NEWSSTAND PRICE $\$ 6.50$
Kravitz: No. 1 'Again’
Atter slipping to the No. 2 spot on R\&R's CHR/Pop Chart for a week, Virgin recording artist Lenmy Kravita's "Again" moves back to the top spot. "Again" also remains No. 1 on Track America, R\&R's combined chart of all formats, available online at R\&R Music Tracking.



THE INDUSTRY'S NEWSPAPER

## FEBRUARY 23, 2001

Rock Revolutionary
Tom Donahue was a genuinely big man in radio — his girth notwithstanding. Three decades ago he invented the free-form radio format that would set the industry on its ear. Bob Shannon chronicles the erain this week's Legends. Page 31.

# RG 

RHYTHMIC 8 EART: KRBV/Dallas KHKS/Dallas KHTS / Scm Dioge KDWB/Min eapolis KSLIZ So. Louls WFLT/Tampa
pop AIRPLAY Now!
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## GRAMMY

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| KHKS | WPRO | > MAINSTREAM |
| WDRQ | KZHT |  |
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| WWZZ | KCHZ |  |
| WBLI | KEMS |  |
|  |  |  |

"Bdyy Come Over' is peried for XIIS FM. Her music ills hie prime demogyophit


Most Added of Rhythmic Top 40: KLUC KTFM WEZB KPRR KDGS KBTE KZFM and mony more

## FAOM HE DEEUT HIBUII GOTTR TELL YOU <br>  DISOEY CHAOחEL PBEEMIEEIIIG MARRCH 30



Disney's newest West Coast destination, Califormia Adventure, has opened to great fantare, thanks in part to the dozens of radio stations that broadcast from the theme park. Our very own Pam Eaker herself a former Disney executive, took part in the opening-night festivities and snapped a few pictures. This week Pam also reports on a oreat sales-promotion session she attended at the recent RAB convention. This week's Management Marketing \& Sales section has the fourth and final installment of our Glossary of Marketing, Merchandising and Retail Terms, and the GM in our spotlight this week is Cox Radio/Louisville's Elizabeth Hamma.

Pages 10-15

## INDUSTRY ACHIEVEMENT AWARDS BALLOT IISSIDE

Here's your chance to help determine who will appear on the final ballot for the 2001 R\&R Industry Achievement Awards! Complete the first-round ballot, enclosed in this week's issue, and return it to R\&R by March 7.

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IN THE NEWS

- Sil seaglione becomes VP/GM at
WOGL \& WPHT/Philadelphia; Grace
Blazer now WPHT PD
- Domino takes PD post
at KRBE/Houston
- Jim Trapp adds KLOL/Houston
PD duties
- Riek Martinl appointed
KOSI/Denver PD
- Eric Hellum now EVP/Clear
Channel Group Sales

Page 3

## THIS \# WEEK

Gupap

- Lemer krmitz Again (Virgin)

GIN/HAMTIMES


- Heese edee Promise (SO So dalcolumbia)

URaN AC

- Trean Stranger in My House (EleatraEEG)
countiry

AC
- W suic This I Prorien You (dive)

HOT AE

WAC/SMOOTH JADL

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RDCK

- AEROEMTH Jaded (Columbia)

ACTME ROCK

- A. LEWS \& E. DURST Outside (FammessGeeflen/iterscopos) ALTERTLITVE
- mcusus Drive (immortalEpic)

ADULT ALTERNATINE

- JOSH JOPLIM GROLP Camera One (Artemis)
 The INDUSTRY'S NEWSPAPER


## FEBRUARY 23, 2001

 Mapster Offers 51 Billlion To Settle Label LawsuitsBy Steve Wonsewicz RaR MUSIC EDTOR rak music edrtin
Online file-sharing software maker Napster publicly disclosed on Tuesday that it is offering the record industry $\$ 1$ billion over five years - and a share of future sales - in retum for dropping its lawsuits and awarding licenses for Napster's upcoming paid service.

The proposed settlement in-

## Consumer Confidence Concerns Radio Analysts

Higher energy costs may cool auto advertising

By Jiffrey Yorke:
R\&R WASHINGTON BUREAUCHHF yorke@rronline.com

Higher energy costs could play a big role in slowing radio's necovery in the second half of this year, a Wall Street economist advised this week. Meanwhile, others noted that overall consumer-confidence worries could also drag down the expected recovery.
In his "Broadcast \& New Media Weekly" report, Morgan Stanley Dean Witter's Frank Bodenchak said that, according to MSDW economist Dick Berner, higher energy prices and a more pronounced capitalspending downturn mean that the overall recovery in the second half of the year "is likely to be more muted than thought a month ago." Bermer has lowered his growth prognosis for both 2001 and 2002 and now believes real gross domestic product will grow $0.9 \%$ in 2001 (rather than $1.1 \%$ ) and $4.2 \%$ in 2002 (instead of $4.7 \%$ ).
"Consumer confidence levels hit a seven-year low in January, which could cause declines
in consumer spending and advertising targeting consumer spending in upcoming months," Bodenchak remarked. "On a more positive note, consumer spending and construction activity did come in better than expectations for January."
In his "Trendspotter Note" this week. Prudential Securities analyst James Marsh warned that "soft auto sales and concerns about consumer confidence are causing dealers to cut their advertising budgets." He noted that, at this point, auto advertising "appears to be among the weakest advertising categories on radio." Prudential Securities estimates that U.S. auto sales "should decrease $12 \%-13 \%$ in 2001, a $\$ 100$ million drop in ad spending."
Marsh adds, "While the decrease in advertising expenditures will clearly hurt radio's growth, we do not believe the stuation is as dire as some investors believe it to be. We believe that while the large national

AMALYSTEMEe Page 50

Infinity Reports Last Earnings As Independent Group

## Infinity Broadcasting's

 strong fourth-quarter and fultyear 2000 results were enough to put Mor Karmazin into a stale of euphoria. "Recio's an absowhety great business." dectared the Infinity Chaiman/CEO as the detalls were publicly released amid much tantare last week.He had good reason to be jublimit. in lis last earnings report as a group independent from Vincom, infinity said he O4 not revenues rose $40 \%$, to $\$ 1$ blion. Not income increased $50 \%$, to $\$ 177$ million, or 16 cents per share. Frret Call analysts had estimated earnings of 10 cents. Net tree cash liow rose $\mathbf{6 0 \%}$, to $\$ 334$ million. For the year infinily's not revenues were up $57 \%$, to a record 53.9 bilion.

Infinity eamed 22\% more for the thll year, resching profit of 5460 million, or 42 cents per share, and beating the street by 8 cents. Nol free cash hlow in

ENumasheo Pay 4
cludes $\$ 150$ million to be paid annually to the major record companies - Sony Music Entertainment, Universal Music Group, Warner Music Group, BMG Music and EMI Recorded Music - over the next five years. Independent labels would earn $\$ 50$ million yearly during the same period.
The exact amounts for each
MAPSTER/SEE PIge 30

## Rovner Rises To President At RCA

RCA Records has promoted Jack Rovner to President. Based in New York, he reports to BMG Entertainment North America President/ CEO Robert Jamieson.
"Jack is a first-class music executive," Jamieson said. "His unique understanding of artist development and
 his passion for music have been instrumental to RCA's great success. RCA Records could not be in better hands to continue building on our artists' and label's tremendous accomplishments."
A veteran with over two decades' experience in the music business, Rovner most recently was Exec. VP/GM at RCA and played a key role in the recent success of the label, which has lumed in record-breaking sales and profits over the past few years.

ROVMERYsee Page 21

## HBC Ups Stone As Lykes Becomes EVP

By Adma Jacroson
RAR RADIO FDPTOR
jacobson@rmonline.com
Hispanic Broadcasting has realigned a portion of its top

management tier, giving Gary Stone new duties as Sr. VP/ COO. Concurrently, David Lykes will relinquish his role as COO and assume the title of Exec. VP/Corporate Affairs.

## CC/Philly Elevates Allan, Tamburio <br> Dave Allan, VP/GM of WJJZ \& WUSL/Philadelphia, has <br> 

added dulies as Sr. VP/Programming \& Marketing for Clear Channel's six-station Philadelphia cluster. The move is one of several the company made at its stations in the market and gives Allan chief responsibility for the ratings performance of Gospel-Urban AC

## s TOOK-Eaners Ave lieavy Radlo Users

- Nowe listeners have highest madian income

By Joe Howard fhrwand wition blaren
People with annual household incomes of more than $\$ 100,000$ are heavy users of radio, according to a recently released study by Interep. In fact, the percentage of highincome eamers who use radio is higher than those who use television and the Internet. The study also found that core users of the most popular radio format have incomes of over $\$ 70,000$.
The study, titled "American Income\$/Who's Earning What," found that $37 \%$ of all persons with household incomes of more than $\$ 100,000$ annually are heavy users of radio. The figure is $23 \%$ for TV and $27 \%$ for online ser-
vices. It also reported that 12\% of the population now carn an annual household income of more than $\$ 100,000$, up from $9 \%$ in 1998 .

Looking at radio formats, the study found that News listeners have the highest median income, $\mathbf{5 7 3 , 7 1 4}$. Classical listeners placed second, with a median income of $\$ 71,941$. NACSmooth Jazz listeners ranked third at $\$ 63,345$, followed by Alternative at $\$ 61,643$ and Hor $A C$ at $\$ 58,854$.
The study showed that core users of online services continue to hold the highest median income of all media, al $\$ 75,551$. Radio users' median income came in a STHiY/See Pase 21

# COLDPLAY -PARACHUTES. 

includes the worldwide hit single and video "Yellow"
-Saturday Night Live 4/7

- MTV Buzzworthy
- M/2 Blowtorch
-Soldout Tour!
- Top 20 Album of the Year -SPIN
-"3 $1 / 2$ STARS One of the Best Albums of $2000^{\circ}$ -ROLLING STONE
- 3 Million Albums Sold Worldwide
- Album of the Week -PEOPLE
- Album of the Year -Q MAGAZINE
-Top 10 Record of the Year -L.A. TIMES



## Domino Mamed PD At KBBEAlouston

WFLZ/Tampa PD and Clear Channel CHR Brand Manager Domino has been named PD at Susquehanna's CHR/Pop KRBE
 Houston, effective March 1. Domino replaces Jay Michaels, who stepped down to pursue an A\&R career. "Domino is going to be a perfect fit for 104 KRBE," KRBE Station Manager
Domino Mark Shecterle told R\&R. "He really impressed me throughout the interview process with his knowledge, ideas and love for music. I am very excited that he is joining 104 KRBE and the Susquehanna family. March 1 cannot come soon enough."
Domino said, "I'm incredibly excited to work with such a great group of people. KRBE is one of the biggest and best radio stations on the planet, and I can't wait to jump in. It already feels like home. Ultimately, I want to win, and KRBE has the lools and the people to do it. My focus is to create an entertaining and compelling radio station that goes beyond the speakers. Radio stations need to be more than just appliances that dispense music - they need to live and breache in between the music and make themselves relevant through content and promotions too. I'm looking forward to creating that sound at KRBE!"
conmanes Pase 8

## Trapp Adds KLOL/ Houston PD Duties

Clear Channel/Houston Director/ FM Programming Jtm Trapp has added PD duties for Rock KLOL. He replaces Max Dugan, who exited in December.
When asked how he would manage the additional workload, Trapp told R\&R. "It's about surrounding yourself with the best and the brightest. While that's a cliche at many companies, at Clear Channel it's an operating strategy. These guys are broadcast ninjas, and I count myself fortunate to be in the same building as them. Let the games begin!" Trapp has been in the market for four years.
Concurrently, KTBZ/Houston morning host Jeff McMurray picks up programming chores for co-owned Classic Hits KKRW, filling the vacancy left by Bobby Duncan.

## matiul.A. Goes wild For Survivor



KRTH/Los Angeles is playing along with the Survivor craze by outfitting its studio in the tradition of the Australian Outback. Shown here searching for wild pigs and other eodible delights are KCBS-TV reporter Helon Kumari and moming co-hosts Jim Carson and Joni Caryl.

## Scaglione Segues To Infinity/Philly <br> $\square$ Blaper offictally becomes PD at Tan WPTIT

Infinity Broadcasting has named Philadelphia market veteran SII Scegitione VP/GM for Talk WPHT and Oidies WOGL. Scaglione succeeds Chris Claus, who exited the stations in the fall.

Most recently VP/GM for Clear Channel's crosstown WIOQ \& WLCE, Scaglione has also held a similar position at WJJZ/Philadelphia. He has held various sales and sales-management positions with WYXR/Philadelphia, WNUAChicago, WQHT/New York, WXKS/ Boston and Christal Radio Sales/ New York.
Infinity Sr. VP Bill Figenshu, who has been handling management chores at WOGL \& WPHTT on an interim basis, said, "Sil engineered

one of the nation's best and quickest turnarounds at WLCE and a total rebranding of WIOQ. I'm sure he'll do the same at WPHT and wOGL. He has a bright future at Infinity."
scampmester Piot 21

## Martini Moves To KOSVDenver As PD

Rick Martini, who has spent eight years as OM/aftemoon driver at Barnstable Broadcasting's WBZORLong Island, has been selected to program Tribune AC KOSIDenver. He succeeds Jeff Cochran, who left to program WLIT/Chicago (R\&R 12/22/00).
"I'm the last original member of WBZO still in the building," Martini told R\&R. "Oldies radio has gone through an interesting transition in the last year. I've always loved the format, but I am concermed about it. Getting out of it is somewhat of a relief."
Martini's move to Denver will reunite him with KOSI VP/GM Jane Bartsch, who previously spent two
years as WBZO's GM. "When I learned that the job was open, 1 called Jane and went through a long process before getting hired," Martini added. "KOSI is. Denver's heritage AC station. It originally started out as a Beautiful Music station and transitioned to Soft AC. It constantly wins among 25-54s, and it's an honor to go to a station that big. This is truly a maintenance job at this point; I'll keep it running as smoothly as it is."
Martini previously programmed WRLB/Long Branch. NJ and was Asst. PD at KITY/San Antonio. His past on-air credits include ABC Radio's "Star Station," WTMX/Chicago and WPXY/Rochester. NY.

FEBRUABY 23, 2001
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FORMATS \& CHARTS

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Urban Action
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The Baok Pagee $12: 3$

## Hellum Now Clear Ch. Group Sales EVP

Erik Helluin has been appointed Exec. VP for Clear Chamnel Group Sales. Hellum will be responsible for developing business for Clear Channel's radio stations and will also work with the company's TV stations and its SFX Entertainment, Eller Media and Internet divisions.
"Erik is a true radio junkie," said Clear Channel Radio Sales President Mike Agovino, to whom Hellum reports. "His love of radio and music translates into a passion for his job. Erik's love of the business and knowledge of


Clear Channel's entire product platform make him the ideal candidate to lead our group sales unit."
Hellum worked with Katz Radio in 1987 as a research intern in New York. Later that year he went to work as an AE with WDUZ-AM \& FM/Green Bay, WI. In 1988 Hellum retumed to Katz Radio as

## WBG Elevates Holmes To VP/Operations

NBG Radio Network has named Ollie Holmes VP/Operations. Holmes will oversee the daily operations of NBG's programming, production and marketing departments.
"This is a fabulous move for today and NBG's future," Exec. VP Dean Gavoni commented. "Ollie has worked in every facet of radio
operations, and I truly believe that nobody is more qualified to handle the day-to-day business of our evergrowing radio network. As we continue to expand, this becomes an even more critical position, allowing us to build NBG's future from a very solid foundation."

Menushree Paye 21

an AE in Boston. He was promoted to Sales Manager of Katz Radio's Chicago office in 1993. In 1995 he was named Divisional VP/ West Coast, operating out of Katz

MELUMESe Paye 21

| cinculament | 310.788-1625 | 310-203-8727 | moreindo erronime.com |
| :---: | :---: | :---: | :---: |
| mawe bater | 310.788-1699 | 310-203-9763 | neweroome ${ }^{\text {a monline.com }}$ |
| man cmam sinures | 310.788-1675 | 310.553-4056 | Meronine.com |
| ADVentremacaes | 310-553-4330 | 310-203-8450 | nmowry © rontro.com |


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| Eerromal, otman Eapre | 310-553-4330 | 310-203-9763 | malliome 1 ronline.com |
| masmmatow, ee evaracy | 202-463-0500 | 202-463-0432 | rede monune.com |
| маенville eumeaus | 615-244-6822 | 615-240-8655 | melloneronline.com |

# BIAfn Releases List Of Top 10-Billing. Radio Stations 

## $\square$ Clear Channel's KIIS/Los Angeles leads the pack <br> By Joe Howard <br> R\&R WASHINGTON BUREAU

jhoward@rronline.com

With \$65.5 million in $\mathbf{2 0 0 0}$ revenues, Clear Channel's CHR/ Pop KIIS-FM/Los Angeles moved up from a fifth-place finish in 1999 to beat Infinity's Sports WFAN/New York by a mere $\$ 300,000$ on BIA Financial Network's list of the top-billing stations of 2000, released last week. The Rick Dees flagship led the Duncan's American Radio top-billers as well (R\&R 2/16).

BIAfn VP Mark Fratrik said, "What is remarkable is the big jump in revenues [from $\$ 47$ million] that enabled KIIS to move up to No. I. It shows the dynamic and entrepreneurial nature of the radio business, in which a station can so vastly improve
its revenues in just one year." Clear Channel and Infinity stations dominated the list, with ABC Radio's News/Talk KGO-AM/San Francisco the only station in the top 10 owned by any other company. Rounding out the top-10 list are Infinity Alternative

WXRKN New York, at No. 3 with $\$ 61$ million; Clear Channel AC WLTW/ New York, at No. 4 with $\$ 60.7$ million; Infinity News WINS-AM/New York, at No. 5 with $\$ 57.4$ million; Clear Channel CHR/Pop WHTZNew York, at No. 6 with $\$ 49$ million; Infinity Alternative KROQ/Los Angeles, at No. 7 with $\$ 48.7$ million; ABC Radio News/Talk KGO-AM, at No. 8 with $\$ 48.1$ million; Clear Channel CHR/Rhythmic WKTU/New York, at No. 9 with $\$ 48$ million: and Infinity News WCBS-AM/New York, at No. 10 with $\$ 47.6$ million.

## Latest Calls From Wall Street

| Company | Analyst | Raing | Targot Price |
| :---: | :---: | :---: | :---: |
| Ackerley | James Boyle, First Union | Buy | N/A |
| Clear Channel | Frank Bodenchak, Morgan Stanley | Strong buy | \$95 |
|  | James Boyle, First Union | Buy | \$74 |
|  | Victor Miller, Bear, Steams \& Co. | Buy | NA |
|  | Andrew Marcus, Deutsche Banc | Strong buy | NA |
|  | Richard Rosenstein, Goldman Sachs | Recommended | NA |
|  | James Marsh, Prudential Securities | Strong buy | \$80 |
| Cox | Keith Fawcett, Merrill Lynch | Accumulate | NA |
|  | Niraj Gupta, Salomon Smith Bamey | Buy | \$26 |
|  | James Boyle, First Union | Buy | \$29 |
| Disney | David Londoner, ABN Amro | Buy | \$55 |
| Emmis | James Marsh, Prudential Securities | Strong buy | \$47 |
| Entravision | Anne Thompson, Wedbush Morgan | Accumulate | \$23 |
|  | Michele Esposito, Bear, Steams \& Co. | Neutral | NA |
|  | Niraj Gupta, Salomon Smith Bamey | Buy | \$80 |
|  | Jessica Reif Cohen, Merrill Lynch | Buy | NA |
|  | Keith Fawcett, Merrill Lynch | Buy | NA |
| Hispanic Broadcasting | James Marsh, Prudential Securities | Hold | \$25 |
|  | Marla Backer, Auerbach, Pollack | Hold | NA |
| Salem | Andrew Marcus, Deutsche Banc James Marsh, Prudential Securities | Buy <br> Strong buy | \$25 |
| Viacom | Raymond Katz, Bear, Steams \& Co. | Buy | \$65 |
|  | Christopher Dixon, UBS Warburg | Strong buy | S84 |

## $: 700$ <br> Mrymere $-1212$

## Dates Set Fer Athtron Splmoff

The Cerldien board hes set ths spinclf date for Arbitron: March 16 is the record date, and Marich 30 is the distribution date for the tax-free reverse spinoli, in which Certian will become two independent, publicly traded companies: Ceridian Corp. and Abtitron Inc. Arbitron will trade on the New York Stock Exchange under the ticker symbol "ARB," and existing Ceridian common shares will become Abtiron shares. Stockholders will atso receive a dividend of one share of new Ceridian Corp. common stock for each of their existing shares. Stephen Morris, who is currently President of Ceridian's Arbitron diviaion, will become CEO of Arbitron, and Ronald Tumer will be Chaiman/PresidentCEO of Ceridian.

## Cox Radlo Pricestrise Iullion In Semlor Notes

R ox Padio last week priced 250 mimion in senior notes. The company - said it would recelve net proceeds of more than $\$ 248$ minion from the $6.625 \%$ senior notes, due in 2006 . The sale was expected to close on Feb. 15.

## FCC Actions

The FCC has fined Clear Channel Communications subsidiary Citicasters $\$ 25,000$ for an Hegal station transfer, alleging that Clear Channel violated commission rules by taking control of WBTJ-FMYoungstown, OH. Clear Channel had been operating the station via a time-brokerage agreement and had filed an application to buy the station from Stop 26-Riverbend, but negotiations between the parties tumed sour, and when Stop 26 tried to terminate the TBA, Clear Channel filed a complaint in the local courts alleging that Stop 26 had not repaid advances made to it as part of the proposed sale. Clear Channel also sought and received a temporary injunction preventing Stop 26 from intertering with the programming Clear Channel was providing to WBTJ. Stop 26 then filed a complaint with the FCC about Clear Channel's actions, and the FCC said that Clear Channel's actions amounted to assuming control of WBTJ without commission consent.

- The FCC has denied intirify's petition for review of fines of $\$ 4,000$ each against Infinity's WJFKWashington and KHTK-FW/Sacramento for airing a telephone conversation on The Don and Mike Show without the consent of the caller. This was the second time infinity had asked the commission to reconsider the fines. The complaint stemmed from a listener's allegation that the hosts aired a call between her and her sister after promising they wouldn't.

Continued on Page 8

## R\&R Stock Index

This weighted index consists of all publicty traded companies that derive more than $5 \%$ of gross earnings from radio advertising

|  | Change Since |  | 2/860) | 22000 | 2/901-2/1601 |
| :---: | :---: | :---: | :---: | :---: | :---: |
|  | 2/1000 | 28011 |  |  |  |
| R\&R Index | 355.01 | 254.37 | 252.16 | -30\% | -0.9\% |
| Dow Industrials | 10,561,41 | 10,781.45 | 10,799.82 | +2.6\% | +0.1\% |
| S\&P 500 | 1387.67 | 1314.76 | 1301.53 | -6.2\% | -1\% |


"Wild thing, you make my heart sing

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

## DEAL OF THE WEEK

- WTYW-FMMMarion, WFFX-AM \& WJDQ-FMMMaridian, MMSSO-FWM Mowton and WZKS-FMMOnion (Meridian), MS $\$ 10$ million


## 2001 DEALS TO DATE <br> Dollars to Date: $\quad \$ 493,618,100$ <br> (Last Year: 524,942,227,133)


Stations Traded Thls Yoar: 134
(Last Year: 1,795)
Stations Traded Thls Quarter: 134 (Last Year. 238)

## Clear Channel Grabs Five In Misslssippi

## $\square$ Cets Aper's Meridian quintet for $\$ 10$ million;

 Rodriguea captures Coppus Christi, TX trio
## Deal Of The Week

## Mississippi

WYYW-FWMarion, WFFX-AM \& WJDQ-FW Meridian, WMSO-FM Newton and WZKS-FW Union (Meridian) PRICE: $\$ 10$ milion
TERMS: Asset sale for cash

BUYER: Cloar Channel Communtcations, headed by Radio CEO Randy Michaols. Phone: 606-6552267. Howns 1,164 other stations. This represents its entry into the market. SELLER: Apex Broadcasting, headed by President Dean Pearce. Phone: 601-693-2381
FREOUENCY: 95.1 MHz ; 1450 kHz ; 101.3 MHz; $97.9 \mathrm{MHz} ; 104.1 \mathrm{MHz}$ POWER: 26kw at 597 feet; 1kw; 99 kw at 577 feet; 9 kw at 551 feet;

19 kw at 535 feet FORMAT: Country; News/Talk; AC: Oldies; Urban AC BROKER: Gary Stevens of Gary Stevens \& Co

## Alabama

## WDXZ-AMRobertsdale

PRICE: $\$ 180,000$
TERMS: Assel sale for cash BUYER: Great American Radio Net-

## Join Joey $\mathbf{3 / 1 0}$ 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.

The Foll Retings Are Coming int
-wTIC/Hartiond
Up 128\% to 21.1 Share 11 overall!
-WOR New York
Up 21\% to 5.7 Share!
-wCBM/Bahtimere
Up 186\% to 4.3 Share!
Hoey brings so much energy and fun to the nighttimel- - Bob Petit GM
"With entertaining talk and compelling. guests. foey reminds me of a great variety show! - Sean Casey, PD
-WTLO/Ft. Meyers
Up 350\% to 3.2 Share $\$ 2$ AM!
Our nighttimes are getting a bot more ottention with Sosy Reynoldsl"

- Robin Wolf, Ops Mngr
- KVTMNentera

11 AM with a 5.4 Sharel (tie)

## TRANSACTIONS AT A GLANCE

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

- WDXZ-AM/Robertedale, AL $\$ 180,000$
- WJLR-FWS Seymour, IN $\$ 150,000$
- WBGK-FMNDewport Village (Utice-Riome), NY $\$ 575,000$
- WFDT-FIWAguada (Mayaguez), PR $\$ 3.2$ mithion
- WERQ-FiMCidra (San Juan), PR $\$ 3.6$ million
- KLTG-FMWCorpus Christi, KRAD-FMMPortiand and KOUL-FWSInton (Corpus Christi), TX $\$ 6.5$ mallion
- KCOT-FMGonzales (Austin), TX Undisclosed
- KOCO-FWH Unto (Austin), TX Undisclosed
- WJWS-AM \& WSHV-FWISouth Hill, VA $\$ 1.05$ million
work, headed by owner Walter Bowen. Phone:334-947-2346. Howns no other stations.
SELLER: Gulf Const Broadcasting. headed by President R. Lee Hegan. Phone: 334-981-7671 FRECUENCY: 1000 kHz POWER: 1 kw FORMAT: Country


## Indiana

WJLR-FMSEymour
PRICE: $\$ 150,000$
TERMS: Assel sale for cash BUYER: Pleratt Communications, headed by President Marty Pieratt. Phone: 812-346-1927. It owns two other stations. This represents its entry into the market
SELLER: Good Shepherd Radio. No phone listed.
FREQUENCY: 91.5 MHz
POWER: 6 kw at 351 feet
FORMAT: Contemporary Christian

## New York

## WBGK-FMNowport

 Village (Utica-Rome)PRICE: $\$ 575,000$
TERMS: Asset sale for cash BUYER: Towpeth Communications, headed by Presidentowner Kenneth Roser Jr. Phone: 315-734-9245. It owns two other stations, WBUG-AM \& FM/Amsterdam-Fort Plain, NY. SELLER: 21st Century Radio Ventures. No phone listed
FREQUENCY: 99.7 MHz
POWER: 1 kw at 676 feel FORMAT: Country
BROKER: Greg Guy of Patrick Communications

## Puerto Rico

## WFDT-FM/Aguada

## (Mayaguez)

PRICE: $\$ 3.2$ million
TERMS: Asset sale for cash
BUYER: Arso Radio Corp., headed by President Luis Soto. Phone: 787 744-3131. It owns 10 other stations: WKFE-AM, WLEO-AM, WLEY-AM WUNO-AM, WZUR-AM, WFID-FM WIVA-FM, WPRM-FM, WFIO-FM \& WZAR-FM/Puerto Rico.
SELLER: Dominge Berreso Sent ago and Juan Cerios Mates. Phone: 787-883-7100

FREQUENCY: 105.5 MHz POWER: 3kw at 1,037 leel FORMAT: Spanish Misc.

WBRQ-FM/Cidra (San Juan)
PRICE: $\$ 3.6$ million
TERMS: Asset sale for cash BUYER: Newlife Broadcasting. headed by President Juan Cartos matos. No phone listed. It owns no other stations.
SELLER: Arso Redio Corp., headed by President Luis Soto. Phone: 787. 744-3131
FREQUENCY: 97.7 MHz
POWER: 4kw at 899 feet FORMAT: Spanish Adult Standards COMMENT: Matos and Dominga Santiago have crealed a new company, which will control WBRQ. The proceeds from the sale of WFDT/ Aguada, PR (see above) will go directly toward the purchase price of WBRQ.

## Texas

## KLTG-FWCCorpus

Christi, KRAD-FM Portland and KOUL-FM Sinton (Corpus Christi)
PRICE: $\$ 6.5$ million
TERMS: Asset sale for cash BUYER: Rodriguez Communications LP. headed by President/COO Raul Salvador. Phone: 214-634-7780. It owns eight other stations, including KLHB-FMCorpus Christi.
SELLER: Equicom, headed by PresidenvCEO Benny Springer. Phone: 409-260-8258
FREQUENCY: 96.5 MHz ; 105.5 MHz ; 103.7 MHz

POWER: 97 kw al 955 teet; 2 kw al 361 feet; 100 kw at 942 feet FORMAT: HotAC;Altemative:Country

## KQQT-FM/Gonzales

(Austin)
PRICE: Undisclosed
TERMS: Assets-for-stock merger BUYER: Centrol Toxas Redio, headed by PresidentDirector Andrew Mocreger. No phone listed. It owns nodter stations.
sELLER: Conrales Communicathens LP, headed by President Joe Heynce. Phone: 850-672-3631


MTV's TRL is Coming to Radio.

## *For CMR/POP Stations beginning March 1 * Hosted by MTV's Bricin Meffayden <br> * 3 Hour Weekly Countdown of TRL's Top 20 Requests

* Features Artist Interviews, Performances, Audience Shout Outs and Special Reports from MTV V/s and MTV News.


## Boomberg वर्पनिए ${ }^{5}$

## Centinued fram Pape 6

- The FCC has reduced a proposed $\$ 6,000$ fine against EI Mundo Broedcesting $10 \$ 4,000$ after the compamy demonstrated that at the time of the alieged violation it did not own one of stations against which the fine was levied. The commission proposed the fine after a listener alleged that a telephone conversation was aired without permission on WKAQ-FMSan Juan and WUKQ-FMPonce, PR. EI Mundo argued that the commission had accepted the complainant's assertion without examination and that it did not own WUKQ at the time of the incident, nor was its programming carried on WUKQ. The FCC agreed that EI Mundo was not responsible for WUKO and fined WKAC alone.
- The FCC has ordered John Pierre of Brooklyn, NY to pay a $\$ 10.000$ fine for operation of a radio transmitter without a license. The commission proposed the fine in November and did not recelve a response from Pierre.


## BeS Bullds Southem Viryinla CIustor, More Small-warket Selling

A fier nearty six months of negotiations, A. Thomas Joyner's JBS Broedceeting agreed on Feb. 19 to pay just over $\$ 1$ million for Oid Beft Broedcesting's WJWS-AM \& WSHV-FMSOuth Hill, VA. As Patrick Communications broker Greg Guy told RaRR, Joyner - not to be confused with ABC Radio syndicaled moming host Tom Joyner - is a regional consolidator who struck a deal with dohn Cole last November to pay $\$ 5$ milion for WJLC-FMMClarksville, VA and WHLF-FMSouth Boston, VA.

Meanwhile, the small-market selling freeze may be thawing. For more than a year would-be small-market station buyers have complained that consolidation has sent prices skyrockeling, often giving small-market operalors unreat istic expectations of selling their properties at high multiples. "Sellers are starting lo understend pricing," Guy toid ReR. "The 12-times, 14 -limes, 16 -limes cash-flow days seem to be over. It's a 10 -imes world in smaller markets."

## Metromedila int'l, Wow York Tmmes Doclave Dhidernds

tromedia International will pay its regularty scheduled dividend of $\mathbf{\$ 0 . 9 1}$ per share on its $\mathbf{7 . 2 5 \%}$ cumulative convertible preferred stock on March 15 to shareholders of record as of Feb. 26. New York Times Co., which owns radio stations in New York, last week declared a dividend of 11.5 cents per class A and class B common shares, payable March 19 lo shareholders of record March 1 . It's the company's 129th consecutive quarterty dividend.

## First Sirius-fieady Radlos Delwerod To Retallers

he first Sirius Setelite Redio-ready receivers are on their way to retailers. Nine models of Kenwood-manufactured receivers capable of tuning in AM, FM and Sirius Satellite Radio are now being delivered. Kenwood is offering a full range of Sirius-ready radios, inctuding five models from its flagship Excelon line, and has begun monthly shipments of tens of thousands of units. The cost of the new radios begins at under $\$ 300$ from national, regional and specialty retailers, including Best Buy and Circuit City. "The early introduction of these products by Kenwood will enable us to generale subscribers at the earliest stages of our consumer launch," said Sirius VPMarketing \& Distribution Doug Wilsteman.

In other news, Sirius has teamed with Infintium Technologies, a software-application service provider that will use ClearCommerce Corp.'s engine to process credi-card transactions for Sirius. Sirius listeners will be able to use credit cards to pay their monthly $\$ 9.95$ subscription fees and to make purchases of music played or products advertised on the 100 -channel service by pressing a button on their satellite radio receivers.

## XM, Cammaters To Noet On Stratoglc Telematics

1) M Smtellite Radio CEO Hugh Panero will join senior execs from GM, Ford, DaimierChrysler, Mercedes-Benz and Nissan - as well as reps from receiver manufacturers and Wall Street brokers - for the two-day EyeForAuto Telematics 2001, which begins May 15 in Detrott. The conference will focus on revenue models, Wall Street views and platform standardization, among other issues.

## Iramsactions

Continued from Page 6
FREQUENCY: 106.3 MHz
POWER: 15kw at 423 feet FORMAT: COUntry
COMMĖNT: Gonzales Communications has agreed to assign its station to Central Texas Radio, a new corporation to be composed of

Gonzales and Yeilow Rose Commu nications, in retum for stock in Central Texas Radio.

KCOQ-FMHutto (Austin)
PRICE: Undisclosed
TERMS: Assets-lor-stock merger BUYER: Central Texes Redto, headod by President/Director Andrew


McGregor. No phone listed. It owns no other stations.
SELLER: YCllow Rom Communicetions, headed by President Androw MeGregor. Phone: 512-218-0111 FRECUENCY: 92.1 MHz POWER: 2 kw al 450 feet FORMAT: Tejano
COMMENT: Yellow Rose Communications has agreed to assign its station to Central Texas Radio, a new corporation to be composed of Yellow Rose and Gonzales Communications, in return for stock in Central Texas Radio.

## Virginia

WJWS-AM \& WSHV-FW South HIII
PRICE: $\$ 1.05$ mimion
TERMAS: Asset sala for cash
BUYER: JES Broadcenting, headed by President/Treasurer $\boldsymbol{A}$. Thomas Joyner. No phore listed. Howns two other stations. This represents its entry into the market.
SELLER: Old Bett Broadcasting Corp., headed by owner Norm Talley. Phone: 804-447-8997 FRECUENCY: $1370 \mathrm{kHz} ; 98.9 \mathrm{MHz}$ POWER: 4kw; 15 kw at 312 feet FORMAT: Gospel; Country BROKER: Terry Greenwood and Greg Guy of Patrick Communica-

## Evilug

Continued from Pape
2000 dimbed $61 \%$. to $\$ 1$ bimion infiniy's radio segment alone saw pro forma revenue rise $4 \%$ in Q4 and $14 \%$ in 2000 , while operating cash frow hcreased $11 \%$ for the quarter and $21 \%$ for the year. Infinliy shereholders were scheduled to voes Wecheeday on Vecom's pro posel to buy out the infinity shares II dosent already own.
While fears of an economic downtum echo el over Wall Street, Kamarin was quick 10 say that Viacom wort partictpate in any recesston. "Kammazin also sald he believes that the economy is strong, but was quick to point out thet the compe are not sustainable. We really can't wall untili the second hal of the year." While Viccom expects modest growth in Q1. It expects double-digit EBITDA growth in the second hat of 2001.

As for is $\mathrm{Q4}$ resunts. Viecom re ported that revenues climbed $78 \%$, ba a record $\$ 6.36$ bilison, and ATCF increased $111 \%$, to 5852 million. Net eaminge were $550 \mathrm{~m}^{2}$ Mon, or 2 cents per share, down from $\$ 133$ mimion, or 19 cents per share. First Call analysts had prodicted a gain of 3 cents. For the year revenues increased $56 \%$, to a record $\$ 20$ billion, and ATCF rose $151 \%$, to $\$ 2.56$ bumbon.

W
cetwood Ono leat woek reported increased cash fiow in O4 and in fultyear 2000. Heaid that Q4 operating cash flow gained 13\%, to $\$ 54.7$ million while free cash flow rose 19\%, to $\$ 31.1$ million, or 28 cemser per diluted sthare. Ot net reverues mehed up 1\%, to $\$ 158.1$ mimion. and net income roee 24\%, to a record $\$ 17.8$ million. Earnings per share roes from 13 centes to 16 cents and beat First Cell eatt mates by 3 cents.
For the year operating cash Now clmbed $82 \%$, to $\$ 165.6 \mathrm{ml}$ Hon, which Exec.VP/CFO Farid Suleman pointed out was ahead of analysts' expectations. Fult year free cash flow increased 98\%, and net revenues jumped $55 \%$, to a record $\$ 553.7$ milion. Net income soared 77\%, 10 S423 milliton, or 38 cente per share. First Call had prodicted canings of 33 cents.

Westwood One is also looking thead to the-200e Oymplice in Satt Lake City. Proaidenticeo Joel Hallender toid enalyets derling the Fob. 16 ceminge contorcres call that the recum of the Winter Gemes to the U.S. will have a postitwo impact on the company's earty-2002 performance. There to going to be a great deal of interest in the Wirter Otymples, and we expect ous 2002 revenues to have a great boost early in that year," he seid.

In 2001 Westwood One expects EBITDA to come in boween $\$ 183$ milition and $\$ 188 \mathrm{mit}$ llon, which Suleman said is ahead of the company's caritor projections. Suleman credted strong $\mathbf{Q 4}$ resuits for the changs.

He also reported thal Westwood One repurchased more than 5 million shares in 2000, spending approximatoly $\$ 123$ milion, and that the compery will continue ths stock-repurchase program in 2001.

Spanich Brondceasting system reported fiecal Q1 2001 net revenues roee 29\% during the three months ended Dec. 31, 2000, while not revenues reached $\$ 37.3$ million. The increase was due mostly to SBS' inctustion of operating results from stations it purchasod from AMFM in January 2000 and from Rodriguez Communications and Now Worto Broedcasters in November 2000. BCF decreased $8 \%$, to $\$ 15.1 \mathrm{~mm}$ lion, but EBITDA shot up more than $270 \%$, to $\$ 12.6$ mitllon, and ATCF skyrocketed $354 \%$, to $\$ 5$ million. Net income was $\$ 600,000$, compared to a net lose ol $\$ 18.4$ mimion during Q1 2000. On a same-station besis, net revenues increased 5\%. and BCF decreased $7 \%$
But SBS' outtook for the second quarter was less optimistic. The company calted for a fiat tiscal O2 and characterized the quarter as is weakest historically. The compeny said that if expects continued advertising softness along with higher programming and marketing expenditures in key markets. SBS called for ner revenues to bo fat and BCF to be between $\$ 8.5$ million and $\$ 7.5$ million. Hss full fiscal 2001 outtiok culied for mprovementis in the edvertiaing sector duing the second hali, along with contributions expected from stations ecquired in 2000. Full-year net revenues should increase between 20\% and $24 \%$, but BCF should docrease between $2 \%$ and $4 \%$.

D:a syeteme CEO Matthew Devine said Q4 was the company's ninth consecutive quarter of doublo-digit revenue growth, as "thcreased industry penetration and enhanced products and services" helped revcnues rise $13.5 \%$, to $\$ 14.7 \mathrm{~mm}$ Mon. EETDDA for the quarter more than tripied, from $\$ 1.1$ miluon to $\$ 3.6$ milimon. OG echioved net it. come of $\$ 1.4$ milion, or 5 cents per besic share, compared to a net low of $\$ 1$ mimon, or 4 conts. is O 4 '09. Full-year results included a $12 \%$ improvement in consolidated revenues, which cqualed $\$ 54.7 \mathrm{~m}$ im on. EBTDAA or the year hercased a stmogoring $400 \%$, to $\$ 9 \mathrm{~mm}$ on. Eaminos for the year were $\$ 1.2$ mimon, or 4 cents per shero, compered to lima year's net loes of 88.8 milion, or 33 cents.

TM Century eadd lis fiecal O1 rovenues cimbeod $8 \%$, $10 \$ 1.7$ million, and not proll gained $178 \%$, 10 $\$ 50,810$. Eamings per shemo for tho quarter that ended Dec. 30,2000 camo in at 10 cente. ERTIDA increceed $80 \%$.

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# BUILIMGG THE PERFECT SALES PROMOTION 

## Creative Animal's Doug Harris shares his techniques



At the recent RAB 2001 in Dallas I attended a session called "Building the Perfect Sales Promotion,". moderated by Creative Animal's Doug Harris. The room was packed with GMs, sales managers and account executives, all starving for ideas to help them create unique sales promotions.

Why do sales promotions work, and why are they so valuable to clients? Harris gives three main reasons: First, sales promos usually run in the desired first position in commercial breaks. There is also an implied station endorsement in a promotion, and, finally, promotions give a short, concentrated message about the client, outside the clutter of commercials.

Harris says that most sales promotions fall into one of four categories: gifts with purchase, consumer registration, special events and special pricing. How do you decide which is best for your client? "Identify the needs of your target," says Harris. "Design your promotion to appeal to those needs. Give it a dramatic hook, and give it enough juice." But, he warns, "Most of all, avoid the two greatest pitfalls. Plan in advance, and put it in writing!"

## PROSPECTMO MAKES PERFECT

You can best serve your clients by doing your homework: Learn everything you can about your clients' businesses. Here are some questions you should ask to help develop an effective sales promotion.
About the business:

- What is your primary business?
-What is its unique selling proposition?
- What is the "personality" of the business or brand?
- What other attributes make your business stand out?
- Is your business seasonal?
- What is your market share?
- When are your advertising and promotion plans developed?
- Who is the decisionmaker?

About the consumer:

- Who is your consumer? What is your typical customer's age, sex, family situation, household income and education level?
-What are your customers' other lifestyle attributes?
-What days of the week do your customers shop?
- What times of day are they most likely to shop?
- What influences determine what they buy?
- Where do they live in relation to your place of business?
About the competition:
- Who are your direct competitors?
- Who are your indirect competitors?
- What are their strengths and weaknesses?

About the campaign:

- What is the objective of this promotional campaign?
- Who is the target?
- When do you want the campaign to start, and how long will it run?
-What is your budget?
- What is the funding source?
- Do you have any other advertising planned? About the client's experience with radio and other media:
- What has been your experience using radio?
- What other media do you use?

Other questions:

- Which promotions have worked or failed for you in the past?
- Is there a promotional angle that you have seen and would like to try?
- How much money are you devoting to this campaign? Are dollars available for point-of-purchase displays, premiums, prizes and talent and broadcast fees?
- Will your ad schedule support the promotion?
- Are there opportunities for vendor support or additional partners?
- What is the desired consumer response? How much will the consumer be asked to do, spend or change?
- How will we measure the success of the promotion? By case sales, visits to the website, number of phone inquiries or some other way?


## WEIOMING TME ODOS

OK, so you're ready to put together a sales promotion. After spending time brainstorming ideas, how do you evaluate whether a promotional opportunity exists? Answer these questions:

- Is the promotion in synch with the needs and interests of the station's audience?
- Is the client spending enough money with the radio station to warrant this added service?

Ler's test Doug Harris' technique. For fun, I gave hin some background and en assionment to come up with soma promotional ideas for a station and its client. You'll be abte to see how he branstormed several sales-promotion ideas within a few minutes.

Here's the background I gave him: The station is en AL ternative in Portend, OR. The ciem is Ceplen Sportswortd, and if's looking for a promotion for the month of June. It has a budget of $\$ 5,000$ for the event.

Capten Sportsword is one of the oldeat aport ing-goods stores in the Norttwest. th hes a wett trained staffin eech of tis departments: golf, shoes, recquets, eppard and sports-loem supplies.

Here's Hantis' responee to my chelenge.
7 will preeurne that this is, or once was, a terily operation, fuding from the name and ape of the store. That suggests a more conservative approach. But it is considering a schedritio on an Alemative station, so il must be a litle adventurous. The store's merchandise mix gives us a lot to work on, bun there's an absence of 'extremeoriented sports equipment, tike roller blades or skatebcoards. Too bad.

The first thing that catches my eye is the golf depantment, to which the store has devoted a lof of retall space and attention. I'm going to guess that the station has a hip logo and also that the logo has probably never appeared on a gol shitt. Using the phrase 'exctusive, imited-term Itcensing agreement' should get the chent excited about the fact that Caplan's will be the only placa people can buy the station's olicial goll shint. The shint could also be a free gitt with purchase when customers buy a set of clubs. I just had a thought about a leat-blower' 'golf toumament' in the store's parking lot, but l'm going to guess that might scare the cttent.

What aboul the variety of shoes? We're looking for the gnariest, ugliest sports shoes in Portland. Bring yours in, and trade them for a $20 \%$ discoum on any regutarly priced shoes.' Put the 'winners' on display. Or what about a 'Make Your Own Coupon, You Plck the Shoe' deal, where the listener can make his own coupon for any brand of shoes in the store and save up to $20 \%$ ?
"Or let's ask listeners to make up their own sports, ueing any combination of racquets, bats, wearables, shoes, elc.

- Is there sufficient lead time in which to inform listeners about the promotion and motivate them to action?
- Are there conflicting activities on our calendar or on the listeners' schedule, such as holidays or other area events?
- Do we have the financial and human resources necessary to properly execute the promotion?
- Is this promotion of critical importance to, or will it have an impact on, our audience, community, station or clients?
- Will this promotion improve our ratings, generate revenue or enhance our image with the public?

Everyone wants to avoid failure, especially when dealing with clients. Be particularly sensitive to these factors, which may contribute to the success or failure of a retail promotion:

- Is the promotional offer strong enough to capture the interest of the target consumer?
- Is the client supporting the promotion with sufficient advertising clout?
- Are the dates and times of the promotional activity well-chosen?
- Is the store well-stocked, to handle additional demand from the promotion?
- Does the client have sufficient staff to service the added consumer traffic?
- Is the location suitable? Is it easily accessible, and does it have sufficient parking?
- What does the listener or customer have to do in order to participate in this promotion? Is it worth it?


## THETEST



Olicial entry forms would be avallable only at the store, but mancers would mall the descriptions of the sports to the radio stration, where the moming show might want to read them on the air. The most blzarre naw sport whis a $\$ 1,000$ ght certiricate from Cepien's. Or maybe hoould be fust the hippeat maem name, and they'd win letwmen jackets for 10 of their friends. OK, beck on track. This is a vure promotion, which meens Father's Day. How about a 'Two Generations' sale - a more seasonaly thematic way to say 'wo-torone selo'? Buy a pat of ahoes for your Dad, and gat a eccond pert for yourself at a discoumed price.
7 carit restat the temptation to throw in a badmintion promotion; what a weird sport that is. How sbou your morning guy takes on the aftemoon perconality in the parking lot, and the locer has to eppeer in a Tangerne Speedo' at a Caplar's remote? Ithink peoplo will stit remember that song in June. Phus, your jocks get to say 'shuttiecock' on the air. "An hsured-risk $\$ 10,000$ soccer klck or besketball loss in the parking lot? It's been done, but it's always a crowd-pleaser. Or what about something simple? Wacky Cap Day at Caplan's! Wear your tavorte cap for a special discount.' You can have prizes in strange hat categories, like 'I Can't Belleve He Wore That out of the House.'

Find a seasoned runner on your airstafl, and have hin or her run from the station or another landinark to Captan's during a station-sponsored special event at the store. Caplan's donates cash to the jock's favortie charity. During the weeks leading up to the event store patrons guess how long it will take your lock to make the trip, and the closest guess whis running gear.
"OK, last one. Conduct a balloting effort to find the greatest sports movio, hippest sports personaliy (male and femato) or a sport that isn't in the Oympics but shouid be.' Each ballot becomes a sweepstakes entry for merchandise and bulids your database.
"Call me if the chient doesn't like at least one of thesel"
Doug Harris is a marketing consumant and President of Creative Animal, which produces the world's only school for radio promotion, Adventures in Broadcasting. The next "Promotion Directors Schoo"' seminar will be held April 26 28 at the Weston Tabor Center in Denver. Complete details are available at mww.adventuresinbraadcasting.com.
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spotilight

## The perfect balance of hard work, creativity and family

This week's GM Spotlight honors 19-year radio executive Elizabeth Hamma of Cox Radio/ Louisville. "She is making major changes and has still managed to keep our staff positive," \&mails an R\&R reader. Another co-worker adds, "It's a joy working with Elizabeth because she has a plan and exudes a winning attitude." Congratulations!

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

"It was fast-paced, exciting, creative and challenging."



## First job in broadcasting:

"After a short college stint running a studio camera for WTAJ-TV in Altoona, PA, I moved back to New York and became the Sales Assistant to Arny Levy and John Lynch at Major Market Radio."

## Career highlights:

"Eleven years with NewCity, learning and training with the best in the business. The move from Syracuse to Detroit and, now, to Louisville." The most challenging aspect of being a GM:
"Guiding the staff through change and continually providing hope and encouragement."
My most unforgettable moment at a radio station:
"I can still remember the day the Challenger space shuttle exploded. I was in the newsroom at WSYR in Syracuse when word came over the wire. The newsroom went silent for a moment and then very quickly went into a frenzy. It was at that moment that I realized the power of our medium."

I'm most proud of:
"The people I've had the opportunity to coach, train and mentor. Many have gone on to great jobs with great companies in our
 industry. I'm proud of my family, as well - two great kids and a husband who has survived our industry for over 15 years."
The best words of advice I've ever received were:
"The very best advice I've ever received was from Dick Ferguson, who said, 'A manager's job is to give his or her people hope.' The best advice anyone could give is to find mentors who will provide honest feedback, even when you don't want to hear it. I've had many fabulous mentors - Hugh Barr, Gerry Tabio, Joel Delmonico and other special people who have given me great advice over the years."
You'd be surprised to know that....
"My husband has been a stay-at-home dad for six years."


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.



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## A GLOSSARY OF RETALL-INDUSTRY TERMS

## Part four of a four-part series

Before meeting with your local retail clients, read through this handy glossary of terms used in the retail industry. If you find you need more information, you can contact the Radio Advertising Bureau (wzuw.rab.com). Or, for the latest retail news, visit the website of the National Retail Federations' Stores magazine (www.stores.org).

For our complete list of merchandising, marketing and retailing terms, visit R\&R ONLINE at www.rronline.com, go to the Sales \& Marketing Format Room and click on "News."

80/20 rule - The 80/20 rule is based on the Pareto Principle, which states that a small percentage of causes are responsible for a large percentage of effects. Applied to retail, the rule says that about $20 \%$ of customers generate about $80 \%$ of sales and that aboutt $80 \%$ of merchandise comes from about $20 \%$ of vendors.
Add-ons - Additional merchandise that can be sold to a customer.
Basics - Core merchandise that makes up the staple inventory of a store.
Black Friday - The day after Thanksgiving in the United States.
Convert ta sale - To turn à customer from browsing to buying.
CRM - Customer relationship management. CRM applies to business strategies that are designed to optimize profitability, revenue and customer satisfaction and that focus on relationships, rather than transactions.
Cross-merchandise - To mix merchandise from several different store departments in a single display.
Distressed goods - Items that have been damaged or soiled.
End caps - The end pieces of display units.
GAF - General merchandise, apparel and furniture. GAF includes general-merchandise, department, discount, apparel, furniture and miscellaneous specialty stores and is generally used for everything in the retail business sector except automotive stores and restaurants.
Hangtag - A manufacturer's label describing merchandise. Also, a hanging price tag that may be used on clothing, purses or other merchandise.
Hypermart or hypermarket - A large, self-service retail outlet with a warehouse appearance.
Impulse goods - Products whose purchase is usually unplanned. Also, products placed at the checkout area of a store to attract impulse buying.
Leader pricing - Lowering prices to attract shoppers.
Mapping - The process of planning how merchandise will be arranged inside a store.
Markdown - A reduction in selling price.
Markup - The difference between the cost of an item to a retailer and the selling price.
Multiple pricing - Selling two or more of the same item at a unit price lower than the unit price if one item were purchased. For example, a retailer might sell candy bars at 55 cents or two for $\$ 1$.
No-frills retailer - A retailer with minimal facilities and low prices.
Odd price - A price just below an even dollar or cents amount, such as $\$ 1.99$.

Open-to-buy or OTB - The dollar difference between stock already ordered and planned purchases. Also, the dollar amount of merchandise that a buyer can order in a particular period.
Percentage-of-sales method - The most common method of preparing an advertising budget. Ads are budgeted based on a percentage of a sales figure, such as past sales, anticipated sales or a combination of both.
PM - Push money - a premium, prize or additional commission paid to retailers in return for pushing or increasing sales of a particular item or type of merchandise. Also known as a spiff.
Price adjustment - A change in a retail price.
Price war - A retailer's consistent attempts to underprice its competition:
Rack jobber - A wholesaler that is allowed by a store to install, stock and replenish selected items on display racks.
Referral premium - A gift awarded to a customer who refers potential new customers.
Retail display allowance or RDA - A discount off the cover price of a magazine, given in addition to a retailer's normal discount, to guarantee the magazine's display. For example, a publisher may give an RDA to ensure that its magazine is displayed with the entire cover visible.
Retail merchandise management or RMM - A system used to track the performance of merchandise and assist store buyers in making merchandise decisions.
Salvage goods - Merchandise that has been damaged in transit or storage.
Seasonal discount - A trade discount given to a retailer that is willing to order, receive and pay for goods when they are out of season.
Self-liquidator premium - An item sold, usually at cost, to a shopper after he or she has bought a product or tried a new service.
Source tagging or source marking - The insertion ${ }^{*}$ of electronic security devices into consumer goods at the time the goods are manufactured or packaged. Staples - Products that are constantly in demand and rarely influenced by changes in fashion.
Stock turnover - A measure of how quickly merchandise is being sold.
Syndicator - A retailer that sells goods and services in conjunction with credit card companies.
T- stands - Simple display fixtures made up of posts topped by crossbars.
Trade discount - A reduction in list price given by a vendor to a volume purchaser.
Trading up - When a customer is persuaded to buy a more expensive item or a larger quantity of an item than he or she originally intended.
Two-way - A display fixture with two hanging arms, Unit-of-sales method - A method of preparing an advertising budget based on unit sales rather than a dollar amount. A fixed sum is set aside for each unit the advertiser expects to sell.
Vendor - A person or company that provides merchandise to a retailer.
Vendor-supplied fixtures - Display equipment provided by a distributor or manufacturer.
Waterfall - A diagonal display bracket from which merchandise hangs.

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## SELF-TESTING RADIO'S IMPACT

For many advertisers, what's important isn't the number of spots that run or how much they cost, it's how many units of product are sold during a particular period. Just as AEs have budgets to make, clients are responsible for moving product

- that's the clients' make-or-break dilemma. For Roche Pharmaceuticals, the problem was simple: It needed to sell a specific number of AccuCheck products during National Diabetes Month 2000. Country WFMS/Indianapolis' Denene Stewart approached Roche's problem with a creative solution: She designed a promotion for Roche in conjunction with Kroger Grocery. The result? AccuCheck sales doubled!


## Catagory: Pharmaceuticals <br> Market: Indianapolis <br> Submitted by: Susquehanna's WFMS/Indianapolis <br> Client: $\quad$ Roche Pharmaceuticals

Situation: November is National Diabetes Month - and a key selling time for Roche Pharmaceuticals and its diabetes selftest product AccuChèck. WFMS Manager/Radio Business Development Denene Stewart understood that Roche's main objective was to have an impact at the point-ot-purchase level, where consumers ultimately choose which product to buy. By using a creative radio promotion to tie into a direct-to-
consumer program with Kroger's pharmacies, Stewart knew that Roche - typically a heavy print advertiser - could gain shelf space at Kroger in return for the promotional value of the campaign.
Objectiva: Roche needed to dominate at the point of purchase while also creating awareness and driving traffic to its in-store displays.
Campaign: The campaign was four weeks long and included a high-frequency run-of-schedule campaign and two live remote broadcasts. Kroger donated all the display and circular ads in exchange for the radio promotion. Additionally, Healthy Choice foods co-branded its products to promote healthy eating for diabetics. The campaign's creative reminded listeners that November is National Diabetes Month and took an informative approach. The commercials stressed the importance of accurate and early diabetes diagnosis, as well as the need for a healthy diet for diabetics and those at risk for the disease.
Results: Roche broke an all-time sales record and is considering three more programs with WFMS. Its four-week sales figures went from $\$ 28,000$ for the same period in 1999 to $\$ 56,000$ in 2000 . That brought the 80 Indiana Kroger stores to the No. 2 position in sales nationally, behind the chain's 105 Atianta stores. Advertisers like Roche are finding that radio does more than fill the gaps between consumers who are and are not reached by print advertising; radio's creative solution providers are designing results-oriented strategies that stand on their own.

## RAB TOOLBOX

## More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the R'AB's Member Service HelpLine at 800-232-3131, or $\log$ on to www.rab.com.

## INSTANT BACKGROUND-PHARMACIES

Monthly sales of drug and proprietary stores (three-year average, 1997-99): January, 7.9\%; February, 7.7\%; March, 8.3\%; April, 8.1\%; May, 8.3\%; June, 8.1\%; July, 8.2\%; August, 8.2\%; September, 8.0\%; Ocfóber, 8.4\%; November, 8.3\%; December, 10.5\%. (U.S. Department of Commerce, 2000)

Most important reasons for shopping a specitic pharmacy (more than one answer permitted): location, $90 \%$; pharmacy will accept an insurance card without problems, $70 \%$; ease of getting a prescription filled, $50 \%$; ability to get a prescription filled over the phone, 50\%. (CareData Reports, 1999)

## DISNET'S CALIFORNIA ADVENTURE

When Disneyland Resort selected media partnerships for the grand opening of Disney's California Adventure, it turned to radio for support. Over 130 radio stations, primarily from the West Coast, participated in live radio remotes and promotions awarding tickets, trips and merchandise.

Disney's California Adventure, the Walt Disney Company's newest theme park, sits on 55 acres opposite Disneyland and was designed by Walt Disney Imagineering to celebrate the California dream. In addition, Disney has created "Downtown Disney," a 20-acre entertainment walkway that connects Disneyland and the California Adventure. The walkway features 30 shops, nightclubs and restaurants and a 12screen cinema complex.

The ABC Los Angeles Group - Talk KABC, Classic Rock KLOS, Radio Disney KDIS, Sports KSPN and


KBSG (Oldies 97.3)/Seattle broadcasted live from the grand opening of Disney's California Adventure. Enjoying the celebration are (l-r) KBSG, KIRO \& KNWX/Seattle Marketing Director Cathy Clark, Entercom/Seattle Remote Operations Engineer Greg Ristau and KBSG personality Scott "Fastlane" Phillips and Promotions Coordinator Mandy Novak.


Taking a break to enjoy the view at the Paradise Pier attraction at Disney's California Adventure are (l-r) Country KSON/San Diego MIS Director J,R. Rogers, afternoon driver Kimo Jensen and Promotions Coordinator Allyn Boyance.

KABC-TV - conducted promotions in which it awarded preview-day tickets to 3,000 winners.

On a much grander scale, Clear Channel's California stations in Los Angeles, San Diego, Santa Barbara, San Francisco, Fresno, Monterey-Salinas and Sacramento hosted the first special preview day, on Feb. 1, for 7,000 lucky listeners. Thirtyfour stations participated in the promotion, with 26 conducting live remotes from the park.

During the grandopening press event on Feb. 7 and 8, just before California Adventure opened to the public, 102 radio stations participated in live remotes at the park's Paradise Pier and Hollywood Pictures Backlot areas.


It's a party for American General Media's three Bakersfield stations - KERN, KCOO (Mega 104.3) and KISV (Kiss 94.1) - as they broadcast live from Disney's California Adventure. In the back row are (l-r) KERN producer Mikah Muzio and talk host Scott Cox, Kiss personality Marshall Sanders and Promotions Asst. Katrina Sim and American General Media Director/Promotions \& Marketing Tracy Peoples. In the front row (l-r) are Mega morning personality Beau Reyes and Promotions Asst. Daniel Eveland and Kiss 94.1 personality Randy Richards.


Rockin' to the sounds of The Beach Boys and enjoying all the festivities at the grand-opening celebration for Disney's California Adventure are Oldies KRTH (K-Earth 101)/Los Angeles afternoon driver "Shotgun Tom" Kelly, acting Chief Engineer Lynn Duke and evening personality Jay Coffey.

## A SIIIPLE KEY TO SUCGESS

By Dick Kram 99 Cents Only Stores is a remarkable success story. The Los Angeles-based discount chain opened its first store in 1982, and today it's listed on the New York Stock Exchange, has annual sales of nearly a half-billion doflars and employs 5,000 people. The company is not only debt-free, it has over $\$ 90$ million in cash. It just opened a 99 th store and plans to have 123 by the end of 2001.

What's the key to its success? One price. Everything in the stores is 99 cents - items may be priced one or two or even three for 99 cents. Is it junk? No. The company can sell at such low prices because virtually ev ery major food, beverage and householdgoods manufacturer sells it merchandise cheaply, often to get
 rid of excess inven-
tory. I met with 99 Cents Only Stores founder and Chairman/CEO Dave Gold and President Eric Schiffer to learn more.

The corporate offices are in an old, industrial building in a modest area. Gold's tiny office contains inexpensive furniture and is stacked with paperwork and merchandise. Schiffer's office is cubicle-sized. When a room is unoccupied, the lights are turned off - and that includes the bathrooms. By contrast, the stores are clean, well-organized and brightly lit, because that's where management invests its money, not in corporate overhead.

Why 99 cents? Gold says, "We used to run the alcoholic beverage section in the Grand Central Market. One day I got all the wines I wanted to sell and put up a sign that read, 'Wines of the World, Your Choice, 99 Cents.' They sold like crazy. After that I started thinking about it, and I thought about it for about 20 years before we opened the first 99 Cents Only store." What Gold found was that each time he priced items at 99 cents, they got a great customer response - better than $\$ 1$ or 98 cents - and he also learned something else: "Nothing is a bargain unless it's of quality," he says. "If customers come into our store one time and don't get quality, they won't come back."

What's the company's biggest problem? Says Gold "The hardest thing for us is to get the customer to come in for the first time, because of the old cliche 'You get what you pay for.' But if I'm in an airplane and have the middle seat, and the guy on the aisle paid one-third as much as I did, I didn't get what I paid for. This happens to people regularly." Schiffer adds, "Everybody pictures a dingy dirty, dusty store with a bunch of stuff that nobody wants. But when they come in, we have the items they use every day, name brands at an excellent value."

Schiffer shares another key factor to the stores' success: "Everybody who works for us who's here six months gets stock options." Why is that smart? Because it gives the employees a vested interest. Employees can also see that the owners control expenses. As Gold says, "We always fight for the best deal, whether it's buying merchandise, leasing locations or buying insurance or office furniture."

As a final point, Gold says, "I don't think there is a quick way to get rich. I get to work around 5am or before and stay until 5,6 or 7 pm . I come in every day except Sunday." Gold doesn't mind that, because he enjoys what he does and is devoted to the company and its employees, vendors and customers. Confucius said, "Find something you love, and you'll never work a day in your life." That's what Gold and Schiffer have done, and so can you.

Next week: Five tips that will get you promoted.
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.

# Small Fish In The Big Webcasting Pond 

## - Two independent wehcasters explain their approaches



The bigger lish in this industry's pond naturally get their share of media
 attention. What with the big public companies' steady stream of releases, earnings reports and announcements of new strategic partnerships along with pundits who seem to want to turn every hiccup in stock periformance into an omen of the apocalypse - it's easy to understand why smaller webcasters come and go with hardly any acknowledgment.

We thought our readers might be interested in what life is like at some of the intemet's smaller, private and independent - that is, not subsidiaries of larger corporations - webcasters. I spoke with the men behind two companies that have used the advantages of being lean and flexible to stay in operation through these months of dot-com busts and economic slowdown.

While neither yet claims his company is profitable, these executives are confident that their companies' survival to this point is a sign that they'll flourish when a sunnier economic climate returns to support their businesses.

Dale Smith, founder and one of only six full-time employees of Cablemusic.com (www.cablemusic.com), credits his company's survival to a number of factors, one of which, he says, was being realistic from the start about spending company money. "There are no windows in most of our offices," he laughs. "We never paid ourselves market-level salaries - more like half of what we'd probably make if we worked for someone else."

And that was from the very beginning, a point when a lot of dot-com companies had stars in their eyes and were lavishly furnishing high-rent office space with their seed money. Smith adds, "Even when the ad market [sales of advertising on the Internet] dropped, we didn't spend money on trade shows and stickers and things, and we didn't travel unless it was necessary."

| RAIN: Radio And Intemet Newsletter |
| :--- | :--- |$.$| Publisher and Editor Kurt Henson is |
| :--- |
| a well-known researcher and consult. |
| ant who also serves as Chairman of |
| Strategic Media Research, the firmhe |
| lounded in 1980. RAIN is available |
| daily at www.kurthanson.com. |



Sal Lejore, founder of Cyberradio2000.com (wuw.cyberradio2000.com), himself accounts for 50\% of his firm's full-time staff. He concurs with Smith's position about being smart with spending every step of the way, saying, "Our philosophy has always been to conserve cash in the beginning, because we knew that we'd be delivering audio spots when we had the audience, and at that point we'll make money."

Moreover, Lepore advises, "You have to be able to do an awful lot on your own," instead of spending money to outsource special services. He notes, "We handle the site design, the music programming and the hosting." Lepore, a former radio programmer, partnered with another onetime radio programmer, Lee Michaels, for streaming services and brought in Derrick Davis for part-time tech help on what Lepore calls "deep-tech" issues.


Smith says that his company has an ongoing relationship with a bandwidth provider for belowmarket rates. He's also high on his staff, saying, "Each person has a specific talent; everyone's really strong. We have no wasted manpower. We have two worldclass engineers, a finance guy, a graphic artist; a radioindustry veteran and two top-notch business-development guys. We can accomplish a lot without a huge staff."

Both Smith and Lepore are enthusiastic about the audiences they've developed with little or no marketing. Smith claims that Cablemusic pulled in 503,000 unique visitors last month; with an average listening time per user per day of 93 minutes. Lepore says that Cyberradio2000 got an astounding 1.4 million "uniques" in

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## 99x: A Better Wehsite For A Better Station

Susquehanna's Alternative WNNX (99X)/Atlanta has certainly gotten its share of adulation. The station's marketing, programming and sales departments have all gamered heaps of awards, and the station is frequently saluted as a textbook example of how radio should be done.
And 99X seems to deserve the applause - it's honored and admired by the industry and, much more importantly, by its listeners, bocause it does radio the right way. Actually, the people at 99X usually go beyond the right way and do radio a better way.
In staking its place on the web, the station has once again proved itself to be an industry leader. It was one of the first stations on the internet and among the first to stream, and


Its effionts have produced what is undoubtedly one of the best demonstrations of what a website can be for a radio station when a few "roads less traveled" are taken.
I think the philosophy behind the construction of the site must have been a decision to address the limitations of the radio medium using the strengths of the Internet. Radio is only sound, so there are pienty of visuals on the site, such as a studio webcam and archived videos. Radio is live, so there are plenty of resources available on the site for listeners to catch something they missed or revisit a favorite on-air moment (the collection of moming-show bits is super). It's not always easy to interact with a radio station, but there are plenty of ways to do that at 99X.com. Think about that when you visit the site, and see if you don't agree.

The site is certainly visually impressive. It's possibly a bit on the heavy side as far as graphics 90 , but the artwork is quite nice, and the site doesn't take too long to load. Rollover effects help with the navigation by revealing the subsections of the major areas of the site. There are some minor glitches: Clicking on the lago in the upper left sometimes gets you back to the homepage, but sometimes it doesn't, and, after venturing into some sections, such-as "Moming X," you may want to simply to use your browser's "back" button to navigate out.
The site gets high marks for cool things - take a peek at the great studio webcam with your Realiplayer. There's very nice community-building with the "I Am 99X section, where you can fill out a profile and get the chance to have your photo posted (and perhaps get yourseff on the air, according to the site). There's an impressive online magarine called "g9Xpress," with tectinology and fashion sections, and "Xposure" is original "rant" content. How often do you see totally original material on a station site? There's good visibility for clients in the "Freeloaders" section, which is a list of discount offers for goods and services from participating advertisers.

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## Webcasting

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December 2000 and slightly fewer last month.
Smith says that his company's key to audiencebuilding, given the lack of an extensive marketing initiative, has been a combination of effective partnerships and what he calls "ease of use." Smith says, "We have agreements and feature placements with IM Networks, MusicMatch and Windows Media - it's viral audience growth." Once the audience is there, he says that it's Cablemusic's simple interface and popular music that make listeners stay: "Make it easy to find the music. If you can make it one click to get to music people recognize and like, they'll come back."

Cyberradio2000's audience comes through word of mouth and promotional agreements with Windows Media, Akoo.com and others, and, according to Lepore, the audience stays because of the quality of the music and the streams. He says that he didn't listen to early critics of the medium who said that the sound would always be low-quality: "We knew technology
would find a way, and we wanted to rush it. We've managed to have a 33 kbps stream that's CD-quality and that has a better sound than a lot of other 96k or even 120k streams out there. People can listen to high-
quality audio at work without eating too much bandwidth."

While neither company is yet profitable, Smith and Lepore are confident but realistic. "Once we get to the point where we're marketing and filling inventory, we could actually have a profitable business," says Smith, convinced that his company's drive to build audience is on schedule. "We're in a position to survive, and anything we take in will just help us polish our act."

Lepore agrees, saying, "We're not yet knocking down doors, but when the time is right, we'll hire some staff to go out and sell for us." (His company is allied with Lightningcast for ad insertion.) He goes on, "This company was developed with the idea that we'd eventually compete with traditional broadcasters. We're waiting for the day when technology makes listening to audio on the Internet as seamless and effortless as turning on a radio."

# Some SurferNETWORK Streaming Clients Stranded 

## - Reader Feedhack on the shuldowns and the future of streaming audio


#### Abstract

An anonymous reader forwarded this e-mail, received from SurferNETWORK on Feb. 6: "Dear Streaming Customer, "We regret to inform you that the carrier of your stream, Activate, is not willing to work with SurferNETWORK on a going-forward basis. We had tried diligently to reach an agreement with them so that we could maintain service until the conversion to SurferNETWORK could be completed. "However, today they unexpectedly terminated all of the web streams that they carried for your former provider, GlobalMedia. We apologize profusely for this, and rest assured we will be working around the clock to get you back up and streaming as soon as it is possible. "If you have any additional questions or concerns, please contact me." The e-mail was signed by a SurferNETWORK Solutions Engineer. After it ran, RA/N recelved the following response from Activate Sr. VP Stew Chapin: "The letter fonwarded to you regarding discussions between Activate and SurferNETWORK is inaccurate. These two companies are continuing to have constructive discussions regarding working together. Nor were the terminations 'unexpected,' as cited in the letter. Perhaps the engineer who authored the letter was not aware of these facts."


Below, RAIN readers respond to Activate's shutdown of the sites SurferNETWORK acquired in its merger with GlobalMedia and give their opinions about the best approaches to radio-station streaming in the future. SurferNETWORK declined the opportunity to respond to Chapin's and the readers' comments.
from Fisher Radio/Seattle Internet \& Creative Director Scott Carty:

You bet we had our streams shut down - very unexpectedly, with no notice. Happened to KOMORadio.com, STAR1015.com and 570KVI.com on Monday, Feb. 6.

From KRXS-FM/Globe, AZ's Rich Potyka: Our station was one of the first 20 Magnitude Networks stations, starting about three years ago. Well, it has all been downhill from there. Default and sale, over and over, several times. Always, the contracts got worse for us, and the service deteriorated. We never realized any income after Magnitude sold out [to GlobalMedia] and darned little before.

Now we get these strange e-mails saying things will be better if we just wait and cooperate. "Cooperate" means signing a $\$ 1,350-\mathrm{a}$-month contract with Activate while Surfer finds a way to interdict our automation system and takes $100 \%$ of our local inventory for their own on the 'Net. What a deal. Surfer says it will compensate us for the Activate fees but will not put that into its contract. Go figure. They want us to hold on to them until they keep or dump us (depending on their needs). Meanwhile, we get stuck for this outrageous streaming fee. Yes, they say they will also pay ASCAP, BMI and SESAC, but should they fail, we stations are stuck again. The history, short as it is, suggests great caution [is warranted].

What to do? For us, the answer is simple. Move our website back to our local ISP, develop a local streaming plan with the ISP, and look out for the RIAA [royalties] hit when it comes.
From RAIN reader Robert Brooks:
So are the two companies "working together," or are they "unable to come up with a resolution"? Perhaps the larger question - for a radio-station GM, at least - is "Do I want to deal with either of these companies?"

Although, to be fair, Activate's statement reflects normal business practice: Don't air your dirty laundry in public! Like it or not, it's much more businesslike to say, "We're having constructive discussions," even if the truth is that you're fighting like tomcats. So my answer to the question would be, "Yes, l'd deal with Activate. But I wouldn't touch SurferNETWORK with a 10-foot pole."

## FMCities.com Closes Down

Everstream-programmed FMCities com has become the latest webcaster to turn off its streams. A note on the www.fmcities.com website say's that FMCities.com and sister service FMCanada.com have suspended their operations.

The services, which had been planned as a network of more than 1,300 Internet-only stations, were launched in September of last year (Internet News \& Views $9 / 15 / 00$ ) by Canadian radio owner Tim Martz. Martz's short-term plan was to add such local elements as traffic and weather reports to two sets of channels, 50 directed at U.S. and 50 at Canadian markets. The FMCities player itself was simply a shell on top of the normal complement of Everstreamprogrammed stations; Everstream's programming is carried by numerous other sites, particularly local newspaper sites.

In September Martz explained his business model to RaR: "If I can be in 50 U.S. cities by the end of October, with an AQH of 100 in each one - which I think is reasonable, based on what we're seeing in Canada - I'll have an AOH of 5,000 for the whole company. So if I can sell it at $\$ 30$ or $\$ 40$ CPM, hell, I'll take a couple of hundred bucks a spot! If I can run four or six of those an hour, then it starts to become attractive in terms of the revenue stream. And if the audience grows from 5,000 to 10,000 to 50,000 , that's where it starts to become a very attractive, very profitable business."

Martz believed that the visual elements of the FMCities sites, along with the click-through capability of streamed ads, could lead to CPMs significantly higher than those of traditional radio. But he recently admitted to Canadian national newspaper the Globe and Mail that FMCities' and FMCanada's services are down for good. He told the paper, "We had revenue and were growing, but profits were still a long way out. The audience was there, but it was our inability to monetize that audience. [it would have been] absolutely viable if we weren't in this current negative dot-com climate. I think maybe this was just ahead of its time."

Another problem Martz may have faced was in the fact that he was hoping to find media partners in each city to help him promote the radio stations. Any potential media partner could simply have gone to Everstream to get exactly the same 50 -station lineup under its own brand
-Paul Maloney \& Kurt Hanson


Continued from Page 16
I'd venture to say that the station's Survivor-themed contest, Moming X Urban Survivor, woukdn't have been possible (or worth doing) before the internet. The visuals, the opportunity for the audience to interact through polls, the video from inside the station's "compound" - all made possible through the website - have been necessary elements in the promotion's execution.

99X recognizes that using the Internet effectively means adopting a whole new way of thinking, a whote new approach. The Internet is not the radio, and it's not a billboard. The station could have run a standard radio contest and merely let listeners enter online or view results on the site, but it came up with an approach that plays to the strengths of both broadcasting and the internet.

Your station may not have the manpower or the budget to pull off a site as elaborate as 99 X 's, but visit the site and look at what the station's been able to do. Could your station bulld a botter webstie by having that clear a vision? - Paul Mationey II Asscenation with Radili Ant Intornal Hewsietion

## Surforikenwoik

Contimued from Page 17
From KPIG.com and RadioParadise.com's Bill Goldsmilth:
Rich Potyka's solution to the whole Magnitude-Global-Surfer-Activate mess is probably the most sensible course for most stations in that position. As I see it, the choices are: 1) Sign a dubious agreement with a company that is highly unlikely to survive. I'm not singling out SurferNETWORK here; it holds true for anyone offering barter-only streaming now or in the near future. 2) Pay for it. Companies like Activate, iBeam and Akamai do an excellent job of large-scale streaming at realistic prices, or you can co-tocate your own servers somewhere. If you're really serious about reaching anything approaching a marketable audience size, this is pretty much your only option. 3) Do it yourself. Most stations that were streaming with the barter networks have reasonably small online audiences, less than a lew hundred concurrent

> "Bringing everything in-house was the best move we could ever have made! We were able to launch debt-free and have been in the black ever since."

- Scott Hawk
listeners, that can easily be handed by a server at local ISP. ISPs are, as a rule, quite amenable to trade deals. This enables a station to maintain an online presence while it lets things shake out in the streaming space. There shouldn't be any costs involved that can't be traded out with an ISP and pertaps a computer retailer.
From a former Magnitude Networks employee:
I want to respond to Rich Potyka with, as Paul Harvey says, "the rest of the story." KRXS has probably received over $\$ 50,000$ worth of streaming services over the past few years, paid for by struggling streaming companies that did their best to serve very demanding stations, no matter how small. True, KRXS never received much e-commerce revenue, but that was
because KRXS listeners never bought anything!
Magnitude collapsed despite great efforts by dedicated employees. Activate finally cut off service atter a desperate GlobalMedia stopped paying the bills for stations like KRXS. And, by the way, it is in Surfer's contract that it will pay the streaming fees for stations cut off by Activate until the Surfer solution is in place.
SurferNETWORK has a business plan that might continue to provide streaming for stations by selling web-only spots to cover the broadcast spots, and, by the way, giving stations a share of that ad revenue. Sounds like yet another good offer for stations like Rich's, which perhaps need to stop whining about losing free streaming. pay a company to provide services and say thank you to the folks who worked so hard to help their stations reach an Internet audience.

From WebRock.net CEO Scott Hawk:
When nearing our taunch in late August of 2000, we contacted several streaming providers that either wanted a large monthly investment or wouldn't service Imternet-only outters. We were very close at one point to signing with BroadcastAmerica, but the deal passed. We chose to bring everything in-house and invested in our own server, bandwidth deals, etc.
Bringing everthing in-house was the best move we could ever have made! We were able to launch debt-free and have been in the black ever since. Plus, we're able to control our stream completey. We now stream at a higher bandwidth rate than our competitors and have one of the best-sounding streams on the 'Net. Hire a consultant and do it yourself. Your product will shine, and your listeners will listen more!

## From Webradio.com's Shannon Diem:

With all of this confusion in the streaming industry as it pertains to radio-station programming, one thing is very clear: Many station programmers still to this day do not even talk to or consider Webradio.com. The Emblaze technology allows for plug-in-free streaming, as well as an Active-X player for equal or superior audio quality. Webradio provides all the bandwidth and unlimited streams. It even pays stations on ad revenue, as well as bringing to the table more viable ways to generate revenue. I see none of the other streaming providers offering any of that.

The views expressed in Reader Feedback are those of the writers only. The writers are sotely responsibe for their content. RAR reserves the right to edit Reader Feedback.

## $3-3$

Hot new music-related World Wide Web stites, cool cyterchats and other points of interest along the information suporhighway.

## Net Chats

- Revolutionary rap ouffit Onyx are no more, but frontman Fredro Sterr is about to release his solo debut. Talk about HTuesday (2/27) at 8pm ET, 5pm PT (www.launch.com).
- Could they be the new Plasmatics? Ask industrial outfit Lords Of Acld about their NC-17 onstage antics on Friday (2/23) at 8pm ET, 5 pm PT (www.twec.com).
- Talk to performer, producer and former Fugee Wycief Jaen about his funky, multifaceted hip-hop on Monday (2) 26) at 9pm ET, 6pm PT (chat.msn.com).
- Aaron's party jusi goes on and on, and Aaron Carter is up for a chat on Thursday (3/1) at 6:30pm ET, 3:30pm PT (chat.msn.com).


## On The Weh

- Istand artists Americen HH-FI play their tough tune "Flavor of the Weak" in a live streaming-video performance on Thursday (3/1) at 9pmET, 6 pmPT (www.getmusic.com).
- A day of Hootiel On Saturday (2/24) House Of Btues begins 24 hours of video streaming of a Hoctie it The Blowfich show filmed last year at HOB/Ortando. It all begins at 3pm ET, noon ET (www.hob.com).
- Brida Connolly


## mone Streaming frumles on The Wey?

Have you had trouble with your streaming provider? Is it urgent that you find a way to keep streaming or does it not seem worth the bother? Your input
 helps us cover this issue, so let us know what you think. And, of course, you can read what others are saying about it every day in RAIN: Radio And Imtomet Nowsletter, at www.kurthanson.com.


## Sympathy For The <br> <br> Devil Spawn?

 <br> <br> Devil Spawn?}A listener sent e-mail
fter last Monday night's Online Tonight post-Napster slapdown: "Your primary point last night was that people using Napster are not paying the artists. The real argument is that the copyright-holders, i.e., the labels. are not be-
 ing paid. Nobody would

Dovid Lawrence argue against the artists getting paid market rate for their work, but many would argue that labels have been taking advantage of a controlled CD market and overcharging for music."
I've heard this argument a lot: Napster's just making up for the oppressive labels. Well, the logic about the record labels holds no water. Labels don't force anyone into slavery, despite Prince's makeup artist. The lure of big money, big houses, big cars and big breasts seems to cloud artists' minds when it comes to the apparently oppressive, satanic A\&R guys who fool impressionable, sensitive artists into not picking up a phone and hiring a lawyer, not learning the English language enough to be able to read the contract presented to them and not being proactive about their fulure and negotiating their deals properly.
Yet these same artists have no probiem whatsoever writing amazing lyrics that burm holes in your ears. performing live in front of thousands of fans and making outrageous demands of service people once they get ínto positions of power. They do everything they can to atract the attention of the labels and build $a$ fan base through viral marketing; they educate themselves about the intricacies of radio promotion, promo drops, impact dates and the like and get up at all hours of the morning to answer the same uninformed questions from moming DJs who have the audience they crave and to cut liners claiming they only listen to certain stations when they're in town.
Everything that is being done with websites, audio e-mail samples. referral programs. downloads of special 'Net-only versions of songs and the 'Net-enabled street teams that roam message boards and chat rooms touting new groups are all new faces on venerable, tried-and-true promotion techniques. Isn't it interesting that the very methods that
 labels employ to promote their artists are emulated by indies and conveniently forgoten by those who argue that labeis are unnecessary inlermediaries?
No. I don't have any sympathy for artists who end up signing with a label. An old adage says to be careful what you wish for, because you just might get it.

Questions? Comments? david@netmusiccount down.com, or post to the Internet folder on the uww.rronline.com message board.

David Lawrence is heard on WGNChicapo; is the host of Online Today and Onime Tonight, syndicated high-tach/pop culture radio talk shows from Darno-Gallagher: and is the host of the wot Music Countoown radio shows from United Stations. A 25 -year radio veteran, Lawrence was a rounder of the American Comedy Network, is the vice of America Online, and is a beading axpert on Internol entertainment.

##  <br> BALANCE OF POWER

IT hether Napster ends up paying the labels or the artists -or worse, ends up paying the labels with the same model used with CD clubs - Napster itself has no stake in the art that is distributed through it. Yet it will, if all accounts are to be believed, manage to insert itself in the process and make its money anyway. If users were really smart and the courts eventually hold that individual theft is legal - they would simply install fipD (a free file-transfer protocol daemon, or server) on their computers, leam how to use Archie (a free FTP sitesearch program), upload their MP3 files and search and download from others and be done with Napster and Gnutelia and their ilk. That, simply and cleanly, is true peer-to-peer networking.

Gary Shapiro, president of the Consumer Electronics Association, was a guest on Online Tonight the night the Napster appeals decision was handed down by the Ninth Circuit. Surprisingly, the CEA, an organization that zealously defends the intellectual property of its member manufacturers, feels that consumers are being left out of the equation and are not being given access to music. "It is not fair that only the artists control access to their works," Shapiro claimed. "The public has a right to fair access without impedance to that art, and Napster rebalances that relationship. It's not ail about artists' rights; it's about consumers' rights as well. That's what the copyright laws are designed to even out."

- Onvid Lawrence


## CHR/Pop



## TW AnTET COTTH

1 smact HotShol/Wasn't"
2 dewnerh Loprz J. Lo "Cos"
3 LEmiv KRAVIZ Graatest/its/*Again"
4 DasaM it Was Alla Dreant"Loves"
5 Mabomurarusic'Ten

- MATCHEOX TWEMTY Mad Season/"Gone"

7 Checio HumanClay/"Arms"

- ODDO AO Angev "Thanhyou"

9 LE AH That You Can't Leve Behind "Beautiful"
2. K-chestan $X^{\prime \prime} \mathrm{Cr} 2 y^{-}$

11 PNix Can't Take Me Home "Sictx"
12 0-T0wn O-Town"Liquid"

* 4 ITVA Fear Or Fying/ "Ex"

14 Davi brar Whise Laddor/ "Babyton"
to ancestriezt Bors blact \& Btua/"Call"
17 Destirr's Gmill Charlie's Angets Soundtrack/ Women"
17 mour Play/"Southside"
18 3000RS DOWM The Befter Lite/"Kryptonite"
1 MELLYFURTADO Whoa Aemy!/"Bird"
OUTMEST Sumkonia/ Jackson"

## Country

LW NW NITST COTTH
1 DXXE CHECXS Ay/-Without"
2 TIm mcgraw Place in the Surn "Thirty"
3 LEE ANN WDMACR I Hope You Dance/"Ashes"
4 FNTH MmL Breathe/ Wings"
5 JO DEE MESSIMA Bum/"Burn"
6 Jume O'MENL Shiver/"Arizona"
7 KEITH URaNM Keith Urban/ "Grace"
8 LOMESTAR Lonely Gritl"Tel"
9 Man Jacrson When Somebody Loves You"Memory"
10 T08Y KEITH How Do You Like Me Now/ "Kiss"
11 GARTH BROONS No Fences/"Horses"
12 brad ParsLey Who Aleeds Pictures/ "Danced"
13 ALNaMA When It All Goes South/"South"
14 DIAMOND RiO One More Day/ "Day"
15 JESSICAANDREWS WhoIAm Who"
16 DARRYL WORLEY Hard Rain Don'tLast/"Run"
17 KEwny CHESMEY Greatest Hits/"Happen," "Lost"
18 PHIL VAssen Phil Vassar/"Rose," "Paradise"
19 Rascal FLATTS Rascal Flats/ "Everyday"
20 SARA Evans Born To Fly/ "fly"

## Hot AC

## TW ARTLST COTTIt

1 DIDO No AngeV "Thankyou"
2 LENITY MRAVITZ Greatest Hits/"Again"
3 CREED Human Clay/"Arms"
4 U2 All That You Can't Leave Behind/ "Beautiful"
5 MATCHBOX TWENTY MadSeasor/"Gone"
S THE CORRS in Blue/"Breathess"
7 DAviD GRay White Ladder/"Babyion"

- MADONMA Nusic"Tell"

9 3000RS DOWN Better Life/"Kryptonite"
10 BAREMAKED LADIES Maroon/"Pinch"
11 EVAN AND JARON Evan And Jaron/"Crazy"
12 FNTHHILL Breathe/"Love"
13 MELLY FURTADO Whoa Nelly!/"Bird"
14 mocy Pray/ "Southside"
15 DAVE MATTHEWS BaND Everyday/"Did"
t. VERTICAL HORIIZOW Everything You Want/"God"

17 BacusTREET BOTS Black \& Blue/ "Shape"
15 EVERCLEAA Songs From An American Movie Pt. 1/"AM"
"W sYuc No Strings Attached/ "Promise"

- 20 FUEL Something Like Human" "Hemorthage"


## Urban

L
1 miseot tho is in Scon?/ Whin"
2 sumey HolShot "Wasn't"
3 Lucy Prafi Save he Last Dance Sounotrack/ "You"
4 demmfen Lorz J. La "Cost"
s Entruntrady Mama's Gur/ "Know"

- OUTMEST Stentoniv"Jackson"

7 musid Nutiy Protessor 2 Soundtract/"friends"

- Card Tiomens EmotionaV"Emotional"

9 ANAMT My houghts/ "First"
10 JOE My Mame is doe/"Stutter"
11 QAVE HOLLSTER Chicago 85: The Rovia/ Woman"
12 mitsixil Let's Get Ready/"Danper"
13 h. KELIY TP-2.com/Wish"
14 AY-2 The Dymasty: Roc La Familia 2000/"Love"
15 HMUE Rust 3:36/"Put"
15 TMMAA $N_{u}$ Day/"Stranger"
17 Maced enge JE Hantiorrak/"Promise"
18 Desmirrs CmLD Charlie's Angets Soundtrack/ Women"
19112 Room $112{ }^{\prime}$ "Over"

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## NAC. Smooth Jazz

LW TW ARTIST COTTA
1 SADE Lovers Rock/"Side"
2 GEORGE BEusem Absolute Benson"Medicine"
3 deff G0Lue Dangerous Curves/"Drop"
4 MM wATEAs One Special Moment/"Groove"
5 FOUAPLAY Yes, Please/"Double"

- DAMD EENDIT Prolessiona/Dreamer/"Miles"

7 NORMMNEROWN Celebration/"Paradise"

- CHIEL MIWUCCI Sweet On You/"Sunday"

9 RICHARD ELLIOT Chill Factor/ "Who?"
10 RICK BRAUN Kisses in The Rain/ "Rain"
11 BETTE MIDLER Better/ "LOve"
1712 WhLTEA REASLEY Won' You Let Me Love You" "Comin"'
13 BOWEY JMES 8 RICK RRAUM Shake It Up/"R.S.V.P."
214 WALTER EEASLEY for Your Pleasure/"Nice"
15 MICHEL LINGTON Vivid "Lífetime"
1615 LABAY CARLTOW Fingerprints/ "Gracias," "Fingerprints"
1017 JOE WCBRIDE Texas Rhythm Club/ "Texas"

- 18 ROMNW HARDMMW Anthem"Hear"
- 19 AL Japriend Tomornow Today/"Night"

20 BONEY JMMES Body Language/"Boneyizm"

## Altemative

TW ARTIST COTTt信
1 COL DPLAY Parachutes/ "Yellow"
2 MOAY Play/ "Southside"
3 u2 All That You Can't Leave Behind/"Walk *
4 LfFEHOUSE No Name Face/"Hanging"
5 LEMNY KRAMIZ Greatest Hits/"Again"
6 LHKAM PARK Hybrid Theory/"Step"
7 CRAZY TOWN The Gitt OI The Game/"Buttertly"
FUEL Something Like Human/"Hemorrhage"
DAVE MATHHEWS BAMD Everyday/ "Did"
10 RADIDHEAD KidA "Optimistic"
11 IMCUBUS Make Yourseti/ "Drive"
12 OAMD GRAY White Ladder/"Babylon"
13 LMP BIEXII Chocolate Starfish. /"Rollin"
14 GREENDAY Waming/ Waming"
15 MARON LEWAS A FRED DUAST Family Values Jour 1999/"Outside"
16 3DOORS DOWN Better Lite/"Duck"
17 RMGE AGAMUST THE MACHME Renegades/"Funk"
18 STRAT UP Strait Up/"Angel's"
19 OFFSPPINE Conspiracy Ot One/ Want"
212 BLINE-182 The Mark, Tom \& Travis Show/ "Overboard"

## Miller Now Arista Nat'I Dir./Rock \& Alternative Promo

Arista Records has named Shannah Miller National Director/
 Rock \& Alternative Promotion. Based in Los Angeles, she reports to Sr. VP Steve Bartels. Miller joins the label from the Columbia Records Group. where she had served as Na tional Director/ Altemative Promotion since 1998. Prior to that she spent two years as the company's Local Promotion Manager in the Boston and Houston markets.
Miller began her career in music as a sales rep at ADA in 1993. She later served in the Sony Music College Radio Promotion Department from 1994-1996.

## Netee Becomes PD For WDBO/Orlando

KTRS/St. Louis PD Kipper McGee has been named to a simi-


Mocere lar post at Cox Radio's WDBO Orlando, effective Feb. 26. McGee takes the chair vacated when Pete Spriges moved north to become PD at Cox sister WSB/ Atlanta (R\&R 11/3/00).
"We had some excellent candidates for this job," WDBO Operations Director Steve Holbrook told R\&R. "But once I spoke to Kipper I knew right away that he was the guy to help WDBO

McesERee Paye 21

## Sloan Appointed GM At WSDZSt. Louls

purw sioun has been tapped as GM of ABC's owned-and-operated Wsoz-AMSt. Louls, which airs the company's 24 -hour Radio Dieney children's tormat. She joins the station from Elliciont Marketing Solutions, a St. Louis-based marketing and consulting firm, where she was a partner.
Sloan reports to ABC Redio Station Group Presidemt Mark Stein-
metz, who commented, "Renee's substantial management experience and proven marketing skills here in St. Louis are koy assets for WSDZ. We're pleased to welcome her to the Radlo Disney team."
Sloan has also held marketing and sales management positions at Pillabury, Pot Inc., Warner-Lambert and Keilogg's.

## 'B105.7' Bows On Former WTLC/ndy

Emmis Communications launched Soft AC WYXB (B105.7Mndianspolls on Feb. 15. The 105.7 frequency was previously home to Urban WTLC-FM, but Emmis sold that station's intellectual property to Radio One last month and kept the dial position. Radio One moved WTLC to 106.7

The launch of WYXB - which calls itself "Soft Rock for a Busy World" - includes a $\$ 500,000$ television campaign and a 10,000 song marathon. Representative core artists are Phil Collins, Celine Dion, The Eagles, Fleetwood Mac, Whitney Houston, Rod Stewart and James Taylor. Air personalities are scheduled to begin March 12, and
the roster will include syndicated nighttime host Delilah.
"We now have three stations all largeted toward women," Greg Dunkin told R\&R. Dunkin oversees programming on those three Emmis/Indianapolis properties: CHR/Pop WNOU-FM, Hot AC WENS-FM and WYXB. "'Radio Now' [WNOU] is aimed at $\mathbf{1 2 - 3 4 s}$, WENS at 25-49s and WYXB at 35-54s. There's a little overlap on each station, but the stations are very different from one another."
Sr. VP/ndianapolis Market Manager Chris Woodward-Duncan added, Emmis will now be a one-stop shop

## wrurzee Puge 21

## Jones Introduces Rhythmic Oldies Format

Jones Radio Network has sic and now make up a large porpartnered with Henry/Kelly Programming Service to launch a 24 hour Rhythmic Oldies satellite-programming service. Featuring a mix of R\&B, classic soul and party music, the programming will be guided by industry veteran Don Kelly.
"The crossover popularity of R\&B and dance music from the '70s and '80s has grown dramatically over the last several years." Kelly noted. "There is a demand for an uptempo, fun format appealing to people of all ethnic backgrounds who grew up listening to this mu-
tion of the 35-44 demo."
JRN Director/Contemporary Programming Jon Holiday said, "Anyone who has seen the recently released Coleman study on Rhythmic Oldies knows the format is still very healthy and has staying power. This is an incredible opportunity for JRN to be involved in one of radio's fastestgrowing formats."
The format debuted this week on KCCG/Corpus Christi, TX; WEFG/ Muskegon, MI; KFAD/Alexandria. LA and WGVC/Newberry, SC.

## EXECUTIVE ACTION

## Weintraub To Head CC/Chicago Marketing Amm

A
Ian WeIntraub has joined Clear Channel Communications' Chicago operations as Group Director/Market Development for the company's Windy City-based marketing arm, Cieer Rosults (formerly known as Chancellor Marketing Group). In his new role he'll be in charge of creating and executing client-integrated marketing programs on behalf of WGCI-AM \& FM, WKSZ, WLIT, WNUA \& WVAZ.
Weintraub reports to Sr. VP/Market Development Cheryl Esken, who commented, 'With the recent restructure of Chancellor Marketing Group to Clear Results, we are thrilled to have someone with Alan's experience and proven track record as part of our team. We continue to be committed to providing both new and existing clients with the customized marketing expertise they have come to rely upon from Clear Channel."
Weintraub previously served as Marketing Sales Manager at WLS-TV/ Cricago.

## Kate Radio Announces Several Promotions

Tate Redlo has elevated five of ins executives in several markets. Tructy wimmans rises from Sr. AE to VP/Sales in Chicago, where Seotk Taylor becomes VP/Director of Sales. G.K. Sellms, Manager of the Dallas office, is elevated to VP/Director of Sales, Dallas.
Tracey's ablility to consiatently detiver great results for our client stations has made her one of the top performers in the compary," said Prestdent Mark Gray, who sdded, "Scott's knowiedge of our businees, coupled with his dedication to our company and our client base, will bring him continued success in his new role. In the past six years G.K. has been one of the top AE/managers in our compery."
Taylor had been Manager of Katz's Minneapolis office, a post being assumed by Sr. AE Jeoniter Megoced. Attanta Sr.AE Mant Cowen steps up to Manager of the Altanta office.
Regarding the promotions, Gray remarked, "Jennifer's knowledge, experience and relationstips in the marketplace make her the perfect individual to lead the Minneapolis office moving forward, and Matt is a rising star in our organization."

## Spangenberg Set As Lightningcast Pres./CEO

1 ar Spengenberg has been named PresidenVCEO of Lightingcast

- which provides ad-insertion technology to Internet-only stations and radio stations that simulcast their signals on the Internet. Spangenberg succeeds Tom Des Jardins, who will continue as Lightrningcast's board Chairman and Chiel Tectrnology Officer.
Karl joins Lightningcast at a vital point in our development," Des Jardins said. His skills and wealth of industry experience coupled with our latest and very successtul round of funding $\$ 15.5$ million in funding, led by Nolde Venture Partners] will accelerate our ability to grow and achieve profitability."
Spangenberg was most recently PresidentCOO of ©plan, which provides market-research data systems and toots for Internet advertisers, agencles and retailers. Before that he was VPMorldwide Advertising for Infoseek.


Scagllone
Continued from Page 3

Scagionic … © $\mathbf{R}$ R . "No baloney, this was a very easy … bar decision for me to make. I am thrilleto be working for Infinity Broadcasting. I've always admired this company's values and operations, and working with Bill Figenshu again - with whom I previously worked at WJJZ - makes it all the better. WOGL has a well-established brand for Oldies in this market, with tremendous upside. One of the things I love to do most is build things, and I will get that opportunity with WPHT. With the company's commitment and a great lineup in place, WPHT is off to a great start as Philadelphia's premier Talk station."

Wasting no time in assembling his own team, Scaglione immediately promoted Grace Blazer to PD for WPHT. She had been interim PD over the past few months while WIP \& WPHT PD Tom Bigby has been mocuperating from major heart surgery.
"Tom lus thane an incredible job making WPHT a serious prayes livie in Philadelphia," said Scaglione. "The progress we've made under his direction now affords us the opportunity to put a dedicated program director for WPHT in place so that Tom can once again focus all of his attention on WIP. Grace has worked very closely with Tom over the past year to develop the station. This is the perfect scenario for her to segue into her first PD gig."
Blazer, who joined WPHT in 1996, has held several positions dur-
ing her tenure, including Exec. Producer, Sr. Producer, Public Affairs Director and on-air talk host. "I couldn't be more excited," said Blazer. "Tom Bigby has had a tremendous influence on my career, and I'm grateful to him, Bill Figenshu and Sil for believing in me. We're well on our way to buildmg a really bis Talk radio station in Philadelphia."

Bigby told R\&R, "It's a very mutual decision. Grace eamed this promotion while I was ill. WIP is and always has been my No. 1 responsibility. A little over a year ago WPHT was not even on anyone's radar screen; now it's the only Talk game in town. l'm proud of what all the people who have worked on that project to date have accomplished - and that station has only just begun!"

Concurrently, WDAS-AM \& FM OM/Station Manager Joe "Butterball" Tamburro has been promoted to VP/Station Manager. "Joe Tam burro has been a leader in this market for close to 40 years and has led WDAS-AM \& FM to the market's top-rated position," Williams said. 'I am honored to recognize Joe's talents and contributions by elevating him to VP, and I look for him to build upon WDAS' great history of service to its community."

Among the other changes taking place at Clear Channel/Philadelphia:

- WJJZ GSM Vince Raimondo has risen to the newly created Director/Group Sales position. He'll now lead sales efforts for the entire sta-
tion group and coordinate jointmarketing projects with Clear Channel's Eller Media and SFX Entertainment
- Replacing Raimondo as WJJZ's GSM is Jon Latzer, who presently serves as LSM for co-owned WKTU/New York. Latzer served as Sales Manager of Katz Radio's Philadelphia office before shifting to WKTU.
- WUSL Director/Market Development Vince Ellis has become Sr. Director/Market Development. He'll now coordinate the efforts of Clear Channel/Philadelphia to develop new revenue across its market roster
- Adam Jacobson

Stucy

## Continued from Page 1

$\$ 54,226$, right around the $\$ 54,413$ otal median nationwide for people aged 18 -plus. But radio's median income is $\$ 10,000$ more than the $\$ 44,148$ median income for television users. The report did, however, draw a distinction between television and cable, and the median income for cable users is \$62,979.

## WrXB

Continued from Page 20
for advertisers, completely covering the Indianapolis female market."
Dunkin explained to R\&R that WYXB won't resemble crosstown Soft AC WTPI. "They've contemporized themselves so much that they've left themselves open for attack on the other side," he said. "They sometimes don't even play one ' 70 s song an hour. We felt there was room for a true Soft AC in the market. In addition, they're an NAC Smooth Jazz station 11 hours a day."

## Rovirer

Continued from Page 1
Prior to joining RCA Rovner was Sr. VP at Arista Records, where he was responsible for Marketing, Artist Development, Publicity and Video. From 1981-91 he held a number of positions in Columbia Records' marketing department, where he rose to become VP/Marketing.

Non-Hispanic whites continue to earn the highest median individual incomes, although Asian-Americans have the highest median household incomes. Earned median income conlinues to peak in the 35-54 age groups, hitting $\$ 56,917$ for adults 45 54. Among all U.S. regions, the West has the highest median income, with $\$ 42,720$. But, state-by-state, states in the East have the highest median incomes, with Maryland leading the charge at almost $\$ 51,715$. Alaska

## Holmes

## Continued from Page 3

Holmes added, "This is something I am so thankful for ... to be excited to come to the office every day and work with the people NBG has assembled in our Portland office and all over the country. I am going to dedicate myself to getting the

## McGee

Continued from Page 20
meet the challenges ahead to maintain our consistency and market dominance. I'm looking forward to having Kipper join our staff."

McGee joined KTRS, an inde-

## Hellum

Continued from Page 3
Radio's Los Angeles office. In 1997 Hellum became VP/Station Operations for Katz Radio in New York Hellum was named Regional Sales
comes in a close second at $\$ 51,660$, followed by New Jersey at $\$ 50,428$. Another East Coast state is next, as Connecticut ranks fourth at $\$ 49,167$. Minnesota rounds out the top five at \$48,112.

Broken down by metro, the Bridgeport-Stamford-NorwalkDanbury metro has the highest median income in the U.S. at \$68,074, followed by San Jose at $\$ 61,122$ and Middlesex-Somerset-Hunterdon at $\$ 60,606$.
most out of our talented team and working to discover and establish as many synergies as possible among our quickly growing network and staff to allow for rapid, yet organized and efficient growth."

Holmes joined NBG in 1996 as Manager/Affiliate Relations and has served as VP of that department since 1998.
pendently owned Talker, just over a year ago, following five years as PD at Oldies KBZT/San Diego. Prior to that he spent six years overseeing programming at Saga's Des Moines cluster, which at the time included KIOA-AM \& FM, KRNT \& KSTZ.

VP for the corporate division of AMFM in 1999, also handling Sr. VP/Sales duties for the AMFM/ Clear Channel Chicago cluster in 2000.

Clear Channel Radio Sales is a division of Katz Media Group.

## NATIONAL RADIO FORMATS

ALTERMTME PRDGRaymume<br>Stave Knoll - (300) 231-2315 Gaxy Knoll<br>Rack<br>mana teley She's Like Mercury<br>TRaw Drops of Jupiter (Tell Me)<br>Alterastive<br>A PEAFECT cmele The Hollow<br>sucucherary midin"<br>surnuet waste<br>spactive I Want 70 Live<br>Thaw Drops of Jupiter (Ten Me)<br>Lurzuouse hanging By a Moment<br>TOWYA MrICHELL Broken Promises<br>viruwn C As Long As Yourre Loving Me<br>\section*{mannatroan AC}<br>HOO STEWART I Can't Deny it<br>TRam Orops of Jupiter (Tell Me)<br>Lite AC<br>OIDO Thaniyou<br>Me<br>FOUR 80 EAST Bumper To Bumper<br>U6<br>CD-E0 Sumthin" On U<br>GIMUWHE There it Is<br>JAY-Z Change The Game<br>MOMICA Just Another Girl<br>PAOJECT PAT Crickenhead<br>JONES BROADCAST PROCRUNMMIMG<br>Ken Moultris • (800) 426-9082<br>\section*{Alternative}<br>Torasa Coolt<br>COLD No One<br>DIEAMDER ATE You There?<br>POWOEAFINGER My Happiness<br>Active Rack<br>Stove Young/Eraly Attmalor buckcheray Ridin"<br>COLD No One<br>Nertiega Reck<br>Stow Yomeloraly Aftmaler<br>ERIC CLAPTOW Superman Inside<br>OLEMDER AVE You There?<br>MOR AC<br>Stuw Young/Jach Mesler<br>Mo Ados

Stove Voung/tosth Moalor
WEIY FUTTADO I'm Like A Bird
joe turssimel Stuter
mory vewen sterm southide
Ritythaic CMI
Stove Yommy/Josh Hosler
LaCK EYEO peas Request Line
Soft ac
Mlle Bottelll
Ho Adds

## Madmastroan ac

Withe BottollI
GLORU ESTEFAW You Can't Walk Away from Love
Daillah
Wlire Eattolll
No Adds

##  Sem Holliay • (303) 784-8700

## Adult Hit Radi

U Mcliay
atc Around The Work (La La La ...)
Rock Cinseics
Alch Aryan
ERIC CLAPTON Superman Inside
OOUBLE TROUBLE Rock And Roll
Adulk Contemporary
Alck Brady
BON JDVI Thank You for Loving Me

## RADIO OME METWORRS <br> (970) 949-3339 <br> Choice AC <br> Yvonne Day <br> FIVE FOR FIGHTING Easy Tonight <br> JENMIFER LOPEZ Love Don't Cosi A Thing <br> New Hock <br> Stave Leigh <br> No Adds

WESTwOOD OME RADIO NETWORKS
Charlle Cook - (661) 294-9000
Dow Blackicro
Aduit Rock e Roll
Joff Gonzer
No Adds
Solt AC
Andy Fuller
Marcheox IWENTY if You'te Gone

## riphac

Jiv finj
maremaned ladics Too Litte Too Late


Artist Titie

Total Plays

AARON CARTER That's How I Beat Shaq 69
A*TEENS Bouncing Off The Ceiling .. 69
BRITNEY SPEARS Stronger
69
BAHA MEN Who Let The Dogs Out 64
'N SYNC Bye Bye Bye
'W SYíc It's Gonna Be Me
backstreet boys Shape of My Heart
BRITNEY SPEARS Lucky
63

DREAM He Loves U Not
49
MARON CARTER Aaron's Party (Come...)
JENNIFER LOPEZ Love Don't Cost A Thing
EIFFEL 65 Blue (Da Ba Dee)
3LW No More (Baby l'ma Do Right)
HAMPTON THE HAMPSTER The Hampsterdance 2
AARON CARTER I Want Candy
SMASH MOUTH All Star
BACKSTREET BOYS The Call
'N SYNC This I Promise You
BAHA MEN You All Dat
DESTINY'S CHILD Independent Women Part 1
22

## MONDAY, MARCH 5

Multiple Personalities Day
1977/President Jimmy Carter joins CBS-TV news anchor Walter Cronkite for the first-ever radio call-in show with a sitting president
1984/The U.S. Football League signs quarterback Steve Young to a 40 -year, $\$ 40$ million contract. He plays one season with the USFL's L.A. Express, and the league folds the following year.
1998/NASA scientists announce that there is enough frozen water on the moon to support a lunar base
Born: Dean Stockwall 1936, Penn dillette 1955

## in Wuale History

1955/Elvis Presiay makes his first TV appearance, on the local show Louisiana Hayride.
1963/Country star Patsy Cline, 31, and three others die in a plane crash in Camden, TN.
1990/David Bowie opens his Greatest Hits Tour with a show in Montreal. The songs on each stop of the tour are chosen by local fans who call a special $\mathbf{9 0 0}$ number to vote.
Bom: Andy Gibb 1958-1988

## TUESDAY, MARCH 6

National Frozen Food Day
1965/J. R. Wiliford makes the first nonstop helicopter flight across America.
1981/ Walter Cronkite signs off as anchor of The CBS Evening News With Walter Cronkite. An estimated 17 million people tune in to his last show.
1982/The record for most points scored in a single game is set when the NBA's San Antonio Spurs beat Milwaukee 171-166 in three overtime periods.
Born: Moira Kelly 1968, Shaquille O'Neal 1972

## In Munate Histary

1979/At a concert sponsored by KSHE/ St. Louis, Elvis Costello dedicates his antimedia tune "Radio Radio" to "all the local asshole radio stations that don't play our songs, and KSHE!" KSHE has been spinning the song for weeks.


Costello: "Make 'em wish they'd never seen me."

1993/San Francisco-based Metallica win no less than Your Bay Area Music Awards, picking up Outstanding Group, Outstanding Guitarist (Kirk Hammett), Outstanding Bassist (Jason Newsted) and Outstanding Drummer (Lars Ulrich) honors.
Born: Mary Wilson (ex-Supremes) 1944, David Gilmour (Pink Floyd) 1947, Kthl Dee 1947

## WEDNESDAY, MARCH 7

National Chocolate Cheesecake Day
1959/ Metvin Garlow becomes the first pilot to fly more than 1 million miles in jet airplanes
1987/Wike Tyson, at 21, becomes the youngest heavyweight champ

## DATEBDOI

ever when he clobbers James Smith in 12 rounds in Las Vegas.
1990/The U.S. Dept. of Health and Human Services announces a food-labeling system that discloses the fat, fiber and cholesterol content of packaged goods.
Born: Tammy Faye Bakker 1942, John Heard 1945

## In Mistic Histery

1969/The public gets its first taste of The Who's new "rock opera." Tommy, when "Pinball Wizard" is released in the U.K.
1989/A Jamaican court rules that Bob Marley's estate is to be sold to record label Island Logic. Marley died without a will in 1981; the last suit related to rights to his music, trademarks and Tuff Gong record tabel was settled 18 years later.
1996/ Mell Diamond does his first instore appearance in 20 years, playing the Virgin Megastore in Los Angeles.


Diamond: Still here, I said.
Born: Chris White (ex-Zombies) 1943, Peter Woll (ex-J. Geils Band) 1946, Taylor Dayne 1962

## THURSDAY, MARCH 8

Tar And Feather Day
1969/Pontiac introduces the. Firebird Trans Am, a popular muscle car.
1985/The IRS reports that 407.700 Americans are millionaires.
1995/IBM is cleared of charges that its computers cause repetitivestress injuries.
Born: Kathy Ireland 1963, Freddie Prinze Jr. 1976

## In music histen

1970/Diana Ross plays her first post-Supremes show, in Framingham, MA.
1994/A new inquiry into the death of Jimi Hendrix, who died in 1971, is opened by Scotland Yard. No new information is discovered, and the original inquest's open verdict stands.
Born: Mickey Dolenz (ex-Monkees) 1945. Gary Muman 1958, Randy Meisner (ex-Eagles) 1946

## FRIDAY, MARCH 9

National Sliced Bologna Day
1954/ WNBT-TV (now WNBC)/ New York broadcasts the first color TV commercials.
1985/ Gone With the Wind is released on video. The film cost $\$ 4.5$ miltion and had grossed more than $\$ 400$ million by that date. 1987/Chryster Corp. ofters $\$ 1$ billion for the financially ailing American Motors Corp.
Born: Briaa Bosworth 1965, Emmanuel Lewis 1971

1992/Composer Robert Moran's The Manson Family, teaturing lggy Pop, becomes the first opera record to be released with a parental warning label.

1997/Rapper Notorious B.I.G., 24 is shot to death in a friend's car after attending a Vibe magazine party in L.A.
Born: Lloyd Price 1933, mickey Gilley 1936, Robin Trowar (exProcol Harum) 1945, Joffroy Osborne 1948, Martin Fry (ABC) 1958

## SATURDAY, MARCH 10

National Blueberry Turnover Day


1947/Ronald Reagan is made President of the Screen Actors Guild.
1965/Walter Matthau and Art Carney open in Neil Simon's play The Odd Couple at the Plymouth Theater in New York.
1971/The U.S. Senate approves an amendment lowering the voting age to 18.
Born: Chuck Morris 1940, Jasmine Gay 1964

1988/Days after his 30th birthday onetime leen star and Bee Gees brother Andy Gibb dies of ailments related to long-term drug use in an English hospital. Also... George Michasl. onstage in Australia, thanks parental-warning advocate Tipper Gore for boosting sales of his faith album.
1989/Jon Bon Jowl and his girlliend are arrested for trespassing when they're caught ice' skat ing at a closed rink in New York's Central Park.
2000/Country singer Vince GIII marries pop singer Amy Grant in Nashville.
Born: Tom Scholz (ex-Boston) 1947, Edie Brickell 1966
SUNDAY, MARCH 11
National Pick A Flower Day
1964/Senator Cari Mayden breaks the record for continuous ser vice in the U.S. Senate: 37 years, seven days.
1971/The FCC institutes a block of TV programming, called "prime time," from 8-11pm on the coasts and an hour earlier in the Central and Mountain time zones.
1986/ Popsicle Industries announces a plan to replace its two-stick frozen treat with a flatter, onestick model.
Born: Rupent Murdoch 1931, Sam Donaidson 1934

1974/A Rhino Records store pays customers 5 cents to take Danny Bonaduce solo records off its hands.
1977/The Sex Pistols are signed to A\&M - briefly. The label drops them less than two weeks later.
1989/Guns W' Roses are taken off the bill for an AIDS benefit in New York because of objectionable lyrics in the band's "One in a Million."
Born: Bobly Meferria 1940, Mina Hagen 1955

- Micheol Anderson
a Brida Connolly


## Say 'No' To Brithey!

That's what outrager ouncators, PTA groups and nowills are Britney Spears is corrupting their echildren! According to the Star, the popularity of Spears' overly sexual fashion sense has parents, and educators terrified that the singer is turning millions of innocent young girls into slutty-looking Britney clones because the giris are emulating what they see Spears wear onstage. "What's the big deal?" the singer asks in defense. "I have really strong morals, and just because I look sexy doesn't mean I'm a naughty girl."
In any case, the 'zine says educators in schools across the country are cracking down on this "Britney effect" - characterized by tube tops, hip-huggers, short skirts, belly shirts and glitter makeup - by instituting strict dress codes that ban young girls from wearing such outfits to school. And PTA groups are encouraging parents to get tough with their daughters and forbid them to dress that way.
So will Spears sing a duet with Madonna alter all? According to Entertainment Woekly, the answer is, well, no.

Maybe Marllyn Manson should have said no too. The Na tional Enquirer reports that a 16 -year-old girl claims the singer sexually molested her onstage during a concert in Rome. According to the 'zine, the girl claims Manson chose her to come onstage during a song, then louched her breasts and private patts and mimed sodomy just a bil too reatistically.

Is NBA referee Joe Forte a "Parrothead"? Apparently not, Us Weekly reports. At the tail-end of the Feb. 4 Miami Heat home garne against the New York Knicks, Forle ordered Jimmy Buffett, whose fans are known as Parrotheads, to relinquish his courtside seat. Forte claims Buffett used profanity during the game, so he ordered security to move him. The incident caused the game to be delayed for several minutes.

## Thvern

The last thing Oprah Winfrey wants is to be "dragged into," so to speak, the Sean "Puffy" Combs trial for gun possession. But according to the Star, that's what's happening. The 'zine reports that she is furious because a video birthday invitation she made for Pufty three years ago has come back to haunt her. Winfrey found out that the video had surfaced, appearing on the website The Smoking Gun, after fans started calling her office and asking her why she was "supporting a gangster" and if she was "standing by Putfy."
A very busy Putfy found time during his trial to showcase his Sean John menswear collection


BUT THIS IS MY DAY JOB While shopping in L.A. recently, Melissa Etheridge heard her song "Come to My Window" on the radio and started to sing along. The salesperson, who had no idea who Etheridge was, overheard her and told her, "Wow, you have a greal voice. But don't quit your day job." (Glabe)

Feb. 10 before a Manhattan crowd, People reports. The runway was filled with men in fur, according to the 'zine, which infurialed the animal rights group PETA, because the group had received confirmation from Putly's reps that the line would be fur-free. Angry PETA members are organizing protests outside the New York courthouse where Putty's trial is expected to continue until March.

According to a recent survey by Hanes Hosiery, guys say Putty's now official ex-girlfriend, Jennlfor Lopez, has the best legs in show business. Girls surveyed give the honor to Faith Hill. (Globe)

## Rodis Fancer Vietory

Raspy-voiced singer Rod Stewart says he survived surgery for thyroid cancer with flying colors. Plus, he says his voice has not only returned, but sounds better than ever. (Globe, Star)
Country antist Freddy Fender is fighting for his life. Not only is the artist's kidney failing, but he also needs a liver transplant. Doctors have removed Fender from the organ transplant waiting list, however, because they say the singer is also battling hepalitis C and that his body will not accept the drugs necessary for the organ frans plants. (Globe, Sfan)
Former Mamas \& Papas singer John Phillips is also fighting for his life - nearly nine years after a liver transplant saved him. The Globe reports that friends say Phillips' weakness for the bottle is

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Paul Marszalek VPMusic Programming

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## Rap Box Adds

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## COMING NEXT WEEK

Trtse Tops
Grece Silick hosts The Leerning Channel's Rock \& Roll Moments: Changing Grooves, Sexy Moves, a retrospective that features vintage performances by Dewid Bowle, The Grateful Dead, Jimi Hendrix, Jeflerson Alpplane, Janis Jopinn, The Mamas is The Papas, The Moody Buees, Tfiex andThe Who. TLC will follow up the hourtong special with individual 60 -minuma profies on mick Jagger and Eric Ciapton (Friday, 2/23, begins al 8 pm).


- Jimi Hendrix closes out "Hit Makers Week as the subject of A\&E's Biography ( 8 pm ).
- Sem Moore and Blilly Preston sit in with the band on Late Show With David Letterman (CBS, check local listings for time).
- Jeff Beck, Late Late Show With Craig Kilibom (CBS, check local listings for time).


## Saturitay, 2/24

- Fox's America's Most Wanted shows how The Grateful Deed and Terri Claik helped in police investigetions and how Chi Al Grimuth and former John Mellencamp keyboard-
ist Eric "Doc" Rowew ended up on the wrong side of the law (9pm).

- Dave Nathenwe Bland, Satridey Night Live (NBC, 9:30pm and $11: 30 \mathrm{pm}$ ).


## Sunday, 2/2s

- The Dooble Brothers are profiled on Behind the Music (VH1, 9 pm ).


## Monday $2 / 28$

- Jamie OTvem, The Tonight Show With Jay Leno(NBC, check local listings for time).
- Dave Matthews Band, David Letternan.

Tuesdiy, $2 / 27$

- Dolly Paton, day Leno.
- Emmylou Harris, Alison Krouss and Gillen Weich, David Lettorman.
- Jamie O'Neal, Craig Kiboom.

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| BOX OFFICE TOTALS |  |
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| Feb. 9-11 |  |
| Trite | \$ Weokend |
| Distributor | ( 5 To Date) |
| 1 Hannlbal | \$30.00 |
| MGM/LA | (\$103.85) |
| 2 Down To Earth | \$17.50 |
| Paramount* | (\$17.50) |
| 3 Recess: School's Out | t \$10.80 |
| Buena Vista* | (\$10.80) |
| 4 Sweer Novernber | \$10.55 |
| WB* | (\$10.55) |
| 5 Crouching Tiger, | \$8.77 |
| Hidden Dragon |  |
| Sony Classios | (\$71.51) |
| 6 Treffic | \$6.51 |
| USA | (\$79.04) |
| 7 The Wedding Plenner | r $\quad \$ 5.70$ |
| Sony | (\$46.00) |
| 8 Cast Away | \$5.03 |
| Fox | (\$216.55) |
| 9 Chocolat | \$4.80 |
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| Source: N -Zone Magazine |  |

COMING ATTRACTIONS:
This week's openers include 3000 Milas io Gracatand, staring Kevin Costner and Kurt Russell The firn's TVT soundirack sports (hed) PE's 'Kiling Time," Finer's "It's Gonna Kill Me," Nothingface's "Bleeder," A3's "Mansion on the Hill," BT's "Smartbomb," Kenny Wayne Shepherd's "In 2 Deep," Uncte Kracker's "Who's Your Uncle" and Crystal Method's "Vapor Trail." Cuts by Hardknox ("Come in Hard"), Spineshank ("New Disease"), Bender ("Angel Dust"), Hednoize ("Loaded Gun"), Ceorge S. Cirition ("Frankin's Requiem") and The King himself, Elvis Prealoy ("Such a Night"), complete the ST.

Currently in theaters is Down to Earth, staming Chris Rock. The film's Epic soundtrack contains Monica's "Just Another Girl," Cinuwine's "Can You Tell H's Me," Sticky Fingaz $\mathbf{t}$ Eminem's What If I Was White," Snoop Doggy Dogg's "Gin and Juice," Son By Fours With You," JIII Scot VEric Robineon's "One Time," Bone Thugs-N-Harmony's "Thug Music Play On" and Leuryn Hit's "Everything is Everything" Pounding out the CD are tunes by The Poots \& Anvil Larrieux ("Glitches"), 3LW ("Never Let Go"), Ruff Endz (Someone to Love You'), Jorimen Brown (TI Think I Like You'), L. Buma aka Liycie Bone (Up Against the Well), duroed Edge ("Dreamed You") and Kelly Rownend of Dossinys Child ('Angen).

# Amaname 

## 圈 John and Jeff target third-shift workers with late-night lunacy

- $\begin{aligned} & t \\ & t \\ & \end{aligned}$t was just over two years ago, at the R\&R Convention in Los Angeles, that two guys introduced themselves to me and handed me a cassette and their business card. The pair said they both worked in music radio but really wanted to get into Talk. And while their mock talk-show aircheck was entertaining and funny, it was their obvious passion and determination to succeed that impressed me most.

In 1998, after they'd badgered KLSX/Los Angeles PD Jack Silver for months, he gave the pair a tryout slot, from 3-5am on weekends. They gamely named their new show Buried Alive, and by January of 1999 the determined duo were offered a daily overnight slot on the Infinity FM Talker.

Fast-forward to 2001. Today John Boyl and Jeff Carroll still hold court nightly from their home base at KLSX, and they're also playing in other markets, including Chicago, Miami, Phoenix, San Diego, St. Louis and Portland, via their syndication deal with Santa Cruz, CAbased Fisher Entertainment.
The boyhood photos on their website at www.johnjeff.com offer a "saint vs. sinner" glimpse of their real personalities. Carroll is a Southern California native who likes body-boarding, cars and running, while the more buttoned-down, East Coast-raised Boyl loves traveling, playing the stock market and mainlining sports. Both are single and "baggage-free," as they like to remind listeners, and thus share a common bond of being players in today's dating game.


R\&R: So what sets your show apart?
JB: It's the world according to two single guys in their 30s who talk about things that everybody we know talks about. We try to do a show that is compelling and provocative. We know who our audience is - third-shift workers, insomniacs and other people who are up late for some reason. I'm sure we're the youngest guys on Talk radio at night. I think it's safe to say that none of our listeners has ever even seen the inside of a bingo hall.
R\&R: When I tune in tonight, what will I hear you guys talking abaut?

JB: Why do people date attractive people while they re single but then marry somebody ugly? Would you pay $\$ 29.99$ to see Timothy McVeigh executed on pay-perview? We also talk about social issues that matter to our audience, things like why not have a childsupport debit card so that absentee fathers can see where their childsupport money is going? Or is a woman a gold-digger for going out and getting her engagement ring appraised?
JC: Or why do women complain when men leave the toilet seat up, but men don't ever gripe about women who leave it down? When you're out with a group, why are the vegetarians in it so annoying? What TV character do you fantasize about?
JB: We just try to talk about things we're interested in and do a show that we would want to listen to.

R\&R: What's your nightly motine for the show?
JB: Basically, we like to get to the station a couple of hours or so before the show. We each come to the table with things we would like to talk about. That's probably the

## Do You Know What 35-44-Year-Olds Want?

You'll find out at the upcoming R\&R Talk Radio Seminar, at a special Fri-day-afternoon session presented by Ed Shane and Keith Rovell of Shane Media. Join them and their special guest, pop-culture expert Jonathon
 Pontell, President of the Jones Group and author of the book Generation Jones. This exclusive TRS 2001 session will enlighten you about a demographic sandwiched between baby boomers and Gen-Xers: the Generation Jonesers, who are ready to listen to Talk radio - but only if Talk radio is ready to talk to them!

Don't miss Talk radio's biggest event: R\&R Talk Radio Seminar 2001, March 8-10 at the Marina Beach Marriott Hotel in Los Angeies. Click on the "Conventions" link on the R\&R ONLINE (www.rronline.com) homepage for details or call the TRS hotine at 310-788-1696.
"I'm sure we're the youngest guys on Talk radio at night. I think it's safe to say that none of our listeners has ever even seen the inside of a bingo hall."

John Boyl
toughest part of the show, narrowing it down and throwing stuff out, because we both come in with things we are passionate about. Once we agree to talk about something, we don't talk about it then. We wait until we get on the air to talk about our opinions on a topic. Sometimes we
end up agreeing, and sometimes we disagree, but for us it's the best way to approach it, because that way our conversation is real and spontaneous.
JC: To us, the most important part of any topic we talk about is the question. What's the question about this subject that most people would ask? When we really zero in on asking the right question, it makes it easier for the listeners to really know what we're talking about.

R\&R: Are you caller-intensive, or do you two do most of the talking?

JB: We try to take 20-30 calls an hour. We view our callers as the costars of the show. We do the show for the audience, but the callers are really a big part of the show that we do.
$\mathbf{R \& R}$ : When listeners meet you in person, do they instantly know who's who?

Continued on Page 28


"The debts are so bad, suicide sounds better than banknuptcy." - Dan. Portland. OR


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## Noon <br> 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
Filb, MTMBH 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 <br> 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 undertapped 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 <br> TALK RADIO HAPPY HOUR

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

SMTURDAYMARCH 10, 2001

## 8:30-9:00am <br> 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-onone with MATT DRUDGE.

## 10:45-11:30am <br> 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.



## John and Jeff

Continued from Page 24

JB: I think people perceive me as being someone who's not always a lot of fun. I'm the Wall Street guy with a Ph.D. in common sense, while Jeff is this total loose cannon who has a tendency to speak before he thinks. I'm the reasonable one. Jeff and I have known each other for 10 years, and that's the way it has always been. So, no, people never have any trouble telling us apart.
JC: Actually, I think I'm more like Sunset Boulevard thañ Wall Street.

R\&R: What is the best quality that each of you brings to your relationship?
JB: Jeff speaks his mind and doesn't care what anybody thinks of him for doing that. I'm reserved. while Jeff is just raw. He's outrageous, and I'm more guarded. Anyone who thinks we're doing some kind of an act is wrong. I am working with a guy who, quite honestly, is just really not all there.

JC: John is great at making you answer a question. He's just so damn logical. He should have been an attorney, the way he can cross-examine someone and get them to give him information, and I really kind of admire that. He has a cool head, whereas I'm sort of a hothead who just blurts things out. Not to compare us too much to a cheesy 70s sitcom, but we are a little like The Odd Couple - I'm definitely Oscar, and he's Felix.
I guarantee you that if we go out to John's car night now, it is clean and meticulously detailed, so that if he went to pick up a girl for a date, it would be OK. In my case, I'd have to stop at the carwash on the way to pick up my date and clean out all my old show-prep papers, fast-food wrappers, soda and coffee cups, chewing-tobacco cans, etc.

R\&R: So you're the one who leads a pretty healthy lifestyle. right?
JC: Well, I never chew when I'm on the air. That's a hard-and-fast ruie I have.

R\&R: I'm not sure that a lot of people in music radio have a clue about how hard it is to do a four- or five-hour live talk show every day: What made you two guys want to do it?

JB: I came from a CHR background and, after a while, playing 10 in a row just got boring to me. As a teenager I used to take my dad to the train station, and his car only had an AM radio. So I used to listen to Steve White on WHJJ in Providence. This guy was a master of TSL. He used to call himself "The Captain of Controversy." One day he called for a listener rally, and I decided to go. Two hours later there were over 5,000 people on the steps of City Hall in downtown Providence, and I was blown away. Even after I started doing CHR, I still always wanted to be someone on the radio who could motivate people like I saw Steve White do that day.
JC: I was the typical guy who wanted to be a DJ, play the hits and pick up girls. But after a while, like John, I got really bored. I found myself waiting for the next commercial break, so I could get ready to put a caller on the air, or for those times when I'd MC a remote and have to fill time for 15 or $\mathbf{2 0}$ minutes waiting for an act to show up. After you've given away 15 T-shirts, you have to come up with some stuff and work with the crowd to entertain them. I would just start talking to people in the audience and engaging them one-on-one. And, of course, I listened a lot to Howard Stern - he's in a league of his own. Also Tom Leykis. I still listen to both of those guys daily. What I heard them create on the radio real-
ly fueled my interest in doing talk. R\&R: What appeals to you about being on in the middle of the night vs. doing a daytime show?

JB: Honestly, our mind-set is that we're doing afternoon drive. We talk about the same stuff and the same topics that we would if we were on in aftemoon drive. We don't rely on guests or anyone but ourselves and our callers. What time we're on doesn't really matter to us. We are who we are, and we just do what we do as well as we can do it, no matter what time we're on.
JC: Frankly, we're both night people, and that's good. There's a certain vibe between people that goes on in the middle of the night that I find to be a lot of fun.
R\&R: How de you respond to the criticism ofien leveled at young-er-sargeted Talkers that all they really talk about is T\&A?
JB: I think that is often a perception, but it is far from the reality. You simply cannot sustain any longterm success by basing your whole show on sex. After the 100th time you've heard someone talk about "What's your favorite place to do it?' it gets pretty boring.
If you want to succeed with these listeners. you have to be more entertaining and challenging than the biggest music artists in the world. So we don't rely on sex as the core of our show. We talk about what most guys our age talk about, and that does include sex. You can't exclude it as a topic - you'd be an idiot if you did. It's part of what we talk about, but I can say that it's certainly not the focus of our show.

R\&R: How tough was it to get anyone to take you seriously when you went out there to pitch your. selves as Talk radio hosts?
JB: It was difficult, but we just kept working on it. We worked out logether in a production studio and also with a karaoke machine on my kitchen table for almost five years
"What's the question about this subject that most people would ask? When we really zero in on asking the right question, it makes it easier for the listeners to really know what we're talking about."

Jeff Carroll
before we actually got a job. I worked Jack Silver relentlessly for over six months before anything happened. He obviously understood that we were serious. We weren't just screwing around, we were planning a career. He took a chance, and we will always be grateful for what Jack and [KLSX VP/GM] Bob Moore have done for us.
R\&R: Do you ever step back and say, "Wow, I got my first gig in Talk in Los Angeles, the No. 2 radio marker in America!"? You do know how rare a shot like that is, right?
JB: Yes, we do. And I give most of the credit to Jack Silver for recog. nizing and understanding where we were coming from. We worked from 3-5am on weekends to prove we could do this. Jack and Ron Escarsega at KLSX really took a chance on us. We had been trying to get on the air in Ventura, but. geeze, they thought we were too provocative for Ventura. I give a lot of credit to the people at KLSX for hearing the show we always believed we were capable of doing.
R\&R: How did the syndication deal come about? Did going national change anything about the way you approach the show?
JB: Jack recommended the show to Glenn Fisher. When we met Glenn, we could see right away that he was an entrepreneur, and he had established a good reputation as the
syndicator for The John and Ken Show. He told us that he knew of a number of stations that were looking for a younger-targeted overnight show, and, frankly, it was an easy decision for us to do the syndication thing in order to try to grow the show. We haven't really changed anything about the way we do the show from what we did when we were only on KLSX.
JC: The show's like a party, and syndication was a way we could let more people come to it. By inviting people from Chicago and Miami and Anchorage, AK, we just made the party bigger and invited more people to come. Every night we get to have a big party on the radio and invite all these people. It's cool.

R\&R: Now that you have been two wild, single guys working in both CHR and Talk, which format has better gmoupies?

JB: Well, the one thing I like is that Talk-radio groupies are more likely to be over 18 . So that's a good thing.

> TALK BACK TO R\&R! Do you have questions. comments or feedback regarning this column or other issues?
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## Napster

Continued from Page 1
label would be determined by the number of song transfers in the new system that Napster plans to roll out later this year. Additionally, the major labels would still have the option to purchase an equity stake in Napster. Bertelsmann, via its deal with Napster, has an option to own $\mathbf{5 8 \%}$ of the file-sharing service. In comparison, the major labels - including BMG Entertainment settled copyright-infringement claims with MP3.com last year for around $\$ 163$ million.

The offer comes eight days àfter the Ninth Circuit Court of Appeals in San Francisco agreed with nearly every point set forth in a ruling by U.S. District Judge Marilyn Hail Patel that found Napster liable for copyright infringement (R\&R 2/16). Judge Patel was ordered by the appeals court to rework her preliminary injunction in regard to how Napster must police its system to avoid copyright infringement.

Napster CEO Hank Barry said the timing of the announcement had less to do with the Grammy Awards and more to do with the recent court decision and Napster's desire to tell users about its efforts to reach a setulement with the majors. He noted, "This

## Analysts

Continued from Page 1 auto manufacturers would cut spending in anticipation of an economic slowdown, local auto dealers would likely be more reactionary in budgeting their ad spending."

Bodenchak noted that Westwood One was an early beneficiary of Intemet advertising spending: The company had nearly 30 large Internet advertisers in Q4'99, vs. only 10 in Q4 ${ }^{\circ} 00$. He said that Westwood One may continue to have above-average difficulty in comps in 2001, given precipitous declines in national ad spending. "We expect national radio to rebound meaningfully in 2002." he said.

With Q4 and full-year 2000, results coming out nearly every day, analysts have lots to chatter about. The morning after Clear Channel released its results last week.

## nec

Continued from Page 1
Stone has been with HBC and its previous incarnations, Heftel Broadcasting and Tichenor Media Systems, for more than 15 years. He most recently served as GM of the company's Los Angeles cluster and has also served as GM of the company's Houston properties. He began his radio career in 1969.

HBC PresidenUCEO McHenry Tichenor Jr. commented, "As we begin the transition in the COO position. I am very excited that Gary has accepled this responsibility. Gary's combination of experience, knowledge of our corporate culture and demonstrated effectiveness make him the perfect successor to David Lykes. I am very pleased that David will continue to be involved with HBC, and his knowledge of every facet of the
is exactly the same presentation that I've been making to a lot of the labels ... before and after we made the deal with Bertelsmann. The RIAA has been saying there haven't been any meetings and that we don't have a business model. I've been sort of perplexed, because there have been many meetings over many months.
"We felt it was time to put something on the table publicly to let people know - especially the people who use Napster - that if the system shuts down, it's not beçause we haven't been, in private, trying to have negotiations. We have, but we just haven't been getting anywhere ... If Napster shuts down, it's fundamentally because the media companies won't take our money."

As expected, BMG Entertainment came to Napster's defense. In a written statement following Napster's disclosure, BMG Entertainment President/CEO Rolf Schmidi-Holtz said, "We believe the new Napster proposal announced today is a positive step that will encourage the music industry to work with Napster BMG embraces a secure peer-to-peer file-sharing service that respects copyrights and compensates our antists, and we are optimistic that this new service will meet those goals.
"It is important to note that the law suits that BMG and the industry have
filed relate to the pre-existing Napster service only and do not pertain to the new Napster service."

Not surprisingly, the other major record companies are wary of the offering. A WMG spokesperson said the company would not comment on the offer because it had not yet received the proposal.
UMG said, "The Universal Music Group has a clear mandate to aggressively make its music available to consumers over the Internet. We have already launched a test subscription service, licensed music to a variety of third parties engaged in legitimate business practices and are offering digital downloads. It is Napster's responsibility to come to the creative community with a legitimate business model and a system that protects our artists and copyrights. Nothing we have heard in the past and nothing we have heard today suggests they have yet been able to accomplish that task. Until that time, should it occur, and, indeed, at all times, we expect Napster to fully comply with the law."

Barry said that if the labels reject the offer, "We'll keep fighting the court battle. We have some good arguments, and I feel better about the batte than I did a week ago. If that's what we have to do, then that's what we'll do."

Prudential's Marsh said the company's targets are conservative and achievable. After Clear Channel said that it expects $2 \%$ revenue and $10 \%$ EBITDA growth in 2001, Marsh reiterated his "strong buy" rating and $\$ 80$ target, while Bodenchak lowered his Clear Channel target price to $\$ 80$ to "reflect uncertainty and lower growth." "While we expect CCU to hit our key 2001 estimates - revenues, EBITDA, ATCF - as a result of $\mathbf{2 0 0 0}$ acquisitions and cost-cutting, the expectation for a very sharp second-half ad rebound is in question,"' he said. Bodenchak also called Clear Channel's estimates conservative, but he caution that the results "call into question bullish expectations for other radio companies."
When Salem raised its $Q 4$ revenue guidance 3\% last week, Marsh was
business will prove to be an invaluable resource for our company."
Stone added, "I am looking forward to putting my fingerprint on all of HBC's markets, as I have done in Houston and, most recently, Los Angeles. I believe my experience in the broadcasting industry coupled with my philosophies of strategic planning and problem-solving will enhance operations and performance across the board."
Lykes is a veteran of Spanish-language radio and has been in the industry for more than four decades. He said, "I have been more fortunate than most to have found a company and industry that was love at first sight and to have had the opportunity to be part of historic events and participate in the growth of a company that went from one AM, one FM and one TV station to 47 radio stations in 13 markets with billing
quick to note that it was the company's second upward revision this quarter. He characterized Salem as a "quielly leading radio group" and pointed out that the company grew its same-station revenues $12 \%$ in December, $12 \%$ in January and $14 \%$ for Q4.
"These results are truly outstanding," Marsh said. "Radio-industry revenues decreased $3 \%$ in December, and most indicators point to revenue growth being largely flat, if not down, in January. Salem's Q4 samestation numbers are almost more comparable with the industry's halcyon days, when it saw Q4'99 growth of 20\%."

Marsh also believes that Salem's block-programming model should provide a backbone for solid cashflow growth in 2001 and expects ratings improvements in Atlanta, Los Angeles and Cincinnati.
in excess of $\$ \mathbf{3 0 0}$ million. It's now time to slow down a bit, spend more time with the family and rediscover my golf game while keeping in touch with the company and industry in my new position."

## Damiso

Continued from Page 3
Before being promoted to his most recent positions at Clear Channel in 1999 Domino was Asst. PDMD for WFL Z; the worked in production and on-air capacities there as well. Domino has also served as OM at WILN \& WTBB/Panama City, FL: Asst. PD/air talent at WTCF/ Saginaw, MI; Production Director/ air talent at WDFX/Detroit; and Production Director/Research Director forWHYT/Detroit. He began his radio career working on-air and as Production Director al WIOG/Saginaw.


# Res <br> 1967: The Year Of The Revolution 

Tom Tonalne" "Sometimes you just have to shake it up."

Telling you about Tom Donahue is ike trying to tell someone about rock ' n ' roll. In 1967 Donahue and a group of friends started an FM radio revolution in San Francisco that created a noise that was heard around the world. This revolution was about the music and the culture that embraced it, but it also happened because Donahue saw himself as a revolutionary. "My people are in the streets," he used to say lightheartedly. "I must go out and see where they're going, for I am their leader."
In many ways that was the truth.

## CALL OUT THE INSTIGATOR

Tom "Big Daddy" Donahue had been a Top 40 star for over 15 years (at WIBG/Philadelphia and KYA/
San Francisco) when he abruptly quit in 1966. "He'd had enough of Top 40," says his widow, Raechel. "He knew that it wasn't the kind of music that people were listening to, and it certainly wasn't what he wanted to be playing."

Donahue was well-known in San Francisco. His years on KYA and his involvement in the music scene were part of it, but it was also his size. "He was a huge man," says Raechel. "He had a 56 -inch chest, hair in a braid down to his ass and a beard like Orson Welles. When he entered a room, he stopped traffic."

In the spring of 1967, shortly before his 40th birthday, Donahue started to question why the music he and his friends were playing for each other wasn't being played on the radio. One morning, the morning after they'd all listened to the firsf Doors album for the first time, Donahue began making calls to the mostly foreign-language FM stations listed in the San
Francisco phone book. When he hit on one with a disconnected phone, he'd found what he was looking for.
Leon Crosby owned KMPX-FM, where Italian and Chinese immigrants bought airtime to run their recorded shows, but he wasn't making enough money to see daylight. When the Donahues walked into his office, they found him sitting in the dark with his head in his hands, and it was then that they knew they had the guy, remembers Raechel.

## THERE'S SOMETHING IN THE ALR

At 6 PM on April 7, 1967, a few months before Sgt. Pepper, Donahue, his wife and a bunch of friends, including Howard Hesseman (Dr. Johnny Fever), took
to the airwaves. "Picture a kid whose parents were listening to the Voice of China the night before, says Raechel. "He comes home, whips on the radio and hears The Doors singing, This is the end, my beautiful friend...."'
It must have been freaky. The phones started ringing.
"Is this really happening?" Yes, it was.
Without marketing or promotion, word still spread. It was one of those rare moments in space and time where you'd give the world to be a fly on the wall: the birth of progressive underground radio.
What made KMPX different from other stations was that Donahue played sets of songs. He didn't stop between the records, he didn't talk over the intros, and he declared that the station would serve as an open bulletin board for the city's hip community. When Donahue promised that the station would be honest and direct with its audience, they took his word for it. And from that day forward, he set out to prove it.

## THE REVOLUTION WILL BE BROADCAST

Here's a radio story: When KMPX became successful, its owner decided that it should start playing music that his wife liked. Really. Next, he decided that the employees should adhere to a dress code. This didn't go down very well with the free spirits who were reinventing West Coast radio (Tom and Raechel had also picked up the programming reins at KPPC/ Pasadena, CA). They said no and staged a strike.

They called themselves the Amalgamated American International FM Workers of the World and got themselves an old-time mining attorney. According to Raechel Donahue, "The longshoremen down on the waterfront went on the picket line with us. They were quite willing to bash heads if necessary, but we told them not to."
So KMPX was over, but the revolution wasn't. Without going into detail, let's just say that it was time to find a new home, and Donahue found it at a Classical station owned by Metromedia Broadcasting, a station they'd rename KSAN.

## REAL VARIETY

KSAN always had a liberal music policy. At any given moment, says former PD Bonnie Simmons, who spent close to 10 years at the station, "You might hear a
classical piece into some rock and roll thing into a jazz piece, and somehow the set might end with a country song.
And, yes, the jocks really did pick their own music, which was good and bad. "If somebody called up and said, 'You suck,' they pretty much meant that you sucked, because everything we played was our choice," Simmons says.
During its lifetime KSAN made musical modifications, but its stationality always stayed focused on its relationship with its listeners. "We were always our audience," says Simmons. "We weren't these rarified disc jockey creatures sitting in a glass room. The people who listened to KSAN really believed they were part of the family."
This was no truer than at Thanksgiving. "We did this thing called the Turkey Exchange," Simmons says. "People would call or send us notes saying, 'I'm in town this week and don't know anybody,' and others would write in, 'Eight of us are having Thanksgiving dinner and have room for four more.' We'd give out phone numbers, and perfect strangers would go to perfect strangers' houses and have Thanksgiving." In the eight years that KSAN did the Turkey Exchange, Simmons says they never had a problem, but adds, "It was a different time. We wouldn't do that now." Too bad.

## THE ROCK AND ROLL HALL OF FAME

Between 1968 and his death in 1975 Tom Donahue wore many hats at KSAN and the other Metromedia stations, but regardless of his title, his influence and vision were pervasive.
"He was the first corporate vice president with a ponytail and a wonderful example of how radio used to be run by businessmen who still were broadcasters," says Mike Harrison, R\&R's first AOR Editor.
Perhaps my perceptions of Donahue are only tall tales and legends, but the stories inspired me to make great radio through orchestrated anarchy," admits Click Radio's Charlie Kendall, who programmed WMMR/Philadelphia, WBCN/Boston and WNEW/New York.
Simmons is most reflective. "Having worked with a lot of other radio people since then, I realize how truly larger than life he was, because I haven't experienced that since," she says.
"My name is Tom Donahue," he used to say, "and I play phonograph records." For that and so many more reasons, he was inducted into the Rock and Roll Hall of Fame in 1996, becoming the only disc jockey to be so honored, besides Alan Freed.
"If he were alive today," says Raechel, "I think he'd say it's time for another revolution."
Because, as he used to say, "Sometimes you just have to shake it up."

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based based business, bobshannonworks. Shannon, who continues 10 consult his former employer, TM Century, can be reached al bobeshannonworks.com.


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## Bicyclist Comments Nix Kramer \& Twitch

n the ultrasensitive San Francisco Bay Area, antagonizing drivers of two-wheeled transportation devices is a dangerous thing. Doing so almost cost KSJO/San Francisco-San Jose afternoon hosts Kramer \& Twitch their jobs. On Feb. 13 the duo jokingly told listeners that motorists should open their car doors when motorcyclists and bicyclists approach them. Dozens of complaints from angry bicycle groups and riders soon arrived at KSJO, and Kramer \& Twitch were suspended indefinitely the next day. The station aired apologies during the show, the San Jose Mercury News reports. In a statement KSJO GM John Sutherland said the hosts made "an error of judgment and missed the mark" in an attempt at humor. in an interview with the Mercury News Sutherland added,
"It was an offhand
 remark. It would be another thing if they willfully and repeatedly made some kind of aggressive statement. We have a zero-tolerance policy for this kind of thing." KSJO has been known of late for billboards featuring "pregnant" morning hosts Lamont and Tonelli and was recently fined $\$ 14,000$ by the FCC for lewd remarks made on the air.

A major figure in the Latin recording industry has called it quits. Jose Behar, President/CEO of EMI Latin, will depart the imprint on March 31. Behar joined EMI Latin 12 years ago at its inception, and says, "It was time to take on new challenges and to continue to grow as a music executive. I feel that I have completed my mission at EMI Latin." Among the many talents on the label's roster are Los Tucanes de Tijuana, Carlos Ponce, Ednita Nazario, Jon Secada, Oscar de la Hoya and the late Selena.

Clear Channel/New Orleans VP/Market Manager Ernest James has been tapped as VP/GM for Infinity's KYCY-AM \& FM and KFRC-AM \& FM/San Francisco. He'll join the stations Feb. 28 and succeeds Will Schutte, who exited two weeks ago.

AOL Time Warner Vice Chairman Ted Turner has filed with the Securities and Exchange Commission to sell 1 million common shares of company stock, valued at $\$ 50$ million. Turner made the filing Feb. 15.

Last weekend's Urban Network conterence in Palm Springs, CA ended on a sour note Saturday evening as a melee broke out af the confab's host hotel. According to
eyewitness reports, dozens of nonregistered guests - many of whom were drinking littered the hallways of the Palm Springs Riviera Resort. As hotel security began to block off sections of the hotel, the unsanctioned guests were placed in a confined area. That's when trouble began, and a large contingent of police officers from throughout the Coachella Valley was called to the scene. Shots were heard by one convention attendee, who added that a police officer was thrown through a window during the fracas. Another person was stabbed. Palm Springs Mayor Will Leindienst told the Desert Sun newspaper that the city council will reevaluate the event before it decides whether to allow the event to return next year. Police Commander Mike McCabe told the newspaper that the police "will be debriefing this situation and making recommendations for next year."

## From Guest Gig To New Digs

Scott Anderson filled in for KLIF/Dallas Ft. Worth afternoon host Tom Kamb a few weeks ago, and it seems the guest stint has paid off: Anderson has replaced syndicated talker Neal Boortz in mid-mornings. "I was knocked out by him and had to have him on the air," PD Jeff Hillery told the Fort Worth StarTelegram. This is KLIF's fourth major on-air


Scott Anderson move since November 2000 and cuts Kevin McCarthy's shift to noon2 pm . According to the Dallas Morning News, the drop in airtime comes following a request by McCarthy to allow him more time to pursue his voice-over career and to work on his personal website. The Dallas Morning News speculates that McCarthy's future at KLIF "is dim at best," however, and warns that listeners shouldn't be surprised if he exits before the end of 2001.

KFYI/Phoenix shuffies its lineup. As a result, Dr. Laura Schlessinger's syndicated program relocates from 8-11am to the $7-10 \mathrm{pm}$ shift. PD Laurie Cantillo tells the Arizona Republic that Schlessinger's program has performed well in that time slot in the past. Meanwhile, syndicated talker Phil Hendrie shifts from KFYI's evening shift to the 11pm2am slot at Clear Channel sister KGME, which is now calling itself Xtra Sports. Cantillo also tells the Republic that Hendrie's show will fit in better with the station's male audience and may also assist KGME's morning show. Local host Bob Mohan takes Dr. Laura's former shift, and Charles Goyette takes the 2-6pm slot. Former KTKP/Phoenix morning host Austin Hill gets a one-hour program modeled after E! Entertainment Television's Talk Soup from 67 pm .

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## Street Talk.




Continued from Page 32

Speaking of Phil Hendrie, Russ Johnson will take Hendrie's $7-10 \mathrm{pm}$ slot at KOA Denver, effective Monday. That's when Johnson completes a two-week suspension following on-air remarks concerning teenagers, their parents and guns. Hendrie's show will shift to sister KHOW and will run live on that station.

WXRK/N.Y. Asst. PD John Loscaizo becomes Director of Viacom Local Networks. Or does he? According to a press release, Loscalzo will create and produce musicoriented content for Viacom and Infinity radiostation websites. WXRK will serve as the flagship site, with WNEW and WCBS-FM soon to follow. However, a report on AllAccess.com states that the press release was put out in error. No one from WXRK was available for comment.

KYYS/Kansas City sponsored a candlelight vigil Monday evening at a local speedway in memory of legendary race-car driver Dale Earnhardt Sr., who died Sunday following a collision during the Daytona 500. Candles were provided for the first 500 people, and local racers were encouraged to participate in commemorative laps during the service.

## -Xtra' Exits For 'Fox Sports' At KXTA

Clear Channel's KXTA/Los Angeles last week dumped its "Xtra Sports 1150 " moniker in favor of "Fox Sports Radio AM 1150," a move designed to provide better exposure for the rapidly growing national sports network KXTA had been Xtra Sports since it went Sports/Talk in 1998. The change dispels a widely circulated rumor that Adult Standards KLAC would serve as Fox Sports' L.A. home.

WBUR/Boston Assoc. Producers Jake Shapiro, Hitesh Hathi and Katherine Bidwell, along with Technical Director Dan Furst, resigned Feb. 16 after Christopher Lydon; host of The Connection, and Sr. Producer Mary McGrath were placed on administrative leave during a contract dispute with the Boston University-owned noncommercial FM. Lydon and McGrath reportedly want a $60 \%$ ownership stake in the NPR talk program, which reaches close to 400,000 listeners weekly in 75 markets. WBUR management rejected the idea, claiming it runs counter to public broadcasting's mission. WBUR says Lydon refused an annual salary of $\$ 230,000$, with a potential raise to $\$ 280 k$ by Nov. 2002; and McGrath rejected a salary of $\$ 150,000$ and a future raise to $\$ 165 \mathrm{k}$ - salaries that would have made them the highest-paid host and producer in public broadcasting, WBUR says. Shapiro told the Boston Globe that the associate producers are supporting Lydon because "the thought of jumping into a watered-down version or altered attempt at

## Records

- MCA taps former Maverick regional Steve Greborunis as tis new Detroit rep. Former Columbia rep Dave Rose becomes Maverick's new Minneapolis regional.


## Rumbles

- Monty lvey is named GM of Horizon Broadcasting's five Boise, ID properties.
- Former WMEEJFt. Wayne AE Bob Shannon joins crosstown CHR/Rhythmic WCKZ and Alternative WEJE as Dir./Operations.
- WBCD/Dothan, AL PD Todd Chase exits as Frenkis Rodriguez is appointed head of programming and Paul Weyer becomes asst. head of programming.
- WVFV/St. Louis PD Joe Larson exits
- WLNK/Charlotte PD/midday host Patty Vaughn departs
- Cher Ames joins WBBM-AMChicago as Marketing Director, effective March 5.
- WTJMN.Y. LSM Carol Rosenberg takes simitar duties at Clear Channel sister WKTU
- Earl Stokes departs the afternoon shift at WJMR/Milwaukee. Gary Thull takes Stokes' former shift while Michael Hightower assumes the 8pm-2am siot.
- Radioworks/Lafayette, IN Dir./Programming and WKHY/Lalayette PD Mlke Morgan exits after 14 years whth the station. WKHY moming host Jeff Strange takes the PD slot.
- KVSP/Fresno morning co-host Charlee Simons exits.
- WPSKBLacksburg, VA midday host (and New River Valley Radio Partners Corporate VP/Pro gramming) Scott Stevens returns to mornings. Evening host Candy Andrews moves to middays and overnighter Smokey Rivers segues to nights
- WWLO/Gainesville-Ocala morning host Mike Young departs. Is a flip from Talk in the works?
- WWDB-AMPhiladelphia adds The Mangan \& Rankin Wealth Management Show in the 8-9am slot.
- KHHK (Hot 99.7) Yakima, WA flips from Classic Hits to CHR.

The Connection without them is inconceivable."

## Timberlake To hetive

Relax 'N Sync fans ... it's not Justin Timberlake. Veteran WRVARichmond morning host Tim Timberlake has announced his retirement and will depart the News/Talk station in mid-March. Timberlake joined 'RVA in 1970 while he was a college student and landed a full-time position in 1974 as the station's helicopter traffic reporter. He's been waking up listeners for the past eight years. WRVA hopes to find Timberiake's súccessor in the next few weeks.

Speaking of boy bands, what would you do to win Backstreet Boys tickets for your children? Nearly 1,000 people jammed into a Rapid City, SD shopping mall to watch some dads flex their abs and imitate the Boys for the chance to win four tickets to the Boys' concert in Denver. A few moms also participated in the KRCS (Hot 93.1) promotion, and all contestants mastered the looks, moves and-lipsynching stylings of the teen-pop superstars. The winning family also received overnight accommodations in the Mile High City: one room for the adults, and another room for the kiddies.

KILO/Colorado Springs APD Ross Ford rises to PD at the Active Rocker. Assuming APD duties and afternoons is Matt Gentry, formerly Production Director at KZRR/Albuquerque. KILO middayer Hill Jordan adds MD duties.
That's one of the things

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## Continued from Page 34

Greg Gattine is now PD/morning co-host at heritage Alternative WDST/Woodstock, NY, replacing Ron Van Warmer. Christine Martinez rises from nights to APD and assumes morning co-host duties from Julie Wheeler, while Dave Doud shifts to middays.

## WTMX's MIni Mate Match!

Bonneville Hot AC WTMX (The Mix) Chicago is presentiy qualifying 20 single men and women to participate in morning hosts Eric \& Kathy's "Three-Minute Date." Each person will have the opportunity to meet 20 members of the opposite sex on March 2 at an Italian restaurant, and one lucky Mix match will be whisked off in a limo to see Matchbox Twenty later that evening. WTMX's stunt is a variation of the wildly popular Speed Dating concept used by the Jewish organization Aish Ha-Torah.

Classic Country KTBL/Albuquerque, which has been stunting for a couple of weeks, oflicially adopts the Hot AC format as "103.3 The Zone." The station's new calls are KTZO.

WVSY/Chartottesvilie, VA tlips from Rhythmic Oldies to CHR/Pop as "Hot 101.9." WRVQ/Richmond MD Paul Madison is named PD.

United Stations Radio Networks has taken over all network functions for the Active Rock and Alternative show hardDrive from Jones Radio Network. Lou Brutus remains host. USRN names hardDrive writer and producer Roxy Myzal Exec. Producer/Rock Programming.

An ST tip o' the cap goes to WPLR/New Haven, CT PD John Griffin, who celebrated his 25th anniversary at the Rocker on Feb. 16.

Famed Detroit radio personality Ed McKenzie, known to listeners as "Jack the Bellboy," died Feb. 5 at age 90. McKenzie was reputed to be the first air personality to

verclear may be known for their song "When It All Goes Wrong Again," but all seems to be going right for the Capitol act. The band's Songs From an American Movie, Vol. One: Learning How to Smile was just certified Platinum, and the band has just hit the road with Matchbox Twenty for two months of concert dates. Showing off their shiny, framed LPs (which we believe would sound great when played by an AM ratio station!) are Capitol Records President/CEO Roy Lott; band manager Darren Lewis; bandmembers Greg Elund. Art Alexakis and Criig Montoya; and Capitol Sr. VP Perry Watts-Russell.


- Sirius and XM agree on a unified receiver standard for sending signals to receivers.
- Jeff Dinetz joins NextMedia Group as Exec. VP/ co-COO.
- Michael Hughes heads to WZGC/Atianta as GM. - Plo Ferro tapped as PD of WRTO/Miami.
- AI Cafaro elevated to Chairman/CEO of A\&M Records.
- Frankie Blue becomes PD of WKTU/New York.
- John Knapp named PD of WPLY/Philadelphia.
- Jon Zellner accepts the PD gig at KMXV/Kansas City.
- Dick Sheetz sel as PD of WDIZ/Ortando.

- Leap o' the week: GM Ed Krampf shifts from KXBS/Oxnard-Ventura, CA to K'WSS/San Jose.
- Steve LeBeau named OM of KAMJ \& KMXX Phoenix.
- Gene Romano rises to OM of WDVE/Pittsburgh. - Scotty Brink recruited as PD of KGON/Portland.
- Birch research shows ratings increase for News and Talk stations in top-10 markets due to the Gult War
- Daniel Clase raised to VP/Promotion at Chrysalis Records.
- Ennie Singleton boosted to VP/Black Music at MCA.
- Dave Van Stone promoted to Group PD of Na tionwide.
- Pam Wells lapped as PD of WHRKMemphis:
- Gerry House signs a three-year contract to do mornings at KLAC/Los Angeles.
- Jack Forsythe named VP/Promotion for Chrysalis Records.
- PD Bill Ford in driver's seat at WKHK/New York.
- Steve Dahi joins WLS-FM/Chicago for aftemoons.
- KILT-FM/Houston converts to Country.
- Mark Thompson hired by WSGA/Savannah, GA for moming drive.

- Sammy Altano appointed VP/Promotion for Ariola America Records.
- Marc Nathan upped to Nat'l Secondary Promo

Coordinator for Casablanca Records.

- Legendary Top 40 WCFLChicago to go Beautifut Music in mid-March.
expose black artists to white radio listeners, and he hosted programs at WJBK from 1946-52 and WXYZ from 1952-59.

Jim Clbbons, the voice of the Washington Redskins in the 1940s and '50s and WMAU Washington morning host from 1946-57, died Feb. 13 of congestive heart failure. He was 88. Gibbons also owned four radio stations in Fredericksburg, VA and Roanoke, VA, which were sold in the late 1990 s.


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SSWW Interview: Sturen Ostemite



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The View From The Helm
Shay Damels, ©M, Radio 6 Recorts, LA $\mathrm{CA}($ mod $)$
Tony Brome, Pres, MCA Mashville, Hashville iN
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## Breaking the Waves: Intemational' Touring

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Arace L Solar, Pres, Absolute Artists, San Francisco CA

## FRIDAY, MARCH 16

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What to Expect When You're Expecting: Preparing Your Release for Radio Karen Glawer, Pres, HITS Magazine, Shierman Daks CA (mod) tesslie From, Progiam Director, WMnx, Ailanta CA Stere Leets. Sr VP Prom, Universal Records. New Yorik Hy pere Men, los Angeles CA

## Almost Famous?

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Does Gender Hinder?
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## Protecting Artists, Even From Thenselves

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## How Do You Publicize a Mike Watt in a

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Crash Course *3 - Radio and Publicity
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## Boy Howdy! - The Creem Story

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## If I Knew Then What I Know Now

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## Making Money From Music

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## Where Does AgR Fit In?

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Iefl Bue, VP AGR, Warner Bros Records, Butbank CA
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How Do You like Your Records?
Oment A Pewekti, Dir of AGr Special Markets 8 Cataiog, Em-Capitol
Music, Los Angeles CA (mod)
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Out There - Reaching the
Les/Bi/Gay/Trans Audience
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vetan Cumona, Managing Director, Tomer Records Tokyo

## Balancing local Coverage

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More panel announcements to come.
Check www.sxsw.com for updates.
Everything subject to change.

# Napster Ruling Fallout 

## [0 Appeals Court decision could slow, rollout of online subscription-based services

With another major court victory in the bag, the major labels have tightened their collective grip on their licensing powers, further complicating the debate about the near-term future for "one-stop shopping" subscription-based download music services.

The ruling by an appellate court in San Francisco proved once and for all that the labels hold all the cards when it comes to doling out download licenses. The company with the strongest brand in the world when it comes io online song-copying, Napster, couldn't force the issue, though it hired the best legal eagles in the country for its defense.

First, some quick background: On Feb. 12 a three-judge panel of the 9 h Circuit Court of Appeals rejected virurally the entire argument put forth by Napster that its software, company and users aren't breaking the law. The trio of judges supported the record companies' positions on copyright infringement, fair use, time-space shifting (i.e., the Sony Betamax case) and just about every other issue. As Columbia University law professor and copyright specialist Jane Ginsburg told the Los Angeles Times, "It was as close to a total victory as the record companies could get."
In its ruling the panel said, "Napster may be vicariously liable when it fails to affirmatively use its ability to patrol its system and preclude access to potentially infringing files." It also noted that "Napster, by its conduct, knowingly encourages and assists the infringement of plainuiffs' copyrights."
About the only victory for Napster in the ruling was the opinion of the judges that the lower court erred when it placed the entire burden on Napster "of ensuring that no 'copying, downloading. uploading, transmitting or distributing' of the plaintiffs' works occur on the system."

## Legal, Financial Indigestion

Granted, one court decision isn't going to alter the landscape dramatically when it comes to the rollout of paymusic downloading sites, but throw in the Vivendi-Seagram and AOL-Time Warner deals and the proposed Bertels-mann-EMI Music merger - and all the corporate changes being wrought by those transactions - and, well, introducing subscription services probably isn't priority No. I for many CEOs. That notion was proved unequivocally when none of the other label chiefs rushed to the negotiating table when Bertelsmann and Napster first announced their alliance and were looking for partiners.
As to what the ruling means for other companies wishing to develop licensed Napster-like services, Webnoize Dinector/Research Lee Black observes.
"It's going to be difficult to come up with a one-stop-shopping service like Napster. One of Napster's strengths was that consumers were able to get a wide variety of music, from boolegs to rarities - the kinds of music the labels don't want to release. Will such an approach be viable for another merchant if that variety wasn't available? Probably not.
"And do we see anything coming
 out in the near future? No, but there are a lot of signs that things are beginning to happen, so something could sort of come out of the blue. We expect Sony and Yahoo! to come out with something this year. AOL will be trapped in its merger for a while and probably won't come out with anything this calendar year. The same thing goes for Universal, even
> "Do we see any one-stop shopping digitalsubscription service coming out in the near future? No."
Lee Black
though Vivendi has been aggressive in building some online areas."

## Majors Still Moving Too Slow

Webnoize, like many other tech companies, continues to advise the music business to move faster. Black comments, "Our recommendation to the labels is: 'Look, you need to find something that's going to embrace this and be a solution for your compeny and consumers, because if you continue to ignore the problem, it's only going to get worse."

Other lech consulting companies are less polite. The Gartner Group analyst PJ McNealy said in a statement released soon after the Napster vendict that "the music industry continues to fight innovation head-on. Their energy will be better spent partnering with
technology rather than trying to rule it." Gartner analyst Rob Batchelder chimed in, "Given the court's ruling, and the pace at which peer-to-peer technology is advancing, the music industry has months, not years, to create business models that embrace, rather than destroy, peer-to-peer file-sharing."
Criticism is also coming from other parties, such as the Consumer Electronics Association, an organization that represents more than 625 hardware and software manufacturers with cumulative sales of more than $\$ 70$ billion. CEA Presiden/CEO Gary Shapiro said his trade group was greatly disappointed with the ruling. "We believe that the Court of Appeals has ignored basic principles of copyright infringement and fair use established in the U.S. Supreme Court's Sony Betamax decision," he said.
"Technological innovation helps the U.S. economy and consumers. Opponents should carry a heavy burden to show that a new technology is illegal. This ruling, unless overturned upon appeal, could stymie technological development and sets a dangerous precedent for the preservation of fair-use rights enjoyed by consumers for more than 20 years ... This ruling underscones the need for a new approach to intellectual property issues in the digital age."

Obviously, no one wants to see the digital-download market tamished; especially hardware manufacturers who stand to earn a pretty penny from the sales of MP3 players. The record companies also see dollar signs despite Napster's raging popularity.

According to a report released last year by the high-tech research firm Jupiter Communications, total online music spending is estimated to jump from $\$ 836$ million last year to $\$ 5.4$ billion in 2005. Digital-subscription revenue - which is included in the online sales total - will rise from zero in 2000 to $\$ 5$ million this year and $\$ 63$ million in 2002; it will eventually hit $\$ 980$ million in 2005.
Despite digitalmania, the major record companies have guarded their music vaules jeaiously - and rightly so, since those copyrights bring in enormous amounts of cash each year. And since the courts aren't prodding either, why rush into anything?

## Den't Bully Me

Forrester Research analyst Eric Schelver offered a couple of key rea-

## "We have been engaged in serious negotiations with several major record labels. These efforts will continue."

sons why the labels should continue to play it safe for now. In a research note posted on his firm's website, Scheirer wrote, "If the labels join together and aggressively develop a 'Napster II' subscription service to which they can transition existing Napster users, they will attract millions. But if they destroy Napster's value too soon, before they have an altermative offering in place, they'll drive music fans to other services they can't control ...
 and squander the opportunity."

Scheirer also cautions the majors to move slowly when it comes to forcing Napster to play repertoire police. He writes, "If the labels are overly aggressive in removing files and kicking users off Napster, there will be a ground swell of letter-writing as consumers ask their congressional representatives to make Napster legal. And key members of the Senate Judiciary Committee have always been wary of anticompetitive behavior by the music labels. The combination would result in serious discussion of compulsory licensing for music copyrights."

Legal experts have been sounding that same warning for a while. Loeb \& Loeb co-Chairman John Frankenheimer told Sound Decisions readers last July - immediately following U.S. District Court Judge Marilyn Hall Patel's initial ruling - that "it's now up to the record companies to act quickly and decisively to provide music over the Intenet using some kind of economic model that makes sense for them, for the artists and for other copyright holders, but that also serves the needs of the public. If they don't, then compulsory licenses are something that everyone will be dealing with in the not-too-distant future."

If certain politicians have their way. such as Senator Orrin Hatch (R-UT), compulsory licenses might come sooner rather than later. The powerful Chairman of the Senate Judiciary Commituee broached the topic during a digital music hearing on July 11,2000 . He brought it up again on the Senate floor on July. 14, when he said he was "troubled by the possible practical problems that may arise" from the 9h Circuit Court's ruling on Feb. 12, 2001 and that the Senate Judiciary Committee will likely hold hearings on the ruling.

Hatch's concems, shared by many, centered.on the following: If Napster was shut down, then a healthy chunk of its 50 million users would simply begin using similar services based where legal recourse would be all but futile; that some "legislative sohutions" being bandied about are "intriguing, some
troubling and counter to public interest"; and that the major labels, by drag. ging their licensing feet, afe damping imnovation.
Sen. Hatch noted. "My feeling about this 9 th Circuit decision is a gnawing concern that this legal victory for the record labels may prove pyrrhic or shortsighted from a policy perspective. Some have suggested that the labels merely wished to establish a legal precedent and then would be willing to work on negotiating licenses. Well, it seems to me that now might be a good time to get those deals done, for the good of music fans, and for the good of the copyright industries and the artists they represent."

## Flie-Sharing is Here To Stay

Meanwhile, Napster faces an uphil battle and has vowed to keep fighting. CEO Hank Barry said, following the 9th Circuit Court's ruling, that his company intends to continue its discussions with the record companies. "We have been saying all along that we seek an in-dustry-supported solution that makes payments to artists, songwriters and other
 ights-hoiders while preserving the Napster file-sharing community experience," he said. "On Oct. 31 we announced an alliance with Bertelsmann around a business model for a member-ship-based service that does just that.
"Since that time we have successfully reached agreements with two important independent distributors - edel in Germany and TVT Records in the U.S. In fact, TVT dropped its lawsuit against Napster last month. And we have been engaged in serious negotiations with several major record labels. These efforts will continue."
So will Bertelsmann's efforts, both with Napster and by itself. In a written statement the company said the recent 9th Circuit Court's ruling "is another step in the process of accommodating the legitimate rights of copyright-holders and the important interests of Napster users. Bertelsmann is commitued to implementing a win-win strategy, one that secures and compensates the rights of artists, copyright-holders and the music industry while also enabling Napster to provide music lovers with a first-class file-sharing system. That is why Bertelsmann did the deal with Napster in the first place and why we will redouble our efforts to reach a mutually satisfactory solution."
Or, as Bertelsmann eCommerce Group President/CEO Aindreas Schmidt summed up, "File-sharing is here to stay."


Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite radio stations, as well as radio and record professionals for R\&R's 4 th Annual Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The final results will be announced at R\&R Convention '01, June 14-16 in Los Angeles.

Here is the nomination process:

1. Nominations should be based on the highest standards of industry excellence and professionalism.
2. Any commercial, U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
3. Nominees must have been employed at the company for which they are nominated between March 1, 2000 and February 28, 2001.
4. You can nominate yourself, your co-workers and your station.
5. Only one form per person will be accepted. Copies are not acceptable. You must indicate your name and affiliation on the nomination form. All responses will remain confidential.
6. You do NOT have to make nominations in every category.
7. Deadline: March 7, 2001!


## Active Rock 'Dijg' Eric/Mo Name Qurret Mubrayne

For an excelient case study in how to harness the power of specialty airplay, touring, street teams and cable channel MTV2, observers need look no further than Epic/No Name hard rock quartet Mudvayne, whose new single. "Dig," is poised for takeoff at Active Rock this week. Already a handful of Active Rock stations - including WAAF/Boston; WJO/Madison, WI; KRXQ/Sacramento and KDOT/Reno, NV - have boarded the Mudvayne train before Epic officially goes for adds this week.


Hailing from - of all places - Peoria, IL., Mudvayne first started turning heads a few years ago with their selfreleased seven-song album, Kill I Ougha. The group sold more than 1,000 copies in the area, and at one point the disc was the fourth-best-selling title at local record stores. That activity caught the attention of former Epic A\&R exec Steve Richards, who made the band the first signing to his label. No Name Records, which he founded last February. Richards, who also manages hard rock band Slipknot, then took the band io Epic Records Group President Polly Andhony, who quickly signed the group about a year ago.

As to why he was drawn to the band, Richards says, "I went to one of their rehearsals in Peoria and was blown away by how great they were. It was unbelievable. Their songs were really hard musically, but lyrically they had so much meaning and were intelligent."
For Mudvayne's new album. Richards tapped Garth Richardson (Rage Against The Machine, L7). As drummer sPaG (a.k.a. Mathew McDonough) notes in the group's bio. "It was the most horibly beautiful experience I've ever had. It was very, very straining - very psychologically straining - but it was also awesome to realize your vision on that level."
The end result of those sessions was the album L.D. 50 . which was released late last August. But instead of prepping a single for radio. Epic opted to work metal radio, specialty shows and college radio while Mudvayne hit the road.

Epic Sr. VP/Artist Development Harvey Leeds recalls, - "Whether it's Kom or Incubus. Epic Records traditionally spends a lot of effort working records way under the radar in order to get a story going before we go to commercial radio. You have to warm the market up - make the music more user-friendly - for bands like these, which can often be ahead of the curve."
While touring definitely had its impact - the band opened for Slipknot. performed on the Tattoo The Earth Tour and headlined their own shows - a potent combination of street-team activity, regional marketing and MTV2 really set the stage for Mudvayne's breakout. Leeds continues. "The street teams, our regional altemative marketing teams and MTV2 all combined to build a really solid base for us to take to radio."
Epic VP/Worldwide Marketing Scott Greer agrees. and
he gives special credit to MTV2. "There's a direct correlation between the sales of the album and MTV2 since January, when the channel relaunched. We were selling 3,000-4,000 copies a week prior to the relaunch. Now we've been scanning about 6,500 copies, and it's a fully priced CD. It's been pretty impressive."
Greer says one of the key strategies early on was focusing on the music and logo instead of the band's highly visual image. "Nearly everything we did with the street teams - the samplers, the stickers, whatever - was designed to emphasize those two things. The only way you heard about the band's smage was through friends or seeing them live."

Epic set one important goal before going to radio: hitting 100,000 in sales. "That's what we were shooting for, and we hit it." Greer says. "It's rare that it happens, but it shows you the power of an active fan base. And it's a credit to the band. who from the beginning have worked intensely and have had a clear vision of what they want to achieve."
Interestingly, given all the success, Epic did toy with the idea of going to radio before this week's add date. VP/Rock Promotion Cheryl Valentine. who joined the label at the beginning of the year, remembers. "We talked about it for a while, but everyone felt comfortable with the buzz that was already building through MTV2 and the band's touring.
"Plus, we wanted to make sure the locals had enough time to send copies of the single to radio at least six weeks in advance. We needed to make sure we had enough time to set things up and tell everyone about the story that was building."

One fan of the single is WAAF PD Dave Douglas. As to why he's early on the record, Douglas notes. "This album's been out, what, six or eight months already, so we're definitely not early. We've been living with the album and single for quite a while, and we watched how well the band was received during a recent show. It just felt like a good time to start. Plus, we like it, so we're playing it."
Douglas gives Epic and Mudvayne high marks for their grass-roots marketing and promotion efforts. "In the early days of FM radio there were a lot of bands who had a long history of touring and releasing albums before they ever got any airplay," he says. "They developed an active fan base before radio got hold of them. The industry seems to have gotten away from that and expects radio to make a band. in some cases we can, but it's often better to establish them on the road, and then radio can follow up."

Mudvayne are currently on tour with Nonpoint and Spineshank. The band will then tour Europe beginning March 7 in Barcelona. Epic will release a DVD single for "Dig." the label's first release in that configuration, on April 10.

## Ready For Takeoff

Now that one major label is thisclose to signing a band from Ft . Wayne, IN , expect other labeis to begin scouring the city for new talent. One act they might want to give a close listen to are Chootica, whose song "Powerdrill" was recently added at hometown Alternative WEJE.

Chaotica songwriter-vocalist Dan Bush says the song is a remixed version taken from the group's debut album. Bring Forth the Energy, which was self-released two years ago. Bush comments, "We had built up a lot of fans in the area, and the station was looking for new music from us, so some of our friends and the band got together and worked up new versions of those songs."
Bush says the band, which has yet to sign a publishing deal, will release the new disc in about a month. When that's completed, the band will regroup and begin recording new original material that it plans to release later this year.

Contact Bush at 219-432-3691 for more information. - Steve Wonsiewicz

## MUSIC NEWS \& VIEWS

## Napstior Unvoils

## Socure Systom

Further cementing its relationship with Bertelsmann, Napster announced Feb. 16 that it will use technology developed by a subsidiary of the German media giant as a key element in rolling out a new, secure subscription service based on its song-duplicating software. The solution, developed by Digital World Services, will maintain the peer-10peer structure of Napster, but in the future will allow restrictions to be placed on what can be done with
 the Iransferred files, such
as limits on the ability to bum music files onto CDs. The new version of the software has yet to be approved by U.S. District Judge Marityn Hall Patel or the record companies who are suing Napster for copyright infringement.
In a written statement Napster CEO Hank Barry said the "solution is further evidence of the seriousness of our effort to reach an agreement with the record companies that will keep Napster running, reliable and enjoyable." Napster CTO Eddie Kessler noted, "We have been working with Digital World Services for several months to design this solution. They really understand the technologies involved and are sensitive to the user experience. We are confident that the new system will allow us to accomplish key goals of the record companies in terms of restricting use while still maintaining and improving the performance and service levels of the Napster system."

## Eagles Fly Agmin?

E-zine Allstar.com reports that The Eagles plan to begin work on a new studio album once their 33 -city European tour concludes. Eagles co-founder Don Henley told Allstar the group will enter the studio in the fall. Eartier plans to begin work on the new album were put on hold due to legal wrangling among bandmembers. The report comes on the heels of news that Eagles guitarist Don Felder has sued the group's founding members, Henley and Glenn Frey, claiming he was wrongly fired from the band.

This ' $n$ ' that: The producers of the WB Network's new TV show Popstars have picked the five finalists for the show's new group: Ana Maria Lombo, Malle Misajon, Nicole Scherzinger, twette Soeat and Rosanna Taverez. The group's new album is slated to be released by London Sire Records in May, with Grammy Award-winning producer David Foster serving as executive producer ... Bjork will release her new album, Vespertine, May 22 ... Beck has begun selling a selftitled eight-song limited-edition album of $b$-sides and rarilies exclusively on artistdirect.com.

Tour update: Bon Jovi begin a 22-city national arena tour April 18 in Phoenix. Opening are SR-71 ... Punk-pop trio Blink-182 kick off their national tour April 30 in Seattle ... The Dave Matthews Band have tapped Macy Gray as the opening act for their forthcoming U.S. tour. Gray joins DMB beginning May 18 ... Urban ongstress Pru began a headlining tour Feb. 14 in Los Angeles ... BBMak have landed the coveted opening slot on ' $N$ Sync's North American tour.


Poo. Antist

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# a Fall To Foryet 

$\square$ Is CHR's poor ratings performance cause for concern?

While the fall book wasn't a disaster for every CHR, it certainly wasn't kind to many stations. Though Arbitron restrictions keep most trades from printing more than $12+$ numbers - which can be deceptive - many CHRs in the fall Arbitron took ratings hits across all demographics.

So what happened to CHR during the fall book? Was it the presi-dential-election effect? Was it lack of product? Was it fourth-quarter marketing-budget cuts, more commercials, awful political ads, a fluke book, more cookie-cutter formats, cyberjocking, stations playing stiffs or young people turning to computers more? Was it all of the above or none of the above?
lasked many of our format's best programmers for their thoughts, as well as their advice on what we should do to turn it around. I'll feature a sampling of some of their responses this week and next.

## Rob Roberts WHYI (Y100)Miami PD

It seems most of the severe hits were taken by CHRs that had direct format competition for the first time. In many cases the CHR numbers are still about the same, just split with a Rhythmic station or new competitor. I don't think it bodes poorly for our format. It's affirmation that others are willing to put it on the line to try to wrest the format away or at least take a piece

## "Some programmers

 who believed their own press when they were a 10 share without a direct competitor are now going to get the chance to prove how good they are by going head to head in battle. This is when great programmers rise to the top."Rob Roberts
of it. Some programmers who believed their own press when they were a 10 share without a direct competitor are now going to get the chance to prove how good they are


During their promo tour the guys from BlackGround/Nirgin recording group Outsiderz 4 Life visited with WWZZ (Z104)/Washington staffers to help promote their smash hit single, "Not Enough," which is blowing up at CHR. Pictured (l-r) are 04L's Dave and Jason; the group's manager, Tim Byrd; 04L's Todd and Jimmy; Z104 PD Mike Edwards; Virgin's Diane Lockner; and 04L's Alan.
by going head to head in battle. This is when great programmers rise to the top.

## Jay Stevens

## WPGC/Washington PD

We had a good fall book, so I guess we were one of the exceptions. The fall book is generally a soft quarter for us, but not this year. 1 would attribute our success to a couple of strong promotions: our For Sisters Only expo and the giveaways of a PT Cruiser with $\$ 5,000$ in the glove box and a Dr. Dre '63 Chevy lowrider
 with $\$ 5,000$ in the glove box. These promotions and contests were very active, and active promotions give you active ratings.
We also had some good music in the fall, including Ludacris' "Fantasy," Nelly's "E.I.," Mystikal's "Shake It Fast" and Ja Rule's "Between Me and You." These were all songs that were big in clubs and had the phones blowing up. They were not only teen songs, they had strong 18-24 and 25-34 female appeal.

All those things you are talking about - the presidential election, bad weather, budget cuts - are a reality and could affect us, but we can't let them. It is our job to make it happen, regardless of those factors.

## John Ivey

WXKS (Kiss 108)/Boston PD
1 think a lot of people are forgetting that fall and winter books have always been trouble for Top 40 . Also. let's not forget that when the numbers hit the trades. we are look ing at 12+ only. It's difficult when the industry sees $12+$ and judges your success or failure for that book based on that. We target women 25 34. While we were off a bit $12+$, we win in 25-34, 18-49, 18-34 and even $35-44$ women. Most stations judge their success on something other than 12+

## Eric Powers KUBESEattle PD

Here are just a few of the things I think radio needs to work on. The web and being online is cool. Napster, music channels and other forms of new technology have branded themselves as very hip and cuttingedge. After hav ing a cool music experience from a website, listeners are coming to radio not always fulfilled.
Radio needs to have the appeal
 that it's more cutting-edge yet listeners can still hear their favorite songs. There need to be a lot more smoke and mirrors that program the youth to believe that radio is young, fun and cutting-edge. Radio is perceived by many as not being cutting-edge, whereas Napster and other music sources are. Radio needs to work on its "perception" and appeal to the youth so they grow up believing radio is where you go for the coolest in whatever it sells for CHR. This will come from the people we hire who will create the new generation of radio.

FYI, we had a great book: No. 1 18-34.

## John Christian

KWIN \& KWNN/Stockton VP/Programming
KWIN \& KWNN were flat in Stockton 18-34 and up in Modesto 18.34; 12+ numbers, who really cares? We are still No. 1 18-34 in two markets. Most CHRs sound a little too predictable to me. Are we still having fun? Are you winning in the hallways? 1 know it's an old cliche, but listening to other CHRs gives me the feeling that nobody is having fun within these corporate environments. Radio, especialty CHR, is supposed to be fun. Take some chances, get outside your box. and, finally, please stop playing so much music that is pulverizing the format. Remember what happened in 1993.

Bill Schula KWNZ/Reno PD

In our research the boy bands are
fading away. Look for artists like Shaggy, Crazy Town and Dream to give CHR a good kick in the right direction.

Mark McCarthy

## KZHT/Salt Lake City MD

I think it's just a sign of the times. Rock is coming on strong, and the boy-band backlash is starting to be a factor.

## Randy James Blue Chip/Dayton Dir/Ops. \& Prog.

Here is another thought: simple human error. I've seen it in many situations. You can't overthink formatics. The simple truth is that CHR in all of its forms should play hits. Find your path, and follow it. Be disciplined and focused.

## Tom Mitchell

CitadelSyracuse OM, WNTQ (93Q) PD
I think the fall book was affected by the election, early winter weather and, in some markets, the arrival of new CHR competitors. A new Urban and a new AC signed on in Syracuse, There was a big marketing war between heritage AC WYYY and new sign-on WRDS, using lots of TV as well as direct marketing and on-air contesting.
The national mainstream airplay charts are starting to fill with a lot of polarizing music. Some mainstream stations are playing Outkast, Nelly and Jay-Z in all dayparts. In some cases stations test this polarizing music only on their own Pls, which can lead to a closed loop of its fans feeding positive back to the station, while its P2s and P3s are giving it less and less TSL. The CHR "variety" coalition starts to splinter, especially in markets that also have a more adult-targeted CHR or a decent Hot AC station.
We've lived through this before. in the early '90s. The difference now is that you can still program a station with all hits and not play the polarizing stuff during the day (and, in some cases, not at all). In the early '90s there weren't enough true hits to be able to do that. I think that's one reason so many mainstream CHRs folded their tents back then.

|  | Ants time label(s) | \%0fun | Min | - |  | Tonssumam |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| (1) | LEMNY KRAVITZ Again (Virgin) | 10756 | +17 | 4123437 | 18 | 175/0 |
| 2 | JENMIFER LOPEZ Love Don't Cost A Thing. (Epic) | 10674 | +8 | 1150657 | 11 | 174/0 |
| - | SHagGY Angel (MCA) ${ }^{\text {d }}$ | 9506 | +1319 | 1070120 | 7 | 1641 |
| 54 | MADONMA Don't Tell Me (MaverickWB) | 8128 | 34 | 774278 | 11 | 1720 |
| $3{ }^{3}$ | DRENM He Loves U Not (Bad Boy/Arista) | 7887 | -700 | 797252 | 22 | 164/1 |
| c | K-CI \& Jofo Crazy (MCA) | 7761 | +723 | 702167 | 10 | 158/2 |
| $\bigcirc$ - | CRAZY TOWN Butterfly (Columbia) | 7257 | +789 | 751731 | 7 | 172/0 |
| 78 | MATCHBOX TWENTY If You're Gone (LavaAAtlantic) | 6829 | -573 | 707001 | 20 | 163/0 |
| 6 9 | DESTINY'S CHILD Independent Women Pt. 1 (Columbia) | 6613 | -1139 | 654940 | 20 | 163/0 |
| (1) | PICXY MARIN FIC. AEUMERA Nobody Warts To Be Lonely (Coumbia) | 6299 | +522 | 630967 | 5 | 173/0 |
| © | AEROSMTH Jaded (Columbia) | 5926 | $+460$ | 578756 | 6 | 165/2 |
| (1) | PINK You Make Me Sick (LaFace/Arista) | 5885 | +172 | 554170 | 9 | 163/1 |
| $10 \quad 13$ | SHAGGY It Wasn't Me (MCA) | 5401 | - 1115 | 598728 | 16 | 153/0 |
| (2) | ATC Around The World (La La La...) (RepublicNniversal) | 5268 | +435 | 556809 | 7 | 165/2 |
| - | OUTKUST Ms. Jackson (Laface/Arista) | 5214 | +248 | 540075 | 8 | 148/2 |
| - | DIDO Thankyou (Arista) | 4725 | +597 | 505952 | 6 | 151/7 |
| - | BaCustreet bors the Call (Jive) | 4718 | +171 | 46557 | 6 | 1881 |
| 14.18 | mYa Case Of The Ex (Whatcha...) (University/interscope) | 4646 | . 721 | 482007 | 21 | 151/0 |
| 18 | Creed With Arms Wide Open (Wind-up) | 4299 | -401 | 463080 | 26 | 146/0 |
| 15 2 | EVAN AND JARON Crazy for This Girl (Columbia) | 4162 | -898 | 407977 | 27 | 139/0 |
| - | 3LW No More (Baby l'ma Do Right) (Epic) | 3800 | $+413$ | 397468 | 10 | 152/ |
| (2) | MYA Free (RuffinationWB/Universit/Interscope) | 3613 | +685 | 379302 | 4 | 157/4 |
| (2) | FUEL Hemorrtage (In My Hands) (Epic) | 3602 | +89 | 335895 | 11 | 1400 |
| Sramer ${ }^{\text {a }}$ | S CLUB 7 Never Had A Dream Come True (Interscope) | 3377 | +1062 | 381466 | 3 | 163/7 |
| 20 | 98 DEGREES My Everthing (Universal) | 3037 | -1292 | 272063 | 13 | 133/0 |
| 23 | U2 Beautiful Day (Interscope) | 2877 | -1155 | 257805 | 14 | 1400 |
| - | BON JOVI Thank You for Loving Me (IslandhDJMG) | 2801 | +69 | 280422 | 12 | 131/2 |
| Sromker (3) | UMCLE KRACXER Follow Me (Top Dog/ava/Attantic) | 2714 | +349 | 217433 | 8 | 127Me |
| Ereaker (3) | VERTICNL HORIZON Best I Ever. Had (Grey Sky...) (RCA) | 2565 | +234 | 21812 | 5 | 12022 |
| $8 \quad 30$ | 0-Town Liquid Dreams (J) | 2316 | -771 | 209383 | 12 | 1400 |
| (1) | THE CORRS Breathless (143/ava/Atantic) | 2265 | +318 | 210853 | 12 | 127/ |
| - | MOBY F/GWEN STEFAW Southside (V2) | 2151 | +293 | 222703 | 7 | 102/4 |
| - | LIFEHOUSE Hanging By A Moment (DreamWorks) | 2123 | +701 | 195199 | 2 | 126/15 |
| - | LEE ANM WOMACX I Hope You Dance (MCAUniversal) | 2074 | +262 | 172411 | 7 | 111/5 |
| - | NEUY FURTADO I'm Like A Bird (DreamWorks) | 1940 | +246 | 210827 | 9 | 114/2 |
| - | SOULDECISIOW Ooh It's Kinda Crazy (MCA) | 1892 | +299 | 172188 | 3 | 118/5 |
| - | R. KELLY I Wish (Jive) | 1829 | +261 | 213624 | 7 | 116/8 |
| 3 | bemax Still On Your Side (Hollywood) | 1780 | -910 | 148229 | 14 | 1220 |
| 3 | WELY E.I. (fo' ReelUniversal) | 1714 | -571 | 192224 | 13 | 1040 |
| - | baremaxied lades Too Little Too Late (Reprise) | 1609 | +163 | 115278 | 4 | 95/2 |
| 3 | DEXTER FREEEMSH Leaving Town (Capitol) | 1601 | -504 | 118107 | 14 | 750 |
| $0 \cdot$ | LUDACRIS What's Your Fantasy (Def Jam Southid.MG) | 1431 | -135 | 145755 | 9 | 060 |
| - | 3 DOORS DOWM Loser (Republic/Universal) | 1390 | +09 | 102051 | 3 | $95 / 5$ |
| (1) | JOE FMMYSTIKML Stutter (Jiva) | 1328 | +480 | 116304 | 2 | 78/5 |
| - ${ }^{\text {a }}$ | TONYA MTICHELL Broken Promises (Universal) | 1203 | +359 | 80299 | 2 | 10714 |
| 4 - | BLESSID UNION OF SOULS F/3XL Storbook Lite (V2) | 1185 | . 33 | 8438 | 5 | 85/1 |
| - | DNFT PUNK One More Time (Virgin) | 1105 | +236 | 118019 | 2 | 7918 |
| Debut |  | 1061 | +347 | 107261 | 1 | 736 |
| 6) | VITAMM C As Long As You're Loving Me (Elektra/EEG) | 945 | +119 | 71897 | 2 | 845 |
| Debut so | THEY MIGHT PE GINNTS Boss Of Me (Restless) | 753 | -4 | 63104 | 1 | 610 |

178 CHRPPOp reporters. Monitored aiplay data supplied by Mediabase Research, a divieton of Premiere Rescio Networtss. Songs ranked by lotal plays for the aiplay week of Sunday $2 / 11$-Seturdey $2 / 17$. Butbets appear on songs gaining plays or remeining tay from provious week. It wo songs are tied in toteal plays. the song being played on more ptations is pleceed frate. Breaker status is aseigred to songs reaching 2500 plays or more for the firat time. Songs below No. 20 are moved to recurrent efter 20 weeks. Groess impressions
 from The Abition Compary (Copprigith 2001, The Atititon Compery). © 2001, R\&A Ma.

## Most Addod.



| SMMMNHAM MMA Baby... (MidcardPoydor/nterscope) 83 |
| :--- |
| COLOPLAY Yellow (Nettwerk Capitol) |
| 1 |

aMastacia I'm Outta Love (Epic)
AMERICAN HI-FI Flavor Of The Weak (ISlandIDJMG) 24
sarima paris Look At Us (PlaylandPriority)
GREEN DAY Warning (Reprise)
MELLY Ride Wit Me (Fo' ReeVUniversal)
LIFEHOUSE Hanging By A Moment (DreamWorks)
JOE FRMYSTIMML Stutter (Jive)
Incubus Drive (ImmortaVEpic)
A. LENS WF. DUBST Ouside (FlawessGeffeminterscope) 11

## Most Incroasod Plays

anmer time weers)
SHMEGY Angea (MCA)
Toral
mathat

8 Cll 7 Mever Had A Drem Come True (Intersenpe +1018 GRIZY TOMN Butterfly (Columbia) +789
N-C \& JONS Crazy (MCA)
$+723$
$\begin{array}{ll}\text { UFENOUSE Hanging By A Moment (DreamWorks) } & +701 \\ \text { MYA Free (RuffnationME/University/Interscope) } & +606\end{array}$ DDO Thankyou (Arista)
$+697$
R. MNBIIN FKC. REM EMA Nobody Warts... (Cothmbia) 4522 dOE FMIYSTHMN Suntter (Jive)
AEROsmITH Jaded (Columbia)

## Broakers.

## SCIS 7

Nover Had A Dream Come Tine (Interscope)

337/1062
$163 / 7$


[^0]
## WASHINGTON

Wakes Up With Rick Dees on 2-104!
"The callout potential on 'South Side' keeps going north. Records that take a little extra
"If you want to survive the boy band backl put on something hip and It's 10 callout here "South Side" by Moby. vorite song on the time to devel. Paul "Cubby" Bryant - Z100/New York Michael Steele . KIIS/Los Angeles

Any Questions? ? ? ? ? ? ?


EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES FObTUOTY 23, 2001
Callout Auericas song selection is based on the top 25 tities from the R\&R CHRPPop chart for the airplay week of January 28-February 3.

|  | CHR/POP <br> otal aviface |  |  |  |  | $\begin{aligned} & z \\ & \stackrel{y}{v} \end{aligned}$ | dimograpmics |  |  | RtGints |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| AmTST TIE Lesa(s) |  |  |  |  |  |  |  |  | $\operatorname{mon}_{25-34}$ | Eas | UTH |  | WEST |
| WOECMTSTINX Stutter (h) | 3.97 | 8.0 | 3.0. | - | 4.0 | 5.2 | 2.m | 4.10 | 3.05 | 3.m | $3 . \mathrm{N}$ | 3.97 | 4.12 |
| D100 Thankyou (Arista) | 3.6 | 3.\% | 3.79 | 3.22 | 7.9 | 13.0 | 3.8 | 4.te | 3.09 | 4.06 | 3.00 | 3.81 |  |
| simbevanod (MCA) | 2.9 | 8.m | 4.2 | 3.2 | 7.1 | 13.0 | 4.2 | 3.08 | 3.00 | 4.1 | 3.75 |  |  |
| K-Cle joso Crazy (MCA) | 3.90 | 3.69 | 3.4 | 3.77 | 7.3 | 12.5 | 4.16 | 3.m | 3.65 | 4.11 | 3.75 | 4.10 | 3.70 |
| ARUELL' MO \& VTA Put It.. (Muerder Incidal Jamiamg) | 3.0. | 3.8 | 3.28 | 3.0 | 0.2 | 13.0 | 4.m | 3.0 | 3.56 | 0.00 | 3.6 | 3.12 | 3.m |
| LEE AMN WOMacK I Hope You Oanco (MCAUNiversa) | 3.00 | 3.68 | 3.64 | 3.68 | 50.8 | 10.1 | 3.79 | 3.74 | 3.97 | 3.87 | 3.74 | 3.89 | 3.79 |
| OUTVUST Ms. Jackson (Lafece/nist) | 3.00 | 3.55 | 3.m | 3.76 | 75.7 | 18.4 | 3.m | 3.73 | 3.58 | 3.71 | 2.00 | 3.9 | 3.4 |
| MrstikuL Lmvea Danger (Been So Long) (Jive) | 3.75 | 3.74 | 3.76 | 3.7 | 50.5 | 10.8 | ${ }^{3.63}$ | 3.4 | 3.81 | 3.96 | 3.65 | 3.88 | 3. 52 |
| R. KELLY I Wish (five) | 3.75 | 3.76 | 3.m | 8.\% | 55.8 | 13.0 | 3.m | 3.50 | 3.77 | 3.m | 3.7 | 3.50 | 3.46 |
|  | 3.74 | - | - | - | 40.5 | 5.9 | 3.54 | 3.85 | 3.83 | 3.6 | 3.57 | 3.97 | 3.12 |
| shacer I Wasnt Me (MCA) | 3.74 | 3.50 | 3.57 | 3.02 | 85.5 | 81.0 | 3.76 | 3.71 | 3.75 | 4.62 | 3.58 | 3.7 | 3.59 |
| CRAZY Toww Buttertly (Columbia) | 3.70 | 3.67 | 3.6 | - | 60.6 | 13.5 | 3.0\% | 3.66 | 3.51 | 3.75 | 3.91 | 3.61 | 3.53 |
| Pmik You Make Me Sick (Lefaco/Arisa) | 3.07 | 3.4 | 3.5 | 3.78 | 0.6 | 13.5 | 3.7 | 3.56 | 3.58 | 3.01 | 3.76 | 3.60 | 3.60 |
| Creed With Arms Wide Open (Wind-up) | 3.65 | 3.55 | 3.71 | 3.08 | *.8 | 31.4 | 3.58 | 3.66 | 3.7 | 3.65 | 3.60 | 3.4 | 3.56 |
| Destwrs Citu indipentoent Women... (Cotumbia) | 3.05 | 3.97 | 3.55 | 3.4 | 23.3 | 31.4 | 3.00 | 3.m | 3.37 | 3.74 | 3.5 | 3.61 | 3.5 |
| LEMUY KRAVITI Again (Viroin) | 3.63 | 3.54 | 3.74 | 3.13 | 79.6 | 20.6 | 3.51 | 3.74 | 3.57 | 3.65 | 3.54 | 3.00 | 3.51 |
| 20 Deenetes my Everything (Universa) | 3.12 | 3.63 | 3.65 | 2.55 | 0.1 | 18.7 | 3.55 | 3.47 | 3.32 | 3.73 | 3.05 | 3.01 | 3.6 |
| Sarma PaRis Look At Us (Playland Prionty) | 3.62 | - | - | - | 40.3 | 7.1 | 3.52 | 3.75 | 3.56 | 4.05 | 3.56 | 3.17 | 3.58 |
| 3000Rs Down Loser (Ampuiticuthurse) | S.00 | 3.57 | 3.65 | 3.5 | 4.6 | 0.1 | 3.m | 3.54 | 3.57 | 3.5 | 3.82 | 3.0 | 3.70 |
| FUEL Hemorrtage (In My Hands) (Epic) | 3.59 | 3.45 | 3.59 | 3.51 | 53.8 | 11.3 | 3.52 | 3.63 | 3.37 | 3.44 | 3.65 | 3.7 | 3.50 |
| EPsosmimithed (Caymple) | 3.58 | 3.55 | - | - | 57.0 | 10.1 | 3.7 | 3.65 | 3.85 | 8.51 | 3.51 | 3.2 | 3.58 |
| Matcusox TWENTY If You're Gone (LavaAtustic) | 3.56 | 3.54 | 3.40 | 3.54 | 76.1 | 22.1 | 3.36 | 3.65 | 3.59 | 3.55 | 3.69 | 3.09 | 3.30 |
|  | 13.15 | 3.58 | 3.4 | 2.51 | 0.5 | 20.0 | 3.0 | 3.60 | 3.41 | 8.7. | 2.11 | 2.4 | 0.3 |
| Exay amo matow Craz for This Girl (Columbia) | 3.60 | 3.45 | 3.61 | 3.75 | 74.4 | 10.9 | 3.54 | 3.4 | 3.51 | 3.51 | 3.32 | 3.55 | 3.01 |
| Lectheet iors the Cill (ino) | 3.m | 3.85 | - | - | 4.1 | 15.7 | 3.m | 3.0 | 3.8 | 2.97 | 2.00 | 3.8 | I.12 |
| OREMM He Lowes U Not (Bxd Boy/Aista) | 3.49 | 3.48 | 3.64 | 3.05 | 81.6 | 26.0 | 2.8 | 3.28 | 3.28 | 3.m | 3.58 | 3.4 | 2.35 |
| Hammer Loprz Lowo Dont Coot A Ting (end) | 8.47 | 3.51 | 3.05 | 3.0 | 0.0 | 20.0 | 3.01 | 320 | $3 . m$ | 2.m | 2.55 | 3.83 | 3.2 |
| R. MNATM FCC. MGUM LRA Hobody Warts... (Coumbia) | 3.47 | 3.4 | - | - | 01.4 | 12.0 | 2.54 | 3.88 | 3.41 | 3.73 | 3.52 | 3.61 | 2.0 |
| --Town Ligid Draems (J) | 3.8 | - | - | - | 4.0 | 10.0 | 3.81 | 3.81 | 3.42 | ग.2 | 3.5 | 2.50 | 3.01 |
| U2 Beautitul Day (Interscope) | 3.32 | 3.3 | 3.22 | 3.23 | 80.0 | 16.5 | 2.91 | 3.0 | 3.74 | 3.80 | 2.29 | 3.35 | 3.28 |
|  | 3.11 | 2.4 | 3.24 | 2.51 | 72.5 | 20.1 | 3.2 | 3.10 | 3.11 | 8.91 | 3.4 | 2.0 | 3.5 |
| ATC Around The Wortd... (RepubblicUnwersa) | 3.30 |  |  |  | 88. 2 | 18.2 | 3.45 | 3.26 | 2.11 | 3.70 | 3.21 | 3.0 | 3.18 |

## Callout Amenca Hot Scores

By Rob Agnolett

NTumber ones all across the board! This week's Callout America gives us artists climbing to the top of the survey. Joe f Mystikal's hit "Stutter" (Jive) is No. 1 overall with a score of 3.97. The track also finishes No. 1 in the $\mathbf{1 8 - 2 4}$ demo with a score of 4.10. and it's No. 3 with 25-34s.

Another Hit Potential Jive track is Mystikal's "Danger (Been So Long)," featuring Nivea. The song ranks eighth with a 3.75 overall score.

Dido's "Thankyou" (Arista) re mains at No. 2 overall with a 3.96; the song also finishes at No. 2 in the 1824 and 25.34 demos. "Angel" by Shagey (MCA) finishes at No. I with leens, and it's No. 3 overall with a 3.94.

Lee Ann Womack climbs to sixth overall with "I Hope You Dance (MCA/Universal). "Dance" is first among $25-34$ women this week.

As always, there are tracks on the survey that come from other formats and cross over to CHR/Pop, and some are doing amazingly well on the chant. A perfect example is "Outside" by Aaron Lewis and Fred Durst (Flawlesa/Geffem/interscope), which crosses over from Rock. This track debuts with a 3.74 overall score (good for 10 Hh ) and finishes fifth in both the 18 24 and 25.34 demos.

Sarian Parts debuts on the survey this week with "Look At Us" (Playland/Priority). The track ranks 18th overall with a 3.62 .

Other mentionables include K-CI \& JoJo's "Crazy" (MCA), which is fourth overall, No. 2 among teens and eighth 18-24. Ja Rule thall' Mo \& Vitr's hit "Put It On Me" (Murder Iaed Def Jum/IDJMG) finishes No. 3 with teens and with the 18-24 demo while ranking fifth overall.

Total sample size is 400 respondents with a $+1-5$ margin of error. Teal average frverability estimates are based on a scale of $1-5$ ( $1=$ dislike very much, $5=$ like very much). Total tamilianty represents the percentage of respondents who recognized the song. Total twan 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 Pewemtial (thip) represents sonjs that have yet to chart in the top 25 on RAF's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHRPPop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. 80UTH: Atlanta, Dallas, Houston, Miami, Sen Antonio, Tamppa. MuwEsT: Chicago, Cincinnati, Cleveland Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Lovis. WEST: Los Angeles, Phoenix, Portand, Sacramento, San Diego, San Francisco, Seattie. © 2001, Rat buc.
2000: A Breakthrough Year for soulDecision!

- U.S. Tours with Christina Aguilera \& *NSYNC - Huge at MTV's TRL • Gold Album! 2001: The Success Continues
R\&R CHRPPop Chart 36

T40 Mainstream Monitor Debut 40*

|  | moliol Lady (Hear Me Toninht) (Barctay/MCA) |
| :---: | :---: |
| Total Plays: 734, Total Stations: 59, Adds: 23 | Total Plays: 329, Total Stations: 18, Adds: 7 |
| Melly fide Wit Me (Fo'ReelUniversal) | mYstixul Fiwven Danger (Been So Long) (Jive) |
| Total Plays: 694, Total Stations: 42, Adds: 16 | Total Plays: 311, Total Stations: 17, Adds: 2 |
| W. Houstowg. mering ifl Told You That (Arista) | OUTsiDer2 4 LIFE Not Enough (BlackGroundNirgin) |
| Total Plays: 638, Total Slations: 47, Adds: 1 | Total Plays: 273, Total Stations: 24, Adds: 0 |
|  | COLDPLIYY Yellow (Nettwerk/Capitol) |
| Total Plays: 568, Total Slations: 45, Adds: 2 | Total Plays: 252, Total Stations: 70, Adds: 61 |
| melame CI Turn To You (Virgin) | A.LEWSWF, DUAST Ouside (Rantess Geftieninterscope) |
| Total Plays: 564, Total Stations: 19, Adds: 1 | Total Plays: 229, Total Stations: 34, Adds: 11 |
| ASHLEY EALlard hotie (Atantic) | FPREDPO STAPR Shining Through (Hollywood) |
| Total Plays: 495, Total Slations: 50, Adds: 5 | Total Plays: 204, Total Stations: 24, Adds: 3 |
| MIM GORDOW Now I Can Die (Wamer Bros.) | TOW Down Country Rap Tune (Dime/EEG) |
| Total Plays: 468, Total Stations: 46, Adds: 0 | Total Plays: 199, Total Stations: 22, Adds: 1 |
| GREEN DAY Warning (Reprise) | RICHARD LUGO Boom (Elektra/EEG) |
| Total Plays: 449, Total Stations: 57, Adds: 16 | Total Plays: 173, Total Stalions: 20, Adds: 3 |
| ${ }^{\text {monica }}$ Just Another Girt (Epic) | Americau HL-fl Flavor Of The Weak (IstandliNMG) |
| Total Plays: 432, Total Stations: 22, Adds: 2 | Total Plays: 147. Total Stations: 30, Adds: 24 |
| mCusus Drive (ImmortalEpic) | S. Muman Baby... (Wildcard/Poydor/Imerscope) |
| Total Plays: 423, Total Stations: 43, Adds: 11 | Total Plays: 102, Total Stations: 86, Adds: 83 |

## A Fall To Forget

Continued from Page 41

## Jeff McHugh <br> WKZL/Greensboro, NC PD

We had a greal book here in Greensboro. WKZL was the first station to do CHR in this market in a decade, so some might say we are enjoying a honeymoon period. I prefer to think it's our killer staff and their hard work.
One problem with the fall book could be poor songwriting. Some labels have
 rushed out slick new megastar projects - and the songs suck! I can understand that there is a mad rush to make hay while the sun shines on an artist or group during their limited time in the spotlight, but damn! Take the time to get some decent songs to record.
Does good songwriting really matter? Notice some of the greal big smelly stiffs hitting the top 10 lately. You can spot them by watching what happens to these songs when the label stops working them. Suddenly, they're down 600-700 spins in one week, and then. poof, they vanish. We should never have played those songs to begin with
It's always radio's fault when we play bad songs, but promotional emphasis focused on getting poor product played also hurts the labels in the long run, because there are no corresponding sales to go along with the airplay. How do they make all that money back?
The big question is, will the little hiccup in the fall turn into a trend? One bad book is not enough for a station or a format to worry about. but if we suffer through several in a row, we could be reliving the slump of early '90s. As long as CHR radio can spot great songwriting. as in the recent songs from Madonna, Aerosmith and Shaggy, we'll be fine.

## Bill Stewart

## KGOT/Anchorage PD

I have some serious thoughts with regard to the decline of the CHR format. My concerns include some of the cookie-cutter formats and syndicated moming shows. But we should seriously consider that CHR/Pop is really trying to be everything to everybody, specifically on the rhythmic music scene.
Although CHR has always been the traditional eclectic format, it seems CHR/Pop has suffered an even greater loss in numbers across the country as more hip-hop and rap artists dominate the pop-culture world. Destiny's Child, Sisqo, Outkast - these super crossover artists don't allow CHRs to be true pop stations in the 2000 s. If our phones are popping with requests and TRL has Ludacris No. 1, we've got to be there. However, we're also playing rock records like Creed, Matchbox Twenty and Life House, plus U2 and Faith Hill during the day. It's just a repeat of the late ' 80 s, when CHR numbers began to decline due to the lack of niche formats.

I predict artist- and music-style ownership of particular stations will reappear soon. Otherwise, we'll face the slaughter CHR experi enced less than 12 years ago. History repeats itself.

## Billy Santiago <br> KBFM/McAllen-Brownsville OM/PD

In the fall Arbitron we shot up to a 17.5 . No. 1 12+, No. 1 18-34 and No. 4 25-54. Back up the Brinks truck!
During the fall I think there were stations that didn't have the marketing dollars to build cume. and the cyberjock thing might have hurt some personality-oriented CHRs. Don't get me wrong, there are some great cyberjock talents, but how many stations can you try to do a moming or aftemoon show for before the product becomes diluted?

## Rene Roberts KHTN/Merced, CA PD

We took a dip, but it was kind of expected after we had the highest ratings in the station's history in spring 2000. We don't usually do that great in the fall book. but we were up compared to a year ago. Of course, there were a lot of factors: the presidential race, TV's fall season, the holidays and school starting, not to mention al the other forms of entertainment-cable, satellite TV, etc.
For the rest of CHR radio. I see those big companies taking all the fun out of competition. No one is being challenged, no one is being creative and entertaining, and everyone is worried about who is going to buy them next. 1 predict higher books for everyone in spring 2001.

## Wayne Coy

## KQKQ/Omaha OM



When you look at our market, the only stations that went up in the fall were either Country, News/Talk or Sports stations. All the contemporary music stations were affected. some more than others.
The election wasn't a normal election. It was an everchanging history lesson that we, as a nation, were fascinated by and addicted to. It absolutely affected our ratings. Since July we have been trending up every month, then we got to November, and the bottom fell out. Thankfully, we rebounded in December, but not enough to make up for the horrible month that was November. Ironically, Al Gore conceded on the last day of the book. Add to that the huge drop in overall market listening and severe undersampling 18-24, and you've got a unique scenario with Arbitron not unlike what we all went through during the Gulf War.
I fully expect mainstream CHR to rebound not only in Omaha. but around the country over the next few months.
> "One problem with the fall book could be poor songwriting. Some labels have rushed out slick new megastar projects - and the songs suck!"
> Jeff Mchugh


3 DOORS DOWH Kryptonite(Republic/Universal)
PINK Most Girls(LaFace/Arista)
Samantha mumba Gotta Tell You(Wildcard/Polydor/Interscope)
'N SYNC This I Promise You (Jive)
SOULDECISION Faded(MCA)
DEBELAH MORGAN Dance With Me(DA'S/Atlantic)
mADONNA Music(MaverickWB)
FAITH HILL The Way You Love Me(Warner Bros.)
$\frac{\text { CREED Higher(Wind-up) }}{\text { DESTIWY'S CHILD Jumpin' Jumpin'(Columbia) }}$ mATCHBOX TWENTY Bent(Lava/Atlantic)
MELLY Country Grammar(Fo' Reel/Universal)
VERTICAL HORIZON Eventthing You Want(RCA)
PINK There You Go(LaFace/Arista)
TONI BRAXTON He Wasn't Man Enough(LaFace/Arista)
'W SYNC It's Gonna Be Me(Jive)
NIME-DAYS Absolutely (Story Of A Girl) (Epic)
CHRISTIMA AGUILERA Come On Over (All I Want...) (RCA)
ALLIYAH Try Again(BlackGroundNirgin)
VERTICAL HORIZON You're A God (RCA)


BLACK EYED PEAS Request Line (Interscope)
DREAM This is Me (Bad Boy/Arista)
LIL D Dream Girl (Universal)
nelly Ride Wit Me (Fo' ReelUniversal)
TAMIA Stranger In My House (Elektra/EEG)
TRAIN Drops Of Jupiter (Tell Me) (Aware/Columbia)
Register now for Music Meeting, the industry's No. 1 online destination for new music: www.rronline.com


Altel, an enterprise networks and wireless communications corporation, teamed up with superstar Faith Hill. The company recently signed Hill to an advertising and marketing agreement that will feature the artist in television, print and radio advertisements where Alltel products are sold. Gathered in celebration are (l-r) WXW/Baltimore PD Bill Pasha, a WXYV listener, Hill and Warner Bros. Promo Manager George Stone.

## MMMO/Allanta

 3811wYA Case of The Ex (Whatcha...) мивиUH CAREY Ahways Be My Baby W SYuc This I Promise You well Y Country Grammar Shacgy Angel
EmOTNOWS Best Or My Lover
3 DOORS OOWW Kryptonite PUFF OADOY YEVNAS \& 112 I'Il Be Missing You
ATC Around The World (La La La.;)
PMWK Most Girls
DREAM He Loves U Not
JaY-2 Big Pimpin'
SHAGGY ItWasn't Me'
K-C18 jojo Crazy
MONTELL JOBAMW This IS How We Do It
111洞
OUTKAST Ms. Jackson
SO DEEREES I Do (Cherish You)
wYi case of The Ex (Whatcha...)
KC \& sunsume gavo That's The Way (ILLike It) madomun music
vertcal horizow Everything You Want
K-C1\& juNO Crazy
dESSHCA SMPSCOW I Think I'm In Love With You
deE I Wanna Know
ShacGY Angel
MOWTELL JORDAW This is How We Do it DEEELAM MOAGAN Dance With Me MATCHBOX 293 AM
ATC Around The World (La La La..)
fucees Killing Me Softly
DREAM Ha Loves U Not

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sAynge garidew truly Madty Deeply
OUTKAST Ms. Jackson
shagar It Wasn't Me
FATBOY SLIM The Rockafeller Skank
K-C1 \& javo Crazy
CHALSTMA AGUILERA Genie In A Bottle
wra case of the Ex (Whatcha...)
'W SYNC This I Promise You
CHERYL LYWW Got To Be Real
SHAGGYAngel
WKLL SMITH Miami
CREED With Arms Wide Open
PINX You Make Me Sick
3 0009S DOWW Kryplonite
notorious 8.1.G. Mo Money Mo Problems 8pm
3 DOORS DOWW Kyptonite
DESTMW'S CHILD Independent Women Part 1 puFf dador uevaws \& 112 r'II Be Missing You ShagGY It Wasn't Me PINK You Make Me Sick BRITMEY SPEARS ... Baby One More Time OUTKAST MS. Jackson
CHRISTMMA AGULEEA What A Girl Wants
LAUAYW HILL Can't Take My Eyes off You
K-C1\& jolo Crazy
OUND CITY DJ'S CMon N' Ride It (The Train) LEWNY KRAVITZ Again
dar-ZI Just Wanna Love U (Give It...) ancKSTREET BOVS AIII Have TO Give SHAGGY Angel

Monivored aiplay data suppliod.by Mediabase Research, a division of Premmere Radio Networks. Tuned-th is based on sample hours taken from Monday 2/12.© 2001; R\&R inc.






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February 23, 2001


6 OUTKAST Ms. Jackson (LaFace/Anista)
MYSTIKAL FAIVEA Danger (Been So Long) (Jive)
NELLY Ride Wit Me (Fo' ReelUniversal)
Jagged edge Promise (So So Def/Columbia)
JaY-Z I Just Wanna Love U... (Roc-A-Fella/lDJMG)
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
NYA Free (RuffnationWB/University/Interscope)
LUDACRIS Southern Hospitality (Def Jam SouthIDJMG)
MONICA Just Another Girl (Epic)
SHAGGY it Wasn't Me (MCA)
DREAM He Loves U Not (Bad Boy/Arista)
CRAZY TOWN Butterfly (Columbia)
EVE Who's That Girl (Ruff Ryders/Interscope)
DESTINY'S CHILD Independent Women Pt. 1 (Columbia) 3LW No More (Baby l'ma Do Right) (Epic) CASH mONEY MLLIONARES Project Chick (Cash Money/Universal) JON B Don't Talk (Edmonds/Epic) PINK You Make Me Sick (LaFace/Arista) 1346 112 It's Over Now (Bad Boy/Arista) 1009
R. MARTIN F/C. AGULERA Nobody Wants To Be Lonely (Columbia) 1007

TAMIA Stranger In My House (Elektra/EEG)
LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia) 921
KOFFEE BROWN After Party (Arista)
R. KELLY I Wish (Jive)

OUTKAST So Fresh, So Clean (LaFace/Arista)
SNOOP DOGG Snoop Dogg (No Limit/Priority)
WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)
OLIVIA Bizounce (J)
GINUWINE There it is (Epic) X2IBT X (Loud/Columbia)
MODJO Lady (Hear Me Tonight) (Barclay/MCA)
aTC Around The World (La La La...) (Republic/Universal)
CASE Missing You (Def SounIDMMG)
SARIMA PARIS Look At Us (Playland/Prionity)
DAFT PUNK One More Time (Virgin)
MR. C THE SLIOE MAN Cha-Cha Slide (Universal)
BLACK EYED PEAS Request Line (Interscope)
SILKK THE SHOCKER That's COOl (No LimiVPriority) OUTSIDERZ 4 LIFE Not Enough (BlackGroundWirgin)
ICONZ Get Crunked Up (Elektra/EEG)
QB'S FNEST FMAS Oochie Wally (Columbia)
PHILLY'S MOST WANJED Cross The Border (Atlantic)
ASHLEY BALLARD Hottie (Atlantic)
dAY-Z Change The Game (Roc-A-Fella/IDJMG)
mOS DEFMMTE DOGG On No (Rawkus/Priority)
rown 4452
3747 3747
3488 488 3411 3262 3083 2974 2918 918 299 2022 1914 1844
72. CHR/Rhythmic reporters. Monitored airplay data supplied by Mediebase Research, a division of Premiere Radio Notworks. Songs ranked by total plays for the eirplay week of Sunday 2/11-Saturday 2/17. Eullets appear on songs gaining plays or remaining fiat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Ereaker status is assigned to previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker stadus is assigned to
songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurent alter 20 weeks. Gross impressions songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurenk alter 20 weeks. Gross impressions from The Avbitron Company (Copyrigith 2001, The Atbition Company). © 2001, ReR inc.

## Most Added.

## antist tine labels)

OUTKAST So Fresh, So Clean (LaFace/Arista) SNOOP DOGG Lay Low (No LimitPriority)
SAMANTHA MMmBA Baby... (WidcardPoydor/Interscope) 15
D. THOMAS F/PRAS Miss... (Rat PackEastWest/EEG) 13

IRICX Dadoy Take it To Da House (Slip N Slide/Atantic) 10 OLIVIA Bizounce (J)
CRAZY TOWN Butterily (Columbia)
TONYA MITCHELL Broken Promises (Universal)
MAXWELL Get To Know Ya (Columbia)
LUDACRIS Southern Hospitality (Def Jam SouthIDJMG) 5
TAMnA Stranger In My House (Elektra/EEG)
LIL BOW WOW Puppy Love (So So Def/Columbia)

## Most /ncreased Plays

|  | total may wcrease |
| :---: | :---: |
| JAGGED EDGE Promise (So So Def/Columbia) | +405 |
| CRNZY TOWN Buttertly (Columbia) | +386 |
| OLIVIA Bizounce (J) | +303 |
| NELLY Ride Wit Me (Fo'ReelUniversal) | +269 |
| OB'S FIMEST FMAS Oochie Wally (Columbia) | +248 |
| TRicx OADOV Take it To Da House (Sip N SlideAttantic) | +240 |
| OUTKAST So Fresh, So Clean (LaFace/Arista) | $+194$ |
| LUDACPIS Southem Hospitaity (Def yam SouttilaMG) | G) +180 |
| SILKK THE SHOCKER That's Cool (No LimitPriority) | ) +135 |
| MONICA Just Another Girl (Epic) | +132 |

## Breakers.

PTEXY MARTIN F/C. AENYERA
Nobody Wants To Be Lonely (Columbla) rotal mavamcaeaere rotal stancueados cuan 1007/21 34/0






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## Pry H. Hop Top 20 <br> \author{ Fobranry 23, 2001 

}| (1) Fobrairy 20, 2001 | ר |  |  |
| :---: | :---: | :---: | :---: |
| 1 , Wa RULE... Put it On Me (Murder inc.Def JamiaiMg) | 7096 | 7200 | 14 |
| 22 MYSTIKLL FANVEA Danger (Been So Long) (Jive) | 5128 | 5407 | 13911 |
| 4 3 LUDACRIS Southem Hospitality (Def Jam SouthioMMG) | 4139 | 3836 | 136/4 |
| 34 OUTKAST Ms. Jackson (LaFace/Arista) | 3738 | 4339 | 1300 |
| 5 s JuY-Z I Just Wanna Love U... (Roc-A-Felland.JMG) | 3424 | 3789 | 1290 |
| ${ }_{6} 66$ Meluy Ride Wit Me (Fo' ReelUniversal) | 3268 | 2772 | 120\% |
| ${ }_{7} 3$ EVE Who's That Girl (Ruff Ryders/interscope) | 2975 | 2626 | 139/5 |
| ${ }_{13} 8$ OUTKAST So Frest, So Clean (LaFaco/Anista) | 2135 | 1529 | 122/93 |
| 8 g UDachis What's Your fantesy (Der lam SouthidMG) | 2094 | 2391 | 11100 |
| 10 10 CASH MOMEY... Project Chick (Cash Money/Unive | 1747 | 2013 | 1100 |
| 9 11 SNOOP DOGG Snoop Dogo (No LimitPriorit) | 1641 | 2092 | 800 |
| 14 (1) Pmaveit Pat Chidernead Myproize MristLoudCoumb | 1610 | 1516 | $93 / 3$ |
| "13 MEMPHES BLEXX Is That Your Chick (Roc-AFotmam | 1587 | 1897 | 980 |
| ${ }_{15}(1)$ ICONR Get Crunked Up (Elaktra/EEG) | 1535 | 1511 | 1090 |
| 18 (1) SLIGK THE SHOCKER That's Cool (Mo LimiPPriority) | 1309 | 1038 | 103/5 |
| 12 is LL BOW WOW Bow Wow... (So So DetCokumbia) | 1397 | 1840 | 1040 |
| 16 17 XVisit X (LoudColumbia) | 1154 | 1503 | 930 |

72 CHR/Rhythmic and 84 Urtan reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 2/11-Saturday 2/17. For complete reporter Usta reler to CHP/Rhythwic and Urban sections. © 2001, ReR inc.

## Now \& AGtho

|  Total Plays: 423, Total Stations: 8, Adds: 1 | JILL scotr A Long Walk (Hidden Beach/Epic) Total Plays: 240, Total Stations: 10. Adds: 2 |
| :---: | :---: |
| bucistrett boys the call (Jive) Total Plays: 416, Total Sations: 24, Ados: 2 | OIRTY Hit Da Fioe (Universal) Total Plays: 215, Total Stations: 9 , Adds: 0 |
| FREDAD STARR Sthining Through (Hollywood) Total Plays: 409, Total Sations: 29, Adds: 3 | MASTEA P Bout Dat (No LimitPriority) Total Plays: 211, Total Stations: 19, Adds: 1 |
| DARUDE Sandstorm (Groovilicious/Strictly Rhythm) Total Plays: 389, Total Stations: 10. Adds: 1 | LIL' ZAME None Tonight (Wortwide/Priority) Total Plays: 211, Total Sutions: 14, Adds: 0 |
| INDLA.ARIE Video (Motown) Total Plays: 361, Total Stations: 28, Ados: 1 | JaHEIM Could it Be (Divine Millwb) Total Plays: 186, Total Stations: 16, Adds: 3 |
| SNOOP DOGG Lay Low (No LimitPriority) Total Pays: 316. Total Stations: 29, Adds: 21 | Effyunh sadu Didn't Cha Know (Motown) Total Pasys: 186, Total Stations: 15, Adds: 0 |
| TOW DOWM Country Rap Tune (Dime/EEG) Total Plays: 299, Totel Stations: 20, Mads: 3 |  <br> Totel Plays: 175, Totai Stations: 9, Ados: 1 |
|  Totel Peys: 295, Totel Setions: 41, Adts: 10 | TOMTA MITCHELL Broken Promises (Universal) Tote Plays: 137, Tota Stations: 17, ndas: 6 |
| TANX Maybe I Deserve (BlectGround) Total Plays: 279. Total Stutions: 13, Adds: 3 | maxwell get To Know Ye (Columbia) Total Plays: 123, Total Strions: 11, Adds: 6 |
|  Tomel Phay: 250, Total Stations: 11, Adds: 3 | m.O.P. Ante Up (Robbing-Hookz Theory) (Loud) Total Pleys: 120, Total Stetions: 9, Aods: 1 |
| Songs ranted ty total plays |  |

## CHR/Rhythmic Reporters Stattons and thelr adids listed alphabetically by market

|  |  |  |  |  |  | mazasan fructeo, CA - <br> ram <br> onemo <br>  <br>  |  |
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Re?

## Mix Show Top 30

## Fobrcary 23, 2001

1 JA RULE i/LIL' MO... Put It On Me (Murder Inc./Def Jam/IDJMG)
MYSTIKAL INIVEA Danger (Been So Long) (Jive)
JOE TMYSTIKAL Stutter (Jive)
LUDACRIS Southern Hospitality (Def Jam South/IDMMG)
JAY-Z I Just Wanna Love U(Give It...) (Roc-A-Fella/DJMG)
NELLY Ride Wit Me (Fo'Reel/Universal)
EVE Who's That Girl (Ruff Ryders/interscope)
OUTKAST Ms. Jackson (Laface/Arista)
XZIBIT X (Loud)
JAY-Z Change The Game (Roc-A-Fella/IDJMG)
SHAGGY it Wasn't Me (MCA)
SNOOP DOGG Lay Low (No LimitPriority)
JENNIFER LOPEZ Love Don't Cost A Thing (Epic)
KOFFEE BROWN After Party (Arista)
Shaggy angel (MCA)
DESTINY'S CHILD Independent Women Part 1 (Columbia)
112 It's Over Now (Bad Boy/Arista)
NELLY E.I. (Fo' ReelUniversal)
OB'S FINEST TNMAS Oochie Wally (Columbia)
LUDACRIS What's Your Fantasy (Def Jam South/IDMG)
Ja rule icc. millan between Me And You (Murder Inc.Jof JamjiDJMG)
MODJO Lady (Hear...) (BarclayMCA)
MOS DEFANATE DOGG Oh No (Rawkus/Prionty)
BLACK EYED PEAS Request Line (Interscope)
DARUDE Sandstorm (Groovilicious/Stricty Rhythm)
K-CI \& JOJO Crazy (MCA)
7 LIL BOW WOW Bow Wow (That's My Name) (So' So Doflcälumbia) 3LW No More (Baby l'ma Do Right) (Epic)
DAFT PUINK One More Time (Virgin)
SILKK THE SHOCKER That's Cool (No LimitPriority)

37 CHR/Rhythmic Mix Show Reporters

| KKSS/Albuquerque, Mm | KBOS/Fresno, CA | RDOMMmonterer Sallase, CA | membisaeramemo, ca |
| :---: | :---: | :---: | :---: |
| ковt//usilin, TX | RSEQ/Frasao, CA | WahtMow Yort, MY | MSFW/Satramento, Ca |
| Kisv/besterstield, CA | KiKIM Monolutu, HI | WHVZNorlolk, VA | KTFM/San Ameario, 7 T |
| WBhJ/Birmimgham, AL | WEMOnoliw, H1 | KOCH/Omama, ME | XhTzSan Diego, CA |
| WJMM/Restion, mA | kaxChtomstan Gevrasa, TX | WPYoforiando. FL | xMEL/San Fractres, Ca |
| wввмстіеада, IL | KLUCRas Vepas, MV | rcharoramer-Vemura, Ca | KYLDSSan Fromeitec. CA KULESRestlo-Trecma, wh |
| KzFM/corpus Chisti, 7 T | KPwhatos Amples. CA | KXFAPMosmix, N2 | WLLD/tamp, fl |
| KPRR/EI Pase, TX | KXKT/Mempins, TII | Cremprotume Of |  |
| WJFX/Ft. Wimm, IM | WPOWMMami, FL | WWIKXPProvidenes, BI | WPGCNWeatimbon, DC |



Add some funky beats, a little twang and the incredible raspy vocals of Macy Gray, and you've got the elements for a great record: "Request Line." Interscope recording artists Black Eyed Peas entered the scene with their first smash hit, "Joints and Jams," which broke typical rhyming rules and created a frenzy for the group. Before the hype of "Joints" could die down, they-released a second single, "Weekends," but it struggled in the shadow of its predecessor. So, in an effort to top their earlier success, BEP returned to the studio and produced their next hit, "Request Line" - which made its debut on our Rhythmic chart at $45^{*}$ last week. - BEP follow a unique pattern, just as such favored hip-hop bands as A Tribe Called Quest and The Roots do. BEP's current release, "Request Line," is getting ridiculous spin totals on mix shows, and it's also one of the most-requested tracks at radio and at clubs across the country. The band combines three MCs - co-founder Will. .am, co-producer Apl.de.Ap and Taboowith a four-piece band to produce a staggering effect. - "Pick up the phone, call up the line/Call up the request line" goes the intro as BEP invite clubgoers onto the dance floor and, with a disco-ball groove and a new-wave style of myme, encourage listeners to call up their local stations. "Hey, DJ! Hey, DJ!! Play a record from my favorite band," requests Gray. The track's hypnotic beat, guitar twang and techno groove will entrance yourr mind as the lyricists break ground with a unique flow and the band plays a catchy hook arranged to perfection. BEP's unconventional arrangements and preference for live over programmed tracks - not to mention their peerless style - set them apart from others. Beyond the designer clothes, money and ice comes the real deal, the power to create great music. No fashion junkies trying to convince the world of their riches, just three talented MCs producing hip-hop music influenced by jazz, R\&B and soul.
-Renee Bell
Asst. CHR EdHor


The WB series Popstars recently revealed the five members of its new all-gird supergroup after an intense national search. The girls' first single on London Sire Records will be in stores March 13. Pictured are (l-r) Rosanna Tavarez of Miami; Maile Misajon of Long Beach, CA; Ivette Sosa of Edison, NJ; Nicole Scherzinger of Louisville; and Ana Maria Lombo of Scottsdale, $\boldsymbol{N Z}$.

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## CHR/RHYTHMIC COIDE FOR A dels ExHO

BEATNUTS No Escapin' This (Loud/Columbia)
CED I/CHAUNCEY BLACK Whatcha Say (Judgment/RCA)
KELLY PRICE Mirror Mirror (T-Neck/Def Soul/IDJMG)
LIL' D Dream Girl (Universal)
P.Y.t. Same Ol' Same Ol' (Epic)

QB'S FINEST T/NAS Oochie Wally (Columbia)

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$\square$ wBTS/Atlanta

## 11am

DEs7ur's CuILO Bug A Boo
DREAN He Loves U Not
LA EOW Wow Bow Wow (That's My Name)
LleE aeEMY Better Off Alone
momica Just Another Gin
Guistmin aguterd what A Girl Wants
OUTMUST Ms. Jackson
GHOST Toww OU'S My 800
MY-2 I Just Wanna Love U (Give I...)
Pun Most Girts
R. Relly I Wish

MELYY Ride Wi Mo
mu wrat Try Again
k -ate davo crazy

## 41111

crazy Town Butterfly
OREAM He Loves U No
MVA Case Of The Ex (Whatcha...)
EVE Who's That Gir
row Brurrow he Wasn't Man Enough
OUTMASTMs. Jackson
CARHETMHAGULERA WhatA Girl Wants
r-cle davo Crazy
DESTMI'S CHLO No No No
R. KELLYIMISh

PHWK Most Girls
doE amrsimul Stutter
Mr-Z I Just Wanna Love U (Give II...)

## $8 p m$

R. xelly IWish

CRAEY TOWW Butterfiy
702 Where My Girts At
MELCY Ride Wi Me
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IEMWIFER LOFEZ Love Don't Cost A Thing
FREAKMSTY Da'Dip
shacgrth Wasn't Me
CHRISTMUAGUILERA What A Girr Wants
LA RULE IC. MILLW Between Ma And You
MONCA Just Another Gir
MGGED EDGE Let's Get Married
MELIYE.I.
Sis00 Thong Song

## KTHT/Houston

## 11am

SHAGGY Angot
onex Party Up (Up in Here)
OUTHAST Ms. Jackson
Mra Case or the Ex (Whatcha..)
\& cool dooin't
CASH MOWYY... Project Chick
r-cis sano Crazy
ah ERAT UTMEEE What'chu Like
BICHARD LUEO BOOT
LuDACRAS What's Your fantasy
PluK You Make Me Sick
ur-2 Big Pimpin'
Mell ride Win Me
EEMWren LOFEZ Love Don't Cost A Thing LI RULE IC. Millum Between Me And You

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aUTKUST Ms. Jacison
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GILLETHE Sox Tonight
CASH MOMEY... Project Chick
USHER You Make Me Wanna...
k-cie yavo Crazy
Oh. DRE The Next Episode
LUDACRIS What's Your Fantasy
PIHK You Make Me Sich
Lar-2 Big Pimpin
LUGO Boom
JEWNIFER LOPEZ Love Don't Cost A Thing II RULE UC. MILLUN Between Me And You TLC No Scrubs
DESTINY'S CHILD Say My Name

## 8pm

CASH MOMEY... Project Chick
Mra free
Shaget It Wasn't Me
RICHABD LUGO Boom
LUDACRIS What's Your Fantasy
DR. DRE Nuthin' But A 'G' Thang SISOO incomplete
DA BRATUTYRESE What'chu Like JEWHIFER LOPEZ Love Don't Cost A Thing LA RULE ILIL' MO \& VITA PutII On Me DmX Party Up (Up in Here)
monica Just Another Girt
SHAGGY Angel
LaY-2 I Just Wanna Love U (Give it...) BIG PUNISHEA IJOE Still Not A Player

Monitored aiplay data supplied by Mediabase Pesearct, a division of Premiere Redio Networks. Tuned-h is based on sample hours taken from Monday 2/12.02001. R\&A Inc. Thunder Truck ${ }^{\text {TM }}$ 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
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There is nothing like a good woman to make a brother want to be a man


# 'The Wiz' Hits Its Stride Again 

$\square$ "Hurricane" Dave Smith discusses WIZF/Cincinnati's impressive fall ratings results

wIZF-FM (The Wiz)/Cincinnati has once again proven that it has what it takes to be a market leader. Since its success back in the day, The Wiz has been operated by two different owners, Interurban and Blue Chip Broadcasting, each of which had different philosophies of how to manage and program the station. Now, as Radio One gets set to assume control, The Wiz has mastered the feel of the market and what the public wants and expects from the station.

In the fall 2000 Arbitrons WIZF improved its overall ranking and saw results that recall Arbitrons of years past. The Wiz moved from a 4.9 to a 6.6, soaring from eighth to third among persons $12+$.
Much of that can be attributed to WIZF PD/afternoon host "Hurricane" Dave (a.k.a. Dave Smith), a seasoned programmer who has seen success at such high-profile stations as WBLK/Buffalo, WAMO/ Pitsburgh and WOWI/Norfolk. He most recently programmed WHBX/ Tallahassee.
As you can see, Dave has had some excellent opportunities to program in highly competitive situations. lasked him what some of the things were that gave The Wiz such significant growth in the fall. "It was a number of things," he said, "but the No. 1 thing I noticed when I came into the market several months back was the fact that the station's positioning statement was 'R\&B Hits,' but the music being played on the radio sta-


## "Hurricans" Dave Smith

tion was more CHR/ihythmic.
"It sounded strange to hear our air personalities saying, 'R\&B Hits - 100.9 The Wiz,' and then playing a song by Mystikal or Jay-Z. The songs that were being played on the station were more relatable to a station that uses 'Jamz' as its handie. I'm very familiar with that, because l've used it at several different properties, so the first thing I did was talk to management about changing the positioning statement so we could get more in tune with the records that were slowly stanting to filter into the playlist."

## Change Of Focus

WIZF also adjusted its target demo and became a much more aggressive radio station. "We changed our focus and primary target demo from 18-to-49-year-olds to the $18-34$ cell," Dave said. "We also changed the music and became much more aggressive with our music."


While promoting the debut single, "One Woman Man," from his incredible album Chicago '85 ... The Movie. DreamWorks recording artist Dave Hollister recently taped The Countdown With Walt Baby Love at Love's studios in Sherman Oaks, CA. Pictured from l-r are Hollister and R\&R Urban Editor Walt "Baby" Love.,

The shift to younger demos is an interesting one. How could an Urban station expect to see revenue success without any 25 -to-54-year-olds in its primary audience? "We are certainly concerned about it," Dave responded. "It's one of the things I can't necessarily say I specialize in, but I've been very fortunate at almost every property l've programmed at.
"Selective dayparting helps. We try to grow the adult numbers in mornings and middays, and we've done a pretty good job of that. In that 10am$3 p m$ window there's no rap at all and nothing that even sounds like rap. That's important when you're trying to grow that in-office listening.
"As the day goes on, we start to filter in more rap. But the funny thing about changing our focus is that even when we were strictly an adults-only station with zero rap, our 25-54 numbers were something like a 4.3 share. This book we had the best adult numbers in the history of the radio station. We were able to grow all of our demos across the board, including that Iucrative 25-54 demo. We saw the best numbers we've ever had in that demographic."

## Mediocrity Unacceptable

Dave began programming The Wiz: in September 2000. In the summer 2000 ratings WIZF received a 4.9 share - quite a bit below the station's four-book average of 5.6 .

Dave recalled that management wasn't very happy with those summernumbers. "Steve Love, our GM, came down the hall and told me about these numbers after I was here for only about two weeks," he said. "lt wasn't any problem for me, because I couldn't relate to the poor numbers, and it meant that's where I was starting from. They were doing some good things, but they just weren't hituing a home run."

Here are some additional ratings numbers I'd like you to look at: Among persons 18-34, WIZF has a 9.0 share, ranking it No. 3 in the market. In middays for that demo WIZF improved from a 5.7 to a 7.4 , placing the station in a tie for third place. In persons 18-49 WIZF now ranks
second thanks to a 5.6-7.1 rise. In the $25-49$ cell WIZF achieved a 5.8 share. In the all-important and lucrative 2554 demo The Wiz climbed from a 4.6 to a 5.5.
Close interaction with the airstaff is one important part of Smith's programming philosophy. "I's in teresting when I talk with people who've visited our station, and they see the sign 1 have up on my door that says 'Aircheck session in progress. Please do not disturb!'" he said. "People always comment on the sign and the fact that we do aircheck sessions here.

## "I truly believe that no matter how good you

 are, you need to sit down once a week and go over an aircheck. Our industry seems to have gotten away from that, but in every place I've been a PD, I've made that part of my regimen with my staff.""I truly believe that no matter how good you are, you need to sit down once a week and go over an aircheck. This includes both full- and part-ime on-air personnel. Our industry seems to have goten away from that, but in every place l've been a PD, I've made that part of my regimen with my staff.
"In order for the station and each individual to be successful, they all have to be on the same page. Even Michael Jondan, who was one of the greatest basketball players in NBA history, had to have someone who could coach him. Aircheck sessions
are a vital part of helping build a good team around you.
"I also believe in having weekly staff meetings for the people on the air, Even if I don't have a lot to say, I want all of us to get together and be around one another, because we have to be a team to win. Together as a team we are stronger than any one individual."

## Superservice To A <br> Passionate Core

I next spoke with Dave about an issue that I became aware of following a Martin Luther King Day visit to Cincinnati's Quinn Chapel A.M.E. Church. Race relations between African Americans and whites in the area are at a dangerous fever pitch. Has WIZF management addressed this sensitive problem, and do they believe the station has any role to play in the issue?
"Yes, we are playing a mole," Dave said. "One nice feature we have on our radio station involves the mayor of Cincinnati, who actually calls in once a week and goes on the air to talk about the issues that are important to the black community. I have never heard of any mayor being associated with a radio station the way he is with us. He's like an extended member of our staff, because he makes himself available. If any issue flares up, he'll come right on in and get on the air and address it. I must say that he takes a proactive approach to trying to build harmony among the citizens of this community."
"The whole issue of race is very interesting, because this market is only $11 \%$ black for persons $12+$, and for us to achieve the type of ratings that we can ultimately earn, we have to be true to our core audience first. Then, as always, we should try to superserve some of that fringe audience as well. For us to achieve the kind of numbers we already have, we have to appeal to more than just our core, so we try very hard to do things on the stations that are inclusive to everyone who lives in this community. We want our radio station to be user-friendly at all times for all in greater Cincinnati."

## February 23, 2001

| WGs |  | artist tile labelis) | Huns | nutis | cressmon |  | Trix Simos |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 1 | 1 | JAGGED EDGE Promise (So So DeflColumbia) | 3403 | -127 | 465938 | 15 | 820 |
| 2 | 2 | JA Rule flll mo ano via put it on Me (Murder inc.def dammaMg) | 3377 | -59 | 410290 | 7 | 820 |
| 3. | 3 | JOE FMMYSTIKAL Stutter (Jive) | 3370 | +173 | 401382 | 10 | 82\% |
| $4 \cdot$ | - | MYSTIKAL FNIVEA Danger (Been So Long) (Jive) | 2735 | -236 | 375370 | 12 | 75/0 |
| 6 | (5) | LUDACRIS Southern Hospitality (Def Jam South/IJMG) | 2677 | +165 | 347103 | 6 | 790 |
| 5 | 6 | TAMIA Stranger in My House (Elehtra/EEG) | 2589 | -61 | 295152 | 13 | 79010 |
| 7 | - | 112 It's Over Now (Bad Boy/Arista) | 2545 | +34 | 324163 | 11 | 80/0 |
| 8 | 8 | KOFFEE BROWN After Party (Arista) | 2343 | +60 | 280078 | 7 | 80/2 |
| 12 | 0 | Tank Maybe I Deserve (BlackGround) | 2330 | +197 | 239710 | 10 | 56/0 |
| 13 | (1) | JILL SCOTT A Long Walk (Hidden Beach/Epic) | 2253 | +239 | 295153 | 9 | 70/0 |
| 10 | 11 | JAHEIM Could It Be (Divine Millw ${ }^{\text {a }}$ | 2180 | -48 | 210116 | 17 | 75/0 |
| 9 | 12 | SHAGGY it Wasn't Me (MCA) | 2116 | . 145 | 256508 | 11 | 61/0 |
| 19 | (13) | musia love (Det Soul/IDMG) | 1932 | +398 | 264510 | 5 | 79/6 |
| 15. | (1) | JON B Don't Talk (Edmonds/Epic) | 1897 | +250 | 225965 | 5 | 76/0 |
| 11 | 15 | DAVE HOLLISTER One Woman Man (Det Squad/DreamWorks) | 1872 | - 347 | 265084 | 17 | 74/0 |
| 2 | (1) | EVE Who's That Girl (Ruff Ryders/Interscope) | 1681 | +258 | 177895 | 4 | 80/2 |
| 14 | 17 | JaY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG) | 1529 | -232 | 230906 | 17 | 73/0 |
| 32 | (1) | OUTKAST So Fresh, So Clean (LaFace/Arista) | 1473 | +405 | 180353 | 4 | 75/11 |
| ${ }^{24}$ | (19) | PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia) | 1448 | +53 | 137383 | 5 | 57/2 |
| 26. |  | CASE Missing You (Def Soul/IDJMG) | 1416 | +105 | 167593 | 4 | 75/1 |
| 17 | ${ }^{2}$ | CARL THOMAS Emotional (Bad Boy/Arista) | 1414 | - 190 | 239861 | 16 | 59/0 |
| 18 | 2 | OUTKAST Ms. Jackson (Laface/Arista) | 1329 | -270 | 173708 | 16 | 69/0 |
| 29 | (3) | MAXWELL Get To Know Ya (Columbia) | 1318 | +172 | 153786 | 3 | 75/1 |
| 31 | (2) | MONICA Just Another Girl (Epic) | 1275 | +199 | 115765 | 5 | 57/1 |
| 20 | 25 | MEMPHIS BLEEK Is That Your Chick (Roc-A-Fella/IDMMG) | 1256 | -201 | 142820 | 9 | 59/0 |
| ${ }^{21}$ | ${ }^{2}$ | MR. C THE SLIDE MAN Cha-Cha Slide (Universal) | 1249 | -192 | 132518 | 8 | 38/0 |
| Breaker |  | GINUWINE There it is (Epic) | 1214 | +260 | 127765 | 2 | 75/1 |
| ${ }^{28}$ | (2) | ICONZ Get Crunked Up (Elektra/EEG) | 1207 | +4 | 99043 | 6 | 65/0 |
| 33 | (2) | OLIVIA Bizounce ( $J$ ) | 1203 | +164 | 114936 | 3 | 68/3 |
| 3 | (30) | PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA) | 1152 | +150 | 129536 | 3 | 75/0 |
| sroakor | (1) | INDIA.ARIE Video (Motown) | 1076 | +329 | 135039 | 2 | 68/2 |
| 23 | 3 | SHOOP DOGG Snoop Dogg (No LimitPrionit) | 1001 | -409 | 98973 | 10 | 59/0 |
| ${ }^{27}$ | 33 | ERYKAH BADU Didn't Cha Know (Motown) | 963 | -252 | 126606 | 10 | 55/0 |
| 40 | (3) | SILKK THE SHOCKER That's Cool (No LimitPriority) | 952 | +182 | 88045 | 2 | 59/5 |
| 49 | (35) | TRICK DADOY Take it To Da House (Slip ' N Slide/Atiantic) | 931 | +236 | 78205 | 2 | 76/3 |
| 30 | 36 | MASTER P Bout Dat (No LimitPriority) | 900 | - 181 | 83793 | 8 | 39/0 |
| 43 | (3) | LIL' ZANE None Tonight (Woridwide/Prionit) | 851 | +108 | 74864 | 3 | 59/2 |
| Debut | (3) | SUWSHINE Heard It All Before (Soulife/Atlantic) | 843 | +288 | 153836 | 1 | 2/1 |
| ${ }^{39}$ | (9) | KEITH SWEAT Real Man (Elekra/EEG) | 836 | +60 | 58975 | 2 | 61/2 |
| 47 | (1) | CHANTE' MOORE Bitter (SilasMCA) | 811 | +102 | 81889 | 2 | 50/1 |
| 41. | (1) | CO-ED Sumthin' On U (Rubicon/Universal) | 806 | +43 | 51324 | 4 | 48/2 |
| 37 | 12 | CASH MONEY MILLIONARES Project Chick (Cash Money/Universal) | 779 | -155 | 88352 | 14 | 55/0 |
| 46 | (3) | JESSE POWELL If ( (Silas/MCA) | 765 | +54 | 64249 | 4 | 54/0 |
| Debut | (1) | NELLY Ride Wit Me (Fo' Reel/Universal) | 750 | +369 | 51653 | 1 | 59/6 |
|  | (5) | JaY-z Change The Game (Roc-A-Fella/DJMG) | 727 | +80 | 108123 | 2 | 34/1 |
| Debut | (1) | K-CI \& JoJo Wanna Do You Right (MCA) | 648 | +69 | 46043 | 1 | 52/3 |
| Debut | (1) | LIL' MO Superwoman (Gold Mind/EastWesteEG) | 618 | +92 | 34918 | 1 | 42/0 |
| 45 | d | NELLY E.I. (Fo' Reel/Universal) | 616 | . 103 | 77630 | 20 | 46/0 |
| Debut | (1) | R. KELLY Feelin' On Your Booty (Jive) | 616 | +41 | 111152 | 1 | 1/0 |
| 36 | so | LIL BOW WOW Bow Wow (That's My Name) (So So DeffColumbia) | 596 | -339 | 63166 | 13 | 49/0 |

84 Uban 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 2/11-Saturday 2/17. 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 Artitron Company (Copyright 2001, The Arbitron Company). © 2001, R\&R Inc.

## Most Added

aftist tile luelis)
OUTHAST So Fresh, So Clean (LaFace/Arista) LIL BOW wOW Puppy Love (So So Det/Columbia) TALIB KWELIAI TEX The Blast (Rawkus/Priority) RC Slo Bum (Dombrowski \& Glasker) SPOOKS Sweet Revenge (Antra/Anemis) musia love (Def SoulliDJMG) melly Ride Wit Me (Fo' ReelUniversal) SILKK THE SHOCKER That's Cool (No LimiUPriority) LIBERTY CITY FLA. I Met Her In Miami (HarrellJ Jive) R. kelly a Woman's Threat (Jive)

## Most Increased Plays

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OUTKAST So Fresh, So Clean (Laface/Arista) musia love (Def Sounidumg)
NELLY Ride Wit Me (Fo' ReelUniversal) indIa.arie Video (Motown) SUMSHINE Heard it All Before (Soulife/Atlantic) GINUWINE There It Is (Epic) EVE Who's That Girl (Ruff Ryders/interscope) JON B Don't Talk (Edmonds/Epic)
JiLL SCOTT A Long Walk (Hidden BeachEpic) +239 IFICK DNDDY Take it To Da House (Slip. W SlideAtiantic) +236


Moel Added is the totell number of now sads olfictelly raported to Rei by eech reporting station. Songs unroporwed as adds do not count toward overall totel stitions playing s song. Most hacressed Plyys lists Whightod chat appers on R\&R OMLNE MUSIC TRACKNG.


Four young men (all in their 20s) have combined their vocal strengths to create one explosive sound. As each singer is obviously very capable of taking the lead, their sounds blend harmoniously into a rich, smooth and extremely passionate collage of melodic expression. Pretty Nick, Tommy Gunn, Gelo and DJ are the new quartet to pay special attention to. These guys are definitely capable of giving the stiff competition a run for their money. Introducing a new shade of R\&B magnetism: Dark Blu.

Stepping onto the music scene with a sensual tale of jealously, envy, deceit and pride are four men who know how to work the strings musically and - from the lyrics of their debut single - sexually too! Many of us are guilty of sharing the joy we feel over a good thing, right? Well, "Quit Tellin"" is an eye-opener to those who share just a little too much information.
"I know you like the way that I am servin" you/How I'm strokin' when I'm layin' inside of you/How it's feelin' when I'm goin' downtown/Have you moanin' wherf I tum that ass around," declares babyboy to his lady. It's not that he's being cocky; he's just confident about his sexual techniques. No problem there. Dude is laying it down, and his girl is so overwhelmed that she's bragging to her girlfriends about his skills. However, her sexual anecdotes
are so thrilling that her friends want to sample dude's tricks themselves.
"Quit tellin' bout the huggin', the kissin', the lickin'," warns dude. He's tired of dodging nanas. Bestfriend's nookie coming from the left, homegiri from school's nookie on the right, co-worker's nookie right behind him a brotha can't get no peace! And from the looks of it, he may be getting tired of just saying no, as he reveals to his lady, "It only takes a minute for me to be in somebody else's arms."

In one instance babygirl's friend pages him at 3am, begging to be broken off! She tells him all the things she wants to do with him, and it ain't playing dominoes or cards. He thinks it's his girl playing games, trying to test his fidelity, but he soon finds that his girl isn't in on this call and that it's certainly no joke. (Aahh, the pressures of being a sex god.)

This is a very good song. I fell in love with it when Music Meeting's Herb Jones brought it to my attention. I wanted to review the song near its add date, but that's been changed, so your guess is as good as mine as to when its official add date will be. I couldn't hold out any longer.
"Quit Tellin"" made me want to tell somebody about its banging beat, sensual yet serious message and intensely passionate performance. I will keep quiet about some things, but I just can't hold my tongue on Dark Blu's allure. "Quit Tellin'" is a great song, and I am bound by the oath of the Journalism Academy sof Musicology (J.A.M.) -Compton Division t to spread the word. Peace.

- Tanya O'Quinm
Asst. Urban Editor


# INMYOPINON 

India.Arie
"Video" (Motown)

with Rob Neal<br>PD - WIZD/Biloxi-Gultport, MS

It's good to see artists "biting off" that Erykah Badu vibe. When Badu first came on the scene, she was called neo-soul, because people didn't know exactly how to classify her. It seems she's opened the door through which others of her artistic demeanor can enter. An example is labelmate India.Arie. This woman is dynamite! She has such strong, controlled and distinctive vocals thot she makes you take notice of the song as well as the lyrics.
"Video" is one of the best female-focused songs l've heard in a while. I love the positive message she's relaying to today's women, many of whom cater to the tastes of others even to the point of pain and inconvenience. While listening to the sampler, which included three more tunes from this inspirational and very talented woman, I found her style to be quite captivating. With Badu's occeptance comes a surge of creative, diverse and spiritually conscious artists who seem to care more for listener appreciation and less for commercialism.



## ARE YOU LIVING THE...?

## Good Life f/Memphis Bleek


$:::$ Going for Adds on $:::::::$

## Aloum Told You So

 INSTORESNOW:Produced by Steve "Stone" Huff

## Executive Producers:

Kedar Massenburg, Steve "Stone" Huff, \& Eric Payton
Memphis Bleek appears courtesy of
Def Jam Records
wuw.sparkleonline.net
wuw.motown.com





| ${ }_{\text {WEEEK }}^{\text {WST }}$ | ${ }_{\text {TMES }}^{\text {Wek }}$ | amtist tite luelels) | now | Hins |  |  | cimame |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 1 | 1 | TAMIA Stranger In My House(Elektra/EEG) | 905 | -24 | 129515 | 14 | 39\% |
| 2 | 3 | DAVE HOLLISTER One Woman Man(Def Squad/DreamWorks) | 900 | +6 | 122522 | 15 | 39,0 |
| 3 | 3 | CARL THOMAS Emotional(Bad Boy/Arista) | 826 | +3 | 106238 | 16 | 36/0 |
| 5 | 3 | JILL SCOTT A Long Walk(Hidden Beach/Epic) | 743 | +126 | 129947 | 7 | 281 |
| 4 | 5 | AVANT My First Love(Magic JohnsonMCA) | 653 | -103 | 80426 | 21 | 35/0 |
| 8 | 6 | MUSIQ Just Friends (Sunny)(Def Soul/IDJMG) | 585 | +23 | 72154 | 12 | 2810 |
| 7 | 7 | ERYKAH BADU Didn't Cha Know(Motown) | 554 | -24 | 96231 | 9 | 31/1 |
| 6 | 8 | PRU Candles(Capitol) | 533 | -65 | 51497 | 16 | 29/0 |
| 14 | (3) | maxwell Get To Know Ya(Columbia) | 524 | +105 | 70148 | 4 | 36/0 |
| 10 | 10 | CHARLIE WILSON Without You(Major Hits) | 491 | -33 | 61946 | 24 | 31/0 |
| 11 | (1) | JOE FAMYSTIKAL Stutter(Jive) | 486 | +2 | 68116 | 9 | $27 / 2$ |
| 12 | (13) | RACHELLE FERRELL I Forgive You(Capitol) | 462 | +9 | 37531 | 10 | 29/0 |
| 9 | 13 | YOLANDA ADAMS Open My Heart(ElektraEEEG) | 440 | -92 | 71819 | 40 | 31/0 |
| ${ }^{16}$ | 14 | JESSE POWELL If I(Silas/MCA) | 413 | -2 | 50343 | 8 | 27/0 |
| ${ }^{6}$ | (15) | JaGGED EDGE Promise(So So Def/Columbia) | 343 | +85 | 63477 | 6 | 18/1 |
| 19 | (6) | JaHEIM Could It Be(Divine MillwB) | 342 | +16 | 47574 | 6 | 2411 |
| 15 | 17 | BABYFACE Reason For Breathing(Arista/Epic) | 337 | -80 | 33107 | 14 | 32/0 |
| ${ }^{2}$ | (13) | KOFFEE 8ROWN Atter Party(Arista) | 305 | +74 | 48579 | 2 | 25/3 |
| 25 | (19) | PUBLIC AMHOUNCEMENT Man Ain't Suppose To Cry(RCA) | 304 | +36 | 45501 | 2 | 27/1 |
| 13 | ${ }^{2}$ | BOYZ II MEN Thank You In Advance(Universal) | 304 | -123 | 35976 | 13 | 25/0 |
| 21 | (1) | CHANTE' MOORE Bitter(Silas/MCA) | 304 | +16 | 49092 | 3 | 2411 |
| 20 | 2 | YOLANDA ADAMS I Believe I Can Fly(Elektra/EEG) | 302 | -8 | 31515 | 3 | 29/0 |
| ${ }^{24}$ | $(23$ | TANK Maybe I-Deserve(BlackGround) | 301 | +25 | 28054 | 5 | 16/2 |
| 18 | 24 | SADE By Your Side(Epic) | 284 | -45 | 29781 | 19 | 31/0 |
| 23 | 25 | SPOOKS Sweet Revenge(Antra/Artemis) | 283 | -2 | 40974 | 7 | 1711 |
| 17 | ${ }^{2}$ | R. KELLY I Wish(Jive) | 272 | -98 | 31207 | 19 | 280 |
| 2 | ${ }^{2}$ | GLADYS KNIGHT If I Were Your Woman II(MCA) | 261 | -24 | 22429 | 2 | $27 / 2$ |
| 30 | 20 | TONI BRNXTON Maybe(LaFace/Arista) | 246 | +34 | 23273 | 2 | 25/3 |
| 2 | 20 | DAMrTA Won't Be Afraid(Atlantic) | 218 | -11 | 19022 | 6 | 180 |
| 2 | 30 | INCOGNTTO F/Mursa Change(Talkin Loud/Blue ThumbNMG) | 209 | -39 | 20837 | 11 | 15/0 |

905

39 Utben AC reponers. Moniored aiplay data supplied by Mediabese Research, a division of Premiere Resto Notworks. Songs ranked by fotal plays for the airplay week of Sunday 2/11-Semurday $2 / 17$. Bulless appear on songs gaining plays or remening fiat from previcus week. If two songs are tied in lotal plays, the song being played on more stations is placed first. Breaker status is assigned to songes reeching 350 plays or more for the first ime. Songs below No .20 are moved to reciment after 20 weeks. Groes impresesions songels Averrage Ouarter Hour Persons times mumber ol plays (ivmes 100). Average Cuarter Hour Persons weed herein with pemmiesion from The Atbitron Company (Copyight 2001, The Atbitoon Compeny). © 2001. RaR inc.

Bownie neclurixn We Fall Down (Verity)

JMIE HAWhais Lost My Mind (MonamiEEG) Total Peys: 191. Towe Sutions is, noth:
ERENT JOMES \& T.P. MOB Good Time (Holy Roller)

mou arie Video (Motown)

MA. C THE SLIDE MAN Cha-Cha Slide (Universal)

R-CI 2010 Wanna Do You Right (MCA)

musia Love (Dof SounloMMG)
besmond Primele With Arms Wide Open (Tommy Boy)

IIIL ST. soul Strictly A Vibe Thang (Dome/Select-O-Hiss)

WhLIER BEASLEY I Wanna Know (Shanachio)

Rappaing ins FMOWARD HawkTI I Found Heaven (PeakConcord)

MTALE WLSON Act Like You Know (Gospo Centric/nterscope)


## Most Addod.

antist mLe hael(s)

DONNIE MCCLURXIM We Fall Down(Verity) KOFFEE BROWN Atter Party(Arista)
TONI BRAXTON Maybe(LaFace/Arista)
peppeng
JOE F/MYSTIKAL Stutter(Jive)
GLADYS KHIGHT If I Were Your Woman II(MCA)
TAMK Maybe I Deserve(BlackGround)

# Most Increased Plays 

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## Ereakers.

Uo Songs Qualified For Breaker Status Thls Weok






## DAVE HOLLISTER



## ONE WOMAN MAN

The Album: CHICAGO '85...the movie In Stores Now!

On the way to \#1 with your support! WILD WHUR WWIN WVAZ WDMK WGPR WHQT WCFB WBAV WQMG KRNB KMJQ WYLD KJMS WBHK
"The most exquisite voice I have ever heard." - Jill Scott
"I heard this girl, Kim Burrell...Yes, honey. My God! Now, she's my biggest hero. I listen to her and I could learn from her. I'm so happy she is around."

\author{

- Chaka Khan
}
"Kim is a gospel artist and my spiritual mirror image. She's all that I'm not and wish I was!"
- Angie Stone
"As a producer, I've worked with everyone from pop to rap artists and I can say that it's rare to hear a voice that has the power to move everybody no matter what kind of music they like. Kim is that kind of artist. She can rock a congregation and the streets!"
-Sean "Puffy" Combs


## "Kim Burrell is simply the...TRUTH!"

-Tyrese

## KIM BURRELL LIVE • MARCH 2001



AVANT Get Away (Magic Johnson MusicMMCA)
R. KELLY A Woman's Threat (Jive)

SADE King Of Sorrow (Epic)
Register now for Music Meeting, the industry's No. 1 online destination for new music: www.rronline.com


Though she's all smiles, R\&R Asst. Urban Editor Tanya O'Quinn (c) is wondering if Snoop (l) is aware of the "Oath Of The Smoker" - puff, pass, give. At his listening party for his latest CD. Tha Last Meal, Snoop greeted everyone warmly, blazed up and danced to his own $s^{* * t}$. And the scrumptious soul food came in handy once the blazing was over. Pictured with Snoop and "waiting patiently for their turns" are O'Quinn and former Sr. VP/ Promotions (now spearheading March Ent.) Garnett March.

## TUNED-IN URBAN

## ances WMXD/Detrolt

## 33 m

LUTMER VAMDHOSS Never Too Much RUFUS Hollywood
ERENT JONES... Good Times
MABYW WHITE LBABYFACE Love Saw It COMMODORES ZOOM
AWTA BAXER Angel
EARTH, WMND \& FMRE Can't Hide Love KEvond EDmonds Love Will Be Waiting wirnicy houstow all The Man.
JoHmur anl My, My, My
sorz minew water Runs Dry
LSA fascuen How Can I Ease..
manviu gare Come Get To This

## 11 m

ROSE ROVGE I'm Going Down
L.T.0. Concentrate On You
encwan aussell Piano in The Dark
carl trames Emotional
GLEm sowes I've Boen Soarctin'...
AMere sTowe Mo More Rain.
oERAREE ILite $h$
STEVE, WOWDER Knocks Me Off My Feot
CON FUMW SMUN Love's Trin
GnENT JOWES... Good Timos


## 41111

MMWELL Fortunate
ANTA CAKER Same Ole Love..
o'urs Cried Together
CHapie when whour You
CLEWH JONES Wive Only Just...
TEEMA MARHE Portuguese Love
RuHsuw PATTERSOW Spend The Night
AVERMCE WHITE BAND A Love Of Your Own ARETHA PRAMKLH Call Ms
GLAOTS muant if I Were Your Woman Pt. II

## spm

NORMAN CONWORS You Are Starship ATLAWTIC STARR Send For Mo RUFUS ICHAKA KHAN Ain t Nobody GERMLD LEVERT Dream With No Love JESSE POWELL YOU
L.T.D. Love Ballad

GLADYS KMIGHT Next Time
LUTHER VAMDROSS Superstar (Until...)
JILL SCOTT Gettin' In The Way

## wozes cor WGPR/Detroll <br> 3 am

EDwn STARR War
R. BLACN \& P. ERYSOW Tonight I Celebrate..
J.T. TAYLOA How

PHIL PERAY Keep Ma in.
WHL DOWMMMG Tired Melocy
CRIM MCKMVATT 6, 8, 12
unemu Could it Be
MGGED EDEE Promise
SUWDarIKnow
average mivie band School Boy Crush
paprye Whispers in The Dark
Tamen Stranger in My House
RAMSAM PATIERSOW II's Aright Now HOWARD HEWIT Say Amen

## 11am

Lumrea vawonoss Religion KOFFEE EROWH Atter Party
glaors amait HI Were Your Woman Pt. II AIPPINGTOWS I Found Heaven

EnLC EENT Low Of Ay Own moy ayens Running Away
CHANTE MOORE Bitter
AL HRREAU It's How You Say it
LYw Canmow Sunset At Sea

## $4 p m$

dermanai darrsow Let's Get Serious
DOMELL NOMES This Lov
wext Witay
COVZ MMEW Thank You In Advance
CHAWTE MOORE Bitter
TRumsmons Ghetto Laws
SHMLAMiP Second Tine Around
Namor Cheatin' On Me
WETH SWEAT Twisted
mcocinto emarsa Change
TOW ESTES Stupid
RUFF ENOZ No More
whicpers And The Beat Goes On

## $80 m$

michael frawrs now Love Has No End aNITA BuxEA Body And Soul

JOWES GIRLS Nights Over Egypt TEMPTATIONS This is My Promise angyace Reason For Breathing

EOVZ H MEW Thank You In Advance MLL scont He Loves Me
maxwell Get To Know Ya
ERIC BENET UFATH EYANS Georgy Porgy
JOE IMTSTIKAL Stutter
RANDY CRAWFORD Bye Bye

Monitored airplay data supplied by Mediabase Reseanch, a division of Premiere Radio Networks. Tuned-ln is based on sample hours taken from Monday 2/12.0 2001, P\&A Inc.


# Points To Ponder From Wright And Harker <br> <br> Views on station stratioy, the listening audience and ratings 

 <br> <br> Views on station stratioy, the listening audience and ratings}

0ne of a consultant's biggest advantages is the ability to travel the nation and work with individual stations. This gives them a unique perspective on the state of Country radio and the consistencies exhibited by winning stations.

This week Brian Wright of the Audience Development Group and Harker Research's Richard Harker offer their thoughis on subjects ranging from strategic thinking to an overview of Country's fall Arbitions.

## Take The For Strategic Thinking

I doubt that anyone cranks out as many useful programming tips as Wright does. On a daily basis he offers advice on a wide-ranging variety of subjects. Among his most important messages is his contention that not enough people today spend enough time on strategic thinking. Why not? "Managers and PDs today are trained to manage the present more than focus strategically," he says.
"They are caught up in one of the primary maladies created by consolidation: too much to do and too litte time to do it in. It's just easier to copy, to re-create and repeat. Unfortunately, that leads to a less successful station and possiblę strategic failure."

Citing the importance of strategy, Wright adds, "Strategy leads tactics. Strategy organizes your efforts and defines your success. Strategy can be used to define a marketplace that is more favorable to your station. It's one of the most important things to think about and constantly be aware of. Be an engineer of opportunity. Focus on whether what you're about to do reinforces and fits the strategy. Avoid tactical actions that are there for their own sake alone."

As for getting into the mode of strategic thinking, Wright suggests you look inward, not to the corporate structure. "Most companies, stations and people recognize the importance of developing new strategies to improve your station's performance," he says. "Yet little attention is paid to strategy and even less to developing new skills and talents that will help formulate the implementation of new strategies.
"No one elsé cares about your performance as much as you do, so take the time to invest in yourself every

## "Managers and PDS today

 are trined to manage the present more than focus strategically. They are caught up in one of the primary maladies created by consolidation: too much to do and too little time to do it in."
## Brian Wright

week. Learn new things and new ways to do old things. Look at things differently, and make sure you're up to the job of tomorrow;"

## Many Messages

There are all kinds of messages being sent to listeners today. Some go out over the air, but many others are going through the Internet as many stations reach out and touch their listeners with e-mail markeling. Wright offers à couple of thoughts on how, and when, to do e-mail marketing. "The best day for your station to send the e-mail is Thursday for obvious reasons," he says. "The best time to send it out is early afternoon.
"I know it's convenient to send if out overnight, but so does everyone else, including the spammers. That means a full e-mail box and guilt by association. There are a lot of quick deletions the first thing in the morning. Focus on being effective with your newsletter, not efficient."

As for over-the-air messages about your radio station, Wright emphasizes the importance of staying on point. "Even though the power and value of a singular message is built around your position, few stations actually have a singular marketing message," he says. "Why? They can't accept the 'Law of Sacrifice.'
"You'll recall from the Ries \& Trout books that the Law of Sacrifice says that to gain ownership of a position or image, you have to sacrifice other images. You can't be all things to all people. Most programmers can't do it. They've got to promote their morning show, their lunch-time request show, their weekend show and so on. They never gain sufficient ownership of any important image."
The "singular message" point is especially key to Wright. "In the year 2000 you hear more advertising messages in one day than someone living in 1900 heard in their lifetime," he says. "That's why programmers need to pay attention to cuting through the clutter of everyday life:

- They can't give their station 'name and address,' but they should try.
- Use one singular markefing message. Use it over and over.
- Frame imaging and content from the listeners' perspective, not your own.
- Above all, make them think and talk about your station. There's a difference between listening and hearing."


## Know Your Audience

When structuring any message. it's critical to know your audience. Wright has a few thoughts on who and where they are. "According to the Edison Media Research-Arbitron study on at-work listening, listening while you work accounts for 27\% of all radio usage among adults $18+$," he points out.
"When you narrow it to full-time workers, $40 \%$ of all listening is at work. Fifty percent of all women of any age work full-time, and $64 \%$ of married women with children under the age of 6 work. When you consider that this is typically contiguous listening, you can't afford to overlook this important area."

As women become a larger percentage of a Country station's audience, Wright cites a few statistics on women in America today.


Giant recording artists The Wilkinsons recently stopped by the Tony \& Kris in the Morning show at KSON-FM/San Diego to debut material from their forthcoming CD. Pictured here (l-r) are KSON personality Tony Randall, Tyler Wilkinson, Amanda Wilkinson, Steve Wilkinson and KSON personality Kris Rochester.

- Thirty percent say they are using mail-order catalogs more.
- TV home shopping is growing. among those 35 and older.
- More than ever time and money spent on their appearance are seen as a luxury.
- Nearly 70\% say that balancing family and work is more important than being super-successful.

Wright doesn't ask the question, but I will: Do the folks on the air know all they need to about who their audience is?

## Country Looking Up

A weird election and wacky weather during the fall book seemed to portend a rocky ratings road for all music formats, especially Country, since the format shares so many listeners with News and News/Talk outlets.

But consultant and researcher Richard Harker says he sees some light at the end of the tunnel. In referencing the fall 2000 Arbitrons for Coun-
"As interest in AC grew last year, Country shares dectined. Now that AC is cooling, Country will be the beneficiary." Richard Harker
try radio, he says, "News and News/ Talk stations stole all of the fall Arbitron headlines with their spectacular performance. Eighty-three percent of the large- and medium-sized markets' News/Talk stations made gains in the fall, and $77 \%$ of the nation's News stations also grew.
"Less obvious, but of even greater significance, was that Country was the music format that performed well even in the face of strong News and News/Talk performance. Nearly twothinds of Country stations in the large and medium markets were up in the fall. The only other music format that
had net gains in the fall was Urban AC. All of the other music formats lost ground, with more stations losing share than gaining.
"Given the large degree of shared listening between Country and News stations, Country's gains are even more encouraging. Our research suggests that a hotly contested election combined with severe storms in the Northeast fueled significant News and News/Talk gains. Without these factors, there's every reason to believe that Country's gains would have been even greater."

## Building A Base

"Last spring we advised our clients that the worst of Country's declines were behind us," Harker continues. "Our research was indicating that the last of the 'fair weather' country fans had departed and that we should see a stabilization of ratings in the spring or summer book.
"While some stations lost shares during the spring or summer books, the proportion of stations losing ground declined, and we believed this was building a base from which the format could grow. All we were missing was stronger product to bring new people to the format and. more importantly, get our core audience excited again. This happened in the fall, and the significant growth in the Arbitron ratings confirms it.
"Also working in Country's favor is the general malaise in other formats. The departure of 'fair weather' Country listeners was caused by growing interest in pop/alternative product. This has cooled in the past several months. In the fall $\mathbf{8 3 \%}$ of Pop/Alternatives lost ground, and other flavors of AC fared only slightly better. As inierest in AC grew last year, Country shares declined. Now that AC is cooling. Country will be the beneficiary."

Brian Wright can be contacted at 616-940-9105 or via e-mail at goodratings.com. Richard Harker may be reached at 919-954-8300 or by e-mail at harkerresearch@mind spring.com.

## YOUR LISTENERS WILL SAY "WHAT A TRIP!"



## With this killer itinerary everyone is a winner!



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Multi-platinum LONESTAR performs their forthcoming album in a private acoustic set for CMA trip winners.

Book this special promotion to the World's Biggest Country Music Festival from the Country Music Association's exclusive Fan Fair ${ }^{\oplus}$ trip promotion supplier, What A Trip!

Other appearances for CMA trip winners by Trace Adkins Sherrié Austin The Bellamy Brothers Chalee Tennison keith urban The Willkinsons

woof! "Fan Fair After Hours"

# Thou Hast Gone Gold 

$\square$ Mercury/Nashville scores with eclectic soundtrack compilation

t's not that unusual for Nashville record labels to achieve Gold certification on an album. Well ... OK ... so it has gotten tougher to do that during the last couple of years, but it's noteworthy that
Mercury/Nashville has gone Gold with a film soundtrack album.

It's even more intriguing because there's nothing modern about the soundtrack to O Brother, Where Ant Thou. We're talking about a CD that begins with a chain-gang work song and then immediately follows up with Harry Kirby McClintock's 1928 recording of "Big Rock Candy Mountain."

OBnother, Where Ant Thou is the latest film from Joel and Ethan Coen, the brothers responsible for Fargo and Raising Arizona. Set in the 1930s, the film was shot last year in Mississippi with a cast that includes George Clooney, John Turturro, Tim Blake Nelson, John Goodman and Holly Hunter. It's period music, but the performers on the new recordings include Alison Krauss, Emmylou Harris, John Hartford, Ralph Stanley, The Fairfield Four and Louisiana bluesman Chris Thomas King. The musical director was singer-songwriter T Bone Burnett.

Several artists will perform music from the soundtrack Tuesday ( $2 /$ 27) on CBS-TV's The Late Show With David Letterman. Harris, Krauss and Welch will perform "Didn't Leave Nobody but the Baby," and The Soggy Bottom Boys will perform "I Am a Man of Constant Sorrow." The latter consists of Dan Tyminski (a member of Krauss' band, Union Station) and two other bluegrass stalwarts, Harley Allen and Pat Enright.
Part of the soundtrack's sales success may be attributed to CMT, which quickly designated "I Am a Man of Constant Sorrow" a "Hotshot" video. It was later proclaimed a "Breakout" video, indicating that it's the network's fastest-moving video and will soon enter CMT's top 12 weekly countdown. CMT officials report that it has been one of the network's most-requested clips.
While O Brother, Where Art Thou garnered several Academy Award nominations, none were for the soundtrack. Overseas, however, Burnett and collaborator Carter Burwell are nominated for the Anthony Asquith Award for Achievement in Music from the

Orange British Academy Film Awards.

## Country Awards

Mercury/Nashville newcomer Jamie O'Neal joins Dwight Yoakam. Dick Clark and actor-director Billy Bob Thomton in announcing the final nominees for the 36th annual ACM Awards during ceremonies this Tuesday (Feb. 27) in Los Angeles. The awards show is set for May 9 at the Universal Amphitheater in L.A.
The 35th annual CMA Awards show is set for Nov. 7 at the Grand Ole Opry House. Following the CMA's usual scheduling, this year's show would have taken place Sept. 19. However, CBS-TV - which broadcasts the CMA Awards live had already scheduled to broadcast the Latin Grammys Sept. 12 and the Emmy Awards Sept. 16.
The CMA's decision to change the date means that the country awards won't be taking place as the last of three awards shows occurring within a week. The new date also places the CMA Awards in the November sweeps for the first time a move that will raise awareness of country music just before the holiday gitt-buying season.

## Wariner Exits Capitol

Steve Wariner has asked to be released from his Capitol/Nashville recording contract. During his tenure at Capitol Wariner recorded two Gold albums, received a Grammy and won ACM Song of the Year honors and the CMA's Song and Single of the Year awards. Wariner says, "I'm extremely grateful for and appreciative of the three wonderful and prosperous years I've enjoyed at Capitol, but now it's time to shift gears and refocus my career goals."

Charley Pride has signed to Music City Records, the new independent labei being launched by former Atlantic/Nashville exec Bob Heatherly. The Country Music Hall of Fame member's first release for the label, Charley Pride's Tribute to Jim Reeves, will be released in April.

## Reba Owns Broadway

Not that anyone questioned Reba McEntire's talent or her ability to charm anyone, but New York's drama critics can be rather demanding, to say the least. The reviews are in, and McEntire has wowed the New York critics with her Broadway debut in Annie Get Your Gun. Associated Press drama critic Michael Kuchwara raves, "Annie Get Your Gun has found a genuine, 24-carat Annie Oakley: superstar Reba McEntire."

New York Times reviewer Ben Brantley notes, "Like Annie Oakley, she's a nonchalant showoff, making a highly polished performance look so easy that you wonder why we aren't all Broadway stars." New York Post critic Clive Bames offers, "Her singing, substituting country character for Broadway belt, gives the old [Irving] Berlin numbers a special piquancy." Noting McEntire's vocal prowess, Newsday's Linda Winer writes, "She's does not belt, but she knows just when to turn on the rasp and, more important, when to melt it into lyricism."
McEntire will be performing at New York's Marquis Theater through the end of May.

## Go Keith Go

Capitol recording artist Keith Urban enjoyed his first No. 1 last week when "But for the Grace of God" topped the R\&R Country chart. He co-wrote the song with Jane Wiedlin and Charlotte Caffey, members of the "girl band" the Go-Gos. Commenting on her first hit as a country songwriter, Wiedlin says, "I am thrilled for Keith's success, but frankly, I am surprised it took even this long. He is a singer and guitar player of remarkable caliber. I am so happy that we were able to work together on this great song."

## Bits 'N' Pieces

- Lee Ann Womack performs Sunday (Feb. 25) at the annual Dinner for Governors of the States and Territories. President George W. Bush extended the invitation to the


Arista recording artist Brad Paisley (right) gets a hug from friend Steve Wariner this past Saturday night after being made an official member of the Grand Ole Opry. At the induction Paisley wore a canary yellow sequined jacket loaned to him by Country Music Hall of Fame member Buck Owens. It's the same jacket featured on the cover of Owens' classic '60s album Live ot Camegie Hall.

Texas native to provide an acoustic concert during the dinner for governors and their wives.

- The Warren Brothers and BR549 will perform on the Jack Daniel's Lynchburg Live Stage in the "Straitland" area of the upcoming George Strait Country Music Festival. Kicking off March 24 in Tampa the 16 -city tour will feature a larger stage featuring Strait, Alan Jackson, Lonestar, Lee Ann Womack, Brad Paisley, Sara Evans and Asleep At The Wheel.
- The Warren Brothers will also perform at the Miss USA Pageant. set for March 2 in Gary, IN. The show will be broadcast on CBS-TV.
- Massachusetts native Jo Dee Messina has landed four nominations at the 2001 Boston Music Awards. The competition includes Carly Simon, Aimee Mann and Aerosmith. Messina will learn if she can repeat her Act of the Year win when the awards show takes place April 19.
- The Grammy Hall of Fame now includes three more country recordings - Patsy Cline's "I Fall to Pieces," Hank Williams' "Hey Good Lookin'" and Johnny Cash's "Folsom Prison Blues." Ray Charies' version of Don Gibson's "I Can't Stop Lovin' You" is also one of 31 recordings just added to the Grammy Hall of Fame, which includes 530 titles recorded more than -25 years ago.
- Rhett Akins, Daryle Singletary and Jeff Carson have teamed up for the Honky Tonk Tailgate Party Tour, which kicked off earlier this month with three sold-out shows in Pennsylvania. The tour will include more than 60 shows through the end of October.
- Tracy Byrd's homecoming weekend is set for March 30-April 1 in Beaumont, TX, with proceeds
benefiting Children's Miracle Network. The seventh annual event begins with a concert featuring Byrd, Sammy Kershaw, Brad Paisley and Bill Engvall, with a special appearance by Mark Chesnutt. The next two days are devoted to Byrd's annual Big Bass Tournament on Sam Rayburn Lake and a golf tournament.
- Tammy Cochran directed the video for her new Epic single, "Angels in Waiting." Cochran wrote the song in memory of her two brothers, whose lives where claimed by cystic fibrosis. The video features childhood movies and photos of Cochran and her brothers.
- Following previous productions about the lives of Hank Williams and Patsy Cline, Nashville's Ryman Auditorium will present Stand by Your Man: The Tammy Wynette Story this fall. The production will combine drama and music to portray the life story of Wynette, who died in 1998. Auditions for the starring role will take place April 9-10 at the Ryman, with New York auditions set for 18-19. Premiering Sept. 15, the play will run Tuesdays, Thursdays, Fridays and Saturdays through October 28.


## TALK BACK TO R\&R!

Do you have questions, comments or feedback regarding this column or other issues?
Phone: 615-244-8822 E-mail: gilbert@montine.com Fax: 615-248-6655 Or post your comments now. Go to
www.rronline.com and click on "Message Boards."

Fobruary 23, 2001

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| 2 | TOAY KEITH You Shouldn't Kiss Me Like... (DreamWorks) | 26893 |
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| 5 | LEE ANM WOMACK Ashes By Now (MCA) | 22905 |
| 8 | dessica ANDREWS Who I Am (DreamWorks) | 22500 |
| 37 | dMatie O'MEAL There is No Arizona (Mercury) | 22175 |
| 78 | GARTH PROOKS Wild Horses (Capitol) | 20955 |
| 11 | FNTH HILL If My Heart Had Wings (Warner Bros.) | 18141 |
| 10 '10 | RASCAL FLATTS This Everyday Love (Lyric Street) | 17091 |
| $12 \quad 11$ | DARRYL WORLEY A Good Day To Run (DreamWorks) | 15.55 |
| 14 | SHEDASY Lucky 4 You (Tonight I'm...) (Lyric Street) | 13919 |
| 16 | TRAVS TRITT It's A Great Day To Be Alive (Columbia) | 13642 |
| 17 | TIM RUSHLOW She Misses Him (Atlantic) | 13142 |
| 13 15 | ALABNMA When It All Goes South (RCA) | 12958 |
| 18 - | MARTIMA MCRRIDE It's My Time (RCA) | 12489 |
| 19 | WARREN BROTHERS Move On (BNA) | 11461 |
| 28 | KENHY CHESNEY Don't Happen Twice (BNA) | 11109 |
| 20 | TRICK PONY Pour Me (H2EWB) | 11088 |
| 15 20 | GEORGE STRAT Don't Make Me Come Over There (MCA) | 8843 |
| . | BROOKS \& DUNN Ain't Nothing 'Bout You (Arista) | 8684 |
| 23 | DWhert Youxan What Do You Know About Love (RepriseWB) | 8337 |
| (3) | PAN TILLIS Please (Arista) | 7547 |
| ${ }^{24}$ | GARY ALLAN Right Where I Need To Be (MCA) | 7500 |
| Breakor 3 | DIXIE CHICKS if I Fall You're Going With Me (Monument) | 6894 |
| $21 \quad 26$ | CAROLYN DAWN JOHNSON Georgia (Arista) | 6894 |
| 28 | PHIL VASSAR Rose Bouquet (Arista) | 6650 |
| (20) | STEVE HOLY The Hunger (Curb) | 5962 |
| (2) | ERIC HEATHERLY Wrong Five O'Clock (Mercury) | 5535 |
| 30 | PATTY LOVELESS The Last Thing On My Mind (Epic) | 5419 |
| (1) | MARK MCGUINN Mrs. Steven Rudy (VFR) | 4970 |
| Bramker 32 | MARON TIPP1N People Like Us (Lyric Street) | 4934 |
| Bramker ${ }^{\text {a }}$ | CLAY DAVIDSON Sometimes (Capitol) | 4616 |
| 31 | KiNLEYS I'm In (Epic) | 4456 |
| 36 | VHEE GILL Shoot Straight from Your Heart (MCA) | 3956 |
| 35 | CHALEE TENNISON Go Back (AsylumWB) | 3844 |
| (37) | mONTIGOMERY GENTRY She Couldn't Change Me (Columbia) | 3414 |
| 38 | KENNY ROGERS There You Go Again (Dreamcatcher) | 3291 |
| 39 | TERRII CLARK No Fear (Mercury) | 2924 |
| (4) | SARA EVANS I Could Not Ask For More (RCA) | 2672 |
| (4) | BILLY RaY CYRUS Burn Down The Trailer Park (Monument) | 2316 |
| (4) | NEAL MCCOY Beatin' It In (Giant) | 2232 |
| (43) | LORRIE MORGAN \& SAMmYY KERSHAW He Drinks Tequila (RCA) | 2024 |
| 41 | JOHN MICHAEL MONTGOMERY That's What I Like... (Atlantic) | 1990 |
| 45 | SONS OF THE DESERT What I Did Right (MCA) | 1681 |
| 46 | MEREDITH EDWARDS A Rose Is A Rose (Mercury) | 1398 |
| $43 \quad 47$ | SAWYER BROWN Looking For Love (Curb) | 1370 |
| 48 | CHRIS CAGLE Laredo (Capitol) | 1239 |
| Debut 69 | LEANN RIMES But I Do Love You (Curb) | 1047 |
| Debut 50 | LISA ANGELLE I Will Love You (DreamWorks) | 1038 |

147 Country reporiers. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Nelworks. Songs ranked by total points for the airplay week of Sunday $2 / 11$-Saturday $2 / 17$. Bullets appear on songs gaining pointe/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 conseculive weeks and below No. 1 are moved to recurrent. Gross impressions equais 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, RaR Inc.

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| 5378 | 609225 | 16 | 1470 |
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| 4743 | 531899 | 18 | 1460 |
| 4710 | 505013 | 19 | 140/0 |
| 4421 | 520633 | 13 | 145/1 |
| 4475 | 496798 | 26 | 146/0 |
| 4249 | 465827 | 12 | 1410 |
| 3624 | 411103 | 7 | 145/2 |
| 3413 | 387985 | 22 | 1390 |
| 3181 | 342454 | 19 | 141/1 |
| 2888 | 304602 | 16 | 134/1 |
| 2693 | 315684 | 7 | 140/4 |
| 2605 | 300274 | 15 | 134/5 |
| 2706 | 277415 | 16 | 1400 |
| 2512 | 282089 | 8 | 136/3 |
| 2398 | 246884 | 17 | 13712 |
| 2225 | 252854 | 6 | 135/9 |
| 2278 | 241815 | 15 | 121/3 |
| 1813 | 196399 | 10 | 133/0 |
| 1634 | 211851 | 3 | 122/23 |
| 1729 | 182174 | 19 | 111/0 |
| 1569 | 163148 | 9 | 1075 |
| 1549 | 166054 | 20 | 111/11 |
| 1315 | 167850 | 2 | 119/46 |
| 1465 | 146294 | 20 | 1220 |
| 1346 | 150771 | 7 | 113/13 |
| 1258 | 125780 | 12 | 108/3 |
| 1145 | 122263 | 14 | 973 |
| 1114 | 117481 | 7 | 923 |
| 928 | 122100 | 5 | 68/15 |
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| 703 | 69595 | 5 | 75/3 |
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| 540 | 62628 | 2 | 65/26 |
| 498 | 48243 | 6 | 51/0 |
| 522 | 42465 | 3 | 65/4 |
| 449 | 40238 | 3 | 34/5 |
| 399 | 44165 | 5 | 38/1 |
| 379 | 32357 | 2 | 52/8 |
| 311 | 28674 | 5 | 55/6 |
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| terril Clark No Fear (Mercury) | 17/3 | 430 | 136 | 0 | 0 | 0 | 1 | 7 | 9 |
| BILLY RAY CYRUS Burn Down The... (Monument) | $9 / 1$ | 432 | 114 | 8 | 0 | 0 | 1 | 6 | 2 |
| CLAY DAMDSEN Sometimes (Virgin) | $29 / 2$ | 1202 | 357 | 0 | 0 | 0 | 4 | 18 | 6 |
| DDate CHICKS If I Fall You're Going... (Monument) | 31/17 | 1127 | 346 | 0 | 1 | 1 | 5 | 10 | 14 |
| MARSHALL DYLLON Live it Up (DreamCatcher) | 24 | 125 | 34 | 0 | $\bigcirc$ | 1 | 0 | 0 | 1 |
| MARSHALL DYLLON You (Dreamcatcher) | 1/10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| MEREDTH EDWARDS A Rose Is A Rose (Mercury) | 7/0 | 298 | 80 | 0 | 0 | 0 | 0 | 6 | 1 |
| TYER ENGLaND I Drove Her To Dallas (Capitol) | 4/0 | 159 | 54 | 0 | 0 | 0 | 0 | 4 | 0 |
| SARA Evaws I Could Not Ask For More (RCA) | $12 / 4$ | 481 | 138 | 0 | 0 | 0 | 1 | 7 | 4 |
| VINCE GILL Shoot Straight From Your Heart (MCA) | 29010 | 1588 | 477 | 0 | 0 | $\cdots$ | 8 | 20 | 1 |
| ERIC HEATHERLY Wrong Five O'Clock (Mercury) | 230 | 1212 | 381 | 0 | 0 | 2 | 4 | 14 | 3 |
| STEVE HOLY The Hunger (Cürt) | 200 | 1163 | 329 | 0 | - | 1 | 7 | 10 | 2 |
| ALM MACHSON When Somebody Loves You (Arista) | ) $6 / 5$ | 73 | 23 | 0 | 0 | 1 | 0 | 1 | 5 |
| CABOLYN DAWW JOHMsow Georgia (Arista) | 220 | 1052 | 342 | 0 | 0 | 0 | 6 | 12 | 4 |
| MORTIIEY KAYLE Don't Let Me Down (Lyric Street) | 43 | 37 | 10 | 0 | 0 | 0 | 0 | 0 | 4 |
| T0sY MEITH You Shouldn't Kiss Me... (DreamWorks) | ) 360 | 4389 | 1329 | 2 | 1 | 24 | 2 | 0 | 0 |
| HAL METCHUA She Is (Curt) | 2/0 | 129 | 34 | 0 | 0 | 0 | 1 | 0 | 1 |
| KIMLEYS l'm in (Epic) | $14 / 4$ | 599 | 163 | 0 | 0 | 1 | 2 | 6 | 5 |
| PATTY LOVELESS The Last Thing On My Mind (Epic) | ) 3400 | 1628 | 500 | 0 | 0 | 1 | 5 | 23 | 5 |
| Martima mcsride lt's My Time (RCA) | 340 | 2429 | 736 | 0 | 0 | 1 | 23 | 10 | 0 |
| NEAL MCCOY Beatin' it In (Giant) | 11/1 | 285 | 87 | 0 | 0 | 0 | 0 | 4 | 7 |
| JOHN M. MONTGOMERY That's What I... (Atlantic) | 27/2 | 1157 | 359 | 0 | 0 | 0 | 8 | 11 | 8 |
| MONTEDMERY GENTRY She Couldn't... (Columbia) | 16/3 | 699 | 196 | 0 | 0 | 0 | 1 | 10 | 5 |
| MORACN 8 KERSHAW He Drinks Tequila (RCA) | 6/0 | 280 | 78 | 0 | 0 | 1 | 0 | 3 | 2 |
| JAME O'NEAL There is No Arizona (Mercury) | 32/0 | 3473 | 1076 | 1 | 4 | 21 | 3 | 2 | 1 |
| RASCAL FLATTS This Everyday Love (Lyric Street) | 33/0 | 3057 | 929 | 1 | 4 | 12 | 8 | 7 | 1 |
| COLLN RAYE You Stinl Take Me There (Epic) | $4 / 2$ | 80 | 25 | 0 | 0 | e | 0 | 1 | 3 |
| KENINY ROGERS There You Go Again (Dreamcatcher) | r) $15 / 2$ | 855 | 185 | 0 | - | 0 | 2 | 10 | 3 |
| Tim Rushlow She Misses Him (Attantic) | $33 / 4$ | 2322 | 711 | 0 | 2 | 1 | 18 | 11 | 1 |
| SAWYER EROWN Looking for Love (Curb) | 11/1 | 459 | 139 | 0 | 0 | 1 | 1 | 5 | 4 |
| SHEDASY Lucky 4 You... (Lyric Street) | 38/0 | 2749 | 831 | 0 | 1 | 2 | 24 | 9 | 0 |
| SONS OF TME DESERT What I Did Right (MCA) | 11/1 | 426 | 115 | 0 | 0 | 0 | 1 | 5 | 5 |
| SOUTH SDITY FNV The Most Beautitul Gir (Attantic) | ) 3010 | 113 | 31 | 0 | 0 | 0 | 0 | 2 | 1 |
| GEORGE STRNT Don't Make Me Come... (MCA) | 260 | 1784 | 581 | 0 | 1 | 2 | 13 | 10 | 0 |
| CHALEE TENNISON Go Back (AsjlumWB) | 19/0 | 948 | 258 | 0 | 0 | 0 | 4 | 12 | 3 |
| PAM TILLLS Please (Arista) | 30/1 | 1509 | 464 | 0 | 0 | 1 | 8 | 15 | 6 |
| trick PONY Pour Me (H2EWB) | 33/1 | 2169 | 653 | 0 | 0 | 3 | 14 | 14 | 2 |
| TRAVIS TRITT It's A Great Day (Columbia) | 36/0 | 2614 | 787 | 0 | 1 | 3 | 19 | 12 | 1 |
| KEITH UREAN But For The Grace... (Capitol) | 36/0 | 4321 | 1317 | 1 | 9 | 23 | 2 | 1 | 0 |
| CLAY Walker Say No More (Giant) | 6/5 | 134 | 39 | 0 | 0 | 0 | 0 | 3 | 3 |
| WARREN BROTHERS Move On (BNA) | 36/0 | 2340 | 711 | 0 | 1 | 1 | 20 | 12 | 2 |
| HANK WILLLAMS III I Don't Know (Curb) | $4 / 0$ | 149 | 44 | 0 | 0 | 0 | 0 | 3 | 1 |
| DARRYL WORLEY A Good Däy To...(DreamWorks) | 36/0 | 3145 | 949 | 1 | 2 | 5 | 24 | 4 | 0 |
| BILLY YATES What Do You Want.:. (Columbia) | 2/0 | 95 | 29 | 0 | 0 | 0 | 0 | 2 | 0 |
| DWIGHT YOAKAM What Do You Know...(Reprise) | 29/1 | 1497 | 472 | 0 | 0 | 0 | 8 | 17 | 4 |

37 Country Indicator reponters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 2/11-Saturday 2/17. © 2001, R\&R inc.

## Host Actode

antiot TIE vaechs)
2001
Doxe Crucus if Fall You're Going With Me (Morument) 17
mark mccuimw Mrs. Steven Rudy (VFR) Chmus crale laredo (Capitol)
ALAN MCISON When Somebody Loves You (Arista)
Bhoows a Dunn Ain't Nothing 'Bout You (Arista)
CLAY WALKER Say No More (Giant)
MuMEYS I'm In (Epic)
sara evais I Coutd Not Ask For More (RCA)
KEMWY CHESNEY Don't Happen Twice (BNA)
GARY ALLAN Right Where I Need To Be (MCA)
TERPI CLARAX No Fear (Mercury)
MONTGOMERY GENTRY She Couldn't... (Columbia)
KORTWEY MAYLE Don't Let Me Down (Lyric Street)
clar davoson sometimes (Capitol)
JOHW merine monteowery That's What... (Attantic) 2 KELWY ROGERS There You Go Again (Dreancatcher) 2
COLLM RAVE You Still Take Me There (Epic)
K.T. OSLIN Live Close By (And Visit...) (BNA)

LEANN RImes But I Do Love You (Curb)
CRAG moRgall I Want Us Back (Attantic)

Most Incroasod Points

## amat mile laselis

DIXE CHCES H I Fall You're Going... (Monument) +084 LEsich ANDEWs Who I Am (DreamWorks) BROOKS E OUMN Ain't Nothing 'Bout You (Arista) TAICK POWY Pour Me (H2EWB) TENWY CHESNEY Don't Happen Twice (BNA) MONTGOMERY GENTRY She Couldn't... (Columbia) +287 $\begin{array}{ll}\text { SNRA EVAMS I Could Not Ask For More (RCA) } & +240 \\ \text { Prul UASsAR Rose Bouquet (Arista) } & +222\end{array}$ Prim VASsAR Rose Bouquet (Arista) | TRMS TATTI tis A Great Day To Be Alive (Columbia) +220 |
| :--- |
| MARX mCGUINN Mrs. Steven Rudy (VFR) |
| 187 | MARx mcGUINN Mrs. Steven Rudy (VFR) CHRIS CNELE Laredo (Capitol) MEMNY ROcEis There You Go Again (Drearncatcher) +149 $\begin{array}{ll}\text { PAITY LOVELESS The Last Thing On My Mind (Epic) } & +148 \\ \text { TIM MCERAW Something Like That (Curb) } & +143\end{array}$ CLAY DAMDSON Sometimes (Capitol)

Most Increased Plays

## antret time label(S)

buate chicas if I Fall You're Going... (Monument) +260 JESSICA ANDREWS Who 1 Am (DreamWorks) +13 BROOKS \& OUNN Ain't Nothing 'Bout You (Arista) +117 KEMWY CHESNEY Don't Happen Twice (BNA) TRICK PONY Pour Me (H2EWB) MONTGOMERY GENTRY She Couldn't... (Columbia) +76 SARA EVANTS : Could Not Ask For More (RCA) TRAMS TRITT It's A Great Day To Be Alive (Columbia) +66 PHIL VASSAR Rose Bouquet (Arista) MARIK MCGUIMN Mrs. Steven Rudy (VFR) PATTY LOVELESS The Last Thing On My Mind (Epic) +43 STEVE HOLY The Hunger (Curb) CLAY DAVIDSON Sometimes (Capitol) DARRYL WORLEY A Good Day To Run (DreamWorks) +38 CHRIS CAGLE Laredo (Capitol)
GARY ALLAN Right Where I. Need To Be (MCA) PAM TILLIS Please (Arista) KENNY ROGERS There You Go Again (Dreamcatcher) +35

# RTR 

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES FObruary 23, 2001
Bullsevee song selection is based on the top 35 titles from the R\&R Country chart for the airplay week of January 29-February 3.

| AATIST Tith (Labot) | LIKEALOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| ToisY Kain Yout Shouldmt Kiss Me Like This (DreamWorks) | 33.0\% | 71.5\% | 18.3\% | 99.3\% | 7.5\% | 2.0\% |
| dummond rio One More Day (Arista) | 31.8\% | 67.5\% | 21.5\% | 99.5\% | 6.3\% | 4.3\% |
| JEssich NNDREWS Who I Am (DirainWorks) | 29.\% | R66.0\% | 29.3\% | 98.0\% | 2.0\% | 0.8\% |
| KETH URBAN But for The Grace Of God (Capitol). | 28.3\% | 64.8\% | 25.3\% | 98.8\% | 5.0\% | 3.8\% |
| LOWESTARTEAl Her (E*M) | 24.3\% | 64.3\% | 24.8\% | 16\% | 5.5\% | 4.0\% |
| LEE ANW WOMACK Ashes By Now (MCA) | 27.0\% | 62.5\% | 25.3\% | 99.3\% | 6.3\% | 5.3\% |
| Critu brooks Wild Horses (Capiol) | 24.0\% | 61.8\% | 31.6\% | 0.\%\% | 4.0\% | 2.5\% |
| Dwight Yoakam What Do You Know About Love (RepriseWB) | 23.0\% | 60.5\% | 28.5\% | 99.3\% | 8.3\% | 2.0\% |
|  | 21.5\% | 60.0\% | 27.5\% | 98.0\% | 5.5\% | 5.6\% |
| Rascal falts This Everyday Love (Lyric Street) | 22.5\% | 59.8\% | 28.8\% | 97.5\% | 5.3\% | 3.8\% |
|  | 27.3\% | 59.3\% | 26.8\% | 96.5\% | 5.3\% | 5.3\% |
| FANTH HILL If My Heart Had Wings (Wamer Bros.) | 20.6\% | 59.0\% | 26.8\% | 95.5\% | 6.8\% | 3.0\% |
|  | 21.5\% | 85.8\% | 28.3\% | 85.3\% | 6.3\% | 5whe |
| Tim rusthow She Misses Him (Attantic) | 20.5\% | 55.3\% | 31.0\% | 96.0\% | 5.8\% | 3.3\% |
| Thuvis Thit It's A Grea Day To Be Alvo (Coitimbla) | 20.2\% | 6\% | 213\% | 98.8\% | 6.0\% | 3.\% |
| Alabama When it All goes South (RCA) | 18.5\% | 54.3\% | 29.8\% | 97.0\% | 10.6\% | 2.3\% |
| Duce ovell Ther is Ho Artsas herum) | 269\% | 58.\% | 27.0\% | 23.3\% | 1\% | 7.0\% |
| TRICK PONY Pour Me (H2ENB) | 19.\%\% | 53.6\% | 28.3\% | 97.8\% | 11.5\% | 4.3\% |
|  | 21:0\% | 68.5\% | 28.6\% | 96.\%\% | 12. | 10.6) |
| KEMAYY ChesmeY Don't Happen Twice (BNA) | 16.8\% | 53.5\% | 32.5\% | 92.8\% | 6.0\% | 0.8\% |
|  | 12.5\% | 51.5\% | 85.0\% | 22.0\% | 2.3\% | 2.5\% |
| CAROLTW DAWW JOHMSON Georgia (Arista) | 19.3\% | 51.0\% | 30.3\% | 96.6\% | 8.5\% | 7.0\% |
| CLAY DAVISSM Somotimes (Capital) | 1.\% | 51.0\% | 31.5\% | 50.3\% | 72\% | 0.8\% |
| ERIC HEATHERLY Wrong 5 O'Clock (Mercury) | 20.5\% | 50.3\% | 27.3\% | 95.3\% | 13.3\% | 4.5\% |
| WhY MLLM Right Where I Need to Bo (MCA) | 14.6\% | 80.1\% | 818\% | 976 | 7. $5 \%$ | 6.5 |
| KIMLEYS I'm in (Epic) | 13.0\% | 49.3\% | 38.0\% | 94.3\% | 5.3\% | 1.8\% |
| Helened (litilus Move On (RNA) | 15.0\% | 49.\%\% | 38.5\% | 80.3\% | 8.3\% | 25\% |
| CHRLEE TENHSSON Go Back (AsylumWB) | 18.5\% | 48.8\% | 31.6\% | 92.8\% | 9.8\% | 2.5\% |
|  | 18.2\% | 4.6\% | 38.\% | 71.0\% | Win.t\% | 3.8\% |
| PHil vassar Rose Bouquet (Arista) | 13.8\% | 44.8\% | 29.5\% | 82.5\% | 5.3\% | 3.0\% |
| Wecterrsestot Striont from Your Heark (hay) | 11.5\% | Hus\% | 30.\%\% | 7.5\% | 1.3\% | 3.5\% |
| BROOKS \& Duw Ain't Nothing 'Bout You (Arista) | 15.\%\% | 42.0\% | 31.5\% | 81.5\% | 7.5\% | 0.5\% |
| Slieutueg The Henoer (Gurb) | 12.\% | 41.\% | 31.\% | 8.0\% | 8.0\% | 1.8\% |
| MMRTIMA MCBRIDE It's My Time (RCA) | 15.5\% | 41.0\% | 33.3\% | 95.8\% | 12.8\% | 8.8\% |
| Pimputs Prease (hista) | 14.8\% | 40.3\% | 37.0\% | 97.0\% | 8.3 | . $6 \%$ |

# Bullseye 

By Kevin McCabe
Dassword of the week Baldrica
Question of the week: How im portant is it to you that your favorite radio station feature news, weather and traffic information on a regular daily schedule?

## Total Sample

Very important: $\mathbf{3 2 \%}$
Somewhat important: 34\%
Neutral: 24\%
Somewhat unimportan: 8\% Not important at all: $2 \%$
Male.
Very important: 27\%
Somewhat important: $\mathbf{3 8 \%}$
Neutral: 23\%
Somewhat unimportant: $10 \%$ Not important at all: $2 \%$

## Female

Very importan: $36 \%$
Somewhat important: 29\%
Neural: 26\%
Somewhat unimportan: 7\%
Not important at all: $2 \%$
25-345
Very importan: $27 \%$
Somewhat important: $34 \%$ Neurral: 25\% Somewhat unimporant: $11 \%$ Not important at all: $3 \%$

35-44s
Very important: 35\% Somewhat important: 29\% Neutral: 30\%
Sonewhat unimportant: 5\% Not important at all: $1 \%$

45-5A6
Very important: 34\%
Somewhat important: $\mathbf{3 7 \%}$ Neutral: 19\%
Somewhat unimportant: 8\% Not important at all: $2 \%$





 Bakerstield, Spokane. WA., Riverside-San Bemardino, Boise, Denver, Monterey-Salines, © 2001 R\&R Inc. © 2001 Bullseye Marketing Research Inc.


## Prp Bullsoye Country Callowt. <br> EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 23, 2001 <br> Buusereo song selection is based on the top 35 titles from the R\&R Country chart for the airplay week of January 29 -february 3.

| Antist The (Label) | LIKEALOT | TOTAL POSTIVE | neutral | FAMLLARITY | DISLIKE | BURN |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| TOBY Kath You'Shouldn't Kiss Me Like This (DreamWorks | 33.0\% | 71.5\% | 11.3\% | Ten.3\% | 7.5\% | 2.5\% |
| duamono rio One More Day (Arista) | 31.\%\% | 67.5\% | 21.5\% | 99.5\% | 6.3\% | 4.3\% |
| Jessich Amprews Who I Am (DreamWorks) | 29.0\% | 65.0\% | 29.3\% | 98.0\% | 2.0\% | 0.8\% |
| KEITH URBAN But for The Grace Of God (Capitol) | 28.3\% | 64.8\% | 25.3\% | 98.8\% | 5.0\% | 3.6\% |
| COMESTAS Tell Her (BNA) | 243\% | 64.3\% | 24.8\% | 28:5\% | 5.5\% | 4.0\% |
| LEE ANN WOMACK Ashes By Now (MCA) | 27.0\% | 62.5\% | 25.3\% | 99.3\% | 6.3\% | 5.3\% |
| GARTH BROCKS Wild Horses (Capitol) | 24.0\% | 61.8\% | 31.5\% | 95.8\% | 4.0\% | 2.5\% |
| Dwicht Yoakum What Do You Know About Love (RepriseWB) | 23.0\% | 60.5\% | 28.5\% | 99.3\% | 8.3\% | 2.0\% |
| DARAY WORLI Y A Good Day To Run (BraamWorks) | 21.6\% | 60.0\% | 27.5\% | 88.6\% | 5.5\% | 6.0\% |
| Rascal flatts This Everyday Love (Lyric Street) | 22.5\% | 59.\%\% | 28.8\% | 97.5\% | 5.3\% | 3.8\% |
|  | 27.3\% | 50.3\% | 25, $6 \%$ | 96.5\% | 5.3\% | 5.3\% |
| FANTH HILL If My Heart Had Wings (Warmer Bros.) | 20.8\% | 59.0\% | 26.8\% | 95.5\% | 6.8\% | 3.0\% |
| 8HEDNSSY Lucky 4 You (fonlaht I'm Just Mo) Muie Stued) | 21.3\% | 55.8\% | 26.3\% | 55.3\% | 6.3\% | 5.6\% |
| TIM RUSHLOW She Misses Him (Atlantic) | 20.5\% | 55.3\% | 31.8\% | 96.0\% | 5.8\% | 3.3\% |
| 3trius ITIT It's A Greet Day To Bo Alve (ceolumbla) | 20.6\% | 55.0\% | 29.\%\% | 83.8\% | 6.0\% | 8.5\% |
| ALABAMA When It All goes South (RCA) | 18.5\% | 54.3\% | 29.8\% | 97.0\% | 10.8\% | 2.3\% |
|  | 20.\%\% | 53.8\% | 27.0\% | 6.3\% | 2.\% | 7.0\% |
| TRICK PONY Pour Me (H2ENB) | 19.6\% | 53.6\% | 28.3\% | 97.0\% | 11.5\% | 4.3\% |
| Whens TrPm Peopy the Us (Lyrc' Sweit) | 21.0\% | 53.5\% | 20.9\% | 55.5\% | 12.0\% | 1.5\% |
| Kewny Cheswey Don't Happen Twice (BNa) | 16.8\% | 53.5\% | 32.5\% | 92.6\% | 6.0\% | 0.8\% |
| Bamt Lovelets The Last Thing On My Mind (Epic) | 16.5\% | 81.5\% | 36.\% | 92.\% | 8.3\% | 2.58\% |
| CAROLYN DAWN JOHMSON Georgia (Arista) | 19.3\% | 51.0\% | 30.3\% | 96.8\% | 8.5\% | 7.0\% |
| EMXPNT:M Samalmes (Gaptiol) | 15.\% | 51.2 | 31.5\% | 20.8\% | 736 | 0.6. |
| ERIC HEATHERAY Wrong 50 O'Clock (Mercury) | 20.5\% | 50.3\% | 27.3\% | 96.3\% | 13.3\% | 4.5\% |
|  | 14.6\% | 49.6\% | 34.3\% | 87.6\% | 7.3\% | 5.5\% |
| Kanlers I'm In (Epic) | 13.0\% | 49.3\% | 38.0\% | 9.3\% | 5.3\% | 1.6\% |
| Wharemmutim temev on (BNA) | 15.6\% | 49.\% | 24.5\% | 56.3\% | 6.32 | 2.5\% |
| CHALEE TEMMISON Go Back (AsylumWB) | 18.5\% | 48.8\% | 31.8\% | 92.6\% | 9.8\% | 2.5\% |
|  | 18.5 | 48.0\% | 36.0\% | 81.5\% | 10.\% | 3.5\% |
| PHIL VASsAR Rose Bouquet (Arista) | 13.6\% | 44.8\% | 29.5\% | 82.5\% | 5.3\% | 3.0\% |
| Ywce exL Shoot Sinight from Your Heat (Wred) | 11.36 | 44.5\% | 30.5\% | 17.5\% | 8.3\% | 3.5\% |
| BROOKS \& DUw Ain't Nothing 'Bout You (Arista) | 15.0\% | 42.0\% | 31.5\% | 81.5\% | 7.5\% | 0.5\% |
| STETE HICLY The Hunger (Cunb) | 12.\%\% | 41.\%\% | 3.8\% | 140\% | 1.4\% | 1.15 |
| MARTIMA mCBRIDE It's My Time (RCA) | 15.5\% | 41.0\% | 33.3\% | 95.0\% | 12.8\% | 8.6\% |
| Pam Tilus Prease (Ansta) | 16.5\% | 40.3\% | 87.\% | 07.3\% | 8.\%\% | 1.5\% |

Password of the week Baldrica
Question of the week: How important is it to you that your favorite radio station fealure news, weather and traffic information on a regular daily schedule?
Total Sample
Very important: 32\% Somewhat important: 34\%
Neutral: 24\%
Somewhat unimportant: 8\% Not important at all: $\mathbf{2 \%}$
Male
Very important: 27\%
Somewhat important: 38\%
Neutral: 23\%
Somewhat unimportant: 10\% Not important at all: $\mathbf{2 \%}$
Femate
Very important: 36\%
Somewhat important: 29\%
Neutral: 26\%
Somewhat unimportant: 7\%
Not important at all: 2\%
25-34s
Very important: 27\%
Somewhat important: 34\%
Neutral: 25\%
Somewhat unimportant: $11 \%$
Not important at all: 3\%
35-44s
Very important: 35\%
Somewhat important: 29\%
Neutral: 30\%
Somewhat unimportan: 5\%
Not important at all: $1 \%$
45-54s
Very important: $\mathbf{3 4 \%}$
Somewhat important: 37\% Neutral: $19 \%$
Somewhat unimportant: $\mathbf{8 \%}$
Not important at all: 2\%





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# The New Album Gallery 




## Rodney crowell

## The Houston Kid (Sugar Hill)

## Explaining his new album, The Houston Kid, Rodney Crowell

 admits, "This is the culmination of the things I've been working toward, and it's not what's happening in today's country music. When I was in California working with Emmy [Emmylou Harris], we were innocent. We were beyond categories - as it should be. I am an American singersongwriter, This is the story of what shaped me." In recording The Houston Kid, Crowell confronted the personal pain he endured while growing up in Texas - the kind of pain that has already been sensed in the songs he has previously recorded. He says, "The domestic violence and the insanity I grew up with is all here, but there are bits of what other people were going through. They may not have known they were hurting back then, but I did. Whether they felt it or not, I did - and it was part of the perception apparatus that was mine. Sometimes it's as they probably saw it; sometimes it's through my eyes. But ultimately, it's the truth around that part of the world, and the truth that was sown that I could only harvest as an adult." No one has ever questioned Crowell's importance as a songwriter, although his albums have been somewhat erratic since he recorded Diamonds and Dirt, the ' 80 s album that contained five No. 1 singles. Crowell says, "When I made Diamonds and Dirt, it was a commercial spike in my career, but it did not fulfill me at all. That particular shining moment was actually very troubling to me in terms of being an artist." The Houston Kid, which Crowell bankrolled himself, became his first release for the independent Sugar Hill label. Crowell says, "I've come full-circle from the innocence of my first record - where I didn't understand that fear can be part of the process - to here, where I realize there's nothing to be afraid of except not letting the truth set the songs. This record does that. And now that I've learned to let go of fear, I've finally learned how to make Rodney Crowell records."
## 

MENR ACO

## - No. I: "My Best Friend" - Tin MoGraw <br> yEMRE maO

- No. I: "TM Try" - $\mathrm{N}_{\mathrm{m}}$ n fodeson

Yemins rato

- No. I: "Don't Tell Me What To Do"- Pmo Tilis



## yeniss maO

- Ma I: "What's A Mamary the You ..." - Jotn Sdneider (second week) YEARS RCIO
- No. I: "Are You Happy Baby? - Dottie West


## (25) Yenrs nao

- Ma. I: "Good Hearted Woman" - Waylon \& Wirie (second week)


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(radio password..."woof")
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Bulldogs are straightforward. So are we. (woof)

## Meme $\because$ asbe

TYLER ENGLAND I Drove Her To Dallas (Capitol)
Total Stations: 32, Adds: 5, Points: 970, Plays: 207 (-5)
HAL KETCHUM She Is (Curb)
Total Stations: 36, Adds: 8, Points: 957, Plays: 204 (+120)
HANK WILLIAMS III I Don't Know (Curb)
Total Stations: 13, Adds: 1, Points: 915, Plays: 188 (+3)
SOUTH SIXTY FIVE The Most Beautiful Girl (Atlantic)
Total Stations: 11, Adds: 1, Points: 790, Plays: 133 (-30)
CLAY WALKER Say No More (Giant)
Total Stations: 27, Adds: 18, Points: 549, Plays: $110(+19)$
COLLIN RAYE You Still Take Me There (Epic)
Total Stations: 18, Adds: 7, Points: 453, Plays: 92 (+53)
ALAN JACKSON When Somebody Loves You (Arista) Total Stations: 21, Adds: 20, Points: 428, Plays: 78 (+61)

KORTNEY KAYLE Don't Let Me Down (Lyric Street)
Total Stations: 17, Adds: 15, Points: 176, Plays: 33 (+4)
MARSHALL DYLLON You (Dreamcatcher)
Total Stations: 21, Adds: 20, Points: 100, Plays: 25 (+13)

Songs ranked by total points.


ASCAP/Nashville threw a party recently to celebrate the chart-topping success of "My Next Thirty Years," which was written by ASCAP writer Phil Vassar and recorded by Curb artist Tim McGraw. Pictured (l-r) at the reception are McGraw, ASCAP's Connie Bradley and Vassar.


WPOC Baltimore held a Festivus Maximus Party during Super Bowl XXXV, and the crowd went wild! The Baltimore Ravens are the world champs, and WPOC is Baltimore Ravens country! WPOC PD Scott Lindy looks on as MD Michael J. Foxx gets the Gatorade "drench."

## Nathonal Racllo Formats

## ABCRADOMETWORKS

## Coast-To-Coast

Mark Edwards • (972) 991-9200
Adds:
SARA Evans I Could Not Ask for More
ALAN JACKSON When Somebody Loves You
mark mcguinn Mrs. Steven Rudy
Hottest:
TIM RUSHLOW She Misses Him
FAITH HILL if My Heart Had Wings
TRAVIS TRITT it's A Great Day To Be Alive
ALTEPNATINE PRROERAMMMIG
Steve Knoll - (800) 231-2818

## Gary Knoll

Adds:
CHRIS CAGLE Laredo
DIXIE CHICKS II I Fall You're Going Down
SARA EVANS I Could Not Ask For More SONS OF THE DESERT What I Did Right
Hottest:
TRICK PONY Pour Me
DIAMOND RIO One More Day

## 

Ken Moultrie • (800) 426-9082
Mainstream Country
Ray Randall/Hank Aaron
Adds:
SARA Evans I Could Not Ask For More
Hottest:
TOBY KEITH You Shouldn't Kiss Me Like This
LEE AKN WOMACK Ashes By Now
DIAMOMD FIO One More Day
JESSICA ANDREWS Who I Am
FANTH HILL If My Heart Had Wings
Now Counity

## L.J. Smith/Hank Aaron

Adds:
mark mcGulnn Mrs. Steven Rudy

## Hottest:

TOBY KEITH You Shouldn't Kiss Me Like This LEE ANM WOMaCX Ashes By Now DIMMOMD RIO One More Day JESSICA ANOREW'S Who I Am
FNTH HiLL If My Heart Had Wings
Lin

## Ken Mowltria/Hant Aavon

Adds:
KEMYY CHEsMEY Don't Happen Twice Tilm RushLow She Misses Him

## Hetiast:

TOBY KEITH You Shouldn't Kiss Me Like This LEE ANN womack Ashes By Now DIAMMOND RIO One More Day JESSICA ANDREWS Who I Am FATTH HILL If My Heart Had Wings

## DIESRNONETNORX

Jim Murphy • (303) 784-8700
EDCONTIRY
John Hendricks
Adds:
No Adds
Hottest:
garth brooks Wild Horses
DARAYL WORLEY A Good Day To Run
LEE ANM WOMACK Ashes By Now
KENHY CHESNEY I Lost It
uscolitity
Penny Mitchell

## Ades:

ALAN Jacrsow When Somebody Loves You
collin raye you Still Take Me There Hottest:
keith urban but for The Grace of God
RASCAL FLATTS This Everyday Love
LEE ANN WOMACX Ashes By Now
DIAMOND RIO One More Day
GARTH BROOKS Wild Horses

## CREAT AMERICAN COUNTRY

## John Hendricks

## Adds:

CHRIS CAGLE Laredo
ALAN JACKSON When Somebody Loves You KORTNEY KAYLE Don't Let Me Down CHARLIE ROBISON I Want You Bad

## Elite:

JESSICA ANDREWS Who t Am
DIAMONO RIO One More Day
jo OEE MESSINA Burn
Jamie O'MEAL 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
DARAYL WORLEY A Good Day To. Run
george strait don't Make Me Come over There...

## PRTMEERE PADMONETWORAS

## Aftor Midnite

## KELLY ERICKSON • (818) 461-5435

Adds:
BROOKS 8 DUNN Ain't Nothing 'Bout You
PatTY LOVELESS The Last Thing On My Mind george strant if You Can Do Anything Else

## Hots:

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 DIAMOND RIO One More Day
JESSICA ANDREWS Who I Am

## RADNOCNE CONIIRY PLAYLST

 JIM WEST• (970) 949-3339
## Ades:

BROOKS \& DUNW Ain't Nothing 'Bout You TIIM RULHLOW She Misses Him

## Mettest:

bamond aid One More Day
desech andarws Who I Am
FATH HLL II My Heart Had Wings
MNRX WCBULIW Mrs. Steven Rudy

Charlie Cook - (661) 294-9000

## Mainstream Country

David Felker
Adds:
BROOKs \& DUWM Ain't Nothing 'Bout You
KENNY CHESMEY Don't Happen Twice DIXIE CHICKS If I Fan You're Going Down...

## Hottest:

JO DEE MESSINA Bum
JAMIE O'NEAL There Is No Arizona
LEE ANN WOMACK Ashes By Now
KEITH URBAN But For The Grace Of God
TOBY XEITH You Shouldn't Kiss Me Like This
Hot Country
David Felker

## Adds:

GARY ALLAN Right Where I Need To Be
ALAN JACKSON When Somebody Loves You Hottest:
TOBY KEITH You Shouldn't Kiss Me Like This 10 DEE MESSM Bum
KEITH URIEAN But For The Grace Of God
blamone rio One More Day


## ADDS

ALAN JACKSON When Sornebocy Loves You KORTMEY MAYLE Dont Let Me Down CHABLIE ROBISON I Want You Bad

## TOP 10

JESSICA ANDREWS Whol AT
TOBY KEITH You Shouldn't Kiss Me L ike This SaRAEVANS Bom Tofy
JAMIE O'MEAL There Is No Arizona
JODEE MESSIMA BuTI
LEE ANW WOMACK AShes By Now XeIthurban But for The Grace OI God rascal flats This Everyday Love SHEDNSY Lucky 4 You (Tonight I'm JustMe) DUNMOND RIOOne More Day

Intormation current as of february 20.2001


42 milition househohds
Chris Parr, Director:Programming Paul Hastaba. VP/GM

## ADDS

ALAM JACISON When Somebody Loves You
CHIRISCNGLE Laredo
MEITH URsaN But For The Grace 016 od
PASCM FLATTS This Evenday Love
soder messema Bum
OMARM WOPLEY Good Day To Run
DWIERT YounM What Do You Know About Low TOWY werth You Shouldn) Kiss Me Like This oumown Roo one More Day
CETECA ADREWS WholAm GARY MLLMM Rigint Whera I INeed To Be nesom ipauss Maybe.
 succy Bortum Eurs IAm A Men Oi Constant Sorrow
HEAVY
alsom renissmaybe
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Danin worlcy good Day To fun anmocionoone More Day
Owncht Youxul What Do You Know About l ove Carry aluan fipht Where I Need To Be wime owen There is No Arizora samchavoniws wholam

METH LiPenk But By The Grace Of God Lif nuw womucx Ashes By Now RASCAL FLATIS This Everycay Low socgy cotrom Bors I Am A Man Of Constant Sortow ToEY MEITH You Shoulantil Kiss Me Like This

## HOT SHOTS

CHRIS CAGAFL Laredo
CLay canosow sometmes
GEORGE STRAT Don't Make Me Come Over There KEMWI CHESMEY II DOnT Happen Twice marbu mccunmm Mrs. Steven Rudy MEEREDTH EDWAROS A ROSE ISAROSE Mouncomarpy centhr She Coudnit Change Me HICKEL CREEX When You Come Back Down partr LOVELESS The Last Thing On My Mind SHEBRITE AUSTM Jdeme temmiclapiano Fear

Heary rotation songs recevive 28 plays per week Hot Shots receive 21 plavs per week

| Wost vluyed irecurrank. |
| :---: |
| TIM MCGṘAW My Next Thirty Years(Curb) |
| DIXIE CHICKS Without You(Monument) |
| SARA EvaNs Born To Fly (RCA) |
| PHIL VASSAR Just Another Day In Paradise(Arista) |
| TRAVIS TRITT Best Of Intentions(Columbia) |
| BRAD PAISLEY We Danced(Arista) |
| KENNY CHESNEY I Lost It(BNA) |
| JOHN MICHAEL MONTGOMERY The Little Girl(Atantic) |
| LONESTAR What About Now(BNA) |
| ANDY GRIGGS You Made Me That Way(RCA) |
| MARON TIPPMN Kiss This(Lyric Street) |
| CHAD BROCK Yes! (Wamer Bros.) |
| LEE ANN WOMACX I Hope You Dance(MCAUniversal) |
| ALAN Jucksow it Must Be Love(Arista) |
| TOBY KEITH How Do You Like Me Now? (DreamWorks) |
| GEORGE STRAT Go On(MCA) |
| ALAN MCUSON www.Memory(Arista) |
| FNTH HML The Way You Love Me(Wamer Bros.) |
| VNWCE GUL Feels Like Love(MCA) |
| J0 DEE MEssina That's The Way (Curb) |



ALAN JACKSON When Somebody Loves You (Arista) JOHN AMDERSON The Big Revival (Columbia)

Register now for Music Meeting, the industry's No. 1 online destination for new music: www.rronline.com
 Nusec
niccucove


ASCAP/Mashville threw a party recently to honor writers Darrell Scott, Sana Evans and Marcus Hummon, whose song, "Bom To Fy" achieved great success on the R\&R country chart. Pictured $(1-r)$ are Hummon, Scott, Evans and ASCAP's Herky Williams.

wcos/Columbia $3 a m$

SHawLa TWANW Whose Bed Have Your Boots... DUMMOND RIO One More Day ceorge strait Does fort Worth Ever Cross... ALLBMM When It All Goes South KEWNY CHESNEY I LOS! /t TMu mCgRAW My Next Thirty Years RASCAL FLATTS This Everyday Love DDXE CHICNS You Were Mine MABY C. CAAPENTER I Feel Lucky NO DEE MESSMM BuT
DOUG STOWE Make Up in Love

## 11am

Rawoy Thavis Deeper than The Holler KEwWr CHESMEYILOStIt
dowim mewnemery Sot (The Gundy Count..) Toer KEEH You Shoublen Y Kiss Me Like This JUDDS Why Not Me
IAWE O'WELL There is No Arizona Inw mCEAAW Something Live That mavis milt best of Imantions Lesercen amoritus who I Am DUMMONO RNO Meet II The Middle LEE Amw momect I Hope You Dance GNATH EAOONS Shameless
saoous i DUWH She's Not The Cheatin' Kind LOWESTAS TEA Her FHill Vassur Just Another Day in Paradise

## 4 III

LEANW RMESS I Noed You
mena whis Wish You Were Here
vince anl I Still Believe in You
sessich anoriews Who I Am
Inw merraw one of These Days newwr cheswry Don' Happen Twice MaOW MPPW Kiss This BRAD PMBLEY We Danced ERIC HEATHERLY Flowers On The Wall GEOBGE STHATI One Night At A Time PAW TLLLSS Please

## 8011

so dee messman That's The Way roev KEITH You Shouldn' Kiss Me Like This Duxe Chicxs Ready To Run WEITH URENW But for The Grace OI God Alacamal Song Of The South PMIL UASSAA Rose Bouquet SheDnsy I Will ... But STEVE WARMMEA Two Teardrops
ALAW LCwsow it Must Be Love ceODBE STRATT Love Without End, Amen REEA MAENTHEE IT BE RASCML FLATIS This Everyday Love

## KAYD/Stockton

 $3 a m$blackhawx Goodbye Says it All DLAMOND RIO One More Day SAWYER BROWW Treat Her Right SHEDNSY IWIII ... BUt
ALAW JuCKSON (Who Says) You Can't Have It.. UNCE GILL Shoot Strait From Your Heart TRAVIS TAITT Tell Me I Was Dreaming Duxie CHICKs Cowboy Take Me Away MARK Cheswutt Ow flames Have Now Names LOMESTAR Tell Her
partr Loveless To Have You Back Again CLAY DAVNOSON Sometimes
Chely whicht Shut Up And Drive GEORGE STRUT Addilida
alaw uctsow gone Crazy

## 11am

JOHM AMOERSOW Straight Tequila Night REEA MCENTME I'W Be
macy arbo Don't Take Her She's All I Got
LLA MCCAM With You
GEOBGE STRMT Drinting Champagne
dessica amorews Who IAm
dyamowo alo One More Day
MEl mcanwel Louisiana Satunday Night dare crucks without You
GABTH EROONS She's Gonna Make it Broows \& oumw Ain' Mothing 'Bout You FANH HMLL Pioce Of My Heart

## 4pII

CLWT BLACX Hall Way UD
arooms \& oum Your Alwas Be Loved By Me GEOREE STRAT You Look SO Good In LOve CLAY waluer Live, Laugh, Love RESTLESS HEART Bluest Eyes in Texas adoe cricus Without You
GapTH apopus Amarican Honky Tonk Bar Assoc. IV EMGLAND Should've Asked Her Faster dO DEE MESSMA BuTn
alachm Dancin': Shaggin' On The Bivd. GEDPGE STRATT Nobody in His Right Mind... broons a ounw I Can' Get Over You

## $8 p m$

TOSY KETH Should've Been A Cowboy dumowo alo One More Day WELL mCCOV For A Change دOE OIFFIE Bigger Than The Beatles
LEAWH RIMES I Meed You TRACY LAWREWCE AIibis
TuI MCERAW For A Little While دOHW M. MONTEOMERY Lite's A Dance PATTV LDVELESS The Last Thing On My Mind Rowne mulsup Smoky Mountain Rain doue crucus whithout You
STEVE MARMER Some Fools Mever Learn asamin worley a good Day To Run







|  |  |
| :--- | :--- | :--- |









# Conservalive And Highly Focussed 

Hot ACs WRQX and WJLK are tops among women 25-34

since most large and medium markets have at least one mainstream or Soft AC, it's rare to see a Hot AC score well among women $25-54$ simply by default. And it's truly noteworthy when large-market Hot ACs outperform their Soft or mainstream AC counterparts among older demos. Two representative cases of this from the fall survey are detailed here this week.
"I certainly wouldn't say anything disparaging about [crosstown mainstream AC competitor] WASH, because I really do think it's a good radio station." remarks Hot AC Steve Kosbau WRQX (Mix)/Washington OM/PD Steve Kosbau. "We were all just too dumb to know that the mainstream AC is supposed to win among older demos. We focus on what we're doing, not on what other stations are doing."
The presence of a strong mainstream AC competitor notwithstanding, it's not uncommon to see Mix more than hold its own among females 25-54. This fall was no different, as the Hot AC was the market's pace-setter in that demo. "There's no magical reason for it," Kosbau says. "We're very lucky to have great people in our building. from [President/GM] Jim Robinson on down. There may be managers as good. but I'm confident there are none better.

wike Kaplen some fairly decent success."

## Free To Move

While WRQX shares a lot of cume with several other local stations, Kosbau candidly asserts, "I don't sit around obsessing about other stations; I never do. We talk about what's right for us - that's ultimately what we're worried about."
Once again this fall Mix did its version of the High/Low game. "We do our own spin on it, and it seems to work well." Kosbau says.
Ever since WRQX flipped from CHR to Hot AC in September 1990. Jack Diamond has been doing morning wakeup duty. "Not only is he immensely talented, he has a lot of equity in the market." says Kosbau, who has overseen Mix's programming for
"Our sales managers are also the best in the business. It's just a case of many people working toward a common goal. Our energy goes toward doing the right things. As a re-

nearly four years.
"Our aftiernoon man for the better part of 10 years. Loo Katz, recently went to WASH. It would be great if things remained constant, but it's part of life that things change. For his needs, going there was a better situation."

Each Hot AC has its own persorrality, but Kosbau suggests, "A few seem to be more aggressive than they need to be. One great thing about our position is that we've been free to move as music has moved. It's nice that we haven't been painted into a corner."
Continuity of ownership has also been a key ingredient in Mix's success; ABC Radio has long held WRQX's license. "I'm sure there are many other great companies out there, but I haven't worked for many of them," comments Kosbau, who grew up in Des Moines.
"The three stations I absolutely loved before joining WRQX were all ABC-owned: WLS/Chicago, KQRS/ Minneapolis and KLOS/Los Angeles. I always had a dream to work for $A B C$, and the experience is everything I've dreamed of and more. It's the greatest company imaginable."

## Less Edgy

WJLK (The Point)/MonmouthOcean entered the fall book with a purposefully conservative demeanor. "We really pulled back and washed our edges," comments PD Mike Kaplan. "We made sure we weren't hitting the aggressive end of this format. We won't touch something like 3 Doors Down's 'Kryptonite,' for example. In's definitely edgier than what we want, and we won't go there. But we play artists like Matchbox Twenty, Goo Goo Dolls and Third Eye Blind."

Also adjusted was The Point's positioning, with the Hot AC focusing more on at-work listening. "It's all about gimmicks in this business," concedes Kaplan. "We borrowed or stole - the Nine to Five No Repeat Workday. It wasn't being used here or in New York City, so we took it. By doing so, we became a much more mass-appeal station and now straddle the line between being. Hot AC and mainstream AC."

## Demo Battle Heats Up

It's extremely rare to see a Hot AC overtake a Soft or mainstream AC head-to-head among women 35-64. Conversely, the majority of Hot ACs do better among females 18-34 than their mainstream and Soft AC rivals. The battle for the all-mportant women 25-54 demo is heating Up, as Hot ACs are exhibiting more strength there. Noted below are top- 50 market examples in which a Hot AC bettered its mainstream or Soft AC rival among women 25-54. Fall-fall fluctuations follow each station's overall market rank. Hot ACs are designated by an asterisk.

| Chicago (Market No. 3) |  |  |  |
| :---: | :---: | :---: | :---: |
| Cave | Wiess | wisse | W3se4 |
| WLT | No. 4, +104\% | No. 4, +25\% | No. 4, Flat |
| WNND | No. 5. $+4 \%$ | No. 5 , + $6 \%$ | No. 6, + 2\% |
| WTME* | No. 3, -18\% | No. 3, +5\% | No. 9, +46\% |
| WXCCD | No. 12, +37\% | No. 16, $+12 \%$ | No. 19, Flat |
| WXLC* | No. 21, $+67 \%$ | No. 31, -28\% | No. 36, 67\% |
| WZSR | No. 23, DNS | No. 28, DNS | No. 28, DNS |

- Uiban Comternporary WGCI-FM wins women 18-34 (16.0) and 25-54
(7.4) honors, while Talk WGN (6.9) is No. 1 among women $35-64$.
- DNS indicates the station did not show in last falfs survey.

| Washington (Market No. 9) |  |  |  |
| :---: | :---: | :---: | :---: |
| Calle | W10st | W25.6i | W30-64 |
| Weash | No. 6, -41\% | No. 3, -27\% | No. 2. -16\% |
| WROX | No. 3, -8\% | No. 1, + $2 \%$ | No. 5, +15\% |

- Untan Comemporary WKYS (10.9) whis women 18-34 bragging ights. and Uiban AC WMMM ( 7.8 ) bests WASH (6.3) in the women 35-64 contest.

| Tampa (Market No. 21) |  |  |  |
| :---: | :---: | :---: | :---: |
| Clt | Wrest | W2684 | W36-4 |
| WBBY | No. 11, +191\% | No. 11, $7 \%$ | No. 12, $26 \%$ |
| WOUY | No. 20, $37 \%$ | No. 10, +20\% | Na. 1, +5\% |
| WMTX ${ }^{\text {E }}$ | No. 4, +7\% | No. 3, Flat | No. 5, Flat |
| WSSR ${ }^{\text {W }}$ | No. 3. $+9 \%$ | No. 7. $32 \%$ | No. 15, $49 \%$ |
| WWRM | No. 5, +14\% | No. 4, +2\% | No. 4, -3\% |

- CHRPOp WFLZ ranks first among women 18-34 (15.9) and wornen $25-54$ ( 8.6 ).

| Mifwaukee (Market No. 31) |  |  |  |
| :---: | :---: | :---: | :---: |
| Calt | W 1034 | W2-64 | Wsere4 |
| WERY | No. 18, +133\% | No. 20, +40\% | No. 18, +63\% |
| WKTI* | No. $3+39 \%$ | Na. 1, $8 \%$ | No. 7,-26\% |
| WLTO | No. 7, -16\% | No. 4, $6 \%$ | No. 2, -7\% |
| WWYX* | No. 4, Flat | No. 1, Flat | No. 6, +4\% |
| - Uiban Contemporay WKKY (14.5) captures worien $18-34$ honors. <br> - Country WMIL and Hot ACs WMYX and WKTI al share the women |  |  |  |
| $5-54$ tite wi <br> - WMMLIs | 8.8 shares. <br> o. 1 among forn | $35-64 .$ |  |


| Las Vegas (Market No. 39) |  |  |  |
| :---: | :---: | :---: | :---: |
| Crie | W12.4 | W\%66 | W36-4 |
| KMXB* | No. 2, +1\% | No. 2, +6\% | No. 7, 34\% |
| KMZO | No. $9 .+2 \%$ | No. 5 , +25\% | No. 5, +34\% |
| KSNE | No. 7, +3\% | No. 4, -24\% | Na. 1, -9\% |

- CHRPPop KLUC (14.5) and Country KWNR (10.1) take women 18-34 and women $25-54$ honors, respectively.

| Indianapolis (Market No. 40) |  |  |  |
| :---: | :---: | :---: | :---: |
| Came | W1-34 | W20-64 | W36-64 |
| WENS* | No. 2, +16\% | No. 2, +20\% | No. 4, +31\% |
| WTPI | No. 9, -20\% | No. 7, -30\% | No. 3, -3\%\% |

- WENS is just 0.4 away from UC WTLC-FM (11.1) among women 18 -

34. 

| Monmouth-Ocean (Market No. 49) |  |  |  |
| :---: | :---: | :---: | :---: |
| Cavis | W1834 | W25-54 | W35-64 |
| WJLK* | No. 4, +31\% | No. 1, +33\% | No. 2, +39\% |
| WOBM- | ANo. 14, -48\% | No. 2, $10 \%$ | No. 1, -26\% |

- Now York Hot AC WPL (7.7) captures Monmouth's women $18-34$ titte - Among women 25-54, WJLK holds a two-share (8.5-6.5) advantage over sister mainstream AC WOBM-FM.
- WOBM-FM has just a 0.3 lead (7.1-6.8) over WJLK among females 35-64.

| Buffalo (Market No. 50) |  |  |  |
| :---: | :---: | :---: | :---: |
| Cevis | W1834 | W25-54 | W35.4 |
| WJYE | No. 5, +45\% | No. 3, -10\% | No. 2, -9\% |
| WTSS* | No. 4, -28\% | No. 2, +10\% | No.3, +62\% |
| CHUM* | No. 14, DNS | No. 18, $40 \%$ | No. 19, $-40 \%$ |

- CHPV op WKSE (18.8) is No. 1 among women 18-34, while Country WYRK is first emong women 25-54 (16.0) and 35-64 (15.6).




## G Hכ\&

## 



|  | antist time weelss) | 踇 |  | Her |  | 5 |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| (1) | 'W SYWC This I Promise You (Jive) | 2077 | +69 | 319305 | 20 | 1140 |
| 22 | Backstreet doys Shape Of My Heart (Jive) | 2359 | -2 | 287758 | 18 | 110/1 |
| $3{ }^{3}$ | FANTH HILL The:Way You Love Me (Wamer Bros.) | 2271 | 42 | 279762 | 25 | 113/1 |
| (2) | LEE ANH WOMACK I Hope You Dance (MCAUUniversal) | 2075 | +101 | 236953 | 13 | 107/2 |
| 55 | BBMaX Back Here (Hollywood) | 1904 | -70 | 205038 | 26 | 106/0 |
| 66 | HUEY LEWTS \& GWYNETH PNLTROW Cruisin' (Hollywood) | 1793 | -134 | 200662 | 21 | 10411 |
| 77 | marc anthony My Baby You (Columbia) | 1696 | -3 | 203545 | 23 | 98/0 |
| $9{ }^{8}$ | LENMN RIMES I Need You (Sparrow/Cura/Capitol) | 1662 | -12 | 202556 | 46 | 103/0 |
| $8{ }^{8}$ | DON HENLEY Taking You Home (Warmer Bros.) | 1626 | -51 | 182515 | 41 | 103/0 |
| (1) | MATCHBOX TWENTY If You're Gone (Lava/Atlantic) | 1499 | +75 | 195305 | 10 | 86/4 |
| (1) | FANTH HILL Breathe (Warner Bros.)' | 1432 | +61 | 197803 | 56 | 104/0 |
| (1) | manc anthony you Sang To Me (Columbia) | 1295 | +12 | 163683 | 51 | 105/0 |
| 1213 | SAVAGE GARDEN I Knew I Loved You (Columbia) | 1250 | -87 | 158782 | 69 | 990 |
| $13 \quad 14$ | LONESTAB Amazed (BNA) | 1210 | -89 | 155376 | 73 | 97/0 |
| $15 \quad 15$ | CELIME DION Thar's. The Way it is (Epic) | 1136 | -74 | 142343 | 66 | 970 |
| (1) | THE CORRS Breathless (143/ava/Atlantic) | 1105 | +7 | 109242 | 23 | 78/2 |
| Eramker (1) | RICEY MNATIN FCC. AEUMERA Nobody Wants To Be Lonety (Columbia) | 925 | +119 | 131746 | 4 | 89/5 |
| Pranker (1) | BON JOVT Thank You For Loving Me (ISlandhDJMG) | 925 | +72 | 101864 | 7 | 85/7 |
| $17 \quad 19$ | BRILN MCKNICHT Back At One (MotownUniversal) | 911 | -23 | 124653 | 60 | 79/0 |
| Draeker (10) | ROD STEWART I Can't Deny It (Atlantic) | 883 | +84 | 104702 | 4 | 89/1 |
| , | SADE By Your Side (Epic) | 752 | 46 | 108936 | 15 | 780 |
| (2) | SEAL This Could Be Heaven (London Sire) | 729 | +14 | 58081 | 6 | 84/1 |
| (3) | DOW HENLEY Everything Is Different Now (Warner Bros.) | 685 | +6 | 67396 | 9 | 690/0 |
| (3) | gloria esteran You Can't Walk Away From Love (Epic) | 562 | +28 | 77942 | 4 | 74/3 |
| 23 | 98 DEGREES My Everything (Universal) | 542 | +132 | 69626 | 2 | 63/7 |
| (3) | ENYA Only Time (Reprise) | 490 | +27 | 45159 | 3 | 70\% |
| (3) | DAVID GRAY Babylon (ATO/RCA) | 489 | +26 | 30962 | 4 | 52/2 |
| Debut (13) | LIONEL RICHIE Angel (ISland/IDJMG) | 485 | +187 | 70270 | 1 | 69/15 |
| - 2 | EVAN AND JARON Crazy For This Girl (Columbia) | 313 | -22 | 38122 | 4 | 22/0 |
| 30 | NATALIE COLE Angel On My Shoulder (Elektra/EEG) | 308 | -59 | 32374 | 14 | 55/0 |



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 $2 / 11$-Saturday $2 / 17$. 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 Artitron Company). © 2001, R\&R Inc.

## Now \& Actho

SHAWH COLVIN Whole New You (Columbia)
Tota Plays: 186. Total Stations: 30. Adds: 3
Sasha alexanotr let Me Be The One (Reprise)
Total Pays: t67. Total Stations: 33. Adds: 4
0100 Thankyou (Arista)
Total Pays: 151, Total Stationis: 12, Adds: 1
JESSE COOK Fall At Your feet (Narada)
Tota Plays: 94, Total Sazions: 18, Ados: 0
SUZY K Broken Wings (Vellum)
JON SECAOA Break The Walls (Epic)
Totad Plays: E6, Total Stations: 21, Adds. 7
TAMARA wALKER Didn't We Love (Curb)
Totad Plays: 82 . Total Stations: t8, Adds: 4
BETTE MIDLER Love TKO (Wamer Bros.)
Total Plays: 79, Total Stations 15, Adds: 3
JOUFNEY All The Way (Columbia)
Yitaman C As Long As You're Loving Me (Elektra/EEG)
Total Plays: 43, Total Strions: 12, Adds: 3


## Most Added.

nmes time welis
LIOMEL RICHE Angel (ISlandNOMMG)
VowDa stipari Wh. DOwniv, mi. Chances Are (Epic) 8 BOW SOVI Thank You for Loving Me (Island/NOMG)
58 DEEREES My Everything (Universal)
JON SECADA Break The Walls (Epic) ENYA Onity Time (Reprise)
JOURNEY All The Way (Columbia)
R. MARTM FCC. AGUILERA Nobody Wants... (Columbia)

PLUs ONE Last flight Out (Attantic)
MATCHBOX TWENTY If You're Gone (Lava/Atlantic) SASHA ALEXANDER Let Me Be The One (Reprise) TAMARA WALKER Didn't We Love (Curb) DOOBE BROTHERS Ordinary Man (Legacy)

## Most Increased plays

antist imle lasels)
LIONEL RICHIE Angel (Island/IDJMG) 98 DEGREES My Everything (Universal) +132 mčays R. MNTIN F/C. ACUMERA Nobody Wants... (Columbia) +119 LEE AN WOMACX I Hope You Dance (MCAUniversal) +101 'N SVIC This I Promise You (Jiva) ROD STEWART I Can't Deny It (Atantic) MATCHBOX TWENTY If You're Gone (Lava/Atlantic) +75 BON JOWI Thank You For Loving Me (Island/DJMG) +72 EDWW Mccawl I Could Not Ask For More (LavaAdantic) +69 FAITH HILL Breathe (Wamer Bros.)
$+61$

## Ereakerse

RICKY MARTW /GHRISTINA AOUMLERA
Nobody Wants To Be Lonely (Columbia)

| total marsmicrease | Total statonsiados | chant |
| :---: | :---: | :---: |
| $925 / 119$ | $89 / 5$ | 17 |

BOW JOVI
Thank You For Loving Me (Island//DJMG)

925/72 85/7
ROD STEWART
I Can't Deny It (Atlantic)
TOTAL PAYSMCBEEASE TOTAL Stanomsadas
снант
883/84
89/1

 by ach roporting stitor. songe unnportid ea sacie co not coum
 Woighted dien epperes on Rat owleve music truciove.

GLORIA ESTEFAN GREATEST HITS VOL.II Featuring the single "You Can't Walk Away From Love"


- Jim Ryan, OM-Director of AC Programming WLTW/NY "You Can't Walk Away From Love" sounds GREAT on the radio. We've been playing it for a few weeks and the phone response has been great! Gloria is a core AC artist and the women who listen to our station LOVE her. You can't walk away from this song!
- Randi Martin, APD-WASH/DC
"It's a sexy song, it's getting phones, and it sounds great on the radio"
- Tony Coles, PD-KRWM/Seattle
"You can't go wrong with the passion, lyrics, and talent behind a record like "You Can't Walk Away From Love"...The only thing better than having a hit on the radio is having a hit from an artist your audience already knows and loves."
- Joel Grey, PD-KKLT/Phoenix
"Good phone response with our female listeners-and that's all I care about!!"
- John Patrick, OM-WBBQ/Augusta
"It's really great to have Gloria back on the radio with such a quality song!!"

|  |
| :---: |
| CHRISTINA AGUILERA I Tum To You(RCA) |
| PHIL COLLIMS You'll Be in My Heart(Hollywood) |
| BACKSTREET BOYS Show Me The Meaning Of Being Lonely(Jive) |
| SANTANA f/ROB THOMAS Smooth(Arista) |
| BaCKSTREET BOYS I Want It That Way(Jive) |
| CHER Believe(Wamer Bros.) |
| Sarah mclachlan I Will Remember You(Arista) |
| 98 degrees I Do (Cherish You) (Universal) |
| EDWIN McCain I Could Not Ask For More(Lava/Atlantic) |
| SIXPENCE NONE THE RICHER Kiss Me(SquintColumbia) |
| 98 DEGREES The Hardest Thing(Universal) |
| 'N SYNC (God Must Have Spent) A Little More Time On You (RCA) |
| marc anthony I Need To Know(Columbia) |
| ENRIQUE IGLESIAS Bailamos(Overbrook/Interscope) |
| W. HOUSTON \& E. IGLESIAS Could I Have This Kiss Forever(Arista) |
| TONI BRAXTON Spanish Guitar(LaFace/Arista) |
| macy Gray I Try(Epic) |
| SHMNA TWANN Man! I Feel Like A Woman!(Mercury/IDJMG) |
| STING Desert Rose(A\&M/nterscope) |
| LARA FABIAN Love By Grace(Columbia) |

## Focused

Continued from Page 82

Just south of New York City, MonmouthOcean is bombarded by many Big Apple signals, including Clear Channel "Lite FM" WLTW. But The Point's metro mainstream AC competition is provided by its own sister. WOBM-FM. "We sell our benefits and mention that other stations are old, sleepy, tired and boring," notes Kaplan.
WOBM-FM isn't mentioned specifically in such promos, but as Kaplan explains. "We say something to the effect that other stations can put you to sleep at work, but we pick people up. I's very important to sell differences, and we emphasize the fact that we're the only station with a Nine to Five Workday.
"That makes us different from the rest of the stations. We share $40 \%$ cume with (New York Hot AC] WPIJ. There's a lot of music duplication, but we're better-tailored to offices than WPLJ."

## Common Ownership

Historically, it's been very difficult to unseat mainstream and Sofi ACs that have effectively cemented the Nine to Five No Repeat Workday positioner. Fortunately, Kaplan says, "WJLK comes from a Soft Rock mindset and has a little of that benefit to work with. We give listeners enough energy and entertainment. WOBM-FM, WLTW and WJLK are all very close among women 25-54, but
we beal both of them because we're just brigh enough."

Since WJLK and WOBM-FM have common ownership (Nassau Broadcasting Partners), Kaplan knows WOBM-FM's promotional and marketing strategies, and WOBM-FM PD Jeff Rafter knows Kaplan's. "Our Exec. VP/Product \& Content works with both stations to make sure we're on equal ground," Kaplan points out.
"We need to overlap some strategies and make certain no competitor can come between us. Both stations are playing for the same audience; my job is to keep morale high and the staff motivated."

To help reinforce the Nine to Five concept, WJLK this fall qualified listeners at $9 \mathrm{am}, 2 \mathrm{pm}$ and 5 pm for a chance to win a Mencedes and \$1 million. The contest was done in conjunction with other Nassau Broadcasting stations.
In addition to The Point's victory among women 25-54, sister WOBM-FM captured women $35-64$ honors. WJLK remains highly competitive in the later demo, finishing a very close second. "Instead of focusing on women 2534, our imaging is really targeted to women 35 44," remarks Kaplan. "Look at the stats, and you'll see that this market is much older than a market like San Diego. There are more people in older demos we can pull from."
But as Kaplan told his staffers in a recent meeting, "You must be humble in victory and proud in defeat. This business can take you up and down very quickly. We know the spring book's just ahead, and we'll have another big battle."

TUNED-IN
R\&R/MEDIABASE 24/7

## lite rock93.9 WLIT/Chicago

## $32 m$

'W SYNC This I Promise You
hUEY LEWIS \& THE MEWS Power Of Love ORLEAMS Still The One
BOB SEGEA Against The Wind
CELIME DIOW Where Does My Heart Beat Now SANTANA I/ROB THOMAS Smooth
GEOAGE BENSON Turn Your Love Around
PLAYER Baby Come Back
THE COARS Breathless
fleETwOOD MAC Hold Me
BRYAN ADAMS (Everything 1 Do) I Do It
GENESIS In Too Deed

## 11 am

AICK ASTLEY Together Forever
LOMESTAR Amazed
fLEETWOOD MAC Gypsy
dIANA ROSS Ain't No Mountain High Enough

COMMODOAES Lady (You Bring Me Up)
sbmak Back Here
TIMA TURNER I Don't Wanna Fight
JOURMEY ODEN Arms
KING Hasvest Dancing in The Moonlight MADONWA I'II Remember
PHIL COLLINS Take Me Home

## $40 m$

scmak Back Here
QUARTEAFLASH Harden My Heart
ROD STEWART You're in My Heart
CELIWE DHOW The Power Of Love
MAKED EYES Promises, Promises
CHAISTMA AGUILERA I TUTH TO YOU
RICX ASTLEY Never Gonna Give You Up
IMmWY CLIFF ICan See Clearly Now
Lavar spamban Self Control
SEAL DOn't Cry
Johw cougar Small Town

## $8 p m$

PATAICK SWA YZE She's Like The Wind LUTMER VANDROSS Always And Forever PHIL COLLINS Groovy Kind Of Love MARY C. CAAPENTER Grow Old With Me SELEMA I Could Fall in Love
cackstaeet sors Shape of My Heart
all withers lean On Me
BETTE MIDLEA Baby Mine
esmax Back Here



## Wunds <br> rock <br> WNND/Chicago <br> $32 m$

TAYLOR DAYME Don't Rush Me PHIL COLLINS You'II Be in My Heart
HALL \& OATES She's Gone
MARC ANTHONY My Baby You blUES TRAVELER RUn-AKOUnd Chils deburgh lady in Red ENRIQUE IGLESIAS Bailamos THOMPSON TWINS Hold Me Now hOD STEWAAT Have I Told You. NO MEACY Where Do You GO aICHARD MARX Now And forever GWYMETH PALTROW \& HUEY LEWIS Cruisin' AOD STEWART forever Young JOHN COUGAR MELLENCAMP Chery Bomb

## 11am

SIXPENCE NONE THE AIChER There She Goes PHIL COLLINS I Missed Again
FAITH HILL This Kiss
globia gaymor I Will Sunvive
MATCHBOX TWENTY If You're Gone
SAVAGE GARDEN Truly Madly Deeply STEVE WINWOOD Valerie
JANET JACKSOW Come Back To Me enalaue iglesias bailamos FICHARD MABX Endless Summer Nights 'W SYHC This I Promise You CHRISTIME MCVIE Got A Hold On Me

## IIII

PHIL COLLIMS You'll Be in My Heart ELTOW JOHW Bennie And The Jets AMY GRANT I Will Remember You 'W SYWC This I Promise You POLICE Every Breath You Take SARAH MCLACHLAN Angol AICKY mantlw She's All I Ever Had MALL $\$$ OATES You Make My Dreams LEE ANW WOMACK I Hope You Dance ROD STEWART Reason To Believe

## $8 p m$

DOWNE TYLER Total Eclipse Of The Heart EDWIW MCCAIW I Could Not Ask For Much dIama rass touch Me in The Morning eacrstreet cors Shape Of My Heart rOOL \& THE GAMG Cherish
shawla Twaik You're Still The One REO SPEEDWAGON Just for You VANESSA WLLCMMS Dreamin' PEABO BRYSON Can You Stop The Rain JON SECADA Break The Walls

Monluored aimplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-mis based on sample hours laken from Monclay $2 / 12.02001$, R\&R inc.


Each week, RaR lists songs going for adds in the newspaper, in the AC format fax, and on Music Meeting. To see your song listed, please contact R\&R AC/Hot AC Assistant Editor Mike Davis at (310) 788-1651, or via e-mail at mdavis©rronline.com.

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## Stations and their addes listod alphabetically by mantot



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| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| （1） | MATCHBOX TWENTY If You＇re Gone（Lava／Atantic） | 3703 | ＋ 40 | 397257 | 20 | 890 |
| － | LEMMY KRavitz Again（Virgin） | 3420 | ＋92 | 366283 | 17 | 89／0 |
| － | DIDO Thankyou（Anista） | 3027 | ＋98 | 332602 | 12 | 87／2 |
| ，${ }^{2}$ | CREED With Arms Wide Open（Wind－up） | 2708 | －211 | 264397 | 24 | 85／0 |
| 55 | EVAN AND JARON Crazy for This Girl（Columbia） | 2581 | －207 | 28359 | 26 | 80／0 |
| $6{ }^{6}$ | U2 Beautitul Day（Interscope） | 2452 | 46 | 275125 | 18 | $83 /$ |
| － | MADONMA Don＇t Tell Me（MaverickWB） | 2208 | ＋98 | 236540 | 8 | 72／3 |
| ， 8 | baRENUKED LADIES Pinch Me（Repise） | 2032 | －190 | 219753 | 25 | 10 |
| 10. | THE CORRS Braathess（143LzavaAtantic） | 1824 | －35 | 205625 | 22 | 65／0 |
| － 10 | DAvID GRAY Babyion（ATO／RCA） | 1820 | －93 | 197275 | 17 | 75／0 |
| （1） | NELYY FURTADO I＇m Like A Bird（DraamWorks） | 1770 | ＋178 | 183531 | 10 | 73／4 |
| 12 | 3 DOORS DOWN Kyptonite（RepublicNniversal） | 1711 | －31 | 19332 | 30 | 620 |
| （1） | VERTICAL HORIIZON Best I Ever Had（Grey Sky．．．）（RCA） | 1666 | ＋128 | 161309 | 6 | 712 |
| 14 | FANTH HILL The Way You Love Me（Wamer Bros．） | 1607 | －181 | 180119 | 22 | 56／0 |
| （1） | AEROSmITH Jaded（Columbia） | 1553 | ＋167 | 16733 | 4 | 62／2 |
|  | MATCHBOX TWENTY Bent（Lava／Alantic） | 1384 | －24 | 150987 | 43 | 760 |
| roskor（1） | baremaxed laoles Too Litile Too Late（Reprise） | 1325 | ＋88 | 128520 | 5 | 74／3 |
| 18 | EVERCLEAR Wondertul（Capitiol） | 1267 | －83 | 138338 | 32 | 640 |
| $16 \quad 19$ | VERTICAL HORIZON You＇re A God（RCA） | 1265 | －121 | 134400 | 30 | 63／0 |
| ${ }^{20} 20$ | VERTICAL HORIZON Everything You Want（RCA） | 1111 | －35 | 128125 | 59 | 73／0 |
| （2） | LEE ANN WOMACK I Hope You Dance（MCAUniversal） | 1066 | 43 | 107335 | 4 | 50／4 |
| （2） | BOW JOVI Thank You for Loving Me（ISland／IDJMG） | 1032 | ＋20 | 118872 | 7 | 60／3 |
| （2） | dave matthews band l did It（RCA） | 1030 |  | 123699 | 6 | 45／2 |
| （2） | MOBY F／GWEN STEFANI Southside（V2） | 1017 | ＋64 | 100461 | 6 | 37／3 |
| ${ }^{21} \quad 25$ | DEXTER FREEBBSH Leaving Town（Capiol） | 985 | －124 | 79988 | 16 | 45／0 |
| （1） | FUEL Hemorrhage（In My Hands）（Epic） | 945 | ＋64 | 92598 | 7 | 40／2 |
|  | UNCLE KRACKER Follow Me（Top Doghav／AAtantic） | 79 | ＋121 | 95025 | 2 | 39／4 |
| Debut）（3） | COLDPLAY Yellow（NetwerrkCapitil） | 712 | ＋179 | 93167 | 1 | 43／3 |
| （Debut）（1） | DELERIUM FISARAH MCLACHLAN Silence（Netwerk／Arista） | 688 | ＋87 | 81041 | 1 | 30／2 |
| Debut（1） | LIFEHOUSE Hanging By A Moment（DreamWorks） | 644 | ＋208 | 55434 | 1 | 39／4 |



91 Hot AC reporters．Monitored airplay data supplied by Mediabase Research，a division ol Premiere Radio Networks．Songs ranked by total plays for the airplay week of Sunday $\mathbf{2 / 1 1 - S a t u r d a y} \mathbf{2 / 1 7}$ ．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 Arbilron Company（Copyright 2001，The Arbitron Company）．© 2001，R\＆R Inc．

JOSH JOPLIN GROUP Camera One（Artemis） Total Plays 640，Total Strions：45，Ados： 2

STING Atter The Rain Has Fallen（A\＆M／Interscope） Total Pays 635，Total Strions：41，Ados： 4

MIMA G0ROON Now I Can Die（Warner Bros．） Total Plays 621，Total Stations：46，Ades： 5

SEMISONIC Chemistry（MCA）
Total P Pays：602，Totel Stations：40，Adst： 1
FFVE FOR FIGHTING Easy Tonight（Aware／Columbia） Total Plays：597．Total Stuions：43．Ados： 2

TRAN Drops Of Jupiter（Tell Me）（Aware／Columbia） Total Plays：576，Tomel stations：41，Adds： 7

R．MARTIN IC．ACuMERA Nobody Wants．．．（Columbia） Total Plays：538，Total Staions：27，Ados： 1

JEWNIFER LOPEZ Love Don＇t Cost A Thing（Epic） Total Plays：372．Tocel Strions：14，Adts： 2

SADE By Your Side（Epic）
Total Pleys：368，Total Staions：2t，Adts： 0
COLLECTME SOUL Pertect Day（Adtantic）
Total Pleys：326，Total Stuions：23，Ados： 4

3 000ns DOWW Loser（Republic／Universal） Tota Plyys：300，Total Setions：18，Adds： 0

INCUBUS Drive（Immortavepic） Totel Pays：293，Totel Stations：23，Adds： 4

FASTEall Love is Expensive And Free（Hollywood） Totel Play：250，Total Stbions：23，Adds： 0

GREEN OAY Warning（Reprise）
Total Play：209．Totel Stuions：24．Adds：
noo STEwart I Can＇t Deny It（Atlantic） Tota Pleys：196．Totel Stwions：15，Adds：

## Most Addod． <br> antiot tile veels） <br> TRANH Drops Of Jupiter（Tell Me）（Aware／Columbia） MIMA GORDON Now I Can Die（Wamer Bros．） NELLY FURTADO I＇m Like A Bird（DreamWorks） LEE ANW WOMMCK I Hope You Dance（MCANOiversal） sTiNG After The Rain Has Fallen（A\＆M／Interscope） LIFEMOUSE Hanging By A Moment（DreamWorks） UNCLE KRACXER Follow Me（Top Dog／Lava／Attantic） GREEN DAY Warning（Reprise） <br> COLLECTIVE SOUL Perfect Day（Atlantic） <br> INCUBUS Drive（Immortal／Epic） <br> AMERICAN MH－FI Flavor Of The Weak（Island／IDJMG）

## Most Increased Plays

agtist title labels<br>Play mCrasise<br>LIFEHOUSE Hanging By A Moment（DreamWorks）＋208 COLDPLAY Yellow（Nettwerk／Capitol）<br>NELLY FURTADO I＇m Like A Bird（DreamWorks） AEROSMITH Jaded（Columbia）<br>COLLECTIVE SOUL Perfect Day（Atlantic）<br>GREEN DAY Warning（Reprise）

## Breakers．

BAptemyen lanes T00 Little Too Late（Reprise） TTON Marsmcmesse TOTA Stanowendos 1325／80





Semprontrime


# ARE YOU LISTENING? 

Listening to CRY stunned me into complete silence."

- Fan online in Sacramento CA

You feel as if he is having a conversation with you.'

- Fan online in Fort Lauderdale FLA
"His lyrics and passionate performance helped me deal with the pain I was feeling."
- Fan online in Denver co

I was in total amazement after hearing him live."

- Fan online in Philadelphia PA

He presents music about real life.
Indescribable talent.:

- Fan online in Troy MI

He is awesome!

- Fan online in Boston MA
"CRY might as well have been written just for me."
- Fan online in Chicago IL



## HOT $A C$ C. $\ldots \ldots \ldots \ldots$ ?. $\ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots$

AMGIE APARO Cry (Melisma/Arista)
LIL D Dream Girl (Universal)

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## HOTAC



## WMYX/MIIwaukee

THE COARS Breathless
HOOTE \& THE BLOWFSH Let Her Cry
CREED Higher
WSYIC God Must Have Spent A Litite More Time...
BOW sovn H's My Lite
BLESSID UNION OF SOULS I Believe
SARAHMCLACHLAW Anget
osemwulla Counting Bive Cars SOULDECISION Faded
MARC ANTHONY INeed TO Know MATALEE MERCHANT Kind \& Generous DAWD GRAY Babyion

## 11am

MATCHBOX 20 Back 2 Good
ROXETIE If Must Have Been Love mADONNA Music
engle-eye cherar save Tonight
GAREMAKED LADIES Pinch Me
CELINE ONOW The Power Of Love
mave anys Absolutely (Story OrA Girf)
THMD EVE BLWO How's It Going To Be?
EVEACLEAR WONderful
sacustreet bors Everybody
spw Doctors Two Princes
LEE ANW womery I Hope You Dance

semssonic Closing Time
matcheox nwewty bent
BACMSTREET BOYS I'U Never Break Your Heart GAREHAKED LAONES Pinch Me
SHETER MAEEL All For You
mact gravitry
OUMCAN SHEIX Barety Breathing
EVERCLEAR WOndertul
COLLECTME SOUL December
ILL SAMTS Nover Ever
HOOTE \& THE BLOWFISH Tucker's Town
masomus Don't Tell Me

## 8pm

duraw ovaraw Hungry Like The Woff SLSTER MAZEL Change Your Mind DOMMA LEWS I Love You Aways Forever UNCLE KPACKER FOllow Me BON JOVI Livin' On A Prayer CURE Just Like Heaven CREED With Arms Wide Open BONMIE RAITT Something To Talk About U2 Beautiful Day SMASH MOUTH All Atar 3000RS 00WN Kryptonite BACKSTREET BOYS Everybody G00 GOO OOLLS Name
wDIGO GMRLS Shame On You 3 DOORS DOWW Kryptonite matale imbruglu Tom PATTY SMYTH Sometimes Love Just Ain't.. BON JOWI It's My Lifie
REO SPEEDWAGON Time For Me To Fly
CREED With Arms Wide Open
EMF Unbelievable
GABEMAKED LADIES Pinch Me
MA. BIG To Be With You
THIRD EYE BLIND Jumper
LENWY KPAVITZ Again

## $11 a m$

SHERYL CROW My Favorite Mistake
BAREMUKED LADEES Pinch Me
ACE OF BASE Don't Tum Around
SPIN DOCTORS Two Princes
SHAWW MULLOMS Lullaby
bsomar Back Here
PAT EEMATAS We Betong
Stima Desert Rose
REMurawdrs I'H Be There for You
MATCHEOX TWEWTY II You're Gone
SODEANS Closer To Froe
soymin mellewcamp I'm Not Running Amymon
madomin Dort Tell Me

## 4pm

TML BACHmaN She's So High bABEMUKED LADEES Pinch Me savage gandew Crash And Burn COUNTHEG CROWS Mr. Jones marc anthony You Sang To Me police Every Litte Thing She Does.. SMASH mOUTH Al/ Star
dave mathuews anvo Crash into Me madomun Don't Tell Me
COLLECTIE SOUL The Word I Know MATCHEOX TMEWTY II You're Gone LOWESTAR Amazed

## $8 p m$

GIN BLOSSOMS Follow You Down
FATH HAL The Way You Love Me EDWIN MCCAIW I'II Be
R.E.M. Losing My Religion

Bemax Back Here
DAVE MATTHEWS BANDIDIdII
STIMG Desert Rose
SHERYL CAOW If It Makes You Happy
3 000RS DOWN Kryptonite BRYAN ADAMS Please Forgive Me
CHER Believe
EVAN ANO JARDN Crazy For This Girl

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wwwaristacom
${ }^{(8)}$ Fobruary 23, 2001

|  |
| :---: |
| STING Desert Rose(A\&MIInterscope) |
| CREED Higher(Wind-up) |
| NINE DAYS Absolutely (Story Of A Girl) (Epic) |
| SANTANA I/ROB THOMAS Smooth(Arista) |
| THIRD EYE BLIND Never Let You Go(Elektra/EEG) |
| Smash mouth Then The Morning Comes(Interscope) |
| macy gray I Try(Epic) |
| SISTER HAZEL Change Your Mind(Universal) |
| TRAN Meet Virginia(Aware/Columbia) |
| SUGAR RAY Someday(Lava/Atlantic) |
| SMASH MOUTH All Star(Interscope) |
| 600 GOO DOLLS Black Balloon(Warner Bros.) |
| 80N JOVI It's My Life(Island/IDJMG) |
| 'N SYNC This I Promise You(Jive) |
| B8maK Back Here(Hollywood) |
| TAL BACHMAN She's So High(Columbia) |
| SIXPENCE NONE THE RICHER Kiss Me(SquintColumbia) |
| MIMA GORDDN Tonight And The Rest Of My Lite(Warner Bros.) |
| Backstreet boys Shape Of My Heart(Jiva) |
| FATH HILL Breathe(Warner Bros.) |

##  

ANGIE APARO Cry (Melisma/Arista)
LIL D Dream Girl (Universal)

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## HOT AC



TME CORAS Breathless HOOTIE \& THE BLOWFASH Let Her Cry CREED Higher
WSNCG God Must Have Spent A Litite More Time...
BOW JOVI It's My Líe
BLESSHO UNION OF SOULSI Believe
SAPAH MCLACHLIN Angel
oISHmalla Counting Blue Cars
SOULDECISHON Faded
MARC AWTHOWY I Need TO KnOw
MATALIE MERCHANT Kind \& Generous
onvie cray babyion
10neram
MATCHBOX 20 Back 2 Good ROXETIE It Must Have Been Love madonna Music EAGLE-EYE CHERRY Save Tonight GMAEMAKED LAOUES Pinch MO CELIME DNOW The Power Of Love mwe Dars Absolutely (Story Of A Girt) THiw EYE BLMOD How's It Going To Be? EVEACLEMA WONdortul encrstreet sors Everybody SPW Dactois Two Princes LEE ANW Wemack / Hope You Dance
semisonic Closing Time MATCHBOX TWENTY Bent GACMSTREET BOYS I'I Never Break Your Heart GARENAKEO LADES Pinch Me SNSTER MAZER AH For You macy grayity DUMCAW SHEM Barety Breathing EVERCLEAR Wonderful COLLEETWE SOUL December ALL SAMNTS Never Ever HOOTE \& THE BLOWFISH Tucker's Town madomma dont Tell Me

## 8 pm

DURAN DURAN Hungry Like The Wort SEIER HALEL Change Your Mind DOMHA LEWE I Love You Aways Forever UNCLE KRACNER Follow Me BON JOV Livin' On A Prayer CURE Just Like Heaven CREEO With Arms Wide Open BONMIE RAITT Something To Talk About U2 Beautiful Day SMASH MOUTH All Atar 3 DOORS DOWN Kryptonite BACKSTREET BOYS Everybody GOO GOO DOLLS Name

R\&R/MEDIABASE 24/7

IWDIGO GIRLS Shame On You 3 DODRS OOWW Kryptonite MATMLE IMBAUGLLA Tom PATTY SMYTH Sometimes Love Just Ain't.. BON JOVI It's My Lite RED SPEEDWAGON Time For Me To Fy CREEO With Arms Wide Open EMF Unbelievable
GAREMAKED LADIES PINCh Me
MR. BHG To Bo With You
thind eve bliwo Jumper
LENNY KRAVITZ Again

## 11am

SHEATL CAOW My Favorite Mistake BARENAKED LIOIES Pinch Me ACE OF BASE Don't Turn Around SPIN OOCTORS Two Princes SHAWN MULLMS Lullaby sвmar Back Here PAT EEMATAR Wo Betong STMw Desert Rose aEmbananots ril Be There for You MATCHBOX TWENTY /I You're Gone SOOEAMS Closer To Froe sOHW MELL ENCAMP I'm Not Running Anymors madomin Dont Tell Me

## $49 m$

TML BACHMaN She's So High BAREMMKED LADIES Pinch MTE savage gardew Crash And Bum COUNTIWG CROWS Mr. Jones marc awthowy You Sang To Me POLCE Every Little Thing She Does. SmASH MOUUTH All Star onve matriews sawo Crash into Me madomin Don't Tell Me COLLECTIVE SOUL The Word I Know MATCHBOX TWENTY II You're Gone LOMESTAR Amazed

## 8pm

GIN BLOSSOMS Follow You Down FATH HILL The Way Youl Love Me EDWI MCCAIN I'II Be
R.E.M. Losing My Religion

B8maN Back Here
DAVE MATTHEWS BAND IDId It
STing Desert Rose
SHEAYL CROW If It Makes You Happy
3 DOORS DOWN Knyptonite
BRYAN ADAMS Please Forgive Me
CHER Believe
EVAN AND JARON Crazy for This Girl

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| matket ta |  |  |
| :---: | :---: | :---: |
|  | CSan Francisco <br> $765-1887$ <br> Cume 842,601 |  |
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# SECRET WEAPON 

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- A proven hit that is gaining airplay every week
... right now!

> R\&R Hot AC Debut 29 33* Modern AC Monitor 34* Adult Top 40 Monitor

A proven hit that is gaining airplay every week
The single is
D E L E R I U M silence
the unmistakeable voice is

## SARAH MCLACHLAN

## Think Beyond The Cluster

$\square$ Words from a former NAC/SJ PD who has firsthand knowledge

By Nick Francis

ast fall I was consolidated out of my position as PD of KYOT/Phoenix. It wasn't an issue of performance: My record in building the station from scratch to its current place in the Phoenix market is well-known. It wasn't an issue of personality: The outpouring of support from coworkers was one of the most heartening experiences of my life. No, it was a business decision. And I accepted it as such. Nothing personal. Just a blow to my pride and a wakeup call for the future.


#### Abstract

If you work for a publicly traded company, you know the drill. The stock price drives everything. "Hitting your number" as a GM is job one. And now that the period of great acquisition is over, the challenge for big companies will be to prove thw they can actually operite successfully within the new parameters.




Thus begin a new century and a new wordd for radio people. We are just beginning the process of consolidation in our business. It's going to continue; it's not going to stop. Buckminster Fuller's old maxim about "doing more with less" is the mantra for nearly all business endeavors.
Right now radio companies are taking their multiple radio properties and consolidating them into market clusters. There may be eight stations in one building, and managers PDs and GSMs - are working multiple stations rather than one, production and promotion people are work-
ing for all the stations, and salespeople are selling the cluster in one bulk unit. This is far more efficient than the single-station unit, but within a few years even this arrangement will seem bulky and inefficient becmuse of increased comperition from other media and the weakened economy.

## From Clusters To

 MegmetationeOnce the current efficiencies of clusters are maximized, operators will have to find new ways to cut costs. More likely than not, syndicated programming will be the first move. Small-market operators already know this one, and the trend will explode înto larger markets shorly. I truly believe that within 10 years localization of radio will be marginal al best.
Think about it. If I'm a programming exec at Clear Channel, and I'm overseeing 100 CHR stations that are playing essentially the same re-


During the recent International Association of Jazz Educators (IAJE) Convention in New York, Atlantic's Erica Linderholm and Warner Bros. Chris Jonz hosted a dinner at Thalia Restaurant. Guests included (top, $1-r$ ) New World \& Jazt's Matt Hughes; NPR's Tim Owens; Linderholm; Unisound Marketing's Denny Stillwelt; Atlantic's Steve DeBro; WDNA/ Miami's Arturo Gomez; WBFO/Buffalo's Burt Gambini; KSSJ/ Sacramento's Steve Williams; WBGO/New York's Thurston Briscoe; mubu.com's Keith Zimmerman; (bottom, l-r) WSIE/Edwardville, IL's Bob Bennett; WEMU/Ypsilanti, MI's Linda Yohn; KXJZ/Sacramento's Gary Vercelli; New World \& Jazz's Neal Sapper; Jonz; KPLU/Seattle's Nick Morrison; Atlantic's Sandi Hemmertein; and Coast To Coast Marketing's Rachel Lewis.
searched music and using the same production elements, eventually l'm going to ask myself, "Why do I need 100 separate programming departments when I could build one national mega-CHR channel? One with the absolute best talent; huge, outrageous contests and promotions; and the leverage of a big company to beck it up?
Of course, you'll allow selected minumes for local news, wewther and

> What's to stop YHts America' from doing to local ratio what Mclonald's did to local hamburger stands?"

traffic, but, besides that, what's to stop "Hits America" from doing to local radio what McDonald's did to local hamburger stands, what 7 Eleven did to mom-and-pop stores or what Wal-Mart did to practically every small-town retailer in America?

What if I was given the green light to order all of my CHR stations to change to "Hits America"? Of course, it's going to ruffle a lot of feathers, and it's likely that the brand will initially struggle in the ratings, but once it's given some time, it will take on an air of familiarity that will crush everyone in its path within a few years.

The reason that established radio people still cling to the notion that localism is the differentiating element of radio (the one that will protect their jobs) is not in the inherent value of the idea, but in the fact that until a few years ago no entity could ever own enough properties to even consider the possibility of doing away with local radio.

## Resources for Free Agents

Setting oneself up as a free agent requires more than a desire to do so. Development of a new mind-set plus new skills and resources are also a key to that kind of career transition. Or perhaps, as Nick Francis, who changed careers from programming to the digital world, leamed, the challenge is simply to reframe your knowledge, already suited to the new task, into jargon commonly used in your new endeavor - an issue of translation, more than anything else. Here Francis offers a list of books and websites as resources to anyone considering an atiemate view of their careers.

- Wimlam Bridges, Creating You \& Cr: Leam to Think Like the CEO of Vour Own Cever, 1997, Perseus Bocks
- Tom Pivere, The Erend You, 1989, Alied Knopt
- Harret Rutin, Sataing: Riveliato Vour Lios Ambitiona, 1989, Herper Buances
- Levina, Locke, Sewte a Wunborger, The Curubin Amivera: The End of Br mow As Uned 2000, Porsous Books

Websites


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Homememe Dfytal
The second great trend that will affect the current cluster concept will be the comainued digitization of mudio. So many of the everyday operations of radio stations involve the gathering and distribution of information. and it's all becoming digitized. Why build expensive production studios in every facility when practically any radio pro can build a high-quality digital-audio workstation in his or her own home?
Right now I'm producing my syndicated show, Quietmusic, at home with a very cool and modestly priced setup. There's software that turns my computer into a sound processor, and. with my cable modem, I can send and receive high-quality digital audio files. And l've already created my own website and "radio station" on the ' Net .
As a manager, why have an inhouse production director when you can outsource that task to qualified and competitively priced production talent from anywhere? On the sales level, we're already seeing the beginnings of media-buying websites. Who needs that pushy account exec? If l'm a media buyer, and I know what I want to buy, it would be easy just to place the onder on a station website. (And out go the commissions!)
With bandwidth and computer power getting cheaper by the minute, you'll see an increasing tendency to outsource as many positions as possible; it's a common trend in many industries. Production directors, traffic people, salespeople, engineers, air talent and marketing and promotion people could easily work as free
ggents, perhaps taking on projects from many sources.

## Everyome's A Free Agent

Which is why l'm setuing myself up as a free agent right now. It's a good thing - I feel energized and crgaged again. Getting out on my own is empowering and affirming. With the emergence of smellite radio, digital audio and Imemet radio, there are new sources of engagement. Also, there are still lots of independent radio operators in medium and small markets. I'm now equipped to take on all kinds of projects.
I have no illusions about what might lie ahead. Our business will never be the same again. The same goes for my life. Even if 1 soon de cide to join a big company and become an employee, I know it's just a formality. The employee-em ployer relationship is outdated. Not even excellent performance and success are enough to guarantec continued employment at a company. No one is immune. All work. then, becomes temp work, Employees are already free agents, whether they think they are or not. We are all free agents in drag.

Nick Francis programmed KYOT Phoenix for seven years. His company, Nick Francis Productions, produces Quietmusic, a syndicated Sunday-morning program that is carried in a dozen markets. Internet users can hear it online at www. quietmusic.com. Francis has also recently consulied for IM Networks (formerly Sonicbox.Inc) and KBZN Salt Lake City.

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| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 1 | (1) | GEORGE BENSON Medicine Man(GRPNMG) | 828 | +22 | 94715 | 13 | 41/2 |
| 3 | P | JEFF GOLUB Droptop(GRPNMG) | 819 | +46 | 82892 | 10 | 39/0 |
| 2 | 3 | BOMA FIDE X-Ray Hip(N-Coded) | 802 | 0 | 99997 | 14 | 40/1 |
| 4 | (1) | KIRK WHALUM Now Till Forever(Warmer Bros.) | 800 | +73 | 87070 | 13 | 38/0 |
| 7 \% | 5 | RICHARD ELLIOT Who? (Blue Note) | 665 | +108 | 88094 | 9 | 39/0 |
| 12. | (6) | KIM WATERS In The Groove(Shanachie) | 611 | +165 | 81759 | 11 | 37/1 |
| 6 | 7 | GROVER WASHINGTON JR. Chameleon(Telarc) | 551 | -60 | 53048 | 20 | 3410 |
| 9 O | (8) | DAVE KOZ Love Is On The Way(Capitol) | 535 | +23 | 58054 | 9 | 38/1 |
| 5 | 9 | BOMEY JAMES \& RICK BRAUN R.S.V.P.(Wamer Bros.) | 528 | -105 | 66081 | 15 | 34/0 |
| 10.1 | 10 | STING She Walks This Earth(Telarc) | 442 | -14 | 33303 | 19 | 33/0 |
| 11 | 11 | SADE By Your Side (Epic) | 438 | -14 | 69146 | 19 | 3410 |
| Sramer |  | RICK BRAUN Kisses in The Rain(Warmer Bros.) | 437 | +88 | 60227 | 3 | $41 / 2$ |
| Breaker | (3) | RIPPINGTONS Caribbean Breeze(PeakConcord) | 433 | +56 | 51837 | 5 | $34 / 0$ |
| 15 | (1) | YULARA Flyin' High(Higher Octave) | 398 | +27 | 34584 | 6 | 36/4 |
| \% 1 |  | CHIELI MINUCCI My Girt Sunday(Shanachie) | 387 | -137 | 43547 | 23 | 28/0 |
| 19 | (1) | GREGG KARUKAS Chasing The Wind (N-Coded) | 319 | +5 | 27363 | 9 | 30/0 |
| 18 | 17 | JOMATHAN BUTLER Forever Tonight(N-Coded) | 313 | 4 | 17151 | 7 | 2211 |
| 25 (1) | (18) | JEFF LORBER Snakebite(Samson) | 301 | +83 | 28214 | 2 | 35/8 |
| 14 | 19 | BEITE MIDLER Love TKO(Warner Bros.) | 299 | -78 | 36887 | 15 | 24/0 |
| 17 | 20 | RONNIE LAWS Old Days/Old Ways(HDH) | 277 | -60 | 27792 | 19 | 21/0 |
| 22 | (1) | Jazzmasters Shine(Hardcastle/Trippin 'N' Rhythm) | 272 | +12 | 25904 | 10 | 23/0 |
| $20 \quad 22$ | 22 | JOE MCBRIDE Texas Rhythm Club(Heads Up) | 262 | -42 | 29187 | 20 | 21/0 |
| 21.2 | 2 | CHUCK LOEB Blue Kiss(Shanachie) | 243 | -60 | 26223 | 18 | 15/0 |
| ${ }^{24}$ | (2) | GARDEN PARTY Rikki Don't Lose That Number(Samson) | 238 | +16 | 40858 | 6 | 22/0 |
| 27 | 25 | TIM BOWMAN Smile(Insync) | 207 | +40 | 21094 | 4 | 23/2 |
| - | (3) | EUGE GROOVE Romeo \& Juliet(Warner Bros.) | 163 | +19 | 27361 | 2 | 14/0 |
| 30. | (7) | SEAL This Could Be Heaven(London Sire) | 162 | +15 | 6733 | 2 | 14/3 |
| 29 | (6) | INCOGNITO FMMAYSA Change(Talkin Loud/Blue Thumb/NMG) | 155 | +7 | 2373 | 2 | 11/0 |
| Debut | (2) | COUNT BASIC Wes Who? (Instinct) | 152 | +59 | 14207 | 1 | 22/5 |
| ${ }^{28}$ | (10) | JOYCE COOLING Coasting(Heads Up) | 150 | 0 | 6382 | 12 | 12/0 |

42 NAC/Smooth Jazz reporters. Songs ranked by total plays for the aiplay week of Sunday 2/11-Saturday 2/17. 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 of more for the first time. Songs below No. 20 are moved to recurrent atter 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 Cornpany (Copynight 2001, The Artitron Company). © 2001, R\&R Inc.

## Now a Acflyo.

## FOURPLAY Double Trouble (Warner Bros.)

Total Plays: 149, Total Stations: 15, Adds: 1
STEVE COLE Waterfalls (Atlantic)
Total Plays: 114, Total Stations: 12. Adds: 1
KOMBO Tip Of The Hat (GRPNMG)
Total Plays: 107, Total Stations: 11, Ados: 1
KEN MANARRO Delicioso (Positive)
Total Plays: 101, Total Stations: 15, Adds: 4
Various aritists Don't Get Around Much Anymore (Shanachie) Total Plays: 98, Total Stations: 10. Adds: 0

FOUR 80 EAST Bumper To Bumper (Higher Octave) Total Plays: 97, Total Stations: 10. Adds: 1

GOTA Unforgettable Feeling (Instinct)
Total Plays: 95, Total Stetions: 10. Adds: 1
DOWN TO THE BOME Righteous Reeds (Intemal Basso/aAtlantic) Totad Plays: S2, Total Stations: 10, Adds: 0

Paul canipack Where Wouid I Be (Compass)
Total Plays: 81, Total Setions: 5. Adds: 0
FREODHE RAVEL Sunny Side Up (GRPNMG)
Towe Plays: 72, Toter Stations: 13, Adds: 5

## Most Acted.

anter me usels)
a00s
CHUCK LOEB North, South, East And West(Shanachie) 13
michael mcdomald open The Door(Ramp)
JEFF LORBER Snakebite(Samson)
COUNT BASIC Wes Who? (Instinct)
FREDDIE RAVEL Sunny Side Up(GRPNMG)
KEN MAVARRO Delicioso(Positive)
MICHAEL LINGTON Sunset(Samson)
SEAL This Could Be Heaven(London Sire)
ED CALLE Spanish Rose(Concord)

Most Increased Plays
antist time label(s)
KIM WATERS In The Groove(Shanachie)
RICHARD ELLIOT Who? (Blue Note) RICK BRAUM Kisses In The Rain(Warner Bros.) JEFF LORBER Snakebite(Samson)
KIRK WHNLUM Now Til Forever(Warner Bros.)
COUNT BASIC Wes Who?(Instinct)
RIPPINGTONS Caribbean Breeze(Peak/Concord)
JEFF GOLUB Droptop(GRPNMG)
TIM BOWMAN Smile(Insync)
MICHAEL MCDONALD Open The Door(Ramp)

## Breakers.

PICK BRALN
Kisses In The Rain (Wamer Bros.) TOTL Mursmcaense totm stanowsinds 437/38
$41 / 2$

RappugTous<br>Carbbean Breeze (Peak/Concord)<br><br>433/56

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# NAC notes 

George Benson holds No. I with "Medicine Man" (GRP/VMG) and earns two new adds - KKSF/San Francisco and WJJZ/Philadelphia. Labelmate Jeff Golub follows hot on Benson's heels at 2* with "Droptop," up from No. 3. Kirk Whalum holds at 4*, but has an increase of 73 plays. fueling momentum on "Now Til Forever" (Warner Bros.). Richard Elliot's "Who" (Blue Note) jumps 7-5* and earns an impressive increase in plays 108. Kim Waters' "In the Groove" (Shanachie) explodes 12-6* with rotation increases totaling +165 plays to take top Most increased

Leaping 16-12*/Breaker, Rich Braun's "Kisses in the Rain" (Warner Bros.) continues its impressive run up the chart. The track is also second Most $\ln$ -
creased in plays this week with +88 . Jeff Lorber continues to build significant airplay with eight new adds, an increase of 83 plays and a dramatic move from $25-18^{*}$. His track "Snakebite" (Samson) picks up new adds at KYOT/Phoenix (with five plays), WSSM St. Louis. KSSJ/Sacramento (seven plays) and KJZY/Santa Rosa, CA, among others.
"Wes Who" (Instinct). Count Basic's good-natured homage to guitar legend Montgomery. debuts at 29* and earns five new adds. including those at WQCD/New York. WLVE/ Miami and KWJZ/Seattle

KTWV (The Wave)/Los Angeles led the pack on Freddie Ravel's "Sunny Side Up" (GRP/VMG). but this week eight other stations, including WJJZ. jump aboard. Michael McDonald's "Open the Door" (Ramp) is off to a strong start with nine adds. including WNWV/Cleveland. JRN. WJZI/Milwaukee KCIY/Kansas City and WJZV/Richmond.

The week's top Most Added track is Chuck Loeb's appealing "North. South. Eas \& Wes" (Shanachie). Among the reporting stations that embraced Loeb’s offering during its first week are KTWV. WNUA/Chicago. WNWV, WJZI and WLOQ/Orlando.

## Rick Braun

Kisses In The Rain
Warner Bros.
Including Shake It Up, his outstanding collaboration with Boney James from last year; a Christmas album; and a Best Of collection that included new material, Rick Braun's label debut for Warner Bros., Kisses in the Rain, marks his ninth release. The title track is the most explosive single of this new year - this week "Kisses" moves 16-12*/Breaker - and Braun's lavish, abundant talents, apparent since the start of his recording career, continue to deepen. Now his signature sumptuous tones are further enhanced by Paul Brown's savvy production, and the two men's synergy of intelligent musicianship and spirited funkiness results in a deep and highly nuanced project. I'm particularly fond of "Middle
 of the Night," a sensitive cover of Leon Russell's "A Song for You" (with affecting vocals from Shai), the tribute "Grover's Groove," "Your World" (Sue Ann Carwell's outstanding vocal is reminiscent of Randy Crawford) and Bill Withers' timeless "Use Me."

An R\&R radio format editor must stay abreast of new music. Aside from practical necessity, listening to music is an aspect of my job that I really love, because so much of what I hear excites me
 That's why it's hard for me to let go of new music, even for a little while, as I did recently while writing my yearly NAC/Smooth Jazz special

Many of you know from speaking with me at the time (you may remember
 those conversations; I don't) that during December and January I was completely, totally absorbed in the special. I worked almost continuously for six weeks, sometimes sleeping in my office rather than lose the time it would take to go home. There were days when my eyeballs scurried in their sockets like caged spider monkeys, but I can't complain at all. I'm very proud of the special and our readers' reaction to it. And now that it's finished, I can finally get back to new music! There's a mountain of CDs on my desk; these are the tracks that stand out to me. Please take the time to check them out. At the top of the stack is Paul Jackson Jr. 's "Bounce Wid' It" (Blue Note). The veteran guitarist is in peak form on this sensational offering. Keyboard and flute lines support an infectious, sensual melody and deep grooves. Each time I listen to it. my hips sway and little yipping sounds spring unbidden from my mouth. This format always needs good vocals, and we are fortunate to have several exceptional ones at hand. Michael
 McDonald's "Open the Door" (Ramp) is among this week's Most Added because it's a great song by an important artist who crosses all kinds of demo boundaries At KTWV(The Wave)/Los Angeles, APD/MD Ralph Stewart added Charlie Wilson's "Without You" (Major Hits/Jake) out of the box because it fits like a glove. KWJZI Seattle PD Carol Handley and MD Dianna Rose rightly championed Janita's cool "I'll Be Fine" (Carport). I don't just like Chuck Loab's "North, South, East and Wes" (Shanachie), I love it! This tune is so strong at every level - composition, performance, production - that it's the week's No. 1 Most Added track with 15 adds, which is no mean accomplishment. (Insert a sincere nod for excellent promotion here.) But in light of how great it is, I'm surprised this track wasn't an automatic add everywhere. A great blues $C D$ that will never be hear
 on NAC/Smooth Jazz radio is going into my home collection pronto: Lucky Peterson's Double Dealln' (Blue Thumb) - left of Johnny Adams, right of Papa Chubby. Happy listening.

Saving babies, together

Thank you radio, for helping the March of Dimes fight to save babies' lives by participating in the 2000/2001, Achievement in Radio (A.I.R.Awards)
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| :--- | :--- |
| Boston | Nov. 2 |
| Atlanta | Nov. 7 |
| Philadelphia | Nov. 13 |
| Miami | Dec. 5 |
| Milwaukee | Mar. 1 |
| St. Louis | Mar. 2 |

 Actievement In Radia A Broadcast Comperition Celebrating Excellence in Radio to Benefit the March of Dimes Birth Defects Foundation

[^1]
## Stations and their adds listed alphabetically by market





## Chronicle Of A Baby Band

## Nonpoint lead singer journals life on the road

while those of us in the industry may know more about breaking a band than the average consumer, how many of us know the thoughts and feelings of the bandmembers themselves? Hence we begin a series with exactly that premise in mind. Nonpoint lead vocalist Elias Soriano has agreed to share the experiences of the band as they tour across the country on their trek to stardom. At least that's the goal! Here's Soriano with his first installment of life on the road.

Though I would choose nothing else in the world to do for a living, there are those moments when you are reminded that it's work. Those moments come quite a bit when you're starting, and I can see they're here to stay. Hopefully we can reap the reward of accomplishment and maybe have a little longevity in the process. Either way, I still catch myself smiling when the van breaks down ... again.

## February 2

Don't know why it's always so cold and wet in Atlanta when we play there, but the fans still cone out. The last time we were here, with (hed) Planet Earth and Linkin Park, the show was sold out, and it was 40 degrees and raining. Here we are again now: The fans are in attendance, and the floor felt like it was going to give in at the Masquerade (the upstairs room) from everyone jumping up and down like it was on fire. I love Atlanta.

> I love going places we haven't played before and having the fans not only come out, but go crazy. Birmingham was one of those places.

## February 3

I love going places we haven't played before and having the fans not only come out, but go crazy. Bir mingham was one of those places. Everyone was up close and singing everything. I think I like that the most. Can't wait to go back. (Sorry about the jump, buddy. I didn't mean to hil you on the way out.)

## February 4

Chattanooga ... The Bay ... The second time just as good as the first.


WZZO/Allentown, PA morning team The Bearman \& Keith put a new twist on Groundhog Day and had local and state police, as well as animal-rights activists, up in arms. Keith claimed to have caught a groundhog in a trap in his backyard and said he wasn't sure what to do with it. The team stunned listeners by claiming that they planned to set it free and see if it could cross Route 22 without getting hit by traffic. Sidekick Chris The Prize Freak was to let it go from the station van at gam. When he arrived, spectators were surprised to see WZZO middayer Tori Thomas - dressed as a groundhog - jump out of the van and run across an overpass on the busy road. Since the groundhog made it across the road without getting hit, listeners were promised an earty spring. Pictured is thomas, flanked by two listeners.

## February 5

Don't know why they call it a day off, because you normally spend it driving (at least when you're in a van and trailer). But, luckily for us, the next venue was close. So what do we do? We shop. Stuff to keep us sane in the van for 16 -hour drives. Stuff to wear, since we destroy everything out here, because nothing really has its place. Stuff gets knocked arquad, dirty and, most of the time, broken. It's amazing what you can find in a Wal-Mart these days. We walk around in awe sometimes.

## February 6

Back in Knoxville. The show was not all-ages - again. Don't know how they can have shows that are 18 -and-older when more than half of our fans are between 13-17. 1 know we have to protect our children from Satan's beverage, alcohol, but seriously, have you been in a high school in the last 10 or 15 years? Satan better watch his back. Those kids don't fuck around. The show was great, but there were a few who couldn't come in. Didn't think it was fair when I was their age, and I still feel the same way.

Februày 7
Nashville. I got two words for you: "Jack's Bar-B-Q." Well, maybe three words. Is B-Q a word? Nice choice. anyway.

February 8
Drive ... or did we shop?
Febrwary 9
Question: Do they see the club before they ask a band to play there? Do they think we wanted to drive 600 miles out of the way to show up and cancel? The board had four channels. Two were broken, and one that worked had gum in it. Sorry, Biloxi, but Arangatangs fell a little short of being a club. More like an idea of one.

Watch this space for more of Soriano's tales of life on the road.


## The Skinmy On Nonpoint

Nonpoint have jammed in their home state of Florida for the last three years, leading to the intense devotion of their tans. While the Miami scene is rife with dance and Latin Iythms, this band is pure rock. Their MCA debut, Statement, was proctuced by Jason Bieler. Of the first single, What a Day," vocalist Elias Soriano says, "I was in my storytelling mode. I'd had a bad day and was wondering what could make it worse."

Another song on the album showcases the band's cross-cultural reech: "Orgullo" ("Pride") is sung in Spenish. Both Soriano and drummer Robb Rivera are of Puerto Rican descent. Soriano says, You can tell Robb is Latin from his beats. His does a lot of old-school hard beats, but once in a while there's a littie salsa thrown in. It's more of an attitude that comes throught in the band."
Several years ago, during the onset of the Rock en Espaitol movement, Rivera formed a band called Nonpoint Factor in Puento Rico, though he is a native of New York. He later moved to Florida, where he met Sort ano, who had moved from his native Now Jersey in his feens. Soriano auditioned and won a place with Pivera, and in 1997 bassist KB and guitarist Andy Goldman - at that time both members of the Florida band Fuse - johed the group.
Later that year they released their premiere indie CD. Separate Yourself, which became a regional best-seller and eventually led to major-kabet interest, especially in light of Nonpoint's ability to sell out large venues with their fervent fan base. Their dynamic musical attack is balanced by Soriano's personable character. The fans love a star in the making, and this band has scored big points in that department.
Here are Nonpoint's current tour dates, but stay in touch with your local MCA rep, as this information is subject to change, and now dates are added constantly.

Thursday, Feb. 22: Las Vegas, Sancluary
Friday, Feb. 23: Tucson, Metro Sunday, Feb. 25: Denver, Bluebird Theater Tuesday, Feb. 27: San Antonio, Sunset Station Thursday, March 1: Houston, Engine Room Friday, March 2: Dallas, Deep Ellum Live Saturday, March 3: St. Louis, The Juke Joint Thursday, March 8: Boynton Beach, FL, The Orbit Saturday, March 30: Boston, Tsongus Arena


WTFX/Louisville recently entertained Kid Rock at a show that include Fuel and David Allen Coe. Pictured here are WTFX Asst. Promo Director Kamron Terry and Rock.

|  | antst trie label(s) | P004 | Hifirs | $\underset{\sim}{\text { cencoss }}$ | cexs |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 11 | AEROSMITH Jaded (Columbia) | 1687 | -11 | 114466 | 6 | 65/0 |
| 2 | TANTRIC Breakdown (Maverick) | 1235 | +94 | 74760 | 7 | 70/1 |
| 23 | FUEL Hemorrhage (In My Hands) (Epic) | 1206 | -145 | 86420 | 26 | 58/0 |
| (3) | 3 DOORS DOWN Duck And Run (Republic/Universal) | 1138 | +71 | 68147 | 6 | 68/0 |
| 5 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 1130 | +46 | 69364 | 16 | 59/0 |
| $4{ }^{6}$ | 3 DOORS DOWN Loser (Republic/Universal) | 1077 | -26 | 88529 | 36 | 65/0 |
| 3 | GODSMACK Awake (Republic/Universal) | 975 | +2 | 71433 | 19 | 51/0 |
| $8 \quad 8$ | CREED Are You Ready (Wind-up) | 813 | -27 | 56590 | 23 | 49/0 |
| ( 9 | U2 Walk On (Interscope) | 806 | +57 | 46462 | 6 | 51/2 |
| 10 (10 | DAVE MATTHEWS BAND I Did It (RCA) | 801 | +18 | 50501 | 6 | 47/0 |
| 911 | INCUBUS Drive (Immortal/Epic) | 799 | -2 | 45879 | 11 | 51/1 |
| $13 \quad 12$ | LINKIN PARK One Step Closer (Warner Bros.) | 685 | -27 | 39325 | 22 | 51/0 |
| (13) | FUEL Innocent (Epic) | 684 | +102 | 47209 | 5 | 53/2 |
| (1) | A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffer/interscope) | 672 | +39 | 52718 | 9 | 34/5 |
| (15) | BUCKCHERRY Ridin' (DreamWorks) | 660 | +234 | 46261 | 2 | 65/8 |
| 14.16 | PRIMMUS W/OZZY N.I.B. (Divine/Priority) | 622 | -40 | 55268 | 32 | 47/0 |
| (17) | OLEANDER Are You There? (Republic/Universal) | 617 | +55 | 35733 | 3 | 60/0 |
| $15 \quad 18$ | STRAIT UP F/LANON OF SEVENDUST Angel's Son (ImmortaWirgin) | 617 | -25 | 35809 | 16 | 39/0 |
| 19 | SAmmY Hagar let Sally Drive (Cabo Wabo/Beyond) | 597 | -162 | 34586 | 11 | 42/0 |
| 20 | GEDDY LEE Grace To Grace (Atlantic) | 585 | -36 | 33655 | 6 | 45/0 |
| (2) | UNION UNDERGROUND Killing The fly (PortraitColumbia) | 495 | $+43$ | 25517 | 7 | 45/2 |
| 32 | COLLECTIVE SOUL Vent (Atlantic) | 428 | -9 | 21626 | 5 | 35/0 |
| 23 | GREEN DAY Warning (Reprise) | 409 | -86 | 26679 | 9 | 33/0 |
| $20 \quad 24$ | DUST FOR LIFE Step Into The Light (Wind-up) | 398 | -159 | 27202 | 19 | 33/1 |
| 73 | VAN ZNNT Get What You Got Comin' (CMC/SRG) | 386 | +25 | 18228 | 4 | 29/2 |
| 36 | A PERFECT CIRCLE The Hollow (Virgin) | 373 | $+64$ | 23222 | 3 | $39 / 5$ |
| - 3 | ERIC CLAPTON Superman Inside (Duck/Reprise) | 364 | +217 | 24308 | 2 | 32/6 |
| 28 | NICKELBACK Old Enough (Roadrunner) | 362 | -140 | 18941 | 10 | 33/0 |
| 30 | OFFSPRIING Want You Bad (Columbia) | 330 | +35 | 17972 | 4 | $33 / 2$ |
| (30) | TRAN Drops Of Jupiter (Tell Me) (Aware/Columbia) | 328 | +30 | 24010 | 3 | $30 / 2$ |
| ${ }_{6}$ | DIFFUSER Karma (Hollywood) | 326 | -54 | 21714 | 14 | 320 |
| 3 ) | MATTHEW GOOD BAND Hello Time Bomb (Attantic) | 314 | +24 | 19227 | 8 | $37 / 2$ |
| 3 - | COLD No One (Fip/Geffen/Interscope) | 263 | +37 | 14581 | 3 | 35/4 |
| 3 | DISTUREED Voices (Giant/Reprise) | 253 | -36 | 15054 | 10 | 3011 |
| 36 | DOUBLE TROUPLE Rock And Roll (Tone-Cool) | 222 | +23 | 9478 | 3 | $22 / 5$ |
| 313 | CREED Riders On The Storm (Elektra/EEG) | 211 | -9 | 24873 | 14 | 120 |
| 0 | NOTHINGFACE Bleeder (TVT) | 192 | +11 | 7514 | 5 | 21/0 |
| 4 | SKRAPE Waste (RCA) | 180 | +36 | 6882 | 3 | 23/2 |
| 30 | OFFSPRIING Original Prankster (Columbia) | 170 | -14 | 15950 | 18 | 13,0 |
| 30 | JOSH JOPLIN GROUP Camera One (Artemis) | 165 | -26 | 8823 | 12 | 180 |
| 31 | EVERCLEAR When it All Goes Wrong Again (Capitol) | 150 | -57 | 11979 | 14 | 16\% |
| Debut ${ }^{\text {a }}$ | SPACEHOG I Want To Live (Artemis) | 150 | +132 | 8387 | 1 | 35/15 |
| 0 | mark selay She's Like Mercury (Vanguard) | 150 | +28 | 5081 | 2 | 15/3 |
| Debuc) 9 | PAPA ROACH Between Angels And Insects (DreamWorks) | 147 | +28 | 9352 | 1 | 14/1 |
| 65 | LIMP EIZNTT Rollin' (Flip/interscope) | 133 | -11 | 11760 | 14 | 11/0 |
| 0 * | VAST I Don't Have Anything (Elektra/EEG) | 132 | -20 | 5785 | 3 | 17/8 |
| Cobut | NONPOINT What A Day (MCA) | 127 | $+40$ | 5351 | 1 | $18 / 2$ |
| $\square$ - | DEFTONES Digital Bath (Maverick) | 126 | -6 | 5568 | 2 | 14/1 |
| Debut 10 | sallva Your Disease (Island/IDJMG) | 124 | +93 | 8215 | 1 | 24/3 |
| Debut (50 | LIMPP BIZKIT My Way (Flip/Interscope) | 111 | +58 | 10031 | 1 | 15/1 |


| Host Mrensesed |  |
| :---: | :---: |
|  |  |
| amtist mix lasel(S) | tota |
|  |  |
| BUCKCHERRY Ridin' (DreamWorks) | +234 |
| ERIC CLAPTON Superman Inside (DuckReprise) | +217 |
| SPACEHOG I Want To Live (Artemis) | +132 |
| JOURNEY Higher Place (Columbia) | +105 |
| FUEL Innocent (Epic) | +102 |
| TANTRIC Breakdown (Maverick) | +94 |
| SALNA Your Disease (Island/IDMG) | +93 |
| 3 DOORS DOWW Duck And Run (Republic/Universal) | al) +71 |
| A PEAFECT CIRCLE The Hollow (Virgin) | +44 |
| LIMP PluzuT My Way (Flip/nterscope) | +58 |

## Breakers. <br> Mo Sengs Qmantilied For Breaker Status This Week

[^2]

## Most Added.



3 DOORS DOWM Kryptonite (Republic/Universal)
COLLECTIVE SOUL Why Pt. 2 (Atlantic)
METALLICA I Disappear (Hollywood)
CREED Higher (Wind-up)
PAPA ROACH Last Resort (DreamWorks)
CREED With Arms Wide Open (Wind-up)
U2 Beautiful Day (Interscope)
metallica No Leaf Clover (ElektraEEEG)
A PERFECT CIRCLE Judith (Virgin)
RED HOT CHILI PEPPERS Otherside (Warner Bros.)
RED HOT CHILI PEPPERS Californication (Warner Bros.)
FOO FICHTERS Learn To Fly (Roswell/RCA)

## Celebration

Continued from Page 100
"For me that's the most attractive thing about Marlin, along with the fact that the owner, the VP and the GM know every single person at this station. They know what we like or don't like. Our GM went to see Black Sabbath with our airstaff. He jumped into one of our three Hummers and rode up to Boston to see Sabbath al the Fleet Cemer.
"Our VP was also one of the concertgoers, side by side with our 7 pm -to-midnight guy, our ovemight guy and some of our promotions staff. Not 100 many VPs hang out with the guys for a night a a Sabbath concert. It sets a nice tone for the station."

## Whe Investments

Karolyi is also impressed by Marlin's investment in WCCC. "They put a lot of time and thought and money into it when they took over this station," he says. "They moved us imo a beautiful facility, a restored Victorian house. They made it into a brand-new, state-of-the-art facility.
"All of the equipment in the studio is brandnew. We have iwo production rooms, three Hummers and a van, and we sponsor a NASCAR race car that has our call letters all over it. The driver brings it to appearances when he's not racing, and it's amazing how many people come out to see it."
The investments give the staff the sense that the company believes in them, Karolyi says. "That was great, because the airstaff always felt that we were the best airstaff in Connecticut; we just didn't have the tools to make it happen. When the new company took over, we finally had the tools we needed.
"In this format you have to be very active on the street and very visible. Along with all the station vehicles, Marlin put money into banners and all of the things that make us look good to the listeners, and that gave us even more confidence. You feel good about driving to a concert with an awesome station vehicle - or three! Any other station in southern New England that comes to that same concert cannot compare to that. Before we even pull out of the driveway, we've won in that respect."

## No Consultants Needed

Another unusual aspect of WCCC is the fact that it's never had a consultant. Karolyi is among a handful of Asst. PD/MDs who are totally responsible for music decisions on their stations. "Ever since Picozzi became PD, he
has let me do it all." Karolyi explains. "I talk to all of the record contacts, listen to all of the songs, figure oun the rotations, do all of the Se lector and make the decisions on all of the adds.
"Initially, when he became PD, he would sit in with me, and we would listen to a lot of music. Then he developed a lot of confidence in me, and he now just lets me do everything. In three years he hasn't had a problem with anything I've added.
"I'm very lucky. You don't always get a situation where the PD or GM will iet the MD just do their thing. I see the restrictions other MDs around the country have. This has to be one of the best MD positions in the country. In's a pretty nice spot to be in."

Karolyi still seeks music inpur from Picozzi, as well from as the rest of the air personalities, who, he says, "are all heavily into our music and our formar." "They'll volunteer before I even ask them half the time," he notes. "We have a couple of new-music feature shows. We have the Hir List, which nuns from 7pm-midnight, Monday through Friday. It's kind of like a cage math, where songs are pit against one another. That's a pretty good way to get feedback on songs.
"We also do another rock show Saturday nights - the host calls it Hit or Shir. It's besically the same thing. just with a different name. So we have a couple of different outlets to test music with. It's good for me to hear how it sounds on the air, which is a litule different, sometimes, than when you are sitting in your office. Those three sources - Picozzi, the airstaff and the new-music shows - all contribute feedback to me on the music."

## Let Freedom Ring

"It sounds like we are gushing about this place, but it really is a good place to work," Karolyi concludes. "Picozzi is great, and, as far as the airstaff goes, we're really allowed a lot of leeway with what we do and say on the radio. A lot of us don't know what it's like at other stations, because we've been here so long. I' $m$ sure we wouldn't have the same freedom at many or most other stations.
"It's a testament to Picozzi, Alan and all of those guys. They've really let us do our stuff, and it's worked. Since they've taken over and let us have fin on the air, within reason, it really has shown in the ratings. We haven't lost to any Rock station in this market since Marlin took over. We've had our ups and downs, but we have never lost to any of our competitors."

## TUNED-IN

OEF LEPPARD Animal
METALLCA Hero Of The Day
DEREX $\&$ DOMMMOS Layta
ROLLMG STOMES Beast Of Burden
FOREGGER Tooth And Nail
DUST FOA LIFE Step into The Ligh
mass Rock \& Aoll All Night (Unplugged)
AUSH Spint Of Radio
EVERCLEAS When II All Goes Wrong Again
Lemay aravir fy Away
mOTLEY CRUE Dr. Foebood
vaw Hucw Hot For Tacher

creete Riders on the Storm
VAWHLEV Pmama
seven mary tinee Cumbersome
samprimear Lot Selly Drive
Rusufrowill
STowe TEMrIE PuIOTS Big Emply
ACDC For Those About To Rock..
600smacxamak
LED IEPMEIW What IS And What Shoidd Never Be AEBoswint Angar's Ey
A FERFECT CWIELE JUdTH

KLOL/Houston fpm

STONE TEMPLE PLLOTS interstate Love Song
POLLEE Roxanne
metallica Tum the Page
22 rop Cheap Sunglasses
Guw's w' hoses Sweet Child Of Mine
ACDC Back in Bleck
3 DOORS DOWH Loser
DEF LEPPARD Rock OT Ages


Monitored eliplay dela eupplied by Mecisbese Receerch, a divieton of Prembiere Radio Notworks. Tuned-in is besed on sample hours taken from Mondey 2112. © 2001, RaR inc.

OnBY Opticon (ElementreeRReprise) Total Pere: 110. Totistions: 12.Ader: 2
souniveY Hioher Place (Columbia) Toul Pere: 10. Toulstiom: 11.Adat: 1

OUR LAOY PEACE Lite (Cotumbia)

BLLE OCTOEEA Broaktast After 10 (Unversial) Total Pays: 100 , Tod Stions: 14.adat: 1
TAPROOT I NCWe Hemmer/Atantic) Totalleys: 95. Toter Stwions: 17.Ade: 2

CROVY TOMm Butterfly (Columbia)

ALIEM ANT FARM Movies (DreamWorks)


AT THE DANE-NOMe Armed... (Grand RoyalNigin)

spmastunw Hew Disease (Roadrunner) Totel Play: be. Tobl Stutions: 11 . Ades: 2
aunT FLossic for You for Me (Crown)
Totul Peys: 41, Tow Stwions: 7,Ades:2

Semp rainual ty btal plays

## ROCK

Everclear Out Of My Depth (Capitol)
flybanger Cavaly (Columbia)
OARY MOORE Enough of The Blues (CMCISRG)
LIVING END Roll On (Reprise)
MARILYM MANSON The Fight Song (Nothing/interscope)
SUICIDAL TENDENCIES Free Your Soul .. And Save My Mind (Suicidal)

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



31 A．LIWS OF STAND WFF．DURST Outside（fawlessGeffervinterscope） L．LININ OF STANO WIF．DURST Outide（fawiess／GefferMinterscope） 21
LINI PAR One Step Closer（Warner Bros．） GODSMACK Awake（Republic／Universal）
TANTRIC Breakdown（Maverick）
3 DOORS DOWN Duck And Run（Republic／Universal）
INCUBUS Drive（ImmortalEpic）
AEROSMITH Jaded（Columbia）
LIFEHOUSE Hanging By A Moment（DreamWorks）
STRAT UP FLAJON OF SEVENDUST Angel＇s Son（ImmortaWirgin）
DISTURBED Voices（GiantReprise）
UNIDN UNDERGROUND Killing The Fly（PorrtaitColumbia）
FUEL Hemorrhage（In My Hands）（Epic）
（3）OLEANDER Are You There？（Republic／Universal）
FUEL Innocent（Epic）
A PERFECT CIRCLE The Hollow（Virgin）
3 DOORS DOWN Loser（Republic／Universal）
7 LIMP BIZKIT Rollin＇（Flip／Interscope）
CRAZY TOWN Butterifly（Columbia）
RAGE AGAINST THE MACHINE Renegades Of Funk（Epic）
Breaker（20）BUCKCHERRY Ridin＇（DreamWorks）
OFFSPRING Want You Bad（Columbia）
Breaker（23）PAPA ROACH Between Angels And Insects（DreamWorks）
Broaker（33 LIMP BIZKIT My Way（Flip／interscope）
Broaker（24）COLD No One（Fiip／Geffen／Interscope）
SKRAPE Waste（RCA）
DEFTONES Digital Bath（Maverick）
SPIMESHANK New Disease（Roadrunner）
NOTHNGFACE Bleeder（ $N T$ ）
NONPOINT What A Day（MCA）
DIFFUSER Karma（Hollywood）
COLLECTIVE SOUL Vent（Atlantic）
saluva Your Disease（Island／IDJMG）
NICKELBACK Old Enough（Roadrunner）
GREEN DAY Warning（Reprise）
matthew good band hello Time Bomb（Atlantic）
ORGY Opticon（Elementree／Reprise）
DAVE MATTHEWS BAND I Did It（RCA）
（HED）PLANET EARTH Killing Time（Volcano／Jive）
TAPROOT I（Velvet Hammer／Atlantic）
U2 Walk On（Interscope）
Debut（1）SPACEHOG I Want To Live（Artemis）
Debut）RAGE AGAMST THE MACHINE How I Could Just Kill A Man（Epic） DUST FOR LIFE Step Into The Light（Wind－up） at The drive－w One Armed Scissor（Grand RoyaWirgin） OFFSPRING Original Prankster（Columbia） ALIEN ANT FARM Movies（DreamWorks） SLAVES ON OOPE Inches From The Mainline（Divine／Priority） CREED Riders On The Storm（Elektra／EEG）
Debut）（9）OUR LADY PEACE Life（Columbia） 6GIG Hit The Ground（Ultimatum）踏

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| :---: | :---: | :---: | :---: |
| ＋82 | 170747 | 14 | 66／0 |
| ＋5 | 162326 | 24 | 68／0 |
| －41 | 174683 | 19 | 670 |
| ＋42 | 114807 | 8 | 670 |
| ＋43 | 103703 | 10 | 65／0 |
| －31 | 95491 | 12 | 65／0 |
| ＋11 | 92482 | 6 | 58／0 |
| ＋14 | 77514 | 16 | 520 |
| － 182 | 81520 | 17 | 59／0 |
| ＋35 | 88740 | 12 | 68／0 |
| ＋66 | 87003 | 9 | 64／0 |
| ． 76 | 84325 | 26 | 57／1 |
| ＋141 | 72522 | 3 | 66／0 |
| 33 | 64014 | 5 | 60／4 |
| ＋224 | 72719 | 4 | 65／3 |
| －100 | 79503 | 39 | 58／0 |
| －144 | 72321 | 22 | 54／0 |
| ＋99 | 52030 | 8 | 45／0 |
| －158 | 58168 | 13 | 470 |
| ＋231 | 60151 | 3 | 58／5 |
| ＋63 | 56756 | 5 | 51／2 |
| ＋88 | 44194 | 3 | 54／5 |
| ＋339 | 48642 | 2 | 59／8 |
| ＋90 | 45735 | 4 | 56／5 |
| ＋32 | 43031 | 6 | 57／1 |
| ＋27 | 41952 | 5 | 51／2 |
| ＋37 | 38286 | 5 | 51／4 |
| ＋17 | 37814 | 6 | 54／0 |
| ＋102 | 42989 | 5 | 50／5 |
| －226 | 25191 | 15 | 420 |
| －20 | 20444 | 5 | 26／0 |
| ＋211 | 31715 | 2 | 55／7 |
| －312 | 26055 | 8 | 33／0 |
| －242 | 19388 | 9 | 30\％ |
| －20 | 15879 | 8 | 2900 |
| ＋76 | 20276 | 2 | 33／3 |
| －4 | 11264 | 6 | 18／0 |
| ＋1 | 14633 | 3 | 33／3 |
| ＋61 | 19418 | 2 | 29／5 |
| ＋7 | 20445 | 5 | 19\％ |
| ＋181 | 15055 | 1 | 34／5 |
| ＋147 | 13772 | 1 | 30／5 |
| －178 | 9154 | 20 | 18／1 |
| －32 | 17889 | 8 | 2000 |
| －59 | 10880 | 18 | 19／0 |
| ＋9 | 12120 | 2 | 18／0 |
| －7 | 10587 | 2 | 23／0 |
| －29 | 17865 | 12 | 14／0 |
| ＋29 | 7996 | 1 | 14／2 |
| －27 | 11630 | 14 | 14／0 |

Most Added．
amtar tive Leec（S）
MONSTER MAGMET Heads Explode（A\＆Minterscope） 27 MUOVAYNE Dig（No Name／Epic） DOWNER Last Time（Roadrunner） LIMP BIZKIT My Way（Fiil／interscope） SALIVA Your Disease（ISland／IDJMG） SPACEHOG I Want To Live（Antemis） RAGE AGAMST THE MACHIME How I Could Just Kil．．．．（EDic） 6 TAPROOT I（Velvet Hammer／Atlantic） buckcherry Ridin＇（DreamWorks） COLD No One（Fip／Getten／interscope） PAPA ROACH Between Angels And insects（DreamWorks） 5 NONPOINT What A Day（MCA） factory 81 Nanu（Mojo／Universal）


Most Increased plays

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TOTAL
PLAY
increase
LIMP BIZKiT My Way（Flip／interscope） BUCKCHERAY Ridin＇（DreamWorks）
A PERFECT CIRCLE The Hollow（Virgin）
SALIVA Your Disease（Island／IDJMG） SPACEHOG I Want To Live（Artemis）
+339
+231
+224
+211
+181
＋147
+141
+133
+102
+99

| OLEANDER Are You There？（Republic／Universal） |
| :--- | :--- |
| +141 | FUEL Innocent（Epic）

NONPOINT What A Day（MCA）
CRAZY TOWN Buttertly（Columbia）
$+99$


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| :---: | :---: | :---: |
| 613／90 | 56／5 | 2 |

Moat added is the notel number of now adde olifcelely reported to RAR by

 sqpame on RER ONLINE MUSKC TRACKNGG．

68 Active Rock reporters．Nonitored airplay data supplied by Mediabase Research，a division of Premiere Radio Networkś．Songs ranked by total plays for the airplay week of Sunday 2／11－Saturday 2／17．Bullets appear on songs gaining plays or remaining fiat 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 lor 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
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[^3]| WOBK/Albany, MY | KTBZ/Houston-Galveston | KUFOPPortiand, OR |
| :---: | :---: | :---: |
| KTEG/Albuquerque | WRZX/ndianapolis | WBRU/Providence |
| WHMX/AItanta | WNF2/Rnoxville | KRXO/Sacramento |
| KROXXAustin | KXTELas Vegas | KXRMSalt late City |
| Whax/Birmingham | KROOROs Angelos | kiss/san Antonio |
| WRLA/Rirmingham | WJJ0/Madison | kITS/San Francisco |
| WMAF/Bostion | WIMFS/Memphis | KHDD/Seattle |
| WACM/Bosion WKOX/Chicago | WZTAMMiami | MFwiseatile |
| KILOCOIorado Springs | KKND/Mew Orleans | KPNT/SI. Louls |
| WB2XCOIumbes, OH | WXRMMew Yort | wxirs/ampa |
| ROGE/Dallas | WMORM Mertik | KFWM/Tucson |
| KPPI/Denver | WJRR/OrIando | KMYYRTulsa |
| WKLO/Grand Rapids | WYSP/Philadelphia | KRTO/tulsa |
| WTPT/Greenville, SC | KEDJ/Phoenix | WhFS/Washington, DC |
| WOXA/Marisburg | KUPD/Phoenix | WWOCNashington, DC |
| wCCC/Martiord | WXDX/Pittsturgh | KICT/Wichita |

$\frac{\text { DISTURBED Stupity (Giant/Reprise) }}{\frac{\text { PAPA ROACH Last Resort (DreamWorks) }}{\text { PRImUS W/OZZY N.I.B. (Divine/Priority) }}} \frac{\text { A PERFECT CIRCLE Judith (Virgin) }}{\text { CREED Are You Ready (Wind-up) }}$
$\frac{\text { INCUBUS Pardon Me (ImmortaVEpic) }}{\text { METALLICA I Disappear (Hollywood) }}$
$\frac{\text { U OODRS DOWM Kryptonite (Republic/Universal) }}{\text { UNION UMDERGROUMD Marn Me On "Mr. Deadman" (PortraitColumbia) }}$

## TUNED-IN active rock

## Kㄷckngz WRLA/Birmingham

## 11am

CREEW DAY Brain Stew MARON LEWIS \& FRED DURST Outside
LEO ZEPPELIN Ocean
Creed My Own Prison
FUEL Hemorrhage (In My Hands)
FILIER Hey Man, Nice Shot
OISTUABED Stupiy
NIRVANA All Apologies
TANTAIC Breakdown
ACNC Thunderstruck
STOWE TEMPLE PILOTS Vasoline 3 000RS OOWH Kryptonite

4pm
BUSH Comedown
codsmack Awake
UAN MALEN Hot For Teacher
RAGE AGAMST THE MACHME DOwn Rodeo STAMO Home
sTOWE TEMFLE PLLOTS Big Empty sEVEWOUSTDenial

## 8ph

metallica holier Than Thou
mETALLICA Human
METALLICA Bleeding Me
Limkin park One Step Closer PEARL JMM Daughter
A PERFECT CIACLE The Hollow GUMS N' $^{\prime}$ ROSES Paradise City
PAPA ROACH Between Angels And Insects mirvana Smells Like Teen Spinit KID ROCK Only God Knows Why

## roctro3 WRCQ/Fayetteville

## 11am

BAD COMPAWY Rock \& Roll Fantasy madon Lewis a faed ourst Outside metallica Whiskey in The Jar PIMK FLOYD Comfortably Numb INCUBUS Drive
PAPA ROACH Last Resort
CULT fire Woman
AEROSMITH Sweet Emotion
MATTHEW GOOD BAND Hello Time Bomb BECK Loser
OEF LEPPARO Hysteria

## 4pm

3 000RS OOWW LOSer
SKID AOW 18 And Lite
metalluca no Leaf Clover LIMP BIZKIT Nookie MARON LEWS \& FRED OURST OULSide TOW PETTY Runnin' Down A Dream IMCUBUS Drive
Candlesox Far Behind
LEO ZEPPELIM Immigrant Song

## 8pm

godsmacr Awake
BUSH Machinehead
LED ZEPPELIW Nobody's Fauth But Mine DEFTOMES Change (in The House Offlies) NIRVANA Heart-Shaped Box SPINESHAMK New Disease OFFSPRING The Kid's Aren't Alright LIMP BIZKIT Rollin
ALICE IN CHAMAS Would?
VAN HALEN BeautifuIGirls

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 2/12. ©2001, R\&R Inc.

| Neme tatire |  |
| :---: | :---: |
| COC Diablo Blivd. (Sanctuary/SRG) Total Pays: 105. Total Sations: 14.Adoss: 2 | MOMSTER MMGMET Heads Explode (A\&MInterscope) Total Plays: 93 , Total Stations: 35 , Adds: 27 |
| BOLLER ROOM Do Ht Again (Tommy Boy) Total Pays: 100, Tolai Stations: 13.Ados: 1 | GODSmACK Greed (RepublicNuniversal) Total Plays: 75, Total Stations: 7, Adds: 1 |
| MUDVAYME Dig (No Name/Epic) Total Phays: 97, Totais Stations: 14, Adods: 10 | DOWNER Last Time (Roadrunner) <br> Total Pays: 24. Total Stations: 11, Adds: 10 |
| Songs rained by total plays |  |

## ACTIVE ROCK Colng For Adels 22701

EVERCLEAR Out Of My Depth (Capitol)
flybanger Cavalry (Columbia)
GARY MOORE Enough Of The Blues (CMC/SRG)
LIVING END Roll On (Reprise)
MARILYN MANSON The Fight Song (Nothing/Interscope)
SUICIDAL TENDENCIES Free Your Soul .. And Save My Mind (Suicidal)

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## Active Rank maylists

## The raoruky is open for business. <br> FACTOBY 81 "Nanu" <br> New Adds: KMBY WJSE <br> Mr-I」 WTMER



## ONishtur <br> by <br> Jon Mardachone <br> Matianal Rock Director

TThe title says it all: Pure Rock Fury. No rap, no makeup, no bullshit! I, like many others, am a bit tired of the processed, overproduced, glossy rock sound. That's why Clutch will save the rock ' $n$ ' roll world with their raw, uncompromising new $C D$, Pure Rock Fury, and, yes, there are actually (gasp!) guitar solos.

I'm a fan of pre-"Sandman" Metallica and other nonwhiny inspirational heavy bands like Helmet, Faith No More and Kyuss. Right now there's a severe lack of raw hard rock bands with talent who can actually play as a unit.

It takes heart, not money, to make a great record. With a 150,000 -unit fan base under their belts, Clutch will save us! The salvation has just begun. Doug Podell and Troy Hanson at WRIF/Detroit recently battled "Pure Rock Fury," and a week later the track had to be retired! There is no replacement for passion.

The rock audience revels in this shit. That's why phones are ringing off the hook at the best of Active Rockers, like WYSP in Philly, KUPD in Phoenix, KRXQ in Sacramento and KBER in Salt Lake, among others, and that's just from late-night spins. Hence "Pure Rock Fury" holding the No. I position on the $\mathbf{R \& R}$ spe-cialty-show chart.

Other newer rock bands with crossover potential who, without question. deserve more credit are Amen (Virgin), Ignite (TVT), Supersuckers (Koch). E. Town Concrete (Triple Crown) and North Mississippi All Stars (Tonecool). Clutch

## RTR Top 20 Specialty m-sists <br> Fobruary 23, 2001

## 1 CLUTCH (Atlantic) "Smoke Banshee," "Pure Rock Fury"

2 RAMMSTEIN (Motor/Republic/Universal) "Links 23 4," "Mutter"
3 MUDVAYME (Epic) "Dig"
4 nOthingale (TV) "Bleeder"
5 NONPONT (MCA) "What A Day," "Victim"
6 FLYBaNGER (Columbia) "Cavalry," "Weapon"
7 DOWMER (Roadrunner) "Last Time"
8 ANNHHLATOR (CMC/SRG) "Denied," "Battered"
9 GUANO APES (RCA) "Doedel Up"
10 UNLOCO (Maverick) "Useless," "Less Of"
11 SOULFLY (Roadrunner) "Back To...," "Son Song"
12 DOG FASHION DISCO (Spittire) "Leper Friend"
13 EARTH CRISIS (Victory) "Paint It Black"
14 GODHEAD (Victory) "The Reckoning"
15 DIECAST (Now Or Never) "Exacting...," "Singled Out"
16 bRuJERIA (Roadrunner) "Brujerizmo"
17 LIVING SACRIFICE (Solid State) "Bloodwork"
18 COC (Sanctuary) "Diablo Blvd."
19 DISTURBED (Giant/Reprise) "God..."
20 AMONG THIEVES (Independent) "Feels Like Failure," "My Mistake"

Ranked by total number of shows reporting the artist, with tittes listed in order of most airplay.


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## Itarilun Ithanson <br> THE FIGHT SONG

FROM THE ALBUM HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)
IOlfinc PNODUCED EY MMLYN MMYOM AND D. SAROY - MIXED ET D. SNROY
MMYEKHENT: TOWY CHUA FOR CHYA MMMCTMENT
 OEw MOTMIMCIINTERECOPE RECORDS


# Outside The Box 

Nan Fisher on joining Columbia Records

As many of you probably were, I was quite surprised and very happy when I heard that Nan Fisher had been named VP/Alternative Promotion at Columbia Records. I was certainly happy for Nan, whom I consider one of the most talented promotion people in the format, and in many ways I was happy for Columbia.

In terms of corporate culture and
the industry's preconceived notions about $\mathbf{C o}$ lumbia, Fisher was certainly an outside-the-box hire. But perhaps we shouldn't have been surprised. Fisher has been one of the best promo
 executives in the
format for some time, and that was what Columbia was looking for. In the following interview I get Fisher's view of what it was like to join Columbia Records in New York from Capricom Records in Allanta.

R\&R: Give me some background on what things were like at Capricorn.
NF: The beauly of Capricom was that if you wanted something done, you made two phone calls, and, for all intents and purposes, it was done. It's obviously different here at Columbia, which isn't bad - just different.

R\&R: Did any of your experiences in the past prepare you for working at a recond company as large as Columbia?

NF: I think promotion is promotion, and if you have relationships at one label, there isn't any reason that you shouldn't have them at another. That and the fact that I just thought I could do it. But it did happen so fast that I didn't have time to think about those things. When I met with them, I certainly didn't think a job would come from it, but, lo and behold, it happened. Stranger things have happened - I just don't know if they have happened to me.
R\&R: Did you have any expectations about the position?
NF: To be honest, I didn't know whal I was getting into. It's the biggest record company in the world. What are you going to do, say no? If I didn't think I was up to the challenge, I would have been too scared, but somehow it was in me that I thought I could do this.

R\&R: As you first entered 550

## "I am sure my coming here blew a few preconceived notions right out of the water."



WNNX/Atlanta has always been on the cutting edge of teveraging pop-culture events for image and entertainment value no matter how far outside the format window they are. Here's a picture of the contestants in the station's latest effort to mine the pop-culture vein, an Urban Survivor 2 contest. WNNX gave $\$ 10,000$ and a Ford Escape lease to the contestant who reigned supreme.

Madison Avenue, were you scaned? Excited?

NF: All of those things. Every emotion I could possibly have. I had. It was compounded by the fact that I was still living in Atlanta and working in New York, so I kind of had one foot in each half of my life. Let me say today that I'm very happy to be living in the same city that I'm working in.

R\&R: What was the first markering meeting like?

NF: Oh, God. It was scary. If you came from where I came from, those meetings are vastly, vastly different. It was overwhelming. I just sat there and was as quiet as I could possibly be. One thing that has served me very well in this business is to speak when I'm spoken to and learn as much as I can as quickly as I can. It has worked for a long time.
R\&R: You mentioned the size of Columbia. Is the Columbia system of doing things more complicated?
NF: There are definitely more layers of involvement, based, as you said, on the sheer size of the company. Before it was basically cut to the chase: "I need to do this. This is why. Now let me do it." But, in a lot of ways, it was harder getling things done at Capricom. Because, with all due respect, not everyone really understood what I was trying to get to. You can explain it, but if it's not inherently understood, it really doesn't matter. Here it is inherently understood, and you are either going to get a yes or a no. Either way you at least know that people know what you are talking about.
R\&R: How difficult is it dealing with a much larger release schedule?
NF: You just have to find a rhythm. It's not going to slow down. and it's definitely not going to stop. That's one of the realities of Columbia: We put out a lot of records. We just try to do it smart. By the same token, you're going to be competing with yourself to a certain degree, and you have to.

R\&R: I'm sure that many people in the industry who haven't worked for Columbia have a number of preconceived notions about the compa$n y$.

NF: That's if you go under the as-

## Don't Forvet The Election

Well, I forgot it, as WKQXChicago PD Dave Richards reminded mo in an o-mail last wook. Big events that last for months cortainly can affect the ratings of all music stations as listeners tune to Nows/Talk stations for the latest news or goesip. That is cortainly one explanation for a general down trend for our format, which isn't exactly known for its deep political insight.
Here are the final markets for the fall Arbitron book, and they actually look quite strong, compered to the distinct drop the larger markets look. All numbers quoted are from Monday-Sunday, Bam-midnight.

|  |  | $10 \times 0$ (ment) | S-12. | Fowl $18+12+\mathrm{cmu}$ |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
| 122 | WMAD/Madison, WI | 6.0 (No.7) | 3.8 | 3.0 | 54,400 |
| 125 | K0xRRBoise. $10^{\circ}$ | 12.3 (No. 1) | 7.8 | 6.6 | 45,800 |
| 128 | KAZQ/Reno, NV* | 9.9 ( $\mathrm{No.4}$ ) | 4.8 | 4.7 | 41,300 |
| 132 | KAND/Corpus Christ, TX* | 5.6 (N0.7) | 3.1 | 2.8 | 34,000 |
| 140 | WJSE/Allantic City, NJ* | 7.4 (No. 3) | 1.1 | 3.2 | 24,100 |
| 141 | WIXQPPoria, IL. | 8.8 (No.3) | 6.9 | 4.2 | 43,000 |
| 142 | WRRV/Newburgh, $\mathrm{NY}{ }^{\text {- }}$ | 8.5 ( $\mathrm{No.3}$ ) | 4.1 | 4.7 | 39,200 |
| 144 | KNRO/Eugeno, OR* | 15.2 (No. 2) | 5.8 | 6.3 | 42.500 |
| 155 | KXNAFayetteville, AR* | 10.2 (No. 4) | 3.4 | 4.8 | 25,300 |
| 157 | WWWISsvannah, GA* | 4.5 ( No .7 ) | 3.7 | 3.1 | 23,900 |
| 162 | WXSR/Tallahassee, FL* | 8.9 (No. 3) | 4.5 | 4.6 | 34,400 |
| 163 | WCr/Portand, ME* | 15.6 ( No .1 ) | 5.6 | 7.5 | 36,600 |
| 164 | WEEO/Hagerstown, M0* | 11.1 (No. 2) | 4.1 | 5.4 | 32,800 |
| 170 | WCDW/Binghamton, ${ }^{\text {NY }}$ | 4.5 ( $\mathrm{No.}^{2} 7$ ) | 1.5 | 1.7 | 11,200 |
| 177 | WSFMWWilmington, NC* | 18.4 (No. 1) | 6.7 | 6.3 | 30,400 |
| 179 | KORXOdesse-midand, TX - | 8.4.( $\mathrm{No}, \mathrm{4)}$ | 3.7 | 4.5 | 17,000 |
| 188 | KJEE/Santa Barbara, CA* | 10.1 (No. 1) | 7.1 | 4.5 | 22,000 |
| 193 | WZZO/Terra Haute, IN* | 14.9 (No. 3) | 8.7 | 7.8 | 28,600 |
| 237 | WGBD/Lafayette, IN* | 16.1 ( $\mathrm{No}$. 2) | 10.9 | 8.7 | 28,100 |
| 249 | KFMZZColumbia, M0* | 9.8 (No. 3) | 8.8 | 4.5 | 15,700 |

- Trende for thece markets are spring 2000-1all 2000
- 2001 the Abitron company. May not be quoted or reproduced whathout prior permieston of Aatition.


## "The basic nuts and

 bolts of how you do your job are the same; it's all the stuff around you that is different. And its different here in that I'm now working for a company that is the biggest and the best, and I'm learning from it every day."sumption that record companies have types. If so, coming in, I'm not sure I was Columbia's type.
R\&R: Well, you're in the system now: Is there a "Columbia type"?
NF: I don't know. I guess the type is a person who gets results. If I get them in 501 s and Caterpillar boots, then so be it. As I alluded to earlier, 1 am sure my coming here blew quite
a few of those preconceived notions right out of the water.
R\&R: You certainly shot down any notion of an "old boys' nerwork."

NF: To be honest, I really didn't know too many people here. So. sure, it goes against that preconceived notion.
R\&R: I expected to spend a considerable amount of time in this interview discussing how different things are, now that you are at Co. lumbia. But the vibe I get from you is that, for the most part, your core job description and how you get the joh done aren't much different from what they were at Capricorn.

NF: The thing is, the job is still the same. The responsibilities are still the same. You are guinning for the same results as before. The basic.nuts and bolts of how you do your job are the same; it's all the stuff around you that is different. And it's different here in that I'm now working for a company that is the biggest and the best, and I'm learning from it every day.

R\&R: Do people outside Columbia treat you any differently?

NF: I hope not. Let me put it this way: The same people who didn't call me back before don't call me back now.

## Fobviary 23, 2001

|  | aftse tile usels | ${ }^{504}$ | Mins |  |  | тTM, |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| (1) | IMCUBUS Drive (ImmortaVEpic) | 3085 | +108 | 296236 | 12 | 83/0 |
| - | A. LEWS OF STAMD W/F. OURST Outside (Fawhess GefferMiterscope) | 3085 | +142 | 300739 | 13 | 710 |
| 13 | CRAFY TOWN Butterfly (Columbia) | 2949 | -19 | 299678 | 15 | 830 |
| 4. | LfFEHOUSE Hanging By A Moment (DreamWorks) | 2605 | -112 | 198515 | 18 | 80\% |
| - | MOBY F/GWEN STEFANI Southside (V2) | 2456 | +42 | 258319 | 17 | 720 |
| 56 | LWKIN PARIX One Step Closer (Warner Bros.) | 2365 | 69 | 249699 | 22 | 73/0 |
| 6 \% | COLDPLAY Yellow (Nettwerk/Capitol) | 2288 | -139 | 206525 | 12 | 790 |
| - | DAVE Matirews band I Did It (RCA) | 2287 | +50 | 190783 | 7 | 7911 |
| - | OFFSPRIING Want You Bad (Columbia) | 1894 | +1 | 174575 | 7 | 770 |
| $10 \quad 10$ | FUEL Hemorriage (In My Hands) (Epic) | 1770 | -123 | 202056 | 26 | 740 |
| (1) | FUEL Innocent (Epic) | 1746 | +131 | 131975 | 5 | 730 |
| (1) | U2 Walk On (Interscope) | 1707 | +140 | 132720 | 7 | $74 / 1$ |
| (3) | 3 DOORS DOWN Duck And Run (Republic/Universal) | 1520 | +110 | 109288 | 6 | 67/3 |
|  | RAGE AGAMST THE MACHINE Renegades Of Funk (Epic) | 1474 | -226 | 175264 | 13 | 660 |
| $15 \quad 15$ | COOSmack Awake (RepublicNniversal) | 1465 | -14 | 164295 | 19 | 63/1 |
| (1) | DEFTOMES Digital Bath (Maverick) | 1328 | +30 | 121823 | 7 | 71/3 |
| $14 \quad 17$ | GREEN DAY Waming (Reprise) | 1312 | -230 | 86128 | 12 | 640 |
| 18 | DISTURBED Voices (GiantReprise) | 1286 | 60 | 101827 | 10 | 640 |
| 17 | 3 DOORS DOWN Loser (RepublicNUniversal) | 1247 | -134 | 128206 | 31 | 680 |
| (14) | AMERICNN HI-FT Flavor Of The Weak (IStand/IDJMG) | 1185 | +114 | 117950 | 6 | 70/5 |
| aromer | OLEANDER Are You There? (Republic/Universal) | 1099 | +150 | 97750 | 3 | 59/2 |
| \% 3 | ALIEN ANT FARM Movies (DreamWorks) | 1079 | +79 | 107990 | 5 | 65/2 |
| Eramtor ${ }^{\text {a }}$ | LIMP BIZKIT My Way (Fliplinterscope) | 1060 | $+463$ | 126400 | 2 | 67\% |
| Cramter ${ }^{\text {a }}$ | a PERFECT CIRCLE The Hollow (Virgin) | 1044 | +221 | 96781 | 3 | 203 |
| 8 | DIFFUSER Karma (Hollywood) | 1013 | -12 | 59279 | 11 | 53/0 |
| ${ }^{6}$ | EVERLAST I Can't Move (Tommy Boy) | 964 | -51 | 69718 | 7 | 55/1 |
| 2 | AT THE ORINE-N One Armed Scissor (Grand RoyaWirgin) | 803 | -3 | 187477 | 10 | 55/1 |
| (3) | OUR LAOY PEACE Life (Columbia) | 868 | +57 | 71972 | 4 | $49 / 2$ |
| 2 | NEW FOUND GLOFY Hit Or Miss (Waited Too Long) (Drive-TrumCA) | 81 | +120 | 123094 | 4 | 59/5 |
| $\cdots$ | MICKEL ACKX Breathe (Roadrunner) | 836 | -298 | 50461 | 15 | 43010 |
| - | ORGY Opticon (Elementree/Reprise) | 800 | +141 | 47361 | 3 | $62 / 4$ |
| - | PAPA ROACH Between Angels And Insects (DreamWorks) | 754 | +170 | 65337 | 2 | $54 / 4$ |
| (3) | MAITHEW GOOD BaND Hello Time Bomb (Atantic) | 741 | +2 | 35191 | 8 | 440 |
| 3 | STRNT UP FAALON OF SEVENDUST Angol's Son (ImmortaWingin) | 738 | -231 | 46249 | 13 | 440 |
| (3) | COLD No One (Fip/Geffen/nterscope) | 731 | +155 | 105609 | 2 | $52 / 4$ |
| 30 | LEWWY KRAVIZ Again (Virgin) | 720 | -21 | 102781 | 20 | 340 |
| $3 \quad$ | VAST I Don't Have Anything (Eleetra/EEG) | 715 | +95 | 31911 | 4 | 50/2 |
| 6 | TRalN Drops Of Jupiter (Tell Me) (AwareColumbia) | 636 | +152 | 80489 | 2 | 40/5 |
| - 30 | COLlective soll vent (Atantic) | 515 | -22 | 26808 | 5 | 31/1 |
| $\infty$ | LOSH JOPLIM GROUP Camera One (Artemis) | 477 | -117 | 16137 | 9 | 340 |
| 4 | WOTHMMGFACE Bleeder (TVT) | 470 | -22 | 19617 | 6 | 3911 |
|  | DAMI GRaY Babylon (ATO/RCA) | 468 | -74 | 44454 | 14 | 270 |
| Debut ${ }^{\text {d }}$ | TANTRIC Breakdown (Maverick) | 459 | +111 | 41291 | 1 | 4822 |
| Debut ${ }^{\text {a }}$ | STLIVA Your Disease (IstandhDJMG) | 431 | +306 | 62746 | 1 | 4810 |
| Debuc) | baremaked lades Too Little Too Late (Reprise) | 409 | +28 | 27800 | 1 | 190 |
| Debut ${ }^{\text {a }}$ | UNION UNDERGROUND Killing The fly (PortraitColumbia) | 404 | +30 | 31603 | 1 | $32 / 2$ |
| 64 | OFFSPRING Original Prankster (Columbia) | 398 | -86 | 25442 | 18 | 320 |
| Debut (1) | POWDERFINGER My Happiness (Republic/Universal) | 395 | +285 | 40883 | 1 | 49818 |
| Debut * | PJ HariveY Good Fortune (Island/ID.MM) | 390 | -3 | 31180 | 1 | 320 |
| - 50 | GRAND THEFT AUDIO Stoopid Ass (London Sire) | 386 | -65 | 20775 | 8 | 3000 |

87 Ahemative reporters. Monitored aiplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay weok of Sunday $2 / 11$-Salurday 2117 . Bullets appear on songs gaining plays or remaining hat from provious week It two songs are lied 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 beiow No. 20 are moved to recurrent atter 20 weeks. Gross Impressions equals
Average Ouarter 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 .

minet tile cheers
TAMTRIC Breakdown (Maverick)
SALMA Your Disease (Island/IDJMG) RAGE AGMEST THE Michmine How I Could Just.. (Epic) 10 SPACEHOG I Want To Live (Artemis) POWDERFINGER My Happiness (RepublicUniversal) SURAPE Waste (RCA) DOVES Catch The Sun (Heavenh/Astralwerks:Virgin) POE Hey Pretty (Allantic)
LIMP EIZXIT My Way (Fip/interscope) AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG) NEW FOUND GLORY Hit Or Miss... (Drive-ThruMCA) TRANW Drops Of Jupiter (Tell Me) (Aware/Columbia)

## 

Most Increased plays
ander tine cusers)
LIMP EIzNT My Way (Fip/interscope) SALNA Your Disease (Island/DJMGG) miviche PONDERFWCER My Happiness (RepublicNniversal) +205 PAEE MGMUST THE MMCHEE How I Cound JLSt... (Epic) +241 A PERFECT CIRCLE The Hollow (Virgin) PAPA POMCH Between Angets And insects (DreamWorts) +170 COLD No One (Fip/Geffen/interscope)



esseritials: The history of many bands begins with a singersongwriter and a vision. For Tantric, the lead singer plays a huge part in the story, but it was bassist Jesse Vest, guitarist Todd Whitener and drummer Matt Taul who started the ball rolling. The three musicians began their journey to stardom in early 1998 while playing in the post-grunge alternative band Days Of The New. In one short year the band watched their major-label debut skyrocket to the top of the charts, saw their images in regular rotation on MTV and found themselves in the much-coveted opening slot for rock idols Metallica.

Everything seemed too good to be true for the boys from Louisville. But after basking briefly in the limelight, they began to notice the grim future: Their artistic integrity was threatened, and differences with the group's lead vocalist came to a head. Vest, Whitener and Taul then exited Days Of The New and returned home to Kentucky with empty pockets and mixed emotions. Two things that remained, however, were a passion for music and the desire to play together even after the hard times

This desire gave birth to a new group with a new vocalist, Hugo Ferreira. The band they formed is now known as Tantric, and its sound is a blend of bold, emotional vocals and haunting guitars. Tantric are
ready to reopen the curtain on the stage of success with their new single, "Breakdown." It's already hitting the airwaves on stations across the country, including KWOD/Sacramento, which is coming in with early adds. Be sure not to miss this one, as Tantric are ready to hold light to their vision and rock the Alternative world in a whole new way.

Artist POV: (Ferreira on the making of Tantric's debut album) "I'll never forget the feeling of being in the studio and thinking, 'Wow, this is really happening. I'm finally getting the chance to make the kind of music that I love to listen to. I've got the support of a great label behind me, and l'm playing with an incredibly talented group of musicians, each of whom has been through a struggle of his own.' It was an incredible feeling of vindication for all of us. I'm really proud of these songs and what we were able to accomplish with this record. Even if we only sell one copy of this album, I'll always have that. II's something that can never be taken away from me now."


## Jessica Siracusa, National Mard Special Format Promotion Universal Records

OK, you will notice a British therre rumning trough this (matbe it stems from my recent visit to the U.K. or mabbe it's the fect that the phce is overun with amaring music). As fer as whet radio is playing I really love the Coldplay album, and I ant seem to pry the David Gray abum our of my CD ptayer. 1 also recently heard the new
Spacehog single. "I Want to Live." and I am
dieging that one as well. I can't wait to hear the whole album from those Brit boys. Somecting that 1 am also really excited abourt is Powderfinger (an Aussie band). I think that this band is really going to blow up stateside. I'm sure that visions of kangaroos and Kylie Minogue jump through your heed, but this band will change what you think of music Down Under. As they are currently on tour with Coldplay, they will get loads of atwention from an audience that will cerrinty cling to thet sound. The new Oleander rocks (of course), and Ateernative arready seems to be reacting well to the new single. "Are You There." A couple more albums that arent necessarily new but that tickle my fancy are Radichesd's KidA and the Nonpoint record. Lately I have taken to the whole online-radio thing. th is such a great way to be exposed to more obscure. less mainstream types of music. As far as new relesses ga. 1 am really looking forward to the new Our Lady facce coming out on Columbin, and I would the to give a listen to the new Daft Punk. Ive heard otar Vegrion is pucting our a new Rocket from The Cyppe record, and id live to check that out. Oh, and out of curiosiox doess aypone know II there will be a new Prodigy record out soon?


## Jessica Siracusa ON THE

 RECORD

## 



## ALTERNATIVE <br> (0)10: 70 L C. astor

CREEPER LAGOON Wrecking Ball (DreamWorks)
DOVES Catch The Sun (Heavenly/Astralwerks/Virgin)
EVERCLEAR Out Of My Depth (Capitol)
LIVING END Roll On (Reprise)
POE Hey Pretty (Atlantic)
REHAB It Don't Matter (Destiny/Epic)
SPINESHANK New Disease (Roadrunner)
VOODOO GLOWSKULLS The Drop in (Epitaph)

TUNED-IN
ALTERNATIVE

- junior, senior or graduate student
- GPA 3.0
- extensive radio-related activities

You will need:

> - college transcript
> - letters of recommendation
> - descriptive essay

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KDGE/Dallas 11am

U2 Walk On
RED HOT CHILI PEPPERS Otherside
PEARL LAM Wishlist
DEXTER FREEBISH Leaving Town
LIVE The Dolphin's Cry
GREEN DAY Welcome To Paradise
VERTICLL HORIZON Eventing You Want
LIFEHOUSE Hanging By A Moment
GABBAGE Stupid Girl
STONE TEMPLE PLLOTS Sour Girl
CRAZY TOWN Butterfly
EVE 6 Inside Out

## 4 pm

FUEL Shimmer
TRAIN Drops Of Jupiter (Tell Me)
LIMP BIZKIT Re-Arranged
STOME TEMPLE PLLOTS Sexy Type Thing LIFEHOUSE Hanging By A Moment FII TER Take A Picture
THIRD EYE BLIND 10 Days Late
BLIMK-182 Adam's Song
LIVE Alone
FOO FIGHTEAS Lead To Fly

## $8 p m$

Incubus Drive
CAEED Higher
DAVE MaTthews avo I Did it FATEOY SLIW The Rockefeller Shank
THird EVE BLIWD 10 Days Late
ansis Wondenwall
FK TER Take A Picture
ARAOW LEWR \& FRED OURST Outside
GABRAGE Only Happy When it Rains STOWE JEMPLE PLOTS Sour Girt

LO FIDELITY ALLSTARS Battle Flag BREEDEAS Cannonball dave matthews band I Did It PEARL JAM Elderly Woman Behind The.. CLAAKS Better Off Without You MOBY IGWEN STEFANI South Side metallica Until It Sleeps TRaN Drops Of Jupiter (Tell Me) BLIWK-182 Adam's Song COLLECTME SOUL Heavy IIMP BIZKIT Take A Look Around

## 4pm

soumdgarden fell On Black Days ARRON LEWIS \& FRED DURST Outside RAGE AGAWST THE MUCHWNE Renegades Of funk WALL OF VOODOO Mexican Radio EVERLASTI Cant Move
STABBMG WESTWARD Save Yourself MOBY IGWEN STEFAN I Southside MIRVAMA All Apologies LIMP BIZKIT Take A Look Around OLEANDER Are You There?

## $8 p m$

PEARL MAM Dissident
fUEL Hemorrhage (In My Hands)
HOUSE OF PAIN Jump Around RED HOT CHLI PEPPERS Under The Bridge
PRONECT SS One-Armed Man (Play On) wheatus teenage Dirtbag aT TME OBIVE-IN One Armed Scissor G00smencr Awake sEVEN MAPY THREE Cumbersome. coldelay yellow CRETY TOWW Butterfly

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Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-h is based on sample hours taken from Monday 2/12. © 2001, R\&R inc.

## Stations and thelr aides Itstied apphatotically by mavket




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## New Music Specialty Shows

## RAR's' Exclusive Look at The Cutting Edge Of Alternative

## OHf To NYC

0K, my good people, I am writing this with a smile on my face, because I am New York-bound. Why, you ask? Well, mostly because we have a long weekend and I decided to make it worthwhile, but also to meet up with some of my fave East Coast label folks and catch a couple of massive shows.
I will be meeting up with Smitty from Artemis so that we can take in the monster sounds of Spacehog and a cocktail (or a few) at the Mercury Lounge. Then (after some much-needed rest from the previous night's redeye flight) I'm off to start my weekend right. Jessica Siracusa from Universal is taking me to see their new megaband, Powderfinger, who are playing al Irving Plaza with Coldplay. This is a show I know will be amazing. I have heard nothing but good things about Powderfinger, and you all know what a Coldplay freak I am. I will be sure to tell you all about the Big Apple excursion and, hopefully. have


Dayna Talley<br>Aast. Atternative Eliter

some photos for your viewing pleasure when I return. Oh, and since I always tell you what music I will be taking along with me on the plane, I wouldn't think about leaving without my Donnas record (chick rock that rocks), as well as the Doves record to give myself a nice balance.

Boy, was the chart elose this week! Living End roll onto the chart, making their debut at No. I, while Powderfinger pull in a very, very close (by one station) No. 2 with their soon-to-be smash, "My Happiness." Following in the race are BS2000 at No. 3, a spot they have held for two weeks running now. Creeping up four spots from last week to No. 5 are Creeper Lagoon. Other debuts on the chart this week are Gary Numan, with "Listen to My Voice" raking in enough spins to come in at No. 13, Boy Hits Car at No. 19, and rockers Buckcherry rounding out the chart at No. 20. Records of the Week: Donnas and Rivington

## PRT Top 20 Artists

## February 23, 2001

1 LINING END (Reprise) "Roll On"
2 POWDERFINGER (Republic/Universal) "My Happiness"
3 BS2000 (Grand Royal) "Scrappy"
4 SPACEHOG (Artemis) "I Want To Live"
5 CREEPER LAGOON (DreamWorks) "Wrecking Ball"
6 DONMAS (Lookout) "40 Boys In 40 Nights"
7 OLD 97'S (Elektra/EEG) "King Of All The World"
8 DOVES (Heavenly/Astralwerks/Virgin) "Catch The Sun"
9 SPINESHANK (Roadrunner) "New Disease"
10 STEPHEN•MALKMUS (Matador) "Discretion Grove"
11 IDLEWHD (Odeon/Capitol) "Little Discourage"
12 RAMMSTEIN (Motor/Republic/Universal) "Links $234^{\prime \prime}$
13 GARY NUMMN (Spitfire) "Listen To My Voice"
14 TINFED (Third RailHollywood) "Drop"
15 BRASSY (Beggars Banquet) "Work It Out"
16 FRANK BLACK AND THE CATHOLICS (W.A.R.) "Robert Onion"
17 COLDPLAY (NettwerkCapito) "Shiver"
18 PROPAGANDHI (Fat Wreck Chords) "Today's Empires, Tomorrow's Ashes"
19 BOY HITS CAR (Wind-Up) "l'm A Cloud"
20 BUCKCHERRY (DreamWorks) "Ridin""
Ranked by total number of shows reporting artist.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabelically by market




# The Power Of Teamwork 

# $\square$ KINK/Portland reinvents itself with amazing results 

KINK/Portland has been on the air for over 30 years. After a gradual decline in listenership during the ' 80 s and into the ' 90 s, management brought in Adult Alternative programming veteran Dennis Constantine to turn things around. He's quick to point out, however, that it was a team effort that made the difference.


## Go, Team!

Certainly, bringing Constantine and all of his passion and experience to KINK was the beginning of a new life for the heritage station. "I've always felt that a radio station is only as good as its weakest link." Constantine says. "If you build a strong team, where every time you go to bat, somebody gets a hit for you, you're gonna score. and score big.
"Since l've been here, l've been able to gather a team that I feel is the strongest in every position, and our steady growth to market dominance in many areas is the really the result of everyone's efforts.
"I'd also like to emphasize that no one thing can be done to make a radio station successful these days. It's really a culmination of a lot of small things that build up. All of that goes back to the team and each person's effort. Everybody has to be working together to make things happen, and I'm very proud of and excited about all the people I work with here."
Within a.creative environment nurtured by GM Stan Mak and backed by an aggressive, understanding sales force guided by GSM Maureen Pulicella and Local Sales Manager Joe Ferguson, Constantine devises and executes his game plans with the help of MD Kevin Welch, Promotions \& Marketing Director Candace Gonzales, Web Manager Leann Warren and the KINK airstaff - Terry Travis (news), Les Sarnoff (mornings), Inessa (middays), Dave Scott (afternoons) and Sean Marten (nights).

When you tune in to KINK, it's clear that everyone is inspired and that they're all having a lot of fun. "People here are fired up," Constantine confirms, "and I believe we're making great radio. On the other hand, the station is doing extremely well on the financial side, which allows us the freedom to be creative."

## True To The Music

Constantine's radio experience spans three decades, beginning with Top 40 radio in Baltimore, but he's best-known for his accomplishments at KBCO/Denver-Boulder from its conception in February 1977 through April 1993, first as PD, then as VP/Programming. He then set up a successful radio consultancy specializing in the Adult Alternative format.
It took a lot to entice him back into a programming position, but when the management of KINK approached him in 1998, he saw the potential to put a once-widely successful station back on top.

The first thing Constantine did when he got to town was to glean the elements from the station's history that could become the building blocks for a new KINK. He discovered that the general perception of the station was a great place to start. All it needed was some focus.
"When I first got here, we did perceptual studies," he explains. "What we found was that each person had a completely different idea of what KINK was. One person thought it was a Jazz station, the next person thought it was a Rock station, and the next person thought

## "People here are fired up, and I believe we're

 making great radio. On the other hand, the station is doing extremely well on the financial side, which allows us the freedom to be creative. ${ }^{n-*}$it was a soft AC station. In reality, at one time or another it was a little bit of all those things.
"That was the spirit of the station when it started back in 1968, when radio was much freer. It was known as 'KINK, The Underground Link.' Throughout the '70s the station remained very broad-based, as did many AORs of the time, but as things started to change, KINK simply didn't.
"My first goal was to find a few of these lasting elements that were really the hot buttons for the listeners, and in so doing, find a center lane for the radio station. We defined what we felt was the central point for the station musically the kind of music that would bridge to the new styles of music we intended to play. This way we could keep the variety image going and at the same time create a more concise approach to the sound, always keeping in mind that whatever we did needed to complement our positioning statement of 'True to the Music.""

## Rebuilding Awareness

The next thing KINK needed to do was get people's attention and let them know about the things the staff was doing with the radio station. This was accomplished through onair promotions designed for listener involvement coupled with a generous marketing budget to get the word out and draw listeners back to the station.
"I lived in Boulder for 24 years, as you know," Constantine says. "And a lot of times the beautiful mountains - the beauty of Boulder - became background to me. I simply wouldn't see it. But when somebody came to town, they would notice the beauty and bring it back to my attention. In a lot of ways KINK had become background for the peopie in. Portland. We needed to do things to make people take notice again."

For Constantine, the timing couldn't have been better. When he got to KINK in 1998, the station was approaching its 30 hh anniversa-
ry. "My goal was to really play off of that," he says. "You know, a 30year retrospective. We played sets of 30 songs, one from each year, from 1968 to the present. In a 30 -song sweep we could present the entire history of the station.
"Of course, all those songs were hand-selected, and since they were supposed to be the best from those years, it ended up being 30 killer songs in a row. With those kinds of sets being played for an entire month, we certainly got people's attention.
"At the end of the millennium we did another promotion where we would count down the 102 greatest artists of the past 1,000 years. We had listeners vote on that, and the response was amazing. Of course, The Beatles came in No. I, but we also had Frank Sinatra and Mozart beside the Stones and Elton John.
"What we accomplished was having people all over town talking about the countdown and wondering who the top arists were going to be. It was fun way for us to point out the variety image of KINK while at the same time creating quite a bit of excitement in the market. We not only reached the hardcore KINK fan of many years, but
also piqued the interest of the new, younger group of people we were hoping to attract to the station."

## Tweaking The Target

KINK still plays a broad variety of music, but it has redefined the ideal listener.that the music is meant to attract. One of the problems Constantine recognized was that the station was aging; it wasn't reinventing itself. "If you grow old with your audience, people will begin to drop out, and the core becomes king," he says. "It gets to the point where they've moved away, or they've gotten more interested in News/Talk, or life simply demands their attention elsewhere. You're going to have a decaying audience."
When Constantine first got to KINK, he found that the median age of listeners was creeping up to the mid-40s. He felt that if could get it down to the late 30s, KINK would still be hitting those people who had been with the station for many years while drawing in a younger crowd to round them out.
"We start with all the great classic rock stuff, although we lean toward the acoustic side to differenliate us from the Classic Rock station in town," he explains. "We

KINK Sample Hour
Wodinesdey, Fote 14, 2001
8-ppm
LYLE LOVETT She Makes Me Feel Good ROXY MUSKC More Than This
BRUCE COCKBURN Southland Of The Heart
NILS LOFGREN Valentine
NEW RADICALS You Get What You Give
SADE By Your Side
VAN MORRISON Tupelo Honey
ERIC CLAPTON Superman Inside
GRATEFUL DEAD Sugar Magnolia (Live)
DON HENLEY Everything Is Different Now
JOE COCKER You Can leave Your Hat On
bridge that with artists from the late '80s-early '90s pop-rock period and finally balance that with contemporary music. Our intention is to always keep the station moving forward.

We tweaked the music gradually, over time. The list was much longer when I got here, and the most-played song was only five. times a week. Our current list is now 21, and the hots are in the high 20s. Obviously, I couldn't just come in and make a drastic change. It had to be a slow evolution, especially when you're trying to bring your heritage listeners along with you."
Constantine realized, as many major-market Adult Alternative programmers have, that he had to increase rotations dramatically to be a real player in the modern radio arena. "In all my years of experience and testing l've gradually leamed that it takes almost a full year of consistent play before a song tests well with the average listener," he says.
"When a new song comes out that we feel is perfect for KINK, we take ownership of it right from the beginning with a major spin commitment, because we want to make it our song in the market. There are several songs we know will ultimately cross over, but hopefully the audience will remember where they heard it first - and maybe the labels will too!"

## Developing New Promotions

Many established Adult Alternative stations have a legacy of benchmark promotions that crystallize their presence in the marketplace. In the case of KINK, Constantine decided that the best thing to do was develop new ones. "Most of the pro-
motions we're hanging our hat on now are new to the station," he says. "You don't always have to have things from the past to accomplish your goals. If you present new things properly and make them seem bigger than life, they can become part of the station rather quickly.
"For example, we have this 'Maytripper' promotion that we've been doing for a couple of years now. The whole concept is to send people for weekkong excursions to really wonderful places around the world. We. of course, use The Beatles' 'Daytripper' as the theme song. and it's all about the theater-of-themind concept that we'll send you to exotic places to see incredible musicians. It's a lot of fun and a monthlong promotion for us.
"Last summer we did what we called 'Oh Oh, What a Summer,' because it was the beginning of a new century. From Memorial Day to Labor Day at the top of the hour we played a song that would make you say, 'Oh oh, wow.' You know, those 'oh, wow' songs. We pulled out all kinds of off-the-wall songs, like Patsy Cline, The Beach Boys and Chuck Berry.
"We tried to get it to the point that wherever you were, when it got near the top of the hour, you'd tune in KINK to find out which song we were pulling out of the grab bag next. The idea was to turn the everyday clock into a reminder to listen to KINK. It didn't hurt to drag them from one quarterhour to the next, either."

All these promotions were an effort to remind people to tune in to KINK or that they were listening to KINK. The plan was solid, because in the fall $\mathbf{2 0 0 0}$ the station was No. $118-49$ with a 7.5 , as well as No. 1 with adults 25-54
with an 8.4. It also ranked No. 4 $12+$ with a 5.7 .
Management agreed to these cre ative promotions from the beginning. "Infinity is a great company in that sense," Constantine remarks. "They allow all the decisions to be made at the station level. It's not like we have to follow some kind of blueprint that comes down from the corporate office.
"Basically, they want to see us be successful, and the only requirement that they have is that we tell them what we think we'll be able to deliver, as far as bottom-line revenue. It's completely up to us to find the ways to get to that projection."

## If It Works....

Constantine decided that certain aspects of the station's daily programming were worth keeping and could easily aid in his reinvention of KINK. For example, the station has had a show on for years, Lights Out. which runs on workday evenings from 10 pm to midnight.
"There are various schools of thought on how to get listeners at night," Constantine explains. "WXRT/Chicago once played harder stuff at night, and KBCO/ Denver-Boulder has tried Loveline to grab a younger audience which is basically the available audience at night. Or do you do something that is so unique and different at night that you might attract adults back to the radio? When I got here, I took a look at Lights Out and thought it was something worth keeping.
"The problem is, most people watch television, and then they go to bed. What we do with this show is program two hours of ambient, electronica and New Age music every work night. It's very soft and all instrumental; it's music to wind down to, to go to sleep to, to make love to. Even though we get great numbers with that show, what it really does
"Most of the promotions we're hanging our hat on now are new to the station. You don't always have to have things from the past to accomplish your goals. If you present new things property and make them seem bigger than life, they can become part of the station rather quickly."
is set people up to wake up to the station when their alarm goes off in the morning."
This is perfect for KINK's moming show, which is very dominant 25-54. Les Sarnoff has been doing the show for well over a decade, but his sidekick, Rebecca Webb, who was also very popular, left the station to join a local morning news- magazine program. Instead of looking around for a replacement, Constantine decided to develop the personality of Mike Rich, who was the show's news and lifestyle reporter.
"Mike has turned out to be even more popular than Rebecca was," Constantine says. "One of the things he did was movie reviews. One day he decided that he liked film so much that he was going to write a screenplay. He went to the library and checked out a book on how to do it. He wrote a screenplay and submitted it to the Motion Picture Academy for one of its script-writing contests and won a $\$ 40,000$ prize. He then got an agent, who sold his screenplay to Columbia Pictures for $\$ 1.2$ million. It was produced and released this past Christmas as Finding Forrester.
"He was on the set of the movie. calling in reports each day. Mike's since written two more screenplays and is one of the hottest writers in

Hollywood right now - and he's still on the morning show every day. Because he's so busy now, he's not the main sidekick anymore, but he's a regular part of the show.
"This story unfolded on the moming show. We could never have planned this kind of thing."

## In The Flow

It just goes to show you that if you have a team that's working towand a common goal. and if everyone's in the flow, the right opportunities will present themselves. The KINK team has also demonstrated that to reinvent doesn't necessarily mean to "blow up." Quite often you can create new approaches founded in the historical spirit of a station.

KINK also reminds us that sometimes serendipitous events present themselves that, when taken advantage of, can generate greater success than anything that was strategized in a boardroom. The trick is keep an eye out for them when they arise and to rally the troops behind them.

If you'd like to talk to Dennis Constantine, you can call him at 503 -226-5080 or e-mail him at dennis@kinkfm102.com. Be sure and check out KINK's website at www.kinkfm102.com.

JOSH JOPLIM GROUP Camera One(Antemis) DAVE MATTHEWS BAND I Did It(RCA)
U2 Walk On(Interscope) *
DIDO Thankyou(Arista)
ERIC CLAPTON Superman Inside(Duck/Reprise)
TRaN Drops Of Jupiter (Tell Me)(Aware/Columbia)
LEMNY KBAVITZ Again(Virgin)
COLDPLAY Yellow(NettwerkCapitol)
PAT MCGEE BAND Rebecca(GiantWB)
DAMD GRAY Please Forgive Me(ATO/RCA)
WRLLFLOWERS Letters From The Wasteland(Imerscope)
GREEM DAY Warning(Reprise)
SEmisomic Chemistry(MCA)
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SHAWN COLVW Whole New You(Columbia)
BAREMAKED LADIES Too Little Too Late(Reprise) dAVID GRAY Babylon(ATO/RCA)
JOAN OSBORNE Running Out Of Time (Interscope)
FIVE FOR FIGHTING Easy Tonight(Aware/Columbia)
U2 Beautiful Day(Interscope)
COLLECTIVE SOUL Perlect Day(Allantic)
TRACY CHAPMAN It's OK(Eletra/EEG)
JOHN HMIT Lift Up Every Stone(Vanguard)
MOBY F/GWEN STEFANI Southside(V2)
JOMATHA BROONE Linger(Bad Dog)
EVERLAST I Can't Move(Tommy Boy) BOB SCHWEIDER Metal \& Steel(Universal) STEVE EARLE Everyone's in Love With You(E-Squared/Artemis)
OLD 97'S King Of All The World(Elehtra/EEG)
EEB LOY MICHOLS Heaven Right Here(Rykodisc)
34 Adult Alernative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by fotal plays for the aiplay week of Sunday $2 / 11-$ Saturday $2 / 17$. Bultets appear on eongs gaining plays or remaining flat from previous week. It two songs are tied in fotal plays, the song being played on more stations is placed first. Breaker statuss is assigned to songs reacting 250 plays or more for the first time. Songs below No. 20 are moved to recurrent alter 20 weeks. Gross Impressions equals Avergee Ouarter Hour Persons times number of plays (times 100). Average Cuater Hour Persons used herein whit permission from The Avbitron Company (Copyright 2001, The Arbitron Compery). © 2001, RAR Inc.

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dimun SIWTH Only in it For The Money (Bite ThumbNerveVMMG) Total Plays: 133. Totar Stations: 16, Adds: 2
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man WHIE Handcutfed To A Fence In... (Luala BopNVirgin)
Total Plays: 106. Total Stations: 13, Adds: 0

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## Most Added.

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DANDY WARHOLS Godless (Capitol)
VIST I Don't Have Anything (Elektra/EEG)
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# Most Increased plays 

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Mar ERIC CLAPTON Superman Inside (Duck/Reprise) +280 OLD 97 'S King of All The World (Elektra/EEG) JOHN HiATT Litt Up Every Stone (Vanguard) TRAN Drops of Jupiter (Tell Me) (Aware/Columbia) +59 SHAWH MULLINS Up AM Night (SMG/Columbia) JOSH JOPLIM GROUP Camera One (Artemis) SEmISONIC Chemistry (MCA) JOMATHA BROOKE Linger (Bad Dog) OANDY WARHOLS Godless (Capitol) DIDO Thankyou (Arista) ST GERMANM Sure Thing (Blue Note) COLLECTIVE SOUL Perfect Day (Attantic) DELEERT MCCLANTON Livin' It Down (New West) +25 Manix Miopplen Saiing To Phimadephta (Wamer Bros.) +25 SHAWN COLVHW Whole New You (Columbia)

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## John Wesley Harding

# "I'm Wrong About Everything" 

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

"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, Hish Fidelity" -Guy Zapoleon, Zopoleon Media Strotegies

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| 3111 | HOBOKEN | 3112 | NORTHAMTON | $3 / 13$ | BOSTON |
| 3/20 | PITTSEURGH | 3/21 | NEWYORK | 3/22 | Philadelphia |
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Already On: WYEP KTHX

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## Stations and their adds listed alphabetically by market

| KBAC/Nbuquerque, NM PO/MD: Ira Gordon JONW WESLFY HARDNG "Wiong* BLUE ROOCO "Coma' ENER IENWY Tades" | WXRV/Boston, MA * PD: Joanne Doody MD: Dana Marshall 4 RICKE LEE JOHES For" GADY DRNW BOY -ARound TOM HeNBRIDCE "Puchwe' | $\begin{aligned} & \text { KBCD/Denver-Boulder, CO * } \\ & \text { PD: : Scott Arbough } \\ & \text { MD: Keofer } \\ & \text { mo Auts } \end{aligned}$ | WZEW/Mobile, AL * <br> PD: Brian Hart <br> MD: Linda Woodworth CIEN PHMLIIPS Therers' DANDY WARHOLS Cooloss SHCLE KCNCAER Follow | KCTY/Omaha, ME * <br> PD: Max McCartnay <br> MD: Christopher Dean GLENPALLIPS Masers: JOWHTTM BPOOME IIngor" | KTHXFReno, WV * PD: Harty Reynolds MD: Dave Harold Dileet Mcx NTON Tom: cuwnow The cmeflemy vems | KDTR/San Luis Dbispo, CA <br> PD: Drew Ross <br> MD: Rick Williams <br> 12 BADLY DRWMN BOY "hation" <br> 10 DOVES 'Sun <br> 5 STK THOW" |
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| KGSA//uestin, TX* |  | PD: Judy Adams |  |  |  |  |
| PO: Jody Danberg MD: Susan Castie | CKEY/Butfalo, NY * | MD: Martin Bandyke |  |  |  | KRSHSama Rosa, CA * |
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| WRMR/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 7 macemar | WIMYY/Cape Cod, MA PD/WD: Bartara Dacey <br>  DELEEAI MCOLWTON "DOWM | WTTSMndanapolis, W * PD: Jim Ziegler APD/MD: Marie McCallister Ho Ades | WRLTMestrille, TN OMPD: David Hall APD/WD: Keith Cons | avosen themannHONE DMy Sector | nosas | KMTISEAETC-Trecoma, WA * GMMPD: Chris Mays |
| - Hontroocs sar' ${ }_{0}{ }^{2} 0.975 \mathrm{Kmg}^{-}$ | WODO/Chaytanooga, TM * DMMDD/MD: Danny Howard stuminulums wor vist "Noptino" | WMMMMMadison, WM * <br> PD/ND: Tom Teuber <br>  <br> DELEERT MOCA NTON Down <br>  |  | WYEP/PYusturgh, PA <br> PO: Rosemary Wolsch <br> mo: Chris Griflin conouil wow | PD/MD: Dona Shaleb Mo acts | MD: Shawn Stewart <br> 9 Jown hatt Slome <br> WRMXSoringfist, MA * |
| NRVB/Bo.ise, 10* <br> PD/WD: Brandon Dawson colvear remor | WXRT/Chicago, IL * PD: Norm Winer MD: Patty Martin 3 GLEN PMLIPS TANAS | WmPS/Memphis, TM PD: Alexandra Inzer <br>  WAM LAOWERS I Imers | PD: Chuck Singleten MD: RHa Houston 3 Stum mulims Noir DOURE TMOUQE Mater ouven - Morsoor <br>  | sown $\qquad$ Sow HOMES MOTLERS Hommess GLEN PATLIPS Thaysis not | -KFOGSan Fraciseo, CA * <br> PD: Dave Benson <br> MD: Haley Jones <br> 5 cocprlar wow | OM/PD/MD: Tom Davis aefrimer vesus DEEEFAT MCOMTOW DOM |
| WBOS/Bosten, MA * <br> PD: Shirley Maldonado <br> MD: Amy Brocks <br> 16 ERIC CLAPTON SLLpemman" TRAN Drops" JONATHA gROOKE "Linger" ASHER THITO" | $\begin{aligned} & \text { KKiNRYoallas-FI. Worth, TX * } \\ & \text { PD: Scott Strong } \\ & \text { MD: Jeff K } \\ & \text { wasi *mpong } \end{aligned}$ | KTCZMMinneapolis, MN * PD: Lauren Macloash APD/MD: Mike Woll 1 VIST "Arything POWDERFWGEA "Hapliness | WKOCNortolk, VA PD: Paul Shugrue MD: Kristen Croot verich hoflem -mand | KINXPPortiand, OR * <br> PD: Dennis Constantine <br> MO: Kevin Weich <br> 1 DMOY WAPHOLS Cocmss" <br> GLEN PWULIPS Nogers" | 34 Total Rep 34 Current 34 Current | porters allats |




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22901
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## Piss. 6

## Morning Show Sidekick

Fluent in current music, movies, TV, fashion, and FUN? Team with Western New York's favorite morning show host JANET SNYDER on the station that produced talent like Rocky Allen, Sam Malone, Maria Todd, Kid Kelly, and Nicholas Picholas.

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Immediate opening for a Production Whiz in the 5th market. This is a major group with all the toys. Ideal candidate will be a creative monster, have the ability to follow direction, turn promos quickly and have a passion for over the top production. Weekend air work is also possible. Send material QUICKLY to: Radio \& Records, 10100 Santa Monica Blyd., \#964, 5th Floor, Los Angeles, CA 90067. EOE

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Eagle 97.7, Dover Milford Delaware's heritage Adult Contemporary leader needs a Morning Show co-host to team with our established and charming host. To complete the circle, you must be quick witted and fun... a team player... a show prep monster... know the lifestyle of a 35 year old female... be willing to become a fixture in the market... and; oh yes, live 20 minutes from the beach! Please rush your tape, resume, and a picture of your favorite artist or group to:
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EOE/MF

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WHBX is seeking a producer/news for TJMS \& PM drive for WWLD. Tapes to: Kevin Gardner, PD, 3411 W. Tharpe St., Tallahassee, FL 32303. EOE (02/23)

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## MIDWEST

## King Country, 93.3

Ollahoma's Classic Country station is looking for an experienced news anchor/ reporter. Five years experience is required. Females and minorities are encouraged to apply. Writing samples and references are required. Send tape and resume' to Ken Johnson, KKNG Radio, 5101 S. Shields Blvd., Oklahoma City, OK 73129-3217. KKNG is an Equal Opportunity Employer.

Kovas Communications is expanding and seeking sales persons, a morning team, \& on-air talent. Pro's only. Rush resume and tape to: Bob Shannon, 2000 Lower Huntington Road, Fort Wayne. Indiana 46819. Phone (219) 747-5100 or fax (219) 747-3999. EOE

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WJXQ/WXIK/WVIC/WWDXXFM, Lansing MI. Dynamic, results oriented GSM needed to take four-station cluster to the next level. Can you train and develop "cagles"? Prefer the freedom of an entreprencurial company without the big company hassles? Send resume to: Dale Clark, Market Manager WJXQ/WXIKNWVIC/WWDX P.O Box 26007, Lansing, MI 48909. EOE

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Entercom Kansas City is looking for the Wizard of Marketing . Our Director of Marketing will lead and direct our eight stations and their Promotion Directors. Candidate must be able to create win/ win campaigns and promotions that deliver both ratings and revenue. Candidate must have three to five years as a Promotion Director/Manager in a large cluster environment. Marketing degree preferred. Great job, great company, great city! Send resume and background materials to Bob Zuroweste, 4935 Belinder Road, Westwood, KS 66205 or e-mail to bzuroweste@entercom.com. Entercom is an Equal Opportunity Employer.

## WEST

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Triad Broadcasting Company, one of America's most respected and fastest growing radio groups has a rare opportunity in Tallahassee, Florida. If you've got a proven track record as a Director of Sales or as a General Manager, are hands on, a great leader, street fighter, creative, and love to sell, then you might be the market manager we're looking for. If an equity position, and a market with a great lifestyle interests you, send us your resume to:
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as it appears on credit card, expiration date and as it appears on credit cara, expiration sate and vertisers every Friday by first-class mail.

Deadline
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and the looks to drive your male listeners crazy, and make your lemale listeners wish they were mel territomson eyahoo.com. (909) $370-8550$. (02/23)

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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 actuat value of issue received prior to cancellation. Nonrefundable quarterty rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R\&R reserves all rights in material accepted for publication. All lefters addressed to Aaf or its Editors will be assumed intended for publication reproduction and may theretore be used tor 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\&A. Nothing may be reproduced in whole or in part without written permission from the Publisher.
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Positions Sought

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## R\&R Opportunities Free Advertising

Radlo $\frac{1}{6}$ 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.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on $81 / 2^{\prime} \times 11^{\prime \prime}$ company/ station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought.ads are accepted by 0 -mail to: kmumawerronline.com Address all $20-$ word ads to R\&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles. CA 90067.

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## URBAN AC



## \#1 MOST ADDED

DONNIE MCCLURKIN We Fall Down (Verity)
\#1 MOST INCREASED PLAYS
JILL SCOTT A Long Walk (Hidden Beach/Epic)
TOP 5 NEW \& ACTIVE
OONNIE MCCLURKIN We Fall Down (Verity)
Jamie hawkins Lost My Mind (Monami/EEG) bRENT JONES \& T.P. MOBB Good Time (Holy Roller) INDIA.ARIE Video (Motown)
MR. C THE SLIDE MAN Cha-Cha Slide (Universal)

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## ACTIVE ROCK

 Luwiw PARx One Step Closer (Wamer Bros.) coossinacx A waka (Republic/Universal)
TANTRMC Breakdown (Maverick)
3 Doeas DOwn Duck And Run (Republic/Universal)
6 mcuaus Drive (Immorta/Epic)
AEROSMITH Jaded (Columbia)
LIFEHOUSE Hanging By A Moment (DreamWorks) 9 STRNT UP FAUNOW OF SEVENDUST Angel's... (Immortal Vinpin) D DISTURBEO Voices (Giant/Reprise)
(1) UNION UNDERGROUND Killing The Fly (PortraitColumbia)

12 FUEL Hemorthage (in My Hands) (Epic)
13 OLEAMDER Are You There? (Republic/Universal)
( FUEL innocent (Epic)
A PERFECT CIACLE The HOHIOW (Virgin)
3 DOOAS DOWW Loser (Republic Universal)
17 LIMP BIZKIT Rollin' (Flip/Interscope)
(18) CRAZY TOWM Butterfly (Columbia)

19 RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)
20. BUCKCHERRY Ridin' (DreamWorks)

OFFSPRIMG Want You Bad (Columbia)
PAPA RDACH Between Angels And Insects (DreamWorks)
LIMP BIZKIT My Way (Flip/Interscope)
2. COLD No One (Flip/Geffen/Interscope)

SKRAPE Waste (RCA)
06FTONES Digital Bath (Maverick)
7 SPINESHANK New Disease (Roadrunner)
NOTHINGFACE Bleeder (IVT)
NONPOINT What A Day (MCA)
OIFFUSER Karma (Hollywood)
\#1 MOST ADDED
MONSTER MAGNET Heads Explode (A\&M/interscope) \#1 MOST INCREASED PLAYS
LIMP BIZKIT My Way (Flip/Interscope)

## TOP 5 NEW \& ACTIVE

COC Diablo Blvd. (Sanctuary/SRG)
BOILER ROOM Do It Again (Tommy Boy) MUOVAYNE Dig (No Name/Epic)
mONster Magnet heads Explode (A\&M/interscope) GODSMACK Greed (RepublicNniversal)

National Aipplay Overviow Fobruary 23, 2001

## COUNTRY


TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks) KEITH URBAN But for The Grace Of God (Capitol)
DIANOND RIO One More Day (Arista)
JO DEE MESSIMA Burn (Curb)
LEE ANN WOMACK Ashes By Now (MCA)
JESSICA ANDREWS Who I Am (DreamWorks)
JAMIE O'MEAL. There is No Arizona (Merciry)
8 garth brooks wild Horses (Capitol)
FATH HILL If My Heart Had Wings (Warmer Bros.)
10 RASCAL FLATTS This Everyday Love (Lyric Street)
11 OARAYL WORLEY A Good Day To Run (Dream Works)
SHEDAISY Lucky 4 You (Tonight I'm...) (Lyric Street)
TRAVIS TRIIT It's A Great Day To Be Alive (Columbia)
(15) TIM RUSHLOW She Misses Him (Atlantic)

5 Alabama when It All Goes South (RCA)
martia mCBride it's My Time (RCA)
WARREN BROTHERS MOV On (BNA)
KEMMY CHESNEY Don't Happen Twice (BNA)
TRICX POWY Pour Me (H2ENB)
20 GEORGE STRATI Don't Make Me Come Over There (MCA)
Brooks e DUMW Ain't Nothing 'Bout You (Arista)
DWIGHT Yoakun What Do You Know About Love (ReprisewB)
PAMMILLIS Please (Arista)
GARY ALLAN Right Where I Need To Be (MCA)
oxae chicxs if fall You're Going With Me (Monument)
CAROLYT DAWH LOHMSON Georgia (Arista)
PMIM VASSAR Rose Bouquet (Arista)
STEVE HOLY The Hunger (Curb)
ERIC HEATHERLY Wrong Five O'Clock (Mercury)
PAITY LOVELESS The Last Thing On My Mind (Epic)
\#1 MOST ADDED
DIXIE CHICKS If I Fall You're Going With Melf I Fall You're.... (Monument)

## \#1 MOST INCREASED PLAYS

DIXIE CHICKS if I Fall You're Going With Melf I Fall You're... (Monument)

## TOP 5 NEW \& ACTIVE

TYLER ENGLAND I Drove Her To Dallas (Capitol) hai ketchum She Is (Curb)
hank williams ill I Don't Know (Curb)
SOUTH SIXTY FIVE The Most Beautiful Gifi (Atlantic)
CLAY WALKER Say No More (Giant)

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## ALTERNATIVE

${ }^{2}{ }^{\text {TW }}$ macueus Drive (Immorta/Epic)

CanzY TOWW Butterfly (Columbia)
4 LIFEMOUSE Hanging By a Moment (DreamWorks)
WOBY F/CWE STEFIM Southside (V2)
6 Lamam Paik One Step Closer (Warmer Bros.)
COLDPLAY Yellow (Neftwerk'Capitol)
DAVE MATHEWS BAMD I Did It (RCA)
offspaning Want You Bad (Columbia)
10 FuEL Hemorrhage (in My Hands) (Epic)
(11) FUEL Innocent (Epic)

U2 Walk On (Interscope)
3 DOORS DOWH Duck And Run (RepublicN Universal)
14 RAGE AGAMMST THE MACHIME Renegades Of Funk (Epic)
15 GODSMACK Awake (Republic/Universal)
(4) DEFTONES Digital Bath (Maverick)

GREEN DAY Warning (Reprise)
18 DISTURBEO Voices (GiantReprise)
193 ODORS OOWN Loser (RepublicNUniversal)
80 AMERICAN HI-FI Flavor Of The Weak (ISIIANADJMG)
(1) OLEANDER Are You There? (RepublicCUniversal)
(22) ALIEN ANT FARM Movies (DreamWorks)
(23) LIMP BIZKIT My Way (Flip/Interscope)
(24) A PERFECT CIRCLE The Hollow (Virgin)

25 OIFFUSER Karma (Hollywood)
26 EVERLAST I Can't Move (Tommy Boy)
27 AT THE ORIVE-IN One Armed Scissor (Grand RoyalNirgin)
28 OUR LAOY PEACE Lite (Columbia)
33 (29) HEW FOUNO GLORY Hit Or Miss... (Drive-ThruMCA)
3130 HICKELBACK Breathe (Roadrunner)
\#1 MOST ADDED
TANTRIC Breakdown (Maverick)
\#1 MOST INCREASED PLAYS
LIMP BIzKIT My Way (Flip/Interscope)
TOP 5 NEW \& ACTIVE
rage against the machine how I Could Just Kill a Man (Epic) GOOD CHARLOTTE The Motivation Proclamation (Epic)

TAPROOT I (Velvet Hammer/Atlantic)
NONPOINT What A Day (MCA)
(HEO) PLANET EARTH Killing Time (VoICano/Jive)

NAC/SMOOTH JAZZ

> GEORGE BEWSON Medicine Man (GRPNMG)
> JEFF GOLUB Droptop (GRPNMG)
> boma fiDe X-Ray Hip ( $N$-Coded)
> KIRX WHALUM NOW Til Forever (Warner Bros.)
> RICHARD ELLIOT Who? (Blue Note)
> KIM WATERS in The Groove (Shanachie)
> GROVER WASHINGTON JR. Chameleon (Telarc)
> 8 DAVE KOZ Love Is On The Way (Capitol)
> 9 BOMEY JAMES \& RICK BRAUM R.S.V.P. (Warner Bros.)
> 10 STIMG She Walks This Earth (Telarc)
> 11 SADE By Your Side (Epic)
> 12. RICK braun Kisses in The Rain (Warner Bros.)

> RIPPINGTOMS Caribbean Breeze (PeakConcord)
> Yulara Flyin' High (Higher Octave)
> 15 CHEU MINUCCI My Girl Sunday (Shanachie)
> GREGG MARUKAS Chasing The Wind (N-Coded)
> jomathan butLea forever Tonight ( $N$-Coded) LEFF LOREER Snakebite (Samson)
> 19 EETIE MIDLER LOVe TKO Wamer BroS. RONWIE Laws Old Days/Old Ways (HDH)
> JIZZMASTERS Shine (Hardcastie/Trippin 'W' Rhythm)
> 22 JOE MCERIDE Texas Rhythm Club (Heads Up)
> CHUCK LOEB Blue Kiss (Shanachio)
> GARDEM PARTY Riakk Don't Lose That Number (Samson) Tom eownan Smile (Insync)
> EUGE GROOVE Romeo \& Juliot (Wamer Bros.)
> SEAL This Could Be Heaven (London Sire)
> IMCOGMrro Fmarsa Change (Talkin LoudB/ue ThumbNMG)
> COUNT Basic Wos Who? (Instinct)
> JOYCE COOLWG Coasting (Heads Up)

## \#1 MOST ADDED

CHUCK LOEB North, South, East And West (Shanachie)
\#1 MOST INCREASED PLAYS
kIM WATERS in The Groove (Shanachie)
TOP 5 NEW \& ACTIVE
FOURPLAY Double Trouble (Warner Bros.)
STEVE COLE Waterfalls (Atlantic)
KOMBO Tip Of The Hat (GRPNMMG
KEN NAVARRO Delicioso.(Positive)
VARIOUS ARTISTS Don't Get Around Much Anymore (Shanachie)
Macturns an Fowe 85.

| ADULT ALTERNATVE |  |
| :---: | :---: |
|  | sosh jopum enoup Camera One (Antemis) |
| 2 | dave matriews wavo I Did it (RCA) |
| 3 | U2 Walk On (Interscope) |
| 4 | ONDO Thankyou (Adista) |
| 25 | ERIC CLAPTOM Superman inside (DuckReprise) |
| 8 | Tratin Drops Of Jupiter (Tell Me) (Aware/Columbia) |
| 5 | 7 LEwWY KRAMITZ Again (Virgin) |
| 6 | 8 COLDPLAY Yellow (Nettwerk/Capitol) |
| 10 | PAT MCGEE BAND Rebecca (GiantWB) |
| 13 | DAVD GRAY Please Forgive Me (ATO/ACA) |
| 14 | WHLLFLOWERS Letters From The Wasteland (interscope) |
| 12 | 12 GREEN DAY Warning (Reprise) |
| 20 | $1{ }^{13}$ SEwnsowic Chemistry (MCA) |
| 18 | matcheox TWEwTY if You're Gone (Lava/Atlantic) |
| 19 | (5) SHAWH COLVN Whole New You (Columbia) |
| 17 | 16 baremaked lapes Too Little Too Late (Reprise) |
| 11 | 17 DAVID GRAY Babylon (ATO/RCA) |
| 15 | 18 JOAN OSBORNE Running Out Of Time (Interscope) |
| 7 | 19 FIVE FOR FIGHTIMG Easy Tonight (Aware/Columbia) |
| 16 | 20 U2 Beautiful Day (Interscope) |
| 21 | 21) COLLECTIVE SOUL Peifect Day (Atlantic) |
| 9 | 22 TRACY CHAPman lis OK (Elehtra/EEG) |
| 24 | 23 JOHN HIATT Lift Up Every Stone (Vanguard) |
| 22 | 24 MOBY F/GWEN STEFANI Southside (V2) |
| 27 | JOMATHA BROOKE Linger (Bad Dog) |
| 23 | EVERLAST I Can't Move (Tommy Boy) |
| 26 | 80B SCHNEIOER Metal \& Steel (Universal) |
| 29 | STEVE EARLE Everyone's in Love With You (E-Squared/Arter |
| - | OLO 97'S King Of All The Worid (Elektra/EEC |
| 30 | 30) JEB LOY HICHOLS Heaven Right Here (Rykodisc) |

\#1 MOST ADDED
DELBERT MCCLINTON Livin It Down (New West) \#1 MOST INCREASED PLAYS
ERIC CLAPTON Superman Inside (OuckRReprise)

## TOP 5 NEW \& ACTIVE

Jimmy smith Only In it for The Money (Blue Thumb/verve/NMG) UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) SHAWN MULLINS Up All Night (SMG/Columbia) AMY CORREIA Life Is Beautiful (Capitol)
JIM WHITE Handcuffed To A Fence In... (Luaka BopNirgin)


0n the surface Doug Williams is no different from many people who build radio stations in their local communities. He has had an active law practice and served as a special agent with the FBI for five years. He is a solid example of a successful small-market brosdcaster. He owns and manages three brondcast properties in Norman. OK and is a former Chairman of the NAB Radio Board.

What is unique about Williams is that he is actively seeking a position as a commissioner of the FCC, which is filled by appointment. Interestingly enough. if you look at the history of the FCC, you will find there have been only a limited number of commissioners with any broadcast experience.

Cetting into the buidmess: "My freshman year of Law school at the University of Oklahoma I applied at a local radio station for a job. The owner liked to hire law students because he thought they were safe from slander and tibe problems. I had no radio experience. Almost all of the rest of the years I was in law school I was on in afternoon drive.

I was kind of discouraged by the folks in the business at the time. This was at the tail end of AM, in the evily FM days. The top jocks were telling me to stay in law school, because radio was dead. I was spending all this time and money becoming a lawyer, and I did well in school. There was also the fact that the Vietnam War was on, and there was a lot of pressure to either go in the ullitary or be in some organization, like the FBI, that your draft board was going to accept."

Buying radio stations: "After the FBI years I returned to Woodward, OK. I practiced law from 1972 to 1983. I just couldn't stay away from broadcasting though. I did color for local high school football and basketball games. I did work for a company that produced tapes for drive-in movie theaters, saying, The movie starts in 30 minutes;' and advertising the concesion stand. I also did public-relations work for the United Fund. I practioed general, small-town law and did a lot of trial work, because there weren't any other trial lawyers in the firm when I came to work there.
"A guy walked in one day and said, We need a radio station in this town. The FM was a Class A, and it was playing elevator music. I said, 'Get me all the FCC rules and regulations, and III read them. Then III know how to get a radio station: About three weeks later this guy shows up with three manuals. 1 started reading them and said, There is no way I understand what all the rules and regulations are: I called the FCC the next morning. They suggested I find an engineer to see if an FM would fit in Woodward.

I hired a well-réspected engineer in Washington, and

## DOUG WILLIAMS <br> President \& CEO, Omni Communications

he did find a channel that would fit, 100,000 watts, Class C. I turned on the station $41 / 2$ years later, on Dec. 16, 1983, and terminated my law practice. I managed the station and was an on-air personality from the get-go."

Challenges of operating in a small market: "Making sure you are at every event and that everything happening in your community is part of what you do. When I was practicing law, one day the city of Woodward fired the tornado sirens. I tumed on the local AM station at that time, one I was doing color for. The disc jockey continued to tell me there was a $20 \%$ chance of showers and thunderstorms.

II made up my mind that if I built the station, I was going to build it so the on-air personality would be able to see the weather. As a result, they sit in a glass cage up on the second floor at a major intersection that looks out westward, which is the general direction of tomados. We're a full-service station. We're a very powerful Country station - we play a lot of music - but when something is happening, we break into our programming."

On becoming an ICC commiasioner: "I noticed there was talk back in " 96 -97 from a number of congressmen, Democrats and Republicans, that someone from rural America needed to be appointed to the FCC. I got to thinking, Who in rural America is qualified? It's hard to find somebody who has all the credentials. You would generally think that you'd want some type of regulator or somebody who had a law degree. Im not a stranger to big cities. I was assigned to Birmingham and Los Angeles in the FBI and got along well in those communities. I have had successful lobbying efforts with my congressional delegation and even in Congress and the Senate, so I know I can get along with Congress. I have a legal background, I've actually tried cases, and Im in the broadcast business.

I went to both of my U.S. Senators, and both of them were terribly encouraging. At the time they suggested I talk with Senator McCain and Senator Conrad Burns. I did so, and there was strong interest from both of those senators in finding somebody from rural America. There seems to be some concem by Senator Burns about how the money is being spent to guarantee universal service to rural America. I'm talking about universal access for internet, telephone or cellular - whatever."

How the process is going: "I don't know. Sometimes I feel like it's like shadowboxing. I don't know what the process is, and you can't seem to find anybody who really does. The trades toss names around, which are primarily furnished either by senators or by someone who wants those names out there, Im assuming. All I know is that Senator Don Nickels, who's the Asst. Majority Leader of the Senate, has gone out of his way to enthusiastically support me. He has talked to Dick Cheney about my appointment and has written the president. The same is true of Senator Enhoff. He and my family have been friends for 30 years. That's true of Don Nickels as well.

In rural America Republicans were kind of unusual 30 or 40 years ago. Almost all of the rural counties in Oklahoma were primarily registered Democrats. That's not true anymore, but us early Republicans know each other. Senator Enhoff, even though he's from Tulsa, is a long-term friend. His staff has also gone out of their way to speak to the transition team and to those who supposedly will make the decisions or advise the president. Yve had good support from and a good relationship with Conrad Burns, who is the Telecommunications Subcommittee Chairman. My local congressman is Frank Lucas, and he has also written the president. Plus a number of people outside of
broadcasting who have known me through the legal profession or some other business connection have been very supportive."

State of the industry: "In the markets I listen to, very little has changed in radio. It is usually an owneroperator or small-group ownership, where you have general management and ownership involved directly in the operation of the station. Consolidation has made a major difference in medium to large markets. From my standpoint, it's not for the better. It's way too perfect and perhaps a little boring. But that's a marketplace approach, and it's one Congress has selected. I wouldn't change that status quo, because I think somebody will decide there is a way to once again attach yourself to a large community and be a part of that community and, by doing so, pick up ratings and money. We may be just going through a phase that is not particularly attractive to me."

Most influential individual: "Undoubtedly my father, who was a state Senator, a Chevrolet dealer, a very successful businessman and very political. He lectured at almost every opporturity about some of the evils in the way the country was being run, the evils of Communism and why capitalism was so important to the American way of life. Clearly, he was an enormous influence on my life.

Carcer highlight: That I was able to get a law school education when none of my family had ever gone to college. I was also proud when we turned on this radio station. I did the opening remarks when we turned it on about 8:30 on Dec. 16, 1983. When you listen to the tapes of that broadcast, you can tell Im crying. I remember getting up the next moming and tuming on the radio and just sitting on the couch bawling. Im not sure why. It was finally on, something I had dreamed about doing."

Career dieappointment: I wish my son hadn't been murdered. I've never quite understood why that happened. I read a book about why bad things happen to good people, and that helped. I have thoroughly enjoyed everything Ive done, but I have felt there is something I haven't yet completed. Maybe the FCC is the calling."

Favortte radio format: "It doesn't make any difference what the music format is, as long as it has a warm and friendly companion talking to me. I can suffer through some bad music if the on-air personality is truly interesting to listen to and has something to say."

Favortte televidion show: "Will \& Grace."
Favorte song: You're the Reason God Made Oklahoma."

Fivorite movie: "Dr. Zhivago."
Favortte book: "Seven Days in May."
Fevorite restaurant: "The Palm."
Beverage of choice: "Absolut and tonic."
Hobbies: II love broadcasting so much that Id have to say broadcasting is my hobby. I'm always preparing for a show; I'm always looking at the humor of what's going on and things we might make better in this community by using our broadcast energies."

E-mall addrese: "omnicom@pldi.net, to my attention."

Advice to broadeasters: "Make sure your facilities are still covering your local communities, still active in news in your community and still a place where young people can get into this business and be given an opportunity. Im afraid the current voicetracking automation is so good that it doesn't lend itself to being a training ground for young people. I miss that. I don't know where we're going to get our young people in the radio business these days."

## OFFIESK...

1. SELECT YOUR FORMAT


Coldplay Yellow Daft Punk One M David Gray Babyld
2. CHOOSE ARTIST/SOMG TIILE Dexteffreebish Dido Thankyou (f) Everclear AM -ucton

## STRANGER IN MY HOUSE

## A PROVEN HIT RECORD <br> At Crossover, R\&B, Dance, Retail And Video.. NOW IT'S TIME FOR MAINSTREAM TOP 40 THE PROOF:

## AIRPLAY

Added This Week At:
WNVZ - Norfolk
WWKX - Providence
KPRR - EI Paso
R\&R CHR/Rhythmic 30-26
BILLBOARD HOT 100 AUDIENCE 40 MILLION:
CROSSOVER MONITOR
APPROACHING TOP 10! (\#12* TW)!
R\&B ADULT MONITOR .
FORMER \# 1 RECORD (\#2 TW)!
R\&B MAINSTREAM MONITOR -
TOP 5 (\#4* TW)!


IMMEDIATE REACTION = Research/Requests/Sales!
WK TU/New York (28x/wk) - Already Top 10 Phones Overall! Album jumps $50-40^{!}!(42,000+$ Sold!)
KBXX/Houston - Only 3 wks on the air, Top 10 Phones!
Album jumps 41-13*!
WJHM/Orlando - Over 550x/total, Top 5 Callout!
WPYO/Orlando - Only 6 spins in, Already getting \#8 Phones!
WPGC/Washington D.C. - Over 500x/total, Top 5 Phones!
Top 5 Callout! \#33 Album w/18,000+ Sold!
WERQ/Baltimore - Over 550x/total, \#1 Callout! \#1 Phones!
Album jumps $35-21^{\cdot}$ ( $10,000+$ Sold!)
KXHT/Memphis - Debuts \#1 Callout, Rotation Increase -
63x/wk. Album jumps 61-38*!
WBHJ/Birmingham - \#1 Callout, Top 5 Phones!
50x/wk. Album jumps 52-34 !
KKBT/Los Angeles - Over 230x/total -
Album jumps 56-49-45' w/30,000+ Sold!
WJBT Jacksonville - Over $225 \times$ total - Album jumps 61-40"!

SALES - Airplay (Radio and Video) = Strong Retail Reaction!

Since Rhythm/Crossover Impact (1/29-3 weeks ago)
More \& More Programmers Are Believing:
KMEL/San Francisco - Rotation Increase - 25x!
KYLD/San Francisco - ADD!
KTFM/San Antonio - Rotation Increase - 25x!
KBBT/San Antonio - ADD!
WHHH/Indianapolis - Over 250x/total!
WKIE/Chicago - ADD!
Z90/San Diego - Rotation Increase - 35 x ( $\# 10$ )! Top 10 Phones!
KGGI/Riverside - Rotation Increase - 25x!
WKQI/Detroit - Added 2 Weeks Early and already spinning $12 x$ week

## VIDEO



JUST ADDED - Spankin New (Wk $1=9$ Plays!)HEAVY ROTATION! (15 Plays!)


Custom Rotation Soul of VH-1


[^0]:    
    
    
    

[^1]:    Sponsored Nationally By: Ford Motor Company
    Co-Sponsored By:Arbitron, Associated Press, Metro Networks/Shadow and R\&R

[^2]:    
    
    
    

[^3]:    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 2/11-Saturday 2/17. © 2001, R\&R Inc.

