

NEWSSTAND PRICE \$6.50

### A Rain Shower Of Adds

NAC/Smooth Jazz superstar **Rick Braun** tops that format's Most Added for the second straight week with "Kisses in the Rain" (Warner Bros.) The track also debuts at No. 24 on the R&R NAC/Smooth Jazz chart.



FEBRUARY 9, 2001

### Annual NAC/Smooth Jazz Special

Our NAC/Smooth Jazz special, *Charting the Course*, appears in this issue. There are plenty of thoughtful pieces, most notably a biography of and exclusive interview with Clear Channel Chairman/CEO **Lowry Mays** (pictured). The special begins on Page 39.



# THE VERVE MUSIC GROUP

THE LEADERS IN SMOOTH JAZZ & ADULT MUSIC

- GEORGE BENSON**
- MARC ANTOINE**
- DAVID BENOIT**
- AL JARREAU**
- JEFF GOLUB**
- DAVID SANBORN**
- FREDDIE RAVEL**
- DIANA KRALL**
- RICHARD ELLIOT**
- JOE SAMPLE**
- KOMBO**
- TWIST OF MARLEY**
- JOYCE COOLING**
- LEE RITENOUR**
- KEN BURNS JAZZ**



VISIT US AT [WWW.VERVEMUSICGROUP.COM](http://WWW.VERVEMUSICGROUP.COM)



# TONYA MITCHELL "Broken Promises"

**MOST  
ADDED  
AGAIN!**

## BREAKING AT THESE STATIONS:

WHYI	KHTS	KSLZ	KRBV	WFLZ
WKST	KFMD	WAKS	WKFS	WKRQ
KFMS	KDND	WEZB	WQZQ	WKSL
WBBO	WLDI	WPXY	WKGS	WDKF
KIZS	and many more			

"We knew this was a hit when we first heard it, and after only a few plays, we're already getting phones!"  
— Jennifer Knight, APD, WKRZ

UNIVERSAL RECORDS

## R&R CHR/POP DEBUT 46

# 3 DOORS DOWN "Loser"



### CALLOUT AMERICA

#4	Females 25-34	3.85
#6	Overall	3.65

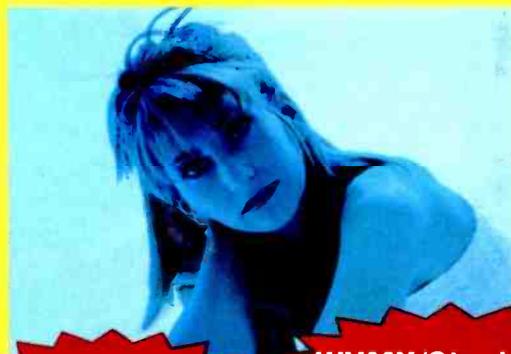
**WFLZ/Tampa  
ADD**

## BREAKING AT THESE MAJORS:

WBMX	KRBE	KBKS	WVRV	WBLI
WSSR	WAKS	KMXB	WKRQ	WKFS
KXXM	WNCI	WPRO	WNOU	WKZL
WRVW	WPTE	KAMX	WDCG	WBBO

**KSLZ/St. Louis  
ADD**

UNIVERSAL RECORDS *Republic*



# LEE ANN WOMACK "I Hope You Dance"

### CALLOUT AMERICA

#10	Females 18-24	3.65
#12	Overall	3.68

**R&R HOT AC: 28 - 24 (+231)**

**R&R AC: 7 - 6 (+192)**

**WPLJ/New York  
ADD**

**WVMX/Cincinnati  
ADD**

**WMYX/Milwaukee  
ADD**

## BREAKING AT THESE MAJORS:

KZHT/Salt Lake	50x	KQKQ/Omaha	50x	WNCI/Columbus	49x
KQMB/Salt Lake	47x	WVMX/Baltimore	46x	WRVW/Nashville	42x
KRSK/Portland	40x	WLNK/Charlotte	37x	WOMX/Orlando	35x
WNNK/Harrisburg	34x	WKSI/Greenboro	32x	WSTR/Atlanta	32x
KFMB/San Diego	29x	WPRO/Providence	28x	WXKS/Boston	25x
WLTW/New York	24x	KDMX/Dallas	20x	and more	

UNIVERSAL RECORDS MCA NASHVILLE

Who says nice guys finish last? Dick Bartley is among the nicest guys you'll ever meet. He's also one of the hardest-working ... and *both* of those qualities have been essential to his enduring success. Read his profile in our Management, Marketing & Sales section this week, where you'll also find Part 2 of our glossary of marketing, merchandising and retailing terms.

Pages 12-16

**ANNUAL GRAMMY CONTEST**

R&R's 17th annual Grammy Awards contest is officially open for business! Predict the winners in 12 Grammy categories, and you can win a trip to R&R Convention 2001 in June!

Page 37

**FIFTEEN YEARS OF KOST-ING**

Mark Wallengren and Kim Amidon have become L.A. radio's premier on-air couple, 15 years after they were paired for the KOST morning show. They recently sat down with AC Editor Mike Kinostan to discuss a decade and a half "along the KOST."

Page 104

**IN THE NEWS**

- Lynn Bruder appointed VP/GM of Radio One/Philadelphia
- Dave Popovich becomes WMVX/Cleveland PD and Clear Channel "Mix" Brand Manager
- KJOU/Dallas flips to Sports/Talk
- Etoile Zisselman named VP/Adult Formats for Arista Records

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - Lenny Kravitz Again (Virgin)
- CHR/RHYTHMIC**
  - JA Rule 'N.L.' MO ... Put ... (Murder Inc./Def Jam/UMG)
- URBAN**
  - Jagged Edge Promise (So So Def/Columbia)
- URBAN AC**
  - Tanna Stranger in My House (Elektra/EEG)
- COUNTRY**
  - Toby Keith You Shouldn't Kiss Me ... (DreamWorks)
- AC**
  - 'N Sync This I Promise You (Jive)
- HOT AC**
  - Matchbox Twenty If You're Gone (Lava/Atlantic)
- RAC/SMOOTH JAZZ**
  - Bona Fide X-Ray Hip (N-Coded)
- ROCK**
  - Aerosmith Jaded (Columbia)
- ACTIVE ROCK**
  - Godsmack Awake (Republic/Universal)
- ALTERNATIVE**
  - Crazy Town Butterfly (Columbia)
- ADULT ALTERNATIVE**
  - Dave Matthews Band I Did It (RCA)

NEWSSTAND PRICE \$6.50



**Savage To Speak At TRS 2001**

Inspirational address scheduled for March 9

By AL PETERSON  
R&R NEWS/TALK EDITOR  
alpeteron@rronline.com

Savage Nation host Michael Savage has been added to the lineup of guest speakers at next month's R&R Talk Radio Seminar in Los Angeles. The edgy conservative talker first rose to prominence by becoming the No. 1-rated afternoon drive host in San Francisco on ABC Radio's KSFO, where OMPD Jack Swanson has called Savage's program "the biggest breakthrough show in years." In just the past 12 months Savage



Savage

SAVAGE/See Page 21

**Good News, Not So Good News For Radio Biz**

Revenues take skid in December, but overall 2000 numbers are impressive

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

DALLAS — RAB President/CEO Gary Fries had one of those "good news-bad news" announcements last week at the bureau's annual convention. The good news: The radio industry is just a hair away from being a \$20 billion business — a dramatic increase in the last decade and 12% better than last year.

The bad news: Business was down in December '00, a reflection of retailer woes during the Christmas shopping season, which broke a 99-month streak of continuous revenue gains. Yet even that news brought forth optimism. Radio didn't fare as badly as television or newspapers did during the holidays, and radio will likely pull out of any kind of recession before competitive media do.

Fries also pointed out that the comparable months in 1999 represented the peak of the dot-com spending splurge. As a consequence, the markets that benefited most in 1999 were the ones hit hardest in December 2000.

All this was discussed at RAB 2001, where 2,200 sales professionals (down from last year's 2,500) gathered to find ways of mining



Left: Gary Fries recognizes RAB conference Chair and Radio One exec Wayne Brown. Right: Keynote speaker Mike Veeck shares anecdotes from his baseball career.



more dollars during these uncertain times.

The convention itself was fairly upbeat, although the mood was certainly not as euphoric as last year's, when major-market stations were writing dot-com business faster than they could air the spots. But things were far brighter than during the recession-plagued early '90s, when it seemed radio would never pull out of its doldrums.

The entire conference was dedicated to "Radio Wayne" Cornils, a longtime radio figure

RAB/See Page 21

**Internet Usage Declined In 2000**

Although a majority of Americans now have access to the Internet, the amount of time spent online has declined over the last year, according to an Arbitron/Edison Media Research study of online users.

The telephone survey of 3,005 fall 2000 Arbitron diarykeepers, taken last month, concluded that Internet access from home crossed the 50% threshold for the first time. Access from any location is now up to 62%.

But for some reason online usage among diarykeepers has declined steadily over the last year. In January 2000 the average time spent online was 8 hours, 1 minute. In a survey taken in July 2000, that figure declined to 7:49. Last month it declined again to 7:08.

Despite the decline, Americans find the Internet an ever-increasing part of their lives. In fact, when asked to choose between all of the TVs in their house or their Internet access, 62% decided to stick with TV; 33% chose the Internet. But 12-24-year-olds have a greater affinity for the Internet. Only 50% of this group would keep their TVs, while 47% chose the Internet.

Broadband access will play an important part both in Americans'

STUDY/See Page 21

**Lewis Chairman Of Mercury/Nashville**

Lost Highway label formed with IDJMG

By STEVE WONSIEWICZ  
R&R MUSIC EDITOR  
swonz@rronline.com

Universal Music Group has promoted Mercury/Nashville President Luke Lewis to Chairman of the label and announced the formation of Lost Highway Records, a joint venture between Mercury/Nashville and Island Def Jam Music Group. Lewis, who continues reporting to UMG Chairman/CEO Doug



Lewis

LEWIS/See Page 36

**Radio Set For Long-Term Growth**

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

Soft advertising demand has caused even the most understanding radio analysts on Wall Street to take a "let's wait until the second half of the year" attitude toward an industry that just a year ago filled them with excitement.



Field

The latest turnaround came on Tuesday, when Morgan Stanley Dean Witter analyst Leah Modigliani plucked Clear Channel from the firm's Fresh Money Buy List of top-10 stocks. The list focuses on companies expected to "significantly outperform" some 1,800 issues

ANALYSTS/See Page 36

**Entercom Clears Earnings 'Hurdles'**

Entercom announced on Monday that Q4 revenues were up 52%, to \$91.7 million, and broadcast cash flow increased 65%, to \$40.4 million. After-tax cash flow rose from \$17.4 million, or 39 cents per share, to \$25.3 million, or 56 cents. On a same-station basis, net rev-

enues were up 8%, and BCF climbed 14%; BCF margins increased from 42% to 44%. Pro forma earnings per share rose from 18 cents to 19 cents. First Call analysts had estimated a 16-cent gain.

EARNINGS/See Page 4

**Powell's Credo: 'Fairness To All, Allegiance To None'**

By JOE HOWARD  
R&R WASHINGTON BUREAU  
jhoward@rronline.com

Saying he is "thrilled and privileged" to be President Bush's choice to head the FCC, Chairman Michael Powell held his first meeting with members

Potential candidates for open FCC seats, Page 4

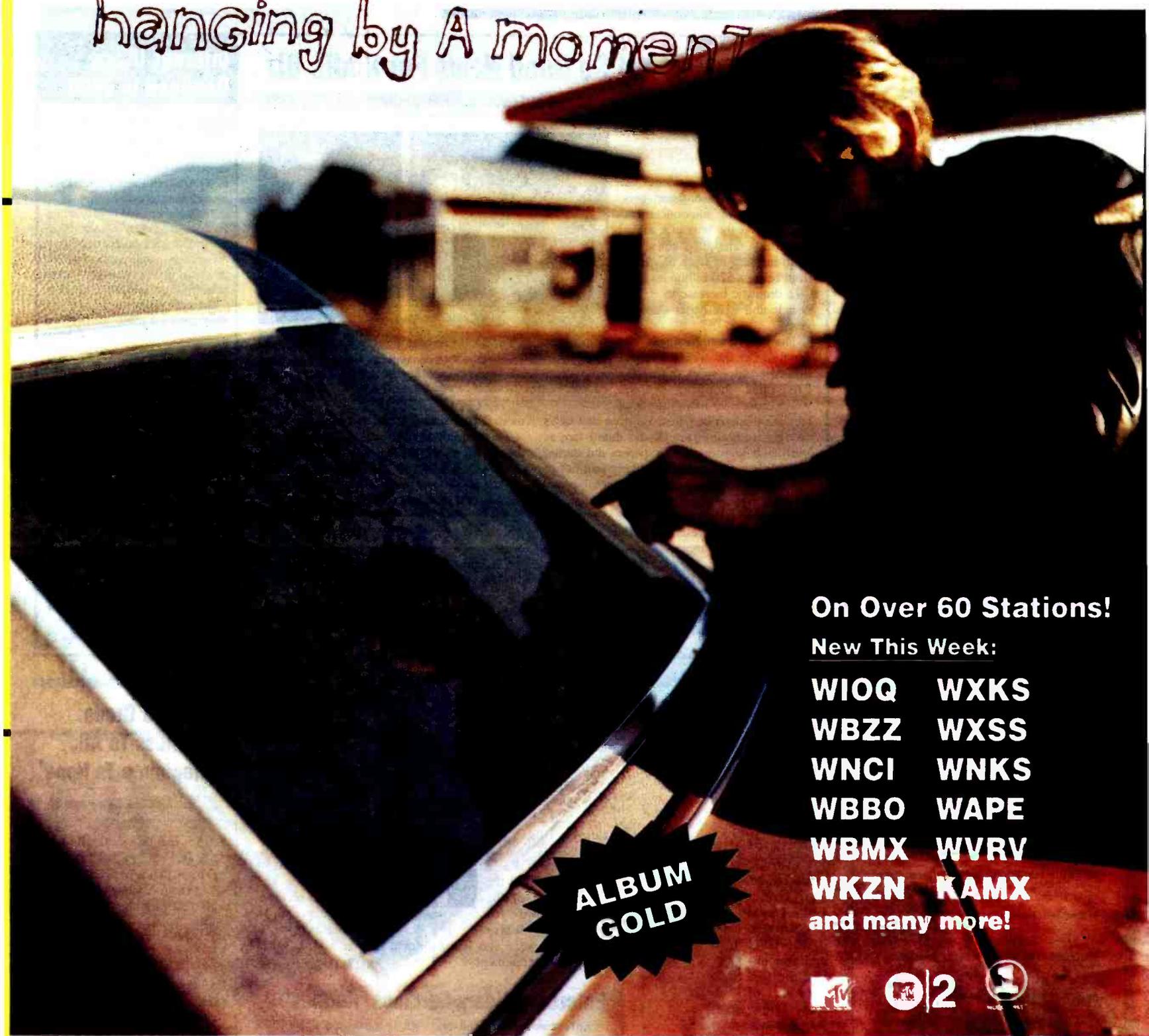
of the press on Tuesday. Powell called his appointment to the position "truly a singularly unique honor in my life, and I take that challenge with great humility." He also stated his credo to his staff: "We owe fairness to all but allegiance to none."

He opened the session by describing the time at which he is

POWELL/See Page 9

# L I F E H O U S E

hanging by A moment



**ALBUM  
GOLD**

**On Over 60 Stations!**

**New This Week:**

**WIOQ    WXKS  
WBZZ    WXSS  
WNCI    WNKS  
WBBO    WAPE  
WBMX    WVRV  
WKZN    KAMX  
and many more!**



**On tour in February with Matchbox 20 and Everclear!**

*Produced by Ron Aniello    Mixed by Brendan O'Brien    Watertown management*  
[www.lifehousemusic.com](http://www.lifehousemusic.com)    [www.dreamworkrecords.com](http://www.dreamworkrecords.com)

© 2001 EMI Music L.L.C.



## Arista Appoints Zisselman VP/Adult Formats

Arista Records has elevated Etoile Zisselman to VP/Adult Formats. Based in New York, she reports to Sr. VP Steve Bartels.



Zisselman

"Etoile is a great asset to the Arista promotion team," Bartels commented. "Her leadership and interpersonal skills, along with her strong relationships at radio, have brought a dynamic force to the company. We look forward to her continuing growth and success in leading the charge with our music at radio's expanding Adult format."

Zisselman noted, "This is an exciting time to be working at Arista Records. I am proud to be part of the winning team led by [President/CEO Antonio] 'L.A.' Reid, [Exec. VP] Jerry Blair and Steve Bartels. The satisfaction I have received from growing at Arista can only be equaled by the thrill of working with the label's outstanding artist roster. I look forward to helping make Arista an even more powerful force in today's Adult radio formats."

ZISSELMAN/See Page 20

## 'XTRA Sports' Bows On KJOI-AM/Dallas

Clear Channel launched Dallas/Ft. Worth's newest Sports/Talker on Feb. 1 by flipping Oldies KJOI-AM to the new "XTRA Sports 1190." Clear Channel is operating the station under an LMA, pending final purchase of the property from Radio One.

The station has applied for new call letters KTRA-AM. It will compete for the market's Sports-radio listeners with Susquehanna's established KTCK-AM (The Ticket), as well as with ABC Radio's soon-to-be-launched ESPN Radio, which will air on that company's recently purchased KEMM-FM.

KJOI is currently carrying a full slate of programming from FOX

KJOI/See Page 26

## R&R Observes Presidents Day

In observance of the Presidents Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Feb. 19.

## Shaggy Celebrates Not-Too-Shabby Success



Hotshot, the latest album from MCA reggae-pop artist Shaggy, has reached double-Platinum status. To celebrate, Shaggy and MCA Records staffers threw a party recently at the label's Santa Monica, CA headquarters. Pictured (l-r) are MCA Sr. VP/A&R Gary Ashley, co-producer Shaun "Sting" Pizzonia, MCA President Jay Boberg, Shaggy, manager Robert Livingston and MCA Dir./A&R Hans Haedelt.

## WMVX Taps Popovich As PD

Clear Channel also names him 'Mix' Brand Mgr.

Veteran Cleveland programmer Dave Popovich has accepted programming responsibilities for Clear Channel Hot AC WMVX (Mix)/Cleveland. The PD position had been open since Randy James departed to program KHMV/Houston in October '98. Popovich will also be a Clear Channel Brand Manager for the company's "Mix" format.



Popovich

"I've known of Dave for quite a long time," Clear Channel/Cleveland GM Jim Meltzer told R&R. "The problem was that he was working for the competition, and I couldn't touch him. When I'm looking for a PD, I usually get a choice of two or three on a silver

platter, because everyone wants to work for this company. The same was true when we were owned by Jacor. We attract the best people, and this was a very easy decision.

"Dave knows Hot AC probably better than anybody and knows the market extremely well. It's just a perfect fit to bring him back to a station that he took through the roof many years ago [when it was WLTF]. WMVX will continue to be a rock-leaning Hot AC."

Popovich arrives after a stint as VP/AC & Director/Operations for Cleveland-based McVay Media. "Dave's strategic abilities are almost

POPOVICH/See Page 29

## Bruder Becomes Radio One/Philly VP/GM

Lynn Bruder, GM of Alternative WPLY (Y-100)/Philadelphia since 1992, has been promoted to VP/GM of parent company Radio One's Philadelphia stations. In addition to maintaining her present duties, Bruder will add management duties for Urban sister WPHI (Philly 103.9).



Bruder

Bruder succeeds Darryl Trent, who departed Feb. 2. She told R&R, "Radio One provides a nice family environment, and when I met [President/CEO Alfred Liggin III] I liked him a lot. It was the same with [COO] Mary Catherine Sneed, whom I admire and am in

awe of. She definitely has it together, and she's a great lady.

"Y-100 was privately held by Dan Lerner as both Y-100 and its predecessor, 'Kiss 100.' I started in sales there right out of college and was rewarded along the way. I guess Radio One really liked what I did at Y-100, and that was a nice switch-over in ownership.

Since Radio One took over in February 2000, we've seen enormous growth."

In fact, Bruder says Y-100 has seen 300% growth since Radio One

BRUDER/See Page 26

FEBRUARY 9, 2001

## NEWS & FEATURES

Radio Business	4	Legends	27
Business Briefs	4	Street Talk	28
Transactions	6	Sound Decisions	34
MMS	12	Nashville	93
Internet News & Views	17	Publisher's Profile	144
E-Charts	19		
Show Prep	22	Opportunities	139
'Zine Scene	22	Marketplace	141
National Video Charts	23		
Ratings	26		

## FORMATS & CHARTS

News/Talk	24	Adult Contemporary	104
NAC/Smooth Jazz	30	AC Chart	106
NAC/Smooth Jazz Chart	59	AC Tuned-In	108
NAC/Smooth Jazz Action	60	Hot AC Chart	110
CHR	65	Hot AC Tuned-In	112
CHR/Callout America	66	Rock	114
CHR/Pop Chart	67	Rock Chart	116
CHR/Pop Tuned-In	69	Rock Tuned-In	117
CHR/Rhythmic Chart	73	Active Rock Chart	120
CHR/Rhythmic Tuned-In	78	Active Rock Tuned-In	122
Urban	78	Rock Specialty Show	124
Urban Chart	80	Alternative	126
Urban Action	83	Alternative Chart	128
Urban Tuned-In	84	Alternative Action	129
Urban AC Tuned-In	89	Alternative Tuned-In	130
Urban AC Chart	90	Alternative Specialty Show	134
Country	92	Adult Alternative	136
Country Chart	94	Adult Alternative Chart	138
Country Indicator	95		
Country Callout	96		
Country Action	97		
Country Tuned-In	99		

The Back Pages 142

## Sheridan Now Has A President Lincoln

Alan Lincoln, VP/GM of WAMO-AM & FM and WSSZ/Pittsburgh, has been promoted to President of Sheridan Broadcasting's radio division. Lincoln will retain his current duties while adding oversight responsibilities for WUFO/Buffalo and new acquisition WPGR/Pittsburgh.



Lincoln

Lincoln is a 12-year Sheridan veteran and began his career with the company, which focuses its properties on African American-targeted formats.

He tells R&R, "As a company, over the last few years in particular we've worked very hard to begin to look at opportunities to grow the company. It is our desire to grow in the broadcast industry in a proper way. Just last month we purchased WPGR, a Gospel station, and we're looking at other opportunities as well. That's one of the major functions of my new job.

LINCOLN/See Page 20

## KMPC/Los Angeles Names Kretzschmar PD

One-On-One Sports has named Kurt Kretzschmar to the newly created PD position for the network's Los Angeles O&O, Sports/Talk KMPC-AM. Kretzschmar has been with One-On-One for the past seven years, most recently serving as Assoc. Director/Affiliate Relations at the company's Chicago offices. He will relocate to

L.A. to assume his new job early next month.

"We're very excited to have Kurt join us as we enter this next phase of KMPC's development," KMPC VP/GM Nancy Cole told R&R. "Until now we have been airing programming from our network exclusively.

KRETZSCHMAR/See Page 20

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.rronline.com

	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@rronline.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@rronline.com
R&R ONLINE SERVICES:	310-788-1675	310-553-4056	jill@rronline.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@rronline.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@rronline.com
EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@rronline.com
WASHINGTON, DC BUREAU:	202-463-0500	202-463-0432	rrdc@rronline.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@rronline.com

## Furchgott-Roth Will Not Seek Another FCC Term

□ Speculation swirls as commission seats become available

By Joe Howard  
R&R WASHINGTON BUREAU  
jhoward@rronline.com

FCC Commissioner **Harold Furchgott-Roth** announced Feb. 5 that he will not seek another term on the commission. The FCC is already short-handed after **Michael Powell's** ascent to Chairman, and Furchgott-Roth's announcement, along with uncertainty about the futures of Commissioners **Susan Ness** and **Gloria Tristani**, added to the rampant rumors about who will be nominated by President Bush to fill the vacancies.

"There comes a time when every free-market advocate in government must fulfill his dream by returning to the private sector. For me, that time has arrived," Furchgott-Roth said in a statement released by his office. The commissioner's term expired on June 30, 2000, but FCC rules allow a sitting commissioner to continue serving until Congress recesses the year after his or her term expires. Furchgott-Roth said he will leave the FCC when a "mutually agreeable departure date" can be arranged with the Bush administration.

NAB President **Eddie Fritts** said of Furchgott-Roth, "During his three years at the FCC he has brought a wealth of original thinking. We appreciate his thoroughness of deliberation and his fairness."

So who will take the open Republican seats? New York Republican Senate candidate **Rick Lazio** is one of those being mentioned. Additionally, an industry observer said that Texas Public Utilities Commission head **Pat Wood** is a front-runner, and that **Kevin Martin**, who worked on the transition commit-

tee for President Bush, is a "top-rung" candidate. Former Minnesota Congressman **Rod Grams**, also a one-time broadcaster and best-known for his anti-LPFM legislation, is reportedly also being considered for a Republican seat.

As for the Democrats on the commission, **Susan Ness's** term was extended two months ago by President Clinton, but since hers is a "recess appointment," President Bush could open up nominations for Ness' seat. Commissioner **Gloria Tristani's** term ends in June 2002, but there is speculation that she may run for governor of New Mexico or for Congress. Potential replacements include former **Fritz Hollings** staffer **Mike Copps**, former **John Dingell** staffer **Andy Levin** and former **Bryon Dorgan** staffer **Greg Rhode**.

## Earnings

Continued from Page 1

For the fiscal year, Entercom revenues grew 64%, to \$352 million, BCF soared a whopping 84%, to \$145.4 million, and ATCF grew from \$52.5 million, or \$1.38, to \$89.7 million, or \$1.98.

"We accomplished this at a time when countless other companies in a slew of industries posted revenue and earnings shortfalls," said Entercom COO **David Field**. "There were many pundits and observers who thought that Entercom faced the toughest hurdles of any company in the sector."

Entercom also released its financial guidance for this year and said revenues will reach \$72.8 million in Q1, \$103 million in Q2, \$101.7 million in Q3 and \$101.2 million in Q4, for a total of \$378.7 million. Entercom expects an earnings-per-share loss of 5 cents in Q1, but gains of 23 cents in Q2, 24 cents in Q3 and 26 cents in Q4, totaling a 68-cent gain for the year. Broadcast cash flow is expected to reach

\$160.2 million for 2001 as it rises throughout the year, with \$24.6 million in Q1, \$44.5 million in Q2, \$44.7 million in Q3 and \$46.4 million in Q4.

As many other radio companies prepared their earnings statements this week, **Field** said he believes that "over the next few days we'll see that the radio industry acquitted itself quite nicely."

• **Entravision's** Q4 net revenues were up a whopping 225% to \$55.7 million. The radio group said the increase was primarily due to a spending spree during 2000 that brought many of the company's former competitors into its fold. The acquisitions began in April with **Latin Communications**. It bought **Z-Spanish Media** in early August and **Infinity Assets**, billboards in New York City's high-density Hispanic areas, in October. All together they accounted for \$30.1 million of the increase.

**BCF** increased 234%, to \$20.4 million. The acquisition of **Latin Communications**. It bought **Z-Spanish Media** and **Infinity Assets** accounted for \$10.3 million of the increase. Same-station results were nothing to sneeze at either:

Q4 net revenues increased 20%, to \$18.4 million, while **BCF** jumped 29%, to \$7.8 million.

**Entravision's** net revenues for the full year ending Dec. 31 increased 161%, to \$154 million. The acquisitions accounted for \$63.7 million of the increase.

• **Disney** credited its theme parks operation with leading fiscal Q1 to a profit jump of 23%. The world's second-largest media and entertainment company said profit from operations increased from \$278 million, or 13 cents per share, to \$341 million, or 16 cents. **Disney's** per-share profit was in line with the average First Call estimate of 15 cents.

Before losses from the Internet unit, **Disney's** per-share profit from operations rose from 23 cents to 28 cents. **Disney** expects per-share profit to rise by a single-digit percentage in 2001, significantly lower than the 10%-12% growth expected by some analysts.

**Fiscal Q1** revenue rose 7%, to \$7.3 billion, while revenues for **Disney's** Media Networks jumped 6%, to \$2.9 billion. The segment's operating income decreased 8%, to \$590 million. **Disney** acknowledged that broadcasting results reflected declines at **ABC** due to soft Q1 advertising.

• **New York Times Co.** said Q4 revenues for the company, which owns **WQEW** & **WQXR** in New York, rose 7%, to \$951.5 million. Net income was 83 cents per share. Several one-time gains helped boost the numbers, including the sale of three regional newspapers. But those gains were offset by charges related to work-force reductions, an asset write-down on **NYT's** Internet unit and losses related to the sale of several online interests.

• **Jefferson-Pilot Communications** said its earnings grew 11%, to \$13.5 million in Q4 and 9%, to \$41.2 million for the year. The company, a division of **Jefferson-Pilot Corp.**, said its radio sector was particularly strong in 2000, as broadcast cash flow climbed 5%, to \$89.6 million for the year.

• **RealNetworks** said Q4 net revenues jumped 34%, from \$43.5 million to \$58.2 million. Full-year 2000 net revenues rose 84%, from \$131.2 million to \$241.5 million. **Real's** net losses were \$33.3 million (21 cents) for Q4 and \$110.1 million (72 cents) for the year.

## Bloomberg

BUSINESS BRIEFS

### Lucent Behind Schedule On Sirius Chips, Sirius Loan Delayed

**Lucent** had agreed to try to provide chipsets for **Sirius Satellite Radio** by December 1999, but its current plans are to ship design models of the chipsets this quarter, **Lucent** spokeswoman **Lori Heiga** told **Bloomberg** on Monday. "The chipset is nearly complete," she said. "We're debugging it as we speak."

Bugs are also delaying the satellite broadcaster's \$150 million loan from **Lehman Bros.** In announcing the loan on Dec. 1, 2000, **Sirius** said that it would have to pass a signal-distribution test—but, **Sirius** Treasurer **Michael Haynes** told **Bloomberg**, "There are certain bugs that remain in the system. We'll move forward with the Lehman test when we resolve those bugs." **Lehman Bros.** high-yield debt analyst **Bob Berzins** took the news in stride, noting that he expects **Sirius** to receive the **Lehman** loan shortly. "Of course, there's a software problem, but that's normal when developing a system like this," **Berzins** said. "There's a bug, and they'll get rid of it." **Haynes** said **Lehman Bros.** expects **Lucent** to begin mass-producing **Sirius** chipsets in Q3 2001. That's also when receivers with **Lucent** chipsets will be available to be installed in 2002 model-year automobiles.

The delay doesn't seem to be slowing down **Sirius'** other plans: The company said last week that **Sony** has agreed to produce car, home and portable receivers for the **Sirius** service.

Meanwhile, the **Chicago Board Options Exchange** added options on 13 additional stocks on Monday, including **Sirius**. The CBOE symbol for **Sirius** is **QXO**. The Designated Market Maker for the company is **Spear, Leeds & Kellogg**.

### Viacom To Repurchase Up To \$2 Billion In Stock

**Viacom** has undertaken a plan to repurchase up to \$2 billion worth of **VIA** shares. The action comes a month after the company completed a market-purchase program of \$1 billion worth of stock.

### Emmis Declares Dividend On Convertible Preferred Stock

**Emmis Communications'** board of directors on Tuesday approved a \$.781 dividend on the company's 6.25% convertible preferred stock for shareholders of record as of April 1. The dividend is payable April 15. One share of the issue is convertible to 1.28 shares of **Emmis** class A common stock.

The board also scheduled its annual shareholders meeting. The meeting will be held at 10am on Tuesday, June 26, at **Emmis'** Indianapolis headquarters.

### FCC Actions

The FCC has rescinded its indecency fines against **Howard Stern** flagship **WXRK-FM** in New York. In 1997 the commission proposed \$6,000 in fines against **WXRK** for alleged indecent broadcasts during *The Howard Stern Show*. The broadcasts aired in October 1995 and in March and June of 1996 and resulted in fines against **Stern** affiliates **WBZU** in Richmond and **WEZB** in New Orleans after listeners in those markets filed complaints with the FCC. **WXRK** was fined as well, because the broadcasts originated from that station, but on Feb. 5 the FCC said that "because a significant amount of time has elapsed since the broadcasts," it has decided not to issue the forfeiture order. "However," the FCC added, "our decision today in no way condones the broadcasts of the material at issue."

• The FCC released an order last week announcing that it has suspended its EEO rules until further notice. The action comes in response to a Jan. 16 decision by the U.S. Court of Appeals that declared certain parts of the commission's EEO regulations unlawful and vacated the rules. As a result, broadcasters and cable operators that had been required to file annual EEO reports, as well as the reports that accompanied applications for such items as license renewals, are no longer required to do so. In a statement, Commissioner **Gloria Tristani** said it would have been more appropriate to suspend only the report-filing requirements, pending a rehearing on the court's decision.

### Cox, Radio One Deals Close

**Cox Radio** has completed its \$52.5 million deal with **Radio One**, announced in November 2000. **Cox** said then it would pay cash for **WDYL** in Richmond and **WJMZ** & **WPEK** in Greenville-Spartanburg, which **Radio One**

Continued on Page 9

### R&R Stock Index

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

	2/200	1/26/01	2/2/01	2/9/01	1/26/01-2/2/01
R&R Index	374.33	260.66	235.74	-9%	+1/9%
Dow Industrials	11,003.20	10,659.96	10,864.10	-1.3%	+1.9%
S&P 500	1409.12	1354.95	1349.49	-4.2%	-0.4%



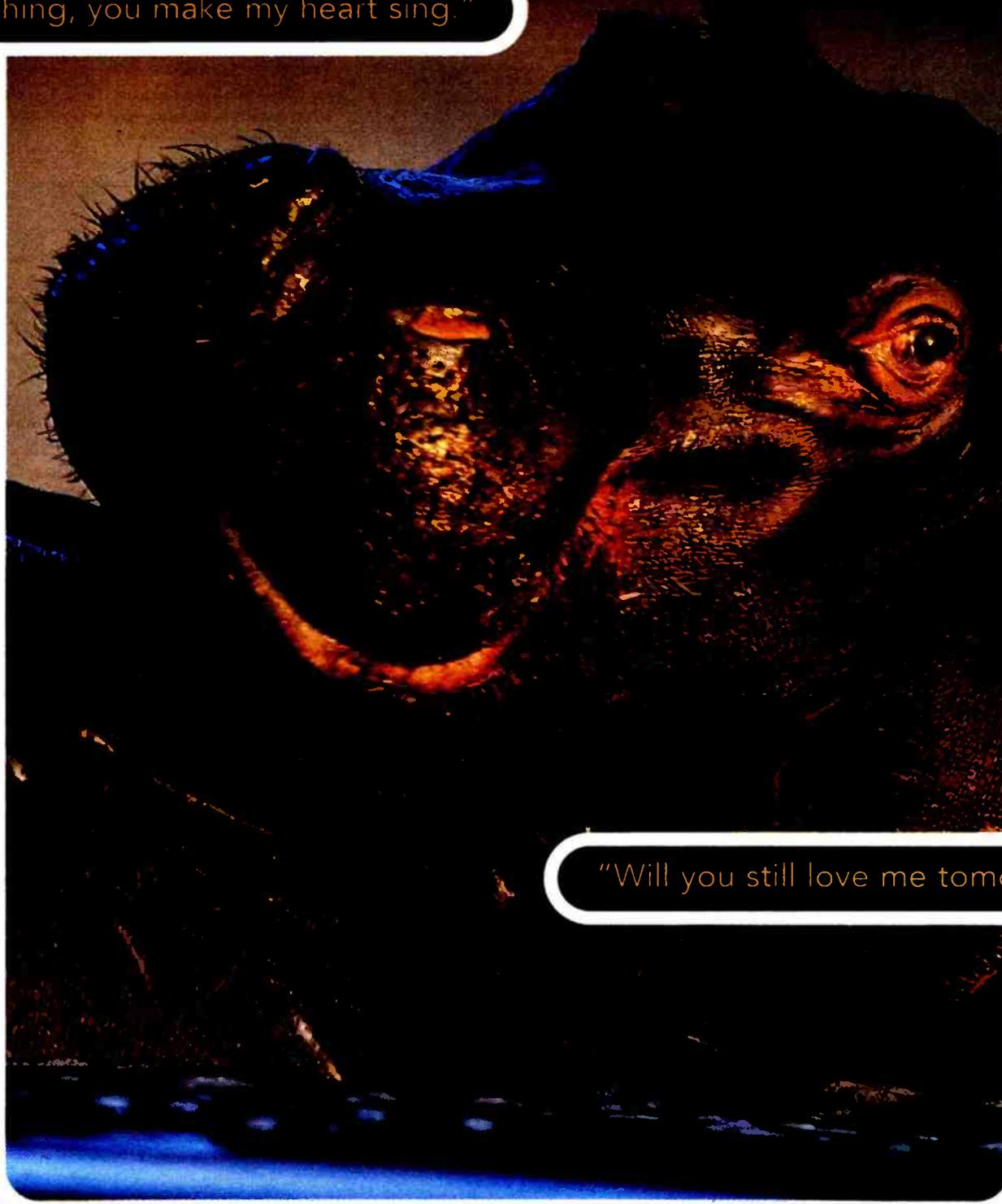
**AWARDS PROGRAM**

**Country Music Web Site  
Cross Marketing Promotion**

For Country Radio Stations and Country Music Web Sites

For details, send blank email to:  
countryradio@getresponse.com  
or call Fax on Demand: (800) 220-1982,  
Document ACM (#226)

"Wild thing, you make my heart sing."



"Will you still love me tomorrow?"

**Music changes everything<sup>®</sup>**

**And no one can save you more time and money  
clearing rights to music than we can.**

BMI operates as a non-profit-making organization of songwriters, composers  
and music publishers that licenses songs for public performance.

**BMI<sup>®</sup>**  
For the power of music.<sup>®</sup>

## DEAL OF THE WEEK

• **KJOI-AM/Dallas-Ft. Worth, TX**  
\$16 million

## 2001 DEALS TO DATE

**Dollars to Date:** **\$313,748,100**  
(Last Year: \$24,906,227,133)

**Dollars This Quarter:** **\$313,748,100**  
(Last Year: \$592,863,000)

**Stations Traded This Year:** **93**  
(Last Year: 1,795)

**Stations Traded This Quarter:** **93**  
(Last Year: 238)

## TRANSACTIONS AT A GLANCE

All transaction information provided by  
BIA's MEDIA Access Pro, Chantilly, VA.

- WDRR-FM/San Carlos Park (Ft. Myers-Naples), FL \$2.5 million
- WLGM-FM/Petersburg (Springfield), IL \$3 million
- WTLC-AM & FM/Indianapolis, IN \$8.5 million
- WMDI-FM/Bar Harbor, ME \$97,000
- WJKN-AM/Jackson, MI Donation
- WAJV-FM/Brooksville (Columbus), MS \$500,000
- KGTO-AM/Tulsa, OK \$455,000
- WPGF-AM/Monroeville (Pittsburgh), PA \$625,000
- KLVW-FM/Odessa (Midland), TX \$1.48 million
- KMXU-FM/Manti, UT \$2 million
- WZRK-FM/Nekoosa (Wausau-Stevens Point), WI \$8,000
- WMOV-AM & FM/Ravenswood, WV \$500,000

# Clear Channel Dallas Buy Full Of 'JOI

☐ **Radio One sells Metroplex AM for \$16 million; gets a little 'TLC in Indianapolis**

### Deal Of The Week

#### Texas

**KJOI-AM/Dallas-Ft. Worth**  
PRICE: \$16 million  
TERMS: Asset sale for cash  
BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 606-655-2267. It owns 1,165 other stations, including KDGE-FM, KDMX-FM, KEGL-FM, KHKS-FM & KZPS-FM/Dallas-Ft. Worth.  
SELLER: Radio One, headed by President/CEO Alfred Liggins III. Phone: 301-306-1111  
FREQUENCY: 1190 kHz  
POWER: 50kw day/5kw night  
FORMAT: Sports  
COMMENT: This station has applied for the call letters KTRA.

#### Florida

**WDRR-FM/San Carlos Park (Ft. Myers-Naples)**  
PRICE: \$2.5 million  
TERMS: Asset sale for cash  
BUYER: Mercury Broadcasting Co., headed by President Van Archer. Phone: 210-222-0973. It owns four other stations. This represents its en-

try into the market.  
SELLER: Ruth Communications Corp., headed by Ruth Ray. Phone: 941-275-9377  
FREQUENCY: 98.5 MHz  
POWER: 19kw at 371 feet  
FORMAT: NAC/Smooth Jazz  
BROKER: Blackburn & Company Inc.

#### Illinois

**WLGM-FM/Petersburg (Springfield)**  
PRICE: \$3 million  
TERMS: Facility sale for cash. A deposit of \$100,000 will be made, with the balance due at closing.  
BUYER: Mid-West Family Broadcast Group, headed by COO/Director Thomas Walker. Phone: 608-273-1000. It owns 23 other stations, including WMAJ-AM, WNNS-FM & WQLZ-FM/Springfield.  
SELLER: Richard Van Zandt. Phone: 217-528-2300  
FREQUENCY: 97.7 MHz  
POWER: 6kw at 328 feet  
FORMAT: Religious  
BROKER: H.B. LaRue of H.B. LaRue Media Brokers  
COMMENT: Mid-West Family is purchasing the 97.7 MHz facility, currently

home to WLGM, under the name Long-Nine Inc. Van Zandt will retain the WLGM format and relocate it to a CP at 88.1 MHz upon the close of this deal. Mid-West Family expects to take the 97.7 MHz signal dark for several weeks before it is relaunched. It is not known whether the WLGM calls will also relocate.

#### Indiana

**WTLC-AM & FM/Indianapolis**  
PRICE: \$8.5 million  
TERMS: Asset sale for cash. \$500,000 of the purchase price will be attributed to the joint Emmis-Radio One \$1 million donation designed to promote educational opportunities for minority youths in Indianapolis.  
BUYER: Radio One, headed by President/CEO Alfred Liggins III. Phone: 301-306-1111. It owns 47 other stations, including WBKS-FM, WHHH-FM & WYJZ-FM/Indianapolis.  
SELLER: Emmis Communications, headed by President/CEO Jeff Smulyan. Phone: 317-266-0100  
FREQUENCY: 1310 kHz; 105.7 MHz  
POWER: 5kw day/1kw night; 50kw at 449 feet  
FORMAT: Gospel; Urban

COMMENT: Radio One is purchasing Emmis' WTLC-AM/Indianapolis and the intellectual property of WTLC-FM/Indianapolis. Emmis will retain WTLC's present 105.7 MHz frequency but has not announced a new format. WTLC-FM will relocate to 106.7 MHz, the present home of WBKS-FM, in mid-February. This deal originally appeared with an undisclosed price in the Jan. 19, 2001 issue of R&R.

#### Maine

**WMDI-FM/Bar Harbor**  
PRICE: \$97,000  
TERMS: Asset sale for cash. A three-year noncompete clause will be enforced.  
BUYER: Mariner Broadcasting Ltd., headed by President/Treasurer Louis Vitall. Phone: 207-967-0993. It owns four other stations. This represents its entry into the market.  
SELLER: Bridge Broadcast Corp., headed by President/Director Robert Scott Hogg Sr. Phone: 207-288-4166  
FREQUENCY: 107.7 MHz  
POWER: 12kw at 489 feet  
FORMAT: Rock  
BROKER: George Silverman & Associates

#### Michigan

**WJKN-AM/Jackson**  
TERMS: Donation  
BUYER: Spring Arbor College, headed by President E. Harold Munn Jr. Phone: 517-750-6540. It owns two other stations. This represents its entry into the market.  
SELLER: Coltrace Communications Inc., headed by President/Director John Salov. Phone: 517-366-5364  
FREQUENCY: 1510 kHz  
POWER: 5kw  
FORMAT: Dark

#### Mississippi

**WAJV-FM/Brooksville (Columbus)**  
PRICE: \$500,000  
TERMS: Asset sale for cash  
BUYER: Urban Radio Broadcasting LLC, headed by President Kevin Wagner. Phone: 334-343-4900. It owns two other stations, including WMSU-FM/Columbus.  
SELLER: Radio Columbus, headed by President J.W. Furr. Phone: 662-328-1420  
FREQUENCY: 98.9 MHz  
POWER: 6kw at 676 feet

Continued on Page 9



# THE LIZ WILDE SHOW



**Funny  
Outrageous  
Unpredictable  
Sexy  
Hot Talk**

**You've got to hear it.**

**LISTEN 24/7 ON FISHERENTERTAINMENT.COM**

Live from 3-7pm est re-feed 7-10pm est Available on Starguide



**PERSONALITY RADIO**

**FISHER ENTERTAINMENT**

**831-420-1400**

If time is money, what  
could you get for an extra  
radio commercial every  
ten minutes?

If you're in the radio business to  
make money (and who isn't)  
you need

*"Cash"*

Through an exclusive time-  
shifting process, Cash creates  
additional broadcast time to  
sell. It does it in real time, right  
on the air. It does it without  
reducing program content. It  
does it without affecting pitch  
or creating a "chipmunk effect."  
It does it in stereo or mono. It  
does it in variable amounts,  
adding from zero to five  
minutes, within two minutes to  
two hours.

Cash, from Prime Image - you  
don't need one unless you want  
to make some.



**Prime  
Image**

The Digital Video People

662 Giguere Court #C, San Jose, CA 95133 • Tel (408)867-6519 Fax (408) 926-7294 Service (408)926-5177  
Primeimagein@earthlink.net • www.primeimageinc.com

# CALLOUT YOU CAN COUNT ON

**Now America's fastest growing research company offers radio's most up-to-date callout program.**

- **ACCURATE SCREENING AND INTERVIEWING** – Edison's years of experience designing questionnaires and information systems ensures that the screening criteria you set is what you get.
- **ADVANCED PANEL MANAGEMENT** – EDISON CALLOUT uses the most advanced methods to reach, track and complete each interview in order to avoid over-using or under-using qualified respondents.
- **FULL ANALYTICAL DATA REPORT SYSTEM** – Our software allows you to create the report format you want and categorize your music.
- **DIGITAL HOOK TRANSFER** – Send your hooks electronically over the Internet to speed turnaround.

**Isn't it time you upgraded to the most up-to-date weekly callout program?**



*NEW from*

## **edison media research**

To find out more, contact Larry Rosin ([LRosin@edisonresearch.com](mailto:LRosin@edisonresearch.com))

Lou Patrick ([LPatrick@edisonresearch.com](mailto:LPatrick@edisonresearch.com)) or

Melissa DeCesare ([MDecesare@edisonresearch.com](mailto:MDecesare@edisonresearch.com))

**Tel (908) 707-4707 / fax (908) 707-4740**

**[www.edisonresearch.com](http://www.edisonresearch.com)**

## Transactions

Continued from Page 6

**FORMAT:** Gospel  
**BROKER:** Media Services Group  
**COMMENT:** Cumulus has assigned its right to purchase WAJV to Urban Radio Broadcasting.

## Oklahoma

### KGTO-AM/Tulsa

**PRICE:** \$455,000  
**TERMS:** Asset sale for cash  
**BUYER:** Perry Broadcasting Co., headed by owner Russell Perry. Phone: 405-424-4695. It owns four other stations, including KJMM-FM/Tulsa.  
**SELLER:** Cox Radio Inc., headed by President/CEO Bob Neil. Phone: 404-843-5000  
**FREQUENCY:** 1050 kHz  
**POWER:** 1kw day/22 watts night  
**FORMAT:** Adult Standards

## Pennsylvania

### WPGR-AM/Monroeville (Pittsburgh)

**PRICE:** \$625,000  
**TERMS:** Asset sale for cash  
**BUYER:** Sheridan Broadcasting Corp., headed by CEO Ronald Davenport Sr. Phone: 412-456-4008. It owns four other stations, including WSSZ-AM & WAMO-AM & FM/Pittsburgh.  
**SELLER:** Mortenson Broadcasting Co., headed by President Jack Mortenson. Phone: 859-245-1000  
**FREQUENCY:** 1510 kHz  
**POWER:** 1kw day/250 watts night  
**FORMAT:** Gospel

## Texas

### KLWV-FM/Odessa (Midland)

**PRICE:** \$1.48 million  
**TERMS:** Asset sale for cash  
**BUYER:** Tommy Vasocou. Phone: 915-682-9743. He owns one other station, KQRX-FM/Odessa-Midland.  
**SELLER:** Educational Media Foundation, headed by President Richard Jenkins. Phone: 800-434-8400  
**FREQUENCY:** 99.1 MHz  
**POWER:** 100kw at 430 feet

**FORMAT:** Contemporary Christian

## Utah

### KMXU-FM/Manti

**PRICE:** \$2 million  
**TERMS:** Asset sale for cash  
**BUYER:** Millcreek Broadcasting LLC, headed by President Chris Devine. Phone: 312-204-0900. It owns six other stations. This represents its entry into the market.  
**SELLER:** Sanpete County Broadcasting, headed by owner/GM Douglas Barton. Phone: 435-835-7301  
**FREQUENCY:** 105.1 MHz  
**POWER:** 63kw at 2,359 feet  
**FORMAT:** B/EZ  
**BROKER:** Greg Merrill of Media Services Group

## Wisconsin

### WZRK-FM/Nekoosa (Wausau-Stevens Point)

**PRICE:** \$8,000  
**TERMS:** Asset sale for cash  
**BUYER:** Magnum Radio, headed by President David Magnum. Phone: 608-372-9600. It owns nine other stations. This represents its entry into the market.  
**SELLER:** Berry Radio Co. No phone listed.  
**FREQUENCY:** 93.9 MHz  
**POWER:** 25kw at 66 feet  
**FORMAT:** Unknown

## West Virginia

### WMOV-AM & FM Ravenswood

**PRICE:** \$500,000  
**TERMS:** Asset sale for stock and cash  
**BUYER:** Legend Communications, headed by President Lawrence Patrick. Phone: 410-740-0250. It owns eight other stations. This represents its entry into the market.  
**SELLER:** Good Neighbor Broadcasters, headed by President Rex Osborne. Phone: 304-273-2544  
**FREQUENCY:** 1360 kHz; 93.1 MHz  
**POWER:** 1kw; 4kw at 384 feet  
**FORMAT:** Oldies; Classic Hits  
**BROKER:** Larry Patrick of Patrick Communications

## Powell

Continued from Page 1

taking the reins as one of revolutionary change in "virtually every segment" of the FCC's purview. In fact, he expects that the commission's role in the future may be more reactive than proactive. "The most significant challenges that we face as an agency are going to be the ones that find us," he said. "We will find ourselves more and more often responding to change rather than driving it. During my tenure I intend to focus on building an agency that is well-suited to the challenges that will come our way. We need an FCC that can deal more thoughtfully and more comfortably with uncertainty, ambiguity and confusion." Powell's comments throughout the

morning stressed that he will uphold the laws that are passed by Congress rather than developing and enforcing new policies from within the commission. "The benefit of Congress is that it is the body meant to represent, broadly, the views and preferences of the nation," he said.

Staying true to his reputation, Powell listed deregulation as one of his overriding policies. "As you might expect, I put a greater punctuation on deregulation and markets," he explained. "I want to emphasize that I do that not just out of an ideological preference or the support of the industry that we regulate. I assure you that many [broadcasters] want less deregulation than you might think."

Rather, Powell said he believes that free markets and capital markets are optimal for entrepreneurship and af-

# Bloomberg BUSINESS BRIEFS

Continued from Page 4

was selling in order to finance deals with Sunburst and Clear Channel in Dallas. Along with WDYL, Cox's presence in Richmond will be felt via its joint sales agreement with WARV/Richmond, which Radio One sold in November to Honolulu Broadcasting.

In related news, Cox is selling KGTO-AM/Tulsa for \$455,000 to KJMM Inc., which began operating the station via an LMA on Feb. 1.

Additionally, a three-way deal came to a close in Dallas last week. Last November Sunburst Media said it would sell KDGE's intellectual property to Clear Channel for \$5 million cash while selling KDGE's 94.5 signal to Radio One for \$524 million. At the same time Radio One acquired the intellectual property of Clear Channel's KTXQ for \$2 million and moved that station's Rhythmic Oldies format to 94.5. Clear Channel has since placed the KDGE format and calls at 102.1.

## Centennial Broadcasting Repays Debt, Completes Sale

Centennial Broadcasting has repaid \$18.9 million in senior subordinated debt to American Capital Strategies, which invested in Centennial in December 1998 as part of a recapitalization. Last week Centennial completed the divestiture of six radio properties — KKLZ, KJUL & KSTJ/Las Vegas and KMEZ, WBYU & WRNO/Baton Rouge — to Beasley Broadcast Group for approximately \$113.5 million. When the deal was announced in June 2000, it carried a \$138 million price tag, but the amount was amended in mid-December, after the companies renegotiated. Centennial President/CEO Allen Shaw has joined Beasley as Vice Chairman/COO; he served as Beasley's COO from 1985-90.

## Judge Approves Strategic Media Buyout

A federal judge last week named a team of managers led by Sr. VP Amy Vokes and funded by a who's who of radio executives the successful bidder for the assets of Strategic Media Research. The ruling will allow the group to close on Strategic this month. Strategic, founded by company President Kurt Hanson, filed for Chapter 11 bankruptcy protection in January at the request of Vokes and the radio investors, who include Jim de Castro, Alfred Liggins, David Kantor, Jeff McClusky, Jeff Trumper and Gary Slaight. Each investor will receive a seat on Strategic's board of directors.

## Devine, Bazil Add To Stable With Utah Buy

Mag Mile Media, headed by Chris Devine and Bruce Bazil, has agreed to purchase KMXU-FM/Manti, UT from Sanpete County Broadcasting for \$2 million, pending FCC approval. Sanpete County, headed by Doug Barton, will retain sister KMTI-AM/Manti. Greg Merrill of Media Services Group represented Mag Mile in the deal.

## Saga Closes On Purchase Of Quartet

Saga Communications announced that it has completed its \$6.7 million purchase of WABD-AM & WCVO-FM/Ft. Campbell, KY; WDXN-AM/Clarksville, KY; and WZZP-FM/Hopkinsville, KY from privately held Southern Broadcasting. When the deal was announced in October, Saga also announced an agreement to purchase WVVR-FM/Hopkinsville from WRUS Inc.

## Klein Becomes Bertelsmann U.S. Head

Joel Klein, who earned a reputation as a tough enforcer in his six years as head of the DOJ's Antitrust Division before his departure last fall, has accepted a role at Bertelsmann. Klein will oversee the company's U.S. tax, audit and legal affairs needs and will advise its German headquarters on legal and strategic governmental issues. He'll also help in the formation of Bertelsmann's e-commerce arm and may be asked to become involved in such issues as BMG's possible purchase of EMI Music Group.

## CNN Radio Launches Breaking-News Alert System

CNN Radio last week debuted a new closed-circuit satellite communications channel to alert its affiliates to upcoming news breaking on CNN, special reports and urgent programming changes. About To Occur Momentarily, or ATOM, connects to a newsroom or on-air studio speaker 24 hours a day. The system uses a tone warning followed by voice instructions to alert stations.

## C-SPAN Site To Stream Congressional Hearings

C-SPAN plans to offer gavel-to-gavel audio coverage of U.S. Senate committee hearings on a new website at [www.capitolhearings.org](http://www.capitolhearings.org). C-SPAN will encode and stream daily audio feeds from the 26 Senate committee hearing rooms that have audio-streaming capability. A daily list of available rooms and scheduled hearings will appear on the website.

## House Telecom Subcommittee Names Counsel

House Energy and Commerce Committee Chairman Billy Tauzin on Feb. 5 selected Will Nordwind as House Telecommunications Subcommittee counsel. Nordwind most recently served as Deputy Chief of Staff, Legislative Director and counsel to Rep. Fred Upton.

## RealNetworks Sets Employee Option Exchange

RealNetworks has announced that it will permit its staffers to trade the stock options previously granted to them for an equal number of new options at a future date. The new options' exercise price will be based on the stock's value at the end of August 2001. RealNetworks currently has approximately 24 million options held by employees at an exercise price of over \$10 per share. RNVK shares were trading at about \$9.25 earlier this week; Bloomberg reported that shares have plunged 69% since last year. RealNetworks' board of directors, including Chairman/CEO Rob Glaser, will not participate in the program, and participation by other executive officers will be limited.

ford consumers and producers a trial-and-error period in which consumers can express preferences and businesses can respond. He described pro-consumer markets as "the best systems developed by mankind to promote the diversity of choices and interests among consumers." He espoused his aim to craft a coherent competition policy that addresses the issues facing the changing landscape of the communications industry while preserving the fundamental goals of the

Telecommunications Act.

Commenting specifically on broadcast ownership regulations, Powell expressed doubt as to whether "prophylactic ownership structures" can have what he described as "the desired effect" of greater and more diverse product. He said that if competition were the only issue, he would "most strenuously" defend ownership caps. But he said the challenge comes when trying to strike a balance between fostering competition

and protecting diversity.

Regarding the controversial topic of low-power FM, Powell fielded a question about legislation that Sen. John McCain has threatened to introduce that will propose to overturn the LPFM bill passed by Congress. "I don't really have a view on that," Powell said. "I feel sincerely that Congress and the people's representatives can debate it any way they want to. My job is principally to implement what they execute."

# R&R TALK RADIO SEMINAR SCHEDULE OF EVENTS

## COOK WHO'S COMING!

FOR MORE INFORMATION, CALL  
THE TRS HOTLINE AT 310/788-1696

Marina Beach Marriott  
4100 Admiralty Way  
Marina del Rey, CA 90292  
310-304-3000



ART BELL



MATT DRUDGE



ED McLAUGHLIN



RANDY MICHAELS



JOAN RIVERS



MICHAEL SAVAGE

## THURSDAY, MARCH 8, 2001

**Noon**  
**REGISTRATION OPENS**

**3:00-5:00pm**  
**ANNUAL TALK RADIO ROUNDTABLE**

A panel of the industry's most successful and influential radio executives take part in our annual look at the state of the format.

**6:00-8:00pm**  
**OPENING TALKTAIL RECEPTION**

## FRIDAY, MARCH 9, 2001

**8:30-9:00am**  
**CONTINENTAL BREAKFAST**

**9:00-10:15am**  
**GENERAL SESSION**  
Featured Speaker: Talk Radio Network's  
**MICHAEL SAVAGE**

**10:30-11:45am**  
**CONCURRENT SESSIONS**

- **Selling Controversy: Don't Take No For An Answer**  
How to succeed when controversial content and talent make advertisers nervous.
- **Don't Kill Your Hot Talk With Cold News**  
Can your news be both contemporary and credible? This panel says yes, and they'll show you how.

**Noon-1:30pm**  
**LUNCHEON**  
Featured Speaker: WOR Radio Network's **JOAN RIVERS**

**1:45-3:00pm**  
**CONCURRENT SESSIONS**

- **Dueling Business Models: A Reality Check On How The Internet Shapes Your Business Strategy**  
Get behind the fluff to determine which Internet business model makes the most sense for your station.
- **Film At 11: When Your Station Becomes The Story**  
Learn from those who have been there how to be prepared when reporters from other media invade your station.

Friday Continued

**3:15-4:30pm**  
**CONCURRENT SESSIONS**

- **Generation Jones: Are They Talk Radio's Future?**  
A conversation with pop-culture expert and author Jonathan Pontell about the untapped potential of 35-44-year-olds in America.
- **The Production Pro's Workshop**  
Hear from some of the country's best how great production enhances your station's sound and image with listeners.

**5:00-6:00pm**  
**TALK RADIO HAPPY HOUR**

**9:00-11:00pm**  
**TALK RADIO CIGAR SMOKER**

## SATURDAY, MARCH 10, 2001

**8:30-9:00am**  
**CONTINENTAL BREAKFAST**

**GENERAL SESSIONS**  
**9:00-10:00am**  
**The Real Secrets Behind Successful Talk Stations**  
An insider's peek behind the Arbitron numbers of some of America's most successful News/Talk stations.

**10:15-10:45am**  
**Premiere Radio Networks' ART BELL goes live one-on-one with MATT DRUDGE.**

**10:45-11:30am**  
**Keynote Speaker: Clear Channel Radio CEO RANDY MICHAELS**

**11:45am-12:45pm**  
**From Here To Hell And Back**  
Hitting bottom didn't stop any of these nationally syndicated talkers from reaching the top. An all-star panel of hosts gather for this one-time super-session.

**1:00-2:30pm**  
**R&R'S ANNUAL NEWS/TALK INDUSTRY ACHIEVEMENT AWARDS LUNCHEON**  
With the 2001 News/Talk Lifetime Achievement Award honoree and speaker, EFM Media Chairman/CEO **ED McLAUGHLIN**.



AGENDA SUBJECT TO CHANGE

For more  
information  
and website  
registration go to  
[rronline.com](http://rronline.com)

If you are serious about success in Talk Radio, R&R's *Talk Radio Seminar 2001* is the one event you cannot afford to miss! Join a who's-who of Talk Radio's leaders and innovators for the most format-focused meeting you've ever attended.



Featuring keynote speakers and sessions designed to help you increase your Talk radio station's ratings and revenues in the year ahead. Don't miss the most talked about annual event in Talk radio - R&R's *Talk Radio Seminar 2001!*

MARINA BEACH MARRIOTT, LOS ANGELES, CA

**REGISTER NOW!**

**HURRY!**  
EARLY BIRD REGISTRATION  
ENDS FEBRUARY 9, 2001

**SEMINAR**  
registration

FAX THIS FORM BACK TO 310-203-8450

OR MAIL TO:  
R&R Talk Radio Seminar  
10100 Santa Monica Blvd., 5th Floor  
Los Angeles, CA 90067-4004

Please print carefully or type in the form below.  
Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT [www.rronline.com](http://www.rronline.com)

**MAILING ADDRESS**

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Call Letters/Company Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone # \_\_\_\_\_ Fax # \_\_\_\_\_  
E-mail \_\_\_\_\_

**SEMINAR FEES**

BEFORE FEBRUARY 9, 2001 \$385  
FEBRUARY 10-MARCH 2, 2001 \$425  
AFTER MARCH 2, 2001  
ON-SITE REGISTRATION ONLY \$475

There is a \$50.00  
cancellation fee.  
No refunds after  
February 28, 2001

**METHOD OF PAYMENT**

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ \_\_\_\_\_  
 Visa  MasterCard  American Express  Discover  Check  
Account Number \_\_\_\_\_  
Expiration Date \_\_\_\_\_  
Month \_\_\_\_\_ Date \_\_\_\_\_ Signature \_\_\_\_\_  
Print Cardholder Name Here \_\_\_\_\_

**QUESTIONS?** Call the R&R Talk Radio Seminar  
Hotline at 310-788-1696

**HOTEL**  
registration

**Marina Beach Marriott, Los Angeles, CA**

Thank you for requesting reservations at the Marina Beach Marriott. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled at least 7 days prior to arrival.
- Reservations requested after February 19, 2001 or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TALK RADIO SEMINAR RATE
Single ( 1 person)	\$169/night
Suites	\$239-750/night

FOR HOTEL RESERVATIONS, PLEASE CALL:  
**310-301-3000 or 800-228-9290**  
Or mail to: Marina Beach Marriott, 4100 Admiralty Way,  
Marina del Rey, CA 90292

• Don Griffin in the GM Spotlight, Page 14

• More NTR terms, Page 16

• RAB 2001 photos, Page 15

M S

management marketing sales

"Somebody said to me, 'But The Beatles were anti-materialistic.' That's a huge myth. John and I literally used to sit down and say, 'Now let's write a swimming pool.'" —Paul McCartney

MARKETING

# RADIO HALL OF FAME DICK BARTLEY

■ Meet the hardest-working — and nicest — guy in Oldies

By Pam Baker

Sales & Marketing Editor  
pambaker@ronline.com



PAM  
BAKER

Dick Bartley, who in 1962 created the first live national oldies show, RKO Radio Networks' *Solid Gold Saturday Night*, has been a radio personality and producer for over 30 years. He started his radio adventures as a Top 40 jock in Lynchburg, VA, then moved on to gigs in Charlottesville, VA; Chicago; and, finally, New York.

Since joining ABC Radio Networks in 1991, Bartley has enjoyed success as the host, writer and producer of two weekly programs, *American Gold* and *Rock & Roll's Greatest Hits*, which together have over 300 affiliates nationwide. Bartley is a three-time winner of *Billboard's* Radio Award for Network Program of the Year, was nominated for the NAB's Marconi Award for Network Personality of the Year in 1992, 1993 and 1995 and was awarded the New York International Radio Festival World Medal in 1996.

This past November Bartley was among the inductees into the Radio Hall of Fame for 2000. He describes the honor as the biggest thrill of his professional life and adds, "It was a true honor and an unbelievable weekend that I will never forget."

**R&R:** Dick, it's amazing that you've been a radio personality for over 30 years — congratulations! Do you remember your first airshift?

**DB:** I remember that first day as if it were yesterday. I remember the excitement, the nervousness, the thrill, even a certain amount of disbelief that I was finally going to be on the air, just like all the great disc jockeys I'd grown up listening to. I clearly recall the old tube console, the antiquated headphones, the green cardboard sleeves for the 45s and the old cart machines and turntables. I was only 17 years old, and it all made a tremendous impression on me.

My first airshift was at WWOD-AM/Lynchburg, VA, in June of 1969. The format was Top 40 and Rock with a liberal sprinkling of oldies, especially on the weekends, when we alternated — current, oldie, current, oldie. The first record I played was "Bad Moon Rising" by Creedence Clearwater Revival, and they're still a favorite band of mine today.

**R&R:** How has the role of a radio announcer changed over the years?

**DB:** There was a great deal of creative freedom available to disc jockeys when I first went on the air. The Top 40 format was pretty flexible. There weren't any liner cards in the studio that I recall. The few rules that existed were pretty straightforward, simple and logical: Get the commercials on at the scheduled times; make sure the legal ID airs at the top of the hour; get weather forecasts on three times an hour; log the hourly transmitter readings; play the current records in the order the PD specifies; be totally up to speed on station contests, promotions and remotes; and, finally and most important, be informative and entertaining. That was it. Those were the rules. It was up to the disc jockey to make fun and entertaining radio within those guidelines, and I believe the system worked pretty well.

In the '70s and '80s, with the exception of morning drive, we went through a period of reducing the contribution and the importance of the air talent. There was an awful lot of segueing and liner-card reading. But things have come full circle. During the past decade radio has come to place more of a premium on talent, humor, information and entertainment than ever before. And not just in morning drive, but in middays, PM drive, evenings and weekends too. And that's healthy. The stuff that happens between the records has always been the most interesting to me.

**R&R:** What is your definition of a true Oldies radio station?

**DB:** An Oldies station is, first and foremost, music-intensive. It is a station that focuses on the hit music of a specific period of time, whether that be the mid-'50s through the early '60s (the *American Graffiti* era), 1964 through 1969 (Beatlemania through Woodstock), the '70s, the '80s or whatever. Further, I believe that a true Oldies station attempts to capture some of the spirit and the energy that existed on the Top 40, or CHR, radio of that day. Jingles, contests, comedy, theme weekends and requests are all part of that package. The bottom line: The product we're marketing is fun.

Let me be clear that I don't believe it's our job to try to re-create, overly glorify or live in the past. To be effective, an Oldies station must dwell in the present day. The on-air attitude should always be "Aren't these great songs?" as opposed to "Weren't those great times?" You don't have to remember "Do Wah Diddy Diddy" by Manfred Mann from the first time it was on the radio, back in the fall of 1964, in order to enjoy hearing it on the radio today. It's a fun song. It's a great oldie.

**R&R:** What are the biggest misconceptions about oldies shows and formats?

**DB:** That anybody with an old record collection can do a good oldies show.

**R&R:** Almost every market has at least one Oldies station that targets the advertising-friendly 25-54 demographic. How can a station keep the Oldies format fresh and alive?

**DB:** Two obvious things: First, keep the music compelling. Second, keep your presentation of the music fun, upbeat, happy, interesting and lively. Easier said than done, of course, but those are the keys.

It's a balancing act with regard to programming oldies music and keeping it fresh. One of the appeals of the format is its familiarity. You're dealing with a finite universe of well-known hit records, but if the playlist you're airing is too tight, the audience experiences frustration and burnout. On the other hand, if the playlist is too large, you risk sacrificing that sense of familiarity. The last thing you want an in-demo listener to say when he or she tunes in your Oldies station is, "What the hell is that?"

There is all kinds of "platooning" that can be helpful. These are pretty obvious examples, but I'll cite them anyway. Try temporarily swapping out a handful of Beatles titles and replacing them with different Beatles tracks. If your total Paul Revere & The Raiders catalog is "Kicks" and "Indian Reservation," consider adding "Hungry" and "Good Thing." If you're looking to expand the library, make sure you keep the artists familiar. And

then there are seasonal changes that make sense: Upping the rotation on Mungo Jerry's "In the Summertime" from May to August is a no-brainer.

The bottom line for keeping your on-air presentation fresh is to realize that, while everyone in your listening audience has heard "Proud Mary" by CCR many times, they have never before heard your next introduction to that classic record. It is your artistic challenge — through the word pictures that you paint, through the information that you impart, through your passion and your infectious enthusiasm for the music — to help the audience hear that record as if for the first time. And all over a 12-second intro!

**R&R:** In 1995 you snagged an exclusive interview with Paul McCartney. How did that come about?

**DB:** When the ABC television network snagged the U.S. broadcast rights to the special *The Beatles Anthology*, the idea was immediately raised: "Why don't we do a network radio special in support of the TV shows?" That part was pretty straightforward. I don't really know who originally contacted whom, but I got a call one Thursday afternoon in October 1995 from David Kantor, then President of the ABC Radio Networks, who said, "Dick, can you be ready to interview Paul McCartney in New York next Tuesday?" I said, "David, I've been ready to interview Paul McCartney all my life!"

I met Paul at the River Café in Brooklyn on the very afternoon that O.J. Simpson was declared not guilty by a California jury. We were originally scheduled for 25 minutes of face-to-face time (after the *New York Times* and *TV Guide*), but we ended up talking for nearly an hour. When I first arrived to set up my DAT recorder and microphones, I was very nervous and fumbling around a bit with my equipment. Paul walked over, patted me on the back and said, "It'll be all right." Good start.

We talked about the making of the *Anthology* TV project. I asked him about Elvis, Buddy Holly and Little Richard. He talked about the swirling madness of Beatlemania and the *Ed Sullivan Show* appearances. We talked about *A Hard Day's Night*, "Yesterday," *Sgt. Pepper*, *Abbey Road*, the breakup and his relationship with John Lennon. I could have gone on all day and night, but Paul suddenly had to go. We shook hands, he autographed an album for me, we took a picture, and then he did something I'll never forget. He reached into his pocket and gave me a little sprig of English lavender to take home to my wife, Cynthia. Without a doubt, one of the coolest people I've ever met.

**R&R:** What a wonderful story. Do you think Oldies listeners are interested in "Where Are They Now?" features, or do they just want to remember the artists as they were in the '60s or '70s?

**DB:** I can't tell you how many thousands of calls I've received over the years asking, "Whatever happened to...?" Sometimes I know and can answer their question. Other times I just shrug my shoulders and say, "I've got no clue what happened to that guy." I think Oldies listeners are able to draw a very clear distinction

between their memories of a particular group or recording artist and their interest in knowing what became of a certain person who was important to them in their younger days.

**R&R:** Who has been the biggest influence on your career, and why?

**DB:** It's got to be my wife, Cynthia. We've been together for 28 years, and she has been unwaveringly enthusiastic and supportive. She's been there with me through good times and bad, and my chances for a successful career would have been greatly diminished without her influence.

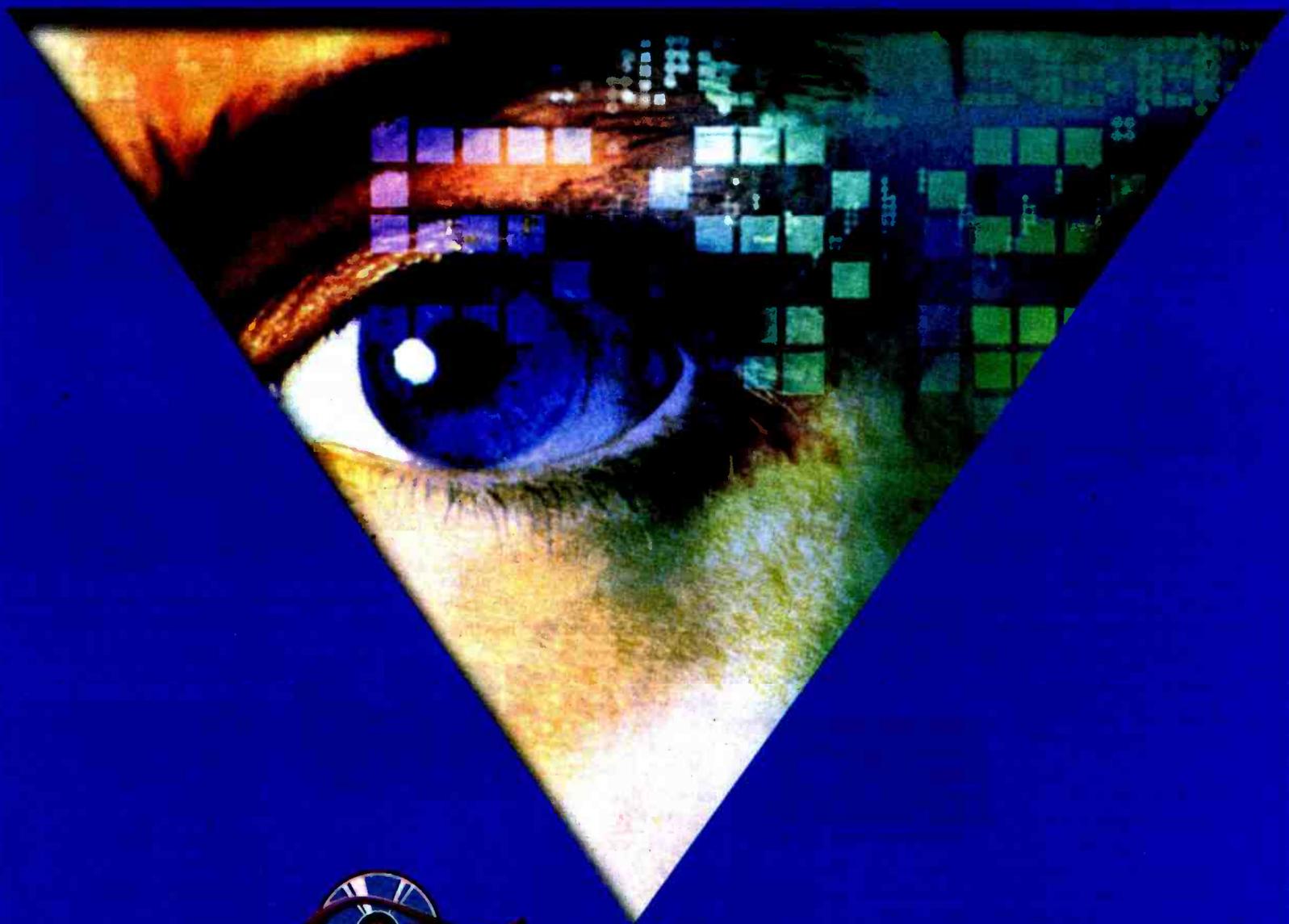


Paul McCartney and Dick Bartley.



Former Three Dog Night singer Chuck Negron inducted Bartley into the Radio Hall of Fame.

For more information on Dick Bartley's syndicated programs or CD compilations, visit his website at [www.dickbartley.com](http://www.dickbartley.com) or send him an e-mail at [dickbartley@aol.com](mailto:dickbartley@aol.com).



**Arbitron says\* 60% of your listeners  
want to see **title/artist on your website.****

**That's one of the things **RCS RadioShow** does.**



# R&R GM spotlight

**DON GRIFFIN**  
*VP/AM of Sports WTTN-AM, C&P Pop WPTZ-FM, Classic Hits  
 WYZZ-FM and Country WKIS-FM/Dayton (Blue Chip Broadcasting)*



## ■ Knocking out a home run in Dayton

This week's GM Spotlight honors Blue Chip Broadcasting's Don Griffin. "He's smart and strategic while still having a sense of humor," comments a staffer, adding, "He is the best GM I've ever worked for." Another R&R reader e-mails, "Don is truly deserving of this honor. He's a great guy to do business with." Congratulations!

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

"I wanted to become a major-league sportscaster. I really admired Al Michaels, because I was a big Cincinnati Reds fan. In the early '70s Al was the Reds' announcer for about a year before heading off to San Francisco to work for the Giants, then on to the big time with ABC Sports."

### First job in broadcasting:

"Board op and play-by-play announcer for WPTW in Piqua, OH."

### Career highlights:

"Through the years I've enjoyed a successful track record in sales and marketing and as a GM. My first sales job was at WCKY in Cincinnati, where I was the top biller on a six-person staff.



My first GSM job was at WKIS/Orlando, where, in a severe turnaround situation, we achieved extraordinary results, including a 35% billing increase.

"When I was GSM at WFLA-AM & WPDS-FM/Tampa, the stations experienced a 48% annual increase, due in part to our selling concept and perceived value for the AM property, as well as better inventory management on the FM.

"My first GM position was at WDOL & WLQT in Dayton, where we tripled revenue in three years. The stations' revenue went from 7% to 12.5% of the market. We also became efficient with cash collections, and our bad debt averaged less than 1% per year. I was honored to become a recipient of a McVay Media GM of the Year Award in 1995.

"In 1996 I joined Redwood Broadcasting as COO for its nine-station group in Redding, Mt. Shasta and Eureka, CA. By reorganizing the staff and selling efforts for maximum efficiency and profit, Redwood Broadcasting turned a \$2.5

million investment into a \$3.5 million sale to Regent in only 15 months. A million-dollar profit.

"Now, as VP/GM of Blue Chip Broadcasting's four-station cluster in Dayton, I'm looking forward to many more success stories to report."

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

"It's also the most important: hiring the right people for key positions."

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

"The terrible feeling when you have developed a property and have to relinquish it due to consolidation."

### I'm most proud of:

"The people I have helped develop who have gone on to enjoy great broadcast careers."

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

"Great billing overcomes a multitude of sins." You'd be surprised to know that....

"I have an artificial hip. It's been great since 1975."



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

## Looking for NTR?

Online employment advertising is the third largest revenue generator on the Internet.

Simply create a link on your Web site pointing to our Employment-Classifieds software. Our software...

1. Becomes your station's very own Employment Center. (It's customized to match your station's existing Web site.)
2. Costs your station \$0 to install, maintain, and support.
3. Enables you to receive up to 75% of all the revenue generated. You make money as employers run classified job ads. You are paid monthly.
4. Requires no sales staff in order to generate revenue.
5. Has your name on it. Builds your brand (not somebody else's). Keeps visitors coming back to your site.
6. Comes preloaded with local job openings and resumes of local job seekers. (Also works for national sites.)

# www.Employment-Classifieds.com

Newspapers may own the print employment classified market, but radio will own it on the Web!

Powered by Top Echelon

## RAB 2001: BIGGER, BETTER, FASTER, STRONGER!

On Feb. 1-4 thousands of radio executives attended the 21st annual Radio Advertising Bureau Sales, Management and Leadership Conference at the Adam's Mark Hotel in Dallas. The intense three-day conference featured hundreds of seminars, workshops and exhibitors presenting valuable information in the areas of management, sales, NTR, promotions and the Internet.

This year's event included the "Radio Wayne Silent Auction" for charity, with proceeds benefiting the Roaring Fork Conservancy and the Broadcasters' Foundation Endowment Fund, in memory of late RAB Exec. VP/Meetings "Radio Wayne" Cornils.



THE POWER OF RADIO

R&R Publisher/CEO Erica Farber (left) and R&R Editor-In-Chief Ron Rodrigues (right) congratulate RAB President/CEO Gary Fries on the success of RAB 2001. This year's event celebrated 20 consecutive years of the annual sales, management and leadership conference presented by the Radio Advertising Bureau.



WAYNE WOULD BE PROUD

Congratulations to RAB Exec. VP/Meetings Lindsay Wood Davis on his first official conference. "Radio Wayne" Cornils would be proud!



MENTORING TOMORROW'S RADIO LEADERS

Presenting "Motivate, Mentor & Lead — Most Influential Women in Radio Introduce Strategies for Success," eight of radio's top executives discuss their MIW Corporate Mentoring Program and explain how to use diversity to build a stronger management, sales or programming team. Sharing their thoughts and expertise are (l-r) Quass Communications' Mary Quass, Broadcast Programming's Edie Hilliard, Arbitron's Judy Carlough, Clear Channel/New York's Rona Landy, Nassau Radio Network's Joan Gerberding, Southern California Broadcasting Association's Mary Beth Garber, Breakthrough Marketing's Julie Lomax Brauff and R&R Publisher/CEO Erica Farber.



GIVE ME 27 DAYS, AND I'LL GIVE YOU GREAT SALESPEOPLE

It seems every radio station is looking for tomorrow's top billers. Moyes Research President Bill Moyes (center) offers stations a new and unique way to upgrade their sales teams by using his Sales Upgrade Research Service. Believers in the program include Dick Broadcasting/Greensboro GSM Jennifer Hart (left) and WBEB/Philadelphia VP/GM Blaise Howard (right).



SHOW ME THE MONEY!

In today's ultracompetitive job market, the best performers in the sales world want more than just a 10% commission. Discussing "Compensation That Makes Your Bottom Line" are panelists (l-r) Radio One/Dallas GM George Laughlin; Verstandig Broadcasting/Harrisonburg, VA GSM Dennis Burchill; and Clear Channel/Madison, WI GM Jeff Tyler.

## ACTION MAKES THE DIFFERENCE

By Dick Kazan

Benjamin Franklin said, "All mankind is divided into three classes: those who are immov-

able, those who are movable and those who move." Richard Long moved. Long was a California security guard who received a personal-injury settlement of several thousand dollars after a motorcycle accident. He used that money to buy a bicycle shop in Anaheim, CA. Then, to keep up with his industry, he began to spend weekends at bicycle tracks.

It was at one of those tracks that he met Gary Turner, a former race-car driver. Turner had built a racing bike for his son, and it was so highly regarded that he be-

gan to build bikes in his garage for other children. Long persuaded him to use the Anaheim shop as his major sales outlet. By 1979 demand was overwhelming, and Long sold the shop to help finance expanded manufacturing. Today that business, GT Bicycles (now a unit of Schwinn/GT Company), is a major worldwide bike manufacturer.

In contrast, Smith Corona was a huge typewriter company that fell victim to the personal computer even though its management had anticipated the digital age. In 1989, with \$400 million in sales, business was so good that the company's owner, Hansen Plc, sold half the firm to the public. Two years later Smith Corona grudgingly began to make PCs, but only as a line extension. The company's then-CEO said, "We strongly believe in the continuing need for the typewriter and will maintain our leading position in the marketplace." By 1995 sales had fallen by 50%, and Smith Corona was in bankruptcy.

Subsequent CEOs were unable to resurrect the firm, and in May 2000 it filed for bankruptcy protection again, with only \$12 million in assets remaining. The company's founders had been at a similar crossroads in 1886, but they built what became a giant company by leaving their trade as gunsmiths to move into the new age with typewriters.

Al Lippert, a garment-industry executive, helped start Weight Watchers when he saw and acted on a great opportunity. In 1963 Lippert and his wife were considerably overweight. Mrs. Lippert heard about Jean Nidetch, a Long Island housewife who had lost a lot of weight by using a particular diet and support program, and she invited Nidetch to speak at a Friday-night gathering of the Lipperts and their friends. Because Nidetch was so enthusiastic — and offered a diet recommended by a New York obesity clinic — the Lipperts gave her program a try. By the next week Al Lippert had lost seven pounds and his wife four. Between them they eventually lost 100 pounds.

Lippert and Nidetch then began to build Weight Watchers into a business. They started by renting halls and charging customers \$2 to hear Nidetch speak, and the program grew quickly. Within a year the company began selling franchises, and it soon added cookbooks and started a frozen-food line. By the 1970s franchises that had sold for as little as \$2,000 were generating \$100,000 a year. In 1978 the H. J. Heinz Co. bought Weight Watchers for \$72 million. Lippert remained CEO until 1981 and was on the Heinz board of directors until he passed away in 1998. Acting on a market opportunity made him wealthy and, incidentally, trim for the rest of his life.

The message of these stories is simple: The world is constantly changing and offering new opportunities. Our ability to become and remain successful depends upon our willingness to act. If we cannot act, the world may pass us by.

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

THE ROAD TO SUCCESS

# A GLOSSARY OF MARKETING, MERCHANDISING AND RETAILING TERMS

## ■ Part two of a four-part series

How up to date are you on your nontraditional revenue terminology? R&R and the RAB have compiled a comprehensive list of terms that can help you learn to speak the language of retailers, marketers and merchandisers. Test yourself and your staff.

**Display:** An arrangement of products, usually accompanied by signage and special racks and placed to attract shoppers' attention.

**Display allowance:** An incentive offered by a manufacturer to a retailer in return for off-shelf display of the manufacturer's products.

**Display merchandiser:** A permanent display provided by a manufacturer. These often include a service attachment, such as a battery tester or coffee grinder.

**Distributor:** A wholesale business that warehouses products, sells to retailers and ships and invoices goods.

**Distressed product:** A product that doesn't sell well. A retailer may sell such items at a loss or return them to the manufacturer. Distressed product often includes perishable items with short shelf lives.

**Double-billing:** An illegal practice that involves falsely invoicing a manufacturer to obtain co-op reimbursement. A falsified bill might show a higher rate for a spot than was actually paid, a bill for airtime that wasn't used or two invoices for the same spot.

**Efficient consumer response (ECR):** A term used by retailers to describe the study of the effectiveness of promotions, product flow and product development to determine the profitability of a brand.

**Endorsement:** Payment to an individual, such as an actor, musician or athlete, who provides a testimonial, makes personal appearances, acts as a spokesperson or appears in advertising on behalf of a company.

**Expiration date:** The date when a retailer's co-op accruals are cut off. Also called the *cancellation date*.

**Event marketing:** A promotional strategy that links a company to an event through sponsorship. This term is often used as a synonym for *sponsorship*, and, because not all sponsorships involve an event, *sponsorship* is the preferable term.

**Feature:** A highlighted product in a retailer's circular, newspaper ad, *point-of-purchase* display or radio or TV commercial.

**Football:** A product for which the price is frequently "kicked" up and down — for example, Pepsi-Cola and Coca-Cola.

**Forward buying:** Buying excess product from a manufacturer at a low price to sell later at full price.

**Franchise:** An exclusive distribution agreement. A franchise store, such as a fast-food restaurant or car dealer, may be individually or company-owned.

**Freestanding display:** A portable product display, accessible from all sides, that is positioned in an open area of a store.

**Freestanding insert (FSI):** A coupon carrier, usually delivered in a Sunday newspaper.

**Frequent-user program:** A continuity program that provides consumers with awards, usually based on their registering and continuing to purchase a product.

**Front end:** The area at the front of a store, near the cash registers. Impulse items, high-profit items and items that are apt to be stolen are found at the front end.

**Front-loading:** A requirement by a manufacturer that a retailer make a specific buy to qualify for a promotion.

**General merchandise:** Nonedible goods, such as automotive products, baby needs, greeting cards, toys, batteries, photo supplies and light bulbs.

**Generic:** A "no-name" or "no-frills" product.

**Gift with purchase (GWP):** A promotional technique, most often found in department stores, in which a con-

sumer buys one item and receives another item at no charge. For example, a consumer may receive free eye shadow with a fragrance purchase.

**Gondola:** A long, narrow display case from which merchandise is accessible to customers on either side.

**Gondola end:** A set of shelves designed for the end of a *gondola*. Usually considered prime display space.

**Graduated-percent participation:** A participation plan based on the number of ads an advertiser runs. For example, the first ad a retailer places may be 50% paid by the manufacturer, the second ad may be 75% paid, and the third ad may be 100% paid.

**Green marketing:** A marketing program that conveys concern for environmental protection.

**Hit:** A *hit* is generated by every request made by a visitor during a website visit, and every graphic and link on a page can be measured in the site's hit count. Hit counts are, however, now considered an unreliable way to measure the effectiveness of Internet advertising.

**Home meal replacement (HMR):** A strategy by which retailers compete with restaurants by grouping complementary food products in single packages for ease and convenience. Also called *meal solutions*.

**Horizontal co-op:** A co-op program under which several dealers' accruals are combined to fund a single ad schedule.

**Hospitality:** Hosting key customers, clients, government officials, employees or other VIPs at an event. It usually involves paying for their tickets, parking, dining and other amenities.

**Incremental cases:** The additional cases of product sold during a promotion period.

**In-kind sponsorship:** Payment of a sponsorship fee in goods or services.

**Instant redeemable coupon (IRC):** A coupon placed on the outside surface of a package for the consumer to use immediately.

**Keystone:** To mark up a product for resale by doubling the cost price.

**Kiosk:** A freestanding, usually permanent display. A kiosk may be an information display with pamphlets or a selling space.

**Launch:** The rollout of a new product.

**Leased department:** A leased department that functions as a "store within a store." The shoe, cosmetics or jewelry sections of a department store may be leased. These departments pay rent or a percentage of sales to the larger store.

**Length of deal:** The dates of a *case deal* or promotion offered by a manufacturer.

**Leverage:** The tools a manufacturer uses to sell its products.

**Licensing:** Permission from a property to use its logos and terminology on products made for retail sale.

**Limited-assortment store:** A store that carries fewer than 1,500 different items. Such stores carry packaged goods and few perishables.

**Line extension:** When a manufacturer creates a new product that is a variation on an earlier product. For example, Liquid Tide and Tide With Bleach are line extensions of the Tide laundry detergent brand.

**Local Marketing Allowance (LMA):** The amount of money per case available to support a product's promotion at the local level.

**Loss leader:** A product featured at a low price, often below cost, in order to increase store traffic.

**Low-volume product (LVP):** Items, such as shoestrings, stocked by a store only for its customers' convenience. Also called *convenience items*.

**Manufacturer's accrual notice:** A notice to a retailer of its accrued co-op earnings. Sent by the manufacturer monthly, quarterly or semiannually.

**Manufacturer's claim form:** A form provided by a manu-

facturer for retailers to use to make claims for advertising reimbursement.

**Manufacturer's rep:** A salesperson who works for a manufacturer and who calls on retailers and distributors.

**Margin:** Gross profit. The difference between the retail and the wholesale price of a product before expenses other than the cost of the goods sold.

**Markdown pool:** The budget from which a manufacturer pays a percentage of the cost of selling goods at a marked-down price.

**Market development funds:** Funds made available by a manufacturer to boost product sales in a particular market.

**Nontraditional revenue (NTR):** Revenue that does not come from transactional clients, such as local retail accounts or advertising agencies. NTR campaigns are often funded with money from a radio station's sales or promotional budget, rather than its advertising budget. The focus of an NTR campaign may be on marketing elements other than radio.

**Packaged goods:** Branded consumer products sold primarily by supermarkets, drugstores, convenience stores and mass merchandisers.

**Pass-through co-op:** Co-op funds available to a retailer from a manufacturer even if the retailer buys from a wholesaler or other indirect source.

**Per inquiry (PI):** Promotional advertising for which the ad medium is paid based on the number of people who respond.

**Performance date:** The last date by which an ad must run in order to qualify for co-op funding.

**Performance requirements:** Rules set down by a manufacturer that a retailer must follow in order to be reimbursed for its advertising costs.

**Perimeter advertising:** Stationary advertising placed around the perimeter of an arena or event site. Such space is often reserved for event sponsors.

**Planogram:** A space-management tool that details a store's floor and shelf space.

**Point of purchase (POP):** Displays used by retailers at the *point of sale* to attract customers' attention.

**Point of sale (POS):** Printed or electronic displays used by retailers and designed to attract customers' attention and stimulate purchases.

**Prepack:** Merchandise shipped already bundled. Prepack merchandise may be broken down further for sale or sold as packaged.

**Premiums:** Souvenir merchandise, customized with names and logos and produced to promote a sponsor's involvement with a property.

**Presenting sponsor:** A sponsor whose name appears just below that of the sponsored property. For example, "The music of Andrew Lloyd Webber, presented by MCI."

**Price point:** The price the consumer pays for a product.

**Primary sponsor:** The sponsor that pays the largest fee and receives the most prominent identification at a sponsored event.

**Principal:** The term used by retailers and brokers for manufacturers.

**Prior approval:** An item in some co-op plans requiring ads to be approved by the manufacturer before they run.

**Private label:** A packaged-goods product that is similar to a nationally advertised brand but priced lower.

**Product introductory allowance:** A special trade allowance, normally higher than usual, offered for a new product.

## Encryption Is Not The Answer To Labels' Copyright Concerns

■ Commentators, industry experts say real security may be impossible

By Paul Maloney

RAIN: Radio And Internet Newsletter



PAUL MALONEY

New technology and the capabilities that it gives consumers are a sore spot for the music industry. But that industry, which is currently losing the battle to control and protect its copyrights, also hopes that new technology will help it protect its interests. Is it realistic for the RIAA and others that represent the holders of music copyrights to expect that digital encryption or some other security method will slow or stop the ever-increasing stream of copyright violations on the Internet? Many industry experts doubt it.

While individual record labels are either continuing to battle Napster or, in what some see as the "if you can't beat 'em, join 'em" approach, allying with the file-sharing service, the recording industry as a whole is aggressively pursuing technologies that it hopes will somehow stamp out the unauthorized exchange of its music.

But even if the labels eventually find a way to rein in Napster to their satisfaction, it seems that their expectations of supplementing that with a technological solution are unlikely to be realized. In fact, technology will probably be more helpful to those trying to keep free music available on the Internet than to those who want to stop it.

### Gnutella: The New Napster?

When music-industry lawyers first took aim at Napster, many saw the suits as futile. There would be other technologies to take Napster's place, with the peer-to-peer file-sharing application Gnutella likely to lead the way. Gnutella and similar services operate on "shared networks" — unlike Napster, they have no central locations. Therefore, there are no servers to shut down and no companies against which to file suit.

But the enthusiasm of free-music partisans was tempered for a while after Napster came under fire. Gnutella, Freenet and other rival applications were still too slow and cumbersome for widespread consumer use, and the friendlier Scour.com had shut down its file-sharing service.

But if that was a reprieve for the record industry, it seems to have been a short one. A Jan. 31 article by Charles Cooper on MSNBC.com reported that a new variant of Gnutella, called BearShare, has eliminated many

of the kinks that made the original software an unlikely heir to Napster. According to Cooper, "The current incarnation of BearShare constitutes a quantum-leap improvement over its predecessors and puts Gnutella back in the thick of things. It's easy to use and has more than enough bells and whistles to keep chronic tinkerers content."

BearShare was designed by Free Peers to build on the Gnutella technology. It's Windows-compatible freeware and promises an easy-to-use interface, and that means its use will likely not be restricted to the gearheads. If it's as good a program as reported, it may even have a shot at Napster-like popularity.

J.C. Nicholas of Gnutella World (a Gnutella portal) told Ben Chamy of ZDNet in a Jan. 29 report that the upcoming Gnutella2 — to be released "soon" — will top even BearShare. Nicholas didn't explain how Gnutella2 will address the problem of slower computers on the shared network — a major drawback of the original system — but, according to Chamy, "Others in the Gnutella community speculate that the solution involves limiting the number of messages going around the network, which at times takes up to 60% of the bandwidth."

Nicholas promised that Gnutella2 will be much more capable of growth than earlier versions — and that it will



be much more powerful. Chamy reported, "Nicholas said Gnutella2 will also include a plug-in that will borrow the spare hard-drive space of computers in the network and turn the collective into a supercomputer."

### What About SDMI?

There are a number of reasons to be skeptical of the music industry's chances of securing its products through encryption technology. Among them is the fact that the music industry will probably be unable to convince every consumer electronics company to support whatever security mechanisms the labels decide they need. To protect itself, the music industry would have to ensure that standardized security technology was installed in every consumer electronics device that is capable of digitally reproducing music.

Eric Sheirer, a music and technology industry analyst for Forrester Research, told ABCNews.com in a Jan. 30 webcast that he thinks that's unlikely. He said, "Consumer electronics companies are doing what their customers want. That's 'I've downloaded a bunch of music from Napster, and now I want a portable player to take it with me.' Even Sony — which, besides electronics, is in the record business — is selling an MP3 device with no protection."

The inability to find a realistic technological approach to copyright protection may already have claimed a high-profile victim. Leonardo Chiariglione stepped down last week from his position as Exec. Director of the Secure Digital Music Initiative. The SDMI is a collective effort by the music industry and the technology sector to devise a digital-music security standard.



## BeOSRadio: Something Completely Different

The appeal of BeOSRadio ([www.beosradio.com](http://www.beosradio.com)) may not be immediately apparent. Except for a few tech-savvy types, most people are going to think that a radio station that plays only music made by users of the BeOS operating system — with the purpose of providing "a stimulating and interesting listening environment" for the BeOS community — is a bit too specialized for them.

And it just might be. The Be Operating System, or BeOS, is a modest but extremely efficient operating system created by former Apple engineers. It's designed



to run on Power PCs and pre-Pentium processors, and the company recently introduced BeIA for Internet appliances.

BeOSRadio is devoted to playing music created using BeOS, but what is probably most interesting about the station is the technology used to put it on the air. Staying true to their rebellious nature and their faith in BeOS, those who run BeOSRadio don't use a lick of non-BeOS technology to assemble their stream.

Pushing MP3s through Live365.com, the radio station is put together with a system called BRS, which, its authors claim, "can do virtually anything a commercial radio-station automation system can do." And they plan to sell the system soon, for around \$100.

BeOSRadio air personality Dane Scott told the Benews.com website that BRS includes "all the tools necessary to create daily, randomized music playlists, complete with true radio-automation control information and the same BRS executable we use to run BeOSRadio. Also included will be complete instructions and hints on setting up a professional-sounding radio station."

The BeOSRadio site is clean, nicely designed and full of information about BeOS. The "What's Playing" link could be higher up on the page and bigger, but that seems to be the only real design problem. The stream itself can be played through the Live365 player or any player that can handle streaming MP3s. There's only one stream quality: the 32kbps rate that makes 56k modem users happy.

It's also worth noting that the station plays only new, original music. Some of it sounds a bit amateurish, but the station is obviously designed for BeOS enthusiasts, and it's not a bad place to go to hear something different. There's a page with a list of all the musicians featured on the site, with links to more information about many of them.

Though it may have some limitations, the BRS system is yet another new technology to keep an eye on. You can find out more about it at BeOS-enthusiast sites Le BUZZ ([www.lebuzz.com](http://www.lebuzz.com)) and Benews ([www.benews.com](http://www.benews.com)) and at Be's homepage at [www.be.com](http://www.be.com).

—Ralph Sledge



RAIN: Radio And Internet Newsletter Publisher and Editor Kurt Hanson is a well-known researcher and consultant who also serves as Chairman of Strategic Media Research, the firm he founded in 1980. RAIN is available daily at [www.kurthanson.com](http://www.kurthanson.com).

Continued on Page 18

### Encryption

Continued from Page 17

There had long been rumors of internal dissension at the SDMI, including reports that Chiariglione had been frustrated by group members who gridlocked its efforts by vetoing proposals. He had also faced criticism for the group's inability, by most accounts, to come close to its objective of creating a reliable security standard.

That trouble came to a public head in October of last year, when Princeton professor Edward Felten and a group of researchers claimed to have cracked all three of the SDMI's proposed digital watermarking systems, which it had made public in a contest designed to test the systems' reliability. The SDMI denied Felten's claims, but it eventually awarded prizes for breaking the codes to two

unnamed contestants.

George Friedman, CEO of digital security company Infracore, told *Wired News* on Jan. 25, "[Chiariglione] was given an impossible job ... The members of the consortium are so diverse, and, in many cases, their agendas are contradictory. [Expecting to have] an industry standard emerge from the melange was unrealistic." Aram Finnereich of Jupiter Communications agreed, telling *Wired News*, "This sounds like the last nail in the coffin for the SDMI."

Chiariglione's departure may very well signal the end of any real hope for a technological barrier to digital copyright infringement. As slow and contentious as going through the courts will inevitably be, it may remain the music industry's best hope for protecting itself.

## Dublab Stops Live Streaming

Last week this message appeared on the Dublab homepage ([www.dublab.com](http://www.dublab.com)): "This Wednesday at 6pm PT we will be shifting the sounds you hear coming from the Dublab live stream. Temporarily, there will be no live broadcasting. We will be running highlights of past programming."

"This decision was made because our piggy bank is empty. For the past year and a half Dublab has been running on generous contributions from family and friends. With a lot of hard work and your enthusiastic support, we have grown past our wildest dreams."

And so it goes. Another inspired and original webcaster has fallen on hard times — ran out of funding, couldn't get advertisers on board, couldn't get enough audience quickly enough. Same old story.

Dublab CEO Jon Buck told *R&R* that he believes his company still has a lot of value and a lot to offer if it can keep operating. He said, "We've made a lot of content. We've had 150 hours a week of live DJs, with big-name guests from the musical underground. There's lots of opportunity for us as a content source for syndication deals." Buck also said that he's working on deals that may allow Dublab to provide content to third parties and observed, "We've developed a cultlike following on a \$6,000 marketing expense — total! Say what you will about streaming-audio technology, I think we're proof that if you develop compelling content, people will listen."

Unfortunately, like so many other companies that have been launched on the 'Net, Dublab has had trouble bringing advertisers on board. Buck admitted that many potential advertisers "didn't get" Internet radio — at least

in the form Dublab was doing it — and that the site had not yet attained the "critical mass" of audience demanded by larger advertisers. But the site has enjoyed some success. According to Buck, listenership has never been higher; he said the site pulls in 50,000 unique listeners a month, with an average listening time of well over 20 minutes.

The company runs lean, with only eight full-time employees and a 1,400 square-foot office, but its income couldn't sustain a \$20,000 monthly burn. Buck said, "A \$5 CPM over the six channels would've covered that burn," and added, "We were either six months behind or two years ahead of the adoption curve."

Buck said Dublab had hoped to become the "Ben & Jerry's of Internet radio," establishing a brand that would become bigger than the product. He noted, "We were hoping to leverage ourselves as creators of advertising content." Dublab had planned to deliver advertising with its own branding, including air-personality mentions, promotions, ad insertion, on-page "hot keys" linked to advertisers' offers and contest entries. Other income possibilities included nontraditional revenue, such as possible record-label co-promotions and e-commerce — options that are still open for the future, according to Buck.

It's not a great time to be looking for funding for a content-driven Internet firm, but Buck remains upbeat: "If I had it all to do again, I wouldn't change a thing. Over the past year and a half we've done some amazing things." Unfortunately, finding a like-minded investor in the very near future may be the most amazing thing Dublab has ever had to do.

—Paul Maloney

## DIGITAL BITS

### Clear Channel Purchase Of Enigma Rumored

Inside.com reported Tuesday that Clear Channel is purchasing Internet radio network Enigma Digital, which operates Internet-onlys KNAC.com, Groove Radio and Luxuria Music.com. A Clear Channel source contacted by *R&R* declined to confirm the report, saying only, "There's been a lot of speculation. I'm not able to comment at this time." Enigma was founded by Bob Ezrin, who produced Pink Floyd's *The Wall*, and William Hein.

### Katz Media Closes Streaming-Media Division

Katz Media has closed its streaming-media division, Katz Interactive Marketing. The division had employed

a dedicated staff selling commercial time on streaming-media broadcasts. Katz Media CEO Stu Olds said, "Our current revenue model does not show Katz Interactive Marketing delivering positive results in the foreseeable future. At this time we are directing our efforts toward our core business in support of our radio- and television-station clients." Katz Media is wholly owned by Clear Channel.

### WorldClassRock.com Allies With Hiwire

Online-advertising provider Hiwire announced last week that it is targeting, delivering and selling advertising spots for Clear Channel Internet-only Adult Alternative WorldClassRock.com. Clear Channel Internet Group Chairman/CEO Kevin Mayer said, "We believe ad-insertion technology has considerable revenue potential and look forward to seeing Hiwire's system deliver results."

## CYBERSPACE

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

### 'Net Chats

- Paul Overstreet has penned top-10 songs for some of country's greats. On his latest album he plays those hits and more, giving you many reasons to talk with him on Wednesday (2/14) at 8pm ET, 5pm PT ([www.twec.com](http://www.twec.com)).
- Just in time for Valentine's Day, it's the cute, cute pop septet S Club 7, all the way from the U.K. and ready to chat with you on Wednesday (2/14) at 6pm ET, 3pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- This singer-songwriter updates blues and soul music with an infusion of hip-hop. Chat with Pru on Thursday (2/15) at 9pm ET, 6pm PT ([www.twec.com](http://www.twec.com)).

### On The Web



Shelby Lynne

- Shelby Lynne brings a deep country heritage to her singing, but her songs really transcend genres. See her perform on Wednesday (2/14) at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).
- Catch the trenchant pop of The Josh Joplin Group, in performance on Thursday (2/15) at 6pm ET, 3pm PT ([www.getmusic.com](http://www.getmusic.com)).

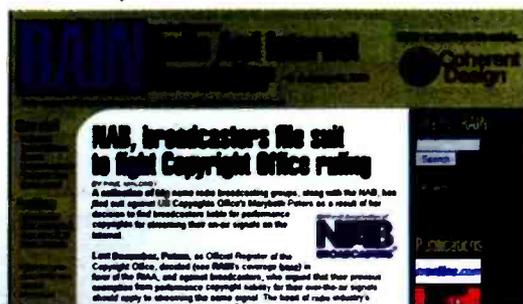
—Michael Anderson



Josh Joplin Group

## RAIN Offices Move

The headquarters of *RAIN: Radio And Internet Newsletter* is now in the offices of Strategic Media Research. To contact Kurt Hanson, Paul Maloney or anyone at *RAIN*, call 312-726-8300. And, as always, you can e-mail us at [feedback@kurthanson.com](mailto:feedback@kurthanson.com). *RAIN: Radio And Internet Newsletter* is the leading publication for issues involving radio and the opportunities (and threats) of the Internet. It's free and available every day at [www.kurthanson.com](http://www.kurthanson.com).



## Soothe The Savage Beast

A few weeks ago I wrote about the dire need for editorial control over what listeners — whether they be a traditional audience or newfound web listeners — actually hear. Without some entity to act as a guide to the massive amount of music that's available and to pay attention to a listener's individual taste, chaos and confusion can drive listeners away.



David Lawrence

There are several companies trying to use search technology and music genres to create tools for programmers and listeners alike to form channels of cohesive music. One such company, Savage Beast, has an interesting approach that begins with a simple choice: your favorite song.

Choose that, and the safari that Savage Beast takes you on starts with a series of focus traits about the song you've chosen and begins to build lists of songs that share those traits. Dig deeper, and the trait list lengthens while the path gets more interesting. I started with Enya's "Exile," and its orchestral, flute-driven style drew me to "The Fool on the Hill." That Beatles classic had a whole new set of focus traits, and making a slight turn toward storytelling songs led me to Billy Joel's "Piano Man" and from there to "A Pair of Brown Eyes" by The Pogues. "Jackie Brown" by John Cougar Mellencamp and "You Were Meant for Me" by Jewel.

Esoteric as that playlist might be, the hardcore programmer is going to want variety and change-ups within a programming day. Savage Beast President Tim Westergren says, "All you need to do is choose several reference songs, and a playlist can be generated that reflects music that is near to each of those indexes. The tool is smart enough to recognize links between the pools of music around reference songs and to bridge between those moods."

The company's site, [www.savagebeast.com](http://www.savagebeast.com), holds a demo that puts the system through its paces. Westergren says that future enhancements will include a musical personality test that will lead you through a series of clips that will give the Beast an idea of what you (or your station) are all about. There will be a "crumb trail" that will show you where you've been, and a "things I want" holding area to grab the songs that you are most interested in.

Westergren points out that the music industry has been hamstrung by an overabundance of



content and no clear tool to handle its classification. "We're calling the back end of this service the Music Genome Project," he explains. "We feel that mapping music gets at what music is and gets away from labels like black and white and male and female and more toward the sound and feelings that the music generates."

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

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

## e-charts

## WHO'S IN CHARGE AT NAPSTER?

Since the strategic alliance between Napster and Bertelsmann AG was announced, mixed messages coming from various locations around the globe make one wonder which part of the partnership is really pulling the strings. The public pronouncement from Bertelsmann's headquarters in Germany that Napster will be a pay service by June or July was met with a puzzled look from Napster CEO Hank Barry. Barry had no idea that such a decision had been arrived at, and although he said that the company was working on several models for changing the service to a subscription-based offering, none had been anointed as the path the company would take.

Barry's lack of communication with Bertelsmann's upper

management gives one reason to question the alliance. Napster's users are, if the message boards are any indication, preparing for a mass exodus if the service no longer scratches their free-music itch, which would put the value of Napster in the "unknown" category. Bertelsmann is certainly counting on most of Napster's users to stay, citing surveys it has conducted that show that the users really want to be legal. The strength of any alliance between Napster and its newfound label friends could potentially come down to this: There is a big difference between what Napster users tell the company in a survey and what they say to each other.

— David Lawrence

### CHR/Pop

LW	TW	ARTIST CD/Title
1	1	SHAGGY <i>Hot Shot</i> / <i>"Wasn't"</i>
2	2	CREED <i>Human Clay</i> / <i>"Arms"</i>
3	3	3 DOORS DOWN <i>The Better Life</i> / <i>"Kryptonite"</i>
14	4	LENNY KRAVITZ <i>Greatest Hits</i> / <i>"Again"</i>
5	5	MATCHBOX TWENTY <i>Mad Season</i> / <i>"Gone"</i>
6	6	MADONNA <i>Music</i> / <i>"Tell"</i>
4	7	MYA <i>Fear Of Flying</i> / <i>"Ex"</i>
12	8	FAITH HILL <i>Breathe</i> / <i>"Love"</i>
16	8	DAVID GRAY <i>White Ladder</i> / <i>"Babylon"</i>
8	10	U2 <i>All That You Can't Leave Behind</i> / <i>"Beautiful"</i>
16	11	BRITNEY SPEARS <i>Oops...I Did It Again</i> / <i>"Stronger"</i>
—	12	PINK <i>Can't Take Me Home</i> / <i>"Sick," "Most"</i>
7	13	DESTINY'S CHILD <i>Charlie's Angels Soundtrack</i> / <i>"Women"</i>
15	14	MOBY <i>Play</i> / <i>"Southside"</i>
18	15	DREAM <i>It Was All A Dream</i> / <i>"Loves"</i>
9	16	N SYNC <i>No Strings Attached</i> / <i>"Promise"</i>
11	17	KANON <i>Kandi</i> / <i>"Don't"</i>
13	18	BACKSTREET BOYS <i>Black &amp; Blue</i> / <i>"Shape"</i>
20	19	OUTKAST <i>Stankonia</i> / <i>"Jackson"</i>
—	20	JENNIFER LOPEZ <i>J.Lo</i> / <i>"Cost"</i>

### Country

LW	TW	ARTIST CD/Title
1	1	DIKKE CHICKS <i>Fly</i> / <i>"Without"</i>
2	2	TIM MCGRAW <i>Place In The Sun</i> / <i>"Thirty"</i>
3	3	FAITH HILL <i>Breathe</i> / <i>"Wings"</i>
5	4	LEE ANN WOMACK <i>I Hope You Dance</i> / <i>"Ashes"</i>
4	5	BRAD PASKLEY <i>Who Needs Pictures</i> / <i>"Danced"</i>
11	6	JO DEE MESSINA <i>Burn</i> / <i>"Burn"</i>
7	7	SARA EVANS <i>Born To Fly</i> / <i>"Fly"</i>
8	8	ALAN JACKSON <i>When Somebody Loves You</i> / <i>"Memory"</i>
9	9	LOWESTAR <i>Lonely Grill</i> / <i>"Tell"</i>
6	10	KENNY CHESENEY <i>Greatest Hits</i> / <i>"Lost"</i>
16	11	TOBY KEITH <i>How Do You Like Me Now</i> / <i>"Kiss"</i>
15	12	KEITH URBAN <i>Keith Urban</i> / <i>"Grace"</i>
12	13	JAMIE O'NEAL <i>Shiver</i> / <i>"Arizona"</i>
17	14	PHIL VASSAR <i>Phil Vassar</i> / <i>"Paradise"</i>
9	15	TRAVIS TRITT <i>Down The Road I Go</i> / <i>"Intentions"</i>
14	16	RASCAL FLATTS <i>Rascal Flatts</i> / <i>"Everyday"</i>
13	17	TERRI CLARK <i>Fearless</i> / <i>"Gasoline"</i>
18	18	DARRYL WORLEY <i>Hard Rain Don't Last</i> / <i>"Good"</i>
—	19	DIAMOND RIO <i>One More Day</i> / <i>"Day"</i>
—	20	JESSICA ANDREWS <i>Who I Am</i> / <i>"Who"</i>

### Hot-AC

LW	TW	ARTIST CD/Title
1	1	CREED <i>Human Clay</i> / <i>"Arms"</i>
9	2	LENNY KRAVITZ <i>Greatest Hits</i> / <i>"Again"</i>
2	3	DIDO <i>No Angel</i> / <i>"Thankyou"</i>
4	4	MATCHBOX TWENTY <i>Mad Season</i> / <i>"Gone"</i>
3	5	U2 <i>All That You Can't Leave Behind</i> / <i>"Beautiful"</i>
6	6	DAVID GRAY <i>White Ladder</i> / <i>"Babylon"</i>
5	7	3 DOORS DOWN <i>Better Life</i> / <i>"Kryptonite"</i>
8	8	FAITH HILL <i>Breathe</i> / <i>"Love"</i>
10	9	CORRS <i>In Blue</i> / <i>"Breathless"</i>
7	10	BARENAKED LADIES <i>Maroon</i> / <i>"Pinch"</i>
12	11	MADONNA <i>Music</i> / <i>"Tell"</i>
—	12	MOBY <i>Play</i> / <i>"Southside"</i>
18	13	EVAN AND JARON <i>Evan And Jaron</i> / <i>"Crazy"</i>
15	14	BACKSTREET BOYS <i>Black &amp; Blue</i> / <i>"Shape"</i>
20	15	NELLY FURTADO <i>Whoa Nelly!</i> / <i>"Bird"</i>
14	16	VERTICAL HORIZON <i>Everything You Want</i> / <i>"God"</i>
19	17	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> / <i>"AM"</i>
17	18	N SYNC <i>No Strings Attached</i> / <i>"Promise"</i>
—	19	DAVE MATTHEWS BAND <i>Everyday</i> / <i>"Did"</i>
16	20	STING <i>Brand New Day</i> / <i>"Desert"</i>

### Urban

LW	TW	ARTIST CD/Title
1	1	SHAGGY <i>Hot Shot</i> / <i>"Wasn't"</i>
2	2	OUTKAST <i>Stankonia</i> / <i>"Jackson"</i>
3	3	JILL SCOTT <i>Who Is Jill Scott?</i> / <i>"Walk"</i>
11	4	R. KELLY <i>TP-2.com</i> / <i>"Wish"</i>
12	5	CARL THOMAS <i>Emotional</i> / <i>"Emotional"</i>
8	6	AVANT <i>My Thoughts</i> / <i>"First"</i>
7	7	MUSIQ <i>Nutty Professor II Soundtrack</i> / <i>"Friends"</i>
4	8	DESTINY'S CHILD <i>Charlie's Angels Soundtrack</i> / <i>"Women"</i>
5	9	ERYKAH MADU <i>Mama's Gun</i> / <i>"Know"</i>
8	10	DAVE HOLLISTER <i>Chicago 85: The Movie</i> / <i>"Woman"</i>
16	11	JAY-Z <i>The Dynasty: Roc La Familia 2000</i> / <i>"Love"</i>
10	12	WYCLEF JEAN <i>The Eclectic: 2 Sides II A Book</i> / <i>"911"</i>
—	13	JOE <i>My Name Is Joe</i> / <i>"Stutter"</i>
—	14	112 <i>Room 112</i> / <i>"Over"</i>
15	15	MYSTIKAL <i>Let's Get Ready</i> / <i>"Danger"</i>
9	16	NELLY <i>Country Grammar</i> / <i>"E.I."</i>
—	17	MEMPHIS BLEEK <i>Understanding</i> / <i>"Chick"</i>
13	18	BABYFACE <i>A Collection Of His Greatest Hits</i> / <i>"Breathing"</i>
18	19	BEENE MAN <i>Art &amp; Life</i> / <i>"Girls"</i>
19	20	TANNA <i>A Nu Day</i> / <i>"Stranger"</i>

### NAC/Smooth Jazz

LW	TW	ARTIST CD/Title
1	1	SADE <i>Lovers Rock</i> / <i>"Side"</i>
8	2	CHELLI MINUCCI <i>Sweet On You</i> / <i>"Sunday"</i>
3	3	KIM WATERS <i>One Special Moment</i> / <i>"Groove"</i>
10	4	BONEY JAMES <i>Body Language</i> / <i>"Boneyizm," "Night"</i>
—	5	JEFF GOLUB <i>Another Door Opens</i> / <i>"Drop"</i>
13	6	JEFF KASHWA <i>Another Door Opens</i> / <i>"Hyde"</i>
11	7	FOURPLAY <i>Yes, Please</i> / <i>"Robo"</i>
—	8	URBAN KNIGHTS <i>Urban Knights III</i> / <i>"Dancing"</i>
18	9	CHUCK LOEB <i>Listen</i> / <i>"Blue"</i>
4	10	GEORGE BENSON <i>Absolute Benson</i> / <i>"Medicine"</i>
7	11	DAVID BENOIT <i>Professional Dreamer</i> / <i>"Miles"</i>
15	12	LARRY CARLTON <i>Fingerprints</i> / <i>"Fingerprints"</i>
9	13	NORMAN BROWN <i>Celebration</i> / <i>"Paradise"</i>
—	14	BOB JAMES <i>Joy Ride</i> / <i>"Right"</i>
16	15	RIPPINGTONS <i>Life In The Tropics</i> / <i>"Cruisin'"</i>
5	16	CRAIG CHADQUO <i>Panorama</i> / <i>"Carnival"</i>
—	17	DAVE KOZ <i>The Dance</i> / <i>"Way"</i>
2	18	BONEY JAMES & RICK BRAUN <i>Shake It Up</i> / <i>"R.S.V.P."</i>
17	19	JONATHAN BUTLER <i>The Source</i> / <i>"Forever"</i>
6	20	MICHAEL LINGTON <i>Vivid</i> / <i>"Lifetime"</i>

### Alternative

LW	TW	ARTIST CD/Title
3	1	MOBY <i>Play</i> / <i>"Southside"</i>
1	2	U2 <i>All That You Can't Leave Behind</i> / <i>"Beautiful"</i>
7	3	COLDPLAY <i>Parachutes</i> / <i>"Yellow"</i>
5	4	RADIOHEAD <i>Kid A</i> / <i>"Optimistic"</i>
6	5	LIFEBHOUSE <i>No Name Face</i> / <i>"Hanging"</i>
16	6	LENNY KRAVITZ <i>Greatest Hits</i> / <i>"Again"</i>
2	7	LIMP BIZKIT <i>Chocolate Starfish...J</i> / <i>"Rollin'"</i>
9	8	3 DOORS DOWN <i>Better Life</i> / <i>"Loser"</i>
10	9	DAVID GRAY <i>White Ladder</i> / <i>"Babylon"</i>
4	10	LINKIN PARK <i>Hybrid Theory</i> / <i>"Step"</i>
—	11	CREED <i>Human Clay</i> / <i>"Ready"</i>
11	12	FUEL <i>Something Like Human</i> / <i>"Hemorrhage"</i>
8	13	RAGE AGAINST THE MACHINE <i>Renegades</i> / <i>"Funk"</i>
13	14	CRAZY TOWN <i>The Gift Of The Game</i> / <i>"Butterfly"</i>
17	15	INCUBUS <i>Make Yourself</i> / <i>"Drive"</i>
15	16	GREEN DAY <i>Warning</i> / <i>"Warning"</i>
12	17	OFFSPRING <i>Conspiracy Of One</i> / <i>"Want," "Prankster"</i>
19	18	DAVE MATTHEWS BAND <i>Everyday</i> / <i>"Did"</i>
—	19	AARON LEWIS & FRED DURST <i>Family Values Tour 1999</i> / <i>"Outside"</i>
14	20	BLINK-182 <i>The Mark, Tom &amp; Travis Show</i> / <i>"Overboard"</i>

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, Artist Direct.com, BarnesandNoble.com, CDNow.com, CheckOut.com, ChoiceRadio.com, City Internet Radio, DMX Music, iTunes.com, Lycos Radio, MSN-Chat, Music Choice, Musicplex, MusicMatch, NetRadio.com, NYLiveRadio.com, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Rolling Stone.com, Spinner.com, The Everstream Network, UBL.com and XTRAX.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

## Hollywood Makes Bedding Sr. Dir./Adult Formats

Hollywood Records has tapped **Nick Bedding** as Sr. Director/Adult Formats. Based in Los Angeles and reporting to Sr. VP/Promotion Justin Fontaine, Bedding will manage the label's promotion efforts at Hot AC, AC and Adult Alternative, as well as direct the field staff in all adult formats.



Bedding

"Nick is the consummate professional as a promotion man," Fontaine said. "He has dedicated relationships across the board at all of the adult formats and has already put us at the top of the charts on several occasions. I am very pleased to be teamed with Nick again."

Bedding joins the company from *Hits* magazine, where he was Adult Alternative Editor. From 1995-99 he was Sr. National Director/Adult Formats at Capitol Records and prior to that worked at Callahan West & Associates Independent Promotions from 1993-95. He also did secondary AC promotion at Geffen Records from 1991-93. Bedding began his career in radio promotion over a decade ago as an assistant at Virgin Records in Los Angeles.

## Nelson Named PD At 'QMB/Salt Lake

**KQMB/Salt Lake City** Asst. PD/afternoon talent **Mike Nelson** has been elevated to PD and maintains his daily airshift. He succeeds Bob Walker, who recently left the Simmons Media Group Hot AC to program Hot AC WKTI/Milwaukee (R&R 1/12).

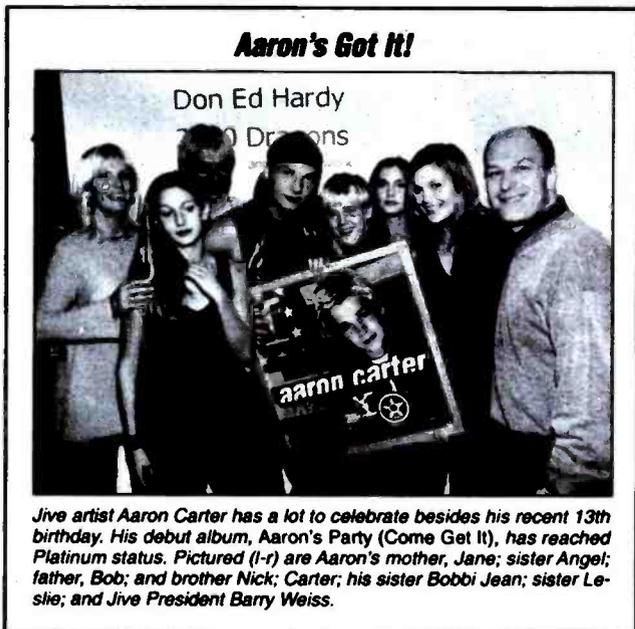
"Mike's a great team player, and we're very thrilled with what he's accomplished so far," OM Alan Hague told R&R. "He understands the station and our audience and has certainly been a survivor in KQMB's environment the past few years. When we asked Bob [Walker] who his replacement would most likely be, he said that Mike was ready — and I agreed."

Before joining KQMB three years ago Nelson did morning drive on KFTZ/Idaho Falls, ID.

## Kretzschmar

Continued from Page 3

While we will continue to rely on One-On-One's first-rate network sports personalities and extensive resources, the addition of Kurt's experience and strong contacts in this market will allow us to develop more local programming elements and to better extend our reach into the Los Angeles sports community for listeners."



Aaron's Got It!

Jive artist Aaron Carter has a lot to celebrate besides his recent 13th birthday. His debut album, *Aaron's Party (Come Get It)*, has reached Platinum status. Pictured (l-r) are Aaron's mother, Jane; sister Angel; father, Bob; and brother Nick; Carter; his sister Bobbi Jean; sister Leslie; and Jive President Barry Weiss.

## A 'Star' Is Born On KBET/Portland

Using "Your Hit Music Alternative" as its positioning statement, Hot AC **KBET-FM (Star 105.9/Portland)** was unveiled by Clear Channel on Monday. **Tommy Austin**, PD of CHR/Pop sister KKRZ, has added programming duties for Star. The new frequency — licensed to Vancouver, WA — is expected to apply for new calls.

"We're very excited up here," Austin told R&R. "Our objective is to be as mass-appeal as possible, and that's the way we're positioning it. We felt it was important to get something between [KKRZ and co-owned mainstream AC KKCW] to maximize our female demos across the board."

In need of an Asst. PD/afternoon drive talent, Austin added, "Portland has become a crowded marketplace, and it's getting more difficult to make noise. I don't think anyone will find a big hole here, but we have a clean slate to work with, and we don't have to worry about perceptions. There's always a segment of audience that, if properly programmed to, will respond to this music. There are enough people who are passionate about this format to give us a lot of TSL. The music's familiar, so we should have great come as well."

Star's representative core artists include Goo Goo Dolls, Lenny Kravitz, Matchbox Twenty, Dave Matthews Band and U2. The new station is launching with a 10,000-song music marathon.

## WKSJ/New Orleans Grounds 'The Eagle'

Syndicated nighttime AC personality **Delilah** debuted on **WKSJ/New Orleans** on Jan. 31, signaling a format change for the station from Active Rock to Soft AC. The Guaranty Broadcasting outlet dropped its "Eagle" handle in favor of "Sunny" and now uses "Today's Soft Hits & Yesterday's Favorites" as its positioner.

"New Orleans' North Shore females weren't being superserved, and the majority of our advertising dollars come from that area," GM **Dirk Hofman** told R&R. "We found the 30+ female base was greater than males 30+, and we wanted to target that female base. We'd been battling the male Rock format for a few years and found it very difficult. We moved from Classic Rock to Active Rock about a year ago and weren't very successful. We swallowed our pride and made a decision to go after the females. At one point we thought about going '80s, but we were worried about that format's longevity. We'll be going head-to-head against Magic [Soft AC WLMG]."

WKSJ did not appear in the fall 2000 Arbitron ratings.

## Popovich

Continued from Page 3

unsurpassed," Meltzer told R&R. "From his global experience, he's seen what's worked in many different markets. Consultants usually get more respect than programmers, which is totally unfair. But Dave's seen a lot and will be an incredible asset."

Before joining McVay Media last July, Popovich programmed

## EXECUTIVE ACTION

### Carlson Now Infinity/Twin Cities Sales Dir.

**Dick Carlson** has joined Infinity Broadcasting as Director/Sales for its four Minneapolis-St. Paul properties: News/Talk **WCCO**, Sports **KSGS**, AC **WLTE** and '80s **WXPT**. He served most recently as VP/GM of Entercom/Seattle and oversaw **KIRO**, **KNWX** & **KQBZ** while managing the company's joint sales agreement with **KING-FM/Seattle**.

When asked why he chose to relocate to the Twin Cities, Carlson told R&R, "Infinity is a great company and owns a lot of great radio stations, like **WCCO** and **KIRO** in Seattle — stations like those I had been working with my entire career. I was talking with several different companies and had mentioned that to someone at Infinity. They put in the good word for me, I was contacted, and within three weeks it all fell into place."

Carlson will focus on **WCCO** and the company's business affairs with the five sports franchises in the Twin Cities — all of which air their play-by-play on Infinity-owned stations — for the next several months. He'll then add duties for the remaining three stations.

Before joining Entercom Carlson spent 14 years with **KOA/Denver** and eventually rose to Sales Manager for the station and sisters **KHOW** & **KTLK/Denver**. He also had a successful career as a play-by-play announcer and worked with **Kansas City's NFL Chiefs**, **Major League Baseball's Royals** and former **NHL franchise the Scouts**. Before that he called games for the **University of Colorado**.

### Milburn GSM At Clear Channel/Hawaii Quartet

**Patti Milburn** has become GSM for Clear Channel's **KHBZ**, **KHVV** & **KSSK-AM & FM/Honolulu**. She spent three years as **KSSK's** LSM and before that spent nine years as an AE at crosstown **KITV-TV**.

**Jamie Hartnett**, who was **KHVV** & **KSSK's** Director/Marketing & Promotions, is now Director/Group Promotions for the entire market cluster, which also includes **KDNN**, **KIKI** & **KUCD**. She is a 15-year industry veteran.

Concurrently, **Christine Yasuma** rises to Promotions Asst. for **KSSK**. She also assumes Internet Content Manager duties for Clear Channel/Hawaii, maintaining the websites of all seven stations. Yasuma had been working part-time as Promotions Asst./Event Coordinator for **KUCD**.

## WHOO's The Latest Radio Disney Outlet

ABC's nationally distributed Radio Disney Children's format has made its long-awaited debut in Orlando. The 24-hour network arrived at **WHOO** Feb. 1, when ABC Radio officially closed on the station's purchase from Cox Radio. Concurrent with the sale, **WHOO's** previous Adult Standards format — provided by Jones Satellite Network's Music Of Your Life — has migrated to **WFIV-AM** in nearby Kissimmee-St. Cloud, FL.

**Drew Rashbaum** — who serves as VP/Regional Manager for ABC's four owned-and-operated Radio Disney properties in Miami, Tampa and West Palm Beach — will relocate to **WHOO's** new offices in Celebration, FL (adjacent to Walt Disney World) and add oversight duties for 'HOO. The station has applied for new calls **WDYZ**.

"There has been an outcry for a Radio Disney station in the Orlando area for a very long time," Rashbaum told R&R. "This offers an opportunity for local and regional companies to partner with the dominant brand in the market and is a great way to put the full package of Disney synergy into the marketplace." He added that the presence of midday talent **B.B. Good** at Disney's **MGM Studios** in Orlando, where she is based, is another reason why the addition of Orlando as Radio Disney's 48th market is so essential to the format.

When asked why it has taken about four years for Radio Disney to land a signal in Orlando, Rashbaum explained, "We were unable to purchase a property that sufficiently covered the metro. With the **WHOO** purchase, we fully cover the metro, theme parks included." **WHOO** broadcasts at 990 kHz with 50kw during the day and is seeking to increase its nighttime power from 5kw to 14kw.

## Zisselman

Continued from Page 3

Zisselman was previously Sr. Director/AC Promotion from **EMI Records**, where she had held a similar post since 1998. She joined the

company in 1997 as National Director/AC Promotion from **EMI Records**, where she had held a similar post since 1995.

**WDOK/Cleveland**. He came to the Soft AC after spending several years as **McVay Media's** VP/AC & Oldies. He was formerly OM at **WWWE** & **WLTF/Cleveland** and **Genesis Broadcasting's** National PD. Popovich's other programming credits include **WFWM/Pittsburgh**, **KKCI/Kansas City** and **WWYZ/Hartford**.

## Lincoln

Continued from Page 3

"I've been here for 12 years because this has been the best place for me to be. And it's always been because of working for a great gentleman like [CEO] **Ron Davenport**."

## National Radio

• **WESTWOOD ONE** will distribute 90-second clips from Comedy Central's *The Daily Show With Jon Stewart*, beginning Feb. 12. WW1 affiliates will also be able to choose one of two 90-second stand-up features culled each day from Comedy Central's *Premium Blend* and *Comedy Central Presents* programs.

Additionally, WW1's *Country Six Pack 2001* schedule is: *George Strait 20th Anniversary Special*, May 26-28; *The Country List*, June 30-July 4; *Fall Concert Round-Up*, Sept. 1-3; *A Family Tradition*, Nov. 22-25; *Christmas Around the Country*, Dec. 22-25; and *2001: The Country Year in Review*, Dec. 29-Jan. 1.

Also, WW1 and HBO present the Roy Jones Jr. vs. Derrick Harmon light heavyweight championship fight, live from the Ice Palace in Tampa, Feb. 24 at 9:45pm ET. For more information, contact Todd Goodman at 212-641-2177; [tgoodman@westwoodone.com](mailto:tgoodman@westwoodone.com).

• **ABC SPORTS RADIO** debuts three new motor-racing feeds emphasizing NASCAR coverage, the "Motor Racing SportsCall," to affiliates. On Mondays "SportsCall" provides weekend race results, and Wednesday's and Friday's feeds cover upcoming weekend events. For more information, con-

## PROS ON THE LOOSE

KFAN-AM/Minneapolis morning host **Bob Yates**; 651-747-1289.

tact Edie Emery at 703-837-9500; [edie@goodmanmedia.com](mailto:edie@goodmanmedia.com).

## Radio

• **PETER TRIPI** is promoted to Dir./Affiliate Marketing for Premiere Radio Networks. He rises from Affiliate Marketing Mgr.

• **Razor & Tie Entertainment** makes the following promotions:

**LYLE PRESLAR** is upped to SVP/Marketing. He rises from VP/Marketing.

**SEBOUH YEGPARIAN** rises to VP/Sales. He was previously Sr. Dir./Sales & Marketing.

## Records

• **ANDREW KRONFELD** is appointed SVP/Int'l for Universal/Motown Records Group. He was most recently VP/Int'l Marketing for Universal Music International.

## CHRONICLE

### BIRTHS

Rent-A-Label President **Barry Lyons**, wife **Fay**, daughter **Barbra Miriam**, Feb. 4.

## Industry



Thomlison

• **LYNN THOMLISON** is upped to VP & Dir./Creative for GetMusic.com. She rises from Dir./Creative.

## Products & Services

• **EDISON MEDIA RESEARCH** incorporates callout music research into its core business of survey research for radio stations.

• **BUGG BYTES COMEDY** debuts the comedy and prep program "Cheap Laughs." For more information, contact Nita Laca at 727-865-1416.

host. **Scott Drake** takes afternoons, and **Ray Vargas** shifts to evenings ... **Bobby Rich** reups with KMXZ/Tucson as morning show co-host ... **KZPT/Tucson** taps **Jeff Davis** for afternoons ... **Al Burke** takes MD responsibilities at WRFY/Reading, PA as **Bobby D** exits ... **WXCD/Chicago** changes calls to **WZZN**.

**CHR**: **WFKS/Jacksonville** appoints **Lee Adams** morning show producer ... **KKSS/Albuquerque** taps **The**

**Wonder Twins** for nights ... **Todd Downs** joins **WYOY/Jackson, MS** for mornings ... **KKUU/Palm Springs, CA** adds **Ant Dog** for afternoons ... **Kid Corona** joins **KPSI/Palm Springs, CA** for nights ... **WSTO/Evansville, IN** night host **Ladonna** exits ... **KLZK/Lubbock, TX** adds **Mark Anthony** for nights ... **Puddin** joins **WXYK/Biloxi, MS** for nights ... **WERO/Greenville, NC** taps **Gary Stevens** for nights, and **Kevin Flave** segues to overnights.

## Changes

'80s: **KHPT/Houston** adds **Heather Walters** for middays.

**Adult Alternative**: **WXRT/Chicago** taps **James Van Osdol** as Dir./Promotion.

**AC**: At **KKLT/Phoenix**, **Monica Nelson** segues to Dir./Promotions. **Mary Reilly** is now morning co-

## Savage

Continued from Page 1

*Nation* has been successfully syndicated to over 150 markets across the country via Oregon-based Talk Radio Network.

Savage will address TRS 2001 attendees at a general session on Friday morning, March 9. His address, titled "From Married in a Rain Forest to Married to a Microphone," will offer a personal reflection on his colorful and unusual career journey, which has seen him go from being a politically left liberal — who was married in the South American rain forest and hosted a radio talk show on the benefits of natural foods — to a passionate conservative who has, to the surprise of many, risen to the top of the radio-ratings pile in San Francisco, arguably America's most liberal city.

"I'm not your father's talk show host," says the always blunt and unpredictable Savage. "My background is somewhat eclectic. I guess I really didn't follow the usual path to Talk radio."

Eclectic is an understatement. Savage earned his Ph.D. from the politically volatile University of California at Berkeley. Along with

being a Talk radio host, Savage has authored some 18 books, including *The Savage Nation: The Compassionate Conservative Speaks*. The in-your-face host is not one who can be easily stereotyped. One minute he can be heard arguing the importance of protecting our environment or railing against radical feminism and the next making his case for passionate conservatism. His style ranges from improv-type stand-up comedy to emotional high drama.

Savage's story of his journey to success in Talk radio reflects the focused determination and personal true grit that helped him to succeed against the odds in the tough world of broadcasting. His appearance promises to be both an entertaining and inspirational event for TRS 2001 attendees.

R&R's Talk Radio Seminar will be held March 8-10 at the Marina Beach Marriott Hotel in Los Angeles. Register now by logging on to **R&R ONLINE** ([www.rronline.com](http://www.rronline.com)) and clicking on "Conventions" for easy access to our secure online registration form, hotel information and the complete TRS 2001 agenda, or use the registration form on Page 11 of this week's issue. For more information, call the R&R Talk Radio Seminar hotline at 310-788-1696.

## RAB

Continued from Page 1

and RAB executive who died last year of cancer. A silent auction in his name raised \$37,000, with proceeds going to Cornils' favorite charities.

"Let's face it, radio is feeling the effects of an economic downturn," said Fries. "But I am more optimistic about radio than I've ever been before because we are winning the battle against newspapers. Local radio is taking share from other media — namely print."

Fries is convinced that the slowdown in station trading activity will leave radio owners more time to concentrate on their operations in 2001. Clear Channel, for example, spent the bulk of 2000 planning and executing its massive merger with AMFM.

Fries said the radio industry should have prepared better for the December falloff, in part by creating advertising packages that would have maximized available inventories. "The industry should have seen this coming, considering that October and November were up only 3% over the previous year," he said.

Salomon Smith Barney analyst **Jason Helfstein**, who attended Fries' press conference, said he was sur-

## NATIONAL RADIO FORMATS

**ALTERNATIVE PROGRAMMING**  
**Steve Knell • (800) 231-2618**  
**Gary Knell**

### Rock

**COLD** No One  
**FUEL** Innocent  
**OFFSPRING** Want You Bad  
**ONGY** Option

### Alternative

**FUEL** Innocent  
**OFFSPRING** Want You Bad  
**PAPA ROACH** Between Angels And Insects  
**SEINSONIC** Chemistry

### CHR

**R. MARTIN** V.C. AGUILERA Nobody Wants To Be...  
**MYA** Free  
**O-TOWN** Liquid Dreams

### Mainstream AC

**FASTBALL** Love Is Expensive And Free  
**UNCLE KRACKER** Follow Me

### Lite AC

**JESSE COOK** Fall At Your Feet  
**GLORIA ESTEFAN** You Can't Walk Away From Love  
**R. MARTIN** V.C. AGUILERA Nobody Wants To Be...

### MAC

**RICK BRAUN** Kisses In The Rain  
**SEAL** This Could Be Heaven  
**VARIOUS ARTISTS** Don't Get Around Much Anymore

### UC

**ICONSZ** Get Crunked Up  
**K-CI & JOJO** Wanna Do You Right  
**OUTKAST** So Fresh, So Clean

**JONES BROADCAST PROGRAMMING**  
**Ken Moutrie • (800) 426-9082**

### Alternative

**Teresa Cook**  
**PJ HARVEY** Good Fortune  
**LIMP BIZKIT** My Way  
**OUR LADY PEACE** Life

### Active Rock

**Steve Young/Craig Aitmaier**  
**FUEL** Innocent  
**SKRAPE** Waste  
**SPINESHANK** New Disease

### Heritage Rock

**Steve Young/Craig Aitmaier**  
**COLLECTIVE SOUL** Vent  
**FUEL** Innocent  
**TANTRIC** Breakdown

### Hot AC

**Steve Young/Josh Hesler**  
**TRAVIS** Drops Of Jupiter (Tell Me)

### CHR

**Steve Young/Josh Hesler**  
**MYA** Free  
**3 DOORS DOWN** Loser  
**UNCLE KRACKER** Follow Me

### Rhythmic CHR

**Steve Young/Josh Hesler**  
**CRAZY TOWN** Butterfly  
**DAFT PUNK** One More Time  
**JOH B** Don't Talk  
**LUDACRIS** Southern Hospitality

### Soft AC

**Mike Bettell**  
**GLORIA ESTEFAN** You Can't Walk Away From Love  
**R. MARTIN** V.C. AGUILERA Nobody Wants To Be...

### Mainstream AC

**Mike Bettell**  
**GLORIA ESTEFAN** You Can't Walk Away From Love

### DeiLah

**Mike Bettell**  
No Adds

### JONES RADIO NETWORK

**Jon Holiday • (303) 784-8700**

### Adult Hit Radio

**JJ McKay**  
**K-CI & JOJO** Crazy  
**VERTICAL HORIZON** Best I Ever Had (Grey...)

### Rock Classics

**Rick Bryan**  
No Adds

### Soft Hits

**Rick Brady**  
**R. MARTIN** V.C. AGUILERA Nobody Wants To Be...

### RADIO ONE NETWORKS

**(970) 949-3339**

### Choice AC

**Yvonne Day**  
**AEROSMITH** Jaded  
**BARENAKED LADIES** Too Little Too Late  
**MADONNA** Don't Tell Me

### New Rock

**Steve Leigh**  
**BARENAKED LADIES** Too Little Too Late  
**LIMP BIZKIT** My Way  
**WALLFLOWERS** Letters From The Wasteland

### WESTWOOD ONE RADIO NETWORKS

**Charlie Cook • (661) 294-9000**  
**Bob Blackburn**

### Adult Rock & Roll

**Jeff Gonzer**  
No Adds

### Soft AC

**Andy Fuller**  
**LARA FABIAN** Love By Grace

### Bright AC

**Jim Hays**  
**AEROSMITH** Jaded  
**BON JOVI** Thank You For Loving Me  
**VERTICAL HORIZON** Best I Ever Had (Grey...)

## Study

Continued from Page 1

homes and the streaming industry in 2001. Currently, just 7% of American homes (13% of Internet-connected homes) have broadband access, but that figure is expected to double by the end of this year.

That's important, because broadband users are more enthusiastic consumers of streaming media. Thirty-four percent of broadband homes consume streaming audio, while 29% of dial-up users stream audio. The gap is greater with streaming video.

But the streaming-media industry has a long way to go before it is considered a mass medium. Only 3.4% of the total 12+ population said they consumed online radio in the "last week." That figure is up substantially from 2.1% a year ago, but still only represents about 8 million people.

Complete survey results are available at [www.arbitron.com](http://www.arbitron.com) or [www.edisonresearch.com](http://www.edisonresearch.com).

## DATEBOOK

## MONDAY, FEBRUARY 19

National Chocolate Mint Day  
1954/The Ford Motor Co. shows a prototype of the Thunderbird, which is released to the market that fall.  
1985/As part of Disney's 30th-anniversary celebration, Mickey Mouse tours 30 cities in China in 30 days ... Also: The Coca-Cola Company introduces Cherry Coke.  
Born: Amy Tan 1952, Justine Bateman 1966

## In Music History

1980/AC/DC lead singer Bon Scott, 33, dies in London after a drinking binge.  
1981/George Harrison is ordered to pay \$1 million in damages to the writers of The Chiffons' "He's So Fine" after a jury rules that he plagiarized the song for "My Sweet Lord."



Harrison: Not so fine.

Born: Smokey Robinson 1940, Seal 1963

## TUESDAY, FEBRUARY 20

National Breakfast Cereal Day  
1962/John Glenn becomes the first American to orbit the earth, aboard the Friendship 7 spacecraft.  
1987/After 11 years as co-host, David Hartman exits ABC-TV's Good Morning America. He is replaced by Charles Gibson.  
1998/U.S. figure skater Tara Lipinski, 15, becomes the youngest gold medalist in Winter Olympics history.  
Born: Ivana Trump 1949, Lili Taylor 1967

## In Music History

1986/The Beastie Boys complain to Rolling Stone that their label made them remove a song from an upcoming album after CBS Records announces that it will comply with the new RIAA warning labels for adult material.  
1996/Snoop Dogg and his bodyguard are acquitted in their New York murder trial. The jury deadlocks on lesser charges.  
Released: The Supremes' "Stop in the Name of Love" 1965, Marvin Gaye's "What's Going On" 1971  
Born: J. Geils 1946, Walter Becker (Steely Dan) 1950, Kurt Cobain (Nirvana) 1967-1994

## WEDNESDAY, FEBRUARY 21

National Cinnamon Bun Day  
1950/The first International Pancake Race is held in Liberal, KS. Contestants run an S-shaped course while flipping a pancake in a skillet.  
1972/Richard Nixon becomes the first American president to visit China.  
1984/The Toy Manufacturers of America announce that the top-

selling dolls of the year include Mr. T and Judy Garland as Dorothy from The Wizard of Oz.  
Born: Kelsey Grammer 1955, Jennifer Love Hewitt 1979

## In Music History

1976/Brand-new punk outfit The Sex Pistols are interviewed by the U.K.'s New Musical Express. They declare, "We're not into music, we're into chaos."  
1990/Millie Vanilli win Best New Artist at the Grammys. The ensuing rush of publicity reveals that the duo didn't perform on their album, and in November they give the Grammy back.  
1992/John Mellencamp appears as a country singer in the movie Falling From Grace.  
Born: Jerry Harrison (ex-Talking Heads) 1949

## THURSDAY, FEBRUARY 22

Be Humble Day  
1954/Twentieth Century Fox sues Marlon Brando for \$2 million for walking off the set of The Egyptian during filming.  
1969/Barbara Jo Rubin becomes the first woman to win a U.S. thoroughbred horse race, at Charlestown Race Course in West Virginia.  
1984/Census Bureau statistics show that Alaska is the decade's fastest-growing state, with a 19% population increase.  
Born: Don Pardo 1918, Drew Barrymore 1975

## In Music History

1976/Original Supreme Florence Ballard is found dead of natural causes at age 31.  
1989/The first Grammy in the new Hard Rock/Heavy Metal category goes to well-known headbangers Jethro Tull.  
1994/Motley Crue's Tommy Lee is charged with a misdemeanor after trying to carry a handgun onto an airplane.

## FRIDAY, FEBRUARY 23

Dog Biscuit Day



They're not bad with peanut butter....

1960/Wrecking crews begin demolition of Ebbets Field in New York, which had been home to the Brooklyn Dodgers.  
1974/The Symbionese Liberation Army demands \$4 million more for the release of Patty Hearst, on top of the \$2 million her father, Randolph, has already paid.  
1975/The TV action show S.W.A.T. debuts, starring Steve Farrest and Robert Ulrich.  
Born: Peter Fonda 1939, Veronica Webb 1965

## In Music History

1997/Thousands of CDs containing the soundtrack to the film Sid and Nancy are mislabeled and shipped as copies of Lawrence

## Weik's Polka Party.

2000/Sean "Puffy" Combs is indicted by a Manhattan grand jury for allegedly trying to bribe a witness in connection with a December 1999 shooting that injured three people. Also ... Israeli pop singer Ofra Haza, 41, dies in Tel Aviv of complications from AIDS.  
Born: Johnny Winter 1944, Howard Jones 1955, Michael Wilton (Queensryche) 1962

## SATURDAY, FEBRUARY 24

National Tortilla Chip Day  
1985/Yul Brynner reprises his 1951 role in The King and I for a final Broadway run. He dies later in the year.  
1997/Jack Murphy Stadium in San Diego is renamed Qualcomm Stadium.  
Born: Steve Jobs 1955, Billy Zane 1966

## In Music History

1965/The Beatles begin filming their second feature film, Help.  
1988/Alice Cooper announces his candidacy for governor of Arizona. He doesn't win.



Cooper: I wanna be elected!

1990/Bob Dylan makes a surprise appearance at a tribute to the late Roy Orbison. Dylan and ex-Byrds Roger McGuinn, Chris Hillman and David Crosby perform "Mr. Tambourine Man."  
1992/Nirvana frontman Kurt Cobain marries Hole vocalist Courtney Love.

## SUNDAY, FEBRUARY 25

National Submarine Ride Day  
1964/A 22-year-old Cassius Clay (later known as Muhammad Ali) wins the World Heavyweight title by defeating Sonny Liston in seven rounds. Clay had been an 8-to-1 long shot.  
1964/Actress Hayley Mills immortalizes her hand- and footprints in cement in front of Grauman's Chinese Theater in Hollywood.  
1998/The movie Titanic becomes the highest-grossing film of all time.  
Born: Sally Jessy Raphael 1943, Tés Léoni 1966

## In Music History

1989/Def Leppard frontman Joe Elliot is injured at a show in Spain when a coin thrown by a fan lodges above his eye. The band's equipment truck is destroyed in the ensuing riot.  
1995/Lyle Lovett is injured in a motorcycle crash in Mexico. He's not seriously hurt, but is unable to attend the Grammys later in the month (he wins two).  
Born: George Harrison 1943, John Doe (ex-X) 1954

— Michael Anderson & Brida Connolly

## zinescene

## Celine's Baby Dream Comes True

The stork brings a boy for Celine Dion and her hubby, Rene Angeli, and the zines provide all the details. People, which features the new mother on its cover, reports that the singer's six-pound, eight-ounce bundle of joy, Rene-Charles Angeli, entered the world on Jan. 25 (three weeks prior to his Valentine's Day due date) via Caesarean section after Dion endured a grueling 14 hours of labor. The National Enquirer reports that doctors were forced to perform the C-section because the baby entered the birth canal in the breech position and the stressful labor made his heart go into distress.

Rene-Charles could soon have a little brother or sister. People describes the couple's efforts to conceive their son via in-vitro fertilization and reports that a second embryo, frozen during the same IVF procedure, lies stored in a Manhattan fertility clinic until Dion is ready to become pregnant again.

## Rockin' At Sundance

Artists battled frigid Park City, UT temperatures recently to hype their latest productions at the Sundance Film Festival. Us Weekly reports that Courtney Love attended to promote Julie Johnson, the latest film in which she appears, and Mick Jagger hit the mountain town to promote Enigma, a World War II drama he co-produced. Entertainment Weekly features photos of other attendees: John Mellencamp, to promote After Image (in which he plays a crime-scene photographer); 'N Sync's Lance Bass, to hype his movie production company; and Michael Stipe, to create buzz for Stranger Inside, which he co-produced.

Speaking of Jagger, Us Weekly reports that he has hired a videographer to follow him everywhere for one year to create a visual diary that he may release as a movie or keep for his personal use.

Make sure to film the photogenic Rolling Stones frontman from behind. Rod Stewart tells the Globe that his backside can't compete with Jagger's: "I'm still very presentable, but I just can't keep up with Mick," Stewart says. "He has an unbelievably small backside, and that's what women go for."

Speaking of movies, The Million Dollar Hotel, which Bono co-wrote and co-produced, is receiving public criticism from none other than its star and co-producer, Mel Gibson. Us Weekly reports that Bono "went ape" when Gibson called the film "a dog."

## One To The Bone

A team of researchers from the University of Utah discovered the remains of a dog-sized dinosaur in Madagascar recently while lis-



'KASHMIR' WITH A COUNTRY TWANG? — Maybe. Dolly Parton tells Us Weekly she would love to cover a Led Zeppelin tune. "I think they're the greatest group that ever was. I want Jimmy Page to come into the studio for my next album. People ain't buying my damn records anyway, so why can't I at least take a chance if I'm paying for the studio session?"

tening to the Dire Straits album Brothers in Arms, so they honored ex-Dire Straits frontman Mark Knopfler by naming the dinosaur they found after him. (Time, Us Weekly)

Has the relationship between Sean "Puffy" Combs and Jennifer Lopez disappeared like the dinosaurs? Us Weekly and Time report that Lopez dumped Combs several months ago for Cris Judd — a dancer who appears in the video for Lopez's new single, "Love Don't Cost a Thing" — but Lopez and Combs deny reports that they've split. The Star reveals the real reasons why Lopez won't break off her romance with Combs.

'N Sync are on the verge of breaking up, the Star reports, and it's partly Britney Spears' fault. The zine reports that Spears has influenced her boyfriend, Justin Timberlake, to leave the group for a solo career. Spears' romance with Timberlake is also creating hard feelings within the band, so much so that the bandmembers almost came to blows backstage during the People's Choice Awards.

Naomi Judd almost came to blows recently too — with a male stripper! People reports that, while having dinner at a restaurant in Brentwood, TN, Judd became outraged when she witnessed a performance by male stripper Chris Pearce — the hired entertainment for a teenage girl's birthday party — at a nearby table. Judd claims she tapped Pearce on the shoulder and asked him to stop his performance, but Pearce claims Judd tugged his shoulder, and he fell to the ground. The 18-year-old birthday girl's mother, who hired the stripper, tells the National Enquirer that Judd should have minded her own business.

— Deborah Overman

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

72 million households



Plays	Artist	Title	Plays
29	JENNIFER LOPEZ	Love Don't Cost A Thing	29
26	R. MARTIN MC. AGUILERA	Nobody Wants To...	26
24	BACKSTREET BOYS	The Call	24
24	JA RULE	Put It On Me	24
20	CRAZY TOWN	Butterfly	20
20	DREAM	He Loves U Not	20
20	JOE (MYSTIKAL) WIVEA	Sluter	20
20	SHAGGY	It Wasn't Me	20
19	PHIX	You Make Me Sick	19
18	SNOOP DOGG	Snoop Dogg	18
18	MADONNA	Don't Tell Me	18
18	R-CI & JUJU	Crazy	18
18	LIMP Bizkit	My Way	18
17	LINDA PARK	One Step Closer	17
17	OUTKAST	Ms. Jackson	17
17	DIDD	Thankyou	17
16	MYSTIKAL (WIVEA) Danger	(Been So Long)	16
16	LENNY KRAMITZ	Again	16
15	MYA	Free	15
15	MARILYN MANSON	Fight Song	15
15	LUDACRIS	Southern Hospitality	15
14	BOMBAK	Sell On Your Side	14
14	MOBY WHEM STEFANI	Southern	14
14	DAVID GRAY	Babylon	14
14	KZIBIT X	Drive	14
14	INCUBUS	Innocent	14
14	FUEL	Innocent	14
13	O-TOWN	Liquid Dreams	13
13	JAY-Z	Just Wanna Love U (Give It 2 Me)	13
13	R. KELLY	I Wish	13
13	ANDREW LEWIS & FRED DURST	Outside	13
13	LIFEHOUSE	Hanging By A Moment	13
12	'N SYNC	This I Promise You	12
12	BRITNEY SPEARS	Stronger	12
12	112	It's Over Now	12
12	GREEN DAY	Warning	12
12	COLDPLAY	Yellow	12
10	SLIM	No More (Baby I'ma Do Right)	10
10	LIL BOW WOW	WOW (That's My Name)	10
10	AT THE DRIVE-IN	One Armed Scissor	10
10	BLACK EYED PEAS	Request Line	10
9	CORRS	Breathless	9
9	MONICA	Just Another Girl	9
9	SNOOP DOGG	Lay Low	9
8	99 DEGREES	My Everything	8
8	JAGGED EDGE	Promise	8
7	NELLY	E.I.	7
7	JAY-Z	Wheame Sigel & Memphis... Change The Game	7
6	DESTINY'S CHILD	Independent Women Part 1	6
6	EWAN AND JARON	Crazy For This Girl	6
6	LUCY PEARL	You	6
6	SOULDECISION	Ooh It's Kinda Crazy	6
5	TAMIA	Stranger In My House	5
5	KOFFEE BROWN	After Party	5
5	MIDWYNE	Dig	5
4	DAVE HOLLISTER	One Woman Man	4
4	JILL SCOTT	A Long Walk	4
3	MEMPHIS BLEEN	Is That Your Chick?	3
3	STRAIT UP	WHAJON OF SEVENDUIST Angel's Son	3
3	LIL' ZANE	None Tonight	3
2	UZ	Beautiful Day	2
2	SADE	By Your Side	2
1	EMINEM	Undo Stan	1
1	NEORITH	Jaded	1
1	COMMON VANCY GRAY	Gato Heaven	1
1	PHIX	Candles	1

Video playlist for the week ending February 4.

66 million households



## Rap Adds

 EYE Who's That Girl  
 SLIM VILLAGE Raise It Up

## Pop Adds

 ATC Around The World (La La...)  
 CRAZY TOWN Butterfly  
 MELANIE C. I Turn To You  
 O-TOWN Liquid Dreams

## Urban Adds

 JOE (MYSTIKAL) Sluter  
 PHAT CAT PLAYERS Those Days

## Rhythmic Adds

MELANIE C. I Turn To You

## Rock Adds

 EARTH CRISIS Herness  
 EVERLAST I Can't Move  
 FACTORY 81 Haru  
 SUNNA I'm Not Trading

Video playlist for the week of February 12.

70 million households



## ADDS

Plays	Artist	Title	Plays
26	LENNY KRAMITZ	Again	26
26	UZ	Beautiful Day	26
24	JENNIFER LOPEZ	Love Don't Cost A Thing	24
24	MADONNA	Don't Tell Me	24
24	MATCHBOX TWENTY	If You're Gone	24
19	DIDD	Thankyou	19
18	BARENAKED LADIES	Too Little Too Late	18
18	EVERCLEAR	AM Radio	18
18	FUEL	Hemorrhage (In My Hands)	18
17	LIFEHOUSE	Hanging By A Moment	17
16	CORRS	Breathless	16
16	DAVID GRAY	Babylon	16
16	SADE	By Your Side	16
15	R. MARTIN MC. AGUILERA	Nobody Wants To...	15
15	BON JOVI	Thank You For Loving Me	15
15	CREED	With Arms Wide Open	15
15	DESTINY'S CHILD	Independent Women Part	15
15	DON HEWLEY	Everything Is Different Now	15
15	EWAN AND JARON	Crazy For This Girl	15
9	GREEN DAY	Warning	9
8	MOBY WHEM STEFANI	Southern	8
8	NOO STEWART	I Can't Deny It	8
8	UNCLE KRACKER	Follow Me	8
7	JILL SCOTT	A Long Walk	7
6	SEAL	This Could Be Heaven	6
5	NELLY FURTADO	I'm Like A Bird	5
4	R-CI & JUJU	Crazy	4
3	DEKTER FREEBIRD	Leaving Town	3
3	P.J. HARVEY	Good Fortune	3
3	JOHN JOPLIN GROUP	Camera One	3
3	SEMI-SEMIC	Chemistry	3
2	JOE (MYSTIKAL)	Sluter	2
2	ELTON JOHN	JOEL JOEL Goodbye Yellow Brick Road	2
2	R. KELLY	I Wish	2
2	MUSIQ	Just Friends (Sunny)	2
1	ALICE IN CHAINS	Bleed The Freak	1
1	BACKSTREET BOYS	Shape Of My Heart	1
1	ERYKAH BADU	Didn't Cha Know	1
1	DUST FOR LIFE	Step Into The Light	1
1	DAVE HOLLISTER	One Woman Man	1
1	SHAGGY	It Wasn't Me	1
1	STRAIT UP	WHAJON OF SEVENDUIST Angel's Son	1
1	TAMIA	Stranger In My House	1
1	JAMES TAYLOR	Your Smiling Face	1
1	W. HOUSTON & B. MICHAEL	If I Told You That	1
1	COLDPLAY	Yellow	1
1	SLABBY'S	SHARPEY Mean Bone	1

Video airplay for February 12-19.

## VIDEO PLAYLIST

 JAGGED EDGE Promise  
 MYSTIKAL (WIVEA) Danger (Been So Long)  
 LUDACRIS Southern Hospitality  
 JOE (MYSTIKAL) Sluter  
 JA RULE VALI' I Put It On Me  
 SHAGGY It Wasn't Me  
 JAY-Z I Just Wanna Love U (Give It...)  
 KOFFEE BROWN After Party  
 OUTKAST Ms. Jackson  
 TAMIA Stranger In My House

## RAP CITY

 OUTKAST Ms. Jackson  
 SNOOP DOGG Snoop Dogg  
 MASTER P (VALI) THE SHOCKER Bout Dat  
 TRICK DADDY (VNS) EXPRESS Take It To The House  
 JA RULE VALI' I Put It On Me  
 MYSTIKAL (WIVEA) Danger (Been So Long)  
 JAY-Z (WHEAME SIGEL & MEMPHIS...) Change The Game  
 PROJECT PAT Chickenhead  
 HONZ Get Crunked Up  
 LUDACRIS Southern Hospitality

Video playlist for the week ending February 11.

## TELEVISION

### TOP TEN SHOWS

JAN. 29 - FEB. 4

 Total Audience  
 (65.9 million households)

- 1 *Survivor II*
- 2 *E.R.*
- 3 *Friends*
- 4 *Everybody Loves Raymond*
- 5 *CSI*
- 6 *Will & Grace*
- 7 *Who Wants To Be A Millionaire (Wednesday)*
- 8 *SNL Primetime Extra*
- 9 *Who Wants To Be A Millionaire (Sunday)*
- 10 *The Practice*

Years 12-17

- 1 *Malcolm In The Middle*
- (tie) *The Simpsons*
- 3 *Temptation Island*
- 4 *Survivor II*
- 5 *King Of The Hill*
- (tie) *That '70s Show*
- 7 *7th Heaven*
- (tie) *NBC NFL Football (New York at Las Vegas)*
- 9 *Grounded For Life*
- 10 *Titus*

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

Amy Grant, Sleqo, Metallica's Lars Ulrich, Kiss' Gene Simmons, Sugar Ray's Mark McGrath, Dixie Chick Emily Robleson and Backstreet Boys Kevin Richardson and Howie Dorough, among others, participate in the two-part "rock star" edition of ABC's *Who Wants to Be a Millionaire* (Sunday, 2/11, 9pm and Wednesday, 2/14, 8pm).

#### Friday, 2/9

• Deftones, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

#### Saturday, 2/10

• Jennifer Lopez, *Saturday Night Live* (NBC, 9:30pm and 11:30pm).

#### Monday, 2/12

• Enya, *Jay Leno*.  
 • Donny Osmond, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

#### Tuesday, 2/13

• Li'l Kim guest-stars on NBC's *Dog* (8:30pm).

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

COLDPLAY	Yellow
GREEN DAY	Warning
LIFEHOUSE	Hanging By A Moment
MADONNA	Don't Tell Me
AT THE DRIVE-IN	One Armed Scissor
NELLY FURTADO	I'm Like A Bird
MOBY WHEM STEFANI	Southern
CRAZY TOWN	Butterfly
FUEL	Innocent
ANDREW LEWIS & FRED DURST	Outside
MIDWYNE	Dig
KZIBIT X	Drive
JILL SCOTT	A Long Walk
DIDD	Thankyou
SHAGGY	It Wasn't Me
JA RULE VALI' I Put It On Me	
LINDA PARK	One Step Closer
EVERCLEAR	When It All Goes Wrong Again
EWAN AND JARON	Crazy For This Girl
SADE	By Your Side
RAGE AGAINST THE MACHINE	Renegades Of Funk
BLACK EYED PEAS	Request Line
STRAIT UP	WHAJON OF SEVENDUIST Angel's Son

SNOOP DOGG	Snoop Dogg
COMMON VANCY GRAY	Gato Heaven
WU-TANG CLAN	Gravel Pit
A PERFECT CIRCLE	3 Libras
BADLY DRAWN BOY	Once Around The Block
LIL BOW WOW	WOW (That's My Name)
INCUBUS	Drive
MARILYN MANSON	Fight Song
NELLY	E.I.
LUDACRIS	Southern Hospitality
DAVID GRAY	Babylon
MUSIQ	Just Friends (Sunny)

Video playlist for the week January 29 - February 4.

## FILMS

### BOX OFFICE TOTALS

Feb. 2-4

Title	Distributor	\$ Weekend (\$ To Date)
1	<i>The Wedding Planner</i>	\$10.60 (\$27.76)
2	<i>Valentine</i>	\$10.02 (\$10.02)
3	<i>Cast Away</i>	\$7.46 (\$203.01)
4	<i>Save The Last Dance</i>	\$7.17 (\$68.50)
5	<i>Crouching Tiger, Hidden Dragon</i>	\$6.81 (\$52.98)
6	<i>Traffic</i>	\$6.30 (\$64.78)
7	<i>Head Over Heels</i>	\$4.80 (\$4.80)
8	<i>Finding Forrester</i>	\$4.21 (\$41.27)
9	<i>Snatch</i>	\$4.00 (\$21.74)
10	<i>Chocolat</i>	\$3.64 (\$22.40)

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

**NOW PLAYING:** Currently in theaters is *Left Behind*, starring Kirk Cameron. The film's Reunion soundtrack contains mostly songs from Christian-music acts. Cuts include Kathy Troccoli's "Live for the Lord," Joy



Kathy Troccoli

Williams' "I Believe in You," Third Day's "Sky Falls Down," Plus One's "I Need a Miracle," Jala's "Believer," LaRue's "Fly," Rebecca St. James' "Come Quickly Lord," Fred Hammond's "Can't Wait for You to Return" and Michael W. Smith's "Never Been Unloved." Songs by Bryan Duncan & SHINEmk, Avalon and Bob Carlisle complete the ST.

Also in theaters is *The Invisible Circus*, starring Jordana Brewster and Cameron Diaz. The film's Chapter III soundtrack features two cuts each by Yo La Tengo ("Weather Sky" and "Stay Away From Heaven") and Trashmonk ("All Change" and "On the Way Home"), as well as tunes by The Upsetters ("What About Africa") and Woodrow Wilson Jackson III & Petra Haden ("A Long Goodbye").

— Julie Giddow



**AL PETERSON**  
alpeterson@ronline.com

# Portable People Meter Update

□ What Arbitron's new PPM device could mean to your News/Talker's future

This past November Arbitron sponsored one of its recurring consultant fly-ins to allow some of America's top consultants to get a look at the company's new Personal People Meter, which will, when implemented, forever change the way we measure radio listening.

One of those on hand for the presentation was Sabo Media Exec. VP Harry Valentine. After attending the session, he had a number of observations to share with us this week, including his sense that Arbitron is working hard to satisfy customers.

"Frankly, I've never seen a company that is more professionally run or one that spends as much in time and resources to make sure that whatever they do gets the right results for their customers," he says. "The fly-ins are a great case in point. They spent a whole day giving us a potpourri of information and insights about what they are working on for the future. The fact that they do that speaks volumes."

**So What Is It?**

For those not familiar with the PPM, I asked Valentine to give us his



Harry Valentine

understanding of how it will work. "As I understand it, the first thing that would happen is that all participating radio station signals would all be encoded," he says. "What the PPM actually 'hears' is a sub-audible code that is the key to getting your listening recorded."

"In other words, it records the number of minutes that it receives the subaudible signal from a particular radio or TV station. Each station's code has a unique identifier embedded in it, which the PPM recognizes. If for any reason the station does not broadcast the code, the PPM detects

nothing, and you will not receive credit."

Valentine says that radio will need a lot of education about how the PPM works and how it might change some results. "Certainly, this is a whole different kind of methodology than what most of us are used to," he says. "For example, we've all been to Arbitron and seen that listener who writes down in their diary that they began listening to a station at 9:00am and draws a line through the whole day. That station gets credit for all of those quarter-hours."

"With the PPM, I don't recall exactly what the threshold of time is that it will pick up listening, but it is fairly short. So let's say you spend a minute here, another there and 30 seconds someplace else until you find a station that you stick with. How are they going to count that listening? How those minutes will be edited and credited is still being discussed at Arbitron."

**Too Costly For Radio Alone**

In his followup notes from the fly-in, which were sent to Sabo Media's clients, Valentine said, "The PPM is Arbitron's potential solution to single-source multimedia measurement. The PPM is designed to detect any

## The Secrets Behind America's Most Successful Talk Stations

Arbitron VP/Programming Bob Michaels will moderate an exclusive TRS 2001 presentation, where he will examine the numbers to find out why some News/Talkers perform better than others in Arbitron. Join us for an insider's look at the numbers featuring a dais filled with several of the format's most successful programming minds, including WABC/New York OMPD Phil Boyce, KFBK-KSTE/Sacramento OMPD Ken Kohl, WOAI-KTKR OMPD Andrew Ashwood and former WSB/Atlanta OM Greg Mocerl.



R&R's Talk Radio Seminar 2001 will be held March 8-10 at the Marina Beach Marriott Hotel in Los Angeles. Get complete registration and hotel information, along with the full TRS 2001 agenda, by logging on to [www.ronline.com](http://www.ronline.com) and clicking on "Conventions." Or turn to Page 10 in this week's issue for a registration form. For more info, call the R&R Talk Radio Seminar hotline at 310-788-1696.

encoded audio audible to the human ear and to measure radio, television, satellite, cable and Internet audio usage. Arbitron has completed its Manchester, England test and deemed it a success."

So is the PPM imminent? Valentine says he doesn't think so — at least not within the next year or so. "One of the problems is simply economics," he explains. "If what I got from the session is correct, the PPM economic model cannot be supported by radio alone. It's going to need another medium — a large one with a lot of dollars — to make it viable economically. In my view that's probably going to have to be television, and to my knowledge there has not yet been any ground swell of interest from television to sign on to this new service."

But Arbitron VP/Programming Bob Michaels disagrees with that premise, saying, "Nielsen has partnered with us for the U.S. test and possible future expansion in the Unit-



Bob Michaels

ed States. Taylor Nelson Sofres has the agreement for most of the rest of the world. Television in the U.K. loves this technology and is ready to roll it out there, based on the Manchester test. There is a lot of interest from television. But, in all fairness to Harry, we didn't discuss this in detail, since this was a radio fly-in."

**Not A Panacea**

While the PPM could be a dramatic step forward toward more accurate reporting of listening, Valentine cautions that it's not the panacea that some might think it is. "Arbitron has done some pretty neat things technically," he says. "They've come up with a unit that can essentially

**"The stations that probably stand to lose the most will, unfortunately, be some of the staunch News/Talk leaders in markets."**

Harry Valentine



**REAL Life. REAL Emotions. REAL Talk. REAL Results.**

GRAND RAPIDS, WTKG 2.7 ▶ 4.2

CHARLESTON, WTMA 2.3 ▶ 9.6



**THE DAVE RAMSEY SHOW**

"Where life happens... caller after caller."

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

Bob Borquez, Syndication Information, (877) 410-DAVE

Repeats Available 24 Hours a Day on Sirius, XM, and on Demand

replicate the abilities of the human ear. In other words, if you can hear something with your ears, the unit should be able to pick it up."

So won't the PPM resolve some of the issues that have been the source of broadcasters' complaints about the diary methodology over the years? "We could simply be trading one set of issues for another," suggests Valentine. "A lot of issues, like editing and crediting rules, have not yet been decided.

"One particular thing worth noting is that Arbitron has pretty much decided to go with a panel of reporters as opposed to a sample, as is done with the current diary methodology. That panel will likely be around for a while — just how long, Arbitron is not yet saying. Now, anyone who has ever programmed a station can attest to the fact that every once in a while you are going to get a 'wacky' sample — you know, when too many diaries end up in one place and too few in another.

"That may only happen one out of every 10 books, but it does happen. With a panel, if you happen to get that 'wacky' sample, you're going to be stuck with it for a while — probably more than one book. That's an issue that will need to be considered."

Valentine says that Arbitron is the first to point out that there will likely be attrition with any panel and that, over time, some people will end up being replaced. "But by and large, if you have a panel in the first quarter of the year, it's probably safe to assume that most of it is still going to be around for the second quarter," he says. "And some may even still be around for the third quarter. So you may be stuck with whoever you get for a long time."

#### Do We Really Want To Know?

Another potential problem that Valentine points out is that a more accurate measurement of listening may offer some challenges along with the good it brings. "One graph I saw at this meeting showed someone who listened to pretty much the same station all day long except for frequent three-minute periods when they would jump over to another station," Valentine recalls.

"What do you suppose that meant? My guess would be that this person was leaving during commercial breaks, although that is only speculation on my part. There was nothing in Arbitron's results that would confirm or even suggest that.

"But if that was the case, I'm wondering if radio stations are really anxious to have that kind of information reported. The thing about this device is that it measures exactly — minute by minute — when listeners are listening and not listening. What would that do to the 13-in-a-row music station with the six-minute breaks? The ratings come out printed with graphs — assuming that this information is released — that show that the station has listenership, but *not* during commercials. Granted, this was just one

example, but it's cause for some concern."

If people are listening via the Internet, will the PPM pick up that too? "Only if the Internet audio is encoded," says Valentine. "And speaking of Internet listening, that brings up another interesting issue. Stations have obviously expressed interest in having Internet listening credited. That doesn't mean much right now, because Internet listening levels are so low.

"But let's say it reaches a significant enough level down the line to make recording of that listening relevant to your station's ratings, and let's say that much of what you are streaming are nationally syndicated shows. As it stands now, if someone in your market says they were listening to a nationally syndicated host and indicates that it was over the Internet, unless they also mention your station, you won't get credit for that listening.

"It's not an issue for your local talents, because when someone says they were listening to *The Joe Jones Show* on the Internet, and Joe is a local host on your station, you will be credited. But the argument with nationally syndicated hosts is that there are usually multiple sources where you could be getting that audio on the Internet, so there is no guarantee that someone is listening to your station unless they specifically note that. It's another good argument for saying your name and call letters often enough to make it easy for people to know that they're listening to you."

#### Changing All The Rules

The logical question, given some of the uncertainties Valentine points out, is, What's in it for radio? "What you have to understand is that the rules will all change," says Valentine, "and we don't yet know exactly what the new rules will be. At the time of the fly-in Arbitron had not made a lot of final decisions on the edit and credit rules. We won't really know how this information will look until it's rolled out in a full-blown market study side-by-side with diary measurement."

Valentine recalls the often widely varied results from Arbitron competitors over the years who've used different measurement methodologies. "We've all seen that different ratings services using different methodologies sometimes come up with different results," he says. "I think the PPM will be similar to some of those situations, because we'll be playing by a whole different set of rules."

Valentine also has some opinions on which formats and stations could suffer from the switch to the PPM, and News/Talkers are among them. "The stations that probably stand to lose the most will, unfortunately, be some of the staunch News/Talk leaders in markets," he predicts. "Because maybe — just maybe — they aren't getting quite as much listening as the Arbitron diary recall methodology would lead you to believe. With

the PPM, if somebody tunes you out, Arbitron knows it."

Arbitron's Michaels disputes Valentine's predictions, saying, "No one can say if any format — including News/Talk — will lose or gain audience. That's just one of the reasons we have been conducting additional testing of the PPM in the Wilmington/Philadelphia market."

#### So When's It Coming?

While broadcasters may not yet be ready to embrace this new methodology, the technology exists. So should we accept that the PPM is right around the corner? "My impression is that Arbitron is testing this to see how it works and what it can do," says Valentine. "Their goal has always been to get the most accurate information they can, and I applaud them for that. The PPM has drawn a lot of attention because of the technology involved. If it makes sense economically and presents more accurate information, maybe it will happen."

Valentine thinks there are still a few obstacles to overcome, however, and he doesn't think Arbitron is ready to have listeners across the

**"We won't really know how this information will look until it's rolled out in a full-blown market study side-by-side with diary measurement."**

Harry Valentine

country start hooking the pagerlike PPM devices to their belts quite yet. "I got absolutely no sense from this meeting that Arbitron was trying to sell this as the best thing to happen since sliced bread or pushing broadcasters to do it," he says. "It was more of a 'Here's another example of some of the things we're doing.' The whole day was very much an informational event, and the PPM was only one small part of it."

Finally, does Valentine think the industry will embrace the idea of the PPM? "At this moment I can't imagine there would be a lot of interest," he says. "Why rock the boat? If you're running one of those great

winning News/Talkers in a big market, do you want to bet on a new methodology, along with new edit and credit rules, that might change your status? My guess would be no."

But Michaels says broadcasters are, indeed, very interested in the new technology. "We actually developed the PPM because stations asked us for it," he says. "They wanted a passive system and for us to get away from the diary. As far as interest at this point, I can honestly say that the two most-requested presentations that I'm asked to make to programmers these days are PD Advantage and the Portable People Meter, in that order."



**Join Joey 3/10 at TRS for "From Here To Hell and Back!"**

Joey Reynolds built an outrageous radio reputation in the 60s & 70s on legendary rockers in NY, Buffalo, Philly...and maybe your market!

Today, his worldly-wise experience is seasoned with spontaneous wit creating "comedy with conscience." It's a perfect alternative to politics, sports or space talk.

Joey Reynolds...Talk Radio they'll talk about tomorrow morning!

## REYNOLDS STILL ROCKS!

Some 400 stations rely on world class talk from the WOR Radio Network.

Why? Because WOR Works!

- Dependable Ratings
- Quality Audiences
- Predictable Profits

Get off the no-buy list...and onto the must-buy list.

**WORKS!**  
RADIO NETWORK

212.642.4533

#### The Fall Ratings Are Coming In!

• **WTKR/Hartford**  
Up 125% to 21.1 Share #1 overall

• **WABC/New York**  
Up 27% to 5.7 Share!

• **WCBM/Baltimore**  
Up 180% to 4.3 Share!  
"Joey brings so much energy and fun to the nighttime!" - Bob Pettit, GM

"With entertaining talk and compelling guests, Joey reminds me of a great variety show!" - Sean Casey, PD

• **WTLO/Ft. Meyers**  
Up 350% to 3.2 Share #2 AM!  
"Our nighntimes are getting a lot more attention with Joey Reynolds!"

- Robin Wolf, Ops Mngr  
• **KVTA/Ventura**  
#1 AM with a 5.4 Share! (tie)

Source: Arbitron Metro P12+SP00 or SU00 to M00

## 12+ FALL 2000 ARBITRON RESULTS

### Middlesex-Somerset-Union, NJ - #33

Station (Format)	Owner	Su '00	Fa '00
WABC-AM (Talk)	ABC	5.1	
WKXW-FM (Talk)	Press	5.0	
WLTV-FM (AC)	Clear Chan.	4.7	
WCBS-FM (Oldies)	Infinity	4.6	
WHTZ-FM (CHR/Pop)	Clear Chan.	4.6	
WXRK-FM (Alt.)	Infinity	4.6	
WPLJ-FM (Hot AC)	ABC	4.3	
WMOG-FM (AC)	Gr. Media	4.1	
WQHT-FM (CHR/Rhy)	Emmis	3.9	
WAXQ-FM (Cl. Rock)	Clear Chan.	3.5	
WQCD-FM (NAC/SJ)	Emmis	3.5	
WKTU-FM (CHR/Rhy)	Clear Chan.	3.0	
WOR-AM (Talk)	Buckley	3.0	
WFAN-AM (Sports)	Infinity	2.9	
WFSB-AM (News)	Infinity	2.7	
WNEW-FM (Talk)	Infinity	2.7	
WSKO-FM (Tropical)	SBS	2.6	
WBLS-FM (Urban)	Inner City	2.5	
WRKS-FM (Urban AC)	Emmis	2.4	
WPAT-FM (Span. AC)	SBS	2.1	
WAWZ-FM (Rel.)	Pillar/Fire	1.7	
WQXR-FM (Classical)	NY Times	1.7	
WINS-AM (News)	Infinity	1.6	
WTJM-FM (Rhy/O)	Clear Chan.	1.6	
WVZY-FM (Country)	Big City	1.6	
WCTC-AM (N/T)	Gr. Media	1.5	
WMTR/WWTR (Adult Std.)	NJ Br.	1.4	
WDHA-FM (Rock)	NJ Br.	1.3	
WPST-FM (CHR/Pop)	Nassau	1.2	
WNJO-FM (Oldies)	Nassau	1.1	

### Norfolk-Virginia Beach-Newport News - #38

Station (Format)	Owner	Su '00	Fa '00
WDWV-FM (Urban)	Clear Chan.	13.1	10.7
WVYZ-FM (CHR/Rhy)	Entercom	7.1	8.0
WWDE-FM (AC)	Entercom	6.8	6.1
WNOR-FM (Act. Rock)	Saga	6.1	5.7
WXEZ-FM (Gospel)	Barnstable	3.5	5.4
WNIS-AM (Talk)	Sinclair Tele.	3.1	5.0
WCMS-FM (Country)	Barnstable	4.9	4.9
WGH-FM (Country)	Barnstable	5.5	4.6
WPTF-FM (Hot AC)	Entercom	4.3	4.6
WAFX-FM (Cl. Rock)	Saga	4.6	4.3
WWSO-FM (Urban/O)	Barnstable	5.2	4.0
WKXL-FM (Oldies)	Entercom	5.2	3.8
WJCD-FM (NAC/SJ)	Clear Chan.	4.4	3.1
WROX-FM (Alt.)	Sinclair Tele.	2.5	2.9
WSVY-FM (Rhy/O)	Clear Chan.	2.7	2.3
WQOC-FM (Adult Alt.)	Sinclair Tele.	2.9	2.2
WPCE-AM (Rel.)	Willis	0.8	2.0
WSVV-FM (Rhy/O)	Clear Chan.	1.3	1.3
WTAR-AM (N/T)	Sinclair Tele.	1.1	1.3
WGH-AM (Sports)	Barnstable	0.7	1.2
WJOI-AM (Adult Std.)	Saga	1.5	1.2

### Format Abbreviations

AC-Adult Contemporary, Adult Alt-Adult Alternative, Adult Std. - Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classic Hits, Cl. Rock-Classic Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, NAC/SJ-New AC/Smooth Jazz, Reg. Mex-Regional Mexican, Span. AC-Spanish Adult Contemporary, Spanish Con-Spanish Contemporary, Span N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

### Columbus, OH - #34

Station (Format)	Owner	Su '00	Fa '00
WNCI-FM (CHR/Pop)	Clear Chan.	9.3	8.3
WTVN-AM (Full Serv.)	Clear Chan.	6.1	8.2
WCIX-FM (Urban)	Blue Chip	9.4	8.1
WSNY-FM (AC)	Saga	8.0	7.4
WCOL-FM (Country)	Clear Chan.	5.9	7.0
WLVO-FM (Rock)	Infinity	5.1	6.1
WBNS-FM (Oldies)	Radio Ohio	6.2	5.1
WBZK-FM (Act. Rock)	North Amer.	5.3	5.0
WHOK-FM (Country)	Infinity	3.2	3.2
WXMG-FM (Rhy/O)	Blue Chip	3.9	2.8
WCLT-FM (Country)	WCLT Radio	2.8	2.5
WJZA/WJZK (NAC/SJ)	Scantland	1.9	2.5
WEQE-FM (Cl. Rock)	North Amer.	1.6	2.4
WNNM-AM (Adult Std.)	North Amer.	2.3	2.4
WBNS-AM (Sports)	Radio Ohio	1.9	2.1
WAZJ-FM (Act. Rock)	Infinity	2.0	1.9
WFJX-FM (Hot AC)	Clear Chan.	1.9	1.9
WWCD-FM (Alt.)	Ingleside	2.2	1.6
WJYD-FM (Gospel)	Blue Chip	0.8	1.5
WVGO-AM (Gospel)	Saga	0.9	1.4
WXST-FM ('80s/O)	Associated	1.4	1.3

### Charlotte-Gastonia-Rock Hill - #37

Station (Format)	Owner	Su '00	Fa '00
WPEG-FM (Urban)	Infinity	9.1	8.8
WNCS-FM (CHR/Pop)	Infinity	7.2	8.7
WBT-AF (Talk)	Jeff.-Pilot	6.3	6.7
WLYT-FM (AC)	Clear Chan.	6.9	6.2
WKKT-FM (Country)	Clear Chan.	5.0	6.1
WWMG-FM (Oldies)	Dalton	5.4	5.3
WFRX-FM (Cl. Rock)	Clear Chan.	6.4	5.0
WBAV-FM (Urban AC)	Infinity	5.1	4.8
WSSS-FM (Oldies)	Infinity	3.4	4.4
WEND-FM (Alt.)	Dalton	4.0	4.1
WLNK-FM (Hot AC)	Jeff.-Pilot	3.7	4.0
WSOC-FM (Country)	Infinity	5.8	3.7
WCCJ-FM (Oldies)	Davis	3.6	2.5
WXRC-FM (Act. Rock)	Pacific	1.9	2.3
WFRZ-AM (Sports)	Infinity	1.3	1.6
WNRX-FM (Adult Std.)	GHB	2.0	1.5
WGRV-AM (Gospel)	Infinity	0.9	1.1

### New Orleans - #42

Station (Format)	Owner	Su '00	Fa '00
WQUE-FM (Urban)	Clear Chan.	14.5	13.1
WWL-AM (N/T)	Entercom	7.0	9.3
WYLD-FM (Urban AC)	Clear Chan.	8.7	7.4
WLMG-FM (AC)	Entercom	5.2	6.8
WNOE-FM (Country)	Clear Chan.	6.7	6.0
KMEZ-FM (Urban/O)	Centennial	5.9	5.5
WTKL-FM (Oldies)	Entercom	5.0	5.5
WEZB-FM (CHR/Pop)	Entercom	5.0	5.0
KKND-FM (Alt.)	Clear Chan.	4.4	4.6
WKZN-FM (Hot AC)*	Entercom	4.6	3.7
WRNO-FM (Cl. Rock)	Centennial	3.2	3.7
WYLD-AM (Gospel)	Clear Chan.	2.9	3.4
KUMX-FM (CHR/Pop)	Clear Chan.	3.0	2.7
WCKW-FM (Cl. Rock)	222 Corp	2.9	2.2
WBYU-AM (Adult Std.)	Centennial	1.3	1.4
WBJZ-FM (NAC/SJ)	Styles Br.	0.7	1.4
WSMB-AM (Talk)	Entercom	1.1	1.3
WDDT-AM (N/T)	Clear Chan.	1.1	1.2
WBOK-AM (Rel.)	Willis	0.7	1.0

\* Was WLTS-FM until October

**SAME-DAY RATINGS RESULTS**  
[ronline.com](http://www.ronline.com)

### Providence-Warwick-Pawtucket - #35

Station (Format)	Owner	Su '00	Fa '00
WNLI-FM (AC)	Citadel	9.1	8.1
WPRO-FM (CHR/Pop)	Citadel	8.2	7.8
WLJY-FM (Rock)	Clear Chan.	6.9	6.3
WCTK-FM (Country)	Hall	4.6	5.9
WWBB-FM (Oldies)	Clear Chan.	5.9	5.8
WSNE-FM (Hot AC)	Clear Chan.	5.3	5.2
WPLM-FM (Soft AC)	Plymouth Rock	3.4	5.0
WBRU-FM (Alt.)	Brown	4.3	4.0
WPRO-AM (Talk)	Citadel	4.9	3.5
WHLJ-AM (N/T)	Clear Chan.	2.8	3.2
WJAX/WJWX (CHR/Rhy)	Back Bay	4.8	2.8
WBNX-FM (Hot AC)	Infinity	1.2	2.7
WFHM-FM (CHR/Rhy)	Citadel	3.0	2.0
WAAF-FM (Act. Rock)	Entercom	2.0	1.9
WJMN-FM (CHR/Rhy)	Clear Chan.	2.7	1.9
WCRB-FM (Classical)	Charles River	1.5	1.7
WZRA/WZRI (Cl. Hits)	Citadel	1.1	1.7
WBZ-AM (N/T)	Infinity	1.6	1.4
WBCN-FM (Alt.)	Infinity	1.2	1.3
WPMZ-AM (Tropical)	Bear Br.	0.0	1.2
WSKO-AM (Sports)	Citadel	0.8	1.2
WWRX-FM (Alt.)*	Phoenix Media	1.5	1.2
WZLX-FM (Cl. Rock)	Infinity	0.9	1.2
WBOT-FM (Urban)	Radio One	1.0	1.1
WBSM-AM (N/T)	Citadel	1.1	1.1
WCIB-FM (Cl. Rock)	Malkay	0.7	1.1
WODS-FM (Oldies)	Infinity	1.4	1.0
WROR-FM (Oldies)	Gr. Media	0.5	1.0

\* Was Classic Rock until September

### Las Vegas - #39

Station (Format)	Owner	Su '00	Fa '00
KLUC-FM (CHR/Rhy)	Infinity	7.0	8.5
KVMR-FM (Country)	Clear Chan.	8.2	8.1
KJUL-FM (Soft AC)	Centennial	9.0	7.0
KSNE-FM (AC)	Clear Chan.	6.4	7.0
KXTE-FM (Alt.)	Infinity	5.6	6.4
KOOL-FM (Oldies)	Clear Chan.	4.3	5.2
KMXB-FM (Hot AC)	Infinity	5.5	5.1
KFMS-FM (CHR/Pop)	Clear Chan.	4.1	4.6
KIMZ-FM (AC)	Infinity	3.6	4.3
KOMP-FM (Rock)	Lotus	4.5	4.1
KSTJ-FM ('80s/O)*	Centennial	2.8	4.0
KONT-AM (Talk)	Infinity	4.5	3.8
KBSF-FM (Reg. Mex.)	Hispanic	3.7	3.7
KOPT-FM (Cl. Hits)	Lotus	4.4	3.6
KKLZ-FM (Cl. Rock)	Centennial	3.4	2.3
KDWN-AM (N/T)	Radio Nevada	1.2	1.5
KENO-AM (Sports)	Lotus	1.0	1.0
KRRN-FM (Span. AC)**	Entravision	1.2	1.0

\* Was Hot AC until July

\*\* Was KVBC-FM until July

### Indianapolis - #40

Station (Format)	Owner	Su '00	Fa '00
WFMS-FM (Country)	Susquehanna	12.0	11.8
WFBO-FM (Cl. Rock)	Clear Chan.	8.7	9.3
WIBC-AM (N/T)	Emmis	7.2	9.1
WTLC-FM (Urban)	Emmis	5.9	6.3
WGLD-FM (Oldies)	Susquehanna	7.5	6.0
WENS-FM (Hot AC)	Emmis	5.0	5.5
WRZX-FM (Alt.)	Clear Chan.	4.6	4.9
WNOU-FM (CHR/Pop)	Emmis	4.2	4.7
WTPI-FM (AC)	MyStar	6.2	4.7
WHRH-FM (CHR/Rhy)	Radio One	4.7	4.5
WZPL-FM (CHR/Pop)	MyStar	4.5	4.4
WNY5-AM (Adult Std.)	MyStar	2.8	2.5
WTLC-AM (Urban/O)	Emmis	1.3	2.4
WTT5-FM (Adult Alt.)	Sarkes Tarzian	2.5	2.4
WNOE-AM (Sports)	Clear Chan.	1.8	2.2
WBKS-FM (Urban/O)	Radio One	3.4	2.0
WYJZ-FM (NAC/SJ)	Radio One	1.5	2.0
WDIR-FM (Rel.)	Radio 1500	1.9	1.3

### Salt Lake City-Ogden-Provo - #36

Station (Format)	Owner	Su '00	Fa '00
KSFI-FM (AC)	Simmons	5.8	8.4
KSL-AM (N/T)	Bonneville	6.1	5.8
KCRK-FM (Alt.)	Simmons	6.4	5.4
KZHT-FM (CHR/Pop)	Clear Chan.	5.4	4.7
KKAT-FM (Country)	Clear Chan.	3.8	4.6
KUBL-FM (Country)	Citadel	4.0	4.6
KBER-FM (Rock)	Citadel	3.9	4.1
KODJ-FM (Oldies)	Clear Chan.	3.8	3.8
KOSY/KRAR (AC)	Mercury	3.3	3.8
KSOP-AF (Country)	KSOP Inc	3.8	3.7
KENZ-FM (Adult Alt.)	Citadel	2.9	3.5
KQAT-FM (Talk)	Clear Chan.	3.2	3.3
KRSP-FM (Cl. Rock)	Simmons	4.8	3.3
KTCE/KUUU (CHR/Rhy)	Deer Valley	3.7	3.3
KCPX-FM (Hot AC)	Trumper	3.0	3.2
KURR-FM (Cl. Rock)	Clear Chan.	3.2	2.8
KOMB-FM (Hot AC)	Simmons	4.3	2.7
KBEZ-FM (Hot AC)	Citadel	3.2	2.4
KCPX-FM (Cl. Hits)	Mercury	2.4	2.4
KBZM-FM (NAC/SJ)	Capitol Br.	2.5	2.0
KFRZ-AM (Sports)	Citadel	1.2	2.0
KWLW-AM (Country/O)	Clear Chan.	1.1	1.6
KALL-AM (N/T)	Clear Chan.	2.0	1.5
KSVN-AM (Reg. Mex.)	Coltantes	0.6	1.2

### Nashville - #44

Station (Format)	Owner	Su '00	Fa '00
WQOK-FM (Urban)	Dickey	7.3	10.6
WRVW-FM (CHR/Pop)	Clear Chan.	7.4	8.9
WNRO-FM (Cl. Rock)	Clear Chan.	6.4	5.9
WSDX-FM (Country)	Clear Chan.	7.7	5.4
WJXA-FM (AC)	South Central	8.2	5.1
WKDF-FM (Country)	Citadel	4.7	5.1
WRMX-FM (Oldies)	South Central	5.4	4.9
WGFY-FM (Oldies)	Citadel	3.1	4.7
WSM-FM (Country)	Gaylord	3.6	4.0
WLAC-AM (N/T)	Clear Chan.	4.1	3.8
WWTN-FM (N/T)	Gaylord	4.3	3.7
WZPC-FM (Alt.)	Cromwell	4.0	3.7
WSM-AM (Country)	Gaylord	2.5	3.6
WZOZ-FM (CHR/Pop)	Cromwell	3.4	3.4
WZTO-FM (Rel.)	Clear Chan.	3.0	3.1
WNPL-FM (Urban/O)	Dickey	2.0	1.7
WYDL-AM (Gospel)	Dickey	2.0	1.7
WROO-FM (Hot AC)	Mid-Tenn. Br.	1.8	1.6
WRSS-AM (Gospel)	Mortenson	0.8	1.2
WRLE/WRLT (Adult Alt.)	Tuned In	1.7	1.1
WBOZ/WVRY (Gospel)	Reach	0.9	1.0

### Orlando - #41

Station (Format)	Owner	Su '00	Fa '00
WNGF-FM (AC)	Clear Chan.	5.0	7.3
WDBO-AM (N/T)	Cox	7.1	6.8
WTKS-FM (Talk)	Clear Chan.	7.1	6.4
WVXA-FM (Country)	Cox	6.3	6.4
WXCL-FM (CHR/Pop)	Clear Chan.	6.6	6.3
WJMN-FM (Urban)	Infinity	5.5	5.9
WOMX-FM (Hot AC)	Infinity	5.1	5.0
WJRR-FM (Act. Rock)	Clear Chan.	4.2	4.8
WSHE-FM (Oldies)	Clear Chan.	4.6	4.6
WCFB-FM (Urban AC)	Cox	3.9	4.3
WPYO-FM (CHR/Rhy)	Cox	3.7	4.0
WMMO-FM (Rock AC)	Cox	3.5	3.8
WLOO-FM (NAC/SJ)	Gross	4.9	3.6
WBUK-FM (Span. Con.)	Mega	1.6	2.7
WUCL-FM (Alt.)*	Infinity	2.7	2.7
WHTQ-FM (Cl. Rock)	Cox	4.0	2.6
WHDQ-AM (Adult Std.)**	Cox	2.4	2.1
WQTM-AM (Sports)	Clear Chan.	1.3	1.4
WRLZ-AM (Span. Rel.)	Radio Luz	0.9	1.0

\* Was Rhythmic Oldies until November

\*\* Switched to Radio Disney on February 1

## How I Got Here

Those who forget history....

When I wrote about Bob Henabery a few weeks ago (1/26), space limitations precluded me from mentioning that in 1976 ABC, Henabery's former employer, asked him to write an argument challenging the FCC's authority to regulate format changes. Fortunately, the case he presented was persuasive. But that's not why I bring it up.

My focus is on a comment Henabery made that was almost a throwaway: "The leaders in radio programming," he wrote, "do not leave behind an oeuvre for students to analyze."

OK, I admit it, *oeuvre* isn't a word I would normally use in conversation, so I ran to the dictionary. An oeuvre, according to Merriam-Webster, is "a substantial body of work constituting the life work of a writer, artist or composer." In the context Henabery intended, the word means *history*.

### WHAT'S GOING ON

The idea for this column came about when R&R Publisher/CEO Erica Farber told me about the newspaper's efforts to get veteran broadcaster Gary Owens to moderate a panel at last year's convention. The problem — let me see if I can put this delicately — was that some of the younger panelists weren't very excited about Owens, because they didn't know who he was.

Of course, we shouldn't be surprised. Think about it: If you're 28 today, you weren't alive when Owens first appeared on *Laugh-In* in 1968, and unless you grew up in L.A., where he was on the air for nearly four decades, or were a fan of *Space Ghost* or *Roger Ramjet*, cartoons for which he provided voices, it's unlikely you'd have any idea who he is or what his many contributions to the industry have been.

Still, it was funny, weird and sad, if only because, as Erica said, the response she got from the panel was as if they thought our industry's history began when Kevin Weatherly left San Diego to take over KROQ/L.A. in the early '90s. It didn't.

### BAR TALK

We tell our history in bars. We order a round, and someone says, "Did you know that KHJ/L.A. produced *The History of Rock and Roll* in less than 90 days and that they did it in the hallway?" Someone else remembers something about a record guy who was so intent on getting to WABC/New York's Rick

Sklar that he camped out in a bathroom stall and jumped out with record in hand, scaring poor Mr. Sklar half to death.

And what about the time a promo guy tried to get AOR pioneer Tom Donahue to play the bubblegum act The 1910 Fruitgum Company on KMPX/San Francisco by pointing out that the band's greatest hits collection was, after all, an album.

These stories — and there are hundreds of others — paint a picture of a time gone by, a time that needs to be recorded, shared and passed on to the generations that follow, so that 50 years from now, when broadcasting is a totally different animal, we'll know something about where we came from and the pioneers who built our business.

### THE GOLDEN AGE

The Golden Age of Radio began on Nov. 4, 1920, when KDKA/Pittsburgh first broadcast presidential election returns. It ended in the late '40s, when the radio networks cast their lot with a newfangled thing called television and left radio to the local operators.

It was a far simpler time, at least from our vantage point today, but don't think for a minute that the broadcasters of the '50s thought they had it easy. TV was going to kill radio, and, as if to prove that point, the big stars of radio — Jack Benny, George Burns, Fibber McGee, etc. — jumped ship for the smoother sailing that TV promised.

Radio, at least for a time, became little more than a sleeping giant. But it was destined to awaken, flail its arms through the sea change and start treading water as if its very life depended on it. Because it did.

### THE SECOND GOLDEN AGE OF RADIO

There is a romantic notion that the fathers of Top 40, Gordon McLendon and Todd Storz, invented the format because they loved the music. Don't believe it. They invented it because they wanted — no, *needed* — to make money. They invented it because they had to replace the programming the national networks had taken away, and besides, a disc jockey playing records made good financial sense. That rock 'n' roll was giving birth to itself at the same time is less a coincidence than the catalyst that got the whole thing going.

There are those who will say, "Who cares?" After all, it's ancient history, and things are totally different

now. True enough. But in the years before deregulation and consolidation, when disc jockeys were stars and PDs built stations that reflected their own personalities, and even later, as research became a tool and consultants began to appear on the horizon, it was an exciting time in American radio, the second Golden Age of Radio, a time that will never be repeated.

### HELP

I got a voice mail from WPLJ/New York's Scott Shannon. Shannon, whom R&R, in 1990, named the most influential broadcaster of the '80s, told me that he liked the idea of this column and that it was "doing a great job with some people who deserve some accolades and a little attention."

Others have called and e-mailed, suggesting names and stories that I ought to look into: McLendon and Storz, Sklar and Blore and Draper. Buzz Bennett and Jack McCoy and John Rook. Color Radio, Boss Radio, the Wolfman, Cousin Brucie, Hy Lit, Allison Steele and the Real Don and Robert W.

And don't forget splicing blocks and slip-cueing and hitting the post and sprinting to the john because the song you were playing was less than two minutes long. Add to that rubber clocking and speeded-up records and Urban radio before it was called that and Country before it was cool and the Talk pioneers who said things that had never been said on the air before ... and on and on and on.

I can't do this by myself. Your suggestions are not only wanted, but also needed. Get in touch with me at the e-mail address below and tell me who and what you'd like to know about. Better yet, start thinking about the stories you know and get ready to tell them. Believe me, inquiring minds want to know.

Today the radio business is more biz than it is show biz. Some complain that we don't teach our history. They say it's because, in a clustered-up world, we just don't have time.

It is the role of this column to make the time.

Next week: Jerry Boulding.

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based business, bobshannonworks. A 35-year radio veteran, Shannon was, until recently, VP/Creative for TM Century. He can be reached at bob@shannonworks.com.

## GOT RATINGS?

Build CUME and TSL with Residential and Business Telemarketing, NeighborSelect™, Comprehensive Coverage™, Quick Calls™, Inbound Calls, Fax and Email Broadcasting, and Custom Designed Direct Mail.

877-786-4943

**AMERICANIST  
MEDIA MARKETING**

# John Wesley Harding

"I'm Wrong About Everything"

Already On:

WKZN - New Orleans

KVUU - Colorado Springs

Also Featured on the Grammy Nominated Soundtrack, *High Fidelity*

Produced by Gary Burnett and Rob Seidenberg  
Engineered by Joe Baldridge  
Mixed by Brad Huchard

From the album *The Confessions of St. Ace*



"I've been a fan of John Wesley Harding since my days playing him at KHMX. 'I'm Wrong About Everything' is a very infectious track from a great movie, *High Fidelity*.  
Guy Zapoleon, Zapoleon Media Strategies

*I'm Wrong About Everything* is one of those songs with great lyrics and a melody that slowly grows on you. Once it grabs you it doesn't let go. By the third or fourth listen I couldn't get the hook out of my head!  
Lorin Palagi, Zapoleon Media Strategies



## Street Talk

### John & Ken In At KFI?

**A**re talk duo **John & Ken** on their way back to afternoons at Clear Channel Talker KFI/Los Angeles? Rumors persist that the pair's return is imminent and that current KFI afternoon host **Phil Hendrie** will shift to a prime spot at sister KLAC/L.A., which would flip from Adult Standards to Talk under the direction of newly named VP/Operations David Hall. Westwood One syndicated host **Tom Leykis**, who airs on crosstown KLSX, even spent considerable airtime late last week discussing Hendrie's departure and how Leykis had killed another KFI afternoon program.

But it seems Leykis' comments may have been premature: The Premiere-syndicated Hendrie could be heard on KFI Monday afternoon, and when asked for comment, the ever-tight-lipped Hall simply laughed maniacally. Premiere Radio Networks' President/COO Kraig Kitchin told **ST**, "Phil is still very much on KFI." Meanwhile, a message on John & Ken's website states that their return to the airwaves has been delayed because radio is "a big business now, and there are sometimes many suits involved in any given decision." They also state that a contract has yet to be signed.

Another big rumor floating around L.A. concerns the future of **KKBT's** PD post. Word has it that **Rob Scorpio**, PD of Radio One's **KBXX/Houston**, is all but set to shift to the left coast. A move could come in two weeks, but a **KKBT** spokesperson tells **ST** "nothing is official yet."

**Premiere Radio Networks** has canceled 20 programs and services as part of a consolidation effort and laid off approximately 10% of its work force. In an official statement Premiere President/COO Kraig Kitchin said that the company will focus its attention on the launch of four **RADAR** networks, the Premiere Traffic Network, the **FOX Sports Radio Network** and new programs in both the music and talk arenas. He adds that the consolidation was necessary "in this time of economic uncertainty." A list of the program and service cancellations will be made available today (2/9).

**Bertelsmann** is set to take a majority stake in Europe's largest radio and TV group, **RTL**. The transaction involves the swap of 30% ownership in **RTL** by Groupe Bruxelles Lambert in exchange for a 25.1% investment

in Bertelsmann, parent of **BMG**. The deal would give Bertelsmann a whopping 67% share of **RTL**, which operates **CHR** stations in France, Germany, Luxembourg, Sweden and Italy. **RTL** also owns hugely successful **Veronica FM** in the Netherlands and **CHR/Rhythmic Atlantic 252**, which serves Ireland and the U.K. As part of the deal **GBL** would be allowed to float its Bertelsmann stake on the Frankfurt Stock Exchange within four years.

**Interscope/Geffen/A&M** co-Chairman **Ted Field** has departed the company he co-founded a decade ago with co-Chairman **Jimmy Iovine**. In a written statement, Iovine told **Inside.com**, "Ted and I have been partners for 10 years. It was an extraordinary ride we had together. He's a dear friend, and I wish him the best in everything he does." Field is currently talking with investors about launching a new record company, which he will run from his L.A.-based movie company, **Radar Pictures**.

Congratulations to Epic supertalent **Jennifer Lopez**, who made history last week by debuting at No. 1 on the sales charts with her album *J Lo* and nailing down another week at the top of the box office with her feature film *The Wedding Planner*. Lopez's album also bowed at No. 1 in Germany, Canada, Switzerland, Spain, Argentina, Greece and Chile.

Precious nanoseconds before press time **ST** learned that **KFRC & KYCY/San Francisco VP/GM Will Schutte** has departed. No word on who'll succeed Schutte in the post.

The *Washington Post* reports that **Bert Weiss**, Jack Diamond's morning partner at **WRQX (Mix 107.3)/Washington** for eight of the past 10 years, has landed the morning shift at **Susquehanna's** new **CHR/Pop WWWW (Q100)/Atlanta**. It's not known who'll join Diamond at the **ABC-owned Hot AC**.

#### Love, Schlessinger Style

**Dr. Laura Schlessinger** decided to make Valentine's Day extra-special this year by offering handcrafted, one-of-a-kind necklaces of her own design to the public in an auction through her website, [www.drLaura.com](http://www.drLaura.com). "Each museum-quality piece has a rich history suggested by names such as Taj Mahal, Omar

Continued on Page 30



201-487-0900 phone  
[www.backtrax.com](http://www.backtrax.com)

The Original '80' Show!

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

# SAVE THE LAST DANCE

**MOST ADDED  
AT RHYTHM  
CROSSOVER  
RADIO!**

## **FIREBORNS STARR**

"Shining Through (Theme from "Save The Last Dance")

### BLOWING UP AT RADIO!

**KSFM/40x ADD!**

**WHHH/30x ADD!**

**KYLD/ADD!**

**KUBE/16x ADD**

**WPWR/ADD**

**WKRQ/ADD**

**KKFR/ADD**

**KTTB/ADD**

**KXME/ADD**

**KBMB/ADD**

**MASSIVE BOX OFFICE HIT - OVER 68 MILLION IN 4 WEEKS!**

**MASSIVE SALES - OVER 650,000 SCANNED IN 5 WEEKS!**

**ALBUM CERTIFIED PLATINUM IN 4 WEEKS!**

**Also Playing**

**K-Ci & JoJo Lucy Pearl Pink**

Produced by Fire Starr & Davinci for Other Peoples Money Inc.  
Produced and Arranged by SoulShock & Karlin for SoulPower Productions

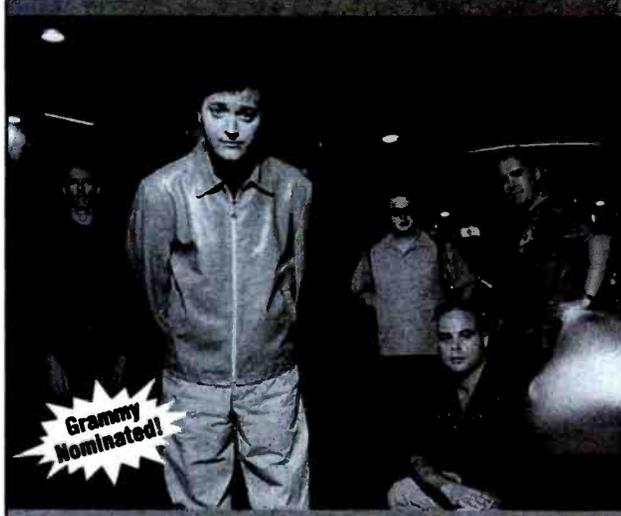
**Hollywood**



[WWW.HOLLYWOODRECORDS.COM](http://WWW.HOLLYWOODRECORDS.COM)

**POOKIE**

# BarenakedLadies



## Too Little, Too Late

The new single from their platinum-selling album

**MAROON**

**R&R Hot AC: 21**

**R&R CHR/Pop: 44**

**Adult Top 40 Monitor: 20\***

**Modern Adult Monitor: 20\***

### Major New Commitments:

**KZMG WKHQ WMRV KQAR**  
**WYCR WLAN KHTO WFBC**  
**WZEE WKSL KZZU and more**

### On the move at:

<b>Q95-5 30x</b>	<b>WSTR 28x</b>	<b>WNCI 24x</b>
<b>WPRO 20x</b>	<b>KALC 30x</b>	<b>WDCG 26x</b>
<b>KXXM 21x</b>	<b>WRHT 16x</b>	<b>WPLT 31x</b>
<b>WZYP 23x</b>	<b>WPLJ 19x</b>	<b>KIMN 35x</b>
<b>WZAT 22x</b>	<b>WBMX 27x</b>	<b>WPLY 29x</b>
<b>KMXB 35x</b>	<b>WBFA 22x</b>	<b>WXKS 19x</b>
<b>KPLZ 16x</b>	<b>WRAL 20x</b>	<b>KRSK 19x</b>
<b>WAEZ 18x</b>	<b>WYOY 50x</b>	<b>KLLC 18x</b>
<b>WKQR 14x</b>	<b>WWMX14x</b>	

Produced by Don Was  
 Management: Netzwerk Management  
 Remix and additional production by  
 Jack Joseph Puig

 www.reprise.com/barenakedladies  
 www.bnimusic.com  
 ©2001 Reprise Records

**1**  
 New Rotation

**2**

Continued from Page 34

Khayam, Bongo Bone, Mountain Fantasy and Blue Knight," one press release said. The maximum bid as of 1 am ET Wednesday was



\$4,050 for Lemon Drops (pictured here). Bidding ended Feb. 7 in order to ensure on-time delivery of the exquisite jewelry. All of the proceeds went to assist abused and abandoned foster children.

Speaking of Valentine's Day, Spanish AC **KLVE (Radio Amor/Los Angeles)** will observe the holiday by holding a wedding. What makes this occasion so special is that more than 2,000 couples will be exchanging their vows *en masse* at Universal Studios Hollywood! The couples will arrive bright and early Wednesday morning in wedding attire and congregate near the Back to the Future ride. They'll then descend on a quarter-mile-long escalator to the Jurassic Park ride, where a gigantic chapel has been set up. KLVE morning man **Pepe Barreto** will broadcast the event live. And if that isn't enough, Fred and Wilma Flintstone, Woody and Winnie Woodpecker and Frankenstein and his bride have agreed to renew their vows. Guests may attend and will be charged only a \$5 admission fee to the park. If you'd like to get married at the event, contact the Guadalupe Chapel at 213-628-0551.

**WNOU (Radio Now/Indianapolis)** has come up with a unique way to award one lucky listener a trip to see The Backstreet Boys in Chicago: Whenever listeners hear the band's new single, "The Call," this week, they'll have to call the station and take their shot at becoming the 93rd caller, who'll receive a prepaid cell phone from Radio Now. Those with the 'NOU phones will then have to leave them on all day Monday and Tuesday, as a Backstreet Boy will award the tickets via a call to the winning cell phone.

Infinity's flagship Oldies **WCBS-FM/New York** has reached a milestone: **Holly Lewis** has been awarded the 11pm Saturday to 4am Sunday slot, making her the first female in a regular staff position at the station, *Newsday* reports. Among the other changes at CBS-FM,

### Records

- Reprise VP/Top 40 Promo **Vicki Leber** departs to take a national post at DreamWorks.
- Interscope/Geffen/A&M taps **Charles Chavez** to be its new Houston-based rhythm crossover rep. In the meantime, label Alternative promo exec **Brian MacDonald** has resigned.

### Rumbles

- Nine-year **WLIF/Baltimore PD Gary Balaben** exits.
- **Pam Long** takes the programming reins at **KRSH/Santa Rosa, CA**.
- **Mel McKay** rises from MD to Asst. PD at **KMZQ/Las Vegas**.
- **KJZY/Santa Rosa, CA MD Rob Singleton** adds Asst. PD stripes.
- **Laura Francis** is appointed MD at **WOMX/Orlando**.
- **Paul Marshall** joins **KRXQ/Sacramento** as MD/afternoon host.
- **Jaymie Gordon** replaces **Mike Evans** as MD of **WGGY/Wilkes Barre-Scranton**.
- Former **WXXY & WYXX (The Eighties Channel)/Chicago** morning host **Robert Murphy** returns to West Palm Beach to hold the wakeup shift at **Infinity Hot AC WMBX (Mix 102.3)**. He was last in the market at crosstown **WRMF**.
- Longtime **Windy City** air talent **Patti Haze** takes afternoons at **WFYV/Jacksonville**.

veteran jock **Norm N. Nite** relinquishes his Thursday and Friday night shifts to spend more time with his family in Cleveland, and the station's specialty programming is dropped in favor of straightforward shows. PD **Joe McCoy** told the newspaper, and we're quoting verbatim here, "If we are ever going to reach anybody under the age of 50, we need to be able to play all the hits all the time, just as we do in the daytime. We'll be playing the best music of almost four decades. Not the '90s, but the '50s through the '80s. Not that much of the '80s, but a few more '70s songs than before." The axed programs include *Monday Night '70s*, *Soul of the City* on Wednesdays, *Thursday Night '60s*, *Friday's Heart of Rock and Roll* and *Juke Box Saturday Night*.

### Willie B. Punished For Poultry Push

**KBPI/Denver DJ Willie B.** (a.k.a. Steven Meade) has been convicted of animal cruelty for an on-air stunt in which a chicken was thrown from a third-story window to see if it could fly. Mr. B. could receive a maximum of 18 months in jail and a fine of \$5,000 at a sentencing hearing, scheduled for March 12, *USA Today* reports.

Former **WFDF-AM/Flint, MI** morning talk host **Dave Barber** has been officially cleared by Michigan's attorney general of sexual assault charges filed against him by **Rebecca Crossnoe**, who worked at sister **WWCK** at the time the charges were filed. Barber was fired by **WFDF** last summer when the charges arose, and he presently hosts a program for the Michigan Talk Radio Network.

Former **WAFN/Miami** talk hosts **Craig Mish** and **Dave Veit** have sued **WAFN GM Tony Calatayud** in an attempt to collect more than \$1,000 each in unpaid wages. According to the *Miami Herald*, Mish was awarded the money in small claims court; Calatayud did not appear at the hearing. Mish has not yet collected from Calatayud.

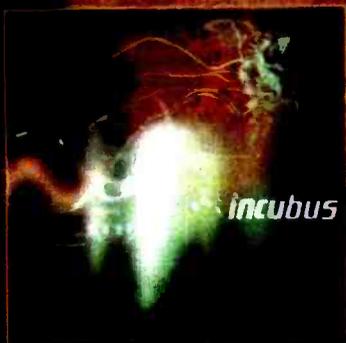
*American Top 40* host **Casey Kasem** will receive the National Association of Recording Merchandisers' Presidential Award for Sustained Executive Achievement during the

# *incubus* Drive

Added at over 35 Pop and Hot AC Stations, including:

WFLZ WPRO WTMX  
KLLC WVRV KAMX  
KRBZ

Over 1 million  
albums sold!



**Extend your on-air image!**

# Crowd Cruiser

Looking for the ultimate remote vehicle? The CrowdCruiser™ combines a Ford chassis with BPI's custom designing to deliver a vehicle that your listeners will look for and your staff will love!

Create custom graphics that will get noticed! We'll build the interior to your specs, or you can install it yourself. Call for more information – this vehicle can be completely customized for you.



**BROADCAST  
PRODUCTS  
INCORPORATED**

**1-800-433-8460**

P.O. Box 2500  
Elkhart, IN 46515  
USA  
(219) 293-4700

## Street Talk®

Continued from Page 30

organization's upcoming convention in Orlando. Kasem will MC the banquet at which he'll be receiving the award. The event is set for March 14.

Congratulations to the staff of Liggett Communications' **WPHM/Port Huron, MI**, who helped raise more than \$205,000 in the 44th annual Jail & Bail fund-raiser to support the March of Dimes. WPHM's predecessor, **WTTH**, originated the promotion back in 1957.

Kudos to Mega Communications Chairman **Adam Lindemann**, who has been selected as one of *Crain's New York Business*' "40 Under 40" business leaders.

The **Radio-Mercury Awards** are celebrating their 10th anniversary with a call for entries for the 2001 competition. Nine top radio commercials from the general category and one each in Hispanic and station-produced categories will share a \$150,000 prize, with the grand-prize winner getting \$100,000. Previous winners have included spots for Anheuser-Busch, Staples and Motel 6. For an entry form, call Wendy at 212-681-7216.

The entire R&R staff sends their get-well wishes and "Kisses" to **WJKS (101.7 Kiss FM)** Wilmington, DE OM/afternoon host **Charles "C.C." Stevens**, who has been diagnosed with throat cancer. Stevens, 39, will leave the airwaves Friday and focus his efforts on fighting the disease.

**Bob Williams**, who worked at McGavren Guild Radio from 1958 to 1972 before entering radio ownership in New York and New England, died Jan. 28 after a long illness. His Williams Broadcasting owned such stations as **WEZN/Bridgeport, CT**; **WAAF/Boston**; **WHLI & WKJY/Long Island**; and **WECK & WJYE/Buffalo**. He is survived by three children, including Clear Channel Philadelphia Market VP **Rob Williams**.

Another Los Angeles radio veteran has died. **Bob Forward** passed away Jan. 30 from leukemia at age 85. He served as PD of

### Promo Item O' The Week

**KOH/Reno, NV** afternoon host and syndicated talker **Rusty Humphries** has released a video of his Nov. 10, 2000 concert honoring the retired members of our armed forces. *The Rusty Humphries Salute 2 the American Veteran* features appearances from such talents as **Tony Orlando**, **Judge Mills Lane** and jazz vocalist **Cami Thompson** and is available at

[www.therustyshow.com](http://www.therustyshow.com) for \$20. "When I was 3 1/2 years old, my father was killed in action in Vietnam," Humphries says. "We've somehow forgotten about patriotism, and I want people to remember that our veterans are heroes."



RADIO RECORDS



1

- **James Boyce** advances to VP/Urban Promotion for Universal Records.
- **Steve Goldstein** rejoins **WJFK/Washington** as **GSM**.
- **Larry Sharp** selected as PD of **KSAN/San Francisco**.

5

- **Danny Buch** is elevated to Sr. VP/Promotion at Atlantic Records.
- **Paul Brown** set as VP/Rock Promotion at Arista.
- **Mike Bernardo** upped to VP/Urban Promotion at Mercury Records.

10

- **Ed Kleman** recruited as VP/GM of **WBAL & WIYY/Baltimore**.
- **Dave Urbach** tapped as VP/GM of **WQAL/Cleveland**.
- **Steve Perun** picked as PD of **WZOU/Boston**.
- **Brian White** jams to **XHTZ/San Diego** as PD.
- **Bobby Rich** returns to **San Diego** as PD/morning man of **KRMX**.

15

- **Art Carlson** promoted to President of **Susquehanna Radio**.
- **Cary Pahigian** boosted to Station Manager of **WBZ/Boston**.
- **Phil Hall** awarded **KRTH-AM & FMLA**. PD post.
- **Ted Edwards** returns to **KGB/San Diego** as PD.
- **Mark Wallengren** goes from overnights to mornings at **KOST/Los Angeles**.

20

- **Bill Tanner** upped to VP/Programming for **Metroplex**.
- **Gil Rozzo** appointed GM of **WMZQ/Washington**.
- **Ron Riley** rises to OM of **WCAO & WXYV/Baltimore**.
- **John Duncan** accepts PD post at **KPRI/San Diego**.
- **Steve Perun** becomes Research Director of **WLPX/Milwaukee**.

25

- **Don Zimmerman** elevated to Exec. VP/COO of **Capitol Records**.
- **Rick Dees** upped to National PD for **Plough Broadcasting**.
- **Al Brady** becomes PD of **WHDH/Boston**.
- **Dwight Douglas** tapped as PD of **WWDC-FM/Washington**.
- **Walt "Baby" Love** joins **KSD/St. Louis** for late-nights.

**KMPC** from 1956-61, GM of **KLAC** from 1961-64 and GM of **KRLA** from 1978-82.

**ST** also offers its condolences to the family and friends of **Bob Elliott**, who died Feb. 2 after a lengthy bout with cancer. Elliott served as a GM at radio stations in **Rockford, IL**; **Fort Wayne, IN**; and **Chattanooga, TN**. He also worked with **John Dille's Federated Media** for several years.

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

# OFFDESK...



# MUSIC MEETING™

## 1. SELECT YOUR FORMAT



Coldplay Yellow  
Daft Punk One M  
David Gray Babylo  
Dexter Freebish L  
Dido Thankyou (A  
Everclear AM F  
Houston S

## 2. CHOOSE ARTIST/SONG TITLE



## 3. HEAR THE SONG

# ONLINE.

A "Safe Haven" for you to hear all your format's new music

No Hype. No Contests. No Hassles.

Just the most organized way to hear songs in CD quality sound

For electronic registration, go now to [www.rronline.com](http://www.rronline.com) and click on Music Meeting

**R&R.** liquid audio

# Over 900 Programmers are saving time with Music Meeting™



**STEVE WONSIEWICZ**  
swonz@rronline.com

PART TWO OF A TWO-PART SERIES

## 2001 Promo Outlook

### Label veterans discuss the top three issues facing radio promotion

Welcome to the second part of our 2001 promo outlook, devoted to comments from senior promotion executives about what they consider to be the most important issues facing label promotion departments.

In last week's column, which featured Island Def Jam Music Group Sr. VP/Promotion Ken Lane, Dream-Works Records head of promotion Mark Gorlick, Universal/Motown Records Group Sr. VP/Crossover Promotion Valerie DeLong and Capitol Records Sr. VP/R&B Promotion & Marketing David Linton, the impact of deregulation on the radio industry and the escalating cost of breaking new talent took center stage. This week's group of promo vets share those concerns, and they spice up the discussion with a few issues of their own.

**Ron Geslin**  
Sr. VP/Promotion,  
RCA Records

My biggest concern is the closing of the door at CHR/Pop for modern, adult-leaning hits. The "Vertical Horizon window" has gotten smaller, and great songs that sell Gold and Platinum-plus — from such artists as David Gray, Nelly Furtado, Dexter Freebish and The Corrs — are being largely ignored by rhythmic-leaning CHR/Pop stations that say, "Get it to top five, and we'll play it." Unless you have a hook, like Eminem sampling Dido's "Thankyou," it can be a long, brutal journey. And God forbid the record doesn't test right away — and most don't until 300-plus plays.

Dave Matthews Band's "Crush" midcharted near the top 20 at CHR/Pop, only to show up in auditorium



Ron Geslin

**"The 'Vertical Horizon window' has gotten smaller, and great songs that sell Gold and Platinum-plus are largely being ignored by rhythmic-leaning CHR/Pop stations."**

Ron Geslin

tests six months later and then get put into rotation at some of the biggest stations in the country. Explain that to your boss when it happens! When KIIS/Los Angeles, WXKS/Boston, WSTR/Atlanta, WBMX/Boston, WPRO/Providence, WZPL/Indianapolis, KZHT/Salt Lake City and WTMX/Chicago (and many others — sorry for not mentioning all of you) play records like that, with the ratings those stations have, they help sell 50,000-100,000 copies of the album a week. There has to be something going on out there. It constantly amazes me that callout samples in the upper end of the research show low scores, yet I can watch that same demo buying the albums in big numbers at stores. Sigh. Oh, well, what was the question again?

**Andrea Ganis and Danny Buch**  
Exec. VP and Sr. VP/  
Promotion,  
Atlantic Records

The most important issues have remained the same since we started in the business some 20 years ago: determining which of the many records we release have the greatest potential for selling, finding the best way to familiarize consumers with that music and stimulating purchases of recorded music. It's interesting that, with all the changes in technology and the dramatic changes in the postconsolidation environment, ra-



Andrea Ganis

dio still remains the single most important means of reaching the consumer.

Competition is at an all-time high, and today's consolidated radio landscape has made it tougher to find places to start, research and develop songs. Big-label clout can help, because we possess many tools and the artists that radio needs to attract listeners. Newer technologies help us in "coloring" and

**"If a 'big' PD doesn't speak positively about your record, it may not get a shot on the more secondary signals in the cluster."**

Benny Pough



Danny Buch

garnering additional exposure for our artists, but to date no artist has exploded solely from a web-based medium.

Napster and other file-sharing services will continue to have more of an effect, but much of that picture remains cloudy due to unresolved legal issues. With more expensive marketing tools competing for available promotional funds, we are going to have to be smarter than ever in allocating our dollars where they'll have the greatest results. Radio is going through this with shrinking attendance at conventions, pressure to deliver ancillary revenue, increased spot-loads and decreased budgets.

The AOL-Time Warner merger is tremendous for Atlantic Records and the music business. It's going to impact everything and change the scope of the business, especially when it comes to introducing new technologies. Another important trend is the continued globalization of the music business. Glo-

**"The amount of time given by radio to develop an artist has shortened. It is now imperative to spend the necessary amount of time to set up a record before pulling the trigger for radio airplay."**

Davey Dee Ingenloff

balization is not limited to the business world; it's a cultural phenomenon that will continue. It's best exemplified by The Corrs and Craig David, both of whom are huge internationally and are on the brink of breaking through in the U.S.

In the end, the company that delivers the most true hits will be the most successful. And whereas these observations could sound like a retreat of the issues of 1999, we will be so bold as to suggest that you'll be able to run these same words in 2002.

**Benny Pough**  
VP/Urban Promotion,  
MCA Records

1. Consolidation: The most important issue facing radio promotion right now is radio consolidation. Before major companies began absorbing huge blocks of radio properties, it was one station, one PD and one philosophy. With the



Benny Pough

advent of the corporate idea of radio, many times records have to be decided on by committee. If a "big" PD doesn't speak positively about your record, it may not get a shot on the more secondary signals in a cluster.

On many occasions there are VPs/Programming for the group, and the PD at the helm of a station cannot make the ultimate decision concerning records or promotions, which hinders progress. Promotions from labels meant a lot more before consolidation, because separate promotions budgets were nonexistent; thus labels and stations could work more in tandem on breaking new product. This is a subject, however, that could be discussed and debated in an entire feature unto itself.

2. The overflow of music: Because of the rising demands on record labels to satisfy their stockholders and increase market share, the playing field has become very crowded and competitive. Labels are forced to release more records, and the pressure is on A&R to produce hotter records. That's a great thing for radio, because it's receiving hordes of quality product from which to choose. The problem for the labels is the ever-shrinking playlists at radio. The available inventory does not exist to play all of these records. Consequently, labels have to spend more dollars per unit to expose an artist. With that, the competition is fierce.

Relationships are key, and strategies

must be defined. The ultimate winner in this scenario is the consumer. The rush of great R&B music entering the marketplace is like nonstop sorties of funk to the brain. And, as rap continues to elevate, the economy retains the benefit of its thrust. How do we get all this great music exposed? Can you say Internet, satellite radio and low-power FM?

3. Research: This is another issue of real concern that's been spawned by the "corporatization" of radio. Research may be viewed as a necessity by these now-publicly traded entities. Proper justification has to be shown to the stockholders, so the margin of error must be shrunk to the nth degree. There is no room for error, miscues or missteps.

Research, while a good supplement, should not replace gut and groundwork. In the days before intense data queries PDs would have to "feel" a record. One of the things that would encourage that "feeling" would be PDs' visiting clubs and retailers and getting out on the streets and experiencing their audiences' tastes. Research disconnects the station from its most valuable asset, the listeners.

**Davey Dee Ingenloff**  
VP/Pop Promotion,  
London Sire Records

1. Costs: The cost of doing business has definitely grown over the years. The total bill to market, promote and make a video for an artist can reach close to a million dollars. It's a big gamble to invest all that time and money before you have sold one record, so our decisions have to improve.

2. Development: The amount of time given by radio to develop an artist has shortened. It is now imperative to spend the necessary amount of time to set up a record before pulling the trigger for radio airplay. Having things like a bio, artist pictures and a video before the launch are not enough. Marketing plans need to be implemented around the release of the single to radio. Most labels begin their marketing around the release of the album.

3. Relevance: How do you make yourself valuable to radio at times when you don't have any product? Our label does not have continuous flow, so we have to be extremely resourceful in securing our place without having the music for the various formats.



Davey Dee Ingenloff

LAUNCHING PAD LAUNCHING PAD

# R&R LAUNCHING PAD

## 'Dream' Comes True For S Club 7

Interscope Records' wish for a Platinum record in the U.S. for the Brit-pop act **S Club 7** may well come true, thanks to some fancy footwork by the label's CHR promo department and the ringing endorsement of some of the country's leading CHR/Pop programmers for "Never Had a Dream Come True."



S Club 7

The song, which didn't originally appear on either **S Club 7** album, racked up an eye-popping 62 adds last week at CHR/Pop, making it the Most Added track at the format. Stations supporting the song include WHTZ/New York, WNKS/Charlotte, KHKS/Dallas, WFLZ/Tampa, WPRO/Providence, KHKS/San Diego, WDRQ/Detroit, WNCI/Columbus, KDWB/Minneapolis, KSLZ/St. Louis, KZQZ/San Francisco, WWZZ/Washington, WKSL/Memphis and KZZP/Phoenix.

First, a little background. U.K.-based **S Club 7** are the brainchild of former Spice Girls manager Simon Fuller, who picked the members from more than 10,000 performers in auditions held throughout Europe. Summing up **S Club 7**'s appeal, *TV Guide* wrote that the group has "a dash of The Spice Girls, a splash of The Backstreet Boys and a pinch of The Monkees."

**S Club 7** officially launched their career in April 1999 with the BBC-TV series *S Club 7 in Miami*, which chronicled the members' adventures while working in a Miami hotel. The show eventually became the top children's program in the U.K. and spawned the No. 1 single "Bring It All Back." That song and several followup singles were also hugely successful in such countries as Germany, Japan, Denmark and Australia, and they catapulted **S Club 7**'s self-titled debut album to multi-Platinum success.

*S Club 7 in Miami* debuted in the U.S. on the FOX Family Channel in November 1999, and the sequel *S Club 7 in L.A.*, bowed on the channel last summer. Yet while the group was flying high in Europe and the rest of the world, U.S. success was lagging. U.S. sales of their first album have totaled around 300,000 copies since its release early last year, and the group's sophomore disc, *7*, has sold around 200,000 since it hit retail in the U.S. in November 2000.

Further confounding Interscope was the radio picture. Despite their success around the world, **S Club 7**'s debut U.S. single, "Natural," received lukewarm response at CHR/Pop. But that all changed last December, thanks to Interscope CHR/Pop promotion veteran **Don Coddington**, who was in the U.K. for the annual Smash Hits Awards show and saw firsthand the potential for "Never Had a Dream Come True." He remembers, "I was there with Samantha Mumba, who received her first award that night. When **S Club 7** came on and performed 'Never Had a Dream Come True,' I watched 15,000 teenagers stand on their feet and sing all the words to the song. I thought, 'Oh, my God. This is a smash.'"

Coddington bought the single — which was being sold exclusively for the BBC's Children in Need charity — and, upon his return to the U.S., played it for WHTZ MD Paul "Cubby" Bryant. Coddington says, "I played it for Cubby because I know he likes to listen to imports and hear hit songs from around the world. [Clear Channel Sr. VP/Programming, Eastern Operations] Tom Poleman heard it from his office and flipped out. They put it on the very same day.

"I also sent a copy to [WNKS OM] John Reynolds, and he had a similar reaction. John put it on the same day as WHTZ, and he's pretty conservative when it comes to new music." Based on those responses, Coddington and his staff started burning copies of "Never Had a Dream Come True" from the single Coddington had purchased in the U.K. and got the song to radio as quickly as possible.

Almost immediately, word started to spread. "It's a great testament to radio," says Coddington, "especially at a time when people often talk about how radio is just programming by numbers. It proves that there are still a lot of passionate music people out there who will move on something quickly when they hear a hit."

Interscope's pop promo team had turned on a dime, and the label's marketing department quickly followed. Marketing exec **Michelle Thomas** comments, "We had sold a couple of hundred thousand copies of each album, mostly off the TV show, so we knew the group had a lot of potential. We had a fan base out there, but we just needed something at radio to take everything up a notch. This song is exactly what we were looking for."

Once Interscope's marketing team saw radio's reaction, the label began pressing new copies of *7* that included "Never Had a Dream Come True." The previous version of the album, sans the hit, was pulled from warehouses. Concurrently, Interscope began making local time buys in major markets, with airplay on FOX Family Channel, MTV and other cable channels, and made the song available on selected websites. Other activities, like high school and Internet contests, are also being rolled out. Thomas says, "Right now we're following radio's lead and doing as much as we can to reinforce those impressions."

### Ready For Takeoff

Look for the Magic City Records band **Super Model** and the track "The Drink Song" to begin turning heads, thanks to McGathy Promotions and a new add at Active Rock WCPR/Biloxi, MS, the station that helped put 3 Doors Down on the map.

**Super Model** first started turning people's heads last year, when they were known as **Gymo**. The group released an EP to college radio that resulted in over 100 stations supporting the band. Magic City has now brought McGathy on board and plans to release **Super Model**'s new album, *It Ain't Pretty*, March 6.

Magic City Records President **Rick Howell** comments, "We've just started the push at commercial radio, so it's really early days. Right now we're just trying to get the word out, and we were pleasantly surprised when we heard about WCPR."

Contact Howell at 305-254-8512 for more information.

— Steve Wonsiewicz

## MUSIC NEWS & VIEWS

### Osbourne Readies Album, OzzFest Tour

This year is shaping up to be a busy one for **Ozzy Osbourne**. The veteran hard rocker's wife and manager, Sharon Osbourne, recently told VH1 that Ozzy has tapped Tim Palmer to produce a new studio album that Ozzy's begun working on with guitarist Zakk Wylde and Alice In Chains guitarist Jerry Cantrell. The as-yet-untitled album will be Ozzy's first new studio effort since 1995's *Ozzmosis*.



Ozzy Osbourne

Concurrently, a reunited **Black Sabbath** will headline the sixth annual **OzzFest**, which is scheduled to begin June 18 in Chicago. Also slated to perform are **Marilyn Manson**, **Papa Roach**, **Union Underground**, **Slipknot**, **Linkin Park** and **Disturbed**.

### Stewart Benefits In AOL-Time Warner Deal

In a preview of things to come at the newly combined AOL Time Warner, AOL subscribers were among the first consumers to hear **Rod Stewart**'s new Atlantic Records album, *Human*. On Feb. 5 AOL streamed the entire album during an online listening party, which also included a live chat with **Rod The Mod**. The event was one of the first activities under an extensive joint-marketing campaign between AOL and the Warner Music Group, designed to promote new albums from over a dozen artists, including **Craig David**, **Staind**, **Sugar Ray**, **Brandy**, **Tracy Chapman**, **Missy Elliott**, **Depeche Mode** and **The Corrs**. Among the highlights of the new campaign are 30-day timed-out and secure downloads of music, 30-second video snippets and artist-branded radio stations.

In other marketing news, RCA Records and Crunch, one of the country's leading fitness and entertainment brands, will debut the **Crunch Concert Series**, featuring live in-gym performances, contests and related promotions. Among the RCA artists to be featured are **Kristine W.**, **Tyrese** and **Wild Orchid**. **Britney Spears** has inked a global multiyear marketing pact with Pepsi that includes TV ad spots and co-sponsorship of her forthcoming worldwide tour.



Aaliyah

In the studio: **Janet** and **Aaliyah** are putting the finishing touches on their new albums for Virgin Records. Both projects are tentatively slated for release this spring ... Phish guitarist-vocalist **Trey Anastasio** is about to complete work on his first solo effort, which is due later this year ... Former **Grant Lee Buffalo** leader **Grant Lee Phillips**

has started recording his first album for **Rounder Records** imprint **Zoe**. **Zoe** has also inked a label deal with **The Cowboy Junkies**.

This 'n' that: **JCOR Records** inks a licensing deal with hip-hop label **GoodVibe Recordings** ... Alt-rock quartet **Garbage** have sued **Universal Music Group** to get out of their recording deal ... **Kiss** and original drummer **Peter Criss** have parted ways for the second time. Replacing **Criss** is **Eric Singer** ... **Godsmack** begin their national headlining tour Feb. 26 in Durham, NC. Supporting are **Staind**, **Cold** and **Systematic**.

## POLSTAR

### CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
(Polstar is frozen this week)			
1	'N SYNC	\$1,070.4	
2	TINA TURNER	\$851.4	
3	TIM MCGRAW/FAITH HILL	\$777.5	
4	DIKIE CHICKS	\$560.9	
5	LIMP BIZKIT	\$554.2	3 DOORS DOWN
6	BON JOVI	\$532.1	DCTALK
7	CREED	\$379.8	FISHER
8	MANHEIM STEAMROLLER	\$337.5	JEFFERSON STARSHIP
9	BARENAKED LADIES	\$314.7	O-TOWN
10	KISS	\$313.1	WARRANT
11	CHRISTINA AGUILERA	\$302.2	
12	COUNTING CROWS/LIVE	\$224.2	
13	SARAH BRIGHTMAN	\$206.2	
14	STONE TEMPLE PILOTS	\$169.1	
15	MATCHBOX TWENTY	\$150.6	

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

**Lewis**

Continued from Page 1

Morris, will serve as President of Nashville-based Lost Highway, in which UMG division MCA/Nashville will also have a financial stake.

Lost Highway will operate as a full-service label that will encompass all genres, with an initial focus on rock- and adult alternative-leaning artists. New releases are planned from Lucinda Williams, Whiskeytown ex-frontman and songwriter Ryan Adams, Kim Richey, William Topley and Robert Earl Keen. The new label will receive promotion support from IDJMG and A&R input from IDJMG Exec. VP and head of A&R Jeff Fenster and MCA/Nashville President Tony Brown. Publicity will be handled by IDJMG's New York headquarters.

"Luke has built Mercury/Nashville into one of the strongest record companies of the past decade," Morris remarked. "He accomplished this through bold artist signings, unique career-development strategies and a highly creative approach to marketing his artists. He is an executive who is regarded with affection and respect not only by his artists and colleagues, but by those with whom he works throughout the creative community. And the entire Universal family joins me in congratulating him on this

career milestone and on the launch of Lost Highway Records."

Lewis noted, "These last few years have been, without a doubt, full of the most personally rewarding and professionally gratifying experiences of my career. I am very grateful to Doug and [UMG President/COO] Zach Horowitz for the opportunity to continue building Mercury/Nashville and for the rare privilege of starting Lost Highway."

The official launch of Lost Highway marks the culmination of several years' work by Lewis and Mercury/Nashville in the mid- to late-'90s. The country label worked closely with Mercury Records to break country superstar Shania Twain at Pop radio and released a handful of albums from Richey and Topley.

"What makes Lost Highway's pact with Island Def Jam so natural is my relationship with [IDJMG Chairman] Jim Caparro and [IDJMG President] Lyor Cohen and the approach to artist development that we share," Lewis said. "I have had the pleasure of working with Jim for over 20 years, and by taking advantage of Island Def Jam's clout in the industry, we will be able to empower our artists to make the kind of records they are passionate about.

"Moreover, our focus is going to

be on marketing and artist development first and radio second. Lost Highway will gradually develop artists over time. And in this respect, who better to partner with than Lyor Cohen, who has been the industry's leader in creating grass-roots marketing strategies for over a decade?"

Noting his company's involvement in the venture, Caparro said, "Though Luke and I have worked together in the past on many projects, I've always wanted the opportunity to partner with him on a venture like Lost Highway. What separates Luke from other executives is what will separate Lost Highway from other start-up companies: He has a very independent approach to the business and looks for originality. He is a highly creative executive, and that's not an oxymoron here — it's something real."

Cohen added, "If you look at the cast of characters behind Lost Highway, you'll see an incredible mixture of talented artists and executives. I'm the happiest guy in the world, because these guys are my friends, and what we are doing here is about quality, about working with artists we are passionate about to create a new musical culture. We are leaders, not followers, and we are excited about finding and developing stars with Luke."

**Analysts**

Continued from Page 1

monitored firmwide over the next three to six months.

Her decision to replace Clear Channel with another of the 300 or 400 hotter issues her firm watches was based on a combination of recent industry forecasts and projections by MSDW media analyst Frank Bodenachak. Bodenachak confirmed to R&R. He said Clear Channel "did not meet the required hurdle" for the list, but that he still has high hopes for Clear Channel in the long term and reserves the right to put the company back on the hot-hitters list.

"Clear Channel is a very well-run company with strong assets; it's just that the whole advertising sector is down," Bodenachak noted. He maintained his "strong buy" on CCU and 12-month price target of \$95.

"We believe the stock will regain significant momentum as prospects improve later in the year," he said. He also expects the company's 2000-04 after-tax cash flow growth rate of 22%, earnings-per-share growth rate of 26%, ongoing vertical and horizontal media consolidation and long-term management track record — as well as the emergence of EPS as a metric for valuation — to propel Clear Channel "back into favor later in the year." He added, "We would be an aggressive buyer of the sector and CCU — particularly at \$58 and under for CCU — and believe investors should build positions in radio stocks on dips."

While he was at it, Bodenachak embraced Entercom's "solid Q4," noting that the results from the company led by COO David Field "were marked by 9% organic revenue growth, 14% broadcast cash flow

growth, improved margins, revenue-share gains in 14 out of 16 markets and ratings gains in 12 markets." The results, he said, confirm MSDW's thesis that "ETM over time will prove to be one of the most attractive midcap radio stocks." But he also pointed out that Q1 radio revenue growth of 1% and large prospective year-over-year Q1 cuts in national advertising will likely create more difficult comparisons in both halves of the year.

At Merrill Lynch analysts made "modest adjustments" to their Viacom and Disney estimates. Viacom's calendar-year 2001 revenue projection was dropped from \$27 billion to \$26.8 billion, and its EBITDA estimate was reduced from \$6.23 billion to \$6.19 billion. Merrill Lynch maintained Viacom's "buy" rating at a target price of \$100, but it lowered Disney's fiscal 2001 revenue forecast from \$27.2 billion to \$26.1 billion. Disney's earnings-per-share estimate dropped from \$1.01 to 96 cents, and its operating income estimate dropped from \$4.5 billion to \$4.32 billion. Merrill Lynch expects Disney's media networks division to have revenue growth of 4%, down from 11%, and EBITDA growth of 3%, down from 10%. Maintaining Disney's "neutral" rating, Merrill Lynch said the reductions reflect "near-term weaknesses in the advertising market."

But it's not all bad news. Analysts were upbeat this week after the RAB conference in Dallas. "We continue to believe that radio's secular growth story still has some legs to it," Salomon Smith Barney's Niraj Gupta, Jason Helfstein and Jeff Julkowski wrote in a report from RAB 2001. Citing the medium's top-line growth, controllable fixed-cost

economics and high margins, they regard radio as having "the best long-term economic model of all traditional media," he said "We continue to believe that radio will grow faster than the advertising market over the next five years."

While they predicted the overall advertising market will grow at a 6.5% compound rate, they estimated that radio will grow between 7.5%-8.5%. The analysts cited Clear Channel and Entravision as strong companies in the sector and reiterated a "buy" rating on Clear Channel at a target price of \$80.

**KJOI**

Continued from Page 3

Sports Radio, along with Premiere Radio Networks' syndicated sports talker Jim Rome. Although XTRA Sports 1190 is currently carrying only network and syndicated programming, KJOI PD John Larson told R&R, "We do plan to develop several local personalities for the station in the months ahead."

The starting lineup for the new XTRA Sports 1190 includes Tony Bruno (7-11am), Rome (11am-2pm), Kiley & Booms (2-5pm), Chris Myers & Steve Lyons (5-7pm), "Sarge" (7-10pm), Bob Golic & Rich Herrera (10pm-3am) and Dan Sileo (3-7am).

**Bruder**

Continued from Page 3

took over as owner. She hopes to develop 'PHI with similar success. "I thought this was a place where I'd really like the environment," she said. "I put enough pressure on myself — I don't need anyone putting additional pressure on me."



10100 Santa Monica Blvd, Fifth Floor • Los Angeles CA 90067-4004  
Tel (310) 553-4330 • Fax (310) 203-9783  
www.ronline.com

EDITOR-IN-CHIEF **RON RODRIGUES** • rronr@ronline.com  
MANAGING EDITOR **RICHARD LANGE** • rlange@ronline.com  
SALES & MARKETING EDITOR **PAM BAKER** • pambaker@ronline.com  
MUSIC EDITOR **STEVE WONSHEWICZ** • swonz@ronline.com  
NEWS EDITOR **JULIE GIDLOW** • jgidlow@ronline.com  
RADIO EDITOR **ADAM JACOBSON** • jacobson@ronline.com  
RESEARCH DIRECTOR **HURRICANE HEERAN** • ratings@ronline.com  
ASSOCIATE EDITOR **BRIDA CONNOLLY** • brida@ronline.com  
ASSOCIATE EDITOR **MICHAEL ANDERSON** • manderson@ronline.com  
ASSOCIATE EDITOR **DEBORAH OVERMAN** • doverman@ronline.com

DIRECTOR/CHARTS & FORMATS **KEVIN MCCABE** • kmccabe@ronline.com  
CHARTS & MUSIC MANAGER **ANTHONY ACAPAPORA** • anthony1@ronline.com  
CHARTS COORDINATOR **ROB AGNOLETTI** • rob@ronline.com

AC EDITOR **MIKE KINOSIAN** • mkinosox@ronline.com  
ASST. AC EDITOR **MIKE DAVIS** • mdavis@ronline.com  
ADULT ALTERNATIVE EDITOR **JOHN SCHOENBERGER** • jschoenberger@ronline.com  
ALTERNATIVE EDITOR **JIM KERR** • jimkerr@ronline.com  
ASST. ALTERNATIVE EDITOR **DAYNA TALLEY** • dtalley@ronline.com  
CHR EDITOR **TONY NOVIA** • tonovia@ronline.com  
ASST. CHR EDITOR **RENEE BELL** • renebell@ronline.com  
COUNTRY EDITOR **LON HELTON** • helton@ronline.com  
HEIDI VAN ALSTYNE • haidiv@ronline.com  
NAC/SMOOTH JAZZ EDITOR **CAROL ARCHER** • archer@ronline.com  
ASST. NAC/SMOOTH JAZZ EDITOR **PETER PETRO** • petro@ronline.com  
NEWS/TALK EDITOR **AL PETERSON** • apeterson@ronline.com  
CYNDEL MAXWELL • max@ronline.com  
WALT LOVE • babylove@ronline.com  
ASST. URBAN EDITOR **TANYA D'QUINN** • quinn@ronline.com

888 17th Street NW • Washington, DC 20006 • Tel (202) 463-0500 • Fax (202) 463-0432

BUREAU CHIEF **JEFFREY YORKE** • yorke@ronline.com  
ASSOCIATE EDITOR **JOE HOWARD** • jhoward@ronline.com

1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-8655

BUREAU CHIEF **LON HELTON** • helton@ronline.com  
ASSOCIATE EDITOR **CALVIN GILBERT** • gilbert@ronline.com  
OFFICE MANAGER **CHRISTINA BULLOCK** • cbullock@ronline.com

SALES & MARKETING DIRECTOR **JEFF GELB** • jgelb@ronline.com  
MANAGER **JILL BAUHS** • jill@ronline.com  
TECHNICAL SUPPORT **JOSHUA BENNETT** • jbennett@ronline.com  
TECHNICAL SUPPORT **MARY KUBOTA** • mkubota@ronline.com  
DISTRIBUTION MANAGER **JOHN ERNENPUTSCH** • john@ronline.com

FULFILLMENT MANAGER **KELLEY SCHIEFFELIN** • moreinfo@ronline.com  
CIRCULATION COORDINATOR **JIM HANSON** • jhanson@ronline.com  
CIRCULATION COORDINATOR **JILL HEINILA** • heinila@ronline.com

DIRECTOR **SAEID IRVANI** • sirvani@ronline.com  
SYSTEM ADMIN **JOSE DE LEON** • deleon@ronline.com  
COMPUTER SERVICES **MARY LOU DOWNING** • mldowning@ronline.com  
COMPUTER SERVICES **HAMID IRVANI** • hirvani@ronline.com  
COMPUTER SERVICES **TED KUCHENRIE** • tkuchenrie@ronline.com  
COMPUTER SERVICES **Cecil Phillips** • philips@ronline.com  
NETWORK ADMIN **DAVID PUCKETT** • dpuckett@ronline.com  
COMPUTER SERVICES **RITA Qi** • ritaqi@ronline.com  
COMPUTER SERVICES **CARLOS REYES** • creyes@ronline.com  
COMPUTER SERVICES **GALINA SILVERMAN** • gsilverman@ronline.com  
COMPUTER SERVICES **RICK ZABLAN** • rzablan@ronline.com

DIRECTOR **KENT THOMAS** • kthomas@ronline.com  
MANAGER **ROGER ZUMWALT** • roger@ronline.com  
GRAPHICS **ANDREW CHIZOV** • achizov@ronline.com  
GRAPHICS **FRANK LOPEZ** • flopez@ronline.com  
GRAPHICS **DELIA RUBIO** • drubio@ronline.com

DIRECTOR **GARY VAN DER STEUR** • vdsteur@ronline.com  
DESIGN **MIKE GARCIA** • mgarcia@ronline.com  
ELECTRONIC PUBS DESIGN **CARL HARMON** • cdesign@ronline.com  
DESIGN **TIM KUMMEROW** • kummerow@ronline.com  
AD DESIGN MANAGER **EULALAE C. NARIDO II** • enarido@ronline.com  
DESIGN **JEFF STEIMAN** • voodoo@ronline.com

SALES MANAGER **HENRY MOWRY** • hmowry@ronline.com  
ADVERTISING COORDINATOR **NANCY HOFF** • nhoff@ronline.com  
SALES REPRESENTATIVE **PAUL COLBERT** • colbert@ronline.com  
SALES REPRESENTATIVE **DAWN GARRETT** • garrett@ronline.com  
SALES REPRESENTATIVE **JESSICA HARRELL** • jessica@ronline.com  
SALES REPRESENTATIVE **GARY HUELL** • ghuell@ronline.com  
SALES REPRESENTATIVE **KRISTY REEVES** • kreves@ronline.com  
SALES REPRESENTATIVE **BEVERLY STYCOB** • bstycob@ronline.com  
SALES REPRESENTATIVE **ROBERT TAYLOR** • rtaylor@ronline.com  
SALES REPRESENTATIVE **SHARON WHITE** • swhite@ronline.com  
OPPORTUNITIES SALES **KAREN MUMAW** • kmumaw@ronline.com  
SALES ASSISTANT **DEBORAH GARDNER** • deborah@ronline.com

MARKETING DIRECTOR **MISSY HAFLEY** • mhafley@ronline.com  
MARKETING DIRECTOR **DAWN HOOD** • dhood@ronline.com  
MARKETING DIRECTOR **HERB JONES** • h Jones@ronline.com  
MARKETING DIRECTOR **DAVE KELLY** • dkelly@ronline.com  
MEDIA MANAGER **JAY LEVY** • jlevy@ronline.com  
ENCODING MANAGER **AL MACHERA** • almachera@ronline.com  
E-COMMERCE ADMIN. **DIANE RAMOS** • dramos@ronline.com  
MEDIA COORDINATOR **RIC SALAZAR** • rsalazar@ronline.com  
ENCODING COORDINATOR **MICHAEL TRIAS** • mtrias@ronline.com

CONTROLLER **MICHAEL SCHROEPPER** • mschroep@ronline.com  
ACCOUNTING MANAGER **MARIA ABUYSA** • maria@ronline.com  
ACCOUNTING **MAGDA LIZARDO** • magda@ronline.com  
ACCOUNTING **WHITNEY MCLAHAN** • whitney@ronline.com  
ACCOUNTING **ERNESTINA RUBIO** • erubio@ronline.com  
ACCOUNTING **GLENDIA VICTORES** • glendia@ronline.com

PUBLISHER/CEO **ERICA FARNER** • efarber@ronline.com  
GENERAL MANAGER **SKY DANIELS** • sky@ronline.com  
OPERATIONS MANAGER **PAGE BEAVER** • pbeaver@ronline.com  
LEGAL COUNSEL **LISE DEARY** • lise@ronline.com  
DIRECTOR OF CONVENTIONS **JACQUELINE LENNON** • lennon@ronline.com  
DIRECTOR HUMAN RESOURCES **LIZ GARRETT** • lgarrett@ronline.com  
EXECUTIVE ASSISTANT **TED KOZLOWSKI** • tkozlow@ronline.com  
ADMINISTRATIVE ASSISTANT **LISA LINARES** • lisa@ronline.com  
RECEPTIONIST **JUANITA NEWTON** • juanita@ronline.com  
MAILROOM **ROB SPARAGO** • rsparago@ronline.com  
MAILROOM **TIM WALTERS** • twalters@ronline.com

A Perry Capital Corporation

## R&R's 17th Annual Grammy Contest

Enter and compete to attend R&R Convention 2001 in L.A.

R&R's 17th annual Grammy contest is back, with three prize opportunities for you to be in sunny Los Angeles this June for R&R Convention 2001.

The 43rd annual Grammy Awards will originate from L.A.'s Staples Center on Feb. 21. As always, NARAS has served up an eclectic list of nominations for this year's ceremony, as evidenced by the artists competing in the top categories. Legendary artists Paul Simon and Steely Dan will face controversial hip-hop star Eminem in the Album of the Year arena. Joni Mitchell goes up against Christina Aguilera in the Best Female Pop Vocal category and Nashville's hottest new artist, Brad Paisley, competes with alternative rockers Papa Roach for Best New Artist.

Good luck to all of this year's Grammy nominees and R&R contestants!



Destiny's Child



Brad Paisley



Backstreet Boys

### HOW TO WIN

Predict the most eventual Grammy winners in the 12 categories shown.

### WHAT YOU'LL WIN

**First Prize:** Round-trip airfare to Los Angeles from anywhere in the continental United States. Three nights hotel accommodations at L.A.'s Century Plaza Hotel. One complimentary registration for R&R Convention 2001.

**Second Prize:** Three nights hotel accommodations at the Century Plaza Hotel. One complimentary registration for Convention 2001.

**Third Prize:** One complimentary registration for Convention 2001.

### HOW TO ENTER

Fill in your name, affiliation and phone number on the adjacent Grammy Contest Ballot, then check off your predictions in each of the 12 categories — one guess per category, one entry per contestant. Fax your entry to:

310-203-9763

E-mail will also be accepted. Simply list your picks 1-12 and send to [kmccabe@rronline.com](mailto:kmccabe@rronline.com).

### DEADLINE

Faxes and e-mails will be accepted until 5:00pm Pacific Time, Tuesday, Feb. 20, 2001

Winners will be announced in the 3/2/01 issue of R&R's *Street Talk*. If there's a tie, winners will be selected in a random drawing.

## 2001 Grammy Contest Ballot

NAME \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 AFFILIATION \_\_\_\_\_ PHONE \_\_\_\_\_

### RECORD OF THE YEAR

DESTINY'S CHILD/Say My Name (Columbia)  
 MACY GRAY/I Try (Epic)  
 MADONNA/Music (Maverick/WB)  
 'N SYNC/Bye Bye Bye (Jive)  
 U2/Beautiful Day (Interscope)

### ALBUM OF THE YEAR

MIDNIGHT VULTURES/Beck (DGC/Interscope)  
 THE MARSHALL MATHERS LP/Eminem (Aftermath/Interscope)  
 KID A/Radiohead (Capitol)  
 YOU'RE THE ONE/Paul Simon (Warner Bros.)  
 TWO AGAINST NATURE/Steely Dan (Giant/Reprise)

### SONG OF THE YEAR

BEAUTIFUL DAY  
 BREATHE  
 I HOPE YOU DANCE  
 I TRY  
 SAY MY NAME

### BEST NEW ARTIST

SHELBY LYNNE  
 BRAD PAISLEY  
 PAPA ROACH  
 JILL SCOTT  
 SISQO

### BEST FEMALE POP VOCAL PERFORMANCE

WHAT A GIRL WANTS/Christina Aguilera (RCA)  
 I TRY/Macy Gray (Epic)  
 MUSIC/Madonna (Maverick/WB)  
 SAVE ME/Aimee Mann (Reprise)  
 BOTH SIDES NOW/Joni Mitchell (Reprise)  
 OOPS!...I DID IT AGAIN/Britney Spears (Jive)

### BEST MALE POP VOCAL PERFORMANCE

YOU SANG TO ME/Marc Anthony (Columbia)  
 TAKING YOU HOME/Don Henley (Warner Bros.)  
 SHE BANGS/Ricky Martin (Columbia)  
 6.8.12/Brian McKnight (Motown)  
 SHE WALKS THIS EARTH (SOBERANA ROSA)/Sting (Telarc)

### BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

SHOW ME THE MEANING OF BEING LONELY/Backstreet Boys (Jive)  
 PINCH ME/Barenaked Ladies (Reprise)  
 BREATHLESS/Corrs (143/Lava/Atlantic)  
 BYE BYE BYE/'N Sync (Jive)  
 COUSIN DUPREE/Steely Dan (Giant/Reprise)

### BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

IT'S MY LIFE/Bon Jovi (Island/IDJMG)  
 WITH ARMS WIDE OPEN/Creed (Wind-up)  
 LEARN TO FLY/Foo Fighters (Roswell/RCA)  
 CALIFORNICATION/Red Hot Chili Peppers (Warner Bros.)  
 BEAUTIFUL DAY/U2 (Interscope)

### BEST HARD ROCK PERFORMANCE

AMERICAN BAD ASS/Kid Rock (Top Dog/Lava/Atlantic)  
 TAKE A LOOK AROUND (THEME FROM M:1-2)/Limp Bizkit (Flip/Interscope)  
 GRIEVANCE/Pearl Jam (Epic)  
 GUERRILLA RADIO/Rage Against The Machine (Epic)  
 DOWN/Stone Temple Pilots (Atlantic)

### BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

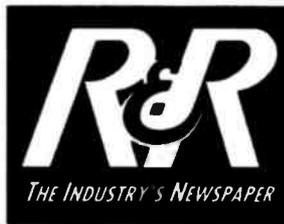
PASS YOU BY/Boyz II Men (Motown)  
 SAY MY NAME/Destiny's Child (Columbia)  
 911/Wyclef Jean f/Mary J. Blige (Columbia)  
 DANCE TONIGHT/Lucy Pearl (Pookie/Beyond)  
 COMING BACK HOME/BeBe Winans f/Brian McKnight & Joe (Motown)

### BEST RAP SOLO PERFORMANCE

THE LIGHT/Common (MCA)  
 PARTY UP (UP IN HERE)/DMX (Ruff Ryders/IDJMG)  
 THE REAL SLIM SHADY/Eminem (Aftermath/Interscope)  
 SHAKE YA ASS/Mystikal (Jive)  
 COUNTRY GRAMMAR/Nelly (Fo' Reel/Universal)

### BEST COUNTRY ALBUM

LET'S MAKE SURE WE KISS GOODBYE/Vince Gill (MCA Nashville)  
 BREATHE/Faith Hill (Warner Bros.)  
 UNDER THE INFLUENCE/Alan Jackson (Arista)  
 I HOPE YOU DANCE/Lee Ann Womack (MCA Nashville)  
 REAL LIVE WOMAN/Trisha Yearwood (MCA Nashville)



Can we schedule

**KSR**  
**KELLY**  
 MUSIC RESEARCH  
 610-446-0318

your next  
**Music**  
**Test?**

Living Room.  
**MUSIC**  
 Test

Patent #5913204

# SAMSON RECORDS

JEFF LORBER

MICHAEL LINGTON

DOC POWELL

CHRIS CAMOZZI

EDDIE M

JANGO

GARDEN PARTY

SOUL BALL

Your Smooth Jazz Label for 2001!



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

NAC/  
SMOOTH JAZZ

# CHARTING THE COURSE

## Before Magellan

circumnavigated the earth and proved it was round in 1519, mapmakers guessed when they drew its undiscovered reaches. They could only imagine terra incognita — including the mythical El Dorado — beyond their known, flat world. Few maps existed, and those that did were hard to read. One showed the earth as a flat disk surrounded by limitless waters, held up by the Savior and saints taking turns so the world would not fall into the bottomless nothing. Tales of headless people in Africa and people in India with only one giant eye in their foreheads were readily believed, as were stories of giant ants mining for gold and diamonds but no charts existed to point the way to them.

Cartography took a big step forward in the 14th and 15th centuries, as Europeans, eager to open and control trade routes to the Orient, "discovered" the New World and began to explore and map it. In 1543 the Polish astronomer Copernicus theorized that Earth revolves around the Sun — not the other way around, a belief accepted from the time of the ancient Greeks — which profoundly altered the conceptual maps mankind uses to chart its relationship to the universe.

With exploration and mapping, human knowledge began to accelerate. By 1806 the Lewis and Clark Expedition had opened the American West. Fifty years later the source of the Nile was discovered. Sir Edmund Hillary and Tenzing Norgay conquered Mt. Everest in 1953. Only 70 years passed between Orville Wright's historic flight at Kitty Hawk and the moment Neil Armstrong set foot on the Moon.

As the Disney song says, it's a small world after all, because technology has so effectively eliminated distances between peoples and cultures. Billions across the planet regularly watch CNN. Only weeks after MTV's debut in Pakistan, Muslim schoolboys began wearing low-slung, baggy pants and backward-turned caps. The Academy Awards broadcast pulls a global share in the tens of millions.

In a mere heartbeat of historic time humanity unlocked and mastered the world. Now that global positioning systems can accurately pinpoint anyone's location within several feet, the only person who needs a map is someone who drives from point A to point B but doesn't want to ask for directions if lost. Maps? We don't need no stinking maps!

Or so we thought. Things began to change — and fast — in the mid-1990s. Five years later radio deregulation and the Internet have produced a world almost unrecognizable to many of its inhabitants. Terra incognita once again!

*Charting the Course* is your window onto today's baffling terrain. It explores new business models (and the people who shape them), alien corporate cultures, unexpected challenges and technical innovations taking place in this uncharted landscape. It also contains a frank examination of racism, a fact of American life that is, sadly, unchanged.

My radio career began during the late 1960s, a time of tight ownership limits. Groups of any size —

from big players to family owned local operations — were restricted by the FCC's "seven-seven-seven rule," which essentially restricted any group to no more than seven AM, seven FM and seven television properties, with a ceiling of 36 total, and prohibited their ownership of newspapers.

By today's standards, expectations were modest; so were profits. In retrospect, prederegulation radio seems almost quaint — a mom-and-pop field characterized by vitality, diversity, creativity, excitement and entrepreneurship, but also one scorned for not being a "real" business, like television or newspapers, both industries that earned their proper market shares. Whether you witnessed those days firsthand or were inspired by their idealistic legacy later, *Charting the Course* was written for you. May it help you to find your way safely and to prosper and keep the faith.

**The Clear Channel Story** Lowry Mays' empire began with one station in 1972. Today Clear Channel, the world's largest radio group and out-of-home media company, has changed radio's DNA. Page 40.

**Gleam! Steps** KJAZ-AM/Los Angeles PD Lawrence Tanter, Warner Bros. Sr. Dir./Jazz & UAC Promotion Chris Jonz, N-Coded Music President Carl Griffith and legendary jazz artist Joe Sample discuss the troubling reality of racism today. Page 44.

**The Tipping Point** What do the rising popularity of Hush Puppies; graffiti, broken windows and the decline of crime in New York City; and the spread of the flu virus have in common? Malcolm Gladwell, whose "biography of an idea," *The Tipping Point*, reveals what forces "tip" these and other contagious phenomena and turn them into epidemics, has a fascinating conversation with Broadcast Architecture CEO Frank Cody. Page 46.

**It Ain't Necessarily So** Warner Bros. Exec. VP & GM/Jazz Matt Pierson defends artists and creative movements that filmmaker Ken Burns overlooked in the final episode of the PBS series *Jazz*. Page 51.

**Neon Tonic** Television legend Norman Lear has a personal and professional interest in opening jazz to a wider audience. His ambitious, multitiered Internet jazz endeavor, NeonTonic.com, will soon launch with format pioneer Bob O'Connor spearheading its creative direction and content. Page 52.

**Art Imitates Life** Quincy Jones describes Patti Austin as "someone from another planet in terms of musicianship, pitch, sound control, the soul, everything." Asst. NAC/SJ Editor Peter Petro's recent pilgrimage to Austin's planet produced a remarkable in-depth conversation with the fabled vocalist. Page 54.

**Music Industry Oracles:** Leading record industry figures predict changes in the way they market and promote music. Throughout.



CAROL ARCHER



# The Clear Channel Story

## How Lowry Mays made it happen

With nearly 1,200 radio stations — the combined weekly cume of which exceeds 100 million listeners — 750,000 billboards and a slew of related ancillary businesses among its vertical holdings, Clear Channel Communications is the world's largest out-of-home media company. How did its Chairman/CEO, Lowry Mays, build the company into an empire that rearranged radio's molecules?

Tracing Clear Channel's evolution, one point becomes immediately apparent: Mays isn't your garden-variety Texas billionaire. His image is neither flashy nor eccentric. Rather, Mays is considered to be down-to-earth — one of us. A friend of more than 40 years, Frost Bank Sr. Chairman Tom Frost, told the *New York Post*, "You got a real person [in Mays]; you don't have a fictional character that's been created by the media. He didn't go Hollywood and say, 'I've found the moon.'"

Mays and his wife of 42 years, Peggy, live in a relatively modest 3,500 square-foot

house rather than in palatial splendor on a vast estate. Two of their four children — sons Mark and Randall — serve as Clear Channel's President/COO and Exec. VP/CFO. The Mays' extended family includes 10 grandchildren.

### From The Start

Mays attended Texas A&M (which he would later endow with the Lowry Mays School of Business and Management), where he earned a degree in petroleum engineering, and he followed that with an M.B.A. from Harvard. Not long after he returned to Texas to become a principal at the investment bank Russ & Co., a fateful decision set him on a path to unforeseen wealth and power.

It happened in 1972, when the sale of a San Antonio radio station he was brokering — Country KAJA — started to unravel. Mays joined forces with B.J. "Red" McCombs (then a Ford dealer, today the owner of the Minnesota Vikings and a member of Clear Channel's board of



Lowry Mays

directors) and bought the station himself, for \$1.25 million.

"Most of the listening was on the AM band, and I thought it would move to the FM band," Mays recalls. "It was the small FM stations with no cash flow that you could buy cheaply then. I figured that ultimately they'd be worth a lot more money. It wasn't as easy as I'd hoped, because things happened slowly."

With his first radio investment, Mays established a dealmaking style predicated on the medium's under-appreciated cash flow and low capital-expenditure requirements. He maintained a disciplined approach to deals throughout the years that followed, even when his partners considered his offers too lavish. For example, Mays offered \$20 million for several Louisville stations in 1986. Later McCombs said of the deal, "I told him the whole town of Louisville isn't worth \$20 million." But Mays was proven right when the cluster's operating margins increased to more than 60% within five years of closing the deal.

In 1973 Mays and McCombs bought three more radio stations in San Antonio, one of them a faltering AOR. Mays contacted then-KBPI/Denver PD Frank Cody for programming guidance, becoming Cody's first consulting client. Today Clear Channel owns Cody's Broadcast Architecture.

### The Early Years

FM radio hadn't yet taken hold, and the company lost money on its investments during its first few years of operation. Nevertheless, confident of radio's untapped efficiencies, the group purchased WOAI-AM/San Antonio in 1975, its first "clear channel" property (meaning one assigned an exclusive frequency nationwide), which inspired a new moniker for the fledgling company.

In 1985 Clear Channel went public with the sale of 784,600 shares of common stock at a split adjusting price of approximately \$4.3 per share. The following year it bought Broad Street Communications' radio properties in Oklahoma City, New Orleans and New Haven, CT.

For the remainder of the '80s Clear Channel sat out much of the next round of consolidation, but the company did buy two radio stations in Bryan-College Station, TX and received approval to move KHYS from Port Arthur, TX to a location that served Houston (market No. 8) in 1987. The next year KHYS relocated to a 2,000-foot, \$2.5 million tower. Clear Channel Television was formed in the fourth quarter, and the acquisition of WPML-TV/Mobile-Pensacola was completed Dec. 31.

In 1989 the company bought three additional television stations, in Tucson, Jacksonville and Tulsa; created a sports division, Clear Channel Sports; and secured the rights to broadcast the football and basketball games of the University of Oklahoma, Oklahoma State University, Iowa State University and Texas Tech.

### Building Momentum

Clear Channel Television added a fifth station, KSAS/Wichita, in 1990. FOX Television recognized Clear Channel-owned KOKI-TV/Tulsa for having the highest audience gain of the year. Clear Channel maintained its

Continued on Page 42

## Lowry Mays Up Close

Clear Channel's history and the story of its founder, Lowry Mays, are inseparable. I've often wondered what makes an empire-builder tick, so I was especially fortunate to speak with Mays just days after he returned from the Bush Inaugural festivities.

**R&R:** You spearheaded all those early deals. Is that still the case today?

**LM:** Now my sons are as, or more, important than I am. We have business-development people in the radio, entertainment and outdoor sectors domestically and internationally, so there are lots of people looking at reinvestment of our free cash flow. It's not like it was when we had 10 or 20 stations.

**R&R:** What was it like to craft and close the AMFM deal? Aside from striking the right price and coming up with the money, what other challenges were involved?

**LM:** It was not an easy deal because each company thought it was worth more than the other one. We were lucky, because AMFM was owned by a financial buyer, and we were an operating company. We knew we'd be around 20 years from now and that they'd eventually come on the market. It fit so well, they decided to do it somewhat earlier than they would have under their normal plan. It didn't happen all of a sudden; we'd been working on it for several years. The integration of the two companies was very large, and you don't put two companies of that size together without some integration issues. The most significant challenge was selecting the best management and incentivizing them and letting the others go by the wayside.

**R&R:** I've heard that it's your goal to own 2,000 radio stations.

**LM:** Who said that? We've never had a goal of a specific number of stations. The only thing we have been interested in is reinvesting our money at rates of return that

will enhance stockholder value. I doubt seriously that we will appreciably increase the number of stations that we own in the U.S., but it certainly is our goal to increase the earnings of the company and to try to double them over the next four to five years.

**R&R:** Pre-Randy Michaels, there was a time when — rightly or wrongly — your company had a reputation for poor programming. Clear Channel's mission statement stresses advertiser satisfaction and superior stockholder value, but the FCC grants licenses with the public interest in mind as well. Aren't your listeners as much your customers as your clients?

**LM:** Sure, because you have to create the audience to sell to the clients. Outside of hearing a competitor criticize our programming, I never felt that way about it. We have been, hands down, the best-performing media and entertainment company over the past three, five, 15 and 20 years, and it's impossible to say that we did that with bad programming. Our programming is probably stronger since Randy Michaels joined the company, because he's a good programmer and his strength is in that sector, but we certainly outperformed his company by a long shot, so we had to be doing something right in the programming area.

**R&R:** Under Clear Channel's business model, air talent is being consolidated and fewer voices in general are being heard. Rick Dees' morning show, for example, is now heard in 30 markets, and your voicetrackers in Austin are jockeying for stations in a variety of formats. Because it cuts costs, that practice is undoubtedly good for your business, but many believe it betrays the public interest, because it stifles diversity and localism.

Continued on Page 42



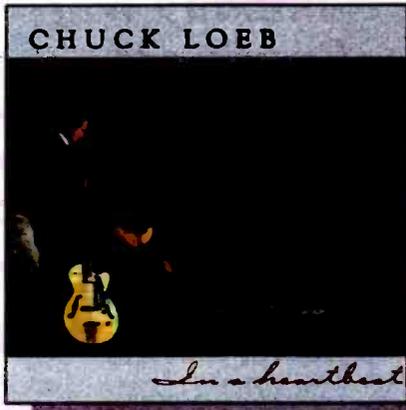
### JEFF JONES Sr. VP, Columbia Jazz/Legacy

There are no quick-fix answers to marketing, and none of the new technologies provide "the answer." They all have to be part of an overall circular marketing plan. It takes hard work and a commitment from your label and distribution company. It's critical to understand who your audience is and then expand from that. We're going to work closely with our college promotion staff and our independent retail base and with radio consultants in the appropriate formats. All of the different areas have to send the same message, and that depends on

everybody working on the same page with the same vision. While things have changed, lots of things have stayed the same.

Jazz artists can and should have careers that last longer than today's pop artists'. You can't look at a jazz artist after his or her first, second or third album and determine whether that artist is successful or not. Labels need to be committed to a jazz artist for the long term, or else they shouldn't be involved with that artist. When you're trying to look three or four years down the road, you need to spend accordingly to make sure you're not in a giant hole after two albums. Once you get to the fifth or sixth record, both the artist and the label should be healthy and satisfied about where that artist's career is.

*There's only one thing smoother...*



*"North, South, East, and West"*

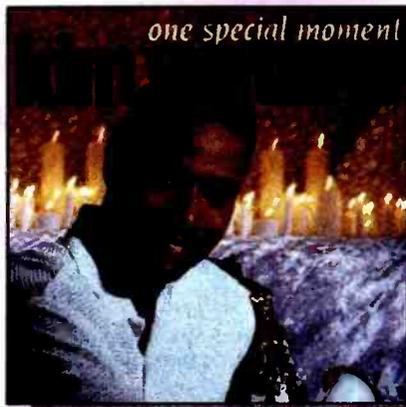
## Chuck Loeb

His upbeat tribute to Wes Montgomery from

*"In A Heartbeat"*

In stores February 13th • On your desk now

**Add Date:**  
February 19th

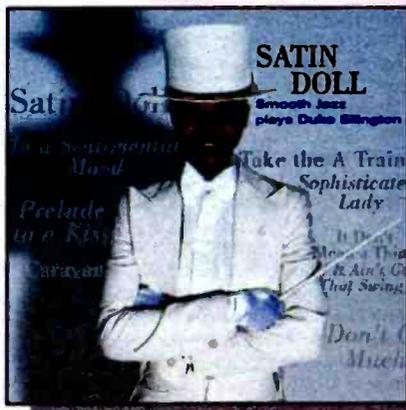


*"In The Groove"*

## Kim Waters

Look for his new album coming this spring.

**BREAKER!** 12

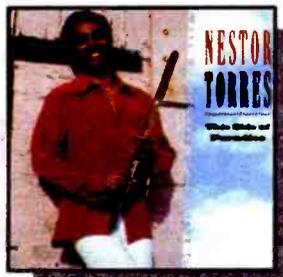


The Smooth Jazz tribute to American musical icon

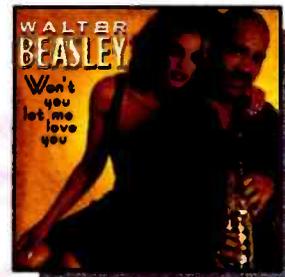
## DUKE ELLINGTON

Featuring "Don't Get Around Much Anymore" and the title track.

## "Satin Doll"



Coming  
Soon:  
Brand new  
music from



## Nestor Torres

*"Doesn't Really Matter"*

the first single from  
*"This Side of Paradise"*

## Walter Beasley

*"Tantam"*

the second single from his hit album  
*"Won't You Let Me Love You"*

Thanks, R&R and NAC Radio, for making  
Shanachie Records the #1 independent label in 2000

Shanachie

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

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

## The Clear Channel Story

Continued from Page 40

momentum, and Mays, to rally investment in his company, intensified his efforts to persuade Wall Street that cash flow is a more accurate indicator of radio's health than after-tax income.

"We had a very conservative, cost-conscious operation with a culture geared toward raising revenue," Mays says. "Banks liked the idea that we were conservative and had a plan. They were strictly betting on the management of the company."

In 1991 Clear Channel completed its acquisition of a 78-station affiliate, Kentucky Network, which serviced stations throughout Kentucky; announced its acquisition of Noble Broadcasting's WKCI/New Haven, CT and FOX affiliate WPTY-TV/Memphis; and was awarded broadcast rights for New Orleans Saints' games, which were broadcast on 60 network affiliates in six states.

The WPTY purchase was completed in 1992, as were those of WKCI & WAVZ/New Haven, CT; KQAM-AM & KEYN/Wichita; WRVA-AM & WRVQ/Richmond; and WRBQ-AM & WRBO/Tampa. The next year Clear Channel

added KQXT/San Antonio, KHFI/Austin, KEBC/Oklahoma City, WRVH-AM & WRXL/Richmond and the Virginia News Network to its growing holdings. KZXS/San Antonio was bought from Inner City Broadcasting.

A Time Brokerage Agreement provided most of the programming and commercial advertising for WLMT-TV/Memphis; WMTU-TV/Jackson, TN; and KTFO-TV/Tulsa. Minneapolis' FOX affiliate was acquired from a Nationwide Insurance subsidiary. Clear Channel also entered the video-production business with Clear Channel Productions.

Business escalated in 1994, when the company applied for and obtained listing of Clear Channel Communications common stock on the New York Stock Exchange, trading under the symbol CCU. The company then bought KPRC, KSEV, KBXX & KMJQ/Houston; WERE & WNCX/Cleveland; KBEC/Oklahoma City; WBGJ & WHYI/Miami; and WMTX-AM & FM/Tampa. The company's television holdings increased to nine stations with the purchase of FOX affiliates WXXX/Albany and KLRT/Little Rock.

By 1995 Clear Channel owned 16 television stations and 43 radio stations in 32 markets. At year's end a *Wall Street Journal* survey listed Clear Channel as the eighth-best performing stock of the previous 10 years, 11th-best over the previous five years and 17th-best over the previous three years.

Clear Channel acquired three more radio stations in Houston and the CBS television affiliate in Harrisburg, PA and entered LMAs with UPN television affiliates in Harrisburg and Jacksonville. The company bought a 21.4% interest in Hefel Broadcasting, the country's largest Spanish-language broadcaster, as well as a 50% interest in Australia's second-largest radio group. 1995 revenue: \$283.4 million.

### The Sky's The Limit

The movement to relax radio's ownership limits through deregulation began during the Nixon administration. The multimillion-dollar lobbying efforts of deregulation's proponents, who advocated competitive free-market forces as being the key to realizing radio's true economic potential, prevailed with the passage, on Feb. 8, 1996, of the Telecommunications Act.

Like other industries that were consolidating — cable TV, telephone, petroleum and natural gas, trucking, airlines, banking, automakers and grocery and drugstores — radio underwent a frenzy of mergers and acquisitions. With ownership restrictions loosened from four to as many as eight stations in a market and national restrictions, formerly set at 40 stations, eliminated altogether, 75 radio groups were consolidated into two, Infinity and Clear Channel, in less than five years. In that time 4,000 of America's approximately 10,000 commercial radio stations changed hands, many several times, with a combined price tag of \$25 billion.

In 1996 alone Clear Channel acquired 35 FM and 14 AM radio stations in 20 markets from WOOD-AM/FM, U.S. Radio, Radio Equity Partners and Radio Enterprises. It also acquired a CBS television affiliate in Providence and entered into an LMA with the FOX affiliate in the same market.

It gained temporary controlling interest in Hefel Broadcasting and subsequently merged Hefel with Tichenor Media System. The combined company is the largest Spanish-language radio broadcaster in the U.S., and Clear Channel owns 32.3% of the merged company. It acquired a one-third interest in New Zealand's largest

## A Company With Resources

Clear Channel counts the following companies among its holdings. It also has an 11% interest in XM Satellite Radio and stakes in USA Digital Radio and Tunes.com. **Adshel:** Over 3,000 street furniture (i.e., bus benches and transit signs) agreements with municipalities in 20 countries

**Airwatch:** Traffic reporting and sales  
**Broadcast Architecture:** Radio research and consultation in all formats domestically and internationally, with particular influence among Smooth Jazz stations

**Clear Results Marketing:** Develops integrated-marketing programs through 20 full-service major-market offices nationally

**Clear Channel Communications News Networks:** Covering Kentucky, Virginia, Ohio, Oklahoma, Alabama, Tennessee and Florida

**Clear Channel Communications Radio:** 1,079 U.S. radio stations, 240 international radio stations

**Clear Channel Communications Television:** 19 U.S. television stations

**Critical Mass Media:** Music and audience research; direct-marketing services

**Duncan's American Radio:** Publisher of industry data on radio markets, stations and revenue

**Eller Media:** 550,000 outdoor displays

**Katz Media:** Full-service media rep firm

**LAN International:** Media management software for the cable industry

**Media Market Resources:** Radio and television information used by advertising agencies and buying services

**MJ Radio Networks:** Daily show prep services, long- and short-form programming, specials, special events broadcasts, Internet programming and interactive services for radio station websites

**M-Street:** Publisher of a radio directory and a daily fax publication

**Nova Marketing Group:** Audience research and marketing

**NSN Satellite Services:** Satellite services for Premiere Radio Networks and Clear Channel Communications, as well as an international Internet service provider

**Perpetual Robotics:** Visual content technology to grow website traffic for Clear Channel stations, as well as increase ad and sponsorship revenues

**Premiere Radio Networks:** Creates, produces and distributes radio services and programming, including *Dr. Laura*, *Rush Limbaugh* and *Dr. Dean Edell*, as well as syndicated shows such as those hosted by Casey Kasem, Bob and Tom and Dave Loz.

**Prophet Systems:** Supplier of digital-audio software for radio

**The Research Group:** Primarily focused on research services for international media outlets

**Sertus:** Software development for traffic systems

**SFX Entertainment:** 120 venues in 31 of the top 50 markets; represents 650 athletes, including Michael Jordan, Kobe Bryant, Patrick Ewing and Andre Agassi; SFX Radio Network

**Star.com** (a.k.a. Star System): Delivers streaming media

radio group, and the Australian Radio Network, of which Clear Channel owns 50%, acquired four additional stations. 1996 revenue: \$398.1 million.

### New Outlets

On Aug. 29, 1997, Clear Channel was added to the S&P 500. With its purchase of Eller Media, the announcement of a proposed merger with Universal Outdoor and an offer to buy the More Group, Clear Channel became a leader in outdoor advertising. The

Continued on Page 56

## Lowry Mays Up Close

Continued from Page 40

**LM:** Radio will always be a local medium. It's very unusual to have a talent who can be imported into markets; you can count them on one hand. If you have a market with 30 stations, and therefore 150 air talents, maybe five to seven would be imported. Those would be Dr. Laura, Howard Stern, Rush Limbaugh and maybe Rick Dees, and that's all. Ninety-nine percent of all programming is still local and generated locally. We think it's good business to be local, and my guess is that it will always be that way. For the most part, we're going to rely on and support local talent.

**R&R:** Is there any truth to rumors that Rupert Murdoch wants to buy Clear Channel?

**LM:** He's a good friend of mine, but whether he would like to buy Clear Channel or not is, to some extent, based on whether he could or not. We're a much larger company than FOX. We've got almost a \$40 billion market value, and FOX, his largest company, has a \$15 billion market cap. I think he'd rather buy DirecTV than anything. So, no, he's never approached us, and I've never approached him about buying his company. Since we're the larger company, if we were combined, we'd be the likely survivor.

**R&R:** Are there other industries that interest you or that you might get into?

**LM:** Out-of-home media are certainly taking share from in-home media like television and newspapers. While we have the wind at our back it would be foolish to move away from that. Will we expand our television? It depends on what kind of deregulation occurs there. We like the radio business and the outdoor-advertising business, and we've done very well at them. We'll continue with that focus.

**R&R:** You've got wealth to last a thousand lifetimes. Is money still the point for you?

**LM:** No, money doesn't motivate me in the least. What motivates me is trying to improve the value of the company for the other shareholders. That's what I'm hired to do, and as long as I'm sitting in the desk I'm sitting in, that's what I'll continue to do. It's been very fun to build the company and fantastic to have my two sons — who are a hell of a lot smarter than I am — involved in the company with me. As long as they will permit me to stay at my work station, I will do that.



### DAVE LOVE President, Heads Up

As we move forward in 2001, Heads Up will continue to think globally in our approach to marketing our releases. The British-based Citrus Sun, produced and conceived by Bluey Maunick of Incognito and

featuring Average White Band guitarist Jim Mullen, will make their stateside debut in February. Andy Narrell will release a double live album recorded in Johannesburg, South Africa. Heads Up will also be embracing the new DVD format with releases by Spyro Gyra and Pieces Of A Dream.

What *is*  
Smooth  
Jazz?



One of the  
most  
consistently  
successful  
and profitable  
formats in radio.



Broadcast Architecture  
supports the Jazz  
Alliance International,  
a not-for-profit

organization dedicated to expanding  
the audience and visibility of jazz.

To be a part of this historic  
movement, send an email to  
[info@jazzai.org](mailto:info@jazzai.org) or write to  
Jazz Alliance International,  
75 Rockefeller Plaza, 20th Floor,  
New York, NY 10019

**BROADCAST ARCHITECTURE®**

609-921-1188 • [www.broadcastarchitecture.com](http://www.broadcastarchitecture.com)

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

# Charting the Course

## Giant Steps

A frank discussion of race and culture

Ken Burns' documentary *Jazz* effectively raises the issue of racism, which is mirrored throughout jazz's history. With its sickening images of lynchings and unrelenting tales of the indignities and injustices suffered by jazz artists, the film reminds viewers that racism is still a defining feature of American life. For this special, four leading figures in jazz — KJAZ-AM/Los Angeles PD Lawrence Tanter, legendary artist Joe Sample, N-Coded Music Pres. Carl Griffin and Warner Bros. Jazz Sr. Dir. Jazz/UAC Promotion Chris Jonz — sat down to shine more light on the subject of race and culture today.

**Tanter:** The historian Albert Schlesinger made this assessment of the 20th century: He said that we demonstrated such powerful growth in technology, science and medicine. Conversely, there was so much inhumanity to man — from 19th century slavery to segregation, world wars and dropping the atomic bomb. What part did jazz, and music in general, play to help balance negativity and get us through the century? Maybe jazz's and music's influence was more profound than society has given it credit for.

**Sample:** Throughout the history of the relationship between Anglo-Saxon Europeans and West Africans and the native people of the New World, we actually met each other with respect in the world of music. That was our first acquaintance with each other, and it made us look at one another's cultures. Music was the meeting place where we formed a common bond. I'm suspicious that today we've created walls between our musical cultures that have changed the course of things.

**Jonz:** "Racism has been to human relationships what cancer has been to the human existence. It is a disease that eats away at the very fabric of humanity itself. It is more evident now than one would think and in places where one would shudder to think." Oscar Peterson said that. To understand where we are, we must have a sense of our history, of how we got here. I spoke recently with a young musician, a rapper, who said with great anger and conviction that there was no way he would have ever been a slave, that he would have jumped up and smacked those white folks. I understood his pride, but he didn't have

historical perspective. If it had been that easy, we wouldn't have gone through what we did. It's easy to make a judgment from a modern perspective, but to understand the absurdity of racism, we have to look at why it was founded, which was for the economic convenience of free labor. Those chosen as slaves were rhythmic, musical people. Europeans and white Americans didn't realize the musical history they would make with



Joe Sample

their contribution of jazz and gospel music. They say that what doesn't kill you makes you stronger; all the racism

we've suffered has made us stronger in other areas.

**Griffin:** I'm a '60s child. I saw the beginnings of major uprisings, of us taking stances against racism and the bitter battles we fought. I stand here today proud that I participated in the first two marches for Martin Luther King's birthday. I was blessed to see a coming together,



Lawrence Tanter

people reaching out to understand differences, and it happened for me through music: the Motown experience, which, for many people, opened doors to acceptance of music.

Like Chris, I was part of the explosion of Stevie Wonder's music. His powerful statements about racism were understood and accepted by so many people. I don't see those statements being made or accepted today. Still, for every inch we gain, the bar

keeps rising.

**Tanter:** In one episode of *Jazz* the narrator says that jazz isn't an African form or a European form, but a combination of both. One common denominator was that it kept on swingin'. At one time jazz musicians didn't have a problem playing with one another as long as they were cookin'. Bix Beiderbecke would slip over to the South Side and check out Louis Armstrong, or Joe Sample and The Crusaders would employ Larry Carlton. If you could swing and make a contribution, musicians didn't care about color. It was society on the outside — the record companies, the media — that fostered those antiquated notions; musicians just wanted to have fun together.

**Sample:** When they hear music from someone of another race or nationality, artists recognize talent as a gift from a higher source. If you recognize what gifts God has given you and others, there is no racism. But throughout the past 25 years the business world has divided the music and created a sense of racism.

**Jonz:** Joe told me something I've never forgotten: The problem with the music industry now is that it isn't run by music people, but businesspeople. The potential for making overnight dollars is emphasized over breaking an artist. Fifteen or 20 years ago, when everyone was committed to an artist, even if it took four or five albums, eventually the artist would break. Now, sadly, if after one or maybe two albums they don't sell x number of records, it's goodbye. Sensitivity to music is almost gone across the music industry. It's time for us to bring sensitivity back to the business side.



Carl Griffin

**Griffin:** Furthermore, there are not enough black

executives in positions of power who have managerial and A&R skills, as well as the sensitivity to further all forms of music. A few years ago, when rap was the medium and a number of black artists were topping the chart, suddenly all those black executives went away. Now we've got a generation of Eminems and 'N Syncs, while Boyz To Men are no longer important. Black artists have been replaced by what white executives think is more commercial in America: white artists. That's a major form of racism, dividing the music between white and black instead of letting it breathe as a natural form.

And not only are there not enough African-American executives in jazz today, the ones that preceded us — like Dr. George Butler of United Artists, Blue Note and Sony — haven't gotten the recognition they deserve. Their contributions need to be acknowledged.

**Jonz:** In the early days of Motown you never saw the artist on an album cover; you saw a white couple on a beach or blonde, blue-eyed go-go dancers. We have to respect that in the time this took place — 25 or 30 years ago — what Berry Gordy did made sense from a marketing standpoint, but Motown's motto was "the sound of young America," not "the sound of young black America." It was created and performed by black artists, but it was universal young people's music.

**Tanter:** Miles had a problem with Prestige, and later Columbia, putting photos of people he said had no relation to him on his albums. In turn, he put pictures of his wife or girlfriend on them. Did anything like that go down with you, Joe?

**Sample:** I went through the crossover problem. Since I began recording in 1961, two phrases I grew to hate were, "What's selling?" and "crossover." Back then, the big-business world presented the promise to an artist that they could increase sales not by selling black music to white people, but by a black artist watering down his music — being unnatural in his music — to make it more palatable to white consumers.

Recently, I was told by the Smooth Jazz station in Detroit that they couldn't play my record because it was too urban. What is too urban? We're confronted with these preposterous recommendations. How is a black man supposed to un-urbanize his music so it'll be more palatable to Smooth Jazz? That was a real slap in my face.

**Tanter:** They say everything in life goes in cycles. Given your multiple experiences, are you optimistic or pessimistic about the record industry's ability to let the art flow naturally without the obstacles that so many artists have faced, especially in the last 20 to 30 years, when many labels have been controlled by Wall Street?

**Sample:** I'm very pessimistic about what record

Continued on Page 56

### RANDALL KENNEDY VP/Marketing, Warner Bros. Jazz

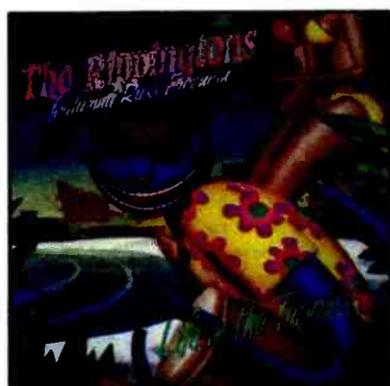
In 2001 it's going to be about getting into the lifestyle of our assumed demo and repenetrating what was classically a jazz market: the college or younger audience. They're a little less settled in their musical views and ways than those who are older, and they are maybe a bit more

malleable — not necessarily susceptible to hype, because we're not about hype so much anymore, but susceptible to things that are genuine, artistic musical and personal statements. Many of these artists are extremely intelligent, and they're willing to speak on topics other than music — about how music has shaped their lives as people and how it can shape someone else's life.

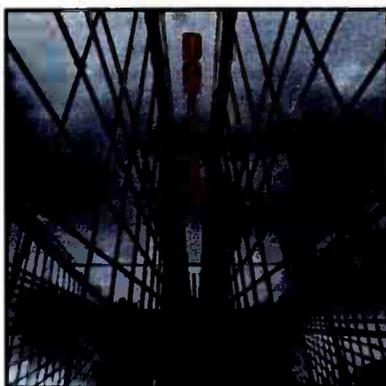


# PEAK RECORDS SALUTES NAC SMOOTH JAZZ RADIO!

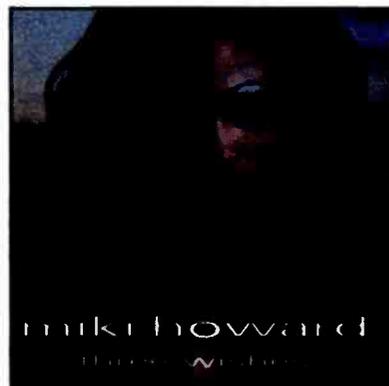
## THE RIPPINGTONS



## DOTSERO



## MIKI HOWARD



*Coming Soon:*  
**ERIC MARIENTHAL**  
**PHIL PERRY**

*And we are pleased to announce  
the signing of...*

**REGINA BELLE!**



PEAK RECORDS  
23801 Calabasas, Ste, 2031  
Calabasas, CA 91302  
(818) 225-5373 Fax (818) 591-9869



Marketed and distributed by Concord Records Inc.

# The Tipping Point

Broadcast Architecture's Frank Cody talks to author Malcolm Gladwell

What do the rising popularity of Hush Puppies; graffiti, broken windows and the decline of crime in New York City; and the spread of the flu virus have in common? In his book *The Tipping Point* Malcolm Gladwell proposes the fascinating theory that ideas, attitudes and behaviors tend to spread contagiously in the same way as disease epidemics. An understanding of the role Mavens, Connectors and Salesmen play in tipping trends into full-blown cultural phenomena is crucial for the successful entertainment professional.

Broadcast Architecture CEO Frank Cody knows a thing or two about the Tipping Point. In 1987 he and KTWW (The Wave)/Los Angeles' launch team wanted to leverage adults' need for intelligent music with three underexposed musical genres — contemporary jazz, New Age and cool vocals — and the audience's dislike of jivey disc jockeys and excessive commercial loads. Cody composed The Wave's nine-note musical ID and proposed putting the notes and the station's logo on a Sunset Boulevard billboard without the call letters or frequency. Everyone thought he was nuts, but Cody says, "Sometimes you need to negotiate an extreme point to establish what you know will trigger the Tipping Point. Once The Wave tipped, it became one of the world's most successful radio stations."

FC: I was taken with your story "Coolhunt" in the *New Yorker* because I'm fascinated by the ability to spot trends and leverage that knowledge into a positive force. Then, after reading your book *The Tipping Point*, I thought it was so important that I bought cartons of copies to send to our clients at the Smooth Jazz stations Broadcast Architecture consults because it has such enormous applications for media.

You subtitled *The Tipping Point* "How Little Things Can Make a Big Difference." We've all heard that phrase, just as it's also said that "heaven is in the details," but what you're talking about is that movements, trends and fads don't simply pop up like mushrooms; in fact, they're organic in the sense that they are more like a virus, which you use as your primary metaphor. What led you to write this book?

MG: In 1999 I wrote an article called "The Tipping Point" focused on crime and the idea of looking at crime as an epidemic. That got me started. It caught the eye of publishers. By the time I wrote the book, I realized that crime was only a small part of the story, but it was the genesis.

I had also done a lot of work as a medical writer, studying and writing about epidemics, especially what epidemiologists have to say about how and why epidemics work. Doctors, like all academ-

ics, are very good at explaining complicated things. The idea of thinking about ideas as infectious agents is not a new one, but other treatments of that idea tend to stop short of exploring it as far as it can go. I like to think I've taken the notion further, played with it and brought in epidemiological theory.

FC: You've codified theoretical systems that need to be in place for the Tipping Point to occur.

MG: A disease epidemic is about much more than a virus; it's also about a set of social conditions. It's not enough to look at an epidemic and say that it's the result of a particular infectious agent. Conditions epidemiologists talk about fall into three basic groups. One is that epidemics are always the result of the actions of a very small number of people who are socially exceptional in some way, who act differently from the norm.

The second factor is stickiness, which is simply the idea that epidemics happen when a virus changes in some specific way. Something happens to it so that it becomes

more than simply infectious, but something that can last. You can't start an epidemic with something that you get over the moment you catch it. We don't talk about epidemics of the common cold, although it's incredibly infectious, because it doesn't stay around. But the flu is different from a cold, because it'll keep you flat on your back for two weeks.

The third thing is the power of context. Incredibly small changes in the environment in

which a virus is operating can serve to trigger an epidemic. A simple example is that epidemics of sexually transmitted diseases basically only happen in the summer, because it's warmer and people stay outside, where they meet new people. An increase of 10 degrees can create an epidemic where there was none before. All these factors also help to explain social epidemics, ideas and trends.

FC: People in media frequently make the mistake of attempting to identify a fad and then leverage it into a trend. The unfortunate result is music that all sounds the same and TV shows and movies that are sequels — clones of last season's hits — all of which are mere imitations of an original trend or virus that can't be easily duplicated. The most successful people I know in media have an innate gift for sensing when a concept, idea, product, music or format has the potential of reaching the Tipping Point.

One of the ways your book is rewarding is that it's so uplifting. You offer numerous examples of how the

Tipping Point can effect positive change, such as the way graffiti and broken windows contributed to crime in New York, and how crime declined once there was willingness to tackle those problems and create change in the environment.

When I lived in New York in the early '80s, I noticed one particular graffiti artist's chalk drawings. One of his drawings that really spoke to me was of a radiant, crawling baby; it was so celebratory and joyous. In time I learned that the artist was Keith Haring. He reached the Tipping Point, didn't he?

MG: There was a critical mass of people with their eyes open in an urban setting who appreciated someone on the edge and made note of him. There had to be a core of people who were engaged who served to spread the Keith Haring virus. Traditional thinking has him as the key figure in that particular epidemic, but it's not true. Very often the people who start the idea are not the same people who spread the idea. In the media world we spend too much time with the people who start ideas and forget those who spread them, often the far more valuable role. I say that to marketing people: You don't want the early adopter, but the one who translates it and spreads it to everybody else. It's a subtle distinction, but an important one.

FC: But the early adopter has to be there to get to the Tipping Point.

MG: Those kind of people are fascinating because they come up with their own stuff, but the opportunity for people who want to understand epidemics lies with those Connectors and Mavens who take an idea and run with it. That's why I focus on them in the book.

FC: They are the people in positions of power in music and entertainment who decide what gets played, programmed and recorded, who can push things over the Tipping Point to wide exposure.

MG: There are certain markets — and music is a good one structurally — where a small number of people have the power to create trends. You wonder how much new distribution and technology will erode that and how much that mantle of power will pass to kids who are influential in their peer groups. I'd love to have the names of the people who used Napster in its early days. That's the kind of kid who sets music trends. Their behavior is typical of one who spreads an epidemic.

In explaining and understanding epidemics, we have to re-examine our old notions of social influence. Our pre-epidemic notion was that influential people were rich with lots of education. Influence now resides in personality, not in status. We have to work harder to find those people. The kids who set music trends are not the richest and best-educated.

FC: What qualities distinguish these influential people from others?

MG: Various kinds of obsessions. Those who are obsessive about people have an extraordinarily large social circle; they are critical to epidemics because they can spread the message so effectively. Mavens are obsessive about information. They master an incredible amount of detail. They are the most important people in the modern

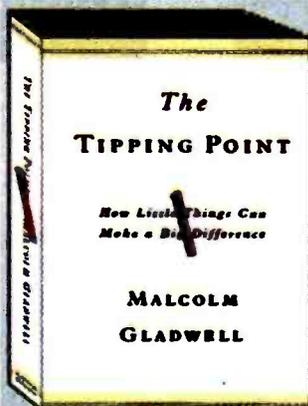
Continued on Page 48



Frank Cody



Malcolm Gladwell



*"Tipping Points are a reaffirmation of the potential for change and the power of intelligent action. Look at the world around you. It may seem like an immovable, implacable place. It is not. With the slightest push — in just the right place — it can be tipped."*

—From *The Tipping Point*

## RON GOLDSTEIN President, Verve Music Group/GRP

GRP is still in the business of signing new artists, but we're putting emphasis on the more established ones, because it seems to be very difficult to break through with brand-new ones. We've made producing deals with Lee Ritenour and Paul Brown; so, with Tommy Lipuma, we have three strong in-house people to work with our artists. Coming up with great songs and great production will be our emphasis more than anything else, and, after that,

supporting the tours. That is what smooth jazz success is all about.

We are looking into corporate sponsorship of tours and samplers like we recently had with Infinity cars. So many people have thrown darts at this format for not being exciting enough, for not going after new artists and for concentrating on singles, but where would any of us be without the format? I'm grateful at this point for what we have.



# CHARTING YOUR COURSE!

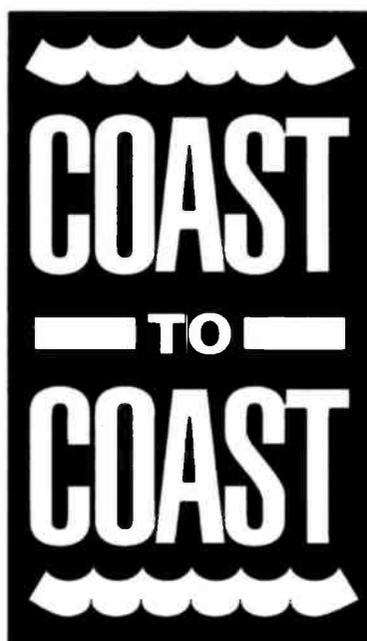
**#1 SONG of the YEAR: LARRY CARLTON**

*3 TOP 10 SONGS of the YEAR:*

**DAVE KOZ • BOB JAMES**

*3 SONGS in the Top 100 of 2000:*

**DAVE KOZ**



**NAC/Smooth Jazz & Vocals • Maximum Airplay  
Single Choices/Edit Advice • Creative Promotions • Select List  
Consulting • Marketing • Tour Support • Special Events**

**Susan B. Levin**  
415-899-1213  
SBLCTC@aol.com

**Laura Sanano**  
760-943-1639  
LASANO@aol.com

also available for Adult Alternative/A3 & Jazz

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

# The Tipping Point

Continued from Page 46

world. So many markets are so complicated now. Most of us can't master popular music today, but there are those kids who are relied on by others to learn what should be listened to.

FC: One of the most virulent viruses ever was the planetwide musical revolution of the '60s and early '70s, with most credit going to The Beatles. Bob Johnson, who produced Simon & Garfunkel, Bob Dylan and many others, told me about the night The Beatles came backstage to meet Dylan. They arrived as The Beatles, but after six or seven hours they left as John, Paul, George and Ringo. In the wider world, they had reached a certain Tipping Point as the four lovable mop-tops, but when these archetypes were revealed to be four distinct personalities, something very special happened. Take the energy of that moment in time — the war in Vietnam, psychedelic drugs, the belief of an entire generation that there could be an optimistic vision of the future to which they could contribute. Where does Dylan fit? As an oracle, a prophet? Is he a Maven?

MG: He was clearly someone whose music was like a Connector, in that it reached many different corners of the world. Most of us have very narrow social circles, but Connectors belong to many, many worlds, even those with people who are very different from themselves. Dylan was like a musical Connector. Elvis Presley was the same; he broke out of any socioeconomic or demographic niche and touched tons of people.

In Peter Guralnick's book about Elvis, he tells about the first wave of Elvis' local success in the South. Elvis' impact on audiences was actually physical. People were

*"New technologies could be profoundly positive if they sharpen the focus of radio programmers and allow them to realize their true role — to expose me to cool new music. You can't feed me the same old, same old anymore, because I can do same old on my own. But you can give me something interesting and new and alive."*

Malcolm Gladwell

fainting as if they were gripped by a virus. The idea of a virus is more than a metaphor. You'd have been hard-pressed to tell the difference between a disease epidemic and an Elvis epidemic in the early days. They were the same thing. Something contagious was passing between Elvis and the audience, and it changed people physically and emotionally. Any distinction we make between the intellectual and emotional world and the physical world is arbitrary. When we talk about Elvis as an epidemic, that is not a trivial or metaphorical phrase.

FC: Let's stay with the concept that a thought or an idea is as real as something identified by an epidemiologist as a virus. The Dalai Lama, for instance, suggested that the solution to the conflict with China, after it occupied Tibet, would be to declare Tibet a peace zone as an example to

the rest of the world of how conflict can be resolved. Some friends and I went in together to buy 480 acres in southern Colorado, and we turned it into a wildlife refuge. People say to me, "That's so fantastic. I wish I could do something like that." Well, they can. There's nothing I possess that they don't possess, nothing my friends and I did that anyone else can't do. They can start a peace zone in a flower box outside their window. It's more a state of mind than a place.

MG: The reason more people don't do it is because there are a limited number of people who have the kind of imagination to think of doing it. Imagination in a context like that — married to a powerful idea — is a completely contagious thing. I hope that 10 years from now many people will be doing what you've done.

FC: I'd like to see the Tipping Point understood and embraced in a variety of ways, because it affords so much potential for social change and raising consciousness. When I speak with people in their 20s, for whom the whole psychedelic movement is something they've read about or their parents participated in, I'm aware that they're fascinated by it because it's empowering to embrace the belief that you are actually in charge of something, even if it's just your own life. Like-minded individuals can actually make things change, as you point out in your book in relation to crime, or even on the dark side, in relation to suicide.

MG: There's no question that these same principles can be used for good or for ill. The rise of Nazism was profoundly epidemic. In fact, the Nazis grasped very early the importance of mass public rituals. What was the Nuremberg rally but an attempt to infect a very large group of people with a virus? They put people in a context where they were susceptible to infection. You awe them with ceremony. There was a classic pattern of infection going on.

FC: Symbols played a big role too.

MG: Particularly for young people, those kinds of things are really powerful. I write about the rise of teen smoking in this country because it really is an epidemic. Cigarettes are an extraordinarily powerful symbol; they stand for all kinds of things in the teenage culture — sophistication, precociousness, rebellion — all potent ideas in that world. You can't overlook the importance of those kinds of symbols.

FC: I'm curious about the music you like. I'll bet your taste is rather eclectic.

MG: It changes. I came up in the New Wave era. The late '80s and early '90s were the peak of when I knew what was going on. I now buy much more selectively, mostly pop, some country and alternative. I listen to Alternative radio stations.

FC: Were you a Talking Heads fan?

MG: I was in Canada then. A curious part of Canadian culture is an extraordinary bias by Canadian kids against American music, so we very consciously listened to British New Wave. R.E.M., Talking Heads and all that was not for us.

FC: Smooth Jazz all over the world is a media virus that remains a vital radio format, but 15 years ago some of us were astounded that this new music wasn't being played anywhere except on college and public radio stations. The music was largely contemporary jazz by artists like David Sanborn and Pat Metheny, what was called New Age music — relaxing contemporary instrumentals that would be called ambient or trance music now — and these vocals by artists like Sting and Sade that no one played on the radio.

The Tipping Point that propelled my desire to put this format together was Paul Simon's *Graceland*.



*"There had to be a core of people who were engaged who served to spread the Keith Haring virus," Gladwell says. "Traditional thinking has him as the key figure in that particular epidemic, but it's not true. Very often the people who start the idea are not the same people who spread the idea." Frank Cody (r) and artist Haring met at 1985's Live Aid Concert in Philadelphia, before Haring's work tipped and became a full-blown cultural phenomenon.*

Everyone I knew was listening to it and talking about its musical depth, but it was ignored by radio, even after the record won a Grammy for Album of the Year. I was sure there were people who wanted relaxing, intelligent music that would also lift their spirits. Similarly, today in clubs all over Europe people are listening to "chill," a hybrid that combines jazz, trance and pop. How critical an aspect is melody in tipping music toward popularity?

MG: I'm interested in hooks, what they are and why they matter. They are the most important part of a song virus. Even with a song we love, most of us can't sing more than 10% of it, but we know that one line or one little part

*"People in media frequently make the mistake of attempting to identify a fad, then leverage it into a trend. The unfortunate result is music that all sounds the same and TV shows and movies that are sequels — clones of last season's hits — all of which are mere imitations of an original trend or virus that can't be easily duplicated."*

Frank Cody

of it that lodges in our brain — the hook. The song is the carrier of the hook. I wanted to do a profile of Lenny Kravitz, because he's the most extreme and brilliant. He writes songs that are hooks and nothing else, like "It Ain't Over 'Til It's Over." You can't get it out of your head. He's an epidemic factory because of the little, a-couple-of-seconds moments in the songs he creates. Billy Joel is another great hook writer. As a songwriter, he has more going on than simply hooks; he strings together elements in a really interesting way.

FC: Look at Gershwin or Bernstein. Their music is really a pastiche of hooks. If you listen to "Rhapsody in Blue" or *West Side Story*, the songs on first listen are seemingly complex. Then, as they reveal themselves with more and more listening, you find they're just laden with

Continued on Page 58



## BILL CASON VP/Promotion, Shanachie Entertainment

I've been thinking of offering rare and unique tracks, but this format doesn't seem to have a fan base for them. Since radio edits tend to be unavailable commercially, we want to be sure they are

available for free on our e-music site. This allows people to get the radio edit they've grown to love. We have an exclusive deal with E-Music. One of the reasons we've been successful is because we've had some really good edits.

# HIGHER OCTAVE'S HIGHWAY TO THE HITS



## YULARA "Flyin High"

R&R NAC/Smooth Jazz Chart **19**

New At: WNUA WJZW KCIY  
WYJZ WSMJ WJPL

Promotion: Matrix/Michael Moryc (888)284-8508



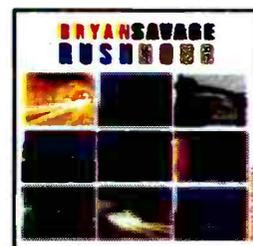
## BRYAN SAVAGE, "Rush Hour"

New At: KWSJ

Spins at: WSJZ KOAZ KRQS KRVR JRN

"...a powerful, emotionally involving statement of independence." Jazziz

Promotion: All That Jazz (310)395-6995



## FOUR80EAST "BUMPER TO BUMPER"

Billboard Contemporary Jazz Chart: Debut **18\***

New At: KWJZ KYOT KBZN Spins At: WSJZ KRQS KJZY

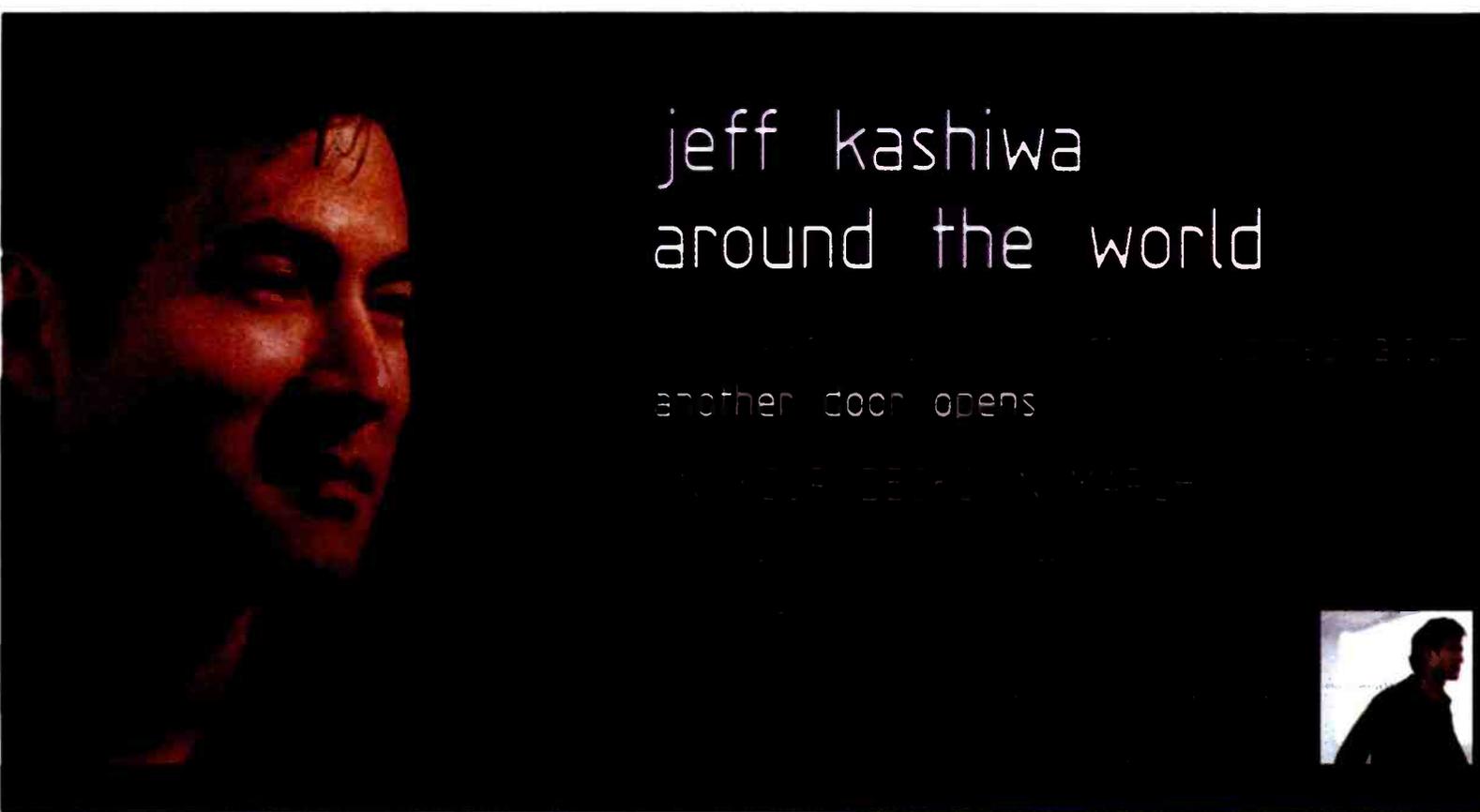
Coming Soon:

Paprika Soul's self-titled album  
& Jimmy Sommers "360 Urban Groove"

Promotion: All That Jazz (310)395-6995



Manufactured and Marketed by Higher Octave Music, Inc.  
23852 Pacific Coast Highway, Suite 2C, Malibu, CA 90265  
www.higheroctave.com



# jeff kashiwa around the world

another door opens



coming in april: a new album from steve oliver

BLUE NOTE

# St Germain

## TOURIST



**NOW PLAYING:** KJCO / WJZV / WLOG / KNIK / WZMR / KOAZ / WSJZ

**citrus sun**  
ANOTHER TIME ANOTHER SPACE

Incognito founder Jean Paul "Bluey" Maunick forms the jazz group Citrus Sun along with Average White Band guitarist Jim Mullen and Incognito members.

The U.K.'s hottest new jazz group make their stateside debut with *Another Time Another Space*.

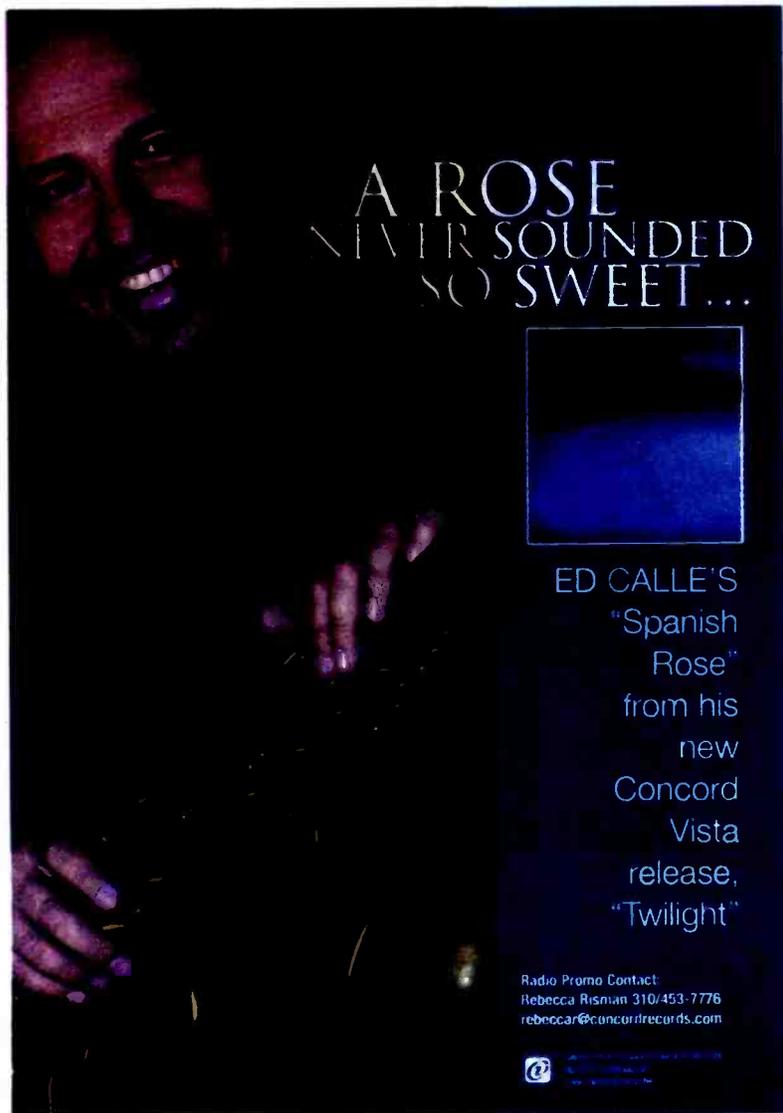
**ON YOUR DESK NOW  
MAKE ME SMILE (SINGLE)  
GOING FOR ADDS 2/19/01**



Coming Soon  
Pieces of A Dream  
Gerald Veasley  
Spyro Gyra

**HEADS UP**

2019 Commercial Park Road, Cleveland, Ohio, USA  
216-761-1111  
www.citrus-sun.com



**A ROSE  
NEVER SOUNDED  
SO SWEET...**



ED CALLE'S  
"Spanish  
Rose"  
from his  
new  
Concord  
Vista  
release,  
"Twilight"

Radio Promo Contact:  
Rebecca Risman 310/453-7776  
rebecca@concordrecords.com



# Charting the Course

## It Ain't Necessarily So

What Ken Burns' *Jazz* left out

by MATT PIERSON

Before Ken Burns' 19-hour documentary *Jazz* debuted last month on PBS, Warner Bros. Sr. VP & GM/Jazz Matt Pierson screened its final episode, which sweeps over the last 35 years of jazz history in 90 minutes. Pierson says that *Jazz* ends on a sour note, calling its last chapter "revisionist history."

*Jazz* says that nothing happened in jazz between 1965 and 1980, like that time was the Dark Ages of jazz.

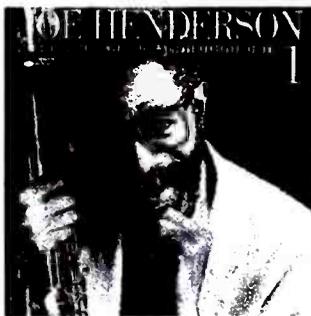
One shot shows candles flickering on the tables of an empty Village Vanguard. I can't believe that Branford Marsalis won't be ticked when he sees that sequence, or that his remark wasn't taken out of context when he said, "Man, nothin' was happenin' in the '70s. Ron Carter, [Andrew] Cyrille, [Jake] Hanna and other people were playin', but it was a dead time." C'mon. Branford knows what Joe Henderson was doing in the '70s, but he gives the impression that nothing was going on until Wynton came along in 1980, when the opposite is true.



Matt Pierson

### A Missed Opportunity

In fact, those 15 years from 1965 to 1980 were the most vital, adventurous, exciting and progressive in jazz history. There were creative fusions of different forms of music with jazz — the avant garde jazz movement; Woody Shaw, Joe Henderson and the more straight-ahead movement in the '70s; electric jazz, rock and world music fusions — and how people played certain instruments progressed over those years. Compare what saxophone players sounded like in 1965 and in 1980, not to mention what was happening with the bass — although that part of *Jazz* ends with Ron Carter in 1965 and picks up in 1980 with Christian McBride, leaving out Scott LaFaro. And there's no mention of Jaco Pastorius! At every level that era was incredibly dynamic and fertile, but you'd never know it from *Jazz*. Dismissing these and other whole movements makes for a huge missed opportunity.



Burns doesn't cover Stan Kenton, The Bill Evans Trio or Herbie Hancock (outside his exposure through Miles) either. These are major omissions because these artists had a profound influence on the music and future generations of players: They are modern piano, period.

It's fine to note the deaths of Louis Armstrong and Duke Ellington in the last episode, but so much time was devoted to them that *Jazz* left the impression that the avant garde consisted only of Ornette Coleman, Cecil Taylor and The Art Ensemble Of Chicago. The fact that Weather Report, Headhunters, Mahavishnu, Return To

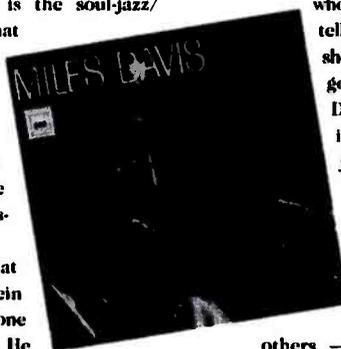
Forever and Tony Williams' Lifetime weren't considered important enough to mention is sad.

To leave out ECM — it's white and European, but who gives a shit? — and not include Kenny Wheeler's *Nete High*, Keith Jarrett's *My Song* or how important and exciting all that music was is gross. The complete story recognizes that Keith Jarrett, Pat Metheny and others are towering, influential figures. It acknowledges the key role of melodic elements from the European movement and the heartland and that West Coast Jazz and Lenny Tristano and the Cool School are all critical to the jazz story.

### Rewriting History

Another lineage Burns missed is the soul-jazz/gospel-jazz movement, especially what was coming out of Blue Note Records during that period, which influenced artists like Grover Washington Jr. and later evolved into smooth jazz. It was completely an expression of black America at the time, and to give the impression that it didn't exist is disgusting. It rewrites history.

I nearly threw up when I saw what *Jazz* did to Miles. You see George Wein talking about when Miles saw Sly Stone play the Newport Jazz Festival in 1969. He says that when Miles heard people screaming and loving Sly, he decided to go electric. The fact is, Miles had already recorded and performed live with electric instruments. He had already been in the studio with George Benson, Joe Beck and John McLaughlin; already had Chick Corea in his band; and Dave Holland had already played electric bass with him.



If you follow Miles through that whole period, his was a very natural progression from the '60s quintet into *Bitches Brew* and beyond, little by little, adding instruments — a sitar and tablas — and changing personnel.

Burns' films reflect how their subjects — baseball, the Civil War, jazz — reflect society. Social issues in the late '60s — the war in Vietnam, the peace movement, the struggle for civil rights — freed people's minds to explore everything from sex to music. The races came together, and music came together in the same way. Jazz during that time mirrored all those changes, and its creative tentacles continued to spread.

But by 1980, when Wynton came along, times had really changed. When Reagan was President, Republicans and the "Me Generation" set a tone with far less emphasis on opening lines of communication on all levels of society, including jazz. You can hear it being stifled and tamped down.

*Burns' advisors have particular feelings about particular artists and music. It's their own agenda, and it's not a scholarly one.*

### The Whole Story

There will be people who don't know much about jazz who will come away from *Jazz* believing that it tells the whole story when it doesn't. The film should have either stopped at 1965 or gotten a panel of advisors — Bob James, David Sanborn and Pat Metheny come immediately to mind — who could address jazz from 1965 on in a scholarly way.

Why did *Jazz* ignore the influential movements happening between 1965 and 1980? The responsibility for the film's omissions and biases rests with its board of advisors — Wynton Marsalis, Stanley Crouch and the others — since Burns admits that he knew nothing about jazz when he began the project.

Not to take away from *Jazz at Lincoln Center*, but Burns' advisors have particular feelings about particular artists and music. It's their own agenda, and it's not a scholarly one. Burns defends his choices by saying that he's a historian and that jazz is modern history without sufficient historical perspective to address it. But we're talking about music from 30 or 35 years ago! I was born in 1962, and that's enough time to develop a historical perspective, to understand jazz's lineage and to tell the whole story.

Burns is a powerful arbiter of taste. Just as *The Civil War* and *Baseball* did for those subjects, this film focuses wide mainstream attention on jazz. The urgent mission for Warner Bros. and all other jazz labels, along with J.A.I.

[the recently formed advocacy organization Jazz Alliance International], is to get the word out about what's happening now — that today's artists are living, breathing, inspiring musicians.

If we don't, this film could serve to cement jazz's growing migration from living rooms and clubs into concert halls, where it's becoming classical music — more interpretive than expressive and improvisational. That repertory movement is a great thing, but not on its own. Fresh, exciting, young, progressive voices must feed and nourish jazz, because they are its future.



Jaco Pastorius

### JOE SHERBANEE President, Native Language Music

I'm not trying to compete with the major labels; I'm just looking at my own artists, company and bottom line. Quality control is the very first thing, making sure that we're behind a project and that it's our best foot forward. I'm excited that satellite radio could open up smooth jazz to markets that don't have a Smooth Jazz station, like Houston, Minneapolis and Atlanta. I'm still interested in Smooth Jazz radio overseas, which can help create more

symbiotic relationships between labels and markets outside the U.S. Australia is an important market, and people e-mail us all the time from Switzerland, France, England and Spain wanting to buy our product. There is not an ecosystem in place that supports the smaller labels from the U.S. in these countries, so I'd like to build stronger relationships overseas. Internet retail is more enticing than Tower or Virgin because you can find and buy a record online that's unavailable at a big retail store. And now we're going to start selling directly on our website.



## Charting The Course

## Neon Tonic

Norman Lear's jazz remedy

Not since Shakespeare have human concerns been conveyed to the masses more brilliantly or effectively than by entertainment legend Norman Lear. The common thread in the tapestry of his distinguished career as a producer, director, comedy writer, screenwriter, political and social activist and philanthropist is compassion for others. Lear is in the business of feeding the hungry soul.

Lear is best known as the Emmy-winning creator of *All in the Family*. His other television credits include *Mauld*; *The Jeffersons*; *Mary Hartman, Mary Hartman*; *Fernwood Tonight*; and *Good Times*. Among his motion picture credits are *Fried Green Tomatoes*, *Stand by Me*, *The Princess Bride* and *Divorce American Style*, for which he received an Academy Award nomination. Lear also founded People for the American Way and the Norman Lear Center at USC. Currently, he is Chairman of Act III Communications and sits on the boards of directors of Concord Records, Salon.com and numerous philanthropic organizations. He and business partner Hal Gaba own a number of television stations.

It's said that the secret to happiness is doing what you love. It was Lear's love of jazz and his desire to broaden its audience that inspired the creation of Neon Tonic, a multitiered Internet endeavor slated to debut in the coming months with format pioneer Bob O'Connor spearheading the site's creative direction and content. One afternoon not long ago I sat down with Lear, Gaba and O'Connor in Act III's Beverly Hills office to learn more about their plans.

## The Big Picture

Lear was a young man in Connecticut when his more sophisticated friends first exposed him to jazz. He still recalls how the "freewheeling creativity that you don't hear in other music" captured his imagination. Jazz spoke to him profoundly as an expression of both suffering and spiritual strength, as well as a cry for equality. "I use 'freewheeling' with jazz, but let's take the word 'free' to talk about hungry souls," he says. "The only true freedom oppressed people had was the creative freedom to touch others with their voices."

While the passion Lear feels for jazz is that of a fan rather than an aficionado, he and Gaba incorporated jazz into their business with the purchase of Concord Records three years ago. Today they view that acquisition as timely. "Is it because we're in this business that I'm so aware of it for the first time," Lear muses, "or am I not seeing everywhere an attention to jazz beyond Ken Burns' film?"

I asked Lear how he views the Internet. "My vision of the Internet is a guy sitting on a covered wagon behind a horse pulling him west," he says. "I'm that guy, headed west — to what, I don't know. 'Go west, young man,' they said. We're all headed west!"

Lear and Gaba created Neon Tonic — which provides Internet access to the masters of 25,000 hours of classic live performances by countless jazz greats — to expose jazz to a

wider audience. Gaba explains, "There are unauthorized, bootlegged recordings floating around, and the Internet has facilitated swapping and downloading them. It's always been a terribly contentious, unfair issue where artists are concerned, because they aren't compensated for them, but there is a treasure trove of material. We thought we could identify and isolate some of it, strike deals to make the recordings authorized and pay the artists."

"We're in a unique position to offer proprietary content with an Internet channel. We focused on material that was originally unauthorized that came out of Las Vegas, all phenomenal stuff never heard before. It allows us to be a conduit and a source of long-overdue compensation for artists who've been ripped off."

"The jazz voice is a victim of radio consolidation. As big business has become bigger, format choices — including jazz — have dwindled. We have a broadcasting background, as owners of a number of television stations, so we aren't unfamiliar with it. The ease of getting into the Internet

business, the opportunity to give people around the world the chance to hear the jazz voice, the possibility of promoting artists on our label — we thought this was a win-win deal all around."

## Content Is King

O'Connor details the varied content available to jazz lovers on Neon Tonic: "The Internet is so new, we don't know what it's supposed to be, but the success of sites like Amazon.com demonstrates that people will find and use this medium. And NetRadio has driven home the fact that, in the environment of broadcast radio, there is a segment of audience not being served. I have the same feeling about Neon Tonic that I had 15

years ago about Smooth Jazz, which is to target a small, loyal audience who'll spread the message almost like a virus. [Ed. note: Please see "The Tipping Point," also in this special.]

"The initial vision for Neon Tonic was to sell jazz records by raising awareness of the genre. Noncommercial stations are too exclusive to welcome less knowledgeable listeners, so the Internet seems to be

a natural platform to reach the first-time jazz listener, like one inspired by Burns' film. We'll be a niche, but an inclusive one.

"We take the creative direction of Neon Tonic from Norman Lear, which means the site must have warmth. Its look and personality reflect that. We have a proprietary player that identifies all the music we play, and we have a 'buy' button, because the e-commerce element is also important to us. It's certainly possible to purchase music on other sites, but we've made it particularly easy. With two clicks, you'll have your CD the next day.

"I'm programming the channels, but I certainly have help, such as from Greg Fields, who works for Concord and



is extremely knowledgeable about jazz's early days. The genres of jazz we play emphasize pure music streams of various movements and eras.

"The first, 'Masters of Jazz,' is jazz's greatest hits, from Sinatra to swing; Latin; contemporary and smooth jazz greats, like Benson and Sanborn; and early greats, such as Ellington and Billie Holiday. The average person won't hear an artist they haven't at least heard of before. Neon Tonic has a Latin channel called 'Picante' with every kind of Latin music, from the Cu-Bop of the '50s and '60s to Stan Getz and bossa nova, and even Ottmar Leibert's nuevo flamenco. It's essentially a world music channel with a strong Latin jazz flair that's passionate and danceable.

"Nightclub' is the most fun for me personally, because it's smokey acoustic jazz from trios, quartets and quintets. We have a swing channel with big band sounds from the '40s through the '60s, up to Bobby Caldwell and Harry Connick. 'Neon Tonic Live' will eventually carry our masters, once we get all the clearances. Until then we'll play other tracks that were recorded live, like Bill Evans at the Village Vanguard and Miles Davis at the

Plugged Nickel.

"Our smooth jazz channel is really contemporary jazz, because we don't want to duplicate Smooth Jazz stations. We'll differentiate Neon Tonic by excluding nonjazz music elements — like Mariah Carey, Carole King and AC crossovers — and by including artists like vintage Yellow Jackets and The Crusaders. Lastly, we've got 'Vanguard Rock,' a channel that's pure pop rock, somewhat reminiscent of KNX-FM/L.A. It'll be all vocal with an acoustic rock 'n' soul sound featuring album cuts by the likes of Joni Mitchell; James Taylor; Sade; Earth, Wind & Fire; and Van Morrison, but not their hits. It's Smooth Jazz without the jazz, a bridge format that shares the class and sophistication of jazz, only on the rock side."

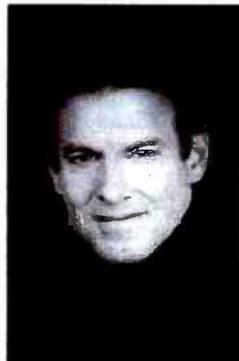
## Hot Buttons

"Another great element is our staff of writers, specialists like Russ Davis, Chicago-based journalist Mark Ruffin and Jazz-FM/London's John Balish," O'Connor continues. [Editor's disclosure: I, too, have the honor of writing for Neon Tonic.] "Instead of pulling content from

Continued on Page 58



Norman Lear



Bob O'Connor



## NEON TONIC

a natural platform to reach the first-time jazz listener, like one inspired by Burns' film. We'll be a niche, but an inclusive one.

"We take the creative direction of Neon Tonic from Norman Lear, which means the site must have warmth. Its look and personality reflect that. We have a proprietary player that identifies all the music we play, and we have a 'buy' button, because the e-commerce element is also important to us. It's certainly possible to purchase music on other sites, but we've made it particularly easy. With two clicks, you'll have your CD the next day.

"I'm programming the channels, but I certainly have help, such as from Greg Fields, who works for Concord and

## STEVE BARRI

President, Samson Records

We're considering turning our website into our own Samson radio station — with a voice announcing the songs — and possibly incorporating music from outside sources as well. For the near future, nothing can beat getting music well-presented on the radio, because airplay is like a personal stamp of approval

coming from someone listeners feel a connection with. One of the best ways to get people excited about artists is for someone — a radio announcer — to talk them up. When I was getting started in the record industry in the '60s, you could tell when a jock really loved a record, because they communicated their excitement and enthusiasm. That was enough to get people motivated to buy the album.



# Steve Cole "Waterfalls"

"'Waterfalls' is one of the great pop melodies of the past decade. Couple that with Steve Cole's sassy, funky, elegant style and add world class production by the David Foster of Smooth Jazz (Brian Culbertson) and you've got all the ingredients for a hit song!"

—Paul Goldstein, VP of Programming  
KXSF/San Francisco

ALREADY IN ROTATION AT:  
WQCD/New York  
WNUA/Chicago  
KOAZ/Tucson  
WLOQ/Orlando  
WSSM/St. Louis  
KBZN/Salt Lake City  
JONES RADIO NETWORK  
KKJZ/Portland

# Wayman Tisdale "Can't Hide Love"

The first single from the highly  
anticipated new release  
"Face to Face"

Ships to NAC/Smooth Jazz  
on 2/20

Airplay reports on 3/5



[www.atlantic-records.com](http://www.atlantic-records.com)



# Carol, For all you do...

JASON GOROV  
ADAM LEIBOVITZ

CLIFF GOROV  
SUZY PETERS

*All That Jazz, Inc.*

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

## CHARTING THE COURSE

# Art Imitates Life

For Patti Austin, business is always personal

by PETER PETRO, ASST. NAC/SMOOTH JAZZ EDITOR

Patti Austin has never run from a challenge. Even as a small child she enchanted audiences with her vocal talent, as well as her colorful charm and brilliant sense of humor.

After an early solo career (she performed with Sammy Davis Jr. and her godmother, Dinah Washington, before she was 10), Austin began to take on session projects with formidable artists who were struck by her vibrant voice — artists like James Brown (“This Is a Man’s World”), Cat Stevens and Paul Simon. Decades of collaboration followed with the likes of James Ingram (“Baby Come to Me” and “How Do You Keep the Music Playing”) and Quincy Jones, her godfather. Her performance of “The Girl Who Used to Be Me,” from the film *Shirley Valentine*, earned her nominations for a Golden Globe, a Grammy and an Academy Award.

What does not come through in Austin’s music-industry resume, however, is her passion for politics, social investigation and personal exploration. This is the side of her — insistently genuine and often controversial — that adds depth and dimension to her ultimate impact. She has performed at



Patti Austin

**“Paul Brown studies his subjects, and he studies them hard. He pays homage to who you were and yet puts you in a setting that gets you on the radio and maintains your integrity.”**

events that benefited the ecological movement and AIDS-related causes and participated in Special Olympics projects. Austin speaks with candor on the topics that touch her most, which is not a quality to be taken lightly.

She has just completed her latest project, this one produced by none other than Paul Brown, most notable for helping craft albums by Al Jarreau, Boney James and Rick Braun. It’s more than just an album, Austin explains. It is a theatrical project, an intimate recounting of the dynamic life of an artist and a return to the spotlight.

**R&R:** You’ve seen styles come and go, and you’ve been able to create music that connects with a large audience even as tastes have changed. How do you think music becomes popular?

**PA:** Taking words from *Bye Bye Birdie*, [singing] “You gotta be sincere, you gotta feel it here....” That’s all it is. If you mean it, somebody out there is going to get it like you mean it. If you’re just trying to sell records, that is how your music is going to be treated. That doesn’t mean it won’t sell, but you can’t have legs if the stuff is not from your heart, and there is only so long that you can do that before you snap.

In my own case, I can’t make you feel it unless I feel

it; I’m not that good of an actress. So I have to pick material that exhilarates and challenges me. I’ve done so much and been in this business for so long that I need things that challenge me. I think a lot of people feel that way in their lives, so they relate to that in my music. They feel the exhilaration and the meaningfulness that I try to perform with, and that is why they are still listening and still curious about my new album.

The good thing about the smooth jazz market is that it has kicked up the volume on the live-performance situation. An awful lot of the musicians who work in this genre have a much stronger sense of the business aspect, the merchandising and marketing aspects, than traditional jazz musicians. And they have great shows. Smooth jazz musicians have to appear onstage like they’re singing with their instruments, like they’re romancing the audience. This did not exist 10 years ago. These 35-to-50-year-old listeners who have all these other priorities are making it a point to

see these artists perform because they do a show that is about relating some great music with great musicianship and having a great rapport with the audience. I think a large concert audience has developed because of Smooth Jazz radio.

**R&R:** Will that become the lifeblood of the format?

**PA:** Yes. Live smooth jazz concerts are created for a very specific demographic. Many stations are putting combinations of artists together to make it happen, and that’s important, because you can’t go out on the road alone anymore. Even Elton John has got to work with Billy Joel to sell some tickets. The live concert thing has been in trouble for the last five years, but in the last three years it has really picked up in the smooth jazz market because of the cruises and festivals, where radio pumps the audience to come see these shows with four or five different acts. The audience is loyal and enthusiastic, and the artists are doing great shows. That audience loves artists who can work the stage, because we grew up with that, and you don’t get any of that on the radio.

**R&R:** How did you choose to work with Paul Brown on your new album, *On the Way to Love*?

**PA:** I was going through a struggle trying to figure out what this album needed to be and who needed to do it. I kept hearing Paul Brown’s stuff on the radio, like Boney James, but that was instrumental.

Then I heard a cut from Al Jarreau’s new album on the radio and bought it from Tower immediately. It was brilliant because it was Al, but it was Al doing his thing right in the middle of the most wonderful contemporary setting that takes me on a journey. I thought of how clever it was, because it will get played on the radio, but it still has integrity.

Paul studies his subjects, and he studies them hard. He pays homage to who you were and yet puts you in a setting that gets you on the radio and maintains your integrity. To be able to do that and still have some funk up in there is a deep thing. His parents were both studio singers in Los Angeles for many years, so he comes from a totally vocal background. That came through on Al’s record.

**R&R:** Where did the inspiration for your latest project come from?

**PA:** For me, the album turned out to be an emotional life journey after the fact. When we went to make the record, Paul Brown and I were about one thing: The main concern was to find some kick-ass tunes that I could sing the crap out of, that I could feel and get into. I think we did that. When we finished, and it was time to sequence everything, my manager said that I should write a show around these tunes rather than just perform them.

I discovered that, lyrically, the tunes depicted what my life had been in the year 2000, which was a very dramatic and dynamic year for me. I went through what I thought was a wonderful relationship that broke up around the middle of the year, and a lot of the songs — somewhat frighteningly — talked about that situation. I turned 50, started having incredible hot flashes and became very passionate about everything around me — the news, life, the world and my place in it.

The show I’m taking on the road is going to be about relationships. I’m writing the liner notes now, explaining how much of a cathartic experience this ended up being. It has also helped me develop a great sense of humor about the life journey, great tolerance for everyone else’s life journeys and great forgiveness for other people’s journeys that I don’t understand.

The show is also about how I got started in the business and different things that happened to me as a black child on television and making records in the ‘50s, ‘60s and ‘70s in America. After making solo records as a teenager and having some local hits and international recognition, I took a step back to become a studio singer. Then I was a jingle singer for a while, before returning to performing, which is really my first love. It took a while for me to make the big circle to get back to that, to really enjoy it and do it because I loved it.

It’s also about growing up in a virtually all-white community in Bay Shore, Long Island. This was a mix of tremendously wealthy WASPs and wealthy intellectual Jews. The black folks there were sharecroppers, and they were all temporary help who had come to work the farms. In those days it was not a suburb, but a small seashore country town with duck farming and clam digging. Very personal kinds of relationships flourished there. In the midst of this pastoral life I was living came the racial wars in the South and the assassinations. It was a time when, if you were a black teenager in that environment, you had to decide if you were going to find a role to play in all of that or assimilate, be quiet and say, “It ain’t me.”

**R&R:** As someone who has been in the public eye for

Jazz radio is still the best way to brand artists and create the broadest range of listeners who, hopefully, will go out and purchase music.

Internet sales are still a tiny chunk of what you see at major chains, and Internet radio has yet to reach critical mass, but it will. We’re in an interesting time, since some of the traditional avenues are becoming more difficult, while some of the new ways are not mature yet.

## STEVE DEBRO VP/Marketing, Atlantic

Smooth Jazz radio has just a few artists who are selling records and many who, despite huge airplay, do not translate into a lot of sales. We want to put promotions together that explicitly link a song to an artist and to the ability to purchase music seamlessly. The Internet is a great tool, but commercial Smooth



# Charting the Course

many years, do you feel that you have a responsibility as an artist and role model to —

PA: Blow a whistle?

R&R: You fill in the blank.

PA: Here's an irony of ironies: The week before the election I did a jazz festival in Clearwater for 35,000 people. I greeted the audience and then said, "Ladies and gentlemen, I want to know if you're all going to vote. This is an important time." Everybody cheered. I said, "I have to let you know that I'm not here to help you make a decision. I have no political choice in this particular election, as I'm not too fond of either candidate. But there is one thing that I do feel that you need to think about. You need to think about a guy whose father tells you, 'No new taxes,' about a guy whose father ran the CIA and about a guy who has no international experience, and you need to think about him as your president. I'm not trying to slant anything here today..." Now the audience was starting to laugh. I said, "There is something vaguely biblical about this race, but I have no particular political affiliation here."

R&R: How did your early experiences shape your current political views?

PA: I've brushed up against politics my whole life, and I'm very into politics. My manager called me every day during the election campaign, and every day I was on a different political rant. My great aunt, who was from Sweden, was the first lady barber in Washington, DC. She got a job cutting hair at the White House for all the different administrations, from Roosevelt through Reagan. Of course, being a barber, she heard all the dirt long before anybody else did.

I'm tremendously paranoid, and I put nothing past people in government — and this is something I was told by people in government. I did a show in the mid-'70s called *Mother Earth*, which opened here in San Francisco before we took it to DC. Because it was a musical about ecology, a very hot topic then, we did a special performance for the Senate and another for Congress. John Tunney was a Senator for California at that time, and he took everybody from the east out to lunch one day. I ended up having lunch with him once a week in the Senate dining room, so I got to talk to him about government and how it ran.

One of the things we spoke about was the electoral college, which sounded very elitist to me and like it didn't have a lot to do with democracy. It is there to protect the status quo. "This is how we really do it?" I thought. "Do people understand that this is how the president gets elected? Why do we vote if our votes don't mean anything?" Tunney said that you should always vote for your local legislature, because those are the people who really affect your life and can make a change. "The presidency," he said, "is an interesting corporate maneuver. Whoever they want in there is going to get in."

R&R: Speaking of life journeys, where do you see the evolution and health of music and the music industry?

PA: It's still looking for a home. I think music has found a home rhythmically, but it hasn't found one melodically or lyrically again. There are great beats out there now, and that's pretty much the focus. I see it as a five-to-seven-year cycle. A new beat comes out, or a reconstruction of an old beat, and everything comes out of that beat during that period. There's an accompanying vocal sound for that generation, and there's a melody for that generation. If you listen to music from the '40s, structurally, a lot of those songs sound the same. The bridges by Cole Porter and George Gershwin are so

similar, they're practically interchangeable. There is going to be a similarity when a form becomes popular.

R&R: What about lyrical content?

PA: We kind of go in and out of deep content, moving between great melody and great lyrics and just mindless fun. A lot of it has to do with the economy, with politics and with demographics. The other night I went to see the latest Mel Gibson film, *What Women Want*. Because I worked in the ad business for 15 years, I'm constantly looking at who shows up for what. I want to know demographics. I would guess 75% of the people in that audience were foreigners and didn't have great English comprehension. Sixty percent of the humor in that movie must have gone right over their heads.

I was listening to what they were laughing at, and it was the broadest kind of comedy, the most slapstick stuff, the stuff that we would consider remedial humor because of our comprehension of the language. But they were there because they love Mel Gibson. Whatever level of entertainment they were getting was enough for them, and they were packed in like sardines. This affects the entertainment business.

I did the Blue Note in New York four years ago with David Sanborn on New Year's Eve. I was on my way to the stage after David had finished, and he said, "Patti, they're from hell. They don't know what the hell we're doing." I said, "OK." Now, my act is half comedy and half music, so I do a lot of dialogue. When I threw out my material during the show, everybody looked at me like, "Huh?" At the beginning of the second show, I did a survey. "How many people are from out of town?" Everybody applauded. "And how many people are from out of the country?" Everybody applauded! They were all tourists. I turn around, look at the band and say, "No dialogue tonight. We're just going to pop through the songs, because they ain't gonna get it."

We live in such an international community that you can't be making music exclusively for Americans anymore. You've got to make music for the world, because everybody is here, and not all of them are learning English. They have enough comprehension to get through the day and do what they need to do, to bring their families over and try to start a new life, but that's not enough to understand a Dennis Miller monologue. And that's the kind of stuff I do. It was an amazing revelation to me that you have to be more universal, at least if you're going to work live.

R&R: Have you found anything in your performances that connects with everyone in the audience?

PA: The common denominator that I have found is my menopause, which I talk about in my show, and which gets the most incredible reaction. I have a diverse audience, from young people and families who bring their kids to high-income black folks from the South and the old hippies from Northern California. I do a lot of shtick about menopause, how it affects the family, how it affects women and how we can be so embarrassed by something that happens to everybody — including men. For them it's called the "I've gotta have a 24-year-old" midlife crisis.

What men don't understand is that women go through the same thing. Everyone is looking for someone young to stick their fangs into to suck the youth out of. I have been the older woman, the younger woman, the other woman and the woman. If we're lucky, we get to play all those parts so we can understand who all these people are and how it affects our lives. A lot of young guys come back to me after the show saying, "My mother's having her menopause. You gotta tell me more about this stuff." And the women are saying, "That's right. Bring it out in the



Austin (r) with her godmother, Dinah Washington.

open. Talk about it." I tend to focus on things that affect me personally. This is on the advice of my manager, because those are the things that really reach people, if you're able to articulate them.

R&R: Do black Americans seem to hear and respond to your music differently?

PA: A few years ago I think Lauryn Hill said she would rather not perform for white folks. Everybody got very upset and said what a racist remark it was, but I'm here to tell you that white folks are usually the dearest audience on the planet. I can say this because I have a Swedish grandmother, so I can talk about everybody. I'm Swedish, Barbadian, African American and Irish, and I've lived in New York and Los Angeles.

It's a different culture. Black folks express themselves. When they go to the movies, they talk to the screen. When I saw *The Matrix*, during the opening scene, when the woman kicks the guy's butt, the whole theater was completely quiet. A brother sitting next to me says in an audible tone, "Damn! She just gave him a scientific *ass-whippin'*!" The entire audience hit the floor and laughed for three minutes. This is what my people do.

When I performed in Japan, the audience wouldn't applaud after the songs because it was considered rude. You let a person do their whole show, and you applaud at the end. A very repressed culture. They have two astrological signs in Japan; you can be one or the other. I haven't been back in three or four years because the economy has been so bad, but the last time I did a show in Japan, a man came up to the stage and started to take his clothes off. We're talking about people who do not do this, but they have been Westernized enough to feel free to express themselves. The audience I performed for in the '70s in Japan is not the audience I perform for today.

Continued on Page 58



## DAN SELENE Exec. VP/Higher Octave Music

On the jukebox on our website at [www.higheroctave.com](http://www.higheroctave.com) we offer two to three full-length songs from every release. We also service Internet radio, such as MusicMatch and Musicplex, which both have Smooth Jazz channels. We'll also be servicing Click Radio.

We have done online record-listening parties with Yahoo! for

new albums. We've done click-through banners with Yahoo! for select artists. On Listen.com we have also done click-through banners. We also service information sites, such as TUCOWS.

We plan to continue to expand our promotional efforts online as more venues become available. For us it represents a great opportunity, because it exists in a community with demographics that match our listeners'.

## Giant Steps

Continued from Page 44

companies are willing or able to do in light of the state of the medium, where labels are told what to do by radio. If labels want to get their music before the public today, they have to do it the way the medium tells them.

**Jonz:** I'm just as concerned about the recent election, because the new government's direction could be more devastating than anything a record company could do. Not only is funding for the NEA and public broadcasting under attack, but of all the sophisticated countries in the world, ours is the only one without a ministry or department of culture. We need to address not just music, but where our culture is in 2001.

**Griffith:** I'm in the position of being responsible to our artists and staffs to make money. I hate that I have to make changes for music to get played in order to survive. It troubles me dearly that control of entire formats rests with so few people — who are all white — because that's destroying music's freedom of expression.

When you have to ask radio, "Is this acceptable?" or, "Is this solo too long?" that is a corporate, rather than artistic, scenario. The people making these decisions look to their business model, not to music, which is what got us here. We must speak out. I'm pessimistic about the music industry unless we take a stand.

**Tanter:** Ken Burns has said that in the distant future, when this period of American history is analyzed, three things will be remembered: the Constitution, baseball and jazz. This gift of creative improvisation — an indigenous art form that we've given to the world — is so special and important to the entire planet, whether you create it, sell and market it or provide it to the public over the airwaves. What are your feelings about Burns' film?

**Sample:** I understand that it's impossible to cover every important fact. I've only seen three episodes, but *Jazz* either confuses many of the facts or the filmmaker simply doesn't know all the important ones. I would have done it differently, but it has presented the world with an opportunity to learn about jazz.

**Jonz:** I'm not thrilled with some of his choices, but

as my mother used to say, "Ten percent of something is better than 100% of nothing." Somewhere out there in TV land someone heard Duke Ellington for the first time, and that's a small first step in the right direction. I have misgivings, since two key elements aren't included: fusion jazz and soul jazz. Still, The Beatles' anthology had been No. 1 for five weeks, but Sony's *Jazz* compilation knocked it out, which means people are learning about jazz, and that's a good thing.

**Griffith:** It's very important that people who haven't known about jazz see the film and talk about it, because we must get the word out and broaden the jazz world. But that the film overlooks certain other aspects is detrimental to jazz, because that doesn't forward its evolution. I have the same problem with Jazz radio.

**Tanter:** Are you mentioned in the series, Joe?

*"If you recognize what gifts God has given you and others, there is no racism. But throughout the past 25 years the business world has divided the music and created a sense of racism."*

**Joe Sample**

**Sample:** I don't think we [The Jazz Crusaders] are mentioned.

[Several moments of silence follow.]

**Jonz:** Right there, there's a real problem!

**Sample:** Ken Burns went to the Lincoln Center controllers, and he got his historical facts from them. They have a certain belief about what jazz is and should be, which leads me to what has gone wrong. Jazz will die if we don't take it back to where it was born.

**Tanter:** No wonder there was a pregnant pause in

this conversation, when a group like The Jazz Crusaders, who broke so many barriers, sold so many records, influenced so many other artists and brought this music to another dimension, aren't included. Jazz is like a beautiful, big garden that contains every imaginable vegetable, fruit and seedling — not just corn. It's impossible to talk about peas without mentioning all the other elements.

Maybe we need a 20-part series to cover the beauty, majesty and historical imprint of this wonderful music that continues to make us the men we are. Radio has been a conduit for music from the '30s, when it was the major vehicle to share this major American art form. How do you feel about radio today?

**Jonz:** I miss excitement and passion in radio, which is what invites listeners in. I'm also dismayed that radio has become so pigeonholed. People are diverse — I don't know anybody who listens to just one kind of music — but the media is so influential that it can turn a listener into someone with homogenized tastes. Miles used to say that people paid to see him take risks, but in our industries no one takes risks anymore because so much money is involved.

**Sample:** Music has become secondary on the radio because it's become secondary in the culture. Music education, seen as a secondary frill, was taken out of schools. The corporate takeover of major labels squeezed out independent labels. The crossover factor watered down our rhythm and blues. MTV eradicated the concept of regionalism by playing just 20 videos, and that resulted in homogenized music. TV rules our lives, even when it comes to music.

I used to do jingles for Mike Post, and I say to the world that this man is the most-imitated American composer today. In so much of our music we're listening to jingles. All the formulas the corporate world has shoved down our throats are destroying our music, radio and culture. To me, that is the most frightful thing.

**Tanter:** Not only are the four of us friends, we are comrades in arms, and we're fighting this battle because we want to. When I wake up in the morning, I'm glad to be alive and glad to be going to play jazz, because every day is cool.

## The Clear Channel Story

Continued from Page 42

company's radio group expanded by 70 stations — including the 43 belonging to Paxson Communications — bringing its total radio holdings to 173.

Overseas radio acquisitions continued apace with purchases in Australia, the Czech Republic and China (13 stations in Shanghai). Clear Channel invested in American Tower Corp., which subsequently merged with American Tower Systems to create definitive leadership in the tower industry. **1997 revenue: \$720.2 million.**

Clear Channel agreed to buy out Jacor (including Premiere Radio Networks) for \$4.4 billion in 1998. It also added an additional 38 radio stations, for a total of 204 either owned or programmed by Clear Channel, a number that soared to 450 after the Jacor merger. The company completed its acquisition of the More Group, which increased Clear Channel's outdoor presence to 25 countries. **1998 revenue: \$1.5 billion.**

In 1999 the *Wall Street Journal* ranked Clear Channel the fifth best-performing stock of the '90s. Clear Channel announced an agreement to merge with AMFM (formerly Chancellor Media, Evergreen and Pyramid) for a

staggering \$23.5 billion. International business expanded with Clear Channel's acquisition of the French outdoor firm Dauphin, which was dominant in France, Spain, Italy and Belgium. **1999 revenue: \$2.99 billion.**

In 2000 Clear Channel merged with SFX Entertainment, the world's largest promoter, producer and presenter of live entertainment events, for \$3.3 billion. This created synergy that allows Clear Channel to take advantage of its media holdings to drive traffic to SFX's 120 venues nationwide, all of which operate in markets with Clear Channel-owned stations.

The deal dramatically extended Clear Channel's advertising reach by offering cross-promotions and multiple opportunities, such as sponsorships, for exposing clients to audiences. In 1999 more than 60 million people reportedly attended 26,000 events SFX promoted or produced, including more than 7,000 concerts, 13,000 theatrical productions, 1,400 shows geared to families and 520 motor sport extravaganzas.

### Tomorrow, The World

With Clear Channel's merger with AMFM complete, Clear Channel is now the world's largest out-of-home media company. Four hundred jobs were consolidated

after the merger, and Clear Channel paid \$185 million in severance costs, including the cost of breaking leases and closing buildings, according to the company's November 2000 SEC filing.

The company owns almost 1,200 radio stations and 19 television stations, has an equity interest in more than 240 radio stations internationally and operates 750,000 outdoor advertising displays in 36 countries. According to the spring 2000 Arbitrons, Clear Channel's weekly U.S. 12+ radio cume totals 103 million listeners. The ability to deliver such vast national numbers makes Clear Channel a force of staggering — and unprecedented — proportion. **2000 revenue (estimated): \$5 billion.**

Clear Channel stock fell 46% in 2000, marking the first time in 13 years that the issue didn't finish the year ahead and ending the second-longest winning streak in S&P 500 history. Mays is unperturbed.

"All the portfolio managers felt there was going to be a huge ad recession in 2001," he says. "I don't think that's going to occur. But investors are very short-term-oriented. Our stock is up 25% in the past 30 days, and there's no reason for that either. We're the same company we were six weeks ago. With the arbitrary and short-term focus of investors, they hurt themselves, because it creates volatility in the market. When they saw that the stock was off, they said, 'This is the same company that traded at \$95 eight months ago; maybe we'd better back the truck up and buy some of this.'"

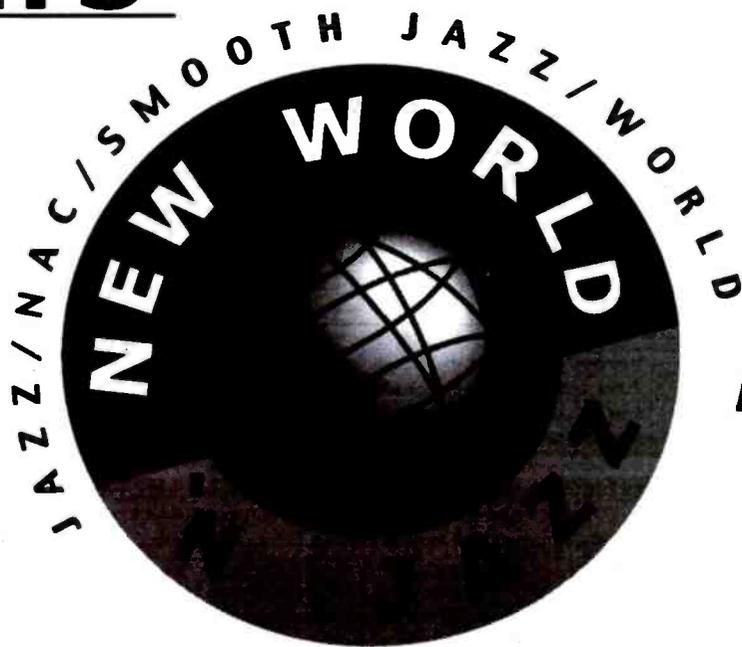


**GERALD HELM**  
President, Instinct Records

In the next year we're going to be contacting smooth jazz fan sites to make people aware of upcoming releases, getting the

instinct site up in February, marketing through web retail outlets and cross-promoting when possible with NAC/Smooth Jazz station sites. Still, most of our efforts will go through traditional marketing and promotion channels. All of this will change in the future, however.

A decade of  
**RESULTS**



**Celebrating  
our tenth  
year of  
NAC/Smooth  
Jazz  
Promotion**

PO Box 194 Fairfax, CA 94978

NEAL SAPPER/San Francisco (415) 453-1558 MATT HUGHES/New York

Fax: (415) 453-1727

They did it again... check out  
**"Righteous Reeds"**

The new single from  
**Down To The Bone**  
"Spread The Word - Album III" (Internal Bass)

DOWN TO THE BONE



Already On:

WLOQ WZMR KOAZ KEZL  
KWSJ KRVR KNIK KSBR

New this week: WJZV WEIB

Contact:

David Kurett - Future Groove Promotion - (630) 236-6990  
Neal Sapper - New World N. JazZ - (415) 453-1558

bebel  
gilberto  
tanto  
tempo



**"So Nice" strong airplay at KKSF!!**

**"We have been getting great reaction to Bebel Gilberto's 'So Nice,' her Brazilian heritage compliments today's Smooth Jazz."**  
-Laurie Cobb - MD KKSF

Over 100,000 scanned!

Look for upcoming features on Bebel in:  
Entertainment Weekly, Billboard,  
Rolling Stone, Spin, CNN

"...her take on Marcos Valle's 'So Nice' makes that classic sound brand new." -New Yorker



"Tanto Tempo is as cool as it is hot." -Billboard

"So Nice (Summer Samba)' is a sensual treat" -Wall Street Journal

sixdegreesrecords.com  
Everything is closer than you think.  
Radio Contact - Troy Prickett/Six Degrees Records  
415-626-6334 ext.16



Exclusively licensed from  
Zurgiboom/Crammed Discs

# Charting the Course

## The Tipping Point

Continued from Page 48

hook after hook after hook. Once hooks become lodged, the listener is infected. What's your prediction for the future of radio and music programming, especially vis a vis new technology?

MG: I'm of the same opinion that I have been from the beginning about the Internet and its impact on the way we consume media. I have never believed that the Internet fundamentally transforms consumption. It enriches it and increases the complexity, and maybe it fragments the market a bit, but that doesn't mean certain kinds of media

either ultimately get pushed out of the way or are forever altered.

I'm about to take a drive home to Canada, and I'm making a whole bunch of home-mixed CDs to listen to on the trip. Does that mean radio is obsolete? No. Not only is it hard to make a mixed CD, it's hard to make an interesting mixed CD, even when I'm drawing from my own music collection. Not only that, you very quickly get bored with something that you create on your own. If the point of a lot of this technology is to allow people to create their own programming, there's a real limit to that. Even given infinite time and resources, I struggle to make a mix I would want to listen to over and over again or enough

mixes that would be satisfying.

I'm still craving the thing that I can't have, which is the things that I don't know. That's what I really want to listen to. I really want access to what I would never have stumbled onto myself. I will always need the person outside of me — the radio programmer — to introduce me to things I haven't heard of. In that sense, the function of radio will always be what it's always been — Maven to the listener. It could be profoundly positive if the advent of new technologies sharpens the focus of radio programmers and allows them to realize their true role — to expose me to cool new music. It makes clear to everyone involved that you can't feed me the same old, same old anymore, because I can do same old on my own. But you can give me something interesting and new and alive.

## Neon Tonic

Continued from Page 52

other sources, they'll contribute feature stories, artist interviews, concert reviews, tour info and perspectives on a wide range of jazz-themed subjects. Just as *Rolling Stone* did for the generation that grew up reading it, Neon Tonic wants to develop a level of trust among jazz lovers.

"There is an educational aspect to the site, as you'd expect from any endeavor that bears Norman Lear's name. We're dedicated to a genre of music that goes far beyond music, because it's American history too. Neon Tonic has an interactive macromedia Flash program, which is a

timeline of jazz history, decade-by-decade, from 1900 to 2000. Included in each decade of the timeline player are four elements: 'Era,' which describes movements; 'The Music,' the key albums and music events; 'People,' the milestones; and 'Events,' which references world events for historical context. There are hot buttons for each year — 50 in all — which open pages that detail jazz's most significant artists and musical turning points in the 20th century.

"The software in our player allows us to send highly targeted ads to users. Collaborative filtering of their choices and demographic data can identify preferences so specifically that, given enough data, we have the capability to deliver products that customers not only want, but can't resist, because they are tailor-made for them. We'll carry audio ads too. Broadcast radio's spotloads are at

critical mass, but listeners accept the necessity of advertising to hear music for free when we respect their limits by running a maximum of six units an hour.

"The music sells itself. That's why I'm alarmed by 'We're the trip-a-day station' positioners, which market to those who may not even like what you do. Contesting will play a role on Neon Tonic, but only when tied to music, such as trips to international jazz festivals or insider access to recording sessions.

"Ultimately, Neon Tonic is larger than our website. The future is bright for this endeavor on the Internet, because we can drive interest in other related media, such as a film of Ella Fitzgerald's life and other projects that contribute to jazz and the culture at large. Norman Lear is clearing another new path, using his imagination as his machete. The sky's the limit for Neon Tonic."

## Art Imitates Life

Continued from Page 55

Also, a lot of white audiences have gotten hipper because they go to see shows with black folks. They feel freer to react than they normally would. By the same token, I saw a show in Italy of that country's equivalent to Frank Sinatra. I didn't understand a word he was saying, and he moved me to tears. I felt like I was back home at a Baptist church, because the audience was on it! And when I went to the Kabuki theater in Japan, they act like they're at the Apollo. They holler at the actors, they get mad with the villain, and they sit there all day with a picnic basket full of food. There's a social repression in Western European culture that says that when you go out in public, you are restrained; you do not laugh too loud or clap too much unless something really moves you, in which case you stand up and say "Bravo!"

R&R: So different communities naturally look for different things in their music.

PA: Absolutely. You've got the kids' generation looking for something, and you've got my generation, which has been through what the kids are going through, that wants to hear some underscoring. That is why I think smooth jazz is so popular: It underscores your life. There's nothing too obtrusive going on. When you get to be my age, it gets harder and harder to sit down and listen to somebody's music from back to front. It's got to be while you're driving, while you're at work, while you're making dinner. It's always there while you're doing something else.

R&R: What do you think about how formatted and segmented music is today? Is that healthy and natural, or is it unhealthy?

PA: I think it's sad. I hate categorizing music; it's like categorizing people. After talking about all of our differences and the things that make us unique, when you throw people in a bowl long enough, they all start looking and sounding alike. It also bothers me because I think it's

a reflection that bounces back and forth and creates a kind of separatism. When music gets categorized and becomes "separatist," to me it's a reflection of society. I think that's a scary reflection, because music is one thing that is supposed to be totally subjective and not based on whether it's country and western or classical or rap.

R&R: And yet we always hear things according to how they are presented to us.

PA: Absolutely. Music — and life — should be about what touches your gut, your heart, your soul. It should not be based on the fact that I tuned in to this station that plays this kind of music, so this is what I get fed. When I explain to younger people — who are part of a generation that has heard all of this very catalogued, categorized music all their lives — that when I used to listen to the

radio, I'd hear Led Zeppelin followed by Frank Sinatra, they say, "What are you talking about?" So I say, "Come hang out with me for a day. I'm going to play you the stuff I listen to all day."

R&R: What do you listen to in the course of a day?

PA: It could be anything from Celia Cruz in the morning to Brazilian in the afternoon, some Stravinsky after that, then some Patsy Cline. It's everything; it's music. The younger people who listen to this music, after about three or four tunes that they can't stand, inevitably hear a song that touches them, and then they decide that they're going to listen to the Latin station or to country music. If you have a radio, you need to be pushing that button every 15 minutes so you can hear something else and where somebody else is coming from.

## Acknowledgments

I never felt greater pride than during the meeting in which I pitched my concepts for *Charting the Course* to Erica Farber and our management team. I saved the most important idea for last. I said, "The history of jazz is also the history of this country's central defining feature — its racism. I hope you agree that R&R should examine this issue in print." Editor-in-Chief Ron Rodrigues responded without hesitation, "Your ideas are great, Carol, especially the one that shines light on racism."

R&R's Publisher/CEO Erica Farber is responsible for creating a climate in which something like that could happen. When Kahlil Gibran wrote "Work is love made visible," Erica could have been his inspiration. Every day for almost seven years she has shown me that any endeavor is a success when it's done with honor and integrity.

Throughout the special's preparation Ron Rodrigues gave me invaluable guidance and support, but his wise counsel in its 11th hour helped me stick the landing.

Every R&R editor faces a daunting task when they write their yearly format specials. I usually need about three months to complete mine, but I wrote *Charting the Course* in far less time because I was given a staggering amount of

help. My sincere thanks to all whose participation made this project possible, especially the following: Sky Daniels, Richard Lange, Henry Mowry, Page Beaver, Nancy Hoff, Gary van der Stour, Tim Kummerow, Butch Narido, Sharona White, Beverly Styco, Gary Nuell, Hurricane Heeran, Brida Connolly, Anthony Acampora, Liz Garrett, Jo Foster, Barry Orms, Randy Palmer, Steve Williams and all of R&R's format editors, especially Mike Kinoshian.

I praise Asst. NAC/Smooth Jazz & Adult Alternative Editor Peter Petro, whose intelligence, gigantic spirit and rare affinity for music I am blessed to share. His efforts were pivotal to *Charting the Course*. Finally, I sometimes wonder whether the law of karma explains the reward of Kevin McCabe's friendship.

I also extend my sincere appreciation to all of those who recognized R&R's advocacy of NAC/Smooth Jazz with their advertising support in *Charting the Course*.

Joe Sample, Lawrence Tanter, Carl Griffin, Chris Jonz, Lowry Mays, Norman Lear, Matt Pierson, Malcolm Gladwell, Frank Cody, Hal Gaba, Bob O'Connor and Patti Austin made *Charting the Course* both wide and deep with their wise and generous insights. It is a great honor to include them in this issue.

I'm also grateful to music industry executives who freely contributed their perspectives.



**STEVE CHAPMAN**  
Artist Manager

We're certainly entering an exciting time with many new opportunities for marketing and promotion for our contemporary

jazz artists. The fundamentals — radio, retail, touring and publicity — still apply, but now we have webcasting, web radio, satellite radio and the ability to reach a targeted demo through e-mail.

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (BI)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BONA FIDE X-Ray Hip (N-Coded)	782	+41	93339	12	39/0
6	2	JEFF GOLUB Drop Top (GRP/VMG)	766	+159	88641	8	39/0
2	3	GEORGE BENSON Medicine Man (GRP/VMG)	777	+26	72397	11	39/0
3	4	BONEY JAMES & RICK BRAUN R.S.V.P. (Warner Bros.)	751	+2	90753	13	42/0
4	5	GROVER WASHINGTON JR. Chameleon (Telarc)	687	-52	61898	18	37/0
7	6	KIRK WHALUM Now Til Forever (Warner Bros.)	659	+76	73301	11	38/1
5	7	CHIELI MINUCCI My Girl Sunday (Shanachie)	610	-36	78054	21	32/0
9	8	RICHARD ELLIOT Who? (Blue Note)	506	+30	79625	7	39/0
8	9	SADE By Your Side (Epic)	463	-29	67285	17	35/0
12	10	DAVE KOZ Love Is On The Way (Capitol)	458	+45	54427	7	36/0
10	11	STING She Walks This Earth (Telarc)	454	-16	33178	17	35/0
Breaker	12	KIM WATERS In The Groove (Shanachie)	432	+56	62247	9	36/1
11	13	BETTE MIDLER Love TKO (Warner Bros.)	393	-25	45226	13	30/0
18	14	JOE MCBRIDE Texas Rhythm Club (Heads Up)	388	-1	58118	18	28/1
16	15	RONNIE LAWS Old Days/Old Ways (HDH)	383	-21	31697	17	27/0
13	16	JEFF KASHWA Hyde Park ("Ah, Oooh" Song) (Native Language)	359	-46	51858	23	29/0
14	17	CHUCK LOEB Blue Kiss (Shanachie)	358	-31	39037	16	25/0
25	18	RIPPINGTONS Caribbean Breeze (Peak/Concord)	353	+103	42866	3	33/5
23	19	YULARA Flyin' High (Higher Octave)	328	+69	23895	4	34/5
20	20	JONATHAN BUTLER Forever Tonight (N-Coded)	313	+6	22240	5	22/0
19	21	BRIAN BROMBERG Relentless (Native Language)	306	-62	30932	19	23/0
21	22	GREGG KARUKAS Chasing The Wind (N-Coded)	299	+13	22471	7	28/1
22	23	JAZZMASTERS Shine (Hardcastle/Trippin' 'N' Rhythm)	276	-9	26111	8	23/0
Debut	24	RICK BRAUN Kisses In The Rain (Warner Bros.)	232	+189	22356	1	36/12
24	25	JOYCE COOLING Coasting (Heads Up)	219	-36	10639	10	17/0
26	26	GARDEN PARTY Rikki Don't Lose That Number (Samson)	206	+7	38429	4	21/2
27	27	BRENDA RUSSELL You Can't Hide Your Heart... (Hidden Beach/Epic)	197	+7	5082	8	14/0
29	28	TIM BOWMAN Smile (Insync)	161	+9	34579	2	17/2
30	29	NATALIE COLE Angel On My Shoulder (Elektra/EEG)	159	+12	13713	5	12/0
Debut	30	EUGE GROOVE Romeo & Juliet (Warner Bros.)	149	+15	21212	1	12/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
RICK BRAUN Kisses In The Rain (Warner Bros.)	12
COUNT BASIC Wes Who? (Instinct)	8
JEFF LORBER Snakebite (Samson)	7
YULARA Flyin' High (Higher Octave)	6
RIPPINGTONS Caribbean Breeze (Peak/Concord)	5
ED CALLE Spanish Rose (Concord)	5
WARREN HILL Love Life (Narada)	5
CHARLIE WILSON Without You (Major Hits)	5
FOUR 80 EAST Bumper To Bumper (Higher Octave)	3
SMOOTH AFRICA F/AMANZI Soweto (Heads Up)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICK BRAUN Kisses In The Rain (Warner Bros.)	+189
JEFF GOLUB Drop Top (GRP/VMG)	+159
JEFF LORBER Snakebite (Samson)	+109
RIPPINGTONS Caribbean Breeze (Peak/Concord)	+103
KIRK WHALUM Now Til Forever (Warner Bros.)	+76
YULARA Flyin' High (Higher Octave)	+69
KIM WATERS In The Groove (Shanachie)	+56
KOMBO Tip Of The Hat (GRP/VMG)	+46
DAVE KOZ Love Is On The Way (Capitol)	+45
BONA FIDE X-Ray Hip (N-Coded)	+41
INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG)	+41

42 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

**INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG)**  
Total Plays: 146, Total Stations: 11, Adds: 1

**JEFF LORBER Snakebite (Samson)**  
Total Plays: 137, Total Stations: 22, Adds: 7

**FOURPLAY Double Trouble (Warner Bros.)**  
Total Plays: 131, Total Stations: 13, Adds: 1

**DAN SIEGEL From The Heart (Legacy/Epic)**  
Total Plays: 130, Total Stations: 14, Adds: 0

**SEAL This Could Be Heaven (London Sire)**  
Total Plays: 122, Total Stations: 9, Adds: 1

**BRIAN MCKNIGHT Win (Motown)**  
Total Plays: 118, Total Stations: 8, Adds: 0

**VARIOUS ARTISTS Don't Get Around Much Anymore (Shanachie)**  
Total Plays: 103, Total Stations: 10, Adds: 0

**GOTA Unforgettable Feeling (Instinct)**  
Total Plays: 95, Total Stations: 9, Adds: 0

**KOMBO Tip Of The Hat (GRP/VMG)**  
Total Plays: 82, Total Stations: 8, Adds: 1

**PAUL TAYLOR Aerial (Peak/Unity/N-Coded)**  
Total Plays: 79, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Breakers.

**KIM WATERS**  
In The Groove (Shanachie)

TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
432/56	36/1	12

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



The most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

# R&R's Industry VIP Package

- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
- The R&R Directory
- E-mail updates of breaking stories
- The most comprehensive resource guide available



**SAVE OVER 30%! R&R'S INDUSTRY VIP PACKAGE IS \$41900**  
(Regular rate \$601.50)

e-mail R&R at: [moreinfo@ronline.com](mailto:moreinfo@ronline.com) Call R&R at: 310-788-1625 FAX Credit Card Payments To: 310-203-8727 Subscribe online: [www.ronline.com](http://www.ronline.com)

# NAC notes

with Carol Archer

**B**ona Fide's "X-Ray Hip" (N-Coded) dominates No. 1 for the second week, but it's being given a dazzling run by **Jeff Golub's** "Drop Top" (GRP/VMG), which explodes 6-2\* and is No. 2 in Most Increased Plays, with a gain of 159.

**Dave Koz's** "Love Is on the Way" (Capitol) enters the top 10 this week at 10\*. **Kim Waters' "In the Groove"** (Shanachie) impresses with a jump 17-12\*/Breaker plus one new add, at WLVE/Miami.

**The Rippingtons' "Caribbean Blue"** (Peak) can't be stopped! The track catapults 25-18\*, gains five adds — including those at WQCD/New York, KKSJ/San Francisco and KYOT/Phoenix — and is among the Most Increased, with +103 plays.

After getting off to a slow start before

the holidays, **Yulara's** "Flyin' High" (Higher Octave) is now gaining persuasive, across-the-board acceptance. The move from 23 to 19\*, along with six new adds — including WNUA/Chicago and WJZW/Washington — are more convincing proof of this great track's value.

"Kisses in the Rain," the first single from **Rick Braun's** debut on Warner Bros., couldn't be any hotter. The track rules as No. 1 Most Added for the second week. It debuts at 24\*, earns 12 adds — including WQCD, WLVE, JRN and KSSJ/Sacramento — and a total of 86% of the panel is giving it airplay. And it's top Most Increased, gaining 189 plays in its second week of release. Whew!

Also in its second week, **Jeff Lorber's** "Snakebite" (Samson) demonstrates strong momentum with seven adds — including WQCD, WLVE, WJZI/Milwaukee and KCIY/Kansas City — and an impressive gain in plays, +109. More than half the panel's already on it. "Snakebite" is a complete natural for the format and has the added benefit of infusing playlists with a needed blast of nonformulaic musicality.

## up

**Citrus Sun**  
*Another Time Another Space*  
Heads Up

Looking for something fresh? J-P "Bluey" Maunick has led the creative effort for a beautiful album from the up-and-coming project **Citrus Sun**, a collaboration between Average White Band guitarist Jim Mullen and the horn and rhythm sections of Incognito. This is Bluey's second Incognito offshoot release — Maysa's 2000 album on N-Coded/Rice was the first — and it's released on the heels of Talkin Loud/Blue Thumb/VMG's *Best of Incognito*. *Another Time Another Space* is mature in its simplicity and directness of mission. The playing and production textures, including stellar horn arrangements, are pristine, understated and confident. These savvy musicians know how to mean what they play, and Maunick has given them the freedom to play what they mean. The modern retrofit of "Make Me Smile" (now, there's a bassline) and the easy murmur of "Budapest" show the breadth of emotion these gentlemen can muster, and it's satisfying to see them share their formidable musicianship in equal measure throughout the album.



—Peter Petro

Like a lot of other people, my colleague Hurricane Heeran (the wizard of R&R's archives and our ratings maven) was inspired by Ken Burns' *Jazz* to spruce up his jazz CD collection. As he checked out of Tower Records with his purchases, the cashier gave him a freebie: a two-disc Verve "Desert Island Disc" sampler — the "Desert Island" campaign's slogan is "Music You Gotta Have" — in a perforated sleeve that can be torn into two identical packages so one can be given to a friend! The package includes classic tracks from such jazz greats as Coltrane, Billie Holiday, Ella, Basie, Jobim and Sarah Vaughan, plus an advance track, "But Not for Me," from Diana Krall's upcoming project. I was so intrigued by this ingenious marketing concept that I tracked down Verve Sr. VP/Sales & Catalogue Michael Kauffman to learn more.

# UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

When we were in discussion with Ken Burns and Florentine Films about nine months ago concerning releasing the various music configurations, we felt there was an opportunity, based on the impact of Burns' previous productions, to reach a broad clientele who would be interested not only in purchasing the *Jazz* releases, but in trying out the next step, which, for some people, is starting a collection. ■ A lot of people don't have a background in jazz, and they find it a little intimidating. So we determined that we would simplify it by picking 10 of the classic, must-have recordings that are part of our repertoire — among the greatest recordings ever done, pieces of American history — and promoting them using a "desert island" concept, which everyone knows and understands. ■ The conversation began around how to develop a series of tools to move consumers from the *Jazz* boxed set to the next step. We developed a variety of merchandising tools, including some "Desert Island Disc" calendar posters, bin cards that could be used to merchandise the 10 "Desert Island" titles at retail, packaging design to give unity and visual impact to the 10 discs and — the most exciting part — the sampler. ■ The idea came from one of our sales guys, Jeff Lusis, who works the West Coast for us. In a brainstorming session Jeff said, "We want people to get turned on to this great music, and we want them to share it." Our focus-group research of about a year ago showed that one of the key ways consumers find out about jazz recordings is by word of mouth. At dinner parties people play jazz for their guests — that has been a big contributing factor in Diana Krall's success. The concept that when you love jazz, you want to share it with friends stuck with us. Jeff's idea was to put two samplers in a package so the music could be shared. ■ Sure, it's expensive to do that, but it's cost-effective in the long run. We're communicating a message about classic repertoire that has been around a long time: that it's something you've got to have. The money is well-spent. The market share for jazz has gone up about one percentage point since *Jazz*, from 2.6% to 3.9%. Obviously, we want to sell a lot of records, but it really is exciting to see people get excited about jazz.



Desert Island Disc

WKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria WNVZ WKIX WKXP KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KOKU

# THUNDER TRUCK™

PO BOX 2500  
ELKHART, IN 46515 • USA  
(219) 293-4700  
**1-800-433-8460**

When you're ready to take it to the streets, the **Thunder Truck™** is a great, customized remote vehicle. Built-in remote studio, custom graphics, LED message signs .... create an impact when your station vehicle pulls up to a remote! Call for more information, because the vehicle can be completely customized for you.

**BROADCAST PRODUCTS INCORPORATED**

WKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria W



# CHR/Pop Reporters

February 9, 2001 R&R • 63

Stations and their adds listed alphabetically by market

<b>WFLY/Albany, NY *</b> VP/Prog: Michael Morgan PD: Rob Dawes MD: Ellen Packard SOLUB 7 News VAMM/C Long	<b>WRZE/Cape Cod, MA</b> PD: Mike O'Donnell APD/MD: Kevin Matthews DFT PUNK Time	<b>WYVB/Days/Daytona Beach, FL *</b> PD: Fergo MD: Rick Richards 1 BACKSTREET BOYS '01 1 COLTRANE '00	<b>WERO/Greenville, NC</b> APD: Bill O'Brien DFT PUNK Time ASHLEY BALLARD '00	<b>WMBQ/Monmouth-Ocean, NJ</b> OM: Mike Kaplan PD: George Thomas APD: Ricky Styus MD: Kid Knight 6 LFOUSE 'Hango' BLESSD UNWON'D 'Styus' MIA GORDON '01 VERTICAL HORIZON '00	<b>WBZZ/Pittsburgh, PA *</b> APD: Ryan Hill LFOUSE 'Hango'	<b>KZHT/Salt Lake City, UT *</b> OM/MD: Keith Clark MD: Mark McCarthy CORPS '00 NELLYRITDAD '00 SOLUB 7 News JARULELLA MD '00 COLTRANE '00	<b>KROQ/Tucson, AZ *</b> PD: Mark Medina MD: Randy Williams 23 JARULELLA MD '00 8 DDD 'Theater' 7 TOWN DOWN County
<b>KDIA/Alexandria, LA</b> PD: Holly Wood Harrison CORPS '00 TOWN DOWN County ASHLEY BALLARD '00 KRYSTINE W Low FREDD STARR 'Shang'	<b>WSSX/Charleston, SC *</b> OM/MD: Steve Edwards APD/MD: Scott Dwyer 2 JIMMY HOUSTON & MICHAEL '00	<b>KFMD/Denver-Boulder, CO *</b> PD: Bob Richards MD: Chris Pickett CORPS '00 BHMEN '00 DDD 'Theater' TOWN DOWN County SOLUB 7 News	<b>WRHT/Greenville, NC *</b> PD: J.T. Bosch APD/MD: Glen Gray 27 SHAGGY 'Angr'	<b>WLAN/Lancaster, PA *</b> PD: Vince Oibella APD/MD: Toby Kapp 1 CORPS '00 NELLYRITDAD '00 SWEETHEART LADIES '00 SOLUB 7 News	<b>WHYY/Montgomery, AL</b> PD: Jeff Dawson SOLUB 7 News KID & JUD '00	<b>KOOM/San Antonio, TX *</b> PD: Krash Kelly APD/MD: Duncan James CORPS '00 MARTIN MICHIEL '00	<b>KHTT/Tulsa, OK *</b> OM: Sean Phillips PD: Cary Rush MD: Derrick Hayes JARULELLA MD '00 MIA '00 MELANIE C '00
<b>WAEH/Allentown, PA *</b> PD: Brian Check APD: Laura S. James MD: Mike Kelly 5 MIA '00 SOLUB 7 News	<b>WYSR/Charleston, WV</b> OM: Jeff Whitehead Interim PD: Coach Kidd APD: Zak Tyler 16 HOUSTON & MICHAEL '00 12 JARULELLA MD '00 12 TOWN DOWN County	<b>KODM/Des Moines, IA *</b> PD: Greg Chance MD: Steve Justice 1 LEE ANN WOMACK '00 MIA '00 JARULELLA MD '00 DFT PUNK Time	<b>WNKK/Harrisburg, PA *</b> PD: John O'Dea MD: Deany Logan 1 JIMMY SOLUB 7 News HOUSTON & MICHAEL '00	<b>WHZZ/Lansing, MI *</b> PD: Jason Adams MD: Dave B. Coode TOWN DOWN County	<b>WVAQ/Morgantown, WV</b> PD/MD: Lucy Hall JEAN MARCUS '00 JEAN MARCUS '00	<b>KZSZ/San Francisco, CA *</b> PD: Casey Keating MD: L.A. Reid CORPS '00	<b>WWKZ/Tulsa, OK</b> PD/MD: Dave Dallow 8 NELLY '00 JARULELLA MD '00
<b>KPFF/Amarillo, TX</b> PD/MD: Eric Michaels SOLUB 7 News ASHLEY BALLARD '00	<b>WNKS/Charlotte, NC *</b> OM/MD: John Reynolds MD: Jason McCormick 1 DDD 'Theater' LFOUSE 'Hango'	<b>WDRD/Detroit, MI *</b> APD: Alex Tarr APD: Jay Towers MD: Keith Curry No Adds	<b>WNKS/Hartford, CT *</b> PD: Tracy Austin MD: Mike McGowan No Adds	<b>KFMS/Las Vegas, NV *</b> PD: Rick Nichols MD: Mike 1 JARULELLA MD '00 DFT PUNK Time MARTIN MICHIEL '00 MARTIN MICHIEL '00 MARTIN MICHIEL '00 KRYSTINE W Low TOWN DOWN County	<b>WWOM/Myrtle Beach, SC</b> PD: Wiley B 40 SHAGGY 'Angr' ASHLEY BALLARD '00 CORPS '00 JEAN MARCUS '00 KRYSTINE W Low TOWN DOWN County	<b>KZQZ/San Francisco, CA *</b> PD: Adam Barnes 3 JIMMY MIA '00	<b>KISX/Tyler-Longview, TX *</b> PD/MD: Larry Kant 1 KRYSTINE W Low 1 JOE HANSTAL '00 TOWN DOWN County
<b>KGOT/Anchorage, AK</b> PD: Bill Stewart 1 SOLUB 7 News 1 UNCLE KRACKER '00	<b>WKOL/Chattanooga, TN *</b> PD: Tommy Chuck MD: Glen McGill 1 MARTIN MICHIEL '00 LFOUSE 'Hango' TOWN DOWN County	<b>WQOM/Detroit, MI *</b> PD: Tim Richards APD: J. Law 3 JIMMY SOLUB 7 News	<b>KRBE/Houston-Galveston, TX *</b> APD/MD: Leslie White KID & JUD '00 SWEETHEART LADIES '00 SOLUB 7 News VAMM/C Long	<b>WLKT/Lexington-Fayette, KY *</b> PD/MD: Johnny Vincent TOWN DOWN County MARTIN MICHIEL '00 MARTIN MICHIEL '00 MARTIN MICHIEL '00 UNCLE KRACKER '00	<b>WZQZ/Nashville, TN *</b> VP/Prog: Brian Krysz PD: Marco JEAN MARCUS '00 SOLUB 7 News	<b>WSPK/Poughkeepsie, NY</b> PD: Scotty Mac APD: Stacy Walker MD: Paula Cruz JARULELLA MD '00 JEAN MARCUS '00 VAMM/C Long	<b>KISX/Tyler-Longview, TX *</b> PD/MD: Larry Kant 1 KRYSTINE W Low 1 JOE HANSTAL '00 TOWN DOWN County
<b>WSTR/Atlanta, GA *</b> PD: Dan Bowen MD: J.R. Ammons 1 SHAGGY 'Angr' SWEETHEART LADIES '00 VAMM/C Long	<b>WIDE/Chicago, IL *</b> PD: Chris Shebel APD/MD: Harry Legg KRYSTINE W Low DFT PUNK Time MARTIN MICHIEL '00 MARTIN MICHIEL '00	<b>WNOX/Douglas, AL</b> PD: John Houston MD: Phil Thomas LFOUSE 'Hango' TOWN DOWN County	<b>WKKE/Huntington, WV</b> PD: Jim Davis APD/MD: Gary Miller LFOUSE 'Hango'	<b>KFRD/Lincoln, NE</b> PD: Larry Valentine APD: Sony Freize MD: A.J. Ryder ASHLEY BALLARD '00 LFOUSE 'Hango' SWEETHEART LADIES '00	<b>WRVW/Nashville, TN *</b> PD: Rick Davis MD: Tom Peace 1 NELLYRITDAD '00 1 MIA '00	<b>WPRO/Providence, RI *</b> PD: Tony Bristol MD: Davey Morris 8 BACKSTREET BOYS '01 MIA '00 CORPS '00 VAMM/C Long	<b>KRWX/Waco, TX</b> PD: Jay Charles MD: John Oakes ASHLEY BALLARD '00 JARULELLA MD '00 TOWN DOWN County CORPS '00 TOWN DOWN County
<b>WITS/Atlanta, GA *</b> PD: Dale O'Brian APD/MD: Jeff Miles No Adds	<b>WUST/Chicago, IL *</b> PD: Jay Bear Jones APD/MD: Armando Rivera DFT PUNK Time 3 JIMMY	<b>WLYY/Elmira-Corning, NY</b> PD/MD: Mike Strobel APD: Brian Stell 3 JARULELLA MD '00 3 JEAN MARCUS '00 MIA GORDON '01 LFOUSE 'Hango' TOWN DOWN County	<b>WZYP/Huntsville, AL *</b> PD: Brian Stell 3 JARULELLA MD '00 3 JEAN MARCUS '00 MIA GORDON '01 LFOUSE 'Hango' TOWN DOWN County	<b>KLAL/Little Rock, AR</b> PD: Ed Johnson MD: Sydney Taylor SOLUB 7 News TOWN DOWN County HOUSTON & MICHAEL '00	<b>WFMH/New Bedford, MA *</b> APD/MD: Christine Fox 6 AEROSMITH '00 ASHLEY BALLARD '00 FREDD STARR 'Shang' JARULELLA MD '00	<b>WRTS/Quad Cities, IA-IL</b> OM/MD: Tony Waitches MD: Kevin Walker AIC '00 SOLUB 7 News	<b>WZZW/Washington, DC *</b> PD: Mike Edwards APD/MD: Sean Sellers 3 JIMMY 2 AIC '00
<b>WAY/Atlantic City, NJ</b> PD: Paul Kelly No Adds	<b>KLRS/Chico, CA</b> PD: Eric Brown JARULELLA MD '00 ASHLEY BALLARD '00 JEAN MARCUS '00 KRYSTINE W Low	<b>WRTS/Erie, PA</b> PD: Beth Ann McBride APD: J.C. ASHLEY BALLARD '00 CORPS '00 TOWN DOWN County ROCKIN' '00 FREDD STARR 'Shang'	<b>WNOU/Indianapolis, IN *</b> OM: Greg Durkin PD: David Dugan APD: Chris Ott MD: James Sutter 2 NELLY '00 SWEETHEART LADIES '00 2 NELLY '00 MARTIN MICHIEL '00	<b>KOAR/Little Rock, AR *</b> PD: Gary Robinson MD: Kevin Cruise 2 JIMMY 1 NELLYRITDAD '00 1 NELLYRITDAD '00 BARNABED LADIES '00	<b>WQGN/New Haven, CT *</b> PD: Danny Ocean MD: Jim Jann 3 JIMMY SOLUB 7 News	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WZNY/Augusta, GA *</b> OM: John Shorby PD: T.J. McKay MD: Jay Cruz 1 LFOUSE 'Hango' 2 DDD 'Theater'	<b>WFKS/Cincinnati, OH *</b> PD: Rob Phillips MD: Jeff Murray 1 DFT PUNK Time LFOUSE 'Hango' SOLUB 7 News	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WDX/Louisville, KY *</b> OM: Barry Fox Interim PD/MD: Shane Collins No Adds	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WWS/Portland, ME</b> PD: Tim Moore CORPS '00 ASHLEY BALLARD '00 TOWN DOWN County	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>KHFA/Austin, TX *</b> PD: Matt Kihon MD: Johnnie Blaze AEROSMITH '00	<b>WKRC/Cincinnati, OH *</b> OM: Chuck Finney APD/MD: Brian Douglas 2 FREDD STARR 'Shang' 2 AIC '00 TOWN DOWN County	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>KDUX/Eugene-Springfield, OR</b> PD: Valerie Steele LFOUSE 'Hango' UNCLE KRACKER '00 ASHLEY BALLARD '00	<b>WSTO/Evanston, IN</b> PD: Dr. Dave Michaels ASHLEY BALLARD '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WXY/Baltimore, MD *</b> VP/Prog.: Bill Pascha PD: Krista Jue APD/MD: Josh Medlock 1 DFT PUNK Time 1 KID & JUD '00 MIA '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WZL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 5 MARTIN MICHIEL '00 4 AEROSMITH '00 VAMM/C Long	<b>WQGN/New London, CT</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WQGN/New London, CT *</b> PD: Kevin Palana MD: Shawn Murphy SWEETHEART LADIES '00 TOWN DOWN County MIA GORDON '01 JARULELLA MD '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00	<b>WVVC/Richmond, VA *</b> MD: Paula Madison 1 JARULELLA MD '00 1 UNCLE KRACKER '00
<b>WVVC/Richmond, VA *</b>							

## Going For CHR/Pop Adds February 12th

"The real hits don't always happen in 6 weeks or even 6 months, smart record companies realize that sometimes it takes longer. That's why after 7 months of finding believers, Sarina Paris is now proving to be a hit where it's played!"  
- GUY ZAPOLEON/ ZAPOLEON MEDIA

"It took only one week of airplay to see that Sarina needs to be a power...the phones were instantly huge!"  
- HARRY LEGG/WKIE - 45x

"'Loot At Us' continues to be one of the strongest Top 40 records on our airwaves...a consistent callout story"  
- MICHAEL MARTIN/KYLD  
23x 800 total spins

"#1 selling single in Hawaii for 8 straight weeks and at the top of my playlist and callout for as many"  
- JAIME HYATT/KXME  
48x over 1000 total spins

"If females are your demo...this is the record to play"  
-FRED RICO/KIKI - 72x

"'Look At Us' has been consistently performing well in both callout and phones. Sarina blew away 2 packed houses here in Sactown, the audience loved her!"  
- CHRISTOPHER K/KDND - 39x

"'Look At Us' has become a Top 5 phones record on a 3 week consistent basis. Getting full-time spins and showing nothing but growth"  
- JEFF Z/WKTU - 31x

# "LOOK AT US"

"Once you open this record up around the clock the calls don't stop...It's all women calling! Top 3 phones"  
- JACQUE G/KRBV - 40x

"After only 10 spins the calls rolled in...putting it into our 'power new' rotation"  
- VIC THE LATINO/WPYO - 45x

"Huge phones after the first few spins...lots of calls!"  
- MIKE AUSTIN/KCHZ - 45x

"Sounds like a hit on the air. Huge phones, Top 5 most requested...all females"  
- DENNIS MARTINEZ/KDON - 49x

"How can you not love 'Look At Us'? It's the happiest song on the radio and it's a hit!"  
- STACY BRADY/WEZB - 18x

### EARLY MAINSTREAM BELIEVERS:

KHKS/22x    KZZP/24x    KIIS/14x  
KKRZ/19x    KHTS/14x    WKSS/12x

### NEW ADDS AT PRESSTIME INCLUDE:

WBAM    WSSP    KSYR  
KSMB    WBFA

# SARINA PARIS



TONY NOVIA

PART TWO OF A TWO-PART SERIES

# America's Top-Billing CHR/Rhythmic

## WKTU/New York VP/GM Scott Elberg shares how his station became 2000's revenue champion

If you haven't gotten the message yet, let me remind you that radio has become a very serious business. For proof, you need only watch the bodies fly out the door when ratings or revenue projections are not met or exceeded. GMs, sales managers, PDs and even marketing managers are more accountable today than ever.

With consolidation came Wall Street, stockholder accountability, plenty of opportunities and — as many are now discovering — a lot of debt. The days of programming vs. sales are either long gone, or you're gone. Those ads for feminine-hygiene products and condoms that never used to see the light of day are now up first in the stopset in prime time. Those free station concerts are no longer nontraditional revenue sources; they are just the beginning of a new tradition for radio stations of all sizes and all formats in all markets. Welcome to radio 2001 and beyond.

The fast and frantic ratings and revenue race for 2000 is in the bag, and the folks at BIA are tallying the year's numbers for release in the upcoming weeks. Last week we highlighted the top-billing CHR/Pop station in America for 2000, KIIS/Los Angeles, which market experts say took in \$68 million.

This week we focus on the world of CHR/Rhythmic, where the revenue champion is WKTU/New York. Market experts place WKTU's 2000 billing at \$52 million. † caught up with WKTU VP/GM Scott Elberg recently and asked him to share some of his insights on what it takes to win big in the Big Apple.

**R&R:** Many people are going to read this and automatically say, "What do you expect? The top bill-



Scott Elberg

ers are going to come from either New York or L.A. because of the amount of available dollars." While there may be more available dollars in these markets, one could make the case that it's a lot more difficult to get them because the competition is a lot tougher. Can you give me some perspective on that?

**SE:** I think you're absolutely right. Just because there are available dollars out there doesn't guarantee that we're going to get the share of the dollars we need to achieve or overachieve our goals. We're in a really unique situation here, because this is a unique radio station. We can compete for the 18-34-year-old dollars and also for the 25-54-year-old dollars.

If you look at how the dollars break out in New York, about 62% is national business, and the local dollars are targeted 25-54. So if you're looking at a market that's going to do more than \$800 million, the largest share of that comes from 25-54. Since WKTU is strong 18-34 with a 25-34 supercore, we're able to compete — and really compete at a high level — because we play in both arenas.

We can compete for the 25-54 business with great radio stations like WLTW [Lite FM] and compete for the 18-34 dollars with spectacular radio stations like WHTZ [Z100]. It makes our job tougher in some respects, but there are more

opportunities for us to compete for dollars.

**R&R:** Do you sell 18-34-year-old buys differently than you do the 25-54-year-old buys? For example, your 18-34s are more active.

**SE:** Yes, we tend to do that. It helps that we're in the same family with Lite, Z100, WTJM [Jammin'105] and WAXQ [Q104]. We're smart about how we present this radio station, and we understand that the 25-54 numbers that we get are really because of the 25-34 delivery.

If you look at a station like ours, we're typically No. 1 among 25-34 females and No. 1 among 25-34 adults. Lite supervises the 35-54s. We go in there and really try to talk about balance and about a 25-54 person who is very different. WKTU is lifestyle-driven. These 25-54 listeners are the active listeners of this radio station.

**R&R:** How did you train the AEs and develop the systems to sell as a cluster instead of against each other?

**SE:** Back in October 1999 Sr. VP/Regional Operations John Fulam saw the opportunity and had the vision to treat the cluster as one business unit. It was his vision, strategy and design that made it work. We always cooperated, but we were still competitive. John put a structure in place where he put a VP/Sales in charge of the market from the sales standpoint; it was kind of a paradigm shift.

Instead of the GSMs reporting to the GM, they report to the VP/Sales. At the time people thought that was a different approach, but a year and a half later it really is the key component that's been able to drive the success of all these radio stations. Working together has helped our clients help their agencies, and it helped define our business more clearly. It's been an absolutely spectacular process.

"We're in a really unique situation here, because this is a very unique radio station. We can compete for the 18-34-year-old dollars and also for the 25-54-year-old dollars."

## WKTU Takes CHR/Rhythmic Billing Crown

According to radio revenue experts, WKTU/New York billed in excess of \$52 million for 2000, making the station the top-billing CHR/Rhythmic in America. VP/GM Scott Elberg says that WKTU is in the unique position of being able to sell 18-34 and 25-54, which helps put it over the top. Here's a look at the station's five-year billing trend, according to BIA, and estimated numbers for 2000.

1995 (est.)	1996	1997	1998	1999	2000
\$12,500,000	\$20,050,000	\$34,300,000	\$34,000,000	\$39,300,000	\$52,000,000

**R&R:** You discussed how sales is working together toward a common goal. On the flip side, how do you maintain the competitive drive between stations like WKTU and Z100?

**SE:** The philosophy that I bring here every day is, "If it's good for the cluster, it's good for 'KTU.'" We really focus on this radio station, the brand and uniqueness of this radio station. It's almost like we have blinders on in some respects. We worry about being the best 'KTU we can possibly be. If we come in here and do that every single day, everything else will fall into place. So it's those two things. If strong brands can grow and the playing level rises, everybody wins, because we have one common goal.

**SE:** I think it has. If you look back at the growth over the last couple of years, there's a heightened sense of awareness. Every week you get a forward-pacing report, so you know what's going on, and you know what you need to write the following week in business to keep pace with the market and keep pace with last year. There are so many more checks and balances today vs. five years ago.

It's become much more sophisticated today with inventory systems, pricing models and more. It's hard to believe that until recently in New York there was no barometer to measure your success until the end of each month. Now every week we know if the market's down, where we're pacing against the market

"The philosophy that I bring here every day is, 'If it's good for the cluster, it's good for 'KTU.'"

**R&R:** What makes the difference when it comes to billing?

**SE:** It really boils down to talent and good people. You must do a good job of hiring the best talent, and you must give them the opportunity to come to work every day and do what they do best, whatever that is. You've got to motivate them, kick them in the ass, hug them, love them — all those things. I don't think any of that has changed. It is also my job to put people in situations where they can be the most successful.

If we have a seller who is more transactional-driven, we're going to give that person the tools to be successful at those levels, to go and impact those transactional dollars. On the new-business side, it's talking to brand people and people on the client side to develop programs and things. This environment exists at WKTU and at all of our radio stations here. The pressure is on; it's got to be results-oriented. Everyone knows what's expected of them, and then we figure out ways to make that happen.

**R&R:** Has the additional pressure that's been put on radio stations actually helped the growth factor?

and if our shares are up to par with the very clearly defined share goals for these radio stations.

**R&R:** What's your overall philosophy on the size of a sales staff?

**SE:** I've worked in organizations where there were 24 salespeople, and I have worked with eight salespeople. I don't know if there is an ideal size. We run 'KTU with 14 salespeople. For a radio station with an inventory load of our size, I think it's adequate. There's a philosophy that says "The more poles you put in the water, the more fish you're going to catch," and I believe that, but I also believe there's a threshold that may exist.

I don't know how you can manage too many people effectively. We have three sales managers here, and we split the staff among them. With four or five people with each sales manager, we can conduct account strategy effectively and review key and target accounts. What we have now is more than sufficient to do the job, but it also depends on the situation.

**R&R:** Tell me about the ever-increasing importance of nontraditional revenue.

ARTIST/TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE						WOMEN	WOMEN	WOMEN	EAST	SOUTH	MID-	WEST
	TW	LW	2W	3W			12-17	18-24	25-34			WEST	
SHAGGY Angel (MCA)	4.82	3.92	3.90	—	72.5	13.6	4.13	3.99	3.99	4.15	3.87	3.86	4.11
OUTKAST Ms. Jackson (LaFace/Arista)	3.96	3.76	3.82	3.71	75.6	17.5	4.07	3.91	3.81	3.91	4.23	3.98	3.75
HP JA RULE/LIL' MO & VITA Put It On Me (Murder Inc./Def Jam/ADJMG)	3.92	3.98	3.84	—	68.8	11.2	3.96	3.95	3.74	3.88	4.13	3.87	3.84
K-CI & JOJO Crazy (MCA)	3.84	3.77	3.80	—	65.6	13.6	4.12	3.61	3.56	3.74	3.88	3.63	4.06
HP R. KELLY I Wish (Jive)	3.88	3.95	3.85	3.54	56.7	15.1	3.93	3.57	3.98	3.57	3.92	3.72	3.91
HP OIDO Thankyou (Arista)	3.79	3.82	3.91	3.91	82.8	17.7	3.73	3.87	3.88	3.86	3.85	3.64	3.81
FAITH HILL The Way You Love Me (Warner Bros.)	3.76	3.67	3.81	3.71	76.8	23.4	3.88	3.54	3.85	3.82	3.93	3.89	3.83
HP MYSTIKAL I/NIVEA Danger (Been So Long) (Jive)	3.76	3.77	—	—	61.0	12.7	3.76	3.70	3.92	3.62	3.82	3.71	3.86
LENNY KRAVITZ Again (Virgin)	3.74	3.63	3.67	3.65	73.9	17.9	3.98	3.70	3.58	3.75	4.09	3.51	3.85
'N SYNC This I Promise You (Jive)	3.71	3.62	3.66	3.58	83.7	26.3	4.03	3.38	3.64	3.57	3.93	3.57	3.79
CREED With Arms Wide Open (Wind-up)	3.71	3.86	3.79	3.89	84.4	35.4	3.67	3.84	3.84	3.59	4.01	3.43	3.82
HP LEE ANN WOMACK I Hope You Dance (MCA/Universal)	3.68	3.68	3.79	3.80	50.2	10.3	3.74	3.65	3.82	3.60	3.94	3.42	3.73
NELLY E.I. (Fo' Reel/Universal)	3.67	3.57	3.37	3.52	79.7	27.5	3.86	3.41	3.72	3.68	3.85	3.44	3.69
SHAGGY It Wasn't Me (MCA)	3.67	3.62	3.71	3.71	84.2	27.8	3.80	3.47	3.71	3.79	3.76	3.52	3.59
CRAZY TOWN Butterfly (Columbia)	3.66	—	—	—	58.9	12.7	3.87	3.52	3.36	3.88	3.78	3.49	3.55
HP JOE I/MYSTIKAL Stutter (Jive)	3.66	—	—	—	40.0	8.9	3.59	3.77	3.88	3.39	3.59	3.81	3.86
HP 3 DOORS DOWN Loser (Republic/Universal)	3.65	3.80	3.71	3.69	48.3	10.0	3.59	3.80	3.85	3.61	3.92	3.59	3.48
JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	3.65	3.65	3.58	3.41	85.2	28.0	3.72	3.55	3.66	3.65	3.82	3.44	3.67
DREAM He Loves U Not (Bad Boy/Arista)	3.64	3.65	3.54	3.42	88.4	24.4	3.97	3.25	3.62	3.77	3.74	3.53	3.51
98 DEGREES My Everything (Universal)	3.63	3.55	3.75	3.54	69.9	16.5	3.81	3.33	3.71	3.57	3.84	3.30	3.83
EVAN AND JARON Crazy For This Girl (Columbia)	3.61	3.75	3.57	3.64	64.1	16.7	3.88	3.45	3.54	3.47	3.76	3.43	3.83
HP FUEL Hemorrhage (In My Hands) (Epic)	3.59	3.51	3.57	—	46.9	11.5	3.60	3.69	3.40	3.48	3.92	3.66	3.33
DESTINY'S CHILD Independent Women (Part 1) (Columbia)	3.58	3.64	3.72	3.80	82.8	36.4	3.53	3.58	3.85	3.38	3.75	3.57	3.81
PINK You Make Me Sick (LaFace/Arista)	3.58	3.70	3.61	—	62.0	14.8	3.65	3.57	3.38	3.66	3.65	3.47	3.53
MYA Case Of The Ex (Whatcha Gonna Do) (University/Interscope)	3.48	3.51	3.55	3.48	87.1	31.8	3.83	3.39	3.49	3.44	3.74	3.32	3.42
BBMAK Still On Your Side (Hollywood)	3.46	3.38	3.45	3.39	58.9	13.9	3.80	3.22	3.06	3.36	3.69	3.37	3.46
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.46	3.54	3.59	3.45	72.5	25.1	3.37	3.18	3.71	3.58	3.72	3.88	3.35
DEBELAH MORGAN Dance With Me (DAS/Atlantic)	3.36	3.33	3.21	3.19	78.3	27.8	3.29	3.27	3.66	3.33	3.65	3.16	3.30
SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	3.36	3.36	3.37	3.18	74.6	25.8	3.48	3.11	3.48	3.37	3.84	3.11	3.11
MADONNA Don't Tell Me (Maverick/WB)	3.24	3.54	3.38	3.40	66.7	24.9	3.16	3.18	3.45	3.32	3.09	3.21	3.29
U2 Beautiful Day (Interscope)	3.22	3.23	3.31	3.33	54.5	17.7	2.91	3.42	3.53	3.34	3.41	3.31	2.88
O-TOWN Liquid Dreams (J)	3.20	—	—	—	42.1	10.5	3.41	2.88	3.04	3.63	2.95	2.91	3.30

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

**CALLOUT AMERICA®**  
**Hot Scores**  
By ANTHONY ACAMPORA

The new year has seen an influx of strong Callout America scores, and R&R's exclusive survey of 400 women aged 12-34 like this week's sample of songs.

"Angel" by Shaggy (MCA) appears to be following in the steps of his top-five hit "It Wasn't Me," as the song moves to the top of the survey with a 4.02 total favorability score. "Angel" is the top tester with teens and 18-24s while ranking third 25-34. Labelmates K-Ci & JoJo climb to fourth overall with "Crazy," which ranks second with teens.

R. Kelly posts another strong score this week with "I Wish" (Jive). The chart-topping Urban and top-five Rhythmic hit is fifth overall this week while ranking seventh with teens and first 25-34.

Mystikal makes two appearances on this week's survey. His song with Nivea, "Danger (Been So Long)," is seventh overall and ranks seventh 18-24 and second 25-34. He also guests on Joe's "Stutter," which enters the survey with a 3.66 total favorability score. "Stutter" is sixth 18-24 with a 3.77.

Also debuting with a strong score is "Butterfly" by Crazy Town (Columbia), which enters with a 3.66. "Butterfly" is 10th among teens.

It's always important to look at scores (and not necessarily ranks) when reviewing Callout America research. For example, there are 21 songs this week that achieved over a 3.60 total favorability score and 24 over a 3.50 — compared to 12 over 3.60 just seven weeks ago. That shows increased favorability for the current crop of hits.

**Fast Hooks...No Snags**

- Custom Production - Callouts & Montages
- Digital, Clear, Consistent
- 50,000+ Song Library
- All Formats & International Titles
- On-Time Delivery

Email: [hooks@hooks.com](mailto:hooks@hooks.com)  
[hooksunlimited@compuserve.com](mailto:hooksunlimited@compuserve.com)  
[www.hooks.com](http://www.hooks.com)  
FAX: (573)443-4016

200 Old 63 South, #103  
Columbia, MO 65201-6081

For The Best Auditorium  
Test Hook Tapes

**Bernie Grice**  
**(573)443-4155**

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LENNY KRAVITZ Again (Virgin)	10281	16	176/1
2	2	JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	10178	9	176/0
3	3	DREAM He Loves U Not (Bad Boy/Arista)	9027	20	169/0
4	4	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	8523	18	167/0
7	5	MADONNA Don't Tell Me (Maverick/WB)	7921	9	175/0
6	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	7853	18	168/1
5	7	SHAGGY It Wasn't Me (MCA)	7640	14	157/0
17	8	SHAGGY Angel (MCA)	6559	5	162/8
9	9	MYA Case Of The Ex (Whatcha...)(University/Interscope)	6350	19	158/0
12	10	K-CI & JOJO Crazy (MCA)	6040	8	157/3
15	11	CRAZY TOWN Butterfly (Columbia)	5808	5	174/1
9	12	EVAN AND JARON Crazy For This Girl (Columbia)	5784	25	156/0
11	13	PINK You Make Me Sick (LaFace/Arista)	5599	7	165/1
13	14	98 DEGREES My Everything (Universal)	5355	11	161/0
10	15	CREED With Arms Wide Open (Wind-up)	5098	24	148/1
22	16	R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)	4995	3	175/7
21	17	AEROSMITH Jaded (Columbia)	4858	4	161/4
18	18	OUTKAST Ms. Jackson (LaFace/Arista)	4785	6	147/2
16	19	3 DOORS DOWN Kryptonite (Republic/Universal)	4636	32	152/1
19	20	U2 Beautiful Day (Interscope)	4365	12	154/0
23	21	BACKSTREET BOYS The Call (Jive)	4323	4	170/6
24	22	ATC Around The World (La La La...)(Republic/Universal)	4294	5	159/9
14	23	BBMAK Still On Your Side (Hollywood)	4064	12	154/0
26	24	FUEL Hemorrhage (In My Hands)(Epic)	3434	9	146/5
27	25	O-TOWN Liquid Dreams (J)	3380	10	158/1
28	26	DIDO Thankyou (Arista)	3321	4	142/9
25	27	NELLY E.I. (Fo' Reel/Universal)	2969	11	125/0
Breaker	28	3LW No More (Baby I'ma Do Right)(Epic)	2909	8	136/12
Breaker	29	BON JOVI Thank You For Loving Me (Island/IDJMG)	2638	10	129/2
31	30	DEXTER FREEBISH Leaving Town (Capitol)	2235	12	95/0
41	31	MYA Free (Ruffnation/WB/University/Interscope)	2162	2	147/25
34	32	VERTICAL HORIZON Best I Ever Had (Grey Sky...)(RCA)	2113	3	117/7
36	33	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	2092	6	105/10
38	34	MOBY F/GWEN STEFANI Southside (V2)	1809	5	92/2
37	35	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1701	7	79/1
35	36	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1695	5	183/2
43	37	CORRS Breathless (143/Lava/Atlantic)	1597	10	111/15
39	38	NELLY FURTADO I'm Like A Bird (DreamWorks)	1547	7	105/8
40	39	R. KELLY I Wish (Jive)	1546	5	103/5
32	40	DAVID GRAY Babylon (ATO/RCA)	1546	11	95/0
Debut	41	S CLUB 7 Never Had A Dream Come True (Interscope)	1471	1	131/38
33	42	BRITNEY SPEARS Stronger (Jive)	1345	13	118/0
Debut	43	SOULDECISION Ooh It's Kinda Crazy (MCA)	1320	1	103/12
48	44	BARENAKED LADIES Too Little Too Late (Reprise)	1266	2	91/11
44	45	BLESSID UNION OF SOULS F/3XL Storybook Life (V2)	1228	3	86/4
Debut	46	3 DOORS DOWN Loser (Republic/Universal)	1187	1	86/6
42	47	BACKSTREET BOYS Shape Of My Heart (Jive)	1094	17	107/0
46	48	BAHA MEN You All Dat (Artemis)	942	2	78/1
45	49	JA RULE F/CHRISTINA MILIAN Between... (Murder Inc./Def Jam/IDJMG)	941	11	56/0
47	50	RUFF ENDZ No More (Epic)	900	21	75/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
S CLUB 7 Never Had A Dream Come True (Interscope)	38
TONYA MITCHELL Broken Promises (Universal)	32
JA RULE F/3XL AND WTA P/L... (Murder Inc./Def Jam/IDJMG)	28
LIFEHOUSE Hanging By A Moment (DreamWorks)	27
MYA Free (Ruff/WB/University/Interscope)	25
JOE F/MYSTIKAL Stutter (Jive)	25
ASHLEY BALLARD Hottie (Atlantic)	24
INCUBUS Drive (Immortal/Epic)	20
CORRS Breathless (143/Lava/Atlantic)	15
VITAMIN C As Long As You're Loving Me (Elektra/EEG)	14
TOW DOWN Country Rap Tune (Dime/EEG)	14

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAGGY Angel (MCA)	+1801
R. MARTIN F.C. AGUILERA Nobody... (Columbia)	+1013
S CLUB 7 Never Had A Dream Come True (Interscope)	+895
AEROSMITH Jaded (Columbia)	+823
MYA Free (Ruff/WB/University/Interscope)	+821
CRAZY TOWN Butterfly (Columbia)	+799
ATC Around The World (La La La...)(Republic/Universal)	+725
K-CI & JOJO Crazy (MCA)	+704
DIDO Thankyou (Arista)	+680
LIFEHOUSE Hanging By A Moment (DreamWorks)	+687

## Breakers.

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
<b>3LW</b> No More (Baby I'ma Do Right) (Epic)	2909/473	136/12	28
<b>BON JOVI</b> Thank You For Loving Me (Island/IDJMG)	2638/151	129/2	29

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

177 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total-plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



# WASHINGTON D.C.

Available in CHR and Hot AC Formats

## Wakes Up With Rick Dees On Z-104!

Also On KZZP Phoenix & KFMS Las Vegas

### RICK DEES

IN THE MORNING

PREMIERE TALENT • PREMIERE TALENT

## New & Active

**LIFEHOUSE** Hanging By A Moment (*DreamWorks*)  
Total Plays: 787, Total Stations: 82, Adds: 27

**THEY MIGHT BE GIANTS** Boss Of Me (*Restless*)  
Total Plays: 743, Total Stations: 61, Adds: 1

**DAFT PUNK** One More Time (*Virgin*)  
Total Plays: 712, Total Stations: 52, Adds: 12

**VITAMIN C** As Long As You're Loving Me (*Elektra/EEG*)  
Total Plays: 639, Total Stations: 75, Adds: 14

**LOUCHE LOU & MICHE ONE** 10 Out Of 10 (*Interscope*)  
Total Plays: 533, Total Stations: 44, Adds: 2

**JOE F/MYSTIKAL** Stutter (*Jive*)  
Total Plays: 530, Total Stations: 49, Adds: 25

**TONYA MITCHELL** Broken Promises (*Universal*)  
Total Plays: 419, Total Stations: 82, Adds: 32

**SARINA PARIS** Look At Us (*Playland/Priority*)  
Total Plays: 408, Total Stations: 18, Adds: 4

**JA RULE...** Put It On Me (*Murder Inc./Def Jam/IDJMG*)  
Total Plays: 375, Total Stations: 51, Adds: 28

**NINA GORDON** Now I Can Die (*Warner Bros.*)  
Total Plays: 365, Total Stations: 42, Adds: 7

**MONICA** Just Another Girl (*Epic*)  
Total Plays: 358, Total Stations: 21, Adds: 2

**W. HOUSTON/G. MICHAEL** If I Told You That (*Arista*)  
Total Plays: 316, Total Stations: 42, Adds: 12

**OUTSIDERZ 4 LIFE** Not Enough (*BlackGround/Virgin*)  
Total Plays: 252, Total Stations: 25, Adds: 1

**LIL BOW WOW** Bow Wow... (*So So Def/Columbia*)  
Total Plays: 250, Total Stations: 18, Adds: 1

**JANA** More Than Life (*London Sire/Curb*)  
Total Plays: 225, Total Stations: 26, Adds: 1

**BOSSON** One In A Million (*TVT*)  
Total Plays: 204, Total Stations: 15, Adds: 2

**ASHLEY BALLARD** Hottie (*Atlantic*)  
Total Plays: 92, Total Stations: 30, Adds: 24

**INCUBUS** Drive (*Immortal/Epic*)  
Total Plays: 85, Total Stations: 23, Adds: 20

**TOW DOWN** Country Rap Tune (*Dime/EEG*)  
Total Plays: 33, Total Stations: 15, Adds: 14

Songs ranked by total plays

## America's Top-Billing CHR/Rhythmic

Continued from Page 65

**SE:** It's more important than ever, and it will really make or break this radio station's business plan for 2001. We know, based on the ratings, what we can do, but nontraditional revenue is vital. There aren't very many staffs that are better at doing NTR business than we are.

**R&R:** Beyond their salaries, do you build in incentives for programmers, marketing directors and others who bring in big NTR dollars?

**SE:** Absolutely, for NTR, for hitting their revenue goals, everything. You have to. If you want the behavior to be a certain way, you've got to support that behavior.

**R&R:** You still hear horror stories about radio stations slashing rates and cost-per-point, giving away promotions and slamming other radio stations to get in on buys when newspapers, TV and other forms of media are our real enemy. Has radio gotten any better about this?

**SE:** Over the last two or three years it's gotten better than it's ever been. However, the thing that continues to frustrate me is when people undervalue their product. We don't do that. I guess it boils down to rate-cutting and the competition, but there's such value in what radio can do for a customer. People sell themselves short. I don't blame salespeople; I blame sale managers and general managers at radio stations that have a win-at-all-costs mentality but no focus whatsoever on the customer and what the customer's needs are.

It's hard to sit down with someone and understand his business and how to help him grow it. If you help him come up with creative solutions to grow his business, things such as rates and cost-per-point melt away. Unfortunately, people lose sight of this and try to get that dollar today instead of trying to move forward and help their customers' business grow.

**R&R:** The economy is showing signs of

weakening, but your budget isn't any less in 2001. What do you do? Increase units?

**SE:** I don't think the answer is increasing units. There are companies out there that did that in years past, and I don't know if that's the answer. In times of economic slowdown radio has always proved to be like Teflon: It just kind of slides off. I believe we've insulated ourselves, and this is where NTR comes in at the highest levels. We have a plan for 2001. It's well-defined, the expectations are there, and we're going to stick to our plan.

**R&R:** As VP/GM, what do you see as your greatest challenge in 2001?

**SE:** There are so many of them. From the sales standpoint, it's keeping the pressure on, but keeping it on to reinforce the positive. It's not about beating people up; it's about encouraging people to do their best. It's about modeling; it's about being a leader. If I have to take someone by the hand and lead him to the promised land, I will do whatever it takes. I am very fortunate to have been with this station since its launch more than five years ago, so I've participated in the growth of this radio station. The first 2 1/2 years I was GSM; the last 2 1/2 years I've been VP/GM.

What we have going for us at 'KTU is that the sales department is not just the sales department. VP/Operations & Programming Frankie Blue is in the sales department, and Marketing Director Don McCloud is in the sales department. What I mean by that is that these guys all know what this station's sales strategies are. If you asked Frankie what the radio station's goals were, he would know. If you asked McCloud, he would know. It's part of the fabric of this radio station. The greatest challenge as the GM is to get all of those people communicating and talking. That is what will help us reach our revenue shares.

**"It's not about beating people up; it's about encouraging people to do their best. It's about modeling; it's about being a leader. If I have to take someone by the hand and lead him to the promised land, I will do whatever it takes."**



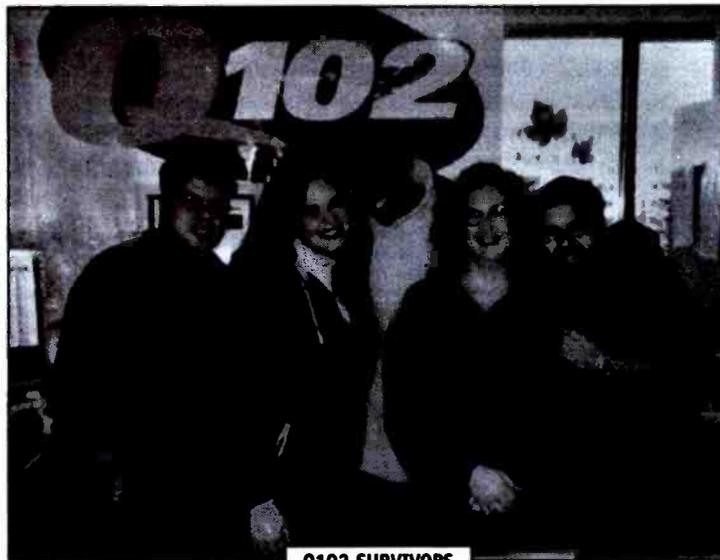
THEY ARE THEIR OWN WORST ENEMY

RCA recording group Lit just finished writing for a new record and are slated to start recording for a June release. To celebrate, the guys horsed around with the host of *CBS Late Late Show With Craig Kilborn* (second from l) and got themselves tangled up in a string of Christmas tree lights.



PLAYIN' IN THE HOOD

During her promo tour in Los Angeles Virgin recording artist Crystal Sierra stopped by the KPWR studios to hang out with the personalities from *Big Boy's Neighborhood* and promote her debut single, "Playa No More." Seen here are the *Neighborhood's* Fuzzy, Sierra and KPWR MD/power mixer E-Man.



Q102 SURVIVORS

Gervase from the hit show *Survivor* visited with WIOQ (Q102)/Philadelphia's *Chio in the Morning* show to help promote *Survivor II*, which premiered after Super Bowl XXXV. Pictured here are (l-r) WIOQ morning show co-hosts Chio and Christie, Gervase and Wendy and Diego of the morning show.

## Most Played Recurrents

'N SYNC This I Promise You (Jive)
SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)
PINK Most Girls (LaFace/Arista)
DEBELAH MORGAN Dance With Me (DAS/Atlantic)
FAITH HILL The Way You Love Me (Warner Bros.)
SOULDECISION Faded (MCA)
KANDI Don't Think I'm Not (So So Def/Columbia)
MADONNA Music (Maverick/WB)
CREED Higher (Wind-up)
MATCHBOX TWENTY Bent (Lava/Atlantic)
DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
VERTICAL HORIZON Everything You Want (RCA)
NELLY Country Grammar (Fo' Reel/Universal)
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
CHRISTINA AGUILERA Come On Over (All I Want...) -3 (RCA)
NINE DAYS Absolutely (Story Of A Girl) -3 (Epic)
VERTICAL HORIZON You're A God (RCA)
PINK There You Go (LaFace/Arista)
'N SYNC It's Gonna Be Me (Jive)
AALIYAH Try Again (BlackGround/Virgin)

## CHR/POP

- COLDPLAY Yellow (Nettwerk/Capitol)
- FREDRO STARR Shining Through (Hollywood)
- GREEN DAY Warning (Reprise)
- KATHIE LEE Heart Of A Woman (Universal)
- LUGO Boom (Elektra/EEG)
- SEMISONIC Chemistry (MCA)
- SAMANTHA MUMBA Baby, Come Over (Wildcard/Polydor/Interscope)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



THA LAST MEAL

Industry folks gathered to celebrate the completion of No Limit/Priority recording artist Snoop Dogg's *Tha Last Meal*. Radio and record people ate delicious soul food in a Los Angeles recording studio while enjoying a special preview of the album. Pictured here blazing up are Snoop and R&R Asst. CHR Editor Renee Bell. Although Bell claimed she was not partaking, she was seen staggering to the buffet table ... several times.

## TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7

### 100% WKZL/Greensboro

3am

- LEE ANN WOMACK I Hope You Dance
- DESTINY'S CHILD Jumpin' Jumpin'
- UNCLE KRACKER Follow Me
- DREAM He Loves U Not
- SOULDECISION Ooh It's Kinda Crazy
- LAURYN HILL Doo Wop (That Thing)
- LENNY KRAVITZ Again
- BAHA MEN You All Dat
- DAVE MATTHEWS BAND Crash Into Me
- SHAGGY Angel
- LIT My Own Worst Enemy
- JOE I Wanna Know
- SAMANTHA MUMBA Gotta Tell You
- BLESSDUNNOFBOULSHyLeonardo(SheLiesMe...)
- ATC Around The World (La La La...)

11am

- R. MARTINIC. AGUILERA Nobody Wants To Be Lonely
- GOO GOO DOLLS Slide
- DESTINY'S CHILD Independent Women Part 1
- 'N SYNC I Want You Back
- JENNIFER LOPEZ Love Don't Cost A Thing
- CREED Higher
- MYA Free
- BRYTNEY SPEARS Oops!...I Did It Again
- FUEL Hemorrhage (In My Hands)
- VERTICAL HORIZON Everything You Want
- SHAGGY It Wasn't Me
- ATC Around The World (La La La...)

4pm

- LEANN RIMES I Need You
- JENNIFER LOPEZ Love Don't Cost A Thing
- GOO GOO DOLLS Iris
- DESTINY'S CHILD Jumpin' Jumpin'
- UNCLE KRACKER Follow Me
- RICKY MARTIN She Bangs
- SISTER HAZEL Change Your Mind
- SHAGGY Angel
- EAGLE-EYE CHERRY Save Tonight
- 'N SYNC It's Gonna Be Me
- 3 DOORS DOWN Kryptonite
- ATC Around The World (La La La...)
- TRAIN Meet Virginia

8pm

- RICKY MARTIN Livin' La Vida Loca
- O-TOWN Liquid Dreams
- K-CI & JOJO Crazy
- DREAM He Loves U Not
- 98 DEGREES My Everything
- ATC Around The World (La La La...)
- OUTKAST Ms. Jackson
- CRAZY TOWN Butterfly
- SHAGGY Angel
- SOULDECISION Faded
- 3 DOORS DOWN Kryptonite

### KSAS/Boise

3am

- DREAM He Loves U Not
- USHER You Make Me Wanna...
- NELLY E.I.
- THEY MIGHT BE GIANTS Boss Of Me
- SLW No More (Baby I'ma Do Right)
- OUTKAST Ms. Jackson
- PINK You Make Me Sick
- EVERLAST What It's Like
- MYA Case Of The Ex (Whatcha...)
- 'N SYNC This I Promise You
- KANDI Don't Think I'm Not
- 98 DEGREES My Everything
- BLAQUE Bring It All To Me
- JENNIFER LOPEZ Love Don't Cost A Thing
- DESTINY'S CHILD Jumpin' Jumpin'

11am

- EVAN AND JARON Crazy For This Girl
- SAMANTHA MUMBA Gotta Tell You
- LENNY KRAVITZ Again
- RICKY MARTIN Le Copa De La Vida
- K-CI & JOJO Crazy
- EVERCLEAR Wonderful
- DESTINY'S CHILD Independent Women Part 1
- BON JOVI Thank You For Loving Me
- SHAGGY It Wasn't Me
- AEROSMITH Jaded
- 'N SYNC This I Promise You
- PINK Most Girls
- DREAM He Loves U Not
- LEN Steal My Sunshine

4pm

- SOULDECISION Faded
- JENNIFER LOPEZ Love Don't Cost A Thing
- NEXT Wifey
- MADONNA Don't Tell Me
- USHER You Make Me Wanna...
- MOBY /GWEN STEFANI Southside
- MATCHBOX TWENTY If You're Gone
- RUFF ENDZ No More
- BON JOVI Thank You In Advance
- DEBELAH MORGAN Dance With Me
- LENNY KRAVITZ Again
- ROB BASE/D.J. E-Z ROCK It Takes Two
- BBMAK Still On Your Side

8pm

- LENNY KRAVITZ Again
- BLAQUE Bring It All To Me
- DEBELAH MORGAN Dance With Me
- CREED With Arms Wide Open
- NELLY E.I.
- DESTINY'S CHILD Independent Women Part 1
- O-TOWN Liquid Dreams
- NOTORIOUS B.I.G. Mo Money Mo Problems
- K-CI & JOJO Crazy
- SHAGGY It Wasn't Me
- JOE I Wanna Know
- AEROSMITH Jaded
- DREAM He Loves U Not
- PINK Most Girls



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

# CHR/Pop Playlists

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

**MARKET #1**

**WHTZ/New York**  
Clear Channel  
(212) 239-2300  
Kathy Bryant  
12c Cume 3,389,000



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
76	79	DREAMA# Loves U Not	118579
75	78	LENNY KRAMITZ/Again	114076
74	73	MATCHBOX TWENTY/You're Gone	109973
65	70	ML ANGE/It's Turn To You	109573
33	72	SHAGGY/Angel	108072
50	81	98 DEGREES/My Everything	76551
40	81	EVAN AND JARON/Crazy For This Girl	75551
41	81	MARTIN FAGULERA/Nobody Wants...	73549
76	47	JENNIFER LOPEZ/Love Don't Cost...	70547
52	37	SHAGGY/Wasn't Me	55537
47	37	MADONNA/Don't Tell Me	55537
31	35	CRAZY TOWN/Butterfly	52535
15	35	SAMANTHA MUMBA/Gotta Tell You	52535
21	41	ATC/Around The World	46533
20	30	BON JOVI/Thank You For...	45030
27	27	ACROSSMTH/Jaded	40527
18	26	BACKSTREET BOYS/The Call	39026
23	26	Case Of The Ex	36940
23	25	CLUB 7/Never Had A Dream...	37525
21	25	PNK/You Make Me Sick	37525
14	24	3W/No More (Baby...)	36074
27	23	K-Ci & JOJO/Crazy	34523
22	22	BRIEY SPARS/Stronger	33022
22	22	3 DOORS DOWN/Kryptonite	33022
31	21	DESTINY'S CHILD/Jumpin' Jumpin'	31521
9	20	LARA FABIAN/Wil Love Again	30020
20	20	DIDD/Thank You	30020
19	19	JENNIFER LOPEZ/Let's Get Loud	28519
26	10	N SYNC/This I Promise You	28519
10	10	JOE/Wanna Know	28519
18	10	CRED D/With Arms Wide Open	27018
18	10	F.U.L/Hemorrhage	27018
15	10	FAITH HILL/The Way You Love Me	27018
15	10	D-TOWN/Liquid Dreams	27018
10	10	FAITH HILL/Lie to Me	27018
20	17	EMINEM/F.D.O.S. Stan	25417
16	17	MOBY/F.W.E.N.S.T.E.F.A.N.S. Southside	25417
16	17	OUTKAST/Idiotest	22515
13	16	CORRS/Smash	22515

**MARKET #2**

**KRRL/Los Angeles**  
Clear Channel  
(818) 945-1027  
Kately Steele  
12c Cume 2,815,000



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
59	83	MKAA/L So In Love With You	74534
58	82	ATC/Around The World	73636
77	81	LENNY KRAMITZ/Again	72738
75	78	DESTINY'S CHILD/Independent Women...	70044
81	75	JENNIFER LOPEZ/Love Don't Cost...	67050
59	63	MYA/Case Of The Ex...	38614
41	41	ACROSSMTH/Jaded	36818
35	38	SAMANTHA MUMBA/Gotta Tell You	35022
36	39	N SYNC/This I Promise You	35022
39	38	SHAGGY/Wasn't Me	35022
33	38	MARTIN FAGULERA/Nobody Wants...	34124
39	38	U2/Beautiful Day	34124
40	37	CRED D/With Arms Wide Open	33568
61	34	MADONNA/Don't Tell Me	30532
34	32	JOE/Wanna Know	29634
32	32	98 DEGREES/My Everything	28736
30	30	3 DOORS DOWN/Kryptonite	26940
30	29	BON JOVI/Thank You For...	26940
20	29	PNK/You Make Me Sick	26042
20	29	SHAGGY/Angel	23348
26	26	NELLY FURTADOFF/Up In A Tree	23348
20	26	MOBY/F.W.E.N.S.T.E.F.A.N.S. Southside	23348
19	23	BRANCO/Call On Your Side	20654
22	23	CRAZY TOWN/Butterfly	20654
21	23	MATCHBOX TWENTY/You're Gone	20654
22	22	BACKSTREET BOYS/The Call	19736
19	22	BON JOVI/Thank You For...	19736
27	22	DAVID GRAY/Baby	19736
20	21	BRISQ/One In A Million	18858
14	21	MADONNA/Case	18858
16	21	MYA/Free	18858
17	18	AMERICAN Hi-Fi/Love Of The Weak	16164
27	18	DREAMA# Loves U Not	16164
17	17	OUTKAST/Idiotest	15256
4	17	SARINA PARIS/Look At Us	15256
17	18	SONIQUE/Fools So Good	14368
16	18	ALICE DE LAJAY/Better Off Alone	13547
15	14	N SYNC/Bye Bye Bye	12572
15	14	ALYVA/Where You Are	12572
9	14	CHRISTINA AGUILERA/Come On Over...	12572

**MARKET #3**

**WIDE/Chicago**  
Big City  
(312) 573-9400  
Shabel/Legg  
12c Cume 817,000



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
13	09	DAFT PUNK/One More Time	7038
66	07	DESTINY'S CHILD/Independent Women...	6834
67	07	JENNIFER LOPEZ/Love Don't Cost...	6834
54	07	LENNY KRAMITZ/Again	5834
50	06	MADONNA/Don't Tell Me	6730
81	05	MODJUL/Hey (I Hear...)	6322
15	02	DARUDE/Sandstorm	6224
48	01	U2/Beautiful Day	6207
76	81	ATC/Around The World	5002
50	00	DREAMA# Loves U Not	4998
43	00	DEBELAH MORGAN/Dance With Me	4998
19	00	MELANIE C/It's Turn To You	4896
44	00	PNK/You Make Me Sick	4896
28	00	SAMANTHA MUMBA/Gotta Tell You	4794
44	00	CRAZY TOWN/Butterfly	4488
37	00	MOBY/F.W.E.N.S.T.E.F.A.N.S. Southside	4366
5	00	SARINA PARIS/Look At Us	4182
60	00	MARTIN FAGULERA/Nobody Wants...	3652
64	00	MADISON AVENUE/Don't Call Me Baby	3652
29	00	BACKSTREET BOYS/The Call	3368
6	00	NELLY FURTADOFF/Up In A Tree	3368
30	00	SADE/By Your Side	3064
20	00	FRAGOLA/You're My Favorite	2958
61	00	FAITH HILL/The Way You Love Me	2958
64	00	SHAGGY/Wasn't Me	2142
14	00	NELLY I	1976
2	00	ZION B/NATION/Kamzcarr 400	1428
10	00	AZZODI/DABASS/Doom's Night	1326
6	00	SONIQUE/Fools So Good	1234
1	00	98 DEGREES/My Everything	1224
2	00	SAMANTHA MUMBA/Gotta Tell You	1122
2	00	LOVE BITE/Take Your Time	1122
11	00	STING/Desert Rose	1122
1	00	K-Ci & JOJO/Crazy	1020
13	00	ALICE DE LAJAY/Better Off Alone	1020
10	00	EFFEL 66/Move Your Body	1020
10	00	MOBY/Body Rock	1020
8	00	PNK/You Make Me Sick	1020
3	00	SOUL DECISION/Just	1020
2	00	JANE I/Don't Really...	918

**MARKET #4**

**WUST/Chicago**  
Clear Channel  
(312) 255-5102  
Jones/Riviera  
12c Cume 830,700



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
97	07	3 DOORS DOWN/Kryptonite	24708
82	05	MYA/Case Of The Ex...	24140
85	05	MATCHBOX TWENTY/You're Gone	23572
89	01	CRED D/With Arms Wide Open	23004
85	01	DREAMA# Loves U Not	23004
86	76	DESTINY'S CHILD/Independent Women...	21584
51	73	JENNIFER LOPEZ/Love Don't Cost...	20732
58	34	EVAN AND JARON/Crazy For This Girl	15336
53	05	LENNY KRAMITZ/Again	15052
49	00	VERTICAL HORIZON/You're A God	14200
85	00	N SYNC/This I Promise You	13632
43	00	VERTICAL HORIZON/Everything You Want	13064
54	00	SAMANTHA MUMBA/Gotta Tell You	12780
30	00	MADONNA/Don't Tell Me	11928
37	00	BBMAK/Sill On Your Side	11928
30	00	N SYNC/My Gonna Be	11644
38	00	MADONNA/Case	11360
36	00	ACROSSMTH/Jaded	10906
51	00	DREAMA# Loves U Not	11078
25	00	JANE I/Don't Really...	10508
37	00	DEBELAH MORGAN/Dance With Me	10508
36	00	CRED Higher	10224
36	00	JANE I/Don't Really...	10224
36	00	SOUL DECISION/Just	10224
34	00	AA/IVAH/Try Again	9656
34	00	MATCHBOX TWENTY/Bent	9656
33	00	PNK/You Make Me Sick	9656
33	00	PNK/Thank You For...	9656
28	00	U2/Beautiful Day	8372
28	00	DESTINY'S CHILD/Jumpin' Jumpin'	8520
29	00	K-Ci & JOJO/Crazy	8520
46	00	NINE DAYS/Absolutely	8520
30	00	MARTIN FAGULERA/Nobody Wants...	8264
29	00	ACROSSMTH/Jaded	8264
21	00	PNK/You Make Me Sick	6936
21	00	CLUB 7/Never Had A Dream...	5964
19	00	SHAGGY/Angel	5964
33	00	CHRISTINA AGUILERA/Come On Over...	5680
15	00	ALICE DE LAJAY/Better Off Alone	5286
17	00	BACKSTREET BOYS/The Call	4878

**MARKET #5**

**KQZZ/San Francisco**  
Bonneville  
(415) 957-0557  
Kesting/Pied  
12c Cume 781,000



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
58	61	SHAGGY/Angel	18463
60	60	K-Ci & JOJO/Crazy	17817
60	60	ATC/Around The World	16688
46	56	JENNIFER LOPEZ/Love Don't Cost...	16988
52	61	DREAMA# Loves U Not	15453
43	60	PNK/You Make Me Sick	14847
49	47	DESTINY'S CHILD/Jumpin' Jumpin'	14241
39	47	MARTIN FAGULERA/Nobody Wants...	13635
37	47	OUTKAST/Idiotest	13635
43	44	N SYNC/This I Promise You	13332
38	42	LENNY KRAMITZ/Again	12726
41	42	DEBELAH MORGAN/Dance With Me	12423
47	40	MARTIN FAGULERA/Nobody Wants...	12120
37	40	R. KELLY/Wish	12114
37	40	MYA/Case Of The Ex...	11211
22	30	3 DOORS DOWN/Kryptonite	10908
46	28	DESTINY'S CHILD/Independent Women...	10906
29	28	N SYNC/My Gonna Be	10608
28	28	EVAN AND JARON/Crazy For This Girl	10392
25	28	JANE I/Don't Really...	9999
31	28	MKAA/L So In Love With You	9333
31	28	PNK/Thank You For...	9333
35	28	3 DOORS DOWN/Kryptonite	9333
35	28	CRED Higher	8787
35	28	3W/No More (Baby...)	8484
26	26	CRAZY TOWN/Butterfly	7878
26	26	JAY-Z/Just Wanna Love...	7575
31	22	3 DOORS DOWN/Kryptonite	7575
28	28	CRED D/With Arms Wide Open	7272
30	24	BACKSTREET BOYS/The Call	7272
41	24	SHAGGY/Wasn't Me	6929
29	23	BACKSTREET TWENTY/Bent	7272
17	23	3 DOORS DOWN/Kryptonite	7575
28	23	MADONNA/Don't Tell Me	6666
15	22	U2/Beautiful Day	6666
22	21	SONIQUE/Fools So Good	6363
20	20	98 DEGREES/My Everything	6060
23	18	ALICE DE LAJAY/Better Off Alone	5757
23	18	ALICE DE LAJAY/Better Off Alone	5757
20	18	MATCHBOX TWENTY/You're Gone	5757

**MARKET #6**

**WIOO/Philadelphia**  
Clear Channel  
(610) 567-8100  
Shogman/Marinos/Newsome  
12c Cume 879,500



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
76	76	JENNIFER LOPEZ/Love Don't Cost...	33896
74	72	LENNY KRAMITZ/Again	32112
63	71	SHAGGY/Angel	31666
76	78	SHAGGY/Wasn't Me	31220
46	66	DESTINY'S CHILD/Independent Women...	24916
29	47	SAMANTHA MUMBA/Gotta Tell You	20962
40	44	CRAZY TOWN/Butterfly	19624
46	43	DEBELAH MORGAN/Dance With Me	19178
54	41	DREAMA# Loves U Not	18286
41	40	DESTINY'S CHILD/Independent Women...	18286
36	41	MATCHBOX TWENTY/You're Gone	15610
30	33	EVAN AND JARON/Crazy For This Girl	14718
16	30	98 DEGREES/My Everything	13380
37	30	F.U.L/Hemorrhage	13380
25	30	LIVE/Hanging By A Moment	13380
18	28	3W/No More (Baby...)	12488
24	26	CRED D/With Arms Wide Open	11596
36	26	MYA/Case Of The Ex...	11596
35	25	KANDI/Don't Think I'm Hot	11150
27	24	PNK/You Make Me Sick	10704
21	22	PNK/You Make Me Sick	9812
18	22	K-Ci & JOJO/Crazy	9812
21	22	MADONNA/Don't Tell Me	9812
13	21	JAY-Z/Just Wanna Love...	9366
12	21	EVAN AND JARON/Crazy For This Girl	8920
17	20	ATC/Around The World	8920
24	19	N SYNC/This I Promise You	8474
8	19	DIDD/Thank You	8474
16	18	LENNY KRAMITZ/Again	8474
14	18	MARTIN FAGULERA/Nobody Wants...	8474
19	18	3 DOORS DOWN/Kryptonite	8028
16	17	DESTINY'S CHILD/Jumpin' Jumpin'	7582
11	16	BACKSTREET BOYS/The Call	7136
15	16	D-TOWN/Liquid Dreams	7136
19	15	SOUL DECISION/Just	7136
13	15	CRED Higher	6680
8	15	PAPA RAHOH/Just Rest	6680
12	14	702/Where My Girls At?	6244

**MARKET #7**

**KWOL/Dallas-Ft. Worth**  
Clear Channel  
(214) 891-3400  
Shogman/Marinos/Newsome  
12c Cume 736,000



**PLAYS**

LW	TW	ARTIST/TITLE	Q1 (99)
58	00	K-Ci & JOJO/Crazy	28000
70	74	DESTINY'S CHILD/Independent Women...	25800
72	72	3 DOORS DOWN/Kryptonite	25200
67	69	SHAGGY/Wasn't Me	24150
60	66	CRED D/With Arms Wide Open	23800
55	66	DREAMA# Loves U Not	22750
51	64	SAMANTHA MUMBA/Gotta Tell You	22000
50	62	CRED Higher	22000
48	46	MATCHBOX TWENTY/Bent	16100
55	45	VERTICAL HORIZON/You're A God	14700
55	45	MYA/Case Of The Ex...	14000
53	39	98 DEGREES/My Everything	13650
45	39	JENNIFER LOPEZ/Love Don't Cost...	13650
39	39	SOUL DECISION/Just	13650
36	38	KANDI/Don't Think I'm Hot	13300
34	38	MATCHBOX TWENTY/You're Gone	13300
42	37	NELLY I	12950
36	37	DEBELAH MORGAN/Dance With Me	12950
35	35	TONI BRAXTON/You're My Favorite	12250
35	35	N SYNC/My Gonna Be	12250
41	35	SHAGGY/Angel	12250
38	34	PNK/You Make Me Sick	11900
32	34	PNK/You Make Me Sick	11900
33	33	EVAN AND JARON/Crazy For This Girl	11550
29	33	JANE I/Don't Really...</	

# CHR/Pop Playlists

February 9, 2001 R&R • 71

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

**MARKET #12**

**WWTJ/Atlanta**  
Clear Channel  
(504) 463-9299  
Roberts/Santib

12c Cume \$5,900



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
53	77	JENNIFER LOPEZ/Over Don't Cost...	1134	
74	78	DESTINY'S CHILD/Independent Women...	1282	
75	72	SHAGGY/Angel	1152	
76	78	LENNY KRAMTZ/Again	1150	
77	78	3 DOORS DOWN/Kryptonite	1120	
78	68	CRED WITH ARMS/Wide Open	1104	
79	67	ATC/Around The World	912	
80	66	MATCHBOX TWENTY/If You're Gone	620	
81	66	AEROSMITH/Justified	620	
82	66	MATCHBOX TWENTY/If You're Gone	620	
83	66	MARTIN MURRAY/NoBODY Wants...	592	
84	66	MADONNA/Don't Tell Me	576	
85	66	CRAZY TOWN/Butterfly	560	
86	66	39 DE GREES/My Everything	544	
87	66	K-Ci & JUDIC/Crazy	544	
88	66	DREAMAM/No More (Baby)...	512	
89	66	MYA/Case Of The Ex...	512	
90	66	ADG/So Hard To Forget	496	
91	66	BACKSTREET BOYS/The Call	448	
92	66	PINK/You Make Me Sick	400	
93	66	DREAMAM/No More (Baby)...	400	
94	66	OUTKAST/Amie, Jackson	336	
95	66	DAFT PUNK/One More Time	320	
96	66	SADE/By Your Side	304	
97	66	3LW/No More (Baby)...	304	
98	66	ALICE DE JESU/Hello, Hello	288	
99	66	BON JOVI/Thank You For...	288	
100	66	MYA/Free	288	
101	66	VITAMIN C/Ls Long As You're...	288	
102	66	O-TOWN/Liquid Dreams	272	
103	66	VERTICAL HORIZON/Best I Ever Had...	256	
104	66	SONIQUE/R Feels So Good	256	
105	66	SOUL DECISION/Ooh It's Kinda Crazy	256	
106	66	BLINK-182/All The Small Things	240	
107	66	STELLAKISS/Kiss	240	
108	66	N SYNC/This I Promise You	224	
109	66	THE NOTORIOUS B.I.G./Hip Hop	224	
110	66	THEY MIGHT BE GIANTS/Boss Of Me	224	
111	66	MADONNA/Music	224	
112	66	AALIYAH/Try Again	208	

**MARKET #13**

**KBKS/Seattle-Tacoma**  
Infinity  
(800) 279-5377  
Summers/Rice

12c Cume \$11,000



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
68	87	MADONNA/Don't Tell Me	11122	
69	87	MARY ELLEN STEFANI/Southside	11122	
70	87	SHAGGY/Angel	10790	
71	87	LENNY KRAMTZ/Again	10292	
72	87	JENNIFER LOPEZ/Over Don't Cost...	9794	
73	87	FUEL/Hemorrhage	9462	
74	87	DREAMAM/No More (Baby)...	8466	
75	87	CRED WITH ARMS/Wide Open	7636	
76	87	DESTINY'S CHILD/Independent Women...	7636	
77	87	MATCHBOX TWENTY/If You're Gone	7470	
78	87	DIDD/Thank You	7304	
79	87	CRAZY TOWN/Butterfly	6806	
80	87	THIRD EYE BLIND/Deep Inside Of You	6640	
81	87	3 DOORS DOWN/Kryptonite	6640	
82	87	LEADERS/Stealing My Moment	6474	
83	87	COLDPLAY/Yellow	6308	
84	87	AEROSMITH/Justified	6142	
85	87	U2/Rattle and Hum	5810	
86	87	MYA/Case Of The Ex...	5146	
87	87	EVAN AND JARROLD/Crazy For This Girl	4740	
88	87	ATC/Around The World	4482	
89	87	N SYNC/This I Promise You	4482	
90	87	OUTKAST/Amie, Jackson	4482	
91	87	BRITNEY SPEARS/Stronger	4316	
92	87	ICE CUBE/Hey Ladies/Best I Ever Had...	4150	
93	87	MARTIN MURRAY/NoBODY Wants...	4150	
94	87	PINK/Most Girls	4150	
95	87	BARRACUDA/LADIE'S First	3818	
96	87	DEBRAH MORGAN/Dance With Me	3652	
97	87	PINK/You Make Me Sick	3652	
98	87	SONIQUE/R Feels So Good	3440	
99	87	THIRD EYE BLIND/Never Let You Go	3320	
100	87	EVERLAST/Remember The Future	3200	
101	87	CORRS/Bushy	3154	
102	87	DESTINY'S CHILD/Jumper	3154	
103	87	K-Ci & JUDIC/Crazy	2920	
104	87	CRED/Higher	2822	
105	87	MADONNA/Music	2822	
106	87	MATCHBOX TWENTY/Bent	2822	

**MARKET #15**

**KZZP/Phoenix**  
Clear Channel  
(602) 279-5377  
Summers/Rice

12c Cume \$82,500



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
78	88	DESTINY'S CHILD/Independent Women...	8585	
79	88	LENNY KRAMTZ/Again	8080	
80	88	SHAGGY/Angel	7979	
81	88	CRAZY TOWN/Butterfly	6666	
82	88	OUTKAST/Amie, Jackson	6363	
83	88	CRED WITH ARMS/Wide Open	5558	
84	88	K-Ci & JUDIC/Crazy	5454	
85	88	DREAMAM/No More (Baby)...	5252	
86	88	JENNIFER LOPEZ/Over Don't Cost...	4546	
87	88	MADONNA/Don't Tell Me	4546	
88	88	FUEL/Hemorrhage	4343	
89	88	MYA/Case Of The Ex...	4141	
90	88	SARINA PARIS/Look At Us	3737	
91	88	NELLY/E	3535	
92	88	PINK/You Make Me Sick	3535	
93	88	SOUL DECISION/Faded	3232	
94	88	3 DOORS DOWN/Kryptonite	3232	
95	88	AEROSMITH/Justified	3232	
96	88	MYA/Case Of The Ex...	2929	
97	88	DEBRAH MORGAN/Dance With Me	2929	
98	88	UNCLE KRACKE/Rock Me	2828	
99	88	VERTICAL HORIZON/Everything You Want	2828	
100	88	S CLUB 7/Never Had A Dream...	2727	
101	88	MADONNA/Music	2626	
102	88	N SYNC/This I Promise You	2626	
103	88	SAMANTHA MUMBA/Gotta Tell You	2424	
104	88	KANDI/Don't Think I'm Not	2121	
105	88	PINK/Most Girls	2121	
106	88	DESTINY'S CHILD/Jumper	2121	
107	88	MATCHBOX TWENTY/If You're Gone	2020	
108	88	LUNAR/Midnight	2020	
109	88	MARTIN MURRAY/NoBODY Wants...	2020	
110	88	TOM BRAXTON/Another Girl	1919	
111	88	LENNY KRAMTZ/Again	1919	
112	88	DAFT PUNK/One More Time	1919	
113	88	SOUL DECISION/Faded	1818	
114	88	BLINK-182/All The Small Things	1818	
115	88	BEANKA/Sit Here	1818	
116	88	SR-71/Right Now	1818	
117	88	CRED/Higher	1717	

**MARKET #16**

**KDWB/San Diego**  
Clear Channel  
(619) 593-3000  
Land/Roze

12c Cume \$44,200



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
81	77	N SYNC/This I Promise You	11321	
82	77	SHAGGY/Angel	10372	
83	77	LENNY KRAMTZ/Again	10372	
84	77	DESTINY'S CHILD/Independent Women...	10553	
85	77	JENNIFER LOPEZ/Over Don't Cost...	9688	
86	77	KELLY Rowland/When Love Takes Over	9169	
87	77	DESTINY'S CHILD/Independent Women...	8956	
88	77	SHAGGY/Angel	8956	
89	77	JENNIFER LOPEZ/Over Don't Cost...	8956	
90	77	3 DOORS DOWN/Kryptonite	6920	
91	77	K-Ci & JUDIC/Crazy	6747	
92	77	S CLUB 7/Never Had A Dream...	6401	
93	77	PINK/You Make Me Sick	6228	
94	77	3LW/No More (Baby)...	6055	
95	77	BACKSTREET BOYS/The Call	6055	
96	77	DREAMAM/No More (Baby)...	5709	
97	77	R. KELLY/Woah	5709	
98	77	LENNY KRAMTZ/Again	5709	
99	77	LOUCHE LOUCHE/...10 Out Of 10	5709	
100	77	MYA/Case Of The Ex...	5709	
101	77	CRAZY TOWN/Butterfly	5184	
102	77	MARTIN MURRAY/NoBODY Wants...	4671	
103	77	THEY MIGHT BE GIANTS/Boss Of Me	4671	
104	77	KANDI/Don't Think I'm Not	4671	
105	77	JOR FAYERS/Real Shit	3979	
106	77	DAFT PUNK/One More Time	3979	
107	77	BLINK-182/All The Small Things	3806	
108	77	JAY-Z/Jes We Love	3806	
109	77	39 DE GREES/My Everything	3633	
110	77	ATC/Around The World	3633	
111	77	MATCHBOX TWENTY/If You're Gone	3204	
112	77	N SYNC/This I Promise You	3204	
113	77	SSQ/Incomplete	3287	
114	77	MONICA/Just Another Girl	3114	
115	77	MYSTIKAL FUNK/Danger (Bean So...)	2941	
116	77	DAFT PUNK/One More Time	2941	
117	77	SOUL DECISION/Faded	2941	
118	77	PINK/Most Girls	2941	
119	77	O-TOWN/Liquid Dreams	2941	
120	77	BLINK-182/All The Small Things	2768	

**MARKET #17**

**KDWB/Minneapolis**  
Clear Channel  
(612) 340-3000  
Morris/Moran

12c Cume \$37,900



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
75	78	SHAGGY/Angel	20748	
76	78	SHAGGY/Wasn't Me	20475	
77	78	LENNY KRAMTZ/Again	20202	
78	78	R. KELLY/Wash	19110	
79	78	JENNIFER LOPEZ/Over Don't Cost...	14469	
80	78	DESTINY'S CHILD/Independent Women...	13923	
81	78	LUDACRIS/What's Your Fantasy	13650	
82	78	K-Ci & JUDIC/Crazy	13377	
83	78	MADONNA/Don't Tell Me	12285	
84	78	DR. DRE/The Real Slim Shady	12012	
85	78	DREAMAM/No More (Baby)...	10374	
86	78	CRAZY TOWN/Butterfly	9555	
87	78	CRED WITH ARMS/Wide Open	8736	
88	78	OUTKAST/Amie, Jackson	8736	
89	78	MARTIN MURRAY/NoBODY Wants...	8736	
90	78	LUNAR/Midnight	8453	
91	78	39 DE GREES/My Everything	7917	
92	78	NELLY/Ride Wit Me	7917	
93	78	FAITH HILL/The Way You Love Me	7644	
94	78	3LW/No More (Baby)...	7644	
95	78	MATCHBOX TWENTY/If You're Gone	7644	
96	78	AEROSMITH/Justified	7371	
97	78	ATC/Around The World	7371	
98	78	MYA/Case Of The Ex...	7371	
99	78	SOUL DECISION/Faded	7371	
100	78	DAFT PUNK/One More Time	7044	
101	78	MADONNA/Music	6906	
102	78	DAFT PUNK/One More Time	6906	
103	78	DEBRAH MORGAN/Dance With Me	5187	
104	78	N SYNC/This I Promise You	5187	
105	78	YOUNG AND RECKLESS/You're Gonna Be Me	4914	
106	78	N SYNC/This I Promise You	4914	
107	78	SAMANTHA MUMBA/Gotta Tell You	4641	
108	78	RUFF ENDF/Ruff	4641	
109	78	LENNY KRAMTZ/Again	4641	
110	78	JA RULE/F.C. MILIAN/Between Me And You	4095	
111	78	BLAQUE/808	4095	
112	78	MONTELL JORDAN/Get It On...Tontie	4095	

**MARKET #18**

**WBLI/Massachusetts**  
Clear Channel  
(617) 669-9254  
Rice/Levine

12c Cume \$77,900



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
62	84	MATCHBOX TWENTY/If You're Gone	41454	
63	84	JENNIFER LOPEZ/Over Don't Cost...	41013	
64	84	EVAN AND JARROLD/Crazy For This Girl	41013	
65	84	SHAGGY/Angel	40131	
66	84	SHAGGY/Wasn't Me	23373	
67	84	AEROSMITH/Justified	20286	
68	84	DREAMAM/No More (Baby)...	20286	
69	84	MADONNA/Don't Tell Me	20286	
70	84	MARTIN MURRAY/NoBODY Wants...	20286	
71	84	MYA/Case Of The Ex...	19404	
72	84	3 DOORS DOWN/Kryptonite	18963	
73	84	CRED WITH ARMS/Wide Open	18522	
74	84	DIDD/Thank You	18522	
75	84	LENNY KRAMTZ/Again	15876	
76	84	OUTKAST/Amie, Jackson	15876	
77	84	SAMANTHA MUMBA/Gotta Tell You	15435	
78	84	DESTINY'S CHILD/Independent Women...	14553	
79	84	DODD/Thank You	11466	
80	84	BLINK-182/All The Small Things	11466	
81	84	SOUL DECISION/Ooh It's Kinda Crazy	11025	
82	84	ATC/Around The World	10584	
83	84	JANE'S ADDICTION/Ready...	10584	
84	84	ALICE DE JESU/Hello, Hello	10143	
85	84	DESTINY'S CHILD/Jumper	10143	
86	84	PINK/You Make Me Sick	10143	
87	84	SONIQUE/R Feels So Good	9702	
88	84	MARTIN MURRAY/NoBODY Wants...	9702	
89	84	TRAVIS/Whiskey	9261	
90	84	NINE DAYS/Absolutely	8379	
91	84	39 DE GREES/My Everything	7938	
92	84	O-TOWN/Liquid Dreams	7457	
93	84	S CLUB 7/Never Had A Dream...	7096	
94	84	DAFT PUNK/One More Time	7096	
95	84	SANTANA/Rob Thomas/Smooth	7056	
96	84	BACKSTREET BOYS/The Call	6615	
97	84	N SYNC/This I Promise You	6615	
98	84	MARC ANTHONY/Need To Know	6103	

**MARKET #19**

**KSLZ/Si. Louis**  
Clear Channel  
(314) 692-5100  
Kapugi

12c Cume \$58,200



PLAYS	LW	TW	ARTIST/TITLE	Q1 (800)
61	88	DESTINY'S CHILD/Independent Women...	14329	
62	88	NELLY/E	14329	
63	88	MYA/Case Of The Ex...	14168	
64	88	JENNIFER LOPEZ/Over Don't Cost...	13658	
65	88	DREAMAM/No More (Baby)...	13524	

# CHR/Pop Playlists

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

**MARKET #01**

**WKRC/Cincinnati**  
Infinity  
(513) 699-5102  
Frank/Douglas  
12x Cumc 321,000



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
62	73 CRED/Whm Arms Wide Open	7857
73	74 MATCHBOX TWENTY/You're Gone	7957
65	87 FAITH HILL/The Way You Love Me	7303
49	86 SHAGGY/Wasn't Me	7194
48	84 STING/Greatest Hits	6976
53	82 DIDDY/Therapy	5668
58	81 BON JOVI/My My Life	5559
50	88 SOLD/Decisions/Decided	5341
58	88 DESTINY'S CHILD/Independent Women...	5341
48	88 MADONNA/Don't Tell Me	5232
58	88 BARENAKED LADIES/Pinch Me	5034
46	88 MADONNA/Justify My Love	4903
47	87 DEBILAH MORGAN/Dance With Me	4903
51	82 RICKY MARTIN/She Bangs	3488
30	82 MATCHBOX TWENTY/Bent	3488
22	81 BRITNEY SPEARS/Stronger	3379
17	87 K-CI & JOJO/Crazy	2943
30	26 VERTICAL HORIZON/You're A God	2834
29	26 VERTICAL HORIZON/Everything You Want	2725
25	26 CHRISTINA AGUILERA/Come On Over...	2725
17	24 BACKSTREET BOYS/The Call	2616
18	24 Lenny Kravitz/Agan	2616
18	24 OUTKAST/Am. Jackson	2616
34	24 3 DOORS DOWN/Kryptonite	2616
25	24 NINE DAYS/Absolutely...	2616
13	22 JENNIFER LOPEZ/Love Don't Cost...	2507
23	22 SAMANTHA MUMBA/Gotta Tell You	2507
23	22 BBMAK/SB On Your Side	2507
20	22 GOD GOOD/Dolls/Black Baloon	2299
21	22 NELLIE/1	2299
9	20 BLESSID UNION/SK/Storybook Life	2180
14	20 DAVO GRAY/Babyton	2180
14	20 MARTIN FAGULERA/Nobody Wards	2180
11	20 BON JOVI/Thank You For...	1962
11	20 DESTINY'S CHILD/Say My Name	1853
23	17 FUEL/Hemorrhage...	1853
23	17 3 DOORS DOWN/Am. Jackson	1744
23	17 SORANGE GARDEN/Whisper I Loved You	1744
10	18 CRAZY TOWN/Butterfly	1635

**MARKET #02**

**KDND/Sacramento**  
Entercom  
(916) 334-7777  
Wood/Leak  
12x Cumc 282,400



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
72	71 JENNIFER LOPEZ/Love Don't Cost...	8165
78	78 SHAGGY/Wasn't Me	8050
70	68 Lenny Kravitz/Agan	7635
70	68 CRAZY TOWN/Butterfly	7629
67	64 JENNIFER LOPEZ/Love Don't Cost...	7360
74	61 MYA/Case Of The Ex...	7015
66	62 K-CI & JOJO/Crazy	5989
47	47 SARINA PARRIS/Look At Us	5406
43	46 DESTINY'S CHILD/Independent Women...	5175
44	45 MADONNA/Don't Tell Me	5175
46	46 BARENAKED LADIES/Pinch Me	5175
40	43 N' SYNC/This I Promise You	4956
37	41 MARTIN FAGULERA/Nobody Wards...	4715
39	41 PINK/Almost Girls	4715
30	30 ATC/Around The World...	4140
44	38 98 DEGREES/Am. Jackson	4025
45	38 BBMAK/SB On Your Side	3785
37	37 CRAZY TOWN/Butterfly	3785
30	30 SHAGGY/Wasn't Me	3335
28	28 AEROSMITH/Jaded	3220
18	28 3LW/No More (Baby...)...	3220
26	26 PINK/You Make Me Sick	3220
26	26 BON JOVI/Thank You For...	3220
30	24 CRED/Whm Arms Wide Open	2760
30	24 OUTKAST/Am. Jackson	2760
24	24 BACKSTREET BOYS/The Call	2645
7	22 DEXTER FREESH/Leaving Town	2630
21	22 SAMANTHA MUMBA/Gotta Tell You	2530
21	22 BBMAK/SB On Your Side	2415
19	20 U2/Beautiful Day	2300
21	19 MADISON MABLE/Don't Call Me Baby	2185
25	19 BLESSID UNION/SK/Storybook Life	2185
18	19 DORIS/Breathless	2185
19	19 K-CI & JOJO/Crazy	2185
20	19 NINE DAYS/Absolutely...	2185
16	18 DEBILAH MORGAN/Dance With Me	2070
18	18 CHRISTINA AGUILERA/Come On Over...	2070
18	18 DIDDY/Therapy	2070
18	18 SORANGE GARDEN/Whisper I Loved You	2070
17	17 O-TOWN/Liquid Dreams	1856

**MARKET #03**

**KDZV/Kansas City**  
Sycamore  
(816) 354-2400  
Austin/Trealy  
12x Cumc 215,100



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
99	99 DREAM/We Love U Not	7722
99	99 DESTINY'S CHILD/Independent Women...	7722
80	80 CRAZY TOWN/Butterfly	6964
80	80 JENNIFER LOPEZ/Love Don't Cost...	6708
80	78 OUTKAST/Am. Jackson	6084
58	77 MARTIN FAGULERA/Nobody Wards...	6006
90	76 K-CI & JOJO/Crazy	5408
82	74 98 DEGREES/Am. Jackson	5075
51	51 PINK/You Make Me Sick	4982
51	51 MADONNA/Don't Tell Me	4802
86	86 BACKSTREET BOYS/The Call	3588
25	45 NINE DAYS/Absolutely...	3510
41	40 SAMANTHA MUMBA/Gotta Tell You	2984
40	40 CRAZY TOWN/Butterfly	2885
41	40 BON JOVI/Thank You For...	2808
38	38 98 DEGREES/Am. Jackson	2652
30	30 N' SYNC/This I Promise You	2574
28	28 AEROSMITH/Jaded	2496
38	31 MYA/Case Of The Ex...	2418
38	30 MATCHBOX TWENTY/Bent	2340
38	30 DAVO GRAY/Babyton	2340
38	30 OUTKAST/Am. Jackson	2340
38	30 CHRISTINA AGUILERA/Come On Over...	1950
21	24 LUDACRIS/What's Your Fantasy	1872
30	24 NINE DAYS/Absolutely...	1872
34	22 3 DOORS DOWN/Kryptonite	1794
21	20 BBMAK/SB On Your Side	1580
21	20 DESTINY'S CHILD/Say My Name	1580
19	20 MYA/Free	1580
43	19 JARLE F.C. MILLAN/Between Me And You	1482
17	18 R. KELLY/Whip	1482
17	18 BLESSID UNION/SK/Storybook Life	1404
17	18 DORIS/Breathless	1404
17	18 K-CI & JOJO/Crazy	1404
-	- ATC/Around The World...	1278
17	17 JAY-Z/Just Wanna Love	1170
18	18 BON JOVI/Thank You For...	1082
11	14 JOE FLYNT/Silver	1082
11	14 MICHELLE JOHNSON/It's On, Tonka	1082
11	14 BRITNEY SPEARS/Stronger	1082

**MARKET #04**

**KDZV/Kansas City**  
Infinity  
(816) 736-5098  
Zalmer/Dylan  
12x Cumc 312,100



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
71	87 DESTINY'S CHILD/Independent Women...	8911
51	80 SHAGGY/Wasn't Me	8645
66	84 3 DOORS DOWN/Kryptonite	8512
74	84 MADONNA/Don't Tell Me	8512
65	83 MATCHBOX TWENTY/You're Gone	8379
52	82 Lenny Kravitz/Agan	8246
28	81 SHAGGY/Wasn't Me	8113
65	87 JENNIFER LOPEZ/Love Don't Cost...	7581
68	87 SHAGGY/Wasn't Me	7581
50	84 SAMANTHA MUMBA/Gotta Tell You	7812
38	82 EVERCLEAR/Wonderful	6986
49	82 CRED/Whm Arms Wide Open	6916
38	81 PINK/You Make Me Sick	6783
66	80 FAITH HILL/The Way You Love Me	6650
24	81 K-CI & JOJO/Crazy	6127
25	29 DAVO GRAY/Babyton	3253
24	27 MATCHBOX TWENTY/Bent	3091
29	29 OUTKAST/Am. Jackson	4788
22	22 DIDDY/Therapy	3102
54	23 NELLIE/1	3059
24	23 PINK/Almost Girls	3059
22	22 VERTICAL HORIZON/Best I Ever Had...	3059
21	21 BARENAKED LADIES/Pinch Me	2783
21	21 BBMAK/SB On Your Side	2783
15	19 DESTINY'S CHILD/Say My Name	2584
7	16 S.O.U.L. DECISION/Oh It's Kinds Crazy	2327
19	19 TOM BRANTON/Whm Arms Wide Open	1986
13	19 MARTIN FAGULERA/Nobody Wards...	1986
13	19 EVERCLEAR/Wonderful	1986
37	13 BBMAK/SB On Your Side	1729
9	12 PINK/You Make Me Sick	1620
13	12 THEY MIGHT BE GIANTS/Bliss Of My Mind	1620
15	11 SISTER HAZEL/Change Your Mind	1463
18	11 DIDDY/Therapy	1330
12	10 O-TOWN/Liquid Dreams	1330

**MARKET #05**

**WISN/Milwaukee**  
Entercom  
(414) 529-1250  
Kelly/Hartman  
12x Cumc 285,800



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
63	64 R. KELLY/Whip	10592
65	64 OUTKAST/Am. Jackson	10592
66	64 LUDACRIS/What's Your Fantasy	10368
66	64 MADONNA/Don't Tell Me	10368
41	45 MYSTIKAL/FAME/Am. Jackson (Bam So...)	7290
32	44 Lenny Kravitz/Agan	7128
44	44 UNCLE KRACOR/Follow Me	7128
27	44 MADONNA/Don't Tell Me	7128
66	43 JARLE F.C. MILLAN/Between Me And You	6986
42	43 MYA/Case Of The Ex...	6986
45	43 K-CI & JOJO/Crazy	6986
16	42 DEXTER FREESH/Leaving Town	6894
45	41 JENNIFER LOPEZ/Love Don't Cost...	6842
41	41 DESTINY'S CHILD/Independent Women...	5994
34	34 AEROSMITH/Jaded	5508
34	34 VERTICAL HORIZON/Best I Ever Had...	5508
34	34 CRAZY TOWN/Butterfly	5384
34	34 SHAGGY/Wasn't Me	5348
33	32 BLESSID UNION/SK/Storybook Life	5184
33	32 DAVO GRAY/Babyton	5184
31	31 DAVE NAVY/What's Your Fantasy	5022
1	31 MADONNA/Don't Tell Me	4212
31	31 MATCHBOX TWENTY/You're Gone	4022
20	28 DEXTER FREESH/Leaving Town	4050
25	28 DREAM/We Love U Not	4050
21	26 DATT PUNCH/One More Time	4050
21	26 BARENAKED LADIES/Pinch Me	3728
21	26 SHAGGY/Wasn't Me	3728
22	22 NELLIE/1	3728
7	22 DR. DRE/It's About That Bitch	3564
19	22 MYA/Free	3564
19	22 DIDDY/Therapy	3564
19	22 DAVO GRAY/Babyton	3564
19	22 DEXTER FREESH/Leaving Town	3564
19	22 SHAGGY/Wasn't Me	3564
19	22 EVERCLEAR/Wonderful	3564
19	22 BLESSID UNION/SK/Storybook Life	3564
19	22 DORIS/Breathless	3564
19	22 K-CI & JOJO/Crazy	3564
19	22 NINE DAYS/Absolutely...	3564
19	22 DEBILAH MORGAN/Dance With Me	3564
19	22 CHRISTINA AGUILERA/Come On Over...	3564
19	22 DIDDY/Therapy	3564
19	22 SORANGE GARDEN/Whisper I Loved You	3564
19	22 O-TOWN/Liquid Dreams	3564

**MARKET #06**

**KDZV/Kansas City**  
Clear Channel  
(816) 736-9700  
Shelley  
12x Cumc 290,800



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
91	80 MATCHBOX TWENTY/You're Gone	13857
89	80 Lenny Kravitz/Agan	13410
90	80 FUEL/Hemorrhage...	13112
50	77 MADONNA/Don't Tell Me	11473
68	77 3 DOORS DOWN/Am. Jackson	11473
60	74 EVERCLEAR/Wonderful	8791
68	74 DESTINY'S CHILD/Independent Women...	8046
49	68 SOLD/Decisions/Decided	7450
58	68 MOBY FOMEN STEFAN/Southside	7301
42	68 U2/Beautiful Day	7032
58	68 MARTIN FAGULERA/Nobody Wards...	7152
58	68 DEXTER FREESH/Leaving Town	6566
43	68 DREAM/We Love U Not	6407
39	68 TOMC/You Wanted More	5811
34	68 SHAGGY/Wasn't Me	5682
38	68 THIRD EYE BLIND/Sleep Inside Of Me	5682
37	37 3 DOORS DOWN/Kryptonite	5513
37	37 PINK/Almost Girls	5513
37	37 CRED/Whm Arms Wide Open	5513
34	34 MATCHBOX TWENTY/Bent	5066
34	34 EVERCLEAR/Wonderful	5066
32	34 CRAZY TOWN/Butterfly	4917
11	32 INCUBUS/Drive	4321
14	32 S.O.U.L. DECISION/Oh It's Kinds Crazy	4321
18	32 UNCLE KRACOR/Follow Me	4172
18	32 AEROSMITH/Jaded	3874
21	24 OUTKAST/Am. Jackson	3576
49	23 JENNIFER LOPEZ/Love Don't Cost...	3427
10	23 LIMP BIZKIT/Rollin'	2980
16	23 ATC/Around The World...	2831
17	23 BARENAKED LADIES/Pinch Me	2635
17	23 CRED/Whm Arms Wide Open	2533
10	23 3LW/No More (Baby...)...	2384
18	23 PINK/You Make Me Sick	2384
18	23 LIT/Any Day Now	2284
12	23 BARENAKED LADIES/Pinch Me	2284
12	23 BLESSID UNION /That's The Call	2284
11	23 BLESSID UNION/SK/Storybook Life	2086

**MARKET #07**

**WNCN/Columbus, OH**  
Clear Channel  
(614) 430-9624  
Shelley  
12x Cumc 329,800



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
72	73 SHAGGY/Wasn't Me	12337
70	70 Lenny Kravitz/Agan	11830
69	69 MYA/Case Of The Ex...	11861
70	68 DESTINY'S CHILD/Independent Women...	11492
71	67 MADONNA/Don't Tell Me	11323
63	63 MATCHBOX TWENTY/You're Gone	10547
61	61 JENNIFER LOPEZ/Love Don't Cost...	9871
67	66 LEE ANN WOMACK/Hope You Dance	8450
19	66 MARTIN FAGULERA/Nobody Wards...	8591
34	38 AEROSMITH/Jaded	6422
31	38 BON JOVI/Thank You For...	6422
32	38 PINK/You Make Me Sick	6253
35	37 DREAM/We Love U Not	6253
40	38 K-CI & JOJO/Crazy	6084
18	38 S.O.U.L. DECISION/Oh It's Kinds Crazy	6084
34	38 EVERCLEAR/Wonderful	5677
34	38 MARTIN FAGULERA/Nobody Wards...	5677
39	38 BBMAK/SB On Your Side	4732
20	38 BACKSTREET BOYS/The Call	4394
30	38 PINK/Almost Girls	4394
27	38 VERTICAL HORIZON/Everything You Want	4394
34	38 3 DOORS DOWN/Kryptonite	4225
24	38 DEXTER FREESH/Leaving Town	4225
28	38 FAITH HILL/The Way You Love Me	4225
34	38 BLESSID UNION/SK/Storybook Life	4225
24	38 BLESSID UNION/SK/Storybook Life	4056
11	38 UNCLE KRACOR/Follow Me	4056
11	38 UNCLE KRACOR/Follow Me	4056
26	26 NINE DAYS/Absolutely...	3867
20	26 VERTICAL HORIZON/Best I Ever Had...	3867
42	22 U2/Beautiful Day	3718
22	22 CRED/Whm Arms Wide Open	3718
21	22 BARENAKED LADIES/Pinch Me	3718
21	22 BARENAKED LADIES/Pinch Me	3718
21	22 NELLIE/1	3549
23	23 MADONNA/Justify My Love	3380
19	23 CRAZY TOWN/Butterfly	3211
4	23 BARENAKED LADIES/Pinch Me	3042
4	23 BARENAKED LADIES/Pinch Me	3042
23	23 CRED/Whm Arms Wide Open	2873
17	23 OUTKAST/Am. Jackson	2673

**MARKET #08**

**WPRO/Providence**  
Citadel  
(401) 433-4200  
Shelley/McCarthy  
12x Cumc 294,800



**PLAYS**

PLAYS	ARTIST/TITLE	# (888)
27	84 NELLIE FURTADO/On a Hot Spot	10358
27	83 3 DOORS DOWN/Kryptonite	10178
53	83 DESTINY'S CHILD/Independent Women...	10178
53	83 MATCHBOX TWENTY/You're Gone	9894
58	82 Lenny Kravitz/Agan	9894
55	81 EVERCLEAR/Wonderful	9792
36	38 DIDDY/Therapy	7296
52	38 JENNIFER LOPEZ/Love Don't Cost...	7296
36	37 FAITH HILL/The Way You Love Me	6720
36	36 SISTER HAZEL/Change Your Mind	6720
37	36 DAVO GRAY/Babyton	6336
37	36 UNCLE KRACOR/Follow Me	6336
34	32 U2/Beautiful Day	6144
32	32 BON JOVI/Thank You For...	6144
31	2	

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (99)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JA RULE F/LIL' MO AND VITA Put... (Murder Inc./Def Jam/IDJMG)	4170	+478	636256	6	68/1
3	2	SHAGGY Angel (MCA)	3760	+204	428510	11	58/0
1	3	OUTKAST Ms. Jackson (LaFace/Arista)	3485	-257	487533	13	67/0
4	4	K-CI & JOJO Crazy (MCA)	3353	+32	352449	15	56/0
7	5	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	3038	+104	519109	7	65/0
5	6	JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	3038	+63	353098	9	56/1
10	7	JOE F/MYSTIKAL Stutter (Jive)	2959	+450	423154	5	65/1
6	8	JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)	2726	-213	455027	15	65/0
9	9	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	2299	-227	401066	22	60/0
15	10	NELLY Ride Wit Me (Fo' Reel/Universal)	2275	+375	268031	7	56/3
8	11	SHAGGY It Wasn't Me (MCA)	2194	-414	474193	18	58/0
11	12	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	2065	-276	319161	21	58/0
13	13	MYA Free (Ruffnation/WB/University/Interscope)	2051	+10	181068	9	58/1
12	14	DREAM He Loves U Not (Bad Boy/Arista)	2048	-86	220228	19	48/0
19	15	JAGGED EDGE Promise (So So Def/Columbia)	1913	+329	279358	6	55/6
14	16	3LW No More (Baby I'ma Do Right) (Epic)	1809	-91	283058	21	54/0
18	17	PINK You Make Me Sick (LaFace/Arista)	1697	-26	147001	7	50/0
17	18	CASH MONEY MILLIONAIRES Project Chick (Cash Money/Universal)	1632	-168	243618	10	51/1
16	19	LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)	1498	-388	201161	11	52/0
23	20	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	1433	+245	304539	4	51/3
26	21	MONICA Just Another Girl (Epic)	1410	+329	190189	3	56/2
Breaker	22	EVE Who's That Girl (Ruff Ryders/Interscope)	1285	+390	216086	3	57/7
20	23	R. KELLY I Wish (Jive)	1195	-300	196776	18	46/0
Breaker	24	JON B Don't Talk (Edmonds/Epic)	1101	+361	120427	2	51/7
25	25	XZIBIT X (Loud/Columbia)	1083	-74	191815	7	46/1
24	26	SNOOP DOGG Snoop Dogg (No Limit/Priority)	1056	-126	199979	8	44/0
27	27	112 It's Over Now (Bad Boy/Arista)	1018	-18	213963	9	41/2
36	28	R. MARTIN F/C: AGUILERA Nobody Wants To Be Lonely (Columbia)	893	+159	118339	3	32/1
29	29	OUTSIDERZ 4 LIFE Not Enough (BlackGround/Virgin)	873	+19	72270	10	35/0
36	30	KOFFEE BROWN After Party (Arista)	764	+29	119763	4	36/2
30	31	MODJO Lady (Hear Me Tonight) (Barclay/MCA)	760	-9	123091	5	31/3
39	32	CRAZY TOWN Butterfly (Columbia)	754	+179	54626	3	27/4
32	33	MEMPHIS BLEEK Is That Your Chick (Roc-A-Fella/IDJMG)	724	-40	184310	6	31/0
37	34	MR. C THE SLIDE MAN Cha-Cha Slide (Universal)	710	-2	73985	4	37/3
33	35	SARINA PARIS Look At Us (Playland/Priority)	702	-39	84845	7	22/2
40	36	OUTKAST So Fresh, So Clean (LaFace/Arista)	621	+72	98030	4	11/5
38	37	LOUCHIE LOU & MICHIE ONE 10 Out Of 10 (Interscope)	618	-5	41599	4	28/2
Debut	38	TAMIA Stranger In My House (Elektra/EEG)	616	+236	120698	1	44/5
47	39	WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)	611	+145	61761	2	20/3
42	40	DAFT PUNK One More Time (Virgin)	584	+60	116958	3	27/2
31	41	MADONNA Don't Tell Me (Maverick/WB)	574	-191	70341	8	20/0
44	42	MOS DEF/NATE DOGG Oh No (Rawkus/Priority)	520	+40	159439	5	21/0
46	43	ICONZ Get Crunked Up (Elektra/EEG)	506	+35	72001	3	25/3
41	44	MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	480	-81	118765	13	22/0
Debut	45	ATC Around The World (La La La...) (Republic/Universal)	451	+91	47294	1	19/2
Debut	46	CASE Missing You (Def Soul/IDJMG)	445	+159	110256	1	25/4
49	47	K-CI & JOJO F/2PAC Thug In Me, Thug In You (MCA)	437	+2	51580	5	3/0
Debut	48	GINUWINE There It Is (Epic)	412	+268	43495	1	40/34
Debut	49	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	389	+82	60091	1	9/0
Debut	50	BACKSTREET BOYS The Call (Jive)	388	+58	42619	1	19/3

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
GINUWINE There It Is (Epic)	34
INDIA.ARIE Video (Motown)	21
JAY-Z Change The Game (Roc-A-Fella/IDJMG)	17
FREDRO STARR Shining Through (Hollywood)	14
LIL' ZANE None Tonight (Worldwide/Priority)	11
OLIVIA Bizzoune (J)	10
TOW DOWN Country Rap Tune (Dime/EEG)	10
ASHLEY BALLARD Hottie (Atlantic)	8
EVE Who's That Girl (Ruff Ryders/Interscope)	7
JON B Don't Talk (Edmonds/Epic)	7
BLACK EYED PEAS Request Line (Interscope)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JA RULE F/LIL' MO AND VITA Put... (M/Def Jam/IDJMG)	+478
JDE F/MYSTIKAL Stutter (Jive)	+450
EVE Who's That Girl (Ruff Ryders/Interscope)	+390
NELLY Ride Wit Me (Fo' Reel/Universal)	+375
JON B Don't Talk (Edmonds/Epic)	+361
MONICA Just Another Girl (Epic)	+329
JAGGED EDGE Promise (So So Def/Columbia)	+329
GINUWINE There It Is (Epic)	+268
LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	+245
TAMIA Stranger In My House (Elektra/EEG)	+236

## Breakers.

EVE		
Who's That Girl (Ruff Ryders/Interscope)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1285/390	57/7	22
JON B		
Don't Talk (Edmonds/Epic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1101/361	51/7	24

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



70 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 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

The R&R Annual Subscription Package Delivers The Most For Your Money

**\$299.00**  
(U.S. Only)

**SUBSCRIBE and SAVE**

51 weeks of R&R PLUS 2 semi-annual R&R Directories  
(\$330.00 value) (S150.00 value)

e-mail R&R at:  
moreinfo@rroonline.com

Call R&R at:  
310-788-1625

FAX Credit Card Payments To:  
310-203-8727

Subscribe online:  
www.rroonline.com



## R&R Hip Hop Top 20

February 9, 2001

LW	TW	ARTIST TITLE (LABEL)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	<b>JA RULE...</b> Put It On Me (Murder Inc./Def Jam/IDJMG)	6993	6355	145/2
2	2	<b>MYSTIKAL F/AVEA</b> Danger (Been So Long) (Jive)	5725	5685	142/0
3	3	<b>OUTKAST</b> Ms. Jackson (LaFace/Arista)	4794	5322	138/0
4	4	<b>JAY-Z</b> I Just Wanna Love U... (Roc-A-Fella/IDJMG)	4447	4803	135/0
7	5	<b>LUDACRIS</b> Southern Hospitality (Def Jam South/IDJMG)	3361	2838	131/4
6	6	<b>LUDACRIS</b> What's Your Fantasy (Def Jam South/IDJMG)	2669	2893	113/0
5	7	<b>LIL BOW WOW</b> Bow Wow... (So So Def/Columbia)	2471	3206	125/0
9	8	<b>SNOOP DOGG</b> Snoop Dogg (No Limit/Priority)	2417	2445	124/0
14	9	<b>NELLY</b> Ride Wit Me (Fo' Reel/Universal)	2337	1901	78/4
8	10	<b>CASH MONEY...</b> Project Chick (Cash Money/Universal)	2335	2785	119/1
15	11	<b>EVE</b> Who's That Girl (Ruff Ryders/Interscope)	2187	1429	134/75
10	12	<b>MEMPHIS BLEEK</b> Is That Your Chick (Roc-A-Fella/IDJMG)	2143	2193	112/0
11	13	<b>NELLY E.I.</b> (Fo' Reel/Universal)	1905	2117	115/0
12	14	<b>XZIBIT X</b> (Loud/Columbia)	1706	1987	113/1
13	15	<b>J. RULE F.C. MILIAN</b> Between... (Murder Inc./Def Jam/IDJMG)	1610	1947	110/0
16	16	<b>PROJECT PAT</b> Chickenhead (Hypnotize Minds/Loud/Columbia)	1387	1274	84/0
18	17	<b>ICONZ</b> Get Crunked Up (Elektra/EEG)	1382	1201	94/5
19	18	<b>OUTKAST</b> So Fresh, So Clean (LaFace/Arista)	1380	1090	87/4
17	19	<b>MASTER P</b> Bout Dat (No Limit/Priority)	1271	1214	82/1
20	20	<b>MOS DEF/MATE DOGG</b> Oh No (Rawkus/Priority)	958	1804	82/0

70 CHR/Rhythmic and 84 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2001, R&R Inc.

## New & Active

**DAVE HOLLISTER** One Woman Man (Def Squad/DreamWorks)  
Total Plays: 372, Total Stations: 17, Adds: 1

**ASHLEY BALLARD** Hottie (Atlantic)  
Total Plays: 208, Total Stations: 21, Adds: 8

**PHILLY'S MOST WANTED** Cross The Border (Atlantic)  
Total Plays: 361, Total Stations: 29, Adds: 3

**QB'S FINEST F/MS** Oochie Wally (Columbia)  
Total Plays: 202, Total Stations: 8, Adds: 3

**BIG MOE** Barre Baby (Wreckshop)  
Total Plays: 351, Total Stations: 8, Adds: 1

**FREDRO STARR** Shining Through (Hollywood)  
Total Plays: 201, Total Stations: 18, Adds: 14

**LUGO** Boom (Elektra/EEG)  
Total Plays: 329, Total Stations: 18, Adds: 1

**DIRTY** Hit Da Floe (Universal)  
Total Plays: 183, Total Stations: 10, Adds: 1

**PROJECT PAT** Chickenhead (Hypnotize Minds/Loud/Columbia)  
Total Plays: 312, Total Stations: 7, Adds: 0

**TANK** Maybe I Deserve (BlackGround)  
Total Plays: 179, Total Stations: 11, Adds: 1

**SILKX THE SHOCKER** That's Cool (No Limit/Priority)  
Total Plays: 290, Total Stations: 25, Adds: 5

**OLIVIA** Bizounce (J)  
Total Plays: 174, Total Stations: 26, Adds: 10

**TOW DOWN** Country Rap Tune (Dime/EEG)  
Total Plays: 285, Total Stations: 15, Adds: 10

**SHYNE F/ARRINGTON LEVY** Bonnie & Shyne (Bad Boy/Arista)  
Total Plays: 164, Total Stations: 7, Adds: 6

**MASTER P** Bout Dat (No Limit/Priority)  
Total Plays: 270, Total Stations: 21, Adds: 1

**M.O.P.** Ante Up (Robbing-Hoodz Theory) (Loud)  
Total Plays: 152, Total Stations: 8, Adds: 0

**BLACK EYED PEAS** Request Line (Interscope)  
Total Plays: 263, Total Stations: 34, Adds: 7

**INDIA.ARIE** Video (Motown)  
Total Plays: 151, Total Stations: 21, Adds: 21

**JAY-Z** Change The Game (Roc-A-Fella/IDJMG)  
Total Plays: 256, Total Stations: 19, Adds: 17

**JILL SCOTT** A Long Walk (Hidden Beach/Epic)  
Total Plays: 150, Total Stations: 9, Adds: 1

Songs ranked by total plays

## CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

<p><b>KISS/Albuquerque, NM *</b> PD: Tom Sawyer APD: Big Moon AD: Douglas 10 MARTIN MACHUGA "Nobody" JAY-Z "Change" GILWINNE "There" 2 SHYNE F/ LEVY "Bonnie" SILKX THE SHOCKER "Cool" LIL ZANE "Tonight" WYCLEF JEAN "Gentleman"</p>	<p><b>WBBM-FM/Chicago, IL *</b> PD: Todd Covatta AD: Eric Bradley 2 JENNIFER LOPEZ "Play" AD: Jason Hilary 16 JAGGED EDGE "Promise" CASH MONEY "Project" BACKSTREET BOYS "Car" ASHLEY BALLARD "Hottie" JON B "Tat" SILKX THE SHOCKER "Cool" JAGGED EDGE "Promise" BLACK EYED PEAS "Request"</p>	<p><b>WJMN/Greensboro, NC *</b> PD: Brian Douglas APD: Kendall B AD: Douglas B 30 KOFFEE BROWN "Party" JAY-Z "Change" 11 XZIBIT "X" 13 INDIA.ARIE "Video"</p>	<p><b>KPWR/Los Angeles, CA *</b> PD: Jimmy Stout APD: Brandon Young AD: E-Man 8 SNOOP DOGG "Jay" BLACK EYED PEAS "Request" 10 XZIBIT "X" 11 INDIA.ARIE "Video"</p>	<p><b>WKTV/New York, NY *</b> PD: Frankie Blue AD: Gerardo AD: "Time" MVA "Tat" JAY-Z "Change" JAGGED EDGE "Promise" WILD ORCHID "Shining"</p>	<p><b>KJZZ/Phoenix, AZ *</b> PD: Bruce B. Jones APD: Charlie Moore AD: Steve Chavez 13 GILWINNE "There" 1 FREDRO STARR "Shining" 10 MOJO "Jay" 11 MISSY ELLIOTT "Treat" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>KTFM/San Antonio, TX *</b> PD: Cliff Trevino APD: Steve Chavez AD: Luke Cruz 2 EYE "G" 1 CRAZY TOWN "Buttery" GILWINNE "There" INDIA.ARIE "Video" ATC "Work" TONYA MITCHELL "Promises" GILWINNE "There"</p>	<p><b>KWVN/Stockton, CA *</b> PD: John Christian APD: Luke Cruz AD: Luke Cruz 1 MOJO "Jay" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>
<p><b>KYLZ/Albuquerque, NM *</b> PD: Robb Reynolds AD: Douglas 4 JAY-Z "Change" GILWINNE "There" 2 SHYNE F/ LEVY "Bonnie" SILKX THE SHOCKER "Cool" LIL ZANE "Tonight" WYCLEF JEAN "Gentleman"</p>	<p><b>KBTE/Corpus Christi, TX</b> PD: Jason Hilary AD: Jason Hilary 16 JAGGED EDGE "Promise" CASH MONEY "Project" BACKSTREET BOYS "Car" ASHLEY BALLARD "Hottie" JON B "Tat" SILKX THE SHOCKER "Cool" JAGGED EDGE "Promise" BLACK EYED PEAS "Request"</p>	<p><b>KOKI/Honolulu, HI *</b> PD: Fredric AD: Pablo Diaz 11 INDIA.ARIE "Video" CASE "Missing"</p>	<p><b>KLXZ/Lubbock, TX</b> PD: Tony Moore AD: Justin James 28 GILWINNE "There" 10 MOJO "Jay" 11 MISSY ELLIOTT "Treat" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>WWVZ/Portland, OR *</b> PD: Steve Chavez AD: Steve Chavez AD: Steve Chavez 39 112 "Jay" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>WVVC/Providence, RI *</b> PD: Jerry Maloney AD: Bradley Ryan AD: Bradley Ryan 3 PHILLY'S MOST WANTED "Border" 1 MASTER P "Bout" 2 SHYNE F/ LEVY "Bonnie" 3 JAY-Z "Change" 4 INDIA.ARIE "Video" 5 SILKX THE SHOCKER "Cool"</p>	<p><b>KMEL/San Francisco, CA *</b> PD: Mike Martin APD: Glenn Auro AD: Glenn Auro 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WLLD/Tampa, FL *</b> PD: Orlando APD: Seanman AD: Seanman 23 TOW DOWN "Country"</p>
<p><b>KFAT/Anchorage, AK</b> PD: Mark Carlson AD: Mark Carlson AD: Mark Carlson 56 JAGGED EDGE "Promise" TONYA MITCHELL "Promises" GILWINNE "There" ASHLEY BALLARD "Hottie" LUDACRIS "Southern" DAFT PUNK "Tat"</p>	<p><b>KZFM/Corpus Christi, TX *</b> PD: Eric Osborn AD: Arlene Madril 42 KUMBA KINGS "Say" 63 MO "Jay" 64 JON B "Tat" BLACK EYED PEAS "Request"</p>	<p><b>KOKE/Honolulu, HI *</b> PD: Jamie Hyatt AD: Kevin Madril 7 FREDRO STARR "Shining" AD: Kevin Madril 20 OUTKAST "Doin'" 21 TOW DOWN "Country" 22 SHYNE F/ LEVY "Bonnie" 23 INDIA.ARIE "Video"</p>	<p><b>KOHT/Memphis, TN *</b> PD: Dale Stool AD: Dale Stool 11 MISSY ELLIOTT "Treat" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>KBAT/Oakland-Midland, TX</b> PD: Leo Carr AD: Leo Carr AD: Leo Carr 11 MISSY ELLIOTT "Treat" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>KWAZ/Reno, NV *</b> PD: Bill Schatz AD: Bill Schatz AD: Bill Schatz 53 LEMMY KAWITZ "Agent" 1 CASE "Missing" 2 GILWINNE "There"</p>	<p><b>KMEL/San Francisco, CA *</b> PD: Mike Martin APD: Glenn Auro AD: Glenn Auro 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>KBLZ/Tyler-Longview, TX</b> PD: Leslee Lee AD: Leslee Lee AD: Leslee Lee 8 GILWINNE "There" 9 JON B "Tat" 10 LIL ZANE "Tonight" 11 XZIBIT "X" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>
<p><b>WZBZ/Atlantic City, NJ</b> PD: Ted Nash No Adds</p>	<p><b>KPRR/El Paso, TX *</b> PD: Victor Starr AD: Victor Starr 2 PHILLY'S MOST WANTED "Border" 3 COZY "G" GILWINNE "There" 1 JAGGED EDGE "Promise" 2 JON B "Tat"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>	<p><b>WPOW/Miami, FL *</b> PD: Kim Curry APD: Tony Tiger AD: Tony Tiger AD: Tony Tiger 11 MISSY ELLIOTT "Treat" 12 JAY-Z "Change" 13 SHYNE F/ LEVY "Bonnie" 14 BLACK EYED PEAS "Request" 15 SILKX THE SHOCKER "Cool"</p>	<p><b>WJMN/Orlando, FL *</b> PD: John Roberts APD: John Roberts AD: John Roberts AD: John Roberts 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWBK/Sacramento, CA *</b> PD: Brian Kennedy AD: Brian Kennedy AD: Brian Kennedy 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWVV/San Luis Obispo, CA</b> PD: Craig Marshall AD: Craig Marshall AD: Craig Marshall 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WPGC/Washington, DC *</b> PD: Jay Stevens AD: Jay Stevens AD: Jay Stevens 25 INDIA.ARIE "Video"</p>
<p><b>KISS/Bakersfield, CA *</b> PD: Bob Lewis APD: Pizzaro AD: Pizzaro 2 GILWINNE "There" 3 CRAZY TOWN "Buttery"</p>	<p><b>WKXZ/Ft. Wayne, IN</b> PD: Brian Madril APD: Bill Thomas AD: Bill Thomas LIL ZANE "Tonight" INDIA.ARIE "Video" WYCLEF JEAN "Gentleman" GILWINNE "There" BLACK EYED PEAS "Request" OLIVIA "B" LOUCHOU LOUCHOU "10"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>	<p><b>WJMN/Orlando, FL *</b> PD: John Roberts APD: John Roberts AD: John Roberts AD: John Roberts 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWBK/Sacramento, CA *</b> PD: Brian Kennedy AD: Brian Kennedy AD: Brian Kennedy 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWVV/San Luis Obispo, CA</b> PD: Craig Marshall AD: Craig Marshall AD: Craig Marshall 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WPGC/Washington, DC *</b> PD: Jay Stevens AD: Jay Stevens AD: Jay Stevens 25 INDIA.ARIE "Video"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>
<p><b>WERD/Baltimore, MD *</b> PD: Dion Summers APD: Robo At Night AD: Darren Brie 4 GILWINNE "There"</p>	<p><b>WJFX/Ft. Wayne, IN *</b> PD: Phil Becker APD: Weszel No Adds</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>	<p><b>WJMN/Orlando, FL *</b> PD: John Roberts APD: John Roberts AD: John Roberts AD: John Roberts 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWBK/Sacramento, CA *</b> PD: Brian Kennedy AD: Brian Kennedy AD: Brian Kennedy 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWVV/San Luis Obispo, CA</b> PD: Craig Marshall AD: Craig Marshall AD: Craig Marshall 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WPGC/Washington, DC *</b> PD: Jay Stevens AD: Jay Stevens AD: Jay Stevens 25 INDIA.ARIE "Video"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>
<p><b>WBHM/Birmingham, AL *</b> PD: Mickey Johnson APD: Mary Kay No Adds</p>	<p><b>WJMN/Boston, MA *</b> Station Mgr.: Cadillac Jack APD: Dennis D'Heron AD: Michelle Williams 21 MONICA "Just" 8 WYCLEF JEAN "Gentleman"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>	<p><b>WJMN/Orlando, FL *</b> PD: John Roberts APD: John Roberts AD: John Roberts AD: John Roberts 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWBK/Sacramento, CA *</b> PD: Brian Kennedy AD: Brian Kennedy AD: Brian Kennedy 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWVV/San Luis Obispo, CA</b> PD: Craig Marshall AD: Craig Marshall AD: Craig Marshall 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WPGC/Washington, DC *</b> PD: Jay Stevens AD: Jay Stevens AD: Jay Stevens 25 INDIA.ARIE "Video"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>
<p><b>WSSP/Charleston, SC</b> PD: Keith Reynolds AD: Keith Reynolds AD: Keith Reynolds 10 SARINA PARIS "Cool" JA RULE/LIL ZANE "Put" ASHLEY BALLARD "Hottie"</p>	<p><b>KSEQ/Fresno, CA *</b> PD: Tommy Del Rio AD: Jo Jo Lopez 10 SHYNE F/ LEVY "Bonnie" 11 ATC "Work" 12 INDIA.ARIE "Video" 13 SHYNE F/ LEVY "Bonnie" 14 FREDRO STARR "Shining"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>	<p><b>WJMN/Orlando, FL *</b> PD: John Roberts APD: John Roberts AD: John Roberts AD: John Roberts 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWBK/Sacramento, CA *</b> PD: Brian Kennedy AD: Brian Kennedy AD: Brian Kennedy 29 SHYNE F/ LEVY "Bonnie" 11 JAY-Z "Change" 12 GILWINNE "There" 13 SHYNE F/ LEVY "Bonnie" 14 INDIA.ARIE "Video" 15 LEMMY KAWITZ "Agent" 16 INDIA.ARIE "Video"</p>	<p><b>KWVV/San Luis Obispo, CA</b> PD: Craig Marshall AD: Craig Marshall AD: Craig Marshall 18 JAY-Z "Change" 19 SHYNE F/ LEVY "Bonnie" 20 INDIA.ARIE "Video" 21 JAGGED EDGE "Promise" 22 GILWINNE "There"</p>	<p><b>WPGC/Washington, DC *</b> PD: Jay Stevens AD: Jay Stevens AD: Jay Stevens 25 INDIA.ARIE "Video"</p>	<p><b>WJST/Jacksonville, FL *</b> PD: Aaron Maxwell AD: Aaron Maxwell 23 SHYNE F/ LEVY "Bonnie" AD: Aaron Maxwell 11 LIL ZANE "Tonight"</p>

\* = Mediabase 24/7 monitored

70 Total Reporters  
70 Current Reporters  
70 Current Playlists



Mix Show Top 30

February 9, 2001

- 1 JAY-Z I Just Wanna Love U (Give It...) (Roc-A-Fella/IDJMG)
- 2 JA RULE I/LIL' MO... Put It On Me (Murder Inc./Def Jam/IDJMG)
- 3 MYSTIKAL I/NIVEA Danger (Been So Long) (Jive)
- 4 OUTKAST Ms. Jackson (LaFace/Arista)
- 5 JOE I/MYSTIKAL Stutter (Jive)
- 6 LUDACRIS Southern Hospitality (Def Jam South/IDJMG)
- 7 NELLY Ride Wit Me (Fo'Reel/Universal)
- 8 LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
- 9 SHAGGY It Wasn't Me (MCA)
- 10 XZIBIT X (Loud)
- 11 DESTINY'S CHILD Independent Women Part 1 (Columbia)
- 12 LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)
- 13 DAFT PUNK One More Time (Virgin)
- 14 SHAGGY Angel (MCA)
- 15 JA RULE I/C. MILLIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- 16 KOFFEE BROWN After Party (Arista)
- 17 EVE Who's That Girl (Ruff Ryders/Interscope)
- 18 NELLY E.I. (Fo' Reel/Universal)
- 19 JENNIFER LOPEZ Love Don't Cost A Thing (Epic)
- 20 SNOOP DOGG Snoop Dogg (No Limit/Priority)
- 21 CASH MONEY... Project Chick (Cash Money/Universal)
- 22 112 It's Over Now (Bad Boy/Arista)
- 23 MODJO Lady (Hear...) (Barclay/MCA)
- 24 3LW No More (Baby I'ma Do Right) (Epic)
- 25 DREAM He Loves U Not (Bad Boy/Arista)
- 26 MYSTIKAL Shake Ya Ass (Jive)
- 27 JAY-Z Change The Game (Roc-A-Fella/IDJMG)
- 28 K-CI & JOJO Crazy (MCA)
- 29 LIL' KIM I/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)
- 30 DR. DRE The Next Episode (Aftermath/Interscope)



37 CHR/Rhythmic Mix Show Reporters  
Note: KXME Honolulu, HI is a new mix show reporter

Contributing Stations

KKSS/Albuquerque, NM	KBOS/Fresno, CA	KDOM/Monterey-Salinas, CA	KBMB/Sacramento, CA
KQBT/Austin, TX	KSEQ/Fresno, CA	WOHT/New York, NY	KSFM/Sacramento, CA
KISV/Bakersfield, CA	KIKI/Honolulu, HI	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WBHJ/Birmingham, AL	KXME/Honolulu, HI	KOCH/Omaha, NE	XNTZ/San Diego, CA
WJMN/Boston, MA	KBIX/Houston-Galveston, TX	WPYO/Orlando, FL	KMEL/San Francisco, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KXFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
KPRR/El Paso, TX	KXHT/Memphis, TN	KXJM/Portland, OR	WLLD/Tampa, FL
WJFX/Fl. Wayne, IN	WPOW/Miami, FL	WWIX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

ARTIST  
**BREAK DOWN**

**SNOOP DOGG** Album: "The Last Meal"  
Label: No Limit/Priority



I finally got the chance to meet one of the most controversial rappers in the game, Snoop Dogg. I met him at a party commemorating the completion of his No Limit/Priority album *The Last Meal*. The party was held at a Los Angeles recording studio. A host of industry folks listened to the album while enjoying delicious soul food and, more importantly, the open bar. While stuffing my face and harassing the bartender, I was also bobbing my head. For a moment I thought that the head movement could have been the result of what was in my glass. To be sure, I decided to listen to the album the following day. ● Calvin Broadus, a.k.a. Snoop Dogg, was introduced to the rap/hip-hop world through producer-rapper Dr. Dre on *The Chronic* album, which started Snoop's trek to stardom. Hooked on his gangsta charm, fans begged to see more of the LBC native. His much-anticipated solo project, *Doggystyle*, was just what they wanted — raunchy, believable and genius. But Snoop changed the game when he released his sophomore album, *The Doggfather*, taking on a more pop-influenced hip-hop style. *The Doggfather* kept Snoop in the mix, but it didn't sell half as well as its predecessor. ● Inside the cover of *The Last Meal* a cartoon shows Snoop Dogg walking the "green mile" and being given his choice of execution. His preference is, of course, chronic injection. After seeing that, I knew the real Dogg was back. Having been away from gangsta rap, Snoop reintroduces that image on his current single, "Snoop Dogg," which is banging at Urban radio and creeping its way onto CHR/Rhythmic. Other joints to roll to include "Wrong Idea," "Bring It On," "Issues" and "Loosen' Control." ● Although previously influenced by more pop hip-hop joints, Snoop returns with the real "sticky icky," *The Last Meal*. On this joint Snoop's gangsta flow and curt rhymes release a high that will leave unsuspecting listeners staggering and addicted. Remember his magic on *The Chronic* in 1992 and *Doggystyle* in 1993? Well, he's got it back. Take a listen and partake in the herbal feast that is *The Last Meal*.

— Renee Bell  
Asst. CHR Editor

INDUSTRY PROFILE

Julie Pilat, MD  
KUBE Seattle

Going For Adds  
Feb. 19th & 20th

"Slo Burn"  
debut single from  
the new album  
RUBENAUGHTY



Already Playing At:

HOT 97  
KMEL  
KBMB  
KUUU  
KUBE

Visit Us: [www.BOSHOG.com](http://www.BOSHOG.com)

ALSO FEATURED ON R&R's **MUSIC MEETING**

February 9, 2001

## Most Played Recurrents

NELLY E.I. (Fo' Reel/Universal)

J. RULE F/C. MILIAN Between... (Murder Inc./Def Jam/IDJMG)

MYA Case Of The Ex (Whatcha...) (University/Interscope)

PINK Most Girls (LaFace/Arista)

DR. DRE The Next Episode (Aftermath/Interscope)

RUFF ENDZ No More (Epic)

AALIYAH Try Again (BlackGround/Virgin)

NELLY Country Grammar (Fo' Reel/Universal)

JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)

DESTINY'S CHILD Jumpin' Jumpin' (Columbia)

JAGGED EDGE Let's Get Married (So So Def/Columbia)

KANDI Don't Think I'm Not (So So Def/Columbia)

DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)

MYSTIKAL Shake Ya Ass (Jive)

JOE I Wanna Know (Jive)

SISQO Thong Song (Dragon/Def Soul/IDJMG)

LIL' KIM F/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)

LIL BOW WOW Bounce With Me (So So Def/Columbia)

DESTINY'S CHILD Say My Name (Columbia)

DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)

CHR/RHYTHMIC

## Going For Adds #1301

FREDRO STARR Shining Through (Hollywood)

NELLY Ride Wit Me (Fo' Reel/Universal)

QB'S FINEST /MAS Oochie Wally (Columbia)

TALIB KWELI &amp; HI TEK The Blast (Rawkus/Priority)

TRICK DADDY Take It To Da House (Slip N' Slide/Atlantic)

Register now for Music Meeting, the industry's No. 1  
online destination for new music: [www.rronline.com](http://www.rronline.com)

## TUNED-IN

CHR/RHYTHMIC

R&amp;R/MEDIABASE 24/7



KXJM/Portland

11am

K-CI & JOJO Crazy  
CASH MONEY... Project Chick  
PINK There You Go  
JAY-Z I Just Wanna Love U (Give It...)  
JOE /MYSTIKAL Stutter  
NOTORIOUS B.I.G. Big Poppa  
SHAGGY Angel  
SILKX THE SHOCKER Somebody Like Me  
R. KELLY I Wish  
K-CI & JOJO/2 PAC Thug In Me, Thug In You  
LIL' TROY Wanna Be A Baler  
JON B Don't Talk  
LIL BOW WOW Bounce With Me  
JENNIFER LOPEZ Love Don't Cost A Thing

4pm

SHAGGY Angel  
JA RULE /LIL' MO & VITA Put It On Me  
JOE /MYSTIKAL Stutter  
NELLY Ride Wit Me  
MYA Case Of The Ex (Whatcha...)  
MOS DEF/MATE DOGG Oh No  
EMINEM /DIDD Stan  
JON B Don't Talk  
MASE All I Ever Wanted  
DESTINY'S CHILD Dot  
NELLY Country Grammar  
3LW No More (Baby I'ma Do Right)

8pm

SHAGGY It Wasn't Me  
LUDACRIS What's Your Fantasy  
3LW Playas Gon' Play  
SNOOP DOGG Gin And Juice  
DESTINY'S CHILD Dot  
CASH MONEY... Project Chick  
RUFF ENDZ No More  
K-CI & JOJO/2 PAC Thug In Me, Thug In You  
MONICA Just Another Girl  
JA RULE /C. MILIAN Between Me And You  
OUTKAST Ms. Jackson  
JENNIFER LOPEZ Love Don't Cost A Thing  
CASE Missing You



WJMN/Boston

11am

DR. DRE The Next Episode  
RUFF ENDZ No More  
EVE /JADAKISS Got It All  
NELLY Ride Wit Me  
ANGIE MARTINEZ /JAY-Z Mi Amor  
JANET Doesn't Really Matter  
MYSTIKAL /NIVEA Danger (Been So Long)  
JA RULE /C. MILIAN Between Me And You  
SHAGGY It Wasn't Me  
EVE Who's That Girl  
PINK There You Go  
GIMMIE PONY  
NELLY Country Grammar

4pm

SHAGGY It Wasn't Me  
LIL BOW WOW Bounce With Me  
DR. DRE /EMINEM Forgot About Dre  
ANGIE MARTINEZ /JAY-Z Mi Amor  
JA RULE /LIL' MO & VITA Put It On Me  
FUNKMASTER FLEX/NELLY Come Over  
DESTINY'S CHILD Bills, Bills, Bills  
JAY-Z Big Pimpin'  
JOE /MYSTIKAL Stutter  
EMINEM Drug Ballad  
SHAGGY Angel  
JAY-Z/BIG JAZ Jigga What...

8pm

3LW No More (Baby I'ma Do Right)  
ANGIE MARTINEZ /JAY-Z Mi Amor  
SHAGGY Angel  
NELLY Ride Wit Me  
JOE /MYSTIKAL Stutter  
SHAGGY It Wasn't Me  
LUDACRIS What's Your Fantasy  
NELLY Country Grammar  
MYSTIKAL /NIVEA Danger (Been So Long)  
DESTINY'S CHILD Say My Name  
JAY-Z I Just Wanna Love U (Give It...)  
RUFF ENDZ No More  
LUDACRIS Southern Hospitality



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

# image IS

## FirstFlash!

L I N E

- ★ EventTape
- ★ BunchaBanners™
- ★ FlashBags™
- ★ QuickLabels
- ★ Ponchos



6528 constitution drive • fort wayne, in 46804  
fax: (219) 436-6739 • [www.firstflash.com](http://www.firstflash.com)

# 1-800-21 FLASH

1-800-213-5274

# CHR/Rhythmic Playlists

February 9, 2001 R&R • 77

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

**MARKET #1**

**WNTU/New York**  
Clear Channel  
(212) 649-5300  
Bian/Geronimo  
12+ Cume 2,469,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
67	69	SHAGGY/Wasn't Me	45431
70	64	JENNIFER LOPEZ/Over Don't Cost...	72936
56	60	DESTINY'S CHILD/Independent Women...	74340
54	60	MEJANE G/Turn To You	71822
51	54	SAMANTHA MUMBA/Cotta Tell You	66906
56	45	MADONN/Just a Friend	55735
42	42	MARTIN MARGUERA/Body Wants...	52038
36	41	N'SYNC/If I Promise You	50799
37	37	DREAM/How Deep Is Your Love	45842
33	36	MADONN/Don't Tell Me	44604
28	28	DAFT PUNK/One More Time	34392
27	27	SARINA PARIS/Look At Us	33453
26	26	DEBORAH COX/Heaven Knows	32714
25	25	MVA/Case Of The Ex.	32114
22	22	SHAGGY/Angel	30975
21	21	TAMIA/Stranger In My House	26019
19	19	MARC ANTHONY/You Sang To Me	23541
18	18	REMY MA/When She Talks	22932
17	17	OUTKAST/So Fresh, So Clean	21063
16	16	TONI BRAXTON/He Wasn't Man	19824
15	15	FRENCH AFTR/My Heart Goes	19824
14	14	HOUSTON & KELSIAS/Good Love This	19824
13	13	LARA FABIAN/Will Love Again	19824
12	12	THAL Y/It's My Party	19824
11	11	AAJ/NA/Stranger In My House	18585
10	10	SONIQUE/Ruff Endz	18585
9	9	REMY MA/When She Talks	18585
8	8	ALICE DE LAUNY/Best Of Me	16107
7	7	LUGG/Boss	16107
6	6	IAN VAN DAM/Chatter In The Sky	16107
5	5	DARUDE/Santitas	14868
4	4	DAVIDE/Santitas	14868
3	3	AMBER/Rescue Me	13629
2	2	WHITNEY HOUSTON/My Love Is Like The Sun	13629
1	1	ENRIQUE IGLESIAS/Balambou	13629
0	0	3LW/No More (Baby)	12390
0	0	MARC ANTHONY/Need To Know	12390
0	0	JENNIFER LOPEZ/Waiting For Tonight	12390

**MARKET #2**

**WQHT/New York**  
Emmis  
(212) 229-9797  
Clonerty/Taylor  
12+ Cume 2,482,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
47	61	R. KELLY/Feats	95308
46	60	112/It's Over Now	81400
45	60	SHAGGY/Wasn't Me	81400
48	60	MEMPHIS BLEEKER/That Your Check	79772
51	49	JA RULE/E.I. MO...Put It On Me	75727
47	48	LUDACRIS/Southern Hospitality	78144
49	48	MYSTICAL F/V/A/Danger (Been So...)	78144
33	45	FUNQMASTER FLEX/Good Life	73560
46	46	JAY-Z/Just Wanna Love	65120
35	45	MUSIQ/Just Friends (Sunny)	63492
31	38	DONELL JONES/The Lov	61864
32	36	CASH MONEY...Project Check	56008
33	34	JAGGED EDGE/Promise	55352
35	33	ANGIE MARTINEZ/JAY-Z/Amor	51724
33	33	OUTKAST/So Fresh, So Clean	51724
32	32	LUDACRIS/What's Your Fantasy	52046
32	32	3LW/No More (Baby)	50698
38	31	OB'S/FINEST F/V/A/Oochie Wally	50468
47	46	JOE FAYNSTAL/Skuter	48840
33	30	EVE/Who's That Girl	48840
33	30	DAVE HOLLISTER/One Woman Man	48840
30	29	KOFFEE BROWN/After Party	47212
30	29	CASH MONEY...Project Check	47212
28	28	BEATMITS/Watch Out Now	42554
27	27	SNOOP DOGG/Snoop Dogg	42554
31	26	R. KELLY/Wish	42228
11	24	MONICA/Just Another Girl	39072
12	22	KONZ/Get Drenched Up	35816
14	22	ANGIE MARTINEZ/JAY-Z/Amor	34188
21	21	CAPONE-N-REAGAN/You Don't Wanna	34188
19	19	DESTINY'S CHILD/Independent Women...	24420
13	18	M.D.P./Ange Up	24420
9	14	DAVIDE/Back To Love	22792
10	14	JAY-Z/Just Wanna Love	21164
11	14	MYNAME/There It Is	21164
9	12	JAY-Z/Change The Game	19636
12	12	MYNAME/There It Is	19636
10	12	PHILLY'S MOST WANTED/Cross The Border	19636
4	12	JON B/Don't Talk	19636
10	11	RUFF ENDZ/No More	17908

**MARKET #3**

**KPMR/Las Vegas**  
Emmis  
(714) 953-4200  
Steal/Young/E-Man  
12+ Cume 1,884,780



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
79	80	MOS DEF/NATE DOGG/Oh No	73748
77	81	MYSTICAL F/V/A/Danger (Been So...)	67874
80	79	XZIBIT/	66202
67	74	JAY-Z/Just Wanna Love	62012
57	72	JA RULE/E.I. MO...Put It On Me	60336
72	69	OUTKAST/So Fresh, So Clean	49442
75	67	SHAGGY/What's Your Fantasy	47766
47	63	NE.LY/Ride Wit Me	44414
58	61	SHAGGY/Wasn't Me	42738
49	61	JAY-Z/Change The Game	42738
49	60	LIL BOW WOW/Bow Wow (That's...)	41062
50	59	CAM'RON/What Means	41062
49	59	LUDACRIS/Southern Hospitality	41062
52	49	SNOOP DOGG/Snoop Dogg	40862
49	49	E-40/NATE DOGG/Oh No	39386
22	41	KURUPT/FMATE DOGG/Behind The Walls	34358
43	40	JA RULE/E.I. MO...Put It On Me	33520
42	37	JOE FAYNSTAL/Skuter	31006
53	36	SHAGGY/Wasn't Me	29584
45	32	CASH MONEY...Project Check	26816
12	27	EVE/Who's That Girl	29276
26	23	SHYME/That's Gangsta	19624
11	22	MARTIN MARGUERA/Body Wants	19436
11	22	BEATMITS/Watch Out Now	19436
16	20	M.P./Ange Up	16760
4	18	R. KELLY/Wish	12540
6	9	JAGGED EDGE/It's Get Married	75720
7	8	SNOOP DOGG/Snoop Dogg	6704
7	8	BEATMITS/Watch Out Now	6704
7	8	Q-TIP/Whatcha Think	5866
7	8	OB'S/FINEST F/V/A/Oochie Wally	5866
4	7	DA BRAT FTYRE/Stranger In My House	5078
6	7	JUVENILE/Back That Thing Up	5078
6	7	ANGIE MARTINEZ/JAY-Z/Amor	5078
5	6	AAJ/NA/Stranger In My House	5078
5	6	MISSY ELLIOTT/Get Ur Freak On	5078
5	6	NE.LY/County Grammar	5078
6	6	2PAC/Tha Shiznit/Don't Cry...	4190
4	6	BEATMITS/Watch Out Now	4190
3	6	COMING TO THE LIGHT	4190

**MARKET #4**

**WBBM/Chicago**  
Infinity  
(312) 944-6000  
Cavanah/Bradley  
12+ Cume 1,387,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
66	66	JENNIFER LOPEZ/Over Don't Cost...	54595
87	86	SHAGGY/Angel	54595
82	84	LUDACRIS/What's Your Fantasy	54348
49	83	K-Ci & JOJO/Crazy	53701
87	83	OUTKAST/So Fresh, So Clean	53701
85	82	JAY-Z/Just Wanna Love	53024
51	84	DREAM/How Deep Is Your Love	34938
86	80	MVA/Case Of The Ex.	32350
57	47	3LW/No More (Baby)	30409
31	47	JA RULE/E.I. MO...Put It On Me	30409
36	46	NE.LY/	29762
33	45	MVA/Case Of The Ex.	29115
46	43	PNK/You Make Me Sick	27821
41	41	SNOOP DOGG/Snoop Dogg	26527
38	40	DESTINY'S CHILD/Independent Women...	25880
21	40	NE.LY/Ride Wit Me	25880
37	36	DAFT PUNK/One More Time	23292
40	35	JA RULE/E.I. MO...Put It On Me	22645
18	34	R. KELLY/Wish	20627
14	31	CASH MONEY...Project Check	20627
32	29	MONICA/Just Another Girl	18763
44	27	MYSTICAL F/V/A/Danger (Been So...)	17469
16	23	MARTIN MARGUERA/Body Wants	14851
13	23	BEATMITS/Watch Out Now	14851
17	18	AAJ/NA/Stranger In My House	10382
17	14	KANDI/Don't Think I'm Hot	9008
14	14	LIL BOW WOW/Bow Wow (That's...)	9008
14	14	BACKSTREET BOYS/The Call	9008
13	13	ANGIE MARTINEZ/JAY-Z/Amor	9008
13	13	LIL BOW WOW/Bow Wow (That's...)	8411
26	12	DREAM/This Is Me	7764
14	12	DA BRAT FTYRE/Stranger In My House	7764
11	9	EMINEM/Without Me	5876
57	68	DESTINY'S CHILD/Independent Women...	29946
6	6	MEMPHIS BLEEKER/That Your Check	5123
15	6	DR. DRE/The Next Episode	5176
4	6	SISQ/Incomplete	5176
3	7	BLAKE/ROB	4529
3	7	N'SYNC/If I Promise You	4529
3	6	DESTINY'S CHILD/It's My Party	3892

**MARKET #5**

**KMEL/San Francisco**  
Clear Channel  
(415) 538-1061  
Martini/Aure  
12+ Cume 731,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
71	64	JA RULE/E.I. MO...Put It On Me	23800
65	66	MYSTICAL F/V/A/Danger (Been So...)	23100
50	62	RICHIE RICHA/What I Am/You Do	21700
48	60	JOE FAYNSTAL/Skuter	20300
56	58	SNOOP DOGG/Snoop Dogg	21000
21	56	JAGGED EDGE/Promise	19520
41	52	LUDACRIS/Southern Hospitality	18700
54	52	MUSIQ/Just Friends (Sunny)	18200
45	48	MARTIN MARGUERA/Body Wants	16450
60	43	JAY-Z/Just Wanna Love	15050
36	42	JON B/Don't Talk	14700
40	41	MOS DEF/NATE DOGG/Oh No	14350
63	48	KOFFEE BROWN/After Party	14000
48	48	MARTIN MARGUERA/Body Wants	14000
37	41	K-Ci & JOJO/JUDY/Jay In Me	12950
31	35	XZIBIT/	12250
36	34	LUDACRIS/What's Your Fantasy	11900
26	34	MEMPHIS BLEEKER/That Your Check	11900
15	34	CARL THOMAS/Emotional	14000
28	29	WYCLEF JEANMARTY '911	10150
21	29	EVE/Who's That Girl	9100
28	23	TALIB KUI/What I'm Tekin/The Beat	8050
8	22	G. J. & Herbie	7750
34	21	JA RULE/E.I. MO...Put It On Me	7750
37	21	JA RULE/E.I. MO...Put It On Me	7750
18	21	MAXWELL/Get To Know Ya	7350
11	20	OB'S/FINEST F/V/A/Oochie Wally	7000
25	19	OUTKAST/So Fresh, So Clean	6650
16	19	CUBAN LINKS/What's Your Fantasy	6650
14	18	JA RULE/E.I. MO...Put It On Me	6300
13	18	KURUPT/FMATE DOGG/Behind The Walls	5250
15	18	LIL BOW WOW/Bow Wow (That's...)	5250
18	18	LUCY/Pearl/You	5250
8	18	NE.LY/Ride Wit Me	5250
11	14	DR. DRE/The Next Episode	5000
10	13	OUTKAST/So Fresh, So Clean	4550
9	13	MONICA/Just Another Girl	4550
27	12	E-40/NATE DOGG/Oh No	4900
1	12	CASH MONEY...Project Check	4200
2	12	JA RULE/E.I. MO...Put It On Me	4200

**MARKET #6**

**KYLD/San Francisco**  
Clear Channel  
(415) 356-0949  
Martini/Aure  
12+ Cume 956,380



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
71	78	JA RULE/E.I. MO...Put It On Me	33890
63	60	JOE FAYNSTAL/Skuter	33396
71	68	MYSTICAL F/V/A/Danger (Been So...)	31944
49	66	JAY-Z/Just Wanna Love	31944
65	63	K-Ci & JOJO/Crazy	30492
62	61	SHAGGY/Angel	29524
69	65	DAFT PUNK/One More Time	26620
29	47	LUDACRIS/What's Your Fantasy	22748
44	46	GIGI/DAGOSTINO/It's My Party	22664
44	44	NE.LY/Ride Wit Me	21296
44	44	MUSIQ/Just Friends (Sunny)	21296
39	37	MARLA/So In Love With Two	17908
39	31	3LW/No More (Baby)	15004
36	31	K-Ci & JOJO/JUDY/Jay In Me...	15004
31	28	DARUDE/Santitas	13552
18	28	MOS DEF/NATE DOGG/Oh No	12564
26	26	112/It's Over Now	12564
30	25	LIL BOW WOW/Bow Wow (That's...)	12100
33	24	OUTKAST/So Fresh, So Clean	12100
33	24	LUDACRIS/Southern Hospitality	11616
33	23	XZIBIT/	11132
22	22	JAGGED EDGE/Promise	10648
8	22	NE.LY/	10648
16	19	EVE/Who's That Girl	9196
16	19	MVA/Case Of The Ex.	9196
9	17	DESTINY'S CHILD/Independent Women...	8728
16	17	FRENCH AFTR/My Heart Goes	6776
14	14	SNOOP DOGG/Snoop Dogg	6776
19	14	DREAM/How Deep Is Your Love	5324
6	11	BASEMENT JAM/Don't Call Me Baby	5324
6	11	ALICE DE LAUNY/Best Of Me	5324
22	11	MONICA/Just Another Girl	5324
9	11	MYSTICAL F/V/A/Danger (Been So...)	5324
26	11	SARINA PARIS/Look At Us	5324
15	11	BASEMENT JAM/Don't Call Me Baby	5324
1	10	B.G. & JOJO/Crazy	4584
10	9	AT&P/M (T.I. Come)	4356
9	9	JAGGED EDGE/It's Get Married	4356
9	9	R. KELLY/Wish	4356

**MARKET #7**

**WJMN/Oakland**  
Clear Channel  
(917) 663-2500  
Black/De/Person/Williams  
12+ Cume 924,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
69	60	SHAGGY/Angel	35200
90	88	SHAGGY/Wasn't Me	38092
90	88	NE.LY/Ride Wit Me	37664
90	88	JA RULE/E.I. MO...Put It On Me	36808
86	86	LUDACRIS/What's Your Fantasy	36380
52	59	JOE FAYNSTAL/Skuter	24824
50	58	MYSTICAL F/V/A/Danger (Been So...)	23368
74	44	JENNIFER LOPEZ/Over Don't Cost...	21912
50	53	FUNQMASTER FLEX/Good Life	22684
57	51	EVE/Who's That Girl	21288
18	51	3LW/No More (Baby)	21288
50	47	EMINEM/Drug Ballad	19618
52	46	RUFF ENDZ/No More	16528
35	44	JAY-Z/Just Wanna Love	18832
34	40	JA RULE/E.I. MO...Put It On Me	16264
18	37	OUTKAST/So Fresh, So Clean	15836
43	31	DESTINY'S CHILD/Independent Women...	13968
21	28	LUDACRIS/Southern Hospitality	11284
22	24	ANGIE MARTINEZ/JAY-Z/Amor	10722
9	21	MOS DEF/NATE DOGG/Oh No	8988
16	21	BEATMITS/Watch Out Now	8988
16	17	JA RULE/Holla Holla	7276
17	16	JAY-Z/Big Pimpin'	6848
13	16	MVA/Case Of The Ex.	6848
19	16	DR. DRE/The Next Episode	6420
11	15	112/It's Over Now	6420
25	15	NE.LY/	6420
10	14	702/Where My Girls At?	5992
16	14	DR. DRE/S.M.I.L.E	5992
14	14	EMINEM/FRODO/San	5992
15	14	KANDI/Don't Think I'm Hot	5992
23	14	PNK/You Make Me Sick	



WALT LOVE  
babylove@rronline.com

# Remembering Dr. King

## □ An interview with Dexter King

**E**very February our nation celebrates Black History Month. In my over 20 years here at R&R I've interviewed the matriarch of the King family, Coretta Scott King, and on another occasion I spoke with Martin Luther King III. Two years ago I had the privilege of speaking with Dexter King, the youngest son of Dr. Martin Luther King Jr., for the second time. This week we'll revisit those comments. Each time I've interviewed a member of the King family it has been an enlightening experience that has given me more insight into Dr. King's life and dream.

Most people over the age of 35 remember the many strong, positive, persistent and loving things about the Rev. Dr. Martin Luther King Jr. Dr. King was the epitome of what one of God's servants is supposed to be, and he made the ultimate sacrifice by laying down his life. This man of God was indeed a leader — and not just a leader of African Americans.



Dexter King

one that my father espoused. He often talked about how everyone can be great because everyone can serve, and greatness can be measured by your service to your fellow man. We believe that by providing a blueprint for service, we can develop a beloved community that can work together and certainly live in harmony."

### Legacy Longevity

Dr. King was a leader of all people who needed direction, encouragement, courage, jobs, food, housing, medical care, spiritual nourishment and so on and so forth. So when it's time to honor this fallen leader, who was struck down in a cowardly act of violence, we must all count our blessings that he was able to touch our lives in such a meaningful way.

Once again I had the pleasure of talking with a member of the King family. The immediate family consists of his widow, Coretta Scott King, and Dr. King's four children: Yolanda King, the eldest; Martin III; Dexter Scott King; and Rev. Bernice King, his youngest, now an assistant pastor at Greater Raising Star Baptist Church of Atlanta.

For this year's R&R tribute to Dr. King, son Dexter — who serves as Chairman/CEO of the King Center in Atlanta — agreed to talk about his father and the facility dedicated to forever preserving his ideas and causes.

I first ask King to discuss his involvement with the Center and what it provides for its visitors. King comments, "Even though the King Center serves as a nonprofit organization primarily focusing on education, research and training, it is a business. I do have to manage a staff, facilities and an organization from day to day, which requires me to pretty much devote my time to that task and to continuing to institutionalize the legacy of my father.

"The King Center has two primary goals. One is the perpetuation of my father's legacy through education and training, primarily in nonconflict reconciliation. We also spearhead leadership for the King Holiday, a day we have promoted as a day of service. Community service is one of the most important contributions one can make, and certainly

King continues, "My primary responsibility is to make sure my father's legacy is remembered in such a way that generations yet unborn will know about his work and his contribution and also know about the many others who worked alongside him, because certainly no leader can be effective without followers. The same is true in reverse: I think we have to find a way to reach children and youth today, because traditional means — the more didactic or static kinds of media — sometimes don't reach children.

"We have tried to reach children with things that have more color and excitement in them — multimedia vehicles that today's youth will embrace. For example, there is an animated special that will be premiering, *Our Friend Martin*, which was done in association with Disney and 20th Century Fox/CBS Home Video.

"I am very proud of this project, because it features so many famous voices, from Oprah Winfrey to Ed Asner, John Travolta, Ashley Judd, Whoopi Goldberg, Samuel L. Jackson and others. It's an all-star cast. But the important thing is that this story teaches children and educates them about my father in a way that will last into the new millennium, because it's done in a way that incorporates live-action video with animation. It's an interesting way of teaching that's very effective.

"Those are just some of the types of projects that I see as being important in terms of reaching a generation that only knows my father through history books. I find on many occasions, particularly when children come to see his final resting place, that they don't really understand and don't really know from a tangible standpoint what his legacy is about.

"There is a reflecting pool that surrounds his crypt, and a lot of times the kids will play in it and splash around in the water. They just see it as a place in history that was so long ago and far away that they don't really relate to or understand how it applies to them today. What we attempt to do is provide relative and relevant messages that can be identified as something they can relate to today and fit into their day-to-day lives."

### Format Needed Now More Than Ever

Urban radio has always been receptive to the King family and certainly to the efforts of Dr. King himself. I ask Dexter King his thoughts about how the format can be more effective in the community and in the lives of people

**"I think black radio can play — and has played — a unique role in addressing issues and educating the community in ways that traditionally have not been addressed."**

today. He responds, "I think black radio can play — and has played — a unique role in addressing issues and educating the community in ways that traditionally have not been addressed. That's something that needs to continue in a big way, particularly through economic change. That's the one thing my father talked about in the latter years of his life — the fact that our community spends billions of dollars in terms of the gross national product, yet we still do not have an economic base, in terms of self-empowerment."

In my October 16, 1998, column, I featured a Data Bank item stating that African-American buying power will rise from \$308 billion in 1990 to \$533 billion in 1999. The rise in black buying power outdistances the gain in over-

**"We try to encourage communities all over the country to get out and do something. Rather than a day off, it's a day on. We see the King Holiday as a day to practice carrying out the principles Martin Luther King Jr. talked about."**

all U.S. buying power and will grow more than twice as fast as inflation.

While King thinks those statistics are surprisingly impressive, he says, "With all that, we still do not have a solid economic base to build on to be producers vs. just being consumers. I think it's going to be important, going into the 21st century, that we have the foundation and base. I think the biggest challenge is that the majority of our community does not understand the basic principles and the basic tenets of economic empowerment. A lot of that can and should be shared in a forum such as radio."

I mention to King that Wall Street is driving the radio industry today. In his opinion, rising stock values that create a healthy economy go hand-in-hand with the end of segregation in the South during the 1960s. He explains, "Good business benefits everybody. When people understand their economic power and share, it really does help everyone. A prime example is the civil rights movement in the South. It gave the area such a major boost, because when places were segregated, a lot of the merchants and consumers lost income they would have otherwise had if things were open for everyone.

"The truth of the matter is, civil rights was not only good in terms of the spiritual and moral benefits of equality, it also opened up the coffers to create a much richer economy for everyone. The key to that is education. That's the most pressing issue today, if I had to point to something besides racism. But even racism can be addressed within the context of education, because the more people understand about their own culture and other cultures, the less chance there is of them looking down on someone else.

"The interesting thing is that a lot of the people out perpetrating hate crimes are economically deprived. Frankly, when you have resources, your options are greater, so you tend to focus on things that are constructive rather than things that are destructive. I think that this is something we have to try to address as a pressing issue going into the 21st century."

### Be Your Best Self

I ask King about the importance of African-American leadership, as it seems to go in many different directions. He comments, "We've got to get back to the basics my father talked about. We really do have to learn how to be our best selves. He always said that if you're gonna be a street sweeper, you should be the best street sweeper. What's missing today is that focus

and that attention one should place on developing their inner self. We look for so many answers on the outside. We're always waiting on someone to come and show us or tell us. Granted, that is certainly important, but equally as important is finding within ourselves that inner strength to make a contribution.

"If all of us saw our contributions and our worth in terms of helping others by first being our best selves, we would really have a more cohesive community. I think the reason we are fragmenting is because we have failed ourselves. The interesting thing is that when you are healthy yourself, you are more able to be there to serve and help others. When you're not healthy, you develop more of a selfish attitude than a healthy self-interest.

"One of my favorite sermons of my father's was 'Three Dimensions of a Complete Life.' He talked about the importance of healthy self-interest vs. selfishness and unhealthy self-interest, which is essentially selfishness. It's that 'Me Generation,' where it's all about what I can get for me, which again adds to and feeds the whole fragmented society. Our community can best be served by feeding and nourishing ourselves spiritually through personal growth. When you do that, you feel like you have something of value."

The entire King family will be involved in a number of celebrations this year. King says, "Here in Atlanta we have our annual commemorative service in addition to our Day of Service, which we promote in partnership with the Corporation for National Service, the chief organization, with AmeriCore as its volunteer base. We try to encourage communities all over the country to get out and do something. Rather than a day off, it's a day on. We see the King Holiday as a day to practice carrying out the principles Martin Luther King Jr. talked about."

I'd like to once again thank the King family for always responding to my interview requests. In closing, I ask you to think about this biblical quote from John 15:12-13: "My command is this: Love each other as I have loved you. Greater love has no one than this, that he lay down his life for his friends."

### TALK BACK TO R&R!

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

Call me at 310-788-1667 or e-mail:

[babylove@rronline.com](mailto:babylove@rronline.com)

**"A SAINT IS JUST A SINNER WHO FELL DOWN"**

**WE FELL DOWN**

THE POWERFUL FIRST MESSAGE  
FROM GOLD ARTIST

**Donnie  
McClurkin**

**"YOU MUST PLAY THIS RECORD. MY PHONES HAVE BEEN OFF THE HOOK ON THIS ONE. IT'S A MESSAGE YOU HAVE TO HEAR AND ALL OF L.A. IS TALKING ABOUT IT."**

**"HERE IS THE TYPE OF RECORD THAT PEOPLE WHO ARE ON A HIGH COMING FROM A LOW CAN APPRECIATE AND VICE VERSA. WITHIN THREE AND A HALF DAYS "WE FELL DOWN" WAS A BIG REQUESTED SONG ON THE BIG STATION 107.5 WGCI."**

**"POWERFUL! THIS SONG AND MESSAGE ARE FOR EVERYBODY."**

**"AN UPLIFTING SONG THAT HAD CALLERS ON THE PHONE INSTANTLY!"**

**"GREAT SONG WITH A POWERFUL MESSAGE..."**

**URBAN AC ADD DATE: FEBRUARY 19TH**



[WWW.DONNIEMCCLURKIN.COM](http://WWW.DONNIEMCCLURKIN.COM)  
[WWW.MCARECORDS.COM](http://WWW.MCARECORDS.COM)

# R&R Urban Top 50

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	JAGGED EDGE Promise (So So Def/Columbia)	3476	+85	466357	13	79/0
3	2	JA RULE FAIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	3334	+186	421377	5	81/0
2	3	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	3132	-86	418481	10	75/0
4	4	JOE F/MYSTIKAL Stutter (Jive)	3119	+333	341417	8	81/0
7	5	TAMIA Stranger In My House (Elektra/EEG)	2560	+85	300494	11	77/0
6	6	DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)	2499	-35	330244	15	78/1
5	7	SHAGGY It Wasn't Me (MCA)	2497	-71	312485	9	58/2
8	8	112 It's Over Now (Bad Boy/Arista)	2400	+1	296962	9	79/0
14	9	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	2283	+332	298281	4	77/1
11	10	JAHEIM Could It Be (Divine Mill/WB)	2152	+106	203352	15	74/0
9	11	JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)	2087	-217	293051	15	76/0
17	12	KOFFEE BROWN After Party (Arista)	1992	+202	240711	5	77/2
15	13	TANK Maybe I Deserve (BlackGround)	1972	+55	169479	8	52/2
10	14	OUTKAST Ms. Jackson (LaFace/Arista)	1896	-311	241930	14	72/0
12	15	CARL THOMAS Emotional (Bad Boy/Arista)	1832	-185	266352	14	65/0
18	16	JILL SCOTT A Long Walk (Hidden Beach/Epic)	1812	+94	223889	7	70/0
13	17	AVANT My First Love (Magic Johnson/MCA)	1804	-180	312871	19	71/0
22	18	SNOOP DOGG Snoop Dogg (No Limit/Priority)	1627	+27	145609	8	74/0
20	19	MEMPHIS BLEEK Is That Your Chick (Roc-A-Fella/IDJMG)	1600	-33	193907	7	67/0
16	20	MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	1567	-227	241604	19	73/0
21	21	MR. C THE SLIDE MAN Cha-Cha Slide (Universal)	1534	-71	184862	6	39/2
27	22	JON B Don't Talk (Edmonds/Epic)	1526	+246	197740	3	77/2
24	23	ERYKAN BADU Didn't Cha Know (Motown)	1375	-143	142353	8	62/0
23	24	3LW No More (Baby I'ma Do Right) (Epic)	1367	-186	139923	20	63/0
29	25	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	1285	+106	133864	3	55/0
19	26	LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)	1213	-434	112643	11	66/0
30	27	MASTER P Bout Dat (No Limit/Priority)	1199	+21	106193	6	50/0
26	28	CASH MONEY MILLIONAIRES Project Chick (Cash Money/Universal)	1121	-267	115616	12	60/0
25	29	R. KELLY I Wish (Jive)	1104	-370	172542	19	69/0
Breaker	30	EVE Who's That Girl (Ruff Ryders/Interscope)	1089	+459	143751	2	73/71
Breaker	31	CASE Missing You (Def Soul/IDJMG)	1087	+178	135087	2	71/4
Breaker	32	ICONZ Get Crunked Up (Elektra/EEG)	1075	+149	87606	4	60/2
28	33	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	1074	-154	149968	20	61/0
31	34	CHANGING FACES Ladies Man (Atlantic)	1016	-44	68339	7	53/1
36	35	MONICA Just Another Girl (Epic)	989	+83	81663	3	57/1
46	36	OUTKAST So Fresh, So Clean (LaFace/Arista)	922	+264	133086	2	2/1
39	37	MUSIQ Love (Def Soul/IDJMG)	874	+127	201469	3	2/0
Debut	38	MAXWELL Get To Know Ya (Columbia)	843	+319	119629	1	74/70
32	39	NELLY E.I. (Fo' Reel/Universal)	837	-208	96949	18	50/0
33	40	PRU Candles (Capitol)	801	-203	41332	11	35/1
Debut	41	OLIVIA Bizouance (J)	788	+305	67928	1	64/7
Debut	42	PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	765	+362	79107	1	69/3
34	43	XZIBIT X (Loud/Columbia)	753	-205	73357	6	53/0
46	44	M.O.P. Ante Up (Robbing-Hoodz Theory) (Loud)	707	+145	71207	2	48/0
42	45	JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	688	-22	33319	5	34/0
50	46	JESSE POWELL If I (Silas/MCA)	660	+106	56576	2	53/2
43	47	LUCY PEARL You (Pookie/Beyond/Hollywood)	660	-7	56977	3	38/0
47	48	CO-ED Sumthin' On U (Rubicon/Universal)	656	+57	42630	2	48/2
Debut	49	LIL' ZANE None Tonight (Worldwide/Priority)	650	+195	58078	1	55/3
35	50	MYA Free (Ruff/WB/University/Interscope)	646	-304	35640	8	42/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
EVE Who's That Girl (Ruff Ryders/Interscope)	71
GANUWINE There It Is (Epic)	71
MAXWELL Get To Know Ya (Columbia)	70
TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	70
INDIA.ARIE Video (Motown)	60
JAY-Z Change The Game (Roc-A-Fella/IDJMG)	34
SHYNE F/B. LEVY Bonnie & Shyne (Bad Boy/Arista)	32
SCARFACE Look Me In My Eyes (Rap-A-Lot)	14
OLIVIA Bizouance (J)	7
PHILLY'S MOST WANTED Cross The Border (Atlantic)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVE Who's That Girl (Ruff Ryders/Interscope)	+459
PUBLIC ANNOUNCEMENT Man Ain't Suppose To... (RCA)	+382
JOE F/MYSTIKAL Stutter (Jive)	+333
LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	+332
MAXWELL Get To Know Ya (Columbia)	+319
OLIVIA Bizouance (J)	+305
KEITH SWEAT Real Man (Elektra/EEG)	+304
GANUWINE There It Is (Epic)	+297
SLIKK THE SHOCKER That's Cool (No Limit/Priority)	+285
OUTKAST So Fresh, So Clean (LaFace/Arista)	+264

## Breakers.

EVE		Who's That Girl (Ruff Ryders/Interscope)	
TOTAL PLAY INCREASE	TOTAL STATIONS ADDED	TOTAL PLAY INCREASE	TOTAL STATIONS ADDED
1089/459	73/71		
CASE		Missing You (Def Soul/IDJMG)	
TOTAL PLAY INCREASE	TOTAL STATIONS ADDED	TOTAL PLAY INCREASE	TOTAL STATIONS ADDED
1087/178	71/4		
ICONZ		Get Crunked Up (Elektra/EEG)	
TOTAL PLAY INCREASE	TOTAL STATIONS ADDED	TOTAL PLAY INCREASE	TOTAL STATIONS ADDED
1075/149	60/2		

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

84 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



# 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.

1 / 8 0 0 - 2 3 1 - 6 0 7 4

P.O. Box 750250  
Houston, Texas 77275-0250  
713/507-4200  
713/507-4295 FAX  
ri@reefindustries.com  
www.reefindustries.com

ONE YEAR LATER...

# JAGGED EDGE

THE #1 MALE R&B GROUP OF THE YEAR

## BREAKING HEARTS

"J.E. HEARTBREAK"

• ALBUM DOUBLE PLATINUM & GROWING

- On Top 200 R&B Album Chart for more than 52 consecutive weeks
- Richard, Brian, Brandon and Kyle broke 250,000 hearts on the SOLD OUT Mary J. Blige Tour

## BREAKING HITS

• All lyrics written by Jagged Edge

### PROMISE

- Brand new single is a smash
- #1 R&B ballad in the country
- #1 R&R Urban Chart
- Top 3 spins at Urban Radio
- Top 10 at Rhythm/Crossover Radio
- Next up: Jermaine Dupri Remix

### LET'S GET MARRIED

- #1 Billboard Monitor Airplay - 12 weeks
- #1 Billboard R&B Single - 3 weeks
- #1 Billboard Dance Single - 4 weeks

### HE CAN'T LOVE U

- Single Certified GOLD
- #2 Billboard R&B Single - 5 weeks

## BREAKING BIG

- 4-time Billboard Award Nominee, including R&B Artist Of The Year
- American Music Award Nominee
- Source Award Nominee: R&B Artist Of The Year

## PERFORMING LIVE ON

- Queen Latifah
- Ricki Lake
- Showtime At The Apollo
- NBA All-Star Weekend

**#1 Urban  
Mainstream  
Three  
Consecutive  
Weeks**



BRAND NEW ALBUM: "JAGGED LITTLE THRILL" - SPRING 2001

EXECUTIVE PRODUCERS: JERMAINE DUPRI  
 FOR 30 30 DEF PRODUCTIONS  
 CO-EXECUTIVE PRODUCERS: JAGGED EDGE  
 MANAGEMENT: ARTISTIC CONTROL MANAGEMENT INC.  
 WWW.JAGGEDEDGE.NET WWW.3030DEF.COM

**SONOLIVE**  
 COLUMBIA AND 30 30 DEF U.S. PAT. & TM. OFF. MARCA REGISTRADA.  
 © 2001 SONY MUSIC ENTERTAINMENT INC.

Bone thugs - n- harmony's

**Layzie Bone**

Torches The World As....

**L-BURN**

AKA LAYZIE BONE

THE NEW ALBUM

**THUG BY NATURE**

featuring the single **Make My Day**

**Going for Adds Feb. 12th & 13th**



© 2001 Ruben Records www.rubenrecords.com



www.americanradiohistory.com

# ARTIST BREAKDOWN

R.C.  
"SLO BURN"  
DOMBROWSKI  
& GLASKER

I received this message via my two-way pager: "R.C. is the next big R&B star." Although I can't remember the message's exact wording, because I received it back in October, I do remember feeling frustration toward the person who sent it to me because he was costing me money. (It was a new pager, and I thought I was paying per character.) Then I scrolled down to find that my dear, beloved "little brother" had sent me this proclamation.

As I didn't have "Slo Burn," I couldn't agree with the statement, so I just smiled and deleted the message. A few days later a CD landed on my desk in a case with no artwork and only the initials R.C. on it. Hmmm. So this is who my precious pain in the a\*\* was talking about. I put the CD in the player. I pressed "play." I listened. I took the CD out of the player. I called my cousin Pookie and asked him if he could make someone come up missing. (Not really — Pookie doesn't do that anymore.)

R.C. was a member of the brazen trio responsible for the bisexually charged "Twisted" back in '95. When Po, Broke & Lonely disbanded in 1996, R.C. had a solo deal on Aftermath (Dr. Dre's label). Though his only work from that partnership was on a compilation CD, R.C. stayed focused, renewed his energy and is now coming back to the music industry with a creative vengeance. The first of his many melodic, artistic and experimental tunes is the debut single, "Slo Burn."

"Now I met her at a disco/I was sippin' on the X-O/She was a Red bone from Frisco/She had the 'slo burn'/I had the Indo," explains this young man, who is singing about an incredibly attractive woman he encountered. This song crept upon me. It starts with a soft, simple tune then matures into an old-school-influenced melody. With R.C.'s vocals going tit-for-tat with the track, it seems it was made just for him.

This song is definitely not cut from the same cloth as the majority of the music that is out there now. Unconventional in sound, song and delivery, this tune is a musical breath of fresh air. After listening

to the track to get adjusted to its vibe (Hey, I'm used to what's flooding the market; this came on too strong for me), I began to fall into the lyrics.

Dude sees this beautiful woman and, as many men do, begins to feel the physical urge to "get to know her." "Now I'm down for a quickie/But I'm far too grown for a hickie/But the way that she's licking me/I had to wake up/She tried to get me," confesses dude. Homegirl was layin' it on him good, and he couldn't do anything! (That's what I'm talking 'bout: Leave 'em stuck on stupid, sitting on silly and waiting on dumb.)

"Slo Burn's" overall sound is creatively hypnotic. Whether it catches you on the first or the fifth note, this song will undoubtedly assume control of you.

The old-school influence is the impetus that heightens the appeal of this narration of an eye-opening sexual encounter. Straying away from the norm, "Slo Burn" gives us another "form" of music to enjoy.

Seeing as the debut single (which is slated for a Feb. 20 add date) blew my mind, I wanted to see what other ammunition this man known only by two initials had in store. Dayum! His album *RubeNaughty* is loaded with some lethal s\*\*t! The comparison of a beautiful woman to an herbal cig is just the icing on the cake.

The loving "So Blue" is alternative-leaning, while "Do or Die" may show up on some Rock playlists, if the label does its job right. My favorite song — which I like even more than the sensual debut single — is the erotic, steamy and intense "Washing Machine." This is a freak song if I ever heard one!

Reminiscent of Silk's "Freak Me" with its strong sexual message, this tune is the act of sex itself. There's no debating, conversing or negotiating when this song is on. Sex. That's it — plain and simple. The only thing up for debate is which position to begin in. This song is musical Viagra for both sexes.

R.C. brings somewhat of a funky twist to the romantic feel of R&B. Production-wise, his music takes chances and experiments with sounds and melodies to provide soothing grooves and entrancing vibes. Lyrically, he touches on the harsh reality of life, the passionate touch of love, the sensual heat of sex and the priceless value of self-respect. And vocally, he embraces the lyrics and rocks them to the dictates of whatever track he's singing on. Peace.

— Tanya O'Quinn  
Asst. Urban Editor



# IN MY OPINION

with David Dickinson

WHUR/Washington, DC

India.Arie  
"Acoustic Soul"  
(Motown)

A breath of fresh air is coming our way from India.Arie and her CD *Acoustic Soul*. When I first heard this not-so-average girl, I thought of a modern-day Phoebe Snow meets Me'Shell N'Degeocello. "Video," which is slated to be India.Arie's first single, is an anthem for all the "earthy women" of the world. The song has great lyrics that set up her image and let you know exactly where she is coming from. (I'm not feeling the hairy legs though.) "Brown Skin" is an ode to all the brothers — and it feels really good to be praised sometimes. "I See God in You" is laid-back yet funky, and it makes you want to groove to it.

These are just a few of the songs that are being distributed on the sampler, which has really gotten me excited. My only hope is that we, as programmers, can support more than one "earthy" artist at a time. A bunch of them are coming out now, and they need to have a chance to be heard. In my opinion, if we open our minds and listen to our listeners, India.Arie and others like her will take off.

# ADVANCE NOTICE



Going For Adds  
Feb. 19th & 20th

"Slo Burn"  
debut single from  
the new album  
RUBENAUGHTY



Visit Us: [www.BOSHOG.com](http://www.BOSHOG.com)

Already Playing At:

- KKBT, HOT 97, KMEL,
- KJLH, WQUE, KHYS,
- KBMB, KMJM, WRKS,
- WZAK, WTLC, WKKV,
- KRRQ, WEDR, WJTT,
- WFXE, WEAS, WL VH,
- WFLM, WTMP, KU UU,
- WBOT, WILD, WNEZ,
- KUBE

ALSO FEATURED ON R&R'S MUSIC MEETING

February 9, 2001

R&R/MEDIABASE 24/7

## New & Active

**GRUWINE** There It Is (Epic)  
Total Plays: 620, Total Stations: 71, Adds: 71

**CHANTE' MOORE** Bitter (Silas/MCA)  
Total Plays: 576, Total Stations: 46, Adds: 2

**SILK THE SHOCKER** That's Cool (No Limit/Priority)  
Total Plays: 562, Total Stations: 54, Adds: 6

**KEITH SWEAT** Real Man (Elektra/EEG)  
Total Plays: 548, Total Stations: 53, Adds: 3

**PHILLY'S MOST WANTED** Cross The Border (Atlantic)  
Total Plays: 527, Total Stations: 40, Adds: 7

**JAY-Z** Change The Game (Roc-A-Fella/IDJMG)  
Total Plays: 520, Total Stations: 34, Adds: 34

**OBALL & MJG** Pimp Hard (Independent)  
Total Plays: 509, Total Stations: 24, Adds: 0

**LIL' MO** Superwoman (Gold Mind/EastWest/EEG)  
Total Plays: 496, Total Stations: 45, Adds: 0

**JERSEY AVE.** Beautiful Girl (MCA)  
Total Plays: 436, Total Stations: 22, Adds: 1

**PROFFLE** Damn/Jam (Motown)  
Total Plays: 426, Total Stations: 40, Adds: 2

**YOLANDA ADAMS** I Believe I Can Fly (Elektra/EEG)  
Total Plays: 421, Total Stations: 43, Adds: 1

**TRICK DADDY** Take It To Da... (Slip 'N Slide/Atlantic)  
Total Plays: 389, Total Stations: 70, Adds: 70

**K-CI & JOJO** Wanna Do You Right (MCA)  
Total Plays: 382, Total Stations: 40, Adds: 4

**TONI BRAXTON** Maybe (LaFace/Arista)  
Total Plays: 359, Total Stations: 39, Adds: 3

**INDIA.ARIE** Video (Motown)  
Total Plays: 334, Total Stations: 60, Adds: 60

**B.G. X & Henne** (Cash Money/Universal)  
Total Plays: 290, Total Stations: 23, Adds: 0

**SHYNE F/BARRINGTON LEVY** Bonnie... (Bad Boy/Arista)  
Total Plays: 283, Total Stations: 33, Adds: 32

**PINK** You Make Me Sick (LaFace/Arista)  
Total Plays: 276, Total Stations: 16, Adds: 0

**SPOOKS** Sweet Revenge (Artra/Artemis)  
Total Plays: 262, Total Stations: 21, Adds: 1

**DIRTY** Hit Da Floe (Universal)  
Total Plays: 199, Total Stations: 17, Adds: 5

**RUFF ENDZ I** Apologize (Epic)  
Total Plays: 165, Total Stations: 18, Adds: 1

**TELA** Bye! Bye! Hater! (Rap-A-Lot/Noo Trybe)  
Total Plays: 154, Total Stations: 11, Adds: 3

Songs ranked by total plays

## Most Played Recurrents

**MYSTIKAL** Shake Ya Ass (Jive)

**LUDACRIS** What's Your Fantasy (Def Jam South/IDJMG)

**ERYKAH BADU** Bag Lady (Motown)

**KELLY PRICE** You Should've Told Me (T-Neck/Def Soul/IDJMG)

**PROFFLE** Liar (Motown)

**BEENIE MAN F/MYA** Girls Dem Sugar (Virgin)

**YOLANDA ADAMS** Open My Heart (Elektra/EEG)

**JAGGED EDGE** Let's Get Married (So So Def/Columbia)

**NEXT** Wiley (Arista)

**TONI BRAXTON** Just Be A Man About It (LaFace/Arista)

**RUFF ENDZ** No More (Epic)

**COMMON** The Light (MCA)

**SISQO** Incomplete (Dragon/Def Soul/IDJMG)

**LIL BOW WOW** Bounce With Me (So So Def/Columbia)

**NELLY** Country Grammar (Fo' Reel/Universal)

**DONELL JONES** Where I Wanna Be (Untouchables/LaFace/Arista)

**AVANT** Separated (Magic Johnson/MCA)

**AALIYAH** Try Again (BlackGround/Virgin)

**DMX** Party Up (Up In Here) (Ruff Ryders/IDJMG)

**DA BRAT F/TYRESE** What'chu Like (So So Def/Columbia)

## TUNED-IN

URBAN

### WBLX/Mobile

3am

**LUDACRIS** Southern Hospitality  
**2PAC** I Wonder If Heaven...  
**MONICA** Just Another Girl  
**SPARKLE** It's A Fact  
**JON B** Don't Talk  
**TONI BRAXTON** He Wasn't Man Enough  
**SILK** If You  
**YOLANDA ADAMS** I Believe I Can Fly  
**MUSIQ** Just Friends (Sunny)  
**LIL' MO** Superwoman  
**MASTER P** Bout Dat  
**B.G.** I Know  
**RUN-D.M.C.** It's Over

11am

**AALIYAH** Back & Forth  
**SADE** By Your Side  
**COMMON** I/MACY GRAY Geto Heaven  
**ISLEY BROTHERS** Spend The Night  
**TAMMA** Stranger In My House  
**LUDACRIS** What's Your Fantasy  
**CHANTE' MOORE** Bitter  
**JANET** Doesn't Really Matter  
**JAHHEIM** Could It Be  
**ERYKAH BADU** Didn't Cha Know  
**JAY-Z** Hard Knock Life  
**112** It's Over Now

4pm

**MOS DEF** I/MATE DOGG... Oh No  
**MARIAH CAREY** I/JOE... Thank God I Found You  
**TRINA** Pull Over  
**KANDI** Don't Think I'm Not  
**JILL SCOTT** A Long Walk  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**3LW** No More (Baby I'ma Do Right)  
**JAGGED EDGE** Promise  
**MARY J. BLIGE** Everything  
**CASE** Missing You  
**COMMON** I/MACY GRAY Geto Heaven  
**SUNSHINE** Heard It All Before

8pm

**G. DEP** Let's Get It  
**CO-ED** Sumthin' On U  
**EMINEM** Stan  
**TAMMA** Stranger In My House  
**C-MURDER** Down 4 My N's  
**TRICK DADDY** Take It To Da House  
**EIGHTBALL & MJG** Pimp Hard  
**KOFFEE BROWN** After Party  
**PROJECT PAT** Chicken Head  
**CASH MONEY MILLIONAIRES** Project Chick  
**LUDACRIS** What's Your Fantasy  
**MASTER P** Bout Dat



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

### KRPS-FM/Kansas City

3am

**Q-TIP** Vivrant Thang  
**LUCY PEARL** Don't Mess With My Man  
**CO-ED** Sumthin' On U  
**METHRONE** Loving Each Other 4 Life  
**AALIYAH** Try Again  
**KOFFEE BROWN** After Party  
**JA RULE** I/LIL' MO... Put It On Me  
**MARY J. BLIGE** My Life  
**LIL' ZANE** None Tonight  
**BAFFACE** Reason For Breathing  
**CARL THOMAS** Emotional  
**JESSE POWELL** It I  
**COMMON** The Light  
**EVE** Who's That Girl

11am

**IDEAL** Whatever  
**TONI BRAXTON** Just Be A Man About It  
**OUTKAST** Ms. Jackson  
**BRIAN MCKNIGHT** On The Down Low  
**DESTINY'S CHILD** So Good  
**NELLY** Country Grammar  
**LUCY PEARL** I/SNOOP DOGG... You  
**BAFFACE** Soon As I Get Home  
**DREAM** He Loves U Not  
**ERYKAH BADU** Bag Lady  
**JOE** I Wanna Know  
**SWV** You're Always On My Mind

4pm

**LIL' BOW WOW** Bow Wow (That's My Name)  
**WYCLEF JEAN** I/MARY J. BLIGE 911  
**SHAGGY** It Wasn't Me  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**MR. C** THE SLIDE MAN Cha-Cha Slide  
**DAVE HOLLISTER** One Woman Man  
**KELLY PRICE** Mirror Mirror  
**NELLY** E.I.  
**DREAM** He Loves U Not  
**CARL THOMAS** I Wish  
**SISQO** Incomplete

8pm

**LIL' ZANE** None Tonight  
**DREAM** He Loves U Not  
**JOE** Shutter  
**SHAGGY** It Wasn't Me  
**MYSTIKAL** I/NIVEA Danger (Been So Long)  
**LUDACRIS** Southern Hospitality  
**JA RULE** I/LIL' MO... Put It On Me  
**JAGGED EDGE** Promise  
**C-MURDER** Down 4 N's  
**KOFFEE BROWN** After Party  
**MOS DEF** I/MATE DOGG... Oh No  
**DAVE HOLLISTER** One Woman Man

# Fast Hooks...No Snags

- Digital, Clear, Consistent
- Custom Production - Callouts & Montages
- 50,000+ Song Library
- All Formats & International Titles
- On-Time Delivery

Call Bernie Grice (573)443-4155

Email: [hooks@hooks.com](mailto:hooks@hooks.com) [hooksunlimited@compuserve.com](mailto:hooksunlimited@compuserve.com) [www.hooks.com](http://www.hooks.com)  
200 Old 63 South, #103 Columbia, MO 65201-6081 FAX: (573)443-4016

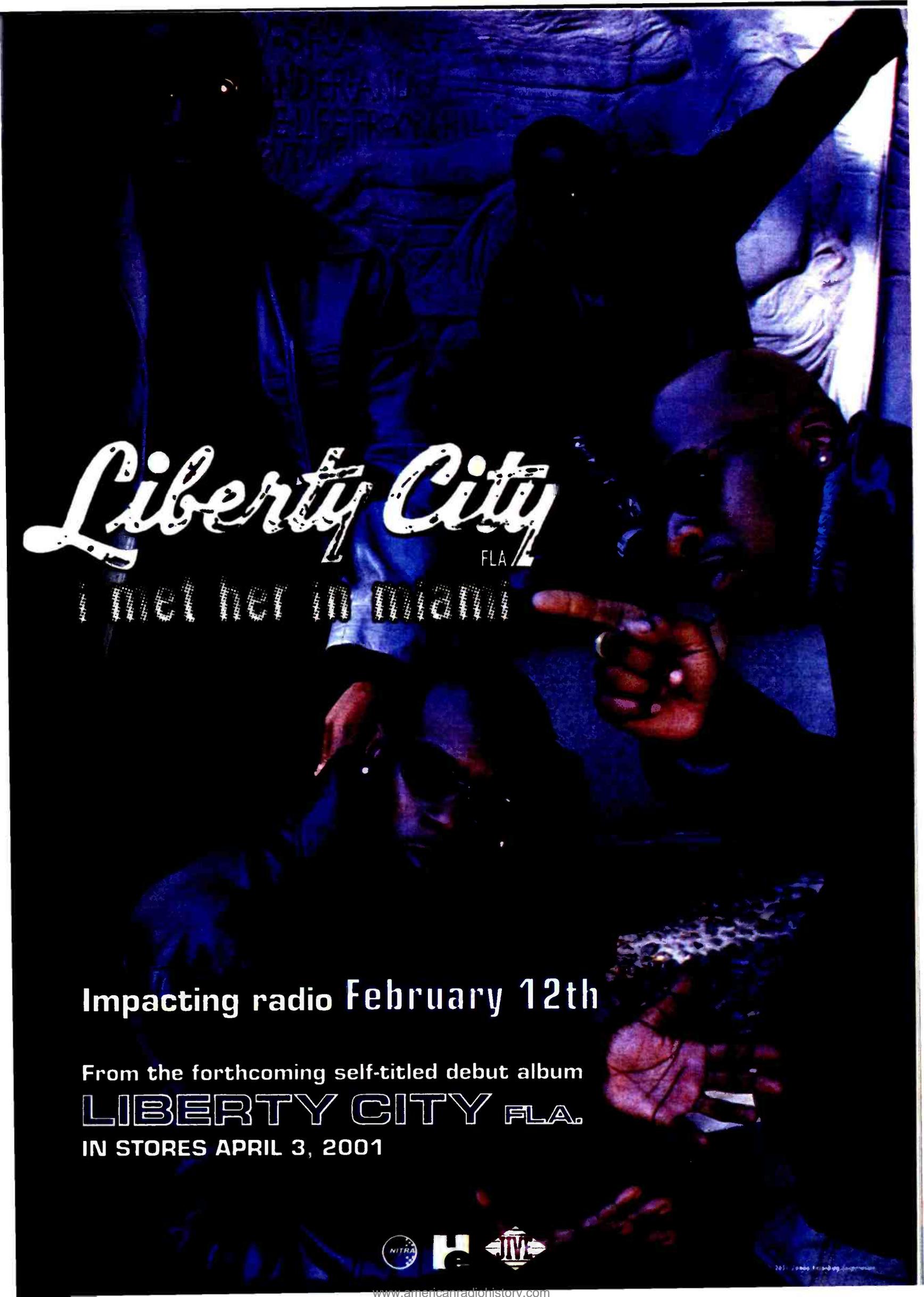
**HOOKS**  
UNLIMITED

The World's Premier Music Hook Service

Featuring:

TM CENTURY

GoldDiscs and HitDiscs



# Liberty City

FLA.

I met her in Miami

Impacting radio February 12th

From the forthcoming self-titled debut album

**LIBERTY CITY** FLA.

IN STORES APRIL 3, 2001







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

Market #10: KPBS/Kansas City. Clear Channel. 12x Cume 195,800. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #11: WKLV/Milwaukee. Clear Channel. 12x Cume 221,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #12: WRXZ/New York. Emmis. 12x Cume 1,545,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #13: KJLH/Los Angeles. Fox. 12x Cume 375,900. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #14: WVAZ/Chicago. Clear Channel. 12x Cume 553,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #15: WCOJ/Columbus, OH. Blue Chip. 12x Cume 100,400. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #16: WPEF/Charlotte. Infinity. 12x Cume 243,100. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #17: WDAS/Philadelphia. Clear Channel. 12x Cume 528,100. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #18: KRHO/Dallas-Ft. Worth. Service. 12x Cume 172,900. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #19: WQMG/Detroit. Radio One. 12x Cume 130,700. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #20: WQMI/West/H. Clear Channel. 12x Cume 238,200. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #21: WTLC/Indianapolis. Emmis. 12x Cume 138,500. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #22: WSPR/Detroit. International Mason. 12x Cume 149,900. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #23: WJXD/Detroit. Clear Channel. 12x Cume 318,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #24: WILD/Boston. Radio One. 12x Cume 62,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #25: WDOE/New Orleans. Clear Channel. 12x Cume 206,200. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #26: WQOM/Nashville. Midwestern. 12x Cume 150,400. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #27: WHUR/Washington, DC. Howard University. 12x Cume 536,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #28: WJML/Washington, DC. Radio One. 12x Cume 328,400. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

Market #29: KMQJ/Houston-Galveston. Radio One. 12x Cume 487,000. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (800).

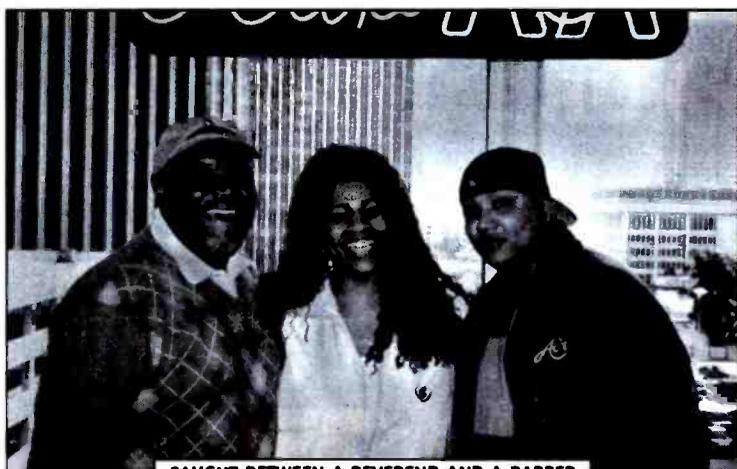
**Most Played Recurrents**

- SISQO Incomplete (Dragon/Def Soul/IDJMG)
- JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)
- DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)
- ERYKAH BADU Bag Lady (Motown)
- MARY MARY Shackles (Praise You) (Columbia)
- CARL THOMAS I Wish (Bad Boy/Arista)
- TONI BRAXTON Just Be A Man About It (LaFace/Arista)
- JOE I Wanna Know (Jive)
- JOE Treat Her Like A Lady (Jive)
- ANGIE STONE No More Rain (In This Cloud) (Arista)
- KEVON EDMONDS 24/7 (RCA)
- DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)
- WHITNEY HOUSTON & DEBORAH COX Same Script, Different Cast (Arista)
- ERIC BENET Spend My Life With You (Warner Bros.)
- MAXWELL Fortunate (Rock Land/Interscope/Columbia)
- BOYZ II MEN Pass You By (Universal)
- TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
- BRIAN MCKNIGHT Back At One (Motown)
- TEMPTATIONS I'm Here (Motown)
- D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)

**URBAN AC Going For Adds 2/13/01**

- AMEL LARRIEUX Make Me Whole (Epic)
- MIKI HOWARD Nobody (Peak)
- PATTI LABELLE Why Do We Hurt Each Other (MCA)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



**CAUGHT BETWEEN A REVEREND AND A RAPPER**

Atlantic Records lyricist Cuban Link (r) visited R&R recently and schmoozed with the staffers. Once in Club R&R, the rapper and Urban Editor/Rev. Walt "Baby" Love (l) spoke on a variety of topics (the main one being religion). Asst. Urban Editor Tanya O'Quinn found herself mediating between the two. While Love spoke of Moses, Cuban Link mentioned Mystikal. O'Quinn tried to find some clever way to relay one to the other. Consequently, Love is seeking a new assistant, and O'Quinn has opened her own business: She's selling oranges, flowers and rib dinners on Crenshaw at the 10 fwy.

**TUNED-IN URBAN AC**

R&R/MEDIABASE 24/7

**WKXI/Jackson 3am**

- DAVE HOLLISTER One Woman Man
- RUFUS I/CHAKA KHAN Ain't Nobody
- CARL THOMAS Summer Rain
- HAROLD MELVIN... If You Don't...
- JESSE POWELL II I
- BOYZ II MEN It's So Hard To Say Goodbye
- CHANGE Searching
- TONI BRAXTON Just Be A Man About It
- BABYFACE Reason For Breathing
- SHALAMAR I Owe You One
- LUTHER VANDROSS Don't Want To Be A Fool
- FREDDIE JACKSON I Could Use A Little Love
- RUFUS Hollywood

**11am**

- METHRONE Loving Each Other 4 Life
- MIKI HOWARD Come Share My Love
- JAHEIM Could It Be
- O'JAYS Lovin' You
- GLENN JONES Let It Rain
- TEDDY PENDERGRASS Close The Door

**4pm**

- EARTH, WIND & FIRE Fantasy
- DAVE HOLLISTER One Woman Man
- PATTI LABELLE When You Talk About Love
- MARVIN SEASE I Gotta Clean Up
- RICK JAMES Mary Jane
- RACHELLE FERELLE I Forgive You
- CHI-LITES Oh Girl
- DAZZ BAND Let It Whip
- K-CI & JOJO Wanna Do Right
- TANK Maybe I Deserve
- MEL WAITERS Got My Whiskey
- AL GREEN How Can You Mend...

**8pm**

- AFTER 7 Ready Or Not
- DAVE HOLLISTER One Woman Man
- BOYZ II MEN On Bended Knee
- BRIAN MCKNIGHT The Only One For Me
- JAMES INGRAM There's No Easy Way
- EARTH, WIND & FIRE I'll Write A Song...
- SMOKEY ROBINSON One Heartbeat
- JERSEY AVE. Beautiful Girl
- BABYFACE Reason For Breathing
- BOYZ II MEN End Of The Road
- BOYZ II MEN A Song For Mama
- BOYZ II MEN Water Runs Dry



**KRNB/Dallas 3am**

- DEE HARVEY Leave Well Enough Alone
- WYCLEF JEAN I/MARY J. BLIGE 911
- PRINCE Adore
- LSG My Body
- GAP BAND Outstanding
- JOE I/MYSTIKAL Stutter
- FUNKADELIC Knee Deep
- ERYKAH BADU Bag Lady
- RUFUS Do You Love What...
- EARTH, WIND & FIRE Let's Groove
- ISLEY BROTHERS Voyage To Atlantis

**11am**

- SHALAMAR For The Lover In You
- AVANT My First Love
- ISLEY BROTHERS For The Love Of You
- MICHEL'LE Something In My Heart
- CARL THOMAS I Wish
- MTUME You, Me & He
- PRU Candles
- MARVIN GAYE Distant Lover
- SADE By Your Side
- LOOSE ENDS You Can't Stop The Rain
- EN VOGUE Hold On
- EARTH, WIND & FIRE Let's Groove

**4pm**

- CAMEO Feel Me
- STEPHANIE MILLS Something In The Way...
- SANTANA I/PRODUCT G&B Maria Maria
- MARVIN GAYE Inner City Blues...
- SPOOKS Sweet Revenge
- TOM BROWNE Funkin' For Jamaica
- MORRIS DAY Fishnet
- LEVERT ABC-123
- MAZE I/F. BEVERLY Happy Feelings

**8pm**

- MICHAEL JACKSON Lady In My Life
- DEE HARVEY Leave Well Enough...
- DRU HILL In My Bed
- PEABO BRYSON Can You Stop...
- CHARLIE WILSON Without You
- ISLEY BROTHERS Make Me Say It Again Girl
- STOKLEY Make Me Say It Again
- BABYFACE Reason For Breathing



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

# R&R Urban AC Top 30

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	TAMIA Stranger In My House (Elektra/EEG)	954	+147	132847	12	39/0
2	2	DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)	910	+65	127316	13	39/0
4	3	CARL THOMAS Emotional (Bad Boy/Arista)	825	+40	93943	14	37/0
1	4	AVANT My First Love (Magic Johnson/MCA)	802	-63	97806	19	35/0
8	5	MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	589	+38	72674	10	30/0
5	6	BABYFACE Reason For Breathing (Arista/Epic)	587	-54	54963	12	36/0
7	7	PRU Candles (Capitol)	574	+10	53361	14	28/0
10	8	ERYKAH BADU Didn't Cha Know (Motown)	545	+8	93440	7	31/0
14	9	JILL SCOTT A Long Walk (Hidden Beach/Epic)	532	+86	104909	5	24/1
11	10	CHARLIE WILSON Without You (Major Hits)	508	-28	64687	22	31/0
12	11	YOLANDA ADAMS Open My Heart (Elektra/EEG)	493	-41	79263	38	31/0
13	12	BOYZ II MEN Thank You In Advance (Universal)	471	-4	52480	11	29/0
6	13	SADE By Your Side (Epic)	454	-170	47280	17	36/0
15	14	RACHELLE FERRELL I Forgive You (Capitol)	451	+27	45258	8	29/0
16	15	JOE F/MYSTIKAL Stutter (Jive)	451	+58	64275	7	24/0
9	16	R. KELLY I Wish (Jive)	403	-139	47416	17	31/0
Breaker	17	JESSE POWELL If I (Silas/MCA)	366	+21	32652	6	27/1
21	18	JAHEIM Could It Be (Divine Mill/WB)	300	+35	46827	4	22/3
Debut	19	YOLANDA ADAMS I Believe I Can Fly (Elektra/EEG)	295	+120	32846	1	29/1
23	20	SPOOKS Sweet Revenge (Antra/Artemis)	282	+30	42261	5	18/1
22	21	JAGGED EDGE Promise (So So Def/Columbia)	262	0	57466	4	17/1
29	22	MAXWELL Get To Know Ya (Columbia)	251	+45	44602	2	31/29
Debut	23	CHANTE' MOORE Bitter (Silas/MCA)	247	+74	40917	1	22/2
24	24	INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG)	243	-3	24154	9	18/0
18	25	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	243	-78	42515	20	18/0
26	26	DAMITA Won't Be Afraid (Atlantic)	241	+12	21536	4	21/0
28	27	TANK Maybe I Deserve (BlackGround)	226	+15	14844	3	12/0
-	28	BEBE WINANS Tonight, Tonight (Motown)	221	+42	31788	2	19/0
25	29	JAMIE HAWKINS Lost My Mind (Monami/EEG)	207	-32	38339	5	17/0
27	30	WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)	207	-6	31157	14	16/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
MAXWELL Get To Know Ya (Columbia)	29
INDIA.ARIE Video (Motown)	11
KOFFEE BROWN After Party (Arista)	5
PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	4
TONI BRAXTON Maybe (LaFace/Arista)	4
KEITH SWEAT Real Man (Elektra/EEG)	4
RIPPINGTONS F.M. HEWETT I Found Heaven (Peak/Concord)	4
GLADYS KNIGHT If I Were Your Woman II (MCA)	3
JAHEIM Could It Be (Divine Mill/WB)	3
WALTER BEASLEY I Wanna Know (Shanachie)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TAMIA Stranger In My House (Elektra/EEG)	+147
YOLANDA ADAMS I Believe I Can Fly (Elektra/EEG)	+120
TONI BRAXTON Maybe (LaFace/Arista)	+104
JILL SCOTT A Long Walk (Hidden Beach/Epic)	+86
CHANTE' MOORE Bitter (Silas/MCA)	+74
PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	+69
DAVE HOLLISTER One... (Def Squad/DreamWorks)	+65
GLADYS KNIGHT If I Were Your Woman II (MCA)	+63
JOE F/MYSTIKAL Stutter (Jive)	+58
KOFFEE BROWN After Party (Arista)	+58



39 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

<b>GLADYS KNIGHT</b> If I Were Your Woman II (MCA) Total Plays: 195, Total Stations: 25, Adds: 3
<b>BRENT JONES &amp; T.P. MOBB</b> Good Time (Holy Roller) Total Plays: 188, Total Stations: 14, Adds: 1
<b>KOFFEE BROWN</b> After Party (Arista) Total Plays: 185, Total Stations: 12, Adds: 5
<b>MR. C THE SLIDE MAN</b> Cha-Cha Slide (Universal) Total Plays: 183, Total Stations: 8, Adds: 1
<b>PUBLIC ANNOUNCEMENT</b> Man Ain't Suppose To Cry (RCA) Total Plays: 179, Total Stations: 21, Adds: 4
<b>JERSEY AVE.</b> Beautiful Girl (MCA) Total Plays: 148, Total Stations: 11, Adds: 0

<b>TONI BRAXTON</b> Maybe (LaFace/Arista) Total Plays: 125, Total Stations: 20, Adds: 4
<b>KEITH SWEAT</b> Real Man (Elektra/EEG) Total Plays: 105, Total Stations: 15, Adds: 4
<b>DESMOND PRINGLE</b> With Arms Wide Open (Tommy Boy) Total Plays: 102, Total Stations: 10, Adds: 0
<b>CHAKA KHAN</b> Have A Little Faith (Antra/Artemis) Total Plays: 101, Total Stations: 15, Adds: 1
<b>JON B</b> Don't Talk (Edmonds/Epic) Total Plays: 90, Total Stations: 5, Adds: 0

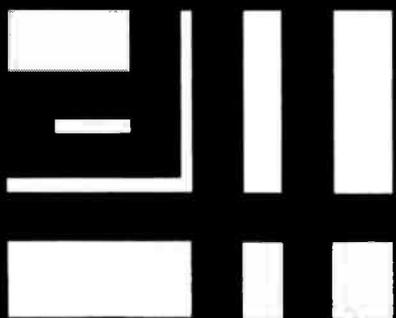
Songs ranked by total plays

## Breakers.

<b>JESSE POWELL</b> If I (Silas/MCA)	TOTAL PLAYS/INCREASE 366/21	TOTAL STATIONS/ADDS 27/1	CHART 17
---	--------------------------------	-----------------------------	-------------

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

# DAVE HOLLISTER



# ONE WOMAN MAN

The Album: CHICAGO '85...the movie  
In Stores Now!

# 2 URBAN ADULT

On the way to #1 with your support!

WILD WHUR WWIN WVAZ WDMK  
WGPR WHQT WCFB WBAV WQMG  
KRNB KMJQ WYLD KJMS WBHK



www.davehollister.com  
www.dreamworksrecords.com

# e)mbrace the future

e) radio

e) production

e) streaming

e) media

e) broadcasting

e) communications

## Set the Dial for Success

Join the industry's leading minds in Las Vegas, NV, for the 2001 National Association of Broadcasters (NAB) Convention and E-TOPIA, the Electronic Topical Information Processing Industry Association. This is the place to see the future of broadcasting and media.

NAB2001

E-TOPIA 2001



Bruce C. Brown  
President



Mark Crim

[www.nab.org/conventions](http://www.nab.org/conventions)



Conferences: April 21-26, 2001

Exhibits: April 23-26

E-TOPIA Exhibits Premiere: April 22  
Las Vegas, Nevada USA

[www.nab.org/conventions](http://www.nab.org/conventions)



**LON HELTON**  
lhelton@ronline.com

## Tips For Better Country Cares Radiothons

### Reasons your station should be on board

If you want a real indicator of this format's strength, consider this: In the last 11 years Country radio has raised more than \$132 million for the St. Jude Children's Research Hospital through Country Cares radiothons. And we're nowhere near done yet.

The key to our continued success is twofold. First, stations that are on board not only need to remain there, they also need to evolve and freshen the radiothons so that they stay compelling to listeners. Second, more stations need to sign on so that there's a Country Cares radiothon in every market. At the recent St. Jude meetings in Memphis, I was stunned to learn that 38 of the top 100 cities are not represented. That needs to be fixed.

This week three of Country Cares' most ardent supporters offer tips on putting the best face on your station's radiothon. I ask those not running radiothons to please read this column in the hope that these passionate and long-term Country Cares supporters might change your minds.

#### Localize And Customize

KPLX (The Wolf)/Dallas Asst. PD Smokey Rivers has a unique view of Country Cares radiothons. He believes that to have the greatest possible impact on listeners, the events must have a local sound and be customized to fit your station, even if it means using few of the programming elements provided by St. Jude.

"After you've done it for so many years, you have to move it up to the next level by seeking out opportunities," explains Rivers. "On my recent trip to St. Jude, for instance, I brought along our person in charge of creative and production, who carried a DAT recorder to Target House and through the hospital, talking to doctors, parents and patients.

"When the hospital spokespeople were done talking to the entire group, we'd try to get them aside for a few minutes and talk to them. We worked really hard to get a lot of sound, because we wanted to use as little of the sound St. Jude supplies as possible. That's because we've used it every year.

"We wanted to dress up our broadcast to elevate the entire event, so we wrapped our station voices around the cuts we collected in Memphis, which allowed us to do it the way we wanted to. We didn't use any of the St. Jude-supplied vignettes at all. We created all of our own vignettes and even created our own song. We did use about 10 of the St. Jude-supplied



**Smokey Rivers**



**Justin Case**



**Dale Carter**

songs [where people talk about their experiences with St. Jude while an appropriate country song plays in the background] and rotated those a lot.

"I wish more folks would take tape recorders to St. Jude during the January event so they can get tape to create their own sound. It's a lot of extra work, but it's important to find opportunities to get some sound so you can put your station's mark on it. You can't just go and visit the hospital. You have to take some extra people to get some sound and ask where you can find the people you're looking for."

#### Texas Style

"We also try to stay true to The Wolf's style, which is to make everything we do Texas-oriented, even for the radiothon," Rivers continues. "Last year, for instance, we found a researcher at the Memphis hospital who was from Austin. We also seek out people who are in town. For instance, there are some local TV people here who are recovering cancer patients who are more than happy to get involved. We look for local people who have a story."

Another way the station customizes its radiothons is by not using the "Country Cares for St. Jude's Kids" signature. "In keeping with the station's style, we use 'Hunt for a Cure,'" Rivers says. "That makes sense for The Wolf. We even designed our own logo for the event."

Besides matching the station's style, Rivers adds that there was another reason for giving the radiothon an audio face lift. "KPLX had a long history with St. Jude, even before we became The Wolf," he says. "We wanted to put The Wolf's stamp on it to separate it from the old days."

The Wolf also brands its Hunt for a Cure with a particular on-air focus. "We focus on the research being done at St. Jude, research it shares freely

with hospitals everywhere, including your hometown's," Rivers says. "Everybody benefits from that. We don't even talk about where the hospital is. It happens to be in Memphis, but the key is, we're funding research. We put local people on the air who have benefited from that research.

"Radio people who have been to Memphis to tour the facilities need to forget about the hospital's expansion and take home the idea of the research being done. Forget about the buildings and talk about what goes on between the walls."

#### Stay On-Message

WUSN/Chicago PD Justin Case is another longtime St. Jude supporter, having aired radiothons in both Pittsburgh and Chicago. His advice for better events is to make sure that your air personalities stay on-message. "For us, that means making sure we execute what we have laid out as our St. Jude format," he explains. "That's four of their elements per hour, which breaks down to two patient stories and two story songs.

"The songs are especially powerful; combining the stories with the music is very powerful. You can hear the emotion from the patient or parent. We make sure we don't drop those in favor of something else. If PDs or jocks think that what they have to say is more important than the highly produced elements from St. Jude, they're wrong. Whenever you go off and talk on your own, it's not as powerful as when you're playing those elements. That's when the phones ring.

"On-message also means repeating the phone number and reminding people of the goal, which is signing up a certain number of people for the Partners in Hope program per hour. And we're asking for credit-card donations. Partners in Hope make a monthly pledge on their credit card. We ask for a \$30 monthly pledge. Each market must decide what the ceiling is. We felt \$30 a month was not too high for most of the people who live in the Chicago area."

This year, for the first time, WUSN's Country Cares radiothon received a promotional boost from a Chicago Infinity sister. "We're experimenting a little bit with that," says

## Confessions Of A Country Cares Convert

WFMS/Indianapolis has never conducted a Country Cares for St. Jude's Kids radiothon, but that will soon change. On the heels of his trip to St. Jude's recent radio seminar and visit to the facilities, PD Bob Richards is making plans for the station's inaugural event.

The visit to St. Jude turned the tide. "There was definitely a metamorphosis in my thinking," Richards says. "There were two things that really struck me while I was there: I was very moved by the hospital and the impact it has. Experiencing it is so much different than just hearing people talk about it. You can feel the life-changing experience and the effect it has not only on the patients, but on the families. It's as much about the families as it is about the patients.

"Second, I was really struck by the passion the folks in Country radio have for St. Jude and the radiothon. People like Dale Carter, Smokey Rivers and Justin Case, who, aside from programming Country Cares and saying, 'It's right for the radio station, blah, blah, blah,' really care about it personally. They're so passionate in describing how it transcends anything about radio and transcends anything about what's right for the radio station."

"What I realized from those guys is that it's simply the right thing to do. That's what really struck me. Smokey pulled me aside and said, 'Ya gotta do it. It has nothing to do with whether or not it's right for the radio station. I went through everything you're going through. I had the objections you have. But, let me tell you, ya gotta do it.'

"Dale Carter and Justin Case, in their own words, said the same thing. It had a huge impact on me to have peers say, 'Hey, I did and said everything you did [in objecting] until I came here once. Once you really get involved with it, you'll see why we're so passionate.'"

Addressing the concerns that prevented WFMS' previous participation, Richards explains, "We have our own big annual charity program around Christmas called The Giving Tree, and we were concerned that it might affect the success of that.

"We also have Riley's Children's Hospital here in Indianapolis. It's a world-renowned federal research hospital. While it doesn't deal specifically with the focused cases that St. Jude does, most of the children with serious medical problems in this area go to Riley's. We've helped it raise money in the past and have even taken artists by there to visit patients, but we've never done a big fund-raiser for Riley's.

"Because WFMS is so local in everything we do, and because we thought that not many of the kids in this area went to St. Jude because it was in Memphis, we never thought a St. Jude radiothon would work for us."

Among the things that turned Richards' thinking around while he was in Memphis was hearing the doctors speak to the group. "I was struck by the fact that St. Jude not only shares research and medical protocols, but it goes out and makes sure that doctors at other children's hospitals know what it's doing," he says.

"It's so specialized, and it affects a huge number of kids. Riley's is a children's hospital, but not a research hospital. It doesn't focus specifically on what are or have been terminal forms of cancer and leukemia, which St. Jude has had tremendous success with.

"Also helping change my mind was that I found out that there are more kids from this area who have gone to St. Jude than I thought."

Relating his personal experiences at St. Jude during his first visit there, Richards says, "[Morning news anchor] Kevin Freeman and I kept saying to one another, 'Wow, this is powerful.' By Friday we agreed that it was really something we should do. By Saturday night we were saying, 'This is something we have to do.'"

Richards expects to air WFMS' first St. Jude radiothon early next year. He's taking the time to make sure it's right and to educate his staff. "I have to get everyone here who's going to be involved — promotion, sales and especially the airstaff — to St. Jude for a day," he says. "Everyone needs to spend at least eight or 10 hours talking to people there — visiting the patients, talking with doctors and seeing the incredible work they do. Once they've had that experience, I'm sure they'll feel the same way I do. It's that passion we want to put on the air."

If you'd like to experience St. Jude firsthand with your radio colleagues, note that the next full-scale radiothon is set for Jan. 17-19, 2002 in Memphis.

Case. "John Landecker, the morning personality at Oldies WMJK, is a big fan of St. Jude and the cause. He gave us a boost by mentioning it on his show and saying it was something his listeners might want to check into, and he gave out the phone number. In return, we helped him with one of his holiday toy drives."

Looking to the future and even more cooperation within station clusters, Case adds, "There may be opportunities that won't derail a sister station's programming that can still help the cause or raise awareness. When you're talking about charities



**Bob Richards**

**CALVIN GILBERT**

gilbert@rronline.com



## Big Wheel Keeps on Turnin'

Nashville is getting varied signals on how 2001 may turn out

One label closes while others open. TNN eliminates 125 jobs. Major tours are getting ready to kick off. That's how 2001 is starting off in Nashville.

EMI's recent decision to shut down Virgin/Nashville came just one day after Viacom's MTV Networks announced that its Nashville work force would be sharply reduced over the next six months as virtually all of TNN's operations are moved to New York.

Virgin/Nashville President Scott Hendricks is leaving the company as EMI merges Virgin's country operation into Capitol/Nashville. Virgin music acts Chris Cagle, Clay Davidson and River Road, along with comics Roy Mercer and Tom Mabe, will transfer to the Capitol roster.

Ironically, River Road released their only major-label album on Capitol during Hendricks' tenure there as President. The band followed Hendricks to Virgin/Nashville, and plans were underway to release the band's second album on Virgin. EMI is looking for ways to move Virgin/Nashville's 16-member staff to Capitol.

As for TNN, the writing was on the wall this past September when Viacom changed the cable outlet's name from "The Nashville Network" to "The National Network." While TNN had already reduced its emphasis on country music in recent years, the September announcement outlined MTV's mission to shift the station's focus even more toward mainstream pop culture.

The 125 employees affected by the layoffs represent 35% of MTV Networks' Nashville staff. In addition to the TNN employees, several cuts are being made at the Country.com website, which is expected to align itself more closely with its Nashville-based sister, CMT.

TNN's Saturday-night schedule will still include a segment from the Grand Ole Opry, and the network's Nashville office will still be responsible for sports and outdoors programming. However, TNN's other programming, engineering, promotions, legal and public relations operations are being moved to New York.

### New Labels

Mercury appears to be close to rolling out Lost Highway Records, a joint venture with Island Def Jam Music Group. With veteran artist manager Frank Callari (Lucinda Williams, The

Mavericks) reportedly handling A&R and Mercury/Nashville VP/Promotion Chris Stacey heading the promotion department, initial artist signings are expected to include Williams and Kim Richey.

Meanwhile, industry veteran Bob Heatherly has formed Music City Records, a new independent label. Heatherly's objectives for the new label are to "become personally involved with creative people, focus on great country music and help break new artists." The first signing is Sonny Burgess, a Texas-based act whose debut album, *When in Texas*, is being distributed nationally by SouthWest Wholesale of Houston. The title track will be released nationally as a single next month.

With a career spanning more than 30 years, Heatherly joined RCA Records in 1971 as a Sales Rep in St. Louis before working his way up to the position of Director/National Country Promotion. After leaving RCA in 1985 he became NSM for R&R's Nashville office. He joined Atlantic/Nashville in 1989, exiting in 1999 as VP/Sales & Marketing.

In a similar move, Wrensong Publishing President/owner Ree Guyer Buchanan has launched the record label WE Records, a division of Wrensong Entertainment. WE's flagship artist is singer-songwriter Sherrie Austin, who exited Arista/Nashville last year after releasing two albums.

She and Guyer Buchanan formed a partnership for the new label and the upcoming CD, *Followin' a Feelin'*, which features nine songs written or co-written by Austin. The first single, "Jolene," is a remake of the Dolly Parton classic. The album is set for a March 20 release. Guyer Buchanan plans to emphasize secondary radio outlets, marketing via the Internet and micromarketing at retail. Artists will be promoted through the WE Records website, [www.wrensong.com](http://www.wrensong.com).

### Busy B&D

Toby Keith, Montgomery Gentry and Keith Urban have signed on for Brooks & Dunn's Neon Circus & Wild West Show tour, which kicks off April 27 in Birmingham. Explaining their choice of accomplices this time around, Ronnie Dunn says, "We

looked for the most uptempo, high-energy, rockin' acts we could find."

Kix Brooks adds, joking, "And these were the ones we could get to come out with us." The tour will hit more than 30 cities before closing Aug. 5 in Pittsburgh.

The tour coincides with the April 24 release of *Steers & Stripes*, Brooks & Dunn's seventh Arista album. Produced by Mark Wright, the album features a diverse collection of songs written by Kim Richey, Paul Brady, David Lee Murphy, Tom Douglas, Bob DiPiero, Terry McBride and others. The album features guest vocal appearances by Richey and Trisha Yearwood.

Dispelling any rumors of "all work and no play," Brooks & Dunn will be in New Orleans on Feb. 25 to serve as grand marshals of the Krewe of Endymion Parade, one of the high-lights of Mardi Gras. Previous grand marshals include Britney Spears, The Rolling Stones, Harry Connick Jr. and Rod Stewart.

### Bits 'N' Pieces

- KTST & KXXY/Oklahoma City Director/Production Reid Mullins remixed Diamond Rio's current single, "One More Day," as a tribute to the Oklahoma State University basketball players and staff members who perished in a Jan. 28 plane crash near Denver. Using the song as a musical bed, Mullens added sound bites from local TV stations along with archival audio of Bill Teegins, OSU's play-by-play announcer, who was among the crash victims.

- Dixie Chick Emily Robison has taped a segment as a celebrity contestant on ABC-TV's *Who Wants to Be a Millionaire*. The show taped last week in New York with other celebrity contestants, including members of The Backstreet Boys, Kiss, Metallica and Sugar Ray. Robison's appearances are tentatively set to air Feb. 11 and Feb. 14. No word on how she did in answering the questions, but the Nature Conservancy of Texas will be getting a minimum donation of \$32,000 just because Robison participated.

- Collin Raye sang "The Eleventh Commandment" at the 15th annual Conference on the Prevention of Child Abuse, in San Antonio.

## STEVE HOLY

### NEW ARTIST FACT FILE

**Current Single:** "Don't Make Me Beg"

**Current Album, Label:** *Steve Holy*, Curb

**Influences:** Charlie Rich, Mickey Gilley, John Conlee, Sam Cooke

#### Background

Steve Holy is one of the few country artists who lists the late soul-pop singer Sam Cooke among his influences. He tells R&R, "I think he had the best phrasing I've ever heard." A Dallas native, Holy was the youngest in a family of eight children. Noting that his interest in music began at a young age, he says, "I remember watching the CMA Awards and seeing Conway Twitty and those guys. I thought it was what I wanted to do. The kids at school would ask me to sing songs. I could sound like a lot of other artists. I had a knack for remembering words to songs."



Steve Holy

In late 1992 Holy attended the Mesquite Opry, a show that featured a talented 10-year-old female vocalist. "There was a little girl up there singing 'Where the Boys Are,'" Holy says. "I'd never heard anything like it." The singer's name was LeAnn Rimes. Holy again crossed paths with Rimes and her father, Wilbur, the following week at the Johnnie High Country Revue. Within weeks, Holy had become a regular member of the country troupe. He remained there for approximately four years. "I went straight to the stage instead of writing songs," he says. "None of that stuff came until later. Thank God I wasn't doing any club dates. I didn't know but two songs!"

#### 'The Hunger'

While in Dallas Holy won a talent contest that included a trip to Nashville to record an album of vocals to prerecorded tracks of hits originally done by other artists. Holy selected material made famous by George Strait, Keith Whitley, Roy Orbison and B.J. Thomas, but he admits, "I'd been singing about three months when I won the contest. I mean, c'mon, I didn't know what I was doing."

Through Wilbur Rimes, Holy met Lyle Walker, who later became his manager. After hearing Holy's first recordings, Walker brought him back to Nashville to record several demos of new songs. Holy received his major-label recording contract after a tape was forwarded to Curb Records Chairman Mike Curb.

Holy's self-titled debut album was produced by Wilbur Rimes. "That's what Mike Curb wanted," Holy explains. "I had a little bit of history with Wilbur, but it was primarily Mike Curb's and Lyle's decision." In recording the album, Holy says, "I wanted it to be a mixture of all my influences. I wanted to make an impact. I didn't necessarily want to go out and do what everybody else was doing. I just wanted to do what I do and, hopefully, appeal to radio."

Holy's first two singles — "Don't Make Me Beg" and "Blue Moon" — attracted attention, but he has broken into the top 20 with his current single, "The Hunger." Holy is refreshingly honest in discussing the singles, saying, "I loved 'Don't Make Me Beg.' I did not like 'Blue Moon' at all. As a joke, I went into the falsetto on that."

As for "The Hunger," Holy admits, "The label insisted that I cut that. I didn't like that song either. I guess I shouldn't say that. But after we cut it, it might be one of the best-produced songs on the album. It's a strong message." Explaining his first reaction to the song, he says, "Maybe since I didn't feel like I was longing for contentment at the time, it didn't affect me. It was something I couldn't ever imagine writing. It didn't necessarily sound like a message from me, but Lord knows it is now. It's a universal message. Who doesn't want to be content in life? And it's not necessarily about a partner, but about life in general."

#### The Future

Having visited most Country stations during previous radio tours, Holy continues to work on the relationship, with performances later this month being presented by WWQM/Madison, WI; WDAF/Kansas City; and WVLC/Lexington, KY.

He's excited about a song he recently recorded, "Smile When You Think of Me." Holy says, "It's about a girl who had a premonition that she was going to be killed by a drunk driver. Sure enough, she was killed four days before her high school graduation. In her diary she had written, 'I'm concerned about drunk drivers. If something ever happens to me, let my family know how much I love them — although I know it doesn't always show.'"

The song isn't on the first run of Holy's debut CD, but it will be added as a 13th track in upcoming pressings. Holy jokes, "I don't want to upset the people who bought the album with the 12 songs, but we'll reimburse those four people."

# R&R Country Top 50

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	TOBY KEITH	You Shouldn't Kiss Me Like...	(DreamWorks)	24540	4920	554911	14	147/1
2	2	JAMIE O'NEAL	There Is No Arizona	(Mercury)	24434	4965	546038	24	146/0
3	3	JO DEE MESSINA	Burn	(Curb)	24252	4949	535041	16	146/0
4	4	KEITH URBAN	But For The Grace Of God	(Capitol)	24114	4908	534565	15	145/1
1	5	LONESTAR	Tell Her	(BNA)	24016	4876	534926	19	146/0
6	6	LEE ANN WOMACK	Ashes By Now	(MCA)	22977	4669	511282	17	145/0
8	7	GARTH BROOKS	Wild Horses	(Capitol)	20812	4184	467985	10	144/0
10	8	DIAMOND RIO	One More Day	(Arista)	20391	4100	458329	13	144/0
11	9	RASCAL FLATTS	This Everyday Love	(Lyric Street)	19455	3979	430887	20	139/0
12	10	JESSICA ANDREWS	Who I Am	(DreamWorks)	18942	3707	440366	11	144/2
7	11	DIKKE CHICKS	Without You	(Monument)	18909	3717	432876	22	147/0
14	12	FAITH HILL	If My Heart Had Wings	(Warner Bros.)	16737	3347	380516	5	144/1
13	13	DARRYL WORLEY	A Good Day To Run	(DreamWorks)	15910	3242	355165	17	139/0
15	14	ALABAMA	When It All Goes South	(RCA)	14291	2969	309267	14	140/1
17	15	GERDGE STRAIT	Don't Make Me Come Over There	(MCA)	13614	2763	304746	8	136/3
16	16	SHEDAISY	Lucky 4 You (Tonight I'm...)	(Lyric Street)	13561	2802	296472	14	133/0
18	17	ANDY GRIGGS	You Made Me That Way	(RCA)	11524	2393	249149	17	129/0
21	18	MARTINA MCBRIDE	It's My Time	(RCA)	11247	2255	253506	6	131/5
20	19	TIM RUSHLOW	She Misses Him	(Atlantic)	11230	2252	252188	13	124/5
19	20	WARREN BROTHERS	Move On	(BNA)	11072	2314	238535	15	133/3
26	21	TRAVIS TRITT	It's A Great Day To Be Alive	(Columbia)	10105	1982	237441	5	131/11
23	22	TRICK PONY	Pour Me	(H2E/WB)	9626	1981	209820	13	112/5
22	23	CAROLYN DAWN JOHNSON	Georgia	(Arista)	9406	2000	198415	18	122/0
25	24	DWIGHT YOAKAM	What Do You Know About Love	(Reprise/WB)	8297	1709	182715	17	108/1
27	25	PAM TILLIS	Please	(Arista)	8245	1305	134866	7	100/7
32	26	KENNY CHESNEY	Don't Happen Twice	(BNA)	6011	1209	136176	4	111/23
28	27	GARY ALLAN	Right Where I Need To Be	(MCA)	5963	1248	130894	18	95/8
29	28	ERIC HEATHERLY	Wrong Five O'Clock	(Mercury)	5578	1142	123292	12	93/3
31	29	STEVE HOLY	The Hunger	(Curb)	5513	1167	115606	10	105/3
30	30	BILLY GILMAN	Oklahoma	(Epic)	4512	907	101326	15	94/0
Breaker	31	PHIL VASSAR	Rose Bouquet	(Arista)	4486	934	98264	5	89/11
35	32	PATTY LOVELESS	The Last Thing On My Mind	(Epic)	4460	934	95021	5	87/6
33	33	KINLEYS	I'm In	(Epic)	3921	851	80880	12	77/4
40	34	CLAY DAVIDSON	Sometimes	(Virgin)	3687	784	79813	3	78/4
38	35	AARON TIPPIN	People Like Us	(Lyric Street)	3613	779	73821	5	76/10
36	36	CHALEE TENNISON	Go Back	(Asylum/WB)	3559	765	74711	9	71/3
41	37	VINCE GILL	Shoot Straight From Your Heart	(MCA)	3299	689	71863	4	68/10
43	38	BILLY RAY CYRUS	Burn Down The Trailer Park	(Monument)	2526	525	54857	4	51/8
45	39	KENNY ROGERS	There You Go Again	(Dreamcatcher)	2472	536	51762	3	66/9
46	40	MARK MCGUINN	Mrs. Steven Rudy	(VFR)	2482	451	62094	3	36/14
42	41	SAWYER BROWN	Looking For Love	(Curb)	2178	492	42058	5	46/2
Debut	42	BROOKS & DUNN	Ain't Nothing 'Bout You	(Arista)	1985	352	50831	1	45/41
44	43	JOHN MICHAEL MONTGOMERY	That's What I Like...	(Atlantic)	1972	402	43321	3	37/3
39	44	MARSHALL DYLLON	Live It Up	(Dreamcatcher)	1633	337	34767	16	53/0
Debut	45	TERRI CLARK	No Fear	(Mercury)	1431	312	30104	1	39/11
48	46	MEREDITH EDWARDS	A Rose Is A Rose	(Mercury)	1364	295	29462	3	45/3
Debut	47	LORRIE MORGAN & SAMMY KERSHAW	He Drinks Tequila	(RCA)	1337	279	28632	1	25/9
50	48	MONTGOMERY GENTRY	She Couldn't Change Me	(Columbia)	1298	255	29215	2	49/27
49	49	TYLER ENGLAND	I Drove Her To Dallas	(Capitol)	989	201	23791	2	28/4
Debut	50	NEAL MCCOY	Beatin' It In	(Giant)	984	225	19164	1	49/15



147 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## Most Added.

ARTIST	TITLE	LABEL(S)	ADDS
BROOKS & DUNN	Ain't Nothing 'Bout You	(Arista)	41
MONTGOMERY GENTRY	She Couldn't Change Me	(Columbia)	27
KENNY CHESNEY	Don't Happen Twice	(BNA)	23
NEAL MCCOY	Beatin' It In	(Giant)	15
MARK MCGUINN	Mrs. Steven Rudy	(VFR)	14
LISA ANGELLE	I Will Love You	(DreamWorks)	13
SONS OF THE DESERT	What I Did Right	(MCA)	12
TRAVIS TRITT	It's A Great Day To Be Alive	(Columbia)	11
PHIL VASSAR	Rose Bouquet	(Arista)	11
TERRI CLARK	No Fear	(Mercury)	11

## Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TRAVIS TRITT	It's A Great Day To Be Alive	(Columbia)	+2574
MARTINA MCBRIDE	It's My Time	(RCA)	+2139
BROOKS & DUNN	Ain't Nothing 'Bout You	(Arista)	+1985
TOBY KEITH	You Shouldn't Kiss Me...	(DreamWorks)	+1948
KENNY CHESNEY	Don't Happen Twice	(BNA)	+1933
DIAMOND RIO	One More Day	(Arista)	+1874
FAITH HILL	If My Heart Had Wings	(Warner Bros.)	+1660
JESSICA ANDREWS	Who I Am	(DreamWorks)	+1644
PHIL VASSAR	Rose Bouquet	(Arista)	+1516
RASCAL FLATTS	This Everyday Love	(Lyric Street)	+1299
KEITH URBAN	But For The Grace Of God	(Capitol)	+1214
TIM RUSHLOW	She Misses Him	(Atlantic)	+1143
TRICK PONY	Pour Me	(H2E/WB)	+1090
CLAY DAVIDSON	Sometimes	(Virgin)	+957
GARTH BROOKS	Wild Horses	(Capitol)	+841

## Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TRAVIS TRITT	It's A Great Day To Be Alive	(Columbia)	+502
KENNY CHESNEY	Don't Happen Twice	(BNA)	+420
TOBY KEITH	You Shouldn't Kiss Me...	(DreamWorks)	+483
MARTINA MCBRIDE	It's My Time	(RCA)	+396
DIAMOND RIO	One More Day	(Arista)	+378
BROOKS & DUNN	Ain't Nothing 'Bout You	(Arista)	+352
FAITH HILL	If My Heart Had Wings	(Warner Bros.)	+338
PHIL VASSAR	Rose Bouquet	(Arista)	+334
JESSICA ANDREWS	Who I Am	(DreamWorks)	+310
RASCAL FLATTS	This Everyday Love	(Lyric Street)	+256

## Breakers.

**PHIL VASSAR**  
 Rose Bouquet (Arista)  
 61% of our reporters on it (89 stations)  
 11 Adds • Moves 37-31

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

# "FABULOUS PROMOTIONS"

"After MidNite delivers *fabulous promotions*. The more successful Blair and After MidNite are, the more successful we are."



— Meg Stevens  
 WGAR Cleveland



## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
ALABAMA When It All Goes South (RCA)	34/0	2913	867	0	4	5	17	8	0
GARY ALLAN Right Where I Need To Be (MCA)	28/2	1343	420	0	0	1	7	13	7
JESSICA ANDREWS Who I Am (DreamWorks)	36/0	3109	924	1	1	6	23	5	0
LISA ANGELLE I Will Love You (DreamWorks)	2/2	37	10	0	0	0	0	0	2
GARTH BROOKS Wild Horses (Capitol)	36/0	3942	1197	1	5	20	8	1	1
TERRI CLARK No Fear (Mercury)	13/6	385	125	0	0	1	0	6	6
BILLY RAY CYRUS Burn Down The... (Monument)	10/1	430	122	0	0	0	0	8	2
CLAY DAVIDSON Sometimes (Virgin)	26/4	917	270	0	0	0	1	17	8
DIXIE CHICKS Without You (Monument)	29/0	2234	688	0	2	9	3	13	2
MARSHALL DYLLON Live It Up (DreamCatcher)	3/0	130	38	0	0	0	1	1	1
MEREDITH EDWARDS A Rose Is A Rose (Mercury)	7/0	286	78	0	0	0	1	4	2
TYLER ENGLAND I Drove Her To Dallas (Capitol)	4/2	97	31	0	0	0	0	1	3
SARA EVANS I Could Not Ask For More (RCA)	3/2	161	51	0	0	1	0	1	1
VINCE GILL Shoot Straight From Your Heart (MCA)	29/0	1378	419	0	0	0	6	19	4
BILLY GILMAN Oklahoma (Epic)	10/0	467	148	0	0	0	3	5	2
ANDY GRIGGS You Made Me That Way (RCA)	31/0	2343	701	0	1	3	20	5	2
ERIC HEATHERLY Wrong Five O'Clock (Mercury)	22/1	1085	326	0	0	0	6	12	4
STEVE HOLY The Hunger (Curb)	17/1	924	251	0	0	2	3	9	3
CAROLYN DAWN JOHNSON Georgia (Arista)	29/1	1547	470	0	0	2	7	15	5
JOLIE & THE WANTED Boom (DreamWorks)	4/0	108	35	0	0	0	0	1	3
TOBY KEITH You Shouldn't Kiss Me... (DreamWorks)	36/0	4379	1318	1	8	23	4	0	0
KINLEYS I'm In (Epic)	10/1	531	145	0	0	1	2	5	2
LONESTAR Tell Her (BNA)	34/0	4056	1229	1	8	21	2	2	0
PATTY LOVELESS The Last Thing On My Mind (Epic)	33/7	1299	394	0	0	1	2	20	10
MARTINA MCBRIDE It's My Time (RCA)	33/0	2184	655	0	0	2	15	16	0
NEAL MCCOY Beatin' It In (Giant)	10/3	192	62	0	0	0	0	3	7
MINDY MCCREARY Scream (Capitol)	1/0	11	3	0	0	0	0	0	1
JOHN M. MONTGOMERY That's What I... (Atlantic)	24/1	1026	325	0	0	0	7	9	8
MONTGOMERY GENTRY She Couldn't... (Columbia)	9/5	213	57	0	0	0	0	3	6
MORGAN & KERSHAW He Drinks Tequila (RCA)	4/2	108	31	0	0	0	1	0	3
JAMIE O'NEAL There Is No Arizona (Mercury)	36/0	4086	1244	2	7	19	5	3	0
RASCAL FLATTS This Everyday Love (Lyric Street)	36/0	3644	1108	2	2	16	11	5	0
COLLIN RAYE She's All That (Epic)	2/0	57	17	0	0	0	0	1	1
KENNY ROGERS There You Go Again (Dreamcatcher)	12/4	401	116	0	0	0	0	7	5
TIM RUSHLOW She Misses Him (Atlantic)	34/1	2165	655	0	2	1	11	17	3
SAWYER BROWN Looking For Love (Curb)	18/0	722	220	0	0	1	1	11	5
SHEDAISY Lucky 4 You... (Lyric Street)	35/0	2529	773	0	1	1	23	9	1
SONS OF THE DESERT What I Did Right (MCA)	10/3	298	76	0	0	0	1	3	6
SOUTH SIXTY FIVE The Most Beautiful Girl (Atlantic)	3/0	124	34	0	0	0	0	2	1
GEORGE STRAIT Don't Make Me Come... (MCA)	35/0	2951	907	0	2	8	17	8	0
CHALEE TENNISON Go Back (Asylum/WB)	19/0	907	246	0	0	0	3	13	3
PAM TILLIS Please (Arista)	27/0	1284	385	0	0	1	5	13	8
TRICK PONY Pour Me (H2E/WB)	31/1	1750	528	0	0	0	12	15	4
TRAVIS TRITT It's A Great Day To... (Columbia)	35/0	2086	627	0	0	3	13	13	6
KEITH URBAN But For The Grace... (Capitol)	36/0	4412	1340	1	10	22	2	1	0
WARREN BROTHERS Move On (BNA)	35/0	2084	631	0	1	1	13	17	3
HANK WILLIAMS III I Don't Know (Curb)	6/0	294	83	0	0	0	2	3	1
DARRYL WORLEY A Good Day To... (DreamWorks)	35/0	2935	877	0	2	4	24	5	0
BILLY YATES What Do You Want... (Columbia)	3/0	113	34	0	0	0	0	2	1
DWIGHT YOAKAM What Do You Know... (Reprise)	28/1	1432	450	0	0	0	8	17	3

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	17
PATTY LOVELESS The Last Thing On My Mind (Epic)	7
PHIL VASSAR Rose Bouquet (Arista)	6
TERRI CLARK No Fear (Mercury)	6
MONTGOMERY GENTRY She Couldn't... (Columbia)	5
CLAY DAVIDSON Sometimes (Virgin)	4
KENNY ROGERS There You Go Again (Dreamcatcher)	4
KENNY CHESNEY Don't Happen Twice (BNA)	3
AARON TIPPIN People Like Us (Lyric Street)	3
NEAL MCCOY Beatin' It In (Giant)	3
SONS OF THE DESERT What I Did Right (MCA)	3
GARY ALLAN Right Where I Need To Be (MCA)	2
LEN DOOLIN Breakin' What's Left Of... (Sunbird)	2
TYLER ENGLAND I Drove Her To Dallas (Capitol)	2
L. MORGAN & S. KERSHAW He Drinks Tequila (RCA)	2
SARA EVANS I Could Not Ask For More (RCA)	2
LISA ANGELLE I Will Love You (DreamWorks)	2

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY Don't Happen Twice (BNA)	+505
PHIL VASSAR Rose Bouquet (Arista)	+474
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	+480
CLAY DAVIDSON Sometimes (Virgin)	+401
TERRI CLARK No Fear (Mercury)	+281
TIM RUSHLOW She Misses Him (Atlantic)	+270
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+267
TRICK PONY Pour Me (H2E/WB)	+241
AARON TIPPIN People Like Us (Lyric Street)	+235
PATTY LOVELESS The Last Thing On My Mind (Epic)	+212
FAITH HILL If My Heart Had Wings (Warner Bros.)	+202
DIAMOND RIO One More Day (Arista)	+201
GARTH BROOKS Wild Horses (Capitol)	+182
MARTINA MCBRIDE It's My Time (RCA)	+159
VINCE GILL Shoot Straight From Your Heart (MCA)	+155

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	+142
KENNY CHESNEY Don't Happen Twice (BNA)	+141
PHIL VASSAR Rose Bouquet (Arista)	+138
CLAY DAVIDSON Sometimes (Virgin)	+119
TIM RUSHLOW She Misses Him (Atlantic)	+89
TERRI CLARK No Fear (Mercury)	+89
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+83
AARON TIPPIN People Like Us (Lyric Street)	+68
TRICK PONY Pour Me (H2E/WB)	+66
FAITH HILL If My Heart Had Wings (Warner Bros.)	+63
PATTY LOVELESS The Last Thing On My Mind (Epic)	+56
DIAMOND RIO One More Day (Arista)	+51
MARTINA MCBRIDE It's My Time (RCA)	+45
GARTH BROOKS Wild Horses (Capitol)	+44
VINCE GILL Shoot Straight From Your Heart (MCA)	+42
JO DEE NESSINA That's The Way (Curb)	+35
KENNY ROGERS There You Go Again (Dreamcatcher)	+34

# R&R Bullseye Country Callout

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 9, 2001**

BULLSEYE song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 14-20.



By KEVIN McCABE

**PASSWORD OF THE WEEK:**  
Dalton

Question of the week: If you could snap your fingers and change one thing about the Country radio station you listen to most, what would it be?

**Total Sample**  
Change nothing: 59%  
Stop playing songs over and over: 7%  
Play more oldies: 9%  
Play fewer commercials: 8%  
Play a wider variety of music: 7%  
Less talk, more music: 10%

**Male**  
Change nothing: 58%  
Stop playing songs over and over: 8%  
Play more oldies: 9%  
Play fewer commercials: 9%  
Play a wider variety of music: 7%  
Less talk, more music: 8%

**Female**  
Change nothing: 60%  
Stop playing songs over and over: 7%  
Play more oldies: 9%  
Play fewer commercials: 8%  
Play a wider variety of music: 7%  
Less talk, more music: 11%

**25-34s**  
Change nothing: 62%  
Stop playing songs over and over: 8%  
Play more oldies: 8%  
Play fewer commercials: 7%  
Play a wider variety of music: 6%  
Less talk, more music: 9%

**35-44s**  
Change nothing: 58%  
Stop playing songs over and over: 8%  
Play more oldies: 6%  
Play fewer commercials: 9%  
Play a wider variety of music: 10%  
Less talk, more music: 9%

**45-54s**  
Change nothing: 57%  
Stop playing songs over and over: 6%  
Play more oldies: 14%  
Play fewer commercials: 8%  
Play a wider variety of music: 5%  
Less talk, more music: 10%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
DDOE CHICKS Without You (Monument)	34.3%	65.8%	21.3%	98.0%	5.3%	5.8%
TOBY KEITH You Shouldn't Kiss Me Like This (DreamWorks)	33.5%	64.3%	20.5%	93.8%	7.8%	1.3%
JAMIE O'NEAL There Is No Arizona (Mercury)	30.0%	64.3%	24.0%	95.3%	6.8%	3.3%
DIAMOND RIO One More Day (Arista)	31.5%	63.8%	25.5%	97.8%	4.8%	3.8%
LONESTAR Tell Her (BNA)	28.0%	63.8%	23.0%	97.3%	6.8%	3.8%
LEE ANN WOMACK Ashes By Now (MCA)	28.3%	62.8%	28.8%	98.8%	6.0%	2.8%
SARA EVANS Born To Fly (RCA)	28.5%	61.8%	23.8%	98.3%	6.8%	5.8%
KEITH URBAN But For the Grace Of God (Capitol)	27.5%	61.5%	27.3%	96.3%	5.8%	1.8%
DARRYL WORLEY A Good Day To Run (DreamWorks)	22.5%	61.8%	23.0%	98.8%	9.3%	3.8%
FAITH HILL If My Heart Had Wings (Warner Bros.)	28.8%	60.8%	26.5%	95.8%	6.3%	2.3%
JESSICA ANDREWS Who I Am (DreamWorks)	25.3%	60.8%	28.0%	98.8%	8.8%	8.8%
RASCAL FLATTS This Everyday Love (Lyric Street)	25.5%	58.8%	29.5%	98.0%	6.5%	3.3%
ERIC HEATHERLY Wrong 5 O'Clock (Mercury)	25.3%	58.8%	24.8%	94.8%	8.3%	3.8%
JO DEE MESSINA Bum (Curb)	24.8%	58.0%	25.3%	98.3%	11.3%	3.8%
ALABAMA When It All Goes South (RCA)	25.8%	57.8%	28.8%	97.3%	10.3%	2.3%
GARTH BROOKS Wild Horses (Capitol)	29.0%	57.0%	28.8%	97.0%	8.3%	3.8%
DWIGHT YOAKAM What Do You Know About Love (Reprise/WB)	23.8%	56.8%	31.8%	97.8%	3.3%	1.8%
TIM RUSHLOW She Misses Him (Atlantic)	24.8%	55.5%	28.5%	96.0%	9.8%	2.3%
SHEDAISY Lucky 4 You (Tonight I'm Just Me)(Lyric Street)	22.0%	55.8%	32.8%	98.8%	7.8%	2.3%
KENNY CHESNEY Don't Happen Twice (BNA)	20.0%	54.8%	29.5%	91.0%	5.5%	1.3%
GEORGE STRAIT Don't Make Me Come Over There And...(MCA)	24.5%	54.3%	27.3%	94.3%	10.8%	2.8%
CLARK FAMILY EXPERIENCE (Meanwhile) Back At... (Curb)	24.3%	54.0%	24.3%	96.5%	12.3%	6.0%
AARON TIPPIN People Like Us (Lyric Street)	21.5%	54.0%	30.5%	95.3%	9.5%	1.3%
GARY ALLAN Right Where I Need to Be (MCA)	20.0%	54.0%	29.0%	96.3%	11.0%	2.3%
TRICK PONY Pour Me (H2E/WB)	25.5%	52.5%	26.8%	96.8%	12.3%	4.5%
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	23.5%	52.3%	27.8%	91.0%	9.3%	1.8%
PATTY LOVELESS The Last Thing On My Mind (Epic)	17.8%	52.3%	31.3%	91.3%	6.5%	1.3%
BILLY GILMAN Oklahoma (Epic)	23.3%	50.5%	23.0%	91.5%	12.8%	5.3%
ANDY GRIGGS You Made Me That Way (RCA)	18.3%	48.8%	33.5%	95.0%	9.3%	3.5%
CAROLYN DAWN JOHNSON Georgia (Arista)	22.5%	48.3%	32.0%	94.3%	10.5%	3.5%
WARREN BROTHERS Move On (BNA)	21.3%	48.0%	30.5%	90.0%	10.0%	1.5%
KINLEYS I'm In (Epic)	18.5%	47.0%	41.0%	97.3%	8.0%	1.3%
MARTINA MCBRIDE It's My Time (RCA)	16.0%	46.3%	38.8%	91.5%	12.5%	2.8%
PAM TILLIS Please (Arista)	17.0%	44.3%	30.5%	88.5%	13.0%	0.8%
STEVE HOLY The Hunger (Curb)	19.0%	43.5%	30.5%	86.5%	11.8%	0.8%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

**BANNERS ON A ROLL**

## SUPERIOR VISUAL IMPACT

1-800-786-7411

www.bannersonaroll.com

# The New Album Gallery



## Leslie Satcher

### Love Letters (Warner Bros.)

Singer-songwriter Leslie Satcher has more than 80 cuts to her credit, including Vince Gill's "Little Things" and Reba McEntire's "She Wasn't Good Enough for Him." Satcher also wrote Pam Tillis' hit "I Said a Prayer for You" and other album tracks for Lee Ann Womack, George Jones, Lorrie Morgan, Randy Travis and Chely Wright. She has co-written songs with several legends, including Gill, Tillis, Dean Dillon, Harlan Howard, Jim Lauderdale, Larry Cordle, Bill Anderson and Melba Montgomery. Satcher traces all of her songs back to her family and her hometown of Paris, TX. She notes, "My songs are not my songs, but theirs. My memories are not mine, but theirs. We were so encapsulated with love for our whole lives that we didn't know any different. When you grow up in a small town where everyone's your cousin or your aunt or your uncle, there's always someone looking after you. I just grew up in the arms of love. What a blessing that has been to my life." She admits, "My whole life I wanted to be a country singer. From the time when I was about 5, and I could get up on this little red stool pushed up to mama's hi-fi and put the needle back on Dolly Parton and Porter Wagoner, I've wanted to be a country singer." Satcher also happens to be a powerful vocalist who puts a soulful spin on the Bobbie Gentry classic "Ode to Billie Joe" — the only song she didn't write for the album. Produced by Luke Wooten, Satcher's debut opens with "Love Letters From Old Mexico," featuring background vocals by Emmylou Harris and Alison Krauss.



## Diamond Rio

### One More Day (Arista)

Timing is everything, so the release of Diamond Rio's seventh album was delayed last year, after the RCA Label Group assumed control of the band's longtime label, Arista/Nashville. The wait apparently paid off, with the title track of *One More Day* jumping to No. 8 on this week's R&R Country chart. After a decade of hits Diamond Rio retains one of the most identifiable sounds in country music. Bassist Dana Williams notes, "People who have listened to Diamond Rio for 10 years know that we're not going to do a bunch of 'crying in my beer' or 'rowdy rampage' types of songs. I think they expect to be touched emotionally, and I think they expect our songs to hit 'em where it counts. I can't tell you how many people have told us that 'You're Gone' is the light at the end of the tunnel for them. So I think they've come to expect positive message-type songs." The band tackles the emotional issue of alcoholism in "I'm Trying," a duet with Chely Wright. On the other hand, the album contains some upbeat material, including last year's single "Stuff." Mandolin ace Gene Johnson says, "Part of what we set out to do on this record was to do something that we hadn't done before and try to approach things in a different manner. Dana and I approached the harmony vocals differently. In fact, we did a lot of harmony vocals on this album. One of the things we didn't want to do was get too much light material. We wanted it to be pretty serious." Lead vocalist Marty Roe adds, "I feel good about our sound, about what we've become and about what we can do to a song. I still feel like that's a unique place in our industry, and that we have a niche. We've been around 10 years, which is a long time in industry terms. But when it comes to choosing material, learning how to work in the studio efficiently and just doing what we do, we've just now started to come into our own. I feel like we just hit our stride."

## OUT OF THE BOX

Linda O'Brian, MD  
KSCS/Dallas



### KENNY CHESNEY "Don't Happen Twice" (BNA)

Hmmmm. Love that Kenny! What can I say? We've been big fans of Kenny's music for years. He has a proven knack for picking songs that are perfect for his vocal style. Of course, there's that lilt in his voice that I personally find entirely too charming. Maybe it's that Knoxville, TN accent. "Don't Happen Twice" hooked me the first listen. By the second time we played it, we officially called it an add!

## C O U N T R Y FLASHBACK

- ① YEAR AGO  
• No. 1: "Cowboy Take Me Away" — Dixie Chicks (second week)
- ⑤ YEARS AGO  
• No. 1: "Bigger Than The Beatles" — Joe Diffie
- ⑩ YEARS AGO  
• No. 1: "Walk On Faith" — Mike Reid
- ⑮ YEARS AGO  
• No. 1: "Think About Love" — Dolly Parton
- ⑳ YEARS AGO  
• No. 1: "I Feel Like Loving You Again" — T.G. Sheppard
- ㉕ YEARS AGO  
• No. 1: "Don't Believe My Heart" — Tanya Tucker

INCREDIBLE TRIP PACKAGES (WITH EVENT TICKETS) FOR AWARD SHOWS, FAN FAIR, SOLD-OUT CONCERTS, SPORTS EVENTS AND MORE.

# EVERYONE'S A WINNER!

Stations get great prices. Radio and their advertisers get increased listener involvement. Winners have the time of their lives!

For more promotions and information visit

[www.whatatrip1.com](http://www.whatatrip1.com)

and click on



(radio password... "woof")

or call Grace Reinbold or Darlene Williams

615.269.0039



Official Listener Promotion Ground Packages



**What A Trip!**  
the incredible trip company

Bulldogs are straightforward. So are we. (woof)

## New & Active

**SONS OF THE DESERT** What I Did Right (MCA)  
Total Stations: 41, Adds: 12, Points: 963, Plays: 224 (+71)

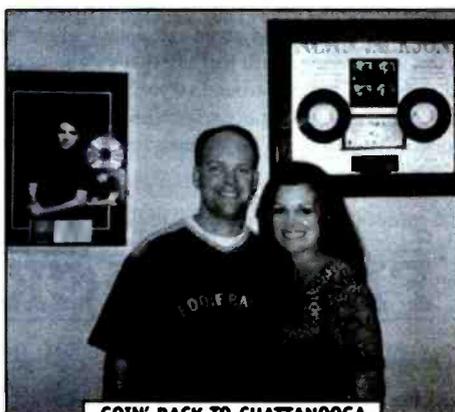
**SOUTH SIXTY FIVE** The Most Beautiful Girl (Atlantic)  
Total Stations: 10, Adds: 3, Points: 884, Plays: 151 (+49)

**SARA EVANS** I Could Not Ask For More (RCA)  
Total Stations: 11, Adds: 7, Points: 806, Plays: 162 (+89)

**DDIE CHICKS** If I Fall You're Going With Me (Monument)  
Total Stations: 10, Adds: 9, Points: 554, Plays: 82 (+38)

**LISA ANGELLE** I Will Love You (DreamWorks)  
Total Stations: 14, Adds: 13, Points: 298, Plays: 56 (+22)

Songs ranked by total points.



GOIN' BACK TO CHATTANOOGA

During a recent trip to Chattanooga, TN, Asylum/Warner Bros. recording artist Chalee Tennison paid a visit to WUSY. Pictured here (l-r) are WUSY PD Clay Hunnicutt and Tennison.



LIVIN' IT UP

Dreamcatcher recording artists Marshall Dyllon stopped by KMPS on a recent promotional tour to support their debut single, "Live It Up." Pictured (l-r) are KMPS PD Mark Richards, Marshall Dyllon's Michael and Paul Martin, KMPS MD Tony Thomas, and Marshall Dyllon's Jessie Littleton and Todd Sansom.



MAGIC KINGDOM

Behind the big voice of Epic recording artist Billy Gilman you will find a kid just enjoying the ride of his life. While filming a Disney television special at Walt Disney World in Orlando, FL recently, Gilman not only rode on several of the park's attractions but he also participated in a parade that meandered through the park. The Grammy-nominated preteen shared Grand Marshall duties with Mickey Mouse. Pictured is Disney's most famous character, Mickey Mouse, and Gilman.

## National Radio Formats

### ABC RADIO NETWORKS

#### Coast-To-Coast

Mark Edwards • (972) 991-9200

#### Adds:

LEN DOOLIN Breakin' What's Left Of My Heart  
MARK MCGUINN Mrs. Steven Rudy  
PHIL VASSAR Rose Bouquet

#### Hottest:

LOWESTAR Tell Her  
DIAMOND RIO One More Day  
LEE ANN WOMACK Ashes By Now

### ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

#### Gary Knoll

#### Adds:

TERRI CLARK No Fear  
TYLER ENGLAND I Drove Her To Dallas  
NEAL MCCOY Beatin' It In  
MARK MCGUINN Mrs. Steven Rudy  
MONTGOMERY GENTRY She Couldn't Change Me

#### Hottest:

FAITH HILL If My Heart Had Wings  
KEITH URBAN But For The Grace Of God

### JONES BROADCAST PROGRAMMING

Ken Moultrie • (800) 426-9082

#### Mainstream Country

#### Ray Randall/Hank Aaron

#### Adds:

KENNY CHESNEY Don't Happen Twice

#### Hottest:

KEITH URBAN But For The Grace Of God  
JAMIE O'NEAL There Is No Arizona  
LEE ANN WOMACK Ashes By Now  
TOBY KEITH You Shouldn't Kiss Me Like This  
JO DEE MESSINA Burn

#### New Country

#### L.J. Smith/Hank Aaron

#### Adds:

BROOKS & DUNN Ain't Nothing 'Bout You  
KENNY CHESNEY Don't Happen Twice

#### Hottest:

KEITH URBAN But For The Grace Of God  
JAMIE O'NEAL There Is No Arizona  
LEE ANN WOMACK Ashes By Now  
TOBY KEITH You Shouldn't Kiss Me Like This  
JO DEE MESSINA Burn

#### Lia

#### Ken Moultrie/Hank Aaron

#### Adds:

TRAVIS TRITT It's A Great Day To Be Alive

#### Hottest:

KEITH URBAN But For The Grace Of God  
JAMIE O'NEAL There Is No Arizona  
LEE ANN WOMACK Ashes By Now  
TOBY KEITH You Shouldn't Kiss Me Like This  
JO DEE MESSINA Burn

### JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

#### CD COUNTRY

#### John Hendricks

#### Adds:

No Adds

#### Hottest:

GARTH BROOKS Wild Horses  
DARRYL WORLEY A Good Day To Run  
LEE ANN WOMACK Ashes By Now

### US COUNTRY

#### Penny Mitchell

#### Adds:

DDIE CHICKS If I Fall You're Going Down...  
FAITH HILL If My Heart Had Wings

#### Hottest:

RASCAL FLATTS This Everyday Love  
TOBY KEITH You Shouldn't Kiss Me Like This  
LEE ANN WOMACK Ashes By Now  
JAMIE O'NEAL There Is No Arizona  
GARTH BROOKS Wild Horses

### GREAT AMERICAN COUNTRY

#### John Hendricks

#### Adds:

IRENE KELLEY A Little Bluer Than That  
MARK MCGUINN Mrs. Steven Rudy

#### Elite:

JESSICA ANDREWS Who I Am  
DIAMOND RIO One More Day  
JO DEE MESSINA Burn  
JAMIE O'NEAL There Is No Arizona  
TOBY KEITH You Shouldn't Kiss Me Like This  
RASCAL FLATTS This Everyday Love  
KEITH URBAN But For The Grace Of God  
LEE ANN WOMACK Ashes By Now  
DARRYL WORLEY A Good Day To Run  
GEORGE STRAIT Don't Make Me Come Over There...

### PREMIERE RADIO NETWORKS

#### After Midnite

KELLY ERICKSON • (818) 461-5435

#### Adds:

KENNY CHESNEY Don't Happen Twice

#### Hots:

JAMIE O'NEAL There Is No Arizona  
JO DEE MESSINA Burn  
LEE ANN WOMACK Ashes By Now  
KEITH URBAN But For The Grace Of God  
GARTH BROOKS Wild Horses  
TOBY KEITH You Shouldn't Kiss Me Like This  
RASCAL FLATTS This Everyday Love

### RADIO ONE COUNTRY PLAYLIST

JIM WEST • (970) 949-3339

#### Adds:

No Adds

#### Hottest:

TIM MCGRAW My Next Thirty Years  
JAMIE O'NEAL There Is No Arizona  
LEE ANN WOMACK Ashes By Now

### WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (661) 294-9000

#### Mainstream Country

#### David Felker

#### Adds:

VINCE GILL Shoot Strait From Your Heart  
JOHN M. MONTGOMERY That's What I Like...

#### Hottest:

TIM MCGRAW My Next Thirty Years  
DDIE CHICKS Without You  
LOWESTAR Tell Her  
JO DEE MESSINA Burn  
JAMIE O'NEAL There Is No Arizona

#### Hot Country

#### David Felker

#### Adds:

BROOKS & DUNN Ain't Nothing 'Bout You

#### Hottest:

LOWESTAR Tell Her  
TOBY KEITH You Shouldn't Kiss Me Like This  
JO DEE MESSINA Burn  
JAMIE O'NEAL There Is No Arizona  
LEE ANN WOMACK Ashes By Now



### ADDS

IRENE KELLEY A Little Bluer Than That  
MARK MCGUINN Mrs. Steven Rudy

### TOP 10

JESSICA ANDREWS Who I Am  
TOBY KEITH You Shouldn't Kiss Me Like This  
SARA EVANS Born To Fly  
BILLY GILMAN Oklahoma  
DDIE CHICKS Without You  
JO DEE MESSINA Burn  
LEE ANN WOMACK Ashes By Now  
JAMIE O'NEAL There Is No Arizona  
KEITH URBAN But For The Grace Of God  
SHEDDERS Lucky 4 You (Tonight I'm Just Me)

Information current as of February 6, 2001.



42 million households  
Chris Parr, Director/Programming  
Paul Hastaba, VP/GM

### ADDS

MARK MCGUINN Mrs. Steven Rudy  
JAMIE O'NEAL There Is No Arizona  
KEITH URBAN But For The Grace Of God  
RASCAL FLATTS This Everyday Love  
JO DEE MESSINA Burn  
DARRYL WORLEY Good Day To Run  
DWAYNE YOUNG What Do You Know About Love  
TOBY KEITH You Shouldn't Kiss Me Like This  
DIAMOND RIO One More Day  
LEE ANN WOMACK Ashes By Now  
JESSICA ANDREWS Who I Am  
GARY ALLAN Right Where I Need To Be  
ALBION BURNETT Maybe

### HEAVY

ALBION BURNETT Maybe  
DARRYL WORLEY A Good Day To Run  
DIAMOND RIO One More Day  
DDIE CHICKS Without You  
DWAYNE YOUNG What Do You Know About Love  
JAMIE O'NEAL There Is No Arizona  
JESSICA ANDREWS Who I Am  
JO DEE MESSINA Burn  
KEITH URBAN But For The Grace Of God  
LEE ANN WOMACK Ashes By Now  
RASCAL FLATTS This Everyday Love  
SARA EVANS Born To Fly  
TOBY KEITH You Shouldn't Kiss Me Like This

### HOT SHOTS

BILLY GILMAN Oklahoma  
CAROLYN DAWN JOHNSON Georgia  
CLAY DAWSON Sometimes  
CLEBUS T. JUDD How Do You Milk A Cow?  
KENNY CHESNEY Don't Happen Twice  
MEREDITH EDWARDS A Rose Is A Rose  
NICKEL CREEK When You Come Back Down  
PATTY LOVELESS The Last Thing On My Mind  
SOBBY BOTTOM BOYS I Am A Man Of Constant Sorrow  
TRAVIS TRITT It's A Great Day To Be Alive  
TRENT SUMMIR It Never Rains In Southern California

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of February 7, 2001

## Most Played Recurrents

TIM MCGRAW My Next Thirty Years(Curb)

SARA EVANS Born To Fly(RCA)

PHIL VASSAR Just Another Day In Paradise(Arista)

BRAD PAISLEY We Danced(Arista)

TRAVIS TRITT Best Of Intentions(Columbia)

KENNY CHESNEY I Lost It(BNA)

JOHN MICHAEL MONTGOMERY The Little Girl(Atlantic)

LONESTAR What About Now(BNA)

AARON TIPPIN Kiss This(Lyric Street)

ALAN JACKSON www.Memory(Arista)

LEE ANN WOMACK I Hope You Dance(MCA/Universal)

CHAD BROCK Yes!(Warner Bros.)

ALAN JACKSON It Must Be Love(Arista)

TOBY KEITH How Do You Like Me Now?(DreamWorks)

FAITH HILL The Way You Love Me(Warner Bros.)

GEORGE STRAIT Go On(MCA)

JO DEE MESSINA That's The Way(Curb)

VINCE GILL Feels Like Love(MCA)

RASCAL FLATTS Prayin' For Daylight(Lyric Street)

LEANN RIMES I Need You(Sparrow/Curb/Capitol)

## COUNTRY

### Going For Adds 2/9/01

BROOKS & DUNN Ain't Nothing 'Bout You (Arista)

COLLIN RAYE You Still Take Me There (Epic)

DIXIE CHICKS If I Fall You're Going Down With Me (Monument)

HAL KETCHUM She Is (Curb)

MARK MCGUINN Mrs. Steven Rudy (VFR)

SARA EVANS I Could Not Ask For More (RCA)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



## Radiothons

Continued from Page 92

I don't think it's harmful to cross-promote. Down the road we might branch out and look for patient stories that make sense for other stations with other formats that we can share, but I doubt the radiothon would ever be going on four stations at once."

### No Bills

KFKF/Kansas City PD Dale Carter has also conducted radiothons in a couple of different cities. He held events in Hartford prior to moving to K.C. Carter was on a panel at the St. Jude Country Cares seminar last month, and he provides one of the best answers I've heard to what most advocates encounter as the

single biggest objection of programmers who choose not to produce St. Jude events.

"PDs often don't want to do a Country Cares radiothon because the hospital isn't in their hometown," he says. "And many stations are in cities that have very good children's hospitals. But almost all of those hospitals have billing departments. St. Jude doesn't. The difference is, St. Jude is a charity. Another difference is that it uses a number of experimental procedures that aren't done anywhere else. In many cases it's the last chance for the kids."

You need to be part of the solution. Get involved. Call St. Jude Director/Radio Marketing Teri Watson at 615-320-0466 to learn more. Or visit [www.countrycares.com](http://www.countrycares.com) for more information.

## TUNED-IN

COUNTRY

R&R/MEDIABASE 24/7

### WHKO/Dayton

3am

GEORGE STRAIT You Look So Good In Love  
DIXIE CHICKS Without You  
DEANA CARTER Strawberry Wine  
HAL KETCHUM Small Town Saturday Night  
JOHN M. MONTGOMERY Be My Baby Tonight  
TRISHA YEARWOOD How Do I Live  
BRAD PAISLEY He Didn't Have To Be  
TRAVIS TRITT Can I Trust You With My Heart  
FAITH HILL Breathe  
MARK WILLS Don't Laugh At Me  
TOBY KEITH How Do You Like Me Now?!

COLLIN RAYE If I Were You  
LONESTAR What About Now  
KENNY CHESNEY That's Why I'm Here

11am

LONESTAR What About Now  
SHANIA TWAIN Whose Bed Have Your Boots...  
CLINT BLACK When I Said I Do  
ALABAMA Tennessee River  
LEE ANN WOMACK I Hope You Dance  
REBA MCENTIRE Why Haven't I Heard From You  
GARTH BROOKS Wild Horses  
GEORGE STRAIT Check Yes Or No  
MARK WILLS Wish You Were Here  
JOHN M. MONTGOMERY The Little Girl  
FAITH HILL This Kiss  
TIM MCGRAW Can't Be Really Gone  
SAMMY KERSHAW She Don't Know She's Beautiful  
KENNY ROGERS Buy Me A Rose

4pm

RESTLESS HEART Why Does It Have To... (Wrong...)  
SHANIA TWAIN (If You're Not...) I'm Outta...  
DIXIE CHICKS Without You  
GEORGE STRAIT True  
VINCE GILL Pocket Full Of Gold  
GARTH BROOKS What She's Doing Now  
LONESTAR What About Now  
TRACY BYRD The Keeper Of The Stars  
FAITH HILL Breathe  
CLAY WALKER Who Needs You Baby  
JOHN M. MONTGOMERY The Little Girl  
MARTINA MCBRIDE Whatever You Say

8pm

FAITH HILL The Way You Love Me  
BROOKS & DUNN She's Not the Cheatin' Kind  
MARTINA MCBRIDE Wild Angels  
GARTH BROOKS Wild Horses  
LEE ANN WOMACK I'll Think Of A Reason Later  
VINCE GILL One More Last Chance  
LORRIE MORGAN Watch Me  
CHAD BROCK Yes!  
JOHN M. MONTGOMERY Long As I Live  
JO DEE MESSINA Lesson In Leavin'  
SHANIA TWAIN Love Gets Me Every Time  
TOBY KEITH How Do You Like Me Now?!



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

### COUNTRY 92.5 WWYZ/Hartford

3am

GEORGE STRAIT Check Yes Or No  
TRACE ADKINS The Rest Of Mine  
KEITH URBAN But For The Grace Of God  
ALAN JACKSON Chattahoochee  
GARTH BROOKS Wild Horses  
PAM TILLIS Please  
NITTY GRITTY DIRT... Fishin' In The Dark  
DAVID KERSH Goodnight Sweetheart  
L. MORGAN/S. KERSHAW He Drinks Tequila  
TRAVIS TRITT Best Of Intentions  
DARRYL WORLEY A Good Day To Run  
TRISHA YEARWOOD Perfect Love

11am

REBA MCENTIRE What Do You Say  
SHEDAISY Lucky 4 U (Tonight I'm Just Me)  
RESTLESS HEART When She Cries  
LEANN RIMES I Need You  
SARA EVANS Born To Fly  
TRAVIS TRITT More Than You'll Ever Know  
SHANIA TWAIN You're Still The One  
CHRIS CAGLE My Love Goes On And On  
LONESTAR Tell Her  
TIM MCGRAW Something Like That  
ANDY GRIGGS You Won't Ever Be Lonely  
PHIL VASSAR Just Another Day In Paradise  
S. WARRINE/EG. BROOKS Katie Wants A Fast One

4pm

DIXIE CHICKS There's You're Trouble  
PHIL VASSAR Just Another Day In Paradise  
SHANIA TWAIN That Don't Impress Me Much  
JESSICA ANDREWS Who I Am  
CLAY DAVIDSON Unconditional  
CHAD BROCK Yes!  
BRYAN WHITE Someone Else's Star  
ALAN JACKSON www.Memory  
JOE DIFFIE Third Rock From The Sun  
LEE ANN WOMACK Ashes By Now  
KENNY ROGERS Buy Me A Rose  
TANYA TUCKER Strong Enough To Bend

8pm

ALAN JACKSON Chattahoochee  
REBA MCENTIRE I'll Be  
DARRYL WORLEY A Good Day To Run  
DAVID LEE MURPHY Party Crowd  
SARA EVANS Born To Fly  
VINCE GILL I Still Believe In You  
LEE ANN WOMACK I'll Think Of A Reason Later  
ANDY GRIGGS You Made Me That Way  
GEORGE STRAIT Carrying Your Love With Me  
TOBY KEITH You Shouldn't Kiss Me Like This  
RANDY TRAVIS Deeper Than The Holler  
ALISON KRAUSS When You Say Nothing At All  
PHIL VASSAR Just Another Day In Paradise  
PATTY LOVELESS The Last Thing On My Mind





# AC Playlists

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

**WLTW/New York**  
Clear Channel  
(212) 603-4000  
Nyx  
12x Cume 2,582,700

**106.7 Litefm**

PLAYS	ARTIST/TITLE	@ (0000)
26	26 N SYNC/This I Promise You	4694
24	24 BACKSTREET BOYS/Shape Of My Heart	4126
24	24 MARC ANTHONY/Baby You	4126
24	24 MATCHBOX TWENTY/You're Gone	4126
24	24 LEE ANN WOMACK/Hope You Dance	4126
22	22 FAITH HILL/The Way You Love Me	3853
22	22 FAITH HILL/Whatever	3853
19	19 SADE/By Your Side	3262
18	18 MARTIN MCGUIRE/NoBODY Wants...	2576
6	13 STING/Desert Rose	2247
10	12 CORRS/Whatever	2028
2	11 CRED WALK/Arms Wide Open	1809
11	11 PHIL COLLINS/You'll Be In My...	1809
10	10 MARC ANTHONY/I Need To Know	1710
9	10 GLORIA ESTEFAN/You Can't Walk...	1710
9	9 MARC ANTHONY/You Sang To Me	1547
9	9 LARA FABIAN/Walk Away With Me	1547
9	9 DON HENLEY/Taking You Home	1547
9	9 LEWIS & PALTRON/Cruiser	1547
9	9 HOUSTON & IGLESAS/Could I Have This...	1547
9	9 JONI MIKES/Grace	1547
9	9 LARA FABIAN/Walk Away With Me	1547
9	9 CHRISTINA AGUILERA/Turn To You	1547
9	9 BRIAN MCKENNA/Back At One	1547
9	9 SANTANA/FROTH THOMAS/Smooth	1547
9	9 SAVAGE GARDEN/Knew I Loved You	1547
9	9 LEANN RIME/Say You'll Be In My...	1372
9	9 LEANN RIME/Say You'll Be In My...	1372
9	9 DON HENLEY/Everything Is...	1372

**KOST/Los Angeles**  
Clear Channel  
(310) 427-1025  
K102  
12x Cume 1,276,000

**KOST 103.5FM**

PLAYS	ARTIST/TITLE	@ (0000)
26	26 BACKSTREET BOYS/Shape Of My Heart	1887
25	25 N SYNC/This I Promise You	1825
25	25 LEWIS & PALTRON/Cruiser	1825
24	24 LEANN RIME/Say You'll Be In My...	1547
24	24 FAITH HILL/The Way You Love Me	1547
22	22 MARTIN MCGUIRE/NoBODY Wants...	1432
11	11 WESTLIFE/Whatever	975
11	11 CORRS/Whatever	975
10	10 ENRIQUE IGLESAS/Do You Want Me	849
10	10 MARC ANTHONY/Baby You	849
10	10 EUNO JARDON/Crazy For This Girl	849
10	10 MARC ANTHONY/You Sang To Me	783
10	10 BELMONT/You're The Only One	783
10	10 CHRISTINA AGUILERA/Turn To You	783
10	10 HOUSTON & IGLESAS/Could I Have This...	783
10	10 SAVAGE GARDEN/Knew I Loved You	783
10	10 BACKSTREET BOYS/Shape Of My Heart	7183
10	10 FAITH HILL/Whatever	6530
10	10 BRIAN MCKENNA/Back At One	5877
6	9 SEBASTIAN/You're In My...	5224
6	9 N SYNC/This I Promise You	5150
5	7 RICKY MARTIN/She's All I Ever Had	4971
4	8 MARC ANTHONY/Need To Know	3518
4	8 SEBASTIAN/You're In My...	3265
3	8 ENRIQUE IGLESAS/Do You Want Me	3265
3	8 TOM BRAXTON/Spanish Guitar	2612
6	4 LARA FABIAN/Walk Away With Me	2612

**WLTW/Chicago**  
Clear Channel  
(312) 329-8802  
Cochran  
12x Cume 988,300

**lite rock 93.9**

PLAYS	ARTIST/TITLE	@ (0000)
31	31 BACKSTREET BOYS/Shape Of My Heart	10882
31	31 LEWIS & PALTRON/Cruiser	9880
27	27 FAITH HILL/The Way You Love Me	8721
27	27 FAITH HILL/Whatever	8721
26	26 N SYNC/This I Promise You	6301
14	17 LEANN RIME/Say You'll Be In My...	5489
8	12 MARC ANTHONY/Baby You	3876
8	12 FAITH HILL/Whatever	3876
14	12 LONESTAR/Whatever	3876
15	12 MARC ANTHONY/You Sang To Me	3876
15	12 CELINE DION/That's The Way It Is	3876
13	12 BACKSTREET BOYS/Shape Of My Heart	3573
13	12 CHRISTINA AGUILERA/Turn To You	3573
13	12 PHIL COLLINS/You'll Be In My...	3553
11	11 BRIAN MCKENNA/Back At One	3553
12	10 HOUSTON & IGLESAS/Could I Have This...	3230
8	9 MARC ANTHONY/Need To Know	2907
8	9 ENRIQUE IGLESAS/Do You Want Me	2907
9	9 SANTANA/FROTH THOMAS/Smooth	2907
9	9 SAVAGE GARDEN/Knew I Loved You	2907
9	9 STING/Desert Rose	2907
10	9 LEE ANN WOMACK/Hope You Dance	2907
9	9 LARA FABIAN/Walk Away With Me	2907
9	9 CORRS/Whatever	2907
9	9 RICKY MARTIN/She's All I Ever Had	2584
4	8 BON JOVI/Thank You For...	1938
12	8 NATALIE COLE/Angel On My Shoulder	1938
6	8 TOM BRAXTON/Spanish Guitar	1615
4	4 MARTIN MCGUIRE/NoBODY Wants...	1292
4	4 DON HENLEY/Taking You Home	1292

**WINDY/Chicago**  
Bonnieville  
(312) 287-5100  
Hunt/Jones  
12x Cume 882,000

**Windy 100.1**

PLAYS	ARTIST/TITLE	@ (0000)
32	32 LEANN RIME/Say You'll Be In My...	11226
32	32 LEWIS & PALTRON/Cruiser	10844
31	31 N SYNC/This I Promise You	10802
33	33 BACKSTREET BOYS/Shape Of My Heart	10250
27	27 FAITH HILL/The Way You Love Me	9914
25	27 MARC ANTHONY/Baby You	9234
26	27 MATCHBOX TWENTY/You're Gone	9234
23	23 BACKSTREET BOYS/Shape Of My Heart	7885
21	22 BACKSTREET BOYS/Shape Of My Heart	7524
21	22 CHRISTINA AGUILERA/Turn To You	7524
21	22 PHIL COLLINS/You'll Be In My...	7524
22	22 MARTIN MCGUIRE/NoBODY Wants...	7524
13	12 LEE ANN WOMACK/Hope You Dance	7524
13	12 N SYNC/This I Promise You	7524
11	11 NATALIE COLE/Angel On My Shoulder	7182
21	21 CELINE DION/That's The Way It Is	7182
20	20 CHEYENNE	6840
20	20 FAITH HILL/Whatever	6840
17	17 SEBASTIAN/You're In My...	5494
17	17 CORRS/Whatever	5494
15	15 SHARMA THAKUR/All I Feel Like	5130
9	14 SADE/By Your Side	4788
26	14 LEE ANN WOMACK/Hope You Dance	4788
14	14 JON SEADOWN/That's The Way It Is	4788
20	20 N SYNC/This I Promise You	4200
20	20 NATALIE COLE/Angel On My Shoulder	4200
6	10 LARA FABIAN/Walk Away With Me	3470
6	10 GLORIA ESTEFAN/You Can't Walk...	3470
9	9 BRIAN MCKENNA/Back At One	3078
8	8 DON HENLEY/Taking You Home	2736
8	8 SAVAGE GARDEN/Knew I Loved You	2736

**WDBZ/Philadelphia**  
WEAZ Radio Inc  
(610) 538-1223  
Conley  
12x Cume 782,300

**B-101.1**

PLAYS	ARTIST/TITLE	@ (0000)
28	28 MARC ANTHONY/Baby You	12740
28	28 BACKSTREET BOYS/Shape Of My Heart	12740
24	24 FAITH HILL/The Way You Love Me	11750
22	22 LEANN RIME/Say You'll Be In My...	11270
20	20 LEANN RIME/Say You'll Be In My...	11270
20	20 N SYNC/This I Promise You	8620
21	21 MATCHBOX TWENTY/You're Gone	8330
12	14 LONESTAR/Whatever	5860
12	12 BACKSTREET BOYS/Shape Of My Heart	6370
11	10 SAVAGE GARDEN/Knew I Loved You	6370
10	12 CELINE DION/That's The Way It Is	5880
10	12 ENRIQUE IGLESAS/Do You Want Me	5880
9	11 SARAH McLAUGHLIN/Remember You	5390
11	11 MARC ANTHONY/You Sang To Me	5390
14	11 SPODENCE...As Us Life	5390
7	10 CHRISTINA AGUILERA/Turn To You	4900
11	10 SANTANA/FROTH THOMAS/Smooth	4900
10	10 CHEYENNE	4900
10	10 MARC ANTHONY/Need To Know	4410
10	10 PHIL COLLINS/You'll Be In My...	4410
10	10 DON HENLEY/Everything Is...	4410
9	9 FAITH HILL/Whatever	4410
9	9 CELINE DION/That's The Way It Is	4410
11	11 MACY GRAVY/Try	4410
9	9 ELTON JOHN/Thank You For...	4410
7	10 LEANN RIME/Say You'll Be In My...	4410
9	9 LEWIS & PALTRON/Cruiser	4410
6	8 SEBASTIAN/You're In My...	3900
5	8 BACKSTREET BOYS/Shape Of My Heart	3900
5	8 LARA FABIAN/Walk Away With Me	3900

**KVIL/Dallas-Ft. Worth**  
Infinity  
(214) 691-1037  
Curtis/King  
12x Cume 438,200

**103.7**

PLAYS	ARTIST/TITLE	@ (0000)
26	26 N SYNC/This I Promise You	5625
26	26 LEANN RIME/Say You'll Be In My...	5625
26	26 SAVAGE GARDEN/Knew I Loved You	5625
24	24 BACKSTREET BOYS/Shape Of My Heart	5400
24	24 DON HENLEY/Taking You Home	5400
24	24 MATCHBOX TWENTY/You're Gone	5400
22	22 LONESTAR/Whatever	4960
21	21 LEE ANN WOMACK/Hope You Dance	4725
19	19 CRED WALK/Arms Wide Open	4050
19	19 LEWIS & PALTRON/Cruiser	4050
17	17 CHRISTINA AGUILERA/Turn To You	3825
17	17 MARC ANTHONY/Baby You	3825
17	17 MARC ANTHONY/You Sang To Me	3375
18	18 FAITH HILL/Whatever	3375
15	15 BRANNAK/Back Home	3375
15	15 SARAH McLAUGHLIN/Remember You	2925
12	12 FAITH HILL/The Way You Love Me	2700
7	7 CELINE DION/That's The Way It Is	1575
7	7 JONI MIKES/Grace	1575
7	7 MARC ANTHONY/Need To Know	1575
14	14 BACKSTREET BOYS/Shape Of My Heart	1350
6	8 BON JOVI/Thank You For...	1350
5	8 CHEYENNE	1350
5	8 BACKSTREET BOYS/Shape Of My Heart	1350
6	8 GLORIA ESTEFAN/You Can't Walk...	1350
6	8 SARAH McLAUGHLIN/Remember You	1125
3	8 MACY GRAVY/Try	1125
8	8 SADE/By Your Side	1125
8	8 SEAL/This Could Be Heaven	1125

**WJLX/Beacon**  
Greater Media  
(617) 822-6324  
Kathy/O'Leary  
12x Cume 883,100

**MAGIC 106.7**

PLAYS	ARTIST/TITLE	@ (0000)
26	26 MATCHBOX TWENTY/You're Gone	8008
26	26 N SYNC/This I Promise You	8008
26	26 MARC ANTHONY/Baby You	7392
12	21 CHRISTINA AGUILERA/Turn To You	6448
20	20 FAITH HILL/The Way You Love Me	6160
18	18 FAITH HILL/Whatever	5544
25	25 MARC ANTHONY/You Sang To Me	4004
11	12 LEE ANN WOMACK/Hope You Dance	4004
10	10 LONESTAR/Whatever	3080
12	10 SAVAGE GARDEN/Knew I Loved You	3080
10	10 BACKSTREET BOYS/Shape Of My Heart	3080
10	10 SPODENCE...As Us Life	2772
10	10 MARC ANTHONY/Baby You	2772
9	9 CELINE DION/That's The Way It Is	2772
10	9 MACY GRAVY/Try	2772
9	9 ENRIQUE IGLESAS/Do You Want Me	2772
7	8 PHIL COLLINS/You'll Be In My...	2464
7	8 GLORIA ESTEFAN/You Can't Walk...	2464
4	8 SARAH McLAUGHLIN/Remember You	2464
13	8 MARC ANTHONY/Need To Know	2464
6	8 LEWIS & PALTRON/Cruiser	2156
6	8 BACKSTREET BOYS/Shape Of My Heart	2156
5	7 ENRIQUE IGLESAS/Do You Want Me	2156
11	7 BACKSTREET BOYS/Shape Of My Heart	2156
11	7 SHARMA THAKUR/All I Feel Like	2156
10	7 BRANNAK/Back Home	1848
9	7 SARAH McLAUGHLIN/Remember You	1848
7	7 ROD STEWART/Can't Deny It	1848

**WASH/Washington, DC**  
Clear Channel  
(301) 984-9710  
Allen/Young  
12x Cume 443,500

**Gold 97.1**

PLAYS	ARTIST/TITLE	@ (0000)
26	26 DON HENLEY/Taking You Home	5350
19	24 MARC ANTHONY/You Sang To Me	5136
21	24 LEANN RIME/Say You'll Be In My...	5136
19	24 MARTINA MCGUIRE/Love You	5136
19	24 RICKY MARTIN/She's All I Ever Had	4200
20	20 BRANNAK/Back Home	4052
16	19 BACKSTREET BOYS/Shape Of My Heart	4056
16	19 N SYNC/This I Promise You	4056
16	16 SADE/By Your Side	4056
20	17 LEWIS & PALTRON/Cruiser	4056
15	15 BRANNAK/Back Home	3424
16	16 TOM BRAXTON/Spanish Guitar	3424
16	16 FAITH HILL/The Way You Love Me	3424
16	16 LEIGH NASH/Head To Be...	3210
17	16 GLORIA ESTEFAN/You Can't Walk...	3210
17	16 HOUSTON & IGLESAS/Could I Have This...	3210
14	14 FAITH HILL/Whatever	2986
15	14 ROD STEWART/Can't Deny It	2986
13	14 EDWARD MCGUIRE/NoBODY Wants...	2782
10	13 LONESTAR/Whatever	2782
17	13 CHEYENNE	2668
12	12 SPODENCE...As Us Life	2568
12	12 CELINE DION/That's The Way It Is	2568
10	11 MARC ANTHONY/Need To Know	2354
11	11 SAVAGE GARDEN/Knew I Loved You	2354
6	10 CELINE DION/That's The Way It Is	2140
6	10 RICKY MARTIN/She's All I Ever Had	2140
8	8 RICKY MARTIN/She's All I Ever Had	2140
9	8 BACKSTREET BOYS/Shape Of My Heart	1926
9	8 BACKSTREET BOYS/Shape Of My Heart	1926

**WPCW/Mississippi**  
Clear Channel  
(404) 367-9949  
Silva/Chen  
12x Cume 293,000

**peach 94.9**

PLAYS	ARTIST/TITLE	@ (0000)
20	23 BRANNAK/Back Home	4945
21	22 SAVAGE GARDEN/Knew I Loved You	4730
21	22 LEANN RIME/Say You'll Be In My...	4730
19	21 MARC ANTHONY/Baby You	4515
19	21 N SYNC/This I Promise You	4515
21	21 BACKSTREET BOYS/Shape Of My Heart	4025
21	21 DON HENLEY/Taking You Home	4066
16	17 CELINE DION/That's The Way It Is	3670
16	17 FAITH HILL/The Way You Love Me	3655
14	16 LEWIS & PALTRON/Cruiser	3225
14	16 EDWARD MCGUIRE/NoBODY Wants...	3210
15	13 FAITH HILL/Whatever	2795
16	13 BRIAN MCKENNA/Back At One	2385
15	11 MARC ANTHONY/You Sang To Me	2365
5	11 BON JOVI/Thank You For...	2365
16	16 CELINE DION/That's The Way It Is	2150
10	10 MARTINA MCGUIRE/Love You	2150
9	9 BACKSTREET BOYS/Shape Of My Heart	1936
10	9 BACKSTREET BOYS/Shape Of My Heart	1936
12	8 SARAH McLAUGHLIN/Remember You	1936
14	8 N SYNC/This I Promise You	1720
6	8 SARAH McLAUGHLIN/Remember You	1506
6	8 GLORIA ESTEFAN/You Can't Walk...	1506
4	7 MARTIN MCGUIRE/NoBODY Wants...	1506
7	7 ROD STEWART/Can't Deny It	1506
6	6 LEE ANN WOMACK/Hope You Dance	1075
6	6 ENYA/Only Time	860
5	4 NATALIE COLE/Angel On My Shoulder	840
3	3 CHRISTINA AGUILERA/Turn To You	650

**KLSY/Seattle-Tacoma**  
Sandy/Sus  
(425) 653-9462  
Mickley/Thomas  
12x Cume 289,800

**92.5 KLSY**

PLAYS	ARTIST/TITLE	@ (0000)
48	48 BACKSTREET BOYS/Shape Of My Heart	7056
47	48 FAITH HILL/The Way You Love Me	7056
41	47 LEE ANN WOMACK/Hope You Dance	6909
46	47 N SYNC/This I Promise You	6909
45	46 LEWIS & PALTRON/Cruiser	6715
45	46 LEANN RIME/Say You'll Be In My...	6715
11	31 RICKY MARTIN/She's All I Ever Had	4557
46	31 FAITH HILL/Whatever	3675
10	28 LONESTAR/Whatever	3675
21	28 SAVAGE GARDEN/Knew I Loved You	3675
23	24 MACY GRAVY/Try	3528
26	22 MATCHBOX TWENTY/You're Gone	3234
16	21 MARTIN MCGUIRE/NoBODY Wants...	3087
17	20 N SYNC/This I Promise You	2940
19	19 CORRS/Whatever	2940
21	20 DON HENLEY/Everything Is...	2646
9	10 SADE/By Your Side	2646
27	14 STING/Desert Rose	2058
17	10 ENYA/Only Time	1470
18	10 SCAR BRONN/Just	1470
12	10 MARC ANTHONY/You Sang To Me	1470
5	10 SEAL/This Could Be Heaven	1470
9	9 JENNIFER DAY/Completely	1323
9	9 SANTANA/FROTH THOMAS/Smooth	1323
6	8 CHEYENNE	1175
6	8 ELTON JOHN/Thank You For...	1175
8	8 SPODENCE...As Us Life	1175
8	8 SMASH MOUTH/187	1175
5	8 SHARMA THAKUR/All I Feel Like	1175

**KVNW/Seattle-Tacoma**  
Sandy/Sus  
(425) 371-5545  
Coles  
12x Cume 241,000

**Warm 106.9 fm**

PLAYS	ARTIST/TITLE	@ (0000)
16	16 LEANN RIME/Say You'll Be In My...	2566
16	16 N SYNC/This I Promise You	2272
16	16 FAITH HILL/Whatever	2272
16	16 LONESTAR/Whatever	2130
14	14 MARC ANTHONY/You Sang To Me	1988
12	12 CELINE DION/That's The Way It Is	1846
11	12 ENYA/Only Time	1704
7	12 DON HENLEY/Taking You Home	1704
12	12 SAVAGE GARDEN/Knew I Loved You	1704



MIKE KINOSHIAN

mkinoshian@pro.com

## 15 Years ... And Going Strong

**KOST/Los Angeles morning hosts Mark & Kim have become like family to each other**

The short duration of most Hollywood marriages — Tom Cruise and Nicole Kidman, Dennis Quaid and Meg Ryan and Alec Baldwin and Kim Basinger are recent examples — has been terrific fodder for a plethora of comedians. In fact, Tinseltown couples celebrating more than 15 years together revel as if it were their silver or golden anniversary.

It's even tougher to keep morning drive radio duos in personal and ratings harmony for any length of time. In Los Angeles KFI's Al Lohman and Roger Barkley and KABC-AM's Ken Minyard and Bob Arthur are two notable proud past pairings. Present-day City of Angels partners who've been together for a significant period include CHR/Pop KJIS-FM's Rick Dees & Ellen K, Rock KLOS' Mark & Brian and Alternative KROQ's Kevin & Bean.

But eclipsing them all are Mark Wallengren and Kim Amidon, who've formed KOST's 6-10am union for the past 15 years. I recently chatted with them about how and why they click and how they assess their ongoing partnership.

### Something Different

Popular Southern California personality Machine Gun Kelley ("M.G. Kelley") had a brief mid-1980s stint as KOST's morning talent, but PD Jhani Kaye wanted to try something different. "I made a flip remark to a secretary that I should audition for the job," Amidon recalls. "It's funny that you end up doing something like that, without thinking it will last so long."

Kaye was hoping to create a male-female team, but, as Amidon says, "He didn't want it to be a male star and female sidekick. There are many male-female teams today, but it wasn't that way back then."

Hired a few months before Amidon as a part-timer, Wallengren notes, "I came back to Los Angeles from Idaho and was doing a little acting. KOST consultant Mary Catherine Sneed asked me to submit a tape for consideration." But Wallengren — who was born in Utah and grew up in Los Angeles — was reluctant because "I thought, since it's radio, I wouldn't have a job after six to 10 months."

He was convinced to follow through, however, by KOST's then APD/MD, Liz Kiley. "She told me it wouldn't be

Mark Wallengren  
Kim Amidon

good to say no to Jhani, but I was very afraid of getting the job."

The show debuted on KOST Feb. 3, 1986.

### Shared Sense Of Humor

The Hollywood script would read that the duo clicked immediately, but Wallengren candidly admits, "It was sheer terror."

Amidon, though, opines, "I think we work together because we have a similar sense of humor. We crack each other up, and that happened pretty quickly."

"We get a big kick out of each other," Wallengren concurs.

A job offer to Amidon early on in the pairing threatened to break up the team. "It was to be a PD, and I was starting to get tired of waking up early in the morning," she says. "I'm now interested in doing what we do, but *more* of it. I have all afternoon and can spend a lot of time with my kids. This is a great job for any woman."

Amidon and Wallengren are usually in their respective beds by 9pm. Claiming the 4:30am alarm still doesn't bother him, Wallengren declares, "I can't wait to get to work every day. The creative brainstorming is my favorite part of the day. I'm tired of reading

where people trash radio. Radio today is better than it's been in a long time, and there's plenty of good product being delivered."

In response to those who say the show comes across a bit saccharine, Wallengren states, "People who pigeon-hole us don't listen to us. It's an impression they have of the station. We're pleasant on the air and are there to be in a good mood. Our role isn't to shock or upset people. People who throw that 'sweet' and 'candy' thing at us don't get it. We don't want to be graphic, so instead of using the word 'sex,' I might say 'whoopee.'"

"We can try to have fun and be entertaining without being gross," Amidon adds.

### Absolute Equality

Amidon believes that their ability to relate to their listeners is a prime reason for the show's success. "Things that happen in their lives are also happening to us," she says. "Most people aren't like Howard Stern. Even Rick Dees has become 'Mr. Hollywood.' We're just normal people who have mortgages and kids."

The *relationship* between the two is also important. "I joke that I'm married to two women," Wallengren says. "There's an on-air marriage between Kim and me that comes across on the air."

A keen competitive spirit is a tricky component of that relationship. "We're worse than two little kids and have to do everything the same," confides Amidon, whose previous on-air credits include Los Angeles outlets KACE, KHJ, KRTH and KUTE. "If one of us does a live spot for an advertiser, we both have to do that live spot. We get along better when things are kept equal."

Unlike some teams that go their separate ways when the work day is over, Amidon and Wallengren enjoy each other's company away from the Clear Channel-owned mainstream AC. "I was with Mark when his daughter was born and held her on her first day of life," notes Amidon. "My 5-year old has the biggest crush on Mark. We've become family to each other."

### Star Turns

Celebrity interviews are a staple of morning radio, especially in an entertainment hub like Los Angeles. But Wallengren concedes, "We've had

## The '80s: They're Baaack!

Only time will tell whether the current '80s craze is a full-blown format, as many stations like former Hot AC KIOI/San Francisco are banking on, or a weekend feature, like Nina Blackwood's *Absolutely Eighties* effort on United Stations Radio Networks. But Blackwood is among those not surprised at the recent infatuation with this musical genre.

"When you hear that music again, you realize how much fun it was," remarks the still-perky original MTV veejay. "A lot of music that people grow up with is what they want to listen to in their adult lives as well, because it brings back such nice memories."

Some people, however, question whether a format like this has long-term staying power. "It definitely can last," maintains Blackwood. "Classic Rock still plays '60s and '70s product. There will always be a place for the '80s, just as there's always been a place for swing or '60s music."

In addition to the United Stations show — which is heard on some 140 outlets — Blackwood began doing afternoon drive (3-7pm) Jan. 8 on Emmie-owned '80s station KPJK (The Peak)/Denver.

### Hot Appeal

According to United Stations VP/Programming Andy Dinsmore, *Absolutely Eighties* is "tremendously geared to Hot AC. At least 60% of our affiliates are Hot ACs. Stations like WPLJ/New York can call themselves 'Adult Top 40' or Hot AC, but they're hit-music stations. They can very easily move in and out of anything from Rick Springfield to Van Halen and Men At Work. The '80s music sound matches the adult top 40 that these Hot ACs are playing. Nina's on primarily as a specialty show, so it's a perfect match."

With her MTV background, an '80s collection television infomercial and, now, a syndicated radio show, Blackwood has become an '80s icon. "I actually received a Platinum album for sales for that infomercial," she notes. "It was one of the longest-running infomercials that had ever aired and was even up for awards."

A staple of today's culture, MTV is just shy of celebrating its 20th birthday. It's hard to imagine that only a fraction of television viewers could see the music channel when it launched in August 1981. "People would have MTV parties," recalls Blackwood. "It became an event rather than an everyday thing. It was a pioneering form of entertainment at the time."

Without MTV's presence, some groups responsible for the second British Invasion might not have received as much radio airplay as they did, Blackwood speculates. "Alternative KROQ/Los Angeles played a lot of that music, but A Flock Of Seagulls, Adam Ant, Duran Duran and Bow Wow Wow owe much of their popularity to MTV," she says.

Happy at getting to relive some memories in her nearly 3-year-old radio show, Blackwood comments, "If you loved music, you couldn't have asked for a cooler job than being an MTV veejay — that was it. We flew around the country to interview people and attend events like Farm Aid and Live Aid. The live original MTV veejays are like a family; we're very close. There were some really special friendships made at that time."

some absolutely horrible moments with stars. By far the worst was an interview with Warren Beatty. We'd done a lot of preparation, but it was just awful."

Amidon suggests that some stars don't understand radio's pace. "They're actors and feel they need to pontificate," she says. "But in radio you need to be concise and move along. Talking with Linda Ronstadt was great fun for me, as was having Paul McCartney and James Taylor play guitar and sing for the two of us. Those were pretty big moments."

While rubbing elbows with the stars is fun, connecting with the audience on another level is far more satisfying. A recent Children's Institute International charity tie-in is a good example. "We went on and simply said that this was a good organization that needed help," recalls Wallengren. "Hundreds, if not thousands, of people jammed the switchboard of a little place not far from our mid-Wilshire studios. I walked into the room and watched kids getting toys from Santa Claus. I'll never forget that and the power that radio has. When we ask people to do something, the response is overwhelming."

Eager to do things that will improve people's lives, Amidon says, "I want to help our listeners better manage their money, wardrobe and career. Rather than tearing people down, it's important to give people useful information. I'd like to make the world a better place in a fun and entertaining way."

### Better Together

With 15 years under their collective belt and a contract due to expire at year's end, Amidon asserts, "I want to do 10 more years; I get bored on vacation."

"I'd also love to do 10 more," Wallengren chimes in. "As long as it's fun and we're having a good time, we'll continue."

Regarding ideal future scenarios, both are intrigued by the idea of syndicating the show. Wallengren somewhat reluctantly admits to toying with being a game-show host, while Amidon likes the thought of doing a radio version of *The View*.

In the end, though, Amidon admits, "We do better together than we could apart."

"Listen to either one of us alone," Wallengren jokes, "and you'll hear why."

**"I'm tired of reading where people trash radio. Radio today is better than it's been in a long time, and there's plenty of good product being delivered."**

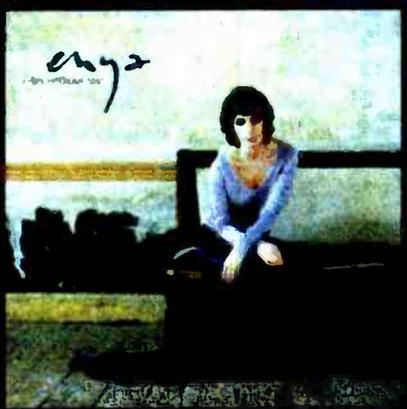
Mark Wallengren

"Only Time is one of the fastest reacting records I've seen for AC in a long time. The only regret you'll have about playing Only Time is that you didn't add it the day you got it." - Tony Coles, KRWA/Seattle

"...is generating positive phone response each and every time it is played on KEZK." - Bob London, APD/KEZK

"In a sea of boy bands and young girl groups, it's great to have an adult artist to play on an adult station, Anya fits the bill!" - Bob Bronson, WRSN/Raleigh

"...melodic, new age, ethereal, and most importantly, blends perfectly with the Beatles, Elton John and N.Y.S.A.C! Anya is the consummate adult artist." - Stu Hunter, KKZZ/Portland



# Only Time

*from a day without rain*

*her first album of new music in five years*

**R&R AC Debut 30!!**

**Monitor AC Debut 29\*!!!**

**A Day without Rain, Certified Platinum, closing in on Double Platinum!**

"Only Time" is also featured in and available on Sweet November Motion Picture Soundtrack

"Only Time" featured in Sweet November TV and radio campaign

Upcoming TV:

Tonight Show Performance 2/12

Access Hollywood Interview

EI

CBS This Morning

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

Produced and Engineered by Nicky Ryan

©2000 Warner Music UK Ltd.



## SASHA ALEXANDER LET ME BE THE ONE

**2 weeks in a row, #3 most added at  
Mainstream AC!!**

Including:

KLSY/Seattle

KUDL/Kansas City

KSNE/Las Vegas

WLTQ/Milwaukee

and many more

WLTE/Minneapolis

KQXT/San Antonio

WWLI/Providence

KRTR/Honolulu

Over  
1 Million albums  
sold in Europe



©2001 Reprise Records. [www.repriserec.com](http://www.repriserec.com) [www.sashalexander.com](http://www.sashalexander.com)

Management by Thomas Wolf for Hasenkamp Management. Produced by Michael B. Grecco. Additional Production and Mix by Scott Seaton (Bobby Coy & Eddie Van Halen)



# R&R AC Top 30

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (9)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	'N SYNC This I Promise You (Jive)	2606	-21	315232	18	115/0
2	2	BACKSTREET BOYS Shape Of My Heart (Jive)	2374	-179	283525	16	113/0
3	3	FAITH HILL The Way You Love Me (Warner Bros.)	2358	-18	284132	23	113/0
4	4	BBMAK Back Here (Hollywood)	2134	-57	228904	24	107/0
5	5	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	1934	-186	219990	19	105/0
7	●	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1894	+192	212225	11	106/2
6	●	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1877	+183	233994	44	183/2
8	●	MARC ANTHONY My Baby You (Columbia)	1876	+287	233526	21	181/0
9	●	DON HENLEY Taking You Home (Warner Bros.)	1670	+78	179341	39	183/0
10	10	FAITH HILL Breathe (Warner Bros.)	1389	-73	194886	54	182/0
12	11	SAVAGE GARDEN I Knew I Loved You (Columbia)	1343	-19	166511	67	180/0
14	●	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1331	+183	175448	8	81/3
11	13	MARC ANTHONY You Sang To Me (Columbia)	1313	-189	165299	49	186/0
13	14	LONESTAR Amazed (BNA)	1282	-42	154897	71	99/0
15	●	CELINE DION That's The Way It Is (Epic)	1178	+48	148985	64	97/0
17	●	CORRS Breathless (143/Lava/Atlantic)	1046	+105	111152	21	81/4
16	17	CHRISTINA AGUILERA I Turn To You (RCA)	931	-58	112481	39	98/0
18	●	BRIAN MCKNIGHT Back At One (Motown/Universal)	861	+5	117383	58	88/0
21	●	BON JOVI Thank You For Loving Me (Island/IDJMG)	759	+81	84518	5	76/5
20	●	SADE By Your Side (Epic)	742	+1	189933	13	84/3
25	●	ROD STEWART I Can't Deny It (Atlantic)	714	+178	68529	2	84/9
24	●	SEAL This Could Be Heaven (London Sire)	677	+72	52252	4	84/7
23	●	DON HENLEY Everything Is Different Now (Warner Bros.)	668	+39	75411	7	73/2
26	●	RICKY MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)	665	+159	104876	2	76/5
22	25	TOM BRAXTON Spanish Guitar (LaFace/Arista)	628	-24	55172	12	71/0
19	26	NATALIE COLE Angel On My Shoulder (Elektra/EEG)	581	-268	58252	12	75/0
28	●	GLORIA ESTEFAN You Can't Walk Away From Love (Epic)	497	+104	64877	2	69/5
29	●	DAVID GRAY Babylon (ATO/RCA)	434	+44	26433	2	48/4
27	29	LARA FABIAN Love By Grace (Columbia)	412	-21	45550	11	55/2
Debut	●	ENYA Only Time (Reprise)	390	+47	36531	1	62/5

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
LIONEL RICHIE Angel (Island/IDJMG)	33
99 DEGREES My Everything (Universal)	11
SASHA ALEXANDER Let Me Be The One (Reprise)	11
ROD STEWART I Can't Deny It (Atlantic)	9
SHAWN COLVIN Whole New You (Columbia)	9
JON SECADA Break The Walks (Epic)	9
SEAL This Could Be Heaven (London Sire)	7
SUZY K Broken Wings (Vellum)	6
R. MARTIN F.C. AGUILERA Nobody Wants... (Columbia)	5
BON JOVI Thank You For Loving Me (Island/IDJMG)	5
GLORIA ESTEFAN You Can't Walk Away From Love (Epic)	5
ENYA Only Time (Reprise)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC ANTHONY My Baby You (Columbia)	+287
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+192
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+183
ROD STEWART I Can't Deny It (Atlantic)	+178
R. MARTIN F.C. AGUILERA Nobody... (Columbia)	+159
99 DEGREES My Everything (Universal)	+154
CORRS Breathless (143/Lava/Atlantic)	+105
GLORIA ESTEFAN You Can't Walk Away From Love (Epic)	+104
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+103
RICKY MARTIN She's All I Ever Had (Columbia)	+99

116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

### New & Active

**99 DEGREES** My Everything (Universal)  
Total Plays: 358, Total Stations: 47, Adds: 11

**EVAN AND JARON** Crazy For This Girl (Columbia)  
Total Plays: 307, Total Stations: 22, Adds: 1

**JENNIFER DAY** Completely (BNA)  
Total Plays: 210, Total Stations: 35, Adds: 1

**ELTON JOHN** & **MARY J. BLIGE** I Guess That's Why They Call It The Blues (Universal)  
Total Plays: 132, Total Stations: 26, Adds: 0

**LIONEL RICHIE** Angel (Island/IDJMG)  
Total Plays: 118, Total Stations: 39, Adds: 33

**SASHA ALEXANDER** Let Me Be The One (Reprise)  
Total Plays: 89, Total Stations: 27, Adds: 11

**JESSE COOK** Fall At Your Feet (Narada)  
Total Plays: 89, Total Stations: 17, Adds: 2

**SHAWN COLVIN** Whole New You (Columbia)  
Total Plays: 67, Total Stations: 23, Adds: 9

**SUZY K** Broken Wings (Vellum)  
Total Plays: 54, Total Stations: 16, Adds: 6

**TAMARA WALKER** Didn't We Love (Curb)  
Total Plays: 28, Total Stations: 12, Adds: 4

Songs ranked by total plays

## Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

# ATTENTION GRABBIN'!

## Banners on a Roll

are durable weatherproof plastic banners that feature your brand, logo, or visual identity as an image that repeats over and over and over again.

Toll Free: 1-800-786-7411  
Fax: 425-883-4499

Visit us on the web:  
[www.bannersonaroll.com](http://www.bannersonaroll.com)

Banners on a Roll is a registered trademark of Lehrer & Van Allen, Inc. All materials ©1998 Lehrer & Van Allen, Inc.



WARNER BROS. RECORDS

★ PRESENTS ★



STARTING

**BETTE  
MIDLER**

**TIKO**

FROM THE ACCLAIMED ALBUM **BETTE.**

TRACK PRODUCED BY DON WAS. REMIX AND REISSUE PRODUCTION BY DAVID KAHE.

[WWW.WBR.COM/BETTEMIDLER](http://WWW.WBR.COM/BETTEMIDLER) ©2001 WARNER BROS. RECORDS INC.

## Most Played Recurrents

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

BACKSTREET BOYS Show Me The Meaning Of Being Lonely(Jive)

SARAH McLACHLAN I Will Remember You(Arista)

CHER Believe(Warner Bros.)

98 DEGREES The Hardest Thing(Universal)

SANTANA I/ROB THOMAS Smooth(Arista)

BACKSTREET BOYS I Want It That Way(Jive)

'N SYNC (God Must Have Spent) A Little More Time On You (RCA)

98 DEGREES I Do (Cherish You) (Universal)

EWIN McCain I Could Not Ask For More(Lava/Atlantic)

SIXPENCE NONE THE RICHER Kiss Me(Squint/Columbia)

MARC ANTHONY I Need To Know(Columbia)

W. HOUSTON & E. IGLESIAS Could I Have This Kiss Forever(Arista)

MACY GRAY I Try(Epic)

ENRIQUE IGLESIAS Bailamos(Overbrook/Interscope)

STING My Funny Friend And Me(Hollywood)

RICKY MARTIN She's All I Ever Had(Columbia)

SHANIA TWAIN Man! I Feel Like A Woman!(Mercury/IDJMG)

LeANN RIMES Can't Fight The Moonlight(London Sire/Curb)

STING Desert Rose(A&M/Interscope)

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots  
(color or black & white).

Please include the names and titles  
of all pictured and send them to:

R&R c/o Mike Kinoshian:  
10100 Santa Monica Blvd.,  
5th Floor, Los Angeles, CA 90067

## TUNED-IN AC

R&amp;R/MEDIABASE 24/7

### WSB/Atlanta

3am

STING Desert Rose  
FLEETWOOD MAC Gypsy  
MR. MISTER Broken Wings  
GWYNETH PALTROW & HUEY LEWIS Cruisin'  
ELTON JOHN I Guess That's Why They Call...  
EAGLES One Of These Nights  
MADONNA Frozen  
SHAWN COLVIN Sunny Came Home  
IRENE CARA Flashdance (What A Feeling)  
CREED With Arms Wide Open  
DUNCAN SHEIK Barely Breathing  
POINTER SISTERS Slow Hand

11am

JOE JACKSON Steppin' Out  
SEAL Kiss From A Rose  
BILLY JOEL Movin' Out (Anthony's Song)  
VERTICAL HORIZON Everything You Want  
POLICE Don't Stand So Close To Me  
PHIL COLLINS You'll Be In My Heart  
ELTON JOHN Something About The Way You...  
BERLIN Take My Breath Away  
MATCHBOX TWENTY Bent  
GLORIA ESTEFAN & MIAMI SOUND.... Conga  
'N SYNC This I Promise You

4pm

'N SYNC This I Promise You  
NAKED EYES Always Something There To...  
ELTON JOHN Someone Saved My Life Tonight  
BRITNEY SPEARS ...Baby One More Time  
IRENE CARA Flashdance (What A Feeling)  
VERTICAL HORIZON Everything You Want  
MOOTIE & THE BLOWFISH Only Wanna Be With You  
HALL & OATES You Make My Dreams  
BACKSTREET BOYS Larger Than Life  
STEVE WINWOOD Valerie  
LEANN RIMES I Need You

8pm

98 DEGREES I Do (Cherish You)  
WHAMI Careless Whisper  
PATTY SMYTH Sometimes Love Just Ain't...  
'N SYNC This I Promise You  
JOURNEY Faithfully  
ROD STEWART So Far Away  
BACKSTREET BOYS Show Me The Meaning...  
BRYAN ADAMS Please Forgive Me  
GWYNETH PALTROW & HUEY LEWIS Cruisin'  
FOREIGNER I Want To Know What Love Is

### WLYF/Miami

3am

POINTER SISTERS Slow Hand  
LEANN RIMES How Do I Live  
STEVIE WONDER Isn't She Lovely  
WILSON PHILLIPS You're In Love  
JOHN WAITE Missing You  
BACKSTREET BOYS I Want It That Way  
BETTE MIDLER Wind Beneath My Wings  
CHICAGO Hard Habit To Break  
ERIC CLAPTON Tears In Heaven  
AMERICA Lonely People  
WHITNEY HOUSTON All At Once  
FAITH HILL The Way You Love Me  
BENNY MARDONES Into The Night  
BONNIE RAITT I Can't Make You Love me  
HALL & OATES Rich Girl

11am

ELTON JOHN Something About The Way You...  
LOU RAWLS You'll Never Find Another Love  
MICHAEL BOLTON When A Man Loves A Woman  
MADONNA La Isla Bonita  
W. HOUSTON/E. IGLESIAS Could I Have This ...  
MELISSA MANCHESTER Midnight Blue  
STEWART/ISLEY This Old Heart Of Mine  
GLORIA ESTEFAN & MIAMI SOUND... Don't Wanna...  
BACKSTREET BOYS Shape Of My Heart  
LINDA RONSTADT Hurt So Bad

4pm

GLORIA ESTEFAN & MIAMI SOUND... Get On Your Feet  
EDWIN MCCAIN I'll Be  
HARRY CHAPIN Cat's In The Cradle  
JON SECADA Do You Believe In Us  
MARVIN GAYE Sexual Healing  
LONESTAR Amazed  
SEALS & CROFTS Get Closer  
WHITNEY HOUSTON I Have Nothing  
COMMODORES Nightshift  
BBMAK Back Here

8pm

GLORIA ESTEFAN Heaven's What I Feel  
SERGIO MENDES Never Gonna Let You Go  
CHICAGO If You Leave Me Now  
TAKE THAT Back For Good  
RICK ASTLEY Never Gonna Give You Up  
BACKSTREET BOYS I Want It That Way  
FOREIGNER Waiting For A Girl Like You  
TONY RICH PROJECT Nobody Knows  
TODD RUNDGREN I Saw The Light  
'N SYNC This I Promise You  
GLENN MEDEROS Nothing's Gonna Change My Love  
RITA COOLIDGE (Your Love Is Lifting Me)...  
CHER If I Could Turn Back Time



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

AC

BETTE MIDLER Love TKO (Warner Bros.)  
JOURNEY All The Way (Columbia)  
KATHIE LEE Heart Of A Woman (Universal)  
VITAMIN C As Long As You're Loving Me (Elektra/EEG)

Register now for Music Meeting, the industry's No. 1  
online destination for new music: [www.rronline.com](http://www.rronline.com)



# R&R Hot AC Top 30

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	3662	+127	386646	18	89/0
	2	<b>LENNY KRAVITZ</b> Again (Virgin)	3208	+86	356682	15	89/1
	3	<b>CREED</b> With Arms Wide Open (Wind-up)	3020	+1	322987	22	85/0
	4	<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	2905	+60	309010	24	82/0
	5	<b>DIDO</b> Thankyou (Arista)	2772	+132	307765	10	84/2
	6	<b>BARENAKED LADIES</b> Pinch Me (Reprise)	2475	-105	259782	23	83/0
	7	<b>U2</b> Beautiful Day (Interscope)	2455	+18	286101	16	83/0
	12	<b>MADONNA</b> Don't Tell Me (Maverick/WB)	1985	+182	223762	6	69/0
	8	<b>CORRS</b> Breathless (143/Lava/Atlantic)	1982	-4	215109	20	71/1
	9	<b>DAVID GRAY</b> Babylon (ATO/RCA)	1947	-3	210236	15	79/2
	10	<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	1847	-52	225427	20	56/0
	11	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	1813	-20	204570	28	63/0
	13	<b>VERTICAL HORIZON</b> You're A God (RCA)	1555	-224	161106	28	63/0
	14	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	1524	-59	168458	41	77/1
	16	<b>NELLY FURTADO</b> I'm Like A Bird (DreamWorks)	1479	+91	162853	8	67/1
	15	<b>EVERCLEAR</b> Wonderful (Capitol)	1479	+33	175998	30	67/1
<b>Breaker</b>	17	<b>VERTICAL HORIZON</b> Best I Ever Had (Grey Sky...) (RCA)	1398	+256	145391	4	74/1
	17	<b>DEXTER FREEBISH</b> Leaving Town (Capitol)	1263	-71	114439	14	52/1
	21	<b>AEROSMITH</b> Jaded (Columbia)	1211	+213	130800	2	56/7
	18	<b>VERTICAL HORIZON</b> Everything You Want (RCA)	1197	-12	141142	57	74/0
	22	<b>BARENAKED LADIES</b> Too Little Too Late (Reprise)	1138	+211	121607	3	70/4
	23	<b>DAVE MATTHEWS BAND</b> I Did It (RCA)	975	+88	134323	4	42/4
	24	<b>BON JOVI</b> Thank You For Loving Me (Island/IDJMG)	949	+119	100249	5	57/5
	28	<b>LEE ANN WOMACK</b> I Hope You Dance (MCA/Universal)	902	+231	81882	2	45/4
	27	<b>MOBY F/GWEN STEFANI</b> Southside (V2)	844	+124	85052	4	34/3
	19	<b>EVERCLEAR</b> AM Radio (Capitol)	838	-350	74180	11	55/0
	26	<b>FUEL</b> Hemorrhage (In My Hands) (Epic)	838	+93	85704	5	37/1
	25	<b>'N SYNC</b> This I Promise You (Jive)	686	-124	71074	9	29/2
	30	<b>BACKSTREET BOYS</b> Shape Of My Heart (Jive)	599	-4	59638	12	30/0
<b>Debut</b>	10	<b>FIVE FOR FIGHTING</b> Easy Tonight (Aware/Columbia)	585	+45	50298	1	39/1

91 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

**JOSH JOPLIN GROUP** Camera One (Artemis)  
Total Plays: 568, Total Stations: 42, Adds: 4

**SEMISONIC** Chemistry (MCA)  
Total Plays: 563, Total Stations: 38, Adds: 1

**UNCLE KRACKER** Follow Me (Top Dog/Lava/Atlantic)  
Total Plays: 545, Total Stations: 33, Adds: 3

**NINA GORDON** Now I Can Die (Warner Bros.)  
Total Plays: 493, Total Stations: 41, Adds: 6

**DELEPHUM (SARAH McLACHLAN)** Silence (Netwerk/Arista)  
Total Plays: 482, Total Stations: 26, Adds: 2

**STING** After The Rain Has Fallen (A&M/Interscope)  
Total Plays: 429, Total Stations: 32, Adds: 4

**R. MARTIN I.C. AGUILERA** Nobody Wants... (Columbia)  
Total Plays: 416, Total Stations: 22, Adds: 2

**SADE** By Your Side (Epic)  
Total Plays: 404, Total Stations: 22, Adds: 0

**BBMAK** Still On Your Side (Hollywood)  
Total Plays: 402, Total Stations: 25, Adds: 0

**COLDPLAY** Yellow (Netwerk/Capitol)  
Total Plays: 366, Total Stations: 32, Adds: 7

**LIFHOUSE** Hanging By A Moment (DreamWorks)  
Total Plays: 301, Total Stations: 26, Adds: 10

**TRAIN** Drops Of Jupiter (Tell Me) (Aware/Columbia)  
Total Plays: 275, Total Stations: 26, Adds: 9

**3 DOORS DOWN** Loser (Republic/Universal)  
Total Plays: 268, Total Stations: 18, Adds: 2

**BLESSID UNION OF SOULS I/3XL** Storybook Life (V2)  
Total Plays: 258, Total Stations: 22, Adds: 2

**JENNIFER LOPEZ** Love Don't Cost A Thing (Epic)  
Total Plays: 255, Total Stations: 9, Adds: 1

**FASTBALL** Love Is Expensive And Free (Hollywood)  
Total Plays: 225, Total Stations: 20, Adds: 2

**98 DEGREES** My Everything (Universal)  
Total Plays: 220, Total Stations: 10, Adds: 0

**ROD STEWART** I Can't Deny It (Atlantic)  
Total Plays: 157, Total Stations: 14, Adds: 3

Songs ranked by total plays

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>COLLECTIVE SOUL</b> Perfect Day (Atlantic)	11
<b>LIFHOUSE</b> Hanging By A Moment (DreamWorks)	10
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Aware/Columbia)	9
<b>INCUBUS</b> Drive (Immortal/Epic)	8
<b>AEROSMITH</b> Jaded (Columbia)	7
<b>COLDPLAY</b> Yellow (Netwerk/Capitol)	7
<b>NINA GORDON</b> Now I Can Die (Warner Bros.)	6
<b>BON JOVI</b> Thank You For Loving Me (Island/IDJMG)	5
<b>BARENAKED LADIES</b> Too Little Too Late (Reprise)	4
<b>LEE ANN WOMACK</b> I Hope You... (MCA/Universal)	4
<b>DAVE MATTHEWS BAND</b> I Did It (RCA)	4
<b>JOSH JOPLIN GROUP</b> Camera One (Artemis)	4
<b>STING</b> After The Rain Has Fallen (A&M/Interscope)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>VERTICAL HORIZON</b> Best I Ever Had... (RCA)	+256
<b>LEE ANN WOMACK</b> I Hope You... (MCA/Universal)	+231
<b>AEROSMITH</b> Jaded (Columbia)	+213
<b>BARENAKED LADIES</b> Too Little Too Late (Reprise)	+211
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Aware/Columbia)	+209
<b>MADONNA</b> Don't Tell Me (Maverick/WB)	+182
<b>STING</b> After The Rain Has Fallen (A&M/Interscope)	+178
<b>NINA GORDON</b> Now I Can Die (Warner Bros.)	+168
<b>COLDPLAY</b> Yellow (Netwerk/Capitol)	+164
<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Atlantic)	+150

## Breakers.

**VERTICAL HORIZON**  
Best I Ever Had (Grey Sky Morning) (RCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1398/256	74/1	17

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

# electrasy

## morning afterglow

From their U.S. debut album  
In Here We Fall

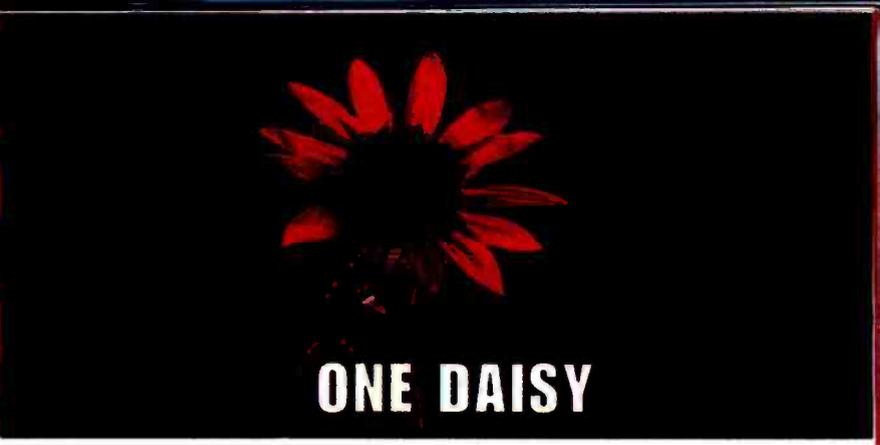


Already On  
KUCD  
KMHX  
KALZ  
WINK  
KCDU  
WXLO  
KKPN  
WDAQ  
and more

ARISTA



**A DOZEN LONGSTEMS**



**ONE DAISY**



**300 GUESTS**



**TWO WITNESSES**



**COLLECTIVE**



**SOUL**

**LOVE IS EXPENSIVE AND FREE**



**the new hit  
single from**

**FASTBALL**

PRODUCED BY JULIAN RAYMOND AND FASTBALL. EXPENSIVE MIX BY DAVE WAY. FREE MIX BY CHRIS LORD-ALGE.  
MANAGEMENT: RUSSELL CARTER ARTIST MANAGEMENT WWW.FASTBALLONLINE.COM ©2001 HOLLYWOOD RECORDS INC.

**R&R HOT AC: NEW & ACTIVE  
Modern AC Monitor: Debut 40\***

**New This Week:  
KBEE KLLY**

**Already On:**

**WPLJ KFMB WKZN WMBX KDMX  
KAMX KLLC KRSK KALZ KUCD**

**Touring with Collective Soul!**

**3/29 - Tucson 4/12 - Portland  
3/31 - Phoenix 4/13 - Seattle  
4/5 - Salt Lake City 4/20 - Minneapolis  
4/7 - Boulder**

**"'Love Is Expensive and Free' represents yet another outing where  
one push of the play button makes it clear these guys just don't miss."**

**Billboard**



February 9, 2001

## TUNED-IN

HOT AC

R&amp;R/MEDIABASE 24/7

**STING** Desert Rose (A&M/Interscope)

**NINE DAYS** Absolutely (Story Of A Girl) (Epic)

**CREED** Higher (Wind-up)

**SANTANA** / **ROB THOMAS** Smooth (Arista)

**SISTER HAZEL** Change Your Mind (Universal)

**SMASH MOUTH** Then The Morning Comes (Interscope)

**MACY GRAY** I Try (Epic)

**THIRD EYE BLIND** Never Let You Go (Elektra/EEG)

**BON JOVI** It's My Life (Island/IDJMG)

**SUGAR RAY** Someday (Lava/Atlantic)

**SMASH MOUTH** All Star (Interscope)

**BBMAK** Back Here (Hollywood)

**GOO GOO DOLLS** Black Balloon (Warner Bros.)

**TRAIN** Meet Virginia (A&W/Columbia)

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

**SIXPENCE NONE THE RICHER** Kiss Me (Squint/Columbia)

**MARC ANTHONY** I Need To Know (Columbia)

**NINA GORDON** Tonight And The Rest Of My Life (Warner Bros.)

**MADONNA** Music (Maverick/WB)

**FASTBALL** Out Of My Head (Hollywood)



**WFLC/Miami**

3am

**MATCHBOX TWENTY** Bent  
**TLC** Waterfalls  
**SUGAR RAY** Every Morning  
**ENRIQUE IGLESIAS** Be With You  
**PRINCE** When Doves Cry  
**NINE DAYS** Absolutely (Story Of A Girl)

11am

**BLUES TRAVELER** Run-Around  
**MADONNA** Angel  
**SIXPENCE NONE THE RICHER** Kiss Me  
**DMC** How Bizarre  
**DIDO** Here With Me  
**PAULA ABUOL** Straight Up  
**PAULA COLE** I Don't Want To Wait  
**MATCHBOX 20** 3 AM  
**JOURNEY** Separate Ways (Worlds Apart)  
**RICKY MARTIN** She Bangs  
**CARS** Drive  
**MARIAH CAREY** Always Be My Baby  
**EURYTHMICS** Sweet Dreams (Are Made Of This)

4pm

**SISTER HAZEL** All For You  
**MATCHBOX TWENTY** Bent  
**PRINCE** When Doves Cry  
**GREEN DAY** Time Of Your Life (Good Riddance)  
**WALLFLOWERS** One Headlight  
**MADONNA** Holiday  
**HOOTIE & THE BLOWFISH** Only Wanna Be With You  
**SPIN DOCTORS** Little Miss Can't Be Wrong  
**JOURNEY** Faithfully  
**MARC ANTHONY** I Need To Know  
**POLICE** Don't Stand So Close To Me  
**MR. BIG** To Be With You

8pm

**SIMPLE MINDS** Don't You (Forget About Me)  
**99 DEGREES** Give Me Just One Night (Una Noche)  
**EVERCLEAR** Wonderful  
**NATALIE IMBRUGLIA** Torn  
**PRINCE** Raspberry Beret  
**SON BY FOUR** Purest Of Pain  
**NEW ORDER** Bizarre Love Triangle  
**RICKY MARTIN** She's All I Ever Had  
**SANTANA** / **ROB THOMAS** Smooth  
**BBMAK** Back Here  
**MADONNA** Papa Don't Preach  
**NINE DAYS** Absolutely (Story Of A Girl)  
**MODERN ENGLISH** I Melt With You

**WRMF/West Palm Beach**

3am

**BARENAKED LADIES** Pinch Me  
**GENESIS** That's All  
**LEE ANN WOMACK** I Hope You Dance  
**HOOTIE & THE BLOWFISH** Time  
**STING** Desert Rose  
**PRINCE** When Doves Cry  
**ERIC CLAPTON** Change The World  
**JENNIFER LOPEZ** Waiting For Tonight  
**ROD STEWART** Forever Young  
**EAGLE-EYE CHERRY** Save Tonight  
**FAITH HILL** Breathe  
**FOUR SEASONS** December 1963 (Oh What A Night)  
**MELISSA ETHERIDGE** Come To My Window

11am

**ACE OF BASE** The Sign  
**MATCHBOX TWENTY** If You're Gone  
**TRACY CHAPMAN** Give Me One Reason  
**WHAM!** Careless Whisper  
**STING** Desert Rose  
**SHERYL CROW** If It Makes You Happy  
**TEARS FOR FEARS** Everybody Wants To Rule The...  
**LONESTAR** Amazed  
**PATTY SMYTH** Sometimes Love Just Ain't...  
**RED SPEEDWAGON** Take It On The Run  
**FAITH HILL** Breathe

4pm

**JOURNEY** Lights  
**MELISSA ETHERIDGE** I'm The Only One  
**MARC ANTHONY** I Need To Know  
**QUARTERFLASH** Harden My Heart  
**EVAN AND JARON** Crazy For This Girl  
**MARTIN PAGE** In The House Of Stone & Light  
**SHAWN MULLINS** Lullaby  
**ANNE LENNOX** Walking On Broken Glass  
**JOHN C. MELLENCAMP** Hurts So Good  
**LEE ANN WOMACK** I Hope You Dance  
**SUGAR RAY** Every Morning  
**JENNIFER LOPEZ** Waiting For Tonight

8pm

**EVAN AND JARON** Crazy For This Girl  
**MELISSA ETHERIDGE** Come To My Window  
**MARC ANTHONY** You Sang To Me  
**TEARS FOR FEARS** Everybody Wants To Rule...  
**UB40** Can't Help Falling In Love  
**MATCHBOX TWENTY** If You're Gone  
**STEVE PERRY** Oh Sherrie  
**BACKSTREET BOYS** Shape Of My Heart  
**DONNA LEWIS** I Love You Always Forever  
**EDWIN MCCANN** I'll Be  
**WILL TO POWER** Baby, I Love Your Way/Freebird  
**ALANIS MORISSETTE** Ironic  
**CREED** With Arms Wide Open

HOT AC

## Going For Adds 2/20/01

**GREEN DAY** Warning (Reprise)

**KATHIE LEE** Heart Of A Woman (Universal)

**MINI-BAR** Holiday From Myself (Universal)

**VITAMIN C** As Long As You're Loving Me (Elektra/EEG)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



## PLEASE SEND YOUR PHOTOS

**R&R** wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

**R&R** c/o Mike Kinoshian:  
 10100 Santa Monica Blvd.,  
 5th Floor, Los Angeles, CA 90067



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.





CYNDEE MAXWELL  
max@rronline.com

## From Local Artists To Major-Label Debut

□ How Saliva capitalized on the support of hometown WMFS

**D**uring the weekly process of taking reports from radio stations we will sometimes see airplay stats for local bands. That airplay tends to last for a few weeks or months, but it's remarkable when it continues for years. That's been the case, however, at Active Rocker WMFS/Memphis, where, for a couple of years now, I've noticed a certain local band on the station's list. That band is Saliva, who are now signed to Island Records.

The band has traveled a long road from local artists to major-label debut.

WRLR/Birmingham Asst. PD/MD Dave Clapper was the MD at WMFS when he began to hear about Saliva. "It was almost three years ago, when the MTV Sports & Music Festival came to Memphis," he recalls.



Dave Clapper

"I was really new in the Memphis area; I'd probably been in the market for about two months. They had a side stage, which was a local band stage. Listeners had been calling the radio station, asking us to play Saliva. I hadn't heard of them, so when I saw they were playing at the MTV Sports & Music Festival, I was very interested in seeing them."

### Jaw Wide Open

Clapper was floored. "I'd been seeing bands live for a long time, but the energy they had onstage and the songs they had written left me with my jaw dropped," he says. "I was pretty amazed at their talent."

"Almost immediately after that I went to the 'MFS PD at the time and asked him if we could support this band. We got them on and had huge success with two singles, 'Greater Than Less Than' and a song called 'Cellophane,' which was the track we led off with from their self-produced demo CD."

It was just a matter of time until things began to happen. "They got a couple of write-ups nationally, such as in R&R's Sound Decisions, and

people started to pay attention," Clapper continues. "Meanwhile, they had a huge following locally, and nearly anywhere they played, they drew a lot of people. We'd see them in small clubs and big clubs, and they always had a great turnout. The kids were very excited about seeing Saliva and being a part of their success."

It wasn't a rapid rise, however. "Other bands in the area were getting signed," says Clapper. "We knew it was just a matter of time. Sometimes it's worth the wait. I think, for one, they were waiting for the right deal. Two, I think they wanted a label to help nurture them. Island has given them an opportunity to really become everything that they want to become as a band, and I think that takes time. Frequently, labels will sign a band and rush something when it's not quite ready."

"Although Saliva were tough and seemed ready, they obviously weren't totally ready. They needed some help and a little more time. Their live show was great, and the stuff that they had recorded in the studio was great, but some direction from the label was a huge benefit for them. It paid off in the long run."

"I've heard just about every song on the record, and there isn't one that doesn't blow me away. I totally believe that this record is going to be one of the biggest-selling rock records of 2001. All of the songs have huge melodies, huge hooks and a whole lot

more to offer. I think that's important with Rock radio today."

### Something Special

When a new PD was hired at WMFS, hiping him to Saliva was Clapper's first order of business. "When Rob Cressman arrived as our new PD, the first weekend he was there, I told him he had to go see the band for himself," Clapper says. "The guys in the band had developed into friends of mine, and I wanted to see them make it. At this point they began to do showcases to get some attention."

Cressman was likewise floored at the show. Having formerly been in a band himself, he's not an easy critic, but he says of Saliva, "There's just an intangible that you don't find very often with bands that translates from the stage. I knew right away that there was something special about this band."

"Also, the reaction of the hometown crowd was amazing. It was a small bar, but it was packed. Everyone hung around after the show to do the rock-star thing with these guys, who were just a local Memphis band but were huge in the fans' eyes."

Clapper expounds on that "something special" as he relates. "There have been several times that I've gone to see Saliva play where maybe I was in a bad mood or I wasn't in the mood for a live show. When they would be on the stage, performing, they always changed my attitude. I always got so into it. Back in the day I used to be in the mosh pit, banging my head and all of that stuff that I guess I've outgrown now. The energy of this band takes me back to that, and I get right in the middle of the mosh pit and go nuts."

### Charisma Counts

One of the most important elements of a band's success is the lead singer, and Clapper believes that Saliva's Josey Scott has star quality. "He's a total rock star," he says. "We've heard this a million times with bands, especially in the last four or five years. Everybody is looking for that rock star. But this guy has got it."

"There's just an intangible that you don't find very often with bands that translates from the stage. I knew right away that there was something special about this band. Also, the reaction of the hometown crowd was amazing."

Rob Cressman

"I don't know if it's just because they are from Memphis, but he reminds me of Elvis. In fact, sometimes he'll come out in an Elvis jumpsuit with the glasses on; he definitely plays the part. One time we did an Electric Christmas Bash where they played, and he came out dressed as Santa Claus and just went nuts onstage. Kids totally reacted to that. You knew that there was something special, because no matter what he did onstage, he drew them in."

"Charisma definitely describes Josey," adds Cressman. "That guy has got it onstage and off. He is comfortable with John Q. Public, me, my wife or any stranger you introduce to him from the street. He treats you like you are part of the family. It's great. He's not at all intimidating. To look at him, the first impression is a little heavier than what the guy really is. He's a

Shortly after forming in September 1996 the band entered a Grammy Showcase competition sponsored by NARAS, the National Academy of Recording Arts & Sciences. One of 6,000 national entries, Saliva won the Memphis competition in January 1997. They won again during the semifinals in Austin a month later and placed as finalists in the national competition in New York. The experience was gratifying for the band, who chose to release their debut independently rather than rush into a label deal. They sold 10,000 copies before finally signing with Island.

During this time WMFS continued to spin "Your Disease," the first single from the new album, *Every Six Seconds*. Cressman notes, "The station had played the band pretty heavily for a good amount of time. I thought that if it hadn't had enough spins already,

I would kick it up. Since that wasn't the case, we let it play out for a while in order to rest it a bit. It had recently been a recurrent for us, but we're getting back on board full-time to coincide with the national release."

Cressman points out that, as far as the audience is concerned, there are no signs of burnout. Actually, it's just the opposite. "I think the plan to back off a bit has worked," he says. "There is an amazing surge of requests on the telephones and on the streets."

I think it's a tidal wave coming. "The audience is aware of the impending national release, and they are ready for it. Memphis natives are just as proud of the band as we at the station are. The fans have had a chance to see them so many times, they are close to the band and happy that it's finally happening for Saliva."

"The radio station, even though we backed off on the rotation, continued to throw major support toward the band and did everything we could as far as shows. They played our Electric Christmas Weekend this past year. They were the big draw for our Friday-night event. We've continued to support them — if not by pounding the single 30 times a week, then in other ways. Memphis is ready for this."

The radio station has made the most of the demo version of "Your Disease," which the band gave them. "We treated the demo version as something cool and unique," Clapper says. "The new version, while very similar and

Continued on Page 117



Saliva

pretty tender, warmhearted performer."

Before forming Saliva, Scott and rhythm guitarist Chris Dabaldo were in another band, Black Bone, who, Clapper notes, were close to being signed but "were a little ahead of their time then." "Having toured all over the Southeast, Josey and Chris have history," Clapper continues. "Chris' first band, Modern Immaturity, is still a hot topic."

"As a matter of fact, 'MFS did a show recently with Saliva that was also a reunion for Modern Immaturity. The older segment of the audience who were kids during the Modern Immaturity heyday all came. That band helped start the new phase of the Memphis rock scene, and they're legends in Memphis."

### The Saliva Legend

Saliva's other members are guitarist Wayne Swinny, drummer Paul Crosby and bassist Dave Novotny.

"Saliva wanted a label to help nurture them. Island has given them an opportunity to really become everything that they want to become as a band, and I think that takes time."

Dave Clapper

# RIDIN'

The debut single from the new album *Time Bomb*



## #1 MOST ADDED at Active Rock and Rock!

BDS Mainstream Audience Chart Debut 36\* (Before the box)

Over 90 adds *Ridin'* out of the box, including:

KXXR	Q101	KRXQ	WRZX	KQRC	WKRL	WFNX	WMFS
WRRV	WRIF	WYSP	WNFZ	WCCC	WJRR	KBER	KISS
KISW	WLZR	WLUM	KUFO	WNOR	KOMP	WTPT	WDHA
KLAQ	WCHZ	WJJO	KATT	WEBN	KLEC		
WMMR	and many, many more						

"I love it! Already playing it and getting requests!"  
-Nancy Palumbo/WYSP

In-store date March 27th  
On tour with Kid Rock and Fuel

PRODUCED BY: John Travis  
MIXED BY: James "Jimbo" Barton  
A&P: Michael Goldstone  
MANAGED BY: Mosaic Media Group

[www.buckcherry.com](http://www.buckcherry.com) • [www.dreamworksrecords.com](http://www.dreamworksrecords.com)

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



# R&R Rock Top 50

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AEROSMITH Jaded (Columbia)	1653	+120	115523	4	67/0
2	2	FUEL Hemorrhage (In My Hands) (Epic)	1387	-55	95327	24	61/0
3	3	3 DOORS DOWN Loser (Republic/Universal)	1201	-80	103494	34	65/0
8	4	TANTRIC Breakdown (Maverick)	1032	+158	65285	5	69/2
9	5	3 DOORS DOWN Duck And Run (Republic/Universal)	1020	+160	60189	4	68/1
7	6	LIFHOUSE Hanging By A Moment (DreamWorks)	1020	+67	67228	14	58/2
4	7	GODSMACK Awake (Republic/Universal)	1014	-15	69245	17	56/0
5	8	SAMMY HAGAR Let Sally Drive (Cabo Wabo/Beyond)	922	-81	52044	9	57/0
6	9	CREED Are You Ready (Wind-up)	900	-69	62578	21	51/1
10	10	INCUBUS Drive (Immortal/Epic)	760	+27	42723	9	49/0
14	11	DAVE MATTHEWS BAND I Did It (RCA)	754	+57	45949	4	47/2
13	12	LINKIN PARK One Step Closer (Warner Bros.)	718	+16	40146	20	53/0
17	13	U2 Walk On (Interscope)	711	+82	44216	4	49/1
12	14	DUST FOR LIFE Step Into The Light (Wind-up)	688	-38	40604	17	52/0
11	15	PRIMUS W/OZZY N.I.B. (Divine/Priority)	688	-41	61914	30	50/0
16	16	STRAIT UP F/LAJON OF SEVENDUST Angel's Son (Immortal/Virgin)	669	+18	34224	14	41/0
21	17	GEDDY LEE Grace To Grace (Atlantic)	641	+114	42586	4	49/1
15	18	COLLECTIVE SOUL Why Pt. 2 (Atlantic)	601	-83	41512	20	39/0
23	19	A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope)	565	+60	45338	7	29/1
19	20	NICKELBACK Old Enough (Roadrunner)	553	-6	26817	8	48/0
22	21	GREEN DAY Warning (Reprise)	526	-1	33351	7	37/0
25	22	FUEL Innocent (Epic)	523	+117	33525	3	49/3
24	23	DIFFUSER Karma (Hollywood)	427	+10	25928	12	39/0
Breaker	24	COLLECTIVE SOUL Vent (Atlantic)	424	+85	18975	3	34/0
Breaker	25	UNION UNDERGROUND Killing The Fly (Portrait/Columbia)	414	+50	22297	5	42/4
20	26	EVERCLEAR When It All Goes Wrong Again (Capitol)	390	-148	22451	12	34/0
Debut	27	OLEANDER Are You There? (Republic/Universal)	339	+258	19430	1	57/14
29	28	U2 Beautiful Day (Interscope)	321	-6	27853	20	20/0
44	29	VAN ZANT Get What You Got Comin' (CMC/SRG)	309	+143	15388	2	25/2
35	30	DISTURBED Voices (Giant/Reprise)	291	+23	15893	8	31/0
36	31	MATTHEW GOOD BAND Hello Time Bomb (Atlantic)	282	+19	16852	6	34/0
26	32	ISLE OF Q Bag Of Tricks (Universal)	275	-128	15711	11	26/0
31	33	DAVID COVERDALE Slave (Dragonshead)	275	-31	13449	10	23/0
30	34	CREED Riders On The Storm (Elektra/EEG)	257	-55	27444	12	18/0
39	35	OFFSPRING Want You Bad (Columbia)	255	+60	12056	2	30/4
34	36	JOSH JOPLIN GROUP Camera One (Artemis)	248	-22	12250	10	25/0
32	37	OFFSPRING Original Prankster (Columbia)	234	-69	18917	16	17/0
33	38	IOMMI F/DAVE GROHL Goodbye Lament (Divine/Priority)	233	-59	13867	19	21/0
Debut	39	A PERFECT CIRCLE The Hollow (Virgin)	197	+136	15966	1	34/10
37	40	MARVELOUS 3 Get Over (HiFi/Elektra/EEG)	194	-54	9801	6	19/0
38	41	A PERFECT CIRCLE 3 Libras (Virgin)	175	-70	14673	20	15/0
Debut	42	TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	164	+127	15117	1	23/6
45	43	NOTHINGFACE Bleeder (TVT)	162	+9	5907	3	19/0
46	44	LIMP BIZKIT Rollin' (Flip/Interscope)	160	+13	14705	12	11/0
Debut	45	VAST I Don't Have Anything (Elektra/EEG)	156	+56	6703	1	19/1
Debut	46	DOUBLE TROUBLE Rock And Roll (Tone-Cool)	153	+78	7816	1	16/2
Debut	47	COLD No One (Flip/Geffen/Interscope)	144	+73	6685	1	26/7
40	48	FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	143	-49	11369	7	11/0
Debut	49	SKRAPE Waste (RCA)	137	+60	5352	1	20/3
41	50	COC Congratulations Song (Sanctuary/SRG)	132	-55	7405	16	18/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
BUCKCHERRY Ridin' (DreamWorks)	39
OLEANDER Are You There? (Republic/Universal)	14
A PERFECT CIRCLE The Hollow (Virgin)	10
COLD No One (Flip/Geffen/Interscope)	7
NONPOINT What A Day (MCA)	7
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	6
OUR LADY PEACE Life (Columbia)	6
LIMP BIZKIT My Way (Flip/Interscope)	5
UNION UNDERGROUND Killing The Fly (Portrait/Columbia)	4
OFFSPRING Want You Bad (Columbia)	4
TAPROOT I (Velvet Hammer/Antic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OLEANDER Are You There? (Republic/Universal)	+258
3 DOORS DOWN Duck And Run (Republic/Universal)	+160
TANTRIC Breakdown (Maverick)	+158
VAN ZANT Get What You Got Comin' (CMC/SRG)	+143
A PERFECT CIRCLE The Hollow (Virgin)	+136
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	+127
AEROSMITH Jaded (Columbia)	+120
FUEL Innocent (Epic)	+117
GEDDY LEE Grace To Grace (Atlantic)	+114
BUCKCHERRY Ridin' (DreamWorks)	+112

## Breakers.

### COLLECTIVE SOUL Vent (Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
424/85	34/0	24

### UNION UNDERGROUND Killing The Fly (Portrait/Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
414/50	42/4	25

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



72 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



# 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.

1 / 8 0 0 - 2 3 1 - 6 0 7 4

P.O. Box 750250  
Houston, Texas 77275-0250  
713/507-4200  
713/507-4295 FAX  
ri@reefindustries.com  
www.reefindustries.com

## Most Played Recurrents

**METALLICA** I Disappear (Hollywood)

**3 DOORS DOWN** Kryptonite (Republic/Universal)

**PAPA ROACH** Last Resort (DreamWorks)

**CREED** Higher (Wind-up)

**CREED** With Arms Wide Open (Wind-up)

**RED HOT CHILI PEPPERS** Californication (Warner Bros.)

**A PERFECT CIRCLE** Judith (Virgin)

**GOODSMACK** Voodoo (Republic/Universal)

**RED HOT CHILI PEPPERS** Otherside (Warner Bros.)

**STONE TEMPLE PILOTS** Sour Girl (Atlantic)

**METALLICA** No Leaf Clover (Elektra/EEG)

**FOO FIGHTERS** Learn To Fly (Roswell/RCA)

**U.P.O.** Godless (Epic)

**RED HOT CHILI PEPPERS** Scar Tissue (Warner Bros.)

**COLLECTIVE SOUL** Heavy (Atlantic)

**AC/DC** Stiff Upper Lip (EastWest/EEG)

**CREED** What If (Wind-up)

**NICKELBACK** Breathe (Roadrunner)

**DISTURBED** Stupify (Giant/Reprise)

**LENNY KRAVITZ** Again (Virgin)

## TUNED-IN

R&R/MEDIABASE 24/7

ROCK



WZZQ/Allentown



WXBE/Wilkes-Barre

11am

**LED ZEPPELIN** Babe I'm Gonna Leave You

**NICKELBACK** Old Enough

**AEROSMITH** Rag Doll

**GOO GOO DOLLS** Name

**CREED** Are You Ready?

**STEPPENWOLF** Born To Be Wild

**SIMPLE MINDS** Don't You (Forget About Me)

**GEDDY LEE** Grace To Grace

**PEARL JAM** Eventflow

**MARSHALL TUCKER BAND** Can't You See

4pm

**BOSTON** Peace Of Mind

**ISLE OF JAZZ** Bag Of Tricks

**RED RIDER** Lunatic Fringe

**GREEN DAY** When I Come Around

**SAMMY HAGAR** Let Sally Drive

**JIMI HENDRIX** All Along The Watchtower

**DONNIE IRIS** Ah! Leah!

**METALLICA** Enter Sandman

**COLD** No One

**AEROSMITH** Dream On

**RED HOT CHILI PEPPERS** Otherside

8pm

**PINK FLOYD** Happiest Days/Another Brick P2

**FUEL** Hemorrhage (In My Hands)

**BOSTON** Rock & Roll Band

**LIT** My Own Worst Enemy

**KISS** Rock & Roll All Night

**LED ZEPPELIN** Over The Hills And Far Away

**MATCHBOX 20** 3 AM

**DEF LEPPARD** Bringin' On The Heartbreak

**FIVE FOR FIGHTING** Easy Tonight

**KENNY W. SHEPHERD** Last Goodbye

**3 DOORS DOWN** Kryptonite

**GUNS N' ROSES** Knockin' On Heaven's Door

11am

**FOGHAT** Slow Ride

**PRINUS w/DZZY N.I.B.**

**CULT** Fire Woman

**PINK FLOYD** Comfortably Numb

**ALICE IN CHAINS** Would?

**VAN HALEN** Hot For Teacher

**LED ZEPPELIN** Rock & Roll

**FUEL** Shimmer

**JIMI HENDRIX** Fire

**DEF LEPPARD** Pour Some Sugar On Me

**FILTER** Take A Picture

**ZZ TOP** Sharp Dressed Man

4pm

**VAN HALEN** Best Of Both Worlds

**ALICE IN CHAINS** No Excuses

**LED ZEPPELIN** All My Love

**AEROSMITH** Jaded

**GUNS N' ROSES** Knockin' On Heaven's Door

**NIRVANA** Lithium

**JOE WALSH** Life's Been Good

**BILLY IDOL** White Wedding

**BLUE OYSTER CULT** Burnin' For You

**METALLICA** I Disappear

**AC/DC** Hard As A Rock

8pm

**DAVID LEE ROTH** Just Like Paradise

**JUDAS PRIEST** Screaming For Vengeance

**LITA FORD** Kiss Me Deadly

**WARRANT** Uncle Tom's Cabin

**Y & T** Summertime Girls

**AEROSMITH** Last Child

**FUEL** Hemorrhage (In My Hands)

**AC/DC** Who Made Who

**FILTER** Take A Picture

**ZZ TOP** I Thank You

ROCK

## Going For Adds 2/13/01

**AUNT FLOSSIE** For You For Me (Crown)

**ERIC CLAPTON** Superman Inside (Duck/Reprise)

**JOURNEY** Higher Place (Columbia)

**LIMP BIZKIT** My Way (Flip/Interscope)

**RAGE AGAINST THE MACHINE** How I Could Just Kill A Man (Epic)

**SALIVA** Your Disease (Island/IDJMG)

**SPACEHOG** I Want To Live (Artemis)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



## Major-Label Debut

Continued from Page 114

familiar-sounding, is really the finished version of the song, so it sounds great. That's why there's even more interest from the audience now that it's done professionally."

### Super Schmooze

Island is sparing no expense to unveil Saliva to radio. Dozens of programmers are flying to Memphis this weekend to see the band showcase their talents. Cressman has some surprises in store for the industry, and he plans on taking the event over the top for the audience. "It's really an exciting time for music in Memphis," he says. "I think we're really on the crest of things, Saliva being one of the biggest. Dust For Life are from here, and they're already off to a pretty good start.

"Saliva are starting now, and they will really blow some people away at this showcase. Then, in the second quarter, Broken will come out on Wind-up. There are other local artists who are feeling it, and people are paying more attention to the scene here now that there have been some success stories."

Active Rock is leading the way in breaking Saliva. Along with 'MFS, WRLR is supporting the band. Many programmers are giving them an early thumbs-up, including KRXQ/Sacramento; KUFO/Portland; KDOT/Reno, NV; and KHTQ/Spokane. On the Rock side, WEBN/Cincinnati, KCAL/Riverside, KBER/Salt Lake City and WDHA/Morristown were the first to add it two weeks ago. Even Alternative is getting in on the act, with WXRK/New York and KFMA/Tucson as early supporters.

Congratulations to Saliva and best wishes for much success!



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

## Now & Active

**BUCKCHERRY** Ridin' (DreamWorks)

Total Plays: 128, Total Stations: 44, Adds: 39

**DEFTONES** Digital Bath (Maverick)

Total Plays: 119, Total Stations: 13, Adds: 1

**AT THE DRIVE-IN** One Armed... (Grand Royal/Virgin)

Total Plays: 105, Total Stations: 10, Adds: 1

**MARK SELBY** She's Like Mercury (Vanguard)

Total Plays: 103, Total Stations: 11, Adds: 1

**ALIEN ANT FARM** Movies (DreamWorks)

Total Plays: 98, Total Stations: 12, Adds: 1

**BLUE OCTOBER** Breakfast After 10 (Universal)

Total Plays: 80, Total Stations: 12, Adds: 3

**PAPA ROACH** Between Angels And... (DreamWorks)

Total Plays: 77, Total Stations: 11, Adds: 1

**CRAZY TOWN** Butterfly (Columbia)

Total Plays: 70, Total Stations: 9, Adds: 2

**SPINESHANK** New Disease (Roadrunner)

Total Plays: 57, Total Stations: 8, Adds: 1

**COC** Diablo Blvd. (Sanctuary/SRG)

Total Plays: 55, Total Stations: 8, Adds: 2

Songs ranked by total plays

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

**MARKET #4**

**KISW/San Francisco**  
Clear Channel  
(408) 453-5400  
Cunningham/Berg  
12+ Cume 236,000



PLAYS	ARTIST/TITLE	# (999)
34	PRIMALS/Who's Your Man	10472
33	3 DOORS DOWN/Lead	10164
32	PAPA ROACH/Let's Start a Riot	9648
31	3 DOORS DOWN/Lead	9648
29	LIFEHOUSE/Hanging By A Moment	8180
28	LIMP BICHO/Ready	8180
27	STONE TEMPLE PILOTS/Break On Through	8180
19	LIMP BICHO/One Step Closer	5852
18	FUEL/Hemorrhage	5852
17	LEWIS WOLFE/Outside	5238
16	L.I.F.O./Feel Alive	4820
15	A PERFECT CIRCLE/Libras	4204
14	3 DOORS DOWN/Kryztopher	3996
13	NICKELBACK/Incubus	3996
11	GODSMACK/Good	3398
8	SAMMY HAGAR/Just Say Drive	2772
8	GODSMACK/Disappearing Teases	2772
8	GODSMACK/When You're Ready	2772
8	OLEANDER/Why I'm Here	2464
8	3 DOORS DOWN/Duck And Run	2464
8	GEDDY LEE/Grace To Go	2464
8	RAGE AGAINST THE MACHINE/No Time To Lose	2464
7	LIMP BICHO/One Step Closer	2156
7	FUEL/Hemorrhage	2156
7	GODSMACK/When You're Ready	2156
7	LIMP BICHO/One Step Closer	2156
7	PAPA ROACH/Let's Start a Riot	2156
7	STRAIT UP FALAJON/Angel's Son	2156
6	DUST FOR LIFE/Step Into The Light	1948
6	INCUBUS/Drive	1848

**MARKET #5**

**WMMR/Pittsburgh**  
Greater Media  
(412) 771-0833  
Millman/Zappa  
12+ Cume 218,000



PLAYS	ARTIST/TITLE	# (999)	
34	ARTIST/TITLE	12320	
26	3 DOORS DOWN/Lead	9408	
21	LEWIS WOLFE/Outside	9114	
9	22	CREEDEX/You're Ready	6782
11	30	CREEDEX/You're Ready	5880
15	19	TANTRIC/Shutdown	5586
30	18	FUEL/Hemorrhage	5282
16	10	GEDDY LEE/Grace To Go	5282
15	10	LEWIS WOLFE/Outside	4988
8	17	FUEL/Hemorrhage	4692
14	10	GREEN DAY/Warning	4216
7	14	JIMMY PAGE/BLACK - What Is & What...	4116
16	12	PRIMALS/WHOZY/1.B	3528
13	11	METALLICA/No Lead Cover	3234
5	10	3 DOORS DOWN/Check And Run	2940
5	10	COLLECTIVE SOUL/Why Pl. 2	2940
7	10	PEARL JAM/Get Your Heart On	2940
9	9	PEARL JAM/Get Your Heart On	2646
4	9	3 DOORS DOWN/Kryztopher	2646
11	8	NICKELBACK/Disappearing	2646
11	8	LEWIS WOLFE/Outside	2646
7	8	RED HOT CHILLI...Scar Tissue	2352
5	7	RED HOT CHILLI...Scar Tissue	2058
5	7	MATTHEW GOOD BAND/Hello There Bore	2058
12	7	ISLE OF DRAGONS	2058
11	7	DAVE MATTHEWS BAND/Did I	2058
8	7	CREEDEX/When You're Ready	1764
8	7	DIFFUSER/Karma	1764
4	8	FOO FIGHTERS/Learn To Fly	1470

**MARKET #10**

**KULR/Houston-Galveston**  
Clear Channel  
(713) 830-9000  
Fisc  
12+ Cume 380,100



PLAYS	ARTIST/TITLE	# (999)	
22	30	3 DOORS DOWN/Lead	1278
24	24	3 DOORS DOWN/Lead	4824
30	24	FUEL/Hemorrhage	4824
17	18	CREEDEX/You're Ready	3818
14	18	COLLECTIVE SOUL/Why Pl. 2	3218
15	18	SAMMY HAGAR/Let's Start a Riot	2814
13	18	EVERCLEAR/When I Am Gone...	2812
13	18	BUCKCHERRY/Red	2812
18	18	LEWIS WOLFE/Outside	2812
11	12	3 DOORS DOWN/Kryztopher	2412
12	10	METALLICA/No Lead Cover	2010
12	10	GREEN DAY/Warning	2010
9	10	DUST FOR LIFE/Step Into The Light	2010
5	9	LIFEHOUSE/Hanging By A Moment	1808
5	9	NICKELBACK/Incubus	1808
8	9	GODSMACK/Good	1808
8	9	LEWIS WOLFE/Outside	1808
8	9	STONE TEMPLE PILOTS/Break On Through	1808
8	9	PEARL JAM/Get Your Heart On	1808
4	7	TANTRIC/Shutdown	1407
6	8	COLLECTIVE SOUL/Why Pl. 2	1206
6	8	L.I.F.O./Feel Alive	1006
6	8	AEROSMITH/Hotel California	1006
5	7	LENNY KRAMITZ/American Woman	402
5	7	STONE TEMPLE PILOTS/Who's Your Man	402
1	1	GODSMACK/Good	201
1	1	LEWIS WOLFE/Outside	201
1	1	ALICE IN CHAINS/Man In The Box	201
1	1	OLEANDER/Why I'm Here?	0
1	1	FOO FIGHTERS/Learn To Fly	0

**MARKET #11**

**KISW/Seattle-Tacoma**  
Entertainment  
(206) 285-7825  
Ryan/Faulstich  
12+ Cume 288,000



PLAYS	ARTIST/TITLE	# (999)	
29	30	CREEDEX/You're Ready	4740
30	29	GODSMACK/Good	4582
27	27	AEROSMITH/Hotel California	4288
29	24	COLLECTIVE SOUL/Why Pl. 2	3792
20	22	STRAIT UP FALAJON/Angel's Son	3478
20	22	3 DOORS DOWN/Duck And Run	3180
18	20	EVERCLEAR/When I Am Gone...	3180
16	20	INCUBUS/Drive	3102
18	19	PAPA ROACH/Broken Home	3002
18	19	LIMP BICHO/One Step Closer	2804
17	18	LEWIS WOLFE/Outside	2804
16	18	A PERFECT CIRCLE/Libras	1888
8	16	A PERFECT CIRCLE/Libras	1582
8	16	CCO/Complicated Song	1480
7	16	GEDDY LEE/Grace To Go	1422
7	16	3 DOORS DOWN/Check And Run	1422
10	8	A PERFECT CIRCLE/Libras	1422
10	8	FOO FIGHTERS/Learn To Fly	1284
10	8	SAMMY HAGAR/Let's Start a Riot	1284
10	8	TANTRIC/Shutdown	1284
8	8	TOOL/Angel Dust	1284
8	8	DUST FOR LIFE/Step Into The Light	1284
1	8	RED HOT CHILLI...Scar Tissue	948
1	8	BUCKCHERRY/Red	948
6	8	METALLICA/Disappearing	948
6	8	GODSMACK/When You're Ready	948
6	8	AC/DC/Upper Lip	948
6	8	CREEDEX/When You're Ready	948
5	4	BUCKCHERRY/Red	630
3	3	BUSH/The Chemicals	474
3	3	CCO/Hotel	474

**MARKET #15**

**KDKB/Phoenix**  
Sandusky  
(602) 897-9300  
Bonadonna/EMS  
12+ Cume 226,000



PLAYS	ARTIST/TITLE	# (999)	
18	18	AEROSMITH/Hotel California	2984
19	18	FUEL/Hemorrhage	2984
19	18	SAMMY HAGAR/Let's Start a Riot	2984
12	18	TANTRIC/Shutdown	2984
18	18	LEWIS WOLFE/Outside	2984
17	18	3 DOORS DOWN/Lead	2340
16	18	GEDDY LEE/Grace To Go	2496
13	18	3 DOORS DOWN/Kryztopher	2496
12	18	TOMMY Stinson/When I'm Gone	2340
13	18	LEWIS WOLFE/Outside	2340
10	14	BOB DYLAN/My Love	2184
10	14	FOO FIGHTERS/Learn To Fly	2184
15	10	CREEDEX/When You're Ready	2028
13	10	MATTHEWS BAND/Who's Your Man	2028
13	10	STONE TEMPLE PILOTS/Who's Your Man	2028
12	12	SAMMY HAGAR/Let's Start a Riot	1572
12	12	DAVE MATTHEWS BAND/Did I	1572
11	8	GEDDY LEE/Grace To Go	1284
11	8	RED HOT CHILLI...Scar Tissue	624
11	8	RED HOT CHILLI...Scar Tissue	624
11	8	SANTANA/Feelin' Next Put Your Lights On	624
4	4	COLLECTIVE SOUL/Why	624
4	4	SAMMY HAGAR/Let's Start a Riot	624
4	4	SAMMY HAGAR/Let's Start a Riot	624
3	4	SANTANA/Feelin' Next Put Your Lights On	624
3	4	DEF LEPPARD/Phenomena	624
2	3	RED HOT CHILLI...Scar Tissue	468
2	3	MOTLEY CRUE/Against My Heart	312
1	3	3 DOORS DOWN/Dangerous Game	156

**MARKET #22**

**WBAB/Roseton-Suffolk**  
Cox  
(513) 587-1023  
Edwards/Torora/Parse  
12+ Cume 582,300



PLAYS	ARTIST/TITLE	# (999)	
24	32	CREEDEX/When You're Ready	5216
30	31	3 DOORS DOWN/Lead	5216
30	29	METALLICA/Disappearing	8640
29	29	3 DOORS DOWN/Lead	8352
29	28	PRIMALS/WHOZY/1.B	8352
18	18	FUEL/Hemorrhage	4320
12	13	LIFEHOUSE/Hanging By A Moment	4320
12	13	GEDDY LEE/Grace To Go	3744
13	13	L.I.F.O./Feel Alive	3744
12	12	DIFFUSER/Karma	3456
11	11	FOO FIGHTERS/Learn To Fly	3168
9	11	SANTANA/Feelin' Next Put Your Lights On	2916
10	9	LENNY KRAMITZ/American Woman	2880
12	9	RED HOT CHILLI...Scar Tissue	2880
11	9	AC/DC/Upper Lip	2880
11	9	3 DOORS DOWN/Duck And Run	2592
11	9	3 DOORS DOWN/Duck And Run	2592
11	9	RED HOT CHILLI...Scar Tissue	2592
5	8	METALLICA/No Lead Cover	2304
8	8	TANTRIC/Shutdown	2304
8	8	CREEDEX/When You're Ready	2304
8	8	LEWIS WOLFE/Outside	2016
7	7	JIMMY PAGE/BLACK - Ten Years Gone	2016
7	7	TRAVIS/Drop Of Jupiter	1728
7	7	COLLECTIVE SOUL/Why	1728
7	7	MATTHEW GOOD BAND/Hello There Bore	1728
7	7	JIMMY PAGE/BLACK - What Is & What...	1440
10	8	SAMMY HAGAR/Let's Start a Riot	1440
4	8	CREEDEX/When You're Ready	1152
2	4	AT THE DRIVE-IN/One Armed Scissor	576

**MARKET #23**

**WDVE/Pittsburgh**  
Clear Channel  
(412) 781-1441  
Muschitz/Price/Porco  
12+ Cume 264,700



PLAYS	ARTIST/TITLE	# (999)	
12	12	TANTRIC/Shutdown	3276
12	12	CLASH/Combat	3276
17	12	3 DOORS DOWN/Lead	3024
11	12	LIFEHOUSE/Hanging By A Moment	3024
9	12	DAVE MATTHEWS BAND/Did I	3024
11	11	FUEL/Hemorrhage	2772
6	11	TRAVIS/Drop Of Jupiter	2772
11	11	L.I.F.O./Feel Alive	2772
10	10	GODSMACK/Good	2520
11	10	STAINED FINGER	2520
10	10	SANTANA/Feelin' Next Put Your Lights On	2268
10	10	AC/DC/Upper Lip	2268
7	8	3 DOORS DOWN/Kryztopher	2016
7	7	LENNY KRAMITZ/American Woman	1764
10	7	RED HOT CHILLI...Scar Tissue	1764
10	7	AC/DC/Upper Lip	1764
5	7	OLEANDER/Why I'm Here	1764
5	7	OLEANDER/Why I'm Here	1764
5	7	CLASH/Combat	1512
4	6	CREEDEX/When You're Ready	1512
4	6	3 DOORS DOWN/Duck And Run	1280
4	6	CREEDEX/When You're Ready	1008
4	6	STONE TEMPLE PILOTS/Break On Through	1008
3	3	CREEDEX/When You're Ready	756

**MARKET #24**

**WRWS/Cleveland**  
Clear Channel  
(216) 781-9887  
Tilford/Pennington  
12+ Cume 304,000



PLAYS	ARTIST/TITLE	# (999)	
34	32	3 DOORS DOWN/Lead	7264
32	32	PRIMALS/WHOZY/1.B	6810
17	12	3 DOORS DOWN/Lead	6356
14	20	GODSMACK/Good	4540
18	10	FUEL/Hemorrhage	4313
21	10	A PERFECT CIRCLE/Just	4086
24	17	LEWIS WOLFE/Outside	3951
10	17	LIFEHOUSE/Hanging By A Moment	3859
10	17	OFFSPRING/Original Primate	3832
20	18	METALLICA/Disappearing	3600
12	10	FOO FIGHTERS/Learn To Fly	2951
13	10	OFFSPRING/Original Primate	2951
11	13	RED HOT CHILLI...Scar Tissue	2951
11	12	OLEANDER/Why I'm Here	2724
15	12	CREEDEX/When You're Ready	2724
10	11	CREEDEX/When You're Ready	2497
12	11	RED HOT CHILLI...Scar Tissue	2497
11	11	LIVE/The Dajbath Cry	2497
4	10	3 DOORS DOWN/Kryztopher	2270
7	10	CREEDEX/When You're Ready	2270
7	10	STONE TEMPLE PILOTS/Heaven And Hot Rods	1818
13	10	OFFSPRING/Original Primate	1818
7	8	OLEANDER/Why I'm Here?	1518
5	7	GODSMACK/Good	1580
12	7	DAVE MATTHEWS BAND/Did I	1580
8	7	GODSMACK/Good	1580
8	7	FUEL/Hemorrhage	1580
8	7	TANTRIC/Shutdown	1382
5	8	3 DOORS DOWN/Duck And Run	1136
5	8	BUCKCHERRY/Red	1136

**MARKET #25**

**WBBM/Cincinnati**  
Clear Channel  
(513) 621-9026  
Waller/Garnett  
12+ Cume 288,200



PLAYS	ARTIST/TITLE	# (999)	
26	26	GODSMACK/Good	5132
26	26	LEWIS WOLFE/Outside	5132
30	29	3 DOORS DOWN/Lead	6100
22	22	CREEDEX/When You're Ready	3914
22	21	LIFEHOUSE/Hanging By A Moment	3777
15	21	METALLICA/Disappearing	3717
11	14	3 DOORS DOWN/Duck And Run	2478
11	14	3 DOORS DOWN/Duck And Run	2478
18	17	TANTRIC/Shutdown	2009
15	18	NICKELBACK/Incubus	3832
14	14	DISTURBED/Karma	2478
14	14	3 DOORS DOWN/Duck And Run	2478
12	14	DIFFUSER/Karma	2478
8	14	FUEL/Hemorrhage	2478
14	18	METALLICA/Disappearing	2301
11	12	AEROSMITH/Hotel California	2124
11	12	CREEDEX/When You're Ready	2124
13	18	RED HOT CHILLI...Scar Tissue	1770
9	9	DEF LEPPARD/Phenomena	1580
9	9	UNION UNDERGROUND/Killing The Fly	1580
8	9	GREEN DAY/Warning	1580
8	9	LEWIS WOLFE/Outside	1580
8	9	GODSMACK/When You're Ready	1418
10	8	OLEANDER/Why I'm Here?	1418
6	7	EVERLAST/Can't Move	1216
5	7	DUST FOR LIFE/Step Into The Light	1209
5	7	CREEDEX/When You're Ready	1116
5	7	KID ROCK/Only Outlaw Complex	885
6	8	GODSMACK/Good	885
6	8	PAPA ROACH/Broken Home	885

**MARKET #26**

**KCAL/Overland Park**  
Anheim  
(913) 730-3554  
Hoffman/Matthews  
12+ Cume 182,200



PLAYS	ARTIST/TITLE	# (999)	
41	44	OFFSPRING/Original Primate	5456
32	43	3 DOORS DOWN/Lead	5208
41	42	AEROSMITH/Hotel California	5208
37	40	CREEDEX/When You're Ready	4960



# R&R Active Rock Top 50

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	<b>GODSMACK</b> Awake (Republic/Universal)	2109	-31	179439	17	68/0
2	2	<b>LINKIN PARK</b> One Step Closer (Warner Bros.)	2004	+84	155917	22	68/0
3	3	<b>A. LEWIS OF STAIND W/F. DURST</b> Outside (Rawless/Geffen/Interscope)	2003	+139	162087	12	66/0
5	4	<b>INCUBUS</b> Drive (Immortal/Epic)	1456	+15	101007	10	66/0
10	5	<b>TANTRIC</b> Breakdown (Maverick)	1441	+242	104396	6	67/0
6	6	<b>STRAIT UP /LAJON OF SEVENDUST</b> Angel's Son (Immortal/Virgin)	1441	+6	104037	15	64/0
8	7	<b>AEROSMITH</b> Jaded (Columbia)	1367	+94	98926	4	59/1
9	8	<b>3 DOORS DOWN</b> Duck And Run (Republic/Universal)	1330	+100	99300	8	66/0
4	9	<b>FUEL</b> Hemorrhage (In My Hands) (Epic)	1281	-193	89639	24	57/1
7	10	<b>LIMP BIZKIT</b> Rollin' (Flip/Interscope)	1260	-95	89384	20	59/0
12	11	<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	1186	+51	79701	14	51/0
13	12	<b>DISTURBED</b> Voices (Giant/Reprise)	1163	+78	86593	10	68/0
11	13	<b>3 DOORS DOWN</b> Loser (Republic/Universal)	1103	-45	95701	37	58/0
14	14	<b>RAGE AGAINST THE MACHINE</b> Renegades Of Funk (Epic)	1048	-20	79899	11	57/0
15	15	<b>UNION UNDERGROUND</b> Killing The Fly (Portrait/Columbia)	966	+70	79397	7	63/0
18	16	<b>NICKELBACK</b> Old Enough (Roadrunner)	806	-13	49067	6	59/0
16	17	<b>DISTURBED</b> Stupify (Giant/Reprise)	791	-86	60655	44	54/0
17	18	<b>DIFFUSER</b> Karma (Hollywood)	780	-46	51260	13	57/0
24	19	<b>FUEL</b> Innocent (Epic)	755	+150	45155	3	52/1
19	20	<b>PRIMUS W/OZZY N.I.B.</b> (Divine/Priority)	719	-67	72250	30	47/0
22	21	<b>GREEN DAY</b> Warning (Reprise)	674	-10	37689	7	46/0
<b>Breaker</b>	22	<b>CRAZY TOWN</b> Butterfly (Columbia)	626	+57	39955	6	42/5
<b>Breaker</b>	23	<b>OLEANDER</b> Are You There? (Republic/Universal)	606	+428	39149	1	62/7
37	24	<b>A PERFECT CIRCLE</b> The Hollow (Virgin)	588	+282	46566	2	56/13
27	25	<b>OFFSPRING</b> Want You Bad (Columbia)	576	+89	49588	3	46/7
20	26	<b>PAPA ROACH</b> Broken Home (DreamWorks)	534	-204	36018	20	38/0
23	27	<b>DUST FOR LIFE</b> Step Into The Light (Wind-up)	525	-125	29370	18	34/0
32	28	<b>SKRAPE</b> Waste (RCA)	500	+118	38319	4	56/4
33	29	<b>DEFTONES</b> Digital Bath (Maverick)	490	+114	39948	3	47/4
28	30	<b>NOTHINGFACE</b> Bleeder (TVT)	477	+30	35506	4	52/1
30	31	<b>SPINESHANK</b> New Disease (Roadrunner)	450	+31	33768	3	45/6
31	32	<b>COLLECTIVE SOUL</b> Vent (Atlantic)	429	+46	20962	3	28/0
21	33	<b>EVERCLEAR</b> When It All Goes Wrong Again (Capitol)	393	-336	27123	12	36/0
49	34	<b>COLD</b> No One (Flip/Geffen/Interscope)	388	+170	27208	2	44/8
<b>Debut</b>	35	<b>PAPA ROACH</b> Between Angels And Insects (DreamWorks)	388	+311	22165	1	43/5
29	36	<b>OFFSPRING</b> Original Prankster (Columbia)	352	-85	22336	16	30/0
35	37	<b>MATTHEW GOOD BAND</b> Hello Time Bomb (Atlantic)	337	+28	17986	6	30/0
38	38	<b>DAVE MATTHEWS BAND</b> I Did It (RCA)	313	+9	12795	4	21/0
43	39	<b>NONPOINT</b> What A Day (MCA)	291	+52	26560	3	42/17
41	40	<b>CREED</b> Riders On The Storm (Elektra/EEG)	235	-16	22484	10	16/0
<b>Debut</b>	41	<b>(HED) PLANET EARTH</b> Killing Time (Volcano/Jive)	234	+52	14730	1	29/3
40	42	<b>AT THE DRIVE-IN</b> One Armed Scissor (Grand Royal/Virgin)	226	-28	23289	6	26/0
39	43	<b>6GIG</b> Hit The Ground (Ultimatum)	224	-69	17318	12	25/0
48	44	<b>U2</b> Walk On (Interscope)	224	+2	19892	3	19/1
<b>Debut</b>	45	<b>BUCKCHERRY</b> Ridin' (DreamWorks)	181	+125	25444	1	44/38
50	46	<b>GRAND THEFT AUDIO</b> Stoopid Ass (London Sire)	181	-2	11961	4	16/0
47	47	<b>COLLECTIVE SOUL</b> Why Pt. 2 (Atlantic)	177	-45	8592	19	20/0
45	48	<b>SAMMY HAGAR</b> Let Sally Drive (Cabo Wabo/Beyond)	162	-67	9899	7	15/0
44	49	<b>IOMMI F/DAVE GROHL</b> Goodbye Lament (Divine/Priority)	154	-81	11428	19	12/0
36	50	<b>KID ROCK</b> My Oedipus Complex (Top Dog/Lava/Atlantic)	152	-155	19517	9	17/0

## Most Added.

ARTIST TITLE (LABEL/S)	ADDS
<b>BUCKCHERRY</b> Ridin' (DreamWorks)	38
<b>NONPOINT</b> What A Day (MCA)	17
<b>LIMP BIZKIT</b> My Way (Flip/Interscope)	15
<b>A PERFECT CIRCLE</b> The Hollow (Virgin)	13
<b>SALIVA</b> Your Disease (Island/IDJMG)	10
<b>ORGY</b> Opticon (Elementree/Reprise)	9
<b>TAPROOT I</b> (Velvet Hammer/Atlantic)	9
<b>OUR LADY PEACE</b> Life (Columbia)	9
<b>COLD</b> No One (Flip/Geffen/Interscope)	8
<b>OLEANDER</b> Are You There? (Republic/Universal)	7
<b>OFFSPRING</b> Want You Bad (Columbia)	7

# EVERCLEAR

COMING SOON  
**"Out Of My Depth"**  
 On tour with Matchbox 20  
 in February



## Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
<b>OLEANDER</b> Are You There? (Republic/Universal)	+428
<b>PAPA ROACH</b> Between Angels And Insects (DreamWorks)	+311
<b>A PERFECT CIRCLE</b> The Hollow (Virgin)	+282
<b>TANTRIC</b> Breakdown (Maverick)	+242
<b>COLD</b> No One (Flip/Geffen/Interscope)	+170
<b>FUEL</b> Innocent (Epic)	+150
<b>A. LEWIS OF STAIND W/F. DURST</b> Outside (Rawless/Geffen/Interscope)	+139
<b>ORGY</b> Opticon (Elementree/Reprise)	+134
<b>BUCKCHERRY</b> Ridin' (DreamWorks)	+125
<b>SKRAPE</b> Waste (RCA)	+118

## Breakers.

**CRAZY TOWN**  
 Butterfly (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
626/57	42/5	22

**OLEANDER**  
 Are You There? (Republic/Universal)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
606/428	62/7	23

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

TAKE A RIDE!!!  
**"DIABLO BLVD"**  
 THE NEXT TRACK FROM  
**"AMERICA'S VOLUME DEALER"**



"TOKE UP' FROM THE FLOOR UP"  
 TOUR WITH CLUTCH ROLLS INTO '2001...  
**New Adds:**  
 KUPD KAZR  
 WRXR KLFX  
 WZBH WCMF  
 WVRK

02 09 BOISE ID	02 23 NASHVILLE TN
02 10 SACRAMENTO CA	02 24 BIRMINGHAM AL
02 11 SAN JOSE CA	02 25 NEW ORLEANS LA
02 12 POMONA CA	02 27 MEMPHIS TN
02 13 TUCSON AZ	02 28 CHATTANOOGA TN
02 16 DALLAS TX	03 01 ATLANTA GA
02 17 SHREVEPORT LA	03 02 WEST COLUMBIA SC
02 18 LITTLE ROCK AR	03 03 ATLANTIC BEACH NC
02 19 WICHITA KS	
02 22 LOUISVILLE KY	

CONTACT THE SANCTUARY RECORDS GROUP:

HEADQUARTERS: 1000 W. 10TH AVENUE, SUITE 100, DENVER, CO 80202  
 TEL: 303.733.1000 FAX: 303.733.1001  
 WWW.SANCTUARYRECORDSGROUP.COM





"This is a very special band....we have had Top 5 phones since we put the sucker on...what a **fine f-ckin day!**" -- Gregg Steele, P.D., WZTA

# nonpoint

what a day

From The Debut Album **statement**

- **R&R ACTIVE ROCK CHART 39**
- **ON OVER 60 STATIONS**
- **25 New Adds Including:**  
KIOZ KXXR WBZX WXRC WNOR WMFS  
WQBK KRZR KHTQ KBER KTUX
- **Top 10 Spins at:**  
WAAF WZTA KRXQ
- **Also Spinning At:**  
KUPD WXTB KGRC WLZR KISS WJRR WCCC  
WRLR KRTQ WLUM WKLQ And Many More...
- **On Tour With Spineshank And Mudvayne**

Look for Nonpoint on Tour Now

© 2001 MCA Music Group, Inc. All Rights Reserved. [www.nonpoint.com](http://www.nonpoint.com)

MCA  
MUSIC

February 9, 2001

## Breakers Top 30

Wk	TW	ARTIST TITLE LABEL(S)	TW	TOTAL PLAYS	LW	TOTAL STATIONS/ADDS
1	1	LINKIN PARK One Step Closer (Warner Bros.)	1650	1647	49/0	
2	2	A. LEWIS W/F. DURST Outside (Flawless/Geffen/Interscope)	1556	1493	48/0	
3	3	GODSMACK Awake (Republic/Universal)	1282	1320	45/0	
6	4	CRAZY TOWN Butterfly (Columbia)	1223	1145	44/2	
7	5	INCUBUS Drive (Immortal/Epic)	1177	1113	49/0	
4	6	RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)	1113	1158	47/0	
5	7	FUEL Hemorrhage (In My Hands) (Epic)	1076	1147	48/0	
8	8	LIMP BIZKIT Rollin' (Flip/Interscope)	937	991	48/0	
9	9	LIFEHOUSE Hanging By A Moment (DreamWorks)	937	986	36/0	
11	10	DISTURBED Voices (Giant/Reprise)	821	765	46/0	
10	11	3 DOORS DOWN Loser (Republic/Universal)	805	797	46/0	
15	12	OFFSPRING Want You Bad (Columbia)	773	689	40/0	
12	13	STRAIT UP F/LAJON... Angel's Son (Immortal/Virgin)	697	758	46/0	
13	14	DISTURBED Stupify (Giant/Reprise)	690	732	44/0	
18	15	3 DOORS DOWN Duck And Run (Republic/Universal)	690	593	40/0	
17	16	MOBY F/GWEN STEFANI Southside (v2)	668	660	21/0	
16	17	COLDPLAY Yellow (Nettwerk/Capitol)	660	673	26/0	
20	18	DEFTONES Digital Bath (Maverick)	624	554	40/2	
14	19	GREEN DAY Warning (Reprise)	612	712	37/0	
19	20	DAVE MATTHEWS BAND I Did It (RCA)	556	561	30/0	
24	21	UNION UNDERGROUND Killing The Fly (Portrait/Columbia)	535	442	40/0	
27	22	TANTRIC Breakdown (Maverick)	525	426	34/0	
26	23	FUEL Innocent (Epic)	520	433	41/4	
30	24	A PERFECT CIRCLE The Hollow (Virgin)	510	322	42/3	
25	25	DIFFUSER Karma (Hollywood)	446	440	34/0	
23	26	AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)	413	447	37/3	
21	27	PAPA ROACH Broken Home (DreamWorks)	401	543	31/0	
29	28	AEROSMITH Jaded (Columbia)	381	342	21/0	
—	29	OLEANDER Are You There? (Republic/Universal)	371	177	38/7	
—	30	LIMP BIZKIT My Way (Flip/Interscope)	342	171	31/10	



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. 50 Breakers reporters. Songs ranked by total plays for the airplay week Sunday 1/14-Saturday 1/20. © 2001, R&R Inc.

## Contributing Stations

WQBK/Albany, NY	KTQZ/Houston-Galveston	KUFO/Portland, OR
KTEG/Albuquerque	WRZX/Indianapolis	WBRU/Providence
WNNX/Atlanta	WNFZ/Knoxville	KRXQ/Sacramento
KROX/Austin	KXTE/Las Vegas	KXRN/Salt Lake City
WRAX/Birmingham	KROQ/Las Angeles	KISS/San Antonio
WRLR/Birmingham	WJJO/Madison	KITS/San Francisco
WAAF/Boston	WNFS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNK/Seattle
WKQX/Chicago	KXNR/Minneapolis	KPNT/St. Louis
KNLO/Colorado Springs	KKND/New Orleans	WXTB/Tampa
WBZX/Columbus, OH	WXNK/New York	KFMA/Tucson
KOGE/Dallas	WNOR/Norfolk	KMYZ/Tulsa
KBPI/Denver	WJRR/Oriando	KRTQ/Tulsa
WKLO/Grand Rapids	WYSP/Philadelphia	WHFS/Washington, DC
WTPT/Greenville, SC	KEDJ/Phoenix	WWDC/Washington, DC
WQXA/Harrisburg	KUPD/Phoenix	KICT/Wichita
WCCC/Hartford	WXDX/Pittsburgh	

## Most Played Recurrents

PAPA ROACH Last Resort (DreamWorks)
A PERFECT CIRCLE Judith (Virgin)
CREED Are You Ready (Wind-up)
METALLICA I Disappear (Hollywood)
INCUBUS Pardon Me (Immortal/Epic)
3 DOORS DOWN Kryptonite (Republic/Universal)
A PERFECT CIRCLE 3 Libras (Virgin)
UNION UNDERGROUND Turn Me On "Mr. Deadman" (Portrait/Columbia)
DEFTONES Change (In The House Of Flies) (Maverick)
KORN Make Me Bad (Immortal/Epic)

## TUNED-IN

R&amp;R/MEDIABASE 24/7 ACTIVE ROCK

### WCHZ/Augusta

11am

AC/DC Back In Black  
 INCUBUS Drive  
 NIRVANA Come As You Are  
 ALICE IN CHAINS Again  
 3 DOORS DOWN Duck And Run  
 RUSH Limelight  
 LIVE White. Discussion  
 KID ROCK Only God Knows Why  
 TOADIES Possum Kingdom  
 EVERCLEAR When It All Goes Wrong Again  
 TOM PETTY Runnin' Down A Dream  
 STRAIT UP ULAJON OF SEVENDUST Angel's Son

4pm

LIMP BIZKIT Rollin'  
 RED HOT CHILI PEPPERS Californication  
 METALLICA Until It Sleeps  
 METALLICA King Nothing  
 LIFEHOUSE Hanging By A Moment  
 VAN HALEN Panama  
 3 DOORS DOWN Duck And Run  
 PEARL JAM Evenflow  
 OFFSPRING Original Prankster  
 SOUNDGARDEN Fell On Black Days  
 LED ZEPPELIN Going To California  
 BUSH Little Things

8pm

NIRVANA Smells Like Teen Spirit  
 LIMP BIZKIT Rollin'  
 BLACK SABBATH Iron Man  
 PAPA ROACH Broken Home  
 SOUNDGARDEN Black Hole Sun  
 COLLECTIVE SOUL Vent  
 FILTER Take A Picture  
 LED ZEPPELIN When The Levee Breaks  
 DEFTONES Digital Bath  
 AC/DC Hard As A Rock  
 NICKELBACK Old Enough

### KORB/Quad Cities

11am

LINKIN PARK One Step Closer  
 RUSH Working Man  
 LENNY KRAVITZ Fly Away  
 NIRVANA Heart-Shaped Box  
 3 DOORS DOWN Loser  
 RED HOT CHILI PEPPERS Californication  
 DIO Holy Diver  
 SOUNDGARDEN Pretty Noose  
 CULT Fire Woman  
 FUEL Innocent  
 BLACK CROWES She Talks To Angels  
 GREEN DAY Brain Stew

4pm

RAGE AGAINST THE MACHINE Renegades...  
 LIVING COLOUR Cult Of Personality  
 FULL DEVL. JACKET Where Did You Go?  
 METALLICA King Nothing  
 LINKIN PARK One Step Closer  
 BUSH The Chemicals Between Us  
 STONE TEMPLE PILOTS Creep  
 FAITH NO MORE Epic  
 KID ROCK American Bad Ass  
 PANTERA Revolution Is My Name  
 TANTRIC Breakdown

8pm

RAMMSTEIN Links 2 3 4  
 COLD No One  
 COLLECTIVE SOUL Why Pt. 2  
 3 DOORS DOWN Loser  
 PEARL JAM Jeremy  
 BUSH Swallowed  
 DAVE MATTHEWS BAND I Did It  
 RAGE AGAINST THE MACHINE Bulls On Parade  
 KID ROCK Bewildaba  
 STRAIT UP ULAJON... Angel's Son  
 DIFFUSER Karma  
 FUEL Innocent



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.

ORGY Opticon (Elementree/Reprise)

Total Plays: 147, Total Stations: 27, Adds: 9

GEDDY LEE Grace To Grace (Atlantic)

Total Plays: 141, Total Stations: 13, Adds: 0

LIMP BIZKIT My Way (Flip/Interscope)

Total Plays: 137, Total Stations: 21, Adds: 15

ALIEN ANT FARM Movies (DreamWorks)

Total Plays: 126, Total Stations: 17, Adds: 2

SLAVES ON DOPE Inches From... (Divine/Priority)

Total Plays: 121, Total Stations: 22, Adds: 6

SALIVA Your Disease (Island/IDJMG)

Total Plays: 112, Total Stations: 17, Adds: 10

TAPROOT I (Velvet Hammer/Atlantic)

Total Plays: 97, Total Stations: 23, Adds: 9

SYSTEM OF A DOWN Metro (DVB/Columbia)

Total Plays: 96, Total Stations: 9, Adds: 0

BOILER ROOM Do It Again (Tommy Boy)

Total Plays: 93, Total Stations: 11, Adds: 1

OUR LADY PEACE Life (Columbia)

Total Plays: 52, Total Stations: 11, Adds: 9

Songs ranked by total plays

## ACTIVE ROCK

Going For Adds 2/9/01

AUNT FLOSSIE For You For Me (Crown)  
 ERIC CLAPTON Superman Inside (Duck/Reprise)  
 JOURNEY Higher Place (Columbia)  
 LIMP BIZKIT My Way (Flip/Interscope)  
 RAGE AGAINST THE MACHINE How I Could Just Kill A Man (Epic)  
 SALIVA Your Disease (Island/IDJMG)  
 SPACEHOG I Want To Live (Artemis)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)

**MUSIC MEETING**

# Active Rock Playlists

February 9, 2001 R&R • 123

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

**MARKET #1**

**WYSP/Philadelphia**  
Infinity  
(215) 625-9400  
Merzyl/Palmbo  
12x Cumc \$86,000

**94.1 WYSP**  
THE ROCK STATION

PL#	ARTIST/TITLE	© (000)
33	LEWIS WOLURST/Outside	15213
32	PRINUS WOZZYV/I.B	14732
34	A PERFECT CIRCLE/Just	14732
31	METALLICA/Disapper	14291
33	GODSACK/Awate	14291
16	LINKIN PARK/One Step Closer	11986
18	STONE TEMPLE PILOTS/No Way Out	8298
17	3 DOORS DOWN/Duck And Run	7837
17	PAPA ROACH/Last Resort	7837
17	LIFELHOUSE/Hanging By A Moment	7837
16	EVERCLEAR/When It All Goes...	7378
13	TANTRIC/Headswallow	7376
15	AEROSMITH/Jaded	6295
14	ISLE OF GIGI/Tricks	6454
14	U2/No One Knows	6454
14	CRED/D To Whom It May...	6454
10	STRAT UP FAJAJON /Angel's Son	4610
10	RAGE AGAINST.../Renegades Of Funk	4610
9	3 DOORS DOWN/Kryptonite	4149
9	BUCKCHERRY/Ridin'	4149
9	FUEL/Innocent	4149
9	INCUBUS/Drive	4149
9	BUCKCHERRY/Lip	4149
9	CRED/D/What You Bad	4149
9	UNION UNDERGROUND/Killing The Fly	4149
9	ISLE OF GIGI/Some	3688
9	U2/No One Knows	3688
9	COLDFEET/Learn To Fly	3227
9	FOO FIGHTERS/Stacked Actors	3227

**MARKET #2**

**KEGL/Dallas-Ft. Worth**  
Clear Channel  
(972) 991-1029  
Stevens/McVay/Scull  
12x Cumc \$76,200

**97.1 EAGLE ROCKS**

PL#	ARTIST/TITLE	© (000)
30	GODSACK/Awate	10614
34	PRINUS WOZZYV/I.B	8647
34	A PERFECT CIRCLE/Just	7823
24	LEWIS WOLURST/Outside	6006
16	METALLICA/Disapper	5644
15	INCUBUS/Paradise	5313
23	TANTRIC/Headswallow	5313
19	STAND/Altogether	4520
22	PAPA ROACH/Last Resort	4082
17	FUEL/Hemorrhage...	4082
18	LINKIN PARK/One Step Closer	4851
21	3 DOORS DOWN/Kryptonite	4851
19	EVERCLEAR/When It All Goes...	4520
25	3 DOORS DOWN/Leaver	4389
13	LIFELHOUSE/Hanging By A Moment	4389
17	LINKIN PARK/One Step Closer	4157
20	DISTURBED/Just	3928
14	DUST FOR LIFE/Step Into The Light	3204
7	RED HOT CHILLI.../Otherside	3294
12	DISFUZER/Karma	3003
12	DISTURBED/Just	2772
13	3 DOORS DOWN/Duck And Run	2710
12	EVERCLEAR/When It All Goes...	2710
13	RAGE AGAINST.../Tessity	2310
21	STRAT UP FAJAJON /Angel's Son	2310
10	GODSACK/Awate	2079
9	RAGE AGAINST.../Renegades Of Funk	2079

**MARKET #3**

**WYFF/Detroit**  
Greater Media  
(248) 547-0101  
Podell/Harris  
12x Cumc \$76,200

**101 WYFF**

PL#	ARTIST/TITLE	© (000)
29	AEROSMITH/Jaded	10614
29	GODSACK/Awate	9802
24	3 DOORS DOWN/Leaver	9150
18	FUEL/Hemorrhage...	8724
17	LEWIS WOLURST/Outside	8282
15	TANTRIC/Headswallow	5856
17	NICKELBACK/Old Enough	5490
23	CRED/D/What You Bad	4758
13	STRAT UP FAJAJON /Angel's Son	4758
12	LINKIN PARK/One Step Closer	4758
14	DISTURBED/Just	4392
10	INCUBUS/Drive	4392
11	SPINE SHANK/New Disease	4026
4	BUCKCHERRY/Ridin'	4026
10	BEDDY LEE/Grace To Grace	3660
12	TOOL/No Quarter	3660
12	GREEN DAY/Warung	3208
9	CRED/D/What You Bad	2924
9	GODSACK/Awate	3294
6	UNION UNDERGROUND/Killing The Fly	2928
10	REVO/Song	2562
16	U2/No One Knows	2562
5	FUEL/Hemorrhage...	2196
3	DEFONES/Digital Bath	2196
6	A PERFECT CIRCLE/Just	2196
6	MATTHEW GOOD BANDA/Hello Time Bomb	2196
9	A PERFECT CIRCLE/The Hollow	2196

**MARKET #4**

**WAAF/Beacon**  
Entomcon  
(617) 236-1073  
Douglas/Ostendarf  
12x Cumc \$12,400

**WAAF 93.5 FM**

PL#	ARTIST/TITLE	© (000)
43	LINKIN PARK/One Step Closer	13028
32	INCUBUS/Drive	12712
33	GODSACK/Awate	11664
36	LEWIS WOLURST/Outside	11664
33	3 DOORS DOWN/Leaver	10692
30	RAGE AGAINST.../Renegades Of Funk	10368
35	STRAT UP FAJAJON /Angel's Son	10044
32	3 DOORS DOWN/Leaver	9720
15	SUM4M/In The End	8100
24	FUEL/Hemorrhage...	7776
24	DISTURBED/Just	7776
20	NONPOINT/What A Day	7452
24	DISTURBED/Just	7128
21	PAPA ROACH/Last Resort	7128
22	A PERFECT CIRCLE/The Hollow	7128
21	KID ROCK/My Adidas Comes	6840
25	SPINE SHANK/New Disease	6400
24	AT THE DRIVE-IN/One Armed Scissor	6400
19	UNION UNDERGROUND/Killing The Fly	5508
11	MIDNIGHT/Any Way	5184
18	LINKIN PARK/One Step Closer	5184
16	BOLEEN/Back In The Saddle	4860
13	(RED) PLANET EARTH/Battlestar	4860
15	LINKIN UNDERGROUND/Killing The Fly	4860
14	SLIPNOT/What Are We Doing?	4860
15	NOTHINGFACE/Blasder	4536
5	COLD/One	4212
16	CRANIO THE ALBUQU/Skipped Ass	3864
9	A PERFECT CIRCLE/Just	3564

**MARKET #12**

**WZLX/Miami**  
Clear Channel  
(305) 654-9494  
Steele/Daniels/Kamba  
12x Cumc \$46,200

**92.7 WZLX**  
THE ROCK STATION

PL#	ARTIST/TITLE	© (000)
27	GODSACK/Awate	510
26	LEWIS WOLURST/Outside	442
24	DISTURBED/Just	408
20	LINKIN PARK/One Step Closer	391
11	A PERFECT CIRCLE/Just	391
18	AEROSMITH/Jaded	323
16	NONPOINT/What A Day	323
13	RAGE AGAINST.../Renegades Of Funk	289
17	TANTRIC/Headswallow	289
6	DEFONES/Digital Bath	272
10	3 DOORS DOWN/Duck And Run	255
14	PAPA ROACH/Last Resort	255
9	CRED/D/What You Bad	255
24	PRINUS WOZZYV/I.B	238
14	FUEL/Hemorrhage...	221
13	LIFELHOUSE/Hanging By A Moment	204
12	INCUBUS/Drive	204
11	CRAZY TOWN/Butterfly	187
6	NEW FOUND GLORY/Am Dr Miss...	187
11	STRAT UP FAJAJON /Angel's Son	187
5	INCUBUS/Paradise	170
8	NICKELBACK/Old Enough	170
11	OFFSPRING/What You Bad	170
10	EVERCLEAR/When It All Goes...	170
14	RAGE AGAINST.../Tessity	170
9	3 DOORS DOWN/Kryptonite	153
9	LIMP BIZKIT/Robin'	153
6	FOO FIGHTERS/Learn To Fly	153
7	DISFUZER/Karma	136

**MARKET #15**

**KUPD/Phoenix**  
Sundus  
(480) 345-5921  
Jeffrey/McF...  
12x Cumc 247,000

**98 KUPD**  
THE ROCK STATION

PL#	ARTIST/TITLE	© (000)
30	GODSACK/Awate	4800
28	LINKIN PARK/One Step Closer	4480
26	3 DOORS DOWN/Duck And Run	4180
22	STRAT UP FAJAJON /Angel's Son	3745
21	TANTRIC/Headswallow	3300
19	INCUBUS/Drive	3040
19	NICKELBACK/Old Enough	3040
18	MARILYN MANSON/Disposable Teens	2880
16	DISTURBED/Just	2880
15	ISLE OF GIGI/Tricks	2400
14	RAGE AGAINST.../Renegades Of Funk	2240
13	A PERFECT CIRCLE/The Hollow	2080
12	BUCKCHERRY/Ridin'	1820
12	KORN/Here I Am	1820
11	OFFSPRING/What You Bad	1820
12	STAND/Altogether	1820
12	U.P.O./Godless	1820
11	PAPA ROACH/Last Resort	1780
11	APOLLO 44/Just	1780
11	A PERFECT CIRCLE/Just	1780
11	POWERMAN 5000/When Worlds Collide	1780
11	UNION UNDERGROUND/Killing The Fly	1780
10	COLD/One	1704
9	CRED/D/What You Bad	1600
9	STAND/Altogether	1600
11	FUEL/Hemorrhage...	1600
8	METALLICA/No Last Cover	1600
8	SEVEN/What You There?	1600
10	LEWIS WOLURST/Outside	1600
9	3 DOORS DOWN/Kryptonite	1440

**MARKET #16**

**KOZZ/San Diego**  
Clear Channel  
(619) 433-8800  
Ward/Lader  
12x Cumc \$11,800

**105.3 KOZZ**  
THE ROCK STATION

PL#	ARTIST/TITLE	© (000)
29	GODSACK/Awate	5053
28	LEWIS WOLURST/Outside	4990
13	PRINUS WOZZYV/I.B	4075
22	STRAT UP FAJAJON /Angel's Son	3745
20	LINKIN PARK/One Step Closer	3400
16	OLEANDER/Have You There?	2934
11	TANTRIC/Headswallow	2934
15	3 DOORS DOWN/Leaver	2771
15	LINKIN PARK/One Step Closer	2771
17	OFFSPRING/What You Bad	2771
14	DEFONES/Digital Bath	2445
18	DUST FOR LIFE/Step Into The Light	2445
12	RAGE AGAINST.../Renegades Of Funk	2282
5	MONSTER MASH/Headbush	2119
11	UNION UNDERGROUND/Killing The Fly	1820
17	LIMP BIZKIT/Robin'	1630
8	DISTURBED/Just	1630
7	LIMP BIZKIT/Take A Look...	1304
12	PAPA ROACH/Last Resort	1304
9	GOIGI/Tricks	1304
12	INCUBUS/Drive	1304
10	PAPA ROACH/Last Resort	1304
10	A PERFECT CIRCLE/The Hollow	1304
8	SLIPNOT/What Are We Doing?	1141
7	LINKIN PARK/One Step Closer	1141
2	SALVA/Your Disease	978
6	A PERFECT CIRCLE/Just	978
7	RED HOT CHILLI.../Around The World	978
8	GODSACK/Awate	978
3	LIMP BIZKIT/Break Stuff	978

**MARKET #17**

**KOOL/Minneapolis**  
AGC  
(612) 617-4000  
Linder/Castle  
12x Cumc 300,000

**93 KOOL**  
PURE ROCK

PL#	ARTIST/TITLE	© (000)
35	LINKIN PARK/One Step Closer	7708
39	GODSACK/Awate	6956
36	LEWIS WOLURST/Outside	6758
39	LINKIN PARK/One Step Closer	6324
20	AEROSMITH/Jaded	6324
19	NICKELBACK/Just	4324
10	LIMP BIZKIT/Any Way	3948
20	TANTRIC/Headswallow	3948
18	UNION UNDERGROUND/Killing The Fly	3948
17	OFFSPRING/What You Bad	3780
15	STRAT UP FAJAJON /Angel's Son	3384
19	CRAZY TOWN/Butterfly	3196
10	FUEL/Hemorrhage...	3196
14	DEFONES/Digital Bath	3008
12	AT THE DRIVE-IN/One Armed Scissor	2820
16	DISTURBED/Just	2632
14	INCUBUS/Drive	2632
14	A PERFECT CIRCLE/The Hollow	2632
12	CRD/What You Bad	2444
13	DEFONES/Change...	2256
13	NOTHINGFACE/Blasder	2256
8	COLLECTIVE SOUL/Vent	2068
9	INCUBUS/Paradise	2068
9	PAPA ROACH/Last Resort	2068
10	OLEANDER/Have You There?	1880
10	DISFUZER/Karma	1880
7	3 DOORS DOWN/Leaver	1692
19	RED HOT CHILLI.../Parallel Universe	1692
13	TOOL/No Quarter	1692
9	GODSACK/Awate	1692

**MARKET #20**

**WYYY/Baltimore**  
Harris  
(410) 898-0088  
Strauss/Hackman  
12x Cumc 308,100

**ROCK 93.5**

PL#	ARTIST/TITLE	© (000)
33	LEWIS WOLURST/Outside	7029
30	GODSACK/Awate	7029
26	LIFELHOUSE/Hanging By A Moment	6390
29	AEROSMITH/Jaded	6390
28	FUEL/Hemorrhage...	6390
28	FUEL/Hemorrhage...	4899
7	BUCKCHERRY/Ridin'	4899
21	3 DOORS DOWN/Duck And Run	4473
21	DUST FOR LIFE/Step Into The Light	4473
20	LINKIN UNDERGROUND/Killing The Fly	4260
21	TANTRIC/Headswallow	4260
19	CRED/D/What You Bad	3621
14	INCUBUS/Drive	2982
18	PRINUS WOZZYV/I.B	2982
14	U2/No One Knows	2982
16	CRED/D/What You Bad	2769
13	PAPA ROACH/Last Resort	2769
12	U2/No One Knows	2769
12	3 DOORS DOWN/Leaver	2566
12	OFFSPRING/What You Bad	2130
9	DISTURBED/Just	1917
10	STRAT UP FAJAJON /Angel's Son	1917
10	UNION UNDERGROUND/Killing The Fly	1704
4	LIMP BIZKIT/Robin'	1704
4	DISFUZER/Karma	1491
6	GODSACK/Awate	1491
7	NOTHINGFACE/Blasder	1491
6	A PERFECT CIRCLE/Just	1278
4	BUCKCHERRY/Lip	852
4	BUSSY/Tricks	852
2	FOO FIGHTERS/Learn To Fly	852

**MARKET #21**

**WXTN/Tampa**  
Clear Channel  
(813) 532-1000  
Harkin/Baker  
12x Cumc 298,400

**ROCK 93.5**

PL#	ARTIST/TITLE	© (000)
30	LINKIN PARK/One Step Closer	7956
30	GODSACK/Awate	7735
34	LEWIS WOLURST/Outside	7735
16	LIMP BIZKIT/Robin'	5304
24	LINKIN UNDERGROUND/Killing The Fly	5304
23	FUEL/Hemorrhage...	5083
26	TANTRIC/Headswallow	5083
19	DISTURBED/Just	4862
22	STRAT UP FAJAJON /Angel's Son	4420
21	AEROSMITH/Jaded	4420
20	OFFSPRING/What You Bad	4420
16	INCUBUS/Drive	4199
18	3 DOORS DOWN/Duck And Run	4199
20	LINKIN PARK/One Step Closer	3978
17	3 DOORS DOWN/Leaver	3757
19	INCUBUS/Paradise	3757
17	LIFELHOUSE/Hanging By A Moment	3537
16	LIMP BIZKIT/Robin'	3537
6	3 DOORS DOWN/Kryptonite	3094
19	METALLICA/Disapper	3094
11	UNION UNDERGROUND/Killing The Fly	2652
9	CRAZY TOWN/Butterfly	2210
18	DISTURBED/Just	2210
9	NONPOINT/What A Day	1989
7	SRAPPE/Waste	1989
7	DISFUZER/Karma	1989
11	RAGE AGAINST.../Renegades Of Funk	1989
8	NICKELBACK/Old Enough	1768
13	STAND/Altogether	1768

**MARKET #22**

**KBP/Denver-Boulder**  
Clear Channel  
(303) 713-9000  
Richard/Alie  
12x Cumc 221,000

**97.3 KBP**

PL#	ARTIST/TITLE	© (000)
32	LIMP BIZKIT/Robin'	4084
31	OFFSPRING/Original Prankster	4084
32	GODSACK/Awate	4084
32	DISTURBED/Just	3807
21	DISTURBED/Just	3807
23	3 DOORS DOWN/Duck And Run	2921
22	UNION UNDERGROUND/Killing The Fly	2784
21	GUANO APES/Open Your Eyes	2887
21	AEROSMITH/Jaded	2887
23	LEWIS WOLURST/Outside	2540
21	TANTRIC/Headswallow	2540
22	DISFUZER/Karma	2540
18	LINKIN PARK/One Step Closer	2413
19	OFFSPRING/What You Bad	2413
22	STRAT UP FAJAJON /Angel's Son	2158
17	3 DOORS DOWN/Kryptonite	2158
14	DISTURBED/Just	2158
15	DEFONES/Change...	2002
16	PRINUS WOZZYV/I.B	1905
23	LEWIS WOLURST/Outside	1778
14	3 DOORS DOWN/Leaver	1778
16	POWERMAN 5000	

# active INSIGHT

By **Shanon Leder**  
APD/MD/KIOZ San Diego, and  
**Sparky**  
MD/KIBZ Lincoln, NE

This week two music programmers share the artists and songs that are igniting their passions. First up is KIOZ/San Diego Asst. PD/MD Shanon Leder.

I absolutely love "Privilege" by Incubus. Yes, it is well-known that I'm a huge fan of the band, but, regardless, this is a great track for Rock radio. It's a little more edgy than the previous two singles and shows that the band rocks.

Another track I really believe in is the new Monster Magnet. It rocks without sounding like Creed or rap rock. It's refreshing in an old-school kind of way. I am also looking forward to Systematic's new release, but, as always, I like a track that's different than the proposed single. Still, the record is solid. And finally, Rage Against

The Machine's "How I Could Just Kill a Man" just f-in' rocks.

KIBZ/Lincoln, NE MD Sparky shares insights about what's hot at The Blaze.

Things that are burning up the phone lines: Crazytown, Disturbed, Papa Roach, Rage and the new COC. Living here in the middle of the United States does have its advantages. We can melt the East and West Coasts into one pot and serve it up to the hungry Blaze listeners.

Some new music just added this past week has also begun to burn our ears. There's been a steady stream of new calls late this week for Skrape and Boiler Room. Since we'll be celebrating our ninth anniversary March 31 with 3 Doors Down, Fuel and Oleander, I'm sure the latest tracks from those three bands will explode even more than they already have since their addition to our playlist. I'm feeling sure that this year's biggest record will be from RCA with Skrape. Stand back and watch the flames burn up the charts. Until next time, it's only rock 'n' roll; don't take it too seriously.



Incubus

## R&R Top 20 Specialty Artists

February 9, 2001

- 1 **CLUTCH** (Atlantic) "Pure Rock Fury," "Smoke Banshee"
- 2 **SOULFLY** (Roadrunner) "Back To The Primitive," "Son Song"
- 3 **BOY HITS CAR** (Wind-up) "I'm A Cloud"
- 4 **EARTH CRISIS** (Victory) "Holiday In Cambodia," "Children Of The Grave"
- 5 **RAMMSTEIN** (Motor/Republic/Universal) "Links 2 3 4," "Adios"
- 6 **MUDVAYNE** (No Name/Epic) "Dig," "-1"
- 7 **COC** (Sanctuary/SRG) "Diablo Blvd."
- 8 **ANNIHILATOR** (Metal-Is) "Denied," "The Perfect Virus," "Shallow Grave"
- 9 **SALIVA** (Island/IDJMG) "Your Disease," "Lackluster"
- 10 **NOTHINGFACE** (TVT) "Bleeder," "Can't Wait For Violence"
- 11 **GODHEAD** (Posthuman/Priority) "Reckoning"
- 12 **FLYBANGER** (Columbia) "Cavalry," "Weapon"
- 13 **CHRONIC FUTURE** (Beyond) "The Majik"
- 14 **MORBID ANGEL** (Earache) "I," "Ageless, Still I Am," "At One With Nothing"
- 15 **DEFTONES** (Maverick) "Digital Bath"
- 16 **LINKIN PARK** (Warner Bros.) "Forgotten," "One Step Closer"
- 17 **STATIC-X** (Warner Bros.) "Osteo Undead," "Push It"
- 18 **DOWNER** (Roadrunner) "Last Time"
- 19 **BREAKDOWN** (Chord) "Tomorrow Fades Away," "Trouble"
- 20 **OBITUARY** (Roadrunner) "Boiling Point," "Buried Alive," "Threatening Skies"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<b>WQBK/Albany, NY</b> Kick The PA Sunday 10pm-midnight Tim Noble Clutch "Pure Rock Fury" Among Thieves "My Mistake" Godhead "Reckoning" Dreadnaught "Game" Disciple AD "Reveal"	<b>WPXC/Cape Cod, MA</b> To The Extreme Saturday 9:30-10:30pm Erik Stafford Godsmack "Greed" Monster Magnet "Heads Explode" Taproot "T" Rammstein "Links 2 3 4" Deftones "Digital Bath"	<b>WTFX/Louisville, KY</b> Detour Sunday 8-10pm Erik Allman Insane Clown Posse "Let's Go All The Way" Rammstein "Mutter" Godhead "Back You Down" Down's "40 Boys In 40 Nights" Dropkick Murphy's "Guardian"	<b>KUPD/Phoenix, AZ</b> Red Radio Underground Sunday 7-9pm Larry Mac Phish "Junkee" "The Quest" Clutch "Pure Rock Fury" White Octave "Looking Past Sky" R. Gabriel 1/9 Smith "Yesterday's Gone" Tenkly "Mission Accomplished"
<b>KZRR/Albuquerque, NM</b> Roadkill Sunday 11pm-midnight Tom Servo Soufly "Back To The Primitive" Flybanger "Cavalry" Obituary "Buried Alive" Clutch "Pure Rock Fury" Decast "Exacting My..."	<b>KEGL/Dallas, TX</b> Underground Rock Show Sunday 7-9pm Robert Miguel Goddy Lee "Grace To Grace" Soufly "Son Song" David Coverdale "Don't Lie To Me" Britny Fox "Dream On" COC "Diablo Blvd."	<b>KXXR/Minneapolis, MN</b> X-Stream Metal Shop Friday 7-8am Nick Davis Rammstein "Adios" Static-X "Osteo Undead" Earth Crisis "Holiday In Cambodia" Fear Factory "What Will Become" Taproot "Day By Day"	<b>KUPD/Phoenix, AZ</b> Into The PM Sunday 10pm-midnight Larry Mac & The Berzerker Clutch "Smoke Banshee" Soufly "Back To The Primitive" Nile "Black Seed Of..." Morbid Angel "At One With Nothing" Griddle Of Faith "Her Goggles In The Fog"
<b>KWHL/Anchorage, AK</b> The PH Sunday 8-9pm Hitman Flybanger "Weapon" Clutch "Pure Rock Fury" Saliva "Your Disease" Downer "Last Time" Dreadnaught "Game"	<b>KLFX/Killeen, TX</b> Karl Radio Saturday 10pm-midnight Bob Fagan Linkin Park "A Place For My Head" Linton Park "Forgotten" Rage Against The Machine "How Could I..." Tool "Part Of Me" Soufly "Catch A Spirit"	<b>KATT/Oklahoma City, OK</b> Launch Pad Thursday midnight-1am Leo Cago Boy Hits Car "I'm A Cloud" Earth Crisis "Son Song" Overcast "The Last Sunset" Deftones "Digital Bath" Masquerade "A Me And An I"	<b>KISW/Seattle, WA</b> Metal Shop Saturday midnight-1am Adam Galbraith Static-X "Push It" White Octave "Jesus Dies" Earth Crisis "Children Of The Grave" Saliva "Your Disease" Flybanger "Cavalry"
<b>WKGB/Singhamton, NY</b> Incoming Monday 10pm-11:30pm Tim Bekand At The Drive-In "One Armed Scissor" Godhead "Reckoning" Nothingface "Get Off" Power Of Rock "Treat" Nothingface "Blender"	<b>KIBZ/Lincoln, NE</b> Sunday Night Buzz Sunday 10pm-midnight Samantha Knight Nothingface "Can't Wait For..." Cold "The One" Among Thieves "Yeah Like Future" Godhead "Reckoning" Soufly "Son Song"	<b>WYSP/Philadelphia, PA</b> Rockers Friday midnight-1am Matt & Meggy Clutch "Pure Rock Fury" Memory Garden "A Long Grey Day" Stone Cold Dope "Blah" Taproot "T" In Flames "Another Day In..."	<b>KISW/Seattle, WA</b> New Music Hour Sunday 10-11pm Scott Vandervoort COC "Diablo Blvd." Buckcherry "Ride" Stone Earth "Everybody's In Love" Collective Soul "Hur" Deftones "Digital Bath"

16 total reporters from the Active Rock and Rock panels.



Ozzy Osbourne was on hand for the 20th annual Sundance Film Festival in Utah last month to debut his film, *We Sold Our Souls for Rock & Roll*. The rockumentary is about the 1999 Ozzfest tour. KBER/Salt Lake City interviewed the Ozz Man at Deer Valley resort. Shown here (l-r) are KBER's Drew Miller and Darby, Ozzy and KBER's Helen Powers and Brandon.



R&R's Year-End Chart Pack...

# NOW AVAILABLE!

Includes year-end charts for all R&R formats from 1974 through 2000!  
 Call (310) 789-1672, or email "john@zmail.com"



# limp bizkit

“my way”

Or The Highway - 2/13

From the 5x Platinum selling album

Early at over 70 Alternative and Rock stations, including:

KROQ  
KNDD

WXRK  
KPNT

Q101  
WXDX

LIVE 105  
KEDJ

Y100  
CIMX

WBCN  
WRZX



TRL

WXTB  
WNPL  
WZTA

WAAF  
WXRC  
KUFO

WNVE  
WBZX  
WCCC





JIM KERR

jimkerr@ronline.com

## On Ratios And Recurrents

■ When doing research, sometimes a number is just a number

Several months ago (10/13/00) I did some digging in Mediabase and pulled up the current/recurrent-to-gold ratios for Alternative. At the time I wasn't really able to break out currents from recurrents, so I did an overview of how the format and its stations looked in terms of their current/recurrent-to-gold mix.

Then Mediabase recently ran a report for R&R editors that outlined the current, recurrent and gold tracks that stations were playing, breaking out each category and listing them separately. While delving into that data, looking for something new, I made a classic research mistake, which you may find enlightening.

### Same Old, Same Old

I was salivating over the idea of doing another story on currents and recurrents. Sure, Alternative gets its ass kicked by CHR/Pop in these kinds of comparisons, but they always give me an opportunity to stick it to those Rock guys, who, as we all know, live and die by that pesky gold library. So I ran the numbers with a mischievous smile on my face and rather modest expectations.

Before I looked into currents and recurrents exclusively, I took a look at the current/recurrent-gold ratios to see if anything had changed. The answer was: not really. Alternative was 65/35 current/recurrent-gold last time I looked at ratios, and this time the format was 63/37, a very slight drop. The other formats I examined showed very little change either. Active Rock is still more gold- than current/recurrent-oriented, to the tune of 46/54.

The current-only data pretty much verified the industry stereotype: Alternative is halfway between CHR/Pop and Active Rock in the currents spectrum. Alternative's music is 42.9% current, which is about 10% higher than Active Rock's 32.3% current ratio and about 10% lower

case with the current data. I pretty much expected that Alternative would end up behind CHR and ahead of Active Rock in terms of currents, which it did, but I wasn't really sure what the exact numbers would be.

I didn't think it would be near 50%, since the vast majority of Alternative playlists stick to a fairly similar base clock, and that clock doesn't rotate currents fast enough for them to make up over 50% of the total. By the same token, I knew that Alternative isn't necessarily a recurrent-driven format either.

My guess was that we'd see a 40/25 mix of currents and recurrents, which wasn't far from the actual numbers. These figures seemed to make sense on two fronts: in relation to other formats and in relation to the playlists generated each week by Alternative stations.

After discovering nothing groundbreaking with currents, I turned my attention to recurrents. My interest was immediately piqued when I found myself asking some questions that, I believed at the time, didn't have easy answers. Of course, I challenged myself to find those answers.

### The Concept Of Recurrents

I was first stymied by the whole concept of recurrents. Recurrents are in a kind of ill-defined position between currents and gold. A recurrent is a song that has reached such a level of longevity that the audience is very familiar and comfortable with it. It is a category very similar to gold, but recurrents are much more recent and, for the most part, are still considered "new" by the audience, which is what makes them like currents.

Really, the only difference between gold and recurrents is just that: the "newness" of recurrents. But is that enough of a reason to create a whole new category? This was my first question.

I was also at a loss when looking at the format question. Was there any significance to the fact that each format had a recurrent ratio almost 20% lower than its current ratio? That consistency among formats led me to believe that there was something being hidden by the numbers. I also wondered about the fact that Alternative's current to recurrent ratio was 2 to 1, while CHR/Pop's

**We are often given research and feel that we can use the data to answer more questions than it was designed to answer.**

than CHR/Pop's 53.2% current ratio. Well behind was mainstream Rock, with a paltry 19% current ratio.

### Making Sense Of The Numbers

I'm the type of person who tries to dig for hidden truths and the reality behind the numbers. More often than not the numbers are easy to understand and, at the same time, support the existing viewpoint. This is exactly the



MICHAEL IN THE MIDDLE

Restless Records held an over-the-top release party for the *Malcolm in the Middle* soundtrack. The show's stars were in attendance at the bash for this Fox/Regency/Restless joint effort. Shown here backstage are (clockwise from top) R&R GM Sky Daniels and Sales Rep Kristy Reeves, *Malcolm's* Erik Per Olsen and Christian, and, in the middle, Michael Daniels.

was 1.5 to 1 and Active Rock's was 2.5 to 1. Was this relevant?

To answer the format-related questions, I compared traditional programming techniques and related them to the recurrent ratios. My hope was that I would be able to find some commonality that would be a guidepost for programming recurrents. For example, is there a common-sense reason why Active Rock plays so few recurrents while CHR/Pop plays so many?

### A Reflection Of Listener Tastes

While spending way too much time in a very frustrating search for some grand unifying theory, it suddenly hit me: I was looking at this all wrong. Programmers don't design clocks around categories; they design categories around the music that the audience likes. The differences in the recurrent ratios (and the current and gold ratios, for that matter) don't reveal programming strategy, they reveal the likes and dislikes of the format's audience.

Active Rock plays more gold because that format's audience likes more gold. CHR/Pop plays a ton of

currents because that format's audience likes a ton of currents. As for that 20% difference between currents and recurrents common to all three formats, it very well could have been chance. Sometimes a number is simply a number.

This is a very simple and obvious truth, but I let it get lost in the data. It is also the reason I wrote this column the way I did. In today's Information Age we are sometimes overwhelmed by numbers, and it is very easy to lose sight of the big picture. Similarly, we are often given research and feel that we can use the data to answer more questions than it was designed to answer. For example, I was trying to define the strategic role of recurrents based on data that couldn't do that. This is a common mistake, and one that becomes more prevalent the more data one has.

So there you have it: Alternative is 43% current, 20% recurrent and 37% gold. Why? Well, presumably because that's the way our listeners like it. Looking for more than that is a frustrating (and humbling) experience. Trust me. Hey, at least I got to stick it to the Rock guys.

## THE LIVING END "ROLL ON"

- ROLLS OUT TO RADIO 2/09
- ROLLS IN FOR ADDS ON 2/27

**Early ADD:  
KXTE/Las Vegas!!!!**

The Album Roll On  
will be in Stores  
on 3/27/01



## The Current Top Ten

Here's a list of the 10 most-current Alternative stations and their current-to-recurrent-to-gold percentages.

Station/Market	Current	Recurrent	Gold
KMBY/Monterey	70.6	15.1	14.3
KRAD/Corpus Christi, TX	61.6	19.6	18.8
KFRR/Fresno	58.0	19.2	22.9
WKQX/Chicago	56.2	13.6	30.2
WBRU/Providence	56.2	16.6	27.2
KWOD/Sacramento	54.6	20.5	24.9
KPNT/St. Louis	51.7	14.4	33.9
WFNX/Boston	51.3	23.7	25.0
KLEC/Little Rock	51.3	20.0	28.7
WKRL/Syracuse	51.3	21.5	27.2

# GRAND THEFT AUDIO

## "STOOPID ASS"

FROM THE DEBUT ALBUM "BLAME EVERYONE"

PRODUCED BY GRAND THEFT AUDIO  
MIXED BY DAVID BOTTRILL  
MANAGEMENT: ALEX REAY FOR DECENT MANAGEMENT

"I heard 'Stoopid Ass' in my car and literally had to pull over to take it all in. I've been waiting forever for a band like this to be played on the radio."

E-MAIL WPLY LISTENER

**X-GUIDE**

- CONTINUOUS ROCK PROGRAMMING
- AUDIENCE REACH OF 6 MILLION

# GRAND THEFT AUDIO

Already On:

WPLY	WFX	WNNX	WSUN
KNRK	KNND	WZPC	WMRQ
WEDG	WPBZ	WPLA	WLRS
WRAX	WDYL	WNFZ	KTEG
KMBY	WKRL	KLEC	WARQ
WEJE	WMAD	KRZQ	KRAD
WJSE	WIXO	WWVV	WXSR
WCYY	WEEO	WSFM	KQRX
WAAF	KBPI	KQRC	WXRC
WTPT	WQBK	WKLQ	KRQC
WLZX	WJJO	KDOT	WCPR
KLFX	WRBR	KIBZ	KFMX
	WLUM	KFRQ	

# R&R Alternative Top 50

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDED
2	1	<b>CRAZY TOWN</b> Butterfly (Columbia)	2931	+182	301052	13	84/2
1	2	LIFHOUSE Hanging By A Moment (DreamWorks)	2863	-109	230938	16	80/1
3	3	INCUBUS Drive (Immortal/Epic)	2861	+138	270839	10	83/0
4	4	A. LEWIS OF STAINED W.F. DURST Outside (Flawless/Geffen/Interscope)	2829	+179	300587	11	78/1
5	5	LINKIN PARK One Step Closer (Warner Bros.)	2509	+64	269949	20	73/0
6	6	COLDPLAY Yellow (Nettwerk/Capitol)	2459	+28	223238	10	81/0
8	7	MOBY F/GWEN STEFANI Southside (V2)	2345	+10	247664	15	74/0
10	8	DAVE MATTHEWS BAND I Did It (RCA)	2230	+116	189605	5	79/0
9	9	FUEL Hemorrhage (In My Hands) (Epic)	2130	-198	236344	24	79/0
7	10	GREEN DAY Warning (Reprise)	2092	-322	173158	10	80/0
11	11	RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)	1862	-94	213512	11	74/0
12	12	OFFSPRING Want You Bad (Columbia)	1853	+153	191287	5	76/0
13	13	3 DOORS DOWN Loser (Republic/Universal)	1612	-32	167891	29	70/0
15	14	U2 Walk On (Interscope)	1542	+79	124803	5	73/0
14	15	GODSMACK Awake (Republic/Universal)	1537	-59	143300	17	64/0
22	16	FUEL Innocent (Epic)	1367	+277	117193	3	72/4
16	17	LIMP BIZKIT Rollin' (Flip/Interscope)	1360	-60	147456	21	69/0
18	18	DISTURBED Voices (Giant/Reprise)	1320	+68	113089	8	66/0
20	19	3 DOORS DOWN Duck And Run (Republic/Universal)	1307	+188	93191	4	62/0
21	20	DEFTONES Digital Bath (Maverick)	1271	+172	131858	5	68/2
19	21	NICKELBACK Breathe (Roadrunner)	1249	+39	80759	13	57/0
17	22	STRAIT UP FLAJON OF SEVENDUST Angel's Son (Immortal/Virgin)	1222	-145	80284	11	65/0
23	23	DIFFUSER Karma (Hollywood)	1057	+44	81374	9	54/0
<b>Breaker</b>	24	EVERLAST I Can't Move (Tommy Boy)	1047	+54	80324	5	56/4
31	25	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	979	+200	91727	4	63/5
30	26	AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)	945	+38	113253	8	54/4
27	27	U2 Beautiful Day (Interscope)	901	-28	116233	20	45/0
35	28	ALIEN ANT FARM Movies (DreamWorks)	834	+154	97237	3	56/5
26	29	BLINK-182 Man Overboard (MCA)	823	-123	105757	19	58/0
29	30	LENNY KRAVITZ Again (Virgin)	794	-115	116723	18	35/0
28	31	PAPA ROACH Broken Home (DreamWorks)	758	-169	56544	19	43/0
39	32	OUR LADY PEACE Life (Columbia)	745	+215	51332	2	44/4
37	33	MATTHEW GOOD BAND HeHo Time Bomb (Atlantic)	702	+48	33517	6	46/1
33	34	DAVID GRAY Babylon (ATO/RCA)	647	-83	47279	12	33/0
<b>Debut</b>	35	OLEANDER Are You There? (Republic/Universal)	627	+366	46529	1	50/10
34	36	OFFSPRING Original Prankster (Columbia)	613	-115	37138	16	42/0
38	37	JOSH JOPLIN GROUP Camera One (Artemis)	607	-2	23845	7	36/0
50	38	NEW FOUND GLORY Hit Or Miss (Waited Too Long) (Drive-Thru/MCA)	593	+224	88752	2	48/7
<b>Debut</b>	39	A PERFECT CIRCLE The Hollow (Virgin)	553	+285	73055	1	52/13
43	40	VAST I Don't Have Anything (Elektra/EEG)	548	+75	22970	2	40/4
32	41	DUST FOR LIFE Step Into The Light (Wind-up)	532	-245	30279	17	34/0
47	42	COLLECTIVE SOUL Vent (Atlantic)	529	+82	27253	3	32/0
42	43	SEMI-SONIC Chemistry (MCA)	502	+24	38443	3	38/8
48	44	GRAND THEFT AUDIO Stoopid Ass (London Sire)	472	+25	22863	6	32/1
45	45	NOTHINGFACE Bleeder (TVT)	462	+8	28861	4	38/1
38	46	EVERCLEAR When It All Goes Wrong Again (Capitol)	446	-218	25523	13	43/0
40	47	RADIOHEAD Optimistic (Capitol)	434	-71	57877	18	38/0
48	48	THEY MIGHT BE GIANTS Boss Of Me (Restless)	425	+15	17895	3	32/0
41	49	EVE 6 On The Roof Again (RCA)	397	-182	38558	15	22/0
<b>Debut</b>	50	ORGY Opticon (Elementree/Reprise)	385	+268	21485	1	48/11

## Most Added

ARTIST TITLE LABEL(S)	ADDS
LIMP BIZKIT My Way (Flip/Interscope)	25
A PERFECT CIRCLE The Hollow (Virgin)	13
ORGY Opticon (Elementree/Reprise)	11
PAPA ROACH Between Angels And Insects (DreamWorks)	11
OLEANDER Are You There? (Republic/Universal)	10
NONPOINT What A Day (MCA)	10
COLD No One (Flip/Geffen/Interscope)	9
SALIVA Your Disease (Island/IDJMG)	9
'A' Old Folks (Mammoth)	8
NEW FOUND GLORY Hit Or Miss... (Drive-Thru/MCA)	7

## AMERICAN HI-FI "flavor of the weak"

R&R: 31 - 25 BDS: 31\* - 24\*

New This Week:

X96 KKND KMYZ WXNR  
and many more



## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OLEANDER Are You There? (Republic/Universal)	+366
A PERFECT CIRCLE The Hollow (Virgin)	+285
FUEL Innocent (Epic)	+277
ORGY Opticon (Elementree/Reprise)	+268
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	+250
PAPA ROACH Between Angels And Insects (DreamWorks)	+248
NEW FOUND GLORY Hit Or Miss... (Drive-Thru/MCA)	+224
COLD No One (Flip/Geffen/Interscope)	+216
OUR LADY PEACE Life (Columbia)	+215
AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	+200

## Breakers

TOTAL PLAY INCREASE	TOTAL STATIONS ADDED	CHART
1047/54	56/4	3

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



87 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Gary Numan

# Gary Numan

"Listen To My Voice"

from the forthcoming album **PURE**

contact Rob Gill 973 378 3889 rnt@raff197.com

www.spitfirerecords.com

**GOING FOR ADDS 2/13**



# BreakThrough

## Artist

**NEW FOUND GLORY**  
Track: "HIT OR MISS"  
LP: **NEW FOUND GLORY**  
Label: **DRIVE-THRU/MCA**

By **Dayna Talley**  
Asst. Alternative Editor

**e**ssentials: Hailing from the swamps of Coral Springs, FL, New Found Glory formed in the steamy summer of 1997. Vocalist Jordan Pundik was ready to create music that would expand the tight definition of what the public considers to be punk rock. He brought together friends Ian Grushka on bass, Cyrus Bolooki on drums and Chad Gilbert and Steve Klein on guitars to accomplish this task. They describe their music as a combination of rock, emo and hardcore. With only one listen, it's clear that they have worked very hard to reach this point. Their sound is tight, and they keep their lyrics simple and filled with energetic stories of life and love.

These boys have certainly been busy. They released the full-length *Nothing Gold Can Stay* in 1999 and an EP called *From the Screen to Your Stereo* (a tribute to movie theme songs) in early 2000, then built up a massive following by relentlessly touring



across the country. The creation of New Found Glory's latest self-titled effort, however, was more of a laid-back process. As a result of Drive-Thru joining with MCA, the group was able to spend more time in the studio. They also worked with a producer for the first time. The first single from the album, "Hit or Miss," is a punk rock song about lost love and heartbreak, complete with a catchy chorus and rocking guitar riffs. With Alternative megastations such as KROQ/Los Angeles and WBCN/Boston already playing the single, these guys are well on their way to spearheading a new generation of punk on Alternative radio.

**Artist POV:** (Grushka on his view of the word "sellout") "I think it is dumb, to be honest. It's like playing baseball. You start by playing in Little League, which is kind of like being in a garage band. Then you play in high school and college, and that's like playing small club shows. Then you play in the minor league; the games get bigger, as do your shows. And then you make the majors. Are you a sellout for being in the major leagues? Many will say no. Whenever people say that Blink-182 are sellouts, I get kind of mad. Just because they are popular and have some money doesn't mean that they don't feel like crap when someone who doesn't even know them calls them a sellout."

*New Found Glory*

Kevin Mannion, APD/MD  
KZON/Phoenix

## Kevin Mannion ON THE RECORD

First off, it's nice to be back in the Alternative fold and not have to be asked about Debbie Gibson records (no offense, Debbie). Two of the new records that are really working here at KZON are the bald guy and Gwen and Coldplay. Some other records that feel really good are the new U2, "Walk On," American Hi-Fi's "Flavor of the Week" and Fuel's followup single, "Innocent," which should be a monster. ■ The phones are melting with Dave Matthews requests, and I'm looking forward to hearing the whole album later this month. Actually, I just want to get it early and see which girls will sleep with me for a copy. It's nice to see Alternative embracing diverse music and having some genuine success with it. Moby and STP sound like a good fit to me. The whole Lifeshouse record is a keeper, and I'm looking forward to the followup release. Take your pick, DreamWorks. On a nonmusical note, the last team to beat the Ravens were my Steelers. Cowher Power in 2001.

Crazytown  
Incubus  
Saliva  
Limp Bizkit  
Nonpoint  
Buckcherry  
Spacchog

## ON THE RADIO

by Jim Kerr

RECORD OF THE WEEK: Living End's "Roll On"

# ORG opticon

THE FOLLOW-UP FROM THE GOLD ALBUM VAPOR TRANSMISSION

**NEW ADDS:**

- |      |      |      |
|------|------|------|
| KNDD | KTBS | WNFZ |
| WKRL | KPOI | KTBS |
| KLEC | WAGZ | WWVV |
| KFTE | WRRV | KXNA |
| KROX | KTBS | KLEC |

**EARLY ACTION:**

- |            |            |
|------------|------------|
| WEND - 23X | KCXX - 20X |
| KJEE - 24X | KXTE - 13X |
| KPNT - 13X | WROX - 12X |
| WBRU - 14X | WARG - 13X |
| WXNR - 12X | WCYY - 12X |

- MOST ADDED AT ACTIVE ROCK, INCLUDING:**
- |      |      |
|------|------|
| WLZR | KISS |
| WRLR | WGXA |
| WGIR | KRTQ |
| WJJO | WGIR |

- CATCH ORGY ON THE VAPOR TRANSMISSION TOUR WITH COLD 2/20 - 3/15
- AND ON THE RAID THE NATION TOUR W/ PAPA ROACH AND ALIEN ANT FARM MARCH 17TH - APRIL 12TH
- ALSO FEATURED IN AND AVAILABLE ON THE SOUNDTRACK AND MOTION PICTURE VALENTINE

**R&R ALTERNATIVE DEBUT: 50**  
**395X, +268 - MOST INCREASED!**  
**MODERN ROCK MONITOR:**  
**331X, +242 - #1 GREATEST GAINER!**

**CATCH ORGY ON:**

- **CRIBS**
- **FARM CLUB** PERFORMING "OPTICON"
- **BEHIND THE SCENES PARTY LIFE** WITH CRAZYTOWN ON 3/2, 3/3, 3/4
- THE WB'S **CHARMED** LIVE PERFORMANCE OF "OPTICON" 4/19

**Most Played Recurrents**

PAPA ROACH Last Resort (DreamWorks)
A PERFECT CIRCLE 3 Libras (Virgin)
DISTURBED Stupify (Giant/Reprise)
A PERFECT CIRCLE Judith (Virgin)
SR-71 Right Now (RCA)
3 DOORS DOWN Kryptonite (Republic/Universal)
INCUBUS Stellar (Immortal/Epic)
INCUBUS Pardon Me (Immortal/Epic)
BLINK-182 Adam's Song (MCA)
DEFTONES Change (In The House Of Flies) (Maverick)
STONE TEMPLE PILOTS Sour Girl (Atlantic)
RED HOT CHILI PEPPERS Otherside (Warner Bros.)
GREEN DAY Minority (Reprise)
CREED Higher (Wind-up)
RED HOT CHILI PEPPERS Californication (Warner Bros.)
BLINK-182 All The Small Things (MCA)
LIT My Own Worst Enemy (RCA)
KORN Make Me Bad (Immortal/Epic)
BLINK-182 What's My Age Again? (MCA)
CREED With Arms Wide Open (Wind-up)

**ALTERNATIVE Going For Adds 2/13/01**

BUCKCHERRY Ridin' (DreamWorks)
(INTERNATIONAL) NOISE CONSPIRACY Smash It Up (Burningheart/Epitaph)
OLD 97'S King Of All The World (Elektra/EEG)
POWDERFINGER My Happiness (Republic/Universal)
SALIVA Your Disease (Island/IDJMG)
SKRAPE Waste (RCA)
SPACEHOG I Want To Live (Artemis)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)



**TUNED-IN ALTERNATIVE**

R&R/MEDIABASE 24/7

**WNNX/Atlanta**

**11am**

LIFEHOUSE Hanging By A Moment  
GREEN DAY When I Come Around  
INCUBUS Pardon Me  
AARON LEWIS & FRED DURST Outside  
MIDNIGHT OIL Beds Are Burning  
MATCHBOX TWENTY Bent  
HOLE Awful  
PAPA ROACH Last Resort  
FUEL Innocent  
U2 Mysterious Ways  
EVE 6 Promise  
OFFSPRING Want You Bad  
COLLECTIVE SOUL Run  
BLINK-182 What's My Age Again

**4pm**

SMASHING PUMPKINS Bullet With Butterfly Wings  
LIFEHOUSE Hanging By A Moment  
OFFSPRING Self Esteem  
EVE 6 Promise  
AARON LEWIS & FRED DURST Outside  
SOFT CELL Tainted Love  
RED HOT CHILI PEPPERS Scar Tissue  
BEASTIE BOYS Sure Shot  
FUEL Hemorrhage (In My Hands)  
EVERCLEAR Everything To Everyone  
JOSH JOPLIN GROUP Camera One  
STONE TEMPLE PILOTS Big Empty

**8pm**

FUEL Hemorrhage (In My Hands)  
AMERICAN HI-FI Flavor Of The Weak  
CYPRESS HILL (Rock) Superstar  
LIVING COLOUR Cult Of Personality  
UNION UNDERGROUND Killing The Fly  
STONE TEMPLE PILOTS Vasoline  
RAGE AGAINST THE MACHINE Testify  
AARON LEWIS & FRED DURST Outside  
NINE INCH NAILS Head Like A Hole  
SR-71 Right Now  
DEFTONES Digital Bath  
JOYDROP Beautiful

**WPLA/Jacksonville**

**11am**

FOO FIGHTERS Everlong  
A PERFECT CIRCLE Judith  
BLINK-182 All The Small Things  
INCUBUS Drive  
CREED Higher  
NIRVANA About A Girl  
GODSMACK Keep Away  
FAITH NO MORE Epic  
AARON LEWIS & FRED DURST Outside

**4pm**

SR-71 Right Now  
ORGY Blue Monday  
A PERFECT CIRCLE Judith  
SOUNDGARDEN Fell On Black Days  
STAIN'D Home  
RAGE AGAINST THE MACHINE Renegades Of Funk  
RED HOT CHILI PEPPERS Otherside  
GREEN DAY Longview  
INCUBUS Drive  
KORN Make Me Bad

**8pm**

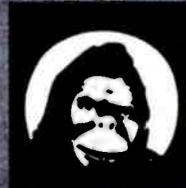
METALLICA I Disappear  
STONE TEMPLE PILOTS Interstate Love Song  
RAGE AGAINST THE MACHINE Renegades Of Funk  
CULT Fire Woman  
NICKELBACK Breathe  
CREED Higher  
OFFSPRING Gotta Get Away  
LINKIN PARK One Step Closer  
BEASTIE BOYS (You Gotta) Fight For Your...  
STRAIT UP HAJON OF SEVENDUST Angel's Son  
NIRVANA Lithium



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 1/29. © 2001, R&R Inc.



**"OLD FOLKS"**



MONKEY KONG

FROM THE ALBUM  
**MONKEY KONG**

PRODUCED & MIXED BY AL CLAY

**OUT OF THE BOX!**  
**KROX KKND WEQX WRAX WRZK**  
**KLEC KMBY WJSE WRRV**

**ON TOUR THIS SPRING**



## Stations and their adds listed alphabetically by market

### Now & Active

#### PAPA ROACH Between Angels And Insects (DreamWorks)

Total Plays: 392, Total Stations: 39, Adds: 11

#### BARENAKED LADIES Too Little Too Late (Reprise)

Total Plays: 389, Total Stations: 19, Adds: 0

#### COLD No One (Flip/Geffen/Interscope)

Total Plays: 361, Total Stations: 41, Adds: 9

#### LIMP BIZKIT My Way (Flip/Interscope)

Total Plays: 360, Total Stations: 38, Adds: 25

#### UNION UNDERGROUND Killing The Fly (Portrait/Columbia)

Total Plays: 350, Total Stations: 28, Adds: 1

#### PJ HARVEY Good Fortune (Island/IDJMG)

Total Plays: 334, Total Stations: 34, Adds: 4

#### BT Shame (Netwerk/Reprise)

Total Plays: 334, Total Stations: 23, Adds: 0

#### TRAIN Drops Of Jupiter (Tell Me) (Awar/Columbia)

Total Plays: 305, Total Stations: 25, Adds: 4

#### TANTRIC Breakdown (Maverick)

Total Plays: 281, Total Stations: 20, Adds: 2

#### RED HOT CHILI PEPPERS Parallel Universe (Warner Bros.)

Total Plays: 264, Total Stations: 8, Adds: 0

#### VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)

Total Plays: 248, Total Stations: 14, Adds: 0

#### RADIOHEAD Idioteque (Capitol)

Total Plays: 234, Total Stations: 17, Adds: 1

#### RUN-D.M.C. Rock Show (Arista)

Total Plays: 205, Total Stations: 19, Adds: 1

#### (HED) PLANET EARTH Killing Time (Volcano/Jive)

Total Plays: 204, Total Stations: 17, Adds: 1

#### NONPOINT What A Day (MCA)

Total Plays: 151, Total Stations: 17, Adds: 10

#### TAPROOT I (Velvet Hammer/Atlantic)

Total Plays: 146, Total Stations: 17, Adds: 4

#### GOOD CHARLOTTE The Motivation Proclamation (Epic)

Total Plays: 119, Total Stations: 19, Adds: 6

### Songs ranked by total plays

#### WQQX/Albany, NY

PD: Steve Taylor  
1. "A Tale"  
2. "OUR LADY PEACE"  
3. "MOTHER'S MILE"  
4. "MOTHER'S MILE"  
5. "MOTHER'S MILE"

#### WHRN/Albany, NY

GM/PO: Susan Groves  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"  
4. "OUR LADY PEACE"  
5. "OUR LADY PEACE"

#### KTEG/Albuquerque, NM

PD: Ellen Flaherty  
No Adds

#### WNNX/Atlanta, GA

GM: Brian Phillips  
PD: Leslie From  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WJSE/Atlantic City, NJ

PD: AJ Parvizi  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KRQX/Austin, TX

PD: Steady Lee  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WRAX/Birmingham, AL

PD: Steve Reed  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KQXR/Boise, ID

PD: Jovant Johnson  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WBCN/Boston, MA

VP/Programming: Oodys  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WFDX/Boston, MA

PD: Chris  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WEDQ/Bufalo, NY

PD/MD: Rich Wolf  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WAVF/Charleston, SC

PD: Greg Patrick  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WEND/Charlotte, NC

PD: Jack Daniel  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WKQX/Chicago, IL

PD: Dave Richards  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WAGZ/Cincinnati, OH

PD: Rich Jenks  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WAZL/Columbia, SC

GM/PO: Steve Johnson  
No Adds

#### WVCO/Columbus, OH

PD: Andy Davis  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KRAD/Corpus Christi, TX

PD/MD: Cory Smith  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KDGE/Dallas-Ft. Worth, TX

PD: Donna Oatery  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WKEB/Dayton, OH

PD: Alan Rank  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KTCL/Denver-Boulder, CO

PD: Mike O'Connor  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### CBND/Detroit, MI

PD: Murray Swartzbaum  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KRNO/Eugene-Springfield, OR

PD: Stu Allen  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KDNA/Fayetteville, AR

PD: David Smith  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WJDX/Ft. Myers, FL

PD: John Ross  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WEJE/Ft. Wayne, IN

PD/MD: JJ Fazio  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KFRN/Fresno, CA

PD: Bruce Wayne  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WGRD/Grand Rapids, MI

PD: Don Clark  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WXMR/Greensville, NC

PD: Jeff Sanders  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WEEQ/Hagerstown, MD

PD/MD: Justin Davis  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WHRG/Hartford, CT

PD: Chris Kelly  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KTBZ/Houston-Galveston, TX

PD/MD: Steve Johnson  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WRZZ/Indianapolis, IN

PD: Scott Johnson  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WFLA/Jacksonville, FL

PD: Bob Schmitt  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WZZJ/Jacksonville, FL

PD/MD: Bob E. Gilliam  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KFTL/Jacksonville, FL

PD: Bob Schmitt  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KIMY/Monterey-Salinas, CA

PD: Chris White  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WZPC/Nashville, TN

PD: Jim Patrick  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVRY/Newburgh, NY

PD: Greg O'Brien  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KKNO/New Orleans, LA

PD: Steve Street  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WKRN/New York, NY

PD: Steve Shapiro  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KKRX/Oakland-Midland, TX

PD: Bob Schmitt  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WBRU/Providence, RI

PD: Tim Schmitt  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KRZO/Reno, NV

PD: Greg O'Brien  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVYL/Richmond, VA

GM/PO: J.B. Bann  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KCIX/Riverside, CA

GM/PO: Scott Cooper  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WZZL/Roanoke-Lynchburg, VA

PD: Bob Travis  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KWOD/Sacramento, CA

PD: Ron Russo  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KPHI/Salt Lake City, UT

PD: Tommy Malone  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KVBC/Salt Lake City, UT

PD: Lynn Barlow  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### XTRA/San Diego, CA

PD: Bryan Schick  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KITR/San Francisco, CA

PD: Jay Taylor  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KCHL/San Jose, CA

PD: Keith Cunningham  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KJEE/Santa Barbara, CA

GM/PO: Eddie Gutierrez  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVWV/Savannah, GA

PD: Pat Carr  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KFMN/Seattle-Tacoma, WA

PD/MD: John Kaplan  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KNOO/Seattle-Tacoma, WA

PD: Paul Manning  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### KAEP/Spokane, WA

PD: Dan Casper  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVRL/Syracuse, NY

GM/PO: Bill Belmont  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"  
2. "OUR LADY PEACE"  
3. "OUR LADY PEACE"

#### WVFX/Jacksonville, FL

PD: Dan Boyd  
1. "OUR LADY PEACE"

# Alternative Playlists

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

**WKRN/New York**  
Infinity  
(212) 314-9230  
Kingsdon/Booker/Pear  
12x Cumulative 2,244,298



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
33	33 33 FUEL/Hemorrhage...	45510
30	30 30 LEWIS WURST/Outside	33050
31	31 31 INCUBUS/Drive	38130
29	29 29 RED HOT CHILI /Paradise Unverse	35670
24	24 24 A PERFECT CIRCLE/The Hollow	31980
34	34 34 RAGE AGAINST...Renegades Of Funk	29520
34	34 34 OFFSPRING/Want You Bad	29530
25	25 25 ALIEN ANT FARM/Moves	28290
24	24 24 GREEN DAY/Warning	28290
21	21 21 LINN PARK/One Step Closer	27060
22	22 22 INCUBUS/Pardon Me	27060
12	12 12 LIMP BIZKIT/My Way	27060
20	20 20 3 DOORS DOWN/Last Resort	25830
20	20 20 LIMP BIZKIT/My Way	25830
19	19 19 PEARL JAM/Light Years	24600
16	16 16 LIT/Amorabile	23770
14	14 14 AT THE DRIVE-IN/One Armed Scissor	22140
18	18 18 BUNK-182/Man Overboard	22140
20	20 20 INCUBUS/Still	22140
16	16 16 STONE TEMPLE PILOTS/Sour Girl	20910
12	12 12 GODSMACK/Awake	20910
17	17 17 DISTURBE/Devils	20910
20	20 20 PAPA ROACH/Broken Home	20910
18	18 18 BLINK-182/Man Overboard	19680
15	15 15 DEFTONES/Digital Bath	19680
8	8 8 NEW FOUND GLORY/HI Or Miss...	19680

**KROQ/Los Angeles**  
Infinity  
(818) 567-1087  
Weatherly/Sandborn/Worden  
12x Cumulative 1,868,788



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
37	37 37 BLINK-182/Man Overboard	35412
37	37 37 CRAZY TOWN/Butterfly	35412
37	37 37 LINN PARK/One Step Closer	33360
30	30 30 MOBY F/GWEN STEFAN/Southern	31980
25	25 25 RAGE AGAINST...Renegades Of Funk	30872
31	31 31 COLDFLY/Yellow	28148
33	33 33 LEWIS WURST/Outside	26332
22	22 22 RED HOT CHILI /Paradise Unverse	26332
27	27 27 LIMP BIZKIT/My Way	22700
19	19 19 INCUBUS/Drive	22700
21	21 21 NEW FOUND GLORY/HI Or Miss...	21792
22	22 22 OFFSPRING/Want You Bad	20854
23	23 23 INCUBUS/Still	19976
20	20 20 A PERFECT CIRCLE/Libras	19068
20	20 20 ALIEN ANT FARM/Moves	18160
20	20 20 PAPA ROACH/Broken Home	18160
20	20 20 GREEN DAY/Warning	16344
20	20 20 RADIOHEAD/Optimistic	16344
21	21 21 SMASHING PUMPKINS/Untitled	16344
17	17 17 LIMP BIZKIT/My Way	16344
20	20 20 OFFSPRING/Want You Bad	14528
20	20 20 FUEL/Hemorrhage...	14528
14	14 14 POWDER FINGER/Rage Against Happiness	14528
15	15 15 DISTURBE/Devils	13620
15	15 15 GODSMACK/Awake	13620
11	11 11 PAPA ROACH/Broken Home	13620
12	12 12 A PERFECT CIRCLE/The Hollow	11804
9	9 9 RAGE AGAINST...Renegades Of Funk	11804
9	9 9 AT THE DRIVE-IN/One Armed Scissor	11804
13	13 13 LIMP BIZKIT/Break Stuff	11804

**WWSN/Chicago**  
Emmis  
(312) 527-8346  
Richards/Shumans  
12x Cumulative 848,398



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
39	39 39 CRAZY TOWN/Butterfly	15930
41	41 41 MOBY F/GWEN STEFAN/Southern	18040
38	38 38 LEWIS WURST/Outside	17030
36	36 36 AT THE DRIVE-IN/One Armed Scissor	18040
39	39 39 RAGE AGAINST...Renegades Of Funk	17138
37	37 37 CRED TO WHO/In My Mind	17138
34	34 34 OFFSPRING/Want You Bad	16236
34	34 34 MOBY F/GWEN STEFAN/Southern	16236
31	31 31 LIMP BIZKIT/My Way	16236
41	41 41 LIMP BIZKIT/My Way	15334
26	26 26 OFFSPRING/Want You Bad	15334
26	26 26 INCUBUS/Drive	15334
14	14 14 DEFTONES/Digital Bath	15334
21	21 21 GREEN DAY/Warning	15334
14	14 14 LIMP BIZKIT/My Way	15334
17	17 17 3 DOORS DOWN/Duck And Run	8168
13	13 13 FUEL/Hemorrhage...	7667
8	8 8 OUR LADY PEACE/Me	7667
26	26 26 OFFSPRING/Want You Bad	6765
10	10 10 U2/Walk On	6765
12	12 12 DISTURBE/Devils	6765
15	15 15 CRED TO WHO/In My Mind	6765
16	16 16 DAVE MATTHEWS BAND/Dad I'm Home	5863
13	13 13 UNCLE KRACKER/Follow Me	5863
9	9 9 DISTURBE/Devils	5412
12	12 12 DISTURBE/Devils	4961
11	11 11 PAPA ROACH/Broken Home	4961
12	12 12 A PERFECT CIRCLE/The Hollow	4961
11	11 11 INCUBUS/Pardon Me	4961
12	12 12 AT THE DRIVE-IN/One Armed Scissor	4961
11	11 11 3 DOORS DOWN/Kryptonite	4510

**KITS/San Francisco**  
Infinity  
(415) 512-1053  
Richards/Shumans  
12x Cumulative 718,298



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
52	52 52 LIMP BIZKIT/My Way	15000
51	51 51 RAGE AGAINST...Renegades Of Funk	15000
52	52 52 MOBY F/GWEN STEFAN/Southern	15000
31	31 31 CRAZY TOWN/Butterfly	13800
49	49 49 LEWIS WURST/Outside	13800
31	31 31 ALIEN ANT FARM/Moves	13800
37	37 37 RED HOT CHILI /Paradise Unverse	13800
40	40 40 COLDFLY/Yellow	9000
30	30 30 DEFTONES/Change	8400
29	29 29 GODSMACK/Awake	8100
23	23 23 PAPA ROACH/Broken Home	8100
27	27 27 RED HOT CHILI /Paradise Unverse	8100
26	26 26 SMASHING PUMPKINS/Untitled	8100
26	26 26 DEFTONES/Digital Bath	8100
22	22 22 LIMP BIZKIT/My Way	7800
25	25 25 PAPA ROACH/Broken Home	7800
18	18 18 A PERFECT CIRCLE/The Hollow	7800
24	24 24 DISTURBE/Devils	7500
22	22 22 OFFSPRING/Want You Bad	7500
24	24 24 RADIOHEAD/Optimistic	7200
17	17 17 RED HOT CHILI /Paradise Unverse	6900
42	42 42 A PERFECT CIRCLE/The Hollow	6600
20	20 20 GREEN DAY/Warning	6600
21	21 21 NEW FOUND GLORY/HI Or Miss...	6600
13	13 13 INCUBUS/Drive	6300
25	25 25 A PERFECT CIRCLE/Judith	6300
19	19 19 U2/Walk On	7800
18	18 18 RAGE AGAINST...Renegades Of Funk	5400
18	18 18 AT THE DRIVE-IN/One Armed Scissor	4800
3	3 3 COLDFLY/Yellow	4800

**WFLY/Philadelphia**  
Radio One  
(810) 565-8800  
McGunn/Dunn/Ven  
12x Cumulative 818,298



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
42	42 42 LIMP BIZKIT/My Way	11800
31	31 31 RAGE AGAINST...Renegades Of Funk	10600
39	39 39 CRAZY TOWN/Butterfly	10400
35	35 35 MOBY F/GWEN STEFAN/Southern	10400
39	39 39 PAPA ROACH/Last Resort	10140
38	38 38 3 DOORS DOWN/Last Resort	9880
38	38 38 LIMP BIZKIT/My Way	9880
35	35 35 DAVE MATTHEWS BAND/Dad I'm Home	9620
44	44 44 COLDFLY/Yellow	8840
29	29 29 GREEN DAY/Warning	8320
38	38 38 FUEL/Hemorrhage...	7800
31	31 31 SR-71/Right Now	7800
35	35 35 U2/Walk On	7800
29	29 29 BARENKED LADES/Too Little Too Late	7540
24	24 24 DAVE MATTHEWS BAND/Dad I'm Home	7540
26	26 26 AMERICAN HIP-HOP/Flavor Of The Week	7280
27	27 27 OFFSPRING/Want You Bad	7280
23	23 23 SMASHING PUMPKINS/Untitled	7020
27	27 27 U2/Walk On	7020
20	20 20 FUEL/Hemorrhage...	6760
20	20 20 PJ HARVEY/Good Fortune	6760
19	19 19 LIMP BIZKIT/My Way	6500
23	23 23 GOOD CHARL/OTTE/The Motivation...	5720
19	19 19 LINN PARK/One Step Closer	5720
23	23 23 EVERLAST/Can't Move	5200
21	21 21 AT THE DRIVE-IN/One Armed Scissor	5200
19	19 19 OFFSPRING/Want You Bad	4940
17	17 17 OUR LADY PEACE/Me	4420
18	18 18 RAGE AGAINST...Renegades Of Funk	4420
18	18 18 GRAND THEFT AUTO/Stopped As	4160

**KDGE/Dallas-Ft. Worth**  
Clear Channel  
(972) 710-7777  
Doherty/Ayo  
12x Cumulative 418,888



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
39	39 39 LEF HOUSE/Hanging By A Moment	7224
34	34 34 3 DOORS DOWN/Last Resort	6480
34	34 34 FUEL/Hemorrhage...	6708
41	41 41 LEWIS WURST/Outside	6436
35	35 35 COLDFLY/Yellow	6020
34	34 34 INCUBUS/Still	5848
29	29 29 SALVAYAR/Adam's Song	4988
32	32 32 CRAZY TOWN/Butterfly	5504
27	27 27 DEXTER FREESH/Leaving Town	5504
30	30 30 MOBY F/GWEN STEFAN/Southern	5160
29	29 29 GREEN DAY/Warning	4988
29	29 29 PAPA ROACH/Last Resort	4988
21	21 21 CAVIAR/Tangina Speedo	4472
26	26 26 LIMP BIZKIT/My Way	4472
25	25 25 INCUBUS/Drive	4300
26	26 26 DAVE MATTHEWS BAND/Dad I'm Home	4300
23	23 23 SR-71/Right Now	4300
24	24 24 CRED TO WHO/In My Mind	4128
24	24 24 VERTICAL HORIZON/Everything You Want	4128
22	22 22 LIT/Amorabile	3956
22	22 22 THRO' EYE BLIND/10 Days Late	3784
22	22 22 DAVE MATTHEWS BAND/Dad I'm Home	3784
23	23 23 OLEANDER/Walk Alone	3784
14	14 14 U2/Walk On	3612
21	21 21 FILTER/Take A Picture	3612
20	20 20 NICKELBACK/Leader Of Men	3612
20	20 20 TOMB RAY/Wanted Me	3612
19	19 19 LIT/Amorabile	3440
3	3 3 EVERLAST/Can't Move	3440
19	19 19 FLY/Right Now	3440

**CJMD/Detroit**  
Clear Channel  
(313) 961-6397  
Brooks/Canova/Franklin  
12x Cumulative 478,888



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
39	39 39 FINGER ELEVEN/First Time	7568
37	37 37 LEWIS WURST/Outside	7548
37	37 37 DAVE MATTHEWS BAND/Dad I'm Home	7548
34	34 34 GODSMACK/Awake	6936
34	34 34 LIMP BIZKIT/My Way	6936
33	33 33 3 DOORS DOWN/Last Resort	6732
28	28 28 CRAZY TOWN/Butterfly	6732
24	24 24 LINN PARK/One Step Closer	6732
26	26 26 EDWARD/Drive	6528
26	26 26 DEFTONES/Digital Bath	6508
23	23 23 AT THE DRIVE-IN/One Armed Scissor	5508
28	28 28 CRAZY TOWN/Butterfly	5204
37	37 37 LEF HOUSE/Hanging By A Moment	5104
24	24 24 INCUBUS/Drive	5104
16	16 16 RED HOT CHILI /Paradise Unverse	4896
23	23 23 LIMP BIZKIT/My Way	4488
20	20 20 CRAZY TOWN/Butterfly	4488
18	18 18 GREEN DAY/Warning	4284
18	18 18 STRAIT UP F/ALJON.../Angel's Son	4080
24	24 24 COLDFLY/Yellow	4080
19	19 19 EMERIL F/ROD/Stan	3876
18	18 18 DAVE MATTHEWS BAND/Dad I'm Home	3876
17	17 17 SLIM 4/It's Not A Distance	3468
17	17 17 TRAVIS/Drops Of Jupiter...	3468
23	23 23 U2/Walk On	3468
16	16 16 AMERICAN HIP-HOP/Flavor Of The Week	3264
20	20 20 DEFTONES/Digital Bath	3184
19	19 19 RAGE AGAINST...Renegades Of Funk	3080
14	14 14 WHEELS/You Ain't Seen	3080
16	16 16 BARENKED LADES/Too Little Too Late	3080

**WDCN/Boston**  
Infinity  
(617) 266-1111  
Oedipus/Sinick  
12x Cumulative 678,188



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
38	38 38 LEWIS WURST/Outside	11580
38	38 38 CRAZY TOWN/Butterfly	10980
33	33 33 LEF HOUSE/Hanging By A Moment	9760
36	36 36 INCUBUS/Drive	8540
30	30 30 U2/Walk On	8540
28	28 28 3 DOORS DOWN/Duck And Run	8540
28	28 28 COLDFLY/Yellow	8540
28	28 28 EVERLAST/Can't Move	8540
27	27 27 LINN PARK/One Step Closer	8236
26	26 26 RAGE AGAINST...Renegades Of Funk	7920
26	26 26 FUEL/Hemorrhage...	7920
24	24 24 A PERFECT CIRCLE/The Hollow	6814
15	15 15 COLLECTIVE SOUL/Meat	6710
21	21 21 OFFSPRING/Want You Bad	6710
22	22 22 MOBY F/GWEN STEFAN/Southern	6405
22	22 22 AMERICAN HIP-HOP/Flavor Of The Week	6405
24	24 24 DEFTONES/Digital Bath	6114
19	19 19 PJ HARVEY/Good Fortune	5796
18	18 18 DAVE MATTHEWS BAND/Dad I'm Home	5796
17	17 17 AEROSMITH/Jaded	5185
14	14 14 NEW FOUND GLORY/HI Or Miss...	4880
12	12 12 COLDFLY/Yellow	4880
12	12 12 KID ROCK/My Dirty Complex	3880
15	15 15 LIMP BIZKIT/My Way	3880
14	14 14 DEFTONES/Digital Bath	3355
11	11 11 DISTURBE/Devils	3355
8	8 8 GODSMACK/Awake	3110
8	8 8 LIMP BIZKIT/My Way	2440
8	8 8 WHEELS/You Ain't Seen	2440
23	23 23 GREEN DAY/Warning	2135

**WFFX/Boston**  
MCC  
(781) 596-6200  
Cruze/Murphy/Mays  
12x Cumulative 226,188



**PLAYS**

LTW	ARTIST/TITLE	W (0000)
35	35 35 LEWIS WURST/Outside	3608
47	47 47 DAVE MATTHEWS BAND/Dad I'm Home	3520
41	41 41 RAGE AGAINST...Renegades Of Funk	3520
39	39 39 LINN PARK/One Step Closer	3520
37	37 37 INCUBUS/Drive	3256
36	36 36 GODSMACK/Awake	3120
30	30 30 MOBY F/GWEN STEFAN/Southern	3120
25	25 25 AT THE DRIVE-IN/One Armed Scissor	2464
32	32 32 LEF HOUSE/Hanging By A Moment	2268
23	23 23 GREEN DAY/Warning	2120
24	24 24 ALIEN ANT FARM/Moves	2120
22	22 22 AMERICAN HIP-HOP/Flavor Of The Week	1848
22	22 22 DISTURBE/Devils	1936
22	22 22 OFFSPRING/Want You Bad	1936
23	23 23 RED HOT CHILI /Paradise Unverse	1936
20	20 20 DEFTONES/Digital Bath	1848
24	24 24 DAVE MATTHEWS BAND/Dad I'm Home	1848
17	17 17 NEW FOUND GLORY/HI Or Miss...	1780
20	20 20 FUEL/Hemorrhage...	1780
15	15 15 COLDFLY/Yellow	1496
14	14 14 A PERFECT CIRCLE/The Hollow	1496
16	16 16 3 DOORS DOWN/Last Resort	1416
22	22 22 FUEL/Hemorrhage...	1408
15	15 15 GRAND THEFT AUTO/Stopped As	1408
12	12 12 PAPA ROACH/Broken Home	1408
11	11 11 3 DOORS DOWN/Duck And Run	1408
12	12 12 CYPRESS HILL/Superstar	1320
16	16 16 STRAIT UP F/ALJON.../Angel's Son	1320
11	11 11 TOOL/La Piz De Moya	1200
4	4 4 BUCKLE UP/My Way	1232

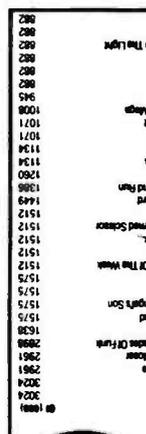
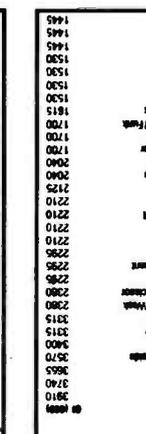
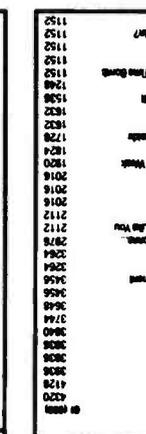
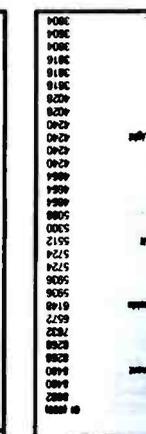
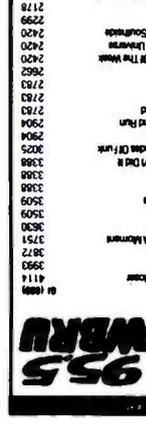
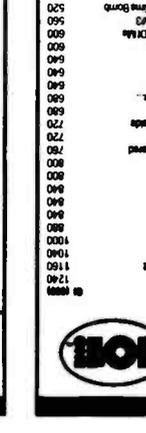
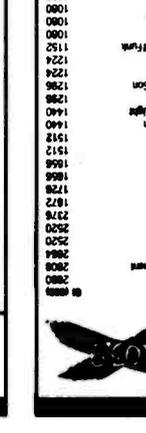
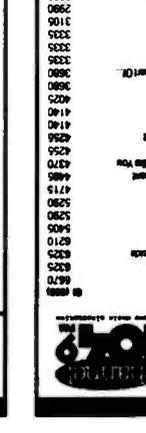
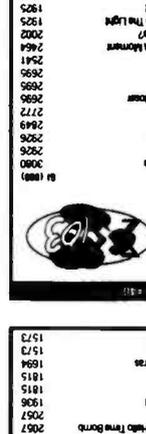
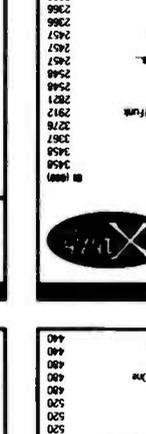
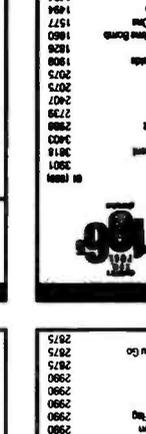
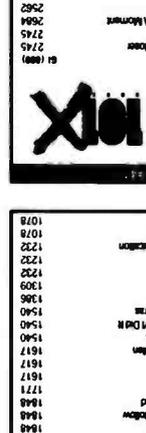
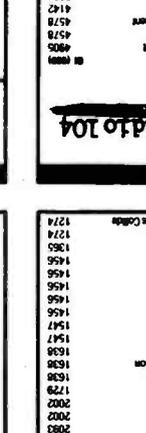
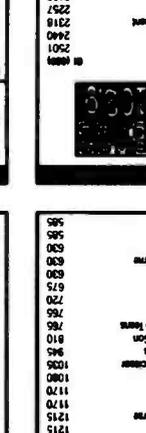
**WFSW/Washington, DC**  
Infinity  
(301) 306-0991  
Benjamin/Farris  
12x Cumulative 718,788



**PLAYS**

# Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON RAR ALTERNATIVE TRACKING

 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>
 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>
 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>
 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>
 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>	 <p><b>MARKET #17</b> 12+ Cams 131,800 Infinity (513) 699-5102 Lambert/Young</p>

## New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

# Spacehog Landing

By **Dayna Talley**  
Asst. Alternative Editor

Get ready, folks ... Spacehog is back. That's right, the English supergroup has returned with some hot new music. All I can say is that I love this band. The music is rocking and, at times, out there, but it works. It looks to me like most of you have already caught on, because the group made a steaming chart debut at No. 3 with "I Want to Live," the first single from the album, which is tentatively titled *The Hogyssey*. To make sure that you get a copy of the single and an upcoming four-track sampler (which I promise will be music to your alternative rock-loving ears), contact my man Smitty over at Artemis at 212-433-1847. Oh, and if you have never seen Spacehog live, I highly recommend trying to catch them. I'm pretty excited that I'm going to be able to see them play their new stuff when I visit NYC in a couple of weeks. I'll give you a full report as soon as I return.

Another CD that's been getting a whole lot of play on our panel's stations (as well as in my car) is by Brassy, on Beggars Banquet. It comes as no surprise to me that they are already getting specialty play on such

stations as KNRK/Portland and WBCN/Boston, because this is a really cool record. My fave tracks are "Work It Out" and "I Can't Wait." They are currently co-headlining a tour with Idlewild, another band finding success at specialty. Call Everett Thompson at 323-462-1489 for more info on the band and to find out when they will be in a town near you.

Moving on to the chart, The Donnas have climbed up to place themselves at No. 1 this week with the first single from their rocking new album, *Turn 21*. The Donnas move up five spots to fill the No. 2 slot, and Grand Royal's *BS2000* climb up from No. 16 last week to take hold of the No. 4 position. Varispeed are still climbing the charts and are at No. 6 this week, up from No. 8 last week. Debuts this week include Rammstein at No. 11, Reeves Gables at No. 13 and Idlewild at No. 16. **Record of the Week:** Idlewild



## R&R Top 20 Artists

February 9, 2001

- 1 **DONNAS** (Lookout) "40 Boys In 40 Nights"
- 2 **DOVES** (Heavenly/Astralwerks/Virgin) "Catch The Sun"
- 3 **SPACEHOG** (Artemis) "I Want To Live"
- 4 **BS2000** (Grand Royal) "Scrappy"
- 5 **MONSTER MAGNET** (A&M/Interscope) "Heads Explode"
- 6 **VARISPEED** (Unsigned/Transglobal) "Had About Enough"
- 7 **OLEANDER** (Republic/Universal) "Are You There?"
- 8 **CHRONIC FUTURE** (Beyond) "The Majik"
- 9 **SPINESHANK** (Roadrunner) "New Disease"
- 10 **COLD** (Flip/A&M/Interscope) "No One"
- 11 **RAMMSTEIN** (Republic/Universal) "Links 2 3 4"
- 12 **JOHN FRUSCIANTE** (Warner Bros.) "Going Inside"
- 13 **REEVES GABRELS** (E-Magine) "Yesterday's Gone"
- 14 **NEW FOUND GLORY** (Drive-Thru/MCA) "Hit Or Miss"
- 15 **ALIEN ANT FARM** (DreamWorks) "Movies"
- 16 **IDLEWILD** (Odeon/Capitol) "Little Discourage"
- 17 **RUN-D.M.C.** (Arista) "Rock Show"
- 18 **BRASSY** (Beggars Banquet) "Work It Out"
- 19 **DROPKICK MURPHY'S** (Epitaph) "The Gauntlet"
- 20 **PJ HARVEY** (Island/IDJMG) "Good Fortune"

Ranked by total number of shows reporting artist.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<b>WEOX/Albany, NY</b> Download Thursday 12:30-3pm Eric BT "Shame" Primitive Radio Gods "Tearing Out" Varispeed "Shy Shit" A "Here We Go Again" New Found Glory "Hit Or Miss" Heister "Things"	<b>WAOZ/Cincinnati, OH</b> Working Room Sunday 10pm-midnight-2am Hegan Pex "Wet" Tired "Drip" Reeves Gables "Yesterday's Gone" Nickelback "Old Enough" New Found Glory "Hit Or Miss"	<b>WHTG/Meamouth, NJ</b> The Underground Sunday 10pm-midnight Jeff Rappo Echo & The Bunnymen "Bring On" Mark Mulcahy "I Just Shot" Reeves Gables "Yesterday's Gone" Varispeed "Had About Enough" Radio "Get On A Train"	<b>KCIX/San Bernardino, CA</b> Xtreme X Saturday 9pm-3am Dave Doozy/Daryl James Madvayne "Dig" Marilyn Manson "Fight Song" Stray Up "Take It Back" Spineshank "New Disease" Non-Point "What A Day"
<b>WHRH/Albany, NY</b> Telling 1,2,3 Sunday 9pm-10pm Gibson A Perfect Circle "Hollow" International Women "Smash It" Gowdie "Drag City" Tricky "Mission Accomplished" Oleander "Are You There?"	<b>WVCD/Columbus, OH</b> Invisible Hits Hour Sunday 7-9pm Curtis Salgado Position Is Everything "Tosses" Add N To X "Plug Me In" Axlone "Wonderful World" Monster Magnet "Heads Explode" Chronic Future "Majik"	<b>WXRK/New York, NY</b> The "Beats" Sunday 10pm-midnight-2am Matt Fratello Marilyn Manson "Fight Song" Spacoch "I Want To Live" Lifetime "Hanging By A Moment" Papa Roach "Between Angels" Phunk Junkeez "American Pring"	<b>XTRA/San Diego, CA</b> The Lab Sunday 7pm-9pm Austin DJ History Ory "Option" Alien Ant Farm "Movies" AFI "Dude On The Toilet" Jack Johnson "Papa" Smashing Pumpkins "Leaves"
<b>KTEG/Albuquerque, NM</b> Sunday Sessions Sunday 9pm-10pm Alan 12 Tricky "Mission Accomplished" Donnas "40 Boys In 40 Nights" Rammstein "Mein Herz" Electric Dopeheads "Generations" Electric Frank... "Already Dead"	<b>WXEG/Dayton, OH</b> The X Spin Cycle Sunday 9-10:30pm Alan 12 A Perfect Circle "Hollow" Varispeed "Don't Want To Go" American Hi-Fi "Fever Of The Week" At The Drive In "One Armed Scissor" Straps "Waste"	<b>WROX/Hotchkiss, VA</b> The Punk Show Sunday 10pm-midnight Michele & Josh Agent Orange "Everything Burns" Newgrounds "The Heavy Seas" 7 Seconds "Not Just Boys Fun" Rancid "Let Me Go" Dead Man "Festivity"	<b>KITS/San Francisco, CA</b> Soundcheck Sunday 10pm-midnight Aaron Ambrose Creeper Lagoon "Wrecking Ball" Dropkick Murdock "Perfect" Feeder "Back Hedges" Donnas "40 Boys In 40 Nights" Red Hot Chili Peppers "Lately"
<b>WXXX/Atlanta, GA</b> Sunday Rebel Sunday 9pm-10pm Jay Herman Alan 12 PJ Harvey "Good Fortune" Brassy "Work It Out" Everlast "I Can't Move" A Perfect Circle "Hollow"	<b>WEJE/Fort Wayne, IN</b> The Living Room Sunday 7:30pm-8:30pm Matt Jenkins Donnas "40 Boys In 40 Nights" Varispeed "Don't Want To Go" A Perfect Circle "Hollow" BS2000 "Scrappy" Spacoch "I Want To Live"	<b>WPLY/Philadelphia, PA</b> Y-Net Sunday 9pm-10:30pm Ben Felt COC "Stone On Long" Newgrounds "The Heavy Seas" Fall "Tweak Falls Away" Stephen Malkmus "Jennifer And The..." Tugboat Annie "Helen Of Troy"	<b>KJEE/Santa Barbara, CA</b> New Music Sunday 10pm-midnight-2am Steve Hovnanian Dropkick Murphy's "Rocky Road To Dublin" Goldfrapp "Utopia" Air "Cassava 70" Doves "Catch The Sun"
<b>WRAX/Birmingham, AL</b> Rag's Collabhouse Sunday 10pm-11pm Scott Magister Alien Ant Farm "Movies" Mike Posner Band "Something To Say" Rammstein "Mein Herz" Collapse "Wonderland" Eliza Carthy "Rain Song"	<b>WJXZ/FL Myers, FL</b> 88 Xtreme Sunday 9-10pm Lessor Non-Point "Victor" At The Drive In "One Armed Scissor" Line 6 "My Way" Union Underground "Soul Best Death" War! "So Close"	<b>WXDX/Pittsburgh, PA</b> Edge Of The X Sunday 9pm-midnight Lenny Diano Frank "Drops Of Jupiter" Project 86 "Get Me Up" Line 6 "My Way" Dropkick Murphy's "Gaurdnet" Eric Michael Hopper "It's Just Around..."	<b>KPNT/St. Louis, MO</b> New Music Sunday Sunday 7-8:30pm Len Aaron PPK "Resurrection" Delerium "Daylight" Black Eye Peak "Call To My" Jaxx "American Beauty" Marvatus 3 "Get Over"
<b>WBCN/Boston, MA</b> Weekend Editions Sunday 8-10pm Gwyneth/Albert O Tricky "Mission Accomplished" Reeves Gables "Yesterday's Gone" New Found Glory "Hit Or Miss" Old 97's "King Of All The..." Doves "Catch The Sun"	<b>WEED/Hagerstown, MD</b> Now Hear This Sunday 10pm-midnight Austin Davis Alien Ant Farm "Movies" Old Lady Peace "Right Behind You" New Found Glory "Hit Or Miss" Donnas "40 Boys In 40 Nights" Cover "Goldmine"	<b>KNRK/Portland, OR</b> Something Cool Sunday 9pm-10pm Jaime Cooley Brassy "DJ Cover Moves" Creeper Lagoon "Wrecking Ball" Creeper Lagoon "Up All Night" Larcha Farmers "Snow White" Powderfinger "My Happiness"	<b>WXSR/Tallahassee, FL</b> Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Cold "No One" Varispeed "Had About Enough" COC "Dumbo Blvd." Chronic Future "Majik" Buckcherry "Ridin'"
<b>WFNX/Boston, MA</b> The First Contact Sunday 9pm-8:30pm Zach Brooks Incredible Moss... "Deep Deep Love" Fatboy Slim "How Can You Hear Us" They Might Be Giants Donnas "40 Boys In 40 Nights" Brassy "Work It Out"	<b>WEDJ/Indianapolis, IN</b> A Beat To The Head Sunday 7pm-8pm Jason Voice Of A... "5150" Texas Jam And... "Woman Should Be..." Dream & The "Dancey & The Walnut" Dropkick Murphy's "Gaurdnet" Cock Sparrer "Teenage Heart"	<b>WCYY/Portland, ME</b> Spinout Thursday 7-9pm Shawn Jeffrey Spacoch "I Want To Live" Monster Magnet "Heads Explode" Action Item "World Is Against Us" Hovnanian "Christmas Rock" Larcha Farmers "Snow White"	<b>KFMA/Tucson, AZ</b> Test Department Sunday 8-9pm Matt Sperry Delerium "Daylight" BS2000 "Scrappy" Straps "Waste" New Found Glory "Hit Or Miss" Ory "Option"
<b>WEDG/Buffalo, NY</b> Head Wave Monday 10pm-midnight-1am Ryan Patrick Monster Magnet "Heads Explode" Arto "Forgotten" Last Consensus "Tidy Old Self" Rage Against The Machine "Rage Against The Machine" Push Stars "Waiting, Watching..."	<b>WRXZ/Indianapolis, IN</b> Hangerout Cafe Sunday 8pm-10pm Dave Morgan PJ Harvey "This Is Love" Weezer "Uncle" Fatboy Slim "How Can You Hear Us" They Might Be Giants U2 "In A Little While"	<b>WOST/Poughkeepsie, NY</b> Indie Flat Thursday 10:30-11:30pm Justin Huberman Angelo Moore "Emotional Man" Bright Eyes "You Are The Roots" Action Item "World Is Against Us" Hovnanian "Christmas Rock" Larcha Farmers "Snow White"	<b>KMYZ/Tulsa, OK</b> New From The Edge Tuesday 10pm-midnight-1:30am Rayling Toxic "Inkubation" Buckcherry "Ridin'" Monster Magnet "Heads Explode" BT "Shame" Sassa "I'm Not Trading"
<b>WBTZ/Burlington, VT</b> Spinning Wheel Sunday 8-8:30pm Steve Pineda Russell Simons "Public Places" Stephen Malkmus "Jennifer And The..." Spins "Scatterheart" Linkin Park "In My Life" Creeper Lagoon "Complicated Eyes"	<b>WFLA/Jacksonville, FL</b> Forbidden Planet Saturday 9pm-10pm Robert Goodson Cold "No One" Slightly "What And Bees" Rancid "New You" Frank Black "Heart On" P.O.D. "Gigantic"	<b>WBRU/Providence, RI</b> Breaking And Entering Wednesday 10pm-midnight-2am Josh Deacon Spacoch "I Want To Live" R.E.M. "Liking" Doves "Catch The Sun" Jack Javlin Group "It's Up Changed" Donnas "40 Boys In 40 Nights"	<b>WFWS/Washington, DC</b> New Hour This Sunday 8:00pm-10:30pm Steve Marsh Doves "Catch The Sun" Incredible Moss... "Deep Deep Love" Fatboy Slim "How Can You Hear Us" Chronic Future "Majik" Evelyn Forever "Purple Flowers"
<b>WAVF/Charleston, SC</b> Cutting Edge Sunday 8:30-10pm Bryant Stone Alien Ant Farm "Movies" White Octane "Crossing The Rubicon" Saliva "Four Seasons" Queens Of The Stone... "Feel Good Hit Of The..."	<b>KROQ/Los Angeles, CA</b> Radio On The Hill Sunday 10pm-midnight-2am Radio Wiggles/Wiggles Reeves Gables "Yesterday's Gone" Ocean Blue "Dearmark" Howland "Possibility" Weezer "Uncle" Dropkick Murphy's "Gaurdnet" Donnas "Not Paris"	<b>KRZQ/Reno, NV</b> Main The Neighbors Saturday 10pm-12am Steve Marsh Godhead "Eternal Reality" Hives "Hate To Say L..." BS2000 "Sick For A Reason" Electric Frank... "Already Dead" Chronic Future "Majik"	

39 Total Reporters

# image

is

- ★ EventTape
- ★ BunchaBanners
- ★ FlashBags
- ★ QuickLabels
- ★ Ponchos

WCOA NEWS TALK  
6 AM - Pensacola, FL

# FirstFlash!

6528 constitution drive • fort wayne in 46804

## 1-800-21 FLASH

1-800-213-5274

www.firstflash.com





**JOHN SCHOENBERGER**  
jschoenberger@ronline.com

## When Consolidation Is A Good Thing

■ The amazing gains of WMMM/Madison, WI

**R**adio veteran Tom Teuber has been programming Rock stations in all their permutations since the 1970s. He's seen the trends and quick fixes come and go. He's also dealt with his share of ownership changes, which, as you'll discover, don't automatically spell doom and gloom.

### From Then Until Now

Teuber's radio career began at Elmhurst College, just outside of his hometown of Chicago. During his tenure as PD of that college's station, he worked alongside Terri Hemmert and Patty Martin, now both longtime members of WXRT/Chicago's winning staff. Teuber spent some time at WGRQ/Buffalo, under the guidance of legendary Rock programmer John McGhan, and received his first commercial programming gig at WCMF/Rochester.



Tom Teuber

His next stop was WLWQ/Columbus, where he signed on the station with the Superstars rock format. Beginning in 1977 he directed the station to the No. 1 position, then departed in 1980 to program WMET, back in Chicago. At the time his MD was Dave Benson (now PD of KFOG/San Francisco) and his nighttimer was Bill Evans (KFOG's former Asst. PD and now a format programmer at XM Radio).

From there it was on to Madison, WI, where he helped steer Rocker WMAD in a direction that would eventually serve as a prototype for the Adult Alternative format. Teuber's Music Director was Paul Marszalek — once a KFOG PD and now VP/Music Programming at VHI — whom Teuber hired straight from college. The station went dark due to financial problems, so Teuber headed back to Columbus to program WWCD (CD101), where he first met and worked with John Bradley and Dave Rahn of SBR Creative Media.

In 1995 Teuber returned to Madison to work with Pat Gallagher, then PD at WMMM. Teuber took the Asst. PD/MD reins, becoming PD in January 1999, when Gallagher decided to step down and concentrate on his airshift. As you can see, it's not a stretch to say that Teuber is a member of the inner circle of Adult Alternative movers and shakers.

### If It Ain't Broke....

As WMMM celebrates its 10th anniversary, the station is No. 2 25-54, going from 6.2 to 8.7, and No. 4 12+, rising from 4.5 to 6.1, in the fall 2000

ratings. This is WMMM's best showing to date. The station's stellar ratings didn't come about overnight, however, or even over the past year.

"It has been a slow, steady build since the station's inception 10 years ago," says Teuber. "We have a very loyal core audience, some of which was a carryover from WMAD. Pat Gallagher and other on-air personalities had been at that station during its run, so we picked up the banner after the bank turned that station off. I was eventually motivated to return to Madison to not only pick up where we'd left off at 'MAD, but also to prove that we could be an artistic, as well as a commercial, success."

Since Teuber's been at WMMM, he's experienced two ownership changes. In both cases, it's been a pleasant and rewarding experience. "The first impact of consolidation was with our previous owner, Woodward Communications," he says. "It bought WOLX, the Oldies station in town, which has the best FM signal in Wisconsin and is hugely profitable. Suddenly having it as part of the group took a lot of pressure off of us to increase profits. We were making money, for sure, but now the Madison group of stations was generating sizable revenue."

"This left WMMM alone to steadily grow its listenership. We were clearly moving in the right direction, and this was without the benefit of any marketing dollars. The lasting effect was a tremendous relief because, as a whole, the Madison group complemented itself well and made a good profit.

Then, in May 2000 Entercom came along and purchased Woodward's Madison stations. Teuber once again breathed a sigh of relief. "I immediately thought of KMTT/Seattle, GM/PA Chris Mays and their history," he says. "I knew we were being purchased by a company that understood and supported this format."

### Much-Needed Tools

Entercom's ownership of WMMM provided the station with an opportunity to utilize the company's resources. "They almost immediately began to provide new tools for us to grow," Teuber recalls. "There was very little fighting involved to get them. It was obvious to them that certain things were needed.

"The major thing was marketing dollars, which, to this point, have

mainly been spent in the areas of direct marketing — both direct mail and e-mail — and building an impressive database via our website, which is particularly effective with this format. Our new numbers — the station's best — we believe are due in large part to that marketing campaign this past fall."

The new owner's presence was felt the very first week. Teuber remembers a request he made for equipment. "I got a call from Entercom's chief engineer and told him what we needed, and it was ordered that very same day," he marvels.

Having your station be purchased by a big broadcasting company doesn't always mean less people with more work, either. "It was felt that all three Madison stations were underperforming in terms of sales," Teuber says. "They doubled the size of the sales department, and, consequently, 'MMM got its own dedicated sales staff. We now have a sales team that is very motivated to sell the station. They are specialists who understand the station and our audience, and it has proven to be very successful."

WMMM has also embraced non-traditional revenue and is chasing NTR with the best of them. "We have begun the process of aggressively chasing NTR, mostly through sponsorships at this point," Teuber says. "Most notably, one of the things we wanted to do for a very long time was create a CD culled from live studio performances in our very own Studio M. The old owners were uncomfortable with the idea for some reason. We had tapes that reached back almost eight years."

With Entercom now the station's owner, WMMM was finally able to realize its goal and release its first compilation, *Live From Studio M*, the proceeds of which benefited the Nature Conservancy. Teuber says, "The local newspaper became the official sponsor, which basically covered the upfront costs of producing the CD. They branded it with their weekly entertainment magazine, which gave us some exposure in the newspaper as well.

"I view this CD as part of our 10th anniversary initiative — a six-month campaign — which will peak with a

"If anything has truly changed in this new day, it's that you're not just thinking of your station or your brand; it's more like, 'How can we now position these multiple brands to achieve the larger goals of the company?'"

special concert event on the Fourth of July."

### Product Is Still King

You can have the best sales staff, all the right bells and whistles in the studio and a powerful national company squarely behind you, but the on-air product is still what drives a station in a successful direction. "When I took over, it was basically a tweaking process as far as the music was concerned," Teuber observes. "I used to say that I had the best of both worlds, because, for the first four years I was here, I was involved in the programming decisions as Asst. PD, but I didn't have to attend the meetings and write the memos. Only since becoming PD have I realized how much I enjoy doing both of them," he quips.

"The on-air product wasn't broken. We just needed to keep it moving in the same direction. Our basic sound has a blues-rock base. This sound has been embraced in Madison for more than 30 years. Otis Redding's plane crashed here in 1967, and there's a memorial to him in Madison. Luther Allison had his second home here, where he died a few years back. He was a great presence here, and, in



fact, his second-to-last concert before he went into the hospital was our birthday show in 1997.

"We've also got one of the premier blues clubs in the Midwest, and I expect, in a very short time, for it to become one of the premier clubs in the country. It's called Luther's Blues, named in Allison's honor, and we're very much involved with it."

### A Musical Town

The radio landscape of the marketplace can make a big difference too. "We've been blessed to not have a Hot AC in this market," notes Teuber, "so we can play material from artists who are more pop-based. But much of that genre doesn't work for us. The first few years of 'MMM the station was more singer-songwriter-oriented as well. We've made it more rock-based and more uptempo as time has gone by. But we do carry *Acoustic Café*, for example, which had been a wonderful addition to our Sunday-morning programming."

An interesting scenario also existed until recently with WMMM's dial position and possible listener confusion as

to which station they were listening to. "Up until recently our dial position was literally between two Country stations, and one of them was our sister station. As a result, we had to steer away from Americana music because of the confusion it might've created both internally and for the public.

"Our Country outlet, WYZM, switched to an '80s format a few months back, however, and now we can plug some of that style into the mix. We also make sure we get involved with local artists whenever it makes sense. Marques Bovre, The BoDeans, Willy Porter and, of course, Garbage are all hometown artists for us.

"We have a thriving local music scene here, helped in large part by the presence of the 40,000 students who attend the University of Wisconsin. I'd liken it in some ways to how Austin is considered a musical town."

### Realistic Goals

Going beyond the perception of how Adult Alternative fits into the bigger picture of radio today not only means a mind-set shift for the industry as a whole, but also in the halls of each station. "At one time you could have considered us a niche station in the market," says Teuber, "but we are now building it to a point where we have mainstream appeal.

"I had the experience of being at the No. 1 station in Columbus at WLWQ, and I'm beginning to feel that it just may be possible for 'MMM, too, especially when you see the success of a station like KBCO/Denver. Our target is 25-54 adults, with an emphasis on the 35-49 cell, and I believe we have a good shot at reaching No. 1 if the market situation changes somewhat.

"The big mass-appeal AC has been No. 1 25-54 in this market forever. However, as I mentioned before, our Country outlet switched to an '80s format, and it could help clear the way for us to challenge that No. 1 position. It's another example of how consolidation can allow several stations in the same building to think strategically. If anything has truly changed in this new day, it's that you're not just thinking of your station or your brand; it's more like, 'How can we now position these multiple brands to achieve the larger goals of the company?'"

Contact Tom Teuber at 608-826-0077, or via e-mail at tteuber@prodigy.net. Check out WMMM/Madison, WI at [www.105.5triple.com](http://www.105.5triple.com).

# AUSTIN CITY *WITHOUT* LIMITS

*Kevin Conner/  
Morning Show-KGSR,  
Howard Leon/  
Universal,  
Bob Schneider,  
Jody Denberg/KGSR and  
Co-host of festivities.*



*Inside the KGSR  
studios, Steven Bruton/  
Legendary Texas  
guitarist, KGSR's Morning  
Team Kevin & Kevin,  
Bob Schneider.*

*Universal's Steve Leeds,  
John Bradley/SBR,  
Bob Schneider,  
Mike Wolf/KTCZ,  
Howard Leon/Universal.*



*R&R's John Schoenberger,  
Bob Schneider,  
R&R's Jim Kerr,  
Howard Leon/Universal.*

*Tracey Preston,  
Reverend Keith Coes/  
WRLT, Bob Schneider,  
Universal's Howard Leon.*



*Bob Schneider,  
Susan Castle/KGSR and  
Co-hostess of festivities,  
Howard Leon/Universal.*

*Dianne Murphy,  
Bob Schneider,  
Jeff Murphy/DeMers  
Programming.*



*Brad Hockmeyer/KTAO,  
Bob Schneider,  
Universal's Howard Leon.*

## BOB SCHNEIDER

### "Metal & Steel"

*The first track from Lonelyland in stores March 13th.*

Already On:

**WXPN**   **WDET**   **WXRV**   **KXST**   **KTCZ**  
**WYEP**   **WKOC**   **WTTS**   **WRLT**   **WMPS**  
**KGSR**   **WRNX**   **KRSH**   **WMMM**   **KTHX**

**UNIVERSAL**  
RECORDS

# R&R Adult Alternative Top 30

February 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DAVE MATTHEWS BAND I Did It(RCA)	591	-14	41746	5	30/1
2	2	JOSH JOPLIN GROUP Camera One(Artemis)	543	+37	34886	11	30/0
3	3	U2 Walk On(Interscope)	511	+39	33253	5	30/0
4	4	FIVE FOR FIGHTING Easy Tonight(Aware/Columbia)	436	-32	33274	19	26/0
7	5	LENNY KRAVITZ Again(Virgin)	428	+34	31127	14	20/1
8	6	DIDO Thankyou(Arista)	415	+25	36504	11	18/1
5	7	TRACY CHAPMAN It's OK(Elektra/EEG)	399	-13	23284	11	26/0
11	8	COLDPLAY Yellow(Nettwerk/Capitol)	398	+33	28865	6	25/0
9	9	GREEN DAY Warning(Reprise)	398	+12	24598	8	23/0
12	10	PAT MCGEE BAND Rebecca(Giant/WB)	367	+18	24322	17	22/1
13	11	JOAN OSBORNE Running Out Of Time(Interscope)	350	+6	19967	7	26/0
6	12	DAVID GRAY Babylon(ATO/RCA)	343	-53	29760	35	24/0
14	13	MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	338	-5	28106	16	14/0
10	14	U2 Beautiful Day(Interscope)	325	-52	28405	20	20/0
17	15	BARENAKED LADIES Too Little Too Late(Reprise)	324	+35	16340	3	23/0
15	16	MARK KNOPFLER What It Is(Warner Bros.)	321	-1	30668	21	24/0
Breaker	17	SHAWN COLVIN Whole New You(Columbia)	302	+72	26557	2	25/1
16	18	DAVID GRAY Please Forgive Me(ATO/RCA)	302	-7	22264	12	24/3
Breaker	19	WALLFLOWERS Letters From The Wasteland(Interscope)	297	+82	20775	2	26/1
18	20	SEMISONIC Chemistry(MCA)	291	+27	20351	4	25/0
Breaker	21	TRAIN Drops Of Jupiter (Tell Me)(Aware/Columbia)	260	+201	23450	1	26/7
19	22	COLLECTIVE SOUL Perfect Day(Atlantic)	252	+5	21839	7	16/1
21	23	MOBY F/GWEN STEFANI Southside(V2)	233	+7	11993	9	16/0
25	24	EVERLAST I Can't Move(Tommy Boy)	202	-1	12257	6	16/1
22	25	CREED With Arms Wide Open(Wind-up)	192	-30	15913	17	12/0
27	26	JONATHA BROOKE Linger(Bad Dog)	158	+3	7932	2	16/2
28	27	STEVE EARLE Everyone's In Love With You(E-Squared/Artemis)	155	+2	7483	2	18/0
30	28	LIFHOUSE Hanging By A Moment(DreamWorks)	148	+11	6180	3	6/1
Debut	29	JIMMY SMITH Only In It For The Money(Blue Thumb/Verve/VMG)	137	+37	6858	1	13/0
24	30	SHAWN MULLINS Everywhere I Go(Columbia)	136	-75	8218	20	16/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
JOHN HIATT Lift Up Every Stone (Vanguard)	16
SHAWN MULLINS Up All Night (SMG/Columbia)	8
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	7
DANDY WARHOLS Godless (Capitol)	6
ENTRAIN Letter To The World (Dolphin Safe)	5
DUNCAN SHEIK A Mirror In The Heart (Nonesuch/Atlantic)	5
DELERIUM Daylight (Nettwerk)	4
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	4
RICKIE LEE JONES For No One (Artemis)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)	+201
BOB SCHNEIDER Metal & Steel (Universal)	+90
WALLFLOWERS Letters From The Wasteland (Interscope)	+82
SHAWN COLVIN Whole New You (Columbia)	+72
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+40
U2 Walk On (Interscope)	+39
PAUL PENA Jet Airliner (Hybrid)	+38
JOSH JOPLIN GROUP Camera One (Artemis)	+37
JIMMY SMITH Only In It For... (Blue Thumb/Verve/VMG)	+37
BARENAKED LADIES Too Little Too Late (Reprise)	+35
LENNY KRAVITZ Again (Virgin)	+34
COLDPLAY Yellow (Nettwerk/Capitol)	+33
JIM WHITE Handcuffed To A Fence In... (Luaka Bop/Virgin)	+30

## Breakers.

SHAWN COLVIN Whole New You (Columbia)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
302/72	25/1	17

WALLFLOWERS Letters From The Wasteland (Interscope)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
297/82	26/1	19

TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
260/201	26/7	21

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

34 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 1/28-Saturday 2/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

**JEB LOY NICHOLS** Heaven Right Here (Rykodisc)

Total Plays: 129, Total Stations: 15, Adds: 2

**BOB SCHNEIDER** Metal & Steel (Universal)

Total Plays: 116, Total Stations: 15, Adds: 3

**VERTICAL HORIZON** Best I Ever Had (Grey Sky...) (RCA)

Total Plays: 102, Total Stations: 6, Adds: 1

**AMY CORREIA** Life Is Beautiful (Capitol)

Total Plays: 99, Total Stations: 13, Adds: 1

**SADE** By Your Side (Epic)

Total Plays: 99, Total Stations: 5, Adds: 0

**UNCLE KRACKER** Follow Me (Top Dog/Lava/Atlantic)

Total Plays: 88, Total Stations: 10, Adds: 4

**SARAH HARMER** Weakened State (Zoe/Rounder)

Total Plays: 85, Total Stations: 11, Adds: 0

**DELERIUM** Daylight (Nettwerk)

Total Plays: 75, Total Stations: 11, Adds: 4

**JOHN HIATT** Lift Up Every Stone (Vanguard)

Total Plays: 73, Total Stations: 21, Adds: 16

**JIM WHITE** Handcuffed To A Fence In... (Luaka Bop/Virgin)

Total Plays: 69, Total Stations: 10, Adds: 0

Songs ranked by total plays

# RICKIE LEE JONES "FOR NO ONE"

GRAMMY nominated Rickie Lee Jones' beautiful version of the Lennon/McCartney classic from the album IT'S LIKE THIS

"With the Beatles "1" in everyone's consciousness, the timing is perfect for Rickie Lee Jones' version of the Fabs' "For No One." It's a familiar but not burned song, and Rickie's reading is regal, thoughtful and engaging. "For No One" is for everyone."

Jody Denberg - Program Director, 107.1 KGSR Radio Austin

"The greatest song stylist of her generation." - Hilton Als, Interview Magazine

"Her take on The Beatles' "For No One" is a masterpiece." - Playboy Magazine

Stations Playing:

WXPN KGSR WRNX WFUV KOTR KTHX KRSH and more



WWW.RICKIELEEJONES.COM WWW.ARTEMISRECORDS.COM



**OPENINGS**
**OPENINGS**
**OPENINGS**
**OPENINGS**
**NATIONAL**
**Postal Jobs \$9-14.27/HR**

+ Federal Benefits  
No Experience, Exam Info  
Call 1-800-391-5856 X0792  
8am-9pm/Local not guar.

**Wildlife Jobs \$8-19/HR**

+ Federal Benefits  
Park Rangers, Security,  
and Maintenance  
No experience for some.  
For info Call 1-800-391-5856 X0793  
8am-9pm/Local not guar.

**EAST**

Pittsburgh's AC WLTJ and Classic Rock WPAK seek imaging Director. T&R: John Robertson, Steel City Media, 650 Smithfield, Ste 2200, Pittsburgh, PA 15222. EOE (02/09)

WAMX, Huntington West Virginia is searching for a Program Director. T&R: Scott Miller (Station Manager), 134 4th Avenue, Huntington, WV 25701. Phone: (304) 525-7788. Fax: (304) 525-3299. smiller@E2WV.Com. EOE (02/09)

**Immediate Opening**

WFAS-FM has an immediate opening for a full-time on-air host. At least 2 years on-air experience, great production skills, warm, friendly personality, excellent delivery. Must relate to women 25-54. Send your T&R to: Emily Anton, PD, WFAS-FM, 365 Secor Road, Hartsdale, NY 10530. Absolutely no calls please. WFAS is an equal opportunity employer.

**NEW JERSEY 101.5**  
FM RADIO

Drive Time News Anchor Wanted. Can you handle working in one of the nation's busiest newsrooms? We're looking for a dynamic news anchor who knows what it's like to be in the trenches. Must be able to work the phones and work under constant deadline pressure. Rip and readers need not apply. Generous benefits package, including 401 (k). Rush tape and resume to: ES/NA, NJ 101.5, PO Box 5698, Trenton, NJ 08638. EOE

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

**GREAT PROGRAM DIRECTOR  
JOBS ARE RARE!**

Here's one... Delmarva Broadcasting Company, Delaware's leading radio broadcaster is looking for an experienced programming professional to take the reins at Adult Contemporary Eagle 97.7, Dover-Milford. It's your chance to build a winner. You'll flourish in a supportive but hands-off environment. State-of-the-art broadcast facilities. Experience with today's winning programming techniques and successfully inspiring an exceptional team required. Plan to do an air shift. We use Selector, Linker and Media Touch automation. Very good compensation and outstanding benefits. Opening is immediate! Send materials to: President, DBC, P.O. Box 7492, Wilmington, DE 19803. EOE M/F.

**General Manager - New York**

The Sporting News (part of Paul Allen's Vulcan Enterprises) has recently purchased the One-On-One Sports Radio network and its owned and operated radio stations. This has created an exciting GM opening in New York. If you are looking for a ground-floor, hands-on, "roll-up-your-sleeves" GM opportunity, this is your chance. We are looking for a SALES-oriented GM to build this station into a dominant presence in the market. Previous GM experience preferred, but a Senior GSM will be considered. An appreciation of sports and a heavy background in creative selling, NTR, marketing and promotion is required. Must be a strong team leader and staff motivator. Knowledge and relationships in NY market critical. This is a "street fighter" position. Salary, bonus and stock options. Fax resumes to Human Resources at 847/400-3033. EEOC.

**Mega Communications  
National Manager**

Mega Communications is seeking an energetic and creative individual who wants to market the nation's largest Spanish radio group serving the East Coast. We have an innovative and aggressive corporate culture which has made us the #1 Spanish station in every market that we serve. We recently launched Noticias 1380 AM, the first 24 hour, all news Spanish radio station in New York. Prior Hispanic media experience is not required, but experience in creating N.T.R is a must. Please send your confidential inquiries to: susan@jindcap.com EOE

**B94, Pittsburgh**

B 94-Pittsburgh has an immediate opening for a 7p-12m Announcer. If you have a minimum of two years on-air CHR experience, can create an entertaining, fast-moving night show and have good production and people skills, we want to hear your tape today! Some music duties may be required; knowledge of Selector is a plus. Rush your T&R to B94 Nights Search, 651 Holiday Drive, Pittsburgh, PA 15220. Infinity Broadcasting is an equal opportunity employer.

**Morning Show Co-Host  
Top 50 Market**

94.3 The Point (WJLK-FM), Nassau Broadcasting's #1 At-Work radio station along the Jersey Shore is looking for the best morning show co-host in America! Can you relate to a 30-44 year old female? Are you involved and passionate about the community you live in? Do you tape "Oprah" and "The View" while at work everyday? If you're this person and are committed to GLR (Great Local Radio), we want your T&R! Work between NY and Philly in an area ranked by Fortune Magazine as "one of the greatest places to live" in the US. All new digital facility, full health benefits, 401K and competitive bonus structure. Send your package to: OM Mike Kaplan, WJLK-FM, 1000 Route 66, Ocean, NJ 07712. Nassau Broadcasting is an EOE. Females and minorities encouraged to apply.

**SOUTH**
**Director of Sales**

Virginia's Rockin' Oldies 95.9 is seeking a leader, motivator and teacher to take a dynamic sales team to the next level. Fredericksburg is now Arbitron market #162 and we're looking for an experienced, proven winner. You will need creativity and national & regional sales experience. Knowledge of multi-station marketing is a plus as we prepare to bring a CP to life in the spring. Very competitive compensation package available. Send resume to: WGRQ FM 4414 Lafayette Blvd. #100 Fredericksburg, Virginia 22408 or WGRQ@AOL.COM. EOE.

**MIDWEST**

Be a part of a new, winning team in the top 30 market. We're searching for the right midday/APD and nighttime candidate. Personality, phones, good production and personal appearances a must. Females encouraged to apply. EOE T&R to: Radio & Records, 10100 Santa Monica Blvd., #960, 5th Floor, Los Angeles, CA 90067. EOE

**WEST**
**101KGB**  
SAN DIEGO'S WORLD CLASS ROCK

Extremely rare Creative Production position open at KGB/KJOY-FM in San Diego!  
1) Very successful stations. 2) America's Finest City. 3) Clear Channel. 4) New facilities. 5) Creative writing highly encouraged. 6) What more could a Creative Mind hope for? 7) Yea, we'll cover morning expenses. Rush your tape/CD/MP3's to: Clear Channel, 4891 Pacific Highway, San Diego, CA 92110, Attn: HR-#PD 0901. EOE.

**Which one are you?**

A creative genius, a great talent coach, a leader, impressive organizational and management skills, the ability to seize opportunities enhancing on-air product, a sports fan; all of the above! Join Entercom, one of the few radio companies that believes in a strong local programming as PD of The Fan-Portland. Previous medium/large market programming experience, degree preferred. Entercom, an equal opportunity employer. Resume/philosophy to Rick Scott, RSA Sports, 1309 114th Ave. SE, Suite 110, Bellevue, WA 98004. Inquires confidential.



**Creative Services Director** needed yesterday for Top 40 and Mix Combo. Must think outside the box. At least 3 years experience required. Rush your best stuff to: Clear Channel, 4891 Pacific Highway, San Diego, CA 92110, Attn: HR- #PD0801. NO CALLS! EOE



The most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

## R&R's Industry VIP Package

- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
- The R&R Directory

E-mail updates of breaking stories

The most comprehensive resource guide available

**SAVE OVER 30%! R&R'S INDUSTRY VIP PACKAGE IS \$41900**  
(Regular rate \$601.50)

e-mail R&R at:  
[moreinfo@ronline.com](mailto:moreinfo@ronline.com)

Call R&R at:  
**310-788-1625**

FAX Credit Card Payments To:  
**310-203-8727**

Subscribe online:  
[www.ronline.com](http://www.ronline.com)

## OPENINGS

## OPENINGS

## POSITIONS SOUGHT

## POSITIONS SOUGHT

### POSITIONS SOUGHT

#### Have Talent - Will Travel

Looking for a dedicated, passionate on-air personality with a sizzling, high-energy delivery who is bright, entertaining, lethal on the phones and very fun to listen to? Read on. In addition to being a smokin' top 40/CHR jock, I've won awards for excellence in radio promotions and a gold medallion from the New York International Radio Festival for outstanding creative copy writing. I seek an afternoon drive position with an established company in a U.S. major market. Overnight tape/resume/references on request. Tim Bradley (204) 269-9045 or bradleytim@usa.net

You need me, and I need you. AC, Talk, Country, Sports, Mornings. News, Production. CHRIS THOMPSON: (661) 822-4754. (02/09)

Proven morning show star. Able to adapt to all formats. You want hard work, show prep and talent? KRISTA: (501) 312-0923. (02/09)

A real personality seeks new opportunity in Mid-Atlantic. Multi-format experienced. Killer imaging/production skills. Energetic team player. JOE: (215) 920-3737. (02/09)

Temptation island reject - experienced morning crazy seeks bigger, better gig. AM/PM drive, top 75. Bits, voices, songs...confidential search. DAWG: radiodawg2001@yahoo.com. (02/09)

Trained rookie DJ looking for fulltime work in radio. Will travel if necessary. Call KENNY: (405) 605-0158. F\_NKENNY@HOTMAIL.COM. (02/09)

10 years in radio-broadcasting. (Market #7). Promotion, DJ, Producer, Music Dir. Assistant Manager for a high school station. Please e-mail me: djmartin88@hotmail.com. (02/09)

Sexy South African Female! 3 years on air experience. The accent and looks to drive male listeners crazy, and make female listeners wish they were me! terrtomson@yahoo.com or (909) 370-8550. (02/09)

18 year Rock veteran. 7 years programming, all 18 in promotions and on air. 91X, XHRM, KCXX, Y107. Also have over 2,000 artist interviews spanning 20 years. (760) 751-4330, dwrightarnoldmedia@yahoo.com. (02/09)

Great M/F morning show that can deliver the goods. See and hear us @ http://www.geocities.com/skylerandmckenzie. (02/09)

Let's win big together! Successful PD with proven track record. Fluent with Selector & Scott Studios. Comfortable with Prophet. Excellent coach & manager. Superb leadership skills. mwston\_2001@yahoo.com. (02/09)

Ready for battle! Looking for a PD or OP's position. 22 years experience in AC, Oldies, NT, Classic Hits, CHR. For a package. rpradio@yahoo.com or call (417) 881-4097. (02/09)

Sexy, sassy, smart morning show co-host. Raw talent, great laugh, 6 years experience. BA from SFSU in communications. KRISTA: (501) 312-0923. (02/09)

### R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8450) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### R&R Opportunities Advertising

**1x \$150/Inch**      **2x \$125/Inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.rronline.com](http://www.rronline.com))

### Blind Box: add \$50

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.

### Positions Sought: \$50/Inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

### RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records, Inc. 2001.

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

## Marketplace

### MARKETING & PROMOTION

#### PUBLICITY PRINTS

Lithographed On Heavy, Semi-Gloss Paper

★ REQUEST FREE CATALOG AND SAMPLES!



**B/W - 8x10's**  
500 - \$80.00  
1000 - \$108.00

**4x6 - JOCK CARDS**  
500 - \$65.00  
1000 - \$91.00

★ PRICES INCLUDE  
TYPESETTING & FREIGHT  
★ FAST PROCESSING  
★ OTHER SIZES & COLOR  
PRINTS AVAILABLE



1887 E. Florida Street, Dept. R, Springfield, Missouri 65803  
TOLL FREE: 1-888-826-8336  
[www.abcpictures.com](http://www.abcpictures.com)

### VOICEOVER SERVICES



"image"ination

1SDN SAME DAY SERVICE

### SMALL SPACE WORKS

YOU JUST READ THIS  
Marketplace 310-553-4330

Mike Carta

Demos and free stuff at [www.supersweeper.com](http://www.supersweeper.com)

865.691.8989

### VOICEOVER SERVICES

Great Voice Guy.  
Great Imaging Liners.  
Great Production.  
Great Jingles.

Now What?

# LINKER

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

### VOICEOVER SERVICES

A Voice So Natural  
It's Refreshing!  
voice tracks/imaging (440) 546-1381  
[www.suewilsoncreative.com](http://www.suewilsoncreative.com)

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



RADIO ACCESSORY.

323-464-3500

[WWW.JEFFDAVIS.COM](http://WWW.JEFFDAVIS.COM)

## VOICEOVER SERVICES

Flippin' 80's?  
**80sVoiceImage.com**  
 1-941-282-8488

**Natural** We'll Produce Your Voice  
**stimulation**  
**Productions** 941-772-3436

Want the BEST Voice Talent?

Check out the new

**RADIOVO.COM**

With more than 1500 voices we make  
 On Line Voice Casting  
 quick, easy and FREE!

**1-800-VO7-9532**

VoiceHunter.com

The voice of the 2001 Grammy Awards is available for radio:

**Joe Cipriano**

Call 1-800-867-9532 for rates and info



IMAGING VOICEOVERS  
 FOR ALL FORMATS

**VERSATILITY &  
 EXCELLENCE FOR  
 RADIO, TV, WEB**

ISDN/MP3/CD/DAT

**707.776.0799**

*Debbie Rogers*

**VOICEOVER**

ONLINE DEMOS @ WWW.DEBBIEROGERS.NET

**AL CASEY VO**

Heard Nationally on 1 on 1 Sports

NY, SF, Dallas & More!

acasey@flash.net 214.827.9797



"You think you've heard BIG voices?"

**www.ChuckRiley.com**  
**(212) 873-1100**

**AC:** KBIG/Los Angeles **News/Talk:** KABC-TV/Los Angeles  
**Country:** KMLE/Phoenix **CHR:** B95/Fresno, KZMG/Boise  
**Classic Hits:** WLCE/Philadelphia, WJL/Detroit, WLOL/Minneapolis  
**Plus:** Jazz, Urban, Urban AC, Hot AC and Rock!

## VOICEOVER SERVICES

Take a Virtual Tour  
 (of our studios)

www.johndriscoll.com • click on voiceover studios

**JOHN  
 DRISCOLL  
 VOICE OVER**

US 888.766.2049 415.388.8701  
 ISDN & MP3 Inet delivery

## Mark McKay Media

"POWERFUL...YET NATURAL!"

Jim O'Hara, OM  
 WLLR/Quad Cities, IA

DRY TRAX or  
 PRODUCED

PHONE DEMO: 913-345-2381  
 FAX 345-2351  
 WEB DEMO: mckaymedia.net

**AFFORDABLE!**

MP3 Delivery

## brian kelsey voice-overs

jbk productions

www.jbkproductions.com

203.872.6106

NEW YORK CITY PHILLY DC PHOENIX ST LOUIS  
 NBC CBS VH-1 COMEDY CENTRAL SHOWTIME

Get the Voice! *without the growl!*

KYW, Philadelphia  
 KISS-FM, Dallas  
 930 Country, Houston  
 Mix 107.3, Washington  
 KISS 106, Seattle  
 Country • CHR • Hot AC • News

**Sam Caldwell**  
 BROADCAST  
 (813) 926-1250  
 www.samcaldwell.com  
 sam@samcaldwell.com

**KRIS ERIK STEVENS**  
 EXCEPTIONAL VOICE IMAGERY



(800) 231-6100 kriserikstevens.com

## MARKETPLACE ADVERTISING

Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R marketplace (per inch):

1 time	\$90.00
6 insertions	85.00
13 insertions	80.00
26 insertions	70.00
51 insertions	65.00

Marketplace  
 (310) 553-4330 Fax: (310) 203-8450  
 e-mail: kmumaw@rronline.com



## VOICEOVER SERVICES

**SAM O'NEIL**  
 VOICE IMAGING  
 "THE VOICE HEARD ABOVE THE REST"

ISDN  
 &  
 MP3  
 Ready

DEMO:

1-877-4-YOURVO  
 (877-496-8786)

**JOE CIPRIANO**  
 PROMOS

AMERICA'S NUMBER 1 VOICE  
 the voice of FOX, CBS and The Grammys

Call Us.  
 (877)-473-7643

www.joecipriano.com

**BIG BEN Productions**

sweepers • imaging

*Legend Of The Fall*

www.bigbenproductions.com  
 get the demo on the web or call 870-931-0506

**KIVO**  
 www.kellyiris.com  
 717.533.8359

Isn't It TIME For A Change?

CHR  
 COUNTRY  
 NEWS/TALK  
 HOT AC

**McKay**  
 PRODUCTIONS/...

www.jjmckay.com  
 972-539-2620  
 You've gotta hear the demo!

More Than 100 Stations Choose

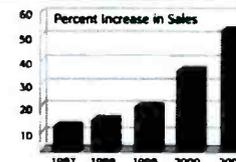
**Flash Flood**  
 PRODUCTIONS

800-903-4189

KCKK / DENVER WLOM / MILWAUKEE  
 WNOE / NEW ORLEANS KOMA / LAS VEGAS  
 WHTQ / ORLANDO

for voice-overs

## SALES CONSULTANT



"Within 30 days of your first weekend seminar, my billing exceeded \$100,000 and it never dropped below 6-figures again."

Vernon Copp, 97.1 FM  
 Talk/CBS Radio, Los Angeles

**Call Irwin Pollack**  
 for radio sales and management training

Proven the most bottom-line, action-oriented sales and management help available.

Phone: (603) 596-9300 • Fax: (603) 596-0200  
 www.irwinpollack.com



www.rronline.com

# R&R The Back Pages.

National Airplay Overview February 9, 2001

## CHR/POP

LW	TW	ARTIST	SON	REMARKS
1	1	LENNY KRAVITZ	Again (Virgin)	
2	2	JENNIFER LOPEZ	Love Don't Cost A Thing (Epic)	
3	3	DREAM	He Loves U Not (Bad Boy/Arista)	
4	4	DESTINY'S CHILD	Independent Women Pt. 1 (Columbia)	
6	5	MADONNA	Don't Tell Me (Maverick/WB)	
7	6	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
5	7	SHAGGY	It Wasn't Me (MCA)	
17	8	SHAGGY	Angel (MCA)	
8	9	MYA	Case Of The Ex (Whatcha...) (University/Interscope)	
12	10	K-CI & JOJO	Crazy (MCA)	
15	11	CRAZY TOWN	Butterfly (Columbia)	
9	12	EVAN AND JARON	Crazy For This Girl (Columbia)	
13	13	PINK	You Make Me Sick (LaFace/Arista)	
11	14	98 DEGREES	My Everything (Universal)	
10	15	CREED	With Arms Wide Open (Wind-up)	
22	16	R. MARTIN F.C. AGUILERA	Nobody Wants To Be Lonely (Columbia)	
21	17	AEROSMITH	Jaded (Columbia)	
18	18	OUTKAST	Ms. Jackson (LaFace/Arista)	
16	19	3 DOORS DOWN	Kryptonite (Republic/Universal)	
19	20	U2	Beautiful Day (Interscope)	
23	21	BACKSTREET BOYS	The Call (Jive)	
24	22	ATC	Around The World (La La La...) (Republic/Universal)	
14	23	BBMAK	Still On Your Side (Hollywood)	
26	24	FUEL	Hemorrhage (In My Hands) (Epic)	
27	25	O-TOWN	Liquid Dreams (J)	
28	26	DIDO	Thankyou (Arista)	
25	27	NELLY E.I.	(Fo' Real/Universal)	
30	28	3LW	No More (Baby I'ma Do Right) (Epic)	
29	29	BON JOVI	Thank You For Loving Me (Island/IDJMG)	
31	30	DEXTER FREEBISH	Leaving Town (Capitol)	

### #1 MOST ADDED

S CLUB 7 Never Had A Dream Come True (Interscope)

### #1 MOST INCREASED PLAYS

SHAGGY Angel (MCA)

### TOP 5 NEW & ACTIVE

LIFHOUSE Hanging By A Moment (DreamWorks)

THEY MIGHT BE GIANTS Boss Of Me (Restless)

DAFT PUNK One More Time (Virgin)

VITAMIN C As Long As You're Loving Me (Elektra/EEG)

LOUCHIE LOU & MICHIE ONE 10 Out Of 10 (Interscope)

CHR begins on Page 82.

## AC

LW	TW	ARTIST	SON	REMARKS
1	1	'N SYNC	This I Promise You (Jive)	
2	2	BACKSTREET BOYS	Shape Of My Heart (Jive)	
3	3	FAITH HILL	The Way You Love Me (Warner Bros.)	
4	4	BBMAK	Back Here (Hollywood)	
5	5	HUEY LEWIS & GYNNETH PALTROW	Cruisin' (Hollywood)	
7	6	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
8	7	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)	
6	8	MARC ANTHONY	My Baby You (Columbia)	
9	9	DON HENLEY	Taking You Home (Warner Bros.)	
10	10	FAITH HILL	Breathe (Warner Bros.)	
12	11	SAVAGE GARDEN	I Knew I Loved You (Columbia)	
14	12	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
11	13	MARC ANTHONY	You Sang To Me (Columbia)	
13	14	LONESTAR	Amazed (BNA)	
15	15	CELINE DION	That's The Way It Is (Epic)	
17	16	CORRS	Breathless (143/Lava/Atlantic)	
16	17	CHRISTINA AGUILERA	I Turn To You (RCA)	
18	18	BRIAN MCKENRY	Back At One (Motown/Universal)	
21	19	BON JOVI	Thank You For Loving Me (Island/IDJMG)	
20	20	SADE	By Your Side (Epic)	
25	21	ROD STEWART	I Can't Deny It (Atlantic)	
24	22	SEAL	This Could Be Heaven (London Sire)	
23	23	DON HENLEY	Everything Is Different Now (Warner Bros.)	
26	24	R. MARTIN F.C. AGUILERA	Nobody Wants To Be Lonely (Columbia)	
22	25	TOMI BRAXTON	Spanish Guitar (LaFace/Arista)	
19	26	NATALIE COLE	Angel On My Shoulder (Elektra/EEG)	
28	27	GLORIA ESTEFAN	You Can't Walk Away From Love (Epic)	
29	28	DAVID GRAY	Babylon (ATO/RCA)	
27	29	LARA FABIAN	Love By Grace (Columbia)	
—	30	ENYA	Only Time (Reprise)	

### #1 MOST ADDED

LIONEL RICHIE Angel (Island/IDJMG)

### #1 MOST INCREASED PLAYS

MARC ANTHONY My Baby You (Columbia)

### TOP 5 NEW & ACTIVE

98 DEGREES My Everything (Universal)

EVAN AND JARON Crazy For This Girl (Columbia)

JENNIFER DAY Completely (BNA)

ELTON JOHN W/MARY J. BLIGE I Guess That's Why They... (Universal)

LIONEL RICHIE Angel (Island/IDJMG)

AC begins on Page 183.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	REMARKS
2	1	JARULE FALIL' MO AND VITA	Put It... (Murder Inc./Def Jam/IDJMG)	
3	2	SHAGGY	Angel (MCA)	
1	3	OUTKAST	Ms. Jackson (LaFace/Arista)	
4	4	K-CI & JOJO	Crazy (MCA)	
7	5	MYSTIKAL F/INVEA	Danger (Been So Long) (Jive)	
5	6	JENNIFER LOPEZ	Love Don't Cost A Thing (Epic)	
10	7	JOE F/MYSTIKAL	Stutter (Jive)	
6	8	JAY-Z	I Just Wanna Love U... (Roc-A-Fella/IDJMG)	
9	9	LUDACRIS	What's Your Fantasy (Def Jam South/IDJMG)	
15	10	NELLY	Ride Wit Me (Fo' Real/Universal)	
8	11	SHAGGY	It Wasn't Me (MCA)	
11	12	DESTINY'S CHILD	Independent Women Pt. 1 (Columbia)	
13	13	MYA	Free (Ruffnation/WB/University/Interscope)	
12	14	DREAM	He Loves U Not (Bad Boy/Arista)	
19	15	JAGGED EDGE	Promise (So So Def/Columbia)	
14	16	3LW	No More (Baby I'ma Do Right) (Epic)	
18	17	PINK	You Make Me Sick (LaFace/Arista)	
17	18	CASH MONEY MILLIONAIRES	Project Chick (Cash Money/Universal)	
16	19	LIL BOW WOW	Bow Wow (That's My Name) (So So Def/Columbia)	
23	20	LUDACRIS	Southern Hospitality (Def Jam South/IDJMG)	
26	21	MONICA	Just Another Girl (Epic)	
28	22	EVE	Who's That Girl (Ruff Ryders/Interscope)	
20	23	R. KELLY	I Wish (Jive)	
34	24	JON B	Don't Talk (Edmonds/Epic)	
25	25	XZIBIT	X (Loud/Columbia)	
24	26	SNOOP DOGG	Snoop Dogg (No Limit/Priority)	
27	27	112	It's Over Now (Bad Boy/Arista)	
36	28	R. MARTIN F.C. AGUILERA	Nobody Wants To Be Lonely (Columbia)	
29	29	OUTSIDERZ	4 LIFE Not Enough (BlackGround/Virgin)	
35	30	KOFFEE BROWN	After Party (Arista)	

### #1 MOST ADDED

GINUWINE There It Is (Epic)

### #1 MOST INCREASED PLAYS

JARULE FALIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)

### TOP 5 NEW & ACTIVE

DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)

PHILLY'S MOST WANTED Cross The Border (Atlantic)

BIG MOE Barre Baby (Wreckshop)

LUGO Boom (Elektra/EEG)

PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)

CHR begins on Page 83.

## HOT AC

LW	TW	ARTIST	SON	REMARKS
1	1	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
2	2	LENNY KRAVITZ	Again (Virgin)	
3	3	CREED	With Arms Wide Open (Wind-up)	
4	4	EVAN AND JARON	Crazy For This Girl (Columbia)	
5	5	DIDO	Thankyou (Arista)	
6	6	BARENAKED LADIES	Pinch Me (Reprise)	
7	7	U2	Beautiful Day (Interscope)	
12	8	MADONNA	Don't Tell Me (Maverick/WB)	
8	9	CORRS	Breathless (143/Lava/Atlantic)	
9	10	DAVID GRAY	Babylon (ATO/RCA)	
10	11	FAITH HILL	The Way You Love Me (Warner Bros.)	
11	12	3 DOORS DOWN	Kryptonite (Republic/Universal)	
13	13	VERTICAL HORIZON	You're A God (RCA)	
14	14	MATCHBOX TWENTY	Bent (Lava/Atlantic)	
16	15	NELLY FURTADO	I'm Like A Bird (DreamWorks)	
15	16	EVERCLEAR	Wonderful (Capitol)	
20	17	VERTICAL HORIZON	Best I Ever Had (Grey Sky...) (RCA)	
17	18	DEXTER FREEBISH	Leaving Town (Capitol)	
21	19	AEROSMITH	Jaded (Columbia)	
18	20	VERTICAL HORIZON	Everything You Want (RCA)	
22	21	BARENAKED LADIES	Too Little Too Late (Reprise)	
23	22	DAVE MATTHEWS BAND	I Did It (RCA)	
24	23	BON JOVI	Thank You For Loving Me (Island/IDJMG)	
28	24	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
27	25	MOBY	F/W/EN STEFAM Southside (V2)	
19	26	EVERCLEAR	AM Radio (Capitol)	
26	27	FUEL	Hemorrhage (In My Hands) (Epic)	
25	28	'N SYNC	This I Promise You (Jive)	
30	29	BACKSTREET BOYS	Shape Of My Heart (Jive)	
—	30	FIVE FOR FIGHTING	Easy Tonight (Arista/Columbia)	

### #1 MOST ADDED

COLLECTIVE SOUL Perfect Day (Atlantic)

### #1 MOST INCREASED PLAYS

VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)

### TOP 5 NEW & ACTIVE

JOSH JOPLIN GROUP Camera One (Artemis)

SEMISONIC Chemistry (MCA)

UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)

NINA GORDON Now I Can Die (Warner Bros.)

DELERIUM F/SARAH MCLACHLAN Silence (Netwerk/Arista)

AC begins on Page 183.

## URBAN

LW	TW	ARTIST	SON	REMARKS
1	1	JAGGED EDGE	Promise (So So Def/Columbia)	
3	2	JARULE FALIL' MO AND VITA	Put It... (Murder Inc./Def Jam/IDJMG)	
2	3	MYSTIKAL F/INVEA	Danger (Been So Long) (Jive)	
4	4	JOE F/MYSTIKAL	Stutter (Jive)	
7	5	TANNA	Stranger In My House (Elektra/EEG)	
6	6	DAVE HOLLISTER	One Woman Man (Def Squad/DreamWorks)	
5	7	SHAGGY	It Wasn't Me (MCA)	
8	8	112	It's Over Now (Bad Boy/Arista)	
14	9	LUDACRIS	Southern Hospitality (Def Jam South/IDJMG)	
11	10	JAHNEIM	Could It Be (Divine MII/WB)	
9	11	JAY-Z	I Just Wanna Love U... (Roc-A-Fella/IDJMG)	
17	12	KOFFEE BROWN	After Party (Arista)	
15	13	TANK	Maybe I Deserve (BlackGround)	
10	14	OUTKAST	Ms. Jackson (LaFace/Arista)	
12	15	CARL THOMAS	Emotional (Bad Boy/Arista)	
18	16	JILL SCOTT	A Long Walk (Hidden Beach/Epic)	
13	17	AVANT	My First Love (Magic Johnson/MCA)	
22	18	SNOOP DOGG	Snoop Dogg (No Limit/Priority)	
20	19	MEMPHIS BLEEK	Is That Your Chick (Roc-A-Fella/IDJMG)	
16	20	MUSIQ	Just Friends (Sunny) (Def Soul/IDJMG)	
21	21	MR. C	THE SLIDE MAN Cha-Cha Slide (Universal)	
27	22	JON B	Don't Talk (Edmonds/Epic)	
24	23	ERYKAH BADU	Didn't Cha Know (Motown)	
23	24	3LW	No More (Baby I'ma Do Right) (Epic)	
29	25	PROJECT PAT	Chickenhead (Hypnotize Minds/Loud/Columbia)	
19	26	LIL BOW WOW	Bow Wow (That's My Name) (So So Def/Columbia)	
30	27	MASTER P	Bout Dat (No Limit/Priority)	
26	28	CASH MONEY MILLIONAIRES	Project Chick (Cash Money/Universal)	
25	29	R. KELLY	I Wish (Jive)	
46	30	EVE	Who's That Girl (Ruff Ryders/Interscope)	

### #1 MOST ADDED

EVE Who's That Girl (Ruff Ryders/Interscope)

### #1 MOST INCREASED PLAYS

EVE Who's That Girl (Ruff Ryders/Interscope)

### TOP 5 NEW & ACTIVE

GINUWINE There It Is (Epic)

CHANTE' MOORE Bitter (Silas/MCA)

SILKK THE SHOCKER That's Cool (No Limit/Priority)

KEITH SWEAT Real Man (Elektra/EEG)

PHILLY'S MOST WANTED Cross The Border (Atlantic)

URBAN begins on Page 78.

## ROCK

LW	TW	ARTIST	SON	REMARKS
1	1	AEROSMITH	Jaded (Columbia)	
2	2	FUEL	Hemorrhage (In My Hands) (Epic)	
3	3	3 DOORS DOWN	Loose (Republic/Universal)	
8	4	TANTRUM	Breakdown (Maverick)	
9	5	3 DOORS DOWN	Duck And Run (Republic/Universal)	
7	6	LIFHOUSE	Hanging By A Moment (DreamWorks)	
4	7	GOODSMACK	Awake (Republic/Universal)	
5	8	SAMMY HAGAR	Let Saily Drive (Cabo Wabo/Beyond)	
6	9	CREED	Are You Ready (Wind-up)	
10	10	INCUBUS	Drive (Immortal/Epic)	
14	11	DAVE MATTHEWS BAND	I Did It (RCA)	
13	12	LINKIN PARK	One Step Closer (Warner Bros.)	
17	13	U2	Walk On (Interscope)	
12	14	DUST FOR LIFE	Step Into The Light (Wind-up)	
11	15	PRINUS W/OZZY N.I.B.	(Divine/Priority)	
16	16	STRAT UPFLAJON OF SEVENDUST	Angel's Son (Immortal/Virgin)	
21	17	GEDDY LEE	Grace To Grace (Atlantic)	
15	18	COLLECTIVE SOUL	Why Pt. 2 (Atlantic)	
23	19	A. LEWIS	OF STAND W/F. DUST Outside (Flawless/Geffen/Interscope)	
19	20	NICKELBACK	Old Enough (Roadrunner)	
22	21	GREEN DAY	Warning (Reprise)	
25	22	FUEL	Innocent (Epic)	
24	23	DIFFUSER	Karma (Hollywood)	
28	24	COLLECTIVE SOUL	Vent (Atlantic)	
27	25	UNION UNDERGROUND	Killing The Fly (Portrait/Columbia)	
20	26	EVERCLEAR	When It All Goes Wrong Again (Capitol)	
—	27	OLEANDER	Are You There? (Republic/Universal)	
29	28	U2	Beautiful Day (Interscope)	
44	29	VAN ZANT	Get What You Got Comin' (CMC/SRG)	
35	30	DISTURBED	Voices (Giant/Reprise)	

### #1 MOST ADDED

BUCKCHERRY Ridin' (DreamWorks)

### #1 MOST INCREASED PLAYS

OLEANDER Are You There? (Republic/Universal)

### TOP 5 NEW & ACTIVE

BUCKCHERRY Ridin' (DreamWorks)

DEFTONES Digital Bath (Maverick)

AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)

MARK SELBY She's Like Mercury (Vanguard)

ALIEN ANT FARM Movies (DreamWorks)

ROCK begins on Page 114.

## National Airplay Overview February 9, 2001

### URBAN AC

LW	TW	ARTIST	SON	Label
3	1	TAMIA	Stranger In My House (Elektra/EEG)	
2	2	DAVE HOLLISTER	One Woman Man (Def Squad/DreamWorks)	
4	3	CARL THOMAS	Emotional (Bad Boy/Arista)	
1	4	AVANT	My First Love (Magic Johnson/MCA)	
8	5	MUSIQ	Just Friends (Sunny) (Def Soul/IDJMG)	
5	6	BABYFACE	Reason For Breathing (Arista/Epic)	
7	7	PRU	Candies (Capitol)	
10	8	ERYKAH BADU	Didn't Cha Know (Motown)	
14	9	JILL SCOTT	A Long Walk (Hidden Beach/Epic)	
11	10	CHARLIE WILSON	Without You (Major Hits)	
12	11	YOLANDA ADAMS	Open My Heart (Elektra/EEG)	
13	12	BOYZ II MEN	Thank You In Advance (Universal)	
6	13	SADE	By Your Side (Epic)	
15	14	RACHELLE FERRELL	I Forgive You (Capitol)	
16	15	JOE FLYSTIKAL	Stutter (Jive)	
9	16	R. KELLY	I Wish (Jive)	
17	17	JESSE POWELL	If I (Silas/MCA)	
21	18	JAHEM	Could It Be (Divine Hit/WB)	
—	19	YOLANDA ADAMS	I Believe I Can Fly (Elektra/EEG)	
23	20	SPOOKS	Sweet Revenge (Antra/Artemis)	
22	21	JAGGED EDGE	Promise (So So Def/Columbia)	
29	22	MAXWELL	Get To Know Ya (Columbia)	
—	23	CHANTE' MOORE	Bitter (Silas/MCA)	
24	24	INCOGNITO F/MAYSA	Change (Talkin Loud/Blue Thumb/VMG)	
18	25	KELLY PRICE	You Should've Told Me (T-Neck/Def Soul/IDJMG)	
26	26	DAMITA	Won't Be Afraid (Atlantic)	
—	27	TANK	Maybe I Deserve (BlackGround)	
28	28	BEBE WINANS	Tonight, Tonight (Motown)	
25	29	JAMIE HAWKINS	Lost My Mind (Monam/EEG)	
27	30	WYCLEF JEAN F/MARY J. BLIGE	911 (Ruffhouse/Columbia)	

**#1 MOST ADDED**

MAXWELL Get To Know Ya (Columbia)

**#1 MOST INCREASED PLAYS**

TAMIA Stranger In My House (Elektra/EEG)

**TOP 5 NEW & ACTIVE**

- GLADYS KNIGHT If I Were Your Woman II (MCA)
- BRENT JONES & T.P. MOBB Good Time (Holy Roller)
- KOFFEE BROWN After Party (Arista)
- MR. C THE SLIDE MAN Cha-Cha Slide (Universal)
- PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)

URBAN begins on Page 78.

### ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	GODSMACK	Awake (Republic/Universal)	
2	2	LINKIN PARK	One Step Closer (Warner Bros.)	
3	3	A. LEWIS OF STAMM W.F. DURST	Outside (Flawless/Geffen/Interscope)	
5	4	INCUBUS	Drive (Immortal/Epic)	
10	5	TANTRIC	Breakdown (Maverick)	
6	6	STRAIT UP FLAJON OF SEVENDUST	Angel's Son (Immortal/Virgin)	
8	7	AEROSMITH	Jaded (Columbia)	
9	8	3 DOORS DOWN	Duck And Run (Republic/Universal)	
4	9	FUEL	Hemorrhage (In My Hands) (Epic)	
7	10	LIMP BIZKIT	Rollin' (Flip/Interscope)	
12	11	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
13	12	DISTURBED	Voices (Giant/Reprise)	
11	13	3 DOORS DOWN	Loser (Republic/Universal)	
14	14	RAGE AGAINST THE MACHINE	Renegades Of Funk (Epic)	
15	15	UNION UNDERGROUND	Killing The Fly (Portrait/Columbia)	
18	16	NICKELBACK	Old Enough (Roadrunner)	
16	17	DISTURBED	Stupify (Giant/Reprise)	
17	18	DIFFUSER	Karma (Hollywood)	
24	19	FUEL	Innocent (Epic)	
19	20	PRINNS W/OZZY N.I.B.	(Divine/Priority)	
22	21	GREEN DAY	Warning (Reprise)	
25	22	CRAZY TOWN	Butterfly (Columbia)	
—	23	OLEANDER	Are You There? (Republic/Universal)	
—	24	A PERFECT CIRCLE	The Hollow (Virgin)	
27	25	OFFSPRING	Want You Bad (Columbia)	
20	26	PAPA ROACH	Broken Home (DreamWorks)	
23	27	DUST FOR LIFE	Step Into The Light (Wind-up)	
32	28	SKRAPE	Waste (RCA)	
33	29	DEFTONES	Digital Bath (Maverick)	
28	30	NOTHINGFACE	Bleeder (TVT)	

**#1 MOST ADDED**

BUCKCHERRY Ridin' (DreamWorks)

**#1 MOST INCREASED PLAYS**

OLEANDER Are You There? (Republic/Universal)

**TOP 5 NEW & ACTIVE**

- ORGY Opticon (Elementree/Reprise)
- GEDDY LEE Grace To Grace (Atlantic)
- LIMP BIZKIT My Way (Flip/Interscope)
- ALIEN ANT FARM Movies (DreamWorks)
- SLAVES ON DOPE Inches From The Mainline (Divine/Priority)

ROCK begins on Page 114.

### COUNTRY

LW	TW	ARTIST	SON	Label
5	1	TOBY KEITH	You Shouldn't Kiss Me Like... (DreamWorks)	
2	2	JAMIE O'NEAL	There Is No Arizona (Mercury)	
3	3	JO DEE MESSINA	Burn (Curb)	
4	4	KEITH URBAN	But For The Grace Of God (Capitol)	
1	5	LONESTAR	Tell Her (BNA)	
6	6	LEE ANN WOMACK	Ashes By Now (MCA)	
8	7	GARTH BROOKS	Wild Horses (Capitol)	
10	8	DIAMOND RIO	One More Day (Arista)	
11	9	RASCAL FLATTS	This Everyday Love (Lyric Street)	
12	10	JESSICA ANDREWS	Who I Am (DreamWorks)	
7	11	DOOIE CHICKS	Without You (Monument)	
14	12	FAITH HILL	If My Heart Had Wings (Warner Bros.)	
13	13	DARRYL WORLEY	A Good Day To Run (DreamWorks)	
15	14	ALABAMA	When It All Goes South (RCA)	
17	15	GEORGE STRAIT	Don't Make Me Come Over There (MCA)	
16	16	SHEDAUSY	Lucky 4 You (Tonight I'm...) (Lyric Street)	
18	17	ANDY GRIGGS	You Made Me That Way (RCA)	
21	18	MARTINA MCBRIDE	It's My Time (RCA)	
20	19	TIM RUSHLOW	She Misses Him (Atlantic)	
19	20	WARREN BROTHERS	Move On (BNA)	
26	21	TRAVIS TRITT	It's A Great Day To Be Alive (Columbia)	
23	22	TRICK PONY	Pour Me (H2E/WB)	
22	23	CAROLYN DAWN JOHNSON	Georgia (Arista)	
25	24	DWIGHT YOAKAM	What Do You Know About Love (Reprise/WB)	
27	25	PAM TILLIS	Please (Arista)	
32	26	KENNY CHESNEY	Don't Happen Twice (BNA)	
28	27	GARY ALLAN	Right Where I Need To Be (MCA)	
29	28	ERIC HEATHERLY	Wrong Five O'Clock (Mercury)	
31	29	STEVE HOLY	The Hunger (Curb)	
30	30	BILLY GILMAN	Oklahoma (Epic)	

**#1 MOST ADDED**

BROOKS & DUNN Ain't Nothing 'Bout You (Arista)

**#1 MOST INCREASED PLAYS**

TRAVIS TRITT It's A Great Day To Be Alive (Columbia)

**TOP 5 NEW & ACTIVE**

- SONS OF THE DESERT What I Did Right (MCA)
- SOUTH SIXTY FIVE The Most Beautiful Girl (Atlantic)
- SARA EVANS I Could Not Ask For More (RCA)
- DIXIE CHICKS If I Fall You're Going With Me/I Fall You're... (Monument)
- LISA ANGELE I Will Love You (DreamWorks)

COUNTRY begins on Page 92.

### ALTERNATIVE

LW	TW	ARTIST	SON	Label
2	1	CRAZY TOWN	Butterfly (Columbia)	
1	2	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
3	3	INCUBUS	Drive (Immortal/Epic)	
4	4	A. LEWIS OF STAMM W.F. DURST	Outside (Flawless/Geffen/Interscope)	
5	5	LINKIN PARK	One Step Closer (Warner Bros.)	
6	6	COLDPLAY	Yellow (Netwerk/Capitol)	
8	7	MOBY F/GWEN STEFANI	Southside (V2)	
10	8	DAVE MATTHEWS BAND	I Did It (RCA)	
9	9	FUEL	Hemorrhage (In My Hands) (Epic)	
7	10	GREEN DAY	Warning (Reprise)	
11	11	RAGE AGAINST THE MACHINE	Renegades Of Funk (Epic)	
12	12	OFFSPRING	Want You Bad (Columbia)	
13	13	3 DOORS DOWN	Loser (Republic/Universal)	
15	14	U2	Walk On (Interscope)	
14	15	GODSMACK	Awake (Republic/Universal)	
22	16	FUEL	Innocent (Epic)	
16	17	LIMP BIZKIT	Rollin' (Flip/Interscope)	
18	18	DISTURBED	Voices (Giant/Reprise)	
20	19	3 DOORS DOWN	Duck And Run (Republic/Universal)	
21	20	DEFTONES	Digital Bath (Maverick)	
19	21	NICKELBACK	Breathe (Roadrunner)	
17	22	STRAIT UP FLAJON OF SEVENDUST	Angel's Son (Immortal/Virgin)	
23	23	DIFFUSER	Karma (Hollywood)	
24	24	EVERLAST	I Can't Move (Tommy Boy)	
31	25	AMERICAN HI-FI	Flavor Of The Weak (Island/IDJMG)	
30	26	AT THE DRIVE-IN	One Armed Scissor (Grand Royal/Virgin)	
27	27	U2	Beautiful Day (Interscope)	
35	28	ALIEN ANT FARM	Movies (DreamWorks)	
26	29	BLINK-182	Man Overboard (MCA)	
29	30	LENNY KRAVITZ	Again (Virgin)	

**#1 MOST ADDED**

LIMP BIZKIT My Way (Flip/Interscope)

**#1 MOST INCREASED PLAYS**

OLEANDER Are You There? (Republic/Universal)

**TOP 5 NEW & ACTIVE**

- PAPA ROACH Between Angels And Insects (DreamWorks)
- BARENAKED LADIES Too Little Too Late (Reprise)
- COLD No One (Flip/Geffen/Interscope)
- LIMP BIZKIT My Way (Flip/Interscope)
- UNION UNDERGROUND Killing The Fly (Portrait/Columbia)

ALTERNATIVE begins on Page 126.

### NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	BONA FIDE	X-Ray Hip (N-Coded)	
6	2	JEFF GOLUB	Drop Top (GRP/VMG)	
2	3	GEORGE BENSON	Medicine Man (GRP/VMG)	
3	4	BONEY JAMES & RICK BRAUN	R.S.V.P. (Warner Bros.)	
4	5	GROVER WASHINGTON JR.	Chameleon (Telarc)	
7	6	KIRK WHALUM	Now Ti Forever (Warner Bros.)	
5	7	CHELI MONUCCI	My Girl Sunday (Shanachie)	
9	8	RICHARD ELLIOT	Who? (Blue Note)	
8	9	SADE	By Your Side (Epic)	
12	10	DAVE KOZ	Love Is On The Way (Capitol)	
10	11	STING	She Walks This Earth (Telarc)	
17	12	KIM WATERS	In The Groove (Shanachie)	
11	13	BETTE MIDLER	Love TKO (Warner Bros.)	
18	14	JOE MCBRIDE	Texas Rhythm Club (Heads Up)	
16	15	RONNIE LAWS	Old Days/Old Ways (HDH)	
13	16	JEFF KASHWA	Hyde Park ("Ah, Oooh" Song) (Native Language)	
14	17	CHUCK LOEB	Blue Kiss (Shanachie)	
25	18	RIPPINGTONS	Caribbean Breeze (Peak/Concord)	
23	19	YULARA	Flyin' High (Higher Octave)	
20	20	JONATHAN BUTLER	Forever Tonight (N-Coded)	
19	21	BRIAN BROMBERG	Relentless (Native Language)	
21	22	GREGG KARUKAS	Chasing The Wind (N-Coded)	
22	23	JAZZMASTERS	Shine (Hardcastle/Trippin' N' Rhythm)	
—	24	RICK BRAUN	Kisses In The Rain (Warner Bros.)	
24	25	JOYCE COOLING	Coasting (Heads Up)	
26	26	GARDEN PARTY	Rikki Don't Lose That Number (Samson)	
27	27	BRENDA RUSSELL	You Can't Hide Your Heart... (Hidden Beach/Epic)	
29	28	TIM BOWMAN	Smile (Insync)	
30	29	NATALIE COLE	Angel On My Shoulder (Elektra/EEG)	
—	30	EUGE GROOVE	Romeo & Juliet (Warner Bros.)	

**#1 MOST ADDED**

RICK BRAUN Kisses In The Rain (Warner Bros.)

**#1 MOST INCREASED PLAYS**

RICK BRAUN Kisses In The Rain (Warner Bros.)

**TOP 5 NEW & ACTIVE**

- INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG)
- JEFF LORBER Snakebite (Samson)
- FOURPLAY Double Trouble (Warner Bros.)
- DAN SIEGEL From The Heart (Legacy/Epic)
- SEAL This Could Be Heaven (London Sire)

NAC begins on Page 39.

### ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	DAVE MATTHEWS BAND	I Did It (RCA)	
2	2	JOSH JOPLIN GROUP	Camera One (Artemis)	
3	3	U2	Walk On (Interscope)	
4	4	FIVE FOR FIGHTING	Easy Tonight (Aware/Columbia)	
7	5	LENNY KRAVITZ	Again (Virgin)	
8	6	DIDO	Thankyou (Arista)	
5	7	TRACY CHAPMAN	It's OK (Elektra/EEG)	
11	8	COLDPLAY	Yellow (Netwerk/Capitol)	
9	9	GREEN DAY	Warning (Reprise)	
12	10	PAT MCGEE BAND	Rebecca (Giant/WB)	
13	11	JOAN OSBORNE	Running Out Of Time (Interscope)	
6	12	DAVID GRAY	Babyton (ATO/RCA)	
14	13	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
10	14	U2	Beautiful Day (Interscope)	
17	15	BARENAKED LADIES	Too Little Too Late (Reprise)	
15	16	MARK KNOPFLER	What It Is (Warner Bros.)	
20	17	SHAWN COLVIN	Whole New You (Columbia)	
16	18	DAVID GRAY	Please Forgive Me (ATO/RCA)	
23	19	WALLFLOWERS	Letters From The Wasteland (Interscope)	
18	20	SEMNOMIC	Chemistry (MCA)	
—	21	TRAIN	Drops Of Jupiter (Tell Me) (Aware/Columbia)	
19	22	COLLECTIVE SOUL	Perfect Day (Atlantic)	
21	23	MOBY F/GWEN STEFANI	Southside (V2)	
25	24	EVERLAST	I Can't Move (Tommy Boy)	
22	25	CREED	With Arms Wide Open (Wind-up)	
27	26	JONATHA BROOKE	Linger (Bad Dog)	
28	27	STEVE EARLE	Everyone's In Love With You (E-Squared/Artemis)	
30	28	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
—	29	JIMMY SMITH	Only In It For The Money (Blue Thumb/Verve/VMG)	
24	30	SHAWN MULLINS	Everywhere I Go (Columbia)	

**#1 MOST ADDED**

JOHN HIATT Lift Up Every Stone (Vanguard)

**#1 MOST INCREASED PLAYS**

TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)

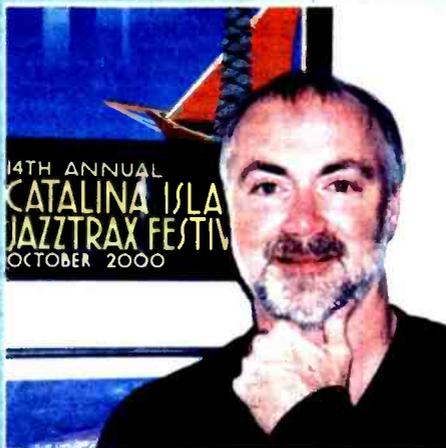
**TOP 5 NEW & ACTIVE**

- JEB LOY NICHOLS Heaven Right Here (Rykodisc)
- BOB SCHNEIDER Metal & Steel (Universal)
- VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)
- AMY CORREIA Life Is Beautiful (Capitol)
- SADE By Your Side (Epic)

ADULT ALTERNATIVE begins on Page 135.

# Publisher's Profile

By Erica Farber



## ART GOOD

Creator, host and producer of JazzTrax

**A**rt Good is one of the founders of the NAC/Smooth Jazz format. Each week, through the magic of syndication, he showcases the finest smooth jazz classics and the newest releases. His *JazzTrax* show is highly respected and continues to be on the cutting edge of the format.

This past year Good made a commitment to the Internet by launching *JazzTrax Studio*, his own 24-hour Internet station, which goes deeper into albums and plays songs not usually heard on traditional Smooth Jazz stations.

**Getting into the business:** "I had come West from college to be a minister, which didn't last long. I picked a school called Asuza Pacific, east of Pasadena. I graduated, but my real degree was as a listener to KNX-FM/L.A. It was starting 'The Mellow Sound' format as I was starting college. It was a wonderful radio station."

"I was in the original KJIS Broadcast Workshop my senior year of college, the first year they did it. I remember them telling me that I had the most wonderful broadcast voice. I later found out they told everyone that. They put us on in the middle of the night on the old KJIS-AM, before it went FM. We were actually very popular because we were so bad. We'd get phone calls from people saying, 'This is the best entertainment we've ever heard in the middle of the night!'"

**His first job:** "Armed with my degree, I went out to look for a job. I found one in Burney, CA, near Mt. Shasta. There's an *L.A. Times* paper plant and a penitentiary. The station was in an old chicken coop, and I lived in back of the station. It was probably one of my favorite radio jobs ever. You got to do everything. You went on the air for three hours in the morning, then three in the afternoon. You got to do national and local news, missing dog reports, the whole thing."

**Developing an interest in smooth jazz:** "I didn't. I worked my way from Burney to Salem, OR, to a little station in Carlsbad, CA, in San Diego County. I picked up a job in the summer of '79, doing summer relief for the midnight-6am announcer while he filled in for everybody on vacation. When all the vacations were done, I was planning to move back up to Oregon. I said I was going to go, and they offered me morning drive."

"A couple years later they made me PD of KIFM/San Diego. Then Bruce Walton, the GM, over a beer at lunch one day, said, 'Have you ever thought about doing a late-night jazz show?' I said, 'Sure. When do you want me to start it?' 'How about tonight?' I said I needed the weekend to figure out what jazz was. On Monday night, March 8, 1982, we started a show called *Lights Out, San Diego*. I stole the name from KINK/Portland, which had stolen it from San Francisco. Bob O'Connor, whom I hired, spread the name all over the country."

"It went on the air, and it was a blip on the screen

that grew and grew. We realized we had something, so we increased it to two hours, then three, then took over the whole evening. It took over the station around 1986. When I started it, I knew absolutely nothing about jazz. When I went looking for songs, I went looking for songs with melody. I basically started with stuff I'd heard. It branched off from there, but always with an ear toward melody, which is what set me apart. That's the reason it worked. There were a few of us in the early '80s, and I was the guy on the West Coast who was starting the format."

**How JazzTrax got started:** "I wanted to syndicate, and the station didn't want me to do it on my own. I wanted to do something for myself. *JazzTrax* started. I don't even remember how I got it on the air, but the first weekend it went on, Labor Day 1985, it aired in Seattle; Ventura, CA; and Wyoming."

"I struggled through the years to get it on more stations. It's always been on around 30 stations. Two years ago United Stations picked up representation. It handles all the clearances and sells national advertising. Two years after I started *JazzTrax*, I created the Catalina Island JazzTrax Festival."

**What he tries to accomplish with JazzTrax:** "It's a showcase of the absolute newest in smooth jazz. My guests are always those who are releasing the biggest new album that week. It's very active and on top of what's brand-new. The show's not all brand-new though. We balance it with stuff from the past, and we always have an 'Archive's Album.' That's one of the pitches we have to any large-market station: Here's this show that isn't safe, but it is safe. I wouldn't play something that wasn't great, but it could be unfamiliar. The show can be taken from two to five hours. The funny thing is, the majority take it for four or five hours. They like to run it for a full Sunday morning or evening."

**Is he a rebel or an ambassador?** "Both. I've certainly been a rebel. There have been times when my home-base station in San Diego hoped I would shut my mouth. In fact, in my Catalina festival program every year, my producer's notes are kind of my feelings about the state of smooth jazz at that particular point in time. I can't say any station appreciated what I said this past fall. To that extent, I have been a rebel."

**State of radio:** "Creatively, it's kind of a mess right now. It's now Conglomerate City. The conglomerates way overspent, and now they can't return. The bottom line is that good radio had to go. When I first got into radio and listened to KNX-FM, I had no idea that was the best it would sound."

**State of Smooth Jazz:** "It's more and more relegated to caricature. Today you have to pretty much go to classic jazz and classic AC and make it all familiar songs. There's not a whole lot of jazz. It's opened the door for everybody in radio."

**Thoughts on Internet radio:** "I think it's phenomenal. If Internet radio hadn't come along, I'm not sure how interested I'd still be in the field. First off, a lot of stations are streaming. That makes it extremely exciting. I can sit in my studio and dial up WOCD/New York. I can listen to Jazz-FM in London or Australian Smooth Jazz. I can sit here and listen to any station I want. I think it's brilliant. Secondly, it's opened the door for people like myself to start Internet-only radio stations. It's kind of like the beginning days of FM radio, where people with their own antennas programmed a station."

**Something about him that might surprise our readers:** "I've just ended my longtime association with

my San Diego home-base station. It works out well for me. For 20 years I've had to concentrate on San Diego for at least an hour a day. This is not a bad thing, it's a great city, but now I don't have to deal with local radio anymore for the first time in my career. That gives me total time on the Internet."

**Career highlight:** "The Catalina Island JazzTrax Festival, which started in 1987. It's become pretty renowned. I think it's the best totally smooth jazz festival. Others are bigger and have been going longer, but they're not totally smooth jazz. It was one weekend, then I stretched it to two weekends in 1991, and to three weekends in 1999, which is where it will stay. It's really grown. It's the first three weekends in October. It's a great festival for a couple of reasons, but one is the type of music I book. I don't just book the big names. I also fill it with a lot of talent people have not seen before."

**Career disappointment:** "I wish I had been able to market *JazzTrax* more adequately to major markets like New York, Chicago and L.A. I've not been able to get in these markets, but I'm on a lot of stations in markets the size of Denver, Milwaukee, Phoenix and San Diego. Now, because of the Internet, you can listen to *JazzTrax* anytime you want on our website, but you still want to be on those major-market stations."

**Favorite radio format:** "News."

**Favorite television show:** "NBC Evening News with Tom Brokaw. That's what I watch every day. I get on the treadmill when he comes on. When he goes off, I'm done with my 30-minute workout."

**Favorite artist:** "Mannheim Steamroller, because of their Christmas albums."

**Favorite song:** "Mannheim Steamroller's version of 'Silent Night.' I can listen to it in April."

**Favorite book:** "I read the *L.A. Times*, *New York Times* and *Time* magazine, which keeps me from books, but the one book would be Stephen King's *It*."

**Favorite movie:** "Jeremiah Johnson and *Schindler's List*."

**Favorite restaurant:** "Saddle Peak Lodge on Malibu Canyon Road in Calabasas, CA."

**Beverage of choice:** "Bass Ale."

**Hobbies:** "Skiing. I love ski resorts. Visiting baseball stadiums. Right now it's being in a stadium on the day it opens. We were lucky enough to get tickets to Pac Bell Park on opening day last April in San Francisco. Milwaukee is one of my best *JazzTrax* cities. I have a ticket waiting for me for opening day of their brand-new Miller Park. Is parenting a hobby? I love my little boy. He's the most fun hobby I've ever had."

**Favorite Internet site:** "www.msnbc.com."

**E-mail address:** "artgood@jazztrax.com."

**Advice to broadcasters:** "I'd have to ask them where they think they're going. You go to a convention these days and listen to what they're saying, and you go, 'Were you guys around 25 years ago, and where do you plan on being 25 years from now? I understand that you're all trying to get the highest ratings possible for this moment in time, but are you thinking ahead? What happens when people get tired of Trip-A-Day? It's almost like an addiction. What happens when you've given away every trip imaginable? What then?"

"It's kind of like politics. Everyone says, 'Man, I wouldn't go into politics right now.' It would be hard for me to suggest that someone go into radio right now. My advice is, if you think radio can be different, get into it and make it different."



# rick braun

## kisses in the rain

*The New Album*

Includes the first NAC track "Kisses In The Rain" (featuring Peter White) and amazing covers of Leon Russell's "Song For You" and Bill Withers' "Use Me" (featuring Shai).

ALSO IN 2001: NEW RELEASES FROM  
**Norman Brown, Boney James, Larry Carlton, Kenny Garrett,  
Euge Groove and Gabriela Anders**

### **WB JAZZ NAC LABEL OF THE YEAR 2000**

Marylou Badeaux • Erma Byrd • Chris Jonz • Randall Kennedy • Deborah Lewow  
Matt Pierson • Jonathan Pond • Kynama Wald • Dana Watson

Produced by

Management





WRIF  
KRXQ

KIOZ  
WLZR

KUPD  
WLUM

KBER  
WCC

KBPI  
WMFS

KUFO  
WRLR and many more

WEBN

WXRK  
KPNT

KROQ  
KFMA

Before the box adds at Alternative:

KNDD  
WAQZ and many more

LIVE 105

WBCN

WHFS

**OFFICIALLY GOING FOR ADDS THIS WEEK!**

**IN STORES  
3-27-01**

**SALIVA  
EVERY SIX SECONDS**

(314 542 959-2)



[www.salivanet.com](http://www.salivanet.com)  
[www.islandrecords.com](http://www.islandrecords.com)

THE ISLAND DEF JAM MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY

**TAKE YOUR MEDICINE!**