

NEWSSTAND PRICE \$6.50

Filter's Alternative Focus

"The Best Things" is the third single from Filter's second album, *Title of Record*, and ranks No. 1 Most Added this week at Alternative with 39. Filter



frontman Richard Patrick was previously a guitarist with Trent Reznor in Nine Inch Nails.

AD ✓

R&R
THE INDUSTRY'S NEWSPAPER
www.rronline.com

MARCH 17, 2000

Alternative Radio Wizardry

Special Alternative Issue

In conjunction with the South By Southwest conference in Austin, R&R presents its annual tribute to Alternative radio. It all kicks off with an interview with KROQ/L.A. PD Kevin Weatherly, then branches off into topics ranging from production techniques to cool websites. Pages 1, 37-101.

OASIS

WHERE DID IT ALL GO WRONG?



The next track from their new album Standing On The Shoulder Of Giants.

Produced by Mark 'Spike' Stent and Noel Gallagher

www.oasisnet.com

Album in stores now.
US tour begins in April.

**GOING FOR
ADDS 3/28**

Couldn't Wait:

KROQ
WHFS
Q101
KJEE



"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © is a trademark of Sony Music Entertainment Inc. © 2000 Sony Music Entertainment Inc.



Behind The Music
Airs April 2nd

PAPA ROACH

last resort

Infesting At:

KEDJ	KPNT	WXDX	KAZR	KXPK	KMBY
KUPD	KQXR	KRAD	WJJO	WKLQ	KLEC
WEJE	KIBZ	KDOT	WSFM	WJSE	KFMX
WXSR	WCDW	WRBR	WMAD	and more...	

Already Infesting:

WBCN	WAAF	KNRK	KRXQ	KXTE	WXTM
WPBZ	KXXR	KFMA	WLZR	KFRR	KILO
KWOD	KQRC	KPOI	WPLA	WNOR	and
	WRRV	KRZQ	WQBK	WKRL	more...

Already Infesting
Over 60 Stations At
Rock & Alternative

**MOST
ADDED
AGAIN!**



In a rare interview with a trade publication, Cox Radio's Bob Nell stepped away from his position as President/CEO to spend some time with R&R Management, Marketing & Sales columnist Dick Kazan. Nell — who came up through the ranks as a programmer — shares his views about what makes a good PD. Part one of this interview appears inside. A couple of technology-related items round out this week's MMS section. Interop's Stuart Hart writes an essay on radio's "second century," and R&R's Ron Rodrigues has a review of a new product that allows you to hear web radio on your FM receivers.

PAT QUIGLEY'S BRAINSTORM
Anyone who knows Capitol/Mashville President Pat Quigley knows he's as good a marketing genius as you're going to find in the entertainment business. But Quigley's latest idea could help his label, the music retailing industry and Country radio all in one very expensive fell swoop!

- Gary Fries calls on Wall Street not to underestimate radio
- KIL/L.A. set to go jazz, Lawrence Tanter PD
- Angelina Ridenour appointed VP/A&R at Universal
- Brenda Jones takes VP/R&B Marketing post at Capitol
- Steve Gintari named OM for KCYY & KKYX/San Antonio

THIS #1 WEEK

- N SYNC Bye Bye Bye (Live)
- CHR/RHYTHMIC
- CHR/POP
- URBAN
- URBAN AC
- JOE I Wanna Know (Live)
- COUNTRY
- TORY KEITH How Do You Like Me Now? (DreamWorks)
- AC
- SAVAGE GARDEN I Know I Loved You (Columbia)
- HOT AC
- SANTANA/RHOE THOMAS Smooth (Arista)
- NAC/SMOOTH JAZZ
- BONEY JAMES Bonez (Warner Bros.)
- ROCK
- AC/DC Stitt Upper Lip (EastWest/EG)
- ACTIVE ROCK
- CREED What If (Wind-up)
- ALTERNATIVE
- RED HOT CHILI PEPPERS Outside (Warner Bros.)
- ADULT ALTERNATIVE
- TRACY CHAPMAN Talking Stories (Epic/EG)

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Kagan Panelists Agree: 'Our Business Is Good' (And Growing)

are the hot topics at radio finance meeting

months has changed his outlook for the future.

"Our business is good," he said, "I don't see anything that will affect that in the long term."

Kagan analysts seemed to agree with Wilson's prognosis. According to their estimates, radio could garner 8.4% of the ad pie and get \$19.9 billion in revenue this year.

Paul Kagan said. Those numbers could grow to 8.6% and \$21.6 billion by the end of 2001. Down the road, the Kagan analysts have 9.4% of the ad share and be a \$39 billion business in 2009.

Deutsche Banc Alex. Brown media analyst Drew Marcus stressed that he remains bullish in the industry since the beginning of the year, the tone at Tuesday's conference was upbeat, with most people predicting a comeback. Citadel CEO Larry Wilson said he has always looked at the industry from a long-term perspective, adding that nothing over the past few



By JEREMY SHWEDER
R&R WASHINGTON BUREAU
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By Mike Kinoshia
R&R EDITOR
mkinoshia@rronline.com

Part one of a two-part series

Competition The Kaye Way

Conflict resolutions are always interesting to people I talked with and newcomer KSCA.

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Clear Channel Divests 110 Stations For \$4.3 Billion

Radio One, Regent cap stellar week of spins

Radio One, handed a dozen Clear Channel outlets in seven markets on Monday (3/13), and the day ended with Regent's cash-and-swap deal.

Channel Communications have come in, like waves breaking on a beach, with new spins off announced every two or three days since last week. In all, the San Antonio-based group has divested 110 stations in 37 markets for a total of \$4.3 billion, which includes a swap with Regent.

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A Conversation With Kevin

A relaxed talk about the art of radio with KRQQ PD Kevin Weatherly

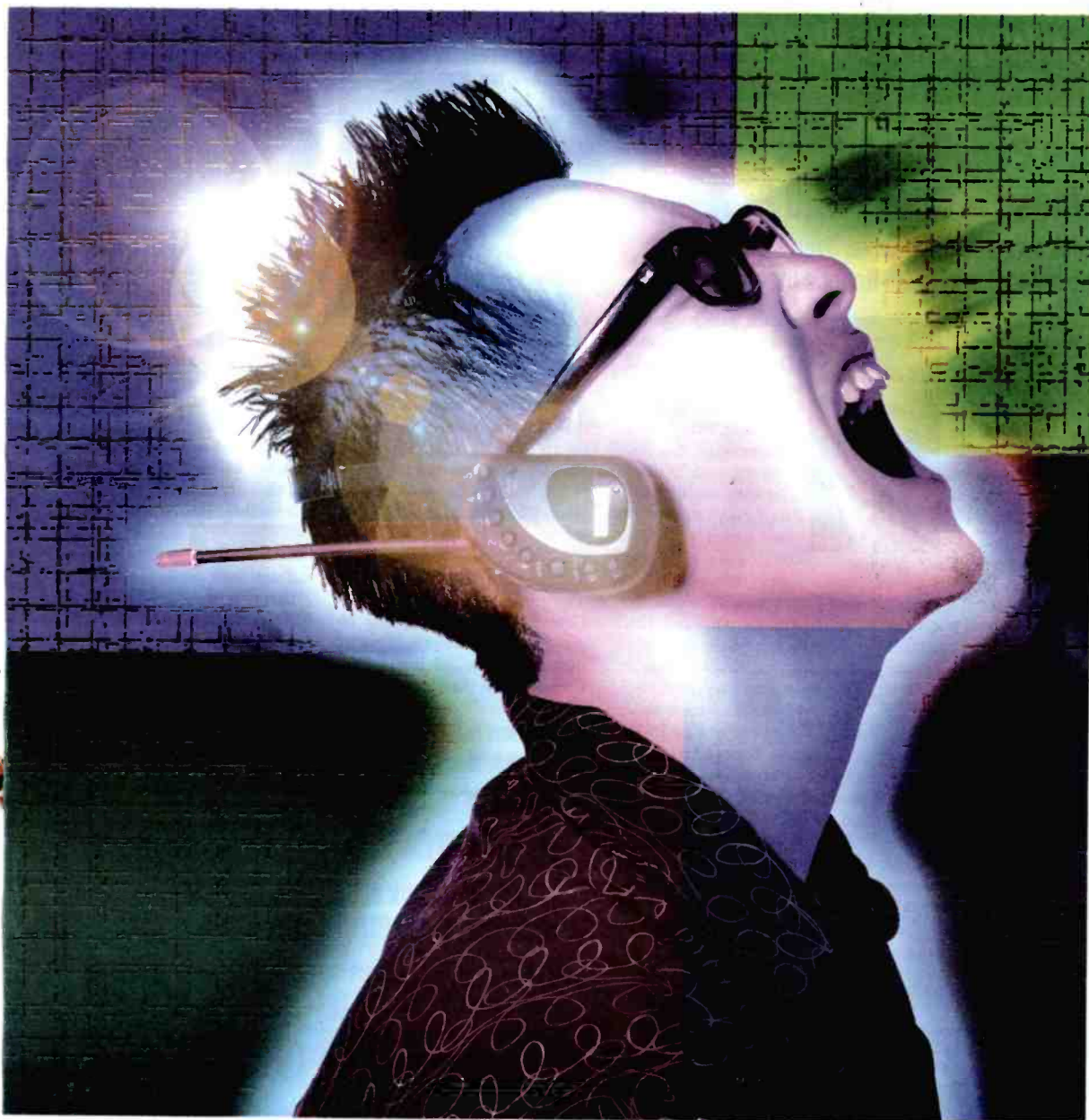


- Summer releases
- E-mail directory
- The crystal ball
- Cool websites
- Generation V
- 91X/San Diego
- And much more!

Begins on Page 37

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Jones Postpones IPO

Weak market for radio stocks leads to delay

By JEREMY SHWEDER
R&R WASHINGTON BUREAU
jshweder@ronline.com

Jones International Networks, the parent of radio programmer Jones Radio, abruptly postponed its IPO last week, citing recent weakness in radio stocks.

"Current market conditions for media and broadcast companies, particularly radio broadcasting companies, are not conducive to successfully completing the offering at a price acceptable to us and our shareholders," said Jones International President Jeff Wayne.

The IPO, which was expected to raise about \$86 million, is not canceled. But if the radio industry does not soon rebound in the eyes of investors, it may be a little while before Jones hits the public markets.

"We don't believe that these are optimal conditions for us to raise public capital," Wayne said. "We intend, based on market conditions, to again explore the option of an initial public

"We don't believe that these are optimal conditions for us to raise public capital."

— Jeff Wayne

offering when it is in the best interests of our company and our shareholders."

Radio stocks have been in a deep swoon nearly across the board since the beginning of the year. Even the biggest players have seen their stock prices plummet. Clear Channel hit an all-time high of \$95.38 on Jan. 21, but a steep decline in share price leaves the company valued at about 34% less now, trading at \$62.44 at the close of the market on Tuesday. Citadel Communications has had similar fortunes. The broadcaster hit an all-time high of \$64.88 on Dec. 31, and at the close of the market on Tuesday the stock was at \$39.25, down almost 40% for the year. Cumulus, AMFM and even Infinity have had similar stories since the new year. Emmis has had a particularly bad run,

JONES/See Page 8

'Blue Dogs' Could Take Bite Out Of LPFM

Domenici, Helms, Wyden sign on to Senate bill

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF
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The congressional battle against low-power FM service has gone to the dogs — the "blue dogs." Rep. Collin Peterson of Minnesota has asked his fellow "blue dogs" — moderate-to-conservative Democrats who have formed a coalition to guard against overregulation by government — to support the anti-LPFM "Radio Preservation Act."

"The FCC did not conduct one single field test to determine whether or not low-power FM would interfere with in-band, on-channel digital radio," complained Peterson in his "Dear Colleague" letter. "For around \$10,000 the FCC could have gone to the field and conducted tests using

actual low-power FM equipment that would have provided facts and definitive information."

Peterson also notes that the FCC published its LPFM proposal in November and adopted the rules in January. "It took the FCC seven years to prescribe a low-power TV service

and 10 years to approve digital TV. I find it curious that they decided to rush the low-power radio rules into place while Congress was not in session."

Meanwhile, Senators Judd Gregg and Rod Grams, co-sponsors of the Senate version of the bill, last week petitioned their colleagues with a letter encouraging support. It seemed to work. Bipartisan support continues to grow in the Senate, with such new co-sponsors as Jesse Helms, Phil

LPFM/See Page 8

Bloomberg BUSINESS BRIEFS

XM Satellite Sells \$325 Million In Bonds; Offers In-Flight TV

XM Satellite Radio priced its bond sale at \$325 million last week, about 30% more than expected. XM sold 10-year senior secured notes at a price of \$100 to yield 14%. The yield on the notes was at the higher end of the 13.75%-14% range pitched to investors.

Also, under a 10-year agreement with LiveTV, XM Satellite Radio will incorporate XM-ready receivers into LiveTV's new in-flight entertainment systems, offering airline passengers up to 24 channels of programming. "Once travelers get a taste of XM at 33,000 feet, they'll want to subscribe when they come back to earth," said XM President/CEO Hugh Panero.

Additionally, the RAB's executive board voted to admit XM to its membership rolls. Board Chairman Jeff Smulyan announced the decision at a recent board meeting in Las Vegas.

Poll Shows Radio, TV Influence Voters

Radio and TV are the most important media in helping voters decide who to support, according to a study commissioned by the NAB and RTNDA. Forty-three percent of voters polled during the "Super Tuesday" primaries said that radio and TV coverage of the races helped them decide who to vote for. That far outdistanced the No. 2 factor, print coverage. The poll of 827 voters in five states also found that 85% of those polled thought that broadcasters had either provided too much or the right amount of election coverage.

FCC Actions

Clear Channel's WVKF-FM/Toledo was fined \$4,000 for broadcasting a call without permission. The commission hit the station with the penalty for a call made by morning host Denny Schaffer to WilliAnn Moore, President of the Toledo branch of the NAACP. According to the FCC, Schaffer called Moore at home and identified himself when she answered. Moore then hung up, and Schaffer called her back and played her voice-mail message on the air. Moore complained to the FCC that this constituted a broadcast without consent. The station can appeal the fine.

The FCC last week denied the appeal of Joy Public Broadcasting, owner of WJTF-FM/Panama City, FL. Joy had been fined \$3,000 in February 1999 for several rules violations, including failure to make periodic calibrations of the station's monitoring equipment.

The FCC flagged the purchase of three stations in the Jackson, TN market. Black Crow Broadcasting is buying Wolfe Communications' WFKX-FM, WHHM-FM & WZDQ-FM, but the FCC wants a look at revenue concentration in the market. The stations would be Black Crow's first holdings

Continued on Page 8

R&R Radio Stock Index

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

	Change Since				
	One Year Ago	One Week Ago	3/3/00	One Year Ago	One Week Ago
Radio Index	247.49	309.83	335.03	+25.19%	-7.52%
Dow Industrials	9903.55	9928.82	10,367.20	+2.5%	-4.23%
S&P 500	1299.29	1395.07	1409.17	+7.37%	-1.00%



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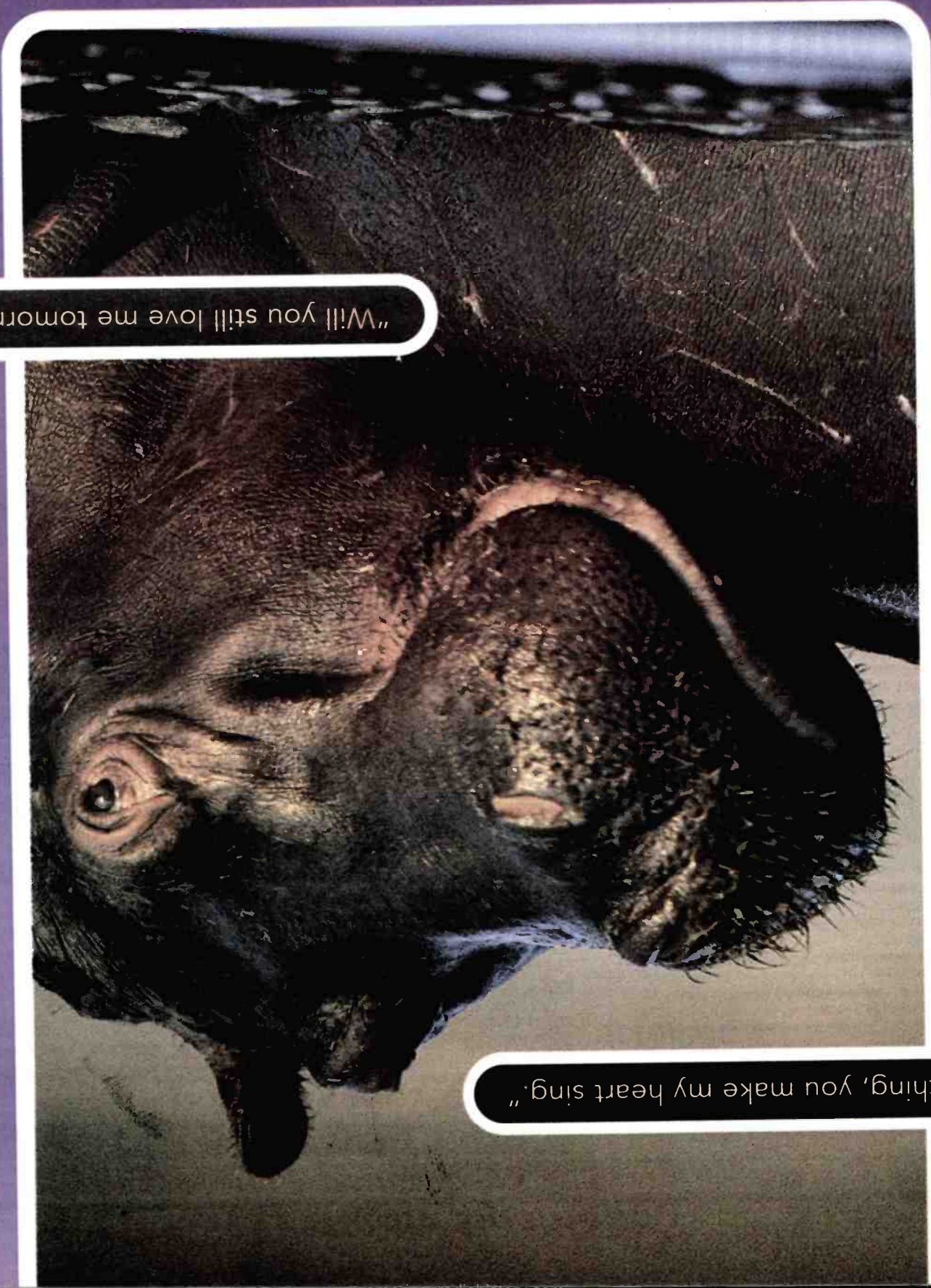
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"Wild thing, you make my heart sing."

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DEAL OF THE WEEK

• **WFKX-FM/Henderson and WZDQ-FM/Humboldt (Jackson), TN**
\$3,340,000

These results do not include the exchange of 11 stations between Regent Communications Inc. and Clear Channel Communications Inc. Regent anticipates closing that transaction during the second half of 2000, following regulatory approvals.

2000 DEALS TO DATE

Dollars To Date: \$748,607,024
(Last Year: \$852,818,065.38)

Dollars This Week: \$11,108,450
(Last Year: \$46,145,000)

Stations Traded This Year: 274
(Last Year: 280)

Stations Traded This Week: 13
(Last Year: 18)

TRANSACTIONS AT A GLANCE

- **KBYR-AM/Anchorage and AM CP/Seward, AK** \$2,133,450
- **FM CP/June Lake, CA** \$250,000
- **KLLK-FM/Willits, CA** \$380,000
- **KVVS-AM/Windsor (Ft. Collins-Greeley), CO** \$300,000
- **WKTJ-FM/Farmington, ME** \$35,000
- **WHLS-AM & WSAQ-FM/Port Huron, MI** \$3,200,000
- **FM CP/Roanoke Rapids, NC** \$20,000
- **WCPS-AM/Tarboro, NC** \$100,000
- **WHHM-FM/Henderson (Jackson), TN** \$1,350,000

TRANSACTIONS

Black Crow Takes Three In Tennessee

Wisner wins duo in Michigan; Media News Group Buys Anchorage AM

Deal Of The Week

WFKX-FM/Henderson and WZDQ-FM/Humboldt (Jackson), TN

PRICE: \$3,340,000

TERMS: Asset sale for cash

BUYER: Black Crow Broadcasting, headed by President Michael Linn. Phone: (904) 257-1150

SELLER: Wolfe Communications, headed by President James Wolfe Jr. It also owns WJAK-AM/Jackson. Phone: (901) 427-9616

FREQUENCY: 95.7 MHz; 102.3 MHz
POWER: 6kw at 314 feet; 6kw at 308 feet

FORMAT: Urban; Adult Contemporary

POWER: 10kw; n/a

FORMAT: Talk/Sports; n/a

COMMENT: This transaction also includes the purchase of KTVA-TV/Anchorage.

California

FM CP/June Lake

PRICE: \$250,000

TERMS: Asset sale for cash

BUYER: Living Proof, headed by Vice President Jeffrey Smith. Phone: (760) 954-6655

SELLER: CSN International, headed by President Daniel McClenaghan. CSN owns 10 other stations. Phone: (714) 979-0706.

Colorado

KVVS-AM/Windsor (Ft. Collins-Greeley)

PRICE: \$300,000

TERMS: Asset sale for cash

BUYER: Rodriguez-Gallegos Broadcasting Corp., headed by President Jesse Rodriguez. No phone listed.

SELLER: Sanchez-Velasco Broadcasting Corp., headed by President Veronica Velasco. Phone: (970) 377-3187

FREQUENCY: 1170 kHz

POWER: 1kw

FORMAT: Regional Mexican

BROKER: Satterfield & Perry

Michigan

WHLS-AM & WSAQ-FM/Port Huron

PRICE: \$3,200,000

TERMS: Asset sale for cash

BUYER: Liggett Communications, headed by President Robert Liggett Jr. It owns two other radio stations. Phone: (517) 393-0072

SELLER: Wisner Broadcasting, headed by Frank Stalger. Phone: (810) 985-8171

FREQUENCY: 1450 kHz

POWER: 1kw

FORMAT: Talk

WCPS-AM/Tarboro

PRICE: \$100,000

TERMS: Asset sale for cash

BUYER: Johnson Broadcast Ventures, headed by President Jimmy Johnson. Phone: (252) 257-5557

SELLER: Coastal Plains Media, headed by President Donald Curtis. Phone: (919) 790-9392

FREQUENCY: 760 kHz

POWER: 1kw day/35 watts night

FORMAT: Talk

Tennessee

WHHM-FM/Henderson (Jackson)

PRICE: \$1,350,000

TERMS: Asset sale for cash

BUYER: Black Crow Broadcasting, headed by President Michael Linn. Black Crow Broadcasting owns five other radio stations. Phone: (904) 255-9300

SELLER: Chester County Broadcasting, headed by President Wanda Smith. Phone: (901) 989-5981

FREQUENCY: 107.7 MHz

POWER: 6kw at 328 feet

FORMAT: Country

Alaska

KBYR-AM/Anchorage and AM CP/Seward, AK

Price: \$2,133,450

TERMS: Stock transfer agreement

BUYER: Media News Group, headed by Chairman Richard Scudder. Phone: (303) 563-6395

SELLER: Northern Television, headed by Robert Gottstein. Phone: (907) 257-5600

FREQUENCY: 700 kHz; n/a

KLLK-FM/Willits

PRICE: \$380,000

TERMS: Asset sale for cash

BUYER: Radio Millennium, headed by LLC Member Guilford Dye. Phone: (707) 462-4389

SELLER: Ukiah Broadcasting, headed by President Keith Bussman. It owns five other stations. Phone: (707) 463-5868

FREQUENCY: 93.5 MHz

POWER: 890 watts at 2,874 feet

FORMAT: Adult Alternative

Maine

WKTJ-FM/Farmington

PRICE: \$35,000

TERMS: Asset sale for cash

BUYER: Mark Fisher & Nelson Doak. Phone: (207) 778-2530

SELLER: Franklin Broadcasting, headed by President Alfredo Ibarguen. Phone: (207) 778-3000

FREQUENCY: 99.3 MHz

POWER: 15kw at 400 feet

FORMAT: Adult Contemporary

North Carolina

FM CP/Roanoke Rapids


PRICE: \$20,000

TERMS: Asset sale for cash

BUYER: CSN International, headed by President Charles Smith. It owns 10 other stations. Phone: (714) 979-0706

SELLER: Better Life, headed by President George Campbell. It also owns WZRU-FM/Roanoke Rapids. Phone: (608) 831-8708

FREQUENCY: 91.1 MHz



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 AM - Chicago WXCDFM - Chicago WMMK-AM - Cleveland KMKI-AM - Dallas
 WBAP-AM - Dallas KMEQ-FM - Dallas KSCS-FM - Dallas KADZ-AM - Denver
 KDDZ-AM - Denver WJRA-AM - Detroit WDRQ-FM - Detroit WPLT-FM - Detroit
 KMIC-AM - Houston KABC-AM - Los Angeles KDIS-AM - Los Angeles KLOS-FM
 Los Angeles WFBA-AM - Miami KDIZ-AM - Minneapolis KORS-FM -
 Minneapolis KXXR-FM - Minneapolis KZNR-FM - Minneapolis KZNT-FM -
 Minneapolis WABC-AM - New York WPLJ -
 New York WWJZ-AM - Philadelphia KMIK-AM - Phoenix
 WEAL-AM - Pittsburgh KGO-AM - San Francisco KMKY-AM - San
 Francisco KSFO-AM - San Francisco KKDZ-AM - Seattle WSDZ-
 AM - St Louis WRBQ-AM - Tampa WVAL-AM - Washington, DC
 WJZW-FM - Washington, DC WRQX-FM - Washington, DC
 EMIS COMMUNICATIONS: WQHT-FM - New York WRKS-FM -
 New York WQCD-FM - New York KPWR-FM - Los Angeles
 WKQX-FM - Chicago KSHE-FM - St Louis WXTM-FM - St Louis
 WKXX-FM - St Louis WNAF-FM - Indianapolis WENS-FM -
 Indianapolis WTLG-FM - Indianapolis WIBC-AM - Indianapolis
 WTLG-AM - Indianapolis WTHI-FM - Terre Haute, IN WVV-FM -
 Terre Haute, IN WTHI-AM - Terre Haute, IN THE CROMWELL
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 Peoria, IL WRVP-FM - Peoria, IL WUR-FM - Peoria, IL WVEL-AM
 Decatur/Mattoon, IL WMCI-FM - Decatur/Mattoon, IL WYOS-FM -
 Decatur/Mattoon, IL WBIO-FM - Owensboro, KY/Tell City, IN WXCM-
 FM - Owensboro, KY/Tell City, IN WLCJ-
 FM - Owensboro, KY/Tell City, IN WJME-FM - Owensboro, KY/Tell City, IN WJCM-
 FM - Owensboro, KY/Tell City, IN WJCG-AM - Owensboro, KY/Tell City, IN WKCM-
 AM - Owensboro, KY/Tell City, IN WZPG-FM - Nashville, TN WZOZ-FM - Nashville,
 TN WZOZ-FM - Clarksville, TN WCTZ-AM - Clarksville, TN JEFFERSON PILOT
 COMMUNICATIONS: WBT-AM - Charlotte, NC WBT-FM - Charlotte, NC WLNK-FM -
 Charlotte, NC WLYF-FM - Miami, FL WXXY-AM - Miami, FL WNOF-AM - Cincinnati, OH
 WYBR - WYBR-FM - Big Rapids, MI
 KOMP/KIKN - KOMP-AM - Port Angeles, WA KIKN-AM - Port Angeles, WA
 GREAT MEDIA: WCSX-FM - Southfield, MI WRIF-FM - Detroit, MI WGRV-FM -
 Detroit, MI SIMPLY STATED, INC. - Bradenton, FL KCRT-AM/FM - Trinidad, CO
 COLONIAL RADIO GROUP: WCIE-AM - Fayetteville, NC
 BLUE CHIP BROADCASTING: WING-AM -
 NC WFBI-AM - Fayetteville, NC
 DAYTON, OH WING-FM - Dayton, OH WGTZ-FM - Dayton, OH KVLTFM - Victoria,
 SOUTH JERSEY RADIO: WTKU-FM - Linwood, NJ WGYM-AM - Linwood, NJ WT
 KKKO-FM - Safford, AZ KWRQ-FM - Safford, AZ KATO-AM - Safford, AZ
 PROVIDENCE, RI KBEL - KBEL-AM/FM - Idabel, OK MCMURRAY COMMUNICATIONS:
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 KSWG - KSWG-FM - Wickenburg, AZ WRRP - WRRP-AM - Cantonment, FL KAFC
 BROADCASTING: WLKE-FM - Ellsworth, ME WJYZ - WJYZ-FM - Manahawkin, NJ
 TX - KPUR-AM/FM - Amarillo, TX KZRK-AM/FM - Amarillo, TX ACADIA
 CUMULUS BROADCASTING, INC.: KOIZ-FM - Amarillo, TX KARX-FM - Amarillo,
 BARABOO BROADCASTING CORPORATION: WRFO-AM - Baraboo, WI
 JON GARY ENTERPRISES INCORPORATED: WYXE-AM - Gallatin, TN
 KTTN-AM - Trenton, MO KGOZ-FM - Trenton, MO - KULH-FM - Trenton, MO
 KMIJ-FM - Texarkana, TX PAR BROADCAST GROUP: KTTN-FM - Trenton, MO
 Urbana, IL WZNF-FM - Urbana, IL KCLW - KCLW-AM - Hamilton, TX KMIJ-
 CU RADIO GROUP: WQKB-FM - Urbana, IL WQGB-FM - Urbana, IL WEBX-FM -
 WCGA-AM - St. Simons Island, GA BusinessTalkRadio - West Palm Beach, FL
 WOC-AM - Quad Cities WHTS-FM - Quad Cities WKBF-AM - Quad Cities WCGA
 WLLR-FM - Quad Cities KCOG-FM - Quad Cities WLLR-AM - Quad Cities
 BROADCASTING: KMXG-FM - Quad Cities KJUL-FM - Quad Cities
 - Stuart, FL KFIZ-AM/FM - Appleton-Oshkosh, WI SCANNIX
 MI WFBE-FM - Flint, MI RESORT RADIO SYSTEMS: WSTU-AM
 FM - Lansing, MI WMMQ-FM - Lansing, MI WUFN-AM - Lansing,
 MI WJIM-AM/FM - Lansing, MI WHNN-FM - Saginaw, MI WITL-
 TN LIGGETT BROADCASTING GROUP: WFMK-FM - Lansing,
 Knoxville, TN WOKI-FM - Knoxville, TN WSMJ-FM - Knoxville,
 FM - Birmingham, AL WIVK-FM - Knoxville, TN WNOC-AM -
 WRAX-FM - Birmingham, AL WYSS-FM - Birmingham, AL WZRR-
 TN WAPI-AM - Birmingham, AL WJOX-AM - Birmingham, AL
 Greensboro, NC WGFY-FM - Nashville, TN WKDF-FM - Nashville,
 BROADCASTING: WKRK-FM - Greensboro, NC WZKL-FM -
 KQOA-AM - Austin, TX KQQQ-FM - Austin, TX
 DICK
 KXRR - KXRR-FM - Vernal, UT YELLOW ROSE COMMUNICATIONS:
 TX KWMC-AM - Del Rio, TX WEGR - WEGR-AM/FM - Newland, NC
 KUSH-AM - Cushing, OK GRANDE BROADCASTING: KTRF-FM - Del Rio,
 - Salt Lake City KCPX-FM - Salt Lake City KRAA-FM - Salt Lake City KUSH
 Cairo, GA TRUMPER COMMUNICATIONS: KOSY-FM - Salt Lake City KISN-FM
 - New York LOVETT COMMUNICATIONS INC.: WGRA - Cairo, GA WSLP -
 KRJC-FM - Eiks, NV KTSN-AM - Eiks, NV ALEXANDER BROADCASTING: WLRP
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 TX KALJ-FM - Victoria, TX KBZS-AM - San Francisco
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EARNINGS

Interrep Reports Loss In Q4, Year

Interrep National Radio Sales Inc. (Nasdaq: IREP) had a fourth-quarter net loss of \$2.6 million, or 39 cents per share, in its first quarter after going public. That is down from a gain of \$3 million in the fourth quarter of 1998. For the year, Interrep lost \$12.2 million, compared to a gain of \$4.8 million in 1998. The company had quarterly revenue from commissions rise about 12%, but total revenue fell 19% in the quarter to \$28.5 million. For the year, total revenue dropped 17% to \$103.4 million. Revenue in 1998 was boosted by a one-time contract-termination payment from SFX Broadcasting after its merger with AMFM. Excluding the contract termination revenue and Internet activity, core EBITDA for Interrep rose 32% in the fourth quarter to \$8.6 million and jumped 35% for the year to \$19.4 million. No First Call analysts cover Interrep.

Beasley Broadcast Group's (Nasdaq: BBGI) consolidated net revenue increased 20% to \$26.2 million from \$21.8 million in the same period in 1998. BCF rose 38% to \$7.8 million for the fourth quarter of 1999, compared to \$5.7 million in the corresponding period of 1998. Net revenue for the year increased 15% to \$93.6 million, compared to \$81.4 million in 1998. After-tax cash flow for Q4 rose 126% to \$3.1 million, or \$.18 per diluted share.

Jones

Continued from Page 4

seeing its stock drop nearly 45% since Dec. 31 to close at \$34.88 per share on Tuesday.

With the current drop-off in radio stocks, it's no surprise that Jones has decided to delay its stock offering. While most radio IPOs last year could

do no wrong, some of the recent public offerings have been significantly less successful.

Beasley Broadcasting, for instance, priced its IPO in February at \$15.50 per share, only to see the stock drop on the first day and continue trading at sub-IPO prices. The company seems to have been a victim of bad timing, something Jones wants to avoid.

LPFM

Continued from Page 4

Gramm, Ron Wyden and John Kerry signing on in the early part of last week. By week's end Senate Appropriations Committee Chairman Ted Stevens, Budget Committee Chairman Pete Domenici and Select Ethics Committee Chairman Bob Smith had also added their names to the

Senate's version of the "Radio Preservation Act."

Meanwhile, despite rumors that the NAB was about to petition the DC Appeals Court to expedite a hearing to stop LPFM that it filed with the court last month, NAB spokesman Dennis Wharton told R&R "no such filing has occurred." Wharton declined to speculate on whether such action would be taken in the near future.

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

in Jackson, but AMFM has three stations there, putting the two broadcasters combined just over the 70% ad share limit.

• The FCC fined public broadcaster American Broadcasting Educational Foundation, owner of KYCM-FM/Austin, for not adequately staffing its main studio for various periods in 1998 and 1999. The commission affirmed a \$7,000 fine, but nullified an additional \$3,000 fine on the broadcaster for not maintaining the station's public file in the main studio.

• The FCC fined Detroit radio pirate Edwin Valentin \$5,000 on Monday, affirming an earlier penalty. The commission said that Valentin had been operating an unlicensed FM station, dubbed "Radio Musical," in the Detroit area. The FCC rejected Valentin's argument that he had a First Amendment right to broadcast without a license. The FCC has shut down 25 pirates since Jan. 1. In 1999 the commission shut down 154 illegal operators.

Cumulus Stock Drops With Earnings Delay

Cumulus Media was expected to announce its fourth-quarter earnings Monday, but decided to delay the release until after the stock market closed Thursday (3/16). Share prices in the Milwaukee-based medium-market broadcaster have fallen sharply recently as investors' fears that the company would miss its Q4 numbers escalated.

Tribune Makes Huge Play For Times-Mirror

The Tribune Co. of Chicago said Monday that Times-Mirror had accepted its \$8 billion acquisition offer. Tribune owns a handful of radio stations, 22 TV stations and many major-market newspapers. Times-Mirror has no radio interests. If approved by federal regulators, Tribune will own newspaper-TV combos in the top three markets. The company expects the cross-ownership rule to be relaxed before its TV licenses are up for renewal in 2006.

CBS Gets 5% Of MovieTickets.com

CBS will trade \$25 million of on-air promotion, to be spread over Infinity radio stations, CBS TV and cable outlets and CBS' outdoor venues, for 5% of MovieTickets.com, a new online ticketing venture. MovieTickets.com will also be partnered with another CBS/Infinity investment, the Internet movie and entertainment site Hollywood.com.

Radio To Get 50% Of Dot-Com Ads In 2000

PaineWebber analyst Leland Westerfield estimated that the radio industry should get half of the expected \$1.8 billion in advertising from dot-com businesses this year. That's up 64% from the \$1.1 billion spent by dot-coms on radio advertising in 1999. Westerfield said spending this year "will be fueled largely by dot-coms that have already received cash from financing and that also have an increasing revenue base to plow back into promoting awareness."

Bliley To Retire From Congress; Committee Chair Vacant

Veteran lawmaker Tom Bliley said last week he would not seek re-election in the fall and would retire from Congress after 20 years. "It's a good time to make a clean break," said the Virginia Republican, who, as Chairman of the powerful House Commerce Committee, shepherded the Telecom Act through Congress in 1996.

"The Telecom bill would have not have been written fairly without him," former FCC Chairman Reed Hundt told Bloomberg, "and we would not have seen the explosion of the Internet economy that followed it." NAB President/CEO Eddie Fritts said Bliley served with distinction, characterizing him as "a first-class legislator and an exemplary committee chairman."

Even had Bliley decided to seek re-election, he would still, under House rules, have had to give up his chairmanship at the end of the year. If Republicans maintain control of the House after the November elections, subcommittee chairs Billy Tauzin, Mike Oxley and Joe Barton will vie for the title. If Democrats take control, Michigan's John Dingell is expected to assume the chairmanship.

More Mergers Among DC Law Firms

The ten-lawyer communications firm Haley, Bader & Potts is merging with 115-attorney strong firm Garvey, Schubert & Barer. Just last month the 35-member DC communications law firm Fisher, Wayland, Cooper, Leader & Zaragoza merged with 330-person Shaw Pitman.

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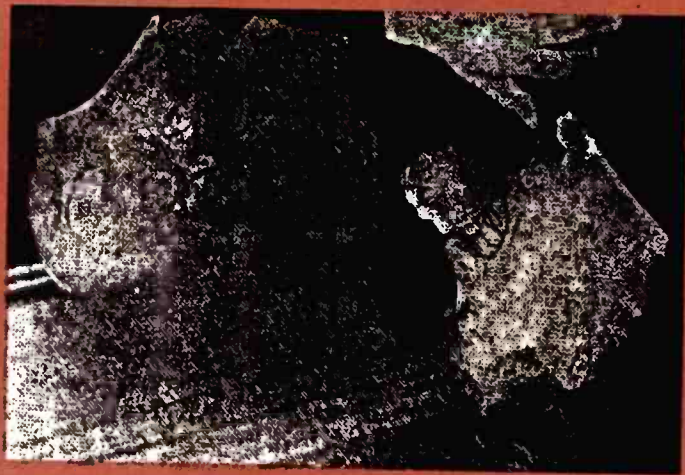
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The Sonic Summit of '63

Damaged sources provided this photo documenting the exchange of "non-terrorist" technology that surfaced three decades later as LIVE365.COM's purported "streaming audio"

lose your ears and open your
yes, John G. Publiff!!! Because
the architects of evil arranged-
on are at it again. Despite our
efforts, LIVE365.COM (who) is tur-
ng droves of unsuspecting citizen
into its wicked web. And before you
an say "Adios, America!", these
trash, treacle-faced victims are
trowing in LIVE365.COM's endless
streams of radio. With no fees,
formats
and... NO FCC. I'll
And what
for A
SEC.

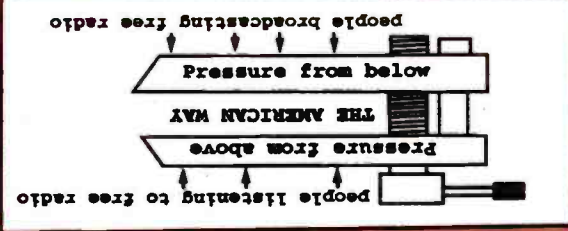
Distortion 3

"LIVE365.COM is a place where
I can meet like-minded individ-
uals and make new friends."
-chatting with other co-dependant
enablers [and trained LIVE365.COM
operators] just ensures your
own audio addiction. We must
rise as one against this perni-
cious evil. If you won't do it
for yourself, at least do it for
the children!



Distortion 2

"Broadcasting my own free radio
allows me to express who I
really am." Last time we looked
at an American dictionary, there was
no "I" in team. You should listen
to licensed DJ's and regulated broad-
casts just like everyone else. And
it that means hearing one boy band
too many, it's a small price to pay
to keep our country great!



SIGN IT FOR THE LOVE OF AMERICA!!!!!!

★ ★ ★ PETITION TO OUTLAW LIVE365.COM FOREVER

We the undersigned,
*wish to express our 100% opposition to LIVE365.COM, its owners, listeners and mostly it's "MCA"
*believe that unregulated broadcasting over the internet should be outlawed as it
*poses a threat to the national fabric of our country and this great land.
*call upon our leaders to put an end to the madness that LIVE365.COM is spreading upon
our youth, as well as our youth's youth.

X
X
X
X

LIVE365-V-LIVE365

LIVE 365 .COM

Strong for America



Paid for by the citizens against LIVE365.COM




Distortion 1
LIVE365.COM's wide variety
of radio stations makes for a
pleasant pastime. Yeah, and
they put flouride in the
water because it's good for
you! (See our pamphlet,
Strong Bones &
each are weaken-
ng America").
n the blink of
an eye, you're
distancing 24
ours a day and
the liberty
will be ringing
n Red Square!

the distortions!
o not fall prey
uman combustion!
spontaneous
little thing called
oes no FCC lead
nd... NO FCC. I'll

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Los Angeles, CA 90067-4004**

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Please include a separate form for each registration.
Photocopies are acceptable. Registrations are non-transferable.

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City _____ State _____ Zip _____
Telephone # _____ Fax# _____
E-mail _____

REGISTRATION FEES

- 3 OR MORE ON OR BEFORE APRIL 28, 2000 **\$375 EACH** (All 3 Attendee Names Must Be Submitted Together)
- SINGLE ON OR BEFORE APRIL 28, 2000 **\$425 EACH**
- 3 OR MORE APRIL 29 - JUNE 9, 2000 **\$450 EACH** (All 3 Attendee Names Must Be Submitted Together)
- SINGLE APRIL 29 - JUNE 9, 2000 **\$475 EACH**
- EXTRA THURSDAY COCKTAIL TICKETS **\$ 85 EACH**
- EXTRA SATURDAY EVENT TICKETS **\$100 EACH**
- DAY PASSES **\$225 EACH** (Thurs. _____ Fri. _____ Sat. _____)
- ON-SITE REGISTRATION AFTER JUNE 9, 2000 **\$550 EACH**

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Amount Enclosed: \$ _____

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 MasterCard
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 Check

Account Number _____ Exp. Date: _____

Cardholder's Signature _____

Print Cardholder's Name _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the convention if notification is received on or before April 28, 2000. Cancellations received between April 29 and May 19, 2000 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations after May 19, 2000 or for "no shows."

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DOUBLE (2 PEOPLE) TOWER	\$290.00
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- RAB forms ad council, Page 16
- "Four Weeks Forward" planning calendar, Page 16
- Capturing the web on your radio, Page 17

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"I know no way of judging of the future but by the past."
—Patrick Henry

MANAGEMENT

RADIO'S SECOND CENTURY: STREAMING INTO THE FUTURE

By Stuart Naar

Exec. VP/Director of Research
Division, Interop Radio

Outside my hometown of New Brunswick, NJ, there's a plaque noting the spot where, in 1919, a Marconi wireless transmitter broadcast President Wilson's "14 Points" across the Atlantic. That broadcast marked a milestone in the progress achieved since Guglielmo Marconi's first successful experiments nearly a quarter-century before. The next year KDKA's transmittal of the 1920 election returns inaugurated commercial broadcasting in the U.S.

Thousands of radio stations were licensed in the following decades, as radio brought together a nation with its borderless electronic web. Yet despite this auspicious beginning, just 30 years later a new "box with pictures" had experts predicting the imminent death of both radio and motion pictures.

Some 50 years after that dire prognosis radio is approaching its 90th consecutive month of revenue growth. Radio has shown a remarkable ability to adapt and thrive through years of technical and societal changes. Though innovations like television, FM and stereo had tremendous impact on radio broadcasting, the tremors they caused seem almost mild compared to the world-altering revolution wrought by the rise of the Internet and World Wide Web.

While broadcasting could cross borders, the web is erasing boundaries for both information and commerce. Web surfing, something that didn't exist a decade ago, is now part of everyday life for more than half the nation. Much of the discussion regarding radio and the Internet has focused on station websites and the explosive growth of "dot-com" advertising. This is just the tip of the iceberg. In a recent report on the radio industry released by the investment banking firm Robertson Stephens, analyst William Meyers examined radio's convergence with the Internet. Meyers' firm believes "the opportunity for radio goes well beyond dot-com advertising. The potential to expand radio's listenership base beyond the local market, develop multiple revenue streams beyond commercial inventory, generate e-commerce, sell classified ads and garner a host of nontraditional revenues ... is far greater than increasing radio's share of the domestic advertising pie."

Radio, Meyers points out, has inherent advantages in developing a web strategy: the ability to leverage its brands, existing infrastructure, relationships with advertisers and loyal listener bases.

Even as website development and dot-com advertising continue to be key components in radio's web strategy, growing PC power and bandwidth capacity will bring increasing attention to the programming content delivered via the Internet. As webcasting gains in popularity,

there is an escalating need to develop tools that enable us to both measure listening and make money in this new frontier.

MEASUREMENT

Throughout the '80s and '90s research became an increasingly important and sophisticated part of radio. Today, not only are enormous amounts of data available faster than ever, but advertisers are much more likely to request qualitative information to look at the buying habits and behavior of target consumers. However, the estimates available for online listenership are much more basic.

Arbitron joined the ranks of services measuring Internet activity in 1998, and early reports showed that audiences were responding to ads, as well as conducting e-commerce while listening online. In 1999 studies reported that more than half of webcast listeners were tuned to local stations streaming on the web, and nearly three-quarters had listened to stations outside their metro area. Subsequent analyses, prepared in conjunction with Edison Media Research, show that online listeners are nearly one and a half times more likely than nonweb listeners to have made web-based purchases. Clearly, there is money to be made by showing advertisers the value of targeting the webcast audience.

During the past two months Arbitron has released the first webcast ratings from its InfoStream Internet audio measurement service. The first two reports, covering October and November 1999,

showed approximately 900,000 unique listeners to the 240-255 channels reported. InfoStream also reported total hours of online listening (1.4 million) as well as average Time Spent Tuning.

Most recently the latest Arbitron/Edison Internet study reaffirmed the value of online listeners, or "streamies." Among the key findings: Streamies spend almost 50% more time online than the average Net user, and nearly two-thirds have clicked on web advertising. Compared to "regular" listeners, streamies are nearly twice as likely to have household incomes of \$100,000 or more and to have attended some graduate school. In addition, nearly eight of 10 streamies are likely to visit a website advertised on their favorite station, and 60% have made a purchase from a website.

The results clearly indicate that webcasters are delivering an impressive audience of potential customers, though more detailed information will be needed in order to effectively convert the data into dollars.

SHOW US THE MONEY

Early online initiatives were fairly simple, but it didn't take long for broadcasters to realize the web

Continued on Page 14



STUART
NAAR

NEIL: EXECUTION IS EVERYTHING

By Dick Kazan

"I probably got attracted to radio when I was 8 or 9 years old. I was a listener, and I built a radio in my room. When I was 16, I went into the business as a disc jockey at WPAS in Zephyr Hills, FL. I did everything from emptying the garbage to sweeping the place to covering the news. I was working part-time my first year — still going to high school full-time and doing the afternoon show." This is how Bob Neil, the 41-year-old President/CEO of Cox Radio, got his start.

THE ROAD TO
SUCCESS

What advice does he offer to help make you more successful? "I came up through programming, so you learn you're going to have some good ratings

books and some not-so-good ratings books. Radio is sort of the race without a finish line. It's never over. You have a good rating book, the competition reacts, kicks your butt, and you're back trying to fight the fight again.

"To succeed in programming," Neil continues, "know or find out what your audience really wants. Some PDs are blessed with particularly strong and intuitive styles, but most need audience research to guide them. Make it a religion inside your building to deliver on what the audience wants. Good PDs really have the pulse of the community they serve. You can't do that by staying in the radio station. Take the time to find out what listeners want — they will tell you. After that, it's a deficiency in execution that causes problems. The bottom line: He who serves the customer best, wins.

"Don't settle for poor execution. You have to be a perfectionist and listen all the time, 24 hours a day. I'd wake up at 2am regularly. If there wasn't something going on [at the station], I called them. If I go to the bathroom, there's a radio in there, and I listen. Another example — pop in to the station during irregular business hours and make sure the DJ or host is focused and that there aren't any distractions. On a Top 40 station, make sure there aren't a bunch of underage girls running around with your 21-year-old overnight DJ.

"You want to work for a winner. People who are sloppy aren't winners. Breed this attitude in the radio station: 'We won't accept mediocrity. You do it right every time, every day. We don't accept poor performance by our airstaff or poor performance in executing our format. No bumbles, no fumbles.'"

How does Neil select employees for promotion into management? "One of the things that shows me you're ready to become a manager is that you enjoy the success of other people more than your own personal success," he explains. "You're not a candidate to be a good manager if you say, 'How well am I doing?' as opposed to, 'How well is my team doing?'"

Does Neil still believe radio is a good place to build your career? "We are in a very fast-paced, rapidly changing environment. You have to make change your friend. Anytime there is enormous change, you have enormous opportunity for those who will bend the change to their will. If you're not comfortable with change, my best advice to you is to leave the business. Find something else that you'll like more."

Next week: Neil offers tips on how to build your sales and how to recruit and retain talented employees. He'll also give you a peek at where Cox Radio is headed.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing corporations in the United States. He created and hosts *The Road to Success*, the first radio talk show to offer on-air business consulting to business owners and employees. E-mail your comments or questions to him at rkazan@ix.netcom.com.

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THE BEST IN BUMPER STICKERS AND WINDOW DECALS.



RADIO'S SECOND CENTURY: STREAMING INTO THE FUTURE

Continued from Page 12

could be much more than a repository for playlists and personality bios. Creativity has flourished as stations utilize newly available resources for cross-promotion in the areas of programming, marketing and sales. On-air messages can now be linked to station web portals, advertiser websites, concert venues, etc. Advances in audio streaming technology will create even more opportunities — along with challenges — for "traditional" broadcasters.

Those who see these new technological vehicles as threats are missing the chance to develop their existing brands into multiple revenue streams. When Coca-Cola or Procter & Gamble add to their product lines, they may reduce the clout of a single product, but they enhance their ability to grow total share — and to increase the overall universe in a given category.

Radio is superbly positioned to play a pivotal role among the numerous companies seeking to establish a presence with streaming audio content. Stations can deliver existing programming while developing format variations that appeal to specialized audience niches. Radio stations have strong brand identities that they can leverage to promote additional "product" lines. By utilizing streaming to feature new or unconventional music that is rarely available on most FM stations, radio has an opportunity to increase listenership.

Having now increased its share of advertising dollars from 7% to 8%, radio can use these new technologies to continue those gains — with money coming not from existing radio stations, but from what is now being spent on television, in newspapers or even over the Internet.

With audio streaming into a listener's PC, opportunities abound to add visuals, banners, promotional tie-ins, legal "small print" and links to advertiser websites. For direct-response clients, click-through rates provide an immediate measure of a campaign's effectiveness. There is money to be made at each step along the way — from streaming ads, web banners and site links to commission payments based on products sold. Radio can finally get some of those long-sought classified ad dollars by giving

streamies the ability to instantly click on an employer's website. Since many streamies listen with their web browsers minimized, it's the audio that will deliver them to an Internet advertiser.

"Multimedia" is the term heard most frequently these days to label efforts to give clients exposure among various media. Perhaps it would be more appropriate to talk about "convergence" to describe what is taking place. The web's merger of traditional advertising vehicles creates what Interep Interactive VP/Sales John Porterfield describes as "a call-to-action opportunity that can be measured by the advertiser."

Streaming audio also offers an additional outlet for developing national dollars. The vast numbers of available channels allow sellers to create something analogous to a wired network with the flexibility of an unwired network. As measurement techniques are refined, a local station may also be able to position its national audience. Meanwhile, as we begin to absorb the latest changes, new innovations such as satellite radio are just over the horizon.

Clearly, the pace of change is accelerating. The forms of delivery may evolve, but consumers are really just looking for what DiscJockey.Com CEO John Martino calls "entertainment portals." Says Martino, "People have always loved radio," and if creative programming brings them in, "people will stick with a site ... and interact with advertisers." Surely, the medium that invented "theater of the mind" is well-equipped to handle the creative challenge.

Some might say that broadcasting's founders could not envision today's technological wonders, but I disagree. After all, these people figured out how to make words and music fly through the air and come out of a box. As the different forms of media created during the past century converge, radio must take advantage of the opportunities available through the web and audio streaming to enhance its core business. More than 100 years after its birth, radio finds itself entering the 21st Century well-positioned to go where no medium has gone before.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

CUSTOM PROMO FOR CUSTOM JEWELER

SITUATION: With one small-town location, The Jeweler's Bench considers its main competition to be the franchise jewelry stores located in area shopping malls. During its four years in business the store has specialized in custom jewelry. Store owner Seith Shipley says he "really hates advertising," but knows he "really needs to use it." The store's past marketing efforts have been limited to word-of-mouth and some small ads in the community newspaper. The target market of The Jeweler's Bench is women 25-44, as well as baby boomers with higher-than-average disposable income.

OBJECTIVE: The store's newspaper advertising did not effectively communicate the quality of work and extra services available to its customers. Also, the store wanted to reach a broader customer base to promote its spring sales.

CAMPAIGN: WGRX/Baltimore (now WZBA) provided The Jeweler's Bench with a 36-spot schedule over four days. The commercials were voiced by store owner Shipley.

RESULTS: The commercials proved to be a key part of the success of the store's spring sales. The Jeweler's Bench has continued to use radio as an advertising tool.

RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Nearly half (44%) of those who purchased jewelry in the past 12 months earn more than \$50,000 per year, and 35% are college graduates. Seventy percent own their homes, and 39% have children living at home. This group spends an average of 43% of its daily media time with radio.

INSTANT BACKGROUND — JEWELRY STORES

Factors influencing the selection of jewelry and watches (excluding price) (more than one answer possible): Product quality, 97%; salesperson's honesty, 83%; service, 71%; store reputation, 61%; salesperson's knowledge and advice, 58%; store display, 29%; brand name, 22%; store location, 20%; recommendation by another shopper, 16%. (*Jewelers' Circular Keystone, 1999*)

RAB CATEGORY FILES

"A healthy U.S. economy, stock-market riches and a millennium marketing bonanza all helped produce sparkling sales for jewelry retailers this holiday season. Helping spur sales was a flood of advertising, as jewelry wholesalers and retailers took advantage of the new millennium as a reason to splurge." (*Wall Street Journal, Jan. 2000*)

For more information, call RAB's Member Service Helpline at (800) 232-3131 or log on to Radiolink at www.rab.com.

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MARKETING

FINGER-CLICKIN'
GOOD!

NOT DJs, JUST DRAWN THAT WAY

Seemingly every radio station website has an area devoted to their air personalities, but few have as much fun with that section as WTCF/Saginaw, MI (www.thepiratestation.com).

With all the irreverence of its fabled L.A. namesake, "Pirate Radio" gives its jocks histories that are dubious at best. Morning co-host Leroy The Love Toy was "built deep inside the labs at NASA." Afternoon driver Slater was "born in backwoods Virginia in April of 1873," staying youthful-looking through "clean living and 21 hours of sleep a day."

You won't find pictures of the jocks — instead, there are caricatures drawn by middayer Demas (shown), the alleged younger brother of "notorious whack-job" Saddam Hussein. Looking at the website, you get the feeling this station likes to have some fun. We'd love to hear an aircheck!

What makes your website "finger-clickin' good"? E-mail a short explanation and/or screen shot along with an active URL to MMS Editor Jeff Axelrod at jaxelrod@ronline.com with "FCG Site" in the subject line.



RAB, BUYERS FORM AD COUNCIL

The Radio Advertising Bureau has formed a media council to assist in the flow of ideas and information between the radio industry, advertising agencies and buying communities. The council will be composed of major media buyers from around the country and headed by RAB Sr. VP/National Marketing Howell Cohen.

Council members will participate on advertiser panels at the annual RAB conventions as well as at Advertiser Day at the RAB board of directors meetings in the fall. They'll also take part in occasional surveys to help evaluate what they like and what they find difficult or unsatisfactory about buying radio time. They will also be invited to submit occasional articles for RAB publications.

Current plans call for at least one annual meeting of the council, to be scheduled adjacent to an

agency convention such as the AAAA Media Conference.

"We have had such great success with the RAB Sales Advisory Committee and Small Market Advisory Committee, whose members help keep us abreast of emerging trends, that our thought was to get this kind of insight directly from the buyers," Cohen said.

Agency/buyer professionals who have agreed to be on the council are:

- Nancy Ryan, President/CEO, ProMedia Inc.
- Lori Ann Hacker, VP/Director Local Broadcasting, BBDO West
- Cindy Nelson, Sr. VP/Director, PentaCom
- Bill Frees, President, Frees Media
- Mark Lefkowitz, VP/Media Director, Furman Roth Advertising
- Karen Agresti, Sr. VP/Assoc. Media Director, Hill Holliday

Connors, Cosmopolus Inc.

• Natalie Swed Stone, Sr. VP/Manager Network Radio, The Media Edge

• Warren Edelman, Partner/Assoc. Director, O&M

• Meredith Smulian, VP/Assoc. Media Director, RJ Palmer Inc.

• Larry Spiegel, Principal, The Richards Group

• Howard Nass, Sr. VP/Exec. Director, TN Media

• Amy Nizich, Exec. VP/Director Local Broadcast, Western Media

• Zandra Sommer, Exec. Media Director, West Wayne

• Kim Vassey, VP/Local Radio, The Media Edge

• Agnes Lukasewych, VP/Radio Buying, SFM Media Corp.

• Richard Cotter, NY Broadcast Manager, J. Walter Thompson

• Gail Scott, Exec. VP/Broadcast Director, Western Int'l

• Kevin Gallagher, VP Media Director, Starcom Media Services

FOUR WEEKS FORWARD Sales & Promotion Planning Calendar

April 16-22

April 16-22 Bike Safety Week, National Bubblegum Week, National Volunteer Week

16 National Stress Awareness Day National Eggs Benedict Day The late Sir Charlie Chaplin born (1889)	17 National Cheeseball Day Horses first imported into U.S. colonies (1629) <i>The Apartment</i> wins Best Picture Oscar (1961)	18 National Animal Crackers Day Paul Revere's famous ride (1775) Late night host Conan O'Brien born (1963)	19 Boston Marathon first held (1897) Branch-Davidian compound in Waco, TX burns to the ground (1993)	20 National Pot Smoking Day FCC gives approval for FM stereo broadcasting (1961) Titq Puente born (1925)	21 Broadway musical <i>Annie</i> opens (1977) Actor Tony Danza born (1951) Actress Andy MacDowell born (1958)	22 National Jelly Bean Day First Earth Day observed (1970) Actor Jack Nicholson born (1937) Producer Aaron Spelling born (1925)
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CAPTURE THE WEB ON YOUR RADIO

■ New products simplify 'Net listening

By Ron Rodrigues

RAR Editor in Chief
ror@rarnet.com

There will be a number of products hitting the market soon that will make it easy to bring streaming audio from the web to a set of ears near you. Two of these products are the Kerbango and the SonicBox radio.

The Kerbango, which was unveiled a few weeks ago, is an Internet "appliance" designed to look like a regular table-top radio, but which pulls in streaming audio from the 'Net courtesy of a phone jack in the back. The SonicBox works on a different principle. It's also a CD-ROM with the Radio

WebCaster software and a station guide. I consider myself somewhat technosavvy, and I was able to put the parts together and install the software in about half an hour. The instructions were easy to follow, but it would have been nice if all the parts had been identified with pictures or a diagram. Also, my SoundBlaster sound card has standard RCA speaker jacks rather than the minijack that was compatible with the Radio WebCaster's minijack cord, so I had to substitute a patch cord I happened to find in a junk box.

Setting up the FM transmitter was effortless — you simply find an unused frequency. Be careful though! The transmitter is powerful enough to transmit into your neighbors' homes, and you'll be in big trouble if you transmit over their favorite stations. (They'll also find out that Discjockey.com's '70s jukebox *From Hell* is your favorite program.) The transmitter is fed by the speaker output of your sound card — and that's not good. It's easy to overmodulate the signal, while an undermodulated signal emphasizes all the background junk you normally streamer broadcast at different volumes, so you'll always be resetting the computer's audio depending on the source.

Unfortunately, there won't be an easy solution to that problem until sound card manufacturers start building out-of-town radio stations.

When compared to the Kerbango or SonicBox, the Radio WebCaster is without question the least elegant device, yet it has some advantages of its own. First and foremost, it's the only product I know of that's immediately available.

For \$149 you get an FM transmitter that effortlessly retransmits anything coming out of your computer's sound card into any radio around an average home, including the backyard and garage. There's another small device that plugs into a serial or mouse port on your keyboard that can change stations by way of a supplied X-10 remote control. This remote operates on UHF frequencies, and can operate through walls. There's also a CD-ROM with the Radio WebCaster software and a station guide.

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"line out" jacks into more of their products. The Radio WebCaster transmitter should also include some kind of automatic gain control to keep the volume steady. Aside from this particular conundrum, the transmitter faithfully reproduced anything I fed it (including audio CDs and MP3 files), and did it in stereo to boot!

For the remote, once I installed the little "mouse" that plugged into my computer's serial port, I was ready to go. The X-10 remote control is the same kind you can use to operate TVs, stereo gear, lights and appliances by purchasing the appropriate electrical outlets. Unfortunately, the supplied remote has no markings to help you navigate through the myriad of radio stations on the Internet. Radio WebCaster has a list of some 1,400 radio stations attached to presets. Push a preset number into your remote control, and a pleasant-sounding female voice announces, "Radio WebCaster in progress, please wait."

As long as the Internet connection is solid, the station comes on a few seconds later. Of course, stations broadcasting with wider bandwidths generally sound better, but any station broadcasting at 22kHz or better sounds pretty good.

The main problem with Radio WebCaster was finding stations. As far as I can tell, the easiest way to find stations is to print a list downloaded from the Radio WebCaster website and carry it and the remote control with you. That solution would be fine if the list were organized in some fashion, but all you get is a random list of stations tied to preset numbers. Most are overseas stations and not likely to be selected first by most U.S. users. Bloom-

berg TV from various countries is available, but the Bloomberg stations are scattered throughout the list rather than being listed together.

Another problem of particular concern to general consumers: U.S. radio stations are listed only by their call letters, with no further description, such as the format or the market served. Once you have your favorite stations identified, though, listening to web stations on an FM radio is mighty cool. Hearing Savage Garden on KRQ/Tucson pumping out of my big stereo speakers in high fidelity was nothing short of amazing, especially when you consider how long most of us radio folk settled for telephone listen lines when we wanted to sample out-of-town radio stations.

Bottom line: Radio WebCaster is a fine product for radio-loving web surfers, but the upcoming SonicBox will make finding stations less of a chore.



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CUMULUS



Universal Names Ridenour VP/A&R

Universal Records has named Angelique Ridenour VP/A&R.



Ridenour

Based in New York, she reports to Exec. VP/Creative Affairs Tom Sturges.

"One look at Angelique's track record makes it clear why we're so thrilled to have her join the Universal team," Universal Music

Group Sr. VP/Special Assistant to the Chairman Jocelyn Cooper said. "Whether it's in the studio or on the street, Angelique has proven herself to be a resource for developing talent. She intuitively understands the creative process and is particularly sensitive to the needs of artists."

Prior to joining Universal, Ridenour served as VP at Warner/Chappell.

Jones Returns To Capitol For VP/R&B Mktg. Duties

Capitol Records has tapped Brenda Jones as VPR&B Marketing. Based in Los Angeles, she reports to Capitol Sr. VP/International & Domestic Marketing Jay Krugman.



Jones

Commenting on the appointment, Krugman said, "It's a pleasure to have Brenda here at Capitol

Records. As Capitol returns to the R&B arena, Brenda's diverse experience in the music industry will play a critical role in breaking Capitol's R&B and urban artists."

Only God Knows Why He Didn't Win



Grammy nominee Kid Rock didn't get the trophy, but the cowboy delivered one of the night's most memorable performances and scared the hell out of host Rosie O'Donnell. Hangin' out during Westwood One's Backstage at the Grammys Live Remote Broadcast 2000 are KKBT/Los Angeles DJ La La, Kid Rock, WW1 SVP/Affiliate Relations & Entertainment Programming Liz Laud, KKBT's Pee Wee and WW1 VP/GM Thom Ferro.

Giuttari Appointed OM At KKYX & KCY

Former KKBQ/Houston APD Steve Giuttari has been named OM for Cox Radio's Country KKYX-AM & KCY-FM/San Antonio.

In making the announcement, KCY & KKYX VP/GM R. Ben Reed said, "We are fortunate to have attracted a person of Steve's caliber. Steve is an accomplished professional, and his talents will allow him to lead an already strong staff toward even greater achievements."

Assuming his new post this week, Giuttari will oversee a combo that includes the Classic Country AM station. Before joining KKBQ in 1998, he served as Asst. PD at KUBL/Salt Lake City. He began his career in 1983 as Programming Asst. at WHTZ/New York and has held various other radio and consulting positions in Austin, Salt Lake City and Houston.

"I'm honored that the Cox Radio family has the faith in me to lead KCY in one of the toughest radio battles in America," Giuttari told R&R. "Cox Radio is a class act, and San Antonio is a great city. This opportunity is a perfect fit for me."

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Jones initially worked for Capitol in the early '90s as a National Secondary Promotion Manager in

the label's R&B promotion department. Since then she has worked as a promotion consultant for LaFace/Arista, in publicity at MCA Records, and was most recently VP/GM at Death Row Records.

UPDATE

Arbitron InfoStream Alliance Adds Broadcastweb

The Broadcastweb Network, a Maine-based owner and operator of three Internet radio stations, has joined Arbitron's InfoStream webcast audience ratings service. Broadcastweb was purchased in June 1999 by International Internet Inc. and joins such streaming media alliance participants as ABC Radio Networks, Magnitude Network, Real Broadcast Networks, BroadcastAMERICA.com, Access 21, LaMusica.com and Audio-escape.

Broadcastweb, which has been webcasting since April '99, presently offers blues, jazz and soul programming, and will soon offer Classic Rock, Country and Soft AC selections. Its website (thebroadcastweb.com) also offers links to information providers NewStream, Bloomberg News and CBS Sportsline.

"We're thrilled to be working with Arbitron Internet Information Services to develop a valid and reliable measurement solution for streaming media usage," said Broadcastweb CEO Ed St. James. "Comparisons to The Broadcastweb Network and terrestrial radio stations in an advertising context are inevitable. Having Arbitron measure our listening audience size and habits contributes to a widely trusted measurement and realizes the impact of our streaming channels to potential advertisers. Our goal is to set an audience benchmark for multiple channel measurement."

WJXB/Knoxville's Jarnigan Assumes 'TXM PD Post

South Central Mainstream AC WJXB-FM/Knoxville PD Jeff Jarnigan has added PD duties at co-owned WTXM-FM. He succeeds Gary Blake, who leaves the Hot AC station.

"With his success at WJXB, Jeff has certainly earned this opportunity," South Central/Knoxville GM Carey Merz told R&R. "He understands the different aspects of Adult Contemporary, and I believe he deserves the chance to be as crazy as the rest of us by trying to do more than one job at a time."

Jarnigan has been with WJXB for the last 10 years.

McKeel Tapped As OM For AMFM/Melbourne, FL

WHKR-FM/Melbourne, FL PD Jeff McKeel has been elevated to Market OM of AMFM's Melbourne properties, including Country WHKR, Nostalgia WMMB-AM & WMMV-AM, Classic Rock WBVD-FM and AC WLRO-FM. He also adds PD duties for WBVD.

McKeel arrived in Melbourne in September, following a six-year stint with Asterisk Communications in Gainesville, where he was PD for Country WYGC. In 1998 he was named OM for WYGC, NAC/SJ WXJZ, Classic Rock WRKG and Hot AC WBXY.

Commenting on his promotion, McKeel told R&R, "When I arrived in Melbourne last September, I was looking for opportunities for growth with the company. I was impressed with the way AMFM ran the station. Getting the promotion was a wonderful opportunity to remain with the best radio group owners in the country — AMFM and Clear Channel."

Fries

Continued from Page 3

growth category is the dot-com business. In his rebuttal, Fries argued that while dot-com is a fast-growing category, automotive, communication/cellular, TV, restaurants and financial are radio's top five categories. He closed the letter by asking analysts to "give radio the currency value it deserves."

The *Barron's* article "had a major effect" on Wall Street, Fries told R&R, and he "wanted to set the record straight," particularly after he had received calls from several analysts encouraging him to write a letter outlining radio's growth and strength. Radio, he said, has long been a passive medium and has not been "the sexy glamour child" that perhaps some on Wall Street see TV as being. "Radio is a results medium," he said. "It delivers, and that is now showing. Some people are discounting that in their minds

and are having a hard time accepting it. Radio is in a strong position, and many of us have worked hard to get here — we deserve the credit that is due."

Fries also said he's had "a sneak preview of February ad revenues, and February is every bit as strong as January."

The Sky Is Falling?

Jim Boyle, an analyst with First Union Securities, blamed *Barron's* for taking "the 'Chicken Little' approach. It was filled with speculation and showed a wonderful aversion to any real numbers. Obviously, they are drinking at someone else's party. The piece didn't mention too many numbers — no mention of ad paces or of inventory sellout, which are at their greatest level in the 78-year history of radio. And 2000 paces are way ahead of last year; the article didn't mention that." Boyle told R&R he suspects the newspaper might have a built-in bias against the industry.

RAB VP/Corporate Communications Renee Cassis said a number of analysts requested permission from RAB to reprint Fries' letter and forward it to institutional investors. Also, the letter has been forwarded to *Barron's* and is being considered for inclusion in an upcoming "Letters to the Editor" column.

KGIL

Continued from Page 3

more jazz than any other station in North America. We feel there is an unmet need for it here. With our kind of programming, people have told us they really miss the jazz and that no one has done it as well as we did."

KGIL will share listeners primarily with noncommercial KLON-FM/Long Beach, CA, Levine said. The format will also include a

heavy selection of jazz vocals from such artists as Sarah Vaughan, Cassandra Wilson, Diana Krall and Ella Fitzgerald. When asked if programming an all-Jazz station with a limited AM signal presents many challenges, Tanter told R&R, "Every job I've had in my career is a challenge. I've been in this business for 28, 29 years, and this is an opportunity to work with an independent owner, like I did when I co-owned and programmed KQBR-FM/Sacramento. I've programmed eight stations in this market, and when given the chance to create a niche that one of the larger operators in our industry wouldn't do, it was something I just couldn't pass up. This will be an elegant, sophisticated Jazz station that will include new and old."

KGIL will also be enhanced by a website, scheduled to be unveiled in two to three weeks, that will include real-time audio streaming. However, KGIL's prin-

icipal signal at 1260 kHz — licensed to Beverly Hills, CA — will be the station's focus. "The way I look at it," Tanter said, "AM is just another platform for receiving quality programming in our industry. And I hope to provide material that people are willing to sample and stick with. It's an opportunity for me to do what I like to do!"

Aside from serving as the public-address announcer for the Los Angeles Lakers basketball team for the last 17 years, Tanter has served as PD for a host of L.A. stations, including KAJZ-FM & KBJZ-FM, KACE-FM, KLIT-FM, KOCN-FM & KSRF-FM, KJLH-FM and KUTE-FM.

KGIL has applied for new call letters. Levine was unsure if KGIL would continue its full-time simulcast after April 1. KGIL was in the middle of a three-year contract with Westwood One, VP/Programming-Formats Charlie Cook told R&R.

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CHRONICLE
MARRIAGES
 KLR'S-FM/Chico, CA morning show host Carol Ann, 10 KLR'S ND Antoinette Glover, March 12.

Industry
PAT ROGERS, SVP/Writer-Publisher Relations for SESAC, relocates to Los Angeles to oversee the opening of the performing rights organization's new office. The office is located at 501 Santa Monica Blvd., Santa Monica, CA 90401. Phone: (310) 393-9761.

Rogers

Radio
RADIO UNICA launches *Muy Mamparinos*, hosted by Ricardo Brown from August, GA, airing April 6-9. *Road to the Masters*, a series of 20 three-minute programs featuring touring information and history, airs April 1-3. Contact Tally Wong: (212) 641-2057.

Records
CNNRADIO adds *CNN Lookout*, hosted by Paula Gordon. The one-minute program feeds Tuesdays and Thursdays and features interviews with writers, scientists, researchers and others about prospects for the future. Contact Ashley Swadel: (404) 588-6510.

Gold Circle Entertainment
 announces a joint venture agreement with world music label Trioka Records. Trioka's roster includes such artists as Jai Uttal, Bio Ritmo and Krishna Das.

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 announces a joint venture agreement with world music label Trioka Records. Trioka's roster includes such artists as Jai Uttal, Bio Ritmo and Krishna Das.

Radio
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Three Times The Ladies
 The girls of Tri-Tee pose for this pic with Curtis Walker of All Broad-casting.

Changes
HR: KRBV/Dallas nighttimer G-an exits ... KUBE/Seattle app- is elevated to nights ... WBO/ conges Carrie Bizzard for nights **Rock:** WCHZ/Augusta, GA wel- Football League's L.A. Avengers.

National Radio: Luis Rodriguez is named VP/Information Technology for Westwood One. Additionally, Pat Baker joins WWI as an AE.

Records: Sandro Granerac is tapped as Dir/East Coast Publicity for Virgin Records America ... Laugi- Theo Calabrese is appointed Walt Disney Records SVP/Europe, Middle East and Africa. Addition- ally, Joe Etter becomes VP/Walt Disney Records, Canada.

Industry: Mike Knobloch is upped to VP/Film Music by Fox Music ... ASCAP joins Launch Media's Online Music Group ... Derek Pitts is appointed Reg. Mgr., South- east for Palace Entertainment ... DMX, LLC changes its name to DMX Music.

ZINE

SCENE

Where The Wild Thongs Are!

Entertainment Weekly talks to Sisqo, singer of the hit "Thong Song." The platinum-haired R&B crooner shares his favorite thong look: "When the cut is in such a way that the girl's booty looks like a heart." But don't expect Sisqo to wear the attire himself: "I wear boxers because I need things to breathe down there. You can't unleash the dragon if it's all leashed up." The 'zine reports that several merchandisers are approaching the ex-Dru Hill singer to market a "patented 'Thong Song' thong."

Sisqo also chats with *Rolling Stone*. "I could easily sing a bunch of songs about me. But who cares? Everybody can relate to songs about sex, because that's the one thing that's universal. Thus the 'Thong Song.'"

Science Friction

"When The Beatles dressed up as Sgt. Pepper, it was looked at as innovative and cool and artistic, not as a joke. And now people interview me and ask me why I write about such silly shit? Fuck you! What am I supposed to write about? Why is referencing or paying tribute to stuff that shaped my life any less serious or important than [writing about] a relationship I had or whatever other bands write about?" — Powerman 5000 frontman Spider One complains about reporters' criticism of his band's sci-fi image (*Alternative Press*).

My, What Big ... Eyes You Have!

Disney and Britney Spears have been holding top-secret meetings, according to the *National Enquirer*. The company wants Spears to star in a chick-revenge flick titled *Red Hood*, which takes place 10 years after Red's run-in with the guy named "Wolf" who harmed her grandmother. When the creep returns to terrorize the countryside, Red goes on a wolf hunt.

Speaking of Spears, the teen queen is *Entertainment Weekly's* "New Author of the Week." She's teaming with her mother, Lynne, to pen an inspirational memoir due in May — just in time to coincide with her new CD.

Think Pink

"This kid pulled my pants down in front of everybody. When I get embarrassed, I turn bright pink. So then he called me Pink, and I've never lived it down" — Fuchsia-haired pop singer Pink picked up her moniker during YMCA summer camp (*Rolling Stone*).

Can't Stop The Rock

For its "Rock Issue," *Teen People* talks with Third Eye Blind and spotlights artists like Korn, Creed, Offspring, Powerman 5000, Orgy,



STONE TEMPLE PRISONER — "The clothes are a lot more inspiring than the L.A. County orange jumpsuit I've been wearing" — Stone Temple Pilots frontman Scott Weiland, recently freed from a rehab stint in L.A. County jail, is enjoying the freedom of New York's Fashion Week (*Rolling Stone*).

Staind, Sevendust, Static-X and more.

The issue also includes a celeb diary from Kid Rock, in which the hick-hopper explains: "If you're white and you do something associated with black culture, people are quick to disregard it and say it's stupid, because you do see a lot of corny kids running around trying to act black and be part of the culture. The pretty-fly-for-a-white-guy syndrome."

Cover boys Blink-182 talk about life on the road and their juvenile humor. Tom DeLonge defends his band against allegations of sexism: "We'll get onstage and say, 'Mark sleeps with his dad,' and no one thinks he actually goes home and does that. But if we say, 'We like to see boobies,' then all of a sudden people think we're sexist, that we're out there saying, 'Show us your tits.' We would never say something gross and demeaning like that."

'N Synchronicity

Rolling Stone gives some much-needed press to 'N Sync, putting the teeny-boppers on its cover. Bandmember Lance Bass has a different perspective on fame in light of the band's incredible success: "It's funny. You realize what hard work it is and that it's not glamorous. It's like going to Disney World, going into the tunnels and seeing Cinderella smoking a cigarette. The whole magic is gone."

Bad Blood

"We were playing a gig in London. I had on a tank top, and I felt something wet hit my chest. When I looked down, I saw that somebody had thrown a used tampon. At the end of the song I showed it to the audience, took a big whiff of it and said, 'It's not Type O Negative,' and threw it back into the crowd. Some guy in the back of the room caught it, and his buddies were cheering and high-fiving him" — Type O Negative's Peter Steele makes lemonade out of lemons, or something (*Alternative Press*).

— Frank Correlia

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

CYBERSPACE

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

'Net Chats

On Tuesday (3/21) teen popsters R Angels discuss the true meaning of the Spice Girls' smash "Wannabe." The chat starts at 8pm ET/5pm PT (www.tweec.com).

Also on Tuesday, gothic metalheads Type O Negative tell scary ghost stories at 8pm ET/5pm PT (www.guitar.com).

On Wednesday (3/22) teen princess Christina Aguilera describes her Best New Artist Grammy in detail at 8pm ET/5pm PT (www.iturf.com).

Rockabilly purist Reverend Horton Heat tells you how to get your pompadour just right for the sock hop. The primping begins at 9pm ET/6pm PT (www.sonicnet.com).

On The Web

Why go to the pub when you can spend St. Patrick's Day (3/17) listening to a webcast from Peter Dinklage? Check rollingstone.tunes.com for times.

On Tuesday (3/21) tune in for a webcast from metallic noise-makers Disturbed. Check rollingstone.tunes.com for times.

MUSIC & MOVIES

CURRENT

- **DROWNING MONA** (Hip-O)
Featured Artists: THREE DOG NIGHT, GLADYS KNIGHT & THE PIPS, NILS LOFGREN
- **THE NEXT BIG THING** (Maverick)
Single: MADONNA American Pie
Other Featured Artists: MOBY, GROOVE ARMADA, OLIVE
- **SNOW DAY** (Geffen)
Single: HOKU Another Dumb Blonde
Other Featured Artists: JORDAN KNIGHT, SIXPENCE NONE THE RICHER, SMASH MOUTH
- **3 STRIKES** (Priority)
Single: EASTSIDAZ I/SNOOP DOGG G'ed Up
Other Featured Artists: E-40, SILKK THE SHOCKER, TOTAL
- **SCREAM 3** (Wind-up)
Singles: CREED What If
SYSTEM OF A DOWN Spiders
Other Featured Artists: POWERMAN 5000, INCUBUS, STATIC-X

COMING

- **WHATEVER IT TAKES** (Hollywood)
Featured Artists: MELANIE C., BASEMENT JAXX, STEREOPHONICS
- **THE SKULLS** (Decca)
Featured Artists: PAPA ROACH, COLLECTIVE SOUL, CREED
- **HERE ON EARTH** (Columbia)
Featured Artists: GOO GOO DOLLS, TORI AMOS, FOO FIGHTERS
- **ROMEO MUST DIE** (Blackground/Virgin)
Featured Artists: DMX & AALIYAH, DESTINY'S CHILD, GINUWINE

"Music & Movies" lists current and coming film soundtracks according to box-office standing, as well as singles appearing on R&R's format charts and other featured artists. To submit soundtracks for inclusion in this column, contact R&R Associate Editor Frank Correlia at (310) 788-1658; fcorrelia@ronline.com.

MUSIC DATEBOOK

MONDAY, MARCH 27

- 1979/ Bruce Springsteen's first video, "Rosalita," premieres on BBC-TV.
- 1987/ U2 play a rooftop concert in L.A. while filming the video for "Where The Streets Have No Name." Police shut down the show when downtown traffic snarls.
- 1991/ New Kids On The Block's Donnie Wahlberg is arrested in Louisville for allegedly pouring vodka on a hotel carpet and lighting it on fire.
Born: Mariah Carey 1970

TUESDAY, MARCH 28

- 1976/ Genesis embark on their first tour with Phil Collins as their vocalist. Exactly 20 years later Collins will announce he's leaving the group to concentrate on his solo career.
- 1994/ Nirvana's Kurt Cobain checks into a drug rehab program in Marina Del Rey, CA, only to disappear three days later.
- 1995/ Singer Lyle Lovett and actress Julia Roberts announce their divorce.
Born: Reba McEntire 1954

WEDNESDAY, MARCH 29

- 1979/ Eric Clapton marries Patti Boyd.
- 1985/ *Desperately Seeking Susan*, starring Madonna, opens. Critics give the movie good reviews.
- 1987/ Prince's *Under the Cherry Moon* ties *Howard the Duck* in the Golden Raspberry Awards as the year's worst film.

Born: Perry Farrell (Porno For Pyros, ex-Jane's Addiction) 1959

THURSDAY, MARCH 30

- 1967/ The Beatles pose for the Sgt. Pepper's Lonely Hearts Club Band cover.
- 1989/ Gladys Knight performs solo for the first time without The Pips, at Bally's in Las Vegas.
Born: Eric Clapton 1945, Celine Dion 1968
Releases: Miles Davis' *Bitches Brew* 1970

FRIDAY, MARCH 31

- 1993/ Gregg Allmann and girlfriend Shelby Blackburn become parents to daughter Layla.
- 1995/ A former Led Zeppelin fan attempts to stab guitarist Jimmy Page at a Page/Plant concert in Auburn Hills, MI, after deciding that the band's music is "satanic." Four people suffer minor cuts before stagehands are able to subdue the attacker.



Jimmy Page almost buys the stairway to heaven.

1995/ Latina pop star Selena, 23, is fatally shot by her former personal assistant Yolanda Saldivar, who had been fired for suspected embezzlement.

Born: Herb Alpert 1935, Angus Young (AC/DC) 1955

SATURDAY, APRIL 1

- 1966/ David Bowie's first solo single, "Do Anything You Say," is released on Britain's Pye Records.
- 1967/ The CMA Hall of Fame opens in Nashville.
- 1984/ One day before his 45th birthday, Marvin Gaye is shot to death by his father following a heated argument.
- 1985/ David Lee Roth splits from Van Halen. He's eventually replaced by Sammy Hagar.

SUNDAY, APRIL 2

- 1960/ The National Assn. of Record Merchants (NARM) presents its first annual awards in Las Vegas. Elvis Presley is named best-selling male artist, while Connie Francis is named best-selling female artist.
- 1971/ Ringo Starr's first single, "It Don't Come Easy," is released. It's produced by George Harrison.
Born: the late Marvin Gaye 1939, Emmylou Harris 1947

— Frank Correlia



AL PETERSON
alpeterson@rronline.com

We've Got Mail!

■ A collection of comments about lessons learned at R&R's Talk Radio Seminar

Following last month's fifth annual R&R Talk Radio Seminar in Washington, DC, many of those who attended were kind enough to take the time to write or e-mail us with their feedback on our efforts this year.

Our goal each year is to send TRS attendees home with new ideas and new ways to increase their ratings and revenues. We also hope to expose you to new technologies that will impact Talk's future, and we strive to present a lineup of speakers who are both instructive and inspirational. In short, we try to design a program that will energize you and help you do your job better when you return home. Here's a sampling of some of the comments and feedback we've received to date. As always, your comments are welcome too. You can always contact me via e-mail at alpeterson@rronline.com.

Ken Kohl
AMFM Inc.

As one of the News/Talk programmers who has been preaching a pull-back on political talk for the last few years, I really appreciated the timely dialogue and thoughtful, fun presentations from Dan Rather and Bill Press, who confirmed my suspicions that this is shaping up to be a unique, interesting and almost entertaining political season. And talk about actionable information — I wrote a new

Rush Limbaugh Super Tuesday spot immediately after hearing Dan Rather speak and had it on the air in Sacramento before afternoon drive and on in Phoenix by the next day!

As always, TRS 2000 was full of inspiration. TRS brings out the best of the best, and just being in the same room with all of those people is inspiring. Walter Sabo's "Innovators of Talk" session was excellent, and I learned about several very cool new things that are out there. Gabe Hobbs' production reel from WFLA and WGST reminded me that Jacor-style "attitude" News/Talk is alive and well, and of the need to keep that edge on our upstart talkers. (We started working on a "Mambo No. 5" lineup promo first thing Monday morning when I returned from DC!) I've said it before, and I'll repeat it here: If your boss will allow you only one format conference a year, make it R&R's Talk Radio Seminar.

David Bernstein
WOR/New York

Thanks so much for an enriching experience. It is great to be able to convene with peers and contempo-

raries to experience the greater industry scope. I know that the daily grind can sometimes force a myopic view, and TRS 2000 displayed the big picture. I was particularly motivated by the candor of Dan Rather, the emotion evoked by Mitch Albom and the practical value of the Dolans' specific information. I left TRS 2000 with a message from each that doesn't dissipate with time.

I must also recognize that the tone of the event was perfectly set with the opening session News/Talk Radio Round Table. It was fulfilling to see that the attendees, now mostly regulars, made it their business to be on time and ready to get down to business at 3pm. No stragglers. Thanks for R&R's impartiality, dedication and passion for this remarkable medium.

Holland Cooke
McVay Media Alliance

TRS, as always, was opportune not only for its formal agenda, but also as a gathering of the enterprising, quirky and dear characters who people this format. Some of my favorite sound bites from this year's Talk Radio Seminar came courtesy

Judy, We'll Miss You

Sadly, the voice of yet another of our industry's talk hosts was silenced on Tuesday, March 7. **Judy Jarvis** passed away following a long struggle with cancer. Although most of her friends and colleagues were aware of Judy's illness and her ongoing fight with the disease for the past year and a half, her sudden passing still came as a shock to most of us.



Judy Jarvis

Perhaps that's because no matter how difficult the battle became — even when the cancer forced her to face having her left leg amputated last year — Judy simply refused to quit. With the help of her son and co-host Jason — who has vowed to continue hosting the daily three-hour program — the self-described "independent-minded broad" remained as feisty and committed to her show as ever, right down to the end. Judy Jarvis was what every good talk host should be: engaging, entertaining, witty and passionate. Godspeed, Judy ... we'll miss you.

Michael Freedman
CBS News Radio

I enjoyed this conference very much and would like to congratulate R&R on a first-class program. In particular I thought the combination of Dan Rather, Mitch Albom, Bill Press and the Don Imus interview with Cokie Roberts was the best keynote group of any conference in recent memory. Rather showed a keen awareness of the challenges facing News/Talk radio today, and he let his hair down like few in that room have ever seen. Mitch Albom delivered an incredibly eloquent message that "work is part of life, not life itself." And Cokie Roberts' conversation with Don Imus was an exceptional example of intelligent and witty interview technique. Combined, these events were, as they say, worth the price of admission. Kudos for a fine conference.

Walter Sabo
Sabo Media

The most striking fact about the Talk Radio Seminar is the reminder that Talk radio programmers are geniuses. They were there to work

of CBS News anchor Dan Rather, who told attendees that "This is a great presidential race. There will be a dime's worth of difference between the candidates in November." Rather was disarmingly "Texas folksier" than attendees seemed to be expecting as he told endearing stories of his own radio roots. Talking about "the accelerating pace of change," Rather predicted, "You ain't seen nothing yet!" But he was also quick to assure us that he didn't see radio becoming obsolete as a result of the Internet, citing radio's "ability to reach people in a highly mobile situation."

Shamelessly star-struck, I leaped up with the first question for Rather, asking him what he thought Talk radio should do less of, to which he replied, "playing to stereotype." Rather elaborated that he felt Talk radio could too often be predictable, saying, "I hear hosts who sound like they haven't had a new thought in years. It's OK to know where a host is coming from, but as a listener, knowing what the host will say next wastes my time."



Finally! Rush and Laura have met their match.

Consumer Champ Clark Howard's the next big thing.

Clark beats Rush in Milwaukee!

	Clark Howard WTMJ	Rush Limbaugh WISN
A25-54	5.1	4.1
M25-54	5.8	5.6
W25-54	4.3	3.0
A35-54	6.7	5.0
M25-54	7.5	6.7
W35-54	5.7	3.3

Milwaukee WI 2pm CT
F70 ARB

Clark beats Dr. Laura in Atlanta!

	Clark Howard WSB	Dr. Laura WGST AM/FM
A25-54	10.7	5.0
M25-54	13.3	4.4
W25-54	8.0	5.8
A35-54	12.6	6.0
M25-54	16.1	5.8
W35-54	9.3	6.3

Atlanta GA 3-6p

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HEY, YOU'VE GOTTA EAT

Striking a pose at the annual Sabo Media/Wall Street Journal Vision-ary Awards dinner held adjacent to TRS are (l-r) Clear Channel's Gabe Hobbs, Wall Street Journal Radio Networks' Gloria Briggs, WKRK-FM/Detroit's Steve Sintropi and WSJ's Nancy Abramson.



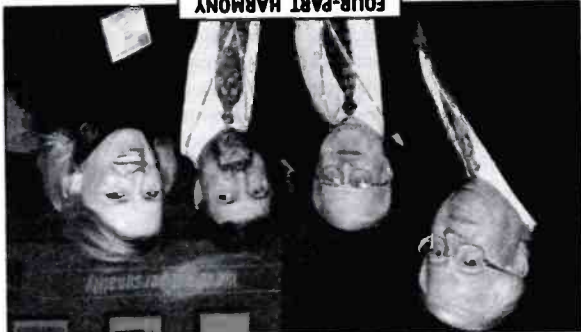
TITANS OF TALK

Sharing some laughs at TRS 2000 are (l-r) WSB/Atlanta's Greg Moccen, WSB and Jones Network syndicated talkers Clark Howard and Neal Bortz and Premiere Radio Networks' President/COO Craig Kitchin.



INSPIRED MOMENT

Caught following his address to TRS attendees, which was both entertaining and inspirational, is ABC/Radio Today personality and WJR/De-troit talker Mitch Alborn (l), seen here with WABC/New York's Phil Boyce.



FOUR-PART HARMONY

Caught in midconversation at TRS 2000's opening-night festivities was this quartet including (l-r) RAB President/CEO Gary Fries, WOR Radio Network executives Rich Wood and Skip Joeckel and Broadcast Pro-gramming President/GM Edie Hilliard.

and focus on their product. No big parties or leather promo jackets for this crowd! Every day they do what TV programmers cannot do: produce hours and hours of original programming with no staff. That's amazing. And TRS gives them encouragement when frequently all they get from their management are cutbacks.

While it is easy for us to forget how powerful our medium is, it is not forgotten by the rest of the world. That's why people like Dan Rather, Don Imus and Cokie Roberts will show up at dawn even on a Saturday to talk to us. The spirit of this convention is different, and the sense of being mutually helpful and supportive is unique. Most conventions become "gossipy," but this one has remained focused on the work we do.

Chris Kampmeier
Clear Channel/Oriando

Congratulations to everyone at R&R for another great show. Of all the industry gatherings I have attended over the years, this one has grown into one of the best — and it just keeps getting better every year. The high points for me personally were Friday morning's address from Dan Rather, Cokie Roberts' interview with Don Imus and the "Managing in the New Cluster Environment" session featuring Ken Kohl, Gabe Hobbs, Tom Bigby and Dan Benneit. TRS 2000 was well worth the time and money.

Nancy Abramson
WSJ Radio Network

I had a great time at TRS. I did have some fun, and I enjoyed spending time with so many great minds in Talk radio. I was incredibly inspired by Mitch Alborn. He is a remarkable public speaker with a very moving message. We all need to keep perspective in our daily lives. I learned that, as to our medium.

So many of our listeners connect cause obviously the car is where in the car should be of great concern to radio broadcasters, because of the fact that it will be heard more of a threat to music radio programming, marketing and what's not and what's next in Talk radio. While I do think it's hot, three days on spoken-word formats, the only conference that focuses on the opening panelists' lack of concern regarding the impact of satellite radio. I was very surprised by the opening panelists' lack of concern regarding the impact of satellite radio. I can't help listening to a woman, I'm not in the target for FM Talk, but I can't help listening to our medium.

Michael Packer
Packer TalkRadio Consulting

What a great conference! The speakers were interesting. I loved hearing the latest on new technology, and I was deeply moved by Mitch Alborn's words at Friday's luncheon. Mitch is the real deal — a gifted storyteller who really captivated the room. At TRS I met a lot of new and interesting people in our business and reconnected with many old friends too. It was worth the time and worth the money. I'm already looking forward to next year's gathering.

Valerie Celler
Celler Media International

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Designed For The Listener

■ Entercom's KBSG/Seattle remains a consistent ratings leader

Considering KBSG-AM & FM/Seattle's ratings track record over the past eight years, it's not surprising that other Oldies programmers often ask PD Jay Kelly for the secret to the Entercom stations' success.

Kelly recalls, "Over the years I've had radio people from all over the country come into Seattle. Invariably, I'll get the call at the end of their stay. They'll say, 'This is it? You play a lot of music, and you play good music, but what's so special about KBSG? We don't get it.'"

Kelly explains, "It's a station designed for the listener, not necessarily for radio people. You've got to know who your audience is. Unfortunately, I think Oldies has gotten a bad name in the last couple of years, with some companies just dropping it and a lot of others not realizing that you have to treat it like a real radio station to get results. You have to do research; you have to market the thing."

When the fall '99 Arbitron book arrived, KBSG returned to the top of the coveted 25-54 demo. The station pulled a 5.6 share to rank No. 2 among 12+ listeners, behind the 6.6 logged by News/Talk KIRO-AM. Entercom executives aren't complaining. After all, they own KBSG and KIRO.

Kelly, a 25-year broadcast veteran, returned to KBSG in September after a stint running his own consultancy. He had previously programmed the station from 1992 through the spring of 1998, during which time the station finished No. 1 or No. 2 in the 25-54 demo for 23 consecutive books. During the past 32 ratings periods KBSG has placed No. 1 or No. 2 25-54 no less than 29 times.

Full Service

KBSG's previous owner, Viacom, flipped the CHR station to Oldies in 1989. When Kelly arrived in '92, he recalls, "It was basically just music. It wasn't a branded name. We had personalities, but we hadn't evolved the station into a living, breathing organism that people could attach to."

In terms of branding the station, Kelly gives major credit to KBSG's primary air personalities, who have been at the station pretty much since the flip. They include Bob Ryan, whose morning show with Carolyn Coffey tied for second 25-54 in the fall book. Others with similar longevity are midday personality Mark Christopher and afternoon driver Fastlane Phillips, who both finished No. 1 25-54.

Oldies stations generally perform better in the summer, but that's not the case in Seattle, where listeners often need a weather report as much as they need another Beach Boys song. Kelly notes, "We've really evolved into being not only the Oldies station, but the full-service station. Summer books have not been our best books. I think that comes with the fact that people in Seattle use us as a full-service AC. Our biggest books have always been in the fall, summer and spring, so we're sort of an anomaly."

If listeners consider KBSG a full-service station, adding KIRO to the picture gives Entercom a powerhouse combo. However, the two sta-

"It's interesting that, in the high-tech capital of the world, shaking hands and introducing yourself to people seems to be a huge home run."

tions only recently began cross-promotions, with spots on KIRO directing listeners to KBSG for "fun, feel-good Oldies." Likewise, KBSG points the Oldies crowd to KIRO "when news happens."

Kelly adds, "We're going to do another cross-promotion with the Seattle Mariners. KIRO is their flagship station, and KBSG does some in-stadium music trivia contesting at the games. So we'll do a cross-promotion for people who aren't in the stadium to listen to the Mariners broadcast on KIRO and for the KBSG Mystery Oldie to be announced on the KIRO broadcast. The next morning they come back to KBSG to win the prize. Instead of a watch, listen and win, like you do with TV, it's listen, listen and win."

Does it seem like Entercom doesn't care which station people choose? Kelly laughs, "As long as it's Entercom. But we've got such a huge cume between KIRO and

KBSG, why not take advantage of that? The stations really complement each other in listener patterns and demographics."

Entercom's other Seattle holdings include Alternative KNDD-FM, Rock KISW-FM, Adult Alternative KMTT-FM, Talk KQBZ-FM and News KNWX-AM. Kelly says, "They're a radio-only company, which is very nice. They really understand that we need some tools to make sure we stay on top. Those include marketing and making sure we continue to focus on what the people in Seattle want to hear."

Personality And Music

There's plenty of personality in the *Ryan & Coffey* morning show, but Kelly notes, "It's a music-intensive show. We like to think that the music is the star on this radio station. That's the first and foremost thing the jocks keep in mind. If you listen to the other morning shows in Seattle, most of them are more talk-intensive. We're trying to ride a balance between a lot of music and quick listener interaction, and then all the service elements. The audience seems to be responding really well to that."

"Drivetime is a little longer here than in other markets. I think the average commute is 40 minutes, so you have more time to play with than you do where it's a 15-minute commute. But we still like to think of it as a series of 20-minute shows. You want to have everything that's happening on the radio station and in town about every 20 minutes."

As for the music mix, KBSG emphasizes the mid to late '60s, but Kelly still hasn't banished '50s titles from the playlist. He explains, "What's amazing is that even those in the younger demographic still gravitate to Elvis. Elvis doesn't sound dated to a 25-year-old if you play the right tunes, like 'Jailhouse Rock.' We also play two or three cuts per hour from the early '70s, but the bread and butter is still the mid to late '60s. The musical texture all has the same feel to it. We might play 'Your Mama Don't Dance' by Loggins & Messina. 'Take It Easy' by the Eagles has a lot of the same '60s-type qualities to it."

There are just under 600 titles on the KBSG playlist. Kelly says, "You



HAUNTING FOR DOLLARS

Community involvement is just one of the reasons for KBSG/Seattle's continued success. In this photo, morning personality Carolyn Coffey visits with a scary denizen of the KBSG Haunted House, which raised more than \$100,000 for Rotary Club charities this past Halloween.

can get by on a lot less than that. KRTH (K-Earth) in L.A. used to have 250 songs in their playlist. It was a cume game with them. They had a million cume, so it didn't matter if they played 'Barbara Ann' four times a day. That worked extremely well for them. For the rest of us, I think that once you get below 400-450 titles, you're moving toward some repetition you probably don't want to get into."

When asked whether he views Infinity's Classic Rock KZOK and Ackerley's Classic Hits KJR-FM as his primary competitors, Kelly laughs, "I really view everyone as my primary competitors. The thing about KBSG is that when we're really cooking, we have such a high cume, we share with everyone. One of the things I learned years ago when I was in multiple battles in CHR and AC stations is that you have to keep focused on your product. You have to be aware of what the other people are doing, but you can't react to it. We have people who listen to KBSG who we share with both of those stations. But I really don't do any counterprogramming or even really pay attention to what they're doing, because I know I have to stay focused on what I'm doing."

The Extras

KBSG maintains high visibility within the community. Last year the station's Halloween haunted house raised more than \$100,000 for Rotary Club charities. Another winner is the station's sponsorship of the annual "Jingle Bell Run," which raises money for the National Arthritis Foundation. Kelly says, "It's the largest Jingle Bell Run fund-

raiser in the country. We have in excess of 10,000 runners."

Then there are the KBSG-sponsored family nights at Mariners games, where listeners get half-price admission once a month throughout the baseball season. The station even strives for a strong presence each Memorial Day weekend during a folk life festival that features arts, crafts and music from throughout the world. Kelly admits, "An Oldies station there? That doesn't make sense. But it's perfect sense for us, because we want to be a mass-appeal radio station."

In terms of contests, he says, "We try to do things that are fun for people and that don't require them to jump through a lot of hoops. For the 25-54-year-olds, the one thing they don't have is time. If we do a 'listen for a song' contest, we'll usually do something around 'Fun, Fun, Fun' and call it 'The Fun Money Contest.' Every time a listener hears the song that month, they can call in for the chance to win \$1,000."

One of the most popular features is the "Radio Inspector" contest. Kelly says, "All they have to do is tell you where they listen and when they listen. If the radio inspector shows up, they win cash on the spot. It's great audio. It's like the prize patrol for Publisher's Clearinghouse, but it's on the radio every day. The audience loves it, because the announcers go out as the radio inspectors. They've got little badges and microphones. People go nuts over that. It's interesting that, in the high-tech capital of the world, shaking hands and introducing yourself to people seems to be a huge home run."

"I think Oldies has gotten a bad name in the last couple of years, with some companies just dropping it and a lot of others not realizing that you have to treat it like a real radio station to get results."

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Street Talk.

The 'All Intolerance' Issue

While we at the Street Talk desk could never get our jobs done if we had to abide by politically correct guidelines, we were nevertheless taken aback by the cumulative effect of the next few stories you'll read here. Judge for yourself ...

As of last Monday morning (3/13) it still wasn't publicly known that **Regent Communications** would be swapping 11 stations and paying \$67 million for six properties in New York State's Capital Region. However, WPYX-FM (PYX106) morning man **Bob Wolf** and co-host **John Mulrooney** swore they had a scoop: Their station (still officially owned by AMFM Inc.) was about to be sold, along with a group of other Clear Channel stations in Albany-Schenectady-Troy, to either Cumulus Broadcasting or Hispanic Broadcasting. The duo took to the airwaves at the height of morning rush hour to lambaste "Cheap Channel" for agreeing to sell PYX106. They claimed that it would most likely be going to Hispanic. The duo then played bits of such songs as "Tequila" and "La Bamba," followed by the sound of a burro as "the station's ID." Mulrooney even went so far as to rename the station "Spics 106." After a break, Wolf and Mulrooney explained that the station would in all likelihood not be sold to Hispanic or change formats and that the whole thing was just "a bit."

And then there's this report from Denver, where a decidedly larger Hispanic population resides, and where a Clear Channel property — Alternative **KXPX** (The Peak) — is being spun to Hispanic Broadcasting and will change to Spanish-language programming. Another Clear Channel station — Alternative **KTCL** — had a little fun at The Peak's expense by sending over a piñata and some Taco Bell employment applications. "I don't know what you're talking about," KTCL PD Mike O'Connor told **ST**, "but had I been so heartily entertained as Peak staffers allegedly were, I would have at least tipped the pranksters a dollar before sending them on their merry way."

More from the Mile High City: Rocker **KBPI** is under investigation by the city attorney and district attorney's offices because of an on-air stunt it pulled last month. The station allegedly asked listeners to bring chickens and other animals to the station so it could conduct "gravity and speed" experiments — in other words, drop the animals out of windows. The station did obtain one chicken to participate in the "tests." The resulting broad-

cast was monitored by the Denver Dumb Friends League, an animal rights group that investigated the incident and turned its findings over to the authorities. Any station staffers convicted of animal cruelty face up to 18 months of jail time and a fine of \$500 to \$5,000.

Dr. Laura Schlessinger is attempting to clear the air regarding her views toward homosexuality ... partly in an effort to stem a rising protest over her upcoming Paramount TV show. Among the things Schlessinger is accused of: referring to gays and lesbians as "biological errors." Her response: "Words that I have used in a clinical context have been perceived as judgment. They were not meant to characterize homosexual individuals or encourage others to disparage homosexuals."

Perhaps this item from the *Columbus Dispatch's* "People Central" gossip column sums it up best. The column responded to WDCG/Raleigh's backfired stunt, in which a 350-pound morning team member, was driven around town naked on top of a car, by asking, "We ... have never worked for a radio station, so there's something we don't understand: What is it about working in radio that turns some people into raving imbeciles?"

► **KSAN Throws S.F. A Bone** ◀

Over the years, radio has seen just about every kind of animal used as station mascots: buzzards, chickens, bulls, wolves and pigs, for starters. Since the industry has pretty much exhausted the menagerie, it should come as no surprise that animal parts were next on the list. Welcome to "The Bone."



Continued on Page 28

Rumors

• Will Raycom America's two radio properties, **WMC-AM & FM/Memphis**, be sold shortly? One industry tip sheet reports that the duo could fetch between \$75 million and \$100 million. GM Kandi Smith told **R&R**, "If someone puts out an offer that is deemed lucrative to corporate, then they will do what is in the best interests of the company."

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Street Talk®

Continued from Page 26

Susquehanna's **KSAN/San Francisco** on Monday (3/13) changed its Classic Hits format to full-blown Classic Rock with the motto "Classic Rock That Rocks." The old KSAN ended its run with Elton John's "Goodbye Yellow Brick Road," which gave way to George Thorogood's "Bad to the Bone" as The Bone's first song. Core artists will include AC/DC, Aerosmith, Van Halen, Led Zeppelin and Rush. As part of the format evolution, morning personality Darian O'Toole exits.

KRBE/Houston PD **John Peake** will be leaving the station on April 1 (no foolin'!) to pursue other opportunities. Strong money is on APD/MD **Jay Michaels** to get the stripes.

Several high-profile GM departures to report: **Bruce Mittman** is out at WAAF/Boston; **Tom Baker** will now run all of Entercom's Boston stations. In Washington, DC, **Mark O'Brien** resigns from WASH-FM and WWDC-FM. Could O'Brien's apparent on-air argument with DC101 morning man Elliot Segal last month over a joke about a lobster (and Segal's subsequent one-day suspension) have something to do with the resignation? At any rate, AMFM's **Catherine Meloy** and **Bennett Zier** will handle the stations until they're turned over to Clear Channel.

From Cleveland With Love ... The Hi-Fi Club!

Famed ABC-TV comedian **Drew Carey** will now serve as host of his own weekly radio show. The two-hour *Drew Carey's Hi-Fi Club*, distributed by United Stations Radio Networks, will feature swing, surf, salsa and ska — along with Drew's favorite lounge music. The show debuts the week of April 3.

WXTB/Tampa's **Bubba The Love Sponge** settled a lawsuit filed against him by a *Tampa Tribune* reporter and his wife, the *St. Petersburg Times* reports. No details of the settlement were available. The suit was filed after Bubba allegedly ridiculed the woman about an accident in which one of the plaintiff's daughters was killed.

Legendary Los Angeles call letters **KHJ** are returning to Southern California airwaves. Although the FCC has long abandoned three-letter calls and KHJ was retired in 1986, owner Liberman Broadcasting petitioned the commission to allow them to re-adopt KHJ. Why? According to the station's Chief Engineer, Jerry Lewine, the station's new calls — **KKHJ** — weren't exactly Spanish-friendly. The first two letters are pronounced "KaKa" in Spanish, a none-too-pleasant scatological reference. So, in a rare decision, the

Rumbles

- WKQX/Chicago Marketing Dir. **Steve Levy** segues to crosstown Classic Rocker WXCD as APD.
- WDBR/Springfield, IL MD/afternoon personality **Michael T.** exits.
- **Jeff Dorf** is promoted from Dir./Sales to VP/Sales at USA Radio Network.
- **Ed Baer**, 14-year morning man for WHUD-FM in New York's Hudson Valley, is retiring.
- **J.J. Jackson** returns to KLOS/Los Angeles as the new host of the Sunday night *Seventh Day* program.
- **Big City Radio's** planned trade of its 100.3 MHz Phoenix signal — presently one-third of Alternative trimulcast "The Edge" — for a signal based in Casa Grande, AZ at 105.5 MHz has been canceled. The Edge, which originates from KEDJ's 106.3 MHz signal, recently added a third signal at 106.5 MHz. The station still plans on using those two signals alone to become "Edge 106," while the 100.3 signal will be retained by Big City in an as-yet-unspecified role.
- **WWWX & WXWX/Appleton, WI** ups night slammer **AJ** to MD.
- **Mondosphere Broadcasting** is abandoning the NAC/Smooth Jazz format this Friday (3/17) at two of its stations, **KQJZ/San Luis Obispo** and **KSMJ/Bakersfield**. No word yet on which formats will replace NAC/SJ.
- Longtime **WKFR/Kalamazoo, MI** PD **Dave Michaels** exits; APD/MD **Woody Houston** assumes PD duties.
- **KMTT/Seattle MD Dean Carlson** leaves for "The Dial," an Internet company that produces music and DJ content for websites.
- **Saul Levine's Mt. Wilson FM Broadcasters**, which is dropping the Adult Standards format from its KGILL.A. (see story, Page 3), has already done so at Bay Area **KJQI-AM/San Rafael, CA**. The station is now back to Classical and has adopted the moniker "K-Mozart" and new calls **KMZT**.
- **Veteran San Diego Talk host Mark Larson**, who is GM and a host for Salem Communications **KPRZ-AM/San Diego**, adds a daily show on crosstown **KCBQ-AM**, which operates under an LMA with Salem. Larson, perhaps best known from the 18 years he spent at crosstown **KFMB-AM**, now hosts 3-4pm on **KCBQ**, and 4-5pm on **KPRZ**.
- **Clear Channel's KARO/Boise, ID** drops Classic Rock to compete with crosstown **KZMG** as a CHR. The station is currently commercial-free and jockless.
- **WDAY-FM/Fargo, ND** appoints morning man **Chris Pickett** PD.
- **WRTS/Erie, PA** PD **Beth Ann McBride** decides not to step down for the PD position at **WSSS/Charlotte**.
- **MTV Beat Suites** co-hosts **Star & Buc Wild** join Miss Jones and DJ Enuoff for *Another Reason to Hate Getting Up in the Morning*, **WQHT/New York's** aptly titled breakfast show.

FCC is permitting the station to once again use KHJ as its legal calls. The station began using them Wednesday (3/15).

Continued on Page 31

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Street Talk®

Congrats to Scott Shannon, who was honored by the American Cinema Awards Foundation as a distinguished achiever in radio. An all-guest list turned out for the ceremonies that included live performances by the likes of Patti LaBelle, Petula Clark, James Ingram and others.

Condolences to Premiere Radio Networks host Michele Williams, whose mother Millie, 74, died last week following a long struggle with cancer. In an on-air eulogy Limbaugh said mother was the one "who always believed in and my ultimate success." Rush also thanked Zimmerman Radio Group, which made it possible for him to inconspicuously move his show to their studios during February in the Girardeau, MO studios during February in honor of his dying mother.



'N SYNC BREAKFAST: 200 LA LA!

WHITZ (2100)/N.Y.'s Morning Zoo has entered the day auction action, putting up for bid the half-eaten french toast left behind by 'N Sync's Justin Timberlake at a 2100 breakfast the band attended. Several bids were canceled as "outrageous," including one of \$10 million, but the winning bid was \$1,025. Proceeds went to charity.

Records

- Former Epic VP/Promo Dale Connone joins Warner Bros. as a NY-based VP/Promo.
- Elektra Sr. Director/Top 40 Promo Erik Oles joins island Def Jam as VP/Pop Promo, effective April 3.
- Elektra elevates Sr. Director/Adult Formats Dana Kell to VP/Adult Formats.
- C2's Director/Alternative Promo Shannah Miller moves over to a similar post in the Top 40 dept.
- Jimmy Barnes amicably parts ways with Trama Records.
- Atlantic taps Hits/Lexia St. John as National Director/Promo.
- Jeff McClusky & Associates National Director/Promo Greg Maffei joins the dot-com world as Director/Music & Audio for Digital Entertainment's Broadband Media Services division.
- Tuff Break's Chris Barnett segues to Rawkus as Director/Mix Show Promo.
- MP3.com Exec. VP Tom Spiegel and the company part ways.



- Mitch Dolan named President of "Group I" stations for ABC Radio
- Michele Williams joins Radio One as Station Manager of its Washington, DC properties
- KRBBV/Dallas flips to CHR/Rhythmic with Carmy Ferret as PD
- WZNE-FM/Rochester PD Rick Mackenzie adds duties at WCMF
- Rupal returns to WKTV/New York's morning show

- Neil Sargent recruited as President/CEO of TM Century
- Vince Frugé accepts VP/GM post of WIZF/Cincinnati
- Phil Boyce becomes PD of WABC/New York
- Jill Glass rises to Sr. VP/Marketing at A&M Records
- WVEZ/Louisville PD Peter Smith adds duties for WTFX

- DGC Records officially launched with Ed Rosenblatt as President
- Bob Longwell is set as WXTR/Washington Sr. VP/GM
- Jim Robinson selected as GM of WROX/Washington
- Jay Clark tapped as WLLZ/Detroit PD
- Greg Roling returns to WEZB/New Orleans as PD

- Cap Cities acquires ABC in \$3.5 billion deal
- H&W Communications purchase KTNQ & KLV/Los Angeles; Ken Wolf to manage stations
- Ken Stevens set as WYSP/Philadelphia GM
- Carl Hamilton hired as GM of KOPA-AM & FM/Phoenix
- Mark Zintel is promoted to WYNN/Tampa PD

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

THE REVIEWS ARE IN

- Jammin Party is a great fit with our weekend line-up - Joel Salkowitz, PD, Jammin 105, NYC
- The listener response has been overwhelming - Steve McKay WEJL-FM, Philly
- The production and artist info is second to none - Jay Beau Jones, PD WUBT-FM Chicago
- Detroit's listeners love Al's knowledge of the music - Bill Phas, PD WGMV-FM Detroit
- Love the trivia, works well in Miami! - Al Cho, PD WJGE-FM Miami





STEVE WONSIEWICZ
swonz@rroline.com

Euro Dance Makes A Comeback

■ Handful of hits puts genre back in the spotlight

After limited visibility for the last several years, Euro dance music is returning to American airwaves once again courtesy of acts such as Lou Bega ("Mambo No. 5"), Eiffel 65 ("Blue [Da Ba Dee]"), Sonique ("It Feels So Good"), Alice DeeJay ("Better Off Alone") and a handful of others. Even Madonna's "American Pie" and The Bloodhound Gang's "The Bad Touch" flirt with the genre.

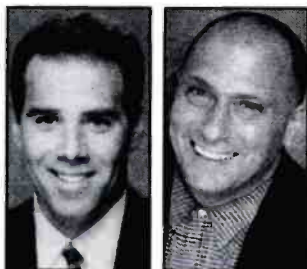
First off, a caveat. I wasn't in the U.S. when the previous crop of Euro dance acts, such as La Bouche, crossed the Atlantic. I was living in Europe, where — surprise, surprise — the genre was all over the airwaves. It was all I could do sometimes to get away from it.

Depth And Breadth

When I began writing Sound Decisions nearly five years ago, grunge was on its last legs and female rock acts were becoming all the rage. To put it in even better perspective: The top five CHR/Pop songs in 1995 were Dionne Farris' "I Know," Blue Traveler's "Run-Around," Seal's "Kiss From a Rose," Blessid Union Of Souls' "I Believe" and Boyz II Men's "Water Runs Dry." In contrast, the highest-ranking dance track was Real McCoy's "Another Night" at No. 16.

That said, what I find interesting about the current cycle of Euro dance music is the depth and breadth of its appeal. Not only are the artists selling records — Eiffel 65's *Europop* has scanned over 1.5 million copies in less than four months, and Sonique's *Hear My Cry* has passed the 20,000 weekly scan mark in its first month — but their music is making headway onto pop stations that have traditionally veered away from the genre.

There are a couple of factors driving the rising popularity of Euro dance. First on the list, say some pros, has been a relative drought of hit records in the genre, which has contributed to pent-up demand. Second, the rhythmic pop



Monte Lipman John Boulos

from teen acts like The Backstreet Boys and Christina Aguilera certainly set the stage for a Euro dance return.

Right Time, Right Place

For Universal Records, the timing couldn't be better. Universal President **Monte Lipman** comments, "For us, it wasn't so much us looking for dance records as it was identifying hit music. It's funny, because now I'm getting calls from convention organizers who want me to talk about dance, because they perceive us as being a successful dance label. But that's really not right. We're a successful hit music label."

Lipman, who began his promotion career at SBK Records, working Technotronic singles, sees a bright future for today's Euro dance stars. While that may fly in the face of conventional wisdom — since most dance acts are deemed generic, disposable and faceless — Lipman has a point. After all, the same criticism has been leveled against today's teen pop acts, but The Backstreet Boys, Britney Spears, Christina Aguilera and 'N Sync have certainly turned that theory on its head.

"We're not thinking of these as

one-off dance records," continues Lipman. "If marketed and promoted properly, they can turn into long-term projects, and the artists can have long careers if they continue to release compelling music. We plan on working with these artists for a very long time. I always try to remind people that Madonna started out with a singles deal at Sire Records. Look what happened to her career.

"The industry shouldn't be pre-occupied with any of that. We should be more concerned about how to market and promote these artists and look for the right opportunities. A lot of companies will initially pass on this type of music, but we're willing to snap it up, because people want to buy it."

The rising popularity of Euro dance will undoubtedly help fatten the bottom lines of the labels that have hits in the pipeline, since the genre is much less expensive to market and promote. Plus, the records — if they are bona fide hits — tend to react immediately and in the largest markets.

More Or Just Better?

While the aforementioned artists are certainly enjoying the airplay and sales ride, Warner Bros. Sr. VP/Promotion **John Boulos** cautions against jumping on the Euro dance bandwagon. "I wouldn't necessarily say these are dance records coming out of the clubs. I think it's more about radio wanting tempo and balance. It just so happens there are a lot of hit records that have a dance tempo. I wouldn't say there are more, but radio is playing the best ones more often because they have great hooks.

"Remember, dance music encompasses a lot of styles. You can dance to Ricky Martin's records, but I don't think you'd necessarily call them dance records."

Boulos also remembers the dance buzz a few years back, when WKTU/New York flipped



BOSSON'S ONE IN A MILLION

Capitol pop act Bosson and friends celebrate after a recent showcase at the label's legendary studio. Bosson was preparing for his upcoming tour in support of Britney Spears. Bosson's debut album, *One in a Million*, hits retail in the spring. Pictured here (l-r) are Capitol Director/Marketing Tripp Dubois; Bosson's manager, Terry Anzaldo; Capitol Sr. VP/Marketing Jay Krugman, VP/A&R Perry Watts-Russell and Director/A&R Research Holly Hutchison; Bosson; and Capitol Records President Roy Lott, Sr. VP/Promotion Burt Baumgartner and Sr. VP/Operations Susan Genco.

format and ran up stunning early ratings. The dance explosion people were expecting never materialized. He continues, "When dance exploded in the '70s, thanks to disco, KTU was really the only station that was successful. None of the other stations that followed were successful. And the main reason was that there weren't enough hit songs. The same thing applies today."

Nevertheless, pop programmers are seeing an increasing hunger for dance-leaning repertoire. CHR/Pop KMXV/Kansas City PD **Jon Zellner** notes, "In Kansas City we saw pop alternative peak about a year and a half ago. Right now I would say pop and dance and pop rhythm are probably performing just as well or better than the pop alternative scores back then."

The Music Cycle

As for why the music cycle's swinging in Euro dance's favor, Zellner offers, "I think that after a while listeners can hear only so many women in angst or guitar-based pop alternative songs. They grow tired of the music and move on.

"Since I've been here, I've never had to deal with these records before. But now we're seeing dramatically improved acceptance scores among fans of pop alternative music. What's interesting is that the music used to be very polarized. People who liked Matchbox 20 or

Blink-182 or The Goo Goo Dolls couldn't stand anything that delved in pop dance or pop rhythm. Now the compatibility scores have increased."

Zellner also stresses that Euro dance isn't appealing to just kids.

"It's mass-appeal. The 25-34-year-olds like it because it's great music, while the teens like the groups because it's good music and because of who the groups are."

Even rock-edged CHR/Pop stations are feeling the pull. WDGC/Raleigh PD **Chris Edge** observes, "Eiffel 65 is huge. I can't get rid of it. I expected it to burn much faster, but it continues to hang around. That in itself tells you something of the music's appeal."

Edge believes the enormous success of the teen pop acts contributed to today's climate. "Those acts opened the door for this music at our station. I don't think I could have touched these records if it wasn't for those acts."

Edge adds another reason to why such records are increasing in popularity: "The songs from Eiffel 65 and The Bloodhound Gang have an almost alternative dance feel to them. They're the kinds of songs people think are cool. They might not admit they like The Backstreet Boys, but they can admit they like these."



Chris Edge



Jon Zellner

"I always try to remind people that Madonna started out with a singles deal at Sire Records. Look what happened to her career."

Monte Lipman

"Right now I would say pop and dance and pop rhythm are probably performing just as well or better than the pop alternative scores back then."

Jon Zellner

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Active Rock, Alternative Check Into Papa Roach's 'Resort'

Is DreamWorks Records about to break its third hard rock band? It certainly seems that way, based on the early response to Papa Roach's new song, "Last Resort." The track, from the Sacramento-based quartet's forthcoming album, *Infest*, is receiving multiformat support from such Active Rock stations as WXTM/St. Louis, KRXQ/Sacramento and KILO/Colorado Springs; Alternatives KXTE/Las Vegas, KNRK/Portland, KFMA/Tucson, KPNT/St. Louis and KITS/San Francisco; and Rock outlets WRQK/Canton, OH and WKQZ/Saginaw, MI.

P-Roach, as the group's followers call them, formed in the Northern California town of Vacaville in the early '90s, when the members were in high school. The band released



Papa Roach

their first album, *Caca Bonita*, in 1995, and followed that up two years later with *Old Friends From Young Years*. One year later they released *5 Tracks Deep*, and in 1999 dropped *Let 'Em Know*.

The steady release schedule and constant touring in Northern California paid off last September, when DreamWorks entered the picture. DreamWorks A&R exec Ron Handler recalls, "Their lawyer is someone I've known for quite a while, and he told me about how they'd built a really nice following in Sacramento. That was enough to intrigue me. Then he sent me a demo, and I went to see them perform live as fast as I could. After the show it was pretty much a foregone conclusion that I wanted to sign them."

About one month later P-Roach were officially a DreamWorks recording act. In December 1999 the group entered the studio, and by the end of January 2000 they had finished recording *Infest*.

As to why things moved so quickly, Handler comments, "There really wasn't any reason to wait. The guys had written more great songs, and Jay Baumgardner did such a great job on their demos that it was obvious he should produce the album."

"But these guys also have such a great work ethic. They're so focused and experienced that we didn't need to take the time that is ordinarily needed for a brand-new band."

On the promotion front, DreamWorks opted to work P-Roach to Active Rock, Rock and Alternative simultaneously. Those efforts started in January, with street teams handing out thousands of cassette samplers. The band also had a significant presence at the Gavin convention in February. DreamWorks also hit pay dirt in that two influential stations — KRXQ and KITS — have both proven to be vocal champions for the group.

DreamWorks Head/Alternative Promotion Ross Zapin comments, "It was promotion 101, but it really helped con-

nect the band not only with the radio and retail industries, but with the active fans as well."

DreamWorks Head/Rock Promotion Laura Curtin notes, "The cassette sampler campaign really had an impact. You could really see how strongly the kids reacted to the music once they had it in their hands. The band was getting a lot of hits on their website from kids who had heard the cassette sampler."

While airplay is only now just beginning to roll in — the label officially went for adds one week ago — WXTM PD Tommy Mattern isn't holding back. "'Last Resort' is the best new song from a new group to come across my desk this year," he says. "It immediately reacted with our audience, and it perfectly defines what 'Extreme' is all about. We have very high expectations for the song and the group."

While some industry pundits question the near-term outlook for rap-based rock, Mattern will have none of it. "When the music is great and fun to listen to, like Papa Roach, it doesn't matter what style or genre it is. The audience will respond, and the music will have longevity."

Going forward, Papa Roach are in the midst of a national club tour that begins on the West Coast before moving to the Midwest and East Coast. *Infest* will be released on April 25.

Ready For Takeoff

Wil's Drama isn't from Pittsburgh, but that hasn't stopped Steel City Alternative WDXD MD Lenny Diana from throwing the station's weight behind the unsigned Atlanta-based rock group and the song "Bitter Times." Diana calls the group's latest album, *Escaping the Wheel*, "one of the better albums from an unsigned act that I've heard in a long time." For the seven-day period ending March 4, WDXD gave "Bitter Times" nine spins, with one during am drive and another during middays. The station has played the track 29 times since Jan. 5. Wil's Drama are managed by Career Artist Management. The telephone number is (404) 264-1611.

— Steve Wonsiewicz



ADAMS RIDING HIGH WITH 'VALLEY LOW'

Yolanda Adams and Elektra Entertainment Group execs enjoy a break after Adams' performance at New York's Beacon Theater. Adams was recently awarded her first Grammy for Best Contemporary Soul Gospel Album for her 1999 disc *Mountain High* ... *Valley Low*. Pictured here (l-r) are EEG VP/Sales Jay Perloff, Sr. VP/Black Music Richard Nash and VP/Marketing Brian Cohen; Adams; and EEG VP/Urban Promotion Mike Kelly, VP/Promotion Bill Pfordresher and Exec. VP/GM Greg Thompson.

MUSIC NEWS & VIEWS

New U2 Disc Ready By Fall

Look for U2 to turn up the rock volume on its next album, which the group hope to release by September or October. In a Yahoo! chat held on March 12, Bono — who was online to talk about the movie *The Million Dollar Hotel* — said the new album was "bursting with vitality and life force." The frontman said the band has written 15 songs and will select the "best 10 or 12" within the next two months. Daniel Lanois is co-producing the disc with the group. Bono



U2

said the band's electronica experimentation on their past two discs set the stage for the new album. "We advance toward simplicity. We advance toward a stripped-down sound. That is the essence of U2. It was [DJ] Howie B, who was listening to us rehearse on the last tour, who kept reminding us how unique the band was, and how we didn't need to connect with a hip-hop or a dance audience. That within both, there was a U2 audience. That U2 was an original of the species at a time of karaoke, at a time of parody and pastiche. That gave us the confidence to make this next record, a record I don't have a name for. I dare anyone to make a better rock record this year."

Star Writers, Producers Align With Tonos

Tonos.com, the online music community founded by Kenneth "Babyface" Edmonds, David Foster and Carole Bayer Sager, has inked deals with superstar producers Rodney Jerkins, Max Martin, Diane Warren, Matt Serletic and Byron Gallimore. The company has also purchased the rights to the music industry website *The Velvet Rope* and online music education portal *NetMusic*. The company also announced that the Silicon Valley venture capital firm *Sequoia Capital* and *Shockwave.com* have invested \$7 million in the company ... In other digital news, *Pink Floyd* began streaming "Young Lust" on March 15. It's a track from the new live album *Is There Anybody Out There? The Wall Live ... Mcy.com* began webcasting a *Backstreet Boys* concert from the band's current tour beginning March 15. The company, which webcast Paul McCartney's concert at the Cavern Club, is charging viewers \$3.99.

Tour update: **The Smashing Pumpkins** begin their national tour April 8 in Kansas City ... **The Dave Matthews Band** embark on a stadium tour June 19 in Columbus, OH ... **Macy Gray** has been tapped as the opening act for **Santana's** forthcoming headlining tour, which begins July 20 in West Palm Beach ... **Trent Reznor's Nine Inch Nails** begin their first national tour in years, April 12 in Cleveland ... **The Cure** start their tour May 18 in Atlanta.

This 'n' that: **Perry Farrell** has begun work on his solo album, which is due in late summer ... Legendary pop painter **Peter Max** has inked a recording deal with **Handleman's SFX Alphabet City Records**. The album, a collection of music that inspired his work, will be released in the fall ... E-zine *Rollingstone.com* says **Neil Young's** new album will hit retail April 25.



Macy Gray

Sound Decisions

Alternative Takes The Cure

NEW SITE TO SALVAGE OVER: Listening to Scott Shannon describe various streaming technologies was like being in the middle of a Fellini movie. One doesn't expect a morningmeister to be an expert in bandwidth, drive capacity and bit rates, but the other day there he was, holding forth like a "Net god." And after Shannon's preview of ClickRadio, I urge you to watch very carefully what Charlie Kendall is doing to the whole idea of what a "Net radio station site is all about." They get it. In fact, they get it more than anyone I've talked to so far. Trust me. More in a complete column when ClickRadio launches next month.

—David Lawrence

I think people have been waiting for The Cure? *Bloodflowers*... "Maybe someday" had a heavy impact this week on the Alternative E-Chart and slid neatly into position at No. 2, while Flea's crew continued their strange hold on the top.

We're beginning to see the trending of data on the CHR and Hot AC sites even out as the universe of reporter lists and listening levels expands. Movements on the chart are a bit slower and more relaxed, and the other charts are beginning to show the same behavior. That doesn't mean there isn't room for blowouts like The Cure or Tracy Chapman's smash on the Hot AC charts, "Telling Stories," but breaking into the top five on the Country E-Chart is almost impossible, and there's similar solidity in the MAC/Smooth Jazz listings.

Merge 93.3 Nets Dallas Online Adults



Traditional lifestyle demography is taking a pleasant beating, and gender-bending is practiced with abandon at Dallas' Net-savvy Adult Alternative KMMR-FM (Merge 93.3) (www.merge933.net), with spectacular results both online and on-air.

PD Scott Strong and VP/Market Manager Dan Bennett have carefully crafted an image for the radio station that works whether the listener arrives via FM or TCP/IP. Strong commented that the perceptual vision done to decide on this presentation centered around the obvious: "We talked to people in the market. We were watching what was happening nationwide, checking radio stations and other nonbroadcast sites. Radio wasn't up to snuff, frankly, and we thought we could do better."

The site — Merge 93.3.net — isn't confusing to listeners. "The on-air positioning for the station, but that they can use the Net as a way to pick up the station if they can't get us on the air in certain areas. Our challenge when they come to us is the 'Net is that they come away knowing the station exists on the air' — if not, we haven't done our job."

The PD also hears the case-of-use drubbed from his listeners. "We get lots of feedback from the listeners, and the No. 1 thing we hear is that it can look great and sound great, but if it's not user-friendly you have a problem. We keep the site simple." The Susquehanna station has taken advantage of clustering in the market and does some serious cross-promotion with its sports, sis-sister station, KTCR-AM (The Ticket). Says Bennett, "We want the station's target listeners to think Merge 93.3.net when it comes to music, and vice versa. Strong concurs. "Coming into Merge Radio and seeing that on the same floor with us is a station that is No. 1 with males, we needed to do promotion and let those men know that when they are a bit sick of sports, they can come listen to our music. The simulcast breaks with our afternoon guy, Carter, and The Ticket's afternoon show, *The Hard Line*, got listener response immediately — Ticket listeners who wanted to ask music questions and didn't even know we existed. We did Ticketstock with them, and Ticket hops on our 'Merge to the Weekend' parties. If [Ticket listeners] didn't know about us before, they do now."

Merge's positioner, "Cool Rock, Smart Pop," came from a lot of discussion about what they wanted the station to be. "Again, we watched the listeners," Strong recalls. "In the past there may have been separation between males and females, listeners and the like, but with our music there are no stereotypes — we give the listener credit for being open to a wider range of talent."

As usual, talent is the key, says Strong. "The Net is cherry-picking what's always going to be successful from us, and making traditional radio better is keeping and nurturing the talent we already have."

Questions? E-mail me: david@netmusic.com/down.com.

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

CHR/Pop

LW	TW	ARTIST CD/Title
1	1	EFFEL 65 <i>Europop</i> "Blue"
2	2	CELINE DION <i>All The Way</i> "That's"
3	2	BACKSTREET BOYS <i>Millennium</i> "Show"
4	5	SANTANA <i>Supernatural</i> "Smooth"
5	4	SAVAGE GARDEN <i>Affirmation</i> "Knew"
6	7	N SYNC <i>No Strings Attached</i> "Bye"
7	3	CHRISTINA AGUILERA <i>Christina Aguilera</i> "Girl"
8	8	MACY GRAY <i>On How Life Is</i> "Try"
9	9	MARC ANTHONY <i>Marc Anthony</i> "Need"
10	10	FATH HILL <i>Breathin'</i> "Breathin'"
11	11	BRIAN MCKNIGHT <i>Back At One</i> "Back"
12	12	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
13	13	CREED <i>Human Clay</i> "Higher"
14	14	BRITNEY SPEARS <i>Baby One More Time</i> "From"
15	15	SMASH MOUTH <i>Astro Lounge</i> "Then"
16	16	THIRD EYE BLIND <i>Blue</i> "Never"
17	17	FOO FIGHTERS <i>There Is Nothing To Left To Lose</i> "Learn"
18	18	BLINK-182 <i>Enema Of The State</i> "All"
19	19	SUGAR RAY <i>14:59</i> "Falls"
20	14	SUGAR RAY <i>14:59</i> "Falls"

LW	TW	ARTIST CD/Title
1	1	DIKIE CHICKS <i>Fly</i> "Cowboy"
2	2	FATH HILL <i>Breathin'</i> "Breathin'"
3	3	LONESTAR <i>Lone Star</i> "Smile"
4	4	TIM MCGRAW <i>A Place In The Sun</i> "Friends"
5	5	SHANIA TWAIN <i>Come On Over</i> "Rock"
6	6	SHEEDY <i>Who's She Bangin'</i> "Woman"
7	7	JO DEE MESSINA <i>I'm Alright</i> "Because"
8	8	TRACY LAWRENCE <i>Lessons Learned</i> "Can't"
9	9	WYNNONA <i>New Day Dawning</i> "Can't"
10	10	TOBY KEITH <i>How Do You Like Me Now?</i> "How"
11	11	MARTINA MCGRIE <i>Emotion</i> "Love's"
12	12	REBA MCKENTRE <i>So Good Together</i> "What"
13	13	KENNY CHESNEY <i>Everywhere We Go</i> "Factor's"
14	14	GARY ALLEN <i>Smoke Rings In The Dark</i> "Smoke"
15	15	MARK WILLIS <i>Permanently</i> "Back"
16	16	TRACY BRAD <i>It's About Time</i> "Put"
17	17	PHIL VASSAR <i>Phil Vassar</i> "Carlene"
18	18	LEANN RIMES <i>LeAnn Rimes</i> "Big"
19	19	GEORGE STRAIT <i>Latest Greatest Straits</i> "His/Best"
20	20	CHAD BROCK <i>Country Boy</i> "Can Survive" "Country"

Hot AC

LW	TW	ARTIST CD/Title
1	1	SANTANA <i>Supernatural</i> "Smooth"
2	2	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
3	3	CELINE DION <i>All The Way</i> "That's"
4	4	TRACY CHAPMAN <i>Telling Stories</i> "Telling"
5	5	COUNTING CROWS <i>This Desert Life</i> "Hangaround"
6	6	FOO FIGHTERS <i>There Is Nothing To Left To Lose</i> "Learn"
7	7	THIRD EYE BLIND <i>Blue</i> "Never"
8	8	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
9	9	MACY GRAY <i>On How Life Is</i> "Try"
10	10	SAVAGE GARDEN <i>Affirmation</i> "Knew"
11	11	EFFEL 65 <i>Europop</i> "Blue"
12	12	BACKSTREET BOYS <i>Millennium</i> "Show"
13	13	SMASH MOUTH <i>Astro Lounge</i> "Morning"
14	14	FATH HILL <i>Breathin'</i> "Breathin'"
15	15	BETH HART <i>Screaming For My Supper</i> "L.A."
16	16	BETH HART <i>Screaming For My Supper</i> "L.A."
17	17	GOOD DOOLS <i>Dizzy Up The Girl</i> "Balloon"
18	18	CHRISTINA AGUILERA <i>Christina Aguilera</i> "Girl"
19	19	TRAIN <i>Train</i> "Meat"
20	20	LONESTAR <i>Lone Star</i> "Smile"

MAC/Smooth Jazz

LW	TW	ARTIST CD/Title
1	1	STING <i>Brand New Day</i> "Brand"
2	2	STEELY DAN <i>Two Against Nature</i> "Shame"
3	3	DAVID BENNETT <i>Professional Dreamer</i> "Miles"
4	4	JAZZMASTERS <i>Jazzmasters 3</i> "Nights" "Crawler"
5	5	PETER WHITE <i>Perfect Moment</i> "San Diego"
6	6	JAYCE COULING <i>Keeping Cool</i> "Callie"
7	7	TOM SCOTT & THE L.A. EXPRESS <i>Smokin' Section</i> "Smokin'"
8	8	BRIAN TAYLOR <i>Darin</i> "Darin" "Baby" "Darin"
9	9	GOTTA LET'S GET STANED <i>Let's</i>
10	10	MESSTO TORRES <i>Treasures Of The Heart</i> "Velvet"
11	11	MARC ANTONY <i>Universal Language</i> "Palm"
12	12	RICHARD ELLIOT <i>Chill Factor</i> "Fly"
13	13	URBAN KINGS <i>Sweet Home Chicago</i> "Sweet"
14	14	CRAB CHAMOND <i>Four Corners</i> "Forbidden"
15	15	GROVER WASHINGTON, JR. <i>Prime Cuts</i> "The Night Fantastic"
16	16	WARREN HILL <i>Life The Thru Rose Colored Glasses</i> "Take"
17	17	PHILIPPE SAUSE <i>Hahway Till Dawn</i> "Ever"
18	18	KIRK WHALUM <i>For You</i> "That's"
19	19	WALTER BEASLEY <i>For Your Pleasure</i> "Nice"
20	20	NORMAN BROWN <i>Celebration</i> "Paradise"

Alternative

LW	TW	ARTIST CD/Title
1	1	RED HOT CHILI PEPPERS <i>Californication</i> "Overside"
2	2	CURSE <i>Bloodflowers</i> "Maybe"
3	3	THIRD EYE BLIND <i>Blue</i> "Never"
4	4	SMASHING PUMPKINS <i>Machina-Machines</i> "Of God" "Stand"
5	5	KORN <i>Issues</i> "Falling"
6	6	BLINK-182 <i>Enema Of The State</i> "All"
7	7	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
8	8	METALLICA <i>S&M</i> "Leat"
9	9	MOBY <i>Play</i> "Natural"
10	10	CREED <i>Human Clay</i> "What"
11	11	RUSH <i>The Science Of Things</i> "Cables"
12	12	KID ROCK <i>Devil Without A Cause</i> "God"
13	13	SOUNDTRACK <i>The Sopranos</i> "Woke"
14	14	NINE INCH NAILS <i>The Fragile</i> "Void"
15	15	LUMP BIZKIT <i>Significant Other</i> "Re-Arranged"
16	16	FOO FIGHTERS <i>There Is Nothing To Left To Lose</i> "Learn"
17	17	RAGE AGAINST THE MACHINE <i>Battle Of Los Angeles</i> "Guerrilla"
18	18	OASIS <i>Standing On The Shoulder Of Giants</i> "Let"
19	19	STROKES <i>Nasty Little Thoughts</i> "Backpack"
20	20	FILTER <i>Title Of Record</i> "Picture"

E-Charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logs of reporting websites. Reporters include Amazon.com, CDNOW.com, CheckOut.com, Audionet.com, Barnes and Noble.com, Spinnr.com, Disclocky.com and Netradio.com. Data is weighted based on traffic reports by web traffic monitor Media Matrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2000 R&R Inc. The Net Music Countdown With David Lawrence is a production of Online Today Inc. For more information, call United Stations at (212) 869-1111.

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I've been thinking about why we seem to be losing the passion and magic that are such an integral part of great radio stations, and I don't necessarily feel that they are systematically being stamped out via corporate fiat. While a corporate culture fixated on the bottom line may stifle even moderate risk-taking, I also believe that we as an industry have been distracted by a phenomenon that is of much more global proportions: too much information. With so much information at our fingertips, the temptation to overthink decisions and second-guess ourselves has become almost overwhelming.

Which brings us to Alternative radio, a format that for most of the '90s was the darling of the industry for the simple reason that it did have passion and wasn't afraid to take risks. Indeed, to this day the format is still widely considered to be at the forefront of creative and exciting production (I got a call not that long ago from a Country PD looking for an "alternative" guy to do some voice work). But, alas, our format is not immune to the wider changes that have affected all of radio, and we do seem to be increasingly trading risk management for risk aversion.

But what about the magic? Has consolidated radio somehow traded passion for precision? The first impulse of most people would be to say, "Yes, of course it has." There may be a lot of truth to such feelings, but there is still plenty of magic in radio today. You just have to dig a little harder to find it.

e live in an interesting time in radio. By any number of criteria, you could realistically say that radio has never sounded better. Consolidation has brought more-professional owners and better resources to smaller-market stations. Their jocks sound better, the production is better, and promotion is more than just a remote from the local Wal-Mart. In larger markets sound razor-sharp — they're musically digit and play the best-testing music, the jocks hit their posts, and the production has all the sophisticated whiz-bangs that a digital workstation can buy. In short, the quality of radio has improved.



Alternative W. Radio Today



inside

(Continued from Page 37)

We see this in nearly every aspect of radio today, from music to aircheck meetings. As I mentioned above, radio seems to be trading passion for precision, and at a time when radio has access to ever-increasing amounts of precise research, who can blame it? In fact, it is becoming increasingly apparent that the true programming wizards aren't those who can properly implement all of the research suggestions, they are those who know when to ignore them, either because the suggestions are out-and-out wrong or simply a waste of time.

Let me give you two examples of how research can be a distraction. A couple of years ago I was sitting at a convention, watching a fairly well-known talent consultant discuss "The 10 Elements of a Great Morning Show," a list he had presumably compiled from both research and his personal experience. He went through each of the elements using plain language and a real-world example. It was a great presentation with the exception of one thing: Howard Stern's show, arguably the most successful morning show of our time, didn't contain a single one of the elements discussed in the presentation. If these 10 elements defined a great morning show, how the heck do you explain Howard Stern?

The answer is that this is research overthink-at its most basic: breaking down the final goal (an entertaining morning show) into its component parts. The problem, of course, is that this excludes the unexplained elements ("magic") that are part of Stern's show and so many others. The parallels to radio's fixation on precision and research as a whole are obvious.

Another example can be seen in one of my favorite radio quotes: "I don't care what the listeners call the station, as long as they call it 'my favorite.'" This was said by Garry Wall and referred to the heated discussion that often takes place at station launches over what to call the station. This quote from Wall is to my mind the perfect example of how a true radio wizard can cut through tedious piles of research and the tendency to overthink things and get right to the heart of the matter. Legendary programmer Scott Shannon made a similar statement when he took over the reins of WPLJ/New York and immediately renamed it "Mojo Radio." What the hell is Mojo Radio? Well, I am sure that the only answer that Shannon was looking for was, "The favorite station of hundreds of thousands of New Yorkers."

Magic and passion are important, yet they are apparently becoming more and more rare. The good news, as I mentioned earlier, is that truly magical radio stations may be rare, but there are still plenty of them around; you just have to look a little harder to find them. The good news for Alternative is that you don't have to search quite so hard in our format to find them. There are plenty of stations that have somehow bucked the trend and kept the magic alive. Which brings us to the pages you now hold in your hand.

This year I wanted to embrace, celebrate and investigate the wizardry and magic that we see in Alternative radio. Consider this special a companion piece to last year's, where I took a much more nuts-and-bolts approach to the format. This year, rather than looking at puzzle pieces, I'll be wandering through the Alternative landscape, talking to wizards and seers. Some of the highlights are a discussion with KROQ/Los Angeles PD Kevin Weatherly about his perception of the magic of radio, oracles John Parikh and Chris Kennedy looking into their crystal ball and telling us about the future, trends analyst Jane Rinzler Buckingham revealing more secrets about Gen X and Gen Y, consultant Jeff Pollack discussing the state of radio, and much more. I hope you enjoy reading it as much as I enjoyed putting it together.

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R&R's exclusive directory of the Alternative format

2000 Alternative Yearbook Page 98

A lighthearted look at your peers

Keep Disco Evil

17 months later...

Alternative

New stations include:

KNDD

WXDX

WEDG

KWOD

WAVF

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WTPF

WQBK

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KZRO

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A Look Into The Crystal Ball

Joint Communication radio seers John Parikh and Chris Kennedy peer into the future



One of the most-respected consultants/researchers in the business is certainly John Parikh. In many ways, he is unique among consultants. He is a man who, while totally conversant with the minutiae of research and programming, isn't afraid to focus on the bigger picture. In fact, this position sometimes puts Parikh at odds with the "go-go" attitudes of consultants riding the latest trend, no matter which trend it is. While others quibble over trees, Parikh shows you the forest.

A major theme of this special is the thoughts of radio's own clairvoyants, music directors, whose job it is to predict which songs and styles will be popular not only today, but tomorrow as well. There is no better way of jumping into the predictions of others than by hearing first from the master himself. I also include some of the thoughts of Chris Kennedy, Parikh's "sorcerer's apprentice," whose insights prove to be as perceptive as Parikh's. Here, then, are thoughts on the future of the format, music and radio from two of radio's foremost seers.

John Parikh: Where We Are Now

Before we look at the future, we have to come to grips with where Alternative radio is today. The truth is that even while Alternative was growing in strength, edginess, coolness and hipness had been completely redefined by hip-hop and rap. Additionally, with only a couple of markets having major hip-hop stations, it's not perceived as mainstream. So the real "alternative"

"Rap-rock is Motley Crue all over again, only with a slightly different sound."

— Chris Kennedy

has become hip-hop and rap. This really hurt Alternative, in that the 17-to-21-year-old guys who were driving the original Alternative run back in the Pearl Jam era were all of a sudden shifting over to hip-hop and rap.

Inevitably, rock and rap should merge, but before that can happen, you need to have an undeniable icon who transcends it all. That may be happening now with artists like Kid Rock and Limp Bizkit. Is the icon Kid Rock? Is it Fred Durst? The jury's still out, because an icon has to be declared by the people, not by the industry. But is there something going on there? Yes, and it will certainly be youth-based.

While these musical styles are coming together, we also have a major baby boomlet coming through. So the critical mass in 18-24 is going to get bigger and bigger, and it may be enough to drive a new Alternative format. I say "new" because Alternative now has too much old and new mixed as an environment. The logical solution is for Alternative to fragment into oldies Alternative and younger Alternative. The problem is that there isn't enough share to support the two formats, and if you put the two together, there is so



John Parikh

much polarization between the two groups that you couldn't support it. Unfortunately, it's a no-win situation for the format.

Of the options open to Alternative radio, my sense is that a hard rock format is the way to go. Once again, you're reaching critical mass in younger-demo men, while at the same time there's always a group of older men who want to hear hard rock — as long as it's rock.

Chris Kennedy: Too Soon For Rap

Looking at rap-rock from the rap side, we're seeing that "rap with rock elements" is a very narrow piece of the target. It's very young and at the leading edge of the demographic that's starting to age into the 18-34-year-old world. It's close to the 16-19 range, where it is really popular, and it doesn't really cross beyond that, although there is definitely something brewing down there. Really cool rap that is starting to blend in with the rap-rock sound has been bubbling under, but it hasn't been put on the air anywhere. This is what all the young suburban white kids have been listening to for the last several years, but you don't hear it on the radio at all.

One of the reasons is that although rap-rock is bubbling under, it is going to take a long time before it has a large enough mass for radio to do anything with it. Not to mention that there are going to be the issues of how to properly promote it and shape the overall image of this music. Parents and the corporate world are going to say that it is bad and ugly. So in the future there is a format there for sure, but whether or not it can be properly shaped into something that you can sell advertising on is the question.

Chris Kennedy: Electronica Again

What is going to be essential for Alternative radio is to continue to keep your ears open and be able to respond to things as they happen and to pay attention to where the latest and newest emerging sound is coming from and get to know it. If you look at the top 10 records in *Spin* magazine from last year, most of them were electronica. Interestingly, most of the industry trades and consumer press were focused on the rap-rock thing and the Woodstock festival and the whole sound that came from that. That was where a lot of the talk was. However, you are seeing a lot of

magazines that I think are pretty good at measuring what is really hot and about to bubble over talking about electronica albums from Moby, Lo-Fidelity Allstars and others. There might be something that's really coming from that area.

Maybe it will actually surface this year or next. Electronica was the talk of 1997, but it never happened, was labeled a bust, and everybody moved on. But there were some really hot albums that came out of that. I wouldn't be surprised if something like that happened as the pendulum starts to swing back a little bit. Right now you have all this rap-rock on the one extreme and all these 'N Syncs and Backstreet Boys on the other. Somewhere in between rhythm will be part of that, and a rhythmic-rock feel will be part of that.

I don't, however, think that it will go to the extreme of rap-rock. That is just one of the many flavors available, and I don't think it will be the dominant sound for success in Alternative radio. Even

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Peering Into The Future

Roger Menell

(Music Director)

WDYT/Poughkeepsie, NY

Alternative music is moving toward "songs." Record companies are saying to us, "You are hard." As soon as they are saying something like that, it means there is something lurking out there in the shadows, and I like to think that it is simply the best songs and the best songwriting. It won't be about the sound of the music so much as the quality of the song. We can't say to the audience that we have sniffed out the style that the populace wants and are going to foist it upon them, because whenever we do that, we've already missed it. All of the "next big things" are just things.

Matt Smith

(National Director
Promotion)

DreamWorks Records

People claim Alternative radio is cyclical. I don't necessarily agree with that statement. We as record companies are guilty of exploiting a certain genre of music until programmers feel tortured every time they hear it, whether that be swing, ska, electronica or the newest, "hip-hop rock." Regardless of how many bands were signed, success boils down to one thing: Is the song a hit? With *Stroke 9* and *Vertical Horizon* showing signs of success, does that signal a new push toward pop? Hell no! Those songs are hits, end of story. As hip and cool as we think we are, the underlying philosophy of the format is "Play the hits, and find the perfect B & C records to help define your station." Always has been, and always will be.

Radio
Records

Management: Tom O'Brien, T.O. Management
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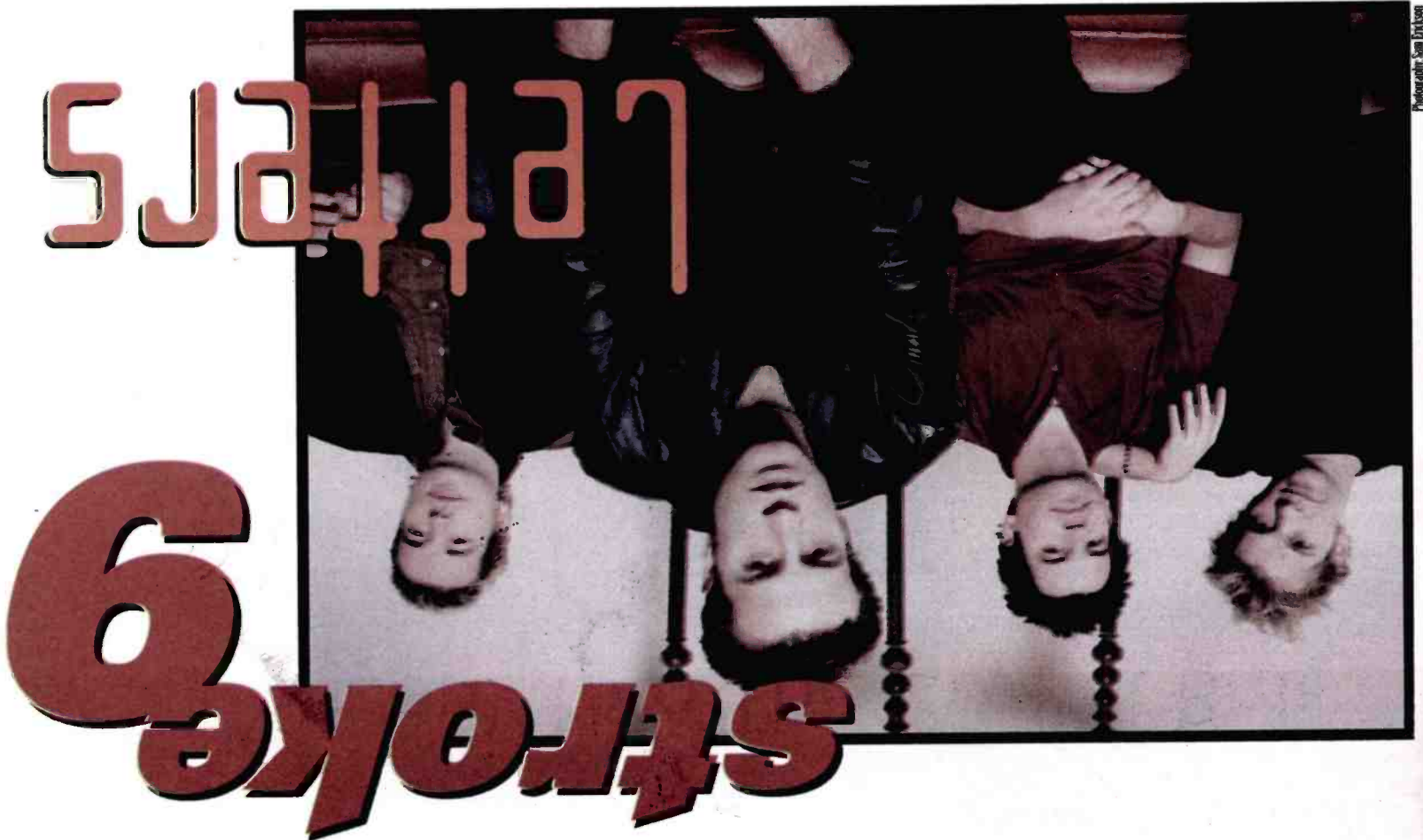


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Mixed by Tom Lord-Alge

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Going For Adds
3/28

The follow-up track to the top 5 hit
"Little Black Backpack"
from the album *Nasty Little Thoughts*.



Photograph: Sam Dutton

A Look Into The Crystal Ball

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though it's a little bit later in the game than had been predicted originally, I think that electronica is actually going to have more of an influence than it's been given credit for.

A good indicator of this is record sales. Despite not very substantial marketing campaigns, you have a long list of electronica artists like The Chemical Brothers who have done very well. These have been very profitable projects, and there are going to be more that will come out.

Chris Kennedy: Rap-Rock

Rap-rock is Motley Crue all over again, only with a slightly different sound. That stuff does have legs, and it does sell albums, but in order for it to have life, it has got to reach a critical mass where it will influence many different levels of music. I don't think it has done that yet.

John Parikhal: Alternative's Struggle

Let me give you the most fundamental change in the entire world that I have seen, and one of the reasons that Alternative radio has a real struggle ahead: There are many more ways to be hip than just music now. For 25 years the way to be hip was through music. Music defined it. Music was it. Now you're way more hip if you work for Yahoo than if you know the latest band. You're way hipper if you have a job in

"You're way more hip if you work for Yahoo than if you know the latest band. You're way hipper if you have a job in the Internet."

— John Parikhal

the Internet. If I'm 21 years old, do I want to be in the music or radio industries? I want to know what's going on on the web. I want streaming video of stuff you can't find anywhere else.

Chris Kennedy: Consumer Choices And 'Magic'

If you think back to the '70s and '80s, we had to take what we were served. We, as radio listeners, were powerless. Now people don't have to take what they're served. They can say, "This is bullshit. I don't have to take this anymore. I'm turning off the radio and surfing the 'Net." They have so many other different things they can be doing.

This is why the "magic" of radio has always been important. That's been a truism all the way through radio's history. There is something beyond just the product itself that makes you become a faithful listener to a radio station. You are bringing them into your life. You are developing relationships with the talent, with the things that happen. You learn the language of the radio station. There's all this stuff that goes on. That has been true of radio forever. That's been one of the great things about the radio industry, that you can have that kind of relationship with your audience. You can't find that anywhere else.

John Parikhal: Creativity Is King

I did an interview back in '92, and one of the things that I talked about was what a quaint notion duopoly was and the fact that power moves from the transmitter to the format to the creative as options for listeners



Chris Kennedy

increase. At one point Alternative stations had a certain amount of transmitter power, since they were the only place you could get this stuff. So we made the decisions from all the stuff that was out there as to what defined Alternative. What's happened now is that creative power has taken over. There are so many outlets for creative people out there that you don't need someone programming an Alternative station to tell you what's cool. You just find it yourself. And that's the name of the game.

Kids always have defined what's cool, but in the past they had to put up with whatever shit we laid on them, because we ran the transmitters. Now, all of a sudden, with all the digital players and the Internet, people can go wherever they want. In fact,

the Internet is the new Alternative. The most fascinating thing that I find is that people are listening to weird stuff in the Middle East. They're going to stations in Spain and Portugal. They're looking at stations across the world. And this is true for every format.

The other thing that I sincerely believe is that no one wants their own radio station, because that's just a CD player. What people want is a station that other people like them like. The key to any great radio station on the Internet or elsewhere is going to be about that.

John Parikhal: The Ultimate Radio Station

The ultimate radio station will be one where, out of the 12 songs you hear on your computer or radio, nine are the same for everybody, but three are just for you. Three are songs that you love — that work better for you — that the computer has learned from you through your use of the radio over time. That's my theory of where radio is going. It's a custom radio station that's only custom where it needs to be custom.

Chris Kennedy: Trends In Rock Music

You are going to see two trends in popular rock music in the 18-34 world. One is going to be a straight-up harder version of it, and the other is some variation of a rhythmic position. Can they both survive on the same station? Depending on the market, it is possible, but not necessary — and probably not preferred.

John Parikhal: Icons And Rap-Rock

There were radio stations where you could feel like you were part of something different. Right now you can be different in 100,000 ways. The rock stars of our generation are Internet guys. They're the ones who made the sudden riches and got to live the life they wanted.

The icon jury is out and having a long lunch on rap/rock. There is certainly potential for it to really come together. With a great, incredible performer and some really cool songs and some major stuff happening, it could be really, really big. My dream is that it would come from the Coolio side, because I really think that the imagination and inventiveness of rap are coming from the black side. But whiter people's pop music has never gone that way. It's always been white people co-opting black music, whether we're talking about Elvis or The Beatles. However, chances are that it is not going to happen. The chances are that rap-rock is going to be another one of those really cool little bumps in the road that doesn't do any more than show more merging and experimentation in the rock genre. As much as I enjoy it as a musical style and think it's cool, the jury is still out on rap-rock.

**Chuck Roast**

Program Director KFMA/Tucson

I don't know that I necessarily see music getting a ton harder than it is now. However, with the increase in opportunity for exposure via the Internet, satellites, etc., I do see music getting a lot edgier. With an abundance of bandwidth, Internet and satellite outlets can provide more focused and depth-oriented programming, exposing music that may have otherwise been overlooked by mass-appeal, broadcast stations.

Radio

Richard WolodNational Director/
Alternative
Promotion

Reprise Records

As far as the future of radio. I watch my 13-year-old son trade MP3 files with his friends online (free). He gets the music from a million different sites (free) or copies it from CDs I turned him on to (free). Then he uses his CD-R to burn his own personal compilations, which are themselves copied and passed around among his pals. He does, however, listen to Howard Stern on the radio. I say to him, "Max, you're killing me." He replies, "But, Dad, listen to this cool remix of this groovy Beck song." As always, it's all about the music.

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Wizardry In The Studio

WBCN/Boston afternoon drive host Nik Carter on entertaining the masses

Unfortunately for this format, the rest of the radio world started catching on to what we were doing in about 1996. The result is that ever since then, the music that has been our lifeblood has been consistently stolen and recycled by other formats. It is no accident that most of the biggest Alternative hits of the past few years have been big hits at other formats as well.

Thus music has become increasingly difficult to use as a unique positioner for our stations. If the listener likes Blink-182, he or she can hear it on the hip CHR/Pop station. And the harder rock music? Well, that's being shared by Active Rock. In such situations, the proverbs and clichés all say one thing: It's what's between the records that sets you apart.

This generally means production and air talent. But while Alternative radio has been at the forefront of creative radio production for some time, many people have noted that our air talent continues to lean more toward the type who read liner cards than the type who people talk about in their offices. One of the shining exceptions to that categorization is WBCN/Boston afternoon drive jock Nik Carter.

Carter is that rare breed of Alternative jock who loves and lives the music but is not afraid to let his own entertaining personality shine on the air. And entertaining he is. In fact, he is so entertaining that I am sure there are listeners in Boston who listen to his show who don't even like Alternative music. For a jock, there can be no greater compliment.

"I would rather listen to Jed The Fish talk for 10 minutes about nothing than hear half the jocks who have come into the format and who just give you music news and this and that."

I talked with Carter recently about the format and the entertainment value of its jocks. His thoughts, as well as his own personal history, are an important lesson for every jock — and PD — in the format.

R&R: Your show has such high entertainment value. How much of that magic is due to talent, and how much of it is due to practice and preparation?

NC: You can practice the nuts and bolts of knowing when to get in and when to get out. That was actually something it took me some time to work on. My problem when I was younger was that I used to have everybody from Max Tolkoff to Tom Calderone saying to me, "Look, you do not have to reach for the extra laugh." One of the first things that Oedipus told me when I got here was to try to sort of mete things out a little bit more. At the time my attitude was always, "Hey, this is funny, but it is not enough." I wanted to try to stretch and get something else. I



Nik Carter

wanted something that people wouldn't just be talking about when the song went on; I wanted them to be talking about it at the bar that night or around the water cooler the next day.

So part of it is skill and timing and all those nuts-and-bolts things, but I think you also have to have sort of an innate hammy sensibility as well. A lot of it comes down to finding your own voice. The problem is that a lot of PDs do not want to give the time and space for jocks to find their own voices and to find out who they want to be on the air and how they want people to perceive them. Beyond that, there has to be an innate sensibility about what is entertaining or funny. I always saw myself as a huge goof, and I always try to translate my skewed view of the world on the air. Luckily, I found a place that allowed me to do that to some degree.

R&R: Have you always had this kind of style on the air, or was there a point when you kind of grew into being an entertainer and not just an announcer?

NC: It started during the seven years I spent at WFNX/Boston, where I toiled in relative obscurity. It

what I want: I want you basically talking to people. Talk about the music, because you know the music inside and out and have great stories about the bands. Take phone calls, and have a lot of attitude. When you just make observations about life, love and the world, it's funny." That is how it started. That is where it really came from. I found a place where I was allowed to be myself, to be the cynical guy I have the tendency to be, and I grew from there.

R&R: It seems like a lot of PDs these days are afraid to let the jocks find their voices.

NC: You're right. It's really rare to find somebody who will let you do that. Most people want you to be in and out. I understand that, but not everybody has the luxury of being in a situation where you are the only game in town. We are in a situation where we are sharing music, artists and specific songs with an Alternative station, an Active Rock station and a CHR that plays a lot of the same bands. So, at the risk of repeating one of the biggest clichés in radio, when you are in a situation where you are sharing

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peering Into The Future™

Kelli Cluque

Program Director

KCXX/Riverside

I believe that alternative music will continue in both directions. Why shouldn't it? Korn will develop to be a story like Metallica — one day they will be mass-appeal — and bands like No Doubt and Third Eye Blind will continue to write pop songs that are total hits. Merging the two styles shouldn't be brain surgery. I think our audience is like any other format's: They want to hear the best song possible from their favorite radio station. Maybe that's an optimistic view, but it's the best-case scenario to keep our format a contender with all of the competition from formats that can garner a larger share of the 12+ pie.

Adrian Moreira

National Director/
Promotion

Fire/London Records

Alternative is slowly rising to the challenge of catering to a demo that appreciates a diverse array of musical styles. With the Internet acting as the most influential new medium since television first gave radio a run for its money, people today are exposed to, and enjoy, all styles of music, from rap to rock to dance and beyond. This tolerance and appreciation of various types of music is evidenced in one instance by the success of newer hybrid acts who are carrying on a melting-pot legacy whose roots lie with The Beastie Boys and Run-DMC, among others.

was rough, because at WFNX I was constantly told, "You're not funny," or, "Nobody gets this." Max Tolkoff believed in me, but after he left, I felt beaten down. So I left, and I went to do mornings in Providence at The Edge [WXEX]. I was their first morning guy, and I remember walking into a meeting with Tom Calderone and the PD, Brent Petersen. I said, "Look, I do not do bits like 'What if Barney was evil?' I can do that if you want me to, but I've never done that, and I've never been allowed to do that." They really helped me find my voice.

What Tom told me was, "What I like about you is that you have a sort of Dennis Miller rant-like quality about you. I am not saying you should mirror or copy him, but you might want to let go with that. Sometimes I hear you censoring yourself, and you should let yourself go. You know what the boundaries are." At the same time Petersen was telling me, "This is

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so much of the same music with so many other sticks in the market, what happens between the songs becomes even more important, if only to define you from the rest of the crowd.

R&R: Why does radio seem to be increasingly moving to an era of jocks who just read liner cards?
NC: Well, all I've been hearing for years is that there is no talent out there. As far back as Max Tolkoff I was told, "You're going to go far, because there's no talent out there, and everyone is a liner card reader."

NC: I believe it in one sense, but I also understand it, because the nature of the beast is that everybody is shutting up and playing 45 minutes of commercial-free music. I don't think many jocks are being given the opportunity to grow and to blossom into something other than liner card readers because the PDS do not necessarily trust the talent. If every tape they've heard so far is horrible, why trust the few mooks that you have? At the same time I do not really blame the PDS for that, either, because I just don't see that much hunger and desire on the part of a lot of jocks to go beyond being an announcer. It takes work, it takes effort, and it takes sacrifice.

When I was at FNXX, I was doing overnights. I was doing six days a week, and Oedipus offered me part-time at BCN. Literally, I would have made more money doing two shifts a week at WBNCN than I was making full time at FNXX. They offered me the job as the prime swing guy, and I said no. Oedipus was fuming, but I said, "Look, if I give up this full-time gig to go part-time, I don't think I will ever grow into the talent that I want to be eventually, and I don't think that I would be prepared for the full-time experience that I want someday at BCN." At the time he was angry, but today I think he understands where I was coming from, and I think he appreciates the fact that I was hip enough to know that you do not get too many opportunities to experiment. So when you get one, even if you are on in the middle of the night, you have to make the best of it.

R&R: That took a lot of guts.
NC: Well, look, I'm very lucky in that, since leaving FNXX, I've worked for PDS who really believe in

In the past not only was the music a little bit skewed and off-the-wall, but so were the personalities.

NC: This format has been so cannibalized. In the past not only was the music a little bit skewed and off-the-wall, but so were the personalities. As the format and the music have become a lot more mainstream, it seems to me that PDS have gone along those lines in terms of overall presentation. I would rather listen to Jed The Fish talk for 10 minutes about nothing than hear half the jocks who have come into the format and who just give you music news and this and that. I miss the idea that you hear weird shit on the air in this format.

Here at BCN there have been times that I have gone too far, and Oedipus has done the full-frontal belly-flop on the grenade for me. Even John Loscalzo, the APD at WXRK/New York — he was my first PD in college. He put me on the air in New York at WNYU, and since then he's been a constant mentor. He's been a really encouraging guy, and he is always behind me. Like I said, I've been very lucky.

R&R: I'm sure there will be a lot of jocks who read this and say to themselves, "My god, I wish had a situation like Nik Carter's." It's so rare to find a PD who will act as a cheerleader and tell you to push harder and reach higher.

NC: I have friends who literally never see their PD. I have friends who do not hear from their PD. One of my best friends is doing CHR in New Hampshire, and she sends me tapes because she doesn't get any feedback from her PD, and I'm like, "The last thing you want is me telling you what you are doing."

R&R: It sounds like there is quite a bit of blame for the current state of affairs that can be laid at the feet of both PDS and jocks.

NC: I am not trying to slag jocks at all. It just seems to be a situation that can't just be blamed on PDS.

R&R: Could part of the attitude of not stretching beyond being an announcer be due to fear of job security, with all of the consolidation?

NC: That makes sense. A jock can be so easily replaced by a satellite feed. I am a prime example. I came to BCN and replaced Howard Stern at night when he moved to mornings. Also, when I left Providence, I was replaced by Mancow. So I've kind of dodged the syndication bullet.

I do think there is a sort of bunker mentality, and

The problem is that a lot of PDS do not seem to want to give the time and space for jocks to find their own voices and find out who they want to be on the air and how they want people to perceive them.

me. When I got to Providence, the fact that Brent Petersen and Tom Calderone both gave me carte blanche meant a lot to me. I never felt that way before. I was in Providence for six months, and I really think that for the ridiculous amount of money they paid me, they got far from their money's worth. I got there, and I was beaten down. I was thinking, "What am I doing here? I am not funny. I am not the guy." They were like, "Look, we trust you, and you're just going to have to accept the fact that we trust you."

I don't know whether it is jocks bringing it on themselves, or whether it is PDS threatening, "Hey, you can be replaced by some schmuck from New York for half the money." There is sort of a fear of the consolidation beast. I have friends at a couple of stations who have been through four different owners in the past year. That might make them a little gun-shy. They are psyched to have the gig that they have, and they don't want to risk it, but again...

conservatism.



Lee Daniels

Program Director

WJBK/For (Myers)

Radio

I would have to say that I definitely think that the "hip-rock" factor of the Alternative format is here to stay, but only the strong will survive. Limp Bizkit, Korn, Rage Against the Machine and Kid Rock will be fine. However, I don't think that there is room for much more than that. I feel really good about the male pop side of the format. Bands like Stix, Collapsis and Radford are quality bands. We'll just have to see if they stick. The bottom line is, if it sounds good, play it!

Donavin Finn

National Director

Malador Records

Records

Alternative radio: It's simply going to become indistinguishable from Top 40 and Rock radio, leaving truly new, cutting-edge music to college stations and the Internet, which is almost exactly where it was 10 years ago.

It's All About The Team

The team at 91X run their own show, and what a show it is

U've done a number of station profiles in the past, and as I have said before, I feel that to really find out what makes a station successful, you have to actually visit the station and walk the halls. You need to live and breathe it. What I have neglected to mention, however, is that, in an ideal world, you would also be listening to the station.

Such a statement may seem self-evident, but I am talking about something more than listening to a station for a few hours while you are in town. What I mean is that for someone to find the true soul of a station, inside and out, they have to listen to it for a lengthy period of time. You need to learn the ebb and flow of the jocks' days. You need to listen to how the production director handles different kinds of promotions and weekend programming. And, quite frankly, you need to listen at length to really get a feel for how the music flows in and out of jock and commercial breaks. A printed station log just ain't going to do it.

Unfortunately, in all of the station profiles I have done in the past, that kind of experience wasn't available to me. Part of that is my fault. Several of the stations I've profiled, including WNNX/Atlanta and KNDD/Seattle, stream their signals over the Internet, and I just haven't trained myself to make the best use of that opportunity on my work and home computers. But part of it is also the fault of technology, since I am a drive-time radio junkie. When I'm in my car, nine times out of 10 I'm listening to the radio. But at this time Internet audio isn't being beamed into car stereos.

For the special you hold in your hand, I wanted to write a profile of a station that I actually listen to on a regular basis. Luckily, XTRA in San Diego (91X) has a monstrous Mexican signal that I can hear fairly well in my car, and

The degree of trust that Schock had in his team was a recurring theme of both my visits. In fact, Schock trusted his staff and put more faith in their ability to fulfill their duties than just about any PD I had seen before.

over the two years I have lived in Los Angeles, I have found myself listening to it fairly frequently. So the idea of spending some time at 91X for a look at the station made sense.

I called 91X PD Bryan Schock, and he was enthusiastic about the prospect of having me come down. Since San Diego is so close to L.A., I proposed two different trips, and Schock agreed. My initial trip took place over a year ago, when I sat in on an airshift and the station's music meeting. My next visit was last month, when I attended a programming staff meeting, sat in on some production work and talked with the promotion director.

The Music Meeting

I've discussed the music meeting that I sat in on during my first visit at some length in last year's Alternative special ("Behind The CD Stack," 4/9/99). There was one thing I noticed then that was deepened by my latest visit. The perception of many record company executives of the 91X programming department (and programming departments



Bryan Schock

in general) is that PD Bryan Schock is the conservative numbers guy who shoots down the numerous playlist addition recommendations of his younger and hipper Music Director, Chris Muckley. The reality is much more complex.

In the original music meeting column I noted that, at least for the music meeting I attended, the reverse was true. Muckley seemed much more critical of music, and Schock seemed much more open to giving things a chance. I brought this up to both of them during my second visit, and they both said basically the same thing: Depending on the week, one will be more conservative than the other. Any kind of industry perception that stereotypes one or the other a certain way is out of touch with a more complex reality.

What struck me about this conversation wasn't how wrongly the record industry had pegged these guys, it was how much trust Schock had in Muckley's abilities as a music director. In the music meeting Muckley wasn't comfortable with a couple of bands that Schock brought to the table, but the two bands that Muckley fought for both went into rotation. The degree of trust that Schock had in his team was a recurring theme of both my visits. In fact, Schock trusted his staff and put more faith in their ability to fulfill their duties than just about any PD I had seen before.

Production

At many stations the production director sits in a dark room well away from the hustle and bustle of everyday business. He or she works in isolation behind a closed door for hours at a time, putting together bumpers, liners, imaging pieces, commercials and promos. The interesting thing is that, despite the physical isolation, it is rare for a production director to operate without a significant amount of oversight. Everyone from the program director to an account exec may want to hear something before it goes on the air just to make sure it is "right."

I've seen this at many stations, even those with extraordinarily talented production people. In fact, I daresay it is the rule rather than the exception for every production piece to cross the PD's desk before it hits the air. This is not the case at 91X.

Just as he does with his Music Director, Schock puts

an amazing amount of trust in his Production Director, Malcolm Ryker. After playing a bunch of production elements, I asked Ryker about the process of creation, from assignment to putting something into the studio. I was quite surprised to hear that it was not out of the ordinary for a production assignment to go from Ryker's in box to the studio without ever crossing anybody else's desk.

When I mentioned that this was out of the ordinary, Ryker stated that he and Schock had worked together for quite a while, and that Ryker not only knew the kind of things that Schock expected, he also knew where the line was that he shouldn't cross. "Besides," Ryker explained, "if I'm not sure about something, I'll just call Bryan up and ask."

When I discussed this with Schock, he took pains to tell me that this wasn't an ordinary PD/production director relationship. His initial point was that Ryker was undeniably very talented, which immediately took away any concerns Schock had that Ryker

Continued on Page 50

Peering Into The Future...

Steven Strick

(Music Director

WBCN/Boston)

One of the things I've learned over the past few years is that the audiences' tastes in this format change like the wind. Their attention span seems to be that of a gnat. Recently, the biggest change has been the emergence of hip-hop and rap at the format. Artists like Dr. Dre, DMX and Snoop are already seeping their way in. A good segment of the alternative rock audience grew up listening to rap and hip-hop, so it seems only natural that it would become more acceptable to the audience. I think we've just hit the tip of the iceberg on this one.

Cheryl Valentine

National Director/
Alternative
Promotion

Tommy Boy
Records

I think that the future of radio relies upon whether or not a station is drawing local ad dollars and staying proactive. Much like some retailers, if they don't embrace the Internet, they may find it crushing them. Locality is a huge issue that the Internet and satellite radio won't directly address. Their situation could be looked at like you do a local tour date: You either promote it to the hilt and embrace the moment with your listeners, or you get walloped by the competition.

Records

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It's All About The Team

Continued from Page 48

wouldn't be able to produce the kind of items he wanted. But perhaps more important to Schock was that he and Ryker had worked together for a long time, and that things were not always like this. Schock explained that he had worked very closely with Ryker at the beginning of their time together at 91X, and that it was only over time that he felt that Ryker's creative process and decisionmaking abilities had grown to where he needed little or no direct oversight.

I can only speculate about what this kind of trust and support does to the creative processes in a production director, but I am reasonably sure that the freedom leads to a very fertile creative environment. Let me put it this way: I don't think that it is an accident that Ryker is considered one of the top production directors in the format, and pure talent is only one of the reasons.

In The Studio

I didn't get to spend as much time in the 91X studios as I would have liked, but in my short time there the themes of teamwork and trust were just as obvious. I sat in on midday host Robin Roth's shift, including the station's lunchtime request feature. When I asked Roth how much creative freedom she had, her response was very similar to what I had heard elsewhere at the radio station: She knew what the guidelines were, but outside of that, what she did was up to her.

The perfect example of Schock's trust in Roth was that she programmed her own lunchtime request hour. She told me that Schock didn't mind her playing lesser-known songs, but he drew the line at out-and-out obscure ones. I got the distinct feeling that Roth's situation was very similar to Ryker's. Schock had probably paid close attention to the job she was doing and given her a lot of guidance in the beginning, but once she proved to Schock that she understood his vision and was

If there is a lesson to be learned from 91X, it is a basic one: If you hire the right people and let them do their jobs, good things are bound to happen.

able to operate within it, he left her alone.

This is also where my history of listening to 91X was valuable. The amount of leeway each jock is given translates directly to how the station sounds on the air. For regular listeners like myself, it gives 91X's presentation a much more genuine and honest feel. It most certainly isn't the type of station where you have slick, liner card-reading jocks around the clock, with music rotations so consistent, you can set your clock by them.

There is an ebb and flow to the station, and the personality of the jocks is one of the key reasons for that. Robin Roth's show isn't the same as Hilary's afternoon drive show, and Hilary's show sounds nothing like Chris Muckley's night show. I can't say the same for some other stations, where the only difference in presentation from morning until night is the sound of the jock's voice.

If you think this is an accident, you would be completely wrong. Schock clearly knows that this gives his station vitality, so much so that he promotes and celebrates the differences on the air. Ryker played some jock promos for me that were intended to promote and image the jocks individually on each other's shows. You can be sure that it sounded completely whack to hear Hilary discuss her "Mandatory Marley" feature on a promo run during the morning show, but somehow it all made sense and, more importantly, worked.

The Staff Meeting

During my second visit to 91X I attended a mandatory meeting for all of the programming staff, including promotions, production and air talent. It was a casual and relaxed meeting, which isn't out of the ordinary, since most programming staffs that I have witnessed are generally friendly and easygoing. What really struck me was how all of the things that I observed in the separate parts of the building came together and were underscored in that one 45-minute meeting.

The tone of the meeting was set when Schock held up a copy of *FMQB* magazine and pointed out that he had been voted one of the most powerful people in the Alternative format. He explained to the staff that he saw this not as a reflection of him personally, but as a reflection of the team in front of him. He also mentioned that, while 91X hadn't won any awards at the previous week's Gavin convention, the staff should feel honored to have been nominated in the company of some very good radio stations.

There were numerous and constant examples of individuals being applauded for their individuality while at the same time being recognized for being part of the winning team. Nowhere was this more evident than when Schock took time out to mention the significant ratings increases that have occurred at KTEG, 91X's sister station in Albuquerque, since he started consulting it. It was obvious that he was proud of this success, and he especially seemed to enjoy the fact that 91X and KTEG have identical 12+ and 18-34 numbers.

Now you're probably thinking what I was thinking at the time, which was, "Boy, he's pretty egotistical to be bragging about the numbers of the station he's working with in Albuquerque to his staff in

one of the three stations is playing music when the other two are in commercial. It seems that even a market cluster as a whole has put teamwork first.

The Soul Of 91X

I'm not so cocky as to think that I have discovered the "soul" of 91X. Such things are much too personal to be defined conclusively. But I feel I have a pretty good idea of what leads to the connection between the audience and forms this soul. It is the team of people that Schock has put together and his own self-discipline in letting them do the job the way they see fit.

I've taken up a lot of space talking about how 91X is a tight-knit team of individuals, and the more I think about it, the more I'm certain that all of the best stations share this aspect.

If there is a lesson to be learned from 91X, it is a basic one: If you hire the right people and let them do their jobs, good things are bound to happen.

Peering Into The Future

Gary Cee

Program Director

WUR/Nassau-Suffolk

There will always be a division of young people whose hormones rage a little faster than the norm and whose tastes will require music that's faster and louder. Alternative will always serve these listeners, be it with rap-rock, electronica, neo-punk whatever. That's not going away. We might be in a gentler cycle of alternative right now, but it's bound to swing harder again soon.

Radio

Kenny "Tick" Salcido

Promotions
ManagerGrand Royal
Records

I can honestly say that in the next couple of years I see Alternative radio being forced to play catch-up with all the new technological advances in internet radio. The college market is huge, and college radio — as well as internet radio, when it truly kicks in — will force people to realize that the term "alternative" will be returned to the kids.

Records

San Diego." However, as the meeting wore on, I realized that Schock was doing the same thing that he expected — and wanted — his team to do: be proud of the jobs they were doing individually, while also being proud of the jobs they were doing as a team.

This attitude was voiced over and over again. Schock took time out of the meeting to show a video of morning host Chris Cantore's new TV gig as an entertainment reporter for a local TV station. There wasn't anything specifically relevant to 91X about the video other than that Cantore was hosting the bit, but just like in the situation with KTEG, it was an opportunity to applaud one of the members of the 91X team for doing a good job.

This sense of pride manifested itself even in discussions about regular station promotions. While they went over the nuts-and-bolts issues of things coming up, there were also congratulations for a job well done when they discussed a promotion that went very well.

One last example is worth noting, if only because it reveals an interesting aspect of the new consolidated radio world. Schock mentioned in the meeting that the jocks should pay close attention to when the commercials are scheduled to run. Why? Because the PDs of the Clear Channel rock-oriented stations (XTRA, KGB and KIOZ) have scheduled their stopsets so that at least

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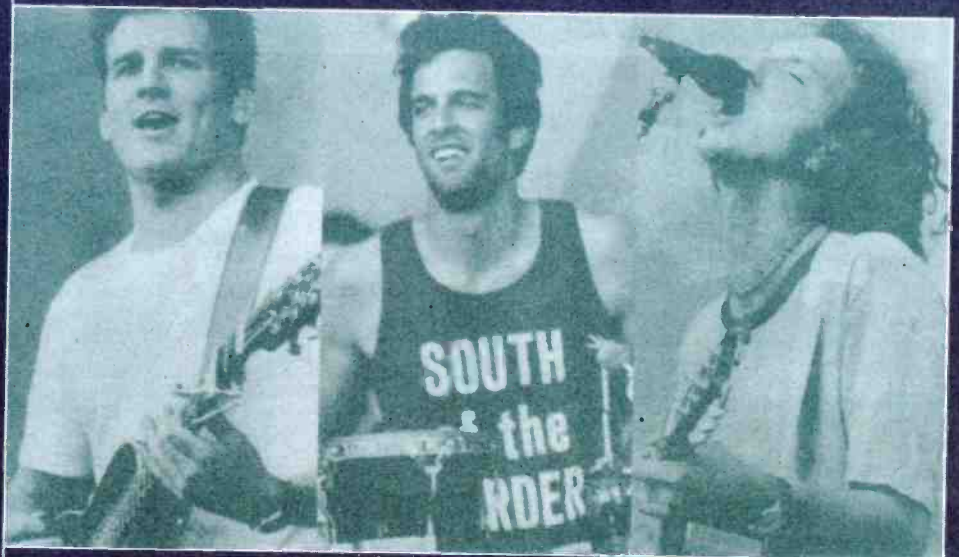
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Mar-25 Bogart's	Cincinnati	OH
Mar-26 Bradley University	Peoria	IL
Mar-28 Mississippi Nights	St. Louis	MO
Mar-30 Quest	Minneapolis	MN
Mar-31 Barrymore Theatre	Madison	WI
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Apr-6 Majestic Theatre	Detroit	MI
Apr-7 Water Street Music Hall	Rochester	NY
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Apr-13 Chapin Auditorium	Mt. Holyoke	MA
Apr-15 Assumption College	Worcester	MA
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Apr-18 Portsmouth Music Hall	Portsmouth	NH
Apr-20 9:30 Club	Washington	DC
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What The Listeners Are Saying

Paragon Research's national format study reveals some interesting perceptions about alternative music

ne of the things I really wanted to include in this year's Alternative special was custom research on what the listeners themselves feel is and isn't "alternative," and also whether the term "alternative" was relevant anymore. So I contacted Mike Henry from Paragon Research and asked him if he could put something out in the field that would answer those questions. He was enthusiastic, and his company got right to work on it.

I should note that his idea of focusing the question on defining what alternative is around contemporary artists was a masterstroke and very enlightening, as you will see. After weeks of research with over 700 respondents from a number of markets across the coun-

ing between the ages of 30 and 39. This is not surprising in a general study like this, since there are many more people in the general population between those ages than between the ages of 20 and 30. Still, there were a significant number of respondents between the ages of 18 and 29 (37%). (See Graph 1.)

When Was The Golden Age of Alternative?

For a contemporary music format, the golden age is generally described by its fans as being right now. But for a format like Alternative, which went through a highly visible period of influence in the early '90s, there may be a temptation to define the music as belonging to that span of years. This is pretty much what the listeners tell us. The respondents primarily identified alternative music as being released today, but a sizable minority (35%) cited 1990-95 when they thought of alternative music. (See Graph 2.)

The results of this question are actually a mixed blessing for the format. On the one hand, they clearly show that the term "alternative music" is not solely a

defining term for the grunge era. Alternative music continues to mean new music to the largest number of respondents (48%). However, a majority of respondents did define alternative music as being from a previous era, meaning that perhaps the format is losing its perception of being alternative. This is tough to say, however, without trending the data year to year. It may well be that in 1995 listeners would have responded the same way, pointing to the past as defining what alternative music was to them. A good indicator that this may be the case is that in the 30-39-year-old demo cell almost a third define music from 1976-1989 as alternative, while younger people tended to define alternative music as belonging to a more recent period. This suggests to some degree that the time when people first discover alternative music is also the era they most identify with as being alternative.

The listeners have spoken, and a healthy majority see alternative as simply being a subgenre of rock music in general.

the study was completed. What you hold in your hand are the results, exclusively compiled for this year's Alternative special.

The Respondents

When analyzing research, the first thing you need to do is look at your sample. Paragon was able to compile an impressively large sample of more than 700 people for this study. To keep the study as inclusive as possible, the screener did not exclude any age or demographic cells. People were allowed to participate as long as they answered yes to the question "Do you like and/or listen to what is referred to as 'alternative music'?"

The overall demographic makeup of the respondents skewed a little older, with 45% of the respondents being

Graph 3

Within the past four or five years, has the quality of alternative music...

Total	Males	Females
Improved	31%	32%
Declined	25%	26%
Remained the same	41%	39%
Don't know/refused	3%	3%

Graph 4

During the past year, has the quality of alternative music...

Total	Males	Females
Improved	22%	23%
Declined	17%	19%
Remained the same	55%	52%
Don't know/refused	6%	6%

Continued on Page 54

This question is somewhat related to the previous one. If alternative music is defined as being from 1990-1995, it makes sense to infer that alternative music must have gotten worse since then. Amazingly, a stunning 72% of the respondents stated that alternative music has either stayed the same in quality or gotten better in the past four or five years. (See Graphs 3 and 4.) The results are even more optimistic for the past year. Over 75% of the respondents felt that the quality of alternative music had stayed the same or improved, with over one-fourth of that group saying that the quality of music had improved. Again, these results bode well for the format. The optimistic outlook for the music, especially considering the older skew of the sample, means that one of the critical building blocks of this format — the music — is in good shape. An interesting subtlety can be seen, however, when you break out age cells. The Alternative format has primarily targeted the younger end and the 18-34 cell, and

Has Alternative Music Improved?

rest in peace, I've been through this before, haven't you? Now, it's rock/hip-hop. After the record companies crank out another 500 or 600 of these bands, the kids will move on to something else. As the internet and satellite radio rear their ugly heads, we will have to do more than play cool music to entertain listeners. Good programmers will focus on developing their personalities, improving the station imaging, marketing the product more effectively and improving the overall product.

Graph 1

Are you between the ages of ...

Age range	Total	Males	Females
All	100%	60%	40%
15-17	17%	18%	15%
18-24	23%	24%	23%
25-29	14%	15%	12%
30-34	18%	18%	21%
35-39	27%	25%	29%

Graph 2

Which of the following time periods, if any, make you think of alternative music?

Time period	Total	Males	Females
1976-1985	7%	8%	6%
1986-1989	13%	11%	15%
1990-1995	35%	37%	32%
1996-now	48%	47%	50%
None	1%	—	1%
Don't know/refused	2%	2%	2%

Peering Into The Future

WPLH/Jacksonville
Rick Schmidt
Program Director

Ska, techno, swing ... may they rest in peace, I've been through this before, haven't you? Now, it's rock/hip-hop. After the record companies crank out another 500 or 600 of these bands, the kids will move on to something else. As the internet and satellite radio rear their ugly heads, we will have to do more than play cool music to entertain listeners. Good programmers will focus on developing their personalities, improving the station imaging, marketing the product more effectively and improving the overall product.

Radio

Record

National Director
TUT Records
Gary Jay

In the new millennium radio will need to continue to multitask and to aggressively use the internet and various other means of heavy marketing to reach out and attract younger new listeners as well as to remain the primary information source and "magic 8-ball" for its core audience to discover and learn about new music and new artists.

As the internet and satellite radio rear their ugly heads, we will have to do more than play cool music to entertain listeners. Good programmers will focus on developing their personalities, improving the station imaging, marketing the product more effectively and improving the overall product.

What The Listeners Are Saying

Continued from Page 53

in their answers to this question, younger people clearly like what we're doing: 42% of the 15-17s say the music has gotten better, and 37% of the 18-24s say it's gotten better. On the other hand, as you get older, this satisfaction decreases. In the 30+ age cell, a much lower 25% say that the music has gotten better. The bottom line

music, and while dabbling with pop/rock sounds is fine, to try and bolster upper-demo numbers by defining your sound around Sixpence None The Richer, Sarah McLachlan and Melissa Etheridge would be betraying who you are.

It is also important to note that the answers to this

Where Do They Listen To Alternative Music?

The last question was in reference to where the subjects primarily listened to new and old alternative music, and the answer was quite heartening for radio. Nearly 75% of the listeners said they primarily hear alternative music on the radio, with a much smaller 22% saying they listen to CDs. According to trends prognosticators, the future is all about customization, but the present is still all about radio. In fact, if you add TV (19%), the passive media of TV and radio are the primary source of alternative music listening for 93% of the respondents. Clearly, other media have a long way to go. (See Graph 7.)

This is illustrated convincingly in perhaps the biggest surprise in the entire study, which is how the Internet did on this question: A paltry 3% of respondents primarily listened to their alternative music on the Internet. In fact, cable radio — a medium all but written off by the broadcasting world — has double the penetration in our format that the Internet does.

So, radio is still king of alternative music. Now if only we could all figure out what, exactly, alternative music is.

Cable radio — a medium all but written off by the broadcasting world — has double the penetration in our format that the Internet does.

is that the Alternative format does appear to be appealing to a younger lifegroup.

Is Alternative A Subgenre Of Rock?

The listeners have spoken, and a healthy majority see alternative as being simply a subgenre of rock music in general. This doesn't necessarily mean that alternative music is the same as rock music, just that alternative music is part of the rock world. (See Graph 5.)

This response also helps clarify the listeners' view of Alternative stations in their competition with Pop/Alternative stations. In a sense, the listeners are saying that it's not a battle worth fighting. Alternative music is rock

question do not mean that your station should start playing AC/DC and Van Halen. It simply shows that the listeners are savvy enough to be able to identify alternative music as a subgenre of rock. In other words, what makes alternative special is that it is selective about the rock songs that it plays.

What's Alternative And What's Not?

In putting together this research project, I struggled over the phrasing of the question "What is alternative music?" Luckily, I was working with a research company that was more resourceful than I am, and when I broached the subject with Mike Henry, he immediately suggested that we present a list of bands with various stylistic approaches and see whether the respondents labeled them as alternative or not.

I found this to be an excellent solution, and Mike and I put together a list of artists to ask the subjects about. We finally cut the list down to the following 12 artists: Bush, Alanis Morissette, Smash Mouth, Paula Cole, Sugar Ray, R.E.M., Melissa Etheridge, The Cure, Blink-182, Sarah McLachlan, Limp Bizkit and Depeche Mode.

A cursory look at the results immediately tells you one thing: For the most part, listeners have as difficult a time defining a band as alternative as we do. Not one of the 12 artists came close to 100% agreement about whether they were alternative or not. In fact, none of the artists even received 75% agreement regarding their "alternativeness." Clearly, what is and is not alternative is highly subjective for the listeners. (See Graph 6.)

The most alternative band on our list turned out to be Bush, who beat out the more rocking and "edgy" band Limp Bizkit. In fact, Limp Bizkit were probably the most edgy and objectively alternative band on our list, yet they were considered less alternative than Alanis Morissette, The Cure and Smash Mouth! Part of this may be due to the fact that both Morissette and Bush are identified with the apex of the alternative music scene back in the mid-'90s. As such, they may end up always being defined as de facto alternative artists.

One of the more explicit results was the overwhelming opinion that Lilith Fair artists like Sarah McLachlan, Paula Cole and Melissa Etheridge are most certainly not alternative. They are the only three artists who did not receive the support of at least 50% of the sample. In fact, all three received significantly less than that, with Sarah McLachlan leading the way with a modest 32%. It is also interesting to note that the scores don't change much for either male or female respondents. Both sexes overwhelmingly stated that these three artists do not belong in the alternative world.

Finally, a look at the heritage artists from the '80s showed mixed results. Listeners are evenly split as to whether Depeche Mode are an alternative act anymore, but show significant support for both R.E.M. and The Cure. In fact, The Cure were defined as alternative by more people than Limp Bizkit and Blink-182.

Graph 5

Do you consider alternative music to be a separate type of music from or just a part of rock?

	Total	Males	Females
Separate from rock	37%	32%	45%
Part of rock	62%	67%	54%
Don't know/refused	1%	1%	1%

Graph 6

Is the following artist part of what is known as alternative music?

Artist	Yes	No	Don't know/ no opinion
Bush	68%	15%	17%
Smash Mouth	66%	24%	10%
Cure	60%	25%	14%
Alanis Morissette	59%	32%	9%
Limp Bizkit	59%	24%	16%
R.E.M.	57%	36%	7%
Blink-182	56%	20%	24%
Sugar Ray	51%	38%	12%
Depeche Mode	50%	30%	20%
Sarah McLachlan	32%	57%	11%
Melissa Etheridge	22%	67%	11%
Paula Cole	20%	57%	23%

Graph 7

Where do you primarily hear old and new alternative music?

Location	Total	Males	Females
Radio stations	74%	75%	73%
CD collection	22%	21%	22%
TV (incl. MTV/VH1, etc.)	19%	18%	21%
Cable radio	6%	6%	7%
Internet	3%	4%	2%
Don't know/refused	1%	-	1%

Peering Into The Future...

Chris Muckley

Music Director

91X/San Diego

Hard? Soft? Rock? Reggae? Electronic? Swing? It's all been done. I constantly see a pattern where a new artist will come out who has a unique style and sound, and then along comes a bunch of imitators. I think we will continue to see fusions of musical elements that are not traditionally performed together. The music that will continue to excite listeners is that which can find something completely new while evoking emotions of old.

John Perrone

National Director/
Promotion

TUT Records

Stations will not only be marketing themselves in their markets, but to the entire country. With the advances in the Internet, a station's reach is unlimited.

Radio

Records

PREPARE FOR IMPACT!

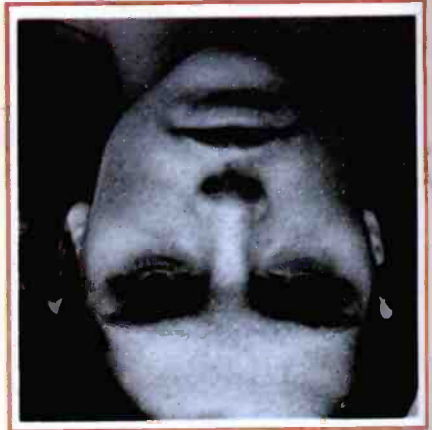
blink-182 It's no small thing. **ENEMA OF THE STATE** has sold over 4 million albums in the U.S.! New song and video "Adam's Song" impacts March 20. Already added at **WZLX**. Early airplay includes majors **KROQ**, **WXRK**, **LIVE 105**, and **WFNX**. Major national tour in May with special guests **Bad Religion** and **Fenix TX**. **LIVE** From the band that created **THROWING COPPER** comes **THE DISTANCE TO HERE**, the platinum album powered by the hits "Run To The Water" & "The Dolphin's Cry." Now on tour across the world.



LEONA NAESS "Charm Attack," the captivating debut from singer & songwriter **Leona Naess**, has won believers at top stations across America. Listen for "Charm Attack" featured in the Columbia/Phoenix Pictures film **WHATEVER IT TAKES**.



METHODS OF MAYHEM The rock-hard gold album from ringleader **Tommy Lee** tops the notorious hit song "Get Naked" with the hot new track and video "New Skin." **Masters of Cutting Edge Showmanship**, look for **Methods of Mayhem** on tour now.



FENIX TX The next punk sensation! Look for the single "All My Fault" on your desk now, as featured on the album **FENIX TX** and in the **MTV**-exclusive movie **JAILBATTI** Major U.S. tour with **blink-182** begins in May. **ZOPPI** An irresistible debut. Just-released single "One Sun" is on your desk now. It only takes one listen! **Zoppi's** music rocks with talent and passion.



AND COMING SOON: PITCHSHIFTER Powerful, cutting-edge rock from the U.K., **Pitchshifter** tears up the road on tour with **Static-X** this Spring. **DANIEL CAGE** Great voice, terrific songs. His debut album this Summer.

No Doubt About It

No Doubt's Tony Kanal discusses the band's excitement over their new album and getting back on the road

By Jeanette Grgurevic, Assistant Alternative Editor

A rock band fronted by a woman? It will never work in the Alternative format today!" Such comments became increasingly commonplace over the past year as the format grew harder and harder in sound. But a funny thing happened: While the format was getting harder, No Doubt retreated to their bunker and recorded a spectacular new album, *Return of Saturn*, that is breaking down the "boys' club" rules seemingly enacted during the band's absence.

Great music tends to do that, and as the following interview with No Doubt's Tony Kanal reveals, the band worked very hard to deliver an album of great music. Here are Kanal's comments about the record, touring and working with a new producer.

R&R: What have you guys been doing since the release of your last record?

TK: We finally got off the road in November of 1997, after touring for 27 months. Then we took a couple of months off, so everyone could get settled and find places to live. In February of 1998 we started working on this record. We made a commitment to ourselves not to put any time limits or time constraints on the making of this record. However long it took to make, that's how long it took. The music was more important to us, and making sure that we made a record that we were really proud of. As a result, for the past two years we've been working on this record. We didn't think it was going to take two years, but that's the way it

"We made a commitment to ourselves not to put any time limits or time constraints on the making of this record."

ended up.

R&R: Glen Ballard produced your new record. What was it like working with him?

TK: The great thing about Glen is that he brought this amazing amount of knowledge as far as production and arrangements go. He's a very even-keeled, mellow person, but he works his ass off. He is so inspiring to watch, because he works so hard and he's so focused. We needed that. He brought that to the project.

The interesting thing about our band is that we are all strongly opinionated, and if you put all of us in a room to try to sort something out, it can be kind of tough. Glen was the referee, in a way. We wrote so many songs for this record, and he helped us pick the best ones and focused on those songs and took it to the next level. It was a real blessing to work with Glen Ballard on this record.

R&R: You can tell that by listening to the new single, which really sounds great.

TK: That's funny, because that was the last song written for the record. We just wrote that one a few months ago. We officially finished the record early last fall, but we decided that we needed one more upbeat song to kind of balance out the record. We went back



No Doubt

to the studio and wrote that one, and I'm glad we did. It's also funny because on our last record we had a similar situation happen with "Spiderwebs." It was also the last song written for the record. I guess we have these last-minute spurts of creativity and energy.

R&R: What is the band up to now?

TK: We just filmed a video with Hype Williams. If you're not familiar with him, he does a lot of hip-hop videos, and it was the first time Hype had ever worked with a rock band. Obviously, it was also the first time we had ever worked with Hype. It was a really cool collision of style that came together. It was the first time we've actually done a narrative type of video with a storyline.

R&R: What's up next for the band?

TK: We'll be doing press mostly. We'll do MTV's Total Request Live and other things like that. We've already spent the last three or four weeks doing press, and it's been overwhelming. It's crazy for us, because we spent two years making this record and being com-

pletely cut off from the media, and now here we are, back in the middle*of it, in the eye of the storm. It's overwhelming, but at the same time it's feeling really good. I think the greatest thing about it is that we're really proud of our record and really happy with all of our songs.

R&R: What can radio programmers and your fans expect from your new album?

TK: You can expect the usual No Doubt energy and the mixing of styles that seems to work really well for us, but this time around you get a record that we focused on for two years. We took it up a notch as far as songwriting goes. You get some old and some new. I definitely think it's a natural progression for our band. It's fresh enough to feel like we're moving ahead, but it's similar enough so that people know that they remember from the past.

R&R: The new single has that same ska flavor, only with a much more mature feel.

TK: We try to stay away from the whole ska/punk label, because we consider ourselves a rock band, and we haven't really been one of those kind of bands for many years. You get the energy that

we had, and however people want to describe it is fine, whether it's ska or something else. It's that same flavor or feeling that we had in the past.

R&R: What are No Doubt's plans for the future?

TK: After we do some TV and press, we're going to come back and start an American tour. We're going to play a bunch of clubs and theaters from March through April. Then the whole thing starts back up again. We're committed to this record, and we want to go out there and play, because playing live is a really important part of this band. We love to get out there and share the energy with the audience and give the energy back. We thrive on that energy. It keeps us motivated, it keeps us inspired, and it keeps us moving. So we have made a commitment to ourselves that whatever length of time it takes to go out there and tour this record, we're going for it. Last time we could have kept going, but we stopped due to pure exhaustion, because we were out there for so long. We're looking forward to doing it again. You only live once.

R&R: Now that No Doubt is rejuvenated and you guys have an entire album worth of new songs, how do you feel your tour is going to go?

TK: It's so great to have a whole new batch of songs to play; but we're just planning on getting out there and playing a lot. We want to get out there, play these songs, and share them with people.

Peering Into The Future™

John Allers

Program Director

WEQX/Albany

Over the history of the commercial Alternative format we've seen several flavors of alternative gradually emerge, eventually become huge and then die, with the premier artists from each subgenre staying the course (i.e., Korn is long-term, but all of the Korn Jr.'s will probably go back to being cover bands). With this in mind, I believe the format, for the most part, will ultimately remain balanced between pop alternative, hard alternative and all of the different subgenres.

Radio

Mike Savage

National Director/
Promotion

333 Records

As a person who just left radio due to a format change, I speak not only from research, but from personal experience when I say that "Anglo-formatted" stations are becoming, and will continue to become, the minority in most major markets of the United States. Los Angeles, for example, is already about 48% Hispanic, and the nonwhite population is growing rapidly. I see the majority of Alternative radio listeners switching over to internet stations, primarily due to the fact that they won't have any other choice.

Records



2	IF I AM	X	X	X	X	X	X	X	X	2. IF I AM
3	REVOLVE	X	X	X	X	X	X	X	X	3. REVOLVE
4	SO FAR AWAY	X	X	X	X	X	X	X	X	4. SO FAR AWAY
5	SOFT MASS	X	X	X	X	X	X	X	X	5. SOFT MASS
6	JUST LOVE BAWL	X	X	X	X	X	X	X	X	6. JUST LOVE BAWL www.550music.com
7	CRASH	X	X	X	X	X	X	X	X	7. CRASH Produced by Mike Ditt www.550music.com
8	BATTLE	X	X	X	X	X	X	X	X	8. BATTLE Mixed by Chris Lind-Abee Manager: Andy Korman / Joe Post (aka: Korman Post)
9	BOB DYLAN	X	X	X	X	X	X	X	X	9. BOB DYLAN Bob Dylan / Columbia TriStar
10	257 WEEKS	X	X	X	X	X	X	X	X	10. 257 WEEKS
11	WHAT TO DO	X	X	X	X	X	X	X	X	11. WHAT TO DO
12	END UP ALONE	X	X	X	X	X	X	X	X	12. END UP ALONE

3/21

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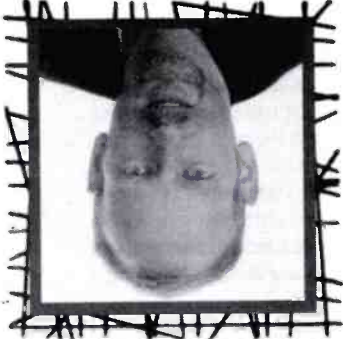
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What Makes Alternative Alternative?

Jacobs Media consultant Dave Beasing on the elusive meaning behind our format's name

By Dave Beasing, Jacobs Media



One of the things I wanted to do in the Alternative special this year was look at some basic concepts about the format and see if there was anything inherently special or "magical" about them. One of these concepts is certainly the name "alternative" itself.

Elsewhere in this special, Paragon Research asks consumers about what Alternative means to them. But I also wanted to look at it from the industry side. Thus I called Jacobs Media consultant Dave Beasing and gave him a seemingly simple assignment: Find out what makes Alternative radio alternative. His answer is not only clear and simple, but also illustrates some important points that programmers need to be aware of regarding the power and importance of being the "alternative" station.

Alternative - adj. 1. Available as another choice (alternative route). 2. Unconventional (alternative medicine).
no alternative but to go). - From the Oxford University Dictionary of Current English
You're the Alternative station in your market. Maybe you've used that word to describe yourself, or maybe you haven't, but the listeners think of you that way. Face it. That's who you are.

The A-Word

So what does that word mean to the listener? Is just a type of music? Do listeners think hit-driven Alternative stations are really and truly alternative? Does being the Alternative station permanently tie your station's popularity to that of the music? Does being thought of as Alternative limit the kind of music you can play? Should you use the "A-word" on the radio or not?

You've heard the complaint: "Alternative isn't alternative anymore." For Alternative radio to survive in the next few years, we must dispel that notion and return meaning to the word.

At Jacobs Media, we're constantly asked those questions. Our answers vary depending on who's asking and the nature of their situation, but there's one piece of advice that never changes: If you're the Alternative station, you need to be alternative.

Do you realize how fortunate we are as a format to be associated with a word? Not everyone is so blessed. For example, one of Pop/Alternative's biggest problems has been the lack of association with a handy label that listeners could grasp. In their book *The 22 Immutable Laws of Branding*, Al and Laura Ries refer to this issue as "The Law of the Word." A brand should strive to own a word in the mind of the consumer. Examples they provide include:

- Federal Express = overnight
- Volvo = safety
- Kleenex = tissue
- Prego = thick
- Xerox = copy

Back To The Beginning

In many ways, we at Alternative radio find ourselves back at the beginning, ready to repeat the cycle of our format's history. When Alternative started, usually it was small mom-and-pop owners who adopted the format. Why? Because it was the best available option not already taken by bigger operators with better signals. Stations had little money to promote and market themselves, so Alternative's unconventional nature helped create a buzz and get attention. While the big stations gave away cash and vacations, the original Alternative...

As radio becomes a part of the Internet, being alternative again has benefits. First of all, our listeners are already there. According to the Edison/Arditron study on web usage, 91% of Alternative's P1 listeners were active online when the survey was conducted last year. Furthermore, the Internet is already a very crowded place! If you watched the Super Bowl this year, you witnessed how much money is being spent by "dot-coms" to stand out from the rest. What will get our websites and webcasts noticed? Being unconventional. Being alternative.

Internet Affair

In the past we've had to worry about whether we were too unconventional. While we had a reputation to live up to, we nevertheless had to pay the bills — which meant that we wanted to be just mainstream enough to draw a sizable audience. The Internet solves this problem. Our websites can offer as many alternatives as we want to create. We are only limited by our bandwidth. (Ka isn't as popular this year, but somebody still wants to hear it! Put it on the web. There's a new kind of music emerging in the clubs that nobody over 25 wants to hear yet! Put it on the web!) While the rest of radio has transitioned from "broadcasting" to "networkcasting," Alternative radio is uniquely suited to take the next step: "customcasting."

As radio becomes a part of the Internet, being alternative again has benefits. First of all, our listeners are already there. According to the Edison/Arditron study on web usage, 91% of Alternative's P1 listeners were active online when the survey was conducted last year. Furthermore, the Internet is already a very crowded place! If you watched the Super Bowl this year, you witnessed how much money is being spent by "dot-coms" to stand out from the rest. What will get our websites and webcasts noticed? Being unconventional. Being alternative.

As radio becomes a part of the Internet, being alternative again has benefits.

We're also the experts at doing effective public appearances. Imagine being the PD at an AC station that has always relied upon television to reach listeners in their homes — where they're usually after work. Many of those stations are seeing their TV budgets slashed. I'd guess they're somewhat jealous of our ability to be unconventional and to reach so many listeners simply by being out and about. If they could just give away condoms with station logos on them outside nightclubs (like KRQJ has done), life would be much simpler.

Alternative stations here unconventional jocks (like Alan Cox at WXXM/Pittsburgh and Jed The Fish on KRQJ/L.A. and so many others) and allow them as much latitude as possible. Being true to our definition gives us a major advantage in today's world, and we're ready to compete!

Today, due to consolidation, the playing field has been leveled. Many Alternative stations still don't have big marketing budgets, but neither does anyone else! What other format would be unconventional enough to create market talk about their "White Trash Week-end" (like KXTE/Las Vegas) or have a listener live in a public porta-john to win concert tickets (like WPBZ/West Palm Beach)? When KDGE/Dallas wanted to talk about listening at work, they weren't afraid to produce a promo about a professional cattle-prod tester who declares, "Work can be a pain in the ass..."

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On The Same Page

A look at WPLY, a station where the GM, GSM and PD think alike, believe it or not

Un this era of consolidation, it seems that program directors are incredibly savvy about revenue and sales. In fact, it is not uncommon to hear a PD these days talk about nontraditional revenue and budgets and dot-com advertising.

Any student of radio knows that this is a good thing. Having the heads of two different departments (in this instance, sales and programming) approach a problem from a position of mutual knowledge and understanding is certainly a preferred way of resolving conflicts. This was not always the case. In the past the inevitable conflict between programming and sales was marked by distance and ignorance, if not outright hostility. One of the stations that I have encountered where sales and programming have developed a relationship of mutual respect is WPLY (Y100)/Philadelphia.

The truly positive attitude that the two departments have toward each other first came to my attention at last year's Jacobs Media Alternative Summit, which WPLY GM Lynn Bruder attended to learn more about the programming end. If the GM of the station was willing to travel across the country to learn more about programming, I knew that there had to be something special about how the programming and sales staffs interacted. So I called Y100 PD Jim McGuinn, and we scheduled a conference call with him, Bruder and GSM Jefferson Ward. They all made a lot of great points during the call, and I've distilled them for you below.

McGuinn On The Interaction Of Programming And Sales

It's great for me to work with Lynn and Jefferson. Much of that is because Jefferson was a PD for 18 years before he became a salesperson and, eventually, GSM. What's great is that he understands the concerns that a programmer would have about clutter and about how to work value-added items onto the air in an efficient manner. He understands that I try to create opportunities to be sold because I don't want to be stuck doing something that's not great for the listener because the client wants it. Instead, I'd rather try to come up with something and work the client into what we do.

Bruder On Her Team

In all of my experience, these two absolutely work together the best, because Jim gets sales and



Jefferson Ward

Jefferson gets programming. I was here when it was Kiss 100, and programming and sales were like fighting animals separated into two cages. It was horrible. These guys absolutely do work together extremely well, and that is a must to have a successful radio station. It's not about one person. I should also add that it's also not just about us three. You can bring three or four more people in here, and they're our brain trust.

McGuinn On Respecting Sales

It's really important to me that nobody on my staff is a prima donna and that everyone understands that it's a business and treats the clients with respect and knows where their bread is buttered. We talk a lot in our jock meetings when sales has victories or sales is having problems. We always try to help any way we can, because we know that's the bottom line.

Ward On His Programming Background

Overall, it makes it a lot easier, because I have a great sensitivity to the product and how easily it can be messed with and ruined by too much interference from a sales perspective. At the same time I understand how to bring value to it. I think what has worked so well for us is that Jim has a great understanding of the business side of radio, more so than any other PD I've met or worked with. That makes it very easy to solve problems together. It's not me vs. him or him vs. me.



Jim McGuinn

We kind of overcompensate at times, because we are in it together.

Bruder On Involving Everyone

Here's a story that describes how well Jim understands and supports our sales efforts: I was working out with him one day this summer. Our goal for August was huge, but we were shy of it. Here he is on the Stairmaster, going, "What can I do to get you guys to the goal?" I was blown away, because while I'd worked with people who definitely understood the sales end of things, nobody had ever asked, "What can I personally do to try to add dollars to the books in August?" The jocks are that way as well.

That planted a seed in my head to hang out a carrot not just for the sales guys, but for the whole station. I told all the full-timers that if we hit our goal, we were all going on a trip. And it happened just the way I hoped it would. The jocks were coming up to the salespeople and asking them, "Have you hit your budget yet? Is there anything that I can do to get you there?" It was a thing of beauty. The lesson for me was that this is what makes it work. It's not one depart-



Lynn Bruder

ment. Everyone helps each other. It has to be that way.

Ward On How Y100 Handles Sales Promotion Requests

After a request comes in, the first thing we do is try to evaluate whether or not the concept that they

Continued on Page 62

Peering Into The Future

Scott Jameson

Program Director

WRZX/Indianapolis

In some sense, the format has been merging with hip-hop and rhythmic elements for quite some time. The mix of hard guitars with great grooves sounds great on the radio. I think the edgy, urban, adventurous alternative stuff will have appeal and cut through a lot better as time goes on. I also think that regionalism will play a bigger part in where our format is going. Even today you see a wide difference in percentages of rhythmic-influenced music on playlists, depending on what area of the country you are in.

Radio

Joel Klaiman

UP/Promotion

550 Music/Work

As stations change ownership and are evaluated closely, I believe they must do a better job of superserving their listeners. Radio stations have to work harder to make sure they tap into the complete lifestyle of their listeners, as some of the extremely successful stations have already done. Making the station website a direct connection to the station is key. The days of the website as an ancillary function are over. People are spending more time on the computer than ever, and with so many choices on the web, radio must do a better job with their sites.

Records

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On The Same Page

Continued from Page 60

have can be handled through an existing promotional vehicle on the station. Maybe it's a sponsorship, or maybe it's involvement with a certain event. We always look for natural marriages, because we have so many great programming and promotional tools available to us.

If we're not able to immediately funnel it into one of those areas, I will either get with Kelly Gross, our Promotion and Marketing Manager, or with Jim and say, "This is the challenge we're faced with, and here are my ideas." Sometimes I don't have any ideas, and I ask for help. As to how far we will stretch to make something work, it ultimately has to do with what sort of money is on the table. One of the things that has made this station work so well is that we've always had a great sensitivity to how important the product is and maintaining that integrity.

Ward On Walking Away From Money

There have been promotional proposals that we had to walk away from because we couldn't make them work. It's very painful, and I think each time it's happened, it has helped us learn how to deal with the next one. Luckily, over the last couple of years we've had fewer and fewer of those, because before we get to that point with the client, we say, "I don't know if your idea is really going to work. How about if we work on an idea for you and bring it back to you?" When we address that upfront with a client, they're receptive to it. The only problems are when a salesperson is out on the street, and the client pitches an idea, and the account exec goes, "Great idea!" only to come back to the station and have it rejected.

McGuinn On The Perfect Client

The best clients are the ones who understand that if we're excited about something and want to include

"I told all the full-timers that if we hit our goal, we were all going on a trip. And it happened just the way I hoped it would. The jocks were coming up to the salespeople and asking them, 'Have you hit your budget yet? Is there anything that I can do to get you there?' It was a thing of beauty."

— Lynn Bruder

them in something, they're going to get more bang for their buck than if they're trying to force us to do something that we don't really want to do.

Ward On The Perfect Client

With some of our longer relationships, the clients have come to understand what we are all about and our way of doing business. They know that our primary concern in dealing with them is trying to find a way to help them grow their business. If their idea doesn't work, they'll want us to come to them with an idea, because they know that we're watching out for them. They know that we are sincere in the way we go about doing business with them.

"It's really important to me that nobody on my staff is a prima donna and that everyone understands that it's a business and treats the clients with respect and knows where their bread is buttered."

— Jim McGuinn

Ward On Bringing Sales And Programming Together

The bottom line is that you can't have separation. We're all here to improve our profits, and we all have to work together in order to make that happen. Lynn has created an environment here at the radio station where we have all become very reliant upon each other and supportive of each other.

When you have that sort of environment throughout the station, it makes solving all sales and programming issues so much easier. I understand what promotions needs. Promotions understands what programming needs. Programming understands what we need. It all works together. It's not like any department operates independently. That makes a big difference.

Ward On Looking Out For Each Other

Sometimes we'll have a situation where programming has given us certain guidelines for sponsorship — for example, a tag has to be from seven to 10 words. I'll hear something on the air that's 437 words. I won't laugh and say to myself, "Heh, it looks like we got away with one." I'll call up the account executive and say, "This is too long. You have to edit this thing." I'll then let Jim and Kelly know via voice-mail. I think that goes a long

cause you've built these relationships with your clients because you deliver results.

Bruder On Not Selling Numbers

I feel like I've almost never had ratings here, and I'd like everyone to think that we don't have ratings right now, because in the end a rating point really doesn't sell advertising. Our clients are with us because we're here to make their business grow. To do this, we have to have a sales force, a promotion department, a

Continued on Page 64

Peering Into The Future™

Blake Laurelli

Program Director

WJSE/Atlantic City

Alternative Radio is the spinoff of people growing out of pop while still being young enough to want new music. Hey, a hit is a hit, but when sales are up because of the under-16 demo only, watch out: A backlash is coming. The trend of rock and rock-hop is strong because of the anti-boy/Britney bands sentiment. I think, outside of the teen base, there will continue to be a backlash of "We want real, not poppy bubblegum, music." There will always be pop, and it will always sell, but most people grow out of that kid stage and into the "cool" stage, where you better have an edge.

Radio

Jo Hodge

Senior Director/
Alternative
Promotion

550/Work

In the future I see music as being a contained part of the human biosystem. Here is the idea: At birth, the individual will be implanted with a microchip. Placed in their head, this microchip will be encrypted with every song ever recorded and an ability to download new songs. All you must do is think of the song and title, and the microchip will stimulate the region of the brain that is currently affected by information fed through the nerves from the eardrum. Viola, you will hear the music conveniently anywhere, anytime of the day without any static or interference.

Records

way toward making the relationship work, because Jim knows that I'm looking out for this stuff the same way he is.

McGuinn On Delivering The Goods

Something that's important that's been going on here for a long time is that the station has really made an investment in having enough support so that we can overdeliver. As a result, we've gotten better and better at it over the last couple of years. You need — and we have — enough station vehicles, interns and a promotion staff to deliver results. That way you become kind of immune to good ratings or bad ratings. You can survive if you go through a down period, be-

www.tameworld.com
 Produced and mixed by Ray Shulman and George Christie
 U.S. Management: Robertson/Scavo for worlds end (america) inc.

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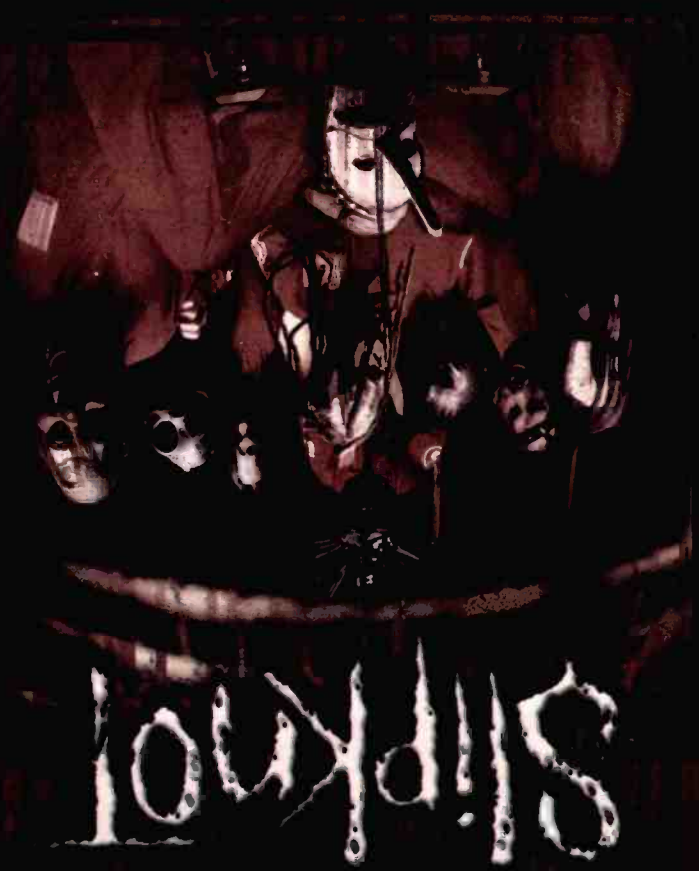


ADD
 OVER 30,000 REQUESTS
 TOP 10 SPINS



VIDEO

Wait and bleed*



On The Same Page

Continued from Page 62

programming department and a team so strong that we overdeliver on our numbers. I tell our salespeople not to sell numbers, and they don't.

Bruder On Building Things Slowly

We are now owned by Radio One, and they have some stations that are baby stations and want our help because we were all at that point once. I don't think it is good to all of the sudden have seven vehicles and 40 interns. You have to take it day by day. You certainly have a wish list, but the most important thing is to get good people to run those departments.

Through the years perhaps we haven't had the strongest person in place, but I have to say that everyone in this building is top notch. When you've got these killer people who just want to get the job done and you are able to put in a strong infrastructure, the clients feel it.

McGuinn On Compromises

There are compromises in any business, and we try to make them as fairly as we can. Sometimes all you can do as a programmer is try to minimize any potential negatives and maximize the positives. The bottom line for sales promotions is that if there's something that we don't like, we try to make it so that it works.

Bruder On Putting The Client First

I tell the salespeople in the sales meetings that if they have any ego or if they're arrogant when they go out, I don't want them. We're here for the client, and we'll do whatever we can to help them in a reasonable manner. Trust me, my rates are high, but even in a down time these people know I get results. I was out with one of our clients, and he said, "I know your

"There are compromises in any business, and we try to make them as fairly as we can. Sometimes all you can do as a programmer is try to minimize any potential negatives and maximize the positives."

- Jim McGuinn

rates are high," but then he added, "and I'll stop paying your high rates if you stop working for me." You gotta love that comment.

Ward On Witnessing Results

I get a lot of satisfaction when we break a record or we have good ratings. We had a Fat Tuesday broadcast recently, and at the broadcast the client came up, introduced himself to me and then proceeded to tell me how great we are and how much better a job we do at getting results than our competitors that have much higher ratings than us, I was so proud at that moment.

We've taken an approach for so long that, whether the ratings come or go, the way we do business with our clients remains the same. Being results-oriented has paid off year after year. The clients know that we just deliver, no matter what. We can't control Arbitron, but we can control what happens with our clients.

"There have been promotional proposals that we had to walk away from because we couldn't make them work. It's very painful, and I think each time it's happened, it has helped us learn how to deal with the next one."

- Jefferson Ward

Bruder On A Fun Workplace

Certain qualities are important in any person who's going to work in this building. We're here to have fun. I have to pinch myself — I don't consider this work. This is total enjoyment. You know, we could be miserable. We just got bought out. Although we went through some paper problems last week, we are still having a ball here, and I think that's the most important part. We have a lot of people who are very smart, and they're into doing their jobs. We've got a lot of goals, and we're very competitive, but the most important thing is that we have fun together.

Ward On Teamwork Starting At The Top

I think that it's worthwhile to say that the fact that this station runs the way it does is due to the fact that Lynn has hired everyone who is in this building. It's like

other, because they also respect each other. Jefferson will go to Jim and say things like, "This my situation, but I know where you're coming from, so let's do it your way," and Jim will respond, "Oh, no. If that's the case, we can make it work." They overcompensate so much for one another that it's great. You need that respect for and understanding of each department.

peering Into The Future™

Jeff Sanders

Music Director

WXNR/Greenville, NC

We've obviously gone through the harder edge of Alternative recently, with new Creed, Live, Bush, Our Lady Peace, etc. I feel we operate in a cycle. The next cycle will probably be the return of pop/alternative artists such as No Doubt. With Active Rock becoming a viable format, Alternative radio has got to separate itself and become more mainstream and palatable for the average listener. I would much rather program to the masses than the small niche of certain formats.

Radio

Laurie Gail

Music Director

WFNX/Boston

The rap/hip-hop and the heavier stuff continues to push the boundaries and will hopefully open more doors for things that we can't even predict yet. The collaboration trend between artists who come from different ends of the spectrum will certainly continue. When Alternative and rhythmic CHR stations share artists (as they have in the last couple of years), you've got to figure anything can happen. The Alternative format will continue to be a breeding ground for artists who cross over into CHR.

Radio

the saying "It starts at the top." Lynn has sought out a certain kind of person and a certain kind of attitude from everybody — jocks, promotion staff, sales, engineers and research.

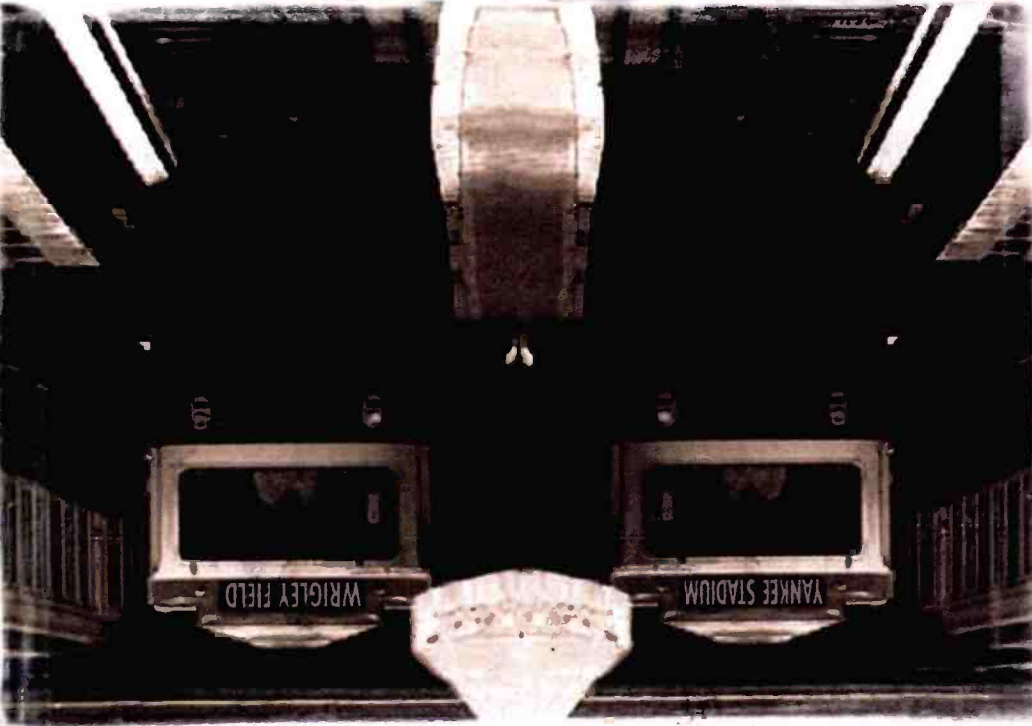
It's created a very creative, supportive environment. If I slip and I fall, Jim's going to catch me, and I don't worry about that. I don't think that the kind of environment we have here happens very often. Too often you get people in positions who are just assigning blame or not getting involved in the hiring process. But that's critical, that's the organization.

Bruder On Communication And Respect

Communication and respect are key. A GM has to communicate with and has to respect the program director and general sales manager working for him or her. I respect the job that Jim does, and I respect the job that Jefferson does. The thing that makes my job so much easier is that they overcompensate for each

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Via The Internet

WOXY/GM Doug Balogh embraces the new medium



A Ries said it several years ago: It's all about focus. With the impending rise of both Internet and satellite radio, this dictum is all the more important today. In fact, traditional radio stations that may have felt squeezed by a Pop/Alternative and an Active Rock in their markets will be in for a major shock when literally thousands of music channels and choices are at their listeners' fingertips. As is so often the case, however, one person's heartache is another's opportunity, and Internet radio is an opportunity that WOXY/Cincinnati GM/owner Doug Balogh has firmly in his sights.

Balogh's station has always had a small but rabid Cincinnati following. His strategy has led to critical success, but only modest ratings of the traditional sort. Oddly enough, however, the strategy seems tailor-made for success in the new Internet order of tightly focused formats and distinct niches. Simply put, WOXY is the alternative music fan's Alternative station. It is a



Doug Balogh

remotes, etc. We turn down 20 to 25 of them a year. Of course, that wouldn't be the case if it was only a revenue judgment.

Anyway, we had a respectable website that got some recognition, but it was sort of a promotional extension of the station. We were discovered by a little company called Cincinnati Bell. It happened that the managers who were in the decisionmaking process about new technology happened to be listeners, and they understood what we do.

R&R: Did you understand what they did?

DB: That's a great question. There are two groups of people who relate to the Internet. There are those who don't get it, which is the majority of them, and then the group that gets it. I am sitting here with 37 years in broadcasting, and that background is a huge

"In its essence, the Internet is an equal-opportunity distribution system. Size all of a sudden isn't as important anymore. In our case, when you go to that first screen, I'm as big as CBS."

position and a brand that WOXY has nurtured so well that, since the station has been streaming its audio at www.woxy.com, it has Internet listening groups in cities as far away as San Francisco and San Diego.

In a sense, WOXY is taking its ostensibly "failed" Cincinnati model and spreading it across the country to national success. The result is that the station may soon be No. 1 with hard-core alternative music fans nationwide. While the station may continue to be the choice of a small audience in each city, its cumulative power on a national level could be quite impressive. As Balogh told me himself, "Someday my cume will be greater than KROQ's." After reading the following interview, you may believe him.

R&R: Give me the woxy.com time line.

DB: We have had a website for over four years. It was by choice, just like other things we do that are kind of goofy. At the time it was pristinely noncommercial.

R&R: Wait, I have to stop you there. Pristinely non-commercial? You own a commercial radio station though.

DB: Sometimes there's a product that needs to be a little different and a little more protected. There have been opportunities, but we're the little radio station that doesn't do car dealer remotes, carpet store

disadvantage, because you have learned how things work and what is right and what is wrong. The Internet is a completely different business environment. It makes you tend to think that this is why all these young people are doing so well at Internet companies, because they haven't been burdened with what we've all learned.

R&R: What kind of mind-set creates these shortcomings at understanding the potential of the Internet?

DB: One thing could be just the fact that all of a sudden there is one person totally in control: the customer. They are the ones who are going to that screen and finding out if that particular piece of information, that website, or whatever it happens to be, satisfies them.

R&R: What does that mean for owners and radio programmers?

DB: In its essence, the Internet is an equal-opportunity distribution system. Size all of a sudden isn't as important anymore. In our case, when you go to that first screen, I'm as big as CBS. It all depends on what I am doing. Does it touch an emotion? Does it satisfy a need? Does it add to that person's life at that particular moment?

R&R: Let's continue with woxy.com. You mentioned Cincinnati Bell.

DB: Yes, we started broadcasting on the Internet

in August of 1998. That was the first part of our Cincinnati Bell partnership. They wanted our site, and we worked out a deal. They're a wonderful venture partner. It's aided us a lot in technology and given us some terrific alliances, with many more to come. The idea was that we had an interesting piece of content that was different and kind of special. About four months after the August launch we started taking requests over the Internet.

This was all without a marketing plan, by the way. We were just doing what we do every day with a new extension. It was another opportunity to reach people in different places. But then we started to see this phenomenon of people reacting to what we do. We didn't promote it. We didn't mail things to them. We didn't even buy billboard space. What we found was that people were hearing about us through word of mouth, or word of mouse, which is the No. 1 way people hear about websites: Friends tell friends.

Continued on Page 6

Peering Into The Future

Mark Hamilton

Program Director

KORR/Portland

While some stations are pulling back the reins on the hard stuff, the truth is, it is incredibly successful for many. However, in many markets the Pop/Alternative station has evolved into a Hot AC/AC position, one of the reasons being that over the past year and a half Alternative stopped creating Pop/Alternative hits! Opportunities now exist for many Alternative stations to once again own the more mainstream (not necessarily softer) end of the format. The result: a wider split in the format between the hard and nonhard stations.

Radio

Cathy Burke

Senior VP/
Promotion

Blackbird Records

Being that everything is cyclical, I think that there will be a return to the hooky, more mainstream songs that have been somewhat banned from Alternative radio right now. Extreme rock is something that has always been popular and will continue to be, but it mainly plays to a young male demo. Many Alternative listeners will go looking for more mainstream records if they don't find them at the format. I think the format will wake up to that, and Alternative stations like WPLY will become more prevalent again.

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Via The Internet

Continued from Page 64

There is a dramatic difference between what we've experienced and been taught as broadcasters and the reality of the Internet. You can grasp the phenomenon in this little metaphor: You go into Kmart, and you have a bad experience. You tell 12 people about it. You go in and have a good experience, and you tell one or two people. That's the linear business we've worked in. You go to a concert, and it's the same thing. The difference is that, with the Internet, if it means something to you, you can tell thousands at one time. So we started to see in our business a microcosm of what is happening on the Internet.

R&R: Have you talked with many Internet professionals?

DB: That's how I spend the bulk of my time. I'm now talking to people who are not in radio, but who are building websites and developing portals, people who are in the Internet business. I'm reading book after book after book. And the whole time I'm realizing more and more that there is something going on here. What's happening in my business every day is an exact duplication of what's happening on the Internet.

It was about the time I reached this point that we decided to form a company on top of this business. Not being Clear Channel, I don't have a full-time Internet development director, but we do have a part-time Internet creative director who will hopefully become full-time. Personally, I'm now spending 60% of my time inside the Internet.

R&R: Once you realized that woxy.com was mirroring what was happening on the Internet as a whole, what did you see as the next step in order to take advantage of it?

DB: The next step was not to see this as a one-week or 50-e-mail phenomenon. You have to look for certain patterns of growth. I'll give you a perfect illus-

tration that I use at presentations: Several months ago at about 8pm on a Wednesday night we played an unsigned band out of England. By midnight we had about 28 e-mails reacting to it. One of those e-mails illustrated the crystallization of this process. In the e-mail the writer said all kinds of great things about us and the music, but then they said the magic words totally at their own initiation — this was totally unmarketed. They said, "I have put you on the Smiths and Morrissey newsgroups to tell them about what you're doing." We saw the spike. The e-mails continued, and the band was eventually signed.

The point is that there is a whole new dynamic out there. Businesses that have grown up in a certain way with a lot of regimens find it a little more difficult to work in this environment. Small is good. Free is good. In regular business you find a price point, and you sell it at the price. With the Internet, you push the prices down to free, and then you make your money.

R&R: That reminds me of a book I read recently. One premise was that in today's world small is good, fast is good, but small and fast is better.

DB: No question. You know, it's funny how, with the speed of change, old words are being used more often. Regular radio stations are now called terrestrial

radio stations. I have a terrestrial radio station, but I also have an Internet station and a website. We have now seamlessly merged these three entities — terrestrial, Internet radio and website. It's not three component parts, it's one synergy of parts that we are rapidly learning to use and enhance for a rich experience.

R&R: What about listeners?

DB: Well, we're never going to have, nor do we expect to have, nor do we even dream of having, Yahoo numbers, because that's not important. But what we do have is an incredibly highly qualified audience of serious alternative music lovers. Anyone can come to our site and do one of three things to judge for themselves if we are for them. One, they can come and look at our adds weekly; two, they can look at our playlist; or three, they can listen for 15 minutes. They will then know if this is something for them. That's the only opportunity that we've ever asked for, but now it's not being limited terrestrially.

R&R: It sounds like you have a very focused vision of who the station is for.

DB: Hey, we're not going to compete with Rolling Stone and Spin. We know what we do well, and we know in an unvarnished core value way that people get it like we get it. For example, we just started a message board, which we have nothing to do with. These are just people talking. There's a thread that somebody started the other day. It was "How long have you been listening to 97X?" It gives me goose bumps as an owner of a business to have done something collectively with a lot of people that creates an emotion and feeling in people.

One of the best e-mails I got was from a lady who said, "My friend told me about the station. I never knew something like this existed." She then said the magic words: "I can't tell you how happy your station has

make an informed decision about listening to your station. Is that one of the key elements that the Internet brings to business, the ability to have the same amount of "shelf space" as other companies?

DB: I call it an equal-opportunity distribution model, which makes for a very level playing field. Size is a very relevant statement. You'll see the business model of how things work, and then you'll see the business model of how things work on the Internet. One of the things is that big business basically learns and then launches. The Internet model is launch and learn. The ability to move fast, take risks and make quick adaptations is key. We're constantly doing that. Three weeks from now something may lose a little of its priority because something else moves in. You have to be able to see that. We see that daily in things that are happening within this business environment.

All that an Internet business would ever ask for is the opportunity to be exposed unfiltered to people to have them pass one judgment: Is this something important to me? Are they doing something that satisfies my particular need? With the Internet, we now have the opportunity for people to pass realistic judgment. I couldn't ask for anything more. Two and half years ago this was not on the radar screen. It's a whole new entrepreneurial environment.

R&R: Let's talk about focus and brands, which is something WOXY certainly has.

DB: Well, if you have a great Classic Rock or Country station, the Internet isn't nearly as important. It could help you locally as an additional promotional tool, but not much beyond that. I'm thinking much more nationally. Here's an analogy: You're in Cleveland, and you're only going to do business 10 miles around my store and forget about everybody else. Well, most stations are working on their locals, but that's just a fraction of one percent of your opportunity. On the national level, think about the opportunity for niche stations. Now, if we had to market and promote like you do in the old business world, we'd have a serious handicap, but we don't have that handicap with Internet business because of, like I said, word of mouse. People will take the initiative. We are touching this nerve every hour of every day.

From '83 to '93 corporate radio wouldn't touch this format in this area. All of a sudden they smelled a commercial slam-dunk. As soon as they extract as much cash as they can, they dump all the listeners they built up and move on to something else. Corporate radio is doing me the same favor again. They're disenfranchising the serious alternative music lover daily. I have a website. I'm not the only one, but we happen to be pretty damn good at what we do. And we will not change a month from now because we could make a little more money doing something else.

We sat down with our vendor and partner in the website, and they were explaining how we could sell banners. I told them that we avoid that type of thing. We're one of the stupid stations that still only runs four units per break, and we protect our clients so that no competitors run on the same break. We do old-time radio here, and I'm not going to have five banners on my site. I'm going to have one. I also said that the future of making money on the Internet isn't banners. That's the two-dimensional thinking of the old world applying the first way to make money. The way to make money is e-commerce, alliances and sponsorships and creating rich, interesting content. The end result of our station on the Internet is that we have a whole new community of listeners. It is the second or third most exciting thing that I've seen in business.

"The end result of our station on the Internet is that we have a whole new community of listeners."

made me." Jesus Christ! That's why we're here! And this is happening daily. We have a brand.

I got this e-mail not too long ago that describes what I'm talking about. Someone e-mailed "I have to say you've done a great job of keeping true to your mission. I've moved in and out of Cincinnati several times, and every time the worst part is losing touch with 97X. When I'm in town, it is still easy to scan stations and pick yours out immediately without even looking at the dial." That is a brand. Then it says, "You're one-of-a-kind. Bless you big-time for finally putting the broadcast on the 'Net. You have brought a freshness and peace of mind back into my life. I have not found any other station that has come anywhere near in terms of exposure, variety, genre-busting — you name it. Keep up the good work."

We've got hundreds of these e-mails. Once we tap out here in Cincinnati, which will be in about a year — because we can't expect the Country people to come to us — we will reach other people around the country who don't know about us. Every day people are discovering us, and it's just amazing. No advertising. No promotion. Just this tripod relationship.

R&R: You stated that all you've ever wanted was a chance for someone to be able to check you out and



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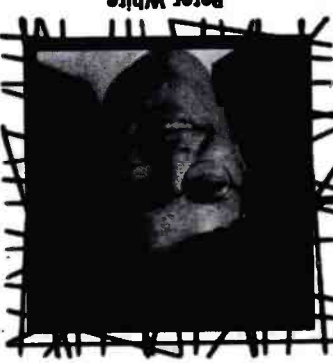


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The New Distribution Model

Wavo Corporation president Peter White on the present and future of downloadable music

The world is changing, but it isn't changing so fast that we can't see a few trends that are irrefutably part of our future. For the record industry, one of those changes, which has been perceived for some time, is that the brick-and-mortar distribution model is going to come under major pressure from downloadable music on the Internet.



Peter White

The first clue was the implementation of the MPEG-3 (MP3) standard, which was followed shortly by the Diamond Rio, which could play these new MP3 files. Now we are in a world where mass distribution of downloadable music over the Internet is just around the corner. To find out more about where things stand, I talked with Peter White, President of Wavo Corporation, which is behind one of the leading sites providing major artist song files for download, Virgin JamCast.

R&R: Give me a little background info on how you hooked up with Virgin.
PW: Wavo Corporation, which is a digital media delivery company, entered into a joint venture with the Virgin Entertainment Group last September to create a digital music delivery service. The name of that project is Virgin JamCast.

The service does two things: It focuses on the delivery of secure, branded artist content to consumers, and it makes it very easy for consumers to get access to digital content by proactively pushing digital music to their PCs, thus avoiding the wait times associated with traditional downloading. It is a joint venture part-nership to change the way consumers access digital music online, supported by what we feel is one of the great consumer brands, Virgin.

R&R: When you are talking about digital delivery, are the songs copyright-protected, or are they open MP3 files?
PW: Ninety percent of what we provide is secure content. Liquid Audio is our encoding partner, so the music that flows through Virgin JamCast is protected from a copyright standpoint. We also provide some MP3 open files for free from independent artists as well as commercial promotional tracks.

R&R: How difficult is it for the consumer to listen to this downloaded music? Do they need to get a proprietary file player?
PW: No. That is really becoming a non-issue. Liquid Audio is supported natively by the Real Jukebox Player, and the Jukebox Player supports a variety of formats. And Microsoft and Liquid Audio announced a relationship a couple weeks ago where Microsoft will also support Liquid Audio. So the two players that matter are the Windows Media Player and the Real Jukebox. Real has a million players in the marketplace, and Windows Media Players ship with every copy of Windows

R&R: Is your most difficult challenge convincing more artists and labels to allow the sale of downloadable music over a website?
PW: Yes, but we are seeing progress every day. A

"Despite all the fears, the reality is that new technology drives and grows the entertainment industry."

Peering Into The Future

Leslie Fram

WNNH/Billorio

Program Director

Radio

Records

Tom Gates

Head of Network Records Promotion

Coming out of a cycle of music that has harder given each station a view of their market's acceptance and limitations. We can't consume rock we are currently experiencing as being the core of the format. It only takes one hit record to be the catalyst for the next movement or trend. At 99X we want to continue to focus on a balance that exposes the musical styles that currently include the most passion, which could include rap-rock, Brit-pop, punk, etc. With a strong economy and no threat of war, we'll continue to slowly evolve with no galvanizing music revolution.

Perhaps the question isn't how successful radio will be in the future, but how successful it can be in the future. With more and more outlets vying for the average person's attention, it will be interesting to see if radio is able to hold their collective interest. As much as consolidation often scares the belfesus out of me, it does seem that the synergy inside of these media giants could potentially keep radio's profile high. What will be important to me is whether or not these companies will empower musically impassioned programmers, or if programming will meander into a cesspool of number-crunching and research (sue radio, if you will).

lot of the industry consolidation of late is really to accelerate the availability of their libraries in digital format. There is a lot of focus in terms of driving the availability of content on the Internet. EMI announced an agreement recently to, I believe, take its whole library online. You are starting to see all the labels get a better way to get music. It is just that simple.

R&R: At this time, how many well-known artists have tracks available for download at Virgin JamCast?
PW: It is a number that is growing. Today there are about 100,000 tracks available. Sixty thousand of those I would put in the known-artist category. But again, it is an evolution. You can contrast that number with the 300,000 CDs that you can purchase on the same Virgin JamCast site. It is a very small percentage of the available pool of music, but it is obviously the trend.

Continued on Page 72

The New Distribution Model

Continued from Page 71

A Forrester study projects that from basically zero revenue in online digital music sales we will move to almost a billion dollars over the next three years. There is going to be a lot of market growth there. It is an opportunity for organizations like ours that provide a superior customer experience to really develop relationships with music enthusiasts. It is a long-term process.

R&R: Who is in charge of convincing artists like Dave Matthews to put tracks online?

PW: We're leveraging our relationship with Virgin, which has very deep relationships with all the labels. Sometimes people get confused: Richard Branson sold Virgin Records to EMI about five years ago. Our relationship is with the Virgin Entertainment Group, which runs all the Virgin Megastores and a variety of other businesses. They sell somewhere around a billion dollars of merchandise through the Megastores each year. They have relationships with all the labels. We work very closely with them. We just put up some music from Rounder Records last week that was also co-promoted throughout all the stores. Labels are looking to promote their artists through novel avenues, and Virgin JamCast is a great way for them to get their future artists and music directly into the home.

R&R: What kind of pricing structure are we talking about here?

PW: The average single is 99 cents, and they range from 79 cents to \$1.29. Most are available for 99 cents though. Right now we only sell tracks on a single basis, but full albums will be available at the end of March.

R&R: It is interesting to me that you are paired with a brick-and-mortar retailer, which some say will be the losers in a new online music distribution model. How do you see this affecting their business?

PW: The thing that Virgin has done is to create entertainment destinations with their Megastores that have proven that they can drive a lot of traffic to their brick-and-mortars. There is a brand and a user experience associated with Virgin that is unique. Online properties cannot do that. So from a music enthusiast standpoint and from an entertainment standpoint, Virgin has

"The fact is that people will violate copyright laws. There is no way for the industry to prevent that."

a unique opportunity to drive that traffic from the stores to the website. That's an element that a traditional online company doesn't have access to. The complement between an online presence and the ability to direct people to the store works in reverse as well.

R&R: So it's more of a complementary relationship than a combative one?

PW: Absolutely. You will see. Virgin JamCast promoted heavily at all the Virgin Megastores. Also, the entity that does all of our CD sales fulfillment is Virgin, so we promote and help each other. Virgin's whole strategy is to give the customer what they want whether they are walking into the store, ordering a CD online or downloading a track directly.

R&R: Tell me about the digital push technology, since download times continue to be an issue.

PW: Estimates are that 60% of web surfers will continue to access the web through a 56K modem for the next three years, so bandwidth continues to be an issue. Every day consumers waste about 610,000 hours downloading digital music. The thing that is unique

"The complement between an online presence and the ability to direct people to the store works in reverse as well."

about Virgin JamCast is that it is the first consumer implementation of IP Multicast technology, which takes the broadcast model and puts it on top of the Internet. This makes it very efficient to send the same piece of media to literally millions and millions of users.

Virgin JamCast is the first to deploy IP Multicast in a consumer application. What it does is that while you are surfing the web or checking your e-mail or while your kids are playing games, Virgin JamCast is in the background, automatically putting music that you subscribe to on your hard drive. When you come in at night and want to check out music, the music is waiting there for you to listen to with CD-quality sound and no downtime. It's a very pleasing and convenient process.

R&R: Are these promotional music items or purchased items?

PW: A combination of both. There are promotional tracks as well as music you can pay 99 cents for and keep the single. It works like this: We send you a digital file, and that digital file is typically protected with a time bomb. So the new Smashing Pumpkins single is actually valid for the rest of this month, and after that you have to pay to have the encryption removed so you can play it permanently.

R&R: What a great promotional vehicle for a record company to be able to send out with the knowledge that if the consumer really likes it, the purchase will be in there in the back end.

PW: Exactly. They can buy it. It is about convenience. Think about Blockbuster Video. They were so successful because they made it very convenient for

consumers to watch movies. Virgin JamCast is the logical and final conclusion to delivering media directly into the house so it is there waiting for you, and you do not have to go anywhere else to get it.

gument with tapes and other forms of media. In the future we will be able to do even more. There is already technology out there to do watermarking. The watermark will say, "Here is who purchased this file, and here is who has access to it." That mark will live with the file forever, and there is no way to strip it off. Those standards are taking some time to be implemented, and these huge libraries need to be coded. We're looking at a year-plus process.

Everyone knows where the industry is headed, and we are focused on providing the best user experience with digital content. We want to make it easier to access and use underneath a friendly brand. It is going to take time. Not all the answers are going to be found overnight, but there is no doubt where we are headed.

Peering Into The Future...

Allan Fee

Program Director

KPNT/St. Louis

The Alternative format has always found success when it is rock-based. The recent onslaught of artists like Kid Rock, Rage, Limp Bizkit and others has replaced the grunge of 10 years ago. The hip-hop additions to the format have helped liven things up, but that is more flavor for the format. When alternative leans away from its rock roots, that is when we run into trouble. Ska, swing and electronica have been good flavor in the past, but again, it's the rock-based music that keeps the format on track.

Radio

Eric Baker

Senior Director/
Promotion

Roadrunner Records

The future of Alternative radio has a lot going on. First, the dot-coms will be more active in the pursuit of buying radio stations, which means more consolidation (oh, great). Second, satellite radio. In the next three years some major automotive companies will offer satellite radio in cars. This will affect the amount of people who listen to local radio. Local radio will have to be more aggressive in marketing their music and stations. Third, Alternative radio will have to continue to deal with the hard artists and the softer modern rock artists. Can the format split? Who knows?

Records

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The Challenges Of A Changing World

Jeff Pollack on what the new radio landscape means



Jeff Pollack is one of those consultants who isn't afraid to speak the hard truths. When Rock was undergoing its recent dramatic move toward embracing the hip-hop world, he was one of the first to point it out. Rock may not have died, but it changed so fundamentally that it could very well be considered a whole new beast — and Pollack was right in the thick of things.

This year it seems that format concerns have taken a back seat to the even broader issues of ownership and consolidation. In the following interview, Pollack, with his typical openness, discusses this new environment, from the increasing speed of innovation to the role of consultants in a consolidated radio world.

R&R: I have to begin by saying that in all of our conversations you've always seemed to have a special place in your heart for the Alternative format.

JP: That's true, and oddly enough it is related to my past, because I originally started at a college radio station. Even though most people became acquainted with me from my stint at WMMR/Philadelphia, I always felt a strong affinity for Alternative, because successful Rock



Jeff Pollack

placency is even more dangerous because the world is moving so fast?

JP: If you are someone who doesn't react quickly to the changing media landscape and how music is being distributed, you're in for some tough times, because the Internet has changed so many things so quickly. People are just beginning to absorb how this change is going to affect them.

A substantial part of the industry is very conservative, because they want things to stay the way they are. Unfortunately, things are not going to stay the same for anyone in the business of reaching consumers. How people listen to and acquire music, how people get their information and what their entertainment preferences are all going to change.

But getting back to the state of music, if you're a pop or hip-hop fan, it's a particularly good time for mu-

"Some of today's most successful Alternative programmers come from different formats, which is basically a recognition that it's not just about the music and having good ears."

radio has always included some of the key elements that Alternative radio is about, such as great production, strong personalities, a sense of humor, creative imaging and backing the right new bands. As everyone is aware, some of today's most successful Alternative programmers come from different formats, which is basically a recognition that it's not just about the music and having good ears.

That said, I also felt a natural affinity for the music, because it reminded me of the music, the spirit and the excitement I grew up with in the late '60s and early '70s. It was an incredible thing when Nevermind came out and sold so many records so fast and the only stations playing it were Alternative. Other formats and the industry at large were caught completely by surprise. Sometimes if you're not paying attention, the public races right past you.

The music in the early '90s was arguably as great as any music that has come out at any time. Every couple of years people ask, "Do you think music is as good as it used to be?" My feeling on that kind of loaded question is that anytime you allow yourself to judge the quality of current music against the background of your own personal experience, you're just showing your age and setting yourself up for getting blindsided by a new trend that you didn't see coming.

R&R: Are we in a period now where the sin of com-

mic. If you're a hard rock fan, it's also a good time for music. It's the music that doesn't fall into these categories that is having trouble finding a constituency, like mainstream rock, country, singer-songwriters, etc.

R&R: But aren't things a little different for the Alternative format?

JP: Yes. The health of alternative music has been much stronger than that of mainstream rock music for the last few years. If you are a mainstream rock band today and don't have a pop hit, you have a rough road ahead of you, because so little of that music is working. What is working are these extreme rock acts who are doing really good records, who are great live and who represent a new kind of fusion rock. They truly are the music that an older generation can't relate to. It's wonderful, and there are some real career artists out there now. We are seeing some really good hard rock and alternative bands who are giving new energy and excitement to the business, and for that I am delighted.

It's interesting that at a parallel time we're having really good pop records for Top 40 and really good hard rap and rock records for Alternative and Rock. The hardest thing is for bands who don't fall into either of those two categories.

R&R: Let's talk more about how fast things are moving today. It seems that the time it takes for an

original idea to become a commodity is incredibly short. As a result, innovation becomes key.

JP: It's not just the innovation — though innovation is critical — it's the application of that innovation that is even more important, because there are a lot of creative people creating tons of exciting options and opportunities. The challenge is translating the convergence of new media into a benefit for the listener, viewer and consumer. If you come up with that, then you've got something. That's the key today. Your radio station needs to be at the center of the new technology.

R&R: This is all occurring in the aftermath of the Telecommunications Act. How has that affected things, from your viewpoint?

JP: The financial realities of consolidation have changed the entire landscape. The philosophy of many

Continued on Page 77

peering into The Future™

Alan Smith

Program Director WROX/Austin

The current intensity at Alternative radio will be around for at least another two years. A band like Tool could come back, make another record, and everyone will love it. Bands like The Deftones, who were always out there before but didn't get a lot of airplay, will probably get a lot of airplay this time around. We've already picked up the superstars of this genre, and now we're picking up the rest of them as well. I think it will be another two years before this cycle ends and we move on to the next big thing.

Pete Rosenblum

National Director/
Alternative
Promotion
Arista Records

It is really going to be interesting to see how and if Alternative radio changes throughout the year. As far as the sound of the format, I am hoping that stations diversify their playlists somewhat more, giving different-sounding records a real chance to succeed.

Aside from that, who would have ever thought that Alternative radio would be adding certain songs after top 40 takes a shot at them? Also, new competition is building rapidly through Internet and satellite radio. By this time next year I think that most car owners will be checking out their new satellite radio systems instead of tuning into their regular presets on the FM dial.

Radio

Records

astralwerks

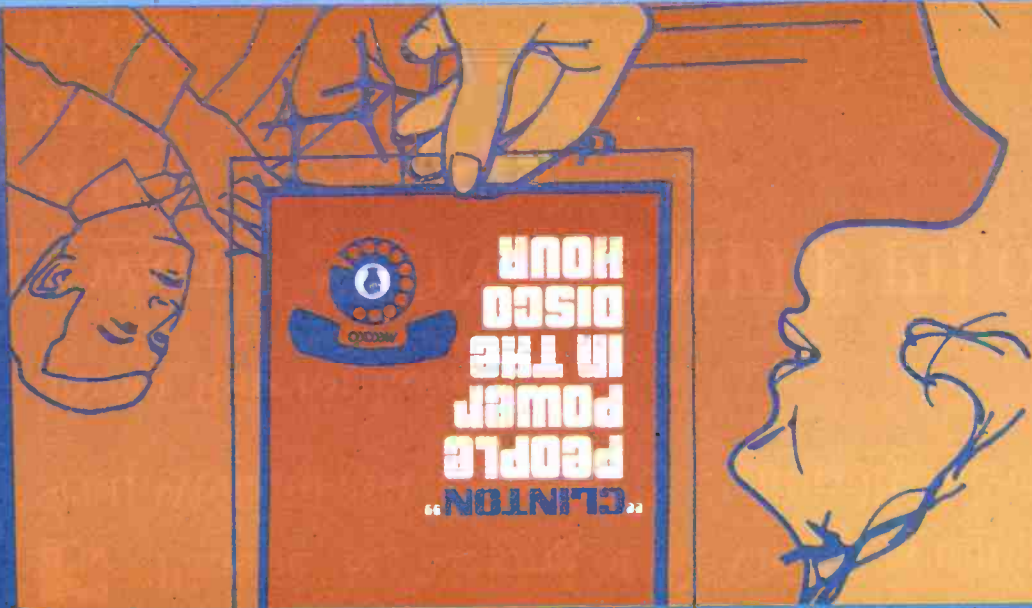


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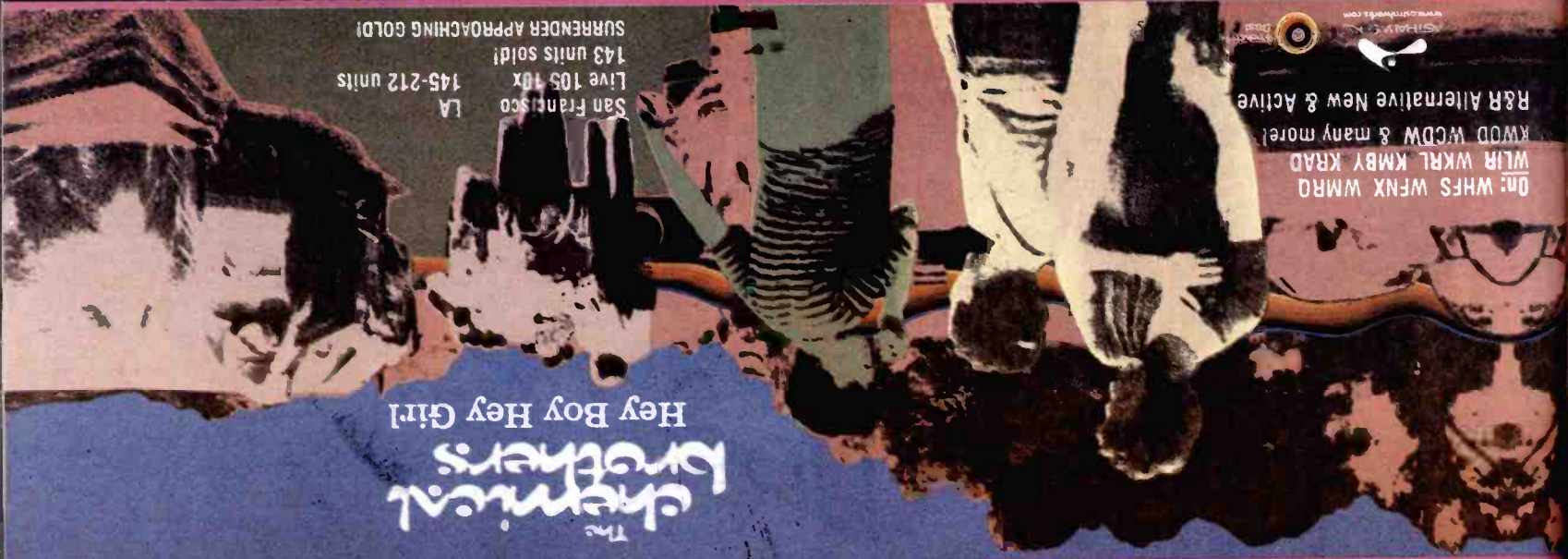
HUGE 1ST WEEK SALES OVER 10,100 units scanned!!
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Management: Steve Stewart / Steve Stewart Management



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www.americanradiohistory.com

The Challenges Of A Changing World

Continued from Page 74

companies is different from what it used to be. I talk to a lot of major programmers, and they are very aware of how different the work environment is at some of the larger companies. The change in priorities at some companies has caused many top programmers to re-think their futures. The companies that still put a premium on taking care of their people and providing the kind of resources that will make a good station great will attract top people irrespective of their size.

Unfortunately, I think we'll lose a lot of quality people to other entertainment content providers, especially if an attempt is made to reduce highly compensated programmers. Do we ever question if the sales manager is making too much money? If the station is hugely successful, why shouldn't everyone benefit equally? These issues are becoming increasingly important to programmers, since there aren't many secrets about the way certain companies value people. Some of the companies are terrific, and some aren't.

The ability to attract a high-caliber programmer to a company is now being measured by a different criteria than before. People want to be in places where they feel that being innovative is rewarded, where their ideas can be heard. It's going to be an interesting couple of years.

R&R: Do you see a "brain drain" at specific companies, where the personnel may move to other companies, where their contracts are up?

JP: It depends on the philosophy of the company. Some companies feel that the company is enriched by successful radio stations and developed if you want to be successful, nourished and developed if you want to be cherished, nourished and developed if you want to be successful. Successful radio stations are properties to be cherished, not just because they are successful, but because they are successful in a way that makes sense. As they say, sometimes the best trade is the one you don't make.

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"Successful radio stations are properties to be cherished, nourished and developed if you want to be successful 10 years down the road. Just because there's less competition doesn't mean that these stations will automatically continue to perform."

R&R: I'm sure some people will read this and think, "These are just sour grapes from a consultant."

JP: Our business has never been better, so it's not a complaint. It's more like we're mystified by the fact that there are a handful of fine consulting firms that do good work and really add value, so for a blanket policy to exist today about not accessing any outside brains is just amazing.

R&R: Are you saying that there are only a small percentage of stations in the country that can claim they are successful, and that if you take a key element like the consultant away, you are risking that?

JP: This is less about whether a station uses a consultant, because there are some very successful stations flying solo. This is about a commitment to resources that local management feels is necessary to maintain or build market share. I appreciate the fact that any operator should examine the expenditures of their radio station carefully and extensively. But if the change you're contemplating will give less good business sense. Ultimately, if the audience declines, you make less money. While you can make a lot of money with your radio stations if your ratings are solid, you make even more money if they are great.

R&R: Some companies have described it along the lines of, "Our national people are as good as consultants, so we don't need consultants."

JP: Every company is entitled to run their business as they see fit, but if they believe they are strengthening their stations by denying them key resources in favor of their national people who also handle 100 other stations, they are mistaken. There are some good firms out there — Vailier/Richards, Rusty Walker, Jacobs Media and others — that bring real value to stations. I think it's a poor business decision to make that call if the station has been successful and the GM wants to continue working with the same team. Replacing a consultant with someone you will not hear from for six or eight weeks because they're too busy or on the road doesn't make sense. As they say, sometimes the best trade is the one you don't make.

Successful radio stations are properties to be cherished, not just because they are successful, but because they are successful in a way that makes sense. As they say, sometimes the best trade is the one you don't make.

R&R: Is radio in a transitional period, or do you think we are locked into a Wall Street world?

JP: Not forever. Consolidation has pretty much peaked, and it still gets down to which station is dominant in demo. Nothing makes me happier than to be able to come into a market and compete against someone who has just stripped a station of all its resources and sacrificed the soul of that radio station.

R&R: I think one of the fears of radio people is that such a competitive move as you are describing is almost impossible because you have only two or three operators controlling some markets. Making a competitive move then becomes pretty risky.

JP: Honestly, it's about philosophy. We work with some terrific companies that value creativity, having great-sounding stations and treating people well. Just because they are competing with two other companies doesn't mean that the level of the game is going to be any less intense. They really believe that they will be great, and the stations end up being great. It comes from the top, to be the best. It doesn't matter whether you have two competitors or six competitors. It's about building a dynasty of winning.

Peering Into The Future

Jack Daniel

Wend/Charlotte
Operation (Manager)

I see the future of alternative as not being so much a sound, but an attitude! The sound right now happens to be the hip/hop/rock thing. In a year that could still be hot, or it could have taken a back seat to a newer sound. In order to get numbers and keep owners in the format, we have to mix several "core" sounds to be familiar and cutting-edge at the same time. When musical tastes in your market bring a lot of pop to the top, you have to play it early, then dump it before it harms your image. Remember, CHR can play all of our best stuff, and we can play none of theirs! Use the street, your morning show and edgy promotions to set you apart.

Radio

Gary Spivack

VP/Rock & Alternative
Promotion
Capitol Records

Alternative radio should be about diversification. To be able to diversify you have to have your base intact. Your station identity needs to be branded into the mind-set of your marketplace. Without that, forget it — you ain't northin' but a jukebox, and if that jukebox ain't churning out the hits, then you, my friend, are up the creek. Catalog carries a label during the lean times, and a station's image and identity will carry the station when there.

Cool Websites

Looking for the Internet version of radio wizardry? We've found it for you

Compiled By Jeanette Grgurevic, Assistant Alternative Editor

www.nme.com

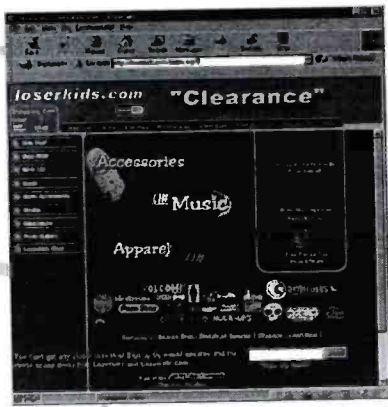
This is a weekly online version of the newspaper that features the most up-to-date charts, shows and album reviews in the U.K. It also contains soundbites of new songs and many downloadable MP3s.

www.netradiosearch.com

On this site you will find a comprehensive list of European, Canadian and American AM and FM radio stations that broadcast via the Internet, plus a guide to online magazines and a cool place to shop for new music.

www.ubl.com

For those of you who don't know, this is perhaps the most informative of all music sites. It allows you to pull up almost any artist's bio, pictures and website. This is another site that makes it easy to purchase CDs.



www.loserkids.com

www.grooveradio.com

The hottest and newest online electronic radio website. It is backed by the electronic master himself, Swedish Egil, and also contains artist interviews and the latest news on all your favorite electronic artists and DJs.

www.liquidaudio.com

This site allows you to shop for music, download MP3s and even sell the music you or your band makes.

www.loserkids.com

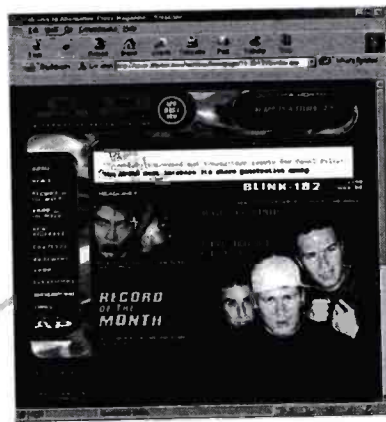
One of the coolest and hippest sites made for Generations X, Y and Z. Find accessories, music and even apparel. Categories to choose from range from "Girl Stuff" to "Boy Stuff" and "Skate Accessories" to "Clearance."

www.listen.com

This is probably the best MP3 website around. It is great because it not only describes each genre of music, but also gives you a brief bio of each artist. It even provides "member comments" following each song, a la Amazon.com.



www.sonicnet.com



www.altpress.com

www.mp3newswire.net

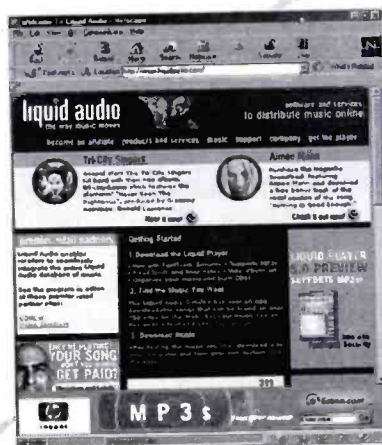
Another cool place to download MP3s, plus all the latest news on the technical side of the music biz.

www.mp3.com

Get the latest and most unusual alternative music on MP3. This site is made for the truest alternative fan, so make sure you set aside some time to sit down and listen to a lot of new stuff.

www.emusic.com

MP3 music, plus "What's Hot" features, which could include anything from Grammy nominees to presidential picks. This site also has "Music Headlines" that let you know about the latest happenings in the world of alternative music. You can even give the gift of music with an E-music Gift Certificate.



www.liquidaudio.com

www.vividzine.com

Ultra-alternative website filled with cool album reviews, mostly of older music, but also some new stuff. This is great if you're not sure what to expect from an artist or missed them the first time around.

www.altpress.com

Alternative Press covers all genres of music, but focuses on indie artists. It also contains interviews, reviews, links, news and more.

www.rollingstone.com

The online version of Rolling Stone magazine. It features music reviews, movie reviews, artist information, free MP3s and photos.

www.spin.com

The online version of Spin magazine. It contains news, music and movie reviews, as well as a schedule of bands appearing on TV.

www.sonicnet.com

This site, associated with Addicted To Noise, features daily music news, live artist events, tour information and programmed music channels, plus a searchable music and artist database.

www.radiomoi.com

Every PD's nightmare: You can program your own station on this site. Just download their player and listen to tunes that you pick. The site also shows the current limitations of this kind of site, since the music choices are extremely limited.

www.justthemusic.com

Imagine a real world Wayne's World on the Internet, hosted by some kid named "Joe" and produced out of his bedroom, and you get the picture of what this site is like. We won't reveal who "Joe" is, but odds are you already know him. A great site that is quickly garnering a rabid following.



Tim Bronson

Music Director

(WGRD/Grand Rapids) Alternative radio's identity crisis is both a blessing and a curse. While it seems to make the labels twitch that adult-leaning stations like 'GRD won't touch the harder-edged rap/metal material, it does leave the door open for more emphasis on adult music. The gulf between the adult-leaning Alternative stations and the active rock-leaning stations seems to be widening, however, almost leaving us with two separate formats that share some gold library songs and The Red Hot Chili Peppers. There seems to be almost enough disparity in the music to support two separate Alternative formats.

Radio

Janda Baldwin

National Director/
Promotion

(Sub Pop Records) Alternative radio will be faced with very competitive challenges as entertainment choices are made more exciting and become available from satellite radio and the Internet. As a result of this competition, not to mention consolidation constrictions, some programmers will neer-jerk with an overly tight playlist, which can create a stale musical product. Survivors will more acutely focus on the overall entertainment reality and the accessibility of his or her station in their respective markets.

Records

Information: Robert Eatman Enterprises Inc. (310) 459-3728

MANSON IN SYNDICATION



NO BULL

One Year Later, One Year Older

Trends analyst Jane Rinzler Buckingham with the latest on Generation Y



At last year's Jacobs Media Alternative Summit, Jane Buckingham gave a presentation on some of the trends and thoughts of the upcoming baby boomlet known as Generation Y (you can listen to it in RealAudio at www.jacobsmedia.com/altsummit.htm). To this day I hear comments from programmers and record company executives alike about what they heard in that packed room a year ago. I caught up with Buckingham recently and asked her to update us on Generation Y, specifically their attitudes about music and radio.

R&R: Let's talk about the wider musical trends at the moment. What are you seeing?

JB: Well, the whole happy-go-lucky, life-is-grand pop music is still big. Generation Y wants to believe that life is good, and they want to believe in silly little bands that do not promise anything other than entertainment. In terms of the future, there is a feeling that classical music is going to have a huge influence, like spinning classical music and blending it into hip-hop. That gets back to reading the classics and valu-



Jane Rinzler Buckingham

there to be one huge new sound. There are going to be many different sounds.

R&R: Are we getting to the point where predicting music trends is beside the point because all of the sounds are there?

JB: Exactly. They are all there.

R&R: I'm sure part of that is due to technology and the Internet. How does Generation Y look at radio as a primary source of music?

JB: Not as much as young people used to, unfortunately. Radio needs to become a bigger part of their lives. Radio to them is purely background music, and as you increasingly have different ways of providing your own background music, radio loses its reason for being. I think radio needs to be like a magazine, in that the brands are clear: You know what you are tuning to, why you are tuning to it and what it says about you. Radio has lost a lot of cred-

"You have to do what you do best. If you want to be the scout who is going to bring them the coolest new music, then, yes, try it. But let them know that. Tell them that is what you are doing. Let them know that if they want popular thinking, they can go somewhere else."

ing things that are old. It's one of the few areas that is still left unexposed, so I definitely think that you will see stuff there.

I think the whole spirituality thing that we saw over the past year, like the whole Madonna thing, is actually going to turn closer to God. We will see more God in music. You'll see more musicians thanking God and talking about God and kids being saved and people looking for answers in a very difficult world. That could express itself in music.

R&R: What about electronica? It got completely written off at one point, but it seems to keep poking its head up at different times, whether it's Fatboy Slim or Prodigy or The Chemical Brothers.

JB: I think you will see more of it. You will see it as part of fusions of music, such as electronica and hip-hop or classical and electronica. I see it growing, but it will be a small part of the larger trend of fractured tastes. It will grow for a small group of people. There are too many things happening right now for

ibility. People trust their friends, local DJs and smaller sources more than they do radio, because they see radio as so commercialized, even the small stations. Radio needs to build a bigger brand around each of its stations.

R&R: It sounds to me like you are saying that stations should become more foreground and less background.

JB: That is exactly what it is. I think you need to be an entertainment vehicle more than just a spinner of music.

R&R: What are the kids' expectations from radio, and why are they disappointed?

JB: I don't think that it's that they have grown tired of radio; it's that they haven't had radio as a presence in their lives the way other generations have. Radio is automatically competing with music on the Internet, CDs in your car and being able to burn your own CD. So it's not that radio has failed them as much as it is that radio just hasn't ever thrilled them.

People forget that kids born in 1980 who are now in college have lived their entire lives with the Walkman. They have always been able to bring their music with them. They have always had a choice. So radio needs to start saying, "We are a medium that is worth your attention. We can deliver something in a way that TV can't."

R&R: What can radio do to satisfy those expectations?

JB: First, it can be new news. It can say, "We are not a magazine; we can deliver something to you every day. We are not TV, because we do not have the same kind of advertisers. We are the source for the best, newest, hippest info, because that's our job," vs., "We are just the guys who sit in the studio and play whatever the record execs send us."

Continued on Page 83



Matt Franklin

Music Director

CI(M)/Detroit

Working evenings on-air at 89X and running a phone-intensive show from 7-11pm helps me to tap into our "passion people." Passion exists in two areas: the rap-rock style and the hard style, both of which, I think, will have legs in the format. I think these once-fringe sounds will continue to impregnate the format's core. They'll stretch to the max. The hard will get harder, and the rap will get purer. It'll be fun to interact even more with the listeners to see how far we should go.

Radio

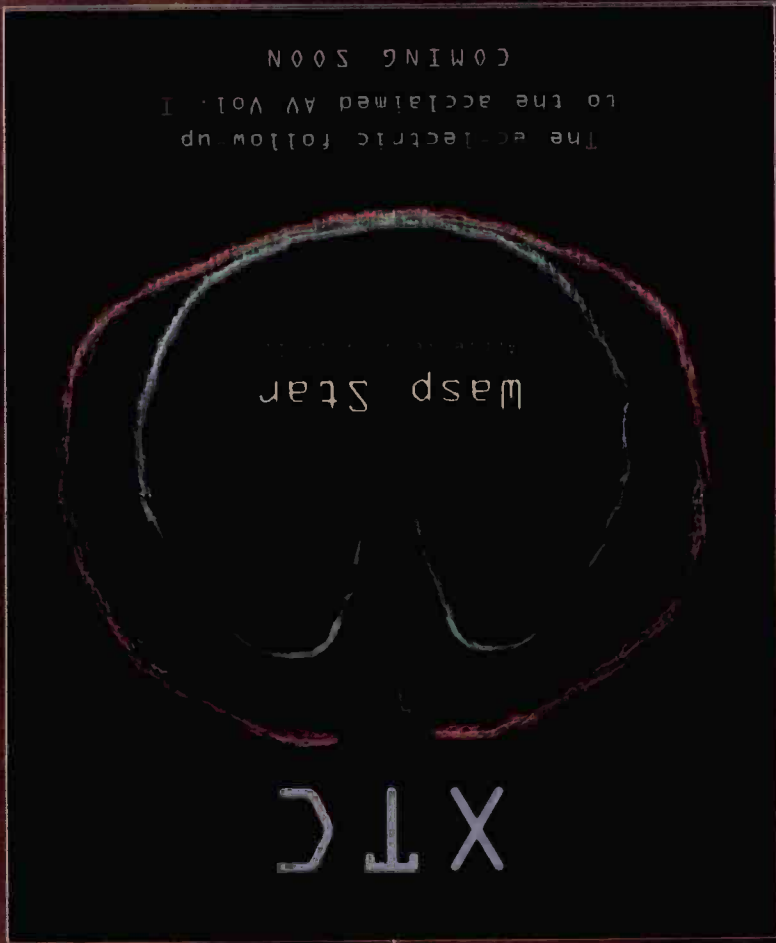
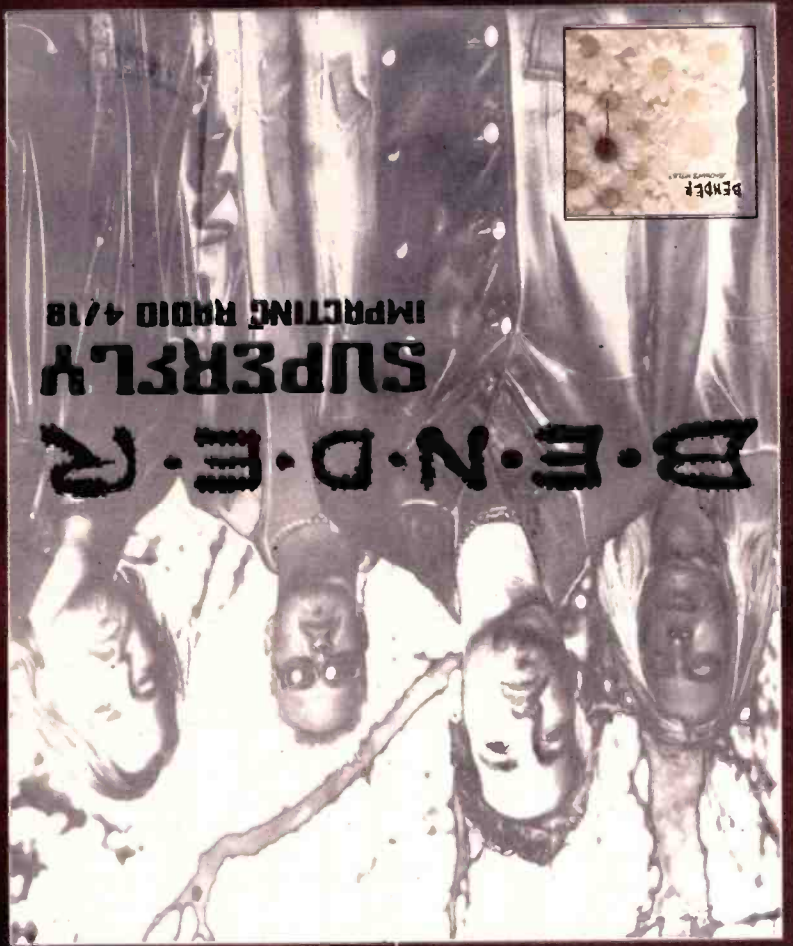
Matt Pollack

Senior VP/
Promotion

U2 Records

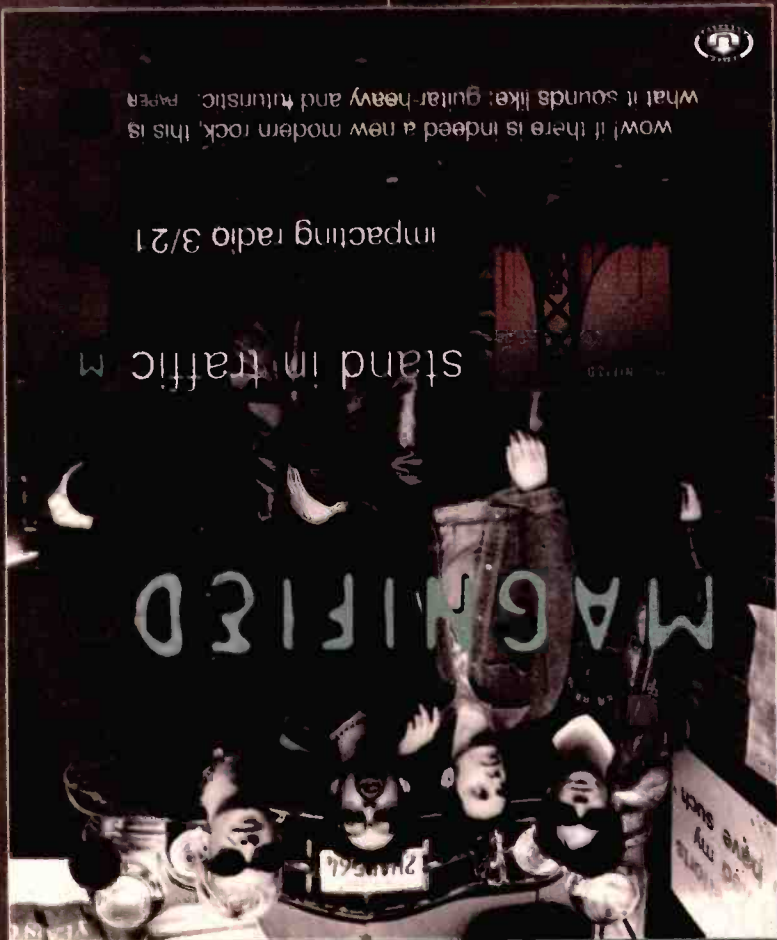
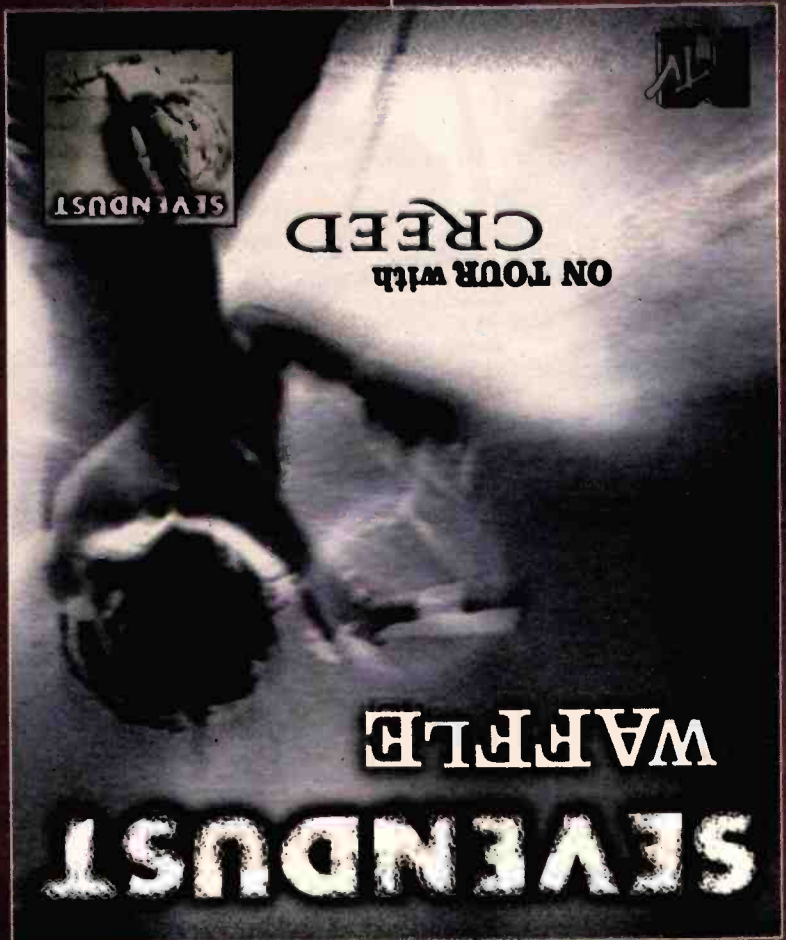
The Alternative format will continue to mainstream itself in the future. In an effort to compete with a continuously widening variety of other mediums, the format, from a musical standpoint, will ultimately move closer to the middle. You can't make a sweeping statement that rap-rock will fade and electronica will flourish, or that any other genre will be the next big thing. That's all irrelevant. The point is, whatever emerges as the flavor du jour, Alternative radio will be first to embrace it.

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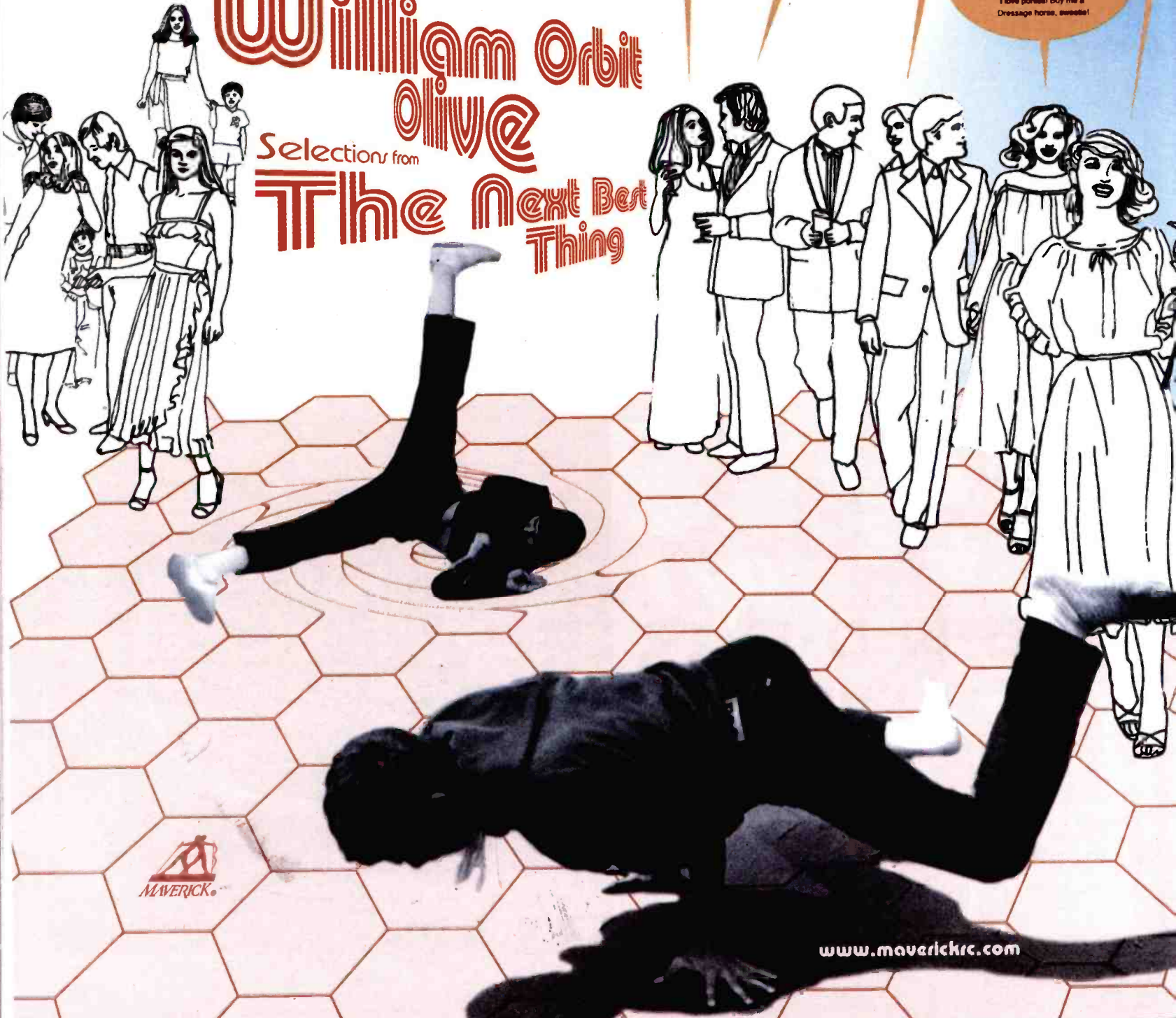
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White Pony coming your
way June 2000
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Dressage horse, please!



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One Year Later, One Year Older

Continued from Page 80

Radio can be the kids' cool friend. It needs to make listening more of an event. That might mean being fun-

nier. That might mean more personality. That might mean doing more giveaways. That might mean giving out more advice — this is a generation that needs advice. Or it might be more information about the different musicians. It might be more information available through the station's website. For example, you listen to the radio, but you could go on the website to download all of the lyrics from the songs played in the last hour. Radio has to give more added value.

R&R: So it's about entertainment and information, the whole package.

JB: It's about pure entertainment. It is giving the listeners a reason to listen. It is being foreground, not background.

R&R: Are we getting into an era where the musical sources are so broad that taking a risk on newer-sounding music might be more important than it has been in the past for radio?

JB: Probably. You have to do what you do best. If you want to be the scout who is going to bring them the coolest new music, then, yes, try it. But let them know that. Tell them that is what you are doing. Let them know that if they want popular thinking, they can go somewhere else.

The thing for me is that radio doesn't have passion anymore. When you listen to a station, you do not feel that they have any passion for the music. You don't feel that they have any passion for the medium. If alternative wants to be passionate about uncovering new music, people will respond to that. That does not mean that there aren't people who still just want to hear their favorites, but if the DJ is passionate about finding the coolest new stuff, listeners will respect that.

R&R: And if you build the listeners' trust, all of a sudden you are a source of important information in their lives: you are a trusted source.

JB: Exactly. They'll turn on the radio because they know that there is going to be something cool there that they didn't know existed. Radio needs to be honest and admit, "Yes, we get our money from here and here and here, but the only reason we get the money is so that we can bring you this artist or we can bring you this cool DJ or whatever."

R&R: So they will respect the trade-off. They are savvy enough to know the whole advertisement game. You just have to be upfront with them.

JB: Kids don't mind people making money, but they don't like people trying to exploit them. If it's an illusion, work to maintain the illusion. It's similar to when I talk to people about magazines, and they think the magazine gets to choose which ads it runs. It doesn't quite work that way, but they don't get it.

R&R: That reminds me of the perception that the DJs get to pick the music. I always felt that was an important part of having the listener connect to the DJ, but it seems to be a perception that is dying out very quickly.

JB: Yes, I can see that.

"Radio to Gen Y is purely background music, and as you increasingly have different ways of providing your own background music, radio loses its reason for being."

R&R: If we can't bring back the illusion of DJs picking the music, perhaps we could make the process more real to the listeners. It kind of reminds me of MTV's Total Request Live. Part of the appeal of that is that it just seems so real.

JB: Oh, yes. That is a show the audience feels a real connection to. You talked about the DJs picking the music, and part of that was that listeners felt that the DJ was also playing requests and listening to them. It's all about customization. You know, "it is OK if it is not necessarily my voice being heard as long as somebody's voice is being heard."

R&R: We've been mostly talking about Gen Y. How does Gen X fit into all this?

JB: We're different in that we just follow the Gen Y's. For one thing, we went through a difficult period, and we're saying, "Well, the bottom didn't fall out, but we are still going to be very, very cautious. I'm over the huddle, and I've been through my first six jobs, and maybe I'm coming a little bit closer to what I want to do, to who I want to be." I think we are coming through in a very good way, although we do seem to think that Generation Y is having a slightly better time of it than we did. Still, I think we have lost a lot of our pessimism.

R&R: There isn't the feeling that the baby boomers are living off their accumulated money, and Gen Y is living off their Net money, and we're left with crumbs?

JB: Yes, but you know what, we've accepted that. That is just our fate. That's our lot in life, and that is why we will always be very insular and will never rise to power and will never want the sunlight. But after that, we are fine! We are not as depressed as we were, from what I can see.

R&R: You made that point last year. You were talking about how the good aspects of Generation Y were rubbing off on Generation X.

JB: They are. It is hard to have a sad face when the young generation is telling you to cheer up at the same time that they are going through the Columbine situation. I think they are giving us a chance to see things in a slightly more positive light.

R&R: So on the entertainment level, how wide is the chasm between Gen X and Gen Y?

JB: It is not as huge as the one between baby boomers and Gen X. I think that Gen X digs Gen Y. When it comes to entertainment, we enjoy a lot of the Gen Y stuff. We are still a generation that is trying to be a perception that is dying out very quickly.

JB: Yes, I can see that.

"I don't think that Gen Y has grown tired of radio, it's that they haven't had radio as a presence in their lives the way other generations have."

JB: I'm so bored with this question that I feel we've all answered before. Radio will continue to play hit records whether they are alternative or not.

R&R: Head of Beyond Promotion

JB: I find it interesting that despite the word that the latest alternative trends are of the extreme rock-rap variety, these artists' biggest songs at our format are beat-driven, but not particularly "abrasive" (for lack of a better term). From "Re-Arranged" to "Cowboy" to "Woodoo," all of these alterna-hits have a driving rhythmic element, not unlike songs from the pre-grunge days of the format. It's common knowledge that the younger end of our demo, which is not afraid of rap and rap influences, will continue to drive this rhythmic trend. It's great to have this element back.

R&R: Program Director (WDX/Lansing, MI)

JB: Absolutely. All the Gen X guys just after them. artists like Christina Aguilera and Britney Spears?

R&R: Does that translate to music as well, with the losers who sort of want that Sixteen Candles world ing from teens, it is coming from me and my friends.

JB: I find it interesting that despite the word that the latest alternative trends are of the extreme rock-rap variety, these artists' biggest songs at our format are beat-driven, but not particularly "abrasive" (for lack of a better term). From "Re-Arranged" to "Cowboy" to "Woodoo," all of these alterna-hits have a driving rhythmic element, not unlike songs from the pre-grunge days of the format. It's common knowledge that the younger end of our demo, which is not afraid of rap and rap influences, will continue to drive this rhythmic trend. It's great to have this element back.

R&R: Chris Brunt

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R&R: And if you build the listeners' trust, all of a sudden you are a source of important information in their lives: you are a trusted source.

JB: Exactly. They'll turn on the radio because they know that there is going to be something cool there that they didn't know existed. Radio needs to be honest and admit, "Yes, we get our money from here and here and here, but the only reason we get the money is so that we can bring you this artist or we can bring you this cool DJ or whatever."

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JB: Yes, I can see that.

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JB: Yes, I can see that.

A Conversation With Kevin

Continued from Page 1

I'm glad he did, because the following interview is unlike most trade interviews you will read. Not included are discussions of callout, auditorium tests, consolidation, the Internet or the stock market. Instead, you'll see words like vision, evolution and soul — terms with much less press, but no less importance.

R&R: Is the KROQ on the air the KROQ that you hear in your head?

KW: For the most part, yes. The overall sound of the station and the whole package are definitely what's in my head, so the overall vision that I have for the station comes through. But the thing that I think keeps KROQ always sounding interesting is not really knowing what to expect, and that includes me. So part of the overall vision is also wanting to make sure there's always that sense of danger and the knowledge that anything could happen at any time. This all really goes back to the personalities that we have and allowing them to do what they do, which is to create and be entertaining.

R&R: I've noticed at the successful stations that I visit that one of the key elements is a program director who has a clear vision of what he or she wants

“KROQ has evolved, and I think that for the station to continue to thrive and be relevant and have an impact on the market, it has to evolve.”

from the station and the ability to get that vision on the air.

KW: I can see that, but it is important to remember that the vision evolves. Some of the vision or sound that I had for KROQ is the same as it was five years ago, but some of it is not. The station has evolved, and I think that for the station to continue to thrive and be relevant and have an impact on the market, it has to evolve, whether that means freshening up the production or doing different promotions or tightening up or loosening the reins on the jocks. Those are the things that keep the station sounding fresh.

And it's not just about having that vision. You also have to share that vision with the people who make it happen. I can have this vision, but without the talent and the right people to pull it off, it won't mean anything. When I sit down with Jed The Fish or Stryker or Kevin & Bean, I'm the first to tell them, "There's a reason you're on the air and I'm not. I'm not going to pretend to tell you what to do and how to do it." They're the talent. They're the ones who go on the air and do the things that make people come to the radio. I'm just here to guide them. I point them in the right direction and then let them go.

R&R: You mentioned stations evolving over time. How do you know when a station isn't moving in the right direction?

KW: What you're looking for as a programmer are certain patterns to see if, over time, the station has gotten off-course, because sometimes when you're in



Kevin Weatherly

it day in and day out, you don't even recognize it. Hopefully, however, you have all the checks and balances in place to make sure you don't stray too far.

R&R: What kinds of checks and balances are warning signs that you're letting the station drift in a direction that it's not supposed to be going?

KW: Well, it's an ongoing process, because a radio station is a living, breathing organism that is in a constant state of evolution. The tastes of the listener are constantly changing. Our job is to stay in touch

said about when you joined KROQ. He said that you didn't jump in and make decisions, but rather you sat back and simply observed the station for months.

KW: Well, coming into a situation with the rich history of KROQ and the personalities that we already had there at the time, you owe it to the listener and the station and the staff to try to fully understand what you're doing before you go in and start tinkering. My ego's not so large that I came into KROQ and thought I had all the answers.

Part of the process of crystallizing my vision for KROQ was understanding what came before. It's not unlike running McDonald's or Disney or any other established brand. Like KROQ, these brands have been around a long time, and there are certain inherent expectations associated with them, so you have to adapt your vision to what already exists.

R&R: It must take a long time to really discover the soul of a radio station. How long did you absorb things before you had a firm idea of where you wanted the station to go?

KW: First of all, I don't know if every station has a soul. I think those stations that are successful over a long period of time and are a part of the community certainly do. Going in and trying to discover it is definitely a process, but the soul of the station is ultimately the people responsible for making the station what it really is.

R&R: Did you perceive a soul when you came to KROQ?

KW: Absolutely. That's why I was so careful when I came in not to make assumptions or be too hasty in my decisionmaking. I wanted to fully understand KROQ, because it's such a complicated station. With as much history as KROQ has, there are certain expectations that have been developed over the years. You have to be sensitive and respectful of that and try to fully understand it.

Remember, I came to KROQ from a Top 40 station, and it was only the second radio station that I had programmed. When I got here, I was still learning about me, and I was still learning about programming.

R&R: Did you grow more as a programmer after you got to KROQ or before you got there?

KW: I feel that I've grown a lot more since I've been at KROQ. I certainly had great training and great mentors and learned a lot from each of them, but I'm still learning. Every day there's something new. Whether it's the changes with technology,

Continued on Page 86

R&R: That reminds me of what Jed The Fish has

“Whether it's the changes with technology, consolidation, the competitive landscape or the vast number of choices competing for the listeners' attention, you're constantly adapting and learning and growing. If you're not, then it's time to move on.”

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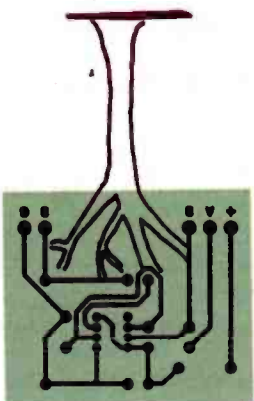
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A Conversation With Kevin

Continued from Page 84

consolidation, the competitive landscape or the vast number of choices competing for the listeners' attention, you're constantly adapting and learning and growing. If you're not, then it's time to move on.

R&R: Does the responsibility of the programmer end with what comes out of the speakers, or is that just the first step in today's radio world?

KW: I guess my answer is that there are a lot of people who are a lot smarter than I am who make it a lot more complicated than it needs to be, because it's really pretty simple. It is about what comes out of the speakers. Now, the responsibilities of today's programmer might be different in certain situations than they were five or 10 years ago, but the basics are the same: Play the right music for your listeners, and present it in an entertaining way with great personalities, strong promotions and production. The programmer's ultimate responsibility is to bring it all together and get ratings.

R&R: So all of the talk of the Internet and satellite radio and things like that is simply a distraction?

KW: It's not a distraction, because I don't allow it to be a distraction. I was on this panel at the Gavin Convention several weeks ago, and I found it interesting, because a lot of what was discussed was how radio has changed with consolidation — how all these guys' jobs have changed, and how it's about nonspot revenue and corporate strategy and flying from city to city. I sat up there, and it struck me that I'm really lucky, because I've got a GM who understands the art of programming and appreciates it and shelters me from the things that a lot of program directors have to deal with.

For example, with the Internet, we think it's important to understand it and make sure we're in a position to benefit from it. Our APD, Gene Sandbloom, deals with that day to day. We sit down and talk about the vision for the website as it relates to the vision for KROQ to make sure they're complementary, and then he goes and makes it happen. To his credit, he's able to work with the people at our website company, Feed The Monster, and articulate that vision and make sure that they create and reflect that.

R&R: The more I talk to you, the more I realize that the core job of the programmer hasn't changed a whole lot in the last 20 years.

KW: I don't think it has — at least not for me. That may not be the case for a lot of programmers, because someone else may approach it differently. I'll give you an example: When I was going back and forth to New York, I learned a lot about what it would be like to be a consultant, and I realized that it's something that some people may be good at, but it

"I'm really lucky, because I've got a GM who understands the art of programming and appreciates it and shelters me from those things that a lot of program directors have to deal with."



A COMMITMENT TO ARTISTS

KROQ has continued to maintain its commitment to artists even as the format has moved from one musical trend and fad to another. A good example of this commitment is Tori Amos. Seen here (l-r) are PD Kevin Weatherly, Amos, afternoon drive jock Jed The Fish (kneeling) and APD Gene Sandbloom.

"It's important to understand and recognize the difference between how you may perceive something on the air and how the listener hears it. Sometimes you don't know if you're having an off day or if the station is off track."

was difficult for me at the time. Coming in with your "bag of tricks" might be beneficial for a lot of people, but I feel that for a radio station to be vibrant and have an impact, you have to have a program director in-house who has a feel for the radio station. If you have a "program by committee" situation, it's difficult to have a station that has a soul or a vibe. It may sound good technically, and it may not make a lot of mistakes, and the music may be right on, and the production may sound pretty good, but it still doesn't have those intangible attributes that are vital to the great radio stations.

R&R: What is the most difficult part of being a program director?

KW: Probably the most difficult part in this day and age is remembering the fundamentals and mak-

ing sure that they don't get lost in all of the other distractions that we face. It is so easy to allow these other things to get in the way. I talk to people all the time, and they tell me, "I come in the morning and spend my first two hours answering e-mail. Then I go into a promotions/sales meeting, then I return some phone calls in the afternoon." You know, for that person, the day is shot, and there was not one thing done that made the radio station better. That's a big problem today.

R&R: Let's talk about music. It seems like not too long everyone was playing Big Bad Voodoo Daddy, and now the music seems closer to bands like Slipknot, Static-X and System Of A Down. You are a station that has recently played artists like Fiona Apple and Tori Amos and that has taken chances with Aimee Mann. What's your take on where the format's music is today?

KW: That's interesting, because every Tuesday Gene Sandbloom, [MD] Lisa Worden and I spend a lot of time talking about this very subject, kind of philosophizing and trying to figure it out. Just in the eight years that I've been at KROQ, the station has gone through many different musical stages. Right now we're in a place where there is definitely passion for a lot of the music, but it is also music that is very polarizing.

Continued on Page

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A Convergence (With Kevin)

Continued from Page 86

What ends up happening in these situations is that you get something that works — whether it's Korn, Limp Bizkit, Kid Rock or Rage Against The Machine — and you go, "Great, let's keep playing more of them." However, even though it's the type of music that's really hot, and it's really connecting, we tend to be cautious. We try to be selective, so that we don't completely change the essence of the radio station over a period of time. We don't want to be a one-dimensional young-end rock station and box ourselves in a corner.

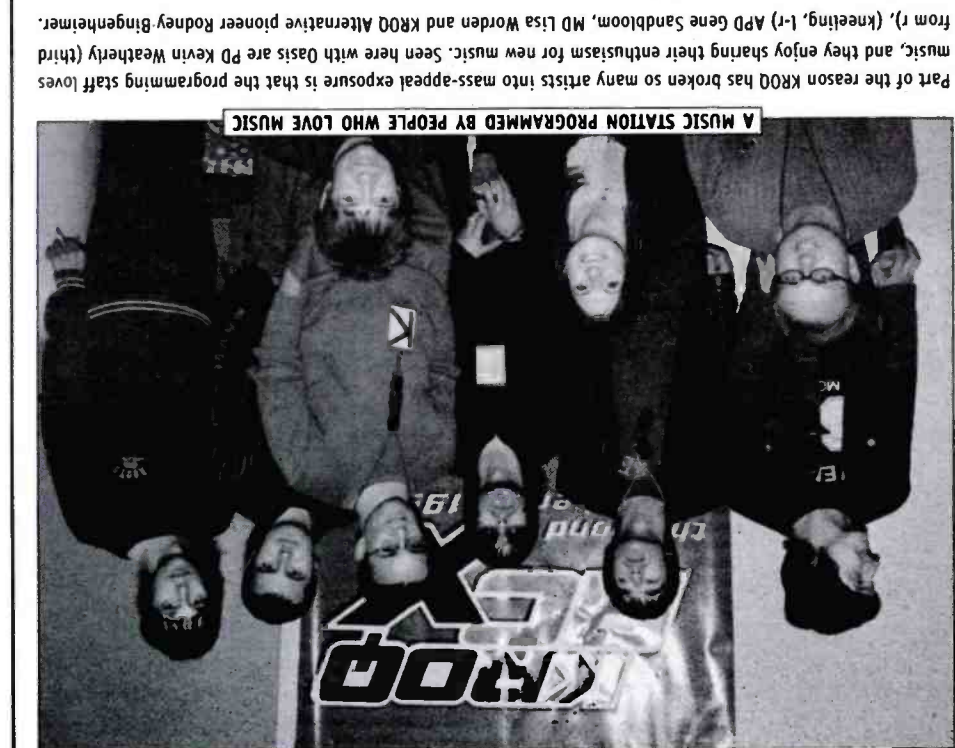
The thing is, you want to reflect this movement that is going on, which is very real, while at the same time you don't want to move too quickly. A station like KROQ is cume-driven. To be successful, we have to maintain that, and to maintain that, we have to make sure that we have enough cume hits or market hits to keep listeners around who are outside the ultracore. If we don't, the ultracore is all we'll end up with. We have to be sensitive to those people who have listened to the station for five or six years and might like Rage Against The Machine and Korn, but who also want to hear No Doubt.

R&R: So being imaged solely as a young-end rock station is something to avoid?

KW: It is for us, because we are so conscientious about maintaining our cume. Also, we are constantly trying to satisfy a certain part of our audience that expects KROQ to represent different musical textures. Let me give you a great example: Moby is the No. 24 album in Los Angeles. Obviously, there are people who listen to our radio station who love Moby and are out buying the record. However, the research is horrible. Normally, a record that we've played as much as we've played Moby with less-than-spectacular research would have been off the radio. But in this instance there are other factors. The sales are obviously

want to connect that aren't connecting, but I don't there are alternative pop-leaning songs that we **KW:** No. We occasionally get frustrated when do you see KROQ giving up on them? **R&R:** If things don't improve for pop-rock songs, people can't make generalizations that apply across the format.

"If you have a 'program by committee' situation, it's difficult to have a station that has a soul or a vibe. It may sound good technically, and it may not make a lot of money, and the music may be right on, and the production may sound pretty good, but it still doesn't have those intangible attributes that are vital to the great radio stations."



Part of the reason KROQ has broken so many artists into mass-appeal exposure is that the programming staff loves music, and they enjoy sharing their enthusiasm for new music. Seen here with Oasis are PD Kevin Weatherly (third from r), (kneeling, l-r) APD Gene Sandbloom, MD Lisa Worden and KROQ Alternative pioneer Rodney Bingenheimer.

what type of music is hot at the moment, it always ends the year well back of those mass-appeal smashes, and there isn't a single exception. **KW:** You are absolutely right. There's a reason that all the year-end chart-toppers are mass-appeal songs. What ultimately drives the success of the format — and that goes for any format, by the way — is playing enough mass-appeal hits. And how you define the image of the station is with the musical edges that you are willing to integrate into your radio station. Slipknot and P.O.D. are bands that are selling, but they are currently the fringe of what KROQ reaches. We don't want to chase that at the expense of blowing off our larger audience.

R&R: Does it help to have career artists releasing music relatively frequently now?

KW: It's in our best interests to have career artists, but what's a career artist? Two successful albums? You can count on one hand the number of bands or artists who are able to reinvent themselves and stay relevant after their third, fourth or fifth album. Meanwhile, if you are locked in on a specific demographic, the new bands are changing all the time, which is what keeps it exciting. In fact, you never know where the next one is going to come from.

If you look at some of the biggest hits that we've had in the format from the past year, they were from Limp Bizkit, Korn and Blink-182. But then you have a band like The Red Hot Chili Peppers, who have been around for 15 years and who put out an amazing record full of big hits, and the audience still cares. At the end of the day no one really knows where the format and music are going or what the future holds. The one constant in this continuous search for what's next is that the consumer or listener is the ultimate decisionmaker. And it's our job to give them what they want.

A factor: What Moby represents as an artist is a factor. In situations like this we throw the research out the window. Even if the research doesn't validate those beliefs, there are enough other signals that are still relevant and justify our continued support. I wanted to give you a concrete example, because I think generalizations are too often made about the format when things are really market-specific. Comments: In looking back for as long as this format has existed in R&R, the top songs of the year have always been mass-appeal pop-rock songs. No matter

Summer Release Schedule

Music to look forward to

MAY

- ALPHA (Melankolic/Astralwerks)
- BT (Nettwerk)
- DROWNERS (Wind-up)
- GETAWAY PEOPLE (Columbia)
- LOOPER (Sub Pop)



Radiohead

- MICRONAUTS (Astralwerks)
- MORCHEEBA (Sire/London)
- MXPX (A&M/Interscope)
- OLIVE (Maverick)
- PERFECT CIRCLE (Virgin)
- PHOENIX (Source/Astralwerks)
- PRIMAL SCREAM (Astralwerks)
- VERUCA SALT (Beyond)
- VIBROLUSH (V2)

JUNE

- ALL (Epitaph)
- CHEMICAL BROTHERS EP (Astralwerks)
- CREEPER LAGOON (DreamWorks)
- DANDY WARHOLS (Capitol)
- FACE TO FACE (Beyond)
- FSOL (Astralwerks)
- GLANDS (Capricorn)
- GLUECIFER (Sub Pop)
- KGB (DreamWorks)



NOFX

- LEWIS PARKER (Astralwerks)
- MURDER CITY DEVILS (Sub Pop)
- OURS (DreamWorks)
- PAUL OAKENFOLD (London/Sire)
- SAINT ETIENNE (Sub Pop)
- SPACEHOG (London/Sire)
- Q-BURNS ABSTRACT MESSAGE (Astralwerks)
- JASON WADE (DreamWorks)
- YO YO'S (Sub Pop)

JULY

- ADAM F (Astralwerks)
- LESS THAN JAKE (Capitol)



Face to Face

- RUFUS WAINWRIGHT (DreamWorks)
- UBERZONE (Astralwerks)
- UNION UNDERGROUND (Columbia)

AUGUST

- 2 SKINNY J'S (Capricorn)
- CRAIG ARMSTRONG (Melankolic/Astralwerks)
- FATBOY SLIM (Skint/Astralwerks/Virgin)
- FUEL (550 Music/Epic)
- GEARWHORE (Astralwerks)
- RADIOHEAD (Capitol)

SEPTEMBER

- AIR (Source/Astralwerks)
- PHOTEK (Astralwerks)
- T-LOVE (Astralwerks)



Fuel

To Be Announced

- RICHARD ASHCROFT (Virgin)
- CLEOPATRA (Maverick)
- CULT (Atlantic)
- DAVE MATTHEWS (RCA)
- DEFTONES (Maverick)
- DISTILLERS (Epitaph)
- DWARVES (Epitaph)
- EVE 6 (RCA)
- FOREST FOR THE TREES (DreamWorks)
- FINGER ELEVEN (Wind-up)
- NELLY FURTADO (DreamWorks)
- NINA GORDON (Warner Bros.)
- I.N.C. (Epitaph)
- KID ROCK (Top Dog/Lava/Atlantic)
- MILLENCOLIN (Epitaph)
- NOFX (Epitaph)
- OPM (Atlantic)
- POE (Atlantic)
- PROPELLERHEADS (DreamWorks)
- RANCID (Epitaph)
- SINEAD O'CONNOR (Atlantic)
- U2 (Island/IDJMG)
- UNCLE KRACKER (Atlantic)
- VOODOO GLOW SKULLS (Epitaph)



Deftones



SOUTHERN DEVILS IN STORES APRIL 18TH

Pimpadelic

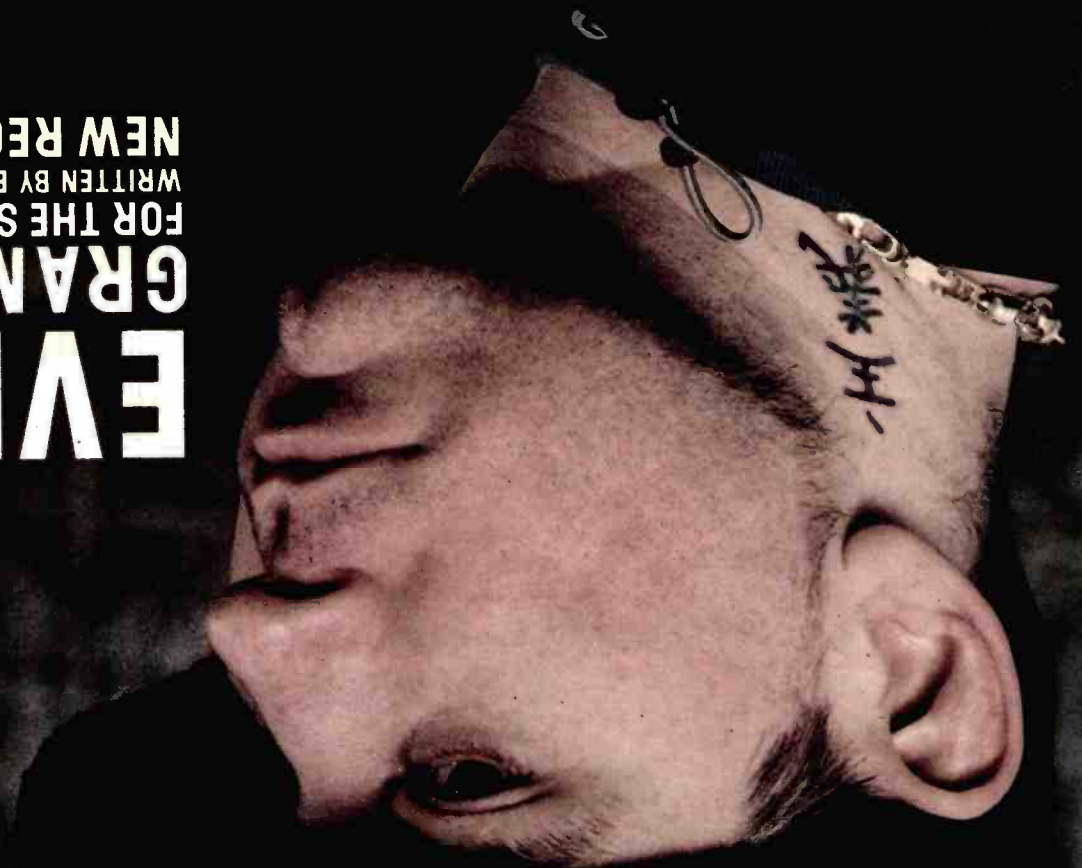
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WRITTEN BY EVERLAST, PERFORMED WITH SANTANA
NEW RECORD TO COME IN 2000



The Alternative "Get Connected" Directory

R&R's exclusive directory of Alternative format Instant Messenger and e-mail addresses

A

Name/Station/Company	IM	E-mail
Allen, Stu KNRQ		stu@nrq.com
Allers, John WEQX		eqx@weqx.com
Axelsen, Aaron KITS		aaron@live105.com

B

Baldwin, Janda Sub Pop	jandasubpop	jandab@subpop.com
Baker, Eric Roadrunner	rcasf	baker@roadrunnerrecords.com
Basque, Nikki KPOI		kpoichick@hotmail.com
Benjamin, Robert WHFS		cloaca@whfs.com
Bergen, Stu Epic	parkerbrgn	stu_bergen@sonymusic.com
Biondolillo, John Elektra	jstewmang	jstewmang@aol.com
Boe, Suzy WRAX		suzy@wraxfm.com
Boomer KWOD		boomer@kwod.com
Bozyk, Dan WNFZ		bozyk@943extremerradio.com
Bronson, Tim WGRD		tbronson@wgrd.com
Brookshaw, Murray CIMX		murrayb@89xradio.com
Brunt, Chris WWDX		chris@921theedge.com
Bull, Nick Sire/London		maddbull3@aol.com
Bunce, Ron KWOD		ron@kwod.com
Burke, Cathy Blackbird		burke@blackbirdusa.com

C

Callahan, LeeAnne Atlantic	imleeanne	leeanne.callahan@atlanticrecording.com
Catania, Bob Giant		bob.catania@wbr.com
Cee, Gary WLIR		gary@wlir.com
Chiappetta, Christine Columbia		christine_chiappetta@sonymusic.com
Clark, Dan WGRD		wgrd979@yahoo.com
Cluque, Kelli KCXX		kcluque@x1039.com
Corona, Brian Capitol		brian.corona@capitolrecords.com
Crissy WPLA		crissy@planet93.com
Cristiano, Lisa MCA		lisa.cristiano@umusic.com
Cruze WFNX		cruze@wfnx.com

D

Name/Station/Company	IM	E-mail
Daniel, Jack WEND	jackmandu	jackmandu@aol.com
Daniels, Lee WJBX		danielsx@msn.com
Davis, Andy WWCD		andyman@cd101.com
Davis, Austin WEEO		austindavis@hotmail.com
Davis, Brandon WXDX		brandon@wxdx.com
DeVoss, Jack WWCD		jack@cd101.com
Diana, Lenny WXDX		lenny@wxdx.com
DiMaio, John RCA		john.dimaio@bmge.com
Divney, Bob Reprise		bob.divney@wbr.com
Doherty, Duane, KDGE		edgepd@kdge.com
Doram, Michelle Nettwerk	mkitty810	mdoram@nettwerk.com
Dorfman, Greg Elektra	dorfmaneeeg	greg.dorfman@elektra.com
Dunn, Suzie WPLY		suzie@y100.com

F

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Fein, Dan WPLY		music@y100.com
Fellows, Lindsay Squint	lfsquint	lindsayf@squinterland.com
Ferrise, Pat WHFS		cheetah@whfs.com
Ferro, Andre WLIR		andre@wlir.com
Finn, Donovan Matador		donovan@matador.recs.com
Fisher, Nan Capricorn		nfisher@capricornrecords.com
Fischer, Shanna Wind-up	shanfish	sfischer@wind-upent.com
Franklin, Matt CIMX		phat@89xradio.com
Fram, Leslie WNNX		leslie@99x.com
Frawley, Pat WMAD		pffrawley@amfm.com

G

Gail, Laurie WFNX		lauriegail@fnxradio.com
Galbraith, Alan Wind-up	windupal	agalbraith@wind-upent.com
Gates, Tom Nettwerk	labelslime	labelslime@aol.com
Gillespie, Geordie C2	dogbros	geordie_gillespie@sonymusic.com
Goldklang, Rob Warner Bros.	wbrobg	rob.goldklang@wbr.com

Continued on Page 95

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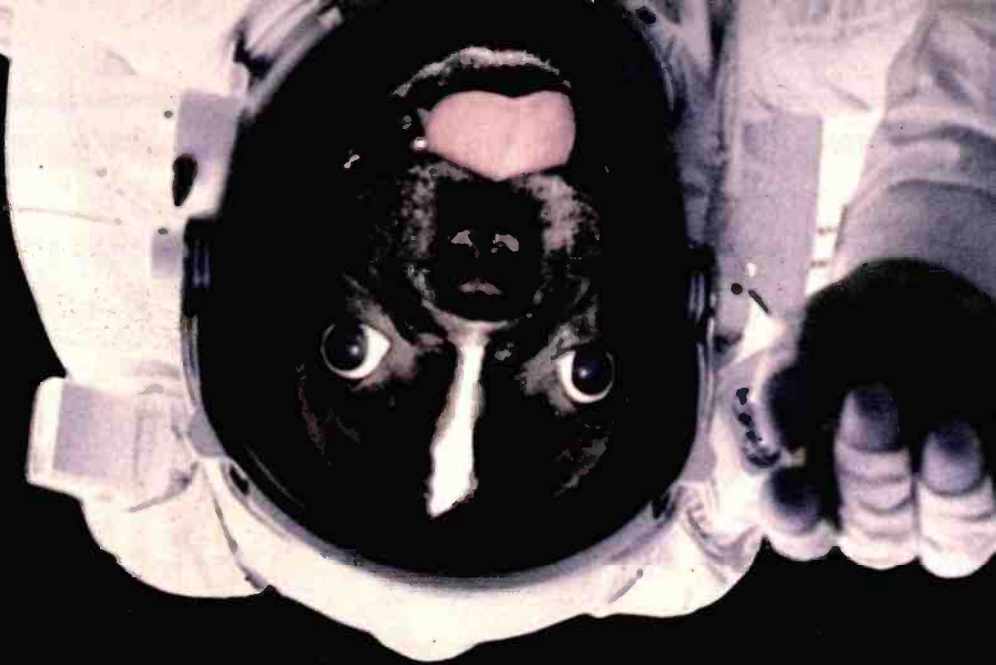
SPIN LEADERS:

99X	CIMX	Q101
KWOD	KXTE	KAEP
WWCD	WZAZ	WPBZ
KTCL	KNRK	WWVV
KJEE	WJBX	KMBY

Produced by Julian Raymond
Mixed by Chris Lord-Alge
Management: Bruce Lorel
for Eternal Artists



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The Alternative "Get Connected" Directory

Continued from Page 92

Name/Station/Company	IM	E-mail
Griswold, Mimi WKRL		mimi@classicrock.com
Grosch, Phil WEJE		phil.grosch@yahoo.com
Grossman, Damon Beyond damonrecords		damong@lbank.com
Guderian, Kyle WEJE		kyleg963@hotmail.com
Gutierrez, Eddie KJEE		kjee929@aol.com
Habbeshaw, Joel Hollywood		joelhabbes.joel.habbeshaw@studio.disney.com
Hamilton, Mark KNRK		hamilton@knrk.com
Harris, Matthew WZAZ		wzaz@aol.com
Hodge, Jo 550		jo_hodge@sonymusic.com
Hood, Dawn Virgin		happysupplier@usa.net
Hudson, Amy WMAD		amyj058@hotmail.com
Ingold, Doug V2		doug.ingold@v2music.com
Iorio-Corrales, Gina Beyond gibeyond		gina@lbank.com
James, Brian WCYY		djames@wblm.com
Jameson, Scott WRZX		edsel@wrzx.com
Jay, Gary TVT		gary@tvrrecords.com
Juliano, Gina WARG		ginajulian@aol.com
Kim, Laura Aremis		girltotten@aol.com
Kingscon, Steve WXRK		kingscon92@aol.com
Klaiman, Joel 550		joel.klaiman@sonymusic.com
Kriegler, Paul KEDJ		phoenixedge@aol.com
Lagambina, Doug Immortal		doug@immortalrecords.com
Laurelli, Blake WJSE		dbkstr
Leon, Howard Universal		diepepsicola
Leon, Howard Universal		howard.leon@umusic.com
Lloyd, Robbie Interscope		robbie.lloyd@umusic.com

Name/Station/Company	IM	E-mail
Macdonald, Brian Interscope		brian.macdonald@umusic.com
Madden, Derek WXZZ		derek@z103.com
Manning, Phil KNDD		pmanning@kndd.com
Maxson, Sean Astralwerks		seanm@astralwerks.com
McDonnell, Lynn Time Bomb		lmcdonnell@timebombrecordings.com
McGuinn, Jim WPLY		jim@y100.com
Metzdorf, Kris Atlantic		kstove@aol.com
Michael, John KFMA		jimichael@kfma.com
Miller, Shannah C2		shannahm24
Miller, Shannah C2		shannah_miller@sonymusic.com
Miura, Howie Island		mira@us.polygram.com
Montre, Kim KNDD		kim@kndd.com
Moreira, Adrian Sire/London		londonrec
Londonrec@aol.com		
Morrison, Rick RCA		rickra
Moschitta, John WXXD		mosh@wxdx.com
Muckley, Chris XTRA		muckley@91x.com
Muncy, Julie Warner Bros. Jjlmuncy		julie.muncy@wbr.com
Murray, Drew Restless		dmurray98
Murray, Drew Restless		drewm@restless.com
Neill, Jim Rhino		jim_neill@rhinorecords.com
Noker, Todd KXRX		todd@x96.com
O'Brien, Greg WRRV		gregobrien@yahoo.com
O'Connor, Mike KTCL		mikeoconnor@clearchannel.com
Oedipus WBCN		oedipus@wbcn.com
Peer, Mike WXRK		peer923
Peer, Mike WXRK		peer923@aol.com
Perrone, John TVT		johnp@tvrrecords.com
Petibone, Scott WXSX		petibone@clearchannel.com
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Pettus, Kristen WEND		kmp1065@aol.com
Pohorsky, Becky WBRU		pohorsky@brwn.edu
Pohorsky, Becky WBRU		rebecca_pohorsky@brwn.edu

Continued on Page 96

The Alternative "Get Connected" Directory

Continued from Page 95

Name/Station/Company	IM	E-mail
Pollack, Matt V2		matt.pollack@v2music.com
Poore, Ron RCA		ron.poore@bmge.com
R		
Rantz, Allan WXEG		rantzman@erinet.com
Richards, Dave WKQX		drichards@q101.emmis.com
Ripley, Chris KXTE		chris@xtremeradio.com
Roast, Chuck KFMA		chuck@kfma.com
Robison, Steve KTbz		srobison@jacor.com
Rosenbloom, Pete Arista	pros11	pete.rosenblum@bmge.com
Rossi, Dave WRAX		dave@wraxfm.com
S		
Salcido, Kenny "Tick" Grand Royal	grtick	tick@grandroyal.com
Sanders, Jeff WXNR		sanders500@aol.com
Sauter, Mike WHTG	mikesauter	mikesauter@aol.com
Saturn, Jacqueline Epic	nville1	jacqueline_saturn@sonymusic.com
Savage, Mike 333		mike.savage@unistudios.com
Scharf, Chris WFSM		scarfie@sea-comm.com
Schiavelli, Tim WBRU		wbru@wbru.com
Schmidt, Rick WPLA		rschmidt@ccjax.com
Schock, Bryan XTRA	horseplayer28	bryanschock@clearchannel.com
Shimer, Stephen WCDW		wcdw@hotmail.com
Shuminas, Mary WKQX		mshuminas@q101.emmis.com
Skolnek, Gaby Maverick	otgla	gaby.skolnek@maverickrc.com
Slifkin, Bonnie Atlantic	imbonnies	bonnie.slifkin@atlantic-recording.com
Smith, Alan KROX		asmith@krox.com
Smith, Matt DreamWorks	mattsm1th	msmith@dreamworksrecords.com
Spivack, Gary Capitol	gspivack10	gary.spivack@capitolrecords.com
Stern, Mike KXPK	rockpddude	rockpddude@aol.com
Stewart, Dave KKND		dspd@radioformeworleans.com
Strick, Steven WBCN	stevenstrick	steven@wbcn.com
Summers, Mike KXRK		msummers@x96.com
T		
Taylor, Jay KITS		jtaylor@live105.com

Name/Station/Company	IM	E-mail
Taylor, Ted Trauma	ICQ: 14806475	ttaylor@traumarecords.com
Thomas, Mike WXEG		mikethomas@wxeg.com
Trahan, Sherri Ultimatum		promogrrl@ultimatummusic.com
Trapp, Jim KTbz		jtrapp@jacor.com
Travis, Greg WZZI		greg@z101.net
U		
Valentine, Cheryl Tommy Boy		cheryl.valentine@tommyboy.com
Virgin, Tim Columbia		tim_virgin@sonymusic.com
Volk, Ted Maverick		ted.volk@maverickrc.com
W		
Wall, Rich WEDG	p40u2	p40u2@aol.com
Weatherly, Kevin KROQ		kdweatherly@cbs.com
Weatherly, Margie Elektra		margie.weatherly@elektra.com
Welling, Jeff WWDX		welling@921theedge.com
Wellington, Dave KXTE		dwbeef@anv.net
White, Kim Epitaph		kim@epitaph.com
White, Mattie Mute		mattie@mute.com
Whitetrash, Christina Epitaph	epigirl173	christina@epitaph.com
Whitney, Marty KEDJ		smilinmarty@edge106.com
Williams, Chris WNNX		joe@99x.com
Wong, Kyle Universal	airbones5	airbones5@aol.com
Wolod, Richard Reprise	repriser	richard.wolod@wbr.com
Woltman, Chris Columbia		chris_woltman@sonymusic.com
Worden, Lisa KROQ		laworden@cbs.com
Wrightsmen, Christine Mojo		empress@mojorecords.com
Y		
Young, Michael WRZX		moyo@wrzx.com
Z		
Zapin, Ross Dreamworks	rosszapin	ross@dreamworksrecords.com

Not on the list but want to be? Contact me at (310) 788-1666
or by e-mail at junkerr@ronline.com.

NOTICE TO THE GATEKEEPERS OF ROCK

YES...  YOU MEN!!!

LET **KITTE** IN!

THEY BELONG!
THEY ROCK!
THEY SELL!

KITTIE: SPIT

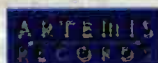
(PHONE REQUESTS
WEEKEND)

- 2.27.00 . . . #1
- 2.20.00 . . . #3
- 2.13.00 . . . #5
- 2.06.00 . . . #9



KITTIE: SPIT

(ALBUM SALES)



SHERIDAN SQUARE
ENTERTAINMENT

YearBook

Best Dressed

BRIAN CORONA, Capitol Records



I'm blessed that my Dads and Grandfathers clothes still fit me. If I can't find something from them - I can reach into the Capitol closet to find old clothing from the Beatles or Duane Duran.
Thanks for the award!

Biggest Bookworm

HOWIE MIURA, Island Def Jam Music Group



Me before I discovered books. Need I say more?
[Signature]

Hardest To Reach

JIM TRAPP, KTBZ/Houston



WAS UNAVAILABLE FOR COMMENT

Craziest Person

TED TAYLOR, Trauma Records



CRAZY??!?
WHO THE FUCK ARE YOU CALLING CRAZY??!

Best Hair

PHIL COSTELLO, Reprise Records



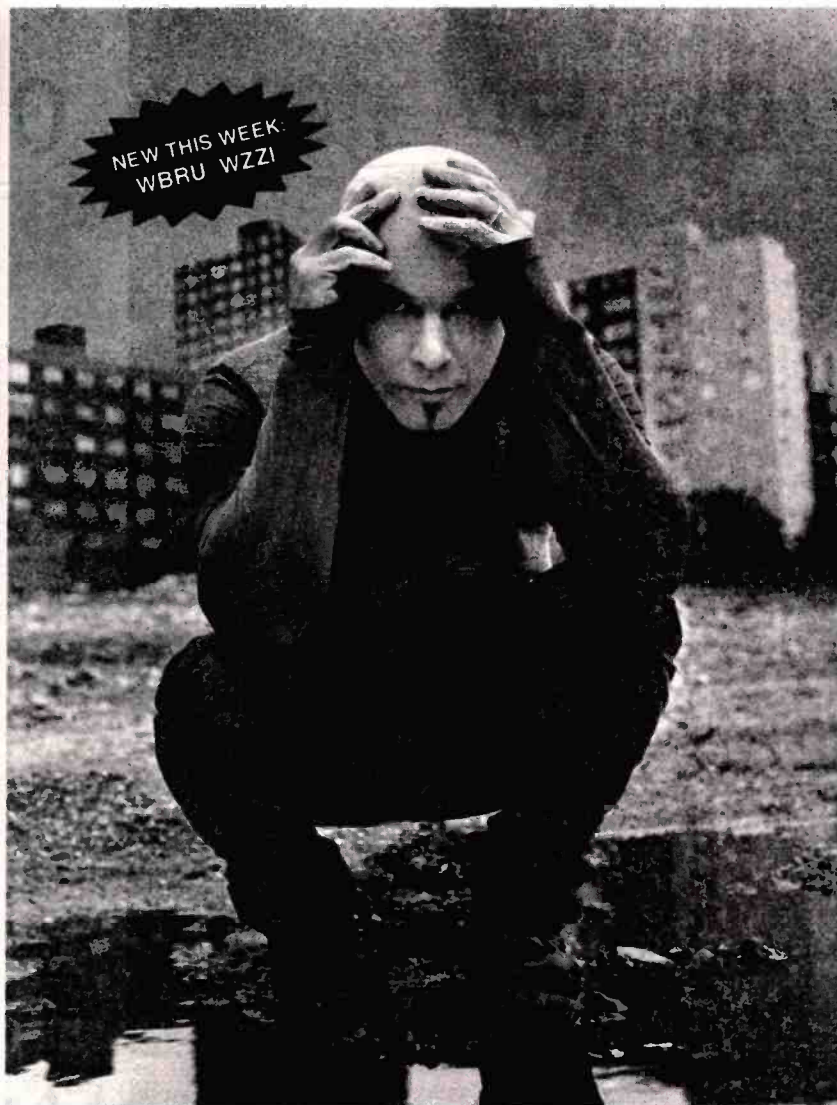
JESUS, WHAT AN HONOR, ESPECIALLY WITH ALL THE FREAKS THAT SPEND TONS OF TIME & MONEY FIXING THEIR QUAFFS, AND I KICKED THEIR ASSES?!?
SERIOUSLY THOUGH, IT WAS A GREAT YEAR FOR THE FORMAT AND REPRISSE WAS FORTUNATE ENOUGH TO HIT IT HARD WITH FILTER SELLING A MILLION OF THE NEW RECORD. YOU GUYS BETTER WATCH OUT FOR SRC (SHE'S GONNA KICK YOUR MACHO ASSES) AS WELL AS 8STOP57.
P.S. HOW GREAT WAS IT TO SEE MOBY'S "PLAY" GET THE RECOGNITION THE ALBUM TRULY DESERVES? ALSO, LISTEN TO SHELBY LYNNE'S NEW RECORD-- ITS GENIUS.

Best Smile

JACQUELINE SATURN, Epic Records



One year later and I am still surviving in LOS Angeles with NO subway and no real diners...
Highlights of this year include:
- The Rage Against the Machine tour
- Hearing the Korn record for the 1st time
- Driving and hearing Incubus on KEOQ
- Silverchairs show at Roseland NYC
- OASIS doing radio shows!
and more to follow - OASIS, TRAVIS & Here's to another great ^{Dope!} year!



ANGIE APARO

SPACESHIP

The premiere single and video from his forthcoming debut album,

THE AMERICAN

Produced by Matt Serletic



- WEND #1 phones
- WFNX #2 phones
- WXZZ #1 phones
- KNRO #1 phones
- KAEP #3 phones
- WWVV #1 phones
- 99X top 5 phones
- WLIR top 5 phones
- WGRD top 5 phones
- WHTG top 5 phones
- R&R Alternative Chart 4

www.AngieAparo.com

ARISTA
www.arista.com

Representation: David Melisa Entertainment (DME)
David Pasick and Jack Lubliner

Mixed By David Thomas

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MELISMA
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VERUCA SALT

—Born Entertainer—

the new album **"Resolver"** in stores May 16



"Veruca Salt's 'Resolver's' sweet sound and blistering sentiment lingers like a kiss that draws blood"

— Alternative Press

**Impacting Alternative
& Active Rock
April 4**

Hear them on Modern Rock Live May 14
and Rockline May 15
ON TOUR THIS SUMMER



(310)385-4885

Year Book

Continued from Page 98

Best Ears

AARON AXELSEN, KITS/San Francisco



DUDE, WHAT A KILLER, ROCKIN' YEAR WE HAD, MAN... ALL THOSE BITCHIN' NEW METAL BANDS I TURNED YOU ONTO, LIKE RATT, KROKUS, FOGHAT AND WARRANT, KICKED SOME MAJOR ASS! HAVE AN AWESOME SUMMER, K.I.T (KEEP IN TOUCH) AND WE'LL SMOKE A DOOBIE TOGETHER AT THE MAIDEN CONCERT NEXT MONTH!

Most Fun To Be Around

ROSS ZAPIN, DreamWorks Records



Thanks to everyone in radio for their support on Buckcherry, Powerman 5000 and Long Beach Dub Allstars. 2000 will be even bigger with releases from Papa Roach, Elliot Smith + KGB. I especially look forward to my road trips and visiting Professors Kingston, Oedipus and Benjamin and teaching them a thing or two about the wonderful world of the "Late Nite Hang" HOW ARE YA! *Ross Zapin*

Most Conservative

JAY TAYLOR, KITS



Jay Taylor has reserved comment on this "prestigious" award, but here, coming out of his shell to accept the Most Conservative award, is Taylor's son, Zach.

Most Frequent-Flier Miles - Radio

MARK HAMILTON, KNRK/Portland, OR



Now - IT CERTAINLY IS TOUCH FLYING BACK AND FORTH FROM ENGLAND EVERY WEEK TO RUN KNRK! BUT AT LEAST I GET TO PICK UP SOME GREAT IMPORTS AND SEE LOTS OF GREAT NEW BANDS BEFORE YOU DUMB YANKS HAVE EVER HEARD OF THEM!! HERE'S A PICTURE OF ME WITH THE LEAD SINGER OF ECNOBOLY/HEAVY ON ONE OF MY RECENT TRIPS TO LONDON. *Mark*

Most Frequent-Flier Miles - Records

BOB DIVNEY, Reprise Records



Heydudes, thanks for all the consolidation. I am looking forward to a world divided into 2 corporations! Like Coke & Pepsi... (I hope I get bought by coke). Good luck at the College of Hard Knocks! I hear it's a real party school! See you at X-MAS BREAK! *Div*

Biggest Bar Tab

MATT SMITH, DreamWorks Records



Dude, How Rad was that end of the year Kegger? I can't believe you got de-pantsed in front of the whole cafeteria!!! You Rule!! What a balls out year. Lawn Jobs, Sucking Balloons, and fuckin' Partyin' our asses off. Good luck at Chico State. I'll always be a better Rugby player + you know it Bitch!!! *Peace out, Matt*

YearBook

Most Competitive

OEDIPUS, WBCN/Boston



Peace + love,
Oedipus

Biggest Workaholic

HOWARD LEON, Universal Records



BIGGEST WORKAHOLIC?
WELL, MAYBE IF SOME OF MY PEERS WOULD GET OFF THEIR LILY-WHITE PANSY ASSES & WORK A LITTLE HARDER, I WOULDN'T COME ACROSS LIKE SUCH A FREAK. NOW, IF YOU'LL EXCUSE ME, IT'S MIDNIGHT & I GOTTA LET THE CLEANING PEOPLE IN.

Best Eyes

MARGIE WEATHERLY, Elektra Entertainment Group



I'll always remember 1999 - the year we ruled the school and the alternative airwaves! The parties and concerts with Metallica, Third Eye Blind, Staind and the Cure were awesome!

UR 2 good
2 BE
4 GOTTEN

Love,
Margie

Most Stylish

JOEL KLAIMAN, 550 Music/Work



3 1/2 AND STYLIN' IN A PASTEL LEISURE SUIT!

WHAT AN HONOR TO WIN SUCH A PRESTIGIOUS AWARD? WHEN I THINK OF STYLE... I THINK OF THE CLASSICS - IN 2000 I AM FOCUSING ON BRINGING BACK THE CLASSICS AS PART OF MY OWN PERSONAL STYLE - I'LL BE BUSTING OUT WITH -

- MY BLACK "MEMBERS ONLY" JACKET
- MY SKINNY LEATHER TIE W/ A KEYBOARD ON IT
- "SKIDZ" (JOEY BUTTAFOCO PANTS)
- ACID WASHED TIGHT JEANS
- SUMMER WILL BE "JAMZ" SWIM TRUNKS

AND IF YOU'VE SEEN ME LATELY YOU KNOW I AM IN THE PROCESS OF GROWING A MULLET!

Acknowledgments

Specials like this one are impossible to conceive, let alone create, without the help of our advertisers, and I sincerely thank every single one of them for their significant support. Of course, the individuals who facilitate our relationship with the labels are due a tremendous amount of thanks as well, so special thank you's to Sky Daniels, Missy Haffley, Kristy Reeves, Paul Colbert and Gary Nuell. Henry Mowry and Nancy Hoff also provided assistance on the sales end.

This Alternative special contains the word count of a short novel, and it would have been impossible to put together without the support and hard work of my assistant, Jeanette Grgurevic, who not only did quite a bit of the work, but also came up with quite a few of the ideas. Managing Editor Richard Lange had the unenviable task of moving paper from my office on to production, a job akin to herding cats. He has my deep gratitude. I am always stunned at the visuals that production comes up with to accompany my specials, and this year is no different. Thanks to the genius of Carl Harmon for giving the special the look it has. Tim Kummerow laid out most of the special, and how he got all my verbosity to fit on just the right number of pages, I'll never know. Good work, Tim. In between cups of coffee, production Director Kent Thomas got his team to rise to the occasion. Special thanks to him, Roger Zumwalt, Gary Van Der Steur, Butch Narido, Mike Garcia, Derek Cornett, Renu Ahluwalia and Frank Lopez. Turning my loopy prose into a work of beauty is the responsibility of the editors, and they did a great job. Thanks to Adam Jacobson, Julie Gidlow, Frank Correia and Brida Connolly. Operations Manager Page Beaver had to paginate this lengthy special and integrate it into the paper as a whole, and he did a great job.

This special would also have been impossible with the support of others. Erica Farber and Ron Rodrigues offered ideas and encouragement. Speaking of ideas, thanks to KROQ MD Lisa Worden, who gave us the idea to do a yearbook. Mike Kinoshian's kind words at the home stretch picked me up at an important time. Kevin McCabe and Anthony Acampora both helped when things got busy, which I really appreciate. Transcription work by Tracey Hoskin, Heidi Van Alstyne and Adriana Dettman helped me a lot as well. Finally, because of my poor planning, this special involved quite a few late nights at the office. My deepest thanks and love to my wife, Lea, and my daughter, Zoe, for putting up with too many dinners without Dad.

R&R Alternative Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	3032	+90	282773	11	79/0
2	2	NO DOUBT Ex-Girlfriend (Interscope)	2239	+40	204530	8	73/0
3	3	LIT Miserable (RCA)	2200	+34	184954	14	76/0
6	4	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	2106	+183	213535	6	76/1
4	5	BUSH Letting The Cables Sleep (Trauma)	2056	-56	176172	11	77/0
8	6	VERTICAL HORIZON Everything You Want (RCA)	1803	+40	141967	18	63/0
11	7	INCUBUS Pardon Me (Immortal/Epic)	1775	+110	171212	19	72/0
5	8	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	1758	-185	136908	11	63/0
7	9	BLINK-182 All The Small Things (MCA)	1706	-151	143057	23	72/0
10	10	LIMP BIZKIT Re-Arranged (Flip/Interscope)	1584	-87	169457	24	68/0
12	11	CURE Maybe Someday (Fiction/Elektra/EEG)	1531	-90	123441	8	74/0
13	12	CREED What If (Wind-up)	1499	+69	130747	10	57/0
9	13	STROKE9 Little Black Backpack (Cherry/Universal)	1492	-182	128788	27	59/0
24	14	BLOODHOUND GANG The Bad Touch (Republic/Geffen)	1442	+334	171212	5	64/8
14	15	LIVE Run To The Water (Radioactive/MCA)	1400	+13	121730	7	64/0
19	16	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	1399	+136	152005	5	68/3
18	17	311 Flowing (Capricorn)	1381	+106	121118	10	71/1
20	18	KORN Make Me Bad (Immortal/Epic)	1334	+184	146655	6	72/1
15	19	FILTER Take A Picture (Reprise)	1292	-91	134720	23	64/0
22	20	GODSMACK Voodoo (Republic/Universal)	1189	+76	145090	9	55/4
21	21	SUICIDE MACHINES Sometimes I Don't Mind (Hollywood)	1165	+26	89375	11	63/0
17	22	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	1155	-160	123791	13	57/0
25	23	OUR LADY PEACE Is Anybody Home? (Columbia)	1131	+24	78080	9	59/0
16	24	OASIS Go Let It Out (Epic)	1095	-245	74613	9	63/0
29	25	LIMP BIZKIT Break Stuff (Flip/Interscope)	986	+98	103657	4	62/3
32	26	STAIN'D Home (Flip/Elektra/EEG)	939	+141	109364	7	59/0
34	27	STIR New Beginning (Capitol)	917	+165	49838	4	58/4
27	28	U2 The Ground Beneath Her Feet (Interscope)	910	-129	62563	5	58/0
26	29	KORN Falling Away From Me (Immortal/Epic)	879	-180	118942	18	54/0
31	30	BECK Mixed Bizness (DGC/Geffen/Interscope)	821	+7	59038	6	50/1
28	31	APOLLO FOUR FORTY Stop The Rock (550 Music/Epic)	778	-250	45684	10	56/0
30	32	METALLICA No Leaf Clover (Elektra/EEG)	749	-129	99063	14	33/0
23	33	FOO FIGHTERS Stacked Actors (Roswell/RCA)	716	-395	41457	8	54/0
35	34	P.O.D. Southtown (Atlantic)	703	+24	70289	6	50/1
40	35	3 DOORS DOWN Kryptonite (Republic/Universal)	689	+105	34393	4	36/8
39	36	COLLAPSI'S Automatic (Cherry/Universal)	685	+100	38548	3	44/1
37	37	SEVENDUST Waffle (TVT)	636	+24	43266	5	45/1
41	38	BLINK-182 Adam's Song (MCA)	630	+47	138255	7	28/7
33	39	MOBY Natural Blues (V2)	597	-199	70168	11	39/0
42	40	ANGIE APARO Spaceship (Melisma/Arista)	580	+50	30693	5	36/2
38	41	A3 Woke Up This Morning (C2/Columbia)	578	-21	59237	6	33/0
36	42	NINE INCH NAILS Into The Void (Nothing/Interscope)	576	-91	49356	16	34/0
Debut	43	FOO FIGHTERS Breakout (Roswell/RCA)	544	+339	68610	1	49/16
45	44	RADFORD Don't Stop (RCA)	470	+81	21653	2	42/0
43	45	POWERMAN 5000 Nobody's Real (DreamWorks)	428	-93	29323	15	31/0
47	46	SYSTEM OF A DOWN Spiders (American/Columbia)	420	+80	45829	2	36/1
44	47	JIMMIE'S CHICKEN SHACK Trash (Rocket/IDJMG)	394	-104	14326	6	31/0
48	48	EELS Mr. E's Beautiful Blues (DreamWorks)	374	+39	17080	2	25/1
Debut	49	8STOPS7 Satisfied (Reprise)	345	+168	26141	1	35/6
Debut	50	CYPRESS HILL Superstar (Ruffhouse/Columbia)	336	+112	53870	1	26/12

Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
FILTER The Best Things (Reprise)	73	0	730	8	73/0
GUSTER Fa Fa (Hybrid/Sire)	76	0	760	14	76/0
FOO FIGHTERS Breakout (Roswell/RCA)	76	1	761	6	76/1
PAPA ROACH Last Resort (DreamWorks)	77	0	770	11	77/0
FLYS Losin It (Delicious Vinyl/Trauma)	63	0	630	18	63/0
CYPRESS HILL Superstar (Ruffhouse/Columbia)	72	0	720	19	72/0
BLOODHOUND GANG The Bad Touch (Republic/Geffen)	63	0	630	11	63/0
3 DOORS DOWN Kryptonite (Republic/Universal)	72	0	720	23	72/0
BLINK-182 Adam's Song (MCA)	68	0	680	24	68/0
MIGHTY MIGHTY BOSSTONES So... (Big Rig/IDJMG)	57	0	570	10	57/0

mighty mighty bosstones
"so sad to say"
early adds:
WBCN, WFNX, WHFS, 99X, 91X, WRBU, KPNT
A Universal Music Company The Island Def Jam Music Group

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
FOO FIGHTERS Breakout (Roswell/RCA)	544	+339	68610	1	49/16
BLOODHOUND GANG The Bad... (Republic/Geffen)	1442	+334	171212	5	64/8
KORN Make Me Bad (Immortal/Epic)	1334	+184	146655	6	72/1
SMASHING PUMPKINS Stand Inside... (Virgin)	2106	+183	213535	6	76/1
FLYS Losin It (Delicious Vinyl/Trauma)	76	0	760	14	76/0
8STOPS7 Satisfied (Reprise)	345	+168	26141	1	35/6
STIR New Beginning (Capitol)	917	+165	49838	4	58/4
STAIN'D Home (Flip/Elektra/EEG)	939	+141	109364	7	59/0
RAGE AGAINST THE MACHINE Sleep Now... (Epic)	1399	+136	152005	5	68/3
FENIX TX All My Fault (Drive-Thru/MCA)	336	+112	53870	1	26/12

Breakers

No Songs Qualified For Breaker Status This Week



81 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

Already On
99X (19x) WEND WRZX WMRC
WRBU WARQ WDST and many more
U.S. crush bleed
from the album **U.S. Crush**
www.uscrush.com
www.immortalrecords.com
2000 Immortal Records LLC

Break Through

Artist

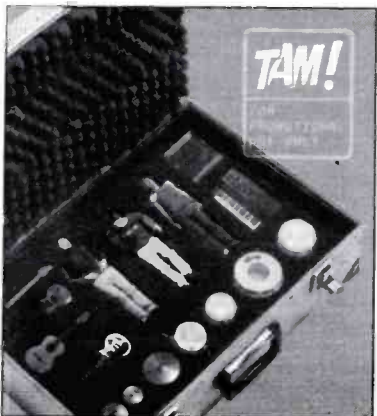
TAM!

Track: "PUNCTURED BRAIN"
LP: HELLO MY FRIEND, DO YOU READ ME?
Label: ROADRUNNER

By
Jeanette Grgurevic
Asst. Alternative Editor

essentials: The music that the Scottish mavericks Tam! create has amazed, confused and delighted critics in the U.K. over the past year. Their combination of hip-hop beats, electro and layered guitars has led them to release two acclaimed singles in the U.K. and has left fans speechless.

Frontman Tam Treaner got his first taste of local success in a remote Scottish commune in 1991 at the age of 17. He was the lead singer in a retro-funk band called Captain Shifty, but Tam became increasingly frustrated with Shifty's retro sound, so he left the band in 1996 to pursue a more forward-moving sound.



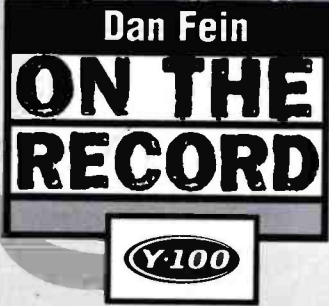
Over the course of the next couple years Tam moved to London and put another band together. He met guitarist and producer Christie during a studio recording session, and he met Strachan through Christie. The three concocted an interesting live performance playing regular gigs under London's fashionable Chelsea Bridge. Those gigs became legendary and were celebrated events that incorporated all sorts of stage lighting and bubble machines.

In about 1998 Tam! returned to Edinburgh because they were chosen to play In The City, the U.K.'s premiere industry convention. They were also named the Best Unsigned Band In The U.K. With all the buzz generating around the band, Boy George's label, More Protein, was quick to release their first single, "Aliens." The single won Tam! Single Of The Month and Single Of The Week in two respected British publications. They were immediately signed to Roadrunner and recorded their debut album, *Hello My Friend, Do You Read Me?* which was produced by Christie and Ray Shulman (Sugarcubes, Sundays, etc).

POV: (the bio explains) "'Punctured Brain' is like Beck on collision course with The Beastie Boys and the stoned white grooves of the Happy Mondays."

Dan Fein, MD
WPLY (Y100)/Philadelphia

There are quite a few records getting huge phones here at Y100, like Incubus' "Pardon Me," Beck's "Mixed Bizness," Our Lady Peace's "Is Anybody Home?" and Red Hot Chili Peppers' "Otherside." We're also playing an unsigned band from Baltimore called Good Charlotte who are getting No. 2 phones for us. They're on the verge of getting a deal right now too. One last thing that is researching really well for us but is not too heavy on the phones is Lit's "Miserable." ■ We're really excited about the new Ben Harper single, "Steal My Kisses." It definitely has the potential to blow up. ■ On a personal tip, I really like the Good Charlotte record and Guster's "Fa Fa." Supergrass' "Pumping on Your Stereo" and Travis' "Why Does It Always Rain on Me" are two other great songs that I hope will work. I just don't know if those songs will translate with the American kids here in the States.



Scheduling singles is a delicate art these days. Combine the fact that it takes multiple weeks to get songs on a mass of radio stations with the fact that hit songs are staying on the chart longer, and you have a situation where it is extremely difficult to avoid either going with a new song too soon or waiting too long. Luckily for Reprise, it seems they timed things perfectly with Filter, a band coming off an unqualified smash with "Take a Picture." Their new single, "The Best Things," lands at the top of the Most Added column with 39 adds (44 total stations) ... Guster, a band with a lot of format fans, seems poised for the breakout success that has always seemed to elude them in the past. "Fa Fa" is a great mass-appeal number, and with 24 adds, it's off to a great start ... Sevendust make some commanding moves into the mainstream this week with an add for "Waffle" at MTV, a Creed tour starting March 22 and the announcement that they'll be guests on *Late Night With Conan O'Brien* on April 19. It will be the band's first network TV appearance ... The Mighty Mighty Bosstones have put together the perfect song with "So Sad to Say." It's an utterly contemporary tune that still sounds like the Bosstones. Seven majors come in early, including WHFS/Washington-Baltimore and Boston's WFNX and WBCN ... Slipknot have been putting together major sales stories across the country — and that's now translating into major airplay for "Wart and Blood," including KROQ in L.A., which adds the record this week. RECORD OF THE WEEK: 3 Doors Down "Kryptonite"



VH1 Loves To Rock!

Are you a jock, music director, asst. music director, apd, etc. on a Rock, Active Rock, Alternative Rock, Classic Rock station with a **real love and knowledge** of the music (or are you stuck at CHR station just waiting for someone to unleash your headbanger from within?) Then VH1 wants to see you! We are looking for people with killer personalities, who look between the ages of 25 to 34 and are smart, funny, original, hardworking, attitude-free, articulate, aware of the world beyond radio and oh yeah, great looking. Please send a VHS tape/photo/resume to VH1 Talent Search, 1633 Broadway, 5th floor, NY NY 10019.

No calls. Submissions will not be returned. EOE. No Union Jurisdiction.



Music First

Most Played Recurrents

BUSH The Chemicals Between Us (Trauma)
CREED Higher (Wind-up)
FOO FIGHTERS Learn To Fly (Roswell/RCA)
RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)
STAIN'D Mudshovel (Flip/Elektra/EEG)
LIT My Own Worst Enemy (RCA)
BLINK-182 What's My Age Again? (MCA)
LIVE The Dolphin's Cry (Radioactive/MCA)
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)
FUEL Shimmer (550 Music/Epic)
KID ROCK Cowboy (Top Dog/Lava/Atlantic)
RED HOT CHILI PEPPERS Around The World (Warner Bros.)
COLLECTIVE SOUL Heavy (Atlantic)
LIMP BIZKIT Nookie (Flip/Interscope)
LENNY KRAVITZ Fly Away (Virgin)
GODSMACK Keep Away (Republic/Universal)
EVE 6 Inside Out (RCA)
OFFSPRING The Kids Aren't Alright (Columbia)
SANTANA F/EVERLAST Put Your Lights On (Arista)

ALTERNATIVE

Going For Adds 3/21/00

BIF NAKED We're Not Gonna Take It (Atlantic)
BLINK-182 Adam's Song (MCA)
HIPPOS Wasting My Life (Interscope)
JUNGLE BROTHERS Freakin' You (Gee Street/V2)
JUSTIN CLAYTON Drag (Ultimatum)
MAGNIFIED Stand In Traffic (TVT)
NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
SUPERGRASS Pumping On Your Stereo (Parlophone/IDJMG)

TUNED-IN ALTERNATIVE

R&R/MEDIABASE 24/7



KROQ/Los Angeles

3am

BLINK-182 Dammit (Growing Up)
 BLOODHOUND GANG The Bad Touch
 DRAMARAMA Anything, Anything
 STAIN'D Home
 SUBLIME Doin' Time
 FITLER Take A Picture
 SMASHING PUMPKINS Cherub Rock
 GODSMACK Voodoo
 RED HOT CHILI PEPPERS Love Rollercoaster
 THIRD EYE BLIND Never Let You Go
 OFFSPRING Self Esteem

11am

KORN Freak On A Leash
 LIVE The Dolphin's Cry
 NIRVANA Lake Of Fire
 AIMEE MANN Wise Up
 GREEN DAY Brain Stew
 GODSMACK Voodoo
 SPONGE Plowed
 R.E.M. The Great Beyond
 RED HOT CHILI PEPPERS Give It Away
 OASIS Where Did It All Go Wrong
 LIMP BIZKIT Re-Arranged
 CREED With Arms Wide Open

4pm

SMASHING PUMPKINS The Everlasting Gaze
 SUBLIME Bad Fish
 MOBY Porcelain
 BUSH Machinehead
 LIVE The Dolphin's Cry
 BEASTIE BOYS Sabotage
 INCUBUS Pardon Me
 CAKE The Distance
 CREED Higher
 DRGY Blue Monday
 RED HOT CHILI PEPPERS Otherside

8pm

KORN Got The Life
 RED HOT CHILI PEPPERS Otherside
 PENNYWISE Victim Of Reality
 SUBLIME Caress Me Down
 FILTER Take A Picture
 STONE TEMPLE PILOTS Vasoline
 RAGE AGAINST THE MACHINE Sleep Now In The Fire
 GREEN DAY She
 CREED Higher
 CYPRESS HILL (Rock) Superstar
 BUSH Comedown
 SYSTEM OF A DOWN Sugar



KROCK/New York

3am

LENNY KRAVITZ Fly Away
 FILTER I/CRYSTAL METHDD ...Trip Like I Do
 LIMP BIZKIT N 2 Gether Now
 DANZIG Mother
 FOO FIGHTERS Learn To Fly
 BLINK-182 Adam's Song
 GUNS N' ROSES Sweet Child O' Mine
 KORN Falling Away From Me
 PEARL JAM Rearview Mirror
 SANTANA I/ROB THOMAS Smooth
 RED HOT CHILI PEPPERS Californication
 CREED Torn

11am

METALLICA Welcome Home
 RED HOT CHILI PEPPERS Otherside
 ROB ZOMBIE Dragula
 SMASHING PUMPKINS Stand Inside Your Love
 STONE TEMPLE PILOTS Dancing Days
 KORN Falling Away From Me
 ALICE IN CHAINS Down In A Hole
 BLINK-182 What's My Age Again?
 DAVE MATTHEWS BAND Crush
 GODSMACK Voodoo

4pm

SUGAR RAY Falls Apart (Run Away)
 METALLICA No Leaf Clover
 GREEN DAY Longview
 SMASHING PUMPKINS Stand Inside Your Love
 KORN Freak On A Leash
 KID ROCK Only God Knows Why
 PEARL JAM Corduroy
 LIMP BIZKIT N 2 Gether Now
 NIRVANA Lake Of Fire
 STAIN'D Home
 OFFSPRING Why Don't You Get A Job?
 SANTANA I/ROB THOMAS Smooth
 CREED With Arms Wide Open

8pm

KORN Got The Life
 RED HOT CHILI PEPPERS Californication
 RANCID Time Bomb
 FOO FIGHTERS Learn To Fly
 LIMP BIZKIT N 2 Gether Now
 RAGE AGAINST THE MACHINE Sleep Now In The Fire
 PEARL JAM Alive
 GODSMACK Keep Away
 CREED With Arms Wide Open
 BEASTIE BOYS Intergalactic
 LIT Miserable



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

We've Reinvented the Countdown

with the



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and the internet
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America Hears



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Stations and their adds listed alphabetically by market

New & Active

TAMI Punctured Brain (Roadrunner)
 Total Plays: 317, Total Stations: 29, Adds: 2
CREED With Arms Wide Open (Wind-up)
 Total Plays: 300, Total Stations: 9, Adds: 2
FIOMA APPLE Limp (Clean Slate/Epic)
 Total Plays: 286, Total Stations: 24, Adds: 0
PETER SEARCY Losing Light Fast (Time Bomb)
 Total Plays: 267, Total Stations: 20, Adds: 0
KITTIE Brackish (NG/Artemis)
 Total Plays: 263, Total Stations: 25, Adds: 3

FLYS Losin It (Delicious Vinyl/Trauma)
 Total Plays: 253, Total Stations: 34, Adds: 12
STATIC-X I'm With Stupid (He's A Loser) (Warner Bros.)
 Total Plays: 244, Total Stations: 22, Adds: 2
GOLDFINGER Counting The Days (Mojo/Universal)
 Total Plays: 220, Total Stations: 21, Adds: 3
FENIX TX All My Fault (Drive-Thru/MCA)
 Total Plays: 186, Total Stations: 28, Adds: 5
MUSE Cave (Maverick/Taste Media)
 Total Plays: 167, Total Stations: 19, Adds: 3

SNAKE RIVER CONSPIRACY Vulcan (Reprise)
 Total Plays: 162, Total Stations: 16, Adds: 0
FILTER The Best Things (Reprise)
 Total Plays: 161, Total Stations: 44, Adds: 39
FRANKIE MACHINE Sell Me (Mammoth)
 Total Plays: 149, Total Stations: 14, Adds: 0
TRACY BONHAM Behind Every Good Woman (Island/IDJMG)
 Total Plays: 147, Total Stations: 10, Adds: 0

Songs ranked by total plays

Reporters

WEDK/Albany, NY
 PD: John Ailers
 1 SUPERGRASS "Pumping"
 2 SUPERGRASS "Pumping"
 3 DOORS DOWN "Kryptonite"

KTEG/Albuquerque, NM
 PD: Scott Papek
 MD: Scott Papek
 1 FOO FIGHTERS "Breakout"

WWXX/Atlanta, GA
 PD: Brian Phillips
 PD: Leslie From
 APD/MD: Chris Williams
 1 MIGHTY MIGHTY "Sad"
 2 GUSTER "Ya"
 3 DOORS DOWN "Kryptonite"
 4 FILTER "Best"
 5 GOODMACE "YooDoo"

WJSE/Atlantic City, NJ
 PD: Blake Larell
 MD: Nichole Amabile
 1 STEREOPHONICS "Pain"
 2 FILTER "Best"
 3 FOO FIGHTERS "Breakout"
 4 PAPA ROACH "Last"
 5 CYPRESS HILL "Supersuck"
 6 GUANO APES "Lords"
 7 US CRUSH "Blind"
 8 GUSTER "Ya"
 9 EYES "Baby"

KROX/Austin, TX
 PD: Alan E Smith
 MD: Brad Hastings
 1 FOO FIGHTERS "Breakout"
 2 NICKS "Fast"

WCDW/Binghamton, NY
 PD: Stephen Shiner
 GUSTER "Ya"
 GUANO APES "Lords"
 LIMP BICUT "Break"
 TRAVIS "Why"
 STEREOPHONICS "Pain"
 PAPA ROACH "Last"

WRAX/Birmingham, AL
 PD: Dave Rosen
 APD: Hurricane Shane
 MD: Stacy Bell
 1 BLOODHOUND GANG "Touch"
 2 CYPRESS HILL "Supersuck"
 3 GAS GANTS "Dumb"
 4 FOO FIGHTERS "Breakout"
 5 EYES "Baby"

KQXR/Boise, ID
 PD: Jacent Jackson
 MD: Pete Scholten
 3 DOORS DOWN "Kryptonite"
 PAPA ROACH "Last"

WBCH/Boston, MA
 VP/Programming: Cedipus
 APD/MD: Steven Strick
 1 MIGHTY MIGHTY "Sad"
 2 FILTER "Best"

WFHX/Boston, MA
 PD: Craze
 MD: Laurie Gail
 1 MIGHTY MIGHTY "Sad"
 2 DOORS DOWN "Kryptonite"
 GUSTER "Ya"

WEDG/Buffalo, NY
 PD/MD: Rich Wall
 MD: Ryan Patrick
 1 FOO FIGHTERS "Breakout"
 2 FILTER "Best"
 3 EYES "Baby"

WAVF/Charleston, SC
 PD: Greg Patrick
 APD/MD: Danny Vitallobos
 STATIC-X "Shred"
 FILTER "Best"

WEND/Charlotte, NC
 PD: Jack Daniel
 APD/MD: Kristen Pettus
 1 GOODMACE "YooDoo"
 2 SILE "New"
 3 RAGE AGAINST "Fire"
 4 FOO FIGHTERS "Breakout"
 5 JELLY "Temper"

WKQX/Chicago, IL
 PD: Dave Richards
 APD/MD: Mary Shuminas
 1 SILE "New"
 2 SILE "New"
 3 SILE "New"
 4 SUPERGRASS "Pumping"
 5 FENIX TX "Fast"

WQXY/Cincinnati, OH
 PD: Keri Valmassel
 MD: Mikka Taylor
 SUPERGRASS "Pumping"
 LLAMA FACUSERS "Ways"
 GUSTER "Ya"
 2 SILE "New"
 3 GET UP KIDS "Minors"
 4 GOMES "Rock"
 5 ASYLUM STREET "Best"
 6 MARY LOU LOREL "Am"
 7 MCHAM "Temper"
 8 PAPA ROACH "Last"
 9 LEONA LEASE "Ways"

WARQ/Columbia, SC
 PD/MD: Gina Jellison
 APD/MD: Lisa Bette
 1 FOO FIGHTERS "Breakout"
 2 DOORS DOWN "Kryptonite"
 3 FILTER "Best"
 4 GUSTER "Ya"

WWCD/Columbus, OH
 PD: Andy Davis
 MD: Jack DeVoss
 1 LIMP BICUT "Break"
 2 GAS GANTS "Dumb"

WZAZ/Columbus, OH
 PD: Matthew Harris
 MD: Sterling Schlesselman
 1 FOO FIGHTERS "Breakout"
 2 DOORS DOWN "Kryptonite"
 3 CREED "Kiss"

KRAD/Corpus Christi, TX
 PD/MD: Cary Smith
 1 FLYS "Losin"
 2 MONSTER MAGNET "Silver"
 3 PAPA ROACH "Last"

KDGE/Dallas-Ft. Worth, TX
 PD: Donna Delaney
 LIMP BICUT "Break"
 BLOODHOUND GANG "Touch"

WXEG/Dayton, OH
 PD: Mike Thomas
 APD/MD: Alan Rantz
 1 CREED "Kiss"
 2 FOO FIGHTERS "Breakout"

KTCL/Denver-Boulder, CO
 PD/MD: Mike O'Conner
 1 FENIX TX "Fast"
 2 BECK "Mud"

KXPR/Denver-Boulder, CO
 PD: Mike Stern
 MD: Melody Lee
 1 PARTIAL "Revolution"
 2 PAPA ROACH "Last"
 3 MONSTER MAGNET "Silver"

CIMX/Detroit, MI
 PD: Murray Brooksshaw
 APD: Vance Cannovers
 MD: Matt Franklin
 1 CYPRESS HILL "Supersuck"
 2 BLINK-182 "Adam's"
 3 ELWOOD "Sunshine"

KMRQ/Eugene-Springfield, OR
 PD: Stu Allen
 MD: Cia
 1 BLINK-182 "Adam's"
 2 FILTER "Best"
 3 RAGE AGAINST "Fire"
 4 BLOODHOUND GANG "Touch"

KBRS/Fayetteville, AR
 PD: Kyle Gibson
 MD: Ashley Ross
 1 FOO FIGHTERS "Breakout"
 2 EYES "Baby"
 3 FILTER "Best"
 4 EELS "TV"

WJBR/Ft. Myers, FL
 PD/MD: Leo Daniels
 1 FILTER "Best"
 2 SUPERGRASS "Ways"
 3 P.O.D. "SouthBound"
 4 FLYS "Losin"
 5 STOPS? "Satisfied"

WEJE/Ft. Wayne, IN
 PD: Kyle Gaderian
 MD: Phil Groesch
 1 PAPA ROACH "Last"
 2 GUSTER "Ya"
 3 FILTER "Best"

KFRR/Fresno, CA
 PD: Bruce Weatherly
 MD: Reverend
 CYPRESS HILL "Supersuck"
 FILTER "Best"

WGRD/Grand Rapids, MI
 PD: Tony Williams
 APD: One Clark
 MD: Tom Bronson
 1 EYES "Baby"
 2 STOPS? "Satisfied"

WXNR/Greenville, NC
 MD: Jeff Sanders
 1 FLYS "Losin"
 2 STOPS? "Satisfied"

WEOE/Hagerstown, MD
 PD/MD: Alesia Davis
 STEREOPHONICS "Pain"
 FILTER "Best"
 2 GOODMACE "YooDoo"

WMRO/Hartford, CT
 PD: Dave Hill
 MD: Chaz Kelly
 1 RAGE AGAINST "Fire"
 2 GUSTER "Ya"
 3 MUSE "Cave"
 4 TRAVIS "Why"

KPOI/Honolulu, HI
 PD/MD: Nishi Beaves
 FILTER "Best"

KTZB/Houston-Galveston, TX
 PD: Jim Trapp
 APD: Steve Robison
 1 BLOODHOUND GANG "Touch"
 2 DOORS DOWN "Kryptonite"

WRZZ/Indianapolis, IN
 PD: Scott Jameson
 MD: Michael Young
 1 DOORS DOWN "Kryptonite"
 2 BLINK-182 "Adam's"

WPLA/Jacksonville, FL
 PD: Rich Schmidt
 MD: Craig
 COLLAPSES "Automatic"

WNFZ/Knoxville, TN
 PD: Dan Baryl
 MD: Deane
 1 CYPRESS HILL "Supersuck"
 2 FILTER "Best"
 3 PARTIAL "Revolution"
 4 MONSTER MAGNET "Silver"

KFTE/Lafayette, LA
 PD: Rob Summers
 MD: Scott Parlin
 1 FILTER "Best"
 2 BLINK-182 "Adam's"
 3 BLOODHOUND GANG "Touch"
 4 FLYS "Losin"

WWOX/Lansing, MI
 PD: Chris Brent
 APD/MD: Jeff Welling
 MD: Stu Allen
 1 KXTE "Las Vegas, NV"
 2 DAVE WELINGTON
 3 CARE RIPLEY
 4 EYES "Baby"
 5 DOPPEL "Everything"

WZZZ/Lexington-Fayette, KY
 PD: Derek Madden
 MD: B. J. Kinard
 1 BLOODHOUND GANG "Touch"
 2 FILTER "Best"

KLEC/Little Rock, AR
 PD: Corey Deitz
 MD: Peter Guan
 1 FOO FIGHTERS "Breakout"
 2 CYPRESS HILL "Supersuck"
 3 FILTER "Best"
 4 STOPS? "Satisfied"
 5 PAPA ROACH "Last"

WLIR/Long Island, NY
 PD: Gary Cox
 APD: Maliba Sue
 MD: Andre Ferro
 1 BLINK DAVIS "Absolut"
 2 LIMP BICUT "Break"
 3 SANTIAMA PRODUCTIONS "Mar"
 4 GUSTER "Ya"

KROQ/Los Angeles, CA
 VP/Prog.: Kevin Weatherly
 APD: Gene Sandblom
 MD: Lisa Warden
 1 SMOOSH "Pumping"
 2 RED HOT CHILI "California"
 3 SLPURB "Fast"

WMAD/Madison, WI
 PD: Pat Frawley
 MD: Amy Vidoss
 GUSTER "Ya"
 SYSTEM OF A DOWN "Spiders"
 PAPA ROACH "Last"
 FLYS "Losin"

WHTG/Menmouth-Ocean, NJ
 PD/MD: Mike Kauter
 1 BLINK-182 "Adam's"
 2 BIRD "Cave"
 3 FILTER "Best"
 4 GUSTER "Ya"
 5 TAMI "Punked"

KMBY/Monterey-Salinas, CA
 PD: Chris White
 MD: Rich Barin
 1 GOLDENFINGER "Counting"
 2 BLOODHOUND GANG "Touch"
 3 ZOPPI "Dope"
 4 GUSTER "Ya"
 5 PAPA ROACH "Last"
 6 FLYS "Losin"

WZPC/Nassville, TN
 VP/Programming: Brian Krysz
 MD: Jim Patrick
 MD: Jason Joseph
 1 TAMI "Punked"
 2 FLYS "Losin"
 3 FENIX TX "Fast"

WRRV/Newburgh, NY
 PD: Greg O'Brien
 MD: Andrew Baris
 GOLDENFINGER "Counting"
 FILTER "Best"

KKNO/New Orleans, LA
 MD/MD: Dave Stewart
 MD: Laura Jones
 1 FOO FIGHTERS "Breakout"
 2 FILTER "Best"

WXRK/New York, NY
 PD: Steve Kingston
 MD: Mike Poor
 1 STOPS? "Satisfied"
 2 FENIX TX "Fast"

WROX/Norfolk, VA
 PD/MD: Holly Williams
 1 CYPRESS HILL "Supersuck"
 2 DYNAMITE "Rage"
 3 FILTER "Best"

KORX/Odesa, TX
 MD/MD: Dave Cardwell
 MD: Cary Rockman
 FILTER "Best"
 DEATHRAY "Blind"
 GUSTER "Ya"
 DOPPEL "Everything"

WIXD/Peoria, IL
 MD/MD: Russ Schenck
 APD/MD: Matt Bohan
 1 ZOPPI "Dope"
 2 FTH HOUSE "Gypsy"
 3 FLYS "Losin"

WPLY/Philadelphia, PA
 PD: Jim McGuire
 APD: Suzie Dunn
 MD: Dan Fein
 1 GOOD GOD DOLLS "Brother"
 2 FOO FIGHTERS "Breakout"

KEDJ/Phoenix, AZ
 PD: Paul Krieger
 APD/MD: Mary Whitney
 1 CYPRESS HILL "Supersuck"
 2 STIR "New"
 3 PAPA ROACH "Last"

WXDX/Pittsburgh, PA
 PD: John Schmitta
 APD: Brandon Davis
 MD: Lenny Diaz
 1 CYPRESS HILL "Supersuck"
 2 PAPA ROACH "Last"
 3 DOORS DOWN "Kryptonite"
 4 FILTER "Best"
 5 KITTIE "Brakka"

WCYV/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 GUSTER "Ya"
 FILTER "Best"
 CYPRESS HILL "Supersuck"
 DEATHRAY "Blind"

KMRK/Portland, OR
 PD: Mark Hamilton
 APD: Jaya
 1 FILTER "Best"
 2 JET "Young"
 3 GUSTER "Ya"
 4 FOO FIGHTERS "Breakout"

WDST/Poughkeepsie, NY
 MD/MD: Ron Van Warner
 MD: Roger Howell
 1 FILTER "Best"
 2 GUSTER "Ya"
 3 DEATHRAY "Blind"
 4 ZOPPI "Dope"
 5 AMERICAN "Bombs"
 6 GOMER "Punked"

WBRU/Providence, RI
 PD: Tim Schiavelli
 MD: Becky Pabstsky
 1 MIGHTY MIGHTY "Sad"
 2 CYPRESS HILL "Supersuck"
 3 GUSTER "Ya"
 4 NO NOISE "Blazing"
 5 RAGE AGAINST "California"
 6 FILTER "Best"

KRZQ/Reno, NV
 PD: Gary Dark
 MD: Heather Pierce
 1 CYPRESS HILL "Supersuck"
 2 FOO FIGHTERS "Breakout"
 3 STOPS? "Satisfied"
 4 FILTER "Best"

KCJX/Riverside, CA
 PD: Keith Clapp
 APD: John DeSantis
 MD: Lisa Ann
 1 KITTIE "Brakka"
 2 MONSTER MAGNET "Silver"
 3 NICKS "Fast"

WZZI/Roanoke-Lynchburg, VA
 PD: Bob Travis
 MD: Greg Travis
 1 STIR "New"
 2 FOO FIGHTERS "Breakout"
 3 ANGEL ARCADE "Spaceboy"

KWOD/Sacramento, CA
 PD: Ron Becca
 APD: Gosmar Barbed
 MD: Lisa Ann
 1 FILTER "Best"
 2 DEATHRAY "Blind"
 3 FENIX TX "Fast"
 4 STATIC-X "Shred"
 5 GUANO APES "Lords"
 6 GUSTER "Ya"
 7 BERT BERGER "Courtney"


WVVV/Savannah, GA
 PD: Phil Carr
 MD: Alan Fee
 APD: Mary Linck
 MD: Donny Mueller
 1 PAPA ROACH "Last"
 2 MIGHTY MIGHTY "Sad"
 3 FILTER "Best"
 4 GOLDENFINGER "Counting"

KPNT/St. Louis, MO
 MD/MD: Allan Fee
 APD: Marty Linck
 MD: Donny Mueller
 1 PAPA ROACH "Last"
 2 MIGHTY MIGHTY "Sad"
 3 FILTER "Best"
 4 GOLDENFINGER "Counting"

* = Mediabase 24/7 monitored

 81 Total Reporters
 81 Current Reporters
 81 Current Playlists

FRUSTRATED? There are 3 reasons to do music research:
 1. Ratings 2. Ratings 3. Ratings
 Consider calling Kelly Music Research.
 Ask for Tom Kelly or Joe Pilson. 610-446-0318



Alternative Playlists

SEND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #25

KRFX/Portland, OR
Entercom
(503) 223-1441
Hanniton/Jaym
12x Cume 173,900

PLAYS	ARTIST/TITLE	GI (999)
27	44 COLLAPSES/Automatic	3300
27	44 BLK&102/All The Small Things	3225
42	42 THIRD EYE BLIND/Never Let You Go	3150
42	42 STROKE 9/Itt's Black	3150
42	42 BUSH/Gettting The Cables	2925
42	42 LIT/Missable	2775
42	42 VERTICAL HORIZON/Everything You Want	2625
22	33 NO DOUBT/Ea-Girlfriend	2475
22	33 RED HOT CHILI.../Otherside	2250
22	33 BLOODHOUND GANG/The Bad Touch	2100
22	33 SUICIDE MACHINES/Sometimes I Don't...	1950
22	33 INCUBUS/Pardon Me	1875
24	25 LIVE/Run To The Water	1875
24	24 BECK/Need Blessing	1800
24	24 SIR NEW Beginning	1800
23	23 SMASHING PUMPKINS/Stand Inside Your...	1725
22	22 RAIN ORG/Don't Stop	1650
22	22 COLLAPSES/Automatic	1650
11	19 NOICE/Meanie	1425
11	19 R. KELLY/What's My Age Again?	1350
11	19 BUSH/Gettting The Chemicals...	1350
11	19 C&G/Never There	1275
11	19 GARBARO/Don't Sleep (Paranoed)	1275
11	19 OFFSPRING/She's Got Issues	1200
11	16 LIT/My Own Worst Enemy	1200
11	16 LIMP BIZKIT/Re-Arranged	1200
11	16 JAMIE S CHICKEN.../Trash	1200
11	16 APOLLO FOUR FORTY/Stop The Rock	1200
11	16 KORN/Make Me Bad	1200

MARKET #26

WOXY/Cincinnati
Balogh
(513) 523-4114
Valmassee/Taylor
12x Cume 24,000

PLAYS	ARTIST/TITLE	GI (999)
24	24 ELLIEMAE/E.L.	240
24	24 SUPERTRAMP/Going Home	230
21	21 CURP/Maybe Someday	210
20	21 WHEAT/Reseed Ranch	210
20	21 JAMIE S/What's My Age Again?	210
20	21 NO DOUBT/Ea-Girlfriend	200
20	20 W/LLIAM CRUIK/His Adagio...	200
20	20 ON Sizable Waves	200
20	20 BT W/URPAPAT/G Dreaming	200
15	20 TAMM/Punctured Brain	200
20	20 FAIRBANK GIRLS/Sugar 26	200
20	20 ANDRAN BELLER/17 Valley Drive	190
19	19 TRAVIS/Grass	180
20	20 OASSIS/Go Let It Out	180
17	18 PRINAI/SCREAM/Sevensix/Eyes	180
17	17 UZ/The Ground	170
17	17 BECK/Need Blessing	170
17	17 SMASHING PUMPKINS/Stand Inside Your...	170
15	15 MAAN/STREET.../Misses Again	150
15	15 LEONA NAESS/Charm Attack	150
15	15 LONGP/NGS/Gangers	150
15	15 NEAD/PUFFERS/Amend And Stupid	150
15	15 SHAWNEE/Downright Bloom	150
15	15 CLINTON/Foggy Powers	150
15	15 BONHUS&THE ROCKS/Joker In The Pack	150
14	15 MEAT PUPPETS/Re-Arranged	150
14	14 PATTI SMITH/In This...	150
14	14 THE THUNDERMAN/Don't Stop	150
14	14 NISSA/LU	150
14	14 DISMAYHEM/NT PLAN/What Do You Want...	140

MARKET #28

KCKX/Riverside
All Pro
(951) 384-1039
Arnold/D'Santis/Aze
12x Cume 123,200

PLAYS	ARTIST/TITLE	GI (999)
32	37 LIT/Missable	1739
32	37 RED HOT CHILI.../Otherside	1739
32	36 BLK&102/All The Small Things	1692
32	36 C&G/Never There	1692
16	35 SMASHING PUMPKINS/Stand Inside Your...	1645
35	34 NO DOUBT/Ea-Girlfriend	1598
34	34 KORN/Make Me Bad	1598
24	32 KORN/Make Me Bad	1594
27	25 GOOSMACK/Nooodo	1175
27	25 THIRD EYE BLIND/Never Let You Go	1175
18	22 OASSIS/Go Let It Out	1034
18	22 CURP/Maybe Someday	1034
24	20 LIVE/Run To The Water	990
24	20 STRIVE/Beginning	990
12	18 311/Flowing	896
14	17 STAMBE/Hub	799
22	17 POW/RHAIN 5000/Nobody's Real	799
22	17 FOO FIGHTERS/Stacked Actors	799
16	16 VERTICAL HORIZON/Everything You Want	752
9	16 RAGE AGAINST.../Sleep Now In...	752
9	16 JARS OF GLAY/Knifor/Knifor	752
11	14 OUR LADY PEACE/Is Anybody Home?	705
11	14 LIMP BIZKIT/Re-Arranged	658
16	14 H&I/182/Adam's Song	658
14	14 BUSH/Gettting The Cables...	658
6	13 STONE TEMPLE PILTS/Sour Girl	611
5	12 UZ/The Ground	611
5	12 LIMP BIZKIT/Break Stuff	564
5	12 THE THUNDERMAN/Don't Stop	564
11	11 H&I/182/Adam's Song	517
6	11 SUGAR RAY/Someday	517

MARKET #29

KWOD/Sacramento
Royce
(916) 448-5000
Bunce
12x Cume 246,280

PLAYS	ARTIST/TITLE	GI (999)
46	52 RL DODHOUND GANG/The Bad Touch	4784
46	51 RAGE AGAINST.../Guerrilla Radio	4692
46	50 BLK&102/Adam's Song	4600
40	47 LIT/Missable	4508
40	47 RED HOT CHILI.../Otherside	4324
30	47 INCUBUS/Pardon Me	4324
48	42 LIMP BIZKIT/Re-Arranged	3864
41	41 BUSH/Gettting The Cables...	3772
36	35 SUICIDE MACHINES/Sometimes I Don't...	3220
33	33 OASSIS/Go Let It Out	3200
28	28 FOO FIGHTERS/Breakout	2676
28	28 NO DOUBT/Ea-Girlfriend	2676
27	27 VERTICAL HORIZON/Everything You Want	2464
24	27 FILTER/Take A Picture	2484
27	27 CREDID/What If	2484
39	26 STAMBE/Hub	2392
27	26 SMASHING PUMPKINS/Stand Inside Your...	2392
23	23 311/Flowing	2116
23	23 KORN/Make Me Bad	2116
17	23 LIMP BIZKIT/Re-Arranged	2116
17	23 THRU EYE BLIND/Never Let You Go	2116
17	23 OASSIS/Go Let It Out	2116
17	23 STROKE 9/Itt's Black	1940
17	19 SPLENDID/Yeah Whatever	1840
17	19 P.D./Southtown	1748
17	19 THRU EYE BLIND/Never Let You Go	1748
19	19 STRIVE/Beginning	1748
18	18 BLK&102/All The Small Things	1626
17	18 LIVE/The Dolphin's Cry	1626

MARKET #33

WBRU/Providence
Brown University
(401) 272-9550
Schavelli/Poholsky
12x Cume 291,200

PLAYS	ARTIST/TITLE	GI (999)
33	35 RED HOT CHILI.../Otherside	4305
35	35 KORN/Make Me Bad	4305
32	32 GOOSMACK/Nooodo	3936
32	32 RL DODHOUND GANG/The Bad Touch	3936
32	32 INCUBUS/Pardon Me	3936
31	31 STROKE 9/Itt's Black	3813
31	31 CREDID/What If	3813
28	28 LIT/Missable	3618
28	28 BLK&102/All The Small Things	2952
23	23 NO DOUBT/Ea-Girlfriend	2829
23	23 VERTICAL HORIZON/Everything You Want	2706
23	23 OUR LADY PEACE/Is Anybody Home?	2706
21	22 BUSH/Gettting The Cables...	2706
21	21 THRU EYE BLIND/Never Let You Go	2706
15	21 H&I/182/Adam's Song	2583
15	21 FOO FIGHTERS/Stacked Actors	2583
15	21 DISMAYHEM/NT PLAN/What Do You Want...	2460
15	20 311/Flowing	2460
15	20 SMASHING PUMPKINS/Stand Inside Your...	2460
12	19 SUICIDE MACHINES/Sometimes I Don't...	2337
12	19 RAGE AGAINST.../Guerrilla Radio	2337
12	19 LIMP BIZKIT/Re-Arranged	2214
17	17 FILTER/Take A Picture	2091
15	17 CREDID/What If	2091
15	17 RAGE AGAINST.../Sleep Now In...	2091
15	15 MOBY/Natural Blues	1845
15	15 CURE/Maybe Someday	1845
10	14 LIMP BIZKIT/Break Stuff	1722
10	14 VERTICAL HORIZON/Everything You Want	1722

MARKET #34

WVOD/Columbus, OH
Insignia
(614) 221-9923
Davis/Voss
12x Cume 88,400

PLAYS	ARTIST/TITLE	GI (999)
27	27 OASSIS/Go Let It Out	1080
27	27 RED HOT CHILI.../Otherside	1040
27	27 SMASHING PUMPKINS/Stand Inside Your...	1000
27	27 OASSIS/Go Let It Out	920
21	23 VIOLENT FEMMES/Sleepwalkin'	920
21	23 CURE/Maybe Someday	920
22	22 MATHIEU/Sleepwalkin'	920
22	22 VERTICAL HORIZON/Everything You Want	920
20	20 F.L.S.M./E.L.	800
20	20 APOLLO FOUR FORTY/Stop The Rock	780
19	20 BECK/Need Blessing	760
19	20 NO DOUBT/Ea-Girlfriend	760
19	20 OUR LADY PEACE/Is Anybody Home?	720
18	20 BUSH/Gettting The Cables...	720
17	20 VERTICAL HORIZON/Everything You Want	680
17	20 MOBY/Natural Blues	680
17	20 UZ/The Ground	680
17	20 COLLAPSES/Automatic	640
16	20 LIVE/Run To The Water	640
16	20 LIT/Missable	600
15	20 H&I/182/Adam's Song	600
15	20 TAMM/Punctured Brain	560
15	20 SMASHING PUMPKINS/Stand Inside Your...	560
15	20 POW/RHAIN 5000/Nobody's Real	560
12	20 AS/Wake Up This Morning	480
12	20 BEN HAPPE/Forgiven	480
12	20 FOO FIGHTERS/Stacked Actors	480
12	20 SMASHING PUMPKINS/Stand Inside Your...	480
7	12 SHAYS/DON'T/Can't Change Me	440

MARKET #34

WVAZ/Columbus, OH
Clear Channel
(614) 846-7625
Harris/Schlesinger
12x Cume 174,700

PLAYS	ARTIST/TITLE	GI (999)
59	60 CREDID/What If	1792
46	46 BUSH/Gettting The Chemicals...	1760
57	54 LIMP BIZKIT/Re-Arranged	1728
57	54 RED HOT CHILI.../Otherside	1728
60	60 BLK&102/All The Small Things	1696
54	63 STROKE 9/Itt's Black	1696
53	63 SUICIDE MACHINES/Sometimes I Don't...	992
30	30 NO DOUBT/Ea-Girlfriend	992
30	30 VERTICAL HORIZON/Everything You Want	992
30	30 LIT/Missable	960
29	30 UZ/The Ground	960
30	30 KID ROCK/Only God Knows Why	928
29	30 THRU EYE BLIND/Never Let You Go	908
29	30 LIVE/Run To The Water	896
29	30 SMASHING PUMPKINS/Stand Inside Your...	896
26	26 FILTER/Take A Picture	832
19	25 NINE INCH NAILS/Into The Void	800
26	26 FOO FIGHTERS/Stacked Actors	800
26	26 S&W/Insane In The Membrane	800
19	22 EYE/Gods Only	704
26	22 COLLECTIVE SOUL/Heavy	704
26	26 MARCH BOX 20/2 Good	640
11	20 CREDID/What If	640
11	20 BLK&102/All The Small Things	640
11	20 LIT/My Own Worst Enemy	608
16	19 RED HOT CHILI.../Otherside	608
16	19 THE DOPPELGÄNGER'S CRY	608
16	19 S&W/Insane In The Membrane	544
15	18 SUICIDE MACHINES/Stand Inside Your...	486
11	13 OASSIS/Go Let It Out	416

MARKET #35

KXKR/Salt Lake City
Simmons
(801) 521-9696
Simmons/Neaker
12x Cume 174,400

PLAYS	ARTIST/TITLE	GI (999)
30	31 LIT/Missable	2511
29	30 BLK&102/All The Small Things	2430
30	30 LIMP BIZKIT/Re-Arranged	2430
29	30 AS/Wake Up This Morning	2349
30	30 RED HOT CHILI.../Otherside	2349
29	30 BECK/Need Blessing	2349
18	20 RL DODHOUND GANG/The Bad Touch	2268
25	25 SMASHING PUMPKINS/Stand Inside Your...	2268
30	30 VERTICAL HORIZON/Everything You Want	2106
29	29 NINE INCH NAILS/The Void	2106
29	29 OASSIS/Go Let It Out	2025
30	30 KID ROCK/Only God Knows Why	1944
18	23 KORN/Make Me Bad	1863
30	30 THRU EYE BLIND/Never Let You Go	1863
31	23 SMASHING PUMPKINS/Stand Inside Your...	1863
20	22 311/Flowing	1782
20	21 CURE/Maybe Someday	1701
11	18 BLK&102/Adam's Song	1539
12	17 STRIVE/Beginning	1539
12	17 BUSH/Gettting The Cables...	1377
17	17 ANGE APARHO/Spacehip	1377
14	18 LIMP BIZKIT/Re-Arranged	1215
14	18 OUR LADY PEACE/Is Anybody Home?	1215
14	18 LIMP BIZKIT/Break Stuff	1134
14	18 STAMBE/Hub	1134
9	14 RAGE AGAINST.../Guerrilla Radio	1134
9	14 UZ/The Ground	1134
4	14 H/YS/Just It	1134
11	13 EVE/Graceland Out	1053
11	13 EVERLAST/What's His Like	1053

MARKET #37

WVOD/Charlotte
Dolton
(704) 338-9600
Daniel/Peltus
12x Cume 188,000

PLAYS	ARTIST/TITLE	GI (999)
37	42 LIT/Missable	3234
43	41 LIMP BIZKIT/Re-Arranged	3157
43	41 RED HOT CHILI.../Otherside	3157
43	41 BUSH/Gettting The Cables...	3080
40	40 SMASHING PUMPKINS/Stand Inside Your...	3080
41	40 NO DOUBT/Ea-Girlfriend	3080
44	38 H&I/182/Adam's Song	2926
23	30 INCUBUS/Pardon Me	2310
23	30 SMASHING PUMPKINS/Stand Inside Your...	2310
24	24 APOLLO FOUR FORTY/Stop The Rock	2156
19	26 BLOODHOUND GANG/The Bad Touch	2025
20	24 SUICIDE MACHINES/Sometimes I Don't...	1848
20	23 311/Flowing	1771
20	23 LIVE/Run To The Water	1771
21	22 COLLAPSES/Automatic	1694
15	22 FOO FIGHTERS/Stacked Actors	1694
15	22 3 DOORS DOWN/Kryptonite	1694
16	21 H&I/182/Adam's Song	1617
16	21 BUSH/Gettting The Cables...	1617
15	21 S&W/Insane In The Membrane	1617
19	21 STROKE 9/Itt's Black	1617
23	21 THRU EYE BLIND/Never Let You Go	1617
12	21 THAM/Meet Victoria	1540
18	21 RED HOT CHILI.../Otherside	1463
18	21 FILTER/Take A Picture	1463
18	19 RAGE AGAINST.../Guerrilla Radio	1463
18	19 KORN/Make Me Bad	1463
18	18 METALLICA/No Load Clover	1463
11	18 SMASHING PUMPKINS/Stand Inside Your...	1386
16	18 CREDID/What If	1386

MARKET #38

WRXZ/Indianapolis
AM/FM
(317) 257-7565
Jameson/Young
12x Cume 172,700

PLAYS	ARTIST/TITLE	GI (999)
39	39 CREDID/What If	4134
36	38 LIMP BIZKIT/Re-Arranged	4028
30	38 BUSH/Gettting The Cables...	4028
30	38 SMASHING PUMPKINS/Stand Inside Your...	3816
36	36 RED HOT CHILI.../Otherside	3816
34	36 NINE INCH NAILS/Into The Void	3816
34	36 METALLICA/No Load Clover	3710
33	36 KORN/Make Me Bad	3710
33	36 STROKE 9/Itt's Black	3710
13	32 BLOODHOUND GANG/The Bad Touch	3786
13	32 GOOSMACK/Nooodo	3074
20	29 LIT/Missable	2862
26	26 KID ROCK/Only God Knows Why	2756
26	26 SMASHING PUMPKINS/Stand Inside Your...	2756
25	26 STROKE 9/Itt's Black	2644
24	26 RAGE AGAINST.../Sleep Now In...	2226
18	26 COLLAPSES/Automatic	1908
17	26 OUR LADY PEACE/Is Anybody Home?	1908
17	26 STRIVE/Beginning	1802
12	26 OLEANDER/Walk Alone	1378
12	26 BUCKCHERRY/Up	1378
12	12 LO FIDELITY ALL STARS/Battle Flag	1272
12	12 H&I/182/Adam's Song	1272
12		

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Pumping On Your Stereo

By
Jeanette Grgurevic
Asst. Alternative Editor

So it looks like we have a new No. 1. Move over Nerf Herder, because Supergrass is pumping on everyone's stereo this week. Not that Nerf Herder didn't get any love — they're at No. 3. Goldfinger are at No. 2 for the third week in a row now. I can't remember anything staying in the No. 2 slot for so long. Debuts this week include The Hippos at No. 6, Monster Magnet at No. 7, Cypress Hill at No. 10, Fu Manchu at No. 13, Josh Rouse at No. 14, Pinehurst Kids at No. 15 and Nine Days at No. 17.

I would just like to take a few lines to welcome a very cool new specialty show to the panel: KSPI in Stillwater, OK's *Before the Buzz*. Label peeps, Steve "Buddha" Jones would appreciate any new music you can send him. His number is (405) 372-7800.



MR. OIZO

What's going on in the world of new music? I wish someone would tell me. I've been so incredibly busy working on this week's Alternative Special that I haven't had enough time to listen to anything. But I do remember listening to *Deathray*, *Elwood* and *The Hippos*, who all rock! On the electronic tip, the Adam Starr album *Ratio* is so incredibly amazing. It's a definite must-listen-all-the-way-through kind of record. **Records To Watch:** Elliott Smith, *Mighty Mighty Bosstones*

R&R Top 20 Artists

March 17, 2000

- SUPERGRASS** (*Parlophone/IDJMG*) "Pumping On Your Stereo"
- GOLDFINGER** (*Mojo/Universal*) "Counting The Days," "99 Luft Balloons"
- NERF HERDER** (*Honest Don's/Fat Wreck Chords*) "Courtney," "Pantera Fans In Love"
- TRAVIS** (*Independiente/Epic*) "Why Does It Always Rain On Me?"
- CHEMICAL BROTHERS** (*Astralwerks/Virgin*) "Hey Boy, Hey Girl"
- HIPPOS** (*Interscope*) "Wasting My Life"
- MONSTER MAGNET** (*Restless*) "Silver Future"
- FILTER** (*Reprise*) "The Best Things"
- MR OIZO** (*F Communication/Mute*) "Flat Beat"
- CYPRESS HILL** (*Ruffhouse/Columbia*) "Superstar"
- THE THE** (*Nothing/Interscope*) "Shrunken Man"
- PAPA ROACH** (*DreamWorks*) "Last Resort"
- FU MANCHU** (*Mammoth*) "Over The Edge"
- JOSH ROUSE** (*Slow River/Rykodisc*) "Directions"
- PINEHURST KIDS** (*4 Alarm*) "Burn Alone"
- MUSE** (*Maverick/Taste Media*) "Cave"
- NINE OAYS** (*550 Music/Epic*) "Absolutely (Story Of A Girl)"
- EXIES** (*Ultimatum Music*) "Baby's Got A New Revelation"
- FLYS** (*Trauma*) "Losin' It"
- YO LA TENGO** (*Matador*) "Cherry Chapstick," "Saturday"

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY <i>Downbeat</i> Thursday 12:30-3pm Casey Karches Travis "Why Does It..." Eels "Mr. E's Beautiful..." Reverend Horton Heat "Spend A Night In..." Catalonia "Road Rage" Fu Manchu "Over The Edge"	WJXB/Ft. Myers, FL Xtreme Sunday 8-10pm Laniaris Primer 55 "Loose" Pantera "Revolution Is My..." SRC "Yucan" Cypress Hill "Superstar" Sevendust "Waffle"	WPLY/Philadelphia, PA Y-No! Sunday 9pm-10:30pm Dan Fain 311 "Strong All Alone" Elliott Smith "Son Of Sam" Good Charlotte "Little Things" May/Yes USA "Aral" Supergrass "Pumping On Your..."	KJEE/Santa Barbara, CA Dissanant Tendris Monday Midnight-2am John Schreier Supergrass "Pumping On Your..." Cypress Hill "Superstar" Gass "Who Feels Love" Elliott Smith "Southern Belle" Clinton "People Power In..."
WRAX/Birmingham, AL Rag's Cellohouse Sunday 10am-1pm Scott Register Counting Crows "Mrs. Potter's Lullaby" Elliott Smith "Somedays That I..." Vertical Horizon "Best I Ever Had" Ani DiFranco "Back Back Back" Low Reed "Ecstasy"	WGRD/Grand Rapids, MI Radioactive Sunday 9:30pm-10:30pm Michael Crittenden Dry "Plastic Colors" Nectar "Face It" Klee Deep "Shag" "3PM" Shephard "Goodbye World" Bacchus Jihad "Love"	WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Lenny Diana Smashing Pumpkins "Eye Of The Storm" Star "New Beginning" Bonehead "Fade" Step Kings "Right Is Wrong" W/Is Drama "Lonely Satellite"	KNDD/Seattle, WA Loudspeaker Sunday 11:00pm-Midnight Bill Reid Fu Manchu "Over The Edge" Goatsnake "Long Gone" Pinehurst Kids "Burn Alone" Guecler "Get The Horn" Cypress Hill "Superstar"
WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm DeLigence/Albert O Folk Implosion "Someone You Love" Josh Rouse "Directions" Deathray "Now That I Am" Tara MacLean "If I Fall" Filter "The Best Things"	WEEQ/Hagerstown, PA New Hear This Sunday 10pm-midnight Austin Davis Tracy Bonham "Behind Every Good..." Exias "Baby's Got A New..." Frankie Machine "Salt Me" 8 Steps 7 "Satisfied" Catalonia "Road Rage"	KNRK/Portland, OR Something Cool Sunday midnight-1am Jaime Cooley Clinton "People Power In..." Pennywise "Victim Of Reality" Josh Rouse "Directions" Elliott Smith "Son Of Sam" Trinet "Boom"	KPNI/Si. Louis, MO New Music Sunday Sunday 7-9:30pm Lou Aaron Gass "My Generation" Richard Ashcroft "Song For Lovers" Embrace "You're Not Alone" Elastica "Mad Dog" Ian Brown "Billie Jean"
WAVF/Charleston, SC Cutting Edge Sunday 8:30-10pm N. Little John Pinehurst Kids "Burn Alone" Spoo Monkeys "Bad Radio Night" Justin Clayton "Drag" Camille "Yarborough 'Yo Praise" Supergrass "Pumping On Your..."	WMRQ/Hartford, CT Spinning Unrest Sunday 10pm-midnight Cassini Chris Corrie "Yarborough 'Yo Praise" Corrie "14 Zero Zero" Spoo Monkeys "Bad Radio Night" Exias "Baby's Got A New..." Milencolin "Material Boy"	WCYU/Portland, ME Seaside Thursday 7-9pm Shaun Jolley Cypress Hill "Superstar" 311 "Freeze Time" Groove Armada "I'll Be Right" Spacouse "Ambition Now" Filter "Chambale"	KSPI/Stillwater, OK Before The Buzz Monday Noon-1pm Steve "Buddha" Jones Caroline's Spine "Nothing To Prove" Unamerican "She's The Bomb" Lou Reed "Ecstasy" Hippos "Wasting My Life" Puffy "Tarzan"
WOXY/Cincinnati, OH 11 O'Clock News Tuesday 11pm-midnight Mike Taylor Lou Reed "Ecstasy" Frank "Keep On Moving" 7th House "Gypsy Queen" Seely "El Capitan" Mary Lou Lord "Am Low"	WPLA/Jacksonville, FL Forbidden Planet Saturday 10pm-midnight Robert Goodman New Order "Brick" Pillars "Agua" Pennywise "Down Under" Cure "Where Birds Always..." Goldfinger "Counting The Days"	WDSI/Poughkeepsie, NY Indie Flux Thursday 10:30-11:30pm Justin Holmquist Knoxville Girls "Had A Dream" Josh Rouse "And Around" Black Heart "...Truth Quietly Told" Bob Tilton "Nashville" Brad "Film Make The..."	WXSR/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard MDMK "Rabote Rouser" Limp Bizkit "N2 Gether" Godiego "She's The Bomb" Beck "Mead Bessies" Long Beach Dub "...My Own Life" Brad "Film Make The..."
WWCD/Columbus, OH Intangible Hits Hour Sunday 7-9pm Curtis "The" Schieber Yo La Tengo "Cherry Chapstick" Vuc "Cotton Kissed" Aloha "I Never Use" Tara MacLean "Therapy" Modest Mouse "Baby Blue Sedan"	KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Tank & Young Macc Papa Roach "Last Resort" One Minute Silence "Holy Man" Incubus "Privilege" Robles Band "Immolation" Nerf Herder "Courtney"	WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Becky Penabazky Mr. Oco "Flat Beat" Stroke 9 "Letters" Grand Torino "Moments With You" Cypress Hill "Superstar" Muse "Sunburn"	KFMA/Tucson, AZ Text Department Sunday 6-9pm Matt Espy Papa Roach "Last Resort" 7th House "Gypsy Queen" William Orbit "Barbers' Adagio..." Grand Torino "Moments With You" Reverend Horton "...Big D Boogie Woogie"
KRDG/Corpus Christi, TX Rad Radio Sunday 5pm-7pm J.J. Thomas Carl Goss "Go Funk" Hippos "Wasting My Life" Exias "Baby's Got A New..." Console "14 Zero Zero" Saves The Day "Shoulder To The Wheel"	WLIR/Long Island, NY Left Of Center Sunday 9-10:30pm Jerry Rubin Boss Hog "Get It While You..." Josh Rouse "Laughter" Cinamon "World Of Crime" Kent "Music Non-stop" Wannadies "Yeah"	KWOD/Sacramento, CA Alternative Beat Sunday 10pm-2am DJ David X Dove "I'm Not In Love" H2SO4 "Imitation Leather..." Chemical Brothers "Hey Boy, Hey Girl"	KMYZ/Tulsa, OK New From The Edge Tuesday Midnight-1:00am Raydel Monster Magnet "Silver Future" 8 Steps 7 "Satisfied" Puss "Loan It" Full Devil Jacket "Now You Know" On "Soluble Words"
KDGE/Dallas, TX Adventure Club Sunday 6-9pm Josh Venable Silenozes "Keep The Fire..." Primal Scream "Kill All Hopes" Class "Sunday Morning Call" Milencolin "Right About Now" Allstar "I Want It That Way"	KROQ/Los Angeles, CA Rodney On The Roo Sunday midnight-3am Rodney Bingenheimer Gass "I See A Lar" Supergrass "Pumping On Your..." 311 "D...Southeast" Plus Ones "You Still Want Me" Doves "Here It Comes"	KCXX/San Bernardino, CA Xtreme X Saturday 9pm-2am Dave Dessey/Daryl James Kite "Brackish" Full Devil Jacket "Stam" R.D.D. "Southeast" Skopoul "Wart And Bleed" Pantera "Revolution Is My..."	KMZY/Tulsa, OK New From The Edge Tuesday Midnight-1:00am Raydel Monster Magnet "Silver Future" 8 Steps 7 "Satisfied" Puss "Loan It" Full Devil Jacket "Now You Know" On "Soluble Words"
WXEG/Dayton, OH The X Spin Cycle Sunday 9-10:30pm Allen Rantz Filter "The Best Things" Fiona Apple "Limp" Goldfinger "Counting The Days" Collapse "Automatic" Black 132 "Adam's Song"	WHTG/Monmouth, NJ The Underground Sunday 11pm-midnight Jeff Raspe Yo La Tengo "Tears Are In..." The "Body Numbness" Cure "There Is No I" Stain Roadway "Train Of Thought" James "Just Like Fire"	XTRA/San Diego, CA Floorboard Tuesday midnight-1am Action DJ Hilary Jack Johnson "Middle Man" Fu Manchu "Over The Edge" APJ "Total Immortal" Deathray "Now That I Am" Josh Rouse "Marvin Gaye"	WFHS/Washington, DC Now Hear This Sunday 8:00pm-10:30pm Dave March Pinehurst Kids "Burn Alone" Supergrass "Pumping On Your..." Hippos "Wasting My Life" Unamerican "She's The Bomb" Farming Lips "Buggin'"
KTCL/Denver, CO Adventure University Sunday 7:30-8:30pm Professor Kat Hippos "Wasting My Life" Muse "Cave" Sumach "Metaphysical" Modest Mouse "Reverending" Goldfinger "99 Luft Balloons"	WXRK/New York, NY The "Buzz" Sunday midnight-2am Mike Peen/Radio Raheem Supergrass "Pumping On Your..." Disturbed "Voices" Goldfinger "Counting The Days" Nine Days "Absolutely" Cure "Maybe Someday"	KITS/San Francisco, CA Soundcheck Sunday 9pm-10pm Aaron Avelsen Nerf Herder "Pantera Fans In Love" Catherine Wheel "Sparks Are Gonna..." Get Up Kids "10 Minutes" Muse "Cave" Elliott Smith "Son Of Sam"	WPBZ/West Palm Beach Electronic Buzz Saturday midnight-3am The Tech Kid Mr. Oco "Flat Beat" Alice Deasy "Better Off Alone" Rincoscente "Radiocaple" An "All I Need" Echospere "Titan"
			WSFM/Wilmington, NC Final Hour Weeknights 11pm-midnight Janice A. Suttler Disturbed "Down With The..." Groove Armada "I See You Baby" Guano Apes "Lords Of The Boards" Papa Roach "Last Resort" Pantera "Revolution Is My..."

40 Total Reporters

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Fat Ratings Debut In Anchorage

■ New CHR/Rhythmic KFAT launches with a 10.4 share

It was April of 1999, and KIOI/San Francisco APD/MD Mark Carlson was busy scheduling another day of music when his phone rang. On the line was his mentor in this business, Michael O'Shea. O'Shea and his partner, Ivan Braiker, are principals in New Northwest Broadcasters, which was formed in December 1998 and today owns 48 radio stations in 13 markets. O'Shea and Braiker saw consolidation occurring all across the country, but at a slower pace in the Northwest — and New Northwest was born.

O'Shea's and Carlson's relationship goes back to the days when O'Shea was running KUBE/Seattle, and Carlson, then in high school, was doing part-time work at the station. Young and extremely hungry, Carlson did three weekend shifts. When O'Shea popped in on weekends, he would see Carlson with his sleeping bag rolled out in the conference room, his cooler and his homework beside him. Whether O'Shea took Carlson under his wing or (as Carlson puts it) Carlson snuck under O'Shea's wing, the two developed a strong bond.



Mark Carlson

After a four-year stint at KUBE, Carlson moved on, but he continued to reach out to O'Shea for advice before any career moves. After stints in Seattle, Sacramento and Tampa, Carlson seemed to be in a good place at KIOI. After all, San Francisco is market No. 4,

and at the AMFM-owned station Carlson was getting free radio lessons from the likes of Steve Rivers, Guy Zapoleon, Bob Hamilton and, through osmosis, the extensive talent bases at sisters KYLD and KMEL. On that April day when the phone rang at Carlson's desk, he hadn't spoken to O'Shea in about a year.

O'Shea revealed to Carlson that he was getting ready to make a big investment in the Anchorage, AK market, and he wanted advice. Carlson had programmed Hot AC KMXS and knew the Anchorage market well. While Carlson may not have realized it, O'Shea was seeking more than advice. O'Shea knew that, deep inside, Carlson yearned for all that Anchorage could offer in the way of quality of life, including a house with a yard — something Carlson knew he'd never be able to buy within 50 miles of San Francisco. It didn't take long before a deal was sealed, and Carlson agreed to become the OM of New Northwest's CHR/Rhythmic KFAT, AC KQEZ and Classic Hits KKRO and KAQX.

In the first full ratings period for KFAT, Carlson, PD Steve Kicklighter and consultant Bobby O pulled a 10.4 fall Arbitron, passing AMFM's heritage CHR KGOT's 6.4. Carlson and I spoke recently about his upstart success.

R&R: *The birth of KFAT is pretty wild. You weren't live or even on for the entire spring book, and you got a 5 share.*

MC: When we first turned on the station on April 15, 1999, it was running on a \$999 special from CompUSA. The sound card was so cheap in this particular computer that every couple of hours, instead of playing the song, for 3 1/2 minutes it would play a tone, because it just couldn't handle the audio.

That's sort of been the story of this company — they've been running before they could walk. Michael O'Shea is one of these guerrilla guys who does anything he can just to get the stations on the air. So while we waited for the equipment to come in, between the music, tones and sweepers, we told the audience that we were building a radio station and asked them to be patient with us.

R&R: *So against AMFM and other market competitors, you didn't use any research to choose a format?*

MC: It was very gutsy. In most cases I would not recommend that people do it without doing some form of research. But Anchorage is almost like a northern suburb of Seattle. The psychographics of the markets are very similar. Michael O'Shea was the GM of KUBE for many years, and he saw things happen firsthand for a CHR/Rhythmic in the very homogeneous, very Caucasian Seattle market. KUBE continues to do very well and has proven to be long-term.

We are attempting to re-create that here, keeping the specific needs of Anchorage in mind. We knew that bringing in this radio station was going to be like taking a match to gasoline. So, actually, the numbers did not come as so much of a surprise to us as they may have to others in the market.

R&R: *With no budget and few*

tools, you really proved that sometimes smaller can be better.

MC: Smaller can be better, but truthfully, people like Zapoleon and Rivers were so busy that Anchorage was off their radar screen at that time. What I will say is, having worked for an AMFM station, I got to see the good and also the challenges they faced in being a publicly held company. They have margins to meet and quarterly budgets to hit, and I saw the pressure on a firsthand basis. I witnessed how that translated into increased spotloads and how it drained marketing and research.

You can draw almost a direct correlation between the battle I have with the AMFM station in Anchorage and the battle that KIOI has with

"When we first turned on the station on April 15, 1999, it was running on a \$999 special at Comp USA. The sound card was so cheap in this particular computer that every couple of hours, instead of playing the song, for 3 1/2 minutes it would play a tone."

KOIT in San Francisco. KOIT is owned by Bonneville, a privately held company. The pressures are completely different. They invest a lot more in marketing, television, direct mail and telemarketing, typically doing them three out of four books a year. While I was at AMFM, we needed to get a special dispensation to run a television campaign. At KIOI we were running anywhere from 15-19 units an hour, and even more in a morning drive. KOIT was sitting over there playing 12 1/2 from top to bottom.

By The Numbers

Here's a look at how KFAT fared against KGOT.

KFAT			
Owner: New Northwest Broadcasters			
	12+	Persons 18-34	12+ Cume
FA '99	10.4	16.1	39,200
SP '99	5.0	8.0	25,500
FA '98	.6	.9	4,000

KGOT			
Owner: AMFM			
	12+	Persons 18-34	12+ Cume
FA '99	6.4	8.5	51,000
SP '99	11.0	15.9	64,200
FA '98	13.3	18.3	59,800

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R&R: *How would you define the station musically?*

MC: I would define the station musically as a mainstream rhythmic CHR that plays a balance of pop, hip-hop and rhythmic dance. It has the flavor of what you would expect a rhythmic CHR to have in a nonethnic market. We realize that we're in a market that is not going to have enough ethnic ears.

R&R: *Where do you draw the line?*

MC: Well, it's a balance. We're playing DMX and Jay-Z, but at the same time we're playing Christina Aguilera, Britney Spears and a few Backstreet Boys cuts. We just don't want to go too far in one direction. We also program a very tight list, with about a hundred songs in our library.

R&R: *How do you attract and find good-quality jocks?*

MC: The talent pool is a puddle in Anchorage, but we've been able to find some very talented people outside the state of Alaska who were willing to come here for the opportunity to break into management or do more than just part-time.

KFAT PD Steve Kicklighter is a prime example of that. He was doing weekends at KBXX/Houston and KUBE and searching for a full-time gig. We had an opportunity for him to be on the air full-time and get his feet wet in programming and management. He has a great attitude, and he's extremely talented. And having worked in those markets, he learned from the best. On the air Steve is known as Ke Ke Luv. He has turned this town on its ear. KFAT is "Ke Ke Luv Radio."

Marvin, our new afternoon guy, comes from KUBE, where he was the overnight host for years. Rusty, who was an intern at KUBE, does nights and killer production for us. Steve has worked with him, and the production elements sound extremely hot. Our middayer, Kim Cane, is a rookie who loves the music and the format. DJ Maniacal is our mixer, and we're the only commercial station that does live mixing.

"The talent pool is a puddle in Anchorage, but we've been able to find some very talented people outside the state of Alaska who were willing to come here for the opportunity to break into management or do more than just part-time."

R&R: *It's all about market share. In the last book New Northwest Broadcasters' share of the Anchorage market was around 12%. Now it's pushing 20%. To get on par with the other groups in the market you need another 10% or more — and you were also beaten by KGOT in cume. What's the game plan from here?*

MC: We all feel strongly that there is room for more growth. I look at all of these radio stations that we have here as my children. Right now, due to its out-of-the-box success, KFAT happens to be the one that's getting all of the notoriety and attention. The success truly belongs to PD Steve Kicklighter, consultant Bobby O and a staff that puts in the effort to be No. 1.

We do not buy and cannot quote Arbitron numbers, but at KFAT we realize that this is a high-passion format and a cume-driven format. Our goal is to continue to build TSL and build cume. I also work with three other stations — one of them we just put on the air on Christmas Day — so I want to see these other radio stations grow programming and revenues at a reasonable pace. I'm just trying to walk before I run.

ARTIST TITLE (LABEL/S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
HP DR. DRE /EMINEM Forgot... (Aftermath/Interscope)	4.05	4.02	4.01	—	60.7	10.2	4.27	3.96	3.50	3.93	4.08	3.91	4.27
'N SYNC Bye Bye Bye (Jive)	3.93	4.02	3.97	3.83	87.6	22.3	4.35	3.62	3.68	3.91	3.97	4.08	3.77
DESTINY'S CHILD Say My Name (Columbia)	3.09	3.07	3.01	3.03	74.5	16.0	4.22	3.78	3.34	3.88	3.68	4.04	4.05
BLINK-182 All The Small Things (MCA)	3.84	3.84	3.74	3.72	74.5	17.7	4.03	3.78	3.58	3.76	3.85	3.72	4.05
LONESTAR Amazed (BNA)	3.01	4.00	3.06	3.70	75.0	17.5	3.72	3.88	3.92	3.53	4.00	3.68	4.00
HP CREED Higher (Wind-up)	3.76	3.68	3.60	3.72	67.0	11.4	3.81	3.84	3.55	3.81	3.78	3.78	3.65
KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	3.69	3.72	3.75	—	47.6	13.1	3.98	3.44	3.53	3.58	3.91	3.83	3.39
SANTANA I/Product G&B Maria Maria (Arista)	3.69	3.71	3.63	3.48	70.6	18.9	3.70	3.62	3.76	3.73	3.68	3.74	3.61
VERTICAL HORIZON Everything You Want (RCA)	3.68	3.81	3.55	3.68	58.3	10.7	3.77	3.66	3.50	3.57	3.92	3.51	3.79
SANTANA I/Rob Thomas Smooth (Arista)	3.67	3.81	3.76	3.64	92.7	35.9	3.41	3.57	4.08	3.59	3.77	3.72	3.61
FAITH HILL Breathe (Warner Bros.)	3.66	3.78	3.78	3.78	73.8	17.7	3.79	3.53	3.66	3.41	3.90	3.65	3.73
BLAQUE Bring It All To Me (Track Masters/Columbia)	3.60	3.65	3.55	3.60	81.8	26.9	3.76	3.42	3.58	3.47	3.72	3.65	3.56
MACY GRAY I Try (Epic)	3.59	3.44	3.43	3.56	64.6	14.1	3.51	3.67	3.65	3.69	3.40	3.39	3.82
BACKSTREET BOYS Show Me The Meaning Of Being Lonely (Jive)	3.58	3.75	3.65	3.73	86.4	29.6	3.73	3.42	3.53	3.57	3.74	3.52	3.46
SAVAGE GARDEN I Knew I Loved You (Columbia)	3.58	3.75	3.69	3.74	88.1	33.3	3.59	3.58	3.59	3.38	3.77	3.65	3.57
CHRISTINA AGUILERA What A Girl Wants (RCA)	3.57	3.69	3.69	3.60	91.0	33.0	3.86	3.41	3.34	3.62	3.51	3.55	3.58
HP MONTELL JORDAN Get It On... Tonite (Def Soul/IDJMG)	3.54	3.60	3.51	3.69	52.2	12.1	3.58	3.40	3.71	3.52	3.56	3.58	3.53
CELINE DION That's The Way It Is (550 Music/Epic)	3.49	3.56	3.56	3.54	87.9	28.4	3.53	3.38	3.56	3.28	3.53	3.49	3.69
BRIAN MCKNIGHT Back At One (Motown/Universal)	3.44	3.59	3.62	3.58	85.8	39.8	3.49	3.22	3.59	3.20	3.66	3.41	3.48
SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	3.40	3.46	3.29	3.40	72.8	22.6	3.46	3.35	3.36	3.43	3.63	3.17	3.41
SONIQUE It Feels So Good (Republic/Universal)	3.39	3.38	3.23	3.43	62.0	15.8	3.38	3.39	3.42	3.42	3.53	3.27	3.23
TLC Dear Lie (LaFace/Arista)	3.39	3.46	3.37	3.41	57.8	14.8	3.58	3.21	3.29	3.22	3.51	3.26	3.87
THIRD EYE BLIND Never Let You Go (Elektra/EEG)	3.33	3.48	3.38	3.35	69.2	16.7	3.53	3.24	3.16	3.38	3.32	3.09	3.52
EFFEL 65 Blue (Da Ba Dee) (Republic/Universal)	3.30	3.48	3.37	3.42	87.6	38.3	3.37	3.22	3.32	3.11	3.47	3.16	3.48
FILTER Take A Picture (Reprise)	3.28	3.45	3.30	3.34	65.5	22.6	3.38	3.08	3.28	3.23	3.35	3.15	3.33
SMASH MOUTH Then The Morning Comes (Interscope)	3.19	3.36	3.27	3.41	79.9	33.3	3.87	3.12	3.45	3.01	3.28	2.95	3.58
AMBER Sexual (Li Da Di) (Tommy Boy)	3.14	—	—	—	48.1	19.2	2.94	3.13	3.58	3.18	3.25	3.00	3.83
MADONNA American Pie (Maverick/WB)	3.02	3.22	3.12	—	88.1	28.6	3.22	2.79	2.99	2.85	3.22	2.71	3.34

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. HP Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2000, R&R Inc.

CALLOUT AMERICA Hot Scores

By TONY NOVIA

While many CHR/Pop stations are careful in the way they handle rap, every once in a while a phenomenal song comes along that transcends format boundaries. "Forgot About DRE" by Dr. Dre f/Eminem (Aftermath/Interscope) happens to fit into that category. "Forgot" is once again the No. 1 Callout America song. It's ranked No. 2 among women 12-17 and No. 1 with women 18-24, and it gets a very respectable 3.50 among women 25-34.

Top-testing songs this week include 'N Sync's "Bye Bye Bye" (Jive), which is first with teens, eighth 18-24 and fifth 25-34. Lonestar's "Amazed" (BNA) is second 18-24 and 25-34. Destiny's Child's "Say My Name" (Columbia) is third with teens and fourth 18-24, and Blink-182's "All The Small Things" (MCA) is fourth with teens and tied at fourth 18-24. Creed's "Higher" (Wind-up) continues to grow. It's ranked seventh with teens, third 18-24 and 11th 25-34.

The top-testing songs this week by demographic are:

- 12-17 — 'N Sync, Dr. Dre f/Eminem, Destiny's Child, Blink-182, Kid Rock "Only God Knows Why" (Top Dog/Lava/Atlantic), Christina Aguilera "What" (RCA), Creed, Faith Hill "Breathe" (Warner Bros.), Vertical Horizon "Everything You Want" (RCA) and Blaque "Bring It All To Me" (Track Masters/Columbia).

- 18-24: Dr. Dre f/Eminem, Lonestar, Creed, Blink-182, Destiny's Child, Vertical Horizon, Macy Gray (Epic), 'N Sync, Santana f/Product G&B "Maria Maria" (Arista) and Savage Garden "I Knew I Loved You" (Columbia).

- 25-34: Santana f/Rob Thomas, Lonestar, Santana f/Product G&B, Montell Jordan "Get It On... Tonite" (Def Soul/IDJMG), 'N Sync, Faith Hill, Macy Gray, Savage Garden, Brian McKnight "Back At One" (Motown/Universal), tied with Blaque.

**Dr. DRE
f/Eminem**

"Forgot About DRE"

**#1
Overall Callout
America**

3rd week in a row!

#1 Women 18-24

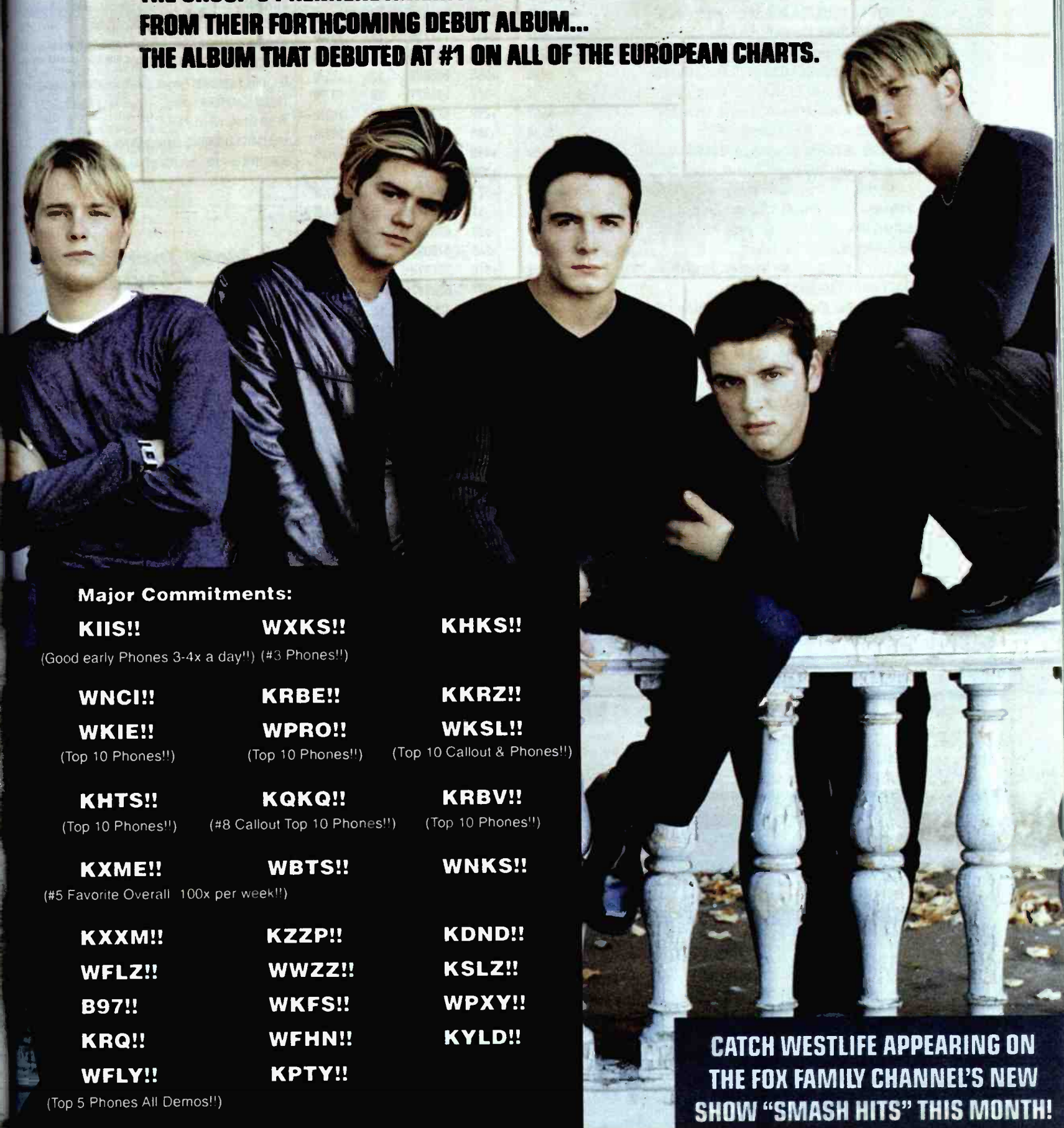


THE FIRST OF 4 CONSECUTIVE #1 UK HITS

westlife | swear it again

**THE GROUP'S PREMIERE AMERICAN SINGLE
FROM THEIR FORTHCOMING DEBUT ALBUM...**

THE ALBUM THAT DEBUTED AT #1 ON ALL OF THE EUROPEAN CHARTS.



Major Commitments:

KIIS!!

(Good early Phones 3-4x a day!!) (#3 Phones!!)

WXKS!!

KHKS!!

WNCI!!

KRBE!!

KKRZ!!

WKIE!!

(Top 10 Phones!!)

WPRO!!

(Top 10 Phones!!)

WKSL!!

(Top 10 Callout & Phones!!)

KHTS!!

(Top 10 Phones!!)

KQKQ!!

(#8 Callout Top 10 Phones!!)

KRBV!!

(Top 10 Phones!!)

KXME!!

(#5 Favorite Overall 100x per week!!)

WBTS!!

WNKS!!

KXXM!!

KZZP!!

KDND!!

WFLZ!!

WWZZ!!

KSLZ!!

B97!!

WKFS!!

WPXY!!

KRQ!!

WFHN!!

KYLD!!

WFLY!!

(Top 5 Phones All Demos!!)

**CATCH WESTLIFE APPEARING ON
THE FOX FAMILY CHANNEL'S NEW
SHOW "SMASH HITS" THIS MONTH!**

EXECUTIVE PRODUCERS: SIMON COWELL, STEVE MAC & WAYNE MECTOR
MANAGEMENT: LUIS WALSH & ROMAN KEATING FOR ROLD MANAGEMENT, DUBLIN, IRELAND

ARISTA www.arista.com

BLUES



R&R CHR/Pop Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	'N SYNC Bye Bye Bye (Jive)	9988	+163	1078497	9	163/0
2	2	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	8284	-487	860572	12	163/0
3	3	CELINE DION That's The Way It Is (550 Music/Epic)	7980	-169	841011	19	158/0
6	4	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	6933	+368	613450	10	156/0
4	5	CHRISTINA AGUILERA What A Girl Wants (RCA)	6825	-456	673573	17	154/0
5	6	SAVAGE GARDEN I Knew I Loved You (Columbia)	6732	-457	717130	23	158/0
8	7	LONESTAR Amazed (BNA)	6228	+343	681486	11	141/4
12	8	SANTANA F/PRODUCT G&B Maria Maria (Arista)	5839	+595	698089	12	155/5
7	9	BLAQUE Bring It All To Me (Track Masters/Columbia)	5700	-362	585571	20	137/0
10	10	SONIQUE It Feels So Good (Republic/Universal)	5697	+292	627813	9	151/2
9	11	BLINK-182 All The Small Things (MCA)	5274	-186	540453	15	148/0
17	12	VERTICAL HORIZON Everything You Want (RCA)	5169	+499	482637	14	150/5
16	13	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	5163	+430	479059	7	155/1
19	14	FAITH HILL Breathe (Warner Bros.)	5086	+827	467161	7	137/2
13	15	SANTANA F/ROB THOMAS Smooth (Arista)	5018	-11	583323	35	148/0
11	16	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	4746	-539	420157	13	145/0
15	17	MADONNA American Pie (Maverick/WB)	4717	-249	470095	6	154/0
22	18	DESTINY'S CHILD Say My Name (Columbia)	4325	+816	530274	7	128/10
21	19	MACY GRAY I Try (Epic)	4246	+637	520947	8	153/6
14	20	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)	4157	-829	406685	15	151/0
20	21	FILTER Take A Picture (Reprise)	3477	-766	291416	14	134/0
25	22	CREED Higher (Wind-up)	2939	+346	275357	8	109/5
Breaker	23	MARC ANTHONY You Sang To Me (Columbia)	2923	+471	349074	4	136/7
Breaker	24	BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	2866	+437	266884	5	132/5
24	25	JENNIFER LOPEZ Feelin' So Good (Work/Epic)	2839	+132	263315	6	122/5
Breaker	26	MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)	2609	+417	292471	6	108/4
31	27	JESSICA SIMPSON W/NICK LACHEY Where You Are (Columbia)	2405	+533	235252	3	127/4
26	28	AMBER Sexual (Li Da Di) (Tommy Boy)	2391	-140	290360	14	98/1
29	29	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)	2335	+128	223484	5	117/2
23	30	TLC Dear Lie (LaFace/Arista)	2259	-964	208976	10	108/0
39	31	ENRIQUE IGLESIAS Be With You (Interscope)	2029	+930	224745	2	118/8
34	32	HOKU Another Dumb Blonde (Geffen/Interscope)	1843	+310	176340	3	114/7
33	33	MARIAH CAREY/JOE & 98 DEGREES Thank God... (Columbia)	1324	-477	144594	13	71/0
37	34	LENNY KRAVITZ I Belong To You (Virgin)	1314	+162	157876	4	86/9
38	35	WESTLIFE Swear It Again (Arista)	1251	+130	110875	4	93/4
Debut	36	HANSON This Time Around (Island/IDJMG)	1031	+507	77683	1	84/25
50	37	ALICE DEEJAY Better Off Alone (Republic/Universal)	1014	+338	122952	2	73/11
45	38	PINK There You Go (LaFace/Arista)	984	+179	135347	2	51/3
43	39	JESSICA RIDOLE Even Angels Fall (Hollywood)	971	+100	64967	3	74/4
36	40	ENRIQUE IGLESIAS Rhythm Divine (Interscope)	925	-281	113368	18	89/0
49	41	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	901	+185	75421	2	67/12
42	42	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	889	+8	127143	7	35/0
40	43	BOSSON We Live (Capitol)	851	-232	86974	8	65/0
41	44	COUNTING CROWS Hanginaround (DGC/Geffen/Interscope)	842	-179	108252	19	78/0
35	45	BRITNEY SPEARS From The Bottom Of My... (Jive)	840	-482	69203	11	105/0
48	46	LFO I Don't Wanna Kiss You... (Arista)	812	+89	68030	2	75/7
46	47	IMX Stay The Night (MCA)	730	-51	100038	11	24/0
Debut	48	SPLENDER I Think God Can Explain (C2/Columbia)	721	+141	62558	1	58/5
Debut	49	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	717	+367	89124	1	54/18
47	50	JUVENILE Back That Thang Up (Cash Money/Universal)	674	-61	104438	16	39/0



164 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
SAVAGE GARDEN Crash And Burn (Columbia)	+8
ANGELA VIA Picture Perfect (Lava/Atlantic)	+5
VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	+3
HANSON This Time Around (Island/IDJMG)	+2
GROOVE ARMADA I See You Baby (Electra/Jive)	+2
SMASH MOUTH Waste (Interscope)	+1
DR. DRE F/EMINEM Forgot... (Aftermath/Interscope)	+1
TRACY CHAPMAN Telling... (There Is...) (Elektra/EEG)	+1
RENO Whole World (Curb)	+1
MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)	+1
2GETHER U + Me = Us (Calculus) (TVT)	+1

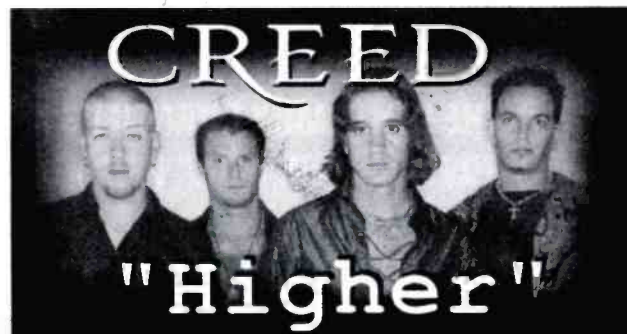
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
ENRIQUE IGLESIAS Be With You (Interscope)	+930
DESTINY'S CHILD Say My Name (Columbia)	+816
MACY GRAY I Try (Epic)	+637
FAITH HILL Breathe (Warner Bros.)	+627
SMASH MOUTH Waste (Interscope)	+617
SANTANA F/PRODUCT G&B Maria Maria (Arista)	+595
VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	+583
JESSICA SIMPSON W/NICK LACHEY Where... (Columbia)	+533
HANSON This Time Around (Island/IDJMG)	+507
VERTICAL HORIZON Everything You Want (RCA)	+499

Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS
MARC ANTHONY You Sang To Me (Columbia)	2923/471	136/7
BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	2866/437	132/5
MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)	2609/417	108/4

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



New This Week: KDWB,WSTR, KZON and more...

#1 Callout At:

KBKS WSSR KMXV
KXXM KQAR WYOY
KRUF

Top 10 Ranked Airplay At:

KYSR KBKS KZZP WXPT
KALC KZZO KMXV WXSS
KXXM WPTE KHFI KAMX
KJYO WFBC WKRZ KVSF
KQKQ WVKF WFMF KQAR
WABB



HEAVY/
#5 CALLOUT
OVERALL

R&R CHR/Pop Chart 25 - 22

New & Active

VTAMIN C Graduation (Friends Forever) (Elektra/EEG)
Total Plays: 660, Total Stations: 88, Adds: 28

SMASH MOUTH Waste (Interscope)
Total Plays: 658, Total Stations: 82, Adds: 18

SASHA If You Believe (Reprise)
Total Plays: 610, Total Stations: 56, Adds: 0

MISSY ELLIOTT Hot Boyz (EastWest/EEG)
Total Plays: 591, Total Stations: 37, Adds: 0

M2M Mirror Mirror (Atlantic)
Total Plays: 531, Total Stations: 46, Adds: 0

ANASTACIA I'm Outta Love (Epic)
Total Plays: 523, Total Stations: 60, Adds: 12

MYTOWN Now That I Found You (Cherry/Universal)
Total Plays: 521, Total Stations: 59, Adds: 5

COCO LEE Do You Want My Love (550 Music/Epic)
Total Plays: 477, Total Stations: 46, Adds: 6

GROOVE ARMADA I See You Baby (Electro/Jive)
Total Plays: 468, Total Stations: 60, Adds: 20

WHITNEY HOUSTON I Learned From The Best (Arista)
Total Plays: 403, Total Stations: 38, Adds: 6

KUMBIA KINGS U Don't Love Me (EMI Latin/Capitol)
Total Plays: 399, Total Stations: 25, Adds: 10

SAVAGE GARDEN Crash And Burn (Columbia)
Total Plays: 365, Total Stations: 76, Adds: 66

VOICE V When U Think About Me (Kamikaze/MCA)
Total Plays: 315, Total Stations: 22, Adds: 9

TRAIN I Am (Aware/Columbia)
Total Plays: 249, Total Stations: 17, Adds: 2

ANGELMOON He's All I Want (Black Moon/V2)
Total Plays: 234, Total Stations: 13, Adds: 2

2GETHER U + Me = Us (Calculus) (TVT)
Total Plays: 74, Total Stations: 13, Adds: 13

MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)
Total Plays: 69, Total Stations: 16, Adds: 13

LEONA NAESS Charm Attack (Outpost/MCA)
Total Plays: 68, Total Stations: 16, Adds: 6

ANGELA VIA Picture Perfect (Lava/Atlantic)
Total Plays: 40, Total Stations: 37, Adds: 35

TRACY CHAPMAN Telling Stories... (Elektra/EEG)
Total Plays: 32, Total Stations: 18, Adds: 17

Songs ranked by total plays



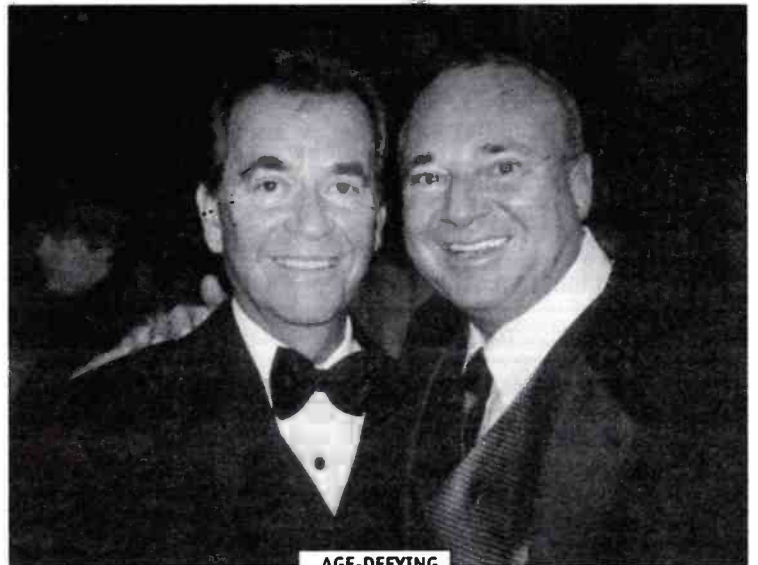
KEEPING IT REAL IN SALT LAKE CITY

K-CI & JoJo, Ginuwine, Ideal and Donell Jones performed at KUUU/Salt Lake City's U92 Winter Jam to support the Homeless Youth Resource Center. Pictured are (l-r): JoJo, U92's Tim Stevens, K-CI, U92 PD Michael Knight, night jock Zac Davis and U92 Promotion Coordinator Jason.



THIS TIME AROUND

Island recording artists Hanson recently visited the staff at WBZZ/Pittsburgh to promote the trio's new single, "This Time Around." Pictured are (l-r): IDJMG Northeast Regional Mgr./Internet Marketing & Promotion David Bouchard, Taylor Hanson, B94 PD David Edgar, Zac Hanson, Isaac Hanson and IDJMG Sr. VP/Promotion Ken Lane.



AGE-DEFYING

What's his secret? Television pioneer and centerpiece of the music and entertainment industries Dick Clark (l) hung out with Greg Lawley of Lawman Promotions at a recent industry event:



MAKE A HAPPY PLATE

Pictured are (l-r): Arnie Pustilnik, Bill Thompson, Jeff McClusky, Herbie Herbert and Bob Weir during the Jeff McClusky & Associates dinner recently in San Francisco.



GIVE ME LOVE

Universal Recording artist Phoenix Stone gets plenty of support from a few of his fans. Pictured are (l-r): Universal's David Nathan, KBMB/Sacramento OM Ibrahim "Ebro" Jamile, WBHJ/Birmingham PD Mickey Johnson, Universal's Valerie DeLong and Stone.

R&R CHR/Pop Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS	WEEKS ON CHART	TOTAL STATIONS/ADDS
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	2	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	8284	-487	860572	12	163/0
	3	CELINE DION That's The Way It Is (550 Music/Epic)	7980	-169	841011	19	158/0
	6	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	6933	+368	613450	10	156/0
	4	CHRISTINA AGUILERA What A Girl Wants (RCA)	6825	-456	673573	17	154/0
	5	SAVAGE GARDEN I Knew I Loved You (Columbia)	6732	-457	717130	23	158/0
	8	LONESTAR Amazed (BNA)	6228	+343	681486	11	141/4
	12	SANTANA F/PRODUCT G&B Maria Maria (Arista)	5839	+595	698089	12	155/5
	7	BLAQUE Bring It All To Me (Track Masters/Columbia)	5700	-362	585571	20	137/0
	10	SONIQUE It Feels So Good (Republic/Universal)	5697	+292	627813	9	151/2
	9	BLINK-182 All The Small Things (MCA)	5274	-186	540453	15	148/0
	17	VERTICAL HORIZON Everything You Want (RCA)	5169	+499	482637	14	150/5
	16	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	5163	+430	479059	7	155/1
	19	FAITH HILL Breathe (Warner Bros.)	5086	+827	467161	7	137/2
	13	SANTANA F/ROB THOMAS Smooth (Arista)	5018	-11	583323	35	148/0
	11	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	4746	-539	420157	13	145/0
	15	MADONNA American Pie (Maverick/WB)	4717	-249	470095	6	154/0
	22	DESTINY'S CHILD Say My Name (Columbia)	4325	+816	530274	7	128/10
	21	MACY GRAY I Try (Epic)	4246	+837	520947	8	153/6
	14	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)	4157	-829	406685	15	151/0
	20	FILTER Take A Picture (Reprise)	3477	-766	291416	14	134/0
	25	CREED Higher (Wind-up)	2939	+346	275357	8	109/5
Breaker	23	MARC ANTHONY You Sang To Me (Columbia)	2923	+471	349074	4	136/7
Breaker	24	BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	2866	+437	266884	5	132/5
	24	JENNIFER LOPEZ Feelin' So Good (Work/Epic)	2839	+132	263315	6	122/5
Breaker	26	MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)	2609	+417	292471	6	108/4
	31	JESSICA SIMPSON W/NICK LACHEY Where You Are (Columbia)	2405	+533	235252	3	127/4
	26	AMBER Sexual (Li Da Di) (Tommy Boy)	2391	-140	290360	14	98/1
	29	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)	2335	+128	223484	5	117/2
	23	TLC Dear Lie (LaFace/Arista)	2259	-964	208976	10	108/0
	39	ENRIQUE IGLESIAS Be With You (Interscope)	2029	+930	224745	2	118/8
	34	HOKU Another Dumb Blonde (Geffen/Interscope)	1843	+310	176340	3	114/7
	33	MARIAH CAREY/JOE & 98 DEGREES Thank God... (Columbia)	1324	-477	144594	13	71/0
	37	LENNY KRAVITZ I Belong To You (Virgin)	1314	+162	157876	4	86/9
	38	WESTLIFE Swear It Again (Arista)	1251	+130	110875	4	93/4
Debut	36	HANSON This Time Around (Island/IDJMG)	1031	+507	77683	1	84/25
	50	ALICE DEEJAY Better Off Alone (Republic/Universal)	1014	+338	122952	2	73/11
	45	PINK There You Go (LaFace/Arista)	984	+179	135347	2	51/3
	43	JESSICA RIDDLE Even Angels Fall (Hollywood)	971	+100	64967	3	74/4
	36	ENRIQUE IGLESIAS Rhythm Divine (Interscope)	925	-281	113368	18	89/0
	49	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	901	+185	75421	2	67/12
	42	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	889	+8	127143	7	35/0
	40	BOSSON We Live (Capitol)	851	-232	86974	8	65/0
	41	COUNTING CROWS Hanginaround (DGC/Geffen/Interscope)	842	-179	108252	19	78/0
	35	BRITNEY SPEARS From The Bottom Of My... (Jive)	840	-482	69203	11	105/0
	48	LFO I Don't Wanna Kiss You... (Arista)	812	+89	68030	2	75/7
	46	IMX Stay The Night (MCA)	730	-51	100038	11	24/0
Debut	48	SPLENDER I Think God Can Explain (C2/Columbia)	721	+141	62558	1	58/5
Debut	49	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	717	+367	89124	1	54/18
	47	JUVENILE Back That Thang Up (Cash Money/Universal)	674	-61	104438	16	39/0

164 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS
SAVAGE GARDEN Crash And Burn (Columbia)	66
ANGELA VIA Picture Perfect (Lava/Atlantic)	35
VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	28
HANSON This Time Around (Island/IDJMG)	25
GROOVE ARMADA I See You Baby (Electra/Jive)	28
SMASH MOUTH Waste (Interscope)	18
DR. DRE F/EMINEM Forgot... (Aftermath/Interscope)	18
TRACY CHAPMAN Telling... (There Is...) (Elektra/EEG)	17
RENO Whole World (Curb)	16
MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)	13
ZGETHER U + Me = Us (Calculus) (TVT)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENRIQUE IGLESIAS Be With You (Interscope)	+930
DESTINY'S CHILD Say My Name (Columbia)	+816
MACY GRAY I Try (Epic)	+637
FAITH HILL Breathe (Warner Bros.)	+627
SMASH MOUTH Waste (Interscope)	+612
SANTANA F/PRODUCT G&B Maria Maria (Arista)	+565
VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	+588
JESSICA SIMPSON W/NICK LACHEY Where... (Columbia)	+533
HANSON This Time Around (Island/IDJMG)	+507
VERTICAL HORIZON Everything You Want (RCA)	+499

Breakers®

MARC ANTHONY
You Sang To Me (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2923/471	136/7	23

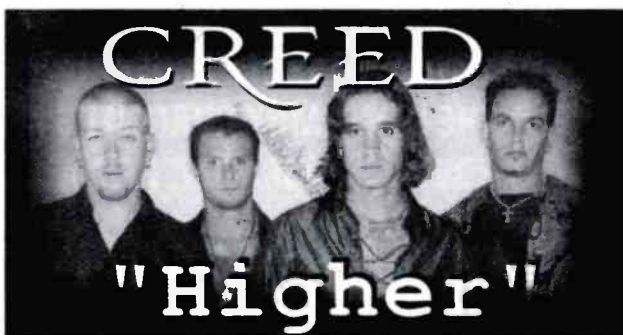
BLOODHOUND GANG
The Bad Touch (Republic/Geffen/Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2866/437	132/5	24

MONTELL JORDAN
Get It On...Tonite (Def Soul/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2609/417	108/4	26

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



New This Week: KDWB, WSTR, KZON and more...

#1 Callout At:

KBKS WSSR KMXV
KXXM KQAR WYOY
KRUF

Top 10 Ranked Airplay At:

KYSR KBKS KZZP WXPT
KALC KZZO KMXV WXSS
KXXM WPTF KHFI KAMX
KJYO WFBC WKRZ KVSF
KOKQ WVKS WFMF KQAR
WABB



HEAVY/
#5 CALLOUT
OVERALL

R&R CHR/Pop Chart 25 - 22

New & Active

VITAMIN C Graduation (Friends Forever) (Elektra/EEG)
Total Plays: 660, Total Stations: 88, Adds: 28

SMASH MOUTH Waste (Interscope)
Total Plays: 658, Total Stations: 82, Adds: 18

SASHA If You Believe (Reprise)
Total Plays: 610, Total Stations: 56, Adds: 0

MISSY ELLIOTT Hot Boyz (EastWest/EEG)
Total Plays: 591, Total Stations: 37, Adds: 0

M2M Mirror Mirror (Atlantic)
Total Plays: 531, Total Stations: 46, Adds: 0

ANASTACIA I'm Outta Love (Epic)
Total Plays: 523, Total Stations: 60, Adds: 12

MYTOWN Now That I Found You (Cherry/Universal)
Total Plays: 521, Total Stations: 59, Adds: 5

COCO LEE Do You Want My Love (550 Music/Epic)
Total Plays: 477, Total Stations: 46, Adds: 6

GROOVE ARMADA I See You Baby (Electra/Jive)
Total Plays: 468, Total Stations: 60, Adds: 20

WHITNEY HOUSTON I Learned From The Best (Arista)
Total Plays: 403, Total Stations: 38, Adds: 6

KUMBIA KINGS U Don't Love Me (EMI Latin/Capitol)
Total Plays: 399, Total Stations: 25, Adds: 10

SAVAGE GARDEN Crash And Burn (Columbia)
Total Plays: 365, Total Stations: 76, Adds: 66

VOICE V When U Think About Me (Kamikaze/MCA)
Total Plays: 315, Total Stations: 22, Adds: 9

TRAIN I Am (Aware/Columbia)
Total Plays: 249, Total Stations: 17, Adds: 2

ANGELMOON He's All I Want (Black Moon/V2)
Total Plays: 234, Total Stations: 13, Adds: 2

2GETHER U + Me = Us (Calculus) (TVT)
Total Plays: 74, Total Stations: 13, Adds: 13

MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)
Total Plays: 69, Total Stations: 16, Adds: 13

LEONA NAESS Charm Attack (Outpost/MCA)
Total Plays: 68, Total Stations: 16, Adds: 6

ANGELA VIA Picture Perfect (Lava/Atlantic)
Total Plays: 40, Total Stations: 37, Adds: 35

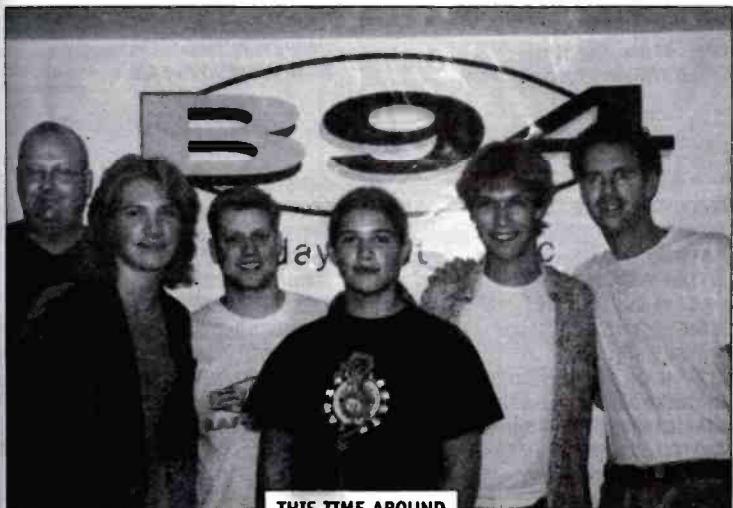
TRACY CHAPMAN Telling Stories... (Elektra/EEG)
Total Plays: 32, Total Stations: 18, Adds: 17

Songs ranked by total plays



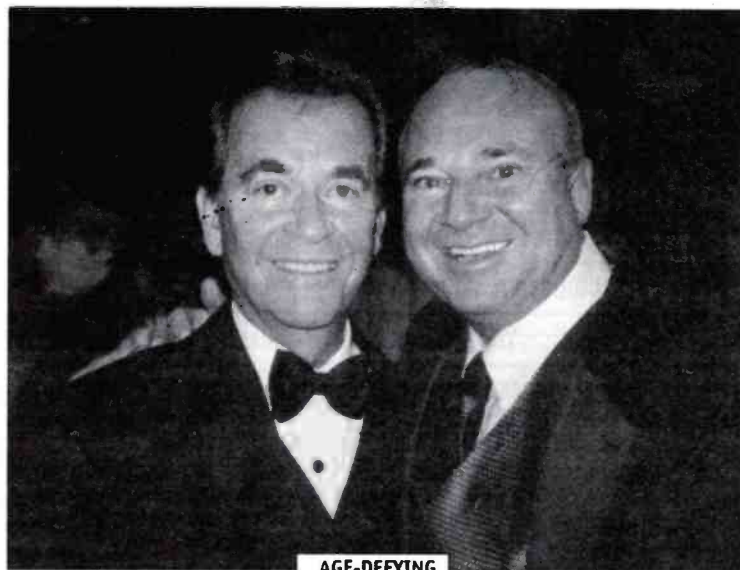
KEEPING IT REAL IN SALT LAKE CITY

K-CI & JoJo, Ginuwine, Ideal and Donell Jones performed at KUUU/Salt Lake City's U92 Winter Jam to support the Homeless Youth Resource Center. Pictured are (l-r): JoJo, U92's Tim Stevens, K-CI, U92 PD Michael Knight, night jock Zac Davis and U92 Promotion Coordinator Jason.



THIS TIME AROUND

Island recording artists Hanson recently visited the staff at WBZZ/Pittsburgh to promote the trio's new single, "This Time Around." Pictured are (l-r): IDJMG Northeast Regional Mgr./Internet Marketing & Promotion David Bouchard, Taylor Hanson, B94 PD David Edgar, Zac Hanson, Isaac Hanson and IDJMG Sr. VP/Promotion Ken Lane.



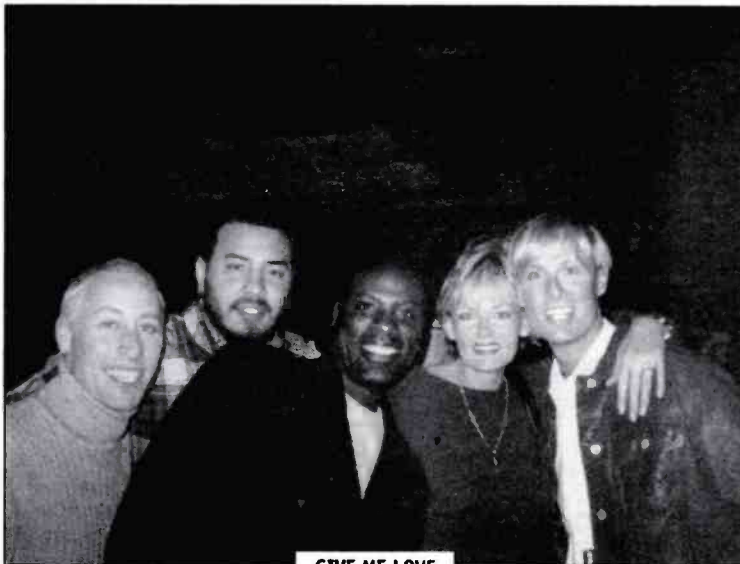
AGE-DEFYING

What's his secret? Television pioneer and centerpiece of the music and entertainment industries Dick Clark (l) hung out with Greg Lawley of Lawman Promotions at a recent industry event:



MAKE A HAPPY PLATE

Pictured are (l-r): Arnie Pustilnik, Bill Thompson, Jeff McClusky, Herbie Herbert and Bob Weir during the Jeff McClusky & Associates dinner recently in San Francisco.



GIVE ME LOVE

Universal Recording artist Phoenix Stone gets plenty of support from a few of his fans. Pictured are (l-r): Universal's David Nathan, KBMB/Sacramento OM Ibrahim "Ebro" Jamile, WBHJ/Birmingham PD Mickey Johnson, Universal's Valerie DeLong and Stone.

Most Played Recurrents

BRIAN MCKNIGHT Back At One (Motown/Universal)

MARC ANTHONY I Need To Know (Columbia)

TRAIN Meet Virginia (Aware/Columbia)

CHRISTINA AGUILERA Genie In A Bottle (RCA)

TLC Unpretty (LaFace/Arista)

SMASH MOUTH All Star (Interscope)

JENNIFER LOPEZ Waiting For Tonight (Work/Epic)

LEN Steal My Sunshine (Work/Epic)

SUGAR RAY Someday (Lava/Atlantic)

GOO GOO DOLLS Slide (Warner Bros.)

LOU BEGA Mambo No. 5 (A Little Bit...) (RCA)

GOO GOO DOLLS Black Balloon (Warner Bros.)

JENNIFER LOPEZ If You Had My Love (Work/Epic)

BRITNEY SPEARS (You Drive Me) Crazy (Jive)

TLC No Scrubs (LaFace/Arista)

BLESSID UNION OF SOULS Hey Leonardo (She Likes Me...) (Push/V2)

LENNY KRAVITZ Fly Away (Virgin)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

BRITNEY SPEARS ...Baby One More... (Jive)

BACKSTREET BOYS Larger Than Life (Jive)

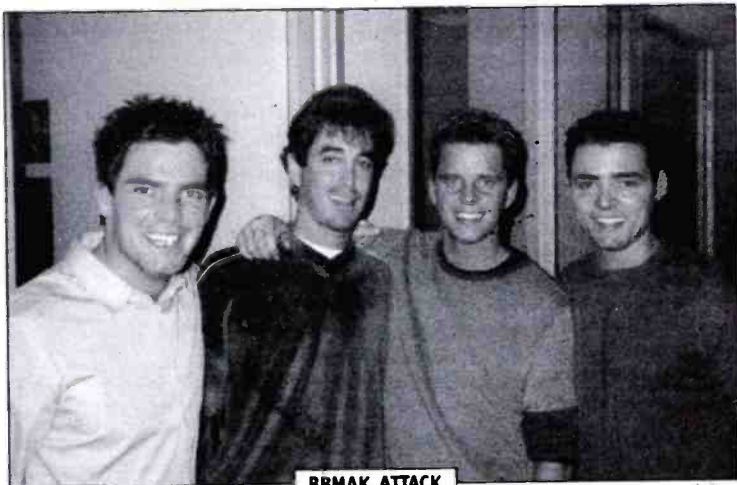
CHR/POP

Going For Adds 3/21/00

MICHAEL FREDO Love All Over Again (Warner Bros.)

JUNKSTER Revolution (RCA)

LEONA NAESS Charm Attack (Outpost/MCA)



BBMAK ATTACK

Did somebody say...? Hollywood recording artist BBMAK recently performed for the crazy staff of R&R. Trying to convince the group that they need a rapper is R&R's on Robbie Sparago (2nd from l)

TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7

K92

WXLK/Roanoke

3am

FASTBALL The Way
MARC ANTHONY I Need To Know
KID ROCK Only God Knows Why
BOSSON We Live
SHAWN MULLINS Lullaby
CHRISTINA AGUILERA What A Girl Wants
TAL BACHMAN She's So High
MANDY MOORE Candy
HOKU Another Dumb Blonde
DAVE MATTHEWS BAND What Would You Say
SASHA If You Believe
SAVAGE GARDEN I Knew I Loved You
GINA G Ooh Ahh...Just A Little Bit
BLINK-182 All The Small Things
COUNTING CROWS A Long December
BLAQUE Bring It All To Me

11am

VERTICAL HORIZON Everything You Want
JENNIFER PARGE Crush
LOWESTAR Amazed
MARK MORRISON Return Of The Mack
CITIZEN KING Better Days (And The Bottom...)
CELINE DION That's The Way It Is
EAGLE-EYE CHERRY Save Tonight
WHITNEY HOUSTON My Love Is Your Love
SAVAGE GARDEN I Knew I Loved You
KID ROCK Only God Knows Why
LA BOUCHE Be My Lover
VERVE PIPE The Freshmen
TLC Unpretty
COLLECTIVE SOUL Shine

4pm

LAURYN HILL Doo Wop (That Thing)
BLINK-182 All The Small Things
BLAQUE Bring It All To Me
THIRD EYE BLIND Never Let You Go
TLC Unpretty
MELISSA ETHERIDGE I'm The Only One
SMASH MOUTH Then The Morning Comes
BRITNEY SPEARS (You Drive Me Crazy)
EVE 6 Inside Out
CELINE DION That's The Way It Is
SISTER HAZEL All For You
MARC ANTHONY You Sang To Me
EFFEL 65 Blue (Da Ba Dee)
COLLECTIVE SOUL The World I Know

8pm

BLOODHOUND GANG The Bad Touch
BACKSTREET BOYS Show Me The Meaning Of...
KID ROCK Only God Knows Why
DESTINY'S CHILD Say My Name
EFFEL 65 Blue (Da Ba Dee)
BLINK-182 All The Small Things
'N SYNC Bye Bye Bye
NEW RADICALS You Get What You Give
WHITNEY HOUSTON My Love Is Your Love
SANTANA /ROB THOMAS Smooth
MONTELL JORDAN Get It On... Tonight
GREEN DAY When I Come Around
LEN Steal My Sunshine
CELINE DION That's The Way It Is

WJJS

WJJS/Roanoke

3am

BRIAN MCKNIGHT Back At One
'N SYNC Bye Bye Bye
LEN Steal My Sunshine
COCO LEE Do You Want My Love
BLAQUE Bring It All To Me
SUGAR RAY Falls Apart (Run Away)
INQJ Love You Down
MARIAH CAREY & JOE 1999 DEGREES Thank God...
CHRISTINA AGUILERA What A Girl Wants
SASHA If You Believe
782 Where My Girls At?
VERTICAL HORIZON Everything You Want
R. KELLY I Believe I Can Fly
LFO Girl On TV
GOO GOO DOLLS Iris
MARC ANTHONY I Need To Know
TLC Dear Lie

11am

JENNIFER LOPEZ If You Had My Love
TRAIN Meet Virginia
BRIAN MCKNIGHT Anytime
TLC Dear Lie
BRITNEY SPEARS From The Bottom Of My...
EN VOGUE My Lovin' (You're Never...)
'N SYNC Bye Bye Bye
TAL BACHMAN She's So High
LFO Girl On TV
SANTANA /PRODUCT G&B Maria Maria
BRANDY Have You Ever?
THIRD EYE BLIND Never Let You Go
MONICA The First Night
CHRISTINA AGUILERA Genie In A Bottle

4pm

DESTINY'S CHILD Bills, Bills, Bills
SANTANA /PRODUCT G&B Maria Maria
TAL BACHMAN She's So High
'N SYNC Bye Bye Bye
BRITNEY SPEARS From The Bottom Of My...
DAVE MATTHEWS BAND What Would You Say
SMASH MOUTH Then The Morning Comes
DIVINE Lately
LFO Girl On TV
BACKSTREET BOYS Show Me The Meaning Of...
WHITNEY HOUSTON Heartbreak Hotel
JENNIFER LOPEZ Feelin' So Good
LIVIN' JOY Dreamer
THIRD EYE BLIND Semi-Charmed Life
BRIAN MCKNIGHT Back At One

8pm

CHRISTINA AGUILERA What A Girl Wants
GROOVE ARMADA I See You Baby
EFFEL 65 Blue (Da Ba Dee)
DESTINY'S CHILD Bills, Bills, Bills
JENNIFER LOPEZ Feelin' So Good
SAVAGE GARDEN I Knew I Loved You
SONIQUE It Feels So Good
WILL SMITH Freakin' It
BRITNEY SPEARS (You Drive Me) Crazy
BLINK-182 All The Small Things
WHITNEY HOUSTON It's Not Right But It's Okay
SUGAR RAY Falls Apart (Run Away)
LFO Girl On TV
TRAIN Meet Virginia
GINUWINE What's So Different



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

WFLY/Albany, NY VP/Prog: Michael Morgan PD: Rob Davies MD: Ellen Rockwell SANGE GARDEN "Crash" LFO "Dirt" ANGELAVA "Perk"	WSEB/Buffalo, NY OM: Sue O'Neil PD: Dave Universal MD: Brian White 7 ZOEYER "U" BLOODKING GANG "Touch"	WDRQ/Detroit, MI PD: Alex Teer APD: Jay Towars MD: Keith Curry ANGELAVA "Perk" HOU "Stomp"	WNNK/Harrisburg, PA PD: John O'Dea MD: Deany Logan 3 DESTINY'S CHILD "Name" 2 RED HOT CHILLI "Otherside" 2 SANGE GARDEN "Crash" 1 YOUNGSTOWN "Perk"	KQAR/Little Rock, AR PD: Gary Robinson APD: Kevin Cruise 4 MARY GRAY "By" SMASHMOUTH "Yeast" VIAMINIC "Crash" ANGELAVA "Perk" SMASHMOUTH "Yeast"	WQZZ/Nashville, TN VP/Prog: Brian Krycz 7 LFO "Dirt" 1 MONTELL JORDAN "Gif" SMASHMOUTH "Yeast" VIAMINIC "Crash" GROOVE ARMADA "Baby" ANGELAVA "Perk" SANGE GARDEN "Crash" VOICE Y "Ther"	KGRZ/Portland, OR PD: Tommy Austin APD: Dr. Doug MD: Harrison Wood 6 DR DRE FEMMEB "Togor" 1 ANGELAVA "Perk" ALICE DEJAY "Baby" SANGE GARDEN "Crash"	KOOM/San Antonio, TX PD: Krash Kelly APD/MD: Duncan James No Adds	WWSV/Toledo, OH PD: Bill Michaels MD: Mark Andrews 3 BLESSO UNON "Gif" 1 MARK ANTHONY "Sang" GROOVE ARMADA "Baby"	WRZE/Cape Cod, MA OM: Steve McVie PD: Dave Universal MD: Brian White WHITNEY HOUSTON "Learned"	WQOW/Detroit, MI PD: Tim Richards APD: J. Low JESSICA SIMPSON "Where"	WKSS/Hartford, CT PD: Tracy Austin MD: Mike McGowan SANGE GARDEN "Crash"	KUIS/Los Angeles, CA APD/MD: Michael Steele ANGELAVA "Perk" SANGE GARDEN "Crash"	WJXX/Louisville, KY PD: Barry Fox APD/MD: Shane Collins 2 MARK ANTHONY "Sang" 2 BLOODKING GANG "Touch" 1 MYTOWN "New" PINK "Them" VIAMINIC "Crash" WHITNEY HOUSTON "Learned" ANGELAVA "Perk" SANGE GARDEN "Crash" VIAMINIC "Crash" REMO "White"	WRYW/Nashville, TN PD/MD: Jimmy Steele APD: Tom Pasca SMASHMOUTH "Yeast" SANGE GARDEN "Crash" VIAMINIC "Crash" REMO "White"	WBLI/Nassau-Suffolk, NY PD: J.J. Rice APD/MD: Al Levine 8 ZOEYER "U" 1 DR DRE FEMMEB "Togor"	WFRN/New Bedford, MA PD: Jim Reitz APD/MD: Christina Fax 7 HANSON "Time" SANGE GARDEN "Crash" VIAMINIC "Crash" ANGELAVA "Perk"	WFCI/New Haven, CT APD: Brent Kelly LENNY KRAMITZ "Beating" ALICE DEJAY "Baby" SMASHMOUTH "Yeast"	WQGN/New London, CT PD: Kevin Palano SANGE GARDEN "Crash" SMASHMOUTH "Yeast" ALICE DEJAY "Baby" ANGELAVA "Perk" ANGELAVA "Perk"	WZEE/Madison, WI PD: Rich Davis MD: Tommy Bodean 13 PINK "Them" 1 VIAMINIC "Crash" JESSICA SIMPSON "Where" ENRIQUE IGLESIAS "Wah"	WJYY/Manchester, NH PD/MD: Harry Kozlowski APD: Steve Ouellette 5 ZOEYER "U" SMASHMOUTH "Yeast" ANGELAVA "Perk" TRACY CHAPMAN "Telling"	KBFM/McAllen-Brownsville, TX OM/MD: Billy Santiago MD: Sonny Rio 3 BLOODKING GANG "Touch" 3 LORSTAR "Analog"	WHTZ/New York, NY Sr. VP/Prog.: Tom Poleman OM: Kid Kelly MD: Cutby Bryant 7 DR DRE FEMMEB "Togor" SANGE GARDEN "Crash" ANGELAVA "Perk"	WYII/Miami, FL PD: Rob Roberts APD: Tony Banks MD: Diona Poyner SANGE GARDEN "Crash" KUMBAKINGS "Low" ANGELAVA "Perk"	WSSS/Milwaukee, WI PD: Brian Kelly APD: Julia Martinez 7 VIAMINIC "Crash" ANGELAVA "Perk" EVE "Low" JOE "Nerve"	KDWB/Minneapolis, MN PD: Wayne Coy APD/MD: J.J. Morgan 2 MARC ANTHONY "Sang" 1 ANGELAVA "Perk" VOICE Y "Ther" YOUNGSTOWN "Perk"	WOO/Ontario, FL OM: Adam Cook APD/MD: Pete DeGrati 9 VERTICAL HORIZON "Everything" 2 SANGE GARDEN "Crash" VIAMINIC "Crash" VOICE Y "Ther"	WQO/Philadelphia, PA PD: Brian Bridgeman APD: Chris Marino MD: Martin Rousseau 9 LFO "Dirt" 8 DR DRE FEMMEB "Togor" 3 VERTICAL HORIZON "Everything" ANGELAVA "Perk"	KZZP/Phoenix, AZ PD: Marc Summers APD/MD: Karen Rife REDO HOT CHILLI "Otherside" ANGELAVA "Perk" BENHARPER "Togor"	WZZP/Pittsburgh, PA OM: Keith Clark PD: David Edgar MD: Jimmy Harwell 1 DESTINY'S CHILD "Name" SMASHMOUTH "Yeast"	WJZZ/Portland, ME PD: Tim Moore MD: Mike Hunsberger SANGE GARDEN "Crash" ANGELAVA "Perk" ANGELAVA "Perk" ALICE DEJAY "Baby" BENHARPER "Togor" ANGELAVA "Perk"	KZHT/Salt Lake City, UT PD: Jeff McCartney MD: Blank McCauley 19 SANGE GARDEN "Crash" REDO HOT CHILLI "Otherside" MELISSAETHERIDGE "Tough"	WSPK/Poughkeepsie, NY PD: Scotty Mac APD/MD: Donnie Michaels VOICE Y "Ther" JESSICA SIMPSON "Where" VIAMINIC "Crash" WHITNEY HOUSTON "Learned" SANGE GARDEN "Crash"	WPRD/Providence, RI PD: Tony Bristol MD: Davey Morris TRACY CHAPMAN "Telling"	WHYS/Quad Cities, IA-IL OM/MD: Tony Waithekus MD: Kevin Walker SANGE GARDEN "Crash" KUMBAKINGS "Low"	WCCG/Raleigh-Durham, NC PD: Chris Edge APD: Keith Scott MD: Andie Sammers 4 HANSON "Time"	WRFY/Rising, PA PD: Al Burke APD/MD: Bobby D ANGELAVA "Perk" TRACY CHAPMAN "Telling" GODDOLLS "Broadway"	WRVQ/Richmond, VA PD: Lisa Kelly Co-MD: Travis Dylan Co-MD: Paulie Madison 10 HANSON "Time" 2 JENNIFER LOPEZ "Teelin" 1 VERTICAL HORIZON "Everything" DR DRE FEMMEB "Togor" HOU "Stomp"	WJSS/Roanoke-Lynchburg, VA PD: David Lee Michaels APD/MD: Melissa Morgan 7 GROOVE ARMADA "Baby" SPLUNDER "Ther"	WXLK/Roanoke-Lynchburg, VA PD: Jon Reilly 2 VIAMINIC "Crash" 1 HANSON "Time" 1 SANGE GARDEN "Crash" DUMBARAWABA "Shit"	WPXY/Rochester, NY PD: Mike Oanger MD: Norm On The Barstool 8 ZOEYER "U" 7 DR DRE FEMMEB "Togor" 1 RICKY MARTINEZ/Alma "Phat" ANGELAVA "Perk" SANGE GARDEN "Crash" YOUNGSTOWN "Perk" SPLUNDER "Ther"	WZOK/Rockford, IL PD: David Jay MD: Jenna West 8 HANSON "Time"	KDND/Sacramento, CA Station Mgr.: Steve Wood APD: Heather Lee MD: Christopher II 3 SANGE GARDEN "Crash" GROOVE ARMADA "Baby" VOICE Y "Ther" MYTOWN "New"	WDOG/Saginaw, MI PD: Brent Carey 2 COODLE "Year" 1 GROOVE ARMADA "Baby" 1 ANGELAVA "Perk" REDO HOT CHILLI "Otherside" TRACY CHAPMAN "Telling" MELISSAETHERIDGE "Tough" REMO "White" VOICE Y "Ther" SANGE GARDEN "Crash" YOUNGSTOWN "Perk"	KSXY/Santa Rosa, CA PD: Dave Reble 15 ZOEYER "U" ANGELAVA "Perk" ANGELAVA "Perk" TRACY CHAPMAN "Telling" DEEPERSESSION "One" MELISSAETHERIDGE "Tough" REMO "White" VOICE Y "Ther" SANGE GARDEN "Crash" YOUNGSTOWN "Perk"	WFLZ/Tampa, FL OM: B.J. Harris PD: Domingo APD: Rob Shepard MD: Stan "The Boss" Priest ANGELAVA "Perk" KUMBAKINGS "Low" LEONANESS "Cham" ANGELAVA "Perk"	WMMI/Terre Haute, IN PD: Steve Smith MD: Kylene Gray LENNY KRAMITZ "Beating" TRACY CHAPMAN "Telling" SMASHMOUTH "Yeast" ANGELAVA "Perk"	KSLZ/S.L. Lewis, MO PD: Jeff Kappag APD: Kandy Klitch MD: Bousner ANGELAVA "Perk" SANGE GARDEN "Crash" VIAMINIC "Crash" WHITNEY HOUSTON "Learned"	WYCF/Dayton, OH PD: Tom Pappas No Adds
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* = Mediabase 24/7 monitored

164 Total Reporters
164 Current Reporters
163 Current Playlists
Did Not Report, Playlist Frozen (1):
WAOA/Melbourne, FL

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

Market #1 WHYY/New York AMFM (212) 239-2300 Poteman/Kelly/Bryant 12+ Cume 2,619,200

Market #2 KIS/Los Angeles Clear Channel (818) 845-1027 Kieley/Steale 12+ Cume 1,922,300

Market #3 WKIE/Chicago Big City (312) 573-9400 Sheel/Legg 12+ Cume 302,200

Market #4 KZOO/San Francisco Bonneville (415) 957-9057 Keating/L.A. Reid 12+ Cume 664,500

Market #5 WDFW/Philadelphia AMFM (610) 667-8100 Bridgman/Mario/Newsome 12+ Cume 949,100

Market #6 KHKS/Dallas-Ft. Worth AMFM (714) 881-3400 Goodhart/Embert 12+ Cume 780,200

Market #7 WDRQ/Detroit ABC (248) 354-9300 Taylor/Towers/Curry 12+ Cume 613,280

Market #8 WKQI/Detroit AMFM (248) 967-3750 Richards/Love 12+ Cume 802,300

Market #9 WXKS/Boston AMFM (781) 396-1430 Inzy/David 12+ Cume 831,800

Market #10 WWZZ/Washington, DC Bonneville (703) 522-1041 O'Brian/Sellers 12+ Cume 539,100

Market #10 KRBE/Houston-Galveston Susaughanna (713) 266-1000 Michaels 12+ Cume 771,900

Market #11 WBTS/Atlanta Cox (404) 897-7500 Abrams 12+ Cume 42,780

Market #12 WSTR/Atlanta Jefferson-Pilot (404) 261-2920 Bowen/Ammons 12+ Cume 731,700

Market #13 WHYY/Miami Clear Channel (954) 463-9299 Roberts/Banks/Poyner 12+ Cume 559,300

Market #14 KBKS/Salt Lake City Infinity (206) 805-1061 Preston/Busch 12+ Cume 485,400

CHR/Pop Playlists

March 17, 2000 R&R • 117

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

MARKET #15

KZZP/Phoenix

Clear Channel
(602) 279-5577
Summers/Moran
12c Cumc 308,900



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	14025
49	VOIC/When U Think...	13890
50	SANTANA/FRODUCT...Alama Maria	13629
51	N SYNC/Bye Bye Bye	11880
52	MONTELL JORDAN/Got It On...Tontie	10395
53	MACY GRAY/Try	10395
54	BACKSTREET BOYS/Show Me...	8910
55	JESSICA SIMPSON...Where You Are	6710
56	DR. DRE/FEMME M'forget About Dre	5940
57	BLINK-182/All The Small Things	5610
58	MACY GRAY/The Night	5610
59	SSO2/Thong Song	5280
60	HOLLYWOOD Dumb Blonde	5115
61	HANSON/This Time Around	5115
62	SUGAR RAY/Falls Apart (Part...)	4960
63	ENRIQUE IGLESAS/Be With You	4960
64	MARY GRAY/Try	4785
65	CHRISTINA AGUILERA/What A Girl Wants	4785
66	MACY GRAY/Try	4455
67	LENNY KRAVITZ/Being To You	4290
68	RICKY MARTIN/FAJAJA/Private Emotion	4290
69	BLAQUE/Bring It All To Me	4290
70	THIRD EYE BLIND/Never Let You Go	4125
71	BRIAN MCKENZI/Back At One	3760
72	CHRISTINA AGUILERA/Genie In A Bottle	3760
73	SAVAGE GARDEN/If I Loved You	3760
74	CELINE DION/That's The Way It Is	3760
75	DR. DRE/FEMME M'forget About Dre	3630
76	GARINNE/What's So Different	3630
77	SONIQUE/N Feels So Good	3630
78	TRAVIS/Turn Me On	3300
79	MARC ANTHONY/You Sang To Me	3300
80	OL' DIRTY BASTARD/Got Your Money	3000
81	LENNY KRAVITZ/Being To You	2730
82	PRINCE & NEW POWER GENERATION/Call Me	2730
83	SANTANA/FRODUCT...Alama Maria	2576
84	BLESSID UNION...Hey Leonard...	2576
85	ENRIQUE IGLESAS/Be With You	2576
86	DR. DRE/FEMME M'forget About Dre	2576
87	JENNIFER LOPEZ/Waiting For Tonight	2576
88	MARC ANTHONY/You Sang To Me	2576
89	SSO2/Thong Song	2576

MARKET #16

KZZP/Phoenix

Clear Channel
(602) 279-5577
Summers/Moran
12c Cumc 308,900



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	12236
49	VOIC/When U Think...	11753
50	SANTANA/FRODUCT...Alama Maria	11592
51	N SYNC/Bye Bye Bye	11431
52	MONTELL JORDAN/Got It On...Tontie	9499
53	MACY GRAY/Try	9016
54	BACKSTREET BOYS/Show Me...	8211
55	JESSICA SIMPSON...Where You Are	7889
56	DR. DRE/FEMME M'forget About Dre	7889
57	BLINK-182/All The Small Things	7728
58	MACY GRAY/The Night	7728
59	SSO2/Thong Song	7084
60	HOLLYWOOD Dumb Blonde	6710
61	HANSON/This Time Around	5957
62	SUGAR RAY/Falls Apart (Part...)	5796
63	ENRIQUE IGLESAS/Be With You	5796
64	MARY GRAY/Try	4951
65	CHRISTINA AGUILERA/What A Girl Wants	4951
66	MACY GRAY/Try	4830
67	LENNY KRAVITZ/Being To You	4669
68	RICKY MARTIN/FAJAJA/Private Emotion	4669
69	BLAQUE/Bring It All To Me	4186
70	THIRD EYE BLIND/Never Let You Go	3864
71	BRIAN MCKENZI/Back At One	3864
72	CHRISTINA AGUILERA/Genie In A Bottle	3703
73	SAVAGE GARDEN/If I Loved You	3703
74	CELINE DION/That's The Way It Is	3381
75	DR. DRE/FEMME M'forget About Dre	3270
76	GARINNE/What's So Different	3270
77	SONIQUE/N Feels So Good	3069
78	TRAVIS/Turn Me On	2737
79	MARC ANTHONY/You Sang To Me	2737
80	OL' DIRTY BASTARD/Got Your Money	2737
81	LENNY KRAVITZ/Being To You	2576
82	PRINCE & NEW POWER GENERATION/Call Me	2576
83	SANTANA/FRODUCT...Alama Maria	2576
84	BLESSID UNION...Hey Leonard...	2576
85	ENRIQUE IGLESAS/Be With You	2576
86	DR. DRE/FEMME M'forget About Dre	2576
87	JENNIFER LOPEZ/Waiting For Tonight	2576
88	MARC ANTHONY/You Sang To Me	2576
89	SSO2/Thong Song	2576

MARKET #17

KDWB/Minneapolis

AMFM
(612) 340-9000
Morris/Moran
12c Cumc 534,780



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	21993
49	VOIC/When U Think...	20466
50	SANTANA/FRODUCT...Alama Maria	18963
51	N SYNC/Bye Bye Bye	17458
52	MONTELL JORDAN/Got It On...Tontie	15521
53	MACY GRAY/Try	15521
54	BACKSTREET BOYS/Show Me...	14624
55	JESSICA SIMPSON...Where You Are	13531
56	DR. DRE/FEMME M'forget About Dre	13531
57	BLINK-182/All The Small Things	13050
58	MACY GRAY/The Night	13050
59	SSO2/Thong Song	11337
60	HOLLYWOOD Dumb Blonde	9923
61	HANSON/This Time Around	9632
62	SUGAR RAY/Falls Apart (Part...)	9331
63	ENRIQUE IGLESAS/Be With You	9331
64	MARY GRAY/Try	9030
65	CHRISTINA AGUILERA/What A Girl Wants	8127
66	MACY GRAY/Try	8127
67	LENNY KRAVITZ/Being To You	7924
68	RICKY MARTIN/FAJAJA/Private Emotion	7924
69	BLAQUE/Bring It All To Me	6923
70	THIRD EYE BLIND/Never Let You Go	6923
71	BRIAN MCKENZI/Back At One	6923
72	CHRISTINA AGUILERA/Genie In A Bottle	6521
73	SAVAGE GARDEN/If I Loved You	6521
74	CELINE DION/That's The Way It Is	5418
75	DR. DRE/FEMME M'forget About Dre	5418
76	GARINNE/What's So Different	5418
77	SONIQUE/N Feels So Good	5117
78	TRAVIS/Turn Me On	5117
79	MARC ANTHONY/You Sang To Me	4515
80	OL' DIRTY BASTARD/Got Your Money	4214
81	LENNY KRAVITZ/Being To You	4214
82	PRINCE & NEW POWER GENERATION/Call Me	4214
83	SANTANA/FRODUCT...Alama Maria	4214
84	BLESSID UNION...Hey Leonard...	4214
85	ENRIQUE IGLESAS/Be With You	4214
86	DR. DRE/FEMME M'forget About Dre	3913
87	JENNIFER LOPEZ/Waiting For Tonight	3913
88	MARC ANTHONY/You Sang To Me	3913
89	SSO2/Thong Song	3913

MARKET #18

WBLI/Massachusetts

Clear Channel
(516) 669-9254
Rical/Levine
12c Cumc 418,890



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	18966
49	VOIC/When U Think...	18966
50	SANTANA/FRODUCT...Alama Maria	18530
51	N SYNC/Bye Bye Bye	18312
52	MONTELL JORDAN/Got It On...Tontie	14824
53	MACY GRAY/Try	14824
54	BACKSTREET BOYS/Show Me...	10078
55	JESSICA SIMPSON...Where You Are	8784
56	DR. DRE/FEMME M'forget About Dre	8784
57	BLINK-182/All The Small Things	8066
58	MACY GRAY/The Night	8066
59	SSO2/Thong Song	7412
60	HOLLYWOOD Dumb Blonde	7194
61	HANSON/This Time Around	6916
62	SUGAR RAY/Falls Apart (Part...)	6916
63	ENRIQUE IGLESAS/Be With You	6758
64	MARY GRAY/Try	6758
65	CHRISTINA AGUILERA/What A Girl Wants	6322
66	MACY GRAY/Try	6322
67	LENNY KRAVITZ/Being To You	6142
68	RICKY MARTIN/FAJAJA/Private Emotion	6142
69	BLAQUE/Bring It All To Me	4578
70	THIRD EYE BLIND/Never Let You Go	4578
71	BRIAN MCKENZI/Back At One	4578
72	CHRISTINA AGUILERA/Genie In A Bottle	4142
73	SAVAGE GARDEN/If I Loved You	4142
74	CELINE DION/That's The Way It Is	4142
75	DR. DRE/FEMME M'forget About Dre	4142
76	GARINNE/What's So Different	4142
77	SONIQUE/N Feels So Good	3924
78	TRAVIS/Turn Me On	3924
79	MARC ANTHONY/You Sang To Me	3706
80	OL' DIRTY BASTARD/Got Your Money	3706
81	LENNY KRAVITZ/Being To You	3706
82	PRINCE & NEW POWER GENERATION/Call Me	3706
83	SANTANA/FRODUCT...Alama Maria	3706
84	BLESSID UNION...Hey Leonard...	3706
85	ENRIQUE IGLESAS/Be With You	3072
86	DR. DRE/FEMME M'forget About Dre	3072
87	JENNIFER LOPEZ/Waiting For Tonight	3072
88	MARC ANTHONY/You Sang To Me	2834
89	SSO2/Thong Song	2834

MARKET #19

KSLZ/Louis

Clear Channel
(314) 692-5100
Kapuru/Kutch/Boomer
12c Cumc 337,880



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	13122
49	VOIC/When U Think...	13122
50	SANTANA/FRODUCT...Alama Maria	12474
51	N SYNC/Bye Bye Bye	12312
52	MONTELL JORDAN/Got It On...Tontie	11968
53	MACY GRAY/Try	10692
54	BACKSTREET BOYS/Show Me...	9072
55	JESSICA SIMPSON...Where You Are	9072
56	DR. DRE/FEMME M'forget About Dre	7776
57	BLINK-182/All The Small Things	6966
58	MACY GRAY/The Night	6966
59	SSO2/Thong Song	6490
60	HOLLYWOOD Dumb Blonde	6490
61	HANSON/This Time Around	6490
62	SUGAR RAY/Falls Apart (Part...)	6490
63	ENRIQUE IGLESAS/Be With You	6156
64	MARY GRAY/Try	6156
65	CHRISTINA AGUILERA/What A Girl Wants	5994
66	MACY GRAY/Try	5994
67	LENNY KRAVITZ/Being To You	5670
68	RICKY MARTIN/FAJAJA/Private Emotion	5670
69	BLAQUE/Bring It All To Me	5346
70	THIRD EYE BLIND/Never Let You Go	5346
71	BRIAN MCKENZI/Back At One	5346
72	CHRISTINA AGUILERA/Genie In A Bottle	4880
73	SAVAGE GARDEN/If I Loved You	4880
74	CELINE DION/That's The Way It Is	4374
75	DR. DRE/FEMME M'forget About Dre	4374
76	GARINNE/What's So Different	4374
77	SONIQUE/N Feels So Good	3564
78	TRAVIS/Turn Me On	3564
79	MARC ANTHONY/You Sang To Me	3078
80	OL' DIRTY BASTARD/Got Your Money	3078
81	LENNY KRAVITZ/Being To You	3078
82	PRINCE & NEW POWER GENERATION/Call Me	3078
83	SANTANA/FRODUCT...Alama Maria	2754
84	BLESSID UNION...Hey Leonard...	2754
85	ENRIQUE IGLESAS/Be With You	2490
86	DR. DRE/FEMME M'forget About Dre	2490
87	JENNIFER LOPEZ/Waiting For Tonight	2490
88	MARC ANTHONY/You Sang To Me	2490
89	SSO2/Thong Song	2430

MARKET #20

WZYV/Baltimore

Infinity
(410) 928-7722
Pasha
12c Cumc 409,000



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	9672
49	VOIC/When U Think...	9204
50	SANTANA/FRODUCT...Alama Maria	8736
51	N SYNC/Bye Bye Bye	7178
52	MONTELL JORDAN/Got It On...Tontie	6708
53	MACY GRAY/Try	6240
54	BACKSTREET BOYS/Show Me...	6184
55	JESSICA SIMPSON...Where You Are	5928
56	DR. DRE/FEMME M'forget About Dre	5928
57	BLINK-182/All The Small Things	5616
58	MACY GRAY/The Night	5460
59	SSO2/Thong Song	5304
60	HOLLYWOOD Dumb Blonde	5304
61	HANSON/This Time Around	5148
62	SUGAR RAY/Falls Apart (Part...)	4992
63	ENRIQUE IGLESAS/Be With You	4836
64	MARY GRAY/Try	4836
65	CHRISTINA AGUILERA/What A Girl Wants	4680
66	MACY GRAY/Try	4680
67	LENNY KRAVITZ/Being To You	4368
68	RICKY MARTIN/FAJAJA/Private Emotion	4368
69	BLAQUE/Bring It All To Me	4368
70	THIRD EYE BLIND/Never Let You Go	4368
71	BRIAN MCKENZI/Back At One	4368
72	CHRISTINA AGUILERA/Genie In A Bottle	4032
73	SAVAGE GARDEN/If I Loved You	4032
74	CELINE DION/That's The Way It Is	4032
75	DR. DRE/FEMME M'forget About Dre	4032
76	GARINNE/What's So Different	4032
77	SONIQUE/N Feels So Good	3900
78	TRAVIS/Turn Me On	3900
79	MARC ANTHONY/You Sang To Me	3900
80	OL' DIRTY BASTARD/Got Your Money	3900
81	LENNY KRAVITZ/Being To You	3900
82	PRINCE & NEW POWER GENERATION/Call Me	3900
83	SANTANA/FRODUCT...Alama Maria	3900
84	BLESSID UNION...Hey Leonard...	3900
85	ENRIQUE IGLESAS/Be With You	3900
86	DR. DRE/FEMME M'forget About Dre	3900
87	JENNIFER LOPEZ/Waiting For Tonight	3900
88	MARC ANTHONY/You Sang To Me	3900
89	SSO2/Thong Song	3900

MARKET #21

WFLZ/Tampa

Clear Channel
(813) 839-9393
Cruz/Edgar/Phirst
12c Cumc 586,680



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	18652
49	VOIC/When U Think...	18496
50	SANTANA/FRODUCT...Alama Maria	18496
51	N SYNC/Bye Bye Bye	18496
52	MONTELL JORDAN/Got It On...Tontie	17929
53	MACY GRAY/Try	17929
54	BACKSTREET BOYS/Show Me...	17051
55	JESSICA SIMPSON...Where You Are	15827
56	DR. DRE/FEMME M'forget About Dre	15827
57	BLINK-182/All The Small Things	14242
58	MACY GRAY/The Night	14242
59	SSO2/Thong Song	12138
60	HOLLYWOOD Dumb Blonde	11849
61	HANSON/This Time Around	11849
62	SUGAR RAY/Falls Apart (Part...)	11849
63	ENRIQUE IGLESAS/Be With You	10715
64	MARY GRAY/Try	10715
65	CHRISTINA AGUILERA/What A Girl Wants	9637
66	MACY GRAY/Try	8959
67	LENNY KRAVITZ/Being To You	8959
68	RICKY MARTIN/FAJAJA/Private Emotion	8959
69	BLAQUE/Bring It All To Me	8092
70	THIRD EYE BLIND/Never Let You Go	8092
71	BRIAN MCKENZI/Back At One	8092
72	CHRISTINA AGUILERA/Genie In A Bottle	8092
73	SAVAGE GARDEN/If I Loved You	8092
74	CELINE DION/That's The Way It Is	7803
75	DR. DRE/FEMME M'forget About Dre	7803
76	GARINNE/What's So Different	7803
77	SONIQUE/N Feels So Good	7514
78	TRAVIS/Turn Me On	7514
79	MARC ANTHONY/You Sang To Me	7514
80	OL' DIRTY BASTARD/Got Your Money	7514
81	LENNY KRAVITZ/Being To You	7514
82	PRINCE & NEW POWER GENERATION/Call Me	7514
83	SANTANA/FRODUCT...Alama Maria	7514
84	BLESSID UNION...Hey Leonard...	7514
85	ENRIQUE IGLESAS/Be With You	7514
86	DR. DRE/FEMME M'forget About Dre	7514
87	JENNIFER LOPEZ/Waiting For Tonight	7514
88	MARC ANTHONY/You Sang To Me	7514
89	SSO2/Thong Song	7514

MARKET #22

WZZD/Pittsburgh

Infinity
(412) 920-9400
Cruz/Edgar/Hartwell
12c Cumc 430,600



PLAYS	ARTIST/TITLE	GI (0000)
48	DESTINY'S CHILD/Say My Name	11718
49	VOIC/When U Think...	11430
50	SANTANA/FRODUCT...Alama Maria	11430
51	N SYNC/Bye Bye Bye	11430
52	MONTELL JORDAN/Got It On...Tontie	11151
53	MACY GRAY/Try	9261
54	BACKSTREET BOYS/Show Me...	8883
55	JESSICA SIMPSON...Where You Are	8694
56	DR. DRE/FEMME M'forget About Dre	8694
57	BLINK-182/All The Small Things	8127
58	MACY GRAY/The Night	7738
59	SSO2/Thong Song	7650
60	HOLLYWOOD Dumb Blonde	7650
61	HANSON/This Time Around	7650
62	SUGAR RAY/Falls Apart (Part...)	7650
63	ENRIQUE IGLESAS/Be With You	7650
64	MARY GRAY/Try	7650
65	CHRISTINA AGUILERA/What A Girl Wants	7650
66	MACY GRAY/Try	7650
67	LENNY KRAVITZ/Being To You	7650
68	RICKY MARTIN/FAJAJA/Private Emotion	7650
69	BLAQUE/Bring It All To Me	7650
7		

CHR/Pop Playlists

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

MARKET #32

100.9/San Antonio
Clear Channel
(210) 736-9700
Kelly/Lames
12c Cume 382,800

MIX 96.1
Today's Best Music

PLAYS	ARTIST/TITLE	GI (000)
88	BLISS/Unhooked	14696
89	FAITH HILL/Breathe	14529
90	BLINK-182/What The Small Things	13360
91	TONIC/You Wanted More	13193
92	THE NOTORIOUS B.I.G./I'm Ready	13026
93	TRAVIS/Meat Virginia	11256
94	LODESTAR/Amazed	10588
95	CELINÉ DION/That's The Way It Is	10368
96	SUGAR RAY/Feels So Good	9853
97	KID ROCK/Only God Knows Why	9853
98	THIRD EYE BLIND/Never Let You Go	9686
99	AMBER'S SEXUAL (L.I.Da Di)	9183
100	VERTICAL HORIZON/Everything You Want	9048
101	MARC ANTHONY/You Sang To Me	7348
102	SANTANA/PRODUCT... Maria Maria	7181
103	FOO FIGHTERS/Lean On Me	6180
104	MACY GRAY/Try	6180
105	SANJAY GARDENI/Knew I Loved You	6080
106	JENNIFER LOPEZ/Waiting For Tonight	6513
107	CHRISTINA AGUILERA/What A Girl Wants	6513
108	SPL ENDOR/Where My Girls At?	6349
109	LENNY KRAWITZ/Being To You	6175
110	LENNY KRAWITZ/Being To You	6175
111	LENNY KRAWITZ/Being To You	6175
112	LENNY KRAWITZ/Being To You	6175
113	LENNY KRAWITZ/Being To You	6175
114	LENNY KRAWITZ/Being To You	6175
115	LENNY KRAWITZ/Being To You	6175
116	LENNY KRAWITZ/Being To You	6175
117	LENNY KRAWITZ/Being To You	6175
118	LENNY KRAWITZ/Being To You	6175
119	LENNY KRAWITZ/Being To You	6175
120	LENNY KRAWITZ/Being To You	6175

MARKET #33

WPRV/Providence
Clear Channel
(401) 433-4200
Bristol/Morris
12c Cume 337,200

92.7 FM

PLAYS	ARTIST/TITLE	GI (000)
66	BLISS/Unhooked	10833
67	N SYNC/Bye Bye Bye	10633
68	CELINÉ DION/That's The Way It Is	10205
69	LODESTAR/Amazed	9263
70	BLINK-182/What The Small Things	8949
71	SANTANA/PRODUCT... Maria Maria	7850
72	AMBER'S SEXUAL (L.I.Da Di)	6594
73	BRIAN MCKENNA/Back At One	6280
74	WILL SMITH/Realin' In	6123
75	AMBYR/Meat Virginia	6123
76	MACY GRAY/Try	5485
77	CHRISTINA AGUILERA/What A Girl Wants	5495
78	MADONNA/American Pie	5495
79	BACKSTREET BOYS/Show Me	5181
80	THIRD EYE BLIND/Never Let You Go	5181
81	FAITH HILL/Breathe	4867
82	RICKY MARTIN/Me Against The World	4867
83	MONTELL JORDAN/Get It On... Tonite	4396
84	ENRIQUE IGLESAS/Where You Are	4299
85	BLINK-182/What The Small Things	4299
86	FAITH HILL/Breathe	4052
87	SANJAY GARDENI/Knew I Loved You	3925
88	HANSON/This Time Around	3925
89	VERTICAL HORIZON/Everything You Want	3619
90	SANTANA/PRODUCT... Maria Maria	3581
91	MARC ANTHONY/You Sang To Me	3140
92	WEST LIFE/Sweetest Thing	3140
93	KID ROCK/Only God Knows Why	2826
94	JENNIFER LOPEZ/Waiting For Tonight	2826
95	JESSICA SIMPSON/Where You Are	2826
96	LODESTAR/Amazed	2659
97	LENNY KRAWITZ/Being To You	2512
98	RED HOT CHILI/Oblivion	2196
99	LOU BEGA/Amor No. 5...	2196
100	SPL ENDOR/Where My Girls At?	2196
101	COLE DOLLY/Slide	2196
102	LENNY KRAWITZ/Being To You	2196
103	LENNY KRAWITZ/Being To You	2196
104	LENNY KRAWITZ/Being To You	2196
105	LENNY KRAWITZ/Being To You	2196
106	LENNY KRAWITZ/Being To You	2196
107	LENNY KRAWITZ/Being To You	2196
108	LENNY KRAWITZ/Being To You	2196
109	LENNY KRAWITZ/Being To You	2196
110	LENNY KRAWITZ/Being To You	2196

MARKET #34

WNCN/Columbus, OH
Clear Channel
(614) 908-9524
Shannon/Sharpe
12c Cume 369,700

WNCN 62.5

PLAYS	ARTIST/TITLE	GI (000)
64	BLISS/Unhooked	12395
65	FAITH HILL/Breathe	12395
66	N SYNC/Bye Bye Bye	12025
67	TRAVIS/Meat Virginia	11940
68	SANTANA/PRODUCT... Maria Maria	11655
69	LODESTAR/Amazed	10730
70	MARC ANTHONY/Need To Know	8880
71	CELINÉ DION/That's The Way It Is	8325
72	VERTICAL HORIZON/Everything You Want	7565
73	EFFIE BLUE/Be (Da Da Dee)	7400
74	THIRD EYE BLIND/Never Let You Go	7400
75	BLAQUE/Bring It All To Me	6845
76	CELINÉ DION/That's The Way It Is	6290
77	TAL BACKMAN/She's Outta Here	5550
78	BACKSTREET BOYS/Show Me	5385
79	BACKSTREET BOYS/Show Me	5385
80	MARIAH CAREY/Just a Little	5385
81	MONTELL JORDAN/Get It On... Tonite	4995
82	KID ROCK/Only God Knows Why	4995
83	TAL BACKMAN/She's Outta Here	4810
84	SANJAY GARDENI/Knew I Loved You	4810
85	SANJAY GARDENI/Knew I Loved You	4810
86	SANJAY GARDENI/Knew I Loved You	4810
87	SANJAY GARDENI/Knew I Loved You	4810
88	SANJAY GARDENI/Knew I Loved You	4810
89	SANJAY GARDENI/Knew I Loved You	4810
90	SANJAY GARDENI/Knew I Loved You	4810
91	SANJAY GARDENI/Knew I Loved You	4810
92	SANJAY GARDENI/Knew I Loved You	4810
93	SANJAY GARDENI/Knew I Loved You	4810
94	SANJAY GARDENI/Knew I Loved You	4810
95	SANJAY GARDENI/Knew I Loved You	4810

MARKET #35

KZHT/Red Lake City
Clear Channel
(801) 908-1300
McCartney/McCarthy
12c Cume 236,300

94.9ZMT

PLAYS	ARTIST/TITLE	GI (000)
76	N SYNC/Bye Bye Bye	7777
77	BACKSTREET BOYS/Show Me	7474
78	FAITH HILL/Breathe	7474
79	N SYNC/Bye Bye Bye	7474
80	LODESTAR/Amazed	6161
81	CELINÉ DION/That's The Way It Is	5969
82	SANJAY GARDENI/Knew I Loved You	5555
83	VERTICAL HORIZON/Everything You Want	4747
84	THIRD EYE BLIND/Never Let You Go	4444
85	SONIQUE/Feeels So Good	4444
86	MACY GRAY/Try	4343
87	TAL BACKMAN/She's Outta Here	4343
88	CHRISTINA AGUILERA/What A Girl Wants	3939
89	BLISS/Unhooked	3838
90	SUGAR RAY/Feels So Good	3434
91	SANTANA/PRODUCT... Maria Maria	3232
92	JESSICA SIMPSON/Where You Are	3232
93	KID ROCK/Only God Knows Why	2828
94	HANSON/This Time Around	2828
95	SMASH MOUTH/When The Morning Comes	2626
96	MARC ANTHONY/You Sang To Me	2626
97	SANTANA/PRODUCT... Maria Maria	2424
98	DESTINY'S CHILD/Say My Name	2424
99	TRAVIS/Meat Virginia	2323
100	SHAGGY/JAMIE T/uv Me, Luv Me	2222
101	SANJAY GARDENI/Knew I Loved You	2121
102	LOU BEGA/Amor No. 5...	2121
103	TAL BACKMAN/She's Outta Here	2121
104	SMASH MOUTH/When The Morning Comes	2121
105	CHRISTINA AGUILERA/What A Girl Wants	1919
106	SANJAY GARDENI/Knew I Loved You	1919
107	ENRIQUE IGLESAS/Balamos	1919
108	MARC ANTHONY/You Sang To Me	1919
109	SPL ENDOR/Where My Girls At?	1919
110	JENNIFER LOPEZ/Waiting For Tonight	1717
111	ENRIQUE IGLESAS/Balamos	1717
112	SANTANA/PRODUCT... Maria Maria	1717
113	MONTELL JORDAN/Get It On... Tonite	1717
114	JESSICA SIMPSON/Where You Are	1616
115	MATCHBOX 20/Back 2 Good	2220
116	TAL BACKMAN/She's Outta Here	1515
117	BLAQUE/Bring It All To Me	1515

MARKET #37

WRNS/Charlotte
Clear Channel
(704) 331-9510
Reynolds/McCormick
12c Cume 286,700

Kiss 95.1 FM

PLAYS	ARTIST/TITLE	GI (000)
63	N SYNC/Bye Bye Bye	9999
64	VERTICAL HORIZON/Everything You Want	9400
65	SANTANA/PRODUCT... Maria Maria	8673
66	CELINÉ DION/That's The Way It Is	8673
67	LODESTAR/Amazed	8673
68	TRAVIS/Meat Virginia	7500
69	FAITH HILL/Breathe	7500
70	KID ROCK/Only God Knows Why	7050
71	SANJAY GARDENI/Knew I Loved You	6870
72	THIRD EYE BLIND/Never Let You Go	6870
73	BACKSTREET BOYS/Show Me	5800
74	COUNTING CROWS/Hungry for Memory	5800
75	MACY GRAY/Try	5730
76	THIRD EYE BLIND/Never Let You Go	5730
77	SANTANA/PRODUCT... Maria Maria	5145
78	SONIQUE/Feeels So Good	4557
79	MADONNA/American Pie	4410
80	BLINK-182/What The Small Things	3875
81	CELINÉ DION/That's The Way It Is	3675
82	BRIAN MCKENNA/Back At One	3675
83	CHRISTINA AGUILERA/What A Girl Wants	3087
84	LENNY KRAWITZ/Being To You	2940
85	BLINK-182/What The Small Things	2790
86	EDWIN MCCAIN/Be Young	2790
87	SPERDICE... Kiss Me	2646
88	SUGAR RAY/Feels So Good	2646
89	TAL BACKMAN/She's Outta Here	2646
90	CITIZEN KING/Better Days...	2499
91	BACKSTREET BOYS/Larger Than Life	2499
92	SMASH MOUTH/When The Morning Comes	2499
93	MONTELL JORDAN/Get It On... Tonite	2499
94	HANSON/This Time Around	2499
95	SUGAR RAY/Feels So Good	2499
96	BLINK-182/What The Small Things	2352
97	MARC ANTHONY/Need To Know	2352
98	CHRISTINA AGUILERA/What A Girl Wants	2305
99	JENNIFER LOPEZ/Waiting For Tonight	2058
100	VERTICAL HORIZON/Everything You Want	2058

MARKET #38

WZLX/Orlando
Clear Channel
(407) 816-4000
Sims/Dackay
12c Cume 221,100

99.9

PLAYS	ARTIST/TITLE	GI (000)
49	BRIAN MCKENNA/Back At One	6400
50	FAITH HILL/Breathe	6000
51	SANTANA/PRODUCT... Maria Maria	6300
52	SANJAY GARDENI/Knew I Loved You	6300
53	N SYNC/Bye Bye Bye	5200
54	TRAVIS/Meat Virginia	4900
55	CELINÉ DION/That's The Way It Is	3900
56	MACY GRAY/Try	3700
57	THIRD EYE BLIND/Never Let You Go	3700
58	CHRISTINA AGUILERA/What A Girl Wants	3400
59	TAL BACKMAN/She's Outta Here	3300
60	LENNY KRAWITZ/Being To You	3300
61	VERTICAL HORIZON/Everything You Want	2900
62	GOO GOO DOLLS/Slide	2700
63	SANTANA/PRODUCT... Maria Maria	2500
64	CHRISTINA AGUILERA/What A Girl Wants	2500
65	THIRD EYE BLIND/Never Let You Go	2500
66	BACKSTREET BOYS/Show Me	2000
67	SUGAR RAY/Feels So Good	2000
68	SMASH MOUTH/When The Morning Comes	2000
69	LOU BEGA/Amor No. 5...	1800
70	SUGAR RAY/Feels So Good	1800
71	CITIZEN KING/Better Days...	1800
72	SMASH MOUTH/When The Morning Comes	1800
73	BRIAN MCKENNA/Back At One	1500
74	TRAVIS/Meat Virginia	1500
75	CELINÉ DION/That's The Way It Is	1400
76	MARC ANTHONY/You Sang To Me	1400
77	N SYNC/Bye Bye Bye	1400
78	N SYNC/Bye Bye Bye	1400
79	N SYNC/Bye Bye Bye	1400
80	N SYNC/Bye Bye Bye	1400
81	N SYNC/Bye Bye Bye	1400
82	N SYNC/Bye Bye Bye	1400
83	N SYNC/Bye Bye Bye	1400
84	N SYNC/Bye Bye Bye	1400
85	N SYNC/Bye Bye Bye	1400
86	N SYNC/Bye Bye Bye	1400
87	N SYNC/Bye Bye Bye	1400
88	N SYNC/Bye Bye Bye	1400
89	N SYNC/Bye Bye Bye	1400
90	N SYNC/Bye Bye Bye	1400

MARKET #39

WOLX/Orlando
Clear Channel
(407) 919-1070
Cobb/Draff
12c Cume 352,700

X104.7

PLAYS	ARTIST/TITLE	GI (000)
69	SONIQUE/Feeels So Good	10005
70	BACKSTREET BOYS/Show Me	9860
71	N SYNC/Bye Bye Bye	9425
72	BLAQUE/Bring It All To Me	8845
73	DESTINY'S CHILD/Say My Name	8700
74	CELINÉ DION/That's The Way It Is	7975
75	LODESTAR/Amazed	7540
76	SANTANA/PRODUCT... Maria Maria	7540
77	BLINK-182/What The Small Things	7540
78	SANJAY GARDENI/Knew I Loved You	7250
79	FAITH HILL/Breathe	7250
80	THIRD EYE BLIND/Never Let You Go	6235
81	BLAQUE/Bring It All To Me	5945
82	SANTANA/PRODUCT... Maria Maria	5945
83	ALICE DEE/Lean On Me	5220
84	MACY GRAY/Try	5075
85	CREED/High	4900
86	KID ROCK/Only God Knows Why	3915
87	THIRD EYE BLIND/Never Let You Go	3915
88	THE HUSSAYS/Don't Stop Believin'	3625
89	SUGAR RAY/Feels So Good	3325
90	JENNIFER LOPEZ/Waiting For Tonight	3325
91	BLINK-182/What The Small Things	3325
92	BLINK-182/What The Small Things	3325
93	BLINK-182/What The Small Things	3325
94	BLINK-182/What The Small Things	3325
95	BLINK-182/What The Small Things	3325
96	BLINK-182/What The Small Things	3325
97	BLINK-182/What The Small Things	3325
98	BLINK-182/What The Small Things	3325
99	BLINK-182/What The Small Things	3325
100	BLINK-182/What The Small Things	3325

MARKET #40

KFVS/Las Vegas
Clear Channel
(702) 732-7753
McNeil
12c Cume 105,800

101.9

PLAYS	ARTIST/TITLE	GI (000)
99	N SYNC/Bye Bye Bye	7178
100	EFFIE BLUE/Be (Da Da Dee)	7056
101	N SYNC/Bye Bye Bye	7056
102	BACKSTREET BOYS/Show Me	6912
103	CHRISTINA AGUILERA/What A Girl Wants	6940
104	SANTANA/PRODUCT... Maria Maria	6696
105	LODESTAR/Amazed	6696
106	SANJAY GARDENI/Knew I Loved You	6696
107	MARIAH CAREY/Just a Little	6696
108	WHITNEY HOUSTON/My Love	3384
109	MARC ANTHONY/Need To Know	3312
110	BRIAN MCKENNA/Back At One	3096
111	KID ROCK/Only God Knows Why	2962
112	WHITNEY HOUSTON/My Love	2962
113	BLAQUE/Bring It All To Me	2962
114	MONTELL JORDAN/Get It On... Tonite	2860
115	BLINK-182/What The Small Things	2860
116	SANTANA/PRODUCT... Maria Maria	2860
117	JENNIFER LOPEZ/Waiting For Tonight	2736
118	AMBYR/Meat Virginia	2736
119	TAL BACKMAN/She's Outta Here	2664
120	PUFF DADDY/R. Kelly/Satisfy You	2664
121	VOICES/When U Think	2520
122	CHRISTINA AGUILERA/What A Girl Wants	2520
123	AMBYR/Meat Virginia	2520
124	CELINÉ DION/That's The Way It Is	2448
125	CELINÉ DION/That's The Way It Is	2448
126	SANJAY GARDENI/Knew I Loved You	2384
127	BACKSTREET BOYS/Show Me	2384
128	JUNELINE/Back That Thing Up	1152
129	LIMP Bizkit/2 Get Ready Now	1008
130	RICKY MARTIN/Shake Your Bon-Bon	792

MARKET #41

KUMJ/Memphis
Clear Channel
(901) 678-7300
Stewart/Wade
12c Cume 236,000

MIX 104.1
All Hit Music

PLAYS	ARTIST/TITLE	GI (000)
98	N SYNC/Bye Bye Bye	8184
99	BLAQUE/Bring It All To Me	7626
100	TRAVIS/Meat Virginia	7254
101	N SYNC/Bye Bye Bye	7



Hip Hop Top 20

March 17, 2000

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	DR. DRE FEMINEM Forgot... (Aftermath/Interscope) 5285 5341 143/0			
2	2	MISSY ELLIOTT Hot Boyz (EastWest/EEG) 3504 3830 124/0			
3	3	EVE Love Is Blind (Ruff Ryders/Interscope) 3117 3657 120/0			
6	4	DMX Party Up (Def Jam/IDJMG) 2904 2411 121/7			
4	5	JAY-Z Anything (Roc-A-Fella/IDJMG) 2819 2724 127/0			
5	6	HOT BOYS I Need A Hot Girl (Cash Money/Universal) 2724 2679 119/1			
9	7	BLACK ROB Whoa! (Bad Boy/Arista) 2413 2037 117/9			
8	8	DA BRAT That's What I'm Looking For (So So Def/Columbia) 2181 2063 100/4			
10	9	DRAMA Left, Right, Left (Atlantic) 1975 1954 96/4			
7	10	ZPAC FOUTLAUZ Baby Don't Cry. (Amaru/Death Row/Interscope) 1925 2250 91/1			
14	11	NAS F/GINUWINE You Owe Me (Columbia) 1761 1524 104/5			
11	12	JUVENILE Back That Thang Up (Cash Money/Universal) 1721 1870 109/0			
16	13	LOX Ryde Or Die, Chick (Ruff Ryders/Interscope) 1687 1403 116/8			
15	14	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority) 1656 1461 104/2			
12	15	BONE THUGS-N-HARMONY Resurrection... (Ruthless/Epic) 1645 1535 101/1			
13	16	SNOOP DOGG PRESENTS EASTSIDAZ G'd Up (Doghouse/TVT) 1545 1531 100/5			
18	17	WARREN G Game Don't Wait (G-Funk/Restless) 1343 1218 112/8			
20	18	YOUNGBLOODZ 85 (LaFace/Arista) 1052 944 70/3			
19	19	DMX What's My Name (Def Jam/IDJMG) 992 1157 94/0			
20	20	RAH DIGGA Imperial (Violator/Flipmode/Elektra/EEG) 882 754 94/6			

66 CHR/Rhythmic and 85 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2000, R&R Inc.

New & Active

ICE CUBE F/MACK 10 You Can Do It (Priority) Total Plays: 406, Total Stations: 23, Adds: 0	JESSICA SIMPSON WANICK LACHEY Where You Are (Columbia) Total Plays: 244, Total Stations: 10, Adds: 1
MACY GRAY I Try (Epic) Total Plays: 385, Total Stations: 11, Adds: 0	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia) Total Plays: 233, Total Stations: 11, Adds: 0
COCO LEE Do You Want My Love (550 Music/Epic) Total Plays: 375, Total Stations: 23, Adds: 0	JAY-Z Do It Again (Roc-A-Fella/IDJMG) Total Plays: 213, Total Stations: 20, Adds: 0
LA RISSA Do Both Jay & Jane (Aureus/Warlock) Total Plays: 366, Total Stations: 9, Adds: 0	MARY J. BLIGE Give Me You (MCA) Total Plays: 191, Total Stations: 24, Adds: 10
NU FLAVOR 3 Little Words (Reprise) Total Plays: 354, Total Stations: 11, Adds: 5	BLOODHOUND GANG The Bad... (Republic/Geffen/Interscope) Total Plays: 176, Total Stations: 11, Adds: 6
NAS F/GINUWINE You Owe Me (Columbia) Total Plays: 350, Total Stations: 16, Adds: 2	WESTLIFE Swear It Again (Arista) Total Plays: 175, Total Stations: 9, Adds: 2
SAMMIE I Like It (Freeworld/Capitol) Total Plays: 297, Total Stations: 12, Adds: 0	BIG PUN It's So Hard (Loud) Total Plays: 170, Total Stations: 9, Adds: 6
RAH DIGGA Imperial (Violator/Flipmode/Elektra/EEG) Total Plays: 283, Total Stations: 20, Adds: 2	SOLE F/GINUWINE It Wasn't Me (DreamWorks) Total Plays: 153, Total Stations: 22, Adds: 16
MONTELL JORDAN Once Upon A Time (Def Jam/IDJMG) Total Plays: 259, Total Stations: 26, Adds: 4	BOB MARLEY/FUNKSTAR Sun Is Shining (Edel America) Total Plays: 149, Total Stations: 17, Adds: 3
SPOOKS Things I've Seen (Antra/Artemis) Total Plays: 254, Total Stations: 22, Adds: 4	CYPRESS HILL Superstar (Ruffhouse/Columbia) Total Plays: 126, Total Stations: 10, Adds: 2

Songs ranked by total plays

CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

AKSS/Albuquerque, NM * Interim PD: Mike Fuentes MD: Carlos Duran 1 SOLE F/GINUWINE "Wasn't" 2 ALIYAH "Try" 3 DA BRAT "What"	WSSP/Charleston, SC PD: Neil Reynolds DRAMA "Left" DIXIE "Party"	KSEQ/Fresno, CA * PD: Tommy Del Rio MD: Rudy Orozco 32 DESTINY'S CHILD "Jumpin'" 7 BLAQUE "Do" 5 AALIYAH "Try" 6 BOB MARLEY/FUNKSTAR "Shining" 1 BLOODHOUND GANG "Touch" SOLE F/GINUWINE "Wasn't"	KPWR/Los Angeles, CA * VP/Prog: Jimmy Steal MD: Chuck Luck 45 ZPAC FOUTLAUZ "Baby" 8 ANGELA VIA "Perfect" SOLE F/GINUWINE "Wasn't"	WNVZ/Norfolk, VA * PD: Don London MD: Jay West 6 DESTINY'S CHILD "Jumpin'" ALYAH "Try" BEFORE DARK "Monica" ALICE DEJAY "Better" 3 BIG PUN "Hard"	KWNZ/Reno, NV * DM: Pat Clarke PD: Bill Schurz SOLE F/GINUWINE "Wasn't" ANGELA VIA "Perfect" NU FLAVOR "Words" BOB MARLEY/FUNKSTAR "Shining" BEFORE DARK "Monica"	XHTZ/San Diego, CA * DM/PP: Lisa Vazquez MD: Dale Solivan 24 ICE "Bang" 24 BEFORE DARK "Monica" 7 AALIYAH "Try"	WLTZ/Tampa, FL * MD: Pat Clarke 1 JOE "Wanna" 1 NELLY "Country"	
KYLZ/Albuquerque, NM * PD: Janner APD/MD: Robb Royale 1 ALIYAH "Try" 19 ALICE DEJAY "Better" 19 SOLE F/GINUWINE "Wasn't" BEFORE DARK "Monica"	WBBM/Chicago, IL * PD: Todd Caronah MD: Erik Bradley 13 LONESTAR "Amazed" 1 ENRIQUE GLESIAS "When" KFM "Don't"	WJMH/Greensboro, NC * DM/PP: Brian Douglas APD: Kendall B MD: Soogie D 18 GHOSTFACE KILLAN "Ohcher" 18 MAS F/GINUWINE "Owe"	KLZA/Lubbock, TX MD: Chuck Luck 45 ZPAC FOUTLAUZ "Baby" 8 ANGELA VIA "Perfect" SOLE F/GINUWINE "Wasn't"	KBAT/Odessa-Midland, TX PD: Lee Caro MD: Kevin Chase 18 WYCKE "Baby" MARY J. BLIGE "Give" 103 "Gotta"	KGGI/Riverside, CA * Interim PD: Jesse Duran MD: Dina D 2 BLOODHOUND GANG "Touch" 1 AALIYAH "Try" MARY J. BLIGE "Give" 103 "Gotta"	KMEL/San Francisco, CA * PD: Joey Arbagoy MD: Glenn Aue 18 ZBIBI "Yea!"	KOHT/Tucson, AZ * PD: Paco Jacobs MD: Wayne Chavez 1 NOTORIOUS B.I.G. "World" 1 SOLE F/GINUWINE "Wasn't" FATE "Because" BEFORE DARK "Monica" ANGELA VIA "Perfect" GROOVE ARMADA "Baby"	
KPRF/Amarillo, TX MD: Eric Michaels VITAMIN C "Graduation" WARRIOR "Song" ANGELA VIA "Perfect"	KZFM/Corpus Christi, TX * PD: Et Ocasio MD: Danny B. Jamain 9 BLOODHOUND GANG "Touch" 7 ALICE DEJAY "Better" 7 VITAMIN C "Graduation" SOLE F/GINUWINE "Wasn't" VOICE V "These" DA BRAT "What"	KIKI/Monolulu, HI * PD: Fred Rice MD: Pablo Sato 28 "Do" 15 LEBRY KAWITZ "Beong" 7 LOX "Ryde" 7 LOX "Do" 10 "Flavor" 1 DESTINY'S CHILD "Jumpin'"	KQCH/Omaha, NE * PD: Erik Johnson MD: Devin Steel No Adds	KQCH/Omaha, NE * PD: Erik Johnson MD: Devin Steel ALICE DEJAY "Better"	WKGS/Rochester, NY * PD: Erick Anderson APD: Patrick Castagna JESSICA SIMPSON "Where" GROOVE ARMADA "Baby"	KYLD/San Francisco, CA * PD: Michael Martin APD/MD: Jazzy Jim Archer 6 BLOODHOUND GANG "Touch" SPOOKS "Things" MARY MARY "Shakes" BEFORE DARK "Monica"	WOWZ/Jica-Rome, NY PD: J.P. Harris MD: Dana Dee 15 BLOODHOUND GANG "Touch" SOLE F/GINUWINE "Wasn't" BLAQUE "Do" BIG PUN "Hard" WESTLIFE "Swear"	
KFAT/Anchorage, AK DM: Mark Carlson PD: Steve Kicklighter APD/MD: Marvin Nugent 1 NELLY "Country" 1 VITAMIN C "Graduation" 3 JOE "Wanna"	KRBY/Dallas-Ft. Worth, TX * PD: Carmy Ferrari MD: Pete Manriquez 2 ZITHER "Up" 2 JOE "Wanna"	KQMG/Monolulu, HI * PD: Jacques Gonzalez James MD: Justin Cruz 15 BLOODHOUND GANG "Touch" ANGELA VIA "Perfect" 2 ZITHER "Up" 2 "Do" 2 "Do" 2 "Do"	KHTN/Merced, CA PD: Rene Roberts APD/MD: Drew Stone 21 BLAQUE "Do" 21 BLACK ROB "Whoa!" 15 SOLE F/GINUWINE "Wasn't" FATE "Because" TRINA "Saddest" ANGELA VIA "Perfect"	WPOW/Miami, FL * PD: Kid Curry MD: Eddie Mize APD: Tony The Tiger 63 DESTINY'S CHILD "Jumpin'" ICE CUBE/RAYZIE "Unit"	KQCA/Oxnard-Ventura, CA * MD: Joey Bey 39 BLACK ROB "Whoa!" 22 SOLE F/GINUWINE "Wasn't" 1 TRINA "Saddest" 1 GHOSTFACE KILLAN "Ohcher" 1 MARY J. BLIGE "Give" 1 XIMBA KINGS "Love"	KWWS/San Luis Obispo, CA PD: Chad Tyson 34 AALIYAH "Try" 34 AALIYAH "Try" MONTELL JORDAN "Time" ALICE DEJAY "Better"	WPGC/Washington, DC * PD: Jay Stevens MD: Theresa Mitchell 27 MARY MARY "Shakes" 23 AALIYAH "Try"	
KQBT/Austin, TX * PD: Scooter B. Stevens APD: Mark McCray 2 LOX "Ryde" 2 LOX "Do" BEFORE DARK "Monica" SOLE F/GINUWINE "Wasn't"	KQKS/Denver-Boulder, CO * PD: Cal Collins MD: John E. Kage 1 BLOODHOUND GANG "Touch" BEFORE DARK "Monica"	KXME/Monolulu, HI * PD: Jamie Hyatt MD: Ryan Kawamoto 59 DESTINY'S CHILD "Jumpin'" 10 FLAVOR "Words" 74 BACKSTREET BOYS "Eve" MARY J. BLIGE "Give"	KBTU/Monterey-Salinas, CA * Interim PD: Will Douglas MD: Diamond Dave No Adds	KPSI/Palm Springs, CA DM/PP: Mike Keane CYPRESS HILL "Superstar" MONTELL JORDAN "Time" BEFORE DARK "Monica" LOX "Ryde"	KSBM/Sacramento, CA * MD: Son G 30 AALIYAH "Try" TRINA "Saddest" 1 NOTORIOUS B.I.G. "World" BIG PUN "Hard" BEFORE DARK "Monica" BIG PUN "Hard" GHOSTFACE KILLAN "Ohcher" OUTSIDER "No"	KUBE/Seattle-Tacoma, WA * DM: Sherrin Hart PD: Eric Powers MD: Julie Pital 9 BONE THUGS-N-HARMONY "Paper" 8 BIG PUN "Hard" KIMBERLY "Love" WARRREN G "Game"	KDGS/Wichita, KS * PD: Steve Garrell APD/MD: Ricardo Cherry 14 AALIYAH "Try" 8 GROOVE ARMADA "Baby" 5 BEFORE DARK "Monica" 1 BIG PUN "Hard" SOLE F/GINUWINE "Wasn't" TRINA "Saddest" MC BREED "Playin'"	
KISV/Bakersfield, CA * PD: Bob Lewis APD/MD: Pizzazzo 4 SOLE F/GINUWINE "Wasn't" SONOMA "Here" LOX "Ryde"	KPRR/E Paso, TX * DM: John Castellano APD/MD: Victor Starr 2 DESTINY'S CHILD "Jumpin'" 10 FLAVOR "Words"	KBXX/Houston-Galveston, TX * PD: Rob Scapio MD: Keshawn Powell 26 DESTINY'S CHILD "Jumpin'"	KDON/Monterey-Salinas, CA * PD: Dan Watson MD: Dennis Martinez 18 EN VOUGE "Ride" 18 "Ride" 1 DA BRAT "What" SOLE F/GINUWINE "Wasn't" JOE "Wanna" BLAQUE "Do"	KKFR/Phoenix, AZ * MD: Bruce St. James APD/MD: Charlie Horro 4 MARY J. BLIGE "Give"	KSFM/Sacramento, CA * PD: Bob West MD: C.K. 23 BLACK ROB "Whoa!" 4 GERALD LEVERT "Damn"	KWIN/Stockton, CA * PD: John Christian APD: Louie Cruz MD: Freddie BLACK ROB "Whoa!" 1 ANGELA VIA "Perfect" SOLE F/GINUWINE "Wasn't" BOB MARLEY/FUNKSTAR "Shining" MARY J. BLIGE "Give"	WBTJ/Youngstown-Warren, OH PD: Steve Granato MD: Jerry Mac No Adds	
WERO/Baltimore, MD * PD: Dion Summers APD: Mike At Night MD: Darren Brin 12 AALIYAH "Try" 1 MARY J. BLIGE "Give"	WJFX/Ft. Wayne, IN * PD/MD: Wesael 30 AALIYAH "Try" 5 BLACK ROB "Whoa!" 2 BIG PUN "Hard" DRAMA "Left" MARY J. BLIGE "Give" BEFORE DARK "Monica" SPOOKS "Things"	WHHH/Indianapolis, IN * PD: Scott Wheeler MD: Carl Frye 3 LOX "Ryde" 3 LOX "Do" BEFORE DARK "Monica"	WKUU/New York, NY * VP/Op: Frankie Blue MD: Corianne PAULA COLE BAKO "Soul" ANGELA VIA "Perfect" LANA FABIAN "Agn"	WKUM/Portland, OR * PD: Mark Adams MD: Presly Boy Dantay 15 DESTINY'S CHILD "Jumpin'" 5 BLACK ROB "Whoa!" 3 SHAY "Sexy"	WOCQ/Salisbury, MD PD: Wozzie MD: Gizmo NOTORIOUS B.I.G. "World" BIG PUN "Hard" CHICO DEBARGE "Fugee" LITTLE "Luther" BEFORE DARK "Monica"	WUAB/Salt Lake City, UT * PD: Michael Knight 2 LOX "Ryde" BLACK ROB "Whoa!" SOLE F/GINUWINE "Wasn't" JOE "Wanna" DMX "Party"	WVWX/Providence, RI * PD: Jerry McKean MD: Bradford Ryan 3 DESTINY'S CHILD "Jumpin'" BEFORE DARK "Monica" MARY J. BLIGE "Give"	KTFM/San Antonio, TX * PD: Cliff Incey MD: Steve Chavez BEFORE DARK "Monica"
WMMW/Boston, MA * PD: Collins Jack McCarty APD/MD: Danny Ocean 19 JOE "Wanna"	KBOS/Fresno, CA * PD: E. Curtis Johnson APD: Greg Hoffman MD: Travis Laughlin 13 SOLE F/GINUWINE "Wasn't" 10 MONTELL JORDAN "Time"	KLUC/Las Vegas, NV * PD: Cal Thomas APD: Mike Spencer MD: J.B. Ding 2 SPOOKS "Things" 10 FLAVOR "Words"	WQNT/New York, NY * PD: Rossy Galtroy MD: Sam Taylor SEAN PAUL "Hot"	WVWX/Providence, RI * PD: Jerry McKean MD: Bradford Ryan 3 DESTINY'S CHILD "Jumpin'" BEFORE DARK "Monica" MARY J. BLIGE "Give"	WVWX/Providence, RI * PD: Jerry McKean MD: Bradford Ryan 3 DESTINY'S CHILD "Jumpin'" BEFORE DARK "Monica" MARY J. BLIGE "Give"	WVWX/Providence, RI * PD: Jerry McKean MD: Bradford Ryan 3 DESTINY'S CHILD "Jumpin'" BEFORE DARK "Monica" MARY J. BLIGE "Give"	WVWX/Providence, RI * PD: Jerry McKean MD: Bradford Ryan 3 DESTINY'S CHILD "Jumpin'" BEFORE DARK "Monica" MARY J. BLIGE "Give"	

* = Mediabase 24/7 monitored

66 Total Reporters
66 Current Reporters
66 Current Playlists

R&R CHR/Rhythmic Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)	3836	+426	612462	7	65/0
1	2	DESTINY'S CHILD Say My Name (Columbia)	3660	+92	539192	13	64/0
3	3	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	3306	-16	524398	12	64/0
4	4	'N SYNC Bye Bye Bye (Jive)	2706	-56	390735	9	47/0
5	5	MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)	2450	-140	339885	22	60/0
7	6	MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)	2264	-218	406929	15	58/0
8	7	PINK There You Go (LaFace/Arista)	2246	+116	264897	8	52/0
6	8	CHRISTINA AGUILERA What A Girl Wants (RCA)	2237	-334	288907	16	50/0
10	9	SANTANA F/PRODUCT G&B Maria Maria (Arista)	2044	+217	300544	22	52/0
9	10	EVE Love Is Blind (Ruff Ryders/Interscope)	1871	-250	285196	11	52/0
14	11	JOE I Wanna Know (Jive)	1866	+318	282671	9	56/6
13	12	SONIQUE It Feels So Good (Republic/Universal)	1641	+71	269809	10	36/1
11	13	8LAQUE Bring It All To Me (Track Masters/Columbia)	1581	-87	184657	28	51/0
15	14	KUMBIA KINGS U Don't Love Me (EMI Latin/Capitol)	1581	+56	117055	10	42/2
12	15	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	1536	-46	247789	11	35/0
17	16	AALIYAH I Don't Wanna (BlackGround/Priority)	1490	+86	225372	7	40/0
16	17	2PAC F/OUTLAWZ Baby... (Keep...) (Amaru/Death Row/Interscope)	1429	+2	221191	10	37/1
20	18	JAY-Z Anything (Roc-A-Fella/IDJMG)	1216	+6	198366	5	48/0
18	19	JUVENILE Back That Thang Up (Cash Money/Universal)	1204	-112	198015	42	53/0
19	20	JENNIFER LOPEZ Feelin' So Good (Work/Epic)	1125	-117	139924	8	42/0
Breaker	21	DMX Party Up (Def Jam/IDJMG)	1087	+230	222861	4	37/5
Breaker	22	AALIYAH Try Again (BlackGround)	1080	+340	237782	2	34/14
23	23	VOICE V When U Think About Me (Kamikaze/MCA)	973	-24	75582	8	36/2
21	24	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)	961	-169	102180	13	36/0
27	25	HOT BOYS I Need A Hot Girl (Cash Money/Universal)	920	+26	136859	7	39/1
37	26	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	915	+295	139593	2	47/2
22	27	MARIAH CAREY/JOE & 98 DEGREES Thank God... (Columbia)	910	-138	103017	16	40/0
25	28	SAVAGE GARDEN I Knew I Loved You (Columbia)	890	-27	117754	19	23/0
26	29	SNOOP DOGG PRESENTS EASTSIDAZ G'd Up (Doghouse/TVT)	858	-50	157354	9	30/0
29	30	DA BRAT That's What I'm Looking For (So So Def/Columbia)	852	+7	153755	6	34/3
24	31	D'ANGELO Untitled...(How Does It Feel) (Cheeba Sound/Virgin)	820	-112	144154	8	40/0
35	32	BLACK ROB Whoa! (Bad Boy/Arista)	807	+157	240240	3	32/8
34	33	BONE THUGS-N-HARMONY Resurrection (Paper...) (Ruthless/Epic)	772	+106	115957	6	30/1
31	34	BOB MARLEY F/LAURYN HILL Turn Your Lights... (Columbia/IDJMG)	683	-52	95037	19	22/0
38	35	WARREN G Game Don't Wait (G-Funk/Restless)	643	+30	84459	3	36/1
43	36	MARC ANTHONY You Sang To Me (Columbia)	643	+117	147072	4	33/1
36	37	702 Gotta Leave (Motown/Universal)	641	+4	66932	4	34/1
47	38	ALICE DEEJAY Better Off Alone (Republic/Universal)	613	+177	109725	2	29/5
33	39	SYLVIA Loving You (Luke/Loud)	593	-77	85624	4	19/0
39	40	AMBER Sexual (Li Da Di) (Tommy Boy)	582	-28	79852	9	21/1
32	41	BRIAN MCKNIGHT Stay Or Let It Go (Motown/Universal)	580	-122	102420	5	38/0
50	42	LOX Ryde Or Die, Chick (Ruff Ryders/Interscope)	543	+141	147318	2	26/7
Debut	43	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority)	485	+125	69216	1	29/1
42	44	JAGGED EDGE He Can't Love U (So So Def/Columbia)	483	-56	95553	4	22/0
41	45	DMX What's My Name (Def Jam/IDJMG)	465	-80	111800	11	29/0
Debut	46	DESTINY'S CHILD Jumpin, Jumpin (Columbia)	462	+198	75835	1	13/10
48	47	DRAMA Left, Right, Left (Atlantic)	451	+22	75086	2	20/2
Debut	48	MARY MARY Shackles (Praise You) (C2/Columbia)	430	+189	51655	1	24/2
Debut	49	ENRIQUE IGLESIAS Be With You (Interscope)	421	+128	34726	1	26/1
44	50	SISQO Got To Get It (Dragon/Def Soul/IDJMG)	420	-98	111692	17	36/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
BEFORE DARK Monica (RCA)	17
SOLE' F/GINUWINE It Wasn't Me (DreamWorks)	16
AALIYAH Try Again (BlackGround)	14
MARY J. BLIGE Give Me You (MCA)	10
DESTINY'S CHILD Jumpin, Jumpin (Columbia)	10
BLACK ROB Whoa! (Bad Boy/Arista)	8
ANGELA VIA Picture Perfect (Lava/Atlantic)	8
LOX Ryde Or Die, Chick (Ruff Ryders/Interscope)	7
JOE I Wanna Know (Jive)	6
BLOODHOUND GANG The Bad... (Republic/Geffen/Interscope)	6
BIG PUN It's So Hard (Loud)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SISQO Thong Song (Dragon/Def Soul/IDJMG)	+426
AALIYAH Try Again (BlackGround)	+340
JOE I Wanna Know (Jive)	+318
TONI BRAXTON He Wasn't Man... (LaFace/Arista)	+295
DMX Party Up (Def Jam/IDJMG)	+230
SANTANA F/PRODUCT G&B Maria Maria (Arista)	+217
DESTINY'S CHILD Jumpin... (Columbia)	+198
MARY MARY Shackles (Praise You) (C2/Columbia)	+189
ALICE DEEJAY Better Off Alone (Republic/Universal)	+177
MONTELL JORDAN Once Upon... (Def Jam/IDJMG)	+163

Breakers

DMX		
Party Up (Def Jam/IDJMG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1087/230	37/5	21
AALIYAH		
Try Again (BlackGround)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1080/340	34/14	22

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



66 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

nufflavor "3 Little Words"

These stations are finding "3 Little Words" on the album:

KYLD/San Francisco ADD, KLUC/Las Vegas ADD, KPRR/El Paso ADD, KTFM/San Antonio 25x, KXME ADD 76x, KWWV ADD 30x Top 10 Phones, KWNZ/Reno ADD, KQMQ 62x, KBTE 54x Top 10 Phones, KHTN 30x Top 5 Phones

"This record has women melting and it has the men calling to find out what it is so they can dedicate it to their girlfriends. All around, it's a smash! Instant phones the first day we played it. The first week it was Top 5 requests!! 58x a week - Jacque Gonzales James, Program Director KQMQ



SINGLE SHIPS 3/14, GOING FOR ADDS AT RHYTHM AND CROSSOVER RADIO MARCH 27 & 28

SOLE

ALREADY GETTING PHONES AT:

KKFR/Phoenix
KBMB/Sacramento
KMEL/San Francisco
KCAQ/Oxnard

VIDEO AIRPLAY:



IT WASN'T ME

FEATURING GINUVINE

#1 MOST ADDED AT RHYTHMIC TOP 40

KMEL/San Francisco 30x spins	KBOS/Fresno 20x spins	KZFM/Corpus Christi
KYLD/San Francisco 6x spins	KISV/Bakersfield 5x spins	KSEQ/Fresno
KKFR/Phoenix 14x spins	KDGS/Wichita	KWNZ/Reno
KXJM/Portland 2x spins	KCAQ/Oxnard 30x spins	WOWZ/Utica
KBMB/Sacramento 32x spins	KOHT/Tucson	KWHI/Stockton
790/San Diego 21x spins	K/LZ/Albuquerque 7x spins	KLZY/Lubbock
KQBT/Austin 1x spins	KKSS/Albuquerque 2x spins	KFTN/Modesto



Most Played Recurrents

- OL' DIRTY BASTARD Got Your Money (Elektra/EEG)
- 702 Where My Girls At? (Motown/Universal)
- BRIAN MCKNIGHT Back At One (Motown/Universal)
- PUFF DADDY F/R. KELLY Satisfy You (Bad Boy/Arista)
- CHRISTINA AGUILERA Genie In A Bottle (RCA)
- BLAQUE 808 (Track Masters/Columbia)
- JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)
- MARIAH CAREY Heartbreaker (Columbia)
- 112 Anywhere (Bad Boy/Arista)
- MARC ANTHONY I Need To Know (Columbia)
- WHITNEY HOUSTON My Love Is Your Love (Arista)
- TLC No Scrubs (LaFace/Arista)
- IMX Stay The Night (MCA)
- DESTINY'S CHILD Bills, Bills, Bills (Columbia)
- DR. DRE Still D-R-E (Aftermath/Interscope)
- LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
- DESTINY'S CHILD Bug A Boo (Columbia)
- B.G. Bling Bling (Cash Money/Universal)
- JENNIFER LOPEZ If You Had My Love (Work/Epic)
- JENNIFER LOPEZ Waiting For Tonight (Work/Epic)

CHR/RHYTHMIC **Going For Adds 3/2100**

- AALIYAH Try Again (BlackGround)
- ERIC BENET When You Think Of Me (Warner Bros.)
- CANIBUS 2000BC (Universal)
- NELLY Country Grammar... (Fo' Money/Universal)

TUNED-IN CHR/RHYTHMIC

R&R/MEDIABASE 24/7

96

WHHH/Indianapolis

11am

- NOTORIOUS B.I.G. Big Poppa
- 702 Gotta Leave
- 112 Anywhere
- JENNIFER LOPEZ Feelin' So Good
- ICE CUBE I/KRAYZIE BONE Until We Rich
- MONICA Angel Of Mine
- 'N SYNC Bye Bye Bye
- AALIYAH Try Again
- SANTANA I/PRODUCT G&B Maria Maria
- D'ANGELO Untitled... How Does It Feel?
- WARREN G I Want It All
- JODYWATLEY Friends
- DAS EFX They Want EFX
- JANET JACKSON Go Deep

4pm

- MARIAH CAREY Heartbreaker
- AALIYAH Try Again
- HOT BOYS I Need A Hot Girl
- BRIAN MCKNIGHT Stay Or Let It Go
- DESTINY'S CHILD Say My Name
- JD I/JAY-Z Money Ain't A Thing
- PINK There You Go
- BUSTA RHYMES & JANET What's It Gonna Be
- JUVENILE Back That Thang Up
- DRU HILL How Deep Is Your Love
- LL COOL J Ill Bomb
- LORD TARIQ & PETER GUNZ Deja Vu

8pm

- HOT BOYS I Need A Hot Girl
- SANTANA I/PRODUCT G&B Maria Maria
- JAY-Z Anything
- AALIYAH Try Again
- DESTINY'S CHILD Say My Name
- DRAMA Left Right Left
- DR DRE I/EMINEM Forgot About Dre
- JOE I Wanna Know
- 'N SYNC Bye Bye Bye
- BIG PUNISHER It's So Hard
- LL COOL J Rock The Bells
- JUVENILE U Understand

KDGS/Wichita

11am

- PUFF DADDY I/MASE Can't Nobody Hold Me Down
- ICE CUBE I/KRAYZIE BONE Until We Rich
- METHOD MAN I/REDMAN Y.O.U.
- CHRISTINA AGUILERA What A Girl Wants
- VOICE V When U Think About Me
- AALIYAH I Don't Wanna
- BRIAN MCKNIGHT Stay Or Let It Go
- WILL SMITH Just The Two Of Us
- MISSY ELLIOTT Hot Boyz
- BACKSTREET BOYS Show Me The Meaning Of
- WHITNEY HOUSTON I Learned From The Best
- DR DRE I/EMINEM Forgot About Dre
- GERALD LEVERT Mr. Too Damn Good
- KELIS Caught Out There

4pm

- DESTINY'S CHILD Say My Name
- HOT BOYS I Need A Hot Girl
- B.G. Bling Bling
- JAY-Z Anything
- RAH DIGGA Imperial
- VOICE V When U Think About Me
- METHOD MAN I/REDMAN Y.O.U.
- NOTORIOUS B.I.G. Love You Tonight
- AALIYAH I Don't Wanna
- STARDUST The Music Sounds Better...
- EASTSIDAZ Still G'd Up
- MISSY ELLIOTT Hot Boyz
- RUFF RYDERS I/EVE What Ya Want

8pm

- GINUWINE Same Ol' G
- SAMMIE I Like It
- MARY MARY Shackles (Praise You)
- LOX Ryde Or Die, Chick
- JUVENILE U Understand
- DR DRE I/EMINEM Forgot About Dre
- EVE Love Is Blind
- MONTELL JORDAN Get It On... Tonite
- CYPRESS HILL (Rap) Superstar
- JAGGED EDGE He Can't Love U
- BACKSTREET BOYS I'll Never Break Your Heart
- PINK There You Go
- AMBER Sexual (Li Da Di)
- MARIAH CAREY My All
- AALIYAH Are You That Somebody?



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

THE NEW SINGLE
"RYDE OR DIE, CHICK"
 FEATURING TIMBALAND AND EVE
 PRODUCED BY TIMBALAND

NEW THIS WEEK: WJBT, WTHH, KIKI, KQBT, KLUU, KPFI & KISW
 ALREADY PLAYIN': KPWR, KYLD, KMEL, WJMH, HOT97, KSFM, WBHJ, KCAQ, WPCG, KXHT, KBMB... AND MORE!
 OVER 1200 URBAN SPINS
 VIDEO PLAYIN' ON

R&R
50 - 42

NOW ON THE RUFF RYDERS/CASH MONEY TOUR
 Check www.interscoperecords.com and www.ruffryders2000.com for more dates

CHR/Rhythmic Playlists

March 17, 2000 R&R • 123

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

MARKET #1
WKUU/New York
AMFM
(201) 420-3700
Blue/Christian
12c Cume 2,214,000



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
74	80	SONIQUE/It Feels So Good	96400
75	78	N SYNC/Bye Bye	94968
76	75	MARC ANTHONY/You Sang To Me	90450
64	71	BACKSTREET BOYS/Show Me	85676
65	67	ANGEL/Back In My Arms	85124
66	64	ANGEL/Back In My Arms	85124
67	62	JESSICA GARLAND/How I Loved You	80552
41	41	DESTINY'S CHILD/Say My Name	49446
46	40	SYLVIA/You're My Love	46240
37	37	UNIQUE/It's A Beautiful Day	44627
43	37	CELINÉ DION/That's The Way It Is	44622
35	35	SAVAGE GARLAND/How I Loved You	31788
32	32	BLACK/It's A Beautiful Day	35832
7	28	SANTANA/FRODOCT... Maria Maria	33768
30	28	JENNIFER LOPEZ/Feelin' So Good	33768
57	27	ERREI BÉ/Back In My Arms	32562
22	22	ERREI BÉ/Back In My Arms	31356
26	22	CHRISTINA AGUILERA/What A Girl Wants	31356
19	25	WHITNEY HOUSTON/My Love Is Your Love	30150
43	24	AMER/Small (L.U.D.)	29944
24	24	ERREI BÉ/Back In My Arms	27738
23	23	ANGEL/Back In My Arms	27738
28	23	ANGEL/Back In My Arms	26532
9	20	SS10/Thong Song	24120
14	14	LA RISSA/Go On Both J&J	22914
12	16	RICHY MARTI/In The Heat Of The Night	19296
10	18	BLANCKMAGNET/Black On Black	19296
15	18	RAON & GUNDOVI/Back On Black	18080
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884
14	14	DEBORAH COX/Nobody's Supposed...	16884

MARKET #1
WGNT/New York
Emmis
(212) 229-3797
Columbia/Taylor
12c Cume 2,148,800



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
45	51	JAY-Z/D.R.E.'s "N.Y."	73848
60	51	SS10/Thong Song	69604
40	40	BIG L/In The Heat Of The Night	69604
53	47	BLACK/ROB/What?	65526
41	44	MOTOWN/It's A Beautiful Day	63712
43	41	MISSY ELLIOTT/Hot Boyz	59568
41	41	D&D/Party Up	59568
44	41	JAY-Z/Anything	59568
40	40	DR. DRE/HIT Me Up	57970
46	40	ALL I WANT IS YOU	57970
34	38	EVE/Love Is Blind	56472
40	33	LO/Where Do You Go	47784
32	32	ROSEALBA/What A Girl Wants	46336
30	32	NASTY/What A Girl Wants	46336
23	32	CARL THOMAS/What A Girl Wants	46336
23	32	LO/Where Do You Go	46336
25	29	JAGGED EDGE/Can't Love U	41932
28	29	GHOSTFACE KILLAH/Cherish U	41932
28	29	CHRISTINA AGUILERA/What A Girl Wants	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544
28	29	SS10/Thong Song	40544

MARKET #2
KPMW/Los Angeles
Emmis
(818) 953-4200
Steel/Young/Fan
12c Cume 1,586,700



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
88	83	JAY-Z/D.R.E.'s "N.Y."	63163
74	81	MONTELL JORDAN/Get It On... Tonite	61641
87	81	SS10/Thong Song	61641
67	78	N.W.A./100 Miles & Counting	35070
56	66	DR. DRE/HIT Me Up	50276
58	65	SS10/Thong Song	49466
76	64	2PAC/Outlawz/Baby Don't Cry...	48964
55	64	DR. DRE/HIT Me Up	48964
36	63	BLACK/ROB/What?	41194
46	62	DUQU/Phish In On A Party	36528
52	62	BONE THUGS-N-HARMONY/Resurrection...	35767
46	62	ICE CUBE/FAMAQ/100 Miles & Counting	35006
35	62	JUVENILE/Back That Thang Up	31982
46	62	SANTANA/FRODOCT... Maria Maria	31982
19	29	LIMP BIZKIT/Get It On... Tonite	29679
34	30	JAY-Z/Anything	29118
37	30	KURUPT/Who Rule We	28157
41	29	YARPROG/Game Don't Wait	26535
35	29	CYPRESS KILL/Supersoul	26534
10	28	DESTINY'S CHILD/Say My Name	22830
25	28	LO/Where Do You Go	22830
28	24	ICE CUBE/ROB/What?	18264
19	24	DA BRAT/That's What I'm Gonna Be	12923
16	24	NASTY/What A Girl Wants	12923
23	17	DR. DRE/HIT Me Up	12176
2	11	XZIBIT/Year 2000	6371
6	9	PUFF DADDY/Kelly's Satisfaction	6086
6	9	BLACK EYED PEAS/Nothin' But A G Good Thing	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086
6	9	BEATLES/With A Little Help From My Friends	6086


MARKET #3
WBNS/Chicago
Infinity
(312) 944-6000
Cavanaugh/Braley
12c Cume 1,249,200



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
83	84	PNK/That's What I'm Gonna Be	92836
84	82	MISSY ELLIOTT/Hot Boyz	51578
86	82	N SYNC/Bye Bye	51578
60	80	DESTINY'S CHILD/Say My Name	50320
37	73	OL' DIRTY BASTARD/Get Your Money	45917
33	69	SS10/Thong Song	43401
49	47	ALL I WANT IS YOU	30821
46	47	BACKSTREET BOYS/Show Me	29663
47	47	CELINÉ DION/That's The Way It Is	29663
45	46	JOELI/Wanna Know	27676
41	42	MONTELL JORDAN/Get It On... Tonite	26418
42	42	DR. DRE/HIT Me Up	26418
37	42	WOLFE/Say My Name	22015
34	42	BRIAN MCKENZI/Stay Or Let It Go	21396
34	42	CHRISTINA AGUILERA/What A Girl Wants	21396
50	34	SONIQUE/It Feels So Good	21396
33	34	SANTANA/FRODOCT... Maria Maria	20757
14	33	EVE/Love Is Blind	20757
31	33	TONI BRAXTON/What's Your Name	20757
37	33	BLAQ/ROB/What?	20757
43	29	LO/Where Do You Go	18241
43	29	JUVENILE/Back That Thang Up	18241
17	27	SS10/Thong Song	16883
15	24	MARC ANTHONY/You Sang To Me	15096
23	24	WHITNEY HOUSTON/My Love Is Your Love	11951
29	24	BRIAN MCKENZI/Stay Or Let It Go	11951
13	24	CHRISTINA AGUILERA/What A Girl Wants	11951
16	24	MARC ANTHONY/You Sang To Me	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435
14	24	JUNIOR/What's Your Name	9435

MARKET #4
KMEL/San Francisco
AMFM
(415) 533-1061
Arbore/Aure
12c Cume 850,000



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
66	66	SS10/Thong Song	18056
58	64	BLACK/ROB/What?	15658
58	64	BLACK/ROB/What?	15658
60	60	DA BRAT/That's What I'm Gonna Be	16646
56	56	2PAC/Outlawz/Baby Don't Cry...	16072
45	56	FRANCE/D.R.E.'s "N.Y."	15785
43	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
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45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785
45	55	LO/Where Do You Go	15785

MARKET #4
KYLD/San Francisco
AMFM
(415) 356-0943
Marta/Archer
12c Cume 720,000



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
66	66	SS10/Thong Song	21546
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
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67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178
67	66	DESTINY'S CHILD/Say My Name	20178

MARKET #6
KRSV/Dallas-Ft. Worth
Infinity
(214) 630-3011
Farron/McCormick
12c Cume 329,700



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
99	99	BACKSTREET BOYS/Show Me	14454
99	99	DESTINY'S CHILD/Say My Name	14454
99	99	CHRISTINA AGUILERA/What A Girl Wants	14454
99	99	DR. DRE/HIT Me Up	14454
99	99	N SYNC/Bye Bye	13578
71	99	NUMBER NINE/Don't Love Me	13578
92	92	LA RISSA/Go On Both J&J	13432
99	90	SONIQUE/It Feels So Good	11680
68	78	JUVENILE/Back That Thang Up	10950
67	80	BLAQ/ROB/What?	10266
21	73	CHRISTINA AGUILERA/What A Girl Wants	9926
14	74	SS10/Thong Song	7884
62	68	98 DEGREES/So (Cherish You)	7008
58	68	WEST LIFE/Smile Or Cry	7008
15	68	ERREI BÉ/Back In My Arms	5884
72	67	102/Where My Girls At?	5648
41	34	11/Chris Scuba	4954
17	34	AMER/Small (L.U.D.)	4694
32	32	JAY-Z/FAMAQ/100 Miles & Counting	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672
32	32	WHITNEY HOUSTON/My Love Is Your Love	4672

MARKET #8
WJMN/Boston
AMFM
(781) 663-2600
MORRIS/Ocean
12c Cume 858,000



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
92	83	DR. DRE/HIT Me Up	39897
91	87	DR. DRE/HIT Me Up	37323
86	86	DESTINY'S CHILD/Say My Name	36994
67	86	N SYNC/Bye Bye	36994
6	87	SS10/Thong Song	29801
60	80	BACKSTREET BOYS/Show Me	25311
58	80	MISSY ELLIOTT/Hot Boyz	25311
18	87	D&D/Party Up	24453
55	83	DMX/Who's Your Man	22977
33	83	DA BRAT/That's What I'm Gonna Be	21450
56	80	PNK/That's What I'm Gonna Be	19734
32	62	EVE/Love Is Blind	18818
12	34	2PAC/Outlawz/Baby Don't Cry...	16586
28	35	JAY-Z/Anything	14157
23	35	SANTANA/FRODOCT... Maria Maria	12441
30	35	JUVENILE/Back That Thang Up	12012
29	37	LIMP BIZKIT/Get It On... Tonite	11580
45	26	WHITNEY HOUSTON/My Love Is Your Love	11154
10	26	DESTINY'S CHILD/Say My Name	11154
11	26	JOELI/Wanna Know	8151
10	26	OL' DIRTY BASTARD/Get Your Money	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151
33	26	DR. DRE/HIT Me Up	8151

MARKET #9
WPGC/Washington, DC
Infinity
(301) 918-0955
Stevens/Rouse/Mitchem
12c Cume 778,000



PLAYS

PLW	TW	ARTIST/TITLE	GI (000)
45	60	SS10/Thong Song	22620
47	60	MARY J. BLIGE/You're My Best Friend	21112
59	60	D'ANGELO/Untitled	20735
60	60	SS10/Thong Song	20735
51	60	ANCI/Stone No More Rain (ft. J. Lo)	18473
40	60	D&D/Party Up	16211
41	60	JOELI/Wanna Know	15080
40	60	BOB MARLEY/Lean Your Lights	15080
40	60	DMX/Who's Your Man	15080
40	60	DMX/Who's Your Man	15080
40	60	DMX/Who's Your Man	15080
40			



WALT LOVE
babylove@montline.com

KBCE: Right On Target

■ Alexandria, LA station plays the hits and serves the community, attracting much more than its target demo

This week I'm going to take a look at just one of Urban radio's many recent success stories: KBCE-FM/Alexandria, LA. KBCE is a heritage facility. Think of any music genre significant in the lifestyles of African Americans, and you'll hear it on KBCE. When it comes to R&B, hip-hop, gospel, blues and zydeco, KBCE was and still is the leader in its area of the country.

As market No. 203, Alexandria gets two books per year, spring and fall. The fall '99 book shows the station's continued popularity with the locals. Among persons 12+, 'BCE increased from a 19.8 share to 20.8, ranking it No. 1 overall in the market.

A Dream Come True

VP/GM Roshon Vance has been in the industry more than 20 years and has had a stellar programming track record. Like many of us, Roshon had a dream of managing a station at some point during his career. His opportunity came two years ago, and he's enjoying it.

To what does he attribute KBCE's current success and continued growth? "Let me give you a little information to go with my answer," Vance responds. "When I first came to the station, we had a 15 share. My first book went up to a 17.5, then to an 18.2, a 19.8, and now this 20.8 share."

"Basically, the complaint I got about the radio station was almost the same complaint you'd hear about any Urban station that's the only one in its community: They play too much blues and too much rap. When I got here, you could hear Tyrone Davis or Willie Clayton, and at the same time hear 2Pac followed by Snoop Dogg followed by Dr. Dre. The station was winning because, at the time, it was the only game in town."



Roshon Vance

"So we had to start playing the hits. It's very important to play the hits no matter what size market you're competing in, because there's always competition that will come in to challenge you. Once Trinity Broadcasting brought me in, we started refining the product and hired a consultant, Tony Gray of Gray Communications. We got the airstaff together, and we were then able to market the product."

Hits Don't Miss

Vance described KBCE's music mix and target audience. "We play the hits. We never play cut No. 5 from the latest CD by Mariah Carey unless it is a hit. We go by the national music charts and do music research. We look at a number of barometers to help us stay on track with our music."

"We're a mainstream Urban with an 18-34 target. Our profile listener would be a 29-year-old black female. I try to concentrate on the 25-34 cell with a lot of lifestyle promotions. We've done a lot of promotions that are unheard of in this market. We're the first station in the market to give away \$10,000 every book."

"For example, during the last book we gave away the \$10,000 in \$102 increments, and the grand prize was a trip for two to the U.S. Virgin Islands with

\$1,000 in spending money. The total promotion totaled somewhere between \$11,000 and \$15,000. And in the spring book before that we did the \$10,000 and a trip to the Bahamas."

"We've defined our niche, and we're not trying to be all things to all people. We're a mainstream Urban radio station targeted to adults 18-34, and we're concentrating on that."

"But it's not just promotions like that. We do a number of lifestyle promotions, as I mentioned before. We recently did a promotion with Southern University of Baton Rouge called 'High School Night.' We got a number of junior and senior high school kids to come out to an auditorium to meet the faculty, alumni and current students of Southern University. We think this sort of thing is very important to encourage our youth to look to their futures — and going to college is part of that in this society. It's fine and dandy to give away money, but my main thing is to serve the community, and we do one public service or remote broadcast each month."

"Here's a good example for you: We sent two busloads of people to New Orleans for the Essence Festival last summer. That's a major event in this state. People come from all over to attend this event at the Superdome. During the day people get the opportunity to listen to em-

"It's very important to play the hits no matter what size market you're competing in, because there's always competition that will come in to challenge you."

powerment seminars, and at night they are entertained by such popular artists as Frankie Beverly & Maze and R. Kelly.

"We also do a local health fair to help people have healthier lives, because we know that a number of individuals in the black community don't have health insurance. We've been able to get local doctors and health care professionals to do basic examinations on folks who need medical care and screenings. This way they know that their health assessment is from medical professionals."

"It's just one of our ways of reaching out to those in the community who need some help. It's also our way of saying that we care and that we appreciate their loyalty as listeners. A PD who doesn't study his audience and his community is like a race-car driver who's not familiar with the track: You're both off the road and out of the race. We have to be focused on what's important."

Specialty Shows Soar

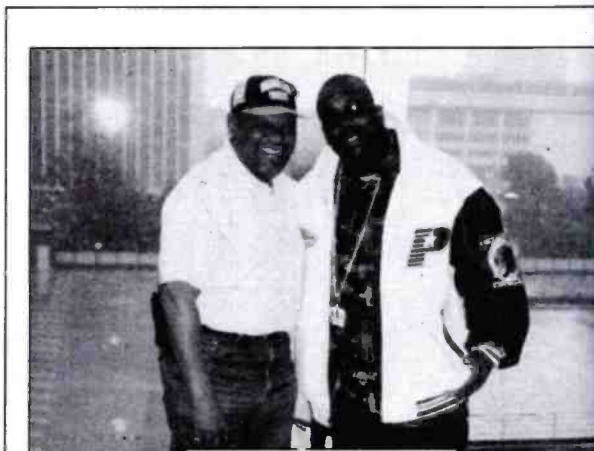
Vance says that specialty weekend programming is a "very important part of our overall programming. We have some specialty shows that work very well for us. In fact, I'm able to get a higher cost per point from our national advertisers and our agencies because of our weekend programming. We have *The Countdown With Walt Love* and *Gospel Traxx With Walt Love*. Then there's our blues and zydeco weekend show, which gets our highest

numbers, airing from 8am-1pm every Saturday. It works better for us there as opposed to during the week where it was before I got here.

"You might not believe this, but that show gets like a 45 share 12+." And believe it or not — and I'm shocked as hell to find this out — we're No. 1 in teens. We're No. 1 in every demographic during the program." KBCE also just became the 100th affiliate of *The Tom Joyner Morning Show*, which airs weekdays from 5-9am.

"We've defined our niche, and we're not trying to be all things to all people," Vance says. "We're a mainstream Urban radio station targeted to adults 18-34, and we're concentrating on that. People have seen what we're doing. We're America's highest-rated Urban radio station, and now we've gone from being out of the top 10 in market share revenues to being between No. 2 and 3 in revenues. We now have other players in the market wanting some of that revenue."

Vance, his entire staff and the station owners deserve their props. Take a look at some of these numbers in other demographics: a 21.1 share in adults 18-34, making KBCE No. 1 in its target demo; 19.7 in adults 18-49, also first place; a 15.3 among 25-54s, again No. 1 (interestingly, the station normally averages a 15.6 in this demo, but three books back it had a 20.6). Even among adults 35-64, KBCE is No. 1 with a 12.5. That's what I call a job well-done!



THE REVEREND & THE RAPPER

When Jive recording artist B.B. Jay stopped by R&R recently, he spent much of his time hangin' with Urban Editor Walt Baby Love. The two hit it off very well. The next day Love came in sporting a Phat Farm jacket and shades.

"A PD who doesn't study his audience and his community is like a race-car driver who's not familiar with the track: You're both off the road and out of the race. We have to be focused here on what's important."



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Kelly Price & Friends

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WPHI-PHILADELPHIA, WBLS-NEW YORK, WJLB-DETROIT, WDTJ-DETROIT,
WCDX-RICHMOND, WZFX-RALEIGH, NC, WWDM-COLUMBIA, SC**

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CANCER & AIDS RESEARCH AND THE G&P FOUNDATION FOR CANCER RESEARCH.

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R&R Urban Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)	3432	+41	450960	9	84/0
3	2	JOE I Wanna Know (Jive)	3230	+39	409819	11	80/0
2	3	D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)	3065	-186	409258	10	83/0
4	4	AALIYAH I Don't Wanna (BlackGround/Priority)	2857	+169	369455	8	48/3
6	5	JAGGED EDGE He Can't Love U (So So Def/Columbia)	2126	-133	315745	21	71/0
5	6	DESTINY'S CHILD Say My Name (Columbia)	2072	-348	302462	11	76/0
9	7	GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	2058	+192	194288	9	75/0
7	8	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	2040	-40	237386	9	73/0
10	9	SAMMIE I Like It (Freeworld/Capitol)	1941	+121	161798	13	62/2
13	10	DMX Party Up (Def Jam/IDJMG)	1916	+290	257154	4	71/2
11	11	HOT BOYS I Need A Hot Girl (Cash Money/Universal)	1818	+17	208343	8	71/0
12	12	DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)	1712	+57	218361	17	65/1
14	13	JAY-Z Anything (Roc-A-Fella/IDJMG)	1699	+90	189379	4	76/1
25	14	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	1627	+434	211071	2	80/2
19	15	BLACK ROB Whoa! (Bad Boy/Arista)	1616	+229	243728	6	65/2
18	16	BRIAN MCKNIGHT Stay Or Let It Go (Motown)	1545	+129	178104	5	74/0
16	17	DRAMA Left, Right, Left (Atlantic)	1532	+7	135188	9	68/2
8	18	J-SHIN One Night Stand (Slip 'N Slide/Atlantic)	1503	-452	185664	19	68/0
21	19	GUY Why You Wanna Keep... (MCA)	1430	+97	114701	6	69/0
22	20	NAS F/GINUWINE You Owe Me (Columbia)	1420	+154	183832	5	72/3
24	21	DA BRAT That's What I'm Looking For (So So Def/Columbia)	1351	+125	219679	5	49/2
17	22	MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)	1296	-131	212143	19	59/0
27	23	KEVON EDMONDS No Love (RCA)	1276	+133	109970	5	71/1
15	24	EVE Love Is Blind (Ruff Ryders/Interscope)	1265	-294	187177	12	62/0
29	25	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority)	1171	+70	110654	6	61/1
31	26	MINT CONDITION Is This Pain Our Pleasure (Elektra/EEG)	1147	+55	124965	5	60/0
33	27	LOX Ryde Or Die, Chick (Ruff Ryders/Interscope)	1144	+143	158912	5	60/1
20	28	GINUWINE, R.L., TYRESE, CASE The Best Man I Could Be (Columbia)	1047	-297	156510	16	57/0
Breaker	29	CHICO DEBARGE F/JOE Listen To Your Man (Motown)	1022	+98	96715	3	63/0
Breaker	30	MARY J. BLIGE Give Me You (MCA)	1011	+286	115665	2	71/2
Breaker	31	JENNIFER LOPEZ Feelin' So Good (Work/Epic)	1009	+103	72193	6	49/1
32	32	MIKE E. Master Plan (Capitol)	1000	-20	52653	8	52/1
Debut	33	MARY MARY Shackles (Praise You) (C2/Columbia)	979	+335	85938	1	70/3
30	34	BLAQUE Bring It All To Me (Track Masters/Columbia)	952	-145	142920	17	51/0
38	35	ERIC BENET When You Think Of Me (Warner Bros.)	936	+79	72845	6	61/0
26	36	MARIAH CAREY/JOE & 98 DEGREES Thank God... (Columbia)	911	-270	115123	14	54/0
40	37	702 Gotta Leave (Motown)	879	+62	83150	4	54/0
36	38	BONE THUGS-N-HARMONY Resurrection (Paper...) (Ruthless/Epic)	873	+4	76178	6	59/0
41	39	YOUNGBLOODZ 85 (LaFace/Arista)	865	+72	80425	3	55/3
Debut	40	DOONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	848	+200	100924	1	60/2
Debut	41	AALIYAH Try Again (BlackGround)	829	+223	179734	1	12/4
44	42	TAMAR If You Don't Wanna Love Me (DreamWorks)	812	+100	58948	3	49/1
23	43	IDEAL Creep Inn (Noontime/Virgin)	810	-434	67486	14	49/0
42	44	LV How Long (Loud)	796	+9	46977	3	54/0
49	45	F.A.T.E. Just Because (Warner Bros.)	778	+120	51870	2	47/1
50	46	MARY J. BLIGE Your Child (MCA)	725	+70	129022	2	13/1
28	47	WHITNEY HOUSTON I Learned From The Best (Arista)	720	-395	103229	11	51/0
Debut	48	WARREN G Game Don't Wait (G-Funk/Restless)	700	+95	64876	1	58/7
Debut	49	SNOOP DOGG PRESENTS EASTSIDAZ G'd Up (Doghouse/TVT)	687	+64	79591	1	49/5
39	50	GINUWINE None Of Ur Friends Business (550 Music/Epic)	624	-216	103740	19	53/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
CARL THOMAS I Wish (Bad Boy/Arista)	47
SOLE' F/GINUWINE It Wasn't Me (DreamWorks)	42
GHOSTFACE KILLAH Cherchez... (Razor Sharp/Epic)	41
DALVIN DEGRATE Why Can't We (Maverick/WB)	38
BIG PUN F/DONELL JONES It's So Hard (Loud)	34
COMMON The 6th Sense (MCA)	26
LATOCHA SCOTT Liar, Liar (So So Def/Columbia)	23
CYPRESS HILL Superstar (Ruffhouse/Columbia)	18
WARREN G Game Don't Wait (G-Funk/Restless)	7
AVANT Separated (MCA)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TONI BRAXTON He Wasn't Man... (LaFace/Arista)	+434
MARY MARY Shackles (Praise You) (C2/Columbia)	+335
DMX Party Up (Def Jam/IDJMG)	+290
MARY J. BLIGE Give Me You (MCA)	+286
ANGIE STONE Everyday (Arista)	+279
CARL THOMAS I Wish (Bad Boy/Arista)	+277
MONTELL JORDAN Once Upon... (Def Jam/IDJMG)	+245
BLACK ROB Whoa! (Bad Boy/Arista)	+229
NELLY Country Grammer (Hot Sh*t) (Universal)	+228
AALIYAH Try Again (BlackGround)	+223

Breakers

CHICO DEBARGE F/JOE Listen To Your Man (Motown)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1022/98	63/0	29
MARY J. BLIGE Give Me You (MCA)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1011/286	71/2	30
JENNIFER LOPEZ Feelin' So Good (Work/Epic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1009/103	49/1	31

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



85 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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so don't you worry."*

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mommie

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Management: Carlos Hater for Impact Management

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ARTIST BREAKDOWN

ARTIST: **DE' PONCE**
 ALBUM: **FROM MY WINDOW**
 LABEL: **IMPERIUM**

I recently received a call from Nikki Kancey at Imperium Records in Miami, who was so excited about an artist of hers who was getting play in the South and Southeast. Anticipating an infamous "Breakdown" on this artist, she said she would send me a press kit. Lord knows the top of my desk, underneath my desk and my cabinet are full of CDs (some from well-known artists, others from lesser-known artists), so when she offered to send me a press kit, I thought, "Gee, great, another CD to add to the collection." (Helpful fact: CDs make great mirrors when you can't find your compact.)

Since I received the press kit right before my vacation (did ya miss me?), I didn't get a chance to listen to it until the latter part of the week of my return. This young man whose talent the South and the Southeast recognize and who shares this talent with his audiences is former A Few Good Men member Aaron De'Ponce. As a solo artist, the singer-songwriter-producer is known as De'Ponce. After listening to his debut album, *From My Window*, I think more regions than the South need to recognize Imperium's gold mine.



The single that introduces this Indiana-born vocalist is the comforting "Jus' the Way You Are." But the song that stands out on *From My Window* is the midtempo ballad "When I See." This song is the bomb, and I don't know why it wasn't chosen to be the debut single. "Keep the tempo right where it is, on 69" sings De'Ponce. The lyrics and melody of this sexual yet romantic tune are complemented by De'Ponce's incredible vocals. This guy can sing! (Not "sing" as in carry a note, "sang" as in make your ass feel something extra!) "Wait, slow down, the things you do to me/Damn near make me want to scream your name." (Let it out, my brotha, let it out!) The remorseful "Mommi Why" has him regretting ever falling in love with homegirl, while in "Every Goodbye" De'Ponce realizes that though he still loves his lady, she no longer loves him.

Emotional confusion is the topic for "Away," but the chaos in "Tiffany" isn't emotional, it's physical. In the story of an obsessed female who falls in love after one week, De'Ponce sings of how she abuses herself (apparently to get attention — I believe there are better ways), stalks him and has keyed his car. After the "mental case," comes the erotic "Tight, Tight." De'Ponce sets the mood with the intro "...let me see your bad side." From there, he pulls you into his sexual escapade: "I wanna get you, turn around and split you/I bought a teddy, and I bet you it'll fit you." After he bids a "Ciao, bella" to homegirl in "Separate Ways," he lovingly converses with his precious love in the tender "Our Song." As in "Our Song," the title track showcases the smooth and soft sounds of De'Ponce's vocals.

There are 13 tracks on this great CD, two of which are the intro and an interlude. A mixture of mellow ballads, midtempo vibes and a couple of up-tempo tracks, *From My Window* is easy on the ears, and De'Ponce is very easy on the eyes. Peace.

— Tanya O'Quinn
 Assf. Urban Editor

IN MY OPINION

Rahsaan Patterson
 "It's Alright Now"
 MCA

with David Dickinson

MD — WHUR/Washington

The artist who has been on my mind is Rahsaan Patterson. I don't understand why a brotha who is so talented hasn't had more exposure and more emphasis put on him. I believe he has a great album that should be selling a lot more than it has. I just think people aren't aware of him — they aren't checking for him. Good music is out there, and Rahsaan does good music. Perhaps on his CD there aren't many singles that are "radio-friendly," but he has a few that can be exposed. "It's Alright Now" has a smooth sound and is "friendly" enough for radio. It's not a "cult" song. (What I mean by "cult" is that it's not some sort of specialty song, like something jazz-oriented.) Hopefully his second album will be a breakthrough for him. The first album had a lot of hype behind it, and it did OK — there were about three or four singles on that one. On this second album it seemed like they struggled to get a second single out of it. "Treat You Like a Queen" didn't have the greatest video to go along with it, but you shouldn't have to wait for a video to get a song going. It's sad to see artists like Rahsaan Patterson, good musicians and lyricists, get lost.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (3/21).

BEFORE DARK Monica (RCA)

BLAQUE I Do (Trackmaster/Columbia)

DA BRAT What Do You Like (So So Def/Columbia)

PINK There You Go (LaFace/Arista)

KELLY PRICE & FRIENDS Love Sets You Free (Def Soul/IDJMG)

VEGA Mommie (Freeworld/Capitol)

XZIBIT Year 2000 (Loud)

Phat Cat Players

featuring
CoCo Brown



24 - 21 Urban AC Chart

Already having its day in the "Sun" at:

KJLH	17X	WKJS	20X
WVAZ	11X	KOKY	41X
WDAS	15X	WMGL	20X
WHQT	17X	WDLT	19X
KMJK	12X	WLXC	13X
WMCS	12X	WFLM	24X
WBAV	14X	WRBV	14X

"SUNDRESS"

One of the
 Week's Most Added
 +
 Most Increased
 Plays

"Instant phones!!"
 The hottest record of the year."

—Cliff Winston, PD, KJLH/Los Angeles

Pardane Entertainment

BIG PUN

Featuring

DONELL JONES

IMPACTING NOW

IT'S SO HARD

Added At:

WQHT	WDTJ	KIPR	WNEZ	WZAK	WHRK
WAMO	WDZZ	WJJN	WBLK	WTLZ	WQUE
WJTT	WNOV	WKGN	WTMP	WQHH	WJZD
WTMG	WJUC	KRRQ	WIBB	WKPO	KPRS
WHTA	WJMI	KKDA	WPAL	KBCE	KVSP
WHNR	WZHT	KJMM	WWWZ		

YEEEAH BABY

The Album

In Stores **APRIL 4, 2000**



FALL FOR THEM HOOK, LINE & SINGLE.



Brandi

Shamari

Natina



i Do

(Track Master Remix 2000)

IMPACTING
MARCH 21st

The next smash from the ladies who delivered Bring It All To Me.
From their self-titled GOLD debut album.

Impacting radio Tuesday, March 21. Album in stores everywhere.

These stations do:

Produced by Michael Anthony for Michael Anthony Productions and Harris Entertainment.

Management: Wright Entertainment Group

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New & Active

RAH DIGGA Imperial (Violator/Flipmode/Elektra/EEG)
 Total Plays: 599, Total Stations: 52, Adds: 4
SYLVIA Loving You (Luke/Loud)
 Total Plays: 578, Total Stations: 32, Adds: 1
METHOD MAN & REDMAN Y.O.U. (Def Jam/IDJMG)
 Total Plays: 560, Total Stations: 42, Adds: 0
CARL THOMAS I Wish (Bad Boy/Arista)
 Total Plays: 538, Total Stations: 32, Adds: 1
TRINA Da Baddest Bitch (Atlantic)
 Total Plays: 518, Total Stations: 50, Adds: 4
ANGIE STONE Everyday (Arista)
 Total Plays: 499, Total Stations: 52, Adds: 5
METHRONE Loving Each Other 4 Life (Ciatown)
 Total Plays: 474, Total Stations: 8, Adds: 0
N-TOON Ready (DreamWorks)
 Total Plays: 461, Total Stations: 33, Adds: 2
MONTELL JORDAN Once Upon A Time (Def Jam/IDJMG)
 Total Plays: 409, Total Stations: 48, Adds: 3
SANTANA F/PRODUCT G&B Maria Maria (Arista)
 Total Plays: 396, Total Stations: 13, Adds: 3
LL COOL J I'll Bomb (Def Jam/IDJMG)
 Total Plays: 376, Total Stations: 41, Adds: 1
AVANT Separated (MCA)
 Total Plays: 343, Total Stations: 43, Adds: 7

LIL' ZANE Money Stretch (Priority)
 Total Plays: 340, Total Stations: 40, Adds: 0
NELLY Country Grammer (Hot Sh*t) (Universal)
 Total Plays: 324, Total Stations: 38, Adds: 4
TRIN-I-TEE 5:7 My Body (B-Rite/Interscope)
 Total Plays: 304, Total Stations: 32, Adds: 1
NOTORIOUS B.I.G. Would You Die For Me (Bad Boy/Arista)
 Total Plays: 303, Total Stations: 31, Adds: 2
KEESHA Somebody's Baby (RCA)
 Total Plays: 256, Total Stations: 41, Adds: 5
NIGHT & DAY Girl, Wear This Ring (Live)
 Total Plays: 252, Total Stations: 23, Adds: 0
B.B. JAY Hot Ta' Def (Harrell/Jive)
 Total Plays: 242, Total Stations: 18, Adds: 1
GHOSTFACE KILLAH Cherchez Laghost (Razor Sharp/Epic)
 Total Plays: 241, Total Stations: 43, Adds: 41
69 BOYZ How We Roll (Home Base/Doc Hollywood)
 Total Plays: 219, Total Stations: 20, Adds: 1
OLU Sista Why (Gee Street/V2)
 Total Plays: 215, Total Stations: 28, Adds: 0
PEEPS Put Me On (Eureka)
 Total Plays: 160, Total Stations: 24, Adds: 4

Songs ranked by total plays

Most Played Recurrents

- DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)
- MONTELL JORDAN Get It On... Tonight (Def Soul/IDJMG)
- ANGIE STONE No More Rain (In This Cloud) (Arista)
- SISQO Got To Get It (Dragon/Def Soul/IDJMG)
- JUVENILE U Understand (Cash Money/Universal)
- DMX What's My Name (Def Jam/IDJMG)
- AMEL LARRIEUX Get Up (550 Music/Epic)
- 2PAC F/OUTLAWZ Baby Don't Cry (Keep Ya...) (Amaru/Death Row/Interscope)
- JUVENILE Back That Thang Up (Cash Money/Universal)
- Q-TIP Breathe And Stop (Arista)
- KEVON EDMONDS 24/7 (RCA)
- Q-TIP Vivrant Thing (Def Jam/IDJMG)
- BRIAN MCKNIGHT Back At One (Motown)
- JAY-Z Do It Again (Roc-A-Fella/IDJMG)
- WILL SMITH Freakin' It (Columbia)
- KELLY PRICE It's Gonna Rain (Rock Land/Interscope)
- ERIC BENET Spend My Life With You (Warner Bros.)
- BOB MARLEY F/LAURYN HILL Turn Your Lights Down Low (Columbia/IDJMG)
- IDEAL Get Gone (Noontime/Virgin)
- GOODIE MOB Get Rich To This (LaFace/Arista)

TUNED-IN

URBAN

R&R/MEDIABASE 24/7

WDZZ/Flint

3am

BRIAN MCKNIGHT Stay Dr Let It Go
 LUTHER VANDROSS Here And Now
 B.T. EXPRESS Do It (Til You're Satisfied)
 PHIL PERRY Closer To Heaven
 AFTER 7 Nights Like This
 CAMEO Why Have I Lost You?
 SANTANA I/PRODUCT G&B Maria Maria
 GERALD LEVERT Mr. Too Damn Good
 ANGIE STONE Visions
 JOE I Wanna Know
 TEENA MARIE Out On A Limb
 MAZE Golden Time Of Day

11am

NEXT Too Close
 FOUR TOPS Ain't No Woman...
 ATLANTIC STARR Circles
 RAHSAAN PATTERSON It's Alright Now
 OL SKOOL I Never
 DENICE WILLIAMS It's Gonna Take A Miracle
 BRIAN MCKNIGHT Stay
 MARCIA GRIFFITHS Electric Boogie
 MIRACLES Love Machine (Part 1)
 PRINCE Controversy
 NIKK WHALUM UJ. STEELE Love Is A Losing Game
 DAVE HOLLISTER Can't Stay

4pm

AFTER 7 Heat Of The Moment
 THELMA HOUSTON Don't Leave Me This Way
 RICK JAMES Glow
 MARIAH CAREY I/JOE & 98 DEGREES Thank God...
 SANTANA I/PRODUCT G&B Maria Maria
 BRICK Dazz
 STEVE WONDER Don't You Worry 'Bout A Thing
 JONES GIRLS You Gonna Make Me Love...
 O'ANGELO Untitled (How Does It Feel?)

8pm

TLC No Scrubs
 TOTAL Sitting Home
 WARREN G USMOOP & MATE The Game Don't Wait
 2PAC Do For Love
 2PAC I/YAKI KADAFI Who Do You Believe In
 NOREAGA N.O.R.E.
 SAMMIE I Like It
 LOX Ryde Or Die, Chick
 NOTORIOUS B.I.G. Notorious B.I.G.
 BLAQUE 808
 JAY-Z Anything
 AALIYAH Try Again

V103

WVEE/Atlanta

3am

JOE I Wanna Know
 SANTANA I/PRODUCT G&B Maria Maria
 LAURYN HILL U/D'ANGELO Nothing Even Matters
 CASE Happily Ever After
 MAZE Before I Let Go
 FAITH EVANS Never Gonna Let You Go
 METHRONE Love Each Other 4 Life
 CARL THOMAS I Wish
 KEITH SWEAT Make It Last Forever
 TYRESE Sweet Lady
 MAXWELL Fortunate
 BRIAN MCKNIGHT Back At One

11am

AALIYAH I Don't Wanna
 HEATWAVE Always And Forever
 JOE I Wanna Know
 BRANDY Angel In Disguise
 LUTHER VANDROSS Superstar (Until You Come...)
 SISQO Thong Song
 MISSY ELLIOTT Hot Boyz
 AL GREEN Let's Stay Together
 JESSE POWELL You

4pm

DESTINY'S CHILD Say My Name
 DESTINY'S CHILD Bills, Bills, Bills
 JAGGED EDGE He Can't Love U
 TLC No Scrubs
 O'ANGELO Untitled (How Does It Feel?)
 LAURYN HILL Doo Wop (That Thing)
 AALIYAH I Don't Wanna
 TROOP All I Do Is Think Of You
 BLAQUE Bring It All To Me
 JOE I Wanna Know
 BRANDY & MONICA The Boy Is Mine

8pm

BLACK ROB Whoa!
 SAMMIE I Like It
 AALIYAH I Don't Wanna
 YOUNGBLOODZ 85
 DMX Party Up
 YING YANG TWINS Whistle While You Twerk
 SISQO Thong Song



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Stations and their adds listed alphabetically by market

Urban

<p>WAJZ/Albany, NY * PD: Mike Morgan MD: Pam Williams 11 MARY J. BLIGE "Gee" 5. MARY J. BLIGE "Gee"</p>	<p>WILD/Boston, MA PD: Steve Gostaty MD: T. Carr 5. CARL THOMAS "Wash" 5. LATOCHA SCOTT "Lar"</p>	<p>WVDM/Columbia, SC * PD/MD: Paul Jackson No Adds</p>	<p>WYNN/Florence, SC OM: Matt Scary PD: Gerald McKinzie AP/MD: Nikki Reed 12. SHABINE "Luv" LATOCHA SCOTT "Lar" GHOSTFACE KILLAH "Cherchez"</p>	<p>KIIZ/Killeen-Temple, TX PD/MD: Mychal Maguire 10. CYPRESS HILL "Superstar" CARL THOMAS "Wash" SOLE FIGURATIVE "Wash" SYLVIA "Lovin'" LIL TROY "Where's" GHOSTFACE KILLAH "Cherchez" COMMON "Sense"</p>	<p>WALJ/Macon, GA PD/MD: Derek Harper GHOSTFACE KILLAH "Cherchez" SOLE FIGURATIVE "Wash" SYLVIA "Lovin'" WARRREN "Game" DALVIN DEGRATE "Why"</p>	<p>WZHT/Montgomery, AL PD: Barry Elliott MD: Michael Long SOLE FIGURATIVE "Wash" BIG PUN "Hard" DALVIN DEGRATE "Why" GHOSTFACE KILLAH "Cherchez" CARL THOMAS "Wash" CYPRESS HILL "Superstar"</p>	<p>WQOK/Raleigh-Durham, NC * PD: Hosea Mack MD: Jodi Berry No Adds</p>	<p>WTMP/Tampa, FL PD: Larry Steele MD: Big Money 5. CARL THOMAS "Wash" 5. BIG PUN "Hard" 5. LATOCHA SCOTT "Lar" 5. DALVIN DEGRATE "Why" 5. ZAP MAMA "Rakhi" GHOSTFACE KILLAH "Cherchez" SOLE FIGURATIVE "Wash" CYPRESS HILL "Superstar"</p>
<p>KBCE/Alexandria, LA PD: Kenny Smoot MD: R.J. Pohl 5. CARL THOMAS "Wash" STRAWBERRY "Play" SOLE FIGURATIVE "Wash" DALVIN DEGRATE "Why" BIG PUN "Hard" GHOSTFACE KILLAH "Cherchez"</p>	<p>WBLK/Buffalo, NY * PD/MD: Skip Dilford 29. AALI'YAH "Wanna" 3. BIG PUN "Hard" 1. YOUNGBLOODZ '85" DALVIN DEGRATE "Why"</p>	<p>WFXE/Columbus, GA PD: Terri Avey MD: Al Irwin 17. COMMON "Sense" 5. STRING "Taste" 5. AALI'YAH "Wanna" 3. 69BOYZ "Rak" 3. CARL THOMAS "Wash" 3. LATOCHA SCOTT "Lar" DALVIN DEGRATE "Why" 2. GHOSTFACE KILLAH "Cherchez"</p>	<p>WTMG/Gainesville-Ocala, FL * OM/MD: Don Cady APD: Quincy 7. PEEPS "Put" 6. YOUNGBLOODZ '85" 5. CARL THOMAS "Wash" 2. SOLE FIGURATIVE "Wash" BIG PUN "Hard" GHOSTFACE KILLAH "Cherchez" DALVIN DEGRATE "Why" COMMON "Sense"</p>	<p>WKGN/Knoxville, TN PD/MD: Thomas Henderson 10. DALVIN DEGRATE "Why" 5. BIG PUN "Hard" 5. LATOCHA SCOTT "Lar" 5. COMMON "Sense" 5. GHOSTFACE KILLAH "Cherchez" 5. CARL THOMAS "Wash" SOLE FIGURATIVE "Wash"</p>	<p>WIBB/Macon, GA PD/MD: Kevin Fox 5. SPOOKS "Things" 5. AMYTH "Body" 5. BIG PUN "Hard" 5. DALVIN DEGRATE "Why" 5. TAMAR "Don't" 5. N-TOWN "Ready" 5. GHOSTFACE KILLAH "Cherchez" 5. SOLE FIGURATIVE "Wash" 5. LATOCHA SCOTT "Lar" 5. CARL THOMAS "Wash"</p>	<p>WDAI/Myrtille Beach, SC PD/MD: Chris Clay LATOCHA SCOTT "Lar"</p>	<p>WQXX/Rochester, NY * PD: Andre Marcel MD: Mike G. 20. CARL THOMAS "Wash" 12. LATOCHA SCOTT "Lar" WARRREN "Game" ZAP MAMA "Rakhi" SOLE FIGURATIVE "Wash" GHOSTFACE KILLAH "Cherchez" MARY MARY "Shades" TRINA "Baddest"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Mike G. 20. CARL THOMAS "Wash" 12. LATOCHA SCOTT "Lar" WARRREN "Game" ZAP MAMA "Rakhi" SOLE FIGURATIVE "Wash" GHOSTFACE KILLAH "Cherchez" MARY MARY "Shades" TRINA "Baddest"</p>
<p>WHTA/Atlanta, GA * PD: Darrell Johnson APD: Ryan Cameron MD: Ramona Delacruz 12. CARL THOMAS "Wash" 6. GHOSTFACE KILLAH "Cherchez" 5. MARY J. BLIGE "Gee" 4. BIG PUN "Hard" 3. COMMON "Sense" 3. COMMON "Sense" 1. KEESHA "Baby"</p>	<p>WVVC/Atlanta, GA * PD: Tony Brown MD: Teasha Love 14. SHABINE "Luv" 7. ANANI "Separated" SOLE FIGURATIVE "Wash"</p>	<p>WVFX/Augusta, GA * PD: Robert Taylor MD: Yana Symone 3. SNOOP FEASTSIDAZ "Up" 2. GHOSTFACE KILLAH "Cherchez" 1. COMMON "Sense" SOLE FIGURATIVE "Wash" ANANI "Separated" DALVIN DEGRATE "Why" CYPRESS HILL "Superstar"</p>	<p>WVNEZ/Norfolk, CT * PD/MD: Nifty Ricardo APD: J.J. Facci 17. GHOSTFACE KILLAH "Cherchez" 14. COMMON "Sense" 8. DALVIN DEGRATE "Why" 6. SOLE FIGURATIVE "Wash" 5. BIG PUN "Hard" CARL THOMAS "Wash" CYPRESS HILL "Superstar" ZAP MAMA "Rakhi"</p>	<p>WVHNS/Lansing, MI PD/MD: Brent Johnson 20. CARL THOMAS "Wash" 10. LATOCHA SCOTT "Lar" 7. SOLE FIGURATIVE "Wash" 5. DALVIN DEGRATE "Why" 5. GHOSTFACE KILLAH "Cherchez" BIG PUN "Hard"</p>	<p>WVWR/Memphis, TN * PD/MD: Bobby O'Jay APD: Elton Nathaniel 1. COMMON "Sense" 1. PINK "There" 1. BIG PUN "Hard" 1. DALVIN DEGRATE "Why" 1. LATOCHA SCOTT "Lar" 1. CARL THOMAS "Wash" 1. CYPRESS HILL "Superstar" 1. VEGA "Momma"</p>	<p>WVWI/Norfolk, VA * PD: K.J. Holliday MD: Michael Rousseau 27. SANTANA PRODUCT "Mara" 19. CARL THOMAS "Wash" 7. COMMON "Sense" 6. GHOSTFACE KILLAH "Cherchez" 1. LON "Ride" 3. B.B. JAY "The" 1. BIG PUN "Hard" 1. AMYTH "Body" SPOOKS "Things"</p>	<p>WVWS/New York, NY * PD: Tony Brown No Adds</p>	<p>WVWV/Washington, DC VP/Prog.: Steve Huggins 25. CARL THOMAS "Wash" 35. DIDDY "Impass" 5. NAS "Figurative" 3. MARY MARY "Shades" MONTELL JORDAN "Time"</p>
<p>WVWG/Charleston, SC PD: Jerry Bess MD: Eric Scott 27. BIG PUN "Hard" 7. GHOSTFACE KILLAH "Cherchez" 1. SOLE FIGURATIVE "Wash" 1. DALVIN DEGRATE "Why" 1. CYPRESS HILL "Superstar" LATOCHA SCOTT "Lar"</p>	<p>WVWF/Charlotte, NC * PD: Andre Grant MD: Anita Quinn No Adds</p>	<p>WVWJ/Detroit, MI * OM: James Alexander PD: Mike Bell MD: Phillip Williams 8. CARL THOMAS "Wash" 1. COMMON "Sense" 1. DALVIN DEGRATE "Why" 1. YOUNGBLOODZ '85" 1. BIG PUN "Hard" 1. SOLE FIGURATIVE "Wash" 1. GHOSTFACE KILLAH "Cherchez"</p>	<p>WVWJ/Jackson, MS * PD/MD: Stan Branson 3. DALVIN DEGRATE "Why" 2. CYPRESS HILL "Superstar" 1. GHOSTFACE KILLAH "Cherchez" SOLE FIGURATIVE "Wash" PINK "There" BIG PUN "Hard" COMMON "Sense" PEEPS "Put" CARL THOMAS "Wash"</p>	<p>WVWV/Washington, DC VP/Prog.: Tony Fields MD: Tony Thomas 4. KEESHA "Baby" 3. SOLE FIGURATIVE "Wash" WARRREN "Game" LATOCHA SCOTT "Lar"</p>	<p>WVWZ/Charleston, SC * PD: Jerry Bess MD: Eric Scott 27. BIG PUN "Hard" 7. GHOSTFACE KILLAH "Cherchez" 1. SOLE FIGURATIVE "Wash" 1. DALVIN DEGRATE "Why" 1. CYPRESS HILL "Superstar" LATOCHA SCOTT "Lar"</p>	<p>WVWF/Charlotte, NC * PD: Andre Grant MD: Anita Quinn No Adds</p>	<p>WVWJ/Detroit, MI * OM: James Alexander PD: Mike Bell MD: Phillip Williams 8. CARL THOMAS "Wash" 1. COMMON "Sense" 1. DALVIN DEGRATE "Why" 1. YOUNGBLOODZ '85" 1. BIG PUN "Hard" 1. SOLE FIGURATIVE "Wash" 1. GHOSTFACE KILLAH "Cherchez"</p>	<p>WVWV/Washington, DC VP/Prog.: Steve Huggins 25. CARL THOMAS "Wash" 35. DIDDY "Impass" 5. NAS "Figurative" 3. MARY MARY "Shades" MONTELL JORDAN "Time"</p>

* = Mediabase 24/7 monitored

85 Total Reporters
84 Current Reporters
85 Current Playlists

Moves From Urban AC to Urban: (1)
WKWS/Greenville, NC

Did Not Report, Playlist Frozen: (1)
WESE/Tupelo, MS

Urban AC

<p>WALR/Atlanta, GA * MD: Jim Kennedy No Adds</p>	<p>WVAZ/Chicago, IL * OM/MD: Marc Myrick AP/MD: Jamillah Muhammad MAYSA "Strong" URBAN NIGHTS "Shrug" JAZZYFNASTIES "Wound" MKEE "Moke"</p>	<p>KDKD/Denver-Boulder, CO Int. PD/MD: Jim Walker 12. OLU "Ste" T.C. FABESSY ELLIOTT "Luv" L.V. "Long" NORMAN CONNORS "Dish"</p>	<p>WQMG/Greensboro, NC * PD: Alvin Stone MD: Bryan Marshall 3. PHAT CAT PLAYERS "Sun" BRAND MCGHITT "Stay"</p>	<p>KJLH/Las Angeles, CA * PD/MD: Carl Warner LATOCHA SCOTT "Lar"</p>	<p>WOLY/Mobile, AL * PD: Mark Dylon MD: Kathy Barlow KRI "WALLUM" "Ward" CARL THOMAS "Wash"</p>	<p>KJMK/Phoenix, AZ PD: Art Jackson 8. CARL THOMAS "Wash" 5. LATOCHA SCOTT "Lar"</p>	<p>WLVH/Savannah, GA PD/MD: Vern Cabran APD: Roger Moore DONNELL JONES "Where" ERIC BIZET "Think"</p>	<p>WVWJ/Washington, DC PD: Chris Conner 5. GERALD LEVERT "Dann" 4. SMOKEY ROBINSON "Sleep" ERIC BIZET "Think"</p>
<p>WVWM/Baltimore, MD * PD: Kathy Brown MD: Keith Fisher JAZZYFNASTIES "Wound" URBAN NIGHTS "Shrug"</p>	<p>WLXC/Columbia, SC * PD/MD: Kevin Holaday OLU "Ste"</p>	<p>WDMK/Detroit, MI PD/MD: James Alexander 12. MARY J. BLIGE "Gee"</p>	<p>KNUJ/Houston-Galveston, TX * PD: Carl Conner MD: Carlo Decker KEZEGAN WALKER "Dance" URBAN NIGHTS "Shrug" JAZZYFNASTIES "Wound"</p>	<p>WRSB/Macon, GA PD/MD: Lim Charles OLU "Ste" JAZZYFNASTIES "Wound" URBAN NIGHTS "Shrug" Q. SMOOK "Beer" DONNELL JONES "Where"</p>	<p>WYLD/New Orleans, LA * PD/MD: Lofina Joseph TRINA "Baddest"</p>	<p>WVWF/Raleigh-Durham, NC * MD: Barry Huggins 3. GERALD LEVERT "Dann" 3. TOM BRAXTON "Wash"</p>	<p>WHUR/Washington, DC * PD: Foster Hubbard MD: David A. Dickson 14. MARY MARY "Shades" 3. MARY MARY "Shades" 3. MARY MARY "Shades" JAZZYFNASTIES "Wound"</p>	<p>WVWV/Washington, DC PD: Chris Conner 5. GERALD LEVERT "Dann" 4. SMOKEY ROBINSON "Sleep" ERIC BIZET "Think"</p>
<p>WVWH/Birmingham, AL * PD: Jay Blinn MD: Darryl Johnson 4. GERALD LEVERT "Dann"</p>	<p>WVWG/Charleston, SC PD: Tony Bess 20. PHAT CAT PLAYERS "Sun" Q. JONES/CAMPBELL "Everything" DONNELL JONES "Where" JAZZYFNASTIES "Wound"</p>	<p>WVWJ/Detroit, MI * VP/Prog. & Prog.: Michael Beard PD: James G. 3. TOM BRAXTON "Wash" L.J. REYNOLDS "Wash"</p>	<p>WVWJ/Jackson, MS PD/MD: Stan Branson 9. MONTELL JORDAN "Time"</p>	<p>WVWV/Memphis, TN * PD: Bobby O'Jay MD: Elton Nathaniel No Adds</p>	<p>WVWV/Memphis, TN * PD: Bobby O'Jay MD: Elton Nathaniel No Adds</p>	<p>WVWF/Richmond, VA * PD: Steve Huggins 17. TOM BRAXTON "Wash" URBAN NIGHTS "Shrug" OLU "Ste" DONNELL JONES "Where"</p>	<p>WVWV/Washington, DC 37 Total Reporters 37 Current Reporters 36 Current Playlists</p>	<p>Moves From Urban AC to Urban: (1) WKWS/Greenville, NC</p>
<p>WVWV/Boston, MA * PD: Tom Calocacci 69. AALI'YAH "Wanna" 37. TOM BRAXTON "Wash" 12. DAB RAT "Wah" 20. KELLY PRICE/FRIENDS "Free" 14. SANTANA PRODUCT "Mara" 12. SPOOKS "Things" 10. BLACK ROB "Whoo!"</p>	<p>WVWV/Cleveland, OH * MD: Langford Stephens MD: James G. 11. DONNELL JONES "Where" 7. CARL THOMAS "Wash" LATOCHA SCOTT "Lar" FA.TE. "Beats" BIG PUN "Hard"</p>	<p>WVWV/Flint, MI * PD/MD: Chris Reynolds 21. CARL THOMAS "Wash" BIG PUN "Hard"</p>	<p>WVWV/Jacksonville, FL * PD: Don Walker AP/MD: L.J. No Adds</p>	<p>WVWV/Louisville, KY * PD: Karen Jordan MD: Gerald Harrison WARRREN "Game" MARY MARY "Shades"</p>	<p>WVWV/Louisville, KY * PD: Karen Jordan MD: Gerald Harrison SOLE FIGURATIVE "Wash" GHOSTFACE KILLAH "Cherchez" WARRREN "Game"</p>	<p>WVWV/Montgomery, AL PD/MD: D-Rock 15. GHOSTFACE KILLAH "Cherchez" SOLE FIGURATIVE "Wash"</p>	<p>WVWV/Pittsburgh, PA PD: Ron Atkins MD: DJ Boogie 12. CARL THOMAS "Wash" JELLY "Country" BIG PUN "Hard" GHOSTFACE KILLAH "Cherchez" DALVIN DEGRATE "Why" COMMON "Sense" SNOOP FEASTSIDAZ "Up"</p>	<p>Moves From Urban AC to Urban: (1) WKWS/Greenville, NC</p>
<p>WVWV/Charlotte, NC * PD: Andre Grant MD: DC JAZZYFNASTIES "Wound"</p>	<p>KVWB/Dallas-Ft. Worth, TX PD: Al Pagan MD: Rudy "Y" 6. GERALD LEVERT "Dann"</p>	<p>WVWF/Pierces, FL PD/MD: Michael James DONNELL JONES "Where" SY SMYTH "Good" URBAN NIGHTS "Shrug" DALVIN DEGRATE "Why"</p>	<p>KORY/Little Rock, AR PD: Joe Decker URBAN NIGHTS "Shrug" PIL PERRY "Chug"</p>	<p>WVWV/Philadelphia, PA * PD: Tony Brown MD: Steve Huggins CARL THOMAS "Wash"</p>	<p>WVWV/Philadelphia, PA * PD: Tony Brown MD: Steve Huggins CARL THOMAS "Wash"</p>	<p>KJLH/Louis, MO * AP/MD: Eric Hubbard No Adds</p>	<p>Moves From Urban AC to Urban: (1) KXOL/Baton Rouge, LA</p>	

* = Mediabase 24/7 monitored

37 Total Reporters
37 Current Reporters
36 Current Playlists

Moves From Urban AC to Urban: (1)
WKWS/Greenville, NC

Did Not Report, Playlist Frozen: (1)
KXOL/Baton Rouge, LA



YEAR 2000

Produced By MEL MAN

The lead single from the Loud/Columbia release

BLACK

ALREADY
SPINNING AT:

- KPWR KKBT
- KMEL WAMO
- WQHT WENZ
- WZAK KPRR
- WQUE WWWZ
- WPEG WCDX
- WTMP WJHM
- WNEZ KBMB

ORIGINAL MOTION PICTURE SOUNDTRACK featuring music from and inspired by the film **BLACK AND WHITE**
 ALL NEW TRACKS BY **XZIBIT RAEKWON PRODIGY OF MOBB DEEP EVERLAST**
THE X-ECUTIONERS FEATURING BIG PUN AND KOOL G RAP
DEAD PREZ LV AMERICAN CREAM TEAM SAMUEL CHRISTIAN FEATURING MOS DEF

IMPACTING MARCH 21
ALBUM IN STORES MARCH 28



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R&R Urban AC Top 30

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	JOE I Wanna Know (Jive)	987	+3	144162	11	37/0
1	2	D'ANGELO Untitled...(How Does It Feel) (Cheeba Sound/Virgin)	956	-30	140560	10	37/0
5	3	GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	659	+67	79003	8	35/4
6	4	ERIC BENET When You Think Of Me (Warner Bros.)	564	-7	71750	7	35/1
3	5	WHITNEY HOUSTON I Learned From The Best (Arista)	563	-112	79454	14	33/0
4	6	ANGIE STONE No More Rain (In This Cloud) (Arista)	528	-105	92600	27	33/0
8	7	GINUWINE, R.L., TYRESE, CASE The Best Man... (Columbia)	526	+21	93347	11	23/0
12	8	JEFFREY OSBORNE That's For Sure (Private Music/Windham Hill)	506	+51	50970	8	34/1
13	9	BRIAN MCKNIGHT Stay Or Let It Go (Motown)	500	+64	59157	6	29/1
11	10	DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)	491	+12	54217	19	25/0
7	11	MINT CONDITION If You Love Me (Elektra/EEG)	487	-31	76249	28	32/0
9	12	KEVON EDMONDS 24/7 (RCA)	467	-21	79734	26	30/0
Breaker	13	KEVON EDMONDS No Love (RCA)	393	+59	52799	4	27/0
10	14	DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)	371	-108	61283	24	28/0
15	15	AMEL LARRIEUX Get Up (550 Music/Epic)	370	-30	56164	16	30/0
14	16	BRIAN MCKNIGHT Back At One (Motown)	364	-48	53206	29	31/0
16	17	SMOKEY ROBINSON Sleepin' In (Motown)	348	+7	43797	7	25/1
22	18	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	345	+107	58376	2	23/3
20	19	AL JARREAU Last Night (GRP/VMG)	295	+37	23600	5	23/0
19	20	BRIAN CULBERTSON F/LORI PERRY I'm Gonna Miss You (Atlantic)	288	+22	29518	6	22/0
24	21	PHAT CAT PLAYERS F/COCO BROWN Sun Dress (Parlane)	284	+67	34100	2	16/2
21	22	GUY Why You Wanna Keep... (MCA)	248	+9	28597	5	17/0
23	23	PHIL PERRY Closer To Heaven (Peak/Private/Windham Hill)	239	+3	24370	3	24/1
26	24	TAMAR If You Don't Wanna Love Me (DreamWorks)	230	+31	17785	3	16/0
Debut	25	RAHSAAN PATTERSON It's Alright Now (MCA)	200	+41	19725	1	22/0
28	26	LV How Long (Loud)	199	+18	22036	3	14/1
Debut	27	MARY J. BLIGE Give Me You (MCA)	169	+74	24072	1	19/0
30	28	NORMAN BROWN F/PHAJJA You Make Me Feel... (Warner Bros.)	164	-12	9739	3	18/0
Debut	29	CARL THOMAS I Wish (Bad Boy/Arista)	161	+98	46164	1	20/6
Debut	30	YOLANDA ADAMS Fragile Heart (Elektra/EEG)	156	+25	22832	1	19/0



37 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

BONEY JAMES I Get Lonely (Warner Bros.)

Total Plays: 149, Total Stations: 21, Adds: 0

DRU HILL Beauty (University/IDJMG)

Total Plays: 136, Total Stations: 5, Adds: 0

UWF ALL STARS Who Do You Tell (Major)

Total Plays: 129, Total Stations: 8, Adds: 0

TRIN-I-TEE 5:7 My Body (B-Rite/Interscope)

Total Plays: 103, Total Stations: 11, Adds: 1

RONNY JORDAN A Brighter Day (Blue Note)

Total Plays: 99, Total Stations: 10, Adds: 0

MARY MARY Shackles (Praise You) (C2/Columbia)

Total Plays: 97, Total Stations: 12, Adds: 1

MINT CONDITION Is This Pain Our Pleasure (Elektra/EEG)

Total Plays: 95, Total Stations: 9, Adds: 0

OLU Sista Why (Gee Street/V2)

Total Plays: 90, Total Stations: 15, Adds: 6

QUINCY JONES F/TEVIN CAMPBELL Everything (Qwest/WB)

Total Plays: 77, Total Stations: 9, Adds: 2

KIRK WHALUM I Want You (Warner Bros.)

Total Plays: 66, Total Stations: 9, Adds: 1

MIKE E. Master Plan (Capitol)

Total Plays: 63, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
URBAN KNIGHTS Strung Out (Narada)	8
JAZZYFATNASTEES The Wound (Motive/MCA)	7
CARL THOMAS I Wish (Bad Boy/Arista)	6
OLU Sista Why (Gee Street/V2)	6
DONELL JONES Where... (Untouchables/LaFace/Arista)	5
GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	4
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	3
PHAT CAT PLAYERS F/COCO BROWN Sundress (Parlane)	2
QUINCY JONES F/TEVIN CAMPBELL Everything (Qwest/WB)	2
LATOCHA SCOTT Liar, Liar (So So Def/Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TONI BRAXTON He Wasn't Man... (LaFace/Arista)	+107
CARL THOMAS I Wish (Bad Boy/Arista)	+98
OLU Sista Why (Gee Street/V2)	+84
MARY J. BLIGE Give Me You (MCA)	+74
GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	+67
PHAT CAT PLAYERS F/COCO BROWN Sundress (Parlane)	+67
QUINCY JONES F/TEVIN CAMPBELL Everything (Qwest/WB)	+67
BRIAN MCKNIGHT Stay Or Let It Go (Motown)	+64
KEVON EDMONDS No Love (RCA)	+59
JEFFREY OSBORNE That's... (Private Music/Windham Hill)	+51

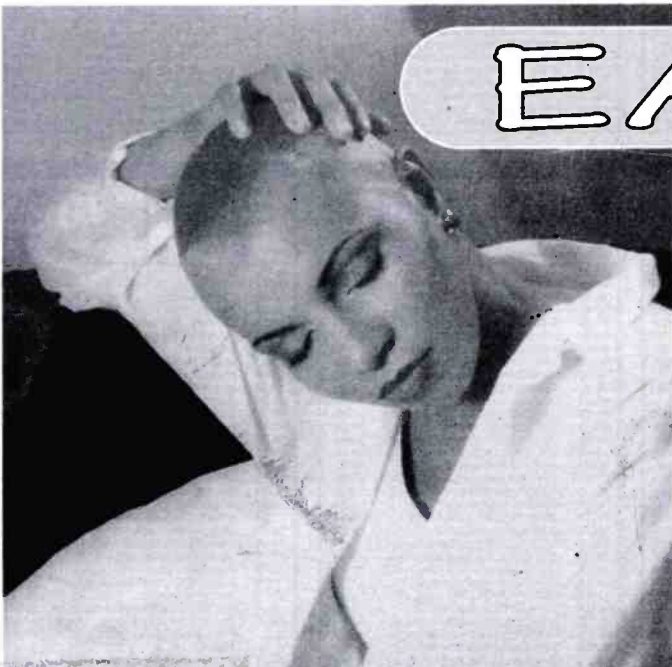
Breakers

KEVON EDMONDS

No Love (RCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
393/59	27/0	13

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



EARTHA

"Vision"

from the album "This I Know"

On Your Desk Now!!!

Going For Adds At Urban AC Radio March 20th
Distribution through Spring Arbor

Simultaneous spins building on Gospel/Religious stations
(Urban Network Gospel, CRR/CCM, PAJ and Jamsline.com)

15,000 theaters on-screen Movie Tunes ad campaign in March
National College campus poster campaign in March

Bryan Farrish Promotion 800-647-1315 bryan@radio-media.com

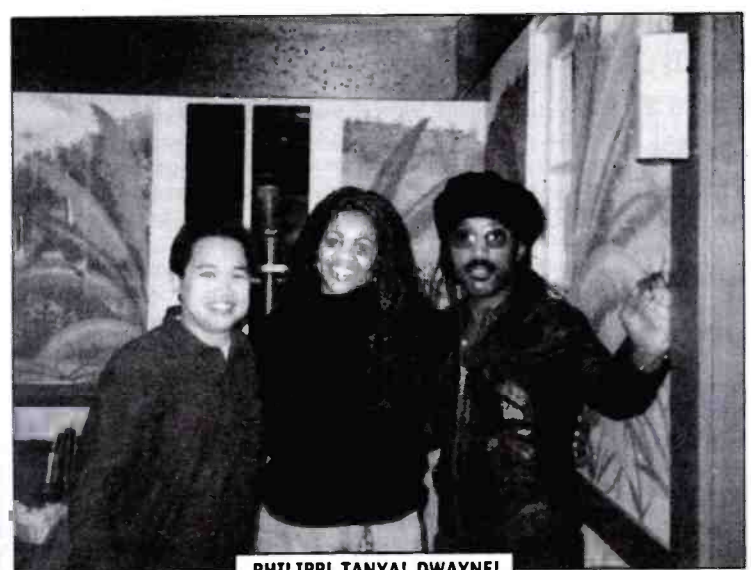
ARTIST MUSIC

Most Played Recurrents

- MAXWELL Fortunate (Rock Land/Interscope/Columbia)
- ERIC BENET Spend My Life With You (Warner Bros.)
- BEVERLY You Came Along (Yab Yum/Elektra/EEG)
- BLAQUE Bring It All To Me (Track Masters/Columbia)
- MARIAH CAREY/JOE & 98 DEGREES Thank God I Found You (Columbia)
- KELLY PRICE It's Gonna Rain (Rock Land/Interscope)
- WHITNEY HOUSTON My Love Is Your Love (Arista)
- TYRESE Lately (RCA)
- KIRK WHALUM All I Do (Warner Bros.)
- TEMPTATIONS Stay (Motown)
- DEBORAH COX We Can't Be Friends (Arista)
- JESSE POWELL You (Silas/MCA)
- SMOKEY ROBINSON Easy To Love (Motown)
- TEMPTATIONS This Is My Promise (Motown)
- ARTIST The Greatest Romance Ever Sold (NPG/Arista)
- GLENN JONES Secrets (SAR/WB)
- TRACIE SPENCER Still In My Heart (Capitol)
- DEBORAH COX Nobody's Supposed To Be Here (Arista)
- RAHSAAN PATTERSON Treat You Like A Queen (MCA)
- TYRESE Sweet Lady (RCA)

URBAN AC Going For Adds 3/21/00

- EARTHA Vision (AFRT)
- MAYSA All My Life (Rice/N-Coded Music)
- HEZEKIAH WALKER I/B.B. JAY & DAVE HOLLISTER Let's Dance (Verity/Jive)



PHILIPP! TANYA! DWAYNE!

While attending a dinner for former Tony! Toni! Tone! member Dwayne Wiggins, R&R Asst. Urban Editor Tanya O'Quinn (t) tried desperately to convince Wiggins (right) that along with Motown West Coast Rep. Philipp "West Side!" Embuido, they could form a trio and release hits that would outdo those of the super group from whence he came. Wiggins was not amused. Hmmm, could a duet ala Sonny & Cher be in the works for Philipp & Tanya?

TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

CLASSIC SOUL WSOL/Jacksonville

3am

- ROSE ROYCE I Wanna Get Next To You
- DAVE HOLLISTER Can't Stay
- K. FRANKLIN/R. KELLY... Lean On Me
- JOE I Wanna Know
- SADE No Ordinary Love
- CASE I/JOE Faded Pictures
- HUES CORPORATION Rock The Boat
- FAITH EVANS Never Gonna Let You Go
- SURFACE Closer Than Friends
- TONI BRAXTON He Wasn't Man Enough
- ERYKAH BADU Next Lifetime
- FRANKIE SMITH Double Dutch Bus
- MINT CONDITION If You Love Me

11am

- FAITH EVANS All Night Long
- LATIMORE Let's Straighten It Out
- DAVE HOLLISTER Can't Stay
- O'JAYS Use Ta Be My Girl
- BOB MARLEY I/LAURYN HILL Turn Your Lights...
- TEDDY PENDERGRASS Close The Door
- DRU HILL These Are The Times
- EMOTIONS Best Of My Love
- GINUWINE, RL, TYRESE, CASE The Best Man...
- DESTINY'S CHILD Say My Name
- OHIO PLAYERS Skin Tight
- CARL CARLTON She's A Bad Mama Jama...

4pm

- DENNIS EDWARDS Don't Look Any Further
- FAITH EVANS Love Like This
- STYLISTICS You Are Everything
- CASE Think Of You
- TEDDY PENDERGRASS Joy
- JESSE POWELL You
- RACHELLE FERRELL Nothing Has Ever Felt Like...
- MINT CONDITION If You Love Me
- CHIC LeFreak
- KIRK WHALUM All I Do
- MIDNIGHT STAR Wet My Whistle

8pm

- CARL CARLTON She's A Bad Mama Jama...
- CHIC Good Times
- TEENA MARIE Square Biz
- RICK JAMES Bustin' Out
- RICK JAMES Mary Jane
- RICK JAMES Super Freak
- PARLIAMENT Flash Light
- JOHNNIE TAYLOR Disco Lady

WMMJ/Washington

3am

- PATTI LABELLE Kiss Away The Pain
- O'JAYS Cried Together
- BARRY WHITE Practice What You Preach
- EARTH, WIND & FIRE After The Love Has Gone
- MARVIN GAYE You Sure Love To Ball
- SURFACE Closer Than Friends
- MCFADDEN & WHITEHEAD Ain't No Stoppin' Us...
- SMOKEY ROBINSON Easy To Love
- NATALIE COLE Say You Love Me

11am

- JENNIFER HOLLIDAY And I Am Telling You
- CHIC Good Times
- DIANA ROSS Ain't No Mountain High Enough
- HAROLD MELVIN & THE BLUENOTES If You Don't...
- K-CI & JOJO All My Life
- GEORGE DUKE Reach For It
- MAZE We Are One
- EARTH, WIND & FIRE September
- DONELL JONES U Know What's Up

4pm

- BRIAN MCKNIGHT Back At One
- O'JAYS Back Stabbers
- JACKSON 5 Never Can Say Goodbye
- PEABO BRYSON I'm So Into You
- WHISPERS Olivia
- MARVIN GAYE How Sweet It Is...
- ARETHA FRANKLIN Call Me
- SOLO Heaven
- TEDDY PENDERGRASS Come On And Go With Me
- KEVON EDMONDS 24/7
- BLOODSTONE We Go A Long Way Back

8pm

- EMOTIONS Don't Ask My Neighbors
- JEFFREY OSBORNE That's For Sure
- DENIECE WILLIAMS Free
- WHITNEY HOUSTON I Learned From The Best
- ROBERTA FLACK Feel Like Makin' Love
- LUTHER VANOROSS Always And Forever
- LUTHER VANOROSS So Amazing
- SMOKEY ROBINSON & THE MIRACLES Fork...



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000. R&R Inc.



LON HELTON
lhelton@rronline.com

Capitol To Market Radio, Music And Retail On TV

■ Pat Quigley to spend millions to advertise radio

Capitol/Nashville President Pat Quigley embarked on a bold marketing effort this past Monday (3/13), becoming the first country record exec to commit millions of dollars to marketing music, radio and retail on television — and he's paying for all of it.

Quigley is first and foremost a marketer, as he'll be the first to tell you. Before he got into the music business, his success came with Lange ski boots and Rolling Rock beer, and he's listed among *Advertising Age's* top 100 marketers. While with Capitol in New York, he helped build Garth Brooks into a sales icon. When Quigley talks about selling a product, you're compelled to listen. And his latest idea is hold, innovative, risky — and expensive. But it's all built on his belief that we must be proactive if we want to see this format expand.



Pat Quigley

Helping Radio

Quigley says, "How does anybody grow their business? They advertise. And the truth is, with all of the consolidation in broadcasting, many owners today aren't putting a lot of marketing money behind their Country stations. They might be putting money behind the CHR and Hot AC, but Country is getting hurt.

"My plea to everyone in town is that we have to help radio right now. We're not down as much because of the music as we are down because of the competition and because of consolidation. We have to do a better job helping radio. That means we have to overspend. But that doesn't mean give them six more flyaways. With all due respect, that's a 30-year-old idea that just doesn't work anymore.

"The question we've come to is: Can we, as a label, help grow Country radio? Labels probably spend more than \$500 million on co-op advertising with retailers every year — and that may be conservative. Is any of that directed to radio? No. It goes to price-and-position, Sunday newspaper supplements and things like that. Of course radio looks at that figure and says, 'We're not getting our fair share of it.'"

Quigley aims to fix that problem by producing, booking and paying for production and airtime for commercials that work on multiple levels. A still from one such spot is on this page.

The bordering letterbox sports the station's website address and logo, while a crawl across the bottom of the screen delivers the station's message — a message written by the station itself.

Call To Action

Quigley says, "The stations must run a specific call to action in the crawls. Give me something very specific for the listeners to participate in, and give me a big prize. Radio has to use its message to get to the point."

An announcer chosen by the station delivers the voice-over, which is wrapped around hit music from a Capitol artist. Sample copy from the spot for WUSN (US99)/Chicago: "In Chicago, only 99.5 delivers *More* [the title of Trace Adkins' current single and album] great music. US99 plays music for life's most important moments ... Get *More* from Trace Adkins. On sale today at Best Buy for \$11.99." The scrolling script at the bottom of the screen reads: "Listen to US99 to hear Trace Adkins' 'More' and a chance to win Sun, Sand & 100 Grand."

(As an aside, I really love the line about playing "music for life's most important moments." Could this be Country's unifying line, like the National Cotton Council's "Cotton, the fabric of your life"?)

Quigley lets the stations use their own personalities and write their own copy for the crawl, because he really wants them to work. He says, "If it doesn't work for the radio station, it won't work for us. I know how to sell records, but I want to make sure I sell them through Country radio, not in spite of or around Country radio."

Two different spots, one featuring Adkins and another with Keith Urban and his song "Your Everything," will begin airing in Chicago and Cincinnati this week after months of development. Explains Quigley, "Being different — not only in this company, but in this industry — I do a lot of TV advertising. I put a series of versions before focus groups so I can improve and improve and improve a product until I get it to a point where I have a very high recall of the message.

"And the message I was looking for with these spots is: 'There's an act out. You can hear their music on a

certain radio station, and you can buy it in a store.' I want the act — not the song, but the act — the station and the retailer to be advertised in one shot."

Radio's Role In The Campaign

Quigley's plan at this point — and again, the campaign is just starting and is subject to tweaking — is very aggressive. He explains, "We're going to release 15 albums in the next year and buy two weeks in every major market for each one. So that's 30 weeks the radio stations will be advertised on TV along with Capitol product.

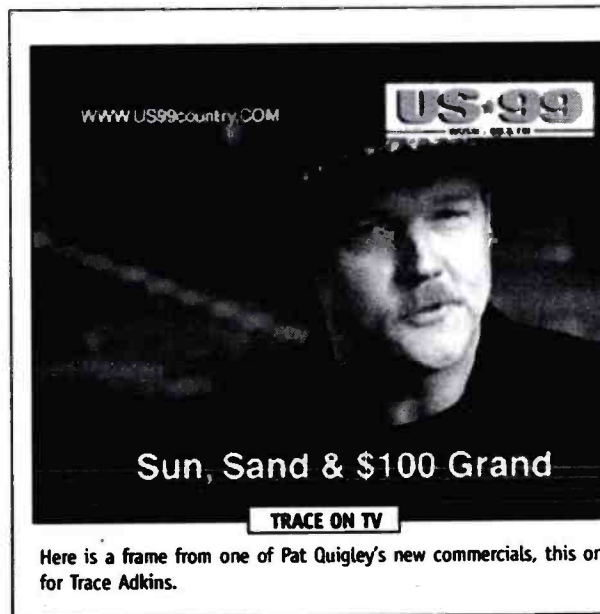
"It's my intention that by the November release of Garth's new country project I'll have ads on in the top 30 markets in the U.S. for each artist. By then I hope to have established

"You can't use this as a cheap way to get radio adds. This is going to cost me millions and millions of dollars. It's cheaper to give radio a stupid flyaway, but the flyaways don't do anything."

the vehicle to use Garth rather than using Garth to establish the vehicle. All of the artists may not be in every market — that all depends on how each artist does in individual markets."

As for market exclusivity, Quigley says there is none. "If there's more than one station in a market, I'll advertise with everybody. I'll be spending a fortune on making commercials, but I'll change them for each station."

Recalling that there is no free lunch, I asked Quigley what he wants from radio. "The first thing radio asks



is if they have to play the song to get the advertising. Yes. Make no mistake, I'm not going to do the advertising if you don't like the song. But don't add the song just to get the advertising. That's stupid. If your programmer thinks our song will make people leave the station, those people will turn off the TV even faster. If it's the wrong song, don't do it.

"There will come a time when we have an act or a song your programmer does like, and we'll be there for you, but let's not do this as a quid pro quo. Radio doesn't have to do anything to get the advertising. If you don't believe in the song, why would you advertise it? You're insulting your audience."

Of course, some of the money for the TV campaign may come from dollars otherwise earmarked for radio. States Quigley, "I ask every station I talk to if they'd rather have a flyaway or TV advertising. They all take the TV."

Quigley is putting the deals together with GMs, not PDs, explaining, "That's because I'm not looking to manipulate airplay. I am trying to tip the scales and say that if you have a borderline choice between two records, and you can have TV, take my song. But it is in no way meant to be an inducement. It doesn't work that way. You can't use this as a cheap way to get radio adds. This is going to cost me millions and millions of dollars. It's cheaper to give radio a stupid flyaway, but the flyaways don't do anything.

"I'm watching radio's ratings going to hell in a handbasket, and we're still doing the same crap you guys were doing 30 years ago. Things have to change. And what has to change is how you deal with your consumer. They're out there. Filling a need for the consumer is a good way to be in business. There's a big need out there."

The Retail Connection

As you might expect, retailers like being tied into the TV campaign too. Says Quigley, "The retailers are more than happy about this. How simple is

this: My artists become the vehicle to tie the radio station, the consumer and the retailer together."

As in the earlier example, all spots are tagged with the name of the retailer where the record is available. Asked whether some of the money for the TV spots comes from the budget allocated to retail, Quigley says, "This is double spending. Retailers get me no pass. They never have. I double-spend in marketing this. But who's the most-scanned label in Nashville? We are.

"I don't ship a lot of singles. I have a lot of acts. I'm really trying to focus. We were the No. 1 label last year, and we only had two records in the top 20. So, to be honest, I didn't make Capitol No. 1. We did it in spite of radio. Now imagine how big we can be if we work together."

"And maybe other people will say, 'TV's not a bad idea.' Maybe some of the big acts in this town really serve TV. Wouldn't it help some of them go on TV and say, 'Here's the song in the country?'"

Of course, this doesn't come cheap.

Quigley says, "This costs a lot of money. I'll spend about \$12 million in advertising this year."

One of the reasons he's budgeting so much money is that these spots aren't going to run in the middle of the night. "These spots aren't going to be buried," Quigley emphasizes. "We need to put country music commercials on at 12:55am. We need them during prime time, in the news or football. We're buying Leno, Letterman, *Today Show* — really good television. I'll even run a flight in the daytime, which means a lot of work and college kids. I don't ever run time flights for my artists, but for good for radio, I'm happy to do it."

I asked Quigley about those who might say that there's just not enough money in country to make this work. "Who might say he's going to spend millions and millions, but he's a country consumer who's not buying the products they buy, he won't be able to make any money doing this. I don't know whether that was true, or

old-school Nashville thinking. He answered, "It's old-school, but not just Nashville."

"I talked to a lot of other music industry people from around the country. They have no budgets. When major labels, even in my own company, come to me, they say, 'You spend 90% of your money before the records even come out.' I'm committed to success. If it doesn't work, I lose my ass. But if it works, an album that might normally sell 2 million will do 7 or 8 million. Instead of 6 million, it might do 15 million. An album that would do 17 million could be 50 million. But you have to spend the money upfront. You have to introduce the product."

Radio Means Recall

There are a number of reasons Quigley is tying radio into Capitol's advertising. "Radio used to be 100% of our marketing," he says. "But in today's world of television and the Internet, radio has become a less significant partner — perhaps it's less than 50%. I want radio to go back to being 80% of my partner. And this is a way to use TV to help radio gain more importance."

Quigley also says that research has shown him that his music message means more when it's tied to a radio station. He says, "When you show people the same spot without the radio station attached, it looks like the label is advertising it, and it doesn't have nearly the recall of the spots with the local station involved. People say, 'Wait a minute, hold on, this must be meaningful, because these guys don't do much TV advertising.'"

"In a way, it's like a baseball glove that's worth \$29 — but put Ken Griffey Jr.'s name on it, and it's worth \$69. It's called third-party endorsement."

Why Is Capitol Doing This?

That is the million-dollar — or \$12-million — question. Quigley says, "I've been following CRS and the debate of 'the only way we'll survive is to cross over to pop.' For me, the main part of the argument has always been: If you cross over to pop with a country song, God bless you. If you remix it pop and have a hit with it, you're not doing Country any good. Thus the question becomes, if we're not going to go pop, how are we going to grow our business?"

"First, do you believe there are consumers out there who would like to hear country music? If you think the music sucks, then this conversation's over. Presumably, we make good music. And Country radio does a good job. They're not in cahoots to screw a new act. If the music sucks, they don't play it, including mine, and I take no offense when they don't play our music."

"But remember, I'm in those markets on TV without radio on the spots. So it's not a matter of spending \$12 million. I spend that whether radio's on the commercial or not. The question is if I can make my ads more accessible to the consumer and radio by having radio in the spot."

"You can't sit around waiting for divine intervention to make things happen. You have to go into this believing that advertising works. And it does. You have to make the commitment and then make sure the advertising is right. So I'll put this out, watch each market and measure the results."

"I can manipulate the spot by changing the message, the price and the retailer to make sure it's right and it works for the radio station and the retailer. Can we all work to develop artists? Yes. Is this a way to pay radio back for helping me? I hope it is. That's also in my best interest to develop my artists."

Simple Goals

Quigley says the goal is simple: "I want to help grow Country radio ratings significantly and to sell more records. Radio is what gives us the fashionability. There's nothing that makes country more fashionable than radio. Right now we're not cool. The Dixie Chicks are cool. Keith Urban is cool. Faith is cool. Shania is cool. We have a lot of cool young people, but people hear those artists on pop

"Radio's ratings are going to hell in a handbasket, and we're still doing the same crap you guys were doing 30 years ago."

stations, not Country stations. We have to get people over to the idea that Country is cool.

"It's not enough to have a flashy slogan. We have to nurture these people to get them to commit over a period of time. We need to do a better job of saying we have music they'll like and that we care about young people. Because the labels do care about young people. And radio should care. I'm not saying they're PIs for Country, but they are important in the overall scheme and for the future. One year is not an enormous life for a marketing effort. But in a music effort, it may be the longest effort ever undertaken."

Quigley's also excited by the campaign's potential to bring the industries together. "The byproduct of this is that it brings radio and retail together. It could be a hell of a marriage for country music, because culturally those are two good places to learn about music."

"But there's still one more step: As we get radio and retail together, we need to get retail to spend some of that co-op money on radio advertising, because this isn't just a one-time event. People in the music industry tend to look at every marketing element as a one-off, but they should be treated as part of the mix. They're all

equally balanced, and if anyone is out, that's the weak link, and the chain breaks."

Measuring Success

As for measuring success, he says, "As with all major marketing plans, this will take a year to measure. There are two things radio can tell me. First, are the ratings going up or are our PIs listening longer? Second, I want to know, socially, are we cool? There are a lot of people who say, 'Country music sucks.' But they don't really know if it's good, bad or indifferent. I've got to get them to try it."

"Nobody goes searching the dial for a station. People have their 10 presets that they go to. So it's a long shot to think people are just going to stumble on your station. But I do think if I put good music on TV — both country and town & country music — somebody may say, 'Hey, that's pretty good. I like that. I'll give that station a try.' If they try the station and the next song isn't what they like, we'll have problems. But the world is getting smaller, so our music isn't nearly as divergent as it was 10 or 15 years ago."

Does Quigley think other labels will follow his lead? "I hope so," he says. "When McDonald's is on TV, Burger King benefits, and vice versa. If we all commit to advertising country music on TV, we'll be a well-known product, and that will help our radio partners and our retail partners. And it certainly helps the artists become better-known."

"In no way is this plan altruistic, but it's a way to marry all of the disparate competition in the business, where the artist wants one thing, the tour wants one thing, the radio stations want one thing, the retailer wants one thing, the label wants something completely different — and within the label the sales group fights with the promotion group, which is fighting with the A&R group. This says, 'Let's concentrate on one thing.'"

"Country music is good enough for everybody in America. Let's go out to 100 million people. Those we lose, we're going to lose. People say we're going to lose 40% off the top, but don't presume that. Let them make that decision. Let's go after them with aggressive music. [By that, Quigley says he means the songs have to be picked carefully, noting that the songs chosen for the spots will be those everyone can get into.]

"I hope this works for everybody. I don't have a crystal ball, and I'm not saying this is a panacea, but I've never seen research for any project I've ever done that has come back this high."

Editor's Comments

If nothing else, Quigley should get high marks for trying something new — if not merely for putting millions where his mouth is. He's also putting another thing where his mouth is: His direct phone number. Any GM wanting to talk to him about the campaign can call him directly at (615) 269-2029.

We'll be following up through the year to see how things are going, and we'll keep you posted.

More From CRS-2000



LET'S DO LUNCH

Atlantic's Tim Rushlow and Capitol's Trace Adkins provided the music during the ASCAP/Atlantic luncheon at CRS. With ASCAP Sr. VP Connie Bradley in the front row, others pictured are (l-r) Westwood One's Ed Salamon, Rushlow, Adkins, Atlantic's Rick Baumgartner and the Country Radio Broadcasters' Paul Allen.



NEW FACES

As always, the CRS "New Faces" show gave some of country's hottest new acts a chance to deliver the goods from the concert stage. Putting ladies first, pictured on the front row are (l-r) SheDAISY's Kelsi, Kristyn and Cassidy Osborn. Behind them are (l-r) Keith Urban, Andy Griggs, Montgomery Gentry's Eddie Montgomery and Troy Gentry, and Brad Paisley.



KENNY COMMENTS

Dreamcatcher recording artist Kenny Rogers provided a unique perspective during the CRS panel discussion "Too Country? Too Pop?" Referring to some of Country radio's past positioning statements, Rogers noted, "You can only be new once — and young for a while." Gathering after the session are (l-r) Mercury/Nashville President Luke Lewis, Sony Music/Nashville President Allen Butler, consultant Joel Raab, Rogers and RCA Label Group Chairman Joe Galante.



PACIFIC SPECIFICS

Pacific Records hosted an after-hours party that featured performances by two of the independent label's acts — Perfect Stranger and Rambler. Perfect Stranger's new single, "Coming Up Short Again," was written by Vince Gill and Bob DiPiero. Country programmers will receive a copy in next week's issue of R&R.

R&R Country Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TOBY KEITH	How Do You Like Me Now? (DreamWorks)	28287	5470	648412	17	149/0
2	2	GEORGE STRAIT	The Best Day (MCA)	26581	5180	604333	11	149/0
4	3	MARK WILLS	Back At One (Mercury)	24724	4822	561414	19	148/0
3	4	TIM MCGRAW	My Best Friend (Curb)	24568	4714	567006	21	149/0
6	5	TRACY LAWRENCE	Lessons Learned (Atlantic)	23413	4563	528375	17	148/0
5	6	LONESTAR	Smile (BNA)	22751	4432	516199	23	149/0
7	7	MARTINA MCBRIDE	Love's The Only House (RCA)	22532	4446	507081	16	148/1
8	8	JO DEE MESSINA	Because You Love Me (Curb)	19559	3817	442736	21	149/0
10	9	CLINT BLACK W/STEVE WARINER	Been There (RCA)	19171	3711	437069	11	148/0
9	10	SHEDAISY	This Woman Needs (Lyric Street)	17735	3470	401199	25	147/0
11	11	PHIL VASSAR	Carlene (Arista)	17378	3414	389931	18	145/2
14	12	KENNY ROGERS	Buy Me A Rose (Dreamcatcher)	15653	2995	362560	19	132/5
15	13	FAITH HILL	The Way You Love Me (Warner Bros.)	15467	3005	353403	9	146/5
12	14	CHELY WRIGHT	It Was (MCA)	15294	3053	339550	22	143/4
16	15	ANDY GRIGGS	She's More (RCA)	14972	2956	334474	12	140/3
13	16	GARTH BROOKS	Do What You Gotta Do (Capitol)	14566	2891	326528	10	141/0
17	17	MONTGOMERY GENTRY	Daddy Won't Sell... (Columbia)	13528	2684	298913	15	140/0
18	18	TRISHA YEARWOOD	Real Live Woman (MCA)	12385	2436	277911	10	132/1
19	19	VINCE GILL	Let's Make Sure We Kiss... (MCA)	12215	2434	269863	8	135/3
21	20	KENNY CHESNEY	What I Need To Do (BNA)	12066	2366	271628	9	131/5
20	21	JESSICA ANDREWS	Unbreakable Heart (DreamWorks)	11349	2270	251494	13	137/0
22	22	COLLIN RAYE	Couldn't Last A Moment (Epic)	11197	2238	246396	8	129/4
Breaker	23	DIXIE CHICKS	Goodbye Earl (Monument)	9277	1768	215648	9	103/21
23	24	YANKEE GREY	Another Nine Minutes (Monument)	9118	1843	199270	11	118/6
24	25	CLAY WALKER	The Chain Of Love (Giant)	8736	1708	195364	6	110/14
29	26	CLAY DAVIDSON	Unconditional (Virgin)	7929	1544	177651	7	116/6
26	27	TY HERNDON	No Mercy (Epic)	7901	1591	169466	9	108/6
27	28	TRACE ADKINS	More (Capitol)	7533	1505	166369	7	120/5
31	29	BRAD PAISLEY	Me Neither (Arista)	7418	1456	164961	6	104/9
30	30	JENNIFER DAY	The Fun Of Your Love (BNA)	6684	1372	144700	13	99/1
32	31	CHAD BROCK	Yes! (Warner Bros.)	6670	1291	151201	5	114/10
25	32	SHANIA TWAIN	Rock This Country! (Mercury)	5427	1105	117082	10	95/0
33	33	WILKINSONS	Jimmy's Got A Girlfriend (Giant)	4554	944	97192	10	82/4
34	34	ALAN JACKSON	The Blues Man (Arista)	3822	798	81249	6	73/2
36	35	CHALEE TENNISON	Just Because She Lives... (Asylum/EEG)	3438	711	70537	7	75/2
35	36	JULIE REEVES	What I Need (Virgin)	3309	681	69942	14	67/4
38	37	ERIC HEATHERLY	Flowers On The Wall (Mercury)	3296	672	69885	4	65/6
40	38	KEITH URBAN	Your Everything (Capitol)	3241	640	73677	3	74/10
37	39	SHANE MINOR	I Think You're Beautiful (Mercury)	2768	573	59229	6	71/5
42	40	GEORGE STRAIT W/ALAN JACKSON	Murder On... (MCA)	2636	507	60500	3	20/7
45	41	RASCAL FLATTS	Prayin' For Daylight (Lyric Street)	2311	446	53034	3	58/26
39	42	SONYA ISAACS	I've Forgotten How You Feel (Lyric Street)	2213	430	48866	6	46/1
41	43	SAWYER BROWN	800 Pound Jesus (Curb)	2188	420	48395	6	44/5
44	44	JOE DIFFIE	It's Always Somethin' (Epic)	1954	411	39687	3	55/16
43	45	WADE HAYES	Up North (DKC/Monument)	1838	375	39762	5	40/2
49	46	BLACKHAWK	I Need You All The Time (Arista)	1299	256	28645	2	31/10
46	47	CRAIG MORGAN	Something To Write Home About (Atlantic)	1198	234	26287	3	34/8
47	48	REBECCA LYNN HOWARD	Out Here In The Water (MCA)	1094	247	20976	3	39/2
48	49	COLEY MCCABE	Grow Young With You (RCA)	1078	247	20586	2	40/7
Debut	50	REBA MCENTIRE	I'll Be (MCA)	946	199	19906	1	38/32

Most Added

ARTIST	TITLE LABEL(S)	ADDS
REBA MCENTIRE	I'll Be (MCA)	32
RASCAL FLATTS	Prayin' For Daylight (Lyric Street)	26
JUDDS	Stuck In Love (Curb/Mercury)	26
DIXIE CHICKS	Goodbye Earl (Monument)	21
JOE DIFFIE	It's Always Somethin' (Epic)	16
CLAY WALKER	The Chain Of Love (Giant)	14
BROOKS & DUNN	You'll Always Be Loved By Me (Arista)	14
STEVE WARINER	Faith In You (Capitol)	1
SONS OF THE DESERT	Change (MCA)	12
NEAL MCCOY	Forever Works For Me (Giant)	11
CHAD BROCK	Yes! (Warner Bros.)	10
KEITH URBAN	Your Everything (Capitol)	10
BLACKHAWK	I Need You All The Time (Arista)	10

Most Increased Points

ARTIST	TITLE LABEL(S)	TOTAL POINT INCREASE
DIXIE CHICKS	Goodbye Earl (Monument)	+2311
CHAD BROCK	Yes! (Warner Bros.)	+1463
TOBY KEITH	How Do You Like Me Now? (DreamWorks)	+1297
COLLIN RAYE	Couldn't Last A Moment (Epic)	+1278
CLAY DAVIDSON	Unconditional (Virgin)	+1268
BRAD PAISLEY	Me Neither (Arista)	+1157
CLAY WALKER	The Chain Of Love (Giant)	+1061
KEITH URBAN	Your Everything (Capitol)	+1020
CLINT BLACK W/STEVE WARINER	Been There (RCA)	+963
FAITH HILL	The Way You Love Me (Warner Bros.)	+938
KENNY ROGERS	Buy Me A Rose (Dreamcatcher)	+848
RASCAL FLATTS	Prayin' For Daylight (Lyric Street)	+825
REBA MCENTIRE	I'll Be (MCA)	+760
KENNY CHESNEY	What I Need To Do (BNA)	+733
LEE ANN WOMACK	I Hope You Dance (MCA)	+675

Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS	Goodbye Earl (Monument)	+408
CHAD BROCK	Yes! (Warner Bros.)	+274
COLLIN RAYE	Couldn't Last A Moment (Epic)	+258
TOBY KEITH	How Do You Like Me Now? (DreamWorks)	+255
CLAY DAVIDSON	Unconditional (Virgin)	+242
BRAD PAISLEY	Me Neither (Arista)	+222
CLAY WALKER	The Chain Of Love (Giant)	+218
KEITH URBAN	Your Everything (Capitol)	+197
FAITH HILL	The Way You Love Me (Warner Bros.)	+193
CLINT BLACK W/STEVE WARINER	Been There (RCA)	+192

Breakers

DIXIE CHICKS
Goodbye Earl (Monument)
 69% of our reporters on it (103 stations)
 21 Adds • Moves 28-23

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
TRACE ADKINS More (Capitol)	35/0	1941	588	0	0	1	9	21	4
JESSICA ANDREWS Unbreakable Heart (DreamWorks)	36/0	2491	751	0	0	3	21	10	2
BLACKHAWK I Need You All The Time (Arista)	8/2	254	70	0	0	0	0	3	5
CHAD BROCK Yes! (Warner Bros.)	34/1	1427	437	0	0	0	5	20	9
GARTH BROOKS Do What You Gotta Do (Capitol)	31/0	2742	829	0	2	8	17	4	0
BROOKS & DUNN You'll Always Be Loved... (Arista)	13/12	158	46	0	0	0	0	1	12
KENNY CHESNEY What I Need To Do (BNA)	36/0	2656	795	1	0	3	21	10	1
CLAY DAVIDSON Unconditional (Virgin)	33/4	1503	451	0	0	0	5	21	7
JENNIFER DAY The Fun Of Your Love (BNA)	27/1	1348	406	0	0	1	7	13	6
JOE DIFFIE It's Always Somethin' (Epic)	26/2	937	285	0	0	0	1	18	7
DIXIE CHICKS Goodbye Earl (Monument)	33/3	1642	508	0	0	1	7	17	8
VINCE GILL Let's Make-Sure We Kiss... (MCA)	36/0	2489	747	0	1	2	20	12	1
ANDY GRIGGS She's More (RCA)	35/0	3022	903	1	1	5	25	3	0
TARA LYN HART Don't Ever Let Me Go (Columbia)	2/1	49	15	0	0	0	0	1	1
WADE HAYES Up North (DKC/Columbia)	15/0	495	147	0	0	0	1	7	7
ERIC HEATHERLY Flowers On The Wall (Mercury)	18/5	468	148	0	0	0	1	7	10
TY HERNDON No Mercy (Epic)	30/1	1459	459	0	0	1	7	17	5
FAITH HILL The Way You Love Me (Warner Bros.)	35/0	2824	858	0	2	6	20	7	0
REBECCA LYNN HOWARD Out Here In... (MCA)	7/0	230	65	0	0	0	0	3	4
SONYA ISAACS I've Forgotten How... (Lyric Street)	12/1	502	143	0	0	0	1	8	3
ALAN JACKSON The Blues Man (Arista)	27/1	1202	364	0	0	0	4	19	4
JUDDS Stuck In Love (Curb/Mercury)	11/11	100	27	0	0	0	0	1	10
TOBY KEITH How Do You Like Me... (DreamWorks)	36/0	4432	1327	2	7	24	3	0	0
TRACY LAWRENCE Lessons Learned (Atlantic)	36/0	4260	1275	1	7	23	4	1	0
LONESTAR Smile (BNA)	34/0	3389	1024	1	3	17	6	7	0
MARTINA MCBRIDE Love's The Only House (RCA)	36/0	4239	1264	1	8	19	6	2	0
COLEY MCCABE Grow Young With You (RCA)	6/0	226	73	0	0	0	1	3	2
NEAL MCCOY Forever Works For Me (Giant)	9/7	76	26	0	0	0	0	1	8
TIM MCGRAW My Best Friend (Curb)	34/0	3211	964	1	2	15	7	8	1
JO DEE MESSINA Because You Love Me (Curb)	36/0	3625	1089	0	4	18	8	5	1
SHANE MINOR I Think You're Beautiful (Mercury)	16/1	618	190	0	0	1	0	10	5
CRAIG MORGAN Something To Write... (Atlantic)	9/2	289	93	0	0	0	2	3	5
MONTGOMERY GENTRY Daddy Won't... (Columbia)	36/0	2901	879	0	1	5	23	7	0
BRAD PAISLEY Me Neither (Arista)	36/1	1971	597	0	0	2	10	17	7
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	18/11	430	135	0	0	0	1	6	11
COLLIN RAYE Couldn't Last A Moment (Epic)	35/0	2151	652	0	0	0	19	13	3
JULIE REEVES What I Need (Virgin)	14/1	578	174	0	0	0	3	7	4
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	33/0	2686	813	0	2	6	19	5	1
TIM RUSHLOW When You Love Me (Atlantic)	1/1	19	5	0	0	0	0	0	1
SAWYER BROWN 800 Pound Jesus (Curb)	12/0	439	125	0	0	1	0	5	6
SHEDAISY This Woman Needs (Lyric Street)	31/0	2999	921	0	4	13	9	4	1
SONS OF THE DESERT Change (MCA)	16/7	353	101	0	0	0	0	6	10
STRAIT W/JACKSON Murder On Music Row (MCA)	12/4	464	125	0	0	1	1	3	7
CHALEE TENNISON Just Because ... (Asylum/EEG)	16/0	604	175	0	0	0	1	8	7
SHANIA TWAIN Rock This Country! (Mercury)	17/0	782	250	0	0	0	6	6	5
KEITH URBAN Your Everything (Capitol)	3/0	187	58	0	0	0	2	1	0
CLAY WALKER The Chain Of Love (Giant)	35/2	2051	611	0	0	2	9	20	4
TAMARA WALKER Askin' Too Much (Curb)	1/1	19	5	0	0	0	0	0	1
STEVE WARINER Faith In You (Capitol)	7/6	107	30	0	0	0	0	1	6
MARK WILLS Back At One (Mercury)	32/0	3250	982	1	5	16	5	3	2
LEE ANN WOMACK I Hope You Dance (MCA)	2/2	59	19	0	0	0	0	1	1
CHELY WRIGHT It Was (MCA)	36/0	3064	919	0	2	7	23	4	0
YANKEE GREY Another Nine Minutes (Monument)	35/0	2114	635	0	0	1	13	20	1
TRISHA YEARWOOD Real Live Woman (MCA)	35/0	2481	753	0	0	2	25	6	2

Most Added®

ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE I'll Be (MCA)	17
BROOKS & DUNN You'll Always Be Loved My Me (Arista)	12
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	11
JUDDS Stuck In Love (Curb/Mercury)	11
SONS OF THE DESERT Change (MCA)	7
NEAL MCCOY Forever Works For Me (Giant)	7
STEVE WARINER Faith In You (Capitol)	6
ERIC HEATHERLY Flowers On The Wall (Mercury)	5
CLAY DAVIDSON Unconditional (Virgin)	4
GEORGE STRAIT W/ALAN JACKSON Murder On... (MCA)	4
DIXIE CHICKS Goodbye Earl (Monument)	3
CLAY WALKER The Chain Of Love (Giant)	2
JOE DIFFIE It's Always Somethin' (Epic)	2
KEITH URBAN Your Everything (Capitol)	2
CRAIG MORGAN Something To Write Home... (Atlantic)	2
BLACKHAWK I Need You All The Time (Arista)	2
LEE ANN WOMACK I Hope You Dance (MCA)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DIXIE CHICKS Goodbye Earl (Monument)	+576
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	+402
COLLIN RAYE Couldn't Last A Moment (Epic)	+302
PHIL VASSAR Carlene (Arista)	+301
CLAY WALKER The Chain Of Love (Giant)	+278
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	+276
GEORGE STRAIT W/ALAN JACKSON Murder On... (MCA)	+247
ERIC HEATHERLY Flowers On The Wall (Mercury)	+217
SONS OF THE DESERT Change (MCA)	+199
ANDY GRIGGS She's More (RCA)	+194
BRAD PAISLEY Me Neither (Arista)	+187
FAITH HILL The Way You Love Me (Warner Bros.)	+182
JOE DIFFIE It's Always Somethin' (Epic)	+180
CHAD BROCK Yes! (Warner Bros.)	+156
TY HERNOON No Mercy (Epic)	+152

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Goodbye Earl (Monument)	+171
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	+125
PHIL VASSAR Carlene (Arista)	+86
COLLIN RAYE Couldn't Last A Moment (Epic)	+83
CLAY WALKER The Chain Of Love (Giant)	+77
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	+73
GEORGE STRAIT W/ALAN JACKSON Murder On... (MCA)	+68
ERIC HEATHERLY Flowers On The Wall (Mercury)	+65
SONS OF THE DESERT Change (MCA)	+60
BRAD PAISLEY Me Neither (Arista)	+58
ANDY GRIGGS She's More (RCA)	+56
JOE DIFFIE It's Always Somethin' (Epic)	+55
FAITH HILL The Way You Love Me (Warner Bros.)	+54
CHAD BROCK Yes! (Warner Bros.)	+48
TY HERNOON No Mercy (Epic)	+45
REBA MCENTIRE I'll Be (MCA)	+42
KEITH URBAN Your Everything (Capitol)	+42

36 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 3/5-Saturday 3/11. © 2000, R&R Inc.



MIDNITE RENDEZVOUS

While in L.A., MCA artist Chely Wright and DreamWorks artist Jessica Andrews paid a visit to *After Midnite With Blair Garner*. Seen here (l-r) are DreamWorks/Nashville West Coast Regional Lisa Andrick-Owen and VP/Promotion Scott Borchetta, *After Midnite* MD Kelly Erickson, Andrews, Garner, Wright, *After Midnite* PD Larry Santiago and MCA/Nashville National Dir./Promotion Bill Mack.



STEPPING IN

Joe Diffie's recent "Country Steps in for First Steps" concert at the Ryman Auditorium raised more than \$88,000 for First Steps, a Nashville school for special needs children. Joining Diffie for the show were Ty Herndon, Collin Raye, Chely Wright, Andy Griggs, The Lonesome River Band and special guest Richard Marx. Pictured are (l-r) WSM/Nashville personality Bill Cody; Herndon; Raye; Diffie; Wright; The Lonesome River Band's Don Riggsby, Ronnie Bowman, Sammy Shelor and Kenny Smith; Griggs; Marx; and WSM personality Amie Harper.

OUT OF THE BOX

Randy Brooks, OM
WGH/Norfolk, VA

TAMARA WALKER
"Askin' Too Much" (*Curb*)

Words like "sassy" and "attitude" get thrown around a lot these days, but newcomer Tamara Walker really lives up to that billing. From the first spin on my CD player I knew my female audience would fall in love with this record. The song expresses what women are thinking and feeling in their relationships, so don't be surprised when the phone calls come in with dedications to husbands and boyfriends. Walker's "Askin' Too Much" is a good shot of tempo with fun lyrics from a winner of a new artist!

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "You Were Mine" — Dixie Chicks (second week)

5 YEARS AGO

• No. 1: "This Woman And This Man" — Clay Walker

10 YEARS AGO

• No. 1: "Hard Rock Bottom Of My Heart" — Randy Travis

15 YEARS AGO

• No. 1: "I Need More Of You" — Bellamy Brothers

20 YEARS AGO

• No. 1: "Why Don't You Spend The Night" — Ronnie Milsap

25 YEARS AGO

• No. 1: "Before The Next Teardrop Falls" — Freddy Fender (second week)

Country KICKERS

The BEST Country prep service!

winstar radio services

For more information please call Lisa Lemmiti (ext. 202) or Tim Bligh (ext. 318) at 212.679.3200

New & Active

BROOKS & DUNN You'll Always Be Loved By Me (Arista)
Total Stations: 20, Adds: 14, Points: 903, Plays: 177

LEE ANN WOMACK I Hope You Dance (MCA)
Total Stations: 8, Adds: 7, Points: 711, Plays: 146

WARREN BROTHERS F/SARA EVANS That's... (BNA)
Total Stations: 7, Adds: 5, Points: 655, Plays: 122

JUDDS Stuck In Love (Curb/Mercury)
Total Stations: 29, Adds: 26, Points: 560, Plays: 119

STEVE WARINER Faith In You (Capitol)
Total Stations: 18, Adds: 13, Points: 434, Plays: 82

SONS OF THE DESERT Change (MCA)
Total Stations: 24, Adds: 12, Points: 402, Plays: 80

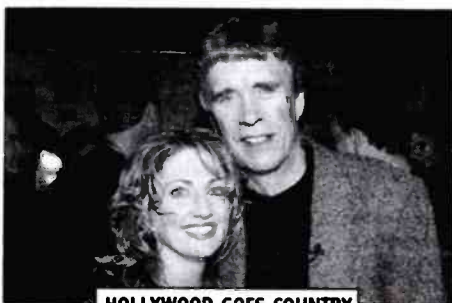
NEAL MCCOY Forever Works For Me (Giant)
Total Stations: 12, Adds: 11, Points: 284, Plays: 61

TAMARA WALKER Askin' Too Much (Curb)
Total Stations: 10, Adds: 5, Points: 240, Plays: 44

TIM RUSHLOW When You Love Me (Atlantic)
Total Stations: 10, Adds: 8, Points: 158, Plays: 20

TARA LYN HART Don't Ever Let Me Go (Columbia)
Total Stations: 6, Adds: 6, Points: 81, Plays: 20

Songs ranked by total points.



HOLLYWOOD GOES COUNTRY

American Country Countdown host Bob Kingsley (right) congratulates MCA artist Lee Ann Womack for her phenomenal performance of her current release "I Hope You Dance" at the ACC/MCA Planet Hollywood Bash during CRS.

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Diane Fredrickson:

10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • (972) 991-9200

Adds:

TRACE ADKINS More
BRAD PAISLEY Me Neither

Hottest:

PHIL VASSAR Carlene
KENNY ROGERS Buy Me A Rose

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Adds:

GEORGE STRAIT/ALAN JACKSON Murder...
CRAIG MORGAN Something To Write Home...
COLEY MCCABE Grow Young With You
MARTY RAYBON Cracker Jack Diamond

Hottest:

CLAY WALKER The Chain Of Love
VINCE GILL Let's Make Sure We Kiss Goodbye

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Pure Country

Ken Moultrie

Adds:

FAITH HILL The Way You Love Me
CLAY OAVIOSON Unconditional
JESSICA ANDREWS Unbreakable Heart
TRACE ADKINS More

Hottest:

GEORGE STRAIT The Best Day
TOBY KEITH How Do You Like Me Now?
MARTINA MCBRIDE Love's The Only House
CLINT BLACK/STEVE WARINER Been There
TRACY LAWRENCE Lessons Learned

Mainstream Country

L.J. Smith

Adds:

KENNY ROGERS Buy Me A Rose

Hottest:

TOBY KEITH How Do You Like Me Now?
GEORGE STRAIT The Best Day
MARTINA MCBRIDE Love's The Only House
TRACY LAWRENCE Lessons Learned
CLINT BLACK/STEVE WARINER Been There

New Country

L.J. Smith

Adds:

KEITH URBAN You're Everything
BROOKS & DUNN You'll Always Be Loved By Me

Hottest:

TOBY KEITH How Do You Like Me Now?
GEORGE STRAIT The Best Day
MARTINA MCBRIDE Love's The Only House
JO DEE MESSINA Because You Love Me
CLINT BLACK/STEVE WARINER Been There

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

CD COUNTRY

John Hendricks

JONES RADIO NETWORK CONTINUED

Adds:

REBA MCENTIRE I'll Be
NEAL MCCOY Forever Works For Me
BROOKS & DUNN You'll Always Be Loved By Me

Hottest:

CHELY WRIGHT It Was
TRACY LAWRENCE Lessons Learned
TOBY KEITH How Do You Like Me Now
FAITH HILL The Way You Love Me
DIXIE CHICKS Goodbye Earl

RADIO ONE COUNTRY PLAYLIST

Kevin "Crash" Davis • (970) 949-3339

Adds:

BRAD PAISLEY Me Neither
TRACE ADKINS More

Hottest:

TOBY KEITH How Do You Like Me Now?
TRACY LAWRENCE Lessons Learned
MARTINA MCBRIDE Love's The Only House
SHEAISIS This Woman Needs
MARK WILLS Back At One

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker

Adds:

TY HERNDON No Mercy
YANKEE GREY Another Nine Minutes

Hottest:

GEORGE STRAIT The Best Day
TIM MCGRAW My Best Friend
TOBY KEITH How Do You Like Me Now
LONESTAR Smile
MARK WILLS Back At One

Hot Country

David Felker

Adds:

TRACE ADKINS More
CLAY WALKER The Chain Of Love
THE JUDDS Stuck In Love

Hottest:

GEORGE STRAIT The Best Day
MARTINA MCBRIDE Love's The Only House
MARK WILLS Back At One
TOBY KEITH How Do You Like Me Now



ADDS

SAWYER BROWN 800 Pound Jesus
CRAIG MORGAN Something To Write Home...
REBA MCENTIRE I'll Be
BLACKHAWK I Need You All The Time

ELITE

CHELY WRIGHT It Was
PHIL VASSAR Carlene
KENNY ROGERS Buy Me A Rose
JO DEE MESSINA Because You Love Me
MARTINA MCBRIDE Love's The Only House



ADDS

SAWYER BROWN 800 Pound Jesus
CRAIG MORGAN Something To Write Home About
BLACKHAWK I Need You All The Time
REBA MCENTIRE I'll Be

TOP 10

CHELY WRIGHT It Was
TOBY KEITH How Do You Like Me Now?
DIXIE CHICKS Goodbye Earl
ALECIA ELLIOTT I'm Diggin' It
THE WILKINSONS Jimmy's Got A Girlfriend
FAITH HILL Breathe
DIXIE CHICKS Cowboy Take Me Away
TIM MCGRAW Something Like That
SHANIA TWAIN Rock This Country
JESSICA ANDREWS Unbreakable Heart

Information current as of March 17.



42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

COLEY MCCABE/ANDY GRIGGS Grow Young With You
GARY ALLAN Lovin' You Against My Will
JEFF FOXWORTHY/BILL ENGVALL/MARTY STUART Blue...
MERLE HAGGARD Motorcycle Cowboy
REBA MCENTIRE I'll Be

TOP 10

TOBY KEITH How Do You Like Me Now?
JO DEE MESSINA Because You Love Me
TRACY LAWRENCE Lessons Learned
MARTINA MCBRIDE Love's The Only House
SHEAISIS This Woman Needs
DIXIE CHICKS Cowboy Take Me Away
MONTGOMERY GENTRY Daddy Won't Sell The Farm
JESSICA ANDREWS Unbreakable Heart
PHIL VASSAR Carlene
MARK WILLS Back At One

HEAVY

CHELY WRIGHT It Was
CLINT BLACK/STEVE WARINER Been There
FAITH HILL Breathe
JESSICA ANDREWS Unbreakable Heart
JO DEE MESSINA Because You Love Me
KENNY ROGERS Buy Me A Rose
MARTINA MCBRIDE Love's The Only House
MONTGOMERY GENTRY Daddy Won't Sell The Farm
PHIL VASSAR Carlene
SHEAISIS This Woman Needs
TRACY LAWRENCE Lessons Learned
TRISHA YEARWOOD Real Live Woman

HOT SHOTS

BRAD PAISLEY Me Neither
CHAD BROCK Yes!
COLLIN RAYE Couldn't Last A Moment
DANNI LEIGH Honey I Do
DIXIE CHICKS Goodbye Earl
ERIC HEATHERLY Flowers On The Wall
GARY ALLAN Lovin' You Against My Will
JEFF FOXWORTHY/BILL ENGVALL/MARTY STUART Blue...
MARK WILLS Almost Doesn't Count
RASCAL FLATT'S Prayin' For Daylight
SAWYER BROWN 800 Pound Jesus
SONS OF THE DESERT Change
TY HERNDON No Mercy

Heavy rotation songs receive 28 plays per week.
Hot Shots receive 21 plays per week.

Information current as of March 15

Most Played Recurrents

DIXIE CHICKS Cowboy Take Me Away (Monument)

FAITH HILL Breathe (Warner Bros.)

BRAD PAISLEY He Didn't Have To Be (Arista)

TIM MCGRAW Something Like That (Curb)

REBA MCENTIRE What Do You Say (MCA)

MARTINA MCBRIDE I Love You (RCA)

LONESTAR Amazed (BNA)

CLINT BLACK When I Said I Do (RCA)

YANKEE GREY All Things Considered (Monument)

JOHN MICHAEL MONTGOMERY Home To You (Atlantic)

GEORGE STRAIT Write This Down (MCA)

JO DEE MESSINA Lesson In Leavin' (Curb)

TRACY BYRD Put Your Hand In Mine (RCA)

LEANN RIMES Big Deal (Curb)

KENNY CHESNEY How Forever Feels (BNA)

KENNY CHESNEY You Had Me From Hello (BNA)

DIXIE CHICKS Ready To Run (Monument)

ALABAMA (God...) A Little More Time... (RCA)

ALAN JACKSON Pop A Top (Arista)

ANDY GRIGGS You Won't Ever Be Lonely (RCA)

COUNTRY

Going For Adds 3/2000

BROOKS & DUNN You'll Always Be Loved By Me (Arista)

DANNI LEIGH Honey, I Do (Monument)

LILA McCANN Kiss Me Now (Asylum/EEG)



CLEARLY CRS

In between panels and parties, Clear Channel executives enjoy some quiet time together before venturing back into the wild world of CRS. Pictured (l-r) are Clear Channel National Program Coordinator Sean Compton, VP/Radio Warfare Michael Abl, Sr. VP/Programming Tom Owens, Reg. VP/Programming Gene Romano, Reg. VP/Programming Marc Chase and Reg. VP/Programming Jack Evans.

TUNED-IN

COUNTRY

R&R/MEDIABASE 24/7



KKBQ/Houston

3am

YANKEE GREY Another Nine Minutes
GARTH BROOKS Unanswered Prayers
JO DEE MESSINA Because You Love Me
KEITH URBAN It's A Love Thing
TRACE ADKINS More
ANDY GRIGGS She's More
FAITH HILL Breathe
SAWYER BROWN Some Girls Do
GARTH BROOKS The Thunder Rolls
TIM MCGRAW Something Like That
SAMMY KERSHAW Third Rate Romance
ERIC HEATHERLY Flowers On The Wall
CLINT BLACK When I Said I Do
DIXIE CHICKS Ready To Run

11am

ALAN JACKSON Gone Country
MARTINA MCBRIDE I Love You
GARTH BROOKS She's Every Woman
CHAD BROCK Yes!
MARK WILLS Don't Laugh At Me
SHEDAISY This Woman Needs
CLINT BLACK & STEVE WARINER Been There
TIM MCGRAW My Best Friend
JO DEE MESSINA I'm Alright
STEVE WARINER Two Teardrops
SHERRIE' AUSTIN Never Been Kissed

4pm

CLAY WALKER This Woman And This Man
TRISHA YEARWOOD Real Live Woman
RESTLESS HEART When She Cries
BRAD PAISLEY He Didn't Have To Be
PATTY LOVELESS Blame It On Your Heart
CHAD BROCK Yes!
MARK WILLS Back At One
TIM MCGRAW For A Little While
KENNY CHESNEY What I Need To Do
MARK CHESNUTT It's A Little Too Late

8pm

ANDY GRIGGS She's More
WILKINSONS Jimmy's Got A Girlfriend
GARTH BROOKS Do What You Gotta Do
CLAY DAVIDSON Unconditional
MARK WILLS Back At One
DIXIE CHICKS Goodbye Earl
CLINT BLACK & STEVE WARINER Been There
SHANIA TWAIN You're Still The One
DAVID LEE MURPHY Dust On The Bottle
FAITH HILL The Secret Of Life
ALAN JACKSON Little Man

KRST/Albuquerque

3am

ALAN JACKSON Chattahoochee
JO DEE MESSINA Because You Love Me
TOBY KEITH How Do You Like Me Now?
TIM MCGRAW My Best Friend
DIXIE CHICKS Goodbye Earl
TRISHA YEARWOOD XXX's And 000's
GARTH BROOKS Do What You Gotta Do
KENNY CHESNEY You Had Me From Hello
DAVID LEE MURPHY Dust On The Bottle
MARK WILLS Back At One
BROOKS & DUNN Rock My World (Little ...)
MARY CHAPIN CARPENTER Passionate Kisse

11am

MARTY STUART Burn Me Down
JO DEE MESSINA Lesson In Leavin'
MARK WILLS I Do (Cherish You)
TRACY BYRD Put Your Hand In Mine
ALAN JACKSON I Don't Even Know Your Name
GARTH BROOKS What She's Doing Now
SHEDAISY This Woman Needs
GEORGE STRAIT Love Without End, Amen
SHANIA TWAIN You Win My Love
YANKEE GREY All Things Considered
CLAY WALKER Then What
CHELY WRIGHT It Was

4pm

DWIGHT YOAKAM Fast As You
ALABAMA How Do You Fall In Love
YANKEE GREY All Things Considered
GEORGE STRAIT True
BROOKS & DUNN She's Not The Cheatin' Kind
MARTINA MCBRIDE I Love You
LEANN RIMES Big Deal
CARLENE CARTER Every Little Thing
SAMMY KERSHAW One Day Left To Live
BRAD PAISLEY He Didn't Have To Be
JO DEE MESSINA Because You Love Me

8pm

SAMMY KERSHAW Third Rate Romance
TIM MCGRAW Something Like That
ALAN JACKSON Chasin' That Neon Rainbow
TRACY BYRD Put Your Hand In Mine
DIXIE CHICKS You Were Mine
LEANN RIMES Big Deal
CHALEE TENNISON Just Because She Lives There
MARK CHESNUTT This Heartache Never Sleeps
BRAD PAISLEY Who Needs Pictures
YANKEE GREY All Things Considered
SHANIA TWAIN Don't Be Stupid (You Know...)
CLINT BLACK & STEVE WARINER Been There



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

Country Playlists

March 17, 2000 R&R • 147

2000 COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WYFF/Atlanta
ABC
(770) 955-0106
McEvoy/Michael/Gray
12z Cumc 200,500

106.7
TODAY'S COUNTRY

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	4256
34	GEORGE STRAIT/The Best Day	3792
23	BLACK WARRIOR/Best Friend	3634
22	TRACY LAWRENCE/Lessons Learned	3634
21	MARK WILLIS/Back At One	3634
20	MARTINA MCGRAW/Love's The Only...	3478
19	JOE DEE MESSINA/Because You Love Me	3160
18	TIM MCGRAW/My Best Friend	3160
17	SHEENAS/This Woman Needs	3160
16	PHIL VASSAR/Carlene	3160
15	CHELY WRIGHT/It Was	3002
14	FAITH HILL/The Way You Love Me	2844
13	VINCE GILL/Let's Make Sure...	2686
12	TRISHA YEARWOOD/Real Live Woman	2528
11	ANDY GRIGGS/She's More	2528
10	KENNY ROGERS/Buy Me A Rose	2528
9	LONESTAR/Smile	2370
8	DOE CHICKS/Ready To Run	2212
7	MONTGOMERY GENTRY/Daddy Won't Sell	2054
6	SHANNA TWAIN/Kiss Me In The Rain	1738
5	SHANNA TWAIN/When I Feel Like...	1738
4	ALAN JACKSON/Little Man	1580
3	GEORGE STRAIT/What Do You Say...	1580
2	LEANN RIME/Single Girl	1580
1	LEANN RIME/Single Girl	1580

MARKET #2

WISN/Milwaukee
Deasy
(954) 431-6200
(954) 431-6200
12z Cumc 327,300

KISS
COUNTRY

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	8562
36	TIM MCGRAW/My Best Friend	6941
31	GEORGE STRAIT/The Best Day	6941
25	BLACK WARRIOR/Best Friend	6119
23	TRACY LAWRENCE/Lessons Learned	5908
22	JOE DEE MESSINA/Because You Love Me	5908
21	MARK WILLIS/Back At One	5697
20	MARTINA MCGRAW/Love's The Only...	5697
19	JOE DEE MESSINA/Because You Love Me	5064
18	TIM MCGRAW/My Best Friend	4220
17	SHEENAS/This Woman Needs	4009
16	PHIL VASSAR/Carlene	4009
15	CHELY WRIGHT/It Was	4009
14	FAITH HILL/The Way You Love Me	3587
13	VINCE GILL/Let's Make Sure...	3587
12	TRISHA YEARWOOD/Real Live Woman	3376
11	ANDY GRIGGS/She's More	3376
10	KENNY ROGERS/Buy Me A Rose	3376
9	LONESTAR/Smile	3160
8	DOE CHICKS/Ready To Run	3160
7	MONTGOMERY GENTRY/Daddy Won't Sell	2712
6	SHANNA TWAIN/Kiss Me In The Rain	2054
5	SHANNA TWAIN/When I Feel Like...	2054
4	ALAN JACKSON/Little Man	1580
3	GEORGE STRAIT/What Do You Say...	1580
2	LEANN RIME/Single Girl	1580
1	LEANN RIME/Single Girl	1580

MARKET #3

WISN/Milwaukee
Infinity
(206) 805-9941
Richards/Thomas
12z Cumc 262,400

94.1
KMPSE

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	8006
34	GEORGE STRAIT/The Best Day	8006
33	BLACK WARRIOR/Best Friend	8006
32	TRACY LAWRENCE/Lessons Learned	8006
31	MARK WILLIS/Back At One	7644
30	MARTINA MCGRAW/Love's The Only...	7644
29	JOE DEE MESSINA/Because You Love Me	7644
28	TIM MCGRAW/My Best Friend	7644
27	SHEENAS/This Woman Needs	7232
26	PHIL VASSAR/Carlene	5512
25	CHELY WRIGHT/It Was	5300
24	FAITH HILL/The Way You Love Me	5300
23	VINCE GILL/Let's Make Sure...	5300
22	TRISHA YEARWOOD/Real Live Woman	5068
21	ANDY GRIGGS/She's More	5068
20	KENNY ROGERS/Buy Me A Rose	5068
19	LONESTAR/Smile	4876
18	DOE CHICKS/Ready To Run	4876
17	MONTGOMERY GENTRY/Daddy Won't Sell	4876
16	SHANNA TWAIN/Kiss Me In The Rain	4876
15	SHANNA TWAIN/When I Feel Like...	4876
14	ALAN JACKSON/Little Man	4876
13	GEORGE STRAIT/What Do You Say...	4876
12	LEANN RIME/Single Girl	4876
11	LEANN RIME/Single Girl	4876
10	DOE CHICKS/Ready To Run	4876
9	MONTGOMERY GENTRY/Daddy Won't Sell	4876
8	SHANNA TWAIN/Kiss Me In The Rain	4876
7	SHANNA TWAIN/When I Feel Like...	4876
6	ALAN JACKSON/Little Man	4876
5	GEORGE STRAIT/What Do You Say...	4876
4	LEANN RIME/Single Girl	4876
3	LEANN RIME/Single Girl	4876
2	DOE CHICKS/Ready To Run	4876
1	MONTGOMERY GENTRY/Daddy Won't Sell	4876

MARKET #4

KJZZ/San Diego
Jefferson/Fin
(619) 291-5797
Dimick/Key
12z Cumc 294,600

103.5

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	8404
34	GEORGE STRAIT/The Best Day	8213
33	BLACK WARRIOR/Best Friend	8213
32	TRACY LAWRENCE/Lessons Learned	8213
31	MARK WILLIS/Back At One	6494
30	MARTINA MCGRAW/Love's The Only...	6494
29	JOE DEE MESSINA/Because You Love Me	6494
28	TIM MCGRAW/My Best Friend	6494
27	SHEENAS/This Woman Needs	6102
26	PHIL VASSAR/Carlene	6102
25	CHELY WRIGHT/It Was	5730
24	FAITH HILL/The Way You Love Me	5730
23	VINCE GILL/Let's Make Sure...	5730
22	TRISHA YEARWOOD/Real Live Woman	5480
21	ANDY GRIGGS/She's More	5480
20	KENNY ROGERS/Buy Me A Rose	5480
19	LONESTAR/Smile	5157
18	DOE CHICKS/Ready To Run	4966
17	MONTGOMERY GENTRY/Daddy Won't Sell	4775
16	SHANNA TWAIN/Kiss Me In The Rain	4584
15	SHANNA TWAIN/When I Feel Like...	4584
14	ALAN JACKSON/Little Man	4584
13	GEORGE STRAIT/What Do You Say...	4584
12	LEANN RIME/Single Girl	4584
11	LEANN RIME/Single Girl	4584
10	DOE CHICKS/Ready To Run	4584
9	MONTGOMERY GENTRY/Daddy Won't Sell	4584
8	SHANNA TWAIN/Kiss Me In The Rain	4584
7	SHANNA TWAIN/When I Feel Like...	4584
6	ALAN JACKSON/Little Man	4584
5	GEORGE STRAIT/What Do You Say...	4584
4	LEANN RIME/Single Girl	4584
3	LEANN RIME/Single Girl	4584
2	DOE CHICKS/Ready To Run	4584
1	MONTGOMERY GENTRY/Daddy Won't Sell	4584

MARKET #5

KMLE/Phoenix
AMFM
(602) 264-0108
Garrison/Allen
12z Cumc 328,800

KIX

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	11514
34	GEORGE STRAIT/The Best Day	11312
33	BLACK WARRIOR/Best Friend	10908
32	TRACY LAWRENCE/Lessons Learned	10908
31	MARK WILLIS/Back At One	8292
30	MARTINA MCGRAW/Love's The Only...	8292
29	JOE DEE MESSINA/Because You Love Me	8292
28	TIM MCGRAW/My Best Friend	8292
27	SHEENAS/This Woman Needs	7878
26	PHIL VASSAR/Carlene	7878
25	CHELY WRIGHT/It Was	7474
24	FAITH HILL/The Way You Love Me	7474
23	VINCE GILL/Let's Make Sure...	6866
22	TRISHA YEARWOOD/Real Live Woman	6656
21	ANDY GRIGGS/She's More	6656
20	KENNY ROGERS/Buy Me A Rose	6656
19	LONESTAR/Smile	6550
18	DOE CHICKS/Ready To Run	6550
17	MONTGOMERY GENTRY/Daddy Won't Sell	6550
16	SHANNA TWAIN/Kiss Me In The Rain	6550
15	SHANNA TWAIN/When I Feel Like...	6550
14	ALAN JACKSON/Little Man	6550
13	GEORGE STRAIT/What Do You Say...	6550
12	LEANN RIME/Single Girl	6550
11	LEANN RIME/Single Girl	6550
10	DOE CHICKS/Ready To Run	6550
9	MONTGOMERY GENTRY/Daddy Won't Sell	6550
8	SHANNA TWAIN/Kiss Me In The Rain	6550
7	SHANNA TWAIN/When I Feel Like...	6550
6	ALAN JACKSON/Little Man	6550
5	GEORGE STRAIT/What Do You Say...	6550
4	LEANN RIME/Single Girl	6550
3	LEANN RIME/Single Girl	6550
2	DOE CHICKS/Ready To Run	6550
1	MONTGOMERY GENTRY/Daddy Won't Sell	6550

MARKET #6

KMIX/Phoenix
Clear Channel
(480) 966-6236
Sedgell/Jan
12z Cumc 376,000

102.5
KIX

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	9632
40	GEORGE STRAIT/The Best Day	9406
39	BLACK WARRIOR/Best Friend	9406
38	TRACY LAWRENCE/Lessons Learned	9406
37	MARK WILLIS/Back At One	9184
36	MARTINA MCGRAW/Love's The Only...	9184
35	JOE DEE MESSINA/Because You Love Me	8736
34	TIM MCGRAW/My Best Friend	8736
33	SHEENAS/This Woman Needs	8736
32	PHIL VASSAR/Carlene	8736
31	CHELY WRIGHT/It Was	8736
30	FAITH HILL/The Way You Love Me	8736
29	VINCE GILL/Let's Make Sure...	8736
28	TRISHA YEARWOOD/Real Live Woman	8736
27	ANDY GRIGGS/She's More	8736
26	KENNY ROGERS/Buy Me A Rose	8736
25	LONESTAR/Smile	8736
24	DOE CHICKS/Ready To Run	8736
23	MONTGOMERY GENTRY/Daddy Won't Sell	8736
22	SHANNA TWAIN/Kiss Me In The Rain	8736
21	SHANNA TWAIN/When I Feel Like...	8736
20	ALAN JACKSON/Little Man	8736
19	GEORGE STRAIT/What Do You Say...	8736
18	LEANN RIME/Single Girl	8736
17	LEANN RIME/Single Girl	8736
16	DOE CHICKS/Ready To Run	8736
15	MONTGOMERY GENTRY/Daddy Won't Sell	8736
14	SHANNA TWAIN/Kiss Me In The Rain	8736
13	SHANNA TWAIN/When I Feel Like...	8736
12	ALAN JACKSON/Little Man	8736
11	GEORGE STRAIT/What Do You Say...	8736
10	LEANN RIME/Single Girl	8736
9	LEANN RIME/Single Girl	8736
8	DOE CHICKS/Ready To Run	8736
7	MONTGOMERY GENTRY/Daddy Won't Sell	8736
6	SHANNA TWAIN/Kiss Me In The Rain	8736
5	SHANNA TWAIN/When I Feel Like...	8736
4	ALAN JACKSON/Little Man	8736
3	GEORGE STRAIT/What Do You Say...	8736
2	LEANN RIME/Single Girl	8736
1	LEANN RIME/Single Girl	8736

MARKET #7

KEEY/Minneapolis
AMFM
(612) 820-4200
Sweetberg/Moon
12z Cumc 397,900

102
KIX

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	11844
36	GEORGE STRAIT/The Best Day	11844
35	BLACK WARRIOR/Best Friend	11280
34	TRACY LAWRENCE/Lessons Learned	10980
33	MARK WILLIS/Back At One	10980
32	MARTINA MCGRAW/Love's The Only...	10980
31	JOE DEE MESSINA/Because You Love Me	10980
30	TIM MCGRAW/My Best Friend	10980
29	SHEENAS/This Woman Needs	10980
28	PHIL VASSAR/Carlene	10980
27	CHELY WRIGHT/It Was	10980
26	FAITH HILL/The Way You Love Me	10980
25	VINCE GILL/Let's Make Sure...	10980
24	TRISHA YEARWOOD/Real Live Woman	10980
23	ANDY GRIGGS/She's More	10980
22	KENNY ROGERS/Buy Me A Rose	10980
21	LONESTAR/Smile	10980
20	DOE CHICKS/Ready To Run	10980
19	MONTGOMERY GENTRY/Daddy Won't Sell	10980
18	SHANNA TWAIN/Kiss Me In The Rain	10980
17	SHANNA TWAIN/When I Feel Like...	10980
16	ALAN JACKSON/Little Man	10980
15	GEORGE STRAIT/What Do You Say...	10980
14	LEANN RIME/Single Girl	10980
13	LEANN RIME/Single Girl	10980
12	DOE CHICKS/Ready To Run	10980
11	MONTGOMERY GENTRY/Daddy Won't Sell	10980
10	SHANNA TWAIN/Kiss Me In The Rain	10980
9	SHANNA TWAIN/When I Feel Like...	10980
8	ALAN JACKSON/Little Man	10980
7	GEORGE STRAIT/What Do You Say...	10980
6	LEANN RIME/Single Girl	10980
5	LEANN RIME/Single Girl	10980
4	DOE CHICKS/Ready To Run	10980
3	MONTGOMERY GENTRY/Daddy Won't Sell	10980
2	SHANNA TWAIN/Kiss Me In The Rain	10980
1	SHANNA TWAIN/When I Feel Like...	10980

MARKET #8

WJLJ/Washtucum
Sedgell/Jan
(314) 781-9600
Askar/Clark
12z Cumc 185,800

94.3
KIX

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	2257
36	GEORGE STRAIT/The Best Day	2196
35	BLACK WARRIOR/Best Friend	2136
34	TRACY LAWRENCE/Lessons Learned	2136
33	MARK WILLIS/Back At One	2074
32	MARTINA MCGRAW/Love's The Only...	2074
31	JOE DEE MESSINA/Because You Love Me	2074
30	TIM MCGRAW/My Best Friend	2074
29	SHEENAS/This Woman Needs	2074
28	PHIL VASSAR/Carlene	2074
27	CHELY WRIGHT/It Was	2074
26	FAITH HILL/The Way You Love Me	2074
25	VINCE GILL/Let's Make Sure...	2074
24	TRISHA YEARWOOD/Real Live Woman	2074
23	ANDY GRIGGS/She's More	2074
22	KENNY ROGERS/Buy Me A Rose	2074
21	LONESTAR/Smile	2074
20	DOE CHICKS/Ready To Run	2074
19	MONTGOMERY GENTRY/Daddy Won't Sell	2074
18	SHANNA TWAIN/Kiss Me In The Rain	2074
17	SHANNA TWAIN/When I Feel Like...	2074
16	ALAN JACKSON/Little Man	2074
15	GEORGE STRAIT/What Do You Say...	2074
14	LEANN RIME/Single Girl	2074
13	LEANN RIME/Single Girl	2074
12	DOE CHICKS/Ready To Run	2074
11	MONTGOMERY GENTRY/Daddy Won't Sell	2074
10	SHANNA TWAIN/Kiss Me In The Rain	2074
9	SHANNA TWAIN/When I Feel Like...	2074
8	ALAN JACKSON/Little Man	2074
7	GEORGE STRAIT/What Do You Say...	2074
6	LEANN RIME/Single Girl	2074
5	LEANN RIME/Single Girl	2074
4	DOE CHICKS/Ready To Run	2074
3	MONTGOMERY GENTRY/Daddy Won't Sell	2074
2	SHANNA TWAIN/Kiss Me In The Rain	2074
1	SHANNA TWAIN/When I Feel Like...	2074

MARKET #9

WLS/St. Louis
Entercom
(314) 781-9600
Kurtz/Sullivan
12z Cumc 349,500

102.5
KIX

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	9750
36	GEORGE STRAIT/The Best Day	9750
35	BLACK WARRIOR/Best Friend	9750
34	TRACY LAWRENCE/Lessons Learned	9750
33	MARK WILLIS/Back At One	9750
32	MARTINA MCGRAW/Love's The Only...	9750
31	JOE DEE MESSINA/Because You Love Me	9750
30	TIM MCGRAW/My Best Friend	9750
29	SHEENAS/This Woman Needs	9750
28	PHIL VASSAR/Carlene	9750
27	CHELY WRIGHT/It Was	9750
26	FAITH HILL/The Way You Love Me	9750
25	VINCE GILL/Let's Make Sure...	9750
24	TRISHA YEARWOOD/Real Live Woman	9750
23	ANDY GRIGGS/She's More	9750
22	KENNY ROGERS/Buy Me A Rose	9750
21	LONESTAR/Smile	9750
20	DOE CHICKS/Ready To Run	9750
19	MONTGOMERY GENTRY/Daddy Won't Sell	9750
18	SHANNA TWAIN/Kiss Me In The Rain	9750
17	SHANNA TWAIN/When I Feel Like...	9750
16	ALAN JACKSON/Little Man	9750
15	GEORGE STRAIT/What Do You Say...	9750
14	LEANN RIME/Single Girl	9750
13	LEANN RIME/Single Girl	9750
12	DOE CHICKS/Ready To Run	9750
11	MONTGOMERY GENTRY/Daddy Won't Sell	9750
10	SHANNA TWAIN/Kiss Me In The Rain	9750
9	SHANNA TWAIN/When I Feel Like...	9750
8	ALAN JACKSON/Little Man	9750
7	GEORGE STRAIT/What Do You Say...	9750
6	LEANN RIME/Single Girl	9750
5	LEANN RIME/Single Girl	9750
4	DOE CHICKS/Ready To Run	9750
3	MONTGOMERY GENTRY/Daddy Won't Sell	9750
2	SHANNA TWAIN/Kiss Me In The Rain	9750
1	SHANNA TWAIN/When I Feel Like...	9750

MARKET #10

WKXI/St. Louis
Emmis
(314) 621-4106
Allen/Louis
12z Cumc 263,000

KIX
102.5

PLAYS

PLAYS	ARTIST/TITLE	GI (1999)
41	TOBY KETHAW/How Do You Like...	9750
36	GEORGE STRAIT/The Best Day	9750
35	BLACK WARR	

Country Playlists

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

MARKET #24

WGAR/Cleveland
Clear Channel
(216) 328-9950
Hummicor/Dohler
12c Cumc 364,908

WGAR
94.9 FM
94.9

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	17650
44	MARTINA MCBRIDE/Love's The Only...	19515
36	TIM MCGRAW/My Best Friend	10620
35	GEORGE STRAIT/The Best Day	10620
33	DOE CHICKS/Cowboy Take Me Away	9440
32	LONESTAR/Smile	8550
30	KENNY ROGERS/Buy Me A Rose	8550
29	MARK WILLIS/Back At One	8550
25	SHEDDAYS/This Woman Needs	7375
22	JOE DEE MESSINA/Because You Love Me	6490
21	VINCE GILL/Let's Make Sure...	6195
20	ANDY GRIGGS/She's More	5900
19	COLLIN RAYE/Couldn't Let It...	5900
18	KENNY CHESNEY/You Had Me From...	5605
17	FAITH HILL/Breathin'	5605
16	TRACY LAWRENCE/Lessons Learned	5410
15	YANKEE GREY/Another Nine Minutes	5310
14	CHAD BROCK/Nut!	4720
13	MONTGOMERY GENTRY/Daddy Won't Sell...	4425
12	JESSICA ANDREWS/Unbreakable Heart	4425
11	TIM MCGRAW/My Best Friend	3540
10	TY HERNDON/No Mercy	3240
9	SHANIA TWAIN/Come On Over	2950
8	CHELY WRIGHT/It Was	2950
7	CLAY WALKER/The Chain Of Love	2950
6	MARTINA MCBRIDE/Love's The Only...	2950
5	SHANIA TWAIN/Honey, I'm Home	2655
4	JOE DEE MESSINA/Stand Beside Me	2065
3	JOE DEE MESSINA/Stand Beside Me	2065
2	JOE DEE MESSINA/Stand Beside Me	2065
1	JOE DEE MESSINA/Stand Beside Me	2065

MARKET #25

KUPL/Portland, OR
Infinity
(503) 223-0300
Rote/Taylor
12c Cumc 215,100

KUPI
98.7 FM
98.7

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	5439
42	KENNY ROGERS/Buy Me A Rose	5439
41	TOBY KEITH/How Do You Like It...	5439
37	CHELY WRIGHT/It Was	5292
36	MARK WILLIS/Back At One	5292
35	DOE CHICKS/Cowboy Take Me Away	4851
33	SHEDAYS/This Woman Needs	4704
32	TRACY LAWRENCE/Lessons Learned	4704
30	LONESTAR/Smile	4263
29	SAWYER BROWNS/Drive Me Wild	4116
28	GEORGE STRAIT/The Best Day	4116
27	MARTINA MCBRIDE/Love's The Only...	4116
26	MONTGOMERY GENTRY/Daddy Won't Sell...	3969
25	FAITH HILL/Breathin'	3969
24	BLACK WARRIOR/Been There	3675
23	GEORGE STRAIT/The Best Day	3675
22	JOE DEE MESSINA/Because You Love Me	3528
21	SHANIA TWAIN/Rock This Country!	3381
20	GARTH BROOKS/Do What You Gotta Do	3234
19	MARTINA MCBRIDE/Love's The Only...	2940
18	JOE DEE MESSINA/Stand Beside Me	2940
17	PHIL VASSAR/Carlene	2753
16	JESSICA ANDREWS/Unbreakable Heart	2646
15	BRAD PASLEY/He Didn't Have To Be	2499
14	JENNIFER DAY/The Fun Of Your Love	2499
13	LOW STAR/Smile	2340
12	TIM MCGRAW/My Best Friend	2352
11	SHANIA TWAIN/Honey, I'm Home	2352
10	ALABAMA/Small Talk	2352
9	TRACE ADKINS/More	2352
8	CLINT BLACK/When I Said I Do	2205
7	JOE DEE MESSINA/Stand Beside Me	2205
6	JOE DEE MESSINA/Stand Beside Me	2205
5	JOE DEE MESSINA/Stand Beside Me	2205
4	JOE DEE MESSINA/Stand Beside Me	2205
3	JOE DEE MESSINA/Stand Beside Me	2205
2	JOE DEE MESSINA/Stand Beside Me	2205
1	JOE DEE MESSINA/Stand Beside Me	2205

MARKET #25

KWJL/Portland, OR
Fisher
(503) 228-4933
Mitchell/Montgomery
12c Cumc 284,780

KWJL
98.7 FM
98.7

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	4880
42	DOE CHICKS/Cowboy Take Me Away	4780
41	TOBY KEITH/How Do You Like It...	4780
39	TIM MCGRAW/My Best Friend	4392
38	MARK WILLIS/Back At One	4148
37	GARY ALLAN/Smile Like Me	4025
36	BRAD PASLEY/He Didn't Have To Be	3904
35	TOBY KEITH/How Do You Like It...	3904
34	KENNY CHESNEY/You Had Me From...	3416
33	TIM MCGRAW/My Best Friend	3416
32	GARY ALLAN/Smile Like Me	3416
31	JOE DEE MESSINA/Stand Beside Me	2928
30	GEORGE STRAIT/The Best Day	2806
29	COLLIN RAYE/Couldn't Let It...	2806
28	PHIL VASSAR/Carlene	2806
27	CLINT BLACK/When I Said I Do	2582
26	ANDY GRIGGS/She's More	2440
25	MARTINA MCBRIDE/Love's The Only...	2440
24	ALAN JACKSON/Smile	2318
23	CHELY WRIGHT/It Was	2318
22	BLACK WARRIOR/Been There	2196
21	MARTINA MCBRIDE/Love's The Only...	2196
20	STEVE WARREN/It's Already Taken	1952
19	BRAD PASLEY/He Didn't Have To Be	1830
18	JOE DEE MESSINA/Stand Beside Me	1830
17	ALABAMA/Small Talk	1830
16	JOE DEE MESSINA/Stand Beside Me	1830
15	JOE DEE MESSINA/Stand Beside Me	1830
14	JOE DEE MESSINA/Stand Beside Me	1830
13	JOE DEE MESSINA/Stand Beside Me	1830
12	JOE DEE MESSINA/Stand Beside Me	1830
11	JOE DEE MESSINA/Stand Beside Me	1830
10	JOE DEE MESSINA/Stand Beside Me	1830
9	JOE DEE MESSINA/Stand Beside Me	1830
8	JOE DEE MESSINA/Stand Beside Me	1830
7	JOE DEE MESSINA/Stand Beside Me	1830
6	JOE DEE MESSINA/Stand Beside Me	1830
5	JOE DEE MESSINA/Stand Beside Me	1830
4	JOE DEE MESSINA/Stand Beside Me	1830
3	JOE DEE MESSINA/Stand Beside Me	1830
2	JOE DEE MESSINA/Stand Beside Me	1830
1	JOE DEE MESSINA/Stand Beside Me	1830

MARKET #26

WUBE/Cincinnati
AMFM
(513) 721-1050
Classico/Colins/Hamilton
12c Cumc 279,300

B-105
105.5 FM
105.5

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	7585
42	TRACY LAWRENCE/Lessons Learned	7175
41	TIM MCGRAW/My Best Friend	7175
40	MARTINA MCBRIDE/Love's The Only...	7175
39	MARK WILLIS/Back At One	7175
38	GEORGE STRAIT/The Best Day	7175
37	DOE CHICKS/Cowboy Take Me Away	6970
36	SHEDAYS/This Woman Needs	6560
35	FAITH HILL/Breathin'	5945
34	KENNY CHESNEY/You Had Me From...	5330
33	MONTGOMERY GENTRY/Daddy Won't Sell...	5330
32	JOHN MONTGOMERY/You Are	5330
31	REBA MCKENZIE/What Do You Say	5125
30	JENNIFER DAY/The Fun Of Your Love	4920
29	YANKEE GREY/Another Nine Minutes	4920
28	COLLIN RAYE/Couldn't Let It...	4920
27	COLLIN RAYE/Couldn't Let It...	4920
26	PHIL VASSAR/Carlene	4715
25	CLINT BLACK/When I Said I Do	4715
24	BLACK WARRIOR/Been There	4715
23	LONESTAR/Smile	4510
22	MONTGOMERY GENTRY/Daddy Won't Sell...	4510
21	CHELY WRIGHT/It Was	4510
20	FAITH HILL/Breathin'	4510
19	RASCAL FLATS/Pravin' For Daylight	4510
18	JOE DEE MESSINA/Stand Beside Me	4100
17	SHANIA TWAIN/Honey, I'm Home	4100
16	SHANIA TWAIN/Honey, I'm Home	4100
15	SHANIA TWAIN/Honey, I'm Home	4100
14	SHANIA TWAIN/Honey, I'm Home	4100
13	SHANIA TWAIN/Honey, I'm Home	4100
12	SHANIA TWAIN/Honey, I'm Home	4100
11	SHANIA TWAIN/Honey, I'm Home	4100
10	SHANIA TWAIN/Honey, I'm Home	4100
9	SHANIA TWAIN/Honey, I'm Home	4100
8	SHANIA TWAIN/Honey, I'm Home	4100
7	SHANIA TWAIN/Honey, I'm Home	4100
6	SHANIA TWAIN/Honey, I'm Home	4100
5	SHANIA TWAIN/Honey, I'm Home	4100
4	SHANIA TWAIN/Honey, I'm Home	4100
3	SHANIA TWAIN/Honey, I'm Home	4100
2	SHANIA TWAIN/Honey, I'm Home	4100
1	SHANIA TWAIN/Honey, I'm Home	4100

MARKET #26

WYGY/Cincinnati
AMFM
(513) 721-1050
Maxi/Star/Rider/Gardar
12c Cumc 155,600

96.5 FM
96.5 FM
96.5

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	2850
42	SHEDAYS/This Woman Needs	2790
41	DOE CHICKS/Cowboy Take Me Away	2790
40	MARTINA MCBRIDE/Love's The Only...	2790
39	MARK WILLIS/Back At One	2790
38	GEORGE STRAIT/The Best Day	2790
37	DOE CHICKS/Cowboy Take Me Away	2790
36	TIM MCGRAW/My Best Friend	2451
35	ALABAMA/God... A Little	1995
34	DOE CHICKS/Cowboy Take Me Away	1824
33	DOE CHICKS/Cowboy Take Me Away	1824
32	TIM MCGRAW/My Best Friend	1824
31	CHELY WRIGHT/Single White Female	1767
30	MARTINA MCBRIDE/Love's The Only...	1767
29	SHANIA TWAIN/Honey, I'm Home	1653
28	SHANIA TWAIN/Honey, I'm Home	1653
27	JOE DEE MESSINA/Stand Beside Me	1653
26	LONESTAR/Smile	1538
25	CHELY WRIGHT/It Was	1538
24	BLACK WARRIOR/Been There	1538
23	TRACY LAWRENCE/Lessons Learned	1482
22	YANKEE GREY/Another Nine Minutes	1482
21	FAITH HILL/Breathin'	1482
20	RASCAL FLATS/Pravin' For Daylight	1368
19	FAITH HILL/Breathin'	1368
18	JOE DEE MESSINA/Stand Beside Me	1368
17	SHANIA TWAIN/Honey, I'm Home	1254
16	SHANIA TWAIN/Honey, I'm Home	1254
15	SHANIA TWAIN/Honey, I'm Home	1254
14	SHANIA TWAIN/Honey, I'm Home	1254
13	SHANIA TWAIN/Honey, I'm Home	1254
12	SHANIA TWAIN/Honey, I'm Home	1254
11	SHANIA TWAIN/Honey, I'm Home	1254
10	SHANIA TWAIN/Honey, I'm Home	1254
9	SHANIA TWAIN/Honey, I'm Home	1254
8	SHANIA TWAIN/Honey, I'm Home	1254
7	SHANIA TWAIN/Honey, I'm Home	1254
6	SHANIA TWAIN/Honey, I'm Home	1254
5	SHANIA TWAIN/Honey, I'm Home	1254
4	SHANIA TWAIN/Honey, I'm Home	1254
3	SHANIA TWAIN/Honey, I'm Home	1254
2	SHANIA TWAIN/Honey, I'm Home	1254
1	SHANIA TWAIN/Honey, I'm Home	1254

MARKET #27

KRTV/San Jose
Empire
(408) 293-8030
Stevens
12c Cumc 184,800

95.3 KRTV
95.3 FM
95.3

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	5454
42	PHIL VASSAR/Carlene	4949
41	FAITH HILL/Breathin'	4747
40	BLACK WARRIOR/Been There	4747
39	MONTGOMERY GENTRY/Daddy Won't Sell...	4545
38	TRACY LAWRENCE/Lessons Learned	4545
37	DOE CHICKS/Cowboy Take Me Away	4444
36	YANKEE GREY/Another Nine Minutes	4131
35	BRAD PASLEY/He Didn't Have To Be	2929
34	LONESTAR/Smile	2929
33	MARTINA MCBRIDE/Love's The Only...	2929
32	VINCE GILL/Let's Make Sure...	2929
31	CHELY WRIGHT/It Was	2828
30	CLAY WALKER/The Chain Of Love	2828
29	GARTH BROOKS/Do What You Gotta Do	2525
28	JOE DEE MESSINA/Stand Beside Me	2525
27	SHEDAYS/This Woman Needs	2525
26	GEORGE STRAIT/The Best Day	2525
25	COLLIN RAYE/Couldn't Let It...	2424
24	KEITH URBAN/You're Everything	2121
23	ERIC HILL/It's A Love Thing	2121
22	ERIC HILL/It's A Love Thing	2121
21	ERIC HILL/It's A Love Thing	2121
20	ERIC HILL/It's A Love Thing	2121
19	ERIC HILL/It's A Love Thing	2121
18	ERIC HILL/It's A Love Thing	2121
17	ERIC HILL/It's A Love Thing	2121
16	ERIC HILL/It's A Love Thing	2121
15	ERIC HILL/It's A Love Thing	2121
14	ERIC HILL/It's A Love Thing	2121
13	ERIC HILL/It's A Love Thing	2121
12	ERIC HILL/It's A Love Thing	2121
11	ERIC HILL/It's A Love Thing	2121
10	ERIC HILL/It's A Love Thing	2121
9	ERIC HILL/It's A Love Thing	2121
8	ERIC HILL/It's A Love Thing	2121
7	ERIC HILL/It's A Love Thing	2121
6	ERIC HILL/It's A Love Thing	2121
5	ERIC HILL/It's A Love Thing	2121
4	ERIC HILL/It's A Love Thing	2121
3	ERIC HILL/It's A Love Thing	2121
2	ERIC HILL/It's A Love Thing	2121
1	ERIC HILL/It's A Love Thing	2121

MARKET #28

KFNO/Riverside
Infinity
(909) 925-9525
Massa/Jeffrey
12c Cumc 378,000

KFNO
95.1 FM
95.1

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	6000
42	DOE CHICKS/Cowboy Take Me Away	6000
41	TIM MCGRAW/My Best Friend	6000
40	TRACY BYRDE/You're My Hero	6000
39	LIL MCGRAW/Smile	6000
38	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
37	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
36	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
35	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
34	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
33	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
32	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
31	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
30	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
29	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
28	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
27	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
26	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
25	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
24	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
23	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
22	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
21	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
20	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
19	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
18	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
17	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
16	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
15	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
14	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
13	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
12	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
11	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
10	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
9	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
8	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
7	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
6	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
5	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
4	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
3	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
2	MONTGOMERY GENTRY/Daddy Won't Sell...	6000
1	MONTGOMERY GENTRY/Daddy Won't Sell...	6000

MARKET #29

KNCI/Sacramento
Infinity
(916) 338-9200
Evans/Wood
12c Cumc 288,200

KNCI
105.1 FM
105.1

PLAYS	ARTIST/TITLE	#1 (899)
43	TOBY KEITH/How Do You Like It...	5994
42	MARTINA MCBRIDE/Love's The Only...	5994
41	MARK WILLIS/Back At One	5848
40	DOE CHICKS/Cowboy Take Me Away	5678
39	GARTH BROOKS/Do What You Gotta Do	5168
38	KENNY ROGERS/Buy Me A Rose	5032
37	TIM MCGRAW/My Best Friend	4996
36	TOBY KEITH/How Do You Like It...	4780
35	SHEDAYS/This Woman Needs	4352
34	BLACK WARRIOR/Been There	4090
33	KEITH URBAN/You're Everything	3672
32	FAITH HILL/Breathin'	3400
31	LONESTAR/Smile	3400
30	JOE DEE MESSINA/Stand Beside Me	3264
29	ALAN JACKSON/Smile	3264
28	JESSICA ANDREWS/Unbreakable Heart	3264
27	VINCE GILL/Let's Make Sure...	3264
26	SAWYER BROWNS/Drive Me Wild	3128
25	PHIL VASSAR	

MIKE KINOSIAN

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Competition The Kaye Way

Continued from Page 1

KBIG. Then owned by Cox, KOST evolved to AC from Beautiful Music/Easy Listening more than 17 years ago (11/14/82) with Jhani Kaye as PD. Not long thereafter KBIG (then operated by Bonneville) made a similar change with Rob Edwards in the programming chair. Programming turnover has been minimal — Kaye stayed at the helm at KOST until last year, and Edwards was only recently succeeded by current (Country) KZLA VP/GM Dave Ervin and Steve Streit.

AMFM purchased KBIG from Bonneville and traded from its deep facility roster to acquire KOST from Cox. So, in a sense, as far as AC in Los Angeles is concerned, Coke and Pepsi are now owned by the same company. And when you take Pop/Alternative KYSR into consideration, the same owner (AMFM, soon to be Clear Channel) controls Chrysler, Ford and GM.

Kaye took a brief respite from day-to-day programming late last year, but after all the wheeling and dealing was completed in November, he was back in the saddle. This time, though, the longtime KOST fixture wound up programming archival KBIG.

It was somehow appropriate that we caught up with Kaye for this two-part interview as he traversed the City of Angels, going from his former radio home to his new location. In addition to being KBIG's PD, Kaye is AMFM's Director of AC Programming/Los Angeles and still maintains his parking space at KOST.

R&R: Some people might not realize that you're still overseeing KOST as well.

JK: One of my responsibilities is to play the role of consultant for KOST PD Johnny Chiang, who is doing a great job. KOST had an incredible book, and I'm proud of what he and his team have done. Johnny has such an excellent hold on the radio station and the strategy. We basically only need to talk. We see each other every week and have dinners and lunches outside the station.

R&R: It must have been gratify-

"The first good month didn't impress me very much. The second month intrigued me, but the third month gave me a genuine reason to believe that what we were doing was having a real effect."

ing for you to see Chiang advance from his APD/MD position to be your successor.

JK: It's another case where a nice guy finishes first. But in addition to being a nice guy, Johnny's an extremely smart programmer and very competitive. He and I see eye-to-eye on many issues, and he's going to be a valuable asset to that property.

R&R: You just used the word "competitive." Will KOST and KBIG be competitive, or will you have them try to complement each other?

JK: Johnny and I have really adopted the cluster mentality. We understand that it's healthy to be competitive, but not to a point where you injure the cluster. That's one reason why, when I first got to KBIG, we decided to walk away from a lot of ballads that were passing our music tests. We realized that playing them would stunt KOST's growth. By eliminating those titles from our playlists, we could further differentiate the two radio stations and help our sister station be even more successful.

R&R: Pop/Alternative KYSR (Star 98.7) is also a sister property. Do your responsibilities include that station as well?

JK: No. The company knows the area of my expertise, and I can be of the most value to them right now by being focused on KOST and KBIG. Star is a unique animal and is being programmed excellently by Angela Perelli. They have their own brain trust at the facility, and I see no reason to put another chef in the kitchen.

R&R: You left KOST to be a consultant and to expand your television production company. What was the courting process from AMFM like, and how did you feel about returning to day-to-day programming?

JK: It was a very exciting time. When you leave a radio station, the ultimate dream is to program against it, thereby programming against yourself. But to be able to have the opportunity to do that while still being connected to the former property was something I had never even fantasized about. When the opportunity presented itself, I was very intrigued and excited and gladly accepted the offer.

R&R: So you didn't have to think about it very much?

JK: No, not at all. I'd always wanted to work with Jimmy de Castro. I thought he was doing great things with the AMFM Radio Group and wanted to be a part of that.

R&R: What's the situation like now in light of his recent resignation?

JK: Business continues as usual. Broadcasters are in a changing world. It's very much like riding a surfboard. There will be plenty of ups and downs and a lot of changes. You might not know what to expect over that next wave, but it's an exciting ride. When you get tired of it, you should hop off and walk to the beach. There's a wonderful poster in the KBIG sales office that says, "If you don't like where you are — move. You're not a tree."

R&R: Since you've become involved with KBIG, the station has improved. Your supporters aren't surprised and say you have the magic touch, but skeptics offer that KBIG's improvement was just a coincidence.

JK: When I was programming KOST, KBIG would often get a good month. Rarely, however, did it get two good months in a row. The reason we think the naysayers are wrong is that KBIG has just experienced three successive incredible Arbitrends. Coupled with the marketing campaign, that would certainly indicate that it's more than just a fluke. There's real growth happening for the radio station.

R&R: What's the marketing campaign?

JK: In fall 1999 it was Filmhouse's Teri Garr television commercial.

R&R: How effective do you think that spot was?

JK: We have reason to believe it was very successful for us, given that there was an incredible rise in adult listening.

R&R: KOST, Dick Clark and Jhani Kaye were linked as a team for many years. What was it like working with a different station spokesperson?

JK: It was actually a lot of fun. As do most of the companies that pro-

L.A. Confidential

Shortly after PD Steve Streit exited KBIG/Los Angeles in late September of 1999, AMFM hired Jhani Kaye as in-house programming consultant. In late November the company tapped the longtime KOST/Los Angeles PD to be Director/Adult Contemporary Programming and KBIG's full-time PD.

Kaye's corporate position allows him to be directly involved with KBIG's perennial adversary — and new sister — KOST.

Here's how all three of Los Angeles' format players — all under the AMFM (soon to be Clear Channel) umbrella — performed in this fall's (Sept. 23-Dec. 15) Arbitron. Comparisons are fall 1998-fall 1999. Johnny Chiang succeeded Kaye as KOST's PD in August 1999, and Angela Perelli programs Pop/Alternative KYSR.

Women 18-34

KBIG	-19%	(No. 10)
KOST	+15%	(No. 5)
KYSR	Flat	(No. 4)

Women 25-54

KBIG	+23%	(No. 5)
KOST	+9%	(No. 3)
KYSR	+3%	(No. 7)

Women 35-64

KBIG	+45%	(No. 6)
KOST	-13%	(No. 2)
KYSR	+15%	(No. 12)

Here is how the trio fared among women 25-54 across the dayparts:

Morning Drive

KBIG	+38%	(No. 4)
KOST	+12%	(No. 4)
KYSR	-3%	(No. 6)

Middays

KBIG	+11%	(No. 3)
KOST	+16%	(No. 2)
KYSR	+3%	(No. 8)

Afternoon Drive

KBIG	+9%	(No. 4)
KOST	+23%	(No. 1)
KYSR	-2%	(No. 6)

Evenings

KBIG	+50%	(No. 6)
KOST	-9%	(No. 2)
KYSR	-16%	(No. 14)

duce radio spots. Filmhouse does excellent work.

R&R: Given your hand in television production, were you involved with the Filmhouse spot?

JK: No. It was being worked on long before I arrived. The execution continued when I came on the scene.

R&R: You talked about having three consecutive "up" trends. Did that surprise you, or did it satisfy your expectations?

JK: With my experience at KOST,

the first good month didn't impress me very much. I thought it might have been a lucky roll of the dials. The second month intrigued me, but I'd seen that before. But the third month gave me a genuine reason to believe that what we were doing was having a real effect.

Next week our discussion with Kaye continues, as he addresses specific changes that were made at KBIG as well as the talented personnel who make his job enjoyable.

"When you leave a radio station, the ultimate dream is to program against it, thereby programming against yourself. So when the opportunity presented itself, I was very excited and gladly accepted the offer."

TALK BACK TO R&R!

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

Call me at (310) 788-1664 or e-mail: mkinosox@rronline.com

R&R AC Top 30

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SAVAGE GARDEN I Knew I Loved You (Columbia)	2615	-23	311390	22	108/0
2	2	CELINE DION That's The Way It Is (550 Music/Epic)	2419	-5	287013	19	108/0
3	3	LONESTAR Amazed (BNA)	2362	+34	263695	26	103/0
5	4	FAITH HILL Breathe (Warner Bros.)	2279	+285	261713	9	105/0
6	5	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	2264	+293	272471	8	107/0
4	6	BRIAN MCKNIGHT Back At One (Motown/Universal)	2198	-30	247575	13	95/0
7	7	98 DEGREES I Do (Cherish You) (Universal)	1532	-135	170955	28	97/0
11	8	ELTON JOHN Someday Out Of The Blue (DreamWorks)	1456	+334	174727	4	101/1
8	9	ROBBIE WILLIAMS Angels (Capitol)	1332	-85	131378	14	91/0
9	10	PHIL COLLINS You'll Be In My Heart (Hollywood)	1309	-48	159773	48	96/0
10	11	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)	1188	-8	143235	30	98/0
13	12	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	1097	+35	117236	39	89/0
12	13	BACKSTREET BOYS I Want It That Way (Jive)	1014	-98	132316	45	95/0
Breaker	14	SANTANA F/ROB THOMAS Smooth (Arista)	903	+107	108212	19	44/5
14	15	SARAH MCLACHLAN I Will Remember You (Arista)	853	-9	107021	50	86/0
16	16	RICKY MARTIN She's All I Ever Had (C2/Columbia)	747	-63	77688	32	77/0
21	17	MARC ANTHONY You Sang To Me (Columbia)	687	+119	106077	4	84/16
19	18	98 DEGREES The Hardest Thing (Universal)	647	+5	92296	46	74/0
15	19	PHIL COLLINS Strangers Like Me (Hollywood)	644	-179	62669	16	75/0
18	20	'N SYNC (God...) A Little More Time... (RCA)	639	-20	76886	60	70/0
23	21	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)	630	+114	75389	5	66/3
20	22	MADONNA American Pie (Maverick/WB)	612	+3	83649	5	48/2
25	23	MARC ANTHONY I Need To Know (Columbia)	476	+1	106915	19	39/0
24	24	TINA TURNER When The Heartache Is Over (Virgin)	414	-92	47193	11	44/0
26	25	GARTH BROOKS AS CHRIS GAINES That's The Way I Remember It (Capitol)	402	-3	38299	7	58/0
28	26	ALISON KRAUSS Stay (Rounder)	373	-14	29342	9	47/1
27	27	SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)	353	-43	36315	20	42/0
22	28	WHITNEY HOUSTON I Learned From The Best (Arista)	342	-178	26398	12	51/0
Debut	29	SIMPSON I/NICK LACHEY Where You Are (Columbia)	272	+89	25193	1	49/9
29	30	STING Brand New Day (A&M/Interscope)	272	-4	16122	4	19/1

Most Added

ARTIST TITLE LABEL(S)	ADDS
SAVAGE GARDEN Crash And Burn (Columbia)	23
MARC ANTHONY You Sang To Me (Columbia)	16
JOHN TESH F/RICHARD PAGE When... (Garden City/TeshMedia)	14
SIMPSON I/NICK LACHEY Where You Are (Columbia)	9
WESTLIFE Swear It Again (Arista)	8
AL JARREAU Just To Be Loved (GRP/VMG)	7
STEELY DAN Cousin Dupree (Giant/Reprise)	7
MICHAEL W. SMITH This Is Your Time (Reunion/Jive)	6
ERIC CARMEN I Was Born To Love You (Pyramid/Rhino)	6
MACY GRAY I Try (Epic)	6
SOLEIL MOON Willingly (Independent)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ELTON JOHN Someday Out Of... (DreamWorks)	+334
BACKSTREET BOYS Show Me The Meaning Of... (Jive)	+293
FAITH HILL Breathe (Warner Bros.)	+285
JOHN TESH F/RICHARD PAGE When... (Garden City/TeshMedia)	+164
MARC ANTHONY You Sang To Me (Columbia)	+119
RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)	+114
SANTANA F/ROB THOMAS Smooth (Arista)	+107
AL JARREAU Just To Be Loved (GRP/VMG)	+104
WHITNEY HOUSTON & MARIAH CAREY When... (DreamWorks)	+90
SIMPSON I/NICK LACHEY Where You Are (Columbia)	+89



108 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 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

MICHAEL W. SMITH This Is Your Time (Reunion/Jive)
Total Plays: 248, Total Stations: 37, Adds: 6

BRITNEY SPEARS From The Bottom Of My Broken Heart (Jive)
Total Plays: 217, Total Stations: 34, Adds: 0

EDWIN MCCAIN Go Be Young (Lava/Atlantic)
Total Plays: 178, Total Stations: 26, Adds: 1

JOHN TESH I/RICHARD PAGE When She Loved Me (Garden City/TeshMedia)
Total Plays: 172, Total Stations: 43, Adds: 14

AL JARREAU Just To Be Loved (GRP/VMG)
Total Plays: 159, Total Stations: 34, Adds: 7

VENICE The Man You Think I Am (Vanguard)
Total Plays: 150, Total Stations: 30, Adds: 4

ERIC CARMEN I Was Born To Love You (Pyramid/Rhino)
Total Plays: 140, Total Stations: 28, Adds: 6

MYTOWN Now That I Found You (Cherry/Universal)
Total Plays: 99, Total Stations: 14, Adds: 2

SAISON I Believe (Real Deal)
Total Plays: 85, Total Stations: 19, Adds: 1

CROSBY, STILLS, NASH & YOUNG Heartland (Reprise)
Total Plays: 76, Total Stations: 26, Adds: 1

KENNY LOGGINS Your Heart Will Lead You Home (Sony Wander/Columbia)
Total Plays: 64, Total Stations: 14, Adds: 0

CHICAGO If I Should Lose You (Chicago)
Total Plays: 53, Total Stations: 13, Adds: 1

SAVAGE GARDEN Crash And Burn (Columbia)
Total Plays: 42, Total Stations: 24, Adds: 23

Songs ranked by total plays

Breakers

SANTANA I/ROB THOMAS
Smooth (Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
903/107	44/5	14

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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LEANN RIMES

I NEED YOU

The new single and video from the Grammy®-award winning multi-platinum artist.
MUSIC FROM AND INSPIRED BY JESUS - THE EPIC CBS MINI-SERIES

Most Played Recurrents

SHANIA TWAIN You're Still The One (Mercury/IDJMG)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

CHER Believe (Warner Bros.)

SHANIA TWAIN From This Moment On (Mercury/IDJMG)

FAITH HILL This Kiss (Warner Bros.)

NATALIE IMBRUGLIA Torn (RCA)

SHANIA TWAIN You've Got A Way (Mercury/IDJMG)

PHIL COLLINS True Colors (Atlantic)

AEROSMITH I Don't Want To Miss A Thing (Columbia)

ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)

BACKSTREET BOYS All I Have To Give (Jive)

R. KELLY & CELINE DION I'm Your Angel (Jive)

SHANIA TWAIN Man! I Feel Like A Woman! (Mercury/IDJMG)

BRITNEY SPEARS Sometimes (Jive)

W. HOUSTON & M. CAREY When You Believe (From ...)(DreamWorks)

SHANIA TWAIN That Don't Impress Me Much (Mercury/IDJMG)

ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise)

JEWEL Hands (Atlantic)

JOHN TESH I/JAMES INGRAM Give Me Forever (I Do) (GTSP/IDJMG)

MONICA Angel Of Mine (Arista)

AC

Going For Adds 3/20/00

COLLAPSI Automatic (Cherry/Universal)

LEANN RIMES I Need You (Capitol)



FAT CATS

KHLA/Lake Charles, LA OM Don Rivers (c) welcomed Anne Cochran and Jim Brickman for the station's Mardi Gras celebration

TUNED-IN AC

R&R/MEDIABASE 24/7

WMAG/Greensboro

3am

BACKSTREET BOYS I Want It That Way
COMMODORES Still
MR. MISTER Broken Wings
MARIAH CAREY Without You
BONNIE RAITT Something To Talk About
GROVER WASHINGTON, JR. Just The Two Of Us
SIXPENCE NONE THE RICHER Kiss Me
BRUCE SPRINGSTEEN I'm On Fire
TINA TURNER I Don't Wanna Fight
JAMES TAYLOR Little More Time With You
CYNDI LAUPER Time After Time
MICHAEL JACKSON Rock With You
ELTON JOHN Someday Out Of The Blue
HAMILTON, JOE FRANK & REYNOLDS Don't Pull...

11am

CARS Drive
LIONEL RICHIE All Night Long (All Night)
KENNY G Sentimental
ROD STEWART If We Fall In Love Tonight
SMOKEY ROBINSON Being With You
RICKY MARTIN She's All I Ever Had
FOREIGNER I Want To Know What Love Is
JOE COCKER & JENNIFER WARNES Up Where...
CELINE DION That's The Way It Is
ELTON JOHN Tiny Dancer
TINA TURNER We Don't Need Another Hero

4pm

R. KELLY & CELINE DION I'm Your Angel
SMOKEY ROBINSON & THE MIRACLES I Second That...
PHIL COLLINS A Groovy Kind Of Love
DON HENLEY The End Of The Innocence
LIONEL RICHIE Say You, Say Me
SIXPENCE NONE THE RICHER Kiss Me
PETER FRAMPTON Baby, I Love Your Way
AMY GRANT Baby, Baby
LONESTAR Amazed
PAUL YOUNG Oh Girl
MADONNA Live To Tell
GENESIS In Too Deep

8pm

REO SPEEDWAGON Can't Fight This Feeling
SELENA Dreaming Of You
PHIL COLLINS Against All Odds (Take A Look...)
DIONNE WARWICK That's What Friends Are For
FLEETWOOD MAC Landslide
BACKSTREET BOYS Show Me The Meaning Of...
BILLY VERA & THE BEATERS At This Moment
SHANIA TWAIN You're Still The One
ROBBIE WILLIAMS Angels
HALL & OATES You've Lost That Lovin' Feelin'

WLMG/New Orleans

3am

DIANA ROSS Theme From Mahogany (Do You...)
ELTON JOHN Candle In The Wind (Live)
SHANIA TWAIN From This Moment On
NATALIE & NAT KING COLE Unforgettable
PHIL COLLINS Against All Odds (Take A Look...)
JOHNNY RIVERS Swayin' To The Music (Slow...)
BRYAN ADAMS (Everything I Do) I Do It...
AIR SUPPLY Making Love Out Of Nothing At All
HUEY LEWIS & NEWS But It's Alright
FAITH HILL Breathe
CYNDI LAUPER Time After Time
EDWIN MCCAIN I'll Be
PROFESSOR LONGHAIR Go To The Mardi Gras
HALL & OATES Kiss On My List
SAVAGE GARDEN I Knew I Loved You
CHARLES & EDDIE Would I Lie To You

11am

SAVAGE GARDEN Truly Madly Deeply
AMY GRANT I Will Remember You
DAVID FOSTER Love Theme From St Elmos Fire
JOHN LENNON Imagine
LONESTAR Amazed
SERGIO MENDES Never Gonna Let You Go
SHANIA TWAIN From This Moment On
GENESIS In Too Deep
MARIAH CAREY I'll Be There
ANN WILSON Almost Paradise
BACKSTREET BOYS Show Me The Meaning Of...
POLICE Every Breath You Take
'N SYNC (God Must Have Spent) A Little More Time...

4pm

FAITH HILL This Kiss
TIMMY T One More Try
LEO SAYER You Make Me Feel Like Dancing
ATLANTIC STARR Always
CELINE DION Because You Loved Me
DEBARGE Rhythm Of The Night
O. JONES/R. MARX At The Beginning
ELTON JOHN Daniel
LIONEL RICHIE You Are
BACKSTREET BOYS I Want It That Way
GREGORY ABBOTT Shake You Down

8pm

STEVIE N Because I Love You
LIONEL RICHIE Stuck On You
SUPREMES You Keep Me Hangin' On
R. KELLY I Believe I Can Fly
CARS Drive
STEVIE WONDER I Just Called To Say I Love...
JIMMY BUFFETT Margaritaville
EDWIN MCCAIN I'll Be
PATTI LABELLE & MICHAEL MCDONALD On My...
CELINE DION That's The Way It Is
CHICAGO If You Leave Me Now
GENESIS Hold On My Heart
HALL & OATES I Can't Go For That (No Can Do...)



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AC Playlists

March 17, 2000 R&R • 153

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

MARKET #1
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AMFM
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Ryan/Hunter
12c Cume 2,191,800

106.7 Litefm

PLAYS	ARTIST/TITLE	GI (0000)
19	23 LONESTAR/Amazed	35725
24	24 MARC ANTHONY/Know To Know	34296
24	24 SAVAGE GARDEN/I Knew I Loved You	34296
24	24 FAITH HILL/Breathe	34296
24	24 ELTON JOHN/Somerset Out Of Control	34296
23	23 CELINE DION/That's The Way It Is	32967
22	22 BACKSTREET BOYS/Show Me	31438
17	17 SANTANA/FROB THOMAS'Smooth	24293
13	13 ROBBIE WILLIAMS/Angels	18577
10	10 SHANIA TWAIN/You're Still The One	14290
10	10 PHIL COLLINS/You Be In My	14290
10	10 BRUCE SPRINGSINGLES/Somebody	14290
9	9 SHANIA TWAIN/Man! I Feel Like A Woman	12861
9	9 JENNIFER PEARCE/Crush	12861
9	9 N SYNC W/G ESTERAN/Music Of My Heart	12861
9	9 SARAH MCLACHLAN/AMW Remember You	12861
9	9 BRUCE SPRINGSINGLES/That's The Way It Is	11432
7	7 PHIL COLLINS/True Colors	10003
6	6 N SYNC W/G ESTERAN/Music Of My Heart	10003
6	6 NATALIE IMBRUGLIA/Tom	8574
6	6 HOUSTON & CAREY/When You Believe	8574
6	6 MARIAN CAREY/You Sang To Me	8574
6	6 MARC ANTHONY/Need To Know	8574
6	6 MADONNA/American Pie	7145
6	6 SPENCE/...Kiss Me	7145

MARKET #2
KOST/Los Angeles
AMFM
(312) 427-1035
Chicago
12c Cume 1,396,200

KOST 103.5FM

PLAYS	ARTIST/TITLE	GI (0000)
19	20 N SYNC W/G ESTERAN/Music Of My Heart	13920
19	19 98 DEGREES/Do (Cherish You)	13224
19	19 SAVAGE GARDEN/I Knew I Loved You	13224
20	20 FAITH HILL/Breathe	12528
19	19 BRIAN MCKONIGHT/Back At One	12528
17	17 CELINE DION/That's The Way It Is	11832
17	17 PHIL COLLINS/You Be In My	11832
17	17 BACKSTREET BOYS/Show Me	11832
16	16 RICKY MARTIN/She's All I Ever Had	11136
14	14 ELTON JOHN/Somerset Out Of Control	9744
9	9 SOPHIE/...Kiss Me	6960
9	9 SHANIA TWAIN/From This Moment On	6960
9	9 MONICA/Angel Of Mine	6960
9	9 BRITNEY SPEARS/Sometimes	5568
9	9 98 DEGREES/That's The Way It Is	5568
9	9 BACKSTREET BOYS/Want It That Way	5568
7	7 N SYNC W/G J.A.L.I.B.I.	4872
7	7 PHIL COLLINS/True Colors	4872
7	7 NATALIE IMBRUGLIA/Tom	4872
6	6 BACKSTREET BOYS/I Have To Give	4176
6	6 R KELLY & C/DIOM'N/Your Angel	4176
6	6 ENRIQUE IGLESIAS/Balambas	4176
6	6 MARC ANTHONY/You Sang To Me	4176
6	6 MICHAEL BOLTON/Even Angels Fall In Love	4176
6	6 FAITH HILL/This Kiss	3480

MARKET #3
WLT/Chicago
AMFM
(312) 329-9002
Del/Russo
12c Cume 690,600

103.9

PLAYS	ARTIST/TITLE	GI (0000)
23	23 LONESTAR/Amazed	10695
23	23 BRIAN MCKONIGHT/Back At One	10695
23	23 MARC ANTHONY/Need To Know	10695
23	23 LONESTAR/Amazed	10230
23	23 SAVAGE GARDEN/I Knew I Loved You	10230
22	22 CELINE DION/That's The Way It Is	10230
21	21 98 DEGREES/Do (Cherish You)	9300
21	21 ROBBIE WILLIAMS/Angels	9300
21	21 FAITH HILL/Breathe	9300
21	21 ELTON JOHN/Somerset Out Of Control	9300
14	14 MADONNA/American Pie	6510
15	15 ENRIQUE IGLESIAS/Balambas	6045
15	15 MARC ANTHONY/You Sang To Me	5880
11	11 SHANIA TWAIN/Man! I Feel Like A Woman	5115
12	12 NATALIE IMBRUGLIA/Tom	5115
11	11 SHANIA TWAIN/Man! I Feel Like A Woman	4650
11	11 SOFY/...Kiss Me	4650
11	11 PHIL COLLINS/You Be In My	4650
10	10 BACKSTREET BOYS/Want It That Way	4650
10	10 SARAH MCLACHLAN/AMW Remember You	4650
9	9 RICKY MARTIN/She's All I Ever Had	4650
12	12 FAITH HILL/This Kiss	3720
11	11 CHE/Rebel	3720
10	10 98 DEGREES/That's The Way It Is	3720
10	10 SHANIA TWAIN/From This Moment On	3720
6	6 BACKSTREET BOYS/I Have To Give	2255
10	10 SHANIA TWAIN/From This Moment On	3255
7	7 N SYNC W/G ESTERAN/Music Of My Heart	2790
6	6 PHIL COLLINS/True Colors	2325
7	7 KEVIN C WARRIS/What A Wonderful	2255

MARKET #4
WVND/Chicago
Bonnie/We
(312) 251-1000
Hart/John
12c Cume 623,600

Windy 100FM

PLAYS	ARTIST/TITLE	GI (0000)
25	25 LONESTAR/Amazed	8874
25	25 SAVAGE GARDEN/I Knew I Loved You	8874
25	25 BRIAN MCKONIGHT/Back At One	8262
25	25 FAITH HILL/Breathe	7956
25	25 CELINE DION/That's The Way It Is	7344
25	25 BACKSTREET BOYS/Show Me	7344
22	22 RICKY MARTIN/She's All I Ever Had	6732
16	16 TRINA/TURNE/When The Heartache	6426
22	22 CELINE DION/That's The Way It Is	6120
15	15 SUPERCLEAN/...I'll Be Right Here	5814
15	15 PHIL COLLINS/Strangers Like Me	5814
12	12 SPENCE/...Kiss Me	4896
9	9 BACKSTREET BOYS/Want It That Way	4896
14	14 N SYNC W/G ESTERAN/Music Of My Heart	4896
13	13 N SYNC W/G J.A.L.I.B.I.	4590
13	13 CHE/Rebel	4590
14	14 SHANIA TWAIN/You're Still The One	4284
8	8 PHIL COLLINS/You Be In My	4284
9	9 NATALIE IMBRUGLIA/Tom	3978
9	9 BRUCE SPRINGSINGLES/That's The Way It Is	3978
10	10 98 DEGREES/That's The Way It Is	3978
8	8 SHANIA TWAIN/Man! I Feel Like A Woman	3754
8	8 FAITH HILL/This Kiss	3754
8	8 ENRIQUE IGLESIAS/Balambas	3754
8	8 TRINA/TURNE/When The Heartache	2754
8	8 BOYZONE/No Matter What	2754
8	8 PHIL COLLINS/Son Of Man	2448
12	12 WHITEY HOUSTON/I Earned From	2142
12	12 MARC ANTHONY/You Sang To Me	2142
19	19 MARIAN CAREY/You	2142

MARKET #5
WBEZ/Philadelphia
WEAZ Radio Inc
(610) 538-1223
Conley/Rowland
12c Cume 775,400

B 101.1

PLAYS	ARTIST/TITLE	GI (0000)
25	25 N SYNC W/G ESTERAN/Music Of My Heart	14420
27	27 BRIAN MCKONIGHT/Back At One	14420
26	26 MARC ANTHONY/Need To Know	13905
26	26 SAVAGE GARDEN/I Knew I Loved You	13390
25	25 BACKSTREET BOYS/Show Me	12875
25	25 CELINE DION/That's The Way It Is	12875
24	24 MADONNA/American Pie	12360
16	16 TRINA/TURNE/When The Heartache	8240
17	17 98 DEGREES/Do (Cherish You)	5665
10	10 PHIL COLLINS/True Colors	5150
10	10 BRITNEY SPEARS/Sometimes	5150
9	9 ENRIQUE IGLESIAS/Balambas	4720
11	11 NATALIE IMBRUGLIA/Tom	4635
10	10 A/ROSMITH/Don't Want To	4635
7	7 98 DEGREES/That's The Way It Is	4635
6	6 EDWIN MCCAIN/Could Not Ask	4635
6	6 CHE/Rebel	4635
12	12 FAITH HILL/This Kiss	3605
7	7 SUPERCLEAN/...I'll Be Right Here	3605
6	6 N SYNC W/G J.A.L.I.B.I.	3605
6	6 N SYNC W/G ESTERAN/Music Of My Heart	3605
3	3 MARIAN CAREY/You Sang To Me	3605
6	6 CHE/Rebel	3605
5	5 LONESTAR/Amazed	3605
7	7 SARAH MCLACHLAN/AMW Remember You	3605
7	7 BROOKS/GAINES/That's The Way It Is	3605
6	6 SHANIA TWAIN/Man! I Feel Like A Woman	3090
6	6 GODDOLLS/As	3090
6	6 BACKSTREET BOYS/I Have To Give	3090
6	6 SHANIA TWAIN/From This Moment On	3090

MARKET #6
WVLF/Dallas-Ft. Worth
Infinity
(214) 691-1037
Curts/King
12c Cume 444,000

106.7

PLAYS	ARTIST/TITLE	GI (0000)
27	27 SAVAGE GARDEN/I Knew I Loved You	7506
27	27 FAITH HILL/Breathe	7506
27	27 LONESTAR/Amazed	7226
20	20 PHIL COLLINS/You Be In My	7226
20	20 SHANIA TWAIN/Man! I Feel Like A Woman	5638
20	20 SANTANA/FROB THOMAS'Smooth	5660
18	18 BACKSTREET BOYS/Larger Than Life	5004
18	18 EDWIN MCCAIN/Could Not Ask	4170
16	16 BRIAN MCKONIGHT/Back At One	2780
12	12 CELINE DION/That's The Way It Is	3892
11	11 MADONNA/American Pie	3336
10	10 BACKSTREET BOYS/Show Me	3058
10	10 MARIAN CAREY/You Sang To Me	3058
10	10 ALISON KRAUSS/Stay	2780
9	9 MARC ANTHONY/You Sang To Me	2224
9	9 MICHAEL W SMITH/This Is Your Time	2224
8	8 ELTON JOHN/Somerset Out Of Control	2224
8	8 N SYNC W/G J.A.L.I.B.I.	1946
8	8 RICKY MARTIN/She's All I Ever Had	1946
7	7 STING/Brand New Day	1658
6	6 HOUSTON & CAREY/When You Believe	1658
6	6 BACKSTREET BOYS/Want It That Way	1658
6	6 BROOKS/GAINES/That's The Way It Is	1658
6	6 SHANIA TWAIN/Man! I Feel Like A Woman	1390
5	5 FAITH HILL/This Kiss	1390
5	5 SIMPLY DEE/Da Air That I	1390
5	5 JENNIFER PEARCE/Crush	1390
5	5 SHANIA TWAIN/From This Moment On	1390
5	5 MARIAN CAREY/You Sang To Me	1390
5	5 98 DEGREES/That's The Way It Is	1390

MARKET #7
WMLX/Bohon
Greater Media
(617) 822-6324
Kelley/Tyrell/Laurence
12c Cume 814,300

MAGIC 106.7

PLAYS	ARTIST/TITLE	GI (0000)
23	23 BACKSTREET BOYS/Show Me	9854
26	26 SAVAGE GARDEN/I Knew I Loved You	9064
24	24 BRIAN MCKONIGHT/Back At One	9064
24	24 CELINE DION/That's The Way It Is	9064
26	26 MADONNA/American Pie	8096
12	12 SPENCE/...Kiss Me	5685
13	13 BRITNEY SPEARS/Sometimes	5685
7	7 SHANIA TWAIN/Man! I Feel Like A Woman	5306
9	9 EDWIN MCCAIN/Could Not Ask	5306
10	10 BACKSTREET BOYS/Want It That Way	4169
11	11 N SYNC W/G J.A.L.I.B.I.	4169
11	11 CHE/Rebel	4169
10	10 SARAH MCLACHLAN/AMW Remember You	4169
10	10 SHANIA TWAIN/You're Still The One	3790
10	10 SHANIA TWAIN/From This Moment On	3790
6	6 NATALIE IMBRUGLIA/Tom	3411
11	11 MARIAN CAREY/You Sang To Me	3002
6	6 BRITNEY SPEARS/From The Bottom	3002
6	6 98 DEGREES/That's The Way It Is	2653
7	7 PHIL COLLINS/You Be In My	2653
7	7 ROBBIE WILLIAMS/Angels	2653
5	5 TRINA/TURNE/When The Heartache	2653
5	5 SHANIA TWAIN/Man! I Feel Like A Woman	2274
5	5 BRITNEY SPEARS/Boy Meets Girl	2274
5	5 N SYNC W/G ESTERAN/Music Of My Heart	1895
6	6 MARIAN CAREY/You Sang To Me	1137
7	7 98 DEGREES/That's The Way It Is	379
1	1 ERIC CLAPTON/Blue Eyes Blue	379

MARKET #8
WASH/Washington, DC
AMFM
(301) 984-9710
Gardner
12c Cume 438,000

Gold Rock 97.1

PLAYS	ARTIST/TITLE	GI (0000)
25	25 LONESTAR/Amazed	5967
23	23 SAVAGE GARDEN/I Knew I Loved You	5967
23	23 BRIAN MCKONIGHT/Back At One	5304
23	23 BACKSTREET BOYS/Show Me	5083
20	20 EDWIN MCCAIN/Could Not Ask	4640
22	22 FAITH HILL/Breathe	4640
16	16 CELINE DION/That's The Way It Is	4640
16	16 MARC ANTHONY/You Sang To Me	4640
22	22 RICKY MARTIN/She's All I Ever Had	4199
16	16 98 DEGREES/That's The Way It Is	2652
18	18 ELTON JOHN/Somerset Out Of Control	3978
16	16 FAITH HILL/This Kiss	3536
11	11 SPENCE/...Kiss Me	3034
18	18 BACKSTREET BOYS/Want It That Way	3094
14	14 MARIAN CAREY/You Sang To Me	3978
13	13 MARC ANTHONY/Need To Know	2652
13	13 SHANIA TWAIN/From This Moment On	2431
11	11 N SYNC W/G J.A.L.I.B.I.	2431
5	5 CHE/Rebel	2431
6	6 SHANIA TWAIN/You're Still The One	1989
6	6 N SYNC W/G ESTERAN/Music Of My Heart	1989
6	6 PHIL COLLINS/You Be In My	1989
6	6 NATALIE IMBRUGLIA/Tom	1768
5	5 SOFY/...Kiss Me	1768
15	15 N SYNC W/G ESTERAN/Music Of My Heart	1758
6	6 SHANIA TWAIN/Man! I Feel Like A Woman	1547
6	6 N SYNC W/G J.A.L.I.B.I.	1547
6	6 BACKSTREET BOYS/I Have To Give	1547
7	7 PHIL COLLINS/True Colors	1547

MARKET #9
WPCW/Atlanta
Clear Channel
(404) 367-9949
Dillard/Goss
12c Cume 414,400

peach 94.9

PLAYS	ARTIST/TITLE	GI (0000)
25	25 SAVAGE GARDEN/I Knew I Loved You	6585
18	18 FAITH HILL/Breathe	6162
20	20 BACKSTREET BOYS/Show Me	5214
18	18 LONESTAR/Amazed	4977
18	18 BRIAN MCKONIGHT/Back At One	4977
18	18 CELINE DION/That's The Way It Is	4977
15	15 ELTON JOHN/Somerset Out Of Control	3555
18	18 RICKY MARTIN/She's All I Ever Had	3555
7	7 N SYNC W/G ESTERAN/Music Of My Heart	3555
10	10 EDWIN MCCAIN/Could Not Ask	3318
12	12 98 DEGREES/Do (Cherish You)	3318
6	6 PHIL COLLINS/You Be In My	2607
11	11 SANTANA/FROB THOMAS'Smooth	2607
9	9 SHANIA TWAIN/You're Still The One	2370
7	7 SARAH MCLACHLAN/AMW Remember You	2370
11	11 BACKSTREET BOYS/Want It That Way	2133
6	6 PHIL COLLINS/Strangers Like Me	2133
7	7 TESH/INGRAM/Whatever You Do	1856
6	6 N SYNC W/G J.A.L.I.B.I.	1659
5	5 98 DEGREES/That's The Way It Is	1659
10	10 ROBBIE WILLIAMS/Angels	1659
6	6 MARC ANTHONY/Need To Know	1659
6	6 SHANIA TWAIN/Man! I Feel Like A Woman	1422
6	6 FAITH HILL/This Kiss	1422
6	6 PHIL COLLINS/True Colors	1422
6	6 HOUSTON & CAREY/When You Believe	1422
6	6 MARIAN CAREY/You Sang To Me	1422
4	4 SHANIA TWAIN/Man! I Feel Like A Woman	1185
9	9 SPENCE/...Kiss Me	1185
7	7 SUGAR RAY/Every Morning	1185

MARKET #10
KLTY/Seattle-Tacoma
Sandusky
(404) 653-9462
McKay/Thomas
12c Cume 316,000

92.5 KISY

PLAYS	ARTIST/TITLE	GI (0000)
39	39 LONESTAR/Amazed	6770
39	39 MARC ANTHONY/Need To Know	6582
38	38 FASTBALL/Off My Head	6582
35	35 BACKSTREET BOYS/Show Me	6384
36	36 CELINE DION/That's The Way It Is	6384
34	34 BRIAN MCKONIGHT/Back At One	6216
19	19 CELINE DION/That's The Way It Is	6216
34	34 SAVAGE GARDEN/I Knew I Loved You	5644
24	24 SPENCE/...Kiss Me	4200
24	24 SPENCE/...I'll Be Right Here	4032
26	26 GODDOLLS/As	3864
19	19 PHIL COLLINS/You Be In My	3360
21	21 MARY GRAY/It	2607
19	19 MADONNA/American Pie	3360
23	23 SUGAR RAY/Somerset	3192
15	15 EDWIN MCCAIN/Could Not Ask	3192
20	20 PHIL COLLINS/You Be In My	3024
16	16 ENRIQUE IGLESIAS/Balambas	3024
16	16 JESSICA SIMPSON/Where You Are	2854
21	21 BACKSTREET BOYS/Want It That Way	2854
17	17 CHRISTINA AGUILERA/What A Girl Wants	2854
16	16 TRINA/TURNE/When The Heartache	2854
17	17 BROOKS/GAINES/That's The Way It Is	2854
6	6 JESSICA SIMPSON/Where You Are	2590
6	6 MARC ANTHONY/You Sang To Me	1512
13	13 FAITH HILL/Breathe	1512
6	6 RICKY MARTIN/Man! I Feel Like A Woman	1344
6	6 SHANIA TWAIN/Man! I Feel Like A Woman	1176
11	11 NATALIE IMBRUGLIA/Tom	11

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (MI)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SANTANA F/ROB THOMAS Smooth (Arista)	3770	-71	403892	35	99/0
2	2	SMASH MOUTH Then The Morning Comes (Interscope)	3253	-121	360450	19	90/0
5	3	VERTICAL HORIZON Everything You Want (RCA)	2895	+161	289203	12	88/1
3	4	SAVAGE GARDEN I Knew I Loved You (Columbia)	2869	-157	250364	20	79/0
6	5	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	2733	+113	287987	10	89/1
4	6	TRAIN Meet Virginia (Aware/Columbia)	2664	-124	272490	30	86/0
11	7	FAITH HILL Breathe (Warner Bros.)	2661	+500	274515	7	81/0
7	8	CELINE DION That's The Way It Is (550 Music/Epic)	2396	-80	245439	16	70/1
8	9	MARC ANTHONY I Need To Know (Columbia)	2392	+3	260939	16	71/0
9	10	FILTER Take A Picture (Reprise)	2222	-16	212353	13	80/0
13	11	MACY GRAY I Try (Epic)	2165	+209	250067	8	80/8
10	12	GOO GOO DOLLS Black Balloon (Warner Bros.)	2034	-198	227956	38	69/0
14	13	LONESTAR Amazed (BNA)	1983	+51	224940	8	59/2
12	14	COUNTING CROWS Hangin'around (DGC/Geffen/Interscope)	1806	-176	183185	18	73/0
16	15	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	1660	-11	141820	11	69/1
15	16	STING Brand New Day (A&M/Interscope)	1644	-101	155114	22	74/0
17	17	SUGAR RAY Someday (Lava/Atlantic)	1524	-104	176559	38	80/0
21	18	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	1451	+82	131865	7	51/3
19	19	MADONNA American Pie (Maverick/WB)	1433	-53	165753	6	64/0
20	20	FASTBALL Out Of My Head (Hollywood)	1341	-100	165811	47	77/1
24	21	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)	1254	+144	136692	5	68/2
18	22	FOO FIGHTERS Learn To Fly (Roswell/RCA)	1243	-248	143442	16	53/0
22	23	MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)	1211	+38	124164	6	72/2
23	24	R.E.M. The Great Beyond (Warner Bros.)	902	-219	109925	15	38/0
27	25	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	897	+98	76520	3	39/1
26	26	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)	865	-82	82292	8	40/1
30	27	CREED Higher (Wind-up)	862	+115	89976	2	34/4
28	28	LENNY KRAVITZ I Belong To You (Virgin)	830	+53	119448	2	45/3
-	29	BRIAN MCKNIGHT Back At One (Motown/Universal)	744	+48	65180	7	26/1
29	30	BLINK-182 All The Small Things (MCA)	735	-14	76761	2	24/2

Most Added.

ARTIST TITLE LABEL(S)	ADDS
STING Desert Rose (A&M/Interscope)	11
MACY GRAY I Try (Epic)	8
SPLENDER I Think God Can Explain (C2/Columbia)	7
SAVAGE GARDEN Crash And Burn (Columbia)	6
SMASH MOUTH Waste (Interscope)	6
MATTHEW SWEET Trade Places (Volcano)	6
TAL BACHMAN If You Sleep (Columbia)	5
DIDO Don't Think Of Me (Arista)	5
BEN HARPER Steal My Kisses (Virgin)	5
JESSICA RIDDLE Even Angels Fall (Hollywood)	4
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	4
CREED Higher (Wind-up)	4
'N SYNC Bye Bye Bye (Jive)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Breathe (Warner Bros.)	+500
MACY GRAY I Try (Epic)	+209
'N SYNC Bye Bye Bye (Jive)	+168
VERTICAL HORIZON Everything You Want (RCA)	+161
SPLENDER I Think God Can Explain (C2/Columbia)	+156
TRACY CHAPMAN Telling Stories... (Elektra/EEG)	+144
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	+144
MARC ANTHONY You Sang To Me (Columbia)	+140
STING Desert Rose (A&M/Interscope)	+123
JESSICA RIDDLE Even Angels Fall (Hollywood)	+119



99 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Now & Active

'N SYNC Bye Bye Bye (Jive) Total Plays: 727, Total Stations: 24, Adds: 4	BARENAKED LADIES If I Had \$1000000 (Reprise) Total Plays: 413, Total Stations: 33, Adds: 2	TOMC Mean To Me (Universal) Total Plays: 173, Total Stations: 14, Adds: 1
CHRISTINA AGUILERA What A Girl Wants (RCA) Total Plays: 649, Total Stations: 23, Adds: 1	DIDO Don't Think Of Me (Arista) Total Plays: 411, Total Stations: 30, Adds: 5	BUSH Letting The Cables Sleep (Trauma) Total Plays: 164, Total Stations: 17, Adds: 3
JESSICA RIDDLE Even Angels Fall (Hollywood) Total Plays: 635, Total Stations: 44, Adds: 4	TARA MACLEAN If I Fall (Network/Capitol) Total Plays: 370, Total Stations: 28, Adds: 1	AMREE MANN Save Me (Reprise) Total Plays: 149, Total Stations: 11, Adds: 0
SPLENDER I Think God Can Explain (C2/Columbia) Total Plays: 616, Total Stations: 46, Adds: 7	RICKY MARTIN (MISJA) Private Emotion (C2/Columbia) Total Plays: 315, Total Stations: 23, Adds: 2	STING Desert Rose (A&M/Interscope) Total Plays: 125, Total Stations: 19, Adds: 11
RED HOT CHILI PEPPERS Otherside (Warner Bros.) Total Plays: 570, Total Stations: 39, Adds: 4	TAL BACHMAN If You Sleep (Columbia) Total Plays: 313, Total Stations: 31, Adds: 5	BEN HARPER Steal My Kisses (Virgin) Total Plays: 116, Total Stations: 13, Adds: 5
LEONA NAESS Charm Attack (Outpost/MCA) Total Plays: 532, Total Stations: 31, Adds: 3	MARC ANTHONY You Sang To Me (Columbia) Total Plays: 306, Total Stations: 17, Adds: 1	BELL, BOOK & CANDLE Rescue Me (Lit...) (Blackbird/Atlantic) Total Plays: 73, Total Stations: 12, Adds: 4
'N SYNC Woke Up This Morning (C2/Columbia) Total Plays: 476, Total Stations: 29, Adds: 0	ELTON JOHN Someday Out Of The Blue (DreamWorks) Total Plays: 201, Total Stations: 17, Adds: 2	

Songs ranked by total plays

Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

Matthew Sweet Trade Places

R&R #4 Hot AC MOST ADDED

A Dozen Adds This Week:

WTMX/Chicago WSSR/Tampa

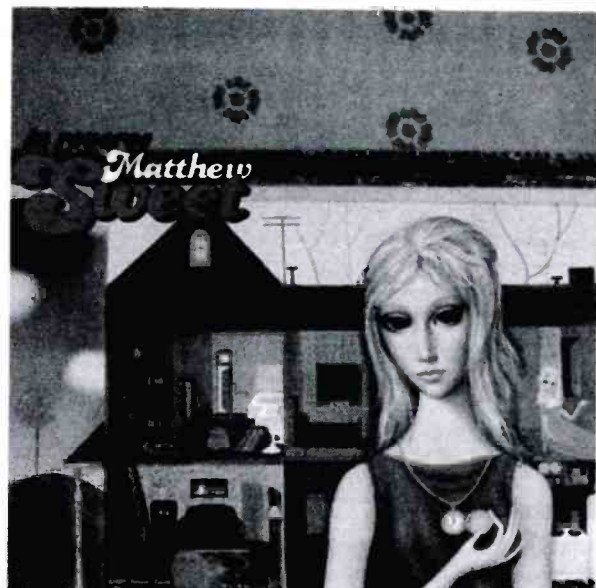
WZTR WMEE KKPN WCPT

WCDA KZSR KKMY KROG

WJET KLLY



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Most Played Recurrents

TAL BACHMAN	She's So High (Columbia)
GOO GOO DOLLS	Slide (Warner Bros.)
SMASH MOUTH	All Star (Interscope)
LEN	Steal My Sunshine (Work/Epic)
SIXPENCE NONE THE RICHER	Kiss Me (Squint/Columbia)
SUGAR RAY	Every Morning (Lava/Atlantic)
BETH HART	L.A. Song (143/Lava/Atlantic)
NATALIE IMBRUGLIA	Tom (RCA)
EAGLE-EYE CHERRY	Save Tonight (Work/Epic)
CITIZEN KING	Better Days (And The Bottom Drops Out) (Warner Bros.)
SIXPENCE NONE THE RICHER	There She Goes (Squint/Elektra/EEG)
SARAH MCLACHLAN	I Will Remember You (Arista)
MATCHBOX 20	Back 2 Good (Lava/Atlantic)
TONIC	You Wanted More (Universal)
GOO GOO DOLLS	Iris (Warner Sunset/Reprise)
LENNY KRAVITZ	Fly Away (Virgin)
SHERYL CROW	My Favorite Mistake (A&M/Interscope)
SHAWN MULLINS	Lullaby (SMG/Columbia)
LOU BEGA	Mambo No. 5 (A Little Bit Of ...) (RCA)
EDWIN MCCAIN	I Could Not Ask For More (Lava/Atlantic)

HOT AC

Going For Adds 3/2000

COLLAPSI	Automatic (Cherry/Universal)
BETH HART	Delicious Surprise (143/Lava/Atlantic)
RENO	Whole World (Curb)
LEANN RIMES	I Need You (Capitol)
JILL SOBULE	One Of These Days (Beyond)
TRAVIS	Why Does It Always Rain On Me? (Independiente/Epic)



STAR LOUNGE SOARS TO NEW HEIGHTS

KYSR/Los Angeles afternoon drive talents Ryan Seacrest and Lisa Foxx get chummy with Tal Bachman (r), following the singer's recent appearance in the Pop/Alt's "Star Lounge." Bachman serenaded Foxx with "She's so High."

TUNED-IN

R&R/MEDIABASE 24/7

HOT AC

KVUU/Colorado Springs

3am

MARCY PLAYGROUND Sex & Candy
 THIRD EYE BLIND Never Let You Go
 PAULA COLE Where Have All The Cowboys...
 BLINK-182 All The Small Things
 FOO FIGHTERS Learn To Fly
 SARAH MCLACHLAN I Will Remember You (Live)
 EIFFEL 65 Blue (Da Ba Dee)
 MATCHBOX 20 Back 2 Good
 JEREMY TOBACK Perfect From The Start
 SAVAGE GARDEN I Knew I Loved You
 NO DOUBT Don't Speak
 DWSLEY I'm Alright
 SMASH MOUTH All Star
 COUNTING CROWS Hangin' Around
 PRETENDERS Brass In Pocket
 SHERYL CROW My Favorite Mistake

11am

EVERLAST What It's Like
 AEROSMITH I Don't Want To Miss A Thing
 SUGAR RAY Falls Apart (Run Away)
 DIONNE FARRIS I Know
 SMASH MOUTH Then The Morning Comes
 TEARS FOR FEARS Shout
 RED HOT CHILI PEPPERS Scar Tissue
 MARCY PLAYGROUND Sex & Candy
 EDWIN MCCAIN Go Be Young
 NATALIE MERCHANT Carnival
 MELISSA ETHERIDGE Enough Of Me
 VERTICAL HORIZON Everything You Want
 MEREDITH BROOKS Bitch

4pm

SEMISONIC Closing Time
 PROCLAIMERS I'm Gonna Be (500 Miles)
 MELISSA ETHERIDGE Enough Of Me
 FOO FIGHTERS Learn To Fly
 PRINCE Little Red Corvette
 LEN Steal My Sunshine
 TRAIN Meet Virginia
 EDWIN MCCAIN Go Be Young
 STING Brand New Day
 SMASH MOUTH Walkin' On The Sun
 FILTER Take A Picture
 SIXPENCE NONE THE RICHER There She Goes

8pm

SIMPLE MINDS Don't You (Forget About Me)
 INXS What You Need
 DURAN DURAN Save A Prayer
 CLASH Rock The Casbah
 DEAD OR ALIVE Brand New Lover
 DAVID BOWIE Modern Love
 COREY HART Sunglasses At Night
 ABC The Look Of Love
 HOWARD JONES Things Can Only Get Better
 ROLLING STONES Emotional Rescue
 OUTFIELD Your Love
 HENRY LEE SUMMER I Wish I Had A Girl
 SAMMY HAGAR I Can't Drive 55

KURB/Little Rock

3am

HEIGHTS How Do You Talk To An Angel
 LONESTAR Amazed
 MADONNA Express Yourself
 JONNY LANG Breakin' Me
 SARAH MCLACHLAN Building A Mystery
 HOOTIE AND THE BLOWFISH Hold My Hand
 98 DEGREES I Do (Cherish You)
 MEDLEY/WARNES (I've Had) The Time Of My Life
 BOYZ II MEN It's So Hard To Say Goodbye...
 SANTANA / ROB THOMAS Smooth
 TAYLOR DAYNE Love Will Lead You Back
 SUGAR RAY Every Morning
 JOURNEY Faithfully
 TARA MACLEAN If I Fall

11am

HEART Alone
 EAGLE-EYE CHERRY Save Tonight
 MARIAH CAREY Dreamlover
 BACKSTREET BOYS Show Me The Meaning Of...
 CHICAGO Hard To Say I'm Sorry
 TAL BACHMAN She's So High
 ACE OF BASE Don't Turn Around
 SAVAGE GARDEN I Knew I Loved You
 CROWDED HOUSE Don't Dream It's Over
 PAULA COLE Where Have All The Cowboys...
 EDWIN MCCAIN Go Be Young
 BILLY JOEL You May Be Right
 MATCHBOX 20 3am

4pm

DAN HARTMAN I Can Dream About You
 ELTON JOHN Something About The Way You...
 AMY GRANT Every Heartbeat
 MARC ANTHONY I Need To Know
 TOTO Africa
 SUGAR RAY Fly
 MARIAH CAREY Hero
 RICKY MARTIN I MEJA Private Emotion
 RICHARD MARX Satisfied
 TDAD THE WET SPROCKET All I Want
 FAITH HILL Breathe
 JOHN COUGAR Hand To Hold On To

8pm

GLENN FREY The One You Love
 FOREIGNER I Want To Know What Love Is
 FAITH HILL Breathe
 ROD STEWART If We Fall In Love Tonight
 LIONEL RICHIE Truly
 ERIC CLAPTON Layla (Unplugged)
 AMY GRANT Baby, Baby
 JAMES TAYLOR You've Got A Friend
 RICKY MARTIN She's All I Ever Had
 PATTY SMYTH & DON HENLEY Sometimes Love...



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

Hot AC Playlists

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

MARKET #1

WJLP/New York
ABC
(812) 613-8900
Cuddy/Shannon/Mascaro
12c Cume 1,221,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	50	THIRD EYE BLIND/Never Let You Go	3550
49	48	SMASH MOUTH/Then The Morning	38759
44	46	FABSTAR/Let's Be Friends	36386
47	48	HORROR WILLIAMS/Angels	36386
45	45	LODESTAR/Amazed	35595
32	44	MADONNA/American Pie	35595
34	44	FAITH HILL/Breathe	34804
37	40	GOD GOOD DOLLS/Black Balloon	29627
35	35	SANTANA/FROB THOMAS/Smooth	27685
33	33	VERTICAL HORIZON/Everything You Want	26103
31	33	COLIN HURST/When The Morning	26103
32	32	MARC ANTHONY/You Sang To Me	25312
30	30	CELINE DION/That's The Way It Is	23730
29	29	TRACY CHAPMAN/Telling Stories	22939
28	28	FOO FIGHTERS/learn To Fly	22939
27	27	SPLNDR/.../There She Goes	22939
26	26	TRACY CHAPMAN/Telling Stories	19874
25	25	LENNY KRAVITZ/Being To You	18765
24	24	MELISSA ETHERIDGE/Enough Of Me	17402
23	23	BEN HARPER/It's A Wonderful Life	15820
22	22	BRITNEY SPEARS/Baby One More Time	15820
21	21	SUGAR RAY/Someday	15029
20	20	SAVAGE GARDEN/Knew I Loved You	15029
19	19	A3/Whole Up This Morning	13447
18	18	RED HOT CHILI/.../Other Side	13447
17	17	EAGLE EYE CHERRY/Save Tonight	11865
16	16	EFFEL 65/Blue (Da Ba Dee)	11865
15	15	MADONNA/American Pie	11865
14	14	NATALIE IMBRUGLIA/Tom	11074
13	13	LENNY KRAVITZ/Being To You	11074

MARKET #2

KBIG/Los Angeles
AMFM
(818) 546-1043
Ray/Baker
12c Cume 964,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	34	THIRD EYE BLIND/Show Me	14042
34	34	SANTANA/FROB THOMAS/Smooth	14042
33	33	SANTANA/FROB THOMAS/Smooth	13629
32	33	SMASH MOUTH/Then The Morning	13629
31	33	SAVAGE GARDEN/Knew I Loved You	13629
30	33	MADONNA/American Pie	13629
29	32	BRIAN MCKENNA/Back At One	13216
28	32	MARC ANTHONY/Need To Know	13216
27	32	CELINE DION/That's The Way It Is	13216
26	32	LENNY KRAVITZ/Being To You	13216
25	32	LENNY KRAVITZ/Being To You	13216
24	24	TRACY CHAPMAN/Telling Stories	13216
23	23	FOO FIGHTERS/learn To Fly	13216
22	23	SMASH MOUTH/Then The Morning	13216
21	21	SMASH MOUTH/Then The Morning	13216
20	20	SUGAR RAY/Someday	8260
19	19	SMASH MOUTH/Then The Morning	8260
18	18	SMASH MOUTH/Then The Morning	8260
17	17	SMASH MOUTH/Then The Morning	8260
16	16	SMASH MOUTH/Then The Morning	8260
15	15	SMASH MOUTH/Then The Morning	8260
14	14	SMASH MOUTH/Then The Morning	8260
13	13	SMASH MOUTH/Then The Morning	8260
12	12	SMASH MOUTH/Then The Morning	8260
11	11	SMASH MOUTH/Then The Morning	8260
10	10	SMASH MOUTH/Then The Morning	8260
9	9	SMASH MOUTH/Then The Morning	8260

MARKET #3

KYSR/Los Angeles
AMFM
(818) 955-7000
Pereuli/Palyk/Simms
12c Cume 823,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
60	62	SMASH MOUTH/Then The Morning	37620
61	62	MADONNA/American Pie	35110
62	62	SANTANA/FROB THOMAS/Smooth	33400
63	61	TRAIN/Meet Virginia	34770
64	61	MARC ANTHONY/Need To Know	31920
65	61	FOO FIGHTERS/learn To Fly	29550
66	61	MADONNA/American Pie	29500
67	61	MADONNA/American Pie	23940
68	61	MADONNA/American Pie	23940
69	61	MADONNA/American Pie	23940
70	61	MADONNA/American Pie	23940
71	61	MADONNA/American Pie	23940
72	61	MADONNA/American Pie	23940
73	61	MADONNA/American Pie	23940
74	61	MADONNA/American Pie	23940
75	61	MADONNA/American Pie	23940
76	61	MADONNA/American Pie	23940
77	61	MADONNA/American Pie	23940
78	61	MADONNA/American Pie	23940
79	61	MADONNA/American Pie	23940
80	61	MADONNA/American Pie	23940

MARKET #4

WTMX/Chicago
Bonnieville
(818) 966-1019
James/Karak
12c Cume 823,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
55	54	VERTICAL HORIZON/Everything You Want	22134
56	54	JARS OF CLAY/Inkergetful You	20961
57	51	GARLANDS/Quiter	20961
58	46	THIRD EYE BLIND/Never Let You Go	18906
59	44	MATTHEW WEST/What Matters	18084
60	44	FOO FIGHTERS/learn To Fly	18084
61	42	R.E.M./The Great Beyond	17262
62	42	RED HOT CHILI/.../Other Side	16229
63	42	INIGO GIRL/Space Tonight	15618
64	42	COLLECTIVE SOUL/Run	14796
65	42	SUGAR RAY/Someday	10275
66	42	SMASH MOUTH/Then The Morning	10275
67	42	SMASH MOUTH/Then The Morning	10275
68	42	SMASH MOUTH/Then The Morning	10275
69	42	SMASH MOUTH/Then The Morning	10275
70	42	SMASH MOUTH/Then The Morning	10275
71	42	SMASH MOUTH/Then The Morning	10275
72	42	SMASH MOUTH/Then The Morning	10275
73	42	SMASH MOUTH/Then The Morning	10275
74	42	SMASH MOUTH/Then The Morning	10275
75	42	SMASH MOUTH/Then The Morning	10275
76	42	SMASH MOUTH/Then The Morning	10275
77	42	SMASH MOUTH/Then The Morning	10275
78	42	SMASH MOUTH/Then The Morning	10275
79	42	SMASH MOUTH/Then The Morning	10275
80	42	SMASH MOUTH/Then The Morning	10275

MARKET #5

KIOI/San Francisco
AMFM
(415) 538-1013
Lawrence/Ries
12c Cume 543,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
39	42	SUGAR RAY/Someday	9828
41	42	SMASH MOUTH/Then The Morning	9828
42	42	SAVAGE GARDEN/Knew I Loved You	9828
43	42	SANTANA/FROB THOMAS/Smooth	7478
44	42	LODESTAR/Amazed	7478
45	42	FAITH HILL/Breathe	7478
46	42	CELINE DION/That's The Way It Is	7254
47	42	BACKSTREET BOYS/Show Me	7000
48	42	MARC ANTHONY/Need To Know	7000
49	42	SMASH MOUTH/Then The Morning	6512
50	42	SMASH MOUTH/Then The Morning	6512
51	42	SMASH MOUTH/Then The Morning	6512
52	42	SMASH MOUTH/Then The Morning	6512
53	42	SMASH MOUTH/Then The Morning	6512
54	42	SMASH MOUTH/Then The Morning	6512
55	42	SMASH MOUTH/Then The Morning	6512
56	42	SMASH MOUTH/Then The Morning	6512
57	42	SMASH MOUTH/Then The Morning	6512
58	42	SMASH MOUTH/Then The Morning	6512
59	42	SMASH MOUTH/Then The Morning	6512
60	42	SMASH MOUTH/Then The Morning	6512

MARKET #6

KLLC/San Francisco
Infinity
(415) 765-4097
Kaplan/Stockert
12c Cume 545,900

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
31	31	VERTICAL HORIZON/Everything You Want	5336
32	31	SMASH MOUTH/Then The Morning	8645
33	31	SMASH MOUTH/Then The Morning	8645
34	31	SMASH MOUTH/Then The Morning	8645
35	31	SMASH MOUTH/Then The Morning	8645
36	31	SMASH MOUTH/Then The Morning	8645
37	31	SMASH MOUTH/Then The Morning	8645
38	31	SMASH MOUTH/Then The Morning	8645
39	31	SMASH MOUTH/Then The Morning	8645
40	31	SMASH MOUTH/Then The Morning	8645
41	31	SMASH MOUTH/Then The Morning	8645
42	31	SMASH MOUTH/Then The Morning	8645
43	31	SMASH MOUTH/Then The Morning	8645
44	31	SMASH MOUTH/Then The Morning	8645
45	31	SMASH MOUTH/Then The Morning	8645
46	31	SMASH MOUTH/Then The Morning	8645
47	31	SMASH MOUTH/Then The Morning	8645
48	31	SMASH MOUTH/Then The Morning	8645
49	31	SMASH MOUTH/Then The Morning	8645
50	31	SMASH MOUTH/Then The Morning	8645

MARKET #7

KOMX/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
James/Thomas
12c Cume 527,300

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	27	SANTANA/FROB THOMAS/Smooth	5540
25	25	LENNY KRAVITZ/Being To You	5290
26	24	SAVAGE GARDEN/Knew I Loved You	5290
27	23	WENDY WEN/What A Girl Wants	5060
28	23	TAL BACHMANN/She's So High	5060
29	23	SMASH MOUTH/Then The Morning	4986
30	22	VERTICAL HORIZON/Everything You Want	4400
31	22	COLLECTIVE SOUL/Run	4180
32	22	CELINE DION/That's The Way It Is	3960
33	22	SMASH MOUTH/Then The Morning	3740
34	22	SMASH MOUTH/Then The Morning	3740
35	22	SMASH MOUTH/Then The Morning	3740
36	22	SMASH MOUTH/Then The Morning	3740
37	22	SMASH MOUTH/Then The Morning	3740
38	22	SMASH MOUTH/Then The Morning	3740
39	22	SMASH MOUTH/Then The Morning	3740
40	22	SMASH MOUTH/Then The Morning	3740
41	22	SMASH MOUTH/Then The Morning	3740
42	22	SMASH MOUTH/Then The Morning	3740
43	22	SMASH MOUTH/Then The Morning	3740
44	22	SMASH MOUTH/Then The Morning	3740
45	22	SMASH MOUTH/Then The Morning	3740

MARKET #8

WBWX/Boston
Infinity
(617) 778-2000
Strassel/Mulvaney
12c Cume 681,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	44	GOD GOOD DOLLS/Black Balloon	13728
41	40	GOD GOOD DOLLS/Black Balloon	13116
42	40	SANTANA/FROB THOMAS/Smooth	12840
43	40	MARY GRAY/Try	11856
44	40	SARAH MCLACHLAN/If I Ever	11856
45	40	COUNTING CROWS/Hungaround	11544
46	40	VERTICAL HORIZON/Everything You Want	10920
47	40	LODESTAR/Amazed	10608
48	40	TRACY CHAPMAN/Telling Stories	10608
49	40	MARC ANTHONY/Need To Know	9672
50	40	CELINE DION/That's The Way It Is	9672
51	40	RED HOT CHILI/.../Other Side	9360
52	40	SMASH MOUTH/Then The Morning	9360
53	40	THIRD EYE BLIND/Never Let You Go	9360
54	40	SMASH MOUTH/Then The Morning	9048
55	40	SMASH MOUTH/Then The Morning	7488
56	40	SMASH MOUTH/Then The Morning	7488
57	40	SMASH MOUTH/Then The Morning	7488
58	40	SMASH MOUTH/Then The Morning	7488
59	40	SMASH MOUTH/Then The Morning	7488
60	40	SMASH MOUTH/Then The Morning	7488
61	40	SMASH MOUTH/Then The Morning	7488
62	40	SMASH MOUTH/Then The Morning	7488
63	40	SMASH MOUTH/Then The Morning	7488
64	40	SMASH MOUTH/Then The Morning	7488
65	40	SMASH MOUTH/Then The Morning	7488

MARKET #9

WRXW/Washington, DC
ABC
(202) 686-3100
Kosiba/Parker
12c Cume 597,100

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	33	SANTANA/FROB THOMAS/Smooth	9336
34	32	FABSTAR/Let's Be Friends	9344
35	32	SMASH MOUTH/Then The Morning	9344
36	32	GOD GOOD DOLLS/Black Balloon	8750
37	32	MARC ANTHONY/Need To Know	8760
38	32	LENNY KRAVITZ/Being To You	7008
39	32	SUGAR RAY/Someday	6716
40	32	SMASH MOUTH/Then The Morning	6716
41	32	SMASH MOUTH/Then The Morning	6716
42	32	SMASH MOUTH/Then The Morning	6716
43	32	SMASH MOUTH/Then The Morning	6716
44	32	SMASH MOUTH/Then The Morning	6716
45	32	SMASH MOUTH/Then The Morning	6716
46	32	SMASH MOUTH/Then The Morning	6716
47	32	SMASH MOUTH/Then The Morning	6716
48	32	SMASH MOUTH/Then The Morning	6716
49	32	SMASH MOUTH/Then The Morning	6716
50	32	SMASH MOUTH/Then The Morning	6716

MARKET #10

KHMX/Houston Galveston
Clear Channel
(713) 790-0965
Trapp/D'Alvec/Bradley
12c Cume 508,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	44	TINA TURNER/When The Heartache	13244
41	44	EFFEL 65/Blue (Da Ba Dee)	12341
42	43	SMASH MOUTH/Then The Morning	11739
43	43	SMASH MOUTH/Then The Morning	11739
44	43	SMASH MOUTH/Then The Morning	11739
45	43	SMASH MOUTH/Then The Morning	11739
46	43	SMASH MOUTH/Then The Morning	11739
47	43	SMASH MOUTH/Then The Morning	11739
48	43	SMASH MOUTH/Then The Morning	11739
49	43	SMASH MOUTH/Then The Morning	11739
50	43	SMASH MOUTH/Then The Morning	11739
51	43	SMASH MOUTH/Then The Morning	11739
52	43	SMASH MOUTH/Then The Morning	11739
53	43	SMASH MOUTH/Then The Morning	11739
54	43	SMASH MOUTH/Then The Morning	11739
55	43	SMASH MOUTH/Then The Morning	11739
56	43	SMASH MOUTH/Then The Morning	11739
57	43	SMASH MOUTH/Then The Morning	11739
58	43	SMASH MOUTH/Then The Morning	11739
59	43	SMASH MOUTH/Then The Morning	11739
60	43	SMASH MOUTH/Then The Morning	11739

MARKET #11

KPLZ/Seattle-Tacoma
Fisher
(206) 223-5700
Hashimoto
12c Cume 360,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	48	SMASH MOUTH/Then The Morning	7778
49	47	SANTANA/FROB THOMAS/Smooth	7614
47	46	CELINE DION/That's The Way It Is	7452
46	46	FABSTAR/Let's Be Friends	5994
45	45	SMASH MOUTH/Then The Morning	5994
44	44	SMASH MOUTH/Then The Morning	5994
43	44	MARC ANTHONY/Need To Know	5098
42	44	MARC ANTHONY/Need To Know	5022
41	44	MARC ANTHONY/Need To Know	5022
40	44	MARC ANTHONY/Need To Know	5022
39	44	MARC ANTHONY/Need To Know	5022
38	44	MARC ANTHONY/Need To Know	5022
37	44	MARC ANTHONY/Need To Know	5022
36	44	MARC ANTHONY/Need To Know	5022
35	44	MARC ANTHONY/Need To Know	5022
34	44	MARC ANTHONY/Need To Know	5022
33	44	MARC ANTHONY/Need To Know	5022
32	44	MARC ANTHONY/Need To Know	5022
31	44	MARC ANTHONY/Need To Know	5022
30	44	MARC ANTHONY/Need To Know	5022
29	44	MARC ANTHONY/Need To Know	5022
28	44	MARC ANTHONY/Need To Know	5022
27	44	MARC ANTHONY/Need To Know	5022
26	44	MARC ANTHONY/Need To Know	5022

MARKET #12

KFMB/San Diego</

® March 17, 2000

Top 20

POP/ALTERNATIVE

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ ADDS
2	1	VERTICAL HORIZON Everything You Want (RCA)	1492	1482	34/0
1	2	SANTANA F/ROB THOMAS Smooth (Arista)	1447	1483	35/0
3	3	SMASH MOUTH Then The Morning Comes (Interscope)	1401	1432	35/0
5	4	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	1350	1283	34/0
4	5	TRAIN Meet Virginia (Aware/Columbia)	1254	1320	33/0
7	6	MACY GRAY I Try (Epic)	1228	1142	32/0
6	7	FILTER Take A Picture (Reprise)	1137	1152	34/0
8	8	COUNTING CROWS Hangin'around (DGC/Geffen/Interscope)	1030	1053	33/0
11	9	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	925	961	32/0
10	10	GOO GOO DOLLS Black Balloon (Warner Bros.)	917	1012	32/0
16	11	FAITH HILL Breathe (Warner Bros.)	912	714	25/0
9	12	FOO FIGHTERS Learn To Fly (Roswell/RCA)	848	1044	28/0
13	13	STING Brand New Day (A&M/Interscope)	841	866	30/0
12	14	SAVAGE GARDEN I Knew I Loved You (Columbia)	840	883	22/0
17	15	MARC ANTHONY I Need To Know (Columbia)	761	677	27/0
—	16	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)	727	621	30/0
15	17	MELISSA ETHERIDGE Enough Of Me (Island/DJMG)	722	725	34/1
19	18	CREED Higher (Wind-up)	712	624	27/2
14	19	R.E.M. The Great Beyond (Warner Bros.)	658	807	22/0
18	20	BLINK-182 All The Small Things (MCA)	640	655	22/1



35 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. © 2000, R&R Inc.

TUNED-IN

POP/ALTERNATIVE

R&R/MEDIABASE 24/7

KOSO/Modesto, CA

3am

SOFT CELL Tainted Love/Where Did Our...
FILTER Take A Picture
SMASH MOUTH Walkin' On The Sun
FOO FIGHTERS Learn To Fly
TRACY CHAPMAN Telling Stories...
COUNTING CROWS A Long December
VERTICAL HORIZON Everything You Want
FIONA APPLE Criminal
MELISSA ETHERIDGE Enough Of Me
UB40 Red Red Wine
THIRD EYE BLIND Jumper
EVERYTHING Hooch
A3 Woke Up This Morning
U2 With Or Without You

4pm

R.E.M. The Great Beyond
JESUS JONES Right Here, Right Now
DISHWALLA Counting Blue Cars
STING Brand New Day
STING I/ROB THOMAS Smooth
DIDO Don't Think Of Me
TRAIN Meet Virginia
RED HOT CHILI PEPPERS Scar Tissue
D.N.A. I/SUZANNE VEGA Tom's Diner
BLINK-182 All The Small Things
JEWEL Who Will Save Your Soul

8pm

STING Brand New Day
FILTER Take A Picture
SHERYL CROW If It Makes You Happy
BLINK-182 All The small Things
KID ROCK Only God Knows Why
GOO GOO DOLLS Slide
MARCY PLAYGROUND Sex & Candy
SPLENDER Yeah, Whatever
VERTICAL HORIZON Everything You Want
MACY GRAY I Try
CAKE Let Me Go
TAL BACHMAN If You Sleep
SUGAR RAY Falls Apart (Run Away)

11am

MACY GRAY I Try
SISTER HAZEL All For You
DIDO Don't Think Of Me
FASTBALL The Way
BLIND MELON No Rain
MADONNA American Pie
SMASH MOUTH Then The Morning Comes
BLONDIE One Way Or Another
GOD GOO DOLLS Black Balloon
SUGAR RAY Fly
STING Brand New Day
4 NON BLOWDES What's Up
EAGLE-EYE CHERRY Save Tonight



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

New & Active

LENNY KRAVITZ I Belong To You (Virgin)

Total Plays: 575, Total Stations: 28, Adds: 0

KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)

Total Plays: 559, Total Stations: 25, Adds: 1

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

Total Plays: 477, Total Stations: 29, Adds: 1

LEONA NAESS Charm Attack (Outpost/MCA)

Total Plays: 409, Total Stations: 21, Adds: 1

CELINE DION That's The Way It Is (550 Music/Epic)

Total Plays: 385, Total Stations: 16, Adds: 1

SPLENDER I Think God Can Explain (C2/Columbia)

Total Plays: 369, Total Stations: 26, Adds: 2

DIDO Don't Think Of Me (Arista)

Total Plays: 291, Total Stations: 22, Adds: 3

JESSICA RIDDLE Even Angels Fall (Hollywood)

Total Plays: 236, Total Stations: 18, Adds: 1

TARA MACLEAN If I Fall (Nettwerk/Capitol)

Total Plays: 206, Total Stations: 14, Adds: 1

BARENAKED LADIES If I Had \$1000000 (Reprise)

Total Plays: 204, Total Stations: 19, Adds: 1

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM

KAMX/Austin, TX

KLLY/Bakersfield, CA

WBMX/Boston, MA

WLNX/Charlotte, NC

WTMX/Chicago, IL

KKPN/Corpus Christi, TX

KALC/Denver-Boulder, CO

WOST/Ft. Myers-Naples, FL

KVSR/Fresno, CA

WWTI/Grand Rapids, MI

WKSJ/Greensboro, NC

KUCD/Monolulu, HI

KMXB/Las Vegas, NV

KYSR/Los Angeles, CA

WXPT/Minneapolis, MN

KOSO/Modesto, CA

KCDU/Monterey-Salinas, CA

WPTE/Norfolk, VA

KYIS/Oklahoma City, OK

KZON/Phoenix, AZ

KBBT/Portland, OR

KLCA/Reno, NV

WZNE/Rochester, NY

KZZO/Sacramento, CA

WVRV/St. Louis, MO

KQMB/Salt Lake City, UT

KFMB/San Diego, CA

KLLC/San Francisco, CA

KRUZ/Santa Barbara, CA

KMHX/Santa Rosa, CA

WSSR/Tampa, FL

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WMBX/West Palm Beach, FL

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CAROL ARCHER
archer@ronline.com

Roll Over, P.T. Barnum

WYJZ's owner Bill Shirk puts the 'show' in show business

In most radio stations the GM's office is clearly intended to impress. Rank, after all, hath its privileges. Appointed to comfort clients while properly intimidating staff subordinates, the boss' office is usually a vivid metaphor for power.



Bill Shirk

The decor of Bill Shirk's lair at WYJZ/Indianapolis — one of four radio stations he owns, along with a low-power TV station — boasts a headstone with the inscription "Bill Shirk, born 1945, buried alive Oct. 29-31, 1977." He's been buried alive in a coffin on seven separate occasions, all of which are marked on his tombstone. One live burial was a 79-hour stint accompanied by rats, two tarantulas and a rattlesnake!

He's also escaped straitjackets while suspended upside down from a helicopter with a python wrapped around his body and his head in a bag containing a rattlesnake. This makes for great radio promotion, but you've got to ask yourself, "Is this guy crazy?" Here's the saga of Shirk, the man dubbed the World's No. 1 Escape Artist by *The Guinness Book of World Records*.

Driving Ambition

Smart and driven, Shirk came up in broadcasting the old-fashioned way. "For the past 25 years, I've been a practicing escape artist, but I've also been in radio a long time," he begins. "My father owned an advertising agency in Muncie, IN, and he always wanted to own a radio station. In 1965, when I was 18, he put on a daytimer Top 40 station, WERK. That's where David Letterman got his first radio job in 1968.

"It was such a great time in radio. We broke so many records. I started as a weekend news guy and disc jockey. When I graduated

from Ball State with a B.A. in education, I taught math and science for a year, but my real ambition was to be the station's GM and make it very successful. I got that job and ended up tripling WERK's billing in the first six months.

"Eventually I had the lust to play in a big market, and I landed a job as an afternoon drive jock at WXLW-AM/Indianapolis, where I became GM within a few months. I bought that station in 1974 with the help of my father, but I was stuck in the AM quagmire. FM was taking over, so I turned my AM into a Religious station and directed my personal attention to escape artistry, setting records for the Guinness people with straitjackets, jailbreaks and such.

"Then in 1984 there was a possibility that the 80-90 Docket was going to add low-power FMs up to 6,000 watts, with preference given to people who owned AM daytimers. I was lucky enough to finally be awarded a license for 96.3 FM, which I turned into CHR/Rhythmic WHHH/Indianapolis. With the advent of being allowed to own more than one FM in a market in the early '90s, I, along with its owner, put on another station, 'Jammin' Oldies' WBKS/Indianapolis, which was a good combo with the CHR/Rhythmic."

The Move To NAC

"I had always envisioned having a superduopoly, so I found a third station for a reasonable price where I wanted to do NAC/

Smooth Jazz," Shirk continues. "The station I purchased, WIRE, was about 17 miles from downtown Indianapolis, in a town called Lebanon. It was a Country station with a lot of high school basketball and other things for the community.

"In the past you couldn't really make it as a community station, but I did something interesting: I applied for and received an educational license frequency and formed a nonprofit station. I then moved it to 91.1 and turned the old frequency, 100.9, into NAC/SJ WYJZ a couple of years ago.

"It has been tremendous! I've always been a great believer in selling stations together, and we sell three. If you combine our properties — they are 3,000 watts apiece, so we've got 9,000 watts total — we're actually second in the market, with a 9.5 share up against 50,000-watters! Because we sell in combo, we've had great success, even though WYJZ is only 3,000 watts and 18 miles from the city.

"The good news is that I've gotten a construction permit from the FCC that will allow me to go from covering 240,000 people in the primary coverage area to 750,000 people, a 200% increase. We've been as high as a 2.5 share, but we feel we should be somewhere in the four shares when we move our signal into town. I like the format personally, but when I look at trombos that include Smooth Jazz, like AMFM's in Chicago and Emmis' in New York, it makes a really nice

trifecta. One sales department sells all.

"Media Audit shows that the average income of someone who listens to WYJZ is \$80,000, so you're really dealing with the high end. They are also an audience that wants to make sure that a Smooth Jazz station remains in this city, so they're extremely supportive of the advertisers. Our advertisers are getting great results. We brought in Boney James and Norman Brown after we'd only been on for three months, and we packed the place with a fabulous crowd! Our clients were there to witness all that."

Shirk notes that WYJZ is a very easy station to market. "We're very visible with the Indianapolis Museum of Art. We're involved in a promotion with the Maui Music Festival. I like this format myself because, while I've done almost every other format, I like where this one's going. I know some have abandoned it, but Smooth Jazz is a format where, if you do it correctly, you can bill double what your share is in ratings. But you've got to connect the dots."

The Great Escape

So how did Shirk become an escape artist? It was a direct result of an experience with a radio promotion: "I got a call from a man who had a circus coming to town for a charity, the Noble Center, that gives support to physically and mentally handicapped people. He wanted some promotion. His plan was to raise money by putting me in a straitjacket and hanging me upside down while I tried to escape.

"One stunt I did occurred during a ratings period: I was handcuffed and chained, then buried in a grave in a plexiglass coffin and covered with seven tons of dirt and cement. The coffin caved in on me, and I had to be dug out with a backhoe before I suffocated."

"I thought it was a great idea and asked if he planned to teach me how to do it, but he said, 'No, you can't do that; it's too dangerous. Only Houdini could do it. Just show up and you can chicken out at the last minute. The circus' escape artist will do it instead.' I was so intrigued by the thought of actually doing the stunt myself that I went to the library and found Milburn Christopher's book, *Houdini: The Untold Story*. That began my quest for free publicity for my radio stations as an escape artist.

"I learned stunts like getting out of a straitjacket with the ambition to become No. 1 in the world. Within three years I held eight world records. The one stunt I did that's gotten the most national attention occurred on a Thursday during a ratings period: I was handcuffed and chained, then buried in a grave in a plexiglass coffin and covered with seven tons of dirt and cement. The coffin caved in on me, and I had to be dug out with a backhoe before I suffocated. I've been buried alive more than any human being on earth who is still alive."

While all this work could probably qualify Shirk for hazard pay, he likes to share the wealth. "I get pretty good money to do these things, but I like to raise money for charity. I raised \$10,000 to buy a wheelchair-friendly bus. Five years ago I raised \$5,000 for inner-city Boy Scouts who needed tents and other camping stuff to go to their Jamboree by being buried alive with a python and the world's largest spider, a Venezuelan bird-eating spider that is bigger than my hand.

"The next thing I'm going to do is something for the Ripley's [Believe It or Not] people, where I'll hang upside down from a crane by my ankles in three straitjackets with a 15-foot Burmese albino python wrapped around my neck and body. I was once buried alive for two solid weeks. I've been buried alive so many times, I've run out of room on my tombstone."

[Editor's note: At press time we learned of Radio One's intention to buy Shirk's three Indianapolis radio properties for \$40 million.]



"I know some have abandoned it, but NAC/Smooth Jazz is a format where, if you do it correctly, you can bill double what your share is in ratings. But you've got to connect the dots."

R&R NAC/Smooth Jazz Top 30

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BONEY JAMES Boneyizm (Warner Bros.)	794	-32	105591	12	40/0
2	2	RICHARD ELLIOT On The Fly (Blue Note)	761	-51	81725	16	37/0
3	3	KENNY GARRETT Simply Said (Warner Bros.)	761	-6	77171	18	36/0
4	4	NORMAN BROWN Paradise (Warner Bros.)	750	+1	76219	12	36/0
7	5	WALTER BEASLEY Nice And Easy (Shanachie)	623	+23	74590	13	34/0
9	6	LARRY CARLTON Fingerprints (Warner Bros.)	604	+16	84742	8	41/0
8	7	AL JARREAU Just To Be Loved (GRP/VMG)	581	-9	66227	6	40/1
6	8	KENNY G Stranger On The Shore (Arista)	578	-77	87583	17	31/0
5	9	KIM WATERS Secrets Told (Shanachie)	565	-97	64324	19	33/0
11	10	CHRIS BOTTI Why Not (GRP/VMG)	543	+14	62114	11	37/0
10	11	STEELY DAN What A Shame About Me (Giant/Reprise)	511	-23	51286	8	34/0
13	12	DAVE KOZ Surrender (Capitol)	504	+18	78248	8	37/0
12	13	STEVE COLE It's Gonna Be Alright (Bluemoon/Atlantic)	461	-32	58601	12	32/0
Breaker	14	URBAN KNIGHTS Sweet Home Chicago (Narada)	428	+57	67725	5	35/1
14	15	DAVID BENOIT Miles After Dark (GRP/VMG)	419	-57	61005	18	35/0
Breaker	16	MARC ANTOINE Palm Strings (GRP/VMG)	418	+42	64882	7	37/4
15	17	BRIAN CULBERTSON F/LORI PERRY Get'n Over You (Atlantic)	394	-6	32324	15	26/0
18	18	BRIAN MCKNIGHT Back At One (Motown)	337	-32	42093	24	25/0
19	19	PAUL TAYLOR Avenue (Peak/Unity/N-Coded)	332	+16	31463	7	32/1
21	20	BOB JAMES Raise The Roof (Warner Bros.)	331	+48	33667	3	36/3
22	21	RONNY JORDAN London Lowdown (Blue Note)	297	+17	30714	3	28/1
20	22	JAZZMASTERS Nightcrawler (Hardcastle/Trippin' 'N' Rhythm)	296	+1	31396	10	25/0
23	23	GERALD VEASLEY Valdez In The Country (Heads Up)	287	+8	35277	9	24/0
25	24	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)	188	+3	25703	3	11/0
27	25	DWIGHT SILLS Desert Skies (Citylights/Monarch)	185	+13	6955	3	18/0
26	26	SANTANA El Farol (Arista)	181	+9	18000	5	19/0
28	27	SAMANTHA SIVA Living Alone (Genie)	168	-3	7052	2	15/1
24	28	SPECIAL EFX Bella (Shanachie)	159	-31	33226	19	15/0
29	29	PETER WHITE San Diego (Columbia)	150	-21	9611	5	13/0
Debut	30	ALEX BUGNON Onward, Upward (Narada)	142	+26	6465	1	13/0

41 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

TOM GRANT Tune It In (Windham Hill Jazz)

Total Plays: 116, Total Stations: 18, Adds: 8

FATTBURGER Trail Of Tears (Shanachie)

Total Plays: 112, Total Stations: 12, Adds: 1

STEVE OLIVER First View (Native Language)

Total Plays: 92, Total Stations: 13, Adds: 2

EARL KLUGH F/ROBERTA FLACK Now And Again (Windham Hill Jazz)

Total Plays: 88, Total Stations: 7, Adds: 0

KIRK WHALUM Same Ole Love (Warner Bros.)

Total Plays: 84, Total Stations: 10, Adds: 4

BRIAN TARQUIN Tangled Web (Instinct)

Total Plays: 83, Total Stations: 8, Adds: 0

KOMBO Lower Deck (GRP/VMG)

Total Plays: 76, Total Stations: 9, Adds: 1

OLIVER I'll Get By (Real Deal)

Total Plays: 75, Total Stations: 5, Adds: 0

EO HAMILTON Jazzman (Fahrenheit)

Total Plays: 67, Total Stations: 5, Adds: 0

COUNT BASIC One One 4 (Instinct Jazz)

Total Plays: 49, Total Stations: 6, Adds: 1

CLUB 1600 Stay (N-Coded)

Total Plays: 40, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
TOM GRANT Tune It In (Windham Hill Jazz)	8
MARC ANTOINE Palm Strings (GRP/VMG)	4
KIRK WHALUM Same Ole Love (Warner Bros.)	4
BOB JAMES Raise The Roof (Warner Bros.)	3
MAYSA Got To Be Strong (Rice/N-Coded)	3
STEVE OLIVER First View (Native Language)	2
NORMAN CONNORS River Of Love (Starship)	2
BRIAN HUGHES Man About Town (Higher Octave)	2
TOM SAVIANO You Move Me (Miramar)	2
JOYCE COOLING Before Dawn (Heads Up)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOM GRANT Tune It In (Windham Hill Jazz)	+93
URBAN KNIGHTS Sweet Home Chicago (Narada)	+57
BOB JAMES Raise The Roof (Warner Bros.)	+48
KIRK WHALUM Same Ole Love (Warner Bros.)	+48
MARC ANTOINE Palm Strings (GRP/VMG)	+42
STEVE OLIVER First View (Native Language)	+31
OLIVER I'll Get By (Real Deal)	+28
ALEX BUGNON Onward, Upward (Narada)	+26
JAZZMASTERS Lost In... (Hardcastle/Trippin' 'N' Rhythm)	+26
WALTER BEASLEY Nice And Easy (Shanachie)	+23

Breakers

URBAN KNIGHTS Sweet Home Chicago (Narada)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
428/57	35/1	14
MARC ANTOINE Palm Strings (GRP/VMG)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
418/42	37/4	16

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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NAC notes

with Carol Archer

Boney James' "Boneyizm" (Warner Bros.) holds on to No. 1, and the three tracks that follow it keep their same positions as well. **Walter Beasley's** "Nice and Easy" (Shanachie) moves 7-5*, and 100% of the panel is playing **Larry Carlton's** "Fingerprints" (Warner Bros.), which bolts 9-6* and only needs rotation increases to go all the way to the top. **Chris Botti's** "Why Not" (GRP/VMG) enters our top 10 at 10*.

Urban Knights' "Sweet Home Chicago" (Narada) jumps 17-14*/Breaker with an increase of 57 plays. **Marc Antoine's** "Palm Strings" (GRP/VMG) is 16*/Breaker and picks up four new adds, including KYOT/Phoenix and WJCD/Norfolk, and it's already up to 24 plays on WQCD/New York.

Topping Most Added for the second week is Tom

Grant's "Tune It In" (Windham Hill Jazz) with eight new-adds. The track is already Most Increased with +93 plays and 44% of the panel playing it before it's even charted.

Kirk Whalum's "Same Ole Love" (Warner Bros.), which received hot rotation at KYOT with 23 plays this week, earned four new adds, including KCIY/Kansas City.

New and noteworthy: I'm knocked out by the edit of **Chris Standring's** "Hip Sway" (Instinct Jazz). It sounds like a complete natural. Standring cuts a mile-deep groove on this extremely hip track, on which he's ably supported by Richard Elliot's sly sax parts. Standring's songwriting and playing talents really shine on "Hip Sway."

Ken Navarro's released a fine — and commercial — single, "Island Life" (Positive Music). With its good hook and appealing, balmy melody, combined with Navarro's winning acoustic guitar style, this one is as welcome as springtime after a long, cold winter.

Joyce Cooling's follow-up single is cut from the same cloth as her chart-topping "Callie." "Before Dawn" (Heads Up) reprises infectious grooves and hints of vocalese with a sophisticated melody and Jay Wagner's lilting keyboard lines.

Up

Jay Beckenstein

Eye Contact

Windham Hill Jazz

More than 20 years after founding the enormously successful and enduring quintet Spyro Gyra, saxophonist **Jay Beckenstein** finally steps forward with his first solo album, *Eye Contact* (Windham Hill Jazz). And the record is a marvel. Although Beckenstein produced all 23 of Spyro Gyra's recordings, he took his hands off the mixing console this time and brought in outside producers, among them Chuck Loeb, Chieli Minucci and Jason Miles (who worked on many of Miles Davis' most important projects). Furthermore, he incorporates a lot of tenor sax, which he rarely plays with Spyro, and his chops are displayed admirably here. His first single, "Sunrise," recalls Spyro Gyra's most appealing qualities with its uplifting melody and infectious hook. Several other tracks also meet the most rigorous standards for NAC/SJ airplay, but one expects no less from Beckenstein. It is his inspired jazz voice, expressed eloquently on covers of Charlie Mingus' "Goodbye Pork Pie Hat" and Weather Report's "Black Market," that hallmarks *Eye Contact* as a major contribution to contemporary jazz. Outstanding.



Although WJZ/Philadelphia and KWJZ/Seattle enjoy long-standing reputations for breaking records, both have grown somewhat more conservative in their approach to new adds in recent months. That's why when each really stepped out

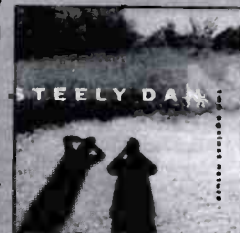
early last week — WJZ APD/MD Michael Tozzi added the Steely Dan album track "Cousin Dupree" (Giant/Reprise) and KWJZ PD Carol Handley added Club 1600's "Stay" featuring David Mann (N-Coded) — I wanted to learn more.

Tozzi: [WJZ PD] Anne Gress and I have both been fans of Steely Dan for so many years. These two guys have been a staple of AOR and Smooth Jazz radio from the early days of both formats, which is why it's so easy to play something from this long-awaited project. The hard part was deciding where to start. The track released to NAC was good, but when I got my hands on a copy of "Cousin Dupree," released to Adult Alternative at about the same time, I was struck by the fact that it was a clever tune — ambitious lyrically and musically — that had all the ingredients of a classic Becker/Fagen song. I realized after one listen that most of the crafty phrases had been etched in my brain, especially the hook line that starts, "Honey, how you've grown, like a rose." This tune has a great hook, and it perfectly complements the half-dozen other Steely Dan library tracks that we already play.

Handley: Club 1600 has actually been on our "consider" list for a while. We added it to our new music show a few weeks back, but the more our MD, Diana Rose, and I listened to it, the more we realized it has that "head bob" or "body sway" factor, where you just can't sit still. That's always a consideration in getting serious about pieces we're considering. The feel that's so prevalent in a lot of recent releases — that '70s, contemporary jazz-infused, funk/R&B vibe that's worked so well for Brian Culbertson, Gota and Kombo — is captured very well on "Stay." I like that it leans R&B, almost like Motown meets smooth jazz. That kind of material does very well with our audience, whether it's Al Green, Marvin Gaye or Temptations tunes. In the song "Stay" itself, I really love the interplay between a really straightforward, strong sax line and Chieli Minucci's guitar, which is so playful and lyrical. It adds a nice counterpoint. Both the sax and guitar sound so warm on this record, and they fit like a glove. It has a depth and texture that together are compelling. "Stay" sounds embracing, plus it doesn't take too long before you're singing the sax part, which is always a good sign. It's been growing on us — I've been digging it more with each listen — so we decided to let everybody else have the same experience.

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Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan No Adds</p> <p>KNIX/Anchorage, AK OM/PD: Aaron Wallender MD: Jenniter Summers No Adds</p> <p>KSMJ/Bakersfield, CA PD/MD: Tony Manes No Adds</p> <p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Steve Stiles No Adds</p> <p>WNWV/Cleveland, OH PD/MD: Bernie Kimble No Adds</p> <p>WJZA/Columbus, OH PD/MD: Bill Harman 9 JOYCE COOLING "Before"</p> <p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd MD: Teresa Kincaid BOB JAMES "Raise"</p>	<p>KHIH/Denver-Boulder, CO PD: Becky Taylor APD/MD: Cheri Marquart MARC ANTOINE "Strings" STEVE OLIVER "View" FATBURGER "Trail"</p> <p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach No Adds</p> <p>KEZL/Fresno, CA PD: J. Weidenheimer 2 STEVE OLIVER "View" 2 TOM GRANT "Tune"</p> <p>WYJZ/Indianapolis, IN PD/MD: Carl Frye KIRK WHALUM "Same"</p> <p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase KIRK WHALUM "Same"</p> <p>WSMJ/Knoxville, TN PD/MD: Tom Miller No Adds</p> <p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p>WLVE/Miami, FL PD: Brat Michael No Adds</p> <p>WJZI/Milwaukee, WI PD: Chris Moreau MD: Debbie Young TOM GRANT "Tune"</p> <p>KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Derrick Dixon BRIAN HUGHES "Man" TOM SAVIANO "Move" DAVE VALENTIN "Timbers"</p> <p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff No Adds</p> <p>WQCO/New York, NY PD: John Mullen MD: Rick Laboy AL JARREAU "Just"</p> <p>WJCD/Norfolk, VA MD: Larry Hollowell TOM SAVIANO "Move" CLUB 1600 "Stay" MARC ANTOINE "Strings"</p>	<p>WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James No Adds</p> <p>WJPL/Peoria, IL PD: Rick Hirschmann 5 JOHN TESH FR. PAGE "When"</p> <p>WJJZ/Philadelphia, PA PD: Anne Gross APD/MD: Michael Tozzi No Adds</p> <p>KYOT/Phoenix, AZ PD: Nick Francis APD/MD: Greg Morgan 8 MARC ANTOINE "Strings" 8 URBAN KNIGHTS "Chicago"</p> <p>KKJZ/Portland, OR PD: Chris Miller MD: David Shult 9 BOB JAMES "Raise"</p> <p>WWND/Raleigh-Durham, NC PD/MD: Don Brookshire 9 KIRK WHALUM "Same" 6 STING "Day"</p>	<p>KSSJ/Sacramento, CA PD: Steve Williams APD/MD: Ken Jones 2 PAUL TAYLOR "Avenue" 2 NORMAN CONNORS "River"</p> <p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen SAMANTHA SIVA "Living" MARC ANTOINE "Strings" TOM GRANT "Tune" RONNY JORDAN "London" ANDREAS VOLLENWEIDER "Stella"</p> <p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole 12 MAYSA "Strong" TOM GRANT "Tune" MITE FLYTE "Dawn"</p> <p>KKSF/San Francisco, CA PD: Paul Goldstein No Adds</p> <p>KQJZ/San Luis Obispo, CA PD/MD: David Atwood NORMAN CONNORS "River" COUNT BASIC "One"</p> <p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer No Adds</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton 2 TOM GRANT "Tune" 2 KOMBO "Deck" 2 SAM CARDON "Wish"</p> <p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose TOM GRANT "Tune" BRIAN HUGHES "Man"</p> <p>WHCO/Syracuse, NY PD: Butch Charles APD/MD: Kenny Dees 3 MAYSA "Strong" 2 KIRK WHALUM "Same" 1 TOM GRANT "Tune"</p> <p>WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis TOM GRANT "Tune" BOB JAMES "Raise"</p>	<p>KDAZ/Tucson, AZ PD/MD: Erik Foxx No Adds</p> <p>WJZW/Washington, DC PD: Kenny King MAYSA "Strong"</p> <p>KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott No Adds</p> <p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Laurie Cobb 9 MAYSA "My" 6 JOYCE COOLING "Before" 5 AL JARREAU "Night"</p>
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41 Total Reporters
41 Current Reporters
40 Current Playlists

Did Not Report. Playlist Frozen (1):
WJZF/Atlanta, GA

No Longer A Reporter (1):
WFSJ/Jacksonville, FL

Most Played Recurrents

CHUCK LOEB High Five (Shanachie)

JOYCE COOLING Callie (Heads Up)

BRIAN CULBERTSON Back In The Day (Atlantic)

DOWN TO THE BONE Long Way From Brooklyn (Internal Bass)

GOTA Let's Get Started (Instinct)

BRIAN TARQUIN Darlin Darlin Baby (Instinct)

CHRIS BOTTI Drive Time (GRP/VMG)

ROGER SMITH Off The Hook (Miramar)

DAVE KOZ Together Again (Capitol)

CRAIG CHAQUICO Forbidden Love (Higher Octave)

NESTOR TORRES Velvet Nights (Shanachie)

NORMAN BROWN Out'a Nowhere (Warner Bros.)

JAZZMASTERS Lost In Space (Hardcastle/Triffin 'N' Rhythm)

RICHARD ELLIOT Chill Factor (Blue Note)

3RD FORCE F/TAYLOR & HUGHES Revelation Of The Heart (Higher Octave)

DAVID BENOIT ReJoyce (GRP/VMG)

STEVE COLE Say It Again (Bluemoon/Atlantic)

PETER WHITE Autumn Day (Columbia)

WALTER BEASLEY If You Knew (Shanachie)

RIPPINGTONS Summer Lovers (Peak/Windham Hill Jazz)

NAC/SMOOTH JAZZ Going For Adds

3/20/00

JAY BECKENSTEIN Sunrise (Windham Hill Jazz)
JOYCE COOLING Before Dawn (Heads Up)
MAYSA Got To Be Strong (Rice/N-Coded)
CHIELI MINUCCI Endless Summer (Shanachie)

National Specialty Programming

JazzTrax

Arr Gene
818-584-5787

Al Jarreau
Club 1600
Larry Carlton
Brian Hughes
Marc Antoine

Let Me Love You
Whisper Goodnight
The Storyteller
Man About Town
Eliqya

Netradio.com

Rae Moore
612-379-6253

Jay Beckenstein Sunrise

Dave Koz Radio Show

Renee DePuy
609-921-1188

Paul Taylor Avenue

NAC/Smooth Jazz Playlists

FINO COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WOOD/New York
Infinity
(212) 352-1019
Mullen/Laboy
12x Cume 1,234,500

CD 2.1019
10th ANNIVERSARY

PLAYS	ARTIST/TITLE	GI (000)
17	NORMAN BROWN/Paradise	18336
24	BONEY JAMES/Boneyom	18336
17	MARC ANTONIO/Palm Strngs	18336
24	DAVE KOZ/Surrender	18336
23	SPYRO GYRA/Beanyway	17572
23	LARRY CARL/Tom's Fingprints	17572
23	SPECIAL FX/Bella	17572
17	STEELY DAN/What A Shame	12968
17	URBAN NIGHTS/Sweet Home Chicago	12968
17	WALTER BEASLEY/Nice And Easy	12968
16	FATBURGER/Trial Of Tears	12224
11	GEORGE MICHAEL/Kissin' On The Radio	7140
7	KEVIN TOOLE/How Bout That	6112
8	KENNY GARRETT/Simply Said	6112
8	CHRIS BOTTI/Why Not	6112
6	DAVID BEHNT/After Dark	5348
6	GROVER WASHINGTON, Jr./The Night Fantastic	5348
7	JAZZMASTERS/Nightcrawler	5348
6	NESTOR TORRES/Venetian Nights	5348
6	RIPPINGTONS/Topaz	4824
6	LEO GARDNER/Mane	4824
6	GOTAI, Jr./Let's Get Started	3820
6	AL JARREAU/Just To Be Loved	3820

MARKET #2
KTWV/Los Angeles
Infinity
(310) 840-7180
Brode/Stewart
12x Cume 918,900

THE WAVE
107.7 KTWV

PLAYS	ARTIST/TITLE	GI (000)
29	URBAN NIGHTS/Sweet Home Chicago	15708
24	BONEY JAMES/Boneyom	14586
25	LARRY CARL/Tom's Fingprints	14025
25	KEVIN TOOLE/How Bout That	12900
26	STANLEY LURBE/NITE/Do You Have Any...	11781
21	VICTOR WOOTEN/Urban Turban	11781
21	SPECIAL FX/Bella	11220
20	STEVE COLE/It's Gonna Be	11220
21	RONNY JORDAN/London Lowsdown	11220
17	BRIAN CULBERTSON/Back In The Day	10659
17	3RD FORCE/Briggs Of Dreams	10659
18	MARC ANTONIO/Palm Strngs	9537
26	CHRIS BOTTI/Why Not	9537
17	RICHARD ELLIOT/On The Fly	8915
14	NSYMC WG/ ESTEFAN/A Music Of My Heart	7584
16	DAVID BEHNT/After Dark	7293
12	AL JARREAU/Just To Be Loved	7293
15	KIRK WHALIM/That's The Way...	7293
12	STEELY DAN/What A Shame	7293
12	KIRK WHALIM/That's The Way...	7293
13	JETHAM BUTLER/What Would You Do...	6732
16	BOB JAMES/Raise The Roof	5610

MARKET #3
WNUA/Chicago
AMFM
(312) 845-9550
Kasler/Silbes
12x Cume 772,600

WNUA 95.5
Smooth Jazz

PLAYS	ARTIST/TITLE	GI (000)
25	WALTER BEASLEY/Nice And Easy	13175
23	DAVE KOZ/Surrender	12648
25	BONEY JAMES/Boneyom	12121
23	NORMAN BROWN/Paradise	10640
23	URBAN NIGHTS/Sweet Home Chicago	10540
16	STEVE COLE/It's Gonna Be	10013
19	RICHARD ELLIOT/On The Fly	9496
17	KIM WATERS/Secrets Told	8959
16	KEVIN TOOLE/How Bout That	8959
15	AL JARREAU/Just To Be Loved	8432
16	BRIAN MCKNIGHT/Back At One	7906
11	FATBURGER/Trial Of Tears	6651
8	DAVID BEHNT/After Dark	6651
19	BRIAN MCKNIGHT/Back At One	5797
11	MARC ANTONIO/Palm Strngs	5797
10	PAUL TAYLOR/Avenue	5270
10	JAZZMASTERS/Nightcrawler	5270
8	JOYCE COOLING/High Five	5270
15	CHRIS BOTTI/Why Not	5270
12	BOB JAMES/Raise The Roof	4216
7	LARRY CARL/Tom's Fingprints	4216

MARKET #4
KKSF/San Francisco
AMFM
(415) 975-5555
Goldstein
12x Cume 438,400

KKSF 103.7
SMOOTH JAZZ

PLAYS	ARTIST/TITLE	GI (000)
24	DAVE KOZ/Surrender	6744
23	BRIAN CULBERTSON/Back In The Day	6463
23	KIM WATERS/Secrets Told	6182
22	KEVIN TOOLE/How Bout That	6182
22	MARC ANTONIO/Palm Strngs	6182
21	LEO GARDNER/Mane	6182
23	LARRY CARL/Tom's Fingprints	6182
14	URBAN NIGHTS/Sweet Home Chicago	4215
14	AL JARREAU/Just To Be Loved	3653
13	PAUL TAYLOR/Avenue	3653
13	BRIAN MCKNIGHT/Back At One	3653
13	KEVIN TOOLE/How Bout That	3653
13	NORMAN BROWN/Paradise	3653
14	BRIAN MCKNIGHT/Back At One	3372
13	DAVID BEHNT/After Dark	3372
13	CHRIS BOTTI/Why Not	3372
13	CHUCK LOEB/High Five	3372
12	BOB JAMES/Raise The Roof	3091
11	WALTER BEASLEY/Nice And Easy	3091
13	RICHARD ELLIOT/On The Fly	2529
9	DAVID BEHNT/After Dark	2529
9	JOE SAMPLE/Fever	2248
8	DANNA HALL/Let's Fall In Love	2248

MARKET #5
WJZZ/Philadelphia
AMFM
(215) 508-1200
Gries/Tozz
12x Cume 587,000

Smooth Jazz
WJZZ 106.1

PLAYS	ARTIST/TITLE	GI (000)
26	DAVE KOZ/Can't Let Go	12572
26	STEVE COLE/It's Gonna Be	12572
26	GERALD WEASLEY/Valdez In...	12572
26	CHUCK LOEB/High Five	12572
26	ED HAMILTON/Jazzman	12572
26	KEVIN TOOLE/How Bout That	12572
17	JARREAU/Just To Be Loved	6531
18	MARSHY CAREY/Agnostic Oh Odds	6531
5	STEELEY DAN/What A Shame	7633
5	CHRIS BOTTI/Why Not	5837
11	KIM WATERS/Secrets Told	5837
12	SPECIAL FX/Bella	5837
12	KIRK WHALIM/That's The Way...	5388
12	DOWN TO THE BONE/Long Way From...	5388
12	DAVID BEHNT/After Dark	5388
12	CHUCK LOEB/High Five	5388
12	DAVID BEHNT/After Dark	5388
12	LENNY JOSSAN/My Hopes Eyes	5388
12	LARRY CARL/Tom's Fingprints	4939

MARKET #6
KDAB/Dallas-Ft. Worth
Infinity
(214) 630-3011
Todd/Kincaid
12x Cume 381,700

CASIS 107.5
Smooth Jazz

PLAYS	ARTIST/TITLE	GI (000)
27	NORMAN BROWN/Paradise	5180
26	BONEY JAMES/Boneyom	5180
26	KEVIN TOOLE/How Bout That	5180
26	RICHARD ELLIOT/On The Fly	5180
26	KEVIN TOOLE/How Bout That	5180
26	KIM WATERS/Secrets Told	5180
17	CULBERTSON & PERRY/Get'n Over You	3145
16	AL JARREAU/Just To Be Loved	3145
11	CHRIS BOTTI/Why Not	2920
16	BRIAN MCKNIGHT/Back At One	2920
11	KIRK WHALIM/That's The Way...	2920
11	JAZZMASTERS/Nightcrawler	2035
11	WALTER BEASLEY/Nice And Easy	2035
11	CHRIS BOTTI/Why Not	2035
11	JOYCE COOLING/High Five	2035
11	CHUCK LOEB/High Five	2035
11	GERALD WEASLEY/Valdez In...	1650
11	PAUL TAYLOR/Avenue	1650
10	DAVE KOZ/Surrender	1650
10	DAVID BEHNT/After Dark	1650
10	EARL KLUGH/Peculiar Situation	1650
9	BRIAN CULBERTSON/Back In The Day	1650
22	STEVE COLE/It's Gonna Be	1480
2	BOB JAMES/Raise The Roof	1480

MARKET #7
WVTV/Detroit
Infinity
(248) 855-5100
Shank/Edwards
12x Cume 458,000

V 98.7
Smooth Jazz

PLAYS	ARTIST/TITLE	GI (000)
22	KEVIN GARRETT/Simply Said	7675
21	WALTER BEASLEY/Nice And Easy	7368
18	BONEY JAMES/Boneyom	7368
14	GERALD WEASLEY/Valdez In...	6747
14	NORMAN BROWN/Paradise	6447
22	KEVIN TOOLE/How Bout That	6447
16	MARC ANTONIO/Palm Strngs	4912
12	CULBERTSON & PERRY/Get'n Over You	4912
10	LARRY CARL/Tom's Fingprints	4605
15	AL JARREAU/Just To Be Loved	3991
14	BRIAN MCKNIGHT/Back At One	3991
12	DAVE KOZ/Surrender	3684
12	SANTANA/EI Foral	3684
23	KIM WATERS/Secrets Told	3684
12	URBAN NIGHTS/Sweet Home Chicago	3684
14	PAUL TAYLOR/Avenue	3377
15	CHRIS BOTTI/Why Not	3377
13	RONNY JORDAN/London Lowsdown	3377
9	JOYCE COOLING/High Five	2456
7	NESTOR TORRES/Venetian Nights	2149
6	DOWN TO THE BONE/Long Way From...	2149
7	STEVE COLE/It's Gonna Be	2149
6	TOM SCOTT/...Smolin' Section	2149
6	EARL KLUGH/Peculiar Situation	2149
6	DAVID BEHNT/After Dark	2149
6	GOTAI, Jr./Let's Get Started	1842
6	SOUL BALLET/In The Joyride	1842
6	RIPPINGTONS/Summer Lovers	1842
6	DAVE KOZ/Together Again	1842

MARKET #8
WJZZ/Washington, DC
ABC
(202) 895-2300
King
12x Cume 385,000

Smooth Jazz
103.3

PLAYS	ARTIST/TITLE	GI (000)
10	CHRIS BOTTI/Why Not	5460
26	LEO GARDNER/Mane	5460
26	BONEY JAMES/Boneyom	5460
11	WALTER BEASLEY/Nice And Easy	5460
26	RICHARD ELLIOT/On The Fly	5460
15	URBAN NIGHTS/Sweet Home Chicago	5460
15	NSYMC WG/ ESTEFAN/A Music Of My Heart	5460
15	AL JARREAU/Just To Be Loved	3120
16	STEELY DAN/What A Shame	2920
14	BRIAN MCKNIGHT/Back At One	2920
15	CULBERTSON & PERRY/Get'n Over You	2920
12	KEVIN GARRETT/Simply Said	2535
12	KIM WATERS/Secrets Told	2535
11	DAVE KOZ/Surrender	2340
11	PAUL TAYLOR/Avenue	2340
27	KIM WATERS/Secrets Told	2145
11	KIRK WHALIM/That's The Way...	2145
11	BOB JAMES/Raise The Roof	2145
28	KEVIN TOOLE/How Bout That	2145
11	DAVID BEHNT/After Dark	2145
11	ANDY SWITZER/Only With You	2145
11	BRIAN MCKNIGHT/Back At One	1920
10	BOB JAMES/Raise The Roof	1680
5	DAVE KOZ/Surrender	1680
9	STEVE COLE/It's Gonna Be	1680
7	DAVID BEHNT/After Dark	1680
6	NORMAN BROWN/Paradise	1440
6	ROBERTO PERERA/Your Time	1440
7	LARRY CARL/Tom's Fingprints	1200
3	BOB JAMES/Raise The Roof	720

MARKET #9
WLVJ/Miami
Clear Channel
(305) 654-9494
Michael
12x Cume 343,000

Smooth Jazz
103.9

PLAYS	ARTIST/TITLE	GI (000)
24	VICTOR WOOTEN/Urban Turban	5760
24	CHRIS BOTTI/Why Not	5760
24	CHRIS BOTTI/Why Not	5760
22	PETER WHITE/Don't Want To Be...	5520
19	RICHARD ELLIOT/On The Fly	4560
19	RICHARD ELLIOT/On The Fly	4560
17	BRIAN CULBERTSON/Back In The Day	4080
11	KIRK WHALIM/That's The Way...	3840
26	GOTAI, Jr./Let's Get Started	3600
16	WALTER BEASLEY/You Know	3600
12	GROVER WASHINGTON, Jr./The Night Fantastic	2880
11	BOB JAMES/Raise The Roof	2880
10	KIM WATERS/Secrets Told	2880
11	STEVE COLE/It's Gonna Be	2640
11	NORMAN BROWN/Paradise	2640
11	DAVID BEHNT/After Dark	2400
11	ANDY SWITZER/Only With You	2400
11	BRIAN MCKNIGHT/Back At One	2400
10	BOB JAMES/Raise The Roof	1920
5	DAVE KOZ/Surrender	1680
9	STEVE COLE/It's Gonna Be	1680
7	DAVID BEHNT/After Dark	1440
6	NORMAN BROWN/Paradise	1440
6	ROBERTO PERERA/Your Time	1440
7	LARRY CARL/Tom's Fingprints	1200
3	BOB JAMES/Raise The Roof	720

MARKET #10
KWJZ/Battle-Tecoma
Sandusky
(425) 373-5536
Handley/Rose
12x Cume 228,100

Smooth Jazz
103.7

PLAYS	ARTIST/TITLE	GI (000)
27	KEVIN GARRETT/Simply Said	3976
26	URBAN NIGHTS/Sweet Home Chicago	3692
26	SPYRO GYRA/Beanyway	3692
26	KIRK WHALIM/That's The Way...	3692
26	RICHARD ELLIOT/On The Fly	3692
26	NORMAN BROWN/Paradise	3692
16	CULBERTSON & PERRY/Get'n Over You	2272
11	CHRIS BOTTI/Why Not	2272
16	STEELY DAN/What A Shame	2120
17	AL JARREAU/Just To Be Loved	1988
14	EARL KLUGH/Peculiar Situation	1988
13	LENNY JOSSAN/My Hopes Eyes	1846
11	CHRIS BOTTI/Why Not	1764
11	SANTANA/EI Foral	1764
11	CLUB 1000/Stay	1502
26	BONEY JAMES/Boneyom	1502
11	RONNY JORDAN/London Lowsdown	1502
11	MARC ANTONIO/Palm Strngs	1420
10	DAVE KOZ/Surrender	1420
10	CHRIS BOTTI/Why Not	1420
10	EARL KLUGH/Peculiar Situation	1420
10	SPECIAL FX/Bella	1420
10	GERALD WEASLEY/Valdez In...	1420
10	LARRY CARL/Tom's Fingprints	1420
10	NEILSON RANGEL/Let's Somethin'	1420
10	KOMBO/Let The Talk	1420
10	JEFF GOLDBLUM/Touch	1420
7	BOB JAMES/Raise The Roof	1278
10	BRIAN MCKNIGHT/Back At One	1278
9	CHRIS BOTTI/Why Not	1278

MARKET #11
KIFM/San Diego
Jefferson-Pilot
(619) 297-3638
Block/Curtis
12x Cume 218,400

Smooth Jazz
98.1

PLAYS	ARTIST/TITLE	GI (000)
17	KEVIN TOOLE/How Bout That	2286
17	PETER WHITE/Don't Want To Be...	2286
16	WALTER BEASLEY/Nice And Easy	2160
16	RIPPINGTONS/Summer Lovers	2160
16	BONAI DE/High Street	2160
15	DAVID BEHNT/After Dark	2025
15	KIM WATERS/Secrets Told	2025
15	JOYCE COOLING/High Five	1890
14	RICHARD ELLIOT/On The Fly	1890
11	URBAN NIGHTS/Sweet Home Chicago	1620
11	MAYS/Get To Be Strong	1620
12	STRING WINDMILLS/Oh Love	1620
11	SAMANTHA SWAIN/Living Alone	1485
11	STEELY DAN/What A Shame	1485
11	URBAN NIGHTS/Sweet Home Chicago	1485
11	AL JARREAU/Just To Be Loved	1350
10	DANCING FANTASY/Coming Up Roses	1350
10	NESTOR TORRES/Venetian Nights	1350
10	SHANAYIA/Lovey Day	1350
9	BRIAN CULBERTSON/Back In The Day	1215
9	DAVE KOZ/Surrender	1215
9	GERALD WEASLEY/Valdez In...	1215
9	KEVIN GARRETT/Simply Said	1215
9	LARRY CARL/Tom's Fingprints	1215
8	PAUL TAYLOR/Avenue	1215
8	PHILIPPE SASSIS/Over Up And...	1215
8	SANTANA/EI Foral	1015
8	MARC ANTONIO/Palm Strngs	1015
4	DWIGHT SALLIS/Desert Slates	945
7	STEVE COLE/It's Gonna Be	945

MARKET #12
KYOT/Phoenix
AMFM
(602) 258-8181
Francis/Morgan
12x Cume 285,500

KYOT 95.5
Smooth Jazz

PLAYS	ARTIST/TITLE	GI (000)
21	KIRK WHALIM/That's The Way...	4324
22	KEVIN GARRETT/Simply Said	4136
22	RICHARD ELLIOT/On The Fly	4136
21	BONEY JAMES/Boneyom	3948
20	LARRY CARL/Tom's Fingprints	3948
20	DAVE KOZ/Surrender	3750
10	JAZZMASTERS/Nightcrawler	3750
10	CULBERTSON & PERRY/Get'n Over You	3068
11	KEVIN TOOLE/How Bout That	2068
11	KIM WATERS/Secrets Told	2068
11	SANTANA/EI Foral	2068
10	SOUL BALLET/In The Joyride	2068
10	AL JARREAU/Just To Be Loved	1880
10	ALEX BUGHION/Upward, Upward	1880
10	BONAI DE/High Street	1880
9	BRIAN MCKNIGHT/Back At One	1880
10	DAVID BEHNT/After Dark	1880
10	GROVER WASHINGTON, Jr./The Night Fantastic	1880
10	NORMAN BROWN/Paradise	1880
10	PAUL TAYLOR/Avenue	1880
10	SPECIAL FX/Bella	1880
10	STEELY DAN/What A Shame	1880
10	3RD FORCE/Give It All You Got	1880
9	MARC ANTONIO/Palm Strngs	1504
9	URBAN NIGHTS/Sweet Home Chicago	1504
9	AL JARREAU/Just To Be Loved	1504

MARKET #13
WSJT/Tampa
Infinity
(727) 568-0941
Block/Curtis
12x Cume 251,500

WSJT 94.1
Smooth Jazz

PLAYS</



CYNDEE MAXWELL
max@rronline.com

On Top Of Their Game

Three profiles of stations that won big in the fall Arbitron

This week we check out two mainstream Rockers that hit No. 1 12+ in their respective markets and a 3,000-watt Active Rocker that ranked No. 2 12+ in its market.

Scott "Rhino" Reinhart WEBN/Cincinnati

Spring and summer are usually the best ratings periods for WEBN and when it has the most potential to rank No. 1 12+, according to OM Scott "Rhino" Reinhart. The Clear Channel heritage Rocker typically ranks top three year-round, so while its No. 1 position was certainly good news, it was even more impressive because it occurred in the fall. Reinhart adds that the last time 'EBN ranked No. 1 12+ was in summer '96. "Things just fell into place this time," he says. "We started really concentrating on the fall books the last couple of years, and it took this long to finally nail one. Obviously, the planets need to be aligned too."

Baseball also affects the station's performance, Reinhart says. "The summer was huge for Reds baseball this year, so our AM did really well. The better the Reds get, the better the AM station does. This past year they made the playoffs. Because of that we're reduced to making our big push with 'EBN in the fall and winter ratings periods. Especially with Ken Griffey Jr. being here, it'd be a minor miracle for us to hit No. 1 in the spring or summer."

Rhino had been at WEBN for three years when he was promoted to PD at sister WYNF/Sarasota. After a year there he was called back to Cincinnati, this time as OM. He's noticed in the year and a half he's been back that "we've been super focused, and everybody on the staff is very fired up and putting out a great effort. Everybody is

taking their jobs to a whole new level. Our staff is a little older, and to see them really into what they're doing and so fired up is great.

"WEBN has always been very different from other radio stations. We've always prided ourselves on being different. The bigger our company gets, the more we want to prove that we're not cookie-cutter radio. I think that really inspires people. No matter how big our company is, all of our stations are still trying to do their own creative thing. There is a lot of pride here, and we don't want to be known as a generic radio station. I think that's motivated a lot of people."

Rhino and the 'EBN staff have learned how to optimize their place in the Clear Channel chain. "We're taking the best things about being in a big company and using those resources to push ourselves to new creative levels. Instead of having three people coming up with great ideas, you have 200 people. If there is just one idea to start with, you have so many other people to expand it and make it better. And it still comes out 200 different ways, because people make it suit their own needs. That's the beauty of utilizing the resources of a big company and of a single radio station at the same time. Nobody tells us to do anything a certain way. They give us a lot of freedom to express the personality of our own stations."

He concludes, "Along with a great fall campaign, I also think that rock music was really good this past fall, with Creed, Bush, Live and Godsmack.



Scott "Rhino" Reinhart

I'm sure that added a lot to it."

Buzz Casey WROV/Roanoke, VA

Buzz Casey is PD over AMFM's Roanoke properties: WROV, WYYD, WJLM & WGMM. While WROV scored a 9.8 12+ in fall '98, this last fall's 9.9 share is the first time the station has ranked No. 1. It tied with its stalwart Country sister, WYYD.

In his four years at 'ROV, Casey says that the station has consistently performed in the adult demo. "We've been top three adults 25-54 every book but one. I wasn't as surprised that we achieved a 9.9 as much as I was that we ended up being No. 1."

Casey explains the market factors that he believes contributed to WROV's top placement: "Country has always been huge in this market, and WYYD has probably been No. 1 consecutively for eight or nine years. The down trend in country music was partly responsible for 'ROV doing so well, because 'YYD has never been down in the nines before, as ridiculous as that sounds. That radio station had an 18 share five years ago. Another factor is that we have two CHR's that have eaten away at the big AC station, bringing it down to an 8.5.

"On the 12+ front 'ROV had the same book we had a year ago. This time around, however, with the changes in the market, we made No. 1. We fared better not because the competition has lessened, but because the market has become more competitive, and everybody's 12+ share has decreased. That's played a big part in it."

But it hasn't been the only thing that's contributed to the heritage Rocker's strong performance. "In addition to that," says Casey, "we've been marketing the radio station fairly aggressively over the last four years, and I think that's paying off now. We've been working hard, marketing the station and researching the music. We've been investing in the product, and it's paid big dividends this time around — most importantly in the 25-54 adult ranking, where we have a 15.4 and the next competitor has an 11.8. This is the second time we've been No. 1 25-54 adults in the last four years. We've consistently been in the top three, and we've been No. 2 several times."



Buzz Casey



STIR WELL

Capitol gathered a group of industry people in Atlanta for a special performance by Stir recently. Prior to the show a handful of us paused for this shot. Seen here (l-r) are Capitol's Joe Rainey, WRUF PD Harry Guscott, yours truly, WMFS PD Rob Cressman and Capitol's Aimee Saiger.

WROV sits squarely in the middle of a competitive rock battle, and its heritage in the market has been a benefit. Casey notes, "We have an Alternative station in the market and a Classic Rock that we've been fighting. We're flanked on both sides.

"Also, the morning show had a huge book — *The Big Show With John Boy & Billy*. They've always been strong here, but this book was over the top. It was ridiculous how well we did with 35-44 males. They've been on the station four years, and they're doing extremely well."

Casey concludes by citing another stronghold for the radio station: "We're No. 1 in 25-54 adults Monday through Friday in mornings, middays and afternoons. We've never done that before. That's big. You can take that to the bank with the advertisers. With the format becoming so fragmented over the years, it's a difficult task to pull off. Rock stations that do accomplish that tend to be in markets without as much competition."

Tim Sheridan KIBZ/Lincoln, NE

The fall '99 Arbitron was the best book in the eight-year history of KIBZ (The Blaze). PD Tim Sheridan notes that it is the "only 3,000-watt signal in town, and we're kicking everybody's ass. Aside from the Country station, which is also 3,000 watts, everybody else is 50,000 or 100,000 watts. It's a great headline: 'The 3,000-Kilowatt That Could.'"

Street presence is a considerable factor in the AMFM outlet's success, as well as plain old endurance, according to Sheridan. "Consistency is key, plus the fact that the station is everywhere all of the time. Awareness of our station is clearly there. We never run billboards, and we only do a small amount of spring and fall TV advertising."

With eight years in the community, The Blaze has earned the trust of the locals. "They're not as frightened of us as they used to be," he says. "These numbers show that this station is mainstream."

The hard-rocking Active Rocker has even won the support of adults. In persons 25-54, KIBZ ranks second with an 8.4 share, and it's first in persons 18-34 with a 16.2 share. "I think that shows that if you stay with it long enough and keep growing, those upper demos will come with you," explains Sheridan. "The people who were 22 or

23 when the station signed on are in their 30s now. We still rock enough for the young kids, but we also have enough library — the Van Halens and AC/DCs — to make it a happy world for everyone. Looking at our 25-54 persons starting with fall '97, it goes 5.2, 6.0, 8.0, 9.0, 8.4. That's pretty solid."

Sheridan is also co-host of the morning show, with APD/MD Jon "The Animal" Terry and Johnny Royal. The team's audience approval is evident in the ratings, which, Sheridan says, "If they aren't the best numbers ever, they're pretty damn close. 12+, the morning show is No. 2 behind the full-service AM with a 10.6. We're pretty excited about that."

The morning show is well on its way to continued growth now that it will be broadcast on both The Blaze and nearby Active Rock sister KTNP/Omaha. Sheridan and Terry are also transferring to KTNP in programming. Sheridan explains how that happened. "We knew there was an opening for a morning show and for a PD and an MD at KTNP. [AMFM Sr. VP/Programming] Dave Lange was in my office one day, and we said, 'Dave, hello, we're sitting right here — we can do the job!' We talked about it for a while, and eventually he came to the same conclusion.

"A good morning show is a good morning show, whether it's in Lincoln or Omaha. It's advantageous that we're still in the area — the two markets are only 45 miles apart. We'll be able to originate the show from either city on any given day. We'll have the ability to be more local than any other syndicated show. Many things, like the Huskers or local concerts, will be common to both markets."

He also credits KIBZ GM Julie Gade for blessing the move. "It was with her 100% support that we pursued this. She even gave us pointers on approaching the GM at KTNP. Everybody saw how this could be a win-win for everyone. The morning show gets to advance to a bigger market. The Blaze doesn't lose its morning show, and Omaha gains a morning show it doesn't have now."

Sheridan and company will move to KTNP after all the necessary equipment is installed, which they hope will be by the end of the month. Meanwhile, the team is making logistical plans and gearing up for what Sheridan says will be "a blast."



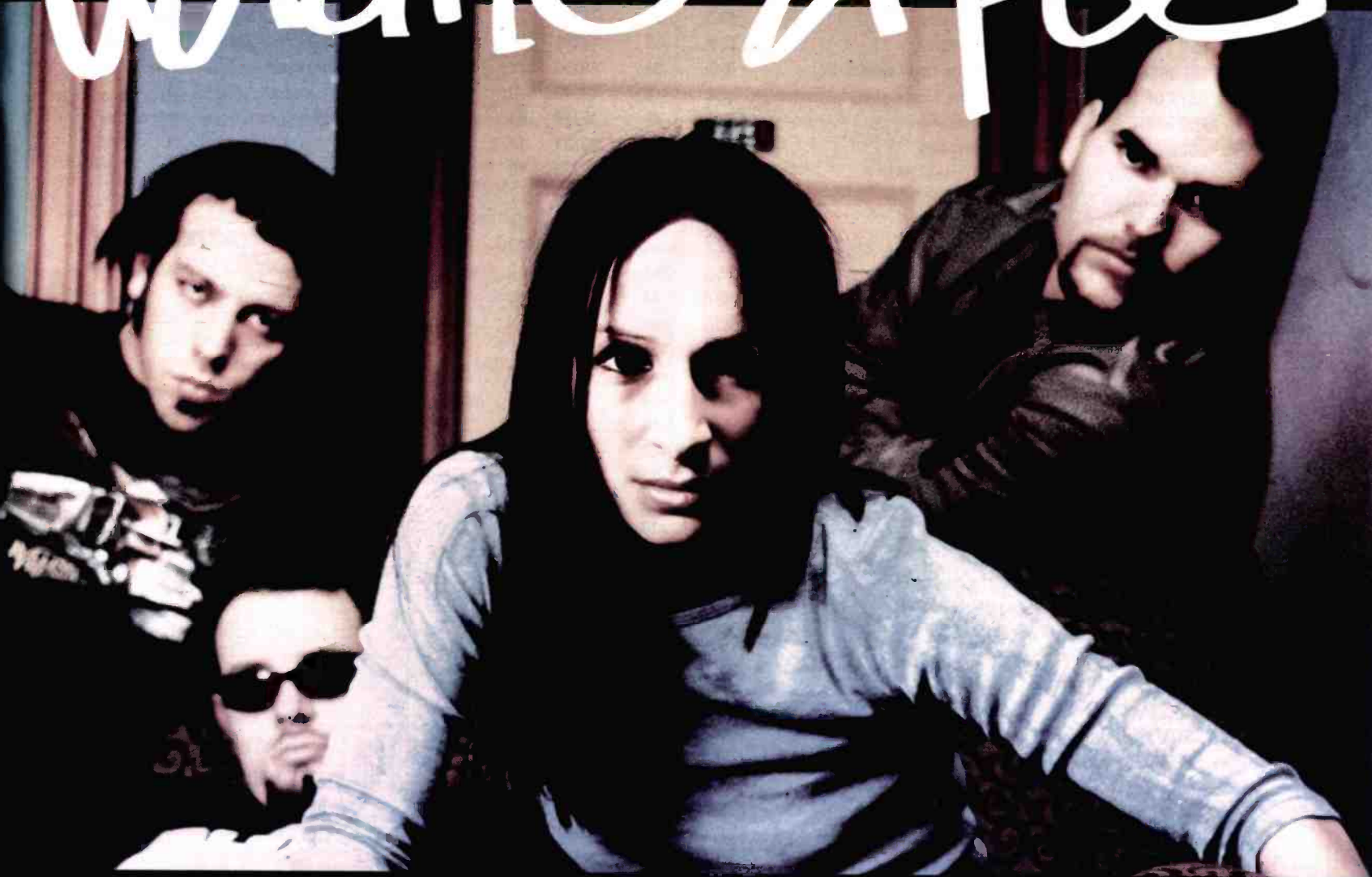
Tim Sheridan



STIRRING PERFORMANCE

Stir also made quite an impact on the world famous Club R&R not too long ago. Shown after their amazing performance are (l-r) R&R's Jay Levy; Stir's Brad Booker and Andy Schmidt; Aware's Mark Latterman; R&R's Tracey Hoskin, Jim Kerr, Sky Daniels and Missy Haffley; Sti's Kevin Gagnepain; Capitol's Gary Spivack and Aimee Vaughan; and R&R's Cyndee Maxwell and Gary Nuell.

GUANO APES



Lords of the Boards

the brand new single from their debut album Proud Like A God.

Produced by Guano Apes • Mixed by Ronald Prent at Wisseloord Studios, Hilversum, Netherlands • U.S. A&R: Dave Novik
Worldwide Management: Björn Gralla for Contra Promotion • U.S. Consultation by Jerrin Rousseau for Brave New World Management



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SONY MUSIC



R&R Rock Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AC/DC Stiff Upper Lip (EastWest/EEG)	1578	-36	99727	6	71/0
2	2	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	1508	+5	90470	9	71/0
5	3	3 DOORS DOWN Kryptonite (Republic/Universal)	1316	+156	83732	9	70/2
3	4	METALLICA No Leaf Clover (Elektra/EEG)	1279	-37	88606	15	62/0
4	5	KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)	1240	+7	65305	9	66/0
6	6	CREED What If (Wind-up)	961	+11	54379	11	60/0
7	7	CREED Higher (Wind-up)	922	-15	76288	27	57/0
10	8	LIVE Run To The Water (Radioactive/MCA)	835	+15	44544	8	57/1
8	9	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	829	-58	49150	12	53/1
9	10	DAYS OF THE NEW Weapon And The Wound (Outpost/Interscope)	824	0	49173	9	53/0
11	11	FOO FIGHTERS Learn To Fly (Roswell/RCA)	737	-49	47712	24	52/0
14	12	GODSMACK Voodoo (Republic/Universal)	666	+6	36831	17	40/1
12	13	DEF LEPPARD Day After Day (Mercury/IDJMG)	613	-68	32725	10	41/0
15	14	FOO FIGHTERS Stacked Actors (Roswell/RCA)	607	-5	36224	7	49/1
13	15	FILTER Take A Picture (Reprise)	598	-67	30356	19	41/0
16	16	SANTANA F/EVERLAST Put Your Lights On (Arista)	573	+4	50876	23	41/0
Breaker	17	JIMMY PAGE & BLACK CROWES What Is &... (Musicmaker.com)	555	+264	39312	2	45/10
17	18	BUSH The Chemicals Between Us (Trauma)	497	+4	41202	25	38/0
Breaker	19	STIR New Beginning (Capitol)	434	+63	23287	5	43/1
Breaker	20	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	422	+58	25299	5	33/0
23	21	U2 The Ground Beneath Her Feet (Interscope)	391	+32	22197	4	30/1
25	22	GOV'T MULE Bad Little Doggie (Capricorn)	366	+53	18199	8	31/1
18	23	LITTLE STEVEN Salvation (Renegade Nation)	345	-55	24669	13	24/0
30	24	CAROLINE'S SPINE Nothing To Prove (Hollywood)	335	+60	18184	3	42/7
27	25	NICKELBACK Leader Of Men (Roadrunner)	330	+31	18175	6	37/5
24	26	BUCKCHERRY Check Your Head (DreamWorks)	322	-11	23293	6	33/0
26	27	STAIN'D Home (Flip/Elektra/EEG)	321	+13	17031	6	33/0
28	28	OUR LADY PEACE Is Anybody Home? (Columbia)	305	+9	18344	8	33/0
22	29	MEGADETH Breadline (Capitol)	295	-67	20889	15	25/0
46	30	SHANNON CURFMAN Playing With Fire (Arista)	292	+130	16055	2	32/2
31	31	TONIC Mean To Me (Universal)	291	+19	9518	4	22/1
19	32	ZZ TOP 36-22-36 (RCA)	273	-104	15963	10	22/0
34	33	LIT Miserable (RCA)	256	+25	14208	4	26/2
32	34	MARS ELECTRIC Someday (Portrait/C2/Columbia)	246	-15	15049	7	25/0
33	35	8STOPS7 Satisfied (Reprise)	226	-11	14246	5	26/0
36	36	SEVENDUST Waffle (TVT)	208	+1	8215	5	21/1
35	37	UNION Do Your Own Thing (Spitfire)	202	-13	7195	7	20/0
38	38	KORN Make Me Bad (Immortal/Epic)	195	0	11086	4	20/0
44	39	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	174	+3	9880	3	11/0
Debut	40	ZOPPI One Sun (MCA)	157	+27	5676	1	19/1
43	41	KORN Falling Away From Me (Immortal/Epic)	155	-16	8577	17	14/0
37	42	BUSH Letting The Cables Sleep (Trauma)	152	-46	11874	9	14/0
39	43	TRAIN I Am (Aware/Columbia)	151	-32	11338	18	12/0
45	44	P.O.D. Southtown (Atlantic)	145	-23	5718	2	19/0
Debut	45	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	144	+16	5793	1	15/1
Debut	46	COLLAPSI Automatic (Cherry/Universal)	142	+18	6393	1	19/1
42	47	STEELY DAN Cousin Dupree (Giant/Reprise)	142	-34	11979	8	14/1
-	48	INCUBUS Pardon Me (Immortal/Epic)	138	+13	11502	2	12/0
Debut	49	PANTERA Revolution Is My Name (EastWest/EEG)	136	+45	7191	1	16/2
Debut	50	SYSTEM OF A DOWN Spiders (American/Columbia)	133	+56	4982	1	17/1

Most Added

ARTIST TITLE LABEL(S)	ADDS
JIMMY PAGE & BLACK CROWES What... (Musicmaker.com)	10
MONSTER MAGNET Silver Future (Restless)	10
CAROLINE'S SPINE Nothing To Prove (Hollywood)	7
GUANO APES Lords Of The Boards (Super Sonic/RCA)	7
FILTER The Best Things (Reprise)	6
NICKELBACK Leader Of Men (Roadrunner)	5
ROBERT BRADLEY'S BLACKWATER... Higher (RCA)	4
WONDERLAND Wonderland (Jericho/Sire)	4
FLYS Losin It (Delicious Vinyl/Trauma)	3
3 DOORS DOWN Kryptonite (Republic/Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY PAGE & BLACK CROWES What... (Musicmaker.com)	+264
3 DOORS DOWN Kryptonite (Republic/Universal)	+156
SHANNON CURFMAN Playing With Fire (Arista)	+130
MONSTER MAGNET Silver Future (Restless)	+111
STIR New Beginning (Capitol)	+63
CAROLINE'S SPINE Nothing To Prove (Hollywood)	+60
SMASHING PUMPKINS Stand Inside Your Love (Virgin)	+58
SYSTEM OF A DOWN Spiders (American/Columbia)	+56
GOV'T MULE Bad Little Doggie (Capricorn)	+53
PANTERA Revolution Is My Name (EastWest/EEG)	+45

Breakers

JIMMY PAGE & BLACK CROWES What Is & What Should Never Be (Musicmaker.com)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
555/264	45/10	17

STIR New Beginning (Capitol)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
434/63	43/1	19

SMASHING PUMPKINS Stand Inside Your Love (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
422/58	33/0	20

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



72 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

VH1 Loves To Rock!

Are you a jock, music director, asst. music director, apd, etc., on a Rock, Active Rock, Alternative Rock, Classic Rock station with a real love and knowledge of the music (or are you stuck at CHR station just waiting for someone to unleash your headbanger from within?) Then VH1 wants to see you! We are looking for people with killer personalities, who look between the ages of 25 to 34 and are smart, funny, original, hardworking, attitude-free, articulate, aware of the world beyond radio and oh yeah, great looking. Please send a VHS tape/photo/resume to VH1 Talent Search, 1633 Broadway, 5th floor, NY NY 10019.

No calls. Submissions will not be returned. EOE. No Union Jurisdiction.

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New & Active

PODUNK Wings (*Matchbox*)
Total Plays: 133, Total Stations: 15, Adds: 0

MONSTER MAGNET Silver Future (*Restless*)
Total Plays: 129, Total Stations: 26, Adds: 10

FULL DEVIL JACKET Now You Know (*Enclave/IDJMG*)
Total Plays: 117, Total Stations: 17, Adds: 2

JOE SATRIANI Until We Say Goodbye (*Epic*)
Total Plays: 97, Total Stations: 8, Adds: 0

LIMP BIZKIT Break Stuff (*Flip/Interscope*)
Total Plays: 96, Total Stations: 9, Adds: 0

MOKE Wheel In Motion (*Ultimatum*)
Total Plays: 85, Total Stations: 13, Adds: 1

STATIC-X I'm With Stupid (He's A Loser) (*Warner Bros.*)
Total Plays: 71, Total Stations: 12, Adds: 2

BOONDOCK SAINTS Holy Fool (*Lava/Atlantic*)
Total Plays: 64, Total Stations: 11, Adds: 1

EARTH TO ANDY Pollute (*Giant/Reprise*)
Total Plays: 57, Total Stations: 9, Adds: 1

US CRUSH Bleed (*Immortal/Virgin*)
Total Plays: 54, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Played Recurrents

LIVE The Dolphin's Cry (*Radioactive/MCA*)

COLLECTIVE SOUL Heavy (*Atlantic*)

RED HOT CHILI PEPPERS Scar Tissue (*Warner Bros.*)

SANTANA F/ROB THOMAS Smooth (*Arista*)

GODSMACK Keep Away (*Republic/Universal*)

LENNY KRAVITZ Fly Away (*Virgin*)

BUCKCHERRY Lit Up (*DreamWorks*)

OLEANDER Why I'm Here (*Republic/Universal*)

GODSMACK Whatever (*Republic/Universal*)

CREED One (*Wind-up*)

LIMP BIZKIT Re-Arranged (*Flip/Interscope*)

LENNY KRAVITZ American Woman (*Maverick/Virgin*)

KENNY WAYNE SHEPHERD BAND In 2 Deep (*Giant/Reprise*)

DAYS OF THE NEW Enemy (*Outpost/Interscope*)

TRAIN Meet Virginia (*Aware/Columbia*)

COUNTING CROWS Hangin'around (*DGC/Geffen/Interscope*)

METALLICA Turn The Page (*Elektra/EEG*)

METALLICA Whiskey In The Jar (*Elektra/EEG*)

LIT My Own Worst Enemy (*RCA*)

TONIC You Wanted More (*Universal*)

TUNED-IN

ROCK

R&R/MEDIABASE 24/7



KEZO/Omaha

3am

ZZ TOP Legs

KISS (You Make Me) Rock Hard

CAROLINE'S SPINE Nothing To Prove

WINGER Seventeen

BLACK CROWES She Talks To Angels

QUEENSRYCHE Jet City Woman

TED NUGENT Cat Scratch Fever

WHITESNAKE Love Ain't No Stranger

RATT Lovin' You's A Dirty Job

GUANO APES Open Your Eyes

11am

TESLA Signs

GODSMACK Voodoo

LED ZEPPELIN Over The Hills And Far Away

STONE TEMPLE PILOTS Wicked Garden

RED RIDER Lunatic Fringe

NAZARETH Hair Of The Dog

DEF LEPPARD Animal

METALLICA No Leaf Clover

PINK FLOYD Happiest Days/Another Brick Part 2

CREED Tom

4pm

BUSH Everything Zen

BLACK CROWES Hard To Handle

JIMI HENDRIX All Along The Watchtower

BILLY IDOL White Wedding

CREED What If

VAN HALEN Runaround

DOORS Roadhouse Blues

ALICE IN CHAINS Would?

PINK FLOYD Hey You

3 DOORS DOWN Kryptonite

8pm

QUIET RIOT Bang Your Head (*Metal Health*)

DEF LEPPARD Let's Get Rocked

KROKUS Screaming In The Night

RATT I Want A Woman

HOUSE OF LORDS Can't Find My Way Home

JACKYL Down On Me

WHITESNAKE Give Me All Your Love

DAYS OF THE NEW Weapon And The Wound

FOGHAT Slow Ride

AC/DC Have A Drink On Me

LIVE Run To The Water



KBER/Salt Lake City

3am

LIMP BIZKIT Re-Arranged

ALICE IN CHAINS Man In The Box

MOTLEY CRUE Dr. Feelgood

AC/DC Stiff Upper Lip

GREEN DAY Welcome To Paradise

QUEENSRYCHE Silent Lucidity

KORN Make Me Bad

OFFSPRING Come Out And Play (Keep 'Em...)

KID ROCK Only God Knows Why

GUNS N' ROSES November Rain

11am

JUDAS PRIEST You've Got Another Thing Comin'

GUNS N' ROSES Sweet Child O' Mine

FILTER Take A Picture

RATT Back For More

PEARL JAM Daughter

BLUE OYSTER CULT (Don't Fear) The Reaper

BUSH The Chemicals Between Us

CULT Lil' Devil

CAROLINE'S SPINE Nothing To Prove

4pm

FILTER Take A Picture

GUNS N' ROSES Civil War

CANDLEBOX Far Behind

ALICE IN CHAINS No Excuses

TED NUGENT Cat Scratch Fever

TESLA Signs

3 DOORS DOWN Kryptonite

8pm

NIRVANA All Apologies

OZZY OSBOURNE Crazy Train

SMASHING PUMPKINS Stand Inside Your Love

ALICE IN CHAINS Man In The Box

SCORPIONS Rock You Like A Hurricane

OFFSPRING She's Got Issues

TESLA Modern Day Cowboy

8STOPS? Satisfied

ROCK

Going For Adds

3/21/00

BLINK-182 Adam's Song (*MCA*)

DEADLIGHTS Amplifier (*QED/Elektra/EEG*)

DISTURBED Stupify (*Giant/Reprise*)

HAIR OF THE DOG Rise (*Spitfire*)

DON HENLEY Workin' It (*Warner Bros.*)

MAGNIFIED Stand In Traffic (*TVT*)

PINK FLOYD Young Lust (*Columbia*)

RADFORD Don't Stop (*RCA*)

TRANS SIBERIAN ORCHESTRA Requiem (Fifth) (*Atlantic*)

WONDERLAND Wonderland (*Jericho/Sire*)



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

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

MARKET #2 KLOS/Los Angeles Clear Channel (310) 840-4836 WideWorld/News 12x Cumé 828,700 KLOS 95.5

MARKET #4 KSJO/San Francisco Clear Channel (415) 371-7511 Richards/Berg 12x Cumé 341,700

MARKET #5 WMMR/Philadelphia Greater Media (610) 771-0933 Richards/Berg 12x Cumé 826,000

MARKET #14 KISW/Seattle-Tacoma Entercom (206) 285-7625 Ryan/Faulner 12x Cumé 286,100 KISW

MARKET #16 KKKB/Phoenix Sandusky (480) 897-9300 Bonadona/Petersen 12x Cumé 178,100 93.3

MARKET #18 WBAB/Houston-Seattle Clear Channel (511) 587-1023 Edwards 12x Cumé 251,800 WBAB 95.3/102.3

MARKET #22 WQVE/Pittsburgh Clear Channel (412) 937-1441 Hart/Porter 12x Cumé 406,000 WQVE 102.5

MARKET #26 WEMV/Cincinnati Clear Channel (513) 621-9326 Walter/Garrett 12x Cumé 332,500 WEMV 102.5

MARKET #28 KCAL/Riverside Anaheim (909) 793-3554 Hoffman/Matthews 12x Cumé 136,000 KCAL 96.7

MARKET #31 WLUW/Houston Clear Channel (414) 771-1021 Hawke 12x Cumé 158,000 ROCK 102.1

MARKET #33 WHJY/Providence Clear Channel (401) 228-0032 Bivalacqua/Schifino 12x Cumé 278,200 94.1 WJY

MARKET #35 KBER/Salt Lake City Citadel (801) 485-6700 Jones/Powers 12x Cumé 136,000 101.1

MARKET #40 KOMP/Las Vegas Lotus (702) 876-1460 Griffin/Marty 12x Cumé 89,000 101.1

MARKET #42 WKRA/Greensboro Clear Channel (336) 727-8826 Satterfield/Gan 12x Cumé 118,500 94.5 the rock station

MARKET #48 WBBW/Raleigh-Durham Clear Channel (919) 876-3831 Meyer 12x Cumé 157,900 96.1 rock

MARKET #50 WFFL/Louisville Clear Channel (502) 478-2222 Leard/Love 12x Cumé 99,000 102.1

MARKET #54 KATT/Oklahoma City Citadel (405) 848-0100 Baker/Daniels 12x Cumé 167,000 101.1

MARKET #56 WTUE/Dallas Clear Channel (937) 224-1137 Thomas/Kramer/Beaulieu 12x Cumé 187,000 101.1

MARKET #57 WXLW/Chico Clear Channel (804) 756-6400 Hies/Maybee 12x Cumé 112,300 101.2

MARKET #59 WFFY/Albany, NY Clear Channel (518) 785-9061 Cooper 12x Cumé 123,000 101.2

Stations and their adds listed alphabetically by market

Rock

WPKY/Albany, NY
 PD: John Cooper
 12 "Good"

KZRR/Albuquerque, NM
 OI: Frank Jason
 PD: Pat Mahoney
 MD: Rob Graham
 No Adds

WZZO/Allentown, PA
 PD: Robin Lee
 MD: Keith Meyer
 1 MONSTER MAGNET "Silver"

KWHI/Anchorage, AK
 PD: Pat Mahoney
 APDMD: Kathy Mitchell
 No Adds

WAPL/Appleton, WI
 PD: Joe Colgate
 APDMD: Russ Stewart
 8 JIMMY PAGE/BLACK "What"

WZLZ/Atlantic City, NJ
 PD: Steve Ross
 MD: Kelly Carr
 UNAMERICAN "Bomb"
 ONE MINUTE SILENCE "Holy"

KIOG/Beverly Hills, TX
 PD: Tony Fradette
 MD: Mike Davis
 LT "Mashed"
 CAROLINE'S SPIRE "Nothing"

WKGB/Binghamton, NY
 PD: Jim Frazee
 MD: Tim Ballard
 MONSTER MAGNET "Silver"
 WONDERLAND "Wonderland"

WRQK/Canton, OH
 OI: Chuck Stevens
 Asst. OI: Todd Diamond
 No Adds

WPKC/Cape Cod, MA
 OI: Steve Sicile
 PD: Suzanne Tenor
 APDMD: Brian Kelly
 SEVEN/ST "Walt"
 MONSTER MAGNET "Silver"
 SYSTEM OF A DOWN "Spiders"
 LT "Mashed"

KJWA/Cedar Rapids, IA
 PD: Joe Hagan
 MD: Tammy Lang
 6 GUANO APES "Lords"

WYBB/Charleston, SC
 OI: Ken Carson
 5 WONDERLAND "Wonderland"
 ROBERT BRADLEY'S "Higher"
 GUANO APES "Lords"

WEBN/Cincinnati, OH
 OI: Scott Reinhardt
 PD: Michael Walter
 MD: Bob Garrett
 No Adds

WVRK/Columbus, GA
 OI: Brian Waters
 APDMD: Derek Myers
 CAROLINE'S SPIRE "Nothing"

KNCN/Corpus Christi, TX
 PD: Paula Newell
 APDMD: "Big" Al Jones
 FILTER "Best"
 MONSTER MAGNET "Silver"
 ROCKBACK "Leader"

WRKI/Danbury, CT
 PD: Tom Bass
 MD: Mary Scanlon
 No Adds

WVUE/Dayton, OH
 PD: Mike Thomas
 APO: Steve Kramer
 MD: John Beaulieu
 CAROLINE'S SPIRE "Nothing"

KLAQ/E Paso, TX
 PD: "Big" Mike Ramsey
 APO: Glenn Cass
 MONSTER MAGNET "Silver"
 ROCKBACK "Leader"

WPHD/Elmira-Corning, NY
 PD: Stephen Blaser
 OI: Steve Blaser
 GUANO APES "Lords"
 TYPE O NEGATIVE "Everyone"
 WONDERLAND "Wonderland"
 US CRUSH "Lead"
 EARTH TO ANOY "Puke"
 DISTURBED "Sludgy"

WRKT/Erie, PA
 VP/Programming: Ron Kline
 MD: Sammy Stone
 CAROLINE'S SPIRE "Nothing"

KKEG/Fayetteville, AR
 PD: Randy Scott
 3 JIMMY PAGE/BLACK "What"
 FILTER "Best"

WKRA/Greensboro, NC
 PD: Tim Satterfield
 APD: Steve Can
 FIGHTERS "Stacker"

WOCM/Hagerstown, MD
 PD: Mike Hester
 MD: Will Kaufman
 600 600 DOLLS "Brady"

WSTZ/Jackson, MS
 PD: Keith Keith
 MD: Russ Allen
 FILTER "Best"
 GUANO APES "Lords"
 STATIC-X "Shred"
 PRIMALS "Lacerate"

WRZX/Jackson City, TN
 PD: Mark E. McElroy
 MONSTER MAGNET "Silver"

WRKQ/Kalamazoo, MI
 PD: Michael Smith
 MD: Chris Williams
 STONE TEMPLE PILOTS "Scar"

KOMP/Las Vegas, NV
 PD: John Griffin
 MD: Big Mory
 No Adds

WRQK/Lexington-Fayette, KY
 PD: Dennis Olson
 14 NO ROCK "Only"
 ROCKBACK "Leader"
 SURFUR "King"

KLOS/Los Angeles, CA
 PD: Rita Wilder
 MD: Jim Villanueva
 No Adds

KDKB/Phoenix, AZ
 PD: Joe Bonadonna
 MD: Paul Peterson
 1 3 DOORS DOWN "Kryptonite"

WVVE/Pittsburgh, PA
 PD: Garrett Hart
 MD: Val Porter
 7 JIMMY PAGE/BLACK "What"
 NOCKBACK "Leader"
 COLLAPSE "Automatic"

WVJY/Providence, RI
 PD: Joe Bonadonna
 MD: Sharon Schilling
 2 STEELY DAN "Dance"
 CAROLINE'S SPIRE "Nothing"
 BLOOD DOGS "Sants" "Holy"

WBBS/Raleigh-Durham, NC
 OI: Andy Meyer
 CAROLINE'S SPIRE "Nothing"

WRKJ/Richmond, VA
 PD: Brian Ross
 MD: Pat Mahoney
 No Adds

KCAL/Riverside, CA
 PD: Steve Hoffman
 MD: Bill Matthews
 No Adds

WLUW/Milwaukee, WI
 PD: Randy Haste
 MONSTER MAGNET "Silver"
 FULL DEVIL JACKET "How"

WCLG/Morgantown, WV
 PD: Jeff Miller
 APDMD: Chris Robbins
 FILTER "Best"
 RVS "Lead"
 MONSTER MAGNET "Silver"

WDHA/Morrisstown, NJ
 OI: Frank Prig
 APDMD: Terry Carr
 ROBERT BRADLEY'S "Higher"

WGLT/Wichigan
 PD: Tom Ray
 MD: Trish Fry
 QUEEN "Rage"
 RVS "Lead"
 SINGLES "Phenics" "Lead"
 WONDERLAND "Wonderland"
 ROBERT BRADLEY'S "Higher"

WBAB/Wisconsin-Sullivan, NY
 PD: Ted Edwards
 6 ACDC "Middie"
 MEZOW'S "Acoustic"

WPLR/New Haven, CT
 PD: John Griffin
 MD: Pam Lundy
 1 JIMMY PAGE/BLACK "What"
 SHAMON CURRYMAN "Play"
 3 DOORS DOWN "Kryptonite"

KFZX/Odesa-Midland, TX
 PD: Steve Driscoll
 MD: Don Dawson
 - STATIC-X "Shred"

KATT/Oklahoma City, OK
 PD: Brian Griffin
 MD: Chris Taylor
 GOV'T MULE "Doppel"

KEZO/Omaha, NE
 PD: Steve Pusch
 No Adds

NCLM/Palm Springs, CA
 PD: Tom Leary
 No Adds

WGLO/Pasadena, IL
 OI: Russ Stewart
 APDMD: Tim Wilson
 9 JIMMY PAGE/BLACK "What"
 SHAMON CURRYMAN "Play"
 MIKE "Walt"
 ZIPPY "Lead"

WMMR/Philadelphia, PA
 PD: Sam Williams
 MD: Ken Zepko
 No Adds

KLOS/Los Angeles, CA
 PD: Rita Wilder
 MD: Jim Villanueva
 No Adds

KDKB/Phoenix, AZ
 PD: Joe Bonadonna
 MD: Paul Peterson
 1 3 DOORS DOWN "Kryptonite"

WVVE/Pittsburgh, PA
 PD: Garrett Hart
 MD: Val Porter
 7 JIMMY PAGE/BLACK "What"
 NOCKBACK "Leader"
 COLLAPSE "Automatic"

WVJY/Providence, RI
 PD: Joe Bonadonna
 MD: Sharon Schilling
 2 STEELY DAN "Dance"
 CAROLINE'S SPIRE "Nothing"
 BLOOD DOGS "Sants" "Holy"

WBBS/Raleigh-Durham, NC
 OI: Andy Meyer
 CAROLINE'S SPIRE "Nothing"

WRKJ/Richmond, VA
 PD: Brian Ross
 MD: Pat Mahoney
 No Adds

KCAL/Riverside, CA
 PD: Steve Hoffman
 MD: Bill Matthews
 No Adds

WRQK/Randolph-Lynchburg, VA
 PD: Buzz Casey
 MD: Heidi Krummert
 STR "New"
 GUANO APES "Lords"
 FULL DEVIL JACKET "How"
 JIMMY PAGE/BLACK "What"
 ROBERT BRADLEY'S "Higher"

WRKX/Rockford, IL
 PD: Jim Stone
 17 JIMMY PAGE/BLACK "What"
 TONIC "Man"

WKQZ/Saginaw, MI
 OI: Jack Lawson
 APDMD: Ken Ward
 2 RAGE AGAINST "Fer"
 HWR OF THE DOG "Rise"

KDVR/Salt Lake City, UT
 OI: Bruce Jones
 APDMD: Helen Powers
 1 PANTEIRA "Revolution"
 LIVE WALK
 GODSMACK "Yoo-hoo"

KSJO/San Francisco, CA
 PD: Jim Robinson
 MD: Sarah Burg
 PRIMALS "Lacerate"

KZQZ/San Luis Obispo, CA
 PD: Joe Alvino
 FILTER "Best"
 GUANO APES "Lords"
 ONE MINUTE SILENCE "Holy"

KIOX/Santa Rosa, CA
 PD: Steve Gotsman
 MD: Candy Christensen
 PANTEIRA "Revolution"

WYWF/Sarasota, FL
 PD: Brian Griffin
 MD: Chris Taylor
 GOV'T MULE "Doppel"

KISW/Seattle-Tacoma, WA
 PD: Clark Ryan
 APDMD: Cathy Feather
 No Adds

KOUS/Springfield, MO
 PD: Kevin Kline
 MD: Mark McClain
 No Adds

WAQX/Syracuse, NY
 PD: Dave Friebo
 APD: Alamo
 ACDC "Sh"
 MONSTER MAGNET "Silver"
 CRAZY TOWN "Lead"

WZZQ/Terre Haute, IN
 PD: Jeff Strang
 APDMD: Debbie Hunter
 GUANO APES "Lords"
 DRIER JAMES "Hate"

WVOT/W Toledo, OH
 PD: Don Davis
 MD: Will Worcester
 No Adds

KLPX/Tucson, AZ
 OI: Larry Miles
 No Adds

KMOD/Tulsa, OK
 PD: Rob Hurt
 JIMMY PAGE/BLACK "What"
 NOCKBACK "Leader"

WMZK/Wausau, WI
 PD: Nick Summers
 CAROLINE'S SPIRE "Nothing"

WRQR/Wilmington, NC
 PD: Christine Martinez
 OI: Andy Meyer
 CAROLINE'S SPIRE "Nothing"

KATS/Yakima, WA
 PD: Ron Hest
 JIMMY PAGE/BLACK "What"

WVND/Yongstown-Warren, OH
 PD: Chris Pugh
 MD: Dana Reddick
 UNAMERICAN "Bomb"
 RVS "Lead"

Active Rock

WQBK/Albany, NY
 PD: Susan Groves
 MD: Chris Osborn
 20 JIMMY PAGE/BLACK "What"
 14 NOBUS "Pardon"
 SEVEN/ST "Walt"
 FILTER "Best"
 STATIC-X "Shred"

KZRR/Des Moines, IA
 PD: Susan Elliott
 APDMD: Paul Ostlund
 (STOP) "Sashed"
 PAPA ROACH "Lead"
 GUANO APES "Lords"

WRIF/Detroit, MI
 OI: Doug Pickett
 MD: Troy Nason
 8 CREED "Arms"
 5 NINE NINE "Lead"
 4 US CRUSH "Lead"
 2 SYSTEM OF A DOWN "Spiders"
 1 LIMP BIZKIT "Break"

WGBF/Evansville, IN
 OI: Mike Sanders
 PD: Turner Watson
 P.O.D. "Southern"
 FULL DEVIL JACKET "How"

WVWX-WKWX/Appleton-Green Bay, WI
 PD: Chris Alan
 MD: AJ
 FILTER "Best"
 SYSTEM OF A DOWN "Spiders"

WCHZ/Augusta, GA
 PD: Chuck Williams
 MONSTER MAGNET "Silver"
 FILTER "Best"
 KITTE "Brash"

KLBI/Austin, TX
 OI: Jeff Carroll
 MD: Lorie Lane
 NOONS "First"

KRAB/Bakersfield, CA
 OI: Chris Stevens
 MD: Danny Sipes
 8 BLOODHOUND GANG "Lead"
 7 3 DOORS DOWN "Kryptonite"

WYYY/Baltimore, MD
 PD: Rick Stevens
 APDMD: Rob Hoffman
 CREED "Arms"

WCPR/Blacksburg-Gulfport, MS
 OI: Kenny Vest
 PD: Wayne Williams
 APDMD: Bob Hill
 6 FRANKIE MACHINE "Scar"
 FILTER "Best"
 GUANO APES "Lords"
 TYPE O NEGATIVE "Everyone"
 WONDERLAND "Wonderland"
 UNAMERICAN "Bomb"

WRLR/Birmingham, AL
 PD: Brady
 APD: Steve
 26 NO ROCK "Wasting"
 BUCKEYE "Lead"

WAAF/Boston, MA
 PD: Dave Douglas
 MD: John O'Leary
 GUANO APES "Lords"
 FILTER "Best"

WXRC/Charlotte, NC
 PD: Ron Swann
 13 POISON "Sh"
 GUANO APES "Lords"
 PRIMALS "Lacerate"

KFMF/Chico, CA
 PD: Marty Griffin
 MD: Tim Sue Moore
 FILTER "Best"
 MIKE "Walt"
 DOPE "Everything"

KROR/Chico, CA
 PD: Don Wilson
 10 FILTER "Best"

KGLO/Colorado Springs, CO
 No Adds

WAZU/Columbus, OH
 OI: Charley Lake
 APDMD: Joe Pasternak
 PANTEIRA "Revolution"

WBZX/Columbus, OH
 PD: Hal Fish
 APDMD: Ronni Hunter
 No Adds

KEGL/Dallas-Ft. Worth, TX
 PD: Greg Stevens
 APD: Chris Ryan
 MD: Cindy Scott
 JIMMY PAGE/BLACK "What"
 NOONS "First"

WJXK/Lansing, MI
 PD: Bob Olson
 MD: Kevin Conrad
 NOCKBACK "Lead"
 FRANKIE MACHINE "Scar"
 STATIC-X "Shred"
 FULL DEVIL JACKET "How"

KWZ/Lincoln, NE
 PD: Tim Sheridan
 APDMD: Jan Terry
 PAPA ROACH "Lead"

KFND/Lubbock, TX
 OI: Wes Reisman
 10 NOONS "First"
 TYPE O NEGATIVE "Everyone"
 KORN "Lead"
 PAPA ROACH "Lead"
 DRIER JAMES "Hate"

WJJO/Madison, WI
 OI: Glenn Gardner
 APDMD: Steve Patton
 2 GUANO APES "Lords"
 PAPA ROACH "Lead"
 TYPE O NEGATIVE "Everyone"
 UNON "Thing"

WGRH/Manchester, NH
 PD: Todd Thomas
 MD: Kristin Burns
 US CRUSH "Lead"
 MONSTER MAGNET "Silver"
 ONE MINUTE SILENCE "Holy"

WMFS/Memphis, TN
 PD: Rob Crossman
 APDMD: Dave Chapp
 No Adds

WZTM/Miami, FL
 OI: Gregg Blaise
 APD: Scott Blaise
 MD: Kuba
 NOCKBACK "Lead"
 DOPE "Everything"
 CAROLINE'S SPIRE "Nothing"

WLZR/Milwaukee, WI
 PD: Keith Johnson
 MD: Marky Mark
 GUANO APES "Lords"

KOOR/Minneapolis, MN
 OI: Dave Hamilton
 PD: Steve Linder
 APDMD: Ryan Castle
 GUANO APES "Lords"
 DISTURBED "Sludgy"
 FILTER "Best"
 WONDERLAND "Wonderland"

KHOP/Monrovia, CA
 OI: Dave Turner
 APD: Dan Kennedy
 MD: Dave Sparks
 FILTER "Best"
 GUANO APES "Lords"
 KITTE "Brash"

WRAT/Monmouth-Ocean, NJ
 PD: Carl Cant
 OI: Patrice Laine
 FULL DEVIL JACKET "How"
 SYSTEM OF A DOWN "Spiders"
 ONE MINUTE SILENCE "Holy"

WZZQ/Myrtle Beach, SC
 OI: Eric S. Hunter
 APDMD: Joe Turner
 3 FILTER "Best"
 2 MONSTER MAGNET "Silver"
 1 GUANO APES "Lords"
 NOCKBACK "Lead"
 US CRUSH "Lead"

WVOR/Norfolk, VA
 PD: Harvey Nelson
 APDMD: Tim Porter
 1 FILTER "Best"
 TYPE O NEGATIVE "Everyone"

KTNP/Omaha, NE
 APD: Chris Johnson
 MD: Sophie Hall
 FILTER "Best"
 DANCY "Unreal"
 COLLAPSE "Automatic"

WJRF/Ontario, FL
 PD: Dick Smith
 APDMD: Pat Lynch
 7 MONSTER MAGNET "Silver"
 6 CAROLINE'S SPIRE "Nothing"
 4 TYPE O NEGATIVE "Everyone"
 4 PANTEIRA "Revolution"

WAMX/Hurkington, WV
 PD: Debbie Wolfe
 2 DISTURBED "Sludgy"
 1 EARTH TO ANOY "Puke"
 ONE MINUTE SILENCE "Holy"

WOKK/Johnstown & WQWK/State College, PA
 PD: Pat Urban
 TYPE O NEGATIVE "Everyone"
 FILTER "Best"
 JIMMY PAGE/BLACK "What"

KQRC/Kansas City, MO
 PD: Vince Richards
 MD: Valerie Knight
 GUANO APES "Lords"
 (STOP) "Sashed"

KLFX/Killeen-Temple, TX
 PD: Bob Fonda
 JIMMY PAGE/BLACK "What"
 STATIC-X "Shred"
 WONDERLAND "Wonderland"

WJXK/Lansing, MI
 PD: Bob Olson
 MD: Kevin Conrad
 NOCKBACK "Lead"
 FRANKIE MACHINE "Scar"
 STATIC-X "Shred"
 FULL DEVIL JACKET "How"

KUFO/Portland, OR
 OI: Dave Nunn
 APDMD: AJ Scott
 DOPE "Everything"

WHEB/Portsmouth, NH
 PD: Todd Thomas
 MD: Kit Kegality
 STR "New"

KOOT/Reno, NV
 PD: Jeff Peterson
 MD: Chris Payne
 2 PAPA ROACH "Lead"

WVNE/Rochester, NY
 PD: Erik Anderson
 MD: Pat Tassone
 No Adds

KRXQ/Sacramento, CA
 OI: Curtis Johnson
 APD: Pat Martin
 MD: Ryan Brooks
 11 UPO "Goddess"
 5 GUANO APES "Lords"
 4 ONE MINUTE SILENCE "Holy"
 3 STATIC-X "Shred"

WZBH/Salisbury, MD
 PD: Shawn Murphy
 MD: Samantha Chase
 UNAMERICAN "Bomb"
 ONE MINUTE SILENCE "Holy"
 GUANO APES "Lords"

KISS/San Antonio, TX
 OI: Virgil Thompson
 PD: Kevin Vargas
 MD: C.J. Orr
 (STOP) "Sashed"
 LIMP BIZKIT "Break"

KIOZ/San Diego, CA
 OI: Bill May
 APDMD: Sharon Luder
 2 P.O.D. "Southern"

WVBR/South Bend, IN
 PD: Joe Turner
 FILTER "Best"
 PAPA ROACH "Lead"
 PANTEIRA "Revolution"
 ONE MINUTE SILENCE "Holy"

KHTO/Spoilane, WA
 PD: Ken Richards
 1 FILTER "Best"
 1 SYSTEM OF A DOWN "Spiders"
 1 STATIC-X "Shred"

WOLZ/Springfield, IL
 PD: Steve Carlson
 APD: John "Creek" Carroll
 MD: Rocky
 4 SAKAMOTO FROB THOMAS "Smooth"
 FILTER "Best"
 GUANO APES "Lords"
 UNAMERICAN "Bomb"

KZRO/Springfield, MO
 PD: Ray Michaels
 MD: George Spangolater
 GUANO APES "Lords"
 STATIC-X "Shred"

WXTM/St. Louis, MO
 PD: Tommy Hutton
 APD: Eric Schmidt
 MD: Jeff "Woody" Pitt
 MONSTER MAGNET "Silver"

WTKT/Tampa, FL
 OI: Brad Martin
 MD: Brian Miller
 No Adds

WBUX/Toledo, OH
 PD: Chris Amiel
 MD: R.J. Davis
 6 STAND "Holy"
 6 FULL DEVIL JACKET "How"
 FILTER "Best"

KRTO/Tulsa, OK
 PD: Chris Kelly
 APD: Kelly Garrett
 No Adds

WWOC/Washington, DC
 PD: Bob Neumann
 APDMD: Buddy Rizer
 No Adds

KICT/Wichita, KS
 PD: Jules Riley
 MD: R.J. Davis
 1 MONSTER MAGNET "Silver"
 US CRUSH "Lead"

WXBE/Wilkes Barre, PA
 OI: Aaron Roberts
 APD: Chris Lloyd
 3 MONSTER MAGNET "Silver"
 2 FILTER "Best"
 ZIPPY "Lead"
 GUANO APES "Lords"
 TYPE O NEGATIVE "Everyone"

*=Mediabase 24/7 monitored

*=Mediabase 24/7 monitored

72 Total Reporters
 72 Current Reporters
 70 Current Playlists

74 Total Reporters
 74 Current Reporters
 74 Current Playlists

Did Not Report, Playlist Frozen (2):
 WKLC/Charleston, WV
 WWCT/Poorie, IL

R&R Active Rock Top 50

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CREED What If (Wind-up)	2198	+33	180595	12	74/0
3	2	3 DOORS DOWN Kryptonite (Republic/Universal)	2072	+78	175748	11	73/1
4	3	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	2014	+46	167974	11	74/0
2	4	METALLICA No Leaf Clover (Elektra/EEG)	1865	-131	166741	15	71/0
5	5	GODSMACK Voodoo (Republic/Universal)	1855	-48	151308	18	72/0
6	6	AC/DC Stiff Upper Lip (EastWest/EEG)	1615	-31	129504	6	70/0
7	7	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	1331	-116	101125	13	59/0
8	8	FOO FIGHTERS Stacked Actors (Roswell/RCA)	1321	+54	95910	8	67/0
9	9	INCUBUS Pardon Me (Immortal/Epic)	1241	+85	96529	18	62/1
11	10	KORN Make Me Bad (Immortal/Epic)	1206	+162	102729	6	69/1
10	11	DAYS OF THE NEW Weapon And The... (Outpost/Interscope)	1070	-30	79902	9	56/0
17	12	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	1028	+191	83324	5	60/2
14	13	STAINED Home (Flip/Elektra/EEG)	1013	+50	83523	8	67/2
12	14	LIMP BIZKIT Re-Arranged (Flip/Interscope)	905	-108	76632	24	54/0
18	15	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	893	+77	78442	6	64/1
13	16	KORN Falling Away From Me (Immortal/Epic)	842	-140	88880	18	56/0
20	17	CREED Higher (Wind-up)	788	+2	69600	27	60/0
23	18	SEVENDUST Waffle (TVT)	775	+68	64206	6	64/2
22	19	LIMP BIZKIT Break Stuff (Flip/Interscope)	760	+49	63493	5	59/2
16	20	STAINED Mudshovel (Flip/Elektra/EEG)	756	-87	76933	35	53/0
19	21	LIVE Run To The Water (Radioactive/MCA)	753	-37	44107	7	44/1
15	22	Breaker NICKELBACK Leader Of Men (Roadrunner)	660	+107	56684	6	54/5
24	23	POWERMAN 5000 Nobody's Real (DreamWorks)	660	-183	62954	15	50/0
21	24	P.O.D. Southtown (Atlantic)	659	-10	58941	14	60/5
21	25	BUSH Letting The Cables Sleep (Trauma)	633	-118	41524	10	43/0
15	26	Breaker STIR New Beginning (Capitol)	609	+74	32579	5	46/1
15	27	Breaker 8STOPS7 Satisfied (Reprise)	600	+66	48875	6	54/3
26	28	OUR LADY PEACE Is Anybody Home? (Columbia)	598	-5	50197	9	47/0
35	29	PANTERA Revolution Is My Name (EastWest/EEG)	522	+136	57619	2	48/5
25	30	FILTER Take A Picture (Reprise)	515	-151	30908	19	36/0
27	31	KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)	515	-63	34143	9	30/0
33	32	SYSTEM OF A DOWN Spiders (American/Columbia)	501	+75	42101	4	53/4
36	33	LIT Miserable (RCA)	481	+102	41893	4	33/1
32	34	BUCKCHERRY Check Your Head (DreamWorks)	472	-41	37994	7	41/1
34	35	KITTIE Brackish (NG/Artemis)	420	+25	33950	8	42/3
43	36	FULL DEVIL JACKET Now You Know (Enclave/IDJMG)	389	+139	36121	2	47/5
41	37	CAROLINE'S SPINE Nothing To Prove (Hollywood)	360	+71	18362	3	28/2
47	38	STATIC-X I'm With Stupid (He's A Loser) (Warner Bros.)	340	+128	29099	2	43/8
48	39	JIMMY PAGE & BLACK CROWES What Is &... (Musicmaker.com)	339	+133	28608	2	25/5
38	40	SLIPKNOT Wait And Bleed (Roadrunner)	290	-76	32034	18	29/0
40	41	METHODS OF MAYHEM New Skin (MCA)	289	-27	22709	6	28/0
37	42	Debut MONSTER MAGNET Silver Future (Restless)	286	+205	20550	1	42/12
44	43	CHEVELLE Point #1 (Squint)	241	-136	24584	12	29/0
44	44	SLOWRUSH Junkie (Epic)	222	-11	18689	6	23/0
39	45	MEGADETH Breadline (Capitol)	210	-119	13882	16	18/0
42	46	DEF LEPPARD Day After Day (Mercury/IDJMG)	209	-62	12181	7	14/0
45	47	Debut ONE MINUTE SILENCE Holy Man (V2)	205	+133	18055	1	30/6
45	48	OASIS Go Let It Out (Epic)	203	-22	18663	5	12/0
49	49	Debut PAPA ROACH Last Resort (DreamWorks)	162	+80	12101	1	23/8
50	50	Debut DOPE Everything Sucks (Flip/Epic)	147	+62	13233	1	24/4

Most Added

ARTIST TITLE LABEL(S)	ADDS
FILTER The Best Things (Reprise)	25
GUANO APES Lords Of... (Super Sonic/RCA)	19
MONSTER MAGNET Silver Future (Restless)	12
STATIC-X I'm... (He's A Loser) (Warner Bros.)	8
PAPA ROACH Last Resort (DreamWorks)	8
TYPE O NEGATIVE Everyone... (Roadrunner)	8
ONE MINUTE SILENCE Holy Man (V2)	6
P.O.D. Southtown (Atlantic)	5
NICKELBACK Leader Of Men (Roadrunner)	5
PANTERA Revolution Is My Name (EastWest/EEG)	5
FULL DEVIL JACKET Now... (Enclave/IDJMG)	5
JIMMY PAGE & BLACK CROWES What... (Musicmaker.com)	5
US CRUSH Bleed (Immortal/Virgin)	5

STIR
 "New Beginning"
 R&R ACTIVE ROCK
 30 - 26 BREAKER

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MONSTER MAGNET Silver Future (Restless)	+205
SMASHING PUMPKINS Stand Inside... (Virgin)	+191
KORN Make Me Bad (Immortal/Epic)	+162
FULL DEVIL JACKET Now You... (Enclave/IDJMG)	+139
PANTERA Revolution Is My Name (EastWest/EEG)	+136
ONE MINUTE SILENCE Holy Man (V2)	+133
JIMMY PAGE & BLACK CROWES What... (Musicmaker.com)	+133
STATIC-X I'm... (He's A Loser) (Warner Bros.)	+128
NICKELBACK Leader Of Men (Roadrunner)	+107

Breakers

NICKELBACK		
Leader Of Men (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
660/107	54/5	22
STIR		
New Beginning (Capitol)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
609/74	46/1	26
8STOPS7		
Satisfied (Reprise)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
600/66	54/3	27

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

74 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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 Target your demos/zips for a fraction of the usual cost!

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The FIRST Real BUZZ BAND of 2000!

DISTURBED

“STUPIFY”

Going For Adds Now!

Before the Box Adds:

**KAZR, WLZR, KXXR, WNOR,
WXBE, WKLQ, KDOT, WAMX,
WPHD, WJJO**

The Sickness #1
at Metal Radio

Touring this spring
with Danzig

Appearing this summer
on Ozzfest 2000

WLZR – “This song fits Active Rock like a glove!” –PD, Keith Hastings

KAZR – “I think that’s going to be a big record for us!” –MD, Paul Oslund

WJJO – “I think it’s going to be a big, big song!” –PD, Glen Gardner

WKLQ – “We went early because there’s such a big buzz!” –MD, Mark Feurie

WXBE – “Get Down with the Sickness! ‘Stupify’ getting great reaction, this is an all daypart record!” –PD, Aaron Roberts

Produced by Johnny K and Disturbed
Mixed by Andy Wallace

FROM THE DEBUT ALBUM
THE SICKNESS

see inside you the sickness is rising
deny what you feel
all that was good has died
ing in me



www.giantrecords.com

www.disturbed1.com

MORFORD

RUGGISTS

©2000 Giant Records.
Street credibility and musical chops.
Now that is truly disturbed

March 17, 2000

Now & Active

EARTH TO ANDY Pollute (*Giant/Reprise*)
Total Plays: 143, Total Stations: 14, Adds: 1

CRAZY TOWN Toxic (*Columbia*)
Total Plays: 128, Total Stations: 18, Adds: 0

MOKE Wheel In Motion (*Ultimatum*)
Total Plays: 118, Total Stations: 12, Adds: 1

STONE TEMPLE PILOTS Sour Girl (*Atlantic*)
Total Plays: 105, Total Stations: 8, Adds: 1

MARS ELECTRIC Someday (*Portrait/C2/Columbia*)
Total Plays: 101, Total Stations: 14, Adds: 0

COLLAPSE Automatic (*Cherry/Universal*)
Total Plays: 81, Total Stations: 11, Adds: 2

FRANKIE MACHINE Sell Me (*Mammoth*)
Total Plays: 81, Total Stations: 11, Adds: 2

FILTER The Best Things (*Reprise*)
Total Plays: 79, Total Stations: 29, Adds: 25

GOVT MULE Bad Little Doggie (*Capricorn*)
Total Plays: 78, Total Stations: 4, Adds: 0

ZOPPI One Sun (*MCA*)
Total Plays: 77, Total Stations: 10, Adds: 1

Songs ranked by total plays

Most Played Recurrents

GODSMACK Keep Away (*Republic/Universal*)

BUSH The Chemicals Between Us (*Trauma*)

RAGE AGAINST THE MACHINE Guerrilla Radio (*Epic*)

GUANO APES Open Your Eyes (*Super Sonic/RCA*)

FOO FIGHTERS Learn To Fly (*Roswell/RCA*)

GODSMACK Whatever (*Republic/Universal*)

BUCKCHERRY Lit Up (*DreamWorks*)

SANTANA F/EVERLAST Put Your Lights On (*Arista*)

OLEANDER Why I'm Here (*Republic/Universal*)

SEVENDUST Denial (*TVT*)

KORN Freak On A Leash (*Immortal/Epic*)

ROB ZOMBIE Dragula (*Geffen/Interscope*)

STATIC-X Push It (*Warner Bros.*)

POWERMAN 5000 When Worlds Collide (*DreamWorks*)

COLLECTIVE SOUL Heavy (*Atlantic*)

RED HOT CHILI PEPPERS Scar Tissue (*Warner Bros.*)

LIVE The Dolphin's Cry (*Radioactive/MCA*)

OFFSPRING The Kids Aren't Alright (*Columbia*)

KID ROCK Bawitdaba (*Top Dog/Lava/Atlantic*)

STONE TEMPLE PILOTS Down (*Atlantic*)

ACTIVE ROCK

Going For Adds 3/21/00

BLINK-182 Adam's Song (*MCA*)
DEADLIGHTS Amplifier (*QED/Elektra/EEG*)
DISTURBED Stupify (*Giant/Reprise*)
HAIR OF THE DOG Rise (*Spitfire*)
DON HENLEY Workin' It (*Warner Bros.*)
MAGNIFIED Stand In Traffic (*TVT*)
PINK FLOYD Young Lust (*Columbia*)
RADFORD Don't Stop (*RCA*)
TRANS SIBERIAN ORCHESTRA Requiem (Fifth) (*Atlantic*)
WONDERLAND Wonderland (*Jericho/Sire*)

TUNED-IN

ACTIVE ROCK

R&R/MEDIABASE 24/7



WJRR/Orlando

3am

OFFSPRING Self Esteem
SMASHING PUMPKINS Stand Inside Your Love
PINK FLOYD Young Lust
EVERLAST Ends
ALICE IN CHAINS Man In The Box
FULL DEVIL JACKET Now You Know
BUSH Machinehead
KID ROCK Only God Knows Why
DEF LEPPARD Pour Some Sugar On Me
DOUBLEDRIVE Tattooed Bruise (Here And There)
COLLECTIVE SOUL Where The River Flows
GUANO APES Open Your Eyes
LED ZEPPELIN Whole Lotta Love

11am

U2 Bullet The Blue Sky
MIDNIGHT OIL Beds Are Burning
CULT Love Removal Machine
GODSMACK Whatever
GREEN DAY Brain Stew
METALLICA No Leaf Clover
PINK FLOYD Comfortably Numb
FILTER Hey Man, Nice Shot
LIVE Run To The Water

4pm

OFFSPRING The Kids Aren't Alright
RED HOT CHILI PEPPERS Soul To Squeeze
JIMMIE'S CHICKEN SHACK Trash
FUEL Shimmer
KORN Falling Away From Me
DEF LEPPARD Bringin' On The Heartbreak
COLLECTIVE SOUL Heavy
METALLICA Nothing Else Matters
FOO FIGHTERS Stacked Actors
PEARL JAM Daughter
RUSH Freewill

8pm

ECONOLINE CRUSH Surefire (Never Enough)
STONE TEMPLE PILOTS Vasoline
DAYS OF THE NEW Weapon And The Wound
OFFSPRING Pretty Fly (For A White Guy)
METALLICA No Leaf Clover
SCORPIONS No One Like You
SECOND COMING Vintage Eyes
ALICE IN CHAINS Them Bones
POWERMAN 5000 Nobody's Real
JANE'S ADDICTION Been Caught Stealing
TESLA Signs
BUSH The Chemicals Between Us
FOO FIGHTERS Everlong

KLBJ/Austin

3am

PINK FLOYD Young Lust
STEVIE RAY VAUGHAN Come On (Part 3)
MOKE Wheel In Motion
PUSHMONKEY Now
3 DOORS DOWN Kryptonite
FAITH NO MORE Epic
DREAM THEATER Home
INDIGENOUS Now That You're Gone
LED ZEPPELIN What Is & What Should Never Be
CREED What If
TOM PETTY It's Good To Be King

11am

VAN HALEN Runnin' With The Devil
PEARL JAM Jeremy
RED HOT CHILI PEPPERS Otherside
DAYS OF THE NEW Enemy
BUSH Comedown
INDIGENOUS Things We Do
LED ZEPPELIN Dancing Days
LIVE Run To The Water
PINK FLOYD What Do You Want From Me
SOUNDGARDEN Spoonman

4pm

CHRIS CORNELL Can't Change Me
METALLICA The Unforgiven II
RED HOT CHILI PEPPERS Otherside
STEVIE RAY VAUGHAN Crossfire
JOE SATRIANI Until We Say Goodbye
NIRVANA Lithium
LED ZEPPELIN Houses Of The Holy
3 DOORS DOWN Kryptonite
SEVEN MARY THREE Cumbersome
OLEANDER Why I'm Here
VAN HALEN Take Your Whiskey Home

8pm

RED HOT CHILI PEPPERS Otherside
PEARL JAM Black
DANZIG Unspeakable
PINK FLOYD Brain Damage/ Eclipse
COLLECTIVE SOUL The World I Know
STEVIE RAY VAUGHAN The House Is Rockin'
STIR New Beginning
MEGADETH Breadline
ERIC JOHNSON Trademark
INDIGENOUS Got To Tell You
AEROSMITH Janie's Got A Gun



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/6. © 2000, R&R Inc.

Active Rock Playlists

March 17, 2000 R&R • 173

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

2 DOORS DOWN

"Kryptonite"

3 - 2

Over 75,000 scanned first 5 weeks

#1 Most Requested At Rock 2nd Week

MARKET #6
KEGL/Dallas-Ft. Worth
Clear Channel
(972) 448-1058
Stevens/Ryan/Scul
12x Cume 432,380

97.1 EAGLE ROCKS.

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
27	27	27	RED HOT CHILI...OtherSide	8235
22	24	24	3 DOORS DOWN/Kryptonite	8230
26	24	24	CRED/What If	7320
22	23	23	GOOSMACK/Woodoo	7015
25	22	22	METALLICA/No Leaf Clover	6710
15	20	20	ROB ZOMBIE/Oruga	6100
22	20	20	AC/DC/Sir Upper Lip	6100
20	19	19	INCUBUS/Pardon Me	5795
21	18	18	FOO FIGHTERS/Stacked Actors	5795
23	18	18	SMASHING PUMPKINS/Stand Inside Your...	5490
12	17	17	GOOSMACK/Keep Away	5185
16	17	17	DAYS OF THE NEW/Weapon And The Wound	5185
13	16	16	SANTANA FEVER/Last/Put Your Lights On	4870
10	15	15	STANDHOME	4280
9	13	13	KORN/Freak On A Leash	4280
-	13	13	BUSH/Warm Machine	3965
10	12	12	METALLICA/No Leaf Clover	3660
12	12	12	KID ROCK/Only God Knows Why	3660
10	12	12	STANDHOME	3660
11	11	11	CRED/Higher	3660
11	11	11	BUSH/The Chemicals...	3050
11	11	11	LIMP BIZKIT/Break Stuff	3050
6	10	10	METHODS OF MAYHEM/New Skin	2745
9	10	10	LIT/Alone	2745
12	10	10	LIVE/Run To The Water	2745
15	9	9	RAGE AGAINST...Guerrilla Radio	2440
9	9	9	PANTERA/Revolution Is My...	2440
7	9	9	P.O.D./Southern	2135
7	9	9	RAGE AGAINST...Sleep Now In...	2135
2	8	8	LEWIS KRIVITZ/American Woman	1830

MARKET #7
WRIF/Detroit
Greater Media
(248) 547-0101
Podell/Hanson
12x Cume 553,270

101 WRIF

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
20	24	24	GOOSMACK/Keep Away	6712
24	24	24	AC/DC/Sir Upper Lip	6712
21	23	23	SANTANA FEVER/Last/Put Your Lights On	6349
23	23	23	FOO FIGHTERS/Learn To Fly	6349
19	22	22	METALLICA/No Leaf Clover	6349
17	18	18	RED HOT CHILI...OtherSide	6334
14	17	17	GOOSMACK/Woodoo	6334
15	17	17	KID ROCK/Only God Knows Why	6171
15	16	16	3 DOORS DOWN/Kryptonite	5908
10	14	14	NICKEL BACK/Leader Of Men	5082
10	14	14	KENNY WAYNE...Alone	4719
11	12	12	RAGE AGAINST...Sleep Now In...	4356
12	12	12	SMASHING PUMPKINS/Stand Inside Your...	4356
11	11	11	LIT/Alone	3993
11	11	11	FOO FIGHTERS/Stacked Actors	3993
11	11	11	KORNA/Make Me Bad	3993
12	11	11	CHELLE/Point #1	3993
12	11	11	METHODS OF MAYHEM/New Skin	3993
11	10	10	BUCKCHERRY/Check Your Head	3630
11	10	10	STANDHOME	3630
10	10	10	POWERMAN 5000/Nobody's Real	3630
10	10	10	OUR LADY PEACE/Is Anybody Home?	3630
9	9	9	KID ROCK/Raw/Delta	3267
12	8	8	CRED/What If	3267
11	8	8	JIMMY PAGE/BLACK...What Is & What...	3267
8	8	8	DAYS OF THE NEW/Weapon And The Wound	2904
8	8	8	CRED/What If	2904
8	8	8	JIMMY PAGE/BLACK...Oh Well	2904
2	7	7	GOOSMACK/Whatever	2941

MARKET #8
WAAB/Boston
Entercorn
(617) 236-1073
Douglas/Osler/Ind
12x Cume 544,900

107.3 FM WAAB

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
31	43	43	3 DOORS DOWN/Kryptonite	14682
37	42	42	INCUBUS/Pardon Me	13360
34	40	40	RED HOT CHILI...OtherSide	14028
35	35	35	KORNA/Make Me Bad	11690
33	33	33	METALLICA/No Leaf Clover	11690
32	32	32	KORNA/Make Me Bad	10688
26	26	26	LIMP BIZKIT/Break Stuff	9684
35	26	26	RAGE AGAINST...Guerrilla Radio	8550
23	25	25	STANDHOME	8350
20	24	24	GOOSMACK/Woodoo	8016
27	24	24	POWERMAN 5000/Nobody's Real	8016
21	23	23	KITTE/Brasserie	7882
21	23	23	RAGE AGAINST...Sleep Now In...	7882
17	22	22	P.O.D./Southern	7348
5	22	22	STATIC-X/What Is	7348
20	20	20	NINE INCH NAILS/Into The Void	6680
19	19	19	STANDHOME	6346
12	10	10	SYSTEM OF A DOWN/Spiders	6346
20	19	19	AC/DC/Sir Upper Lip	6346
17	18	18	PANTERA/Revolution Is My...	6012
15	17	17	SLIPNOT/Wait And Bleed	5678
17	16	16	GOOSMACK/Keep Away	5344
17	16	16	SEVENDUST/Devil	5344
7	16	16	GOOSMACK/Woodoo	5010
23	15	15	STATIC-X/What Is	5010
23	15	15	CRED/What If	5010
2	14	14	FULL DEVIIL JACKET/Now You Know	5010
13	14	14	DAYS OF THE NEW/Weapon And The Wound	4676
8	14	14	JIMMY PAGE/BLACK...Oh Well	4676
11	11	11	COAL CHAMBER/Tyler's Song	3674

MARKET #9
WWDC/Washington, DC
AMFM
(301) 587-7100
Neumann/Rizer
12x Cume 643,400

DC101

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
46	48	48	VERTICAL HORZON/Everything You Want	12336
45	48	48	STROBE/It's Me Black...	11822
45	48	48	RED HOT CHILI...OtherSide	11306
37	43	43	3 DOORS DOWN/Kryptonite	11081
37	43	43	NO DOUBT/E-Girlfriend	11081
38	40	40	THIRD EYE BLOODLINE/Never Let You Go	10280
34	37	37	OASIS/Go Let It Out	9509
10	31	31	BLINK-182/Adam's Song	7967
25	28	28	OUR LADY PEACE/Is Anybody Home?	6682
13	23	23	BUSH/Letting The Cabes...	5911
16	22	22	CURE/Maybe Someday	5654
15	21	21	LIT/Alone	5397
23	19	19	LESLIE/Oh Well	4883
30	18	18	CRED/Higher	4526
16	18	18	KORNA/Make Me Bad	4526
19	18	18	SMASHING PUMPKINS/Stand Inside Your...	4626
12	17	17	LEWIS KRIVITZ/American Woman	4369
15	17	17	WHITNEY HOOPER/...Do Right	4369
8	17	17	FOO FIGHTERS/Learn To Fly	4112
17	15	15	FATBOY SLIM/Praise You	3855
6	15	15	CRED/What If	3855
6	16	16	BLONDIE/Under The Bad Touch	3855
12	14	14	CAKE/At My Own	3598
14	14	14	COUNTING CROWS/Hanging Loose	3598
29	14	14	METALLICA/No Leaf Clover	3598
11	13	13	GOOD GOD DOLLS/Black Balloon	3341
15	13	13	KID ROCK/Donkey	3341
11	13	13	THE DOGGY DOGS/Cry	3341
17	13	13	RAGE AGAINST...Sleep Now In...	3341

MARKET #12
WZTA/Miami
Clear Channel
(305) 654-9494
Steele/Struber/Kimba
12x Cume 322,100

ZETA
The ROCK station

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
29	32	32	GOOSMACK/Woodoo	5696
32	32	32	SEVENDUST/Devil	5696
26	30	30	GUANO APC/5 Open Your Eyes	5040
16	28	28	CRED/Higher	5162
33	28	28	RED HOT CHILI...OtherSide	5162
28	28	28	CRED/What If	4984
22	28	28	INCUBUS/Pardon Me	3916
21	28	28	LIT/Alone	3738
24	28	28	3 DOORS DOWN/Kryptonite	3738
22	18	18	DAYS OF THE NEW/Weapon And The Wound	3204
20	18	18	AC/DC/Sir Upper Lip	3204
19	17	17	FOO FIGHTERS/Stacked Actors	3026
11	16	16	LIT/Alone	2948
10	16	16	CRED/What If	2948
14	16	16	METALLICA/No Leaf Clover	2948
17	14	14	BUCKCHERRY/Check Your Head	2492
15	14	14	KORNA/Make Me Bad	2492
15	14	14	STANDHOME	2314
9	13	13	LIMP BIZKIT/Break Stuff	2314
13	13	13	BUSH/Letting The Cabes...	2314
11	13	13	STOPS/Satisfied	2314
12	13	13	SMASHING PUMPKINS/Stand Inside Your...	2314
11	12	12	GOOSMACK/Whatever	2136
3	12	12	FILTER/Welcome To The Fold	2136
10	11	11	POWERMAN 5000/Nobody's Real	1958
10	11	11	SYSTEM OF A DOWN/Spiders	1958
10	11	11	STURVING/Beginning	1958
12	10	10	KID ROCK/Only God Knows Why	1780
12	10	10	OUR LADY PEACE/Is Anybody Home?	1780

MARKET #15
KOOL/San Diego
Clear Channel
(619) 565-6006
Naylor
12x Cume 288,480

ROCK 105.3

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
23	32	32	GUANO APC/5 Open Your Eyes	5124
28	28	28	METALLICA/No Leaf Clover	5124
31	28	28	INCUBUS/Pardon Me	4209
28	28	28	CHELLE/Point #1	3660
15	28	28	STANDHOME	3477
28	28	28	GOOSMACK/Keep Away	3297
16	18	18	CRED/What If	2928
16	18	18	FOO FIGHTERS/Stacked Actors	2928
16	18	18	GOOSMACK/Woodoo	2745
16	18	18	RED HOT CHILI...OtherSide	2745
11	18	18	RAGE AGAINST...Guerrilla Radio	2745
15	18	18	NICKEL BACK/Leader Of Men	2745
13	14	14	OLEANDRIA/Why I'm Here	2662
14	14	14	AC/DC/Sir Upper Lip	2662
13	14	14	LIMP BIZKIT/Break Stuff	2379
13	13	13	BERNARDINI/Phase Blast	2379
13	13	13	KORNA/Make Me Bad	2379
8	11	11	GOOSMACK/Whatever	2196
8	11	11	GOOSMACK/Woodoo	2196
11	11	11	RED HOT CHILI...Around The World	2013
7	11	11	CRED/Higher	2013
11	11	11	STOPS/Satisfied	2013
11	11	11	OFFSPRING/The Kids Aren't...	1830
11	11	11	METALLICA/No Leaf Clover	1830
9	10	10	NINE INCH NAILS/We're In This...	1830
9	10	10	SEVENDUST/Devil	1830
9	10	10	SPRINGS/Money	1830
5	10	10	PANTERA/Revolution Is My...	1830
5	10	10	ROB ZOMBIE/Supabest	1647

MARKET #16
KUPD/Phoenix
Clear Channel
(480) 345-5921
Jeffries/Ventura
12x Cume 213,800

98 KUPD

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
37	37	37	CRED/What If	5254
37	37	37	3 DOORS DOWN/Kryptonite	4968
20	20	20	RED HOT CHILI...OtherSide	3976
30	20	20	METALLICA/No Leaf Clover	3976
10	22	22	STOPS/Satisfied	3144
10	22	22	SMASHING PUMPKINS/Stand Inside Your...	2928
10	22	22	INCUBUS/Pardon Me	2928
10	22	22	FOO FIGHTERS/Stacked Actors	2928
10	22	22	KORNA/Make Me Bad	2698
19	18	18	POWERMAN 5000/Nobody's Real	2556
19	18	18	RAGE AGAINST...Sleep Now In...	2556
11	18	18	QUEENS OF: Infidelity	2412
14	17	17	BUCKCHERRY/Check Your Head	2274
14	17	17	RAGE AGAINST...What Is & What...	2274
14	17	17	FULL DEVIIL JACKET/Now You Know	2274
14	17	17	STANDHOME	2130
15	16	16	STATIC-X/What Is	2130
14	16	16	EARTH TO ANNY/Pollute	1938
14	16	16	SLIPNOT/Wait And Bleed	1938
14	16	16	CHRYZ/Town/Vic	1868
13	15	15	DOPE/Everything Sucks	1868
13	15	15	MACHINE HEAD/Slave (Take My...)	1868
13	15	15	SLOWRUSH/Junkie	1704
11	15	15	LIT/Alone	1502
11	15	15	DAYN/My Own Worst Enemy	1502
11	15	15	OFFSPRING/The Kids Aren't...	1502
11	15	15	SANTANA FEVER/Last/Put Your Lights On	1502
9	11	11	DAYS OF THE NEW/Weapon And The Wound	1420
9	11	11	KORNA/Make Me Bad	1420
9	11	11	STATIC-X/What Is	1420
13	18	18	POWERMAN 5000/When Worlds Collide	1420

MARKET #17
KOOL/Memphis
ABC
(612) 545-5601
Linder/Castle
12x Cume 243,780

93 PURE ROCK

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
27	37	37	CRED/What If	5106
27	37	37	GOOSMACK/Woodoo	4968
25	28	28	KORNA/Make Me Bad	3864
17	27	27	METALLICA/No Leaf Clover	3726
36	26	26	AC/DC/Sir Upper Lip	3588
19	26	26	3 DOORS DOWN/Kryptonite	3450
37	22	22	POWERMAN 5000/Nobody's Real	3036
20	22	22	FOO FIGHTERS/Stacked Actors	3036
18	20	20	SMASHING PUMPKINS/Stand Inside Your...	2820
21	18	18	STANDHOME	2622
14	18	18	NICKEL BACK/Leader Of Men	2484
14	18	18	GOOSMACK/Whatever	2346
14	18	18	JIMMY PAGE/BLACK...What Is & What...	2346
14	18	18	RED HOT CHILI...OtherSide	2298
14	18	18	POWERMAN 5000/When Worlds Collide	1932
14	18	18	KID ROCK/Donkey	1704
13	14	14	LIMP BIZKIT/Break Stuff	1794
12	14	14	KID ROCK/Raw/Delta	1794
12	14	14	SANTANA FEVER/Last/Put Your Lights On	1656
12	14	14	SEVENDUST/Devil	1656
11	14	14	INCUBUS/Pardon Me	1518
11	14	14	P.O.D./Southern	1518
11	14	14	PANTERA/Revolution Is My...	1518
12	10	10	OFFSPRING/The Kids Aren't...	1380
6	10	10	OFFSPRING/The Kids Aren't...	1242
6	10	10	SLIPNOT/Wait And Bleed	1242

MARKET #19
WXTN/St. Louis
Emms
(314) 621-0040
Mattern/Schmitt/Feife
12x Cume 188,880

XTR 97

active INSIGHT

By
Tracey Hoskin
Asst. Rock Editor

Ladies and gentlemen, the exies! Roar of the crowd, thunderous applause — these are the first things that came to mind when I heard this band. Picture Ed Sullivan introducing The Beatles, and we are on the same page. Then marry The Beatles to Cheap Trick, and you'll have a pretty good idea of what the exies sound like. Crazy power-pop guitar riffs from the early '80s combined with a frenzied "I Wanna Hold Your Hand" sound, but so rock.

Initially a trio, the L.A.-based band formed in 1997. Singer-guitarist Scott Stevens, bassist Freddy Herrera and drummer Thom Sullivan later recruited David Walsh to give their Brit-pop sound some edgy guitar. The exies eventually caught the attention of Stone Temple Pilots guitarist Dean DeLeo. DeLeo wanted to take the band under his wing and produce them himself, but his own work prevented him from doing so. So he left the band in the care of his manager, and thus began the buzz about the exies in Los Angeles.

Ultimatum Music came out the winners in the battle to sign the exies. Produced by Steven Haigler (Fuel, Local H), the quartet's self-titled debut contains 11 tracks you could get attached to the first time you hear them. "Feeling Lo-Fi"

"Bighead" and the single, "Baby's Got A New Revelation," lead off the album. "Feeling Lo-Fi" explodes with guitar and sing-along lyrics that will beg you to listen again. "Revelation" has been gathering speed at rock specialty over the past few weeks, and rightly so. It is a pop-rock song with a raw, gritty edge that will make you stop whatever it is you're doing and listen, or maybe even shut your door and dance (or at least play it again!). The more you listen, the more you'll like. There's even a little '70s funk guitar thrown in on "Bighead."

KRAB/Bakersfield specialty show host Mike Bell raves, "I love the exies! They're a literate dose of what's up today, combined with an early 80's power-pop sound. A well-crafted recording. It makes me feel energized about music again."



the exies

R&R Top 20 Specialty Artists

March 17, 2000

- 1 **PANTERA** (*EastWest/EEG*) "Revolution Is My Name"
- 2 **DISTURBED** (*Giant/Reprise*) "Stupify," "Down With The Sick"
- 3 **DEADLIGHTS** (*QED/Elektra/EEG*) "Amplifier," "Bitter"
- 4 **HEAVY METAL 2000** (*Restless*) "Immortally Insane," "Infinity"
- 5 **PRIMER 55** (*Island/IDJMG*) "Dose," "Loose," "Introduction To Mayhem"
- 6 **KITTIE** (*Ng/Artemis*) "Spit," "Choke," "Do You Think I'm A Whore?"
- 7 **ROLLINS BAND** (*DreamWorks*) "Illumination," "Get Some Go Again"
- 8 **MDFMK** (*Republic/Universal*) "Rabble Rouser," "Missing Time"
- 9 **SNAPCASE** (*Victory*) "Typecast Modulator"
- 10 **STATIC-X** (*Warner Bros.*) "I'm With Stupid"
- 11 **FU MANCHU** (*Mammoth*) "King Of The Road," "Boogie Van"
- 12 **FULL DEVIL JACKET** (*Enclave/IDJMG*) "Now You Know"
- 13 **MONSTER MAGNET** (*Restless*) "Silver Future"
- 14 **FILTER** (*Reprise*) "The Best Things"
- 15 **MACHINE HEAD** (*Roadrunner*) "Alcoholocaust"
- 16 **PROJECT 86** (*Atlantic*) "P.S.," "Me Against Me"
- 17 **DIO** (*Spitfire*) "Dreams"
- 18 **ARMORED SAINT** (*Metal Blade*) "Tension"
- 19 **DOPE** (*Epic*) "Everything Sucks"
- 20 **SLIPKNOT** (*Roadrunner*) "Wait And Bleed"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

Jones Radio Network (JRN)

Hardrive
Various
Roxy Myzal/Lou Brutus
MDFMK "Rabbe Rouser"
Monster Magnet "Silver Future"
AC/DC "Stair Upper Lip"
Full Devil Jacket "Wanna Be A Martyr"
Kovance "Mirrors Paradise"

WAVF/Charleston, SC

The Heavy Shift
Sunday midnight-1:30am
Danny Whitehead/Hobbes Holter
Alabama Thunderpussy "Keepsane"
Pantera "Revolution Is My..."
AC/DC "Stair Upper Lip"
Fu Manchu "Freedom Of Choice"
Heavy Metal 2000 "Infinity"
Crowbar "Buried Once Again"

WCCC/Hartford, CT

Sunday Night Blues
Sunday 8-10pm
Beef Slow
Risher & Raines "Moving To The Sunny Brown"
The Blues Keys "Jeff Fritchell & 'Unsung Hero DL'"
Shannon Curfman "True Friends"
Luther Allison "Soul Train Man"

WTFX/Louisville, KY

The Attitude Network
Saturday 10pm-2am
Black Frank
Heavy Metal 2000 "Immortally Insane"
Primer 55 "Dose"
Disturbed "Stupify"
Pantera "Revolution Is My..."
Deadlights "Whores"

KATT/Oklahoma City, OK

Loach Pod
Thursday midnight-1am
Leo Cogo
Full Devil Jacket "Now You Know"
Hair Department "Lying Daylights"
Look Up "Ego Power"
Rev Horton Heat "Millionaire"
Dwarves "Johnny On The Spot"
Fu Manchu "King Of The Road"
Rollins Band "Illumination"

KRXQ/Sacramento, CA

Ear Whacks
Sunday 8-9:30pm
Chg Brooks, Paul Wilbur
Mad Dynamic "Lying Daylights"
Look Up "Ego Power"
Rev Horton Heat "Millionaire"
Dwarves "Johnny On The Spot"
Fu Manchu "King Of The Road"

WXTM/St. Louis, MO

Static
Sunday 8pm-9pm
Johnny Orr
La "Missouri"
8Stops7 "Satisfied"
One Minute Silence "Holy Man"
Dope "Everything Sucks"
Primus "Laquei Head"

KLPX/Tucson, AZ

Area 51
Friday 10pm-midnight
Bob Williams
AC/DC "Midtown"
Primer 55 "Loose"
Dio "Tever Dreams"
Pantera "Revolution Is My..."
Pimpaloc "Caught In From Me"

KRAB/Bakersfield, CA

Y-Factor
Sunday 8-9pm
Mike Bell
Filter "The Best Things"
The The "Strunken Man"
Gollinger "Counting The Days"
Exies "Baby's Got A..."
Nash-Kato "Zooby Zooby"

KBPI/Denver, CO

Metalix
Saturday midnight-2am
Uncle Nasty
MDFMK "Missing Time"
Heavy Metal 2000 "Immortally Insane"
Zach "Inside The Perverted"
System Of A Down "Storage"
Machine Head "Alcoholocaust"

KLFX/Killeen, TX

Hot Radio
Saturday 10pm-midnight
Bob Fonda
Alpha Five
Disturbed "Voices"
Heavy Metal 2000 "Immortally Insane"
Primer 55 "Dose"
Deadlights "Bitter"

WTFX/Louisville, KY

Dobson
Sunday 8-10pm
Chris Altman
Rollins Band "Get Some Go Again"
Insane Clown Posse "Dirt Ball"
Zele "Whannon"
Primer 55 "Dose"
Neil Herder "Pantera Fans In Love"

KUPD/Phoenix, AZ

Red Radio Underground
Sunday 7-9pm
Larry Mac
Kittie "Do You Think I'm A..."
Jucifer "Superman"
Lanz "70's Rock Must Die"
Lanz Of Aard "Lover"
Grace "Outside"

KBER/Salt Lake City, UT

Radio Spot
Sunday 9-11pm
Darby
Pantera "Death Rattle"
Kittie "Spit"
Heavy Metal 2000 "Silver Future"
Trivium "Player For The Dies."
Disturbed "Down With The Sick."

WXTM/St. Louis, MO

Monday Night Metal
Mon-Fri 11pm-midnight
Rage
Pantera "Revolution Is My..."
Full Devil Jacket "Wanna Be A Martyr"
Sleight "Eyes"
PO D "Southtown"
Dope "Everything Sucks"

WWDC/Washington, DC

New Music Blast
Sunday 9:30-10:30pm
Friday Rizer
Jimmy's Chicken "...Trash"
Bowling For Soup "Bitch Song"
U.S. Crush "It"
Flys "Loser It"
Angie Aparo "Spacehip"

WKGB/Binghamton, NY

Incoming
Monday 10pm-11:30pm
Tim Boland
Slipknot "Wait And Bleed"
Powerman 5000 "Nobody's Real"
Foo Fighters "Breakout"
Crazy Town "Toxic"
Kittie "Paperdoll"

WXRA/Greensboro, NC

Outer Limits
Sunday 10-11pm
Mercio Can
Page/Bach Crowes "What Is & What..."
Sevendust "Waffle"
Nivona "First Trip"
3 Doors Down "Kryptonite"
Monster Magnet "Silver Future"

WJXQ/Lansing, MI

The PH
Sunday midnight-2am
Amy Alvey
Pantera "We're Gonna Get That Axe"
Deadlights "Amplifier"
Snapcase "Disconnect"
Sleight "Surfacing"
Heavy Metal 2000 "Wishes"

WGIR/Manchester, NH

Whiplash
Sunday 10-11pm
Roadkill
Slut "Dumb"
Dio "Magica"
Demons & Wizards "Heaven Denied"
Deadlights "Amplifier"
Pantera "Revolution Is My..."

KUPD/Phoenix, AZ

Into The PH
Sunday 10pm-midnight
Larry Mac & The Berserker
Pantera "Revolution Is My..."
Disturbed "Down With The Sick."
Kittie "Spit"
Deadlights "Amplifier"
Armored Saint "Tension"

KISW/Seattle, WA

Metal Shop
Saturday midnight-2am
Adam Gohke
Disturbed "Down With The Sick."
Primer 55 "Loose"
Machine Head "Take My Scars"
Kittie "Spit"
Heavy Metal 2000 "Storage"

WXTM/St. Louis, MO

Hotwire
Friday 10pm-midnight
Johnny Orr
Johnny Kicks "Move Your Body"
Cewen Fisher "The Way We Used..."
Rechie Hawtin "M-Hus Orange"
William Orbit "Adege For Strings"
Paul Van Dyke "Another Way"

WXBE/Wilkes Barre, PA

Freddie's Closet
Saturday 11pm-1am
Freddie
Machine Head "Alcoholocaust"
Full Devil Jacket "Now You Know"
Crowbar "Glast Full Of..."
Dio "Turn To Stone"
Primer 55 "Loose"

WPXC/Cape Cod, MA

To The Extreme
Saturday 9:30-10:30pm
Erik Stafford
Snapcase "Typecast Modulator"
Puya "Sal Pa Fuera"
Papa Roach "Last Resort"
Static-X "I'm With Stupid"
311 "Flowing"

WQXA/Harrisburg, PA

Beats On The X
Sunday 1-2am
Nizon
William Orbit "Adege For Strings"
Moby "Porcelain"
Bob Marley "Rainbow Country"
Brock Landers "SMDU"
Anti Pop Consortium "Nude Paper"

WBAB/Long Island, NY

Fingers Metal Shop
Sunday 10pm-1am
Fingers
Rollins Band "Get Some Go Again"
Full Devil Jacket "Now You Know"
Pantera "Revolution Is My..."
Uranium 235 "Here It Comes"
Dio "Magica"

KXXR/Minneapolis, MN

X-treme Metal Shop
Friday 1-4am
Nick Davis
Deadlights "Bitter"
Disturbed "Down With The Sick."
Primer 55 "Stain"
Kittie "Choke"
Chimaira "Painting The White..."

WRXL/Richmond, VA

The Metal File
Mon-Fri 2-3am
Johnny Young
Cradle Of Filth "From The Cradle"
Hate Eternal "Gatacomb"
Pantera "Revolution Is My..."
Kittie "Choke"
Gardenian "As A True King"

KZRQ/Springfield, MO

The Revolution
Sunday 10pm - midnight
Chuckie & E-Man
Coal Chamber "Yers Song"
Kittie "Backslit"
Primer 55 "Loose"
Machine Head "Alcoholocaust"
Scream 3 "Spiders"

30 Total Reporters from the Active Rock and Rock panels.

First with the daily news!



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U2 & Petty Lead Power Gold Rankings

R.E.M. and Peter Gabriel remain core acts

By Anthony Acampora
R&R Charts & Music Manager



The latest look at the most-played gold at Adult Alternative shows few surprises. U2 scores 10 songs in the top 200, while Tom Petty also grabs 10 (five solo and five with The Heartbreakers). R.E.M. follows with seven, and Peter Gabriel is next with six. Natalie Merchant's voice is well-liked — she appears three times as a solo act and four times as a member of 10,000 Maniacs. Artists with five songs include The Pretenders and Sheryl Crow.

If there is a surprise, it may be that '90s superstars Alanis Morissette and Melissa Etheridge are not receiving the significant airplay they once did (each appears only twice) since they've been embraced by Hot AC and Pop/Alternative competitors. In addition, the format con-

tinues to move away from '70s-'80s rockers like Eric Clapton and Bruce Springsteen and toward such '90s acts as Collective Soul and The Dave Matthews Band, as stations continue to make their sound more contemporary.

- 1 DAVE MATTHEWS BAND Crush
- 2 COLLECTIVE SOUL December
- 3 WALLFLOWERS One Headlight
- 4 DAVE MATTHEWS BAND Crash Into Me
- 5 R.E.M. Losing My Religion
- 6 BLUES TRAVELER Run-Around
- 7 JESUS JONES Right Here, Right Now
- 8 GOO GOO DOLLS Iris
- 9 PETER GABRIEL In Your Eyes
- 10 GOO GOO DOLLS Name
- 11 SQUEEZE Tempted
- 12 CHRIS ISAAK Wicked Game
- 13 TALKING HEADS Burning Down The House
- 14 CROWDED HOUSE Don't Dream It's Over
- 15 BLIND MELON No Rain
- 16 TALKING HEADS And She Was
- 17 CLASH Should I Stay Or Should I Go
- 18 COUNTING CROWS Mr. Jones
- 19 INXS Need You Tonight
- 20 SPIN DOCTORS Two Princes
- 21 R.E.M. The One I Love
- 22 CRANBERRIES Dreams
- 23 DISHWALLA Counting Blue Cars
- 24 GREEN DAY When I Come Around
- 25 PRETENDERS Brass In Pocket
- 26 PETER GABRIEL Solsbury Hill
- 27 SHERYL CROW All I Wanna Do
- 28 TOAD THE WET SPROCKET All I Want
- 29 U2 Mysterious Ways
- 30 WALLFLOWERS 6th Avenue Heartache
- 31 SHAWN COLVIN Sunny Came Home
- 32 DAVE MATTHEWS BAND Ants Marching
- 33 CLASH Train In Vain
- 34 EURYTHMICS Sweet Dreams (Are Made Of This)
- 35 SARAH MCLACHLAN Sweet Surrender
- 36 GIN BLOSSOMS Found Out About You
- 37 SEAL Crazy
- 38 SIMPLE MINDS Don't You (Forget About Me)
- 39 FIXX One Thing Leads To Another
- 40 MARC COHN Walking In Memphis
- 41 SHERYL CROW Everyday Is A Winding Road
- 42 RED HOT CHILI PEPPERS Under The Bridge
- 43 SISTER HAZEL All For You
- 44 NATALIE MERCHANT Carnival
- 45 TOM PETTY Free Fallin'
- 46 TONIC If You Could Only See
- 47 PETER GABRIEL Sledgehammer
- 48 MATCHBOX 20 3 AM
- 49 GIN BLOSSOMS Hey Jealousy
- 50 DAVE MATTHEWS BAND What Would You Say
- 51 COLLECTIVE SOUL The World I Know
- 52 VERVE Bitter Sweet Symphony
- 53 BRUCE HORNSBY & THE RANGE The Way It Is
- 54 U2 I Still Haven't Found What I'm Looking For
- 55 TEARS FOR FEARS Everybody Wants To Rule The World
- 56 PRETENDERS Back On The Chain Gang
- 57 INXS What You Need
- 58 BONNIE RAITT Something To Talk About
- 59 MODERN ENGLISH I Melt With You
- 60 EURYTHMICS Here Comes The Rain Again
- 61 MATCHBOX 20 Real World
- 62 DEL AMITRI Roll To Me

- 63 SHERYL CROW Strong Enough
- 64 SARAH MCLACHLAN Building A Mystery
- 65 TALKING HEADS Once In A Lifetime
- 66 DUNCAN SHEIK Barely Breathing
- 67 PEARL JAM Better Man
- 68 SOUL ASYLUM Runaway Train
- 69 10,000 MANIACS Trouble Me
- 70 R.E.M. Man On The Moon
- 71 COUNTING CROWS A Long December
- 72 MARCY PLAYGROUND Sex & Candy
- 73 TOM PETTY Runnin' Down A Dream
- 74 BLUES TRAVELER Hook
- 75 U2 With Or Without You
- 76 R.E.M. It's The End Of The World As We Know It...
- 77 EDIE BRICKELL & THE NEW BOHEMIANS What I Am
- 78 CLASH Rock The Casbah
- 79 COUNTING CROWS Round Here
- 80 FIONA APPLE Criminal
- 81 ERIC CLAPTON Layla (Unplugged)
- 82 SHERYL CROW A Change Would Do You Good
- 83 SIMPLE MINDS Alive & Kicking
- 84 TEARS FOR FEARS Head Over Heels
- 85 TOM PETTY I Won't Back Down
- 86 BRUCE SPRINGSTEEN I'm On Fire
- 87 TOM PETTY & THE HEARTBREAKERS Don't Come Around...
- 88 U2 One
- 89 PEARL JAM Daughter
- 90 DAVID BOWIE Modem Love
- 91 PETER GABRIEL Shock The Monkey
- 92 INXS Never Tear Us Apart
- 93 CRANBERRIES Linger
- 94 THIRD EYE BLIND Semi-Charmed Life
- 95 SPLIT ENZ I Got You
- 96 POLICE Every Breath You Take
- 97 SMASH MOUTH Walkin' On The Sun
- 98 MIDNIGHT OIL Beds Are Burning
- 99 STONE TEMPLE PILOTS Interstate Love Song
- 100 TRACY CHAPMAN Fast Car
- 101 JOAN OSSBORNE One Of Us
- 102 POLICE Every Little Thing She Does Is Magic
- 103 10,000 MANIACS Because The Night
- 104 NATALIE MERCHANT Wonder
- 105 NATALIE MERCHANT Jealousy
- 106 PETER GABRIEL Big Time
- 107 VAN MORRISON Moondance
- 108 VAN MORRISON Brown Eyed Girl
- 109 MELISSA ETHERIDGE I'm The Only One
- 110 U2 Pride (In The Name Of Love)
- 111 'TIL TUESDAY Voices Carry
- 112 MATCHBOX 20 Push
- 113 BETTER THAN EZRA Good
- 114 U2 New Year's Day
- 115 SHERYL CROW If It Makes You Happy
- 116 DAVID BOWIE China Girl
- 117 STEVIE RAY VAUGHAN Pride And Joy
- 118 PRETENDERS My City Was Gone
- 119 CHURCH Under The Milky Way
- 120 INXS Devil Inside
- 121 STING Fields Of Gold
- 122 ELVIS COSTELLO Veronica
- 123 RED HOT CHILI PEPPERS Soul To Squeeze
- 124 ALANIS MORISSETTE You Learn

- 125 TOM PETTY You Don't Know How It Feels
- 126 SPIN DOCTORS Little Miss Can't Be Wrong
- 127 R.E.M. Stand
- 128 ROMANTICS What I Like About You
- 129 FIXX Red Skies
- 130 TRACY CHAPMAN Give Me One Reason
- 131 TOM PETTY & THE HEARTBREAKERS Into The Great...
- 132 ELVIS COSTELLO Everyday I Write The Book
- 133 DON HENLEY The End Of The Innocence
- 134 UB40 Red Red Wine
- 135 U2 Angel Of Harlem
- 136 TOM PETTY & THE HEARTBREAKERS Learning To Fly
- 137 R.E.M. Everybody Hurts
- 138 ALANIS MORISSETTE Hand In My Pocket
- 139 GREEN DAY When I Come Around
- 140 JARS OF CLAY Flood
- 141 JOHN COUGAR MELLENCAMP Small Town
- 142 BRUCE HORNSBY & THE RANGE Mandolin Rain
- 143 BOB MARLEY AND THE WAILERS Jammin'
- 144 STEVIE RAY VAUGHAN Cold Shot
- 145 BIG HEAD TODD & THE MONSTERS Bittersweet
- 146 COUNTING CROWS Rain King
- 147 TALKING HEADS Take Me To The River
- 148 BRUCE SPRINGSTEEN Hungry Heart
- 149 TALKING HEADS Wild Wild Life
- 150 GIN BLOSSOMS Follow You Down
- 151 COLLECTIVE SOUL Shine
- 152 FINE YOUNG CANNIBALS She Drives Me Crazy
- 153 SUBLIME What I Got
- 154 GREGG ALLMAN BAND I'm No Angel
- 155 U2 Desire
- 156 U2 Where The Streets Have No Name
- 157 CURE Love Song
- 158 VERVE PIPE The Freshmen
- 159 SMASHING PUMPKINS 1979
- 160 TOM PETTY & THE HEARTBREAKERS Don't Do Me Like...
- 161 TOM PETTY & THE HEARTBREAKERS Mary Jane's Last...
- 162 QUEEN & DAVID BOWIE Under Pressure
- 163 DAVID BOWIE Let's Dance
- 164 MELISSA ETHERIDGE Come To My Window
- 165 POLICE Roxanne
- 166 CROWDED HOUSE Something So Strong
- 167 BRUCE SPRINGSTEEN One Step Up
- 168 U2 Sunday Bloody Sunday
- 169 10,000 MANIACS These Are The Days
- 170 10,000 MANIACS Like The Weather
- 171 JOHN COUGAR MELLENCAMP Pink Houses
- 172 BONNIE RAITT Love Sneakin' Up On You
- 173 CROSSBY, STILLS, NASH & YOUNG Southern Cross
- 174 CARS My Best Friend's Girl
- 175 ERIC CLAPTON Pretending
- 176 HOOTIE & THE BLOWFISH Only Wanna Be With You
- 177 JOHN COUGAR MELLENCAMP Jack & Diane
- 178 TEARS FOR FEARS Shout
- 179 DIRE STRAITS So Far Away
- 180 PRETENDERS Middle Of The Road
- 181 STING If I Ever Lose My Faith In You
- 182 STRAY CATS Stray Cat Strut
- 183 R.E.M. Orange Crush
- 184 ELVIS COSTELLO Alison
- 185 ELVIS COSTELLO Watching The Detectives
- 186 LYLE LOVETT Private Conversation
- 187 STEVIE RAY VAUGHAN Crossfire
- 188 PRETENDERS Don't Get Me Wrong
- 189 CURE Friday I'm In Love
- 190 BLUES TRAVELER But Anyway
- 191 SUGAR RAY Fly
- 192 DON HENLEY The Boys Of Summer
- 193 SUBLIME Serriteria
- 194 WALLFLOWERS The Difference
- 195 ROCKY MUSIC More Than This
- 196 PETER GABRIEL Games Without Frontiers
- 197 MICHAEL PENN No Myth
- 198 TOM PETTY You Wreck Me
- 199 BLONDIE One Way Or Another
- 200 JOHN COUGAR MELLENCAMP Lonely Of Night

R&R Adult Alternative Top 30

March 17, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)	565	-19	37645	11	28/1
2	2	U2 The Ground Beneath Her Feet (Interscope)	517	-1	37976	5	27/0
3	3	VERTICAL HORIZON Everything You Want (RCA)	473	-9	30867	17	21/1
6	4	STING Desert Rose (A&M/Interscope)	469	+48	28000	9	29/1
7	5	BEN HARPER Steal My Kisses (Virgin)	462	+43	31924	8	27/1
4	6	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	441	-17	27443	9	20/0
9	7	BOB DYLAN Things Have Changed (Columbia)	393	+39	26492	6	26/0
5	8	STEELY DAN Cousin Dupree (Giant/Reprise)	391	-63	25033	10	24/0
8	9	FILTER Take A Picture (Reprise)	357	-31	24999	16	18/0
11	10	CURE Maybe Someday (Fiction/Elektra/EEG)	342	+12	19900	7	21/1
10	11	MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)	327	-15	20248	7	22/0
13	12	A3 Woke Up This Morning (C2/Columbia)	294	+9	21615	7	18/0
14	13	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	284	+7	16134	8	16/0
12	14	TRAIN I Am (Aware/Columbia)	259	-30	16006	9	16/0
19	15	FOLK IMPLOSION Free To Go (Interscope)	240	+14	15958	9	20/0
15	16	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	240	-23	23052	13	14/0
20	17	WARREN ZEVON I Was In The House When... (Artemis)	235	+14	10456	9	18/0
Debut	18	COUNTING CROWS Mrs. Potter's Lullaby (DGC/Geffen/Interscope)	221	+84	14612	1	21/3
21	19	LEONA NAESS Charm Attack (Outpost/MCA)	217	+10	12392	5	18/0
23	20	EUPHORIA Delirium (Six Degrees)	213	+32	14822	4	17/0
16	21	R.E.M. The Great Beyond (Warner Bros.)	199	-47	16042	17	16/0
22	22	SANTANA F/EVERLAST Put Your Lights On (Arista)	190	-1	19001	20	13/0
29	23	AIMEE MANN Save Me (Reprise)	178	+34	10855	2	19/0
18	24	BRUCE COCKBURN When You Give It Away (Rykodisc)	175	-53	10816	8	16/0
28	25	GOMEZ We Haven't Turned Around (Hut/Virgin)	171	+25	9641	2	18/0
25	26	OASIS Go Let It Out (Epic)	159	-10	11626	6	9/0
27	27	FIONA APPLE Paper Bag (Clean Slate/Epic)	158	+8	13335	2	15/1
Debut	28	MACY GRAY I Try (Epic)	144	+17	10454	1	7/0
Debut	29	SHELBY LYNNE Life Is Bad (Mercury/IDJMG)	140	+10	5981	1	12/0
Debut	30	ANGIE APARO Spaceship (Melisma/Arista)	140	+2	7879	1	7/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
JILL SOBULE One Of These Days (Beyond)	5
BECK Mixed Bizness (DGC/Geffen/Interscope)	4
GUSTER Fa Fa (Hybrid/Sire)	4
LOU REED Ecstasy (Reprise)	4
COUNTING CROWS Mrs. Potter's... (DGC/Geffen/Interscope)	3
SONIA DADA You Don't Treat Me No Good (Calliope)	3
SHANNON CURFMAN I Don't Make Promises (I...) (Arista)	2
PATTI SMITH Glitter In Their Eyes (Arista)	2
MARAH Point Breeze (Artemis)	2
BUSH Letting The Cables Sleep (Trauma)	2
JOSH ROUSE Directions (Slow River/Rykodisc)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Mrs. Potter's... (DGC/Geffen/Interscope)	+84
MARAH Point Breeze (Artemis)	+54
STING Desert Rose (A&M/Interscope)	+48
BEN HARPER Steal My Kisses (Virgin)	+43
SHANNON CURFMAN I Don't Make Promises (I...) (Arista)	+43
MOBY Natural Blues (V2)	+40
BOB DYLAN Things Have Changed (Columbia)	+39
AIMEE MANN Save Me (Reprise)	+34
GUSTER Fa Fa (Hybrid/Sire)	+33
EUPHORIA Delirium (Six Degrees)	+32
BUSH Letting The Cables Sleep (Trauma)	+32

Breakers

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



31 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/5-Saturday 3/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

SHANNON CURFMAN I Don't Make Promises (I...) (Arista)
Total Plays: 138, Total Stations: 17, Adds: 2

PATTI SMITH Glitter In Their Eyes (Arista)
Total Plays: 138, Total Stations: 15, Adds: 2

TARA MACLEAN If I Fall (Nettwerk/Capitol)
Total Plays: 138, Total Stations: 15, Adds: 0

MIKE YOUNGER If By Chance We Meet Again (Beyond)
Total Plays: 138, Total Stations: 14, Adds: 1

GUIDED BY VOICES Hold On Hope (TVT)
Total Plays: 136, Total Stations: 13, Adds: 0

NO DOUBT Ex-Girlfriend (Interscope)
Total Plays: 131, Total Stations: 6, Adds: 0

SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)
Total Plays: 130, Total Stations: 6, Adds: 0

BUSH Letting The Cables Sleep (Trauma)
Total Plays: 114, Total Stations: 8, Adds: 2

BECK Mixed Bizness (DGC/Geffen/Interscope)
Total Plays: 110, Total Stations: 13, Adds: 4

MOBY Natural Blues (V2)
Total Plays: 110, Total Stations: 12, Adds: 0

Songs ranked by total plays



Treatin' Us Good:
CIDR WBOS WRNX KRSH
WMMM KTHX KBAC
and others

Most Added 2nd Week

www.soniadada.com

Radio Contact: Libow Unlimited 212-888-0987 | Calliope Music 773-782-9080

Adult Alternative Playlists

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

MARKET #2
KACD/Los Angeles
 Clear Channel
 (310) 451-1031
 Cunningham/Sandler
 12+ Cume 224,260

channel 103.1

PLAYS	LTW	ARTIST/TITLE	GI (999)
26	26	BEN HARPER/Steal My Kisses	2908
23	24	TRACY CHAPMAN/Telling Stories...	2592
23	24	KENNY WAYNE...Last Goodbye	2592
23	23	COUNTING CROWS/Hangin'around	2484
24	22	TRACY CHAPMAN/Telling Stories...	2376
13	21	VERTICAL HORIZON/Everything You Want	2268
14	14	LEONA NAESS/Charm Attack	1512
13	14	BOB DYLAN/Things Have Changed	1512
13	13	TRAVIS Am	1404
11	13	JOE SONNIE	1404
10	12	THIRD EYE BLIND/Never Let You Go	1404
12	12	COLLECTIVE SOUL/Needs	1296
24	12	SANTANA F/ROB THOMAS/Smooth	1296
12	12	MORBY/Porcelain	1296
12	12	MELISSA ETHERIDGE/Enough Of Me	1296
12	12	TORI AMOS/Concortina	1296
7	12	STING/Brand New Day	1296
12	12	FIONA APPLE/Paper Bag	1296
11	12	AMIEE MANN/Save Me	1296
12	12	TRACY CHAPMAN/Telling Stories...	1296
12	12	STEELEY DAN/Cousin Dupree	1296
12	12	U2/The Ground...	1296
9	11	TRAVIS/Meet Virginia	1188
11	11	SANTANA F/ROB THOMAS/Smooth	1188
12	11	SHAWN MULLINS/Shimmer	1188
12	11	TOAD THE WEAT...PS	1188
10	10	SHAWN MULLINS/Shimmer	1080
10	10	COLLECTIVE SOUL/No More No Less	1080
9	10	LOS LOBOS/This Time	1080
10	10	GUSTER/Brand Of A Gun...	1080

MARKET #3
WRTX/Chicago
 Infinity
 (773) 777-1700
 Winer/Martin
 12+ Cume 581,280

93.1
 RADIO CHICAGO

PLAYS	LTW	ARTIST/TITLE	GI (999)
21	20	U2/The Ground...	6420
18	18	A3/Wake Up This Morning	4915
16	15	BECK/Alteabonitas	4815
14	13	CURE/Alteabonitas	4173
12	12	FOLK IMPR/OSSON/Free To Go	3852
9	12	OSSON/Free To Go	3852
4	11	BEN HARPER/Steal My Kisses	3531
10	11	COUNTING CROWS/Mrs. Potter's...	3531
11	11	CURE/Alteabonitas	3531
8	11	BOB DYLAN/Things Have Changed	3531
12	11	PATTI SMITH/Glitter In The...	3531
4	11	WAN ANDERSON/Postcard Day	3531
10	10	RED HOT CHILI...Otherside	3210
6	10	MICHAEL HATCHER...Slide Away	3210
11	10	DVID NEAL/Old World Of A King	2889
9	10	MATTHEW SMITH/When You Give...	2889
9	10	LEONA NAESS/Charm Attack	2889
11	9	STEELEY DAN/Cousin Dupree	2889
9	9	TARA MACLEAN/If I Fall	2889
9	9	SHAWN MULLINS/Shimmer	2568
9	9	SANTANA F/ROB THOMAS/Smooth	2568
10	9	LEONA NAESS/Charm Attack	2568
8	9	GUSTER/Brand Of A Gun...	2568
8	9	AMIEE MANN/Save Me	2568
11	9	FOO FIGHTERS/Learn To Fly	2568
11	9	STING/Brand New Day	2568
4	8	FIONA APPLE/Paper Bag	2568
9	8	WARREN ZEVON/In The Mood	2568
7	8	VERTICAL HORIZON/Everything You Want	2247
12	7	MORBY/Porcelain	2247

MARKET #4
KFOG/San Francisco
 Susquehanna
 (415) 543-1045
 Marszalek/Evans/Jones
 12+ Cume 588,888

KFOG 104.5 97.7

PLAYS	LTW	ARTIST/TITLE	GI (999)
16	17	U2/The Ground...	1530
16	6	A3/Wake Up This Morning	1382
17	6	KENNY WAYNE...Last Goodbye	1382
16	6	THIRD EYE BLIND/Never Let You Go	1382
16	6	PRETENDERS/Postcard Day	1135
16	6	MELISSA ETHERIDGE/Enough Of Me	1135
16	6	STEELEY DAN/Cousin Dupree	1135
9	4	SHAWN MULLINS/Shimmer	1100
8	4	SANTANA F/ROB THOMAS/Smooth	908
8	4	JEREMY TOBAC/Perfect From...	908
6	4	OSCAR DE LA RIVERA/Save Me	908
6	4	OSCAR DE LA RIVERA/Save Me	908
6	4	STONE TEMPLE PILOTS/Sow	908
6	4	BOB DYLAN/Things Have Changed	908
1	4	TOMMY CASTRO/Hazy Hazy	681
1	4	SANTANA F/ROB THOMAS/Smooth	681
1	4	BEN HARPER/Steal My Kisses	681
6	3	BECK/Mixed	681
7	3	R.E.M./The Great Beyond	681
2	3	NATALIE IMBRIGLIA/Out Of My Head	454
2	3	FASTBALL/Out Of My Head	454
2	3	BONNIE RAITT/The Fundamentals...	454
2	3	SUSAN TEDESCHI/Rock Me Right	454
2	2	DAVE MATTHEWS BAND/Stay (Waiting Time)	454
2	2	FASTBALL/Out Of My Head	454
2	2	EAGLE-EYE CHERRY/Save Tonight	454
2	2	BRYAN SETZER ORCH./The Cars On A...	454
2	2	SUSAN TEDESCHI/Rock Me Right	454
2	2	CHRIS ISAKK/Baby	454
2	2	JOHN MELLENCAMP/Your Life Is Now	454

Reporters

Stations and their ads listed alphabetically by market

Market	Station	Reporter	Ad(s)
KGSR/Austin, TX	PD: Jody Desberg	MD: Susan Calkin	14 RAY WYLIE HUBBARD "Red"
WRRN/Baltimore, MD	PD: Alex Cartright	6 BECK "Mixed"	10 AN ANDERSON "Love"
KACD/Los Angeles, CA	PD: Keith Cunningham	MD: Nicole Sandler	4 CURE "Someday"
KFX/Boise, ID	PD: Colter Lange	MD: Carl Schneider	13 PATTI SMITH "Glitter"
WDSM/Bozeman, MA	MD: Amy Brooks	No Ads	
WKRV/Boston, MA	PD: Janette Deady	Acting MD: Keith Andrews	No Ads
CKCY/Buffalo, NY	PD/MD: Rob White	GOD GOO DOLLS "Broadway"	
WRRV/Cape Cod, MA	PD/MD: Barbara Deady	1 "WOLDS" "My"	1 BECK "Mixed"
WDOO/Chattanooga, TN	MD: Danny Howard	PD/MD: Jeff Martini	STONE TEMPLE PILOTS "Sow"
WXRT/Chicago, IL	VP/Programming: Norm Winer	MD: Patsy Marlin	11 BEN HARPER "Kisses"
WBOO/Charlotte, NC	MD: Paul Stegno	PD/MD: Jeff Martini	11 COUNTING CROWS "Potter's"
WKCT/Charlotte, NC	MD: Alison Steute	BECK "Mixed"	10 LOU REED "Ecstasy"
WXPX/Chicago, IL	PD: Bruce Warren	MD: Sharon Stewart	AJ CROCE "Maybe"
WRRN/Chicago, IL	PD: Bruce Warren	MD: Sharon Stewart	STAN RIDGWAY "Mission"
KNCM/Dallas, TX	PD: Scott Strong	MD: Jeff E	No Ads
KBCD/Denver, CO	PD: Dave Benson	MD: Scott Arbaugh	16 CDDO MONTOYA "Spell"
KINK/Portland, OR	PD: Dennis Constantine	MD: Kevin White	7 AM MORRIS "Magdalena"
KBCD/Portland, OR	MD: Kevin White	GUSTER "Fa"	MIKE YOUNGER "Chance"
KBCD/Portland, OR	MD: Kevin White	ELTON JOHN "Someday"	
KBCD/Portland, OR	MD: Kevin White	31 Total Reporters	
KBCD/Portland, OR	MD: Kevin White	31 Current Reporters	
KBCD/Portland, OR	MD: Kevin White	31 Current Playlists	

MARKET #5
WDPN/Philadelphia
 Univ. Of Pennsylvania
 (215) 698-6677
 Winer/Schmitt
 12+ Cume 231,180

88.5

PLAYS	LTW	ARTIST/TITLE	GI (999)
5	20	JURMIE DALE GR/MORE/Your Love Is My Rest	2800
8	14	U2/The Ground...	1960
7	12	STING/Brand New Day	1680
5	10	TRACY CHAPMAN/Telling Stories...	1400
14	10	THIRD EYE BLIND/Never Let You Go	1400
20	10	STEELEY DAN/Cousin Dupree	1400
7	10	MARAH/BIG SEA "Free"	1400
6	10	PRETENDERS/From The Heart Down	1400
5	10	DVID NEAL/Old World Of A King	1400
10	8	SHREY CROW/My Favorite Mistake	1120
5	8	FOLK IMPR/OSSON/Free To Go	1120
8	8	BOB DYLAN/Things Have Changed	1120
13	7	CHANTAL KREVAZUK/Before You	980
8	7	TORI AMOS/Concortina	980
7	7	STEVIE FORBES/How You Come Back	980
5	7	BEN HARPER/Steal My Kisses	980
7	7	RICHARD SHIMMEL/Confessions	980
4	6	GALACTICA/My Little Hummer	840
4	6	A3/Wake Up This Morning	840
5	6	WARREN ZEVON/In The Mood	840
3	6	TARA MACLEAN/If I Fall	840
3	6	ARP/Playground Love	840
3	6	COUNTING CROWS/Mrs. Potter's...	840
3	6	EUPHORIA/Dullium	840
6	6	MORBY/Porcelain	840
6	6	PATTI SMITH/Glitter In The...	840
6	6	JOE SONNIE	840
4	6	SHAWN MULLINS/Shimmer	840
4	6	SMASH MOUTH/All Star	700
3	6	CHUCK PROPHET/The Hunting Business	700
3	6	CARY PEREZ/The Best Thing	700

MARKET #6
KUMR/Dallas-Ft. Worth
 Susquehanna
 (214) 526-2400
 Strong/K
 12+ Cume 252,180

93.9 FM
 RIVER

PLAYS	LTW	ARTIST/TITLE	GI (999)
39	43	RED HOT CHILI...Otherside	4773
39	42	VERTICAL HORIZON/Everything You Want	4682
42	36	TRACY CHAPMAN/Telling Stories...	4329
40	39	FOO FIGHTERS/Learn To Fly	4329
14	37	THIRD EYE BLIND/Never Let You Go	4107
36	36	TAL BACHMANN/Chick's So High	3744
30	34	NO DOUBT/Ex-Girlfriend	3744
20	26	OLD 97'S/Juggled	3108
29	26	STING/Brand New Day	3108
31	22	CURE/Alteabonitas	2987
27	27	AS/Wake Up This Morning	2987
29	27	U2/The Ground...	2987
30	26	SUGAR RAY/Every Morning	2886
25	23	OLEANDER WALK Away	2563
16	23	BUSH/Introducing The Cadillac...	2563
11	22	LIT/My Own Worst Enemy	2442
18	22	TORI AMOS/Concortina	2442
15	22	ANGE APARICIO/Satchel	2442
23	21	OSSON/Free To Go	2331
4	20	SANTANA F/ROB THOMAS/Smooth	2220
20	20	STING/Brand New Day	2220
14	20	SANTANA F/ROB THOMAS/Smooth	1776
10	16	COLLECTIVE SOUL/Needs	1665
10	16	LEBBY KRAMTZ/American Woman	1554
12	16	OSCAR DE LA RIVERA/Save Me	1554
13	12	NEW RADICALS/You Get What You Give	1332
10	12	R.E.M./The Great Beyond	1332
11	11	LEBBY KRAMTZ/Play Away	1221
9	11	SMASH MOUTH/All Star	1221
23	10	TRAVIS/Meet Virginia	1110

MARKET #7
CIDR/Detroit
 Chum Ltd.
 (313) 961-6397
 Duff/Griffin
 12+ Cume 224,000

93.9 FM
 RIVER

PLAYS	LTW	ARTIST/TITLE	GI (999)
16	15	MELISSA ETHERIDGE/Enough Of Me	1512
23	24	THIRD EYE BLIND/Never Let You Go	1512
23	24	TRACY CHAPMAN/Telling Stories...	1512
24	24	STEELEY DAN/Cousin Dupree	1512
23	23	VERTICAL HORIZON/Everything You Want	1429
24	23	TRAVIS/Meet Virginia	1363
17	21	STING/Brand New Day	1363
23	20	FOO FIGHTERS/Learn To Fly	1271
16	17	TRAVIS Am	1071
17	17	BEN HARPER/Steal My Kisses	1071
15	17	CURSED BY VOICES/Head On Stage	1071
17	17	CHANTAL KREVAZUK/Before You	1071
15	17	U2/The Ground...	1071
14	17	TAL BACHMANN/Chick's So High	1071
16	14	LEONA NAESS/Charm Attack	945
13	14	TARA MACLEAN/If I Fall	945
10	14	CURE/Alteabonitas	945
10	14	BOB DYLAN/Things Have Changed	819
8	12	BONNIE RAITT/The Fundamentals...	756
6	12	FOLK IMPR/OSSON/Free To Go	756
7	12	AMIEE MANN/Save Me	756
8	10	COUNTING CROWS/Mrs. Potter's...	687
7	9	KIM RICHIE/You Don't Mind	567
6	9	RED HOT CHILI...Otherside	567
8	9	GOMEZ/We Haven't Turned...	567
9	9	KENNY WAYNE...Last Goodbye	567
1	9	SHELBY LYMBIE/Life Is Bad	567
10	8	MORBY/Porcelain	504
4	8	GOD GOO DOLLS/Black Balloon	278
4	8	SMASH MOUTH/All Star	278

MARKET #8
WBOS/Boston
 Greater Media
 (617) 822-9000
 Brooks
 12+ Cume 358,600

WBOS 92.9 FM

PLAYS	LTW	ARTIST/TITLE	GI (999)
29	31	TRACY CHAPMAN/Telling Stories...	5148
29	30	TRAVIS/Meet Virginia	4880
30	30	COUNTING CROWS/Hangin'around	4380
30	28	SANTANA F/ROB THOMAS/Smooth	4814
28	28	STING/Brand New Day	4814
15	18	MELISSA ETHERIDGE/Enough Of Me	2490
11	18	TARA MACLEAN/If I Fall	2490
15	18	KENNY WAYNE...Last Goodbye	2158
11	18	VERTICAL HORIZON/Everything You Want	1626
11	18	SHAWN MULLINS/Shimmer	1626
3	10	SIMSONIC/Cloaking Time	1660
3	10	SMERYL CROW/My Favorite Mistake	1494
6	10	FIONA APPLE/Paper Bag	1494
7	10	DAVE MATTHEWS BAND/Stay (Waiting Time)	1426
8	10	LEBBY KRAMTZ/Play Away	1328
8	10	SHAWN MULLINS/Lullaby	1328
8	7	GOD GOO DOLLS/Black Balloon	1182
7	7	RED HOT CHILI...Scar Tissue	1162
6	7	BARENAKED LADIES/It's All Been Done	996
6	7	GOD GOO DOLLS/Slide	996
3	7	J.W.E.L./Hands	996
6	6	THIRD EYE BLIND/Never Let You Go	996
6	6	STEELEY DAN/Cousin Dupree	996
3	6	J.W.E.L./Down So Long	830
6	6	COLLECTIVE SOUL/Run	830
6	6	BEN HARPER/Steal My Kisses	830
7	4	WAN MORRISON/Precious Time	664
7	4	JOHN MELLENCAMP/I'm Not Running Anymore	664
2	4	JOHN MELLENCAMP/Your Life Is Now	490

MARKET #9
WRRN/Boston
 Northeast
 (978) 374-4733
 Deady/Carlson
 12+ Cume 173,000

93.1

PLAYS	LTW	ARTIST/TITLE	GI (999)
20	20	NO DOUBT/Ex-Girlfriend	2128
17	21	BEN HARPER/Steal My Kisses	1785
19	20	TRACY CHAPMAN/Telling Stories...	1700
20	20	MACY GRAY/Try	1530
14	19	PATTI SMITH/Glitter In The...	1530
17	17	GLIMMER BY VOICES/Head On Stage	1445
17	17	NATALIE IMBRIGLIA/Out Of My Head	1445
14	17	BOB DYLAN/Things Have Changed	1445
14	17	U2/The Ground...	1445
16	17	BELL, BOCK & CANDLER/Rescue Me...	1150
16	16	LUNA/Ocean Diary	1275
21	16	STING/Brand New Day	1275
14	16	STEELEY DAN/Cousin Dupree	1275
18	16	SHELBY LYMBIE/Life Is Bad	1275
14	16	COUNTING CROWS/Mrs. Potter's...	1150
14	16	MARAH/BIG SEA "Free"	935
11	16	SHANGRI LA/CURFMAN/True Friends	850
8	16	JEREMY TOBAC/Perfect From...	850
8	16	CROSSBY, STILLIS...Looking Forward	850
8	16	EUPHORIA/Dullium	850
8	16	VERTICAL HORIZON/Everything You Want	765
8	16	BRUCE COCKBURN/When You Give...	765
10	8	MIKE YOUNGER/By Chance We...	765
8	16	WARREN ZEVON/In The Mood	765
8	16		

OPENINGS

NATIONAL

resumedesign.com

The Premier On-Line Resume Design Center
For Media Professionals
— www.resumedesign.com —

National Director Of Marketing

ABC, Inc. is creating the new position of National Director of Marketing for its ABC O&O Radio Station group. ABC seeks a uniquely qualified individual to build and lead this dedicated national NTR organization. The successful candidate must have an appropriate educational foundation, radio sales management experience, and extensive non-traditional revenue (NTR) background. Please fax resumes to: ABC Radio Station Group Presidents, Mark Steinmetz (612) 249-2433 or Mitch Dolan (212) 613-8944. No calls please. EOE

EAST

Searching for Air Talent, all dayparts, bright, up-beat people in Binghamton, New York market. Call (607) 785-3131 ext. 111. Majac, Inc. EOE (03/17)

COUNTRY MORNINGS on Country 102.9 FM, WKIK AM/FM seeks morning talent with production skills. This is a long term, secure position with an 11 year, one owner broadcasting company. Country radio experience required. Good attitude and personal presence for remotes required. Intimate knowledge of country music (past & present) a plus. Salary, medical, holidays & vacations. Rush tape, resume and salary requirements to: Somar Communications, P.O. Box 1590, La Plata, MD 20646. EOE

Mainstream AC Afternoon Drive
Need to fill this opening NOW with an experienced talent! Warm, upbeat presentation and strong production a must. Good \$\$\$ plus Arbitron bonus. You'll walk into an 18 share! Great facility. We're owned by Saga Communications, a stable, people-oriented company. Rush T&R by 3/24 to: Tom Kallechey, Ops Manager, WZLD, 500 Commercial St., Manchester, NH 03101. Or MP3 to: wzldpl@wzld.com. Please, no calls. Committed to diversity in communications. EOE

We are looking for talent in all dayparts, including morning for a Northeast Hot AC Top-50 market. If you have personality, humor and if you want to win, send tapes and resumes to: Radio & Records, 10100 Santa Monica Blvd., #856, 5th Floor, Los Angeles, CA 90067. EOE. Females and minorities encouraged.

OPENINGS

PROGRAM DIRECTOR

Looking for America's best radio Program Director!

If you have demonstrably superb talent, skills and are ready to bring them to the exciting world of new media, we have the opportunity of a lifetime for you! ImYourRadio.com is a well-capitalized internet radio start-up comprised of a growing team of radio people — a team that has stepped out of the box of terrestrial radio and into the evolutionary world of internet radio. Salary level is superior and stock options generous. Contact jim@myourradio.com or fax: 732-417-4414. All inquires strictly confidential. Position based in NY Metro area. We want the best and we're moving fast! EOE

KC101 NEW HAVEN, CT
Clear Channel's 50,000 watt Heritage CHR Station

Positions Available:

Program Director: Looking for a leader to take our staff to the next level. Create on-air and website promotions/content; Selector skills; manage staff, jock an air-shift and do voiceovers.

Midday Position: Looking for female to host middays with great production skills. T&R to: Jim Simonetti, VP/GM, WKCI, 495 Benjamin Street, Hamden, CT 06514. EOE

B101.1

PRODUCTION DIRECTOR AND MIDDAYS OPEN

B101 has two key openings. We are seeking a Production Director. The successful candidate will have all the tools and resources needed to excel including two assistants. B101 operates in an all-digital environment with two production rooms. Qualified candidates will get an A+ in the skills competition and must thrive on commercial and imaging work. B101 also has it's first midday opening in 11 years. If you can sound great communicating with an adult audience and LOVE appearances, you will be perfect! Send your materials to: Chris Conley, WBEB, 10 Presidential Blvd, Bala Cynwyd, PA 19004. MP files are welcome at ChrisC@101-fm.com. Women and minorities are encouraged to apply. B101 is independently owned and an Equal Opportunity Employer.

www.ronline.com

OPENINGS

A great radio station is looking for its next great Program Director. If you're an MD or APD and want that first big break, keep reading. Country powerhouse Q102 (WUSQ), Winchester, VA (one hour from Washington, DC) wants to hear from you. You must know Country music, Selector, great stationality and be able to lead a strong staff. T&R's ASAP to: Joel Raab Associates, Country Radio Programming/Marketing, 760 N. Woodbourne Road, Suite D, Langhorne, PA 19047. EOE

NIGHTS!

Wanted: A kickin' night person and promotions director for an upstate New York Top-40/Rhythmic station. We're looking for a person with high energy, great phones, the ability to entertain on the air and at remotes with strong production skills. Must be organized! What are you waiting for? Send T&R to: J.P. Marks, Program Director, WOWZ/WOWB, P.O. Box 4490, Utica, New York 13504. EOE

SOUTH

PROMOTION DIRECTOR AUSTIN, TEXAS

They say everything is bigger in Texas and boy do we have a big opportunity for you to live and work in one of the premiere cities in America! AMFM's Jammin' 105.9 FM in Austin, Texas is hiring a Promotion Director with street smarts and street presence, organization and flexibility, plus the ability to juggle several projects, sales people and personalities with one big promotions calendar! This Top-5 Jammin' Oldies station is incredibly active and duties will include creating and executing station and sales promotions, on-air and on-site events, maintaining listener and media relations, obtaining new event marketing and sponsorship opportunities, updating the station website, managing a staff of interns, etc...

Prior promotions experience is encouraged, but assertiveness and passion are a must! If you meet the above requirements and have been wondering why everyone else is moving to Austin, send your resume to: Carrie Sapp, KFMK, 705 North Lamar, Austin, Texas 78703. EOE

94.5 KSMB

94.5 KSMB needs nighttime personality/possible MD yesterday! 7pm-12am airshift, with possible Music Director title. I need an entertaining, energetic and off-the-wall personality that works the phones and interacts with the audience 24/7. No card readers, but lots of personality. Music experience is a plus! Parttimers that think they're ready should apply as well. Impress me and I'll take the chance! Send tape (no website airchecks), resume & photo to: Bobby Novodad/Program Director, 94.5 KSMB, 202 Galbert Rd., Lafayette, LA 70506. Powell Broadcasting is an equal opportunity employer.

OPENINGS

Southeast Classic Rock station looking for hard working Afternoon Drive talent who doesn't watch the clock! Send tape, resume and photo to: Radio & Records, 10100 Santa Monica Blvd., #866, 5th Floor, Los Angeles, CA 90067. EOE

KZPS "Bo & Jim Show" Morning Show Producer Wanted Immediately! 92.5 KZPS/Dallas/Ft. Worth's classic rock station has an immediate opening for a morning show producer. If you're highly organized, experienced, computer literate, have good production and writing skills as well as a rolodex full of contacts, send your package today! Send to: John Larson, VP Programming KZPS, 15851 Dallas Parkway, Addison, TX 75001. EOE

Swainsboro, GA 4 station cluster needs AT for new Top-40 format. Salary, insurance, retirement plan, and bonus plan. Call 9 to 5: (815) 224-2100 and ask for Cole, or fax resume to: (815) 224-2066. EEO

MIDWEST

Newsperson/Morning co-host sought. Good writing skills and great personality a must. T&R: Rick Armon, WBVE, 100 Stoddard St., Beaver Dam, WI 53916. EOE (03/17)

Big City Radio Chicago has an immediate opening for Imaging Director. Minimum five years experience. T&R: Chris Shebel, PD 737 N. Michigan Ave., Ste. 1600, Chicago, IL 60611. EOE (03/17)

Seeking on-air personalities for AC station. Five years experience. T&R: WVRV, PD, 1215 Cole St., St. Louis, MO 63106. EOE (03/17)

CHR/Pop KMJZ seeks Operations Manager/Morning Drive Announcer. T&R: 1421 NW Great Plains Blvd., Suite C, Lawton, OK 73505 or gm@kmgz.com. EOE (03/17)

WANTED: News/Farm reporter for Midwest station. Covering some news and farm meetings, writing and broadcasting reports, organizing farm features, annual farm show, and country fair reports. Health benefits included. Salary based on experience. Call Dean: (920) 683-6800. T&R: WCUB, P.O. Box 1990, Manitowoc, WI 54221-1990. EOE

WLPO(AM)/WAJK(FM)/WKOT(FM) has a fulltime opening for a news reporter. We're located in Illinois River Valley, about 1/2 hours from Chicago, Rockford, Quad Cities and Peoria. Stable company. Good pay and benefits, great work environment! Send tape and resume to: Joe Hogan, WLPO/WAJK/WKOT, P.O. Box 215, LaSalle, IL 61301. EOE

RADIO NEWS DIRECTOR

Be a REAL Radio News Director leading a REAL staff covering REAL news for a REAL station owned by REAL people for 42 years. WSJM & The Mid-West Family Broadcast Group need a News Director in Southwest Michigan. If you understand this ad, we want to talk to you! Contact: Gayle Olson, President/GM, GOlson@wsjm.com, 616-925-1111. EOE

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Andrew Ashwood OM/PD, WOAI/KTKR, 6222 N. W. I-10, San Antonio, TX 78201 or AAshwood@WOAI.com. Clear Channel is an Equal Opportunity Employer. Minorities and Females are encouraged to apply.

WEST

AE sought for growing radio group. Experience and bi-lingual a plus. RESUME: High Desert Broadcasting, Open Sales, 570 East Ave. W-9, Palmdale, CA 93550. EOE (03/17)

Receptionist/Office Assistant. Heavy phones, customer service, word processing, general office experience a must. RESUME: KPRZ, Box 927097, San Diego, CA 92192-7097. EOE (03/17)

Outrageous, funny Talk host/hostess. San Diego "Loveline-sex" format. T&R: PD, 269 Pacific Ave., Solana Beach, CA 92075. EOE (03/17)

www.rronline.com

OPENINGS

Help Wanted: Music Directors — must know RCS/Selector software. Jobs in West Los Angeles area. Please send resume to fax: (310) 473-0156. Phone: (310) 473 1066. EOE

So you thought all Christian Radio was bad radio... listen and judge for yourself... www.air1.com Now then, do you want to give something back with the talent you've been given? Do you wish radio was still fun? Air 1 a national Christian CHR network is in need of a major market personality, preferably with production skills. Best salaries and benefits in the industry. Send T&R, P.O. Box 1000, St. Helens, OR 97051. Attn: Mr. Jewel. EOE

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ARE YOU CREATIVE?

Production/Imaging Director sought for Smooth Jazz/Seattle

Writing and audio production skills necessary for creative crafter of commercial and promotions audio production. Minimum three years preferred. T&R: Human Resources, Sandusky Seattle Radio, 3650 131st Ave. SE., Suite 550, Bellevue, WA 98006 or fax (425) 373-5531

Sandusky Radio is an Equal Opportunity Employer.

OPENINGS

DAGNA
~~PERMANENT~~

Radio Express, America's leading export syndicator, is looking for a personality to host our new Alternative World weekly show. Send resume and aircheck on CD to: Nina Federici, Radio Express, 1415 W. Magnolia Blvd., Burbank, CA 91506. USA. Audio submissions will not be returned. EOE

Contemporary format entertainer needed yesterday in Washington's state capitol. Rush T&R to: Bob Hart, KRXY, 2124 Pacific Ave., SE, Olympia, WA 98506. EOE

The Journal Broadcast Group in Tuscon is accepting T&R for future openings within our radio group. Send packages to: Buddy Van Arsdale, Operations Manager, 3438 Country Club Road, Tuscon, AZ 85716. No calls please. EOE

DIRECTOR OF MARKETING PROMOTIONS

Spanish CHR station, Viva 107 is looking for a dynamic individual to lead the Marketing and Promotions department. The individual must have a minimum of 3 years experience in major market radio. Must be able to create and implement marketing campaigns for the station and execute on-air/on-site promotional events. Must have excellent managerial and computer skills and creativity. Fluent in Spanish a plus. Contact: Human Resources, KLYY (310) 785-9107 or fax resume (310) 557-2899. EOE

STAR 98.7 has a rare opening for a midday air personality! Must be upbeat, natural and able to relate to a hip female audience. Minimum 5 years major market on-air experience. Submit tape and resume to: Angela Perelli, KYSR, 3500 West Olive Ave, Burbank, CA 91505. EOE

OPENINGS

POSITIONS SOUGHT

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Very large market talent APD, MD, excellent on-air skills ready for first PD gig. Track record backed up by arbitron. E-mail: could_b_me@email.com (03/17)

Top-rated medium market country morning host available now! Call STEVE: (719) 391-9047 or unclestv2000@yahoo.com. (03/17)

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Be the envy of all the other PD's on the block. Call for T&R. PATRIC: (732) 814-0369 or PMOON1026@aol.com. (03/17)

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Opportunities

POSITIONS SOUGHT

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Calgon take me away! Need a funny and enthusiastic young AT? I'm your man! Four years on-air experience. Call MARC: (732) 761-0647, Marc1063@aol.com. (03/17)

News, traffic, AT, and Promotions Director. Go to http://www.angelfire.com/mo/slax to see me, hear me, and read about me. Call MIKE: (352) 271-9080. (03/17)

AI Gore's former joke writer: Selector/Middays/APD/MD/Production/Results. 14 years. Will relocate if your station doesn't suck. KEITH: (765) 742-0595. (03/17)

POSITIONS SOUGHT

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Sensual voice seeking to voice my way into a paycheck. On-air, digital production and/or copy writing work. Usecay@aol.com or (888) 642-5417. (03/17)

POSITIONS SOUGHT

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POSITIONS SOUGHT

Talk Personality 5th market. Compelling, content driven, young adult targeted. Political-NOT! Entertaining -YEA! Call: (215) 879-3651 or visit http://www.MarkTalk.com. (03/17)

Talented OM/PM available immediately. Great people and computer skills. Multi format experience & success. TODD MARTIN: (209) 358-8383, glenmar@cyberlyn.com. (03/17)

www.rronline.com

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Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

www.rronline.com

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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CHR/POP

LW	TW	
1	1	'N SYNC Bye Bye Bye (Jive)
2	2	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
3	3	CELINE DION That's The Way It Is (550 Music/Epic)
6	4	THIRD EYE BLIND Never Let You Go (Elektra/EEG)
4	5	CHRISTINA AGUILERA What A Girl Wants (RCA)
5	6	SAVAGE GARDEN I Knew I Loved You (Columbia)
8	7	LONESTAR Amazed (BNA)
12	8	SANTANA F/PRODUCT G&B Maria Maria (Arista)
7	9	BLAQUE Bring It All To Me (Track Masters/Columbia)
10	10	SONIQUE It Feels So Good (Republic/Universal)
9	11	BLINK-182 All The Small Things (MCA)
17	12	VERTICAL HORIZON Everything You Want (RCA)
16	13	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
19	14	FAITH HILL Breathe (Warner Bros.)
13	15	SANTANA F/ROB THOMAS Smooth (Arista)
11	16	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)
15	17	MADONNA American Pie (Maverick/WB)
22	18	DESTINY'S CHILD Say My Name (Columbia)
21	19	MACY GRAY I Try (Epic)
14	20	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)
20	21	FILTER Take A Picture (Reprise)
25	22	CREED Higher (Wind-up)
27	23	MARC ANTHONY You Sang To Me (Columbia)
28	24	BLOODHOUND GANG The Bad Touch (Republic/Geffen)
24	25	JENNIFER LOPEZ Feelin' So Good (Work/Epic)
30	26	MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)
31	27	JESSICA SIMPSON W/NIKK LACHEY Where You... (Columbia)
26	28	AMBER Sexual (Li Da Di) (Tommy Boy)
29	29	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)
23	30	TLC Dear Lie (LaFace/Arista)

#1 MOST ADDED
SAVAGE GARDEN Crash And Burn (Columbia)

#1 MOST INCREASED PLAYS
ENRIQUE IGLESIAS Be With You (Interscope)

CHR begins on Page 109.

CHR/RHYTHMIC

LW	TW	
2	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)
1	2	DESTINY'S CHILD Say My Name (Columbia)
3	3	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)
4	4	'N SYNC Bye Bye Bye (Jive)
5	5	MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)
7	6	MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)
8	7	PINK There You Go (LaFace/Arista)
6	8	CHRISTINA AGUILERA What A Girl Wants (RCA)
10	9	SANTANA F/PRODUCT G&B Maria Maria (Arista)
9	10	EVE Love Is Blind (Ruff Ryders/Interscope)
14	11	JOE I Wanna Know (Jive)
13	12	SONIQUE It Feels So Good (Republic/Universal)
11	13	BLAQUE Bring It All To Me (Track Masters/Columbia)
15	14	KUMBIA KINGS U Don't Love Me (EMI Latin/Capitol)
12	15	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
17	16	AALIYAH I Don't Wanna (BlackGround/Priority)
16	17	2PAC F/OUTLAWZ Baby... (Keep...) (Amaru/Death Row/Interscope)
20	18	JAY-Z Anything (Roc-A-Fella/IDJMG)
18	19	JUVENILE Back That Thang Up (Cash Money/Universal)
19	20	JENNIFER LOPEZ Feelin' So Good (Work/Epic)
28	21	DMX Party Up (Def Jam/IDJMG)
30	22	AALIYAH Try Again (BlackGround)
23	23	VOICE V When U Think About Me (Kamikaze/MCA)
21	24	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)
27	25	HOT BOYS I Need A Hot Girl (Cash Money/Universal)
37	26	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
22	27	MARIAH CAREY/JOE & 98 DEGREES Thank God... (Columbia)
25	28	SAVAGE GARDEN I Knew I Loved You (Columbia)
26	29	SNOOP DOGG PRESENTS EASTSIDAZ G'd... (Doghouse/TVT)
29	30	DA BRAT That's What I'm Looking For (So So Def/Columbia)

#1 MOST ADDED
BEFORE DARK Monica (RCA)

#1 MOST INCREASED PLAYS
SISQO Thong Song (Dragon/Def Soul/IDJMG)

CHR begins on Page 109.

URBAN

LW	TW	
1	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)
3	2	JOE I Wanna Know (Jive)
2	3	O'ANGELO Untitled...(How Does It Feel) (Cheeba Sound/Virgin)
4	4	AALIYAH I Don't Wanna (BlackGround/Priority)
6	5	JAGGED EDGE He Can't Love U (So So Def/Columbia)
5	6	DESTINY'S CHILD Say My Name (Columbia)
9	7	GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)
7	8	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)
10	9	SAMMIE I Like It (Freeworld/Capitol)
13	10	DMX Party Up (Def Jam/IDJMG)
11	11	HOT BOYS I Need A Hot Girl (Cash Money/Universal)
12	12	DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)
14	13	JAY-Z Anything (Roc-A-Fella/IDJMG)
25	14	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
19	15	BLACK ROB Whoa! (Bad Boy/Arista)
18	16	BRIAN MCKNIGHT Stay Or Let It Go (Motown)
16	17	DRAMA Left, Right, Left (Atlantic)
8	18	J-SHIN One Night Stand (Slip 'N Slide/Atlantic)
21	19	GUY Why You Wanna Keep... (MCA)
22	20	NAS F/GINUWINE You Owe Me (Columbia)
24	21	DA BRAT That's What I'm Looking For (So So Def/Columbia)
17	22	MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)
27	23	KEVON EDMONS No Love (RCA)
15	24	EVE Love Is Blind (Ruff Ryders/Interscope)
29	25	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority)
31	26	MINT CONDITION Is This Pain Our Pleasure (Elektra/EEG)
30	27	LOX Ryde Or Die, Chick (Ruff Ryders/Interscope)
23	28	GINUWINE, R.L., TYRESE, CASE The Best Man... (Columbia)
34	29	CHICO DEBARGE F/JOE Listen To Your Man (Motown)
43	30	MARY J. BLIGE Give Me You (MCA)

#1 MOST ADDED
CARL THOMAS I Wish (Bad Boy/Arista)

#1 MOST INCREASED PLAYS
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

URBAN begins on Page 124.

AC

LW	TW	
1	1	SAVAGE GARDEN I Knew I Loved You (Columbia)
2	2	CELINE DION That's The Way It Is (550 Music/Epic)
3	3	LONESTAR Amazed (BNA)
5	4	FAITH HILL Breathe (Warner Bros.)
6	5	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
4	6	BRIAN MCKNIGHT Back At One (Motown/Universal)
7	7	98 DEGREES I Do (Cherish You) (Universal)
11	8	ELTON JOHN Someday Out Of The Blue (DreamWorks)
8	9	ROBBIE WILLIAMS Angels (Capitol)
9	10	PHIL COLLINS You'll Be In My Heart (Hollywood)
10	11	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)
13	12	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)
12	13	BACKSTREET BOYS I Want It That Way (Jive)
17	14	SANTANA F/ROB THOMAS Smooth (Arista)
14	15	SARAH MCLACHLAN I Will Remember You (Arista)
16	16	RICKY MARTIN She's All I Ever Had (C2/Columbia)
21	17	MARC ANTHONY You Sang To Me (Columbia)
19	18	98 DEGREES The Hardest Thing (Universal)
15	19	PHIL COLLINS Strangers Like Me (Hollywood)
18	20	'N SYNC (God...) A Little More Time... (RCA)
23	21	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)
20	22	MADONNA American Pie (Maverick/WB)
25	23	MARC ANTHONY I Need To Know (Columbia)
24	24	TINA TURNER When The Heartache Is Over (Virgin)
26	25	GARTH BROOKS AS CHRIS GAINES That's The Way... (Capitol)
28	26	ALISON KRAUSS Stay (Rounder)
27	27	SIXPENCE NONE THE RICHER There... (Squint/Elektra/EEG)
22	28	WHITNEY HOUSTON I Learned From The Best (Arista)
—	29	JESSICA SIMPSON Where You Are (Columbia)
29	30	STING Brand New Day (A&M/Interscope)

#1 MOST ADDED
SAVAGE GARDEN Crash And Burn (Columbia)

#1 MOST INCREASED PLAYS
ELTON JOHN Someday Out Of The Blue (DreamWorks)

AC begins on Page 149.

HOT AC

LW	TW	
1	1	SANTANA F/ROB THOMAS Smooth (Arista)
2	2	SMASH MOUTH Then The Morning Comes (Interscope)
5	3	VERTICAL HORIZON Everything You Want (RCA)
3	4	SAVAGE GARDEN I Knew I Loved You (Columbia)
6	5	THIRD EYE BLIND Never Let You Go (Elektra/EEG)
4	6	TRAIN Meet Virginia (Aware/Columbia)
11	7	FAITH HILL Breathe (Warner Bros.)
7	8	CELINE DION That's The Way It Is (550 Music/Epic)
8	9	MARC ANTHONY I Need To Know (Columbia)
9	10	FILTER Take A Picture (Reprise)
13	11	MACY GRAY I Try (Epic)
10	12	GOO GOD DOLLS Black Balloon (Warner Bros.)
14	13	LONESTAR Amazed (BNA)
12	14	COUNTING CROWS Hangin'round (DGC/Geffen/Interscope)
16	15	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)
15	16	STING Brand New Day (A&M/Interscope)
17	17	SUGAR RAY Someday (Lava/Atlantic)
21	18	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
19	19	MADONNA American Pie (Maverick/WB)
20	20	FASTBALL Out Of My Head (Hollywood)
24	21	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)
18	22	FOO FIGHTERS Learn To Fly (Roswell/RCA)
22	23	MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)
23	24	R.E.M. The Great Beyond (Warner Bros.)
27	25	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
26	26	EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)
30	27	CREED Higher (Wind-up)
28	28	LENNY KRAVITZ I Belong To You (Virgin)
—	29	BRIAN MCKNIGHT Back At One (Motown/Universal)
29	30	BLINK-182 All The Small Things (MCA)

#1 MOST ADDED
STING Desert Rose (A&M/Interscope)

#1 MOST INCREASED PLAYS
FAITH HILL Breathe (Warner Bros.)

AC begins on Page 149.

ROCK

LW	TW	
1	1	AC/DC Stiff Upper Lip (EastWest/EEG)
2	2	RED HOT CHILI PEPPERS Otherside (Warner Bros.)
5	3	3 DOORS DOWN Kryptonite (Republic/Universal)
3	4	METALLICA No Leaf Clover (Elektra/EEG)
4	5	KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)
6	6	CREED What If (Wind-up)
7	7	CREED Higher (Wind-up)
10	8	LIVE Run To The Water (Radioactive/MCA)
8	9	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
9	10	DAYS OF THE NEW Weapon And... (Outpost/Interscope)
11	11	FOO FIGHTERS Learn To Fly (Roswell/RCA)
14	12	GOODSMACK Voodoo (Republic/Universal)
12	13	DEF LEPPARD Day After Day (Mercury/IDJMG)
15	14	FOO FIGHTERS Stacked Actors (Roswell/RCA)
13	15	FILTER Take A Picture (Reprise)
16	16	SANTANA F/EVERLAST Put Your Lights On (Arista)
29	17	JIMMY PAGE & BLACK CROWES What Is... (Musicmaker.com)
17	18	BUSH The Chemicals Between Us (Trauma)
20	19	STIR New Beginning (Capitol)
21	20	SMASHING PUMPKINS Stand Inside Your Love (Virgin)
23	21	U2 The Ground Beneath Her Feet (Interscope)
25	22	GOV'T MULE Bad Little Doggie (Capricorn)
18	23	LITTLE STEVEN Salvation (Renegade Nation)
30	24	CAROLINE'S SPINE Nothing To Prove (Hollywood)
27	25	NICKELBACK Leader Of Men (Roadrunner)
24	26	BUCKCHERRY Check Your Head (DreamWorks)
26	27	STAIN'D Home (Flip/Elektra/EEG)
28	28	OUR LADY PEACE Is Anybody Home? (Columbia)
22	29	MEGADETH Breadline (Capitol)
46	30	SHANNON CURFMAN Playing With Fire (Arista)

#1 MOST ADDED
JIMMY PAGE & BLACK CROWES What Is & What... (Musicmaker.com)

#1 MOST INCREASED PLAYS
JIMMY PAGE & BLACK CROWES What Is & What... (Musicmaker.com)

ROCK begins on Page 164.

hooks.com

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National Airplay Overview March 17, 2000

URBAN AC

LW	TW	ARTIST	SON	Label
2	1	JOE	I Wanna Know (Jive)	
1	2	D'ANGELO	Untitled...(How Does It Feel) (Cheeba Sound/Virgin)	
5	3	GERALD LEVERT	Mr. Too Damn Good (EastWest/EEG)	
6	4	ERIC BENET	When You Think Of Me (Warner Bros.)	
3	5	WHITNEY HOUSTON	I Learned From The Best (Arista)	
4	6	ANGIE STONE	No More Rain (In This Cloud) (Arista)	
8	7	GINUWINE, R.L., TYRESE, CASE	The Best Man... (Columbia)	
12	8	JEFFREY OSBORNE	That's For... (Private Music/Windham Hill)	
13	9	BRIAN MCKNIGHT	Stay Or Let It Go (Motown)	
11	10	DAVE HOLLISTER	Can't Stay (Def Squad/DreamWorks)	
7	11	MINT CONDITION	If You Love Me (Elektra/EEG)	
9	12	KEVON EDMONDS	24/7 (RCA)	
13	13	KEVON EDMONDS	No Love (RCA)	
10	14	DDNELL JONES	U Know... (Untouchables/LaFace/Arista)	
15	15	AMEL LARRIEUX	Get Up (550 Music/Epic)	
14	16	BRIAN MCKNIGHT	Back At One (Motown)	
16	17	SMOKEY ROBINSON	Sleepin' In (Motown)	
22	18	TONI BRAXTON	He Wasn't Man Enough (LaFace/Arista)	
20	19	AL JARREAU	Last Night (GRP/VMG)	
19	20	BRIAN CULBERTSON FLORI PERRY	I'm Gonna... (Atlantic)	
24	21	PHAT CAT PLAYERS F/COCO BROWN	Sun Dress (Parlane)	
21	22	GUY	Why You Wanna Keep... (MCA)	
23	23	PHIL PERRY	Closer To Heaven (Peak/Private/Windham Hill)	
26	24	TAMARA	If You Don't Wanna Love Me (DreamWorks)	
—	25	RAHSAAN PATTERSON	It's Alright Now (MCA)	
28	26	LV	How Long (Loud)	
—	27	MARY J. BLIGE	Give Me You (MCA)	
30	28	NORMAN BROWN F/PHALIA	You Make Me... (Warner Bros.)	
—	29	CARL THOMAS	I Wish (Bad Boy/Arista)	
—	30	YOLANDA ADAMS	Fragile Heart (Elektra/EEG)	

#1 MOST ADDED

URBAN KNIGHTS Strung Out (Narada)

#1 MOST INCREASED PLAYS

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

URBAN begins on Page 124.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	CREED	What If (Wind-up)	
3	2	3 DOORS DOWN	Kryptonite (Republic/Universal)	
4	3	RED HOT CHILI PEPPERS	Otherside (Warner Bros.)	
2	4	METALLICA	No Leaf Clover (Elektra/EEG)	
5	5	GOOSMACK	Voodoo (Republic/Universal)	
6	6	AC/DC	Stiff Upper Lip (EastWest/EEG)	
7	7	KID ROCK	Only God Knows Why (Top Dog/Lava/Atlantic)	
8	8	FOO FIGHTERS	Stacked Actors (Roswell/RCA)	
9	9	INCUBUS	Pardon Me (Immortal/Epic)	
11	10	KORN	Make Me Bad (Immortal/Epic)	
10	11	DAYS OF THE NEW	Weapon And... (Outpost/Interscope)	
17	12	SMASHING PUMPKINS	Stand Inside Your Love (Virgin)	
14	13	STAINO	Home (Flip/Elektra/EEG)	
12	14	LIMP BIZKIT	Re-Arranged (Flip/Interscope)	
18	15	RAGE AGAINST THE MACHINE	Sleep Now In The Fire (Epic)	
13	16	KORN	Falling Away From Me (Immortal/Epic)	
20	17	CREED	Higher (Wind-up)	
23	18	SEVENDUST	Waffle (TVT)	
22	19	LIMP BIZKIT	Break Stuff (Flip/Interscope)	
16	20	STAINO	Mudshovel (Flip/Elektra/EEG)	
19	21	LIVE	Run To The Water (Radioactive/MCA)	
29	22	NICKELBACK	Leader Of Men (Roadrunner)	
15	23	POWERMAN 5000	Nobody's Real (DreamWorks)	
24	24	P.O.D.	Southtown (Atlantic)	
21	25	BUSH	Letting The Cables Sleep (Trauma)	
30	26	STIR	New Beginning (Capitol)	
31	27	ESTOPES	Satisfied (Reprise)	
26	28	OUR LADY PEACE	Is Anybody Home? (Columbia)	
35	29	PANTERA	Revolution Is My Name (EastWest/EEG)	
25	30	FILTER	Take A Picture (Reprise)	

#1 MOST ADDED

FILTER The Best Things (Reprise)

#1 MOST INCREASED PLAYS

MONSTER MAGNET Silver Future (Restless)

ROCK begins on Page 164.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TOBY KEITH	How Do You Like Me Now? (DreamWorks)	
2	2	GEDRGE STRAIT	The Best Day (MCA)	
4	3	MARK WILLIS	Back At One (Mercury)	
3	4	TIM MCGRAW	My Best Friend (Curb)	
6	5	TRACY LAWRENCE	Lessons Learned (Atlantic)	
5	6	LONESTAR	Smile (BNA)	
7	7	MARTINA MCBRIDE	Love's The Only House (RCA)	
8	8	JO DEE MESSINA	Because You Love Me (Curb)	
10	9	CLINT BLACK W/STEVE WARINER	Been There (RCA)	
9	10	SHEDAISY	This Woman Needs (Lyric Street)	
11	11	PHIL VASSAR	Carlene (Arista)	
14	12	KENNY ROGERS	Buy Me A Rose (Dreamcatcher)	
15	13	FAITH HILL	The Way You Love Me (Warner Bros.)	
12	14	CHELY WRIGHT	It Was (MCA)	
16	15	ANDY GRIGGS	She's More (RCA)	
13	16	GARTH BROOKS	Do What You Gotta Do (Capitol)	
17	17	MONTGOMERY GENTRY	Daddy Won't Sell... (Columbia)	
18	18	TRISHA YEARWOOD	Real Live Woman (MCA)	
19	19	VINCE GILL	Let's Make Sure We Kiss... (MCA)	
21	20	KENNY CHESNEY	What I Need To Do (BNA)	
20	21	JESSICA ANDREWS	Unbreakable Heart (DreamWorks)	
22	22	COLLIN RAYE	Couldn't Last A Moment (Epic)	
28	23	DIXIE CHICKS	Goodbye Earl (Monument)	
23	24	YANKEE GREY	Another Nine Minutes (Monument)	
24	25	CLAY WALKER	The Chain Of Love (Giant)	
29	26	CLAY DAVIDSON	Unconditional (Virgin)	
26	27	TY HERNDON	No Mercy (Epic)	
27	28	TRACE ADKINS	More (Capitol)	
31	29	BRAD PASKLEY	Me Neither (Arista)	
30	30	JENNIFER DAY	The Fun Of Your Love (BNA)	

#1 MOST ADDED

REBA MCENTIRE I'll Be (MCA)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Goodbye Earl (Monument)

COUNTRY begins on Page 138.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	Otherside (Warner Bros.)	
2	2	NO DOUBT	Ex-Girlfriend (Interscope)	
3	3	LIT	Miserable (RCA)	
6	4	SMASHING PUMPKINS	Stand Inside Your Love (Virgin)	
4	5	BUSH	Letting The Cables Sleep (Trauma)	
8	6	VERTICAL HORIZON	Everything You Want (RCA)	
11	7	INCUBUS	Pardon Me (Immortal/Epic)	
5	8	THIRD EYE BLIND	Never Let You Go (Elektra/EEG)	
7	9	BLINK-182	All The Small Things (MCA)	
10	10	LIMP BIZKIT	Re-Arranged (Flip/Interscope)	
12	11	CURE	Maybe Someday (Fiction/Elektra/EEG)	
13	12	CREED	What If (Wind-up)	
9	13	STROKES	Little Black Backpack (Cherry/Universal)	
24	14	BLOODHOUND GANG	The Bad Touch (Republic/Geffen)	
14	15	LIVE	Run To The Water (Radioactive/MCA)	
19	16	RAGE AGAINST THE MACHINE	Sleep Now In The Fire (Epic)	
18	17	311	Flowing (Capricorn)	
20	18	KORN	Make Me Bad (Immortal/Epic)	
15	19	FILTER	Take A Picture (Reprise)	
22	20	GOOSMACK	Voodoo (Republic/Universal)	
21	21	SUICIDE MACHINES	Sometimes I Don't Mind (Hollywood)	
17	22	KID ROCK	Only God Knows Why (Top Dog/Lava/Atlantic)	
25	23	OUR LADY PEACE	Is Anybody Home? (Columbia)	
16	24	OASIS	Go Let It Out (Epic)	
29	25	LIMP BIZKIT	Break Stuff (Flip/Interscope)	
32	26	STAINO	Home (Flip/Elektra/EEG)	
34	27	STIR	New Beginning (Capitol)	
27	28	U2	The Ground Beneath Her Feet (Interscope)	
26	29	KORN	Falling Away From Me (Immortal/Epic)	
31	30	BECK	Mixed Bizness (DGC/Geffen/Interscope)	

#1 MOST ADDED

FILTER The Best Things (Reprise)

#1 MOST INCREASED PLAYS

FOO FIGHTERS Breakout (Roswell/RCA)

ALTERNATIVE begins on Page 37.

NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	BONEY JAMES	Boneyizm (Warner Bros.)	
2	2	RICHARD ELLIOT	On The Fly (Blue Note)	
3	3	KENNY GARRETT	Simply Said (Warner Bros.)	
4	4	NORMAN BROWN	Paradise (Warner Bros.)	
7	5	WALTER BEASLEY	Nice And Easy (Shanachie)	
9	6	LARRY CARLTON	Fingerprints (Warner Bros.)	
8	7	AL JARREAU	Just To Be Loved (GRP/VMG)	
5	8	KENNY G	Stranger On The Shore (Arista)	
6	9	KIM WATERS	Secrets Told (Shanachie)	
11	10	CHRIS BOTTI	Why Not (GRP/VMG)	
10	11	STEELY DAN	What A Shame About Me (Giant/Reprise)	
13	12	DAVE KOZ	Surrender (Capitol)	
12	13	STEVE COLE	It's Gonna Be Alright (Bluemoon/Atlantic)	
17	14	URBAN KNIGHTS	Sweet Home Chicago (Narada)	
14	15	DAVID BENOIT	Miles After Dark (GRP/VMG)	
16	16	MARC ANTOINE	Palm Strings (GRP/VMG)	
15	17	BRIAN CULBERTSON FLORI PERRY	Get'n Over You (Atlantic)	
18	18	BRIAN MCKNIGHT	Back At One (Motown)	
19	19	PAUL TAYLOR	Avenue (Peak/Unity/N-Coded)	
21	20	BOB JAMES	Raise The Roof (Warner Bros.)	
22	21	RONNY JORDAN	London Lowdown (Blue Note)	
20	22	JAZZMASTERS	Nightcrawler (Hardcastle/Trippin' 'N' Rhythm)	
23	23	GERALD VEASLEY	Valdez In The Country (Heads Up)	
25	24	'N SYNC W/GLORIA ESTEFAN	Music Of My Heart (Epic)	
27	25	DWIGHT SILLS	Desert Skies (Citylights/Monarch)	
26	26	SANTANA	El Farol (Arista)	
28	27	SAMANTHA SIWA	Living Alone (Genie)	
24	28	SPECIAL EFX	Bella (Shanachie)	
29	29	PETER WHITE	San Diego (Columbia)	
—	30	ALEX BUGNON	Onward, Upward (Narada)	

#1 MOST ADDED

TOM GRANT Tune It In (Windham Hill Jazz)

#1 MOST INCREASED PLAYS

TOM GRANT Tune It In (Windham Hill Jazz)

NAC begins on Page 159.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	TRACY CHAPMAN	Telling Stories... (Elektra/EEG)	
2	2	U2	The Ground Beneath Her Feet (Interscope)	
3	3	VERTICAL HORIZON	Everything You Want (RCA)	
6	4	STING	Desert Rose (A&M/Interscope)	
7	5	BEN HARPER	Steal My Kisses (Virgin)	
4	6	THIRD EYE BLIND	Never Let You Go (Elektra/EEG)	
9	7	BOB OYLAN	Things Have Changed (Columbia)	
5	8	STEELY DAN	Cousin Dupree (Giant/Reprise)	
8	9	FILTER	Take A Picture (Reprise)	
11	10	CURE	Maybe Someday (Fiction/Elektra/EEG)	
10	11	MELISSA ETHERIDGE	Enough Of Me (Island/IDJMG)	
13	12	A3	Woke Up This Morning (C2/Columbia)	
14	13	RED HOT CHILI PEPPERS	Otherside (Warner Bros.)	
12	14	TRAIN	I Am (Aware/Columbia)	
19	15	FOLK IMPLOSION	Free To Go (Interscope)	
15	16	KENNY WAYNE SHEPHERO BANO	Last Goodbye (Giant/Reprise)	
20	17	WARREN ZEVON	I Was In The House When... (Artemis)	
—	18	COUNTING CROWS	Mrs. Potter's... (DGC/Geffen/Interscope)	
21	19	LEONA NAESS	Charm Attack (Outpost/MCA)	
23	20	EUPHORIA	Delirium (Six Degrees)	
16	21	R.E.M.	The Great Beyond (Warner Bros.)	
22	22	SANTANA F/EVERLAST	Put Your Lights On (Arista)	
29	23	AIMEE MANN	Save Me (Reprise)	
18	24	BRUCE COCKBURN	When You Give It Away (Rykodisc)	
28	25	GOMEZ	We Haven't Turned Around (Hut/Virgin)	
25	26	OASIS	Go Let It Out (Epic)	
—	27	FIONA APPLE	Paper Bag (Clean Slate/Epic)	
—	28	MACY GRAY	I Try (Epic)	
—	29	SHELBY LYNNE	Life Is Bad (Mercury/IDJMG)	
—	30	ANGIE APARO	Spaceship (Melisma/Arista)	

#1 MOST ADDED

JILL SOBULE One Of These Days (Beyond)

#1 MOST INCREASED PLAYS

COUNTING CROWS Mrs. Potter's Lullaby (DGC/Geffen/Interscope)

ADULT ALTERNATIVE begins on Page 175.



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Publisher's Profile

By Erica Farber



JOHN DILLE III
President, Federated Media

John Dille grew up in a world where imagination played a large role: His grandfather conceived a comic strip that evolved into something known to many of us — “Buck Rogers.” Since radio is referred to as the theater of the mind, Dille was destined to play a lead role in its success.

As an owner-operator, Dille remains committed to the industry he believes in. In addition to running his 10-station group, he is active in many industry affairs. He is immediate past chairman of the RAB and a past chairman of the NAB.

Getting into the business: “I worked for a newspaper, and although I don’t often talk about my newspaper background, I really loved it. The paper also owned a radio station. As it was at a lot of places, the radio station was sort of down the hall, to the left and in the closet. I was Promotion Manager of the newspaper, and they said, ‘We have this station that we don’t know much about. Why don’t you go down there and see what it’s all about and figure out what we should do with it.’ They were doing play-by-play golf — that’s the kind of station it was. I started trying to figure out what to do with it from a management point of view — how to run it, how to make it work and so forth.”

State of the industry: “As it relates not only to the industry, but to our little company as well, I am alternately petrified and exhilarated, depending on the hour and moment of my pondering. I’m petrified of the Internet and exhilarated by all the things we — radio and the Internet — could do. It’s exciting. If ever there was a time to go, now is the time to sell. But then what would you do with the dough?”

“Sure, you could put it in coal mining, steel mills and all the Warren Buffett things, and things would do right well, but you’d want some excitement. Sooner or later, I think people would find their way back to some kind of Internet-related thing. And if we’re already here to start with, why go through the exercise?”

The direction of Federated Media: “We determined in the early to mid-’90s — as the rules got on wheels and started moving all around — that we ought to forgo breadth for depth. We didn’t really have an appetite. In the early ’90s debt was burdensome and most of the industry was on its back, and we were not an exception. So, rather than go out and acquire more debt or go public, which is the alternative, we opted for the more-conservative and, I suppose, less-exciting path: We sold our stations in Cincinnati, Tulsa and places like that and just went deeper in the markets that had been good to us early on. We consolidated in two markets, Ft. Wayne, IN and South Bend, IN.”

Growth strategy: “Given our posture and the time that has elapsed, we were benched there for a while. It would be hard for us to go and buy a cluster for the same reasons as before: The big guys are in there with public

money. What we’re going to do is try to broaden our base in the markets we’re in in other activities — not just radio — including some Internet stuff.

“I think our growth is about finished in terms of radio acquisitions in our markets. There’s a clear and likely chance that we might participate elsewhere, but we won’t likely be putting clusters together.”

Internet strategy: “We are not unlike others, in that we’re not doing it in a very sophisticated way. But it is clearly high on our list of things we need to do this year. We have websites, but I wouldn’t try to tell you they’re very good. They’re in the Gary Fries category. He was fairly critical of them a couple of weeks ago, and I think he’s right. We’re working on it.

“We like the Emmis group. I think the world of Jeff Smulyan; he’s a great guy. He’s got a good idea there. With regard to that alliance, I think he’s absolutely on the right track, and we’d like to be a part of that.”

Biggest challenges facing the industry: “I have no particular wisdom on the subject, but I would observe this: As consolidation moves along, there appear to be two significant players — Mel and Lowry. Good people and excellent companies. But what does that mean for the rest of us? I guess that question remains unclear. I don’t think it’s bad, necessarily, but unclear. Another might be the ebbs and flows of the regulatory agencies. I think this LPFM thing is a bad idea, ill-conceived and poorly footed.

“Similarly, I can’t quite figure out what has been so horrible in our performance with regard to EEO that has caused the FCC to produce this latest directive. We clearly must continue to do things, but why it has to be quite like this, I’m a little unclear. The pattern appears to be shifting to a little more regulation than before by imprecise means. That’s a little worrisome to me. Beyond that, it’s recruiting good people into the business, smart kids. Every time I get around college kids, I’m just blown away by how quick and smart they are!”

The importance of broadcast organizations: “We still need these organizations, if you’re talking about the trade groups. Big guys need them, little guys need them. The question is always what will Lowry or Mel do if they decide to quit those organizations? I don’t think they will. Why would they want to duplicate those activities, as far as the RAB is concerned? The RAB is damned good at its job. Gary Fries has done a terrific job, and so have those before him. Eddie Fritts has done a great job at the NAB, too, and I’m not just blowing smoke. Look at the facts.

“Yeah, maybe some of the factors change, but the fundamentals are unchanged. We need to be represented, whether it’s we the little guys or we the big guys. There’s the dichotomy of big market/small market. That’s a constant sensitivity test. I don’t know what the ABA looks like, or other industries. Radio is still a people business, inasmuch as there will always be people involved.”

How radio will compete with new entertainment options: “The same way it always has. Just get up and get at it. We can do it; we have the means. The question is, do we have the will? I think we do. It’s a problem. Everybody’s looking for salespeople. That’s the easiest thing to describe. The corollary problem is finding creative people. This is a product-driven business. Are we really doing what we need to do to keep our products

up? We hear all the talk about running all this inventory — give me 22 minutes, and I might play you some music. We’ve got so many spots in there, I don’t want to damage the product and drive listeners elsewhere, like the Internet.”

Something about Federated Media that would surprise our readers: “I think we’re a first-class little company dedicated to our business and our product, and we’ve got good people. I don’t know that that’s particularly surprising.”

Most influential individual: “My father, to a certain extent. He was a lawyer here in Elkhart, IN, who was a hero of mine. Beyond that, it would be a collection of personalities.”

Career highlight: “Our ability to withstand the buffeting. It was the scariest business experience of my life. A competitor created a theory of our wrongdoing using bits and pieces of information. We were subsequently completely exonerated. That’s not to say that we weren’t fined for some technical violations. I don’t think those were right, either, but we aren’t going to argue about them anymore.

“That whole experience, the experience of the ’90s — dealing with the economy and resurrecting ourselves from that, then the trip through the commission — made us into a tough outfit. I’m quite proud of the way we got through it all. One of the benefits — though I wouldn’t have asked for the experience — was the people who helped us, the lawyers and the people who came to the fore when the call went out. In retrospect, it was a rewarding experience. Nobody promised us a rose garden.”

Career disappointment: “Philosophically, I suppose, too soon old, too late smart... Little things here and there.”

Favorite radio format: “Talk and Country.”

Favorite television show: “I find myself watching what I refer to as the bug channels — Discovery, National Geographic specials, etc. Every now and then I watch *NYPD Blue* and *Frasier*.”

Favorite song: “Mine would be a montage of Jimmy Buffett, Ray Charles and Willie Nelson, with maybe a little Andrea Bocelli and Barbra.”

Favorite book: “There is a guy named Deepak Chopra, *The Seven Secrets of Spiritual Success*. That was an interesting thing to read in one’s dark times. Also *Undaunted Courage*, the Lewis and Clark thing. Maybe a little John Grisham and Robert Ludlum. Ludlum knows some bad people, I think. Imagination’s one thing, but as many things as he writes, he’s got to know some bad stuff.”

Favorite movie: “*Once Upon a Time in the West* with Henry Fonda, Jason Robards — all those old guys.”

Favorite restaurant: “The Black Mountain Grill in Cave Creek, AZ, north of Phoenix.”

Beverage of choice: “LaBatts.”

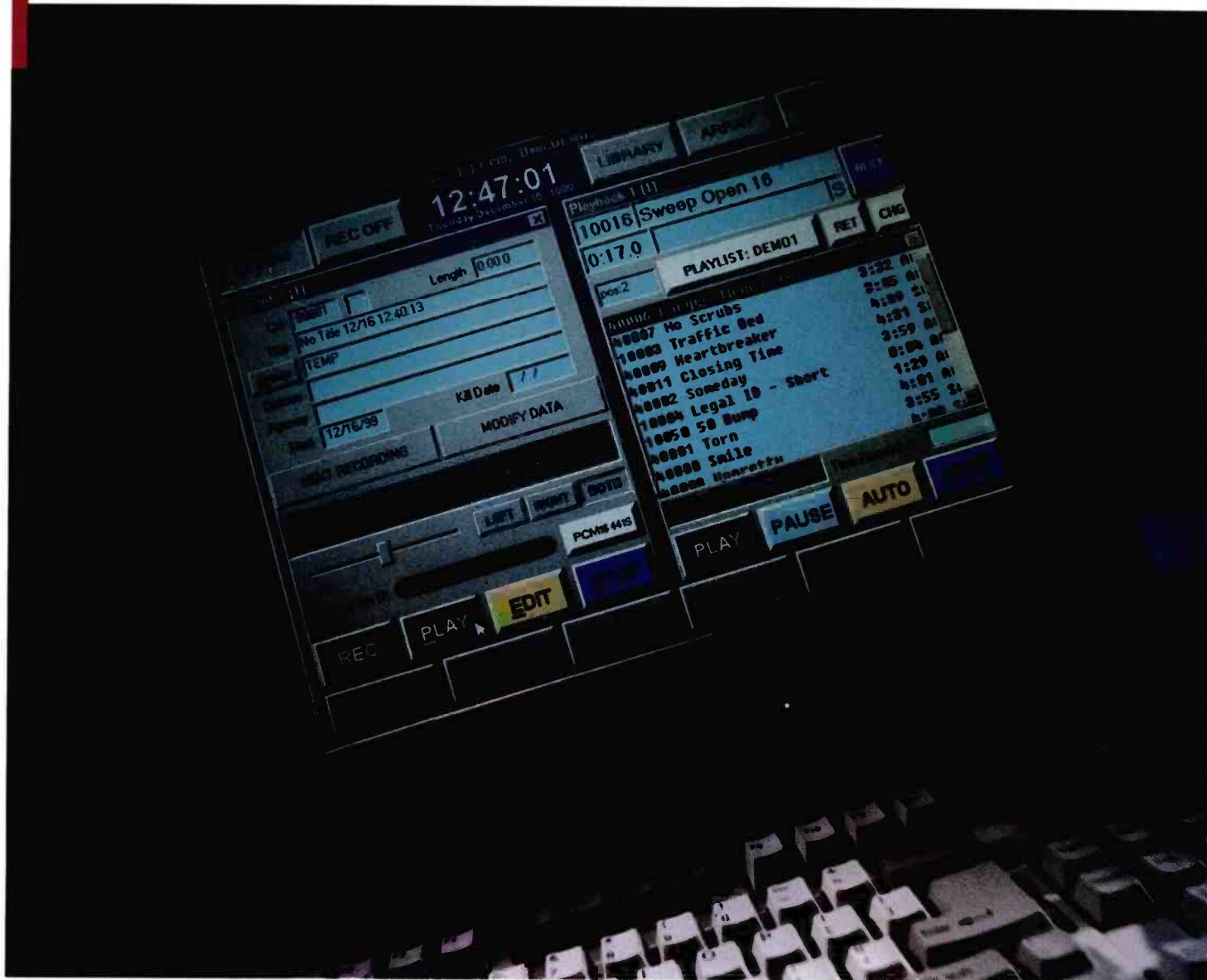
Hobbies: “I think I’m going to take up golf.”

Stock recommendation: “Emmis for a long time was underrated. Lowry does a pretty good job.”

E-mail address: “jdille@fedmed.com.”

What he’s most looking forward to in the new millennium: “I’m excited about the technology — all of it. Not just our business, but medicine, science and all the rest. The pace is just staggering.”

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