Martina McBride Makes Her Move

The country superstar is among the Most Added this week at Country with "I Love You" (RCA/Columbia), which is featured on the Runaway Bride soundtrack. With the song's release to AC next week, that format can chalk up another crossover from Country in what appears to be a lasting trend.

On the Warped Tour Now!

Just played WOODSTOCK 99!

Headlining across America August - September with special guests Powerman 5000, Staind & Skunk Anansie.

Produced by Toby Wright & Sevendust
Mixed by Andy Wallace
Executive Producer: Jay Jay French for Rebellion Music

hear it now at Tvrrecords.com
The most economical way to put more power into your ratings is with a quality sticker or decal promotion from CGI. For just a few cents per piece, you create more station identity, listener loyalty and market excitement.

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Entnercom Buys 43 Sinclair Stations In Nine Markets

In January, after raising $306 million in a public offering that saw its share price jump 37% on the first day, Entnercom management said the radio group was poised for expansion in growth markets. And it has. On Monday (7/26) Entnercom said it would pay $821.5 million in cash for 43 of Sinclair Broadcast Group’s radio properties.

Entnercom, based in Bala Cynwyd, PA, is getting stations in nine markets: Buffalo, Greensboro-Winston Salem, Sacramento, St. Louis, three in Kansas City, Memphis, Milwaukee, New Orleans, Norfolk and Wilkes Barre-Scranton. Entnercom will be adding four stations to the seven it already owns in Kansas City, which will force the family-run group to divest some stations in that market. One Sinclair outlet in Kansas City, KUPN-AM, will go to HME Communications for $550,000, while one of the group’s AMs in Greenville, SC — WORD, WSPA & WYRD — have been sold to an undisclosed group and terms were not available. Sinclair Treasurer Pat Talamanes told R&R Entnercom also won’t be buying Sinclair’s St. Louis properties. Former Sinclair CEO-designate Barry Baker has an option to buy those stations, but in June said he intended to sell that option to Entnercom Communications for an undisclosed sum. The move is currently being contested by Sinclair and has put the outlets in a sort of ownership limbo. However, the stations could net Sinclair an estimated $200 million, perhaps more.

**Complete List of Entnercom’s Acquisitions from Sinclair: Transactions, Page 6**

**Maverick Ropes In Bennett as President**

Maverick Recording Co. has tapped Bill Bennett as its new President. Based in Los Angeles, he reports to Maverick partner Madonna, Guy Oseary and Ronnie Dashew. Bennett most recently was President of DGC/Geffen Records. “We are very proud to have Bill join Maverick,” Oseary said. “His eye for talent, his ear for hits, his records and his ability to understand and work closely with artists and executives will be an invaluable asset for the company. We look forward to many years of success under his BENNETT/See Page 34

**Greaseman Sued By Infinity! But Then Again, Maybe Not...**

**Infinity Broadcasting**

Infinity Broadcasting announced on Tuesday (7/27) that it was dropping a lawsuit it filed in May against Doug “The Greaseman” Tracht and his Greaseman Enterprises Inc. that sought $100,000 in damages from the former WARW-FM/Washington morning host. Instead, Infinity has agreed to have an arbitrator decide on the financial terms of the shock jock’s lucrative contract in the wake of his removal from the airwaves in February. The decision by Infinity to drop the suit and proceed with arbitration follows a series of intricate moves in recent weeks by lawyers for Greaseman/See Page 34

CHR Finds Itself On A Spring Roll

Contemporary Hit Radio stations surged in many markets during the spring ’99 Arbitron, a sign of the format’s continued ability to retain listeners while adjusting to a wider — and younger — variety of artists. Pop station WNKX/Charlotte soared 6.9-8.0, KHKS/Dallas accelerated 6.3-6.6 and WXKS/Boston advanced 5.8-6.5. In Houston, CHR/Rhythmic KBXX-FM stretched its No. 1 status a bit further, rising 7.7-8.0, while Pop KRBE-FM finished with the silver 5.7-6.4. Across the Gulf of Mexico, Infinity’s Rhythmic WLLD-FM defeated Clear Channel Pop staltwart WFLZ-FM in Tampa’s small ratings.

Over in Sacramento, a CHR war is underway: Rhythmic
15 legendary years.
11 smash hits.
2 new tracks.

#1 Most Added Top 40!
#1 Most Added A/C!
Most Added Hot A/C!

lost in you
the first of two
new singles performed by
Garth Brooks as

chris gaines

"95 million albums...sold-out concerts...NBC specials...none of it means anything to the project unless the music is good. The music is terrific! Chris Gaines has always been, and still is, a superstar."
-JR Ammons, MD/STAR94 Atlanta
**DG Systems’ CEO Is Simply Devine**

Matt Devine, who earlier this year was Chancellor Media’s CFO, has been named CEO of DG Systems. Devine replaces Scott Ginsburg, who will remain DG Systems’ Chairman of the Board.

Devine left Chancellor earlier this year, just before a major company shake-up that ousted company head Jeff Marcus. The move to San Francisco-based DG Systems reunites Devine with Ginsburg, who was head of CD Radio’s national sales. Devine was hired in April ’98. In 1988 Devine and Ginsburg co-founded Evergreen Media, the company that eventually became DG Systems. Between 1975-88, Devine held various positions in the finance department at AMR Corp., the parent company of American Airlines.

“I’m excited to work with Scott again,” Devine stated, “and look forward to growing DG Systems by enhancing the company’s operating results and creating new growth opportunities.”

Meanwhile, another former Chancellor executive, ex-VF/Finance Oscar Choucair, takes over as CFO for DG Systems. He replaces Paul Emery, who will now be VP/Sales.

**Friedman Moves To ‘BBM As News Dir.**

Infinity’s all-new BBM-AM/Chicago has tapped K TAR-AM/Phoenix News Director Andy Friedman for the same duties.

Friedman will assume duties that were previously handled by Georgeanne Herbner, who had recently promoted to OM for BBM and owned WMAQ-AM (R&R 6/25). Friedman is expected to be in-house at WBBL-AM/Chicago next week.

“Andy loves news,” said Herbert. “While he’s learning about BBM and all-news radio, he’s sure to be creating some creative ways to improve what we do. I’m confident in his ability to expand BBM’s usefulness and importance to Chicago’s news listeners.”

Prior to joining KTAR 2 years ago, Friedman spent seven years at KFPLos Angeles, first as a reporter and then as Asst. News Director. He is a California native, and his career has also included duties as a reporter and news anchor for KFBB-AM/Sacramento, KUIC-AM/Vacaville, CA and KBLF-AM/Red Bluff, CA.

“While I will certainly miss the

FRIEDMAN/See Page 21

**XM Set To Net $138M In IPO**

$600 million more needed before liftoff

XM Satellite Radio set its coordinates for a more terrestrial target last week — a valuable piece of real estate in Manhattan known as Wall Street. The DARS provider announced last Friday (7/23) that it intends to raise $138 million in an initial public offering.

The move had long been anticipated, as many investors have perceived the parent company’s broadcast and communications businesses, services, asalla the details about the upcoming IPO.

The Securities & Exchange Commission filing did not divulge, for instance, the price at which shares would be sold, nor how many will be offered. However, the issue will trade on the Nasdaq exchange under the ticker symbol “XMRX.” The offering is expected to raise $173 million ($138 million after underwriting fees).

As for DARS, the provider CD Radio has been trading as high as $37 in recent weeks, but analysts say the

XM/See Page 34

**Verdugo GM, Mier PD At Mega/Boston**

Mega Communications has promoted WLAT-AM & WNEZ-AM/Marbella-New Britain Britaian G3M Maria Elena Verdugo to GM for its three Boston properties: Spanish AC WBPS-AM (Amor 900) and Tropical simulcast WLLH-AM & WNFT-AM (Mega). Verdugo will replace Jerry Villacres, who will remain with Mega in a position outside the company's broadcast division.

Concurrently, Mega has named Jorge Mier PD of the Boston trio. He most recently served as VP/Programming for his father's Q-Media, which owns WCEO-AM/Waco, WQN-AM/ORlando and WOQO-AM/West Palm Beach. Alejandro Negron will serve as Asst. PD for WAMG, WBPS & WLLH.

Mega President/CEO Alfredo Alonso told R&R, “Maria Elena did an excellent job in Hartford and helped raise our billing by 100% at both of our stations there. When the opportunity came up in Boston, she was the one person I wanted to go with. Jorge and I worked together for a number of years, and he was my program director when we took WSKQ in New York from ‘KQ98’ to ‘Mega.’ He has worked for his father in Orlando and for Hefel in Miami, and he’s a very talented young man.”

Verdugo began her career at KSIM-FM/Tucson, then owned by Maloney Broadcasting. She joined Mega in 1998 as GSM of WKDL-AM & WKWD-AM/Washington.

“This is the area where Hispanic radio is booming — exactly how it has boomed in the Southwest,” Verdugo said. “It’s happening, and quickly. We’re growing quickly as a company, and this is a major stepping stone for me. What can I say — I love Boston.

It has a huge Latino market comprising Puerto Ricans, Dominicans and Central Americans. Within the last 10 years Massachusetts’ rank has become No. 10.”

FRIEDMAN/See Page 21

**Gershon Connects With ABCNews.com**

ABC Radio News VP Bernie Gershon has been promoted to VP/CM for ABCNews.com. In his new position Gershon will be responsible for the entire narrow- and broadband Internet presence of ABC News, Chris Bryant, currently GM/Operations of ABC News Radio, will assume Gershon’s previous duties on an interim basis while the company conducts a search for Gershon’s successor.

Gershon joined ABC Radio News as GM/News Operations in 1993. Prior to that he was Associate Director/News & Programming for WCBS-AM/New York. Gershon was promoted to his most recent post in 1996.

“I’m thrilled and incredibly excited about this new opportunity to become involved with this important project for ABC News,” Gershon told R&R. “I’ve been actively involved in our Internet product for the past several years, including the startup of ABC’s Go Radio last year. I really think the future of radio and TV news in digital delivery via the Internet, and I want to be a part of that future.”

Gershon will continue to be based at ABC's New York offices.

**Haskell Heads To KDJJ/Denver As PD**

WCYY/Detroit afternoon drive personality Eddie Haskell has been named PD for KDJJ/Denver, one of the newest additions to AMFM’s "Jammin' Oldies" stable. The veteran programmer begins his new duties Aug. 9 following a six-year tenure at Infinity’s Motor City Country Outlet.

"What excites me most about KDJJ is that it's a clean sheet of paper," Haskell told R&R. "It's a brand-new radio station that still has to be staffed. In my conversations with [GM] Bob Visockyi, I can feel his enthusiasm for the station. I think we have a combination of vision for what we want to accomplish in Denver."
FCC Waives Fines Against 19 EEO Violators

Action comes nearly a year after court ruling

By Jeremy Shwed
washington@rmnpine.com

Almost a year after the FCC’s EEO rules were struck down in court, the commission last week released 19 broadcasters from paying fines for EEO violations. As the saying goes, better late than never.

The FCC took so long to waive the fines because each EEO case is being reviewed individually. Last week’s action only applies to broadcasters who had not yet paid their fines and were not appealing the forfeiture orders, the FCC’s EEO Chief, Paulette Ladan, told R&R. Broadcasters who were appealing FCC fines when the Lutheran Church decision came down in September 1998 are still waiting to have their cases resolved by the FCC. One broadcaster who paid a fine and now wants it refunded is also waiting.

David Honig, a lawyer with the Minority Media & Telecommunications Council, said that the FCC took nearly a year to waive the fines because there was no need for urgency. “I suspect that they’ve got too much on their plate that it just took a while,” he said. Honig expects that the FCC will eventually wipe out the fines on all broadcasters involved in EEO disputes.

The FCC rulings took so long to come that many of the broadcasters involved no longer own the stations involved in the cases. The radio broadcasters affected by the FCC ruling are: Walleter Broadcasting, owner of KEHE-AM & KOOL-FM/Jacksonville, TX, Broadcast Associates, former licensees of KXMS-AM & FMR/La Vegas, Price Broadcasting, former owner of KUTR-AM & KBEE-FM; KTEN Radio, former R&R; and NOW/Portland.

FCC Issues $35,000 Indecency Fine For Rogers Show Stunts

The FCC assessed a $35,000 indecency fine against Beasley Broadcasting station WQAM-AM/Miami last week. The commission said that indecent material was aired on the Neil Rogers Show on five consecutive days in May 1998 between 10am and 2pm. An excerpt from one show includes a song, sung to the tune of the commercial jingle “I don’t want to grow up…” with lyrics about oral sex. The station has until Aug 22 to appeal the fine. GM Greg Reid declined to comment.

DOJ Examining Outdoor Systems-Infinity Merger

The Department of Justice has asked Outdoor Systems and Infinity Broadcasting for additional information relating to their planned $8.3 billion merger. Outdoor Systems reported in its second quarter results. A spokesman for Outdoor Systems told R&R that the request was “standard and routine” and that the merger should still close in the fall. He declined to provide details on the nature of the request.

FCC Flags Cumulus, Spring Broadcasting Deals

Cumulus Media’s $5 million purchase of KQTP-FM & KWQC-AM/Cedar Rapids was flagged by the FCC last week, which means that the commission wants to take a closer look at competition in the market. The two Shawnee Broadcasting stations would give Cumulus six stations in the market and over 50% of market ad revenue according to 1998 BIA estimates. The commission generally flags a deal when a company would have over 40% of ad revenue in a market. The FCC will also examine Spring Broadcasting’s $1.5 million purchase of OWKY-AM/New London, CT from Shoreline Communications. The deal would give Spring three stations in the market, but only about 34% of the ad revenue — less than the threshold usually needed to attract commission attention.

Pathfinder Deals Cleared By FCC

The FCC has approved two deals that had been pending for more than a year while agency considered charges against Pathfinder principal John Dille that could have resulted in the revocation of his broadcast licenses. Pathfinder can now close on its sale of KQLL-AM/FM & KOAS-FM/Tulsa (plus an FM translator in Tulsa) to Clear Channel, as well as its acquisition of WLL/L-AM & WAFM-N/Neles, Mil from Nielsen Broadcasting. Ironically, it was a 1997 FCC filing by Niles that initially suggested that Dille had created a front allowing him to skimp the commission’s cross-ownership rules — charges resolved in a settlement. But this year, then in December 1997 Niles entered into the WNL/WAO/Neles deal. Niles attorney Bill Crapan told R&R that the company decided it had to “grow up and get out” in the consolidating market, and Dille had made the highest bid.

Bloomberg

Excellent news for the 940,000 radio stations in the U.S. that are owned by local companies. The FCC issued a $35,000 fine to a station in Miami, WQAM-AM, for indecency violations. The station was fined for airing a song with lyrics that were considered indecent, but the FCC has since decided that the fine is unwarranted. This is a relief for the local companies that own the vast majority of radio stations in the U.S. The FCC's decision sends a message that it will take a more measured approach to enforcing indecency rules, and that local companies are not being targeted for enforcement actions. This is good news for the radio industry and for the communities that rely on local radio stations for news, information, and entertainment.
THESE RADIO STATIONS ARE TREMENDOUS WINNERS.

But, Why?

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

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

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

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

Sinclair Broadcast Stations $821.5 million

1999 DEALS TO DATE

Dollars To Date: $2,776,205,273.39
(Last Year: $2,947,198,022)

Dollars This Week: $849,421,000
(Last Year: $304,427,500)

Stations Traded This Year: 747
(Year To Date: 1,031)

Stations Traded This Week: 75
(Year To Last: 7)

TRANSACTIONS AT A GLANCE

Entercom Claims Sinclair Stations For $821 Million

Citadel adds FM in Baton Rouge; Cumulus, Clear Channel cut deals

Deal Of The Week

Sinclair Broadcast Stations
PRICE: $821.5 million
TERMS: Asset sale for cash
BUYER: Entercom Communications Corp., headed by CEO Joseph Field. It owns 40 other stations, including eight in Kansas City.
Phone: (810) 660-5610
SELLER: Sinclair Broadcast Group, headed by Chairman David Smith.
Phone: (410) 662-4778
STATIONS: Buffalo-Niagara Falls: WBEN-AM, WGR-AM, WKBX-AM, WVWS-AM, WKSJ-FM & WMJQ-FM
Greenville-Spartanburg:WFBC-FM, WOL-FM, WOLF-FM & WSPA-FM
Kansas City: KCFX-FM, KQJY-FM, KQRC-FM & KXTR-FM
Memphis: WJUE-AM, WGGY-FM & WRVR-FM
Milwaukee: WEMP-AM, WMVY-FM & WXSS-FM
Norfolk-Virginia Beach-Newport News: WNNZ-FM, WPTF-FM, WWL-FM & WWDE-FM
Arkansas

KXAR-AM & FM/Hope (Texarkana)
PRICE: $843,000
TERMS: Asset sale for $481,000 plus $350,000 consulting fee and $12,000 noncompete fee
BUYER: ArkLaTex LLC, headed by Harold Sudbury. He owns nine other stations, including KTPM-AM & KHAP-FM/Nashville, AR.
Phone: (870) 763-2003
SELLER: KDB Inc., headed by President Bill Hoglund.
Phone: (870) 722-2209
FREQUENCY: 1490 kHz; 101.7 MHz
POWER: 600 watts; 50kw at 492 feet
FORMAT: Country; Urban
COMMENT: KXAR-FM is technically being purchased by Newport Broadcasting Co., a subsidiary also owned by Harold Sudbury.

California

KOWL-AM & KRTL-FM/South Lake Tahoe (Lake Tahoe)
PRICE: $1.25 million
TERMS: Asset sale for cash
BUYER: Commonwealth Communications LLC, headed by Dey Allen. It owns four other stations.
SELLER: Regent Communications Inc., headed by CEO Terry Jacobs. It owns 40 other stations.
Phone: (530) 541-6661
FREQUENCY: 1490 kHz; 93.9 MHz
POWER: 1kw; 6kw at 190 feet
FORMAT: News/Talk/Sports; Hot AC

Connecticut

WWVE-FM/Stonington (New London)
PRICE: $1.9 million
TERMS: Asset sale for cash
BUYER: Spring Broadcasting LLC, headed by William Sherard.

It owns seven other stations, including WISUB-AM & WQQN-FM/Groton, CT.
Phone: (212) 697-9025
SELLER: Shoreline Communications Inc. Phone: (860) 599-2214
FREQUENCY: 102.3 MHz
POWER: 5kw at 328 feet
FORMAT: Oldies

Florida

WXGJ-FM/Apalachicola (Panama City)
PRICE: $350,000
TERMS: Asset sale for cash
BUYER: NIA Broadcasting, headed by President Neal Arman. It owns one other station.
Phone: (316) 518-0734
SELLER: John Wiggins. Phone: (915) 620-8828
FREQUENCY: 105.5 MHz
POWER: 5kw at 900 feet
FORMAT: Country

WYIS-AM & WYSC-FM/McRae, GA
PRICE: $220,000
TERMS: Asset sale for cash
BUYER: Concord Media Group Inc., headed by President Mark Jorgenson.
It owns six other stations.
Phone: (813) 926-9260
SELLER: Paxson Communications Corp. Phone: (516) 659-4122
FREQUENCY: 107.3 MHz
POWER: 100kw at 1,407 feet
FORMAT: Oldies

Arkansas

KQTP-FM/Altoona, PA
PRICE: $415,000
TERMS: Asset sale for cash
Phone: (912) 452-3061
Phone: (912) 688-5611
FREQUENCY: 1410 kHz; 102.7 MHz
POWER: 1kw; 3kw at 300 feet
FORMAT: Gospel; Country

Continued on Page 8
Getting to all their HOT ZIPS means HOT RATINGS for AC Stations

These Winter Arbitron numbers* tell the story for some of our AC clients. They show the power of getting to all their Hot Zips – with completely random sampling distribution the way Arbitron does it – using Music-Tec's INTERACTIVE Music Tests. With the old auditorium-type music tests, they couldn’t reach all their Hot Zips. With Music-Tec, look what they’ve done:

**KOSI, Denver:** #1 25-54 Women (11.9)  
**KESZ, Phoenix:** #1 25-54 Women (10.1)  
and #1 25-54 Adults (7.3)  
**WBEB, Philadelphia:** #1 25-54 Women (11.4)  
and #2 25-54 Adults (8.4)  
**WMGF, Orlando:** #1 25-54 Women (9.5)

*Arbitron Share, Winter 1999, Monday-Sunday, 6AM-MID

Like to know how easy it is to get to all your Hot Zips? Call us today at (719) 579-9555.

Music-Tec Interactive  
America's #1 Music Testing Company
**Earnings**

Continued from Page 4

revenues soared 93% to $696 million, the result of improved operations and the addition of more outdoor displays — not to mention Jacob’s 226 radio stations (in 15 markets), a TV outlet and Premiere Radio Networks. Altogether, net income was $178 million (33 cents per share), compared to $28 million (11 cents in Q2 ‘98.

Net income was way ahead of analysts’ estimates, according to First Call, which had predicted EPS of only four cents per share. “That’s really whistling the pants off us,” Prudential Securities analyst James Marsh told R&R.

Overall, Marsh and other analysts are pleased with what appears to be another quarter of “strong topline growth,” 22% cash flow gains and, as always, attention to fundamentals. “Almost uniformly,” PauleWebber’s Lisa Westfield told R&R, “radio companies have already delivered the superior internal growth rates that we have become accustomed to.”

**Transactions**

Continued from Page 6

**Indiana**

WJNY-FM/Delphi (Lafayette)

Price: $1 million

Terms: Asset sale for cash

Buyer: RadioWorks, headed by Eric McCarty, also owns KWMZ-FM/Delphi.

Phone: (765) 446-1566

Seller: L Chance Inc., headed by President William Deibel.

Phone: (219) 563-2369

Frequency: 102.9 MHz

Power: 2,200 watts at 420 feet

**Oldies**

KOEZ-FM/Newton (Wichita)

Price: $2.1 million

Terms: Asset sale for cash


Phone: (517) 351-3222

Seller: KRJG Inc., headed by President Gordon Anderson.

Phone: (318) 595-9999

Frequency: 92.3 MHz

Power: 10,000 watts at 640 feet

**B/EZ**

BROKER: Satterfield & Perry

KQTP-FM/Saint Mary’s (Topeka) & KWIC-FM/Topeka

Price: $3 million

Terms: Asset sale for cash

Buyer: Cumulus Media Inc., headed by Executive Chairman Richard Winternning. He owns about 260 other stations, including KMAJ-AM & FM, KTOP-AM & KDVF-FM/Topeka.

Phone: (414) 615-2800


Phone: (503) 256-2270

Frequency: 102.9 MHz

Power: 50,000 watts at 320 feet, 68 kW at 292 feet

**Urban**

FORMAT: Oldies; Hot AC

**Kentucky**

KOOJ-FM/New Iberia (Baton Rouge)

Price: $9.5 million

Terms: Asset sale for cash

Buyer: Citadel Communications Corp., headed by CEO Larry Wilson.

It owns 110 stations, including UWMX-FM/KWKX-AM, KOJG-FM, WEMX-FM & WKJN-FM/Baton Rouge.

Phone: (408) 837-5360


Phone: (225) 922-4540

Frequency: 93.7 MHz

Power: 9,600 watts at 977 feet

**Broker:** Olds

**Colorado**

KCDL-FM/Cordell

Price: $350,000

Terms: Asset sale for cash

Buyer: Three Coast Broadcasting Systems Inc., headed by President Harold Wright.

It also owns KWEY-AM & FM/Weatherford and KQMX-FM/Morrilton.

Phone: (505) 772-5939

Seller: Dover Media Inc., headed by Bruce Campbell.

It owns three other stations. (Phone: 303) 229-6797

Frequency: 99.3 MHz

POWER: 3kw at 300 feet

**FORMAT:** Country

**Washington**

WMCH-AM/Church Hill (Johnson City-Kingsport)

Price: $10,000

Terms: Asset sale for cash

Buyer: Trent Broadcasting LLC, headed by Dean Trent. Phone: (423) 245-4101

Seller: Wallis Place Broadcasting Inc., headed by President Betty Russell. Phone: (423) 357-5601

Frequency: 1260 kHz

**FORMAT:** Religious

**KOMW-AM, KNKW-FM & FM CP/Okam**

Price: $680,000

Terms: Transfer of control

Buyer: North Cascades Broadcasting Inc., headed by John Andrist. Phone: (909) 768-0210

Seller: Paul Brantner, majority stockholder of North Cascades Broadcasting Inc. Phone: (509) 826-3333

**FORMAT:** Religious

**FORMAT:** 680 kHz; 97.7 MHz; 104.3 MHz

**WNRX-FM/Iron River**

Price: $300,000

Terms: Asset sale for cash

Buyer: Gerald Hackham. He also owns WATW-AM, WJH-FM & WBSZ-AM/Ashton. Phone: (715) 682-2772

**FORMAT:** Retail

**KMLD-FM, KTRS-FM & KWYY-FM/Casper & KQTY-FM/Bossier City, LA;**

Price: $2.3 million and $2.1 million, respectively

Terms: Stock purchase agreement with First Call


Phone: (201) 566-1855

Seller: Forfeiture of control

**FORMAT:** Religious

**FORMAT:** 107.1 kHz; 1500 MHz; 97.5 MHz

Power: 500 watts day/60 watts night, 15,000 at 300 feet; 2,260 at 40 feet

**FORMAT:** Religious; Country; Religious/Rock/Country

**New Hampshire**

WLTN-AM/Littleton & WLWN-FM/Littleton

Price: $145,000

Terms: Stock purchase agreement


Phone: (201) 566-1855

Seller: Forfeiture of control

**FORMAT:** Religious

**KQTX-FM/Casper and KBMW-AM & FM/Birch Tree and KDFN-AM & KOEA-FM/Doniphan**

Price: $400,000

Terms: Asset sale for cash

Buyer: Eagle Bluff Enterprises, headed by Steven Fuchs. He owns four other stations, including KQTX-AM/Kennett, KAHF-FM/Poplar Bluff and KFEB-FM/Campbell. Phone: (573) 667-3700

Seller: John Hunt. Phone: (573) 96-3124

Frequency: 1310 kHz; 107.1 kHz; 1500 MHz; 97.5 MHz

Power: 500 watts day/60 watts night, 15,000 at 300 feet; 2,260 at 40 feet

**FORMAT:** Religious; Country; Religious/Rock/Country

**Wyoming**

Station Swap

KMLD-FM, KTRS-FM & KWYY-FM/Casper and KKV-CF/Midwest (Casper)

Price: $2.3 million

Terms: Station swap and cash; $2.1 million and KNKW-AM to Mountain States for the Casper properties and $200,000 to New West for KKV-CF

Buyer: Clear Channel Communications Inc., headed by CEO Lowry Mays. It owns 625 stations internationally. Phone: (210) 822-2928

Seller: Mountain States Radio, headed by President Victor Michael, and New West Broadcasting, headed by President Rob Thomas.

**FORMAT:** 97.3 MHz; 104.7 MHz; 95.5 MHz; 107.7 MHz

Power: 90 watts at 1,808 feet; 18,000 watts at 1,811 feet; 100kw at 1,920 feet; 100kw at 3,449 feet

**FORMAT:** Oldies; CHR/Rock; Country; Classic Rock

**FORMAT:** 680 kHz; 97.7 MHz; 104.3 MHz

Broker: Doug Ferber of Star Media Group
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EVEN PROMOTIONS ARE CONSOLIDATING!

With megagroups comes the creation of megacontests

**By Jeff Axelrod**

We all know that consolidation has meant bigger radio groups and larger economies of scale. It’s affected virtually every facet of running a radio station, from management to sales to programming. And now merger mania is changing the way stations plan and run promotions.

The two largest radio groups — Clear Channel and AMFM — have both embraced nationwide promotion models, albeit vastly different ones. But they agree that consolidating chairside marketing efforts is not only viable, but a vibrant new way of adding luster to radio contesting. Here, Clear Channel Group Contest Administrator Walt Brown and AMFM VP/Marketing Bev Tilden talk about their companies’ programs and the reasoning behind them.

**THE CLEAR CHANNEL MODEL**

The primary concept: Within formal groups, stations are asked to contribute money from their promotion budgets to a pool. The money is used to buy big-ticket contest prizes and/or divided up for a series of large cash giveaways. Stations across the country run the same contest simultaneously using a toll-free number, with phone calls directed to a single office in Cincinnati.

But that’s just the beginning. “It’s really unlimited,” Brown points out. “We’ve got the opportunity to do a contest with a group of stations that’s going to be far-based. Listeners will fax in their entries. We’re stuck in a rut of the 10th caller. That contest has gone on so long — we’re just trying to find new ways to make it sound different.”

Interestingly, the Jacor-developed national promotion concept almost didn’t survive the Clear Channel merger, according to Brown.

“We had to talk to Clear Channel into it. We had to twist a few arms, and a lot of them are probably still skeptical about it. But once they saw how it works and the potential that’s out there, I doubt very seriously that anyone will have a problem with it.”

That hesitancy mirrored Brown’s own thoughts about the concept when he was hired for the job. “I’ll be the first to admit that when we first started this, I was skeptical too. But after a couple of days, I realized the potential of it. If you have a station, and the promotional budget for the rest of the year is $30,000, what can you do with that $30,000? You can give away some CDs, some movie passes. But if you take that $30,000 and put it into a pool with 40 other stations, imagine the possibilities! I’ve found that even though stations have resistance to it initially, once they learn how it works and the potential of it, they’re more than ready to come around.”

Another thing Brown quickly realized: This is a massive undertaking with “ungodly” logistics. “Even as we speak I’m working on the fall book contest for nine different groups of stations — all of the contests different. And I’m the guy who’s got to handle ’em all.”

One interesting aspect of the Clear Channel model is that it completely bypasses local promotion directors. Brown explains, “They’re glad they don’t have to deal with it. It’s all done with programming, unless one of the PDs wants a point person to handle it. We take the group PDs, plan out the contests — how we’re going to execute it, what the prizes are going to be, what the times are going to be — and I put it all together and e-mail it out to all the stations. We try to keep it as simple as possible, because the more people you’re dealing with, the more room there is for error.”

“We’ve gone from 60 stations to 450, so a lot of people are going to have a lot more questions. That’s another reason we’re trying to get a head start on it. We’ve got a lot of new people since the merger who haven’t been through it before. Answering their questions and getting everything I need from them on time … that’s the biggest headache right now.”

National promotions also offer Clear Channel’s national advertisers a chance for cross-country exposure. Atlanta-based Internet service provider Mindspring signed on as the national sponsor and helped spring for the bikes.

**BIG BIKES, BIG BUCKS — In May, Rock-oriented Jacor stations across the country took part in a high-profile contest that offered listeners a Harley-Davidson motorcycle every weekday. The promotion also gave the group a great sales opportunity, as Internet service provider Mindspring signed on as the national sponsor and helped spring for the bikes.**

... Continued on Page 12
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**EVEN PROMOTIONS ARE CONSOLIDATING!**

Continued from Page 10

together: You can offer bigger prizes. It’s kind of like the lottery or Powerball. It’s a takeaway on the way Arby’s or McDonald’s do their promotions. It’s a nationwide promotion, but you don’t draw attention to it. You don’t deny it, but you don’t draw attention to it either.

Others may try though. For example, a *Cincinnati Inquirer* article last November told WVMX listeners they were competing against several other markets in the station’s $5,000 song-of-the-day contest. But Brown says the only negative comments he’s heard come from newspaper columnists and competitors.

“People listening to the radio station couldn’t care less. All they want is to know they have a chance to win $50,000 or a new Harley or a new house. It’s like when you pick up a paper and you see an entry blank for a Gillette contest to kick a field goal and win a million dollars. You see it in the Cincinnati paper and perhaps assume it’s for people from Cincinnati. But that same ad’s in every paper nationwide, and you’re competing against the rest of the country. You don’t care — all you care about is a chance to win.

“I’ve talked to people and asked, ‘What would you rather do — compete against people from your own market for a CD, or know you’re competing against 30 or 40 other stations for a chance to win a million bucks?’ Invariably, we get the latter. We have very meticulously put this thing together. We had our attorneys look at it. The FCC looked at it. Everything is aboveboard, and we intend to keep it that way.”

As the contests evolve, so do the rules. After a New Jersey man won $35,000 while listening to a Dayton station on the Internet, rules were modified to make the contests available only to residents of the participating stations’ Arbitron Total Survey Areas. “You learn by doing,” Brown says. “It was the first time we’d done it, and we didn’t think about that.”

After its initial post-merger doubts, Brown happily relates, Clear Channel “absolutely” believes in the concept. “And I do too. I need to apply myself and do everything to make it work even better than it is. We’re very committed to it.

“We’ve discovered what we think is the wave of the future. It’s working for us, and we couldn’t really care less if everybody jumps on board or not. If other people are so inclined to come on board and try to make it work, more power to ’em, but we’re not going to share it with ’em.”

**THE ANFM MODEL**

The primary concept: Using the power of the company’s large cume as its bargaining chip, the company works with artists and national sponsors to create larger-than-life events for its various format groups. Stations within the group are then given opportunities to send large numbers of their listeners to these events.

As Tilden explains, there have been a couple of variations on the concept so far. “We put together a ‘Jammin’ Oldies’ tour. We’ve got Earth, Wind & Fire and Barry White on tour to all of our ‘Jammin’ Oldies’ markets. Our ultimate goal isn’t to make money selling concert tickets. Instead, our stations now have an exclusive promotion with two strong core artists. They can do client parties, promotions—they have all kinds of options, and they can all do it the way they want. We offer them something we’ve obtained with our national ‘stick’ to do something good for our stations formatwise.”

Another national promotion grew out of the monthly conference calls for marketing directors within each of the company’s various formats. “[2100/New York’s] Theresa Beyer, who runs the CHR conference call, helped the format put together a trip to the Bahamas for a concert. Winners from every market were sent to the Bahamas for a weekend and a concert.

“To me, that’s a national promotion — that’s the kind of thing you’re going to see us do in terms of national contests or promotions. That’s not the Clear Channel model, but that’s how I see us doing it. Using our national clout to create unique and powerful prizes and situations that our stations can use, and I think you’ll see them being very format-based.”

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**RADIO GETS RESULTS**

SUCCESS STORIES FROM THE RAB

**CAMPAIGN SPARKLES FOR JEWELRY STORE**

**SITUATION:** Reis/Nichols Jewelers targets upscale consumers who have the disposable income to buy custom-designed luxury items. The company has been in business in Indianapolis since 1919, and has in recent years used television as its primary advertising medium. Independent jewelers are its main competition, and marketing is a critical factor in bringing customers into the store.

**OBJECTIVE:** Store owner B.J. Nichols hoped to increase consumer awareness of his store and locations. He wanted to tell potential customers about the great service and value offered by Reis/Nichols.

**CAMPAIGN:** WNPW designed a 52-week campaign featuring a schedule of from 36 to 52 weekly commercial spots. The campaign aired on WNAP and six other area radio stations. The creative theme told listeners about the value, custom designs and service available only at Reis/Nichols.

**RESULTS:** In the first year of this aggressive radio campaign sales were up 40% for Reis/Nichols, and in the campaign’s second year sales rose an additional 35%. The campaign exceeded its stated goals, and B.J. Nichols plans to continue to rely heavily on the power of radio advertising.

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**RAB TOOLBOX**

More marketing information and resources from the RAB

**MEDIA TARGETING 2000**

Almost half of those who purchased jewelry in the past 12 months earn over $50,000 per year, and 35% are college graduates. Seventy percent own their homes, and 36% have children living at home. This group has an average of 43% of its daily media time with radio.

**INSTANT BACKGROUND — JEWELRY STORES**

According to a 1999 Yankelovich Partners survey of women aged 18-45 with household incomes of $60,000+, respondents who described themselves as fashion-conscious bought an average of 3.1 pieces of fine jewelry every two years. Even those who did not consider themselves fashion-conscious purchased an average of 1.5 pieces of fine jewelry. (About Women & Marketing, 1998)

**RAB CATEGORY FILES**

“Jewelry is a tough sale if you are just an independent jeweler in a small town. But Mike McKnight, owner of New Spirit Jewelry, says sales keep rising at his website, and he has little trouble finding his female target customers on the supposedly male-dominated web. Indeed, the web has helped McKnight stay alive in a shrinking market for independent jewelers.” (Michael Tarsala, Investor’s Business Daily, March 1999)

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Continued from Page 12

Whereas Clear Channel's national contests are largely arranged without the help of individual market marketing directors, these people play a major role in AMFM's nationwide efforts. "Everybody chips in and helps," Tilden notes. "The logistics are what we're good at. By having our meetings and having people talking together monthly, they get a lot of ideas. They hear about a sponsor that might want to do something like the Bahamas promotion. They all know how to do those kinds of promotions, because they've all done them on their own."

"We're using that power to get an artist to do a promotion for us that satisfies five, six or seven stations instead of doing six concerts in six markets. That gives you a much better opportunity to sponsor it with a national sponsor, because now they're not just buying one market, they're getting six, seven or eight markets for about the same effort. It's attractive for the artists and the sponsors."

Tilden says that while she and the company believe in the idea of national promotions, she's not sold on the virtues of her competitor's model. "At [JAMFM predecessor] Chancellor, our thought was that there's a lot of opportunity, but not in the way Clear Channel's done it, in terms of having big contests with one winner in the entire country."

"People are used to radio contests being things you do in your hometown, things that really touch them. Now I don't think anyone cares where a million dollars comes from, but they have to be upfront about the number of people involved in the contest, whether it's a national contest. If they try to pretend it's local and get found out, I think that's going to be very bad for them. It's like those research things that say, 'We want you to listen to this station.' When people find out that's just a radio station duping them into listening to them during a rating book, they get mad. There's a lot of smoke-and-mirrors stuff going on there, and it all depends on whether they're being deceptive or being upfront."

While AMFM's post-merger promotional plans haven't been set yet, Tilden believes we'll see the group expand on what's been done in the past, by Chancellor. "The bottom line is taking advantage of our stick — our 66 million listeners — and how we create opportunities for our partners. We're organized to start doing that now. The things I've mentioned are our first shots at doing them, but they're going well. I see a lot of 'bands in the middle fun,' as Jimmy de Castro would say."
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By Ron Rodrigues

MP3 players have many advantages over portable CD or cassette players: They have no moving parts, and thus should be more durable. They are smaller and lighter than the products: They have no moving parts, and thus should be more durable. They are smaller and lighter than the familiar walkman or cassette players: They have no moving parts, and thus should be more durable. They are smaller and lighter than the size of an uncompresssed audio file, yet most people would not be able to detect an audible difference between the two. Users can either download songs from the Internet or convert their CDs to MP3 using software supplied with the player.

Now that the music industry and hardware manufacturers have agreed on digital download security standards via the Secure Digital Music Initiative, prepare for a tidal wave of portable MP3 players to hit the market by the holiday season.

At this early stage of the technology more than a half-dozen manufacturers have models on shelves or expect to have them there soon. Another half-dozen companies plan to have players for sale later in the year.

Ironically, most of the players don’t carry the brand names that are so familiar on other consumer electronics products: Sony, Panasonic, Toshiba and the like. The two leading portable MP3 makers — Diamond Multimedia and Creative Labs — are major manufacturers of multimedia hardware for PCs, and in stores you’re more likely to find these MP3 devices in the computer aisle rather than the portable stereo aisle.

Perhaps it’s understandable why some of those traditional companies haven’t developed MP3 players. Sony, for example, has its own portable digital player (the MinDisc). It also owns Sony Music, which is part of the consortium that only recently approved the SDMI standards. It will be interesting to see if Sony will decide to manufacture an MP3 or MP3/MinDisc combo player. Such a decision will allow MP3 players to migrate from stores’ computer sections to the consumer electronics sections, giving them credibility as real appliances and not just another toy for computer geeks.

Most MP3 players are pretty much alike. They all consist of a memory chip, an MP3 decoder and some kind of interface that links to your computer so you can “popularize” that memory chip with the music or content you wish. The players usually come with either 32 MB or 64 MB of onboard memory: that’s good enough for one to two hours of digital devices such as the MinDisc, but are far more expensive than simple cassette players. But MP3 manufacturers intend to offer a wider array of audio entertainment than simply recorded music. Diamond’s RioPro website, for instance, has just initiated a partnership with MTV Networks that will allow Rio users to purchase and download content produced by MTV, VH1 and other networks.

+ **Diamond Multimedia Rio PMP 300 Special Edition**

The second edition of the Rio ($250) contains 64 MB of onboard memory, which equals to two hours of pre-recorded music at standard settings — that’s twice the memory of the first-edition Rio, and the unit can be further upgraded with an additional 32 MB memory card ($99). The case is pretty cool too. Its translucent blue is reminiscent of the Mac. In August, Diamond Multimedia will ship the Rio 500. This new player will feature a larger backlit LCD display and a wider choice of case colors. It will also include easier-to-use controls. It is also the first in the Rio line that supports digital rights management, ensuring security for copyright owners. And later in the fall Diamond will release additional models that include a microphone for dictation use and a miniature hard drive with a 340 MB capacity — good for about 10 hours of music storage (www.rioper.com).

+ **Saehan/Eiger Labs Eiger F-10**

This unit has actually been around longer than the Rio, but since it’s had a more limited distribution run, few consumers know it’s around. The F-10 ($140) comes with the standard 32 MB of memory upgradeable to 64 MB. A newer F-20 model ($199) allows for additional expansion with smartmedia flash cards (www.rioper.com).

+ **Creative Labs Nomad**

From the makers of the Soundblaster audio card comes the only MP3 player that also contains an FM radio tuner. The Nomad 32 MB ($169) and Nomad 64 MB ($249) — both housed in a spiffy magnesium case — are now shipping. Another unique feature is the Palm Pilot-like docking station, making it even easier to transfer songs between your computer and the Nomad (www.nomadsworld.com).

+ **Sensory Science Corp raveMP 2100**

Costing $269, this model joins the latest edition of the Rios as the only model expandable to 96 MB of memory (with a 32 MB upgrade, $89), allowing for 102 minutes of “CD quality” music or about three hours of “near-CD quality” music. With its built-in microphone, users can record more than four hours of voice messages, and a built-in personal organizer stores thousands of telephone numbers in 16 folders and 20 pages of notes (www.sensoryscience.com).

+ **Punkt Mplayer3**

This European-made player ($199) comes with just 16 MB of memory. Additional 16 MB cards are available for $49. It is compatible with Mac and Linux languages, however (www.mplayer3.com).

+ **Samsung Yepp E-32**

Claiming to be the lightest player on the market at 2.3 ounces, the Samsung Yepp is currently making its way into this country following its introduction in Europe. The model has voice recording, a four-band equalizer and 32 MB of onboard memory. Additional memory can be installed through a slot. Another model with a radio tuner is expected later this year. These models also have a digital copyright protection scheme (www.rioper.com).

+ **RCA Lyra**

Although RCA’s consumer products division is not related to the RCA record label, it’s still startling to see the logo of a major record company on the face of an MP3 player. The Lyra, due out this fall, will play both MP3 and RealAudio 2 files. It features 32 MB of onboard memory and will accommodate the IBM 340 MB microdrives down the road (www.radioshz.com).

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Are Million Dollar Contests worth it?

Sammy Simpson, marketing director for Z104 talks about his experience with their Million Dollar Contest in the Winter book.

Since last year million dollar contests have spread across the country. Is there a right way to do it? Is it OK to just do it on your air without outside marketing? Is the contest mechanism important? Do you need to be first? These are just some of the questions you’ll need to think about if you are deciding whether or not a million dollar contest campaign is worth it.

TQ: Why did you decide to use IQ’s Million Dollar Contest in the first place?
SS: We were coming off a successful Fall book where we did a “Live Free to the New Millennium” promotion that worked extremely well for us, so we were looking to raise the bar with a break-through contest that was simple for our listeners to play. We talked to the folks at IQ who suggested their Million Dollar Contest promotion. The idea of a million dollar contest was creating quite a buzz around the country from the success that Kiss in LA had experienced. So, we looked at it and we felt it would be the right thing for us to offer our listeners a great incentive for the next book.

TQ: How did it work?
SS: It’s a turn-key package with the TV production, the insurance for the prize and detailed recommendations on how to execute every thing you need to do. The TV spots asked people to listen to the radio station at 7:35 the next morning for a chance to win a million dollars. The message was simple, but after using IQ for the entire history of Z104, we knew we needed a campaign that really would cut through and get people’s attention so that they came into the station every day to win the money.

TQ: So, you put the TV campaign on TV and your own air, what kind of reaction did you get from the market?
SS: Oh, it was absolutely incredible. I mean, the TV response was almost immediate with people calling the station that I know we had never heard from in the past. We really needed to get the message across with this promotion and the spots really did that.

TQ: What kind of media did you run?
SS: IQ’s strategy is to keep the promotion very immediate. So following their plan, we went in and targeted Sunday through Thursday television. The promotion was running each weekday morning at 7:35. We really went after our listeners on those shows and those places on TV that we knew would find them. We didn’t use a shotgun media buying theory this time. We went after very specific targets with shows that were attracting 18-34 year old listeners and we just put as many spots there as we could. We started out, Week 1 we were running over 300 spots, then the next two weeks we were running around a minimum of 200 spots. So, we went, so to speak, where the fish are to get this message across and to sell the promotion.

TQ: And you had a winner, didn’t you?
SS: Yes, we did. We had a great, 37-year-old female from the suburbs here, right dead in the center of the market, that actually picked the winning day and is now a millionaire.

TQ: That’s great. Now tell me about the results you got in the Winter book.
SS: The Winter book was great. We were coming off of Fall where we had been a little flat. You know, we felt we had some great marketing in place, but as those things sometimes happen we got flat book in the Fall. But we came roaring back in the Winter to just extraordinary results with the Million Dollar Contest. Our numbers were just through the roof again, and I think everything we did from the marketing standpoint helped create that because we had the buzz when no one else did in the Winter time.

TQ: Your target is 18-34 Adults. Give me some of the specifics on the results.
SS: In the Winter book, we went from 10th place to 6th place persons 18-34 total week, and of course the came just blew through the roof. And as far as the non-ethnic side, the station was number two, so it worked out extremely well.

TQ: If you were to advise someone looking at this campaign, do you think it’s important to be in the market first with it?
SS: I think definitely is important to be in the market first with it, if you can. If you can’t, my suggestion would be to use a TV marketing campaign, like IQ’s, to own this promotion. It’s one thing that I’ve seen in many markets, where people are doing this promotion, a lot of stations will put it on the air and put all their eggs into just giving a million dollars away on the air, without any TV. With our TV marketing we pretty much claimed the million dollar game in this city, now people really identify it with Z104. I think we’ll always be looking at as the million dollar station now.

TQ: So are you a contest believer now?
SS: Well, as radio contests continue to compete with things like state lotteries, this promotion puts you on that playing field. You’re able to offer the big jackpot just like the lotteries, but the odds are actually better. And the mass marketing is certainly going to get that word out there to turn on these people that are interested in playing these types of big games.

TQ: Do you think the Million Dollar Contest is a one-time-only thing or do you think you can do this more than once?
SS: No, I think you can definitely do this more than once.

TQ: There are a couple of companies that do Million Dollar Contests...what’s different about IQ’s package?
SS: Loss of things. I think their TV spots are really creative and they really cut through, that’s a big part of making this promotion work. They also understand the insurance and media side of things and their suggestions for on-air execution were very good. Another big difference is that IQ’s package focuses completely on the million dollar prize which they figure is why anybody is going to do this in the first place. Other companies focus on things like birthdays, but I think it’s the money that really motivates people and that turned out to be the case with us.

With our TV marketing we pretty much claimed the million dollar game in this city, now people really identify it with Z104.

Sammy Simpson
Turner To Become CEO For Ceridian

Arthuron parent company Ceridian Corp. has promoted Ron Turner to CEO, effective Jan. 1. He will replace 10-year CEO Lawrence Perlman, who will remain President of the Board until he retires in May 2000.

Turner is currently Ceridian's President/COO, a post he's held since last year. When he begins his new duties, he will be the only the fourth CEO in Ceridian's 4+2-year history. Turner joined the company in 1993, first heading the company's defense electronics business and then heading operations for the entire corporation in 1998.

According to Perlman, "Ron Turner will be an effective leader for Ceridian as it enters the new century and the next stage of its growth."

Gann Heads Journal News Ops In Tulsa

Brian Gann has been promoted to Director/News Operations for all three of Journal Broadcast Group's Tulsa stations: KVVO-AM & FM and KCKI-FM. He will also serve as KVVO-AM's PD. Gann has spent eight years at KVVO-AM & FM's News Director.

Gann's promotion comes as a result of some pending changes at KVVO AM & FM. The stations are currently a simulcast, but Journal spokesperson Mary Alice Tierney tells R&R, "The stations will soon simulcast, but Journal has promoted some changes to the stations."

Prior to his stint at WEINS, Melchor did minor league baseball play-by-play throughout Ohio, most recently as the voice of the Columbus Clippers.

Kansas City's Got 'Game'; Melchor PD

Entercom debuted Sports/Talk KKKG-AM (The Game)/Kansas City last Friday (7/23), following week-long rebroadcasts of great events from the market's long sports history. The new station is the result of Entercom's recent purchase and move-in of the former KREX-AM/Topeka and becomes part of Entercom's market cluster, which already includes News/Talkers KCMM-AM and KMBS-AM, Country WDAF-FM, Oldies KCMD-FM, AC KUSD-FM and Rock KXYS-FM (Entercom acquired four more KC outlets in its deal to buy 43 radio stations from Sinclair; see story, Page 1.)

The Game will offer Kansas City sports fans a combination of live local sports talk and network programming from both One-On-One Sports and ESPN Radio. Former WINS-AM/Columbus, OH afternoon personality Brooks Melchor has been named PD for the new station and will co-host, along with Kansas City Star reporter Joe Poznanski, The Locker Room, a daily local sports talk show.

Melchor and Poznanski got the station off the ground — literally — by broadcasting live from atop a billboard in downtown Kansas City for the station's first 24 hours on the air. They were joined by local sports notables and One-On-One sports talk host Brian's kets. He began his radio career in Five Southeastern markets.

Peck, Fox Join New JMA Urban Promo Div.

Independent marketing and promotion firm Jeff McCulsky & Associates has named Greg Peck Head of Urban Promotion. Concurrently, the company has tapped Mike Fox to the newly formed Urban Promotion division. Both will be based in JMA's Chicago headquarters.

JMA President Jeff McCulsky said, "Our commitment to the business continues — to provide a great promotional service to the record companies that is passionate and credible in regard to helping them expose and break their artists. At the same time JMA provides a benefit to broadcasters that will enhance their rates, provide great promotional opportunities for their stations and assist in nontraditional revenue programs."

Peck joins JMA from his New York-based promotion and marketing company, Peck & Anderson. Prior to that he held VP/Promotion posits at Qwest/Warner Bros. Records, Island Records and Elektra Records. "It is my supreme pleasure to join JMA and help its continued growth as a full-service company," Peck noted. "More importantly, I'm thrilled to be reunited with one of my oldest and closest friends, Jeff McCulsky."

Fox was previously PD at Urban WPHH/Philadelphia. He was also...

EXECUTIVE ACTION

Infinity Promo Group Names Kean Managing Dir.

Infinity Promotions Group has tapped Jay Kean as Managing Director. He will be based in New York.

"Jay has been very successful in creating new business for our six stations in New York over the past two years," said Greg Jaroff, the unit's VP. "With over 25 years of experience in sales, marketing and management, Jay's extensive knowledge and in-depth understanding of the New York market make him an ideal choice to lead the Promotions Group's New York office to even greater heights."

Prior to joining CBS, Kean spent five years as Director/New Business Development for Talk WABC/AM. He also served as VP/Sales for Christal Radio, was involved in the launch of the Wall Street Radio Network and spent 13 years with Eastem Radio.

Kahn Now WW1 Sr. Dir./Affiliate Sales, Talk

Westwood One Director/Talk Programming Larry Kahn has been upped to the newly created position of Sr. Director/Affiliate Sales, Talk Programming. In his new role Kahn will oversee the affiliate sales team for WW1's nationally syndicated talk shows, including Don Imus, Tom Lea, Larry King, G. Gordon Liddy, Jim Bohannon, Don & Mike and Bruce Williams. Kahn will also continue to manage day-to-day programming operations for the network's talk programming.

"Larry has extensive experience with the top programmers in the country," said VP/Director, Affiliate Sales Peter Kosann. "His knowledge and skills will help stations grow their ratings and revenue through their partnership with Westwood One. He's an awesome addition to the team."

Prior to joining WW1 in 1994, Kahn was Asst. PD at WOR-AM/New York. His background also includes stints as a producer for WRKO-AM/Boston and WKIS-AM/Orlando. "Peter Kosann has articulated a clear and exciting vision for Westwood One's talk programming," Kahn told R&R. "I'm very enthused about his strategies and ideas for the future of our talk product, and the energy that he has created here at Westwood One is infectious."

Guralnick Takes Root As Executive VP/Sales

Marc Guralnick has been hired as Exec. VP/Sales for Root Communications, which operates 25 stations in five Southeastern markets. He most recently was GSM for Chanceoer's WQOC-FM/Philadelphia. "I've been involved with about Marc joining our fast-growing group of stations," said President/CEO Dan Sawdove. "I have worked with Marc twice previously and know him to be a winner who gets the job done well. His experience and track record of driving all types of radio revenue, from on-air based agency business to programming revenue, are a perfect fit for Root's needs."

Guralnick's resume also includes AE stints in Philly at WYXY-FM, WJZ-FM and its predecessor WEGX-FM. He began his radio sales career at WSSS-FM/Atlantic City, NJ.

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Understanding the performance of your station and your listeners is at the heart of every program director’s job. With an ever-growing list of choices, your job of keeping listeners loyal and your station on top is harder than ever.

To get an edge on the competition, you need more than data. You need to know how to turn data into useful information. And that’s exactly what the Arbitron PD Seminars can help you do. Some of the things Beyond the Basics will cover:

- How to use quantitative and qualitative data in programming
- The latest radio industry studies from Arbitron
- All the new tools from Arbitron for programmers

Beyond the Basics presents in-depth, unbiased information from experts that’s available nowhere else. You’ll learn how to make sense of Arbitron data and make better use of it every day. In short, Beyond the Basics can make you a more effective PD and help your station become a stronger competitor.

Seminar Registration Info

Beyond the Basics is only $90 and open to Arbitron clients only. Discounted hotel rates are available for early registrants for every seminar. For more information on individual seminars, visit www.arbitron.com or call Bob Michaels at (972) 385-5357.

To register, fax the coupon below to (972) 385-5377.

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Rewriting the rules for radio

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Abinon has finally hit the turn in which simulcast radio stations are reported in the ratings for each market, effective with the fall '99 survey. The new policy contains the following provisions:

- Stations may choose to be reported with a combined total-line-only listing in all Arbitron reporting markets, provided they simulcast 100% of all programming (including commercials) during the week and no week-ending programming between midnight-6am is factored into Arbitron listening estimates. Stations must select one station's call letters to be reported on the total-line. The call letters of the simulcast station are mentioned in the print reports.

- Stations that do not fall under the above simulcast provisions will receive only individual station estimates in all Arbitron services. Arbitron will also refrain from generating prior survey estimates or four-book averages for the combined and will build trends over time. Minimum reporting standards remain unchanged from the current guidelines.

Radio One Readies Rollout Of 'Boomer Oldies'

Radio One is hitting the Internet to roll out its fifth format, "Boomer Oldies." Set to arrive Aug. 15, the 2,200-song library is stored on a hard drive at each affiliate, but localized segments will be delivered via the Net.

Radio One PD Tony Mauro told R&R the most unique aspect of the system is its "hands-free" operation. "There are a lot of people delivering voice tracks over the Internet," he explained. "In our case, nobody at the other end has to bother us with the programming. Our system automatically generates them for us."

The localized segments will be downloaded through corporate hardware and software provided by Radio One.

Director/Affiliate Sales QW/Wohler noted a demand for services offering Boomer Oldies' mainstream library of music, which covers 1960-79. "A lot of the Oldies formats are just that: They're old," Wohler remarked. "The Oldies demographic has changed, and the music we're playing hits the hearts of baby boomers. We've made these changes primarily because of the research we've done and what people have asked for during the past few years."

Of the music library from TM Century, Mauro said, "We're not going to play 2,200 songs, but the titles are there if the station wants to add more flexibility in the morning show." Mauro and Wohler also noted that Internet technology allows stations a substantially lower start-up cost than if they chose a satellite service.

What's the CPP?

And what of the two most critical barometers of success for any medium: ratings and ad dollars? Apparently they are both trending upward for the CPP.

Arbitron NewMedia revealed in its latest web survey of advertising measurement that users are going online to research and gather information about advertisers and buy products. Similarly, a study a little over two years. Medscape Switchboard, and most recently, Medscape and Rx.com in a little over one year.

Medscape's plans to serve CBO-type deals where radio inventory and sponsorships are traded for equity stakes in new-media companies. AMFM dipped into its pockets last month when it bought 25% of CustomDisc.com, a site that allows users to burn their own custom CDs. Listeners can then form partnerships to bloom from that deal.

Hispanic Broadcasting has big plans too. VPCIO/Lawrence Arzuela nixed the acquisition of a small network and is moving into a web community for the Hispanic market. "We see it as 42 small portals, and collectively they make a much bigger partner- ship to bloom from that deal."

Arvesto provided a snapshot of what the game's all about. First you offer new services cheaper than a radio station. You promote the hell out of it on your billboards and with unused broadcast inventory. You enable e-mail and chat rooms to build the communities. And you drive traffic to music: If you list the top 20 of the week, you can streamline the songs, maybe from a national vendor like an Amazon.com or a CD Now.

Emissary's Jon Smulyan wants in on the game as well. He called a meeting in New York last month — which attracted representatives from Gluta, from e-commerce, communications, Jeffersonian-Pilot Communications, Greater Media and Susanquehanna Radio — to gauge interest in starting up a national web portal with links to local stations' websites, e-commerce, etc. Smulyan was tight-lipped on further details about the concept, but he added that "the key to the portal is that a lot of broadcasters have realized they're giving away value to third parties, such as Broadcast.com.

Does that portend an out from the largest purveyor of streaming media on the web? Hard to tell. Susanquehanna President COO Dave Kennedy and others say "no" for now. Andy Collins, Broadcast.com's Director of Radio Sales, told R&R the company is focused on what it believes does best (audio streaming) and has no plans to enter the e-commerce marketplace. "The interest like Susanquehanna's KSA-N/ San Francisco will likely continue to turn to Broadcast.com (or OnRadio, etc.) for web exclusives, especially now that the music seems like they're going to jump to internet unless I can do them well, and Hispanic radio has a future here," Merrill said. "There's no good way to do it, except via the Internet."

So far, all talk of a "digital hub" to Feed the Monster — the new incarnation of former radio broadcaster Redwood Broadcasting — which says it's "exploiting an existing network of 175 radio sites in the top 25 markets. Thus far it has launched two sites: www.KRQ.com and KTS/ San Francisco's www.102.5.com.

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The Internet broadcasters are also re- warding hard-nosed hedging for driv- ing traffic to websites, according to Schroder analyst Niraj Gupta. In the first quarter of this year, he said, "The new policy contains the following provisions:

- Stations may choose to be reported with a combined total-line-only listing in all Arbitron reporting markets, provided they simulcast 100% of all programming (including commercials) during the week and no week-ending programming between midnight-6am is factored into Arbitron listening estimates. Stations must select one station's call letters to be reported on the total-line. The call letters of the simulcast station are mentioned in the print reports.

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**Radio**

- **COLE BRANDON** has joined Eagle Research as Qualitative Mgr. of the Atlanta focus group facility.

**National Radio**

- **MIJ BROADCASTING** presents Back to School at Rock and Roll High, a two-hour Labor Day special featuring tracks from Limp Bizkit, Blink 182 and Godsmack, as well as Van Halen and Guns N' Roses. The market-exclusive is available for barter. (626) 896-5333.

**WESTWOOD ONE** debuts The Working Woman Report, a 60-second vignette series providing inspiration for women in the business world. Working Woman Editor-in-Chief Bernadette Grey produces and anchors the segments; (212) 641-2057.

**Records**

- **CRAIG BAMSEY** is appointed Sr. VP/Strategic Planning & Business Development for the Universal Music Group. He was most recently VP/Business Development.

- **KEITH MILTON** 1960s from Sr. Dir/Video Production to VP/Video Production for Virgin Records America. 

**Industry**

- **THE NAB EDUCATION FOUNDATION** will hold an executive seminar on broadcast journalism October 6-8 in Atlanta. (202) 429-7300.

- **HUGH MILLER**, most recently Sr. VP and Group Controller for Universal Music Group, is appointed Chief Financial & Administrative Officer at Music Choice.

- **RESEARCH CONCEPTS COMPANY** has launched a website pertaining to Arbitron diary reviews: www.rcnch.com.

- **CHRIS BLACKWELL**, founder of Island records, joins listen.com's board of directors.

**Products & Services**

- **AUDIOGRAPHICS.COM** will host the first in a series of online discussions with radio professionals, general sales managers and owners on Tuesday (8/13) at 3pm. These online forums will take place weekly in the conference room at AudioGraphics.com.

**CHRONICLE**

**Barns**

Talk host Turi Ryder, husband Scott Adams, son Colleen Henry Adams, July 21.

**CONDOLENCES**

Founder and former president of Talk America Radio Networks John F. Crohan, 69, July 25. 


AMFM, Inc. Sales Executive Patrick Sorrells, 32, July 23.

**Entercom** Continued from Page 1 according to Schroder & Co. analyst Niraj Gupta.

Entercom is the sixth-largest radio group, but will soon be the fifth-largest. It currently owns 42 stations in eight markets, including the largest radio station clusters, based on gross revenues, in Seattle and Kansas City. It has the second- or third-largest clusters in Boston, Portland, Sacramento, Rochester and its other markets. Entercom programming runs the gamut from Oldies to Rock, News/Talk to Country, Major League Jazz to Sports, and includes such industry jewels as WRKO/Boston and KCMO/Kansas City.

"The Sinclair acquisition is in furtherance of our stated growth strategy," said Entercom Chairman/CEO Joseph Fielder, who started the company in 1968. "It will significantly enlarge and expand Entercom's platform to include 12 of the top 50 markets and will enhance the company's geographic diversity by adding new markets in the Northeast, Southeast and Midwest to complement our position of market leadership in the Pacific Northwest."

His son, President/CEO COO David Field, added, "The Sinclair group is an excellent strategic fit with Entercom and will significantly enhance our reach by adding eight new markets." The younger Fielder noted that the deal also means "acquiring several outstanding cluster positions, including the No. 1 position in four new markets. These new properties are well-positioned for significant growth in the future."

Under terms of the deal, Entercom would also buy $5 million worth of advertising on Sinclair's television stations during the next five years and pay for up to $2 million in capital improvements that Baltimore-based Sinclair had committed to make.

**A Great Deal**

Entercom Sr. VP/CFO Steve Fischler said that Entercom outlined an expected $1.5 million of the sale price is for Sinclair's 300,000 shares of USA Digital Radio. Entercom expects to own at least 82 stations in 16 markets when the deal settles. Talamantes told R&R that the deal is expected to close by year's end.

And it's a great deal for Sinclair too: The company announced it would spin off the stations on June 8 and immediately began talking to "a variety of parties," according to Talamantes. Sinclair — which began as a Smith-family-owned TV operation in 1986 and entered radio in 1996, when it bought 23 stations from River City Broadcasting — also considered launching a radio IBO, but "decided on this course because of the high valuation" of Entercom's offer.

"High valuation" indeed. What that means is Entercom was willing to pay top dollar for the properties. Sinclair CEO David Smith said, "We value this transaction with Entercom at 20 times our radio division's 1999 expected adjusted EBITDA. This deal dramatically highlights the value of the next wave of station consolidation, the advent of digital television and the convergence of television and the Internet. We will also analyze opportunities to expand our stock buyback program to take advantage of this investment opportunity afforded us by the market's current valuation of Sinclair's television station platform.

Schroder analyst Gupta called the deal a "positive development" for Sinclair and said it would give Sinclair "improved financial flexibility." And if national TV owner-ship rules are changed over the next few years, Gupta said, it could position Sinclair as a "highly attractive acquisition candidate for either the Tribune Co. [owner of the WB Network] or Fox/News Corp.

— Jeffrey Yorke

**McClusky** Continued from Page 18

an on-air personality and program-mer at WEJ/M(Chicago) and WKYS/Washington. "Glady to be aboard the JMA cruise missile," Fox stated. "Worldwide dominance can be achieved!"

Meanwhile, JMA has hired David Leonard to coordinate street promotions, mix shows and inter- nal music. He has also worked at WVAZ/Chicago.

**NEWSBREAKERS**

22  RS July 30, 1999
Who are we as Americans?
Where are we going as a country?
What should we as citizens care about?

Hosted by former Speaker of the House Newt Gingrich, *The Age of Possibilities* is a daily 90-second commentary about the people who make America succeed and how they, as citizens, are changing the world around them.

From his travels across the country, Newt believes technology and education are transforming society. And the knowledge, ideas, solutions and opportunities are empowering individuals to continue to make this country great.

Draw listeners and sponsors to an exciting daily feature that will introduce them to the people that make America strong.

Consider the possibilities.
'ZINE SCENE

Just Call Him ... ! Brown Eyes!

T he whole concept of it was Black Sinatra Like. If Frank Si- natra was black, and he was my age, what kind of hangout would he have for Dean and Sammy and the guys to come see him at the studio?" says Sean "Puff Daddy" Combs of "The Lounge," a cocktail place that Arista built for Puffy and his pals to unwind in after recording sessions. Also in GQ's 10- page feature on the CEO of Bad Boy Entertainment, Puffy says the whole confrontation with interlocute exec Steve Stoute was caused by Puffy's religious beliefs and has been "monstrousized," but at the end of the day it's a "luckup."

Hair Today, Orgy Tomorrow?

"A club gig is like masturbation. A gig like this is an orgy." — Great White vocalist Jack Russell ex- pressed his opinion on the section written with his band's new CD, released on Sony's recently formed Portrait imprint (New York). Speaking oforgies, you can bet there were plenty of them in the XXX-rated film script that was delivered to Britney Spears hotel room. Britney was appropriately disgusted and threw the script out in the hotel lobby trash can (National Enquirer).

Paying the Price

Mirabella features a six-page spread on seven artists on the Lith- Fair tour. Beth Orton, Deborah Cox, Mya, Chrissie Hynde and members of Luscious Jackson are spotlighted. Mya Hynde about the fashion emphasis on today's artists, "When I started in the Pretenders, there was no such thing as a stylist. A band looked the way it liked. Maybe I just aged too fast. I've never taken free clothes or dis- counts from anyone. I wanted a dis- count when I was a waitress."

"Oh, people, Mick (Jagger) was sooo bad. I mean he was really un- discreet." — Jerry Hall delivers the understatement of the year (Harp- er's Bazaar). Part of the daily routine of the waiters at Ricky Martin's Miami res- taurant, Casa Salsa, includes whip- ping lipsticks off the pictures of Ricky on the wall near the ladies' room (Star)." 

Career Boost

"Hip-Hop Hokey" is the title of Elf's feature on "the queen of the music world," Groove, who is George, Mary J. Blige, Missy "Misdemeanor" El- liott, Da Brat, Aaliyah and Lil Kim, who are planning their "Bitch Tour." About the rise of women in hip-hop,

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

MODEL BEHAVIOR? — Posh Spice (Victoria Adams) will try her hand at modeling. Her new hubby, David Beckham, was approached by Vanities Inc. to appear in a series of provocative ads. He refused to do it unless his wife was included (Star).

Blige says, "People expect us to be competitive, but I didn't give Lauryn Hill her career — that was something she worked for. And she didn't give me my career." Offers Da Brat: "We all supa dups fresh, and we gotta hold hands and rock together."" 

Freedom Of Choice?

Entertainment Weekly asks, "MP3.com: Why buy CDs when you can get them free off the Internet?" The 'zine's answer: "Because you may want something by someone you've heard of!"

Sexy Vs. Slutty

Making Allure's list of "Sexy or Slutty" are VH1 (sexy), MTV (slutty), Carson Daly (sexy), Prince (sexy), and Da Brat (slutty)... But who's been "Commonly Known as Prince (slutty)."

She's Gotta Have It!

"I still remember what I was wear- ing when I first heard Macy. It was a black Jil Sander suit. It was in a meeting in our office in New York, listen- ing to some music that people had brought in, and then this voice came on, and I was like, "What? ... is this?"
Just had this feeling inside of me, I like, Desire. Must have!" — Epic President Polly Anthony reacts to her first exposure to new artist Macy Gray (New Yorker).

Cher had collagen injections at a spa in Manhattan so she'd look more youthful for her recent performance at Madison Square Garden (Global).

Hollywood Or Bust!

This week, Tim's good news is that Marilyn Manson will divert his attention from recording and touring. The bad news: He will use this time to write and star in his own movie, to be called Hollywood.

Cyberspace

Hot, new music-related World Wide Web sites, cool cyberclubs and other points of view, including the information superhighway.

'T net Chat

• It's a Q&A hitzreg with the Ramones on Monday evening (8/2) at 6pm ET/5pm PT (www.yamcom.com)
• On Tuesday (8/3) at 3pm ET/Noon PT chat about some- one's daughter and stolen cars with Arlath Orton (www.yahoo.com)
• Later Tuesday evening, talk up the Hollywood hit at 9pm ET/6pm PT (www.sonicnet.com)
• Chad plugin required.

On the Web

• Sorry, guys, it ain't a photography-filled show. But if you like shots about old apart- ments, anime babies and Brian Wilson, you'll love tonight's (7/30) 8pm chat with a cast of Barenaked Ladies live in con- cert. The party starts at 6:30pm ET/5:30pm PT (www.sonicnet.com)
• Don't think twice about missing a performance from Social Distortion's Mike Ness on Wednesday (8/4) at 9pm ET/6pm PT (www.sonicnet.com)
• On Thursday evening (8/5), enjoy a double bill featuring Memphis Bleek and Marvel- ous 3, scheduled for 7pm ET/4pm PT, with Marvel- ous 3 set to start at 9pm ET/ 6pm PT (www.sonicnet.com).

Music Datebook

MONDAY, AUGUST 9

1967/While performing a concert in En- gland, Jerry Lee Lewis excites the audience so much, officially abruptly terminate the show and ask Lewis to exit the stage.
1989/During Queen's performance at England's Knebworth Festival, a 21-year-old man is fatally stabbed 50 yards from the stage.
1995/Grateful Dead founder/member Jerry Garcia, 53, dies in Marin County, CA.

TUESDAY, AUGUST 10

1979/Doors frontman Jim Morrison's trial starts in Florida. He had been arrested during a Miami concert and charged with lewd behavior.
1985/Duran Duran frontman Simon Le- Bon is rescued by the navy off the coast of England when his yacht capsizes during a boating race.
1992/Ian Anderson (Jethro Tull) 1974, Hench Cherry 1964

WEDNESDAY, AUGUST 11

1968/The Beatles establish their new recording company and label, Apple Records

1976/Chet Atkins and wife Priscilla file for divorce.
1973/Music producer Bill Aucoin sees Kiss in New York and promptly signs the band to Casablanca Records.

1999/After waiting 31 years, the Roll- ing Stones perform in Russia for the first time.

R&R: Joe Jackson 1955

THURSDAY, AUGUST 12

1970/In Cambridge, MA, Janis Joplin dies of a heroin overdose at the age of 27.
1984/Lionel Richie performs in the 1994 Summer Olympics in Los Ange- les by performing "All Night Long."

R&R: Mark Knopfler (Dire Straits) 1949

FRIDAY, AUGUST 13

1995/Carlos Mayfield is paralyzed from the neck down when a lighting scattleford collapses on him backstage at a New York concert.
1998/State judge issues three ar- rest warrants for Wu-Tang clan member ODB after he misses his third court date for an earlier shoplifting charge. Also ... Stone Temple Pilots frontman Scott Weiland is sentenced to serve three months in a California drug-treatment facility after pleading guilty to drug charges.

R&R: Don Ho 1930, Dan Fogelberg 1951

SATURDAY, AUGUST 14


R&R: Platters lead vocalist Tony Wil- liams, 64, dies.

R&R: David Crosby 1941

SUNDAY, AUGUST 15

1965/The Beatles perform at New York's Shea Stadium for the last time.

R&R: Carlos Santana — Smooth Sunday '69

1983/Ramones frontman Joey Ramone is hospitalized for emergency brain surgery.

R&R: Bobby Caldwell 1951, Matt Johnson (The The) 1961, Mark Solovcius

www.americanradiohistory.com
Introducing:

---the new way to market your radio station. Every once in a while something comes along that causes you to rethink everything you are doing. FastBlast.com is a marketing concept so powerful it will change the way you think about marketing your radio station. FastBlast.com harnesses the power of the most explosive medium of our lifetime: the Internet.

FastBlast.Com uses the Internet to:

- **BUILD CUME** We have pioneered a method for placing geo-targeted Internet advertising which reaches your target audience with MILLIONS OF IMPRESSIONS right in your LOCAL MARKET. People click-through to a custom-designed web site, which in turn promotes listening to your station.

- **INCREASE TSL** FastBlast uses proven marketing techniques to create forced listening. People sign up for your promotion, then listen to your station—listening that translates into ratings.

- **BUILD A DATABASE—FAST!** Traditional marketing methods take months to build a data base. With a FastBlast integrated campaign, you’ll get a bigger database in mere weeks. Plus, FastBlast campaigns include ongoing e-mail promotional reminders to each participant.

FastBlast.com is an integrated marketing solution

- **EFFICIENT** Imagine getting real-time feedback on campaign performance. With our exclusive BlastTrak™ system, we monitor the effectiveness of your campaign and make changes as it unfolds based upon actual results. Try doing that with direct mail or TV!

- **RESEARCHED** For two years, we have been working with a leading research firm tracking the relationship between radio listening and the Internet. That means we have dog-years of Internet experience. We know how much advertising to buy where it needs to go, the creative and promotional concepts that work and how to tie the whole campaign together.

- **PROVEN** FastBlast is not just a good idea, it has been road-tested in Philadelphia, Seattle and Milwaukee. FastBlast debuted at WLZR in Milwaukee in the Fall of 1998, with the station hitting a record high. Y100, Philadelphia (WPLY) is up sharply with the help of FastBlast in the Spring. Entercom’s KNDD “The End” in Seattle also used FastBlast this spring and its numbers are equally impressive.

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

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

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Investing In Sales Marketing

Marketing sales as aggressively as programming can be key to increased revenues

There's no doubt that most station budgets contain a marketing expenditures line item for things like TV spots, billboards, direct mail, etc. But along with marketing your station's programming to grow your cume, are you also investing enough in the marketing of your sales department to grow your station's revenues?

In today's radio environment, few would deny that the pressure to increase revenues is greater than ever. But Irwin Pollack, President of New Hampshire-based Radio Sales Intelligence, says that many stations are missing an opportunity to grow new revenue by failing to effectively market their own sales efforts to advertisers. "Aggressively marketing your station's sales efforts to nonadvertisers as well as to current clients can be a major key to increased revenue performance," says Pollack.

Size Does Matter

When it comes to sales staffs, Pollack believes that size matters. "One of the top things that companies have found that works since deregulation took effect is increasing the size of the sales staff," he says. "Don't put five stations under one roof with one staff of eight people selling all of them to keep your sales expense down. That won't work. Have more sales managers and more salespeople than you ever thought of before, and sell each individual station as if they were owned by different companies. You don't want to put too much of your inventory into too few hands."

So why is the concept of more sellers and managers one to which he subscribes? "It's simple," says Pollack. "Let's say your station has 700 accounts that have advertised on the station in the last year. Divide that up between eight salespeople, and each one is handling an average of 88 accounts. They're so busy with 88 accounts that they'll never bring you any new business. They're tied up handling what you are feeding them! Take that same list and put it in the hands of 16 sellers. Now, every seller's list drops down to about 42 accounts. Sure, there will be some whining, but the point is, if they want to reach their old income goals, they'll need to supplement with new business!"

Pollack says the really big benefit of an increased number of sellers is increased sales. "You're going to have lots more salespeople out there calling on the same number of accounts per person on average," he says. "In theory, if you double the number of sellers, you double the number of sales calls. And closing ratios are like a batting average. If you're going to play successfully in the major leagues, you're going to hit between .200 and .330. In sales, if you pitch 10 people, you're probably going to close two or three of them. So why not double the number of sales calls by adding more sellers?"

Irwin Pollack

"PDs know they need to really milk and superserve those P1 listeners, so why aren't we doing the same thing to the business community and our P1 advertisers?"

Then, as there is more and more demand on your station's inventory, the rates go up."

Avoid Inventory Spoilage

Pollack also believes that stations need to rethink their approach to inventory management if they want to increase revenue. "Let's say that the typical News/Talk station has 15 units an hour," he explains. "Most managers take the approach of, 'I've got to hit my sales goals this month,' and that's a big mistake. What they should say is, 'We've got 15 units an hour, 24 hours a day, times 30 — that's more than 10,000 units to sell every month.'"

And how should managers judge whether or not that inventory has been successfully managed? "At the end of the month," suggests Pollack, "ask how many of these 10,000 plus units went unsold. If the answer you get is something like, 'Well, about 2,000 — but we still met our goal for the month,' then it was priced too high. Because you shouldn't have 2,600 units left over that don't get sold or used for marketing your sales efforts. It's like milk that gets thrown away, hotel rooms that don't get rented or airline seats that go unsold. Spoilage — when it comes to inventory is a big pricing error. Every single time a commercial goes unsold, a sales manager needs to be held accountable for letting it spoil like old milk."

Walking The Walk

Pollack says that those unsold units offer an opportunity for sales marketing that can also set an example for your station's customers. He says too many radio stations don't really walk what they talk. "We're always asking all these local businesses to advertise their product or service with us, so why aren't we, as a radio station, doing it?" he asks. "How can we ask people to do something that we aren't doing? And the opportunity is right there in that unsold inventory. Sales departments should use unsold inventory for self-promotion. The PD gets promo inventory, so why doesn't the sales manager use unsold inventory to market sales?"

As an example, Pollack cites the efforts of AM 1330 (The Buzz) in Lafayette (see the sidebar on Page 31). "I think it's an almost perfect script," he says. "It's not bastardizing the station in any way that would offend the program director, because the pitch is done with tact. And it's rising up unsold sales inventory, not programming time."

Market To Both Customers

Pollack believes that sales departments should also be doing a better job of collecting data from advertising customers just as programmers...
MIKE WALTER
...YOUR INTERNET GUIDE

The
WORLD WIDE WEB
Radio Show

Sponsored By
lo0ksmart

Talk Radio Network
Where you want to be in the future
888-383-3733
This Car "Drives Drunk" to make sure you never do!

Sponsored by your local Dodge & Plymouth dealers

This specially outfitted simulator vehicle can be "programmed" with the driver's weight and the number of drinks needed to put you "over the limit." When participants get behind the wheel it's like driving drunk.

Your station can be a part of this important educational program by participating as the sponsoring radio station when the Neon Drink Driving Simulator visits your community. Help support the lifesaving message the program delivers to high school students and community members.

Make time to take the ride that could save your life.

Supported by DAIMLERCHRYSLER

This free promotion is now available in these markets:

Cedar Falls, IA
Colorado Springs
Dowagiac, MI
Oklahoma City
Omaha
Poplar Bluff, MO
San Diego
Traverse City, MI
Wilkes Barre, PA

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MARKETING
310-553-4330
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Sales Marketing

Continued from Page 28

do with listeners. "Your station has two customers — the listeners and the advertisers," says Pollack. "If I go into Macy's or Nordstrom or get my car tuned up, as soon as I buy something, I'm in a sector of their database system. So the minute my car hits a certain number of miles — bang — I get a postcard. Private pre-sale on men's clothes at Macy's? Postcard. Why aren't we in sales database marketing like that not just to our customers, but also to our hot suspects?"

As just one example of how database marketing can benefit sales, Pollack suggests building a mailing list of hot leads and hitting them every other week for a year with well-worded and targeted postcards. "If you have 15 salespeople all write down their 15 hottest leads, that's 225 hot leads for potential new business. Mailing out 225 postcards to those people just 26 times a year creates over 5,800 impressions at a very reasonable cost."

Pollack suggests that sales can also learn a marketing tip from something programmers have done for years. "PDs know they need to really nuke and superease those P1 listeners, so why aren't we doing the same thing to the business community and our P1 advertisers?" he asks. "For example, maybe you could offer an incentive prize for an issue-of-the-day contest marketed off the air exclusively to your P1 advertisers. Only instead of winning $100, they win 10 ROS commercials on your station."

Salesperson As Franchisee

While many of Pollack's ideas for marketing may be popular with management, what kind of a reception does he get from salespeople when he puts forth ideas like expanding the number of sellers, reducing account lists, focusing on new business to increase income, etc.? "I tell them that my goal is to help them to make $5,000 or $10,000 more in income this year, but they'll have to try to put themselves in the frame of mind of an owner if they want to be able to do what's needed to do that," says Pollack.

"Too often, salespeople simply collate their commissions and give very little back. The station, on the other hand, has to pay for the cost of sales along with things like equipment, talent, utilities, office supplies, etc. As a salesperson, you should view your account list like a McDonald's franchise. Just like McDonald's, the radio station is an already proven product, and salespeople should look at themselves as franchisers who have been given the right to make money by going out and selling a proven product!"

We Want You Back

Pollack notes that the three primary ways of creating advertising revenues are new business, retaining existing customers and the often overlooked resettling of customers who have been lost. "Look at AT&T as the model," he suggests. "When long-distance telephone service was deregulated, suddenly people could choose where to buy their long-distance, and AT&T lost a lot of customers in that first year or so. About a year into it somebody at AT&T said, 'Hey, we've got a great idea; let's go after all the people we lost. Let's give them a coupon and invite them back!' And guess what? It worked. "Sending out letters to former advertisers saying, 'We want you back,' and offering them an incentive to come back is another effective way of generating new revenue. And it's not something that should take a face-to-face call or a lot of time for a salesperson. It should be something that the sales assistant's computer kicks out every month. In a News/Talk station, where the advertiser is generally pretty high, you ought to have 50 or more letters and coupons a month going out to previous advertisers."

The phone company was swamped yet another another rather unorthodox radio sales marketing idea that Pollack has already suggested to some of his client stations. "I always think that radio can benefit from looking at ways other industries market to their customers and then stealing and adapting some of the best of those ideas," he says. "For example, the long-distance phone companies have had a great deal of success with free Sunday. Most stations have plenty of inventory available on Sundays, so how about an offer that gives free Sunday to advertisers who book six days a week of advertising? Once again, this is an example of creative sales marketing, and it's done by using inventory that you're not selling!"

New Ideas Mean New Revenue

Pollack is a firm believer that new thinking and new ways of generating revenues are more critical in today's radio sales world than ever before. "Instead of just focusing on this month's goals, we need to turn the heat up higher to get the pot boiling faster with new ideas of where to find more new revenue and how to go out and get it," he says. Selling to the same old 50 advertisers is the path of least resistance for all salespeople. It's much easier than facing possible rejection from a new advertiser, even though they might just have a ton of money to spend! It's easier to coast and to not grow.

"But why should an owner have to pay the same high rate of commission over and over again for what is essentially transactional business? A station could save money by going out and hiring a couple of MBAs and then paying them each a salary just to crank out deal contracts. Salespeople should be creating new revenue for the station, not just maintaining what is already coming in."

Pollack also suggests that stations could market themselves to business owners and potential advertisers who are regular viewers of the financial and business-oriented shows on cable TV. "Or how about using a specially designed script for an unsold overnight inventory with a message like, 'you're a business owner or manager up tossing and turning all night wondering how you can grow your business, call me — Bob Smith — in the WXXX sales department tomorrow morning and let me show you how we can bring new customers to your store.'"

And while the pressure to perform is on sellers more than ever, Pollack also believes that station owners and managers should be much more creative in the restructuring of commission plans for sellers. "You need to have a much more obsessive and disgustingly aggressive incentive program for going above and beyond what was done in the past," he suggests. "Most stations pay about 12% on agency and 15% on retail. I'd suggest paying seven cents on the dollar for agency and 15% on new retail, good for the first six months they’re on the air. Now that's worth paying for."
### Ratings

#### Spring '99 Arbitron Results

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### Additional Information

- **Notice**
  - The ratings are based on Arbitron's spring '99 Arbitron survey.
  - The table above lists the top-rated radio stations in various cities.
  - Each station's format, ownership, and ratings are indicated.

### Format Abbreviations

**AC** - Adult Contemporary
**AD** - Adult Contemporary
**AM** - Adult Alternative
**AR** - Beautiful/Easy Listening
**CR** - Contemporary Rock
**ERY** - Classic Rock
**FAM** - Family
**FM** - FM
**HD** - HD Radio
**HOR** - Hot Adult Contemporary
**KIDS** - Kids
**LP** - Low Power
**MT** - Middle-Tier
**NEW** - New Adult Alternative
**NRT** - National Retail
**NRT** - National Retail
**P** - Pop
**POST** - Postmodern
**R** - Rock
**RT** - Radio Talk
**SP** - Spanish
**T** - Talk
**W** - Web

### Conclusion

The table provides a comprehensive overview of the top-rated radio stations across various cities, highlighting their formats, ratings, and ownership details. This information is crucial for understanding the radio market dynamics and audience preferences during the spring of 1999.
Ratings Software
designed just for PDs!

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

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

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

When listeners leave a station, what stations do they go to?
See what stations your drive time audience listens to during midday.

How are stations trending by specific age?
Track how many diaries and quarter-hours your station has by specific age.

How’s my station trending hour by hour?
Pinpoint your station’s best and worst hours at home, at work, in car.

How often do my listeners tune in and how long do they listen?
Breaks down Time Spent Listening by occasions and TSL per occasion.

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

When I’m P1, who’s P2?
See whom you should be trying to pull listeners from.

When I’m P2, who’s P1?
See whom your listeners prefer over you.

What age range accounts for most of my audience?
Find out what age range defines the true demographic core of your station.

What are the residential and workplace zips of my (Total or P1-P4+) listeners?
Find out where your listeners live for better marketing and promotion results.

To use PD Advantage to your station’s advantage, call your Arbitron account executive or Bob Michaels, manager, Radio Programming Services, at (972) 385-5357 or send an e-mail to bob.michaels@arbitron.com.
The remarkable success that Tracht’s music has enjoyed. The company acknowledges that it is familiar with the program conducted by Tracht and acknowledges that Tracht’s services are to be rendered hereunder are of a unique, irreverent, topical and controversial character and that programs of the same general type and nature containing these components are consistent with the company’s rules and policies.

But in its suit, the company claimed, "Infinite cannot nor employ Tracht as a radio personality. His actions have made it impossible for Infinite to compete with any returns from Tracht’s show, much less the substantial revenues that Infinity expected to receive had Tracht not breached his contract by making his racist statements... Tracht’s racist comments have destroyed the essence of his employer’s contract and rendered it a nullity, by making it impossible to keep him on the air. (Tracht’s) racist remarks also outraged the audience who cancelled more than $100,000 worth of business for March and April 1994."

In its complaint Infinity also said, "WARW-FM received numerous threats of violence and had to hire security personnel to protect its staff. The station was driven through the mailbox and 20 police were called to the studio on the radio station’s telephone. Outraged California relocated the switchboard of the station at infinity." In its July 26 motion to intervene AFTRA contended that Infinity was bound by its collective bargaining agreement that establishes "certain key terms of Mr. Tracht’s employment and unequivocally require(s) that a company concerned about employment or the personal services contract be resolved in arbitration."

Publishing The Monster

Infinity’s personal services contract with Tracht states, "The company acknowledges that it is familiar with the program conducted by Tracht and acknowledges that Tracht’s services are to be rendered hereunder are of a unique, irreverent, topical and controversial character and that programs of the same general type and nature containing these components are consistent with the company’s rules and policies."

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Gann

Continued from Page 18

approach to our business. I am confident that the expertise that Brian brings to KVOO-AM will ensure its future success and growth." Since Gann joined KVOO in 1991, the broadcasting company has been honored twice with the Edward R. Murrow Award for outstanding achievement in journalism, and Gann, who has spent five years as OM/News Director at KDANT-AM & KZRK-FM/ Fowlerville, was a member of a variety of positions across Missouri, including KTTU-AM & FM/Springfield.

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News

Continued from Page 1

"In a sense this proposal represents a form of tightening versus the current waiver policy," Gupta told R&R, and noted that the commission has been granting waivers of the three men the day after waves of the day. Gupta said broadcasters who already own this "full compliment of one TV and eight radio stations will likely be grandfathered for five years, after which they could be permanently grandfathered. FCC spokesman David Fiske declined to comment on Gupta’s speculation. The commission will reveal its proposal at its Aug. 5 public meeting.

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Arbitron

Continued from Page 1

KSFM-FM slipped 5.6-3.0 (12), while Pop KJND-FM rose 4.2-4.8 and Kythmic KBMB-FM ascended 3.8-4.1. KQND’s rise also hurt Hot AC KZZO-FM, which fell 4.3-3.6 to its lowest rating in "The Zone." Spanish Urban Oldies KZHH-FM also began to show results, climbing 2.2-2.7 to 4.4.

In the nation’s capital, the big story was AMFM’s two Oldies successes: mainstream WBIG-FM slipped 4.2-4.7 for four-place honors, while "Jammin’ Oldies" WMJO-FM (formerly MOR WGAT-FM) surged 4.1-5.5. WMJO’s deficit, set by all four...
"Team T" Captain Lyor Cohen
President, Island Def Jam Music Group

"Team J" Captain Mitch Slater
Executive Vice President, SFX Entertainment
Co-President/Co-CEO, Delsener/Slater Enterprises

"FORE"

J. Martell Foundation

"Team T" Captain Lyor Cohen and "Team J" Captain Mitch Slater cordially invite you to the 9th Annual T.J. Martell Team Challenge for the Martell Cup at the Ridgewood Country Club in Paramus, New Jersey on August 9, 1999.

Contact Peter L. Kauff c/o College Television Network,
32 East 57th St., 11th Floor, New York, N.Y. 10022 (212) 980-6600
KGO Reporter Recalls Her Night Of Fright With Killer

News that a suspect had confessed to four killings in Northern California resulted in quite a shock for KGO/SF reporter Mary Ellen Geist. When Cary Stayner's capture and confession were announced, Geist flashed back to the night of March 11. That night, Geist told the San Jose Mercury News, she was at the Cedar Lodge, the last known location of three victims, where she had been working on the story. As reporters and federal investigators swarmed the area, she decided to get in a little R&R after an intense day, so she headed for the pool area. After swimming a few laps, she headed for the hot tub. A man was there, and she sat down. He turned to her and introduced himself: "Hello, my name is Cary Stayner."

The two actually talked for a while, and it seemed "calm as a cucumber," she recalled, even with FBI agents and the news media just around the corner (and in the hot tub, for that matter). But later, she told the paper, she looked at him in a way that made her feel "creepy." She left the pool, ran back to her room, deadbolted the lock and put furniture against the door. Now that he's been ID'd as the killer, Geist said, "So I'm this idiot reporter who got in a hot tub alone with a mass murderer."

Radio's Cursed At Woodstock '99

"Riot" and "fire" weren't the only four-letter words being bandied about at last weekend's Woodstock '99 festival, and some listeners got to hear it all in living color, so to speak. Westwood One, which had the radio rights to the show, offered stations the option of running pre-packaged, hosted shows or a raw, live feed that could be repackaged by stations. But at least one station chose to run the raw feed live. Apparently WMRO/Hartford thought it could squeak by using an eight-second delay ... and stunned some listeners when the barrage of expletives became too much. PD Dave Hill told the Hartford Courant the station got some complaint calls after the delay couldn't keep up with the obscenities and said it seemed as if bands knew they were being broadcast and took their language over the top intentionally. WW1 VP/Music Special Events Liz Luedtke tells ST, "We don't put out profanity. We encouraged everyone to roll tape and edit all the profanity out. We had warnings on everything that there would be profanity ... it's the station's responsibility to do the editing. Obviously they didn't read all the instructions." At press time, Hill had not returned ST's calls.

Woodstock was also a bad trip, man, for WHTZ (Z100)/NY's "skybox." The hydraulic lift, used to elevate station equipment and personnel during events, was on loan to crosstown WXRK for its coverage of the rock festival. In the rioting that closed the event Sunday night, the skybox got torched. The good news, according to the NY Daily News, is that nobody was hurt and the box was insured.

A 'Super' Cameo

It took his old newsman's retirement to bring legendary WLS/Chicago "superjock" Larry Lujack out of retirement, if only for a day. He flew to the Windy City from his home in New Mexico to surprise and salute Jeff Hendrix, who's done the morning news at LS for 31 years, including the 15 or so years that Lujack was in morning drive there. According to the Sun-Times' Robert Feder, Lujack — who's been out of radio since '87 — stayed for the entire morning show and was "sounding better than ever!"

It's The Next Best Thing To Being There

Let's put one hot rumor to rest: KQRO/ L.A.'s Gene "Bean" Baxter is not leaving the Kevin & Bean morning show. The rumors began after word leaked that Baxter was absent from the station's So Cal. studios. That part is true. He'll be participating in the show via satellite from his home outside Seattle for the foreseeable future. In fact, not only does he have an audio link established, there's a video feed too. The net result: Baxter's remote broadcast should be undiscernible to the untrained ear, and he'll fly down to L.A. as needed for promotional appearances.

Meanwhile, longtime KKFR/Portland morning co-host John Murphy has signed a one-year deal to continue hosting the Z100 morning show with Dan Clark. But he's already moved his family to L.A., so he'll commute to Portland four days a week and co-host the show long-distance via ISDN one day per week.

Continued on Page 38
Most Added Again!

25 New Adds Including:
KISW WFNX WJRR KROX WBAB WLIR WTXF WCYY
KLBJ WARQ WZPC WKLQ KXRRK WTPA WJBX KLZ

Already On:
WXRK WMFS KROQ KXXX WHFS WLUM WBCN WLZR LIVE105
WXTM Q101 KQRC CIMX WZTA KTBZ WNor KDGE

R&R Alternative Debut 40
Alternative Monitor Debut 38*

Over 400,000 Albums Sold!
Touring with Lenny Kravitz & Smash Mouth!
Then I’ll Start Back At One

Continued from Page 36

Changes Of Scenery
KYNG/Dallas VP/GM Scott Savage exits to become Sr. VP of StoreRunner, a full-service Internet commerce site half-owned by CBS. KYNG GSM Ken Roberts is named interim GM.

In order to pursue new opportunities, WMVR/Philadelphia, OM/ PD Joe Bonadonna exits after 22 years with the station — the last nine as PD. He held the afternoon drive spot from 1977 until last year.

KIIS Ups Its ‘Net Worth
Clear Channel CHR/Pop KIIS/LA. formed a strategic venture with radio Web content provider InXys Broadcast Networks to create an audio/video broadcast network for the Internet called "KIISFMi." The network, set to debut Sept. 6, will offer separate programming from KIIS-FM, including interviews, new music showcases, breaking music, video entertainment and interactive features. It will be offered for global syndication in a wide variety of formats. The website will also include an online soap opera, music purchase options and the integration of many features found on the parent company’s BuySellBid.com site (for example, celebrity-signed items from guests appearing on KIIS morning man Rick Dees’ show will be featured on BuySellBid.com).

92Q Host Dares To Not Care
WERO/Baltimore morning co-host Shawna Renee clearly touched a nerve with listeners last week while discussing the JFK Jr. plane crash. Expressing her feelings about the wall-to-wall coverage on many media outlets, Renee said, “I care, but I don’t care.” The station was inundated with calls, GM Pam Sowers told the Baltimore Sun, and rather than going on the air the following day, Renee instead met with management to discuss the comments. Explaining her comment to the

Soldiers’ Given Boot At KMEL
Although the Street Soldiers show continues in syndication to 38 markets, it will no longer be heard on the station where it began seven years ago. KMEL/SF. The Sunday night call-in show, geared toward gang members and other at-risk youth, is being taken off KMEL so the station can play more music. Station Mgr. Dan Haight told the SF Examiner...

Rumbles, Pt. 1
Rick Steele is appointed GM of Root Communications’ eight-station cluster in Florence, SC. He was most recently Station Mgr. at WJXA & WRMX/Nashville.

Former WZZK/Birmingham morning producer Joe Logan is named PD at WKSO/Pearia, IL.

KWH/Anchorage, AK PD Dan Thomas exits, with no replacement named.


OM Scott Fitzgerald leaves Regent Broadcasting in Redding, CA for mornings at CHR/Pop WGTZ/Dayton. KRRX co-PD Casey Freeland is upped to OM for KRQO-AM, KNNN-FM, KREG-FM, KRRX-FM & KSHA-FM. KRRX co-PD Cindy Shaw assumes all PD/MD duties for KRRX.

WRVH/Nashville swinger Jeff Donavan is appointed PD at WRVY/Montgomery, AL.

Former KFFM/Yakima, WA APO Eddie Lane joins CHR ZZZZ/Grand Cayman as PD.

Former KZPP/Phoenix PD Dan Persigehl surfaces at Hot AC KSRZ/Omaha as morning drive co-host.

‘Cause I’m free, free swingin’: When you’ve had as many hits as Tom Petty & The Heartbreakers, you can get away with speaking softly and carrying a big stick. The band that’s stretched many a single into a home run has a new song called “swimmin’,” and will “wood” you like you to hear it. So instead of the ordinary pitch, they decided they could come up with a better idea. (By the way, there’s no truth to rumors that the bands Fastball and Curve will no longer tour with Petty after seeing this promo item.)
"You'll Be in My Heart"

Written and Performed by

Phil Collins

TARZAN

WALT DISNEY PICTURES PRESENTS

AMAZING CALLOUT!!

MEDIABASE (F25-34) #3 OVERALL
CALLOUT AMERICA (F25-34) #6 OVERALL

AC BDS MONITOR: #1* (10 Weeks At Top)
ADULT TOP 40 MONITOR: #23*
R&R CHR/Pop #40 - #9

Top 10 Soundscan Album in America!
Top 10 Soundscan Single in America!

NEW THIS WEEK:
WBII, KALC, WXXL, KMSX, WNKS
WBHT, WYCR, KKRD, WLKT, WIBC
KMXX, WCIL, WDJX, WHOT AND MORE!

"Multi-Platinum Artist, blockbuster movie,
HIT song... What else do you need?
Play it NOW, so you don't look stupid
come Grammy and Oscar time."

-Ken Benson,
Sr. VP Programming/AMFM

www.americanradiohistory.com
FLEMING & JOHN

“Ugly Girl”

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

Airplay Date: 8/10
Appeared on the Scott and Todd Morning Show on WPLJ/New York, Thursday, July 29

SHADES APART

“Stranger By The Day”

Featured in the #1 Comedy In America: American Pie

Most Added!
New This Week:
WRHT, KHTE, WXIS, KSMB, WLAN, WLNF, KISX, WSKS, WRTS, WGLU, KISR, WWXM, WWKZ, WJYY, KLRS, WJMX and more...

At Radio Now

TONIC

“You Wanted More”

Featured in the #1 Comedy In America: American Pie

Airplay Date: 8/3

Early Airplay:
WABB, WKCI, WXLK, KYIS, WVKS, WRHT; WKRZ and more...

From the Motion Picture Soundtrack
AMERICAN PIE
**Street Talk**

**Rumbles, Pt. 2**

- WJBG/Portland, ME: MD Keith Scott exits.
- KSMB/Minneapolis: DJ Derek Hayes exits.
- KPWR/L.A.: extends its contract with Big Boy's Neighborhood show.
- Syndicated afternoon drivers Dan & Mike have just signed their 40th affiliate: WTT-AM/Ocean City, MD.
- Infinity FM talker WKRF/Detroit inks New Jersey 101.5 (WKWX-FM/Trenton) afternoon yakkers Joe Deminski & Bill Doyle for afternoon drive, starting August 23. The move fills the void left following the abrupt departure of Steve Dahl's syndicated show from the station last month.

Continued from Page 38

Sun, Renee said, "I didn't understand why America focuses so much attention on celebrity deaths, as though one life was more important than another."

**BODS ON GRASS**

KKV-AM/Spokane had a bunch of local men thinking, "I fought the lawn, and the lawn won."

Meanwhile, the station was on the cutting edge of holiday promotions by sponsoring "Father Moves Best," a Father's Day event at a downtown park. We won'der if they had a post-race barbecue... with all the trimmings!

**Records**

- RCA ups Eric Murphy to VP/Netl Promo.
- Giant snaps up Reprise Dir./Rock Promo Jann Hendry as its new Head/Doc Promo.
- 550 Music VP/Rock Promo & Field Ops. Neda Leppard Topin moves to Texas as Epic's new Dallas rep. Look for 550 to move quickly to fill her post.
- Koch International names former Platinum Entertainment Sr. VP Trammell Starks as head of its new Atlanta-based imprint, Oberon Records.
- Terry Anzaldo exits his promo post at Beyond Music to concentrate on his own company, Goodday Entertainment.

**Radio Records**

- Strauss Zelnick zooms to Pres./CEO of BMG Entertainment.
- Bill Fink elevated to PD of KZLA/L.A.
- Tom O'Brien returns to WKQI/Detroit as PD.
- Ted Edwards re-enters radio as PD of WCKW/New Orleans.

**Sun**

- Michelle Mercer advances to PD of KPWR/L.A.
- Chuck Knight moves to WKY/Filadelphia.
- Rick Strauss accepts WYLY/Baltimore PD chair.

**Sun**

- Jim Keating joins Beasley as Exec. VP/COO.
- John Gehron recruited as GM of WNUI/Chicago.
- Bobby Rich selected as VP/GM of KXW & KMG/Seattle.
- Drew Hayes hired as PD at WLS/Chicago.

**Sun**

- Harvey Pearlman appointed GM of WJUG & WJEZ/Chicago.
- George Taylor Morris joins Westwood One as Dir./Programming.
- Brute Bailey becomes PD of KFGL/L.A.
- Tom Owens sets as PD of WEBN/Cincinnati.
- Jim Snowden tapped as morning host of WBL/In.

**Sun**

- Arista purchased by Ariosa-Eurodisc for $50 million.
- Walt Turner promoted to Pres./GM of WIL-AM & FM/Sl. Louis.
- RKO Radio Networks sets Jo Interrante as Network PD and David Cooke as News Dir.
- Jackie McCauley appointed PD of KSAN/S.F.
- Mark Chernoff tapped as PD of WDHA/Dover, N.J.
- KTNQ/L.A. goes Spanish-language.

**Sun**

- Steve Dahl named MD for KRCY/Sacramento.
- Dick Sante moved to mornings at WCFL/Chicago.

**Sun**

- Glenn's Flush With Greatness

Glenn Haege, host of the syndicated Ask the Handyman Show, gets a moment in the political spotlight today. He's been called upon to offer an expert opinion to the House Subcommittee on Energy & Power and on ABC's Good Morning America. The weighty issue being pondered: the merits of 1.6-gallon toilets vs. 3.5-gallon toilets. Hey, 15 minutes is 15 minutes....
The Dangers Of Overexposure

Managers for Matchbox 20, Our Lady Peace outline strategies for avoiding the hype

At what point do fans start turning out their favorite new rock or alt-leaning artists because of extensive multifORMAT airplay? Understandably, there's no clear-cut answer, because of variables such as how many singles and/or videos have been released, what other exposure the act has garnered, etc.

Yet I couldn't shake that question after I reflexively eighty-sixed a song — a track released last year at Alternative and went on to become a huge hit — when I heard the track on the local CHR/Pop station. "Enough already," I thought, punching my car stereo buttons. Conversely, when I flipped back to the CHR and heard another alt-flavored hit, I gladly listened to the entire song.

First of all, multifORMAT airplay is a dream come true for everyone involved, since the end result, more CHR and heard (radio picking) single, 'Real World,' took off when the band members, during interviews, talked about the first single, "Long Day." Lippman recalls, "Absolutely, we talked about when enough is enough. The band has felt strongly about that from day one. With the release of every single, they were cautious. But a lot of us felt early on that 'Back 2 Good' was the best song on the record and that it should close the album. We actually would have been happy to stop after 'Real World' and go away, but there were so many people who felt strongly about 'Back 2 Good,' and the band wanted to leave their fans with something. But a lot of us felt early on that 'Back 2 Good' was the best song on the record and that it should close the album.

"The Anti-Hype"

To combat any perceived notions of selling out or overexposure, Lippman says the band deliberately flew under the media radar. "Even though they've had a lot of success, the one thing they haven't done is overexpose themselves. We've turned down every conceivable award show and TV show. They don't want to do them."

"There are so many artists who self-destruct and you never hear from again. That's one of the reasons why the average kid doesn't seem to have as much faith in artists anymore."

Michael Lippman

Our Lady Peace's Plan

Two other people keenly aware of the impact of overexposure are Eric Lawrence and Keryn Kaplan, co-managers of the Canadian rock band Our Lady Peace, which is signed to Columbia Records in the U.S. While the band has enjoyed the amount of multifORMAT airplay that Matchbox 20 has picked up, it's certainly crossed over to the mainstream, which is exactly why Lawrence and Kaplan are concerned about how the band approaches the market with its new album, due in September. The single, "One Man Army," his radio in-medium. Lawrence comments, "Certainly, when you cross over to Pop radio there's a danger of having your group judged on one or two songs instead of a body of work, especially if the songs last as some of the ones on the Hot AC chart. But right from the beginning Sony Music Canada and Columbia Records in the U.S. have known we have something, that we had great songs coming from some great young guys.

"We knew the group needed to spend time on the road, to develop and create a body of work. We didn't want to get obsessed with numbers. That way we would be in a position that, when we did have a big crossover song, the band would have a loyal following."

With the new album, Columbia and management don't want to go for it all just because the time might be ripe to break the band wide open after it has established a beachhead at Active Rock and Alternative. The first single from the last album, "Superman's Dead," reached No. 9 at Active Rock on September 26, 1997, and No. 10 at Alternative on October 10 of the same year. The follow-up, "Clumsy," peaked at No. 4 at Alternative and No. 8 at Active Rock on March 6, 1998.

The group has also improved at the cash registers. In the U.S., Our Lady Peace's first album, Naveed, has scanned nearly 120,000 copies, and the follow-up, Clumsy, is near the 630,000 mark.

Fans First

Kaplan observes, "On the last album we released 'Superman's Dead' in order to speak to their fan base. The new single also is more of a fan-oriented song, because we want to continue building a strong fan base and marrying the band to the format. That's our insurance policy for when we finally release a big crossover song. But that tends to be the opposite of what a lot of people are doing today."

Kaplan agrees that the road remains the key to strengthening artist loyalty. "The band has played over 750 shows since it released its first album. That's outstanding and why I can't say enough about Columbia, because it's risky and expensive and you often don't see immediate returns. But performing also allows the fans to bond with the artist, which minimizes any burnout people might feel about touring out.

"Unfortunately, these days the bond between an artist and the kids isn't as strong, because the kids are bombarded with so many images that it dilutes it all. Everything's fed to them; they don't want to take the next step and go deeper. For the bands that don't deliver live or aren't talking to the kids for the kids to latch on to. That's a dangerous place to be."

Lawrence adds, "But having said that, the industry somehow has gotten to a place where we think there's no time for development, and we see major labels shy away from doing what needs to be done. We see a lot of bands that were just signed going with a single — the one that was truly amazing from the new album — just to get on the radio, when maybe there should have been more time spent developing the act. Then all of a sudden the public and the industry perceive the band as having only that one big song, even though they sold a lot of records."

Consistency — whether it's in the group's lineup or touring, songwriting and recording — also remains key, says Lawrence. "There are so many artists who self-destruct and you never hear from again. That's one of the reasons why the average kid doesn't seem to have as much faith in artists anymore. That's what's different with Our Lady Peace. Nothing has really changed. No one's quit or died of a drug overdose. They just keep making great records and going out on the road and winning over more fans."

---

TALK BACK TO R&R!

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

Call me at (615) 244-8671 or e-mail: swonz@nvnline.com
"What's my age again?"

R&R Alternative 2!!!
Modern Rock Monitor 2*!!!
Now On Over 90 Stations including:
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WFLZ  KALC  KZHT

Most Played!
Most Requested!

Huge Sales!
Over 66,000 Units
Scanned this week!!!

from the Platinum album Enema of the State

produced by Jerry Finn  management: Rick DeVoe  www.blink182.com
Squint Eye's Active Rock, Alternative To Break Chevelle

Independent labels readying hard rock bands for radio might want to take a close look at Squint Entertainment's game plan to break the Chicago-based trio Chevelle. The Gaylord Entertainment-owned small imprint, which had tremendous success with Sixpence None The Richer, has managed to spend the first half of 1999 setting up Chevelle for Active Rock and Alternative.

The label has already paid off for the company, which picked up before-the-box asks for the group's debut single, "Mia," at Active Rock stations WAAF/Boston, KRXQ/Sacramento, WNOR/Norfolk, WMFS/Memphis, KTUN/Shreveport, KFJX/Kileen-Temple and WZBH/Salisbury. Squint officially goes for adds at Active Rock this week and at Alternative two weeks later.

Chevelle, composed of brothers Sam, Pete and Joe Loeffler, first came to the attention of Squint President Steve Taylor in fall 1997. "We were in Birmingham, Alabama, and they were opening for the Insiders, a band that used to be on our label. While we were talking with the band, Chevelle began its soundcheck, and I immediately jolted around to watch them. About 30 seconds into their first song I told people from the label that we had to sign them.

After the concert Taylor met with the brothers at the local Waffle House, and the two parties agreed to continue discussions. Taylor closed on the deal several months afterward and by summer 1998 was looking for the right producer.

He continues, "I wanted someone who could capture the power of what they did love about changing the world, and Steve Albin naturally came to mind. He was up to it, and we began recording in September."

"Taylor also wanted to ensure the siblings' creative give-and-take was captured in the studio. "Their relationships and how they live and breathe music needed to be honored in the studio. We didn't want to do a lot of overdubbing and things like that, because you would have missed the magic. Steve accom-

plished that. He was just great to work with."

With the album, titled Point #1, completed in November, Squint then started getting its game plan in order. The label began working college radio in March and ended up with a top 20 track in May. An independent publicist also helped the band work friends and fanzines. Local video outlets were worked on "Mia," as well as Active Rock and Alternative specialty shows. And 20,000 hard rock fans were e-mailed 30-second clips of the video. The label also worked the convention circuit. Gigs were lined up at South By Southwestern, McGahey Promotions, R&R Convention '99 and last week's Conclave. Lastly, the band will be featured on a CD sampler that will accompany the first 100,000 copies of Megadeth's new album, which hits retail August 31.

Preceding comments, "We tried to do as many things as possible to build a base, so that when we went to radio, programmers could see there was something going on at different levels. That's the great thing about Squint. We don't have a large roster, so we can take the time to maximize our efforts on each record."

One programer who gives the band high marks is WAAF PD Dave Douglas. "It's a great record. The energy and passion are clearly evident. They have a fresh approach to a proven sound. They don't sound like they're trying to rip somebody off. If they can back it up live, which we hear they can, then they're off to a great start."

With the full-court press at commercial radio just beginning, Squint is organizing residency tours and concerts in the Midwest during August and September. Chevelle has also signed with Dave Kirby's The Agency for booking. Exec. Director/Promotion John Butler comments, "The band's from Chicago, so we want to capitalize on those markets and keep them back. That's the key to this: getting people to see them live and grinning up our stations to stations and market by market, just like we did with Sixpence None The Richer."

Point #1 is already at retail.

Ready For Takeoff: See Spot Run, Mishap

Import hunters should give a close listen to Canadian alt-rock quartet See Spot Run on Toronto-based Loggerhead Records. The band's new single, "Weightless," has set airplay records in Canada and was recently added by Adult Alternative CKY/Buffalo, which, under PD Ryan Patrick, has started moving in a more Pop-Alternative direction since the city's "Alice" station dropped the format. Patrick notes, "They sent us a remixed version of the song, and it's doing pretty well for us and it's perfectly with our new sound. It's a great pop record."

Squint Wins Fight For Foos

As expected, all rock band the Foo Fighters have signed a deal with RCA Records and will release their third album in November. The group, led by former Nirvana drummer Dave Grohl, will also release albums on their Roswell Records imprint through RCA. The Foos are currently in the studio, working on the new disc. In a written statement, Grohl said, "It took nearly a year to make this decision, but it feels like a natural step. I'm willing to build up a really strong rock roster as opposed to chasing whatever's popular. Being at Capitol Records was wonderful, but we felt it was time to move on. We're really looking forward to working with the sincere and enthusiastic people at RCA."

Townshend Bows Live Disc, Opera

Pete Townshend will be a busy man in the weeks ahead. The driving force behind The Who was in New York on July 28 and Chicago one day later talking about his new live album, A Night At The Opera, on Platinum Entertainment, Pete Townshend Live: A Benefit for Maryville Academy, which hits retail on September 21. The disc includes many classic Who songs, and a bonus CD features vocals by Pearl Jam's Eddie Vedder on "Magic Bus" and "Heart To Hand On To." Townshend also put the finishing touches on a new rock opera he began composing nearly 30 years ago titled Lifehouse, which addresses a global telecommunications network he calls "The Grid."

Sting will release his new album, Brand New Day, on September 27. Meantime, he embarks on a national tour October 14 in Las Vegas at the Hard Rock Hotel. In other tour news, rap duo the Insane Clown Posse will open for Faith No More on tour which kicks off in late September... TVT Records hard rock band Sevendust begin a national tour August 11 in Portland. Joining the group are Skunk Anansie, Staind and Powerman 5000... Virgin Records' Maxi Priest embarks on a national tour August 5 in Seattle.

In the studio Spice Girl Mel C has finished work on her debut solo album, Northern Star. The album, which was produced by Rick Rubin, will be released by Lease of Year's end... Rapper Lil' Kim is close to wrapping up work on her next album, which will be released in October... Counting Crows have nearly completed their third studio album, This Desert Life, which could hit retail in October... No Doubt are the closest to finishing work on their new album, which is expected to be released in November... SoCal ska band Save Ferris have started recording their next album. The disc, produced by John Feldes (Kid Rock), will be released in the fourth quarter.

This 'n That: Arista Records has teamed with pay-cable/satellite radio programmer Music Choice for the "Search for the Ultimate Diva"—designed for emerging artists... August 11... Wind Up Records has signed the L.A. rock band American Pearl and will release their group's debut album in early 2000.
To Feed Radio’s Internet Need

Feed The Monster's sole focus is on websites for radio stations

H ow many times have we heard PDs use terms like “bigger than life,” “compelling,” “passion,” “exciting” and “It’s what’s between the records that counts” to describe radio stations? How many times have we then tuned in to radio stations to hear none of the above?

When I was a kid dreaming about getting into radio someday, it truly seemed larger than life. That was until the day I showed up at a remote on my bike one day to see a fat guy sitting behind a table with a microphone. Talk about nailing the “larger than life” perception. That image remained with me through all the years I worked to fulfill my dream of getting into radio. When I finally had the opportunity to run a station, I would rent a 24- or 32-track sound board and speakers for station remote just to provide the illusion of grandeur for the listeners. Flash forward to 1990. Radio stations are still yapping about “larger than life,” but when you take the time to visit their heavily promoted websites, the sites are anything but. Many of today’s radio websites feel like they’ve been put up because everyone has to have a website. Many of them are outdated and have no flash or sizzle — and, as with a bad song on the radio, listeners punch in and punch out. Just like a winning radio station, a radio website has to be special to cut through. It must possess the eye candy, up-to-the-minute information, cutting-edge graphics, speed and ease of use to keep listeners coming back. Especially, it has to be radio-friendly and radio-driven. After all, we are ultimately looking for increased ratings and revenues from a website.

The combination of cutting-edge web designers and successful radio executives could be a powerful punch and perhaps just what radio needs to help get its websites on track. That’s exactly what consultant Jeff Pollack and R&R founder Bob Wilson were thinking when they launched Feed The Monster.

Based in Phoenix, FTM Media (formerly Redwood Broadcasting) was founded in 1994 to acquire and manage radio stations in small to medium markets. Realizing the potential of the Internet for broadcasting companies, FTM changed its strategic focus and diverted its radio properties in 1998. In May of this year the company completed its acquisition of privately held Interactive Radio Group, which delivers Internet products and services to the radio industry. Infinity Broadcasting Corp. is also a minority investor in FTM.

You probably know Frank Wood best as Secret Communications' President/CEO, co-founder of The Darwin Group and a multimillionaire cum laude Harvard graduate. With a law degree this 31-year broadcasting veteran has also added Chairman of the Board of FTM to his list of duties. This week Wood fills us in on FTM's plans and its focus on building and maintaining radio websites — as well as some of his thoughts on what it takes to have the very best radio site.

R&R: Love the name Feed The Monster: What are its origins?

FW: It is a phrase I used years ago in describing a radio station that maintained a very high level of production detail. Once you start that process, you must keep it up. Keeping a website current, entertaining and relevant is an evergreen process. A creative drain we refer to as "feeding the monster." Our name reflects our ability to provide the resources a radio station needs to build and continuously refresh a website that precisely reflects its image.

R&R: What's your goal at FTM?

FW: Our goal is to become the leading integrator of broadcast radio and the Internet. The Internet "monster" is giving the radio industry an unprecedented opportunity to expand market reach, listener loyalty, profit margins and infomercial potential. Feed The Monster will deliver and operate full-featured websites for individual stations and help stations capitalize on opportunities to market to audiences specifically by region and programming preferences, packages previously unlinked multimedia advertising programs; and capture e-commerce and other revenue streams.

R&R: What makes it tough for radio stations to design and maintain compelling websites?

FW: It is very difficult to make a website look as rich and involved and interesting as a radio station sounds. Radio stations have very emotional relationships with their listeners, and there is an awful lot of every to a great radio station. The problem is that most radio stations can't create websites that have any stickiness to them. The running joke is that the typical radio website is a picture of five DJs and last month's concert schedule. Radio stations can run their stream through their website, but for most it's equivalent to sending their cue to a failed grand opening. It is like a restaurant that opens and is not quite ready.

It is tough. It is very difficult to make a website look as good as a radio station is in the head of a listener. It is expensive; it takes great technical detail and a lot of imagination. It takes creative propeller-heads and the real commitment of the radio station to keep the site fresh every single day to keep radio a newspaper, and that's a huge job. Radio stations think they are minnows, but not one of them is budgeted for it.

R&R: With the huge expense to build and maintain the very best website, this idea of web syndication is fascinating. Can you explain what it is?

FW: A few years ago Bob Wilson and Jeff Pollack came up with the idea of syndicating high tech interactive websites to radio stations. Take a Country station in San Francisco and a Country station in Minneapolis. If they share enough common elements, the same visual stage will probably suffice for both stations. This is one way of doing it. You can lay the huge development costs for a really first-class website over a bunch of different radio stations. That is the syndication idea.

R&R: Is a successful radio entrepreneur, what types of things would you be doing on your website if you were managing a station today?

FW: I would be bringing listeners back to my morning show. I would want cartoonish animation features of elements of the radio station.

"I would be bringing listeners back to my morning show. I would want cartoonish animation features of elements of the radio station.

INTERVIEW

Frank Wood

Interviewer heartthrob Enrique Iglesias was hanging in the Big Apple with the staff of WKTU/New York to promote his current smash single from the Wild Wild West soundtrack, "Bailamos." Feeling the need to do a little one, two, cha cha cha are we? Interviewer local Karen Rait, XTU Programming Coord. Jeff Z and FTM/TO Andy Shan, Iglesias and KITU PD Frankie Blue and Music Coord. Gerominio.

"I would be bringing listeners back to my morning show. I would want cartoonish animation features of elements of the radio station.

To Feed Radio’s Internet Need

So So Def/Columbia’s newest R&B sensation, Trina Brossaud, recently stopped by Club R&R to play her current single, "Love You So Much." Not only was the single off the hook, she was also a pleasure to be around. Feeling cooler after the visit are (l-r), Jeff McCluskey’s Stephanie Levine, R&R’s Editorial and Charts Coord. Mark Solorovics and Smooth Jazz/AC Est. Editor Renee Bell, Brossaud, R&R CHR Ass’t Editor Robert Levine, Columbus Local Promotion Manager Rose Braunstein, R&R Ass’t Country, Editor Diane Fwedickson and Brossaud’s manager, Millicent Hunt.

We loved her so much.

CHR
THE NEW BRITISH INVASION HAS BEGUN!

STEPS ONE FOR SORROW

Catch Steps on tour NOW with Britney Spears!

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7/27 Hillsboro, OR
7/29 San Francisco, CA
7/30 Paso Robles, CA
7/31 Los Angeles, CA
8/3 Brighton, CO
8/4 Denver, CO
8/6 Dallas, TX
8/7 Houston, TX
8/8 New Orleans, LA
8/10 Memphis, TN
8/11 Nashville, TN
8/13 St. Louis, MO
8/14 Omaha, NE
8/15 Sioux Falls, SD
8/17 Chicago, IL
8/18 Columbus, OH
8/20 Akron, OH
8/21 Columbus, IN
8/26 Cleveland, OH
8/27 King's Island, OH
8/29 Philadelphia, PA
8/30 Essex Junction, VT

Mercer Arena
Washington County Fair
Paramount Theater
California Mid-State Fair
Universal Amphitheater
Adams County Fairgrounds
Paramount Theater
Six Flags
Aerial Theater
UNO Arena
Med Island
Grand Ole Opryhouse
Six Flags
Douglas County Fair
Sioux Empire Fair
Rosemont Theater
Memorial Auditorium
Lemawee County Fair
Murat Theater
Nautica Stage
Paramount King's Island
Tower Theater
Champlain Valley Expo

They've ALREADY SOLD over 6 million records in their native United Kingdom alone, and another 2 million throughout the world. They've scoured the continent, touring arenas, playing in front of hundreds of thousands of fans. Now, with the release of their debut U.S. single, "One For Sorrow," STEPS have arrived on our shores!

For more info. on STEPS, get online at: www.steps-uk.com

Management: In Byrne and Vicky Blood for Byrne/Blood Ltd., London, UK
US Booking Agent: Jeff Frascone/William Morris Agency

Soundtrack in stores Sept. 28
## Exclusive National Music Research Estimates July 30, 1999

Callout America® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 4-10.

### CHR/POP

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<tr>
<td>HPI</td>
<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
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<td>SARAH MCLACHLAN I Will Remember You (Arista)</td>
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<td>K-CI &amp; JOJO Tell Me It's Real (A&amp;M)</td>
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<td>CITIZEN KING Better Days... (Warner Bros.)</td>
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<td>WILL SMITH Wild Wild West (Columbia)</td>
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<td>MADONNA Beautiful Stranger (Maverick/WB)</td>
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<td>HPI</td>
<td>EVERYLAST What It's Like (Tommy Boy)</td>
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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. 

### Demographics

#### Regions


---

## MAXIMIZE VISIBILITY

- **x** Cost effective plastic banners for your station.
- **x** We print any logos or designs in up to four spot colors.
- **x** Perfect for concerts, public appearances, expos & giveaways.
- **x** Packaged on a roll and easy to use.

![R&R Roll Cuts Logo]

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RED HOT CHILI PEPPERS

"SCAR TISSUE"

FROM THE NEW ALBUM CALIFORNICATION

JUNE 8

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Now On Over 100 Top 40 Stations!
756 BDS Detections (+253)

#1 R&R Alternative
2 R&R Rock
23 - 14 R&R Pop Alternative
(Most Added...AGAIN!)
26 - 23 R&R Hot AC
(Most Added...AGAIN!)
41 - 3 R&R CHR/Pop

#1 Modern Rock Monitor
(7 Weeks!)
#1 Mainstream Rock Monitor
(4 Weeks!)
20* - 18* Modern Adult Monitor
28* - 24* Top 40 Adult Monitor

Sales Exploding!
Over 1.3 Million Already
#8 Soundscan Album Chart
261,302 10-day re-order

Great Callout & phone stories
at every format!
Just ask your friends!

Callout America
Debut #11 Overall

“This is the fastest researching
record we’ve seen in a long time.
This record is, and will be, huge!”
- John Peake & Jay Michaels, KRBE

“Consistent top callout; great
studio response. We’re glad this
band is back! We expect this
song to have longevity.”
- Julie Stoeckel, KLLC

(20 Plays)
(22 Plays)
### Most Added

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
<th>TITLE</th>
<th>CHART WEEK</th>
<th>WEEKLY INCREASE</th>
<th>TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS</th>
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<tr>
<td>CHRIS GAINES</td>
<td>C2/Columbia</td>
<td>Lost In You</td>
<td>(Capitol)</td>
<td>69</td>
<td>109/11</td>
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<td>NADINE RENEE</td>
<td>C2/Columbia</td>
<td>Next To Me</td>
<td>(Arista)</td>
<td>64</td>
<td>90/10</td>
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<td>RICKY MARTIN</td>
<td>C2/Columbia</td>
<td>She's All I Ever Had</td>
<td>(C2/Columbia)</td>
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<td>106/11</td>
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<td>FREESTYLERS</td>
<td>Columbia</td>
<td>Here We Go</td>
<td>(Mammoth)</td>
<td>65</td>
<td>108/12</td>
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<tr>
<td>DIDO</td>
<td>Sony/Live Nation</td>
<td>With Me</td>
<td>(Arista)</td>
<td>66</td>
<td>106/11</td>
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<tr>
<td>LEN</td>
<td>Sony/Live Nation</td>
<td>Steal My Sunshine</td>
<td>(Work/Epic)</td>
<td>67</td>
<td>106/11</td>
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<td>TRAIN</td>
<td>Aware/Columbia</td>
<td>Meet Virginia</td>
<td>(Arista)</td>
<td>68</td>
<td>106/11</td>
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<tr>
<td>SHADIES APART</td>
<td>RCA</td>
<td>Stranger By The Day</td>
<td>(Universal)</td>
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<td>99/9</td>
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<td>98 DEGREES</td>
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<td>I Do (Cherish You)</td>
<td>(Universal)</td>
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<td>BLINK 182</td>
<td>Sony/Live Nation</td>
<td>What's My Age Again?</td>
<td>(C2/Columbia)</td>
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### Most Increased Plays

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<td>I Do (Cherish You)</td>
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<td>She's All I Ever Had</td>
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<td>Gene In A Bottle</td>
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<td>PEARL JAM</td>
<td>Epic</td>
<td>Last Kiss</td>
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<td>ENRIQUE IGLESIAS</td>
<td>Elektra/EEG</td>
<td>Bailamos</td>
<td>(Overbrook/Interscope)</td>
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<td>702 WHERE MY GIRLS AT?</td>
<td>MCA</td>
<td>702</td>
<td>(Warner Bros)</td>
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<td>RICKY MARTIN</td>
<td>Warner Bros</td>
<td>La Copa De La Vida</td>
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<td>DESTINY'S CHILD</td>
<td>Columbia</td>
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<td>702 (Warner Bros)</td>
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<td>LEN</td>
<td>Work/Epic</td>
<td>Steal My Sunshine (Work/Epic)</td>
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### Breakers

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<td>RICKY MARTIN</td>
<td>Universal</td>
<td>She's All I Ever Had</td>
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<td>LEN</td>
<td>Motown</td>
<td>Steal My Sunshine (Work/Epic)</td>
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<td>RED HOT CHILI PEPPERS</td>
<td>Warner Bros</td>
<td>Scar Tissue</td>
<td>(Warner Bros)</td>
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<td>PHIL COLLINS</td>
<td>Columbia</td>
<td>You'll Be In My Heart</td>
<td>(Hollywood)</td>
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<td>NOFX</td>
<td>Dischord</td>
<td>More (Lava/Atlantic)</td>
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<td>JEWEL</td>
<td>Warner Bros</td>
<td>Funnymen</td>
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<td>'N Sync</td>
<td>Sony/Live Nation</td>
<td>Drive Myself Crazy</td>
<td>(RCA)</td>
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<td>112 Anywhere</td>
<td>Motown</td>
<td>Bad Boy/Arista</td>
<td>(Sony/Live Nation)</td>
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<td>SHANIA TWAIN</td>
<td>Warner Bros</td>
<td>You've Got A Way</td>
<td>(Mercury)</td>
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<td>CHRISSIAKKA</td>
<td>RCA</td>
<td>Baby Did It Bad Bad Bad (Krise)</td>
<td>(RCA)</td>
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<td>BLINK 182</td>
<td>Drive</td>
<td>What's My Age Again?</td>
<td>(C2/Columbia)</td>
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<td>JORDAN KNOTCH</td>
<td>Motown</td>
<td>Give It To You</td>
<td>(Interscope)</td>
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<td>JENNIFER PACCLE</td>
<td>Epic</td>
<td>Always YouAlways (Eved America/Hollywood)</td>
<td>(C2/Columbia)</td>
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<tr>
<td>ORGY</td>
<td>Elektra/EEG</td>
<td>Blue Monday</td>
<td>(Elementree/Reprise)</td>
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</table>
HUGE REQUESTS
KZZP   WAEB
WAOA   WXLK
KBFM   WZPL
WFHN   WEDA
WMRV   WYCR

20 Plays This Week
Top 10 Requests in TRL

"We all know that sometimes the longer it takes a song to become a hit... the longer the song will be a hit. After 280 spins, 'I Love You Came Too Late' is #11 out of 40 at KISS 108. We are playing it 35 times a week."
- Boston

"Top 10 phones and a good score in research with 3.56 moving up rotation."
- Allentown

"After 360 plays this song continues to remain in the Top 5 of our callout... now that's a hit."
- Omaha

New Stations This Week:
WHYI, KHTS, WDJX, WZEE, WHTS, KGOT, WGLU
Mainstream Monitor #36*-34* over 1100 Top 40 BDS Spins
R&R CHR/Pop 32 - 31

Go to www.joeymcintyre.com for all the latest info
New & Active

LENNY KRAVITZ, American Woman (Maverick/Virgin)  
Total Plays: 499, Total Stations: 33, Adds: 3

VENGABOYS Room, Room... (Zoodiac/Epic/Rhythm)  
Total Plays: 492, Total Stations: 29, Adds: 1

MICHAEL FREDDO This Time Around (Quest/ WB)  
Total Plays: 439, Total Stations: 47, Adds: 6

ANKHER LEVEL Qto Summertime (Arista)  
Total Plays: 378, Total Stations: 31, Adds: 0

TRAIN Meet Virginia (Aware/Columbia)  
Total Plays: 345, Total Stations: 40, Adds: 16

DONNA SUMMER I Will Go With You (Arista)  
Total Plays: 323, Total Stations: 26, Adds: 3

EYC Only A Dream (Gasoline Alley/Red Ant)  
Total Plays: 291, Total Stations: 32, Adds: 3

SIXPENCE NONE THE RICHER There... (Squint/Elektra/EEG)  
Total Plays: 260, Total Stations: 20, Adds: 9

DONNA SUMMER I Will Go With You (Arista)  
Total Plays: 210, Total Stations: 37, Adds: 11

JENNIFER BROWN Two In The Morning (RCA)  
Total Plays: 210, Total Stations: 37, Adds: 11

BILLY CRAWSFORD Mary Lopez (VZ)  
Total Plays: 197, Total Stations: 18, Adds: 2

FREESTYLEPS Here We Go (Mammoth)  
Total Plays: 194, Total Stations: 20, Adds: 18

CHRIS GAINES Lost In You (Capitol)  
Total Plays: 133, Total Stations: 41, Adds: 40

MICHAEL AFRICK My Heart Belongs To You (Hollywood)  
Total Plays: 112, Total Stations: 15, Adds: 3

NADINE REESE Next To Me (MCA)  
Total Plays: 11, Total Stations: 27, Adds: 26

EYCE Here With Me (Arista)  
Total Plays: 2, Total Stations: 18, Adds: 18

SHADES APART Stranger By The Day (Universal)  
Total Plays: 2, Total Stations: 15, Adds: 15

Songs ranked by total plays

AN INSIDE LOOK AT POWER 106'S ALL STAR POWERHOUSE

Welcoming new PD Jimmy Steal to his first KPWR/Los Angeles event — a major success — are (l-r) APD Damien Young, Steal, Emmis VP/Programming Rick Cummings and Flava Unit Manager Biff Campos.

Former Power 106's mid-dayer Nick V. of the Baka Boyz (l) asks Def-Jam/IDJMG rapper Slick Rick how much his insurance premiums are, for all of his jewelry.

Divas Pamela Anderson Lee and ex-husband Tommy Lee hangin' backstage with rappers Snoop Dogg (No Limit/Priority) and Kurupt (Antas), after Snoop's surprise performance.

During Relativity rapper Krayzie Bone's performance, very special guests Mariah Carey (Columbia) and Da Brat (So So Def/Columbia) joined him on stage to perform the off-the-hook remix of "I Still Believe". Pictured are (l-r) Bone's manager Steve Lobe, Da Brat, Carey, Jermaine Dupri, Krayzie Bone and APD Damien Young.
### Most Played Recurrents

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<th>Track</th>
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<th>Label</th>
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<td>SIXPENCE NONE THE RICHER Kiss Me</td>
<td>(Squint/Columbia)</td>
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<td>EVERLAST What It's Like</td>
<td>(Tommy Boy)</td>
<td></td>
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<tr>
<td>SUGAR RAY Every Morning</td>
<td>(Lava/Atlantic)</td>
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<tr>
<td>GOO GOO DOLLS Side</td>
<td>(Warner Bros.)</td>
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<tr>
<td>96 DEGREES The Hardest Thing</td>
<td>(Universal)</td>
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<tr>
<td>LENNY KRAVITZ Fly Away</td>
<td>(Virgin)</td>
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<tr>
<td>BRITNEY SPEARS ...Baby One More Time</td>
<td>(Jive)</td>
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<tr>
<td>EAGLE-EYE CHERRY Save Tonight</td>
<td>(Work/Epic)</td>
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<tr>
<td>CHER Believe (Warner Bros.)</td>
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<td>WHITNEY HOUSTON Heartbreak Hotel</td>
<td>(Arista)</td>
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<td>MONICA Angel Of Mine</td>
<td>(Arista)</td>
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<td>MATCHBOX 20 Back 2 Good</td>
<td>(Lava/Atlantic)</td>
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<td>NEXT Too Close (Arista)</td>
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<td>THIRD EYE BLIND Jumper</td>
<td>(Elektra/EEG)</td>
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<td>SHAGGY FJANET Luv Me, Luv Me</td>
<td>(Flyte Tyme/MCA)</td>
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<td>SHAWN MULLINS Lullaby</td>
<td>(Squint/Columbia)</td>
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<td>NATALIE IMBRUGLIA Tom</td>
<td>(RCA)</td>
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<td>GOO GOO DOLLS Iris</td>
<td>(Warner Sunset/Reprise)</td>
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<tr>
<td>BRANDY Have You Ever?</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>EVE 8 Inside Out (RCA)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CHR/POP Going For Adds 8/3/99

- DANIELLE BRISEBOS I've Had It (RCA)
- ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise)
- SINEAD LOHAN Whatever It Takes (Grapevine/Interscope)
- 'N SYNC I/GLORIA ESTEFAN The Music Of My Heart (Emi)
- SIXPENCE NONE THE RICHER There She Goes (Squint/Elektro/EEG)
- TRACIE SPENCER It's All About You (Capitol)
- SPLENDER Yeah, Whatever (C2/Columbia)
- STEPS One For Forever (Jive)
- TAXIRIDE Everywhere You Go (Sire)
- TONIC You Wanted More (Universal)

### TUNED-IN 24/7

- **10am**
  - KQAR/Little Rock
  - **Monday, July 19**
  - SMASH MOUTH All Star
  - BLUES TRAVELER Run-Around
  - BRITNEY SPEARS Sometimes
  - GIN BLISSOMS TV I Hear It From You
  - SIXPENCE NONE THE RICHER Kiss Me
  - R.E.M. Losing My Religion
  - TLC No Scrubs
  - JEWEL You Were Meant For Me
  - SHANIA TWAIN That Don't Impress Me Much
  - NATALIE IMBRUGLIA Tor
  - POLICE Roxanne
  - SUGAR RAY Someday
  - SAVAGE GARDEN Truly Madly Deeply
  - WHEN IN ROME The Promise

- **4pm**
  - TAL BACHHAN She's So High
  - EVERYTHING BUT THE GIRL Missing
  - FASTBALL Out Of My Head
  - ENIGMA Return To Innocence
  - SIXPENCE NONE THE RICHER Kiss Me
  - SARAH MCLACHLAN I Will Remember You
  - DUNCAN SHEIK Rarely Breathing
  - BACKSTREET BOYS I Want It That Way
  - MATCHBOX 20 3:31 AM
  - LISA LOB & NINE STORIES Stay
  - RICKY MARTIN La Copa De La Vida
  - NATALIE MERCHANT Kind And Generous
  - PRINCE Little Red Corvette

- **7pm**
  - WILL SMITH Wild Wild West
  - JENNIFER LOPEZ If You Had My Love
  - AEROSMITH I Don't Want To Miss A Thing
  - MADONNA Beautiful Stranger
  - SMASH MOUTH All Star
  - CARIGONS Loldoof
  - ORGY Blue Monday
  - BACKSTREET BOYS I Want It That Way
  - SEMIericson Closing Time
  - LEN Steal My Sunshine
  - MELISSA ETHERIDGE I'm The Only One
  - NOTORIOUS Big Mo Money Mo Problems

---

**ALANIS MORISSETTE So pure**

**NEW ADDS INCLUDE:**

- KBIS WPLJ WZEE WRVQ WXLK WKBX KWTX
- ON OVER 150 STATIONS!
- ON TOUR WITH TORI AMOS...

---

**MONITORED airplay data supplied by Media Base Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 7/19. © 1999, R&R Inc.**

---

**KIIS WPLJ WZEE WRVQ WXLK WKBX KWTX ON OVER 150 STATIONS!**

**ON TOUR WITH TORI AMOS...**
### CHRI/Pop Playlists

**Home/Memopads**

<table>
<thead>
<tr>
<th>TRACK</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>RADIO</th>
<th>WEEK</th>
<th>MARKET</th>
<th>G</th>
<th>MARKET #26</th>
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**KSLZ/Lexi**

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**WTVI/Saltlake**

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**WZZP/Beaugh**

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**WWTL/Tampa**

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**WIKI/Winsconsin**

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**WWSW/Seaworld**

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**WCCM/SanAntonio**

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**W279/SunLake City**

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### Most Added

<table>
<thead>
<tr>
<th>Artist Title</th>
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<tbody>
<tr>
<td>TRINA &amp; TAMARA (EVE) - Jawana (C/Z Columbia)</td>
<td>13</td>
</tr>
<tr>
<td>GINA THOMPSON - Ya Da Yo (Gold MindEast/West/Epic)</td>
<td>10</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - My Love Is Your Love (Arista)</td>
<td>8</td>
</tr>
<tr>
<td>50 CENT - How To Rob (Columbia)</td>
<td>8</td>
</tr>
<tr>
<td>BLAQUE - I Do (Track Masters/Columbia)</td>
<td>8</td>
</tr>
<tr>
<td>RICKY MARTIN - She's All I Ever Had (C/Z Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>SILK - Meeting In My Bedroom (Elektra/EEG)</td>
<td>5</td>
</tr>
<tr>
<td>LFO - Summer Girls (Arista)</td>
<td>5</td>
</tr>
<tr>
<td>TERRY DEXTER - Better Than Me (Warner Bros.)</td>
<td>5</td>
</tr>
<tr>
<td>JAGGED EDGE - Keys To The Range (So So Def/Columbia)</td>
<td>5</td>
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</table>

### Most Added Plays

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Chart</th>
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<tbody>
<tr>
<td>TRINA &amp; TAMARA (EVE) - Jawana (C/Z Columbia)</td>
<td>98 DEGREES</td>
</tr>
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<tr>
<td>JAGGED EDGE - Keys To The Range (So So Def/Columbia)</td>
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### Breakers

<table>
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<tr>
<td>JAGGED EDGE - Keys To The Range (So So Def/Columbia)</td>
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### Last Week's Top 70

<table>
<thead>
<tr>
<th>Artist Title</th>
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<tr>
<td>TRINA &amp; TAMARA (EVE) - Jawana (C/Z Columbia)</td>
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<td>SILK - Meeting In My Bedroom (Elektra/EEG)</td>
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<tr>
<td>TERRY DEXTER - Better Than Me (Warner Bros.)</td>
<td>98 DEGREES</td>
</tr>
<tr>
<td>JAGGED EDGE - Keys To The Range (So So Def/Columbia)</td>
<td>98 DEGREES</td>
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</table>

### Chart Notes

- All CHR/Rhythmic reporters monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/18-Saturday 7/24. Bullet appears on songs gaining plays or remaining flat from previous week. If no songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 500 plays or more for the first time. Songs below No. 30 are moved to recurrent after 20 weeks. Gross impressions equal Average Quarter Hour Persons times number of plays (Time 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1996, The Arbitron Company) © 1996, R&R Inc.
**Hip Hop Top 20**

*July 30, 1999*

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>TOTAL PLAYS</th>
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<tbody>
<tr>
<td>1</td>
<td>JUVENILE</td>
<td>Back That Thang Up (Cash Money/Universal)</td>
<td>3116</td>
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<tr>
<td>2</td>
<td>NAUGHTY BY NATURE</td>
<td>F/ZHANZ</td>
<td>2861</td>
</tr>
<tr>
<td>3</td>
<td>RUFF RYDERS FEAT. NOKIO</td>
<td>What... (Ruff Ryders/Interscope)</td>
<td>2834</td>
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<tr>
<td>4</td>
<td>MISSY &quot;MISEMENA&quot; ELFORD</td>
<td>All N My Grill (EastWest/EGG)</td>
<td>2766</td>
</tr>
<tr>
<td>5</td>
<td>JAY-Z</td>
<td>Jigga My **** (Ruff Ryders/Interscope)</td>
<td>2420</td>
</tr>
<tr>
<td>6</td>
<td>JA RULE</td>
<td>Holla Holla (Murdex Inc./Def Jam/IDJMG)</td>
<td>2324</td>
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<tr>
<td>7</td>
<td>LIL' TROY</td>
<td>Wanna Be A Baller (Short Stop/Rap/Universal)</td>
<td>2198</td>
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<tr>
<td>8</td>
<td>TRU</td>
<td>Hoody Hoo (No Limit/Priority)</td>
<td>1549</td>
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<tr>
<td>9</td>
<td>T. W. D. Y.</td>
<td>Player's Holiday (Trump)</td>
<td>1347</td>
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<tr>
<td>10</td>
<td>PUFF DADDY</td>
<td>P.E. 2000 (Bad Boy/Arista)</td>
<td>1331</td>
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<tr>
<td>11</td>
<td>BUSTA RHMYES</td>
<td>Do The Bus A Bus (Elektra/Arista)</td>
<td>1232</td>
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<td>12</td>
<td>O-TIP</td>
<td>VVrant Thing (Def Jam/IDJMG)</td>
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<td>13</td>
<td>JAY-Z &amp; FAMILY AND JA</td>
<td>Can I Get A... (Def Jam/IDJMG)</td>
<td>1154</td>
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<td>14</td>
<td>TRICK DADDY</td>
<td>Nann Brother (Sip N Swipe/Warlock)</td>
<td>969</td>
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<tr>
<td>15</td>
<td>NAS</td>
<td>You Won't See Me Tonight (Columbia)</td>
<td>945</td>
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<td>16</td>
<td>JT MONEY</td>
<td>Who Dat (Tony Mercedes/Freeword/Preference)</td>
<td>894</td>
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<tr>
<td>17</td>
<td>MYSTICAL &amp; OUTKAST</td>
<td>Neck Up Da Woods (No Limit/Live)</td>
<td>849</td>
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<tr>
<td>18</td>
<td>BUSTA RHYMES</td>
<td>FNJANET What's It Gonna Be (Elektra/Arista)</td>
<td>691</td>
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<tr>
<td>19</td>
<td>MERCEDES</td>
<td>It's Your Thing (No Limit/Priority)</td>
<td>668</td>
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<tr>
<td>20</td>
<td>PROFYLE</td>
<td>F/JUVENILE I Ain't The One (Motown)</td>
<td>617</td>
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</tbody>
</table>

**Total Plays**
- 176
- 184
- 265

**New & Active**

- MACY GRAY Do Something (Epic)
- SO CEN'T How To Rob (Columbia)
- SODDYLYE Like It Or Not (Death Row/Priority)
- SLICK ROCK Street Treats (Def Jam/Columbia)
- WHORDERAS Dock Of The Bay (Southpaw/VT)
- PROFYLE F/JUVENILE I Ain't The One (Motown)
- DAVE HOLLESTER Baby Mama Drama (Def Jam/DefJam)
- JASMINE Edge To The Range (So So Def/Columbia)
- TRINA & TAMARA FEVE Joanne (Columbia)
- ROYIE Never Let You Go Away (RCA)

**SONGS RANKED**
- Total Plays: 63, Total Stations: 5, Add: 0

---

**CHR/Rhythmic Reporters**

*Stations and their adds listed alphabetically by market*

**CHR/Rhythmic and 81 urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 7/18 50 Top. For complete reporter lists refer to CHR/Rhythmic and Urban sections © 1999, R&R Inc.*

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**CHR/Rhythmic Reporters**

- KXSF/San Francisco, CA
- WRWW/Dallas, TX
- KDWB/Minneapolis, MN
- WMMR/Philadelphia, PA
- KISS/Boston, MA
- KZOK/Seattle, WA
- KUBE/Sacramento, CA
- KISS/Washington, DC
- KGSR/Seattle, WA
- KHKN/Stockton, CA
- KISW/San Francisco, CA
- W旧N/Dallas, TX
- WRIF/Detroit, MI
- WBBM/Chicago, IL
- WSNF/Phoenix, AZ
- WERB/Baltimore, MD
- WHTML/Minneapolis, AL
- WJCL/Atlanta, GA

**Songs ranked by total plays**
- Total Plays: 124, Total Stations: 15, Add: 3
- Total Plays: 124, Total Stations: 10, Add: 3
- Total Plays: 119, Total Stations: 12, Add: 0
- Total Plays: 114, Total Stations: 7, Add: 0
- Total Plays: 113, Total Stations: 8, Add: 0
- Total Plays: 95, Total Stations: 14, Add: 1
- Total Plays: 86, Total Stations: 8, Add: 0
- Total Plays: 76, Total Stations: 11, Add: 5
- Total Plays: 76, Total Stations: 14, Add: 13
- Total Plays: 63, Total Stations: 5, Add: 0

---

**Mediabase 24/7 monitored**

Get Total Reporters
Get Current Reporters
Get Current Playlist
Most Played Recurrents

JAY-Z FAMILY AND JA Can I Get A... (Def Jam/[DJMG])
TYRESE Sweet Lady (RCA)
DRU HILL FREDMAN How Deep Is Your Love (Def Jam/[DJMG])
ALIYAH Are You That Somebody? (Atlantic)
LAURYN HILL Do Oop That Thing (Ruffhouse/Columbia)
NEXT Too Close (Arista)
GINUWINE What's So Different (550 Music/Epic)
WHITNEY HOUSTON Heartbreak Hotel (Arista)
BIG PUNISHER F/JOE Still Not A Player (Loud)
BUSTA RHYMES F/JOHNET What's It Gonna Be (Elektra/EGQ)
LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
DMX Ruff Ryder's Anthem (Def Jam/[DJMG])
MONICA Angel Of Mine (Arista)
USHER You Make Me Wanna... (LaFace/Arista)
WILL SMITH Miami (Columbia)
2 PAC Changes (Amunu/Death Row/Interscope)
DRU HILL You Are Everything (University/[DJMG])
BRITNEY SPEARS ...Baby One More Time (Jive)
BRANDY & MONICA The Boy Is Mine (Atlantic)
BRANDY Have You Ever? (Atlantic)

CHR/RHYTHMIC Going For Adds 8/3/99

ALLURE You're The Only One (C2/Columbia)
B.G. Bing Bing (Cash Money/Universal)
JAY-Z Girls' Best Friend (Epic)
JAZE Fly Away (Universal)
JS:16 Stomp To My Beat (Priority)
MARC NELSON 15 Minutes (Columbia)
'N SYNC/ GLORIA ESTEFAN Music Of My Heart (Epic)
STEPS One For Sorrow (Jive)
VEGA Let Me Get In (Capitol)

CHR/RHYTHMIC TUNED-IN 8/3/99

Q17 FM KSEQ/Fresno Monday, July 19

11am
TONI BRAXTON Un-Break My Heart
WILL SMITH Wild Wild West
CHRISTINA AGUILERA Genie In A Bottle
BRANDY Have You Ever?
MARY J. BLIGE Not Gon' Cry
ENRIQUE IGLESIAS Bailamos
MONICA The First Night
MARIAH CAREY Still Believe
LAURYN HILL Everything Is Everything
'N Sync Team Up My Heart
EN VOGUE Don't Let Go) Love
SHANA TAYLOR That Don't Impress Me Much
JENNIFER LOPEZ If You Had My Love

4pm
'N SYNC I Drive Myself Crazy
ALIYAH Are You That Somebody
JENNIFER LOPEZ If You Had My Love
SOUL IV REAL Every Little Thing I Do
TYRESE Lately
80 DEGREES The Hardest Thing
MARK MORRISON Return Of The Mack
K-Ci & JOJO Tell Me It's Real
WITNESS I LADY SAW Smile
WILL SMITH Wild Wild West
MARY J. BLIGE Ain't That I Can Say
DESTINY'S CHILD Bills, Bills, Bills
ENRIQUE IGLESIAS Bailamos

10pm
GERI HALLIWELL Look At Me
SALT-N-PEPA Look At Me
BRANDY Almost Doesn't Count
USHER You Make Me Wanna
'N SYNC I Drive Myself Crazy
GINUWINE So Anxious
WHITNEY HOUSTON! It's Not Right But It's Okay
PSYCHESTERS Here We Go
TLC Waterfalls
MAXWELL Fortunate
ROBYN Show Me Love

KOBT/Austin Monday, July 19

11am
BACKSTREET BOYS I Want It That Way
DESTINY'S CHILD Bills, Bills, Bills
USHER You Make Me Wanna
98 DEGREES I Do (Cherish You)
JENNIFER LOPEZ If You Had My Love
DRU HILL These Are The Times
NICOLE Make It Hot
BRITNEY SPEARS Sometimes
BLIQUE BOB
CYNTHIA & JOHNNY O Dreamboy/Dreamgirl
MONICA Street Symphony
BONE THOUG-H N HARMONY The Crossroads
UNCLE SAM I Don't Ever Want To See You...

3pm
112 Anywhere
KEITH SWEAT Nobody
ENRIQUE IGLESIAS Bailamos
GINOJNE So Anxious
702 Where My Girls At?
K-Ci & JOJO Tell Me It's Real
JAZZY JEFF & THE FRESH PRINCE Summertime
AZ YET Last Night
WHITNEY HOUSTON! It's Not Right But It's Okay
BACKSTREET BOYS I Want It That Way
2 PAC IGR. DRE California Love
FUGEES Killing Me Softly
ROBYN Show Me Love

8pm
BLIQUE BOB
TRACIE SPENCER It's All About You Net About
MADE For Good
MONICA Street Symphony
112 Anywhere
CHRISTINA AGUILERA Genie In A Bottle
LIL' TRAY Wanna Be A Baller
702 Where My Girls At?
JAY-Z FAMILY & JA Can I Get A...
WHITNEY SPEARS Sometimes
CANDYMAN Knockin' Boots

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Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 7/19. © 1999, R&R Inc.

www.americanradiohistory.com
New Dimensions In Marketing Urban Radio

Katz Urban Dimensions' Brian Knox tells you how to get the desired results

This week is our second marketing theme issue for the year. Marketing Urban radio has its own set of issues, starting with the stereotype that some people have of the format, those who work in it and our listeners — who happen to belong to every ethnic group you can think of, as well as every age and income bracket.

One would expect a format like ours that has always had a core audience of African Americans combined with a listenership representing all demographics to get its fair share of advertising revenues in the marketplace, but even though it's gotten better over the years, it's not where it should be.

Expert Opinion

I asked Brian Knox, VP/Managing Director of Katz Urban Dimensions, to talk about how best to market Urban radio and the audience it delivers. Knox has been in the industry approximately 10 years and has been with Katz for the past four months. He has an admirable track record: For five years he was VP/Sales and Marketing for Integro's Urban Radio Format Network, and he also served as VP/Regional Manager/Director of Sales for Major Market Radio in three different cities, specifically Denver, Los Angeles and New York.

I asked Knox to share with us some of the ways Katz goes about marketing Urban radio to its consumers and clients. "We have a team of four of us right now, with two more people coming on board in the year 2000," he said. "Basically, the process is one by which we have to first educate our audience — whether that be an advertiser or an agency — on the black consumer market itself. That's always step one. The problem that we run into is that there is very little information on the black consumer market. And to complicate matters, a lot of the people we speak with feel that they have a very good understanding of the black consumer market. Unfortunately, there are a lot of misconceptions intertwined in their thought process.

"The second thing that we have to do is position radio in general, especially general market radio or other formats that are not Urban formats, and their inability to effectively deliver the African-American consumer. Lastly, we must position Urban radio and how it does effectively deliver the African-American consumer. Those are the three steps that we use here at Katz Radio to position the consumer and Urban radio."

The Right Research

Next Knox addressed one of the issues he touched on during the R&R Convention '99 Urban panel discussion. "One of the first and most important issues that needs to be addressed is research that's being put out in the marketplace," he said. "After taking a very close look at the proportionality of the major research companies' studies — and speaking with MRB, Scarborough, Media Audit and Simmons — we found that none of those companies are doing an adequate job of surveying the black consumer market. Major buying decisions are being made with this information, and major strategic plans are being developed with this information, and it is inaccurate when looked at for the purpose of weighing the viability or power of the black consumer.

"What I have to suggest, as I did at the convention, is that Urban radio stations have got to be vocal with these companies and apply the appropriate pressure to make sure that they do a better job of surveying and light on the black consumer. It's where the problem starts. It's where 'no Urban' dictates come from, in my opinion. When you look at research, and the research doesn't look good, the conclusion is, 'We don't need to buy the Urban stations.'

"Something else that is of utmost importance in marketing Urban radio is the editorial relevance of the format and what that translates into in terms of motivating purchases. What does that mean? When the model is opened upon an Urban radio station, we know that the things that are going to be talked about are things that are going to affect our lives. They are things that are going on in our community and things that we — African Americans — have an interest in.

"Until advertisers and agencies understand the importance of airing their commercials in an environment that we know is for us, they are going to miss the mark and continue to buy around these Urban-formatted radio stations. So, it is very important that we understand and stress that these radio stations exist for the sole purpose of the black community. Understand that when they roll the station van out of the parking lot in the morning to go out, they're going out into the black communities. When they open up their mikes and talk about things that are going on around the country or the city they're in, they're talking about issues that affect black Americans. The on-air personalities have the ability to move and motivate their listeners more than at any other format that exists."

Heritage Is Important

When I asked Knox if television was still an effective tool in the marketing plan for radio, specifically Urban radio, he said, "Yes, I think radio stations advertising on television is effective, particularly when their goal is to create awareness after a format change or if they're doing a big contest. I think it's effective when trying to create awareness and drive listenership to their particular radio station.

On the subject of the importance of heritage to Urban radio stations, I wanted to know if, in Knox's opinion, it really mattered. He replied, "Because these radio stations in most cases have a long positive history of reaching the black community in their respective cities, heritage is very important. And it is a significant selling point, because these stations are going to be doing the same thing they're doing today five years from now."

"I say that because, if you look at stations like KPR/Kansas City, WJLB/Detroit, WDAS/Philadelphia and others, you know they're not going to be changing format. We are in a time when radio stations are changing hands monthly, weekly and daily. Advertisers want to know what they're getting. Heritage goes right along with stability. You can count on them to be there and the public to continue to trust in them as an organization they know and believe in. That's a good thing.

If you would like more information, contact Knox at Katz Urban Dimensions, 125 West 55th Street, New York, NY 10019. His phone number is (212) 424-6496, his fax number is (212) 424-6950 and his e-mail address is brianknx@katzmedias.com.

Qualitative Studies Under-Represent The Black Population (MRB)

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Source: MRB Database 1994

Qualitative Studies Under-Represent The Black Population (Simmons)

1998 only 7/3% of the survey base is black, an index of 70

Source: Simmons

Adult 18-49 — GRP Delivery

General market stations can now effectively deliver black ratings...

Source: winter 99/Adults 18-49, M-Sun 6-12m/12 spots/4 weeks
The steamy first single from his forthcoming solo album, "Chocolate Mood." Singer, songwriter and producer Marc Nelson is making every minute count.

MARC MAKES HIS PRESENCE FELT 8/3

Produced by Chad Elliott for Ambush Music Group and Oshea Hunter

www.marcnelson.com
www.columbiarecords.com

**Urban Top 50**

**July 30, 1999**

| #1 | GINUWINE | So Anxious (550 Music/Epic) 3096 2878 441669 9 780 |
| #2 | DESTINY'S CHILD | Bills, Bills, Bills (Columbia) 3055 3071 442379 8 800 |
| #3 | TYRESE | Lately (RCA) 2535 2544 308829 15 760 |
| #4 | K-CL & JOJO | Tell Me It's Real (MCA) 2425 2424 269367 11 780 |
| #5 | FAITH EVANS | Never Gonna Let You Go (Bad Boy/Arista) 2064 1966 265576 13 752 |
| #6 | TRACIE SPENCER | It's All About You... (Capitol) 2045 1967 198835 9 760 |
| #7 | JUVENTINE | Back That Thing Up (Cash Money/Universal) 1970 1841 234111 6 680 |
| #8 | M MISSY > "MISDEMEANOR> "ELIOTT AT N M Grill (EastWest/EGG) 1918 1670 226315 6 784 |
| #9 | MARY J. BLIGE | All That I Can Say (MCA) 1880 1577 266201 3 771 |
| #10 | 702 | Where My Girls At? (Motown) 1856 2097 330184 15 680 |
| #11 | SILK Meeting In My Bedroom (Elektra/Elektra) 1839 1566 188460 8 742 |
| #12 | LAURYN HILL | Everything Is Everything (Ruthless/Columbia) 1835 1990 242561 13 730 |
| #13 | ERIC BENET | Spend My Life With You (Wannaer Bros.) 1787 1666 195741 11 731 |
| #14 | CASE | Happily Ever After (Def Jams/DMG) 1737 1869 344343 23 660 |
| #15 | RUFF RYDERS IEVE & NIKO | What Ya Want (Ruff Ryders/Interscope) 1647 1501 293495 8 610 |
| #16 | MAXWELL | Fortune (Roll Land/Interscope/Columbia) 1625 1714 351175 19 650 |
| #17 | CONO | Sunshine (RCA) 1620 1290 213895 3 742 |
| #18 | NAUGHTY BY NATURE | Zhanne Jamboree (Arista) 1549 1418 182922 8 720 |
| #19 | JAY-Z | Jigga My **** (Ruff Ryders/Interscope) 1481 1366 196529 6 591 |
| #20 | CHANTE MORE | Chante's Got A Man (Silsa/MCA) 1479 1699 243679 18 660 |
| #21 | WILL SMITH | Wild Wild West (Columbia) 1409 1850 184275 10 680 |
| #22 | MONICA | Street Symphony (Arista) 1407 1340 131010 8 650 |
| #23 | BLAQUE 806 | Track Masters/Columbia 1306 1618 200393 19 610 |
| #24 | BLACKSTREET | Think About You (Lil Man/Interscope) 1291 1017 101029 4 590 |
| #25 | DAVE HOLLISTER | Baby Mama Drama (Def Squad/DrumWorks) 1224 1205 78563 6 571 |
| #26 | DEBORAH COX | Come Back (Friends) (Jive) 1208 1096 147010 5 642 |
| #27 | JA RULE | Holla Holla (Muder Inc./Def Jam/DMG) 1184 1467 179611 12 660 |
| #28 | 112 | Love You Like I Did (Bad Boy/Arista) 1166 1140 101714 5 660 |
| #29 | R. KELLY | You Ever Think (Jive) 1140 1449 235742 13 610 |
| #30 | LL TROY | Wanna Be A Baller (Short Stop/Republic/Universal) 1107 1091 104875 8 533 |
| **Brother** | **WHITNEY HOUSTON** | **My Love Is Your Love** (Arista) 1079 848 113519 2 666 |
| **Brother** | **TRU** | **Hoody Nour** (No Limit/Priority) 1070 894 128212 3 593 |
| #31 | JESSIE JUNE | Bout It, Bout It (Silas/MCA) 1042 1054 68001 7 620 |
| #32 | PUFF PAPA B. P. C. 2000 | Bad Boy/Arista 959 747 128337 2 731 |
| #33 | TERRY DEXTER | Better Than Me (Warner Bros.) 935 952 71719 5 540 |
| #34 | O-TIP | VVant Thing (Def Jam/DMG) 889 748 114460 3 625 |
| #35 | BUSTA RHYMES | Do The Bus A Bus (Elektra/Elektra) 870 843 74765 4 610 |
| #36 | IDEAL | Get Gone (Noontime/Virgin) 830 716 59974 3 554 |
| #37 | BRANDY | Almost Doesn't Count (Atlantic) 767 995 131197 18 533 |
| #38 | NAS | You Won't See Me Tonight (Columbia) 763 809 85827 4 600 |
| #39 | KELLIE PRICE | It's Gonna Rain (Rock Land/Interscope) 732 834 80681 11 450 |
| #40 | MYSTIKAL & OUTKAST | Neck U Da Woods (No Limit/Live) 731 617 67350 1 553 |
| #41 | GRENQUE | Should It (Motown) 716 777 45591 7 470 |
| #42 | TLC | I'm Good At Being Bad (LaFace/Arista) 698 1127 98365 10 500 |
| #43 | CHANTAY SAVAGE | Come Around (RCA) 673 977 58877 12 470 |
| #44 | DRU HILL | You Are Everything (University/DMG) 668 866 140159 17 490 |
| #45 | WHITNEY HOUSTON | It's Not Right But It's Okay (Arista) 626 722 113836 13 460 |
| #46 | TRINA BROUSSARD | Love You So Much (So So Def/Columbia) 613 572 51399 1 420 |
| #47 | TRINA & TAMARA IEVE | Joanne (C2/Columbia) 553 256 29279 1 460 |
| #48 | MACY GRAY | Do Something (Epic) 552 484 49146 1 431 |

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### Most Added

| #1 | ERYKAH BADU | UnRANZEL Southern Gul (Motown) 50 |
| #2 | TLC | UnPremiert (LaFace/Arista) 50 |
| #3 | EPMD | Symphony (DMJ/DMG) 37 |
| #4 | L.L. COOL J | Deepest Bluest (Shark's Fin) (Warner Bros) 37 |
| #5 | GINA THOMPSON | Vu Di Ya (Gold Mind/EastWest/EGG) 37 |
| #6 | NOREAGA | Do No (Penalty/Tommy Boy) 9 |
| #7 | MARC DORSEY | Crave (Jive) 7 |
| #8 | CALVIN RICHARDSON | True Love (Universal) 7 |

---

### Most Increased Plays

| #1 | COKO | Sunshine (RCA) +330 |
| #2 | ERYKAH BADU | UnRANZEL Southern Gul (Motown) +305 |
| #3 | MARY J. BLIGE | AT That I Can Say (MCA) +303 |
| #4 | JAGGED EDGE | Keys To The Range (So So Def/Columbia) +282 |
| #5 | BLACKSTREET | Think About You (Lil Man/Interscope) +274 |
| #6 | MISSY "MISDEMEANOR> | ELIOTT AT N M Grill (EastWest/EGG) +233 |
| #7 | WHITNEY HOUSTON | My Love Is Your Love (Arista) +231 |
| #8 | AMYTH 1:23 | (Rock 'n Bells) +231 |
| #9 | GINUWINE | So Anxious (550 Music/Epic) +218 |

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### Top 20

- **TRU**
  - **Hoodie Hoo** (No Limit/Priority) 1070/176
  - **Chart** 59/3

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**Notes:**
- Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds are not counted towards total local stations playing a song. Most Increased Plays list the songs with the greatest week-to-week increases in total plays. Weighted count applies to R&R ONLINE MUSIC TRACKING.
The secret weapon unleashed nationwide
"YOU GOT ME WHERE YOU WANT"
the summer HIT from the new teen sensation

Keesha

Early On At:
WBLS, WUSL, WSOJ, WKYS, WKKV, WFLM, KVSP, KJMM, WWDM, WZFX, WDTJ

WBLS Pick Hit
NY First Impressions

from the album KEEP IT REAL

Produced by Jake and Trevor Job for Lionel Job Inc. • A&R Direction: Anthony Morgan • Executive Producers: Lionel Job and Anthony Morgan • Management: Harold S. Mckoy/Rising Stars Management

**ARTIST BREAKDOWN**

**ARTIST:** MARC NELSON  
**TRACK:** "15 MINUTES"  
**LABEL:** COLUMBIA

The audacity! (But I love it.) Marc Nelson, former member of the group Az Yet, makes his solo debut with a straight-to-the-point single with an infectious track. Nelson isn’t bellowing like Luther Vandross or Johnny Gill, nor does he croon like Jesse Powell. The beat isn’t a mixture of complex instruments and sounds. The lyrics don’t tug at the heartstrings. All that said: "15 Minutes" is a damn good song! The debut single from Nelson’s forthcoming album, Chocolate Mood, doesn’t beat around the bush, nor does it sugarcoat. There’s a time limit to follow and, damn it, Nelson is sticking to his schedule. Going for adds on Tuesday (8/3), "15 Minutes" will be the most added song, or my name isn’t Lola.

"It’s 7-15 on the dot/Guess I’m late for work, but I’m feelin’ kind of hot." Nelson is on his way to work (and late at that), but somehow "built the way girlfriend "flips those eggs" sets him off (literally). "All I got is 15 minutes, and I wanna get up in it/’M ain’t got no time to talk, just come and break me off/’M ain’t got no time for love, just come and give me some! Ain’t got no time to talk, just come and break me off." (In the words of Maxwell, "Let’s do a little sunnin’/ sunnin’.") Feeling like a quickie will make his day, he even considers calling his boss and telling him the truth: "She’s laying right here in her negligee/Right now I don’t care, just cut my pay." Yeah, right. I can just see myself saying, "Hello, Walt, I won’t be in. See, dude is lying right here..." Obviously, sex with homegirl is the bomb, ‘cause Nelson is not only willing to be late for one more hit, he’s considering not going in at all!

Nelson goes further to describe in detail the step-by-step procedures of the "15 Minutes:" "The first two minutes, girl, we’re gonna take our time/Break it down, hit you from behind/The next three minutes, ooh, we’re gonna get on the floor/Say my name, make me want some more." (Is it getting hot in here?)

"15 Minutes" is a sexual request with loving intent. (After all, Nelson is willing to lose money just to be with his lady — that has to count for something.) Marc Nelson does well with this one and is sure to have females all over the country clearing their schedules for at least a quarter of an hour. Peace.

— Tanya O’Quinn  
Asst. Urban Editor

---

**IN MY OPINION**

with Stan Branson

Loko  
"Sunshine"  
RCA

The rumors are over. We thought Coko was leaving SWV — well, now we know she is leaving SWV. She’s out with her solo project, which has hit this area in a big way! Coko’s voice is so distinctive that, when we put on "Sunshine," the phones lit up instantly. This single is a summer song with a great tempo. It’s got that kind of thump that has people bobbin’ their heads in their cars, and you look over and wonder what they’re listening to. We’ve seen many groups that have attained success break up and then go their own ways and do the solo thing, and it falls through. But we don’t think Coko is going to fall into that bag. She is going to have a promising career.

"Sunshine" has everything we need to keep listeners tuned to our station. It’s a great song across the board, and I think it was put together extremely well. It’s gonna be a song that, hopefully, will increase the TSL to our station. We look for songs like this to play during the summer.

We’re looking for big things from former SWV star Coko. I think she’s going to make it all the way on her own.

---

**ADD VANCE NOTICE**

Giving you fair warning: These are the singles that are going for adds on Tuesday 8/3.

50 CENT How To Rob (Trackmasters/Columbia)  
702 You Don’t Know (Motown)  
CHILL DRIN OF DA Ghetto Luv At First Sight (Hoo-Bangin'/Priority)  
JAY Z Girl’s Best Friend (Epic)  
DONELL JONES U. Know What’s Up (LoFace/Arista)  
R. KELLY If I Could Turn Back The Hands Of Time (Jive)  
MINT CONDITION If You Love Me (Elektra/EGG)  
CHANTÉ MOORE I See You In A Different Light (Silas/MCA)  
MARC NELSON 15 Minutes (Columbia)  
SMOKEY ROBINSON Easy To Love (Motown)  
TEAR DA CLUB UP THUGS 1/JUVENILE Hypnotize Minds/Cash Money (Loud)

---

**BARRY WHITE**

Is Back In A Big Way  
"Staying Power"

Breaker 21-10 In Just 3 Weeks!!!

Biggest Jump This Week On The Urban AC Chart

Here are just a few of the earlier believers:

WEDR KKBY WTMP KDKO WZAK WKKV WBLK WQOK  
WNEZ WDKX WGBZ KVSP and many more...

Management: Shankman DiBlasio Melina Inc.  
Sunset Blvd., Entertainment 740 La Brea Ave., LA, CA 90038  
323-933-9977/Phone 323-933-0633/fax  
For Records Service Contact: Eric Talbert 310-358-4844
**New & Active**

SHAE JONES Everytime (Universal)
Total Plays: 43, Total Stations: 43, Adds: 0
JAGGED EDGE Keys To (So Do Def/Columbia)
Total Plays: 34, Total Stations: 34, Adds: 1
AARON SKYY The One (Red Ant)
Total Plays: 365, Total Stations: 43, Adds: 0
MERCEDES It's Your Thing (No Limit/Phonetic)
Total Plays: 309, Total Stations: 40, Adds: 0
ARYTH 9.23 (Rock The World/MB)
Total Plays: 496, Total Stations: 49, Adds: 6
ERYKAH BADU FRAKIEL Southern Gu (Motown)
Total Plays: 456, Total Stations: 53, Adds: 10
CROOKED LETTIZ Fire Water (Penalty/Tommy Boy)
Total Plays: 297, Total Stations: 25, Adds: 0
BARRY WHITE Staying... (Private)
Total Plays: 397, Total Stations: 25, Adds: 0

**Most Played Recurrents**

1. **112**
   - Anywhere (Bad Boy/Arista)
   - TLC No Scrubs (LaFace/Arista)
   - SILK If You (Lovin' Me) (Elektra/EGG)
   - JESSE POWELL You (Sierra/MCA)
   - LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
   - TYRESE Sweet Lady (RCA)
   - K-CL & JOJO Life (RockLand/Interscope)
   - TOTAL Sitting Home (Bad Boy/Arista)
   - TRICK DADDY Nanny Brother (Sig N' Slide/Warlock)
   - FAITH EVANS PUFF DADDY All Night Long (Bad Boy/Arista)
   - JAY-Z FAMIL AND JA Can I Get A... (Def Jam-IDMG)
   - NEXT Too Close (Arista)
   - LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
   - ERIC BENET F/FAITH EVANS Georgy Porgy (Warner Bros.)
   - FAITH EVANS Love Like This (Bad Boy/Arista)
   - R. KELLY F/KEITH MURRAY Home Alone (Jive)
   - CASE F/JOE Faded Pictures (Def Jam-IDMG)
   - R. KELLY When A Woman's Fed Up (Jive)
   - RAPHAEL SADIO F/TIP Get Involved (Hollywood/Motown)
   - NAS F/PUFF DADDY Halt Me Now (Columbia)

**TUNED-IN**

WHTA/Atlanta
**70's**
Monday, July 19
10am

LIL' TROY Wanna Be A Baller
MAXWELL Fortunate
PASTOR TROY So Me' Play in GA
OUTKAST Skiivin'The Bar
DRU HILL You Are Everything
TOTAL UNFORCIOUS Big Can You See
PUFF DADDY P.E. 2000

112 Anywhere
AALIYAH Are You That Somebody?
R. KELLY Did You Ever Think
CHANTE' MOORE Chante's Got A Man
KEITH SWEAT Make It Last Forever
MAXWELL Fortunate
JAY-Z LLAM & JA Can I Get A
WHITNEY HOUSTON It's Not Right But It's Okay
MARY J. BLIGE Love No Limit
DESTINY'S CHILD Bills, Bills, Bills

4pm

MAXWELL Fortunate
NICOLE Make It Hot
TRICK DADDY Y'ann Ni' **a
TYRESE Sweet Lady
DESTINY'S CHILD Bills, Bills, Bills
DMX Ruff Ryders Anthem
SILK If You (Lovin' Me)
WILL SMITH Wild Wild West

8pm

CASE Happily Ever After
YOUNGBLOODZ U-Way (How We Do It)
JIM CROW It's Too Short That Drama...
JUVENILE Back That Ass Up
MYSTERICAL YOUTH Night Life The Woods
MISSY ELLIOTT All N My Grill
DRU HILL You Are Everything
GANGLSTA BOO Where Dem Dollars At?
NAS You Won't See Me Tonight
SILK If You (Lovin' Me)
DA KAPERS Just For You

WGZB/Louisville
**80's**
Monday, July 19
10am

LIL' TROY Wanna Be A Baller
MAXWELL Fortunate
PASTOR TROY So Me' Play in GA
OUTKAST Skiivin'The Bar
DRU HILL You Are Everything
TOTAL UNFORCIOUS Big Can You See
PUFF DADDY P.E. 2000

112 Anywhere
AALIYAH Are You That Somebody?
R. KELLY Did You Ever Think
CHANTE' MOORE Chante's Got A Man
KEITH SWEAT Make It Last Forever
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MARY J. BLIGE Love No Limit
DESTINY'S CHILD Bills, Bills, Bills

4pm

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GANGLSTA BOO Where Dem Dollars At?
NAS You Won't See Me Tonight
SILK If You (Lovin' Me)
DA KAPERS Just For You


(It makes a WOEL of difference)
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68° RSR July 30, 1999

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**Total Plays:** 1092428  
**Total Gross Impressions:** 1391692

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### Breakers

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**Silk Meeting**

**New & Active**

---

**N-CODED Active**

---

**What would YOU do for love?**

**August 9th**
Most Played Recurrents

GLENN JONES Baby Come Home (SAR/WB)
K-CI & JOJO Life (Rock Land/Interscope)
CASE F/JOE Faded Pictures (Def Jam/IDJMG)
TEMPETIONS This Is My Promise (Motown)
LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
TYRESE Sweet Lady (RCA)
ERIC BENET FAITH EVANS Georgy Porgy (Warner Bros.)
DEBORAH COX Nobody's Supposed To Be Here (Arista)
D'ANGELO LAURYN HILL LAURYN HILL CHANTE' MOORE Chante's Got Everything
R. KELLY LAURYN HILL & D'ANGELO Nothing Matters (Ruffhouse/Columbia)
LUTHER VANDROSS I'm Only Human (LV/Virgin)
TRIN-I-TEE S 7 God's Grace (B-Rite/Virgin)
SILK If You (Lovin' Me) (Elektra/EEG)
TEMPETIONS Stay (Motown)
WHITNEY HOUSTON Heartbreak Hotel (Arista)
LAURYN HILL & D'ANGELO Nothing Matters (Ruffhouse/Columbia)
R. KELLY When A Woman's Fed Up (Jive)
BRIAN MCKNIGHT The Only One For Me (Motown)
FAITH EVANS Love Like This (Bad Boy/Arista)
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
LES NUBIANS Makeda (OmTown/Virgin)

URBAN AC Going For Adds 8/3199

R. KELLY If I Turn Back The Hands Of Time (Jive)
MINT CONDITION If You Love Me (Elektra/EEG)
CHANTE' MOORE I See You In A Different Light (Silas/MCA)
SMOKEY ROBINSON Easy To Love (Motown)

One Of The Week's Most Added Songs!!!
Out Of The Box At These Stations:
WMXD WHUR WWIN WMCS KJMS WBHK
WKJS KQXL WDLT WMGL WKXI WRBV WLVH

the new single

GOOD OLD FASHION LOVIN'
album in stores now
**Marketing**

Marketing discussions always seem to center around big things — TV, direct mail, billboards, databases and those "stealth" campaigns designed to reach hard-to-get folks, especially those at work. These cost a lot of money and, competition being what it is, it's becoming harder than ever to come up with original marketing ideas that cut through the clutter. It's especially tough to get your message out when it's competing with world-class marketers who have a ton of money to spend. Plus, it seems like we're being hit over the head with the proverbial 2" x 4" — complete with the value-added nail to make sure they get our attention — at every turn by every imaginable company.

But the arrival of a cookie with the likenesses of the Dixie Chicks emblazoned in the icing served to remind me that some of the neatest things to call your attention to a product come in small, personal packages. A glance at my desk and the "designated kitch" area of my office reinforces the notion that an effective marketing statement can come in many forms. (Some would argue that 90% of my environs are dedicated to housing such items — I just can't seem to throw anything away.)

**Message-Bearing Gifts**

Among the message-transporting vehicles gracing my shelves are a bottle of Rooster's Country Style Bar-B-Q Sauce from Wahoo's Bar-B-Q, a jar of K-Bull Fresh Country Salsa from KUBL/Salt Lake City (proclaimed on the label to be "93.3% Hot"), a very sharp cleaver in a wooden base from KBJR/Anchorage, a boxing nun hand puppet from Mercury with white stitching declaring "Where Hes Are A Habit" and a stack of tumblers labeled "Jack's Place, Where The Hips Happen," courtesy of Sony's Mr. Lanees.

Then there's Balzac, the "magic action balloon ball" that's perfect for giveaways at picnic- or beach-related remotes. The company is IDCA, and its balloon pack urges you to be "The Station With Balz." Balzac is a cloth cover — which of course bears your logo and calls — into which balloons are inserted and inflated. Add a little water, rice or even coins, and you get a noisy balloon that does wacky things in flight. Reach IDCA at (212) 237-3990.

Some of those with mascots can turn them into stuffed animals. I have a menagerie of frogs, bears, pigs and even an armadillo — all wearing vests or other apparel bearing station logos. I also have a large can that contained yellow, self-sticking notes that were continually dispensed, accordion-style. Each note had a logo, and they came from CCA. The can sits on my desk, for months, until the notes ran out, and everyone in my office looked at the logo on the note daily. CCA's phone number is (810) 238-0000.

**Where To Find Fun Stuff**

Armed with the sense that small and clever can indeed be fun and less-expensive way to keep your call letters top-of-mind, I set out to mine the world of trinkets with my trusty R&R Data- nary - turned to the Marketing & Promotions section of the R&R Record Guide. Mining the R & R R & D yields a treasure trove of thought-starting ideas and places to call, some of which have the most interesting company names. First, there's Spokane's WA-based Designer Decal Dial (800) 622-6333 to have your logo or mascot turned into a temporary tattoo or window sticker. For a plethora of fun trinkets and major items, you can ring Good Swag Merchandising at (212) 807-5726. Or give a howl to Coyote Metal Key Tags in Albuquerque at (505) 986-2012 for, well, you know. Of course, there are many other companies besides those I've mentioned that can help you create successful promotional campaigns with unusual items.

**Mug It Up**

Perhaps the second-oldest promotional item in existence is the coffee mug. In fact, if it weren't for radio station mugs, our R & R/Nashville cupboards would be bare. I even got one a few years ago from KKAT/Salt Lake City that had my name etched on one side.

I ran across a mug supplier in the R & D by the name of — what else — Mugs Unlimited. President Les Silverstein can make you mugs with a color logo for under $3 a cup when they're ordered by the gross. But he suggests you go with the "Cadillac" for special gifts to clients — mugs with gold-leaf rims. He recently did a batch for a station combo in the Southeast that had both station logos on the mug, one on each side.

By the way, Mugs Unlimited's sister company is the purveyor of what I believe to be the oldest promo items in existence. Ashtrays Unlimited will place your logo in the butt-holder of your selection. As an aside, Silverstein told me he supplies the Spago restaurants with ashtrays. He says owner Wolfgang Puck sees the thousands of ashtrays stolen each year as an inexpensive form of advertising. By the way, before you approve the five gross of ashtrays your promotion director has placed before you, consider these words from Silverstein, who notes, "The ashtray business is dead."

**Cookies Take The Cake**

I've had the cookie pictured on this page on my desk for the better part of seven months. To be honest, I can't remember who sent it to me, though I imagine someone will call to take credit soon after this issue of R & R hits the streets. Regardless, I was saving it for the appropriate time (i.e., a column assignment).

The shortbread cookie itself was made by the folks at pix.com, a San Jose, CA-based company that will put your scanned pictures in or on just about anything. They feature all of the usual items, plus a few I've never seen from other companies. They've got snow globes, trading cards, desk cubes, boxers shorts and refrigerator magnets. And, of course, they have cookies. And not just the 2" x 3" snack I received. They also have one-and-a-half-pound Cookiegrams.

But that brings us back to the cookies. One hundred of the individually wrapped snacks bearing your stations colors or any other picture you can conjure up for $169.95. You can get all this information — and place an order — by visiting the website at www.pix.com. If you have marketing items of the ilk portrayed here, please fax me a description of the item and the supplier's name so I can pass it along to others who have also found that small can be promotionally big.

**Lyrical Street**

Lyric Street newcomer Sonya Isaacs is hard at work winning friends at Country radio in advance of the August 9 release of her first single, "Oh My Way to You." Her self-titled debut album, set for September 21 release, was produced by Vince Gill. Pictured here during Isaacs' recent visit to WKSQ/Saginaw, MI are (l-r) PD Dick Walker, Isaacs, MD Stan Purman and Lyric Street Director/ Midwest Promotion Renee Leymon.
WHEN YOU LOVE SOMEONE

Airplay Date: August 2nd

Produced by Keith Stegall
Go Tell Management

Visit: www.mercury/nashville.com
© 1999 Mercury Records, a Universal Music Company
Country And Pop Cultures Entwine

Even Monty Python figures into the equation when pondering recent news

Rock musicians record a tribute to country's best-selling artist. Two country acts schedule a performance in upstate New York at Max Yasgur's farm, the site of the original Woodstock festival in 1969. Another teams up with a Monty Python member for an album track. And country's most successful duo records a remake of a 1984 pop hit.

There's probably no longer-term significance to these recent developments, although it's interesting to see how cultures occasionally blend together. At the top of the list is The Purple Pyramid/Clapton compilation, A Tribute to Garth Brooks: New Friends in Low Places, which finds some of the G-man's biggest hits interpreted by rock music veterans and several newcomers. It's an eclectic collection, but the label tries to put things into context with liner notes pointing out that, while Brooks grew up listening to country music, he was also influenced by Kiss, Kansas and Styx.

"Standing Outside The Fire" is performed by Spencer Davis (of the Spencer Davis Group) and former Vanilla Fudge drummer Carmine Appice. "Fever," the Aerosmith song Garth recorded, is performed by Jason Scheff, bassist and vocalist for Chicago. Denny Laing, a founding member of the Moody Blues and Wings, provides "The Thunder Rolls." RED Speedwagon singer/guitarist Dave Amato performs "Shameless," the Billy Joel song Garth helped popularize. Guns N' Roses guitarist Dave Coverdale is the lead vocalist for "The Greek Song," Black decided to include the tune on his 10-year-untitled forthcoming album. In addition to performing on "The Greek Song," Idle was set to accompany Black this past Monday (July 26) to a kickoff concert for the eighth annual Mercedes-Benz Cup tennis tournament in Los Angeles. As a prelude to a pre-release single, the first two songs from Black's new album will be "When I Sing Do," which Black wrote. The album's release date has not been finalized, but the project features other guests appearances by Steve Vai, Marty Stuart and Waylon Jennings, along with Bruce Hornsby and Kenny Loggins.

The practical jokes were nonstop when this year's George Strait Country Music Festival moved to a close in Pittsburgh. Strait has a reputation for being Mr. Cool on stage, but he lost his composure when three of his tourmates — the Dixie Chicks — walked out unexpectedly to give him a flash of what they're made of. We feel certain that it was a moment he'll never forget.

Cultural Fusions

The practical jokes were nonstop when this year's George Strait Country Music Festival moved to a close in Pittsburgh. Strait has a reputation for being Mr. Cool on stage, but he lost his composure when three of his tourmates — the Dixie Chicks — walked out unexpectedly to give him a flash of what they're made of. We feel certain that it was a moment he'll never forget.

New Nashville Arrivals

Congratulations to Lyric Street recording artist Lari White and songwriter husband Chuck Cannon on the birth of their first son, Jaxon Cannon. The new addition to Lari and Chuck's family arrived July 20 in Nashville. Cheers are also in order for Ariana/Atlantic recording artist Rodney Foster and wife Cyndi Hoelzel, a freelance music journalist, are the proud parents of a new baby boy. Jackson Butterfield Foster made his debut July 18.

Bits 'N Pieces

• With many countries continue the summer ritual of fair and festival performances, it's not surprising that Bryan White would be playing a July 23 show at the Boone County Fair in Columbia, MO. However, when he heard that the fair had recently experienced some financial difficulties, he donated his services to provide a free concert. White noted, "The fans in Columbia have always been extremely supportive of my career. This is my way of saying, 'Thank you,' and hopefully helping the oldest county fair west of the Mississippi River. It's a terrific fair, and I'm sure the kids will have a great time helping secure it into the next century."

• Jessica Andrews' website (www.jessicaandrews.com) logged 66,000 hits in June alone. Acknowledging the Internet as a potential promotional tool, DreamWorks/Nashville has partnered with Audio Explosion to provide MP3 downloads of two tracks from Andrews' debut album, Heart Shaped World, at www.mp3cmt.com. At the moment, the trucks available to fans are "Ruby Shoes" and the current single, "You Go First."

• The CMA has set June 12-17 as the dates for next year's Fan Fair. According to the Nashville Chamber of Commerce, Fun Fair '99 generated approximately $11.4 million for the Nashville area. As for Fun Fair 2000, it's still unclear whether the event will be held at the Tennessee State Fairgrounds, its longtime home. The CMA is reportedly discussing the possibility of moving Fun Fair to a downtown venue. The Nashville Arena is already up and running, and the new stadium for the Tennessee Titans will be in operation by next June.

• Prime Time Country, TN's flagship music show, will be held from July 26 to August 13, with three nights per week this fall. The CBS Cable program, hosted by Gary Chapman, now runs Monday-Thursdays by a series of moves.

• Tim McGraw and Faith Hill perform Saturday (7/31) during the Saturn Homecoming in Spring Hill, TN. It's the second festival the automaker has hosted south of Nashville. Hootie & The Blowfish are on tap for tonight's (7/30) show.
A.MERICA IS GROWING FOND OF MANDY BARNETT:

"Few people would dispute that Mandy Barnett has one of Nashville's finest voices." - USA Today

"Here is Nashville's next great female singer. Bottom line: Nashville finds its newest diva." - People

"Balancing passion and tenderness, the young artist created her career record." - The Dallas Morning News

- Rave reviews in:

- Performances on:
  - The Late Show With David Letterman
  - The Tonight Show With Jay Leno
  - Sessions at West 54th

NOW, THE FIRST SINGLE AND VIDEO:

"The Whispering Wind (Blows On By)"

Produced by Owen Bradley

Add Date: August 2nd

Video Just Added To CMT: Hot Shot Rotation!
**Most Added**

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<td>TIM MCGRAW Something Like That (Curb)</td>
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<td>SHANE MIRON Ordinary Love (MCA)</td>
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<td>DIXIE CHICKS Ready To Run (Monument)</td>
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**Most Increased Plays**

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**Breakers**

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<td>ANDY GRIGGS</td>
<td>I'll Go Crazy (RCA)</td>
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<tr>
<td>JESSICA ANDREWS</td>
<td>63% of our reporters on it (120 stations)</td>
</tr>
<tr>
<td>Tim</td>
<td>36 Adds + Moves 33-30</td>
</tr>
<tr>
<td>ANDY GRIGGS</td>
<td>I'll Go Crazy (RCA)</td>
</tr>
<tr>
<td>JESSICA ANDREWS</td>
<td>62% of our reporters on it (89 stations)</td>
</tr>
<tr>
<td>Tim</td>
<td>12 Adds + Moves 32-26</td>
</tr>
<tr>
<td>CHAD BROCK</td>
<td>Lightning Does The Work (Warner Bros.)</td>
</tr>
<tr>
<td>JESSICA ANDREWS</td>
<td>61% of our reporters on it (88 stations)</td>
</tr>
<tr>
<td>Tim</td>
<td>7 Adds + Holds at 25</td>
</tr>
</tbody>
</table>

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**Maximize Visibility**

- Cost effective plastic banners for your station.
- We print any logos or designs in up to four spot colors.
- Perfect for concerts, public appearances, expos & giveaways.
- Packaged on a roll and easy to use.

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Houston, Texas 77275-0250
713/507-4295 FAX
rr@reefindustries.com
www.reefindustries.com
GARY ALLAN
Where there's smoke...

It's dark, it's mysterious, and it sounds like a hit. Gary Allan is on fire!

Bill Fink - KZLA

"Smoke rings in the dark"

Produced by Tony Brown and Mark Wright. Associate producer Byron Hill

Going For Airplay Now
**Most Added**

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>ADS</th>
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<tbody>
<tr>
<td>MARTINA MCBRIDE I Love You</td>
<td>23</td>
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<tr>
<td>GEORGE STRAIT What Do You Say To That</td>
<td>21</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN Missing You</td>
<td>11</td>
</tr>
<tr>
<td>TIM MCGRAW Something Like That</td>
<td>7</td>
</tr>
<tr>
<td>JERRY KILGORE Love Trip</td>
<td>6</td>
</tr>
<tr>
<td>ANDY GRIGGS I'll Go Crazy</td>
<td>4</td>
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<tr>
<td>JESSICA ANDREWS You Go First</td>
<td>4</td>
</tr>
<tr>
<td>SHANE MINOR Ordinary Love</td>
<td>4</td>
</tr>
<tr>
<td>LIL MCCANN Crush</td>
<td>4</td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY Home</td>
<td>3</td>
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<tr>
<td>SHANE MCANALLY Are Your Eyes</td>
<td>3</td>
</tr>
<tr>
<td>YANKIE GREY All Things Considered</td>
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**Most Increased Points**

<table>
<thead>
<tr>
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<tbody>
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<td>TIM MCGRAW Something Like That</td>
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<td>741</td>
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<tr>
<td>GEORGE STRAIT What Do You Say To That</td>
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<tr>
<td>DIXIE CHICKS Ready To Run</td>
<td>445</td>
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<tr>
<td>MARK WILLS She's In Love</td>
<td>402</td>
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<td>JOHN MICHAEL MONTGOMERY Lonely And</td>
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<td>MARTINA MCBRIDE I Love You</td>
<td>356</td>
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<tr>
<td>CHAD BROCK Lightning Does...</td>
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**Most Increased Plays**

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<td>TIM MCGRAW Something Like That</td>
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</tr>
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<td>MARTINA MCBRIDE I Love You</td>
<td>218</td>
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<tr>
<td>GEORGE STRAIT What Do You Say To That</td>
<td>202</td>
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<tr>
<td>ANDY GRIGGS I'll Go Crazy</td>
<td>161</td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY Home</td>
<td>146</td>
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<tr>
<td>DIXIE CHICKS Ready To Run</td>
<td>132</td>
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<tr>
<td>MARILYN WILLIS She's In Love</td>
<td>122</td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY Home</td>
<td>104</td>
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<tr>
<td>MARTINA MCBRIDE I Love You</td>
<td>100</td>
</tr>
<tr>
<td>STEVE WARINER I'm Already Taken</td>
<td>91</td>
</tr>
</tbody>
</table>

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Talk about LUCK! In a promotion sponsored by local dairy Shamrock Farms, KNIX/Phoenix listener Gylene Hoyle won an opportunity on the Tim & Willy show to pick the correct inning and grand-slam hitter in the July 11 Arizona Diamondback vs. Oakland Athletics game. Believe it or not, Hoyle became $1 million richer when her lucky pick, Arizona Diamondbacks second baseman Jay Bell, blasted one out of the park for a grand slam during the 6th inning of Sunday's game. Seen here (l-r) are KNIX morning duo Tim Hattrick and Willy D., and Arizona's newest millionaires Gylene and Clayton Hoyle. Seated are the Hoyles' children, Kirsten and Clayton Jr.

FREE CAR, FREE CONCERT ... WHAT MORE COULD YOU ASK FOR?

WWKA/Orlando recently gave away an Isuzu "Little Red Rodeo" autographed by Collin Raye and a trip to Myrtle Beach to see Raye perform to lucky winner Jacqui White. White is seen here with K92FM evening personality Bobby Mitchell.

The mid-year country radio retreat is the Gulf Coast Country Radio Seminar
• Top Sessions from the top learning conference of the summer. Management, programming, sales, and music.
• Your $125 registration includes all sessions, a reception aboard the USS Alabama, dinner at the Wartime Aircraft Museum, breakfast, and lunch.

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This regional event is presented by Country Radio Broadcasters.
Country

**New & Active**

- DERYL DODD Sundown (Columbia)
  Total Stations: 10, Adds: 0, Points: 934, Plays: 169
- REBECCA LYNN HOWARD When My Dreams Come True (MCA)
  Total Stations: 24, Adds: 4, Points: 562, Plays: 128
- JERRY KILGORE Love Trip (Vigin)
  Total Stations: 18, Adds: 15, Points: 426, Plays: 82
- LILA MCCANN Crush (Astral/EGG)
  Total Stations: 12, Adds: 10, Points: 360, Plays: 71

Songs ranked by total points.

**National Radio Formats**

**ABC Radio Networks**

**Coast-To-Coast**

- Mark Edwards • (972) 991-9280

**Add:** BROOKS & DUNN Missing You
- COLLIN RAYE Start Over Georgia

**Hottest:**
- FAITH HILL Secret Of Life
- TIM MCGRAW Something Like That
- GEORGE STRAIT What Do You Say To That

**Real Country**

- Nicholas • (606) 966-9235

**Add:** DAVID BALL I Want To Talk About You
- DIKE CHICS Ready To Run
- KELSEYS My Heart's Still Beating
- GEORGE STRAIT What Do You Say To That

**Hottest:**
- DWIGHT YOYAM Crazy Little Thing Called Love
- MARK CHESNUTT You Hearted Never Stopped
- JUDEE MESSINA Lesson In Lovin'
- GEORGE JONES Choices
- ALAN JACKSON Little Man

**ALTERNATIVE PROGRAMMING**

**Steve Knoll • (800) 231-2818**

**Add:**
- TIM MCGRAW Something Like That
- SHANIA M Twain (Ordinary Love)
- JOHN MICHAEL MONTGOMERY Home To You
- LEE ROY PARNELL (She Won’t Be Lonely Long)
- JASON ALAN MILLER A Mother Of Time
- WILLKINSONS Rockin’ Blue

**Hottest:**
- DIKE CHICS Ready To Run
- VINCE GILL WE’VE LOST My Kind Of Woman

**BROADCAST PROGRAMMING**

**Warner Powers • (800) 426-9602**

**Super Country/Pure Country**

**Ken Moultrie**

**Add:** Ini add

**Hottest:**
- JUDEE MESSINA Lesson In Lovin'
- GEORGE STRAIT Write This Down
- TIM MCGRAW Please Remember Me
- LONESTAR Amazed
- DIKE CHICS Tonight The Heartaches On Me

**Mainstream Country**

**L.J. Smith**

**Add:**
- TIM MCGRAW Something Like That
- JOHN MICHAEL MONTGOMERY Home To You

**Hottest:**
- LONESTAR Amazed
- JUDEE MESSINA Lesson In Lovin'
- GEORGE STRAIT Write This Down
- TIM MCGRAW Please Remember Me
- LONESTAR Amazed
- DIKE CHICS Tonight The Heartaches On Me

**New Country**

**L.J. Smith**

**Add:**
- ANDY GRIGGS I Go Crazy

**Hottest:**
- MIKE MILLER Something Like That
- STEVE WARNER I’m Already Taken
- MARK WILLS She’s In Love

**Country Video**

**Supported by**

**JONES RADIO NETWORK**

**Jim Murphy • (383) 784-8700**

**U.S. Country**

- Penny Mitchell

**ADDs**
- JESSICA ANDREWS She’s In Love
- DIKE CHICS Ready To Run
- LILA MCCANN Crush
- SHANE NIXER Ordinary Love
- STEVE WARNER I’m Already Taken

**Hottest:**
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- STEVE WARNER I’m Already Taken

**Country Radio Network continued**

**ADDs**
- JESSICA ANDREWS She’s In Love
- DIKE CHICS Ready To Run
- LILA MCCANN Crush
- SHANE NIXER Ordinary Love
- STEVE WARNER I’m Already Taken

**Hottest:**
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- GEORGE STRAIT Write This Down
- LONESTAR Amazed
- DIKE CHICS Tonight The Heartaches On Me
- MIKE MILLER Something Like That
- STEVE WARNER I’m Already Taken

**CO COUNTRY**

**John Hendricks**

**ADDs:**
- BROOKS & DUNN Missing You
- JERRY KILGORE Love Trip
- JERRY TIPPIN Her
- CLAY WALKER Live. Laugh. Love

**Hottest:**
- LONESTAR Amazed
- ALABAMA (God Must Have Spent) A Little More Time On You
- MARK CHESNUTT You Hearted Never Stopped
- JUDEE MESSINA Lesson In Lovin’
- GEORGE JONES Choices
- ALAN JACKSON Little Man

**WESTWOOD ONE RADIO NETWORKS**

**Charlie Cook • (905) 284-8900**

**Mainstream Country**

- David Felker

**ADDs:**
- STEVE WARNER I’m Already Taken
- MARK WILLS She’s In Love

**Hottest:**
- LONESTAR Amazed
- GEORGE STRAIT Write This Down
- JUDEE MESSINA Lesson In Lovin’
- ALABAMA (God Must Have Spent) A Little More Time On You
- JUDEE MESSINA Lesson In Lovin’
- JUDEE MESSINA Lesson In Lovin’
- GEORGE STRAIT Write This Down
- JUDEE MESSINA Lesson In Lovin’
- LONESTAR Amazed
- ALABAMA (God Must Have Spent) A Little More Time On You
- CHELY WRIGHT Single White Female
- CHELY WRIGHT Little White Lies

**Hot Country**

- David Felker

**ADDs:**
- MARTINA MCBRIDE I Love You
- GEORGE STRAIT What Do You Say To That

**Hottest:**
- LONESTAR Amazed
- JUDEE MESSINA Lesson In Lovin’
- ALABAMA (God Must Have Spent) A Little More Time On You
- CHELY WRIGHT Single White Female
- CHELY WRIGHT Little White Lies

**COUNTRY VIDEO**

**Supported by**

**JONES RADIO NETWORK**

**Jim Murphy • (383) 784-8700**

**U.S. Country**

- Penny Mitchell
Most Played Recurrents

GEORGE STRAIT Write This Down (MCA)
MARTINA MCBRIDE Whatever You Say (RCA)
TIM MCGRAW Please Remember Me (Curb)
KENNY CHESNEY How Forever Feels (BNA)
ANDY GRIGGS You Won't Ever Be Lonely (RCA)
DIXIE CHICKS Tonight The Heartache's On Me (Monument)
STEVE WARINER Two Teardrops (Capitol)
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)
MARK WILLS Wish You Were Here (Mercury)
REBA MCENTIRE One Honest Heart (MCA)
DIAMOND RIO Unbelievable (Arista)
COLLIN RAYE Anyone Else (Epic)
DIXIE CHICKS You Were Mine (Monument)
KENNY ROGERS The Greatest (Dreamcatcher)
LEE ANN WOMACK I'll Think Of A Reason Later (MCA)
LILA McCANN With You (Asylum/EEG)
JO DEE MESSINA Stand Beside Me (Curb)
MARK CHESNUTT I Don't Want To Miss A Thing (MCA)
BILLY RAY CYRUS Busy Man (Mercury)
SAWYER BROWN Drive Me Wild (Curb)

TUNED-IN

KCY/San Antonio

Monday, July 19

10am

GEORGE STRAIT Where The Sidewalk Ends
COLLIN RAYE Anyone Else
GARTH BROOKS She's Every Man
LORRIE MORGAN Go Away
KEITH WHITLEY I'm No Stranger To The Rain
PAM TILLIS Maybe It Was Memphis
KENNY CHESNEY How Forever Feels
PATTY LOVELESS I'm Not That Kind Of Girl
STEVE WARINER What I Didn't Do
CLAY WALKER Dreaming With My Eyes
BROOKS & DUNN Reba If You See Him
LILA McCANN With You
GEORGE STRAIT Fool Hearted
ALABAMA How Do You Fall In Love
ALAN JACKSON Live! On Love
DIXIE CHICKS You Were Mine

3pm

GEORGE STRAIT Does Fort Worth Ever Cross
KENNY CHESNEY How Forever Feels
SHENANDOAH I Want To Be Loved Like That
FAITH HILL This Kiss
MARK CHESNUTT Bubba Shot The Jukebox
HOLLY DUNN Daddy's Hands
DIAMOND RIO Meet In The Middle
MARTINA MCBRIDE & Broken Wing
GARTH BROOKS Two Of A Kind, Working On...
STEVE WARINER Two Teardrops
SYLVIA Nobody
JOHNNY MONTGOMERY Can You Love Me...
NESTLESS HEART Why Does It Have To...
MARK WILLS I Do (Cherish You)
JOHN ANDERSON Straight Tequila Night

9pm

GARTH BROOKS The Dance
STEVE WARINER Two Teardrops
KENNY CHESNEY She's Got It All
ALAN JACKSON She's In Love
JOE DONIE A Right To Remember
TOBY KEITH He Ain't Worth Missing
DIXIE CHICKS You Were Mine
PERFECT STRANGER You Have A Right...
GEORGE STRAIT Let's Fall To Pieces Together
MARTINA MCBRIDE Ocean Front Property
TIM MCGRAW One Of These Days
PATTY LOVELESS I'm That Kind Of Girl
BRAD PAISLEY Who Needs Pictures
MARK CHESNUTT Bubba Shot The Jukebox
PAM TILLIS Maybe It Was Memphis

KAJA/San Antonio

Monday, July 19

10am

BROOKS AND DUNN Rock Scootin' Boogie
MARTINA MCBRIDE Whatever You Say
GARTH BROOKS The Dance
LILA McCANN With You
TRAVIS TRITT Anytime
MICHAEL MURPHY What's Forever For
ALABAMA (Good Must Have Spent)
COLLIN RAYE What The Heart Wants
GEORGE STRAIT A Fire I Can't Put Out
JOHN MICHAEL MONTGOMERY Home To You
DAVID KERSH Another You
JO DEE MESSINA Lesson In Lovin'
CHELY WRIGHT Single White Female
TRACY LAWRENCE That A Tear

3pm

PAM TILLIS Don't Tell Me What To Do
BRAD PAISLEY Who Needs Pictures
KENNY ROGERS The Greatest
CLAY WALKER One, Two, I Love You
DIXIE CHICKS You Were Mine
BROOKS & DUNN Brand New Man
TIM MCGRAW Please Remember Me
GEORGE STRAIT It Ain't Cool To Be Crazy
HAL KETCHUM Small Town Saturday Night
NEAL MCCOY The Girls Of Summer
MARK CHESNUTT This Heartache Never Sleeps
TRISHA YEARWOOD How Do I Live
ALAN JACKSON (Little Man)
DIXIE CHICKS Tonight The Heartache's On Me

9pm

TRISHA YEARWOOD I'll Still Love You More
GEORGE JONES Choices
MARK WILLS She's In Love
SUSAN ASHTON You're Lucky I Love You
JOHN MICHAEL MONTGOMERY Home To You
LEE ANN WOMACK (Now You See Me)
DODGE STONE Make Up In Love
KENNY CHESNEY You Had Me From Hello
LONESTAR Amazed
GEORGE STRAIT If You Ain't Lovin' (You...)
JO DEE MESSINA Bye Bye
CLAY WALKER Rumor Has It
ALAN JACKSON Don't Rock The Jukebox

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Country Reporters

Stations and their adds listed alphabetically by market

* = Mediabase 24/7 monitored

144 Monitored Reporters
40 Total Reporters
38 Current Playlists

Did Not Report, Playlist Frozen (2):
KZZX, Lincoln, NE
WLLR/Quad Cities, IA

www.americanradiohistory.com
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### Country Playlists

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<thead>
<tr>
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<th>WEEKLY TOTALS</th>
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<tbody>
<tr>
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<tr>
<td>George Strait/Write This Down</td>
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</tr>
<tr>
<td>Martina McBride/Love You</td>
<td>71 81</td>
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<td>72 83</td>
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### Country Playlists

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**Country Playlists**

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

**Market 11**

1. Bruce Springsteen - "Hurt"
2. Garth Brooks - "That's What Makes You Beautiful"
3.素质教育 - "I'm Not The Only One"
4. Reba McEntire - "God And Country Music"
5. Toby Keith - "Red Solo Cup"
6. Faith Hill - "Breathe"
7. Tim McGraw - "One Week"
8. George Strait - "I'll Never Get Over You"
9. Dierks Bentley - "Red Neck Woman"
10. Jake Owen - "인데"

**Market 12**

1. Eric Church - "Bayou Town"
2. Tim McGraw - "She's In Love With The Galaxy"
3. Miranda Lambert - "Lose Something"
4. Little Big Town - "Girl"
5. Lee Brice - "The Long Way"
6. Kacey Musgraves - "Breadline"
7. Blake Shelton - "God's Country"
8. Chase Rice - "Til It's Gone"
9. Thomas Rhett - "Look What God Gave Me"
10. Girl In A Country Bar - "Want It That Way"

**Market 13**

1. Brantley Gilbert - "I Don't Want The World To Know"
2. Chris Stapleton - "Either Way"
3. Chris Janson - "Buy Me A Boat"
4. Tyler Farr - "Workin' On Whiskey"
5. Jon Pardi - "Miss Me More"
6. Sam Hunt - "Body Like A Back Road"
7. Morgan Wallen - "Danger"
8. Morgan Evans - "Bad Things"
9. Michael Ray - "Think A Little Less"
10. Chase Rice - "Til It's Gone"

**Market 14**

1. Lady Antebellum - "Need You Now"
2. Chris Young - "Raised On Country"
3. Little Big Town - "Girl"
4. Hank Williams Jr. - "A Real Love Song"
5. Randy Travis - "On The Other Hand"
6. Tim McGraw - "She's In Love With The Galaxy"
7. George Strait - "I'll Never Get Over You"
8. Dierks Bentley - "Red Solo Cup"
9. Jake Owen - "인데"
10. Blake Shelton - "God's Country"

**Market 15**

1. Miranda Lambert - "Mama's Broken Heart"
2. Blake Shelton - "God's Country"
3. Kacey Musgraves - "Breadline"
4. Brantley Gilbert - "I Don't Want The World To Know"
5. Chris Stapleton - "Either Way"
6. Chris Janson - "Buy Me A Boat"
7. Tyler Farr - "Workin' On Whiskey"
8. Jon Pardi - "Miss Me More"
9. Morgan Wallen - "Danger"
10. Morgan Evans - "Bad Things"

**Market 16**

1. Brantley Gilbert - "I Don't Want The World To Know"
2. Chris Stapleton - "Either Way"
3. Chris Janson - "Buy Me A Boat"
4. Tyler Farr - "Workin' On Whiskey"
5. Jon Pardi - "Miss Me More"
6. Morgan Wallen - "Danger"
7. Morgan Evans - "Bad Things"
8. Michael Ray - "Think A Little Less"
9. Chase Rice - "Til It's Gone"
10. Girl In A Country Bar - "Want It That Way"

**Market 17**

1. Lady Antebellum - "Need You Now"
2. Chris Young - "Raised On Country"
3. Little Big Town - "Girl"
4. Hank Williams Jr. - "A Real Love Song"
5. Randy Travis - "On The Other Hand"
6. Tim McGraw - "She's In Love With The Galaxy"
7. George Strait - "I'll Never Get Over You"
8. Dierks Bentley - "Red Solo Cup"
9. Jake Owen - "inde"
10. Blake Shelton - "God's Country"
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*Source: American Radio History*
Need A Promo? Look To The Stars

Celebrity Suppliers provides stars for marketing events

For your next Thanksgiving-themed promotion, you might want to have the "Bandleader One" himself, Richard Sanders (a.k.a. "Les Nesseran"), do your station's turkey drop. Sanders is among dozens of personal shoppers eager to make personal appearances, do autographs or participate in radio station meet-and-greets or just about anything else that would make a marketing or promotion director salivate.

Costs for such services through Las Vegas-based Celebrity Suppliers depend on the particular personalities you desire, but the company makes doing these bit-event-marketing opportunities quite a bit easier. "We can provide celebrities for AC stations having fall festivals, grand openings or any other special event," notes President A.J. Sagman, who founded Celebrity Suppliers 14 years ago. "I have the home numbers of the managers of many musical groups and comedians."

Running Rebel With A Cause

Sagman formulated his interest in the business in 1975, when he was a UNLV student. It was there that he met a backup singer for such talents as Paul Anka, Cher and Donny Osmond. "He taught me the business and currently books many stars in Vegas, Laughlin and Reno," Sagman says.

Living in that glitzy locale enabled Sagman to rub elbows with a galaxy of stars, and his business quickly mushroomed. "About eight years ago I started getting calls from different entertainment companies. They didn't know where to go to get a celebrity for events like parades. I started pushing celebrities I knew and then started getting calls from other celebrities wanting to get pushed. They can fit many different themes."

For Nick At Nite-gearied promotions, stations will bring in the same kind of personality each Friday during a particular month. "They'll take them to the local auto dealership or whatever other client they have for a meet-and-greet," Sagman explains. "It's a cool co-sponsorship." Best known for her "Ellie May" role in The Beverly Hillbillies, Donna Douglas usually charges about $3,500 to mingle and mingle. Additional expenses would include airfare and a hotel stay (i.e., FM/Hollywood, Corporal Max Klinger), Jamie Farr, typically charges in the $10,000 range. I recently used Dona Carvey, and his fee was considerably more than these two," Sagman says. "It depends on popularity and how current the celebrity is."

Filling A Void

Sagman markets his own business by sending out thousands of postcards a year to radio stations. "Most radio people are fantastic and easy to work with. But some want celebrities to do a week somewhere in the country and gets treated like a king for a day."

Although first-run episodes of Leave It to Beaver haven't been on in years, "The Beav" (Matthers) usually charges about $4,500 per appearance. "Some celebrities want first-class airfare, limousines and food," Sagman reveals. "But most of '70s, '80s and '90s are easy to work with and don't need every possible expense."

Describing The Love Boat's "Isaac," Ted Lange, as "an easygoing guy," Sagman says he uses him "frequently for meet-and-greets. For '70s-themed disco events, I use Barry Williams (["Greg Brady" from The Brady Bunch]). He loves KC & The Sunshine Band, Sister Sledge and all the '70s music, so he's perfect for that theme. I always try pushing Sherman Hemsley [The Jeffersons' "George Jefferson"] because I'd like meeting him myself, but I haven't worked with him yet."

Affable OBs

Former pro football quarterbacks Earl Morrall, Johnny Unitas and Roger Staubach are among the most cooperative sports personalities, according to Sagman. They want to work and meet people. While they might not be hot now, they aren't cheap. They enjoy doing it and are there with a smile. "Some musical groups, however, can be a different story. They have attitudes and must be reminded to smile because they're being paid," Sagman says. "Luckily, I haven't had any nos. I've also heard horror stories about groups who've become drunk and didn't come out of their room."

Stations employing companies like Sagman's will probably eliminate working with middlemen. "In my business, it's all about knowing who to call to save time and money," he says. "I ask these people on a regular basis, so I can get better prices than radio station marketing directors or entertainment companies."

As usual, planning ahead is the best advice. "Six months is perfect," says Sagman. "After securing the celebrity, the station can immediately start advertising and selling tickets. We do all the contracting and paperwork."
R&R AC Top 30

July 30, 1999

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<td>I Will Remember You</td>
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<td>Shania Twain</td>
<td>From This Moment On</td>
<td>Mercury/IDJMG</td>
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<td>Britney Spears</td>
<td>Sometimes (Jive)</td>
<td>Jive</td>
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<tr>
<td>Elton John</td>
<td>Headley and Scott</td>
<td>Chrysalis</td>
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<td>That Don't Impress Me Much</td>
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<tr>
<td>Shania Twain</td>
<td>You've Got A Way</td>
<td>Mercury</td>
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<td>Vonda Shepard</td>
<td>W/Emily Saliers Baby, Don't You...</td>
<td>Island/IDJMG</td>
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<tr>
<td>Boyz 2</td>
<td>No Matter What</td>
<td>Arista</td>
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<tr>
<td>Monica</td>
<td>Angel Of Mine</td>
<td>Arista</td>
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<td>Livin' La Vida Loca</td>
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<td>All-4-One</td>
<td>I Will Be Right Here</td>
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<td>Natalie Cole</td>
<td>Snowfall On The Sahara</td>
<td>Elektra</td>
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<td>Sophie B. Hawkins</td>
<td>Lost Your Way (Columbia)</td>
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<tr>
<td>Madonna</td>
<td>Beautiful Stranger</td>
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<tr>
<td>Kenny G</td>
<td>What A Wonderful World</td>
<td>Arista</td>
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<tr>
<td>Ricky Martin</td>
<td>She's All I Ever Had</td>
<td>C2/Columbia</td>
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<tr>
<td>Sugar Ray</td>
<td>Every Morning</td>
<td>Lava/Atlantic</td>
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<tr>
<td>Cher</td>
<td>Strong Enough</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Sky</td>
<td>Love Song</td>
<td>Arista</td>
</tr>
<tr>
<td>Quincy Jones F/S. Garrett &amp; E. DeBarge</td>
<td>I'm Yours (Qwest/WB)</td>
<td>Qwest/WB</td>
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Most Added

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<tr>
<th>Artist</th>
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<tr>
<td>Chris Gaines</td>
<td>Lost In You</td>
<td>Capitol</td>
<td>46</td>
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<td>Green Day</td>
<td>American Idiot</td>
<td>Reprise</td>
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<td>Good Riddance</td>
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<td>Green Day</td>
<td>Wake Me Up When September Ends</td>
<td>Reprise</td>
<td>43</td>
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<td>Green Day</td>
<td>Boulevard Of Broken Dreams</td>
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<tr>
<td>Green Day</td>
<td>Minority Rule</td>
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Most Increased Plays

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<td>Britney Spears</td>
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<tr>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
<td>Mercury</td>
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<tr>
<td>Ricky Martin</td>
<td>She's All I Ever Had</td>
<td>C2/Columbia</td>
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<tr>
<td>Boyz II Men</td>
<td>No Matter What</td>
<td>Lava/Atlantic</td>
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<tr>
<td>Chris Gaines</td>
<td>Lost In You</td>
<td>Capitol</td>
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<tr>
<td>Britney Spears</td>
<td>Sometimes</td>
<td>Jive</td>
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<tr>
<td>Kenny G &amp; Louis Armstrong</td>
<td>What A Wonderful World</td>
<td>Arista</td>
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<tr>
<td>Brickman &amp; Porter Wagoner</td>
<td>Destiny</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>Edwin McCain</td>
<td>I Could Not Ask For More</td>
<td>Lava/Atlantic</td>
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<tr>
<td>Enrique Iglesias</td>
<td>Balancamos</td>
<td>Warner Bros.</td>
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New & Active

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<tr>
<td>John Tesh</td>
<td>Heart Of The Sunrise</td>
<td>GTS Productions</td>
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<tr>
<td>Kathy Troccoli</td>
<td>Remember</td>
<td>Monarch</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>Pacin The Cage</td>
<td>Margaritaville</td>
</tr>
<tr>
<td>James Ingram</td>
<td>Believe In Those Love Songs</td>
<td>Interscope/Mercury</td>
</tr>
<tr>
<td>Chris Gaines</td>
<td>Lost In You</td>
<td>Capitol</td>
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</tbody>
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| Robert Palmer | True Love (Pyramid) | Pyramid |
| Paul Anka | Do I Love You (Epic) | Epic |
| Elvis Costello | She | Island/IDJMG |

Songs ranked by total plays for the paid week of Sunday 7/11-Saturday 7/18. New songs bolded. Songs unreported do not count toward overall total unless a song is ranked #1. Most Increased Plays from the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.
### Most Played Recurrants

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label/Source</th>
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<tbody>
<tr>
<td>SAVAGE GARDEN</td>
<td>Truly Madly Deeply (Columbia)</td>
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<tr>
<td>SHANIA TWAIN</td>
<td>You're Still The One (Mercury/IDJMG)</td>
</tr>
<tr>
<td>R. KELLY &amp; CELINE DION</td>
<td>I'm Your Angel (Jive)</td>
</tr>
<tr>
<td>BACKSTREET BOYS</td>
<td>All I Have To Give (Jive)</td>
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<tr>
<td>FAITH HILL</td>
<td>This Kiss (Warner Bros.)</td>
</tr>
<tr>
<td>EDWIN MCCAIN</td>
<td>I'll Be (Lava/Atlantic)</td>
</tr>
<tr>
<td>LeANN RIMES</td>
<td>How Do I Live? (Curb/Atlantic)</td>
</tr>
<tr>
<td>ELTON JOHN &amp; LeANN RIMES</td>
<td>Written In The Stars (Curb/Atlantic)</td>
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<tr>
<td>BACKSTREET BOYS</td>
<td>I'll Never Break Your Heart (Jive)</td>
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<tr>
<td>NATALIE IMBRUGLIA</td>
<td>Tom (RCA)</td>
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<tr>
<td>PHIL COLLINS</td>
<td>True Colors (Atlantic)</td>
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<tr>
<td>W. HOUSTON &amp; M. CAREY</td>
<td>When You Believe (From ... ) (DreamWorks)</td>
</tr>
<tr>
<td>PAULA COLE</td>
<td>I Don't Want To Wait (Imago/WB)</td>
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<tr>
<td>CELINE DION</td>
<td>My Heart Will Go On (550 Music/Epic)</td>
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<tr>
<td>BACKSTREET BOYS</td>
<td>As Long As You Love Me (Jive)</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>I Still Believe (Columbia)</td>
</tr>
<tr>
<td>JIM BRICKMAN &amp; MICHAEL W SMITH</td>
<td>Love Of My Life (Windham Hill)</td>
</tr>
<tr>
<td>JEWEL</td>
<td>Hands (Atlantic)</td>
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<tr>
<td>ERIC CLAPTON</td>
<td>My Father's Eyes (Duck/Reprise)</td>
</tr>
<tr>
<td>AEROSMITH</td>
<td>I Don't Want To Miss A Thing (Columbia)</td>
</tr>
</tbody>
</table>

### Going For Adds 8/299

**AC**

- ERIC CLAPTON: Blue Eyes Blue (Columbia/Reprise)
- MARTINA McBRIDE: I Love You (Columbia/RCA)
- 'N SYNC/GLORIA ESTEFAN: Music Of My Heart (Epic)
- SIXPENCE NONE THE RICHER: There She Goes (Squint/Elektra/EEG)
- TONIC: You Wanted More (Universal)

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Columbia, MO 65201-6081

For The Best Auditorium Test Hook Tapes
**Hot AC Top 30**

**July 30, 1999**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST TITLE LABEL</th>
<th>TOTAL PLAYS</th>
<th>GROSS IMPRESSIONS</th>
<th>DAY PART</th>
<th>NETWORK</th>
<th>TOTAL STATIONS</th>
<th>ADDS</th>
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<tr>
<td>1</td>
<td>SMASH MOUTH All Star (Interscope)</td>
<td>3312</td>
<td>3172 380573</td>
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<td>82/1</td>
<td>15 254 63</td>
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<td>2</td>
<td>SARAH MCLACHLAN I Will Remember You (Arista)</td>
<td>2963</td>
<td>2802 288195</td>
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<td>89/0</td>
<td>10 254 52</td>
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<td>TAL BACHMAN She's So High (Columbia)</td>
<td>2816</td>
<td>2408 284706</td>
<td>14</td>
<td>88/1</td>
<td>16 254 71</td>
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<td>4</td>
<td>SIXPENCE NONE THE RICHER Kiss Me (Squid/Columbia)</td>
<td>2413</td>
<td>2600 278336</td>
<td>37</td>
<td>86/0</td>
<td>13 254 73</td>
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<td>RICKY MARTIN Livin' La Vida Loca (C2/Columbia)</td>
<td>2341</td>
<td>2675 243512</td>
<td>16</td>
<td>75/6</td>
<td>33 254 79</td>
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<td>6</td>
<td>EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)</td>
<td>2337</td>
<td>2274 231237</td>
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<td>82/6</td>
<td>17 254 74</td>
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<td>7</td>
<td>FASTBALL Out Of My Head (Hollywood)</td>
<td>2304</td>
<td>2185 226431</td>
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<td>79/2</td>
<td>20 254 71</td>
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<tr>
<td>8</td>
<td>GOO GOO DOLLS Slide (Warner Bros.)</td>
<td>2268</td>
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<td>86/9</td>
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<td>MADONNA Beautiful Stranger (Maverick/WB)</td>
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<td>SHANIA TWAIN That Don't Impress Me Much (Mercury/IDMG)</td>
<td>2028</td>
<td>1984 239622</td>
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<td>MATCHBOX 20 Back 2 Good (Lava/Atlantic)</td>
<td>1969</td>
<td>1889 199444</td>
<td>30</td>
<td>77/0</td>
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<td>12</td>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
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<td>2173 236057</td>
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<td>13</td>
<td>PEARL JAM Last Kiss (Epic)</td>
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<td>2074 231074</td>
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<td>68/6</td>
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<td>SUGAR RAY Somebody (Lava/Atlantic)</td>
<td>1708</td>
<td>1470 191681</td>
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<td>70/1</td>
<td>26 254 74</td>
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<td>CITIZEN KING Better Days (And The Bottom.) (Warner Bros.)</td>
<td>1701</td>
<td>1656 161429</td>
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<td>16</td>
<td>EVERLAST What's It Like (Tommy Boy)</td>
<td>1659</td>
<td>1805 176757</td>
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<td>BACKSTREET BOYS I Want It That Way (Jive)</td>
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<td>1592 145552</td>
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<td>BARENaked LADIES Call And Answer (Reprise)</td>
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<td>BLESSED UNION OF SOULS Hey Leonardo (She Likes...) (Reprise)</td>
<td>1488</td>
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<td>SANTA FE FROB THOMAS Smooth (Arista)</td>
<td>1171</td>
<td>1067 150993</td>
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<td>1004 102767</td>
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<td>629 91706</td>
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<td>JOHN MELLENCAMP I'm Not Running Anymore (Columbia)</td>
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<td>694 81384</td>
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<td>ALANIS MORISSETTE So Pure (Maverick/Reprise)</td>
<td>631</td>
<td>492 58738</td>
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<td>RICKY MARTIN La Copa De La Vida (C2/Columbia)</td>
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<td>FABRIZIO SORSTEEN Praise You (Sire/Atlantic/Caroline)</td>
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**Most Added**

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<tbody>
<tr>
<td>PRETENDERS Human (Warner Bros.)</td>
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<tr>
<td>LEN Steal My Sunshine (Work/Epic)</td>
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<td>CHRIS GAINES Lost In You (Capitol)</td>
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<td>CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)</td>
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<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
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<tr>
<td>SANTANA IROB THOMAS Smooth (Arista)</td>
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<td>RICKY MARTIN She's All I Ever Had (C2/Columbia)</td>
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<tr>
<td>PEARL JAM Last Kiss (Epic)</td>
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<td>TRAIN Meet Virginia (A&amp;M/Atlantic)</td>
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<tr>
<td>LERN Steal My Sunshine (Work/Epic)</td>
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**Most Increased Plays**

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<th>TOTAL PLAYS</th>
<th>ADDS</th>
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<tbody>
<tr>
<td>PEARL JAM Last Kiss (Epic)</td>
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<tr>
<td>SUGAR RAY Somebody (Lava/Atlantic)</td>
<td>+238</td>
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<td>TAL BACHMAN She's So High (Columbia)</td>
<td>+208</td>
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<tr>
<td>CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)</td>
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<td>LEN Steal My Sunshine (Work/Epic)</td>
<td>+176</td>
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<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros)</td>
<td>+174</td>
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<td>SARAH MCLACHLAN I Will Remember You (Arista)</td>
<td>+161</td>
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<tr>
<td>SMASH MOUTH All Star (Interscope)</td>
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<tr>
<td>ALANIS MORISSETTE So Pure (Maverick/Reprise)</td>
<td>+139</td>
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</tr>
<tr>
<td>JEREMY TOBACK You Make Me Feel (RCA)</td>
<td>+129</td>
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**Breakers**

No Songs Qualified For Breaker Status This Week
ERIC CLAPTON
BLUE EYES BLUE

PRODUCED BY ROB CAVALLO
MIXED BY CHRIS LORD-ALGE

FROM THE COLUMBIA/SONY MUSIC SOUNDTRACK: MUSIC FROM THE MOTION PICTURE
RUNAWAY BRIDE

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## Most Played Recurrents

<table>
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<tr>
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<th>Artist</th>
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<tbody>
<tr>
<td>Save Tonight</td>
<td>EAGLE-EYE CHERRY</td>
</tr>
<tr>
<td>Fly Away (Virgin)</td>
<td>LENNY KRAVITZ</td>
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<tr>
<td>Torn (RC)</td>
<td>NATALIE IMBRUGLIA</td>
</tr>
<tr>
<td>Believe (Warner Bros)</td>
<td>CHER</td>
</tr>
<tr>
<td>Iris (Warner Sunset/Reprise)</td>
<td>SHAWN MULLINS</td>
</tr>
<tr>
<td>So You Want More (Universal)</td>
<td>Goo Goo Dolls</td>
</tr>
<tr>
<td>Angel (Warner Sunset/Reprise)</td>
<td>SARAH McLACHLAN</td>
</tr>
<tr>
<td>My Favorite Mistake (A&amp;M)</td>
<td>SHERYL CROW</td>
</tr>
<tr>
<td>Crush (RCA)</td>
<td>DAVE MATTHEWS BAND</td>
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<tr>
<td>Jumper (Elektra/EGG)</td>
<td>THIRD EYE BLIND</td>
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<tr>
<td>Real World (Lava/Atlantic)</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td>Time Of Your Life (Good Riddance) (Reprise)</td>
<td>GREEN DAY</td>
</tr>
<tr>
<td>Run (Hollywood/Atlantic)</td>
<td>COLLECTIVE SOUL</td>
</tr>
<tr>
<td>Anything But Down (A&amp;M)</td>
<td>SHERYL CROW</td>
</tr>
<tr>
<td>3am (Lava/Atlantic)</td>
<td>MATCHBOX 20 3am</td>
</tr>
<tr>
<td>I'll Be (Lava/Atlantic)</td>
<td>EDWIN McCAIN</td>
</tr>
<tr>
<td>You Get What You Give (MCA)</td>
<td>NEW RADICALS</td>
</tr>
<tr>
<td>Semi-Charmed Life (Elektra/EGG)</td>
<td>THIRD EYE BLIND</td>
</tr>
<tr>
<td>Inside Out (RCA)</td>
<td>EVE 6 Inside Out (RCA)</td>
</tr>
<tr>
<td>The Way (Hollywood)</td>
<td>FASTBALL</td>
</tr>
</tbody>
</table>

## Tuned-In Hot AC

### WKTW/Milwaukee
- **Monday, July 19**
  - **10am**
    - JIMMY CLIFF: I Can See Clearly Now
    - JOHN MELLANCAMP: I'm Not Running
    - BACKSTREET BOYS: As Long As You Love Me
    - PAT BENATAR: Hit Me With Your Best Shot
    - JON SECADA: Just Another Day
    - BARENAKED LADIES: Call & Answer
    - SUGAR RAY: Fly
    - THIRD EYE BLIND: Semi-Charmed Life
    - GOD GOO DOLLs: Slide
    - SHAWN COLVIN: Sunny Came Home
  - **3pm**
    - MIKE & THE MECHANICS: The Living Years
    - PAT BENATAR: We Belong
    - MATCHBOX 20: Back 2 Good
    - BACKSTREET BOYS: I Want It That Way
    - PHIL COLLINS: Take Me Home
    - HODIE & THE BLOWFISH: Only Wanna Be...
    - BARENAKED LADIES: Call & Answer
    - JEWEL: Fools Games
    - SUGAR RAY: Every Morning
  - **11pm**
    - JOHN MELLANCAMP: Wild Night
    - UB40: Red Red Wine
    - TAL BACHMAN: She's So High
    - THIRD EYE BLIND: How's It Going To Be?
    - MADONNA: Lucky Star
    - HODIE & THE BLOWFISH: Time
    - SHERYL CROW: Anything But Down
    - ERIK CARMEN: Hungry Eyes
    - SMASH MOUTH: Walkin' On The Sun
    - PHIL COLLINS: You'll Be In My Heart
    - BARENAKED LADIES: One Week
    - HALL & DATES: Kiss On My List
    - ALANIS MORRISSETTE: You Learn

### WMYX/Milwaukee
- **Monday, July 19**
  - **10am**
    - SHANIA TWAIN: You're Still The One
    - MODERN ENGLISH: I Will With You
    - JENNIFER LOPEZ: If You Had My Love
    - SPIN DOCTORS: Little Miss Can't Be Wrong
    - PHIL COLLINS: You're In My Heart
    - MARIAN CAREY: Fantasy
    - BARENAKED LADIES: It's All Been Done
    - BRYAN ADAMS: Please Forgive Me
    - SMASH MOUTH: All Star
    - QUEEN: Crazy Little Thing Called Love
    - SARAH McLACHLAN: Angel
    - HOOTIE & THE BLOWFISH: Only Wanna Be...
  - **3pm**
    - SARAH McLACHLAN: Adia
    - PAT BENATAR: Hit Me With Your Best Shot
    - BACKSTREET BOYS: I Want It That Way
    - COLLECTIVE SOUL: December
    - NO MERCY: Where Do You Go
    - GOD GOO DOLLs: Name
    - JENNIFER LOPEZ: If You Had My Love
    - ELTON JOHN: Candle In The Wind (Live)
    - SUGAR RAY: Every Morning
    - HODIE & THE BLOWFISH: Hold My Hand
    - 98 DEGREES: The Hardest Thing
    - SIMPLE MINDS: Don't You (Forget About Me)
    - GENESIS: Misunderstanding
    - SIXPENCE NONE THE RICHER: Kiss Me
  - **11pm**
    - SIXPENCE NONE THE RICHER: Kiss Me
    - SPIN DOCTORS: Little Miss Can't Be Wrong
    - NO MERCY: Where Do You Go
    - JOAN Jett & THE BLACKHEARTS: Love
    - FLEETWOOD MAC: Don't Stop
    - CHANU/RAH: Tadahumpung
    - CHER: Believe
    - GOD GOO DOLLs: I'm
    - MARIAN CAREY: Fantasy
    - TAL BACHMAN: She's So High
    - HEIGHTS: How Do You Talk To An Angel
    - JENNIFER PAIGE: Crush

---

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**Mediabase Research**

Monitored airplay data supplied by Medibase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 7/19. © 1999, R&R Inc.
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THE CRANBERRIES "JUST MY IMAGINATION"

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ON TOUR: 8/5 - 9/18
### Top 20

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Total Plays</th>
<th>뮴</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SMASH MOUTH All Star (Interscope)</td>
<td>1681</td>
<td>32/0</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>TAL BACHMAN She's So High (Columbia)</td>
<td>1302</td>
<td>33/1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FASTBALL Out Of My Head (Hollywood)</td>
<td>1270</td>
<td>32/1</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CITIZEN KING Better Days (And The Bottom.) (Warner Bros.)</td>
<td>1069</td>
<td>28/1</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PEARL JAM Last Kiss (Epic)</td>
<td>1011</td>
<td>31/1</td>
<td></td>
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<tr>
<td>6</td>
<td>SUGAR RAY Someday (Lava/Atlantic)</td>
<td>985</td>
<td>32/0</td>
<td></td>
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<tr>
<td>7</td>
<td>BARENAKED LADIES Call And Answer (Reprise)</td>
<td>933</td>
<td>30/0</td>
<td></td>
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<tr>
<td>8</td>
<td>EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)</td>
<td>909</td>
<td>32/0</td>
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<tr>
<td>9</td>
<td>GOO G00 DOLS Black Balloon (Warner Bros.)</td>
<td>895</td>
<td>31/1</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>EVERLAST What It's Like (Tommy Boy)</td>
<td>882</td>
<td>29/0</td>
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<tr>
<td>11</td>
<td>MADONNA Beautiful Stranger (Maverick/WB)</td>
<td>841</td>
<td>25/0</td>
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</tr>
<tr>
<td>12</td>
<td>BLISS UNION Of Souls Hey Leonardo... (Push/2)</td>
<td>764</td>
<td>22/1</td>
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<tr>
<td>13</td>
<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
<td>740</td>
<td>29/5</td>
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</tr>
<tr>
<td>14</td>
<td>SANTANA F/ROB THOMAS Smooth (Arista)</td>
<td>738</td>
<td>28/5</td>
<td></td>
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<tr>
<td>15</td>
<td>SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)</td>
<td>701</td>
<td>28/5</td>
<td></td>
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<tr>
<td>16</td>
<td>GOO G00 DOLS Slide (Warner Bros.)</td>
<td>645</td>
<td>30/0</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>MATCHBOX 20 Back 2 Good (Lava/Atlantic)</td>
<td>638</td>
<td>30/0</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>LENNY KRAVITZ Fly Away (Virgin)</td>
<td>634</td>
<td>28/0</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>618</td>
<td>28/0</td>
<td></td>
</tr>
</tbody>
</table>

**23 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 7/18-7/24. © 1999, R&R Inc.**

### New & Active

<table>
<thead>
<tr>
<th>Artist</th>
<th>Total Plays</th>
<th>mü</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW RADICALS Someday We’ll Know (MCA)</td>
<td>499</td>
<td>28/0</td>
<td></td>
</tr>
<tr>
<td>STRETCH PRINCESS Sorry (Wind-up)</td>
<td>487</td>
<td>24/0</td>
<td></td>
</tr>
<tr>
<td>LIT My Own Worst Enemy (Roadrunner)</td>
<td>433</td>
<td>24/0</td>
<td></td>
</tr>
<tr>
<td>ALANIS MORISSETTE So Pure (Maverick/Reprise)</td>
<td>424</td>
<td>23/0</td>
<td></td>
</tr>
<tr>
<td>CHRIS ISAAK Baby Did A Bad Bad Thing (Reprise)</td>
<td>386</td>
<td>22/0</td>
<td></td>
</tr>
</tbody>
</table>

**Songs ranked by total plays**

### Contributing Stations

- **KPEK/Ripon, CA**: NRG/Radio One, Inc.
- **KXME/Austin, TX**: REM Music, Inc.
- **KLLY/Bakersfield, TX**: Premiere Radio Network
- **KPEK/Ripon, CA**: NRG/Radio One, Inc.
- **WMEZ/Boston, MA**: Premiere Radio Network
- **WNNX/Syracuse, NY**: Premiere Radio Network
- **WFLC/Charlotte, NC**: Premiere Radio Network
- **WMEZ/Chicago, IL**: Premiere Radio Network
- **KZII/Sacramento, CA**: Premiere Radio Network
- **WQTK/Louis, MO**: Premiere Radio Network
- **KOKB/Salt Lake City, UT**: Premiere Radio Network
- **KYFM/San Diego, CA**: Premiere Radio Network
- **KIRR/Seattle, WA**: Premiere Radio Network
- **KZ1X/Reno, NV**: Premiere Radio Network
- **KSCI/Santa Ana, CA**: Premiere Radio Network
- **KMKX/Santa Rosa, CA**: Premiere Radio Network
- **WSRX/Tampa, FL**: Premiere Radio Network
- **WZFT/Secon, AZ**: Premiere Radio Network
- **WWRE/West Palm Beach, FL**: Premiere Radio Network
- **WKLW/Winchester, MA**: Premiere Radio Network

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**KAMX/Austin**

**Monday, July 19**

2pm

- SHAWN COLVIN Sunny Came Home
- FASTBALL Out Of My Head
- STRETCH PRINCESS Sorry
- BLACK CROWES Hard To Handle
- NEW RADICALS Someday We’ll Know
- CAKE Never There
- SHERYL CROW Strong Enough
- GARBAGE Special
- SARAH MCLACHLAN Angel
- GOO G00 DOLS My Sunshine (Work/Epic)

4pm

- SARAH MCLACHLAN Will Remember You
- LITA PAUL She’s So High
- GREEN DAY Time Of Your Life (Good Riddance)
- GINGER MACKENZIE Last Kiss
- SMASH MOUTH All Star
- SIXPENCE NONE THE RICHER About You
- MADONNA Beautiful Stranger
- EDWIN MCCAIN I’ll Be

7pm

- ROMANTICS What A Life About You
- OASIS Champagne Supernova
- GARBAGE Special
- u2 With Or Without You
- SANTANA F/ROB THOMAS Smooth
- SHERYL CROW My Favorite Mistake
- BARENAKED LADIES Call & Answer
- CURE Love Song
- SUGAR RAY Someday

9pm

- SARAH MCLACHLAN I Will Remember You
- TAL BACHMAN She’s So High
- GREEN DAY Time Of Your Life (Good Riddance)
- GINGER MACKENZIE Last Kiss
- SMASH MOUTH All Star
- SIXPENCE NONE THE RICHER About You
- MADONNA Beautiful Stranger
- EDWIN MCCAIN I Could Not Ask For More

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**TUNED-IN**
RadioResearch.Com Makes ‘Magic’ In Madison

Successful night and weekend specialty show uses online music testing and marketing

AC WMGN (Magic 98)/Madison, WI presents a smooth jazz specialty show hosted by Katherine Vaughn that is so successful that its Sunday morning edition routinely claims No. 1 25-54, while the weeknight version generally scores in the top five. Vaughn’s musical instincts are obviously on-the-money, but there’s always a place for audience feedback.

With this in mind, about six months ago WMGN PD Pat O’Neill began working with RadioResearch.Com for music testing and marketing. “We’re thrilled with it,” he says.

Here’s how it works: Listeners are invited to join WMGN’s advisory panel via the station’s website (www.mg98.com). About 500 have responded so far. Those listeners then participate in weekly music testing, listening to song books over their computers and answering brief perceptual questions. In return, they receive regular e-mail updates about contests and station events.

For the most part, O’Neill re-sources the station’s opinions about AC, but in May he conducted a test about the station’s NAC/smooth jazz programming. The sample size was 24, and their ages were 25-60. The accompanying sidebar shows the top-testing songs among this group.

The following perceptual questions were another component of the test: “How can we improve our smooth jazz programming?”

“Which are your favorite artists?”

“You would be interested in attending a future listener event where you could help select the music we play?”

“You would listen to a 24-hour Smooth Jazz radio station?”

Below are some verbatim listener comments.

Inadvertently touching on the need to build artist awareness in this format, one man said, “I do like the Sunday morning music you play, but I don’t know the artists or the song names.” A 41-year-old woman added, “As the songs are not the popular songs heard often, it is hard to identify them. I do enjoy this music at quiet times. I do love the Celtic music — Enya, Clannad, etc. I found out about these artists through Magic at Night.”

Tanya, 39, said, “I would be interested in a 24-hour Jazz station. When I’m in Chicago, I listen to WNUA. I love that station.”

One woman commented, “My favorite artists are Kenny G and Chuck Mangione. At work I tend to listen to a lot of jazz CDs.”

Another said, “Would probably listen to a Smooth Jazz station. I do like the one out of Milwaukee [WIZI].”

JAS: Janus Jazz Aspen Snowmass

Diverse artist roster delights in dramatic mountain setting

The ninth Janus Jazz Aspen at Snowmass music festival was held June 17-20 amid the grandeur of the Colorado Rockies. Artists spanning a variety of musical genres — jazz, R&B, blues, Latin and pop — performed before an upscale, party-hearty crowd over the event’s four evenings.

JAS, founded by jazz pianist and music educator James Horowitz, comprises several programs. There are two large festivals — like the one I attended in June and another over Labor Day — as well as a series of 10 free summer concerts. Horowitz’s commitment to youth is evident in the JAS Triennial Monk Institute Jazz Colony, an all-school scholarship residence program that allows aspiring jazz artists to work with jazz legends in master classes, seminars and performances. JAS also collaborates with another nonprofit organization, A Grass Roots Aspen Experience, to enable disadvantaged youth to attend festival weekends and make the connection between jazz and the broader American cultural experience. The JAS High School Big Band uses curricular materials from Jazz at Lincoln Center and offers youngsters a rehearsal process that encompasses jazz history.

Daily thunderstorms and cold night temperatures worked against the outdoor venue somewhat, but a massive tent offered protection for those with reserved seats, as well as for artists on the steeply elevated stage. Roberts Flack opened the festival with a set based on her numerous hits, all rendered with characteristic artfulness. Lavay Smith & The Red Hot Skillet Lickers followed with an energetic jump, live and swing set that had the crowd out of their seats and line dancing.

The following night Diana Krall and her trio gave a breathtaking performance. Ably supported by Russell Malone’s astonishing guitarwork, Krall catalyzed the audience with the beauty of her vocals (intonation, phrasing — she’s got it all!), her accomplished piano playing and her song selection. You could have heard the proverbial pin drop during “A Wild Romance” and especially the poignant title track from her latest CD, When I Look in Your Eyes. Headliner Ray Charles apologized in a husky voice, saying laryngitis prevented him from performing. His orchestra, with assistance from Krall, concluded the evening.

On Saturday blues prodigy Jonny Lang blew everyone away. The 18-year-old, who sounds like a cross between Howlin’ Wolf and a really old Joe Jackson, played with complete authority and grew out lyrics to such tunes as “Little Schoolgirl” and “A Quitter Never Wins” in a distinctive baritone. Headliner Al Green closed with a smooth, funky, soulful set that was a reminder that he remains one of the finest singers of this era.

Sunday performances included a free gospel show by the Colorado Mass Choir; Bruce Hornsby and the Ibeyi Brothers closed the festival.

Another component of JAS is “After Dark,” a series of offsite performances that showcase next-wave and emerging artists in more intimate settings. The emphasis this year was on swing and the music of Cuba. My favorite moment at JAS was seeing Cuban jazz piano virtuoso Chucho Valdés play in a lovely small club. I knew Valdés’ record-ed music with Irakere and as a soloist, but experiencing his mastery in person was truly humbling. Few performances I’ve heard can equal his medley of “My Funny Valentine” and “But Not For Me.”

Top O’ The Pops In Madison

Here are WMGN’s best-testing NAC/smooth jazz titles based on RadioResearch.Com methodology. The songs are listed by popularity (“Top”), but scores for familiarity (“Freq”) and burnout (“Tired”) are shown as well.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Group</th>
<th>Rec</th>
<th>Freq</th>
<th>Pop</th>
<th>Tired</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Diana Blue</td>
<td>Tim Weisberg</td>
<td>75%</td>
<td>3.82</td>
<td>6%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Amana</td>
<td>Spyro Gyra</td>
<td>75%</td>
<td>3.71</td>
<td>17%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Caribbean Blue</td>
<td>Enya</td>
<td>79%</td>
<td>3.67</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Smiles &amp; Smiles To Go</td>
<td>Larry Carlton</td>
<td>58%</td>
<td>3.62</td>
<td>7%</td>
<td></td>
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<tr>
<td>5</td>
<td>Castle Of Dreams</td>
<td>Dave Koz</td>
<td>79%</td>
<td>3.61</td>
<td>21%</td>
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<tr>
<td>6</td>
<td>Variations On The Canon</td>
<td>George Winston</td>
<td>83%</td>
<td>3.61</td>
<td>15%</td>
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<tr>
<td>7</td>
<td>Turning Day Into Night</td>
<td>Nelson Rangell</td>
<td>67%</td>
<td>3.60</td>
<td>6%</td>
<td></td>
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<tr>
<td>8</td>
<td>Take 5</td>
<td>Harvey Mason</td>
<td>58%</td>
<td>3.50</td>
<td>7%</td>
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<tr>
<td>9</td>
<td>Tell It Like It Is</td>
<td>M. Lington/I.B. Caldwell</td>
<td>67%</td>
<td>3.50</td>
<td>25%</td>
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<tr>
<td>10</td>
<td>This Masquerade</td>
<td>David Sanborn</td>
<td>88%</td>
<td>3.50</td>
<td>10%</td>
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<tr>
<td>11</td>
<td>Walkin’ To Jazz</td>
<td>Jazzmasters</td>
<td>63%</td>
<td>3.50</td>
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<tr>
<td>12</td>
<td>CantaloupeET</td>
<td>Us Three</td>
<td>73%</td>
<td>3.38</td>
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<tr>
<td>13</td>
<td>Lily Was Here</td>
<td>Candy Dulfer</td>
<td>71%</td>
<td>3.38</td>
<td>16%</td>
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<tr>
<td>14</td>
<td>Songbird</td>
<td>Kenny G</td>
<td>92%</td>
<td>3.33</td>
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<tr>
<td>15</td>
<td>Neverland</td>
<td>Suzanne Ciani</td>
<td>67%</td>
<td>3.33</td>
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<tr>
<td>16</td>
<td>N.Y.C. Trippin’</td>
<td>Soul Ballet</td>
<td>58%</td>
<td>3.31</td>
<td>14%</td>
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<tr>
<td>17</td>
<td>Breaking Down</td>
<td>Randy Crawford</td>
<td>54%</td>
<td>3.31</td>
<td>15%</td>
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<tr>
<td>18</td>
<td>Stop, Look, Listen...Downing &amp; Albright</td>
<td>79%</td>
<td>3.28</td>
<td>21%</td>
<td></td>
<td></td>
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<tr>
<td>19</td>
<td>After The Dance</td>
<td>Fourplay &amp; Ei Dellagio</td>
<td>75%</td>
<td>3.28</td>
<td>17%</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Sweet Thing</td>
<td>Boney James</td>
<td>67%</td>
<td>3.13</td>
<td>6%</td>
<td></td>
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</tbody>
</table>
### NAC/Smooth Jazz Top 30

#### Artists and Titles
- **Dwight Sills**
  - **Total Plays**: 76, **Total Adjust**: 31
  - **Boney James**
  - **Total Plays**: 105, **Total Adjust**: 20

#### Most Added

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dwight Sills Dock Of The Bay (Citylights)</td>
<td>10</td>
</tr>
<tr>
<td>Chuck Loeb High Five (Shanachie)</td>
<td>9</td>
</tr>
<tr>
<td>Diana KRALL Let's Fall In Love (GRP)</td>
<td>6</td>
</tr>
<tr>
<td>Craig Chaquico Forbidden Love (Higher Octave)</td>
<td>6</td>
</tr>
<tr>
<td>CANDY DULFER Nick's Dream (R-Coded)</td>
<td>4</td>
</tr>
<tr>
<td>Lynyrd Skynyrd Sweet Serenade (GES)</td>
<td>4</td>
</tr>
<tr>
<td>Kenny G George Benson Summertime (Arista)</td>
<td>3</td>
</tr>
<tr>
<td>Spyro Gyra Silk And Satin (Windham Hill Jazz)</td>
<td>2</td>
</tr>
<tr>
<td>Down To The Bone Long Way From... (Internal Bass)</td>
<td>2</td>
</tr>
<tr>
<td>Quincy Jones Saw In The Garden (Owest/WB)</td>
<td>2</td>
</tr>
<tr>
<td>Boney James Body Language (Warner Bros.)</td>
<td>2</td>
</tr>
<tr>
<td>Nestor Torres Velvet Nights (Shanachie)</td>
<td>2</td>
</tr>
<tr>
<td>Marcos Ariel Green Eyes (Paras Recording Company)</td>
<td>2</td>
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<tr>
<td>Kenny G Desafinado (Arista)</td>
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<tr>
<td>Victor Wooten Urban Turban (Compass)</td>
<td>2</td>
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<tr>
<td>BOB MAMET Gratitude (Countertop)</td>
<td>2</td>
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#### Most Increased Plays

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>TOTAL PLAYS INCREASE</th>
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<tbody>
<tr>
<td>Dwight Sills Dock Of The Bay (Citylights)</td>
<td>+159</td>
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<tr>
<td>Norman Brown Outa Nowhere (Warner Bros.)</td>
<td>+77</td>
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<tr>
<td>Richard Elliot Chill Factor (Blue Note)</td>
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<td>Craig Chaquico Forbidden Love (Higher Octave)</td>
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<td>Down To The Bone Long Way From... (Internal Bass)</td>
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<tr>
<td>Spyro Gyra Silk And Satin (Windham Hill Jazz)</td>
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<tr>
<td>Chris Botti Drive Time (GRP)</td>
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</tr>
<tr>
<td>Diana Krall Let's Fall In Love (GRP)</td>
<td>+47</td>
</tr>
<tr>
<td>Nestor Torres Velvet Nights (Shanachie)</td>
<td>+42</td>
</tr>
<tr>
<td>Steve Cole Say It Again (BlueMoon/Atlantic)</td>
<td>+37</td>
</tr>
<tr>
<td>Michael Franks Now Love (Windham Hill Jazz)</td>
<td>+37</td>
</tr>
</tbody>
</table>

#### Breakers

- No Songs Qualified For Breaker Status This Week

---

**Nestor Torres “Velvet Nights”**

**Now On:**
- **KTVW** Los Angeles
- **KSSJ** Sacramento
- **WJZI** Milwaukee
- **WGUF** Ft. Myers
- **KOAZ** Tucson
- **KSBR** Mission Viejo
- **KRVR** Modesto

**New This Week:**
- **WSJZ** Boston
- **KKSF** San Francisco
- **WZJZ** Columbus

Contact: Claudia Navarro/Shanachie Ent. (310) 390-8636
NAC/Smooth Jazz Action

NAC notes

with Carol Archer

Only two other vocals have placed as high as No. 3 on our chart, as Natalie Cole’s “Snowfall on the Sahara” (Elektra/EGG) did this week (Vanessa Williams’ “Save Snowfall together”). Massive confidence earned with Carol Archer's "Dock of the Bay" (C-Light/Monarch) is now Most Added for the third consecutive week, attracting WNUA/Chicago, WLVE/Miami and eight others, as well as earning Most Increased honors. Poi soned for an impressive debut next week, Sills already has airplay on 72% of our reporters.

Diana Krall’s “Let’s Fall in Love” (GRP) earned six adds, including WHRL/Albany. The track has been getting play for a number of weeks at KKS/FS/F (nine plays there this week) and got 10 plays at WJZI/Milwaukee.

One of my favorite covers in recent memory is Peter White’s sensual version of Luther Vandross’ “Don’t Want to Be a Fool” (Columbia). It’s letter-perfect, with White’s sensitive arrangement and playing, Gerald Albright’s passionate sax solos and Paul Brown’s seamless production.

On “High Five” (Shanachie), Chuck Loeb pays somewhat subtle tribute to Dave Brubeck’s classic “Take Five.” The track is also an homage to Wes Montgomery’s breezy guitar stylings, which Loeb emulates by putting his pick aside and playing by thumb.

Three versions of Gota’s “Let’s Get Started” (Indie) including a special radio mix by Nite Flyer’s Tony Campbell, will be in your hands soon. It’s hard to resist a track that’s supremely melodic, hooky and beautifully produced.

FYL Instinct is remixing Brian Tarquin’s “Darlin’ Darlin’ Baby" and recutting the sax parts, as some stations feel the record is too intense in its present form. This is a great track that doesn’t deserve to get lost in the shuffle, so please stay alert to the remix. Along the same lines, Bob Mamet is in the process of recutting Eric Marienthal’s sax parts on Mamet’s “Gratitude” (Counterpoint) so programmers will have a choice.

Nestor Torres’ “Velvet Nights,” from his new CD, Treasures of the Heart (Shanachie), was immediately embraced by several of the format’s most credible stations, including KTWW/LA (where it’s receiving 16 plays), KKS/FS and WLVE (New York), MI Miami Axis Management’s Dolly Nebes qualité the marketing and promotion plant for breaking this talented flutist.

By signing with Shanachie, we knew we were with a label that was very familiar with the territory where we wanted to be. We consider Nestor’s audience to be a combination of Latin Americans and Anglos, so we made a record that would cross him over more strongly to Anglos, a situation we haven’t really had since his Barming Whippers. Nestor spent a lot of time writing for this record and listening to different voices about the kind of record he should make, as well as the kind he wanted to make. With input from one of the most incredible A&R people I’ve come across in a long time, Danny Weise, Nestor has made the record of his life to date. Early airplay acceptance on the record makes us feel very good, but we know it’s deserved. He’s worked really hard for this. Frontline-wise, we’re very pleased with the enthusiastic major-market reception the record is receiving. It gives me renewed faith.

In terms of the marketing of this record, the initial push was geared toward publicity and touring. Shanachie brought on a publicity and kick-start the project in the first couple of months. That resulted in aggressively getting press — first in Nestor’s hometown, Miami. He did every possible interview show he could, as well as press. In addition, we got him touring file off the ground after the time spent recording. The record was launched at the St. Lucia Jazz Festival, where the audience loved him! He just played the Hawaii International Jazz Festival. That’s a great market for him. He’s been asked back three times. The Glennwood Springs Jazz Festival, the Taste of Colorado and the Montreaux Festival in Atlanta are coming up, as are club dates, like Scalder’s in Boston. Nestor’s live performance is so dynamic — he really gets crowds going — that we get a great deal of repitition business. He just played a press convention called Unity with 6,000 attendees. Unity Des in African-American, Asian and Hispanic journalists from all over the country and we played the closing party. It was amazing in experience that kind of diversity.

There’s another very exciting thing in the works. About a year ago we were approached by a photographer for the Miami Herald, who was photographing Latinos for a book called Americans; which shows the many faces of Latinos in the United States. The book came out in April. Edward James Olmos wanted to do a show of the same name that would present musical talent. PBS has picked up that show as part of their Kennedy Center Honors series, and it will be shown nationally on Sept. 29 in conjunction with WETA-TV. Nestor will join artists like Gloria Estefan, Jose Feliciano, Sheila E and Piri Everette, Japan Lee Saramian and Paço Lemos, among a Latin band featuring Paquito D’Rivera and Casio. Nestor and Casio perform “Africa Viva.” We hope that with the widening mainstream discovery of Latin music, every genre is highlighted and the artists given credit. And within the next year or so, we hope that Nestor will have his own PBS special.

www.americanaudiohistory.com
Most Played Recurrents

ERIC MARIENTHAL Mercy, Mercy, Mercy (I.E./Nerve)
3RD FORCE/SMOOTH Revelation... (Higher Octave)
BRIAN Bromberg September (Zebra)
GOTA In The City Life (Indie)
BONEY JAMES Into The Blue (Warner Bros.)
MARIAH CAREY I Still Believe (Columbia)
GEORGE BENSON Cruise Control (GRP)
RICK BRAUN A Very Good Thing (Atlantic)
KIM WATERS Easy Going (Shanachie)
RICHARD ELLIOT Ain't Nothin' Like The Real... (Blue Note)
KIRK WHALUM Ascension (Warner Bros.)

Most Played Recurrents

STEVE COLE Where The Night Begins (Bluenote/Atlantic)
NAJEE Room To Breathe (Verve Forecast/Verve)
GRANT GEISSMAN Did I Save? (Higher Octave)
LIE RITE/Enorm This Is Love (I.E./Nerve)
AVENUE BLUE Always There (Mesa/Bluenote/Atlantic)
MARK ANTOINE Conquista (GRP)
FOUR CLEO EAST Eastside (Cargo/MCA)
WALTER BEASLEY I Feel You (Shanachie)
TONY MAIDEN Straight Ahead (Blue note/Atlantic)

NAC/SMOOTH JAZZ Going For Adds

HIROSHIMA Mix Plate (Windham Hill Jazz)
BOB JAMES What's Up (Warner Bros.)
RICKY PETERSON Placid Hall (Windham Hill Jazz)
PHILLIP SAISSE The Girl With Botticelli Eyes (GRP)
PETER WHITE Don't Want To Be A Fool (Columbia)

KIIS-FM Los Angeles • Z100 New York • WQIK Jacksonville • Magic 95.5 Reno and many more

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Hassle-Free Station CDs

Vyna Media takes the headaches out of producing station compilations

With the rules of radio in a constant state of flux, a program director sometimes assumes roles entirely outside of programming. Take releasing a station CD, for example. In connection with that, PDs may find themselves performing many tedious tasks such as production, legal clearance and art direction — not to mention hammering out the retail aspects — in addition to their regular station duties.

Now, though, there is a new company that will take away all of the hassle a PD may encounter when a station decides to create its own compilation CD. John McCrae, who runs programs WAQX/Syracuse, established Vyna Media when he recognized the potential in acting as a liaison between radio stations and the different parties involved in organizing a CD project: artist management, attorneys, publishers, labels and retailers. His company works on making station CDs an easier prospect for programmers too busy to assume the extra chores associated with putting out a disc.

Vyna Media was created to help provide radio stations access to top-quality music marketing services for their CDs, projects with very few, if any, upfront costs, McCrae explains. “We handle all aspects of production and distribution out of house for the stations. We also have a group of professionals who can provide track-clearance services, and the fees for services are taken out on the back end of retail sales.”

Virtually every program’s job description has undergone a thorough transformation in the past few years, with many additional tasks falling under the PD’s domain. The same is true of marketing and promotion directors, as well as AFDs and music directors.

“We have seen significant increases in terms of years, and we get a ton of requests from people for them,” says MD Ken Zipefo. The compilation was a fitting tribute to the station’s 30-year Rock history, as a brief paragraph provides some background on the particular version of the song that appears on the disc and the relationship to the station and the fans. The 11 songs range from “Summertime Blues” as recorded by the Who in 1974 to “The Down Town” by Days Of The New, recorded in 1998.

How did ‘MRR decide to hire an outside firm to handle the project? Zipefo says, “Vyna Media has worked on another project that [PD] Joe Bonanno was aware of, and they were recommended as a good company to get the project off the ground and take care of pretty much everything.”

“You provide them with all the information about the songs that you want on the disc, who the band is, management, record label, where it was recorded and all the details surrounding the recording. You send them the song, the basic information, artwork and liner notes, and they take care of the rest, including getting it into stores along with the promotional posters for point of purchase. The only thing we put together was a CD release party the day it came out.”

WMMR’s listening party at a local Borders Books and Music included an acoustic set by Brother Cane’s Damon Johnson and Roman Glick. The band’s “I Lie in the Bed I Make” — recorded at Philly’s then-new Hard Rock Cafe— was included on the WMMRChives release.

From The Closet To The Stereo

WMMR/Philadelphia just released Rare Recordings From The WMMRChives through Vyna. The album helps expand the station beyond the broad-cast realm while quenching the thirst for air rarities that wouldn’t regularly find their way onto the playlist. “We had been silencing a few very reference pages for years, and we get a ton of requests from people for them,” says MD Ken Zipefo. The compilation was a fitting tribute to the station’s 30-year Rock history, as a brief paragraph provides some background on the particular version of the song that appears on the disc and the relationship to the station and the fans. The 11 songs range from “Summertime Blues” as recorded by the Who in 1974 to “The Down Town” by Days Of The New, recorded in 1998.

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Headache Cure

While CD projects can help brand a station, the amount of time they consume can be hazardous to a station’s health by getting key staffers off-track. As a programmer himself, McCrae is sensitive to this pitfall. “We eliminate the distractions and headaches of trying to get all the various clearances for each track, soliciting distribution, overseeing the nightmare of details associated with manufacturing and the risk of having thousands of unsold discs laying around at the end of the project.”

“Aquiring clearances, McCrae says, isn’t getting any easier. “As these projects proliferate, music companies are becoming less cooperative about releasing tracks for use on a free basis. These aren’t stupid people. They know how stations back the costs out of these projects after sale. We’ve developed a financial formula that pays the artists their full publishing rights along with a fee to labels for track use.”

Even good intentions go awry when misunderstandings develop. In today’s environment it’s not uncommon for one side to want “to hold up” the other for political reasons, with clearances for the tracks serving as ransom. A third party with no agenda can relieve — or prevent — those tensions.

“The business of these projects is also starting to consolidate along ownership and consultant lines,” McCrae notes. “Vyna Media is open to working with anyone who is interested in getting together a group of stations to share the music on a disc.”

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### Rock Top 50

**July 30, 1999**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
<th>Total Plays</th>
<th>Total Station Adds</th>
</tr>
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<tbody>
<tr>
<td>DEF LEPPARD</td>
<td>Promises (Mercury/IDJMG)</td>
<td>1</td>
<td>1296</td>
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<td>RED HOT CHILI PEPPERS</td>
<td>Scar Tissue (Warner Bros.)</td>
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<td>1016</td>
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<tr>
<td>LENNY CRAVITZ</td>
<td>American Woman (Maverick/Virgin)</td>
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<tr>
<td>PEARL JAM</td>
<td>Last Kiss (Epica)</td>
<td>4</td>
<td>1163</td>
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<tr>
<td>TONIC</td>
<td>You Wanted More (Universal)</td>
<td>5</td>
<td>1060</td>
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<tr>
<td>COLLECTIVE SOUL</td>
<td>No More, No Less (Atlantic)</td>
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<td>GREAT WHITE</td>
<td>Rollin' Hot (Portrait/Columbia)</td>
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<td>ALICE IN CHAINS</td>
<td>Get Born Again (Columbia)</td>
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<td>BAD COMPANY</td>
<td>Hammer Of Love (Elektra/EG)</td>
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<td>Shag (MCA)</td>
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<td>OLEANER</td>
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**Breakers**

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<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
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<td>MEGADETH</td>
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<tr>
<td>BLACK CROWES</td>
<td>Go Faster (American/Columbia)</td>
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<tr>
<td>TRAIN</td>
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<td>LIMP BIZKIT</td>
<td>Nookie (Flop/Interscope)</td>
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<td>VERTICAL HORIZON</td>
<td>We Are (RCM)</td>
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<td>DOKKEN</td>
<td>Muddled Matter (Columbia)</td>
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<td>METALLICA</td>
<td>Die, Die My Darling (Elektra/EG)</td>
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<td>OFFSPRING</td>
<td>The Kids Aren't Alright (Columbia)</td>
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<td>FILTER</td>
<td>Welcome To The Fold (Reprise)</td>
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<td>BLINK 182</td>
<td>What's My Age Again? (MCA)</td>
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<td>Room At... (Warner Bros.)</td>
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<td>Yeah, I’m Right (C2Columbia)</td>
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<td>SUSAN TESCHER</td>
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<td>RATT</td>
<td>Over The Edge (Portrait/Columbia)</td>
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<td>125</td>
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### Most Added

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<thead>
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<tbody>
<tr>
<td>DAYS OF THE NEW ENEMY</td>
<td>Outpost/Interscope</td>
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<td>259</td>
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<tr>
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<tr>
<td>BUCKCHERRY</td>
<td>For The Movies (DreamWorks)</td>
<td>45</td>
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</table>

**Most Increased Plays**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
<th>Total Plays</th>
<th>Total Station Adds</th>
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<tbody>
<tr>
<td>LYNYRD SKYNYRD</td>
<td>Workin’ (CMC)</td>
<td>46</td>
<td>259</td>
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<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Swinging’ (Warner Bros.)</td>
<td>47</td>
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<tr>
<td>EVERYCARE</td>
<td>The Boys Are Back... (Mercury/IDJMG)</td>
<td>48</td>
<td>259</td>
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<tr>
<td>RATT</td>
<td>Over The Edge (Portrait/Columbia)</td>
<td>49</td>
<td>259</td>
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</tr>
<tr>
<td>TONIC</td>
<td>You Wanted More (Universal)</td>
<td>50</td>
<td>259</td>
<td>25.0</td>
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**Breakers**

<table>
<thead>
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<tr>
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<td>Workin’ (CMC)</td>
<td>51</td>
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<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Swinging’ (Warner Bros.)</td>
<td>52</td>
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**ALREADY “WORKIN’” AT ROCK RADIO**

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
<td>13-5° BDS HERITAGE MONITOR</td>
<td>35-27° BDS MAINSTREAM AUDIENCE</td>
<td>31-25° BDS MAINSTREAM AIRPLAY</td>
<td>16-9° ALBUM NETWORK MAINSTREAM</td>
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</table>

---

**“WORKIN’” THE SONGS ON OVER 20 INCLUDING**: [list of songs]
New & Active

KATRS Noggin! Poundin'. (SpongBob/Lehr/Elektra) Total Plays: 103, Total Stations: 13, Adds: 1
AZEK TRIP Beautiful (igura) Total Plays: 96, Total Stations: 17, Adds: 0
STAND Mudderwell (Pipe/Elektra/EAG) Total Plays: 85, Total Stations: 12, Adds: 2
PUSHMOONKEY Latify (Asymm) Total Plays: 84, Total Stations: 15, Adds: 0
SIMON SAYS Slider (Nodwood) Total Plays: 84, Total Stations: 9, Adds: 0
DOVETAIL JONT Beautiful (Aware/Columbia) Total Plays: 83, Total Stations: 11, Adds: 0
GR8Y Stitches (Element/Republic) Total Plays: 79, Total Stations: 10, Adds: 0
BUCKCHERRY For The Money (DreamWorks) Total Plays: 69, Total Stations: 15, Adds: 1
BRAMHALL I Wanna Be (RCA) Total Plays: 67, Total Stations: 16, Adds: 5
CHLORINE Don't Even Care (Time Bomb) Total Plays: 60, Total Stations: 10, Adds: 1

Songs ranked by total plays

Most Played Recurrents

CREED One (Wind-up)
METALLICA Whiskey In The Jar (Elektra/EAG)
GODSMACK Whatever (Republic/Universal)
LENNY KRAVITZ Fly Away (Virgin)
SAMMY HAGAR Mas Tequila (A&M)
EVERLAST What It's Like (Tommy Boy)
METALLICA Turn The Page (Elektra/EAG)
KIRREY WAYNE SHEPHERD Blue On Black (Revolution/Reprise)
GOD GOD DOLLS Slide (Warner Bros.)
ROB ZOMBIE Living Dead Girl (Geffen)
EVE 6 Inside Out (RCA) TRAYN Free (Aware/Columbia)
CREED What's This Life For (Wind-up)
ROB ZOMBIE Dragula (Geffen)
JRUNNY LANG Still Ramin’ (A&M)
MONSTER MAGNET Space Lord (A&M)
FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)
DAYS OF THE NEW The Down Town (Outpost/Geffen)
OFFSPRING Why Don't You Get A Job (Columbia)
CREED Tom (Wind-Up)

Rock Going For Adds 8/3/99

BADLEES Don't Let Me Hide (Ark 21)
DISAPPOINTMENT INCORPORATED Bleeding Boy (Time Bomb)
GIFT HORSE Heather's Arrest (Pinch Hit)
INDIGENOUS Got To Tell You (Pachyderm)
LIT Zip Lock (RCA)
P.O.D. Outkast (Atlantic)
JONDON POPPER Miserable Bastard (A&M)
REVEILLE Permanent (Take A Look Around) (Elektra/EAG)
STROKE 9 Little Black Backpack (Cherry/Universal)

WMMR/Philadelphia

Monday, July 19

2am

ELVIS COSTELLO Angels Wanna Wear My... JOHN MELLANCAMP Eden Is Burning PINK FLOYD Us & Them ERIC CLAPTON Yo Alis POUND Upside Down CARS You're All I Got Tonight LIT My Own Worst Enemy LED ZEPPELIN immigrant Song PEARL JAM Even Flow BAD COMPANY Silver, Blue, Gold VAN HALEN Dancing In The Street JONNY LANG Still Ramin' ROLLING STONES Miss You

10am

ERIC CLAPTON Pretending AEROSMITH Sweet Emotion BEATLES Birthday POLICE Message In A Bottle POUND Upside Down LED ZEPPELIN Over The Hills And Far Away BOSTON Smokin' PEARL JAM Daughter KINKS You Really Got Me TOM PETTY Free fallin' COLLECTIVE SOUL 'Hoy STEVE MILLER Fly Like An Eagle

5pm

LENNY KRAVITZ Fly Away PINK FLOYD Young Lust CHEAP TRICK Ain't That A Shame JRUNNY LANG Still Ramin' LED ZEPPELIN Black Dog COLLECTIVE SOUL Heavy ZZ TOP La Grange BOB SEGER Her Strut AEROSMITH Love In An Elevator VAN HALEN And The Cradle Will Rock TRAYN Meet Virginia TOM PETTY & THE HEART... You Got Lucky NIRVANA Smells Like Teen Spirit

8pm

NEIL YOUNG Cinnamon Girl RED HOT CHILI PEPPERS Scar Tissue DAVID BOWIE Rebel Rebel TOM PETTY Runnin' Down A Dream AEROSMITH Falling In Love GOLDEN EARRING Twilight Zone JRUNNY LANG Still Ramin'

Remotes & Special Events

FirstFlash!

1-800-21-FLASH (1-800-213-5274)
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Fort Wayne, IN 46804
Fax: (219) 436-6739
www.firstflash.com

DOMINATE

We have cost effective answers for your promotional needs!

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- BunchaBANNERS™
- BumperStickers
- FlashBags™
- Ponchos
null
## Rock

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<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Daddy</th>
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<th>2nd Quarter</th>
<th>3rd Quarter</th>
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<td>Albany, NY</td>
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## Active Rock

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<td>WZFT</td>
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*Mediabase 24/7 monitored*
### Active Rock Top 50

**July 30, 1999**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST TITLE</th>
<th>WEEKS ON CHART</th>
<th>TOTAL PLAYS</th>
<th>GROSS IMPRESSIONS</th>
<th>TOTAL ADDS</th>
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<tbody>
<tr>
<td>1</td>
<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
<td>16</td>
<td>1956</td>
<td>154959</td>
<td>10</td>
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<tr>
<td>2</td>
<td>ALICE IN CHAINS Get Born Again (Columbia)</td>
<td>16</td>
<td>1658</td>
<td>121758</td>
<td>9</td>
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<tr>
<td>3</td>
<td>LIMP BIZKIT No Fun (Flip/Elektra)</td>
<td>16</td>
<td>1462</td>
<td>121485</td>
<td>8</td>
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<tr>
<td>4</td>
<td>LENNY KRAVITZ American Woman (Maverick/Virgin)</td>
<td>16</td>
<td>1458</td>
<td>90651</td>
<td>12</td>
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<td>5</td>
<td>KID ROCK Bad Santa (Top Dog/Lava/Atlantic)</td>
<td>16</td>
<td>1349</td>
<td>118683</td>
<td>23</td>
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**Most Added**

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<thead>
<tr>
<th>ARTIST TITLE</th>
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<th>ADDS</th>
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<tbody>
<tr>
<td>DAYS OF THE NEW Enemy (Outpost/Interscope)</td>
<td>+442</td>
<td></td>
</tr>
<tr>
<td>SEVENDUST Denial (TVT)</td>
<td>+219</td>
<td></td>
</tr>
<tr>
<td>FILTER Welcome To The Fold (Reprise)</td>
<td>+389</td>
<td></td>
</tr>
<tr>
<td>BUCKCHERRY For The Movies (DreamWorks)</td>
<td>+144</td>
<td></td>
</tr>
<tr>
<td>ROB ZOMBIE Superbeast (Geffen)</td>
<td>+134</td>
<td></td>
</tr>
<tr>
<td>CAROLINES SPINE Attack Please (Hollywood)</td>
<td>+122</td>
<td></td>
</tr>
<tr>
<td>VERBENA The Boys Are Back... (Mercury/IDJMG)</td>
<td>+87</td>
<td></td>
</tr>
<tr>
<td>STAINd Mushovela (Flip/Elektra/EEG)</td>
<td>+75</td>
<td></td>
</tr>
<tr>
<td>TONY Want You More (Universal)</td>
<td>+55</td>
<td></td>
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</tbody>
</table>

**Most Increased Plays**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>TOTAL PLAYS</th>
<th>ABSENT</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOD DOSS Killah (Warner Bros.)</td>
<td>+407</td>
<td>230</td>
<td>209</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>MUDSOVELL The Night (Outpost/Interscope)</td>
<td>+306</td>
<td>315</td>
<td>157</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>PORTABLE Help Yourself (TVT)</td>
<td>+295</td>
<td>220</td>
<td>210</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>CAROLINES SPINE Attention Please (Hollywood)</td>
<td>+277</td>
<td>215</td>
<td>189</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
<td>+272</td>
<td>210</td>
<td>178</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>ANO'S HUGGER Shag (MCA)</td>
<td>+265</td>
<td>202</td>
<td>145</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>DEFTONES My Own Summer (Shove It) (Maverick)</td>
<td>+243</td>
<td>179</td>
<td>136</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>VERBENA Baby Got Shot (Capitol)</td>
<td>+232</td>
<td>175</td>
<td>127</td>
<td>45</td>
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</tr>
</tbody>
</table>

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71 Active Rock Reporter. Monitored airplay data supplied by Medibase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/16 to Saturday 7/22. 

- Breaker songs reaching 600 plays or more for the first time. 
- Breaker status is assigned to songs reaching 600 plays or more for the first time. 

- 

---

**VERBENA**

"Baby Got Shot" is one of the few songs that really stands out. Everyday we play it I want to turn the volume up! You should, too! - Dave Douglas/WAAF

---

**Most Added Songs**

<table>
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<th>ARTIST TITLE</th>
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- Filter Welcome To The Fold (Reprise) +389
- Buckcherry For The Movies (Dreamworks) +144
- Rob Zombie Superbeast (Geffen) +134
- Caroline's spine Attack Please (Hollywood) +122
- Everclear The Boys Are Back... (Mercury/IDJMG) +87
- Staind Mushovela (Flip/Elektra/EEG) +75
- Portable Help Yourself (TVT) +55
- Tony Want You More (Universal) +38

---

*Most Added is the total number of new songs added officially reported by R&R, each station reports one song. Songs unreported as adds do not appear on the chart. The following table includes all songs that have increased in addition to the songs with the greatest weekly increase in total plays. Weighted chart appears on R&R Online Music Tracking.*

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<tbody>
<tr>
<td>Days of the New Enemy (Outpost/Interscope)</td>
<td>+442</td>
<td></td>
</tr>
<tr>
<td>Sevendust Denial (TVT)</td>
<td>+219</td>
<td></td>
</tr>
<tr>
<td>Filter Welcome To The Fold (Reprise)</td>
<td>+389</td>
<td></td>
</tr>
<tr>
<td>Buckcherry For The Movies (Dreamworks)</td>
<td>+144</td>
<td></td>
</tr>
<tr>
<td>Rob Zombie Superbeast (Geffen)</td>
<td>+134</td>
<td></td>
</tr>
<tr>
<td>Caroline's Spine Attack Please (Hollywood)</td>
<td>+122</td>
<td></td>
</tr>
<tr>
<td>Everclear The Boys Are Back... (Mercury/IDJMG)</td>
<td>+87</td>
<td></td>
</tr>
<tr>
<td>Staind Mushovela (Flip/Elektra/EEG)</td>
<td>+75</td>
<td></td>
</tr>
<tr>
<td>Portable Help Yourself (TVT)</td>
<td>+55</td>
<td></td>
</tr>
<tr>
<td>Tony Want You More (Universal)</td>
<td>+38</td>
<td></td>
</tr>
</tbody>
</table>

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**Most Increased Plays**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>TOTAL PLAYS</th>
<th>ABSENT</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>God Doss Killah (Warner Bros.)</td>
<td>+407</td>
<td>230</td>
<td>209</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>Mudsovell The Night (Outpost/Interscope)</td>
<td>+306</td>
<td>315</td>
<td>157</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Portable Help Yourself (TVT)</td>
<td>+295</td>
<td>220</td>
<td>210</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>Caroline's Spine Attention Please (Hollywood)</td>
<td>+277</td>
<td>215</td>
<td>189</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Red Hot Chili Peppers Scar Tissue (Warner Bros.)</td>
<td>+272</td>
<td>210</td>
<td>178</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Ario's Hugger Shag (Mca)</td>
<td>+265</td>
<td>202</td>
<td>145</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>Deftones My Own Summer (Shove It) (Maverick)</td>
<td>+243</td>
<td>179</td>
<td>136</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Verbena Baby Got Shot (Capitol)</td>
<td>+232</td>
<td>175</td>
<td>127</td>
<td>45</td>
<td></td>
</tr>
</tbody>
</table>

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*Most Added is the total number of new songs added officially reported by R&R, each station reports one song. Songs unreported as adds do not appear on the chart. The following table includes all songs that have increased in addition to the songs with the greatest weekly increase in total plays. Weighted chart appears on R&R Online Music Tracking.*
doubleDrive
Tattooed Bruise (Here and There)

#2 MOST ADDED.
WRIF  WAAF  WRQC  WXTB  KBPI  KRXQ
KQRC  WLZR  WBZX  WNOR  WJRR  WMFS
WRAT  WXBE  KHTQ  KAZR  WRUF  WBYR
WJXQ  WJJO  KHOP  KTUX  WCPR  KLFX
WKZQ  KFMX  WKPE  KRQR
And More.

the first single from the debut album 1000 Yard Stare
New & Active

PUSHMONKEY (Lefty, Arista)
Total Plays: 104. Total Stations: 19. Adds: 2
DODKEN MAddox Watter (CMC)
SYSTEM OF A DOWN Suge (American/Columbia)
Total Plays: 189. Total Stations: 22. Adds: 1
BUCKCHERRY For The Movies (DreamWorks)
ORANGE 9MM When You Lie (VG)

FACE TO FACE God Is A Man (Lady Luck/Reign)
TOMPETTY & THE HEARTBREAKERS Someone (Warner Bros.)
EVERCLEAR The Boys Are Back (Mercury/GNU)
Total Plays: 115. Total Stations: 22. Adds: 10
OLEANDER I Walk Alone (Republic/Universal)
Total Plays: 106. Total Stations: 25. Adds: 16
HATE DEPT. Release It (Redleast)
Total Plays: 93. Total Stations: 10. Adds: 0

Songs ranked by total plays

Most Played Recurrents

CREED One (Wind-up)
COLLECTIVE SOUL, Heavy (Atlantic)
METALLICA Whiskey In The Jar (Elektra/EEG)
ROB ZOMBIE Dragula (Geffen)
EVERLAST What It's Like (Tommy Boy)
ORGY Blue Monday (Elementree/Reprise)
KORN Got The Life (Immortal/Epic)
LENNY KRAVITZ Fly Away (Virgin)
CREED What's This Life For (Wind-up)
METALLICA Turn The Page (Elektra/EEG)
STABBING WESTWARD Save Yourself (Columbia)
CREED Tin (Wind-up)
MONSTER MAGNET Space Lord (A&M)
LOUDMOUTH Fly (Hollywood)
FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)
KENNY WAYNE SHEPHERD Blue On Black (Revolution/Reprise)
EVE 6 Inside Out (RCA)
SAMMY HAGAR Mas Tequila (MCA)
FUEL Shimmer (500 Music/Epic)
OFFSPRING Pretty Fly (For A White Guy) (Columbia)

ACTIVE ROCK Going For Adds 8/29

BADLEES Don't Let Me Hide (Ark 21)
DISAPPOINTMENT INCORPORATED Bleeding Boy (Time Bomb)
GIFTHORSE Heather's Arrest (Pinch Hit)
INDIGENOUS Got To Tell You (Pachyderm)
LIT Zip Lock (RCA)
P.O.D. Outkast (Atlantic)
JOHN POPPER Miserable Bastard (A&M)
REVELLE Permanent (Take A Look Around) (Elektra/EEG)
STROKE 9 Little Black Backpack (Cherry/Universal)

TUNED-IN ACTIVE ROCK

WXTB/Tampa
Monday, July, 19
1am
LO FI STUDIO ALLSTARS Dance
JIMI HENDRIX All Along The Watchtower
PANTERA Planet Caravan
GODSMACK Keep Away
TOOL Taste Of America
KISS Rock & Roll
ROB ZOMBIE Superbeast
RUSH Working Man
OLEANDER Why I'm Here
JERRY CANTRELL You Got In
SOUNDGARDEN Outshined

8pm
SOUNDFRONT Black Hole In The Sun
ROB ZOMBIE Living Dead Girl
STONE TEMPLE PILOTS Interstate Love Song
LIMP BIZKIT Chocolate Starfish
PAPA ROYCE Ain't Even Tryin'
BUSH Little Things
OFFSPRING The Kids Aren't Alright

R&R/Mediabase 24/7

KORC/Kansas City
Monday, July 19
1am
PINK FLOYD Comfortably Numb
OFFSPRING Pretty Fly (For A White Guy)
KENNY WAYNE SHEPHERD Blue On Black
STEVE RAY VAUGHN The House Is Rockin'
TEMPLE OF THE DOG Say Hello To Heaven
FEAR FACTORY Cars
BON JOVI Wanted Dead Or Alive
STAIND Multitudes
GUNS N' ROSES Sweet Child O' Mine
AC/DC Moneytalks
ALICE IN CHAINS Get Born Again
WHITESNAKE Here I Go Again

11am
LENNY KRAVITZ American Woman
ZZ TOP Legs
STONE TEMPLE PILOTS Big Empty
KISS Rock & Roll All Night
ROB ZOMBIE Dragula
MOTLEY CRUE Kickstart My Heart
DAYS OF THE NEW Shelf In The Room
BLIND MELON No Rain
LED ZEPPELIN Babe I'm Gonna Leave You
UGLY KID JOE Everything About You

3pm
RED HOT CHILI PEPPERS Under The Bridge
CREED In America
HANS Shot Of Radio
MIRVANA Come As You Are
ALICE IN CHAINS Get Born Again
JUDAS PRIEST Living After Midnight
STONE TEMPLE PILOTS Unplugged
FILTER Welcome To The Fold
BLACK SABBATH Paranoid
PEARL JAM Jeremy
CANDLEBOX Change

2pm
BLACK CROWES Hard To Handle
DAYS OF THE NEW Shell In The Room
CREED One
SKID ROW 18 And Life
STONE TEMPLE PILOTS Interstate Love Song
KID ROCK Baddest
COLLECTIVE SOUL Shine
BON JOVI Livin' On A Prayer
MOTLEY CRUE Teaser
TOOL Stinkfist
BUCKCHERRY Lit Up

CRUSH 'EM

Mega Drive

Universal Soldier

O VER 160 STATIONS ON!

From the soundtrack album UNIVERSAL SOLDIER, "WHEN THE RETURN" © 1999 Sony, All Rights Reserved. Original version in the new, rhythm album R&B (in stores August 31).
# Active Rock Playlists

**July 30, 1999**

**KUFO Portland, OR**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>99.3 KUFO, Portland</td>
<td>Portland, OR</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>WRQC, KQRC, WLZR, WXRC, WMFS</strong></td>
</tr>
<tr>
<td><strong>Universal</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
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**KUF-Pheonix**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>97.5 KUF, Phoenix</td>
<td>Phoenix, AZ</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>KUIF, 101 The Rock, 102.3 The Edge</strong></td>
</tr>
<tr>
<td><strong>96.3 The Rock</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

---

**KZUM-San Diego**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>99.7 KZUM, San Diego</td>
<td>San Diego, CA</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>99 KUBE, 101.5 La Jolla</strong></td>
</tr>
<tr>
<td><strong>91X</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

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**KUJO-Washington**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>99.9 KUJO, Washington</td>
<td>Washington, DC</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>98.7 WMMR, 95.7 The Delta</strong></td>
</tr>
<tr>
<td><strong>93.3 The Edge</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

---

**XTRA-Phoenix**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>99.9 XTRA, Phoenix</td>
<td>Phoenix, AZ</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>92.1 The Beat, 94.3 The Fish</strong></td>
</tr>
<tr>
<td><strong>98.7 The Fish</strong></td>
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<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

---

**WRG-Zurich**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>99.9 WRG, Zurich</td>
<td>Zurich, Switzerland</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>98.3 Radio这种方法, 103.1 The Edge</strong></td>
</tr>
<tr>
<td><strong>97.9 The Edge</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

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**WYSP-Philadelphia**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>97.9 WYSP, Philadelphia</td>
<td>Philadelphia, PA</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>103.3 The Buzz, 106.5 The Edge</strong></td>
</tr>
<tr>
<td><strong>98.9 The Edge</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
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**WZLZ-West Palm Beach**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>107.1 WZLZ, West Palm Beach</td>
<td>West Palm Beach, FL</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>104.7 STS, 93.3 The Beat</strong></td>
</tr>
<tr>
<td><strong>99.1 The Beat</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

---

**WAZU-Edwards, OH**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>94.3 WAZU, Edwards, OH</td>
<td>Edwards, OH</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>103.9 The Edge, 106.3 The Edge</strong></td>
</tr>
<tr>
<td><strong>99.3 The Rock</strong></td>
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<td></td>
<td><strong>111</strong></td>
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</tbody>
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**WAZ-Columbia, OH**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>93.3 WAZ, Columbia, OH</td>
<td>Columbia, OH</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
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<td></td>
<td><strong>96.7 WMMR, 101.1 The Edge</strong></td>
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<tr>
<td><strong>96.1 The Edge</strong></td>
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**NEXMedia**

<table>
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<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>101.3 KZM, Manchester</td>
<td>Manchester, NH</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>99.3 WMMR, 105.9 The Edge</strong></td>
</tr>
<tr>
<td><strong>101.3 The Edge</strong></td>
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<td></td>
<td><strong>111</strong></td>
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</tbody>
</table>

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**WXRT-Philadelphia**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>96.5 WXRT, Philadelphia</td>
<td>Philadelphia, PA</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>92.3 The Ben, 106.5 The Edge</strong></td>
</tr>
<tr>
<td><strong>99.7 The Edge</strong></td>
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<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
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**Wetradio**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Frequency</th>
<th>Market #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOST ADDED</td>
<td>98.3 Wetradio, Phoenix</td>
<td>Phoenix, AZ</td>
<td>&quot;I Walk Alone&quot;</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
<td></td>
<td><strong>96.3 The Rock, 101.5 La Jolla</strong></td>
</tr>
<tr>
<td><strong>98.3 The Rock</strong></td>
<td></td>
<td></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

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**www.americanradiohistory.com**
By Frank Correia
Asst. Rock Editor

While the Industrial Revolution of late 18th century England mechanized the modern world, the industrial revolution of the early 1990s helped shape the new face of rock music. Bands like Ministry, Nine Inch Nails and Skinny Puppy merged electronic soundscapes with guitar grind to push the genre forward. As late '80s artists like Rob Zombie resurrect rock, the influence of the early '90s industrialists continues to shape heavy music.

It was in the early '90s that Steven Seboldt, freshly transplanted from upscale New York, formed Hate Department in Orange County, CA. The multifaceted young guitarist's penchant for repetitious drum loops in favor of more traditional songwriting. Seboldt blended his electronic side with punk, ambient and metal influences to form an eclectic mix. With two indie releases under his belt, Seboldt spent over two years in the studio on his debut album, Technical Difficulties. A multi-instrumentalist, Seboldt took a new approach to electronic noise by assembling the songs organically with real drums, guitars, bass and keyboards before running it all through a computer. The result is an album where conventional song structure collides with futurist ambition, creating catchy and innovative tracks like the first single, "Revelation."

Hate Department

**Specialty Show Reporters**

Shows and their Top 5 songs listed alphabetically by market

| RFX/5500, Orlando, FL | The LPS | Tuesday 11pm-12 midnight | 12 (

| WXIX/KC, Dallas, TX | The Notion on *The Mix* | Saturday 9-10pm | 100

| WQCD/Cincinnati, OH | The Groove with '97 | Friday 11pm-12 midnight | 101

| WRIF/Detroit, MI | The Beat Lab | Friday 12midnight-1am | 102

| WPLK/Miami, FL | The Recharge Show | Saturday 9-10pm | 103

**SKUNK ANANSIE POST ORGANIC CHILL**

Featuring THE SKANK HEADS and CHARLIE BIG POTATO

On tour with Severndust starting in August

The first single from Chamber Music.

"...one of the most eagerly anticipated albums of the year" – News & Alternative Press

Early Believers:
KUPD KXXR WNOR KXPK KTEG KWOD
WCCC KHTQ KAZR WMRQ KQWB WZNF
WJJO KHOP KTUX WRXS KFLZ KESO
and more and more

Shipping 250,000 Units - Street Date 9/7

Headline Tour in August with Machine Head & Slipknot
Internet Marketing Becomes A Reality

PART I OF A TWO-PART SERIES

For a while now, radio has seen the Internet as little more than hype and promise, rather than a practical way to exploit new technology. However, with rapid increases in Internet use, bandwidth capability and audio-compression technology, as well as increasingly sophisticated marketing tools, the hype has quickly turned to substance. One area full of amazing possibilities is marketing on the 'Net. This week and next, I'll look at companies that have taken the lead in marketing radio using the Internet.

Database marketing has always been something of a mixed bag for the Alternative format. While no one can deny the power of establishing a strong database program, doing so for the Alternative core listener has always been more difficult than for formats that target older and more rooted listeners. Internet-based database marketing may prove to be a way to overcome the difficulties that the lifestyle of the listeners presents. After all, as we all know from the Alternative Summit, 91% of Alternative P1's are on the Internet.

This week we chat with RDG CEO Michael Rau, who talks about harnessing that 91% through an e-mail database and, specifically, through his company's E-mail Director program.

R&R: What are your thoughts on using the Internet for marketing?
MR: It's the next phase of how radio stations will use their websites. Given a world where everyone has a website and is reasonably happy with its design, the next thing is how to really use it—not just to increase nontraditional revenue, but also to reinforce on-air listening, where most of those station's dollars come from.

R&R: How has Internet marketing been handled up until now?
MR: Up until now I don't think it has been handled all that well. The communication direction for the most part has been toward having a radio station make on-air mentions to try to drive people to its website. The communication direction has not been using the website to generate listenership, with the possible exception of broadcast streaming, which one could say is bolstering station listening.

R&R: Is driving listeners real?<iframe src="https://www.americanradiohistory.com" width="560" height="315" frameborder="0" allow="accelerometer; autoplay; clipboard-write; encrypted-media; gyroscope; picture-in-picture" allowfullscreen"></iframe>

MR: I don't think there is any doubt that a station can use a website to take P4/P5 listeners and make them P2/P1 listeners. But to do that requires software and marketing skills at the radio station. In fact, that combination is what our E-mail Director product is all about. It is to make a website serve a different purpose than simply information presentation. Other than selling things, the e-commerce model is to make a website into an entirely different kind of animal, a website that gathers data, keeps data and makes the data useful for the radio station. By useful, I mean that the station can use the data it collects to bolster on-air listening.

R&R: What is the process?
MR: For example, if a station becomes an E-mail Director client, a database and software are installed for them. A sign-up form that accepts data is then posted on the website. We suggest that the station encourage people to sign up for the e-mail list. This is most often done as part of a loyal listener club. If you sign up, you are eligible for prizes and special discounts, so an incentive is given to sign up.

R&R: Should this be used as part of a station's existing database, or is this an entirely separate program?
MR: It depends on the station. Some people have quite a bit of sophistication and may have a couple of station databases. Some don't have any. This one is suitable for use as a single database if the station wants to use it that way, but it doesn't have to be used that way.

R&R: So if you have a loyal listener giveaway using the website and an exclusive Internet focus, it can be part of a larger listener giveaway that is integrated with a bigger database that uses on-air elements?
MR: Yes, it can. As part of a larger promotion we've had stations urge people to sign up online in very creative ways. For example, they'll give away $1,000 between 9am and 10am, but if you log on to the website, you'll get an e-mail that tells exactly what time it is that the money will be given away.

R&R: This sounds almost like taking traditional database marketing to the next level. It's interactive, the level of information is more topical and the cost is lower.
MR: I don't mean it to be biased, but I think this is much better than anything the industry has had before. A busy promotion director who doesn't know anything about databases or the Internet can still instantly send a message to the entire loyal listener database. That's an awesome power. A station can decide to do something special later in the day and reinforce it by sending an e-mail that encourages its listeners to listen to it. That is extremely powerful.

R&R: And the costs are a lot less than a bulk mailing.
MR: That's true, but I want to emphasize that E-mail Manager also includes traditional database marketing elements. You get the mailing list function. Also, the data belongs to the radio station. A station can download the data at any time for any purpose. So you don't lose any of that ability when you move to an Internet-enabled database, but the Internet-enabled one is much more powerful, including self-subscribing, self-updating, self-unsubscribing. A lot of the administration chores are done automatically. E-mail address syntax is checked. Look-ups are done on ZIP code data to get a listener's area code, city, county and MSA.

R&R: What's the future like for this kind of technology?
MR: Before too long all listener databases will be Internet-enabled, because the web-enabled advantages are so much superior to a database that sits on somebody's desktop. There are a lot of things that E-mail Manager takes care of that would otherwise be very time-intensive and expensive and would require technical expertise onsite. It takes care of a lot of things automatically, and it allows the station to concentrate on what's really important: What do I want to say to which group of listeners and how do I want to do it?

R&R: Can you filter the database for things like demographics?
MR: Not all of the filtering features have been implemented in the current version, but the beta we have running here allows for any information a listener submit is to be sorted. So if one of the questions on the website form asks, "What do you plan to buy in the next six months?" you can figure out out of how many of your listeners want to buy something like a car, complete with info such as where they live and their phone numbers. There's also a geographic portion of the filter that operates independently, so you can say, "I want everyone who wants to buy a car who lives in the following ZIP codes." It's extremely sophisticated. The stations can change their questions, and the program knows which listeners answered which questions.

R&R: How open are listeners to receiving these e-mails?
MR: There are always going to be some people who won't give out their e-mail addresses for any reason, but hundreds and hundreds of people sign up every day for any number of our clients. Also, most stations add directions on how to unsubscribe at the bottom of their messages, so the database generally contains listeners who want to hear from the stations.

R&R: With that in mind, could the sales staff tell us tags at the bottom of these e-mails?
MR: They can. It's like a lot of the nontraditional revenue that stations generate. The little stuff like "please check us out on the web" does a tremendous job of getting its own rate card and salesperson. I think if the database gets big enough, it could be a tremendous way for a local business to attract additional hits to its website by sending a little note or image stations can put into their packages and used to distinguish the station from a competitor rather than getting its own rate card and salesperson. I think if the database gets big enough, it could be a tremendous way for a local business to attract additional hits to its website by sending a little note or image stations can put into their packages and used to distinguish the station from a competitor rather than getting its own rate card and salesperson. I think if the database gets big enough, it could be a tremendous way for a local business to attract additional hits to its website by sending a little note or image stations can put into their packages and used to distinguish the station from a competitor rather than getting its own rate card and salesperson. I think if the database gets big enough, it could be a tremendous way for a local business to attract additional hits to its website by sending a little note or image stations can put into their packages and used to distinguish the station from a competitor rather than getting its own rate card and salesperson.
Set in 1978, Detroit Rock City follows four teenagers who embark on a wild adventure to attend a sold-out concert. Driven by their unwavering passion to experience their favorite legendary rock group live, the teens will stop at nothing to scam their way into the sold-out show.

"The Boys Are Back In Town" was arranged, recorded, and mixed by Art Alexakis of Everclear. The video stars Everclear, Gene Simmons of KISS, actors Edward Furlong, Sam Huntington, James De Bello, Giuseppe Andrews, and a bevy of California beauties.

R&R ALTERNATIVE DEBUT
R&R ROCK DEBUT

Already On Over 30 Stations Including:

KNDD  Q101  WEND
KXPK  KNRK  KDGE  and many more!

Movie opens AUGUST 13 nationwide on more than 2000 screens.
null
"last girl on earth" - SKYCOCYLE

The Debut Single From The New Album Ones And Zeros

Early Play At:
KNRK  WXEG  WRZX  KJEE  WPGU  WHTG  KROQ  Y107  KAEP

essentials: While most of us were busying ourselves building lemonade stands and playing with Tonka trucks at the tender age of 10 (remember, I’m in the 25-to-34-year-old demo), Dido was attending the Guildhall School of Music, studying piano, violin and the recorder. Her teen years were split between dancing in neon pants and touring the U.K. with a classical musical ensemble. However, feeling more love for three-minute alt/indie tunes versus Bach, Dido quickly began her Alternative journey, playing in bands in and around London and eventually landing a gig in her brother Rollo’s “little” band around 1995. You may have heard of it: They call themselves Faithless, and they’ve sold over 5 million records.

Over the next two years Dido toured with Faithless, but continued to record demos of her original material whenever she had the opportunity. On Faithless’ current release, Sunday 8pm, Dido appears on two songs, one of which incorporates her own “My Lover’s Gone.” And just when she thought things couldn’t get any better, good ol’ Clive Davis invited her to London’s Dorchester Hotel to play her demo tapes. Clive dug her music so much that, during their meeting, he helped write backing vocals for a few of the tracks. With the release of No Angel on Arista Records (thanks to Clive) and with (the second single)? “Thank You” featured in the soundtrack of the Gwyneth Paltrow movie Sliding Doors, brother Rollo is feeling some friendly family competition.

• Artist POV: Dido on big brother Rollo’s advice pursuing a career in music: “He basically said, ‘Look, there are a million better singers than you in the world.’ He never saw it because he’s my brother, and that’s fair enough. He’s sort of come round to the idea, and of course now he’s passionately behind it.”

By Rich Michalowski
Asst. Alternative Editor

Bryan Schock
XTRA/San Diego

There’s no question that the Red Hot Chili Peppers’ “Scar Tissue” has been amazing for the radio station. Not only does it sound great on the air, but it has been cutting out beautifully. In fact, we’ve also jumped on a deeper cut, “Around the World,” early, and that’s also working well. One of my favorite records right now is track four off of Smash Mouth’s Astro Lounge, “Wasted.” I love the entire album, but there is definitely something special about this track. With “All Star” working its way through now, this move makes perfect sense for us. Also, I’m surprised at how good Cake’s “Let Me Go” sounds on the air. It wasn’t my favorite song on that record — although I liked the entire album — but what can I say? It’s reacting, and the callout looks strong. Finally, although it’s too early for callout on G. Love & Special Sauce’s “Rodeo Clowns,” it is a perfect Southern California record that may work in other markets. We’ve had it on the air for a couple of weeks, and, well, it’s lighting up the phones.

Two of my favorite records out right now are sitting at the top of the Most Added column: Days Of The New’s “Enemy” and Jemima’s Chicken Shack’s “Do Right” both pull in 15 adds on truly great songs. It’s amazing to see all the great sales stories on alternative records right now. For instance, Columbia’s System Of A Down are pulling in 3,000 units a week, a figure that top 40 artists couldn’t achieve not that long ago. Meanwhile, acts with big airplay are delivering big numbers. Look at Powerman 5000, which sold over 12,000 units in its first week of sales — in addition to sales, quite a few bands are seeing a reaction from the air.

A good example is Rich Records’ Uncle Ho, which has generated top five phones at a number of places after very little airplay. Staind continues to build a solid buzz, pulling in double-digit adds for “Halfway Home,” including KROQ/L.A. With all the hurdle records out, it’s nice to see that there continues to be some balance in the music, with killer tunes by Unwritten Law (“Tailor”) getting major airplay at KROQ/L.A. and KXOS/L.A. to name just two. Showoff (“Falling Star”) is a “Spanish New Wave,” at KYSU, Splendour (“Thump, Whatever”) is the band’s debut and great reaction everywhere it’s played, and the coalescing record on the rise is “Big” by Snoop Dogg, the members of Rage Against The Machine’s “Snoop Bounce.”

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### Most Played Recurrents

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED (One)</td>
<td>Wind-up</td>
</tr>
<tr>
<td>FATBOY SLIM (Praise You)</td>
<td>Skint/Astralwerks/Caroline</td>
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<tr>
<td>COLLECTIVE SOUL (Heavy)</td>
<td>Atlantic</td>
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<tr>
<td>ORGY (Blue Monday)</td>
<td>Elementree/Reprise</td>
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<tr>
<td>EVERLAST (What It's Like)</td>
<td>Tommy Boy</td>
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<tr>
<td>FUEL (Shimmer)</td>
<td>550 Music/Epic</td>
</tr>
<tr>
<td>Lenny Kravitz (Fly Away)</td>
<td>Virgin</td>
</tr>
<tr>
<td>CAKE (Never There)</td>
<td>Capricorn</td>
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<tr>
<td>FLYS (Got You)</td>
<td>Delicious Vinyl/Trauma</td>
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<tr>
<td>EVE 6 (Inside Out)</td>
<td>RCA</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND (Crush)</td>
<td>RCA</td>
</tr>
<tr>
<td>KORN (Got The Life)</td>
<td>Immortal/Epic</td>
</tr>
<tr>
<td>BEASTIE BOYS (Intergalactic)</td>
<td>Grand Royal/Capitol</td>
</tr>
<tr>
<td>OFFSPRING (Why Don't You Get A Job?)</td>
<td>Columbia</td>
</tr>
<tr>
<td>EVERCLEAR (Father Of Mine)</td>
<td>Capitol</td>
</tr>
<tr>
<td>SUGAR RAY (Every Morning)</td>
<td>Lava/Atlantic</td>
</tr>
<tr>
<td>NO DOUBT (New)</td>
<td>Work/Epic</td>
</tr>
<tr>
<td>ROB ZOMBIE (Living Dead Girl)</td>
<td>Geffen</td>
</tr>
<tr>
<td>Goo Goo Dolls (Slide)</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>HARVEY DANGER (Flagpole Sitta)</td>
<td>Slash/London/Island/IDJMG</td>
</tr>
</tbody>
</table>

### TUNED-IN

#### WRXZ/Indianapolis
- **Monday, July 19**
  - **9am**
    - ALICE IN CHAINS (Would?)
    - KORN (Got The Life)
    - BLINK 182 (What's My Age Again?)
    - TOAD THE WET SPROCKET (Fall Down)
    - SMASH MOUTH (All Star)
    - CLASH (Rock The Clash)
    - CREED (One)
    - STONE TEMPLE PILOTS (Vasoline)
    - LIMP BIZKIT (Nookie)
    - NIRVANA (Scentless Appetite)
    - SUGAR RAY (Every Morning)
    - OFFSPRING (Get A Girl Away)
    - KID ROCK (Bawitdaba)
    - SOUNDGARDEN (Blow Up The Outside World)
  - **11pm**
    - LIT (My Own Worst Enemy)
    - Dave Matthews Band (Crush)
    - Pennywise (Alien)
    - DAMNED (Black Smoke Rise)
    - KORN (Got The Life)
    - DEPECHE MODE (Personal Jesus)
    - TONIC (You Wanted More)
    - BUSH (Mouth)
    - RED HOT CHILI PEPPERS (Scar Tissue)
    - ALICE IN CHAINS (Would?)
    - FLYS (Got You) (RCA)
    - CITIZEN KING (Better Days)

#### WXDX/Pittsburgh
- **Monday, July 19**
  - **9am**
    - ALICE IN CHAINS (Again)
    - BUSH (Machinehead)
    - KORN (Freak On A Leash)
    - FOO FIGHTERS (Everlong)
    - OZ (Sunday Bloody Sunday)
    - SUGAR RAY (Someday)
    - RED HOT CHILI PEPPERS (Give It Away)
    - FLYS (You) (Where I Want You)
    - KID ROCK (Bawitdaba)
    - WALL OF VODOOD Mexican Radio
    - JOYDROP (Beautiful)
    - COLLECTIVE SOUL (Heavy)
  - **11pm**
    - LIT (My Own Worst Enemy)
    - LIMP BIZKIT (Nookie)
    - GREEN DAY (Where I Come Around)
    - KORN (Got The Life)
    - DEPECHE MODE (Personal Jesus)
    - TONIC (You Wanted More)
    - BUSH (Mouth)
    - RED HOT CHILI PEPPERS (Scar Tissue)
    - ALICE IN CHAINS (Would?)
    - FLYS (Got You) (RCA)
    - CITIZEN KING (Better Days)

### New This Week

**KXRK-Top Ten Phones After One Week!!**
- WBNX
- KNRRQ
- WTGZ
- WPGU
- WUBZ
- KNSX
- WFBZ

### Already Spinning

**NEW THIS WEEK:**
- WBCN (11x)
- WHFS (8x)
- KXRK (16x)

**ALREADY SPINNING:**
- WEQX (11x)
- KWOD
- WDSX
- WBER (10x)
- KFLZ
- WXSR
- WBOF
- KACV
- WIS
- WKRL
- KESO
- WEQX

Contact Ari Chazanas (888) 409-2283
G. LOVE & SPECIAL SAUCE  Rodeo Clowns (Ohh/S50 Music/Epic)
Total Plays: 247, Total Stations: 27, Adds: 7

SEXENCE NONE THE RICHER  There She Goes (Squint/Elekt/EG)
Total Plays: 226, Total Stations: 18, Adds: 1

SEVENDOZENT Denial (TVT)
Total Plays: 210, Total Stations: 25, Adds: 7

FATBOY SLIM    Gangster Tripping (Skind/Astra/krave/Caroline)
Total Plays: 197, Total Stations: 16, Adds: 2

FASTBALL    Out Of My Head (Hollywood)
Total Plays: 180, Total Stations: 6, Adds: 1

STAND Multinovel (Flip/Elekt/EG)
Total Plays: 172, Total Stations: 24, Adds: 13

MY FRIEND STEVE All In All (Mannheim)
Total Plays: 171, Total Stations: 12, Adds: 0

ALANIS MORISSETTE So Pure (Maverick/Reprise)
Total Plays: 162, Total Stations: 7, Adds: 1

GOODSMACK Keep Away (Republic/Universal)
Total Plays: 158, Total Stations: 7, Adds: 0

HATE DEPT. Release It (Restless)
Total Plays: 156, Total Stations: 16, Adds: 0

NINE INCH NAILS The Day The World Went Away (Nothing/TVT/Interscope)
Total Plays: 143, Total Stations: 4, Adds: 1

REMY ZERO Problem (SUG/GEffen)
Total Plays: 134, Total Stations: 8, Adds: 0


SNOOP DOGG DOGG FRAGE... Snoop Bounce (Death Row/Interscope)
Total Plays: 107, Total Stations: 6, Adds: 0

FACE TO FACE God Is A Man (Lady Luck/Beyond)
Total Plays: 118, Total Stations: 15, Adds: 3

ROB ZOMBIE Superbass (Geffen)
Total Plays: 116, Total Stations: 19, Adds: 12

BOUNCING SOULS Oul (Epitaph)
Total Plays: 116, Total Stations: 4, Adds: 0

FLAMING LIPS Buggin’ (Winter Bros.)
Total Plays: 115, Total Stations: 13, Adds: 3


Songs ranked by total plays

** = Mediabase 24/7 monitored

01 Total Reporters
01 Current Reporters
01 Current Playlists
## Alternative Playlists

### WEEKEND #1

**KRTK/Denver**
- **Clear Channel**
- **CQ-1000**
- **Q**
- **Z EDITED**
- **Z**
- **ZT**
- **ZT**

**PLAYS**
- **24**
- **14**
- **23**
- **17**
- **23**
- **22**
- **20**
- **20**

**ARTIST/TITLE**
- **PLAYING IN THE SUN/In The Sun**
- **LRA/We'll Be There For You**
- **TEAR JERKERS/Every Word**
- **CALTREY/Tears Are Falling**
- **BOYS ON FIE/Love Never Dies**
- **THE CINCINNATI BENGALS/Win**
- **THE HENDRIX EXPERIENCE/The Wind Cries Mary**

**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

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**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

### WEEKEND #2

**KXOL/Phoenix**
- **Clear Channel**
- **CQ-1000**
- **Q**
- **Z EDITED**
- **Z**
- **ZT**
- **ZT**

**PLAYS**
- **24**
- **14**
- **23**
- **17**
- **23**
- **22**
- **20**
- **20**

**ARTIST/TITLE**
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- **THE HENDRIX EXPERIENCE/The Wind Cries Mary**

**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

### WEEKEND #3

**KKEQ/Wichita**
- **Clear Channel**
- **CQ-1000**
- **Q**
- **Z EDITED**
- **Z**
- **ZT**
- **ZT**

**PLAYS**
- **24**
- **14**
- **23**
- **17**
- **23**
- **22**
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**ARTIST/TITLE**
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**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

### WEEKEND #4

**KQFM/Portland**
- **Clear Channel**
- **CQ-1000**
- **Q**
- **Z EDITED**
- **Z**
- **ZT**
- **ZT**

**PLAYS**
- **24**
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- **23**
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**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

## Find Complete Playlists for All Alternative Reporters on R&R Online Music Tracking

### WEEKEND #5

**WRQX/Washington, DC**
- **Clear Channel**
- **CQ-1000**
- **Q**
- **Z EDITED**
- **Z**
- **ZT**
- **ZT**

**PLAYS**
- **24**
- **14**
- **23**
- **17**
- **23**
- **22**
- **20**
- **20**

**ARTIST/TITLE**
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**WEBSITES**
- **FM**
- **WORLD**
- **ARTIST**
- **PLAY**
- **PLAYLIST**
- **MULTIPLIER**

## We've been stroking radio for years. This should be easy

**Stoke 9**
- **"Little Black Backpack"**
- **Early At:**
  - **LIVE 105 #1 Phones**
  - **Going For Adds Now**

We're here to help you get the most out of your radio experience! Contact us today for more information.
Risk Pimps Ho

The specialty tastemakers have spoken: WXKR/New York, WBCN/Boston, KXMR/Salt Lake City and XTRA/San Diego all agree that Uncle Ho’s “Bubblehead” on Risk records is a go. To get your dirty little fingers on the full-length, give the industry’s most-loved promo exec., Arif Chazaman, a shout at (321) 462-1233. Are you feeling any vibes out there on Hybrid recording artist Mike Erri’s single, “Daylight”? Specialty guru WPLI/Philadelphia’s Dan Fein sure is: “I saw him, and he’s incredibly dynamic; an edgy singer with a sense of humor.” Contact Hybrid’s Kathlyn “Jean Shorts” Lee at (212) 868-6136 for more information on Erri. Meanwhile, Moonshine’s Sheri Kaplan [310] 652-8145 or sherir@moonshine.com brings DJ to the stars Mr. Carl Cox to the specialty panel. Cox is quickly building steam with his new record after debuting on the R&R Specialty chart at No. 20 a few weeks ago. And speaking of hot and steamy, TVT’s Kerry Marsico [310] 289-3800, ext. 105 is working his magic with Seedsount’s new single, “Desert,” which debuts at No. 6 this week. This record is huge! Until next week...

Record To Watch: Days Of The New

MIKE NESS

“Charmed Life” the new single

Added At:

KNDQ/Seattle
KCCX/Riverside
WRLT/Nashville
WXQY/Cincinnati
WEJE/FT Wayne

MIKE NESS

Cheating At Solitaire

Over 100,000 units sold and climbing!

On Tour Now!

Produced by James Popp and Max Neu, Mixed by Jamie Gage

www.americanradiohistory.com
PART TWO OF A TWO-PART SERIES

Adult Alternative Success Is Up To You

□ ‘Passion principles’ should be kept in mind to attract and keep listeners

By Bob Hughes
GM/co-owner, KXST/San Diego

In the last Adult Alternative column (7/16) I presented the reasons you should be passionate about mass-appeal programming, customer loyalty, great new music and nurturing and cultivating artists.

We began that column with a concise history of WASH-FM/Washington, DC and my appointment as the station’s PD in 1973, when GM Bill Dalton selected me to maintain his vision. We then examined some of the “passion principles” I learned from Dalton. This week, we’ll look at more of these principles, which are aimed at Adult Alternative GMs — and those program directors who think like them.

Great On-Air Presentation

Too many Adult Alternative stations have a “college radio” kind of vibe, like they are proud of sounding not quite as good as every other station in the market. Somewhere we got the mistaken idea that being “alternative” has something to do with being sloppy. KINK/Portland has a deceptively low-key approach, but its sound is exquisitely sculptured in a way that makes it different from any other station. And while it may sound relaxed and “un-slick,” underneath it’s a precision machine. It is the opposite of haphazard.

Likewise, KFOG/San Francisco and WXRT/Chicago have bigger-than-life, warm, adult-sounding personalities who have a sense of humor about themselves. Because of their poise and professionalism, they would sound at home at almost any station. That is a key element in their ability to attract adult listeners from other formats. Their humanity also conceals the precision with which they execute the format.

We need great jocks on Adult Alternative stations. They have to be solid, capable technicians when it comes to formatics, sure, but they also need to be so much more. If there’s one quality I want in all our performers, it’s the ability to tell a coherent, compelling story from “once upon a time” to “happily ever after” in 45 seconds or less.

Getting What Is Rightfully Ours

It’s no news that Adult Alternative radio breaks songs and artists. It is also not unusual for record labels and artist managers to forget this, opting to favor other formats with concerts, backstage meet-and-greets, etc. Too often these goodies go to stations with far more restrictive playlist policies. Someday soon some brilliant label executive is going to wake up and remember their college behavioral psychology course and realize the insanity of rewarding behavior that makes his own job harder.

* In the meantime we should encourage all artist managers to do what Terry McBride at Network Music has done with Sarah McLachlan and the Barenaked Ladies. In our market, these artists have been made available equally to all stations at multistation meet-and-greet opportunities. The benefit is clear: Network’s artists enjoy unvaried, enthusiastic multifORMAT acceptance, leading to a greater penetration of the total audience and improved record sales.

The next time an artist you helped to build is hurting your ratings, call

TALK BACK TO R&R!

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

Call Mark Solovos at (310) 788-1664 or e-mail: solo@rronline.com

We need great jocks on Adult Alternative stations. If there’s one quality I want in all our performers (jocks), it’s the ability to tell a coherent, compelling story from “once upon a time” to “happily ever after” in 45 seconds or less.

Opportunities to work with artists are our chance to tell compelling, image-building stories about our stations and the artists who make our music. The goal is to bring the artist to the audience in a way that involves the audience.

We’re looking for examples of compelling story from a “neutral show” to an Adult Alternative format. This is the format that serves the audience. The goal is to make the audience want to listen to the artist.

When labels and artists understand how their choices make their own jobs even harder, they will follow a more enlightened course of action.

What Is And Is Not Rightfully Yours

Opportunities to work with artists are our chance to tell compelling, image-building stories about our stations and the artists who make our music. When an artist comes to town and no other station steps forward with a compelling promotion, encourage artist managers and labels to drop their “neutral show” policy. Artists don’t benefit from neutrality.

Artists are the heart and soul of radio. When we support artists, the audience supports us.

Successful Adult Alternative formats are those that are not afraid of risk. How can Adult Alternative formats support the artist and the audience at the same time? How can Adult Alternative formats help artists achieve their goals?

Optional Opportunity

Adult Alternative formats are only as good as the artists we support. When we support the artist, the audience will support us.

Arista/Austin recording artist Jeff Black visited WXRV/Boston recently and performed for the station’s New Horizons show. Pictured are (l-r) Arista/Austin’s Clay Newman, WXRV’s Perry Penoff, (Black, unidentified male), PD Joanne Doody and APD Keith Andrews.

A new album from Trish Murphy is coming soon. The album will be released on August 25, 2009, and will feature the hit single “Outsider”.

T R I S H  M U R P H Y

"OUTSIDER"

Lead single from her new album RUBIES ON THE LAWN

New Horizons

Rumba! Rumba! Rumba!

Arista/Austin recording artist Jeff Black visited WXRV/Boston recently and performed for the station’s New Horizons show. Pictured are (l-r) Arista/Austin’s Clay Newman, WXRV’s Perry Penoff, (Black, unidentified male), PD Joanne Doody and APD Keith Andrews.
**R&R**

Adult Alternative Top 30

**July 30, 1999**

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**New & Active**

<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Title (Arbit)</th>
<th>Total Plays</th>
<th>Total Weeks in Chart</th>
<th>Top Stations/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIM RICHEY</td>
<td>Come Around (Mercury/UJam)</td>
<td>120</td>
<td>10</td>
<td>163</td>
</tr>
<tr>
<td>JOHNNY LANG</td>
<td>Second Guessing (AAM)</td>
<td>114</td>
<td>13</td>
<td>139</td>
</tr>
<tr>
<td>LUCINDA WILLIAMS</td>
<td>Joy (Mercury/UJam)</td>
<td>110</td>
<td>13</td>
<td>135</td>
</tr>
<tr>
<td>SIXPENCE NONE THE RICHER</td>
<td>They Got (Squere/Elekt/EAG)</td>
<td>110</td>
<td>10</td>
<td>135</td>
</tr>
<tr>
<td>LEN</td>
<td>Steal My Sunshine (Work/Epic)</td>
<td>109</td>
<td>10</td>
<td>135</td>
</tr>
<tr>
<td>BREE SHARP</td>
<td>David Duchovny (Trauma)</td>
<td>84</td>
<td>9</td>
<td>125</td>
</tr>
<tr>
<td>JOE HENRY</td>
<td>Like She Was A Hammer (Mammoth)</td>
<td>82</td>
<td>10</td>
<td>125</td>
</tr>
<tr>
<td>KENDALL PAYNE</td>
<td>Closer To Myself (Capitol)</td>
<td>80</td>
<td>8</td>
<td>125</td>
</tr>
<tr>
<td>VERVE PIPE</td>
<td>Here (AAM)</td>
<td>80</td>
<td>8</td>
<td>125</td>
</tr>
<tr>
<td>IGIOLO AUNTS</td>
<td>Everyone Can Fly (E Pluribus Unum)</td>
<td>75</td>
<td>7</td>
<td>125</td>
</tr>
</tbody>
</table>

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label/Inc.</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETH ORTON</td>
<td>Central Reservation (Arista)</td>
<td>6</td>
</tr>
<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Swinging (Warner Bros)</td>
<td>4</td>
</tr>
<tr>
<td>BLACK CROWES</td>
<td>Diamond Ring (American/Columbia)</td>
<td>3</td>
</tr>
<tr>
<td>CATE CURTIS</td>
<td>Burn Your House (Rykodisc)</td>
<td>3</td>
</tr>
<tr>
<td>CHRIS ISAAC</td>
<td>Baby Did A Bad Bad Thing (Reprise)</td>
<td>2</td>
</tr>
<tr>
<td>PUSHER STARS</td>
<td>Any Little Town (Capitol)</td>
<td>2</td>
</tr>
<tr>
<td>SUGAR RAY</td>
<td>Someday (Lava/Atlantic)</td>
<td>2</td>
</tr>
<tr>
<td>KIM RICHEY</td>
<td>Come Around (Mercury/Ujam)</td>
<td>2</td>
</tr>
<tr>
<td>VENICE</td>
<td>The Man You Think I Am (Vanguard)</td>
<td>2</td>
</tr>
<tr>
<td>ROBERT CRAY</td>
<td>Pardon (Rykodisc)</td>
<td>2</td>
</tr>
<tr>
<td>TRISH MARSH</td>
<td>Outsider (Elektra)</td>
<td>2</td>
</tr>
<tr>
<td>RAINEY FOSTER &amp; WAHA MORA</td>
<td>I'm In (Arista/Arden/Arista)</td>
<td>2</td>
</tr>
<tr>
<td>BRAMHALL</td>
<td>Wanna Be (Reprise)</td>
<td>2</td>
</tr>
<tr>
<td>JON CLEARY</td>
<td>Unnecessarily Mercenary (Point Blank/Virgin)</td>
<td>2</td>
</tr>
<tr>
<td>BETH HART</td>
<td>L.A. Song (Lava/Columbia)</td>
<td>2</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Nobody Has To Know (Restless)</td>
<td>2</td>
</tr>
<tr>
<td>ZIGGY MARLEY &amp; THE MELODY...</td>
<td>All Day... (Elektra/EEG)</td>
<td>2</td>
</tr>
</tbody>
</table>

**Most Increased Plays**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label/Inc.</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Swinging (Warner Bros)</td>
<td>17</td>
</tr>
<tr>
<td>CHRIS ISAAC</td>
<td>Baby Did A Bad Bad Thing (Reprise)</td>
<td>13</td>
</tr>
<tr>
<td>SIXPENCE NONE THE RICHER</td>
<td>There (Squared/Elekt/EAG)</td>
<td>13</td>
</tr>
<tr>
<td>JUMP</td>
<td>Little Children (Capitol/Atlantic)</td>
<td>13</td>
</tr>
<tr>
<td>VENICE</td>
<td>The Man You Think I Am (Vanguard)</td>
<td>13</td>
</tr>
<tr>
<td>G. LOVE &amp; SPECIAL SAUCE</td>
<td>Rodz (Elite500/Mos/Ep)</td>
<td>13</td>
</tr>
<tr>
<td>ROBERT CRAY</td>
<td>Pardon (Rykodisc)</td>
<td>12</td>
</tr>
<tr>
<td>BETH ORTON</td>
<td>Central Reservation (Arista)</td>
<td>12</td>
</tr>
<tr>
<td>SIXPENCE NONE THE RICHER</td>
<td>Whatever It Takes (Grapevine/Interscope)</td>
<td>12</td>
</tr>
<tr>
<td>ZIGGY MARLEY &amp; THE MELODY...</td>
<td>Beautiful... (Elektra/EEG)</td>
<td>12</td>
</tr>
</tbody>
</table>

**Breakers**

- No Songs Qualified For Breaker Status This Week

---

**Songs ranked by total plays**

**THE PUSH STARS**

"Any Little Town"

---

**WE’RE COMMITTED! And So Are These Stations**

- WMMM
- KTCZ
- WBOS
- WXRV
- WMVY
- WCLZ
- WRNX
- KGSR
- WRNR
- WKOC
- WXPN
- WRLT
- CKEY
- KXST
- KINK
- KMTT
- KTHX
- KRSH
- KFXJ

**New This Week**

- WTTJ
- KBXR
- KAEP

On Tour with Julian Lennon

Through 8/27/99

Playing The Boulder Summit 8/19/99

"1999 could indeed be the Push Stars time. -- Washington Post

Check out www.pushstars.com

---

www.americanradiohistory.com
On-air music director. Daily music logs, on-air and weekend shifts, appearances, weekly music meetings, gather requests and information. Computer skills, KCS/Selector program, production skills a must, record relationships, "people skills." T&R to: Radio & Records, 10100 Santa Monica Blvd., #800, 5th Floor, Los Angeles, CA 90067. EOE.

Mornings — Legendary East Coast 50kW needs hot phones and provocative content with proven appeal to females. 2-3 years experience preferred. Excellent compensation package! Work for a winner! Live at the beach! Know who your owner is? Become a household word! Consulted by Valle-Richards. Send your best stuff to: PD Paul Kelly — WAVY-FM, Bayport One, Suite 100, 6225 Back Horse Pike, West Atlantic City, NJ 08232. WAVY is an EOE.

www.ronline.com

(800) 231-7940

JOBS NEWS TALENT

network

EAST

Middays/ADP

Worcester's leading AC seeks midday air talent/ADP. Can you relate to females 35-44 and maintain a 25 share? Do you have strong communication and computer skills? Are you experienced in production and personal appearances? If so, rush your tape and resume to: Steve Peck, PD, WRSR, 96 Stereo Lane, Paxton, MA 01612. EOE.

MIDWEST

CUMULUS IMMEDIATE OPENING MORNINGS

Heritage Hot AC in big Midwest market has immediate opening for great morning team. If you are highly motivated with a winning track record, overnight your package immediately. Excellent salaries and bonuses. No calls please. Send T&R to: John Dickey, Vice President of Programming, Cumulus Broadcasting, 3060 Polk Street NW, Suite 720, Atlanta, GA 30305. EOE.

WEST

SPINNERS.com, the Internet's first and largest music service, is looking for a Modern/Rock/Commercial Alternative MD. Minimum 5 years' MD experience required. Multiformat programming duties will also include Active Rock, AOR and Country channels, among others. Must be Internet savvy and willing to work as part of the music content team in San Francisco. Great opportunity to help lead the online music revolution. Please e-mail resumes to: jos@spinners.com or fax to: (415) 703-0974. EOE.

KSLX/FM/Phoenix

Looking for PD with recent success in Classic Rock format. PD experience a requirement. Strong consideration given to applicants who can provide a "More Music" Morning Show in addition to PD responsibilities. Contact Chuck Artigue, KSLX-FM, 4343 E. Camelback, Suite 200, Phoenix, AZ 85016. Sandersky Radio is an equal opportunity employer.

AM/FM Heritage Soft AC Sunny 102/Moderado, CA needs PD drive concept and experience. Send resume, references and photo in confidence to: Gary Michaels, KJSN, 3600 Sisk Road, Suite 2B, Modesto, CA 95356. No Calls. Please. EOE.

AM/FM Inc.'s KNFR/Spokane wants the best Country morning show in the nation on our station! If you're a quick, creative, and competitive animal who's focused on people, get your package on my desk! Send to: Scott Runk, PD, AM/FM Inc., 300 E. 3rd Ave., Spokane, WA 99202 or e-mail to: steve@amfm.com. Teams as well as individuals are encouraged to apply. Applications will be accepted until the position is filled. No calls. EOE.

GENERAL MANAGER

Colorado small market duopoly needs sales-oriented General Manager. Previous management experience and strong retail selling experience are a plus. Digital, bonus and equity earn-out potential. Fax resume, salary requirements, and letter of interest to: (410) 740-7222. An EOE employer.
The Zone is looking for Sacramento's next #1 morning show. It's pretty simple. If you have what it takes to captivate ALL radio listeners with intriguing, topical entertainment, are passionate about music and having fun, and don't accept being anything less than best, you should apply now. Don't call! Present your demo in a way that will catch our attention and prove your worthiness. If you succeed, you will be rewarded handsomely. Contact Alan Oda @ The Zone, 280 Commerce Circle, Sacramento, CA 95815. CBS Radio is an equal opportunity employer. Women and minorities are encouraged to apply.

CHRISTIAN MUSIC NETWORK
You're out there, but you still haven't talked to us! K-LOVE Network (AC Christian), now heard in 22 states, looking for prime-time shows. Your love for and knowledge of God and radio is heard loud and clear in your work. We'd love to hear it too! Take a look and listen online: @ klove.com. Then send T&R to: Ed Lenane, 1425 North Market Blvd., Suite #8, Sacramento, CA 95834, EOE.

RADIO & RECORDS
10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067

WWW.AMERICANRADIOHISTORY.COM

RADIO & RECORDS Advertising
1x

$150/inch
$125/inch

Rates are per week (minimum 25 word per inch including heading). Includes general border of 0.5 point, custom border or larger heading are required, add 1/2 inch ($50 for 1", $50 per 2", in addition, all ads appear on R&R's website. (www.radioonline.com)

Blind Box: add $50

The R&R address and your box number adds $12 words to your ad. Regular Opportunities rates apply to Blind Box ads. But a $50 service charge is added for shipping and handling. Individual seeking employment may run in the Positions Sought section at the special rate of $50/inch.

Positions Sought: $50/inch

Payable In Advance

Opportunities Advertising orders must be handwritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax (312) 203-9277 or mail. 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, California 90067.

R&R Opportunities

Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON AIR SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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The average is like 2,500 commercial messages a day. This means you have to have a lot more of your own messages out there to compete, and you have to be even more precise about timing and placing these messages at the absolute optimal moment when someone is in a position to gather information about your product or service or to make the purchasing decision about your product or service. When you add those things up, it works very well into what radio's greatest assets are—

Biggest changes as a result of consolidation:

From the advertisers' side, radio has gotten a whole lot more press, even if it's Wall Street Journal type of press about radio valuation. This has given us a new level of awareness and interest and, most importantly, respect. Right now an advertiser who is not using radio but is analyzing his or her media mix has to be saying, 'What does everybody know that I don't know?' This other thing, the Internet, has come along, and it has really enabled us to shine as an interest in the whole area of dot com advertising. That's pure coincidence, but I don't care — give me coincidence any day.

The other thing I see coming up, which is something we desperately need, is more training, more commitment to new people. The second step is to be able to retain the good people we cultivate, both within our own companies and within the industry. The turnover and attrition have always been things that should have bothered us more. On all levels, both in terms of turning over advertisers and tuning over good people, we've always been more interested in maintaining water in the top of the bucket rather than plugging up the holes in the bottom. We all know you fill the bucket up a heck of a lot faster if you plug the holes in the bottom. That's where the opportunity for growth is going forward.

Growth areas to focus on: I hope we're focusing on dot com. This is the ultimate form of direct-response advertising. If people run their ads on the radio and get hits on their website and make sales if they're doing e-commerce, then there is no question about the cause-and-effect relationship radio has delivered to this advertiser. I don't think we've seen the end of the diversification of financial services. This is just the beginning of what will play out over the next couple of years. And we haven't fully developed the pharmaceutical and health issues that are going to explode as people age go into the next 30 years and buy fewer cars and electronic toys and start buying more things that relate to our health and lifestyle.

Something about the marketing efforts of the RAB that might surprise our readers: "How the problems of some of America's leading advertisers are no different from the problems of their individual local advertisers. We spend a disproportionate amount of our time as an industry within the media department of the advertising agency, rather than with the principals, the account supervisors and creative, who are ultimately the ones who have the most contact and influence with the client. For every pound of information we give an agency through the media department, we're lucky if the client ever sees an ounce in most cases."

Career highlights: "I have had the most interesting and stimulating career anybody could hope for. I have learned an incredible amount about how businesses work and why people do business and what makes them make decisions or fail to make decisions. That, for me, has been a marvelous experience. But the thing I'm proudest of as an industry is our commitment to public service. I'm a member of the board of the Ad Council. It's an organization that literally does hundreds of millions of dollars worth of advertising by getting people to do the right thing. This past year we finally hit the $1 billion mark in terms of PSA value for all the Ad Council initiatives. Radio's percentage represented more than television, cable, magazine, newspaper, outdoor and the Internet combined."

Career disappointment: "That I can't be in two places at once. I want to be exactly where I am, but I would also love to be out working at the same time for an individual company. I will at some time in my future. That's my only disappointment so far — and that I sold my Jacob stock when it was 38 cents a share."

Most influential person in my life: "I owe a lot of my career to Jenny McCann. She trains, she cares, she pays attention, and she taught me very early the importance of never taking it. And a guy named Jack Connors, who started HBI Holiday in Boston. Jack is another one of those guys I knew pretty early in my career, and he taught me a lot about management and the importance of teamwork and loyalty. I hope I've exhibited these characteristics of hard work and loyalty, and I hope I've demanded them in the people around me."

Favorite radio format: "Of course I love Sports — that's part of my background — but I've always been more on the Talk side. I yell at my radio. I've listened to people call in to talk show hosts. Even if I hate what they're talking about, I love listening to them."

Favorite television show: "I guess the closest thing I come to is a favorite show would be The Simpsons, because I love the voice-overs and the writing. It's essentially animated radio."

Favorite song: "Louis Armstrong's What a Wonderful World."

Favorite movie: "Movie and book: To Kill a Mockingbird."

Favorite restaurant: "This wonderful family owned restaurant in New York. Il Vagabondo."

Behavior of choice: "Politically inclined tea."

Hobbies: "Bad golf, trying to make it better, reading and my extended family."

Stock recommendation: "Right now there are a lot of radio stocks I like. I like Emmis in particular. I like Disney for the long term. I have trouble with Wal-Mart, because they don't buy nearly enough radio."

Communication medium of choice: "E-mail is terrific. (judy@nrh.com)."

How she would change the radio industry: "The very thing that advertisers don't want us to do: raise our rates. As much as I'd like to be respected based on our real performance, the world of advertising respects people who get the highest rates. That's a gross oversimplification, but the truth is, radio is still undervalued relative to what it does, where it goes, who it reaches, how easy it is to get something done and how much added value we have that helps people cut through the clutter."

"I want people to be able to raise the rates and not have to apologize and not have to give 10% on charges and not have to give extra promotion. I want them to be able to say, 'I can't be in two places at once. I want to be exactly where I am.'"

Erica Farber

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