charlotte: "The callout on this looks VERY GOOD. It's getting more familiar all the time now and we've opened up this record. It has Top 15 Potential!!" (26 spins per week)

Bill Michaels, PD, WVKS/Toledo: "#1 Testing Record 18-24. I am powering the sh\*\* out of it at night!" (25 spins per week)

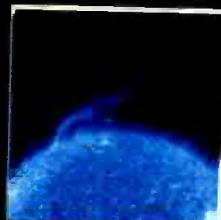
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R&R HOT AC **23**  
R&R CHR POP CHART **20**  
MONITOR MODERN AC #11  
MONITOR ADULT TOP 40 #18  
MONITOR MAINSTREAM TOP 40 #28



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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 29, 2000

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 3-9.

ARTIST TITLE LABEL(S)	CHR/POP				TOTALS FAMILIARITY	TOTALS BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
<b>H</b> PAPA ROACH Last Resort (DreamWorks)	3.93	3.90	3.93	3.84	60.0	19.9	4.14	3.91	3.44	3.91	4.06	3.75	3.90
3 DOORS DOWN Kryptonite (Republic/Universal)	3.89	3.91	3.96	4.03	77.5	17.3	3.94	3.95	3.76	3.93	4.00	3.78	3.86
CREED With Arms Wide Open (Wind-up)	3.88	3.95	—	—	69.8	21.0	3.87	3.98	3.74	3.95	3.97	3.75	3.82
PINK Most Girls (LaFace/Arista)	3.85	3.72	3.75	—	69.1	16.3	3.97	4.10	3.35	4.00	3.94	3.63	3.85
NELLY Country Grammar (Fo' Reel/Universal)	3.83	3.78	3.78	3.84	82.4	23.3	3.99	3.88	3.60	3.89	3.79	4.00	3.65
<b>H</b> MYA Case Of The Ex (Whatcha Gonna Do) (University/Interscope)	3.79	3.52	3.69	3.61	60.1	12.6	4.15	3.78	3.27	3.95	3.87	3.66	3.68
<b>H</b> SISQO Incomplete (Dragon/Def Soul/IDJMG)	3.67	3.61	3.66	—	51.5	10.6	3.88	3.71	3.16	3.79	3.44	3.73	3.73
EVERCLEAR Wonderful (Capitol)	3.64	3.66	3.61	3.67	62.1	14.9	3.68	3.84	3.56	3.54	3.79	3.57	3.68
'N SYNC It's Gonna Be Me (Jive)	3.59	3.67	3.70	3.65	89.9	37.8	3.77	3.46	3.50	3.58	3.60	3.46	3.73
CHRISTINA AGUILERA Come On Over Baby (All I Want Is You) (RCA)	3.59	3.56	3.60	3.39	79.2	24.8	3.77	3.59	3.26	3.42	3.56	3.58	3.83
VERTICAL HORIZON You're A God (RCA)	3.59	3.42	3.71	—	59.9	14.1	3.52	3.78	3.48	3.65	3.74	3.38	3.89
DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	3.58	3.65	3.67	3.61	86.4	31.9	3.65	3.71	3.33	3.68	3.69	3.55	3.37
BBMAK Back Here (Hollywood)	3.54	3.54	3.47	3.54	81.0	24.8	3.78	3.46	3.27	3.37	3.64	3.55	3.62
THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	3.53	—	—	—	40.0	7.9	3.48	3.69	3.41	3.51	3.69	3.05	3.94
<b>98</b> DEGREES Give Me Just One Night (Una Noche) (Universal)	3.52	3.37	3.38	3.38	78.0	28.0	3.64	3.43	3.44	3.49	3.51	3.34	3.75
BON JOVI It's My Life (Island/IDJMG)	3.47	3.63	3.50	3.53	85.1	19.8	3.75	3.13	3.46	3.86	3.36	3.33	3.14
MATCHBOX TWENTY Bent (Lava/Atlantic)	3.46	3.58	3.48	3.52	88.2	32.4	3.29	3.59	3.51	3.28	3.57	3.42	3.53
SOULDECISION Faded (MCA)	3.44	3.47	3.41	3.23	47.5	13.4	3.40	3.44	3.53	3.52	3.39	3.44	3.39
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	3.43	3.42	3.45	3.40	79.2	30.9	3.47	3.42	3.26	3.32	3.67	3.19	3.58
NINE DAYS Absolutely (Story Of A Girl) (550 Music)	3.40	3.53	3.61	3.59	82.2	34.4	3.50	3.44	3.22	3.36	3.54	3.28	3.51
JOE I Wanna Know (Jive)	3.39	3.41	3.41	3.45	82.7	35.6	3.48	3.33	3.33	3.54	3.40	3.28	3.41
BRITNEY SPEARS Lucky (Jive)	3.38	3.37	3.51	3.45	88.4	31.7	3.55	3.29	3.33	3.34	3.33	3.28	3.60
JANET Doesn't Really... (Def Soul/IDJMG)	3.37	3.36	3.47	3.32	83.1	31.4	3.44	3.24	3.43	3.36	3.51	3.23	3.40
BAHA MEN Who Let The Dogs Out (Artemis)	3.36	3.40	—	—	61.4	25.7	3.61	3.27	3.08	3.27	3.47	3.36	3.36
JESSICA SIMPSON I Think I'm In Love With You (Columbia)	3.35	3.38	3.50	3.47	77.5	29.7	3.47	3.29	3.24	3.29	3.58	3.18	3.65
MADONNA Music (Maverick/WB)	3.25	3.13	3.19	3.27	71.5	29.0	2.90	3.33	3.74	3.24	3.44	3.00	3.25

### CALLOUT AMERICA® Hot Scores

By ROB AGNOLETTI

Who hates roaches? Not our female listeners! Roaches infest Callout America for the second week as the trend of rock artists at the top of the survey continues. This week the top three songs are by rock-based acts.

Papa Roach's "Last Resort" (DreamWorks) is No. 1 overall with a 3.93 score. "Resort" finishes second in the teen demo and fourth 18-24.

"Kryptonite" by 3 Doors Down (Republic/Universal) ranks No. 2 overall and No. 1 with women 25-34. Creed is No. 3 overall (3.88) as "With Arms Wide Open" (Wind-up) finishes No. 2 in the 18-24 and 25-34 demos.

Pink's "Most Girls" (LaFace/Arista) ranks No. 1 among women 18-24 with a 4.10. "Girls" also finishes No. 4 overall and in the 12-17 demo.

"Case Of The Ex (Whatcha...)" by Mya (University/Interscope) makes an amazing leap from last week's overall 3.52 score to a 3.79. "Ex" also finishes No. 1 with teens and sixth 18-24.

Nelly's "Country Grammar" (Fo' Reel/Universal) ranks fifth overall and leaps to No. 4 in the 25-34 demo. "Incomplete," the ballad by Sisqo (Dragon/Def Soul/IDJMG), ranks seventh with a 3.67 overall score while ranking sixth with teens and eighth 18-24.

Two songs posting significant growth are "Music" by Madonna (Maverick/WB) and "Give Me Just One Night (Una Noche)" by 98 Degrees (Universal). "Music" ranks second among women 25-34 while "Give" climbs from 22nd to 14th overall this week.

For the second week in a row "Faded" by SoulDecision (MCA) posts its best results among 25-34s, ranking sixth in the demo.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. HR Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2000, R&R Inc.

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# R&R CHR/Pop Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	3 DOORS DOWN Kryptonite (Republic/Universal)	9703	+273	1005079	15	166/0
3	2	MADONNA Music (Maverick/WB)	9029	+268	910263	9	170/0
2	3	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	8890	-211	1021675	17	157/0
5	4	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	8293	+347	842723	11	168/0
4	5	JANET Doesn't Really Matter (Def Soul/IDJMG)	7886	-377	841612	16	167/0
8	6	CREED With Arms Wide Open (Wind-up)	7855	+1239	820836	7	162/3
11	7	PINK Most Girls (LaFace/Arista)	7028	+790	715802	9	155/3
7	8	98 DEGREES Give Me Just One Night... (Universal)	6955	+245	687946	8	168/0
6	9	MATCHBOX TWENTY Bent (Lava/Atlantic)	6683	-561	718696	24	160/0
10	10	SOULDECISION Faded (MCA)	6658	+275	628915	16	164/1
9	11	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	5803	-629	605557	22	141/0
12	12	EVERCLEAR Wonderful (Capitol)	5699	-4	512734	13	157/0
15	13	NELLY Country Grammar (Fo' Reel/Universal)	5677	+388	688774	10	149/0
16	14	VERTICAL HORIZON You're A God (RCA)	4960	+276	483060	10	153/3
17	15	BON JOVI It's My Life (Island/IDJMG)	4866	+212	536342	19	150/6
14	16	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	4681	-760	481656	22	155/0
19	17	BAHA MEN Who Let The Dogs Out (Artemis)	4263	-58	411621	11	152/2
13	18	BRITNEY SPEARS Lucky (Jive)	4223	-1334	383293	10	156/0
22	19	SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	4116	+438	423877	8	160/4
27	20	'N SYNC This I Promise You (Jive)	4046	+1545	430741	4	166/13
21	21	JESSICA SIMPSON I Think I'm In Love With You (Columbia)	3430	-689	301582	18	148/0
24	22	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	3298	+377	348137	12	137/6
23	23	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	3216	-12	315959	11	135/0
26	24	BARENAKED LADIES Pinch Me (Reprise)	3079	+285	280530	7	125/0
25	25	FASTBALL You're An Ocean (Hollywood)	2860	+4	224937	8	135/0
Breaker	26	KANDI Don't Think I'm Not (So So Def/Columbia)	2629	+449	322680	6	104/3
28	27	EVAN AND JARON Crazy For This Girl (Columbia)	2398	+160	206640	8	125/6
32	28	RUFF ENDZ No More (Epic)	2098	+366	267620	4	114/11
34	29	ENRIQUE IGLESIAS Sad Eyes (Interscope)	1940	+283	182805	3	109/3
33	30	FAITH HILL The Way You Love Me (Warner Bros.)	1835	+176	153152	5	100/5
30	31	NO AUTHORITY Can I Get Your Number (Maverick)	1793	-334	136543	12	107/0
31	32	STING Desert Rose (A&M/Interscope)	1602	-337	229334	20	107/0
41	33	WALLFLOWERS Sleepwalker (Interscope)	1461	+339	113291	2	100/4
40	34	DREAM He Loves U Not (Bad Boy/Arista)	1390	+230	151048	3	87/8
Debut	35	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1383	+1155	140756	1	137/29
47	36	MYA Case Of The Ex (Whatcha...) (University/Interscope)	1361	+509	228785	2	93/27
36	37	EVE 6 Promise (RCA)	1356	-14	114319	5	88/0
37	38	SAVAGE GARDEN Affirmation (Columbia)	1355	+103	115776	3	78/0
35	39	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1290	-110	152294	15	62/1
38	40	MARC ANTHONY My Baby You (Columbia)	1184	+7	201891	4	79/0
39	41	CORRS Breathless (143/Lava/Atlantic)	1130	-31	84072	6	82/4
44	42	DIDO Here With Me (Arista)	1061	+93	139375	4	82/2
42	43	DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)	1027	-66	133114	20	56/0
48	44	SR-71 Right Now (RCA)	986	+151	83328	2	84/10
45	45	PAPA ROACH Last Resort (DreamWorks)	974	+51	89883	4	62/4
Debut	46	RED HOT CHILI PEPPERS Californication (Warner Bros.)	861	+329	86621	1	77/12
Debut	47	SISQO Incomplete (Dragon/Def Sou/IDJMG)	831	+179	94399	1	58/5
-	48	MADISON AVENUE Don't Call Me Baby (C2/Columbia)	819	+28	148979	2	21/0
Debut	49	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	796	+317	100402	1	60/14
Debut	50	RICKY MARTIN She Bangs (Columbia)	775	+775	171849	1	151/151

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
RICKY MARTIN She Bangs (Columbia)	151
MACY GRAY Still (Epic)	39
MIKAILA So In Love With Two (Island/IDJMG)	38
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	29
MYA Case Of The Ex... (University/Interscope)	27
NINE DAYS If I Am (550 Music)	19
JOY ENRIQUEZ Tell Me How You Feel (LaFace/Arista)	18
NELLY FURTADO I'm Like A Bird (DreamWorks)	16
BOYZ II MEN Pass You By (Universal)	15
DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	14
LENNY KRAVITZ Again (Virgin)	14

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
'N SYNC This I Promise You (Jive)	+1545
CREED With Arms Wide Open (Wind-up)	+1239
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+1155
PINK Most Girls (LaFace/Arista)	+790
RICKY MARTIN She Bangs (Columbia)	+775
MYA Case Of The Ex... (University/Interscope)	+509
NINE DAYS If I Am (550 Music)	+454
KANDI Don't Think I'm Not (So So Def/Columbia)	+449
S. MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	+438
NELLY Country Grammar (Fo' Reel/Universal)	+388

## Breakers.

**KANDI**  
**Don't Think I'm Not (So So Def/Columbia)**

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2629/449	104/3	26

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

171 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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WMGF/Orlando

WAFY/Frederick

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UNIVERSAL

New & Active

**FRAGMA** *Toca's Miracle (Groovicious/Atlantic)*  
Total Plays: 747, Total Stations: 29, Adds: 1

**BOYZ II MEN** *Pass You By (Universal)*  
Total Plays: 724, Total Stations: 89, Adds: 15

**ROBBIE WILLIAMS** *Rock DJ (Capitol)*  
Total Plays: 714, Total Stations: 61, Adds: 4

**WHEATUS** *Teenage Dirtbag (Columbia)*  
Total Plays: 692, Total Stations: 41, Adds: 0

**DEXTER FREEBISH** *Leaving Town (Capitol)*  
Total Plays: 628, Total Stations: 46, Adds: 3

**NINE DAYS** *If I Am (550 Music)*  
Total Plays: 573, Total Stations: 78, Adds: 19

**MEST** *What's The Dillio (Maverick)*  
Total Plays: 498, Total Stations: 49, Adds: 5

**LEANN RIMES** *Can't Fight The Moonlight (Curb)*  
Total Plays: 417, Total Stations: 48, Adds: 5

**LENNY KRAWITZ** *Again (Virgin)*  
Total Plays: 335, Total Stations: 44, Adds: 14

**MYSTIKAL** *Shake Ya Ass (Jive)*  
Total Plays: 277, Total Stations: 25, Adds: 8

**ANGELA VIA** *I Don't Care (Atlantic)*  
Total Plays: 190, Total Stations: 19, Adds: 1

**JESSICA RIDDLE** *Symphony (Hollywood)*  
Total Plays: 178, Total Stations: 32, Adds: 12

**JOY ENRIQUEZ** *Tell Me How You Feel (LaFace/Arista)*  
Total Plays: 153, Total Stations: 37, Adds: 18

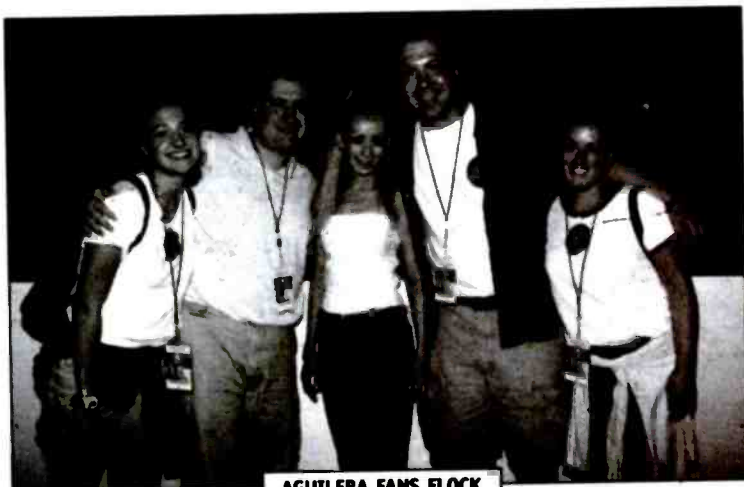
**1 PLUS 1** *Cherry Bomb (Elektra/EEG)*  
Total Plays: 143, Total Stations: 24, Adds: 7

**MIKAILA** *So In Love With Two (Island/DJMG)*  
Total Plays: 107, Total Stations: 38, Adds: 38

**MACY GRAY** *Still (Epic)*  
Total Plays: 21, Total Stations: 43, Adds: 39

**NELLY FURTADO** *I'm Like A Bird (DreamWorks)*  
Total Plays: 3, Total Stations: 16, Adds: 16

Songs ranked by total plays



AGUILERA FANS FLOCK

RCA recording artist and teen superstar Christina Aguilera performed at the WAKS/Cleveland show, held at the Gund Arena. Aguilera told fans to "come on over," and they certainly did — the concert sold out quickly. Pictured here are (l-r) WAKS & KISS 104-9 intern Vanessa, WAKS PD Dan Mason, Aguilera and WAKS MD Kasper and Promotions Asst. Dawn Hare.



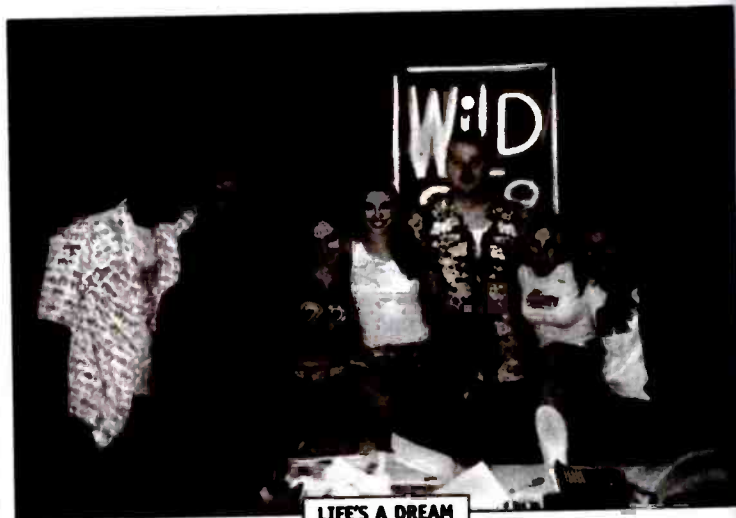
AVANT PUTS ON A HEATED PERFORMANCE

Now this is entertainment! The ladies went wild for MCA recording artist Avant as he and one of his dancers showed off their steamy routine.



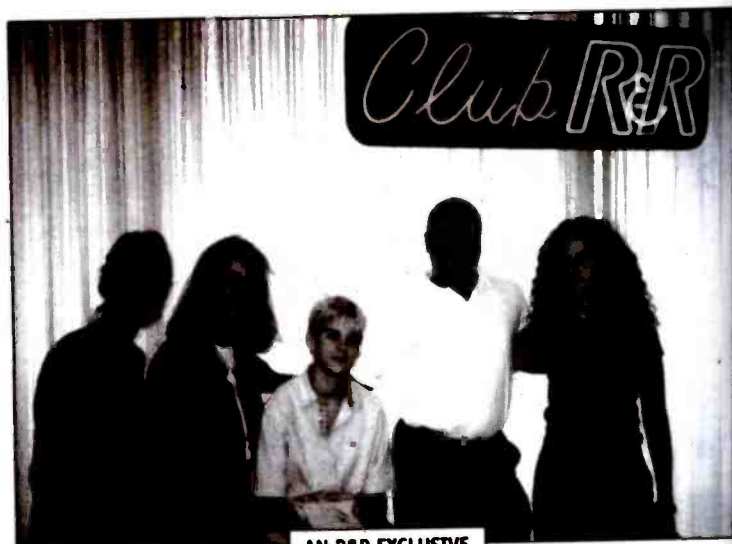
A GARDEN IN THE DESERT

To whom do I owe this pleasure? KFMS/Las Vegas PD Rik McNeil and Dir./Marketing & Promotions Todd Michaels were ecstatic when they heard that Columbia recording artists Savage Garden were in town to do a show at the House Of Blues and would be dropping by for a visit. Pictured here are (l-r) McNeil, Michaels and Savage Garden's Daniel Jones and Darren Hayes.



LIFE'S A DREAM

While visiting San Francisco, Arista recording group Dream dropped by KYLD to hang out with the staffers and add some life to the station. Pictured with the lovely ladies are Kenny Burns, Arista's Lance Walden, Jazzy Jim Archer, Leslie Perez and Jose Melendez.



AN R&R EXCLUSIVE

Aaron Carter considered a new gig at R&R when Publisher/CEO Erica Farber offered him sales rep Paul Colbert's position. Carter decided to turn it down — he'd just get bored, and it wouldn't leave any time to hang out at the mall. Pictured here are (l-r) Jive VP/West Coast Promotion Patricia Bock, Farber, Carter, a relieved Colbert and Jive West Coast Pop Promotion Regional Rose Braunstein.

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from the late 70's through the 80's, and early 90's.



## RETRO MIX HOT/AC 1 HOUR/week

The greatest Hot Adult Contemporary dance/club/party  
hits from the 80's through the early 90's.



## RETRO MIX OLD SKOOL 1 HOUR/week

The biggest "Old Skool" club & party hits from the  
late 70's through the 80's, and early 90's.



## RETRO MIX RESURRECTION 1 HOUR/week

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September 29, 2000

## Most Played Recurrents

BBMAK Back Here (Hollywood)
JOE I Wanna Know (Jive)
'N SYNC It's Gonna Be Me (Jive)
AALIYAH Try Again (BlackGround/Virgin)
CREED Higher (Wind-up)
PINK There You Go (LaFace/Arista)
VERTICAL HORIZON Everything You Want (RCA)
SONIQUE It Feels So Good (Farmclub/Republic/Universal)
SANTANA F/ROB THOMAS Smooth (Arista)
MACY GRAY I Try (Epic)
'N SYNC Bye Bye Bye (Jive)
ENRIQUE IGLESIAS Be With You (Interscope)
DESTINY'S CHILD Say My Name (Columbia)
SISQO Thong Song (Dragon/Def Soul/IDJMG)
SANTANA F/PRODUCT G&B Maria Maria (Arista)
ALICE DEEJAY Better Off Alone (Republic/Universal)
BLAQUE Bring It All To Me (Track Masters/Columbia)
THIRD EYE BLIND Never Let You Go (Elektra/EEG)
MARC ANTHONY I Need To Know (Columbia)
SMASH MOUTH All Star (Interscope)

CHR/POP

## Going For Adds 10300

FOO FIGHTERS Next Year (Roswell/RCA)
FRAGMA Toca's Miracle (Groovilicious/Atlantic)
KATHIE LEE Love Never Fails (Universal)
MANDY MOORE Walk Me Home (550 Music)
LEIGH NASH Need To Be Next To You (Engine/Arista)
SADE By Your Side (Epic)
TAKE 5 Can I Come Over (Elektra/EEG)

Continued from Page 92

ally, the record playing right now and the one after it. With the help of Mike Donovan, we concentrated on immediately strengthening WAYV's music.

"We didn't even think of building a website for WAYV until the heavy lifting of our turnaround project was finished. There is no evidence yet, at least in small markets, that brilliant, cutting-edge websites drive quarter-hours to a radio station anywhere near as effectively as playing the best songs for your heaviest users."

### Bigness In Smallness

**Rule No. 8: You get your bigness from your smallness.** "We're probably a throwback to what radio was in the old predigital days," Fisher laughs. "Lots of live DJs 24-7; totally analog equipment; all live and local; some multitasking, but not that much; two traffic directors; two engineers; two news directors; two consultants; and tons of interns wearing T-shirts and giving out bumper stickers and key chains."

"With all that we still convert revenue to cash flow at a 43% margin. Efficiency experts would

have a field day with us, but we've enjoyed a lot of success, and we have happy campers, so why change?"

"It's not a problem for us being small, or even ending up small. It gives us an agility and a nimbleness that others envy. Our smallness allowed everyone on the staff to play an integral part in the turnaround. In radio it's no longer a matter of how big you are, it's about how big you are in a region. I feel like the last mouse to get on the ark before it sailed away."

"We're a private company. Our approach is, 'Let's lock up some prime underdeveloped assets, then let's take our time and really optimize them.' The longer something takes to build, the longer it usually lasts. People say you have to pay the price for success. Actually, that's wrong. You have to pay the price for failure, and you enjoy the price of success. In radio the work is never, ever totally done. Winning in this business is like running a marathon with no finish line."

"The beauty of radio for me has always been that it's a race against time every day, every month and every year. WAYV's ratings history over our first five years in Atlantic City proves what we all know: In radio your success is never final, and failure is never fatal."

## TUNED-IN

CHR/POP

R&amp;R/MEDIABASE 24/7

### 102.5 WFMF/Baton Rouge

3am

WILL SMITH Miami  
DEBELAH MORGAN Dance With Me  
DESTINY'S CHILD Jumpin' Jumpin'  
SMASH MOUTH All Star  
WESTLIFE Swear It Again  
KANDI Don't Think I'm Not  
AEROSMITH I Don't Want To Miss A Thing  
RICKY MARTIN Livin' La Vida Loca  
SAMANTHA MUMBA Gotta Tell You  
JAY-Z Big Pimpin'  
MATCHBOX TWENTY Bent  
'N SYNC It's Gonna Be Me  
DEBELAH MORGAN Dance With Me  
SUGAR RAY Every Morning  
BAHA MEN Who Let The Dogs Out

11am

MATCHBOX TWENTY Bent  
ENRIQUE IGLESIAS Bailamos  
CHRISTINA AGUILERA Come On Over Baby (All I...)  
MACY GRAY I Try  
NINE DAYS Absolutely (Story Of A Girl)  
TONE-LOC Funky Cold Medina  
'N SYNC This I Promise You  
PINK There You Go  
SUGAR RAY Someday  
MADONNA Music  
SALT-N-PEPA Push It  
99 DEGREES Give Me Just One Night (Una Noche)  
MATCHBOX 20 3 AM

4pm

SAVAGE GARDEN I Knew I Loved You  
JANET Doesn't Really Matter  
CREED Higher  
KANDI Don't Think I'm Not  
MADONNA Music  
NO DOUBT Don't Speak  
SOULDECISION Faded  
NEXT Too Close  
3 DOORS DOWN Kryptonite  
MADISON AVENUE Don't Call Me Baby  
SALT-N-PEPA MEN VOGUE Whatta Man  
BBMAK Back Here  
SUGAR RAY Every Morning

8pm

EMINEM The Way I Am  
MADONNA Music  
3 DOORS DOWN Kryptonite  
NELLY Country Grammar  
WHEATUS Teenage Dirtbag  
SOULDECISION Faded  
JAY-Z Big Pimpin'  
PINK There You Go  
OFFSPRING Pretty Fly (For A White Guy)  
JANET Doesn't Really Matter  
RUFF ENDS No More

### Kids FM WKXJ/Chattanooga

3am

EVERYTHING Hooch  
MADONNA Music  
SMASH MOUTH Can't Get Enough Of You Baby  
JOE I Wanna Know  
DEBELAH MORGAN Dance With Me  
3 DOORS DOWN Kryptonite  
ARRESTED DEVELOPMENT Mr. Wendal  
ROBBIE WILLIAMS Rock DJ  
JENNIFER LOPEZ Waiting For Tonight  
99 DEGREES Give Me Just One Night (Una Noche)  
THIRD EYE BLIND Deep Inside Of You  
TLC Unpretty  
EVE 6 Promise  
AALIYAH Try Again  
EVAN AND JARON Crazy For This Girl  
BLIND MELON No Rain

11am

3 DOORS DOWN Kryptonite  
DESTINY'S CHILD Say My Name  
EVE 6 Inside Out  
BBMAK Back Here  
SAMANTHA MUMBA Gotta Tell You  
MERRIL BAINBRIDGE Mouth  
AFTER 7 Can't Stop  
NO AUTHORITY Can I Get Your Number  
KID ROCK Only God Knows Why  
MADONNA Music  
GOO GOO DOLLS Slide  
DEBELAH MORGAN Dance With Me  
MATCHBOX TWENTY Bent  
MARKY MARK Good Vibrations

4pm

ENRIQUE IGLESIAS Bailamos  
3 DOORS DOWN Kryptonite  
DES'REE You Gotta Be  
SUGAR RAY Falls Apart  
SAMANTHA MUMBA Gotta Tell You  
GOO GOO DOLLS Iris  
DESTINY'S CHILD Jumpin' Jumpin'  
NO AUTHORITY Can I Get Your Number  
SANTANA F/ROB THOMAS Smooth  
SOULDECISION Faded  
NELLY Country Grammar  
AALIYAH Are You Somebody  
99 DEGREES The Hardest Thing

8pm

THIRD EYE BLIND Deep Inside Of You  
CREED With Arms Wide Open  
99 DEGREES Give Me Just One Night (Una Noche)  
JOE I Wanna Know  
BRITNEY SPEARS Lucky  
AARON CARTER Aaron's Party (Come Get In)  
NELLY Country Grammar  
DESTINY'S CHILD Jumpin' Jumpin'  
BAHA MEN Who Let The Dogs Out  
SOULDECISION Faded  
BON JOVI It's My Life  
SALT-N-PEPA Shoop  
ALAINS MORISSETTE Uninvited  
ENRIQUE IGLESIAS Sad Eyes



Monitored airplay data supplied by Mediaspace Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 8/14. © 2000, R&R Inc.

CHR/Pop Reporters

September 29, 2000 R&R • 101

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets, including call letters, frequency, format, and advertiser information. Markets include Albany, NY; Buffalo, NY; Chicago, IL; Cleveland, OH; Dallas, TX; Denver, CO; Detroit, MI; Houston, TX; Kansas City, MO; Las Vegas, NV; Little Rock, AR; Los Angeles, CA; Louisville, KY; Miami, FL; Milwaukee, WI; Minneapolis, MN; Nashville, TN; New Orleans, LA; New York, NY; Oklahoma City, OK; Omaha, NE; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Portland, ME; Portland, OR; Raleigh, NC; Richmond, VA; Sacramento, CA; St. Louis, MO; Tampa, FL; Toledo, OH; Tulsa, OK; Wichita, KS; and Youngstown, OH.

\* = Mediadbase 24/7 monitored

171 Total Reporters
171 Current Reporters
171 Current Playlists

Note: WOST/F.I. Myers-Naples changed calls to WKFF/F.I. Myers-Naples.







# CHR/Pop Playlists

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

**MARKET #30**  
**KHVK/Kansas City**  
Infinity  
(816) 756-5698  
Zellus/Dyan  
12+ Cume **234,000**

**Mix 93.3**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
58	60	SOUL DE LOS ANGELES	10350
58	60	CREEDE WITH Arms Wide Open	10200
60	60	DESTINY'S CHILD/Jumper	10200
72	60	3 DOORS DOWN/Kryptonite	10050
58	64	JANE T/Don't Really	9000
48	60	PRINCE & The New Power Generation	9000
58	58	TONI BRAXTON/Woman In Me	8700
57	53	CHRISTINA AGUILERA/Coma Come On Over	7950
52	57	BON JOVIVI's My Life	7800
61	61	MATCHBOX TWENTY/Bent	7650
42	48	98 DEGREES/Give Me Just One	7200
48	48	NELLY/Country Grammar	7200
48	48	JOE J/Where You At	6900
62	48	NE-YO/That's How I Feel	6300
47	41	BAHA MEN/Who Let The Dogs Out	6150
57	37	EVERETT/Just A Fool	5700
53	38	SAMANTHA MURRAY/Gotta Let You	5550
37	34	AL P/My Way	5400
32	34	VERLICAL/HORIZON/You're A God	5100
33	34	MADONNA/Music	5100
32	34	NINE DAYS/Absolutely	4800
29	29	KANDI DONT/Think I'm Not	4500
29	27	BARBARE D/LADIES First Class	4050
29	27	THIRD EYE BLIND/Deep Inside Of You	3900
18	22	SANTANA/PROB The Mas Smooth	3500
22	22	VERTICAL HORIZON/Everything You Want	3300
47	22	CREEDE/Higher	3300
21	21	SISTER HAZEL/Change Your Mind	3150
21	21	FAITH HILL/The Way You Love Me	3000
18	18	SONIQUE/It Feels So Good	2800
16	16	PRINCE/There You Go	2400
15	15	RUFF ENDR/No More	2250
13	14	URE/AA/He Loves Me Not	2100
13	14	JAY-Z/Big Pimpin	1950
13	14	TRAVIS/Torn	1950
13	14	RICKY MARTI/96/Le Vida Loca	1950
10	11	FASTBALL/You're An Ocean	1650
9	11	EVE/6 Promises	1650
9	9	MARIC ANTHONY/Need To Know	1350
5	9	DESTINY'S CHILD/Independent Women	1350

**MARKET #30**  
**WKSS/Indianapolis**  
Entercom  
(414) 529-1250  
Kelly/Martinez  
12+ Cume **291,400**

**103.7 WISS**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
64	64	DR DRE/The Next Episode	11840
65	63	DA BRAT/It's Real/What Chu Like	11600
64	61	SABRINA/Jive It Up	11200
58	60	MADONNA/Music	11100
42	46	3 DOORS DOWN/Kryptonite	8325
65	43	PRINCE/Most Girls	8325
42	43	IDEAL/Wishin	8295
42	42	CHRISTINA AGUILERA/Coma Come On Over	7770
64	42	CREEDE WITH Arms Wide Open	7700
41	41	NE-YO/That's How I Feel	7585
38	34	EMME M/My Way I Am	7030
34	34	KANDI DONT/Think I'm Not	6790
34	34	REXHA/Whitney	6290
36	34	RUFF ENDR/No More	6290
31	32	CLEOPATRA/It's Gonna Be	5920
37	32	THIRD EYE BLIND/Deep Inside Of You	5920
33	31	FASTBALL/You're An Ocean	5735
31	31	VERTICAL HORIZON/Everything You Want	5735
36	34	SABRINA/Jive It Up	5620
43	29	BRINCE/Most Girls	5365
29	29	MVA/Case Of The Ex	5365
42	29	SOUL DE LOS ANGELES	5365
20	20	SOUL DE LOS ANGELES	5180
20	20	MATCHBOX TWENTY/Bent	5180
44	27	EVERETT/Just A Fool	4970
33	27	SANTANA/PROB The Mas Smooth	4970
33	26	98 DEGREES/Give Me Just One	4810
25	24	DESTINY'S CHILD/Jumper	4450
23	24	JAY-Z/Big Pimpin	4450
24	24	DAV/Party Up (Up In Here)	4255
22	24	JANE T/Don't Really	4070
22	22	TOD/Wanna My Girls At?	4070
23	22	DESTINY'S CHILD/Independent Women	4070
22	22	VERTICAL HORIZON/Everything You Want	4070
42	21	DE LA H/MORGAN/Dance With Me	3885
41	21	VERTICAL HORIZON/Everything You Want	3885
20	20	98 DEGREES/Give Me Just One	3700
19	20	SR/7/Big Pimpin	3700
19	19	EMM AND JARON/Crazy For This Girl	3115
15	18	KID ROCK/Only God Knows Why	3135
15	18	H/M/N/Star	3135
19	17	MYST/Real/Whatever You Want	3145

**MARKET #30**  
**KCRV/San Antonio**  
Clear Channel  
(210) 736-9700  
Kelly/James  
12+ Cume **318,300**

**MIX 96.1**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
93	84	MADONNA/Music	15698
93	83	CREEDE WITH Arms Wide Open	15531
93	82	3 DOORS DOWN/Kryptonite	15531
90	80	EVERETT/Just A Fool	14695
87	77	PRINCE/Most Girls	12859
82	84	JANE T/Don't Really	10668
82	80	PAPA RAHO/V.I.P.	9685
52	50	THIRD EYE BLIND/Deep Inside Of You	9185
52	50	CHRISTINA AGUILERA/Coma Come On Over	8684
50	48	98 DEGREES/Give Me Just One	7682
48	48	MANDY MOORE/I Wanna Be With You	8183
65	47	TONI BRAXTON/Woman In Me	7649
47	46	BON JOVIVI's My Life	7480
37	46	VERLICAL/HORIZON/You're A God	7480
39	40	MATCHBOX TWENTY/Bent	7082
37	38	BLESSED UNION/That's The Gift	6513
35	39	JONIC/Janic's Groove	6513
33	38	VERTICAL HORIZON/Everything You Want	6346
29	37	JAY-Z/Big Pimpin	6346
36	35	L/I/Misérable	5845
31	30	GOD GOD DOLLS/Broadway	5177
31	30	PRINCE/There You Go	5177
30	30	EVE/6 Promises	5010
29	30	NE-YO/That's How I Feel	5010
29	30	SOUL DE LOS ANGELES	4643
29	27	CREEDE/Higher	4509
29	27	NELLY/Country Grammar	4509
26	26	DESTINY'S CHILD/Jumper	4347
22	25	DAV/Party Up (Up In Here)	4175
22	25	LEANN RIME/Savin' Me	4175
40	23	NINE DAYS/Absolutely	3841
16	21	RED HOT CHILI/California	3507
26	21	BARBARA D/LADIES First Class	3507
28	20	VERLICAL/HORIZON/You're A God	3340
28	20	MATCHBOX TWENTY/Bent	3340
16	20	GREEN DAY/Warning	2672
30	18	JOE J/Where You At	2672
6	12	LENNY KRAMTZ/American	2004
11	11	GOD GOD DOLLS/Broadway	1837
79	11	STONE TEMPLE PILOTS/Sour Girl	1837

**MARKET #30**  
**WPWO/Providence**  
Citadel  
(401) 433-4200  
Bristol/Morris  
12+ Cume **372,800**

**92 FM**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
65	62	MADONNA/Music	11842
65	62	3 DOORS DOWN/Kryptonite	11460
65	62	MATCHBOX TWENTY/Bent	11460
60	60	BON JOVIVI's My Life	9168
64	60	TONI BRAXTON/Woman In Me	8404
27	60	CREEDE WITH Arms Wide Open	7840
37	58	98 DEGREES/Give Me Just One	7067
60	37	JOE J/Where You At	7067
36	36	CHRISTINA AGUILERA/Coma Come On Over	6875
57	36	SPLINDE/R I Think God Got	6685
36	36	VERTICAL HORIZON/You're A God	6685
58	35	STING/Danger Zone	6685
17	35	SOUL DE LOS ANGELES	6303
10	29	TONI BRAXTON/Woman In Me	5539
29	29	DINO/Here With Me	5539
20	26	MARC ANTHONY/Baby	4966
30	25	DE LA H/MORGAN/Dance With Me	4775
27	25	JANE T/Don't Really	4775
27	25	LEANN RIME/Savin' Me	4393
27	25	THIRD EYE BLIND/Deep Inside Of You	4207
20	21	SAMANTHA MURRAY/Gotta Let You	4011
19	20	EMM AND JARON/Crazy For This Girl	3820
10	19	DESTINY'S CHILD/Jumper	3629
18	20	STING/Danger Zone	3438
8	18	PRINCE/There You Go	3438
10	16	WALL FLOWERS/Sissypalooza	3056
21	17	NELLY/Country Grammar	3056
17	16	EVERETT/Just A Fool	3056
17	16	ROCKEY/KISSAS/See Your Face	3056
8	16	ROCKEY/KISSAS/See Your Face	3056
15	15	MST/What's The O.D.	2865
21	15	EVERETT/Just A Fool	2865
18	14	SAVAGE GARDEN/In My Arms	2674
18	14	DE LA H/MORGAN/Dance With Me	2483
13	13	ZOE L/That's The Way I Feel	2483
11	13	FASTBALL/You're An Ocean	2101
11	13	FASTBALL/You're An Ocean	2101
11	13	BAHA MEN/Who Let The Dogs Out	2101
23	11	BILLY G/Man On A Horse	2101
17	11	NO AUTHORITY/Can I Get Your	2101
10	11	BRITNEY SPEARS/Crazy 'til I Die	2101

**MARKET #30**  
**WKYC/Columbus, OH**  
Clear Channel  
(614) 430-8824  
Kelly  
12+ Cume **291,200**

**103.7 WISS**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
58	78	3 DOORS DOWN/Kryptonite	11600
58	78	CREEDE WITH Arms Wide Open	11600
67	78	DESTINY'S CHILD/Jumper	10200
72	60	AL P/My Way	9168
64	60	TONI BRAXTON/Woman In Me	8404
72	60	MATCHBOX TWENTY/Bent	7650
74	64	NINE DAYS/Absolutely	4800
45	45	SOUL DE LOS ANGELES	5100
42	42	MADONNA/Music	5100
50	43	NE-YO/That's How I Feel	6885
33	42	VERTICAL HORIZON/You're A God	6685
42	42	EVERETT/Just A Fool	6685
42	42	EVERETT/Just A Fool	6685
40	41	JANE T/Don't Really	7067
19	34	NE-YO/That's How I Feel	7067
31	34	FASTBALL/You're An Ocean	5735
29	32	RED HOT CHILI/California	4966
29	32	RED HOT CHILI/California	4966
29	32	98 DEGREES/Give Me Just One	4775
38	23	VERTICAL HORIZON/Everything You Want	5735
38	23	BAHAMA BAMB/Gotta Let You	5550
20	20	BRITNEY SPEARS/Lucky	4011
20	20	CHRISTINA AGUILERA/Coma Come On Over	4011
20	20	PRINCE/Most Girls	4011
19	20	STING/Danger Zone	3438
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056
25	25	NE-YO/That's How I Feel	3056

**MARKET #35**  
**KZHT/San Jose**  
Clear Channel  
(801) 908-1300  
McCartney/McCarthy  
12+ Cume **240,500**

**94.7 ZHT**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
72	72	CREEDE WITH Arms Wide Open	6912
69	78	TONI BRAXTON/Woman In Me	6720
62	62	VERTICAL HORIZON/You're A God	5952
50	50	EMM AND JARON/Crazy For This Girl	5664
48	57	3 DOORS DOWN/Kryptonite	5472
67	57	CHRISTINA AGUILERA/Coma Come On Over	5472
48	48	BRITNEY SPEARS/Lucky	4704
49	49	PRINCE/Most Girls	4704
63	48	DESTINY'S CHILD/Jumper	4608
44	48	98 DEGREES/Give Me Just One	4224
48	48	BON JOVIVI's My Life	3840
48	48	DE LA H/MORGAN/Dance With Me	3840
48	48	SAMANTHA MURRAY/Gotta Let You	3840
47	48	MATCHBOX TWENTY/Bent	3072
31	47	ENRIQUE IGLESAS/See Your Face	2976
20	47	DINO/Here With Me	2784
29	47	WHEATON/Working On It	2688
24	47	SERGEY GARBEV/In My Arms	2688
24	47	JANE T/Don't Really	2304
24	47	RUFF ENDR/No More	2304
23	47	MADONNA/Music	2208
23	47	MATCHBOX TWENTY/Bent	2208
23	47	NELLY/Country Grammar	2208
16	20	EVE/6 Promises	1920
20	20	BILLY G/Man On A Horse	1920
20	20	EMM AND JARON/Crazy For This Girl	1920
20	20	MVA/Case Of The Ex	1920
20	20	98 DEGREES/Give Me Just One	1920
19	20	SR/7/Big Pimpin	1920
19	20	FASTBALL/You're An Ocean	1920
18	20	DAV/Party Up (Up In Here)	1920
18	20	SISTER HAZEL/Change Your Mind	1920
18	20	TOD/Wanna My Girls At?	1728
18	20	SPLINDE/R I Think God Got	1728
18	20	THIRD EYE BLIND/Deep Inside Of You	1728
17	20	GOD GOD DOLLS/Broadway	1632
20	17	EVERETT/Just A Fool	1632
16	20	SERGEY GARBEV/In My Arms	1536
16	20	MANDY MOORE/I Wanna Be With You	1536
16	20	WESTLIFE/See Me Again	1536
16	20	NE-YO/That's How I Feel	1440
16	20	PRINCE/There You Go	1440
16	20	ANITA/Baby	1440
15	20	CREEDE/Higher	1344

**MARKET #37**  
**WKNS/Charlotte**  
Infinity  
(704) 331-9510  
Reynolds/McCormick  
12+ Cume **307,800**

**KISS 95.1 FM**

PLAYS	LB TW	ARTIST/TITLE	GI (899)
58	58	CREEDE/Higher	10348
60	58	MATCHBOX TWENTY/Bent	9576
55	56	PRINCE/There You Go	9630
57	54	EVERETT/Just A Fool	9288
31	52	FAITH HILL/The Way You Love Me	8944
39	50	CHRISTINA AGUILERA/Coma Come On Over	8650
44	44	JESSICA SIMPSON/Think I'm In	8266
54	44	DESTINY'S CHILD/Jumper	7924
51	43	3 DOORS DOWN/Kryptonite	7376
37	42	TONI BRAXTON/Woman In Me	7204
41	41	BON JOVIVI's My Life	7052
41	41	VERTICAL HORIZON/You're A God	7052
44	40	JANE T/Don't Really	6880
34	40	MADONNA/Music	6680
41	40	NE-YO/That's How I Feel	6680
26	39	SOUL DE LOS ANGELES	6708
38	38	THIRD EYE BLIND/Deep Inside Of You	6708
30	38	JOE J/Where You At	6536
30	38	JOE J/Where You At	6536
18	32	CREEDE WITH Arms Wide Open	5988
29	32	NELLY/Country Grammar	5404
27	30	PRINCE/Most Girls	4988
27	30	EMM AND JARON/Crazy For This Girl	4988
27	30	BAHA MEN/Who Let The Dogs Out	4988
16	23	SAMANTHA MURRAY/Gotta Let You	3996
20	22	98 DEGREES/Give Me Just One	3784
22	22	FASTBALL/You're An Ocean	3612
22	22	DEXTER FLETCHER/Leaving Love	3612



Hip Hop Top 20

September 29, 2000

Table with 4 columns: Rank, Artist Title Label(s), Total Plays, Total Stations, Adds. Top entries include MYSTIKAL Shake Ya Ass (Jive) and NELLY Country Grammar (Fo' Reel/Universal).

65 CHR/Rhythmic and 81 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23.

New & Active

Table listing new and active artists with columns for Artist, Title, Label(s), Total Plays, Total Stations, and Adds. Includes PROFILE Liar (Motown/Universal) and NEXT Beauty Queen (Arista).

Table listing new and active artists with columns for Artist, Title, Label(s), Total Plays, Total Stations, and Adds. Includes ENRIQUE IGLESIAS Sad Eyes (Interscope) and JOY ENRIQUEZ Tell Me How You Feel (LaFace/Arista).

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Atlanta, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, New York, Phoenix, San Diego, and San Francisco. Each entry lists the station, reporter name, and a list of top adds.

\* = Mediabase 24/7 monitored

65 Total Reporters
66 Current Reporters
66 Current Playlists

# R&R CHR/Rhythmic Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	NELLY Country Grammar (Fo' Reel/Universal)	3061	-287	468104	26	59/1
	2	MYA Case Of The Ex (Whatcha...) (University/Interscope)	2734	+87	404066	10	59/1
	3	PINK Most Girls (LaFace/Arista)	2710	-14	325100	16	51/0
	4	RUFF ENDZ No More (Epic)	2457	+74	296986	15	57/0
	5	MYSTIKAL Shake Ya Ass (Jive)	2438	+203	409712	7	64/0
	6	EMINEM The Way I Am (Aftermath/Interscope)	2176	+26	364472	8	59/0
	7	KANDI Don't Think I'm Not (So So Def/Columbia)	2147	-80	268428	14	47/0
	8	JANET Doesn't Really Matter (Def Soul/IDJMG)	1904	-200	250913	18	56/0
	9	MADONNA Music (Maverick/WB)	1903	+53	214112	8	41/1
	10	DR. DRE The Next Episode (Aftermath/Interscope)	1890	-55	305424	22	54/0
	11	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	1788	+50	170640	11	40/0
	12	SISQO Incomplete (Dragon/Def Soul/IDJMG)	1724	-48	266209	15	58/0
	13	JA RULE F.C. MILLIAN Between Me... (Murder Inc./Def Jam/IDJMG)	1675	+476	336745	4	54/3
	14	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	1613	-100	287045	29	54/0
	15	LIL BOW WOW Bounce With Me (So So Def/Columbia)	1568	+118	273438	8	48/3
	16	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	1564	+221	221860	4	55/1
	17	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1530	-47	199501	25	56/0
	18	NELLY E.I. (Fo' Reel/Universal)	1481	+422	240792	4	45/7
	19	COMMON The Light (MCA)	1410	-44	219471	14	41/1
	20	DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)	1356	-150	191930	21	44/0
	21	NEXT Wifey (Arista)	1345	-138	190446	20	49/0
<b>Breaker</b>	22	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1141	+156	163765	5	39/5
	23	98 DEGREES Give Me Just One Night... (Universal)	1110	-40	141226	8	36/0
	24	CHANGING FACES That Other Woman (Atlantic)	1072	-22	162524	4	53/1
<b>Breaker</b>	25	LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)	1058	+161	151300	6	43/8
<b>Breaker</b>	26	BAHA MEN Who Let The Dogs Out (Artemis)	1044	+120	126299	9	31/2
	27	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)	1024	-176	203393	11	37/0
	28	ERYKAH BADU Bag Lady (Motown/Universal)	966	+52	173307	7	42/1
	29	'N SYNC This I Promise You (Jive)	943	+241	104383	4	29/1
	30	TRINA Pull Over (Slip 'N Slide/Atlantic)	899	-99	95766	10	31/0
	31	3LW No More (Baby I'ma Do Right) (Epic)	888	+165	72611	4	41/2
	32	'N SYNC It's Gonna Be Me (Jive)	802	-28	98399	20	27/0
	33	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	788	-80	124697	10	38/0
	34	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	775	-140	78759	11	30/0
	35	BRITNEY SPEARS Lucky (Jive)	662	-216	66564	10	23/0
	36	BEEHIVE MAN Girls Dem Sugar (Virgin)	648	+47	172422	4	30/3
	37	JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)	642	-20	169425	5	28/0
	38	AVANT Separated (Magic Johnson/MCA)	642	-99	82255	18	25/0
	39	DREAM He Loves U Not (Bad Boy/Arista)	629	+111	49650	2	25/1
	40	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	627	-72	97296	8	31/1
	41	BIG TYMERS #1 Stunna (Cash Money/Universal)	622	+46	114671	4	22/0
<b>Debut</b>	42	SHAGGY It Wasn't Me (MCA)	621	+272	85860	1	30/11
	43	SON BY FOUR Purest Of Pain (A Puro Dolor) (Sony Discos/Columbia)	569	-61	115773	16	23/0
	44	SHADE SHEIST Where I Wanna Be (Baby Ree/London/Sire)	549	+162	113635	2	35/3
	45	SOUTH PARK MEXICAN You Know My Name (Dopehouse/Universal)	531	-155	36226	8	24/0
	46	SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	523	-20	36186	6	29/3
<b>Debut</b>	47	R. KELLY I Wish (Jive)	502	+192	139131	1	35/11
	48	IDEAL Whatever (Noontime/Virgin)	494	-84	59754	18	29/0
	49	BLACK EYED PEAS Weekends (Interscope)	482	-46	48352	3	32/0
	50	MADISON AVENUE Don't Call Me Baby (C2/Columbia)	433	-9	70352	15	17/1

## Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
KEITH SWEAT F/LIL' MO I'll Trade... (Elektra/EEG)	34
RICKY MARTIN She Bangs (Columbia)	22
CHANTE' MOORE Straight Up (Silas/MCA)	15
MIKAILA So In Love With Two (Island/IDJMG)	14
R. KELLY I Wish (Jive)	11
SHAGGY It Wasn't Me (MCA)	11
LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)	8
NELLY E.I. (Fo' Reel/Universal)	7
JOY ENRIQUEZ Tell Me How You Feel (LaFace/Arista)	6
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	5
MACK 10 F/T-BOZ Tight To Def (Hoo Bangin'/Priority)	5
PROFYLE Liar (Motown/Universal)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
JA RULE F.C. MILLIAN Between Me... (M/Def Jam/IDJMG)	+476
NELLY E.I. (Fo' Reel/Universal)	+422
SHAGGY It Wasn't Me (MCA)	+272
'N SYNC This I Promise You (Jive)	+241
RICKY MARTIN She Bangs (Columbia)	+241
DESTINY'S CHILD Independent Women... (Columbia)	+221
MACK 10 F/T-BOZ Tight To Def (Hoo Bangin'/Priority)	+200
MYSTIKAL Shake Ya Ass (Jive)	+165
NEXT Beauty Queen (Arista)	+160
R. KELLY I Wish (Jive)	+160

## Breakers.

<b>LUDACRIS</b>		
<b>What's Your Fantasy (Def Jam South/IDJMG)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1141/156	39/5	22
<b>LIL' KIM</b>		
<b>How Many Licks (Queen Bee/Undeas/Atlantic)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1058/161	43/8	25
<b>BAHA MEN</b>		
<b>Who Let The Dogs Out (Artemis)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1044/120	31/2	26



65 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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.

rrounline.com

THE INDUSTRY'S NEWSPAPER



Def SOUTH  
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# LUDACRIS

## WHAT'S YOUR FANTASY?

featuring SHAWNA

New this week:

KBOS 15x!

Hot 97 24x!

KYLD 11x!

KSEQ!

KXJM!

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Top 5 Phones at KUBE, KBXX, WPYO, WLLD,  
WRVZ, WHHH, KBMB, WJHN

STILL Top 10 Phones at KXHT and WBHJ  
after 900 spins EACH!!!!

Top 5 Callout at WPYO, WJMH, WJBT, WBHJ, KXHT, WLLD

R&R CHR/Rhythmic 26 - 22 BREAKER  
Crossover Monitor 14\* - 11\* AIRPOWER!!!! +189  
Rhythm Monitor 36\* - 32\* +88



Top 20 Requests

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## R&R Mix Show Top 30

September 29, 2000

- 1 MYSTIKAL Shake Ya Ass (Jive)
- 2 MYA Case Of The Ex... (University/Interscope)
- 3 DR. DRE The Next Episode (Aftermath/Interscope)
- 4 JA RULE I/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- 5 NELLY Country Grammar (Fo' Reel/Universal)
- 6 RUFF ENDZ No More (Epic)
- 7 DA BRAT What'chu Like (So So Def/Columbia)
- 8 KANDI Don't Think I'm Not (So So Def/Columbia)
- 9 PINK Most Girls (LaFace/Arista)
- 10 LIL BOW WOW Bounce With Me (So So Def/Columbia)
- 11 COMMON The Light (MCA)
- 12 EMINEM The Way I Am (Aftermath/Interscope)
- 13 NELLY E.I. (Fo' Reel/Universal)
- 14 NEXT Wifey (Arista)
- 15 JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
- 16 BEENIE MAN Girls Dem Sugar (Virgin)
- 17 JAGGED EDGE Let's Get Married (So So Def/Columbia)
- 18 DE LA SOUL Oooh (Tommy Boy)
- 19 DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- 20 DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- 21 MADONNA Music (Maverick/WB)
- 22 BIG TYMERS #1 Stunna (Cash Money/Universal)
- 23 LUDACRIS What's Your Fantasy (Def Jam/IDJMG)
- 24 BLACK EYED PEAS Weekends (Interscope)
- 25 JUVENILE Back That Thang Up (Cash Money/Universal)
- 26 DMX I/S/SQO What You Want (Ruff Ryders/IDJMG)
- 27 LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)
- 28 AALIYAH Try Again (BlackGround/Virgin)
- 29 JAY-Z F/MEPHIS BLEEK Hey Papi (Def Sou/IDJMG)
- 30 MADISON AVENUE Don't Call Me Baby (C2/Columbia)



37 CHR/Rhythmic Mix Show Reporters

## ARTIST BREAKDOWN

### MADONNA

Track: "Music"  
Label: Maverick/WB



Now that I've gotten rid of the baggage from last week's Breakdown, it's time to get back into the groove. In the 10-pound issue of *R&R* that featured the CHR special (9/22), CHR Editor Tony Novia had an exclusive interview with Madonna, and now it's my turn to talk about the industry's ultimate survivor. This mother, performer, singer, businesswoman and actress brings people together with her latest single, "Music." ● In the interview Madonna talked about why she picked "Music" as her first single: "I kicked off the album with that song, and I feel like it's a celebration of life and humanity." She went on to say how she believed in the song's hook: "Music makes the people come together," sings Madonna. Isn't that the truth! You can go to any club in any city and see a crowd of different races and cultures dancing, celebrating and having a good time together. (Though some of those good times and that togetherness are compliments of various cocktails, it's the music that keeps them bonded.) ● Madonna broke out from the dance scene and into the mainstream with the John "Jellybean" Benitez hit "Holiday" in 1983. She then moved on to show off her raunchy style in such follow-up No. 1 singles as "Like a Virgin" and her Marilyn Monroe-inspired "Material Girl." I have to admit, I did have my heart set on a "Like a Virgin" remix featuring Kid Rock, but I've fully recovered. ● Amid the many hits, sold-out concerts, tours and movie roles (such as her star turn in *Evita*), Madonna has even managed to find a few minutes here and there to have children. Her success should serve as a guide for newcomers to the business. From the U.S. club hit "Everybody" to the early '90s hit "Vogue," this outstanding artist has survived in the industry for some 20 years, continuing to sell millions of records. And she can still turn out a party worthy of prime-time news coverage.

— Renee Bell  
CHR Asst. Editor

## Contributing Stations

KKSS/Albuquerque, NM	WJFX/Ft. Wayne, IN	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KQBT/Austin, TX	KBOS/Fresno, CA	WOHT/New York, NY	KSFM/Sacramento, CA
KISV/Birmingham, AL	KSEQ/Fresno, CA	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WBHJ/Birmingham, AL	KKIK/Honolulu, HI	KOCH/Omaha, NE	XHTZ/San Diego, CA
WJMN/Boston, MA	KRXI/Houston-Galveston, TX	WPTY/Orlando, FL	KMEL/San Francisco, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	KCAQ/Ozark-Ventura, CA	KYLB/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
KRSV/Dallas-Ft. Worth, TX	KXNT/Memphis, TN	KXJM/Portland, OR	WLLD/Tampa, FL
KPRR/EI Paso, TX	WPOW/Miami, FL	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

## INDUSTRY PROFILE

Bruce "The Moose" MD/Mornings  
WDBT/Jackson, MS

I got my first job in radio in February of 1996. I was fresh out of the Brock Institute and was in line to go to Universal "JD" but it just happened that as I was waiting I kept looking at the radio and I got a call from WDBT. As a kid I was the DJ at the school and I had a tape deck and I had a boom box and I had a cassette player. I was a fan of the station and I was a fan of the DJ. When I got the job I was a DJ at the time. The station was KREO-FM and Ryan Rogers was the PD. I was doing nights and middays and I was doing mornings for a while. I was a DJ and I was a host. I was shaking some and I was a DJ and I was a host. I was shaking some and I was a DJ and I was a host.



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**Most Played Recurrents**

**JOE** I Wanna Know (*Jive*)

**AALIYAH** Try Again (*BlackGround/Virgin*)

**SISQO** Thong Song (*Dragon/Def Sou/IDJMG*)

**PINK** There You Go (*LaFace/Arista*)

**DMX** Party Up (Up In Here) (*Ruff Ryders/IDJMG*)

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

**TONI BRAXTON** He Wasn't Man Enough (*LaFace/Arista*)

**DESTINY'S CHILD** Say My Name (*Columbia*)

**MONTELL JORDAN** Get It On...Tonight (*Def Sou/IDJMG*)

**EMINEM** The Real Slim Shady (*Aftermath/Interscope*)

**DR. DRE F/EMINEM** Forgot About Dre (*Aftermath/Interscope*)

**BLAQUE** Bring It All To Me (*Track Masters/Columbia*)

**702** Where My Girls At? (*Motown/Universal*)

**BLAQUE 808** (*Track Masters/Columbia*)

**OL' DIRTY BASTARD** Got Your Money (*Elektra/EEG*)

**MISSY "MISDEMEANOR" ELLIOTT** Hot Boyz (*EastWest/EEG*)

**JAY-Z F/AMIL AND JA** Can I Get A... (*Def Jam/IDJMG*)

**112** Anywhere (*Bad Boy/Arista*)

**ALICE DEEJAY** Better Off Alone (*Republic/Universal*)

**TLC** No Scrubs (*LaFace/Arista*)

**CHR/RHYTHMIC**

**Going For Adds 10/30**

**ERYKAH BADU** Bag Lady (*Motown/Universal*)

**BOYZ II MEN** Thank You In Advance (*Universal*)

**DILATED PEOPLES** No Retreat (*Capitol*)

**HAYSTAK** Reckin' (*Koch*)

**TAKE 5** Can I Come Over (*Elektra/EEG*)

**TIONNE "T-BOZ" WATKINS** My Getaway (*Maverick*)

**TUNED-IN**

CHR/RHYTHMIC

R&R/MEDIABASE 24/7

**XHTZ/San Diego**

**3am**

**LIL' ZANE** Y112 Callin' Me  
**CHRISTINA AGUILERA** Come On Over Baby (All I...)  
**NELLY** Country Grammar  
**TLC** My Life  
**P.Y.T. P.Y.T.** (Down With Me)  
**TAMMA** Can't Go For That  
**BUSTA RHYMES** Get Out  
**LL COOL J** Imagine That  
**SISQO** Incomplete  
**JA RULE MC. MILLIAN** Between Me & You  
**IDEAL** Whatever  
**99 DEGREES** Give Me Just One Night (Una Noche)  
**EYE** (LADAMISS) Got It All  
**DEBELAH MORGAN** Dance With Me

**11am**

**JAY-Z (MEMPHIS BLEEK...)** Hey Papi  
**COMMON** The Light  
**CHRISTINA AGUILERA** Come On Over Baby (All I...)  
**DE LA SOUL** Ooh  
**DEBELAH MORGAN** Dance With Me  
**NELLY E.I.**  
**TARSHA YEEBA** Be Ya Self  
**BEANIE SIGEL** Remember Them Days  
**MADONNA** Music  
**TD** Daily  
**EMINEM** The Way I Am  
**CHRISTINA AGUILERA** I Turn To You

**4pm**

**LIL' KIM** How Many Licks  
**JANET** Doesn't Really Matter  
**TRINA** Pull Over  
**P.Y.T. P.Y.T.** (Down With Me)  
**JAY-Z (MEMPHIS BLEEK...)** Hey Papi  
**MYA** Case Of The Ex (Whatcha...)  
**LAURYN HILL** Doo Wop (That Thing)  
**NEXT WHEY**  
**WYCLEF JEAN** It Doesn't Matter  
**DR. DRE** The Next Episode  
**JA RULE** Holla Holla  
**PINK** Most Girls  
**BUSTA RHYMES** Fire

**8pm**

**JA RULE MC. MILLIAN** Between Me & You  
**DESTINY'S CHILD** Independent Women  
**WYCLEF JEAN** It Doesn't Matter  
**JANET** Doesn't Really Matter  
**TARSHA YEEBA** Be Ya Self  
**MISSY ELLIOTT** Beep Me 911  
**MADONNA** Music  
**TAMMA** Can't Go For That  
**SLW** No More (Baby I'ma Do Right)  
**DR. DRE** The Next Episode  
**DE LA SOUL** Ooh  
**OUTKAST** B.O.B.  
**MADISON AVENUE** Don't Call Me Baby

**KUUU/Salt Lake City**

**3am**

**NELLY** Country Grammar  
**RUFF ENOZ** No More  
**BRIAN BUCKNIGHT** Back At One  
**MADISON AVENUE** Don't Call Me Baby  
**JANET** Doesn't Really Matter  
**WYCLEF JEAN (MARIY J. BLAZE 911)**  
**DA BRAT** What'chu Like  
**SANTANA (PRODUCT G&B)** Maria Maria  
**JOY ENRIQUEZ** Tell Me How You Feel  
**PINK** Most Girls  
**DR. DRE** Xplosive  
**99 DEGREES** Give Me Just One Night (Una Noche)  
**DMX** Party Up (Up In Here)  
**UB40** Red Red Wine

**11am**

**JUVENILE** Back That Thang Up  
**PINK** Most Girls  
**AVANT** Separated  
**SONIQUE** It Feels So Good  
**NELLY E.I.**  
**MYA** Case Of The Ex (Whatcha...)  
**SYLA-E-FYNE (CHILL)** Romeo And Juliet  
**MADONNA** Music  
**DMX** Party Up (Up In Here)  
**JOY ENRIQUEZ** Tell Me How You Feel  
**KANDI** Don't Think I'm Not  
**JAGGED EDGE** Let's Get Married  
**MISSY ELLIOTT** Hot Boyz

**4pm**

**MADISON AVENUE** Who The Hell Are you  
**NELLY** Country Grammar  
**JAGGED EDGE** Let's Get Married  
**KANDI** Don't Think I'm Not  
**MADONNA** Music  
**EMINEM** The Way I Am  
**PINK** Most Girls  
**DR. DRE** The Next Episode  
**DESTINY'S CHILD** Say My Name  
**LIL' BOW WOW** Bounce With Me

**8pm**

**NELLY** Country Grammar  
**JANET** Doesn't Really Matter  
**BONE THUGS N HARMONY** The Crossroads  
**MADISON AVENUE** Who The Hell Are You  
**EMINEM** The Way I Am  
**AVANT** Separated  
**JUVENILE** Back That Thang Up  
**ALICE DEEJAY** Back In My Life  
**PINK** Most Girls  
**K.P. & ENVI** Swing My Way  
**JAGGED EDGE** Let's Get Married  
**MISSY ELLIOTT** Hot Boyz  
**LIL' BOW WOW** Bounce With Me



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Thursday 9/14. ©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

**WMTW/Chicago**  
Clear Channel  
(773) 232-5700  
Chicago/IL  
12 • Cumulative 2,381,300

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	77757
67	08	MARSHAYLA/Da Ya Think I'm Sexy	73140
68	08	JAY-Z/Black Album	67238
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	66880
70	08	JAY-Z/Fantasies Pt. 1	66520
71	08	THE NOTORIOUS B.I.C.G./A Milli	64840
72	08	JAY-Z/Black Album	64840
73	08	JAY-Z/Black Album	64840
74	08	JAY-Z/Black Album	64840
75	08	JAY-Z/Black Album	64840
76	08	JAY-Z/Black Album	64840
77	08	JAY-Z/Black Album	64840
78	08	JAY-Z/Black Album	64840
79	08	JAY-Z/Black Album	64840
80	08	JAY-Z/Black Album	64840

**WQXI/Atlanta**  
Clear Channel  
(404) 525-5700  
Atlanta/GA  
12 • Cumulative 1,833,600

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	68720
67	08	MARSHAYLA/Da Ya Think I'm Sexy	68270
68	08	JAY-Z/Black Album	67238
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	67197
70	08	JAY-Z/Fantasies Pt. 1	67197
71	08	THE NOTORIOUS B.I.C.G./A Milli	65480
72	08	JAY-Z/Black Album	65480
73	08	JAY-Z/Black Album	65480
74	08	JAY-Z/Black Album	65480
75	08	JAY-Z/Black Album	65480
76	08	JAY-Z/Black Album	65480
77	08	JAY-Z/Black Album	65480
78	08	JAY-Z/Black Album	65480
79	08	JAY-Z/Black Album	65480
80	08	JAY-Z/Black Album	65480

**WIPW/Los Angeles**  
Emmis  
(818) 903-8800  
Los Angeles/CA  
12 • Cumulative 1,856,400

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	62820
67	08	MARSHAYLA/Da Ya Think I'm Sexy	62370
68	08	JAY-Z/Black Album	61728
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	61687
70	08	JAY-Z/Fantasies Pt. 1	61687
71	08	THE NOTORIOUS B.I.C.G./A Milli	59980
72	08	JAY-Z/Black Album	59980
73	08	JAY-Z/Black Album	59980
74	08	JAY-Z/Black Album	59980
75	08	JAY-Z/Black Album	59980
76	08	JAY-Z/Black Album	59980
77	08	JAY-Z/Black Album	59980
78	08	JAY-Z/Black Album	59980
79	08	JAY-Z/Black Album	59980
80	08	JAY-Z/Black Album	59980

**WBBM/Chicago**  
Infinity  
(773) 444-5500  
Chicago/IL  
12 • Cumulative 1,202,700

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	60320
67	08	MARSHAYLA/Da Ya Think I'm Sexy	59870
68	08	JAY-Z/Black Album	58728
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	58687
70	08	JAY-Z/Fantasies Pt. 1	58687
71	08	THE NOTORIOUS B.I.C.G./A Milli	57080
72	08	JAY-Z/Black Album	57080
73	08	JAY-Z/Black Album	57080
74	08	JAY-Z/Black Album	57080
75	08	JAY-Z/Black Album	57080
76	08	JAY-Z/Black Album	57080
77	08	JAY-Z/Black Album	57080
78	08	JAY-Z/Black Album	57080
79	08	JAY-Z/Black Album	57080
80	08	JAY-Z/Black Album	57080

**WRXL/San Francisco**  
Clear Channel  
(415) 539-1800  
San Francisco/CA  
12 • Cumulative 673,800

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	61220
67	08	MARSHAYLA/Da Ya Think I'm Sexy	60770
68	08	JAY-Z/Black Album	59628
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	59587
70	08	JAY-Z/Fantasies Pt. 1	59587
71	08	THE NOTORIOUS B.I.C.G./A Milli	57980
72	08	JAY-Z/Black Album	57980
73	08	JAY-Z/Black Album	57980
74	08	JAY-Z/Black Album	57980
75	08	JAY-Z/Black Album	57980
76	08	JAY-Z/Black Album	57980
77	08	JAY-Z/Black Album	57980
78	08	JAY-Z/Black Album	57980
79	08	JAY-Z/Black Album	57980
80	08	JAY-Z/Black Album	57980

**KTLB/San Francisco**  
Clear Channel  
(415) 356-0949  
San Francisco/CA  
12 • Cumulative 828,800

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	69320
67	08	MARSHAYLA/Da Ya Think I'm Sexy	68870
68	08	JAY-Z/Black Album	67728
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	67687
70	08	JAY-Z/Fantasies Pt. 1	67687
71	08	THE NOTORIOUS B.I.C.G./A Milli	66080
72	08	JAY-Z/Black Album	66080
73	08	JAY-Z/Black Album	66080
74	08	JAY-Z/Black Album	66080
75	08	JAY-Z/Black Album	66080
76	08	JAY-Z/Black Album	66080
77	08	JAY-Z/Black Album	66080
78	08	JAY-Z/Black Album	66080
79	08	JAY-Z/Black Album	66080
80	08	JAY-Z/Black Album	66080

**KNWV/Oakland, FL, WFLX**  
Infinity  
(214) 630-3011  
Fort Worth/TX  
12 • Cumulative 391,100

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	13080
67	08	MARSHAYLA/Da Ya Think I'm Sexy	12630
68	08	JAY-Z/Black Album	11488
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	11447
70	08	JAY-Z/Fantasies Pt. 1	11447
71	08	THE NOTORIOUS B.I.C.G./A Milli	10840
72	08	JAY-Z/Black Album	10840
73	08	JAY-Z/Black Album	10840
74	08	JAY-Z/Black Album	10840
75	08	JAY-Z/Black Album	10840
76	08	JAY-Z/Black Album	10840
77	08	JAY-Z/Black Album	10840
78	08	JAY-Z/Black Album	10840
79	08	JAY-Z/Black Album	10840
80	08	JAY-Z/Black Album	10840

**WBBM/Washington, DC**  
Clear Channel  
(703) 683-2500  
Washington, DC/VA  
12 • Cumulative 797,200

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	60320
67	08	MARSHAYLA/Da Ya Think I'm Sexy	59870
68	08	JAY-Z/Black Album	58728
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	58687
70	08	JAY-Z/Fantasies Pt. 1	58687
71	08	THE NOTORIOUS B.I.C.G./A Milli	57080
72	08	JAY-Z/Black Album	57080
73	08	JAY-Z/Black Album	57080
74	08	JAY-Z/Black Album	57080
75	08	JAY-Z/Black Album	57080
76	08	JAY-Z/Black Album	57080
77	08	JAY-Z/Black Album	57080
78	08	JAY-Z/Black Album	57080
79	08	JAY-Z/Black Album	57080
80	08	JAY-Z/Black Album	57080

**WPGC/Washington, DC**  
Infinity  
(301) 616-0855  
Washington, DC/VA  
12 • Cumulative 797,200

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	60320
67	08	MARSHAYLA/Da Ya Think I'm Sexy	59870
68	08	JAY-Z/Black Album	58728
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	58687
70	08	JAY-Z/Fantasies Pt. 1	58687
71	08	THE NOTORIOUS B.I.C.G./A Milli	57080
72	08	JAY-Z/Black Album	57080
73	08	JAY-Z/Black Album	57080
74	08	JAY-Z/Black Album	57080
75	08	JAY-Z/Black Album	57080
76	08	JAY-Z/Black Album	57080
77	08	JAY-Z/Black Album	57080
78	08	JAY-Z/Black Album	57080
79	08	JAY-Z/Black Album	57080
80	08	JAY-Z/Black Album	57080

**WRXL/Houston, TX**  
Radio One  
(713) 623-1700  
Houston/TX  
12 • Cumulative 917,000

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	61220
67	08	MARSHAYLA/Da Ya Think I'm Sexy	60770
68	08	JAY-Z/Black Album	59628
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	59587
70	08	JAY-Z/Fantasies Pt. 1	59587
71	08	THE NOTORIOUS B.I.C.G./A Milli	57980
72	08	JAY-Z/Black Album	57980
73	08	JAY-Z/Black Album	57980
74	08	JAY-Z/Black Album	57980
75	08	JAY-Z/Black Album	57980
76	08	JAY-Z/Black Album	57980
77	08	JAY-Z/Black Album	57980
78	08	JAY-Z/Black Album	57980
79	08	JAY-Z/Black Album	57980
80	08	JAY-Z/Black Album	57980

**WJZZ/Miami**  
Beasley  
(305) 653-6700  
Miami/FL  
12 • Cumulative 613,800

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	70424
67	08	MARSHAYLA/Da Ya Think I'm Sexy	69974
68	08	JAY-Z/Black Album	68832
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	68791
70	08	JAY-Z/Fantasies Pt. 1	68791
71	08	THE NOTORIOUS B.I.C.G./A Milli	67184
72	08	JAY-Z/Black Album	67184
73	08	JAY-Z/Black Album	67184
74	08	JAY-Z/Black Album	67184
75	08	JAY-Z/Black Album	67184
76	08	JAY-Z/Black Album	67184
77	08	JAY-Z/Black Album	67184
78	08	JAY-Z/Black Album	67184
79	08	JAY-Z/Black Album	67184
80	08	JAY-Z/Black Album	67184

**KUBE/Seattle-Tacoma**  
Ackerly  
(206) 285-2295  
Tacoma/WA  
12 • Cumulative 484,200

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	17025
67	08	MARSHAYLA/Da Ya Think I'm Sexy	16575
68	08	JAY-Z/Black Album	15433
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	15392
70	08	JAY-Z/Fantasies Pt. 1	15392
71	08	THE NOTORIOUS B.I.C.G./A Milli	14784
72	08	JAY-Z/Black Album	14784
73	08	JAY-Z/Black Album	14784
74	08	JAY-Z/Black Album	14784
75	08	JAY-Z/Black Album	14784
76	08	JAY-Z/Black Album	14784
77	08	JAY-Z/Black Album	14784
78	08	JAY-Z/Black Album	14784
79	08	JAY-Z/Black Album	14784
80	08	JAY-Z/Black Album	14784

**IDWT/San Diego**  
CalFormula  
(619) 575-9080  
San Diego/CA  
12 • Cumulative 384,400

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	7650
67	08	MARSHAYLA/Da Ya Think I'm Sexy	7200
68	08	JAY-Z/Black Album	6058
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	6017
70	08	JAY-Z/Fantasies Pt. 1	6017
71	08	THE NOTORIOUS B.I.C.G./A Milli	5408
72	08	JAY-Z/Black Album	5408
73	08	JAY-Z/Black Album	5408
74	08	JAY-Z/Black Album	5408
75	08	JAY-Z/Black Album	5408
76	08	JAY-Z/Black Album	5408
77	08	JAY-Z/Black Album	5408
78	08	JAY-Z/Black Album	5408
79	08	JAY-Z/Black Album	5408
80	08	JAY-Z/Black Album	5408

**WPGC/Phoenix**  
Emmis  
(602) 258-6100  
Phoenix/AZ  
12 • Cumulative 288,500

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	15470
67	08	MARSHAYLA/Da Ya Think I'm Sexy	14920
68	08	JAY-Z/Black Album	13778
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	13737
70	08	JAY-Z/Fantasies Pt. 1	13737
71	08	THE NOTORIOUS B.I.C.G./A Milli	13130
72	08	JAY-Z/Black Album	13130
73	08	JAY-Z/Black Album	13130
74	08	JAY-Z/Black Album	13130
75	08	JAY-Z/Black Album	13130
76	08	JAY-Z/Black Album	13130
77	08	JAY-Z/Black Album	13130
78	08	JAY-Z/Black Album	13130
79	08	JAY-Z/Black Album	13130
80	08	JAY-Z/Black Album	13130

**WFRQ/Baltimore**  
Radio One  
(410) 332-8200  
Baltimore/MD  
12 • Cumulative 441,800

**PLAYS**

PL	TR	ARTIST/TITLE	CUMULATIVE
60	07	DESTINY'S CHILD/Jumper	16085
67	08	MARSHAYLA/Da Ya Think I'm Sexy	15635
68	08	JAY-Z/Black Album	14493
69	08	HOUSTON & REDMAN/Can't No More (Part 2)	14452
70	08	JAY-Z/Fantasies Pt. 1	14452
71	08	THE NOTORIOUS B.I.C.G./A Milli	13844
72	08	JAY-Z/Black Album	13844
73	08	JAY-Z/Black Album	13844
74	08	JAY-Z/Black Album	13844
75	08	JAY-Z/Black Album	13844
76	08	JAY-Z/Black Album	13844
77	08	JAY-Z/Black Album	13844
78	08	JAY-Z/Black Album	13844
79	08	JAY-Z/Black Album	13844
80	08	JAY-Z/Black Album	13844







**WALT LOVE**  
babylove@rronline.com

# A Little Of This, A Little Of That

More of our favorite moments

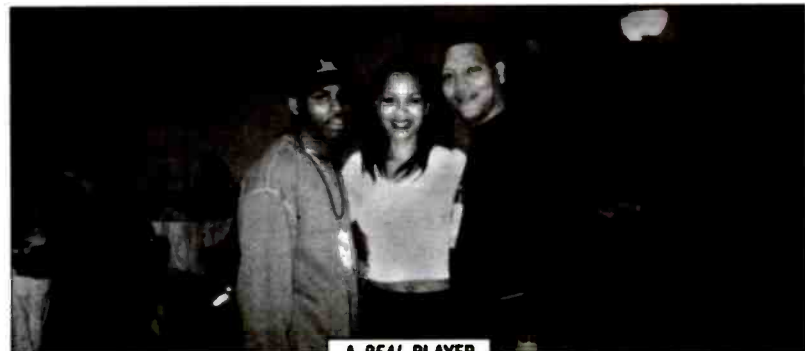
While diggin' in the crates, we came across more fun moments captured on film. In addition to sharing some memories from such stations as KKBT/Los Angeles, KKDA-FM/Dallas, WKKV/Milwaukee, WCDX/Richmond and WAJZ/Albany, we also found a bit of information that comes to us right in the nick of time.

As we watch the presidential candidates hash it out on television, take note that, according to the U.S. Census Bureau, African-American voter participation increased from 1994 to 1998. Let's see if the premillennium election results will continue that trend. Enjoy!



FRONTAL VIEW

Motown recording quartet Profyle visited WAJZ/Albany while out promoting their single "Liar." After a tour of the station and chatting with staffers, the guys, along with Motown East Coast rep Dwight Willacy, took a moment to pose for the camera. Pictured here from l-r are (top row) bandmember LJai, WAJZ PD Ron "Sugabear" Williams and bandmember Face. On the bottom row are (l-r) bandmembers Hershey and Baby Boy and Motown's Willacy.



A REAL PLAYER

WKKV/Milwaukee PD Gary Young tried to convince actress Lisa Raye of *The Players' Club* fame that he should have been cast as one of the players in that movie, while Asst. Promotion Director Michael C. explains to Raye that the doctors switched Young's medication.



WHAT MEANS THE WORLD TO ME?

To be standing smack-dab between these two handsome men! Epic recording artist Cam'ron stopped by KKDA (K104)/Dallas while out promoting his single "What Means the World to You." Here is the nicely built rapper with K104 PD Skip "How Ya Livin'?" Cheatham.



I'VE GOT TO HAVE IT

Forty winks, that is! So So Def/Columbia recording artist and producer Jermaine Dupri stopped by KKBT/Los Angeles recently and spent time with middayer LaLa. I guess Dupri felt at home while at the station because, by the looks of this picture, someone woke him just in time to say, "Cheese!"



NOT WITHOUT US!

While out promoting "Coming Back Home," the debut single from his album *Love and Freedom*, Bebe Winans visited with staffers at WCDX/Richmond. Seen here (l-r) are Winans, WCDX PD Aaron Maxwell and Motown National Chorus member Winston and East Coast rep Dwight "Cutie Pie" Willacy.

## URBAN DATABANK

### Blacks Defy Trend Of Decreasing Voter Turnout

African-American voter participation in congressional elections rose between 1994 and 1998, while participation among whites, Hispanics and Asians fell, reports the U.S. Census Bureau. While the number of black voters increased from 37.4% to 40%, participation by whites dropped from 50.1% to 46.6%. Asian and Pacific Islander turnout fell from 21.8% to 19.2%, and Hispanic turnout decreased slightly, from 20.2% to 20%.

Voter registration between 1994 and 1998 increased for African Americans (from 59% to 61%) and Hispanics (31% to 34%), while registration for whites and Asian American was unchanged (68% and 29% respectively).

#### Reported Voting And Registration By Race And Hispanic Origin

	Non-Hispanic White	Hispanic	Black	Asian
Reported registered	67.9%	60.9%	29.1%	33.7%
Not registered	32.1%	39.1%	70.9%	66.3%
Reported voted	46.5%	40.0%	19.2%	20.0%
Did not vote	53.5%	60.0%	80.8%	80.0%

Being too busy is the most common reason given by all groups for not voting. Illness and lack of interest are also often cited as reasons for not participating.

#### Reasons For Not Voting

	Non-Hispanic White	Hispanic	Black	Asian
Too busy	34.8%	32.1%	48.8%	39.3%
Not interested	13.3%	10.2%	10.2%	10.2%
Illness/disability	11.2%	12.8%	7.5%	8.2%
Didn't like candidates	6.0%	3.5%	2.4%	4.1%
Out of town	9.2%	4.9%	6.8%	5.8%
Forgot	4.9%	7.5%	2.8%	7.0%
No transportation	1.5%	3.7%	0.6%	2.3%
Inconvenient	1.2%	0.7%	0.8%	1.1%
Registration problems	3.4%	4.1%	4.0%	4.8%
Weather conditions	0.2%	0.1%	—	0.2%
Other reasons	8.2%	8.1%	8.3%	9.2%
Refused/don't know	6.3%	12.3%	7.8%	7.2%

Source: "Marketing to the Emerging Majorities," September 2000.

*Brian Mc Knight*

HAS DONE IT AGAIN.

WIN

THE ORIGINAL  
SOUNDTRACK

MEN OF  
HONOR

SOUNDTRACK

ADD DATE  
OCT. 9TH & 10TH

MEN OF HONOR: THE SOUNDTRACK IN STORES OCTOBER 24TH  
MEN OF HONOR OPENS NATIONWIDE NOVEMBER 10TH

# R&R Urban Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	MYSTIKAL Shake Ya Ass (Jive)	3381	+155	448003	9	79/0
2	2	ERYKAH BADU Bag Lady (Motown)	3061	+35	374012	10	79/0
4	3	LIL BOW WOW Bounce With Me (So So Def/Columbia)	2348	+23	282267	13	73/0
3	4	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	2346	-356	362037	14	76/0
5	5	CHANGING FACES That Other Woman (Atlantic)	2342	+102	211377	7	77/1
6	6	MYA Case Of The Ex (Whatcha...) (University/Interscope)	2097	-143	184589	11	68/0
9	7	YOLANDA ADAMS Open My Heart (Elektra/EEG)	2096	+167	265402	17	71/1
8	8	SISQO Incomplete (Dragon/Def Soul/IDJMG)	2039	-32	318092	18	70/0
12	9	PROFYLE Liar (Motown)	2023	+259	255764	6	69/0
31	10	R. KELLY I Wish (Jive)	1892	+655	262440	2	77/4
7	11	COMMON The Light (MCA)	1845	-351	255797	14	69/0
10	12	CARL THOMAS Summer Rain (Bad Boy/Arista)	1835	+4	211187	10	61/0
13	13	BIG TYMERS #1 Stunna (Cash Money/Universal)	1652	-19	176613	9	62/0
11	14	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)	1614	-192	218168	14	64/0
21	15	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1574	+174	159227	7	63/5
29	16	WYCLEF JEAN 911 (Ruffhouse/Columbia)	1568	+314	201402	3	71/1
15	17	TRINA Pull Over (Slip 'N Slide/Atlantic)	1562	+14	109774	10	59/0
25	18	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	1514	+221	143504	3	72/2
26	19	SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)	1496	+207	178220	6	62/2
33	20	JA RULE F.C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)	1488	+284	184341	3	66/5
18	21	JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)	1477	+36	179829	7	66/0
22	22	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	1460	+87	178273	5	73/1
19	23	NO QUESTION I Don't Care (Ruffnation/WB)	1422	-11	112141	12	64/0
14	24	RUFF ENDZ No More (Epic)	1420	-201	217922	17	69/0
17	25	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	1409	-88	112525	11	68/0
27	26	BEENIE MAN Girls Dem Sugar (Virgin)	1404	+120	157235	6	62/2
16	27	JOE Treat Her Like A Lady (Jive)	1329	-174	241689	19	63/0
24	28	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	1312	-45	182442	17	54/0
30	29	LUCY PEARL Don't Mess With My Man (Overbrook/Pookie/Beyond)	1276	+35	137132	6	63/0
37	30	AVANT My First Love (Magic Johnson/MCA)	1262	+255	179121	2	69/5
32	31	JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)	1243	+34	150681	8	63/1
34	32	C-MURDER Down For My N's (Tru/No Limit/Priority)	1191	+93	141892	5	48/2
Breaker	33	MUSIQ Just Friends (Def Soul/IDJMG)	1152	+436	161726	2	66/3
36	34	ABSOLUTE Is It Really Like That (Noontime/Atlantic)	1102	+76	59113	5	55/0
23	35	KANDI Don't Think I'm Not (So So Def/Columbia)	1030	-336	71202	11	53/0
20	36	BOYZ II MEN Pass You By (Universal)	990	-413	128095	11	55/0
38	37	LIBERTY CITY FLA. Who's She Lovin' Now? (Harrell/Jive)	960	+78	77362	4	58/0
39	38	3LW No More (Baby I'ma Do Right) (Epic)	941	+127	69876	3	53/3
49	39	CHANTE' MOORE Straight Up (Silas/MCA)	929	+331	81041	2	58/4
42	40	CAM'RON What Means The World To You (Epic)	858	+110	93123	5	54/4
40	41	IDEAL Whatever (Noontime/Virgin)	718	-56	108264	20	52/0
35	42	TAMIA Can't Go For That (Elektra/EEG)	693	-358	64760	7	50/0
43	43	CO-ED Roll Wit Me (Universal)	693	-32	49461	4	41/0
Debut	44	NELLY E.I. (Fo' Reel/Universal)	655	+241	99111	1	10/2
47	45	MARY MARY F/B.B. JAY I Sing (C2/Columbia)	598	-101	47759	5	38/1
Debut	46	DONELL JONES This Luv (Untouchables/LaFace/Arista)	590	+65	56955	1	46/1
Debut	47	SOMETHIN' FOR THE PEOPLE... Ooh Wee (Warner Bros.)	589	+60	29019	1	42/2
41	48	DE LA SOUL Oooh (Tommy Boy)	588	-166	70049	6	46/0
46	49	EMINEM The Way I Am (Aftermath/Interscope)	577	-132	58895	6	44/0
Debut	50	WHITNEY HOUSTON Fine (Arista)	576	+263	88191	1	51/2

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
KEITH SWEAT F/LIL' MO I'll Trade... (Elektra/EEG)	61
THONNE "T-BOZ" WATKINS My Getaway (Maverick)	55
SILKK THE SHOCKER He Did That (No Limit/Priority)	45
SYGNATURE The Rain (Columbia)	35
PRU Candles (Capitol)	30
BAHA MEN Who Let The Dogs Out (Artemis)	22
DO OR DIE V.I.P. (Rap-A-Lot)	17
MR. C THE SLIDE MAN Cha-Cha Slide (Universal)	16
LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)	9

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY I Wish (Jive)	+655
MUSIQ Just Friends (Def Soul/IDJMG)	+436
CHANTE' MOORE Straight Up (Silas/MCA)	+331
WYCLEF JEAN 911 (Ruffhouse/Columbia)	+314
JA RULE F.C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)	+284
WHITNEY HOUSTON Fine (Arista)	+263
PROFYLE Liar (Motown)	+259
AVANT My First Love (Magic Johnson/MCA)	+255
METHRONE Your Body (Clatow/Capitol)	+251
NEXT Beauty Queen (Arista)	+249

## Breakers.

MUSIQ		CHART
Just Friends (Def Soul/IDJMG)	TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS
	1152/436	66/3
		33

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

81 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. 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.



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A close-up, high-contrast portrait of Sade, showing her face from the nose up. She has dark hair and is looking slightly to the side. The lighting is dramatic, with deep shadows on one side of her face.

**Impacting Urban  
& Urban AC  
October 2nd & 3rd**

**Another smash from the  
Epic Records Group**

**SADE  
BY YOUR SIDE  
THE NEW SINGLE  
Debut 36\* Monitor Adult R&B**



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CO-PRODUCED AND RECORDED BY MIKE PELA.  
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# ARTIST BREAKDOWN

ARTIST **ICE MIKE**  
SONG **"HEY P-POPPER"**  
LABEL **WHITE LABEL MUSIC**

While taking radio reports, I sometimes come across music that really intrigues me by its title. Though I get a lot of music, there are rare occasions when I have to ask the PD, "Who do I need to call to get that CD?" While taking WKGN/Knoxville, TN's list, its PD, Blair Braxton, gave me the song "Hey P-Popper." I thought he had been drinking again, and I said, "Excuse me?" "Hey P-Popper," he replied, as if I was the one who was under the influence.

I repeated the song title as I created a temporary track for the song because we didn't have the CD. While I was thinking to myself, "What the hell is a 'P-Popper'?" Braxton mentioned how much he liked the song. White Label President Ken Wilson gave me the CD last week. "It's a good song," he offered. (I hadn't asked.)

I'm now convinced that many read the breakdown where I said, "I appreciate it when people bring music to my attention," because right after I put "Hey P-Popper" in the CD player, someone called me about another song — not to mention the two who are "harassing" me about a quartet who belong to the Music Corporation of America. Calgon, take me away!

Am I hearing Dennis Edwards' "Don't Look Any Further" melody doing the tango with Ice Mike's lyrics in "Hey P-Popper"? (And what



does that "P" stand for?) You know, I kind of like this song. Wilson didn't have to threaten me with those pictures from last year's N.B.P.C.: this is some good stuff.

The straight outta "Algiers" producer releases a combination of ol' skool flava and Southern hospitality. With a "Back That Ass Up" influence, this stew of musical sounds is pretty damn good! Next got "Too Close:" Mystikal ordered "Shake Ya Ass;" and now Ice Mike beckons "Hey P-Popper."

Just as Arista's sensual trio and Jive's "braided-up pimp" did, so does Ice Mike: The twentysomething producer/rapper takes us back to the club. But this time, there isn't any dancing too closely nor "auditioning" for a late-night rendezvous. Ice Mike and his crew are celebrating the professional performers at that particular club — the exotic dancers they call "P-Poppers."

"I'm tryin' to holla/Make you bring it over here/I got a dolla," says dude to babygirl, trying his damndest to get some personal attention. He knows the "rules of the game," as she reminds him: "I can't shake my sweet thang if you don't have no money." Including a shout out to the hood, "Hey P-Popper" is filled with, believe it or not, sincere praises to the "P-Pop" masters. This unique subject matter seems to be the first of its kind, but surely not the last. While providing a rare topic, this single includes familiar music in the form of its sample and influence.

The bumpin' track takes precedence in this song with the sexual connotations and overtures. Just as with the aforementioned "Back That Ass Up" and "Shake Ya Ass," and Nelly's "Country Grammar," I feel that with more exposure, "Hey P-Popper" can quite possibly become an explosive song.

This hypnotic track is great for the clubs. Its extremely animated beat is very rousing, prompting you to move any and every part of your body. My only problem with this song is its tempo. This song is too fast to do my specialty, the Cabbage Patch. If I did that to this song, I'd be in traction! Peace.

—Tanya O'Quinn  
Asst. Urban Editor

## IN MY OPINION

with **Tony Black**

Music  
"Just Friends"  
(Def Jam/IDJMG)

PD/MD — WJN/Dothan, AL

"Just Friends" is definitely a female song, and it fits right into the 18-34 demo. This great song has a jazzy kind of feel to it, and it supplies a message that females (and some males) would find complimentary. The man is singing about simply being friends. He's not asking for sex or any particular sexual act to be performed on him, unlike many of the songs out today. He considers it an honor to simply be acquainted with this particular young lady.

"Just Friends" is a good, clean song with a sincere message. I insist that all programmers play it. This record is off the chain!

## ADVANCE NOTICE

Giving you fair warning. These are the singles that are going for adds Tuesday 10/2

BONE THUGS N HARMONY Change The World (Ruthless/Epic)

BOYZ II MEN Thank You In Advance (Universal)

JOY ENRIQUEZ Tell Me How You Feel (Arista)

JAGGED EDGE Promise (So So Def/Columbia)

GERALD LEVERT Dream With No Love (Motown)

MACK 10 f/T-BOZ Tight To Def (Hoo-Bangin'/Priority)

SADE By Your Side (Epic)

X-CON Whoa! Lil' Mama (EastWest/EEG)

# Maximize Visibility



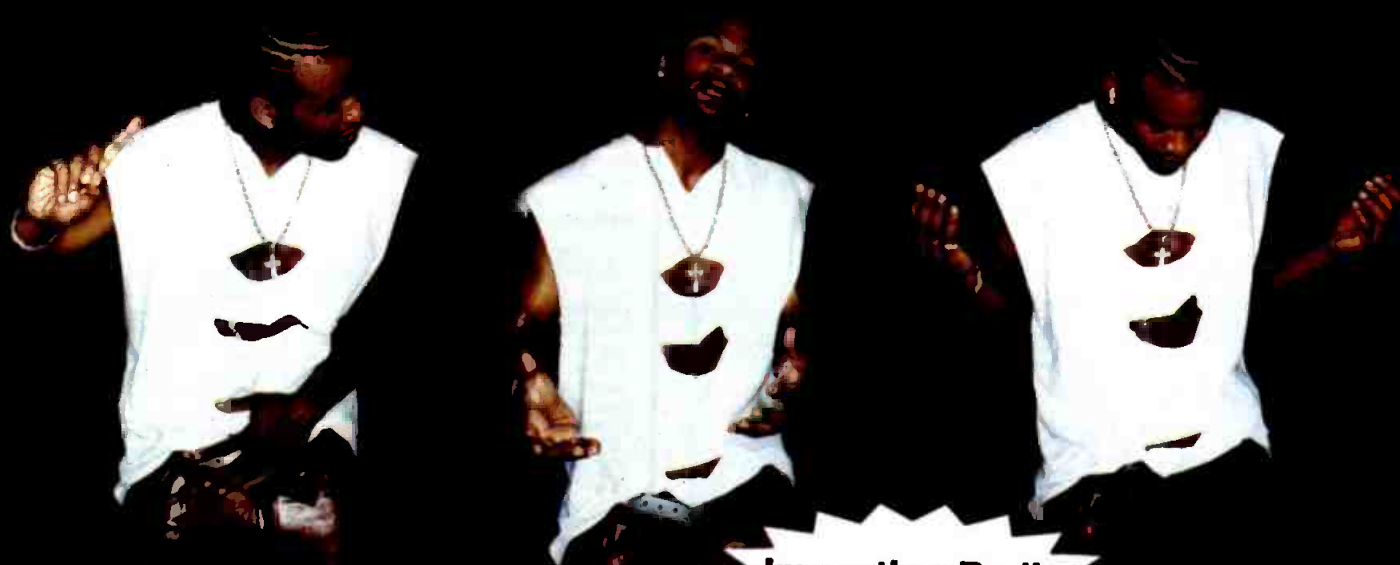
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Superproducer Kay Gee Introduces His Newest Protege



Impacting Radio  
10/02 and 10/03

“COULD IT BE”

Could It Be, The Sound of the Streets Has Finally Arrived?

# “Ghetto Love”

## THE BLAZIN DEBUT CD

{ Track Produced by Eric Williams, Wesley Hogges and Kent Lawrence for Ghetto Slyck Productions }

Management, James Hill - 1182 8th Street



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**New & Active**

**NEXT** Beauty Queen (Arista)  
Total Plays: 548, Total Stations: 47, Adds: 0

**BEBE WINANS F/MCKINIGHT & JOE** Coming... (Motown)  
Total Plays: 544, Total Stations: 34, Adds: 1

**SPARKLE** It's A Fact (Motown)  
Total Plays: 523, Total Stations: 49, Adds: 4

**SCARFACE** It Ain't (Part II) (Rap-A-Lot)  
Total Plays: 516, Total Stations: 50, Adds: 2

**GURU W/ANGIE STONE** Keep Your Worries (Virgin)  
Total Plays: 497, Total Stations: 47, Adds: 3

**FIELD MOB** Project Dreamz (MCA)  
Total Plays: 491, Total Stations: 39, Adds: 2

**MDNIFAH** I Can Tell (Universal)  
Total Plays: 467, Total Stations: 36, Adds: 4

**TELA T.E.L.A.** (Rap-A-Lot)  
Total Plays: 450, Total Stations: 30, Adds: 1

**LIL' KIM** How Many Licks (Queen Bee/Undeas/Atlantic)  
Total Plays: 428, Total Stations: 51, Adds: 9

**E-40 F/MATE DDGG** Nah, Nah... (Sick Wid' It/Jive)  
Total Plays: 402, Total Stations: 37, Adds: 1

**JERSEY AVE.** I Wonder Why (MCA)  
Total Plays: 395, Total Stations: 34, Adds: 0

**CHARLIE WILSON** Without You (Major Hits)  
Total Plays: 367, Total Stations: 25, Adds: 2

**OUTKAST B.O.B.** (LaFace/Arista)  
Total Plays: 362, Total Stations: 24, Adds: 0

**METHRONE** Your Body (Clatown/Capitol)  
Total Plays: 352, Total Stations: 42, Adds: 3

**KEITH SWEAT F/LIL' MO** I'm Trade... (Elektra/EEG)  
Total Plays: 348, Total Stations: 61, Adds: 61

**STEPHEN SIMMONDS** I Can't Do That (Priority)  
Total Plays: 336, Total Stations: 28, Adds: 0

**CASH MONEY...** Baller... (Cash Money/Universal)  
Total Plays: 330, Total Stations: 24, Adds: 0

**SLIMM CUTTA-CALHOUN** It's OK (Aquemini/EastWest/EEG)  
Total Plays: 286, Total Stations: 20, Adds: 2

**RAM-Z F/DRAG-ON** Let Me Be The One (TVT)  
Total Plays: 260, Total Stations: 24, Adds: 2

**BLAQUE** As If (Play-Tone/Epic)  
Total Plays: 259, Total Stations: 20, Adds: 0

**DEAD PREZ** Mind Sex (Loud)  
Total Plays: 254, Total Stations: 24, Adds: 1

Songs ranked by total plays

**Most Played Recurrents**

**JAGGED EDGE** Let's Get Married (So So Def/Columbia)

**NEXT** Wiley (Arista)

**AVANT** Separated (Magic Johnson/MCA)

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

**DONELL JONES** Where I Wanna Be (Untouchables/LaFace/Arista)

**DA BRAT F/TYRESE** What'chu Like (So So Def/Columbia)

**JOE** I Wanna Know (Jive)

**LUCY PEARL** Dance Tonight (Overbrook/Pookie/Beyond)

**AALIYAH** Try Again (BlackGround/Virgin)

**CARL THOMAS** I Wish (Bad Boy/Arista)

**DMX** Party Up (Up In Here) (Ruff Ryders/IDJMG)

**MARY J. BLIGE** Your Child (MCA)

**SISQO** Thong Song (Dragon/Def Soul/IDJMG)

**DONELL JONES** U Know What's Up (Untouchables/LaFace/Arista)

**TONI BRAXTON** He Wasn't Man Enough (LaFace/Arista)

**AALIYAH** I Don't Wanna (BlackGround/Priority)

**DESTINY'S CHILD** Say My Name (Columbia)

**MISSY "MISDEMEANOR" ELLIOTT** Hot Boyz (EastWest/EEG)

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

**JAGGED EDGE** He Can't Love U (So So Def/Columbia)

**TUNED-IN**

URBAN



**WQQK/Nashville**

**3am**

**DMX** Party Up (Up In Here)  
**AVANT** Separated  
**TIMBALAND & MAGOO** Up Jumps The Boogie  
**PROFFLE** Liar  
**TONI BRAXTON** Just Be A Man About It  
**IDEAL** Whatever  
**LUCY PEARL** Don't Mess With My Man  
**B.G.** Bing Bing  
**JOE** Treat Her Like A Lady  
**KELLY PRICE** As We Lay  
**PUBLIC ANNOUNCEMENT** Body Bumpin'  
**LIL' BOW WOW I/XSCAPE** Bounce With Me

**11am**

**TONI BRAXTON** He Wasn't Man Enough For Me  
**RUFF ENOZ** No More  
**LAURYN HILL** Ex-Factor  
**BEBE WINANS** **DR. MCKINIGHT & JOE** Coming Back Home  
**ERYKAH BADU** Bag Lady  
**LUCY PEARL** Dance Tonight  
**AVANT** Separated  
**CARL THOMAS** Summer Rain  
**KANDI** Don't Think I'm Not  
**D'ANGELO** Lady

**4pm**

**KANDI** Don't Think I'm Not  
**DMX I/SISQO** What They Want  
**AALIYAH** I Don't Wanna  
**MYSTIKAL** Shake Ya Ass  
**EMINEM** The Way I Am  
**AVANT** Separated  
**ERYKAH BADU** Bag Lady  
**LUCY PEARL** Don't Mess With My Man  
**NEXT** Wiley  
**DA BRAT I/TYRESE** What'chu Like

**8pm**

**AALIYAH** Try Again  
**NELLY** Country Grammar  
**LIL' KIM** No Matter What They Say  
**WYCLEF JEAN I/MARY J. BLIGE** 911  
**NEXT** Wiley  
**JAY-Z I/MEMPHIS BLEEK...** Hey Papi  
**LUDACRIS** What's Your Fantasy  
**JOE** Treat Her Like A Lady

**WZFX/Fayetteville**

**3am**

**MAJOR FIGGAS** Yeah, That's Us  
**DEF SQUAD UJA RULE** Get Da Money  
**MEMPHIS BLEEK** My Mind Right  
**RUFF ENOZ** No More  
**PROFFLE** Liar  
**JOE** Treat Her Like A Lady  
**MUSIQ** Just Friends  
**GURU I/ANGIE STONE** Keep Ya Worries  
**RUFF RYDERS I/EVE** What Ya Want  
**MYSTIKAL** Shake Ya Ass  
**JILL SCOTT** Gettin' In The Way  
**BOB MARLEY I/LAURYN HILL** Turn Your Lights Down Low  
**LUCY PEARL** Don't Mess With My Man  
**JAGGED EDGE** Let's Get Married

**11am**

**DELLS A Heart** Is A House For Love  
**YOLANDA ADAMS** Open My Heart  
**DESTINY'S CHILD** Independent Women Part 1  
**TONI BRAXTON** He Wasn't Man Enough For Me  
**NEXT** Wiley  
**BLAQUE** 808  
**ERYKAH BADU** Bag Lady  
**AVANT** Separated  
**MUSIQ** Just Friends  
**NO QUESTION** I Don't Care  
**MYA** Case Of The Ex (Whatcha...)  
**JESSICA** Get Up

**4pm**

**DESTINY'S CHILD** Jumpin' Jumpin'  
**LUDACRIS** What's Your Fantasy  
**LIL' BOW WOW I/XSCAPE** Bounce With Me  
**JAY-Z I/MEMPHIS BLEEK...** Hey Papi  
**LIBERTY CITY, FLA** Who's She Lovin' Now  
**LIL' ZANE** #112 Callin' Me  
**BOYZ II MEN** Pass You By  
**SISQO** Got To Get It  
**ABSOLUTE** Is It Really Like That  
**DESTINY'S CHILD** Independent Women Part 1  
**THREE 6 MAFIA** Sippin' On Some Syrup

**8pm**

**DONELL JONES** This Luv  
**LL COOL J** The Ripper Strikes Back  
**JANET** Doesn't Really Matter  
**AMR I/BEYONCE** I Got That  
**TONI BRAXTON** Just Be A Man About It  
**KANDI** Don't Think I'm Not  
**GRUWINE** None Of Ur Friends Business  
**BOYZ II MEN** Pass You By  
**BIG TYNERS #1** Stunna  
**BLACK 18** From The Streets



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

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**R&R Format Rooms**

**FORMAT SPECIFIC NEWS UPDATED DAILY**





**2ND MOST ADDED  
@ URBAN RADIO  
57 ADDS**

**APPROACHING 2 MILLION  
IN AUDIENCE**

tionne **"t-boz"** watkins [of TLC]  
my getaway

From the album  
*Music from the Motion Picture*  
**RUGRATS IN PARIS - THE MOVIE**



**ADDED RIGHT  
OUT THE GATE**

- |      |      |      |      |      |      |      |      |
|------|------|------|------|------|------|------|------|
| WNEZ | WYBC | WUSL | WAMO | WBLK | WDXK | WJKS | WPEG |
| WJTT | WFXE | WEDR | WZFX | WTMP | WOWI | WFXA | WWWZ |
| WTMG | WJMZ | WYNN | WMNX | WTMG | WJMZ | WYNN | WMNX |
| WIBB | WHTA | WDAI | WHNR | WHXT | WFXM | WJLB | WENZ |
| WDTJ | WTLC | WCKX | WQHH | WJUC | WJMI | WBLX | KDKS |
| KMJJ | KBCE | WZHT | KIPR | WJJN | WQUE | WKGN | WESE |
| WJZD | KRRQ | WEMX | WJWZ | KPRS | KIIZ | KVSP | KJMM |
| KTCX | KKBT | WLXC | KDKO |      |      |      |      |

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He shall deliver the island of the innocent:  
and it is delivered by the pureness of thine hands.

Job 22:30

Change The World

The hot new single from

**Bone**  
thugs~n~harmony

ANOTHER SMASH FROM  
THE EPIC RECORDS GROUP  
GOING FOR ADDS OCT. 2ND & 3RD

# Reporters

Stations and their adds listed alphabetically by market

## Urban

<b>WALZ/Albany, NY</b> PD: Ron 'Sugar' Wilson 6 JAY 'Whip' CARL THOMAS 'Endorse' KEITH SWEATALL MO 'Trade' No Adds	<b>WFLA/Tampa, FL</b> PD: Ray Brock 20 R KELLY 'Whip' 5 RAM-2 FORAG-OR 'Laf' 1 AMINT 'Fest' 1 LIL' KIM 'Loko' PRU 'Candice' KEITH SWEATALL MO 'Trade' TONNE 'T-BOZ' 'Gately'	<b>WCCX/Columbus, OH</b> WPPug - Tony Fields PD: Paul Steing 3 SLURK THE SHOOKER 'Df' SYGNATURE 'Ran' KEITH SWEATALL MO 'Trade' SPINALE 'Fest' TONNE 'T-BOZ' 'Gately'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'
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## Urban AC

<b>WBLR/Atlanta, GA</b> PD: Jim Kennedy No Adds	<b>WVON/Baltimore, MD</b> PD: Kelly Davis 1 JIMPREL 'Df' GERALD LEVERT 'Df' KEITH SWEATALL MO 'Trade' MARY MARY F B 8 JAY 'Sings' PRU 'Candice'	<b>WASH/Columbus, GA</b> PD: Billy Don MEADOWS-FRISCHER 'Ran' GERALD LEVERT 'Df' No Adds	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'	<b>WWSW/Dayton, OH</b> PD: Steve Simeon 1 HELLY 'Fest' KEITH SWEATALL MO 'Trade' SYGNATURE 'Ran' PRU 'Candice' KEITH SWEATALL MO 'Trade' SLURK THE SHOOKER 'Df' DO OR DE 'YIP'
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\* = Mediabase 24/7 monitored

81 Total Reporters  
 80 Current Playlists

Did Not Report, Playlist Frozen (1):  
 WHBX/Tallahassee, FL

\* = Mediabase 24/7 monitored

39 Total Reporters  
 39 Current Playlists

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

Market #14 WKXX/Columbus, OH Blue Chip (614) 487-1444 Strong/Street 12+ Cum: 156,200

Market #16 WQWV/Orlando Clear Channel (407) 466-0009 Hot/Street 12+ Cum: 248,200

Market #1 WKSS/New York 98.7 Kiss (212) 742-9870 Backley/Green 12+ Cum: 1,978,600

Market #2 KJLH/Los Angeles Top (310) 320-5550 Wink/Street 12+ Cum: 338,000

Market #3 WMAZ/Chicago Clear Channel (312) 360-0000 Myrick/Muhammad 12+ Cum: 591,500

Market #37 WFPG/Charlotte Infinity (704) 333-0131 Carson/Quick 12+ Cum: 258,000

Market #38 WTLC/Midlandapolis Emmis (317) 955-9852 Wallace/Vaughn 12+ Cum: 126,000

Market #5 WDAS/Philadelphia Clear Channel (610) 617-8500 Tambaro/Davis 12+ Cum: 918,380

Market #6 KRWB/Dallas-Ft. Worth Service (972) 263-9911 Payne/V 12+ Cum: 155,300

Market #4 WDMK/Oakland Radio One (313) 259-2000 Alexander 12+ Cum: 122,700

Market #39 WJHM/Orlando Infinity (407) 919-1000 Albers/Luo 12+ Cum: 318,200

Market #41 WDOE/New Orleans Clear Channel (504) 827-6000 Stevens/Watson 12+ Cum: 283,200

Market #7 WMIQ/Detroit Clear Channel (313) 965-2000 Janet G 12+ Cum: 333,500

Market #8 WILD/Boston Radio One (617) 427-2222 Goussy/Carson/Clark 12+ Cum: 69,600

Market #9 WHUR/Washington, DC Howard Radio (202) 806-3500 Hannibal/Dickinson 12+ Cum: 518,500

Market #40 WOOL/Asheville Midwestern (615) 321-1067 Fox 12+ Cum: 186,700

Market #44 WNEZ/Hartford Mega Broadcasting Co (860) 524-0001 Ricardo/Fox 12+ Cum: 41,700

Market #11 WHIO/Washington, DC Radio One (301) 306-1111 Conners/Thompson 12+ Cum: 348,700

Market #10 KJLH/Houston-Galveston Radio One (713) 623-2106 Gomez/Boatner 12+ Cum: 378,400

Market #11 WALR/Atlanta Cox (404) 688-0058 Williams 12+ Cum: 304,800

Setting a New Standard for R&B.

# PRU

"A DYNAMIC, ENERGETIC PERFORMER whose truth-telling songs provide a much-needed breath of lyrical fresh air. PRU is definitely an artist for the new decade. PRU is for real."

— DAVID NATHAN, CONTRIBUTING WRITER  
BILLBOARD/LAUNCH.COM

"PRU'S PERFORMANCE WAS DYNAMIC and soulful, mixed with a vibrant, jazzy funk."

— BET SPECIALS

"PRU'S FRESH NEW SOUND HAS A FUNK all of it's own, definitely worth a listen"

— CURTIS WALLER/MTV RADIO

## " CANDLES "

The new single from the self-titled Compact Disc and Cassette PRU in stores November 7, 2000.

### ONE OF THE MOST ADDED!

These stations see the light:

WBLK	WDX	WYBC
WNEZ	WJKS	WROU
WWWZ	WJTT	WKGK
WFXE	WIBB	WJJN
WZHT	WHNR	WTMG
WTMP	KBCE	KRRQ
WQUE	KDKS	WJZD
WJMI	KIIZ	KIPR
KVSP	KJMM	KPRS
WDZZ	WQHH	WTLZ
WJUC	WWIN	WDAS
WHUR	WMGL	WBAV
WFLM	WKXI	KOKY
WVAZ	WMCS	KJLH
KDKG	WILD	

Produced by Pru Renfro, Rick Williams, The Characters and Ben Gamson (for Abolitionist Productions) • Executive Producer: Roy Lott  
• Management and Direction: Jack Ponti for CazzzyDog  
Management • [www.cazzzydog.com](http://www.cazzzydog.com)

Mixed by Mike Shipley



# R&R Urban AC Top 30

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE (Label/S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	886	-59	127031	15	38/0
2	2	YOLANDA ADAMS Open My Heart (Elektra/EEG)	882	+44	134535	21	39/0
3	3	BOYZ II MEN Pass You By (Universal)	711	-27	78246	11	38/0
4	4	JOE Treat Her Like A Lady (Jive)	649	-25	103757	17	36/0
6	5	BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)	611	+23	85252	9	33/0
5	6	KEVON EDMONDS Love Will Be Waiting (RCA)	604	-2	69403	8	37/0
11	7	ERYKAH BADU Bag Lady (Motown)	512	+56	98554	7	31/0
9	8	CARL THOMAS Summer Rain (Bad Boy/Arista)	480	-12	67808	10	26/1
8	9	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	473	-21	88391	26	29/0
10	10	SISQO Incomplete (Dragon/Def Soul/IDJMG)	464	-13	87621	13	27/0
12	11	RACHELLE FERRELL Satisfied (Capitol)	419	-20	33988	8	30/0
14	12	CHARLIE WILSON Without You (Major Hits)	412	+14	44577	5	34/1
7	13	GERALD LEVERT Baby U Are (EastWest/EEG)	390	-124	52119	15	36/0
13	14	NORMAN BROWN F/VESTA Rain (Warner Bros.)	390	-24	48057	10	29/0
16	15	JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)	387	+31	50639	6	30/1
Breaker	16	RUFF ENDZ No More (Epic)	357	+50	76472	12	17/0
Breaker	17	AL JARREAU Just To Be Loved (GRP/VMG)	354	+28	33046	7	29/3
15	18	LV Woman's Gotta Have It (Loud)	346	-14	35062	14	25/0
20	19	TEMPTATIONS Selfish Reasons (Motown)	316	+12	27239	4	28/0
21	20	PHIL PERRY Keep Me In The Dark... (Peak/Private/Windham Hill)	284	+22	27542	3	29/0
24	21	AVANT My First Love (Magic Johnson/MCA)	281	+49	42783	2	23/0
Debut	22	PATTI LABELLE Call Me Gone (MCA)	278	+163	32966	1	29/1
—	23	IDEAL Whatever (Noontime/Virgin)	255	+68	69386	8	10/0
22	24	BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)	252	-6	14492	6	17/0
25	25	NEXT Wifey (Arista)	240	+13	66222	7	11/0
33	26	KELLY PRICE As We Lay (Def Soul/IDJMG)	223	-22	26898	17	26/0
20	27	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	219	+24	40492	3	8/1
—	28	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)	206	+27	44820	18	17/0
Debut	29	STEPHEN SIMMONDS I Can't Do That (Priority)	191	+34	19324	1	21/2
Debut	30	WHITNEY HOUSTON Fine (Arista)	183	+76	25897	1	24/4

## Most Added.

ARTIST TITLE (Label/S)	ADDS
GERALD LEVERT Dream With No Love (Motown)	20
PRU Candles (Capitol)	14
M. MEADOWS F/L. FISCHER No Rhyme... (Heads Up)	8
KEITH SWEAT F/LIL' MO I'll Trade... (Elektra/EEG)	7
WHITNEY HOUSTON Fine (Arista)	4
LUCY PEARL Don't Mess... (Overbrook/Pookie/Beyond)	4
SYGNATURE The Rain (Columbia)	4
AL JARREAU Just To Be Loved (GRP/VMG)	3
JOHNNY GILL Close The Door (DreamWorks)	3

## Most Increased Plays

ARTIST TITLE (Label/S)	TOTAL PLAY INCREASE
PATTI LABELLE Call Me Gone (MCA)	+163
R. KELLY I Wish (Jive)	+91
WHITNEY HOUSTON Fine (Arista)	+76
IDEAL Whatever (Noontime/Virgin)	+68
CHANGING FACES That Other Woman (Atlantic)	+65
SADE By Your Side (Epic)	+60
ERYKAH BADU Bag Lady (Motown)	+56
GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	+52
JONATHAN BUTLER Another Way (N-Coded Music)	+51
RUFF ENDZ No More (Epic)	+50

39 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## Now & Active

**CHANGING FACES** That Other Woman (Atlantic)  
Total Plays: 168. Total Stations: 17. Adds: 1

**R. KELLY** I Wish (Jive)  
Total Plays: 165. Total Stations: 17. Adds: 1

**JOHNNIE TAYLOR** Soul Heaven (Malaco)  
Total Plays: 141. Total Stations: 4. Adds: 0

**DONELL JONES** This Luv (Untouchables/LaFace/Arista)  
Total Plays: 138. Total Stations: 15. Adds: 0

**LIBERTY CITY FLA.** Who's She Lovin' Now? (Harrell/Jive)  
Total Plays: 137. Total Stations: 11. Adds: 0

**WALTER BEASLEY** Won't You Let Me Love You (Shanachie)  
Total Plays: 115. Total Stations: 15. Adds: 2

**RONNIE LAWS** Old Days/Old Ways (HDH)  
Total Plays: 100. Total Stations: 15. Adds: 1

**THEO** Lockdown (Triumph)  
Total Plays: 100. Total Stations: 6. Adds: 0

**WYCLEF JEAN** 911 (Ruffhouse/Columbia)  
Total Plays: 95. Total Stations: 11. Adds: 0

**JONATHAN BUTLER** Another Way (N-Coded Music)  
Total Plays: 82. Total Stations: 13. Adds: 2

**CHANTE' MOORE** Straight Up (Silas/MCA)  
Total Plays: 71. Total Stations: 6. Adds: 1

**MAYSA** Got To Be Strong (Rice/N-Coded Music)  
Total Plays: 70. Total Stations: 8. Adds: 0

**LATANYA** Why You Acting Shady (TVT)  
Total Plays: 68. Total Stations: 8. Adds: 0

Songs ranked by total plays

## Breakers.

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
357/50	17/0	16
<b>RUFF ENDZ</b> No More (Epic)		
<b>AL JARREAU</b> Just To Be Loved (GRP/VMG)		
354/28	29/3	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.

# AL JARREAU "JUST TO BE LOVED"

**URBAN AC CHART 17**  
**BREAKER +23**

NEW THIS WEEK:

**WDMK/Detroit**  
**WWIM/Baltimore**  
**WFXC/Raleigh**

ALREADY ON:

**WILD, WHUR, WDAS, WQMG, WALR, WCFB, WBAV, WMCS, WMXD, WYLD, KQXL, KOKY, KMJM, KMJK, KDKO, KJLH, WVAZ, WMMJ, WLVH, WRBV, WFLM, WDLT, WAGH, WDLT, WMGL, WKXI, WLXC, WKJS**

ALSO HEARD ON:

**WHQT, WSOL, WFXC, WZAK, KJMS, WBHK, KMJM, KRNB**



## Most Played Recurrents

WHITNEY HDUSTON & DEBORAH COX Same Script, Different Cast (Arista)

CARL THOMAS I Wish (Bad Boy/Arista)

MARY MARY Shackles (Praise You) (C2/Columbia)

DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)

JOE I Wanna Know (Jive)

KEVON EDMONDS No Love (I'm Not Used To) (RCA)

ANGIE STONE No More Rain (In This Cloud) (Arista)

GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)

ERIC BENET Spend My Life With You (Warner Bros.)

MAXWELL Fortunate (Rock Land/Interscope/Columbia)

KEVON EDMONDS 24/7 (RCA)

TEMPTATIONS I'm Here (Motown)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)

TEMPTATIONS Stay (Motown)

ERIC BENET When You Think Of Me (Warner Bros.)

BRIAN MCKNIGHT Back At One (Motown)

CASE Happily Ever After (Def Jam/IDJMG)

FAITH EVANS Love Like This (Bad Boy/Arista)

TEMPTATIONS This Is My Promise (Motown)

URBAN AC

## Going For Adds 10/300

JAGGED EDGE Promise (So So Def/Columbia)

HIL ST. SOUL Strictly A Vibe Thang (Select-O-Hits/Dome)

KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)

SADE By Your Side (Epic)



THE REAL REASON BEHIND THEIR SMILES...

R&R Asst. Urban Editor Tanya O'Quinn (l) recently met Full Force's Bowlegged Lou and Paul Anthony at a convention. While posing for this pic, the two flashed their cheesy, Kool-Aid smiles at the camera but for different reasons. While O'Quinn was trying to lift Lou's wallet from his back pocket, Lou was trying to stick a sign on O'Quinn's back that read: "Bowlegged Lou, You Light Up My Life." After the flash, O'Quinn left penniless and with a declaration of love to Lou on her back.

## TUNED-IN

R&R/MEDIABASE 24/7

URBAN AC

97.1 WQMG/Greensboro

3am

MAXWELL Fortunate  
 FREDDIE JACKSON Jam Tonight  
 RUDE BOYS Written All Over Your Face  
 YOLANDA ADAMS Open My Heart  
 PEABO BRYSON I'm So Into You  
 DRU HILL In My Bed  
 LSG Door #1  
 BROTHERS JOHNSON I'll Be Good To You  
 LEVERT Casanova  
 NEXT Wifey  
 BABYFACE Never Keeping Secrets  
 GLENN JONES Baby Come Home

11am

GOD'S PROPERTY Stomp  
 NEW BIRTH It's Been A Long Time  
 LUTHER VANDROSS I Can Make It Better  
 CARL THOMAS I Wish  
 TEMPTATIONS Treat Her Like A Lady  
 TONI BRAXTON Love Shoulda Brought You Home  
 BRIAN MCKNIGHT Anytime  
 O'JAYS Hooks In Me  
 RACHELLE FERRELL Satisfied  
 FREDDIE JACKSON You Are My Lady  
 BEBE & CECE WYMAN'S Addictive Love

4pm

WHITNEY HOUSTON I Have Nothing  
 JON B. They Don't Know  
 EVELYN KING I'm In Love  
 TERRY ELLIS Wherever You Are  
 YOLANDA ADAMS Open My Heart  
 EARTH, WIND & FIRE Love's Holiday  
 TEMPTATIONS This Is My Promise  
 MOTHER'S FINEST Love Changes  
 DONELL JONES Where I Wanna Be  
 SMOKEY ROBINSON & THE MIRACLES Ooh Baby Baby  
 EN VOGUE Giving Him Something...

8pm

SMOKEY ROBINSON Quiet Storm  
 GLENN JONES Baby Come Home  
 MAJOR HARRIS Love Won't Let Me Wait  
 YOLANDA ADAMS Open My Heart  
 ISLEY/JASPER/ISLEY Caravan Of Love  
 BLACKSTREET Before I Let Go  
 JAGGED EDGE Gotta Be  
 ME'LISA MORGAN Do Me Baby  
 O'JAYS Brandy  
 SISQO Incomplete  
 ANITA BAKER Sweet Love  
 PRINCE Adore

WDLT/Mobile

3am

NEXT Wifey  
 JOHNNY GILL Fairweather Friend  
 HOWARD HEWITT I'm For Real  
 WHITNEY HOUSTON You Give Good Love  
 EMOTIONS Flowers  
 RUFF ENOZ No More  
 JAGGED EDGE Let's Get Married  
 LUTHER VANDROSS Make Me A Believer  
 KEITH BARROW You Know You Wanna Be Loved  
 HIGH ENERGY You Can't Turn Me Off  
 ERYKAH BADU On & On

11am

ONE WAY Cutie Pie  
 BOYZ II MEN Pass You By  
 RUFUS Once You Get Started  
 AL JARREAU So Good  
 RACHELLE FERRELL Satisfied  
 KASHIF Help Yourself To My Love  
 NATALIE COLE I'm Catching Hell (Living...)  
 STEPHEN SIMMONDS I Can't Do That  
 KASHIF Help Yourself To My Love

4pm

BOYZ II MEN Pass You By  
 ROSE ROYCE Love Don't Live Here Anymore  
 WILL DOWNING Break Up To Make Up  
 GLADYS KNIGHT & THE PIPS I Heard It Through...  
 EARTH, WIND & FIRE September  
 TONI BRAXTON Just Be A Man About It  
 CON FUNK SHUN I'm Leaving Baby  
 COMMODORES Jesus Is Love  
 MACY GRAY Why Didn't You Call Me  
 JOHNNIE TAYLOR I Believe In You...  
 GUY Teddy's Jam  
 J.T. TAYLOR How

8pm

BOYZ II MEN Doin' Just Fine  
 BONEY JAMES/RICK BRAUN Grazin' In The Grass  
 ROGER I Want To Be Your Man  
 AVANT Separated  
 MARY J. BLIGE Beautiful  
 GERALD LEVERT Baby U Are  
 INTRO Ribbon In The Sky  
 DIONNE WARWICK Deja Vu  
 JONATHAN BUTLER Lost To Love  
 EUGENE WILDE Gotta Get You Home Tonight  
 JOHNNIE TAYLOR Soul Heaven



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE MUSIC TRACKING

Market #1: WLVU/Altoona York. Clear Channel (212) 663-4600. Ryan. 12x Cume 2,462,000. 106.7 Litefm logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #2: KOST/As Anaples. Clear Channel (312) 427-1035. Chang. 12x Cume 1,643,000. KOST 103.5FM logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #3: WLIT/Chicago. Clear Channel (312) 329-4002. Dal Rosso. 12x Cume 841,000. lite rock 93.9 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #4: WINDY/Chicago. Bonneville (312) 297-5100. Hamlin/Johns. 12x Cume 872,000. Windy 100.0M logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #5: WBEZ/Philadelphia. WEAZ Radio Inc (610) 538-1223. Conley. 12x Cume 753,000. B101.1 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #6: KVL/Dallas-Ft. Worth. Infinity (214) 691-1037. Curtis/King. 12x Cume 636,000. 102.7 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #7: WJLB/Beacon. Greater Media (415) 627-8324. Kelley/O'Keefe/Laurence. 12x Cume 800,000. MAGIC 106.7 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #8: WASH/Washington, DC. Clear Channel (301) 984-9710. Alan/Martin. 12x Cume 467,000. Soft Rock 97.1 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #9: WPCW/Atlanta. Clear Channel (404) 367-9949. Goss. 12x Cume 441,000. peach 94.9 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #10: KLSY/Seattle-Tacoma. Sandusky (425) 653-9462. McKay/Thomas. 12x Cume 348,000. 102.3 KISY logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #11: KEZK/Phoenix. Clear Channel (480) 966-6236. Holly/Jackson. 12x Cume 334,100. 99.9 KEZK logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #12: WLTE/Minneapolis. Infinity (612) 339-1029. Nolan. 12x Cume 332,900. WLTE logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #13: WALK/Nassau-Suffolk. Clear Channel (631) 475-5200. Michaels/Miller/Lombardo. 12x Cume 619,500. WALK 97.5 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #14: KEZK/Louis. Infinity (314) 531-0000. Rivers/Davis. 12x Cume 362,300. KEZK 102.5 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #15: WLVF/Altoona York. Infinity (410) 823-1570. Babalon. 12x Cume 298,400. WLVF 102 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #16: WSHH/Pittsburgh. Jenda (412) 875-9500. 12x Cume 271,700. Wish 99.7FM logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #17: KOSI/Denver-Boulder. Tribune (303) 696-1714. Cochran/Hinton. 12x Cume 290,400. KOSI logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #18: WOOL/Cleveland. Infinity (216) 696-0123. 12x Cume 375,700. SoftRock 102.1 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #19: KKCV/Portland, OR. Clear Channel (503) 252-5103. 12x Cume 222,900. K103 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).

Market #20: WRRM/Cincinnati. Susquehanna (513) 249-9999. Holland/Morro. 12x Cume 222,200. Warm 98 logo. Playlist table with columns: LW, TW, ARTIST/TITLE, @ (0000).





**MIKE KINOSHIAN**  
mkinosax@rronline.com

## Country's Peaks And Valleys

■ Except for crossover hits, AC avoids country

**D**on't forget to check out R&R Country Editor Lon Helton's outstanding CMA Country Special, which starts on Page 55 of this week's issue. Given this week's country flavor, it seemed appropriate to see how that format and AC did head-to-head among women 35-64 in this spring's Arbitron. Draw your own conclusions from data I've prepared from this spring's numbers. In addition to the stats, KVIL/Dallas PD **Bill Curtis** provides his always cogent input.

"We don't spend a lot of time watching the music on KSCS, KPLX or any other Country station," explains Curtis, who has been in

KVIL's programming chair for the past eight years. He's first and foremost concerned with AC, Hot AC and CHR/Pop signals.

"I can never play enough country songs to make a Country listener like me. All I can

do is play enough country songs to make my AC fans dislike me. That's a very toxic lane on which to play. We share a lot of 25-54 women with Hot AC KDMX and CHR/Pop KHKS, and there's no question that women 35-44 have a much bigger appetite for today's hits than they did 10-15 years ago."

Country-rooted artists like Faith Hill, LeAnn Rimes and Shania Twain are, in Curtis' words, "doing very pop-sounding contemporary records. Even some CHRs played Lonestar's

mass-appeal smash 'Amazed.' On an individual basis, it has less to do with the format and more to do with a song's sound. There are some very country-sounding LeAnn Rimes songs that KVIL doesn't play because they wouldn't appeal to an AC music fan."

By its very definition, "pop" music is what's "popular" at the time. "That's why [Hill, et al.] have the opportunity to have pop stations expose their music," comments Curtis.

### Exploding The Myth

While Dallas may often still be perceived as an "Urban Cowboy" locale, Curtis explains, "Some of that deep Texas country heritage is getting diluted because so many people are coming here from other places. Dallas/Ft. Worth is a very urban, metropolitan community — it isn't pickup trucks with shotguns in the back. There are 3.9 million people in the metro, but some of the most successful and famous country music clubs are in this market. The music is appealing, and the lyrics are relatable."

When Curtis arrived in Big D in 1992, country music was very ac-

ceptable to listeners under 35. The format was doing a much better job with music and marketing, especially to a huge group of 18-34s. "They had good-looking artists who were very friendly with their audience," Curtis says. "That was the first time the format moved away from Waylon Jennings and Willie Nelson and became show-biz. It also started getting deep into pop culture and into younger demos.

"It never left, but there have been peaks and valleys in its impact. It's gone through a valley in the last five years, but we may be seeing another peak as it finds another crop of artists who have that show-biz appeal."

The huge Country spike didn't last as long as Curtis thinks it could have. "There was a time in the early '90s that if you had a hat, you had a hit. They weren't the greatest songs, but they were getting airplay, and people were buying them. But by getting into 'fast-food music,' they may've killed the goose that laid the golden egg.

"Nashville got sloppy, and the songs weren't as good. As a result, the music and format suffered. They realized that and got better songs from better artists. In the end, of course, the product is the driver."

Readily admitting that he isn't a country expert, Curtis poses a particularly interesting big-picture question: "How does the country fan feel about these artists and songs that are being 'sold out' to the contemporary world? I really don't know the answer."

### Don't Generalize

Country crossover is hardly new, of course. We've seen it with performers like Crystal Gayle, Little Texas, Ronnie Milsap, Eddie Rabbitt, Restless Heart and Kenny Rogers. "The record community has become much better at understanding how to create mixes that are compatible with contemporary radio," remarks Curtis. "But we look at everything on a song-by-song basis. KVIL probably plays more Phil Collins music than anyone, but even some of his songs don't fit what we're doing. It's hard to generalize about artists."

## Big D's Spring Stats

Here's how format players in Dallas performed in this spring's Arbitron among three important female demos. Comparison fluctuations are spring 1999 to spring 2000.

### Dallas (Market No. 6)

Call	1999-04	2000-04	2000-04
KBFB	3.3 (No. 9, +3%)	3.4 (No. 11, +21%)	2.9 (No. 14, +16%)
KDMX*	7.7 (No. 3, +12%)	5.2 (No. 6, +33%)	2.4 (No. 16, Flat)
KMEQ	0.4 (No. 30, -64%)	2.6 (No. 15, +4%)	4.9 (No. 6, +20%)
KVIL	3.5 (No. 8, -19%)	5.8 (No. 5, -11%)	7.2 (No. 2, -11%)

\* CHR/Pop KHKS was the 18-34 (13.8) and 25-54 (9.2) leader.  
\* Country KSCS (7.4) grabbed honors among women 35-64.  
\* Hot AC

## Ladies 35-64 Prefer Two Formats

The following spring Arbitron overview sheds light on which formats were most effective at reaching women 35-64.

### Top 100 Markets

I first ranked formats in order of producing No. 1 stations among women 35-64 in the top 100 markets this spring. Compare these numbers with those from markets 101-200 and 201-278, which are noted below.

Adult Contemporary	46.6%
Country	22.8%
Oldies	10.4%
Spanish-Language	3.8%
Urban AC	3.8%
CHR/Pop	2.8%
News/Talk	2.8%
Hot AC	1.9%
NAC/Smooth Jazz	1.9%
Beautiful Music/Easy Listening	0.9%
Contemporary Christian	0.9%
Urban	0.9%

• 59% of AC's top-100-market No. 1s among women 35-64 were in markets 1-50.

• 71% of Country's top-100-market No. 1s among women 35-64 were in markets 51-100.

• All of News/Talk's top-100-market No. 1s among women 35-64 were in markets 1-30.

• All of CHR/Pop's top-100-market No. 1s among women 35-64 were in markets 60-80.

### Markets 101-200

Country and AC accounted for more than 70% of No. 1s among women 35-64 in markets 101-200 this spring. Each format's percentage of No. 1s this spring among women 35-64 for markets 1-200 is shown in parentheses.

Country	37.7% (30.5%)
Adult Contemporary	35.0% (40.8%)
CHR/Pop	6.1% (4.5%)
Oldies	6.1% (8.2%)
News/Talk	2.6% (2.7%)
Urban AC	2.6% (3.1%)
Urban	2.6% (1.8%)
Gospel	1.7% (0.9%)
Hot AC	1.7% (1.8%)
NAC/Smooth Jazz	0.8% (1.3%)
Rhythmic Oldies	0.8% (0.4%)
70s Oldies	0.8% (0.4%)
Spanish	0.8% (2.2%)
Beautiful Music/Easy Listening	0.0% (0.4%)
Contemporary Christian	0.0% (0.4%)

### Markets 201-278

Country's incredible strength among females in this demo in markets 201-278 can easily be seen in the following data. That format is responsible for nearly six of every 10 No. 1 rankings; AC is a far-distant second. The percentage in parentheses reflects a format's No. 1s this spring among women 35-64 in markets 1-278 (all rated Arbitron markets).

Country	57.1% (38.8%)
Adult Contemporary	14.2% (32.4%)
Oldies	6.1% (7.5%)
CHR/Pop	5.1% (4.7%)
Hot AC	6.1% (3.1%)
Urban AC	2.0% (2.8%)
Urban	5.1% (2.8%)
News/Talk	2.0% (2.5%)
Spanish	1.0% (1.8%)
NAC/Smooth Jazz	0.0% (0.9%)
Gospel	0.0% (0.6%)
Beautiful Music/Easy Listening	0.0% (0.3%)
Classic Rock	1.0% (0.3%)
Contemporary Christian	0.0% (0.3%)
Rhythmic Oldies	0.0% (0.3%)
70s Oldies	0.0% (0.3%)

Continued on Page 130

The voice of "Joanna", "Too Hot", "Celebration" and "Cherish" is back!

## JT TAYLOR

formerly of "Kool & The Gang"

The new single "How" on your desk now.  
on Taylor Madę Records

JON KONJOYAN, JK PROMOTION 323-874-7507  
STEPHANIE B PROMOTIONS 610-789-7833

# R&R AC Top 30

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DON HENLEY Taking You Home (Warner Bros.)	2213	-124	229054	22	109/0
2	2	MARC ANTHONY You Sang To Me (Columbia)	2208	-121	288986	32	113/0
3	3	FAITH HILL Breathe (Warner Bros.)	2201	-96	295041	37	109/0
4	4	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	2126	-10	213597	27	107/0
5	5	CHRISTINA AGUILERA I Turn To You (RCA)	1920	-120	207319	22	103/1
7	6	BBMAK Back Here (Hollywood)	1885	+73	223450	7	104/2
6	7	LONESTAR Amazed (BNA/RLG)	1768	-57	216206	54	107/0
8	8	SAVAGE GARDEN I Knew I Loved You (Columbia)	1636	+20	204070	50	109/0
9	9	CELINE DION That's The Way It Is (550 Music)	1479	-26	195213	47	104/0
10	10	LARA FABIAN I Will Love Again (Columbia)	1409	+37	177684	19	96/0
11	11	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	1333	+74	160006	36	102/0
12	12	W. HOUSTON & E. IGLESIAS Could I Have This Kiss Forever (Arista)	1122	-48	122155	19	92/0
14	13	BRIAN MCKNIGHT Back At One (Motown/Universal)	1117	-46	157052	41	90/0
16	14	PHIL COLLINS You'll Be In My Heart (Hollywood)	1109	+71	147889	76	95/0
17	15	JIM BRICKMAN The Love I Found In You (Windham Hill)	1101	+73	100926	9	91/0
Breaker	16	MARC ANTHONY My Baby You (Columbia)	1028	+222	143274	4	91/7
13	17	MARTINA MCBRIDE There You Are (RCA)	1020	-149	91921	9	101/1
18	18	FAITH HILL The Way You Love Me (Warner Bros.)	1012	+126	99447	6	96/8
15	19	BACKSTREET BOYS The One (Jive)	986	-57	119314	16	69/0
19	20	SANTANA F/ROB THOMAS Smooth (Arista)	765	-55	121949	47	40/0
21	21	ELTON JOHN Friends Never Say Goodbye (DreamWorks)	740	-11	99884	5	88/4
24	22	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	696	+164	96045	2	74/11
22	23	JOE I Wanna Know (Jive)	648	-33	104775	10	64/0
23	24	STING Desert Rose (A&M/Interscope)	558	+12	52043	9	36/2
25	25	SHELBY LYNNE Gotta Get Back (Island/IDJMG)	493	+38	37177	5	67/2
26	26	ROXETTE Wish I Could Fly (Edel America)	461	+10	34930	6	55/1
27	27	CORRS Breathless (143/Lava/Atlantic)	380	-5	28265	4	50/7
28	28	DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)	333	+3	31318	4	54/0
Debut	29	LEANN RIMES Can't Fight The Moonlight (Curb)	327	+89	27504	1	51/8
Debut	30	'N SYNC This I Promise You (Jive)	323	+259	66620	1	64/19

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
'N SYNC This I Promise You (Jive)	19
OSCAR DE LA HOYA Run To Me (EMI Latin/Capitol)	14
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	11
MICHAEL McDONALD The Meaning Of Love (Ramp)	9
RICHARD MARX Days In Avalon (Signal 21)	9
FAITH HILL The Way You Love Me (Warner Bros.)	8
LEANN RIMES Can't Fight The Moonlight (Curb)	8
MARC ANTHONY My Baby You (Columbia)	7
CORRS Breathless (143/Lava/Atlantic)	7
ELTON JOHN Friends Never Say... (DreamWorks)	4
KATHIE LEE Love Never Fails (Universal)	4
RICKY MARTIN She Bangs (Columbia)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
'N SYNC This I Promise You (Jive)	+259
MARC ANTHONY My Baby You (Columbia)	+222
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	+164
FAITH HILL The Way You Love Me (Warner Bros.)	+126
EDWIN MCCAIN I Could Not Ask... (Lava/Atlantic)	+110
A. COCHRAN & J. BRICKMAN After All... (Windham Hill)	+101
LEANN RIMES Can't Fight The Moonlight (Curb)	+89
BACKSTREET BOYS Show Me The Meaning Of... (Jive)	+74
BBMAK Back Here (Hollywood)	+73
JIM BRICKMAN The Love I Found... (Windham Hill)	+73



114 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

**BILLY GILMAN** One Voice (550 Music)  
Total Plays: 269. Total Stations: 36. Adds: 1

**EVAN AND JARON** Crazy For This Girl (Columbia)  
Total Plays: 243. Total Stations: 29. Adds: 0

**SOLEIL MOON** Never Say Goodbye (MFO)  
Total Plays: 166. Total Stations: 26. Adds: 0

**NINA GORDON** Tonight And The Rest Of My Life (Warner Bros.)  
Total Plays: 135. Total Stations: 21. Adds: 2

**LEE ANN WOMACK** I Hope You Dance (MCA)  
Total Plays: 115. Total Stations: 12. Adds: 1

**SAVAGE GARDEN** Affirmation (Columbia)  
Total Plays: 89. Total Stations: 19. Adds: 2

**JOE COCKER** She Believes In Me (Eagle)  
Total Plays: 87. Total Stations: 12. Adds: 0

**MICHAEL McDONALD** The Meaning Of Love (Ramp)  
Total Plays: 77. Total Stations: 24. Adds: 9

**OSCAR De La HOYA** Run To Me (EMI Latin/Capitol)  
Total Plays: 75. Total Stations: 33. Adds: 14

Songs ranked by total plays

## Breakers®

**MARC ANTHONY**  
My Baby You (Columbia)

TOTAL PLAYS/INCREASE: 1028/222  
TOTAL STATIONS/ADDS: 91/7  
CHART: 16

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.



# FAITH HILL

## "The Way You Love Me"

THE FOLLOW-UP TO THE #1 SINGLE "BREATHE"

R&R AC **18** +126

One of the MOST ADDED!

One of the MOST INCREASED!



Produced by Byron Collins and Faith Hill  
Mixed by Mike Shipley  
Management: Derman Entertainment

Going For Adds  
October 2 at AC

# LOVE BY GRACE

The new single from

# LARA FABIAN



PBS Special  
Coming This Fall

[www.larafabian.com](http://www.larafabian.com)  
[www.columbiarecords.com](http://www.columbiarecords.com)

**Most Played Recurrents**

- SAVAGE GARDEN Crash And Burn (Columbia)
- 98 DEGREES I Do (Cherish You) (Universal)
- EDWIN McCAIN I Could Not Ask For More (Lava/Atlantic)
- SARAH McLACHLAN I Will Remember You (Arista)
- BACKSTREET BOYS I Want It That Way (Jive)
- IN SYNC (God Must Have Spent) A Little More Time On You (RCA)
- CHER Believe (Warner Bros.)
- 98 DEGREES The Hardest Thing (Universal)
- SHANIA TWAIN From This Moment On (Mercury/UMG)
- FAITH HILL This Kiss (Warner Bros.)
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
- ELTON JOHN Someday Out Of The Blue (DreamWorks)
- MARC ANTHONY I Need To Know (Columbia)
- PHIL COLLINS True Colors (Atlantic)
- AEROSMITH I Don't Want To Miss A Thing (Columbia)

AC

**Going For Adds 10/200**

- LARA FABIAN Love By Grace (Columbia)
- KATHIE LEE Love Never Fails (Universal)
- LEIGH NASH Need To Be Next To You (Engine/Arista)

Continued from Page 127

**Top-100-Market Country No. 1s**

By a better than two-to-one margin over runner-up Country, Adult Contemporary was this spring's most successful format among women 35-64 in the top-100 markets. The following list shows top-100 markets where a Country outlet ranked first among women 35-64 and that outlet's corresponding demo share. The second line shows that market's best-performing AC in the same demo and its corresponding demo share and rank.

There were two cases where an AC and Country station shared No. 1 honors: Country WDAF and AC KUDL/Kansas City (each with an 8.0 share in market No. 30) and Country WBEE and AC WRMM/Rochester (each with a 12.1 share in market No. 52).

6 KSCS/Dallas	7.4	79 WKKO/Toledo	17.7
KVIL	7.2 (No. 2)	WRFV	12.6 (No. 2)
28 KGGI/Riverside	14.7	81 WRNS/Greenville, NC	11.3
KELT	2.9 (No. 11)	WGMV	9.9 (No. 3)
29 KNCI/Sacramento	8.2	83 KSSN/Little Rock	12.3
KYMX	7.0 (No. 3)	KVLO	6.7 (No. 2)
31 WMIL/Milwaukee	8.7	85 KATM/Stockton	11.8
WLTO	7.7 (No. 3)	KJOY	6.6 (No. 5)
38 WFMS/Indianapolis	14.5	86 KUZZ-FM/Bakersfield	13.3
WTPJ	10.1 (No. 2)	KGFM	9.8 (No. 2)
49 KASE/Austin	9.3	87 WEZL/Charleston, SC	12.8
KKMJ	7.8 (No. 3)	WSUY	6.1 (No. 4)
53 WAMZ/Louisville	16.0	89 WCOS-FM/Columbia, SC	12.8
WVEZ	13.0 (No. 2)	WTCB	7.3 (No. 3)
55 WZZK/Birmingham	11.5	96 WXBQ-FM/Johnson City	28.0
WMJJ	9.9 (No. 3)	WTFM	14.0 (No. 2)
68 WQMX/Akron	11.3	97 WQXK/Youngstown	18.4
WKDD*	10.9 (No. 2)	WMXY*	11.7 (No. 2)
69 WIVK/Knoxville	21.8	98 WPCV/Lakeland	18.2
WJXB	17.0 (No. 2)	WWRZ	2.3 (No. 10)
72 KRST/Albuquerque	10.2	100 KMDL/Lafayette	12.5
KMGA	7.9 (No. 3)	KTDY	10.6 (No. 2)

\* Hot AC

**TUNED-IN** AC

**WTFM/Johnson City**

3am

- BRYAN ADAMS Straight From The Heart
- CELINE DION My Heart Will Go On
- R. STEWART & R. ISLEY This Old Heart Of Mine '90
- JAMES TAYLOR Fire And Rain
- SAVAGE GARDEN Crash And Burn
- CHER The Shoop Shoop Song (It's...)
- CHICAGO Look Away
- FAITH HILL The Way You Love Me
- FOREIGNER I Don't Want To Live...
- AMY GRANT That's What Love Is For
- HUEY LEWIS & THE NEWS If This Is It
- ROXETTE Wish I Could Fly
- STEVE WINWOOD Back In The High Life Again
- EDWIN McCAIN I Could Not Ask For More
- PHIL COLLINS Groovy Kind Of Love

11am

- BRYAN ADAMS Please Forgive Me
- PHIL COLLINS True Colors
- DEBARGE Rhythm Of The Night
- JIM BRICKMAN The Love I Found In You
- EDDIE MONEY Take Me Home Tonight
- EAGLES Love Will Keep Us Alive
- 98 DEGREES The Hardest Thing
- PLAYER Baby Come Back
- LUTHER VANDROSS Here And Now
- FAITH HILL The Way You Love Me
- REMBRANDTS I'll Be There For You
- JOHN WAITE Missing You

4pm

- JOURNEY Faithfully
- EXTREME More Than Words
- JAMES TAYLOR How Sweet It Is (To Be Loved...)
- CHRISTINA AGUILERA I Turn To You
- MARIAH CAREY Dreamlover
- EAGLES One Of These Nights
- DAN HILL Can't We Try
- BACKSTREET BOYS Show Me The Meaning Of...
- ERIC CLAPTON Change The World

8pm

- MADONNA Live To Tell
- 10CC I'm Not In Love
- ELTON JOHN Circle Of Life
- JOHN TESH/JAMES INGRAM Give Me Forever (I Do)
- BETTE MIDLER In This Life
- MARC ANTHONY You Sang To Me
- HEATWAVE Always And Forever
- GWYNETH PALTROW & HUEY LEWIS Cruisin'
- BENNY MARDONES Into The Night

**WBBQ/Augusta**

3am

- CUTTING CREW (I Just) Died In Your Arms
- DON HENLEY Taking You Home
- QUARTERFLASH Harden My Heart
- 98 DEGREES I Do (Cherish You)
- BRUCE SPRINGSTEEN Hungry Hart
- ROBERT PALMER Mercy Mercy Me/I Want You
- SIMPLY RED If You Don't Know Me By Now
- SHAWN MULLINS Everywhere I Go
- POINTER SISTERS I'm So Excited
- EDWIN McCAIN I'll Be
- CHER If I Could Turn Back Time
- NAKED EYES Promises, Promises
- BONNIE RAITT I Can't Make You Love Me
- STEVE WINWOOD The Finer Things
- BRYAN ADAMS Heaven

11am

- COMMODORES Nightshift
- DON HENLEY Taking You Home
- GLORIA ESTEFAN Turn The Beat Around
- TOTO I Won't Hold You Back
- SIXPENCE NONE THE RICHER Kiss Me
- R. STEWART/R. ISLEY This Old Heart Of Mine '90
- RICKY MARTIN She's All I Ever Had
- HUEY LEWIS & NEWS But It's Alright
- MARVIN GAYE Sexual Healing
- BACKSTREET BOYS Show Me The Meaning Of...
- HALL & OATES Maneater

4pm

- JOURNEY Open Arms
- JANET JACKSON What Have You Done For Me...
- 98 DEGREES The Hardest Thing
- DAN HARTMAN I Can Dream About You
- MARC ANTHONY You Sang To Me
- LEVEL 42 Something About You
- CHRISTINA AGUILERA I Turn To You
- BILLY JOEL The River Of Dreams
- BOZ SCAGGS Lowdown
- BACKSTREET BOYS As Long As You Love Me
- BEACH BOYS Kokomo
- SOPHIE B. HAWKINS As I Lay Me Down



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

## AC

**WABC/Albany, NY**  
PO: Steve Hargis  
MD: Alan Halberstadt  
1. LISA PATRICK "Oscar de la Hoya"

**WABC/Columbus, OH**  
PO: Chuck Knight  
MD: MARYANN "11" LEBLANC "Oscar de la Hoya"

**WABC/Dallas-Ft. Worth, TX**  
PO: Ben Curtis  
MD: John King  
1. "SINE" "Powers"  
2. "SINE" "Powers"  
3. "SINE" "Powers"

**WABC/Denver, CO**  
PO: Jeff Cochran  
APOMD: Steve Hamilton  
Phyg. Mgr. Steve Hamilton  
1. "SINE" "Powers"  
2. "SINE" "Powers"

**WABC/Detroit, MI**  
PO: John Cook  
APOMD: Steve Hamilton  
Phyg. Mgr. Steve Hamilton  
1. "SINE" "Powers"  
2. "SINE" "Powers"

**WABC/Houston, TX**  
PO: Jim Tiller  
MD: Bob Costanzo  
1. "SINE" "Powers"

**WABC/Kansas City, MO**  
PO: John Zeller  
MD: John Zeller  
1. "SINE" "Powers"

**WABC/Las Vegas, NV**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Los Angeles, CA**  
PO: Jimmy Chung  
MD: Jimmy Chung  
1. "SINE" "Powers"

**WABC/Memphis, TN**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Miami, FL**  
PO: Mark Landier  
MD: Karen Kay  
1. "SINE" "Powers"

**WABC/Minneapolis, MN**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/New York, NY**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Oakland, CA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Philadelphia, PA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Richmond, VA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Salt Lake City, UT**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/San Antonio, TX**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/San Diego, CA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/San Francisco, CA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Santa Barbara, CA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Santa Cruz, CA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Savannah, GA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Tampa, FL**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Washington, DC**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/West Palm Beach, FL**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/West Valley, NY**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Wichita, KS**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Yakima, WA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

## Hot AC

**WABC/Albany, NY**  
PO: Steve Hargis  
MD: Alan Halberstadt  
1. LISA PATRICK "Oscar de la Hoya"

**WABC/Columbus, OH**  
PO: Chuck Knight  
MD: MARYANN "11" LEBLANC "Oscar de la Hoya"

**WABC/Dallas-Ft. Worth, TX**  
PO: Ben Curtis  
MD: John King  
1. "SINE" "Powers"  
2. "SINE" "Powers"  
3. "SINE" "Powers"

**WABC/Denver, CO**  
PO: Jeff Cochran  
APOMD: Steve Hamilton  
Phyg. Mgr. Steve Hamilton  
1. "SINE" "Powers"  
2. "SINE" "Powers"

**WABC/Detroit, MI**  
PO: John Cook  
APOMD: Steve Hamilton  
Phyg. Mgr. Steve Hamilton  
1. "SINE" "Powers"  
2. "SINE" "Powers"

**WABC/Houston, TX**  
PO: Jim Tiller  
MD: Bob Costanzo  
1. "SINE" "Powers"

**WABC/Kansas City, MO**  
PO: John Zeller  
MD: John Zeller  
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**WABC/Las Vegas, NV**  
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**WABC/San Diego, CA**  
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MD: Mike Hines  
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**WABC/San Francisco, CA**  
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MD: Mike Hines  
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**WABC/Santa Barbara, CA**  
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1. "SINE" "Powers"

**WABC/Savannah, GA**  
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MD: Mike Hines  
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MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Washington, DC**  
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MD: Mike Hines  
1. "SINE" "Powers"

**WABC/West Palm Beach, FL**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/West Valley, NY**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Wichita, KS**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

**WABC/Yakima, WA**  
PO: Tom Olson  
MD: Mike Hines  
1. "SINE" "Powers"

Mediabase 24/7 monitored

Mediabase 24/7 monitored

114 Total Reporters  
114 Current Reporters  
113 Current Playlists  
Reported Frozen Playlist (1):  
KSBL/Santa Barbara, CA

94 Total Reporters  
94 Current Reporters  
94 Current Playlists

# R&R Hot AC Top 30

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	3627	24	88/0
2	2	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music)	2934	22	86/0
4	7	<b>EVERCLEAR</b> Wonderful (Capitol)	2774	13	86/0
3	4	<b>STING</b> Desert Rose (A&M/Interscope)	2711	23	86/1
9	8	<b>CREED</b> With Arms Wide Open (Wind-up)	2565	5	78/1
5	6	<b>SISTER HAZEL</b> Change Your Mind (Universal)	2506	18	84/0
6	7	<b>VERTICAL HORIZON</b> Everything You Want (RCA)	2458	40	86/1
7	5	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	2409	11	62/1
8	9	<b>VERTICAL HORIZON</b> You're A God (RCA)	2331	11	79/1
11	10	<b>BARENAKED LADIES</b> Pinch Me (Reprise)	2150	6	83/1
10	11	<b>NINA GORDON</b> Tonight And The Rest Of My... (Warner Bros.)	1994	14	78/0
12	12	<b>BON JOVI</b> It's My Life (Island/IDJMG)	1963	9	76/2
14	13	<b>CREED</b> Higher (Wind-up)	1732	30	66/0
13	14	<b>BBMAK</b> Back Here (Hollywood)	1718	15	60/1
15	15	<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	1688	7	75/1
16	16	<b>FASTBALL</b> You're An Ocean (Hollywood)	1664	7	78/0
17	17	<b>SANTANA F/ROB THOMAS</b> Smooth (Arista)	1514	63	84/0
19	18	<b>THIRD EYE BLIND</b> Never Let You Go (Elektra/EEG)	1387	38	63/0
18	19	<b>MACY GRAY</b> I Try (Epic)	1375	36	76/0
20	20	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	1375	8	62/1
21	21	<b>DIDO</b> Here With Me (Arista)	1249	12	59/1
22	22	<b>MADONNA</b> Music (Maverick/WB)	1134	5	43/2
24	23	<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	1087	3	55/4
23	24	<b>DON HENLEY</b> Taking You Home (Warner Bros.)	996	19	44/0
28	25	<b>WALLFLOWERS</b> Sleepwalker (Interscope)	837	2	43/4
25	26	<b>'N SYNC</b> It's Gonna Be Me (Jive)	745	7	25/0
27	27	<b>CORRS</b> Breathless (143/Lava/Atlantic)	731	3	46/8
<b>Debut</b>	28	<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	622	1	62/19
29	29	<b>EVE 6</b> Promise (RCA)	538	2	27/0
26	30	<b>NO DOUBT</b> Simple Kind Of Life (Interscope)	512	18	28/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	19
<b>MACY GRAY</b> Still (Epic)	14
<b>RICKY MARTIN</b> She Bangs (Columbia)	14
<b>SHAWN MULLINS</b> Everywhere I Go (Columbia)	11
<b>CORRS</b> Breathless (143/Lava/Atlantic)	8
<b>DAVID GRAY</b> Babylon (ATO/RCA)	7
<b>LENNY KRAVITZ</b> Again (Virgin)	7
<b>NELLY FURTADO</b> I'm Like A Bird (DreamWorks)	7
<b>NINE DAYS</b> If I Am (550 Music)	5
<b>8STOPS7</b> Question Everything (Reprise)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	+505
<b>CREED</b> With Arms Wide Open (Wind-up)	+467
<b>WALLFLOWERS</b> Sleepwalker (Interscope)	+245
<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	+221
<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	+203
<b>SHAWN MULLINS</b> Everywhere I Go (Columbia)	+170
<b>VERTICAL HORIZON</b> You're A God (RCA)	+165
<b>NINE DAYS</b> If I Am (550 Music)	+123
<b>RICKY MARTIN</b> She Bangs (Columbia)	+118
<b>LENNY KRAVITZ</b> Again (Virgin)	+112



94 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 9/17-Saturday 9/23. 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

**RED HOT CHILI PEPPERS** Californication (Warner Bros.)  
Total Plays: 497, Total Stations: 23, Adds: 1  
**DEXTER FREEDISH** Leaving Town (Capitol)  
Total Plays: 449, Total Stations: 28, Adds: 1  
**SHAWN MULLINS** Everywhere I Go (Columbia)  
Total Plays: 448, Total Stations: 39, Adds: 11  
**CHRISTINA AGUILERA** Come On Over (All I Want Is You) (RCA)  
Total Plays: 448, Total Stations: 18, Adds: 1  
**88 DEGREES** Give Me Just One Night (Una Noche) (Universal)  
Total Plays: 391, Total Stations: 17, Adds: 0  
**SANTANA/D/DAVE MATTHEWS** Love Of My Life (Arista)  
Total Plays: 371, Total Stations: 28, Adds: 1  
**UZ** Beautiful Day (Interscope)  
Total Plays: 363, Total Stations: 15, Adds: 2  
**BRITNEY SPEARS** Lucky (Jive)  
Total Plays: 360, Total Stations: 16, Adds: 0  
**DAVID GRAY** Babylon (ATO/RCA)  
Total Plays: 328, Total Stations: 31, Adds: 7

**FOO FIGHTERS** Next Year (Roswell/RCA)  
Total Plays: 297, Total Stations: 20, Adds: 0  
**JANET** Doesn't Really Matter (Def Soul/IDJMG)  
Total Plays: 289, Total Stations: 10, Adds: 1  
**SR-71** Right Now (RCA)  
Total Plays: 265, Total Stations: 15, Adds: 1  
**SAVAGE GARDEN** Affirmation (Columbia)  
Total Plays: 244, Total Stations: 15, Adds: 1  
**KARISSA NOEL** Corrupt (550 Music)  
Total Plays: 225, Total Stations: 10, Adds: 0  
**LENNY KRAVITZ** Again (Virgin)  
Total Plays: 213, Total Stations: 20, Adds: 7  
**LARA FABIAN** I Will Love Again (Columbia)  
Total Plays: 213, Total Stations: 10, Adds: 0  
**MARC ANTHONY** My Baby You (Columbia)  
Total Plays: 205, Total Stations: 14, Adds: 1  
**NINE DAYS** If I Am (550 Music)  
Total Plays: 180, Total Stations: 20, Adds: 5

**RICKY MARTIN** She Bangs (Columbia)  
Total Plays: 118, Total Stations: 14, Adds: 14  
**BILLY GILMAN** One Voice (550 Music)  
Total Plays: 105, Total Stations: 9, Adds: 0  
**JAMES MICHAEL** Inhale (Beyond)  
Total Plays: 103, Total Stations: 10, Adds: 0  
**SHELBY LYNNE** Gotta Get Back (Island/IDJMG)  
Total Plays: 102, Total Stations: 9, Adds: 0  
**8STOPS7** Question Everything (Reprise)  
Total Plays: 99, Total Stations: 15, Adds: 5  
**'N SYNC** This I Promise You (Jive)  
Total Plays: 67, Total Stations: 10, Adds: 4  
**TRAVIS** Turn (Epic)  
Total Plays: 60, Total Stations: 9, Adds: 0  
**MACY GRAY** Still (Epic)  
Total Plays: 7, Total Stations: 15, Adds: 14

Songs ranked by total plays

## Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



## Faded™

The Smash Single from the Debut Album  
**No One Does It Better**

On Tour with Christina Aguilera

Early Hot AC adds: **WXLO, WMEE, WDAQ, WQSM, KSII, KSTZ, WAEV**

R&R CHR/Pop **10**

Top 40 Mainstream Monitor 10\*

Going for Hot AC adds October 2nd

# soulDecision

Callout America:  
5th best testing record  
Females 25-54

Faded™ fuses the best elements of '80s pop with a contemporary feel  
Bill Trotta, PD WDAQ

Faded™ is researching huge with the females -#4 Females 24-30  
We're moving it to 70 spins this week! -Jen Myers, MD KSTZ

Single Produced by Charles Fisher for Minutis Productions Pty. Ltd., Femi Jyo, and soulDecision  
Mixed by Chris Lord-Alge Engineered by Femi Jyo Management: Garry Francis for Francis Entertainment,  
Arthur Spivak & Stuart Seibel/Spivak Entertainment

MCA www.soulDecision.com www.mca.com



## Most Played Recurrents

SMASH MOUTH Then The Morning Comes (Interscope)

FAITH HILL Breathe (Warner Bros.)

GOO GOO DOLLS Broadway (Warner Bros.)

SAVAGE GARDEN Crash And Burn (Columbia)

TRAIN Meet Virginia (Aware/Columbia)

GOO GOO DOLLS Black Balloon (Warner Bros.)

GOO GOO DOLLS Slide (Warner Bros.)

SMASH MOUTH All Star (Interscope)

SUGAR RAY Someday (Lava/Atlantic)

MARC ANTHONY I Need To Know (Columbia)

TAL BACHMAN She's So High (Columbia)

LONESTAR Amazed (BNA/RLG)

MARC ANTHONY You Sang To Me (Columbia)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

FASTBALL Out Of My Head (Hollywood)

SUGAR RAY Every Morning (Lava/Atlantic)

NATALIE IMBRIUGLIA Torn (RCA)

GOO GOO DOLLS Iris (Warner Sunset/Reprise)

SPLENDER I Think God Can Explain (C2/Columbia)

EAGLE-EYE CHERRY Save Tonight (Work/Epic)

### HOT AC

## Going For Adds 10/200

KATHIE LEE Love Never Fails (Universal)

LEIGH NASH Need To Be Next To You (Engine/Arista)

PALOALTO Sonny (American/Columbia)



RIDDLE ME THIS

Hollywood artist Jessica Riddle recently spent quality time at Pop/Alternative WSSR "Star"/Tampa. All smiles are (l-r) the label's Jeff Marks, MD John Stewart, Riddle and Scott Chase.

## TUNED-IN

HOT AC

R&R/MEDIABASE 24/7

**103.3** KIMN/Denver

3am

TOAD THE WET SPROCKET All I Want  
SMASH MOUTH Then The Morning Comes  
UB40 Red Red Wine  
EVAN AND JARON Crazy For This Girl  
3 DOORS DOWN Kryptonite  
FASTBALL Out Of My Head  
COREY HART Sunglasses At Night  
DEEP BLUE SOMETHING Breakfast At Tiffany's  
CHRISTINA AGUILERA Come On Over Baby (All I...)  
DON HENLEY Boys Of Summer  
CREED With Arms Wide Open  
SIXPENCE NONE THE RICHER There She Goes  
MADONNA Music  
ALANIS MORISSETTE Ironic  
BONJOUR Back Here

11am

CORRS Breathless  
ROBYN Show Me Love  
SISTER HAZEL Change Your Mind  
MACY GRAY I Try  
99 DEGREES Give Me Just One Night (Una Noche)  
ALANIS MORISSETTE You Learn  
MADONNA Crazy For You  
BON JOUR Found Out About You  
JANET Doesn't Really Matter  
FAITH HILL Breathe  
EVERCLEAR Wonderful  
SMASH MOUTH Then The Morning Comes  
NINA GORDON Tonight And The Rest Of My Life

4pm

MADONNA I'll Remember  
NINA GORDON Tonight And The Rest Of My Life  
SMASH MOUTH Then The Morning Comes  
LOU BEGA Mambo #5 (A Little Bit Of...)  
BARENAKED LADIES Pinch Me  
VERTICAL HORIZON You're A God  
PRINCE Kiss  
CITIZEN KING Better Days (& The Bottom...)  
ROBBIE WILLIAMS Rock DJ  
MATCHBOX TWENTY Bent  
BON JOVI It's My Life  
ACE OF BASE The Sign

8pm

CORRS Breathless  
JESSICA SIMPSON I Think I'm In Love With You  
MATCHBOX TWENTY Bent  
MACY GRAY I Try  
'N SYNC It's Gonna Be Me  
LEANN RIMES Can't Fight The Moonlight  
BARENAKED LADIES Pinch Me  
PHIL COLLINS Something Happened On The...  
JANET Doesn't Really Matter  
BLUES TRAVELER Run-Around  
JOE I Wanna Know  
BRITNEY SPEARS Baby... One More Time  
SOFT CELL Tainted Love/Where Did Our...

**MIX 96.1** WPHH/Pittsburgh

3am

HOOTIE & THE BLOWFISH Only Wanna Be With You  
MATCHBOX TWENTY Bent  
PHIL COLLINS In The Air Tonight  
EVERCLEAR Wonderful  
SIXPENCE NONE THE RICHER There She Goes  
MARC ANTHONY You Sang To Me  
SMASH MOUTH Walkin' On The Sun  
NINE DAYS Absolutely (Story Of A Girl)  
FIRE YOUNG CANNIBALS She Drives Me Crazy  
GOO GOO DOLLS Slide  
CREED With Arms Wide Open  
COUNTING CROWS Hangaround  
SISTER HAZEL Change Your Mind  
ERIC CLAPTON Wonderful Tonight

11am

SUGAR RAY Someday  
NINE DAYS Absolutely (Story Of A Girl)  
PRINCE When Doves Cry  
SISTER HAZEL Change Your Mind  
BLUES TRAVELER Run-Around  
GOO GOO DOLLS Slide  
BACKSTREET BOYS Out Playing Games  
VERTICAL HORIZON Everything You Want  
JOHN WAITE Missing You  
AEROSMITH I Don't Want To Miss A Thing  
3 DOORS DOWN Kryptonite  
FLEETWOOD MAC Landslide

4pm

SAVAGE GARDEN Truly Madly Deeply  
VERTICAL HORIZON Everything You Want  
MODERN ENGLISH I Melt With You  
MACY GRAY I Try  
FASTBALL Out Of My Head  
SHAWN MULLINS Lullaby  
NINE DAYS Absolutely  
MADONNA Into The Groove  
GOO GOO DOLLS Iris  
3 DOORS DOWN Kryptonite  
MATCHBOX 20 3 AM  
BON JOVI It's My Life

8pm

EVERCLEAR Wonderful  
THIRD EYE BLIND Deep Inside Of You  
BARENAKED LADIES Pinch Me  
CREED With Arms Wide Open  
3 DOORS DOWN Kryptonite  
GOO GOO DOLLS Black Balloon  
ALANIS MORISSETTE Ironic  
BON JOVI It's My Life  
AEROSMITH I Don't Want To Miss A Thing  
VERTICAL HORIZON You're A God  
MARC ANTHONY You Sang To Me



Monitored airplay data supplied by Medabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.





**Top 20**

**POP/ALTERNATIVE**

LR	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	LAST WEEK LW	TOTAL STATIONS/ ADDS
1	1	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	1623	1652	32/0
2	2	<b>3 DOORS DOW</b> n Kryptonite (Republic/Universal)	1531	1454	32/0
3	3	<b>EVERCLEAR</b> Wonderful (Capitol)	1338	1339	32/0
4	4	<b>CREED</b> With Arms Wide Open (Wind-up)	1317	1053	32/0
5	5	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music)	1212	1309	31/0
6	6	<b>VERTICAL HORIZON</b> You're A God (RCA)	1206	1126	32/1
7	7	<b>BARENAKED LADIES</b> Pinch Me (Reprise)	1084	1053	32/0
8	8	<b>STING</b> Desert Rose (A&M/Interscope)	1083	1101	30/0
9	9	<b>SISTER HAZEL</b> Change Your Mind (Universal)	1028	1095	29/0
10	10	<b>NINA GORDON</b> Tonight And... (Warner Bros.)	989	969	30/0
11	11	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	916	889	30/0
12	12	<b>BON JOVI</b> It's My Life (Island/IDJMG)	861	849	29/0
13	13	<b>CREED</b> Higher (Wind-up)	819	961	32/0
14	14	<b>FASTBALL</b> You're An Ocean (Hollywood)	780	769	31/0
15	15	<b>VERTICAL HORIZON</b> Everything You Want (RCA)	779	861	31/0
16	16	<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	723	694	28/0
17	17	<b>DIDO</b> Here With Me (Arista)	625	629	25/0
18	18	<b>WALLFLOWERS</b> Sleepwalker (Interscope)	558	415	25/0
19	19	<b>MACY GRAY</b> I Try (Epic)	507	544	31/0
20	20	<b>GOO GOO DOLLS</b> Broadway (Warner Bros.)	484	578	24/0

32 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. © 2000, R&R Inc.

**TUNED-IN**

R&R/MEDIABASE 24/7

**POP/ALTERNATIVE**

**KUCD/Honolulu**

**3am**

**VERTICAL HORIZON** Everything You Want  
**EYE 6** Promise  
**GOO GOO DOLLS** Slide  
**MACY GRAY** I Try  
**STONE TEMPLE PILOTS** Interstate Love Song  
**DOGSTAR** Cornerstore  
**EVERCLEAR** Wonderful  
**RED HOT CHILI PEPPERS** Scar Tissue  
**R.E.M.** Man On The Moon  
**FASTBALL** You're An Ocean  
**DUNCAN SHEKH** Barely Breathing  
**BLINK-182** What's My Age Again  
**DAVID GRAY** Babylon  
**SISTER HAZEL** Change Your Mind  
**SMASHING PUMPKINS** Tonight, Tonight

**4pm**

**BON JOVI** It's My Life  
**STING** Brand New Day  
**BLINK-182** All The Small Things  
**10,000 MANNIACS** Trouble Me  
**EVERCLEAR** Wonderful  
**BARENAKED LADIES** Pinch Me  
**MEN AT WORK** Down Under  
**VERTICAL HORIZON** You're A God  
**SHERYL CROW** Sweet Child O' Mine  
**CREED** Higher  
**MATCHBOX 20** 3 AM  
**SPLENDER** Yeah, Whatever

**11am**

**MATCHBOX TWENTY** Bent  
**EDWIN MCCAIN** I'll Be  
**BLIND MELON** No Rain  
**MEVE** It's Over Now  
**EAGLE-EYE CHERRY** Save Tonight  
**NINE DAYS** Absolutely (Story Of A Girl)  
**SUZANNE VEGA** Tom's Diner  
**LIT** My Own Worst Enemy  
**PUSH** Heavy Things  
**GREEN DAY** When I Come Around  
**THIRD EYE BLIND** Never Let You Go  
**FASTBALL** Out Of My Head  
**JARS OF CLAY** Flood  
**10,000 MANNIACS** More Than This

**8pm**

**MOBY** Porcelain  
**THIRD EYE BLIND** How's It Going To Be?  
**SISTER HAZEL** Change Your Mind  
**BLINK-182** What's My Age Again  
**EVAN AND JARON** Crazy For This Girl  
**SANTANA** UROB THOMAS Smooth  
**CREED** Higher  
**4 NON BLOWS** What's Up  
**BON JOVI** It's My Life  
**RED HOT CHILI PEPPERS** Otherside  
**DRY** Blue Monday  
**STING** Desert Rose

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

**Now & Active**

**RED HOT CHILI PEPPERS** Callin' Baton Rouge (Warner Bros.)  
 Total Plays: 410, Total Stations: 24, Adds: 1  
**BE BEAUTIFUL DAY** (Interscope)  
 Total Plays: 339, Total Stations: 17, Adds: 2  
**CHRIS BREATHTHLESS** (143/Lava/Atlantic)  
 Total Plays: 330, Total Stations: 20, Adds: 3  
**MATCHBOX TWENTY** If You're Gone (Lava/Atlantic)  
 Total Plays: 314, Total Stations: 29, Adds: 7  
**98-71** Right Now (RCA)  
 Total Plays: 251, Total Stations: 13, Adds: 0

**FOO FIGHTERS** Next Year (Roswell/RCA)  
 Total Plays: 238, Total Stations: 15, Adds: 0  
**SHAWN MULLINS** Everywhere I Go (Columbia)  
 Total Plays: 212, Total Stations: 18, Adds: 3  
**DAVID GRAY** Babylon (ATG/RCA)  
 Total Plays: 198, Total Stations: 21, Adds: 6  
**LENNY KRAVITZ** Again (Virgin)  
 Total Plays: 171, Total Stations: 16, Adds: 4  
**FATH HILL** The Way You Love Me (Warner Bros.)  
 Total Plays: 166, Total Stations: 12, Adds: 2

Songs ranked by total plays

**Continuing Stations**

KPEK/Aibuequerque, NM  
 KAMX/Austin, TX  
 KLLY/Bakersfield, CA  
 WBBX/Boston, MA  
 WLMK/Charlotte, NC  
 WTMX/Chicago, IL  
 KYUU/Colorado Springs, CO  
 KCPN/Corpus Christi, TX  
 KYSR/Fresno, CA  
 WWTU/Grand Rapids, MI  
 WKBZ/Greensboro, NC

KUCD/Honolulu, HI  
 KMXB/Las Vegas, NV  
 KYSR/Los Angeles, CA  
 WXPT/Minneapolis, MN  
 KOSQ/Moderato, CA  
 KCDU/Monterey-Salinas, CA  
 WPTF/Norfolk, VA  
 KYIS/Oklahoma City, OK  
 KZON/Phoenix, AZ  
 KLCA/Reno, NV  
 WZNE/Rochester, NY

KZZD/Sacramento, CA  
 WYRV/St. Louis, MO  
 KQMB/San Luis Obispo, UT  
 KFBS/San Diego, CA  
 KLLC/San Francisco, CA  
 KMHX/Santa Rosa, CA  
 WSSA/Tampa, FL  
 KZPT/Tucson, AZ  
 WWSX/West Palm Beach, FL  
 WKLD/Worcester, MA

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**CAROL ARCHER**  
archer@rronline.com

# KKSF's *InterNotes*, A Quantum Leap In Station Newsletters

■ The innovator of 'trip-a-day' introduces a full-color HTML e-mail magazine

From once-ubiquitous glossy magazines — WLOQ's *Orlando Leisure* and KTWV (The Wave) Los Angeles' *Air Waves* are among the notable survivors — to e-mail newsletters such as the one WSJT/Tampa PD Ross Block instituted in 1996, communication with listeners has proven critical to the success of many NAC/Smooth Jazz stations. Now, the very definition of "newsletter" has been transformed by KKSF/San Francisco VP/Programming Paul Goldstein.

To describe Goldstein's out-of-the-box thinking, I've often said, "As a youngster, I studied with New York City Ballet's legendary director, George Balanchine, and I can still say that Paul Goldstein is the most creative person I've ever met." A member of the team that launched KTWV in 1987, Goldstein



Paul Goldstein

gave them at least one example of what we call 'hot content' in every issue, like an article by Chris Botti describing what it's like to be on Sting's world tour or by Dave Koz talking about his collaboration with Luther Vandross. Our Music Director, Laurie Cobb, also provides interesting smooth jazz news, notes and quotes."

Traditionally, print newsletters contain album reviews, artist profiles and related material. But e-mail newsletters may require more, Goldstein believes. "Those things are fine, but it's been done," he says. "Not that it doesn't have value, because it does — we're a music station and people want to know more about releases and artists. But we try to take things further by providing some information that's more compelling and interesting, like having artists create original content.

"Here's a great example: Ramsey Lewis just gave us a list of his top 10 desert island discs and his reasons for choosing them. It's great stuff! It's so good that if a listener saw that in a newsstand magazine, they might just pick it up."

**High-Class, Elegant Product**  
The inspiration to make full-color graphics a key feature of *InterNotes* came to Goldstein from outside the broadcast medium. "Long before I got here, KKSF pic-

neced e-mail newsletters, but I saw other nonradio companies doing it, so HTML made sense to take what we were already doing to another level," he says.

Although most users of AOL's current e-mail setup can't view HTML, Goldstein says the station surveyed its entire database and learned that the majority of KKSF listeners can. The remainder receive a text-only version.

Newsletters can also help prevent on-air clutter, but Goldstein warns that they shouldn't become a value-added dumping ground. "Just like your on-air product, you want your newsletter to be a high-class, elegant product," he says. "If it's a dumping ground, people will just hit 'delete,' and you'll lose its effectiveness as a marketing tool.

"In every issue we announce the exact times when we'll name trip-a-day winners. We just got 100 tickets for Luther Vandross' upcoming show at the Chronicle Pavilion. What a great way to build our database! And we're really stressing the number of tickets, because other stations are giving away a pair here and there. We promo on-air that listeners can win one of 100 pairs of tickets to Luther by going to [www.kksf.com](http://www.kksf.com) to sign up.

"We have 100 copies of the Lee Ritenour/Dave Grusin classical record, which we can't play on the air, but from an image standpoint, what a great thing to talk about on the air. When listeners see a picture of two renowned jazz artists in the e-mail newsletter, it helps the record and gives the station extra cachet."

Goldstein points to a newsletter's usefulness in generating revenue. KKSF's print magazine, *Music Notes*, and *InterNotes* both carry advertising. "Clients pay big money to get into each publication because

As early as 1992, while PD of KOAI (The Oasis)/Dallas, he favored staging massive events — the kind that generated local TV and newspaper coverage — over the small, exclusive listener parties then routinely presented by most NAC/SJ stations. And in 1997, when he programmed WNUA/Chicago, he rejected occasional jet-away contests as "uncompelling" and introduced trip-a-day giveaways instead. These have proven to be the single most powerful tool to date for stimulating NAC/SJ ratings and are now employed across the format.

It should come as no surprise, then, that Goldstein upended traditional thinking once again with his most recent innovation, KKSF's bi-weekly, full-color HTML e-mail newsletter, *InterNotes*.

**Content Is King**

The purpose of publishing a newsletter in the first place is to enhance a station's relationship with its P1 listeners. "They're the ones who'd be interested in receiving more information about their favorite radio station," says Goldstein. "You've got to give them compl-

Welcome to the 2nd edition of KKSF's brand new e-mail newsletter, *InterNotes*! Exact Trip A Day times, 100 free CDs, Smooth Jazz news, and San Francisco Dave Koz's Luther Vandross collaboration. All that and more in your e-mail box each week.

## INTER

KKSF 103.7

**TRIP A DAY GIVEAWAY — 1077 Winners so far!**

**NEXT WEEK:**  
7/17 - 1pm  
7/18 - 3pm  
7/19 - 10am  
7/20 - 11am  
7/21 - 12pm

**WEEK OF:**  
7/24 - 2pm  
7/26 - 11am  
7/28 - 1pm  
7/27 - 12pm  
7/28 - 3pm

**WIN FREESTUFF**

**100 FREE CD'S!**

**WIN WARNER BROS. "SUMMER OF LOVE"**  
featuring B. B. King and other tracks. Click here.

**On "She-La Luther" and Dreams Fulfilled - by Dave Koz**

**UPCOMING GIGS**

July 10	San Francisco	100 Free CDs
July 11	San Francisco	100 Free CDs
July 12	San Francisco	100 Free CDs
July 13	San Francisco	100 Free CDs
July 14	San Francisco	100 Free CDs
July 15	San Francisco	100 Free CDs
July 16	San Francisco	100 Free CDs
July 17	San Francisco	100 Free CDs
July 18	San Francisco	100 Free CDs
July 19	San Francisco	100 Free CDs
July 20	San Francisco	100 Free CDs
July 21	San Francisco	100 Free CDs
July 22	San Francisco	100 Free CDs
July 23	San Francisco	100 Free CDs
July 24	San Francisco	100 Free CDs
July 25	San Francisco	100 Free CDs
July 26	San Francisco	100 Free CDs
July 27	San Francisco	100 Free CDs
July 28	San Francisco	100 Free CDs
July 29	San Francisco	100 Free CDs
July 30	San Francisco	100 Free CDs
July 31	San Francisco	100 Free CDs

**Calling All Artists!**  
Deadline the winning CD cover for Sampler 11 and WIN \$500!

A sample of KKSF/San Francisco's HTML e-mail magazine.

they value direct-targeting the most active listeners we have, but there's a delicate balance between content and advertising," he says.

"I believe in protecting our brand, so it's important to give thought to where ads are placed. If you want to develop loyalty between the listener and the station, don't stick an ad on the first page of the newsletter, but where it'll be seen after someone is already committed to reading the newsletter because its content is so compelling."

**The Bottom Line**

To learn more about the costs involved in creating a color HTML newsletter, I spoke with KKSF's Dir./Marketing Katie Ireley. "We were fortunate, and our costs were minimal, because we already had a substantial e-mail database," she says. "The expense of building one can be considerable. Another hurdle is determining if people can receive HTML, which weighs on the decision to use it.

"We are also fortunate that Sheryl Matsui — a computer whiz and webhead who works in our marketing department and has a wonderful eye for graphic design — developed *InterNotes*' layout. If a station doesn't have someone with talent for web design, they have to outsource the project, another potential expense.

"Then you have to have a way to broadcast the newsletter. There is software that allows you to do it in-house, and that's what KKSF did for a number of years. When you get into the sheer volume we have now, it's not realistic to do it that way, so I outsourced it. Since the company that's handling sending is in a beta test, we have in put, and we are charged only a minimal fee.

"When you do newsletters, you want them to meet the criteria for permission marketing — to be personal, relevant and of value. People opt-in when they register on our website, and that's the first level of permission. That's why we offer giveaway in every issue, even if it's something we have to pay for."

# R&R NAC/Smooth Jazz Top 30

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (BI)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	DAVE KOZ Can't Let You Go (The Sha...) (Capitol)	742	+29	112501	15	36/1
1	2	JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)	708	-33	109265	20	35/0
3	3	RICHARD ELLIOT Moomba (Blue Note)	623	-30	73272	20	33/0
7	4	CRAIG CHAQUICO Cafe Carnival (Higher Octave)	562	+54	57970	12	31/0
4	5	EUGE GROOVE Vinyl (Warner Bros.)	544	0	79234	21	30/0
6	6	STEVE COLE Got It Goin' On (Atlantic)	533	+23	82216	11	36/0
8	7	DAVID BENDIT Red Baron (GRP/VMG)	456	+12	73119	9	33/0
12	8	JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (Native Language)	454	+43	77005	6	35/0
9	9	MICHAEL LINGTON Twice In A Lifetime (Samson)	446	+17	65000	11	34/0
Breaker	10	VARIOUS ARTISTS Manenberg (Heads Up)	433	+53	55647	12	29/1
5	11	DOWN TO THE BONE The Zodiac (Internal Bass)	407	-120	67462	24	26/0
15	12	WALTER BEASLEY Comin' At Cha (Shanachie)	398	+46	44447	10	31/1
11	13	ACOUSTIC ALCHEMY Beautiful Game (Higher Octave)	387	-33	34177	16	29/0
14	14	AL JARREAU Last Night (GRP/VMG)	374	+11	39129	9	27/0
10	15	BRIAN CULBERTSON Do You Really Love Me (Atlantic)	345	-81	50947	24	23/0
18	16	MICHAEL McDONALD The Meaning Of Love (Ramp)	328	-6	25895	14	23/0
19	17	GEORGE BENSON Deeper Than You Think (GRP/VMG)	325	-1	46654	21	27/0
16	18	BRENDA RUSSELL Catch On (Hidden Beach/Epic)	303	-44	35494	19	24/0
21	19	BONEY JAMES All Night Long (Warner Bros.)	292	0	51069	9	22/0
22	20	JAZZMASTERS London Chimes (Hardcastle/Trippin' 'N' Rhythm)	290	+8	41887	13	25/0
23	21	TOMI BRAXTON Spanish Guitar (LaFace/Arista)	234	-16	36598	17	19/0
24	22	B.B. KING/ERIC CLAPTON Come Rain Or Come Shine (Duck/Reprise)	200	+1	14945	7	16/0
26	23	CHIELI MINUCCI My Girl Sunday (Shanachie)	194	+35	14136	4	25/6
25	24	BRIAN MCKNIGHT 6.8,12 (Motown)	178	-16	28844	19	15/0
27	25	FOURPLAY Robo Bop (Warner Bros.)	162	+5	21602	5	16/1
Debut	26	JOE MCBRIDE Texas Rhythm Club (Heads Up)	148	+60	23140	1	15/4
29	27	BRIAN BROMBERG Relentless (Native Language)	145	+9	19328	2	15/1
30	28	RONNY JORDAN F/ROY AYERS Mystic Voyage (Blue Note)	139	+16	23861	3	13/1
28	29	YOLANDA ADAMS Fragile Heart (Elektra/EEG)	133	-6	11618	7	11/0
Debut	30	GROVER WASHINGTON JR. Chameleon (Telarc)	123	+67	21650	1	16/3

37 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. 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.

ARTIST TITLE LABEL(S)	ADDS
CHUCK LOEB Blue Kiss (Shanachie)	7
CHIELI MINUCCI My Girl Sunday (Shanachie)	6
STING She Walks This Earth (Telarc)	5
JOE MCBRIDE Texas Rhythm Club (Heads Up)	4
GROVER WASHINGTON JR. Chameleon (Telarc)	3
RONNIE LAWS Old Days/Old Ways (HDH)	3
ERIC ESSIX Rainy Night In Georgia (Zebra)	3
JOYCE COOLING Coasting (Heads Up)	3
DAN SIEGEL From The Heart (Legacy/Epic)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GROVER WASHINGTON JR. Chameleon (Telarc)	+67
JOE MCBRIDE Texas Rhythm Club (Heads Up)	+60
CRAIG CHAQUICO Cafe Carnival (Higher Octave)	+54
VARIOUS ARTISTS Manenberg (Heads Up)	+53
WALTER BEASLEY Comin' At Cha (Shanachie)	+46
JEFF KASHIWA Hyde Park... (Native Language)	+43
JOYCE COOLING Coasting (Heads Up)	+39
STING She Walks This Earth (Telarc)	+38
CHIELI MINUCCI My Girl Sunday (Shanachie)	+35
RIPPINGTONS Cruisin' Down... (Peak/Concord)	+33

## Now & Active

<b>RONNIE LAWS</b> Old Days/Old Ways (HDH) Total Plays: 123, Total Stations: 13, Adds: 3	<b>MARC ANTONIO</b> Children At Play (GRP/VMG) Total Plays: 90, Total Stations: 9, Adds: 0
<b>WARREN HILL</b> Mambo 2000 (Narada) Total Plays: 111, Total Stations: 13, Adds: 2	<b>SAMMY PERALTA</b> Trust Me (I Gotta Go) (N-Coded) Total Plays: 81, Total Stations: 7, Adds: 0
<b>STING</b> She Walks This Earth (Telarc) Total Plays: 94, Total Stations: 13, Adds: 5	<b>KEN MARIANO</b> Island Life (Positive) Total Plays: 79, Total Stations: 6, Adds: 0
<b>RIPPINGTONS</b> Cruisin' Down Ocean Drive (Peak/Concord) Total Plays: 94, Total Stations: 13, Adds: 1	<b>JIMMY HASLIP</b> Novelas (Unitone) Total Plays: 74, Total Stations: 7, Adds: 0
<b>ROGER SMITH</b> Uptown (Miramar) Total Plays: 94, Total Stations: 10, Adds: 0	

Songs ranked by total plays

## Breakers.

VARIOUS ARTISTS Manenberg (Heads Up)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
433/53	29/1	10

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported on 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

**C**ongratulations to **Dave Koz**, whose beguiling "Can't Let You Go" (Capitol) captures No. 1 after a steady climb to the top. It was readied this week by KSSJ/Sacramento; WJZZ/Philadelphia remains the only holdout. Just one other track, **Steve Cole's** "Got It Goin' On" (Atlantic) at 6\*, is also getting airplay at 97% of the stations on the reporting panel.

Another of the liveliest currents, **Craig Chaquico's** "Café Carnival" (Higher Octavo), careens into the top five with a 7-4\* move and rotation increases that total +54. **Jeff Kashiwa's** "Hyde Park" (Native Language) demonstrates solid momentum with its 12-8\* gain. Fourth Most Increased in plays, **Jonathan Butler** and **Joe McBride's** "Manenberg," from *Smooth Africa* (Heads Up), glides 13-10\*/Breaker.

**Shanachie's Claudia Navarro** closes out her impressive five-year tenure with a final flurry of dazzling airplay results before she turns over the label's promotion reins to **Marla Roseman** on Oct. 2. **Chuck Loeb's** "Blue Kiss," which was broken by KTWV/Los Angeles and now moves add-19 plays in one week, is top Most Added. Seven reporters, including **WNUA/Chicago**, **KOAI/Dallas**, **WNWV/Cleveland** and **KIFM/San Diego**, lined up for a kiss. **Chielli Minucci's** "My Girl Sunday," earns second Most Added with six stations — among them **WJCD/Norfolk**, **KCIY/Kansas City** and **KWJZ/Seattle** — adding. And **Walter Beasley's** "Comin' at Cha" jumps 15-12\* with a new add at **WJZW/Washington** and convincing rotation increases, such as the one at **WJZZ**, 11-28, and 28 plays at **KOAL**.

**Joe McBride's** "Texas Rhythm Club" (Heads Up) debuts at 26\* with four adds, including **KCIY** and **WNWV**, as well as 20 plays at **KTWV**. **Grover Washington Jr.'s** "Chameleon" (Telarc) debuts at 30\*. It was added by **WQCD/New York**, **WJZW** and **KCIY**. **Sting's** "She Walks This Earth," from the same tribute to **Ivan Lins**, racks up five adds, including **JRN**.

*Jonathan Little is a radio programmer with many years of broadcasting experience. He is also an artist manager — notably for Daryl Stuermer, Above*

## UNDER THE RADAR

*R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC — and is involved with the firm RadioResearch.com, as well. He sent the following e-mail in response to the Sept. 1 Under the Radar. "It was a good look at the self-destructive path so many NAC programmers have chosen to travel," he observes.*



Jonathan Little

Overtesting, overexposing the high testers and the "tighten up and take no chances" mentality may be safe radio to the consultant, but it's boring radio to too many of a station's P1s. "Off" is a radio listener's option that a PD had better pay attention to. When the NAC station I'm listening to plays the same Al Green or Temptations oldie that I know and love but am quite tired of (and heard yesterday), my radio goes off. Instead, I put on a CD I just burned that's a balance of what I'd get from a well-programmed NAC station. ■ What happened to the concept of balance? The pendulum can't swing any further in the direction of safe and tested! I used to comment to people in other formats that NAC PDs and MDs had an uncommon passion for the music. Now that breed is nearly extinct. There are only about a half-dozen or so who truly care anymore about bringing fresh, exciting new music to their fans. ■ I once had a wonderful in-person discussion with **Bill Gaud** about the programming of new music. We were both concerned that some major-market O&O's had tightened their playlists to eight or nine currents. That meant that there would soon be imitators in medium and small markets who would conclude that was the way to win. **Bill** said a good radio station provides a perceived variety. Listeners tune in for a variety of songs they enjoy, along with occasional surprises. The "safe" programmers were removing one of their most important programming elements — the element of surprise, the excitement of something new and new. ■ Raised with the **Bill Drake** programming foundation of 30 currents and three hit-bounds, I could never walk that tight, conservative path. I know the idea works, but it only works for a limited time. A focus on best-testers is great for eight to 10 weeks, but it will not work long after book. The sameness it creates causes those all-important P1s to select another station or to select "off."

## Heads Up

**Jesse Cook**  
Free Fall  
Narada

Canadian contemporary flamenco guitarist **Jesse Cook** burst onto the scene with his 1996 Narada release, *Tempest*. A ground swell of enthusiasm from programmers and the public alike accompanied that record, bolstered by such dynamic live performances as the ones I was privileged to witness at Catalina JazzTrax Festival, KIFM/San Diego's Anniversary Party, L.A.'s House of Blues and even world-famous Club R&R. Cook's second and third records, *Gravity* and *Vertigo*, reflected his growing musical maturity. His newest, *Free Fall*, continues an upward creative trajectory and presents the listener with more diverse world-music elements — reminiscent of Peter Gabriel, whom Cook cites as an influence — and expanded writing and production sophistication. *Free Fall* is a consistently well-executed project, especially "Air"; "Paloma"; "All That Remains," a ballad with a breathtaking violin solo by **Steven Greenman**; "Fall at Your Feet," which features a vocal by **The Rembrandts' Danny Wilde**; and the hidden track "Mario Takes a Walk."



Jesse Cook  
free fall

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## Stations and their adds listed alphabetically by market

<b>WZLW/Albany, NY</b> PD: Patrick Ryan 4 VARIOUS ARTISTS "Miscellaneous"	<b>WVMD/Detroit, MI</b> PD: Tom Stecker MD: Sandy Kovach DWANA BROMBERG "Politeness"	<b>WLYE/Miami, FL</b> PD: Bret Michael MD: Shirinta Colon No Adds	<b>WJCD/Meriden, VA</b> MD: Larry Hollowell CHELLI MIRALDO "Sunday" SPUR OF THE MOMENT "Key" GENE DURLAP "Lil" MARION MEADOWS "Cassidy"	<b>WWND/Raleigh-Durham, NC</b> No Adds	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot MD: Rob Singleton 2 FOURPLAY "Tula"	<b>WJZW/Washington, DC</b> PD: Kenny King ERIC ESSIX "Rassy" GROVER WASHINGTON "Charmless" WALTER BEASLEY "Cameo"
<b>KNK/Anchorage, AK</b> OM: Aaron Wallender PD: Dallas Scott MD: Jennifer Summers RONNE LAWS "Days" STING "Walla" ROSENDO "Gardens"	<b>KEZL/Fresno, CA</b> PD: J. Weidenheimer No Adds	<b>WJZI/Milwaukee, WI</b> OM/PD/MD: Chris Morneau CHUCK LOEB "Toss"	<b>WLOQ/Orlando, FL</b> PD: Dave Kesh MD: Patricia James No Adds	<b>KSSJ/Sacramento, CA</b> PD: Steve Williams APD/MD: Ken Jones 7 DAVE KOZ "Crazy" 1 JOYCE COOLING "Cooling" 4 CELINE DION "Toss"	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Diana Rose BOB JAMES "R" CHELLI MIRALDO "Sunday"	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy 1 STING "Walla" 1 DOTSIERO "Two"
<b>WWUA/Chicago, IL</b> PD: Bob Kaabe APD/MD: Carl Anderson CHUCK LOEB "Toss"	<b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye 1 JOE MCBRIDE "Toss" CHELLI MIRALDO "Sunday"	<b>KSSR/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Logan Parris DAN SEGEL "Heart" SONA FIVE "X-Play"	<b>WJPL/Peoria, IL</b> PD/MD: Dick Hirschmann RIPPINGTON "Crescent"	<b>KBZV/Salt Lake City, UT</b> PD/MD: Rob Riesen STING "Walla" TUB BOWLING "Toss" DAN SEGEL "Heart"	<b>WSJT/Tampa, FL</b> PD: Ross Bleck MD: Kathy Curtis No Adds	<b>JRM/Jones (NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart STING "Walla" GREGG KARLIKAS "Chasing"
<b>WWW/Cleveland, OH</b> PD/MD: Bernie Kimble 11 JOE MCBRIDE "Toss" 8 BETTE MIDLER "Love" CHUCK LOEB "Toss"	<b>KCIY/Kansas City, MO</b> PD: Steve Wiersman MD: Michelle Chase 1 JOE MCBRIDE "Toss" 1 CHELLI MIRALDO "Sunday" GROVER WASHINGTON "Charmless"	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Witt CHUCK LOEB "Toss" STEELY DAN "Rassidy" STING "Walla" WILLE & LOBO "Vegs"	<b>WJZZ/Philadelphia, PA</b> OM: Anne Gross MD: Michael Tezzi ERIC ESSIX "Rassy"	<b>KJFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole CHUCK LOEB "Toss" EVERETTE HARRP "Night" RONNE LAWS "Days"	<b>KOAZ/Tucson, AZ</b> PD/MD: Erik Faix RONNE HARMANN "Pico" ERIC ESSIX "Rassy" JORDAN HUBERS "Myra" JOYCE COOLING "Cooling"	37 Total Reporters 37 Current Reporters 37 Current Playlists
<b>WJZA/Columbus, OH</b> PD/MD: Bill Harman JOYCE COOLING "Cooling" RONAN HARMANN "Pico" WARREN HILL "Mambo" DAN SEGEL "Heart"	<b>WSML/Knoxville, TN</b> PD/MD: Tom Miller 4 CHELLI MIRALDO "Sunday" 4 JOE MCBRIDE "Toss"	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charlie Connelly GROVER WASHINGTON "Charmless" WARREN HILL "Mambo"	<b>KYOT/Phoenix, AZ</b> PD: Nick Francis APD/MD: Greg Morgan 10 EVERETTE HARRP "Night"	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein MD: Laurie Cobb No Adds		
<b>WDAI/Dallas-Ft. Worth, TX</b> PD/MD: Maxine Todd CHUCK LOEB "Toss" RONNE LAWS "Days"	<b>KTWV/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart No Adds	<b>WSJZ/New Orleans, LA</b> PD/MD: Mark Edwards TUB BOWLING "Toss" CHUCK LOEB "Toss" PHAT CAT PLAYERS "Sunshine"	<b>KJLZ/Portland, OR</b> PD: Chris Miller MD: David Shult 5 CHELLI MIRALDO "Sunday"	<b>KMGO/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer No Adds		

### Most Played Recurrents

CHRIS STANDRING Hip Sway (Instinct)
BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)
JAY BECKENSTEIN Sunrise (Windham Hill)
MARC ANTOINE Palm Strings (GRP/VMG)
JOYCE COOLING Before Dawn (Heads Up)
PAUL TAYLOR Avenue (Peak/Unity/N-Coded)
URBAN KNIGHTS Sweet Home Chicago (Narada)
ROMMY JORDAN London Lowdown (Blue Note)
CLUB 1000 Stay (N-Coded)
LARRY CARLTON Fingerprints (Warner Bros.)
CHRIS BOTTI Why Not (GRP/VMG)
BOB JAMES Raise The Roof (Warner Bros.)
ROGER SMITH Off The Hook (Miramar)
KIM WATERS Secrets Told (Shanachie)
NORMAN BROWN Paradise (Warner Bros.)
BONEY JAMES Boneyizm (Warner Bros.)
KENNY GARRETT Simply Said (Warner Bros.)
AL JARREAU Just To Be Loved (GRP/VMG)
CHUCK LOEB High Five (Shanachie)
JOYCE COOLING Callie (Heads Up)

### NAC/SMOOTH JAZZ Going For Adds

10/200

JOE COCKER She Believes In Me (Eagle)  
 ROBERTS BROS. Sugar & Spice (BDM)

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 818-584-5787

Warren Hill	Mister Magic
Gregg Karukas	Speakeasy
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Jesse Cook	Air

Netradio.com

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 612-379-8253

Candy Dulfer	So Cool
--------------	---------

#### Dave Koz Radio Show

Renee DePuy  
 609-821-1188

Al Jarreau	Last Night
Walter Beasley	Comin' Atcha

# NAC/Smooth Jazz Playlists

FIND COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

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Comcast  
12+ Cume 1,088,100

**Smooth Jazz**  
**CDZ 101.9**  
10th Anniversary

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
17	DAVE KOZ/Can't Let You Go	1982	2140
23	DAVE KOZ/Can't Let You Go	1982	2140
24	JEFF GOLUB - All Two Ways About It	1982	2140
24	FUGE GROOVE/Vibe	1982	2140
24	DAVID BENNETT/Red Baron	1982	2140
24	JEFF GOLUB - All Two Ways About It	1982	2080
24	STEVE COLE/Get It Goin' On	1982	2080
25	BOB JAMES/Please The Lord	1982	2020
17	MICHAEL MCDONALD/The Meaning Of Love	1982	1540
18	VARIOUS ARTISTS/Smooth Jazz	1982	1450
18	HOLMEL/White This Earth	1982	1450
18	JAZZMASTERS/London Chimes	1982	1450
18	JORDAN HART/Red Baron	1982	1450
7	WALTER BEASLEY/Comin' At Cha	1982	6370
7	BOB JAMES/Please The Lord	1982	6370
7	DOWN TO THE BONE/The Zeddicz	1982	4520
6	CHRIS STANDING/Up Smokey	1982	4520
6	JAMES & BRUNO/Great In The Grass	1982	4520
4	BRENDA RUSSELL/Catch On	1982	3640
4	YOLANDA ADAMS/White Heart	1982	3640
4	GROVER WASHINGTON, Jr./Chameleon	1982	0
4	WALTER BEASLEY/Comin' At Cha	1982	0

**KTVA/Aspen**  
Infinity  
(310) 840-7180  
Brooks/Stewart  
12+ Cume 478,800

**Smooth Jazz**  
**62.7 KTVA**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
22	BRUNO CLAUDIO/Comin' At Cha	1982	15720
25	KORE WALKER/Samba On Fire	1982	15175
22	DAVE KOZ/Can't Let You Go	1982	15175
21	RICHARD ELLIOTT/Smooth Jazz	1982	12140
22	JEFF GOLUB - All Two Ways About It	1982	12140
16	JOE MCNORREY/Smooth Jazz	1982	12140
21	JAMES & BRUNO/Great In The Grass	1982	11533
17	ROBERTA FLICK/Smooth Jazz	1982	11533
18	CHUCK LOEB/Smooth Jazz	1982	11053
18	JEFF GOLUB - All Two Ways About It	1982	10828
16	DOWN TO THE BONE/The Zeddicz	1982	9112
16	DAVID BENNETT/Red Baron	1982	9100
13	GEORGE BENNETT/Comin' At Cha	1982	9100
13	MICHAEL MCDONALD/The Meaning Of Love	1982	9100
14	CHRIS STANDING/Up Smokey	1982	8488
17	CRAG CHAIKOFF/Comin' At Cha	1982	7881
12	BRUNO CLAUDIO/Comin' At Cha	1982	7881
12	STEVE COLE/Get It Goin' On	1982	7881
18	BRUNO CLAUDIO/Comin' At Cha	1982	7881
13	WALTER BEASLEY/Comin' At Cha	1982	7284
12	YOUNG MAN/Smooth Jazz	1982	7284
9	AL JARREAU/Last Night	1982	6877
11	STRONG WINDS/White This Earth	1982	6866
7	BOB JAMES/Please The Lord	1982	4866
6	BOB JAMES/Please The Lord	1982	3842
6	ERIC ESSEX/Plenty Right In	1982	3035

**WVHA/Chicago**  
Clear Channel  
(312) 840-5555  
Kasler/Anderson  
12+ Cume 778,800

**Smooth Jazz**  
**WVHA 95.5**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
21	DAVE KOZ/Can't Let You Go	1982	11825
23	BOB JAMES/Please The Lord	1982	11825
23	STEVE COLE/Get It Goin' On	1982	10870
24	ROBERTA FLICK/Smooth Jazz	1982	10405
19	JEFF GOLUB - All Two Ways About It	1982	9480
21	DAVID BENNETT/Red Baron	1982	8887
19	MICHAEL MCDONALD/The Meaning Of Love	1982	8514
21	JEFF GOLUB - All Two Ways About It	1982	8061
12	GROVER WASHINGTON, Jr./Chameleon	1982	7588
14	BRUNO CLAUDIO/Comin' At Cha	1982	7085
11	TOM BRAXTON/Smooth Jazz	1982	6822
15	JAZZMASTERS/London Chimes	1982	6149
15	JEFF GOLUB - All Two Ways About It	1982	6149
13	ACQUATIC ALCHERRY/Smooth Jazz	1982	6149
12	FUGE GROOVE/Vibe	1982	6149
12	GEORGE BENNETT/Comin' At Cha	1982	6149
8	AL JARREAU/Last Night	1982	6149
12	MICHAEL MCDONALD/The Meaning Of Love	1982	5202
7	BOB JAMES/Please The Lord	1982	3734
7	BOB JAMES/Please The Lord	1982	2386
4	VARIOUS ARTISTS/Smooth Jazz	1982	1882
4	CHUCK LOEB/Smooth Jazz	1982	0

**KKSF/San Francisco**  
Clear Channel  
(415) 975-5555  
Goldstein/Cobb  
12+ Cume 884,000

**Smooth Jazz**  
**KKSF 103.7**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
27	DAVE KOZ/Can't Let You Go	1982	9100
28	DOWN TO THE BONE/The Zeddicz	1982	8720
21	FUGE GROOVE/Vibe	1982	8404
22	JEFF GOLUB - All Two Ways About It	1982	8404
22	DAVE KOZ/Can't Let You Go	1982	8404
22	ROBERTA FLICK/Smooth Jazz	1982	8404
22	STEVE COLE/Get It Goin' On	1982	8404
14	PAUL TAYLOR/Smooth Jazz	1982	5348
14	CRAG CHAIKOFF/Comin' At Cha	1982	5348
16	CLUB 1000/Smooth Jazz	1982	5348
14	BRUNO CLAUDIO/Comin' At Cha	1982	5348
22	CHRIS STANDING/Up Smokey	1982	4628
12	JOYCE COOLIDGE/Smooth Jazz	1982	4628
12	JAZZMASTERS/London Chimes	1982	4584
8	DAVID BENNETT/Red Baron	1982	4202
10	RICHARD ELLIOTT/Smooth Jazz	1982	4202
12	GEORGE BENNETT/Comin' At Cha	1982	4202
14	MARC ANTONIO/Comin' At Cha	1982	3438
7	BOB JAMES/Please The Lord	1982	3035
7	TOM BRAXTON/Smooth Jazz	1982	2874
7	AL JARREAU/Last Night	1982	2282

**WJZZ/Philadelphia**  
Clear Channel  
(610) 508-1200  
Tozzi  
12+ Cume 630,800

**Smooth Jazz**  
**WJZZ 106.1**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
11	WALTER BEASLEY/Comin' At Cha	1982	888
28	DOWN TO THE BONE/The Zeddicz	1982	888
28	DAVE KOZ/Can't Let You Go	1982	888
28	MARTIN TAYLOR/Smooth Jazz	1982	888
28	JAY BECKETT/Smooth Jazz	1982	888
28	JEFF GOLUB - All Two Ways About It	1982	888
28	BRENDA RUSSELL/Catch On	1982	888
12	BETTE MIDLER/Smooth Jazz	1982	670
13	BOUNDS/Smooth Jazz	1982	641
13	BOB JAMES/Please The Lord	1982	641
13	CHRIS STANDING/Up Smokey	1982	641
13	JAZZMASTERS/London Chimes	1982	641
12	STEVE COLE/Get It Goin' On	1982	641
12	CHRIS BANGS/Comin' At Cha	1982	641
12	DAVID BENNETT/Red Baron	1982	641
12	BRUNO CLAUDIO/Comin' At Cha	1982	641
12	DAVID BENNETT/Red Baron	1982	641
12	MARC ANTONIO/Comin' At Cha	1982	641
12	GROVER WASHINGTON, Jr./Chameleon	1982	641
11	NORMAN BRUNO/Comin' At Cha	1982	287
8	ERIC ESSEX/Plenty Right In	1982	0

**EDM/Orlando-FL, WFLA**  
Infinity  
(314) 630-3771  
Teal  
12+ Cume 373,700

**Smooth Jazz**  
**ASIS 107.5**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
17	WALTER BEASLEY/Comin' At Cha	1982	4916
20	STEVE COLE/Get It Goin' On	1982	4916
26	DOWN TO THE BONE/The Zeddicz	1982	4644
26	DAVE KOZ/Can't Let You Go	1982	4472
27	RICHARD ELLIOTT/Smooth Jazz	1982	4472
28	VARIOUS ARTISTS/Smooth Jazz	1982	4472
13	AL JARREAU/Last Night	1982	2236
12	JEFF GOLUB - All Two Ways About It	1982	2084
11	JAZZMASTERS/London Chimes	1982	2084
11	HOLSTON & BALLEW/Comin' At Cha	1982	2084
11	JEFF GOLUB - All Two Ways About It	1982	2084
12	MICHAEL MCDONALD/The Meaning Of Love	1982	2084
12	KINGCLAYTON/Comin' At Cha	1982	2084
12	MICHAEL MCDONALD/The Meaning Of Love	1982	2084
12	GEORGE BENNETT/Comin' At Cha	1982	2084
12	DAVID BENNETT/Red Baron	1982	2084
12	ACQUATIC ALCHERRY/Smooth Jazz	1982	1882
13	BRUNO CLAUDIO/Comin' At Cha	1982	1882
11	JAMES & BRUNO/Great In The Grass	1982	1882
11	FUGE GROOVE/Vibe	1982	1882
11	MARC ANTONIO/Comin' At Cha	1982	1882
10	JEFF GOLUB - All Two Ways About It	1982	1720
11	ROBERTA FLICK/Smooth Jazz	1982	1720
11	URBAN NIGHTS/Smooth Jazz	1982	1720
11	BRENDA RUSSELL/Catch On	1982	1720
6	TOM BRAXTON/Smooth Jazz	1982	1332
6	CHUCK LOEB/Smooth Jazz	1982	0
6	NORMAN BRUNO/Comin' At Cha	1982	0
6	WALTER BEASLEY/Comin' At Cha	1982	0

**WVVA/Orlando**  
Infinity  
(281) 855-5100  
Simpson/White  
12+ Cume 428,700

**Smooth Jazz**  
**V98.7**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
22	DAVE KOZ/Can't Let You Go	1982	7176
20	FUGE GROOVE/Vibe	1982	7176
22	DAVE KOZ/Can't Let You Go	1982	7176
23	RICHARD ELLIOTT/Smooth Jazz	1982	7176
23	VARIOUS ARTISTS/Smooth Jazz	1982	6282
21	NORMAN BRUNO/Comin' At Cha	1982	6282
13	AL JARREAU/Last Night	1982	4485
12	DAVID BENNETT/Red Baron	1982	4188
12	WALTER BEASLEY/Comin' At Cha	1982	3887
13	JEFF GOLUB - All Two Ways About It	1982	3887
13	TOM BRAXTON/Smooth Jazz	1982	3887
13	CRAG CHAIKOFF/Comin' At Cha	1982	3887
13	GROVER WASHINGTON, Jr./Chameleon	1982	3887
14	MICHAEL MCDONALD/The Meaning Of Love	1982	3588
12	STEVE COLE/Get It Goin' On	1982	3588
12	JEFF GOLUB - All Two Ways About It	1982	3588
11	BOB JAMES/Please The Lord	1982	3288
6	DOWN TO THE BONE/The Zeddicz	1982	2881
6	BRUNO CLAUDIO/Comin' At Cha	1982	2881
6	CHRIS STANDING/Up Smokey	1982	2881
6	LARRY CARROLL/Smooth Jazz	1982	2881
5	ROBERTA FLICK/Smooth Jazz	1982	2881
7	MARC ANTONIO/Comin' At Cha	1982	2382
8	NESTOR TORRES/Smooth Jazz	1982	2382
8	SANDY/Smooth Jazz	1982	2382
7	CLAUDETTE & PERRY/Get It Goin' On	1982	2382
9	JAMES & BRUNO/Great In The Grass	1982	2382
9	JOYCE COOLIDGE/Smooth Jazz	1982	2382
9	WALTER BEASLEY/Comin' At Cha	1982	2382

**WVLA/Washington, DC**  
ABC  
(202) 885-2300  
Simpson/White  
12+ Cume 384,400

**Smooth Jazz**  
**Smooth Jazz 103.5**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
20	DOWN TO THE BONE/The Zeddicz	1982	6320
20	FUGE GROOVE/Vibe	1982	6320
20	DAVE KOZ/Can't Let You Go	1982	6320
20	RICHARD ELLIOTT/Smooth Jazz	1982	6320
20	VARIOUS ARTISTS/Smooth Jazz	1982	6320
20	JEFF GOLUB - All Two Ways About It	1982	6320
17	BRUNO CLAUDIO/Comin' At Cha	1982	4988
16	BRENDA RUSSELL/Catch On	1982	3616
16	MICHAEL MCDONALD/The Meaning Of Love	1982	3588
17	AL JARREAU/Last Night	1982	2928
12	ACQUATIC ALCHERRY/Smooth Jazz	1982	2712
12	TOM BRAXTON/Smooth Jazz	1982	2712
8	JEFF GOLUB - All Two Ways About It	1982	2712
10	MICHAEL MCDONALD/The Meaning Of Love	1982	2488
10	JAZZMASTERS/London Chimes	1982	2488
6	BRUNO CLAUDIO/Comin' At Cha	1982	2288
6	JAY BECKETT/Smooth Jazz	1982	2288
11	STEVE COLE/Get It Goin' On	1982	2288
12	BOB JAMES/Please The Lord	1982	2084
12	GEORGE BENNETT/Comin' At Cha	1982	2084
10	CHIEF/Smooth Jazz	1982	2084
6	JEFF GOLUB - All Two Ways About It	1982	2084
13	DAVID BENNETT/Red Baron	1982	1808
7	BRUNO CLAUDIO/Comin' At Cha	1982	1808
7	CHRIS STANDING/Up Smokey	1982	1808
7	WALTER BEASLEY/Comin' At Cha	1982	1808
8	BOB JAMES/Please The Lord	1982	1808

**WVLE/Atlanta**  
Clear Channel  
(404) 654-9444  
Michael/Cohen  
12+ Cume 327,800

**Smooth Jazz**  
**Smooth Jazz 103.5**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
24	DAVE KOZ/Can't Let You Go	1982	8884
24	BRUNO CLAUDIO/Comin' At Cha	1982	5884
24	KIM WHEAT/Smooth Jazz	1982	5884
24	VARIOUS ARTISTS/Smooth Jazz	1982	5884
23	BRUNO CLAUDIO/Comin' At Cha	1982	5428
23	MARC ANTONIO/Comin' At Cha	1982	5428
23	DOWN TO THE BONE/The Zeddicz	1982	5428
11	JEFF GOLUB - All Two Ways About It	1982	2632
11	MICHAEL MCDONALD/The Meaning Of Love	1982	2632
12	BOB JAMES/Please The Lord	1982	2632
12	WALTER BEASLEY/Comin' At Cha	1982	2632
11	URBAN NIGHTS/Smooth Jazz	1982	2632
11	ROBERTA FLICK/Smooth Jazz	1982	2632
11	GEORGE BENNETT/Comin' At Cha	1982	2632
11	NORMAN BRUNO/Comin' At Cha	1982	2388
7	BOB JAMES/Please The Lord	1982	2288
7	ACQUATIC ALCHERRY/Smooth Jazz	1982	1882
7	JEFF GOLUB - All Two Ways About It	1982	1882
6	DAVID BENNETT/Red Baron	1982	1416
6	MARC ANTONIO/Comin' At Cha	1982	1416
6	VARIOUS ARTISTS/Smooth Jazz	1982	1416
6	FUGE GROOVE/Vibe	1982	1416

**WVLA/Seattle-Tacoma**  
Sandusky  
(425) 373-3338  
Handley/Reese  
12+ Cume 244,700

**Smooth Jazz**  
**Smooth Jazz 103.5**

**PLAYLIST**

PL#	ARTIST/TITLE	©	0000
26	STEVE COLE/Get It Goin' On	1982	3916
11	CHRIS STANDING/Up Smokey	1982	3916
26	VARIOUS ARTISTS/Smooth Jazz	1982	3776
26	FUGE GROOVE/Vibe	1982	3776
26	BOB JAMES/Please The Lord	1982	3776
15	BRENDA RUSSELL/Catch On	1982	2488
15	DOWN TO THE BONE/The Zeddicz	1982	2488
16	AL JARREAU/Last Night	1982	2176
15	WALTER BEASLEY/Comin' At Cha	1982	2176
15	YOLANDA ADAMS/White Heart	1982	2176
11	WALTER BEASLEY/Comin' At Cha	1982	2176
11	ACQUATIC ALCHERRY/Smooth Jazz	1982	1748
11	MICHAEL MCDONALD/The Meaning Of Love	1982	1748
10	JEFF GOLUB - All Two Ways About It	1982	1588
11	AL JARREAU/Last Night	1982	1588
11			

# Rock Playlists

September 29, 2000 R&R • 141

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

**KJLW/San Francisco**  
Clear Channel  
(408) 453-5400  
Cunningham/Berg  
12+ Cum: 630,700

**PSI**

PLAYS	ARTIST/TITLE	@ (900)
29	A PERFECT CIRCLE/Justifi	9044
28	3 DOORS DOWN/Kryptonite	8726
27	GOODSMACK/Black Sabbath	8783
26	PHILIPAS WOZZY/VIII B	8783
18	DEF DEF SPON/Change	6137
17	CREED/Day You Ready	5491
16	GOODSMACK/Whatever	5491
15	PHILIPAS WOZZY/VIII B	5491
14	3 DOORS DOWN/Kryptonite	5491
13	UFO/Goodness	4445
12	3 DOORS DOWN/Kryptonite	4327
11	BUCKLE UP AND FASTEN YOUR SEATBELT	4327
10	LIMP BICHO/Real Gone	3553
9	KORN/In the End	3553
8	RAVE AGAINST! /Guerrilla Radio	3553
7	RAVE AGAINST! /Guerrilla Radio	3553
6	SUNNY HAGAR/Serious Jus	3553
5	DEF DEF SPON/Change	2281
4	EVERLAST/Blind Justice	2281
3	RED HOT CHILI /California	2281
2	BLACK PANTHER PARTY/Don't Stop	1938
1	AC/DC/Back in Black	1938

**WMMR/Philadelphia**  
Clear Channel  
(610) 491-5533  
Mullins/McGee  
12+ Cum: 613,700

**WMMR**

PLAYS	ARTIST/TITLE	@ (900)
30	FUEL/Hemorrhage	8070
29	A PERFECT CIRCLE/Justifi	7983
28	PAPA ROACH/Last Resort	6187
27	3 DOORS DOWN/Last Resort	5609
26	COLLECTIVE SOUL/Why Pt 2	5111
25	WALLFLOWERS/Sleepaway	4842
24	METALLICA/No Life Left	4304
23	U2/Rattle and Hum	4304
22	DEF DEF SPON/Change	4304
21	AC/DC/Back in Black	4304
20	3 DOORS DOWN/Kryptonite	3768
19	CREED/Day You Ready	3278
18	JIMMY PAGE/BLACK - What Is & What	2909
17	BUCKLE UP AND FASTEN YOUR SEATBELT	2909
16	SMITH GREENGLASS	2471
15	COLDWAVE/Just Goodbye	2152
14	LIQUID TENSION	2152
13	METALLICA/From The Page	2152
12	WHO/You Better You Best	1938
11	STONE TEMPLE PILOTS/No Way Out	1883
10	COLLECTIVE SOUL/Why Pt 2	1814
9	SLITS/Smear Pit/Blasphemous	1614
8	STONE TEMPLE PILOTS/No Way Out	1614
7	U2/Rattle and Hum	1614
6	DEF DEF SPON/Change	1614
5	LIQUID TENSION	1614
4	SMITH GREENGLASS	1614
3	EVERLAST/Blind Justice	1614
2	LINE/The Doppler City	1345
1	AMERICAN PEARS/Just Your Mind	1345

**KISW/Seattle-Tacoma**  
Entercom  
(206) 785-7625  
Ryan/Sullivan  
12+ Cum: 423,400

**KISW**

PLAYS	ARTIST/TITLE	@ (900)
29	A PERFECT CIRCLE/Justifi	8070
28	PAPA ROACH/Last Resort	7983
27	3 DOORS DOWN/Last Resort	6187
26	PHILIPAS WOZZY/VIII B	5609
25	COLLECTIVE SOUL/Why Pt 2	5111
24	WALLFLOWERS/Sleepaway	4842
23	METALLICA/No Life Left	4304
22	U2/Rattle and Hum	4304
21	DEF DEF SPON/Change	4304
20	AC/DC/Back in Black	4304
19	3 DOORS DOWN/Kryptonite	3768
18	CREED/Day You Ready	3278
17	JIMMY PAGE/BLACK - What Is & What	2909
16	BUCKLE UP AND FASTEN YOUR SEATBELT	2909
15	SMITH GREENGLASS	2471
14	COLDWAVE/Just Goodbye	2152
13	LIQUID TENSION	2152
12	METALLICA/From The Page	2152
11	WHO/You Better You Best	1938
10	STONE TEMPLE PILOTS/No Way Out	1883
9	COLLECTIVE SOUL/Why Pt 2	1814
8	SLITS/Smear Pit/Blasphemous	1614
7	STONE TEMPLE PILOTS/No Way Out	1614
6	U2/Rattle and Hum	1614
5	DEF DEF SPON/Change	1614
4	LIQUID TENSION	1614
3	SMITH GREENGLASS	1614
2	EVERLAST/Blind Justice	1614
1	LINE/The Doppler City	1345
0	AMERICAN PEARS/Just Your Mind	1345

**KDKA/Penn State**  
Sandusky  
(408) 897-9300  
Bardonia/Ellis  
12+ Cum: 194,200

**93.3**

PLAYS	ARTIST/TITLE	@ (900)
18	LINE/They Stood Up For	7166
17	CREED/Day You Ready	6969
16	AC/DC/Back in Black	3659
15	3 DOORS DOWN/Last Resort	3659
14	PHILIPAS WOZZY/VIII B	3659
13	COLLECTIVE SOUL/Why Pt 2	2929
12	U2/Rattle and Hum	2929
11	LENNY KRAMITZ/Any	1781
10	3 DOORS DOWN/Last Resort	1507
9	NEVER SAY GOODBYE	1370
8	SUNNY HAGAR/Serious Jus	1370
7	MEGADETH/The King	1370
6	PHILIPAS WOZZY/VIII B	1370
5	OFFSPRING/Smash Your Face	1233
4	DISTRIBUTE/Disability	1233
3	LENNY KRAMITZ/Any	1096
2	EVERLAST/Blind Justice	1096
1	A PERFECT CIRCLE/Justifi	1096

**WBAB/Rosario-Sonick**  
Clear Channel  
(631) 581-1023  
Gorod/Parsons  
12+ Cum: 463,700

**WBAB**

PLAYS	ARTIST/TITLE	@ (900)
31	3 DOORS DOWN/Kryptonite	8505
30	U2/Rattle and Hum	8505
29	JIMMY PAGE/BLACK - What Is & What	7780
28	CREED/Day You Ready	6500
27	PHILIPAS WOZZY/VIII B	5275
26	COLLECTIVE SOUL/Why Pt 2	4975
25	RED HOT CHILI /California	4975
24	AC/DC/Back in Black	3300
23	COLLECTIVE SOUL/Why Pt 2	3025
22	3 DOORS DOWN/Last Resort	2750
21	METALLICA/No Life Left	2475
20	RED HOT CHILI /Scar Tissue	2475
19	SUNNY HAGAR/Serious Jus	2475
18	LENNY KRAMITZ/Any	2200
17	NEVER SAY GOODBYE	2200
16	METALLICA/No Life Left	2200
15	WALLFLOWERS/Sleepaway	2200
14	BUCKLE UP AND FASTEN YOUR SEATBELT	2200
13	RED HOT CHILI /California	1925
12	DEF DEF SPON/Change	1925
11	AC/DC/Back in Black	1925
10	SCORPIONS/Animal	1375
9	GEORGINA/Hardcore	1100
8	SCORPIONS/Hardcore	1100
7	SCORPIONS/Hardcore	1100
6	SCORPIONS/Hardcore	1100
5	SCORPIONS/Hardcore	1100
4	SCORPIONS/Hardcore	1100
3	SCORPIONS/Hardcore	1100
2	SCORPIONS/Hardcore	1100
1	SCORPIONS/Hardcore	1100

**WDVE/Pittsburgh**  
Clear Channel  
(412) 937-1441  
Hart/Porter  
12+ Cum: 434,900

**WDVE**

PLAYS	ARTIST/TITLE	@ (900)
22	CREED/Day You Ready	8792
21	GOOD GOD/Don't Stop Believin'	8036
20	3 DOORS DOWN/Last Resort	5720
19	STONE TEMPLE PILOTS/No Way Out	5720
18	CLARKSON/My Hero	4924
17	JIMMY PAGE/BLACK - What Is & What	4327
16	RED HOT CHILI /California	3432
15	TRAVIS/Trip	3146
14	JIMMY PAGE/BLACK - What Is & What	3146
13	AC/DC/Back in Black	2950
12	COLLECTIVE SOUL/Why Pt 2	2950
11	BUSH/The Chemicals	2574
10	LINE/The Doppler City	2288
9	3 DOORS DOWN/Last Resort	2288
8	METALLICA/No Life Left	2288
7	LENNY KRAMITZ/Any	2002
6	AC/DC/Back in Black	2002
5	COLLECTIVE SOUL/Why Pt 2	2002
4	CLARKSON/My Hero	1718
3	RED HOT CHILI /California	1718
2	NEVER SAY GOODBYE	1718
1	GOOD GOD/Don't Stop Believin'	1430

**WDBW/Charleston**  
Clear Channel  
(815) 752-3526  
Wagner/Carter  
12+ Cum: 308,400

**WDBW**

PLAYS	ARTIST/TITLE	@ (900)
32	GOODSMACK/Black Sabbath	7008
31	A PERFECT CIRCLE/Justifi	5258
30	AC/DC/Back in Black	4818
29	STONE TEMPLE PILOTS/No Way Out	4818
28	PHILIPAS WOZZY/VIII B	4818
27	WALLFLOWERS/Sleepaway	4181
26	AC/DC/Back in Black	3942
25	COLLECTIVE SOUL/Why Pt 2	3942
24	METALLICA/No Life Left	3942
23	STONE TEMPLE PILOTS/No Way Out	3942
22	3 DOORS DOWN/Last Resort	3942
21	CREED/Day You Ready	3942
20	AC/DC/Back in Black	3942
19	LINE/The Doppler City	3942
18	3 DOORS DOWN/Last Resort	3942
17	LENNY KRAMITZ/Any	3942
16	AC/DC/Back in Black	3942
15	COLLECTIVE SOUL/Why Pt 2	3942
14	LINE/The Doppler City	3942
13	3 DOORS DOWN/Last Resort	3942
12	LENNY KRAMITZ/Any	3942
11	AC/DC/Back in Black	3942
10	COLLECTIVE SOUL/Why Pt 2	3942
9	LINE/The Doppler City	3942
8	3 DOORS DOWN/Last Resort	3942
7	LENNY KRAMITZ/Any	3942
6	AC/DC/Back in Black	3942
5	COLLECTIVE SOUL/Why Pt 2	3942
4	LINE/The Doppler City	3942
3	3 DOORS DOWN/Last Resort	3942
2	LENNY KRAMITZ/Any	3942
1	AC/DC/Back in Black	3942

**KALW/Sacramento**  
Anahem  
(916) 793-3554  
Hoffman/Matthews  
12+ Cum: 142,700

**KALW**

PLAYS	ARTIST/TITLE	@ (900)
44	CREED/Day You Ready	2476
43	CUT/Pumped On My Heart	2476
42	METALLICA/No Life Left	2476
41	3 DOORS DOWN/Last Resort	2476
40	PHILIPAS WOZZY/VIII B	2476
39	COLLECTIVE SOUL/Why Pt 2	2476
38	CLARKSON/My Hero	2476
37	3 DOORS DOWN/Last Resort	2476
36	WALLFLOWERS/Sleepaway	2476
35	AC/DC/Back in Black	2476
34	COLLECTIVE SOUL/Why Pt 2	2476
33	CLARKSON/My Hero	2476
32	3 DOORS DOWN/Last Resort	2476
31	WALLFLOWERS/Sleepaway	2476
30	AC/DC/Back in Black	2476
29	COLLECTIVE SOUL/Why Pt 2	2476
28	CLARKSON/My Hero	2476
27	3 DOORS DOWN/Last Resort	2476
26	WALLFLOWERS/Sleepaway	2476
25	AC/DC/Back in Black	2476
24	COLLECTIVE SOUL/Why Pt 2	2476
23	CLARKSON/My Hero	2476
22	3 DOORS DOWN/Last Resort	2476
21	WALLFLOWERS/Sleepaway	2476
20	AC/DC/Back in Black	2476
19	COLLECTIVE SOUL/Why Pt 2	2476
18	CLARKSON/My Hero	2476
17	3 DOORS DOWN/Last Resort	2476
16	WALLFLOWERS/Sleepaway	2476
15	AC/DC/Back in Black	2476
14	COLLECTIVE SOUL/Why Pt 2	2476
13	CLARKSON/My Hero	2476
12	3 DOORS DOWN/Last Resort	2476
11	WALLFLOWERS/Sleepaway	2476
10	AC/DC/Back in Black	2476
9	COLLECTIVE SOUL/Why Pt 2	2476
8	CLARKSON/My Hero	2476
7	3 DOORS DOWN/Last Resort	2476
6	WALLFLOWERS/Sleepaway	2476
5	AC/DC/Back in Black	2476
4	COLLECTIVE SOUL/Why Pt 2	2476
3	CLARKSON/My Hero	2476
2	3 DOORS DOWN/Last Resort	2476
1	WALLFLOWERS/Sleepaway	2476

**WLW/Dayton**  
Midwestville  
(513) 731-1021  
Hawkins/Schroeder  
12+ Cum: 122,800

**ROCK 102.1**

PLAYS	ARTIST/TITLE	@ (900)
25	PHILIPAS WOZZY/VIII B	1512
24	SUNNY HAGAR/Serious Jus	1296
23	COLLECTIVE SOUL/Why Pt 2	1296
22	CLARKSON/My Hero	1026
21	3 DOORS DOWN/Last Resort	972
20	PHILIPAS WOZZY/VIII B	972
19	RED HOT CHILI /California	972
18	UNION UNDERGROUND/Turn Me On	972
17	BUCKLE UP AND FASTEN YOUR SEATBELT	648
16	COLLECTIVE SOUL/Why Pt 2	648
15	ROB ZOMBIE/Disruptor	648
14	CREED/Day You Ready	648
13	FULL DEUCE/JACK/Where Did You Go?	648
12	ALICE COOPER/Gimme	648
11	NEVER SAY GOODBYE	648
10	100% PATENT/Blind Justice	648
9	COLLECTIVE SOUL/Why Pt 2	648
8	ISLE OF DOGS/Scare	648
7	LENNY KRAMITZ/Any	648
6	AC/DC/Back in Black	648
5	CREED/Day You Ready	648
4	COLLECTIVE SOUL/Why Pt 2	648
3	LINE/The Doppler City	648
2	FUEL/Hemorrhage	648
1	LINE/The Doppler City	648

**WVBT/Providence**  
Clear Channel  
(603) 278-0032  
Beverly/Schroeder  
12+ Cum: 206,400

**94 HVY**

PLAYS	ARTIST/TITLE	@ (900)
30	METALLICA/No Life Left	5376
29	CREED/Day You Ready	4708
28	3 DOORS DOWN/Last Resort	4208
27	RED HOT CHILI /California	4208
26	U2/Rattle and Hum	4032
25	AC/DC/Back in Black	2520
24	COLLECTIVE SOUL/Why Pt 2	2520
23	STONE TEMPLE PILOTS/No Way Out	2184
22	PHILIPAS WOZZY/VIII B	2184
21	SUNNY HAGAR/Serious Jus	2184
20	RED HOT CHILI /Scar Tissue	2184
19	LENNY KRAMITZ/Any	2184
18	AC/DC/Back in Black	2184
17	COLLECTIVE SOUL/Why Pt 2	2184
16	LINE/The Doppler City	2184
15	3 DOORS DOWN/Last Resort	2184
14	LENNY KRAMITZ/Any	2184
13	AC/DC/Back in Black	2184
12	COLLECTIVE SOUL/Why Pt 2	2184
11	LINE/The Doppler City	2184
10	3 DOORS DOWN/Last Resort	2184
9	LENNY KRAMITZ/Any	2184
8	AC/DC/Back in Black	2184
7	COLLECTIVE SOUL/Why Pt 2	2184
6	LINE/The Doppler City	2184
5	3 DOORS DOWN/Last Resort	2184
4	LENNY KRAMITZ/Any	2184
3	AC/DC/Back in Black	2184
2	COLLECTIVE SOUL/Why Pt 2	2184
1	LINE/The Doppler City	2184

**KRNB/San Luis Obispo**  
Clear Channel  
(805) 485-6700  
Hammer/Powers  
12+ Cum: 143,400

**KRNB**

PLAYS	ARTIST/TITLE	@ (900)
24	FUEL/Hemorrhage	1656
23	3 DOORS DOWN/Last Resort	1656
22	METALLICA/No Life Left	1656
21	PHILIPAS WOZZY/VIII B	1380
20	3 DOORS DOWN/Last Resort	1242
19	CREED/Day You Ready	1173
18	RED HOT CHILI /California	887
17	NEVER SAY GOODBYE	887
16	A PERFECT CIRCLE/Justifi	828
15	BUCKLE UP AND FASTEN YOUR SEATBELT	828
14	SUNNY HAGAR/Serious Jus	828
13	AC/DC/Back in Black	880
12	UFO/Goodness	880
11	A PERFECT CIRCLE/Justifi	690
10	LINE/They Stood Up For	621
9	ISTOPS/Question Everything	621
8	BUCKLE UP AND FASTEN YOUR SEATBELT	621
7	DEF DEF SPON/Change	542
6	OFFSPRING/Smash Your Face	542
5	PAPA ROACH/Last Resort	542
4	METALLICA/No Life Left	483
3	ISLE OF DOGS/Scare	483
2	METALLICA/No Life Left	483
1	OFFSPRING/Smash Your Face	483
0	3 DOORS DOWN/Last Resort	414

**KOMP/Las Vegas**  
Clear Channel  
(702) 785-1460  
McGee/Marty  
12+ Cum: 96,400

**KOMP**

PLAYS	ARTIST/TITLE	@ (900)
31	3 DOORS DOWN/Last Resort	2048
30	GOODSMACK/Black Sabbath	1984
29	METALLICA/No Life Left	1884
28	PHILIPAS WOZZY/VIII B	1884
27	RED HOT CHILI /California	1884
26	FUEL/Hemorrhage	1554
25	ISTOPS/Question Everything	1554
24	DEF DEF SPON/Change	1240
23	CREED/Day You Ready	1240
22	AC/DC/Back in Black	1240
21	UFO/Goodness	1178
20	SUNNY HAGAR/Serious Jus	928
19	LINE/The Doppler City	928
18	3 DOORS DOWN/Last Resort	928
17	LENNY KRAMITZ/Any	928
16	AC/DC/Back in Black	928
15	COLLECTIVE SOUL/Why Pt 2	928
14	LINE/The Doppler City	928
13	3 DOORS DOWN/Last Resort	928
12	LENNY KRAMITZ/Any	928

# Full Devil Jacket

## Where Did You Go!



New This Week:

**WAAF KBER WHJY WRQK WXKE**

Already On:

KEGL 14x	WRIF 10x	WZTA 13x	KUPD 17x	WXTM 19x
WXTB 11x	KBPI 10x	KRXQ 18x	WLUM 11x	WAZU 35x
WBZX 10x	WXRC 24x	WJRR 16x	WCCC 10x	WMFS 32x
WRAT 14x	KATT 12x	WTPT 20x	WQBK 29x	KLPX 15x
WXBE 23x	WKLQ 11x	KEZO 11x	KRQC 16x	WQXA 11x

and many more...

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ON TOUR WITH CREED**



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CYNDEE MAXWELL  
max@rronline.com



# Marketing Products Vs. Marketing Relationships

Gallup's discoveries about how to build brand loyalty

By Dr. Bill McEwen

**W**hile perusing the Gallup Organization's website, I came upon a column about building brand loyalty. I couldn't help but see the many parallels to radio that could be drawn from this lesson designed for the retail sector. Now that Wall Street is an accepted part of the radio business, our industry must remember that the best way to serve the shareholders is by superserving the customers.

I would suggest that as you read this column you think of all the ways you can insert radio analogies, such as considering the customers to be the audience, the employees to be the personalities and station staffers, and so on.

We thank the Gallup Organization for their permission to reprint this article by Dr. Bill McEwen. McEwen is the Gallup Organization's Global Practice Leader/Brand Loyalty Management Practice. Reach him at bill.mcewen@gallup.com.

## Dangling Corporate Culture

Given Wall Street's seemingly renewed interest in the profitability of companies, there is a resurgent emphasis today on building enduring customer relationships. Ongoing relationships have been consistently shown to be more profitable, more enduring, more resilient and more readily leveraged.

As Northwestern University's Philip Kotler states, "Today's smart companies do not see themselves as selling products; they see themselves as creating profitable customers." This is a point of view that most companies have come to not only accept, but to warmly embrace. Why, then, aren't we getting better at it? Why aren't customer loyalty scores soaring?

Because it's easier said than done. It takes time. It requires both focus and commitment. All true.

But loyalty scores also aren't soaring because so many companies aren't looking at what drives loyalty as much as they're looking at what drives sales. And the two are not the same.

## Driving Loyalty Vs. Sales

Sales can be built through price promotions. Sales volume responds to pricing initiatives. Cut the price or offer a rebate, and watch how the sales figures jump. However, that's over the short term — and sales are, at best, an imperfect indicator of customers' brand commitment.

Indeed, as the Gallup Organization has seen in recent wide-ranging studies exploring what actually contrib-

**Employees who touch customers can consistently build loyalty. Of equal importance, they can — with every contact — erode it as well.**

utes to brand loyalty, price often has no significant role in building repeat business. In research addressing many brands in categories ranging from automobiles to checking accounts we found that price typically has no significant relation to continued brand commitment. A price promotion may stimulate trial. However, we've found that price is generally not a key reason why customers remain loyal.

What does build brand loyalty? Well, for most brands and in most categories, we found that it's the *people* who touch the customer in some way on behalf of the company who drive the development of an enduring brand relationship. This contact may be in person, but it may also be over the phone, through the mail or even over the Internet.

Simple enough. Gallup has found that people make the difference. Great. Then what we first need to do is let the customer know it. Make a *people* promise, not simply a product promise. Energize the employees while building stronger customer relationships.

Avis did it: "We try harder." It stands to reason that another company can do it just as easily: "We'll start you off with a smile." "We'll always be there for you." "Your slightest wish is our greatest command." "You're never a number with us." "We want to be your partner for life."

What's wrong with this solution? It doesn't work!

Promises without follow-through are not only empty, they're actually counterproductive. They create expectations that will not, or cannot, be met. They don't build relationships; they jeopardize them.

## Laying A Foundation

What's the right solution? The right solution begins at the beginning. And it requires a dramatic shift in the ways in which management views its brand investment. A shift in corporate culture.

Companies have readily accepted the notion that brands require investment. Brands are built over time. Brands require the expenditure of resources. But brands provide a return to the company. Brands reward the company with "equity." A strong brand name adds value. Customers will work harder, travel farther and pay more for a trusted brand. Thus, brand building is an investment that is "worth it."

What are the tools that can build brand equity? Great products and great advertising. Both appear to add value and to cement customer commitment. That's it — or is it?

Interestingly, if the real payoff of all these efforts is an enduring brand relationship — a bond between the company and the customer — the Gallup studies noted earlier would

**A strong brand name adds value. Customers will work harder, travel farther and pay more for a trusted brand. Thus, brand building is an investment that is "worth it"**

What does build brand loyalty? Well, for most brands and in most categories, we found that it's the *people* who touch the customer in some way on behalf of the company who drive the development of an enduring brand relationship.

suggest that it's not that simple. Our evidence demonstrates that neither a great product nor great advertising is sufficient to the challenge of building a great brand relationship.

Great products and great ads without great *people* cannot begin to harness the real power of the brand promise. Without great people, there is no great brand relationship.

## People As An Investment In Brand Equity

"People are important." Of course. Companies obviously require people in order to greet and serve their customers, to stock and deliver their products and to respond to customer inquiries and requests. However, most companies don't hire, assign or manage customer-facing employees as though they were important and essential brand builders — as real investments in brand equity. Companies typically say they value their people, that their people are the key to their customer relationships — but do they act accordingly?

Consider the employees who have the most frequent direct customer contact: the tellers, order takers, checkout clerks and call-center telephone contact people. In many cases they are viewed as expenses. They are often seen as making the least impact, as the lowest level in the company organization, the most removed from decisionmaking, and thus the least-supported link in the customer relationship chain.

What is the result? "Expenses" exist to be minimized. To be cut. To be re-engineered. Expenses stand in the way of quarterly profit growth. In contrast, "brand-building" efforts represent not expenses, but powerful investments in the future. Is that how retailers view their sales staff? Is that how banks approach hiring and retaining the people who interact most frequently with their customers? Is that how companies invest in, and manage, their call centers?

Our research with a diverse range of clients in a wide range of industries does not conclude that "order takers," clerks and telephone contact people have minimal impact. Far from it. When viewed through the eyes of the customer, these employees quite often are enormously important, and they can have a dramatic impact on customer loyalty. They can build it. Or they can destroy it.

## The Proof Is In The Profits

Working with both product and service marketers across a spectrum of industries and customers, our collective Gallup experience has consistently shown a powerful and direct link between employee performance and customer loyalty. Employees who touch customers can consistently build loyalty. Of equal importance, they can — with every contact — erode it as well.

In fact, we've often found customer-facing employees to be the No. 1 driver of repeat business and customer brand commitment. In many cases employees have proven to be even more powerful than product quality in enhancing brand loyalty. That's because customers feel that there is parity in product performance, but that there are meaningful differences in how well each brand's *people* perform. Perhaps all burgers taste the same, all airplanes feel about the same and all checking accounts look the same, but they're not all served up with the same apparent attention to the customer.

In one case involving a major retailer Gallup consultants found — much to the retailer's surprise — that the variety and array of products provided and the prices charged were not the only keys to enduring customer relationships. While products and prices were traditionally the focus of this retailer's marketing efforts and were assumed to be the key contributors to its brand's equity, our research found that "friendly and helpful employees" were every bit as important as the actual products carried and the prices charged.

What's important about "friendly and helpful"? It actually pays off in ways any retailer can readily understand: *in profits*. For this particular retailer, the stores where customers rated the employees as very friendly and helpful actually showed twice the profit-per-store performance of those where customers rated the employees as low in this characteristic.

## Leveraging The People Resource

If friendly and helpful employees are the key to customer loyalty and clearly contribute to store profits, how can this apparently important marketing tool be managed in order to maximize its impact?

# R&R Rock Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	3 DOORS DOWN Loser (Republic/Universal)	1588	+102	91981	17	68/0
3	2	PRIMUS W/OZZY N.I.B. (Divine/Priority)	1131	+83	54701	13	53/0
2	3	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1111	-135	68272	15	63/0
4	4	CREED With Arms Wide Open (Wind-up)	994	-27	68199	25	63/0
5	5	3 DOORS DOWN Kryptonite (Republic/Universal)	975	-42	80246	37	62/0
13	6	COLLECTIVE SOUL Why Pt. 2 (Atlantic)	970	+318	65435	3	61/3
6	7	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	946	-70	46134	12	48/0
8	8	FUEL Hemorrhage (In My Hands) (550 Music)	936	+38	54060	7	60/0
7	9	METALLICA I Disappear (Hollywood)	885	-60	60665	23	56/0
11	10	CREED Are You Ready (Wind-up)	833	+149	48409	4	54/3
9	11	NICKELBACK Breathe (Roadrunner)	812	+40	40955	10	55/1
10	12	AC/DC Mettdown (EastWest/EEG)	775	+59	40151	5	48/4
21	13	SAMMY HAGAR Serious Jujy (Cabo Wabo/Beyond)	667	+245	36721	2	55/4
12	14	PAPA ROACH Last Resort (DreamWorks)	666	-8	39586	17	38/0
20	15	U2 Beautiful Day (Interscope)	576	+138	43615	3	42/5
15	16	STONE TEMPLE PILOTS Sour Girl (Atlantic)	574	+1	40574	26	41/0
Breaker	17	WALLFLOWERS Sleepwalker (Interscope)	530	+135	33090	3	38/2
16	18	GODSMACK Bad Religion (Republic/Universal)	524	-12	30928	15	31/0
19	19	VAST Free (Elektra/EEG)	492	-1	29240	7	47/1
18	20	A PERFECT CIRCLE Judith (Virgin)	490	-25	32884	24	32/0
14	21	BSTOPS7 Question Everything (Reprise)	465	-135	24928	12	39/0
22	22	GREEN DAY Minority (Reprise)	442	+29	21597	4	35/0
25	23	FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	374	-15	15140	7	38/2
23	24	AC/DC Satellite Blues (EastWest/EEG)	374	-22	26970	20	35/0
26	25	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	351	-29	16993	14	35/0
32	26	A PERFECT CIRCLE 3 Libras (Virgin)	301	+26	16742	3	31/4
43	27	IOMMI Goodbye Lament (Divine/Priority)	299	+119	14266	2	38/9
29	28	SLASH'S SNAKEBIT Been There Lately (Koch)	294	-14	11499	4	30/1
41	29	MEGADETH Kill The King (Capitol)	293	+105	16877	2	33/2
28	30	FOO FIGHTERS Next Year (Roswell/RCA)	291	-32	14747	6	28/1
27	31	LIVE They Stood Up For Love (Radioactive/MCA)	269	-93	17079	13	20/0
39	32	EVERLAST Black Jesus (Tommy Boy)	261	+64	15097	2	23/1
33	33	AMERICAN PEARL Free Your Mind (Wind-up)	254	-20	12304	8	30/1
38	34	LINKIN PARK One Step Closer (Warner Bros.)	240	+24	10659	3	27/0
37	35	COLD Just Got Wicked (Flip/Geffen/Interscope)	240	+10	12523	6	24/1
30	36	DEFTONES Change (In The House Of Flies) (Maverick)	235	-53	16190	18	18/0
36	37	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	222	-14	11877	8	25/1
44	38	DISTURBED Stupify (Giant/Reprise)	205	+25	12316	18	20/1
Debut	39	LENNY KRAVITZ Again (Virgin)	199	+129	13758	1	24/5
40	40	INCUBUS Stellar (Immortal/Epic)	199	+10	15838	12	16/1
45	41	EVERCLEAR Wonderful (Capitol)	182	+3	10294	18	9/0
Debut	42	J. PAGE & BLACK CROWES Hey Hey What... (Musicmaker.com/TVT)	178	+141	9538	1	21/4
31	43	ISLE OF Q Little Scene (Universal)	175	-103	8894	13	25/0
46	44	ALICE COOPER Gimme (Spitfire)	174	-2	8269	4	17/0
48	45	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	170	-2	5909	3	15/0
34	46	ONE WAY RIDE Painted Perfect (Refuge/MCA)	166	-78	7602	14	17/0
Debut	47	MATCHBOX TWENTY Crutch (Lava/Atlantic)	159	+111	8334	1	18/4
Debut	48	VALLEJO Into The New (Crescent Moon/550 Music)	151	+26	4906	1	17/2
49	49	IRON MAIDEN The Wicker Man (Portrait/Columbia)	149	-22	10091	19	10/0
35	50	MOTLEY CRUE Hell On High Heels (Motley/Beyond)	148	-88	8117	16	22/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS No Way Out (Atlantic)	23
IOMMI Goodbye Lament (Divine/Priority)	9
COC Congratulations Song (Sanctuary/SRG)	8
DEFTONES Back To School (Mini Maggit) (Maverick)	7
LIQUID GANG Closer (Lava/Atlantic)	6
TIDEWATER GRAIN Here On The Outside (Warner Bros.)	6
U2 Beautiful Day (Interscope)	5
LENNY KRAVITZ Again (Virgin)	5
LIFEHOUSE Hanging By A Moment (DreamWorks)	5
ULTRA V Playboy Mansion (RCA)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	+318
SAMMY HAGAR Serious Jujy (Cabo Wabo/Beyond)	+245
CREED Are You Ready (Wind-up)	+149
J. PAGE & BLACK CROWES Hey Hey... (Musicmaker.com/TVT)	+141
U2 Beautiful Day (Interscope)	+138
WALLFLOWERS Sleepwalker (Interscope)	+135
LENNY KRAVITZ Again (Virgin)	+129
IOMMI Goodbye Lament (Divine/Priority)	+119
MATCHBOX TWENTY Crutch (Lava/Atlantic)	+111
MEGADETH Kill The King (Capitol)	+105

## Breakers.

**WALLFLOWERS**  
Sleepwalker (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
530/135	38/2	17

70 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



"Last Christmas I needed help. The owner returned my call."

- Kent Bailey, Manager, CMT International

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ONE HELLUVA HOUSE BAND

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Freddie Washington on bass

Jim Keltner on drums

Neil Larsen on synthesizer

Arthur Adams on guitar

Heitor Pereira on guitar

Paulinho Da Costa on percussion

Lee Thornburg on trumpet

Dave Woodford on baritone sax

Stewart Levine musical director

SPECIAL PERFORMANCES BY

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Hugh Masekela

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Hilary Rosen

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6:30 pm Cocktails 7:30 pm Dinner

Regent Beverly Wilshire Hotel

9500 Wilshire Blvd., Beverly Hills

October  
5

For more information please call Harvin Rogas at 310/559-9334 x160 or MAP at 323/993-3197

September 29, 2000

## New & Active

**PAPA ROACH** Broken Home (*DreamWorks*)  
Total Plays: 143, Total Stations: 19, Adds: 2

**DUST FOR LIFE** Step Into The Light (*Wind-up*)  
Total Plays: 140, Total Stations: 20, Adds: 3

**SANTANA / DAVE MATTHEWS** Love Of My Life (*Arista*)  
Total Plays: 137, Total Stations: 13, Adds: 0

**LIQUID GANG** Closer (*Lava/Atlantic*)  
Total Plays: 128, Total Stations: 25, Adds: 6

**(HED) PLANET EARTH** Bartender (*Volcano/Live*)  
Total Plays: 127, Total Stations: 16, Adds: 2

**IRON MAIDEN** Out Of The Silent... (*Portrait/Columbia*)  
Total Plays: 102, Total Stations: 17, Adds: 3

**TAPROOT** Again And... (*Velvet Hammer/Atlantic*)  
Total Plays: 93, Total Stations: 15, Adds: 2

**CRUSHDOWN** This (*MCA*)  
Total Plays: 91, Total Stations: 13, Adds: 1

**STEVE EARLE** I Can Wait (*E-Squared/Artemis*)  
Total Plays: 72, Total Stations: 11, Adds: 0

**ULTRASPANK** Where (*Epic*)  
Total Plays: 66, Total Stations: 9, Adds: 0

**LIMP BIZKIT** Rollin' (*Flip/Interscope*)  
Total Plays: 65, Total Stations: 8, Adds: 0

**LIMP BIZKIT** My Generation (*Flip/Interscope*)  
Total Plays: 60, Total Stations: 8, Adds: 2

**MARK KNOPFLER** What It Is (*Warner Bros.*)  
Total Plays: 50, Total Stations: 7, Adds: 3

**TIDEWATER GRAIN** Here On The... (*Warner Bros.*)  
Total Plays: 49, Total Stations: 14, Adds: 6

**CDC** Congratulations Song (*Sanctuary/SRG*)  
Total Plays: 41, Total Stations: 13, Adds: 8

Songs ranked by total plays

## Most Played Recurrents

U.P.O. Godless (*Epic*)

CREED Higher (*Wind-up*)

RED HOT CHILI PEPPERS Otherside (*Warner Bros.*)

GOOSMACK Voodoo (*Republic/Universal*)

MATCHBOX TWENTY Bent (*Lava/Atlantic*)

METALLICA No Leaf Clover (*Elektra/EEG*)

FOO FIGHTERS Learn To Fly (*Roswell/RCA*)

GOOSMACK Keep Away (*Republic/Universal*)

RED HOT CHILI PEPPERS Scar Tissue (*Warner Bros.*)

CREED What If (*Wind-up*)

COLLECTIVE SOUL Heavy (*Atlantic*)

INCUBUS Pardon Me (*Immortal/Epic*)

LENNY KRAVITZ Fly Away (*Virgin*)

SANTANA F/ROB THOMAS Smooth (*Arista*)

Continued from Page 143

First, it's essential that senior management clearly supports and endorses this important redefinition of customer-facing employees as a marketing weapon and a major brand-building resource. Lip service is not enough. There must be full management buy-in and commitment. Management vision must include a focus on employees not as an expense to be minimized, but as a loyalty-enhancing resource to be leveraged.

When can this resource be leveraged? Only after it has been created. Only then can the delivery hope to match the promise. The potential is there. Yet not everyone has an equal capacity to radiate, for example, "helpful and friendly." Not everyone can meet this challenge. Not everyone can command an audience or convert an angry customer. No amount of training, management memos or employee newsletters will change that fact.

In addition, the right people may well not be in the right jobs. There must be a "fit" of talent with task. More importantly, the employees may not be paired up with the right managers — and the managers, far more often than not, are the essential ingredients in the mix. Without world-class managers it is impossible to fully leverage the loyalty-building potential

of the customer-facing employees.

One final point: As with any other marketing effort, employee impact must be measured if it is to be managed. There's simply no way to monitor performance or manage progress without measurement. And, importantly, this employee tool must be measured with an eye toward the important business outcomes it is challenged to make an impact on. The ultimate marketing goal: customer loyalty.

In the case of employees, we've found that employee engagement (as measured by Gallup's Q12 questions) has a direct link to customer engagement and customer loyalty. The stronger the employee's bond to the brand, the stronger the resultant customer-brand bond.

It pays off — or at least it can pay off. Investment in employees who touch customers has long-term business consequences, just as investment in other brand-building efforts has long-term business implications. The right people in the right jobs with the right managers. Employee engagement represents a key link to an enduring customer relationship and to the important business outcomes that ensue.

It's simply good business. And smart marketing.

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## TUNED-IN

R&amp;R/MEDIABASE 24/7



KLAQ/EI Paso

3am

**SILVERCHAIR** Tomorrow  
**DOORS** Love Me Two Times  
**GOOSMACK** Keep Away  
**NIGHT RANGER** Sister Christian  
**RED HOT CHILI PEPPERS** Californication  
**VAN HALEN** Intruder  
**VAN HALEN** (Oh) Pretty Woman  
**SAMMY HAGAR** Serious Juju  
**DOKKEN** Breaking The Chains  
**CREED** Higher  
**JOHN COUGAR** Hurts So Good  
**PAPA ROACH** Last Resort  
**AEROSMITH** Walk This Way  
**KORN** Freak On A Leash

11am

**MATCHBOX 20** Back 2 Good  
**METALLICA** I Disappear  
**AC/DC** Back In Black  
**DON HENLEY** They're Not Here...  
**JOURNEY** Wheel In The Sky  
**FOO FIGHTERS** Learn To Fly  
**VAST** Free  
**U2** I Still Haven't Found What...  
**PINK FLOYD** Learning To Fly

4pm

**BOSTON** Peace Of Mind  
**DAYS OF THE NEW** Touch, Peel & Stand  
**METALLICA** I Disappear  
**QUEEN** We Will Rock You/We Are The...  
**GREAT WHITE** Rock Me  
**SAMMY HAGAR** Serious Juju  
**PINK FLOYD** Hey You  
**CREED** With Arms Wide Open  
**U2** Beautiful Day

8pm

**38 SPECIAL** Eighties At Eight  
**YES** Owner Of A Lonely Heart  
**CINDERELLA** Shake Me  
**RED HOT CHILI PEPPERS** Californication  
**ALICE IN CHAINS** Rooster  
**FILTER** Take A Picture  
**KISS** Rock & Roll All Nite  
**SANTANA / DAVE MATTHEWS** Love Of My Life  
**HALFORD** Night Fall  
**OZZY OSBOURNE** Mama, I'm Coming Home



WTUE/Dayton

3am

**ROLLING STONES** You Can't Always Get...  
**TED NUGENT** Dog Eat Dog  
**METALLICA** I Disappear  
**LYNYRD SKYNYRD** Simple Man  
**STONE TEMPLE PILOTS** Dancing Days  
**AC/DC** Meltdown  
**OZZY OSBOURNE** Mr. Crowley  
**MOTLEY CRUE** Hell On High Heels  
**DEF LEPPARD** Too Late For Love  
**ONE WAY RIDE** Painted Perfect  
**MIRVANA** Smells Like Teen Spirit

11am

**BLACK SABBATH** Paranoid  
**ALICE IN CHAINS** Would?  
**STEVE MILLER** Take The Money & Run  
**WHITESNAKE** Still Of The Night  
**CREED** Torn  
**LED ZEPPELIN** How Many More Times  
**KENNY WAYNE SHEPHERD** Last Goodbye  
**EDGAR WINTER** Frankenstein  
**AC/DC** Girls Got Rhythm  
**TONIC** If You Could Only See

4pm

**RED HOT CHILI PEPPERS** Under The Bridge  
**OZZY OSBOURNE** Mama, I'm Coming Home  
**METALLICA** I Disappear  
**GOLDEN EARRING** Radar Love  
**VAN HALEN** Feel You Love Tonight  
**ALICE IN CHAINS** Heaven Beside You  
**AC/DC** You Shook Me All Night Long  
**PEARL JAM** I Got Id  
**JIMI HENDRIX** Hey Joe

8pm

**JIMI HENDRIX** Purple Haze  
**ONE WAY RIDE** Painted Perfect  
**JOE WALSH** Life's Been Good  
**STONE TEMPLE PILOTS** Big Empty  
**PRIMUS w/OZZY** N.I.B.  
**GUNS N' ROSES** Welcome To The Jungle  
**PINK FLOYD** Young Lust  
**COLLECTIVE SOUL** Why Pt. 2  
**LED ZEPPELIN** Misty Mountain Hop  
**PEARL JAM** Eventflow



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

ROCK

## Going For Adds

10/3/00

**ELEVEN** Cool Cruel Baby (*A&M/Interscope*)  
**GOOSMACK** Awake (*Republic/Universal*)  
**PALOALTO** Sonny (*American/Columbia*)  
**STRAIT UP / LAJON OF SEVENDUST** Angel's Son (*Immortal/Virgin*)



# R&R Active Rock Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	●	3 DOORS DOWN <i>Loser (Republic/Universal)</i>	2099	+54	180301
2	2	PAPA ROACH <i>Last Resort (DreamWorks)</i>	1974	-30	164800
3	●	PRIMUS W/OZZY N.I.B. <i>(Divine/Priority)</i>	1723	+87	133840
6	●	FUEL <i>Hemorrhage (In My Hands) (550 Music)</i>	1545	+138	119800
5	●	DISTURBED <i>Stupity (Giant/Reprise)</i>	1520	+107	123654
4	●	GODSMACK <i>Bad Religion (Republic/Universal)</i>	1507	-19	119211
12	●	CREED <i>Are You Ready (Wind-up)</i>	1348	+109	104863
10	●	UNION UNDERGROUND <i>Turn Me On... (Portrait/Columbia)</i>	1317	+68	104367
11	●	NICKELBACK <i>Breathe (Roadrunner)</i>	1267	+27	87349
7	10	A PERFECT CIRCLE <i>Judith (Virgin)</i>	1213	-149	108989
9	11	RED HOT CHILI PEPPERS <i>Californication (Warner Bros.)</i>	1172	-127	86042
15	●	GREEN DAY <i>Minority (Reprise)</i>	1145	+86	94030
14	13	INCUBUS <i>Stellar (Immortal/Epic)</i>	1112	-20	92072
13	14	METALLICA <i>I Disappear (Hollywood)</i>	1026	-123	87300
8	15	DEFTONES <i>Change (In The House Of Lies) (Maverick)</i>	1003	-335	72555
16	16	3 DOORS DOWN <i>Kryptonite (Republic/Universal)</i>	941	-74	86699
Breaker	●	COLLECTIVE SOUL <i>Why Pt. 2 (Atlantic)</i>	927	+337	76835
17	15	FULL DEVIL JACKET <i>Where Did You Go? (Island/IDJMG)</i>	926	+48	62640
19	19	(HED) PLANET EARTH <i>Bartender (Volcano/Jive)</i>	819	+14	67831
20	20	COLD <i>Just Got Wicked (Flip/Geffen/Interscope)</i>	793	+66	62820
21	●	VAST <i>Free (Elektra/EEG)</i>	769	+62	64576
23	●	A PERFECT CIRCLE <i>3 Libras (Virgin)</i>	752	+112	50425
18	23	RAGE AGAINST THE MACHINE <i>Testify (Epic)</i>	750	-80	63818
Breaker	●	LIMP BIZKIT <i>My Generation (Flip/Interscope)</i>	643	+65	63718
Breaker	●	LINCOLN PARK <i>One Step Closer (Warner Bros.)</i>	633	+70	46761
Breaker	●	ORGY <i>Fiction (Dreams In Digital) (Elementree/Reprise)</i>	614	+35	45232
Breaker	●	LIMP BIZKIT <i>Rollin' (Flip/Interscope)</i>	605	+42	57837
34	●	MEGADETH <i>Kill The King (Capitol)</i>	599	+231	57982
31	●	EVERLAST <i>Black Jesus (Tommy Boy)</i>	596	+177	58283
32	●	PAPA ROACH <i>Broken Home (DreamWorks)</i>	590	+174	50416
29	31	AC/DC <i>Maltdown (EastWest/EEG)</i>	461	-14	27900
30	●	MARVELOUS 3 <i>Sugarbuzz (HiFi/Elektra/EEG)</i>	400	+31	20855
45	●	IONMMI <i>Goodbye Lament (Divine/Priority)</i>	441	+200	40550
22	34	8STOPS7 <i>Question Everything (Reprise)</i>	394	-293	20815
41	●	U2 <i>Beautiful Day (Interscope)</i>	390	+121	41782
48	●	SAMMY HAGAR <i>Serious Jujy (Cabo Wabo/Beyond)</i>	382	+100	23281
43	●	TAPROOT <i>Again And Again (Velvet Hammer/Atlantic)</i>	288	+26	20294
39	36	FOO FIGHTERS <i>Next Year (Roswell/RCA)</i>	275	-5	17090
33	38	KID ROCK <i>Wasting Time (Top Dog/Lava/Atlantic)</i>	260	-118	20913
38	40	AMERICAN PEARL <i>Free Your Mind (Wind-up)</i>	251	-50	16168
40	41	SR-71 <i>Right Now (RCA)</i>	231	-38	23776
Debut	●	LIQUID GANG <i>Closer (Lava/Atlantic)</i>	223	+52	19757
42	43	SUNNA <i>Power Struggle (Astralwerks/Caroline)</i>	220	-44	19105
38	44	P.O.D. <i>Rock The Party (Off The Hook) (Atlantic)</i>	215	-83	20230
Debut	●	VALLEJO <i>Into The New (Crescent Moon/550 Music)</i>	210	+43	16880
Debut	●	DUST FOR LIFE <i>Step Into The Light (Wind-up)</i>	200	+82	15000
35	47	APARTMENT 28 <i>Backwards (Hollywood)</i>	200	-127	18766
50	●	CRUSHDOWN <i>This (MCA)</i>	199	+21	11447
Debut	●	WALLFLOWERS <i>Sleepwalker (Interscope)</i>	198	+41	21850
Debut	●	ULTRASPANK <i>Where (Epic)</i>	177	+26	15895

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STONE TEMPLE PILOTS <i>No Way Out (Atlantic)</i>	33
DEFTONES <i>Back To School (Mini Maggit) (Maverick)</i>	28
COC <i>Congratulations Song (Sanctuary/SRG)</i>	14
ONE MINUTE SILENCE <i>Fish Out Of Water (V2)</i>	11
SEVENDUST <i>Going Back To Cali (Republic/Universal)</i>	10
KITTIE <i>Paperdoll (NG/Artemis)</i>	10
SPINESHANK <i>Synthetic (Roadrunner)</i>	9
PAPA ROACH <i>Broken Home (DreamWorks)</i>	8
DUST FOR LIFE <i>Step Into The Light (Wind-up)</i>	8
STRAIT UP <i>Angel's Son (Immortal/Virgin)</i>	7

**MEGADETH**  
**"KILL THE KING"**  
 R&R ROCK 41-29  
 R&R ACTIVE ROCK 31-22

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLLECTIVE SOUL <i>Why Pt. 2 (Atlantic)</i>	+337
MEGADETH <i>Kill The King (Capitol)</i>	+231
IONMMI <i>Goodbye Lament (Divine/Priority)</i>	+200
CREED <i>Are You Ready (Wind-up)</i>	+189
EVERLAST <i>Black Jesus (Tommy Boy)</i>	+177
PAPA ROACH <i>Broken Home (DreamWorks)</i>	+174
FUEL <i>Hemorrhage (In My Hands) (550 Music)</i>	+138
U2 <i>Beautiful Day (Interscope)</i>	+121
A PERFECT CIRCLE <i>3 Libras (Virgin)</i>	+112
SAMMY HAGAR <i>Serious Jujy (Cabo Wabo/Beyond)</i>	+100

## Breakers.

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
COLLECTIVE SOUL <i>Why Pt. 2 (Atlantic)</i>	927/337	58/5	●
LIMP BIZKIT <i>My Generation (Flip/Interscope)</i>	643/65	58/1	●
LINCOLN PARK <i>One Step Closer (Warner Bros.)</i>	633/70	62/3	●
ORGY <i>Fiction (Dreams In Digital) (Elementree/Reprise)</i>	614/35	49/2	●
LIMP BIZKIT <i>Rollin' (Flip/Interscope)</i>	605/42	60/2	●

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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 9/17-Saturday 9/23. 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.

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"IMPACTING ROCK AND  
ALTERNATIVE 10/3"

# STRAIT UP

## "ANGEL'S SON"

THE FIRST SINGLE FEATURING VOCALS BY  
**LAJON OF SEVENDUST**

**MOST ADDED!!**

**1 WEEK BEFORE IMPACT**

**THANKS TO EARLY ADDS FROM:**

KFMA WQXA KJEE WMFS WJJO WTPT  
KTUX KWOD KACV WBOP WWCT WTBK  
KRQC WKLT WGMR KFMF WRBR

.....AND MANY MORE!!

**FROM THE ALBUM STRAIT UP**

**FEATURING: JONATHAN OF KORN • BRANDON OF INCUBUS  
SERJ OF SYSTEM OF A DOWN • FRED OF LIMP BIZKIT  
MAX OF SOULFLY • LAJON OF SEVENDUST  
COREY OF SLIPKNOT • MARK OF SUGAR RAY  
DEZ OF COAL CHAMBER • M.C.U.D. OF (hed)p.e.  
JASON OF R.K.L. AND MORE!**

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## Breakers Top 30

LW	TW	ARTIST TITLE (LABELS)	TOTAL PLAYS		TOTAL STATIONS
			TW	LW	
1	1	PAPA ROACH Last Resort (DreamWorks)	1537	1632	49/0
2	2	GREEN DAY Minority (Reprise)	1349	1264	46/0
3	3	3 DOORS DOWN Loser (Republic/Universal)	1251	1231	46/0
4	4	INCUBUS Stellar (Immortal/Epic)	1220	1191	45/0
5	5	DISTURBED Stupify (Giant/Reprise)	1213	1175	47/0
6	6	FUEL Hemorrhage (In My Hands) (550 Music)	1148	1050	48/2
9	7	RAGE AGAINST THE MACHINE Testify (Epic)	936	888	46/0
8	8	A PERFECT CIRCLE Judith (Virgin)	919	959	48/0
10	9	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	834	811	44/0
12	10	3 DOORS DOWN Kryptonite (Republic/Universal)	823	796	47/0
7	11	DEFTONES Change (In The House Of Flies) (Maverick)	816	1019	39/0
13	12	LIMP BIZKIT My Generation (Flip/Interscope)	777	697	47/1
11	13	RED HOT CHILI PEPPERS Californication (Warner Bros.)	718	801	41/0
14	14	A PERFECT CIRCLE 3 Libras (Virgin)	701	671	42/0
15	15	LIMP BIZKIT Rollin' (Flip/Interscope)	684	627	47/0
16	16	VAST Free (Elektra/EEG)	661	619	44/0
25	17	PAPA ROACH Broken Home (DreamWorks)	617	468	43/4
17	18	METALLICA I Disappear (Hollywood)	601	616	43/0
20	19	(HED) PLANET EARTH Bartender (Volcano/Jive)	600	593	45/1
19	20	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	598	599	39/2
18	21	GODSMACK Bad Religion (Republic/Universal)	597	614	28/0
21	22	CREED Are You Ready (Wind-up)	593	537	37/2
—	23	BLINK-182 Man Overboard (MCA)	571	353	24/1
23	24	EVERLAST Black Jesus (Tommy Boy)	561	491	37/0
24	25	LINKIN PARK One Step Closer (Warner Bros.)	554	484	46/3
27	26	PRIMUS w/ OZZY N.I.B. (Divine/Priority)	493	434	24/1
26	27	U2 Beautiful Day (Interscope)	492	446	28/0
22	28	SR-71 Right Now (RCA)	449	508	23/0
—	29	COLLECTIVE SOUL Why Pt. 2 (Atlantic)	446	305	31/4
28	30	WHEATUS Teenage Dirtbag (Columbia)	370	429	24/0



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. 50 Breakers reporters. Songs ranked by total plays for the airplay week Sunday 9/17-Saturday 9/23. © 2000, R&R Inc.

## Contributing Stations

WQBK/Albany, NY	KTBZ/Houston-Galveston	WBRU/Providence
KTEG/Albuquerque	WRZX/Indianapolis	KRXQ/Sacramento
WNNX/Atlanta	WNFZ/Knoxville	KXRX/Salt Lake City
KROX/Austin	KXTE/Las Vegas	KISS/San Antonio
WRAX/Birmingham	KROQ/Los Angeles	KITS/San Francisco
WAAF/Boston	WMFS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNN/Seattle
WKQX/Chicago	KXXR/Minneapolis	KPNT/St. Louis
KILO/Colorado Springs	KNKD/New Orleans	WXTM/St. Louis
WBZX/Columbus, OH	WXRX/New York	WXTB/Tampa
KDGE/Dallas	WNOR/Norfolk	KFMA/Tucson
KBPI/Denver	WJRR/Orlando	KMYZ/Tulsa
KXPX/Denver	WYSP/Philadelphia	WHFS/Washington, DC
WKLQ/Grand Rapids	KEDJ/Phoenix	WWDC/Washington, DC
WTPT/Greenville, SC	KUPD/Phoenix	KICT/Wichita
WQXA/Harrisburg	WXDX/Pittsburgh	WXBE/Wilkes Barre
WCCC/Hartford	KUFO/Portland, OR	

## Most Played Recurrents

INCUBUS Pardon Me (Immortal/Epic)
CREED With Arms Wide Open (Wind-up)
KORN Make Me Bad (Immortal/Epic)
U.P.O. Godless (Epic)
STAIN'D Mudshovel (Flip/Elektra/EEG)
GODSMACK Voodoo (Republic/Universal)
GODSMACK Keep Away (Republic/Universal)
STAIN'D Home (Flip/Elektra/EEG)
METALLICA No Leaf Clover (Elektra/EEG)
CREED Higher (Wind-up)

## TUNED-IN ACTIVE ROCK

ROCK 102.3

KRTQ/Tulsa

ROCK 103

WRCQ/Fayetteville

3am

METALLICA No Leaf Clover  
NINE INCH NAILS Closer  
SOUNDGARDEN Spoonman  
RED HOT CHILI PEPPERS Californication  
LED ZEPPELIN Black Dog  
STONE TEMPLE PILOTS Trippin' On A Hole...  
MEGADETH Foreclosure Of A Dream  
LIMP BIZKIT Take A Look Around  
MOTLEY CRUE Wild Side  
WHITE ZOMBIE More Human Than Human  
3 DOORS DOWN Loser  
FUEL Hemorrhage (In My Hands)

11am

METALLICA I Disappear  
WHITE ZOMBIE Thunder Kiss '65  
AC/DC Back In Black  
RED HOT CHILI PEPPERS Californication  
ALICE IN CHAINS Sea Of Sorrow  
MARILYN MANSON The Beautiful People  
PEARL JAM Eventlow  
VAST Free  
BLACK SABBATH Paranoid  
FILTER Hey Man, Nice Shot  
PAPA ROACH Last Resort  
SLAUGHTER Up All Night

4pm

LIVING COLOUR Cult Of Personality  
PAPA ROACH Last Resort  
METALLICA Whiplash  
TEMPLE OF THE DOG Say Hello 2 Heaven  
LIMP BIZKIT Re-arranged  
MOTLEY CRUE Shout At The Devil  
ROB ZOMBIE Dragula  
RED HOT CHILI PEPPERS Give It Away  
PRIMUS w/ OZZY N.I.B.  
GUNS N' ROSES My Michelle  
MEGADETH Angry Again  
VAST Free  
OLEANDER Why I'm Here

8pm

DISTURBED Stupify  
PANTERA Walk  
WARRANT Uncle Tom's Cabin  
A PERFECT CIRCLE Judith  
RED HOT CHILI PEPPERS Warped  
KORN A.D.I.D.A.S.  
PEARL JAM Black  
GODSMACK Bad Religion  
METALLICA Welcome Home  
WHITE ZOMBIE More Human Than Human  
PRIMUS w/ OZZY N.I.B.  
NINE INCH NAILS Into The Void



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

## New & Active

SLASH'S SNAKEBIT Been There Lately (Koch)  
Total Plays: 149, Total Stations: 17, Adds: 0  
COC Congratulations Song (Sanctuary/SRG)  
Total Plays: 125, Total Stations: 27, Adds: 14  
BENDER Isolate (TVT)  
Total Plays: 112, Total Stations: 14, Adds: 1  
GGIG Hit The Ground (Ultimatum)  
Total Plays: 89, Total Stations: 9, Adds: 0  
LENNY KRAVITZ Again (Virgin)  
Total Plays: 82, Total Stations: 9, Adds: 1  
SEVENDUST Going Back... (Republic/Universal)  
Total Plays: 74, Total Stations: 19, Adds: 10  
UNIFIED THEORY California (3:33/Universal)  
Total Plays: 71, Total Stations: 8, Adds: 0  
DEFTONES Back To... (Mini Maggit) (Maverick)  
Total Plays: 70, Total Stations: 31, Adds: 28

JESSE JAMES DUPREE Losing My Mind (V2)  
Total Plays: 63, Total Stations: 6, Adds: 0  
ONE MINUTE SILENCE Fish Out Of Water (V2)  
Total Plays: 62, Total Stations: 13, Adds: 11  
PRIMER 55 Loose (Island/DJMG)  
Total Plays: 55, Total Stations: 8, Adds: 2  
KITTEE Paperdoll (NG/Artemis)  
Total Plays: 39, Total Stations: 13, Adds: 10  
TIDEWATER GRAIN Here On The... (Warner Bros.)  
Total Plays: 39, Total Stations: 7, Adds: 1  
STONE TEMPLE PILOTS No Way Out (Atlantic)  
Total Plays: 34, Total Stations: 34, Adds: 33  
STRAIT UP Angel's Son (Immortal/Virgin)  
Total Plays: 19, Total Stations: 7, Adds: 7

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 10/300

ELEVEN Cool Cruel Baby (A&M/Interscope)  
GODSMACK Awake (Republic/Universal)  
PALOALTO Sonny (American/Columbia)  
STRAIT UP LAJON OF SEVENDUST Angel's Son (Immortal/Virgin)





# active INSIGHT

by  
**Tracey Hoskin**  
Asst. Rock Editor

**H**ow I picked a band to write about this week: most interesting name. Other methods I use include — but are not limited to: darts, how many bandmembers are hot, cool CD art, eenie-meenie-miney-moe and, sometimes, even talent. This week we're going with a talented band that happens to have an interesting name. **The Voodoo Glow Skulls** are amazing, interesting, fun and very different from what your male demo has grown accustomed to in the past year. Now I've either scared you off or piqued your interest.

The Voodoo Glow Skulls' history is longer than "Free Bird" and "Kashmir" put together. The three brothers and one good friend have been together for 12 long years. (Riverside had to listen to band practice for two years before the Skulls went public in 1990.) Singer Frank, guitarist Eddie, bassist Jorge Casillas and drummer Jerry O'Neil decided to be daring and added a horn section in 1991. "The Drop In," the first single from the Skulls' fifth release on Epitaph. *Symbolic*, showcases their ability to fuse punk, ska and metal into one neat little package.

KUPD/Phoenix's Larry Mac, host of *Into*

*Voodoo Glow Skulls*

the *Pit* and *Red Radio Underground*, raves. "The Voodoo Glow Skulls deliver more of their punk-Latin-metal-ska diatribe on their latest spell, *Symbolic*. These styles of music seem as different as bricks and water. The Skulls take their musical melting pot, wear it on their proverbial sleeves, and put it all together to make a statement of everything they are about. Unity through music! If that isn't symbolic, nothing is!" KRXQ/Sacramento's **Che Brooks** observes. "The new VGS is a solid example of why they are so great. Short blasts of horns, guitars and vocals that force you to move your head and probably a whole lot more. More aggressive than previous works. *Symbolic* is for people who want to dance while they mosh."



## R&R Top 20 Specialty Artists

September 29, 2000

- 1 **SOULFLY** (*Roadrunner*) "Jumpdafuckup," "Back To The Primitive"
- 2 **IOMMI** (*Divine/Priority*) "Time Is Mine," "Laughing Man," "Goodbye Lament"
- 3 **SLAVES ON DOPE** (*Divine/Priority*) "Inches From The Mainline," "Fallout"
- 4 **DOWNSET** (*Epitaph*) "Together"
- 5 **MUDVAYNE** (*No Name/Epic*) "Dig," "Internal Primates..."
- 6 **SPINESHANK** (*Roadrunner*) "Synthetic," "Ashmatic"
- 7 **NOTHINGFACE** (*TVT*) "Make Your Own Bones," "Bleeder"
- 8 **COLD** (*Flip/Geffen/Interscope*) "Just Got Wicked"
- 9 **PISSING RAZORS** (*Noise*) "Fields Of Disbelief," "Fork Tongue"
- 10 **TAPROOT** (*Velvet Hammer/Antalctic*) "Again And Again," "Smile"
- 11 **SHUVEL** (*Interscope*) "Set It Off"
- 12 **RELATIVE ASH** (*Island/IDJMG*) "Pout," "Breathe"
- 13 **AMEN** (*Virgin*) "Justified," "Price Of Reality"
- 14 **HALFORD** (*Metal-Is/SRG*) "The One You Love To Hate," "Resurrection"
- 15 **STRAIT UP** (*Immortal/Virgin*) "Absent"
- 16 **LOUD ROCKS** (*Loud/Columbia*) "Shame," "Still Not A Prayer"
- 17 **COC** (*SRG/Sanctuary*) "Congratulations Song"
- 18 **DEFTONES** (*Maverick*) "Korea"
- 19 **ULTRASPANK** (*Epic*) "Where?" "Crumble"
- 20 **IN FLAMES** (*Nuclear Blast*) "Pinball Map"

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>Jones Radio Network (JRN)</b> Hardsrive Various <b>Roxy Myzka/Los Brutos</b> Giggy "The This Ground" Ultrasonic "Where?" Papa Roach "Broken Homes" Iommi w/Sir "Tambourin" Deltasonic "Passenger"</p> <p><b>KZRR/Albuquerque, NM</b> <b>Rockin'</b> Sunday 11-midnight <b>Tom Service</b> Midnight "1" Slaves On Dope "Pushing Me" Pissing Razors "Fork Tongue" Nothingface "Can I Wait For..." Disturbed "Down With The Sickness"</p> <p><b>WQXR/Albany, NY</b> <b>Rock The Pit</b> Sunday 8-9pm <b>Tim Robbe</b> Slaves On Dope "Inches From The Mainline" Downset "Together" Shovel "Set It Off" Human Waste Project "This Town" Earth Crisis "Slither"</p> <p><b>KWHL/Anchorage, AK</b> <b>The Pit</b> Sunday 8-9pm <b>Boardslide John</b> Mudvayne "Dig" Slaves On Dope "Pushing Me" One King Down "Wine Eyes" Soufly "Pun" Taproot "Smile"</p> <p><b>WKGB/Binghamton, NY</b> Incessant Monday 10pm-11:30pm <b>The Outcast</b> Finger Eleven "Drop You Down" Liquid Gang "Blunt Force Trauma" Horschach "Let It Bleed" Phish "Wish I Could" Slaughter "Spit It Out"</p>	<p><b>WPXC/Cape Cod, MA</b> <b>To The Extreme</b> Saturday 9:30-10:30pm <b>Erik Stafford</b> Korn "Make Me Bad" Downset "Together" Mudvayne "Death Blooms" Taproot "Again And Again" At The Drive-In "One Armed Scissor"</p> <p><b>KEGL/Dallas, TX</b> <b>Unsubdued Rock Show</b> Sunday 7-8pm <b>Robert Wiggin</b> Halford "The One You Love..." Motley Crue "Treat Me Like..." Poison "I Hate Every Bone" Samantha "I Wanna Be Famous" Samantha "I Wanna Be Famous"</p> <p><b>WKLO/Grand Rapids, MI</b> <b>Metal At Midnight</b> Thursday midnight-1am <b>Tom "Wo" Stover</b> Iron Maiden "Out Of The Silent..." Motorhead "Motorhead" Iommi w/Sir "Tambourin" Amen "Price Of Reality" Downset "Together"</p> <p><b>WKLO/Grand Rapids, MI</b> <b>Climax</b> Sunday 8-10pm <b>Steve "The Red" Aldrich</b> Underworld "Punk's Girl" At The Drive-In "Pattern Against Use" Shed "Shed" U2 "Beautiful Day" Elastica "Image Change"</p> <p><b>WQXA/Harrisburg, PA</b> <b>Beats On The X</b> Sunday 1-2pm <b>Bliss</b> Bloodhound Gang "The Bad Touch" Astral Projection "Mushroom" Weasleys "Starting The Com..." Mudvayne "Mud" Pun "Tune In"</p>	<p><b>WQXA/Harrisburg, PA</b> <b>The Sunday News</b> Saturday 9-10am <b>Bill Hansen</b> Festibal "You're An Ocean" AEP "The Pit" Elliott "Drive On To Me" Vallapo "Into The New" Hooptrocks "Mad About You"</p> <p><b>WCCC/Hartford, CT</b> <b>Sunday Night Blues</b> Sunday 7-8pm <b>Boat Show</b> King Crimson "Hold On I'm Coming" Smolcan Joe Kubek "I Was Know What..." Candy Kane "Lull's Command Ability" Larry Garner "That Was Her Dance" Rooney Bauer Rocks "Tara A Bad Into..."</p> <p><b>KLFX/Killeen, TX</b> <b>Hot Radio</b> Saturday 10pm-midnight <b>Bob Fonda</b> Taproot "Warrior's Palladium" Machine Head "Desire Is Fire" Lime 77 "Duck" Ultrasonic "Clid" Cold "Just Got Wicked"</p> <p><b>KIOZ/Lincoln, NE</b> <b>Sunday Night Blues</b> Sunday 8-10pm <b>Samuel Knight</b> Soufly "Jumpstart" Downset "Together" Slaves On Dope "Yellow" Taproot "Again And Again" Loud Rocks "Still Not A Prayer"</p> <p><b>WQAB/Long Island, NY</b> <b>Fingers Metal Shop</b> Sunday 10pm-1am <b>Fingers</b> Mogwai "All The King" Rob Halford "Cyberworld" Alice Cooper "Black Young Man" Motley Crue "Hell On High Heels" My Run "Terror"</p>	<p><b>WTFX/Louisville, KY</b> <b>The Atlantic Network</b> Saturday 10pm-2am <b>Black Frank</b> Soufly "Back To The Primitive" Nothingface "For All The Set" Relative Ash "Pout" Loud Rocks "Shame" 40 Grit "Fide Into You"</p> <p><b>WTFX/Louisville, KY</b> <b>Deliver</b> Sunday 8-10pm <b>Chris Altman</b> Kottonmouth Kings "The Joint" Lulu "Bad Times" AF "Ever And A Day" Elliott "Drive On To Me"</p> <p><b>KATT/Oklahoma City, OK</b> <b>KATT's Big Metal</b> Friday midnight-2am <b>Erik B.</b> Vespa "Stay" Halford "Night Fall" Alice Cooper "Gimme" Poison "I Hate Every Bone" 40 Grit "Surviving Time"</p> <p><b>KATT/Oklahoma City, OK</b> <b>Loansh Pad</b> Sunday 10pm-1am <b>Joe Mitchell</b> U2 "Beautiful Day" COC "Congratulations Song" Mogwai "All The King" Green Day "Morosity" Rage Against The... "Teasty"</p>	<p><b>KUPD/Phoenix, AZ</b> <b>Red Radio Underground</b> Sunday 7-8pm <b>Larry Mac</b> Juno Reactor "Pistolero" At The Drive-In "One Armed Scissor" Jets To Brazil "Empty Picture Frame" My Run "Terror" Suicidal Tendencies "Pop Song"</p> <p><b>KUPD/Phoenix, AZ</b> <b>Into The Pit</b> Sunday 10pm-midnight <b>Larry Mac &amp; The Berserker</b> Halford "Resurrection" Soufly "Back To The Primitive" Suicidal Tendencies "Su Cama Es Mi Casa" Convergency Camp "Bate The Liar" Iommi "Time Is Mine"</p> <p><b>KRXQ/Sacramento, CA</b> <b>Ear Wheeler</b> Sunday 9-9:30pm <b>Chris Brooks, Paul Wilbur</b> Downington "Rock 'n Roll" Killing Joke "All My Friends Are..." Voodoo Glow Skulls "The Drop In" Spineshank "Sensations" Jahenna Therapy "To The Sun Of..."</p> <p><b>KBER/Salt Lake City, UT</b> <b>Radio Kees</b> Sunday 9-11pm <b>Barry</b> Soufly "Mudvayne" Nothingface "Bleeder" Dave "Red Light" 40 Grit "Fide Into You" COC "Congratulations Song"</p>	<p><b>KISW/Seattle, WA</b> <b>Metel Shop</b> Saturday midnight-2am <b>Adam Gelber</b> Beesha "Marmade Dreams" Stuie Mop "Drawing Blood" Sins Of Thy Betwixt "Thing That Should..." Parazy "Goodman Electric" 40 Grit "Heads"</p> <p><b>KISW/Seattle, WA</b> <b>How Music Hour</b> Sunday 10-11pm <b>Scott Vandenberg</b> COC "Congratulations Song" President Of The... "Try E episodes" Iommi "Black Sabbath" Iron Maiden "Out Of The Silent..." Queensrÿche "Beside You"</p> <p><b>WXTM/St. Louis, MO</b> <b>Stiletto</b> Sunday 8pm-9pm <b>Johnny Orr</b> Sevendust "Gore! Back To Cali" Soufly "Hoop" Downset "Together" Slaves On Dope "Inches From The..." Strait Up "Absent"</p>	<p><b>WXTM/St. Louis, MO</b> Hawtired Friday 10pm-midnight <b>Johnny Orr</b> Jackie Lee "Aloha Satehiki" Groove Armada "If Everybody Loves" Lulu Sitter "Body Freedom" Guns N' "Love Drum" Mashed! "Rinôç"</p> <p><b>KLFX/Tucson, AZ</b> <b>Area 51</b> Friday 10pm-midnight <b>Bob Black</b> Soufly "Back To The Primitive" Nothingface "Bleeder" Cold "Just Got Wicked" Iommi w/Dave Groh "Goodbye Lament" Megadeth "Kill The King"</p> <p><b>WWDC/Washington, DC</b> <b>New Music Hour</b> Sunday 9:30-10:30pm <b>Buddy Hauer</b> Linton Park "One Step Closer" American Pearl "Free Your Mind" Duff For Lulu "Step Into The Night" Ultrasonic "Where?" Raiders "Opium"</p> <p><b>WXBE/Wilkes Barre, PA</b> <b>Freddie's Closet</b> Saturday 11pm-1am <b>Freddie</b> Spineshank "Rustic" In Flames "Scars Forgetting" Halford "Wish I Had" Iommi "Time Is Mine" Motorhead "Eat The Peck"</p>
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31 total reporters from the Active Rock and Rock pages

**R&R**  
The Years  
In Review

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## Stations and their adds listed alphabetically by market

### New & Active

**TAPROOT** Again And Again (*Velvet Hammer/Atlantic*)  
Total Plays: 279, Total Stations: 22, Adds: 6

**DUMDUMS** Everything (*MCA*)  
Total Plays: 257, Total Stations: 26, Adds: 3

**DUST FOR LIFE** Step Into The Light (*Wind-up*)  
Total Plays: 247, Total Stations: 22, Adds: 7

**FULL DEVIL JACKET** Where Did You Go? (*Island/IDJMG*)  
Total Plays: 244, Total Stations: 20, Adds: 2

**DEFTONES** Back To School (Mini Maggit) (*Maverick*)  
Total Plays: 207, Total Stations: 41, Adds: 31

**'A'** Monkey Kong (*Mammoth*)  
Total Plays: 197, Total Stations: 21, Adds: 1

**ULTRASPAK** Where (*Epic*)  
Total Plays: 183, Total Stations: 16, Adds: 0

**MATCHBOX TWENTY** Crutch (*Lava/Atlantic*)  
Total Plays: 162, Total Stations: 16, Adds: 5

**EMINEM** Stan (*Aftermath/Interscope*)  
Total Plays: 154, Total Stations: 7, Adds: 0

**INCUBUS** F/Big Punisher Stan Not A Player (*Loud/Columbia*)  
Total Plays: 137, Total Stations: 9, Adds: 1

**PRIMER 55** Loose (*Island/IDJMG*)  
Total Plays: 120, Total Stations: 7, Adds: 1

**FATBOY SLIM** Ya Mama (*Skint/Astralwerks/Virgin*)  
Total Plays: 82, Total Stations: 9, Adds: 5

**LIFHOUSE** Hanging By A Moment (*DreamWorks*)  
Total Plays: 79, Total Stations: 26, Adds: 25

**COLD** Just Got Wicked (*Flip/Geffen/Interscope*)  
Total Plays: 66, Total Stations: 10, Adds: 6

**SEVENDUST** Going Back To Cali (*Republic/Universal*)  
Total Plays: 62, Total Stations: 13, Adds: 11

**ONE MINUTE SILENCE** Fish Out Of Water (V2)  
Total Plays: 28, Total Stations: 7, Adds: 7

**STONE TEMPLE PILOTS** No Way Out (*Atlantic*)  
Total Plays: 24, Total Stations: 38, Adds: 37

Songs ranked by total plays

### Reporters

**WEDX/Albany, NY**  
PE: Mike Siskind  
1. JIMMY 1.8 "Thunder"  
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**WVBL/Albany, NY**  
PE: Steve Groves  
1. "Thunder"  
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**KTEG/Albuquerque, NM**  
PE: Steve Groves  
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**WVXX/Atlanta, GA**  
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**WVXX/Columbia, SC**  
PE: Steve Groves  
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**WVXX/Columbus, OH**  
PE: Steve Groves  
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**WVXX/Corpus Christi, TX**  
PE: Steve Groves  
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**WVXX/Dallas-Ft. Worth, TX**  
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**WVXX/Denver, CO**  
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**WVXX/Detroit, MI**  
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**WVXX/Houston, TX**  
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**WVXX/Houston, TX**  
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**WVXX/Maryland, MD**  
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**WVXX/Memphis, TN**  
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**WVXX/Portland, OR**  
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**WVXX/Santa Barbara, CA**  
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**WVXX/Santa Barbara, CA**  
PE: Steve Groves  
1. "Thunder"  
2. "Thunder"  
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**WVXX/Santa Barbara, CA**  
PE: Steve Groves  
1. "Thunder"  
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**WVXX/Santa Barbara, CA**  
PE: Steve Groves  
1. "Thunder"  
2. "Thunder"  
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5. "Thunder"

**WVXX/Santa Barbara, CA**  
PE: Steve Groves  
1. "Thunder"  
2. "Thunder"  
3. "Thunder"  
4. "Thunder"  
5. "Thunder"

\* = Mediabase 24/7 monitored

78 Total Reporters  
78 Current Reporters  
77 Current Playlists

Reported Frozen Playlist (1):  
WVXX/Savannah, SC



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# active INSIGHT

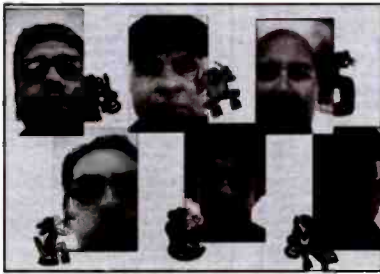
by Tracey Hoskin  
Asst. Rock Editor

**H**ow I picked a band to write about this week: most interesting name. Other methods I use include — but are not limited to: darts, how many bandmembers are hot, cool CD art, eenie-meenie-miney-moe and, sometimes, even talent. This week we're going with a talented band that happens to have an interesting name. **The Voodoo Glow Skulls** are amazing, interesting, fun and very different from what your male demo has grown accustomed to in the past year. Now I've either scared you off or piqued your interest.

The Voodoo Glow Skulls' history is longer than "Free Bird" and "Kashmir" put together. The three brothers and one good friend have been together for 12 long years. (Riverside had to listen to band practice for two years before the Skulls went public in 1990.) Singer Frank, guitarist Eddie, bassist Jorge Casillas and drummer Jerry O'Neil decided to be daring and added a horn section in 1991. "The Drop In," the first single from the Skulls' fifth release on Epitaph, *Symbolic*, showcases their ability to fuse punk, ska and metal into one neat little package.

KUPD/Phoenix's Larry Mac, host of *Into*

*the Pit* and *Red Radio Underground*, raves, "The Voodoo Glow Skulls deliver more of their punk-Latin-metal-ska diatribe on their latest spell, *Symbolic*. These styles of music seem as different as bricks and water. The Skulls take their musical melting pot, wear it on their proverbial sleeves, and put it all together to make a statement of everything they are about. Unity through music! If that isn't symbolic, nothing is!" KRXX/Sacramento's **Che Brooks** observes. "The new VGS is a solid example of why they are so great. Short blasts of horns, guitars and vocals that force you to move your head and probably a whole lot more. More aggressive than previous works, *Symbolic* is for people who want to dance while they mosh."



Voodoo Glow Skulls

## R&R Top 20 Specialty Artists

September 29, 2000

- 1 **SOULFLY** (*Roadrunner*) "Jumpdafuckup," "Back To The Primitive"
- 2 **IOMMI** (*Divine/Priority*) "Time Is Mine," "Laughing Man," "Goodbye Lament"
- 3 **SLAVES ON DOPE** (*Divine/Priority*) "Inches From The Mainline," "Fallout"
- 4 **DOWNSSET** (*Epitaph*) "Together"
- 5 **MUDVAYNE** (*No Name/Epic*) "Dig," "Internal Primates..."
- 6 **SPINESHANK** (*Roadrunner*) "Synthetic," "Ashmatic"
- 7 **NOTHINGFACE** (*TVT*) "Make Your Own Bones," "Bleeder"
- 8 **COLD** (*Flip/Geffen/Interscope*) "Just Got Wicked"
- 9 **PISSING RAZORS** (*Noise*) "Fields Of Disbelief," "Fork Tongue"
- 10 **TAPROOT** (*Velvet Hammer/Atlantic*) "Again And Again," "Smile"
- 11 **SHUVEL** (*Interscope*) "Set It Off"
- 12 **RELATIVE ASH** (*Island/IDJMG*) "Pout," "Breathe"
- 13 **AMEN** (*Virgin*) "Justified," "Price Of Reality"
- 14 **HALFORD** (*Metal-Is/SRG*) "The One You Love To Hate," "Resurrection"
- 15 **STRAIT UP** (*Immortal/Virgin*) "Absent"
- 16 **LOUD ROCKS** (*Loud/Columbia*) "Shame," "Still Not A Prayer"
- 17 **COC** (*SRG/Sanctuary*) "Congratulations Song"
- 18 **DEFTONES** (*Maverick*) "Korea"
- 19 **ULTRASPANK** (*Epic*) "Where?" "Crumble"
- 20 **IN FLAMES** (*Nuclear Blast*) "Pinball Map"

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

### Jones Radio Network (JRN)

**Hardrive**  
Varies  
**Rozz Myzal/Lee Brives**  
Egg "No The Ground"  
Ultraspank "Where?"  
Papa Roach "Broken Homes"  
Iommi w/Son "Tarkus" "Patterns"  
Deltones "Passenger"  
**KZZR/Dallas, TX**  
Roadkill  
Sunday 11-midnight  
**Tom Servo**  
Mudvayne "1"  
Slaves On Dope "Pushing Me"  
Pissing Razors "Fork Tongue"  
Nothingface "Can't Wait For"  
Disturbed "Down With The Sickness"

### WQBR/Albany, NY

**Kish The Pit**  
Sunday 8-9pm  
**Tom Servo**  
Slaves On Dope "Inches From The Mainline"  
Downset "Together"  
Shovel "Set It Off"  
Human Waste Project "This Town"  
Earth Crisis "Sinner"  
**KWHL/Anchorage, AK**  
The Pit  
Sunday 8-9pm  
**Boarded John**  
Mudvayne "Dig"  
Slaves On Dope "Pushing Me"  
One King Down "Nine Eyes"  
Souldly "Pier"  
Taproot "Smile"

### WQGB/Binghamton, NY

**Incoming**  
Monday 10pm-11:30pm  
**Tom Servo**  
Finger Eleven "Dray The Dream"  
Lipstick Gang "Blue Prince Trauma"  
Retrochick "Last "Open"  
Pizzichello "Keep It Clean"  
Sleightfoot "Spit It Out"

### WPXC/Cape Cod, MA

**To The Extreme**  
Saturday 8:30-10:30pm  
**Eric Starford**  
Korn "Mash Me Bad"  
Downset "Together"  
Mudvayne "Death Blooms"  
Taproot "Again And Again"  
At The Drive-In "One Armed Scissor"

### WGLQ/Grand Rapids, MI

**Metal At Midnight**  
Thursday midnight-1am  
**Tom Servo**  
Ivan Madson "Out Of The Silent"  
Motorhead "Motorhead"  
Iommi w/Peter Steele "Say No To Love"  
Amen "Price Of Reality"  
Downset "Together"  
**WGLQ/Grand Rapids, MI**  
Classics  
Sunday 9-10pm  
**Slavo "The Rat" Miskish**  
Underworld "Pearly Gate"  
At The Drive-In "Pattern Against User"  
Shelby "Shelby"  
U2 "Beautiful Day"  
Eminem "Rap God"

### WQXA/Harrisburg, PA

**Beats On The X**  
Sunday 1-2am  
**William**  
Bloodhound Gang "The Bad Touch"  
Astral Projection "Motorhead"  
Hollywood "Singing The Com"  
Mudvayne "Blunt"  
Fish "Tune In"

### WQXA/Harrisburg, PA

**The Sunday News**  
Sunday 8-10am  
**Bill Hanson**  
Festival "You're An Ocean"  
AKP "The Pit"  
Eliot "Drive On To Me"  
Vallero "Into The New"  
Hooptonic "Mad About You"

### KLFX/Killeen, TX

**Kid Radio**  
Saturday 10pm-midnight  
**Bob Fonda**  
Taproot "Silver's Reflection"  
Machine Head "Down To Fire"  
Lina 77 "Touch"  
Ultraspank "Click"  
Cold "Just Got Wicked"

### WQAA/Long Island, NY

**Fingers Metal Shop**  
Sunday 10pm-1am  
**Fingers**  
Mogwai "All The King"  
Rob Halford "Scream"  
Mudvayne "Blunt"  
Mudvayne "Blunt"  
Mudvayne "Blunt"  
My Run "Terror"

### WTFX/Louisville, KY

**The Attitude Network**  
Saturday 10pm-2am  
**Black Frank**  
Souldly "Back To The Primitive"  
At The Drive-In "One Armed Scissor"  
Nothingface "For All The Sin"  
Relative Ash "Phat"  
Loud Rocks "Shame"  
40 Grit "Fade Into You"

### WTFX/Louisville, KY

**Deaf**  
Sunday 8-10pm  
**Chris Allman**  
Kottonmouth Kings "The Joint"  
Downset "Together"  
Lilka "Mad Times"  
AF "Ever And A Day"  
Eliot "Drive On To Me"

### KATT/Oklahoma City, OK

**KATY's Big Metal**  
Friday midnight-2am  
**Eric S.**  
Mudvayne "Smile"  
Hollywood "Night Fall"  
Alice Cooper "Gimme"  
Patterson "I Hate Every Bone"  
40 Grit "Serving Time"

### KUPD/Phoenix, AZ

**Red Radio Underground**  
Sunday 7-9pm  
**Larry Mac**  
Juno Reactor "Pistons"  
At The Drive-In "One Armed Scissor"  
Jets To Brazil "Empty Picture Frame"  
My Run "Terror"  
Souldly "Tenderloins" "Pop Song"

### KUPD/Phoenix, AZ

**Into The Pit**  
Sunday 10pm-midnight  
**Larry Mac & The Borzov**  
Hollywood "Resurrection"  
Souldly "Back To The Primitive"  
Souldly "Back To The Primitive"  
Souldly "Back To The Primitive"  
Souldly "Back To The Primitive"  
Souldly "Back To The Primitive"  
Souldly "Back To The Primitive"

### KIER/Salt Lake City, UT

**Radio Kees**  
Sunday 9-11pm  
**Barby**  
Souldly "Mudvayne"  
Nothingface "Blender"  
Cold "Still Not A Prayer"  
40 Grit "Fade Into You"  
COC "Congratulations Song"

### KISW/Seattle, WA

**Metal Shop**  
Saturday midnight-2am  
**Adam Golebski**  
Research "Motorhead Drama"  
Slack Moop "Drawing Blood"  
Sims Of It Beloved "Thing That Should"  
Pantera "Goldmine Electric"  
40 Grit "Heads"

### KISW/Seattle, WA

**New Music Hour**  
Sunday 10-11pm  
**Scott Vanderpool**  
COC "Congratulations Song"  
Presidents Of The... "Tiny Explosions"  
Iommi w/Dave Grohl "Goodbye To Love"  
Megadeth "All The King"  
Ozzy Osbourne "Bastide You"

### WXTM/St. Louis, MO

**Stank**  
Sunday 8pm-9pm  
**Johanny Dri**  
Souldly "Back To Call"  
Souldly "Blunt"  
Downset "Together"  
Slaves On Dope "Inches From The"  
Strait Up "Absent"

### WXTM/St. Louis, MO

**Hotwire**  
Friday 10pm-midnight  
**Johanny Dri**  
Jackoffs "Ain't No Satellite"  
Groove Armada "I'm Everybody's Lover"  
Lela Sater "Body Frenetic"  
Stab! "I Love Dump"  
Mancini "Habit"

### KLPX/Tucson, AZ

**Area 51**  
Friday 10pm-midnight  
**Bob Oshkin**  
Souldly "Back To The Primitive"  
Nothingface "Blender"  
Cold "Just Got Wicked"  
Iommi w/Dave Grohl "Goodbye To Love"  
Megadeth "All The King"

### WWDC/Washington

**New Music Hour**  
Sunday 9:30-10:30pm  
**Buddy Beer**  
Linton Park "One Step Closer"  
American Pearl "Free Your Mind"  
Dust For Life "Step Into The Night"  
Ultraspank "Where?"  
Radiohead "Optimistic"

### WXTM/St. Louis, MO

**Monday Night Metal**  
Monday-Fri 11pm-midnight  
**Kane**  
(host) phone earth "Waiting To Die"  
Souldly "Pier"  
Relative Ash "Phat"  
Slack Moop "Set The Tone"  
Spineshank "Synthetic"

31 total reporters from Active Rock and Rock

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In Review

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Stations and their ads listed alphabetically by market

New & Active

TAPROOT Again And Again (Velvet Hammer/Atlantic)
Total Plays: 279, Total Stations: 22, Adds: 6
DUMDUMS Everything (MCA)
Total Plays: 257, Total Stations: 26, Adds: 3
DUST FOR LIFE Step Into The Light (Wind-up)
Total Plays: 247, Total Stations: 22, Adds: 7
FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)
Total Plays: 244, Total Stations: 20, Adds: 2
DEFTONES Back To School (Mini Maggit) (Maverick)
Total Plays: 207, Total Stations: 41, Adds: 31
'A' Monkey Kong (Mammoth)
Total Plays: 197, Total Stations: 21, Adds: 1

ULTRASPAK Where (Epic)
Total Plays: 183, Total Stations: 16, Adds: 0
MATCHBOX TWENTY Crutch (Lava/Atlantic)
Total Plays: 162, Total Stations: 16, Adds: 5
EMMENI Stan (Aftermath/Interscope)
Total Plays: 154, Total Stations: 7, Adds: 0
INCUBUS FBI/8 PUNISHER SMH Not A Player (Loud/Columbia)
Total Plays: 137, Total Stations: 9, Adds: 1
PRIMER \$5 Loose (Island/IDJMG)
Total Plays: 120, Total Stations: 7, Adds: 1
FATBOY SLIM Ya Mama (Slint/Astrakwerks/Virgin)
Total Plays: 82, Total Stations: 9, Adds: 5

LIFEHOUSE Hanging By A Moment (DreamWorks)
Total Plays: 79, Total Stations: 26, Adds: 25
COLD Just Got Wicked (Flip/Geffen/Interscope)
Total Plays: 66, Total Stations: 10, Adds: 6
SEVENOUST Going Back To Cali (Republic/Universal)
Total Plays: 62, Total Stations: 13, Adds: 11
ONE MINUTE SILENCE Fish Out Of Water (V2)
Total Plays: 28, Total Stations: 7, Adds: 7
STONE TEMPLE PILOTS No Way Out (Atlantic)
Total Plays: 24, Total Stations: 38, Adds: 37

Songs ranked by total plays

Reporters

Grid of radio markets with station call letters, reporter names, and ad types. Includes markets like WECK/Albany, NY; WQQX/Columbia, SC; WCRG/Portland, ME; etc.

\* = Mediabase 24/7 monitored

78 Total Reporters
78 Current Reporters
77 Current Playlists

Reported Frozen Playlist (1):
WVTV/Savannah, SC



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**JIM KERR**  
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PART ONE OF A TWO-PART SERIES

## Crossing The Street

■ WKQX (Q101)/Chicago PD Dave Richards discusses the challenges of switching stations

**W**hen Dave Richards left Active Rock WRCX/Chicago upon its transition to "Jammin' Oldies" WUBT and joined crosstown WKQX (Q101), I felt that he had one of the toughest programming jobs in the format ahead of him. He had the twin difficulties of facing heightened expectations (Q101 no longer had to worry about former rival WRCX siphoning away listeners, and it now had WRCX's high-profile *Mancow's Morning Madhouse*) while integrating himself and the new morning show into the Q101 family.

This week I talk with Richards about his transition to Q101 and how the station has changed since he and Mancow got there. Next week I'll discuss a more general view of the format from Richards' unique perspective.



Dave Richards

**R&R:** You brought a lot of competitive baggage to Q101, and at the same time the station was integrating Mancow and facing change from within. What did you see as your biggest challenge when you joined the station?

**DR:** I think Powerman 5000 said it really well: "When worlds collide." You have two radio stations that competed head-to-head. It was an amazing and very healthy rivalry for five years. It was truly great. So for me, the biggest thing was to be able to work in the intellectual facility that was my biggest competitor. That was one challenge. Mancow was here a few months before me, so the evolution of working him into the radio station had already begun, but because I had prior knowledge of how to do that, we certainly worked very hard at making Q101 a part of Mancow and making Mancow part of Q101.

**R&R:** Since you had worked with Mancow for so long, was there at least a feeling of slipping on a comfortable old pair of shoes when you joined the station?

**DR:** Absolutely, but it was not just Cow; it was the entire morning show staff. On the other hand, that was one of the biggest challenges. One of the first steps for me was to make the station one complete entity, both on and off the air.

**R&R:** With the demise of WRCX and the addition of Mancow, did you feel cursed with unrealistically increased expectations?

**DR:** No, and here's why: The reality is that when Q101 got Cow, the immediate assumption, which is

largely correct, was that it had to move more male because you had this large cume sitting there that needed to go somewhere. Some people assumed that would make Q101 a much bigger radio station, and on paper that certainly sounds good.

But when Q101 shifts its focus even slightly to become more male, some, if not many, of the females will move on to another radio station. Also, much of the WRCX audience was going to move on to a station other than Q101 anyway — maybe because of the kind of music, maybe because of the difference in branding. The result is that, for whatever reason, other stations benefited, not just Q101.

**R&R:** It sounds to me like your challenge coming in was to find the mix that would bring the most people to the table with Mancow on Q101 and WRCX gone. How did that process evolve over time?

**DR:** When I first got here in early 1998, the obvious move was to toughen up a bit, and we did the right thing. In spring of 1999 we achieved the highest book the station ever had, and things were going great. This was at the beginning of an onslaught of harder-edged alternative rock, and we were at the forefront of radio stations that were taking that path.

However, I think we may have gotten caught up in it and gotten a little too hard. We didn't sink the ship, but we certainly took a little dip. In the summer of 1999 there was a very dedicated audience that loved rock music, and there was a very dedicated audience that loved alternative music.

**R&R:** So Q101 had to occupy a new integrated position that was sensitive to both its and WRCX's pasts. It kind of reminds me of what the situation was like when both stations were still around. Unlike some

other competitive rock markets, it always seemed to me as though WRCX and Q101 were almost complementary.

**DR:** Well, they were complementary in that they could survive together, and it was really good for the audience. When there was a record that both stations were playing, the audience benefited, because then it was a competition for new music. The best thing to have is competition. When you have no competition, you can get lazy. It's called "the art of war." For example, one station would charge the other with "Oh, they're Alternative" or "They are Rock." The stations were strongly branding themselves and each other, due largely to the competition.

**R&R:** How did the loss of a branding partner, if you will, affect Q101?

**DR:** A good way to look at our situation, based on the past I just described, would be that there is a person out there who has been a "rock guy" for a long time and may not want to listen to the Alternative station. We may have overthought this, but we certainly saw that in focus groups.

As a result, we found that we had two different paths that we could take: We could be much more mainstream, or we could go in the direction that most of the music seems to be going in. The funny thing is that what was hard is now mainstream, and what was active is now mainstream.

**R&R:** So even though the station has taken on a harder tinge, the overall strategic position of being a mainstream Alternative station hasn't changed, because the mainstream has gotten harder, and it has opened up an opportunity for you to play that stuff.

**DR:** The one thing that I have learned from doing both Active Rock and Alternative is that they are dramatically different. They may share a lot of audience and music, but the mentality behind Alternative is much

## Breaking Molly's Yes: Week 6

■ A radio and record diary

**Chris Williams**  
APD/MD, WNNX(99X)/Atlanta

Twenty-one spins on Molly's Yes this week at 99X in all dayparts. We need sales soon. It was a great week for Molly's Yes nationally. Universal picked up our sister station, KKMR (Merge 93.3)/Dallas, a good top-10 market, and WDOJ/Chatanooga, TN, a great sales market. I'm excited, because with all the major releases coming out this fourth quarter, that kind of radio attention should keep the label excited. Have I mentioned the importance of momentum recently?

OK, so I know the Marilyn Manson is still coming, as well as the new Nine Inch Nails. Are we almost done with major singles releases yet? Once we get through the glut, I hope a couple other Southeast Alternative stations can be swayed to play Molly's Yes during the fourth quarter.

My attention is focused on the 99X Big Day Out right now, so I haven't been talking to as many radio people the past week. This Sunday is our event with STP, Green Day, Papa Roach, Everclear, Travis, Stroke 9, Eve 6, The Deftones, Incubus, The Mighty Mighty Bosstones, SR-71, Linkin Park, Disturbed and Ultraspank. I'm also putting the 99X Live X 6 CD to bed this week. I've literally been working on this for a year. Big names, cool art ... I'll spill the beans about it after Big Day Out.

**Howard Leon**  
VP/Promotion, Universal Records

**September 18:** Just to remind everyone, KKMR/Dallas and WDOJ/Chattanooga, two Adult Alternatives, both added the track this week. I mentioned that last week, and it got such a big laugh all around that I thought I'd start off with it again. Actually, they're two very good stations — they spin records, and you can actually get a real pulse at retail. (In fact, I would personally nominate Brian Phillips for a major industry award if I knew what the hell he actually did.)

**September 20, 4:03am:** Soundscan. Let me just preface this by saying that the 99X Retail Branding Program began today, so all expectations are in check until next week. Nonetheless, I think there was an overall sense of disappointment at the numbers, 18-26 pieces. (I know Sean Demery is behind all this. I can't prove it yet, but I can just feel it.)

**11:15 am:** Another group conference call with Chris Williams, Avery Lipman and Larry Schuster, our regional. To visualize the mood, imagine being at the bedside of your Uncle Sol, in the hospital, hooked up to every possible machine, trying to sound convincing about his chances of winning the Boston Marathon next week. You get the idea.

**September 22:** Steve Leeds said he had a conversation with Lenny Diana from WDX/Pittsburgh about the track. Lenny had been an early vocal supporter of the track and band. Now Steve said Lenny was being evasive but also mentioned that he knows there's something going on with it. Great. We're trying to find some heroes, and he's quoting Frida songs. Isn't she doing a duet with Moby or something?

more current-driven, so there is much more youth in its audience composition. Essentially, it moves the way a CHR station does. You have to change the station with the way the music is changing.

I sat across the street for a few years and thought, "Why is [former Q101 PD] Bill Gamble doing what he is doing for X, Y, Z?" But our most-played records right now are Papa Roach, Disturbed and Limp Bizkit, while last year the most-played records were something completely different. And the year before that it was something else. To walk down the halls of Q101 and see gold records from Jewel and Sarah McLachlan is very enlightening.

My point is: It changes. Rock means rock and Country means country, but the beauty of Alternative is

that it can change. Alternative is the branding of Q101, and that can mean something different every year.

**R&R:** It lets the audience define the music of the radio station.

**DR:** Absolutely. Some people will say, "Well, that is not alternative. You are playing hard rock music." OK, then what is alternative music right now? It changes, and change is good. We do not fear change.

**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.

It's not just a phase.

# Kottonmouth Kings



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# R&R Alternative Top 50

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	GREEN DAY Minority (Reprise)	2894	+252	292972	5	78/0
2	2	INCUBUS Stellar (Immortal/Epic)	2606	+107	253914	15	75/0
3	3	PAPA ROACH Last Resort (DreamWorks)	2453	-44	284338	27	75/1
4	4	FUEL Hemorrhage (In My Hands) (550 Music)	2438	+131	213792	7	75/1
7	5	3 DOORS DOWN Loser (Republic/Universal)	1986	+90	188041	12	73/0
5	6	DEFTONES Change (In The House Of Flies) (Maverick)	1896	-241	179669	20	69/0
8	7	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	1865	+138	174631	5	76/0
6	8	SR-71 Right Now (RCA)	1864	-92	147611	21	67/1
14	9	U2 Beautiful Day (Interscope)	1728	+356	173159	3	67/0
9	10	DISTURBED Stupify (Giant/Reprise)	1684	+3	173935	19	62/0
10	11	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1515	-143	136009	18	70/0
12	12	VAST Free (Elektra/EEG)	1502	+14	117806	7	74/0
11	13	WHEATUS Teenage Dirtbag (Columbia)	1462	-118	110491	13	65/0
13	14	3 DOORS DOWN Kryptonite (Republic/Universal)	1442	-41	188566	32	65/1
Breaker	15	BLINK-182 Man Overboard (MCA)	1399	+729	183756	2	70/2
18	16	FOO FIGHTERS Next Year (Roswell/RCA)	1314	+110	106740	6	63/2
16	17	RAGE AGAINST THE MACHINE Testify (Epic)	1296	-6	152472	9	62/1
19	18	LIMP BIZKIT My Generation (Flip/Interscope)	1233	+135	161792	4	66/2
17	19	A PERFECT CIRCLE Judith (Virgin)	1220	-15	143643	25	59/0
20	20	EVERLAST Black Jesus (Tommy Boy)	1195	+150	114939	3	64/1
21	21	A PERFECT CIRCLE 3 Libras (Virgin)	1175	+133	125914	4	60/3
22	22	EVERCLEAR AM Radio (Capitol)	1167	+141	73685	5	56/1
15	23	EVE 6 Promise (RCA)	1101	-226	71914	17	50/0
Breaker	24	LIMP BIZKIT Rollin' (Flip/Interscope)	1016	+80	108915	4	64/1
25	25	DEXTER FREEBISH Leaving Town (Capitol)	920	+4	51368	8	44/0
27	26	HARVEY DANGER Sad Sweetheart Of The Rodeo (London/Sire)	891	+75	69094	6	55/1
23	27	NICKELBACK Leader Of Men (Roadrunner)	860	-95	73216	18	47/0
40	28	COLLECTIVE SOUL Why Pt. 2 (Atlantic)	847	+225	50088	2	50/4
39	29	PAPA ROACH Broken Home (DreamWorks)	809	+185	106992	2	57/8
Debut	30	RADIOHEAD Optimistic (Capitol)	783	+654	102535	1	62/10
34	31	LINCOLN PARK One Step Closer (Warner Bros.)	777	+102	105076	3	55/5
30	32	(HED) PLANET EARTH Bartender (Volcano/Jive)	773	+27	88387	6	48/3
37	33	WALLFLOWERS Sleepwalker (Interscope)	742	+77	49538	3	37/1
29	34	BARNAKED LADIES Pinch Me (Reprise)	730	-33	40775	7	33/2
38	35	CAVIAR Tangerine Speedo (Island/IDJMG)	710	+68	73480	6	43/4
26	36	OPM Heaven Is A Half Pipe (If...) (Atlantic)	707	-153	47474	11	42/0
31	37	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	689	-40	47780	7	41/0
33	38	GOOD CHARLOTTE Little Things (Epic)	679	+2	54869	7	48/0
28	39	EVERCLEAR Wonderful (Capitol)	627	-147	45426	19	42/0
32	40	VERTICAL HORIZON You're A God (RCA)	613	-101	32351	15	32/0
43	41	CREED Are You Ready (Wind-up)	591	+82	68886	2	34/3
42	42	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	539	-4	42077	7	48/2
Debut	43	LENNY KRAVITZ Again (Virgin)	511	+226	47660	1	32/1
35	44	P.O.D. Rock The Party (Off The Hook) (Atlantic)	496	-177	54139	14	42/0
41	45	DANDY WARHOLS Bohemian Like You (Capitol)	460	-116	28671	9	30/0
47	46	GODSMACK Bad Religion (Republic/Universal)	386	-32	21598	13	20/0
44	47	8STOP\$7 Question Everything (Reprise)	378	-100	16597	13	24/0
45	48	BT Never Gonna Come Back Down (Nettwerk/Capitol)	378	-97	26294	14	35/0
Debut	49	VALLEJO Into The New (Crescent Moon/550 Music)	350	+65	24466	1	27/1
48	50	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	343	-37	18167	7	25/0

## Most Added

ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS No Way Out (Atlantic)	37
DEFTONES Back To School (Mini Maggitt) (Maverick)	31
LIFHOUSE Hanging By A Moment (DreamWorks)	25
SEVENDUST Going Back To Cali (Republic/Universal)	11
RADIOHEAD Optimistic (Capitol)	10
PAPA ROACH Broken Home (DreamWorks)	8
AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)	8
DUST FOR LIFE Step Into The Light (Wind-up)	7
ONE MINUTE SILENCE Fish Out Of Water (V2)	7
SPINESHANK Synthetic (Roadrunner)	7

## CAVIAR

### "Tangerine Speedo"

Researching Huge at Airplay Leaders!  
New At:

LIVE 105, WMRQ, KFRR, WRZK

Island Def Jam Music Group A Universal Music Company

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLINK-182 Man Overboard (MCA)	+729
RADIOHEAD Optimistic (Capitol)	+654
U2 Beautiful Day (Interscope)	+356
GREEN DAY Minority (Reprise)	+252
LENNY KRAVITZ Again (Virgin)	+226
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	+225
PAPA ROACH Broken Home (DreamWorks)	+185
DEFTONES Back To School (Mini Maggitt) (Maverick)	+185
EVERLAST Black Jesus (Tommy Boy)	+150
MATCHBOX TWENTY Crutch (Lava/Atlantic)	+142

## Breakers

<b>BLINK-182</b>		
<b>Man Overboard (MCA)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1399/729	70/2	15
<b>LIMP BIZKIT</b>		
<b>Rollin' (Flip/Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1016/80	64/1	21

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

78 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 9/17-Saturday 9/23. 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.



# DUST FOR LIFE STEP INTO THE LIGHT

Already On:

WXRK KROQ WBCN WHFS  
WAQZ KWOD WPLA WHRL  
WNFZ KMBY WAVF KRAD  
WXSX WEEQ KQRX and more

New Adds:

KITS WFNX KNDD WEDJ  
WARQ KRZQ WCYY and more

DEBUT ALBUM IN STORES OCT. 10 • ON TOUR WITH 3 DOORS DOWN OCT. - NOV.





## Break Through

### Artist

**POE**  
Track: "WALK THE WALK"  
LP: **HAUNTED**  
Label: **ATLANTIC**

By **Dayna Talley**  
Asst. Alternative Editor

**e**ssentials: A seemingly strange and mysterious woman, Poe came from an interesting, varied background. Originally from the Big Apple, she moved around quite a bit because of her parents' professions (her father was a director, and her mother was an actress). Poe returned to New York City around the age of 16 on her own when her parents' marriage broke up. After graduating from high school, she enrolled at Princeton. While submerging herself in higher education, she found a creative outlet in music. Even though she was part of a band during her college years, it was not until she finished school and embarked on a solo career that she began to find her way musically.

Signed to Atlantic in 1994, Poe recorded her debut album, *Hello*, with several producers and co-writers. The single "Angry Johnny" found itself on the Alternative charts



for a while. She also lent her musical skills to the *Great Expectations* soundtrack. With success under her belt and the feeling of having the world at her feet, she jumped in to support Lenny Kravitz on tour and headlined many tours of her own. Now, five years later, this very talented composer, singer, producer and engineer unleashes *Haunted* on the listening public. The entire album was recorded on her computer, and it is filled with dynamic, angst-ridden music that calls on everyone to sit up and listen. Two albums into her career, Poe is stomping her way back onto Alternative radio with her new single, "Walk the Walk."

**Artist POV:** (Poe speaking about her brother Mark Danielewski's novel *House of Leaves*) "The story that Mark has written is a reflection on experiences we shared growing up, but I must add that these experiences have been woven, with his extraordinary craftsmanship, into a version of fiction that in my opinion defies definition. On a personal level Mark's book represents for me a validation of what I experienced during those years: I was not the only witness to the strange spaces that existed between the people living in our house, nor am I the only one who hears the echoes of my father's all-too-powerful voice, nor am I the only one who still gets nightmares. If I thought I was, I might have gone mad. But Mark lived in that house, too, and his experiences there are alive in all their glory and terror in this magnificent book of his."

Poe

**Gary Spivack**  
VP/Promotion  
Capitol Records

**Gary Spivack**  
**ON THE RECORD.**

Most things in life with substance and depth are an acquired taste. Radiohead's *Kid A* is no exception. Better yet, like a psychedelic drug, it takes a while to kick in, but when it does... eureka. It didn't happen for me on the third listen or the fifth listen; it happened when I wasn't listening to the album. Was it the hypnotic bass line of "National Anthem"? Was it the tribal drums underneath Thom Yorke's repeated phrase "You can try the best you can/The best you can is good enough" or "Optimistic"? Was it that seven seconds of "Morning Bell" when the whole band kicks in after the second verse? All I know is that when I now listen to *Kid A*, everything is in the right place. ■ There are times when this record is simply out of this conventional world. If planet Mars had a recording studio, this would be its contribution to music. Thank you, Radiohead, for being unconventional, and for giving the envelope a big push. And for those of you who still don't get it, don't worry; it hasn't kicked in yet. When it does, everything will be in its right place. ■ If you're looking for the future of rock, look no further than At The Drive In. Play "One Armed Scissor" and go see this band live. That is a requirement, not a recommendation. It's nice to see some great torch-carrying American rock bands having banner years. Bands like STP, Soilwork and Fuel are a few that come to mind. Get ready for Everclear's *Kid 2* at the end of "rock-tober." They will join that fine list. So, in closing, add "Fever Dog" and buy the St. Germain CD on Bluenote. It will be Thom Yorke's favorite of the year.

The Stone

Temple Pilots  
The Deftones  
Lifhouse  
At The Drive In  
Straits Up  
Sevendust  
Take a Bite Out of Rhyme  
InterScope  
Limp Bizkit

**ON THE RADIO**  
by Jim Kerr

OF THE WEEK Lifhouse  
"Hanging by a Moment"

**Tracking Trends:**  
Single Female

25 years old.  
Drinks bottled water.  
Listens to R&B and Rap.  
Downloads MP3 files from the net.  
Owns 94 pairs of shoes.

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**Most Played Recurrents**

- CREED With Arms Wide Open (Wind-up)

---

- STONE TEMPLE PILOTS Sour Girl (Atlantic)

---

- INCUBUS Pardon Me (Immortal/Epic)

---

- METALLICA I Disappear (Hollywood)

---

- RED HOT CHILI PEPPERS Otherside (Warner Bros.)

---

- BLINK-182 Adam's Song (MCA)

---

- CYPRESS HILL Superstar (Ruffhouse/Columbia)

---

- KORN Make Me Bad (Immortal/Epic)

---

- CREED Higher (Wind-up)

---

- LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)

---

- LIT My Own Worst Enemy (RCA)

---

- BLINK-182 All The Small Things (MCA)

---

- BUSH The Chemicals Between Us (Trauma)

---

- GODSMACK Voodoo (Republic/Universal)

---

- LIMP BIZKIT Re-Arranged (Flip/Interscope)

---

- FOO FIGHTERS Learn To Fly (Roswell/RCA)

---

- LIMP BIZKIT Break Stuff (Flip/Interscope)

---

- LIT Miserable (RCA)

---

- BLINK-182 What's My Age Again? (MCA)

---

- RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

**ALTERNATIVE Going For Adds 10300**

- COLD Just Got Wicked (Flip/Geffen/Interscope)
- GODSMACK Awake (Republic/Universal)
- KOTTONMOUTH KINGS Day Dreamin' Fazes (Suburban Noize/Capitol)
- ON Soluble Words (Epic)

**TUNED-IN ALTERNATIVE**

R&R/MEDIADATABASE 24/7

**WZPC/Nashville 3am**

- DEF LEPPARD Animal
- OPM Heaven Is A Haltpipe (If I Die...)
- LIMP BIZKIT My Generation
- RED HOT CHILI PEPPERS Californication
- AC/DC Stiff Upper Lip
- COLLECTIVE SOUL December
- NICKELBACK Leader Of Men
- 311 Don't Stay Home
- BLINK-182 What's My Age Again
- PEARL JAM Jeremy
- 3 DOORS DOWN Loser
- MARVELOUS 3 Superbuzz
- ALICE IN CHAINS No Excuses

**11am**

- VAST Free
- FUEL Shimmer
- FUEL Hemorrhage (In My Hands)
- P.O.D. Southtown
- P.O.D. Rock The Party (Off The Hook)
- MARVELOUS 3 Freak Of The Week
- MARVELOUS 3 Superbuzz
- BR-71 Right Now
- U.P.O. Godless
- EVE 6 Inside Out
- EVE 6 Promise
- FULL DEVI. JACKET Now You Know
- DYNAMITE HACK Anyway
- DYNAMITE HACK Boyz In The Hood

**4pm**

- OFFSPRING Why Don't You Get A Job?
- 3 DOORS DOWN Loser
- DYNAMITE HACK Boyz In The Hood
- EVERLAST Black Jesus
- U2 Smi Haven't Found What...
- INCUBUS Steller
- LENNY KRAWITZ Are You Gonna Go My Way
- EVERCLEAR AM Radio
- AC/DC Moneytalks
- JANE'S ADDICTION Been Caught Stealing
- GREEN DAY Minority

**8pm**

- LIVE The Dolphin's Cry
- FUEL Hemorrhage (In My Hands)
- SMASHING PUMPKINS Bullet With Butterfly Wings
- AC/DC Stiff Upper Lip
- ROB ZOMBIE Living Dead Girl
- KORN Make Me Bad
- GREEN DAY Minority
- MIRVANA Heart-Shaped Box
- EVERLAST Black Jesus
- RED HOT CHILI PEPPERS Around The World
- COWBOY MOUTH Easy
- DEFTONES Change (In The House Of Lies)

**KFRR/Fresno 4am**

- STROKE 9 Washin' + Wonderin'
- DYNAMITE HACK Anyway
- EVERCLEAR AM Radio
- INCUBUS Pardon Me
- SMASH MOUTH All Star
- LIMP BIZKIT Rollin'

**11am**

- RED HOT CHILI PEPPERS Californication
- FENIX TX All My Fault
- INCUBUS Steller
- CRAZY TOWN Butterfly
- OFFSPRING Come Out & Play (Keep 'Em...)
- DISTURBED Stupify
- DRY FCTION (Dreams In Digital)
- POWERMAN 10000 When Worlds Collide
- METALLICA Sad But True
- LIMP BIZKIT Rollin'
- 3 DOORS DOWN Kryptonite

**4pm**

- GREEN DAY Minority
- WEEZER Buddy Holly
- DISTURBED Stupify
- URBAN UNDERGROUND Turn Me On "Mr. Deadman"
- FOO FIGHTERS This Is A Call
- 3 DOORS DOWN Kryptonite
- PAPA ROACH Last Resort
- KORN Falling Away From Me
- ZEPHRAHEAD Playmate Of The Year
- CRAZY TOWN Revolving Door
- RED HOT CHILI PEPPERS Californication
- DEFTONES Change (In The House Of Lies)
- EVERCLEAR AM Radio

**8pm**

- FUEL Hemorrhage (In My Hands)
- GREEN DAY Minority
- A PERFECT CIRCLE Judith
- CRAZY TOWN Butterfly
- ZEPHRAHEAD Playmate Of The Year
- DEFTONES Change (In The House Of Lies)
- 3 DOORS DOWN Loser
- BLINK-182 Man Overboard
- WHEATUS Teenage Dirtbag
- STONE TEMPLE PILOTS Sour Girl
- EVERCLEAR AM Radio
- WEEZER Say It Ain't So



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Thursday 9/14. © 2000, R&R Inc.

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# Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**KTRK/Chicago**  
Infinity  
(815) 567-1067  
Weekly/Standard/Worldwide  
12+ Cume 3,308,500



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
31	06 GREEN DAY/Amery	50226
32	06 FUEL/Hammertime	46830
33	06 3 DOORS DOWN/Kryptonite	44736
34	06 GREEN DAY/Amery	42338
35	06 PAPA ROACH/Last Resort	42338
36	06 PAPA ROACH/Last Resort	41940
37	06 RED HOT CHILI'S/Scarabeus	40547
38	06 STORE TEMPLE PILOTS/Scar Git	39144
39	06 RED HOT CHILI'S/Scarabeus	37748
40	06 DEFTONES/Cherry	36548
41	06 METALLICA/Unsubstantial	34860
42	06 CREED/No One Else	33552
43	06 A PERFECT CIRCLE/Libras	33552
44	06 RED HOT CHILI'S/Scarabeus	32154
45	06 CYPRESS HILL/Superstar	32154
46	06 FUEL/Hammertime	29354
47	06 DUB FOU LIFE/Step Into the Light	29354
48	06 PAPA ROACH/Broken Home	28062
49	06 PAPA ROACH/Broken Home	26982
50	06 LIBBY/180-Man Overboard	25164
51	06 RINGO STARR/Down Right Love	23706
52	06 RED HOT CHILI'S/Scarabeus	22208
53	06 LIT/Scarabeus	22208
54	06 (RED) PLANE EARTH/Born Under	20870
55	06 (RED) PLANE EARTH/Born Under	20870
56	06 (RED) PLANE EARTH/Born Under	20870
57	06 (RED) PLANE EARTH/Born Under	20870
58	06 (RED) PLANE EARTH/Born Under	18174
59	06 (RED) PLANE EARTH/Born Under	18174


**KROQ/Los Angeles**  
Infinity  
(818) 567-1067  
Weekly/Standard/Worldwide  
12+ Cume 4,338,000



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 GREEN DAY/Amery	30012
44	06 RAGE AGAINST THE MACHINE/Ready To Die	28540
45	06 A PERFECT CIRCLE/Libras	27884
46	06 RAGE AGAINST THE MACHINE/Ready To Die	26832
47	06 INCUBUS/Star	24860
48	06 PAPA ROACH/Last Resort	23424
49	06 SP-7/Right Now	20986
50	06 PAPA ROACH/Broken Home	20986
51	06 LIBBY/180-Man Overboard	19378
52	06 LIBBY/180-Man Overboard	19378
53	06 DEFTONES/Cherry	19378
54	06 DEFTONES/Cherry	17968
55	06 STORE TEMPLE PILOTS/Scar Git	16104
56	06 STORE TEMPLE PILOTS/Scar Git	15372
57	06 STORE TEMPLE PILOTS/Scar Git	15372
58	06 STORE TEMPLE PILOTS/Scar Git	13928
59	06 STORE TEMPLE PILOTS/Scar Git	14104
60	06 INCUBUS/Star	13178
61	06 INCUBUS/Star	13178
62	06 INCUBUS/Star	13178
63	06 INCUBUS/Star	13178
64	06 INCUBUS/Star	13178
65	06 INCUBUS/Star	13178
66	06 INCUBUS/Star	13178
67	06 INCUBUS/Star	13178
68	06 INCUBUS/Star	13178
69	06 INCUBUS/Star	13178
70	06 INCUBUS/Star	13178


**WDCB/Chicago**  
Infinity  
(312) 527-6348  
Richards/Schuman  
12+ Cume 897,700



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 GREEN DAY/Amery	15862
44	06 PAPA ROACH/Last Resort	15066
45	06 PAPA ROACH/Last Resort	14292
46	06 GODSMACK/Awake	14292
47	06 EMERALD OZ/Scar	12194
48	06 BLINK-180/Man Overboard	12194
49	06 FUEL/Hammertime	12007
50	06 RAGE AGAINST THE MACHINE/Ready To Die	11910
51	06 RAGE AGAINST THE MACHINE/Ready To Die	11512
52	06 CANARY/Tempest	9925
53	06 HAWKEYE DANIEL RAY/Sweetheart Of The South	9925
54	06 GRAY/Scar	9925
55	06 STORE TEMPLE PILOTS/Scar Git	9278
56	06 STORE TEMPLE PILOTS/Scar Git	9278
57	06 STORE TEMPLE PILOTS/Scar Git	9278
58	06 STORE TEMPLE PILOTS/Scar Git	9278
59	06 STORE TEMPLE PILOTS/Scar Git	9278
60	06 STORE TEMPLE PILOTS/Scar Git	9278
61	06 STORE TEMPLE PILOTS/Scar Git	9278
62	06 STORE TEMPLE PILOTS/Scar Git	9278
63	06 STORE TEMPLE PILOTS/Scar Git	9278
64	06 STORE TEMPLE PILOTS/Scar Git	9278
65	06 STORE TEMPLE PILOTS/Scar Git	9278
66	06 STORE TEMPLE PILOTS/Scar Git	9278
67	06 STORE TEMPLE PILOTS/Scar Git	9278
68	06 STORE TEMPLE PILOTS/Scar Git	9278
69	06 STORE TEMPLE PILOTS/Scar Git	9278
70	06 STORE TEMPLE PILOTS/Scar Git	9278


**KTRX/San Francisco**  
Infinity  
(415) 512-1053  
Taylor/Boston  
12+ Cume 888,000



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 DEFTONES/Cherry	81180
44	06 3 DOORS DOWN/Kryptonite	10815
45	06 PAPA ROACH/Last Resort	10815
46	06 PAPA ROACH/Last Resort	10815
47	06 RAGE AGAINST THE MACHINE/Ready To Die	10815
48	06 RAGE AGAINST THE MACHINE/Ready To Die	10815
49	06 BLINK-180/Man Overboard	10225
50	06 BLINK-180/Man Overboard	9145
51	06 INCUBUS/Star	9145
52	06 INCUBUS/Star	9145
53	06 INCUBUS/Star	9145
54	06 INCUBUS/Star	9145
55	06 INCUBUS/Star	9145
56	06 INCUBUS/Star	9145
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63	06 INCUBUS/Star	9145
64	06 INCUBUS/Star	9145
65	06 INCUBUS/Star	9145
66	06 INCUBUS/Star	9145
67	06 INCUBUS/Star	9145
68	06 INCUBUS/Star	9145
69	06 INCUBUS/Star	9145
70	06 INCUBUS/Star	9145

**WPLI/Philadelphia**  
Radio One  
(610) 365-8990  
Schick/Burnett  
12+ Cume 817,700



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 SR-71/Right Now	11266
44	06 GREEN DAY/Amery	10742
45	06 LIBBY/180-Man Overboard	10480
46	06 RED HOT CHILI'S/Scarabeus	10480
47	06 STORE TEMPLE PILOTS/Scar Git	9556
48	06 STORE TEMPLE PILOTS/Scar Git	9556
49	06 FUEL/Hammertime	8694
50	06 WHEATUS/Tempest	8122
51	06 EVERETT/EVERETT	7880
52	06 EVERETT/EVERETT	7598
53	06 FEAR/This Shred Is Fun	7598
54	06 FEAR/This Shred Is Fun	7598
55	06 BARKUS/LAKE SHORE BEACH	7336
56	06 BARKUS/LAKE SHORE BEACH	7336
57	06 W.A.I.I.W/Superstar	7336
58	06 DANNY WARP/W.A.I.I.W/Superstar	7074
59	06 DANNY WARP/W.A.I.I.W/Superstar	6558
60	06 GOOD CHAIR/OTTELE THINGS	6200
61	06 SMASHING PUMPKINS/Tricera	6200
62	06 METALLICA/HORNBLOWN	6200
63	06 HARVEY DANIEL RAY/Sweetheart Of The South	6200
64	06 STORE TEMPLE PILOTS/Scar Git	5764
65	06 STORE TEMPLE PILOTS/Scar Git	5502
66	06 W.A.I.I.W/Superstar	4978
67	06 PAPA ROACH/Last Resort	4978
68	06 W.A.I.I.W/Superstar	4716
69	06 EMERALD OZ/Scar	4454
70	06 LIBBY/180-Man Overboard	4182
71	06 LIBBY/180-Man Overboard	3930
72	06 LAMP BUNDT/Baby Generation	

**KDGE/Dallas-Ft. Worth**  
Sambart  
(214) 770-7777  
Sambart/Johnson  
12+ Cume 819,700



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 GREEN DAY/Amery	8940
44	06 FUEL/Hammertime	7772
45	06 3 DOORS DOWN/Kryptonite	7638
46	06 PAPA ROACH/Last Resort	6938
47	06 DEFTONES/Cherry	6828
48	06 DEFTONES/Cherry	6566
49	06 W.A.I.I.W/Superstar	6154
50	06 CREED/No One Else	4208
51	06 W.A.I.I.W/Superstar	4154
52	06 WHEATUS/Tempest	3752
53	06 (RED) PLANE EARTH/Born Under	3288
54	06 OPAIN/Scar	3288
55	06 ZEPHYRUS/Scar	3216
56	06 ZEPHYRUS/Scar	3062
57	06 W.A.I.I.W/Superstar	2948
58	06 EVERETT/EVERETT	2948
59	06 FUEL/Hammertime	2880
60	06 BLINK-180/Man Overboard	2646
61	06 BLINK-180/Man Overboard	2646
62	06 HARVEY DANIEL RAY/Sweetheart Of The South	2278
63	06 LAMP BUNDT/Baby Generation	2278
64	06 A PERFECT CIRCLE/Libras	2278
65	06 EVERETT/EVERETT	2144
66	06 WHEATUS/Tempest	2010
67	06 BLINK-180/Man Overboard	1876
68	06 STORE TEMPLE PILOTS/Scar Git	1876
69	06 LIBBY/180-Man Overboard	1742
70	06 NORWAY/Scar	1742

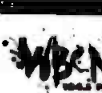
**CHUM/Detroit**  
Chum Ltd.  
(313) 361-9337  
Brooks/White/Carroll/Arton  
12+ Cume 427,300



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 3 DOORS DOWN/Kryptonite	8400
44	06 KOD/Scar	8400
45	06 WHEATUS/Tempest	8028
46	06 EVERETT/EVERETT	8028
47	06 WHEATUS/Tempest	8028
48	06 LAMP BUNDT/Baby Generation	8028
49	06 LAMP BUNDT/Baby Generation	8028
50	06 EVERETT/EVERETT	8028
51	06 EVERETT/EVERETT	8028
52	06 EVERETT/EVERETT	8028
53	06 EVERETT/EVERETT	8028
54	06 EVERETT/EVERETT	8028
55	06 EVERETT/EVERETT	8028
56	06 EVERETT/EVERETT	8028
57	06 EVERETT/EVERETT	8028
58	06 EVERETT/EVERETT	8028
59	06 EVERETT/EVERETT	8028
60	06 EVERETT/EVERETT	8028
61	06 EVERETT/EVERETT	8028
62	06 EVERETT/EVERETT	8028
63	06 EVERETT/EVERETT	8028
64	06 EVERETT/EVERETT	8028
65	06 EVERETT/EVERETT	8028
66	06 EVERETT/EVERETT	8028
67	06 EVERETT/EVERETT	8028
68	06 EVERETT/EVERETT	8028
69	06 EVERETT/EVERETT	8028
70	06 EVERETT/EVERETT	8028


**WDCB/Chicago**  
Infinity  
(312) 527-1111  
Brooks/White/Carroll/Arton  
12+ Cume 788,000



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 GREEN DAY/Amery	13882
44	06 INCUBUS/Star	11928
45	06 PAPA ROACH/Last Resort	11222
46	06 ONYX/Scar	10882
47	06 3 DOORS DOWN/Kryptonite	9412
48	06 DEFTONES/Cherry	8326
49	06 DEFTONES/Cherry	8326
50	06 RED HOT CHILI'S/Scarabeus	8326
51	06 RED HOT CHILI'S/Scarabeus	7964
52	06 LAMP BUNDT/Baby Generation	7964
53	06 LAMP BUNDT/Baby Generation	7602
54	06 EVERETT/EVERETT	7602
55	06 BLINK-180/Man Overboard	7240
56	06 METALLICA/Unsubstantial	6876
57	06 STORE TEMPLE PILOTS/Scar Git	6876
58	06 A PERFECT CIRCLE/Libras	6516
59	06 A PERFECT CIRCLE/Libras	6154
60	06 STORE TEMPLE PILOTS/Scar Git	6154
61	06 STORE TEMPLE PILOTS/Scar Git	6154
62	06 STORE TEMPLE PILOTS/Scar Git	6154
63	06 STORE TEMPLE PILOTS/Scar Git	6154
64	06 STORE TEMPLE PILOTS/Scar Git	6154
65	06 STORE TEMPLE PILOTS/Scar Git	6154
66	06 STORE TEMPLE PILOTS/Scar Git	6154
67	06 STORE TEMPLE PILOTS/Scar Git	6154
68	06 STORE TEMPLE PILOTS/Scar Git	6154
69	06 STORE TEMPLE PILOTS/Scar Git	6154
70	06 STORE TEMPLE PILOTS/Scar Git	6154


**WFPX/Boston**  
WFPX  
(617) 545-0200  
Cravin/Git  
12+ Cume 718,000



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 PAPA ROACH/Last Resort	3808
44	06 GREEN DAY/Amery	3444
45	06 GREEN DAY/Amery	3024
46	06 GREEN DAY/Amery	3024
47	06 HARVEY DANIEL RAY/Sweetheart Of The South	2742
48	06 INCUBUS/Star	2376
49	06 INCUBUS/Star	2214
50	06 INCUBUS/Star	2132
51	06 INCUBUS/Star	2060
52	06 A PERFECT CIRCLE/Libras	1888
53	06 A PERFECT CIRCLE/Libras	1804
54	06 LAMP BUNDT/Baby Generation	1804
55	06 PD O/Scar	1722
56	06 WHEATUS/Tempest	1722
57	06 SEVENSTARS/Scar	1722
58	06 BLINK-180/Man Overboard	1640
59	06 CYPRESS HILL/Superstar	1640
60	06 LIBBY/180-Man Overboard	1640
61	06 LIBBY/180-Man Overboard	1640
62	06 LIBBY/180-Man Overboard	1640
63	06 LIBBY/180-Man Overboard	1640
64	06 LIBBY/180-Man Overboard	1640
65	06 LIBBY/180-Man Overboard	1640
66	06 LIBBY/180-Man Overboard	1640
67	06 LIBBY/180-Man Overboard	1640
68	06 LIBBY/180-Man Overboard	1640
69	06 LIBBY/180-Man Overboard	1640
70	06 LIBBY/180-Man Overboard	1640

**WFPX/Washington, DC**  
Infinity  
(301) 306-0991  
Schick/Burnett  
12+ Cume 744,100



**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 PAPA ROACH/Last Resort	12398
44	06 GREEN DAY/Amery	12482
45	06 RAGE AGAINST THE MACHINE/Ready To Die	10748
46	06 BLINK-180/Man Overboard	12188
47	06 FUEL/Hammertime	11511
48	06 WHEATUS/Tempest	9872
49	06 DEFTONES/Cherry	8310
50	06 DEFTONES/Cherry	8216
51	06 LAMP BUNDT/Baby Generation	7758
52	06 SR-71/Right Now	7476
53	06 3 DOORS DOWN/Kryptonite	6948
54	06 GOOD CHAIR/OTTELE THINGS	6628
55	06 INCUBUS/Star	6264
56	06 INCUBUS/Star	6264
57	06 INCUBUS/Star	6264
58	06 INCUBUS/Star	6264
59	06 INCUBUS/Star	6264
60	06 INCUBUS/Star	6264
61	06 INCUBUS/Star	6264
62	06 INCUBUS/Star	6264
63	06 INCUBUS/Star	6264
64	06 INCUBUS/Star	6264
65	06 INCUBUS/Star	6264
66	06 INCUBUS/Star	6264
67	06 INCUBUS/Star	6264
68	06 INCUBUS/Star	6264
69	06 INCUBUS/Star	6264
70	06 INCUBUS/Star	6264

**KTBC/Houston**  
Clear Channel  
(713) 968-1087  
Trapp/Johnson  
12+ Cume 683,000




**PLAYLIST**

LTW	ARTIST/TITLE	01 (0000)
43	06 INCUBUS/Star	10764
44	06 INCUBUS/Star	10764
45	06 SR-71/Right Now	10230
46	06 CREED/No One Else	10230
47	06 CHERIE HOPE/Scar	9994
48	06 A PERFECT CIRCLE/Libras	9126
49	06 PAPA ROACH/Last Resort	8658
50	06 HARVEY DANIEL RAY/Sweetheart Of The South	8424
51	06 FUEL/Hammertime	7722
52	06 VALLEJO/Scar	7722
53	06 3 DOORS DOWN/Kryptonite	7488
54	06 WHEATUS/Tempest	7488
55	06 CANARY/Tempest	7254
56	06 EVERETT/EVERETT	7254
57	06 GREEN DAY/Amery	7020
58	06 DEFTONES/Cherry	6786
59	06 COLLECTIVE SOUL/My Pt 2	6552

# Alternative Playlists


FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**WAOZ/Cincinnati**  
  
Infinity  
(513) 599-1102  
Jama  
12+ Cum 61,800

PLAYS	ARTIST/TITLE	(#)	(#)
46	RAGE AGAINST.../Justify	1100	
47	INCUBUS/Shiny	1034	
47	PAPA ROACH/Last Resort	1034	
47	DEF'TONES/Change	1034	
47	DISTURBED/Shallow	1034	
47	GREEN DAY/Minority	1034	
47	LIMP BIZKIT/My Generation	1034	
48	GREEN DAY/Minority	748	
33	FUEL/Hemorrhage.../1	748	
33	3 DOORS DOWN/Loser	748	
34	EVERLAST/Black Jesus	682	
33	OPRY/Fiction	682	
77	PARADISE/Don't Let Me Go	185	
37	VAST/Fire	594	
27	QUEENS OF.../The Last Art	594	
30	LIBRO PARK/One Step Closer	572	
26	GOOD CHARGE/Dirt Nuts	572	
77	RED HOT CHILLI.../California	572	
23	KORN/See How Tomorrow's Goin' Down	560	
22	UNION UNDERGROUND/Turn Me On	484	
15	LIMP BIZKIT/Relator	482	
21	RED HOT CHILLI.../California	482	
20	BLINK-182/Man Overboard	478	
11	A PERFECT CIRCLE/I Was Born	418	
10	PAPA ROACH/Broken Home	316	
11	A PERFECT CIRCLE/I Was Born	374	
15	PO.D. Rock The Party...	330	
14	TAPROOT/Alan And Again	308	
14	LO FIDELITY/All Stars/Butte Flag	286	
14	STONE TEMPLE PILOTS/Sour Girl	286	

**KNOX/Overseas**  
  
AI Pro  
(503) 304-1030  
Clayton/James  
12+ Cum 118,200


PLAYS	ARTIST/TITLE	(#)	(#)
47	DEF'TONES/Change	2657	
47	SR-71/Right Now	2231	
37	INCUBUS/Shiny	2231	
36	PAPA ROACH/Last Resort	2205	
36	DISTURBED/Shallow	2142	
36	FUEL/Hemorrhage...	2142	
36	GREEN DAY/Minority	2078	
36	3 DOORS DOWN/Loser	2016	
23	HEIDI PLANET EARTH/Barterband	1286	
20	PO.D. Rock The Party...	1286	
20	EVERLAST/Black Jesus	1134	
20	OPRY/Fiction	1187	
20	GREEN DAY/Minority	1187	
19	OPRY/Fiction	1187	
19	VAST/Fire	1134	
9	WHEATUS/Teagee Dribble	1134	
12	EVERLAST/Black Jesus	1134	
12	FOO FIGHTERS/Next Year	1134	
12	RAGE AGAINST.../Justify	1134	
11	LO FIDELITY/All Stars/Butte Flag	1074	
22	FULL DEVEIL JACKS/I Wanna Die For You?	1074	
17	BLINK-182/Man Overboard	1008	
17	UNION UNDERGROUND/Turn Me On	1008	
16	A PERFECT CIRCLE/I Was Born	922	
15	RED HOT CHILLI.../California	882	
14	GOODSAM/Red Religion	882	
17	ISTOFS/Question Everything	819	
12	KID ROCK/Gold Knows Why	819	
14	RAGE AGAINST.../Justify	819	
11	LO FIDELITY/All Stars/Butte Flag	819	
14	METALLICA/Disappea...	819	

**KWOD/Overseas**  
  
Royce  
(916) 448-5000  
Bunce  
12+ Cum 254,000

PLAYS	ARTIST/TITLE	(#)	(#)
44	PAPA ROACH/Last Resort	4882	
44	RAGE AGAINST.../Justify	4882	
37	CANAR/Tangere Spendo	4580	
41	INCUBUS/Shiny	4580	
40	A PERFECT CIRCLE/I Was Born	4580	
47	LIMP BIZKIT/My Generation	4580	
44	SR-71/Right Now	4284	
44	3 DOORS DOWN/Loser	4284	
46	EVE 6/Promiss...	4284	
33	GREEN DAY/Minority	3488	
20	LO FIDELITY/All Stars/Butte Flag	3182	
33	ZI BRAVE HEARTS/Paymate Of The Year	3182	
33	KORN/See How Tomorrow's Goin' Down	3080	
33	DEF'TONES/Change	2988	
20	WHEATUS/Teagee Dribble	2988	
27	THIRD EYE BLDY/1000 Miles	2754	
23	EVERLAST/Black Jesus	2682	
23	OPRY/Fiction	2682	
23	KORN/See How Tomorrow's Goin' Down	2682	
32	FUEL/Hemorrhage...	2682	
22	OPRA/Heaven Is A Hell	2682	
11	COLLECTIVE SOUL/Why Pl 2	2346	
24	OPRY/Fiction	2346	
1	A PERFECT CIRCLE/I Was Born	2244	
25	STAND/Not Home	2244	
10	BLINK-182/Man Overboard	2142	
25	DISTURBED/Shallow	2142	
19	EVERLAST/Black Jesus	2142	
19	FOO FIGHTERS/Next Year	2040	
24	VAST/Fire	2040	
16	60GH/In The Ground	1908	

**WRUR/Providence**  
  
Brown University  
(401) 772-6550  
Schwartz/Warney/Kumme  
12+ Cum 207,100


PLAYS	ARTIST/TITLE	(#)	(#)
33	PAPA ROACH/Last Resort	6534	
30	SR-71/Right Now	3534	
37	RED HOT CHILLI.../California	3470	
33	GREEN DAY/Minority	3308	
33	LO FIDELITY/All Stars/Butte Flag	3308	
19	RAGE AGAINST.../Justify	3182	
37	INCUBUS/Shiny	3182	
27	DISTURBED/Shallow	2850	
25	3 DOORS DOWN/Loser	2738	
14	VAST/Fire	2738	
34	PAPA ROACH/Broken Home	2738	
33	INCUBUS/Shiny	2738	
22	LIMP BIZKIT/My Generation	2508	
13	BLINK-182/Man Overboard	2508	
22	LENNY KRAMITZ/Agan	2508	
9	RAGE AGAINST.../Justify	2508	
22	OPRY/Fiction	2508	
24	STONE TEMPLE PILOTS/Sour Girl	2280	
27	OPRY/Fiction	2280	
15	UNION UNDERGROUND/Turn Me On	2280	
25	COLLECTIVE SOUL/Why Pl 2	2280	
22	EVERLAST/Black Jesus	2186	
25	LIMP BIZKIT/My Generation	2168	
33	EVE 6/Promiss...	2052	
11	FARREN/In The	1938	
16	3 DOORS DOWN/Loser	1824	
18	KORN/See How Tomorrow's Goin' Down	1824	
21	CRE'D/Alive You Ready	1710	
18	PO.D. Rock The Party...	1710	

**WCRC/Columbus, OH**  
  
Ingravia  
(614) 221-9823  
Dowling/Divis  
12+ Cum 81,800


PLAYS	ARTIST/TITLE	(#)	(#)
31	3 DOORS DOWN/Loser	810	
20	LO FIDELITY/All Stars/Butte Flag	750	
31	GOOD SAM/Red Religion	680	
14	DEF'TONES/Change	630	
31	BILLY BRAGG & WILLIAMS/Secret Of The Sea	630	
23	OPRY/Fiction	570	
31	GREEN DAY/Minority	570	
22	BLINK-182/Man Overboard	540	
22	BILLY BRAGG & WILLIAMS/Secret Of The Sea	540	
17	VERTICAL HORIZON/You're A God	510	
26	DANIEL WARREN/Walk Back Home	510	
24	INCUBUS/Shiny	510	
17	MARVELOUS SUPERHERO	510	
22	BARNEYS/Last Minute	510	
20	LENNY KRAMITZ/Agan	510	
17	GREEN DAY/Minority	510	
17	EVERLAST/Black Jesus	510	
17	RAGE AGAINST.../Justify	510	
20	SOMEWHERE/Where Am I Now?	480	
16	FASTBALL/You're An Ass	480	
13	BLINK-182/Man Overboard	450	
18	LENNY KRAMITZ/Agan	450	
18	FOO FIGHTERS/Next Year	420	
18	EVERLAST/Black Jesus	420	
14	POE/What The Fuck	420	
13	FRED WARRING/Last Man Standing	420	
19	NICKEL BACK/Under The Sky	390	
18	CANAR/Tangere Spendo	390	
13	RED HOT CHILLI.../California	360	
11	STEVIE NICK/Reasonable Doubt	360	
12	OPRY/Fiction	360	

**KXKR/San Jose**  
  
Summers  
(408) 524-2600  
Summers/Noel  
12+ Cum 164,800

PLAYS	ARTIST/TITLE	(#)	(#)
27	EVERLAST/Black Jesus	2275	
34	GREEN DAY/Minority	2210	
32	FUEL/Hemorrhage...	2080	
31	RAGE AGAINST.../Justify	2015	
31	OPRY/Fiction	2015	
31	DIXIE FREE PRESS/Leaving Town	2015	
30	BLINK-182/Man Overboard	1950	
29	INCUBUS/Shiny	1885	
29	LO FIDELITY/All Stars/Butte Flag	1820	
25	A PERFECT CIRCLE/I Was Born	1820	
28	RADIOLA/Optimistic	1820	
37	SR-71/Right Now	1755	
29	WHEATUS/Teagee Dribble	1650	
26	VAST/Fire	1625	
21	EVERLAST/Black Jesus	1365	
21	DISTURBED/Shallow	1365	
14	HARVEY DANGE/Road Sweethart Of	1100	
20	RAGE AGAINST.../Justify	1300	
20	PAPA ROACH/Broken Home	1170	
18	3 DOORS DOWN/Loser	1170	
47	DEF'TONES/Change	1170	
20	WALL TO WALL/HS-Superstar	1040	
13	LO FIDELITY/All Stars/Butte Flag	975	
8	NINE LIPS/About Face	910	
12	DYNAMITE HACK/Boy In The Hood	910	
13	POE/What The Fuck	910	
8	3 DOORS DOWN/Loser	845	
8	BLINK-182/Man Overboard	845	
21	PAPA ROACH/Last Resort	845	

**WROR/Warwick**  
  
Singler/Telecast  
(782) 640-8500  
Williams  
12+ Cum 128,000

PLAYS	ARTIST/TITLE	(#)	(#)
37	DISTURBED/Shallow	2360	
37	VAST/Fire	2183	
34	GREEN DAY/Minority	2124	
34	FUEL/Hemorrhage...	2080	
31	RAGE AGAINST.../Justify	2015	
35	INCUBUS/Shiny	2015	
30	FUEL/Hemorrhage...	2085	
36	OPRY/Fiction	2006	
30	3 DOORS DOWN/Loser	1947	
33	RAGE AGAINST.../Justify	1888	
31	DEF'TONES/Change	1829	
42	SR-71/Right Now	1692	
29	PAPA ROACH/Last Resort	1593	
27	WHEATUS/Teagee Dribble	1593	
31	FOO FIGHTERS/Next Year	1534	
23	CRE'D/Alive You Ready	1534	
26	CYPRESS HILL/Superstar	1524	
18	LIMP BIZKIT/My Generation	1475	
25	PAPA ROACH/Broken Home	1416	
25	A PERFECT CIRCLE/I Was Born	1298	
21	PO.D. Rock The Party...	1239	
22	CAVANA/Tangere Spendo	1180	
24	A PERFECT CIRCLE/I Was Born	1180	
20	RADIOLA/Optimistic	1180	
18	LIMP BIZKIT/My Generation	1175	
6	BLINK-182/Man Overboard	1062	
22	LIMP BIZKIT/My Generation	1004	
18	UNION UNDERGROUND/Turn Me On	943	
18	GOOD CHARGE/Dirt Nuts	885	
13	EVERLAST/Black Jesus	885	
25	OPRA/Heaven Is A Hell	885	

**WNOI/Charlotte**  
  
Darton  
(704) 338-9000  
Dartton/Plattus  
12+ Cum 191,700

PLAYS	ARTIST/TITLE	(#)	(#)
43	PAPA ROACH/Last Resort	2790	
43	DEF'TONES/Change	2790	
41	VERTICAL HORIZON/You're A God	2665	
42	3 DOORS DOWN/Loser	2665	
47	SR-71/Right Now	2665	
23	LO FIDELITY/All Stars/Butte Flag	1300	
16	GREEN DAY/Minority	1235	
15	COLLECTIVE SOUL/Why Pl 2	1240	
19	DIXIE FREE PRESS/Leaving Town	1170	
16	INCUBUS/Shiny	1170	
16	DISTURBED/Shallow	1170	
19	DANIEL WARREN/Walk Back Home	1170	
20	EVERLAST/Black Jesus	1170	
11	RED HOT CHILLI.../California	1170	
12	GOODSAM/Red Religion	1105	
12	FOO FIGHTERS/Next Year	1105	
17	VAST/Fire	1105	
4	BLINK-182/Man Overboard	1040	
18	LIMP BIZKIT/My Generation	1040	
18	OPRY/Fiction	1105	
1	RADIOLA/Optimistic	975	
13	BLINK-182/Man's Song	910	
15	PAPA ROACH/Broken Home	910	
12	WHEATUS/Teagee Dribble	845	
13	3 DOORS DOWN/Loser	845	
10	RED HOT CHILLI.../California	845	
10	CRE'D/Alive You Ready	845	
19	GOOD CHARGE/Dirt Nuts	845	
13	EVERLAST/Black Jesus	845	
24	FUEL/Hemorrhage...	845	

**WED/Indianapolis**  
  
Continental  
(317) 924-1071  
Post/Sandford  
12+ Cum 23,400

PLAYS	ARTIST/TITLE	(#)	(#)
36	INCUBUS/Shiny	2820	
36	UNION UNDERGROUND/Turn Me On	2820	
32	DIXIE FREE PRESS/Leaving Town	2640	
32	DOPE/You Spin Me	256	
30	TAPROOT/Alan And Again	256	
31	ROB DUNST/Outside	248	
33	RED HOT CHILLI.../California	248	
33	LO FIDELITY/All Stars/Butte Flag	248	
33	PILOTBROTHERS/Hey Hey Hey Hey	248	
31	DEF'TONES/Change	232	
16	A PERFECT CIRCLE/I Was Born	224	
22	OPRY/Fiction	202	
24	CHRONIC FUTURE/Come Connect	180	
20	SEVENHILLS/Innocent	178	
22	RAGE AGAINST.../Justify	178	
23	PRIME 55/Come	178	
21	PO.D. Rock The Party...	168	
21	CYPRESS HILL/Superstar	168	
31	NOTONHOLD/Don't Fear No Greed	168	
21	DEADCLASH/Under The Sun	160	
18	NOF/Bottoms Up	160	
22	FRIEGER/EVER/When You Open	160	
21	VAST/Fire	160	
17	SURF PUNK/Struggle	160	
18	GREEN DAY/Minority	152	
9	PAPA ROACH/Broken Home	144	
19	LENNY KRAMITZ/Agan	136	
13	FACE TO FACE/Disappointed	136	
15	LIBRO PARK/One Step Closer	128	
13	PARADISE/Don't Let Me Go	128	
13	DISTURBED/Shallow	120	

**WRIN/Indianapolis**  
  
Clear Channel  
(317) 257-7565  
Jamson/Young  
12+ Cum 172,800

PLAYS	ARTIST/TITLE	(#)	(#)
38	STAIN/HOME	4173	
36	DISTURBED/Shallow	4173	
38	GREEN DAY/Minority	4066	
35	3 DOORS DOWN/Loser	3959	
30	NICKEL BACK/Under The Sky	3852	
36	GOODSAM/Red Religion	3745	
34	INCUBUS/Shiny	3638	
30	FUEL/Hemorrhage...	3531	
31	OPRY/Fiction	2996	
29	VAST/Fire	2996	
26	A PERFECT CIRCLE/I Was Born	2889	
31	PO.D. Rock The Party...	2889	
27	CRE'D/Alive You Ready	2675	
18	RAGE AGAINST.../Justify	2461	
21	LIMP BIZKIT/My Generation	2247	
21	KORN/See How Tomorrow's Goin' Down	2247	
18	LIBRO PARK/One Step Closer	2033	
21	PAPA ROACH/Broken Home	2033	
17	HARVEY DANGE/Road Sweethart Of	1819	
23	LIMP BIZKIT/My Generation	1819	
16	CLELAND/When My Time Comes	1712	
16	EVERLAST/Black Jesus	1712	
13	BLINK-182/Man Overboard	1665	
16	BLINK-182/Man Overboard	1665	
16	BLINK-182/Man Overboard	1665	

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Is Summer Over?

By Dayna Talley, Asst. Alternative Editor

Boo-hoo. With the weather getting progressively colder (and more rainy), there will be no more columns written from the beach...

R&R Top 20 Artists September 29, 2000. List includes Fatboy Slim, J. Mascis & The Fog, Loud Rocks Compilation, Spineshank, Downset, Less Than Jake, Squirrel Nut Zippers, Amen, At The Drive In, Take A Bite Outta Rhyme, Mest, 16 Horsepower, Cold, Primer 55, 6Gig, Lifehouse, Strait Up F/Lajon, Mojave 3, and Electrasy.

Specialty Show Reporters Shows and their Top 5 songs listed alphabetically by market

Grid of specialty show reports from various markets including Albany, NY; Fort Wayne, IN; Pittsburgh, PA; Santa Barbara, CA; Albany, NY; Ft. Myers, FL; Portland, OR; Seattle, WA; Albuquerque, NM; Hagerstown, MD; Portland, ME; St. Louis, MO; Birmingham, AL; Hartford, CT; Peapack, NJ; Indianapolis, IN; Providence, RI; Buffalo, NY; Las Vegas, NV; Reno, NV; Burlington, VT; Monmouth, NJ; Sacramento, CA; Charleston, SC; New York, NY; Dayton, OH; Norfolk, VA; San Diego, CA; Denver, CO; Philadelphia, PA; San Francisco, CA.

Quality... Custom Production - Callouts & Montages, Digital, Clear, Consistent, All Formats & International Titles, On-Time Delivery. Bernie Grice (573)443-4155. Hook Tapes logo.

## Different In Every City

■ Sample hours reflect market diversity

**E**ach week R&R is provided with an enormous resource in the data we publish from Mediabase Research. Tuned-In sample hours continue to be one of the most popular aspects of Mediabase 24/7, and this week we profile 10 leading Adult Alternative stations. Two hours from each station were recorded for Monday (9/18) and are listed in alphabetical order by market city.

### KQSR/Austin

3pm

BOB DYLAN Things Have Changed  
MUDDY WATERS I'm Ready  
DAVID GRAY Please Forgive Me  
CHRIS ISAAK Don't Make Me Dream About You  
WALLFLOWERS Sleepwalker  
LYLE LOVETT She's No Lady  
FIONA APPLE Criminal  
COLLECTIVE SOUL December  
BB KING/ERIC CLAPTON Key To The Highway  
TOM PETTY AND THE HEARTBREAKERS American Girl  
MIRIAM MAKEBA Pata Pata 2000

9pm

JAYHAWKS Blue  
LYLE LOVETT Ain't It Something  
VAN MORRISON Wavelength  
MARIANNE FAITHFUL Tower Of Song  
JONNY LANG Lie To Me  
ELVIS COSTELLO Veronica  
WALLFLOWERS Sleepwalker  
BOB DYLAN You're Gonna Make Me...  
SHERYL CROW Home  
ARETHA FRANKLIN Think  
STEVIE RAY VAUGHAN Life Without You

### WBOB/Boston

3pm

PRETENDERS Middle Of The Road  
STING After The Rain Has Fallen  
TEARS FOR FEARS Sowing The Seeds Of Love  
NEW RADICALS You Get What You Give  
DAVID GRAY Babylon  
R.E.M. Stand  
SARAH HARMER Basement Apt.  
GOO GOO DOLLS Iris  
FLEETWOOD MAC Go Your Own Way  
COLLECTIVE SOUL Run  
JEFF HEALEY BAND Angel Eyes

9pm

MATCHBOX 20 3AM  
ROLLING STONES Waiting On A Friend  
MARK KNOPFLER What It Is  
STING We'll Be Together  
ANNE LENNOX Walking On Broken Glass  
GOO GOO DOLLS Broadway  
DON HENLEY Dirty Laundry  
BRUCE SPRINGSTEEN Streets Of Philadelphia  
TALKING HEADS Stay Up Late  
SISTER HAZEL Change Your Mind  
ELVIS COSTELLO Veronica  
K.D. LANG Constant Craving

### WXRT/Chicago

3pm

STING Desert Rose  
GARBAGE Push It  
ROLLING STONES Low Down  
RADIOHEAD Optimistic  
BEATLES I'm So Tired  
EVERLAST Black Jesus  
STEVIE RAY VAUGHAN The Sky Is Crying  
EVERCLEAR Wonderful  
SINEAD LOHAN No Mermaid

9pm

SPECIAL PROGRAMMING

### KKMR/Dallas

3pm

INXS Devil Inside  
3 DOORS DOWN Kryptonite  
STONE TEMPLE PILOTS Vaseline  
SOUNDGARDEN Black Hole Sun  
CARY PIERCE The Best Thing  
COLLECTIVE SOUL Heavy  
DURAN DURAN Say A Prayer  
SHERYL CROW Every Day Is A Winding Road  
THIRD EYE BLIND Deep Inside Of You  
PETER GABRIEL Sledgehammer  
SUGAR RAY Every Morning  
TOAD THE WET SPROCKET Something's Always...

9pm

TALKING HEADS And She Was  
P.J. OLSSON Visine  
NO DOUBT Just A Girl  
STONE TEMPLE PILOTS Sour Girl  
TEARS FOR FEARS Sowing The Seeds Of Love  
XTC Stupidly Happy  
COLLECTIVE SOUL Shine  
SIMPLE MINDS All The Things She Said  
CARS You Might Think  
EVERCLEAR Santa Monica (Watch The...)

### KBCO/Denver

3pm

NATALIE IMBRUGLIA Torn  
FIXX One Thing Leads To Another  
STEVE EARLE I Can Wait  
GOO GOO DOLLS Iris  
CRASH TEST DUMMIES Afternoons And...  
SMASH MOUTH Then The Morning Comes  
PAUL SIMON Late In The Evening  
TRACY CHAPMAN Wedding Song  
U2 One Tree Hill  
SHAWN MULLINS Everywhere I Go  
RED HOT CHILI PEPPERS Under The Bridge  
DAVID BOWIE Young Americans

9pm

PETER GABRIEL Sotsbury Hill  
JERRY HARRISON Rev It Up  
BEN HARPER Forgiven  
FLEETWOOD MAC Go Your Own Way  
STING Desert Rose  
INXS Kiss The Dirt (Falling Down...)  
GREEN DAY Minority  
STEVIE RAY VAUGHAN Tightrope  
WALLFLOWERS Sleepwalker  
NEW ORDER Blue Monday  
COUNTING CROWS Rain King

### KTCZ/Minneapolis

3pm

MELISSA ETHERIDGE Come To My Window  
SUGAR RAY Someday  
BARENAKED LADIES Pinch Me  
SHERYL CROW A Change Will Do You Good  
JONNY LANG Breakin' Me  
COLLECTIVE SOUL Round Here  
EVERCLEAR Wonderful

9pm

MATCHBOX TWENTY Bent  
FIXX One Thing Leads To Another

## Road Map To The Future

■ Internet Study V presented at NAB

Edison Media Research and Arbitron packed the house at last week's NAB Radio Show in San Francisco for a session called "Internet Study V: Starting New Insights About the Internet and Streaming." Among the key findings of the report:

- The number of Americans who have listened to radio stations online has more than tripled in only two years (from 6% to 20%).
- The audience for Internet-only audio channels is growing, approaching the size of the audience listening to radio stations online.
- Most people with Internet access are now aware that it is possible to view video content over the Internet. An estimated 34 million Americans have viewed video online. Movie trailers and music videos are some of the most-viewed online video content.
- Internet access continues to grow among African Americans and Hispanics, with 43% of African Americans and more than one-third of Hispanics now having Internet access.
- Most people use Internet audio to accompany time at the computer. Less than one in five Internet audio users are engaging in noncomputer activities while listening to Internet audio.
- Watching or listening to webcasts is not an easy proposition. About one-third of webcasting consumers say that it is a difficult process.
- "Streamies," those who listen to or watch online webcasts, are significantly different from Internet users who do not consume webcasting. Streamies are more interactive and experienced web users, spending twice as much time online as non-Streamies.

You can view the study in-depth at [www.edisonresearch.com](http://www.edisonresearch.com).

GIN BLOSSOMS Found Out About You  
SHAWN MULLINS Everywhere I Go  
CITIZEN KING Better Days (And The Bottom...)  
STING After The Rain Has Fallen  
SPIN DOCTORS Little Miss Can't Be Wrong  
DIDO Here With Me  
DON HENLEY The Last Worthless Evening  
BOB MARLEY AND THE WAILERS Waiting In Vain

### KINK/Portland

3pm

NATALIE MERCHANT Life Is Sweet  
JOHN MELLENCAMP Yours Forever  
JOE COCKER She Came In Through The...  
SONIA DADA You Ain't Thinking (About Me)  
SUZANNE VEGA Tom's Diner  
COUNTING CROWS All My Friends  
SHAWN COLVIN Sunny Came Home  
CROSBY, STILLS & NASH Southern Cross  
MARK KNOPFLER What It Is  
AIMEE MANN Red Vines  
R.E.M. Stand

9pm

BRYAN FERRY Slave To Love  
MELISSA ETHERIDGE Angels Would Fall  
PETE DROGE Beautiful Girl  
INDIGO GIRLS Gone Again  
TORI AMOS Concertina  
SONIA DADA You Ain't Thinking (About Me)  
JONNY LANG Breakin' Me  
BONNIE RAITT Blue For No Reason  
ALAN PARSONS PROJECT Damned If I Do  
MARK KNOPFLER What It Is

### KXST/San Diego

3pm

BEN HARPER Gold To Me  
BEN HARPER Forgiven  
JOHN HATT Thing Called Love  
TRACY CHAPMAN Telling Stories  
FIXX One Thing Leads To Another  
U2 Beautiful Day  
TOM PETTY AND THE HEARTBREAKERS Breakdown  
MARK KNOPFLER What It Is  
SINEAD O'CONNOR No Man's Woman  
DAVID BOWIE Let's Dance

9pm

MARK KNOPFLER What It Is  
DAVID WALCOX Soulsong  
PRETENDERS Human  
WALLFLOWERS Sleepwalker  
R.E.M. The One I Love  
R.E.M. (Don't Go Back To) Rockville  
DAVID GRAY Babylon  
NATALIE MERCHANT Carnival  
FASTBALL You're An Ocean

BEATLES A Day In The Life  
SUSAN TEDESCHI You Need To Be With Me  
ROLLING STONES Almost Hear You Sigh

### KFOQ/San Francisco

3pm

VERTICAL HORIZON Everything You Want  
U2 Beautiful Day  
ROLLING STONES Mother's Little Helper  
WIDESPREAD PANIC Aunt Avis  
PETE TOWNSEND Let My Love Open The Door  
STING After The Rain Has Fallen  
BRUCE HORNSBY AND THE RANGE The Valley Road  
ALANIS MORISSETTE Hand In My Pocket  
JONNY LANG Wander This World  
CARS Dangerous Type  
VERVE Bitter Sweet Symphony

9pm

TOAD THE WET SPROCKET All I Want  
U2 One  
BB KING/TRACY CHAPMAN The Thrill Is Gone  
PAT MCGEE BAND Rebecca  
PHISH Back On The Train  
EAGLES Take It Easy  
COLLECTIVE SOUL The World I Know  
RED HOT CHILI PEPPERS Californication  
JACKSON BROWNE Running On Empty  
BLIND FAITH Can't Find My Way Home  
BONNIE RAITT Spit Of Love

### KMTT/Seattle

3pm

MELISSA ETHERIDGE I'm The Only One  
WALLFLOWERS Sleepwalker  
STRAY CATS Stray Cat Strut  
KEB' MO' Come On Back  
DAVID BOWIE China Girl  
JOAN OSBORNE Righteous Love  
JIMI HENDRIX Little Wing  
STING Brand New Day  
EURYTHMICS Missionary Man  
FIVE FOR FIGHTING Easy Tonight  
CAKE Never There  
CLASH Train In Vain

9pm

SANTANA Evil Ways  
SANTANA Europa (Earth's Cry...)  
SANTANA I/Product G&B Maria Maria  
SANTANA Samba Pa Ti  
JIMI HENDRIX Like A Rolling Stone  
SHAWN MULLINS Shimmer  
SHERYL CROW Leaving Las Vegas  
STONE TEMPLE PILOTS Sour Girl  
R.E.M. Drive  
BB KING/BONNIE RAITT Right Place, Wrong Time

# SHIVAREE

# BOSSA NOVA

(THE LUCKIEST GIRL)

The Follow-up Single to the Top 10 AAA Hit  
"GOODNIGHT MOON"

ALREADY ON: WXPN & WYEP

TOP 5  
PHONES  
AT BOTH!

## Bossa Nova

(The Luckiest Girl)

**ADD DATE 10/2**

from the critically acclaimed Compact Disc  
I Oughtta Give You A Shot In The Head  
For Making Me Live In This Dump



*in stores now.*

"Alternative Top 10" - NY Times

Catch SHIVAREE on tour this fall.

 deon

Odeon Records Inc. Shivaree1@aol.com www.odeonrecords.com hollywoodandvine.com Promoted by Joe Henry Additional production and mixed by The Elegant 7cc Management The Mark Spector Company  
www.americanradiohistory.com

# R&R Adult Alternative Top 30

September 29, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
2	●	U2 Beautiful Day (Interscope)	683	+185	48484	3	25/0
5	●	WALLFLOWERS Sleepwalker (Interscope)	523	+67	39547	4	27/0
1	●	BARENAKED LADIES Pinch Me (Reprise)	514	+7	32476	7	23/0
4	●	STING After The Rain Has Fallen (A&M/Interscope)	507	+39	38724	7	25/0
3	●	DAVID GRAY Babylon (ATO/RCA)	501	+0	41947	18	24/0
7	●	COUNTING CROWS All My Friends (DGC/Geffen/Interscope)	382	+21	22737	9	23/1
6	7	JONNY LANG Breakin' Me (A&M/Interscope)	386	-22	25768	15	19/0
8	●	MARK KNOPFLER What It Is (Warner Bros.)	371	+35	28850	4	24/1
12	●	STONE TEMPLE PILOTS Sour Girl (Atlantic)	314	+31	20088	21	17/0
10	10	SISTER SEVEN The Only Thing That's Real (Arista)	309	-8	21215	11	18/0
9	11	EVERCLEAR Wonderful (Capitol)	309	-23	28888	16	17/0
13	●	JOAN OSBORNE Safety In Numbers (Interscope)	308	+28	23438	6	23/0
Breaker	13	SHAWN MULLINS Everywhere I Go (Columbia)	273	+101	20380	3	18/1
15	14	FASTBALL You're An Ocean (Hollywood)	238	-6	13952	8	17/0
11	15	VERTICAL HORIZON You're A God (RCA)	233	-51	14822	14	13/0
16	16	SHELBY LYNNE Gotta Get Back (Island/IDJMG)	204	-26	8218	10	16/0
21	●	DANDY WARHOLS Bohemian Like You (Capitol)	197	+30	14870	4	17/1
23	18	JOHN HIATT Before I Go (Vanguard)	196	+30	14566	2	18/2
14	19	TRACY CHAPMAN Wedding Song (Elektra/EEG)	183	-79	18521	18	14/0
25	20	FOO FIGHTERS Next Year (Roswell/RCA)	180	+33	8482	3	11/0
24	21	XTC Stupidly Happy (Idea/TVT)	169	+16	10410	2	15/1
19	22	DEXTER FREEBISH Leaving Town (Capitol)	165	-22	8599	5	10/0
30	23	RED HOT CHILI PEPPERS Californication (Warner Bros.)	163	+37	14771	9	7/0
28	24	FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	161	+35	10530	2	14/0
18	25	DANIEL CAGE Sleepwalking (MCA)	155	-47	11400	14	16/0
Debut	26	PAUL SIMON Old (Warner Bros.)	155	+119	10151	1	14/2
22	27	SISTER HAZEL Change Your Mind (Universal)	155	-12	7085	15	11/0
Debut	28	INDIGENOUS Rest Of My Days (Pachyderm)	140	+16	12911	1	16/4
26	29	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	140	+3	7555	4	8/0
Debut	30	PAT MCGEE BAND Rebecca (Giant/WB)	131	+45	4512	1	12/1

27 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/17-Saturday 9/23. 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

**CREED** With Arms Wide Open (Wind-up)  
Total Plays: 110, Total Stations: 5, Adds: 1

**KEB' MO'** Come On Back (550 Music)  
Total Plays: 105, Total Stations: 13, Adds: 1

**COLLECTIVE SOUL** Why Pt. 2 (Atlantic)  
Total Plays: 104, Total Stations: 6, Adds: 0

**PHISH** Back On The Train (Elektra/EEG)  
Total Plays: 94, Total Stations: 10, Adds: 1

**SANTANA F/DAVE MATTHEWS** Love Of My Life (Arista)  
Total Plays: 86, Total Stations: 3, Adds: 0

**K.D. LANG** The Consequence Of Falling (Warner Bros.)  
Total Plays: 77, Total Stations: 9, Adds: 0

**MATCHBOX TWENTY** Crutch (Lava/Atlantic)  
Total Plays: 77, Total Stations: 8, Adds: 1

**MATTHEW RYAN** Heartache Weather (A&M/Interscope)  
Total Plays: 76, Total Stations: 9, Adds: 0

**RICKIE LEE JONES** Show Biz Kids (Artemis)  
Total Plays: 76, Total Stations: 7, Adds: 0

**MATCHBOX TWENTY** If You're Gone (Lava/Atlantic)  
Total Plays: 74, Total Stations: 9, Adds: 3

Songs ranked by total plays

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
B.B. KING/ERIC CLAPTON I Wanna Be (Duck/Reprise)	11
INDIGO GIRLS Leaving (Epic)	5
INDIGENOUS Rest Of My Days (Pachyderm)	4
BRUCE HORNSBY Sunflower Cat/It Takes A... (RCA)	4
AMIEE MANN Calling It Quits (Superego)	4
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3
LENNY KRAVITZ Again (Virgin)	3
RADIOHEAD Optimistic (Capitol)	3
MARK SELBY She's Like Mercury (Vanguard)	3
JOHN HIATT Before I Go (Vanguard)	2
PAUL SIMON Old (Warner Bros.)	2
SHEMEKIA COPLAND It's 2AM (Alligator)	2
PIERCES The Way (550 Music)	2
PAUL SIMON You're The One (Warner Bros.)	2
SQUIRREL NUT ZIPPERS Bedbugs (Mammoth)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL SIMON Old (Warner Bros.)	+119
U2 Beautiful Day (Interscope)	+105
SHAWN MULLINS Everywhere I Go (Columbia)	+101
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+70
WALLFLOWERS Sleepwalker (Interscope)	+67
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	+52
B.B. KING/ERIC CLAPTON I Wanna Be (Duck/Reprise)	+49
PAT MCGEE BAND Rebecca (Giant/WB)	+45
STING After The Rain Has Fallen (A&M/Interscope)	+39
LYLE LOVETT Ain't It Somethin' (Curb/MCA)	+38

## Breakers.

**SHAWN MULLINS**  
Everywhere I Go (Columbia)

TOTAL PLAY INCREASE	TOTAL STATIONS ADDED	CHART
273/101	18/1	13

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.



# GET ON BOARD.

## BACK ON THE TRAIN

The new single from FARMHOUSE

Already On: WXRV WXPB  
KXST WOOD WRNR WRLT  
WNCS KTHX KCTY WZEW

### NEW & ACTIVE!

October 3 Performing on "The Tonight Show with Jay Leno"

October 14 Austin City Limits - Season Premier

**ACTION AT ROCK RADIO:**

KLOS WBOP WKLT WPHD WNCN WRKT

On Tour Now!



Congratulations KBCO-  
#1 Again in Denver!!!

# rebecca (are you all right) pat mcgee band

R&R Adult Alternative Debut **30** 131x (+45)

New Add: KTCZ/Minneapolis



From the debut album **Shine**

Produced by **Jerry Harrison**  
Mixed by **Andy Wallace**  
Direction: **Bill Graham Management**

[www.giantrecords1.com](http://www.giantrecords1.com)  
[www.patmcgeeband.com](http://www.patmcgeeband.com)



Already On:

WRNR KBCO WKOC WRIT KCTV WINX  
WZEW KASH WMMM KRVB KTHX

On Tour Now:

9/29 - New York, NY  
9/30 - Towson, MD  
10/1 - Elon, NC  
10/2 - Harrisonburg, VA  
10/3 - Knoxville, TN  
10/4 - Cincinnati, OH  
10/5 - Lawrence, KS  
10/6 - Tulsa, OK  
10/10 - Boulder, CO  
10/11 - Ft. Collins, CO

Irving Plaza  
Recher Theatre  
Elon College  
Main Street Bar and Grill  
Moose's Music Hall  
Bogarts  
tba(tentative)  
Private Party  
Fox Theatre  
The Starlight

# Adult Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

## Reporters

Stations and their ads listed alphabetically by market

<b>KGSR/Austin, TX</b> PD: Judy Donberg WB: Susan Costello MATCHBOX TWENTY "Gone"	<b>KBCO/Denver, CO</b> PD: Scott Aarbock WB: Kate Keeler	<b>WXPN/Philadelphia, PA</b> PD: Bruce Warren WB: Helen Leicht BRUCE WARREN "Sunflower" KING CLAPTON "Wanna"
<b>WTTW/Indianapolis, IN</b> PD/MD: Ann Ziegler INDIGENOUS "Days" CREED "Higher"	<b>KINK/Portland, OR</b> PD: Dennis Constantine WB: Kevin Welch INDIGO GIRLS "Leaving" LEBBY KRAVITZ "Again"	<b>KTHX/Reno, NV</b> PD: Harry Harold WB: Dave Harvold BRUCE WARREN "Sunflower" KING CLAPTON "Wanna" RADIOHEAD "Optimist" SHEMELLA COPLAN "ZAM" INDIGO GIRLS "Leaving"
<b>WPNN/Baltimore, MD</b> PD: Alex Cartright WB: Damien Elstain GUSTER "Happier" KING CLAPTON "Wanna" BRUCE WARREN "Sunflower" MARK SELBY "Mercury"	<b>KTZZ/Minneapolis, MN</b> PD/MD: Laura Ellen Hopper 6 CAGED "Arms" MATCHBOX TWENTY "Gone" PAT MCGEE BAND "Rebecca"	<b>KENZ/Salt Lake City, UT</b> PD: Bruce Jones No Ads
<b>WPOR/Boston, MA</b> PD: Shirley Maldonado WB: Amy Brooks No Ads	<b>WZEW/Mobile, AL</b> PD: Carl Sirton WB: Linda Woodworth 16 KING CLAPTON "Wanna" PAUL SIMON "Dive" PHISH "Train"	<b>KXST/San Diego, CA</b> PD/MD: Dana Skalek DIDD "Thanks" MATCHBOX TWENTY "Gone"
<b>WXRV/Boston, MA</b> PD: Joanne Deedy WB: Keith Andrews 3 AMEE MANN "Calling" 1 KING CLAPTON "Wanna" PAUL PENA "Gonna" TEGAN & SARA "First"	<b>KPGI/Monterey, CA</b> PD/MD: Laura Ellen Hopper 3 WYLYE NELSON "Walt" SQUIRE BUT ZIPPERS "Bedbugs" INDIGO GIRLS "Leaving"	<b>KRSH/Santa Rosa, CA</b> PD: Benji McPhail INDIGO GIRLS "Leaving" PIERCES "Wish" KING CLAPTON "Wanna" MARK SELBY "Mercury" RADIOHEAD "Optimist" SQUIRE BUT ZIPPERS "Bedbugs"
<b>CKEY/Buffalo, NY</b> PD/MD: Rob White LEBBY KRAVITZ "Again" MACY GRAY "Smile" NELLY FURTADO "Bird"	<b>WRLE/RasVie, TN</b> PD/MD: Keith Coes 17 KING CLAPTON "Wanna" MATCHBOX TWENTY "Crutch" DANIEL CAGRE "Stepping Stone" MATTHEW SWEET "Far"	<b>KMTT/Seattle, WA</b> GM/PD: Chris Mays WB: Shawn Stewart 5 KING CLAPTON "Wanna"
<b>WKRC/Chicago, IL</b> WP Programming: Norm Winer WB: Patti Martin 4 SMASHING PUMPKINS "Heresy" 3 SMASHING PUMPKINS "Innocence" 2 SHEMELLA COPLAN "ZAM" COURTNEY CROWS "Friends" PAUL SIMON "Dive" MICHAEL MCDERMOTT "Junior"	<b>WKOC/Norfolk, VA</b> PD: Paul Shugart WB: Kristen Grant 1 MARK KNOPFLER "What Do You Want" KTC "Happy"	<b>WRUX/Springfield, MA</b> GM/PD: Tom Davis 1 KING CLAPTON "Wanna" PIERCES "Wish" INDIGO GIRLS "Leaving" AMEE MANN "Calling" TRANS "Turn" MARK SELBY "Mercury" JOHN HART "Believe"

\* = Mediabase 24/7 monitored

27 Total Reporters  
27 Current Playlists  
27 Current Playlists

## Most Played Recurrents

MATCHBOX TWENTY Bent (Lava/Atlantic)

PHISH Heavy Things (Elektra/EEG)

STING Desert Rose (A&M/Interscope)

VERTICAL HORIZON Everything You Want (RCA)

BEN HARPER Steal My Kisses (Virgin)

THIRD EYE BLIND Never Let You Go (Elektra/EEG)

TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)

TRAM Meet Virginia (Aware/Columbia)

SANTANA WROB THOMAS Smooth (Arista)

SANTANA (EVERLAST) Put Your Lights On (Arista)

GOO GOO DOLLS Black Balloon (Warner Bros.)

COURTNEY CROWS Hanginaround (DGC/Geffen/Interscope)

GOO GOO DOLLS Slide (Warner Bros.)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

COLLECTIVE SOUL Run (Hollywood/Atlantic)

STING Brand New Day (A&M/Interscope)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

BOB DYLAN Things Have Changed (Columbia)

TRAM I Am (Aware/Columbia)

**WKRT/Chicago**  
Infinity  
(773) 777-1700  
Wendy/Martin  
12c: Cumc 499,000

**93.1**  
KAMO CHICAGO

PLYS	ARTIST/TITLE	Q	(800)
20	LE/Beautiful Day	6975	11
22	WALLFLOWERS/Superfreaker	6818	22
14	EVERCLEAR/Wonderful	3906	14
13	COLLECTIVE SOUL/Walk My Mind Pt 2	3827	13
11	DAVID GRAY/Babytown	3059	11
11	DANNY WARRHOLS/Behman Liba You	3059	11
11	STONE TEMPLE PILOTS/Sour Girl	3059	11
11	KTC/Supplies Happy	3059	11
10	FOO FIGHTERS/Learn To Fly	2790	10
6	JOHN HART/Believe I Go	2511	6
6	DANIEL CAGRE/Stepping	2511	6
6	ROBERT BRADLEYS/Ally	2232	6
6	AMEE MANN/Calling	2232	6
6	EVERLAST/What Do You Want	2232	6
6	MARK KNOPFLER/What Is It	2232	6
6	SMASHING PUMPKINS/Heresy	2232	6
6	STEVE EARLE/Can't Put Your Arms Around A Girl	2232	6
6	BEN HARPER/Steal My Kisses	2232	6
6	PEARL JAM/Ten	2232	6
6	PHISH/Heavy Things	2232	6
6	TRACY CHAPMAN/Telling Stories	2232	6
6	KING CLAPTON/Hold On I'm Coming	1953	6
6	INDIGO GIRLS/Leaving	1953	6
6	NEIL YOUNG/Good To See You	1953	6
6	COURTNEY CROWS/High Life	1953	6
6	EVERCLEAR/AM Radio	1953	6

**KFOG/San Francisco**  
Susquehanna  
(415) 543-1045  
Becky/Mary Jones  
12c: Cumc 370,400

**KFOG**  
104.5 97.7

PLYS	ARTIST/TITLE	Q	(800)
25	LE/Beautiful Day	6975	25
22	WALLFLOWERS/Superfreaker	6818	22
14	EVERCLEAR/Wonderful	3906	14
13	COLLECTIVE SOUL/Walk My Mind Pt 2	3827	13
11	DAVID GRAY/Babytown	3059	11
11	DANNY WARRHOLS/Behman Liba You	3059	11
11	STONE TEMPLE PILOTS/Sour Girl	3059	11
11	KTC/Supplies Happy	3059	11
10	FOO FIGHTERS/Learn To Fly	2790	10
6	JOHN HART/Believe I Go	2511	6
6	DANIEL CAGRE/Stepping	2511	6
6	ROBERT BRADLEYS/Ally	2232	6
6	AMEE MANN/Calling	2232	6
6	EVERLAST/What Do You Want	2232	6
6	MARK KNOPFLER/What Is It	2232	6
6	SMASHING PUMPKINS/Heresy	2232	6
6	STEVE EARLE/Can't Put Your Arms Around A Girl	2232	6
6	BEN HARPER/Steal My Kisses	2232	6
6	PEARL JAM/Ten	2232	6
6	PHISH/Heavy Things	2232	6
6	TRACY CHAPMAN/Telling Stories	2232	6
6	KING CLAPTON/Hold On I'm Coming	1953	6
6	INDIGO GIRLS/Leaving	1953	6
6	NEIL YOUNG/Good To See You	1953	6
6	COURTNEY CROWS/High Life	1953	6
6	EVERCLEAR/AM Radio	1953	6

**WXPN/Philadelphia**  
University Of Pennsylvania  
(215) 898-6677  
Warren/Leitch  
12c: Cumc 221,700

**88.5**

PLYS	ARTIST/TITLE	Q	(800)
10	JOHNNY LANG/Straiter I Go	3080	10
16	DAVID GRAY/Babytown	2940	16
24	EMMY LOU HARRIS/Don't Wanna	1950	24
14	DAR WILLIAMS/What Do You Want	1800	14
13	PAUL SIMON/Dive	1800	13
12	FOO FIGHTERS/Learn To Fly	1750	12
12	WALLFLOWERS/Superfreaker	1680	12
12	SHELBY LYNNE/Gotta Get Back	1680	12
11	JOHNNY LANG/Straiter I Go	1680	11
11	CARTER B. GARMAN/Everything I Go	1680	11
11	BARRETT MADON/LADIES/Peach Me	1680	11
10	JESS KLEIN/Water	1680	10
8	STING/Brand New Day	1680	8
10	FOO FIGHTERS/Learn To Fly	1680	10
10	COURTNEY CROWS/High Life	1680	10
10	STING/Brand New Day	1680	10
5	INDIGO GIRLS/Leaving	1680	5
7	GOO GOO DOLLS/Slide	1680	7
6	MARK KNOPFLER/What Is It	1680	6
6	JOAN OSBORNE/Safety In Numbers	1680	6
9	SARAH HARRIS/Remember Me	1680	9
9	GREG BROWN/Sun Go Walking	1680	9
15	DAVID WILCOX/Soul Song	1260	15
9	DAVID GRAY/Passion's Curve Me	1260	9
9	LEBBY KRAVITZ/Again	1260	9
8	PAT MCGEE BAND/Rebecca	1260	8
9	PHIL ROY/Man	1260	9
7	FRAN McCORMAN/Blackbirds	1120	7
7	SREED D'CORNBUS/Justiss	1120	7

**KNNR/Dallas-Ft. Worth**  
Susquehanna  
(214) 526-2400  
Strong/K  
12c: Cumc 360,500

**morning 93.1**

PLYS	ARTIST/TITLE	Q	(800)
37	LE/Beautiful Day	4601	37
35	CARY PERCE/The Best Thing	4285	35
37	STONE TEMPLE PILOTS/Sour Girl	3959	37
33	3 DOORS/DWYANE/Kryptonite	3827	33
27	RED HOT CHILI/California	3531	27
29	WALLFLOWERS/Superfreaker	3531	29
31	DEETRIX FREE/Stepping Stone	3317	31
31	SHAWN MULLINS/Everywhere I Go	3317	31
30	BARRETT MADON/LADIES/Peach Me	3210	30
15	KTC/Supplies Happy	3210	15
29	VERTICAL HORIZON/You're A God	3103	29
27	STING/Brand New Day	2889	27
22	LEBBY KRAVITZ/Again	2634	22
1	COLLECTIVE SOUL/Walk My Mind Pt 2	2354	1
20	DAVID GRAY/Babytown	2033	20
16	STING/Brand New Day	1956	16
27	DANIEL CAGRE/Stepping	1819	27
20	EVERLAST/What Do You Want	1712	20
16	GREEN DAY/Dookie	1712	16
16	THIRD EYE BLIND/Dep Inside Of You	1712	16
16	TRAM Meet Virginia	1381	16
11	TRAM Meet Virginia	1177	11
10	GOO GOO DOLLS/Black Balloon	1070	10
6	LEBBY KRAVITZ/Again	963	6
6	VERTICAL HORIZON/Everything You Want	963	6
6	TRACY CHAPMAN/Telling Stories	963	6
6	INDIGO GIRLS/Leaving	963	6
6	MARK KNOPFLER/What Is It	963	6
6	NEIL YOUNG/Good To See You	963	6

**WBOS/Boston**  
Greater Media  
(617) 822-9600  
Maldonado/Brooks  
12c: Cumc 360,200

**WBOS**  
92.9 FM

PLYS	ARTIST/TITLE	Q	(800)
36	LE/Beautiful Day	4318	36
34	EVERCLEAR/Wonderful	4318	34
33	VERTICAL HORIZON/You're A God	4318	33
34	MARK KNOPFLER/What Is It	3837	34
31	STING/Brand New Day	3840	31
17	SISTER HAZE/Change Your Mind	2910	17
29	SISTER SEVEN/The Only Thing	2940	29
12	COURTNEY CROWS/High Life	2524	12
10	DAVID GRAY/Babytown	2295	10
10	JOAN OSBORNE/Safety In Numbers	2159	10
13	JOHN HART/Believe I Go	2032	13
12	COURTNEY CROWS/High Life	2032	12
6	EVERLAST/What Do You Want	1524	6
12	GOO GOO DOLLS/Slide	1524	12
12	TRAM Meet Virginia	1524	12
9	STING/Brand New Day	1524	9
6	EVERLAST/What Do You Want	1143	6
6	STING/Brand New Day	1143	6
6	COLLECTIVE SOUL/Walk My Mind Pt 2	1143	6
6	VERTICAL HORIZON/Everything You Want	1143	6
6	WALLFLOWERS/Superfreaker	1143	6
6	SMITH GREENGLASS/Smooth	1143	6
6	TRACY CHAPMAN/Telling Stories	1016	6
6	TRACY CHAPMAN/Telling Stories	1016	6
12	AMEE MANN/Calling	1016	12
12	RED HOT CHILI/Scar Tissue	1016	12

**WXRV/Boston**  
Northeast  
(978) 374-4733  
Doody/Andrews  
12c: Cumc 174,400

**92.9**

PLYS	ARTIST/TITLE	Q	(800)
22	MARK KNOPFLER/What Is It	1672	22
22	LE/Beautiful Day	1672	22
21	EVERLAST/What Do You Want	1596	21
29	JOHNNY LANG/Straiter I Go	1520	29
20	JOAN OSBORNE/Safety In Numbers	1444	20
15	WALLFLOWERS/Superfreaker	1444	15
13	SISTER SEVEN/The Only Thing	1292	13
13	PHISH/Brand New Day	1213	13
11	JOHN HART/Believe I Go	1216	11
13	DAVID WILCOX/Soul Song	1140	13
12	EMMY LOU HARRIS/Don't Wanna	1140	12
14	JOAN OSBORNE/Safety In Numbers	988	14
12	STING/Brand New Day	912	12
10	SARAH HARRIS/Remember Me	912	10
11	DANNY WARRHOLS/Behman Liba You	912	11
12	KTC/Supplies Happy	912	12
11	FASTRAL/You're An Ocean	912	11
11	PIERCES "Wish"	836	11
10	DEETRIX FREE/Stepping Stone	836	10
11	VERTICAL HORIZON/You're A God	836	11
12	COURTNEY CROWS/High Life	836	12
14	BARRETT MADON/LADIES/Peach Me	836	14
12	FOO FIGHTERS/Learn To Fly	836	12
12	DAVID GRAY/Babytown	782	12
8	K.D. LANG/The Consequence	760	8
12	INDIGO GIRLS/Leaving	760	12
12	WED SPREAD FARM/Arson	760	12
12	STING/Brand New Day	684	12
7	AMEE MANN/Calling	684	7
1	NO MISSISSIPPI "Shake It On Down	684	1

**KMTT/Seattle-Tacoma**  
Epic/Comcast  
(206) 233-1037  
Mays/Stewart  
12c: Cumc 231,400

**The Mountain 102.1**

PLYS	ARTIST/TITLE	Q	(800)
22	TRACY CHAPMAN/Wedding Song	2921	22
20	LE/Beautiful Day	2921	20
22	DAVID GRAY/Babytown	2794	22
17	WALLFLOWERS/Superfreaker	2540	17
20	STING/Brand New Day	2540	20
19	COURTNEY CROWS/High Life	2413	19
14	BARRETT MADON/LADIES/Peach Me	2413	14
10	FIVE FOR FIGHTING/Everyday Tonight	2286	10
21	EVERLAST/What Do You Want	2159	21
13	STING/Brand New Day	2032	13
11	DANIEL CAGRE/Stepping	1906	11
12	DANNY WARRHOLS/Behman Liba You	1906	12
10	SHAWN MULLINS/Everywhere I Go	1906	10
13	JOHNNY LANG/Straiter I Go	1778	13
14	RED HOT CHILI/California	1778	14
14	THIRD EYE BLIND/Dep Inside Of You	1778	14
12	JOAN OSBORNE/Safety In Numbers	1524	12
11	MARK KNOPFLER/What Is It	1524	11
1	PAUL SIMON/Dive	1524	1
10	EVERLAST/What Do You Want	1397	10
11	SHERYL LIND/Anything But Heaven	1397	11
4	MERY Natural Blues	1397	4
4	MERY Natural Blues	1397	4
11	MACY GRAY/By Your Side	1397	11
11	FOO FIGHTERS/Learn To Fly	1397	11
8	DE HAPPIER/Steal My Kisses	1397	8
11	MATCHBOX TWENTY/Bent	1397	11
8	GOO GOO DOLLS/Slide	1270	8
10	COLLECTIVE SOUL/Walk My Mind Pt 2	1270	10
8	SANTANA WROB THOMAS Smooth	1270	8
10	RED HOT CHILI/Scar Tissue	1270	10

**KXST/San Diego**  
Compass  
(619) 578-0102  
Shaw/Be  
12c: Cumc 138,000

**SETS 102.1**

PLYS	ARTIST/TITLE	Q	(800)
24	FASTBALL/You're An Ocean	4564	24
30	DAVID GRAY/Babytown	2444	30
20	COURTNEY CROWS/High Life	2444	20
13	LE/Beautiful Day	2444	13
29	BARRETT MADON/LADIES/Peach Me	2203	29
26	MARK KNOPFLER/What Is It	2203	26
26	STING/Brand New Day	1925	26
24	JOHNNY LANG/Straiter I Go	1848	24
22	WALLFLOWERS/Superfreaker	2159	22
22	SISTER SEVEN/The Only Thing	1771	22
22	COURTNEY CROWS/High Life	1684	22
11	JOAN OSBORNE/Safety In Numbers	1684	11

**OPENINGS**
**INTERNATIONAL**

**103.5 QM/FM.** Vancouver's top A/C station, has a weekend morning/swing position available. The first on-air opening at QM/FM in 6 years! You must be capable of morning show fill-in. Go to [www.qmfm.com/talentsearch.htm](http://www.qmfm.com/talentsearch.htm) for info.

**NATIONAL**
**TALK RADIO PRODUCER**

You're the smartest person in the room. You just know stuff, like what's going to be on the news tomorrow night and what's going to be on the cover of Time next week.

You also know how to get people to say things they don't say to anybody else. You coax them. You persuade them.

Best of all, you hear perfect Late Night radio in your head. Its intimacy, its ability to bring people together and make them laugh and make them think.

It's time to move up to national, network radio. Lionel needs a very talented producer and maybe you're it. Please send cover letter & resume asap to: Premiere Radio Networks, Attn: Trevor Oliver, e-mail:

[toliver@premiereradio.com](mailto:toliver@premiereradio.com) or fax (818) 501-6692.


**EAST**
**MARKETING PROMOTION DIRECTOR PHILADELPHIA**

What the hell are you doing? You're a creative pro who absolutely gets off on doing great radio promotions and marketing. And you're working for people that just don't get it.

Come on! Lose that job. Work for someone cool. Work in an exciting new format. Work for someone who respects your talent and appreciates your hard work and dedication to the station. Work for ALICE! We're reinventing radio marketing and promotion and we're doing it fast. ALICE 104.5 needs your ideas, your skills your desire to excel. If you have...

✓ the ability to create, write and communicate through compelling attention-getting promotion.

✓ at least three to five years experience in the media marketing/promotion or related field.

✓ great skills at organization, detail, follow-through and orgami (just kidding, but it'd be nice for staff parties)

...then you could work with ALICE! Desk-jockeys need not apply.

Get in the game! Send your resume and samples of your best stuff to Kurt Johnson, Operations Manager, WLCE, One Bala Plaza, Suite 243, Bala Cynwyd, PA 19004. Clear Channel Communications Is An Equal Opportunity Employer

**OPENINGS**
**PROMOTION DIRECTOR**

Please only respond to this ad if you:

- Like receiving phone calls in the middle of the night
- think that 5pm is lunch time
- Never heard of a five day work week
- can't plan a trip to the bathroom without your daytimer

If you're still reading, then WUSL-FM, POWER 99 has an immediate opening in our aggressive, fast paced Promotions Department as Promotion Director! We need someone who excels under pressure to manage and motivate a staff of 8 Promotions Assistants as well as create and coordinate exciting and unique promotions. Must be sharp, flexible, detail oriented and able to work weekends with radio marketing and promotions experience. Strong communication, written and computer skills required. Send your resume with cover letter to:

Marketing Director  
WUSL-FM POWER 99  
440 Domino Lane  
Philadelphia, PA 19128

or Fax 215-508-2935

NO PHONE CALLS PLEASE  
CLEAR CHANNEL COMMUNICATIONS IS AN EQUAL OPPORTUNITY EMPLOYER

**B94, Pittsburgh**

B94-Pittsburgh has an immediate opening for an Assistant Program Director to be part of a programming team at an Infinity legendary CHR. If you have experience executing a very focused programming plan; know Selector; know how to make winning promotions sound great and can keep the station fresh with great promos and sweepers... and sound great on the air, rush your T&R to: APD Search, 651 Holiday Drive, Pittsburgh, PA 15220. Infinity Broadcasting is an equal opportunity employer.

"Come home to Pennsylvania! Vox Radio Group has an immediate opening for an experienced air personality at our 50,000 watt FM country powerhouse in western PA. Send your tape and resume today: Attn: Moose WOWQ Radio, P.O. Box 1087, DuBois, PA 15801. No calls please. Vox Radio Group is an equal Opportunity Employer."

**SOUTH**
**ACCOUNT EXECUTIVE**

Clear Channel Communications seeks Account Executives for their radio properties in Atlanta. Choice candidates have radio experience, are self-motivated and are team players with a positive attitude. Must be a service oriented relationship builder. Some agency and direct retail experience a plus. Promotional creativity desired. Compensation is commission plus generous benefits. Send resumes only to CC-Atl Sales Dept. 226, 1819 Peachtree St. N.E., Ste 700, Atlanta, GA 30309 fax to 404-367-6380 or email: [hralanta@clearchannel.com](mailto:hralanta@clearchannel.com). We are an equal opportunity employer.

**OPENINGS**
**PROGRAM DIRECTOR**

WPCH-FM, Atlanta's #1 AC has a rare opening for a Program Director. We are looking for someone who has a successful track record, has passion for the format and wants to work in the world's greatest city. Applicants should send resume and latest copy of ratings to Dept. 227, 1819 Peachtree St. N.E., Ste 700, Atlanta, GA 30309 fax to 404-367-6380 or email: [hralanta@clearchannel.com](mailto:hralanta@clearchannel.com). No phone calls accepted. We are an equal opportunity employer.


**MUSIC DIRECTOR**

Major market heritage NAC/Smooth Jazz has immediate opening for an on air music director. Solid Selector skills and a proven track record a must in any adult format preferred. Do you have a passion for smooth jazz? Seeking dedicated and organized professional to take the OASIS to the next level. Only team players need apply. The OASIS has a terrific salary and benefit package waiting for you. Rush tape and resume to: Maxine Todd, Program Director, c/o KOAL, 7901 Carpenter Freeway, Dallas, TX 75247. No calls please. Infinity Broadcasting is an equal opportunity employer.

**PROGRAM DIRECTOR**

WPCH-FM, Atlanta's #1 AC has a rare opening for a Program Director. We are looking for someone who has a successful track record, has passion for the format and wants to work in the world's greatest city. Applicants should send resume and latest copy of ratings to: Dept 227, 1819 Peachtree St. N.E., Ste. 700, Atlanta, GA 30309 fax 404-367-6380. Email: [hralanta@clearchannel.com](mailto:hralanta@clearchannel.com). No phone calls accepted. We are an equal opportunity employer.

**MIDWEST**

Account Executives: Big City Radio Chicago is searching for AEs - all levels. Fax resume to: HR, (312) 274-4078. No phone calls please. EOE (09/29)

**MID-DAY TALKER**

Giant opportunity in top 75 market, Omaha, NE., for single or double. New owners, new studios, join in rebuilding a super talker. Can you bring; sound, entertainment, topical talk, humor, and solid prep with the pulse of a rocker? Show me the talent and I'll show you the money. Need your package now!

KKAR  
Charlie Stone  
1001 Farnam-on-the-mail  
Omaha, Nebraska 68102  
(402) 342-2000. EOE

**OPENINGS**
**DIRECTOR OF SALES**

Clear Channel Milwaukee is looking for someone to oversee our six radio station cluster. Big synergy opportunities with Eller Media and SFX Entertainment. Applicants must have 3-5 years sales management experience, preferably in a cluster market. It is not necessary to have D.O.S. experience. Please email your resume to: [davepugh@clearchannel.com](mailto:davepugh@clearchannel.com). Clear Channel is an equal opportunity employer.

WIBW-FM/97 Country is looking for a production pro. Digital production skills are necessary. Send tape and application to: WIBW-FM, Box 1818, Topeka, KS 66601. Attention Kevin Wagner (785)-272-3456 or email samples to [kevin@97country.com](mailto:kevin@97country.com) Deadline October 10, 2000. EOE

**WEST**

Promotions coordinator. Experience required. Send resume to: American General Media, 1400 Easton Drive, Bakersfield, CA 93309 or FAX: (861) 328-0873. EOE (09/29)

Power Oldies 1420 - KSTN in Stockton, CA seeks an AT/Prod. T&R: John Hampton, 2171 Ralph Ave., Stockton, CA 95206. No calls. EOE (09/29)

Parttime Air Talent - Active Rock KUFO Portland. Tight execution and phones a must. T&R: Dave Numme, 2040 SW First Ave., Portland, OR 97201. EOE (09/29)

Fulltime Production Assistant, Infinity Broadcasting Portland. Digital multi-track and creative writing experience required. T&R: Dave Numme, 2040 SW First Ave., Portland, OR 97201. EOE (09/29)

Are you experienced at Takin' It To The Streets? Wish you were here in our Life In The Fast Lane city! Classic Rock-classic hits promotions director. Top 50 southwest market. No beginners please. Package to: 204 Exton Commons, Exton PA 19341. EOE

Country 93.9 KZLA. Los Angeles, an Emmis Communications Station, has an immediate opening for an Account Executive with experience in the record business. This exciting sales opportunity offers excellent earning potential for the right individual. The right candidate knows how to generate new business by developing partnerships and establishing strong ties with record labels/distributors and music retailers. This position requires experience in the record business as well as outside sales. Radio experience preferred.

Send Resume to:  
Janet Brainin, GSM  
Country 93.9 KZLA  
7755 Sunset Blvd.  
Los Angeles, CA 90046  
Email: [jbrainin@kzla.com](mailto:jbrainin@kzla.com). EOE

Attention Veteran Programers or first time Managers: Opportunity in New York State medium market for on air PD. Send tape and resume to: Pillack Media Group, 860 Via De La Paz, Suite D-2, Pacific Palisades, CA 90272. EOE

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

## OPENINGS

### PRODUCER/ENGINEER

Tired of working at a radio station, producing spots written by an A/E, with 10 minute deadlines and mediocre voice talent, limited SFX and music libraries? Worried about job security every 6 months when the station changes hands? Want to **PRODUCE RADIO SPOTS** at the biggest post production facility in Las Vegas? We're Oakdale Post Audio, and we need a seasoned producer/engineer that can drive a ProTools rig like Jeff Gordan, direct voice talent, edit music, and wants to work in a laid-back, hip, professional environment in one of the country's fastest growing markets. We **DO NOT WANT YOUR VOICE!** We **DO** want your production skills. If you think you've got what it takes to be an Oakdale Post producer/engineer, send your T&R to:

Operations Manager  
Oakdale Post Audio  
3329 S. Eastern Ave.  
Las Vegas, NV 89109 EOE

### Program Director Los Angeles

VIVA 107.1 FM is looking for an experienced Program Director to lead it's Spanish CHR radio station to ratings success. Ideal candidate will have successful track record in Spanish and/or General Market CHR. Passion and extensive knowledge of today's hottest Latin music a must. Fax resume (310) 557-2897. EOE.

## POSITIONS SOUGHT

### POSITIONS SOUGHT

Stand-up comic (99 funny a.m. sports talent with the Regular Guys / 96 Rock-ATL) seeks fulltime radio gig, Co-host, sidekick, sports talk, whatever! www.comedy.com/petemichael. (09/29)

Sports Director with vast PBP experience searching for new gig. Experienced in all aspects of sports broadcasting. Contact: eidemrooks@scottsbuff.net. (09/29)

News/Sports/PBP— seven years NFL, seven major college, three NFL, ten years news and sports anchor in L.A. PETE ARBOGAST: (513) 779-6080. (09/29)

Female major market AT currently living in Atlanta searching for fulltime AT, Assistant PD, HAC, AC. Digital, experienced, open to new ideas. JOANNE KELLY: jksell@bellsouth.net. (09/29)

Midday man on the loose! 28 years experience, #1 Ratings, ready to return to a top market. Call JACK MONRO. (850) 934-4834. (09/29)

PD/OPS Manager/On-air immediately available all formats no greed just good professional radio. Seeking a position ASAP. VIN: (508)983-1946 or VINLEWIS2001@aol.com. (09/29)

### OPPORTUNITY KNOCKS

in the pages of  
R&R every Friday

CALL 310 553 4330

## POSITIONS SOUGHT

Rock jock who tripled ratings for males 25-54 (in one year!) is searching for next opportunity! Log on to: <http://members.aol.com/joekieop/joekieon.html>. (09/29)

Free-lance voice talent available immediately. Affordable by any station. 24 hour internet delivery anywhere! All formats. BILL ELLIOTT: (813) 920-7102, digitalradioman@man.com. (09/29)

Searching for a fulltime job in radio. I have three years of experience. TONY: (765) 456-3209, tonymidlen@yahoo.com. (09/29)

Seasoned AT seeks weekend gig in central FL at real radio not robot station. Not afraid of team play. DAVE: (813) 404-0121. (09/29)

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310) 203-8727 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

## POSITIONS SOUGHT

Changing formats? Just want a new sound for your station? Major-market female voice talent ready to do your imaging? [www.melanietaylor.cc](http://www.melanietaylor.cc). (09/29)

Seasoned pro: AM drive/Philly, PM drive/Chicago, Production Director in Chicago, Philly and Tampa. Available now. radiomylife@yahoo.com. (09/29)

### R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: [kmumaw@rronline.com](mailto:kmumaw@rronline.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### R&R Opportunities Advertising

1x \$150/Inch 2x \$125/Inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.rronline.com](http://www.rronline.com)).

### Blind Box: add \$50

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# R<sup>R</sup> The Back Pages.

National Airplay Overview September 29, 2000

## CHR/POP

LW	TW	
1	1	3 DOORS DOWN Kryptonite (Republic/Universal)
3	2	MADONNA Music (Maverick/WB)
2	3	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
5	4	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)
4	5	JANET Doesn't Really Matter (Def Soul/IDJMG)
8	6	CREED With Arms Wide Open (Wind-up)
11	7	PINK Most Girls (LaFace/Arista)
7	8	98 DEGREES Give Me Just One Night... (Universal)
6	9	MATCHBOX TWENTY Bent (Lava/Atlantic)
10	10	SOULDECISION Faded (MCA)
9	11	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
12	12	EVERCLEAR Wonderful (Capitol)
15	13	NELLY Country Grammar (Fo' Reel/Universal)
16	14	VERTICAL HORIZON You're A God (RCA)
17	15	BON JOVI It's My Life (Island/IDJMG)
14	16	NINE DAYS Absolutely (Story Of A Girl) (550 Music)
19	17	BAHA MEN Who Let The Dogs Out (Artemis)
13	18	BRITNEY SPEARS Lucky (Jive)
22	19	SAMANTHA MUMBA Gotta Tell... (Wildcard/Polydor/Interscope)
27	20	'N SYNC This I Promise You (Jive)
21	21	JESSICA SIMPSON I Think I'm In Love With You (Columbia)
24	22	DEBELAH MORGAN Dance With Me (DAS/Atlantic)
23	23	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)
26	24	BARENAKED LADIES Pinch Me (Reprise)
25	25	FASTBALL You're An Ocean (Hollywood)
29	26	KANDI Don't Think I'm Not (So So Def/Columbia)
28	27	EVAN AND JARON Crazy For This Girl (Columbia)
32	28	RUFF ENDOZ No More (Epic)
34	29	ENRIQUE IGLESIAS Sad Eyes (Interscope)
33	30	FAITH HILL The Way You Love Me (Warner Bros.)

- #1 MOST ADDED  
RICKY MARTIN She Bangs (Columbia)
- #1 MOST INCREASED PLAYS  
'N SYNC This I Promise You (Jive)

- TOP 5 NEW & ACTIVE  
FRAGMA Toca's Miracle (Groovious/Atlantic)  
BOYZ II MEN Pass You By (Universal)  
ROBBIE WILLIAMS Rock DJ (Capitol)  
WHEATUS Teenage Dirtbag (Columbia)  
DEXTER FREEBISH Leaving Town (Capitol)

CHR begins on Page 92.

## CHR/RHYTHMIC

LW	TW	
1	1	NELLY Country Grammar (Fo' Reel/Universal)
3	2	MYA Case Of The Ex (Whatcha...) (University/Interscope)
2	3	PINK Most Girls (LaFace/Arista)
4	4	RUFF ENDOZ No More (Epic)
5	5	MYSTIKAL Shake Ya Ass (Jive)
7	6	EMINEM The Way I Am (Aftermath/Interscope)
6	7	KANDI Don't Think I'm Not (So So Def/Columbia)
8	8	JANET Doesn't Really Matter (Def Soul/IDJMG)
10	9	MADONNA Music (Maverick/WB)
9	10	DR. DRE The Next Episode (Aftermath/Interscope)
12	11	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)
11	12	SISQO Incomplete (Dragon/Def Soul/IDJMG)
12	13	JA RULE F.C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)
23	14	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
18	15	LIL BOW WOW Bounce With Me (So So Def/Columbia)
20	16	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)
14	17	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
25	18	NELLY E.I. (Fo' Reel/Universal)
17	19	COMMON The Light (MCA)
15	20	DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)
16	21	NEXT Wiley (Arista)
26	22	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
23	23	98 DEGREES Give Me Just One Night... (Universal)
24	24	CHANGING FACES That Other Woman (Atlantic)
31	25	LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)
27	26	BAHA MEN Who Let The Dogs Out (Artemis)
21	27	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)
29	28	ERYKHA BADU Bag Lady (Motown/Universal)
26	29	'N SYNC This I Promise You (Jive)
30	30	TRINA Pull Over (Slip 'N Slide/Atlantic)

- #1 MOST ADDED  
KEITH SWEAT F.A.I.L. 'MO' I'll Trade (A Million Bucks) (Elektra/EEG)
- #1 MOST INCREASED PLAYS  
JA RULE F.C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)

- TOP 5 NEW & ACTIVE  
PROFFYLE Liar (Motown/Universal)  
NEXT Beauty Queen (Arista)  
CAM'RON What Means The World To You (Epic)  
WYCLEF JEAN 911 (Ruffhouse/Columbia)  
E-40 F'NATE DOGG Nah, Nah... (Sick Wid' It/Jive)

CHR begins on Page 92.

## URBAN

LW	TW	
1	1	MYSTIKAL Shake Ya Ass (Jive)
2	2	ERYKHA BADU Bag Lady (Motown)
4	3	LIL BOW WOW Bounce With Me (So So Def/Columbia)
3	4	TONI BRAXTON Just Be A Man About It (LaFace/Arista)
5	5	CHANGING FACES That Other Woman (Atlantic)
6	6	MYA Case Of The Ex (Whatcha...) (University/Interscope)
9	7	YOLANDA ADAMS Open My Heart (Elektra/EEG)
8	8	SISQO Incomplete (Dragon/Def Soul/IDJMG)
12	9	PROFFYLE Liar (Motown)
31	10	R. KELLY I Wish (Jive)
7	11	COMMON The Light (MCA)
10	12	CARL THOMAS Summer Rain (Bad Boy/Arista)
13	13	BIG TYMERS #1 Stunna (Cash Money/Universal)
11	14	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)
21	15	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
15	16	WYCLEF JEAN 911 (Ruffhouse/Columbia)
15	17	TRINA Pull Over (Slip 'N Slide/Atlantic)
25	18	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)
26	19	SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)
33	20	JA RULE F.C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)
18	21	JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)
22	22	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)
19	23	NO QUESTION I Don't Care (Ruffnation/WB)
14	24	RUFF ENDOZ No More (Epic)
17	25	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)
27	26	BEENIE MAN Girls Dem Sugar (Virgin)
16	27	JOE Treat Her Like A Lady (Jive)
24	28	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
30	29	LUCY PEARL Don't Mess With My Man (Overbrook/Pookey/Beyond)
37	30	AVANT My First Love (Magic Johnson/MCA)

- #1 MOST ADDED  
KEITH SWEAT F.A.I.L. 'MO' I'll Trade (A Million Bucks) (Elektra/EEG)
- #1 MOST INCREASED PLAYS  
R. KELLY I Wish (Jive)

- TOP 5 NEW & ACTIVE  
NEXT Beauty Queen (Arista)  
BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)  
SPARKLE It's A Fact (Motown)  
SCARFACE II Ain't (Part II) (Rap-A-Lot)  
GURU W/ANGIE STONE Keep Your Worries (Virgin)

URBAN begins on Page 111.

## AC

LW	TW	
1	1	DON HENLEY Taking You Home (Warner Bros.)
2	2	MARC ANTHONY You Sang To Me (Columbia)
3	3	FAITH HILL Breathe (Warner Bros.)
4	4	LEANN RIMES I Need You (Sparrow/Curb/Capitol)
5	5	CHRISTINA AGUILERA I Turn To You (RCA)
7	6	BBMAK Back Here (Hollywood)
6	7	LONESTAR Amazed (BNA/RMG)
8	8	SAVAGE GARDEN I Knew I Loved You (Columbia)
9	9	CELINE DION That's The Way It Is (550 Music)
10	10	LARA FABIAN I Will Love Again (Columbia)
11	11	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
12	12	W. HOUSTON & E. IGLESIAS Could I Have This Kiss Forever (Arista)
14	13	BRIAN MCKNIGHT Back At One (Motown)
16	14	PHIL COLLINS You'll Be In My Heart (Hollywood)
17	15	JIM BRICKMAN The Love I Found In You (Windham Hill)
20	16	MARC ANTHONY My Baby You (Columbia)
13	17	MARTINA MCBRIDE There You Are (RCA)
18	18	FAITH HILL The Way You Love Me (Warner Bros.)
15	19	BACKSTREET BOYS The One (Jive)
19	20	SANTANA F/ROB THOMAS Smooth (Arista)
21	21	ELTON JOHN Friends Never Say Goodbye (DreamWorks)
24	22	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)
22	23	JOE I Wanna Know (Jive)
23	24	STING Desert Rose (A&M/Interscope)
25	25	SHELBY LYNNE Gotta Get Back (Island/IDJMG)
26	26	ROXETTE Wish I Could Fly (Ede America)
27	27	CORRS Breathless (143/Lava/Atlantic)
28	28	DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)
—	29	LEANN RIMES Can't Fight The Moonlight (Curb)
—	30	'N SYNC This I Promise You (Jive)

- #1 MOST ADDED  
'N SYNC This I Promise You (Jive)
- #1 MOST INCREASED PLAYS  
'N SYNC This I Promise You (Jive)

- TOP 5 NEW & ACTIVE  
BILLY GILMAN One Voice (550 Music)  
EVAN AND JARON Crazy For This Girl (Columbia)  
SOLEIL MOON Never Say Goodbye (MFO)  
NINA GORDON Tonight And The Rest Of My... (Warner Bros.)  
LEE ANN WOMACK I Hope You Dance (MCA)

AC begins on Page 126.

## HOT AC

LW	TW	
1	1	MATCHBOX TWENTY Bent (Lava/Atlantic)
2	2	NINE DAYS Absolutely (Story Of A Girl) (550 Music)
4	3	EVERCLEAR Wonderful (Capitol)
3	4	STING Desert Rose (A&M/Interscope)
9	5	CREED With Arms Wide Open (Wind-up)
5	6	SISTER HAZEL Change Your Mind (Universal)
6	7	VERTICAL HORIZON Everything You Want (RCA)
7	8	3 DOORS DOWN Kryptonite (Republic/Universal)
3	9	VERTICAL HORIZON You're A God (RCA)
11	10	BARENAKED LADIES Pinch Me (Reprise)
10	11	NINA GORDON Tonight And The Rest Of My... (Warner Bros.)
12	12	BON JOVI It's My Life (Island/IDJMG)
14	13	CREED Higher (Wind-up)
13	14	BBMAK Back Here (Hollywood)
15	15	EVAN AND JARON Crazy For This Girl (Columbia)
16	16	FASTBALL You're An Ocean (Hollywood)
17	17	SANTANA F/ROB THOMAS Smooth (Arista)
19	18	THIRD EYE BLIND Never Let You Go (Elektra/EEG)
18	19	MACY GRAY I Try (Epic)
20	20	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)
21	21	DIDD Here With Me (Arista)
22	22	MADONNA Music (Maverick/WB)
24	23	FAITH HILL The Way You Love Me (Warner Bros.)
23	24	DON HENLEY Taking You Home (Warner Bros.)
28	25	WALLFLOWERS Sleepwalker (Interscope)
25	26	'N SYNC It's Gonna Be Me (Jive)
27	27	CORRS Breathless (143/Lava/Atlantic)
—	28	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
29	29	EVE 6 Promise (RCA)
26	30	NO DOUBT Simple Kind Of Life (Interscope)

- #1 MOST ADDED  
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
- #1 MOST INCREASED PLAYS  
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)

- TOP 5 NEW & ACTIVE  
RED HOT CHILI PEPPERS Californication (Warner Bros.)  
DEXTER FREEBISH Leaving Town (Capitol)  
SHAWN MULLINS Everywhere I Go (Columbia)  
CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)  
98 DEGREES Give Me Just One Night... (Universal)

AC begins on Page 126.

## ROCK

LW	TW	
1	1	3 DOORS DOWN Loser (Republic/Universal)
3	2	PRIMUM W/OZZY N.I.B. (Divine/Pronty)
2	3	RED HOT CHILI PEPPERS Californication (Warner Bros.)
4	4	CREED With Arms Wide Open (Wind-up)
5	5	3 DOORS DOWN Kryptonite (Republic/Universal)
13	6	COLLECTIVE SOUL Why Pt. 2 (Atlantic)
6	7	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)
8	8	FUEL Hemorrhage (In My Hands) (550 Music)
7	9	METALLICA I Disappear (Hollywood)
11	10	CREED Are You Ready (Wind-up)
9	11	NICKELBACK Breathe (Roadrunner)
10	12	AC/DC Melt Down (EastWest/EEG)
21	13	SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)
12	14	PAPA ROACH Last Resort (DreamWorks)
20	15	U2 Beautiful Day (Interscope)
15	16	STONE TEMPLE PILOTS Sour Girl (Atlantic)
24	17	WALLFLOWERS Sleepwalker (Interscope)
16	18	GOOSMACK Bad Religion (Republic/Universal)
19	19	VAST Free (Elektra/EEG)
18	20	A PERFECT CIRCLE Judith (Virgin)
14	21	ASTORST Question Everything (Reprise)
22	22	GREEN DAY Minority (Reprise)
25	23	FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)
23	24	AC/DC Satellite Blues (EastWest/EEG)
26	25	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)
32	26	A PERFECT CIRCLE 3 Libras (Virgin)
43	27	YOMM Goodbye Lament (Divine/Priority)
29	28	SLASH'S SNAKEPT Been There Lately (Koch)
41	29	MEGADETH Kill The King (Capitol)
28	30	FOO FIGHTERS Next Year (Roswell/RCA)

- #1 MOST ADDED  
STONE TEMPLE PILOTS No Way Out (Atlantic)
- #1 MOST INCREASED PLAYS  
COLLECTIVE SOUL Why Pt. 2 (Atlantic)

- TOP 5 NEW & ACTIVE  
PAPA ROACH Broken Home (DreamWorks)  
DUST FOR LIFE Step Into The Light (Wind-up)  
SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)  
LIQUID GANG Closer (Lava/Atlantic)  
(HED) PLANET EARTH Bartender (Volcano/Jive)

ROCK begins on Page 143.

# The Back Pages.



## National Airplay Overview September 29, 2000

### URBAN AC

LW	TW	Song	Artist
1	1	Just Be A Man About It	Tom Braxton
2	2	Open My Heart	Yolanda Adams
3	3	Pass You By	Boyz II Men
4	4	Treat Her Like A Lady	Joe
5	5	Coming Back Home	Bebe Winans
6	6	Waiting	Keyon Edwards
7	7	Bag Lady	Erykah Badu
8	8	Summer Rain	Carl Thomas
9	9	Where I Wanna Be	Donell Jones
10	10	Incomplete	SisQo
11	11	Satisfied	Rachelle Ferrell
12	12	Without You	Charlie Wilson
13	13	Baby U Are	Gerald Levert
14	14	Rain	Norman Brown
15	15	In The Way	Jill Scott
16	16	No More	Ruff Endz
17	17	Just To Be Loved	Al Jarreau
18	18	Woman's Gotta Have It	L.V.
19	19	Selfish Reasons	Temptations
20	20	Keep Me... Tonight	Phyl Perry
21	21	My First Love	Avant
22	22	Call Me Gone	Patti LaBelle
23	23	Whatever	Ideal
24	24	In The Grass	Boney James
25	25	Wife	Nicki
26	26	As We Lay	Kelly Price
27	27	You Should've Told Me	Kelly Price
28	28	Dance Tonight	Lucy Pearl
29	29	I Can't Do That	Stephen Sills
30	30	Fine	Whitney Houston

**#1 MOST ADDED**

GERALD LEVERT *Dream With No Love* (Motown)

**#1 MOST INCREASED PLAYS**

PATTI LABELLE *Call Me Gone* (MCA)

**TOP 5 NEW & ACTIVE**

- CHANGING FACES *That Other Woman* (Atlantic)
- R. KELLY *I Wish* (Jive)
- JOHNNIE TAYLOR *Soul Heaven* (Malaco)
- DONNELL JONES *This Luv* (Untouchables/LaFace/Arista)
- LIBERTY CITY FLA. *Who's She Lovin' Now?* (iParrel/Jive)

URBAN begins on Page 111.

### ACTIVE ROCK

LW	TW	Song	Artist
1	1	Loser	3 Doors Down
2	2	Last Resort	Papa Roach
3	3	N.I.B.	Primus Wozzy
4	4	Hemorrhage (In My Hands)	Fuel
5	5	Stupify	Disturbed
6	6	Bad Religion	Godsmack
7	7	Are You Ready	Creed
8	8	Turn Me On...	Union Underground
9	9	Breathe	Nickelback
10	10	A Perfect Circle	10
11	11	Californication	Red Hot Chili Peppers
12	12	Minority	Green Day
13	13	Stellar	Incubus
14	14	Disappear	Metallica
15	15	Change (In The House Of Lies)	Deftones
16	16	Kryptonite	3 Doors Down
17	17	Why Pt. 2	Collective Soul
18	18	Where Did You Go?	Full Devil Jacket
19	19	Bartender	(NED) Planet Earth
20	20	Just Got Wicked	Colo
21	21	Free	Vast
22	22	3 Libras	A Perfect Circle
23	23	Testify	Rage Against The Machine
24	24	My Generation	Limp Bizkit
25	25	One Step Closer	Linkin Park
26	26	Dreams In Digital	Orgy
27	27	Rollin'	Limp Bizkit
28	28	Leader Of Men	Nickelback
29	29	Black Jesus	Everlast
30	30	Broken Home	Papa Roach

**#1 MOST ADDED**

STONE TEMPLE PILOTS *No Way Out* (Atlantic)

**#1 MOST INCREASED PLAYS**

COLLECTIVE SOUL *Why Pt. 2* (Atlantic)

**TOP 5 NEW & ACTIVE**

- SLASH'S SNAKEBIT *Been There Lately* (Koch)
- CDC *Congratulations Song* (Sanctuary/SRG)
- BENDER *Isolate* (TVT)
- GGIG *Hill The Ground* (Ultimatium)
- LENNY KRAVITZ *Again* (Virgin)

ROCK begins on Page 143.

### COUNTRY

LW	TW	Song	Artist
1	1	That's The Way	JD Dee Messina
2	2	But (Lyric Street)	Shedaisy I Will
3	3	Kiss This	Aaron Tippin
4	4	The Little Girl	John Michael Montgomery
5	5	Come To Town	Toby Keith
6	6	Go On	George Strait
7	7	Let's Make Love	Faith Hill
8	8	Need You	LeAnn Rimes
9	9	Best Of Intentions	Travis Tritt
10	10	Feels Like Love	Vince Gill
11	11	Just Another Day In Paradise	Phil Vassar
12	12	There You Are	Martina McBride
13	13	Without You	Dixie Chicks
14	14	We Danced	Brad Paisley
15	15	Lonely	Tracy Lawrence
16	16	Born To Fly	Sara Evans
17	17	Lost It	Kenny Chesney
18	18	My Next Thirty Years	Tim McGraw
19	19	Katie Wants A Fast One	S. Warner
20	20	That's The Kind Of Mood I'm In	Patty Loveless
21	21	That's The Beat Of A Heart	Warren Bros. F.S. Evans
22	22	On To Love...	Shanna Twain
23	23	You Won't Be Lonely Now	Billy Ray Cyrus
24	24	A Little Gasoline	Terry Clark
25	25	Love She Can't Live Without	Clint Black
26	26	The Visit	Chad Brock
27	27	My Love Goes On And On	Chris Cagle
28	28	I Can't Lie To Me	Clay Davidson
29	29	Back At...	Clark Family Experience
30	30	She Will, She Knows	Kenny Rogers

**#1 MOST ADDED**

ALAN JACKSON *www.Memory* (Arista/RLG)

**#1 MOST INCREASED PLAYS**

TIM MCGRAW *My Next Thirty Years* (Curb)

**TOP 5 NEW & ACTIVE**

- JOLIE & THE WANTED *I Would* (DreamWorks)
- JOHN ANDERSON *Nobody's Got It All* (Epic)
- MONTGOMERY GENTRY *All Night Long* (Columbia)
- DARRYL WORLEY *A Good Day To Run* (DreamWorks)
- DWIGHT YOAKAM *What Do You Know About Love* (Reprise)

COUNTRY begins on Page 95.

### ALTERNATIVE

LW	TW	Song	Artist
1	1	Minority	Green Day
2	2	Stellar	Incubus
3	3	Last Resort	Papa Roach
4	4	Hemorrhage (In My Hands)	Fuel
5	5	Loser	3 Doors Down
6	6	Change (In The House Of Lies)	Deftones
7	7	Fiction	Orgy
8	8	Right Now	SR-71
9	9	Beautiful Day	U2
10	10	Stupify	Disturbed
11	11	Californication	Red Hot Chili Peppers
12	12	Free	Vast
13	13	Teenage Dirtbag	Wheatust
14	14	Kryptonite	3 Doors Down
15	15	Man Overboard	Blink-182
16	16	Next Year	Foo Fighters
17	17	Testify	Rage Against The Machine
18	18	My Generation	Limp Bizkit
19	19	A Perfect Circle	10
20	20	Black Jesus	Everlast
21	21	3 Libras	A Perfect Circle
22	22	AM Radio	Everclear
23	23	Promise	Eve
24	24	Rollin'	Limp Bizkit
25	25	Leaving Town	Dexter Freenish
26	26	Sad Sweetheart Of The Rodeo	Harvey Danger
27	27	Leader Of Men	Nickelback
28	28	Why Pt. 2	Collective Soul
29	29	Broken Home	Papa Roach
30	30	Optimistic	Radiohead

**#1 MOST ADDED**

STONE TEMPLE PILOTS *No Way Out* (Atlantic)

**#1 MOST INCREASED PLAYS**

BLINK-182 *Man Overboard* (MCA)

**TOP 5 NEW & ACTIVE**

- TAPROOT *Again And Again* (Velvet Hammer/Atlantic)
- OUMOUMS *Everything* (MCA)
- DUST FOR LIFE *Step Into The Light* (Wind-up)
- FULL DEVIL JACKET *Where Did You Go?* (Istand/IDJMG)
- DEFTONES *Back To School* (Mini Maggit) (Maverick)

ALTERNATIVE begins on Page 153.

### NAC/SMOOTH JAZZ

LW	TW	Song	Artist
1	1	Can't Let You Go	Dave Koz
2	2	No Two Ways About It	Jeff Goldblum
3	3	Moomba	Richard Elliot
4	4	Cafe Carnival	Craig Chacino
5	5	Vinyl	Euge Groove
6	6	Got It Goin' On	Steve Cole
7	7	Red Baron	David Benoit
8	8	Hyde Park	Jeff Kashiwa
9	9	In A Lifetime	Michael Livingston
10	10	Manenberg	Various Artists
11	11	Zodiac	Down To The Bone
12	12	Cornin' At Cha	Walter Beasley
13	13	Beautiful Game	Acoustic Alchemy
14	14	Last Night	Al Jarreau
15	15	Do You Really Love Me	Brian Culbertson
16	16	The Meaning Of Love	Michael McDonald
17	17	Deeper Than You Think	George Benson
18	18	Catch On	Brenda Russell
19	19	All Night Long	Boney James
20	20	London Chimes	Jazzmasters
21	21	Spanish Guitar	Tom Braxton
22	22	Come Rain Or Come Shine	B.B. King/E. Clapton
23	23	My Girl Sunday	Cheli Minucci
24	24	6,8,12	Brian McKnight
25	25	Robo Bot	Fourplay
26	26	Texas Rhythm Club	Joe McBride
27	27	Relentless	Brian Brown
28	28	Mystic Voyage	Ronny Jordani
29	29	Fragile Heart	Yolanda Adams
30	30	Chameleon	Grover Washington Jr.

**#1 MOST ADDED**

CHUCK LOEB *Blue Kiss* (Shanachie)

**#1 MOST INCREASED PLAYS**

GROVER WASHINGTON JR. *Chameleon* (Telarc)

**TOP 5 NEW & ACTIVE**

- RONNIE LAWS *Old Days/Old Ways* (HDH)
- WARREN HILL *Mambo 2000* (Narada)
- STING *She Walks This Earth* (Telarc)
- RIPPINGTONS *Cruisin' Down Ocean Drive* (Peak/Concord)
- ROGER SMITH *Uptown* (Miramar)

NAC begins on Page 138.

### ADULT ALTERNATIVE

LW	TW	Song	Artist
1	1	Beautiful Day	U2
2	2	Sleepwalker	Wallflowers
3	3	Pinch Me	Barenaked Ladies
4	4	The Rain Has Fallen	Sting
5	5	Babylon	David Gray
6	6	All My Friends	Counting Crows
7	7	Breakin' Me	Jonny Lang
8	8	What It Is	Mark Knopfler
9	9	Sour Girl	Stone Temple Pilots
10	10	The Only Thing That's Real	Sister Seven
11	11	Wonderful	Everclear
12	12	Safety In Numbers	Joan Osborne
13	13	Everywhere I Go	Shawn Mullins
14	14	You're An Ocean	Fastball
15	15	You're A God	Vertical Horizon
16	16	Gotta Get Back	Shelby Lynne
17	17	Bohemian Like You	Dandy Warhols
18	18	Before I Go	John Hiatt
19	19	Wedding Song	Tracy Chapman
20	20	Next Year	Foo Fighters
21	21	Happy	KTC
22	22	Leaving Town	Dexter Freenish
23	23	Californication	Red Hot Chili Peppers
24	24	Easy Tonight	Five For Fighting
25	25	Sleepwalking	Daniel Cage
26	26	Old	Paul Simon
27	27	Change Your Mind	Sister Hazel
28	28	Rest Of My Days	Indigenous
29	29	Deep Inside Of You	Thru Eye Blind
30	30	Rebecca	Pat McGee Band

**#1 MOST ADDED**

B.B. KING/ERIC CLAPTON *I Wanna Be* (Duck/Reprise)

**#1 MOST INCREASED PLAYS**

PAUL SIMON *Old* (Warner Bros.)

**TOP 5 NEW & ACTIVE**

- CREED *With Arms Wide Open* (Wind-up)
- KEB' MO' *Come On Back* (550 Music)
- COLLECTIVE SOUL *Why Pt. 2* (Atlantic)
- PHISH *Back On The Train* (Elektra/EEG)
- SANTANA *F/Dave Matthews Love Of My Life* (Arista)

ADULT ALTERNATIVE begins on Page 162.

# Publisher's Profile

By Erica Farber



## DANNY WRIGHT

Air Personality, WGAR/Cleveland

**O**n Oct. 4 at least 20 million television viewers will be watching the Country Music Association Awards. There will come a time during the show when the CMA Major Market Personality of the Year is announced, and standing there in his tuxedo will be WGAR/Cleveland's 2-7pm personality, Danny Wright. Although Wright's background is not centered around the Country format, he has had his greatest success playing country music.

A Michigan native, Wright has been in radio for over 20 years. He has been active in the Cleveland market for 17 years, spending the past six at WGAR. When he opens his mike every afternoon, he comes prepared, having read three daily papers, listened to the local Sports/Talk station, scanned numerous magazines and surfed the Net. With much enthusiasm and a sense of humor, he injects a human side into his show that has made his listeners realize that he is one of them.

**Getting into the business:** "I used to play in rock 'n' roll bands in the U.S. and Canada. I was a bass player. The last band I was in broke up in Seattle, and I was kind of discouraged. I didn't know what I was going to do, and I didn't have a lot of money. Driving down the road one day, I saw a sign for the Ron Bailey School of Broadcast. It was a small chain that is no longer around. I figured, 'If I can't be a music star, maybe I can do OK in radio.'"

"The course was only about 12 or 14 weeks. I was turned down by the Columbia School of Broadcast. I had a deviated septum. In rock bands you never really notice it. They said, 'I'm sorry, we can't help you.' So I went to this Bailey school, and they turned me down too. They thought I asked too many questions. I just asked simple questions like, 'Why does it take four months to be a DJ?'"

**Moving into Country radio:** "I had been off the air here in Cleveland for about a year and a half. I was on a bulletin board one night, swapping e-mails back and forth with some guys from WMMS, the local Rock station. Denny Nugent, our Program Director at the time, saw my name, recognized it and asked, 'Is this the Danny Wright I keep hearing about?' I said, 'Are you really the PD at WGAR?' We swapped some e-mails, then a few phone calls, then a lunch, and then he had an opening; and I started doing middays. That was six years ago. I've never been any one place anywhere near this long."

**Thoughts on the format:** "I love it, I truly do. I always say that I enjoy a bigger percentage of our songs than those I played when I was doing CHR. Ninety percent of what we play, I really like, and the other 10% is OK. I wasn't born and raised on it, but the music of the last 10-12 years, I am just crazy about."

**What differentiates him on-air:** "I work hard at it. I have a double file cabinet that I pull into the room."

every day with clippings on artists from many different sources — online, newspapers, magazines. Anything I can find on an artist or pertaining to our audience, I'll clip out. My high point when I interview an artist is when they say, 'How did you know that?' It's something that they said years ago but forgot, and I cut it out of an old magazine.

"Also, I'm real loose. I admit mistakes. I talked about a divorce this year; I talked about some surgery I had. I admit it if I hurt somebody's feelings. I say I'm sorry. I get mad. I choke on the air. I'm human."

**State of radio:** "The last year or two it's really changed. It has gone through a quantum leap, with virtual radio and the emergence of the superchannels. Overall, since Clear Channel bought us, it's been good. We're working harder and budgets are tighter, there's no question about that, but they have taken really good care of us. The bonuses have been outstanding. They do reward hard work."

"The opportunities are there to leverage yourself. The bottom line is, if you're on the inside, it's good. If you're on the outside trying to get in, the bar's been raised, and you might have to enter this business at about medium-market talent. There's not going to be a whole lot of chances in the near future for you to hone your skills in the middle of nowhere like I did."

**On being named CMA Major Market Personality of the Year:** "It was indescribable. Patty Lovelace was going to be here that day. It was a hectic day. Brad Paisley called on the hotline and said, 'Hey, Danny, it's Brad Paisley. I need to talk to you about a few things.' I said, 'I'm taping this now. Is that all right?' He said he was rooting for the Browns that weekend. I said, 'You're not a Browns fan.'"

"He said, 'There's another reason I called, Danny: You are the CMA 2000 Major Market Personality of the Year.' I was stunned! I thought he'd called to say he was going to be part of our Country Jam, which was coming up. I flipped! I put it on automatic pilot for a minute and just ran through the hallways, looking for anybody I could find. I was so proud and so thrilled."

**On putting together a great demo:** "I did a couple things, and did them every year I entered. I'd set up a little empty box and save bits. I airchecked a lot. If I did a bit that I thought was good or funny or when somebody called in who was kind of different, I would take that tape out at the end of the day and label it. At the end of the year I'd have about 30 or 40 cassettes or DATs, all labeled. I saved every e-mail, so when I got an e-mail saying that I had helped someone out at this junior high, I'd save it in a folder called 'CMA stuff.'"

"I kind of knew in my head how I wanted it to go, and I'd start splicing and dicing and putting together all the pertinent parts of each e-mail. The last page of my entry was an e-mail that really brought me to tears. We did the George Strait Festival here, 55,000 people in the stadium. When I got to the microphone, I apologized to the crowd. A young state patrolman had been buried the day before. He was wonderful, 24 years old. People loved him and said that his whole life was devoted to being a cop. His whole family were cops. I apologized for getting wound up in the festival and never paying tribute to him."

"I said, 'When you walk around the stadium today and you see a man or woman in a police uniform, please take a second and thank them for being here today.' A guy from an Akron station — WKDD, Keith Kennedy — wrote me the next day. He said he was there with his girlfriend and that I could have gotten on and said, 'Hey,

is everybody drunk?' and gotten people to scream and holler. Instead, I mentioned the police officer who lost his life. He said he would never again approach his job the same way because of me. I look at it a lot differently now, what's really important and how to use the power that we have."

**Most influential individual:** "On the air, Wolfman Jack. He was so loose and always had such a great time. I'm a huge fan and truly loved listening to him. The program directors at WGAR, the three I've worked for — Denny Nugent, Clay Hunnicutt and, now, Meg Stevens — give me a lot of freedom. They don't yell at me if I don't say the call letters first every break or if I mess something up a little bit."

**Career highlight:** "In '83 I was *Billboard's* CHR Major Market Personality. It was a goal I had when I started in radio, and it took me 10 years of entering. Here, I led a drive to put a garden together in Garfield Heights to honor two policemen who were killed very close together in time. The whole city came together. I started it on the air, and the next thing you know, I'm standing in front of hundreds of people, hundreds of cops, the widows and the kids who were left behind. I brought people together, the mayor's office, the governor's office. That was a cool moment."

**Career disappointment:** "Radio's beaten me up a lot, but I haven't always been the knight in shining armor. I've had my moments when I've been very difficult to get along with. Until I got to WGAR, I'd only been at two stations for two years. All the others were for one year or less. I have a low BS tolerance, and I'd ask questions and want to be treated right."

**Favorite radio format:** "My favorite format is pretty much gone, the old classic Top 40, with guys doing bits, quick listener interaction, stuff like that. Now most of the personality seems to be on Talk radio, so maybe Sports/Talk."

**Favorite television show:** "Roswell, Buffy the Vampire Slayer and Angel."

**Favorite song:** "Do It Again" by The Beach Boys."

**Favorite movie:** "Inside Moves. I would recommend it to anyone."

**Favorite book:** "Soul Stories" by Gary Zukav."

**Favorite restaurant:** "The Pioneer Saloon in Sun Valley, ID. For about \$8 you get a salad and a potato that is almost as big as a football."

**Beverage of choice:** "Great Lakes Dortmund Gold and Crooked River beers. They're both local breweries."

**Favorite website:** "If anybody's looking for dates or social interaction, it's called [www.udate.com](http://www.udate.com). There are people from all over the world on there. For radio stuff, it's [www.funnyfirm.com](http://www.funnyfirm.com)."

**Hobbies:** "I like to write screenplays. I've managed to option a couple but never sold one. Also, motorcycle riding."

**E-mail address:** "dannywright@wgar.com."

**Advice for talent:** "In a practical sense, use everything that happens in your life on the air. Don't be afraid to let listeners know a little bit about you: Your car broke down, you're sick, your kid got an A in class, somebody broke a window at your house, your finger hurts where you broke it 10 years ago trying to lift an engine out of a car. Let them know those things about you, because listeners bond with you."

"In a more metaphysical sense, remember how much power you have behind that microphone. Even if you're in a real fast-paced format that doesn't allow for a lot of talking, you have a lot of power. Try once in a while to use it for good to help somebody else, because this is a great, cushy job. We don't work that hard compared to most of America."



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