

Collins Sets AC Record

Phil Collins proves he's still the guy at AC: "You'll Be in My Heart" sets a new R&R AC record for most adds (101) in a single week. Congratulations to the staff of Hollywood Records for an explosive first week for the first single from the Disney motion picture *Tarzan*.



THE INDUSTRY'S NEWSPAPER



Among the exciting content in R&R's fourth annual Alternative special: A series of music meetings at the format's leading stations, a discussion of the role of hip-hop in the Alternative world and a conversation with Reprise President Howie Klein. It all begins on Page 33.

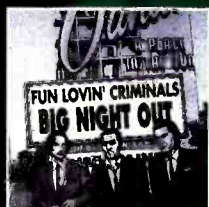
Blur
Tender



thrill seekers

from the new album
13

Fun Lovin' Criminals
Big Night Out



from the new album
100% Colombian

Furslide
Love Song



from the debut album
Adventure

Gomez
Bring It On



On tour with Mojave 3:

April 10 Washington DC **11** Philadelphia PA **13** Cambridge MA
14 Hoboken NJ **15** New York NY **17** Toronto ONT **18** Detroit MI
20 Chicago IL **21** Minneapolis MN **23** Boulder CO **25** Phoenix AZ
27 Los Angeles CA **28** San Francisco CA **30** Portland OR
May 1 Vancouver BC **2** Seattle WA

the debut album featuring
78 Stone Wobble
and
Get Myself Arrested

Lenny Kravitz

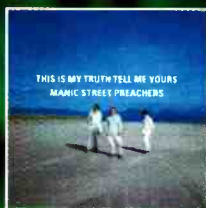
On Tour Now!



from the platinum album
5

Manic Street Preachers

If You Tolerate This
Your Children Will Be Next



"More passionate, more powerful, more angry, more intelligent and more relevant than any other band on the planet."
Esquire

"That it ultimately stands as a huge achievement and a record that could well appeal to the masses is not only testament to their tenacity, but near-confirmation of their regular claim to being the most important band of the decade."
Q

from the #1 UK album
This Is My Truth Tell Me Yours
In stores June 8

Placebo
Every You Every Me



On tour with Stabbing Westward:

April 11 Vancouver BC **12** Seattle WA **13** Portland OR
15 San Francisco CA **16** Los Angeles CA

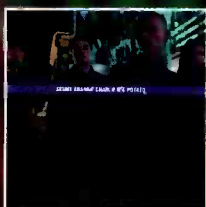
from the new album
Without You I'm Nothing

Also featured on
Music From The Original
Motion Picture Soundtrack
Cruel Intentions

Enhanced CD single in stores
everywhere April 20
Includes music video

Look for the new album
Post Orgasmic Chill
this August.

Skunk Anansie
Charlie Big Potato



On tour with Rammstein:

June 1 Washington DC **2** Philadelphia PA
4 New York NY **5** Boston MA **6** Montreal QUE
7 Toronto ONT **8** Detroit MI **10** Cleveland OH
11 Chicago IL **12** San Francisco CA* **14** Los Angeles CA*

* Solo dates



"almost doesn't count"

The follow-up to her
3 consecutive smash hits
the #1 Grammy-winning
"The Boy Is Mine,"

"Top of the World"

& the #1 smash
"Have You Ever?"

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for F.J. Productions, Inc.
and Guy Roche

brandy

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KSLZ	WWKX
WNVZ	WERQ
WBBM	WHHH
KMEL	KHTS
KYLD	KLUC
KQKS	KTFM
WJMN	KBMB

33 – 19 R&R CHR/Rhythmic
31* – 24* BDS Rhythmic
D33* BDS Crossover

Tune in to VH-1's DIVAS LIVE April 13th!!!



"Almost
Doesn't Count"
sung by Brandy in
the ABC-TV movie
**DOUBLE
PLATINUM**
airing Sunday,
May 16th



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Depression is so common that it's often called "the common cold of mental illnesses." But employee assistance provider **Linda Madonna** says depression often goes undetected until the symptoms are severe. Madonna offers tips on how to recognize the disease and steps to treat it. Also this week, management expert **Dick Kazan** has an inspiring account of a man who took himself from the depths of poverty to the top of his field, and includes four sales tips that you can use.

Pages 10-14

CHANCELLOR'S O'KEEFE



When Chancellor Media purchased Pyramid Broadcasting a few years back, one of its prized assets was in the form of one Ken O'Keefe, a former investment banker-turned-radio broadcaster. O'Keefe, now the No. 2 man in the Chancellor radio hierarchy, is the subject of **Erica Farber's** Publisher's Profile.

Page 160

IN THE NEWS

- Radio legend **Jay Cook** mourned
- **Westwood One** ceases Mutual operations
- **Peter Connolly** appointed GM for WMXD/Detroit
- **Pat Paxton OM, Ron Valeri PD** as WEGQ/Boston adopts Rhythmic AC

Page 3

THIS #1 WEEK

- CHR/POP**
 - **SUGAR RAY** Every Morning (Lava/Atlantic)
- CHR/RHYTHMIC**
 - **TLC** No Scrubs (LaFace/Arista)
- URBAN**
 - **ROOTS I/ERYKAH BADU** You Got Me (MCA)
- URBAN AC**
 - **TYRESE** Sweet Lady (RCA)
- COUNTRY**
 - **LEE ANN WOMACK** I'll Think Of A Reason Later (MCA)
- AC**
 - **SARAH McLACHLAN** Angel (Warner Sunset/Reprise)
- HOT AC**
 - **SUGAR RAY** Every Morning (Lava/Atlantic)
- NAC/SMOOTH JAZZ**
 - **BONEY JAMES** Into The Blue (Warner Bros.)
- ROCK**
 - **COLLECTIVE SOUL** Heavy (Atlantic)
- ACTIVE ROCK**
 - **COLLECTIVE SOUL** Heavy (Atlantic)
- ALTERNATIVE**
 - **LIT** My Own Worst Enemy (RCA)
- ADULT ALTERNATIVE**
 - **COLLECTIVE SOUL** Run (Hollywood/Atlantic)

NEWSSTAND PRICE \$6.50



Chancellor Assumes Top Post On BIA Group List

■ Chancellor-Capstar, Jacor-Clear Channel Merger accounted for on new list; Citadel joins ranks

Including all 1998 revenues for Capstar and other pending acquisitions, the **Chancellor Radio Group** brought in \$1.9 billion last year, \$200 million more than No. 2 **CBS**. **Clear Channel** placed third: Its \$1.2 billion includes '98 **Jacor** revenue. The lone new addition to the top 10 is **Citadel**. Together, the top 10 groups accounted for 62%, or \$6.2 billion, of the \$10.2 billion all commercial radio stations pulled in last year.

Rank	Owner	Revs	Stations	'97 Rank*
1	Chancellor Media Corp.	1,868	469	2
2	CBS Corp.	1,661	163	1
3	Clear Channel Communications	1,209	456	5
4	ABC Inc.	354.9	43	6
5	Cox Radio Inc.	285.2	58	7
6	Entercom	199.3	43	N/A
7	Hefel Broadcasting Corp.	183.5	41	9
8	Susquehanna Radio Corp.	162.6	23	10
9	Emmis Broadcasting Corp.	158.5	16	8
10	Citadel Communications Corp.	156.1	106	N/A

Revenue estimated in millions *Estimated '97 revenues Source: BIA

Riccitelli Rises To Jive SVP/Promo



Riccitelli

Jive Records has tapped **Joe Riccitelli** as its new Sr. VP/Promotion. Based in New York, he will oversee promotion at the CHR/Pop, CHR/Rhythmic, Rock and AC formats for Jive and the Zomba Group of labels. He reports to Jive President Barry Weiss. Commenting on Riccitelli's appointment, Weiss said, "It's a great pleasure to have this seasoned promotion executive aboard as the newest member of our rapidly expanding company." Riccitelli added, "Joining Jive at this time is extremely exciting."

RICCITELLI/See Page 16

It's A Bird, It's A Plane, It's ... Splat!



Oldies **KJR-FM/Seattle** told listeners that morning team member **Chris Cruz** (waving, upper left) would attempt to break a world record for the world's highest trampoline jump last Thursday. To the shock and horror of those who showed up for the leap, he missed! Luckily, it was only a dummy ... and an elaborate April Fool's joke. For more foolish behavior, see StreetTalk on Page 24.

Radio Stocks Enjoy Sunny Side of Wall Street

■ R&R/Bloomberg index returns to record levels

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF
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If Don Imus were a man of his word, he would have pulled the plug on his syndicated *Imus in the Morning* about two weeks ago. That's when CBS' stock hit the magic number, \$40 per share — a point at which Imus had long told listeners to the 100-plus stations that carry his show that the veteran talker would pack it in. But, like a lot of Wall Street players who have come to know and love radio stocks, Imus has grabbed on for a longer, tighter hold on the shareholder's skyrocket.

Recently, Imus has said his new magic number is \$50 per share, and it's understandable why anyone would want to enjoy the ride longer. Over the past two weeks, the **R&R/Bloomberg Radio Stock Index** has risen 16%, matching or exceeding performance across broader exchanges.

The radio index is nearly double its 52-week low point last fall, when concerns about the economy and consumer spending slowed the entire market. But because of robust revenues and a proven track record of surviving scares, Wall Street investors

STOCK/See Page 23

Yahoo! Links To Broadcast.Com

BY MATT SPANGLER
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Last week, Internet audio and video leader **Broadcast.com** was snared by the giant of the World Wide Web, **Yahoo!**, in a deal initially valued at \$5.7 billion. For the 385-plus radio stations with links on Broadcast.com's site, the marriage of the two companies may potentially attract millions of new listeners and 'Net surfers.

"It means a lot more hits on my site," said Ray Templin, promotions Coordinator and Website Manager for Sports WDFN-AM/Detroit, whose site is only accessible via Broadcast.com.

Templin told **R&R** that WDFN's site averages about 20,000 hits per day, but that may increase **YAHOO!/See Page 23**

You've Got Me! Is AOL buying CBS?

BY JEREMY SHWEDER
R&R WASHINGTON BUREAU
jshweder@rronline.com

What do you get when you combine CBS and AOL? A little more than alphabet soup. A wild and fast-moving rumor that the top-ranked online service company would possibly buy the TV and radio broadcaster catapulted CBS stock on Tuesday, as investors reacted rapidly on the word that a buyout or a combination of two entities may occur.

The rumor was started by a *San Jose Mercury News* columnist, who wrote an article appearing in last Sunday's (4/4) editions that, quoting unnamed sources, said a purchase of CBS by America Online was imminent.

A CBS spokesman declined to comment on the story, but a source within CBS laughed off the idea as

AOL/See Page 23

Chancellor Resets SF Exec. Lineup

■ Cunningham, Haight Take KYLD, KMEL Posts

BY TONY NOVIA
R&R CHR EDITOR
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Chancellor Media has made three significant management appointments at its San Francisco radio stations: **Joe Cunningham**, GSM of CHR/Rhythmic **KYLD-FM (Wild 94.9)**, has been elevated to GM. Concurrently, CHR/Rhythmic **KMEL-FM GSM Dan Haight** has ascended to Station Manager. Cunningham has been GSM at KYLD since 1995. Before that, he served as



Haight

CUNNINGHAM/See Page 16

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KZHT KDMX WXSS
KHTS WPST KCHZ
KBBT KFMB WSHE

**"I have seen the future
of pop music and it goes
by the name of Robbie
Williams."**

**—Dan Kieley,
KIIS-FM, Los Angeles**

**"I couldn't add this quick
enough! Guaranteed #1!"**

**—Rob Roberts,
PD/Y100, Miami**

**"One of the freshest
purest talents to emerge
in quite some time.
Robbie Williams is going
to blow up in 1999!"**

**—Eric Bradley,
B96, Chicago**

**"Hands down Robbie
Williams will be one of
the biggest artists of
the year."**

**—Jay Michaels &
John Peake, KRBE**

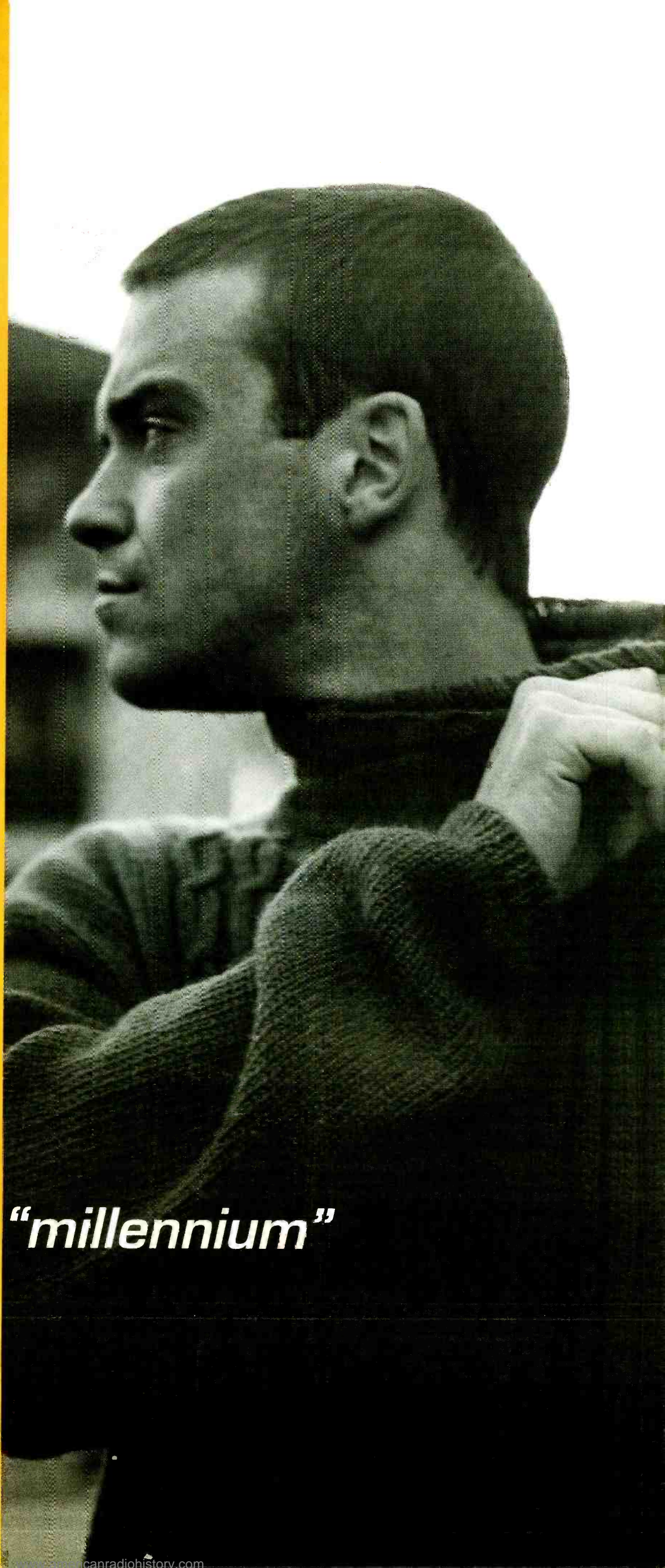
robbie williams "millennium"

The first single from the debut album
the ego has landed (landing May 4)

Produced by Guy Chambers and Steve Power
Mixes by Steve Power and Jack Joseph-Puig
Management: ie Music Ltd.
www.robbiewilliams.co.uk hollywoodandvine.com
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A Capitol Commitment



WW1 Signals Mutual's Demise

NBC News feeds also trimmed in consolidation

By JEREMY SHWEDER
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jshweder@rronline.com

Westwood One, admittedly "overextended" in its branded news operations, has decided to cease operations of the historic Mutual News service in addition to limiting feeds of the NBC News network to weekday mornings.

The changes, effective April 18, will affect close to 700 affiliates that carry both news services. More than 300 affiliates carry the Mutual News network. Already 12 people, including six news anchors, have been let go from CBS Radio News, which produces the Mutual feeds.

The once-proud Mutual network, which began in the mid-1930s as the Mutual Broadcasting System, had fallen on hard times recently, as subscribers turned to more well-known news brands and the customer base increasingly became small-market stations, WW1 Sr. VP/Affiliate Relations Nick Kieran said.

"The Mutual brand name was a great name in the '30s, '40s and '50s for radio, but the dynamics and economics of the news business have made the value of that brand diminish," he said.

MUTUAL/See Page 23

Connolly Now VP/GM At WMXD/Detroit

Peter Connolly, who has served as VP/GM of Chancellor Media's WDFN-AM & WWWF-FM/Detroit, has added additional duties at Urban AC WMXD-FM. He succeeds Verna Green, who will continue to serve full-time as VP/GM of Urban sister WJLB-FM.

"As we continue to enhance WJLB's position as the leader of the Detroit radio market, Verna's skill, experience and enthusiasm are needed more than ever at the station," Chancellor Sr. VP/Regional Operations John Fulham commented. "This move will make both stations stronger and improve our opportunity for growth in the Detroit market."

Connolly joined Chancellor's Detroit stable — which also includes WKQI-FM & WNIC-FM — in sales at WKQI, where he rose to GSM in 1992 under then-owner Broadcast Partners. He began his career as an AE in New York, working at such stations as WPLJ, WOR and WPAT.

Reigning Over The Airwaves



KFWB-AM/Los Angeles recently picked up the syndicated simulcast of CNN's Larry King Live, which will air weeknights from 8-9pm on the News station. KFWB morning anchors Dan Avey (l) and Kathleen Sullivan (r) came out to greet King in Hollywood last week and welcome him to the lineup.

Radio Legend Jay Cook Dies At 61

Jay Cook, a longtime radio industry veteran who at one time served as President of Gannett's radio division, died last Friday (4/2) after a long battle with lung cancer. He was 61.

Cook began his career in his hometown of Memphis, at then-RKO-owned WHBQ-AM. It was at WHBQ that he rose to prominence as a radio personality. From there, Cook relocated to the City of Brotherly Love, spending 14 years at WFIL/Philadelphia. Ten of those years were as the legendary Top 40 station's PD.

His performance at WFIL earned Cook a promotion, and then he took over national programming duties for parent Combined Communications. Shortly thereafter, the company became Gannett Radio.

In 1980, Cook became Station Manager for KSD-FM/St Louis, and in 1983 he was promoted to President/GM at WIQI/Tampa. In 1986, Cook joined KKQB/Houston as President/GM and was promoted soon after to President of Gannett's radio division, based out of KIIS/Los Angeles. In 1992, Cook became President/GM at WUSA/Tampa. He retired in 1994.

Funeral services were held Tuesday in Clearwater, FL. Cook is survived by his wife Carolyn, his daughter Susan and his son John.



Cook

Sands Stars As KFMB-FM/SD PD

Scott Sands, who previously served as Tralyn Broadcasting Corporate VP/Programming & Operations as well as PD/mornings at the company's CHR/Pop WLNF/Biloxi-Gulfport, MS, has joined Midwest Television's Pop/Alternative KFMB-FM (Star 100.7)/San Diego as PD. He succeeds Tracy Johnson, who was elevated to VP/GM in May 1998.

Johnson told R&R, "Scott's background as a tremendous air personality and his strong programming ability make him a perfect fit for our personality-oriented station. I've known Scott for almost 10 years and always hoped to work with him; we can finally make that happen."

Sands added, "One visit to San Diego made it clear to me why so many people immediately fall in love with this city. It's a dream come true to be able to work with morning talents Jeff and Jer. When you add in [Star personalities] Jagger & Kristi, Anita Rush, Jen Sewell and the rest, you realize this is a very special place."

Before joining Tralyn, Sands held the OM position at WABB/Mobile. He has also programmed WXLT/Baton Rouge; WNSL/Laurel, MS; and WZBQ/Tuscaloosa, AL.

APRIL 9, 1999

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Eagle Flies As Star Shines At WEGQ/Boston

Entercom's WEGQ-FM/Boston jettisoned its Classic Hits presentation and "Eagle 93.7" moniker last Thursday (4/1) at 3pm, becoming "The Rhythm of Boston — Star 93.7." Zapoleon Media Strategies consultant Pat Paxton will serve as the station's OM, as well as becoming Entercom's Director/AC & CHR Programming. Ron Valeri, who has been Marketing Dir. of Active Rock sister WAAF-FM, transfers to Star as PD. WEGQ is now playing rhythmic AC titles from the '70s, '80s and '90s by such artists as Mariah Carey, Whitney Houston and Madonna. It's also seeking new calls WQSX-FM.



Paxton

thrilled to be able to recruit Pat to join our company. He's achieved an enormous amount of industry success, building strong radio brands. His contributions within our company will be great."

VP/GM Bruce Mittman added, "Through multiple extensive research studies, we've identified a fantastic opportunity to fill a market void for rhythmic-based hit music targeted at adults. We've built an outstanding team to develop and execute the format. This will be a highly entertaining, exciting and fun station."

Paxton told R&R, "I really enjoyed consulting. With the corporate duties and being 'hands-on'

Entercom President/COO David J. Field said of Paxton, "We're

PAXTON/See Page 16

Christian Captures KXL/Portland PD Post

KWIN/Stockton PD John Christian has been appointed PD at new CHR/Rhythmic KXL-FM (Jammin' 95.5)/Portland. He replaces Carl Widing, who exits the station, which was recently purchased by billionaire Paul Allen.

Christian told R&R, "I am thrilled to be moving to the Rose City, and I'm looking forward to dominating the Top 40 market for years to come in Portland. We have our work cut out for us, because there is a heritage station here that is very strong and very solid. Jammin' 95.5's format has been embraced by the market thus far, and indications are that we are going to win."

Prior to joining KWIN, Christian ran his own company, Pick Hits Entertainment. He has also served as PD/MD of the former KQHT/San Jose, morning show co-host at KQM/Honolulu and on-air talent at KSMJ/Sacramento.

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Microradio Licenses May Be Delayed Until 2000

BY JEFFREY YORKE
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Hopeful microbroadcasters who think they may get licenses as early as this summer should take a seat: It's going to be a long wait. Officials at the FCC told **R&R** this week that requests to extend the comment period on the proposal — filed by such groups as the Walt Disney Co., the NAB, National Public Radio and 49 state broadcaster associations, among others — raise the question of whether the FCC can sort through the questions, comments and objections in a timely manner.

When the FCC proposed the service in January, Mass Media Bureau Chief Roy Stewart said that the first licenses might be made available this summer. But several weeks ago, the commission set June 1 as the comment deadline and July 1 as the deadline for responses. The commission now unofficially acknowledges that there will likely be many obstacles to meeting that response deadline.

While one official told **R&R** that in the "best-case scenario," the first low-power FM (LPFM) licenses would be issued in the middle of next year, some on Capitol Hill suspect that objections from legislators have gotten through to the bureaucrats.

"It's pretty clear that Chairman Kennard has gotten our message," Ken Johnson, spokesman for micro-broadcasting critic Rep. Billy Tauzin,

told **R&R**. "Before the FCC proceeds with this new policy, the agency should first consult with Congress. There has been a prohibition against these kinds of licenses for 20 years, and to reverse course is a huge policy decision. The last time I looked, policy is determined by Congress and carried out by the FCC, not the other way around."

Johnson added that "Billy has had a number of conversations with Kennard on this topic. A recent conversation lasted more than an hour." Johnson seemed pleased that the proposed issuance of low-power licenses could be delayed until mid-2000.

"We get the distinct impression that Bill Kennard had drawn a line in the sand on this subject. By mid-2000

MICRORADIO/See Page 8

New Radio Group Goes Public

RadioWorld plans to buy struggling FMs in major markets

BY JEREMY SHWEDER
R&R WASHINGTON BUREAU
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RadioWorld Corp., a group that owns no radio stations and has directors who have almost no radio experience, joined the ranks of Infinity, Emmis, Cox and other publicly traded radio companies last week when it declared an IPO.

With little fanfare, RadioWorld began trading on the OTC bulletin board under the symbol "RAWO" after it merged with an existing public company, Intercom Technologies Corp., a maker of public address systems.

While RadioWorld has little history, it does have grand goals. Although it is controlled by American investors, the New York City-based group is run by Swiss citizens Marc Deschenaux, Philippe Schaerrer and

Frederic Carbonnier, all of whom have financial or technical backgrounds. RadioWorld's strategy is to build a network of FM radio stations all connected to a single programming studio.

The group expects to own about 10 FM stations within a year, mostly big-market properties on the East and West coasts that are struggling financially, said Carbonnier, VP/Treasurer for RadioWorld. "We hope to build something larger over the years," he added.

The company is building a central studio in Los Angeles from which it will broadcast a mix of business and technology news, as well as a music format. Individual stations will also have some local programming, Carbonnier said.

RadioWorld raised about \$25 million in its IPO and has another \$50 million in capital that it can use to purchase stations. RadioWorld founder Deschenaux also started CD World, which is RadioWorld's largest single investor, with a 25% stake. CD World, a maker of systems that create personalized CDs, said this week that it would invest another \$2 million in the company.

Bloomberg BUSINESS BRIEFS

FCC Expected To Thaw "Frozen" Licenses

FCC officials told **R&R** last week that an order resolving the roughly 160 cases halted by the Supreme Court's 1994 *Bechtel* decision (those that haven't since been settled) is on the "fast track." The *Bechtel* ruling froze applications for broadcast licenses that had been partially processed by the FCC, including several that had gone through some stages of comparative hearings. Once the new order is released, the FCC will release a series of public notices detailing broadcast auction proceedings, including when applications should be filed, what documents must be filed, and auction methodologies.

Kennard Backs Disabled Center Initiatives

FCC Chairman Bill Kennard told the nonprofit Radio Center for People with Disabilities late last month that the commission will "provide whatever support we possibly can" for the center's efforts to boost radio station ownership and employment opportunities for disabled people. The Chicago-based center — which recently received financial backing from Arbitron, and whose annual budget is estimated at \$600,000-\$700,000 — is currently seeking funding from groups such as Emmis, Clear Channel and others, and from advertisers such as JC Penney. The center also hopes to take advantage of state laws favoring businesses owned by the disabled in order to set up incubator companies in which disabled sales forces would sell time on group-owned stations. Another goal of the center is to train the disabled for sales, traffic, production and other jobs. Kennard has also agreed to appear as a guest on *On a Roll*, a program hosted by Greg Smith (who has muscular dystrophy). *On a Roll* will soon be syndicated by the center on more than 20 stations nationwide.

CBS Reportedly Talking With GM about \$50-Million Ad Deal

General Motors is in talks with CBS Plus regarding an ad deal worth more than \$50 million, according to this week's *Advertising Age*. The deal would include time on TV and radio, and on syndicated programming such as that produced by King World, acquired by CBS last week. CBS declined to comment on the story, while GM could not be reached.

FCC Grants Waivers For ABC Radio-TV Ownership

The FCC approved ABC's purchase of Chancellor Media's WMVP-AM/Chicago and Illinois Lotus' WDDZ-AM & WRDZ-AM/Chicago, and granted one-to-a-market waivers for WMVP and WRDZ last week, ruling that a

Continued on Page 8

R&R/Bloomberg 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	3/26/99	One Year Ago	One Week Ago
Radio Index	233.65	270.66	261.39	+15.84%	+3.55%
Dow Industrials	8994.86	9832.51	9822.24	+9.31%	+1.10%
S&P 500	1110.67	1293.72	1282.80	+16.48%	+8.5%

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Joe Lyons,
212-767-8750

jlyons@comcentral.com



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Why has an A.C. station like **99.9 KESZ in Phoenix** moved from the #4 ranked station 25-54 Adults to a strong #1 rank since we began working with them just 16 months ago? Why has an alternative station like **107.7 WRAX (The "X") in Birmingham** more than doubled its ratings since we became their partners and is now the #1 non-ethnic station among 18-49 Adults? Why does a long-time country leader like **WIVK in Knoxville**, despite tough competitive attacks, retain the largest 25-54 adult share (23.1 share) of any country station in the top 90 U.S. markets?*

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

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

*All ranks and shares are from Fall 1998 Arbitron, Mon-Sun, 6AM-Mid.



Mike Shepard
Senior VP



Bill Moyes
President



Don Gilmore
Executive VP

Moyes Research Associates

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DEAL OF THE WEEK

• **WBIZ-AM & FM, WMEQ-AM & FM, WATQ-FM & WQRB-FM/Eau Claire, WI \$14.8 million**

1999 DEALS TO DATE

Dollars To Date: \$1,076,519,745.38
(Last Year: \$1,676,639,803)

Dollars This Week: \$32,767,500
(Last Year: \$5,380,250)

Stations Traded This Year: 363
(Last Year: 497)

Stations Traded This Week: 20
(Last Year: 12)

TRANSACTIONS AT A GLANCE

- **KSFS-AM/Sioux Falls, SD & KCGN-FM/Ortonville, MN**
No cash consideration
- **WAHR-FM/Huntsville, AL** \$11,247,500
- **KVNA-AM & FM/Flagstaff & KZGL-FM/Cottonwood (Flagstaff), AZ** \$2.45 million
- **WEKY-AM/Richmond & WKXO-AM & FM/Berea, KY**
\$765,000
- **WBZY-AM/New Castle, PA** \$800,000
- **KQLO-AM/Reno, NV** \$170,000
- **WELP-AM/Easley (Greenville-Spartanburg), SC** \$150,000
- **KRIL-AM/Odessa (Midland), TX** \$110,000
- **WSNO-AM & WORK-FM/Barre (Montpelier), VT** \$2.2 million
- **KUYO-AM/Evansville (Casper), WY** \$75,000

TRANSACTIONS

Cumulus Collects A Six-Pack In Eau Claire

☐ **Phillips sells Wisconsin cluster for \$14.8 million**

Deal of The Week

WBIZ-AM & FM/Eau Claire, WMEQ-AM & FM/Menomonee, WATQ-FM/Chetek & WQRB-FM/Bloomer (Eau Claire), WI

PRICE: \$14.8 million
TERMS: Asset sale for cash
BUYER: Cumulus Media Inc., headed by Executive Chairman **Richard Weening**. It owns 221 other stations. Phone: (414) 615-2800
SELLER: Phillips Broadcasting Co., headed by President **Michael Phillips**. Phone: (715) 235-2112
FREQUENCY: 1,400 kHz; 100.7 MHz; 880 kHz; 92.1 MHz; 106.7 MHz; 95.1 MHz
POWER: 1kw; 100kw at 482 feet; 10kw day/250 watts night; 5.3kw at 712 feet; 35kw at 584 feet; 7.8kw at 581 feet
FORMAT: Sports; CHR; Talk/Country; Classic Hits; Country; Country

Interstate Deal

KSFS-AM/Sioux Falls, SD & KCGN-FM/Ortonville, MN

PRICE: No cash consideration
TERMS: Donation of stock

BUYER: Praise Broadcasting Inc., headed by Chairman **Willis Wubben**. Phone: (320) 859-3000
SELLER: CGN Corp., headed by **Roger Kuhlmann**. Phone: (320) 269-6308
FREQUENCY: 1,520 kHz; 101.5 MHz
POWER: 500 watts; 100kw at 1,001 feet
FORMAT: Sports; Religious

Alabama

WAHR-FM/Huntsville

PRICE: \$11,247,500
TERMS: Stock purchase agreement: Hornbuckle sells 59% of company for \$9 million, Lane sells 40% of company for \$2.25 million
BUYER: STG Acquisition Services Inc., headed by President **Steve Shelton**. Phone: (256) 534-2376
SELLER: **Arnold Hornbuckle & William Lane**, shareholders of **W.A.H.R. Inc.** Phone: (256) 534-1666
FREQUENCY: 99.1 MHz
POWER: 100kw at 984 feet
FORMAT: AC

Arizona

KVNA-AM & FM/Flagstaff & KZGL-FM/Cottonwood (Flagstaff)

PRICE: \$2.45 million

TERMS: Letter of intent to purchase
BUYER: **The Guyann Corp.**, headed by President **Guy Christian**. It also owns **KAFF-AM & FM/Flagstaff**. Phone: (520) 774-5231
SELLER: **Regent Communications Inc.**, headed by CEO **Terry Jacobs**. It owns 32 other stations. Phone: (606) 292-0030
FREQUENCY: 600 kHz; 97.5 MHz; 95.9 MHz
POWER: 1kw day/48 watts night; 100kw at 1,510 feet; 9kw at 2,493 feet
FORMAT: Talk-Sports; AC; Rock

Kentucky

WEKY-AM/Richmond & WKXO-AM & FM/Berea

PRICE: \$765,000
TERMS: Asset sale for cash
BUYER: **Wallingford Communications LLC**, headed by **Kelly Wallingford**. It owns two other stations. Phone: (606) 723-5138
SELLER: **Commonwealth Broadcasting Corporation Inc.**, headed by President **Steven Newberry**. It owns 20 other stations. Phone: (502) 659-2002
FREQUENCY: 1,340 kHz; 1,500 kHz; 106.7 MHz
POWER: 1kw; 250 watts; 850 watts
FORMAT: AC; AC; AC

Pennsylvania

WBZY-AM/New Castle

PRICE: \$800,000
TERMS: Asset sale for cash
BUYER: **Jacor Communications Inc.**, headed by CEO **Randy Michaels**. It owns 241 other stations, including **WNIO-AM, WKBN-AM & FM & WNCD-FM/Youngstown-Warren**. Phone: (606) 655-9345
SELLER: **WBZY Radio Sam**, headed by **Bob McCracken**. Phone: (724) 658-3587
FREQUENCY: 1,200 kHz
POWER: 5kw day/1kw night
FORMAT: Oldies

Nevada

KQLO-AM/Reno

PRICE: \$170,000
TERMS: Asset sale for cash
BUYER: **Thomas Aquinas School**, headed by President **Douglas Sherman**. It also owns **KIHM-AM/Sun Valley**. Phone: (530) 525-1833
SELLER: **Universal Broadcasting Inc.** Phone: (702) 322-0847
FREQUENCY: 920 kHz
POWER: 5kw day/1kw night
FORMAT: Regional Mexican

South Carolina

WELP-AM/Easley (Greenville-Spartanburg)

PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: **Upstate Radio Inc.**, headed by President **Robert Wilkins**. He owns two other stations. Phone: (864) 585-1885
SELLER: **Associated Broadcasting Corp.**, headed by President **Thomas Lewis**. Phone: (864) 573-1400
FREQUENCY: 1,360 kHz
POWER: 1kw day/36 watts night
FORMAT: Classic Country

Texas

KRIL-AM/Odessa (Midland)

PRICE: \$110,000
TERMS: Asset sale for cash
BUYER: **Cumulus Media Inc.**, headed by Executive Chairman **Richard Weening**. It owns 220 other stations, including **KMND-AM, KBAT-FM, KGEE-FM, KNFM-FM & KODM-FM/Odessa-Midland**. Phone: (414) 615-2800
SELLER: **Clyde Butter**. Phone: (915) 332-6870

Continued on Page 8

ALEX RODRIGUEZ REMEMBERS HIS FIRST BASEBALL GLOVE.... HE STILL HAS IT!!

WILLIE MAYS' FIRST LOVE WAS.... FOOTBALL??

THE GOLDEN BEAR WAS ALMOST SIDELINED BY AN INJURY RECEIVED.... DURING A BEAR HUNT!!

The Wheaties Sports Report gives your listeners tales, tips, anecdotes and advice available nowhere else. From the folks who brought you the Breakfast of Champions comes the daily radio feature of champion stations—The Wheaties Sports Report.

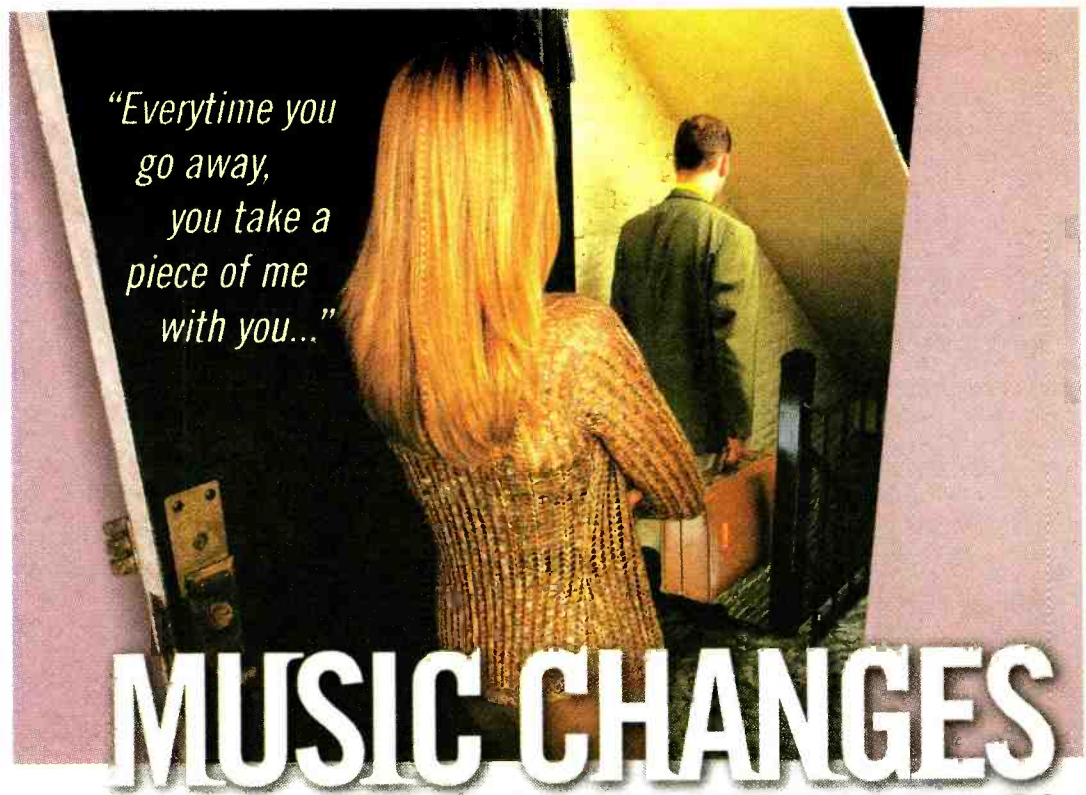
Five shows a week, each 60-seconds, offered **FREE OF CHARGE** and market-exclusive. No cash, no barter, no commercial content. Sell the time to a local sponsor and pocket the cash.

Delivered in bulk weekly by satellite for highest quality and timeliness. Catch the feed on Fridays at 3:00 p.m. Eastern time on SATCOM C-5, transponder 23, SEDAT channel 13.

Get off the bench and get game! **Call 1-800-334-5800** to put your station on the lineup for the Wheaties Sports Report.

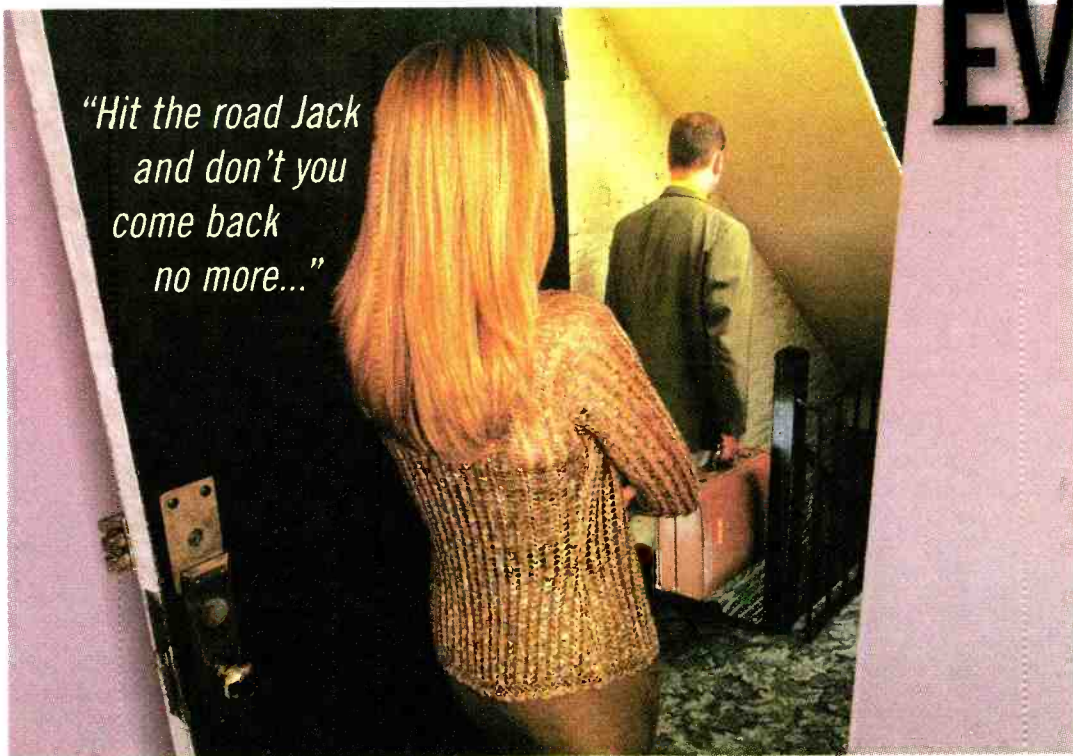


REPORT



*"Everytime you
go away,
you take a
piece of me
with you..."*

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*"Hit the road Jack
and don't you
come back
no more..."*

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EARNINGS

Emmis Q4 Revenues Rise 83%, Interop Up Despite SFX Loss

■ **Children's Broadcasting reports fourth-quarter profit**

For the quarter ended Feb. 28, **Emmis Communications Corp.** (Nasdaq: EMMS) had broadcast revenues of \$49.7 million, compared to \$27.2 million in the same quarter a year earlier. Broadcast cash flow rose 64% to \$16.8 million. On a same-station basis in just the domestic radio division, net revenue for the quarter was up 17%. For the year, net revenue climbed 55% to \$195 million, up from \$125.8 million in 1997. BCF rose 44% to \$83.9 million.

Commission revenues for **Interop National Radio Sales** increased slightly in 1998 — to \$87.7 million from \$87.1 million the year before — even though Interop lost SFX's business to Katz in 1997. Total '98 revenues for the rep firm rose 10%, to \$125 million from \$113.7 million, while EBITDA grew to \$51.4 million last year from \$38 million in '97. "The addition of new clients, including the ABC stations, promises continued strong growth into the new millennium," said Interop CEO Ralph Guild.

Children's Broadcasting Corp. reported net income for the quarter ended Dec. 31 of \$19.3 million (\$2.91 per share), compared to a net loss of \$5.8 million (88 cents) for Q4 '97. The company said net income resulted from the sale of its 14 radio stations. But Q4 revenues decreased from \$1.6 million in 1997 to \$595,399 in 1998. CBC discontinued operation of Aahs World Radio, its 24-hour children's radio network and the primary source of the company's broadcast revenue, on Jan. 30, 1998. Net income for fiscal year 1998 was \$7.6 million (\$1.03), compared to a net loss of \$14.6 million (\$2.33) in FY '97. FY revenues fell from \$5.9 million in '97 to \$2.6 million in '98. The company said the sale of CBC radio stations was "significant" to the bottom line decrease for 1998.

Microradio

Continued from Page 4

... we could have a whole new regime at the FCC."

In Rep. John Dingell's office, staffer Andy Levin said that the ranking House Commerce Committee member supports the idea of creating added diversity and competition in the marketplace with microbroadcasting, but not at the cost of causing interference with already-licensed broadcasters. And Dingell has little faith in the FCC's ability to determine the technical issues, Levin said. "Rep. Dingell is concerned about whether the FCC can do its job right. He wants to be extremely confident that the FCC can do this without interference, but he is not interested in protecting existing broadcasters from competition."

At the NAB, the possible delay was greeted with caution.

"Given our serious concerns related to interference and the impact on the digital radio transition, we hope the FCC's ill-conceived low-power radio plan quickly disappears," NAB spokesman Dennis Wharton told R&R.

There are a lot of thorny issues facing the commission before any new service can even be considered for launching, points out Bruce Romano, Deputy Chief of the Mass Media Bureau.

"We are talking about a potentially brand-new radio service. We need to resolve not only the technical issues, but also the legal issues and the practical issues," Romano told R&R. It's also a matter of resolving and reaching a consensus within the commission on a wide range of issues if this service is adopted. And we are not convinced that it needs to be."

R&R Washington Associate Editor Matt Spangler contributed to this report.

TRANSACTIONS

Continued from Page 6

FREQUENCY: 1,410 kHz
POWER: 1kw
FORMAT: News/Talk

Vermont

WSNO-AM & WORK-FM/ Barre (Montpelier)

PRICE: \$2.2 million
TERMS: Asset sale for cash
BUYER: **Vox Media Corp.**, headed by President **Bruce Danziger**. Phone: (617) 641-2909
SELLER: **Bull Moose Broadcasting LLC**, headed by **Roland Devost**. Phone: (802) 476-4168
FREQUENCY: 1,450 kHz; 107.1 MHz

POWER: 1kw; 1.5kw at 410 feet
FORMAT: Talk; CHR

Wyoming

KUYO-AM/Evansville (Casper)

PRICE: \$75,000
TERMS: Asset sale for cash
BUYER: **Wyoming Christian Broadcasting Co.**, headed by President **Stephen Stumbo**. Phone: (307) 577-5896
SELLER: **NorthValley Broadcasting Enterprises Inc.**, headed by **Bruce Erickson**. Phone: (406) 837-5955
FREQUENCY: 830 kHz
POWER: 10kw
FORMAT: Religious

Bloomberg

BUSINESS
BRIEFS

Continued from Page 4

waiver was not needed for WDDZ, since it is outside the Chicago market for TV. ABC now owns one TV station and four radio stations in the market, including WMVP and WRDZ. One-to-a-market waivers are generally granted in the top 25 markets, but FCC Commissioner Gloria Tristani recently opposed several waivers. ABC's waiver requests were voted on by the Mass Media Bureau, not by the commissioners themselves.

Don And Mike Show Nets Fines At Two Stations

The FCC fined two stations \$4,000 each for an incident on *The Don and Mike Show*, when a caller's comments were allegedly played on the air without her knowledge. In January of 1998, Don and Mike told a caller that she was being put on hold when what she was revealing about her sex life was, in fact, being broadcast. The event led to a civil lawsuit that was eventually settled, but the commission has fined Infinity-owned WJFK-FM/Washington, DC, where the broadcast originated, and EZ Sacramento-owned KHTK-AM/Sacramento, which rebroadcast the show, for not telling the caller she would be on the air. The commission said in its ruling that once the caller was told she was on hold, she had a right to believe that what she said would not be broadcast. Infinity's lawyer for FCC matters, Steve Lerman, told R&R that WJFK-FM will challenge the decision. Interestingly, the FCC pursued this case even after the caller removed her complaint against the stations.

FCC Issues Transmitter, Tower, Pirate Fines

The FCC this week upheld a \$4,000 penalty against WLMA-AM/Greenwood, SC for moving a transmitter, despite an appeal by station owner Morradio. The lawyer for Morradio argued that the licensee was financially unable to pay the fine, and that the penalty would threaten Morradio's "very existence." The FCC said that Morradio failed to show financial hardship, since it did not provide tax returns or other financial statements.

The FCC last week fined Orlando pirate Andres Santos \$6,000. Santos was warned repeatedly between February 1997 and July 1998 to cease his unlicensed transmissions at 97.1 MHz. Agents from the commission's Tampa field office seized Santos' equipment in September.

Also last week, the FCC fined KJTT-AM/Oak Harbor, WA \$19,000 after an August 1998 inspection of its tower showed that the tower's lights weren't working, its paint was chipped and faded, and the station had not installed EAS equipment. KJTT told the FCC it was unable to pay the fine, but the commission said the station provided no evidence of financial problems.

New York Pirate Appeals Injunction

On Monday, lawyers for "Steal This Radio" appealed to the federal appeals court in New York to reverse last month's decision by a federal court in Manhattan shutting down the unlicensed station. The pirate station also asked the appellate court to stay the injunction so that it could resume broadcasting.

FCC Clears Capstar Radio-TV Combo In Austin

Before it cleared the deal last week, the FCC told Capstar Broadcasting that the assignment of KFMK-FM/Round Rock, TX from Steve Hicks to Capstar would create a new radio/TV combination, due to Hicks, Muse's majority stake in LIN Television, according to a source close to the deal. LIN owns KXAN-TV/Austin. According to the source, Hicks' name was used on the application last year because he "is not as attributable to LIN as Capstar," and the deal principals were concerned that the radio/TV combo would hold up the settlement.

NPR To Base New Affiliate Fees On Ratings

Beginning Oct. 1, fees for National Public Radio affiliates will be based on the '97 and '98 spring and fall Arbitron numbers for *Morning Edition* and *All Things Considered*, as provided to the pubcaster by Radio Research Consortium. Affiliates were formerly charged based on their total revenues (from corporate underwriting, member donations, merchandise sales, etc.). NPR spokeswoman Sirlol Evans told R&R this week that "it is hard to tell" which stations will see fee hikes or cuts, but the *New York Times* reported Monday that dues for large stations like WNYC-FM/New York "are certain to rise," while payments for stations in rural areas are likely to decline. Evans said those affiliates paying a certain amount above or below their former fees will be phased into the new plan.

ABC Refinances Bond Issue

ABC swapped its 8.75% coupon due August 2021 for a 9.65% note due February 2009 this week in order to take advantage of the favorable interest rate market, according to Disney spokesman Tom Deegan. Holders of the 8.75% issue will receive a 1.5% premium. ABC issued the debt in 1991, before it was acquired by Disney.

Sinclair Sells \$81 Million In TV Stations

Sinclair Broadcast Group said last week that it will sell three TV outlets in Champaign-Springfield, IL and Cedar Rapids, IA to Hicks, Muse affiliate Sunrise Television. The deal is part of Sinclair's promise to divest \$500 million in broadcast properties. The company is currently seeking buyers for three Norfolk-Virginia Beach-Newport News radio stations it is holding in trust.

CBS Buys King World Productions For \$2.5 billion

CBS purchased King World Productions for \$2.5 billion in stock last week, bulking up CBS' television programming arm and giving CBS distribution control of the well-known TV shows *The Oprah Winfrey Show*, *Wheel of Fortune* and *Jeopardy!* King World has been struggling recently as its programs age.

CD Radio Signs Deals With Car Stereo Makers

CD Radio made deals with car stereo makers Recoton Corp. and Delphi Delco Electronics last week, with both companies agreeing to make stereos that are able to broadcast CD Radio's satellite broadcasts. Delphi Delco agreed to design, market and sell a factory-installed car radio with AM, FM and CD Radio receivers. Recoton will design and develop a plug-and-play adapter for current car stereos, and will also develop and market an AM, FM and CD Radio receiver for aftermarket sale. No price was announced on the deals. Late last year satellite broadcasting competitor XM Satellite Radio signed a similar deal with two receiver manufacturers.

Meanwhile, XM said this week that it will carry financial network CNNfn, sports news network CNNsi and Hispanic news network CNN en Espanol on three channels of its DARS service, rolling out next year. XM also said on March 27 that Boeing had launched a demo payload into orbit from Sea Launch, its floating platform in the Pacific Ocean.

Cox Radio Signs Exclusive Transmitter Deal With Harris

Harris Corp.'s broadcast systems division will provide analog and digital transmitters — as well as antennas, accessories and options — on an "as-needed basis" for Cox Radio's stations. Terms of the deal were not disclosed.

"My door is always open, and my mind is never closed"...

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Heart to Heart

with

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- RAB: Burger King promo gets whopping sales, Page 14
- TOP spins a website worth watching, Page 12

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The income tax has made more liars out of the American people than golf has.
— Will Rogers

SALES

RECOGNIZING SIGNS OF DEPRESSION IN THE WORKPLACE

By Linda Madonna

As we recover from a particularly harsh cold and flu season, most of us are all too familiar with the warning signs of the common cold — the sniffing nose, sore throat, chills or fever. At the first sign of illness, most of us are smart enough to slow down or seek medical care before the symptoms escalate. Yet one rampant malady, sometimes called "the common cold of mental illness," often goes undetected until the symptoms are unnecessarily severe. It is depression, and its effects can be much more devastating — and its price much more costly — than most people realize.

Depression is very common. At least one of every six people will suffer from a major depressive episode during their lifetime. And from a business perspective, depression costs the nation \$43 billion a year in medication, professional care and lost workdays.

Yet, as with many forms of mental illness, there are a host of myths surrounding this disease. One fallacy that is particularly important for employers and managers to discard is that depressed people cannot function: A depressed person may be standing right next to you at the copier every day or commuting on your train. In fact, 7 out of 10 depressed people are actively employed. Some may be taking medication or undergoing other forms of therapy to control their depression, yet many are not receiving any treatment. Some may not have even acknowledged the problem.

Ironically, the workplace offers one of the best opportunities to spot depression. Since many depressed individuals try to isolate themselves from friends and family, co-workers may be the first to notice a change in behavior. Depression affects all aspects of a person's life, and job performance will surely begin to suffer if the depression is prolonged and severe. You may also notice other changes in the person's personality, attitude or appearance. By recognizing the signs of depression, you can help that person receive the necessary treatment.

Of course, we all become depressed from time to time. So-called "normal" depression is the natural reaction to a loss. If you or a co-worker have experienced a loss, it's natural and healthy to go through a period of mourning and sadness. People eventually recover, the length of time usually corresponding to the depth of the loss. Losing a promotion may take a few days to get over; losing a job, a few months. Divorce or the death of a spouse or parent could take as long as a year. But if the period of sadness seems out of proportion to the loss, or does not seem to come to an end, the condition is referred to as clinical depression.

In most cases, clinical depression is not linked to a

specific event. And while the causes are unclear, we know it involves a chemical imbalance in the brain that could be influenced by genetics, family upbringing, disruptions in the sleep cycle, early life losses or years of poor self-esteem. High-risk groups for depression include (but are certainly not limited to) those with a family history of depression, women, the elderly, teens, drug or alcohol abusers and those diagnosed with a chronic illness.

Workplace pressures can also contribute to depression. Especially in the radio business, with consolidation constantly knocking at our door, many feel pressure to work harder, yet receive less peace of mind. It is also interesting that baby boomers seem to have a higher than average incidence of depression. One hypothesis: As boomers approach middle age, the high expectations of this privileged generation have not necessarily been met. Another is that those who have achieved financial success through workaholic tendencies are now spiritually unfulfilled.

So how do you recognize the signs of clinical depression? The American Psychiatric Association defines major depression as at least two weeks of deep despair and at least four of the following:

- Sleep problems (insomnia or sleeping all the time)
- Appetite problems (loss of appetite or major weight gain)
- Lack of energy (apathy, lethargy, no interest in anything)
- Feelings of worthlessness, hopelessness or terrible guilt
- Difficulty concentrating or unusual indecisiveness
- Suicidal thoughts or suicide attempts.

In addition, a person experiencing major depression may suffer from inexplicable physical symptoms such as headaches, backaches, hot and cold flashes and muscle or joint pain. As stated earlier, they may also pull away from normal social interaction (both inside and outside the workplace) and show a propensity for risky behavior, including drug or alcohol use.

What should you do if a co-worker or someone else close to you is experiencing depression beyond the normal reaction to an outside event? First, suggest in a caring manner that he/she seek outside help from the company's employee assistance program, a mental health professional, doctor or clergyman. But also know that your personal support can be a great comfort and aid to recovery.

Be aware, however, that you may have a challenging road ahead. When a co-worker, friend or family member is suffering from depression, it can be very difficult on those around them. The



LINDA MADONNA

MANAGEMENT

PERSISTENCE AND PREPARATION BUILD SALES

By Dick Kazan

You think closing business is hard? The prospecting, getting appointments, responding to

competition, convincing your management to support you, and then persuading your prospect to buy?

If so, I've got some advice from a man who overcame these and far greater obstacles to accumulate incredible wealth. His name is John Johnson, and he founded and built the largest black-owned publishing company in the world. His firm also owns and markets cosmetics and other beauty products.

Born into poverty in rural Arkansas in 1918, at 15 he moved with his family to Chicago. This was during the Great Depression — his mother and half-sister lost their jobs, and his stepfather couldn't find work. The family was forced to go on welfare. "I'd decided I was never going down that road again — never. I was

willing to go anywhere. I was willing to do anything, or almost anything, to get some of the good things of this life. I had decided, once and

for all, I was going to make it or die."

Harnessing this intensity, he borrowed \$500 — using his mother's furniture as collateral — to start *Negro Digest* in 1942. Three years later, he launched *Ebony*, which became the foundation of his publishing empire.

To succeed in 1940s, '50s and '60s America, Johnson had to overcome extensive racial prejudice to convince sponsors and their advertising agencies that black people had substantial buying power and that his publications could reach them. The key was persistence. "I refused to give up. I refused to take no for an answer, and I refused to let others take no for an answer."

He also instituted these four sales tips that you'll find invaluable:

1. **Preparation.** He'd ask prospects for just five minutes of their time, after which they'd insist he stay. Why? Because he'd spent weeks learning all about them. "I knew more about him — more about his interests, passions and desires — than most members of his family." Preparation is much easier today, because many companies have websites with extensive information. Combine that with what you can learn from your prospect's staff, and you'll make a favorable impression.

2. **Immediately get the client's attention.** As the meeting would start, he'd express "a fact or an emotional statement that hits him where he lives or does business." To do this, say something extraordinary about how your station could make money for them. Not boilerplate, but profound.

3. **"Find the vulnerable spot.** Everybody has something that will make him or her move or say yes." It's something they're passionate about — career, family, a cause, hobby or goal. Observe what they display in their office or cubicle, ask about it, and then be a good listener.

4. **Find what unites you.** What are your mutual interests? Sports? Music? Movies? Literature? Restaurants? Travel? Investments? Be friendly, take an interest, and let them speak. You'll soon find common ground.

These are some of the secrets that helped John Johnson overcome poverty and bigotry to become "the most successful black businessman in American history." Apply them, and watch the wondrous difference they'll make in your career.

Sources: *Succeeding Against the Odds*. John H. Johnson with Lerone Bennett Jr., 1989 and *The Book of Business Wisdom*. Peter Krass, 1997

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.

Continued on Page 12



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- 1** Find out how to make money on the Internet
- 2** Find out what buyers really want and look for in qualitative proposals
- 3** Learn how to sell more effectively to automotive
- 4** Energize your NTR
- 5** Learn how to make an effective seven-minute qualitative presentation

The conference will be held in Marina del Rey, CA, on May 18-19. Conference registration fee is \$345. For more information or to register, visit our Web site at www.scarborough.com or call (212) 789-3561.



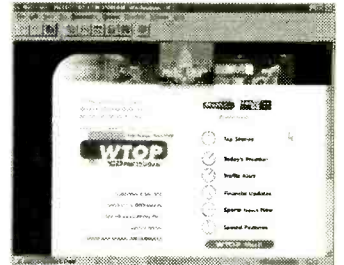
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r e s e a r c h

MARKETING

FINGER-CLICKIN' GOOD!

KEEPING ON 'TOP OF THINGS

When a snowstorm hit Washington, DC last month, all-News WTOP-AM & FM/Washington's website received nearly 300,000 hits. The heavy traffic illustrates one of the web's great advantages as a complement to radio.



While the station was able to focus on breaking news during the storm, it was able to refer people to its website for information about things like school closings and detailed traffic updates.

When listeners arrived at www.wtopnews.com, they found a clean, easy-to-use homepage that lays out the basics in an interesting way that reinforces the station's audio content. Without spelling it out in a sea of text, the graphics inviting web surfers to view news, traffic, sports, financial and special reports are accompanied by a clock that visually points out when each of these reports airs on the station.

With scrolling headlines and streaming audio, the site works well in conjunction with the station to keep listeners, well, on top of things.

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@rronline.com with "FCG Site" in the subject line.

RECOGNIZING SIGNS OF DEPRESSION IN THE WORKPLACE

Continued from Page 10

person suffering may pull away, never return phone calls, miss appointments, and let you down in a host of other ways. During this time, it is very important to recognize that this person has an illness and cannot help it. It may also be frustrating when your best efforts to shake away his/her sadness do not work. But again, remember he/she is not fighting a normal case of the blues. The person's condition may require professional care and, often, medication.

On the other hand, recognize that your support is doing the person good, even if he/she cannot acknowledge it right now. Social support has been found to improve the treatment of many physical illnesses; depression is no exception. Keep reaching out and follow these guidelines:

- Encourage the person to get professional treatment. If the person is a family member or very close friend, offer to make the appointment or accompany him/her to the appointment.
- Keep extending invitations, calling to chat and showing you care, even if your hospitality is not acknowledged in the usual way.
- Don't apologize for the person to others.

Briefly explain he/she is currently suffering from depression and is not him/herself.

• Don't fall into depression yourself. Seek professional counseling for yourself if you feel you need additional support.

If you are the one experiencing signs of depression, treat yourself with the same care you would give a friend. Again, visit your company's employee assistance program or other trained professional. It is best to take positive action against this disease as soon as possible, both for your benefit and for others in your life.

The happy news about this common illness is that depression is highly treatable. There is virtually no one who cannot be helped. Whether someone is recovering from an understandable loss or battling a case of clinical depression, know that, with proper treatment, it's only a matter of time before that person returns to a rewarding, productive life.

Linda Madonna, CSW, is Director of Corporate Family Network, a New York-based independent employee-assistance provider specializing in the media and advertising industries. She can be reached at (212) 309-9361.

FOUR WEEKS FORWARD Sales & Promotion Planning Calendar

May 2-8

May 2-8: Be Kind To Animals Week, National Family Week, National Volunteer Week, National Bathroom Reading Week

- | | | | | | | |
|---|---|---|---|---|--|--|
| <p>2</p> <p>Fire Day
National Truffles Day
Opening of <i>Citizen Kane</i> (1941)</p> | <p>3</p> <p>Sun Day
World Press Freedom Day
Dismal Day
Lumpy Rug Day
First comic book published (1934)</p> | <p>4</p> <p>Movie Day
First all-professional baseball game (1871)
Relationship Renewal Day</p> | <p>5</p> <p>World Environment Day
Folly Festival
National Chocolate Custard Day
<i>Damn Yankees</i> opens in New York (1955)</p> | <p>6</p> <p>International No Diet Day
National Crepes Suzette Day
Birthday of Sigmund Freud (1856)
Explosion of <i>The Hindenburg</i> (1937)</p> | <p>7</p> <p>Experience The Awesome, Stomach-Churning Wonder Of A Thrill Ride Day
Homespun History Day</p> | <p>8</p> <p>World Red Cross Day
No Socks Day
National Coconut Cream Pie Day
First Coca-Cola sold in New York (1886)</p> |
|---|---|---|---|---|--|--|

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MARKETING

PROJECT X: THE ULTIMATE BOXED SET

■ 99X/Atlanta goes interactive for NTR venture

By Jeff Axelrod

MMS Editor
jaxelrod@rronline.com

When it comes to NTR marketing, some stations are content to do calendars every year. Others produce CDs. But when it came time for WNNX (99X)/Atlanta to work on something new for '99, those traditional ideas were shot down. "Our GM would say, 'You thought of that in five minutes. Give me something more,'" recalls 99X Direct Marketing Manager Lea Deason.

Deason and her team came up with just the right thing to please GM Mark Renier: a boxed set that included not only a calendar and a music CD, but also an interactive CD-ROM that constantly updates itself via web links. The result: the most ambitious use of interactive technology by any radio station to date. That it would come from 99X — the first station to bill \$1 million

of Internet revenue — is no surprise whatsoever.

Retailing for \$29.95, with proceeds going to benefit a local charity, the Project X box has exceeded expectations, Deason says, with more than 7,000 units being sold in roughly its first month on the street.

What is Project X? The music CD features artists like R.E.M., U2, Sarah McLachlan and Counting Crows. The calendar, which runs all the way from April 1999 through January 2001, also gives buyers contest clues on certain days ("Go to Web X," "Listen to the Morning X between 8-9am to win...."), in addition to its artist photos, birthdays

and station tidbits. And then there's the CD-ROM.

Project X's interactive disc welcomes you with a barrage of artist images and a millennium countdown clock. Once you reach the main menu, choose from four destinations:

- "Broken Record" leads you to either the "Juke Box" or the "Virtual Stage." Juke Box features music, videos and interactive biographies of 19 99X artists. The Virtual Stage plays videos and/or mini-documentaries from a dozen others.

- "Web X" is a customized 99X Internet browser (you've got to have 'Net access to run it) that gives you exclusive access to audio and video from the 99X archives. You can listen to the station live with the browser, and there's also a section in which they've sold ads to sponsors.

- "99Xpress" is an exclusive online edition of the station's magazine. It also requires a web connection, because it's constantly updated with concert listings and other events.

- "Xamination" is a pop culture trivia game, complete with cameo appearances by 99X artists, who show up to ask questions about themselves.

Deason, who's also Project Manager for the set, stresses this is a long-term project. "We're totally committed to continue the project through at least January 2001," she says, adding that a "smaller, scaled-down" version of the interactive disc should be available in May or June. "There will be a few more bells and whistles," she promises. "Plus a few surprises." As if this weren't impressive enough....



RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Radio Puts Wheels On Whoppers

Situation: Two Ton Inc. owns 38 Burger King franchises in Pennsylvania and Maryland. Burger King was preparing for the launch of their "Racer" toy to promote their Kids' Value Meals. McDonald's stores in the area were also promoting kids' meals at the time, so the five Burger King stores in the York County area were looking for a way to make their "Racer" promotion stand out.

Objective: Enhance sales of Kids' Value Meals at five Burger King stores in the York County area, using the "Racer" theme.

Campaign: The five-week schedule on WSBA-AM included adjacencies and sponsorships in the *NASCAR Racing Review* program, Sports Talk programming and morning drive (20 :30 commercials per week). The commercials included a special offer on Whopper value meals for adults who displayed their WSBA Gold Radio Card at the time of purchase. The card is a loyalty-marketing tool used in a wide variety of WSBA promotions. There are approximately 100,000 WSBA Gold Radio Card holders.

Results: During the promotion, Two Ton's five York County area stores led in sales. The WSBA Gold Radio Card — and the manner in which Burger King's "Racer" theme and station programming were tied together — made for an outstanding success story!

RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Forty-two percent of consumers who ate at fast food restaurants more than 15 times in the past three months earn in excess of \$50,000 per year, and 29% are college graduates. Nearly three-fourths of heavy fast food users (73%) own their own homes, and 41% have children living at home. This group spends an average of 53% of its daily media time with radio.

INSTANT BACKGROUND — FAST FOOD

A survey by the National Restaurant Association determined that 65% of consumers feel that fast food meets or exceeds their expectations in terms of value received for price paid. Fifty-seven percent of the time, when consumers order carryout, they are pressed for time or do not have the energy to prepare a meal themselves. Forty percent of consumers feel that cooking at home is a hassle. (*Supermarket News*)

RAB CATEGORY FILES

Is Burger King telling us a Whopper? Commercials that broke recently announced that the chain's flagship Whopper sandwich has attained the venerable status of "America's Favorite Burger." What's the basis of the boast? Not sales data — Burger King acknowledges that McDonald's Big Mac is tops in unit sales. But Burger King says it is on solid footing nonetheless. It has a consumer survey (showing the Whopper in the top spot). (*The Wall Street Journal*, 3/23/99)

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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Young Lands WKKV/ Milwaukee PD Post

Gary Young — most recently PD/afternoons at WJKS-FM/Wilmington and the Philadelphia 76ers public address announcer — has accepted similar duties at Clear Channel's Urban **WKKV-FM (V100)**, effective April 12. He succeeds Nate Bell, who recently became PD at WDTJ/Detroit (**R&R** 3/12).

Clear Channel/Milwaukee VP/GM **Terry Wood** told **R&R**, "I'm real happy I was able to replace Nate as quick as I could. I anticipated that it was going to be a much harder search, since he has done such a great job here and he's a quality guy. But his career is on the way up, and he got this opportunity in Detroit, and that's great for him. Then Gary came along, and he is, in my view, the perfect candidate. He knows the market because he was here before. He's a major-market talent, having programmed WUSL/Philadelphia. I've gone from a great PD to a great PD."

YOUNG/See Page 16

'Buzz' Brings Alternative Back To Nashville

On April 1, WKDF-FM/Nashville ended its long heritage as Music City's place to hear rock music. In a move that was far from an April Fool's prank, the station dropped its Alternative format in favor of Country (**R&R** 4/2). At 12:30pm the next day, **WZPC-FM** — which had been stunting as "All Garth [Brooks], All The Time" for 36 hours — dropped its Country format to become "102.9 The Buzz." The rock-influenced Alternative station is being overseen by Cromwell Group corporate consultant Brian Krysz and WIXO/Peoria, IL PD Russ Schenck, who is handling interim PD duties for 'ZPC.

Interestingly, the actual format switch to Alternative wasn't official until the moment the station played its first song. Cromwell wanted to make sure that two other stations rumored to be flipping formats didn't beat them to it, Krysz told **R&R**. "We had to wait until 10am to see if WGFX or WJZZ were going to switch. When they didn't, we did."

APD Jim Patrick will remain at WZPC in his current position. Aside from the syndicated *Bob & Tom Show* in morning drive, the station will remain jockless until at least May 1.

Good Mornings



WKYS/Washington, DC's top-rated Russ Parr Morning Show, thanks to an agreement between Superadio and Radio One, will be syndicated via satellite — it's already airing on Radio One's WPHI/Philadelphia and WDTJ/Detroit. Joining Parr (third from right) to celebrate his success are (l-r) Producer Ted Carter, Superadio Pres./Radio Programs Gary Bernstein, Superadio CEO John Garabedian, Radio One CEO Alfred Liggins, Olivia Fox and Supa Ken.

Reynolds Appointed 'NKS/Charlotte PD

KHKS/Dallas APD/MD **John Reynolds** has been named PD of Infinity's CHR/Pop **WNKS-FM (Kiss)/Charlotte**. He succeeds Brian Bridgman, who recently became PD for WIOQ/Philadelphia. Reynolds' first day at Kiss is April 19.

WNKS VP/GM Bill Shoening commented, "John helped KHKS be the No. 1-rated station in Dallas for the past two years. It is my hope that, under John's leadership, Kiss will continue to grow and become the No. 1 most-listened-to station in Charlotte."



Reynolds

Reynolds told **R&R**, "One of the things that was most important to me was going to work for the right GM, who was going to provide a great environment to work in. I knew after our first meeting that Bill Shoening was the guy and WNKS was the station."

Before joining KHKS, Reynolds was APD/Promotion Mgr. at WWTI/Milwaukee; APD/middays at WZEE/Madison, WI; Asst. Promotion Dir. at WHTZ/New York; and APD/Marketing Dir. at KDWZ/Des Moines.

WOCL/Orlando Warms Up To 'Jammin' Oldies'

Chancellor Media has revamped Oldies **WOCL-FM/Orlando** by converting it into the company's latest "Jammin' Oldies" outlet. The new sound was set to debut Thursday evening (4/8) at 6pm at a kick-off party featuring the Trampms ("Disco Inferno") at Orlando's Have a Nice Day Cafe. WOCL had been simulcasting other Chancellor "Jammin' Oldies" stations from across the country since Tuesday afternoon in anticipation of the official format flip.

Chancellor Sr. VP/Regional Operations George Toulas said, "Our strength has always been developing new and innovative programming to capitalize on untapped de-

mand for great music, and [Chief Programming Officer] **Steve Rivers** has again succeeded in crafting a sound that fills a gap not served by existing formats. Although our Orlando cluster is a revenue leader, we want to further build our platform in this growing and youthful market. Consolidation has given us the flexibility to serve listeners, and at the same time provide our advertisers a platform to reach an ever-changing listener base."

Rivers added, "Jammin' Oldies represents a natural evolution of the traditional Oldies format, updated to reflect the beat of '70s soul, disco and Motown. The sound we've

WOCL/See Page 16

EXECUTIVE ACTION

Star Set To Shine As Talk America President

Veteran New England broadcaster **Tom Star** has been named acting President of **Talk America Radio Networks**. He will hold those duties until May 20, when it's expected he'll be confirmed as President at the company's upcoming board of directors meeting. Talk America operates two 24-hour talk show services in tandem with the World Web News Network, the Internet carrier of Talk America's network radio programs.

Star, currently the networks' VP, succeeds John Crohan, who recently departed for personal reasons. A former talk host, Star has spent most of his broadcast career in New England, holding a variety of positions at such stations as WHIM/Providence; WPOR/Portland, ME and WCOP/Boston. He's also been an assignment editor at WHDH-TV/Boston and WLNE-TV/Providence.

De Groot Now GM At Radio Disney/Seattle

Joseph de Groot has joined Radio Disney affiliate **KKDZ-AM/Seattle-Tacoma** as GM. An industry veteran, de Groot most recently helped launch PAX-TV's Boston affiliate. Prior to that, he served as Dir./Sales for the Green Group, overseeing five Atlantic City, NJ stations and two in Elmira, NY. De Groot has also been Dir./Marketing for the Beasley Broadcast Group, President/GM of WGBZ & WGBU/Youngstown-Warren and Sales Manager of WYSP/Philadelphia.

De Groot told **R&R**, "A very dear friend of mine I had trained in South Jersey had joined Radio Disney, and I was pitched about this job. I'm so excited — this is like manna from heaven! I'm doing something for kids, and what a way to leave a legacy. This, to me, is the greatest thing I've ever had happen to me. Radio Disney is about looking at and exploring new revenue sources. It's all qualitative selling, which I love."

Owen New OM For Centennial/New Orleans

Jim Owen, most recently a consultant with DeMers Programming, has been named Operations Manager for **Centennial Broadcasting's** three New Orleans facilities: Nostalgia WBYU-AM, Urban Oldies KMEZ-FM and Classic Rock WRNO-FM.

"DeMers is the best in the business, and I learned a lot there, but GM Tom Kennedy presented too interesting a scenario — an offer I couldn't refuse," Owen told **R&R**. "Centennial is small enough that you know everybody, and it has a very friendly, family-like vibe. It's a lot of fun. The thing that most intrigued me about taking this job is the interesting combination of stations and their across-the-board adult spread. WRNO is a heritage Rock station that is now all Classic Rock. KMEZ has been on for about six months and is growing by leaps and bounds; it's just a fascinating format. Somewhere down the road, we might even simulcast WBYU on an FM signal."

Before joining DeMers, Owen served as OM at KSHE/St. Louis. He has also been OM at WKLQ/Grand Rapids and once programmed WFBQ/Indianapolis.

It's 'Only The Oldies' At WRXQ/Memphis

In another April 1 format flip that wasn't intended to be an April Fool's prank, Clear Channel Communications switched **WRXQ/Memphis** from Alternative to Oldies. The station is specializing in music from the late '50s to the mid '60s and is awaiting FCC approval to change its call letters to WOTO to reflect its new slogan, "Oldies 95.7 — Only the Oldies." A search is on for a new program director, and Sawyer is in the process of finalizing WOTO's new airstaff.

Explaining the reasons for the flip, Clear Channel/Memphis VP/GM **Sherri Sawyer** told **R&R**, "With any product, you have to build loyalty and brand identity. With the Alternative music of today, whenever a record breaks, it moves to another format." Seeing an Oldies niche that could be filled in Memphis, Sawyer added, "It seemed like an obvious choice."

WRXQ signed on the air in January 1994 as an Alternative in the 46th-largest market. It received a 1.2 12+ in the fall '98 Arbitrons.



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Radio

• **ED QUAGLIARIELLO** is named Mgr./Entertainment Sales for Westwood One. He joined WW1's sales department in 1991.

• **STEVE JASON**, most recently Dir./Sales for Sinclair Communications' four Norfolk, VA stations, becomes GM of WCOO-FM & WYBB-FM/Charleston, SC. PD **Charlie Kendall** is upped to OM of the two stations.

• **MARK BASTIN** is appointed GM/GSM of Knight Quality Stations WVJZ & WWKS-FM & WVWI-AM/St. Thomas, VI. He was previously Dir./Mktg. for the West Indies Corporation.



Thompson

• **OMAR THOMPSON**, most recently Dir./Sales Promotions for Service Broadcasting, becomes Dir./Mktg. for AMFM Radio Networks.

• **DON SCHULTZ** steps up as VP/GM of AgriTalk. He has been SM and Mgr./Affiliate Relations for the company.



Schultz

Cunningham

Continued from Page 1
Sales Manager for the former KQHT/San Jose. Haight has been KMEL's GSM since April 1993, and began his radio broadcasting career as an AE at crosstown KFOG-FM.

Chancellor Media Sr. VP/Regional Ops. John Madison commented, "Today's appointments will provide our San Francisco cluster with a fresh infusion of leadership. It's a luxury to have such wonderfully talented station executives growing with the Chancellor organization and eager to accept new challenges."

Paxton

Continued from Page 3
here, I have the best of both worlds. It's a unique opportunity. Star is a song-driven station. It isn't 'Jammin' Oldies' because it doesn't go back to the '60s and early '70s. Our currents will be like crosstown CHR/Pop WXKS-

WOCL

Continued from Page 15
created for Orlando is truly mass-appeal, and will appeal to a wide variety of ages and demographic groups."
WOCL GM **Dan Wachs** remains, but a new air staff will be unveiled at a later date. Wachs said, "In reformatting WOCL, we

National Radio

• **WESTWOOD ONE** announces its new toll-free helpline, (888) WESTWOOD, which will debut Apr. 5 for affiliate relations and sales assistance. In other WW1 news, CBS Radio News presents *Eye on Y2K*, a 45-second daily news feature on potential year 2000 computer problems and solutions. *Craig Kilborn's Five Questions* debuted last week for weekday morning drive broadcasts, featuring questions excerpted from CBS TV's new *Late Late Show With Craig Kilborn*.

• **AMFM RADIO NETWORKS** and Host Communications announce that sponsorship of the 125th Kentucky Derby, which will air May 1 at 5pm ET, is sold out.

• **SHADOW BROADCAST SERVICES** and Smartroute Systems have joined their traffic operations to provide sophisticated travel information for radio, TV and new media; (212) 641-2057.

Records

• **MICHELLE MUNZ** joins the Jerry Brenner Group, acting as a liaison for independent labels, publishing companies and management firms at all radio formats. She was most recently Nat'l Dir./Rock Promotion at Geffen Records.

the newly created Director/Sales position for its San Francisco stations, which also include KABL-AM, KNEW-AM, KKSF-FM, KIOI-FM & KISQ-FM. He previously served as Dir./National Sales for CBS Radio's seven Sacramento stations.

Madison said of Amsbry, "Patrick's successful track record in national sales and ability to motivate a sales team will be a valuable asset to the entire station group, and we look forward to his contribution."

In related news, **Patrick Amsbry** has joined Chancellor to serve in

FM's recurrents. We're certainly not going to be out-of-the-box on anything, but there's a bunch of product not being exposed in this market right now."

Before joining Zapoleon Media Strategies two years ago, Paxton programmed Hot ACs KHMV/Houston and WOMX/Orlando, as well as WXLN/LaCrosse, WI and

are giving Orlando listeners what they've demanded: a fun, rhythmic alternative to existing radio formats. Orlando is a city on the move, and we're determined to stay ahead of the curve by changing with Orlando's ever-evolving listener audience."

Chancellor's Orlando properties include Hot AC WOMX, CHR/Pop WXXL and Urban WJHM.

CHRONICLE

BIRTHS

Arista Dir./Artist Dev. **Tony Ward**, wife Manhattan Assistant D.A. Trish, daughter Sophia Emily, Mar. 31

CONDOLENCES

Ida Mae Alexander, 57, mother of Power 106 personality Big Boy, Mar. 31.

• **MIA RECORDS** has expanded its staff and moved its office. **Steve Sinclair** is the label's new GM; **John Carisano** becomes Retail Dir.; **Rob Fienberg** is VP/Promotion; **Gordon Conrad** is named Press Dir.; and **Jack Ball** takes Prod. Mgr. duties. The new location is: 315 Church St., 2nd fl., NY, NY 10013; (212) 966-9664, fax (212) 966-1287. In other MIA news, the company enters a joint venture with Tee Pee Records to manufacture, distribute and market Tee Pee products and records. MIA has also inked an exclusive distribution deal with Caroline Distribution.

Products & Services

• **PREMIERE RADIO NETWORKS** is now distributing the comedy and search prep service *The Shipper Report* in a nine-page daily fax; (818) 461-5418.

KGLI/Sioux City, IA. His background also includes Group PD stints for Nationwide and Adventure Communications.

Valeri formerly programmed WAXQ/New York and has been WKTU/NY's Marketing Director.

When asked what WKKV listeners can expect from Young's arrival, he said, "You'll see a lot of community activities. I like to work the

streets and with a lot of organizations and make my radio station a part of the city I'm working in. I'm looking forward to going back into Milwaukee, having a great time, and working hard. I met my wife on the request line up there!"

Young

Continued from Page 15

the company in the form they have already achieved and, at the same time, taking the Pop Promo department to the next level."

Riccitelli

Continued from Page 1

They are enjoying a most successful time. I'm looking forward to the challenge of helping keep

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CRANBERRIES Promises
HOLE Awful
MY FRIEND STEVE Charmed
OFFSPRING Why Don't You Get A Job?

CHR/Hot AC

BLESSID UNION OF SOULS Hey Leonardo...
OFFSPRING Why Don't You Get A Job?
BUSTA RHYMES I/JANET What's It Gonna Be

Mainstream AC

98 DEGREES The Hardest Thing
TAL BACHMAN She's So High

Lite AC

JOHN MELLENCAMP I'm Not Running Anymore
SAVAGE GARDEN The Animal Song

NAC

JEFF LORBER The Simple Life
TOM SCOTT (L.A. EXPRESS Smokin' Section
ROGER SMITH Off The Hook
SMOKE 'N FUNCTION Smokee

UC

BRANDY Almost Doesn't Count
BONEY JAMES I/SHAI I'll Always Love You

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9082

CHR

Mike Anthony
BON JOVI Real Life
'N SYNC I Drive Myself Crazy

Mainstream AC

BACKSTREET BOYS All I Have To Give

Hot AC

NATALIE MERCHANT Life Is Sweet
BRITNEY SPEARS Baby One More Time

Digital Soft AC

Mike Bettelli
PHIL COLLINS You'll Be In My Heart

Delilah

PHIL COLLINS You'll Be In My Heart

Alternative

DANGERMAN Let's Make A Deal
BETH ORTON Stolen Car

Urban

DIVINE One More Try
JT MONEY Who Dat

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

Rock Classics

Rich Bryan
No adds

Adult Hit Radio

JJ McKay
BON JOVI Real Life
SHANIA TWAIN That Don't Impress Me Much

Soft Hits

Rick Brady
BAZ LUHRMANN Everybody's Free (To Wear Sunscreen)

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Hot AC

Yvonne Day
EAGLE-EYE CHERRY Falling In Love Again

New Rock

Steve Leigh
BEN FOLDS FIVE Army
MIKE NESS Don't Think Twice
SHADES APART Valentine

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer
TOM PETTY & THE HEARTBREAKERS Room At The Top

Soft AC

Andy Fuller
SIXPENCE NONE THE RICHER Kiss Me

Bright AC

Jim Hays
JEWEL Down So Long

Young is a 23-year vet who began his career at the first incarnation of WDRQ/Detroit. He's also been PD at WUSL/Philadelphia, WJBT/Jacksonville, WHJX/Jacksonville and WCDX/Richmond.

promotion veteran, previously served as Sr. VP/Promotion at Island Records. Before that, he spent 14 years in various capacities at PolyGram.

ZINE

SCENE

TLC: Crazy, Sexy, Over?

Vibe devotes its cover and feature article to the comeback ladies of TLC. The story profiles the trio's rise, their bankruptcy issues with LaFace Records and their current re-emergence with the hot new album *FanMail*. Tionne "T-Boz" Watkins explains the album as "one big fan letter" to TLC's audience, which stuck with the group through the rough times.

"We're not just three girls thrown together," explains Rozonda "Chilli" Thomas. "In my opinion, if one of us is gone, it's over — until that person comes back. Nobody can take Lisa's place, or mine, or T-Boz's."

But Lisa "Left Eye" Lopes may have her sights set on new horizons. She offers a vague hint that leaves the 'zine speculating on TLC's future: "I've graduated from this era. I cannot stand 100% behind this TLC project and the music that is supposed to represent me. This will be my last interview until I can speak freely about the truth and present myself on my solo project."

Use The Force, Geek

The Sci-Fi Channel is hoping to transform its geeky image into something hip with new commercials featuring sci-fi fans like Busta Rhymes and Everlast. According to Sci-Fi's Rick Austin, "That's what makes them cool — they've embraced their inner geek and done something new with it" (*Entertainment Weekly*).

Shedding Their Celebrity Skin

Star chronicles the "100 Dirtiest Celebrity Divorces," leading off the feature with Madonna & Sean Penn. The 'zine profiles other relationships that hit sour notes, including John & Cynthia Lennon, Mick Jagger & Jerry Hall, and Tommy Lee's failed stints with Heather Locklear and Pamela Lee. And who can forget Rod Stewart & Britt Ekland & Alana Hamilton & Kelly Eklund & Rachel Hunter?

Cher is apparently on the hunt for a new Sonny Bono, and she may have found one in Mariah Carey's ex, Tommy Mottola, the *Star* reports. Incidentally, all four made the aforementioned divorce list.

No Free Ride For OutKast

Time's "Feud of the Week" goes to Atlanta rappers OutKast and civil rights pioneer Rosa Parks. Parks is asking that her name be removed from OutKast's current single, "Rosa Parks," while the duo claims it is an homage to the activist. Declaring Parks the winner, *Time* does its own freestyling with the inspired line, "Yo, bro, you shouldn't diss Ro/Everybody know that's a no go."

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.



A DAY IN THE LIFE — "When you dream, it releases a lot of electrical garbage and flushes your mind. And if people are denied the ability to dream, they become paranoid schizophrenics. So that's what songwriting is to a songwriter. If I'm denied the opportunity to get this shit out, I'll be talking to a lampshade" — R&B crooner Eric Benet sheds some light on the purging power of songwriting (*Vibe*).

The Good, The Bad, The Bitchy

The *National Enquirer* sees Will Smith and Bobby Brown as opposite sides of the same coin. Smith's pants apparently split wide open while he was getting jiggy at a Hollywood party, but the good-natured singer just laughed and continued dancing. On the flip side (literally), Brown was dancing with a big-breasted beauty at a Miami bash when she slipped and bashed her head on the marble deck. Ever the gentleman, Brown kept on dancing despite the unconscious woman.

Brandy may have starred in *Cinderella*, but insiders call her a bitchy stepsister on the *Moesha* set. Brandy's apparently jealous that castmate Countess Vaughn is getting her own series spinoff next season. The two traded blows in a vicious cat fight, and each actress taped the last episode of *Moesha* separately (*National Enquirer*).

Cranberries And Nuts

Us locks into the return of the Cranberries. Frontwoman Dolores O'Riordan is taking her husband, son and mother on the new tour and explains why she won't succumb to the pressures that caused the band's three-year hiatus: "The band is my career, but it's not my life. We know not to take ourselves that seriously again. At the end of the day, I can turn around and be a big baby, and my mum will pat me on the head. I don't think I'll go nuts this time."

Two Turntables And A Midol

"Once a month, I get cramps, and it's hard to roll a mix — that's the only difference between myself and the guys" — London's hottest female DJ, Charissa Saverio (a.k.a. DJ Rap), offers a different view on gender issues in music (*Jane*).

CYBERSPACE

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

'Net Chats

- Count your blue cars and pet your friends while chatting with **Dishwalla** Tuesday at 9pm ET/6pm PT (www.sonicnet.com).

- Ask away with former New Kid On The Block **Joey McIntyre** Wednesday evening (4/14) at 8pm ET/5pm PT (www.asylum.com or www.joeymcintyre.com).

OnTheWeb

- Check out a live fancast featuring **Fountains Of Wayne** and tunes from the group's latest release, *Utopia Parkway*, on Monday (4/12) at 7pm ET/4pm PT (www.twec.com).



Fountains Of Wayne

- Enjoy a live webcast featuring **Sebadoh** on Wednesday (4/14) at 8pm ET/5pm PT (www.jamtv.com).

MUSIC & MOVIES

CURRENT

- THE MATRIX (Maverick/Nothing/Interscope)**
Single: Rock Is Dead/Marilyn Manson
Featured Artists: Prodigy, Rob Zombie, Rage Against The Machine
- EDTV (Reprise)**
Single: Real Life/Bon Jovi
Other Featured Artists: Cornershop, Meredith Brooks, Ozomatli
- THE MOD SQUAD (Elektra/EEG)**
Featured Artists: Breeders, Bjork, Curtis Mayfield
- CRUEL INTENTIONS (Virgin)**
Single: Praise You/Fatboy Slim (Skint/Astralwerks/Caroline)
Other Featured Artists: Verve, Placebo, Counting Crows
- THE CORRUPTOR (Jive)**
Single: More Money, More Cash, More.../Jay-Z
Other Featured Artists: Mystikal, Too Short, Mobb Deep
- THE OTHER SISTER (Hollywood)**
Singles: Loving You Is All I Know/Pretenders
The Animal Song/Savage Garden (Hollywood/Columbia)
Other Featured Artists: Joan Osborne, Paula Cole, Fastball
- PATCH ADAMS (Universal)**
Other Featured Artists: Rascals, Rod Stewart, The Band
- MESSAGE IN A BOTTLE (143/Atlantic)**
Single: Only Lonely/Hootie & The Blowfish
Featured Artists: Faith Hill, Sheryl Crow, Edwin McCain
- SHE'S ALL THAT**
Single: Kiss Me/Sixpence None The Richer (Squint/Columbia)
- VARSITY BLUES (Hollywood)**
Single: Run/Collective Soul (Hollywood/Atlantic)
Other Featured Artists: Foo Fighters, Janus Stark, Van Halen
- BLAST FROM THE PAST (Capitol)**
Single: I See The Sun/Tommy Henriksen
Other Featured Artists: Everclear, R.E.M., Dishwalla
- 200 CIGARETTES (Mercury)**
Single: Save It For Later/Harvey Danger
Other Featured Artists: Blondie, Joe Jackson, Cars
- OFFICE SPACE (Interscope)**
Featured Artists: Geto Boys, Ice Cube, Scarface
- JAWBREAKER (London)**
Single: Yoo Hoo/Imperial Teen
Other Featured Artists: Letters To Cleo, Ednaswap, Shampoo
- THE FACULTY (Columbia)**
Singles: Haunting Me/Stabbing Westward
It's Over Now/Neve
Other Featured Artists: Offspring, Garbage
- PLAYING BY HEART (Capitol)**
Single: Lover's Will/Bonnie Raitt
Other Featured Artists: Cracker, Moby, Gomez

MUSIC DATEBOOK

MONDAY, APRIL 19

1980/Brian Johnson replaces the late Bon Scott as AC/DC's lead vocalist.
1982/Simon & Garfunkel re-form.
1995/The Cult disband.
Born: Alan Price (Animals) 1942
Releases: Patti Smith's "Because the Night" 1978

TUESDAY, APRIL 20

1968/In Denmark, Deep Purple make their debut.
1981/The Mamas & The Papas' John Phillips is imprisoned in California after pleading guilty to drug-possession charges.
1990/Janet Jackson receives a star on the Hollywood Walk of Fame.
1992/Madonna signs a \$60 million multimedia contract with Time-Warner. Also... Elton John, David Bowie, U2, George Michael, Robert Plant, Roger Daltrey, Metallica and Annie Lennox perform at a tribute concert for the late Freddie Mercury at London's Wembley Stadium.
Born: Luther Vandross 1951
Releases: Dolly Parton's "Puppy Love" 1959

WEDNESDAY, APRIL 21

1982/The Clash's Joe Strummer forces the band to cancel its UK tour when he inexplicably leaves the group for three weeks.
1993/Former Rolling Stones bassist Bill Wyman marries Suzanne Accosta.
1995/Marky Mark (a.k.a. Mark Wahlberg) makes his film debut in *The Basketball Diaries*.

Born: Iggy Pop 1947 Robert Smith (Cure) 1959



Joe Strummer answers the question, "Should I stay or should I go?"

THURSDAY, APRIL 22

1969/In England, the Who perform their rock opera *Tommy* for the first time.
1979/Rolling Stones guitarist Keith Richards performs a benefit concert in Ottawa as part of his sentence for a 1977 Canadian drug bust.
1981/Eric Clapton is hospitalized following a Seattle car crash. Clapton was released from a Minnesota hospital five days earlier after a month-long stay for internal bleeding.
1996/Stone Temple Pilots frontman Scott Weiland is arrested in L.A. for attempting to purchase narcotics.
Born: Glen Campbell 1936, Peter Frampton 1950, Paul Carrack 1951, Regina 1961

FRIDAY, APRIL 23

1956/Elvis Presley's Las Vegas debut performance is not well-received. He won't play there again until 1969.

1975/Badfinger guitarist/songwriter Peter Ham, 27, hangs himself in his London home.

1995/John Mellencamp and wife Elaine become parents to son Speck Wildhorse.

1996/Bobby Brown is arrested in Atlanta and charged with drunk driving.

Born: the late Roy Orbison 1936, the late Steve Clark (Def Leppard) 1960

SATURDAY, APRIL 24

1984/The film *Stop Making Sense*, featuring the Talking Heads, opens.

1989/The Who launch a 25-city 25th anniversary tour.

1990/An active World War II bomb is discovered during the set construction for Roger Waters' *The Wall* concert.

1991/Garth Brooks wins six awards at the American Country Music Awards.

Born: Barbra Streisand 1942
Releases: David Bowie's *Diamond Dogs* 1974

SUNDAY, APRIL 25

1968/The Beatles refuse to perform at a benefit for the Queen of England, citing, "We don't do benefits."

1979/The film *Rock 'n' Roll High School*, featuring the Ramones, premieres in L.A.

1990/The guitar Jimi Hendrix used to perform the "Star Spangled Banner" at Woodstock is auctioned off for \$295,000 in London.

1993/Neil Young, Ringo Starr, John Mellencamp, Bryan Adams and Willie Nelson perform at Farm Aid VI in Iowa.
Born: the late Ella Fitzgerald 1918, Andy Bell (Erasure) 1964

— Mark Solovicos



69.7 million households

SPANKIN' NEW ADDS

BUCKCHERRY Lit Up (DreamWorks)
 MAXWELL Fortunate (Rock Land/Interscope/Columbia)
 JESSE POWELL You (Silas/MCA)
 R.E.M. At My Most Beautiful (Warner Bros.)
 SILVERCHAIR Anthem For The Year 2000 (Epic)

BUZZWORTHY

RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
 GODSMACK Whatever (Republic/Universal)
 LO FIDELITY ALLSTARS Battleflag (Skint/Sub Pop/Columbia)
 BAZ LUHRMANN Everybody's Free (To...) (Capitol)

EXCLUSIVE

OFFSPRING Why Don't You Get A Job? (Columbia)

DAYTIME

BLACKSTREET I/JANET Girlfriend... (Lil' Man/Interscope)
 BRANDY Have You Ever? (Atlantic)
 BUCKCHERRY Lit Up (DreamWorks)
 CAKE Sheep Go To Heaven (Capricorn/Mercury)
 CITIZEN KING Better Days (And...) (Warner Bros.)
 OMX Slippin' (Def Jam/Mercury)
 EMINEM My Name Is (Web/Aftermath/Interscope)
 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
 GARBAGE Special (Almo Sounds/Interscope)
 GINUWINE What's So Different? (550 Music/ERG)
 GODSMACK Whatever (Republic/Universal)
 GOO GOO OOLLS Slide (Warner Bros.)
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
 WHITNEY HOUSTON Heartbreak Hotel (Arista)
 JAY-Z Jigga Who Jigga What (Roc-A-Fella/Def Jam/Mercury)
 JAY-Z More Money, More Cash, More Hoes (Jive)
 JEWEL Down So Long (Atlantic)
 JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority)
 JUVENILE Ha! (Cash Money/Universal)
 KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)
 KORN Freak On A Leash (Immortal/Epic)
 LENNY KRAVITZ Fly Away (Virgin)
 LIT My Own Worst Enemy (RCA)
 LO FIDELITY ALLSTARS Battleflag (Skint/Sub Pop/Columbia)
 BAZ LUHRMANN Everybody's Free (To...) (Capitol)
 MARILYN MANSON Rock Is... (Maverick/Nothing/Interscope)
 RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
 MASTER P/MO B. DICK & MAJIC Foolish (No Limit/Priority)
 MAXWELL Fortunate (Rock Land/Interscope/Columbia)
 METALLICA Whiskey In The Jar (Elektra/EEG)
 MONICA Angel Of Mine (Arista)
 MYA My First Night With You (University/Interscope)
 'N SYNC I Drive Myself Crazy (RCA)
 NO DOUBT New (Work/ERG)
 OFFSPRING Why Don't You Get A Job? (Columbia)
 ORGY Blue Monday (Elementree/Reprise)
 JESSE POWELL You (Silas/MCA)
 REDMAN/BUSTA RHYMES Da Goodness (Def Jam/Mercury)
 R.E.M. At My Most Beautiful (Warner Bros.)
 BUSTA RHYMES Gimme Some More (Elektra/EEG)
 RAPHAEL SAAID/Q-TIP Get Involved (Hollywood/Motown)
 SILKK THE SHOCKER/IMYA Somebody... (University/Interscope)
 SILVERCHAIR Anthem For The Year 2000 (Epic)
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
 SUGAR RAY Every Morning (Lava/Atlantic)
 TAXIRIO Get Set (Sire)
 TLC No Scrubs (LaFace/Arista)
 2PAC Changes (Amaru/Death Row/Interscope)
 SHANIA TWAIN That Don't Impress Me Much (Mercury)
 TYRESE Sweet Lady (RCA)
 ROB ZOMBIE Living Dead Girl (Geffen)

SHOWTIME

BLACKSTREET I/JANET Girlfriend... (Lil' Man/Interscope)
 BRANDY Almost Doesn't Count (Atlantic)
 MARIAH CAREY I Still Believe (Columbia)
 OMX Slippin' (Def Jam/Mercury)
 EMINEM My Name Is (Web/Aftermath/Interscope)
 GINUWINE What's So Different? (550 Music/ERG)
 GOO GOO OOLLS Dizzy (Warner Bros.)
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
 WHITNEY HOUSTON Heartbreak Hotel (Arista)
 JAY-Z Jigga Who Jigga What (Roc-A-Fella/Def Jam/Mercury)
 JAY-Z More Money, More Cash, More Hoes (Jive)
 JEWEL Down So Long (Atlantic)
 JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority)
 JUVENILE Ha! (Cash Money/Universal)
 JORDAN KNIGHT Give It To You (Flyte Tyme/Interscope)
 KORN Freak On A Leash (Immortal/Epic)
 MARILYN MANSON Rock Is... (Maverick/Nothing/Interscope)
 RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
 MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)
 MASTER P/MO B. DICK & MAJIC Foolish (No Limit/Priority)
 MAXWELL Fortunate (Rock Land/Interscope/Columbia)
 JOEY MCINTYRE Stay The Same (C2/Columbia)
 MONICA Angel Of Mine (Arista)
 MYA My First Night With You (University/Interscope)
 NO DOUBT New (Work/ERG)
 OFFSPRING Why Don't You Get A Job? (Columbia)
 ORGY Blue Monday (Elementree/Reprise)
 RAPHAEL SAAID/Q-TIP Get Involved (Hollywood/Motown)
 SILKK THE SHOCKER/IMYA Somebody... (University/Interscope)
 TLC No Scrubs (LaFace/Arista)
 TYRESE Sweet Lady (RCA)

Video airplay from April 5-12



50.8 million households
Isaak

ADDS

BUCKCHERRY Lit Up (DreamWorks)
 CHER Strong Enough (Warner Bros.)
 MAXWELL Fortunate (Rock Land/Interscope/Columbia)
 R.E.M. At My Most Beautiful (Warner Bros.)

INSIDE TRACKS

RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

XL

CHER Believe (Warner Bros.)
 WHITNEY HOUSTON Heartbreak Hotel (Arista)
 LENNY KRAVITZ Fly Away (Virgin)
 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
 SUGAR RAY Every Morning (Lava/Atlantic)

NEW

BAZ LUHRMANN Everybody's Free (To...) (Capitol)
 RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
 R.E.M. At My Most Beautiful (Warner Bros.)

LARGE

BLONDIE Maria (Beyond)
 BRANDY Have You Ever? (Atlantic)
 SHERYL CROW Anything But Down (A&M)
 EVERLAST What It's Like (Tommy Boy)
 GOO GOO OOLLS Slide (Warner Bros.)
 JEWEL Down So Long (Atlantic)
 ELTON JOHN & LEANN RIMES Written... (Curb/Rocket/Island)
 MATCHBOX 20 Back 2 Good (Lava/Atlantic)
 JOHN MELLENCAMP I'm Not Running... (Columbia)

MEDIUM

BLACK CROWES Only A Fool (American/Columbia)
 BON JOVI Real Life (Reprise)
 CHER Believe (Warner Bros.)
 EAGLE-EYE CHERRY Falling In Love Again (Work/ERG)
 GARBAGE Special (Almo Sounds/Interscope)
 GOO GOO OOLLS Slide (Warner Bros.)
 MADDONNA Nothing Really Matters (Warner Bros.)
 SHAWN MULLINS Shimmer (Columbia)
 SHANIA TWAIN That Don't Impress Me Much (Mercury)

CUSTOM

ERIC BENET Georgy Porgy (Warner Bros.)
 BRANDY Almost Doesn't Count (Atlantic)
 BUCKCHERRY Lit Up (DreamWorks)
 MARIAH CAREY I Still Believe (Columbia)
 COLLECTIVE SOUL Run (Hollywood/Atlantic)
 OEBORAH COX Nobody's Supposed To Be Here (Arista)
 CRANBERRIES Promises (Island)
 OAVE MATTHEWS BAND Crush (RCA)
 DRU HILL These Are The Times (University/Island)
 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
 KIRK FRANKLIN Revolution (Gospo Centric/Interscope)
 FUEL Shimmer (550 Music/ERG)
 SAMMY HAGAR Mas Tequila (MCA)
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
 HOLE Malibu (DGC/Geffen)
 WHITNEY HOUSTON It's Not Right But It's Okay (Arista)
 K-CI & JOJO Life (Rock Land/Interscope)
 JULIAN LENNON Day After Day (Fuel 2000)
 MAXWELL Fortunate (Rock Land/Interscope/Columbia)
 METALLICA Turn The Page (Elektra/EEG)
 METALLICA Whiskey In The Jar (Elektra/EEG)
 MONICA Angel Of Mine (Arista)
 BETH ORTON Stolen Car (Arista)
 TYRESE Sweet Lady (RCA)

Video airplay from April 13-19



36 million households
Cindy Mahmoud
VP/Music Programming
& Entertainment

Video Playlist

WHITNEY HOUSTON Heartbreak Hotel (Arista)
 LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
 MONICA Angel Of Mine (Arista)
 FAITH EVANS All Night Long (Bad Boy/Arista)
 TYRESE Sweet Lady (RCA)
 ROOTS I/ERYKAH BADU You Got Me (MCA)
 GINUWINE What's So Different? (550 Music/ERG)
 BLACKSTREET I/JANET Girlfriend... (Lil' Man/Interscope)
 BUSTA RHYMES I/JANET What's It Gonna Be? (Elektra/EEG)

Rap City

BLACKSTAR Respiration (Rawkus)
 NAS NAS Is Like (Columbia)
 BUSTA RHYMES I/JANET What's It Gonna Be? (Elektra/EEG)
 ROOTS I/ERYKAH BADU You Got Me (MCA)
 DUTKAST Da Art Of Storytelling (LaFace/Arista)
 KRS-ONE Five Boroughs (Jive)
 JT MONEY Who Dat (FreeWorld/Priority)
 REDMAN/BUSTA RHYMES Da Goodness (Def Jam/RAL/Mercury)
 REDMAN I'll Be That (Def Jam/RAL/Mercury)
 JAY-Z More Money, More Cash, More Hoes (Jive)

This week's chart is frozen.

TELEVISION

TOP TEN SHOWS MARCH 29-APRIL 4

**Total Audience
(95.9 million households)**

- 1 **NCAA Basketball Championship** (Duke vs. Connecticut)
- 2 **Movie (Sunday)** (The Secret Path)
- 3 **Frasier** (tie)
- 4 **Friends** (tie)
- 5 **Touched By An Angel**
- 6 **Jesse**
- 7 **ER**
- 8 **The Drew Carey Show**
- 9 **Dateline NBC (Tuesday)**
- 10 **NCAA Basketball Pregame Show** (tie)

Adults 18-49

- 1 **NCAA Basketball Championship**
- 2 **Friends**
- 3 **Jesse**
- 4 **Frasier**
- 5 **The Drew Carey Show**
- 6 **Veronica's Closet**
- 7 **Dharma & Greg**
- 8 **ER** (tie)
- 9 **The Norm Show**
- 10 **It's Like, You Know**

Source: Nielsen Media Research

COMING NEXT WEEK

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

Tube Tops

Mary J. Blige, Brandy, Cher, Whitney Houston, LeAnn Rimes, TLC and Tina Turner perform from NYC's Beacon Theater on **VH1's Divas Live '99**. Westwood One is presenting the radio simulcast (Tuesday, 4/13, 9pm).

Friday, 4/9


- **Citizen King, Late Night With Conan O'Brien** (NBC, check local listings for time).
- **Shawn Mullins, Late Show With Craig Kilborn** (CBS, check local listings for time).

Saturday, 4/10

- **Tom Petty & The Heartbreakers, Saturday Night Live** (NBC, 11:30pm).

Sunday, 4/11

- **Cher** is this week's subject on **VH1's Behind the Music** (9pm).



Cher

Monday, 4/12

- **Andy Griggs and Neal McCoy, Prime Time Country** (TNN, 9pm).
- **'N Sync, The Tonight Show With Jay Leno** (NBC, check local listings for time).

Tuesday, 4/13

- **Billy Dean, Prime Time Country**.
- **Andrea Bocelli, Jay Leno**.
- **Tom Petty, Late Show With David Letterman** (CBS, check local listings for time).

Wednesday, 4/14

- **David Kersh and Brady Seals, Prime Time Country**.
- **Mandy Barnett, David Letterman**.
- **Juvenile, Conan O'Brien**.

Thursday, 4/15

- **Mavericks' Raul Malo, Prime Time Country**.
- **TLC and Cher, Jay Leno**.
- **Eagle-Eye Cherry, David Letterman**.
- **Latin Playboys, Conan O'Brien**.

BOX

55 million households
Peter Cohen,
VP/Programming

National Top 20

TLC No Scrubs (LaFace/Arista)
 JORDAN KNIGHT Give It To You (Flyte Tyme/Interscope)
 DEBORAH COX It's Over Now (Arista)
 BUSTA RHYMES I/JANET What's It Gonna Be (Elektra/EEG)
 VENGABOYS We Like To Party (Groovicious/Strictly Rhythm)
 SILKK THE SHOCKER/IMYA Somebody... (No Limit/Priority)
 112 I/LIL' ZAM Anywhere (Bad Boy/Arista)
 USHER Bedtime (LaFace/Arista)
 KORN Freak On A Leash (Immortal/Epic)
 EMINEM My Name Is (Web/Aftermath/Interscope)
 BLACKSTREET I/JANET Girlfriend... (Lil' Man/Interscope)
 FIVE Slam Dunk (Arista)
 RUFF RYDERS Ryde Or Die (Ruff Ryder/Interscope)
 KRZYZIE BONE Thug Mentality (Relativity)
 2PAC Changes (Amaru/Death Row/Interscope)
 K-CI & JOJO Life (Rock Land/Interscope)
 KHALEEL No Mercy (Hollywood)
 BRITNEY SPEARS...Baby One More Time (Jive)
 'N SYNC I Drive Myself Crazy (RCA)
 R. KELLY When A Woman's Fed Up (Jive)

Most requested from the week ending April 4

POLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	ROLLING STONES	\$2,468.1
2	BILLY JOEL	\$1,058.5
3	BLACK SABBATH	\$768.1
4	NEIL DIAMOND	\$583.2
5	DAVE MATTHEWS BAND	\$559.4
6	SHANIA TWAIN	\$505.0
7	KISS	\$458.9
8	DEPECHE MODE	\$456.6
9	ROD STEWART	\$452.7
10	AEROSMITH	\$401.8
11	JAY-Z/DMX	\$356.7
12	MANNHEIM STEAMROLLER	\$318.0
13	AMY GRANT	\$307.4
14	ALANIS MORISSETTE	\$245.5
15	KORN/ROB ZOMBIE	\$244.5

Among this week's new tours:

- 2 SKINEE J'S
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- TOM PETTY & THE HEARTBREAKERS
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FILMS

WEEKEND BOX OFFICE APRIL 2-4

- 1 **The Matrix** \$27.78 (WB)*
- 2 **10 Things I Hate About You** \$8.33 (Buena Vista)*
- 3 **The Out-Of-Towners** \$8.22 (Paramount)*
- 4 **Analyze This** \$6.33 (WB)
- 5 **Forces Of Nature** \$6.20 (DreamWorks)
- 6 **EDtv** \$4.44 (Universal)
- 7 **Shakespeare In Love** \$3.11 (Miramax)
- 8 **Doug's 1st Movie** \$3.07 (Buena Vista)
- 9 **Life Is Beautiful** \$2.66 (Miramax)
- 10 **The Mod Squad** \$2.56 (MGM/UA)

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

COMING ATTRACTIONS:

This week's openers include **Never Been Kissed**, starring Drew Barrymore. The film's Capitol soundtrack showcases **Semisonic's** "Never You Mind," **Jimmy Eat World's** "Lucky Denver Mint," **Remy Zero's** "Problem," the **Cardigans'** "Eraser/Rewind," **R.E.M.'s** "At My Most Beautiful," **Swirl 360's** "Candy in the Sun," the **Smiths'** "Please, Please, Please, Let Me Get What I Want," **John Lennon & Yoko Ono's** "Watching the Wheels," **Sonichrome's** "Innocent Journey" and the **Beach Boys'** "Don't Worry Baby." Cuts by **Willis, Kendall Payne, Block, the Mofatts, Ozomatli** and **Jeremy Jordan** complete the ST.

Recording artist **Master P** stars in **Foolish**, which also opens this week. The film's **No Limit/Priority** soundtrack features various collaborations by **Master P, Snoop Dogg, Daz, Kurupt, C-Murder, Silkk The Shocker, Mustikal, Magg, Mo B. Dick, Fiend, Porsha, Steady Mobb'n, Mia X, Kane & Abel, Lil' Soldiers** and **Ghetto Commission**.

Also opening this week is **Go**, starring **Taye Diggs** and **Katie Holmes**. The film's **Work** soundtrack sports **No Doubt's** "New," **Natalie Imbruglia's** "Troubled By the Way We Came Together," **Fatboy Slim's** "Gangster Tripping," **Eagle-Eye Cherry's** "Shooting Up in Vain (T-Ray Remix)," **Lionrock's** "Fire Up the Shoesaw," **Leftfield f/Nicole Willis's** "Swords" and **Philip Steir f/Steppenwolf's** "Magic Carpet Ride (Steir's Mix)," as well as tunes by **Len, Esthero w/ Danny Saber, Goldo, DJ Rap, BT, the Air French Band** and **Jimmy Luxury & The Tommy Rome Orchestra**.

Limited engagements of **Metroland**, starring **Christian Bale** and **Emily Watson**, round out this week's openers. The film's **Warner Bros.** soundtrack is mostly made up of cuts by **Mark Knopfler**, along with his band **Dire Straits'** "Sultans of Swing," **Elvis Costello's** "Allison," **Hot Chocolate's** "So You Win Again" and the **Stranglers'** "Peaches," among others.



AL PETERSON
alpeterson@aol.com

The Next Dimension In Talk Radio

□ Interep study indicates strong growth and quality demos for FM stations

Recently, Interep's Research Division completed a study on FM Talk stations. Attendees at R&R's Talk Radio Seminar this year got an exclusive sneak preview of the report, "FM Talk: The Next Dimension in Talk Radio." The results offer good news for this growing group of Talk radio stations.

Interep Research Director **Kristen Santoro**, who headed the project, says the results clearly indicate the potential for Talk to become a major force on the FM dial in the near future. "Interep undertook this project because we sensed that FM Talk is really emerging as a hot format," Santoro said. "Since we represent the Infinity-owned FM Talk stations, we have had the opportunity to watch as many of them have evolved from doing a mixture of talk and music to becoming full-fledged Talk stations seven days a week. Interep recognizes that FM Talk is becoming an extremely viable format of the future, and this study was done to give us all a head start at getting a good look at it from the inside out."



Kristen Santoro

Comparative data in Interep's report came from Arbitron and Scarborough, according to Santoro. "The comparison of AM vs. FM Talk comes from Arbitron," she says,

"and the qualitative profile information came from a compilation of Scarborough data from FMTalk stations in the top 50 markets."

Largely Untapped Market

According to Interep's report, it would certainly appear that the FM band offers significant opportunities for the Talk format. FM generally attracts an overall younger cume and a slightly larger share of radio listeners than does AM, and its reception is often clearer in areas or buildings where AM reception has limitations. And while you'll find a highly competitive music battle going on across the FM band, in most markets there is an untapped market for Talk radio.

Most AM Talk stations are positioned to serve as a forum for information and debate on issues. FM Talkers, on the other hand, tend to lean toward more entertainment-focused topics with little or no political or news focus. "And FM Talk stations tend to lean a bit more male overall," says Santoro. "whereas AM Talk stations are a little bit more gender-balanced." Interep's study shows that the FM Talk audience is made up of about 63% male to 37%

female, vs. a 53% male to 47% female audience for AM Talk stations.

There are several major players already enjoying significant success with this new breed of talk on FM, most notably KLSX/Los Angeles, WCKG/Chicago, WJFK/Washington, WTKS/Orlando, KIRO/Seattle and WKXW/Monmouth. And although there are only a few prominent success stories, FM Talk is ex-

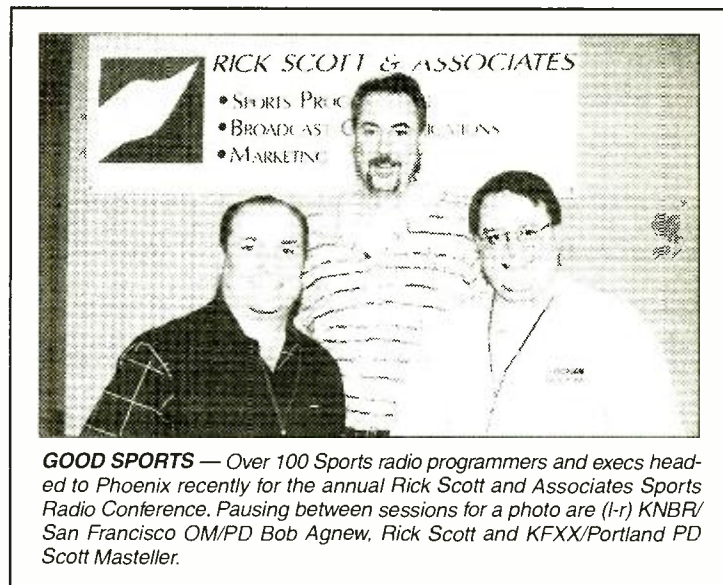


Interep recognizes that FM Talk is becoming an extremely viable format of the future, and this study was done to give us all a head start at getting a good look at it from the inside out.

—Kristen Santoro



pected to grow into a major force in the coming decade. Just recently, Infinity's WKRK/Detroit flipped formats from Active Rock to Talk, and rumors of FM Talk stations



GOOD SPORTS — Over 100 Sports radio programmers and execs headed to Phoenix recently for the annual Rick Scott and Associates Sports Radio Conference. Pausing between sessions for a photo are (l-r) KNBR/San Francisco OM/PD Bob Agnew, Rick Scott and KFXX/Portland PD Scott Masteller.

signing on soon in New York and several other top 20 markets are rampant. It would seem today that the comments made by KLSX VP/GM **Bob Moore** in an R&R interview last year (6/12) were prophetic: "I believe FM Talk is a format that should be, and will be, in every top 50 market in America within three or four years."

Not Stealing From AM

So are these new FM Talk outlets just AM Talk stations on the other side of the dial? No, since most of the new breed of FM Talkers play more to the lifestyle and younger demographic preferences of those who are already primarily FM radio listeners. And most who are enjoying success in FM Talk agree that the audience is not coming from their AM Talk counterparts. "It's not about AM vs. FM," said Clear Channel/Orlando Dir./Programming **Chris Kampmeier** in a recent interview (R&R 2/19). "The biggest success stories in younger-targeted Talk are coming from new stations with no heritage to deal with."

KLSX PD **Jack Silver** agrees. "If programmed correctly, an FM Talk station will perform like a Rock station without the music," he said

(R&R 2/19). "The FM Talk audience is coming from music listeners in their 20s and 30s who are finding the FM Talk station after punching out from a Rock, Classic Rock or Alternative station. They're not suddenly turning off Rush Limbaugh and tuning to the FM Talk station."

Indeed, Interep's report seems to confirm that idea, at least from a demographic standpoint. While AM Talk stations tend to skew primarily to a 35-plus audience, FM talkers get their biggest shares from 18-44-year-olds, the same primary demos for contemporary music FMs. Here's a look at how the demos for AM vs. FM Talk listening break out in Interep's report:

	FM	AM
Persons 12-17	3.6%	1.6%
Adults 18-24	11.7%	2.3%
Adults 25-34	34.8%	10.5%
Adults 35-44	27.2%	17.9%
Adults 45-54	15.1%	19.7%
Adults 55-64	4.5%	17.1%

Continued on Page 20

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Consistently beating Rush in the 18-34 and 25-54 demos. **Johnny Randolph**
Program Director WWTN

The Next Dimension In Talk Radio

Continued from Page 19

Qualitative Profile

The overall news included in Interep's FM Talk study should come as good news for those already in the format as well as those who may be considering a move to it. Based on Scarborough cume data of FM Talkers in the top 50 markets, FM Talk radio listeners score above average in virtually every category that was surveyed. Here are some facts guaranteed to make FM Talk station account executives ecstatic.

Education: FM Talk listeners are highly educated. In fact, 41% of adults 25-54 who listen to the format have a college degree or better. That figure is a whopping 30% above the U.S. norm.

Income: FM Talk listeners are highly affluent, with 7 out of 10 of those who are 25-54 earning an annual household income above \$50,000. That figure represents numbers that are nearly one-third above the U.S. norm.

Occupation: Once again, FM Talk listeners score well, with more than one third of adults 25-54 employed in professional/managerial positions. Interep notes that is 23% above the U.S. norm. And the format scores even higher in those who are the decision-makers for their companies. Forty percent of 25-54 adult FM Talk listeners are in charge at the office, which is 18% above the U.S. norm. And 70% of them are



FM Talk stations tend to lean a bit more male overall, whereas AM talk stations are a little bit more gender-balanced.

—Kristen Santoro



employed in white-collar occupations, 15% above U.S. norms.

Home Ownership: If you want to hit homeowners with advertising, the FM Talk station in town offers an attractive target. More than 6 out of 10 adults 25-54 (62.8%) who listen to FM Talk own their own homes.

Frequent Flyers: According to Interep's report, more than half of the 25-54 adults tuning to FM Talk take to the friendly skies domestically one or more times annually. And 48.1% have taken a trip to a foreign destination in the past year for business or personal reasons.

Grocery Buyers: Even though the FM Talk format skews toward men overall, 43% of them are the principal food shoppers in their households. And nearly 7 out of 10 spend \$75-plus on groceries per week.

Cellular Users: Obviously many of FM Talk's 25-54 listeners are calling their favorite station from their cellular phones. Fifty-five percent of them own cellular phones, which is 13% above the U.S. norm.

Wall Street Watchers: More than one-fourth of FM Talk listeners 25-54 (26.7%) maintain an active account with a stockbroker, which places them 21% above the U.S. norm. And a whopping 68% of them have investment portfolios, or 15% above the U.S. norm.

Computers: As one would expect, this is a strong qualitative category, with 7 out of every 10 25-54 adult FM Talk listeners owning their own computers. More than half of them use an online service, which is 17% above the U.S. norm.

Internet Savvy: 25-54 FM Talk listeners score well above national averages in usage of Internet services, including financial services; games; accessing of news, sports and newspapers; research and education; and online shopping.



HEEERE'S JONNY! — Sweepstakes pitchman and former Tonight Show sidekick Ed McMahon (r) seems to have found a new favorite "Jonny," Jonathon Brandmeier. The two posed together during McMahon's recent appearance on Jonny B's Radio Showgram, which airs daily on KLSX/Los Angeles and WCKG-FM/Chicago.

News/Talk Continues To Shine

Whether it's on FM or AM, Talk continues to reign as America's most-listened-to format, according to Arbitron's most recent National Format Share Trends and Persons Using Radio Report.

Coast-to-coast, News/Talk bests its music competition in overall listenership and key buying demos. Here are some of the highlights from Arbitron's report based on fall '98 News, Talk and Sports numbers from the 94 Continuous Measurement Markets.

- News/Talk is No. 1 in persons 12+ with a 15.3 share overall.
- News/Talk is No. 1 in six of eight geographic regions, and a close No. 2 in two regions.
- News/Talk is No. 1 in morning drive, 6-10am/Monday through Friday (18.1).
- News/Talk is No. 1 in middays, 10am-3pm/Monday through Friday (16.4).
- News/Talk is No. 1 in afternoon drive, 3-7pm/Monday through Friday (14.6).
- News/Talk is No. 1 in evenings, 7pm-midnight/Monday through Friday (11.9).
- News/Talk is No. 1 on weekends, 6am-midnight/Saturday and Sunday.

In key buying demos, News, Talk and Sports continues to fare extremely well. Here are some highlights.

- Adults 25-54: Classic Rock/Oldies No. 1 (13.0), News/Talk No. 2 (12.5)
- Adults 35-64: News/Talk/Sports No. 1 (17.1), Classic Rock/Oldies No. 2 (14.1)

Audience demographic composition held fairly steady from previous reports, with more than half of the format's listeners in the 25-64 demographics. Here's how it breaks out:

- Adults 25-34/11%
- Adults 34-44/18%
- Adults 45-54/19%
- Adults 55-64/17%
- Adults 65+/32%

Finally, as expected, gender balance for the format continues to lean male. However, for overall male/female reach, News, Talk and Sports is tough to beat, with a balance of 57% males vs. 43% females.

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Mutual

Continued from Page 3

The quality of the Mutual News service also dissipated in recent years, particularly after Mutual's acquisition by Westwood One in 1985, several affiliates said. One major-market PD who recently canceled his subscription said that the network had become "sensationalist" in recent years.

However, the main issue for Westwood was that it owned too many news brands, Kiernan said. In addition to Mutual, Westwood owns the distribution rights to the CBS Radio Network, CNRRadio, the FOX Radio network and the NBC Radio News network, for which it paid General Electric \$50 million in 1987. With fewer stations in a market covering news, sustaining five

brand names under one roof became wasteful, Kiernan said. "We were trying to maintain too many brands. Some of our resources we were putting into branding we can now put into news-gathering."

CBS Radio, which had been producing news feeds for the Mutual network since late last year, reportedly cut six well-known anchors last week as Westwood slashed its operating budget for news. While the network would not verify specific names, the anchors to be let go after their contracts expire were reported as Bill Lynch, Lisa Meyer, Ed Crane, Claudia Marshall, Paul James and David Jackson.

Mutual Name Up For Grabs?

With the elimination of the Mutual brand name, some in the industry have speculated that another program supplier could try to pry the long-standing name from Westwood. ABC Radio, the AMFM Radio Network and Premiere Radio Networks could all be interested in bulking up their news coverage. Neither AMFM nor Premiere currently carries a news network, but Premiere is about a year away from unveiling one, company President/COO Kraig Kitchin said. Premiere would not be interested in buying the Mutual name, a company executive said.

The vacuum created by the elimination of Mutual and the cutback of the NBC Radio feeds could benefit ABC the most, one competitor who wished to remain unidentified speculated. ABC could use a branded news network under a different name to increase their offerings to affiliates, he said. "If anybody is looking for an opening right now to take a branded name, it would probably be ABC, so that they could get more affiliates."

But ABC already offers three separate news services under the ABC banner. The company is in no rush to control a second brand name and possibly overextend itself, ABC News Radio VP Bernard Gershon said. "Who knows what the situation will be in the long term? But I think that one of the keys to successful marketing is focus." ABC has received calls from Mutual affiliates interested in picking up ABC feeds to replace their news, Gershon said.

Hypothetically, Westwood could sell the Mutual name, Kiernan said, but he doesn't expect that anyone would be interested in buying it, as its reputation has fallen somewhat in recent years. Some speculated that a network like CNRRadio would be in hot demand by Westwood competitors when its contract comes up for renegotiation.

Subscriber Options

Westwood notified Mutual affiliates about the change in a March 29 letter written by Kiernan. Westwood offered subscribers a choice of CNN, CBS News or FOX in the Mutual time slot.

The letter also notified subscribers about the NBC Radio changes. NBC News will now be broadcast only from 5am to 11am ET. The NBC changes were made because stations were using NBC Radio broadcasts mostly in the morning, then moving to other news programming in the afternoon, Kiernan said. Many affiliates had been using

Yahoo!

Continued from Page 1

exponentially after the deal is consummated and Broadcast.com's content is made available on Yahoo's Internet portal. Broadcast.com says it is visited by more than 800,000 "unique users" per day, while Santa Clara, CA-based Yahoo! receives about 50 million hits per month. Yahoo spokeswoman Diane Hunt told R&R that on April 7 the company would report even higher usage in conjunction with the release of its first-quarter earnings. (Broadcast.com was slated to report its first-quarter numbers on April 12.)

On top of the increased traffic for Broadcast.com, the deal is likely to create new and exciting venues for radio programming. Hunt said that Yahoo's News, Finance and Sports sections would be "logical places" to add links to Broadcast.com radio and TV programming. Currently Yahoo contains links to National Public Radio news coverage and Broadcast.com sportscasts, among other content providers. This could mean, for example, that Yahoo's 50-million-strong audience might have front-row seats to WDFN's coverage of next year's Super Bowl or NCAA basketball tournament.

A Match Made In Cyberspace

Wall Street began speculating that the two companies were in talks about a deal last month. The marriage was a natural progression, since Yahoo sank \$1.35 million into AudioNet, Broadcast.com's predecessor, in January 1998.

The Dallas-based Broadcast.com will be renamed "Yahoo! Broadcast Services," and will operate as a separate unit. Yahoo will issue 0.7722 per share of its common stock for each share of Broadcast.com com-

Mutual as a backup news service to one or two other news networks. Despite the erosion of quality at Mutual in recent years, the elimination of the Mutual banner gives stations fewer news options, Joe Izbrand, News Director for KTRH-AM/Houston, told R&R. "It's about economy of scale. Look what's going on at CBS, where they're told, 'Do more with less,' which is kind of the way of the world."

Mutual affiliates might have seen the change coming, however. Last August, Westwood trimmed back the newsroom staff in the NBC/Mutual headquarters in Crystal City, VA, where a single reporter had cut broadcasts for both networks. While the current spate of staff cutbacks took place at CBS Radio, which produces the news feeds for Mutual and NBC, Kiernan said he didn't expect any more cutbacks.

Kiernan also said that NBC Radio is in no danger of being eliminated, as the NBC brand name is still quite strong. The opposite can be said for Mutual, which seemed to disappear from the public consciousness in the face of other networks. "In this world of media brand names, there's so much synergy that's involved, and Mutual had to hang out there by itself," Kiernan said. "It was very hard to support it."

mon stock. In addition, Yahoo will convert about 7.1 million Broadcast.com stock options into 5.5 million Yahoo options.

The merger, which is subject to SEC reporting conditions, is expected to close in the third quarter. Yahoo will likely record a one-time charge for the transaction during that quarter.

On Monday, Broadcast.com rose \$27 to \$157, a 20% gain, while Yahoo climbed \$39.38 to \$219.13, a 21% increase.

Hunt said the deal was designed "to provide even richer multimedia content and services to Yahoo's users" and to give Broadcast.com "a larger distribution platform and access to a larger group of clients to put through their business services group."

That group, which provides video-conferencing and other services to companies like AT&T and Microsoft, accounted for 62% of Broadcast.com's 1998 revenues of \$22.4 million. The company also lost \$16.4 million last year. Yahoo doesn't expect Broadcast.com to add to its earnings until the third quarter of 2000.

Still, Templin expects his station to reap thousands of dollars per

month from sales of banner ads on its website, and he anticipates more gains thanks to the Yahoo deal. Advertisers will look at the numbers of hits WDFN is getting, said Templin, "and say, 'It's foolish not to advertise on this site.'" Clients that have placed banner ads have also bought airtime on WDFN, Templin added.

In addition to hundreds of individual station contracts, Broadcast.com streams the audio for all stations owned by Susquehanna Radio Corp., Greater Media, the former SFX Broadcasting and Paxson Communications stations and 40-plus TV stations and cable networks.

Broadcast.com Chairman Mark Cuban and CEO Todd Wagner — whose shares in the company are estimated at \$1.28 billion and \$682.9 million, respectively — founded the company in 1995 in the bedroom of Cuban's Dallas home so the University of Indiana grads could hear Hoosier basketball games on the 'Net. Soon afterward, they added webcasts of KLIF-AM/Dallas. In early 1997 the company added its business services group. A \$45-million IPO came last July. Morgan Stanley Dean Witter & Co. advised Broadcast.com on the deal, while Yahoo was represented by Goldman Sachs & Co.

Stock

Continued from Page 1

saw that radio has moved into a relative safety zone and has been given some unusual respect that it has longed for.

For instance, CBS shares opened at \$42 Tuesday morning, dipped to \$41.75 shortly thereafter, shot up to \$45.562 by mid-afternoon, and then drifted down to close at \$43.75 — good for 4.48% for the day.

While most radio issues have bounced up, they can all point to one company that caused the market to sputter — Chancellor Media — and its failed bid for respect. At least that's the opinion of First Union Capital Market's Bishop Cheen. "What was dragging them down is the same thing that is pushing them up. Two weeks ago, it was the wake for the failed marriage of Chancellor to Clear Channel. That dragged stocks down. Now, it's the opposite. Radio's phenomenal growth — the benefits of consolidation three years after the Telecom Act — are now beginning to be realized. These things have driven up stock."

Cheen also noted that "big expectations can bring big disappointments," but said that when Chancellor went south, Clear Channel also de-

clined for a brief period before recovering. Clear Channel was at \$61.375 on March 19, and on Tuesday (4/6) reached a high of \$73.75 before closing at \$73.375. For its part, Chancellor has also rebounded from its March 19 price of \$42.375, closing Tuesday at \$47.187.

Of course, the release of radio's revenue numbers two weeks ago touting 18% revenue growth in February didn't hurt either. Prudential Securities analyst James Marsh believes that some investors have a renewed faith in radio. "The group got weak in October on concerns about the economy and about slower consumer spending. But much of that was focused on TV, and they thought it was contagious. That's throwing the baby out with the bath water. It's been clear that it is a TV-only problem, and TV has not been able to escape that funk." Marsh said that he and other analysts have been impressed that radio has outscored their projections of growing revenues by 8% to 9% by jumping as high as 15% and 18%, while cash flow has been as high as 25%, nearly 10% higher than anticipated.


"The cash flow numbers have been fabulous," Marsh told R&R. "Advertisers have always loved radio, but they are now willing to pay up for it."

AOL

Continued from Page 1

Cheen believes that it is "absolutely" feasible that AOL could buy a network such as CBS, because the online service would like to tie together the wireless broadcast and cable spectrums. "AOL wants to be in the living room, too, and doesn't want to be confined to only the desktop. It wants to take advantage of impulse buying on the couch. There is a lot of potential there. [Home Shopping Network founder] Bud Paxson proved that 13 years ago."

CBS chief Mel Karmazin only weeks ago pledged that CBS would become a leader in the Internet. CBS already has a deal with AOL to provide news for the online network.



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"SHE'S A BITCH"

#1 MOST PLAYED AT HOT 97/NEW YORK



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STREET TALK®

April 1 Pranks At Fool Blast

As usual, radio stations had plenty of fun preying on the gullible natures of their faithful listeners ... here are but a few of the stunts that crossed the ST desk:

- What? CDs aren't Y2K-compatible?

That's what **KFRC/SF** morning drivers **Ron Parker & Cammy Blackstone** were trying to put over on an unsuspecting audience. They had listeners convinced that CDs had a Y2K glitch that would render them unplayable in the year 2000. The station got panicked calls from music retailers who bought into the hoax, and from concerned consumers who'd been planning on buying CDs as Easter gifts.

- **WZOO/Ashtabula, OH** "moved its studios" to a Canadian Island in Lake Erie and revived the legendary CKLW, complete with jingles and drops from CKLW jocks of the past, including Dick Purtan, Pat St. John, Frank Brodie and others.

- Spanish Contemporary **KSSE/L.A.** was bought by the rock group Mana and flipped to "97.5 Mana FM."

- **WKPE/Cape Cod, MA's Dene & Jeff** reported the Russians had allied with the Serbians and Iraq against NATO, causing some listeners to believe World War III had broken out.

- Talk **WWLO/Gainesville, FL** brought in a "Princeton University professor" to reveal the findings of a study proving that avid sports fans are "closet homosexuals, motivated by their innate desire to view virile men in tight uniforms." Judging by phone reaction, male listeners were, uh, upset.

- **KALF/Chico's** morning crew announced that Garth Brooks had been cut by the San Diego Padres and cited an "unconfirmed report" that he would be signed by the local minor league team, the Chico Heat. After announcing an April 1 press conference, the team owner (who was in on the stunt) pulled the plug after folks eager for season tickets overloaded the phone system.

- Hot AC **WMC-FM/Memphis** once again became all-Disco "Polyester 100," but morning hosts **Steve Conley & Ron Olson** fanned the flames of foolishness when they announced that Tennessee was one of 13 states with a new "no smoking in your car"

ordinance, prompting a flood of calls to local police.

- **KLOU/St. Louis** morning man **Rick Sanborn** convinced listeners that the builder of the St. Louis Arena had established a trust fund for all city residents in the event the building was ever torn down (as it was last month). Before Sanborn disclosed the joke, City Hall said callers tied up lines for two hours seeking their stash o' cash.

- **WYNK/Baton Rouge's Scott & Bob** morning team announced that George Lucas had given them exclusive rights to a screening of his new *Star Wars: The Phantom Menace*. However, some listeners didn't notice that the screening was scheduled for April Fool's Day — at noon at a nonexistent drive-in movie theater. When listeners showed up at the station to collect their passes, they were given a card that read, "Congratulations! You fell for the Scott & Bob *Star Wars* April Fool's joke. George Lucas wouldn't let Scott & Bob preview anything." The "winners" walked away with a free pizza.

- **KHOW/Denver** had planned an elaborate stunt, with a celebrity impersonator — as President Clinton — announcing that the military draft had been reinstated. But the capture of three American servicemen the night before forced PD Jeff Hillery to reconsider and scrap the stunt at the last minute.

This is no April Fool's gag: Look for **Craig Lambert** to land the coveted Sr. VP post at MCA Records. Plenty of industry A-listers were considered following Nancy Levin's exit last week, and although rumors

Continued on Page 26

Rumors

- Is former **WBIX/NY** morning driver **Danny Bonaduce** headed west to L.A.?
- Is Atlantic searching for a NY-based Nat'l Alternative promo person?
- Could Howard Stern's pre-*Private Parts* movie project, *The Adventures of Fartman*, finally be on the Hollywood fast track?

Todd Thibaud

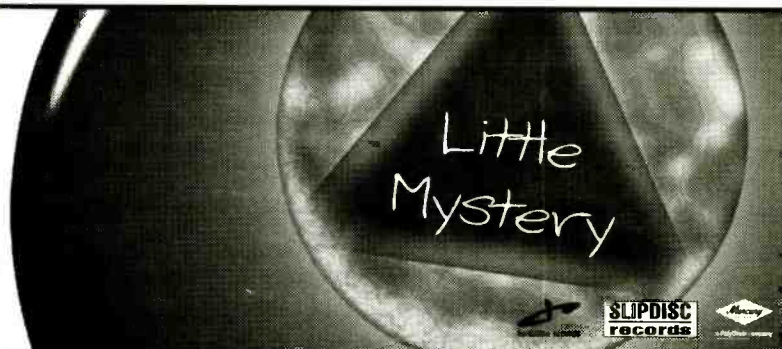
(Pronounced "TEE-bor")

"Little Mystery"

The title track from the new album.

ADULT ALTERNATIVE

Adds 4/20



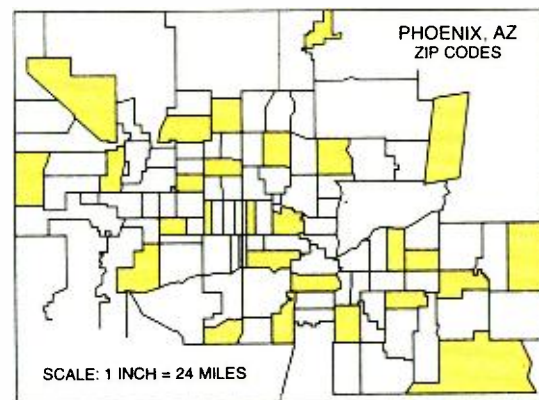
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We get into all your

HOT ZIPS

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Why should you care about that difference? Here's an example. In the latest Arbitrend in Phoenix, the #1 and #2 stations were our clients KESZ-Adult Contemporary and KNIX-Country (Dec-Jan-Feb Arbitrend, 12+ Share, Mon-Sun, 6AM-Mid). They each have about 27 "Hot Zips" spread here and there all over the 111 zip code metro, many at extreme ends of the 51 by 62 mile MSA. In both cases, their Hot Zips deliver 70% of all their AQH listening, so they think that's pretty important because they kind of like high ratings.



Now, if they were doing their music tests the old way – in a hotel auditorium – they'd never get people randomly from all those Hot Zips. Most people just aren't willing to drive long distances at night to take a test. The fact is, auditorium tests draw people mostly from a few zip codes around the hotel test site. And, after all, you couldn't very well conduct an auditorium test in 27 different hotels, could you?

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STREET TALK®

Continued from Page 24

had Lambert headed to Priority, at press time the move to MCA appeared to be a done deal.

▶ OK, Now Who'll Be Yoda? ◀

KKRW/Houston is offering \$1,000 to a listener who will legally change his or her name to Obi Wan Kenobi in time for the May 19 premiere of the latest *Star Wars* movie. The winner, chosen through an essay contest, will be hired by the station for promotional appearances over the summer.

▶ Dr. Laura: Another Try At TV Talk? ◀

Dr. Laura Schlessinger is reportedly in serious negotiations with Paramount TV for a new daytime talk show, which would be launched in fall 2000. Schlessinger had been talking with CBS' Eyemark Entertainment about a syndicated show last year, but balked when she learned the company was planning to syndicate a Howard Stern TV show.

Fisher Entertainment replaces outgoing syndicated afternoon talkers John & Ken, who are on their way to mornings at KABC/L.A., with *The Rick Emerson Show*. Emerson, currently midday host at KOTK-AM/Portland, will originate the show from new studios in Portland. While John & Ken's last show will air on May 21, Emerson will debut in early May, and affiliates will have the choice of either program during the transition. Fisher CEO Glenn Fisher points out that, unlike John & Ken's show, which was a local show repackaged for syndication, Emerson's show will be exclusively for network syndication.

▶ The Jock Who Wouldn't Leave! ◀

Just-arrived KDWB/Minneapolis nighttimer **Scotty Davis** really wanted to get to know his new co-workers, so he stayed in the studio with all of them Monday (4/5) — a total of 28 straight hours on the air!

This year's American Heart Association Golf Classic in Omaha is being dedicated to the memory of former Journal Broadcast

Rumbles, Pt. 1

- **KZZP/Phoenix** completes its evolution from Hot AC to CHR/Pop. Meanwhile, suburban Oldies **KBZG-FM** adopts the "Jammin' Oldies" format set to disappear from Heffel's newly acquired KHOT.

- ABC's **WPLT-FM/Detroit** completes its transition to Pop/Alternative, a process that began in February. At crosstown CIMX, **Phat Matt** is named MD.

- Also in Detroit, Greater Media's **WXDG** pulled the plug on its Alternative format on Easter Sunday, becoming "Classic Soul 105.1." The entire airstaff has left the building, minus PD Amy Doyle. Before becoming WXDG in the fall of '97, it was the market's longtime Classical station, WQRS.

- Another Alternative defection: **WRXR/Augusta, GA** flips to Urban Oldies.

- Saga anoints WKLH/Milwaukee PD **Robert Bellini** with the additional title of Format Specialist. He'll work with the other five Classic Rock stations in the chain.

- **WJFX/Ft. Wayne, IN** segues from Urban to CHR/Rhythmic.

- Longtime CHR **WJET/Erie, PA** flips to Pop/Alternative, with the syndicated **Bob & Sheri** in morning drive.

- **WLNF/Biloxi, MS** OM **Dave Dallow** adds PD duties.

- **KWTX/Waco, TX** PD **Flash Phillips** resigns to become PD at **WLSS/Baton Rouge, LA**.

- **KEFM/Omaha** transitions from "Lite 96" to "Mix 96.1."

- Hot AC **WBAM-FM/Montgomery, AL** appoints **Robert Elfman** PD.

- **WCMS/Norfolk PD/MD** **Mike Meehan** exits to embark on a new career as a financial planner.

- **KTOZ/Springfield, MO** signs an on-air, sales and marketing agreement with Chancellor Media to use the "Alice" handle.

- **WKRO/Daytona Beach, FL** PD **Fitz Madrid** exits. MD **Rosy Acevedo** adds programming duties.

- Ex-WHEB/Portsmouth, NH MD **Scott Laudani** is named PD of crosstown Classic Rock **WXDB**. Former 'HEB middayer **Lori D.** joins 'XDB for similar duties.

- **WWWX/Appleton & WEZR/Green Bay, WI** flip to a Rock simulcast as "The Fox."

- Active Rock **WZMT (The Bear)/Wilkes Barre** picks up new calls **WXBE**. Expect simulcast partner **WKQV** to get new calls once its acquisition by Citadel is complete.

- **WYNK/Baton Rouge** personality **Austin James** is serving as interim PD following **Ralph Cherry's** return to **WBYT/South Bend** as PD.

Group/Omaha OM **Doug Sorenson**, who died last July of a heart attack. The tournament will be played May 24. For entry or sponsorship info, contact KEZO's Allison Steele at (402) 898-5319.

Our condolences to the family and friends of 56-year radio veteran **Bob Ardrey**, who died of cancer last Friday (4/2). Ardrey, who ran Merv Griffin's first broadcast group

Continued on Page 28



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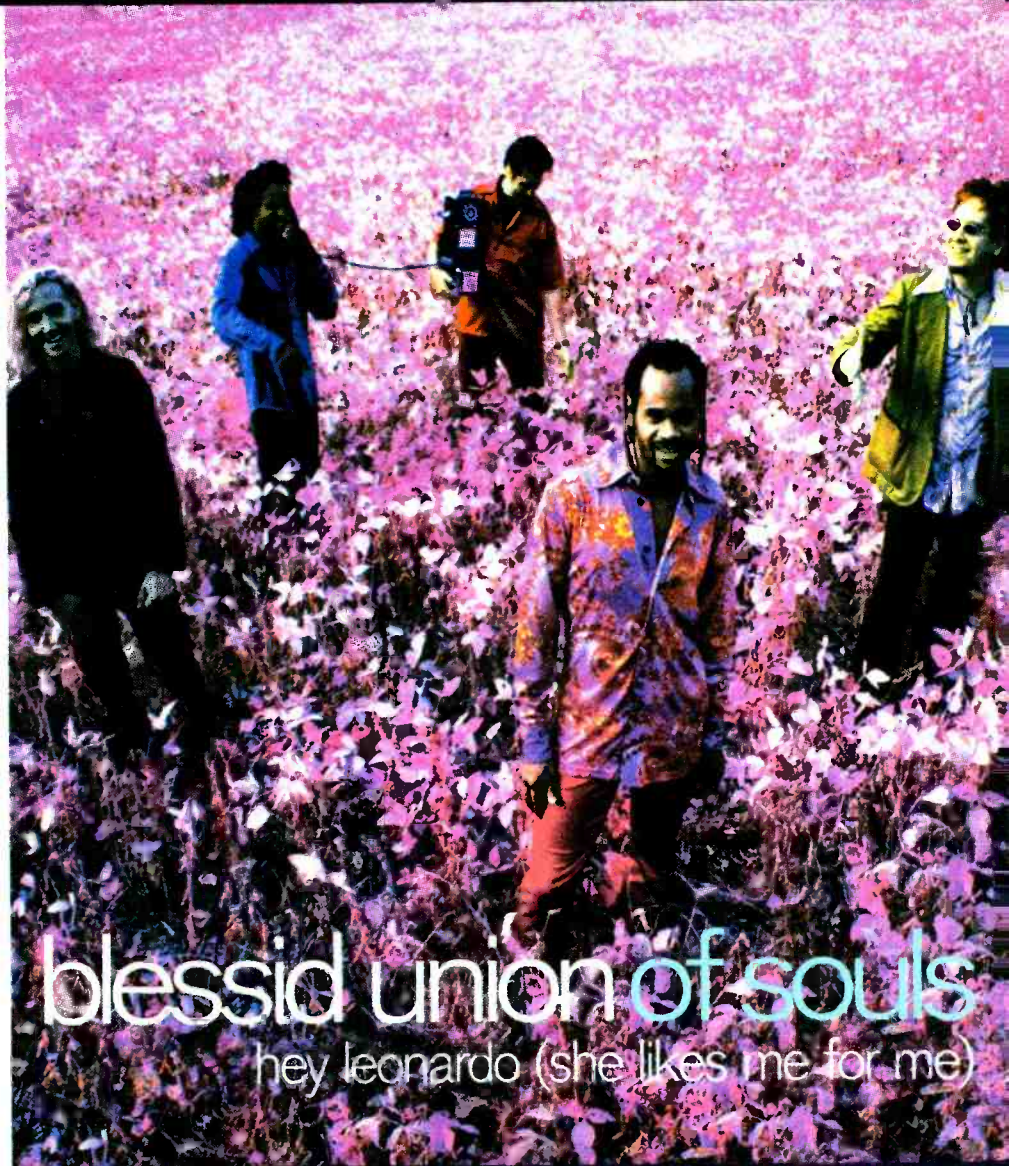
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- 32x - KHTS/San Diego
- 31x - WRVW/Nashville
- 30x - WKSL/Memphis
- 26x - WVKS/Toledo
- 35x - WAOA/Melbourne
- 24x - WAEB/Allentown
- 26x - WWCK/Flint
- 25x - WNOK/Columbia
- 25x - WAYV/Atlantic City
- 23x - WFHN/New Bedford
- 31x - KQID/Alexandria
- 23x - WYCR/York
- 20x - WNNK/Harrisburg
- 35x - WXIS/Johnson City
- 25x - WKEE/Huntington

Single in-stores April 27th



blessid union of souls

hey leonardo (she likes me for me)

The first single from the forthcoming album
walking off the buzz

Produced by Emosia and C.P. Roth
Management: Mark Liggett
for Legend Entertainment Corp.

In stores April 27th, 1999

PUSH 
RECORDS



"This is almost a **POWER** for us now. It's **TESTING IN ALL DEMOS** and it's in the **TOP 10** with phones, too. We are spinning it 48x this week. The callout is very good!"

-Mike Marino/Q102-Cincinnati

"Every time we play this song we get calls from adult women asking about the lyrics. This record is **HOT** on the phones, ranking **TOP 10**. They are huge in the market!"

-Dave Decker/WZPL-Indianapolis



STEVE WONSIEWICZ
swonz@aol.com

SXSW: Indies, Internet Take Center Stage

□ Panelists say the record industry business model is beginning to change

Perhaps it's fitting that the latest edition of the annual Austin music confab, South By Southwest, concluded on the eve of the first Academy Awards in which independent filmmakers shut out the big Hollywood studios in all major award categories. In the movie biz, the buzz in Tinseltown is that it's a great time for indies, thanks to their incredible showing at the latest Oscar ceremony. There's finally a chink in the big studio armor.

* A similar feeling — one pertaining to the indie record business — consumed SXSW attendees. You could sense it in the halls of the Austin Convention Center, the lobby of the Four Seasons and the multitude of clubs where hundreds of bands showcased their talents. After all, this was the first SXSW gathering held in the brave new post-consolidation and Internet world, and, well, if indie execs were feeling their oats, so be it.

But the giddiness deep in the south of Texas wasn't limited to indie record company owners, artists and displaced major-label senior execs. It was also coming from heavy-weight New York lawyers and (gasp) Wall Street itself.

The Quest For Profits

As former A&M Records President/CEO **Al Cafaro** noted during the opening day panel "Wall Street and the Music Industry: Like Oil and Water," "Back in the early days of A&M there was no such thing as a fiscal quarter. The company was independently operated by Herb Alpert and Jerry Moss. They could accept whatever results would happen within a short- to mid-term time frame, because the entire thrust of the company was investing in artists, believing in those artists, and sticking with their records."

"We stuck with records and artists a very long time. Joan Armatrading released something like 15 records on A&M. None of them really excelled from a sales standpoint, and none of them would have been cause to continue to work with her in this current climate. But A&M was privately held. Herb, Jerry and senior management were content with a certain amount of money for themselves and to pay the people in the company."

"That is one of the fundamental changes in the business today. The business is now all about maximiz-



The business is now all about maximizing profit. In this environment, maximizing profit means getting as much of the money you're earning from the few successful artists to the bottom line as possible.

—Al Cafaro



Al Cafaro

ing profit. In this environment, maximizing profit means getting as much of the money you're earning from the few successful artists to the bottom line as possible. And keep in mind that the margins are lower because of increased costs. The money that historically was used to sign artists is looked at in the current environment as money that shouldn't be spent at all, possibly shouldn't be spent, or shouldn't be spent because SoundScan sales aren't progressing as the company would like.

"Once you look at maximizing profit, then everything else comes under assault. Why release the record? Why not release only one single? We all know SoundScan is reported in all of the newspapers across the country. We've come to this box-office mentality that exists in the film business."

Artist Development A Thing Of The Past

Rosemary Carroll, partner at the New York-based law firm Codikow, Carroll, Guido & Groffman, agreed. One notable sign, she said, is that with fewer labels, there are fewer buyers for talent. "I have artists that are getting dropped. There's a lot less upside, a lot less sunshine."

"Artist development is basically becoming a thing of the past. It's becoming something the people who

run record companies don't even bother paying lip service to. They kind of smirk at the concept."

Carroll agreed with Cafaro that the major labels have materially changed the way they are allocating their investment dollars. "The money that would go into artist development and A&R — the soft money, if you will — is being redirected to expenditures that have a more direct and immediate effect on sales. Instead of spending money on A&R and letting artists spend time writing songs before they record an album, you have artists being pushed into the studio, records being rushed into release, and more money being spent on marketing and distribution."

It's not all gloomy, said Carroll. "The good news is that artists are taking more control of their destiny and refusing to give up their power."

Down Quarter Blues

Michael Nathanson, a research analyst with noted Wall Street investment and money-management firm Sanford C. Bernstein, seconded the notion that the macroeconomic changes affecting the record industry will empower artists more than ever. "In the future, with online distribution and marketing,



Artist development is basically becoming a thing of the past. It's becoming something the people who run record companies don't even bother paying lip service to.

—Rosemary Carroll

record companies will have to share power with the artist. Artists will be able to have better-targeted marketing campaigns.

"The power of the record companies to control distribution will be greatly changed, and that's pro-talent.



Steve Balcom

That's a totally different model from the one we have right now."

The investment community, said Nathanson, is already taking note. "One of the problems within the music industry is that Wall Street is looking for stability — quarter-over-quarter and year-over-year growth. They hate a quarter that doesn't meet their expectations. And as most people know, it's very difficult to do that in this industry, because you're dependent on the artists and their product."

"So, given the demands on Wall Street and the realities of the industry, I don't think many of these companies should be publicly traded. The demands are too great right now."

Nathanson made exception for huge, multinational conglomerates. "Look at Time Warner. The music division went backward for three years, and basically nobody cared. The stock wasn't punished, because Time Warner is such a strong and diverse company."

The Indie Perspective

While many are predicting significant change in the way the majors do business, at another panel, "How Will Consolidation Affect the Indie Scene," indie label founders were more reserved in their observations about how their lives and businesses will change in the years ahead.

As Mammoth Records Sr. VP/GM **Steve Balcom**, who moderated the panel, noted, many Universal Music Group acts are still in the process of getting released from their contracts. After that, there will be the inevitable courtship ritual. Only then will the indies begin signing and releasing music. "Indie labels still have to find the right artists and the right situation where it's more than just releasing one record."

Most small indie founders on the panel didn't plan to increase their roster size, mostly due to financial constraints. Deep Elm Records owner **John Szuch**, who picked up former Capitol Records alt-rock band Triplefastaction, observed, "We probably won't be taking up any bands who came off the majors because they do have different expectations, and most of them are financial. They're used to getting a big advance, big publishing deals and tour support."

"We operate in a totally different world. We work with a lot of DIY touring bands as opposed to bands that go for major commercial airplay,

because we know we can't afford that."

The larger indies, however, will slightly step up their commitment. Rykodisc Sr. Dir./DVD Development & Special Projects **Jeff Rougvie** said, "We're getting phone calls, but I don't think Rykodisc is going to expand to such a degree that we won't be able to handle the artists' music. But we will be looking to pick up some things."

Szuch's observation about artists needing to adjust their expectations was seconded later in the panel. As Rougvie noted, there's a point where "bands need to decide if they want to keep going after a huge hit" and continue trying to get a major-label deal or be happy "selling to the 50,000 who are big fans, and maybe later on there will be an opportunity to expand beyond that."

Not surprisingly, many panelists agreed that going it alone, like Ani DiFranco, is a viable alternative for artists these days. As Rougvie stressed, "Now is the time to do it. At the end of the day, if you sell 10,000 records, you'll make more



I don't think Rykodisc is going to expand to such a degree that we won't be able to handle the artists' music. But we will be looking to pick up some things.

—Jeff Rougvie

money on your own than if you sold 100,000 and were on a major label."

Unfortunately, most indie label founders agreed that it's the rare artist who has the drive and desire to mix art and commerce. Also, the artist's choice of music plays a vital role in which direction to turn. Szuch said, "It depends on your music. If you're a mainstream pop or rock band with commercial radio types of songs, trying to get on a major label is probably still the way to go. If you're a scene band, like Ani, then there's a whole culture attached to it that makes it a better environment in which to build it yourself."



HAGAR ROCKS THE HARD ROCK — Sammy Hagar and friends celebrate the launch of the rocker's tour of select Hard Rock Cafes around the country. Hagar's new single, "Mas Tequila," was a top 10 track at Active Rock and Rock. His new album, Red Voodoo, hit retail on March 23. Pictured (l-r) are Shep Gordon, Hagar's partner in his Cabo Wabo Tequila venture; Hagar; MCA Records VP/Marketing Director Robbie Snow; Hagar's manager Kenny Puvogel; and MCA Records VP/Video Promotion Dennis Boerner.

R&R LAUNCHING PAD

Blues-Rock Guitarist Andrews Getting Hot With 'Burn'

Some genres are timeless and never really fall out of favor. They ride along on the waves of music cycles, peaking or surging in appeal based on the appetite of radio audiences and the programmers to whom they cater.

promotion arm of Jericho. "It was almost like a development deal, the ways things worked out, so we're really excited that Jake's album is our first project out of the gate."

In getting things started at radio,

to work Andrews at radio, Ildis observes. "This is one of those projects where we've let the older-demo, mainstream-leaning Rock and Active Rock stations take the lead. That's starting to build nicely, so now we plan to be as active as possible on the radio festival circuit, where we can get him in front of 10,000 people, as opposed to hundreds if he were doing a small club tour." In that regard, Andrews has already lined up festival gigs at KLBJ and WAXQ, among others.

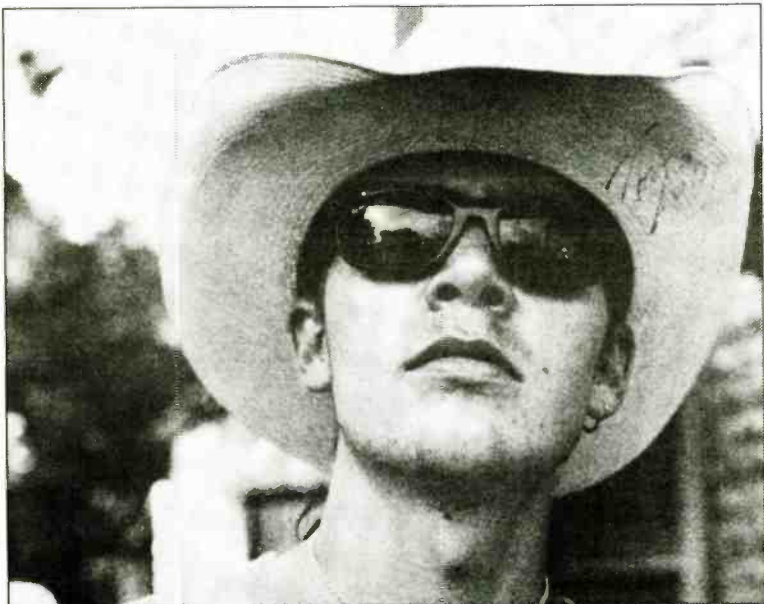
As far as the appeal of "Time to Burn" at radio, KDKB MD Tracy Lea calls the track an "instant reaction record, and we expect to see some strong growth." Lea says the success of Shepherd, Lang and Indigenous have paved the way for the appeal of blues rock. "We've had a lot of success with those artists. That particular style of music has been a home run for us."

Lea agrees that the current music cycle works in favor of blues rock. "It's not so far off the page that mainstream Rock won't appreciate it. Also, it's a welcome relief from all the pop alternative that's being worked. People are ready for good, mainstream rock, and this fits the bill."

More, More, More

Launching Pad congrats to **Radiostar**, who picked **RCA** from among the half dozen major labels offering them a deal. By the time you read this, will hard-rock act **FluThirteen** have inked a deal with a major West Coast-based label?

—Steve Wonsiewicz



Jake Andrews

Blues rock is one of those genres. Over the past couple of years a new generation of young guitarists and bands has emerged, including Kenny Wayne Shepherd, Jonny Lang and, more recently, Indigenous.

The next one to join the fold is 19-year-old prodigy **Jake Andrews**, whose debut single on New York-based **Jericho Records**, "Time to Burn," has been warming up playlists at such Rock stations as **KLOS/Los Angeles**, **KDKB/Phoenix**, **WDVE/Pittsburgh** and **WAQX/Syracuse**; Active Rocker **KLBJ/Austin**; and Adult Alternative **KQRS/Minneapolis**.

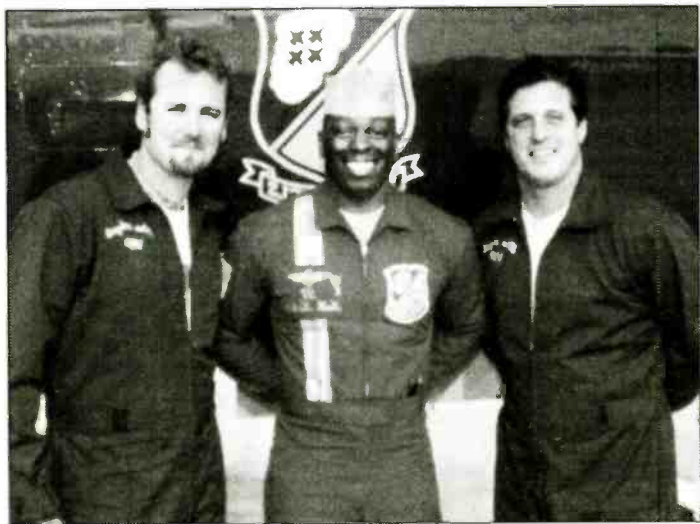
Andrews is the son of John "Toad" Andrews, who was the guitarist for the '60s cult band **Mother Earth**. At the age of 9, young Jake made his first public appearances, and by his teens he was a staple on Austin's fickle blues club scene.

Around 1994, at a performance in Los Angeles when he was 14 years old, Andrews caught the attention of **John Porter**, who, along with **Andrew Lauder**, formed **Jericho** in 1998. Porter hooked up with House of Blues to cut a demo. Andrews remained with Porter and eventually became the first artist **Jericho** released. His debut album, also titled **Time to Burn**, was produced by Porter and will be released through the **Sire Records Group/WEA** on May 11.

"It was a long, long courtship," says **Dave Weyner**, Exec. VP/GM U.S. operations for **Sanctuary Music Productions**, the marketing and

Weyner elected to rely on an army of independent promoters. "We have quite a team of professionals working the records, and we've kind of regionalized our efforts to try to build some stories."

Quarterbacking the indies' actions has been **Michael Ildis**, who has opened his own promotion and marketing firm, **Ildis Communications**. Commenting on the strategy



ALL FOR BLUE — Sister Hazel guitarist Andrew Copeland (r) and bassist Jeff Beres (l) hang out with their newest friend, Blue Angel Pilot Lt. Keith Hoskins. Copeland and Beres recently flew with the Blue Angels at their winter training base in El Centro, CA. The pair were participating in a Blue Angels campaign to attract more young people to careers in the armed forces, and endured a 50-minute celebrity orientation flight in an FA-18 Hornet jet fighter. Sister Hazel is currently taking a break to record their next album, tentatively slated for release this summer.

MUSIC NEWS & VIEWS

Cheap Trick, Amazon Bow New Disc

This one will be watched closely. Rock band Cheap Trick has teamed with **Amazon.com** to



Cheap Trick

market the band's self-released new live album, **Music for Hangovers**. The powerful online retailer has an exclusive 60-day window to sell the album beginning April 20, while brick-and-mortar stores and other retailers can begin selling the disc on June 15. **Music for Hangovers** was recorded from April 30 to May 3, 1998 in Chicago, and features the **Smashing Pumpkins'** Billy Corgan collaborating on the song "Mandocello." Plans for DVD and VHS versions of the album will be announced shortly.

Dylan, Simon Tour Dates Set

The rumored **Bob Dylan** and **Paul Simon** co-headlining tour becomes reality on June 6 in Colorado Springs. Dylan and Simon will perform separate sets, as well as share the stage for a couple of songs. It's the first time the two have performed together. So far 32 shows have been confirmed on the amphitheater-arena tour, which ends July 31 in Wantagh, NY ... In other tour news, the **Smashing Pumpkins** begin a brief, 10-date club tour April 10 in Detroit ... The **Cranberries** embark on a nine-date U.S. tour April 28 in Washington. Tickets are being sold exclusively via the band's website at **www.cranberries.com** ... **R. Kelly** begins his national tour on May 5 in Richmond, VA. Supporting are **Busta Rhymes**, **Foxy Brown**, **Sparkle**, **Kelly Price**, **Nas** and **Deborah Cox** ... **Blondie** starts their first tour in 16 years on May 15 in Boston ... Veteran rock group the **J. Geils Band** has reformed and will perform their first concerts in 16 years beginning June 23 in Boston ... Former **Take That** singer **Robbie Williams** kicks off his U.S. tour on May 4 in New York ... Look for Woodstock '99 promoters to announce shortly that **Live**, **Marilyn Manson**, **Metallica**, **Alanis Morissette**, the **Offspring** and the **Red Hot Chili Peppers** will commit to the three-day festival that begins July 23 in Rome, NY. Other acts expected to join the 30th-anniversary edition include **Counting Crows**, **Sheryl Crow**, **Korn** and **Limp Bizkit**.

In the studio: E-zine **Addicted to Noise** reports **AC/DC** will soon begin work on their next album. The online magazine says lead singer **Brian Johnson** is promising an album that will "get that bluesy feel back again" ... **Wyclef Jean** has been spreading the word that a new **Fugees** album could be ready by next year ...



AC/DC

Was (Not Was) are in the studio working on a new album that is expected to be released later this year ... Hard-rock act **Megadeth** has begun mixing its next album, **Insomnia**, which is expected to be released this summer.

This 'n' that: **Madonna** and **Hole** have parted ways with management firm **Q Prime** ... **Aerosmith** and manager **Wendy Laister** go their separate ways ... **SubPop Records** has joined the growing list of labels releasing music in the MP3 format.



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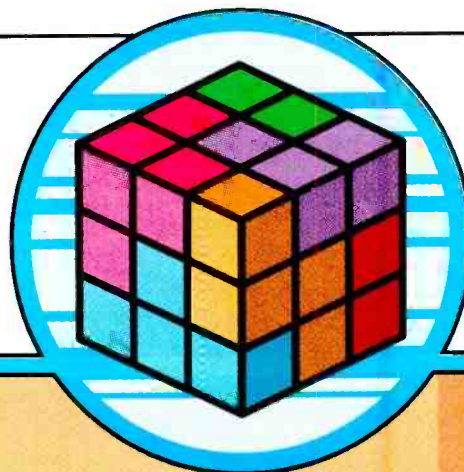


ALTERNATIVE[®] PUZZLE

- | | | | | | | | |
|--|--|--|--|--|---|--|--|
| 1.  | 2.  | 3.  | 4.  | 5.  | 6.  | 7.  | 8.  |
| programming | music | sales & management | production | internet | marketing & promotion | record promotion | research |

Directions: Assembly required. Once all eight pieces are strategically put together, they form a cube, also known as THE ALTERNATIVE PUZZLE.

This puzzle consists of eight pieces:
 1. Programming, 2. Music, 3. Sales & Marketing,
 4. Production, 5. Internet, 6. Marketing & Promotion,
 7. Record Promotion 8. Research



When a format goes through a turbulent period, no matter what the cause, the pundits come out and start making proclamations like, "Just play the hits," or, "It ain't brain surgery." These comments always seemed rather presumptuous and insulting to me. If programming is so simple, why are entertaining and compelling radio stations so hard to come by? So when I began work on this year's Alternative special, the first idea that entered my head was to investigate the complexities of the format. • Perhaps on its most basic level, programming for the Alternative format (or any format, for that matter) is simple. All you have to do is entertain the listener. Ah, but there's the rub. Whether you are talking about air talent, production, music or any other element of programming, making it consistently entertaining is most certainly not simple.

"As simple as a flower, and that's a complicated thing." >Love And Rockets

While brain surgery could actually be considered an apt metaphor for radio (after all, it is theater of the mind), a much more accurate representation would be a Chinese puzzle cube. On its surface, it is little more than a basic cube, but when it is broken down into its component parts, you start to appreciate that things aren't quite as simple as they seem. A complex collection of odd shapes of different sizes somehow combines to create an elemental and perfect form. • Before I lose myself in metaphor, let's return to the more practical aspects of radio programming and promotion and the collection of columns you now hold in your hand. For this special, I decided to scrutinize the wide range of elements that specifically come together to create a compelling and entertaining station.



the pieces...

Programming

While all of the sections in this special could conceivably fit under the heading "programming," I have limited my content here to a general overview of the various pieces of the programming puzzle. I couldn't cover everything, so I decided to focus on areas of philosophical discussion that have previously been overlooked.

Certainly one of the most provocative and enigmatic aspects of programming is the music meeting. For promotion people, not only is the process a complete mystery, but sometimes so are the people involved in the process. So, I decided to take a look inside the music meeting. The result is a comprehensive overview of the dynamics of three stations' music meetings, KROQ/Los Angeles, KCXX/Riverside and WNNX/Atlanta.

I also examine the increasingly common problem of record burn. When a station shares music with several other stations in the market, increased record burn is unavoidable. The importance of burn scores, when to rest songs, and what level of burn is too much are just some of the topics that will be discussed.

Finally, I close out the programming section with a discussion of the subtle and not-so-subtle differences between the Alternative and Active Rock formats with people who would know: programmers who spent considerable time working with Active Rock, but who now helm Alternative stations.

Music

No matter how long an Alternative radio fan listens, he or she will hear music more than any other programming element. It is the centerpiece of any successful radio station. Catching a music trend early can be an incredibly strong force in driving ratings, as the grunge explosion earlier this decade illustrated extremely well. Much of the frustration of the past few years in the format is probably derived from the simple fact that there hasn't been a single galvanizing music force to replace grunge. As a result, the music strategy has been to weave a tapestry of strong songs and artists from a variety of genres, be it electronica, ska or even swing.

Today, the hip-hop influence on the listeners, the artists and the format cannot be denied. While the hip-hop genre has roots reaching as far back as Gil Scott-Heron and the '70s, only recently has our format seen hip-hop-infused rock bands like Rage Against The Machine, Korn and Limp Bizkit come to the fore. Whether this is a fad or the beginning of another grunge-type explosion is yet to be seen. Inside, I explore this topic in detail, discussing it with MTV Senior VP/Talent & Music Tom Calderone, WXRK/New York PD Steve Kingston, Jacobs Media consultant Dave Beasing and others.

The essence of the music record companies release and radio stations play is ultimately the responsibility of the artists. Thus, it is entirely appropriate to discuss contemporary issues with the artists themselves. It's a tradition Sky Daniels started three years ago, and one that continues inside through his interview with the Goo Goo Dolls' John Rzeznik.

The music section ends with a very provocative survey of the rock music scene by consultant Jeff Pollack. Pollack can always be counted on not to pull any punches, and he delivers again in this enlightening piece.

Sales And Management

As radio has become an increasingly corporate and bottom-line-driven business, sales issues are a larger part of the programmer's world. Some say the traditional conflict between the integrity of programming and the commerce of sales is over, and it has been won by the sales department. Such sentiments are a little too simplistic, and I probe the interaction between the programming and sales departments of KROQ/Los Angeles as an example of how one station successfully handles interdepartmental collaboration.

In any discussion of sales, the bottom line is money. For this reason, I review the national and local sales state of the format with Jacobs Media GM Paul Jacobs, a leader in selling this format for many years. His comments on the Internet are particularly enlightening — and urgent.

Production

Talk with any successful programmer, and the importance of spectacular production will be mentioned. Talk to industry people in Los Angeles about radio production, and they'll trade stories of their favorite John Frost promos. Great production pieces can do that — affect a person so much that they become fond memories, like a favorite episode of *Seinfeld*.

For most of this decade, the Alternative format has led not only musically, but in the area of production as well. The notion of pushing the edge of the production envelope seems to go hand in glove with the format's overall philosophy. Inside, I ask three of the format's leading production directors for their definitions of great production.

The Internet

While the Internet has been mostly promise and hype in the minds of many, the recent Arbitron/Edison Media Internet listening study was a stunning dose of reality. Over 90% of the Alternative format's P1s are online, a figure dramatically higher than any other format. Obviously, the ramifications of this online usage need to be dealt with. Inside, the author of the Internet study, Edison Media President Larry Rosin, gives us his thoughts on the Internet and radio.

Marketing And Promotion

Every year it seems that Arbitron responds to radio's needs and releases a new goodie to aid the medium in its pursuit of advertising dollars and in servicing its listeners. Arbitron's Manager/Radio Programming Services, Bob Michaels, gives us an up-to-the-minute overview of the many tools Arbitron has developed that will help programmers serve their listeners.

Record Promotion

As radio programming has become more complicated and consolidated, so, too, has record promotion. The stakes are higher, and the pressure has truly become intense. But with this increase in pressure has also come opportunity, and no format has sent more people on to senior executive positions in the record industry over the past five years than Alternative. I discuss the dynamics behind this with a number of these senior executives as they look back and give their view of their format from their new positions.

Any format veteran knows that one name towers above all others when it comes to promotion and the Alternative format: Howie Klein. From his days of doing one of the original alternative music specialty shows in the '70s to his nurturing of the patchwork of Alternative stations in the '80s as GM of Sire Records, Klein's support for the format and its music was unwavering. Indeed, it is conceivable that without the early support of Klein, the Alternative format wouldn't exist today. I talk with Klein about the past 20 years and his view of how the format has matured and changed.

Research

This year's special closes with a look at one of the more important research issues for the format: music clusters. When a format is as broad as this one and shares music with as many different formats, the question of which artist belongs with which is particularly relevant.

Twenty Years

For a format that looks forward like this one, a milestone like 20 years is little more than a number. Still, for the romantic, forays into nostalgia can be quite entertaining, and heck, you never know when you might learn something from the past. So, throughout this year's special you will find reminiscences from radio and record personnel who have been around for at least some of those 20 years.

So sit back, get some coffee, turn the page and join me as I delve into the puzzle we call the Alternative format.

ALTERNATIVE
PUZZLE



programming

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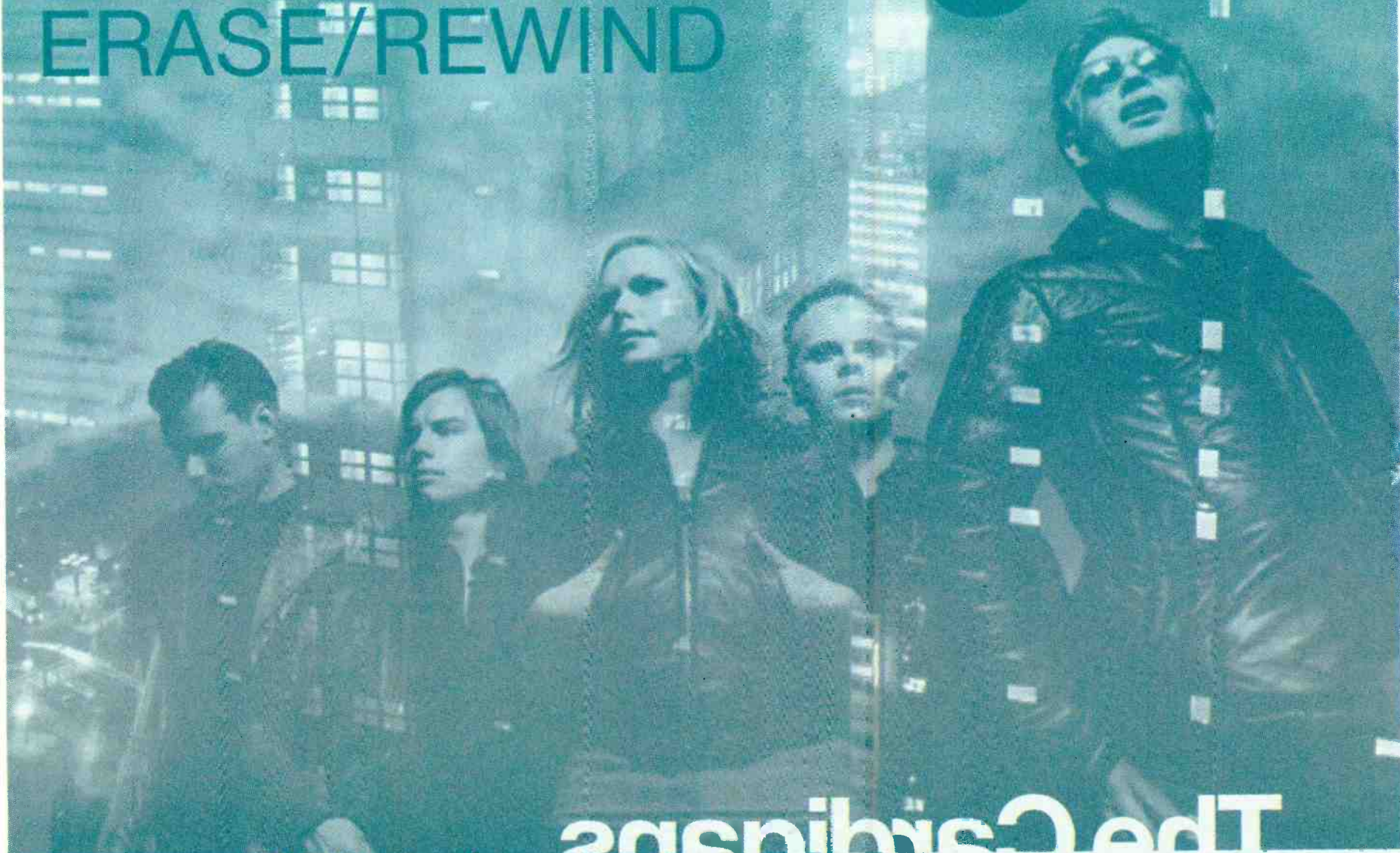
bonus

Bonus: Cutting-Edge Music

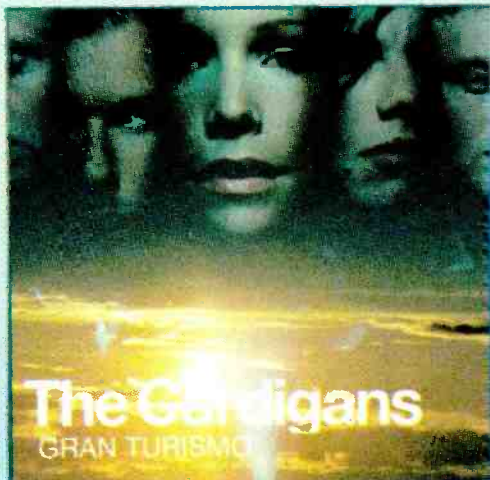
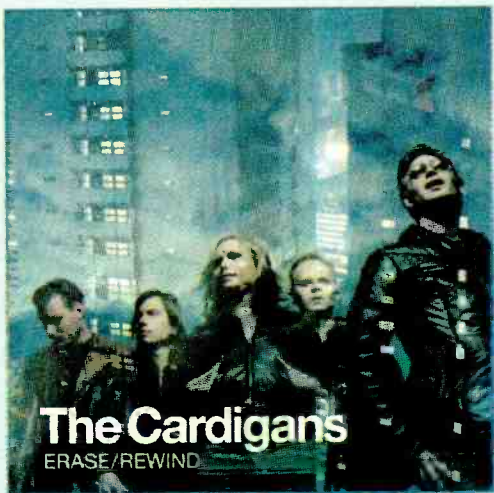
Here's the story behind the music contained on the R&R Alternative CD sampler.....Page 94

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Behind the CD Stack

An in-depth look at the format's music meetings

I have never been asked as many questions about a work in progress as I have about the following piece on radio music meetings. That says a lot about the power and mystery that surround the ritual of a radio station programming staff picking the music it is going to play. While most of the questions were from record company executives (everything from "Did they listen to my record?" to "What kind of things did they talk about?"), I received a surprising number of queries from radio programmers as well. It seems that everybody wants to know what everybody else is doing and how they are doing it. I knew that I had limited time and would only be able to visit a few stations, but I promised myself that I would try to go into enough depth that people would be able to get a good idea of what programmers talk about as they are weighing the decision of which songs they are going to play.

KROQ/LOS ANGELES
MARCH 9, 1999



KROQ holds its music meeting on Tuesdays. "Music meeting" is a misnomer, since KROQ actually has three music meetings. There is a pre-meeting between PD Kevin Weatherly, APD Gene Sandbloom and MD Lisa Worden, which is immediately followed by the "official" music meeting, which is (seemingly) open to the entire staff of the station, and then there is a post-meeting. I attended the regular meeting and the post meeting.

I asked Weatherly what goes on in the pre-meeting, and his reply was that it was more or less a chance for the programming staff to tie up loose ends on their playlist. Research (including callout, a detailed sales overview on every current song they are playing and request logs) is looked over, and the music categories are examined. Changes are made if it makes sense to do so. Label priorities are also summarized and discussed, and a preliminary discussion of what music the station may add is held.

I asked Weatherly if they had a specific time when the staff went over their Selector categories and moved music around. He said that they actually do that a few times a week. My impression was that this pre-meeting was a continuation of those fairly regular updates to the station's playlist and clocks.

After the pre-meeting, I entered Weatherly's office, where the music meeting was held. The first thing that struck me was the number of people in the room. As I looked around, there were 11 people taking part in the meeting, including phone ops, interns and night host Doug the Slug. Afternoon drive host Jed the Fish also took part for a short period of time, leaving

when his airshift started at 2pm. Six participants were men, and five were women.

The music meeting basically worked like this: Weatherly would play a song and, when it ended, tell everyone the artist's name. All of the participants in the music meeting would then write down the name of the artist and their comments on a piece of paper. At the end of the meeting, Weatherly handed out a sheet of paper to each person. Everyone wrote their name at the top and then listed their five or six favorite songs. There was no guidance as to what the programming staff was looking for. The expectation was that you would simply write down the six songs you liked the most.

Several things struck me about the process itself. The first was the pure bulk of music we listened to. The meeting took over two hours, and the entire time was almost exclusively spent listening to music. All told, we listened to 28 songs by 27 bands. With only two exceptions, we listened to every song all the way through. I was also surprised by the almost reverent attitude people had toward the music. I counted only three negative comments made during the entire meeting about a specific song we were listening to. I probably should have expected it, but I was also surprised by the broad range of music we listened to. There was an unsigned band, an import without a domestic label and, of course, major-label releases. The music also spanned a broad range of styles, from very heavy rock to pure pop.

During the meeting, Weatherly, Sandbloom and Worden mostly kept quiet. As I said, there were very few negative comments made, and there were few positive ones made either. I got the feeling that the programming staff really didn't want to influence anyone's opinion in the meeting. At the same time, however, Weatherly's enthusiasm for music shone through a number of times. At one point he played a song by the band Taxiride. When it finished, he immediately put on another track by the band, pointing out and marveling at the band's wide stylistic range.

After playing all of the songs,

Weatherly asked if anyone had any additional songs that they should hear. No one spoke up, so Weatherly told everyone he wanted them to hear the DAT of Dave Matthews' acoustic performance for KROQ from the previous night. His absolute joy at and enthusiasm for the performance were abundantly clear. It struck me that this was really what a music meeting should be all about: To hell with everything, let's just sit back and enjoy listening to music for its own sake. After stopping the DAT, Weatherly said, "That's the best thing we've heard today."

Weatherly then instructed all of us to write down our top six song choices. I was expected to take part, but I found myself having a hard time limiting my choices to six. I loved Citizen King, Dangerman, Marilyn Manson, Imperial Teen, Tin Star, Orgy and more. All told, my preliminary list of "adds" was 14 songs long. With a bit of ruthlessness, I cut it down to six.

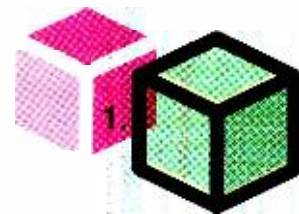
After everybody handed Weatherly their lists, he read them aloud. Gene Sandbloom then compiled the results in a chart. As soon as Weatherly read the last list, the "official" meeting ended, and everyone left the room, except for the programming staff.

It is at this third meeting that the programming staff "officially" picks their adds for the week. So how does the staff at the World Famous KROQ pick their adds? From what I could tell, they look for songs that evoke passion — passion in the audience and passion within the programming staff itself. One or the other is good, but having neither gives a record very little chance of getting played, and having both is the fast lane into rotation.

Discovering passion in an audience

There were very few negative comments made in the KROQ music meeting, and there were few positive ones made either. I got the feeling that the programming staff really didn't want to influence anyone's opinion in the meeting.

when you haven't played a song yet is a difficult thing. From what I could tell, KROQ tries to gauge local music activity through the use of record sales and requests. The top 200 album sales chart for Los Angeles was examined very closely, as was the request log summary. They also seemed to pay attention to airplay in other markets that immediately led to significant



programming

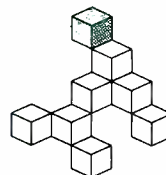
sales. All of this information had been summarized in a report compiled after meeting with all of the local record company promotion representatives the day before.

As to the feelings of the staff itself, the long meeting listening to music and the responses of the participants give the KROQ programming department a very clear idea of the passion that they and the staff have for certain songs. Weatherly did make a point of telling me, however, that they use these results only as a guide, and that a song could do very well there and never get added. I am sure that he is being sincere, but the importance of this meeting was illustrated very well to me over the next few weeks. In the meeting I attended, Imperial Teen and Queens Of The Stone Age did very well among the participants. Both are songs with no national profile, no sales or requests (from what I know, at least), and absolutely nothing going for them except that most of the people in the music meeting really liked them. KROQ has added both songs.

One of the obvious questions I had was how KROQ knew how many "slots" they had for new songs. Weatherly's reply surprised me: "We don't really approach new music that way. If we really like a song enough to want to play it, we'll find a way to get it on the air." While this may be the goal, there are obvious limits. Because it was selling so strongly and the concert was coming that week, the programming staff really wanted to find a way to get Marilyn Manson's "Rock Is Dead" on the air. As much as she liked the song, Worden brought up that, with all of the similar-sounding records on the air, it would be very difficult to schedule without dropping something. Since all of the harder rock songs on the air were doing so well at the time, all three of them decided to wait on the song until some of existing songs were ready to come out.

After deciding which songs to add, Weatherly called the labels' local promotion representatives and informed them that their songs were being added. The whole process took almost three hours.

>>Continued on page 38



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behind the cd stack >>Continued from page 36

KCXX/RIVERSIDE MARCH 15, 1999



The KCXX music meeting was closer to my perception of what a music meeting would be like. It consisted of PD Dwight Arnold, APD John DeSantis and MD Lisa Axe, and it had a very organized structure: The programming staff went over Selector categories, moving things around and picking drops. After finishing work on categories, the three listened to music and picked their adds.

Since the station does not have access to callout research, Arnold paid close attention to national trends, sales and requests when working on the station's rotations. The active response of the audience in the form of requests actually

The KCXX music meeting had a very organized structure: The programming staff went over Selector categories, moving things around and picking drops. After finishing work on categories, the three listened to music and picked their adds.

seemed to be one of the most important things Arnold cited when discussing a song. The station dropped three records, none of which surprised me, since they were records that had been out for months.

After tweaking their categories and dropping the songs, the programming staff listened to new music it was considering adding. Overall, they listened to 22 songs, which Arnold played for about a minute and a half each. Unlike KROQ, there seemed to be a definite order in how the songs were listened to, with the most-liked songs played at the beginning. The first three songs we heard all ended up being added.

There was a fairly lively debate over almost every song. As all three would tell me, they each have their specific likes and dislikes, and if all three agree on a song, it has a very good chance of

going in. The songs all three agreed on went into what Arnold described as "the good pile." Of the 22 songs they listened to, eight made it into the good pile. Of the eight songs that made it into the good pile, the station would add six of them over the next three weeks.

As the three were deciding what to add, I asked Arnold the same thing I asked Weatherly, if he tried to fill "slots," and for the second time in two weeks I was told no. "If we really like a song, we try to find room for it," explained Arnold. "Our playlist can fluctuate between 32 and 37 songs."

KCXX is located in a market with a high degree of overlap with Los Angeles, which leads to quite a bit of conflict when it comes to local concerts and things like leaks. Arnold takes these things very seriously and expects his station to be treated with the respect that any top 30 market receives. This manifested itself quite clearly in the music meeting. One song that would have made it into the "good pile" but didn't was Dangerman. It didn't make it because Arnold felt that it was important to punish 550 Music/Work for allowing KROQ to leak the new No Doubt several weeks earlier. The three were also interested in putting in Everlast's "Ends" (which made the good pile), but Arnold wanted to wait until after the promotion the station had scheduled with Everlast that weekend, to make sure that nothing went wrong.

Arnold has also been very public about his support for his independent, Joey Grossman. During the meeting, Grossman called twice, the first time with confirmation of a promotion from a record company. This led to KCXX adding two records from the label that week. The second time, Joey called with his "pick of the week." It went into the good pile, but wasn't added that week.

When the three had decided what they were going to add and what categories they were going in, the meeting was over. Axe escorted me out, and then went back to make the changes in Selector.

WNNX (99X)/ ATLANTA MARCH 30, 1999



The WNNX (99X) music meeting is similar to the KROQ music meeting in that it is open to more than just the programming staff. At the meeting I attended, there were five participants

in addition to the programming staff. This included two jocks, an intern and an assistant. It was also similar to all of the other meetings in that we listened to a ton of music. All told, we listened to 32 songs.

PD Leslie Fram ran the meeting with the help of programming assistant Chris Williams. MD Sean Demery was, unfortunately, out of town. The meeting was fairly structured in that the programming staff didn't mix a discussion of currents and research

Fram pointed out to me how much they like the music coming out from baby bands, but that "there is only so much of it you can play."

while it was listening to new music. When the 99X staff listens to new music, that's all they do.

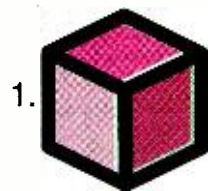
It started with Fram playing a long portion of a song. As is probably the case with most music meetings (especially when you're listening to 30+ songs), they didn't listen to the songs all of the way through. After stopping the song, Fram would give the name of the artist. Comments flowed freely, both positive and negative.

After a song ended, it was not uncommon for Fram to ask someone specifically, "What did you think?" As the meeting went on, it became pretty clear which songs were generally liked and which songs didn't have much of a shot. After playing a song that met with universal praise, Fram would say, "That's one for the happy pile."

While there was no discussion of research and current/recurrent rotations during the music meeting, there was an undercurrent of frustration in the knowledge that the station had a ton of music on the air from baby bands with very little artist familiarity. As Fram said on numerous occasions, "I really like this song, but we already have too many baby bands on the air."

While research wasn't discussed while listening to music, sales figures were passed around the room so that the participants could get an idea of how the music they were listening to was selling. As in every music meeting I attended, however, the focus was clearly on listening to the music and the participants' own gut response.

After listening to all the music (and ordering a pizza), Fram then pulled out the callout research for a detailed look at their current categories. After examining each song, including its overall score by demo and its burn, decisions were made on any category changes. They only discussed sales and request information if a record was in trouble. This appeared to be a



1. programming

"safety net" for a song: If it tested poorly, but requested or sold, it still had a chance.

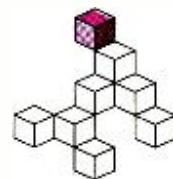
One person kept track of all the category changes and drops, which Fram and Williams then went over when they had finished. Fram concluded that, with the current makeup of the playlist and the research scores, they couldn't, as expected, add any more baby bands.

I should point out here that I counted at least five songs (from baby bands alone) that Fram and Williams liked a whole lot. In fact, Fram pointed out to me how much they like the music coming out from baby bands, but that "there is only so much of it you can play."

After deciding that the station really couldn't handle any new baby bands, Fram did feel that they could put on a song from an established act. The music meeting then went into a second phase, where everyone listened again to five songs from established acts that they all liked, with the express goal of choosing one to put on the air. There was a heated discussion over which artist it would be, with very little agreement. Seemingly without strong feelings for one song or another, Fram ended up picking the song that Williams had voted for. However, it was put into a test rotation and wasn't officially added.

With that, the music meeting was over, and my task was done. I had been to four music meetings in four weeks*. The biggest surprise for me was just how much gut instinct still goes into picking songs that go on the radio. At every meeting I visited, there was a clear example of a song that went on the air that had no national story, no sales and no requests. All the song had going for it was that the programming staff was passionate about it. I guess the good news is that, in today's competitive and consolidated world, that is still enough.

** I also attended the 91X/San Diego meeting, which we didn't have room for, and which will be part of a future column.*



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2 SKINNEE J'S

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Portland	358 Scanned-Rank 38
Salt Lake City	185 Scanned-Rank 65



 **Capricorn Records**

BURN, SONG, BURN!

Two programmers discuss keeping the tunes fresh

I've sat in quite a few music meetings over the past four weeks, and one of the comments I consistently heard was, "Man, this song is burning fast!" When a format is mass-appeal and focuses on music that is quickly hijacked by other formats, song burn becomes an unavoidable hazard. How bad is song burn, and is it even relevant? I've posed that question to a PD in a major market who doesn't even look at the burn scores on his callout reports, and I've also spoken with a PD in another major market who pays close attention to burn scores.

>THE INTERPRETATION OF BURN

The question of burn's importance is directly connected to the programmer using the research, and that includes his or her weekly peccadilloes. As WNNX/Atlanta MD Sean Demery relates: "We vacillate back and forth on that question. One week we are all wiggled out about burn scores, and the next week we don't give a crap."

While Demery is partially kidding, there's a lot of truth in his comment, for it embraces the unstated aspect of all research tools and their results: gut and interpretation. As WPLY/Philadelphia PD Jim McGuinn explains: "We try to interpret things to an extent. We have certain benchmark numbers, and when it crosses that threshold, it's definitely time to slow it down, if not drop it. Overall, I don't think you can really quote these kinds of numbers, because all systems are different. For us, where the median burn is 28% or so, when something gets above 35%, we start to get worried. When something gets above 40%, we pretty much take it out of power. When it gets above 50 or 55, it's time to rest the song."

Commenting again on music and research, Demery states: "Your station's music is a living, breathing thing, and you use all the information as tools, but you don't take all of them too seriously. If burn score is a screwdriver, you can't build a house with just a screwdriver. You need a saw, hammer and nails. You can have one week when you have a lot of good music that you want to play and you feel that they are all going to be A's. Then you take the burn scores very seriously — 'My God, they've got a high burn score! They've gotta go. Let's put these other songs in!' And then there will be weeks when there are no new songs that you like, and you say, 'Okay, we have a 50% burn score. I can live with that for another week.' That's why it's never the same."

>CONFLICTING THEORIES

It is important not to mistake following your gut with simply making arbitrary decisions. Demery's example above illustrates different interpretations of burn scores based on different circumstances. It does not mean that he is ignoring the scores themselves. As McGuinn states, "Programming must be a combination of science and gut."

A good example of making an

intuitive decision when facing conflicting research is when you have a song that has very high positive scores, but also has high burn. There are conflicting theories in this instance. Some people believe that burn scores are only important once they actually affect the positive score of a song. Others believe that someone can like a song and still not want to hear it because they are tired of it.

"That's a complicated situation," says McGuinn. "Given the choice between playing a record that has a pretty high burn and is really liked and playing a record that's not really liked, you're probably better off playing a record with high burn." And what about the point that burn will be reflected in the song's actual score? "I always look at it like this: What you're talking about is the theory that if they are really sick of it, they'll stop liking it. I don't really agree. I'm really sick of 'Stairway to Heaven,' but I still think it's a great song."

Demery agrees with McGuinn's assessment: "Everlast's 'What It's Like' was testing top five but was at 46% burn. In that situation, it goes into a secondary recurrent category, which is nothing more than a pacifier for us, because it plays so infrequently that the reach and frequency at that point are so frickin' low, why play it at all? The reason is that it takes up a spot on the music log that you would normally fill with either an oldie or a current song, and you don't have enough of those to go around. So it actually does fill a purpose."

>DEATH BURN

Perhaps the worst thing that burn does is kill a song permanently. There are numerous examples of absolutely huge hits that were so overexposed that the possibility of ever putting them back on the air is remote. This level of burn also affects artists' careers. This is a significant problem, and it makes Demery very wary of keeping a burned song in power for too long.

"My big concern is that we want our A's not to get terribly burned," he explains. "We want them to have a life as a recurrent, because I like to think of our recurrents as cuming A's, basically songs that are still worth something. Here's our problem: Burned songs that exit the recurrent category disappear. They have no life left in them as oldies." As to the artist, Demery laments, "It screws their life. You end up with a lot

of artist burn. It doesn't help the artist at all. They get a short burst in the sun, and then it's over."

"It especially happens with records that quickly cross over to other formats," states McGuinn. "Occasionally those records reach a point where they must be rested. This means that, in a recurrent sense, the records that we develop and break on our own that come home are much more valuable because they tend to be more immune to that sort of 'death burn.'"

>FLEXIBILITY AND CARE

The bottom line in dealing with burn is flexibility and care. You must be flexible in your interpretation of the

The records that we develop and break on our own that come home are much more valuable because they tend to be more immune to that sort of 'death burn.'

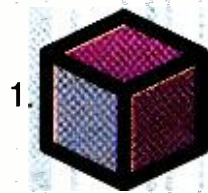
>Jim McGuinn



research while taking care to protect the station and the artist. "We look around us every week," says Demery, "and see what we think the market needs at the time."

McGuinn concludes: "I used to be more rigid in the way I programmed stuff. I went from power to power recurrent to secondary recurrent to a gold category. Now, I'm much more fluid. I think about it with common sense. I'm much more aware that things should be looked at on a case-by-case basis."

The bottom line is that the program director should make a decision informed by the research, not dictated by it. As Demery states, "If you could find a program director to pick songs based on gut and using research as a floor to bounce off and reach for the rim, reaching for the unknown with his instincts, I think you would have a much better radio station than you would with somebody who goes, 'Hey, Everlast has high scores and also high burn, so let's keep that in a C rotation.'"



1. programming

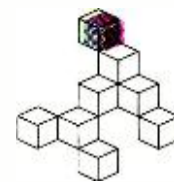


>MATTHEW HARRIS

WZAZ/Columbus, OH

It was 1985, and every day, in my little Chevette, I made the long, dangerous trek from my morbid basement dwelling in Cincinnati to WOXY in Oxford, OH, where I was the third PD, after the creator and founder Steve "Dedalus" Stenken and Danny "Crash" Reed. All the time I questioned: What am I doing this for? Is it ever going to be worth it? Will the masses ever catch up to the point where more than just a few operators will take this beast to the next level?

I remember it was a Saturday afternoon, and I had just finished one of those six-hour weekend shifts and was opening the mail from the day before. Out of a pouch came a cassette — which I still have today — the Waterboys' "This Is the Sea." I had been a fan of Mike Scott and the Waterboys' two other releases, so I was anxious to hear it on the drive home. I still remember that drive today, and it is those times — when you take the music from the pouch and hear it for the first time and just know in your gut that it is something that is going to work — that you appreciate the fact that you work in a format that is based on breaking tomorrow's music today.



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COLUMBIA SUB POP



LOOKING BACK AT ROCK

Three Alternative PDs discuss their former Active Rock homes

One glance at the Active Rock chart says more than anything I could write here: Alternative and Active Rock are sharing more and more music. While the most important effect of this is on the listener level, there have been quite a few blowups within the industry over the musical collision between the two formats and the subsequent politics. When comparing two communities, there is not a better person to talk to than someone who has been a member of both. For our purposes, the Alternative format has three high-profile programmers who fit that bill: WKQX (Q101)/Chicago PD Dave Richards, KDGE (The Edge)/Dallas PD Duane Doherty and KXTE (Extreme)/Las Vegas PD Dave Wellington. All three programmers have spent a significant part of their careers in the Rock/Active Rock world. I talked with them to get an idea of the subtle and not-so-subtle differences between the formats, including the makeup of the audience and the politics of conflict between Active Rock and Alternative.

>DAVE RICHARDS

WKQX/CHICAGO, NEE WRCK
(ROCK 103.5)/CHICAGO



R&R: Are there differences between programming an Alternative station and an Active Rock station, or is it just a matter of playing different music?

DR: If you understand programming, you understand how to run a radio station. Are there differences? Absolutely. Of course, the first thing you need to do is to know your audience. I am in a unique position, because I got to know the audience before I got here. At the same time, I certainly spent a lot of time when I first arrived figuring it out, studying it.

R&R: So are there differences in the audience?

DR: There are definite differences between the typical Rock 103.5 listener and the typical Q101 listener. I sat in a lot of auditorium tests at Rock 103.5 and just recently sat in an auditorium test for Q101. The P1s look different. One's not better, one's not worse; they are different. They are different in terms of qualitative makeup. They are different in terms of age. The bottom line is that they are different, and understanding them is the most important thing. We took certain liberties at Rock 103.5 because we were the "hard-rock station." Could you get aggressively humorous and politically incorrect there? Yes. Does that mean we can't do it here? No, it doesn't, because guys in their 20s and early 30s like pretty much the same kind of humor. But the intent is not to make this station into a Rock 101. The

intention is: Yes, we can have a sense of humor, but this is not that radio station.

Back to the audiences, there are some subtle differences and some very big differences between them and the things they will accept. Many Alternative stations played Monster Magnet. We did at Rock 103.5. We immediately tested it over here, and it didn't work. That is one of those things that didn't cross over. I've seen test scores now for both radio stations, and I've said many times, "Wow, I can't believe that. Look at the difference." If you were to look at it, you'd be asking me, "Can you believe that?"

R&R: Forgetting the audience for a moment, are the elements of programming the two formats the same?

DR: They aren't necessarily any different. So much in programming is done through fear and intimidation — not through scaring people, but through so many people being afraid. I had tons of fun at KZOK in Seattle,

I have to point out that a lot of people get concerned over the image of who sells records and the issue of politics. There is a bigger issue: getting ratings.

>Dave Richards

doing attitude Classic Rock in 1992, when the whole market was beating the daylight out of each other for Alice In Chains and Nirvana. One of the things you can do with any Rock format is have attitude and fun and personality, because — guess what — the listeners do. It's one of the things you can't do at other formats. So, nuts and bolts, yes, there are similarities. You have to know how to program to men, and you have to, at least to some extent, live the lifestyle of your audience and be out there and get a good taste of what your audience is all

about. The music is secondary, because if you have a good music director and research, you will figure it out if you are smart enough.

R&R: Many Alternative stations at least keep an eye on female listeners. Is that a difference you face now?

DR: In those terms, the day that Emmis purchased the Mancow show was the day things changed quite a bit. You can't expect that after 10am you can have a very big composition of female listeners when you have a morning show that male in the morning. They had to look at some issues at 10am, and we've certainly gone the distance with that since I got here.

R&R: What are some of the specific differences you see between Q101 and Rock 103.5?

DR: I would say the Alternative audience reacts quicker to new music. I see it takes fewer spins for research to pop and for record sales to really fly. Now that certainly comes from the audience being a little younger. The base of this radio station, whether it's grunge music from six years ago or the Beastie Boys from today, whatever it is, it is very '90s-based. The base of an Active Rock station, certainly Rock 103.5, was very Led Zeppelin, Van Halen, AC/DC and Metallica. It was based on older artists, and the music they came there for wasn't as new as the music here.

We would never do a campaign at Rock 103.5 and say, "We're your new music leader." Not that we would do that here, but it is more or less assumed that we own the new music position in Chicago. The listeners are primarily in the suburbs, but there are more of them in the city of Chicago than at 'RCX, where it was definitely like a big doughnut. We had the radio station in the doughnut hole, and all the listeners were out in the suburbs.

R&R: Are the politics different in the Active Rock world and the Alternative world?

DR: Sure, but before putting the cart before the horse, I have to point out that a lot of people get concerned over the image of who sells records and the issue of politics. There is a bigger issue: getting ratings. I don't care what city you are in or what format you are, if you don't have ratings, you're going away. I know some program directors who don't even recognize that record companies exist. They go home at 6pm, and they know that they are going to have a format and a radio station tomorrow. The battle over who presents and who wins and who owns is secondary to winning the ratings game. That said, the reality is that it's hard for me to judge it. If there were still a Rock 103.5 and I came over here, would the politics certainly go in

>>Continued on page 45



programming

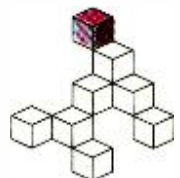


>LAN SMITH
KDGE/Dallas

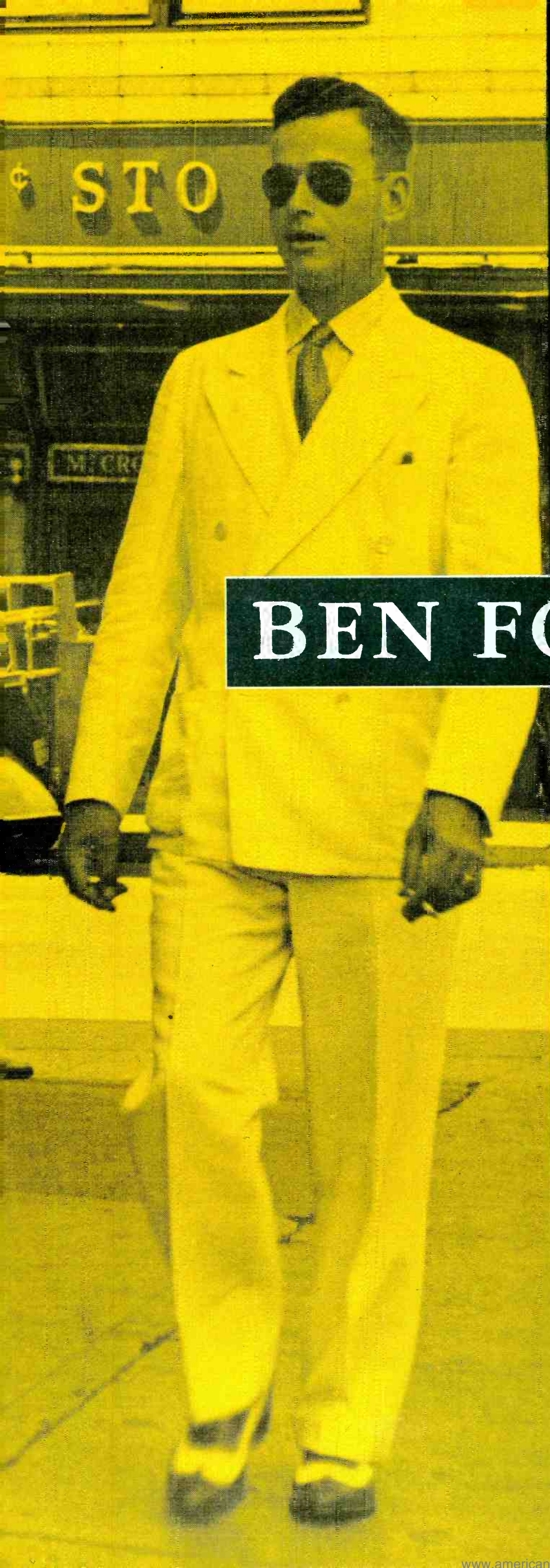
One of my most memorable experiences is having the Cure play a 3,000-seat show for Christmas 1997 and not only being able to sit on the stage and watch the band, but also to get to introduce them. It was one of the coolest things I have ever done in my life. When I was up on stage, Robert Smith mistook me for the monitor guy and was asking for more vocals in the monitor.

The other memorable moment was watching INXS from the stage in April 1997. It was an amazing event to watch that band play. After Michael Hutchence departed from the planet, I realized how cool an event that was, and that I was fortunate to see the band one last time. But what really tops this memory was beating Tim Ferris and their tour manager at golf that same weekend.

While those moments were really important, the most special thing for me has been being here at The Edge for five years. That's kind of rare. I think, and I'm pretty damn happy about it. There have been four owners, something like a hundred GMs, and I'm still here. It's been a great trip.



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LOOKING BACK AT ROCK >>Continued from page 42

our favor? I think so. Things are different here. On the other hand, there is no Rock 103.5 anymore. There is a Classic Rock station, there is whatever you can call the Loop, there is a Modern AC that doesn't sell tickets or records. It's us, it's B96, and it's WGCI. It's the youth-based radio stations that move the product. Record companies

I don't see labels throwing The Eagle under the bus just to get an add on The Edge.

>Duane Doherty

would be insane not to give us the right kind of attention. On the other hand, I look at the charts sometimes and say, "Oh my God, if they give us this kind of attention, I can't imagine what Elroy over at 'GCI is getting." Let's face it, hip-hop is what's moving. But, all things considered, life is good here.

There are political questions about sharing shows. And, yes, we do share some things with WXRT, like the Lenny Kravitz/Black Crowes show. We will share the presents on that. That's fine. We may share a couple of bands, but we really don't share audience very much. I have no complaints.

One thing is certain: We get a lot of phone calls. Why? Because I have years of relationships with Rock guys, and the radio station has years of experience with Alternative people. We get the best of all worlds here. Everybody calls us, and there is not a bit of information we don't find out about.

R&R: Do you miss working with Active Rock?

DR: I came to Q101 because I wanted to work for a great company. I really love Chicago. I consider it home now. It was a great opportunity for both me and Q101. I knew them as a competitor, and they knew the way I worked. Some of my people think that I was actually choosing a format. I wasn't. I have more experience in Classic Rock than I do in Active Rock and Alternative combined. Rock music is what I do, but I do radio. I don't have a strong passion for it, truth be known. I would rather be doing a pure traditional jazz format. Unfortunately, nobody would listen to that. So, no, it is not for the love of music. Do I get jazzed on it? Absolutely. I love the music. It's a love of rock, no matter what kind of rock it is. And it's a love of that kind of radio. There are certain liberties that you can take in the collective Rock formats because they target men that you just can't do with other formats because it would be wrong.

R&R: Do you have any interesting observations about the differences between the two formats?

DR: The only other thing I can say is

that there is more of a love for the music at Alternative, whereas at Rock there was much more of a love for programming. At Rock, you have a few more seasoned veterans, guys who could program a lot of different formats, guys who love to program radio. With record people as well, there are more guys who have been seasoned and have been doing it, and they promote records. Whereas at Alternative, you have music directors and program directors who really champion the music. You also have record promotion people who are much more into their music. These are guys you can talk to about music all day long. At Rock, the promotion guys are there to do a job. Neither one is good or bad, but there is a bigger passion for programming at Rock and a bigger passion for music at Alternative. That's just the impression I get.

>DUANE DOHERTY

EDGE/DALLAS, NEE KEGG
(THE EAGLE)/DALLAS



R&R: Are there differences between Active Rock and Alternative in the approach and how you have to deal with the programming issues on a day-to-day basis?

DD: Good programming is good programming. It doesn't really matter what format you are in. There are different little nuances to each format, I suppose. I'd done Rock my entire career until coming to The Edge. The only major difference is the history of The Edge being more of a pop-leaning station and the changing landscape as far as the competition goes in Dallas. Those are the real challenges as far as the difference in programming. The basic nuts and bolts are pretty much the same.

R&R: You mentioned nuances. Is it along the lines of being able to spin your A's 60 times a week as opposed to 40?

DD: No. It comes back to who's listening, which is based on this station's history of having more of a pop lean and having more female listeners than I'm used to dealing with. One major difference that I noticed was the imaging and the production of the radio station. You can't do lowbrow, locker-room humor in the production. You are talking to a different group of people. I hate to say that you can't

dumb it down like you could at Active Rock, because that sounds like a slam against the audience, and I don't mean it as one. But this audience has a different mind-set, and they are not looking for that.

R&R: That leads me to my second point, the lifestyle of the listeners. Is there a distinct difference between the two audiences?

DD: Yes. The qualitative for The Edge audience compared to what I've been used to in the past at Active Rock is very high-income, very professional graphic designers, artists, stuff like that, compared to mechanics and truck drivers. It's a different group of people altogether.

R&R: What about the female makeup of the audience? I assume The Edge still has close to a 50-50 male/female balance.

DD: Well, we are skewing more male because of the music. That is where it's going. The pop alternative stuff is going over to Modern AC and CHR. That leaves us with a major question we have to answer, which is "What kind of station do we want to be?" Do we want to compete with the Mixes and the Kisses of the world, or do we want to go after the male piece of the pie that the library of this format lends itself to, with the Nirvanas and the Bushes?

R&R: But The Edge still has more females than your typical Active Rock station?

DD: Most definitely.

R&R: Was that difficult to deal with?

DD: Oh, yeah. It goes right along with what I was saying concerning the imaging of the station. All of a sudden, you are not imaging to purely men. As we found out early on, women matter in

One major difference that I noticed was the imaging and the production of the radio station. You can't do lowbrow, locker-room humor in the production. You are talking to a different group of people.

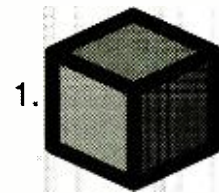
>Duane Doherty

this format. You can't just "rock out with your cock out" and get away with it.

R&R: What kind of attitude do you try to present on the air?

DD: I think we try to focus more on lifestyle stuff. We just did "Get a Life" as a book promotion. By no means is that a new promotion, but at the same time the prizes that we had in that package were pretty decent and pretty big items. As far as cars go, we gave away an Acura. It was very much a young-professional type of promotion. This

>>Continued on page 46



1. programming

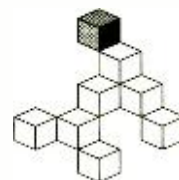


>ben belton

WPGU/Champaign, IL

My most significant recent memory happened during the time I've been at WPGU. Our station was more on the AC side when it came to Alternative, and when Korn came out with this last album, we sort of knew that was the direction we were going, and that Alternative itself was getting heavier. Our listeners demanded to hear Korn.

Starting to see those heavier records and having our listeners request them was one of the biggest moments for this station in the past years. We went from basically being an AC station that played a few grunge tracks to being a heavier Alternative. It's amazing. As of late, we are playing a variety of "alternative" acts. A good example would be a record like Eminem. You look at the Country format, and they are basically playing all the same records, but even the Alternative station that's two hours away from me is playing 20 different songs.



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LOOKING BACK AT ROCK >>Continued from page 45

wasn't a Harley giveaway. We are talking to people with money to burn, and they are not necessarily into the whole Harley lifestyle like they were when I was at The Eagle. It's more of a BMW, real nice townhome kind of lifestyle they are into.

R&R: *In addition to the importance of females, were there any other surprises when you crossed the street?*

DD: Yes. It was a little odd, since I had worked against this radio station. I think the one major concern was — and maybe Dave Richards can relate to this, too, going from 'RCX to Q101 — that the minute you walk in the building, everybody looks at you and goes, "Oh man, does this mean we have to grow our hair long and start wearing black T-shirts? Are we going to start playing Guns 'N Roses records?" Thinking that all I knew how to do was play AC/DC records was something the staff had to get over. That brings us back to what I was saying about good programming being good programming. If you have the basics down, all the pieces fall into place.

R&R: *Can you give me a Dallas-level view of how the politics are different at the two formats?*

DD: All I know is that when the Alternative reps come in and take me out to dinner, they let me buy the 12-ounce filet instead of the 8-ounce filet.

Active Rock means different things in different markets, and Alternative means different things in different markets, but typically you are talking to two different groups of people.

>Dave Wellington

R&R: *So there's some truth to the complaint that Active Rock is not treated as well as Alternative?*

DD: No, not necessarily. I joke about it, but I don't see that much difference, having seen both sides. I don't see labels throwing The Eagle under the bus just to get an add on The Edge.

R&R: *Didn't you see some of that when you were at The Eagle?*

DD: But that's when Alternative was really on fire. It was the flavor of the month, so I think they were probably throwing them some bones that they weren't throwing Active Rock. Right now, I think the playing field is a little more level, and with the changes that have gone on over the last couple of years, I don't think you are seeing that as much. At least I'm not witnessing it. Put it this way: There are little problems, but it's no different from if you

were two Rock stations or two Alternative stations. It may be different on a market-by-market basis where the competitive nature is different and stations are closer formatically, but I don't see a lot of it here.

**>dave
WELLINGTON**

**KXTE/LAS VEGAS,
NEE WRIF/DETROIT**



R&R: *Are there any subtle or not so subtle differences between programming an Alternative station and an Active Rock station?*

DW: You are programming to two different audiences basically. Active Rock means different things in different markets, and Alternative means different things in different markets, but typically you are talking to two different groups of people. Some may come back and forth a little bit, but as far as your core audience, it's different. You see it when you go to concerts. If you go to a Rock station show or an Alternative show, you can drastically see the difference in people.

Programming Active Rock is a little difficult, because you kind of straddle two different worlds. You are playing some of that classic rock, and you are playing some of the new rock. So, at any point in time, you go from Creed to Aerosmith and Metallica to Jimi Hendrix. At any point in time, half of your audience could be tuning out. You really are in between Rock and Alternative. When you are Alternative, you are really focused, and you don't have to be part of the old world and part of the new world.

For us, I find it very easy, because everything fits under the "extreme" umbrella, with an extreme morning show in Howard Stern, extreme music and extreme promotions. It all kind of fits under that same umbrella while you are really focusing on one group of people.

R&R: *Are the politics different? Do you get more stuff?*

DW: There are good people in the Rock and Alternative worlds. It is different groups of people that you are talking to that are responsible for different things. It depends on the band too. If you're talking about Metallica, who really has the inside

line with Metallica at Elektra? Is it the Rock department or is it the Alternative department?

R&R: *I would assume it's the Rock department.*

DW: Sure, so you kind of have to go through them when you are doing stuff. Certain bands work that way. One department or the other department might have a little more say with them. I don't find the treatment any different. You still have to ask for everything, and you get what you get. It's not like things are thrown at you because you are an Alternative reporter.

As far as the politics on that side of it, I guess the labels would probably be a better gauge. I think the radio stations that are successful and that have an active audience are the ones that are more important. If there is an Active Rock in each market, and those are the stations that are successful and have the ratings and the audience, and their audience is very active and goes out and buys records, then they should be the one to get more things — and vice versa, if it is an Alternative station. You can ask 100 different people and get 100 different answers.

R&R: *That's the vibe I got from both Duane Doherty and Dave Richards.*

DW: When I was at WRIF, we had a four share, and we were beating everybody else in the market. I mean, if you combined all the other Rock stations in town, we were still beating them with a four share. Even with all that, nobody gave us anything. We had to claw and scratch and beg and plead and state our case every time. I don't think anything ever gets handed to anybody, especially when you're at the top of your game.

R&R: *Some would say that's proof that Active Rock stations are treated worse than Alternatives.*

DW: The Alternative stations weren't given anything either. I think that a lot of people on the Rock side would like to think that. It would make it easier for them to go home at night, but I don't think it's so.

R&R: *So your point is that you have to ask for everything, and just because you have to ask doesn't mean that you can make the Alternative promotion departments the scapegoat.*

DW: Ultimately, from the promotion side of the business, it comes down to who is first on my record, who is spinning my record, and who is selling my record. Those are the only things they give a shit about. They don't care who reports to what if you are the Active station helping them in their cause. I know both sides of it. My wife works in promotion, I have a lot of good friends who work in promotion, so I understand the other side of the business. The only thing that may be different is that, from a national standpoint, some labels may value an Alternative add more than they do a Rock one, but I really can't speak for them.



programming

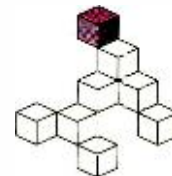
ALTERNATIVE



**>MURRAY
BROOKSHAW**

CIMX/Detroit

Live music has always been a big part of my life. I can distinctly remember the first time I saw all of my favorite rock legends — Springsteen, R.E.M., Patti Smith, etc. My funniest "live" moment happened at a Counting Crows show at the State Theatre in Downtown Detroit in the summer of '94. The format was hitting its stride, and suddenly the music was approaching the mainstream. It was still at the time when you could spend enough time with CDs to get to know all of the songs. I was standing at the sound board with our 89X Image Producer, Terence. "Sullivan Street" started up, and we both started singing at the top of our lungs. I looked around and noticed that the people in our vicinity didn't exactly appreciate our vocal talents. After a slight embarrassing pause, we continued, and I still believe we provided some much-needed vocal harmony.



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hip-hop in the ALTERNATIVE WORLD

It sells, it requests — but is it Alternative?

For the past few years, the musical theme for Alternative has pretty much been that there is no musical theme. As a format, we embraced everything from pop acts like Natalie Imbruglia to harder rock acts like Rob Zombie. While things haven't necessarily changed, there is a rising storm that has been gathering on the horizon for some time. It is hip-hop, and its influence on pop culture, music and tomorrow's listeners can't be denied. The question that the format must face, then, is: Do we deal with hip-hop? And if so, how?

>THEIR FANS ARE YOUR FANS

We all know that hip-hop is a cultural movement of staggering proportions, and it is becoming increasingly important to the young people who currently listen to Alternative stations. At least on the young side, hip-hop fans are your station's fans. The reasons for this aren't hard to fathom.

"There was an article in *Spin* magazine that we sent around to clients last summer," says Jacobs Media consultant Dave Beasing. "It was called 'White Boys Who Say "Yo."' It was a great article that examined what, on the surface, is a bit of a perplexing question. You have these suburban white kids who have been nowhere near an inner city who love hip-hop. What do they culturally have in common, and how do they relate to some of this music? One of the answers *Spin* came up with was that you can't piss off your parents by playing Pearl Jam in the upstairs bedroom anymore. Each generation likes to come up with its own music

If you went to the Hard Knock Life tour and took a survey in the arenas where it is playing, I bet a good chunk of people there are listening to the Alternative radio station.

>Tom Calderone

that helps to set it apart culturally from the generation before. Crankin' some rock 'n' roll just doesn't cut it for today's teenagers. Mom and Dad aren't scared at all, and if your music doesn't piss off Mom and Dad, what good is it?"

Whether it's to piss off Mom and Dad or for some other, more esoteric reason, the fact is that hip-hop has increasingly become a part of young white culture. "If I were to go into the average 18-24-year-old male's bedroom and look at his record collection," states Interscope's Brian MacDonald, "I would not be surprised at all to see Limp Bizkit next to the Beasties next to Wu-Tang Clan next to Nas next to 2Pac

next to Korn next to whatever. Run DMC and LL Cool J were making records in the early '80s, and it's now 1999. There are 18-year-olds out there who have had hip-hop played around them for their entire lives. It is absolutely no big deal for them to hear hip-hop, whether it's on MTV, the radio or at home on their CD player."

MTV Senior VP/Talent and Music Tom Calderone agrees. "What I've seen of hip-hop is the multicultural outlet it has become. If you went to the Hard Knock Life tour and took a survey in the arenas where it is playing, I bet a good chunk of people there are listening to the Alternative radio station. The big joke about seeing the show here in New York was that there were a lot of Offspring T-shirts there."

>PART OF THE MAINSTREAM

"They are using hip-hop music to sell Coca-Cola, McDonald's and Sprite on prime-time television commercials," says MacDonald. "So hip-hop has clearly entered the mainstream. But formatically at radio, people are still very narrowcast about it, as far as what the upside could be. At the end of the day, you look at the artists, and it's probably going to be carried forward just like every other popular form of music that started from the black side and rolled into the white side, from Chuck Berry to Elvis, from Run DMC to the Beastie Boys."

WXRK (K-Rock)/New York PD Steve Kingston has been on the forefront of using hip-hop as a tool to reach his audience, and his comments echo Calderone's: "I don't know where the common ground is between DMX and Rage Against The Machine, but you can bet that a portion of the audience that hears Rage Against The Machine on K-Rock will go to the Hard Knock Life tour with DMX and Jay Z. They are one and the same people."

"If you break down what's happening on the street right now," states KITS/San Francisco MD Aaron Axelson, "it's undeniable that there is this cross-pollination of kids who are your core listeners. They are expanding their musical boundaries and their musical horizons to encompass other forms of music, particularly hip-hop. It's not uncommon to see a kid going to a record store to buy both a Rage Against The Machine and Wu-Tang

Clan record. Does that mean you have to play a Wu-Tang record? Absolutely not, but you should be very sensitive to the street for an artist, like Eminem, who is pushing the boundaries and can be shared by different formats."

>A GENERATIONAL CROSSROADS

So hip-hop is clearly a multicultural trend of deep significance, but should a format that found its legs with Pearl Jam and Nirvana react to it? "Alterna-

I don't know what the balance is, but that's a zone I am willing to explore.

>Steve Kingston

tive radio is at a crossroads right now," states Calderone, "particularly when it comes to how many years it has been a format. If your 7pm-midnight daypart is primarily aimed at 18-24-year-olds, how old were they when *Ten* by Pearl Jam came out? At the younger end of that, they were 8 years old. So how relevant right now is Pearl Jam to that audience? I'm not saying not to play it anymore; I'm just saying that there is going to be a huge opportunity for Alternative to be really aggressive at night. Everyone needs to rethink the 7pm-midnight daypart, in particular, and see how aggressive they can be.

"Right now, since we find that 77% of hip-hop is purchased by young white adults 18-24 years of age, those bodies are going somewhere, from Alternative radio to aggressive Top 40s to, perhaps, the Hip-Hop station in the market. What you have to look at right now is not necessarily if you should play Jay Z on your station or not, but how aggressive you should get with the new music."

>SERVE TWO MASTERS

"You really have to keep an eye on a couple of segments of your audience," explains Beasing. "We're pretty much drawing it along the lines of Generation X and Generation Y. The good news is that Generation Y appears to be into the music that we've been playing all along. The bad news is that Generation Y also loves a lot of other stuff that Generation X doesn't. You have to find ways to serve these two masters. For a song that doesn't cross those lines, like the Beastie Boys' 'Intergalactic' did, a lot of dayparting has to be done. You start with a lot more of this younger-appeal,

>>Continued on page 50

2.



music



>Tom Calderone



>Brian MacDonald



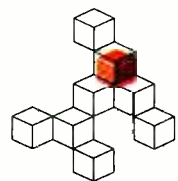
>Steve Kingston



>Dave Beasing




>Aaron Axelson



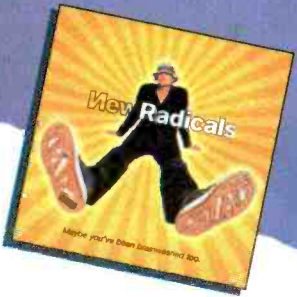
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WAIT TIL LAST
MINUTE TO MAKE
TAXES



PUYA
- "DASIS"
IMPACTS MAY 17
- IAY CARUMBA!
EARLY BELIEVER
Q101 / KEOT
- GET OZZFEST
TICKETS 

BLINK 182
"WHAT'S MY
AGE AGAIN?"
IMPACTS APRIL 26TH
- KEEP MARK'S
UNDERWEAR ON



NEW RADICALS
"SOMEDAY WE'LL KNOW"
- ADD DATE MAY 3RD
- SCREAMING TO PLATINUM!
- ON TOUR WITH
GOOGOO DOLLS



Cyclefly
- Spread the
word!
Now on tour



hip-hop in the ALTERNATIVE WORLD >>Continued from page 48

rhythmic music played at night. Once you see what the hits are and which songs will cross over generationally, you can play them in other dayparts as well."

"A lot of the Alternative stations have large young constituencies that listen to them," says Kingston. "Even stations that enjoyed the benefits of being the first to play Pearl Jam have a lot of 18-24-year-olds listening to them. Those that have a young constituency listening to them should find a way to embrace this style of music in some capacity in some daypart, because, to me, it is part of being Alternative."

So how big is hip-hop going to get in terms of Alternative radio? "Nobody has a crystal ball and knows for sure how big this is going to be and whether this appeal is going to last," answers Beasing. "We can't predict tomorrow's music any better than they can predict tomorrow's weather, but the satellite maps do seem to have a front of this stuff on the way."

>GRAPPLING WITH JAY Z

Michael Papale, who is currently working with the management group The Firm on acts like Orgy and Korn, brings up a common reaction from programmers about existing hip-hop artists: "When it comes to an artist like Jay Z, I don't know if it particularly fits. Jay Z is fantastic. I love his work, but I don't know if it necessarily fits. The reason I say that is that some of the programmers I have talked with have had similar discussions with their

You look at the world of hip-hop music, and it's just so massive right now. I think that, from an Alternative programming standpoint, there must be some way that we can tactically tap into it.

>Aaron Axelson

audiences, and while they have found that some of their audience does like this music very much, they really don't want to hear it on the Alternative radio station."

In other words, it is one thing to say that your listeners are going to the Hard Knock Life tour, but it is another thing to put Jay Z on the air because they are. There seems to be a very wide and untapped common ground where the DMX and Rage Against The Machine fans overlap, but can — and should — Alternative take advantage of it?

"I don't know what the balance is,"

Kingston honestly states, "but that's a zone I am willing to explore. I don't think you will be hearing a hip-hop specialty show on stations like K-Rock any time in the near future. But somewhere in there I feel there is an appetite for this music. How we program it, when we program it, and what we sequence around these breakthrough songs by the artists who cross over is still open to question."

"You look at the world of hip-hop music, and it's just so massive right now," says Axelson. "I think that, from an Alternative programming standpoint, there must be some way that we can tactically tap into that massive world. We've never dealt with this, but why not play a record that is in that world? Usually our cume records are shared with Rock or Pop/Alternative stations. This is a more unorthodox thing, but why not? Let's share some cume-driven records using hip-hop artists."

Axelson is sensitive to the question of playing established hip-hop artists. It is a road he doesn't feel is worth traveling. "Hip-hop is a situation where the image of the artist is just so important. You have to be very careful in defining or watching how a record shapes up. In the Eminem case, that's an artist we played first. We played the record and had a good two-week jump on every other station in town."

Because of the modest moves the format has made thus far — almost exclusively with Eminem — the question it is grappling with is whether it can continue to own Eminem's image in the face of massive crossover airplay with the Urban or Hip-Hop station. Axelson sees it this way: "Do you continue to try to own it? A lot of it has to do with strong ownership and imagery. A lot of it is how you present a record and try to image it as cool, regardless of what other stations are playing it. In a way, I think you can somewhat validate a record simply by saying, 'Hey, this is cool. This is hip.'"

>BE AGGRESSIVE, BE CAREFUL

While most of the programmers I talk with see dealing with hip-hop as an eventuality rather than a possibility, perhaps the most pressing concerns are which artists to play and how to play them. Whenever I think of this topic, I can't help but quote Kingston's perfect summary of his approach to hip-hop: "We play these songs responsibly."

"First and foremost, what we've built here are Rock stations," warns Beasing. "So, whatever we do has to fit within that context, at least for now. Over time, if it makes sense to evolve these radio stations in a direction that changes that definition, then we'll see if we can get that done. But for now, we have to go a little bit slower and make sure that whatever we do fits within the context we have built."

"I think one of the ways to take

advantage of hip-hop is in being aggressive and looking for the next wave," explains Axelson. "You have to look for the next Everlast and the next Eminem. We need to find artists that the format can jump on first, and hence own the artist and create the imagery of these new potential crossover artists."

"It is different to own them early, as opposed to the Jay Zs of the world or the Busta Rhymeses. They've already been branded. They are pure hip-hop. It's kind of hard to take a record like that and reinvent it. It's been typecast, and your general public already has a perception. But if there is something new with no baggage and you can find

A little hip-hop goes a long way.

>Steve Kingston

it on the street, like the Eminem record, that may be something that could bridge the gap.

"Records like that are somewhat more palatable in what you are doing as a radio station. Those are the records you need to find and be aggressive in combing the streets for. Whether you put them on a specialty show or daypart them into nights, that's the trick. That's what Kingston did in New York, and we did in San Francisco, on the Eminem record."

Even if you are careful about the artists you pick, playing polarizing and risky artists generally means adopting a fairly standard radio strategy: dayparting. "A little hip-hop goes a long way," quips Kingston. "I don't think the essence of any Alternative station should or will be hip-hop."

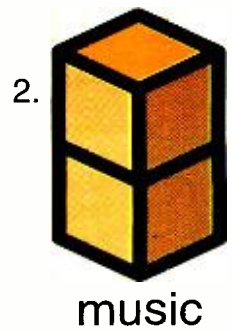
>THE AVAILABLE AUDIENCE

Calderone and Beasing already discussed the importance of dayparting and readdressing the 7pm-midnight slot. When I ask Calderone about the problem of having two different stations — a day station, and a different one at night — he responds, "I think it's talking to the available audience. You know who is sampling your radio station at what times and where the most available time is. It is there that you can make up a pretty good recipe for the radio station."

"If a station sounds completely different at night, that wouldn't be good," says Beasing. "However, if there were some slight differences that make sense based on the available audience at those two times, then you're only doing what's been done for years, not just at this format, but at CHR as well."

"This is a whole new territory for this format," concurs Axelson. "It's in its

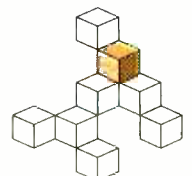
>>Continued on page 52



>Lynn
mcdonnell

Time Borr b Records

It was April of 1991, and I had just started working the Primus record *Sailing the Seas of Cheese*. My first experience with Primus was when I hopped on the tour bus from L.A. to San Diego, where they were going to cross the border to play a venue in Tijuana. The whole way down there, I was freaking out and thinking, "These guys are so weird. I don't even know what the hell I am going to say to them." What made it worse was that I still had another two weeks on the bus with them from there. I laugh about it now, because they are great friends, and working their records really launched my career.



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ROOKIES OF THE YEAR.



GODSMACK "Whatever"

TV BUZZ WORTHY

36 - 33 R&R ALTERNATIVE

38* - 33* BDS ALTERNATIVE

17 WEEKS TOP TEN ACTIVE ROCK

SCANNING OVER 30,000 A WEEK

OZZFEST '99 MAINSTAGE

NEW THIS WEEK: KROQ, WXRK, KITS,
Q101, CIMX, WNVE, WEJE & MORE



OLEANDER "Why I'm Here"

46 - 36 R&R ALTERNATIVE

BIGGEST JUMP ON CHART

4th WEEK TOP 10 BDS ACTIVE ROCK

OVER 2,500 SCANNED THIS WEEK

(18% INCREASE)



SHADES APART "Valentine"

MOST ADDED AT ALTERNATIVE

MOST ADDED AT ACTIVE
& MAINSTREAM ROCK

TOP 10 SPECIALTY SHOW TRACK



THE ERNIES "Here & Now"

GOING FOR ADDS

4/19



Republic





hip-hop in the ALTERNATIVE WORLD >>Continued from page 50

infancy, and you can't be too aggressive, because it is still very polarizing. The key word here is 'dayparting.' This style of music has a lot of attitude, and it really is defining a culture. It's important to be sensitive to that, but at the same time not be too aggressive with it. You don't want to push the envelope too far."

The programmers that I have talked with have had similar discussions with their audiences, and while they have found that some of their audience does like this music very much, they really don't want to hear it on the Alternative radio station.

>Michael Papale

ours. Hip-hop is only the musical embodiment of that. "You are starting to see on the streets that these kids are not as segregated as they used to be. It's not like, 'Here are the white alternative kids — they listen to Nirvana. Here are the urban ethnic kids — they listen to Run DMC.' It's not like that anymore. On the streets you see kids blending together — the Asian community with the white community with the African-American community. They are all living their influences on the street. The by-product of this cross-pollination on the streets is bands like Korn. Korn is the perfect example of a band that has bridged the gap between hip-hop and rock."

At the station level, Axelson feels it's important to keep a close eye on both the music and the cultural shift. "It's very important to remain sensitive to what's happening on the street and seeing these cultures blend together. I think the great thing about it is that you can take all of these various forms of music that have a lot of passion, and they are all somewhat coherent, which is a big part of the reason I think this format is thriving now."

>HIP-HOP AND ALTERNATIVE CLUSTERS

Since Axelson was so outspoken on several levels about both the cultural significance of hip-hop to his audience and the practical importance of integrating it on his station, I asked if he would go into more detail, based on his experiences at KITS, in terms of the active music that is working for him and how it relates to hip-hop. "For me, the format has several clusters of music that are just so strong for us right now, and it seems to me that hip-hop fits in with them: the extreme stuff like Korn or Limp Bizkit or Rage Against The Machine; the beat-driven stuff like the Beastie Boys or Everlast; and the electronic-based stuff like Prodigy, Fatboy Slim and the Chemical Broth-

Right now, since we find that 77% of hip-hop is purchased by young white adults 18-24 years of age, those bodies are going somewhere.

>Tom Calderone

ers," he explains. "The great thing about all three is that, A) They have an immense amount of passion — there is so much loyalty and passion among the audience for each of them — and B) they all work together. You can hear that in an average quarter-hour/half-hour break. It sounds relevant. It

sounds like the lifestyle. It sounds upbeat, and it's engaging. These are the three clusters that are researching, requesting, selling and reacting."

>FUTURE DECISIONS

For radio stations, the difficulties in deciding if or how to deal with hip-hop pale in comparison to the bigger strategic decisions that will have to be made in the future. Whenever there is a generational line that approaches as your audience ages, you eventually have to decide to either age with the first generation or embrace the new one.

"There is a choice that needs to be

Crankin' some rock 'n' roll just doesn't cut it for today's teenagers. Mom and Dad aren't scared at all, and if your music doesn't piss off Mom and Dad, what good is it?

>Dave Beasing

made down the road," states Beasing. "Either you follow your original audience as they age, or you lock in the demographic window and take with that whatever tastes the younger listeners are bringing in. Most of the time, I believe that it is probably best to lock in the demographic window and take what comes through."

These types of decisions are the ones that freak out the sales department. If you ask them, they will always reply, "Pick whatever demo has the 25+ listeners!" But, as Beasing warns, "The problem is, is there really an opportunity there? The first thing is that the generation that is aging is smaller than the generation that is coming in, so that's going to eventually be a very desirable audience to reach, if only in terms of their mass numbers. Also, there are so many stations already specializing in the beginning and middle of the 25-54 range, it's going to be tricky to try to compete in that area as the audience ages."

The consensus is overwhelming that hip-hop is a cultural force, a force that younger Alternative listeners embrace wholeheartedly. While no other format is pushing Alternative to jump into the hip-hop waters any time soon, it is certainly a music genre that will eventually need to be dealt with. You can be sure that if the format decides to ignore the desires of the youth of America, the same thing will happen to Alternative that happened to many of the AOR stations that decided to ignore the angry, youth-focused grunge music that started in Seattle almost ten years ago.

2.



music

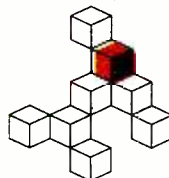
ALTERNATIVE



>CRUIZE

WFNX/Boston

One of the most memorable experiences for me would be from a music fan's perspective. When I was at The Buzz in Houston (KTBZ), I was doing my afternoon show, and I had Soul Coughing come in when they were promoting *Irresistible Bliss* live on the air. I wasn't familiar with that band up until that time, and we were just playing the single. They came in and did three songs on the air, and I was just so blown away by the whole vibe of the band that they instantly became one of my favorite acts. I'm a superbig fan now. They're great to see live on stage, but sitting two feet from M. Doughty while he's doing that crazy hand motion thing he does when he sings was really a quintessential music fan moment. It's tough for me to forget.



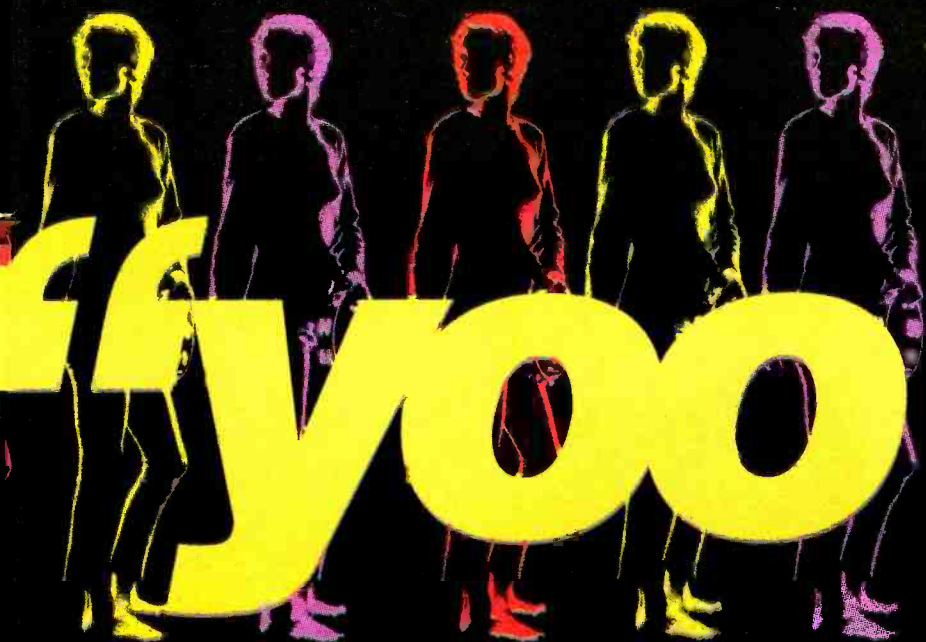
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SLASH



THE GOO GOO DOLLS: BUSY AND "DIZZY"

A band that started at Alternative explodes all over the map

>BY SKY DANIELS

Alternative radio sharpens the double-edged sword of a hit single like no other format. Ask any programmer what they fervently seek, and they will respond, "Hit records." How big a hit is another matter. There seems to be a point where a hit can actually be too big. That's when the blade is raised to slice the head of relevance right off of its unsuspecting (and often undeserving) victim.

You got too big. You crossed formats. You're not Alternative anymore.

I've witnessed many an act get penalized for the crime of writing a mass-appeal hit. Sometimes the act had a novelty song and deserved a quick and painless execution. Other times, as any alternative festival-goer will testify, the act had one song and nothing else. Again, consider it a mercy killing.

>TEMPTING FATE

There have been times, though, when Alternative relinquished real flesh-and-blood talent to other formats because the act let their hit get too "big." Recently, no act from the Alternative universe has had a bigger hit than the Goo Goo Dolls did a few years back with "Name." And then the Goo Goo Dolls did the unthinkable:

I feel proud that something we did as a band was able to transcend every format in radio and get to every listener it could. We're glad that those songs were able to stomp every limitation, genre or faction that exists in the music business today. The fans believed in the songs, and that's what matters to us.

They followed that with an even *bigger* record, "Iris." Then, as if tempting fate and daring the blade to come roaring down, they had yet another multiformat smash with "Slide."

Put the whetstone away. This is one act Alternative had better recognize, idolize and prioritize, because the Goos may be the most real victory the format has posted outside of the Beastie Boys. This is a band that, as Goo member Johnny Rzeznik says, "played every dive in America *three* times — on *every* record!"

Dating back to 1986, the Goo Goo

Dolls did what any earnest band from Buffalo does when it leaves the garage. They loaded the van, drove to the nearest joint that would let them plug in, and they played. Rzeznik recalls, "We were lucky if we made enough money to put gas in the van. We ventured out of Buffalo and relied on College radio to help us build a regional base.

"We never even thought about success. We just went and asked College radio to help us play another town. When we started, alternative meant 'alternative to the mainstream.' We played because we loved playing, to three people or 300."

Years passed, and the Goos remained faithful to the road. While they slugged it out, they built a small, but real fan base that craved their melodic hard rock. A similar, earlier precedent might be Cheap Trick, a band that defied all pat descriptions, and, like the Goos, found hit singles to be both a blessing and a curse.

Rzeznik recognizes the duality by saying, "I feel lucky to have written a couple of songs that affected a lot of people. I feel proud that something we did as a band was able to transcend every format in radio and get to every listener it could. We're glad that those songs were able to stomp every limitation, genre or faction that exists in the music business today. The fans believed in the songs, and that's what matters to us.

"Those songs weren't written to be hits; they were honest statements. When they became hits, it just validated the real feelings behind them."

>PROS AND CONS

Still, Rzeznik is aware of the double-edged sword. He weighs it thusly, "There are pros and cons to big hit singles. Pro, you play in front of a lot of people who know your music. Con, you have a small group of people vocal about you 'selling out'. Sell out? When I wrote 'Name,' we weren't even close to making a living. I still relied on my wife's paycheck to pay rent. We didn't even really get an understanding of what a hit felt like. When 'Name' was No. 1, I read a headline that said 'Goo Goo Dolls: Kings of the Semi-Obscure.' I thought, 'Great that's what it's come to.'"

But there was more yet to come, and just in the nick of time. Rzeznik



allows that he and bandmate Robby Takac (bass/vocals) were this close to saying, "Adieu Goo," when their fifth full-length effort, *A Boy Named Goo*, finally broke. (Drummer Mike Malinin replaced longtime Goo George Tutuska after *Boy*). Says Rzeznik, "I had to think about earning a living. We had been working for 10 years and couldn't seem to catch a break.

"I spent time between touring working with [indie promoter] Bruce Moser at Could Be Wild. I thought, 'Well, maybe I can be a record promotion man for a living.' Working there, I learned how important it is to appreciate radio airplay. I saw how it doesn't hurt to respect programmers and say thanks for them playing your record. They have a million songs to choose from, and I'm grateful that they chose mine."

Promotion's loss was music's gain, as the Goo Goo Dolls would make a "Name" for themselves. Even that success wasn't predestined. Recall that at the time "Only One" was the emphasis track the Goos' hopes hinged on. "Name," as legend has it, broke because several key stations, including Goo guru KROQ/L.A., started playing it.

There would be no such luck required for "Iris," the Grammy-nominated monster from the *City of Angels* soundtrack. "Iris" was a song with a power that could not be contained, sweeping up the Alternative chart in record time and going on to dominate every format where a guitar is allowed. "Iris" is, and will be, a timeless classic. No research, no PD's opinion, no writer's pen will ever diminish its awesome force.

>NO ILLUSIONS

Which brings us to just how big the Goo Goo Dolls can become. They have outlasted many of their earlier, more

critically heralded peers like the Replacements and Husker Du. They have had a string of hits that are seemingly destined for classic status. Now, the mainstream media is beginning to fall in love with Rzeznik's movie-star good looks. The band has dutifully played every radio station's birthday party, festival and holiday concert. They have given us great songs.

Rzeznik doesn't pause to consider the outcome, stating, "I'm too busy to think about the future. I'm enjoying every minute right now. We'll finish this tour, take some time, and we'll write more songs.

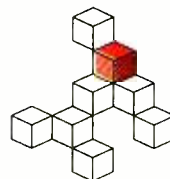
"I won't consider expectations when I write. Writing is selfish, in a way. I don't write for a record company, critics or even fans. I write songs I believe in. If they are hits, I'll be thankful. If not, that's alright with me. I come from Buffalo. Buffalo has been called 'The city with no illusions.' I have no illusions about success. When a kid asks me for my autograph, I'm flattered.

"A critic asked me, 'Now that you've gotten so big, don't you worry about the fall from success?' I told him, 'Who says there will be a fall? Maybe I'll just know when to walk away with my dignity intact.'"

Whatever Alternative radio does in the next year, it better not let the Goos get away.



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ROCK IS DEAD

Consultant Jeff Pollack on the state of the format's music

In one way or another, Jeff Pollack has worked with the Alternative format for a long time. He has also worked with some of its best stations. All along, Pollack has never been afraid of upsetting the apple cart when he felt it was important. It has made him somewhat of a polarizing personality for those in the format. However, whether one agrees with his comments or not, one cannot deny that Pollack tends to bring up the difficult issues, and he does it in such a way as to make one think. We are in a very interesting time musically, and when I asked Pollack to give me his thoughts on where music is today, he did so with his trademark disregard for political correctness and called it the way he sees it. I wouldn't have it any other way.

>the new mainstream

For nearly two years, people in both the radio and music industries have been talking about a slump with regard to rock and alternative music. The signs are everywhere. The sales of rock and alternative albums have been disappointing; the callout research scores, with a few notable exceptions, have been lackluster; the ratings of Alternative and current-driven Rock stations have dipped, etc.

But the question no one seems prepared to ask yet is: Are we seeing a fundamental shift in musical tastes, and is rock, as we know it, changing forever? We believe that the answer is yes. Rock is changing in a fundamental way. We see a fusion of rap and rock that is permanently altering the landscape.

Without question, the new musical mainstream is centered in hip-hop, not rock. You only have to look at what's selling to recognize the trend. In the SoundScan reports of the top 200 album sales for the past two weeks there were only three or four rock acts (Offspring, Korn, etc.) among the top 30-selling albums. In the top 50, there were only 10 rock acts. This is not an isolated instance. All year, the best chart performance was one week with six rock acts making the top 30, and a few weeks when five made it that high. Also compounding the problem for rock is that the quality of pop music (as

Rap, which has been considered unlistenable by many baby boomers, has become the musical style of choice for their children.

evidenced by the new Robbie Williams) is now consistently better than most rock releases.

There's more evidence in the Recording Industry Association of America's just-released 1998 Consumer Profile. According to the study, while "rock" remains the most popular genre of music (as described by the consumers themselves), its percentage

of sales has been dropping for years. Rock's share dropped by 26.5% from 1997 to 1998 and by 36.6% from '94 to '98.

Let's look at what is selling and reacting in the rock world. Most of

Without question, the new musical mainstream is centered in hip-hop, not rock.



what's working is a little right-of-center or a little left-of-center. To the right, a number of pop-leaning acts such as Dave Matthews Band, Matchbox 20, the Goo Goo Dolls and Third Eye Blind have broken through in the past few years. But these acts are arguably more pop than rock, and they will only break through if they have hit singles that get cross-format airplay.

Aside from pop crossovers, the big rock hits come from the other extreme: hard-rocking acts, many of which have incorporated elements borrowed from rap. Groups such as Korn, Rob Zombie, Orgy, Rage Against The Machine, Limp Bizkit and Marilyn Manson routinely sell many more albums and concert tickets than most old-line mainstream acts and are now consistently among the airplay leaders.

What about the rest of the rock world, the straight-ahead music that has always been viewed as the mainstream? There's a lot of innocuous music now that falls in the middle that doesn't sell, doesn't test, and doesn't get requests. It is now a rare exception when you hear a great rock single (like the new Manic Street

Preachers) that blows you away.

Even more disturbing is the fact that recent albums from many influential artists have not sold up to their previous standards. And it's not just the heritage acts. When you consider that each of Pearl Jam's last couple of studio albums (even though they were good records) have, to date, barely scanned more copies than their Vs. album did in its first week, you get a sense of the extent of the drop.

It's not complicated why there has been a gigantic shift. Quite simply, rap has been around for 20 years. Its impact on pop culture, not just music, is evident everywhere: language, clothing, etc. (And it's not just the U.S. Around the world, rap has had an equally large impact. For example, in France, rap is far and away the most popular genre of music with 15-24s.) So the real question should be, why shouldn't rap and hip-hop be having an equally powerful impact on other music genres? Even *Spin* magazine, the longtime alternative music authority, is featuring Eminem and Lauryn Hill as their top music stories this month.

Clearly, it's a generational thing. Each succeeding generation develops its own tastes, and it's a fact that these preferences are often for the very things that their parents dislike. Thus, rap, which has been considered unlistenable by many baby boomers, has become the musical style of choice for their children. It's no different than the reaction of the boomers' parents when they first heard Elvis or the Beatles.

What are the implications of this shift for rock-oriented radio formats? As always, the musical landscape will be influenced by demographics, and now the youngest baby boomers are 35 years old. So, for the first time in the rock era, there are no baby boomers in the 12-34 demos who grew up listening primarily to rock.

The shifting tide will mean little for Classic Rock stations, which will continue to follow their baby boom audience to the grave. For heritage Rock stations, it will mean a continued de-emphasis on new music. For many of these stations, it's already difficult to find enough new music to play. The hard stuff is too young, and the old mainstream acts are too tired, so there's not much left. Many of them have already become little more than Classic Rock stations themselves.

At some point, we believe, Active Rock stations will have to cut the cord and give up the classic hard-rock acts that the under-30 audience doesn't care about. In intensely competitive markets, we already see that Active Rock stations have started to concede

these acts to the Classic Rock stations while playing Korn, Marilyn Manson and Kid Rock around the clock. In other words, the future of this format is likely to be Extreme Rock. The problem now is that the demos are considered too young to be sellable except in a cluster.

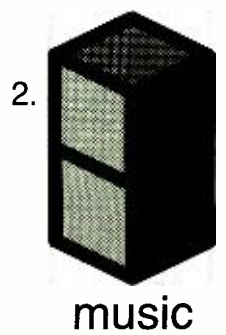
For Alternative, ironically, it may be easier than for the other Rock formats. Without question, the drop in the quality of and appetite for new rock was, at least in part, responsible for the decline in the fortunes of the Alternative format. In the RIAA study quoted above, there was an 18% drop in sales in alternative music from '97 to '98. So while we've entered the "corporate" era of soundalike, generic alternative music, the format has begun to rebound, largely because individual stations have made the choice to either go much more pop or more "extreme."

The most interesting new situation has been the debate about Eminem at Alternative. While some consider Eminem the new Vanilla Ice, the fact that he is getting so much airplay at Alternative is significant. Perhaps the

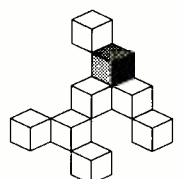
It's naive to assume that the same forms of rock will continue to be as popular with new generations.

novelty aspect of Eminem may doom him to no more than his allotted 15 minutes, but Everlast is here to stay.

Mainstream rock, as we know it, will never die completely (if only there were more new records like Buckcherry). There are too many people who grew up with this music for that to happen. However, it's naive to assume that the same forms of rock will continue to be as popular with new generations. What we're seeing now is a new rock mainstream emerging. And it's coming in new forms that challenge the establishment ... the same as it ever was.



music



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new challenges, new opportunities

Paul Jacobs on selling the format

jacobs media **A**s GM of Jacobs Media, Paul Jacobs has been working with the sales departments of Alternative stations for more than ten years. At the same time, he has worked tirelessly with agencies and national clients to promote the benefits of the Alternative listener. Quite simply, there is no single person with a better perspective of where the Alternative format is nationally regards to sales, a statement borne out by the following wide-ranging interview.

R&R: Let's start off with an overview of how the format is doing nationally on the sales side.

PJ: The good news for the format is that the audience has aged. Forty percent of the alleged Generation X target is over the age of 30, so the ability of the format to garner better 25-54 numbers is there. If you look at the fall book and stations like WXDX in Pittsburgh, for example, they were No. 4 25-54. WRZX in Indianapolis was also strong.

R&R: I assume that's with making very few compromises in programming.

PJ: Absolutely. These are really well-programmed Alternative stations that have aged their audiences. That's the good news. Unfortunately, that is still not enough to drive most of these stations higher up on the 25-54 ranker. For better or for worse, this is still an 18-34 format. Even though a lot of these stations are doing better in the demo, it is still not enough. If your station is No. 7, you're still nowhere. The challenge to legitimize the value of 18-34 remains.

The fact that we are in 1999 and a lot of these stations are now 5 to 10 years old has helped. They have been on the buyer's radar screen for a long period of time. It is no longer looked at as a faddish format. It clearly has legs. It has survived competition from Active Rock and Modern AC, and so it's got a lot of things going for it. It's funny, though, because when you ask me about a national perspective, I almost have to look at it locally. As I travel from market to market, I'll be with some sales staffs that have done a masterful job of positioning the value of their 18-34s so they are getting 25+ business. Then I'll be in other markets where the sales staff has done a poor job, and they are complaining because all they have are bars and beers on the air. Just to single a few out, again, WXDX in Pittsburgh, The End (KNDD) in Seattle, KNRK in Portland, The Edge (KDGE) in Dallas — these stations have done a great job of constantly hammering home the perceptual message, and they are really eliciting a lot of change.

R&R: Aren't those buys made on a local level though? When you are dealing with national agencies, is it still cost-per-point and a 25-54 world, isn't it?

PJ: It is, and here's the warning shot

across the bow: About two weeks ago, I came upon an article about Volvo. Volvo has announced they are going to allocate all of their advertising budget to Generation X. I'm reading this, and I'm getting excited about the possibilities. However, 100% of the budget went to the Internet! They bypassed radio and went straight to the Internet.

So, there is change. I am seeing a better understanding of what is making up 25-54. It's now two different generations vs. one. There is a better appreciation for what the Generation X "slacker" image is and isn't. But then when you read about a company like Volvo saying that there is a better way to reach them, I start getting nervous.

R&R: Why do things like the Volvo buy happen?

PJ: First of all, I think it is a radio problem. Number one, as a medium,

For better or for worse, this is still an 18-34 format, and the challenge to legitimize the value of 18-34 remains.



radio has obviously not positioned itself effectively for Volvo. Number two, radio's inability to master the Internet on the sales side shows that we were unable to go to Volvo or that Volvo was not thinking about radio as a way to mesh radio's cume with the Internet. And number three, the Internet is the flavor of the month. I worry that as advertisers are clearly recognizing an opportunity with people in their 20s and early 30s, if radio, and specifically Alternative, hasn't positioned itself properly, we are going to miss the brass ring again.

R&R: So the importance of embracing new technology like the Internet goes far beyond just programming to listeners. It has definite sales implications.

PJ: There's no question. The Internet is a two-headed monster. For the programming departments, it's a promotion vehicle. But for the sales departments, it is an adjunct that they have to embrace. The Internet provides a number of things: First of all, it's sexy — it's a bright, shiny object. Second of all, it will allow Alternative radio stations to provide services that radio as a medium can't. It can provide more product information about the advertiser. It can provide coupons. It can show the product. And then we can send our customers directly from the Internet to the advertiser. If 91% of Alternative P1s are online, this is either a problem or an opportunity. It's a problem for the programming side; it's a big opportunity for the sales side.

R&R: What about the stations that are doing well in terms of dealing with local clients? Is there any kind of practical advice you can give to stations?

PJ: First of all, it's stability. Stations doing well have staffs that have been together a long time. Their management truly believes in the format. There is a terrific energy that comes from the top down. They don't have rookies.

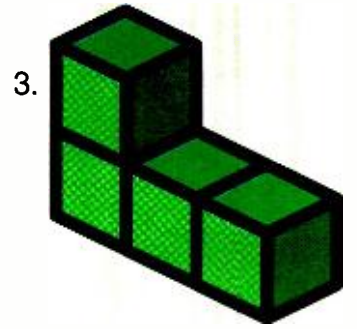
I think the single hallmark of the prototypical Alternative station in a cluster is that, since it is the format that's probably the most difficult to sell, it has the weakest salespeople. But at the stations that are doing it well, they've got some senior people. They've got veterans who have been selling radio for 10 or 15 years, people who might not be able to tell Blur from Blink 182, but they know how to sell. They've learned the format as much as they need to learn the format, but they are professional sellers. They don't just have a bunch of salespeople who understand the lifestyle. There's a difference.

R&R: You make an interesting point, because I had always been under the assumption that it is important to have people who know who Eminem is and people who understand the product. You are saying that that's fine, but you need salespeople first and foremost.

PJ: If they are smart salespeople, they will learn what they need to learn about the format. They may not be moshing on Saturday night, but we need professional sellers selling to professional buyers, and the great sales staffs have that.

R&R: What about on the management level? Other than hiring the right salespeople, is there anything that typifies successful stations?

>>Continued on page 60



3. sales & management

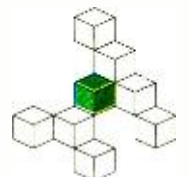


SKIP ISLEY
KTEG/Albuquerque

When I programmed WWTR in Ocean City, MD, we were a P-2 AOR reporter, but we were leaning Alternative even back then. In a way, it was more exciting then, because we were breaking the rules. We were powering bands like the Cure, Red Hot Chili Peppers and Jane's Addiction when most stations wouldn't touch them. The audience was passionate about what we were doing, and record sales were huge for these bands in our market.

The first time I realized we were a part of something big was in April 1988. We brought in the Red Hot Chili Peppers, Fishbone and Thelouious Monster to a local club. Not only was the club packed, but kids from the Universities of Maryland and Delaware drove down to the beach for this show. For the first time ever, there was a legitimate alternative show in town, and the locals got to see real moshing for the first time (not the poseur, MTV-style crap we see in videos).

The show bordered on frightening. The Chilis performed in diapers — so as to not get arrested — Fishbone was amazing, and the smell of heroin was prevalent in the dressing room. Unfortunately, Peppers guitarist Hillel Slovak was dead less than two weeks later. My GM wanted to shut the show down. He didn't get it. The station could do no wrong from that time on. For my career, that was the beginning, a full three and half years before Nirvana's *Nevermind*. I love the format now — the budgets, the signal, having the tools to win — but nothing will ever beat that feeling in 1988.



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new challenges, new opportunities

>>Continued from page 58

PJ: The great managements have incredible energy. I realize that is incredibly trite to say, but these are people who understand that the typical sales tactics and cost-per-point-driven ratings won't cut it. So they are more innovative. They understand that, like Bill Clinton, they have perceptual problems. And they realize that every day they have to go out there and chip away at their perceptions just like Clinton does. When you ask Clinton about Monica, he talks about Social Security and the environment and education. When you talk to an Alternative sales rep, they need to be talking about how this is a mainstream format, about the qualitative aspects of 18-34s and about the generational split that is taking place in our country, and they need to do it every single day. They have to make every single pitch in new and inventive ways. And again, the great sales staffs are doing that.

R&R: On the program director level, is there anything they can do to help other than deliver higher ratings?

PJ: There has been such a delightful evolution in the program directors at Alternative over the past five years. The overwhelming majority of them understand that this is a business and that they need to generate a huge return on investment for ownership. The overwhelming majority of program directors I'm working with are sales-sensitive. That doesn't mean they are diluting their products with stupid promotions. There is no doubt that, in virtually every case we work in, programming and sales get along pretty darn well. That is not the issue it used to be. The best example I can give you is that the program directors gave me the idea to include sales in the Alternative Summit during the R&R Convention.

Now again, that could be considered a backhanded compliment, but clearly they said, "Look, we need our sales staff to come along and evolve and develop the way programming has." Alternative wasn't thinking that way five years ago.

R&R: In terms of programmers being more sophisticated, is it an openness? Is it a knowledge of the issues? Can you give me an overview of how the programmers have actually improved?

PJ: Our program directors can tell me today what percent of goal the stations have. It's amazing. They know the pressure that the whole operation is under. They know that part of their job is to help the station make goal. If the station is at goal, they know when to tighten down.

R&R: So when sales problems arise, the PDs are not wiping their hands and saying, "That's your problem"?

PJ: No. Here is the critical issue for Alternative: When deregulation happened, Alternative exploded. At that point in time, as clusters were being put together, Alternative became

a critical part of the strategic development on the programming side of these clusters. If you owned a Rock station and bought another signal and wanted to protect it, you developed an Alternative station, for example. That was then. In 1999, it's about return. Whether it's 35% return or 40% return, the pressure is now on each of these

We need professional sellers selling to professional buyers, and the great sales staffs have that.

stations to deliver. The Alternative format makes it very difficult to do that, and so the big challenge for Alternative now is to keep up with all the other formats in their company, and it's harder. That is why you have seen some Alternative stations go away, for the mere reason that they can't return what the other formats do. So programmers have figured it out. Programmers know that they have to have a great sales department. The good news is that sales and programming are in lock step now at most of these radio stations.

R&R: When you talk about sales and programming, you can't help but mention nontraditional revenue. And when you say nontraditional revenue, the record

I think NTR is going through some much needed redefinition for Alternative. I believe the Alternative definition of NTR has been way too narrow on festivals. It's broadening out in some good ways.

company people are quivering about pay-for-play and deals with indies, and PDs are worried about putting together another festival. Let's talk a bit about the positives and negatives of nontraditional revenue.

PJ: Well, here's the good thing for the record companies reading this article: The festival business is getting tough for radio stations. The promoters and the venues have gotten very smart. They have seen the amount of money radio stations have made, and they are beginning to do their own second stages. They are selling them to national advertisers, and they are competing for dollars. All of a sudden what was a wide open field for radio is

getting much more competitive. So, in terms of doing more, frankly, I see it as going the other way. I see stations as continuing to try to get money out of festivals, but realizing that, as a growth market, it has some severe limitations ahead.

Nontraditional revenue is not necessarily going to come from record companies. I believe that the real dollars are coming from other nontraditional programs. Frankly, the sales departments know that their audiences have a much more varied lifestyle than just going to festivals, so they are creating other NTR programs that have nothing to do with music. Again, smart stations have Internet sales programs, and they are going to be generating a lot of revenue with those.

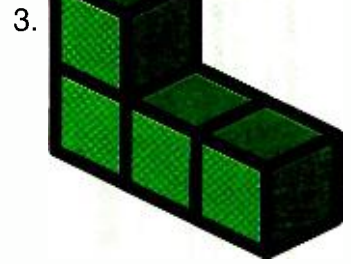
R&R: It sounds like the key is creativity. It's not getting stuck in this, "Oh my God, I'm getting stuck doing this NTR item, so therefore I have to put together another festival."

PJ: PDs have to be much more creative than that. I honestly feel that the real dollars for NTR is the Internet. I keep going back to that, but that is where the highest degree of return for the fewest resources will be. When you look at the amount of time it takes to put on a festival, you make a lot of money, but you don't pay attention to your radio station for 60 days. Whereas if your NTR department has created an Internet sales operation that is credible and supported on the air, you are going to make a lot more money over the long haul with a lot less sweat. You'll be able to go to the Volvos, and you won't have to hold their hand at a sweaty festival. You'll just be able to take their money and make sure their banner ads look good.

I think NTR is going through some much-needed redefinition for Alternative. I believe the Alternative definition of NTR has been way too narrow on festivals. It's broadening out in some good ways. I have one station this year that is going to be doing a beer-tasting promotion. That's NTR, and that's a fun event. Stations are doing snowboarding events. It's broadening out, and it needs to. Again, festivals are a nice revenue generator, but as a growth business, I see it becoming real difficult.

R&R: Any final thoughts on sales?

PJ: The format has seen some attrition in the past 18 months in terms of the number of stations. However, the stations that are remaining are real good in general. These are stations that have been around a long time and that have developed good sound sales positions in their market. They have established salespeople and certainly committed management. We have thinned out the herd a little bit, but what we have left is a really strong group of people. Overall, I think the same problems that exist today existed five years ago, but we are better at dealing with them.



sales & management



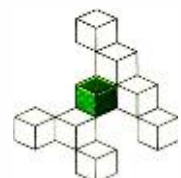
MIKE PHILLIPS
WDST/Woodstock, NY

In the fall of 1995, Atlantic Records wanted us to play an unknown singer/songwriter from Alaska named Jewel. We asked Atlantic to have her play *The 'DST Sessions*, our weekly live broadcast from the Tinker Street Cafe in Woodstock (Bob Dylan's first gig was at the Tinker Street Cafe). We said if we liked her live performance, we would add the record. Needless to say, she blew everyone away that night. She agreed to come back and play a gig at one of our local venues in Poughkeepsie a few months later. However, at the last moment the club owner decided Jewel wouldn't draw enough people. Unable to find another club, we booked a yacht on the Hudson river and invited 60 listeners for a sunset cruise and concert with Jewel. It was one of those magical nights people still talk about — except for the club owner!

While in Woodstock recording tracks for her second album, Jewel was kind enough to come back and play in the 'DST backyard for 100 invited listeners in the summer of 1996. Fourteen months later, she was on the cover of *Time* magazine.

In the summer of 1994, WDST was host station for Woodstock '94, the 25th anniversary of the Woodstock festival. We built a mobile studio in a hippie bus and broadcast live from the site in Saugerties, NY. On Friday, WDST hosted what amounted to Alternative Day. The show featured bands such as James, Live, Green Day, Red Hot Chili Peppers, Primus, Collective Soul, Porno For Pyros and a virtual unknown named Sheryl Crow. Three hundred and fifty thousand people showed up and, in the Woodstock tradition, most crashed the gates. Of course it rained like hell.

WDST has been Alternative since its inception in 1980. As one of the original WDST staff, I can say it's been a long, exciting trip. I look forward to the next 20 years.



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EVERLAST "Ends"

FROM THE PLATINUM ALBUM
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**R&R Alternative Chart 23 — 20 BREAKER Airplay Monitor - Modern Rock 21*
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WKRO 23x	KTEG 28x	KRAB 34x	KEDJ 25x	KXRK 27x	91X 22x	KJEE 33x	KFMA 21x
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SELLING THE BRAND

The interaction of sales and programming at KROQ/Los Angeles



New paradigms not only bring about new conflicts, they redefine existing ones. In the post-consolidation age, one of the age-old conflicts that continues to evolve is that between sales and programming. With increased revenue goals, the pressure has increased on programmers to reassess their relationship with the sales department. A perfect example of how these new relationships should be defined is being played out at KROQ in Los Angeles.

As the man overseeing both the sales and programming departments, KROQ GM Trip Reeb knows the score on the sales/programming count. When I ask him about the interaction between sales and programming, his response cuts straight to the heart of the matter: the bottom line.

"On the most basic level, the interaction between sales and programming is engendered in that every year we have a budget that has to be delivered. We, as a station, make promises to the company on what we are going to do financially, and that is one of the most important ways in which my job is assessed."

>money matters

While cynics may snort that the GM is, of course, going to say it's all about the money, the reality is that, well, it *is* all about the money. There are subtleties involved, of course — having a slavish PD who allows his or her sales staff to walk all over programming will quickly lead to lower ratings, which will lead to less revenue — but the tug-of-war between sales and programming is ultimately about compromises that programming can make without sacrificing the integrity of the station's sound.

I ask Reeb how this perennial conflict is played out at K-Rock. "It is played out on a very regular basis, because KROQ is certainly a station, even among our peers in this company, that tries to be as rigid as it can possibly be in terms of the separation of programming and sales. I think Kevin Weatherly would describe this as sort of the purity of the programming."

Perhaps not surprisingly, Weatherly describes it just that way: "I'm very fortunate to have a general manager who comes from a programming background and understands the importance of protecting the integrity of the product. At the same time, he knows how to bring programming and sales together to be creative and to get done what needs to get done on the revenue end."

In this radio environment, it may be surprising to hear a general manager talk positively about a rigid separation between sales and programming. As has been discussed ad nauseam in the trade press, most talk from the sales end recently has been about programming compromises, *not* programming purity.

So, with plenty of horror stories in my head of programmers in smaller markets being ridden over roughshod by the GM and/or sales staff, I ask Reeb how the rigid separation between sales and programming comes about. "It is really a function of the program director and how much leeway he or she wants to give the

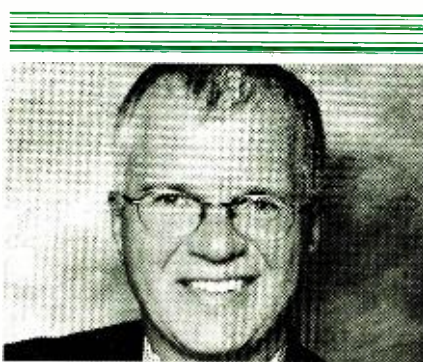
sales department, and, quite frankly, how well they can get along," he replies. "That said, because of the increased pressure to perform financially on not only KROQ, but on every radio station in every major market in the country, there has been an ongoing effort to reconcile those two departments as much as possible."

>having it both ways

While it is tempting to think that Reeb is trying to have his cake and eat it too when he talks about a rigid demarcation between sales and programming at the same time that he points out the importance of reconciling sales and programming, the reality is much different. Where in the past solving this conflict might have meant forcing programming into some lame value-added item that sounded horrible on the radio, Reeb has more

It's my job primarily to make sure that the demands of programming are not unreasonable and do not limit us from attaining our potential of revenue generation for the station.

>Trip Reeb



elevated ideas about how to deal with the problem.

"There will continue to be areas of argument about what works commercially vs. what is best for programming, but the longer we do this, the smaller those areas become. A good sales department and management team understand the value of the product that programming is delivering to them. It's my job primarily to make sure that the demands of programming are not unreasonable and do not limit us from attaining our potential of revenue generation for the station."

"However, I do believe that programming has come to better understand the areas where they can contribute to the sales department. As a consequence, we

get back to my earlier point — that the conflict is becoming less and less. I also think that KROQ is a station that prides itself on its creativity. When a sales opportunity is presented and is dealt with in a very creative manner, there is almost nothing that we can't make work on the radio station."

Reeb's description of how the sales/programming dynamic works for KROQ can best be summarized using the words "understanding" and "creativity." It is important for the sales department to understand the goals and vision of the programming department, and it is important for the programming department to understand the needs of the sales department and its clients.

>come together

One can clearly see that Weatherly appreciates the understanding of both Reeb and the sales department. "I have a great situation," Weatherly says. "Trip doesn't come in and force things on either the sales or programming end. He basically tells our general sales manager, Jan Kopic, and me to go into a room and figure it out, and if we can't agree, to come see him. But I have a real good understanding and respect for the challenges that she faces, and she understands that unless we have a good product, she has nothing to sell. So when she comes and says, 'This is something I really need to have happen,' I'm much more willing to bend and make it work, because I know that, on the programming side, she doesn't bring something in that doesn't make sense."

"I know when she comes in with something that might not be a perfect fit, it's really important. So we try to be flexible and make it work. She's worse than I am when it comes to rejecting things. She really knows what works and what doesn't work. So many things don't even get brought to my attention because she's already figured out a way to work around not having to have it be part of the programming content."

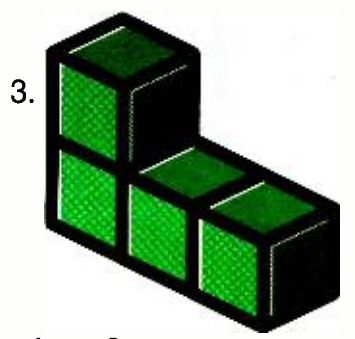
"I guess I do have a sense of what Kevin will do and what he won't do," relates Kopic, "but I'm also a great believer that the less you do on the air, the better. To me, the greatest thing I have to sell are my ratings, and if I compromise that, then I have another problem."

While Kopic is sensitive to the importance of keeping clutter off the KROQ airwaves, she is also an enthusiastic participant when she sees something that fits. "There are definitely things that turn out great that get on the air," Kopic explains. "The MTV Blind Date is an example of that. When we first started talking about it, Kevin wasn't into it, but over time he's come to embrace it, and it has been very good for us."

>new ideas

The other half of the KROQ sales/programming dynamic is creativity. Once

>>Continued on page 64



3. sales & management



Howie Mura
Island/Mercury Records

Although these moments may not necessarily contribute to the overall history of the Alternative format, they are parts of *my* personal history that relate to Alternative. Hope you like.

Biggest Alternative crush

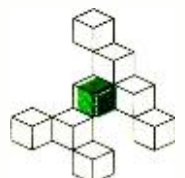
Nori (waitress at the Roxy, last name unknown). Number of shows I went to before talking to her: 11. Of the 11 shows, number of times she was actually there: 7. Show where I needed her sympathy the most (but she had gone home sick): the Alex Chilton/Jazz Butcher late show that happened on the night I was mugged on the way home from interning at RCA. Upside of her not being at the Jazz Butcher show: showing a co-worker my black-and-blue ribs the next day — she later became my fiancée

Most embarrassing Alternative moment

Meeting Kurt Cobain as I was cleaning out my office while listening to the Soup Dragons' "I'm Free."

Best case of mistaken identity

For the first time in my life, I was glad my name was Howie, because programmers would mistake me for Howie Klein and take my call.



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MANAGEMENT: ARTHUR SPIVAK AND STUART SOBOL FOR SPIVAK ENTERTAINMENT



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SELLING THE BRAND >>Continued from page 62

a programmer decides to make what Weatherly describes as a "reasonable compromise," the key is to sell it to the audience in a way that complements the programming as much as possible. As

I have a real good understanding and respect for the challenges that our GSM faces, and she understands that unless we have a good product, she has nothing to sell.

>Kevin Weatherly



Kopic quips, "We won't just let a Tabasco truck follow the station vans around." This is where a creative and enterprising programmer can be a real asset to the sales staff.

When I ask if this means that a program director needs to be more savvy about sales, Reeb replies, "Oh, I think so. It is increasingly common for programmers to be presented with situations where they need to come up with something on the programming side to satisfy a sales opportunity. Yes, they definitely have to be more attentive to the needs of the advertisers of the station and more attentive to ways in which we can generate revenue outside of merely selling commercials on the radio."

Kopic agrees: "If a client comes up with something that is unacceptable, we try to come up with something else that will work for both of us. They won't do it. In their mind, they've paid a lot of money to have a 'loudest belch contest,' so we have to try to steer them away from that. Sometimes you can never mix it together."

In this regard, the important lesson is that working closely with the sales staff to facilitate the needs of a station client is a far cry from simply giving in to the pressure and running daily remotes from a local store. Heck, even the *clients* are sophisticated enough to know that there is greater potential for a radio/client relationship than just a remote.

Sometimes you just can't make it work, and at KROQ that means turning down the money. "If somebody is really looking for us to do something that we are uncomfortable with, and they state that Star [Modern AC KYSR] is doing it or Power [CHR/Rhythmic KPWR] is doing it, I'll just tell them that I can't match it," says Kopic. "Sometimes you just have to say to them, 'Then I suggest you go to them for your promotion, because we can't give it to you.' It is sometimes

difficult to do that, but in a lot of cases it doesn't necessarily work for them, and they'll come back."

>REVENUE and the PD

While creatively positioning a sales promotion is one area where a program director is expected to help sales, you hear more and more often about programmers being required to come up with revenue ideas on their own. I ask Reeb if this is the case at his station. "Here at K-Rock," he replies, "I think we try to make it a collaborative effort. To place all of the burden on the PD would not be fair. Likewise, the PD can't just slough it off. Great PDs are creative people, and they are creative on all kinds of levels. Their creativity doesn't stop at making promos to run on the air. It should funnel into the commercial side and work glowingly."

While "mutual understanding" and "creativity" are easy phrases to toss around, their implementation is often a complicated affair. The scene of a sales rep constantly walking into the program director's office with an off-the-wall idea for a client is repeated at countless stations across the country. This, however, is not how it works at KROQ. As Weatherly relayed above, he appreciates the fact that the general sales manager takes care in approaching him with sales ideas.

I asked Reeb how he dealt with the practical concerns of getting sales

To me, the greatest thing I have to sell are my ratings, and if I compromise that, then I have another problem.

>Jan Kopic



promotion requests to Weatherly. "Once a week, we get together in a promotion meeting. It consists of me, Kevin, the sales managers and the promotion directors. I am sure he also talks to them somewhat on a daily basis when someone may be trying to get his ear on something. However, we honestly try to keep that kind of stuff very low-key and at a minimum, because we try to funnel it into one general planning meeting."

>educate the clients

While the decisions and compromises play out at the radio station, they all originate with sales clients, and improving the understanding of clients

goes a long way toward avoiding unrealistic requests of programming, requests that might otherwise be tempting due to the size of the order. For Reeb, working with a client that doesn't understand (or respect) the station's programming vision is the most frustrating part of the process.

"I think the most difficult thing is when you are confronting a client that is totally inflexible about what they want," Reeb relates, "and you realize that what they want from the radio station is not consistent with either the station's best interest or theirs. That certainly happens, and sometimes you have to give in areas in which you wish you didn't have to give, or you stand your ground and say, 'This is so inappropriate that we are going to have to turn and walk away from it, because it doesn't make sense.' I will tell you that such situations are becoming less and less of a problem, because people on the client end are becoming much more savvy about getting the most out of a radio station and understanding that working with a radio station is a lot better than trying to butt heads with it."

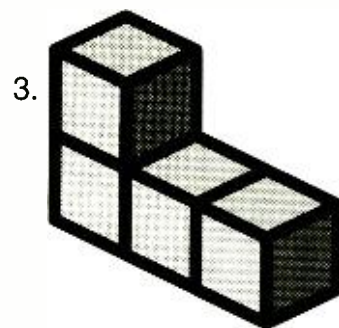
Kopic agrees: "We work with a wireless company, and they were notorious for promotional stuff. We've had some meetings with them, and now I think they've come to realize what we bring to the table and how they can work with us to make it seem cool. That's the challenge."

As Kopic describes, just as programming has become more savvy about sales and sales has become more savvy about programming, so have the clients come to understand radio and specific stations better. When I ask Reeb if clients have become more perceptive when it comes to radio, he responds, "Absolutely. We've heard the words 'value added' forever, but they really have taken on a whole new meaning over the last several years as advertisers truly are looking for more than just mentions on the air. We hear more about branding and co-branding than we ever did in the past."

>FUTURE CHALLENGES

The pressure for revenue generation in this consolidated environment continues to get press across the industry, whether it is an increase in spotloads or a newfound priority being placed on nontraditional revenue, or even chain-wide deals with independent record promoters. These pressures confront both the sales and programming departments, and both will need to work together to find the right path for each station.

I ask Reeb how he sees the future of programming and sales. "Stations will get even more sophisticated in bringing advertising into the mix and making it more seamless with the programming," he says. "They are going to have to. The pressures from the advertising side are not going to cease. As long as there is no negative ratings impact, we are going to end up doing them, and that's not a bad thing. It helps us make more money, and that helps us do more things. In both cases, more is better."



sales & management



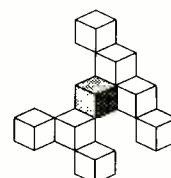
>GARY SPIVACK Atlantic Records

Two stories sum up my experience with the sights, the sounds, the smells and the people of this wonderful format during the past decade.

The year was 1996. Midnight ... Austin, Texas. Walking down a crowded street with (if memory serves) Oedipus, Kevin, Halloran, Steve Kline, Margie, Leah and Alexa and stopping to watch a street musician. After dropping some coins in his guitar case, we took over the microphone. I remember "Jane Says" being the standout song of our set. I remember Halloran shaking his head in disgust, and to this day I don't know if it was because he was so embarrassed or because I forgot the second verse!

It was Memorial Day weekend 1997, a humid, tense and electric afternoon in Washington, DC at the annual Super Bowl of radio festivals, 'HFStival. Beck was killing onstage. I made a \$100 bet with some ex-Columbia Records executives and took a stage dive (feet first) into 50,000 alternative music fans. I remember the crowd being so kind as they welcomed me into their world of sweat, angst and odor — except for the guy I landed on (or was it a girl?).

Rock is back, people. Bands like Korn, Rage, Kid Rock, the Beastie Boys and Limp Bizkit are filling basketball arenas again. Artists like Fountains Of Wayne, Beth Orton and Radiohead are writing songs for radio station libraries. We should all be optimistic about the future.



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Buckcherry

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“LIT UP”





TOTALLY WACKED PRODUCTION

On the hunt for what makes great production

I have a confession to make: I'll sometimes bail on a great song on one station if there is a chance of hearing a killer production piece on another. Great production does that — it not only conveys the message of the piece, it draws you in emotionally. Doing this, however, is not an easy process. One can be spectacularly skilled at a digital workstation and still create promos that fail to touch the audience. Luckily, this format has been blessed with some of the most inventive and skilled production directors in radio. On these pages, three of them speak on a more philosophical level about what they feel makes a truly great production piece.

> JOHN FROST KROQ/LOS ANGELES



If you make no apologies, and the production piece continues to drive itself, nobody has a moment to stop and doubt it. That's the confidence a true masterpiece needs.

>John Frost

This is going to sound archaic, but I will explain it: A great production piece needs confidence in itself. A piece needs to believe in itself. I know it sounds weird, but if it is a really good idea and somebody didn't skimp on bringing that idea to fruition, it becomes an entity of its own. It's not even a jingle; it is a living, breathing art piece.

Due to convenience or time, many times I don't see something through to the point where it is really flawless from beginning to end. But if it really stuck to its premise and sold it and had a kind of integrity, it had a confidence in itself. That makes an incredibly brilliant production piece, if the producer makes no apologies for doing the piece exactly the way they did it.

Something is going to smack of your style, and it's going to sound like your voice, and it's going to sound like you're doing the girl voice too. But if you make no apologies, and it continues to drive itself, nobody has a moment to stop and doubt it. That's the confidence a

true masterpiece needs.

Now, it is difficult to achieve production at that level consistently, and I'm fairly forgiving when I hear a promo that is less than spectacular on other stations. I don't know any of the circumstances surrounding that promo. That promo maybe needed to be done in 15 minutes total. A lot of times they need to put sponsor tags at the end of a promo. There are always extenuating circumstances that cause the promo to form the way it did. That's not the poor producer's fault. But those things are different from making mistakes, which we will all make.

I commonly make a number of mistakes. Like taking a mediocre idea and then trying to sell it or trying too hard to make it work, to the point where if I had rethought it, it would have taken me a lot less time. A good idea puts itself together.

Different from mistakes are self-imposed limitations, like the fear of trying something that literally doesn't sound like something you have ever heard and the fear of going somewhere and taking the listener with you just because it doesn't fit into a jingle or promo form. These are the things that people constantly pigeonhole themselves into. If we put everything I do into either a promo form that is promoting a weekend or a product or a jingle about music, that has got to limit the amount of really new ideas and formats that come out of this. What if someone were to think of a brilliant idea — whatever it was — and it was a two-minute thing? What if it was brilliant at two minutes? Nobody has a slot to run something two minutes long, but the thing could become the same as a No. 1 most-requested record.

Don't worry about where it is going to fit. Do the idea. Don't worry that it is not going to fit well in a 15-second format for a jingle or a 30-second promo for the weekends. I constantly make that mistake. I am constantly thinking in the context of jingle or promo. It's kind of relieving in a way, because it's much easier, but it's incredibly limiting.

I am trying to stimulate some new ideas. Everybody in this industry thinks in the jingle or promo type of

thought, because they think that's their job. But, really, your job is to creatively enhance the image of the station. So, what if we think of some other way to do that?

An important thing to avoid is getting into a rut. I sometimes get really comfortable in a style that worked well in the last three or four promos that I did, so I just assume it is going to work well again. To not think that way is hard. I am always trying to avoid ruts, and I am always getting into them.

> STEVE STONE WXDX/PITTSBURGH



I've often said that if somebody else has a better idea than you do, don't just sit there and be jealous — take it. If my idea sucks and the other guy's idea is better, I'm gonna use that.

>Steve Stone

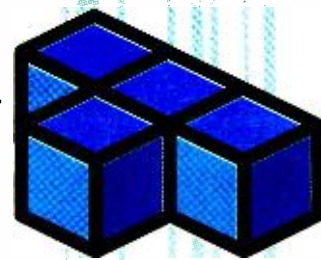
Everybody and their mother has a computer workstation now, so when it comes to the zips and zaps and the bells and whistles, everybody pretty much knows how to do that. The thing that I believe is the biggest key to a great promo is the writing. That's where everything starts.

Philosophically, when it comes to a promo, I start with an idea and then write out that idea. I don't start with a sound and build something around that. A great promo is based upon the writing. Think of it this way: You can have a promo with no music and no effects that is the most kick-ass promo ever if it's written well.

Writing for radio is not a matter of learning how to spell correctly. It is not like writing for a magazine, newspapers or a book. You are writing for someone to read it, and you are writing to create an atmosphere. All

>>Continued on page 69

4.



production



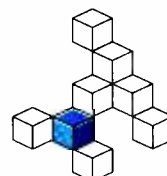
> RICK SCHMIDT WPLA/JACKSONVILLE

I've had what I call one "special" moment in my 11-year radio career — the kind of moment that gives you goose bumps and raises the hair on your arms. I am not the only person who has felt this or will feel this. When it happens to you, you'll know. If it hasn't happened yet, I hope it will.

In 1992, I worked for a radio station in Gainesville, Florida called 97X. We put together a local music CD and sold several hundred copies. My pick for the CD was a song by an artist named Ken Block, who played acoustically. There was something special about the song, or so I thought, but nothing really happened with it.

Skip to 1996. I had been at WXSX in Tallahassee for about seven or eight months when I made the decision to air a song from a band from Gainesville named Sister Hazel. They were drawing hundreds to their shows and had a great story, but had never really had any serious airplay — you know, local shows or a few spins on their hometown station, but nothing serious. The band was pushing for airplay on a song called "Happy," which I didn't like. Instead, I chose to play a song called "All for You," the song I had previously picked in 1992 for that local music CD.

Instantly, we got great phones and very positive feedback and lots of calls from the labels asking why we were playing this Sister Hazel song 42 times a week, blah, blah, blah. I went to a Sister Hazel show a few weeks after we began spinning the track. When they played "All for You," I couldn't hear Ken sing, because the crowd was singing every word — and loudly. I've heard "All for You" a thousand times plus, and every time I do, I remember that moment at that show. I will never forget that feeling ... ever.



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**COMING
FROM
CAPITOL**



marilyn manson

rock is dead

Opening
#1 at the
box office:
\$37.2 million!

R&R: 42-34
BDS: Debut 38*



New This Week:
KROQ/Los Angeles WXDS/Pittsburgh
KXRK/Salt Lake WRZX/Indianapolis

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T H E

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TOTALLY WACKED PRODUCTION

the regular English rules go out the window.

I agree with John that staying out of ruts is important. I get in ruts all the time when it comes to writing. I write a certain way, and then for weeks on end I write all my promos

There are always extenuating circumstances that cause the promo to form the way it did. That's not the poor producer's fault.

>John Frost

the same way. I don't realize I'm doing it. For me, this happens when I'm really into something at that point in time. I'm such a fan of TV and movies, for example, that I'll get into a mob kick. I'll watch *The Sopranos* on HBO, or I'll watch *Analyze This*, or I'll see all these mob things, and I'll notice on my copy that I've started writing more of an attitude type of thing. You don't even realize it sometimes.

It's also important to be open to ideas from other sources. This is almost a daily thing for me. I don't consider myself too terribly bright or too terribly innovative, but I feel that I'm fortunate, because I have people who throw ideas out, and I'm able to sort of grab them and use them. I've often said that if somebody else has a better idea than you do, don't just sit there and be jealous — take it. If my idea sucks and the other guy's idea is better, I'm gonna use that. You just form it to work for yourself.

A lot of people I work with are a constant source of ideas. My Music Director, Lenny Diana, is out of his mind. I can go into his office and say, "Hey, we're giving away a bunch of CDs this weekend," and he'll say, "What, no doughnuts?" He'll come to me with something like that, and I'll be blown away. I carry a note pad everywhere. When ideas come to me, I just write down key words.

It is also important to tap into who you are going to talk to in your production. After you determine who you are trying to talk to, you have to go and hang with those people or in that sort of environment to absorb and understand what you need to take in and spit back at them. Great production people in radio are mimics.

I don't think it's important to be in the lifestyle you are writing to, but you have to understand it. I'm not a skate punk, I don't go to the Family Values tours, but I understand it and know what's going on there. It's like

what makes great actors. They can act like they're psychotic, but they are a normal person who drives home to the burbs and their family.

Audiences react to things they are familiar with. Like in that movie *The Wedding Singer*, people loved it when Adam Sandler told his girlfriend, "Get out of my Van Halen T-shirt before you jinx the band and they break up!" Everybody realized that's what happened a year later. Even if it's not your format, it's still that kind of attitude.

I really feel fortunate working with Alternative radio. It's not limited in styles. Alternative radio is all kinds of styles — harder, pop, rap — there are all of these elements and hints of these types of music, and you can make promos sound any way you want. You are not bound by formatic styles. There is a style, but you are creating that style every day. We are lucky enough that we can make our own boundaries.

>MALCOLM RYKER KTRQ (9 IX)/SAN DIEGO



You want people to tune in to what you're doing because you understand where they're coming from and you are giving something that is not only funny and interesting, but is something they can identify with.

>Malcolm Ryker

A great production piece can sound like a great production piece, but how is it really going to affect someone out there listening? I went out the other day at 4pm in the station van, and I realized that there are a lot of people out there stuck in traffic and a lot of people who aren't happy about it. Sometimes we're stuck in these little boxes in the radio station and don't realize that there are an awful lot of "Joe Job" people out there, and the

>>Continued from page 66

key point is, how do you affect them?

I like intertwining a whole bunch of sounds. The days of a voice and a bed are over, but you don't want to overproduce, either, because then you lose your message. A great production piece has to intertwine the listeners back to something they can recognize or remember. I like freaking out on things from people's pasts, because when people grow up, they really remember those things.

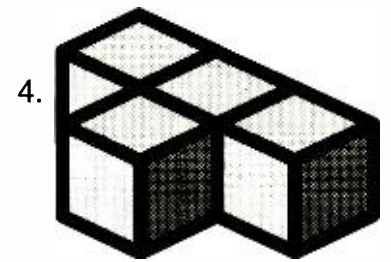
You want people to tune in to what you're doing because you understand where they're coming from and you are giving them something that is not only funny and interesting, but is something they can identify with. I've always preached that you have to be in touch with what's on the streets. A lot of creative directors are wacked, because we *are* in touch. We keep it on the streets and know what's going on. Southern California is on the cutting edge of trends, and I like to surround myself with younger people who are in touch with that. So I have younger assistants and people like that.

Another question is, can you not only do production, but can you also create innovative ways of doing promos and sounds that are intertwined with the rest of the staff at the station? I find myself, as an image guy, being a big help to the PD and the promotions guy, as well as the morning show. I not only image the station, I'm also constantly weaving in all these other elements. I try to give the morning show some extra specialness.

When it comes to a lot of production resources, I don't use them. To me it sounds canned. There are sounds out there that you can get, but I think a lot of the good imaging guys are more or less sound pirates. We tweak and sample, and if you pay attention, that's what's going on in music as well. I go to swap meets and shit, and I love finding crackly' old vinyl that you can freak stuff off of.

You want to do things that make you stand out from all of your competitors, because when you have cheeseballs like Star [KFMB], that's one major way we can sound different — our product between the records. While they're over there giggling and gacking, we have something cool and hip.

Finally, when Target and corporate America start catching up to you in their commercials, you have to figure out where the next thing is. That's the big question. Sometimes we're so caught up in putting things on the air that we don't have the experimental time to trip out and look at where we need to take this. As Alternative people, we should be heading into the new areas of sound.



4.

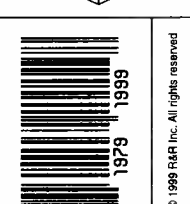
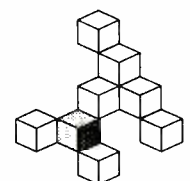
production



>ROB GOLDKLANG Warner Bros. Records

I have a couple of stories. At age 17, I snuck into the Palace in Hollywood for a benefit featuring Red Hot Chili Peppers, Jane's Addiction, Thelouion Monster and Fishbone. After sneaking in, I planted myself in the front with hundreds of sweaty people in back of me watching this historical show. It was the first time I had ever seen any of these bands, and it was some of the strongest energy I had ever seen onstage. Awesome!

The other time was when I worked at KROQ. I was sent to pick up 100 KROQ clocks in Santa Monica in the rain. I took the KROQ Pathfinder. While driving back, I took a turn a bit too fast in the rain, slid off the road, and completely rolled the KROQ truck. I was fine, but I remember glass and dirt everywhere, a freeway jammed with traffic, and U2 KROQ stickers scattered all over the freeway. We even made the traffic news on KFI that day.





IN THEIR EARS WHILE THEY'RE ONLINE

What tomorrow will bring radio on the Internet

By now everyone knows that no format has been affected by the Internet more than Alternative. It almost defies comprehension, but the fact is that the penetration of the Internet to our core listeners is on a par with television. This fact comes from the first comprehensive study of radio listening and the Internet, co-presented by Arbitron and Edison Media. I have seen a lot written about the Internet, and most of it I find either overly ambitious or overly apprehensive. One shining exception is Edison Media President Larry Rosin, whose clarity of thought and commonsense recommendations should be read by everybody in radio, from air talent to group presidents. In the following interview, Gail Mitchell talks to Rosin about some of his findings.

R&R: How did your company and Arbitron come together to conduct these studies on the Internet?

LR: We've now done a number of different studies together. The first was a study of newspaper advertisers that was presented at the RAB a couple of years ago. Then I found myself on the NAB steering committee for the fall show, and I suggested that they do some research projects. They said, "On what?" Off the top of my head, I came up with at-work listening, because there are a lot of things people believe to be true with regard to at-work that may or may not be true. I thought that would be interesting. So we did an at-work study that was a huge success story; it still gets quoted back to me today.

The Internet study was [Arbitron GM] Pierre Bouvard's idea, and I immediately knew it was a good idea, because it's similar to at-work, in that people think they probably know the answers. It was a chance to test hypotheses and find out

what's true or not. So that's what we did. We've now fielded two studies about the Internet. One we fielded in August of last year and the other one in January of this year. We looked at a lot of issues relating to radio listening and the Internet: how they're intertwined, who's online and who's not online.

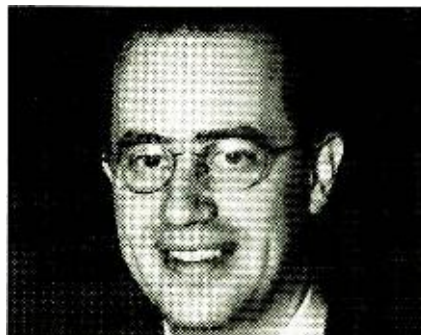
R&R: Were you surprised at what you found regarding the Internet and radio listeners?

LR: That's a complicated question. In terms of people listening over the Internet, I'd say every number we've researched has been higher than what I would have guessed. I didn't have any idea that so many people had tried listening to radio over the Internet, and yet it's one of the neat things you can do over the Internet. That's what people at this point are doing — just exploring all the neat things that can be done.

I was at the CRS a few weeks ago, and Wimmer-Hudson did an excellent presentation where they'd held focus

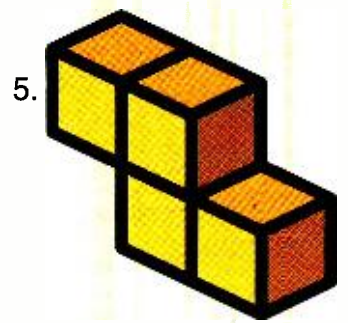
groups with Country listeners. Somehow the topic of listening to radio over the Internet came up. A gentleman in the focus group said, "Why in the world would I listen to the radio over my computer? I'd rather listen to it right over the air." And that's fine — that's one man's opinion. Quite a number of people

If I were running a station, whether as the GM or PD, the first thing I would do in regard to the website is sit down and say, "What can we put on here to get people to visit it every single day?"



burst into applause when they heard that. I didn't know if the people were applauding and saying, "Thank goodness people aren't going to be listening to the Internet," or what. But all I could say to myself was, "Bury your head a little deeper in the sand, guys, if you think this is not something people are going to do." I was dismayed by that applause. I find myself thinking, "Wake up, radio. How can you not see what's going on here?" We ignore this at great peril.

Right now, being on the Internet in general is a rather silent experience for most people. But I believe, over time, it's going to become a full media concept. Radio should exploit that and turn it to their advantage. If people want to listen to music while on the Internet, whether it's over the air or right through their Internet connection, shouldn't they be listening to traditional radio stations coming over the Internet as opposed to some other providers that see themselves as being in competition with us? So why not co-opt it? Radio's always talking about how it wants to get more than 7%. Well, we might have real



internet



>DOUG BALOGH
WOXY/Cincinnati

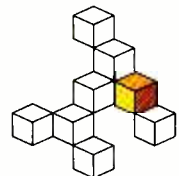
My earliest memories from the days in the early '80s when we adopted the developing Alternative format are of trying to scrape together enough cash to meet the payroll. After we got past that phase, our next goal was to get some recognition — and we got it in a very big way.

At around 10am on December 13, 1988, my phone rang, and an excited voice on the other end said, "You won't believe it! You won't (blinking) believe it. He says it a dozen times — no, two dozen times. Dustin Hoffman says, '97X ... Bam! — the future of rock and roll,' and he keeps repeating it. That's you guys! Unbelievable. When are you going to see it?"

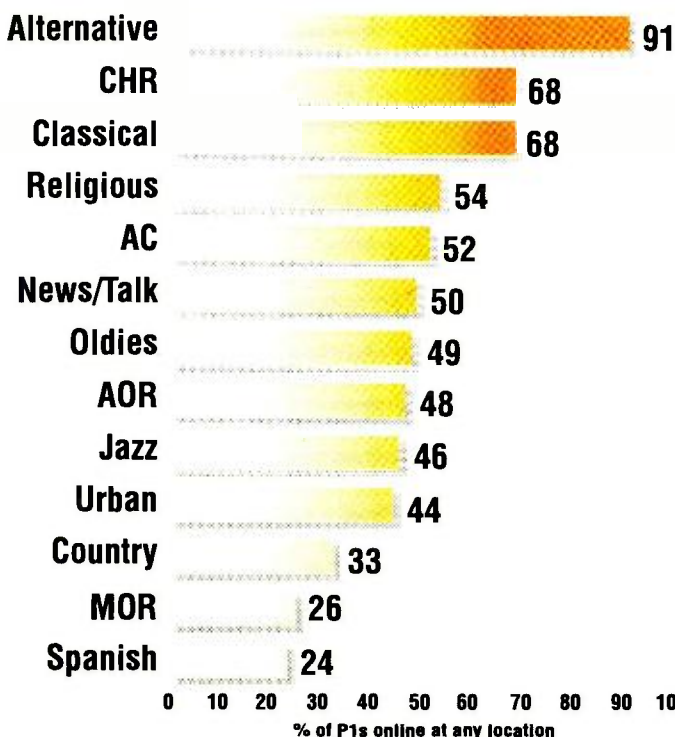
The voice was Howie Klein (the 1988 model), then of Sire Records, calling from Los Angeles to tell me he'd seen the world premiere of *Rain Man* the night before. Now my wife and partner, Linda; our Station Manager, Steve Baker (the voice in the clip); and I were really pumped to see the Cincinnati charity premiere that night. About a month earlier, we had signed an MGM/UA contract giving them permission to use our line "in perpetuity and throughout the universe" (one of the coolest phrases I've ever read), but we had no idea how (or even if) we would be featured until Howie's call.

The very first contact from "the movie people" had come the previous spring to our Program Director, Jetson, a.k.a. Ron Poore from RCA. (Also at that time, a young and talented kid by the name of Phil Manning — now KNDD/Seattle's PD — was doing overnights.)

Even now, a decade later, every time TBS or somebody runs the movie again, we get a batch of e-mails from folks we know and some we don't. We are proud of our many 97X "uniqueisms," but certainly one of our favorites is that we are the only radio station in the history of the planet to be in a multiple-Oscar-winning movie with a great actor spouting our station image liner six times! We still get corporate goose bumps when the scene comes up (right after Raymond Babbitt counts the dropped toothpicks): "97X ... Bam! — the future of rock and roll!"



>INTERNET ACCESS BY FORMAT



>>Continued on page 72



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**R&R ALTERNATIVE DEBUT 44
WITH A 90 SPIN INCREASE!**

Spinning On:

**WBCN WFNX KTBZ
KWOD WHFS 91X
KZNZ KNRK**

And Many More!

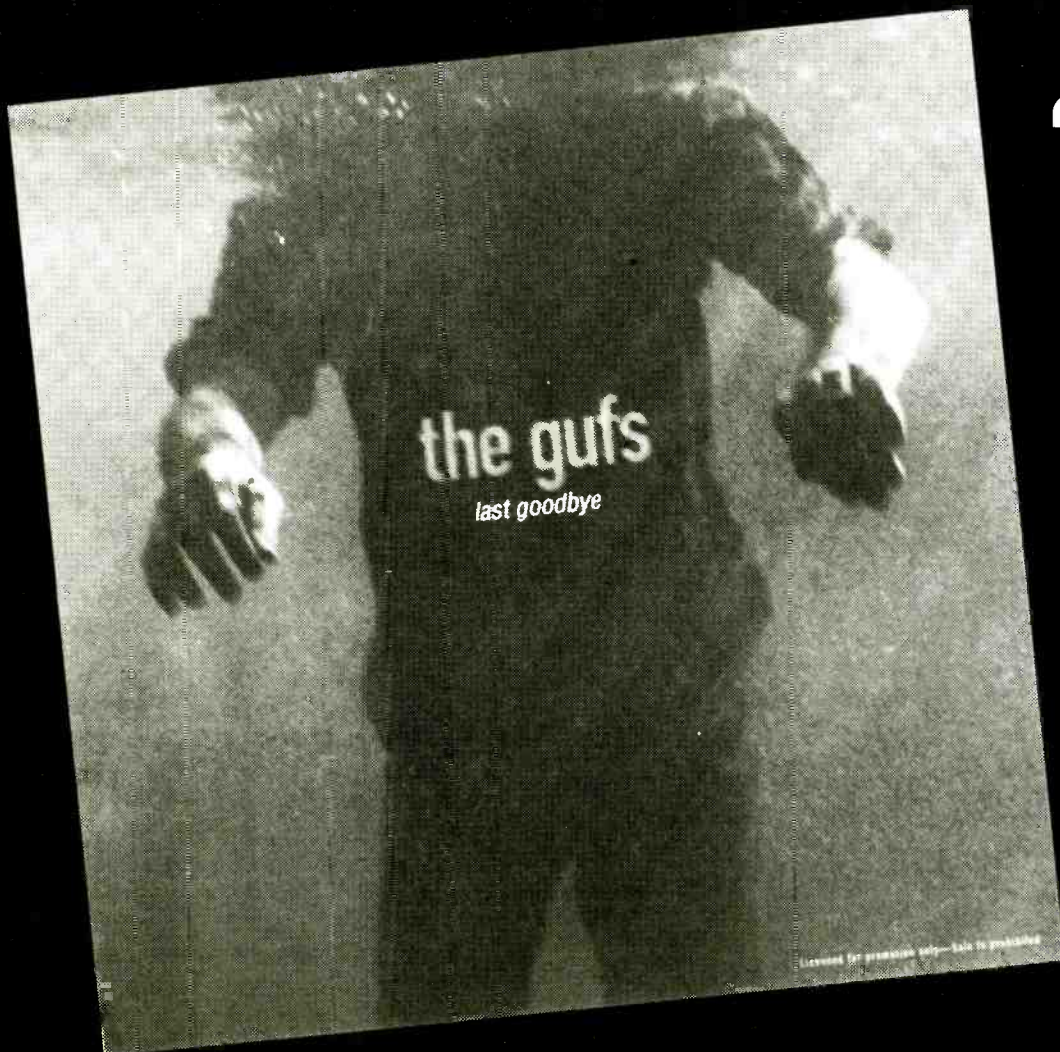
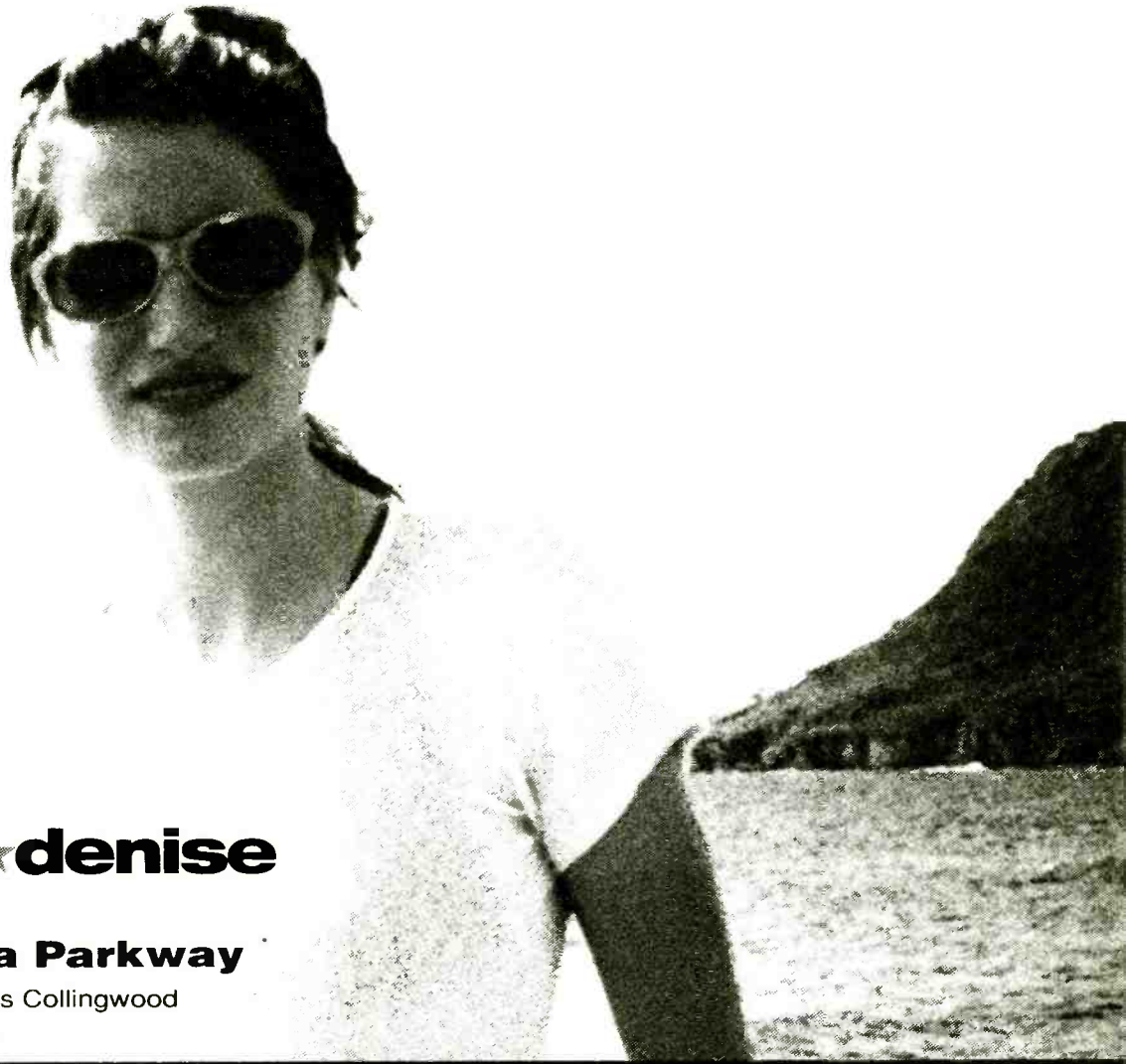
The best
new wave song about
a sexy travel agent
this year...

fountainsofwayne★denise

From the new album **Utopia Parkway**

Produced by Adam Schlesinger & Chris Collingwood

Mixed by Mike Denneen



**the gufs
“last goodbye”**

**IMPACTING
NOW!**

PRODUCED AND MIXED BY ARNOLD LANNI



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IN THEIR EARS...

>>Continued from page 70

trouble getting more than that if all of a sudden the Internet starts getting huge amounts of advertising dollars. It's got to come from somewhere.

The thing that's so exciting here is that radio's got what so many other web companies want, and that's *cume*. We've got what everyone wishes they had. We have the ability to push people to any website we want, whether it's our own or someone else's. That is so valuable. And we really have a chance to be a great partner medium to the Internet — if we think it through correctly and exploit it correctly. I talk to too many people who say we're an unwired medium and that the Internet is a wired medium, so it'll have no impact on us. OK, you may be right. But what if you're wrong?

R&R: *In the second study regarding e-commerce, it's noted that Internet usage is highest among Alternative Rock core listeners (91%). Why do you think that's so?*

LR: We didn't ask that specific question, but I think it has to do with the qualitative features or profiles of these listeners. I think, by their nature, these people are just interested in new things, new concepts. They're younger and more on top of things. On that level, it seems to make complete sense to me.

When you look at all the ways that people have of being online and to fret that 91% of Alternative P1s are online, that's a really unbelievable number, and it's by far the highest of any format. This says to me that if you're an Alternative station, you need to think now about ways to exploit this. If you don't, you're making a mistake.

R&R: *And just how should stations go about exploiting the Internet?*

LR: If your listeners are online, you can either ignore it, fight it, or work with it to make your radio station better, to increase the relationship that your listeners have with your station. That extends to great sales and other opportunities. Think of your website as an integral element of what you have to offer to your listeners. Right now, most stations' websites are essentially brochures: "Let me tell you a little about the station. Here's our schedule and pictures of the jocks." That's fine, and I wouldn't say get rid of it, but it doesn't create a lot of urgency, a lot of "wow." If you really make your website part of your station's overall strategy, it can become a big source of revenue for your station and a way to seal your relationship with listeners. But it requires a real commitment; it requires

saying, "This is as important to us in many ways as what goes out over the airwaves." If you're serious about it, you've got to throw the resources behind it. In many cases the sites are run by the guy who also drives the station van, a guy who has a little web-mastering background. That's not nearly sufficient.

The main things that most radio station websites completely

lack are the elements that make people want to visit the site every day. In many cases, they don't change very often. It's like that programming orientation that radio stations in general have. If I were running a station, whether as the GM or PD, the first thing I would do in regard to the website is sit down and say, "What can we put on here to get people to visit it every single day?"

I have a client who's said this is important, and he's done it without taxing himself while still creating an urgency to go there. His idea was to put pictures on the website, adding new pictures every

Right now, being on the Internet in general is a rather silent experience for most people. But I believe, over time, it's going to become a full media concept. Radio should exploit that and turn it to their advantage.

day. It's become kind of a morning show gimmick or routine. The morning team will be looking at these weird, funny pictures while on-air, and they'll describe what they're seeing. And then these pics are posted on the site to try to create a "Wow, I've got to go online and see these pictures" situation. That's just a quick, simple, stage-one thing you can do. But over time, you need to think about it expansively between the music info, community info, news, chat, e-mail and all the millions of things you can potentially do. If you just sit down and say, "That's our job," then you'll be more prepared to come up with ideas.

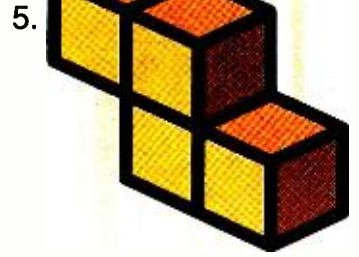
R&R: *Where do you see the Internet/radio relationship headed in the next five years? Do you think the Internet could ever usurp radio's turf?*

LR: I think the Internet will be virtually ubiquitous in five years, in virtually every household. And I certainly think radio is better protected, say, than television. But who's to say? With all the digital stuff that's coming online, I say radio has a long way to go. My sense is that radio's got some time to worry about it.

R&R: *When will you be conducting the next Internet study?*

LR: At the upcoming NAB, we'll be presenting updates on this second study. We're planning on fielding another study in the summer. Since the Internet is growing so quickly, we plan to produce a new Internet study every six months.

For additional information about the "Arbitron/Edison Internet Study II: Radio and E-Commerce," visit the Edison Media Research website at www.edisonresearch.com or the Arbitron website at www.arbitron.com.



internet



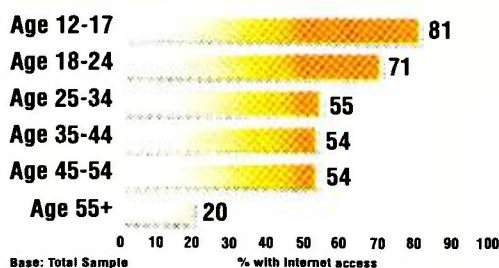
MIKE JACOBS
Trauma Records

Contrary to popular belief, Rick Carroll did not invent Alternative radio at KROQ in 1979. The truth is, he *perfected* it. So-called "Progressive" stations existed prior to that (WLIR comes to mind). What Carroll did was apply solid Top 40 skills in programming, great air talent (it's a testament to him that most of them are *still* there), and good music nobody else was playing. That took balls, but there was nowhere to go but up.

The other great tribute to him is that KROQ has remained as innovative as it was back then by continually reinventing itself. This is something that most of those other pioneers have been unable to do — and something that also takes balls.

This year at the R&R Convention, we will have the 10th (!) annual Rick Carroll Radio Innovator of the Year Award dinner. We will remember the old days and laugh about them. (I always thought that Rick's favorite part would be that we roast him every year — a dead guy. He would love that — it's so ... KROQ.)

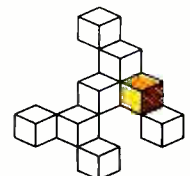
>YOUNG PEOPLE ARE NEARLY UNIVERSALLY ONLINE



>SEVEN RECOMMENDATIONS FOR RADIO

Declaring that "radio is no longer just the radio business" and "radio can make money from the Internet," the Arbitron/Edison Internet study of e-commerce offers seven suggestions on how radio stations can boost the "wow" factor of their websites.

- Make your website a compelling place to visit every day. Radio needs to **dramatically** enhance website content to boost traffic.
- "Program" your website according to listener needs. In the spirit of treating a station website as if it were a viable media entity, it is crucial to ask listeners what they want from a website and give it to them.
- Use your marketing power to drive awareness, frequent visits and time spent on your website. Once the "content crisis" of radio station websites is eased, broadcasters should use their impressive marketing might.
- Explore different radio e-commerce models and put people specifically in charge of e-commerce. There's an old management rule that says that unless someone is 100% in charge of something, nothing will occur.
- Invest in a new Internet organization by creating positions such as Internet Program Director, Internet Sales Manager and Internet Marketing Director. Of all media, radio has the greatest opportunity to grow revenue from e-commerce.
- Develop an e-commerce model to sell music through your website. Music represents the No. 1 category for online purchases.
- Use audio in your online marketing. In six months, the number of online Americans saying they have listened to radio online has surged from 18% to 27%. There is no other medium more qualified than radio to use audio to connect advertisers with their target consumers.



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THISWAY

"SHE TAKES"

Produced by David Kahne

Management: Mike Kasper/360

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Out of the box adds & leading the way!

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WXSR	WLIR	KKDM	WCYY	WGMR
KBRS	WJSE	KQRX	WGBD	WDST
WHMP	KHLR	WRRV	WIXO	

THISWAY, their self-titled debut album, in stores May 11!



ARBITRON AS A MARKETING WEAPON

Arbitron's Bob Michaels on what's new from the Arbitron armory

ARBITRON There can be no denying that Arbitron has spent a truly significant amount of time and effort improving their programming-related products. Even so, regular readers of my column know full well that I tend to stretch the capabilities of Arbitron's programming resources. The results tend to be along the lines of, "You can find a tremendous amount of information using their tools, but if they just did *this*, you could do even more." Luckily, Arbitron listens closely to programmers and has a whole range of new programming weapons scheduled for release later this year. To find out more about some of these weapons and what they can do to help you market your radio station, Gail Mitchell interviewed Arbitron's Manager of Radio Programming Services, Bob Michaels. Michaels discusses the opportunities — and challenges — that new technology will bring to radio marketers and what Arbitron is doing to help.

R&R: What are the major marketing challenges facing radio stations today?

BM: In general, the technological changes that are coming forth are going to be their biggest challenges. In the past, radio stations have always worried about the competition from the other radio stations across the street. Stations have been — and are — changing the focus of their own product and providing a better product, because there are bigger things looming out there than their competition — things like the Internet and microradio. Because there are so many things out there that can happen, smart PDs have stopped worrying about the competition and instead are asking, "How can we be a better radio station? How can we better serve our listeners?" They're also realizing that that's where their growth is going to come.

There's an old saying in advertising: If you take care of your customers, they'll take care of the competition, and I think that's really important today for radio programmers. If they take care of their listeners, their listeners will take care of any competitors they have in their marketplace.

R&R: Do Alternative stations face any more of a marketing challenge than their format peers?

BM: Every format is in its own little world in that it's facing all different kinds of things. For example, Country right now is looking at shares that have been declining for a couple of years, partly due to Alternative, CHR and AC having good adult product. So every format goes through different things at one time or another. The question is, where are you in that curve? For Alternative, it always seems like it's a challenge in terms of the music that's coming out and who stakes claim to some of that music. So that will always be there. But again, how good of a job is Alternative radio doing in learning

what its listeners like? The better job these stations do of focusing on that particular target, the better off they're going to be on the short end and in the long term.

If you take care of your customers, they'll take care of the competition, and I think that's really important today for radio programmers.



R&R: Let's look at specific Arbitron marketing tools, starting with MapMaker.

BM: MapMaker was designed to be able to help you map your audience, to identify where your diarykeepers live in your metro. Stations have been using it very successfully on the sales side in showing local, direct advertisers where the radio station's audience is in relationship to that business. Basically, fish where the fish are biting. Rather than saying, "Here's my radio station. I've got audience all over the place, and that's why you should buy me," stations are finding out where their audiences live. Then they're going to advertisers in those areas and saying, "Advertise on my station because my audience lives here."

If you think about it, it makes a whole lot of sense. Radio stations hadn't been doing that until very recently; now more stations are doing it and achieving more success. What happens is, the advertisers win, because they're reaching people who live in their area and will come in and buy their product/service. The stations win, because they have happier listeners, because all of a sudden they're advertising for local advertisers who live where the listeners live. And the listeners win, because they hear local advertisers appealing to the kind of people they are, whether it's their lifestyle or age. That's the sales application.

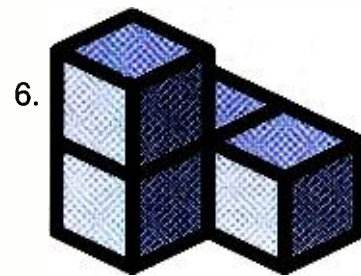
R&R: And what's the programming application?

BM: We have something in the service called PRIZM data. This has to do with lifestyle information. There are 62 PRIZM clusters available. They range from Cluster 1, Blueblood Estates — the super-rich, elite folks who live in Beverly Hills, CA or Highland Park in Dallas — down to Cluster 62, Hard Scrabble — the very poor people who live in the Appalachian areas. Every address in the U.S., effective with the 1990 census, is under one of those 62 PRIZM clusters. Every time we get a diarykeeper's diary back, we match the address with the PRIZM cluster. What MapMaker can do is go in for the last four surveys and tell PDs who's listening to their station based on those PRIZM clusters. And since those clusters are consistent across the entire country, you're then able to find people who have similar lives, desires and habits depending upon the cluster they're in.

What that means for Alternative radio is that you're now able to go into the system and find out what kind of people are listening. Let's say it's Cluster 36, Towns & Gowns. That cluster is normally found around universities in markets like Boulder, CO; Austin; and Boston. These markets are primarily made up of two different kinds of people: half locals (towns) and half students (gowns). They're composed of thousands of penniless 18-24-year-olds and highly educated professionals, all with a taste for prestige products that are beyond their evident means.

What we're finding out from the data is that certain stations appeal to certain kinds of groups. For example, in a presentation I did last year, it was found that Towns & Gowns was very popular with the Adult Alternative group. And it was very consistent

>>Continued on page 76



6. marketing & promotion



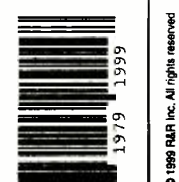
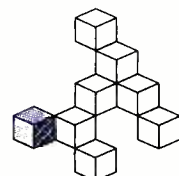
>Stephanie Hindley
WBTZ/Burlington, VT

Okay, call me sentimental, but I think that's the point of this exercise, right? Here's the story I'd like to share for the alt special. Read it whenever you want to get weepy about the innocence of youth.

I was in junior high when my best friend Amy and I discovered WBRU in Providence. It was earth-shattering: The songs and the DJs and the image of WBRU seemed to speak directly to us, linking us to a cool, new, "alternative" world. We were challenged to "dare to be different" and, more importantly, made aware that there were careers that involved working with the music we adored.

Amy and I poured our praises into a letter (while fighting over who was cooler, Bono or Robert Smith) and sent it to this totally awesome radio station, begging for internships. Little did we know, WBRU was staffed by college students and had no need for preteen help. We heard back from the PD, who explained the situation and encouraged us to keep listening to "our" bands. The final words of advice were: "Study hard, get into Brown, and maybe we'll see you at WBRU some day!" So, I did, I did, and they did. The rest is Alternative history.

My story is a perfect example of the sheer power of this format and its ability to connect with and motivate people. Alternative radio not only provides a soundtrack to life, it influences lives and makes people think. I only hope that the youth of today feel the same passion for the artists we play, and that we, as a format, can still affect individuals as I was affected by WBRU.



when i grow up
impacting at modern rock
on april 12th

A promotional poster for the band Garbage. The band members are shown from the chest up, standing in a desert landscape with sand dunes. The band consists of four members: a man with glasses on the left, a woman in the center, a man with a goatee in the middle-right, and a man with a goatee on the right. The word "garbage" is written in large, bold, yellow lowercase letters across the center of the image, partially overlapping the band members. The background is a desert landscape with sand dunes under a yellow sky.

garbage

Already Spinning At:
KROQ LIVE 105 WHFS KNDD
WFNX WMAD KJEE WEQX KTEG

from the platinum album **version 2.0**



ARBITRON AS A MARKETING WEAPON

>>Continued from page 74

across all markets. The same thing for Alternative. The people at PRIZM put this information out in reports that outline by cluster what your audience is into. Then radio stations have the opportunity to connect with that audience; to give away those prizes, products or services for that audience. That's been available now in the MapMaker system for about eight or nine months. Also, a lot of the direct mail houses are using that data when trying to figure out where to send their direct mail pieces.

R&R: *Is direct mail still a popular and effective marketing avenue?*

BM: It depends on who you're trying to reach. There are still many radio stations getting a lot of success with it. Will that work for the Alternative audience? I have my own opinion on that: Probably not, or not as much as it used to, because I think they're a more skeptical group and are less likely to be swayed by something like that. On the other hand, if it's for a radio station, they may take a look at that. I don't know; you can't give a yes or no answer to that question. I can tell you that, for older audiences, it works really well.

R&R: *Who defined the various PRIZM clusters?*

BM: A company called Claritas. It's been doing this for a couple of decades.

R&R: *What's the concept behind the Workplace ZIPs service?*

We're going to burn on a compact disc the images from diaries that had comments on any radio station in your market. Then we're going to provide that CD for you right after the release of the winter survey.

BM: Starting with the fall 1998 survey, we began asking diarykeepers to give us their workplace ZIP codes. What we now have available is information that will also help stations from a programming and sales approach, depending on what they're trying to do. From a sales perspective, if you look at a market like Manhattan in New York, for example, there are more than a million people who live on that island. But there are another million who come in every day to work and

then go home to the suburbs.

Many major cities are like that. Yes, advertisers care about who's living in their ZIP code or in a five-mile radius around their stores, but that would only tie in with the residents. In other words, if you ran a report before last fall on ZIP codes where businesses are located, you'd have only gotten the people who lived in that area.

There was no way to find out who was working in those ZIP codes between 9am and 5pm. And if you're an advertiser, you really want to reach both. We now have the ability to do that. It's available in Maximiser '99, which 90% of the radio stations in the country have.

From a programming perspective, if you're going to send the station van out and do a lunchtime promotion, you'd want to find out where people work, not just where they live. A whole different set of ZIP codes can be involved.

R&R: *What other marketing products is Arbitron developing?*

BM: We're going to be talking in a few weeks about PD Advantage, something that programmers have been asking for that's beyond the information they're getting now from Arbitron's Programmers Package. These are additional reports that will help the PD. They have been crafted and fine-tuned by PDs all over the country for the past two years. It's going to be released in July of this year.

One part of PD Advantage that we'll be debuting in the next few weeks is Diary Comments On CD. We're going to burn on a compact disc the images from diaries that had comments on any radio station in your market. Then we're going to provide that CD for you right after the release of the winter survey [end of April/early May] for a limited-time free trial. Every station that has Maximiser is going to get this; there's no charge. We have that module now and don't want to wait with it, so we're going to be giving sneak peeks.

That's really helpful for a programmer, because you get to see a little focus group of your audience. Before this, you'd have to go to our headquarters in Columbia, MD or, at a nominal cost, we'd make xerox copies of all these images and send them out to you. PD Advantage comes quarterly. More details on the other nine reports that make up PD Advantage will be coming out in a couple of weeks.

Then we have the Exit Poll. It's available in six markets: five of the top 10 plus St. Louis. And it's being offered in about a dozen of the other major markets right now. Exit Poll is basically a reinterview of your diarykeepers. For years PDs have always wanted to be able to get to Arbitron diarykeepers and ask them

specific questions. For example, What stations are getting better? What station has the funniest most entertaining morning show? Which stations do you have a problem picking up because of their signal? We've compiled 28 questions in all. We did it this past fall in six markets; we're going to expand that to 10 for this spring.

The responses are provided via disc, which can be turned over to your consultant or PD. It's a chance to get an idea of what your listeners are thinking. In other words, the Arbitron report tells you whether you went up or down; Exit Poll tells you why. We've also been doing PD seminars for four years. These are a good way for programmers to be brought up to date on what we're doing and how to use these products and services. For the rest of this year, we're going to be in New York; Denver; Orlando; Columbia, MD; and Columbus, OH.

It's also the second year of the Arbitron 101 PD seminar, a two-day seminar held in Columbia, MD. This year it's September 22-23. This is designed for the MD, assist. PD or brand-new PD with very little knowledge of Arbitron and a desire to learn

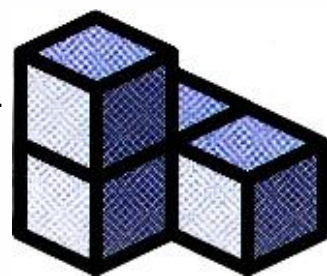
Certain stations appeal to certain kinds of groups.

how Arbitron works. It's important not only from a station perspective, but from Wall Street. We're here to help programmers, and they should take advantage of us.

R&R: *Where do you see radio marketing headed in the next five years?*

BM: If I were able to answer that question, I wouldn't be customer-focused, because they're going to tell us where we need to be. That's all I can say. Hopefully, if we keep doing our job right, we'll be listening to what customers have to say and go with that flow. As to where that will be, I don't think anybody knows. If they say they do, they're lying to you. As we go further and further down this road with technology changes and consolidation changes, you really have to look at this industry differently. When I joined Arbitron in the late '80s, we had about 1,800 customers. Today we have 3,147. What radio stations need to understand is, as we've picked up about 75% more stations, that's 75% more stations that want to do well in Arbitron and want to have highly rated radio stations. But we still only have 100 share points out there, so it's getting more competitive for radio stations, even within a station's own group in a market. So a PD today has a real tough job.

6.



marketing & promotion

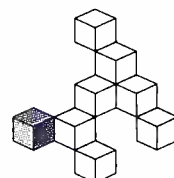


BLAKE LAURELLI

WJSE/Atlantic City, NJ

I was working an evening shift at a "nameless" top AC radio station in Philadelphia (let's just say there's a lot of buzz about them). It was midnight, and after a long day in production and playing Elton John, Michael Bolton and Kenny G. a few too many times, I was contemplating life, my head in my hands, leaning on my elbows on the console. The next thing I remember was a very loud thump and silence. Yeah, I basically nodded off, hit my head on the console, and cut off a Celine Dion song. It took me about 20 seconds to figure out where I was and what had really happened. I regained my composure, fired a liner, and hit the latest and greatest Rod Stewart.

It took a nasty lump for me to realize that I needed a format that fit my lifestyle. I quit the Philly gig the next week. A month later I was back home on the Jersey shore at 102.7 and rockin'. It's nice to be able to have an impact on the business and give new and deserving bands a chance rather than programming "safely."



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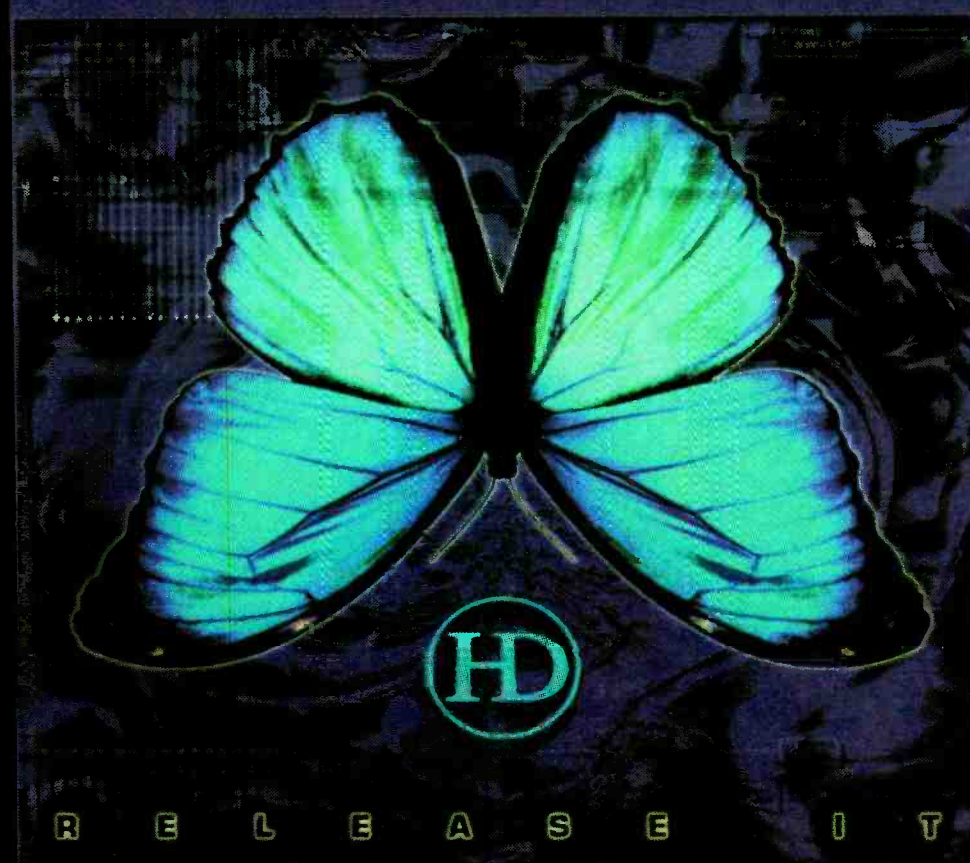


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"Hate sounds awesome on the air and
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R E L E A S E I T





PORTRAIT OF A PIONEER

A conversation with Reprise Records President Howie Klein

In an era when the record industry was all about Huey Lewis and Michael Jackson, one of the biggest struggles early Alternative programmers faced was the lack of significant support from the record labels. Sure, they'd appreciate the airplay, but there was always the feeling that the record companies just didn't get it. Howie Klein got it. No label executive supported this format more than Klein in the early years. He supported it in any way he possibly could, whether it was through promotions, live shows or just those simple typed notes he is famous for. Perhaps the most important thing to all of the programmers who were struggling to get their stations heard, however, was the fact that Howie listened and Howie cared. Here, then, is a history lesson from a man who looms large in the history he discusses.

R&R: What are some of your thoughts on the early days of the format?

HK: Alternative music was a part of the antiestablishment feeling in the mid-'70s. People were so sick of corporate rock crap. When FM radio started, it was about this music revolution, with bands like the Grateful Dead, Jefferson Airplane and Pink Floyd. But over time, it seemed to turn into this very corporate sound. It degenerated into this formulaic, overly commercialized kind of music. By the mid-'70s, people were getting sick of it and turning off their radios. At the same time, there were little stores where people would go to buy English imports or local bands. Out of that environment came shows like the one Chris Canabe and I had on KNAB in San Francisco and later San Jose.

R&R: What about college radio?

HK: Even college radio wasn't playing that music at the time. College was either playing jazz or regular rock. They weren't really out there in terms of alternative. That was not the place where you went to hear alternative at first, although eventually it came to be. Overall, there wasn't very much music. We would sometimes play a song on our show a couple times. When a new Sex Pistols song would come out, we would play it a couple of times. Because there wasn't a lot of stuff, it made room for local bands as well. That was a big deal. Certainly on our show, every single Ramones song would get played, because there wasn't enough stuff. If someone like Siouxsie And The Banshees released a new single, that was the biggest deal one could imagine. Needless to say, it wasn't just the A side — the B side got played too.

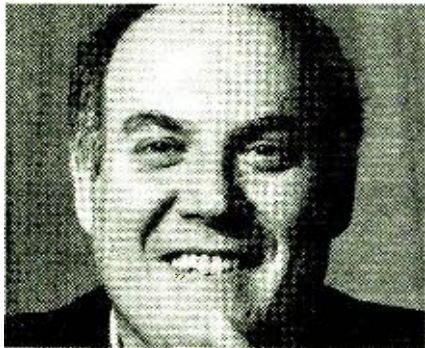
R&R: So you'd fill the time with this rebellious music, even if it meant playing nothing but the Sex Pistols for the entire show?

HK: That was the attitude we had. It was all tied up in this whole feeling of being against things. That is an important word, "against." It was about being a rebel. That went back to the whole real rock 'n' roll thing of being rebellious against the establishment, against the symbols of the establish-

ment, whether it was your parents, the country, the church, the government, the fascist Republican party, war — whatever it was. When you go against that, the music becomes part of it. So we had the '60s psychedelic music tied up in the war against Vietnam and against the establishment, but then all that sort of went away, and all this commercialized stuff happened. The whole lifestyle that was attached to it sort of dissipated in a lot of ways.

R&R: And this led to the punk movement.

There were stations here and there, sometimes in little markets. If you looked at it clearly, instead of with all this hope, you knew it would never work.



HK: Yes. Suddenly people were angry again, and the Ramones came along and laid down the groundwork. The Ramones' first album was a landmark album. Suddenly there was this whole movement. It wasn't just one incredible art record there and an incredible art record here. Certainly the first Patti Smith record was a phenomenal forerunner of the new wave, and it was very important, but it wasn't a movement. With the Ramones, it was, and wherever the Ramones went, they were like the Johnny Appleseeds of that movement. They came to all these cities in America, and all these bands would sprout up around them. I saw that in San Francisco very clearly. After

the Ramones came, I saw people starting bands. Even in England, it happened. I can never forget this story the Ramones were telling me about how the Clash came backstage to their show, and the Ramones were showing the Clash how to hold their guitars. It was real significant, and radio tended to ignore it.

R&R: Shows like yours were really the precursors to the Alternative radio format.

HK: I do think our show was the first regular alternative show in the country. It started out on KSAN as a one-time special. It got such a great response that Bonnie Simmons, the Program Director, asked us if we would like to do it again. Eventually it went from one to three times a week. KSAN became a station that would be open-minded about that kind of stuff. KSAN would be more likely to play some Sex Pistols song than REO Speedwagon or Foreigner, even though those bands were on top of the charts and selling big. KSAN started to associate itself with what was turning into alternative, even to the point where it would champion some of the local bands, whether that was Pearl Harbor And The Explosions or the Nuns. It would pick the more palatable ones like Pearl Harbor And The Explosions and keep away from stuff that was a little more hardcore, like Flipper or Crime.

R&R: Was Rick Carroll the one who really made the jump from specialty shows to a full-time format?

HK: Rick was definitely the one who caused the leap into the commercial area, proving that it could work in a big city. But you have to keep in mind that every city had its alternative guy who was maybe writing for the local paper, helping to get gigs going, and doing a thing for the radio station. There was one in every area. Tom Biery, who works in our company doing promotion, was one of those guys. When I met him, he was the guy in western Pennsylvania or eastern Ohio who always had an alternative show on. It would be on a little AM station in Sharon, Pennsylvania, and it was always based on one thing, which was love for this exciting new music. There was someone like that in every town.

At KROQ, Rodney Bingenheimer had been on the air for some time playing glam rock, which wasn't exactly alternative, but it wasn't exactly that corporate rock stuff either. Going from David Bowie and Lou Reed into the Sex Pistols made a lot of sense. Rodney was there to do that. I can't say exactly if that was Rick's or Rodney's idea. I will really say that Rodney was the one who

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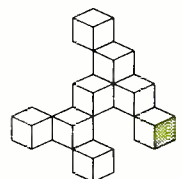
ALTERNATIVE
20

>Gina Juliano
WLRS/Louisville

It's been a privilege to witness the cultivation of the Alternative format over the years. My first real taste was in 1985, when I was living in Phoenix, Arizona and stumbled across a radio station called KEY 100.3. KEY played nothing but Depeche Mode, U2, the Cure, Violent Femmes, the Smiths, Haircut 100, INXS and so on. The station didn't last, but the music did. I will never forget my first concert in 1987. It was U2 on the first date of the Joshua Tree Tour, which originated in Phoenix, because that's where the Joshua tree grows. They also played their last date in Phoenix to end the tour, and tickets were only \$5, because they were filming for their movie, *Rattle and Hum*.

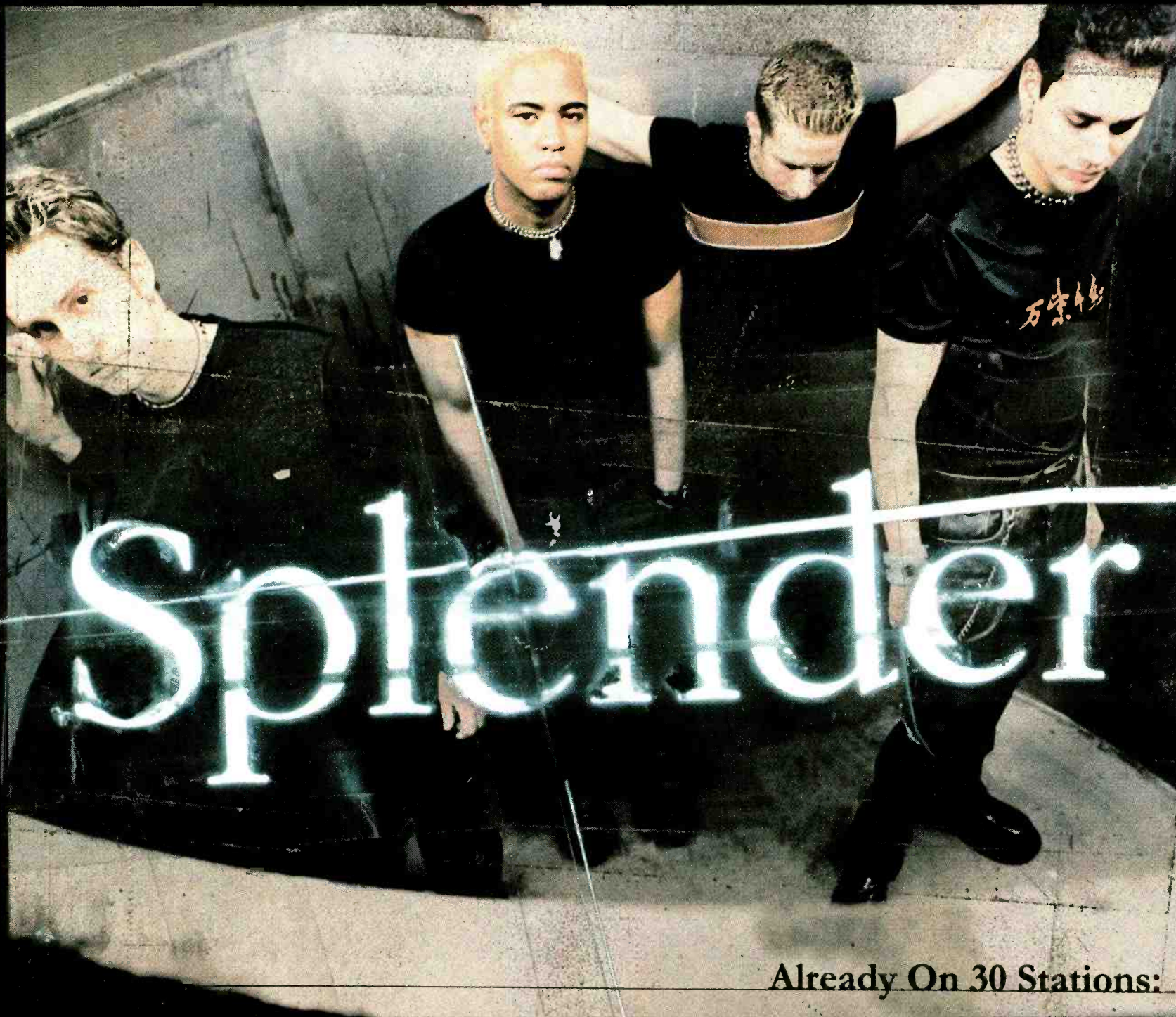
I've always looked at music as an important part of my life, and the Alternative music scene certainly helped me get through my youth. It's been great seeing the changes that have occurred, like the formulation of grunge. In the summer of 1992, I went to Lollapalooza, which that year featured Pearl Jam, Soundgarden, Red Hot Chili Peppers and Ministry. That was when Eddie Vedder wasn't too big to walk around the venue and let fans approach him. So I did. I still love telling people I met him.

Alternative music has changed and evolved over the years and has gone through cycles of being healthy and not so healthy. I look forward to future changes in the Alternative format and many more memorable experiences in the industry.



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yeah, whatever

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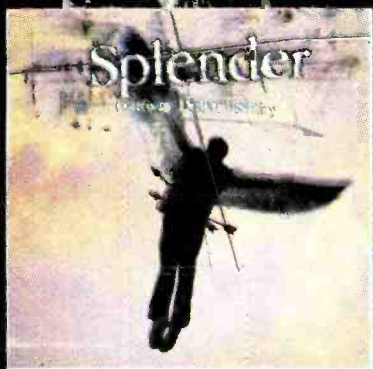
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PORTRAIT OF A PIONEER >>Continued from page 78

Every city had its alternative guy who was maybe writing for the local paper, helping to get gigs going, and doing a thing for the radio station. There was one in every area.

brought that sound to L.A., and Rick was certainly the one who made it into something commercially viable. When Rick started doing that at KROQ, other radio people were laughing at him and betting against him. It was like that for a long time. He was really an object of hatred for the radio fraternity.

R&R: *What about on the promotion end — were your 415 releases accepted by the radio fraternity?*

HK: Well, I talk to people these days who are still at radio stations, and I remember these people laughing at me when I would call them and talk to them about my records. They would take the call as a kind of humorous break. I remember this one guy — who is still in radio — getting a couple of other guys on the extensions. They all wanted to hear me, because they thought it would be funny. Maybe I shouldn't have called him because his station was too big and I was just a little company, but I didn't know — I was just trying to get my records played. At the same time, there were believers, people who loved the music and did what they could. They would sneak records on.

R&R: *I'm sure it felt great when the songs did get on the air.*

HK: Oh, it meant a lot to me. I remember the first record at 415 that we had in a serious way. It was a Pearl Harbor And The Explosions single that I will never forget. It was on WOUR in Utica, WBCN — of course — and WSHE in Miami. We were getting played in San Francisco, but suddenly these stations far away were playing our single. I will never forget the WOUR call letters because they did that. It meant a lot to us. WSHE was not an Alternative station, but there were people there who felt the record would work for them, and they played it.

R&R: *At this point there were no stations playing the music full-time, right?*

HK: No. At the time there were no Alternative stations. There were just people who were willing to play some of the music. Alternative was very much a part of AOR. Eventually my little label, 415, did our deal with CBS,

and we were part of the AOR department. When our records came out, Paul Rapaport and his staff tried to get them played. Overall, there were people who tried to help, and there were people who detested it. And some of those same people detested Rick for what he was trying to do. They thought it was pussy music. If you saw VH1's *Behind the Music* on Depeche Mode, you saw it. They were showing how people were making fun of Depeche Mode even though they were really big in England. When they came over here with their first record, I experienced it. They said on the show that it wasn't exactly the most masculine type of music.

The funny thing is, I remember that if you wanted to get a big audience, you'd have to have some muscular guitar-type of music for the guys, or you'd have to have more rhythmic- or electronic-based music for the women and, in San Francisco, the gays, who you had to take into consideration also. I always thought that when you mixed those together and had a good balance, the station would get a lot of listeners, but when you didn't, and

I am a real good investor, and I felt that Alternative radio was a real good investment.

went to the extreme either way, you would lose listeners. It always amazed me when people couldn't grasp that balance, because it seemed so obvious.

R&R: *The best Alternative stations today are very good at maintaining that kind of balance between pop and rock. KROQ is a good example of that.*

HK: Then you get women and men listening, both young and old. It's good when a station can do that. That's when the station is at its best. It can keep everybody happy. There are certain things they can't get away with because people want to think of KROQ as an Alternative station. They couldn't play Mariah Carey, for example.

R&R: *Obviously Rick was bucking the trend, and people wanted to see him fail. What was the overall vibe like in the early days of the format?*

HK: There was *The Walrus Report*. It was one of the early trades, and it was very Alternative-oriented. They decided that they were going to be the champions of this. Overall, it was more like certain AOR stations were more into putting certain Alternative music in rather than going all the way. Even Rick didn't go for it all of the

time for quite some time. He was more amenable than most, however.

Basically, there were stations that would try it. They would let a show go on, and sometimes those shows would grow — like our show on KSAN. We would start a song, and the station would love it, or they would get a good response to it. Then they would start playing it in regular rotation — stuff like Elvis Costello or Graham Parker. They would say, "Well, that's not *that* crazy. We can't play all that crazy stuff, but we can play this." They certainly weren't going to play Siouxsie And The Banshees, but they could play Tom Petty. Very few people realize that Tom Petty got his start because of that. Blondie is another example of that. Blondie and Tom Petty even played shows together. I remember seeing them at the Whisky when I went down to L.A.

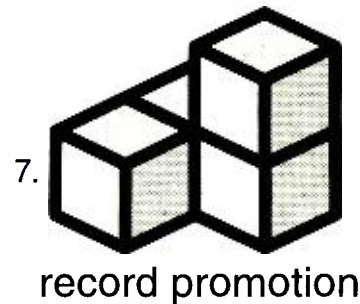
R&R: *How did things progress after KROQ signed on?*

HK: To be honest, I don't know. By the time Rick was really in this, I had a record company, and we were putting out records, and Rick would usually play them. There were stations here and there, sometimes in little markets. If you looked at it clearly, instead of with all this hope, you knew it would never work.

R&R: *You were the format's greatest early champion at the record company level. What did you see that others didn't?*

HK: Keep in mind that, to me, the format had gone from zero to gigantic. Early on, I saw that when we would get records played on all the radio stations, we would sell records. So it was clear to me that it was kind of happening. Plus, the kinds of people who tended to listen to those kind of stations were not the mass audience, but they were the ones who lead the mass audience. I am a real good investor, and I felt that Alternative radio was a real good investment, because the kids who were listening to the Alternative stations seemed to set the trends for the kids to come. They were just ahead of themselves.

Well, I talk to people these days who are still at radio stations, and I remember these people laughing at me when I would call them and talk to them about my records.



7. record promotion



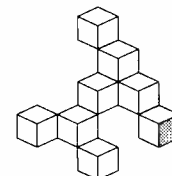
>Fred Jacobs
Jacobs Media

My involvement with Rick Carroll and Alternative started in '85, when I was brought in to "clean up" 91X in San Diego. It was probably Carroll's first or second client, and while he gave it a great start, his legendary lack of organization left the station floundering. Of course, he was already establishing a great brand for 91X, so it came down to maximizing what he had started.

Mad Max took over as PD, and we had a great time trying to wrestle this beast and make sure it wasn't a one-year wonder. The station's "studio" was way up on a hill in Tijuana. We'd drive down there in Max's Corvette, and the locals would yell "Kojak" at him as we rumbled by. Often the jocks were detained at the border and couldn't get back into the States. From up there, you could see it all — the fires burning in those 55-gallon drums, the babies screaming, the dogs barking. Where else would an Alternative station be broadcasting from?

91X was a great ride. We did some great promotions ("Expose the X") and some stupid ones (we gave away a six-pack of Yugos), but at every turn, 91X truly reflected an exciting lifestyle in San Diego. It was fun working with Noble corporate — John Lynch and Norm Feuer — who were alternately exhilarated and horrified by what was going on.

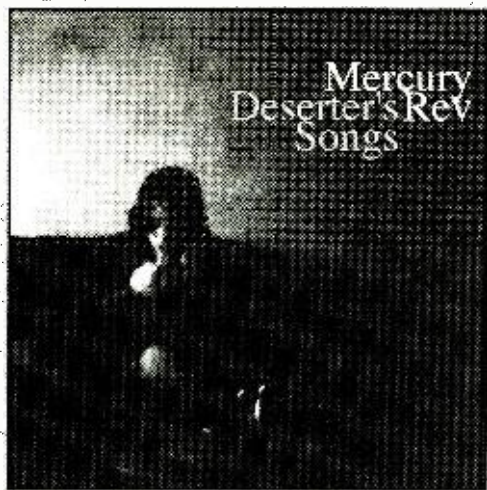
We gave the established KGB a real run and helped bring respectability and ratings to a format that was still in its infancy. My experiences with 91X gave me a lot of insight into Rick's genius and the great potential of the format. Living with 91X in the '80s was the main stimulus that convinced us to get The Edge going a few years later.



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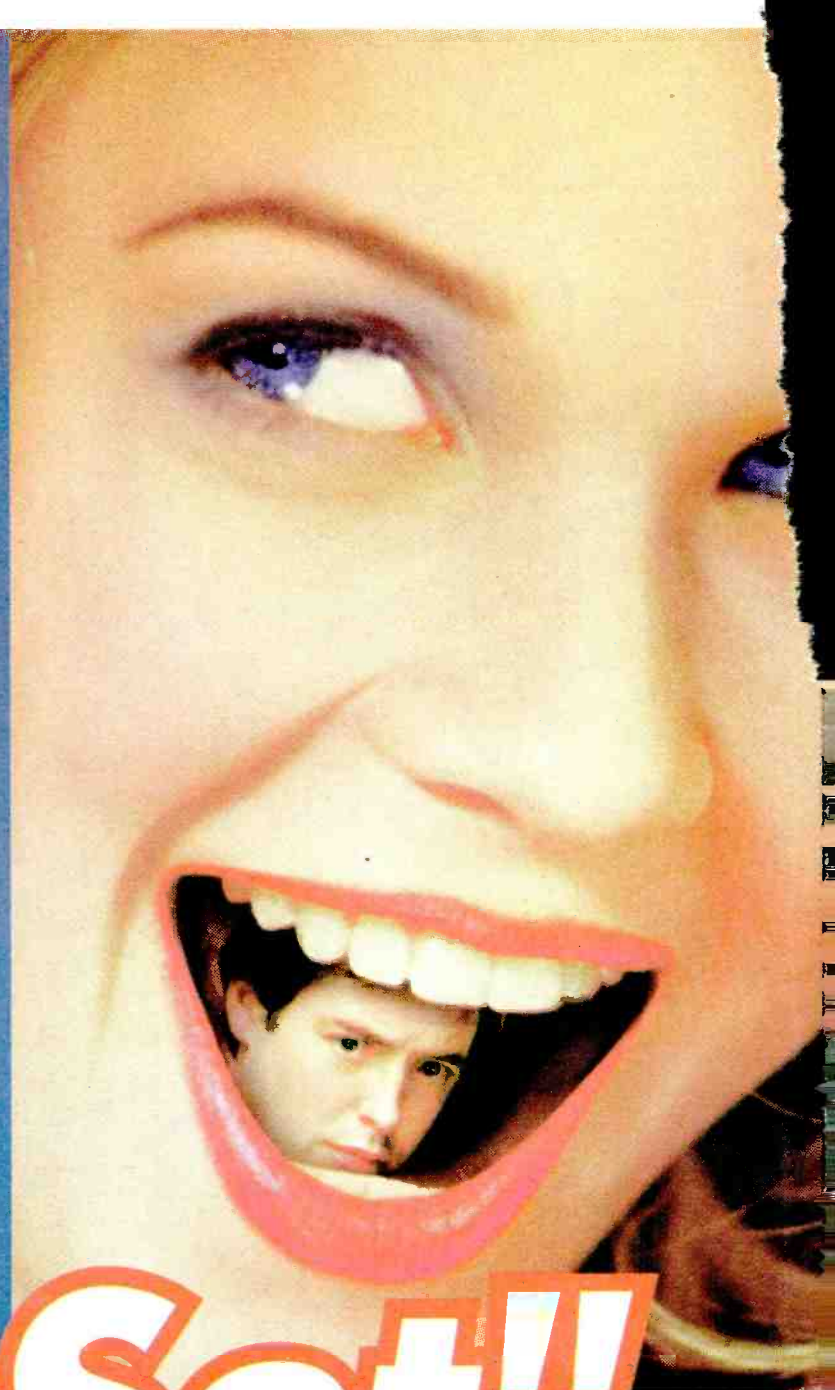
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MUSIC FROM THE MOTION PICTURE

election

"Get Set"

THE DEBUT SINGLE FROM

Taxi ride

**#3
MOST
ADDED**



Produced and
Mixed by
Jack Joseph Puig

Co-produced by
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FROM ALTERNATIVE TO SENIOR EXECUTIVE

An inside look at what it's like to move up the promotion ladder

Over the past decade, the Alternative format has grown into an integral part of the record industry. While its record sales today do not compare to the grunge halcyon days, they are strong enough that Alternative radio is still considered a significant player in that arena. With the development of the format as a radio ratings and record sales driver, the personnel who work in the format have taken on greater and greater responsibility. The format has seen an amazing group of talent rise through its programming and promotion ranks. Nowhere is this more evident than in the truly astonishing number of Alternative specialists who have risen to senior executive positions at record companies.

My sincerest wish was to talk to everybody I could think of who got at least a portion of their start in the Alternative world and moved on to greater things. Unfortunately, that wasn't to be, which shouldn't be surprising, considering that part of greater responsibility is having greater demands on your time. Be that as it may, I was able to hook up with quite a few of our "graduates," and you can read their comments on their evolution below.

I would like to mention, however, some people I was unable to talk with for one reason or another. Howie Klein, who has clearly moved on to the most senior of senior positions as President of Reprise Records, is not here because he is interviewed elsewhere in this special. Busy schedules and an unending game of phone tag unfortunately kept Warner Brothers' Andy Schuon and Tom Biery from taking part, to my great sadness. Both of these men are not only wonderful people, but true professionals as well. We all could learn quite a bit from both of them, and some day I will give them the forum so we can do just that.

London's Bill Carroll is not only a great guy and promotion executive, he is also one of the most modest men I have met in the format. His decision not to take part in this column is thus not surprising. Finally, my cursed memory seems to betray me at the most inopportune times. As a result, two of the people I certainly should have talked with didn't occur to me until it was too late. Steve Backer and Jon LeShay both worked the Alternative format when it seemed more like the fast road to nowhere than the shortcut to becoming an executive. Both, however, have moved on to senior positions. LeShay with a number of companies, and Backer with EMI, where he is currently Sr. VP/EMI Music Publishing.

As I talked with each senior executive, I really wanted to investigate just a few things: How did the Alternative world help you prepare for the greater responsibility of a senior position? How are things different? Has your perspective of the Alternative format changed now that you are in a more

broad position? In general, the diversity of the answers surprised me. In the following conversations you will find all sorts of attitudes, from cynicism to enthusiasm.

>Steve Leeds

SENIOR VP/PROMOTION
UNIVERSAL RECORDS



R&R: So what was it like to move on from alternative promotion to being a Sr. VP?

SL: Well, you never move on.

R&R: What do you mean by that?

SL: The dirty secret is, once you're a promotion man, you're always a promotion man.

R&R: But you gain responsibility, don't you?

SL: Yes, but you're not moving on. Basic tenets of promotion supersede format lines. This sounds very basic, but promotion is promotion. Whether you are talking about Rock radio, crossover radio, Pop radio or Alternative radio, the tenets are the same.

R&R: When did you come to that realization?

SL: I had the benefit that a lot of people don't have of being outside the business for a period of time during my tenure at MTV, and then when I worked with several management companies. So I had taken somewhat of a sabbatical from promotion, and then I got back into it. And immediately when I got back into it, it was like riding a bicycle. There are certain things you don't forget.

R&R: There have to be at least nuances between the different formats.

SL: Absolutely. There are nuances and there are rituals, but there are also commonalities or expected commonalities of experience. My feeling is that great music, follow-through, integrity and honesty supersede all that stuff.

R&R: Do you think anything in the Alternative format specifically prepared you to be a Senior VP, or was it just your well-rounded experience across the board?

SL: I think it is a little bit of each. But I'm not with this whole precious, holier-than-thou thing that the Alternative format seems to have going on. Let's remember that one of the architects was a guy named Rick Carroll. His background was Top 40. Rick took the fundamentals and mechanics of Top 40 radio and just plugged in quirky, odd-sounding records instead of playing what was then considered mainstream Top 40. He didn't play REO Speedwagon or Styx; he played the Sex Pistols.

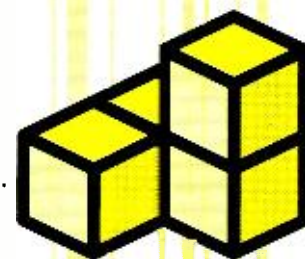
R&R: Why do you think so many people with an Alternative pedigree have moved on to senior positions, like yourself, Steve Tipp and Andy Schuon?

SL: In the case of Andy, I think he would be the first to admit that he rose to the occasion as a broadcaster and a great programmer. Let's not forget that before he was at KROQ, he was at KBPI. A lot of people said, "Oooh, the Alternative guy is coming into MTV." Andy would chuckle and say, "I'm a programmer." I think the same can be said about promotion guys. Some of the better promotion people were, just by the way the chips fall, involved in the Alternative format because that is where the heat was, that is where the momentum was, and that's where all the wheeling and dealing was. I think the better people who succeed in business are those who have depth and breadth of experience outside of the niche they are currently operating in, on both the radio and record sides.

R&R: So it's because the Alternative format is where the action was that we are seeing a larger number of those types of promotion people rise to senior executive positions, as opposed to people coming from AC or other formats?

SL: Well, it's also an active format that sells music, so again it's where the action is. There is a healthy interchange of talent at radio between CHR and the old-fashioned Alternative. So why not have people who are excellent at what they do talk to other formats? I spend the bulk of my time these days talking to Rock programmers, which is something I haven't

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record promotion

done in many years.

Listen, forget about the boundaries of the formats. When Steve Leeds goes on the road I go into a market, and I visit all the formats. I see the CHR/Rhythmic station; I visit the Pop station; I see the Pop/Alternative or Hot AC or Rock station. Any record company that views things in terms of "It's only about formats" is missing the boat. It's about gathering a critical mass of listeners from a variety of different formats.

R&R: Once you moved on to working all these other formats, did your view of Alternative change?

SL: As my career grew, I was taken aback by the increased cost of doing business. I find it frustrating. Also, I agree with what Jeff Pollack said: "The definition of Alternative has become so restrictive." It's kind of frustrating when Rock radio programmers are more receptive to new music than the traditional Alternative stations. There's less of a hipness factor at Rock radio.

R&R: Tell me about how your responsibility has changed.

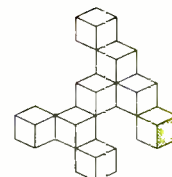
SL: There are different levels of responsibility. As for me, I'm fortunate to have a great team. On a day-to-day

I had the benefit that a lot of people don't have of being outside the business for a period of time during my tenure at MTV, and then when I worked with several management companies.

>Steve Leeds

basis, I know the job gets done. I have a great partner in Monte Lipman. Howard Leon and Kyle Wong are phenomenal, and Charlie Foster has my back. That is great and makes it more comfortable. Not many guys can say that. It's also nice to work for a

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FROM ALTERNATIVE TO SENIOR EXECUTIVE

>>Continued from page 83

very realistic man, actually two very realistic men: Doug Morris and Mel Lewinter. They are about reality.

>JOEL KLAIMAN VP/PROMOTION 550 MUSIC/WORK



R&R: What did the Alternative world teach you that people who are not from the Alternative world might not have learned?

JK: One of the basic things I learned from my seven years of doing Alternative is the idea of breaking the artist in all of its aspects, being concerned with more than just the song on the radio. It's worrying about things like touring, the marketing and the imaging. It's more than just the pro-CD that goes to radio or getting the add. That's not to say that people who do promotion in other formats don't do that, but I was more concerned with these other aspects than just the airplay.

R&R: Or having a 10 add week as opposed to a nine add week.

JK: Exactly. People can get caught up in the number of adds per week, and really it's about where the airplay affected the markets, whether the record and tour and everything else are working, and whether you can spread it. Or is it even worth spreading? That is something I learned. I think back to when we didn't have some of the bigger stations that are really successful today, before the grunge thing really took off and MTV was pounding videos from Nirvana and Pearl Jam. Back then, little successes or growth spurts were real exciting. You need to stay focused on that. Now, I try to carry that over for every format, whether it's Rock, Alternative or Pop. That mini-sales increase, that mini-story from somewhere, is never too small if, in fact, it's real.

R&R: What do you see at other formats that people at Alternative might find interesting?

JK: Two things. One is that other formats sometimes play new music where things aren't necessarily judged based on their pedigree or the history that the label has at that format. Top 40, it seems, gives almost anything a chance if it has the right sound. You can look at all the boy bands, and there are multiples of them that are doing really well. Well, they all have

good songs, and that's why they are all doing well. There will be a time when they cannibalize each other and there are too many of them, but for now they have all been successful because they have good music for what the stations want. I can't say it's my taste, but I can see why 10- to 19-year-old girls are going to the stores. In addition, the labels that have these groups have done a great job marketing them. They took a page out of the Spice Girls sensation and applied it to the male groups, and it's working.

The other one is rotations, seeing records go on a station and just watching the quantity of plays that they get at Pop radio. At Alternative, you'd kill for 40 or 50 plays on a record, whereas some of the Pop stations like to put it in and see what they have really fast. Some of the CHR/Rhythmic stations give you 60+ spins or more. It's awesome. I like to see that. So that was an interesting thing for me to learn, watching records get played really fast and getting research back faster.

There are steps, so to speak, for records at Alternative, and certain buttons that need to be pushed at different times. As you learn those buttons, you can give a record a chance at that format.

>>Joel Klaiman

R&R: Not many Alternative stations go for that quick bang on new records.

JK: We've seen some Alternative stations do that, where they play it real fast real quick to see what happens. I've even seen that at KROQ, where the first couple weeks it really gets played a lot so the audience can hear it fast, and then it sinks back into regular rotation.

R&R: I'm increasingly hearing that the cost of doing business at the Alternative format is getting out of control. You deal with other formats, how does it compare to them?

JK: It's costly, no question about it. If you want to run a record from Alternative to Top 40, you better be prepared to go to the wallet. But Alternative alone is costly, almost doubling within the last few years. It must be a serious commitment. If it's not, you might as well not even get into it. You watch some of the small labels that are trying really hard to get into the game, and they may have some great records and great projects, but it's really hard if you don't have the capacity to do so.

R&R: Let's change the subject a little bit and talk about the great opportunities the Alternative world has created

for people. Why do you think we are seeing a Tom Biery or Steve Tipp move into senior positions?

JK: When you mention both of those guys and the other people you are talking to, what you have are really good promotion people. Not just promotion people who understand music, but people who are passionate about artist development, passionate about detail, and I think that is one of the most important things. It's like I mentioned before about small victories. You take those little things and spread them to other markets and see what works and give artists a chance. Those two guys you mentioned are some of the best.

R&R: They notice the small things, but have their eye on the big picture.

JK: Exactly. I think you always have to think about the big picture. There are steps, so to speak, for records at Alternative, and certain buttons that need to be pushed at different times. As you learn those buttons, you can give a record a chance at that format. The people we are discussing have done that successfully and are obviously doing it now at the next level.

I will say that being able to be with a project all the way through, as I am with Fuel, really means a lot to me. To be with something all the way through as opposed to handing off the baton is much more rewarding.

R&R: I hear that kind of thing a lot. The Alternative executives care about the artist and the music, so they are interested in how things turn out, no matter if it is at another format.

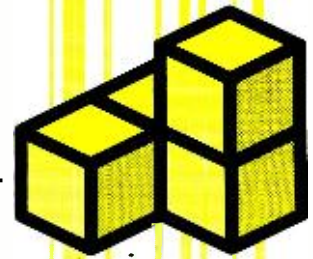
JK: What you have is this group of people who are dedicated. If you look at any one of the people you have spoken with, these are people who are passionate about the music, who have not lost sight of it. These are people who take records home on the weekends to keep in touch, and I think that is what I have tried to do along the way. No matter how big the band is or how small the band is, these people get excited and will race to go see them.

>MATT POLLACK SENIOR VP/PROMOTION V2 RECORDS



R&R: We've had a tough time hooking up for an interview. Can I assume that the demands on your time

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record promotion

are one of the biggest differences between being a Sr. VP and what you've been before?

MP: Everything is relative in life. When I worked at Elektra Records as the VP/Alternative, I never thought I could be busier than I was at that particular juncture in my life. It's almost like when you were in high school and you said something like, "I wish I could get out of school and just go to work," and your parents would tell you, "Oh, we wish we could be back to school. You don't know what you are in for when you get out of school." Right now my day consists of managing the time

If you are going to be looking to grow artists, there are just a few active formats: Alternative, Top 40 and the hip-hop arena.

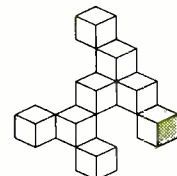
>>Matt Pollack

to oversee all formats. Between dealing with all the managers and the whole field staff and all the radio formats and every problem that crops up, it never really does end. Your day is just a series of confrontations and problems to be solved. You need to balance it all and make sure your clients are happy and that you're motivating your staff and keeping them focused. "Staying focused" is an overused cliché, but that's all you do all day long.

R&R: What about your attitude? Have you noticed that you look back at the Alternative format differently?

MP: My mind is opened up so broad, in the sense of the audience. When I was just doing one format, I became very protective of it, because that is the only thing in your world, and you become extremely protective of it. Any format head will attest to this at any company. No matter how well you get along with your contemporaries in-house and other format heads, there is always some strife that exists and some territorialism that exists. You try

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MY FRIEND STEVE

"Charmed"



THE NEW
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HOPE & WAIT.

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WRAX #3 Callout after 600 spins!!

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as the theme song
to the new WB Series
"Zoe, Duncan, Jack & Jane"
Sundays @ 9pm



FROM ALTERNATIVE TO SENIOR EXECUTIVE

>>Continued from page 84

to take care of your client station and make sure you're not stepping on your own company's toes.

It was frustrating when I was at Elektra, but at the same time it was very satisfying when I could pull off a coup for KROQ. When Kevin [Weatherly] called me up and said, "I really need Natalie Merchant," and I could sit down and have a meeting and really force it through and make it happen, it was a satisfying thing. But now you have to look at the broad picture. I have really come to appreciate Greg Thompson. When I'd walk out of his office after not getting my way, I'd go, "Greg, you don't fucking get it." No, he totally gets it. He knows where he has to go in the future with these records and how to do this and not burn bridges at the same time.

I think it really opens up your perspective as far as where you ultimately want to be with your records. Not every record is going to cross to a broader audience out of Alternative and go to Top 40. But, ultimately, you want to reach the broadest amount of people you can, and the way to do that is to reach the mainstream audience, which is obviously Top 40. I've gotten a much clearer perspective of that over the last year here, and it's been really enlightening.

R&R: We're seeing a lot of the Alternative people move into senior executive positions. Is there anything that the format taught you that kind of gave you a leg up or helped you a little bit?

MP: The biggest is that there are a lot of similarities between Alternative and Top 40, which is basically an amalgamation of hits from all different

If you have run an Alternative department over the last few years on a management level, you have had the opportunity to run a sizable area and learn a lot of the strong, basic fundamentals that will serve you.

>Steve Tipp

genres. One of the parallels between the Alternative format and Top 40 format is in the way that they are structured and worked. They are both hit-driven formats. The independent game is very similar. It's not as expensive as Top 40, but there are a lot of similarities. There are a lot of similarities in the way that you can develop your music and the way that it goes through the system very quickly.

When you go into a Top 40 station, they are very attuned to how a record reacts quickly. Am I getting phones

on it? Am I seeing sales on it? Am I getting research on it? They want to know within about four to six weeks. Alternative is very similar. As a result, you need to get a gauge on them very quickly, for better or for worse. You can have a record out there, and you get 125 spins in about four weeks, which is a decent rotation in Alternative. By about the sixth to eighth week you have to be able to show something for it, even if the station is patient, otherwise they are going to look to move on.

The Rock format is different. It can take you three or four months to get 125 spins, because the rotations are slower. If the rotations are slower, familiarity is going to be lower in research, and there seems to be less credence given to research — at least in the early stages — at that format. But I think that the way records are judged in their performance at Alternative is very similar to Top 40.

R&R: So that similarity is one of the reasons that the Alternative format has sent so many people on to senior positions recently?

MP: I think it's a lot of what I just said a moment ago. Alternative plays such a valuable part in nurturing hits for any company's repertoire. If you are going to be looking to grow artists, there are just a few active formats: Alternative, CHR and the hip-hop arena, which sells the most, but isn't so much radio-driven. So, Alternative and CHR are the very active sales formats, and let's face it, record companies are based on sales. There's a reason why there's a high premium paid to promotion people, because, for the most part, they drive the train. So when any general manager is looking down at people they can grow, they say, "Here's a guy who is heading up a format that is very valuable to the bottom line of this company." And knowing the similarities between the two formats that were just mentioned, it's a very natural progression for an Alternative executive to go into a larger position there.

R&R: It sounds like Alternative and CHR are more closely linked than is commonly discussed.

MP: Well, Alternative, for the most part — and a lot of guys hate to hear this at an Alternative level — is really a subset of Top 40. It is a hit-driven format, and it exists on that. Rock formats and the others are more driven by gold than by current music. This is a current-based format, and, hey, I'm not going to make any apologies — that's what we care about at the end of the day.

R&R: Steve Leeds said, "The basic tenets of promotion supersede format lines."

R&R: Well, it's like in radio: A great programmer can program any format.

A good promotion person can be a promotion person anyplace they are put into.

>STEVE TIPP SENIOR VP/PROMOTION REPRISE RECORDS



R&R: Did moving from Alternative to Sr. VP feel like a big jump for you?

ST: Well, when I made the move from Alternative to this job a few years ago, Alternative was in a pretty solid place. There were already 100+ stations, and the format was already turning in the direction it is going today

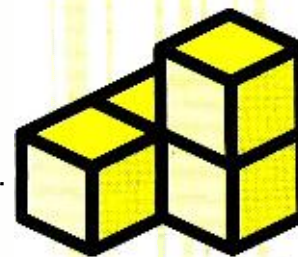
It's fun talking to the people I talk to these days, but there's nothing like talking to a radio programmer and having them tell you how great your record is doing on the radio, and how much they like the record.

>Steve Tipp

financially. It really wasn't that different from the Top 40 format in a lot of rudimentary ways, musically speaking. But, on the other hand, there is a lot to learn in terms of making the shift, and there are a lot of things that don't come into play on the Alternative side but really do come into play on the Top 40 side.

R&R: Can you give me some examples?

ST: There are a lot more hands out there. There are a lot more things to focus on that take me away from talking to radio in particular — whether that's talking to a lot of trades or talking to a lot of independents or talking to managers, as well as internal stuff. The bottom line difference between being an Alternative guy and a head of promotion is that there are a lot of phone calls between those few calls that I get to make to radio people. When I wasn't Sr. VP, it was always great just talking to people who really love records and playing records and giving you feedback on your records. It's fun talking to the people I talk to these



7.

record promotion

days, but there's nothing like talking to a radio programmer and having them tell you how great your record is doing on the radio and how much they like the record.

R&R: Did starting at Alternative help you in doing your current job?

ST: It helped in that Alternative is fairly similar to how Pop radio operates. I think the perception is that the format is "alternative" and "cutting edge." There were, and are, things that are done differently in the Alternative area than they are in the other formats, but overall, when you're running a promotion in any format, you learn a lot of really great basic management skills. If you're a good manager and you learn a lot of great organizational skills and management skills and people skills, that's the stuff that really serves you — things like being organized and being responsible. Like my mom said to me before I got in the record business: "You're really organized. You're really responsible. You'll probably do really good in that business, because it's full of flakes."

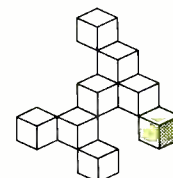
R&R: Looking back from the outside, has there been any change in your perception of the format?

ST: In the last few years, the costlier aspects of the format have escalated, while a lot of the rewards have sunk a little bit, because alternative records aren't selling as much as they were a few years ago.

R&R: Why have so many Alternative guys in particular been handed Sr. VP positions?

ST: When you are talking about people like Grover and Steve Leeds, Ted Volk and the others, you're talking about people who have really broad backgrounds. All three of those guys, although I'm not sure about Steve — were local guys, and Steve worked for MTV. Tom has a really broad background. Ted has a really broad background. They are also all really great music guys, which is an incredible thing, because we kind of get away from that, unfortunately. They're great music guys, they're great record guys, and they're just really smart guys.

>>Continued on page 88

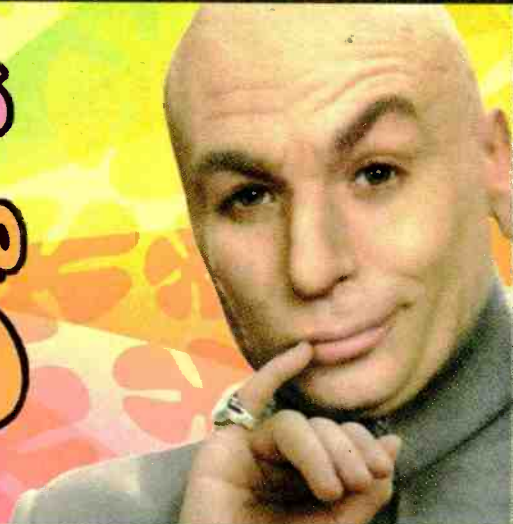


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AUSTIN POWERS THE SPY WHO SHAGGED ME



JUDE

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Seven More Minutes

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Recorded in London, England
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FROM ALTERNATIVE TO SENIOR EXECUTIVE

>>Continued from page 86

The bottom line is, if you have run an Alternative department over the last few years on a management level, you have had the opportunity to run a sizable area and learn a lot of the strong, basic fundamentals that will serve you. One of the really nice things that Rich Fitzgerald used to say was, "We don't want Steve because he's the 'Alternative guy,' we think he is a really talented executive."

>Ted Volk head/promotion MAVERICK RECORDS



R&R: How have things changed for you and the Alternative format since you moved up?

TV: Well, all of my dealings since I've come to the company have been more about political issues. Wherever there has been a fire alarm, I have been the guy who has been in charge of putting it out. In terms of keeping

A lot of these guys are so crafty that it's a pretty good training ground to move on to other formats.

>Ted Volk

people happy, I have won some political issues and I have lost some political issues. That would be the No. 1 difference: Instead of just fighting with an Alternative station, now I am fighting with its competitor as well, or at least trying to be involved with it. Maverick is a little bit different from some of these other companies when it comes to things like that, by the way. I always talk about crossing our shields. At Maverick, we are much smaller, so we cross the shields. If I was at Geffen or Columbia or labels like that, you can't just venture into the CHR or Rock department. So, for me, whenever there has been a problem, I have been involved with the station that is happy and the station that is mad. When I was doing Alternative, more times than not I was able to keep the station happy.

R&R: When you look back at the days you were solely doing Alternative, do you ever think, "Man, if I only knew how good I had it"?

TV: Not really, because Alternative

has its share of high-profile stations and programmers. Kevin Weatherly, Oedipus, Leslie Fram, Steve Kingston — all of these people are kind of stars in the music industry. So when I am dealing with that in other formats, it's not anything I'm not used to. Now I am just dealing with other stars in other formats.

R&R: I've never thought of it that way.

TV: My first day at Maverick, when we started with Alanis, there were some political problems, and Tom Poleman and Kevin Weatherly were pretty upset. Those are pretty big names, but I've worked with Oedipus for a long time, and I would dare anybody to find a programmer in America who's better at politics than Oedipus. I was fortunate to do local promotion with Oedipus, and I learned a lot from him. A lot of these guys are so crafty that it's a pretty good training ground to move on to other formats.

R&R: Why does Alternative seem to be sending all these people off to senior executive positions?

TV: A lot of it is based on how they have handled themselves internally. How do you handle yourself with managers? How do you handle yourself inside a building? As corny as it sounds, to make stuff work externally, you have to make stuff work internally first. So how do you lead your staff? How do you motivate your staff? How do you handle working within your department? When you say something within your company and get behind a record, does everybody rally behind you? Think about Grover. The one thing that he has always brought to the table is his incredible passion. So obviously he brings that to the table and does a really good job.

It's not just working with your staff either. It's how good you are at dealing with singles and organizing and setting up records and formulating the plan, all the while managing your national staff. It's just a lot of those different things.

>Hilary ShaeV SENIOR VP/PROMOTION 550 MUSIC/WORK



R&R: What are some of the differences between working as a senior executive vs. dealing with a smaller group of stations or doing video?

HS: For one thing, you have to remember a lot more! When your focus is one format, and you're directly responsible for getting airplay on that format, you have to know every piece of information, so you can convey it to your field staff and other stations. Multiply that by five or six, and you have to be able to retain a lot of information. And there are a lot more proverbial t's and i's at Pop than there are at Alternative.

It's also a challenge to go from being the accountable person on a project as a format head to moving into a directorial role. You're still very accountable and responsible for

Ironically, when it comes to the promotion part of this job, being a Sr. VP is more like being a regional than a national. You have to be concerned with all formats of radio, and you can't be partial to anything except figuring out how to sell records.

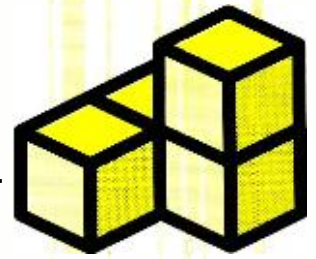
>Hilary ShaeV

results, but you also have to let your staff grow and take command as well. And instead of organizing your day, week or month according to a handful of format-specific projects, you've got to be involved with all of the projects on the label. This means maybe not calling 25 Alternative stations in one day, but instead touching the five most important stations for each project, depending on what the goals are. Ironically, when it comes to the promotion part of this job, being a Sr. VP is more like being a regional than a national. You have to be concerned with all formats of radio, and you can't be partial to anything except figuring out how to sell records. You really need to look at things on a market-by-market level, and it's hard to always know what every station and every station's competition is doing, but you've got to take the time to learn.

R&R: How did your previous experience help you most?

HS: In my case, it's simple: the fact that I've held a regional position as well as national ones in Alternative, CHR, video, and, yes, I got my start in AC. It all provided me a strong enough base to understand all formats. My experience was well-rounded. When Polly Anthony brought me to 550 to run Top 40, I was the

7.



record promotion

head of Alternative at EMI. I was surprised that that was the role she recruited me for. But as someone who had already had experience in so many aspects of promotion, I also knew the following: A hit record is a hit record, and relationships are relationships. So it was logical that, after a couple of years, I'd run the whole thing.

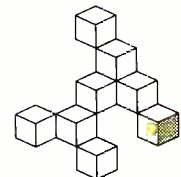
R&R: What can you see now from your perspective as a senior exec that you didn't realize before?

HS: It's not so much that I've gained a new perspective as that I've had to juggle so much more. It's a challenge to fulfill all of the managerial and administrative responsibilities of the position. Mine and my staff's first mandate is to get airplay, to sell records, and to develop artists. But behind that are all these other parts of the job: a staff to be directed and trained, managers to be communicated with, A&R and marketing people to plan releases with, and the administrative duties that keep a department running. A great head of a promotion department must have leadership organization and management skills, as well as relationships and the ability to close. That's a lot of great qualities, and that's not easy to find. It's also really important to grow people and have a team around you that you can trust. This would be a good time to mention

A hit record is a hit record, and relationships are relationships.

>Hilary ShaeV

how proud I am to have someone like Joel [Klaiman] on my staff, whose leadership abilities transcend the concept of radio formats. His growth has enabled me to give him more responsibilities, first in Rock and soon in Pop as well.



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OWNING THE RIGHT CLUSTERS

How the Alternative, Pop/Alternative and Active Rock clusters interact

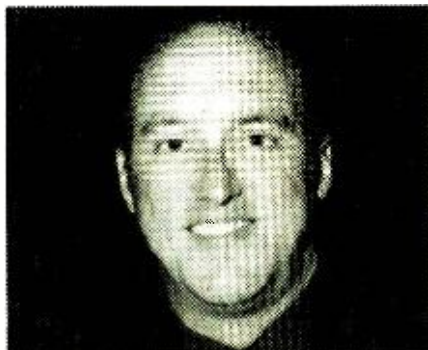
When you have a format as mass-appeal as Alternative, you can't avoid playing a fairly broad range of genres in your music mix, whether it's the Beastie Boys or Korn. There has been much conversation about the obvious problem of artists being co-opted by other radio stations, but not as much has been written about the actual nuts-and-bolts difficulties of fitting all of these songs together on a single playlist.

The music research that has historically covered the interaction of music genres is cluster analysis. Cluster analysis can have several subtle differences in meaning, depending on the research company, but the basic idea is to separate artists into clusters based on which demographic cells they appeal to and which dislike them. A good example would be a cluster of artists like Sarah McLachlan, Natalie Merchant and Paula Cole. This cluster (called by many companies the "Lilith cluster") tends to score well with 25+ women.

For Alternative radio, cluster analysis can be a powerful tool in making strategic music decisions, as well as in music scheduling. Once a handful of music clusters are identified, the appeal (or lack of appeal) they have for your core and cume audience can be used to identify if or how you will use those clusters. Cluster analysis can also be used to identify genre styles that mix well together and those that don't. Again, this has practical applications in a whole range of music decisions.

I asked Gail Mitchell to talk with a handful of researchers about their findings in the Alternative format and its music. Their insights are presented below.

>DON GILMORE
EXEC. VP
MOYER RESEARCH ASSOCIATES



The key demographic split facing Alternative these days is not an 18-24 vs. 25-34 split, it's much more about bridging the gap between males and females or choosing to focus exclusively on one or the other. And nowhere is that better exemplified than in the divergence between listeners still drawn to grunge and its "Offspring" and followers of the Lilith movement.

It's tough to find a market where grunge — in any depth — combines with Lilith to work really well together. As soon as you give up the deeper

cuts from Soundgarden, STP and Bush to make the station compatible with the listener who's heavy into Jewel and Natalie Merchant, you're really crossing over into Modern AC. And if you get that far, you're then faced with a new faction of listeners beckoning you to play Savage Garden, 'N Sync and the Backstreet Boys, and the monster of compatibility rears its ugly head yet again.

In a market that's tight — with an Alternative, an Active Rocker and a Modern AC — it's difficult for all three stations to consistently perform well. Unless the Modern AC is brand-new or simply weak, it will likely own Lilith and the pop end of alternative — the crossover stuff. And if the Rocker is quite active, it's going to own the harder end of new alternative: Korn, Rob Zombie, Stabbing Westward and Creed. And this Active Rocker is also likely to be well-imaged for grunge and Metallica, because that's really about all that format has had to work with in this decade.

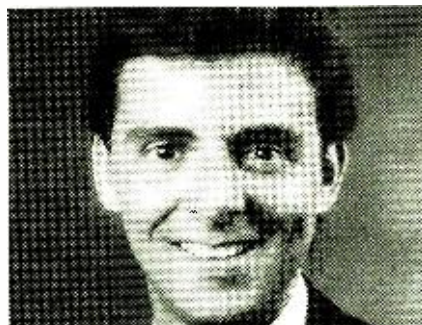
In this scenario, the Alternative station must do a bit of a high-wire act, tiptoeing from a ska revival to electronica's premature coronation back through a swing redux and dancing to the edge of hip-hop. You're balancing all the while and praying the format finds a spike that's sturdy enough to hang its hat on for two or three years.

In a market where the Rocker leans Classic and/or the Modern AC is really a Pop CHR, the Alternative station is afforded a bit more elbow room. The station has the luxury of playing to whatever nuances are available in the market, leaning more to the rock side or more toward pop, depending on where the greatest number of listeners in that market seem to be. Grunge and its heirs remain key in just about all of these cases. And in those markets where grunge has lost its power as a rallying force, the Alternative station faces a tough challenge in getting to the top with 18-34s.

So where is the music ultimately headed for the Alternative format? For now, it remains unclear. My personal guess is that the ground swell of support that exists beneath both the electronica and hip-hop movements will spawn — is spawning — a new generation of artists who will bridge these styles with a sound that is at once hook-laden, beat-heavy, probably somewhat noisy and full of street cred. And as soon as a couple of artists step forward with the star appeal of a Bono

or Eddie Vedder, then the first truly national musical wave to crash into Alternative since grunge will take hold, uniting male and female and enjoying a nice run.

>MARK RAMSEY
PRESIDENT
NOVA MARKETING GROUP



Pop alternative is still hot and grunge is still hot. Those clusters with the broadest appeal and the most cross-demographic appeal still predominate, and early '90s music is an important key to the format.

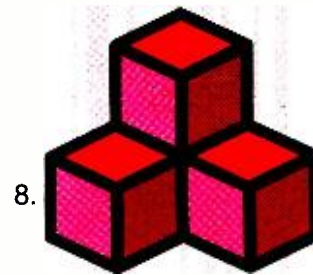
Thus far I haven't heard anything new that's going to be as significant as Pearl Jam, Nirvana and the Stone Temple Pilots. The reason, by the way, is that tastes on the young end are fast-changing. If you watch MTV, it's not the same MTV that it was five years ago.

The primary demographic trend affecting Alternative radio — or any other radio — is the fact that there are a hell of a lot of 12-24s out there. That's what is going to affect everything. The music tastes of those people are going to start making 25- to 30-year-olds less relevant to the picture, because they're going to comprise a greater share of 18-34s. And if they comprise a greater share of 18-34s just by their numbers, then their tastes are going to crowd out the older tastes. That may not be critical today, but it will be increasingly critical soon.

In Alternative, it's all about the mix. You could say that's also true in Modern AC, because it's got a narrower appeal, and Active Rock, because it's also got a narrower appeal, but Alternative's about boys and girls 18-29. You can't get away from that.

One of my concerns about cluster analysis is exaggerating its importance. Anyone who gets married to a methodology should have their head examined. Cluster analysis is a good tool that supports other types of analysis, but there are literally dozens of multivariate statistical tools available today. For you to think that any one tool is smarter than you are

>>>Continued on page 92



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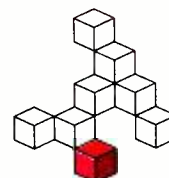
research



>SARAH TREXLER
KROX/Austin

June 1990. I was the afternoon drive DJ on a 6,000-watt Alternative station licensed to Moyock, NC and barely penetrating Virginia Beach. Art Williamson played Webb Wilder and k.d. lang in the morning, Al Mitchell played Pearl Jam and Soundgarden and Public Enemy at night, and I played whatever the hell worked. We'd often report more than 20 adds in a week on a playlist that could easily list 80 tracks. I drove 30 minutes into the country to get to the station and would often find full-grown hogs rutting around in the garbage or tormenting the owner's monkey, who liked to climb the fence around the transmitter.

We petitioned the city of Virginia Beach for permission to build a bigger tower, a move that would have kept our creditors off our backs for a few more glorious months and made the station a lot easier to sell to advertisers. The day I realized just how much this music meant to people was the day we packed the City Council's chambers with people from all walks of life who lived and breathed WOFM "on the border." Thousands signed our petition to the council and hundreds asked to speak on our behalf. Grungy punk kids mingled with aging hippies and strait-laced lawyers, all united in their support of WOFM. When the City postponed its decision for another month, the bank turned off the juice. But I'll never forget what it was like to have that kind of support for a station run by people, for people, who just wanted to hear their music.



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OWNING THE RIGHT CLUSTERS

>>Continued from page 90

— you being a seasoned human being with programming expertise — I think that's scary.

Cluster analysis tells you what fits and what doesn't fit. It doesn't tell you what to play and what not to play. That depends on the philosophy of the radio station. Cluster analysis is not a black-and-white tool, it's a gray tool. And it's a tool where interpretation means everything. It's not doing a poll, i.e., "Which of the following two candidates would you vote for?" It's nothing like that. It's an exploratory tool, a supporting tool to all the other things you do and all the other types of research you do.

When we do cluster analysis, the project is not built around it. It is part of the project. I just got done doing a presentation that had 175 slide images, and the cluster analysis portion occupied maybe 10. Also, there's cluster analysis as it applies to perceptual research, and there's cluster analysis as it applies to auditorium and music research. I view those as two different things. The idea that people want to take their 600 songs and see what clusters together is a useful tool, but when you apply it to perceptual research, it becomes subsidiary to everything else.

I don't want to be seen as putting down the approach, because we use it all the time. But it seems to me that the issues that plague Alternative — to the extent that they plague the format — are not going to be resolved by cluster analysis, because this is a *new music* format. And if it's a new music format, it's going to be driven by what's new, and what's new can't be reflected in clusters, because clusters are designed to separate sounds, and what's new in Alternative rarely fits into one sound. What the songs have in common is that they're new and they fit some definition of being cool for white people.

Normal cluster analysis tells you what to test. That's another interesting point: Garbage in, garbage out. Let's say you're dealing with

If you're not careful, you can cluster yourself into a very small box.

>Mark Ramsey

an auditorium environment where you get 600 points of data, and you're able to say, "If you pick these three songs, here's how the other 597 songs cluster around them, and we'll know the songs most similar to these three." That's great, but at the end of the day you've got to build a radio station that has 200, 300, 400, 500 songs, plus personalities, a morning show, promotions — all things that aren't measured in cluster analysis.

Alternative, in particular, is diversity defined. CHR is, too, for a different audience. So you just have to tread carefully. Clusters are about narrowing, and Alternative is about a variety of things ranging from the pop alternative side to the grunge side. I've got 91X/San Diego on in the background here, and they'll play some Talking Heads from the '80s. That's not going to cluster with the other music. If you're not careful, you can cluster yourself into a very small box. Again, I'm not putting it down. Absolutely not. I don't want to get a call from someone saying, "Why did you diss clustering?"

>WARREN
KURTZMAN
VP
COLEMAN RESEARCH



There's still a sizable appetite for grunge with the Alternative audience. A lot of the major titles that make up grunge, such as "Interstate Love Song" or "Smells Like Teen Spirit," continue to test well. But I think it's a pretty safe thing to say that grunge is not as big as it was earlier in the decade.

A lot of interesting things are going on with the format now. Probably the word that sums up what we're starting to see is "fragmentation," which is something the format has always faced. In recent months there have been two sounds emerging that seem to be real trends. One is a very rhythmic-oriented type of sound; the other is what we often label as extreme. These sounds definitely seem to be coming much more from the younger end, below age 25.

There's been an extreme category for a while. Some of it is older, like Rage Against The Machine. But we're seeing some new extreme material that's starting to break through from artists like Korn, Orgy and Rob Zombie. And it seems like, maybe for the first time, the extreme area may have some depth, which has been its problem in the past. There's been an appetite for the sound, but not a lot of titles that make it up.

The rhythmic sound is really weird, because there's everything from new material like the Eminem song everyone's talking about to older rhythmic titles that were never part of this format and are really coming

through in the fact-testing we do for our clients. It could be old stuff from House Of Pain, Cypress Hill — that kind of material is actually starting to perform well and form clusters in our testing, which seems to indicate there's an appetite for this.

This emerging rhythmic sound is one that seems to not only have appeal only in Alternative, but even only for certain Alternative stations. This sound may be the closest thing to an exclusive sound that we've had in this format for a long time. The extreme sound is one that Alternative very definitely shares with a number of Active Rock stations, and there's still some material the format shares with Modern AC — new, accessible material like Lenny Kravitz's "Fly Away" and Eve 6. Those clusters are still there, and they're actually very important for the format.

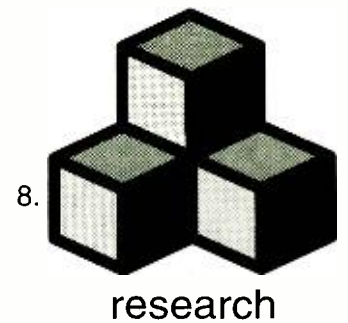
There are most definitely clusters that won't work together, but there's no blanket statement that covers all that. What works together and what doesn't work together seems to be more than ever a function of the specific station and the specific competitive situation. We have some Alternative stations, for example, that should be embracing the rhythmic alternative sound. Then we have other Alternative clients who shouldn't be going near it. It really depends on the situation. Occasionally you'll see a Modern AC station where there will be some appetite for some of the older grunge material, and that's certainly a major sound for Active Rock. But I would say, in general, that Active Rock and Modern AC are pretty far apart. And I think stations that try to cover everything, in general, cannot successfully pull it off.

I'd like to add that I think the format may be splitting into two major categories. One is very rock-based, a

In recent months there have been two sounds emerging that seem to be real trends. One is a very rhythmic-oriented type of sound; the other is what we often label as extreme.

>Warren Kurtzman

more traditionally rock-based type of sound with your alternative rock, your grunge and maybe a little pop alternative coming together. Then you've got your more adventurous, more quirky stations that seem to be incorporating things like this rhythmic alternative sound, the extreme sound and some of the core material from the last couple of years. There definitely seems to be what we like to call a "bifurcation" of the format possibly starting.



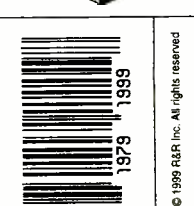
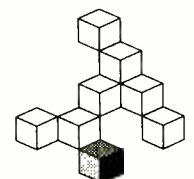
>dave
WELLINGTON
KXTE/LasVegas

I have a weird story that is timely because it has to do with Silverchair and it illustrates what it's like when an artist really touches an audience. Silverchair was in Detroit for a show. There were about 500 kids who weren't going to the show, but were just waiting for the band to make an appearance. Most of them were little girls.

The band ended up throwing fruit out the window to the fans and watching these girls kick and scratch each other for a piece of fruit. When they got the fruit, they fainted. I couldn't believe it. It was a frightening moment to me. I was like, "Okay, you

>THANKS

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CUTTING-edge MUSIC

The R&R Alternative Special CD track by track by Rich Michalowski, Alternative Assistant Editor

<p>Artist: Manic Street Preachers Track: "If You Tolerate This, Your Children Will Be Next" Album: <i>This Is My Truth, Tell Me Yours</i> Producer: Manic Street Preachers Label: Virgin</p>		<p>Any die-hard Anglophile will tell you the mysterious tale behind the Preachers' infamous AWOL lyricist and guitarist, Richey Edwards. Edwards, James Dean Bradfield (vocals/guitar), Sean Moore (drums) and Nicky Wire (bass) grew up together in a small Welsh town and formed a band after attending university. The quartet put out three impeccably dark albums and signed a contract with Columbia in 1993. All seemed well until 1995, when the volatile Edwards quit the band and disappeared without a trace. The Preachers managed to reconvene and put out two more records as a trio, the latest of which has spawned the orchestral radio track "If You Tolerate This, Your Children Will Be Next."</p> <p style="text-align: right;">1</p>
	<p>Artist: Ben Folds Five Track: "Army" Album: <i>The Unauthorized Biography of Reinhold Messner</i> Producer: Andy Wallace Label: 550 Music</p>	<p>Their name notwithstanding, Chapel Hill, NC-based Ben Folds Five has only three members. And to make things even more complicated, the band doesn't have a guitar player. Yep, that's right. In a time when guitar-driven alterna-rock is king, this trio is making waves with ivory, as Ben Folds (piano/vocals) combines catchy melodies with Gershwin-influenced solos backed by Robert Sledge (bass) and Darren Jessee (drums). Still shaking your head? Don't worry, you'll get it on your first listen to "Army."</p> <p style="text-align: right;">2</p>
<p>Artist: Old 97's Track: "Murder (Or a Heart Attack)" Album: <i>Fight Songs</i> Producer: Andrew Williams Label: Elektra</p>		<p>Fellow good ol' boys Rhett Miller (guitar/vocals), Murry Hammond (bass/vocals), Ken Bethea (guitar) and Philip Peeples (drums) formed a band in their hometown of Dallas around 1993. All they needed was a name. That problem was solved when they heard a 1906 train-wreck ballad, "The Wreck of the Old 97." With the release of <i>Fight Songs</i>, a little bit of their Southern roots can be heard in the single "Murder (Or a Heart Attack)."</p> <p style="text-align: right;">3</p>
	<p>Artist: Econoline Crush Track: "All That You Are (x3)" Album: <i>The Devil You Know</i> Producer: Sylvia Massey Label: Restless</p>	<p>Singer Trevor Hurst, a native of Manitoba, Canada, decided in 1989 to make his way West after hearing one too many Gordon Lightfoot songs on his local radio station. He landed in Seattle. However, after responding to a newspaper ad from a band in search of the perfect electronic sound, Hurst again packed his bags and moved, this time to Vancouver. The lineup for Econoline Crush was set, and the band was ready to rock. On their second album, <i>The Devil You Know</i>, the group dives into hard-hitting material about personal relationships and the terror of AIDS. Hurst explains: "I never write songs that aren't personal to me, and there's a lot of personal angst on this record."</p> <p style="text-align: right;">4</p>
<p>Artist: Cardigans Track: "Erase/Rewind" Album: <i>Gran Turismo</i> Producer: Tore Johansson Label: Island/Mercury</p>		<p>The Cardigans' second single, "Erase/Rewind," takes a turn — make that a complete U-turn — from their 1997 retro-poppy radio hit, "Love Fool." Departing from the happy-go-lucky feel of their last album, <i>First Band on the Moon</i>, the group returns to their "original intent," as guitarist Svensson puts it. Once again joining forces with veteran producer Tore Johansson on <i>Gran Turismo</i>, the band's fourth album, these lovers take a journey into massive loops and trip-hop atmospheric grooves without losing their identity. Try 'em on for size.</p> <p style="text-align: right;">5</p>
	<p>Artist: Eve 6 Track: "Open Road Song" Album: <i>Eve 6</i> Producer: Don Gilmore Label: RCA</p>	<p>Max Collins (vocals/bass) and classmate Jon Siebles (guitar) had their first No. 1 hit with "Inside Out" in kindergarten. Well, not really, but the youngsters did sign to RCA while still attending high school. The duo eventually teamed up with drummer Tony Fagenson, adopted the Eve 6 moniker, and released a self-titled debut album worthy of rock musicians twice their age. "That comes from having a wide range of tastes," explains Max. "We'll listen to classic singer-songwriters like Elvis Costello and Tom Petty on the one hand, and noisy pop like the Pixies, Jawbreakers and the Muffs on the other." Whatever the influence, Eve 6 has definitely come into their own. Heads up for "Open Road Song."</p> <p style="text-align: right;">6</p>
<p>Artist: Lenny Kravitz Track: "Live" Album: <i>5</i> Producer: Lenny Kravitz Label: Virgin</p>		<p>He may have finally lopped off those trademark dreads, but today's best-known funk/rock fusioner, Lenny Kravitz, certainly isn't suffering as a result. Last year's <i>5</i> album netted the star a Grammy for Best Male Rock Vocal Performance for "Fly Away." The award-winning tune also set new airwave records, as it's the first single to simultaneously hold the top spots at Modern, Active and Mainstream Rock. Make room as the next single, "Live," prepares to hit the charts and do some damage as well.</p> <p style="text-align: right;">7</p>
	<p>Artist: Sonichrome Track: "Pack Up and Leave" Album: <i>Breathe the Daylight</i> Producer: Rick Neigher Label: Capitol</p>	<p>Guitarist and vocalist Chris Karn has a lot to thank his parents for: <i>Breathe the Daylight</i>, Sonichrome's Capitol debut, would probably not sound the way it does if it weren't for them. You see, Karn was forced to listen to a steady stream of '70s pop tunes while being shuttled to ice hockey games in his parents' beat-up blue-and-white custom van. Years later, Karn used this pop background in his favor, playing in the final incarnation of General Public, but eventually teaming up with current bandmates Rodney Mollura (bass, vocals) and Craig Randolph (drums). Where would Sonichrome be today without the influences of Kiki Dee, Starland Vocal Band and ELO? One can only imagine.</p> <p style="text-align: right;">8</p>
<p>Artist: Wilco Track: "Can't Stand It" Album: <i>Summer Teeth</i> Producer: Wilco Label: Reprise</p>		<p>Since Wilco's last critically acclaimed two-disc set, <i>Being There</i>, the band (Jeff Tweedy [vocals/guitar/harmonica], Jay Bennett [guitar/keyboard], John Stirratt [bass/vocals/keyboards] and Ken Coomer [drums]) has busied itself touring, as well as collaborating with Billy Bragg on a collection of previously unreleased Woody Guthrie tunes. Somewhere in between, Wilco found time to write, produce and record <i>Summer Teeth</i>. The result: 14 dark tracks documenting a lifetime committed to the art of music, with the breakthrough single, "Summer Teeth," shining through.</p> <p style="text-align: right;">9</p>
	<p>Artist: 2 Skinnee J's Track: "Riot Nrrrd" Album: <i>Supermercado!</i> Producer: Tim Latham, Stretch Armstrong Label: Capricorn</p>	<p>Straight outta Brooklyn come the hip-hoppin' alterna geeky-cool band known as the 2 Skinnee J's. After performing their first gig for an enthusiastic crowd of 500 students at NYC's Columbia University in 1993, the J's knew it was time to strike. Armed with goggles, hard hats and Vegas-esque dance moves, the six-man group (along with spiritual supervisor/owner Stumpy) began a long journey across the country, playing 1,200-plus gigs and eventually opening for such acts as Sugar Ray, Everlast and Kottonmouth Kings. Prepare yourself as the phat beats of "Riot Nrrrd" knock your ass to the floor.</p> <p style="text-align: right;">10</p>
<p>Artist: Hate Dept. Track: "Release It" Album: <i>Technical Difficulties</i> Producer: Seibold Label: Restless</p>		<p>Hate Dept.'s frontman, Seibold, is no newcomer to the music world, having produced such acts as Berlin and Information Society, as well as remixing tracks from Smashmouth, Pink Noise Test, and Abra Moore over the years. Now, with the third release from Hate Dept. (<i>Technical Difficulties</i>), Seibold takes his music to a new level. Combining live instrumentation (Charles Hunt [drums], Mark Greco [guitar] and Jeff Smith [keyboards]) with computer-enhanced technology, <i>Technical Difficulties</i> successfully travels through the highs and lows of punk, metal, industrial, techno, ambient, dance and beyond....</p> <p style="text-align: right;">11</p>
	<p>Artist: Freestylers Track: "Here We Go" Album: <i>We Rock Hard</i> Producer: Freestylers Label: Mammoth</p>	<p>Tired of dance records that don't rock the floor? Or how about going to a club to dance to drum and bass, and instead, as Freestylers bassist Joe Stubbs puts it, "ending up enduring a saxophonist farting away for ages." Well, get ready and believe the hype, 'cause the Freestylers are comin' on strong, bringing back break beats in a big way, as <i>We Rock Hard</i> hits the States. The group was formed in 1992, when founding members Aston Harvey and Matt Cantor decided to take their mutual love of electro, break beats, Afrika Bambaataa and hip-hop into the studio and throw some of their own material on wax. And the rest ... it's history, bro.</p> <p style="text-align: right;">12</p>
<p>Artist: Christian Gibbs Group Track: "Animals Criminals" Album: <i>29 Over Me</i> Producer: Paul Fox Label: Atlantic</p>		<p>You can always count on one person to absolutely love your music: your mother. Christian Gibbs can testify to that. "My mother always told me I was going to be a rock star," he says. Fortunately, Christian also gets approval from critics and fans with the single "Animals Criminals" off his Atlantic debut, <i>29 Over Me</i>. The album contains 14 eclectic songs. In Gibbs' own words: "This record doesn't just have one mood. It's coming directly from my experiences. It covers a lot of ground that way."</p> <p style="text-align: right;">13</p>
	<p>Artist: JoyDrop Track: "Beautiful" Album: <i>Metasexual</i> Producer: Ron St. Germain Label: Tommy Boy</p>	<p>Getting their start in 1996, Toronto-based JoyDrop should not be confused with other wannabe slacker alterna-rock bands. Tara Slone (vocals) has studied opera and theater for over a decade now; Thomas Payne (guitar) skipped joining a fraternity in college in favor of focusing his attention on musical composition and philosophy; Tom McKay (bass) was educated in the UK and has written with a slew of artists; and Tony Rabalao (drums) got his musical feet wet in composition and jazz. Wow! Throw accomplished producer Ron St. Germain (311, Creed, Soundgarden) into the mix, and you've got <i>Metasexual</i>, the debut release from JoyDrop. Absolutely "Beautiful!"</p> <p style="text-align: right;">14</p>

Another Exciting Adventure Based on the Music Industry

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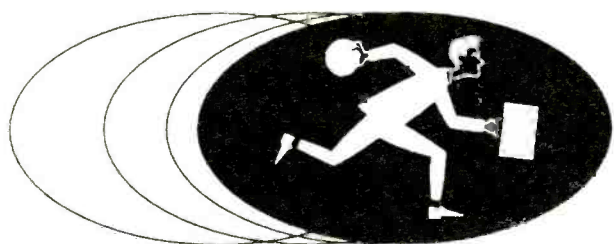
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**SUPPORT
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A message from
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ARMS Division

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There are some people
in this business who
realize that it takes more
than just hit records to
make great radio stations!



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3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
6	4	1	1	LIT My Own Worst Enemy (RCA)	2824	2769	2574	2344	87/1
3	2	2	2	CREED One (Wind-up)	2653	2670	2684	2606	75/1
7	6	5	3	FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)	2549	2525	2438	2267	78/0
5	5	4	4	OFFSPRING Why Don't You Get A Job? (Columbia)	2492	2530	2467	2354	82/1
4	3	3	5	COLLECTIVE SOUL Heavy (Atlantic)	2316	2556	2619	2564	74/1
8	8	7	6	ORGY Blue Monday (Elementree/Reprise)	2169	2265	2350	2252	73/0
13	9	9	7	NO DOUBT New (Work/ERG)	2087	2150	2029	1787	77/0
1	1	6	8	SUGAR RAY Every Morning (Lava/Atlantic)	2030	2468	2793	2913	68/0
2	7	8	9	EVERLAST What It's Like (Tommy Boy)	1927	2254	2428	2698	65/0
15	13	10	10	GOO GOO DOLLS Dizzy (Warner Bros.)	1853	1793	1704	1530	79/1
16	14	11	11	CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)	1840	1772	1695	1529	77/1
20	15	12	12	CRANBERRIES Promises (Island)	1736	1730	1645	1263	76/1
14	16	16	13	DOVETAIL JOINT Level On The Inside (Aware/C2/Columbia)	1483	1625	1588	1546	61/0
19	17	17	14	CAKE Sheep Go To Heaven (Capricorn/Mercury)	1467	1518	1479	1371	66/0
10	12	14	15	DAVE MATTHEWS BAND Crush (RCA)	1436	1635	1809	1884	57/0
23	20	18	16	SILVERCHAIR Anthem For The Year 2000 (Epic)	1388	1343	1217	1114	68/1
12	11	13	17	TIN STAR Head (V2)	1370	1714	1815	1841	61/0
25	21	19	18	KORN Freak On A Leash (Immortal/Epic)	1281	1209	1139	990	70/2
9	10	15	19	MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)	1197	1635	1918	2055	51/0
BREAKER			20	EVERLAST Ends (Tommy Boy)	1145	958	720	456	64/8
32	26	21	21	DANGERMAN Let's Make A Deal (550 Music/ERG)	1143	1018	885	724	63/3
24	22	20	22	LIVING END Prisoner Of Society (Reprise)	973	1102	1131	1108	59/0
27	25	24	23	ROB ZOMBIE Living Dead Girl (Geffen)	917	939	932	896	53/0
28	27	26	24	JUDE Rick James (Maverick/Reprise)	889	855	833	849	47/0
37	34	31	25	MY FRIEND STEVE Charmed (Mammoth)	736	684	618	556	38/1
34	31	30	26	FLYS She's So Huge (Delicious Vinyl/Trauma)	724	733	693	666	48/2
18	23	27	27	EVE 6 Leech (RCA)	675	842	1055	1473	32/0
—	41	34	28	LO FIDELTY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)	673	544	465	343	50/4
11	19	22	29	HOLE Malibu (DGC/Geffen)	632	990	1307	1875	28/0
29	29	29	30	HARVEY DANGER Save It For Later (Mercury)	612	746	769	771	34/0
—	40	35	31	KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)	610	543	466	337	49/1
DEBUT			32	PAPA VEGAS Bombshell (RCA)	585	310	74	27	54/10
—	48	36	33	GODSMACK Whatever (Republic/Universal)	551	518	385	318	35/9
—	—	42	34	MARILYN MANSON Rock Is Dead (Maverick/Nothing/Interscope)	503	435	211	68	40/4
35	32	32	35	SEBADOH Flame (Sub Pop/Sire)	496	605	639	620	35/0
49	—	46	36	OLEANDER Why I'm Here (Republic/Universal)	488	387	364	371	28/1
DEBUT			37	HOLE Awful (DGC/Geffen)	486	320	235	150	43/18
26	28	33	38	NEVE It's Over Now (Columbia)	465	603	822	901	21/0
17	18	28	39	EVERCLEAR One Hit Wonder (Capitol)	464	800	1329	1513	25/0
43	38	38	40	BEASTIE BOYS Remote Control (Grand Royal/Capitol)	462	490	496	444	32/3
45	42	40	41	3 COLOURS RED Beautiful Day (Creation/Epic)	439	467	456	420	28/0
—	—	49	42	BETH ORTON Stolen Car (Arista)	432	346	155	93	32/5
38	37	37	43	EMINEM My Name Is (Web/Aftermath/Interscope)	419	501	539	543	30/0
DEBUT			44	FOUNTAINS OF WAYNE Denise (Atlantic)	415	325	174	25	37/3
—	49	47	45	BLUR Tender (Food/Virgin)	404	375	368	353	26/0
33	35	41	46	GARBAGE Special (Almo Sounds/Interscope)	401	439	599	667	21/0
DEBUT			47	BUCKCHERRY Lit Up (DreamWorks)	394	299	254	218	24/3
—	—	44	48	SOUL COUGHING Rolling (Slash/WB)	381	406	353	322	33/1
DEBUT			49	SPLENDER Yeah, Whatever (C2/Columbia)	376	220	25	—	28/0
DEBUT			50	BEN FOLDS FIVE Army (550 Music/ERG)	363	37	—	—	43/39

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker.

88 Alternative reporters. 88 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

NEW & ACTIVE

KENT 747 (We Ran Out Of Time) (RCA)
Total Plays: 350, Total Stations: 31, Adds: 0

STAIN'D Just Go (Flip/Elektra/EEG)
Total Plays: 338, Total Stations: 28, Adds: 1

LIMP BIZKIT Faith (Flip/Interscope)
Total Plays: 334, Total Stations: 22, Adds: 0

SPONGE Live Here Without You (Beyond)
Total Plays: 333, Total Stations: 20, Adds: 1

FINGER ELEVEN Above (Wind-up)
Total Plays: 329, Total Stations: 23, Adds: 0

SUGAR RAY Falls Apart (Lava/Atlantic)
Total Plays: 272, Total Stations: 50, Adds: 38

PEARL JAM Last Kiss (Epic)
Total Plays: 251, Total Stations: 9, Adds: 2

DDT Walkabout (TMC/Elektra/EEG)
Total Plays: 231, Total Stations: 22, Adds: 3

ZEBRAHEAD The Real Me (Columbia)
Total Plays: 219, Total Stations: 19, Adds: 3

LOCAL H All-Right (Oh, Yeah) (Island)
Total Plays: 206, Total Stations: 20, Adds: 2

VAST Pretty When You Cry (Elektra/EEG)
Total Plays: 203, Total Stations: 20, Adds: 3

Songs ranked by total plays

BREAKERS

EVERLAST
Ends (Tommy Boy)

TOTAL PLAYS/INCREASE: 1145/187
TOTAL STATIONS/ADDS: 64/8
CHART: 20

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BEN FOLDS FIVE Army (550 Music/ERG)	39
SUGAR RAY Falls Apart (Lava/Atlantic)	38
TAXIRIDE Get Set (Sire)	23
HOLE Awful (DGC/Geffen)	18
THISWAY She Takes (Reprise)	17
MIKE NESS Don't Think Twice (Time Bomb)	16
SHADES APART Valentine (Universal)	14
ECONLINE CRUSH All That You Are (x3) (Restless)	13
PAPA VEGAS Bombshell (RCA)	10
GODSMACK Whatever (Republic/Universal)	9

LOCAL H
"All Right (Oh Yeah)"
Already On: Q101 WBCN
WMRQ WWCN KROX
KMYV KTEG WQBK & more!
R&R Active 43 - 38

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEN FOLDS FIVE Army (550 Music/ERG)	+326
PAPA VEGAS Bombshell (RCA)	+275
EVERLAST Ends (Tommy Boy)	+187
HOLE Awful (DGC/Geffen)	+166
DDT Walkabout (TMC/Elektra/EEG)	+158
SPLENDER Yeah, Whatever (C2/Columbia)	+156
PEARL JAM Last Kiss (Epic)	+138
LO FIDELTY ALLSTARS Battle... (Skint/Sub Pop/Columbia)	+129
DANGERMAN Let's Make A Deal (550 Music/ERG)	+125
ECONLINE CRUSH All That You Are (x3) (Restless)	+123

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
CAKE Never There (Capricorn/Mercury)
FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)
LENNY KRAVITZ Fly Away (Virgin)
KORN Got The Life (Immortal/Epic)
FUEL Shimmer (550 Music)
HOLE Celebrity Skin (DGC/Geffen)
GOO GOO DOLLS Slide (Warner Bros.)
EVE 6 Inside Out (RCA)
EVERCLEAR Father Of Mine (Capitol)
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)

Note: WRXR/Augusta, GA, WXDG/Detroit, MI, WRXQ/Memphis, TN, and WKDF/Nashville, TN are no longer Alternative reporters. Their playlists were not used in this week's data. All tracks were reviewed and, where appropriate, bullets were awarded. Chart positions, however, were not changed.

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

disappointment incorporated
"Don't Think The Sun"

5 New...Make 30! Including:
WRZX, Q101, KEDJ, WLZR, WKRL WJRR, KWOD On tour with GODSMACK.
WNOR, WMRQ, WPLA, KKDM, WENZ, KTEG



Break Through

Artist

FOUNTAINS OF WAYNE

TRACK: "DENISE"

LP: UTOPIA PARKWAY

PRODUCERS: ADAM SCHLESINGER & CHRIS COLLINGWOOD

LABEL: ATLANTIC

songwriting duo of Chris Collingwood (vocals, guitar, keyboards) and Adam Schlesinger (vocals, bass, keyboards), backed by former Posie Brian Young (drums, percussion) and the magic hands of Jody Porter (vocals, guitar). On their second full-length release, *Utopia Parkway*, the boys churned out 14 golden tunes with an "accidental conceptual theme." You see, after writing material individually, the four Waynes sat down to discover that they had all written around the same story line: driving cars and searching for something "just beyond their grasp." Some of the characters on the album drive custom vans like the aspiring rock star in the title track "Utopia Parkway," while others drive RVs and cruise for bargains ("Valley of Malls"), and some take rented limos to the prom ("Prom Theme"). Well, whatever souped-up vehicle you're driving these days, make sure you

take some quality listening time to check out not only the delicious single "Denise," but also the full Wayne's album while sitting in traffic.

• **Artist POV:** Collingwood lovingly looks back on the band's first album, *Fountains of Wayne*, and the lessons learned: "The first record was written and recorded in about two weeks ... we didn't slow down to think about things like changing guitars or adding different instruments."

—Rich Michalowski
Asst. Alternative Editor



essentials: The New York-based band released their self-titled debut album near the end of 1986 and immediately found themselves overwhelmed by a slew of adoring music critics and fans alike. In fact, the record was so damn good that it was hailed as one of the year's best releases by dozens of publications — c'mon, who can forget the toe-tapping international smash "Radiation Vibe"? In support of the album, the boys got a shot at opening for the Smashing Pumpkins on a six-week arena run, a club tour with the Lemonheads and a few European festival appearances. The secret to their success is the sensational

Mary Shuminas, MD
WKQX/Chicago

I am loving the 2 Skinnee J's track, "Riot Nnnrrrrddd." I had seen them when they played South By Southwest in 1998, but the timing was wrong for the radio station back then. Then I saw them opening for Sugar Ray and Everlast, and it totally clicked ... I also really like the Lo Fidelity Allstars. We're only playing it at night right now, but from the limited airplay, we're starting to see sales and getting good response ... We are expecting big things from Underworld. They may be a Chicago phenomenon, but the sales were unreal when we played the track off the *Trainspotting* soundtrack, and it was a No. 1 research record for eight months ... I also love the Hate Dept. They've been around for a while, and we've had luck with them when we played them ... Finally, the Mike Ness record sounds good. With all the rhythmic and edgy-sounding things that we play, that could be a nice balance record for us.

Mary Shuminas ON THE RECORD

Q101

Belated congratulations to **RCA** and the ultracool band **Lit** on hitting No. 1 last week. They've continued their momentum this week, solidifying their hold on the top spot. The label also pulls in an incredible debut on **Papa Vegas** at No. 32 ... **Econoline Crush** hits the Most Added column with "All That You Are ...," a tune that puts them solidly on the Alternative map ... The **Buckcherry** album goes on sale this week, and the strong figures expected will only underscore the hugeness that is this band. It clearly transcends formats and demos. "Lit Up" is a great rock song that will appeal to the whole 18-34 age range ... I'm hearing lots of talk about how big the heavier electronica cluster is getting for radio. "Release It" by the **Hate**

Department is not only one of the few releases out there in this zone, it's also just a killer song ... Lots of people like the **Freestylers**. They'll like it more now that an edit is in their hands. **RECORD OF THE WEEK: Ben Folds Five "Army."**

ON THE RADIO

by Jim Kerr

econoline crush

"All That You Are [x3]"

**MOST ADDED
AT ALTERNATIVE
RADIO!!**

Including:

KKND KWOD WEDG
KZNZ WKRO WARQ

R&R Active Rock 18
Monitor Active 20*



Produced and recorded by Sylvia Massy Mixed by Ben Grosse



ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

WEQX/Albany, NY
 PD: John Allers
 20 BEN FOLDS FIVE "Army"
 1 GARBAGE "Grow"
 1 SUGAR RAY "Apart"
 1 TAXIRIDE "Set"
 1 IMPERIAL TEEN "You"

WQBK/Albany, NY
 PD/MD: Rod Ryan
 AMD: Jeff Callan
 HOLE "Awful"
 BEN FOLDS FIVE "Army"
 EVERLAST "Ends"
 TAXIRIDE "Set"
 LOCAL H "Air-Right"

KTEG/Albuquerque, NM
 PD: Skip Isley
 APD/MD: Julie Forman
 11 HOLE "Awful"
 3 GARBAGE "Grow"
 3 SUGAR RAY "Apart"
 3 DISAPPOINTMENT INC "Sun"
 ZEBRAHEAD "Real"

WNNX/Atlanta, GA
 DM: Brian Phillips
 PD: Leslie Fram
 MD: Sean Demery
 25 BEN FOLDS FIVE "Army"
 1 IMPERIAL TEEN "You"
 1 PAPA VEGAS "Bombshell"
 1 SUGAR RAY "Apart"
 1 TAXIRIDE "Set"

WJSE/Atlantic City, NJ
 PD/MD: Blake Laurelli
 14 GODSMACK "Whatever"
 7 ECONOLINE CRUSH "Air"
 7 TAXIRIDE "Set"
 7 SHADES APART "Valentine"
 7 THISWAY "Takes"
 7 LOUDMOUTH "Fly"
 7 BEN FOLDS FIVE "Army"
 7 SUGAR RAY "Apart"

KROX/Austin, TX
 PD: Sara Trexler
 MD: Brad "Whipping Boy" Hasti
 6 CREED "One"
 SUGAR RAY "Apart"

WRAX/Birmingham, AL
 PD: Dave Rossi
 APD: Hurricane Shane
 MD: Suzy Boe
 ECONOLINE CRUSH "Air"
 TAXIRIDE "Set"
 SHADES APART "Valentine"
 SUGAR RAY "Apart"
 PAPA VEGAS "Bombshell"
 CRANBERRIES "Promises"

KQXR/Boise, ID
 PD: Jacent Jackson
 MD: Pete Schieke
 15 BUCKCHERRY "Lit"
 1 VAST "Prerty"
 1 SUGAR RAY "Apart"
 1 LO FIDELTY ALLSTARS "Battle"

WBCN/Boston, MA
 VP/Programming: Oedipus
 APD/MD: Steven Strick
 20 EVERLAST "Ends"
 19 MIKE NESS "Twice"
 18 GOMEZ "Wobble"
 13 CITIZEN KING "Better"
 SUGAR RAY "Apart"

WFNX/Boston, MA
 PD: Cruze
 MD: Laurie Gail
 18 BEN FOLDS FIVE "Army"
 GARBAGE "Grow"
 SUGAR RAY "Apart"
 PAPA VEGAS "Bombshell"
 TAXIRIDE "Set"

KHLR/Bryan-College Station, TX
 PD: Michael Fitch
 APD: Don Kelley
 7 BEN FOLDS FIVE "Army"
 TAXIRIDE "Set"
 THISWAY "Takes"
 SUGAR RAY "Apart"
 ECONOLINE CRUSH "Air"

WEDG/Buffalo, NY
 PD/MD: Rich Wall
 SUGAR RAY "Apart"
 FLYS "Huge"
 SPONGE "Live"

WBTZ/Burlington, VT
 PD: Stephanie Hindley
 MD: Steve Picard
 5 IMPERIAL TEEN "You"
 3 MIKE NESS "Twice"
 3 BEN FOLDS FIVE "Army"
 TAXIRIDE "Set"

WPGU/Champaign, IL
 PD: Ed Siebert
 MD: Ben Belton
 7 JOYDROP "Beautiful"
 1 SUGAR RAY "Apart"
 1 SHADES APART "Valentine"
 1 BEN FOLDS FIVE "Army"
 1 ECONOLINE CRUSH "Air"

WAVF/Charleston, SC
 PD: Rob Crossman
 MD: Janda Baldwin
 WILCO "Stand"
 PAUL WESTERBERG "Forever"
 BEN FOLDS FIVE "Army"
 BLACK CROWES "Foot"
 BETH ORTON "Stolen"
 TOM PETTY & HB "Room"
 NEW RADICALS "Somebody"

WEND/Charlotte, NC
 PD: Jack Daniel
 APD/MD: Kristen Pettus
 BEN FOLDS FIVE "Army"
 TRAIN "Virginia"
 EVERLAST "Ends"

WKQX/Chicago, IL
 APD/MD: Mary Shuminas
 GODSMACK "Whatever"
 HOLE "Awful"
 SUGAR RAY "Apart"

WOXY/Cincinnati, OH
 PD: Keri Valmassei
 MD: Kevin Couch
 3 DWSLEY "Roses"
 2 DAMIAN GURADO "Ohio"
 1 TRANSAM "Television"
 1 DROP KICK MURPHY'S "Ten"
 1 GIGOLE AUENTS "Super"
 1 GOMEZ "Whippin"
 1 BLONDIE "Nothing"
 1 JOE HENRY "Skin"
 1 SERADON "You"
 1 FLEMING & JOHN "Way"
 1 MONK "That's"
 1 GUFFS "Last"

WENZ/Cleveland, OH
 PD: Dan Binder
 MD: #1 Son
 No Adds

KFMZ/Columbia, MO
 PD/MD: Paul Maloney
 3 BEN FOLDS FIVE "Army"
 1 LO FIDELTY ALLSTARS "Battle"
 1 HOLE "Awful"
 SUGAR RAY "Apart"

WARQ/Columbia, SC
 PD/MD: Susan Groves
 25 BEN FOLDS FIVE "Army"
 16 ECONOLINE CRUSH "Air"
 2 JUMP LITTLE "Cathedral"
 1 SUGAR RAY "Apart"
 1 TAXIRIDE "Set"
 1 HOLE "Awful"
 1 DOT "Walkabout"

WWCD/Columbus, OH
 PD: Andy Davis
 MD: Jack DeVoss
 SHADES APART "Valentine"
 WILCO "Stand"
 DANGERMAN "Make"
 EVE 6 "Road"

WZAZ/Columbus, OH
 PD: Matthew Harris
 APD: Ben Williams
 46 BEN FOLDS FIVE "Army"
 2 LIT "Hood"
 1 SUGAR RAY "Apart"
 1 MY FRIEND STEVE "Charmed"

KRAD/Corpus Christi, TX
 PD: Cory Smith
 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 TAXIRIDE "Set"
 SUGAR RAY "Apart"
 ECONOLINE CRUSH "Air"
 MIKE NESS "Twice"

KDGE/Dallas, TX
 PD: Duane Doherty
 MD: Alan E Smith
 No Adds

WXEG/Dayton, OH
 PD: Jeff Stevens
 APD/MD: Allen Rantz
 BEN FOLDS FIVE "Army"
 EVERLAST "Ends"

WKRD/Daytona Beach, FL
 OM: Taft Moore
 PD/MD: Rosy Acevedo
 No Adds

KTCL/Denver, CO
 PD/MD: Mike D'Connor
 5 OFFSPRING "Get"

KXPK/Denver, CO
 Acting PD: Bill Weston
 ZEBRAHEAD "Real"

CIMX/Detroit, MI
 PD: Murray Brookshaw
 APD: Vince Cannova
 MD: Phatt Matt
 SUGAR RAY "Apart"
 GODSMACK "Whatever"

WPLT/Detroit, MI
 PD: Garrett Michaels
 MD: Ann Delisi
 6 BAZ LUHRMANN "Free"
 COLLECTIVE SOUL "Heavy"
 COLLECTIVE SOUL "Run"
 BARENAKED LADIES "Alcohol"

KNRQ/Eugene, OR
 PD: Stu Allen
 MD: Cia
 MIKE NESS "Twice"
 STAIN'D "Just"
 BEN FOLDS FIVE "Army"

KBRS/Fayetteville, AR
 PD/MD: Kyle Gibson
 DOT "Walkabout"
 THISWAY "Takes"

WJBX/Ft. Myers, FL
 PD: Lee Daniels
 11 DANGERMAN "Make"
 1 SHADES APART "Valentine"
 1 METALLICA "Whiskey"

WEJE/Ft. Wayne, IN
 PD/MD: Kyle Cuderian
 1 SUGAR RAY "Apart"
 1 HOLE "Awful"
 1 BEN FOLDS FIVE "Army"
 1 GODSMACK "Whatever"

KFRR/Fresno, CA
 PD: Bruce Wayne
 SUGAR RAY "Apart"
 MIKE NESS "Twice"
 ECONOLINE CRUSH "Air"
 LO FIDELTY ALLSTARS "Battle"

WGRD/Grand Rapids, MI
 PD: Margot Smith
 MD: Tim Bronson
 PLACEBO "Every"
 THISWAY "Takes"
 SHADES APART "Valentine"

WXNR/Greenville, NC
 DM: Jeff Sanders
 28 BEN FOLDS FIVE "Army"
 DANGERMAN "Make"

WMRQ/Hartford, CT
 PD: Dave Hill
 Interim MD: Jay Catley
 SHADES APART "Valentine"
 MIKE NESS "Twice"
 TRAIN "Virginia"
 OWLSLEY "Roses"
 TAXIRIDE "Set"

KTBY/Houston, TX
 PD: Jim Trapp
 APD: Steve Robison
 No Adds

WRZX/Indianapolis, IN
 PD: Scott Jameson
 MD: Michael Young
 KID ROCK "Bawdaba"
 MARILYN MANSON "Rock"
 BEN FOLDS FIVE "Army"

WPLA/Jacksonville, FL
 PD: Rick Schmidt
 MD: Crissy
 BEN FOLDS FIVE "Army"
 TAXIRIDE "Set"
 DISAPPOINTMENT INC "Sun"
 KORN "Freak"
 ROBBIE WILLIAMS "Millennium"

WNFZ/Knoxville, TN
 PD/MD: Shane Cox
 BUCKCHERRY "Lit"
 DOT "Walkabout"

WGBD/Lafayette, IN
 PD/MD: Steve Clark
 2 ECONOLINE CRUSH "Air"
 2 BEN FOLDS FIVE "Army"
 2 TRAIN "Virginia"
 2 THISWAY "Takes"
 TAXIRIDE "Set"

KFTE/Lafayette, LA
 PD: Rob Summers
 MD: Scott Perrin
 SUGAR RAY "Apart"
 HOLE "Awful"
 2 SKINNEE J'S "Riot"
 STEALING CAME "GHT"

WWDX/Lansing, MI
 PD: Chris Brunt
 APD/MD: Jesse Addy
 SUGAR RAY "Apart"
 HOLE "Awful"
 SHADES APART "Valentine"

KXTE/Las Vegas, NV
 PD: Dave Wellington
 APD/MD: Chris Ripley
 EVERLAST "Ends"
 Lenny Kravitz "Live"
 STATIC X "Bied"
 LOUDMOUTH "Fly"

WXZZ/Lexington, KY
 PD: Tony Doolin
 SUGAR RAY "Apart"
 BETH ORTON "Stolen"

WLIR/Long Island, NY
 PD: Gary Cee
 APD: Malibu Sue
 MD: Andre Ferro
 20 ROBBIE WILLIAMS "Millennium"
 16 BEN FOLDS FIVE "Army"
 8 THISWAY "Takes"
 7 TAXIRIDE "Set"
 6 MIKE NESS "Twice"

KROQ/Los Angeles, CA
 VP/Prog.: Kevin Weatherly
 APD: Gene Sandbloom
 MD: Lisa Worden
 18 OFFSPRING "Kids"
 6 MARILYN MANSON "Rock"
 6 GODSMACK "Whatever"
 MIKE NESS "Twice"

WLRS/Louisville, KY
 PD/MD: Gina Juliano
 SUGAR RAY "Apart"
 BEASTIE BOYS "Remote"
 EVERLAST "Ends"

WMAD/Madison, WI
 PD: Pat Frawley
 MD: Amy Hudson
 HOLE "Awful"
 PAPA VEGAS "Bombshell"

KZMZ/Minneapolis, MN
 DM: Dave Hamilton
 Interim PD: Peter Johns
 MD: Marc Allen
 13 BEN FOLDS FIVE "Army"
 TAXIRIDE "Set"

WHTG/Monmouth-Ocean, NJ
 PD: Mike Sauter
 BEN FOLDS FIVE "Army"
 PAPA VEGAS "Bombshell"
 SHADES APART "Valentine"
 SUGAR RAY "Apart"

WRRV/Newburgh, NY
 PD: Greg O'Brien
 MD: Andrew Boris
 SUGAR RAY "Apart"
 TAXIRIDE "Set"
 THISWAY "Takes"
 DISAPPOINTMENT INC "Sun"
 SHADES APART "Valentine"
 ECONOLINE CRUSH "Air"

KKND/New Orleans, LA
 OM: Dave Stewart
 APD/MD:
 ECONOLINE CRUSH "Air"
 HOLE "Awful"
 SUGAR RAY "Apart"

WXRK/New York, NY
 PD: Steve Kingston
 MD: Mike Peer
 12 GODSMACK "Whatever"
 11 OFFSPRING "Kids"
 8 LOUDMOUTH "Fly"
 QUEENS OF "Only"
 LIMP BIZKIT "Jump"
 SILVERCHAIR "Anthem"

KQRX/Odessa, TX
 GM/MD: Dave Cardwell
 MD: Cary Rockman
 GODSMACK "Whatever"
 BIG SUGAR "Better"
 TAXIRIDE "Set"
 THISWAY "Takes"
 BEN FOLDS FIVE "Army"
 SUGAR RAY "Apart"
 BUCKCHERRY "Lit"

WIXO/Peoria, IL
 OM/MD: Russ Schenck
 MD: Jeff Williams
 EVERLAST "Ends"
 BEN FOLDS FIVE "Army"
 THISWAY "Takes"

WPLY/Philadelphia, PA
 PD: Jim McGuinn
 APD: Doug Kubinski
 MD: Preston Elliot
 12 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 THISWAY "Takes"

KEDJ/Phoenix, AZ
 PD: Shellie Hart
 APD/MD: Chris Patyk
 5 MIKE NESS "Twice"
 PAPA VEGAS "Bombshell"
 PEARL JAM "Kiss"
 2 SKINNEE J'S "Riot"

KZON/Phoenix, AZ
 PD: Paul Peterson
 APD: Laura Smith
 MD: Kevin Mannion
 BLESSID UNION "Leonardo"
 SUGAR RAY "Apart"

WXDX/Pittsburgh, PA
 PD: John Moschitta
 APD: Brandon Davis
 MD: Lenny Diana
 MARILYN MANSON "Rock"
 SUGAR RAY "Apart"

WCYY/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 6 THISWAY "Takes"
 6 BETH ORTON "Stolen"
 6 FOUNTAINS OF WAYNE "Denise"
 6 BEN FOLDS FIVE "Army"
 6 PAPA VEGAS "Bombshell"
 6 SHADES APART "Valentine"

KNRK/Portland, OR
 PD: Mark Hamilton
 No Adds

WDST/Poughkeepsie, NY
 OM: Jimmy Buff
 APD: Dave Doud
 6 SUGAR RAY "Apart"
 6 BEN FOLDS FIVE "Army"
 6 TAXIRIDE "Set"
 6 RENTALS "Getting"
 4 MIKE NESS "Twice"
 4 THISWAY "Takes"

WBRU/Providence, RI
 PD: Tim Schiavelli
 MD: Seth Resler
 No Adds

KRZQ/Reno, NV
 Int. PD/MD: Heather Pierce
 APD: Smilin' Marty
 7 LOCAL H "Air-Right"
 SUGAR RAY "Apart"
 PAPA VEGAS "Bombshell"
 FOUNTAINS OF WAYNE "Denise"
 SHADES APART "Valentine"

KCXX/Riverside, CA
 OM/MD: Dwight Arnold
 APD: John DeSantis
 MD: Lisa Axe
 9 EVERLAST "Ends"
 8 SUGAR RAY "Apart"
 2 MIKE NESS "Twice"
 1 TAXIRIDE "Set"
 1 BLESSID UNION "Leonardo"

WVVE/Rochester, NY
 PD/MD: Erick Anderson
 GODSMACK "Whatever"

KWOD/Sacramento, CA
 PD: Ron Bunce
 APD: Boomer Barbosa
 MD: Carla "Raz" Raswyck
 15 LESS THAN JAKE "Best"
 13 ECONOLINE CRUSH "Air"
 13 BEN FOLDS FIVE "Army"
 TAXIRIDE "Set"
 THISWAY "Takes"
 SHADES APART "Valentine"
 FREESTYLERS "Here"

KPNT/St. Louis, MO
 OM/MD: Allan Fee
 APD: Marty Linck
 MD: Traci Wilde
 SUGAR RAY "Apart"
 VAST "Prerty"
 FLYS "Huge"
 THISWAY "Takes"

WDSB/Salisbury-Ocean City, MD
 PD/MD: Paula Sangeleer
 SUGAR RAY "Apart"
 GLANDER "Who"
 BETH ORTON "Stolen"

KXRK/Salt Lake City, UT
 VP/Ops. & Prog.: Mike Summers
 MD: Sean Ziebarth
 12 MARILYN MANSON "Rock"
 11 VAST "Prerty"
 6 MIKE NESS "Twice"

XTRA/San Diego, CA
 PD: Bryan Schock
 MD: Chris Muckley
 5 PAPA VEGAS "Bombshell"

KITS/San Francisco, CA
 DM: Ron Nenni
 PD: Jay Taylor
 MD: Aaron Axelzen
 13 GOD GOO DOLLS "Dizzy"
 MIKE NESS "Twice"
 QUEENS OF "Giny"
 OFFSPRING "Kids"
 GODSMACK "Whatever"

KJEE/Santa Barbara, CA
 GM/MD: Eddie Gutierrez
 APD: John Schroeter
 33 PEARL JAM "Kiss"
 5 BAZ LUHRMANN "Free"
 1 MIKE NESS "Twice"

KNDD/Seattle, WA
 PD: Phil Manning
 MD: Kim Monroe
 14 BEN FOLDS FIVE "Army"
 10 FATBOY SLIM "Bank"
 FUEL "Jesus"
 LEN "Sunshine"

WHMP/Springfield, MA
 PD: Adam Wright
 MD: Nick Danjer
 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 THISWAY "Takes"

WGMR/State College, PA
 PD/MD: Mike Evans
 SHADES APART "Valentine"
 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 TAXIRIDE "Set"
 THISWAY "Takes"

WKRL/Syracuse, NY
 DM: Mimi Griswold
 PD: Steve Corlett
 HOLE "Awful"
 TAXIRIDE "Set"
 SUGAR RAY "Apart"
 ECONOLINE CRUSH "Air"
 MIKE NESS "Twice"

WXSX/Tallahassee, FL
 PD: Scott Pettibone
 MD: Doug
 16 BEN FOLDS FIVE "Army"
 11 ECONOLINE CRUSH "Air"
 8 SUGAR RAY "Apart"
 6 THISWAY "Takes"
 6 BEASTIE BOYS "Remote"
 5 KORN "Freak"
 TAXIRIDE "Set"

KLZR/Topeka, KS
 PD: Roger The Dodger
 24 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 SUGAR RAY "Apart"
 LO FIDELTY ALLSTARS "Battle"
 BETH ORTON "Stolen"
 2 SKINNEE J'S "Riot"
 BEASTIE BOYS "Remote"

KFMA/Tucson, AZ
 PD: Chuck Roast
 MD: Tommy Sanders
 BEN FOLDS FIVE "Army"
 MIKE NESS "Twice"
 LIARS INC "Begin"

KMYZ/Tulsa, OK
 PD: Lynn Barstow
 MD: Ray Seggem
 HOLE "Awful"
 BEN FOLDS FIVE "Army"
 ZEBRAHEAD "Real"

WHFS/Washington, DC
 PD: Robert Benjamin
 APD: Bob Waugh
 MD: Pat Ferrise
 FREESTYLERS "Here"
 FOUNTAINS OF WAYNE "Denise"

WPBZ/West Palm Beach, FL
 OM: John O'Connell
 APD/MD: Dan O'Brian
 BEN FOLDS FIVE "Army"

WSFM/Wilmington, NC
 PD: John Stevens
 MD: Janice Sutter
 BEN FOLDS FIVE "Army"
 HOLE "Awful"
 SOUL COUGHING "Rolling"
 PAPA VEGAS "Bombshell"
 RENTALS "Getting"

88 Total Reporters
 88 Current Reporters
 88 Current Playlists

No Longer A Reporter (4):
 WRXR/Augusta, GA
 WXDG/Detroit, MI
 WRXQ/Memphis, TN
 WKDF/Nashville, TN



BETH ORTON STOLEN CAR

The first single from her new album Central Reservation.

"Central Reservation is a glorious accomplishment — the kind of album we critics get all hot and bothered over and you rock fans will want to keep in your collection forever." *Newsweek* 3/15/99

New this week at **R&R Alternative Chart 49 - 42** **David Letterman 5/12**
 Debut Modern Rock Monitor 38*
KLZR WAVF **WBCN 28x 99X 32x KROQ 19x KNDD 20x**
WXZZ WOSC **X96 22x WWCD 21x WFNX 20x KITS 14x**
WCYY & more **Over 35,000 Scanned in three weeks! #2 Billboard Heatseeker.**

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1
WXRR/New York
Infinity
(212) 314-9230
Kingston/Peer

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
21	30	34	37	ORGY/Blue Monday
33	33	34	35	CREED/One
28	31	33	34	KORN/Got The Life
34	34	35	34	EVERLAST/What It's Like
24	29	32	32	LIT/My Own Worst Enemy
22	25	30	30	LIVING END/Prisoner Of Society
27	23	25	29	PEARL JAM/Last Kiss
18	23	23	23	EVERLAST/Ends
32	33	33	33	FATBOY SLIM/Prase You
19	20	21	25	OFFSPRING/Why Don't You Get..
19	20	21	25	KORN/freak On A Leash
21	21	20	26	FATBOY SLIM/Prase You
19	23	24	25	U2/Sweetest Thing
25	24	26	25	ROB ZOMBIE/Dead Girl
29	33	32	25	BEASTIE BOYS/Remote Control
-	9	19	24	HOLE/Awful
21	17	19	23	BEASTIE BOYS/The Negotiation
-	-	7	22	LIARS INC./After I Begin
11	10	14	20	CLASS OF '99/Another Brick In
19	20	16	21	CREED/What's This Life For
19	21	24	21	HOLE/Celebrity Skin
19	20	20	20	BUCKCHERRY/Lt Up
-	5	15	18	DOT/Walkabout
22	15	17	17	SUGAR RAY/Falls Apart
22	15	17	17	LENNY KRAVITZ/Fly Away
18	23	17	17	LIMP BIZKIT/Faith
25	21	15	17	PLACEBO/Pure Morning
12	14	12	16	ROB ZOMBIE/Living Dead Girl
11	17	15	15	COLLECTIVE SOUL/Heavy
12	13	15	15	KID ROCK/Bawdaba
23	20	15	13	EVERCLEAR/After Of Mine

MARKET #2
KROQ/Los Angeles
Infinity
(818) 567-1067
Weatherly/
Sandbloom/Worden

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
33	40	41	39	LIT/My Own Worst Enemy
23	40	42	37	HOLE/Awful
7	33	40	37	PEARL JAM/Last Kiss
19	34	31	37	SUGAR RAY/Falls Apart
24	25	38	37	BEASTIE BOYS/The Negotiation
18	27	34	34	ORGY/Blue Monday
37	35	31	31	NO DOUBT/New
35	40	31	31	FATBOY SLIM/Prase You
11	23	26	29	LO FIDELTY ALLSTARS/Battle Flag
36	32	28	29	SUGAR RAY/Every Morning
-	19	27	27	GARBAGE/When I Grow Up
-	12	22	25	QUEENS OF J/It Only
21	26	30	24	DAVE MATTHEWS BAND/Crush
22	24	21	23	KORN/Got The Life
28	36	42	22	OFFSPRING/Why Don't You Get
31	29	24	22	GARBAGE/Special
15	20	25	22	KORN/freak On A Leash
34	25	21	21	CAKE/Never There
24	22	19	19	HOLE/Maibu
28	26	20	19	EVERLAST/What It's Like
-	19	26	18	SIXPENCE /Kiss Me
-	19	21	18	OFFSPRING/The Kids Aren't
8	19	21	17	BAZ LUHRMANN/Everybody's Free
14	13	12	17	LIMP BIZKIT/Faith
11	18	15	17	BETH ORTON/Stolen Car
7	15	16	16	KID ROCK/Bawdaba
-	15	19	16	CITIZEN KING/Better Days
14	14	15	15	ROB ZOMBIE/Dead Girl
8	16	23	15	MARVELOUS 3/freak Of The Week
12	17	15	15	RIVERFRONT/Speedbitch

MARKET #3
WKQX/Chicago
Emmis
(312) 527-8348
Richards/Shuminas

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
16	22	41	52	BLUR/Tender
38	38	44	52	CREED/One
32	38	45	51	FATBOY SLIM/Prase You
36	34	47	47	OFFSPRING/Why Don't You Get
30	29	38	38	KORN/Got The Life
20	21	23	27	LIT/My Own Worst Enemy
12	10	12	24	2 SKINNEE J'S/Rot NNNRRRDD
21	21	22	22	BEASTIE BOYS/Remote Control
19	20	20	21	EVERLAST/Ends
11	13	13	20	SILVERCHAIR/Anthem For
20	22	23	19	ROB ZOMBIE/Living Dead Girl
14	19	21	19	UNDERWORLD/Push Upstairs
6	6	12	17	CRANBERRIES/Promises
21	17	16	15	ORGY/Blue Monday
20	20	16	14	CITIZEN KING/Better Days
8	9	14	14	KOTTONMOUTH KINGS/Dog's Life
14	11	12	14	KID ROCK/Am The Bulldog
9	8	11	14	RIVER/Setting Sun
-	-	11	14	STABBING WESTWARD/Haunting Me
14	13	12	13	LIVING END/Prisoner Of Society
-	-	12	12	FLY/She's So Huge
12	9	11	11	LO FIDELTY ALLSTARS/Battle Flag
13	11	10	11	LENNY KRAVITZ/Fly Away
14	10	10	10	B.ONDIE/Maria
8	7	12	10	GOO GOO DOLLS/Dizzy
6	7	8	10	FLY/She's So Huge
11	10	9	9	DISAPPOINTMENT INC./Don't Think The Sun
11	10	9	9	LOCAL H/Air Fight (Oh, Yeah)
8	6	8	9	SEBADDH/Flame
10	8	12	8	KORN/freak On A Leash

MARKET #4
KITS/San Francisco
Infinity
(415) 512-1053
Taylor/Axelisen

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
32	32	31	34	BEASTIE BOYS/The Negotiation
35	33	34	33	LIT/My Own Worst Enemy
32	28	27	33	FATBOY SLIM/Prase You
-	-	27	33	PEARL JAM/Last Kiss
18	26	26	32	SUGAR RAY/Falls Apart
21	22	32	32	CREED/One
30	32	33	29	NO DOUBT/New
32	29	28	28	OFFSPRING/Why Don't You Get
31	32	34	27	SUGAR RAY/Every Morning
14	21	18	26	CAKE/Sheep Go To Heaven
-	9	18	25	GARBAGE/When I Grow Up
31	24	20	25	KORN/Got The Life
33	33	34	25	EVERLAST/What It's Like
20	25	24	24	HOLE/Awful
10	15	17	24	LO FIDELTY ALLSTARS/Battle Flag
7	7	16	23	KORN/freak On A Leash
18	17	15	21	LIVING END/Prisoner Of Society
18	25	13	21	IMPERIAL TEEN/Yoo Hoo
19	16	15	17	DAVE MATTHEWS BAND/Crush
17	19	22	15	EVERLAST/Ends
-	5	14	13	BETH ORTON/Stolen Car
-	-	13	13	GOO GOO DOLLS/Dizzy
7	9	7	12	CITIZEN KING/Better Days
10	16	15	10	CRANBERRIES/Promises
8	9	8	10	SILVERCHAIR/Anthem For
10	10	8	7	LIMP BIZKIT/Faith
8	13	11	7	DANGERMAN/Let's Make A Deal
-	-	-	5	KID ROCK/Bawdaba
-	-	-	4	BEASTIE BOYS/Remote Control
-	-	-	-	MIKE NESS/Don't Think Twice

MARKET #5
WPLY/Philadelphia
Greater Media
(610) 565-8900
McGuinn/Elliott

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
41	41	43	46	CAKE/Never There
40	40	46	45	SUGAR RAY/Every Morning
41	41	45	42	EVERLAST/What It's Like
39	39	42	42	DAVE MATTHEWS BAND/Crush
43	43	44	41	GOO GOO DOLLS/Side
39	39	38	41	HOLE/Celebrity Skin
31	31	31	35	OFFSPRING/Why Don't You Get
32	32	36	34	COLLECTIVE SOUL/Run
31	31	31	33	BAREKEDD LADIES/Alcohol
31	31	31	33	FATBOY SLIM/Prase You
30	30	36	31	FLY/She's So Huge
27	27	27	28	HOLE/Maibu
25	24	20	28	NO DOUBT/New
22	22	21	26	DANGERMAN/Let's Make A Deal
16	16	28	25	BLACK CROWES/Only A Fool
19	19	21	22	CRANBERRIES/Promises
26	26	5	21	BETTER THAN EZRA/Am The Stars
16	16	18	20	EVE 6/Leech
-	-	8	17	CAKE/Sheep Go To Heaven
-	-	6	16	CREED/One
-	-	12	16	KORN/freak On A Leash
14	14	18	16	LIT/My Own Worst Enemy
13	13	14	16	ORGY/Blue Monday
26	26	20	16	SIXPENCE /Kiss Me
11	11	13	15	BAZ LUHRMANN/Everybody's Free
15	15	15	15	SILVERCHAIR/Anthem For
-	-	-	12	BEN FOLDS FIVE/Army
-	-	-	9	BETH ORTON/Stolen Car
11	11	7	7	EMINEM/My Name Is
5	5	7	8	GOO GOO DOLLS/Dizzy

MARKET #6
CIMX/Detroit
Chum Ltd
(313) 961-6397
Brookshaw/Canova/
Matt

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
40	40	39	40	SLDAN/Money City Maniacs
38	40	39	40	LIT/My Own Worst Enemy
40	40	40	40	ORGY/Blue Monday
40	39	40	40	COLLECTIVE SOUL/Heavy
19	20	39	39	OFFSPRING/Why Don't You Get
34	35	34	37	FATBOY SLIM/Prase You
34	34	35	34	BUCKCHERRY/Lt Up
19	29	35	34	SILVERCHAIR/Anthem For
15	18	29	34	CRANBERRIES/Promises
19	18	29	29	CREED/One
19	33	29	39	KID ROCK/Bawdaba
22	40	40	28	VAST/Pretty When You Cry
19	19	18	25	CITIZEN KING/Better Days
23	23	21	23	CRASH TEST DUMMIES/Keep A Lid On Things
20	23	23	23	BARENAKED LADIES/R's All Been Done
23	23	21	21	ALANIS MORISSETTE/Joining You
23	21	21	21	FINGER ELEVEN/Above
19	20	20	21	TIN STAR/Head
34	25	18	20	KORN/freak On A Leash
-	-	13	19	DOT/Walkabout
-	-	18	18	BLUR/Tender
19	17	18	18	NO DOUBT/New
-	-	18	18	MIKE NESS/Don't Think Twice
19	19	17	17	EVERCLEAR/One Hit Wonder
40	39	38	37	CARDIGANS/My Favourite Game
-	13	19	17	GOO GOO DOLLS/Dizzy
20	21	16	16	LIVING END/Prisoner Of Society
10	8	10	16	EVERLAST/Ends
21	20	21	15	EMINEM/My Name Is
6	10	12	14	3 COLOURS RED/Beautiful Day

MARKET #6
PLANET 96.3
WPLT/Detroit
ABC
(313) 871-3030
Michaels/Delisi

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
25	38	40	38	U2/Sweetest Thing
25	35	38	37	EVERLAST/What It's Like
25	34	37	36	DAVE MATTHEWS BAND/Crush
27	31	34	36	GOO GOO DOLLS/Side
24	41	36	34	SIXPENCE /Kiss Me
26	38	38	33	SUGAR RAY/Every Morning
23	36	35	32	MATCHBOX 20/Back 2 Good
13	18	13	17	B.ONDIE/Maria
12	17	16	16	FATBOY SLIM/Prase You
12	19	16	16	BETTER THAN EZRA/Am The Stars
9	18	16	15	FLY/She's So Huge
12	17	15	15	CAKE/Never There
24	17	15	15	ALANIS MORISSETTE/Unsent
11	17	18	15	MARVELOUS 3/freak Of The Week
8	14	13	14	SHERYL CROW/Anything But Down
10	14	17	14	NEW RADICALS/You Get What You
11	17	17	14	SOUL COUGHING/Circles
10	10	11	13	SHAWN MULLINS/Utahy
10	17	16	13	SARAH MCCLACHLAN/Angel
10	9	9	11	EAGLE-EYE CHERRY/Save Tonight
1	1	7	10	SEAL/Lost My Faith
12	6	9	10	BARENAKED LADIES/R's All Been Done
8	11	11	8	THIRD EYE BLIND/Jumper
9	8	11	7	LENNY KRAVITZ/Fly Away
-	-	-	6	BAZ LUHRMANN/Everybody's Free
1	1	5	5	DC TALK/Consume Me
7	3	6	4	SHERYL CROW/My Favorite Mistake
-	-	-	-	COLLECTIVE SOUL/Heavy
-	-	-	-	COLLECTIVE SOUL/Run
1	-	-	-	BARENAKED LADIES/Alcohol

MARKET #7
the edge @105.5
KDGE/Dallas
Chancellor
(972) 770-7777
Doherty/Smith

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
60	61	60	60	COLLECTIVE SOUL/Heavy
53	51	59	59	MARVELOUS 3/freak Of The Week
36	37	34	54	LIT/My Own Worst Enemy
33	33	36	53	CREED/One
53	61	60	45	OFFSPRING/Why Don't You Get
52	32	37	37	CRANBERRIES/Promises
30	36	35	37	NEVE'S Over Now
53	59	44	36	FATBOY SLIM/Prase You
33	36	36	36	DOVETAIL JOINT/Level On The Inside
-	17	24	31	GOO GOO DOLLS/Dizzy
24	26	26	29	NO DOUBT/New
27	26	27	28	TIN STAR/Head
19	26	27	28	BUCKCHERRY/Lt Up
24	26	26	27	STABBING WESTWARD/Haunting Me
22	27	22	26	KORN/freak On A Leash
14	23	20	22	KID ROCK/Bawdaba
16	26	23	21	DANGERMAN/Let's Make A Deal
-	-	-	17	SPLENDER/Yeah, Whatever
38	28	35	15	EVE 6/Leech
-	-	-	14	LO FIDELTY ALLSTARS/Battle Flag
22	36	30	13	EMINEM/My Name Is
-	-	-	12	OLEANDER/ Walk Alone
6	6	7	5	LIMP BIZKIT/Faith

MARKET #8
WBEN 104.1 FM
WBCN/Boston
Infinity
(617) 266-1111
Oedipus/Strack

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
39	39	40	40	FATBOY SLIM/Prase You
37	37	39	39	PEARL JAM/Last Kiss
13	13	13	39	KORN/freak On A Leash
40	40	40	37	CREED/One
19	19	19	36	BEASTIE BOYS/The Negotiation
40	40	33	33	ORGY/Blue Monday
12	12	28	28	LIMP BIZKIT/Faith
37	37	37	37	OFFSPRING/Why Don't You Get
-	-	26	26	BETH ORTON/Stolen Car
16	16	16	26	LO FIDELTY ALLSTARS/Battle Flag
28	28	25	25	HOLE/Awful
21	21	21	24	GOO GOO DOLLS/Dizzy
26	26	23	23	NO DOUBT/New
25	25	23	23	CRANBERRIES/Promises
21	21	22	22	LIT/My Own Worst Enemy
24	24	20	20	COLLECTIVE SOUL/Heavy
19	19	20	20	JUDE/Rick James

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

the X at 105.9 MARKET #21
WXDX/Pittsburgh
 Chancellor
 (412) 937-1441
 Moschitta/Diana

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	36	38	39		ORGY/Blue Monday
36	33	33	38		SUGAR RAY/Every Morning
39	36	36	38		FATBOY SLIM/Praise You
33	31	35	35		OFFSPRING/Why Don't You Get
30	33	35	35		ROB ZOMBIE/Dracula
37	33	33	33		EVERLAST/What It's Like
35	35	33	33		DAVE MATTHEWS BAND/Crush
13	20	20	25		CITIZEN KING/Better Days
21	21	20	25		LIT/My Own Worst Enemy
15	19	21	24		SILVERCHAIR/Anthem For...
2	16	20	23		GODSMACK/Whatever
19	23	19	22		FUEL/Jesus Or A Gun
24	22	21	22		NO DOUBT/New
24	21	20	22		CRANBERRIES/Promises
24	20	20	22		NEVE/It's Over Now
-	-	-	-	19	HOLE/Avul
-	-	-	-	15	CREED/One
20	21	18	21		SPONGE/Here Without
20	19	20	21		GATHERING FIELDS/Id Believe In
17	20	19	19		COLLECTIVE SOUL/Heavy
21	18	19	18		DOVETAIL JOINT/Level On The Inside
14	11	13	15		KID ROCK/Bawitdaba
12	16	10	14		KORN/Freak On A Leash
20	14	16	14		COLLECTIVE SOUL/Run
10	8	15	13		EMINEM/My Name Is
-	-	-	-	12	LO FIDELITY ALLSTARS/Battle Flag
12	11	11	12		CAKE/Sheep Go To Heaven
-	-	-	-	12	PAPA VEGAS/Bombshell
8	5	11	12		LAZ LUHRMANN/Everybody's Free
2	17	11	9		EVERLAST/Ends

93.3 KTCL MARKET #23
KTCL/Denver
 Jacor
 (303) 623-9330
 O'Connor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	45	48	48		FAILURE/Enjoy The Silence
27	33	46	47		BEASTIE BOYS/Remote Control
-	-	-	-	7	PEARL JAM/Last Kiss
31	46	47	46		CARDIGANS/My Favourite Game
31	26	33	45		DOVETAIL JOINT/Level On The Inside
41	45	43	44		GARBAGE/Special
41	46	47	44		FATBOY SLIM/Praise You
27	29	36	43		ROB ZOMBIE/Living Dead Girl
-	-	-	-	8	SPONGE/Here Without
30	35	31	41		NEVE/It's Over Now
-	-	-	-	22	NO DOUBT/New
36	38	31	27		FUEL/Shimmer
27	28	26	27		CAKE/Never There
46	40	30	27		STARDUST/Music Sounds...
37	36	33	27		SUGAR RAY/Every Morning
38	36	27	26		LO FIDELITY ALLSTARS/Battle Flag
35	37	28	26		CHEERY POPPIN'...Brown Derby/Jump
40	36	33	26		ORGY/Blue Monday
10	30	24	26		VAST/Touched
44	45	30	26		CREED/One
36	34	34	26		CITIZEN KING/Better Days
43	35	24	26		DAVE MATTHEWS BAND/Crush
-	-	-	-	29	CREED/My Own Prison
34	35	25	24		FLY/Get You (Where...)
28	24	24	24		GOO GOD DOLLS/Dizzy
24	6	20	23		LIT/My Own Worst Enemy
31	33	27	23		CAKE/Sheep Go To Heaven
7	20	22	23		EMINEM/My Name Is
32	32	26	22		STABBING WESTWARD/Save Yourself
30	25	23	21		LIVING END/Prisoner Of Society

96.3 The Peak MARKET #23
KKXP/Denver
 Chancellor
 (303) 572-7000
 Stern

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
45	44	44	45		EVERLAST/What It's Like
42	44	45	45		CREED/One
-	-	-	-	28	GODSMACK/Whatever
40	45	43	44		ROB ZOMBIE/Dracula
22	24	24	44		METALLICA/Whiskey In The Jar
24	24	24	40		OFFSPRING/Why Don't You Get
15	15	25	30		KORN/Freak On A Leash
43	44	47	29		ORGY/Blue Monday
26	27	26	27		LIVING END/Prisoner Of Society
19	19	26	27		LIT/My Own Worst Enemy
-	-	-	-	14	NO DOUBT/New
16	17	21	25		ROB ZOMBIE/Living Dead Girl
42	43	27	25		KORN/Get The Life
-	-	-	-	24	OLEANDER/Why I'm Here
-	-	-	-	23	BEASTIE BOYS/Remote Control
-	-	-	-	13	KID ROCK/Bawitdaba
-	-	-	-	16	MARILYN MANSON/Rock Is Dead
-	-	-	-	15	LIMP BIZKIT/Jump Around
-	-	-	-	15	STAIN'D/Just Go
7	18	14	13		LIMP BIZKIT/Faith
-	-	-	-	12	BIG BAD ZERO/Crumble
-	-	-	-	12	SEVENDUST/Bitch
-	-	-	-	1	MONSTER MAGNET/Temple Of Your
-	-	-	-	-	ZEBRAHEAD/The Real Me

107.9 END MARKET #24
WENZ/Cleveland
 Radio One
 (216) 861-0100
 Binder/#1 Son

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	45	43	43		SUGAR RAY/Every Morning
42	43	42	43		COLLECTIVE SOUL/Heavy
45	45	44	43		LIT/My Own Worst Enemy
21	20	20	42		FATBOY SLIM/Praise You
19	20	42	42		ORGY/Blue Monday
40	41	42	41		GOO GOD DOLLS/Dizzy
16	20	43	40		OFFSPRING/Why Don't You Get...
40	40	39	39		CREED/One
14	14	17	20		KORN/Freak On A Leash
8	6	16	19		NO DOUBT/New
20	18	19	19		CITIZEN KING/Better Days
13	12	13	19		SPONGE/Here Without...
13	12	11	19		SILVERCHAIR/Anthem For...
43	40	41	19		CAKE/Sheep Go To Heaven
13	12	19	19		DANGERMAN/Let's Make A Deal
20	22	19	19		FUEL/Jesus Or A Gun
20	21	22	19		TIN STAR/Head
20	21	19	19		CRANBERRIES/Promises
19	22	21	19		JIMMY EAT WORLD/Lucky Denver Mint
21	22	19	18		DOVETAIL JOINT/Level On The Inside
19	19	18	18		LENNY KRAVITZ/Live
-	-	-	-	16	EVERLAST/Ends
-	-	-	-	15	GODSMACK/Whatever
16	15	19	15		3 COLOURS RED/Beautiful Day
-	-	-	-	12	MARILYN MANSON/Rock Is Dead
11	12	11	12		JUDE/Rick James
-	-	-	-	12	KOTTONMOUTH KINGS/Dog's Life
12	13	12	11		KID ROCK/Bawitdaba
-	-	-	-	11	LO FIDELITY ALLSTARS/Battle Flag
-	-	-	-	11	JELLYBRIKS/Speechless

Look Who Got Smacked
 This Week:
KITS, KROQ, WXRK, Q101, CIMX, WNVE, WEJE, and more!
GODSMACK "Whatever"
 BZ BUZZWORTHY
 Republic

97.7 WQXY MARKET #25
WQXY/Cincinnati
 Balogh
 (513) 523-4114
 Valmasse/Couch

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
13	16	20	19		FATBOY SLIM/Praise You
3	16	16	19		BREEDERS/Collage
20	18	21	18		FLEMING & JOHN/The Pearl
21	20	20	18		LO FIDELITY ALLSTARS/Battle Flag
20	19	23	18		SEBADOH/Flame
18	16	20	18		ADRIAN BELEW/Salad Days
18	19	21	18		BETH ORTON/Stolen Car
21	19	22	18		JOE HENRY/Monkey
21	19	22	18		SLEATER-KINNEY/Get It Up
-	-	-	-	47	BEN FOLDS FIVE/Army
18	19	27	17		MARION/The Smile
22	23	16	18		IMPERIAL TEEN/Yoo Hoo
10	12	14	15		CREATURES/Second Floor
-	-	-	-	15	MIKE NESS/Don't Think Twice
13	14	14	14		CRANBERRIES/Promises
-	-	-	-	3	TEXAS/Ole Lifetime
11	14	14	13		JOHN P. STROM/Better Than Nothing
11	12	13	13		WILCO/Can't Stand It
12	15	14	13		CRASH TEST DUMMIES/Keep A Lid On Things
12	14	14	13		PAPA VEGAS/Bombshell
9	12	13	13		TIN STAR/Head
12	12	14	13		SPARKLEHORSE/Sick Of Goodbyes
12	13	13	13		STEREO TOTAL/C'est La Mort
12	11	16	13		BELL, BDOK & CANDL/Rescue Me
15	14	15	13		BLUR/Tender
12	12	15	13		POSTER CHILDREN/6x6
12	12	12	12		MONK/One Eye Open
12	15	14	12		MELISSA FERRIC/Everything I Need
11	12	13	12		APRIL MARCH/Sugar
12	12	14	12		TOBIN SPROUT/Dragging Up...

106.5 KWOO MARKET #28
KWOO/Sacramento
 (916) 448-5000
 Bunce

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
53	52	56	54		LIT/My Own Worst Enemy
16	43	51	54		DAVE MATTHEWS BAND/Crush
52	52	52	53		NEVE/It's Over Now
52	52	52	53		EVE 6/Leech
53	53	51	43		FATBOY SLIM/Praise You
29	29	29	43		NO DOUBT/New
30	30	30	40		ORGY/Blue Monday
52	52	51	38		OFFSPRING/Why Don't You Get...
28	27	27	35		CAKE/Let Me Go
-	-	-	-	16	BEN FOLDS FIVE/Army
30	29	29	31		CREED/One
29	29	27	31		DOVETAIL JOINT/Level On The Inside
15	21	27	29		CRANBERRIES/Promises
28	20	28	28		COLLECTIVE SOUL/Heavy
17	25	27	25		CAKE/Sheep Go To Heaven
16	18	16	24		KORN/Freak On A Leash
14	18	16	22		CITIZEN KING/Better Days...
26	26	25	21		BUCK-O-NINE/Who Are They?
17	20	20	20		LO FIDELITY ALLSTARS/Battle Flag
10	15	16	20		DANGERMAN/Let's Make A Deal
-	-	-	-	12	PAPA VEGAS/Bombshell
16	16	17	16		HATE DEPARTMENT/Release It
-	-	-	-	15	LESS THAN JAKE/All My Best
-	-	-	-	10	BETH ORTON/Stolen Car
-	-	-	-	13	DDT/Walkabout
-	-	-	-	13	ECONOLINE CRUSH/All That You Are...
16	16	15	12		EVERLAST/Ends
-	-	-	-	7	VAST/Pretty When You Cry
8	11	9	9		SILVERCHAIR/Anthem For...
8	10	9	9		KENT/747 (We Ran Out...)

103.9 KCXX MARKET #29
KCXX/Riverside
 All Pro
 (909) 384-1039
 Arnold/DeSantis/Axe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
23	35	39	36		DOVETAIL JOINT/Level On The Inside
35	36	39	36		MARVELOUS 3/Freak Of The Week
33	30	36	36		CREED/One
20	28	31	33		LIT/My Own Worst Enemy
36	33	36	30		COLLECTIVE SOUL/Heavy
32	33	35	29		OFFSPRING/Why Don't You Get
-	-	-	-	23	CITIZEN KING/Better Days...
13	15	27	26		FLY/She's So Huge
13	26	33	26		KOTTONMOUTH KINGS/Dog's Life
17	17	18	24		FREAKADADDY/One Time Soup
-	-	-	-	15	MY FRIEND STEVE/Charmed
19	19	17	24		DAVE MATTHEWS BAND/Crush
22	26	22	21		SILVERCHAIR/Anthem For...
10	22	17	19		REEL BIG FISH/Somebody Hates Me
-	-	-	-	15	SPONGE/Here Without...
11	20	17	18		VIRGOS MERO/OT/Gan
-	-	-	-	23	NO DOUBT/New
16	19	15	16		FINGER ELEVEN/Above
13	24	14	16		STABBING WESTWARD/Haunting Me
12	14	14	15		LIVING END/Prisoner Of Society
-	-	-	-	16	CRANBERRIES/Promises
13	14	14	13		ZEBRAHEAD/The Real Me
4	25	19	12		NO DOUBT/New
13	14	11	12		XTC'd Like That
-	-	-	-	12	ECONOLINE CRUSH/All That You Are...
25	14	14	9		ORGY/Blue Monday
-	-	-	-	9	EVERLAST/Ends
-	-	-	-	8	SUGAR RAY/Falls Apart
16	9	8	7		KORN/Freak On A Leash
10	6	7	5		STAIN'D/Just Go

95.5 WBRU MARKET #32
WBRU/Providence
 Brown University
 (401) 272-9550
 Schavell/Resler

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	34	33	34		LIT/My Own Worst Enemy
30	33	31	33		SILVERCHAIR/Anthem For...
35	33	35	33		CREED/One
21	27	31	33		GOO GOD DOLLS/Dizzy
36	33	33	32		COLLECTIVE SOUL/Heavy
33	34	34	32		SUGAR RAY/Every Morning
34	33	30	32		EVERLAST/What It's Like
22	23	23	31		OFFSPRING/Why Don't You Get...
32	34	34	29		DAVE MATTHEWS BAND/Crush
33	33	32	35		3 COLOURS RED/Beautiful Day
20	22	22	24		CRANBERRIES/Promises
23	25	24	24		FATBOY SLIM/Praise You
18	23	22	24		ELECTRASY/Best Friend's Girl
17	22	23	24		CAKE/Sheep Go To Heaven
21	20	22	23		BLUR/Tender
19	23	22	23		ROB ZOMBIE/Living Dead Girl
21	21	22	22		NO DOUBT/New
18	25	23	22		DOVETAIL JOINT/Level On The Inside
13	22	21	20		STABB

NEW MUSIC SPECIALTY SHOWS

R&R's Exclusive Look At The Cutting Edge Of Alternative

Mike Strikes 'Twice'

By Rich Michalowski
Asst. Alternative Editor

Mike Ness continues to dominate the panel again this week with his solo effort, *Cheating at Solitaire*, on Time Bomb Records. Loyal supporters of the single "Don't Think Twice" include KPNT/St. Louis, WBCN/Boston and WXRK/New York. Remember, your friendly Time Bomb promo rep, Lynn McDonnell can be reached at (949) 499-8338 if any of you spec. programmers haven't received the record yet. Somewhere in between hosting her new Internet show *Bravenewworld.net* and the specialty show *Brave New World* on KCRW/Los Angeles, Tricia Halloran took a few minutes to talk some music with me: "I've been listening

to Sub Pop's *Looper* as of late, and playing 'Burning Flies' on both of my shows. That's one of the jumpiest tracks on the album, and it really stands out when I play it on the air. It's getting a lot of good reaction from our listeners and also our on-air staff at KCRW. It's not what I would expect from Sub Pop, because it is really a groove-based record. Another artist that is working for me is Sugar Free's *Diane Izzo*. The record is amazing ... I'm surprised that more specialty programmers haven't jumped on it. Her music is unique and story-oriented. She doesn't write about broken hearts and trivial fantasies. Her music goes much deeper." — Any specialty questions? You can call me (Rich Michalowski) at (310)788-1656 or e-mail: richm@rronline.com. Record To Watch: *The Prayer Cycle*.



ABBA PATER — Pope John Paul II greets Sony classical artist Charlotte Church. Sony Classical releases Abba Pater (featuring Pope John Paul II) to *Alternative Specialty* this week. For a copy of the record contact Team Clermont's Bill Benson at (888) 548-8326.



TOP 20 ARTISTS

- 1 MIKE NESS (*Time Bomb*) Airplay Includes: KCXX, KNDD, WBTZ
- 2 RENTALS (*Maverick/Reprise*) Airplay Includes: WEQX, WFNX, WXSX
- 3 CRUEL INTENTIONS (*Virgin*) Airplay Includes: KXTE, WBRU, WXDX
- 4 BEN LEE (*Grand Royal/Capitol*) Airplay Includes: KCRW, KFTE, WLIR
- 5 ECONOLINE CRUSH (*Restless*) Airplay Includes: WQBK, WKRK, WXSX
- 6 UNDERWORLD (*JBO/V2*) Airplay Includes: KHLR, KPNT, KXRK
- 7 BUILT TO SPILL (*Wamer Bros.*) Airplay Includes: KZNZ, WHTG, WPLY
- 8 SLEATER-KINNEY (*Kill Rock Stars*) Airplay Includes: KJEE, KXRK, WBCN
- 9 IMPERIAL TEEN (*Slash/London/Island*) Airplay Includes: KFMA, WDST, WGMR
- 10 BLUR (*Food/Virgin*) Airplay Includes: KCXX, WGMR, WWCD
- 11 OLD SCHOOL VS. NEW SCHOOL (*Jive Electro*) Airplay Includes: WEQX, WGMR, XTRA
- 12 THISWAY (*Reprise*) Airplay Includes: KCXX, WHTG, WPLY
- 13 KORN (*Immortal/Epic*) Airplay Includes: KNDD, WFNX, WJBX
- 14 FREESTYLERS (*Freskanova/Mammoth*) Airplay Includes: KXRK, WFNX, WBCN
- 15 FOUNTAINS OF WAYNE (*Atlantic*) Airplay Includes: KJEE, WEJE, WXRK
- 16 BETH ORTON (*Arista*) Airplay Includes: WENZ, WRZX, WXEG
- 17 GIGOLO AUNTS (*E Pluribus Unum*) Airplay Includes: KTCL, WEQX, WXDX
- 18 BECK (*DGC/Geffen*) Airplay Includes: KNDD, KPNT, WPLY
- 19 DROPKICK MURPHY'S (*Hellcat/Epitaph*) Airplay Includes: KFTE, KTCL, WBRU
- 20 BUCK-O-NINE (*TVT*) Airplay Includes: KCTE, WBCN, XTRA

Ranked by total number of shows reporting artist.

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY Download Sunday 7-10pm Jeff Wade Gigolo Aunts "The Big Lie" Letters To Cleo "I Want You To..." Ben Lee "Nothing Much Happens" Stone Roses "Fools Gold" Gameface "My Star"	WWCD/Columbus, OH Invisible Hits Hour Sunday 7-9pm Curtis "The" Schiebler Graham Parker "Tortured Soul" Blur "Bugman" Howe B "Cotton High" Clarence Gate... "Up Jumped The Devil" Jeff Beck "Blast From The East"	KROQ/Los Angeles, CA Rodney On The R00 Sunday midnight-3am Rodney Bingenheimer Suede "Electricity" B5 "Making People Normal" Gene Loves... "Love Keeps..." Kula Shaker "Mystical Machine..." SwizZade Symphony "My Heart Will Go On"	KPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Beck "Gold Brains" Beth Orton "Stolen Car" Glen Scott "Heaven" Old 97's "Murder (Dr. A.)" Prayer Cycle "Mercy"
WQBK/Albany, NY Over The Edge Monday midnight-2am Chris Osborn Controls "Termed Of Nothing" PlatiScene "Times Don't Change" Econoline Crush "All That You Are..." Lyratic Calm "Leave You Far Behind" April March "Sugar"	WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Eve 6 "Open Road Song" Dovesley "Coming Up Roses" Sugar Ray "Falls Apart" XTC "I'd Like That" Robbie Williams "Millennium"	KZNZ/Minneapolis, MN Freedom Rock Sunday 8-9:30pm Brian Oake Built To Spill "Sidewalk" 3 Colours Red "Beautiful Day" Rentals "Getting By" Texas "In Our Lifetime" River "Setting Sun"	KXRK/Salt Lake City, UT Now Hear This Monday-Friday 8-9pm Sean Ziebarth Icu "Flower And Moon" Magstatic "Boat" Volume All Star "Compound Elements" Beulah "Score From Augusta" Sleater-Kinney "Start Together"
WRAX/Birmingham, AL Reg's Coffeehouse Sunday 9-11am Scott Register Screamin' Cheatan... "One Big Drop Of" Anthea Brooke "Because I Told..." Ani DiFranco "Worthy" Robert Gray Band "Love Gone To..." Steve Earle "Telephone Road"	KTCL/Denver, CO Adventure University Sunday 7:30-8:30pm Professor Kat Dropkick Murphy's "Ten Years Of Service" Shades Apart "Valentine" Gigolo Aunts "The Big Lie" Rentals "Getting By" Vast "Pretty When You Cry"	WHTG/Monmouth-Ocean, NJ Goin' Underground Sunday 9pm-midnight Jeff Raspe JoyDrop "Beautiful" Built To Spill "Center Of The..." Gravel Pit "Favorite" Dan Bern "Talkin' Woody..." Big Rude Jake "Queer For Cat"	XTRA/San Diego, CA Floorboard Tuesday midnight-1am Action DJ Hilary Bis "I'm A Slut" XTC "I'd Like The..." Rverfrenx "Minn' 'm Wage" Len "Steal My Sunshine" Sugarcult "We Cor. 1 Crashing"
WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Oedipus/Alberto Stone Roses... "Fools Gold" Beulah "Score From Augusta" Low "Weight Of Water" Sleater-Kinney "Get Up" Freestylers "Here We Go"	WXDG/Detroit, MI Cutting Edge Sunday 9-10pm Bill Walters Mercury Rev "Goddess On A..." Son Of Adam "Yellow" Jimmy Eat World "Lucky Oenver Mint" C.O.D.E. "Boom Daddy" Control Freq "Welcome To The..."	WXRK/New York, NY The "Buzz" Sunday midnight-2am Mike Peer/Radio Raheem Limp Bizkit "Fath" Taxiride "Get Set" POUND "Upside Down" Mike Ness "Don't Think Twice" Mike Ness "Ball And Chain"	KJEE/Santa Barbara, CA Dissonant Tendrils Sunday 10:20pm-midnight John Schroeter Mike Ness "Don't Think Twice" Marion "The Snake" Ministry "Bad Blood" Tom Waits "Get Behind The Mule" Aphex Twin "Windowlicker"
WFNX/Boston, MA Spin Cycle Friday midnight-2am DJ Tm Ryan Aphex Twin "Windowlicker" DJ Rap "Good To Be Alive" Freestylers "B-Boy Stance" Underworld "Push Upstairs" Afghan Whigs "Lost In The..."	WJBX/Ft. Myers, FL 99 Xtreme Sunday 8-10pm Lancer Ministry "Bad Blood" D Generation "Helpless" Nothingface "The Sick" Rob Zombie "Dragula" Static-X "I'm With Stupid"	WPLY/Philadelphia, PA Y Not? Sunday 9-10:30pm Dan Fein Beck "Electric Music" Boo Radleys "Free Huey" Living End "West End Riot" Mike Ness "Don't Think Twice" Silverchair "Emotion Sickness"	KNDD/Seattle, WA Loudspeaker Sunday 10-11pm Bill Reid Burning Airlines "3 Sisters" Wallpaper "Toy Boy" Olivia Tremor... "California Demise" Mike Ness "Don't Think Twice" Fountains Of Wayne "Denise"
KHLR/Bryan, TX Exposure Sunday 8-9pm Brad Ley Milly "Surround Yourself..." Kid Silver "Dead City Sunbeams" Imperial Teen "Open Season" Frank Black "I Love Your Brain" Blur "Mellow Song"	WEJE/Ft. Wayne, IN The Living Room Sunday 7:30-8:30pm Kyle G. Built To Spill "Center Of The..." Gorko "Boom Da Boom" A3 "Wake Up This Morning" Rentals "Getting By" Underworld "Push Upstairs"	WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Lenny Diane Fear Factory "Descend" Bouncing Souls "Die" 2 Skinnee J's "Riot Nrrrd" Papa Vegas "Bombshell" Big Bad Zero "Crumble"	WGMR/State College, PA Now Hear This Sunday 10pm-midnight Reggie Lutz Blur "Tender" Rentals "Getting By" Gigolo Aunts "The Big Lie" Econoline Crush "All That You Are" Big Rude Jake "Queer For Cat"
WBTZ/Burlington, VT Spinning Unrest Sunday 8-9:30pm Steve Picard Built To Spill "The Plan" Ben Lee "Nothing Much Happens" Bria Band "I Know" Moby/Heather Nova "Straight To Hell" Belle & Sebastian "This Is Just..."	KFTE/Lafayette, LA End Of The World Sunday 7-11pm Dave Hubbell Ester "One Way" 50 Tons Of Black... "Voyeur's Blues" New Radicals "I Hope I Didn't..." Ben Lee "Nothing Much Happens" Mike Ness "Don't Think Twice"	WCYY/Portland, ME Spinout Thursday 7-9pm Shawn Jeffrey Underworld "Push Upstairs" Spineshank "28" Mike Ness "Don't Think Twice" D Generation "Every Mother's Son" Pulley "Working Class Whore"	WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Last show for: Rob The Lounge Lizard Econoline Crush "All That You Are..." Freestylers "Here We Go" Boom Boom... "Push Eject" Disappointment... "Don't Think The Sun" Rentals "Getting By"
WAVF/Charleston, SC Cutting Edge Sunday 8:30-10pm Janda Baldwin Beta Band "Dog's Got A Bone" Paul Westerberg "It's A Wonderful..." Sleater-Kinney "God Is A Number" Built To Spill "Carry The Zero" Ozomatli "Cur Chemist Suite"	KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Tank/Young Marc Static-X "Bled For Days" Lenny Kravitz "Live" Nothingface "The Sick" DDT "Walkabout" Liars Inc. "After I Begin"	WDST/Poughkeepsie, NY Indie Flux Thursday 10:30-11:30pm Justin Habersaat Big Rude Jake "Queer For Cat" DJ Rap "Bad Girl" Custom Made Scare "Peterbuilt" Imperial Teen "You Hoo" DJ Krust "Warhead"	KFMA/Tucson, AZ Test Department Sunday 6-9pm Matt Spry Gravel Pit "Favorite" DJ Jacy "City Of Groove" Taxiride "Get Set" Pulley "Over It" King "Come As You Are"
WOXY/Cincinnati, OH 11 O'Clock News Tuesday 11pm-midnight Kevin Couch Van Morrison "Precious Time" Gus "Laugh I Could..." Morcheeba "Crystal Blue..." Latin Playboys "Caca's Blues" Beta Band "It's Over"	WLIR/Long Island, NY Left Of Center Sunday 9-10:30pm Jerry Rubino Ben Folds Five "Your Redneck Past" Gene "Fill Her Up" Gene Loves... "Love Keeps..." Luna "Math Wlz" Lit "Lovely Day"	WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Seth Reisler Prodigy "Ditchamber #4" Brooklanders "S.M.D.U." Electrasy "Miracle" Gus Gus "Ladyshave" Dropkick Murphy's "Perfect Stranger"	WPBZ/West Palm Beach, FL Electronic Buzz Saturday midnight-3am The Tech Kid Rae & Christian "Swimming Pool" Sykk 130/Ursula... "A Day In The Life" Dog Eat Dog... "Step Right In" HIVE "Ultrasonic Sound" Sn Pravana "Rule Of..."
WENZ/Cleveland, OH The End Zone Sunday midnight-1am #1 Son Taxiride "Get Set" Letters To Cleo "I Want You To..." Papa Vegas "Bombshell" Ben Folds Five "Army" Guls "Last Goodbye"	KCRW/Los Angeles, CA Brave New World Friday midnight-3am Tricia Halloran Shuggie "Shuggie" Beth Orton "Central Reservation" Sebadoh "Flame" Looper "Up A Tree" Grand Mal "Whole Lotta Nothing"	KCXX/Riverside, CA Music Meeting Sunday 9-10pm Dwight Arnold Buck-O-Nine "Tell It Like It Was" Owsley "Coming Up Roses" Old 97's "Murder (Dr. A.)" Thisway "She Takes" Econoline Crush "All That You Are..."	<p>40 Total Reporters</p>

WKLX WLRZ WMZQ WPGC WRUF WRVA WWDB WWWW CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KKLK CIMX KLTY WDVE KZLA WZTR KWJJ KWNZ WIL

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TOP 20

APRIL 9, 1999

LW	TW	ARTIST TITLE LABEL(S)	TW TOTAL PLAYS	LW	TOTAL STATIONS/ADDS
1	1	SUGAR RAY Every Morning (<i>Lava/Atlantic</i>)	2103	2094	43/0
2	2	GOO GOO DOLLS Slide (<i>Warner Bros.</i>)	1905	1957	40/0
3	3	SIXPENCE NONE THE RICHER Kiss Me (<i>Squint/Columbia</i>)	1815	1802	38/0
4	4	MATCHBOX 20 Back 2 Good (<i>Lava/Atlantic</i>)	1539	1625	35/1
5	5	EVERLAST What It's Like (<i>Tommy Boy</i>)	1472	1337	39/2
6	6	COLLECTIVE SOUL Run (<i>Hollywood/Atlantic</i>)	1305	1288	41/1
9	7	LENNY KRAVITZ Fly Away (<i>Virgin</i>)	1290	1148	35/0
8	8	DAVE MATTHEWS BAND Crush (<i>RCA</i>)	1133	1201	30/0
11	9	SHERYL CROW Anything But Down (<i>A&M</i>)	1118	1021	37/0
7	10	SARAH MCLACHLAN Angel (<i>Warner Sunset/Reprise</i>)	1097	1220	31/0
16	11	BAZ LUHRMANN Everybody's Free... (<i>Capitol</i>)	1021	878	36/4
—	12	EVE 6 Inside Out (<i>RCA</i>)	977	1033	27/0
13	13	BLONDIE Maria (<i>Beyond</i>)	926	925	33/0
10	14	EAGLE-EYE CHERRY Save Tonight (<i>Work/ERG</i>)	888	1080	33/0
17	15	JEWEL Down So Long (<i>Atlantic</i>)	886	793	38/2
15	16	THIRD EYE BLIND Jumper (<i>Elektra/EEG</i>)	851	889	25/0
18	17	GARBAGE Special (<i>Almo Sounds/Interscope</i>)	845	784	33/1
14	18	NEW RADICALS You Get What You Give (<i>MCA</i>)	839	924	29/0
12	19	U2 Sweetest Thing (<i>Island</i>)	818	951	22/0
—	20	FATBOY SLIM Praise You (<i>Skint/Astralwerks/Caroline</i>)	688	553	30/3

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Contributing station combine from the Custom Chart function on R&RONLINE. © 1999, R&R Inc.

PERSPECTIVE

BY

Rick MacKenzie

This weekend marks our second anniversary as a Pop/Alternative, and we really haven't strayed from what we originally set out to do. We've stayed focused on the three music elements that represent The Zone: pop/alternative, rock alternative and '80s.

Acts like Chumbawamba, the Mighty Mighty Bosstones and the Brian Setzer Orchestra have brought some excitement to the format. It's still very much a pop-oriented format, and groups like this have added freshness. We're maintaining that pop feel as best we can.

While they've definitely proven themselves for the truly female-leaning Pop/Alternatives, we haven't played the likes of Aerosmith, Cher, Celine Dion or Shania Twain. Our early — and current — direction is maintaining a 50/50 split among men and women. It keeps us a little edgier, and we avoid that kind of "AC pop." When Barenaked Ladies came out last year with "One Week," many CHRs waited to see what would happen. We, on the other hand, were right there with it. I'm not staying awake at night, wondering what not to play.

The biggest changes we've seen the past two years have come from within the market. [Crosstown Alternative WNVE] now plays some Classic Rock tunes, but it's not enough to influence us into going closer to them. [Hot AC WVOR] is even further away from us, playing more rock AC by artists like the Doobie Brothers, Fleetwood Mac, Foreigner, Billy Joel and Elton John.

[Adult Alternative] WMAX disappeared a year ago. A group of people in town would've loved it if we had filled that void, but it's more important to be focused on certain music genres. Sticking with our plan and formula paid instant dividends. Within three months, we had higher ratings than WMAX had ever maintained. Like many other Adult Alternatives, WMAX had a loyal — but small — following.

Rick Mackenzie programs Pop/Alternative WZNE/Rochester, NY.



Forward-thinking executives lend their perspectives about Pop/Alternative music and formatics each week.



New & Active

FLYS Got You (Where...) (*Delicious Vinyl/Trauma*)
Total Plays: 530, Total Stations: 17, Adds: 0

SHAWN MULLINS Shimmer (*SMG/Columbia*)
Total Plays: 462, Total Stations: 25, Adds: 2

JUDE Rick James (*Maverick/Reprise*)
Total Plays: 461, Total Stations: 26, Adds: 1

NATALIE MERCHANT Life Is Sweet (*Elektra/EEG*)
Total Plays: 448, Total Stations: 26, Adds: 0

SAVAGE GARDEN The Animal Song (*Hollywood/Columbia*)
Total Plays: 401, Total Stations: 18, Adds: 0

FUEL Shimmer (*550 Music/ERG*)
Total Plays: 392, Total Stations: 18, Adds: 1

MY FRIEND STEVE Charmed (*Mammoth*)
Total Plays: 323, Total Stations: 16, Adds: 3

TOMMY HENRIKSEN I See The Sun (*Capitol*)
Total Plays: 318, Total Stations: 13, Adds: 0

FASTBALL Out Of My Head (*Hollywood*)
Total Plays: 294, Total Stations: 18, Adds: 0

CARDIGANS My Favourite Game (*Stockholm/Mercury*)
Total Plays: 237, Total Stations: 11, Adds: 0

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM (HAC)
KAMX/Austin, TX (HAC)
KLLY/Bakersfield, CA (HAC)
WBMX/Boston, MA (HAC)
WLCB/Buffalo, NY (HAC)
WALC/Charleston, SC (HAC)
WLNK/Charlotte, NC (HAC)
WTMX/Chicago, IL (HAC)
WXEG/Dayton, OH (Alt)
KALC/Denver, CO (HAC)
WPLT/Detroit, MI (Alt)
KVSF/Fresno, CA (HAC)
WKSJ/Greensboro, NC (HAC)
WKZL/Greensboro, NC (HAC)
KMXB/Las Vegas, NV (HAC)

KYSR/Los Angeles, CA (HAC)
WPNT/Milwaukee, WI (HAC)
WXPT/Minneapolis, MN (HAC)
KOSO/Modesto, CA (HAC)
KCDU/Monterey-Salinas, CA (HAC)
WPTE/Norfolk, VA (HAC)
KYIS/Oklahoma City, OK (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
WXXM/Philadelphia, PA (HAC)
KZON/Phoenix, AZ (Alt)
KZPP/Phoenix, AZ (HAC)
KBBT/Portland, OR (HAC)
KLCA/Reno, NV (HAC)
WZNE/Rochester, NY (HAC)

KZ20/Sacramento, CA (HAC)
WVRV/St. Louis, MO (HAC)
KENZ/Salt Lake City, UT (AA)
KQMB/Salt Lake City, UT (HAC)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
KRUZ/Santa Barbara, CA (HAC)
KMHX/Santa Rosa, CA (HAC)
WHPT/Tampa, FL (AA)
WSSR/Tampa, FL (HAC)
KZPT/Tucson, AZ (HAC)
WMBX/West Palm Beach, FL (HAC)
WXLO/Worcester, MA (HAC)

43 Total Stations

HAC-Hot AC Alt-Alternative AA-Adult Alternative



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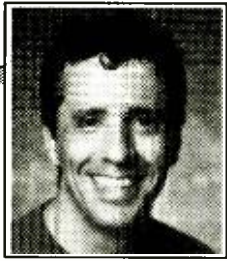
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CONTEMPORARY HIT RADIO

Is Pop/Alternative Really Pop ... Or Alternative?

□ A leading programmer discusses the state of the newest music genre

About four and a half years ago Pop/Alternative reared its head, and there's been no looking back. **R&R** was one of the first to identify this rock-based, more mass-appeal new musical and radio trend, and since that time, our AC/Hot AC Editor, Mike Kinoshian, has covered numerous aspects of the Pop/Alternative world in his columns and weekly sub-chart. While the genre has many names — Pop/Alternative, Modern AC, Alternative Light — for the purpose of this column, we will refer to it as Pop/Alternative.

In April 1999, Pop/Alternative is still going strong. Depending on the competitive makeup of each respective market, in most cases Pop/Alt stations are garnering impressive adult numbers and have become formidable ratings and revenue competitors for CHR/Pop, Alternative, Adult Alternative and AC radio stations. This kind of success has opened up many new doors.

but, as with anything new, there are still some questions.

So we've been polling stations and labels, trying to get some answers. Is Pop/Alternative a format? Should Pop/Alternative stations be lumped in with other Hot AC stations, or should they be broken out? Has the time come for a weekly Pop/Alternative chart, similar to **R&R**'s other top 50 charts, including representation on the Back Page? If it is a format, what should it be called? Does the name Pop/Alternative fit? Should it be called Modern AC or something else? Where is it best represented in **R&R**? Does it fit best with Adult Alternative or CHR, or should it remain in Hot AC? These are just some of the issues we have been discussing within the walls of **R&R** for some time.

Truthfully, we've had a difficult time trying to get a consensus. Just about every Pop/Alternative PD and MD has a different opinion when it comes to most of these questions. What they *can* agree on is the continued viability of the stations, the strength of the music and the commitment to building artists' careers in a song-driven environment.

They also overwhelmingly agree that labels should promote these artists from their CHR or Alternative departments, or by developing a new Pop/Alternative or New Adult department. Each programmer I spoke with expressed deep appreciation for the professionalism in the format and the relationships they have developed with the AC departments of the labels, but regardless of what name they thought was best for the format or where they thought the format should be represented in **R&R**, each of the



Greg Strassell

programmers also felt strongly that, within the labels, the CHR and Alternative departments have most of the juice when it comes to promotions. Each programmer pointed out that they need additional firepower to effectively compete against the Alternative and CHR stations in their respective markets.

For more of the answers, insight and perspective, I went to CBS/Infinity VP/Programming and WBMX/Boston PD Greg Strassell. In addition to successfully programming a Pop/Alternative in a competitive market, Strassell oversees KALC (Alice)/San Francisco; KBBT (The Beat)/Portland, OR; KZZO (The Zone)/Sacramento; KMXB (Mix 94.1)/Las Vegas; WLCE (Alice)/Buffalo; WXPT (The Point)/Minneapolis; and WZNE (The Zone)/Rochester. Strassell is also outspoken about some of the moves **R&R** should be making with regard to Pop/Alternative and about building a more level playing field when it comes to promotional opportunities from the labels.

R&R: How do you describe the Pop/Alternative format?

GS: When this format began to evolve, we were all sitting there saying, "Are we Alternative stations, Alternative light, or are we Pop stations that play rock music?" As time has gone on, we discovered that we are not Alternative stations, and we are not in the Rock world. We are Pop stations that are playing hits. It just so happens that, for the audience we target, this is the music they want. They are asking for it, and we are giving it to them.

R&R: How do you feel today about the name Modern AC?

GS: When the format was first launched, most managers were comfortable with the name Modern AC, just because it had the AC in it. The GMs and GSMs were very protective and were able to point out that these were AC stations. They wanted them to be positioned that way. As time has passed, a number of these stations have evolved into Pop stations, so

coming up with a consensus name to please everyone is tough.

R&R: While the name Modern AC may have been effective for sales positioning, did it box you in at the labels as being another version of AC, which to most labels means "more passive"?

GS: Modern AC was friendly from a sales standpoint, but a number of record companies and a lot of promoters believe that AC is a less important format. They believe it is a format that doesn't sell records and doesn't break a lot of new music. Therefore, many of these stations are being worked by label departments that may be working more passive product. Looking at the real world, AC seems to be way behind on the



AC seems to be way behind on the priority list. There's CHR, there's Alternative, and both of these departments at all of the labels seem to be very aggressive. In my opinion, only a few of the labels are very aggressive on the Modern AC side.

priority list. There's CHR, there's Alternative, and both of these departments at all the labels seem to be very aggressive. In my opinion, only a few of the labels are very aggressive on the Modern AC side.

R&R: What is your overall music position with WBMX and these CBS/Infinity stations?

GS: The bottom line is, we have a certain sound in mind that we start with, and that helps us identify artists and music that we can break early. However, an occasional pop record may have to develop elsewhere. The Cher record developed elsewhere, but we played it eventually. It's just what's right for the time and what's relevant now. Ricky Martin is extremely relevant now, and I'm all over it. Shania Twain's "You're Still the One" was relevant six months ago, and we played it. We toyed with Janet Jackson's "Together Again" when it was relevant.



We discovered that we are not Alternative stations and we are not in the Rock world. We are Pop stations that are playing hits. It just so happens that, for the audience we target, this is the music they want. They are asking for it, and we are giving it to them.

We have a lot of audience power in this group, and we're starting to break a lot of records. Barenaked Ladies broke out of WBMX, and the format is taking a proactive stance about breaking artists. The Baz Luhrmann record came very quickly out of our format, and Jude is another example. I see a lot of cases where this format is breaking artists, breaking records, and selling records, and I believe the format is not getting the respect it deserves from 100% of the labels. In a political market like Boston, it's very important that we don't become the third priority.

R&R: For the purpose of **R&R**, is Pop/Alternative a format?

GS: It's a format, but like everything else, it differs from market to market and depends on the competitive environment in each market. Market conditions dictate how far this format can go into alternative or how pop the station should be. In markets where the Alternative station is not as strong, we can be more aggressive and lean a little more toward the harder, edgier side. In markets where the station may have a pop background, then it is a case of just shedding the old AC baggage and being a contemporary radio station.

R&R: Most of the Pop/Alternative radio stations tend to skew older and play less rhythmic music. In theory, Pop stations play music from all genres. If you do not, then are you really Pop?

GS: I'd say we are very contemporary. Look at the playlists and the percentage of currents and recurrences vs. gold. In this format, we have found that stations that go too far into flashback material will suffer, because the audience wants contemporary music. The audience want currents, and they want recurrences. The gold is only a flavor, not the main ingredient of the format.

R&R: What about demos? Using broad strokes again, most CHRs target women 18-34. What about the Pop/Alternative format?

GS: Our largest demographic cell at WBMX is women 25-34. Our second-largest cell depends on the book. Sometimes it's 18-24 women, and sometimes it's 35-44 women. I actually prefer for it to be 35-44 women, because, from a sales standpoint, that's a good thing. So I'm saying, don't penalize me from a reporting stance because I happen to have an average age that's a little older than the Top 40 radio stations. We're still contemporary, we're still breaking music, and we're still huge with the women 25-34 in this market. It just so happens

that our slant is leaning another way.

R&R: Music and formats are cyclical. When the music cycle moves away from the pop/alternative sound, what will you do?

GS: I can't speak for other program directors, but I think that if there is a turn where CHR or music becomes as rhythmic as it did in the early '90s, obviously stations that are set up to play rock product will suffer a bit. That is why we are trying to build morning shows at all of our Modern ACs, so that, over time, if there is a down cycle in our music, we can still have a morning show that is very compelling and draws listeners into the radio station. I can't predict the future or what the music trends are going to be, but they are always cyclical, and we know that.

At the present time, there is an amazing amount of product out there that is right for our radio stations. The labels are doing a great job of finding this music and releasing it. As long as they are quality artists and



In this format, we have found that stations that go too far into flashback material will suffer, because the audience wants contemporary music. The audience want currents, and they want recurrences. The gold is only a flavor, not the main ingredient of the format.

quality songs, I'm not worried about it. As Dusty Hayes puts it in his liners in Minneapolis: "Real songs by real artists for real people." That's what our format is about. I don't think that is going to dry up. We may go through a down cycle, and hopefully our morning shows and promotions will get us through that. If the station has to evolve, we will not wait. We will do what we have to do to win.

Next week the Pop/Alternative debate continues with comments from leading PDs and label executives.



CALLOUT AMERICA®

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES APRIL 9, 1999

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of March 15-21.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
TLC No Scrubs (LaFace/Arista)	3.92	3.93	3.93	3.77	72.5	15.0	4.20	3.81	3.60	3.81	4.00	3.77	4.12
SUGAR RAY Every Morning (Lava/Atlantic)	3.88	3.83	3.93	4.05	85.8	20.3	4.06	3.65	3.91	4.04	3.85	3.68	3.95
HP JAY-Z f/AMIL AND JA Can I Get A... (Def Jam/RAL/Mercury)	3.82	3.79	3.77	3.82	68.3	15.8	3.92	3.87	3.42	3.72	3.85	4.00	3.71
SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	3.78	3.71	3.82	3.66	82.5	18.3	4.09	3.81	3.33	3.75	3.92	3.60	3.88
98 DEGREES The Hardest Thing (Universal)	3.76	3.65	3.56	—	59.5	14.3	4.06	3.52	3.55	3.68	3.64	3.78	3.98
BRANDY Have You Ever? (Atlantic)	3.69	3.73	3.63	3.73	77.5	28.0	3.77	3.67	3.59	3.71	3.68	3.65	3.72
WHITNEY HOUSTON Heartbreak Hotel (Arista)	3.69	3.69	3.65	3.77	66.3	12.8	3.58	3.82	3.67	3.56	3.68	3.55	3.96
GOO GOO DOLLS Slide (Warner Bros.)	3.67	3.57	3.74	3.74	74.8	22.5	3.72	3.63	3.63	3.81	3.61	3.49	3.75
SARAH MCLACHLAN Angel (Warner Sunset/Reprise)	3.65	3.65	3.78	3.91	83.8	30.8	3.42	3.87	3.68	3.55	3.73	3.78	3.54
EVERLAST What It's Like (Tommy Boy)	3.64	3.65	3.71	3.83	67.5	19.3	3.62	3.77	3.47	3.32	4.02	3.60	3.67
MONICA Angel Of Mine (Arista)	3.64	3.70	3.68	3.76	86.3	30.3	3.87	3.58	3.43	3.69	3.72	3.54	3.61
HP SHANIA TWAIN That Don't Impress Me Much (Mercury)	3.62	3.66	3.66	3.91	57.0	11.8	3.90	3.29	3.62	3.67	3.54	3.69	3.57
BRITNEY SPEARS ...Baby One More Time (Jive)	3.61	3.63	3.57	3.62	88.3	33.0	3.66	3.55	3.60	3.57	3.68	3.60	3.58
'N SYNC (God Must Have Spent) A Little More Time On You (RCA)	3.60	3.64	3.45	3.50	78.8	25.5	3.79	3.50	3.44	3.71	3.69	3.40	3.61
WILL SMITH Miami (Columbia)	3.60	3.61	3.62	3.69	82.5	32.8	3.76	3.38	3.65	3.63	3.80	3.54	3.42
BACKSTREET BOYS All I Have To Give (Jive)	3.58	3.52	3.53	3.59	83.8	24.0	3.87	3.51	3.29	3.53	3.56	3.70	3.54
LENNY KRAVITZ Fly Away (Virgin)	3.55	3.51	3.58	3.58	84.3	29.0	3.67	3.41	3.54	3.51	3.63	3.66	3.38
EAGLE-EYE CHERRY Save Tonight (Work/ERG)	3.50	3.46	3.52	3.64	84.8	31.8	3.67	3.42	3.37	3.68	3.57	3.38	3.34
CHER Believe (Warner Bros.)	3.46	3.53	3.51	3.57	88.5	35.5	3.23	3.53	3.63	3.38	3.62	3.56	3.28
JOEY MCINTYRE Stay The Same (C2/Columbia)	3.43	3.34	—	—	46.3	14.5	3.79	3.20	3.13	3.78	3.43	3.07	3.45
MATCHBOX 20 Back 2 Good (Lava/Atlantic)	3.43	3.51	3.53	3.61	74.3	22.8	3.22	3.38	3.75	3.57	3.57	3.35	3.23
B*WITCHED C'est La Vie (Epic)	3.37	—	—	—	55.5	13.5	3.57	3.13	3.31	3.64	3.76	3.06	3.06
MARIAH CAREY I Still Believe (Columbia)	3.24	3.13	3.14	3.21	82.0	28.5	3.22	3.19	3.31	3.00	3.53	3.20	3.24
SAVAGE GARDEN The Animal Song (Hollywood/Columbia)	3.16	3.29	3.27	—	51.0	15.5	3.26	3.08	3.10	3.04	3.00	3.11	3.43
SHERYL CROW Anything But Down (A&M)	3.16	—	—	—	46.3	12.3	2.89	3.19	3.43	3.04	3.18	3.28	3.17
MADONNA Nothing Really Matters (Maverick/WB)	2.88	2.90	3.10	—	52.8	20.8	2.67	3.13	2.90	2.77	3.00	2.96	2.79

CALLOUT AMERICA® Hot Scores

By TONY NOVIA

Callout America's Hit Potential logo identifies songs on the R&R CHR/Pop chart below No. 25 that display positive early Callout America scores.

"Can I Get A..." by Jay-Z f/Amil & JA (Def Jam/RAL/Mercury), remains a Callout America Hit Potential track, and it's the third-best testing song in America with a 3.82. It ranks No. 1 with women 18-24 (3.87) and No. 5 among teens (3.92).

The other Callout America Hit Potential song this week is Shania Twain's "That Don't Impress Me Much" (Mercury). The red-hot Twain is fast becoming one of CHR's biggest artists: In the demos, Twain scores a 3.90 12-17 (ranking sixth) and an eight-ranked 3.62 in the 25-34 female demo.

The following are the five best-testing songs in each of the Callout America demos.

Women 12-17: "No Scrubs" by TLC (LaFace/Arista). "Every Morning" by Sugar Ray (Lava/Atlantic). "Can I Get A..." by Jay-Z f/Amil & JA (Def Jam/RAL/Mercury). "Kiss Me" by Sixpence None The Richer (Squint/Columbia) and "The Hardest Thing" by 98 Degrees (Universal).

Women 18-24: TLC, Sixpence None The Richer, 98 Degrees, Sugar Ray and Jay-Z f/Amil & JA.

Women 25-34: Sugar Ray, "Back 2 Good" by Matchbox 20 (Lava/Atlantic), "Angel" by Sarah McLachlan (Warner Sunset/Reprise), "Heartbreak Hotel" by Whitney Houston (Arista) and "Slide" by Goo Goo Dolls (Warner Bros.)

The biggest Callout America gainers of the week are 98 Degrees (3.65-3.76) and Sixpence None The Richer (3.71-3.78).

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential 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, Charlotte, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Cincinnati, Cleveland, Columbus, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 1999, R&R Inc.



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CHR/POP TOP 50

APRIL 9, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 SUGAR RAY Every Morning (Lava/Atlantic)	8445	8335	8179	8087	153/0
9	6	4	2	2 SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	7393	6634	5722	4974	153/0
3	2	2	3	CHER Believe (Warner Bros.)	6637	7053	7325	7579	145/0
12	9	7	4	4 TLC No Scrubs (LaFace/Arista)	6616	6003	5045	4352	144/1
2	3	3	5	BRITNEY SPEARS ...Baby One More Time (Jive)	6289	6750	7192	7722	144/0
5	5	6	6	MONICA Angel Of Mine (Arista)	5922	6011	5965	5837	134/0
4	4	5	7	GOO GOO DOLLS Slide (Warner Bros.)	5884	6126	6474	6585	135/0
11	10	9	8	8 LENNY KRAVITZ Fly Away (Virgin)	5151	4979	4820	4537	138/3
17	14	12	9	9 EVERLAST What It's Like (Tommy Boy)	5007	4391	3879	3404	134/1
8	8	8	10	MATCHBOX 20 Back 2 Good (Lava/Atlantic)	4896	5055	5135	5049	122/0
19	15	13	11	11 98 DEGREES The Hardest Thing (Universal)	4850	4378	3840	3252	145/0
25	21	16	12	12 WHITNEY HOUSTON Heartbreak Hotel (Arista)	4139	3524	2905	2354	124/3
13	12	11	13	SAVAGE GARDEN The Animal Song (Hollywood/Columbia)	4098	4398	4497	4286	129/0
6	7	10	14	BACKSTREET BOYS All I Have To Give (Jive)	3716	4584	5233	5455	103/0
7	11	14	15	BRANDY Have You Ever? (Atlantic)	3316	4038	4622	5194	102/0
18	18	17	16	JOEY MCINTYRE Stay The Same (C2/Columbia)	3187	3520	3530	3379	119/0
16	17	18	17	EAGLE-EYE CHERRY Save Tonight (Work/ERG)	3040	3189	3602	3999	103/0
10	13	15	18	SARAH MCLACHLAN Angel (Warner Sunset/Reprise)	2981	3605	4085	4705	92/1
15	16	19	19	WILL SMITH Miami (Columbia)	2978	3093	3715	4098	90/0
48	31	27	20	20 SHANIA TWAIN That Don't Impress Me Much (Mercury)	2849	2106	1586	858	121/8
30	25	21	21	21 SHERYL CROW Anything But Down (A&M)	2837	2631	2312	2035	116/1
29	26	23	22	22 GARBAGE Special (Almo Sounds/Interscope)	2749	2492	2231	2053	124/3
—	37	29	23	23 'N SYNC I Drive Myself Crazy (RCA)	2747	2081	1315	222	132/8
—	36	28	24	24 BAZ LUHRMANN Everybody's Free... (Capitol)	2735	2102	1350	596	99/5
—	34	26	25	25 JEWEL Down So Long (Atlantic)	2616	2125	1370	229	118/4
27	24	24	26	26 B*WITCHED C'est La Vie (Epic)	2449	2428	2323	2224	108/2
23	22	20	27	MADONNA Nothing Really Matters (Maverick/WB)	2094	2648	2703	2574	90/0
14	19	25	28	'N SYNC (God...) A Little More Time... (RCA)	1895	2372	3091	4142	73/1
33	30	30	29	EMINEM My Name Is (Web/Aftermath/Interscope)	1865	1881	1817	1786	109/1
40	41	36	30	30 VENGABOYS We Like To Party! (Groovilicious/Strictly Rhythm)	1815	1411	1149	1140	76/8
DEBUT	—	—	31	31 RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	1651	384	—	—	126/66
—	—	39	32	32 JORDAN KNIGHT Give It To You (Flyte Tyme/Interscope)	1611	1193	892	649	102/8
20	20	22	33	MARIAH CAREY I Still Believe (Columbia)	1606	2527	3077	3220	57/1
38	35	33	34	34 BON JOVI Real Life (Reprise)	1584	1467	1353	1203	85/1
43	40	37	35	JAY-Z I/AMIL AND JA Can I Get A... (Def Jam/RAL/Mercury)	1378	1257	1221	1068	73/3
46	45	40	36	36 MULBERRY LANE Harmless (Refuge/MCA)	1316	1189	972	881	89/6
—	—	50	37	37 BLESSID UNION OF SOULS Hey Leonardo... (Push/V2)	1306	902	400	322	79/14
24	29	34	38	DIVINE Lately (Pendulum/Red Ant)	1257	1464	1859	2372	42/0
47	—	42	39	39 MEJA All 'Bout The Money (C2/Columbia)	1226	1115	916	866	67/3
—	46	41	40	40 MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)	1202	1125	946	761	81/1
DEBUT	—	—	41	41 FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)	1153	894	671	411	68/6
—	47	45	42	42 C NOTE Wait Till I Get Home (TransContinental/Epic)	1137	1066	946	505	84/9
28	28	32	43	COLLECTIVE SOUL Run (Hollywood/Atlantic)	1099	1691	1953	2135	51/1
DEBUT	—	—	44	44 OFFSPRING Why Don't You Get A Job? (Columbia)	1088	608	121	83	95/12
—	—	48	45	45 BILLY CRAWFORD I/NONA HENDRYX Urgently In Love (V2)	1070	1006	751	476	75/3
45	48	46	46	46 FUEL Shimmer (550 Music/ERG)	1068	1031	938	884	66/3
41	42	47	47	LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	856	1013	1037	1137	28/0
32	33	43	48	OFFSPRING Pretty Fly (For A White Guy) (Columbia)	834	1111	1375	1795	39/0
31	32	44	49	DEBORAH COX Nobody's Supposed To Be Here (Arista)	828	1073	1532	1922	31/0
34	39	49	50	BLACKSTREET & MYA I/MASE... Take Me There (Interscope)	818	927	1260	1557	33/0

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker.
153 CHR/Pop reporters. 150 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	66
ROBBIE WILLIAMS Millennium (Capitol)	49
CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)	38
EAGLE-EYE CHERRY Falling In Love Again (Work/ERG)	24
JANA Ooh Baby Baby (Curb)	20
FASTBALL Out Of My Head (Hollywood)	19
BLESSID UNION OF SOULS Hey Leonardo... (Push/V2)	14
SHAWN MULLINS Shimmer (SMG/Columbia)	14
OFFSPRING Why Don't You Get A Job? (Columbia)	12
CORRS So Young (143/Lava/Atlantic)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	+1267
SIXPENCE NONE THE RICHER Kiss... (Squint/Columbia)	+759
SHANIA TWAIN That Don't Impress Me Much (Mercury)	+743
'N SYNC I Drive Myself Crazy (RCA)	+666
BAZ LUHRMANN Everybody's Free... (Capitol)	+633
EVERLAST What It's Like (Tommy Boy)	+616
WHITNEY HOUSTON Heartbreak Hotel (Arista)	+615
TLC No Scrubs (LaFace/Arista)	+613
JEWEL Down So Long (Atlantic)	+491
OFFSPRING Why Don't You Get A Job? (Columbia)	+480

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAWN MULLINS Lullaby (SMG/Columbia)	
THIRD EYE BLIND Jumper (Elektra/EEG)	
NEXT Too Close (Arista)	
BARENAKED LADIES One Week (Reprise)	
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	
EDWIN MCCAIN I'll Be (Lava/Atlantic)	
NATALIE IMBRUGLIA Torn (RCA)	
JEWEL Hands (Atlantic)	
MATCHBOX 20 Real World (Lava/Atlantic)	
AEROSMITH I Don't Want To Miss A Thing (Columbia)	

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



THIS THING CALLED LOVE

Adds: KZQZ WHOT WAYV WRZE WMGI

Spins = Sales

WXKS/Boston	=	241 Pieces
WFLZ/Tampa	=	223
KIIS/L.A.	=	196
KZQZ/S.F.	=	154
WQZQ/Nashville	=	143



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NEW & ACTIVE

TYRESE Sweet Lady (RCA)
Total Plays: 814, Total Stations: 56, Adds: 6

ORGY Blue Monday (Elementree/Reprise)
Total Plays: 769, Total Stations: 57, Adds: 4

FIVE Slam Dunk (Da Funk) (Arista)
Total Plays: 674, Total Stations: 65, Adds: 8

EYC This Thing Called Love (Gasoline Alley/Red Ant)
Total Plays: 564, Total Stations: 54, Adds: 5

FASTBALL Out Of My Head (Hollywood)
Total Plays: 473, Total Stations: 61, Adds: 19

BUSTA RHYMES F/JANET What's It Gonna Be (Elektra/EEG)
Total Plays: 437, Total Stations: 45, Adds: 6

SHAWN MULLINS Shimmer (SMG/Columbia)
Total Plays: 393, Total Stations: 40, Adds: 14

BUJOU PHILLIPS When I Hated Him... (Almo Sounds/Interscope)
Total Plays: 204, Total Stations: 23, Adds: 2

SWIRL 360 Candy In The Sun (Mercury)
Total Plays: 196, Total Stations: 22, Adds: 3

ROCKELL When I'm Gone (Robbins)
Total Plays: 166, Total Stations: 10, Adds: 0

MONIFAH Monifah's Anthem/Bad Girl (Uptown/Universal)
Total Plays: 134, Total Stations: 20, Adds: 3

CORRS So Young (143/Lava/Atlantic)
Total Plays: 127, Total Stations: 24, Adds: 10

SHANICE When I Close My Eyes (LaFace/Arista)
Total Plays: 125, Total Stations: 14, Adds: 3

CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)
Total Plays: 117, Total Stations: 41, Adds: 38

ROBBIE WILLIAMS Millennium (Capitol)
Total Plays: 73, Total Stations: 52, Adds: 49

JANA Ooh Baby Baby (Curb)
Total Plays: 61, Total Stations: 21, Adds: 20

EAGLE-EYE CHERRY Falling In Love Again (Work/ERG)
Total Plays: 32, Total Stations: 25, Adds: 24

Songs ranked by total plays



KISS N' IN SEATTLE — KBKS/Seattle made Almo Sounds/Interscope artist Bijou Phillips feel like the center of attention after grooving to her newest single "When I Hated Him (Don't Tell Me)." Stylin' first class are: (l-r) Interscope Seattle Regional Tom Starr, MD Paul Anthony, Phillips, Almo Sounds West Coast Regional Cheryl Kovalchik and PD Mike Preston.



LOVE COME DOWN — RCA artist Sweetbox brought nothing but love down to the crew at KHTS/San Diego during her radio tour, promoting her current single "Love Come Down." With open arms, she welcomes her newly found friends: (l-r) KHTS/San Diego Jeff Stewart, DJ Angel, MD Haze, Sweetbox, PD Diana Laird, mid-days The Rain-Man, programming asst. Loretta Emery and afternoons Cha Cha.

NEW RELEASES

ADDS APRIL 13

BACKSTREET BOYS I Want It That Way (Jive)

BRANDY Almost Doesn't Count (Atlantic)

DIVINE One More Try (Pendulum/Red Ant)

NATALIE MERCHANT Life Is Sweet (Elektra/EEG)

R.E.M. At My Most Beautiful (Warner Bros.)

SHOOTER Life's A Bitch (C2/Columbia)



GETTIN' JIGGY IN NYC — WKRZ/Wilkes-Barre recently gave some listeners an opportunity to get jiggy with Columbia artist Will Smith at a private party at Planet Hollywood in New York. The contest winners won Will Smith CDs and Sony Discmans to listen to on the bus on the way down. Big Willie Stylin' are: (l-r) PD Tony Banks, Smith and night jock Bobby Knight.



ONE-TWO-THREE SAY CHEESE — How many cameras were taking this photo? Pendulum/Red Ant artist Divine hanging out in the backstage tent with friends from WFLZ/Tampa after their recent performance, where they tore it up with their newest single "One More Try." Looking in every direction but the right one are: (l-r) Red Ant SE Regional Michael Martin, PD Domino, Divine, DJ Jo Mamma, Red Ant Sr. VP/Promotion Ray Anderson.

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY OM: Michael Morgan PD: Rob Dawes MD: Ehen Rockwell TYRESE "Sweet" ROBBIE WILLIAMS "Millennium" MEJA "Money" CORRS "Young"</p>	<p>WSSX/Charleston, SC PD: Billy Surl APD: Chase Murphy No Adds</p>	<p>WSTO/Evansville, IN OM/MD: Sky Phillips MD: Jimmy Phillips ROBBIE WILLIAMS "Millennium" EAGLE-EYE CHERRY "Falling" JANA "Baby"</p>	<p>WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker 21 RICKY MARTIN "Lvin" 4 RUEL "Shimmer" SHAWN MULLINS "Shimmer" FASTBALL "Out"</p>	<p>WDJX/Louisville, KY PD: C.C. Matthews OM: Barry Fox RICKY MARTIN "Lvin" FATBOY SLIM "Praise"</p>	<p>WFHN/New Bedford, MA PD: Jim Reitz APD/MD: Kevin Palana 11 GUNWINE "Different" ROBBIE WILLIAMS "Millennium" BILLIE "Wants" CITIZEN KING "Better"</p>	<p>WSPK/Poughkeepsie, NY VP/Prog.: Brian Krysz PD: Danny Michaels APD/MD: Donnie Michaels 38 RICKY MARTIN "Lvin" 14 'N SYNC "Drive" ROBBIE WILLIAMS "Millennium" JANA "Baby" CITIZEN KING "Better" FASTBALL "Out"</p>	<p>KZQZ/San Francisco, CA PD: Mark Adams MD: Lara Scott 13 TYRESE "Sweet" 13 FATBOY SLIM "Praise" 11 GUNWINE "Different" 10 BLACKSTREET/FAJANET "Girlfriend" 10 JEWEL "Down" 10 RAPHAEL SAADIGO-TIP "Involved" 7 SHAWN MULLINS "Shimmer" EYK "Thing" SHANIA TWAIN "Impress"</p>	<p>KHTT/Tulsa, OK OM: Sean Phillips PD: Carly Rush MD: Scotty Mac No Adds</p>
<p>KQID/Alexandria, LA PD: Kahuna APD/MD: Jay Stevens 35 BAZ LUHRMANN "Free" JANA "Baby" CITIZEN KING "Better" ROBBIE WILLIAMS "Millennium" EAGLE-EYE CHERRY "Falling"</p>	<p>WVSR/Charleston, WV PD: Brett Sharp 16 RICKY MARTIN "Lvin" 6 SHANICE "Close"</p>	<p>KMCK/Fayetteville, AR PD: Scott Johnson MD: Mike Chase RICKY MARTIN "Lvin" JORDAN KNIGHT "Give"</p>	<p>WYQY/Jackson, MS PD/MD: Kevin Vaughan MD: Brian Kelley 6 FASTBALL "Out" 4 RUEL "Shimmer" 2 CITIZEN KING "Better"</p>	<p>KZII/Lubbock, TX PD/MD: Jay Shannon RICKY MARTIN "Lvin" MEJA "Money"</p>	<p>WKCI/New Haven, CT PD: Kelly Nash 5 RICKY MARTIN "Lvin" ROBBIE WILLIAMS "Millennium"</p>	<p>WPRO/Providence, RI PD: Tony Bristol MD: Dave Morris 19 BLOONIE "Maria" FIVE "Slam" EAGLE-EYE CHERRY "Falling"</p>	<p>KBKS/Seattle, WA PD: Mike Preston MD: Paul Anthony EAGLE-EYE CHERRY "Falling" ROBBIE WILLIAMS "Millennium" 'N SYNC "Drive" OFFSPRING "Get"</p>	<p>KISX/Tyler, TX PD/MD: Larry Kent RICKY MARTIN "Lvin" ROBBIE WILLIAMS "Millennium" JANA "Baby" EAGLE-EYE CHERRY "Falling" JAY-Z/FAMIL AND JA "Get" TYRESE "Sweet"</p>
<p>WAEB/Allentown, PA PD: Brian Check APD: Rob Acampora MD: Jennifer Knight RICKY MARTIN "Lvin" SHAWN MULLINS "Shimmer" BLESSID UNION... "Leonardo" JANA "Baby"</p>	<p>WNKS/Charlotte, NC PD: John Reynolds MD: Jason McCormick No Adds</p>	<p>WVWC/Flint, MI PD: Scott Seipel APD/MD: Nathan Reed 10 JANA "Baby" CITIZEN KING "Better" CORRS "Young" ROBBIE WILLIAMS "Millennium"</p>	<p>WAPE/Jacksonville, FL OM/MD: Cat Thomas APD/MD: Tony Mann No Adds</p>	<p>WMGB/Macon, GA Group PD: James Gregory ROBBIE WILLIAMS "Millennium" GARBAGE "Special" RICKY MARTIN "Lvin"</p>	<p>WQGN/New London, CT OM: Franco PD: Jim Reitz MD: Lori Robbins CITIZEN KING "Better" MONIFAH "Gir" ROBBIE WILLIAMS "Millennium"</p>	<p>WHTS/Quad Cities, IA-IL OM/MD: Tony Waitkus 5 RICKY MARTIN "Lvin" BLESSID UNION... "Leonardo" ROBBIE WILLIAMS "Millennium"</p>	<p>KRUF/Shreveport, LA PD/MD: Catfish Kelly ROBBIE WILLIAMS "Millennium" EAGLE-EYE CHERRY "Falling" CITIZEN KING "Better" RICKY MARTIN "Lvin" CITIZEN KING "Better"</p>	<p>WSKS/Utica, NY APD/MD: Gina Jones EAGLE-EYE CHERRY "Falling" CITIZEN KING "Better" RICKY MARTIN "Lvin" ROBBIE WILLIAMS "Millennium"</p>
<p>WAYV/Atlantic City, NJ PD: Tommy Frank APD/MD: Paul Kelly CNOTE "Wait" EYK "Thing" SHAWN MULLINS "Shimmer"</p>	<p>WKXJ/Chattanooga, TN PD: Scott Hamilton SHAWN MULLINS "Shimmer" EAGLE-EYE CHERRY "Falling" RICKY MARTIN "Lvin" GARBAGE "Special"</p>	<p>WJMX/Florence, SC OM/MD: Keith Mitchell EAGLE-EYE CHERRY "Falling" ROBBIE WILLIAMS "Millennium" JANA "Baby" CORRS "Young"</p>	<p>WAEZ/Johnson City, TN OM: Bill Hagy PD/MD: Chris Mann SHANICE "Close" RICKY MARTIN "Lvin"</p>	<p>WZEE/Madison, WI PD: Rich Davis MD: Tommy Bodean 3 RICKY MARTIN "Lvin" 2 MARVELOUS 3 "Freak"</p>	<p>KUMX/New Orleans, LA OM: Dave Stewart RICKY MARTIN "Lvin"</p>	<p>WDCG/Raleigh, NC OM: Brian Burns PD: Kip Taylor APD/MD: Chris Edge JORDAN KNIGHT "Give"</p>	<p>WNDV/South Bend, IN PD/MD: Casey Daniels APD: Brian Bell SHERYL CROW "Anything" RICKY MARTIN "Lvin" EAGLE-EYE CHERRY "Falling"</p>	<p>KWTX/Waco, TX MD: John Oakes RICKY MARTIN "Lvin" ROBBIE WILLIAMS "Millennium" ROBBIE WILLIAMS "Millennium" EAGLE-EYE CHERRY "Falling"</p>
<p>KGOT/Anchorage, AK OM: Mark Murphy PD: Bill Stewart 12 BLESSID UNION... "Leonardo" FASTBALL "Out"</p>	<p>WKFS/Cincinnati, OH PD: Rod Phillips 20 CITIZEN KING "Better" 16 CITIZEN KING "Better" FIVE "Slam" OFFSPRING "Get"</p>	<p>KISR/Ft. Smith, AR PD/MD: Fred Baker EAGLE-EYE CHERRY "Falling" BUSTARHYMES/FAJANET "What's" CITIZEN KING "Better" CORRS "Young" ROBBIE WILLIAMS "Millennium"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards 12 ROBBIE WILLIAMS "Millennium" 10 RICKY MARTIN "Lvin" 10 B*WITCHED "C'est"</p>	<p>WJYY/Manchester, NH PD/MD: Harry Kozlowski APD: Steve Ouellette No Adds</p>	<p>WEZB/New Orleans, LA PD: Rob Wagman MD: J.Love 2 RICKY MARTIN "Lvin" 2 GARBAGE "Special" BUSTARHYMES/FAJANET "What's"</p>	<p>WRFY/Reading, PA PD/MD: Al Burke EAGLE-EYE CHERRY "Falling" CITIZEN KING "Better"</p>	<p>WWRV/Richmond, VA PD: Lisa McKay Co-MD: Travis Dylan Co-MD: Paulie Madison LENNY KRAVITZ "Fly" RICKY MARTIN "Lvin" CNOTE "Wait"</p>	<p>WVZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>
<p>WAYV/Atlantic City, NJ PD: Tommy Frank APD/MD: Paul Kelly CNOTE "Wait" EYK "Thing" SHAWN MULLINS "Shimmer"</p>	<p>WKXJ/Chattanooga, TN PD: Scott Hamilton SHAWN MULLINS "Shimmer" EAGLE-EYE CHERRY "Falling" RICKY MARTIN "Lvin" GARBAGE "Special"</p>	<p>WJMX/Florence, SC OM/MD: Keith Mitchell EAGLE-EYE CHERRY "Falling" ROBBIE WILLIAMS "Millennium" JANA "Baby" CORRS "Young"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards 12 ROBBIE WILLIAMS "Millennium" 10 RICKY MARTIN "Lvin" 10 B*WITCHED "C'est"</p>	<p>WJYY/Manchester, NH PD/MD: Harry Kozlowski APD: Steve Ouellette No Adds</p>	<p>WEZB/New Orleans, LA PD: Rob Wagman MD: J.Love 2 RICKY MARTIN "Lvin" 2 GARBAGE "Special" BUSTARHYMES/FAJANET "What's"</p>	<p>WRFY/Reading, PA PD/MD: Al Burke EAGLE-EYE CHERRY "Falling" CITIZEN KING "Better"</p>	<p>WWRV/Richmond, VA PD: Lisa McKay Co-MD: Travis Dylan Co-MD: Paulie Madison LENNY KRAVITZ "Fly" RICKY MARTIN "Lvin" CNOTE "Wait"</p>	<p>WVZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>
<p>WZNY/Augusta, GA PD: Bruce Stevens MD: Michael Chase RICKY MARTIN "Lvin" FATBOY SLIM "Praise" SHAWN MULLINS "Shimmer" OFFSPRING "Get"</p>	<p>WKXJ/Chattanooga, TN PD: Scott Hamilton SHAWN MULLINS "Shimmer" EAGLE-EYE CHERRY "Falling" RICKY MARTIN "Lvin" GARBAGE "Special"</p>	<p>WJMX/Florence, SC OM/MD: Keith Mitchell EAGLE-EYE CHERRY "Falling" ROBBIE WILLIAMS "Millennium" JANA "Baby" CORRS "Young"</p>	<p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards 12 ROBBIE WILLIAMS "Millennium" 10 RICKY MARTIN "Lvin" 10 B*WITCHED "C'est"</p>	<p>WJYY/Manchester, NH PD/MD: Harry Kozlowski APD: Steve Ouellette No Adds</p>	<p>WEZB/New Orleans, LA PD: Rob Wagman MD: J.Love 2 RICKY MARTIN "Lvin" 2 GARBAGE "Special" BUSTARHYMES/FAJANET "What's"</p>	<p>WRFY/Reading, PA PD/MD: Al Burke EAGLE-EYE CHERRY "Falling" CITIZEN KING "Better"</p>	<p>WWRV/Richmond, VA PD: Lisa McKay Co-MD: Travis Dylan Co-MD: Paulie Madison LENNY KRAVITZ "Fly" RICKY MARTIN "Lvin" CNOTE "Wait"</p>	<p>WVZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>
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153 Total Reporters
153 Current Reporters
150 Current Playlists

Reported Frozen Playlist (1):
WRHT/Greenville, NC

Did Not Report, Playlist Frozen (2):
WSTR/Atlanta, GA
WXLK/Roanoke, VA

Moves from CHR/Rhythmic to CHR/Pop (1):
WDRQ/Detroit, MI

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

MARKET #1
WHTZ/New York
 Chancellor
 (212) 239-2300
 Poleman/Bryant

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
52	74	76	76		SIXPENCE...Kiss Me
30	30	57	75		TLC/No Scrubs
47	47	51	73		MONICA/Angel Of Mine
71	73	74	71		CHER/Believe
74	72	47	70		VENGABOYS/We Like To Party!
41	36	33	51		BAZ LUHRMANN/Everybody's Free
33	28	37	50		SHAGGY FJANET/Luv Me, Luv Me
76	73	73	49		BRITNEY SPEARS/Baby One More...
51	52	72	48		SUGAR RAY/Every Morning
72	72	65	46		SARAH McLACHLAN/Angel
71	46	48	46		GOO GOO DOLLS/Side
-	-	25	33		RICKY MARTIN/Livin' La Vida Loca
31	26	34	32		LENNY KRAVITZ/Fly Away
28	26	29	29		98 DEGREES/The Hardest Thing
-	-	17	29		WHITNEY HOUSTON/Heartbreak Hotel
31	29	36	28		DEBORAH COX/Nobody's Supposed...
43	40	15	28		WILL SMITH/Miami
31	33	36	27		JOEY MCINTYRE/Stay The Same
18	19	24	25		JAY-Z FAMIL AND JACan I Get A...
25	24	46	24		LAURYN HILL/Doo Wop (That Thing)
22	27	27	24		B*WITCHED/C'est La Vie
15	17	22	23		EVERLAST/What It's Like
10	9	15	19		BON JOVI/Real Life
7	7	13	19		JEWEL/Down So Long
-	-	11	19		N SYNC/Drive Myself Crazy
6	5	9	17		EMINEM/My Name Is
12	13	19	15		MATCHBOX 20/Back 2 Good
-	-	-	13		MULBERRY LANE/Harmless
8	13	19	12		SAVAGE GARDEN/The Animal Song

MARKET #2
KIISFM
 102.7
KIIS/Los Angeles
 (818) 845-1027
 Kieley/Steele

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
43	40	62	75		MARIAH CAREY/Still Believe
58	56	61	59		58 DEGREES/The Hardest Thing
72	74	69	70		BRANDY/Have You Ever?
32	27	32	69		LENNY KRAVITZ/Fly Away
-	-	31	69		RICKY MARTIN/Livin' La Vida Loca
44	61	73	45		SUGAR RAY/Every Morning
41	42	42	43		SARAH McLACHLAN/Angel
26	25	36	40		98 DEGREES/The Hardest Thing
44	36	36	39		GARBAGE/Special
40	40	40	39		SIXPENCE...Kiss Me
19	29	32	36		MATCHBOX 20/Back 2 Good
9	18	26	35		TLC/No Scrubs
36	59	48	34		GOO GOO DOLLS/Side
29	24	28	30		MADONNA/Nothing Really...
-	-	19	29		MEJAI/ 'Bout The Money
-	-	14	26		N SYNC/Drive Myself Crazy
-	-	10	14		SHANIA TWAIN/That Don't...
46	43	31	24		SAVAGE GARDEN/The Animal Song
13	30	26	21		VENGABOYS/We Like To Party!
-	-	6	18		BLESSIO UNION...Hey Leonardo
-	-	7	15		FATBOY SLIM/Praise You
-	-	15	17		ROBBIE WILLIAMS/Millennium
-	-	14	15		BLONDIE/Maria
10	9	9	12		1000 CLOWNS/(Not The) Greatest
11	13	14	12		WHITNEY HOUSTON/Heartbreak Hotel
15	17	16	11		EVERLAST/What It's Like
11	8	9	11		EVERLAST/What It's Like
-	-	5	10		TYRESE/Sweet Lady
-	-	5	10		BLACKSTREET BOYS/All I Have To Give
15	17	18	10		JOEY MCINTYRE/Stay The Same
-	-	10	10		JAY-Z FAMIL AND JACan I Get A...
-	-	2	5		JEWEL/Down So Long
-	-	6	10		MARVELOUS 3/Freak Of The Week
4	7	6	6		EMINEM/My Name Is
-	-	-	-		C NOTE/Wat Til I Get Home

MARKET #4
KZQZ/San Francisco
 Jacor
 (415) 957-0957
 Adams/Scott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
52	57	63	61		TLC/No Scrubs
58	56	61	59		98 DEGREES/The Hardest Thing
57	55	58	56		MONICA/Angel Of Mine
54	57	62	65		BRITNEY SPEARS/Baby One More...
13	32	61	53		N SYNC/Drive Myself Crazy
45	42	50	51		ROCKELL/When I'm Gone
29	32	49	49		WHITNEY HOUSTON/Heartbreak Hotel
33	40	58	49		SUGAR RAY/Every Morning
56	50	45	42		BACKSTREET BOYS/All I Have To Give
43	52	46	42		EAGLE-EYE CHERRY/Save Tonight
41	46	45	39		SAVAGE GARDEN/The Animal Song
-	-	31	39		BAZ LUHRMANN/Everybody's Free
38	46	43	39		BRANDY/Have You Ever?
-	-	29	38		EVERLAST/What It's Like
-	-	1	29		LENNY KRAVITZ/Fly Away
-	-	1	29		35 OFFSPRING/Why Don't You Get...
42	39	33	33		VENGABOYS/We Like To Party!
40	37	30	33		JOEY MCINTYRE/Stay The Same
-	-	19	32		RICKY MARTIN/Livin' La Vida Loca
15	18	19	29		JAY-Z FAMIL AND JACan I Get A...
29	25	25	29		CHER/Believe
19	20	24	24		TAMPERER FM/VA/II You Buy This...
-	-	15	21		SIXPENCE...Kiss Me
39	39	41	23		THIRD EYE BLIND/Jumper
-	-	34	32		2PAC/Changes
50	46	38	21		98 DEGREES/Because Of You
26	23	21	21		JORDAN KNIGHT/Give It To You
24	24	21	19		SARAH McLACHLAN/Angel
26	24	27	14		TATIANA ALB/Boy You Knock Me Out
-	-	-	-		13 TYRESE/Sweet Lady
-	-	-	-		13 FATBOY SLIM/Praise You
-	-	-	-		11 GINUWINE/What's So Different
-	-	-	-		10 BLACKSTREET FJANET/Girlfriend/Boyfriend
-	-	-	-		10 JEWEL/Down So Long
8	18	24	9		B*WITCHED/C'est La Vie
7	9	13	7		EMINEM/My Name Is
-	-	-	-		7 SHAWN MULLINS/Shimmer

MARKET #5
WIOQ/Philadelphia
 Bonneville
 (610) 667-8100
 Bridgman/Newsome

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
29	29	56	73		TLC/No Scrubs
42	42	76	69		LAURYN HILL/Doo Wop (That Thing)
40	40	74	66		MONICA/Angel Of Mine
85	85	71	59		BRITNEY SPEARS/Baby One More...
86	86	79	53		WILL SMITH/Miami
42	42	45	48		SUGAR RAY/Every Morning
38	41	47	42		MONICA/Angel Of Mine
41	41	47	40		CHER/Believe
-	-	42	37		GOO GOO DOLLS/Side
20	32	36	36		SIXPENCE...Kiss Me
-	-	34	34		SHAGGY FJANET/Luv Me, Luv Me
14	14	15	33		JAY-Z FAMIL AND JACan I Get A...
23	23	25	33		SARAH McLACHLAN/Angel
36	36	39	32		DIVINE/Lately
85	85	39	31		BRANDY/Have You Ever?
27	27	28	31		WHITNEY HOUSTON/Heartbreak Hotel
-	-	26	30		98 DEGREES/The Hardest Thing
29	29	25	30		VENGABOYS/We Like To Party!
36	36	20	28		MARIAH CAREY/Still Believe
85	85	42	26		BACKSTREET BOYS/All I Have To Give
87	87	38	19		N SYNC/Drive Myself Crazy
12	12	16	13		2PAC/Changes
-	-	14	13		BAZ LUHRMANN/Everybody's Free
-	-	9	10		C NOTE/Wat Til I Get Home
-	-	10	8		N SYNC/Drive Myself Crazy
-	-	6	9		JORDAN KNIGHT/Give It To You
-	-	3	3		RICKY MARTIN/Livin' La Vida Loca

MARKET #6
WDRQ/Detroit
 ABC
 (248) 354-9300
 Tear/Towers

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
64	64	60	77		WILL SMITH/Miami
40	39	40	77		MONICA/Angel Of Mine
-	-	76	76		GOO GOO DOLLS/Side
37	39	75	75		BACKSTREET BOYS/All I Have To Give
64	65	64	74		BRITNEY SPEARS/Baby One More...
-	-	22	46		STARS ON 54/II You Could Read...
39	61	58	46		DEBORAH COX/Nobody's Supposed...
63	43	29	45		CHER/Believe
40	37	35	42		MONICA/Angel Of Mine
-	-	38	38		SUGAR RAY/Every Morning
63	63	59	38		TLC/No Scrubs
39	39	38	37		NEXT/Too Close
64	63	51	35		R. KELLY FK MURRAY/Home Alone
-	-	35	35		EAGLE-EYE CHERRY/Save Tonight
39	40	35	35		SHAGGY FJANET/Luv Me, Luv Me
39	-	-	33		N SYNC/Drive Myself Crazy
38	37	35	30		JOEY MCINTYRE/Stay The Same
-	-	30	30		SAVAGE GARDEN/The Animal Song
-	-	19	29		N SYNC/Drive Myself Crazy
27	39	40	27		BACKSTREET BOYS/All I Have To Give
-	-	26	26		BAZ LUHRMANN/Everybody's Free
39	41	39	24		VENGABOYS/We Like To Party!
38	38	31	22		MARIAH CAREY/Still Believe
-	-	18	18		ROCKELL/Lin A Dream
-	-	12	12		JAY-Z FAMIL AND JACan I Get A...
20	17	11	11		EMINEM/My Name Is
31	28	21	8		BETTE MIDLER/Beautiful
-	-	-	-		WHITNEY HOUSTON/Heartbreak Hotel
-	-	-	-		SHANIA TWAIN/That Don't...

MARKET #7
106.1 KIISFM
KHKS/Dallas
 Chancellor
 (214) 891-3400
 Cook/Lambert/Reynolds

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
41	43	57	70		TLC/No Scrubs
63	74	71	68		DIVINE/Lately
71	69	67	67		BRITNEY SPEARS/Baby One More...
48	48	48	49		CHER/Believe
8	21	34	48		98 DEGREES/The Hardest Thing
39	44	45	47		SUGAR RAY/Every Morning
69	75	61	46		SHAGGY FJANET/Luv Me, Luv Me
42	52	41	45		MONICA/Angel Of Mine
15	25	43	44		WHITNEY HOUSTON/Heartbreak Hotel
44	42	44	43		VENGABOYS/We Like To Party!
70	47	40	42		N SYNC/Drive Myself Crazy
43	49	39	39		BACKSTREET BOYS/All I Have To Give
-	-	15	38		SIXPENCE...Kiss Me
38	46	38	33		MARIAH CAREY/Still Believe
32	35	32	32		WILL SMITH/Miami
18	29	33	31		JAY-Z FAMIL AND JACan I Get A...
21	23	26	30		LAURYN HILL/Doo Wop (That Thing)
17	24	29	29		EMINEM/My Name Is
20	30	27	27		NASTY BOY KLICK/Lost In Love
31	15	24	23		R. KELLY & C. DION/I'm Your Angel
19	19	18	19		2PAC/Changes
-	-	11	16		TYRESE/Sweet Lady
16	16	19	15		OFFSPRING/Pretty Fly (For...)
13	13	14	14		MEJAI/ 'Bout The Money
9	14	12	13		EVERLAST/What It's Like
10	12	13	13		B*WITCHED/C'est La Vie
-	-	-	-		11 RICKY MARTIN/Livin' La Vida Loca
-	-	-	-		9 N SYNC/Drive Myself Crazy
-	-	-	-		ROBBIE WILLIAMS/Millennium

MARKET #8
Kiss 108fm
WXKS/Boston
 Chancellor
 (781) 396-1430
 Ivey/David

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
62	62	61	63		BRITNEY SPEARS/Baby One More...
46	45	55	62		GOO GOO DOLLS/Side
59	62	60	61		GOO GOO DOLLS/Side
61	62	63	60		SIXPENCE...Kiss Me
30	45	47	60		WILL SMITH/Miami
60	62	60	60		SUGAR RAY/Every Morning
48	61	40	56		CHER/Believe
60	47	44	40		MATCHBOX 20/Back 2 Good
37	38	39	39		NEW RADICALS/You Get What You...
15	24	33	38		BLONDIE/Maria
40	37	38	38		EVERCLEAR/Father Of Mine
42	40	27	37		LENNY KRAVITZ/Fly Away
61	62	49	36		EYE/Inside Out
33	34	40	35		SARAH McLACHLAN/Angel
12	17	18	30		BLESSIO UNION...Hey Leonardo
-	-	18	28		RICKY MARTIN/Livin' La Vida Loca
9	13	22	23		BON JOVI/Real Life
13	21	19	21		SAVAGE GARDEN/The Animal Song
18	18	19	18		JOHN & RIMES/Written In The Stars
11	10	12	18		98 DEGREES/The Hardest Thing
12	14	14	18		GARBAGE/Special
9	10	10	17		EVERLAST/What It's Like
-	-	17	17		MONICA/Angel Of Mine
18	17	21	17		BAZ LUHRMANN/Everybody's Free...
12	12	13	15		B*WITCHED/C'est La Vie
6	11	14	15		SHANIA TWAIN/That Don't...
-	-	6	14		N SYNC/Drive Myself Crazy
18	17	20	13		TLC/No Scrubs
10	8	10	10		JEWEL/Down So Long
-	-	11	11		TAL BACHMAN/She's So High
13	10	13	11		SHERYL CROW/Anything But Down
13	14	13	11		MADONNA/Nothing Really...
-	-	6	8		ORGY/Blue Monday
17	16	12	8		JOEY MCINTYRE/Stay The Same
-	-	7	7		JORDAN KNIGHT/Give It To You
13	12	9	7		FUEL/Shimmer
5	10	6	6		EVERLAST/What It's Like
-	-	6	5		MARVELOUS 3/Freak Of The Week
5	5	5	5		SEAL/Lost My Faith
-	-	-	-		5 FASTBALL/Out Of My Head

CHR/POP PLAYLISTS

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MARKET #19	
KSLZ/St. Louis Jacor (314) 692-5100 Kapugi/Stevens	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
33 34 64 72	SIXPENCE...Kiss Me
69 71 68 71	MONIFAH/Touch It
45 45 71 71	TLC/No Scrubs
69 71 67 69	MONICA/Angel Of Mine
71 69 59 68	SUGAR RAY/Every Morning
21 22 40 66	EVERLAST/What It's Like
57 54 66 59	BRITNEY SPEARS...Baby One More...
72 70 60 57	LAURYN HILL/Doo Wop (That Thing)
57 58 69 47	CHER/Believe
50 53 48 47	WILL SMITH/Miami
50 57 50 46	BLACKSTREET & MYA.../Take Me There
17 16 40 43	WHITNEY HOUSTON/Heartbreak Hotel
68 72 51 42	SHAGGY FJANET/Luv Me, Luv Me
16 15 41 42	BILLY CRAWFORD.../Urgently In Love
41 43 43 42	'N SYNC/Drive Myself Crazy
7 28 44 41	98 DEGREES/The Hardest Thing
43 43 42 38	LENNY KRAVITZ/Fly Away
- - - - 36	BRANDY/Almost Doesn't Count
68 71 39 35	BRANDY/Have You Ever?
24 22 22 33	FATBOY SLIM/Praise You
- - - - 33	BRITNEY SPEARS/Sometimes
27 29 25 29	EAGLE-EYE CHERRY/Save Tonight
39 36 32 29	GOOD GOO DOLLS/Side
- - - - 19	28 SHANIA TWAIN/That Don't...
44 48 35 22	MARIAH CAREY/I Still Believe
19 19 22 21	EMINEM/My Name Is
29 32 24 20	MATCHBOX 20/Back 2 Good
17 18 20 19	VENGABOYS/We Like To Party!
- - - - 8	TYRESE/Sweet Lady
17 19 16 17	JAY-Z FAMIL AND JACAN I Get A...
7 8 16 17	SHERYL CROW/Anything But Down
22 21 20 16	GARBAGE/Special
5 7 14 16	JORDAN KNIGHT/Give It To You
- - - - 13	BLESSID UNION.../Hey Leonardo...
- - - - 12	RICKY MARTIN/Livin' La Vida Loca
16 15 8 12	SARAH McLACHLAN/Angel
- 5 7 11	JEWEL/Down So Long
18 17 10 7	B*WITCHED/C'est La Vie
- - - - 9	BLACKSTREET FJANET/Girlfriend/Boyfriend
- - - - 9	OFFSPRING/Why Don't You Get...

MARKET #20	
WXYV/Baltimore Infinity (410) 828-7722 Pasha/Dee	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
37 64 64 63	TLC/No Scrubs
35 31 21 63	VENGABOYS/We Like To Party!
62 61 62 63	BRITNEY SPEARS...Baby One More...
19 18 34 60	WHITNEY HOUSTON/Heartbreak Hotel
60 61 59 60	BRANDY/Have You Ever?
54 51 53 55	MONICA/Angel Of Mine
25 30 26 40	B*WITCHED/C'est La Vie
26 36 34 37	SAVAGE GARDEN/The Animal Song
32 33 33 36	98 DEGREES/The Hardest Thing
60 37 39 33	EAGLE-EYE CHERRY/Save Tonight
35 32 37 33	DEBORAH COX/Nobody's Supposed...
19 24 22 32	1000 CLOWNS/(Not The) Greatest...
18 19 35 32	SHANIA TWAIN/That Don't...
61 60 32 31	'N SYNC/(God...) A Little...
- - - - 28	FATBOY SLIM/Praise You
16 59 63 27	BLACKSTREET BOYS/All I Have To Give
- - - - 23	GARBAGE/Special
- - - - 24	BILLY CROW/Anything But Down
- - - - 24	SUGAR RAY/Every Morning
34 29 29 24	MADONNA/Nothing Really...
- - - - 23	TAMPERER FJANET/You Buy This...
32 26 10 22	STARBUCKS/Music Sounds...
25 19 28 21	SWEETBOX/Make My Love...
17 17 14 18	EMINEM/My Name Is
22 30 29 17	JORDAN KNIGHT/Give It To You
35 36 10 16	MARIAH CAREY/I Still Believe
33 35 34 16	JOEY MCINTYRE/Stay The Same
- 18 21 15	'N SYNC/Drive Myself Crazy
- 14 15 14	DIVINE/One More Try
15 19 21 13	2PAC/Changes
- - - - 13	SIXPENCE.../Kiss Me
16 22 22 12	EYQ/This Thing Called...
- - - - 23	ROCKWELL/When I'm Gone
10 15 32 11	TATYANA AL/You Knock Me Out
- - - - 18	BUSTA RHYMES FJANET/What's It Gonna Be
31 20 10 7	UNCLE SAM/When I See You Smile
8 14 12 5	3RD STORE/If Ever

MARKET #21	
WBZZ/Pittsburgh Infinity (412) 920-9400 Clark/Edgar/Hartwell	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
61 60 61 59	GOOD GOO DOLLS/Side
56 58 59 59	SUGAR RAY/Every Morning
55 58 59 58	MATCHBOX 20/Back 2 Good
40 38 37 51	BRANDY/Have You Ever?
36 38 36 49	DIVINE/Lately
39 37 52 46	SHAWN MULLINS/Lullaby
46 50 53 41	SARAH McLACHLAN/Angel
27 18 32 41	MONICA/Angel Of Mine
43 42 39 40	BRITNEY SPEARS...Baby One More...
40 31 37 39	LENNY KRAVITZ/Fly Away
29 28 37 38	SIXPENCE.../Kiss Me
24 29 32 36	TLC/No Scrubs
62 60 43 36	THIRD EYE BLIND/Jumper
22 26 31 35	COLLECTIVE SOUL/Run
41 34 35 34	SHANIA TWAIN/From This Moment On
36 40 36 32	EYE 6/Inside Out
27 36 34 31	EVERLAST/What It's Like
20 25 26 30	BLACKSTREET BOYS/All I Have To Give
32 36 36 27	GARBAGE/Special
22 30 31 27	WILL SMITH/Miami
- - - - 23	JEWEL/Down So Long
12 14 15 21	SHANIA TWAIN/That Don't...
14 28 23 19	SHERYL CROW/Anything But Down
- - - - 16	98 DEGREES/The Hardest Thing
- - - - 15	FASTBALL/Out Of My Head
- 12 13 12	MARVELOUS 3/Freak Of The Week
- - - - 13	RICKY MARTIN/Livin' La Vida Loca
- - - - 6	TYRESE/Sweet Lady
- - - - 20	TYRESE/Sweet Lady
22 21 20 19	MADONNA/Nothing Really...
18 17 20 19	'N SYNC/Drive Myself Crazy
42 38 15 12	SARAH McLACHLAN/Angel
25 22 17 12	SHAGGY FJANET/Luv Me, Luv Me
24 22 19 10	'N SYNC/(God...) A Little...
11 11 10 10	EMINEM/My Name Is
12 13 15 7	1000 CLOWNS/(Not The) Greatest...
7 7 7 7	MULBERRY LANE/Harmless
- - - - 5	EYQ/This Thing Called...
- - - - 5	BUSTA RHYMES FJANET/What's It Gonna Be
- 5 7 7	JORDAN KNIGHT/Give It To You
- 5 7 7	JEWEL/Down So Long

MARKET #22	
WFLZ/Tampa Jacor (813) 839-9393 Harris/Domino	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
30 43 68 72	WHITNEY HOUSTON/Heartbreak Hotel
73 69 67 72	SUGAR RAY/Every Morning
71 66 66 72	MONIFAH/Touch It
32 38 40 71	SIXPENCE.../Kiss Me
28 47 71 66	TLC/No Scrubs
60 60 52 47	CHER/Believe
43 49 42 44	BRITNEY SPEARS...Baby One More...
41 43 44 44	LENNY KRAVITZ/Fly Away
36 42 44 41	MATCHBOX 20/Back 2 Good
14 33 33 40	98 DEGREES/The Hardest Thing
37 37 41 40	MONICA/Angel Of Mine
- - - - 36	BRANDY/Almost Doesn't Count
7 14 38 39	EVERLAST/What It's Like
11 29 38 37	FATBOY SLIM/Praise You
20 37 31 35	WILL SMITH/Miami
38 42 35 35	GOOD GOO DOLLS/Side
39 37 35 35	EYE 6/Inside Out
39 37 36 34	BLACKSTREET & MYA.../Take Me There
26 34 34 30	OFFSPRING/Pretty Fly (For...)
30 31 31 28	EAGLE-EYE CHERRY/Save Tonight
73 72 58 26	BLACKSTREET BOYS/All I Have To Give
68 61 29 26	BRANDY/Have You Ever?
19 20 22 25	VENGABOYS/We Like To Party!
33 25 26 25	DIVINE/Lately
34 31 21 22	SWEETBOX/Make My Love...
12 13 17 22	SAVAGE GARDEN/The Animal Song
14 21 24 21	GARBAGE/Special
- - - - 6	TYRESE/Sweet Lady
22 21 20 19	MADONNA/Nothing Really...
18 17 20 19	'N SYNC/Drive Myself Crazy
42 38 15 12	SARAH McLACHLAN/Angel
25 22 17 12	SHAGGY FJANET/Luv Me, Luv Me
24 22 19 10	'N SYNC/(God...) A Little...
11 11 10 10	EMINEM/My Name Is
12 13 15 7	1000 CLOWNS/(Not The) Greatest...
7 7 7 7	MULBERRY LANE/Harmless
- - - - 5	EYQ/This Thing Called...
- - - - 5	BUSTA RHYMES FJANET/What's It Gonna Be
- 5 7 7	JORDAN KNIGHT/Give It To You
- 5 7 7	JEWEL/Down So Long

MARKET #24	
WJZM/Cleveland Chancellor (216) 621-9300 Eubanks/Jackson	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
56 59 56 63	WHITNEY HOUSTON/Heartbreak Hotel
45 48 63 62	TLC/No Scrubs
64 64 63 58	BRITNEY SPEARS...Baby One More...
39 42 40 54	98 DEGREES/The Hardest Thing
59 53 58 53	MONICA/Angel Of Mine
57 55 42 52	BLACKSTREET BOYS/All I Have To Give
32 58 62 47	NICOLE/Make It Hot
40 40 56 45	GOOD GOO DOLLS/Side
44 40 40 39	SUGAR RAY/Every Morning
59 62 47 39	WILL SMITH/Miami
11 25 29 39	TYRESE/Sweet Lady
42 46 42 37	CHER/Believe
52 40 37 34	BRANDY/Have You Ever?
- 19 38 34	'N SYNC/Drive Myself Crazy
42 40 39 34	BLACKSTREET & MYA.../Take Me There
44 33 33 32	'N SYNC/(God...) A Little...
14 28 20 30	JORDAN KNIGHT/Give It To You
- - - - 13	RICKY MARTIN/Livin' La Vida Loca
31 29 37 27	SARAH McLACHLAN/Angel
22 29 25 27	C NOTE/Wait Till I Get Home
29 29 31 27	VENGABOYS/We Like To Party!
19 23 21 26	MARIAH CAREY/I Still Believe
26 29 25 20	OFFSPRING/Pretty Fly (For...)
23 23 20 23	B*WITCHED/C'est La Vie
31 23 29 23	JOEY MCINTYRE/Stay The Same
21 24 20 22	SAVAGE GARDEN/The Animal Song
25 24 25 21	JAY-Z FAMIL AND JACAN I Get A...
24 25 23 19	MEJAJAI 'Bout The Money
- 9 18 18	DVS/You're Still The One
- 16 17 17	FATBOY SLIM/Praise You
- 16 16 16	SIXPENCE.../Kiss Me
18 17 14 15	SAVAGE GARDEN/The Animal Song
10 15 13 14	BLESSID UNION.../Hey Leonardo...
- 11 14 12	FETTE MIDLER/Im Beautiful
- 7 11 11	BUSTA RHYMES FJANET/What's It Gonna Be
13 11 13 10	EMINEM/My Name Is
- 10 10 9	KEITH SWEAT/Im Not Ready
- - - - 9	BILLY CRAWFORD.../Urgently In Love
25 26 22 7	MADONNA/Nothing Really...

MARKET #25	
KKRZ/Portland, OR Jacor (503) 226-0100 Austin/Quest	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
37 42 55 78	WHITNEY HOUSTON/Heartbreak Hotel
64 75 73 74	SUGAR RAY/Every Morning
56 69 74 74	TLC/No Scrubs
72 76 60 64	BRITNEY SPEARS...Baby One More...
26 33 42 62	EVERLAST/What It's Like
74 70 72 56	MONICA/Angel Of Mine
44 48 49 48	SIXPENCE.../Kiss Me
34 30 40 47	MATCHBOX 20/Back 2 Good
53 62 46 44	LAURYN HILL/Doo Wop (That Thing)
45 50 62 44	LENNY KRAVITZ/Fly Away
59 52 49 38	GOOD GOO DOLLS/Side
- 17 37 37	RICKY MARTIN/Livin' La Vida Loca
23 19 30 35	MONIFAH/Touch It
38 31 27 33	WILL SMITH/Miami
54 41 39 33	SHAGGY FJANET/Luv Me, Luv Me
14 14 18 32	JAY-Z FAMIL AND JACAN I Get A...
25 29 28 31	98 DEGREES/The Hardest Thing
45 35 31 29	BRANDY/Have You Ever?
- - - - 26	VENGABOYS/We Like To Party!
- 8 13 24	JORDAN KNIGHT/Give It To You
18 24 29 23	SHANIA TWAIN/That Don't...
32 34 33 23	SAVAGE GARDEN/The Animal Song
28 37 23 22	CHER/Believe
- - - - 10	OFFSPRING/Why Don't You Get...
22 23 20 19	OFFSPRING/Pretty Fly (For...)
- 5 18 16	TYRESE/Sweet Lady
29 31 20 12	SARAH McLACHLAN/Angel
13 8 10 8	EMINEM/My Name Is
- 5 8 8	JEWEL/Down So Long
- - - - 6	GARBAGE/Special
- - - - 6	FATBOY SLIM/Praise You
6 5 6 6	1000 CLOWNS/(Not The) Greatest...
5 6 6 6	SHERYL CROW/Anything But Down
8 5 6 6	BON JOVI/Real Life
11 7 8 5	JOEY MCINTYRE/Stay The Same
- - - - 5	BUSTA RHYMES FJANET/What's It Gonna Be
- - - - 5	BLESSID UNION.../Hey Leonardo...
7 5 5 5	TOMMY HENRIKSEN/See The Sun
6 6 5 5	B*WITCHED/C'est La Vie
- - - - 5	'N SYNC/Drive Myself Crazy

MARKET #26	
WKFS/Cincinnati Jacor (513) 621-9326 Phillips	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
38 42 77 82	DAVE MATTHEWS BAND/Crush
81 79 80 80	BRANDY/Have You Ever?
82 78 79 79	MONICA/Angel Of Mine
83 83 84 78	BRITNEY SPEARS...Baby One More...
80 78 81 75	SUGAR RAY/Every Morning
24 31 46 70	TLC/No Scrubs
38 45 47 68	EVERLAST/What It's Like
61 46 51 67	CHER/Believe
82 76 79 54	LENNY KRAVITZ/Fly Away
22 35 45 46	WHITNEY HOUSTON/Heartbreak Hotel
49 47 46 46	MATCHBOX 20/Back 2 Good
- 11 24 45	'N SYNC/Drive Myself Crazy
30 28 44 44	98 DEGREES/The Hardest Thing
- - - - 10	SHANIA TWAIN/That Don't...
- - - - 31	SIXPENCE.../Kiss Me
- 12 18 22	BAZ LUHRMANN/Everybody's Free...
23 17 13 21	EMINEM/My Name Is
28 30 29 21	2PAC/Changes
- - - - 20	RICKY MARTIN/Livin' La Vida Loca
9 14 19 20	MEJAJAI 'Bout The Money
19 16 14 17	GARBAGE/Special
11 12 17 16	1000 CLOWNS/(Not The) Greatest...
- - - - 16	CITIZEN KING/Better Days...
6 9 11 14	SAVAGE GARDEN/The Animal Song
5 5 10 12	FATBOY SLIM/Praise You
19 19 12 12	JOEY MCINTYRE/Stay The Same
7 8 10 10	B*WITCHED/C'est La Vie
- 5 10 8	MARVELOUS 3/Freak Of The Week
- 5 7 8	BILLY CRAWFORD.../Urgently In Love
- - - - 8	BUSTA RHYMES FJANET/What's It Gonna Be
5 7 8 7	SHERYL CROW/Anything But Down
8 8 7 7	MULBERRY LANE/Harmless
- - - - 5	TYRESE/Sweet Lady
- - - - 5	JORDAN KNIGHT/Give It To You
- - - - 5	EYQ/This Thing Called...
- - - - 5	MY FRIEND STEVE/Charmed...
- - - - 5	FIVE/Sam Dunk (Da Funk)
- - - - 5	OFFSPRING/Why Don't You Get...

MARKET #26	
WKRC/Cincinnati Jacor (513) 763-5886 Marino/Kelly	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
78 76 73 77	SUGAR RAY/Every Morning
75 74 75 76	MATCHBOX 20/Back 2 Good
75 74 76 76	BRITNEY SPEARS...Baby One More...
75 75 75 75	GOOD GOO DOLLS/Side
42 43 70 75	U2/Sweetest Thing
44 55 75 75	DAVE MATTHEWS BAND/Crush
34 46 67 73	EVERLAST/What It's Like
74 74 49 48	LENNY KRAVITZ/Fly Away
41 36 40 44	BLESSID UNION.../Hey Leonardo...
41 41 42 42	CHER/Believe
68 58 44 42	EYE 6/Inside Out
43 44 41 41	EAGLE-EYE CHERRY/Save Tonight
21 23 39 40	BAZ LUHRMANN/Everybody's Free...
11 32 43 40	BAZ LUHRMANN/Everybody's Free...
44 34 41 39	THIRD EYE BLIND/Jumper
76 60 46 38	SARAH McLACHLAN/Angel
38 41 40 37	SIXPENCE.../Kiss Me
41 34 34 36	COLLECTIVE SOUL/Run
42 32 37 34	SHAWN MULLINS/Lullaby
15 15 17 32	GARBAGE/Special
28 22 29 30	BARENAKED LADIES/One Week
- 27 32 29	JEWEL/Down So Long
26 25 28 27	GOOD GOO DOLLS/Side
33 32 27 26	JENNIFER PAIGE/Sober
42 42 32 24	EVERCLEAR/Father Of Mine
30 27 16 23	'N SYNC/(God...) A Little...
14 36 41 41	EAGLE-EYE CHERRY/Falling In Love...
8 20 15 17	SHAWN MULLINS/Shimmer
13 16 14 17	MARVELOUS 3/Freak Of The Week
15 16 16 16	FUEL/Shimmer
16 25 18 16	BRANDY/Have You Ever?
7 6 10 6	EMINEM/My Name Is
- - - - 4	FASTBALL/Out Of My Head
- - - - 4	RICKY MARTIN/Livin' La Vida Loca
- - - - 4	MY FRIEND STEVE/Charmed...
- - - - 4	ROBBIE WILLIAMS/Millennium

MARKET #28	
KQND/Sacramento Infinity (916) 334-7777 Weed/Chris K	
PLAYS	ARTIST/TITLE
3W 2W 1W TW	
60 69 69 70	TLC/No Scrubs
60 64 69 69	SIXPENCE.../Kiss Me
45 63 70 67	GOOD GOO DOLLS/Side
30 49 44 66	98 DEGREES/The Hardest Thing
46 45 44 65	MATCHBOX 20/Back 2 Good
43 45 45 65	SUGAR RAY/Every Morning
40 44 45 65	CHER/Believe
53 61 69 49	BRITNEY SPEARS...Baby One More...
69 70 70 48	MONICA/Angel Of Mine
70 70 70 46	EAGLE-EYE CHERRY/Save Tonight
69 69 69 45	BLACKSTREET BOYS/All I Have To Give
45 45 48 45	JOEY MCINTYRE/Stay The Same
20 35 45 44	EYE 6/Inside Out
51 41 43 44	BRANDY/Have You Ever?
16 28 30 43	'N SYNC/Drive Myself Crazy
44 45 41 43	DRU HILL/These Are The Times
16 14 5 34	EVERLAST/What It's Like
8 12 15 34	WHITNEY HOUSTON/Heartbreak Hotel
29 32 33 32	B*WITCHED/C'est La Vie
19 18 26 31	BLESSID UNION.../Hey Leonardo...
30 29 29 31	JORDAN KNIGHT/Give It To You
30 38 40 30	VENGABOYS/We Like To Party!
16 29 30 28	COLLECTIVE SOUL/Run
30 30 30 26	SAVAGE GARDEN/The Animal Song
16 27 31 26	EYQ/This Thing Called...
- - - - 3	RICKY MARTIN/Livin' La Vida Loca
16 28 28 24	C NOTE/Wait Till I Get Home
28 29 28 23	MADONNA/Nothing Really...
- 25 28 21	BAZ LUHRMANN/Everybody's Free...
64 52 43 16	LENNY KRAVITZ/Fly Away
2 13 17 13	1000 CLOWNS/(Not The) Greatest...
- - - - 7	GARBAGE/Special
-	

CHR/POP PLAYLISTS

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MARKET #36

WROX/Norfolk
Sinclair Telecast
(757) 640-8500
Thorman

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
72	75	77	76		TLC/No Scrubs
-	45	74	75		BUSTA RHYMES/FJANET/What's It Gonna Be
75	71	77	75		WHITNEY HOUSTON/Heartbreak Hotel
70	73	77	73		MARIAH CAREY/I Still Believe
45	63	75	72		98 DEGREES/The Hardest Thing
73	72	69	72		EMINEM/My Name Is
-	49	54	72		LAURYN HILL/Ex-Factor
68	73	74	72		MONICA/Angel Of Mine
43	67	69	72		TYRESE/Sweet Lady
59	58	68	71		SUGAR RAY/Every Morning
41	41	53	70		B'WITCHED/C'est La Vie
77	74	77	70		CHER/ Believe
67	73	69	68		BRITNEY SPEARS/Baby One More...
43	59	68	66		SIXPENCE/Kiss Me
57	61	69	64		EVERLAST/What It's Like
-	57	60	63		BAZ LUHRMANN/Everybody's Free...
29	73	57	41		R. KELLY/When A Woman...
21	31	43	39		JOEY MCINTYRE/Stay The Same
-	25	38	37		'N SYNC/Drive Myself Crazy
-	2	10	35		BLACKSTREET FJANET/Gitfriend/Boyfriend
70	46	62	35		ORU HILL/These Are The Times
-	-	-	-		RICKY MARTIN/Livin' La Vida Loca
44	48	47	28		GOO GOO DOLLS/Side
37	36	31	24		JAY-Z FAMIL AND JACan I Get A...
14	19	22	22		DRGY/Blue Monday
7	5	5	20		JORDAN KNIGHT/Give It To You
3	6	5	20		LETTERS TO CLEON/Want You To...
11	18	24	18		MULBERRY LANE/Harmless
-	9	22	18		OFFSPRING/Why Don't You Get...
5	6	10	15		OVING/One More Try
-	-	-	-		LETTERS TO CLEON/Want You To...
10	11	6	11		FATBOY SLIM/Praise You
5	5	15	10		FUEL/Shimmer
-	24	19	10		JEWEL/Down So Long
11	5	3	10		LENNY KRAVITZ/Fly Away
5	4	5	10		MEJAAI/Bout The Money
20	24	10	10		TATYANA AL/Boy You Knock Me Out
17	34	15	9		GARBAGE/Special
24	10	5	8		BLONDIE/Maria
5	2	7	8		EYCTHIS Thing Called...

MARKET #37

WNKS/Charlotte
Infinity
(704) 331-9510
Reynolds/McCormick

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
60	62	62	63		THIRD EYE BLIND/Jumper
61	60	64	61		WILL SMITH/Miami
24	20	60	61		CHER/ Believe
61	60	63	60		MATCHBOX 20/Back 2 Good
57	59	56	60		SARAH McLACHLAN/Angel
58	58	58	56		SUGAR RAY/Every Morning
44	44	60	58		BACKSTREET BOYS/All I Have To Give
43	45	42	43		SIXPENCE/Kiss Me
20	17	39	42		TLC/No Scrubs
64	62	39	39		GOO GOO DOLLS/Side
46	44	38	39		EAGLE-EYE CHERRY/Save Tonight
45	41	39	38		SHAWN MULLINS/Lullaby
47	45	38	38		LENNY KRAVITZ/Fly Away
62	61	37	35		BRITNEY SPEARS/Baby One More...
35	33	30	34		MONICA/Angel Of Mine
17	16	30	31		DIVINE/Lately
25	20	25	30		BRANDY/Have You Ever?
-	12	22	30		SHANIA TWAIN/That Don't...
31	30	29	29		EVERLAST/What It's Like
25	28	29	26		'N SYNC/Drive Myself Crazy
23	23	24	23		SHERYL CROW/My Favorite Mistake
10	9	24	23		98 DEGREES/The Hardest Thing
33	34	22	22		MARIAH CAREY/I Still Believe
19	21	22	22		R. KELLY & C. DION/It's Your Angel
8	20	25	21		WHITNEY HOUSTON/Heartbreak Hotel
13	12	15	16		GARBAGE/Special
10	9	12	14		EMINEM/My Name Is
7	7	7	13		SHERYL CROW/Anything But Down
3	8	8	10		JEWEL/Down So Long
-	7	9	9		JORDAN KNIGHT/Give It To You
-	7	9	8		BON JOVI/Real Life
6	7	7	7		TOMMY HENRIKSEN/See The Sun
5	7	7	7		BILLY CRAWFORD/Urgently In Love
-	-	-	-		FATBOY SLIM/Praise You
-	-	-	-		'N SYNC/Drive Myself Crazy
-	-	-	-		FASTBALL/Out Of My Head

MARKET #38

WZPL/Indianapolis
My Star
(317) 816-4000
Gjerdrum/Decker

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
66	64	60	62		SUGAR RAY/Every Morning
5	35	54	60		GOO GOO DOLLS/Side
63	55	60	58		SARAH McLACHLAN/Angel
63	55	54	58		SHAWN MULLINS/Lullaby
60	50	42	57		BARENKAT LADIES/One Week
50	49	47	45		CHER/ Believe
42	42	42	43		MATCHBOX 20/Back 2 Good
43	44	43	42		EAGLE-EYE CHERRY/Save Tonight
40	38	42	42		EVERYTHING/Hoosier
57	57	41	42		SHANIA TWAIN/From This Moment On
33	40	36	41		SIXPENCE/Kiss Me
41	32	34	38		SAVAGE GARDEN/The Animal Song
-	25	26	31		BAZ LUHRMANN/Everybody's Free...
23	20	24	30		LENNY KRAVITZ/Fly Away
-	-	-	-		TLC/No Scrubs
26	29	31	28		JOHN MELLENCAMP/It's Not Running...
24	25	26	27		BRITNEY SPEARS/Baby One More...
36	28	29	26		SHERYL CROW/Anything But Down
23	26	25	26		BON JOVI/Real Life
-	-	-	-		EVERLAST/What It's Like
24	24	21	25		SHERYL CROW/My Favorite Mistake
39	38	31	24		GOO GOO DOLLS/iris
42	25	21	24		EDWIN MCCAIN/It's Be
22	21	25	23		SEMONSON/Closing Time
24	22	24	22		AEROSMITH/Don't Want To...
23	25	22	21		FAITH HILL/This Kiss
-	-	-	-		RICKY MARTIN/Livin' La Vida Loca
22	22	25	20		GREEN DAY/Time Of Your Life...
11	11	11	20		GARBAGE/Special
-	-	-	-		98 DEGREES/The Hardest Thing
-	-	-	-		JEWEL/Down So Long
20	19	19	17		MATCHBOX 20/Real World
16	17	15	17		BLESSID UNION/Hey Leonardo...
23	18	21	11		COLLECTIVE SOUL/Run
-	-	-	-		SHAWN MULLINS/Shimmer
-	-	-	-		FASTBALL/Out Of My Head

MARKET #39

WXXL/Oriando
Chancellor
(407) 339-6539
Cook/DeGraiff

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
60	51	45	63		BRITNEY SPEARS/Baby One More...
54	52	41	60		DIVINE/Lately
38	47	60	60		MONICA/Angel Of Mine
43	51	53	60		TLC/No Scrubs
60	50	42	53		BACKSTREET BOYS/All I Have To Give
-	19	32	41		BAZ LUHRMANN/Everybody's Free...
36	36	37	41		SIXPENCE/Kiss Me
52	34	33	41		CHER/ Believe
61	59	52	40		'N SYNC/Drive Myself Crazy
29	30	29	40		SUGAR RAY/Every Morning
34	32	40	40		2PAC/Changes
40	45	46	39		BLACKSTREET & MYA/Take Me There
60	59	57	38		BRANDY/Have You Ever?
40	25	27	35		EMINEM/My Name Is
37	27	27	34		SAVAGE GARDEN/The Animal Song
19	31	35	34		LENNY KRAVITZ/Fly Away
34	36	34	33		JORDAN KNIGHT/Give It To You
45	36	30	24		MARIAH CAREY/I Still Believe
14	21	24	23		JAY-Z FAMIL AND JACan I Get A...
-	-	-	-		WHITNEY HOUSTON/Heartbreak Hotel
23	27	27	21		JOEY MCINTYRE/Stay The Same
21	21	18	19		VENGABOYS/We Like To Party!
16	20	23	19		MATCHBOX 20/Back 2 Good
27	28	23	17		98 DEGREES/The Hardest Thing
4	15	14	17		'N SYNC/Drive Myself Crazy
4	22	24	16		EVERLAST/What It's Like
-	-	-	-		C NOTE/Wait Till I Get Home
5	18	19	15		SHANIA TWAIN/That Don't...
24	14	13	11		MADONNA/Nothing Really...
-	-	-	-		OFFSPRING/Why Don't You Get...
-	-	-	-		RICKY MARTIN/Livin' La Vida Loca

MARKET #41

KUMX/New Orleans
Clear Channel
(504) 679-7300
Stewart

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
49	68	74	75		SUGAR RAY/Every Morning
74	57	67	74		CHER/ Believe
50	68	74	74		FLYSGot You (Where...)
75	73	73	73		MATCHBOX 20/Back 2 Good
74	75	74	73		EVERLAST/What It's Like
28	44	51	54		SIXPENCE/Kiss Me
-	37	51	53		DAVE MATTHEWS BAND/Crush
41	51	49	51		WHITNEY HOUSTON/Heartbreak Hotel
74	75	55	50		WILL SMITH/Miami
59	57	49	50		MARIAH CAREY/I Still Believe
47	49	49	50		BACKSTREET BOYS/All I Have To Give
19	21	24	44		TLC/No Scrubs
38	34	35	35		GOO GOO DOLLS/Side
27	28	35	35		GARBAGE/Special
30	31	33	34		BRITNEY SPEARS/Baby One More...
45	36	33	32		EAGLE-EYE CHERRY/Save Tonight
21	37	31	31		SARAH McLACHLAN/Angel
16	28	26	31		EVERLAST/What It's Like
26	24	26	24		ROBYN/Show Me Love
-	18	26	27		JEWEL/Down So Long
-	20	26	27		'N SYNC/Drive Myself Crazy
29	26	22	26		NATALIE IMBRUGLIA/Torn
28	28	28	26		MATCHBOX 20/Back 2 Good
18	19	19	24		98 DEGREES/The Hardest Thing
19	17	22	21		EDWIN MCCAIN/It's Be
15	21	21	20		EMINEM/My Name Is
-	17	19	19		OFFSPRING/Why Don't You Get...
20	19	19	19		1000 CLOWNS/Not The Greatest...
21	18	18	18		MONICA/Angel Of Mine
19	20	18	18		GREEN DAY/Time Of Your Life...
-	-	-	-		JAY-Z FAMIL AND JACan I Get A...
12	14	15	11		GOO GOO DOLLS/iris
-	-	-	-		SHANIA TWAIN/That Don't...
27	26	25	9		JOEY MCINTYRE/Stay The Same
-	-	-	-		RICKY MARTIN/Livin' La Vida Loca

MARKET #41

WEZB/New Orleans
Sinclair
(504) 834-9587
Wagman/Love

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
42	40	43	65		MONICA/Angel Of Mine
39	28	31	64		WHITNEY HOUSTON/Heartbreak Hotel
40	60	64	63		SIXPENCE/Kiss Me
64	60	64	63		JAY-Z FAMIL AND JACan I Get A...
40	65	60	63		EVERLAST/What It's Like
13	37	38	44		TLC/No Scrubs
64	50	40	43		GOO GOO DOLLS/Side
62	53	39	42		MATCHBOX 20/Back 2 Good
40	42	41	42		FLYSGot You (Where...)
22	42	61	41		CAKE/Never There
63	64	60	41		SUGAR RAY/Every Morning
19	25	27	37		ORU HILL/These Are The Times
41	29	21	37		LAURYN HILL/Doo Wop (That Thing)
22	30	38	36		BACKSTREET BOYS/All I Have To Give
-	15	26	30		JEWEL/Down So Long
14	20	31	29		SHERYL CROW/Anything But Down
-	4	27	29		BAZ LUHRMANN/Everybody's Free...
40	42	37	26		BRANDY/Have You Ever?
61	42	40	25		BETTER THAN EZRA/At The Stars
-	8	29	24		SHANIA TWAIN/That Don't...
-	8	29	24		2Sweetest Thing
25	29	22	20		JOEY MCINTYRE/Stay The Same
10	17	13	18		98 DEGREES/The Hardest Thing
-	10	15	16		FUEL/Shimmer
-	10	14	16		MEJAAI/Bout The Money
11	12	7	16		EMINEM/My Name Is
-	5	13	15		TAL Bachman/She's So High
8	10	10	14		2PAC/Changes
8	23	20	13		MADONNA/Nothing Really...
-	9	11	12		MARVELOUS 3/Freak Of The Week
12	15	15	12		B'WITCHED/C'est La Vie
-	2	9	11		OFFSPRING/Why Don't You Get...
-	2	9	11		KEITH SWEAT/It's Not Ready
-	8	12	12		TYRESE/Sweet Lady
11	9	10	7		SAVAGE GARDEN/The Animal Song
-	7	9	6		'N SYNC/Drive Myself Crazy
11	9	9	5		MARIAH CAREY/I Still Believe
-	-	-	-		RICKY MARTIN/Livin' La Vida Loca
-	-	-	-		GARBAGE/Special
-	-	-	-		BUSTA RHYMES/FJ



CHR/RHYTHMIC TOP 50

APRIL 9, 1999

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	TLC No Scrubs (LaFace/Arista)	3511	3565	3298	3121	54/0
3	3	2	2	TYRESE Sweet Lady (RCA)	2426	2506	2259	2105	52/0
2	2	3	3	WHITNEY HOUSTON Heartbreak Hotel (Arista)	2385	2393	2314	2364	50/1
9	5	5	4	GINUWINE What's So Different (550 Music/ERG)	1856	1817	1660	1574	41/0
17	13	10	5	BUSTA RHYMES I/JANET What's It Gonna Be (Elektra/EEG)	1844	1481	1148	997	49/2
37	21	11	6	112 Anywhere (Bad Boy/Arista)	1755	1361	866	463	47/5
4	4	4	7	MONICA Angel Of Mine (Arista)	1580	1912	2011	2035	34/1
14	10	8	8	BLACKSTREET I/JANET Girlfriend... (Lil' Man/Interscope)	1544	1525	1281	1124	43/0
5	6	6	9	LAURYN HILL Ex-Factor (Ruffhouse/Columbia)	1523	1660	1645	1671	37/0
7	7	7	10	R. KELLY When A Woman's Fed Up (Jive)	1521	1560	1592	1581	43/1
8	8	9	11	JAY-Z I/AMIL AND JA Can I Get A... (Def Jam/RAL/Mercury)	1274	1482	1578	1581	31/0
22	15	13	12	MYA My First Night With You (University/Interscope)	1250	1209	1022	897	44/1
11	12	12	13	BRITNEY SPEARS ...Baby One More Time (Jive)	1083	1212	1194	1237	22/1
33	24	16	14	98 DEGREES The Hardest Thing (Universal)	1064	1005	829	519	29/1
30	28	19	15	JESSE POWELL You (Silas/MCA)	991	893	739	641	31/2
24	19	23	16	FAITH EVANS I/PUFF DADDY All Night Long (Bad Boy/Arista)	913	868	915	878	29/0
10	9	15	17	MARIAH CAREY I Still Believe (Columbia)	886	1084	1296	1411	24/0
6	11	14	18	EMINEM My Name Is (Web/Aftermath/Interscope)	858	1121	1242	1587	33/0
—	47	33	19	BRANDY Almost Doesn't Count (Atlantic)	840	632	314	166	36/5
31	27	26	20	RAPHAEL SAADIQ I/Q-TIP Get Involved (Hollywood/Motown)	831	833	767	585	31/1
29	22	22	21	TRINA & TAMARA What'd You Come Here For? (Columbia)	826	871	860	699	29/0
25	23	18	22	VENGABOYS We Like To Party! (Grooviiicious/Strictly Rhythm)	820	895	834	791	21/0
26	25	27	23	KRAYZIE BONE Thug Mentality (Mo Thugs/Ruthless/Relativity)	808	806	784	730	28/0
19	18	20	24	CHER Believe (Warner Bros.)	808	878	924	923	21/0
21	16	17	25	DMX Ruff Ryders Anthem (Def Jam/Mercury)	773	913	934	909	19/1
13	17	24	26	2PAC Changes (Amaru/Death Row/Interscope)	756	860	929	1151	22/0
16	26	28	27	BRANDY Have You Ever? (Atlantic)	723	760	784	1000	18/0
12	14	21	28	DRU HILL These Are The Times (University/Island)	716	873	1046	1153	19/0
49	38	34	29	ERIC BENET I/FAITH EVANS Georgy Porgy (Warner Bros.)	693	549	413	242	28/1
15	20	25	30	WILL SMITH Miami (Columbia)	679	843	886	1021	21/0
BREAKER			31	JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority)	591	445	216	73	31/2
BREAKER			32	'N SYNC I Drive Myself Crazy (RCA)	578	480	203	14	26/2
28	32	31	33	ROOTS I/ERYKAH BADU You Got Me (MCA)	571	648	613	709	23/0
36	34	35	34	DJ CLUE I/DMX It's On (Roc-A-Fella/Def Jam/Mercury)	568	547	532	505	28/2
BREAKER			35	BLAQUE 808 (Track Masters/Columbia)	545	439	303	168	26/3
23	29	30	36	DEBORAH COX Nobody's Supposed To Be Here (Arista)	534	684	730	888	15/0
BREAKER			37	KEITH SWEAT I'm Not Ready (Elektra/EEG)	519	443	318	188	27/0
20	30	29	38	TLC Silly Ho (LaFace/Arista)	509	684	678	911	18/0
BREAKER			39	TRICK DADDY Nann Brother (Slip N' Slide/Warlock)	506	458	343	325	20/5
18	31	32	40	OUTKAST Rosa Parks (LaFace/Arista)	475	640	674	928	16/0
—	45	42	41	TOTAL Sitting Home (Bad Boy/Arista)	467	437	320	189	20/1
—	—	48	42	SILK If You (Lovin' Me) (Elektra/EEG)	460	315	168	162	23/1
DEBUT			43	NAS I/PUFF DADDY Hate Me Now (Columbia)	420	235	113	30	23/11
39	35	36	44	DIVINE One More Try (Pendulum/Red Ant)	416	517	523	433	19/0
35	36	43	45	JUVENILE Ha! (Cash Money/Universal)	406	418	449	513	14/0
DEBUT			46	DJ QUIK You'z A Ganxta (Profile/Arista)	383	279	156	145	19/3
DEBUT			47	RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	350	132	—	—	18/8
DEBUT			48	SILKK THE SHOCKER I/MYA Somebody... (No Limit/Priority)	348	157	50	29	19/7
41	40	44	49	JD I/KEITH SWEAT & R.O.C. Going Home... (So So Def/Columbia)	328	396	394	393	7/0
34	37	47	50	SHANICE When I Close My Eyes (LaFace/Arista)	302	353	430	519	13/1

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 54 CHR/Rhythmic reporters. 53 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

BREAKERS®

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
591/146	31/2	31
JT MONEY		
Who Dat (Tony Mercedes/Freeworld/Priority)		
'N SYNC		
I Drive Myself Crazy (RCA)		
578/98	26/2	32
BLAQUE		
808 (Track Masters/Columbia)		
545/106	26/3	35
KEITH SWEAT		
I'm Not Ready (Elektra/EEG)		
519/76	27/0	37
TRICK DADDY		
Nann Brother (Slip N' Slide/Warlock)		
506/48	20/5	39

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
702 Where My Girls At? (Motown)	29
FOXY BROWN I/TOTAL I Can't (Violator/Def Jam/RAL/Mercury)	22
TQ Better Days (ClockWork/Epic)	15
NAS I/PUFF DADDY Hate Me Now (Columbia)	11
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	8
SILKK THE SHOCKER I/MYA Somebody... (No Limit/Priority)	7
112 Anywhere (Bad Boy/Arista)	5
BRANDY Almost Doesn't Count (Atlantic)	5
TRICK DADDY Nann Brother (Slip N' Slide/Warlock)	5
BILLIE She Wants You (Innocent/Virgin)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
112 Anywhere (Bad Boy/Arista)	+394
BUSTA RHYMES I/JANET What's It... (Elektra/EEG)	+363
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	+218
BRANDY Almost Doesn't Count (Atlantic)	+208
702 Where My Girls At? (Motown)	+195
SILKK THE SHOCKER I/MYA Somebody... (No Limit/Priority)	+191
NAS I/PUFF DADDY Hate Me Now (Columbia)	+185
JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority)	+146
SILK If You (Lovin' Me) (Elektra/EEG)	+145
ERIC BENET I/FAITH EVANS Georgy Porgy (Warner Bros.)	+144

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
MONIFAH Touch It (Uptown/Universal)
LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
AALIYAH Are You That Somebody? (Atlantic)
NEXT Too Close (Arista)
DIVINE Lately (Pendulum/Red Ant)
BLACKSTREET & MYA I/MASE... Take Me... (Interscope)
LAURYN HILL Can't Take My Eyes Off... (Ruffhouse/Columbia)
NICOLE Make It Hot (Gold Mind/East West/EEG)
USHER You Make Me Wanna... (LaFace/Arista)
MONICA The First Night (Arista)

Breakers: Songs registering 500 plays or more for the first time. Bulets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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HIP-HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	BUSTA RHYMES F/ANET What's It Gonna Be (<i>Elektra/EEG</i>) 5031 4532 135/2			
2	2	ROOTS F/ERYKAH BADU You Got Me (<i>MCA</i>) 4190 4259 110/0			
3	3	EMINEM My Name Is (<i>Web/Aftermath/Interscope</i>) 2700 3031 105/0			
4	4	KRAYZIE BONE Thug Mentality (<i>Mo Thugs/Ruthless/Relativity</i>) 2178 2159 98/0			
7	5	JT MONEY Who Dat (<i>Tony M/Freeworld/Priority</i>) 2074 1636 113/3			
5	6	TRICK DADDY Nann Brother (<i>Slip N' Slide/Warlock</i>) 1957 2063 87/6			
8	7	JAY-Z Jigga Who Jigga What (<i>Roc-A-Fella/Def Jam/Mercury</i>) 1683 1480 83/2			
6	8	JAY-Z F/AMIL AND JA Can I Get A... (<i>Def Jam/RAL/Mercury</i>) 1599 1875 45/0			
9	9	HARLEM WORLD... I Really Like It (<i>All Out/So So Def/Columbia</i>) 1277 1390 58/0			
13	10	BC Why-O-Why (<i>Red Ant</i>) 1123 1010 48/1			
10	11	JUVENILE Ha! (<i>Cash Money/Universal</i>) 1054 1304 44/0			
14	12	FOXY BROWN F/TOTAL I Can't (<i>Violator/Def Jam/RAL/Mercury</i>) 1052 896 91/22			
12	13	2PAC Changes (<i>Amaru/Death Row/Interscope</i>) 952 1055 32/0			
—	14	NAS F/PUFF DADDY Hate Me Now (<i>Columbia</i>) 949 262 93/78			
11	15	DMX Ruff Ryders Anthem (<i>Def Jam/Mercury</i>) 891 1064 22/1			
15	16	REDMAN F/BUSTA RHYMES Da Goodness (<i>Def Jam/Mercury</i>) 890 879 61/0			
—	17	SILKK THE SHOCKER F/MYA Somebody Like Me (<i>No Limit/Priority</i>) 867 366 82/20			
20	18	PETE ROCK Take Your Time (<i>Loud</i>) 852 774 58/2			
—	19	DJ QUIK You'z A Ganxta (<i>Profile/Arista</i>) 834 442 68/6			
17	20	DJ CLUE F/DMX It's On (<i>Roc-A-Fella/Def Jam/Mercury</i>) 810 864 44/2			

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. 54 CHR/Rhythmic reporters and 88 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1999, R&R Inc.



BUST N' OUT — Elektra/EEG rapper Busta Rhymes was Jammin' with the pimps at WJMN/Boston, listening to the off-the-hook new single "What's It Gonna Be," which features Janet Jackson. After Busta finished buggin' out, he snapped this flick with:(l-r) Elektra's VP/Promotion Bill Pfordresher and Sr. VP/Promotion Greg Thompson, Busta, WJMN/Boston PD Cadillac Jack and (front) APD/MD Danny Ocean.

NEW & ACTIVE

MAXWELL *Fortunate* (Rock Land/Interscope/Columbia)
Total Plays: 290, Total Stations: 17, Adds: 3

LAURYN HILL *To Zion* (Ruffhouse/Columbia)
Total Plays: 284, Total Stations: 12, Adds: 0

ROAD DAWGS *Bouncin'* (Noo Trybe/Virgin)
Total Plays: 276, Total Stations: 12, Adds: 0

C NOTE *Wait Till I Get Home* (TransContinental/Epic)
Total Plays: 241, Total Stations: 14, Adds: 0

T.W.D.Y. *Player's Holiday* (Thump)
Total Plays: 228, Total Stations: 12, Adds: 1

CHEROKEE *Ooh Wee Wee* (RCA)
Total Plays: 210, Total Stations: 16, Adds: 2

DEBORAH COX *It's Over Now* (Arista)
Total Plays: 197, Total Stations: 16, Adds: 1

702 *Where My Girls At?* (Motown)
Total Plays: 195, Total Stations: 29, Adds: 29

BLACKMOON *Two Turntables And A Mic* (Duck Down/Priority)
Total Plays: 185, Total Stations: 13, Adds: 0

JAY-Z *Jigga Who Jigga What* (Roc-A-Fella/Def Jam/Mercury)
Total Plays: 169, Total Stations: 5, Adds: 0

LINK *I Don't Wanna See* (Relativity)
Total Plays: 118, Total Stations: 12, Adds: 2

TANTO METRO & DEVONTE *Everyone Falls In Love* (Penthouse)
Total Plays: 113, Total Stations: 6, Adds: 0

SHAE JONES *Bad Boy* (Universal)
Total Plays: 99, Total Stations: 11, Adds: 2

FOXY BROWN F/TOTAL *I Can't* (Violator/Def Jam/RAL/Mercury)
Total Plays: 63, Total Stations: 22, Adds: 22

TQ *Better Days* (ClockWork/Epic)
Total Plays: 18, Total Stations: 15, Adds: 15

Songs ranked by total plays

NEW RELEASES

ADDS APRIL 13

BACKSTREET BOYS

I Want It That Way (*Jive*)

DRU HILL

You Are Everything (*University/Island*)

JUVENILE

Follow Me Now (*Cash Money/Universal*)

NAS f/PUFF DADDY

Hate Me Now (*Columbia*)

SILKK THE SHOCKER f/MYA

Somebody... (No Limit/Priority)

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

<p>KKKS/Albuquerque, NM PD: Tony Manero MD: Jackie James 24 SILKK THE SHOCKER "Somebody" 702 "Girls" FOXY BROWN F/TOTAL "Can't" 10 "Better" NAS F/PUFF DADDY "Hate"</p> <p>KYLZ/Albuquerque, NM DM/MD: M.C. Scrappy MD: Robb Royale 5 702 "Girls" 1 W.D.Y. "Players" FOXY BROWN F/TOTAL "Can't" 10 "Better"</p> <p>KQBT/Austin, TX PD: Scooter B. Stevens 63 SHAGGY F/ANET "Luv" 26 WHITNEY HOUSTON "Heartbreak" 12 BRITNEY SPEARS "Baby" 16 MONICA "Angel" 11 112 "Anywhere" 9 TLC "Bad"</p> <p>KISV/Bakersfield, CA PD: Bob Lewis No Adds</p> <p>KKXX/Bakersfield, CA PD: Chris Squires MD: Craig Marshall 10 BLAQUE "808" 10 JT MONEY "Who"</p> <p>WBHJ/Birmingham, AL PD: Mickey Johnson APD/MD: Mary Kay 6 JIM CROW F/TOT SHORT "Drama" 5 JA RULE "Holla" LINK "Wanna" FOXY BROWN F/TOTAL "Can't" 702 "Girls"</p> <p>WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Danny Ocean FOXY BROWN F/TOTAL "Can't" DEBORAH COX "Over"</p>	<p>WBBM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley 5 TLC "Unpretty"</p> <p>KZFM/Corpus Christi, TX PD: Ed Ocanas MD: Danny B. Jammin' 27 RICKY MARTIN "Livin' 8 R KELLY "Woman's" SHANIA TWAIN "Impress" 8 SWITCHED "C'est" 10 "Better" 112 "Anywhere" CHEROKEE "Can"</p> <p>KRBV/Dallas, TX DM: Laura Gray PD: Carmy Ferreri 30 NASTYBOY KLICK "Perfect" 23 DMX "Ruff" 21 TRICK DADDY "Nann" 702 "Girls"</p> <p>WBTT/Dayton, OH PD: Sandy Collins 68 BACKSTREET BOYS "Wann" BRANDY "Doesn't" 112 "Anywhere" 702 "Girls"</p> <p>KQKS/Denver, CO PD: Cat Collins MD: Harrison Wood NAS F/PUFF DADDY "Hate"</p> <p>KPRR/Ei Paso, TX DM: John Candelaria PD: Victor Starr MD: Kashawn Powell 10 SILK "If" 9 BLAQUE "808" BUSTA RHYMES F/ANET "What's" SILKK THE SHOCKER "Somebody" "N SYNC "Dive" CHEROKEE "Can"</p> <p>KBOS/Fresno, CA PD: E. Curtis Johnson MD: Travis Loughran NAS F/PUFF DADDY "Hate"</p>	<p>KKPW/Fresno, CA DM/MD: Greg Mack APD: R.J. Lopes MD: DJ Jess 56 702 "Girls" 15 FOXY BROWN F/TOTAL "Can't" 13 SHAGGY "Lose" 11 NAS F/PUFF DADDY "Hate" 10 "Better" 7 RICKY MARTIN "Livin'"</p> <p>WSNX/Grand Rapids, MI PD: Todd Michaels APD/MD: Keith Curry 17 BILLIE "Wants" 702 "Girls"</p> <p>WJMN/Greensboro, NC DM/MD: Brian Douglas MD: Mary Kay 46 LOST BOYZ "Hike" 19 KETH MURRAY "Somebody" 18 JA RULE "Holla"</p> <p>KIKI/Honolulu, HI PD: Alan Oda MD: James Coles 29 FOXY BROWN "Hot" 27 BUSTA RHYMES F/ANET "What's" 27 RICKY MARTIN "Livin'" 11 702 "Girls" 5 "TO "Better"</p> <p>KXME/Honolulu, HI PD/MD: Jamie Hyatt 37 SILKK THE SHOCKER "Somebody" 34 112 "Anywhere"</p> <p>KBXX/Houston, TX PD: Rob Scorpio MD: Kashawn Powell 10 SILK "If" 9 BLAQUE "808" FOXY BROWN F/TOTAL "Can't" 702 "Girls"</p> <p>WHHH/Indianapolis, IN PD: Scott Wheeler MD: Carl Frye 16 SILKK THE SHOCKER "Somebody" 8 TRICK DADDY "Nann" 702 "Girls" SHAE JONES "Bad"</p>	<p>WJBT/Jacksonville, FL PD: Dave Wynter MD: Tiffany Green 20 JUVENILE "Back" 13 SHAGGY "Lose" 10 SILKK THE SHOCKER "Somebody" 9 CHANTE MOORE "Chante's" 702 "Girls" FOXY BROWN F/TOTAL "Can't"</p> <p>KLUC/Las Vegas, NV PD: Cat Thomas MD: Melissa Sletas 702 "Girls"</p> <p>KPWR/Los Angeles, CA PD: Mike Tierney APD: Damien Young MD: E-Man 26 NAS F/PUFF DADDY "Hate" 10 TASH "Bermuda" 18 JA RULE "Holla"</p> <p>KXHT/Memphis, TN DM: Chris Taylor PD: Lee Cagle 17 MYA "First" 16 JUVENILE "Back" 14 BLAQUE "808" 702 "Girls"</p> <p>KHTN/Merced, CA PD: Rene Roberts 3 FOXY BROWN F/TOTAL "Can't" 3 "TO "Better" MAXWELL "Fortunate" 702 "Girls" NAS F/PUFF DADDY "Hate" STEVE B "Leave" 702 "Girls"</p> <p>WPOW/Miami, FL PD: Kid Curry MD: Eddie Mix APD: Tony Tiger 26 98 DEGREES "Hardest" FOXY BROWN F/TOTAL "Can't" 702 "Girls"</p> <p>KDON/Monterey, CA PD: Dan Watson MD: Mark Garcia SILKK THE SHOCKER "Somebody"</p>	<p>WKTU/New York, NY PD: Frankie Blue APD/MD: Andy Shane BRANDY "Doesn't"</p> <p>WOHT/New York, NY PD: Tracy Cleaherty MD: Sean Taylor 20 DRU HILL "Everything" 10 RAHZEL "Know" WNVZ/Norfolk, VA PD: Don London MD: Jay West 7 RICKY MARTIN "Livin'" 6 BRANDY "Doesn't" 4 FOXY BROWN F/TOTAL "Can't" 10 "Better" 702 "Girls" DONNELL JONES "Shory"</p> <p>KCAQ/Oxnard, CA PD: Dan Garite MD: Don Dag 10 MAXWELL "Fortunate" 5 FOXY BROWN F/TOTAL "Can't" 10 "Better" 702 "Girls"</p> <p>KPSI/Palm Springs, CA DM/MD: Mike Keane 13 BRANDY "Doesn't" 5 112 "Anywhere" TOTAL "Strong" DJ QUIK "Ganxta" 702 "Girls" FOXY BROWN F/TOTAL "Can't"</p> <p>KKFR/Phoenix, AZ PD: Bruce St. James APD: Krazy Kid Stevenz No Adds</p> <p>WWKX/Providence, RI PD: Dave McKenna MD: Paul Nelson 11 FOXY BROWN F/TOTAL "Can't" 2 702 "Girls" 2 WNZ/Reno, NV PD/MD: Bill Shakespeare 22 702 "Girls" RICKY MARTIN "Livin'" LINK "Wanna" BILLIE "Wants"</p>	<p>KGGI/Riverside, CA PD: Mark Feather APD/MD: Jesse Duran 17 LAURYN HILL "Doo" 1 STEVE B "Leave" 1 ERIC BENET F/FAITH "Georgy"</p> <p>WMAX/Rochester, NY PD: Erick Anderson APD: Patrick Castania BRANDY "Doesn't"</p> <p>KBMB/Sacramento, CA PD/MD: Ibrahim "Ebro" Jamile 8 NAS F/PUFF DADDY "Hate" 4 FOXY BROWN F/TOTAL "Can't" 10 "Better" 702 "Girls" DONNELL JONES "Shory"</p> <p>KSFM/Sacramento, CA PD: Bob West MD: John E Cage JESSE POWELL "You" TRICK DADDY "Nann"</p> <p>WOCQ/Salisbury, MD PD: Woomie MD: Gizmo MAXWELL "Fortunate" DONNELL JONES "Shory" FOXY BROWN F/TOTAL "Can't" BILLIE "Wants" JORDAN KNIGHT "Give" 702 "Girls"</p> <p>KTFM/San Antonio, TX PD: Cliff Tredway MD: Steve Chavez 10 "Better" 702 "Girls" FOXY BROWN F/TOTAL "Can't"</p> <p>XHTZ/San Diego, CA DM/MD: Lisa Vazquez MD: Dale Solivan 35 702 "Girls" 15 RICKY MARTIN "Livin'" 12 DJ QUIK "Ganxta" 10 FOXY BROWN F/TOTAL "Can't" 8 NAS F/PUFF DADDY "Hate" 10 "Better"</p>	<p>KMEL/San Francisco, CA PD: Joey Arbagey MD: Glenn Aure No Adds</p> <p>KYLD/San Francisco, CA PD: Michael Martin APD/MD: Jazzy Jim Archer 27 702 "Girls" JUVENILE "Follow" 10 "Better" FOXY BROWN F/TOTAL "Can't" RAPHAEL SADIQO-TIP "Involved" NAS F/PUFF DADDY "Hate"</p> <p>KWVV/San Luis Obispo, CA PD: Jammer MD: Tommy Delrio 27 "N SYNC "Drive" 8 DJ QUIK "Ganxta" 702 "Girls" 10 "Better"</p> <p>KUBE/Seattle, WA PD: Eric Powers MD: Julie Pilot FOXY BROWN F/TOTAL "Can't" JT MONEY "Who"</p> <p>KWIN/Stockton, CA MD: Pretty Boy Dontay NAS F/PUFF DADDY "Hate" FOXY BROWN F/TOTAL "Can't" 10 "Better" 702 "Girls" SHAE JONES "Bad" BILLIE "Wants"</p> <p>WLLD/Tampa, FL PD: Dave Ferguson MD: Orlando 32 NAS F/PUFF DADDY "Hate" 702 "Girls"</p> <p>KOHT/Tucson, AZ DM/MD: Paco Jacobo APD/MD: Fred Rico 20 DJ QUIK "Ganxta" 12 702 "Girls" 8 FOXY BROWN F/TOTAL "Can't" 10 "Better"</p>	<p>WOWZ/Utica, NY Interim PD/MD: Suzy Garcia 702 "Girls" FOXY BROWN F/TOTAL "Can't" JESSE POWELL "You" RICKY MARTIN "Livin'" JANA "Baby"</p> <p>WPGC/Washington, DC PD: Jay Stevens APD/MD: Maurice Devoe 32 TYRESE "Lately" 18 DEBORAH COX "Friends" 12 DMX "Kiss" 10 TRICK DADDY "Nann" 7 DJ CLUE F/DMX "On"</p> <p>KDGS/Wichita, KS PD: Steve Dorrell APD: Ricardo Cherry MD: A.J. Jones 25 702 "Girls" SILKK THE SHOCKER "Somebody" 7 FOXY BROWN F/TOTAL "Can't" JANA "Baby" 10 "Better" RICKY MARTIN "Livin'"</p> <p>54 Total Reporters 54 Current Reporters 53 Current Playlists</p> <p>Reported Frozen Playlist (1): WERO/Baltimore, MD</p> <p>Moves from CHR/Rhythmic to CHR/Pop (1): WDRQ/Detroit, MI</p>
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CHR/RHYTHMIC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE

MARKET #1				
WKTU/New York				
Chancellor (201) 420-3700 Blue/Shane				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
47	55	77	69	BRITNEY SPEARS/ Baby One More...
73	65	70	68	DEBORAH COX/Nobody's Supposed...
73	69	53	54	CHER/ Believe
50	50	47	53	HAZOR & GUIDO/Do It Again
29	29	41	50	TLC/No Scrubs
-	-	20	47	RICKY MARTIN/Livin' La Vida Loca
47	43	45	45	WILL SMITH/Miami
60	52	49	43	STARS ON 54/If You Could Read...
23	25	30	42	MONICA/Angel Of Mine
40	44	38	37	CYNTHIA/If I Had The Chance
29	35	34	36	JOEY MCINTYRE/Stay The Same
-	-	27	35	CHER/Strong Enough
47	36	32	34	VERONICA/Release Me
40	36	34	33	ELVIS CRESPO/Suavemente
38	37	49	32	BLACKSTREET BOYS/All I Have To Give
68	57	51	27	VENGABOYS/We Like To Party!
22	15	19	19	BRANDY/Have You Ever?
34	32	29	18	N SYNC/Don't Stop Believin'
15	18	11	17	HANNA/You Only Have To
20	14	13	16	REINA/Find Another Woman
15	14	14	16	ROCKWELL/When I'm Gone
8	16	14	15	98 DEGREES/The Hardest Thing
19	20	19	15	N SYNC/Lean On Up My Heart
19	19	15	15	ROCKWELL F/COOLAGE/Can't We Try
9	9	14	14	CHARLOTTE/Skin
14	17	14	14	REACT/It's Go All The Way
7	7	5	13	WHITNEY HOUSTON/It's Not Right
10	10	11	11	TAMPERER F/MA/If You Buy This
12	11	12	11	NEXT/Too Close
6	11	12	10	C NOTE/What I Get Home
-	-	5	7	N SYNC/Drive Myself Crazy
15	5	8	5	MADONNA/Nothing Really
5	7	8	5	BETTE MIDLER/I'm Beautiful
6	6	5	5	TAMPERER F/MA/If You Buy This
5	5	5	5	WHITNEY HOUSTON/Heartbreak Hotel
-	-	-	-	BRANDY/Almost Doesn't Count

MARKET #1				
WQHT/New York				
Emmis (212) 229-9797 Cloherly/Taylor				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
42	41	41	43	JAY-Z/Jigga Who Jigga What
29	33	42	43	REDMAN F/BUSTA.../Da Goodness
32	39	39	43	TOTAL/Sitting Home
42	41	43	42	R. KELLY/Did You Ever Think
35	42	42	42	TLC/No Scrubs
42	43	42	42	ROOTS F/RYDERS Anthem
39	28	32	42	FAITH EVANS /Jai Night Long
26	32	44	41	BUSTA RHYMES F/JANET/What's It Gonna Be
-	-	10	41	MISSY ELLIOTT/She's A Bitch
12	27	27	39	ERIC BENET F/FAITH /Georgey Georgey
-	21	39	38	NAS F/PUFF DADDY/Hate Me Now
42	38	28	31	R. KELLY/When A Woman's
29	29	30	31	LAURYN HILL/Ex-Factor
42	43	41	30	TYRESE/Sweet Lady
38	26	27	30	112/Anywhere
43	42	40	30	ROOTS F/RYDERS Anthem
31	21	30	29	WHITNEY HOUSTON/Heartbreak Hotel
-	-	27	28	RAPHAEL SAADIQ/TIP/Get Involved
43	36	21	26	JUVENILE/Ha!
26	26	23	26	JESSE POWELL/You
-	-	25	25	DRU HILL/You Are Everything
-	-	14	25	TRINA & TAMARA/What'd You Come
11	26	25	25	MAXWELL/Fortunate
11	25	23	24	DEBORAH COX/It's Over Now
29	25	27	23	BLACKSTREET F/JANET/Girlfriend/Boyfriend
30	38	34	18	JAY-Z F/AMIL AND J/Can I Get A
-	-	16	17	COOL BREEZE/Watch For The Hook
20	19	16	17	REDMAN/Let Da Monkey Out
21	21	15	16	NAS/NAS Is Like
19	15	16	16	DMX/Slippin'
-	-	12	16	JAY-Z/More Money, More...
35	28	15	15	EMINEM/My Name Is
27	28	16	11	JAY-Z F/DMX/Money Cash Hoes
-	-	-	10	RAHZEL/All I Know

MARKET #2				
KPWR/Los Angeles				
Emmis (818) 953-4200 Tierney/Young/E-Man				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
78	80	72	69	DJ QUIK/You's A Gansta
76	76	67	66	DJ CLUE F/DMX/It's On
50	40	45	52	TLC/No Scrubs
74	74	72	61	DMX/Ruff Ryders Anthem
34	42	32	48	MARIAH CAREY/ Still Believe
33	35	35	45	DMX/Slippin'
72	69	66	40	WHITNEY HOUSTON/Heartbreak Hotel
5	38	37	37	RAPHAEL SAADIQ/TIP/Get Involved
36	41	40	36	TYRESE/Sweet Lady
48	67	68	35	LAURYN HILL/Ex-Factor
38	35	46	33	GINUWINE/What's So Different
50	45	47	31	JD F/KEITH SWEAT/.../Going Home With Me
5	39	39	29	NAS/NAS Is Like
41	35	35	27	KRAYZIE BONE/Thug Mentality
48	44	7	27	TLC/Silly Ho
30	29	29	26	JAY-Z F/AMIL AND J/Can I Get A
-	-	26	26	R. KELLY/When A Woman's
-	-	26	26	NAS F/PUFF DADDY/Hate Me Now
-	-	29	25	BUSTA RHYMES F/JANET/What's It Gonna Be
46	27	43	22	BAD AZZ F/SONOP DOGS/We Be Puttin It
-	-	17	22	112/Anywhere
27	40	27	21	2PAC/Changes
26	46	22	21	DJ QUIK F/2ND II /Hand N' Hand
18	20	16	21	EMINEM/My Name Is
10	15	10	16	FAT JOE F/BEAT /Bet Ya Man Can't
30	39	23	15	OUTKAST/Da Art Of
40	20	15	15	ROAD DAWGS/Bouncin'
10	10	15	10	FAITH EVANS /Jai Night Long
10	10	10	10	TIMBALAND F/JAY-Z/Lobster & Scrimp
-	-	-	10	TASH/Bermuda Triangle

MARKET #3				
WBMM/Chicago				
Infinity (312) 944-6000 Cavanah/Bradley				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
71	42	54	82	DEBORAH COX/Nobody's Supposed
81	82	84	81	TLC/No Scrubs
78	78	80	71	WHITNEY HOUSTON/Heartbreak Hotel
31	64	60	73	R. KELLY F/K MURRAY/Home Alone
36	62	49	61	TYRESE/Sweet Lady
36	49	61	61	MONICA/Angel Of Mine
39	47	46	48	SHANICE/When I Close My Eyes
12	15	24	47	BUSTA RHYMES F/JANET/What's It Gonna Be
-	35	65	45	LAURYN HILL/Can't Take My...
46	42	53	43	VENGABOYS/We Like To Party!
54	57	28	42	CHER/ Believe
21	34	32	41	98 DEGREES/The Hardest Thing
66	21	39	33	TLC/Silly Ho
-	-	17	33	RICKY MARTIN/Livin' La Vida Loca
20	13	14	32	SARAH McLACHLAN/Angel
35	20	33	31	LAURYN HILL/Ex-Factor
34	52	46	30	BRITNEY SPEARS/ Baby One More
33	31	33	30	R. KELLY/When A Woman's
-	11	26	25	BRANDY/Almost Doesn't Count
25	21	20	22	BLACKSTREET F/JANET/Girlfriend/Boyfriend
18	27	16	20	JOEY MCINTYRE/Stay The Same
44	57	58	18	JAY-Z F/AMIL AND J/Can I Get A
-	5	15	14	N SYNC/Drive Myself Crazy
10	5	7	9	ERIC BENET F/FAITH /Georgey Georgey
-	14	10	10	MADONNA/Nothing Really
6	5	11	8	JESSE POWELL/You
-	5	7	7	JESSE POWELL/You
-	5	7	7	CHER/KEO/Oh Wee Wee
16	15	11	5	DJ QUIK/You's A Gansta
-	5	5	5	NAS F/PUFF DADDY/Hate Me Now
-	5	5	5	JT MONEY/Who Dat
5	5	8	5	RAPHAEL SAADIQ/TIP/Get Involved
5	6	6	5	3RD STORE/If Ever
-	5	5	5	MYA/My First Night
-	5	5	5	BRANDY/Almost Doesn't Count

MARKET #4				
KMEL/San Francisco				
Chancellor (415) 538-1061 Arbage/Aure				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
21	39	39	60	BUSTA RHYMES F/JANET/What's It Gonna Be
60	64	44	57	TLC/No Scrubs
36	48	55	51	TYRESE/Sweet Lady
55	46	51	49	R. KELLY/When A Woman's...
21	19	32	40	LAURYN HILL/To Zon
47	40	45	46	FAITH EVANS /Jai Night Long
54	44	46	45	WHITNEY HOUSTON/Heartbreak Hotel
21	43	47	44	BLACKSTREET F/JANET/Girlfriend/Boyfriend
41	42	48	44	GINUWINE/What's So Different
27	20	36	38	KELLY PRICE/Secret Love
-	16	33	36	112/Anywhere
34	46	49	36	ROOTS F/RYDERS Anthem
18	25	33	32	TRICK DADDY/Nann Brother
30	26	32	31	OUTKAST/Da Art Of
-	-	15	30	DMX/Sitting Home
30	32	30	28	DJ CLUE F/DMX/It's On
30	32	26	26	JAY-Z F/AMIL AND J/Can I Get A
16	24	26	24	BLACKSTREET F/JANET/Girlfriend/Boyfriend
12	5	5	18	MARIAH CAREY/ Still Believe
-	-	22	14	DMX/Slippin'
-	-	-	12	T.W.D./Player's Holiday
10	5	7	10	SHANICE/When I Close My Eyes
-	-	7	9	ERIC BENET F/FAITH /Georgey Georgey
6	5	11	8	JESSE POWELL/You
-	-	5	7	JESSE POWELL/You
-	-	5	7	CHER/KEO/Oh Wee Wee
16	15	11	5	DJ QUIK/You's A Gansta
-	-	5	5	NAS F/PUFF DADDY/Hate Me Now
-	-	5	5	JT MONEY/Who Dat
5	5	8	5	RAPHAEL SAADIQ/TIP/Get Involved
5	6	6	5	3RD STORE/If Ever
-	5	5	5	MYA/My First Night
-	5	5	5	BRANDY/Almost Doesn't Count

MARKET #4				
WILD 94.9				
Chancellor (415) 356-0949 Martin/Archer				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
81	77	76	80	TLC/No Scrubs
56	60	72	78	GINUWINE/What's So Different
-	22	37	50	BUSTA RHYMES F/JANET/What's It Gonna Be
5	14	34	48	112/Anywhere
10	16	35	47	BLACKSTREET F/JANET/Girlfriend/Boyfriend
37	34	33	43	2PAC/Changes
-	-	11	41	TRICK DADDY/Nann Brother
71	74	69	40	WHITNEY HOUSTON/Heartbreak Hotel
72	74	70	40	LAURYN HILL/Ex-Factor
19	17	14	31	DJ CLUE F/DMX/It's On
13	18	21	27	DJ QUIK/You's A Gansta
-	-	72	72	702/Where My Girls At?
20	37	43	24	MYA/My First Night
28	32	39	24	TYRESE/Sweet Lady
10	18	22	23	ROAD DAWGS/Bouncin'
-	-	16	22	T.W.D./Player's Holiday
39	59	56	22	TANTO METRO /Everyone Falls In...
-	-	10	21	TOTAL/Sitting Home
29	32	25	20	SILK THE SHOCKER /Somebody Like Me
8	24	30	13	R. KELLY/When A Woman's...
10	6	9	13	JT MONEY/Who Dat
-	10	10	10	KEITH SWEAT/It's Not Ready
9	7	8	10	ROOTS F/RYDERS Anthem
7	12	8	10	LAURYN HILL/To Zon
10	13	5	8	KRAYZIE BONE/Thug Mentality
41	35	22	6	VENGABOYS/We Like To Party!
-	5	6	6	BLAQUE/808
-	5	5	5	BRANDY/Almost Doesn't Count
-	6	5	5	JERMAINE DUPRI/...It's Nothing
-	5	5	5	N SYNC/Drive Myself Crazy
5	5	5	5	TRINA & TAMARA/What'd You Come...
-	-	-	-	JUVENILE/Follow Me Now
-	-	-	-	TU/Better Days
-	-	-	-	FOXY BROWN F/TOTAL/ Can't
-	-	-	-	DMX/Slippin'
-	-	-	-	RAPHAEL SAADIQ/TIP/Get Involved
-	-	-	-	NAS F/PUFF DADDY/Hate Me Now

MARKET #7				
HOT 100				
Chancellor (214) 630-3011 Ferreri				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
-	-	86	86	TLC/No Scrubs
-	-	82	85	WHITNEY HOUSTON/Heartbreak Hotel
-	-	85	84	DIVINE/Lately
-	-	91	84	MONICA/Angel Of Mine
-	-	75	84	VENGABOYS/We Like To Party!
-	-	86	83	BRITNEY SPEARS/ Baby One More...
-	-	82	82	BRANDY/Have You Ever?
-	-	57	73	JAY-Z F/AMIL AND J/Can I Get A...
-	-	50	69	EMINEM/My Name Is
-	-	65	69	SHAGGY F/JANET/Luv Me, Luv Me
-	-	59	68	GINUWINE/What's So Different
-	-	64	67	MONIFAH/Touch It
-	-	58	66	LAURYN HILL/Doo Wop (That Thing)
-	-	60	64	WILL SMITH/Miami
-	-	54	58	TYRESE/Sweet Lady
-	-	38	56	MARIAH CAREY/ Still Believe
-	-	54	51	VOICES OF THEORY/Say It
-	-	39	47	2PAC/Changes
-	-	22	44	BRANDY/Almost Doesn't Count
-	-	20	42	MYA/My First Night...
-	-	22	30	112/Anywhere
-	-	20	30	NASTYBOY K/ICKA Perfect Man
-	-	23	21	DMX/Ruff Ryders Anthem
-	-	21	21	TRICK DADDY/Nann Brother

MARKET #8				
JAMM 94.5				
Chancellor (781) 663-2500 McCartney/Ocean				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
70	69	72	70	DMX/Ruff Ryders Anthem
62	73	70	69	TLC/No Scrubs
69	70	70	69	GINUWINE/What's So Different
67	68	67	69	JAY-Z F/AMIL AND J/Can I Get A
67	67	67	67	MONICA/Angel Of Mine
19	46	56	67	WHITNEY HOUSTON/Heartbreak Hotel
44	54	70	56	HARLEM WORLD /I Really Like It
19	34	56	67	FOXY BROWN/Hot Spot
-	-	21	42	TYRESE/Sweet Lady
47	45	42	40	LAURYN HILL/To Zon
26	45	45	37	BLACKSTREET F/JANET/Girlfriend/Boyfriend
-	-	17	37	112/Anywhere
20	21	26	36	BUSTA RHYMES F/JANET/What's It Gonna Be
68	67	52	32	DRU HILL F/REDMAN/How Deep Is Your...
41	43	39	32	2PAC/Changes
68	58	43	31	WILL SMITH/Miami
43	34	26	30	OUTKAST/Rosa Parks
24	27	35	28	JERMAINE DUPRI/JAY-Z/My Ain't A Thang
15	29	27	28	MAXWELL/Fortunate
40	41	31	26	BLACKSTREET & MYA.../Take Me There
44	21	24	25	BRANDY/Almost Doesn't Count



WALT LOVE
babylove@rronline.com

Who's Got The Key?

WALR-FM/Atlanta gives away the house

Innovative promotions and marketing opportunities are often areas where an extra effort can mean the difference between success and failure in today's competitive marketplace.

Each week we receive an assortment of promotions from any number of radio stations in the Urban and Urban AC formats.



Carla Griffin

Well, this one I just had to share with you, because it's what we all should be doing for our listeners when and if we can. It's really about creative thinking — not just the idea, but how to get what you want for the listeners, your radio station and for your clients. In other words, it's a win-win for everybody concerned. And the folks at WALR-FM/Atlanta have hit the mother lode with their "KISS 104.7 Wants to Change Your Life" promotion.

Life-Changing Radio

Urban AC KISS 104.7 has just launched the hottest listener promotion the Atlanta market has seen in years. One lucky listener will receive a five-bedroom, three-bath home located in Stone Mountain, De Kalb County, an Atlanta suburb. Plenty of radio stations have given away homes before. What makes this contest different? The house is only the beginning. The winner also gets a brand-new Ford Explorer, new furniture for the house and a year's worth of groceries. Mom and Dad get a luxury vacation to Jamaica, and when they get back, the entire family gets to go on vacation to Orlando, Florida as part of the grand prize package. That's what makes it different.

Cavalcade Of Prizes

WALR Promotions & Marketing Director **Carla Griffin** answered some of my questions about this unique and interesting giveaway. "Eastland Homes participates by providing the house," she explained. "Ingles Grocery Stores is supplying a year's worth of groceries. It breaks down to \$100 per week. Banner Ford in Decatur, Georgia is giving away the Explorer, and the winner gets to choose the color. Then *Champion Newspaper* will give the winning couple or persons the luxury vacation to Jamaica."

I asked Griffin who came up with this idea and what the motivation was. "I came up with it," she said. "I've been wanting to do this for a long time. We needed a spring promotion. This is the most listener-driven promotion the Atlanta market has seen in a long time. I've noticed that we can actually change people's lives by just giving them a ticket to a gospel concert or giving them the opportunity to do something they've never had an opportunity to do. So I decided to come up with a promotion where I would really make a difference in someone's life — in their living arrangements, the car they drive and everything overall. And the promotion needed to be listener-driven, so that we could get the numbers up, because I always wanted a promotion where you have to listen to win. This was perfect."

High-Profile Tag-Alongs

Griffin continued, "The *Champion Newspaper* is the county newspaper in the area where the prize home is actually built. A lot of focus is on DeKalb County because of this promotion, and the county has really gotten involved. A senator, the mayor of Stone Mountain and other community leaders are really excited that we're bringing this much attention to the county, so we're allowing them to tag along with our promotion just to hype how great it is to live in DeKalb County. The newspaper decided to get involved as a sponsor so that

they could get some on-air awareness and come out on our location. They're giving away the trip to Jamaica for Mom and Dad."

So how does the lucky listener win the house, the furniture, the groceries, the truck and the two trips? "All they have to do is come out and register to win, put their name in the hat, and listen Monday through Friday to see if their name is called. If they become a finalist [there will be 104 or more], they get a key on May 22. We'll then call out their names, and the person with the first key that opens the door to the house wins it all. It's that simple."

How do you know when you've picked the right promotion and hit a positive nerve with your audience? When approximately 4,000 of your adult listeners overrun your base camp! Here's what I mean by that: Three weeks ago, on a Saturday morning, 4,000 WALR listeners poured into Stone Mountain to get a look at the home they were hoping to win. Entry forms to register were available at 11am and were gone in just 12 minutes.

Was KISS expecting such a turnout? Griffin responded, "Let's just



HONEY, I'M HOME! — I wish! This is the house that one lucky KISS 104.7 listener will move into in May. I'm moving to Atlanta.

say it was all amazing and overwhelming, to say the least. We currently do two locations per Saturday, an 11am-1pm spot and then a 3-5pm spot. We launched the first one at the house, and the subdivision was just overloaded. It took us an hour and a half to get out and go to our second location, which was at Banner Ford on Scott Boulevard, for a live broadcast. There were already over 2,000 people there who had been lining up since 8:30 that morning, waiting for their opportunity to register."

The Key To Qualifying

Griffin continued telling me about Stone Mountain. "It's a very nice suburban area that has a high concentration of African Americans, and it's a real up-and-coming part of Georgia. It's really close to Atlanta."

There are quite a few folks who want to win the house and all that goes with it. I asked Griffin how

many qualifiers the station gets each day. "During middays and afternoon drive, we usually call out two or three names," she said. "When we first kicked this promotion off, we did one person every hour. But now the momentum is there, and people are listening, so we're gonna pull back on that and ease up just a bit."

"We do different things. On Thursday we may have a bonus where we call out one name every hour. Then on Friday we have another bonus where we have Tom Joyner, our syndicated morning show host, call out some names for us during morning drive. People then have 20 minutes to respond to us here at the radio station, to the jock on the air. If they do that, they become a finalist and get a key."

Well, that's definitely what I would call life-changing radio. Take a look at the house, pictured on this page!

UC DATABANK

Financial Planners Give Tips On Marketing To African Americans

Black financial planners emphasize the need to develop nontraditional marketing strategies for targeting African Americans. At a meeting sponsored by the National Alliance of Market Developers, a panel of financial planners and marketing professionals recommended grass-roots efforts such as educational seminars on financial planning in churches and other community venues.

Panelists say that because marketing effectively to African Americans requires relationship-building, traditional advertising is not always the best way to approach black consumers. This is especially true in the case of financial services, an area in which blacks are currently underserved.

Educational efforts are important, too, say panel members, because of African Americans' tendency to invest in vehicles with lower returns. The panel also discussed the importance of diverse hiring practices, mentioning investment clubs as a source of black financial talent.

CONTACTS: National Alliance of Market Developers, Greater New York Chapter, Andrew Morrison, President; phone: (212) 561-0598.

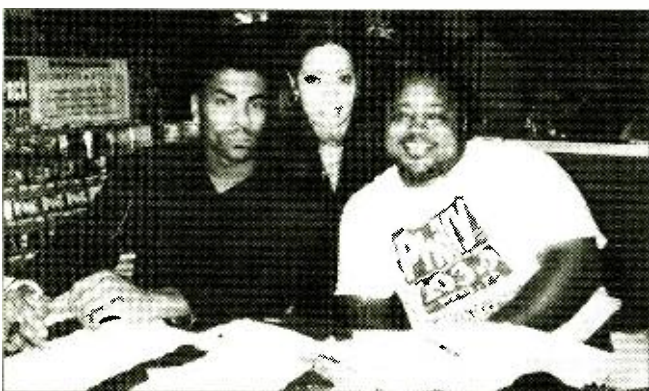
NAMD Panelists: Phil Johnson, Phil Johnson Retirement Planning & Financial Services, 30 Two Bridges Rd., #320, Fairfield, NJ 07004; phone: (973) 227-8800, x3247; fax: (973) 575-7996.

Kenneth Jones Jr., Assistant Managing Director, Mutual of New York, 261 Madison Ave., 7th floor, New York, NY 10016; phone: (212) 309-9883; fax: (212) 983-5837.

Pamela Smith, Regional VP, Primerica Financial Services, 1 Fulton Ave., #31, Hempstead, NY 11550; phone: (516) 564-1239; fax: (516) 564-0781.

Bernadette Weeks Holman, Account Supervisor, Stedman Graham & Partners, 40 W. 23 St., New York, NY 10010; phone: (212) 727-5426; fax: (212) 727-5154.

Source: *Minority Markets ALERT*, February 1999.



I'LL TAKE 50% — While in Philly promoting his new CD, 100% Ginuwine, Epic/550 recording artist Ginuwine (l) stopped by Tower Records to sign copies of his CD for more than 500 fans. In an effort to avoid finger cramps, Ginuwine takes a break from signing discs to pose for a pic with Epic Mid-Atlantic Region Promotion Manager Kathy Powell and WPHI/Philadelphia afternoon guy Bobby Holiday.

MEN OF VIZION



BREAKER 39
URBAN CHART
ON 75% OF URBAN PANEL
 ADDED THIS WEEK AT:
WJLB WQQK WQOK WBLO
WZFX WSOL KLMB

from the original movie soundtrack **TRIPPIN'**

"BREAK ME OFF" (Love Theme from "Trippin'")

Produced by Joe

The new single from the forthcoming album "MOV"



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	3	2	1	ROOTS f/ERYKAH BADU You Got Me (MCA)	3609	3595	3380	3303	86/0
1	1	1	2	TLC No Scrubs (LaFace/Arista)	3494	3688	3750	3561	86/0
10	5	5	3	BUSTA RHYMES f/JANET What's It Gonna Be (Elektra/EEG)	3169	3052	2825	2413	86/0
15	9	7	4	112 Anywhere (Bad Boy/Arista)	3103	2829	2610	2255	86/1
12	8	8	5	ERIC BENET f/FAITH EVANS Georgy Porgy (Warner Bros.)	2986	2774	2620	2334	86/0
9	6	6	6	K-CI & JOJO Life (Rock Land/Interscope)	2985	2920	2794	2557	84/1
6	4	4	7	GINUWINE What's So Different (550 Music/ERG)	2959	3153	3171	3037	82/0
17	12	10	8	BLACKSTREET f/JANET Girlfriend/Boyfriend (Lil' Man/Interscope)	2835	2690	2423	1884	85/0
11	10	9	9	SILK If You (Lovin' Me) (Elektra/EEG)	2746	2714	2581	2382	79/1
2	2	3	10	FAITH EVANS f/PUFF DADDY All Night Long (Bad Boy/Arista)	2659	3369	3498	3465	81/0
22	18	12	11	TOTAL Sitting Home (Bad Boy/Arista)	2325	2165	1961	1667	83/0
19	16	13	12	DIVINE One More Try (Pendulum/Red Ant)	2166	2081	1981	1824	74/0
25	21	17	13	RAPHAEL SAADIQ f/Q-TIP Get Involved (Hollywood/Motown)	2104	1897	1688	1425	81/2
5	13	14	14	JESSE POWELL You (Silas/MCA)	1862	2068	2353	3106	56/1
49	28	23	15	DAVE HOLLISTER My Favorite Girl (Def Squad/DreamWorks)	1847	1611	1277	710	78/1
23	19	16	16	EMINEM My Name Is (Web/Aftermath/Interscope)	1842	1930	1850	1634	72/0
27	23	21	17	CASE Happily Ever After (Def Jam/RAL/Mercury)	1826	1687	1507	1330	77/1
28	25	22	18	TRINA & TAMARA What'd You Come Here For? (Columbia)	1756	1676	1496	1328	73/0
—	45	27	19	MAXWELL Fortunate (Rock Land/Interscope/Columbia)	1735	1350	760	123	82/1
7	7	11	20	SHANICE When I Close My Eyes (LaFace/Arista)	1686	2618	2744	2634	64/0
26	24	25	21	USHER Bedtime (LaFace/Arista)	1600	1605	1496	1407	70/0
8	15	18	22	LAURYN HILL Ex-Factor (Ruffhouse/Columbia)	1564	1816	2136	2627	48/1
3	11	15	23	WHITNEY HOUSTON Heartbreak Hotel (Arista)	1527	2012	2516	3387	54/0
43	33	31	24	JAY-Z Jigga Who Jigga What (Roc-A-Fella/Def Jam/Mercury)	1514	1313	1176	870	78/2
14	17	20	25	TYRESE Sweet Lady (RCA)	1495	1734	1962	2260	45/0
—	43	35	26	JT MONEY Who Dat (Tony M/Freeworld/Priority)	1483	1191	786	77	82/1
—	—	38	27	BRANDY Almost Doesn't Count (Atlantic)	1464	1053	421	—	82/2
24	22	24	28	TRICK DADDY Nann Brother (Slip N' Slide/Warlock)	1451	1605	1639	1471	67/1
32	29	30	29	MYA My First Night With You (University/Interscope)	1429	1317	1277	1154	68/0
20	20	19	30	KENNY LATTIMORE If I Lose My Woman (Columbia)	1363	1808	1823	1716	59/0
44	35	32	31	KRAYZIE BONE Thug Mentality (Mo Thugs/Ruthless/Relativity)	1332	1309	1048	836	69/0
—	38	37	32	DEBORAH COX It's Over Now (Arista)	1317	1098	944	370	78/1
—	42	39	33	BLAQUE 808 (Track Masters/Columbia)	1193	1023	793	277	72/3
45	37	36	34	NICOLE Eyes Better Not Wander (Gold Mind/EastWest/EEG)	1192	1125	967	829	60/0
35	32	33	35	HARLEM WORLD f/MASE & K. PRICE I Really... (All Out/So So Def/Columbia)	1185	1268	1187	1069	55/0
31	30	34	36	MONIFAH Suga Suga (Uptown/Universal)	1169	1255	1237	1175	45/0
BREAKER			37	CHANTE' MOORE Chante's Got A Man (Silas/MCA)	1158	918	325	—	81/3
38	36	40	38	BC Why-O-Why (Red Ant)	1123	1010	994	969	48/1
BREAKER			39	MEN OF VIZION Break Me Off (Love Theme...) (MJJ/Work/ERG)	1091	939	756	544	65/5
BREAKER			40	PRESSHA Do Boy (Tony Mercedes/LaFace/Arista)	1067	974	925	751	53/0
DEBUT			41	DRU HILL You Are Everything (University/Island)	997	540	56	19	78/8
—	50	44	42	FOXY BROWN f/TOTAL I Can't (Violator/Def Jam/RAL/Mercury)	989	896	699	305	68/0
—	—	46	43	SHAE JONES Bad Boy (Universal)	947	820	608	189	64/5
—	—	49	44	PETE ROCK Take Your Time (Loud)	852	768	669	558	58/2
29	27	28	45	CHEROKEE Ooh Wee Wee (RCA)	834	1325	1390	1276	42/0
—	49	47	46	NICOLE RENEE Ain't Nothin' Changed (Atlantic)	821	793	725	586	53/1
—	48	48	47	MASTER P f/MO B, DICK & MAJIC Foolish (No Limit/Priority)	798	789	730	617	52/0
13	14	26	48	KEITH SWEAT I'm Not Ready (Elektra/EEG)	790	1545	2313	2266	33/0
—	—	50	49	REDMAN f/BUSTA RHYMES Da Goodness (Def Jam/Mercury)	769	754	692	591	52/0
DEBUT			50	LES NUBIANS Makeda (OmTown/Virgin)	768	616	454	410	48/2

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker.
88 Urban reporters. 86 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent.
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NEW & ACTIVE

WILLIE MAX I'm Not Your Girlfriend (Motown)
Total Plays: 714, Total Stations: 59, Adds: 2

BEFORE DARK Baby (RCA)
Total Plays: 695, Total Stations: 60, Adds: 1

JAY-Z More Money, More Cash, More... (Jive)
Total Plays: 691, Total Stations: 49, Adds: 0

NAS f/PUFF DADDY Hate Me Now (Columbia)
Total Plays: 529, Total Stations: 70, Adds: 67

SILKK THE SHOCKER f/MYA Somebody Like Me (No Limit/Priority)
Total Plays: 519, Total Stations: 63, Adds: 13

REEL TIGHT I Want U (G-Funk/Restless)
Total Plays: 505, Total Stations: 46, Adds: 4

LINK I Don't Wanna See (Relativity)
Total Plays: 461, Total Stations: 50, Adds: 11

ANDREA MARTIN Share The Love (Arista)
Total Plays: 450, Total Stations: 37, Adds: 1

DJ QUIK You'z A Ganxta (Profile/Arista)
Total Plays: 426, Total Stations: 47, Adds: 3

C-MURDER Like A Jungle (No Limit/Priority)
Total Plays: 402, Total Stations: 35, Adds: 0

TYRESE Lately (RCA)
Total Plays: 391, Total Stations: 78, Adds: 75

OLU Baby Can't Leave It Alone (Gee Street/V2)
Total Plays: 380, Total Stations: 44, Adds: 7

RAVEN SYMONE With A Child's Heart (Private I/Mercury)
Total Plays: 369, Total Stations: 39, Adds: 6

B.G. Cash Money Is An Army (Cash Money/Universal)
Total Plays: 358, Total Stations: 33, Adds: 3

702 Where My Girls At? (Motown)
Total Plays: 348, Total Stations: 69, Adds: 67

Songs ranked by total plays.

BREAKERS

CHANTE' MOORE
Chante's Got A Man (Silas/MCA)
TOTAL PLAYS/INCREASE: 1158/240
TOTAL STATIONS/ADDS: 81/3
CHART: 37

MEN OF VIZION
Break Me Off (Love Theme...) (MJJ/Work/ERG)
TOTAL PLAYS/INCREASE: 1091/152
TOTAL STATIONS/ADDS: 65/5
CHART: 39

PRESSHA
Do Boy (Tony Mercedes/LaFace/Arista)
TOTAL PLAYS/INCREASE: 1067/93
TOTAL STATIONS/ADDS: 53/0
CHART: 40

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TYRESE Lately (RCA)	75
702 Where My Girls At? (Motown)	67
NAS f/PUFF DADDY Hate Me Now (Columbia)	67
TEVIN CAMPBELL For Your Love (Qwest/WB)	61
DONELL JDNES Shorty... (Untouchables/LaFace/Arista)	56
NAUGHTY BY NATURE Live Or Die (Arista)	36
TQ Better Days (ClockWork/Epic)	36
SILKK THE SHOCKER f/MYA Somebody... (No Limit/Priority)	13
LINK I Don't Wanna See (Relativity)	11
T.W.D.Y. Player's Holiday (Thump)	11

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NAS f/PUFF DADDY Hate Me Now (Columbia)	+502
DRU HILL You Are Everything (University/Island)	+457
BRANDY Almost Doesn't Count (Atlantic)	+411
MAXWELL Fortunate (Rock Land/Interscope/Columbia)	+385
TYRESE Lately (RCA)	+367
702 Where My Girls At? (Motown)	+333
SILKK THE SHOCKER f/MYA Somebody... (No Limit/Priority)	+310
DJ QUIK You'z A Ganxta (Profile/Arista)	+292
JT MONEY Who Dat (Tony Mercedes/Freeworld/Priority)	+292
TEVIN CAMPBELL For Your Love (Qwest/WB)	+275

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
R. KELLY When A Woman's Fed Up (Jive)
JUVENILE Ha! (Cash Money/Universal)
MONICA Angel Of Mine (Arista)
DRU HILL These Are The Times (University/Island)
CASE f/JOE Faded Pictures (Def Jam/RAL/Mercury)
MARIAH CAREY I Still Believe (Columbia)
METHOD MAN Break Ups To Make... (Def Jam/RAL/Mercury)
JAY-Z f/AMIL AND JA Can I Get... (Def Jam/RAL/Mercury)
QUINCY JONES f/GARRETT... I'm Yours (Qwest/WB)
XSCAPE Softest Place On Earth (So So Def/Columbia)

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



Reel Tight "I Want U"

WUSL KMJM WTMP KDKO WZAK KPRS WNOV WOWI
WNEZ WHRK KVSP WSOJ KJMM WKNW WJUC WEMX
KIPR WWDM KRRQ WTMG WJTT WWWZ WPAL WFXA
WQHH WEUP WZFX KDKS WJZD WIBB KIIZ and many more!



Early Believers Are Making New Believers With "I Want U".



**ARTIST
BREAKDOWN**

ARTIST: **JT MONEY**
 SONG: **"WHO DAT"**
 LABEL: **FREORLD/TONY
 MERCEDES/PRIORITY**

While conversing with Priority Sr. VP **Garnett March**, I heard a certain single that instantly brought a smile to my face. This single has obviously touched many more people than myself, as I alone could not have made "Who Dat" a Breaker at No. 35 on the Urban chart with an increase of 405 plays (R&R, 4/2). With 82 of our 88 reporting stations on this hot single, I'm wondering, "Who dat playa hating?"

No stranger to the rap game, **JT Money** has been in the business for 10 years now. As the lead rapper and founder of the **Poison Clan**, Money helped to pave the way for the style of rap that has enabled such rappers as **Eighth & MJG** and **Tela** to



pay their car notes. While participating in talent shows in the Miami area, he met his future Clan members and **Luther Campbell**, who would later become Money's label head. The Poison Clan rode the tide of success with "Dance All Night" and "Shake What Your Mama Gave Ya," but then the wave changed currents. JT and Luke got into a business dispute. Consequently, the group disbanded and withdrew from the rap scene.

In 1997, JT Money had his solo project ready. But after a few deals fell through, he decided to wait a little longer, this time for the right deal. It came in the form of **Tony Mercedes**. Once Mercedes introduced JT Money to **Dallas Austin**, it was on!

What's the saying, "You can't keep a good man down"? JT Money comes on strong with his latest project, "Who Dat." The debut single from his album *Pimping on Wax* has the "pioneer of Southern pimp/player rhymes" rapping about someone trying to "invade his space." Though it's been four years since we last heard from Money, you can't tell. He slides smoothly back into the rap game without having missed a step. "Now who dat unbrand sucka tryin' to hang with the click?" JT Money asks immediately, trying to establish identities. He simply wants to know who's who — who's trying to perpetrate, and who's real. Money hasn't got time for those who aren't legit, who aren't real with theirs.

This song, with its contagious chorus and head-bobbin' beat, reintroduces us to JT Money. Money doesn't shortchange us with this single, and the album is sure to be worth a four-year wait. If this single is just a taste of what JT Money has to offer, I don't know if I can handle the CD. Peace.

— **Tanya O'Quinn**
 Asst. Urban Editor

Artist Breakdown highlights artists with strong chart momentum.

IN MY OPINION

with **Desarai Downs**

Silkk The Shocker f/Mya
"Somebody Like Me"
No Limit/Priority

PD/MD—WJLM/Lima, OH

"Somebody Like Me" is an excellent song. It's a positive song that will fit any format. To have a rapper, a songstress ('cause I think Mya is a songstress) and a producer work a song as well as they did is very impressive. Collectively, they did an excellent job. I like the single, and I think everybody should be playing it. Pete Rock's "Take Your Time," featuring the Loose Ends, and Naughty By Nature's "Live or Die" are in the same vein as "Somebody Like Me"—relaying positive messages to our people.

I expected this project to be a typical rap song, but it shocked me. It seems rappers are learning that they can't keep releasing songs that cuss people out and offend people and then expect them (the listening audience) to continue to buy their music. They need to give the kids something positive, something to grow on that will impress the adults to go out and buy their music for their kids and listen to it themselves.

Nowadays, it seems rappers are giving us real-life situations adorned with positive outlooks. One of the things I learned from "Somebody Like Me" is not to judge a book or a CD by its cover.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (4/12) and Tuesday (4/13).

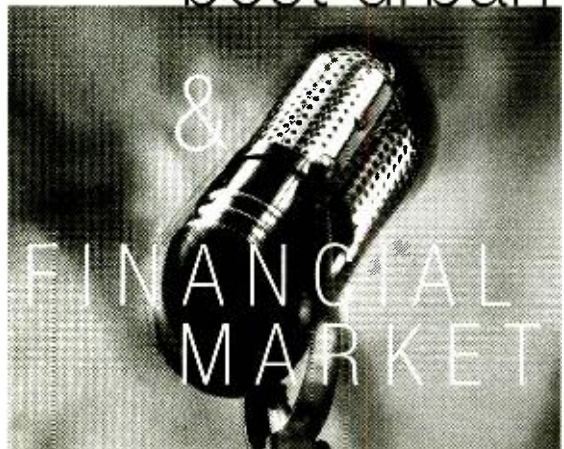
MARC DORSEY If You Really Wanna Know... (Jive)

JUVENILE Follow Me Now (Cash Money/Universal)

SHANICE Yesterday (LaFace/Arista)

TEMPTATIONS How Could He Hurt You (Motown)

Give your listeners the
 best urban



coverage

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PLAYS	3W	2W	1W	TW	ARTIST/TITLE
37	39	39	43	ROOTS F/ERYKAH BADU/You Got Me	
41	41	40	42	WHITNEY HOUSTON/Hearbreak Hotel	
39	34	41	42	KELLY PRICE/Secret Love	
42	42	42	41	TYRESE/Sweet Lady	
41	41	41	41	KENNY LATTIMORE/If I Lose My Woman	
36	38	42	40	LAURYN HILL/Ex-Factor	
32	42	34	39	JESSE POWELL/You	
20	38	38	38	K-Ci & JOJOLife	
40	26	38	38	FAITH EVANS /All Night Long	
-	33	33	38	BLACKSTREET FJANET/Griffirend/Boytrend	
-	27	36	38	BLACKSTREET FJANET/Griffirend/Boytrend	
-	28	35	38	DRU HILL/You Are Everything	
35	37	29	35	TLC/No Scrubs	
12	34	32	33	TOTAL/Sitting Home	
-	24	34	33	BRANDY/Almost Doesn't Count	
29	25	26	30	GINUWINE/What's So Different	
24	23	25	29	SHANICE/When I Close My Eyes	
34	29	31	28	ERIC BENET F/FAITH /Georgy Porgy	
-	23	27	28	702/When My Girls Ar?	
5	24	24	20	BLAUQUE/808	
36	30	30	20	LES NUBIANS/Makeda	
-	6	19	19	MEN OF VIZION/Break Me Off	
27	22	23	17	112/Anywhere	
10	12	13	12	TRINA & TAMARA/What'd You Come	
26	21	12	12	BUSTA RHYMES FJANET/What's It Gonna Be	
20	22	22	12	SILK'N You (Lovin' Me)	
5	9	10	10	DEBORAH COX/It's Over Now	
-	5	9	9	NICOLE/Eyes Better Not	
10	7	8	8	HARLEM WORLD /I Really Like It	
-	5	10	7	BEFORE DARK/Baby	

THE BEAT MARKET #2
KKBT/Los Angeles
Chancellor
(323) 634-1800
Saunders/Fuller

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
27	29	44	46	TYRESE/Sweet Lady	
43	49	47	44	LAURYN HILL/Ex-Factor	
31	25	44	38	KELLY PRICE/Secret Love	
34	33	24	34	ROOTS F/ERYKAH BADU/You Got Me	
24	20	16	34	MONICA/Angel Of Mine	
20	14	44	31	R KELLY FK MURRAY/Home Alone	
21	33	37	28	SHANICE/When I Close My Eyes	
28	21	17	28	R KELLY/When A Woman's...	
41	42	26	26	TLC/No Scrubs	
13	26	36	25	FAITH EVANS /All Night Long	
40	47	36	24	WHITNEY HOUSTON/Hearbreak Hotel	
-	14	20	24	112/Anywhere	
11	19	24	24	BUSTA RHYMES FJANET/What's It Gonna Be	
21	16	18	18	TOTAL/MISSY ELLIOTT/Trippin'	
20	17	12	17	RAPHAEL SAADIQ/O-TIP/Get Involved	
-	17	12	17	JESSE POWELL/You	
29	34	21	15	CASE F/JOE/Faded Pictures	
13	11	10	15	BLACKSTREET FJANET/Griffirend/Boytrend	
10	14	6	9	K-Ci & JOJOLife	
23	24	20	9	DJ QUIK F/2ND II /Hand N' Hand	
-	5	7	7	ERIC BENET F/FAITH /Georgy Porgy	
10	5	3	7	OUTKAST/Da Art Of	
5	10	8	6	TOTAL/Sitting Home	
-	5	3	6	MAXWELL/Fortunate	
5	3	8	5	DAVE HOLLISTER/My Favorite Girl	
6	7	5	5	JT MONEY/Who Dat	
5	3	4	5	FOXY BROWN F/TOTAL/Can't	
4	4	3	5	JAY-Z/Jigga Who Jigga What	
-	2	5	5	DEBORAH COX/It's Over Now	

107.5 WGGC MARKET #3
WGGC/Chicago
Chancellor
(312) 427-4800
Smith/Alan

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
43	44	35	45	JESSE POWELL/You	
45	45	44	42	ROOTS F/ERYKAH BADU/You Got Me	
42	45	44	41	PUBLIC ANNOUNCEMENT/John Doe	
43	42	43	41	BLACKSTREET FJANET/Griffirend/Boytrend	
44	43	41	40	TLC/No Scrubs	
37	38	40	39	RAPHAEL SAADIQ/O-TIP/Get Involved	
39	42	39	36	LAURYN HILL/Ex-Factor	
19	28	40	36	TYRESE/Sweet Lady	
34	37	42	34	MAXWELL/Fortunate	
18	25	44	34	GINUWINE/What's So Different	
41	35	37	29	R KELLY/When A Woman's...	
21	23	32	27	LES NUBIANS/Makeda	
26	27	28	26	WHITNEY HOUSTON/Hearbreak Hotel	
33	33	20	25	FAITH EVANS /All Night Long	
35	37	31	25	ERIC BENET F/FAITH /Georgy Porgy	
15	21	21	23	K-Ci & JOJOLife	
35	32	19	22	R KELLY FK MURRAY/Home Alone	
-	6	22	21	CHANTE MOORE/Chante's Got A Man	
17	18	19	20	DRU HILL/The Love We Had	
15	17	16	19	SHANICE/When I Close My Eyes	
7	18	15	19	MARIAH CAREY/I Still Believe	
13	12	13	17	112/Anywhere	
-	5	10	16	BRANDY/Almost Doesn't Count	
10	12	12	15	BUSTA RHYMES FJANET/What's It Gonna Be	
-	15	15	15	CHANTAY SAVAGE/Come Around	
8	15	11	15	SILK'N You (Lovin' Me)	
-	12	13	13	DANNY LERMAN/You Take My	
-	13	14	10	TEVIN CAMPBELL/For You: Love	
16	11	7	8	DIVINE/One More Try	
-	8	8	8	SHAE JONES/Bad Boy	

Philly 103.9 MARKET #5
WPHI/Philadelphia
Chancellor
(215) 884-9400
McIox

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
50	47	55	53	ROOTS F/ERYKAH BADU/You Got Me	
51	49	50	50	XSCAPE/Sofest Place On	
48	34	46	49	BUSTA RHYMES FJANET/What's It Gonna Be	
54	47	51	48	LAURYN HILL/Ex-Factor	
57	43	50	48	R KELLY/When A Woman's...	
48	47	47	47	GINUWINE/What's So Different	
31	40	48	46	JAY-Z/Jigga Who Jigga What	
40	40	44	44	TLC/No Scrubs	
50	47	50	43	LAURYN HILL/ANGEL/Nothing Matters	
11	30	31	43	112/Anywhere	
-	43	41	41	DJ CLUE/Fu!! Ryders Anthem	
40	42	38	39	TYRESE/Sweet Lady	
48	34	34	38	WHITNEY HOUSTON/Hearbreak Hotel	
27	21	26	27	REDMAN F/BUSTA /Da Goodness	
35	40	29	36	METHOD MAN/Break Ups To Make	
35	28	33	34	FAITH EVANS /All Night Long	
54	32	31	34	JESSE POWELL/You	
24	32	28	31	TOTAL/Sitting Home	
-	30	30	30	NAS F/PUFF DADDY/Hate Me Now	
24	27	25	25	JAY-Z/More Money More	
5	14	25	25	ERIC BENET F/FAITH /Georgy Porgy	
26	23	23	23	RAPHAEL SAADIQ/O-TIP/Get Involved	
-	22	22	22	MAXWELL/Fortunate	
-	16	16	16	BRANDY/Almost Doesn't Count	
8	10	14	14	PETE ROCK/Take Your Time	
-	24	13	13	BLACKSTREET FJANET/Griffirend/Boytrend	
-	8	13	13	JT MONEY/Who Dat	
-	12	12	12	LES NUBIANS/Makeda	
7	10	12	10	DIVINE/One More Try	
-	5	5	10	DAVE HOLLISTER/My Favorite Girl	

POWER 99 MARKET #5
WUSL/Philadelphia
Chancellor
(215) 483-8900
Little/Cooper

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
60	60	60	59	FAITH EVANS /All Night Long	
59	54	59	58	DRU HILL/The Love We Had	
48	55	57	57	ROOTS F/ERYKAH BADU/You Got Me	
44	44	54	53	BUSTA RHYMES FJANET/What's It Gonna Be	
49	55	53	53	LAURYN HILL/Ex-Factor	
54	50	51	51	LAURYN HILL/ANGEL/Nothing Matters	
41	42	47	51	ERIC BENET F/FAITH /Georgy Porgy	
26	37	49	50	METHOD MAN/Break Ups To Make	
39	50	50	49	112/Anywhere	
44	50	46	46	TLC/No Scrubs	
-	45	45	45	NAS F/PUFF DADDY/Hate Me Now	
11	11	31	41	NICOLE/Eyes Better Not	
48	38	35	38	JESSE POWELL/You	
5	26	38	35	BLACKSTREET FJANET/Griffirend/Boytrend	
37	37	37	34	XSCAPE/Sofest Place On	
44	45	37	31	MONICA/Angel Of Mine	
23	40	31	31	HARLEM WORLD /I Really Like It	
32	47	30	29	SHANICE/When I Close My Eyes	
-	27	27	27	MAXWELL/Fortunate	
36	20	25	25	DJ CLUE/Fu!! Ryders Anthem	
5	10	25	25	SILK'N You (Lovin' Me)	
-	5	5	25	BRANDY/Almost Doesn't Count	
29	29	24	24	TYRESE/Sweet Lady	
42	42	29	20	WHITNEY HOUSTON/Hearbreak Hotel	
40	40	20	20	RAPHAEL SAADIQ/O-TIP/Get Involved	
15	15	18	18	DIVINE/One More Try	
10	15	17	17	MONIFAH/Suga Suga	
17	13	16	16	DJ CLUE/Fu!! Ryders Anthem	
5	10	16	16	PETE ROCK/Take Your Time	
37	20	15	16	JAY-Z/More Money, More	

105.9 MARKET #6
WDTJ/Detroit
Radio One
(313) 871-0590
Bell/Panton

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
52	56	52	53	JESSE POWELL/You	
45	50	54	53	TYRESE/Sweet Lady	
41	49	49	51	LAURYN HILL/Ex-Factor	
45	45	51	51	TLC/No Scrubs	
53	52	49	51	ROOTS F/ERYKAH BADU/You Got Me	
35	47	46	48	BUSTA RHYMES FJANET/What's It Gonna Be	
44	42	45	44	FAITH EVANS /All Night Long	
60	40	41	39	112/Anywhere	
-	16	34	36	ERIC BENET F/FAITH /Georgy Porgy	
5	12	29	35	SILK'N You (Lovin' Me)	
34	43	35	35	K-Ci & JOJOLife	
28	41	39	33	SHANICE/When I Close My Eyes	
12	32	32	32	EMINEM/My Name Is	
13	17	20	31	TOTAL/Sitting Home	
-	14	17	31	TRICK DADDY/Nann Brother	
30	36	40	30	GINUWINE/What's So Different	
21	25	21	29	BLACKSTREET FJANET/Griffirend/Boytrend	
5	15	16	26	TRINA & TAMARA/What'd You Come	
10	15	16	25	RAPHAEL SAADIQ/O-TIP/Get Involved	
5	12	14	18	DEBORAH COX/It's Over Now	
5	10	16	17	DAVE HOLLISTER/My Favorite Girl	
-	8	16	16	CASE/Happily Ever After	
-	5	10	16	MYA/My First Night...	
-	5	14	15	MAXWELL/Fortunate	
-	5	11	15	TYRESE/Lately	
-	5	11	15	CHANTE MOORE/Chante's Got A Man	
-	-	15	15	DRU HILL/You Are Everything	
-	5	12	14	BRANDY/Almost Doesn't Count	
11	7	8	10	JAY-Z/Jigga Who Jigga What	
31	14	12	10	JAY-Z/More Money, More...	

WJLB MARKET #6
WJLB/Detroit
Chancellor
(313) 965-2000

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
42	43	46	45	JESSE POWELL/You	
41	43	44	43	TYRESE/Sweet Lady	
39	37	44	43	CASE F/JOE/Faded Pictures	
35	37	44	43	ROOTS F/ERYKAH BADU/You Got Me	
36	37	42	42	112/Anywhere	
41	42	40	40	FAITH EVANS /All Night Long	
23	32	39	39	BUSTA RHYMES FJANET/What's It Gonna Be	
33	37	37	39	TLC/No Scrubs	
32	35	35	35	SHANICE/When I Close My Eyes	
30	27	32	35	K-Ci & JOJOLife	
42	30	33	33	MONICA/Angel Of Mine	
15	17	30	33	DMX/Fu!! Ryders Anthem	
30	27	27	32	DRU HILL/These Are The Times	
25	28	32	32	GINUWINE/What's So Different	
30	20	30	30	TOTAL/MISSY ELLIOTT/Trippin'	
13	26	24	30	TRINA-TEE 5-7/Got's Grace	
22	25	27	30	ERIC BENET F/FAITH /Georgy Porgy	
41	20	27	27	WHITNEY HOUSTON/Hearbreak Hotel	
5	15	25	26	RAPHAEL SAADIQ/O-TIP/Get Involved	
5	10	25	25	DAVE HOLLISTER/My Favorite Girl	
15	20	24	25	CASE/Happily Ever After	
30	29	26	25	KELLY PRICE/Secret Love	
12	27	27	24	OUTKAST/Rosa Parks	
20	15	21	24	DRU HILL F/REDMAN/How Deep Is Your...	
19	21	21	24	BLACKSTREET FJANET/Griffirend/Boytrend	
32	32	28	23	JUVENILE/Ha!	
23	11	16	22	CHICO DEBARGE/Virgin	
22	20	20	20	BRANDY/Have You Ever?	
22	20	18	19	FAITH EVANS/Love Like This	
-	5	12	19	DEBORAH COX/It's Over Now	

KKDA MARKET #7
KKDA/Dallas
Service
(972) 263-9911
Cheatham

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
35	54	58	65	112/Anywhere	
52	58	60	65	TLC/No Scrubs	
48	42	70	63	ROOTS F/ERYKAH BADU/You Got Me	
53	54	65	60	BUSTA RHYMES FJANET/What's It Gonna Be	
54	58	58	58	TYRESE/Sweet Lady	
53	57	57	57	GINUWINE/What's So Different	
15	42	46	57	SILK'N You (Lovin' Me)	
51	40	47	57	JESSE POWELL/You	
53	53	43	56	FAITH EVANS /All Night Long	
49	47	55	55	WHITNEY HOUSTON/Hearbreak Hotel	
46	49	50	52	BLACKSTREET FJANET/Griffirend/Boytrend	
27	33	36	51	ERIC BENET F/FAITH /Georgy Porgy	
50	52	44	51	R KELLY/When A Woman's...	
51	51	51	51	K-Ci & JOJOLife	
-	-	-	-	48	NAS F/PUFF DADDY/Hate Me Now
28	28	28	45	JAY-Z/Jigga Who Jigga What	
29	24	40	45	TOTAL/Sitting Home	
13	24	28	38	TRICK DADDY/Nann Brother	
-	5	17	36	JT MONEY/Who Dat	
40	35	38	34	JUVENILE/Ha!	
8	18	30	30	DAVE HOLLISTER/My Favorite Girl	
20	30	30	30	RAPHAEL SAADIQ/O-TIP/Get Involved	
7	9	16	25	USHER/Rosa Parks	
25	10	25	25	SHANICE/When I Close My Eyes	
-	-	-	-	22	DJ QUIK/You're A Gaxta
-	5	5	21	MAXWELL/Fortunate	
5	7	17	20	FOXY BROWN F/TOTAL/Can't	
27	24	26	20	KRAYZIE BONE/Thug Mentality	
7	10	10	15	CASE/Happily Ever After	
7	9	9	13	MYA/My First Night...	

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE

MARKET #31
WKKV/Milwaukee
 Clear Channel
 (414) 321-1007
 Young/Scott

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
42	46	42	47	GINUWINE/What's So Different
39	42	48	47	ROOTS F/ERYKAH BADU/You Got Me
34	43	47	46	K-Ci & JOJOLite
29	36	41	44	SILK'N You (Lovin' Me)
26	31	24	44	112/Anywhere
38	41	38	40	TLC/No Scrubs
18	29	38	38	ERIC BENET F/FAITH./Georgy Porgy
27	30	33	32	BUSTA RHYMES F/ANET/What's It Gonna Be
11	12	28	32	CASE/F/JOE/Faded Pictures
-	-	17	32	MAXWELL/Fortunate
5	16	30	30	MEN OF VIZION/Beak Me Off
21	15	29	29	MYA/My First Night...
19	15	29	29	TOTAL/Sitting Home
20	13	27	27	BLACKSTREET F/ANET/Girlfriend/Boyfriend
20	13	27	27	TRINA & TAMARA/What'd You Come...
23	23	23	23	DIVINE/One More Try
13	9	10	24	RAFHAEL SAADIQ/Q-TIP/Get Involved
10	19	17	18	TRICK DADDY/Nann Brother
-	15	18	18	DEBORAH COX/It's Over Now
5	9	15	18	PRESSHA/Do Boy
-	-	13	18	BRANDY/Almost Doesn't Count
-	-	15	18	DRU HILL/These Are The Times
11	11	14	15	KRAYZIE BONE/Thug Mentality
-	6	6	15	DAVE HOLLISTER/My Favorite Girl
5	8	12	14	JAY-Z/Jigga Who Jigga What
-	13	15	14	SHAE JONES/Bad Boy
-	10	14	12	JT MONEY/Who Dat
-	-	10	14	TEVIN CAMPBELL/For Your Love
-	8	11	10	BLAQUE/808
6	10	8	10	BC/Why-O-Why

MARKET #31
WNOV/Milwaukee
 Courier
 (414) 449-9668
 Robinson

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
20	20	20	20	TLC/No Scrubs
20	20	20	20	ROOTS F/ERYKAH BADU/You Got Me
18	20	20	20	BUSTA RHYMES F/ANET/What's It Gonna Be
20	20	20	20	K-Ci & JOJOLite
20	20	20	20	112/Anywhere
20	20	20	20	ERIC BENET F/FAITH./Georgy Porgy
20	20	20	20	SILK'N You (Lovin' Me)
10	15	15	20	BLACKSTREET F/ANET/Girlfriend/Boyfriend
8	10	10	20	TOTAL/Sitting Home
20	20	20	20	DIVINE/One More Try
18	18	18	20	TRICK DADDY/Nann Brother
-	15	20	20	JT MONEY/Who Dat
10	15	15	18	EMINEM/My Name Is
12	18	18	18	HARLEM WORLD /I Really Like It
18	18	18	18	BC/Why-O-Why
18	18	18	18	MONIKA/Suga Suga
12	18	18	18	LES NUBIANS/Makeda
15	18	18	18	QUINCY JONES.../I'm Yours
10	12	18	18	TRINA & TAMARA/What'd You Come...
8	12	12	18	CASE/Happily Ever After
10	15	18	18	USHER/Bedtime
12	15	15	18	BIG TYMERS/Big Ballin'
-	-	15	15	MAXWELL/Fortunate
10	12	15	15	RAFHAEL SAADIQ/Q-TIP/Get Involved
8	12	15	15	JAY-Z/Jigga Who Jigga What
8	12	15	15	KRAYZIE BONE/Thug Mentality
8	10	12	12	MYA/My First Night...
8	10	12	12	NICOLE RENE/Ain't Nothin'...
8	10	12	12	PRESSHA/Do Boy
8	10	12	12	NICOLE/Eyes Better Not...

MARKET #1
WRKS/New York
 Emmis
 (212) 242-9870
 Beasley/Greene/Mayo

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
27	23	23	24	JESSE POWELL/You
25	24	23	24	WHITNEY HOUSTON/Heartbreak Hotel
14	15	23	23	KENNY LATTIMORE/II I Lose My Woman
24	22	22	22	MONICA/Angel Of Mine
16	17	17	22	TYRESE/Sweet Lady
26	22	22	22	R. KELLY/When A Woman's...
10	18	19	20	CASE F/JOE/Faded Pictures
24	18	18	18	LAURYN HILL/Ex-Factor
25	19	19	18	DRU HILL/These Are The Times
19	17	17	17	MARIAH CAREY/I Still Believe
29	20	16	16	BRANDY/Have You Ever?
19	16	16	16	KIRK FRANKLIN/Lean On Me
20	17	16	15	TRIN-I-TEE 5:7/God's Grace
17	15	14	14	GERALD LEVERT/Taking Everything
-	11	13	13	MAXWELL/Fortunate
16	14	13	13	FAITH EVANS/Love Like This
-	11	11	12	ERIC BENET F/FAITH./Georgy Porgy
-	11	12	12	DEBORAH COX/It's Over Now
14	11	11	11	TEVIN CAMPBELL/For Your Love
-	-	-	-	DIVINE/One More Try
-	-	-	-	TEVIN CAMPBELL/For Your Love

MARKET #2
KJLH/Los Angeles
 Taxi
 (310) 330-5550
 Winston

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
22	35	32	36	TYRESE/Sweet Lady
34	35	36	35	JESSE POWELL/You
36	37	35	34	LAURYN HILL/Ex-Factor
37	33	34	36	CASE F/JOE/Faded Pictures
20	22	22	22	KENNY LATTIMORE/II I Lose My Woman
20	20	20	20	ERIC BENET F/FAITH./Georgy Porgy
13	15	18	20	K-Ci & JOJOLite
10	13	16	20	DOWNING & ALBRIGHT/Pleasures Of...
-	-	12	20	MAXWELL/Fortunate
16	20	21	18	RAFHAEL SAADIQ/Q-TIP/Get Involved
36	37	20	18	TEMPERATIONS/This Is My Promise
33	36	20	17	SHANICE/When I Close My Eyes
18	18	15	17	DIVINE/One More Try
8	10	12	13	TYRESE/Sweet Lady
5	10	10	12	GLENN JONES/Baby Come Home
31	30	10	12	WHITNEY HOUSTON/Heartbreak Hotel
23	18	15	10	LES NUBIANS/Makeda
28	21	10	10	MONICA/Angel Of Mine
-	7	10	10	DAVE HOLLISTER/My Favorite Girl
-	5	8	10	DEBORAH COX/It's Over Now
-	7	9	9	CHANTE' MOORE/Chante's Got A Man
-	5	8	9	PEABO BRYSON/Did You Ever Know
6	5	8	9	TLC/No Scrubs
32	20	12	5	R. KELLY/When A Woman's...
10	7	7	5	QUINCY JONES.../I'm Yours
-	-	-	-	DRU HILL/You Are Everything
-	-	-	-	JAMES GREAR & CO/Because You Love Me
-	-	-	-	TEVIN CAMPBELL/For Your Love
-	-	-	-	DONELL JONES/Shorty (Got Her...)
-	-	-	-	OLU/Baby Can't Leave...

MARKET #3
WVAZ/Chicago
 Chancellor
 (312) 360-9000
 Myrick/Muhammad

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
25	26	41	40	TYRESE/Sweet Lady
34	35	36	36	TEMPERATIONS/This Is My Promise
17	21	31	35	K-Ci & JOJOLite
30	34	34	33	LAURYN HILL/Ex-Factor
27	25	21	30	CASE F/JOE/Faded Pictures
30	24	30	30	JESSE POWELL/You
-	16	19	21	MAXWELL/Fortunate
15	25	21	21	GLENN JONES/Baby Come Home
20	20	20	20	KENNY LATTIMORE/II I Lose My Woman
6	7	7	20	QUINCY JONES.../I'm Yours
13	13	13	11	MARIAH CAREY/I Still Believe
5	7	10	10	ERIC BENET F/FAITH./Georgy Porgy
5	5	5	5	SILK'N You (Lovin' Me)
-	5	5	5	BRANDY/Almost Doesn't Count
-	5	5	5	SHANICE/When I Close My Eyes
-	5	5	5	LES NUBIANS/Makeda
-	5	5	5	PEABO BRYSON/Did You Ever Know
-	5	5	5	CHANTE' MOORE/Chante's Got A Man
5	5	5	5	DAVE HOLLISTER/My Favorite Girl
5	5	5	5	DOWNING & ALBRIGHT/Pleasures Of...
5	5	5	5	BONEY JAMES F/SHAUN/II Always Love You
5	5	5	5	DEBORAH COX/It's Over Now
-	-	-	-	TEVIN CAMPBELL/For Your Love

MARKET #33
WCKV/Columbus, OH
 Blue Chip
 (614) 487-1444
 Strong/Stevens

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
51	49	49	51	R. KELLY/When A Woman's...
48	50	50	51	WHITNEY HOUSTON/Heartbreak Hotel
52	51	51	49	LAURYN HILL/Ex-Factor
44	47	47	49	TLC/No Scrubs
48	51	51	48	TYRESE/Sweet Lady
14	33	34	47	112/Anywhere
38	40	45	46	JAY-Z/FAMIL AND JA/Can I Get A...
44	41	41	45	JESSE POWELL/You
14	36	37	43	CASE F/JOE/Faded Pictures
10	39	42	42	BUSTA RHYMES F/ANET/What's It Gonna Be
34	35	34	41	GINUWINE/What's So Different
47	38	35	40	MONICA/Angel Of Mine
35	34	35	38	FAITH EVANS.../I'm Yours
27	31	33	33	BLACKSTREET F/ANET/Girlfriend/Boyfriend
32	13	11	30	LAURYN HILL/D'ANGELO/Nothing Matters
-	22	23	26	MAXWELL/Fortunate
5	22	26	26	MYA/My First Night...
35	25	24	26	K-Ci & JOJOLite
7	21	23	23	ERIC BENET F/FAITH./Georgy Porgy
52	42	40	23	DRU HILL/These Are The Times
10	15	26	22	SILK'N You (Lovin' Me)
14	22	22	21	EMINEM/My Name Is
45	40	42	21	ROOTS F/ERYKAH BADU/You Got Me
7	21	19	21	TOTAL/Sitting Home
27	22	23	20	JUVENILE/Ha!
33	26	24	14	SHANICE/When I Close My Eyes
5	5	5	14	JAY-Z/Jigga Who Jigga What
10	11	13	11	CHEROCHEE/Do Wee Wee
12	11	10	10	TRICK DADDY/Nann Brother
-	-	-	-	TYRESE/Lately

MARKET #36
WOWI/Norfolk
 Clear Channel
 (757) 466-0009
 Holiday/Mauzone

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
34	36	36	37	ROOTS F/ERYKAH BADU/You Got Me
31	35	35	37	SILK'N You (Lovin' Me)
34	35	35	36	GINUWINE/What's So Different
38	40	34	36	TLC/No Scrubs
34	35	35	35	FAITH EVANS.../I'm Yours
29	30	35	35	ERIC BENET F/FAITH./Georgy Porgy
40	35	35	34	K-Ci & JOJOLite
-	20	39	34	DAVE HOLLISTER/My Favorite Girl
35	35	35	34	BUSTA RHYMES F/ANET/What's It Gonna Be
17	32	31	32	DIVINE/One More Try
-	30	27	32	MAXWELL/Fortunate
33	31	31	31	MYA/My First Night...
32	29	29	29	BLACKSTREET F/ANET/Girlfriend/Boyfriend
7	10	25	28	TRICK DADDY/Nann Brother
33	31	33	28	CASE/Happily Ever After
31	31	34	27	SHANICE/When I Close My Eyes
23	28	33	26	TOTAL/Sitting Home
27	29	30	26	EMINEM/My Name Is
-	8	12	25	JT MONEY/Who Dat
15	21	27	24	HARLEM WORLD /I Really Like It
16	32	30	24	KEITH SWEAT/It's Not Ready
8	17	33	22	REOMAN F/BUSTA.../Da Goodness
15	17	22	22	RAFHAEL SAADIQ/Q-TIP/Get Involved
37	35	36	20	JESSE POWELL/You
5	5	11	20	JAY-Z/Jigga Who Jigga What
-	12	11	19	DEBORAH COX/It's Over Now
22	20	19	19	TRINA & TAMARA/What'd You Come...
15	15	15	15	SHAE JONES/Bad Boy
10	11	11	15	PETE ROCK/Take Your Time
-	-	-	-	BRANDY/Almost Doesn't Count

MARKET #5
WDAS/Philadelphia
 Chancellor
 (610) 617-8500
 Tamburro/Davis

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
28	28	29	29	JESSE POWELL/You
15	23	23	26	TYRESE/Sweet Lady
24	24	24	24	WHITNEY HOUSTON/Heartbreak Hotel
20	20	20	22	R. KELLY/When A Woman's...
13	15	20	22	ERIC BENET F/FAITH./Georgy Porgy
15	17	17	20	LES NUBIANS/Makeda
25	22	22	17	LAURYN HILL/Ex-Factor
17	17	17	17	KENNY LATTIMORE/II I Lose My Woman
12	12	12	14	DIVINE/One More Try
10	12	12	12	DOWNING & ALBRIGHT/Pleasures Of...
7	7	10	10	QUINCY JONES.../I'm Yours
5	5	10	10	CHEROCHEE/Do Wee Wee
5	7	8	10	BONEY JAMES F/SHAUN/II Always Love You
-	6	9	10	BRANDY/Almost Doesn't Count
-	5	7	8	MAXWELL/Fortunate
5	5	5	5	MEN OF VIZION/Beak Me Off...
-	5	5	5	DEBORAH COX/It's Over Now
-	5	5	5	PEABO BRYSON/Did You Ever Know
-	5	5	5	CHANTE' MOORE/Chante's Got A Man
-	5	5	5	CHAKA KHAN/This Crazy Life
-	5	5	5	OLU/Baby Can't Leave...
-	5	5	5	TEVIN CAMPBELL/For Your Love

MARKET #6
WMXD/Detroit
 Chancellor
 (313) 965-2000
 G

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
19	22	21	20	TYRESE/Sweet Lady
20	19	17	19	TEMPERATIONS/This Is My Promise
10	10	16	19	JESSE POWELL/You
22	19	17	18	DEBORAH COX/Nobody's Supposed...
19	18	16	18	BRIAN MCKNIGHT/The Only One For Me
24	19	20	17	LUTHER VANDROSS/It's Only Human
21	19	17	17	GERALD LEVERT/Taking Everything
22	18	16	16	DRU HILL/These Are The Times
20	24	20	16	LAURYN HILL/D'ANGELO/Nothing Matters
16	15	14	16	TRIN-I-TEE 5:7/God's Grace
7	16	11	15	CASE F/JOE/Faded Pictures
16	17	14	14	KIRK FRANKLIN/Lean On Me
8	11	16	8	TEMPERATIONS/Stay
17	17	10	7	WHITNEY HOUSTON/Heartbreak Hotel
7	5	5	7	QUINCY JONES.../I'm Yours
-	6	6	6	DEBORAH COX/Nobody's Supposed...
5	5	5	5	CHANTE' MOORE/Chante's Got A Man
5	5	5	5	ERIC BENET F/FAITH./Georgy Porgy
5	5	5	5	VESTA/You Still Do It
5	5	5	5	LAURYN

REPORTERS

Stations and their adds listed alphabetically by market

URBAN

<p>KBCE/Alexandria, LA PD: Kenny Smoov MD: R. J. Polk</p> <p>15 TYRESE "Lately" 5 DONELL JONES "Shorty" 5 TO "Better" 5 NAS F/PUFF DADDY "Hate" 5 NAUGHTY BY NATURE "Live" 5 TEVIN CAMPBELL "Love" 5 BY CHANCE "Gotta" 5 702 "Girls" 5 THIRD WORLD "Reggae"</p> <p>WHTA/Atlanta, GA PD: Darrell Johnson APD: Marsha Meadows MD: Michael Smith</p> <p>46 NAS F/PUFF DADDY "Hate" 10 B.G. "Army" 5 DAVE HOLLISTER "Favorite" 5 TYRESE "Lately" 5 RAPHAEL SAAD/Q-TIP "Involved"</p> <p>WVEE/Atlanta, GA PD: Tony Brown MD: Rajeev Shabazz</p> <p>14 DRU HILL "Everything" 8 NAS F/PUFF DADDY "Hate" 5 702 "Girls" 5 TEVIN CAMPBELL "Love"</p> <p>WFXX/Augusta, GA PD: Tim Snell MD: Robert Taylor AMD: Gena Lavigne</p> <p>5 R KELLY "Man" 5 TEVIN CAMPBELL "Love" 5 NAS F/PUFF DADDY "Hate" 5 DONELL JONES "Shorty" 5 SHAH JONES "Bad" 5 702 "Girls"</p> <p>WEMX/Baton Rouge, LA PD: Al Jai Wallace MD: Teena Kelly</p> <p>11 RAVEN SYMONE "Chicks" 11 702 "Girls" RENE "When" T.W.D.Y. "Players" NAUGHTY BY NATURE "Live" DONELL JONES "Shorty" SILK THE SHOCKER "Somebody" TO "Better" LINK "Wanna" NAS F/PUFF DADDY "Hate" TYRESE "Lately" DRU HILL "Everything"</p> <p>WJZD/Biloxi, MS PD: Rob Neal MD: Tabari Daniels</p> <p>20 NAS F/PUFF DADDY "Hate" 15 TYRESE "Lately" 5 NAUGHTY BY NATURE "Live" 5 TO "Better" 5 BY CHANCE "Gotta" 5 702 "Girls" 5 TEVIN CAMPBELL "Love" 5 DONELL JONES "Shorty" 5 THIRD WORLD "Reggae" 5 T.W.D.Y. "Players"</p> <p>WILD/Boston, MA PD: Steve Gousby MD: T. Clark</p> <p>702 "Girls" TYRESE "Lately" TEVIN CAMPBELL "Love"</p> <p>KVJM/Bryan, TX PD: Lester Pace MD: Edward Sanchez</p> <p>12 NAS F/PUFF DADDY "Hate" 11 TEVIN CAMPBELL "Love" 8 TYRESE "Lately" 6 A.F. CHICO DEBARGE "It's" 702 "Girls" NAUGHTY BY NATURE "Live" TO "Better" DONELL JONES "Shorty" BY CHANCE "Gotta" T.W.D.Y. "Players"</p> <p>WBLK/Buffalo, NY PD: Skip Dillard</p> <p>5 NAS F/PUFF DADDY "Hate" 5 TRICK DADDY "Nann" 5 BC "Why-O-Why" TYRESE "Lately" 702 "Girls" TEVIN CAMPBELL "Love" DONELL JONES "Shorty" LINK "Wanna"</p>	<p>WPAL/Charleston, SC PD: Jae Jackson</p> <p>10 TYRESE "Lately" 9 TEVIN CAMPBELL "Love" 5 DONELL JONES "Shorty" 5 NAS F/PUFF DADDY "Hate" 3 TO "Better" 2 NAUGHTY BY NATURE "Live" 2 NO GOOD-N-JIGGIE "Let's" 702 "Girls"</p> <p>WWWZ/Charleston, SC PD: Terry Base MD: Alyse Stewart</p> <p>5 NAS F/PUFF DADDY "Hate" 5 TYRESE "Lately" 5 TEVIN CAMPBELL "Love" 702 "Girls" OLU "Leave" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live" RAVEN SYMONE "Chicks"</p> <p>WPEG/Charlotte, NC PD: Andre Carson MD: Nate Quick</p> <p>10 NAS F/PUFF DADDY "Hate" 5 TYRESE "Lately" 5 TEVIN CAMPBELL "Love" 702 "Girls" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live"</p> <p>WJTT/Chattanooga, TN PD: Keith Landecker MD: Magic</p> <p>5 DONELL JONES "Shorty" 5 702 "Girls" 5 TYRESE "Lately" 5 LINK "Wanna" 5 OLU "Leave" 5 TEVIN CAMPBELL "Love" 5 NAS F/PUFF DADDY "Hate"</p> <p>WGCI/Chicago, IL DM/PD: Eroy Smith APD/MD: Jay Alan</p> <p>15 CHANTAY SAVAGE "Around" 8 SHAH JONES "Bad" 6 QUINCY JONES "Yours" 6 DRU HILL "Times" 5 NAS F/PUFF DADDY "Hate" 5 INFAMOUS SYNDICATE "Here"</p> <p>WJZF/Cincinnati, OH VP/Prog.: Tony Fields PD: Phillip D. March MD: Lauri Jones</p> <p>6 TEVIN CAMPBELL "Love" 6 BLAQUE "808" DRU HILL "Everything" TYRESE "Lately" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate"</p> <p>WZAK/Cleveland, OH PD: Bobby Rush MD: Langford Stephens</p> <p>15 TEVIN CAMPBELL "Love" 15 TYRESE "Lately" 15 NAS F/PUFF DADDY "Hate" 15 DONELL JONES "Shorty" 15 NAUGHTY BY NATURE "Live"</p> <p>WJZD/Columbus, GA PD: Art Thomason</p> <p>12 702 "Girls" 10 TEVIN CAMPBELL "Love" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate" TYRESE "Lately"</p> <p>WCKX/Columbus, OH VP/Prog.: Tony Fields PD: Paul Strong</p> <p>10 TYRESE "Lately" 10 WILLIE MAX "Girlfriend"</p>	<p>KKDA/Dallas, TX PD/MD: Skip Cheatham</p> <p>48 NAS F/PUFF DADDY "Hate" 5 TYRESE "Lately" 5 DONELL JONES "Shorty" 5 TEVIN CAMPBELL "Love" 5 LINK "Wanna" 5 702 "Girls" 5 NAUGHTY BY NATURE "Live"</p> <p>WROU/Dayton, OH PD: Marco Simmons MD: Ready Action</p> <p>5 RAPHAEL SAAD/Q-TIP "Involved" TYRESE "Lately" 5 TEVIN CAMPBELL "Love" JAY-Z "Jigga" 702 "Girls"</p> <p>KDKO/Denver, CO PD/MD: Rick Walker</p> <p>10 DONELL JONES "Shorty" 10 TEVIN CAMPBELL "Love" 7 TYRESE "Lately" 6 702 "Girls" TO "Better" RAVEN SYMONE "Chicks" NAS F/PUFF DADDY "Hate" T.W.D.Y. "Players" NAUGHTY BY NATURE "Live" THIRD WORLD "Reggae"</p> <p>WDTJ/Detroit, MI DM: James Alexander MD: Magic MD: Lance Panton</p> <p>5 TEVIN CAMPBELL "Love" DJ QUIK "Ganja" 702 "Girls" SILK THE SHOCKER "Somebody" TYRESE "Lately"</p> <p>WJLB/Detroit, MI</p> <p>10 JAY-Z "Jigga" 5 TYRESE "Lately" 5 702 "Girls" 5 MEN OF VIZION "Break" 5 WILLIE MAX "Girlfriend"</p> <p>WJNN/Dothan, AL PD: Regina Dawkins MD: Tony Black</p> <p>15 TYRESE "Lately" 12 702 "Girls" NAS F/PUFF DADDY "Hate" LINK "Wanna" NAS F/PUFF DADDY "Hate" TYRESE "Lately" TEVIN CAMPBELL "Love" DONELL JONES "Shorty" BY CHANCE "Gotta" TEVIN CAMPBELL "Love"</p> <p>WZFX/Fayetteville, NC PD: Bobby Jay MD: Yonni O'Donohue</p> <p>7 NAS F/PUFF DADDY "Hate" 5 MEN OF VIZION "Break" 5 LINK "Wanna" 5 DONELL JONES "Shorty" 5 TYRESE "Lately"</p> <p>WDZZ/Flint, MI PD/MD: Chris Reynolds</p> <p>15 TEVIN CAMPBELL "Love" 7 TYRESE "Lately" 5 NAS F/PUFF DADDY "Hate" 5 LINK "Wanna" 702 "Girls" DONELL JONES "Shorty" SILK THE SHOCKER "Somebody" TYRESE "Lately"</p> <p>WYNN/Florence, SC PD: Fred Brown Jr. MD: Parish Brown</p> <p>10 NAS F/PUFF DADDY "Hate" 7 DONELL JONES "Shorty" 6 702 "Girls" 5 SILK THE SHOCKER "Somebody" 5 TEVIN CAMPBELL "Love" 5 TYRESE "Lately"</p> <p>WJFX/Ft. Wayne, IN PD: Michele Price MD: Weasel</p> <p>1 JIMMY "Who" NAS F/PUFF DADDY "Hate" TO "Better"</p> <p>WTMG/Gainesville, FL OM/PD/MD: Don Cody</p> <p>12 STRAWBERRI "Secret" TYRESE "Lately" TEVIN CAMPBELL "Love" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live" TO "Better"</p> <p>WJFX/Ft. Wayne, IN PD: Michele Price MD: Weasel</p> <p>1 JIMMY "Who" NAS F/PUFF DADDY "Hate" TO "Better"</p> <p>WTMG/Gainesville, FL OM/PD/MD: Don Cody</p> <p>12 STRAWBERRI "Secret" TYRESE "Lately" TEVIN CAMPBELL "Love" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live" TO "Better"</p>	<p>WJMJ/Greenville, SC PD: Marvin Hankston MD: Doug Davis</p> <p>6 TEVIN CAMPBELL "Love" 5 TYRESE "Lately" 5 702 "Girls" 5 DONELL JONES "Shorty"</p> <p>WNEZ/Hartford, CT PD/MD: Ricky Ricardo</p> <p>12 TEVIN CAMPBELL "Love" 12 NAS F/PUFF DADDY "Hate" 12 702 "Girls" 12 TYRESE "Lately" 12 DONELL JONES "Shorty" 12 STRAWBERRI "Secret" 12 RAVEN SYMONE "Chicks" 8 NAUGHTY BY NATURE "Live" 8 TO "Better"</p> <p>WEUP/Huntsville, AL PD/MD: Steve Murray</p> <p>2 TEVIN CAMPBELL "Love" SILK THE SHOCKER "Somebody" TYRESE "Lately" DONELL JONES "Shorty" 702 "Girls" TO "Better" NAS F/PUFF DADDY "Hate"</p> <p>WJMI/Jackson, MS PD/MD: Stan Branson</p> <p>NAS F/PUFF DADDY "Hate" DEBORAH COX "Over" DONELL JONES "Shorty" REEL TIGHT "Want" TEVIN CAMPBELL "Love" TYRESE "Lately"</p> <p>KPRS/Kansas City, MO PD: Sam Weaver MD: Myron Fears</p> <p>TEVIN CAMPBELL "Love" TO "Better" 702 "Girls" DONELL JONES "Shorty" TYRESE "Lately" NAS F/PUFF DADDY "Hate"</p> <p>KIIZ/Killeen, TX MD: Mychal Maguire</p> <p>14 NAS F/PUFF DADDY "Hate" 13 702 "Girls" TYRESE "Lately" TEVIN CAMPBELL "Love" TO "Better"</p> <p>WKGN/Knoxville, TN PD: Thomas Henderson</p> <p>15 TYRESE "Lately" 5 MEN OF VIZION "Break" 5 T.W.D.Y. "Players" 5 DONELL JONES "Shorty" 5 TO "Better" 5 NAUGHTY BY NATURE "Live" 5 NAS F/PUFF DADDY "Hate" 5 702 "Girls" 5 TEVIN CAMPBELL "Love" 5 R. KELLY "Man" 5 VILLAIN "Gotta" 5 THIRD WORLD "Reggae"</p> <p>KRRQ/Lafayette, LA PD: Dre Richards</p> <p>19 LINK "Wanna" 1 3RD STORE "Ever" 702 "Girls" RENE "When" T.W.D.Y. "Players" NAUGHTY BY NATURE "Live" DONELL JONES "Shorty" SILK THE SHOCKER "Somebody" NAS F/PUFF DADDY "Hate" TYRESE "Lately" DRU HILL "Everything"</p> <p>KZWA/Lake Charles, LA PD: Frank Tray MD: James Williams</p> <p>702 "Girls" TEVIN CAMPBELL "Love" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate" TO "Better" TYRESE "Lately" THIRD WORLD "Reggae" NAUGHTY BY NATURE "Live" DILLIAN "Thugs"</p>	<p>WQH/Lansing, MI PD/MD: Brant Johnson</p> <p>20 TO "Better" 15 TYRESE "Lately" 10 TEVIN CAMPBELL "Love" 5 DONELL JONES "Shorty" 702 "Girls" NAUGHTY BY NATURE "Live" NAS F/PUFF DADDY "Hate"</p> <p>WJXX/Laurel, MS PD/MD: Tyrone Davis</p> <p>15 TYRESE "Lately" 10 NAS F/PUFF DADDY "Hate" 10 TO "Better" 5 702 "Girls" T.W.D.Y. "Players" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live" VILLAIN "Gotta" THIRD WORLD "Reggae" TEVIN CAMPBELL "Love"</p> <p>WJMG/Laurel, MS PD/MD: LaDonna Jones</p> <p>5 TYRESE "Lately" 5 NAS F/PUFF DADDY "Hate" 5 DONELL JONES "Shorty" 5 TEVIN CAMPBELL "Love" 5 TO "Better" 5 702 "Girls" NAUGHTY BY NATURE "Live"</p> <p>WBTF/Lexington, KY OM: Doug Hamand PD: Mark Dennis</p> <p>19 702 "Girls" 11 TYRESE "Lately" 5 DJ QUIK "Ganja"</p> <p>WLJM/Lima, OH PD/MD: Desari Downs</p> <p>19 STRAWBERRI "Secret" 15 TYRESE "Lately" 15 702 "Girls" 10 DONELL JONES "Shorty" 10 NAUGHTY BY NATURE "Live" 10 TEVIN CAMPBELL "Love" 10 TO "Better" 10 OLU "Leave"</p> <p>KIPR/Little Rock, AR OM/PD/MD: Joe Booker</p> <p>12 TYRESE "Lately" 12 DONELL JONES "Shorty" 9 B.G. "Army" 9 JIM CROW/F/TOO SHORT "Drama" 9 TEVIN CAMPBELL "Love" NAS F/PUFF DADDY "Hate" NAUGHTY BY NATURE "Live" 10 "Better" 702 "Girls"</p> <p>KKBT/Los Angeles, CA PD: Michael Saunders MD: Dorsey Fuller</p> <p>17 JESSE POWELL "You" 5 NAS F/PUFF DADDY "Hate"</p> <p>WBLO/Louisville, KY PD: Bill Price MD: Carlos Rowlett</p> <p>36 NAS F/PUFF DADDY "Hate" 17 TEVIN CAMPBELL "Love" 10 NAUGHTY BY NATURE "Live" 5 2 LIVE CREW "Real" 5 702 "Girls" 5 DONELL JONES "Shorty" 3 MEN OF VIZION "Break" 2 A.F. CHICO DEBARGE "It's" TO "Better" NAUGHTY BY NATURE "Live" NAS F/PUFF DADDY "Hate" LINK "Wanna" 702 "Girls" DONELL JONES "Shorty"</p> <p>WGZB/Louisville, KY VP Prog./PD: Tony Fields APD: Karen Jordan MD: Tim Jherard</p> <p>10 NAS F/PUFF DADDY "Hate" 10 702 "Girls" 10 SILK THE SHOCKER "Somebody"</p> <p>WIBB/Macon, GA PD/MD: Kevin Fox</p> <p>5 DONELL JONES "Shorty" 5 TYRESE "Lately" 5 702 "Girls" 5 NAS F/PUFF DADDY "Hate" 5 TEVIN CAMPBELL "Love" 5 SAMMY SAM "Ridin'" 5 NAUGHTY BY NATURE "Live" 5 THIRD WORLD "Reggae"</p> <p>KJMS/Memphis, TN PD: Bobby D'Jay</p> <p>OLU "Leave" TEVIN CAMPBELL "Love"</p>	<p>WKPO/Madison, WI PD: Chris Lee MD: LaTone Hart</p> <p>14 702 "Girls" 5 REEL TIGHT "Want" TO "Better" TEVIN CAMPBELL "Love" NAS F/PUFF DADDY "Hate" STRAWBERRI "Secret" TYRESE "Lately"</p> <p>WHRK/Memphis, TN APD: Bobby O'Jay APD: Eileen Nathaniel</p> <p>18 TYRESE "Lately" 11 TEVIN CAMPBELL "Love" 5 JUVENILE "Follow" 5 NAS F/PUFF DADDY "Hate" 5 BLACKSTAR "Respirato" NO GOOD-N-JIGGIE "Let's" DONELL JONES "Shorty"</p> <p>WEDR/Miami, FL DM: James Thomas PD/MD: Cedric Hollywood</p> <p>10 NAS F/PUFF DADDY "Hate" 5 NICOLE RENEE "Changed" 5 SHAH JONES "Bad" 5 TYRESE "Lately" 5 RAVEN SYMONE "Chicks"</p> <p>WKKV/Milwaukee, WI PD: Gary Young MD: Dallas Scott</p> <p>10 TEVIN CAMPBELL "Love" 5 TO "Better" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate" TO "Better" TYRESE "Lately"</p> <p>WNOV/Milwaukee, WI PD/MD: Sandra Robinson</p> <p>No Adds</p> <p>WBLX/Mobile, AL PD: Niccy Davis APD: Jimmy Mack</p> <p>5 DONELL JONES "Shorty" 5 TYRESE "Lately" 5 NAS F/PUFF DADDY "Hate" 702 "Girls"</p> <p>WYOK/Mobile, AL OM: Steven Ross APD: Marie Kelly</p> <p>5 CHANTE MOORE "Chante's" 5 BLAC HAZE "Wanna" 5 ANDREA MARTIN "Share" 5 MAXWELL "Fortunate" 5 BRANDY "Doesn't" 5 STRAWBERRI "Secret" 5 DJ QUIK "Ganja" 5 OLU "Leave" 5 NO GOOD-N-JIGGIE "Let's" 5 REEL TIGHT "Want" 5 TEVIN CAMPBELL "Love" 5 SHAH JONES "Bad" 5 702 "Girls" 5 NAS F/PUFF DADDY "Hate" 5 LES NUBIANS "Makeda"</p> <p>WBLV/Monroe, LA PD/MD: Chris Collins</p> <p>26 DRU HILL "Everything" TEVIN CAMPBELL "Love" TYRESE "Lately" TO "Better" NAUGHTY BY NATURE "Live" NAS F/PUFF DADDY "Hate" LINK "Wanna" 702 "Girls" DONELL JONES "Shorty"</p> <p>KYEA/Monroe, LA PD/MD: Gentleman George</p> <p>TEVIN CAMPBELL "Love" TYRESE "Lately" DONELL JONES "Shorty" NAUGHTY BY NATURE "Live" TO "Better" 702 "Girls"</p> <p>WJWZ/Montgomery, AL PD/MD: D-Rock</p> <p>9 SILK THE SHOCKER "Somebody" 9 NAS F/PUFF DADDY "Hate" 9 NAS F/PUFF DADDY "Hate" 9 NAUGHTY BY NATURE "Live"</p>	<p>WZHT/Montgomery, AL PD/MD: Michael Long</p> <p>29 702 "Girls" 12 METRO MAN "Break" TYRESE "Lately" OLU "Leave" TO "Better" NAS F/PUFF DADDY "Hate"</p> <p>WDAI/Myrtle Beach, SC PD/MD: Chris Clay</p> <p>TYRESE "Lately" TO "Better" 702 "Girls"</p> <p>WQOK/Nashville, TN OM/PD: Jim Kennedy</p> <p>24 DRU HILL "Everything" 12 MEN OF VIZION "Break" 10 CHANTE MOORE "Chante's" NAS F/PUFF DADDY "Hate" TYRESE "Lately"</p> <p>WQOE/New Orleans, LA PD/MD: Gerod Stevens</p> <p>25 TO "Better" 20 BRANDY "Doesn't" BLAQUE "808" TEVIN CAMPBELL "Love" SILK THE SHOCKER "Somebody" TYRESE "Lately" TO "Better" DONELL JONES "Shorty"</p> <p>WBLS/New York, NY PD: Vinny Brown MD: Michelle Campbell</p> <p>23 702 "Girls" 5 TYRESE "Lately" 5 TEVIN CAMPBELL "Love" 5 DONELL JONES "Shorty" 5 NAS F/PUFF DADDY "Hate" 5 OLU "Leave"</p> <p>WDWI/Norfolk, VA PD: K.J. Holiday MD: Michael Mauzone</p> <p>8 TEVIN CAMPBELL "Love" 5 BLACKSTAR "Respirato" NAS F/PUFF DADDY "Hate" NAUGHTY BY NATURE "Live" 702 "Girls" TYRESE "Lately" DONELL JONES "Shorty"</p> <p>KKBY/Seattle, WA PD: Tom Reddick APD/MD: Myron L.</p> <p>NAS F/PUFF DADDY "Hate" 702 "Girls" THIRD WORLD "Reggae" 21 LIVE CREW "Real" SILK THE SHOCKER "Somebody" LINK "Wanna" TO "Better" TEVIN CAMPBELL "Love"</p> <p>KDKS/Shreveport, LA PD/MD: Quinn Echols</p> <p>22 MICHAEL & BLIGE "As" 10 OLU "Leave" 9 T.W.D.Y. "Players" 8 TEVIN CAMPBELL "Love" 8 LEV LITTLE "Ordinary" 6 TYRESE "Lately" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate" 702 "Girls" TO "Better"</p> <p>WPHI/Philadelphia, PA PD: Micfox</p> <p>30 NAS F/PUFF DADDY "Hate" TYRESE "Lately" TEVIN CAMPBELL "Love" 702 "Girls" NAUGHTY BY NATURE "Live"</p> <p>WUSL/Philadelphia, PA DM: Helen Little APD/MD: Glenn Cooper</p> <p>45 NAS F/PUFF DADDY "Hate" 5 TYRESE "Lately" 5 702 "Girls"</p> <p>WAMO/Pittsburgh, PA PD: Ron Atkins MD: DJ Boogie</p> <p>TEVIN CAMPBELL "Love" TYRESE "Lately" CASE "Happy" TEVIN CAMPBELL "Love"</p>	<p>WQOK/Raleigh, NC PD: Rosie Mack MD: Jodi Berry</p> <p>5 BEFORE DARK "Baby" 5 TYRESE "Lately" 5 NAS F/PUFF DADDY "Hate" 5 MEN OF VIZION "Break" 5 NAUGHTY BY NATURE "Live" 5 DONELL JONES "Shorty" 5 702 "Girls"</p> <p>WCDX/Richmond, VA PD: Aaron Maxwell MD: B-Rock</p> <p>46 LAURYN HILL "Ex-Factor" 29 702 "Girls" 16 NAS F/PUFF DADDY "Hate" 5 NAS F/PUFF DADDY "Hate" SILK "If" TYRESE "Lately" PETE ROCK "Take" DONELL JONES "Shorty"</p> <p>WSOJ/Richmond, VA PD/MD: Kevin Kotax</p> <p>18 NAS F/PUFF DADDY "Hate" 10 B.G. "Army" 9 2 LIVE CREW "Real" 5 LINK "Wanna" TEVIN CAMPBELL "Love" SILK THE SHOCKER "Somebody" TYRESE "Lately" TO "Better" DONELL JONES "Shorty"</p> <p>WTLZ/Saginaw, MI</p> <p>26 TEVIN CAMPBELL "Love" 14 TYRESE "Lately" 5 LINK "Wanna" SILK THE SHOCKER "Somebody" DONELL JONES "Shorty" 702 "Girls"</p> <p>WEAS/Savannah, GA PD: Sam Neilson MD: Jewel Carter</p> <p>DRU HILL "Everything" 8 TEVIN CAMPBELL "Love" 5 CHANTE MOORE "Chante's" NAS F/PUFF DADDY "Hate" SHAH JONES "Bad" BLAQUE "808"</p> <p>KKBY/Seattle, WA PD: Tom Reddick APD/MD: Myron L.</p> <p>NAS F/PUFF DADDY "Hate" 702 "Girls" THIRD WORLD "Reggae" 21 LIVE CREW "Real" SILK THE SHOCKER "Somebody" LINK "Wanna" TO "Better" TEVIN CAMPBELL "Love"</p> <p>KDKS/Shreveport, LA PD/MD: Quinn Echols</p> <p>22 MICHAEL & BLIGE "As" 10 OLU "Leave" 9 T.W.D.Y. "Players" 8 TEVIN CAMPBELL "Love" 8 LEV LITTLE "Ordinary" 6 TYRESE "Lately" DONELL JONES "Shorty" NAS F/PUFF DADDY "Hate" 702 "Girls" TO "Better"</p> <p>WPHI/Philadelphia, PA PD: Micfox</p> <p>30 NAS F/PUFF DADDY "Hate" TYRESE "Lately" TEVIN CAMPBELL "Love" 702 "Girls" NAUGHTY BY NATURE "Live"</p> <p>WUSL/Philadelphia, PA DM: Helen Little APD/MD: Glenn Cooper</p> <p>45 NAS F/PUFF DADDY "Hate" 5 TYRESE "Lately" 5 702 "Girls"</p> <p>WAMO/Pittsburgh, PA PD: Ron Atkins MD: DJ Boogie</p> <p>TEVIN CAMPBELL "Love" TYRESE "Lately" CASE "Happy" TEVIN CAMPBELL "Love"</p>	<p>KMJM/St. Louis, MO OM/PD: Chuck Atkins APD/MD: Eric Mychals</p> <p>34 PUBLIC ANNOUNCEMENT "John" 22 BRAN MCKNIGHT "Only" 20 TEMPTATIONS "Promise" 17 TRIN-I-TEE 5.7 "Always" 16 K-Ci & J.O.J.O "Live" 15 LES NUBIANS "Makeda" 15 GERALD LEVERT "Taking" 13 KIRK FRANKLIN "Lean" 11 JON B. "Oo" 10 LAURYN HILL "Doo" 10 QUINCY JONES "Yours" 8 TEVIN CAMPBELL "Love" 8 GERALD LEVERT "Thinkin'" 7 XSCAPE "Little" 7 LUTHER ANDERSON "Human" 6 TEMPTATIONS "Stay" 6 DIVINE "Lately" 6 BRANDY & MONICA "Boy" 6 NEXT "Close" 6 MONICA "First" 5 JAY-Z "Hard" DONELL JONES "Shorty" TYRESE "Lately" TO "Better"</p> <p>WJJC/Toledo, OH PD: Charlie Mack MD: D. Nikki</p> <p>TYRESE "Lately" 10 702 "Girls" 5 TEVIN CAMPBELL "Love" 5 TO "Better" 5 DONELL JONES "Shorty" 5 NAUGHTY BY NATURE "Live" 5 NAS F/PUFF DADDY "Hate" 5 2 LIVE CREW "Real" 5 OLU "Leave"</p> <p>KJMM/Tulsa, OK PD: Terry Monday MD: Maurice Prince</p> <p>702 "Girls" TEVIN CAMPBELL "Love" NAUGHTY BY NATURE "Live" NAS F/PUFF DADDY "Hate" DONELL JONES "Shorty"</p> <p>WACR/Tupelo, MS PD: Jerold Jackson MD: J. Michael Bailey</p> <p>8 DONELL JONES "Shorty" 8 702 "Girls" 7 NAUGHTY BY NATURE "Live" 7 TYRESE "Lately" 7 T.W.D.Y. "Players" 6 NAS F/PUFF DADDY "Hate" 6 VILLAIN "Gotta" 6 TO "Better" 5 STRAWBERRI "Secret" 5 THIRD WORLD "Reggae"</p> <p>WESE/Tupelo, MS PD/MD: Stan Allen</p> <p>20 TYRESE "Lately" 10 NAS F/PUFF DADDY "Hate" 5 TEVIN CAMPBELL "Love" 5 702 "Girls" 5 RAVEN SYMONE "Chicks"</p> <p>WKYS/Washington, DC VP/Prog.: Steve Hegwood</p> <p>5 TYRESE "Lately" 5 TEVIN CAMPBELL "Love" 5 702 "Girls"</p> <p>WJKS/Wilmington, DE PD: Tony Quatrone MD: Manuel Mena</p> <p>PETE ROCK "Take" TEVIN CAMPBELL "Love" REEL TIGHT "Want" TYRESE "Lately" 702 "Girls" NAS F/PUFF DADDY "Hate" NAUGHTY BY NATURE "Live" DONELL JONES "Shorty"</p> <p>WNNX/Wilmington, NC PD/MD: Rod Cruise</p> <p>TEVIN CAMPBELL "Love" 702 "Girls" NAS F/PUFF DADDY "Hate" NAUGHTY BY NATURE "Live"</p>
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<p>WALR/Atlanta, GA Int. PD: Jim Kennedy</p> <p>CHANTE MOORE "Chante's" GLENN JONES "Baby"</p> <p>WWIN/Baltimore, MD PD: Kathy Brown Int. MD: Natalie Case</p> <p>QUINCY JONES "Yours"</p> <p>KQXL/Baton Rouge, LA PD: Al Jai Wallace</p> <p>TEMPTATIONS "How" CHAKA KHAN "Crazy" CHANTE MOORE "Chante's" TYRESE "Lately"</p> <p>WBHK/Birmingham, AL PD: Mike Abrams</p> <p>OLU "Leave" INNER SHADE "Tell"</p>	<p>WMGL/Charleston, SC PD/MD: Stan Branson</p> <p>SHAH "Wrong"</p> <p>WUVA/Charlottesville, VA PD/MD: Tony Love</p> <p>5 TEVIN CAMPBELL "Love" 5 BLUEZEUM "Darker"</p> <p>WVAZ/Chicago, IL APD/MD: Max Myrick APD/MD: Jamillah Muhammad</p> <p>5 TEVIN CAMPBELL "Love"</p> <p>WMXD/Detroit, MI PD: Janet G.</p> <p>No Adds</p>	<p>WFLM/Ft. Pierce, FL</p> <p>DONELL JONES "Shorty" BLUEZEUM "Darker" TYRESE "Lately"</p> <p>WQMG/Greensboro, NC PD: Alvin Stowe MD: Bryan Maxwell</p> <p>8 QUINCY JONES "Yours"</p> <p>WIKS/Greenville, NC PD: B.K. Kirkland</p> <p>12 BLACKSTREET 7/JANET "Girlfriend" DOWNING & AL BRIGHT "Pleasures"</p> <p>KMJQ/Houston, TX PD: Carl Conner MD: Carla Boatner</p> <p>12 CHEROKEE "Sleppin" BRANDY "Doesn't"</p>	<p>WKXJ/Jackson, MS PD/MD: Stan Branson</p> <p>TEVIN CAMPBELL "Love" TYRESE "Lately" DAVE HOLLISTER "Favorite"</p> <p>WSOL/Jacksonville, FL PD: Dave Wynter MD: K.J.</p> <p>5 R. KELLY "Double" 5 MEN OF VIZION "Break"</p> <p>KXZZ/Lake Charles, LA PD/MD: Rocky Love</p> <p>No Adds</p> <p>KISF/Las Vegas, NV PD: Brian White MD: Rufus Harrison</p> <p>30 TRIN-I-TEE 5.7 "Grace" 13 PEABO BRYSON "D'd" MAXWELL "Fortunate"</p>	<p>KJLH/Los Angeles, CA PD/MD: Cliff Winston</p> <p>TEVIN CAMPBELL "Love" DONELL JONES "Shorty" OLU "Leave"</p> <p>WMJM/Louisville, KY PD: Shawn Johnson APD: Karen Jordan</p> <p>10 BLUEZEUM "Darker"</p> <p>WRBB/Macon, GA PD: Kevin Fox</p> <p>5 OLU "Leave" 5 BLUEZEUM "Darker"</p> <p>KJMS/Memphis, TN PD: Bobby D'Jay</p> <p>OLU "Leave" TEVIN CAMPBELL "Love"</p>	<p>WHQT/Miami, FL Station Mgr.: Tony Kidd MD: Traci Latrelle</p> <p>5 TEVIN CAMPBELL "Love"</p> <p>WMCS/Milwaukee, WI PD/MD: Tyrone Jackson</p> <p>TEVIN CAMPBELL "Love"</p> <p>WDLT/Mobile, AL PD: Mark Dylan MD: Kathy Barlow</p> <p>BLUEZEUM "Darker"</p> <p>KLMB/Monroe, LA PD: Chris Collins</p> <p>MAXWELL "Fortunate" TEVIN CAMPBELL "Love" MEN OF VIZION "Break" CHANTE MOORE "Chante's"</p>	<p>WYLD/New Orleans, LA PD/MD: LeBron Joseph</p> <p>10 K-Ci & J.O.J.O "Live" 10 BLUEZEUM "Darker" 5 INNER SHADE "Tell"</p> <p>WRKS/New York, NY PD: Tony Beasley APD: Lenny Greene MD: Wayne Mayo</p> <p>11 DIVINE "Try" TEVIN CAMPBELL "Love"</p> <p>WCFB/Orlando, FL PD: Steve Holbrook</p> <p>7 CHANTE MOORE "Chante's" 1 BONEY JAMES F/SHAI "Always"</p> <p>WDAS/Philadelphia, PA PD: Joe Tamburo APD/MD: Daisy Davis</p> <p>5 TEVIN CAMPBELL "Love"</p>	<p>KMJK/Phoenix, AZ PD: Art Jackson</p> <p>25 TEVIN CAMPBELL "Love"</p> <p>WJKS/Richmond, VA PD: Kevin Kotax</p> <p>11 JAMES GREAR & CO "Because" INNER SHADE "Tell" OLU "Leave" TYRESE "Lately"</p> <p>WLVH/Savannah, GA PD/MD: Vem Catron</p> <p>BLUEZEUM "Darker" CHANTE MOORE "Chante's" INNER SHADE "Tell" MAXWELL "Fortunate"</p>	<p>WTUG/Tuscaloosa, AL PD/MD: Steve Sloan</p> <p>16 MAXWELL "Fortunate" 16 K-Ci & J.O.J.O "Live" 15 FAITH EVANS "Love"</p> <p>WMMJ/Washington, DC PD: Chris Conners</p> <p>No Adds</p> <p>36 Total Reporters 33 Current Reporters 33 Current Playlists</p> <p>Reported Frozen Playlist (2): KATZ/St. Louis, MO WAAV/Wilmington, NC</p> <p>Did Not Report, Playlist Frozen (1): WFXC/Raleigh, NC</p>
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URBAN AC TOP 30

APRIL 9, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	3	2	1	TYRESE Sweet Lady (RCA)	890	851	831	816	34/0
1	1	1	2	JESSE POWELL You (Silas/MCA)	882	913	931	944	34/0
2	2	3	3	WHITNEY HOUSTON Heartbreak Hotel (Arista)	727	841	863	931	33/0
10	7	6	4	ERIC BENET f/FAITH EVANS Georgy Porgy (Warner Bros.)	704	702	634	554	35/0
5	4	4	5	LAURYN HILL Ex-Factor (Ruffhouse/Columbia)	683	770	782	769	32/0
3	5	5	6	R. KELLY When A Woman's Fed Up (Jive)	659	753	765	907	31/0
6	6	7	7	CASE f/JOE Faded Pictures (Def Jam/RAL/Mercury)	543	611	643	672	27/0
11	9	9	8	KENNY LATTIMORE If I Lose My Woman (Columbia)	524	521	515	493	27/0
7	8	8	9	TEMPTATIONS This Is My Promise (Motown)	524	549	577	655	25/0
—	29	17	10	MAXWELL Fortunate (Rock Land/Interscope/Columbia)	481	352	188	69	29/4
14	13	11	11	QUINCY JONES f/GARRETT... I'm Yours (Qwest/WB)	479	444	404	394	29/2
22	15	13	12	BONEY JAMES f/SHAI I'll Always Love You (Warner Bros.)	431	411	341	251	29/1
9	10	10	13	MONICA Angel Of Mine (Arista)	417	485	481	576	24/0
15	14	14	14	DIVINE One More Try (Pendulum/Red Ant)	415	404	395	345	24/1
BREAKER			15	K-CI & JOJO Life (Rock Land/Interscope)	384	327	285	268	18/2
19	17	15	16	GLENN JONES Baby Come Home (SAR/WB)	377	391	319	277	21/1
8	12	12	17	DEBORAH COX Nobody's Supposed To Be Here (Arista)	361	443	423	597	20/0
26	22	20	18	W. DOWNING & G. ALBRIGHT Pleasures... (Verve/Motown)	303	284	268	227	22/1
—	—	21	19	LES NUBIANS Makeda (OmTown/Virgin)	286	264	237	281	20/0
12	11	16	20	SHANICE When I Close My Eyes (LaFace/Arista)	254	384	427	427	15/0
DEBUT			21	PEABO BRYSON Did You Ever... (Private Music/Windham Hill)	240	173	61	—	21/1
—	—	26	22	CHANTE' MOORE Chante's Got A Man (Silas/MCA)	231	192	94	30	23/5
25	26	23	23	LUTHER VANDROSS I'm Only Human (LV/Virgin)	231	250	209	241	14/0
—	—	28	24	DEBORAH COX It's Over Now (Arista)	217	182	106	22	18/0
27	23	24	25	ARETHA FRANKLIN In The Morning (Arista)	201	232	232	225	15/0
29	27	25	26	JAMES GREAR & CO. Because You Love Me (Born Again)	200	201	200	185	14/1
21	21	22	27	VESTA You Still Do It (I.E./Motown)	199	255	274	253	14/0
DEBUT			28	CHAKA KHAN This Crazy Life Of Mine (Earth Songs/NPG)	198	139	45	—	18/1
DEBUT			29	DAVE HOLLISTER My Favorite Girl (Def Squad/DreamWorks)	186	136	76	30	16/1
DEBUT			30	TLC No Scrubs (LaFace/Arista)	180	159	138	118	9/0

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker.
36 Urban AC reporters. 33 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.
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NEW & ACTIVE

FAITH EVANS f/PUFF DADDY All Night Long (Bad Boy/Arista)
Total Plays: 143, Total Stations: 8, Adds: 0

MEN OF VIZION Break Me Off (Love Theme...) (MJJ/Work/ERG)
Total Plays: 109, Total Stations: 14, Adds: 2

BLACKSTREET f/JANET Girlfriend/Boyfriend (Lil' Man/Interscope)
Total Plays: 108, Total Stations: 6, Adds: 1

OLU Baby Can't Leave It Alone (Gee Street/V2)
Total Plays: 106, Total Stations: 16, Adds: 5

SILK If You (Lovin' Me) (Elektra/EEG)
Total Plays: 104, Total Stations: 8, Adds: 0

BRANDY Almost Doesn't Count (Atlantic)
Total Plays: 98, Total Stations: 11, Adds: 1

DIONNE WARWICK Reach Out For Me (River North)
Total Plays: 89, Total Stations: 5, Adds: 0

RAPHAEL SAADIQ f/Q-TIP Get Involved (Hollywood/Motown)
Total Plays: 81, Total Stations: 4, Adds: 0

D'ANGELO Heaven Must Be Like This (Virgin)
Total Plays: 73, Total Stations: 5, Adds: 0

GEORGE MICHAEL & MARY J. BLIGE As (Epic)
Total Plays: 68, Total Stations: 4, Adds: 0

Songs ranked by total plays

BREAKERS®

K-CI & JOJO
Life (Rock Land/Interscope)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS CHART
384/57 18/2 **15**

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
TEVIN CAMPBELL For Your Love (Qwest/WB)	12
BLUEZEUM A Darker Shade Of Night (Telarc)	7
CHANTE' MOORE Chante's Got A Man (Silas/MCA)	5
OLU Baby Can't Leave It Alone (Gee Street/V2)	5
INNER SHADE Tell Me Something (N2K Encoded Music)	4
MAXWELL Fortunate (Rock Land/Interscope/Columbia)	4
TYRESE Lately (RCA)	4
DONELL JONES Shorty... (Untouchables/LaFace/Arista)	2
K-CI & JOJO Life (Rock Land/Interscope)	2
MEN OF VIZION Break Me Off (Love...) (MJJ/Work/ERG)	2
QUINCY JONES f/GARRETT... I'm Yours (Qwest/WB)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAXWELL Fortunate (Rock Land/Interscope/Columbia)	+129
OLU Baby Can't Leave It Alone (Gee Street/V2)	+91
PEABO BRYSON Did You... (Private Music/Windham Hill)	+67
CHAKA KHAN This Crazy Life Of Mine (Earth Songs/NPG)	+59
TEVIN CAMPBELL For Your Love (Qwest/WB)	+57
K-CI & JOJO Life (Rock Land/Interscope)	+57
DAVE HOLLISTER My Favorite... (Def Squad/DreamWorks)	+50
INNER SHADE Tell Me Something (N2K Encoded Music)	+44
CHANTE' MOORE Chante's Got A Man (Silas/MCA)	+39
TYRESE Sweet Lady (RCA)	+39

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
DRU HILL These Are The Times (University/Island)
KIRK FRANKLIN Lean On Me (Gospo Centric/Interscope)
BRANDY Have You Ever? (Atlantic)
TEMPTATIONS Stay (Motown)
GERALD LEVERT Taking Everything (EastWest/EEG)
TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)
MARIAH CAREY I Still Believe (Columbia)
KEITH SWEAT I'm Not Ready (Elektra/EEG)
FAITH EVANS Love Like This (Bad Boy/Arista)
TAMIA Loving You Still (Qwest/WB)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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Another Country In Music City

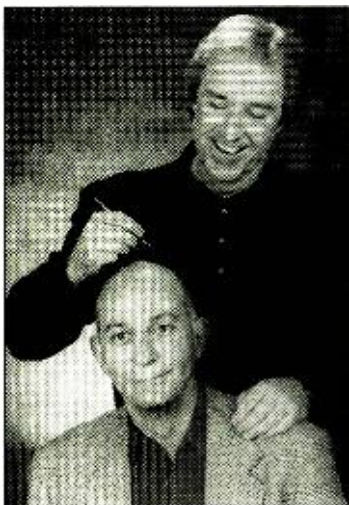
□ Dick Broadcasting emphasizes personalities in launch of Music City 103

"Spread the word. We're crazy over here. We started this Country station with all these other Country stations in Nashville."

Those were the words of Dick Broadcasting/Nashville GM Steve Dickert a day after WKDF ended a 30-year Rock tradition to become Music City 103.

Indeed, there are those who questioned WKDF's April 1 flip in a market that already included four Country stations: WSIX, WSM-AM & FM and WZPC (Power Country). However, the day after Music City 103 arrived, WZPC abandoned Country and filled the Rock gap by repositioning itself as "102.9 — The Buzz."

Music City 103 is pinning its potential success on high-profile personalities, and Dick Broadcasting knows that profiles don't get much higher than that of Carl P. Mayfield, who spent 20 years as a Rock jock at 'KDF before his eight years in afternoon drive at WSIX. With the end of his one-year no-compete agreement, Mayfield now goes head-to-head in morning drive against the city's top-rated Country personality, WSIX's Gerry House.



Steve Dickert (sitting) and Carl P. Mayfield

and [former WKDF personality] Shannon. We're looking for an afternoon person who may or may not be familiar to the market, but who will be a big personality.

R&R: Are there enough shares to support another Country outlet in Nashville?

SD: What we find in a lot of new markets is that when a new competitor comes in, the total number of lifegroup shares goes up. That certainly happened last year with Rock, when John Boy & Billy moved [from WKDF] to [Capstar Classic Rock] WNRQ. The Rock shares grew 8%-10%. I believe that Carl P. pulls from all lifegroups.

R&R: Is there enough revenue to support four Country stations in Nashville?

SD: My best guess is that there's \$25 million in Country radio advertising revenue in Nashville. And I'll be happy if we get half of it.

R&R: Do you think that's within the realm of possibility?

SD: I sure do, three or four years from now. By that time, it'll be a \$32-million to \$35-million piece of the pie.

R&R: Can Music City 103 garner enough Country shares to make more money as one of four Country stations than it could as the only Rock station in town?

SD: Obviously we think so, or we wouldn't have gone in this direction. There is a tremendous risk with what we've done. On the one hand, we may just get shut out. But on the other hand, if we jump in there and happen to be No. 1 —

which we think we're capable of — then what's the value of having the No. 1 Country station in Music City, USA?

R&R: So it was a gamble you were willing to take.

SD: In the end, we were. We've already spent a tremendous amount on talent, and the people we've hired have a strong passion for Country. We've invested wisely. We don't have all the pieces of the puzzle in place yet, but we're well on our way.

R&R: Is Rock dead in Nashville?

SD: I predicted it would be only a matter of days before someone jumped in and tried to fill 'KDF's shoes. In fact, it took 29 hours. When we had both modern Rock on 'KDF and Classic Rock on WGFX — before we changed 'GFX in December to Groovin' Hits — we had a great marriage there. But things don't last forever. When Capstar took our *John Boy & Billy Show*, which they were certainly entitled to do, it affected the shares of both stations, frankly. When we changed WGFX, it left 'KDF alone as a young-end station.

R&R: Had 'KDF's shares sunk so far in the last few years that it had become unfixable as a Rock station?

SD: I think anything is fixable. But we had, in Carl P., a guy who has tremendous pulling power in our area. He's developed a lot more relationships with artists and with his listeners in Country than he did in Rock. In the '80s he had great ties in Rock, but he's kind of abandoned those. And his Country ties, because he lives right here in Music City, have continued to grow — even during the year he was off the air.

R&R: Did the "war" between Dick Broadcasting and (WSIX owner) Capstar have anything to do with your final decision to take 'KDF Country?

SD: We harbor no hard feelings against Seastar, which used to be Capstar. We have approached them about getting access to some other talent that they have the rights to that would have allowed us to do some different things in Nashville. I'd rather not go into what those are, but they told us no on every single thing we asked them.

Even after all this started last year, when they got mad at us, our president was able to secure a deal to clear John Boy & Billy on our

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We really believe that radio is about big personalities as we go into the new millennium, and I think personalities will make the difference in this battle.

”

stations in Knoxville and Birmingham. But it's obvious from conversations at levels higher than mine that there's no love coming from them toward us.

R&R: How is Music City 103 going to be different from the other Country stations in Nashville?

SD: In Nashville, the music on the other Country stations is pretty good. But one station has clearly taken the position "We're not about personalities; we're about playing more music." The other FM station has one big morning personality, but after that, nobody really knows who's on there. We're putting together a station where every single major daypart has a big-name personality, and we're playing the same great music.

R&R: Nashville has been averaging about 25 total Country shares the last few years. Will your station be splitting those with the others, or do you think you'll be able to grow the Country shares in Nashville?

SD: I think the Country shares will probably initially go up to about 30% or more. They may settle in at

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We're putting together a station where every single major daypart has a big-name personality, and we're playing the same great music.

”

a lower level than that, but higher than they are now. If we deliver a 6 or 7 share 25-54 — and I think with Carl P. Mayfield that's very possible — then that's double what 'KDF had as an Alternative station. Of course, an Alternative station is not expected to deliver high 25-54 shares, but that's where the money is.

R&R: It looks like Music City 103 will be another station carving up that 25-54 audience, which is going to compress those shares in the market. How does it serve your best interests to have several stations serving the same demo instead of creating different niches?

SD: Well, pardon this selfish statement, but we're out for ourselves. I think it's best to put the choices out there and let the public decide its favorites. We want to be

a dominant player with adults 25-54, and, at least initially, we are selling the Country station and the Groovin' Hits station as a combo. So if Music City 103 and Carl P. pull a 7 share, and Groovin' Hits pulls a 6 share, we'll have a 13 share on the street, and we'll be selling the heck out of it.

R&R: Look into your crystal ball. Can you name the top five 12+ stations and their shares a year from now?

SD: That is a tough one, because I don't know if we're going to get another Urban station in Nashville. I think it will be WQQK, Nashville's only Urban station, with an 11 share; Music City 103 with a 9 share; WSIX with a 9 share; and [CHR] WRVW and [Classic Rock] WNRQ, both with 8 shares.

R&R: Do you think all four of Nashville's Country stations will still be Country a year from now?

SD: Yeah, I believe they will. I believe they'll all be there.

R&R: What is the station's music position going to be? You've been playing a lot of Merle Haggard, George Jones and Conway Twitty. Are these going to be played in dayparts?

SD: Carl's having some fun with it, our night guy last night had some fun with it, and they have the freedom to do that. But when people turn on the radio, we've got to be playing the hits, and that's what we're hanging our hat on. And that's secondary to the personalities.

R&R: So you're going to be aggressive with the currents?

SD: I don't think we're going to be out there trying to break a bunch of unknown artists — I don't want to leave that impression. I'm sorry, Music Row. My apologies in advance.

R&R: When you signed Carl P., was it all set that 'KDF was going to flip to Country?

SD: No. There were a lot of format possibilities, including continuing in several different varieties of Rock. The decision to go Country — despite all the rumors in this town — was made fairly recently, because we were looking at a lot of different things that Carl was open to. But when it came back to the bottom line, we felt that we could pick up decent Country shares. We believe we can be the No. 1 Country station.

“

My best guess is that there's \$25 million in Country radio advertising revenue in Nashville. And I'll be happy if we get half of it.

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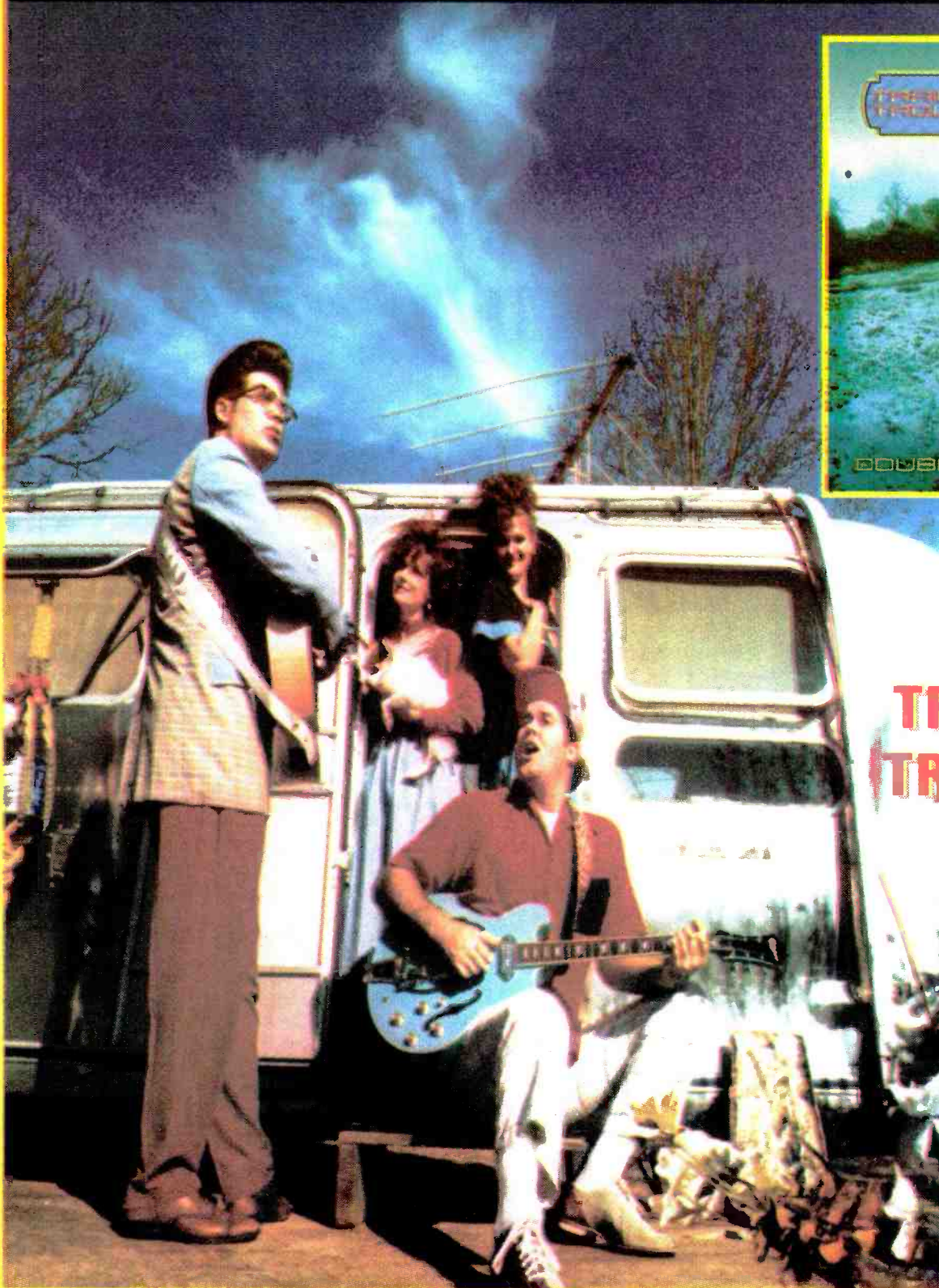
Former WIVK/Knoxville PD Les Acree is serving as PD during the format's launch, but Dickert is eager to find a permanent PD. Acree will continue to serve as a consultant after a PD is named. Dick Broadcasting is also seeking approval for new call letters for WKDF that will emphasize its positioning as Music City 103.

This week, R&R asks Dickert a few questions.

R&R: Why take 'KDF Country?

SD: We really believe that radio is about big personalities as we go into the new millennium, and I think personalities will make the difference in this battle. We've hired two of Nashville's most established personalities in Carl P.

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New Music Set To Make Its Mark

□ Superstars and newcomers share the wealth of second-quarter releases

Tim McGraw, Clay Walker, John Michael Montgomery and Alabama are among the platinum-selling acts listed on the second-quarter album release schedule for Nashville's record labels. They join a cast of veteran acts and fresh new faces who will see their forthcoming projects arrive in stores before the end of June.

Country's biggest-selling artist also has a new album coming out this summer, but *Garth Brooks in the Life of Chris Gaines* is a major departure from the music that made Brooks famous. It's essentially a pop-rock album with Brooks assuming the persona of Chris Gaines, the main character from *The Lamb*, a feature film set for release next year. The Gaines character is a rock musician who struggles with the downside of being a celebrity. Paramount came up with the idea for Brooks to assume the theatrical role for the "prequel" album in order to provide advance promotion for the film.

Set for a June 29 release, the album was produced by Don Was, executive producer of the *Hope Floats* film soundtrack that featured Brooks' recording of Bob Dylan's "To Make You Feel My Love." Little of the music is expected to have a country flavor, but stay tuned: Capitol/Nashville President/CEO Pat Quigley will be listening to the tracks to determine if at least one song seems appropriate for Country radio.

As for McGraw, he'll be hitting

the road as a headliner to promote his new Curb album, *A Place in the Sun* — set for a May 4 release — after work is completed on George Strait's stadium tour. Montgomery's *Home to You* (Atlantic) and Clay Walker's *Live, Laugh, Love* (Giant) are each set for a May 25 release. Coming to stores on June 15 is Alabama's *Twentieth Century* (RCA).

The next three months will also bring greatest-hits packages from **Mary Chapin Carpenter**, **Dwight Yoakam**, **Chris LeDoux** and **Shenandoah**, along with new music from **Sammy Kershaw**, **Lorrie Morgan**, **Chely Wright**, **David Ball** and **Marty Stuart**. Debut albums will be delivered by a long list of newcomers, including **Andy Griggs**, **Shane Minor**, **Julie Reeves**, **James Prosser**, **Shedaisy**, **Gil Grand**, **Brad Paisley**, **Clint Daniels** and **Chalee Tennison**. Sophomore projects are also due from **Michael Peterson**, **Sons Of The Desert**, the **Great Divide**, the **Kinleys** and **Lisa Brokop**.

A couple of albums have interesting stories behind them. The **Nitty Gritty Dirt Band's** "Bang,

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "Perfect Love" — Trisha Yearwood (second week)

5 YEARS AGO

• No. 1: "I'm Holding My Own" — Lee Roy Parnell

10 YEARS AGO

• No. 1: "The Church On Cumberland Road" — Shenandoah (second week)

15 YEARS AGO

• No. 1: "I Guess It Never Hurts To Hurt Sometimes" — Oak Ridge Boys

20 YEARS AGO

• No. 1: "All I Ever Need Is You" — Kenny Rogers & Dottie West

25 YEARS AGO

• No. 1: "Very Special Love Song" — Charlie Rich

Bang, Bang" had the beginnings of a hit single last year, when their label, Rising Tide, went out of business. It was the title track of their album, which now resurfaces with a May 4 release date on DreamWorks. And Arista/Austin will be releasing a new album by the late Texas singer/songwriter **Townes Van Zandt** on June 15. Van Zandt's wife discovered several demo tapes following his death in 1997. Those DATs of his vocals and guitars were forwarded to producer Eric Paul, who completed production of the album, titled *A Far Cry From Dead*.

July is expected to bring new albums from several hitmakers, including **Ricochet** (for Columbia) and **Doug Stone** (his first since joining the Atlantic roster). Additionally, **Lee Roy Parnell** has recorded new material to be included as bonus tracks on an Arista greatest-hits package due in July.

It's a little early to predict what albums will be released beyond this summer, but **Brooks & Dunn** and **Alan Jackson** are tentatively scheduled to deliver new projects before the end of '99.

In related news, **Tracy Byrd** has signed with RCA after Byrd and MCA parted ways last month. Byrd spent just a few weeks without a label home before arriving at RCA, which will release a new project this fall. In another mutual decision, **Toby Keith** has left Mercury. No word on where he'll land, but it's worth noting that his longtime producer, James Stroud, is now heading DreamWorks/Nashville.

— Calvin Gilbert

Shane Minor

NEW ARTIST FACT FILE

Current Single: "Slave to the Habit"

Current Album, Label: *Shane Minor*, Mercury

Background

Even before people hear **Shane Minor's** music, they're fascinated by his life story. Born and raised in Modesto, CA, Minor is a distant relative of the Western lawman Wyatt Earp and was riding bulls at the local rodeo when he was just 12. He later spent seven years in law enforcement, including a five-year stint with the Los Angeles Police Department. By now, Minor is accustomed to answering questions about his colorful life. Minor tells **R&R**, "People are asking me about the police work, Wyatt Earp and the rodeo. They're asking me when I started riding in the rodeo and what it was like working in Watts [an area of South Central L.A.]."

Minor grew up on a 211-acre ranch, listening to everything from Merle Haggard, Faron Young and Hank Williams to Elvis Presley and Frank Sinatra. He had been writing songs and performing for years before he moved to L.A., but his work in local clubs provided a much-needed mental diversion from his work as a police officer.

He finally reached the conclusion that his future was in music, not law enforcement. Minor left the LAPD and continued to concentrate on his songwriting. Within two years, one of his demo tapes caught the attention of Bud Prager, an artist manager who had worked with such acts as Bad Company and Foreigner.

After Prager heard the demo, he forwarded the tape to Nashville session guitarist Dann Huff, who was making the transition to producer after encouragement from Shania Twain's husband/producer Robert John "Mutt" Lange. With Huff's interest, Minor began commuting between L.A. and Nashville to record additional demos. Minor says, "I had a gut-level hunch that I was doing the right thing. I knew that things were starting to get real tight in Nashville, but I knew what I had. I knew my music was something I believed in, and I thought people would love it because it was different."

Calling Huff "a coach, a friend and a brother," Minor eventually found himself in a local studio, auditioning for Mercury/Nashville President Luke Lewis and Sr. VP/A&R Keith Stegall. After singing two of his originals — "A Girl Like That" and "Change Your Mind" — Minor was immediately offered a deal.

Other labels expressed interest in Minor's music, but he's convinced that he's found the right home at Mercury. He explains, "Luke has done wonders with Shania Twain, Sammy Kershaw and Mark Wills. He's willing to step out on a limb for artists. Luke and Keith both will stick their



Shane Minor

necks on the line for you. They like stuff that's different. They don't like the kind of cookie-cutter music that's going on."

Good Groove, Likable Lyrics

Minor's self-titled debut album arrives in stores on Tuesday (4/13), but his first single, "Slave to the Habit," has already made a showing on the **R&R** Country Singles chart. It was written by Kostas, Chuck Cannon and Toby Keith, and Minor says the "groove and the lyrics" attracted him to the song. He explains, "To be honest, when I was growing up, one of my influences was the Rolling Stones. I think those guys cut a country song and didn't know it with 'Honky Tonk Woman.' 'Slave to the Habit' wasn't written the way I did it. Dan and I put our heads together, and we heard a different sound — sort of like 'Honky Tonk Woman' — and that was the way I wanted to do it."

Minor recently completed a seven-week tour of Country stations. He says, "Sometimes I'd do seven stations a day, where the PD would be doing an airshift at 11 or 12 o'clock at night." While Minor was well aware of the programmers' role, the station visits underscored the importance of Country radio. He says, "I can make the best record in the world, but without them playing it and without their help, the public is never going to hear it. They're part of the team. We're all part of the spokes on the big wheel."

Programmers got a chance to see Minor in action last month during a performance with Kershaw and Billy Ray Cyrus at Mercury's Country Radio Seminar showcase at Planet Hollywood. Minor says, "That was a kick. For them to sit and talk to me on the bus is one thing, but I'd been looking forward to them being able to see me with my band."

Later this month, Minor and his band hit the road to perform at a series of listener appreciation concerts throughout the U.S. Minor says, "I'm looking forward to that too. It's going to give me a chance to get my chops down with my band and to meet and mingle with the people. I love music so much; I just hope my energy comes through."

New Releases At A Glance

As for the dates of upcoming album releases, this is the music business, folks: These dates often change. Keep that in mind as you glance at the following schedule.

April 13: Andy Griggs, *You Won't Ever Be Lonely* (RCA); Sammy Kershaw, *Maybe Not Tonight* (Mercury); Shane Minor, *Shane Minor* (Mercury); Lorrie Morgan, *My Heart* (BNA).

April 20: The Great Divide, *Revolution* (Atlantic); Julie Reeves, *It's About Time* (Virgin).

April 27: James Prosser, *Life Goes On* (Warner Bros.).

May 4: Nitty Gritty Dirt Band, *Bang, Bang, Bang* (DreamWorks); Tim McGraw, *A Place in the Sun* (Curb); Sons Of The Desert, *Sons of the Desert* (Columbia); Steve Wariner, *Two Teardrops* (Capitol).

May 11: ShEDAISY, *The Whole Shebang* (Lyric Street).

May 18: Joe Diffie, *A Night to Remember* (Epic); Gil Grand, *Famous First Words* (Monument); Shenandoah, *15 Favorites* (Capitol); Chely Wright, *Single White Female* (MCA).

May 25: Lisa Brokop, *When You Get to Be You* (Columbia); Mary Chapin, *Party Doll and Other Favorites* (Columbia); John Michael Montgomery, *Home to You* (Atlantic); Clay Walker, *Live, Laugh, Love* (Giant).

June 1: Lonestar, *Lonely Grill* (BNA); Brad Paisley, *Who Needs Pictures* (Arista); Mac McAnally, TBA (DreamWorks).

June 8: Chalee Tennison, *Chalee Tennison* (Asylum); Bruce Robison, *Long Way Home From Anywhere* (Lucky Dog); Chris LeDoux, *20 Greatest Hits* (Capitol).

June 15: Alabama, *Twentieth Century* (RCA); Marty Stuart, *The Pilgrim* (MCA); Townes Van Zandt, *A Far Cry From Dead* (Arista/Austin).

June 22: The Kinleys, *The Kinleys* (Epic); Rick Trevino, *Changing in Your Eyes* (Columbia).

June 29: Garth Brooks, *Garth Brooks in the Life of Chris Gaines* (Capitol).

Additionally, Warner Bros. has not finalized release dates, but Dwight Yoakam's *Greatest Hits* will be in stores in May, with David Ball's third album, *Play*, set to arrive in June. At WB's sister label, Michael Peterson's second Reprise album — the title of which has yet to be determined — will be released in June.



COUNTRY TOP 50

APRIL 9, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
7	2	2	1	LEE ANN WOMACK I'll Think Of A Reason Later (MCA)	187/0	1	6079	+179	29081	+876
1	1	1	2	KENNY CHESNEY How Forever Feels (BNA)	182/0	2	5963	-300	28994	-1336
6	4	3	3	CHAD BROCK Ordinary Life (Warner Bros.)	186/0	3	5951	+136	28573	+739
9	9	5	4	MARK WILLS Wish You Were Here (Mercury)	186/0	4	5500	+416	26376	+1901
10	10	6	5	ALAN JACKSON Gone Crazy (Arista)	184/0	7	5061	+291	24300	+1466
12	11	7	6	SAWYER BROWN Drive Me Wild (Curb)	184/1	5	5083	+315	24034	+1547
8	6	4	7	BROOKS & DUNN I Can't Get Over You (Arista)	169/0	6	5068	-287	23936	-1658
15	14	8	8	TY HERNDON Hands Of A Working Man (Epic)	181/1	8	4605	+371	22080	+1784
22	19	12	9	TIM MCGRAW Please Remember Me (Curb)	187/0	11	4416	+510	21517	+2479
14	13	10	10	COLLIN RAYE Anyone Else (Epic)	184/2	10	4459	+295	21290	+1479
13	12	9	11	FAITH HILL Love Ain't Like That (Warner Bros.)	182/0	12	4347	+193	20719	+836
16	15	13	12	TERRI CLARK Everytime I Cry (Mercury)	184/0	13	4122	+303	19728	+1640
20	17	15	13	STEVE WARINER Two Teardrops (Capitol)	185/2	14	4089	+436	19660	+2124
18	16	14	14	ANDY GRIGGS You Won't Ever Be Lonely (RCA)	183/4	15	4022	+319	19423	+1867
17	18	17	15	PATTY LOVELESS Can't Get Enough (Epic)	174/2	17	3580	+80	16682	+470
21	21	18	16	MONTGOMERY GENTRY Hillbilly Shoes (Columbia)	177/1	18	3539	+223	16654	+1045
19	20	19	17	AARON TIPPIN I'm Leaving (Lyric Street)	175/0	16	3593	+227	16540	+1295
33	27	20	18	SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	166/20	22	2897	+534	14234	+2537
27	25	22	19	LILA MCCANN With You (Asylum/EEG)	170/6	23	2682	+363	12141	+1806
32	31	26	20	MARTINA MCBRIDE Whatever You Say (RCA)	167/6	24	2615	+502	12040	+2603
29	29	24	21	SAMMY KERSHAW & LORRIE MORGAN Maybe... (Mercury/BNA)	155/3	25	2424	+268	10971	+1309
30	30	27	22	RANDY TRAVIS Stranger In My Mirror (DreamWorks)	155/5	26	2289	+286	10565	+1560
25	26	25	23	BLACKHAWK Your Own Little Corner Of... (Arista)	152/7	27	2251	+123	10125	+545
28	28	28	24	WARREN BROTHERS Better Man (BNA)	144/1	30	2026	+31	9235	+388
BREAKER			25	GEORGE STRAIT Write This Down (MCA)	141/77	38	1638	+1069	8392	+5237
40	36	31	26	REBA MCENTIRE One Honest Heart (MCA)	136/14	33	1737	+259	7857	+1287
31	32	29	27	NEAL MCCOY I Was (Atlantic)	134/5	34	1717	+106	7687	+595
23	23	21	28	VINCE GILL Don't Come Crying To Me (MCA)	96/1	32	1748	-642	7634	-3248
34	33	30	29	CLAY WALKER She's Always Right (Giant)	129/12	35	1680	+167	7443	+828
24	24	23	30	CLINT BLACK You Don't Need Me Now (RCA)	110/2	36	1674	-541	7370	-2672
38	38	32	31	JOE DIFFIE A Night To Remember (Epic)	133/13	39	1606	+169	7227	+818
37	35	33	32	SHEDAISY Little Good-byes (Lyric Street)	135/6	41	1505	+141	7014	+720
35	34	34	33	JESSICA ANDREWS I Will Be There For You (DreamWorks)	132/5	42	1464	+122	6946	+688
BREAKER			34	JOHN MICHAEL MONTGOMERY Hello L.O.V.E. (Atlantic)	131/22	43	1456	+299	6607	+1396
42	39	36	35	BRAD PAISLEY Who Needs Pictures (Arista)	124/7	44	1223	+144	5808	+739
BREAKER			36	SHANE MINOR Slave To The Habit (Mercury)	122/13	45	1195	+213	5749	+1026
-	47	41	37	CHELY WRIGHT Single White Female (MCA)	105/20	49	880	+238	3837	+1100
-	-	46	38	DIXIE CHICKS Tonight The Heartache's On Me (Monument)	99/57	50	817	+585	3795	+2606
46	45	42	39	MICHAEL PETERSON Somethin' Bout A Sunday (Reprise)	71/12	59	659	+135	3206	+717
41	40	39	40	SONS OF THE DESERT What About You (Epic)	70/0	54	708	-199	2928	-940
-	-	45	41	DEANA CARTER Angels Working Overtime (Capitol)	80/18	60	645	+302	2921	+1393
-	-	44	42	DIAMOND RIO I Know How The River Feels (Arista)	78/22	58	661	+216	2875	+848
44	43	43	43	JULIE REEVES It's About Time (Virgin)	67/1	62	576	+25	2563	+149
-	-	47	44	LONESTAR Amazed (BNA)	68/22	64	534	+272	2340	+1251
-	-	50	45	SARA EVANS Fool, I'm A Woman (RCA)	54/16	69	413	+261	1965	+1214
36	37	38	46	CLAUDIA CHURCH What's The Matter With You... (Reprise)	28/0	74	356	-552	1816	-2714
-	-	48	47	WILKINSONS Boy Oh Boy (Giant)	53/15	71	397	+183	1785	+831
-	48	49	48	TRINI TRIGGS Horse To Mexico (MCG/Curb)	17/3	82	205	+50	1091	+182
DEBUT			49	LINDA DAVIS From The Inside Out (DreamWorks)	32/3	78	238	+56	941	+191
DEBUT			50	MARY CHAPIN CARPENTER Almost Home (Columbia)	37/24	85	154	+100	772	+507

This chart reflects airplay from March 29-April 4. Songs ranked by total points. Highlighted songs indicate Breaker.

187 Country reporters. 183 current playlists. Songs that are down in points for three consecutive weeks and below No. 1 are moved to recurrent. © 1999, R&R Inc.

BREAKERS®

GEORGE STRAIT

Write This Down (MCA)

75% of our reporters on it (141 stations)
77 Adds • Moves 40-25

JOHN MICHAEL MONTGOMERY

Hello L.O.V.E. (Atlantic)

70% of our reporters on it (131 stations)
22 Adds • Moves 35-34

SHANE MINOR

Slave To The Habit (Mercury)

65% of our reporters on it (122 stations)
13 Adds • Moves 37-36

MOST ADDED®

ARTIST TITLE LABEL(S)	TOTAL ADDS
GEORGE STRAIT Write This Down (MCA)	77
DIXIE CHICKS Tonight The Heartache's... (Monument)	57
MARY CHAPIN CARPENTER Almost Home (Columbia)	54
CHALEE TENNISON Someone Else's Tum... (Asylum/EEG)	24
DIAMOND RIO I Know How The River Feels (Arista)	22
LONESTAR Amazed (BNA)	22
JOHN MICHAEL MONTGOMERY Hello L.O.V.E. (Atlantic)	22
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	20
CHELY WRIGHT Single White Female (MCA)	20
DEANA CARTER Angels Working Overtime (Capitol)	18

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Write This Down (MCA)	+1069
DIXIE CHICKS Tonight The Heartache's... (Monument)	+585
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)	+534
TIM MCGRAW Please Remember Me (Curb)	+510
MARTINA MCBRIDE Whatever You Say (RCA)	+502
STEVE WARINER Two Teardrops (Capitol)	+436
MARK WILLS Wish You Were Here (Mercury)	+416
TY HERNDON Hands Of A Working Man (Epic)	+371
LILA MCCANN With You (Asylum/EEG)	+363
ANDY GRIGGS You Won't Ever Be Lonely (RCA)	+319

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT Write This Down (MCA)	+5237
DIXIE CHICKS Tonight The Heartache's... (Monument)	+2606
MARTINA MCBRIDE Whatever You Say (RCA)	+2603
SHANIA TWAIN Man! I Feel Like... (Mercury)	+2537
TIM MCGRAW Please Remember Me (Curb)	+2479
STEVE WARINER Two Teardrops (Capitol)	+2124
MARK WILLS Wish You Were Here (Mercury)	+1901
ANDY GRIGGS You Won't Ever Be Lonely (RCA)	+1867
LILA MCCANN With You (Asylum/EEG)	+1806
TY HERNDON Hands Of A Working Man (Epic)	+1784

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
DIXIE CHICKS You Were Mine (Monument)
BILLY RAY CYRUS Busy Man (Mercury)
MARK CHESNUTT I Don't Want To Miss A Thing (MCA)
JO DEE MESSINA Stand Beside Me (Curb)
DIAMOND RIO Unbelievable (Arista)
SARA EVANS No Place That Far (RCA)
GEORGE STRAIT Meanwhile (MCA)
TRISHA YEARWOOD Powerful Thing (MCA)
JOHN MICHAEL MONTGOMERY Hold On To Me (Atlantic)
MARTINA MCBRIDE Wrong Again (RCA)

Breakers: Song has achieved airplay at 60% of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Play Rank: Ranks all charted songs by total plays. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

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The New Album Gallery

In Stores: April 13, 1999



Andy Griggs

You Won't Ever Be Lonely (RCA)

Monroe, LA native Andy Griggs began writing out of necessity after he moved to Nashville in 1995. Griggs explains, "I wasn't a songwriter, not when I moved up here. My style of singing is so different that I could not find enough songs for my album, so I started writing my own." Griggs obviously got the hang of songwriting, having contributed to four songs —

including the title track — on his debut album, *You Won't Ever Be Lonely*. In recording the album, Griggs also pays tribute to — and gets some assistance from — one of his musical heroes. Griggs does a remake of "Ain't Livin' Long Like This," a Rodney Crowell tune popularized by Waylon Jennings. Then Jennings joins Griggs for a duet on "Shine on Me," written by Jennings and Beth Nielsen Chapman. About releasing his debut album, Griggs says, "I really want to touch somebody. I want to touch someone the way Merle Haggard touched me. That is the essence of light. There are more opportunities in music when you create magic. It can be a doctor. It can break your heart. It can be universal. That's what I want to share. That's the heart of it."



Sammy Kershaw

Maybe Not Tonight (Mercury)

"I've always been a ballad singer, really," says Sammy Kershaw. "Yet my career hasn't been built on ballads. It's been mostly up-tempo stuff. But I think a lot of people are going to like this new album when they hear it and see that it is a little bit different." Kershaw credits his producer, Mercury/Nashville Sr. VP/A&R Keith Stegall, with "finding a way to bring something else out that I hadn't brought out yet. It might have been the type of

(Sammy Kershaw continued)

songs we cut that did that. I don't really know, and I don't really question it." The album's title track, of course, is Kershaw's duet with Lorrie Morgan. Kershaw also flexes his songwriting muscles by contributing three songs: "Louisiana Hot Sauce," "How Can I Say No" and "Love Me, Loving You." Kershaw previously found a hit by remaking the Amazing Rhythm Aces' "Third Rate Romance." This time around he does another cover, albeit a less likely one, in Leo Sayer's "More Than I Can Say," written by J.I. Allison and Sonny Curtis of the Crickets.



Shane Minor

Shane Minor (Mercury)

Former rodeo bull-rider and L.A. cop Shane Minor's music has been favorably compared to that of his labelmate, Shania Twain. Aside from their attraction to undeniable pop music hooks, the other connection is Minor's producer, Dann Huff, who played guitar on Twain's last two multiplatinum albums. Minor makes

no excuses for his energetic style of country. He says, "I want people to hear the feel-good music and the emotions. I want my music to be exciting, to be driving, to be maybe on the higher-octane side of country. If you listen to a song that you heard a long time ago that's a classic, it brings back a good memory. I want my music to do that. I want it to make people dance. I want their hearts to move. I want their souls to move. I want them to feel it, to be in the song with me." Noting that most of the songs deal with romance, Minor adds, "I want a couple to hear a song like 'Ordinary Love' and realize that what they've got is special, because it can be taken away from them at any minute." Minor's debut single, "Slave to the Habit," is a Breaker at No. 36 on this week's R&R Country singles chart. As for future singles, a sure bet appears to be "A Girl Like That," which Minor co-wrote.



Lorrie Morgan

My Heart (BNA)

"This is really an album about my life," says Lorrie Morgan. No doubt, the late Keith Whitley comes to mind when you hear "Between Midnight and Tomorrow," a look at a woman dealing with an alcoholic husband. Regarding the new album, Morgan says, "The older I've gotten, the braver I've gotten in the studio. It's in everything from new places vocally to

things as simple as trying new sounds and new microphones. I'm a firm believer that the more you try and stretch, the further you go. I've always gone with my gut feeling, and I think it's always paid off for me." One of those stretches comes on *My Heart*, when Morgan tackles the Bryan Adams song "The Only Thing That Looks Good on You Is Me," which the rocker wrote with Robert John "Mutt" Lange. Morgan gives credit to producer Csaba Petocz for creating the right atmosphere while recording the album. She explains, "Csaba is such a musician's producer, and he got together a group that really clicked. Instead of having this musician come in one day and this one that day, we put together more of a band." Background vocalists include Jo Dee Messina, and the album includes "Maybe Not Tonight," Morgan's duet with Sammy Kershaw.

GOING FOR ADDS

April 12, 1999

Dixie Chicks "Tonight The Heartache's On Me"

Monument: Between April dates on George Strait's stadium tour, the Dixie Chicks are continuing to work on their second Monument album. That album, of course, will follow up the quintuple-platinum *Wide Open Spaces*, which contains this latest single. April 12 is the official add date, but "Tonight the Heartache's on Me" already reaches No. 38 on this week's R&R Country Singles chart.

Billy Ray Cyrus "Give My Heart To You"

Mercury: Billy Ray Cyrus proved that he's back at Country radio with the recent hit "Busy Man." The new single, "Give My Heart to You," is the latest track from his *Shot Full of Love* album. While we wait to see Cyrus' upcoming role in the David Lynch TV pilot *Mulholland Drive*, the video for this single runs more than seven minutes and features a dramatic dialogue between Cyrus and an actor friend, Mark Collie.

Doug Stone "Make Up In Love"

Atlantic: Veteran hitmaker Doug Stone is excited about working with a new producer and the possibilities afforded by being signed to a new label. The producer is Wally Wilson, known for his previous work with Lonestar. "Make Up In Love" is Stone's first single for Atlantic, which has scheduled a July 20 release date for his upcoming album.

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NEW & ACTIVE

TRAVIS TRITT Start The Car (Warner Bros.)
 Total Stations: 23, Total Points: 532, Total Adds: 17, Including: WRNS 30, WWYZ 7, WTCR 6, WDEN 5, WGTY 5, WRKZ 5, WSIX 5, WKIX 4, WBCT 3, WSSL 3
 Plays Include: WKKT 12 (11), KHAY 10 (8), WOVK 10 (5), KSOP 9 (8)

LARI WHITE John Wayne Walking Away (Lyric Street)
 Total Stations: 20, Total Points: 493, Total Adds: 3, Including: WWJO 12, WUSQ 11, KEAN 9, WOVK 6, WQYK 5, WTCR 5, KBUL 3, KSOP 3
 Plays Include: KPLM 12 (12), WKDQ 11 (11), WDAF 10 (10), WWYZ 7 (5), KFDI 6 (5), KUZZ 6 (5), WDEN 5 (5), WBCT 4 (4)

CHALEE TENNISON Someone Else's... (Asylum/EEG)
 Total Stations: 30, Total Points: 355, Total Adds: 24, Including: WOVK 11, WOW 6, WTCR 6, WDEN 5, KFDI 3, KXDD 3, KIKK 2, KLLL 2, KZKX 2, WSM 2, WTQR 1
 Plays Include: KTTS 25 (1), WWGR 9 (3), WWYZ 7 (5), WTCM 5 (5), WCKT 4 (4)

BILLY RAY CYRUS Give My Heart To You (Mercury)
 Total Stations: 15, Total Points: 332, Total Adds: 13, Including: WAMZ 13, WFMB 12, WYYD 10, WDEN 9, KXKC 7, WTCR 6, WBBS 5, KHAK 3, KSOP 3, KEYE 2, KIKK 2, KTTS 2, KNFR 1

Songs Ranked By
 Total Points

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS

Coast-To-Coast
 Mark Edwards • (972) 991-9200

Adds:
 SHANE MINOR Slave To The Habit
 WARREN BROTHERS Better Man
Hottest:
 TIM MCGRAW Please Remember Me
 GEORGE STRAIT Write This Down
Hottest:
 TY HERNDON Hands Of A Working Man
 KENNY CHESNEY How Forever Feels
 LEE ANN WOMACK I'll Think Of A Reason Later
 VINCE GILL Don't Come Cryin' To Me
 COLLIN RAYE Anyone Else

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818
 Gary Knoll

Adds:
 DEANA CARTER Angels Working Overtime
 LONESTAR Amazed
 JOHN MICHAEL MONTGOMERY Hello L.O.V.E.
 MICHAEL PETERSON Somethin' Bout A Sunday
 DIAMOND RIO I Know How The River Feels
 GEORGE STRAIT Write This Down
Hottest:
 MARK WILLIS Wish You Were Here
 TY HERNDON Hands Of A Working Man

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082
 Super Country/Pure Country

Ken Moultrie
Adds:
 GEORGE STRAIT Write This Down
 MARTINA MCBRIDE Whatever You Say
Hottest:
 ALAN JACKSON Gone Crazy
 BROOKS & DUNN I Can't Get Over You
 MARK WILLIS Wish You Were Here
 LEE ANN WOMACK I'll Think Of A Reason Later
 CHAD BROCK Ordinary Life

Mainstream Country

L.J. Smith
Adds:
 MONTGOMERY GENTRY Hillbilly Shoes
 REBA MCENTIRE One Honest Heart
 MARTINA MCBRIDE Whatever You Say
 JOHN MICHAEL MONTGOMERY Hello L.O.V.E.
 GEORGE STRAIT Write This Down
Hottest:
 CHAD BROCK Ordinary Life
 BROOKS & DUNN I Can't Get Over You
 MARK WILLIS Wish You Were Here
 ALAN JACKSON Gone Crazy
 LEE ANN WOMACK I'll Think Of A Reason Later

New Country

L.J. Smith
Adds:
 GEORGE STRAIT Write This Down
 WILKINSONS Boy Oh Boy
 DEANA CARTER Angels Working Overtime
Hottest:
 CHAD BROCK Ordinary Life
 ALAN JACKSON Gone Crazy
 LEE ANN WOMACK I'll Think Of A Reason Later
 SAWYER BROWN Drive Me Wild
 MARK WILLIS Wish You Were Here

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700
Hottest:
 CHAD BROCK Ordinary Life
 BROOKS & DUNN I Can't Get Over You
 KENNY CHESNEY How Forever Feels
 LEE ANN WOMACK I'll Think Of A Reason Later
 TRISHA YEARWOOD Powerful Thing

JONES RADIO NETWORK CONTINUED

CD Country

John Hendricks
Adds:
 MARK CHESNUTT This Heartache Never Sleeps
Hottest:
 SAWYER BROWN Drive Me Wild
 TIM MCGRAW Please Remember Me
 TY HERNDON Hands Of A Working Man
 BRDOKS & DUNN I Can't Get Over You
 CHAD BROCK Ordinary Life

RADIO ONE COUNTRY PLAYLIST

Kevin "Crash" Davis • (970) 949-3339
Adds:
 DIXIE CHICKS Tonight The Heartache's On Me
 LILA MCCANN With You
Hottest:

ALAN JACKSON Gone Crazy
 BROOKS & DUNN I Can't Get Over You
 CHAD BROCK Ordinary Life
 COLLIN RAYE Anyone Else
 KENNY CHESNEY How Forever Feels

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker
Adds:
 GEORGE STRAIT Write This Down
Hottest:
 DIXIE CHICKS You Were Mine
 KENNY CHESNEY How Forever Feels
 LEE ANN WOMACK I'll Think Of A Reason Later
 CHAD BROCK Ordinary Life
 ALAN JACKSON Gone Crazy

Hot Country

David Felker
Adds:
 JOE DIFFIE A Night To Remember
 BRAD PAISLEY Who Needs Pictures
Hottest:
 KENNY CHESNEY How Forever Feels
 CHAD BROCK Ordinary Life
 LEE ANN WOMACK I'll Think Of A Reason Later
 MARK WILLIS Wish You Were Here
 TRISHA YEARWOOD Powerful Thing

COUNTRY VIDEO



ADDS

BILL ENGVALL Hollywood Indian Guides (Warner Bros.)
 REDMON & VALE If I Had A Nickel
 KENNY ROGERS The Greatest
 GEORGE STRAIT Write This Down
 TRISHA YEARWOOD I'll Still Love You More

ELITE

TIM MCGRAW Please Remember Me
 SHANIA TWAIN Man! I Feel Like A Woman!
 LILA MCCANN With You
 CHAD BROCK Ordinary Life
 TY HERNDON Hands Of A Working Man

TNN

60.2 million households
 Traci Todd,
 Manager/Video Programming

ADDS

No adds this week.

TOP 10

CHAD BROCK Ordinary Life (Warner Bros.)
 DEANA CARTER You Still Shake Me (Capitol)
 TERRI CLARK Everytime I Cry (Mercury)
 ANDY GRIGGS You Won't Ever Be Lonely (RCA)
 TY HERNDON Hands Of A Working Man (Epic)
 CLEDUS T. JUDD Did I Shave My Back For This? (Razor & Tie)
 SAMMY KERSHAW & LORRIE MORGAN Maybe... (Mercury/BNA)
 PATTY LOVELESS Can't Get Enough (Epic)
 LILA MCCANN With You (Asylum/EEG)
 COLLIN RAYE Anyone Else (Epic)

Information current as of April 5

CMT

COUNTRY MUSIC TELEVISION

42 million households
 Chris Parr, Director/Programming
 Paul Hastaba, VP/GM

ADDS

GEORGE STRAIT Write This Down (MCA)
 JOHN MICHAEL MONTGOMERY Hello L.O.V.E. (Atlantic)

TOP 10

KENNY CHESNEY How Forever Feels (BNA)
 CHAD BROCK Ordinary Life (Warner Bros.)
 COLLIN RAYE Anyone Else (Epic)
 DIXIE CHICKS You Were Mine (Monument)
 PATTY LOVELESS Can't Get Enough (Epic)
 TERRI CLARK Everytime I Cry (Mercury)
 WADE HAYES Tore Up From the Floor Up (DKC/Columbia)
 TY HERNDON Hands Of A Working Man (Epic)
 KINLEYS Somebody's Out There Watching (Epic)
 ANDY GRIGGS You Won't Ever Be Lonely (RCA)

HEAVY

ANDY GRIGGS You Won't Ever Be Lonely (RCA)
 CHAD BROCK Ordinary Life (Warner Bros.)
 COLLIN RAYE Anyone Else (Epic)
 DIXIE CHICKS You Were Mine (Monument)
 LILA MCCANN With You (Asylum/EEG)
 MONTGOMERY GENTRY Hillbilly Shoes (Columbia)
 PATTY LOVELESS Can't Get Enough (Epic)
 STEVE WARINER Two Teardrops (Capitol)
 TERRI CLARK Everytime I Cry (Mercury)
 TIM MCGRAW Please Remember Me (Curb)
 TY HERNDON Hands Of A Working Man (Epic)
 WADE HAYES Tore Up From the Floor Up (DKC/Columbia)

HOT SHOTS

BILL ENGVALL Hollywood Indian Guides (Warner Bros.)
 BILLY RAY CYRUS Give My Heart To You (Mercury)
 CHELY WRIGHT Single White Female (MCA)
 CLAY WALKER She's Always Right (Giant)
 JOE DIFFIE A Night To Remember (Epic)
 KENNY ROGERS The Greatest (Dreamcatcher)
 LINDA DAVIS From The Inside Out (DreamWorks)
 MARTINA MCBRIDE Whatever You Say (RCA)
 SHEDAISY Little Good-byes (Lyric Street)
 SONS OF THE DESERT What About You (Epic)
 TRISHA YEARWOOD I'll Still Love You More (MCA)
 WILKINSONS Boy Oh Boy (Giant)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of April 7

COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX PD: Dwayne Alexander MD: Rudy Allen Fernandez SARA EVANS	WHWK/Binghamton, NY OM/PP/D: John Davison DIAMOND RIO GEORGE STRAIT DEANA CARTER SHANE MINOR	KRYS/Corpus Christi, TX PD: Clayton Allen MD: Cactus Lou JOHN M. MONTGOMERY JOHN M. MONTGOMERY SARA EVANS LONESTAR NEAL MCCOY	WQHF/Ft. Wayne, IN OM/PP/D: Dean McNeil MD: Jeff Moore CLAY WALKER MICHAEL PETERSON JOE DUFFIE	WROO/Jacksonville, FL PD: Buzz Jackson MD: Rhonda Goff 5 GEORGE STRAIT 4 DIXIE CHICKS 2 JOHN M. MONTGOMERY 2 CLAY WALKER	WWQM/Madison, WI PD: Steve O'Brien MD: Mel McKenzie DIAMOND RIO DIXIE CHICKS	KXXY/DKlahoma City, OK OM/PP/D: Ted Stecker MD: Bill Reed 1 MONTGOMERY GENTRY 1 MARTINA MCBRIDE 1 DIXIE CHICKS 1 LILA MCCANN	WYYD/Roanoke, VA PD/MD: Robynn Jaymes GEORGE STRAIT	KRMD/Shreveport, LA OM/PP/D: John Swan GEORGE STRAIT JOHN M. MONTGOMERY BRAD PAISLEY CHELY WRIGHT JOE DUFFIE	KNUE/Tyler, TX OM: Larry Kent PD/MD: John Moore GEORGE STRAIT
WQMX/Akron, OH PD: Kevin Mason MD: Bill Shiel SHANIA TWAIN WILKINSONS CHALEE TENNISON	WZZK/Birmingham, AL OM/PP/D: Jim Tice APD/MD: Scott Stewart ANDY GRIGGS	KPLX/Dallas, TX PD: Brian Phillips APD: Smokey Rivers MD: Cody Alan 11 KELLY WILLIS	KSXS/Fresno, CA PD: Ken Bosan APD/MD: Steve Montgomery 4 DIXIE CHICKS 3 TRINI TRIGGS 3 REBA MCENTIRE	WXBQ/Johnson City, TN PD: Bill Hgry MD: Reggie Neal 16 SHANIA TWAIN 16 CHELY WRIGHT 12 NEAL MCCOY 12 CLINT BLACK	KTEX/McAllen, TX PD/MD: Deana Romero 6 CHELY WRIGHT	KXKT/Omaha, NE PD: Tom Goodwin MD: John Glenn SHANIA TWAIN DEANA CARTER DIXIE CHICKS REBA MCENTIRE	WBEE/Rochester, NY PD: Fred Horton MD: Coyote Collins 16 GEORGE STRAIT 5 DIAMOND RIO 4 SHANE MINOR	WBYT/South Bend, IN PD: Ralph Cherry MD: Lisa Kosty 23 GEORGE STRAIT 6 DIXIE CHICKS	KJUG/Visalia, CA PD/MD: Dave Daniels CHALEE TENNISON M. CHAPIN CARPENTER DIXIE CHICKS GEORGE STRAIT TRAVIS TRITT
WGNA/Albany, NY PD: Buzz Brindle MD: Bill Earley No Adds	KIZN/Boise, ID PD: Rich Summers APD/MD: Spencer Burke LONESTAR DEANA CARTER CHALEE TENNISON	KYNG/Dallas, TX PD: Bob McNeill MD: Jim Verdi SHANIA TWAIN CHARLIE ROBISON GEORGE STRAIT REBA MCENTIRE	WBCT/Grand Rapids, MI OM/PP/D: Doug Montgomery MD: Kelly Iris 3 TRAVIS TRITT 2 M. CHAPIN CARPENTER	WMTZ/Johnstown, PA OM/PP/D: Brian Cleary TRAVIS TRITT SHANE MINOR DEANA CARTER WILKINSONS CHELY WRIGHT	WOGY/Memphis, TN OM: Joel Burke PD: Bill Hughes MD: Matt Albritton 2 SHANIA TWAIN	WOW/Omaha, NE PD: Trish Matthews APD/MD: Tom Scott 11 GEORGE STRAIT 6 CHALEE TENNISON	WKCO/Saginaw, MI OM/PP/D: Rick Walker MD: Stan Parman SHEAISY GEORGE STRAIT JOHN M. MONTGOMERY	KDRK/Spokane, WA OM/PP/D: Ray Edwards APD/MD: Tony Trovato 1 SARA EVANS 4 GEORGE STRAIT	WACO/Waco, TX PD/MD: Zack Owen 10 JOHN M. MONTGOMERY 10 MICHAEL PETERSON
KRST/Albuquerque, NM PD: Brad Barrett MD: Chaz Malibu 32 BLACKHAWK 31 TERRI CLARK BLACKHAWK GEORGE STRAIT RANDY TRAVIS	WKLB/Boston, MA PD: Mike Brophy APD/MD: Ginny Rogers No Adds	WGNE/Daytona Beach, FL PD: John Anthony MD: Jim Andrews DIXIE CHICKS SARA EVANS DIAMOND RIO GEORGE STRAIT MICHAEL PETERSON	WBSL/Greensboro, NC PD: Brian Landrum APD: Danny Hall MD: Jayme Austin CHALEE TENNISON WILKINSONS GEORGE STRAIT JOHN M. MONTGOMERY SARA EVANS	WDFW/Kansas City, MO PD: Dale Carter APD/MD: Tony Stevens 11 GEORGE STRAIT 11 SHANE MINOR	WKIS/Miami, FL PD: Bob McKay MD: Darlene Evans NEAL MCCOY JESSICA ANDREWS DIXIE CHICKS GEORGE STRAIT	WWKA/Oriando, FL PD: Mike Moore MD: Shadow Stevens 16 GEORGE STRAIT 3 SHANIA TWAIN	WWJO/St. Cloud, MN PD: Mark Sprint SARA EVANS TRAVIS TRITT GEORGE STRAIT	WFMB/Springfield, IL PD: Mark Phillips MD: John Spaulding 11 DIXIE CHICKS PAUL BRANDT DEANA CARTER GEORGE STRAIT TRAVIS TRITT	WDEZ/Wausau, WI No Adds
WCTO/Allentown, PA PD: Chuck Geiger Int. APD/MD: Brian Lee 16 GARTH BROOKS	KHAK/Cedar Rapids, IA PD: Jeff Winfield MD: Dawn Johnson 4 GEORGE STRAIT 3 DIXIE CHICKS 3 LONESTAR 3 BILLY RAY CYRUS	KYGO/Denver, CO OM/PP/D: John St. John MD: Ted Svendsen 28 TRAVIS TRITT 2 LILA MCCANN JESSICA ANDREWS	WTQR/Greensboro, NC PD: Paul Franklin APD/MD: Deano St. Clair 1 CHALEE TENNISON	WDAF/Kansas City, MO PD/MD: Ted Cramer 10 LONESTAR 10 JOHN M. MONTGOMERY	WMIL/Milwaukee, WI OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 5 JOHN M. MONTGOMERY 5 REBA MCENTIRE	WWWA/Orlando, FL PD: Al Gordon APD/MD: Kris Richards DIXIE CHICKS SARA EVANS MICHAEL PETERSON TRAVIS TRITT	WIL/St. Louis, MO PD: Bob Barnett APD/MD: Mark Langston 5 CLAY WALKER 5 CHELY WRIGHT 5 DIXIE CHICKS BLACKHAWK	WTKS/Springfield, MA PD: Chip Miller MD: Jenny Fox 1 WILKINSONS BLACKHAWK	WIRK/West Palm Beach, FL PD: Mitch Mahan APD/MD: J.R. Jackson 3 REBA MCENTIRE 3 WILKINSONS
WFGY/Aitona, PA PD/MD: Polly Wogg GEORGE STRAIT M. CHAPIN CARPENTER CHALEE TENNISON	WYRK/Buffalo, NY PD: Justin Case APD/MD: John Paul 3 SHANIA TWAIN	KJYY/Des Moines, IA OM/PP/D: Eddie Hatfield GEORGE STRAIT JOE DUFFIE DIXIE CHICKS SARA EVANS	WRNS/Greenville, NC PD/MD: Wayne Carlyle 30 TRAVIS TRITT CLAY WALKER JOE DUFFIE STEVE WARINER M. CHAPIN CARPENTER	WVTV/Knoxville, TN PD: Mike Hammond MD: Colleen Adair BRAD PAISLEY TRAVIS TRITT DIXIE CHICKS CLAY WALKER	KEYE/Minneapolis, MN OM/PP/D: Greg Swedberg APD/MD: Travis Moon 7 LILA MCCANN 6 LONESTAR 2 BILLY RAY CYRUS 2 M. CHAPIN CARPENTER	WVWV/Palm Springs, CA PD: Al Gordon APD/MD: Kris Richards DIXIE CHICKS SARA EVANS MICHAEL PETERSON TRAVIS TRITT	WKKX/St. Louis, MO PD: Jeff Allen MD: Dave Louis DOUG STONE CHELY WRIGHT MARK CHESNUTT	KTTS/Springfield, MO PD: Don Paul APD/MD: Warren McDonald 4 GEORGE STRAIT 3 RAMBLER 2 BILLY RAY CYRUS 1 M. CHAPIN CARPENTER	KFDI/Wichita, KS PD: John Spear MD: Gary Hightower 5 M. CHAPIN CARPENTER 5 PAUL BRANDT 3 CHALEE TENNISON KENNY ROGERS DOUG STONE BILLY RAY CYRUS
KGNC/Amarillo, TX PD: Bob Shannon MD: Patrick Clark 19 DIXIE CHICKS LONESTAR WILKINSONS DEANA CARTER	WIXY/Champaign, IL PD: R.W. Smith MD: Nicole Beas DIXIE CHICKS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WKSJ/Mobile, AL PD/MD: Bill Black APD: Steve Kelley GEORGE STRAIT BLACKHAWK	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS	WVTV/Knoxville, TN PD: Rene Revatt MD: Kelly Thompson 7 BILLY RAY CYRUS

187 Total Reporters
183 Current Reporters
183 Current Playlists
Reported Frozen Playlist (1):
KBEQ/Kansas City, MO
Did Not Report, Playlist Frozen (3):
KHK/Des Moines, IA
WXTU/Philadelphia, PA
WCTK/Providence, RI

COUNTRY PLAYLISTS

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

MARKET #1	
WYNY/New York Big City (914) 592-1071 Smith/Roth	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
39 39 46 49	JO DEE MESSINA/Stand Beside Me
31 29 38 49	DIXIE CHICKS/You Were Mine
31 29 37 47	ALABAMA/Keepin' Up
31 29 47 46	MARK CHESNUTTI/Don't Want To
32 31 40 41	BILLY RAY CYRUS/Busy Man
24 26 38 41	KENNY CHESNEY/How Forever Feels
- 3 37 39	KENNY CHESNEY/The Greatest
21 29 39 39	ALAN JACKSON/Gone Crazy
31 30 40 40	CHAD BROCK/Ordinary Life
21 22 30 37	LEE ANN WOMACK/Think Of A...
17 18 16 32	SAWYER BROWN/Drive Me Wild
17 15 11 31	MARK WILLS/Wish You Were Here
- 13 16 31	ANDY GRIGGS/You Won't Ever Be...
16 13 15 31	COLLIN RAY/Anyone Else
- 12 28 30	SHANIA TWAIN/Man! I Feel Like...
22 22 26 30	STEVE WARINER/Two Teardrops
18 20 30 29	FAITH HILL/Love Ain't Like That
20 19 29 29	TIM MCGRAW/Please Remember Me
23 21 29 27	BROOKS & DUNN/Can't Get Over You
- 15 18	BLACKHAWK/Your Own Little...
- 18	RANDY TRAVIS/Stranger In My...
19 16 14 17	PATTY LOVELESS/Can't Get Enough
- 15 16	REBA MCKENTIRE/One Honest Heart
- 12 14	MARTINA MCBRIDE/Whatever You Say
- 15	TERRI CLARK/Everytime I Cry
- 14	TY HERNDON/Hands Of A...
- 14	JESSICA ANDREWS/Will Be There...
21 19 29 13	GEORGE STRAIT/Meanwhile
15 16 18 12	VINCE GILL/Don't Come Crying...
- 14	LILA MCCANN/With You
- 14	SHANE MINOR/Slave To The Habit
- 14	DEANA CARTER/Angels Working...
- 14	CHELY WRIGHT/Single White Female

MARKET #2	
93.9 KZLA Los Angeles Big City (323) 882-8000 Fink/McCormack	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
8 12 32 38	ANDY GRIGGS/You Won't Ever Be
33 35 33 36	KENNY CHESNEY/How Forever Feels
30 26 27 28	FAITH HILL/Love Ain't Like That
17 15 20 27	TY HERNDON/Hands Of A...
15 15 20 27	MARTINA MCBRIDE/Whatever You Say
35 32 31 25	TRISHA YEARWOOD/Powerful Thing
30 27 28 22	CHAD BROCK/Ordinary Life
15 15 15 19	MARK WILLS/Wish You Were Here
30 20 13 18	ALAN JACKSON/Gone Crazy
16 15 14 16	WARREN BROTHERS/Better Man
6 9 12 15	MDNTGOMERY GENTRY/Hillbilly Shoes
11 10 15 15	STEVE WARINER/Two Teardrops
17 15 15 15	SAWYER BROWN/Drive Me Wild
15 12 12 14	RANDY TRAVIS/Stranger In My...
13 13 14 14	TIM MCGRAW/Please Remember Me
- 7 14	GEORGE STRAIT/Write This Down
16 14 15 14	COLLIN RAY/Anyone Else
17 16 15 13	LEE ANN WOMACK/Think Of A...
5 8 8 12	TERRI CLARK/Everytime I Cry
8 9 12 10	PATTY LOVELESS/Can't Get Enough
11 10 8 10	JESSICA ANDREWS/Will Be There...
- 4 9	AARON TIPPIN/Im Leaving
- 4 9	REBA MCKENTIRE/One Honest Heart
2 2 2 5	SHANIA TWAIN/Man! I Feel Like...
- 1	JO DEE MESSINA/Lesson In Leavin'

MARKET #3	
WUSN/Chicago Infinity (312) 649-0099 Sledge/Biondo	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
24 24 24 38	MARK WILLS/Wish You Were Here
24 24 38 38	LEE ANN WOMACK/Think Of A...
38 38 38 38	COLLIN RAY/Anyone Else
24 24 38 38	SAWYER BROWN/Drive Me Wild
38 38 38 38	KENNY CHESNEY/How Forever Feels
38 38 38 38	CHAD BROCK/Ordinary Life
38 38 38 38	TRISHA YEARWOOD/Powerful Thing
38 38 38 38	MARK CHESNUTTI/Don't Want To...
38 - 16 38	JO DEE MESSINA/Stand Beside Me
- 12 24	KERSHAW & MORGAN/Maybe Not Tonight
12 12 24 24	REBA MCKENTIRE/One Honest Heart
12 24 24 24	ANDY GRIGGS/You Won't Ever Be...
12 12 12 24	LILA MCCANN/With You
24 24 24 24	TIM MCGRAW/Please Remember Me
24 24 24 24	MONTGOMERY GENTRY/Hillbilly Shoes
12 12 24 24	SHANIA TWAIN/Man! I Feel Like...
24 24 24 24	PATTY LOVELESS/Can't Get Enough
24 24 24 24	STEVE WARINER/Two Teardrops
24 24 24 24	TERRI CLARK/Everytime I Cry
24 24 24 24	TY HERNDON/Hands Of A...
24 24 24 24	ALAN JACKSON/Gone Crazy
24 24 24 24	BROOKS & DUNN/Can't Get Over You
24 24 24 24	FAITH HILL/Love Ain't Like That
- 12	MARTINA MCBRIDE/Whatever You Say
- 12	DEANA CARTER/Angels Working
- 12	MICHAEL PETERSON/Somethin' Bout
- 12	SHEDAI'S/Little Good-byes
- 12	SHANE MINOR/Slave To The Habit
12 12 12 12	JESSICA ANDREWS/Will Be There...
12 12 12 12	NEAL MCCOY/Was
12 12 12 12	WARREN BROTHERS/Better Man
- 12	DIXIE CHICKS/Tonight...

MARKET #4	
KYCY/San Francisco Infinity (415) 391-9330 Jordan/Jordan	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
35 37 34 38	MARK WILLS/Wish You Were Here
36 38 34 37	GEORGE STRAIT/Meanwhile
38 38 38 37	DIXIE CHICKS/You Were Mine
37 36 36 37	BROOKS & DUNN/Can't Get Over You
37 37 37 36	KENNY CHESNEY/How Forever Feels
23 24 36 35	LEE ANN WOMACK/Think Of A...
24 24 33 35	CHAD BROCK/Ordinary Life
24 24 21 35	SAWYER BROWN/Drive Me Wild
36 37 38 35	MARK CHESNUTTI/Don't Want To...
- 18 26	SHANIA TWAIN/Man! I Feel Like...
24 24 23 23	TY HERNDON/Hands Of A...
9 9 20 22	KERSHAW & MORGAN/Maybe Not Tonight
24 24 21 22	ALAN JACKSON/Gone Crazy
7 22 22 22	TERRI CLARK/Everytime I Cry
23 24 23 21	TIM MCGRAW/Please Remember Me
8 8 22 21	RANDY TRAVIS/Stranger In My...
20 24 21 21	AARON TIPPIN/Im Leaving
- 8 13 21	MONTGOMERY GENTRY/Hillbilly Shoes
24 24 21 20	COLLIN RAY/Anyone Else
8 6 11 20	STEVE WARINER/Two Teardrops
23 23 24 19	FAITH HILL/Love Ain't Like That
- 14 13	DIAMOND RIO/Unbelievable
- 12	LILA MCCANN/With You
6 8 10 12	CLINT BLACK/You Don't Need Me...
10 8 10 12	BLACKHAWK/Your Own Little...
8 7 10 12	ANDY GRIGGS/You Won't Ever Be...
8 7 10 12	CLAY WALKER/She's Always Right
8 7 10 11	REBA MCKENTIRE/One Honest Heart
24 23 22 11	VINCE GILL/Don't Come Crying...
- 6 6	JESSICA ANDREWS/Will Be There...
- 6	GEORGE STRAIT/Write This Down
- 6	M. CHAPIN CARPENTER/Almost Home

MARKET #6	
WWJW/Detroit Chancellor (313) 259-4323 Roberts/Cadillac Jack	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
26 24 30 36	LEE ANN WOMACK/Think Of A...
25 24 29 36	SAWYER BROWN/Drive Me Wild
25 32 34 36	BROOKS & DUNN/Can't Get Over You
20 25 25 36	TIM MCGRAW/Please Remember Me
35 36 37 36	CHAD BROCK/Ordinary Life
26 34 33 36	GEORGE STRAIT/Meanwhile
24 26 31 34	KENNY CHESNEY/How Forever Feels
33 37 34 34	DIAMOND RIO/Unbelievable
32 34 37 33	OXIE CHICKS/You Were Mine
15 23 26 27	MONTGOMERY GENTRY/Hillbilly Shoes
15 24 25 27	SHANIA TWAIN/Man! I Feel Like...
16 15 18 27	COLLIN RAY/Anyone Else
16 11 20 26	MARK WILLS/Wish You Were Here
10 8 15 26	ANDY GRIGGS/You Won't Ever Be...
5 13 24 26	TERRI CLARK/Everytime I Cry
24 25 27 26	ALAN JACKSON/Gone Crazy
21 25 25 26	STEVE WARINER/Two Teardrops
26 33 35 25	FAITH HILL/Love Ain't Like That
36 33 35 23	BILLY RAY CYRUS/Busy Man
5 5 8 16	MARTINA MCBRIDE/Whatever You Say
5 16 19 16	OXIE CHICKS/You Were Mine
8 5 8 16	AARON TIPPIN/Im Leaving
15 11 15 15	LILA MCCANN/With You
3 5 10 15	PATTY LOVELESS/Can't Get Enough
7 15 15 15	DIXIE CHICKS/Tonight...
9 14 14 15	GEORGE STRAIT/Write This Down
- 1 10	KERSHAW & MORGAN/Maybe Not Tonight
- 1 10	TY HERNDON/Hands Of A...
- 1 10	JOHN M. MONTGOMERY/Hello L.O.V.E.
5 5 5 8	SHEDAI'S/Little Good-byes
- 4 8	RANDY TRAVIS/Stranger In My...
- 1 5	DEANA CARTER/Angels Working
- 2 5	LONESTAR/Amazed
- 4 5	SHANE MINOR/Slave To The Habit
- 4 5	CHELY WRIGHT/Single White Female
5 5 5 5	NEAL MCCOY/Was
- 1 5	SARA EVANS/Fool, I'm A Woman
4 4 3 5	JESSICA ANDREWS/Will Be There...
5 5 5 5	CLAUDIA CHURCH/What's The Matter...
- 5	CLAY WALKER/She's Always Right

MARKET #5	
WYCD/Detroit Infinity (248) 799-0600 Rodman/Hatfield	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
35 38 40 40	WADE HAYES/How Do You Sleep...
35 38 40 40	OXIE CHICKS/You Were Mine
25 38 40 40	KENNY CHESNEY/How Forever Feels
35 38 40 40	TY HERNDON/Hands Of A...
10 25 40 40	CHAD BROCK/Ordinary Life
25 38 40 40	SARA EVANS/No Place That Far
35 38 40 40	TIM MCGRAW/For A Little While
35 38 40 40	JOHN M. MONTGOMERY/Hold On To Me
35 38 40 40	MARK CHESNUTTI/Don't Want To...
4 25 30 30	RANDY TRAVIS/Stranger In My...
2 15 30 30	GEORGE STRAIT/Write This Down
25 38 40 40	BROOKS & DUNN/Can't Get Over You
20 25 30 30	MONTGOMERY GENTRY/Hillbilly Shoes
4 25 30 30	SHANIA TWAIN/Man! I Feel Like...
25 30 30 30	LEE ANN WOMACK/Think Of A...
35 25 30 30	JO DEE MESSINA/Stand Beside Me
20 25 30 30	TERRI CLARK/Everytime I Cry
20 20 30 30	ALAN JACKSON/Gone Crazy
3 25 30 30	TIM MCGRAW/Please Remember Me
10 15 15 20	MARTINA MCBRIDE/Whatever You Say
25 20 30 30	MARK WILLS/Wish You Were Here
20 25 30 30	STEVE WARINER/Two Teardrops
20 25 15 28	SHEDAI'S/Little Good-byes
16 25 20 30	PATTY LOVELESS/Can't Get Enough
20 20 20 20	COLLIN RAY/Anyone Else
4 25 20 20	SONS OF THE DESERT/What About You
- 3 20 20	DERYL DODD/Sundown
- 2 15 15	JOE DIFFIE/A Night To Remember
- 2 15 15	CLAY WALKER/She's Always Right
5 10 15 15	ANDY GRIGGS/You Won't Ever Be...
- 5 15 15	JESSICA ANDREWS/Will Be There...
10 20 15 15	AARON TIPPIN/Im Leaving
2 15 20 15	KERSHAW & MORGAN/Maybe Not Tonight
10 10 5 5	SAWYER BROWN/Drive Me Wild
16 10 5 5	LILA MCCANN/With You
5 10 5 5	WARREN BROTHERS/Better Man
5 8 5 5	FAITH HILL/Love Ain't Like That
- 5 5	DIXIE CHICKS/Tonight...
- 5	LONESTAR/Amazed

MARKET #7	
99.5 the wolf KPLX/Dallas Susquehanna (214) 526-2400 Phillips/Rivers/Alan	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
30 34 37 52	TIM MCGRAW/Please Remember Me
51 47 51 51	BLACKHAWK/Your Own Little...
50 52 51 51	MARK CHESNUTTI/Don't Want To...
51 52 50 51	TRINI TRIGGS/Horse To Mexico
17 28 32 51	GEORGE STRAIT/Write This Down
31 42 49 51	JO DEE MESSINA/Stand Beside Me
52 51 50 51	OXIE CHICKS/You Were Mine
52 51 49 48	BROOKS & DUNN/Can't Get Over You
50 50 51 41	GEORGE STRAIT/Meanwhile
- 17 35	KENNY CHESNEY/How Forever Feels
- 29 29 35	SHANIA TWAIN/Man! I Feel Like...
34 31 32 34	CHARLIE ROBINSON/Bartight
31 32 34 33	TY HERNDON/Hands Of A...
34 34 33 32	MONTGOMERY GENTRY/Hillbilly Shoes
- 25 31 31	MONTE WARDEN/Comedy...
51 52 40 31	LEE ANN WOMACK/Think Of A...
30 32 34 31	TERRI CLARK/Everytime I Cry
- 22 26 27	ALAN JACKSON/Gone Crazy
26 26 26 25	MARK CHESNUTTI/This Heartache...
- 9 24	DIXIE CHICKS/Tonight...
33 29 30 21	MARK WILLS/Wish You Were Here
- 11	KELLY WILLIS/Not Forgotten You
29 31 28 9	NEAL MCCOY/Was

MARKET #7	
105.3 FM Country 99.5 KYNG/Dallas Infinity (972) 716-7800 McNeill/Verdi	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
- 37	DIXIE CHICKS/Tonight
37 36 37 37	TY HERNDON/Hands Of A...
37 36 38 37	ALAN JACKSON/Gone Crazy
37 37 36 37	KENNY CHESNEY/How Forever Feels
36 37 37 36	MARK WILLS/Wish You Were Here
7 8 25 36	RANDY TRAVIS/Stranger In My...
24 25 24 36	BROOKS & DUNN/Can't Get Over You
37 38 37 36	LEE ANN WOMACK/Think Of A...
8 8 36 35	TERRI CLARK/Everytime I Cry
8 24 25 27	TRINI TRIGGS/Horse To Mexico
- 7 8 26	TIM MCGRAW/Please Remember Me
24 25 25 25	AARON TIPPIN/Im Leaving
25 23 24 25	CLAY WALKER/She's Always Right
24 25 24 25	STEVE WARINER/Two Teardrops
- 25 31 25	NEAL MCCOY/Was
7 9 24 24	ANDY GRIGGS/You Won't Ever Be...
9 26 23 24	SAWYER BROWN/Drive Me Wild
25 25 25 24	COLLIN RAY/Anyone Else
25 36 26 24	CHAD BROCK/Ordinary Life
24 23 25 24	PATTY LOVELESS/Can't Get Enough
37 38 36 23	JO DEE MESSINA/Stand Beside Me
8 7 7 10	MONTGOMERY GENTRY/Hillbilly Shoes
- 7 9	JESSICA ANDREWS/Will Be There...
- 8	SHEDAI'S/Little Good-byes
- 8	SHANE MINOR/Slave To The Habit
- 8	BRAD PAISLEY/Who Needs Pictures
- 8	MARTINA MCBRIDE/Whatever You Say
8 7 8 7	LILA MCCANN/With You
- 9 7	BLACKHAWK/Your Own Little...
8 8 7 7	KERSHAW & MORGAN/Maybe Not Tonight
24 7 7 7	FAITH HILL/Love Ain't Like That
37 24 24 5	CLINT BLACK/You Don't Need Me...
- 5	SHANIA TWAIN/Man! I Feel Like...
- 5	CHARLIE ROBINSON/Bartight
- 5	GEORGE STRAIT/Write This Down
- 5	REBA MCKENTIRE/One Honest Heart

MARKET #8	
Country 99.5 WKLB/Boston Greater Media (617) 822-9600 Brophey/Rogers	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
30 33 33 34	GEORGE STRAIT/Meanwhile
25 23 30 33	LEE ANN WOMACK/Think Of A...
33 34 33 32	BILLY RAY CYRUS/Busy Man
25 26 30 32	CHAD BROCK/Ordinary Life
26 25 26 31	MARK WILLS/Wish You Were Here
19 25 23 27	TY HERNDON/Hands Of A...
24 26 23 27	COLLIN RAY/Anyone Else
26 25 24 26	FAITH HILL/Love Ain't Like That
18 26 23 26	TERRI CLARK/Everytime I Cry
11 12 21 25	AARON TIPPIN/Im Leaving
24 26 26 25	PATTY LOVELESS/Can't Get Enough
6 8 21 25	ALAN JACKSON/Gone Crazy
24 26 24 25	VINCE GILL/Don't Come Crying...
10 12 21 25	ANDY GRIGGS/You Won't Ever Be...
26 25 24 25	SAWYER BROWN/Drive Me Wild
23 25 24 25	BROOKS & DUNN/Can't Get Over You
11 14 21 22	STEVE WARINER/Two Teardrops
19 15 15 18	BLACKHAWK/Your Own Little...
- 12 17	RANDY TRAVIS/Stranger In My...
18 15 15 15	MONTGOMERY GENTRY/Hillbilly Shoes
- 10 12	REBA MCKENTIRE/One Honest Heart
- 6 12	LILA MCCANN/With You
- 7 8 12	SHANE MINOR/Slave To The Habit
- 12 10	M. CHAPIN CARPENTER/Almost Home
8 14 12 10	SHANIA TWAIN/Man! I Feel Like...
- 12 10	TIM MCGRAW/Please Remember Me
6 11 6 6	MARTINA MCBRIDE/Whatever You Say
- 3 7	JOE DIFFIE/A Night To Remember
8 7 6 6	JESSICA ANDREWS/Will Be There...
6 8 8 6	NEAL MCCOY/Was
- 5	CLAY WALKER/She's Always Right

MARKET #9	
98.7 WMZQ Washington's Country Station WMZQ/Washington Chancellor (301) 231-8231 Daniels/Anthony	
PLAYS	ARTIST/TITLE
3W 2W LW TW	
27 32 35 40	STEVE WARINER/Two Teardrops
24 40 41 38	MARK WILLS/Wish You Were Here
32 39 36 37	BILLY RAY CYRUS/Busy Man
32 40 37 36	DIXIE CHICKS/You Were Mine
32 38 35 35	SAWYER BROWN/Drive Me Wild
32 38 38 35	LEE ANN WOMACK/Think Of A...
33 35 35 34	JO DEE MESSINA/Stand Beside Me
26 39 36 34	SHANIA TWAIN/Man! I Feel Like...
25 18 19 32	COLLIN RAY/Anyone Else
21 27 24 30	TIM MCGRAW/Please Remember Me
21 38 25 27	MONTGOMERY GENTRY/Hillbilly Shoes
8 18 25 27	MARTINA MCBRIDE/Whatever You Say
36 30 24 25	CHAD BROCK/Ordinary Life
12 17 22 24	ANDY GRIGGS/You Won't Ever Be...
11 14 13 24	TY HERNDON/Hands Of A...
- 14 12 22	TERRI CLARK/Everytime I Cry
28 31 23 19	ALAN JACKSON/Gone Crazy
- 11 17	SHEDAI'S/Little Good-byes
- 12 16	M. CHAPIN CARPENTER/Almost Home
- 12 16	GEORGE STRAIT/Write This Down
11 17 16 15	AARON TIPPIN/Im Leaving
- 10 14	CHELY WRIGHT/Single White Female
- 10 14	JOHN M. MONTGOMERY/Hello L.O.V.E.
12 17 11 14	FAITH HILL/Love Ain't Like That

COUNTRY PLAYLISTS

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

MARKET #14

KMPSE/Seattle
Infinity
(206) 805-0941
Richards/Thomas

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	30	36	MARK WILLIS/Don't Laugh At Me
-	-	-	18	33	MARK CHESNUT/Think Of A...
36	31	36	35	35	JO DEE MESSINA/Stand Beside Me
36	32	36	35	35	KENNY CHESNEY/How Forever Feels
35	31	33	35	35	ALAN JACKSON/Gone Crazy
33	35	37	37	37	TIM MCGRAW/Please Remember Me
-	-	-	30	34	STEVE WARINER/Holes In...
35	32	36	34	34	TERRI CLARK/Everytime I Cry
5	2	2	31	31	CHAD BROCK/Ordinary Life
21	20	22	22	22	FAITH HILL/Love Ain't Like That
21	20	30	22	22	LEE ANN WOMACK/Think Of A...
22	19	22	22	22	MICHAEL PETERSON/Somethin' Bout...
22	18	20	21	21	KERSHAW & MORGAN/Maybe Not Tonight
21	19	20	21	21	COLLIN RAYE/Anyone Else
22	20	21	21	21	SHANIA TWAIN/Man! I Feel Like...
21	20	23	23	23	MARK WILLIS/Wish You Were Here
-	-	-	8	8	ANDY GRIGGS/You Won't Ever Be...
5	7	3	3	3	RANDY TRAVIS/Stranger In My...
4	4	3	7	7	AARON TIPPIN/Leaving
-	-	-	4	4	TERRI CLARK/Everytime I Cry
-	-	-	4	6	JOHN M. MONTGOMERY/Hello L.O.V.E.
-	-	-	6	6	GEORGE STRAIT/Write This Down
5	6	2	5	5	MARTINA MCBRIDE/Whatever You Say
2	4	7	5	5	LILA MCCANN/With You
4	4	3	4	4	STEVE WARINER/Two Teardrops
-	-	-	-	-	SAWYER BROWN/Drive Me Wild

MARKET #14

KYCW/Seattle
Infinity
(206) 216-0965
Brenner/Peterson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	22	49	50	50	BROOKS & DUNN/Can't Get Over You
47	47	47	48	48	LEE ANN WOMACK/Think Of A...
47	47	49	48	48	KENNY CHESNEY/How Forever Feels
16	16	48	48	48	TIM MCGRAW/Please Remember Me
14	14	22	47	47	SAWYER BROWN/Drive Me Wild
15	15	22	46	46	VINCE GILL/Don't Come Crying
20	20	46	46	46	COLLIN RAYE/Anyone Else
20	20	46	46	46	JOHN M. MONTGOMERY/Hello L.O.V.E.
19	19	23	46	46	ALAN JACKSON/Gone Crazy
23	23	22	46	46	TY HERNDON/Hands Of A...
-	-	-	22	22	MICHAEL PETERSON/Somethin' Bout...
-	-	-	19	19	RANDY TRAVIS/Stranger In My...
21	21	23	22	22	STEVE WARINER/Two Teardrops
22	22	21	22	22	AARON TIPPIN/Leaving
22	22	21	22	22	MARK WILLIS/Wish You Were Here
22	22	21	22	22	KERSHAW & MORGAN/Maybe Not Tonight
17	17	16	21	21	MONTGOMERY GENTRY/Hillbilly Shoes
21	21	21	21	21	LILA MCCANN/With You
21	21	21	21	21	CHAD BROCK/Ordinary Life
12	12	17	20	20	CLINT BLACK/You Don't Need Me...
22	22	22	20	20	FAITH HILL/Love Ain't Like That
16	16	17	17	17	JOE DUFFIE/A Night To Remember
-	-	-	17	17	DIXIE CHICKS/Tonight...
-	-	-	16	16	TERRI CLARK/Everytime I Cry
-	-	-	17	17	BRAD PAISLEY/Who Needs Pictures
-	-	-	17	17	REBA MCENTIRE/One Honest Heart
14	14	17	17	17	BLACKHAWK/Your Own Little...
-	-	-	16	16	GEORGE STRAIT/Write This Down
-	-	-	17	17	MARTINA MCBRIDE/Whatever You Say
14	14	15	16	16	JOE DUFFIE/A Night To Remember
15	15	14	16	16	ALABAMA/How Do You Fall...
16	16	16	16	16	DIAMOND RIO/Unbelievable
16	16	16	16	16	MARK CHESNUT/Think Of A...
44	44	47	15	15	TRISHA YEARWOOD/Powerful Thing
49	49	47	15	15	ANDY GRIGGS/You Won't Ever Be...
16	16	14	15	15	MARTINA MCBRIDE/Wrong Again
12	12	16	14	14	RANDY TRAVIS/Spirit Of A Boy...
16	16	16	14	14	SARA EVANS/No Place That Far...
11	11	14	13	13	MARK WILLIS/Don't Laugh At Me
45	45	14	13	13	DIXIE CHICKS/You Were Mine

MARKET #19

KMLE/Phoenix
Chancellor
(602) 264-0108
Garrison/Allen

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
45	47	41	49	49	DIXIE CHICKS/You Were Mine
45	43	43	48	48	GEORGE STRAIT/Write This Down
33	36	41	48	48	TIM MCGRAW/Please Remember Me
47	47	46	46	46	MARK WILLIS/Wish You Were Here
29	44	44	46	46	SHANIA TWAIN/Man! I Feel Like...
46	47	42	31	31	DIAMOND RIO/Unbelievable
34	29	30	30	30	CLAY WALKER/She's Always Right
26	27	26	29	29	JOHN M. MONTGOMERY/Hello L.O.V.E.
-	-	-	26	26	KENNY CHESNEY/You Had Me From...
48	47	44	28	28	LEE ANN WOMACK/Think Of A...
29	26	24	28	28	MARK CHESNUT/Think Of A...
27	26	26	28	28	JESSICA ANDREWS/Will Be There...
29	27	25	27	27	FAITH HILL/love Ain't Like That
-	-	-	23	23	SHANE MINOR/Slave To The Habit
-	-	-	24	24	TY HERNDON/Hands Of A...
-	-	-	27	27	DIXIE CHICKS/Tonight...
26	22	25	26	26	CLAUDIA CHURCH/What's The Matter...
30	29	25	26	26	STEVE WARINER/Two Teardrops
28	27	25	26	26	KENNY CHESNEY/How Forever Feels
16	19	27	25	25	TERRI CLARK/Everytime I Cry
46	41	23	24	24	GEORGE STRAIT/Write This Down
48	26	23	24	24	CHAD BROCK/Ordinary Life
22	25	25	22	22	JOHN M. MONTGOMERY/Hold On To Me
32	15	21	21	21	SAWYER BROWN/Drive Me Wild
29	17	14	18	18	COLLIN RAYE/Anyone Else
26	25	13	15	15	ALAN JACKSON/Gone Crazy
27	15	17	14	14	MONTGOMERY GENTRY/Hillbilly Shoes
29	22	16	14	14	ANDY GRIGGS/You Won't Ever Be...
27	16	16	13	13	BROOKS & DUNN/Can't Get Over You
-	-	-	5	5	JULIE REEVES/It's About Time
-	-	-	5	5	SARA EVANS/No Place That Far...
-	-	-	5	5	LILA MCCANN/With You
-	-	-	5	5	RANDY TRAVIS/Stranger In My...
6	5	5	5	5	WARREN BROTHERS/Better Man
7	5	5	5	5	CLINT BLACK/You Don't Need Me...
-	-	-	5	5	BRAD PAISLEY/Who Needs Pictures
-	-	-	5	5	DEANA CARTER/Angels Working...

MARKET #15

KNIX/Phoenix
Owens/Mac
(602) 966-6236
Daniels/Owens

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	20	29	40	40	LEE ANN WOMACK/Think Of A...
25	39	40	40	40	MARK WILLIS/Wish You Were Here
40	41	41	40	40	KENNY CHESNEY/How Forever Feels
23	37	37	40	40	TY HERNDON/Hands Of A...
22	23	27	29	29	ANDY GRIGGS/You Won't Ever Be...
20	23	25	28	28	SAWYER BROWN/Drive Me Wild
20	21	26	25	25	BROOKS & DUNN/Can't Get Over You
23	24	26	25	25	COLLIN RAYE/Anyone Else
34	31	28	25	25	CHAD BROCK/Ordinary Life
18	22	23	24	24	TIM MCGRAW/Please Remember Me
21	19	20	24	24	FAITH HILL/love Ain't Like That
18	20	25	23	23	TERRI CLARK/Everytime I Cry
21	21	26	23	23	ALAN JACKSON/Gone Crazy
11	20	21	21	21	NEAL MCCOY/It Was
19	24	20	20	20	STEVE WARINER/Two Teardrops
22	25	22	20	20	MONTGOMERY GENTRY/Hillbilly Shoes
5	16	20	20	20	SHANIA TWAIN/Man! I Feel Like...
13	20	21	20	20	BLACKHAWK/Your Own Little...
17	18	19	19	19	AARON TIPPIN/Leaving
19	21	19	19	19	RANDY TRAVIS/Stranger In My...
-	-	-	14	14	GEORGE STRAIT/Write This Down
19	18	19	19	19	CLAY WALKER/She's Always Right
5	17	18	18	18	JOE DUFFIE/A Night To Remember
13	16	19	18	18	BRAD PAISLEY/Who Needs Pictures
16	16	18	18	18	CLINT BLACK/You Don't Need Me...
18	13	18	18	18	VINCE GILL/Don't Come Crying...
11	11	15	17	17	KERSHAW & MORGAN/Maybe Not Tonight
-	-	-	16	16	JOHN M. MONTGOMERY/Hello L.O.V.E.
-	-	-	10	10	SHANE MINOR/Slave To The Habit
-	-	-	10	10	DIXIE CHICKS/Tonight...
10	13	17	15	15	LILA MCCANN/With You
-	-	-	9	9	DIAMOND RIO/ Know How...
-	-	-	9	9	MARTINA MCBRIDE/Whatever You Say
-	-	-	6	6	SHEDAI'S/Little Good-byes
-	-	-	6	6	KERSHAW & MORGAN/Maybe Not Tonight
-	-	-	6	6	SARA EVANS/No Place That Far...
-	-	-	6	6	CHELY WRIGHT/Single White Female
-	-	-	6	6	DEANA CARTER/Angels Working...

MARKET #16

KSON/San Diego
Jefferson-Pilot
(619) 291-9797
Dimick/Frey

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	33	36	37	37	JO DEE MESSINA/Stand Beside Me
37	36	37	37	37	DIAMOND RIO/Unbelievable
24	36	37	37	37	DIXIE CHICKS/You Were Mine
26	35	36	37	37	LEE ANN WOMACK/Think Of A...
38	35	37	36	36	SARA EVANS/No Place That Far
38	35	34	35	35	CHAD BROCK/Ordinary Life
37	37	35	36	36	MARTINA MCBRIDE/Wrong Again
37	36	35	36	36	DIAMOND RIO/You're Gone
38	37	38	36	36	MARK CHESNUT/Think Of A...
15	22	24	26	26	FAITH HILL/love Ain't Like That
17	14	22	26	26	COLLIN RAYE/Anyone Else
25	23	25	25	25	JOHN M. MONTGOMERY/Hold On To Me
18	26	25	25	25	NEAL MCCOY/It Was
23	24	25	25	25	TERRI CLARK/Everytime I Cry
14	14	16	24	24	TY HERNDON/Hands Of A...
23	23	26	24	24	KENNY CHESNEY/How Forever Feels
24	23	23	24	24	BROOKS & DUNN/Can't Get Over You
24	21	24	24	24	BILLY RAY CYRUS/Busy Man
24	21	23	23	23	KINLEYS/Somebody's Out...
16	15	24	23	23	MARK WILLIS/Wish You Were Here
-	-	-	14	14	AARON TIPPIN/Leaving
9	14	15	18	18	ALAN JACKSON/Gone Crazy
-	-	-	15	15	TIM MCGRAW/Please Remember Me
17	15	16	16	16	SAWYER BROWN/Drive Me Wild
-	-	-	16	16	CLINT BLACK/You Don't Need Me...
-	-	-	16	16	SHANIA TWAIN/Man! I Feel Like...
15	17	15	16	16	MARTINA MCBRIDE/Whatever You Say
15	14	16	16	16	CLINT BLACK/You Don't Need Me...
-	-	-	15	15	SHEDAI'S/Little Good-byes
-	-	-	15	15	STEVE WARINER/Two Teardrops
-	-	-	8	8	CHELY WRIGHT/Single White Female
12	7	7	7	7	PATTY LOVELESS/Can't Get Enough
5	5	6	7	7	MONTGOMERY GENTRY/Hillbilly Shoes
-	-	-	6	6	BLACKHAWK/Your Own Little...
-	-	-	6	6	JOE DUFFIE/A Night To Remember
-	-	-	6	6	KERSHAW & MORGAN/Maybe Not Tonight
-	-	-	6	6	LILA MCCANN/With You
-	-	-	6	6	BRAD PAISLEY/Who Needs Pictures

MARKET #17

WJJC/Long Island
Barnstable
(516) 423-6740
Asker/Alexander

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	37	37	38	38	DIXIE CHICKS/You Were Mine
26	25	25	37	37	SAWYER BROWN/Drive Me Wild
26	26	26	37	37	ALAN JACKSON/Gone Crazy
37	37	37	37	37	KENNY CHESNEY/How Forever Feels
37	37	37	37	37	COLLIN RAYE/Anyone Else
37	37	37	37	37	CLAUDIA CHURCH/What's The Matter...
26	26	37	37	37	FAITH HILL/love Ain't Like That
26	26	37	37	37	CHAD BROCK/Ordinary Life
26	26	37	37	37	MARK WILLIS/Wish You Were Here
26	26	26	37	37	COLLIN RAYE/Anyone Else
26	26	26	37	37	PATTY LOVELESS/Can't Get Enough
26	26	26	37	37	TERRI CLARK/Everytime I Cry
26	26	26	37	37	AARON TIPPIN/Leaving
18	26	26	37	37	STEVE WARINER/Two Teardrops
19	26	26	37	37	MARTINA MCBRIDE/Whatever You Say
18	26	26	37	37	LILA MCCANN/With You
26	26	26	37	37	ANDY GRIGGS/You Won't Ever Be...
18	26	26	37	37	TY HERNDON/Hands Of A...
19	19	25	37	37	MONTGOMERY GENTRY/Hillbilly Shoes
-	-	-	19	19	TIM MCGRAW/Please Remember Me
-	-	-	19	19	BLACKHAWK/Your Own Little...
-	-	-	19	19	JOHN M. MONTGOMERY/Hello L.O.V.E.
6	7	19	19	19	JESSICA ANDREWS/Will Be There...
-	-	-	18	18	RANDY TRAVIS/Stranger In My...
7	7	19	18</		

COUNTRY PLAYLISTS

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KUPL 98.7
MARKET #25
KUP/L/Portland, OR
Infinity
(503) 223-0300
Roife/Taylor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	36	37		DIXIE CHICKS/You Were Mine
36	37	36			CHAD BROCK/Ordinary Life
36	35	36			BILLY RAY CYRUS/Busy Man
37	35	36			ANDY GRIGGS/You Won't Ever Be
35	37	36			KENNY CHESNEY/How Forever Feels
35	35	36			JOHN M. MONTGOMERY/Hold On To Me
26	30	35			LEE ANN WOMACK/Think Of A
36	34	35			BROOKS & DUNN/Can't Get Over You
14	19	29			MONTGOMERY GENTRY/Hillbilly Shoes
26	28	28			ALAN JACKSON/Gone Crazy
28	28	28			SAWYER BROWN/Drive Me Wild
27	28	28			FAITH HILL/Love Ain't Like That
28	29	27			TERRI CLARK/Everytime I Cry
28	26	27			TIM MCGRAW/Please Remember Me
5	24	27			GEORGE STRAIT/Write This Down
13	12	25			TY HERNDON/Hands Of A
28	26	27			MARK WILLIS/Wish You Were Here
12	12	25			STEVE WARINER/Two Teardrops
35	29	20			MARK CHESNUTTA/Don't Want To
6	5	12			JOE DIFFIE/A Night To Remember
14	12	13			MARTINA MCBRIDE/Whatever You Say
12	13	13			REBA MCGENTIRE/One Honest Heart
12	13	12			LILA MCCANN/With You
6	12	12			DEANA CARTER/Angels Working
6	5	10			SHANIA TWAIN/Man! I Feel Like
12	12	12			PATTY LOVELESS/Can't Get Enough
12	12	12			AARON TIPPIN/Leaving
12	13	14			COLLIN RAYE/Anyone Else
6	5	6			CLAY WALKER/She's Always Right
5	5	6			SHEDAISS/Little Good-byes
5	5	6			NEAL MCCOY/Was
4	5	5			JOHN M. MONTGOMERY/Hello L.O.V.E
4	5	5			RANDY TRAVIS/Stranger In My
4	5	5			BRAD PAISLEY/Who Needs Pictures
4	5	5			SARA EVANS/Fool, I'm A Woman
4	5	5			DIANE CHICKS/Tonight
4	5	5			WARREN BROTHERS/Better Man

KWJW 98.5
MARKET #25
KWJW/Portland, OR
Fisher
(503) 228-4393
Mitchell/Montgomery

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	36	35	36		KENNY CHESNEY/How Forever Feels
24	27	35	36		STEVE WARINER/Two Teardrops
35	35	35	36		LEE ANN WOMACK/Think Of A
23	25	29	35		FAITH HILL/Love Ain't Like That
35	35	36	35		CHAD BROCK/Ordinary Life
37	35	36	35		DIXIE CHICKS/You Were Mine
35	36	35	35		MARK WILLIS/Wish You Were Here
18	25	37	35		TIM MCGRAW/Please Remember Me
36	35	34	32		BILLY RAY CYRUS/Busy Man
25	34	27	32		SAWYER BROWN/Drive Me Wild
25	26	26	30		MONTGOMERY GENTRY/Hillbilly Shoes
17	34	27	29		GEORGE STRAIT/Write This Down
35	35	27	29		GEORGE STRAIT/Write This Down
24	24	28	29		SHANIA TWAIN/Man! I Feel Like
19	24	28	28		TY HERNDON/Hands Of A
20	24	28	28		REBA MCGENTIRE/One Honest Heart
7	14	27	28		AARON TIPPIN/Leaving
23	16	14	28		ANDY GRIGGS/You Won't Ever Be
23	27	34	28		BROOKS & DUNN/Can't Get Over You
19	10	17	19		TERRI CLARK/Everytime I Cry
17	8	10	18		BLACKHAWK/Your Own Little
22	24	27	15		COLLIN RAYE/Anyone Else
8	17	12	15		JOE DIFFIE/A Night To Remember
15	9	17	13		DIXIE CHICKS/Tonight
20	8	10	10		BRAD PAISLEY/Who Needs Pictures
3	3	3	6		LILA MCCANN/With You
23	15	19	6		ALAN JACKSON/Gone Crazy
5	11	8	5		MARTINA MCBRIDE/Whatever You Say
5	5	8	4		JESSICA ANDREWS/Will Be There
18	3	3	2		PATTY LOVELESS/Can't Get Enough

B-105
MARKET #26
WUBE/Cincinnati
Chancellor
(513) 721-1050
Closson/Hamilton

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
29	34	38	36		KENNY CHESNEY/How Forever Feels
34	35	35	36		CHAD BROCK/Ordinary Life
23	25	29	35		TIM MCGRAW/Please Remember Me
23	25	29	35		SHANIA TWAIN/Man! I Feel Like
34	37	35	35		DIAMOND RIO/Unbelievable
35	35	34	34		LEE ANN WOMACK/Think Of A
21	24	37	34		BROOKS & DUNN/Can't Get Over You
23	21	37	34		MARK WILLIS/Wish You Were Here
36	30	26	27		SAWYER BROWN/Drive Me Wild
12	8	25	25		GEORGE STRAIT/Write This Down
10	12	13	25		SHEDAISS/Little Good-byes
25	24	25	24		MONTGOMERY GENTRY/Hillbilly Shoes
15	15	24	24		JOHN M. MONTGOMERY/Hello L.O.V.E
23	21	23	23		STEVE WARINER/Two Teardrops
11	15	24	23		BLACKHAWK/Your Own Little
11	15	24	23		TERRI CLARK/Everytime I Cry
13	25	24	20		COLLIN RAYE/Anyone Else
20	20	21	20		ALAN JACKSON/Gone Crazy
23	23	17	19		PATTY LOVELESS/Can't Get Enough
2	8	18	18		DEANA CARTER/Angels Working
23	15	19	16		FAITH HILL/Love Ain't Like That
10	8	16	16		JOHN M. MONTGOMERY/Hold On To Me
16	17	15	15		TIM MCGRAW/Please Remember Me
9	10	11	15		AARON TIPPIN/Leaving
9	10	11	15		SARA EVANS/Fool, I'm A Woman
9	10	11	15		ANDY GRIGGS/You Won't Ever Be
9	12	11	13		SHANE MINOR/Slave To The Habit
15	10	7	13		KERSHAW & MORGAN/Maybe Not Tonight
7	7	15	12		LILA MCCANN/With You
10	8	5	12		BRAD PAISLEY/Who Needs Pictures
19	19	9	12		REBA MCGENTIRE/One Honest Heart
7	8	11	11		RANDY TRAVIS/Stranger In My
10	10	10	10		GARTH BROOKS/Do What You Gotta Do
9	10	10	10		MARTINA MCBRIDE/Whatever You Say
7	10	7	10		AARON TIPPIN/Leaving
4	4	10	9		JOE DIFFIE/A Night To Remember
4	4	4	7		MICHAEL PETERSON/Somethin' Bout
6	5	5	7		TY HERNDON/Hands Of A

Y96.5 FM
MARKET #26
WYGY/Cincinnati
Chancellor
(513) 721-1050
Marshall/Rider/Gerard

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
48	48	47	48		SHANIA TWAIN/Man! I Feel Like
31	45	42	47		LEE ANN WOMACK/Think Of A
7	20	30	47		TIM MCGRAW/Please Remember Me
44	45	47	46		DIXIE CHICKS/You Were Mine
46	46	45	44		KENNY CHESNEY/How Forever Feels
23	24	22	32		ALAN JACKSON/Gone Crazy
19	25	20	32		CHAD BROCK/Ordinary Life
21	16	18	26		LILA MCCANN/With You
25	26	22	24		MONTGOMERY GENTRY/Hillbilly Shoes
16	13	17	24		SAWYER BROWN/Drive Me Wild
21	27	21	23		SHEDAISS/Little Good-byes
5	15	16	22		MARTINA MCBRIDE/Whatever You Say
16	14	16	22		STEVE WARINER/Two Teardrops
24	23	23	21		MARK WILLIS/Wish You Were Here
5	15	16	20		SHANE MINOR/Slave To The Habit
3	11	20	20		KERSHAW & MORGAN/Maybe Not Tonight
8	8	20	20		SARA EVANS/Fool, I'm A Woman
17	12	17	19		BLACKHAWK/Your Own Little
16	13	15	18		TERRI CLARK/Everytime I Cry
1	14	18	18		JOHN M. MONTGOMERY/Hello L.O.V.E
1	10	8	17		BRAD PAISLEY/Who Needs Pictures
16	16	12	16		PATTY LOVELESS/Can't Get Enough
7	7	15	15		DEANA CARTER/Angels Working
5	15	15	15		AARON TIPPIN/Leaving
5	15	15	15		ANDY GRIGGS/You Won't Ever Be
6	7	8	8		GEORGE STRAIT/Write This Down
15	16	16	16		TY HERNDON/Hands Of A
16	12	11	6		FAITH HILL/Love Ain't Like That

95.3 KRTV
MARKET #27
KRTV/San Jose
Empire
(408) 293-8030
Stevens

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	36	37	37		BILLY RAY CYRUS/Busy Man
31	37	37	37		DIXIE CHICKS/You Were Mine
31	36	37	37		LEE ANN WOMACK/Think Of A
19	20	25	37		SAWYER BROWN/Drive Me Wild
24	26	36	36		CHAD BROCK/Ordinary Life
21	24	36	36		COLLIN RAYE/Anyone Else
36	37	36	36		JOHN M. MONTGOMERY/Hold On To Me
37	37	36	36		KENNY CHESNEY/How Forever Feels
21	24	34	34		ALAN JACKSON/Gone Crazy
19	20	22	33		PATTY LOVELESS/Can't Get Enough
22	21	21	22		MARTINA MCBRIDE/Whatever You Say
5	13	20	21		TIM MCGRAW/Please Remember Me
12	18	21	20		ANDY GRIGGS/You Won't Ever Be
12	14	19	20		BRAD PAISLEY/Who Needs Pictures
20	20	19	20		LILA MCCANN/With You
20	21	23	20		MONTGOMERY GENTRY/Hillbilly Shoes
5	13	20	20		SHANIA TWAIN/Man! I Feel Like
5	13	20	20		STEVE WARINER/Two Teardrops
19	21	20	20		TERRI CLARK/Everytime I Cry
21	20	20	20		VINCE GILL/Don't Come Crying
19	20	20	19		CLAY WALKER/She's Always Right
19	20	19	19		MARK WILLIS/Wish You Were Here
5	21	18	19		RANDY TRAVIS/Stranger In My
19	20	19	19		TY HERNDON/Hands Of A
21	20	19	18		FAITH HILL/Love Ain't Like That
16	18	16	16		REBA MCGENTIRE/One Honest Heart
16	13	16	16		RANDY TRAVIS/Spirit Of A Boy
16	17	15	15		DIAMOND RIO/Unbelievable
18	15	15	15		REBA MCGENTIRE/Wrong Night
37	30	17	15		TRISHA YEARWOOD/Powerful Thing
36	30	14	14		MARK CHESNUTTA/Don't Want To
18	15	16	14		SARA EVANS/No Place That Far
36	37	29	13		AARON TIPPIN/For You I Will
4	4	13	13		BLACKHAWK/Your Own Little
12	11	14	13		SONS OF THE DESERT/What About You
12	13	14	12		NEAL MCCOY/Was
4	4	11	11		AARON TIPPIN/Leaving
5	12	12	11		JOE DIFFIE/A Night To Remember

105.1 KNCI
MARKET #28
KNCI/Sacramento
Infinity
(916) 338-9200
Evans/Wood

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
43	44	45	48		DIXIE CHICKS/You Were Mine
45	43	46	47		MARK WILLIS/Wish You Were Here
44	44	43	47		SAWYER BROWN/Drive Me Wild
10	27	24	44		LEE ANN WOMACK/Think Of A
43	44	45	44		CHAD BROCK/Ordinary Life
50	47	45	43		KENNY CHESNEY/How Forever Feels
26	40	48	41		BILLY RAY CYRUS/Busy Man
30	28	27	30		TIM MCGRAW/Please Remember Me
28	28	30	30		SHANIA TWAIN/Man! I Feel Like
12	24	27	29		TY HERNDON/Hands Of A
23	27	28	29		PATTY LOVELESS/Can't Get Enough
28	24	24	27		ANDY GRIGGS/You Won't Ever Be
10	11	26	26		TERRI CLARK/Everytime I Cry
29	28	26	26		COLLIN RAYE/Anyone Else
27	23	25	25		ALAN JACKSON/Gone Crazy
26	23	25	25		FAITH HILL/Love Ain't Like That
28	26	28	22		STEVE WARINER/Two Teardrops
12	10	11	16		BLACKHAWK/Your Own Little
5	9	10	13		REBA MCGENTIRE/One Honest Heart
4	9	12	12		MONTGOMERY GENTRY/Hillbilly Shoes
3	9	7	7		JESSICA ANDREWS/Will Be There
8	7	7	7		KERSHAW & MORGAN/Maybe Not Tonight
4	2	4	5		SHANE MINOR/Slave To The Habit
4	2	4	3		LILA MCCANN/With You
5	2	4	3		RANDY TRAVIS/Stranger In My
5	5	4	3		CLAY WALKER/She's Always Right
5	5	4	3		JOHN M. MONTGOMERY/Hello L.O.V.E
4	5	4	3		GEORGE STRAIT/Write This Down
4	5	4	3		MARTINA MCBRIDE/Whatever You Say
4	5	4	3		LONESTAR/Amazed

FR 95.1 KFRG
MARKET #29
KFRG/Riverside
Infinity
(909) 825-9525
Massie/Jeffrey

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	35	35	38		COLLIN RAYE/Someone You Used
22	36	36	38		MARK CHESNUTTA/Don't Want To
36	38	37	38		SARA EVANS/No Place That Far
35	36	36	37		MARTINA MCBRIDE/Wrong Agan
38	38	32	36		TY HERNDON/Must Be Love
34	38	38	36		BLACKHAWK/Your Own Little
38	37	37	36		JO DEE MESSINA/Stand Beside Me
25	26	35	36		DIAMOND RIO/Unbelievable
13	20	25	27		KENNY CHESNEY/How Forever Feels
13	26	25	27		ALABAMA/Keepin' Up
25	25	25	26		WILKINSONS/Fly (The Angel Song)
25	27	25	26		ANDY GRIGGS/You Won't Ever Be
7	20	20	26		SHANIA TWAIN/That Don't
25	26	25	25		JOHN M. MONTGOMERY/Hold On To Me
12	18	20	25		DIXIE CHICKS/You Were Mine
11	26	24	25		TRISHA YEARWOOD/Powerful Thing
11	26	24	25		MARK WILLIS/Wish You Were Here
13	20	21	21		LILA MCCANN/With You
1	10	21	21		TERRI CLARK/Everytime I Cry
1	10	20	20		ALAN JACKSON/Gone Crazy
10	20	23	20		SAWYER BROWN/Drive Me Wild
13	20	18	19		CHAD BROCK/Ordinary Life
1	11	19	18		STEVE WARINER/Two Teardrops
10	18	15	17		GEORGE STRAIT/Write This Down
1	10	11	12		LEE ANN WOMACK/Think Of A
12	9	11	12		BRAD PAISLEY/Who Needs Pictures
1	10	11	12		MARTINA MCBRIDE/Whatever You Say
1	10				



MIKE KINOSHIAN
mkinosox@rronline.com

The Right Guy For Morning Drive

□ Morning man Guy Phillips celebrates two decades in St. Louis

Given the transient nature of the radio business, it's noteworthy when a morning drive talent stays at the same station as long as 10 years. But on March 5, KYKY (Y98)/St. Louis morning personality Guy Phillips celebrated his 20th anniversary at the Hot AC.

If you were to take a time machine back 20 years in the Gateway City, you'd hear Chicago-area native Phillips paired with Mike Wall. Before arriving in St. Louis, Phillips and Wall had a four-year history together, having originally teamed at KINT/El Paso. There they worked for a young PD, Jhani Kaye, who is now flourishing as Station Manager/PD for KOST/Los Angeles.

After leaving KINT, Phillips and Wall spent a year at "X-Rock," a 150,000-watt clear-channel AM south of the border, before landing at Drake-Chenault's KYNO/Fresno.

Their airchecks drew the attention of Joel Denver, then PD of KCQB/San Diego. (Denver is also a former R&R CHR Editor.) When Denver left KCQB to program KSLQ/St. Louis, he contacted Phillips and Wall about the morning drive opening at his new station. Discussions took place in January 1979, and the duo hit the air less than two months later. Phillips and Wall worked as a team through 1990. During that time, KSLQ became KYKY.

In the following interview, we discuss Phillips' past, present and future.

R&R: During your KYKY tenure, what companies have owned the station?

GP: We started with Charter Communications. The station was then sold to Surry, EZ and ARS, then



Shock is the easiest kind and the lowest form of comedy; anyone can do it.

—Guy Phillips



to CBS — which is now Infinity. In the first month Mike and I started in St. Louis, three key people went away. From that point on, I kept track of those I worked with because I wanted to keep in touch with them in the future. It went from being a real reference guide to being a gag. Whenever someone got fired, the first thing they wanted to know was what number they were on my list.

R&R: When you arrived in St. Louis, would you ever have predicted you'd be at the same station 20 years later?

GP: Oh, no. I thought that, if things went well, we'd stay for four or five years. Outsiders think this is an unstable business, but there are jobs everywhere. You just might not be in the same market very long. But if you're talented, it's a very stable industry.

R&R: What kind of contract did you have?

GP: We signed a renewable one-year deal, which was renewed by the station. We then went to a five-year deal, and my contracts have been for five years ever since. Whenever I sign a contract, I think it protects me. But as I watch the ratings grow, I sometimes wonder what I've done. I know that I could've made a better financial deal, but things have really been great.

R&R: How closely, in fact, do you follow the show's ratings?

GP: I'd never be so presumptuous as to rest on my history, but I'm not actively pursuing certain ratings shares. I keep an eye on ratings because they interest me in a personal sense and it's important to know why certain things affect the numbers. Sometimes, of course, there's no rhyme or reason. With so many variables, it's difficult for a morning show host to be totally responsible for what happens. There are so many different things that could make a difference in a ratings period. Trying to figure them out isn't my bailiwick. I'd rather concentrate on bringing something new and different to the show each day. My focus is on being different and staying contemporary. It's a giveaway, however, if I try being too hip. People know I've been here a long time. I can't disguise the fact that it's been 20 years, so I can't be something I'm not.

R&R: What did you do on-air to celebrate your 20th anniversary?

GP: We've done a "Joke-Off" each Friday for the past 15 years. It's become the industry standard for telling jokes on the air. But we suspended that on March 5 to do a 20-year retrospective. We opened it up to the public at a little haunt where we like to have breakfast. Local television stations covered it, and a few politicians stopped by. A ton of people like Bob Costas, Casey Kasem and Ed McMahon called in with congratulations. The staff went through the archives and put together a bunch of surprises, including some of our best bits. I didn't do anything the entire show other than react to what happened around me; it was very enjoyable. Frankly, when you're in the middle of the mix, you sometimes miss the best stuff.

It was also interesting to watch the audience as we played these tapes. We sit behind a microphone all morning, doing things we think are funny, and we never get to see our audience. We hope they're having the same kind of feeling we do. Getting a chance to watch them listen to us was a unique experience.

R&R: Where's Mike Wall these days? Was he at the party?

GP: He was invited and said he'd come, but didn't show. We had a great

The Need To Let Talent Grow

Having spent the past 20 years as Hot AC KYKY/St. Louis' wake-up talent, Guy Phillips has seen competitors come and go and is still racking up great morning drive numbers.

"He's extremely levelheaded and a dream to work with," remarks Y98 OMPD Smokey Rivers. "Guy's a real professional, is approachable, and has become a friend."

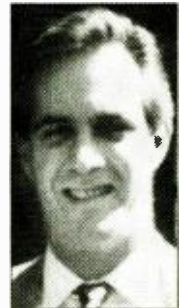
About once every other week, Rivers and Phillips review a recent morning show tape. "In addition to performance, we talk about direction and station needs," explains Rivers. "Guy understands editing, is energetic, and has great cadence. In addition, he knows he's a team leader and is more than happy to help in that role."

"This is an industry in which you must constantly sharpen your skills. A person can never know too much, work too hard, or spend enough time practicing his craft to perfection."

While believing there's plenty of available radio talent, Rivers opines, "We're not nurturing them properly. Our industry is trying to figure out how to put square pegs in round holes. Talent may not always be as malleable as management would like. As a result, we have to look a little deeper into their true gifts and maximize those gifts for our medium."

"We've been a little mechanical the last few years. The pressure's on management to deliver some extraordinary numbers. Because of that, you might become a little insensitive to what talent brings to the table. But they must be given room to breathe and grow. Everyone has a gift, and those gifts need to be cultivated."

Only a six-year Y98 veteran, Rivers jokingly considers himself the staff rookie. "We create an environment where a talent's gifts are appreciated. There's a need to innovate so our people can try some different things. They like working in an environment that encourages some experimentation."



Smokey Rivers

run, but it was a sad parting. It was very difficult for me to make the break, but I knew I wanted to pursue some other things in my future. I think he understood that. After we split, he worked at some other stations, but he is now out of radio and in the executive-training business. Since our career paths have taken different directions, we haven't spoken to each other in about three years.

R&R: What caused the breakup?

GP: I was offered a radio job in St. Louis. The offer included part ownership of the property, and I thought radio's future would be to have personalities own a piece of the action. It seemed — and seems — like a good idea, and it intrigued me. That offer didn't include Mike. Management here didn't want to lose my services, so to match the offer, they sweetened my deal and made the show a solo. I was ready for a change, and, to be honest, I think Mike was too. It was a strained relationship, and we weren't seeing eye-to-eye off the air.

R&R: The show has now evolved to Phillips & Company. How has it been working without a partner?

GP: You can always fall back and rely on a partner or be able to put the blame on somebody else. It's a frightening concept to call all the shots yourself. The nucleus of the show is small, and we've settled into a cast of characters. Michelle Dibble has been with me for nine years, doing the news, and we play off each other very well. Traffic guy Lance Hildebrand is funny, hip and one of the most incredibly talented people in the business.

R&R: Why has your show lasted so long?

GP: One key ingredient is my willingness to get out in the community. I make hundreds of appearances a year, doing things like auctions, charity golf tournaments and speaking engagements. I've touched the community on a personal level.

Much of what I do goes unheralded, because I don't want to sound self-serving on the air. It's more important to just go out and show I care.

R&R: What are some of your memorable moments from the past 20 years?

GP: We do three or four bits each morning, and it's difficult to put my finger on the funniest. Much like other morning shows, we're always looking for creative ideas, and we like to think we've given our share of ideas to the industry. I get really jazzed when I have to do a phone bit; we've done some classic "Candid Phone" calls.

Shock is the easiest kind and the lowest form of comedy; anyone can do it. We take people to the edge without pushing them over — we let them fall themselves. When Dan Rather can say "penis" on *The CBS Evening News*, it makes everything OK for us. We can still be funny without taking the lid off the nasty can.

R&R: How important has music been to the show?

GP: Most morning personalities probably think music plays a secondary role in what they do, but I realize music's importance to the show, and I think it has made a difference in the past. To be honest, I'd like to take more chances with the music and play more adult Top 40. Rather than following a trend somewhere, you can let your audience know what they want to hear by giving it to them. We sometimes get a little too afraid of ourselves to make those musical changes. The Hot AC direction we moved to about four years ago is fresh and keeps us young.

R&R: With 20 years of St. Louis radio under your belt, what's next?

GP: I have another 18 months left on my contract. Perhaps I'll attempt some Talk radio thing or try being an innovator in some other format. Interactive radio would be a lot of fun. There are many possibilities, especially with the Internet.

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QUINCY JONES

featuring

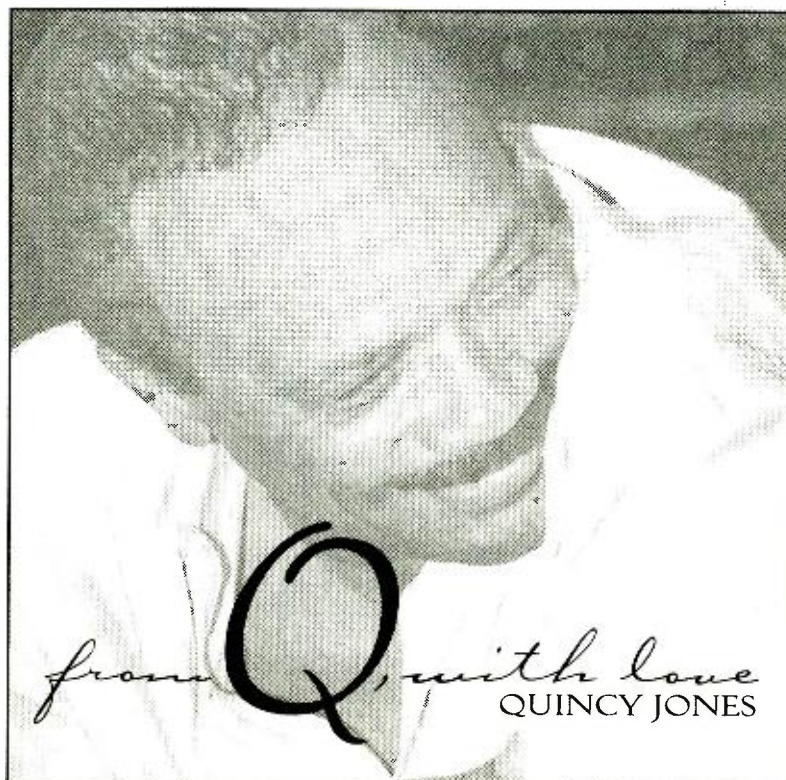
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3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	SARAH MCLACHLAN Angel (Warner Sunset/Reprise) 2285	2442	2436	2468	103/0	
4	4	3	2	'N SYNC (God Must Have Spent) A Little More Time... (RCA) 2120	2110	1938	1765	103/0	
2	2	2	3	ELTON JOHN & LEANN RIMES Written In... (Curb/Rocket/Island) 2037	2130	2252	2266	102/0	
11	9	5	4	MONICA Angel Of Mine (Arista) 1793	1736	1587	1477	104/2	
3	3	4	5	ROD STEWART Faith Of The Heart (Universal) 1787	1945	2128	2162	96/1	
10	6	6	6	MARIAH CAREY I Still Believe (Columbia) 1737	1693	1639	1502	101/2	
13	11	7	7	CHER Believe (Warner Bros.) 1706	1652	1517	1323	85/0	
12	12	10	8	JOHN TESH /JAMES INGRAM Forever More... (GTSP/Mercury) 1531	1540	1497	1416	101/1	
7	7	8	9	JIM BRICKMAN /MICHAEL W. SMITH Love Of... (Windham Hill) 1499	1637	1632	1698	90/0	
6	5	9	10	SHANIA TWAIN From This Moment On (Mercury) 1454	1603	1661	1742	83/0	
14	14	13	11	BACKSTREET BOYS All I Have To Give (Jive) 1424	1403	1343	1264	90/1	
5	8	11	12	R. KELLY & CELINE DION I'm Your Angel (Jive) 1320	1457	1632	1743	74/0	
8	10	12	13	JEWEL Hands (Atlantic) 1296	1422	1536	1696	77/1	
BREAKER			14	SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia) 1169	838	524	287	85/7	
9	13	14	15	PHIL COLLINS True Colors (Atlantic) 1029	1258	1384	1571	67/0	
20	18	18	16	PRETENDERS Loving You Is All I Know (Hollywood) 747	616	480	370	69/2	
24	20	19	17	FAITH HILL Let Me Let Go (Warner Bros.) 682	530	399	299	59/5	
18	16	17	18	BONNIE RAITT Lover's Will (Capitol) 667	671	623	547	64/0	
—	30	23	19	SHANIA TWAIN That Don't Impress Me Much (Mercury) 540	356	235	105	55/7	
27	21	21	20	MULBERRY LANE Harmless (Refuge/MCA) 493	431	368	286	46/2	
23	22	20	21	CHICAGO Show Me A Sign (Reprise) 489	441	367	351	40/1	
25	24	22	22	CELINE DION w/ANDREA BOCELLI The Prayer (550 Music/ERG) 428	407	350	299	44/0	
—	29	27	23	NA LEO Poetry Man (NLP) 380	305	258	212	46/5	
29	25	24	24	JOEY MCINTYRE Stay The Same (C2/Columbia) 374	350	305	266	39/2	
28	26	25	25	TINA ARENA If I Was A River (Epic) 359	337	302	274	38/1	
DEBUT			26	PHIL COLLINS You'll Be In My Heart (Hollywood) 345	—	—	—	101/101	
—	—	28	27	JOHN MELLENCAMP I'm Not Running Anymore (Columbia) 334	285	198	127	41/3	
DEBUT			28	SAVAGE GARDEN The Animal Song (Hollywood/Columbia) 212	175	157	146	14/1	
DEBUT			29	CUTTING EDGE Without You (Thunderquest) 166	125	115	141	20/3	
21	23	26	30	DONNA LEWIS Falling (Restless) 165	325	366	353	22/0	

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker 113 AC reporters. 109 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1999, R&R Inc.

NEW & ACTIVE

BRUCE HORNSBY See The Same Way (RCA)

Total Stations: 23, Adds: 3, Plays: 126, including WWLI 5 (5), WYJB 2, WLEW 7, WLIF 3 (3), WAFY 11 (12), WDEF 2 (2), WTFM 7, WVEZ 5, KVIL 8 (8), KMGL 5 (5), WFMK 10 (10), WGLM 3 (3), WMGN 19 (15), WSWT 1, WRWC 5 (3), WNSN 7, WLTE 6 (5), KELO 6 (6), KGBX 8 (6), KSSK 4, KWAV 2 (2).

BAZ LUHRMANN Everybody's Free (To Wear Sunscreen) (Capitol)

Total Stations: 16, Adds: 5, Plays: 119, WFPG 1, WALK 19 (15), WRMF 13 (13), KESZ 2, WDOK 8 (14), WSNY 23 (23), WIKY 3 (1), WCRZ 6, WNSN 10, WQLR 6, KEFM 2 (2), KEZK 3 (3), KRBB 9, KKCW 5, KGBY 6, KLSY 3 (5).

VONDA SHEPARD w/EMILY SALIERS Baby, Don't... (Jacket)

Total Stations: 19, Adds: 4, Plays: 95, including WWLI 5 (5), WLIF 5 (5), WKWK 5 (5), WTCB 5 (7), WTVR 12 (8), WDEF 5 (5), WDOK 8, WGLM 2 (2), WLTQ 3, WSWT 11 (7), WRWC 8 (8), KLTA 3, WLTE 8 (8), KELO 1, KGBX 8 (6), KOSI 3, KWAV 3 (2).

DIANA KRALL Why Should I Care (Verve)

Total Stations: 18, Adds: 7, Plays: 91, including WRCH 9 (1), WWLI 5, WLIF 4 (4), WKWK 3, WTVR 4, WGNI 5, WMJY 12, WDEF 4, WMXC 7, KVIL 8 (8), WTP1 7, WGLM 2, WRWC 3 (3), KUDL 2 (2), KELO 5, KGBX 6, KWAV 5.

DAVID CASSIDY Sheltered In Your Arms (Slamajama)

Total Stations: 15, Adds: 0, Plays: 83, WLIF 5 (5), WKWK 5 (5), WGNI 9 (5), WDEF 2 (2), WAJI 7 (7), WGLM 3 (3), WLTQ 4 (3), WSWT 4 (5), WRWC 5 (5), WNSN 5 (5), KLTA 7 (7), WLTE 9 (9), KELO 4 (6), KMZQ 11 (5), KWAV 3 (2).

98 DEGREES The Hardest Thing (Universal)

Total Stations: 11, Adds: 4, Plays: 81, including WLIF 2, WALK 5 (6), WASH 8, WTCB 5, WOOF 16 (16), WTFM 5, WHBC 27, WQLR 11, KELO 2.

LARRY STEWART Still In Love (Windham Hill)

Total Stations: 11, Adds: 0, Plays: 54, WWLI 5 (5), WKWK 3, WMJY 12 (12), WLHT 4 (3), WGLM 1 (1), WLTQ 3, WSWT 5 (5), WRWC 3 (3), WRVF 4 (5), KELO 12 (12), KWAV 2 (2).

Songs ranked by total plays.
Station call letters followed by number of plays.

BREAKERS®

SIXPENCE NONE THE RICHER

Kiss Me (Squint/Columbia)

TOTAL PLAYS/INCREASE: **1169/331** TOTAL STATIONS/ADDS: **85/7** CHART: **14**

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
PHIL COLLINS You'll Be In My Heart (Hollywood)	101
DIANA KRALL Why Should I Care (Verve)	7
SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	7
SHANIA TWAIN That Don't Impress Me Much (Mercury)	7
FAITH HILL Let Me Let Go (Warner Bros.)	5
LUCY LEE Don't Stop Asking (Island)	5
BAZ LUHRMANN Everybody's Free (To Wear...) (Capitol)	5
NA LEO Poetry Man (NLP)	5
98 DEGREES The Hardest Thing (Universal)	4
VONDA SHEPARD w/EMILY SALIERS Baby, Don't... (Jacket)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS You'll Be In My Heart (Hollywood)	+345
SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	+331
SHANIA TWAIN That Don't Impress Me Much (Mercury)	+184
FAITH HILL Let Me Let Go (Warner Bros.)	+152
PRETENDERS Loving You Is All I Know (Hollywood)	+131
NA LEO Poetry Man (NLP)	+75
DIANA KRALL Why Should I Care (Verve)	+73
JEWEL Down So Long (Atlantic)	+68
MULBERRY LANE Harmless (Refuge/MCA)	+62
98 DEGREES The Hardest Thing (Universal)	+59

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BACKSTREET BOYS I'll Never Break Your Heart (Jive)
HOUSTON & CAREY When... (Dreamworks/Arista/Columbia)
SAVAGE GARDEN Truly Madly Deeply (Columbia)
EDWIN MCCAIN I'll Be (Lava/Atlantic)
FAITH HILL This Kiss (Warner Bros.)
SHANIA TWAIN You're Still The One (Mercury)
BACKSTREET BOYS As Long As You Love Me (Jive)
NATALIE IMBRUGLIA Torn (RCA)
AEROSMITH I Don't Want To Miss A Thing (Columbia)
ERIC CLAPTON My Father's Eyes (Duck/Reprise)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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 (212) 258-7000
 Ryan/Del Rio

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
17	17	17	18		SHANIA TWAIN/From This Moment On
17	17	17	18		CHER/Believe
17	17	17	18		BACKSTREET BOYS/All I Have To Give
14	13	13	18		R. KELLY & C. DION/Your Angel
17	17	17	18		BACKSTREET BOYS/II Never Break...
17	17	17	18		SHANIA TWAIN/You're Still The One
13	13	13	17		'N SYNC(God...) A Little...
13	13	13	17		SIXPENCE...Kiss Me
15	15	15	15		MONICA/Angel Of Mine
15	15	15	15		ROD STEWART/Faith Of The Heart
15	15	15	15		MARIAH CAREY/Still Believe
14	14	14	14		SHANIA TWAIN/You're Still The One
16	16	16	13		JOHN & RIMES/Written In The Stars
12	12	12	12		TESH F/INGRAM/Forever More...
10	10	10	10		DION W/BOCELL/The Prayer
10	10	10	3		PHIL COLLINS/You'll Be In My...

k.big 104.3 MARKET #2
KBIG/Los Angeles
 Chancellor
 (818) 546-1043
 Street/Colos

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	6	39	SHANIA TWAIN/That Don't
-	24	34	37		FAITH HILL/Let Me Let Go
24	28	31	36		SIXPENCE...Kiss Me
25	30	33	35		MONICA/Angel Of Mine
-	-	-	4	34	SUGAR RAY/Every Morning
20	28	34	33		SHERYL CROW/My Favorite Mistake
24	20	26	29		CHER/Believe
23	19	23	29		GOD GOO DOLLS/Ins
29	26	30	27		MARIAH CAREY/Still Believe
27	23	23	24		BACKSTREET BOYS/All I Have To Give
26	24	21	24		SARAH MCLACHLAN/Angel
22	29	26	20		HOUSTON & CAREY/When You Believe
26	23	25	20		PHIL COLLINS/True Colors
-	-	-	-		PHIL COLLINS/You'll Be In My...

KOST 103.5FM MARKET #2
KOST/Los Angeles
 Cox
 (213) 427-1035
 Kaye/Chiang

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	18	18	18		BACKSTREET BOYS/II Never Break...
18	18	18	18		R. KELLY & C. DION/Your Angel
18	18	18	18		SHANIA TWAIN/From This Moment On
17	17	17	18		JEWEL/Hands
17	17	18	18		'N SYNC(God...) A Little...
17	17	18	18		JOHN & RIMES/Written In The Stars
16	17	18	18		MARIAH CAREY/Still Believe
16	17	18	18		BACKSTREET BOYS/All I Have To Give
4	4	5	12		SARAH MCLACHLAN/Angel
4	5	4	12		CHER/Believe
-	-	3	3		SIXPENCE...Kiss Me
-	-	-	2		MONICA/Angel Of Mine

93.9 MARKET #3
WLIT/Chicago
 Chancellor
 (312) 329-9002
 Ryan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	18	17	18		SHANIA TWAIN/From This Moment On
16	17	17	18		SARAH MCLACHLAN/Angel
19	16	17	18		R. KELLY & C. DION/Your Angel
19	16	18	18		CHER/Believe
16	16	16	18		'N SYNC(God...) A Little...
17	17	16	18		BACKSTREET BOYS/All I Have To Give
-	-	10	10		SIXPENCE...Kiss Me
9	17	17	17		SHANIA TWAIN/You're Still The One
10	18	17	12		BACKSTREET BOYS/II Never Break...
16	11	14	9		MARIAH CAREY/Still Believe
17	13	9	9		JOHN & RIMES/Written In The Stars
16	12	9	5		DION W/BOCELL/The Prayer

Windy 100FM MARKET #3
WNNB/Chicago
 Bonneville
 (312) 297-5100
 Hamlin/Johns

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	30	33		SARAH MCLACHLAN/Angel
-	-	30	32		SHANIA TWAIN/From This Moment On
-	-	30	32		EDWIN MCCAIN/II Be
-	-	30	32		JOHN & RIMES/Written In The Stars
-	-	32	29		ROD STEWART/Faith Of The Heart
-	-	24	24		R. KELLY & C. DION/Your Angel
-	-	25	24		PHIL COLLINS/True Colors
-	-	25	24		BACKSTREET BOYS/As Long As You
-	-	25	24		MONICA/Angel Of Mine
-	-	24	23		CELINE DION/To Love You More
-	-	26	22		'N SYNC(God...) A Little...
-	-	23	20		CHER/Believe
-	-	5	5		SIXPENCE...Kiss Me
-	-	6	5		BRICKMAN F/SMITH/Love Of My Life
-	-	5	5		BACKSTREET BOYS/All I Have To Give
-	-	-	-		PHIL COLLINS/You'll Be In My...

KIOI 101.3 FM MARKET #4
KIOI/San Francisco
 Chancellor
 (415) 538-1013
 Lawrence/Carlson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	30	32	31		HOUSTON & CAREY/When You Believe...
-	31	31	31		MARIAH CAREY/Still Believe
32	30	31	30		SAVAGE GARDEN/Truly Madly Deeply
20	25	31	30		CHER/Believe
-	-	4	26		SHANIA TWAIN/That Don't...
23	24	26	25		TESH F/INGRAM/Forever More...
21	25	24	24		MULBERRY LANE/Harmless
18	30	31	23		BACKSTREET BOYS/All I Have To Give
25	25	21	23		MONICA/Angel Of Mine
-	15	23	22		SIXPENCE...Kiss Me
26	23	24	18		'N SYNC(God...) A Little...
-	-	-	5		PHIL COLLINS/You'll Be In My...

B*101.1 MARKET #5
WBEB/Philadelphia
 WEAZ Radio Inc
 (610) 538-1223
 Conley/Rowland

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	26	25	25		'N SYNC(God...) A Little...
22	23	23	23		CHER/Believe
21	19	21	20		PHIL COLLINS/True Colors
20	21	19	19		SARAH MCLACHLAN/Angel
22	19	20	19		BACKSTREET BOYS/All I Have To Give
19	17	17	14		R. KELLY & C. DION/Your Angel
10	11	11	11		SHANIA TWAIN/From This Moment On
10	13	9	11		BACKSTREET BOYS/II Never Break...
5	7	7	8		MARIAH CAREY/Still Believe
5	5	5	5		PRETENDERS/Loving You Is...
5	3	4	5		TESH F/INGRAM/Forever More...
6	4	5	5		BRICKMAN F/SMITH/Love Of My Life
6	4	5	5		CHICAGO/Show Me A Sign
6	5	4	5		TINA ARENA/II Was A River
6	5	4	5		JOEY MCINTYRE/Stay The Same
-	-	-	4		SHANIA TWAIN/That Don't...
5	5	4	4		JOHN & RIMES/Written In The Stars
6	6	5	4		MONICA/Angel Of Mine

103.7 MARKET #7
KVIL/Dallas
 Infinity
 (214) 691-1037
 Curtis/O'Neal

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
28	30	30	31		SARAH MCLACHLAN/Angel
30	30	30	31		SHANIA TWAIN/From This Moment On
30	5	29	31		SAVAGE GARDEN/Truly Madly Deeply
29	29	29	28		EDWIN MCCAIN/II Be
18	19	29	28		SHAWN MULLINS/Lullaby
29	29	29	28		GOD GOO DOLLS/Ins
20	18	20	28		FASTBALL/The Way
20	20	20	20		'N SYNC(God...) A Little...
-	-	-	20		BRANDY/Have You Ever?
19	20	20	20		MONICA/Angel Of Mine
19	20	20	20		CHER/Believe
20	19	19	19		BACKSTREET BOYS/All I Have To Give
19	19	19	19		HOUSTON & CAREY/When You Believe...
29	19	19	19		MATCHBOX 20/Real World
30	30	18	18		FAITH HILL/This Kiss
-	-	18	18		EAGLE-EYE CHERRY/Save Tonight
18	18	18	18		JOHN & RIMES/Written In The Stars
-	-	-	8		PHIL COLLINS/You'll Be In My...
8	8	8	8		SHANIA TWAIN/That Don't...
-	-	8	8		BRUCE HORNSBY/See The Same Way
-	-	8	8		JOEY MCINTYRE/Stay The Same
-	-	8	8		DIANA KRALL/Why Should I Care
8	8	8	8		TESH F/INGRAM/Forever More...
7	7	7	7		PRETENDERS/Loving You Is...
7	7	7	7		BONNIE RAITT/Lover's Will

MAGIC 106.7 MARKET #8
WMJX/Boston
 Greater Media
 (617) 822-9600
 Kelley/Laurence

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	26	26	26		JEWEL/Hands
26	26	26	26		SHANIA TWAIN/From This Moment On
26	26	26	26		R. KELLY & C. DION/Your Angel
25	26	26	25		SARAH MCLACHLAN/Angel
26	26	26	25		'N SYNC(God...) A Little...
25	26	26	25		ROD STEWART/Faith Of The Heart
11	10	13	12		MONICA/Angel Of Mine
12	10	9	11		NATALIE IMBRUGLIA/Torn
11	10	10	10		BACKSTREET BOYS/II Never Break...
13	8	9	9		BRANDY/Have You Ever?
10	8	8	8		GARTH BROOKS/To Make You Feel...
10	9	8	8		CELINE DION/To Love You More
5	7	7	7		DONNA LEWIS/Falling
5	7	7	7		MARIAH CAREY/Still Believe
-	-	5	5		NA LEO/Poetry Man
5	6	6	5		BONNIE RAITT/Lover's Will
6	6	6	4		JOHN & RIMES/Written In The Stars
1	1	1	1		DION W/BOCELL/The Prayer
1	1	1	1		TESH F/INGRAM/Forever More...
-	-	-	-		PHIL COLLINS/You'll Be In My...

Soft Rock 97.1 MARKET #9
WASH/Washington
 Chancellor
 (301) 984-9710
 Davis/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
5	28	23	28		MONICA/Angel Of Mine
26	27	24	28		BACKSTREET BOYS/All I Have To Give
32	30	30	28		SARAH MCLACHLAN/Angel
14	28	25	28		MARIAH CAREY/Still Believe
14	25	26	28		CHER/Believe
5	24	28	28		SIXPENCE...Kiss Me
10	11	28	28		FAITH HILL/Let Me Let Go
-	-	28	28		SHANIA TWAIN/That Don't...
27	29	30	28		'N SYNC(God...) A Little...
-	-	28	28		JEWEL/Hands
30	30	21	15		BRICKMAN F/SMITH/Love Of My Life
31	28	15	15		EDWIN MCCAIN/II Be
30	30	16	16		PHIL COLLINS/True Colors
14	14	10	10		JOHN & RIMES/Written In The Stars
-	-	8	8		98 DEGREES/The Hardest Thing
-	-	-	-		PHIL COLLINS/You'll Be In My...

PLANET 103.3 MARKET #11
WPLL/Miami
 Clear Channel
 (954) 463-9299
 Roberts/Archer/Poyner

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
23	24	21	26		AEROSMITH/Don't Want To...
20	24	22	25		EDWIN MCCAIN/II Be
20	21	22	24		GOD GOO DOLLS/Ins
20	17	19	23		FLEETWOOD MAC/Landslide
20	21	19	23		MATCHBOX 20/3am
20	21	20	22		ERIC CLAPTON/My Father's Eyes
11	14	13	19		JOHN & RIMES/Written In The Stars
13	11	14	16		BILLIE MYERS/Kiss The Rain
13	11	14	16		SHANIA TWAIN/You're Still The One
13	14	14	15		SAVAGE GARDEN/Truly Madly Deeply
11	15	14	15		SHANIA TWAIN/From This Moment On
12	12	13	14		ELTON JOHN/Something About...
11	13	14	14		JOHN MELLENCAMP/II'm Not Running...
13	10	10	13		MATCHBOX 20/Real World
10	12	13	13		LEANN RIMES/Show Do I Live
11	11	10	12		STEVE NICKS/II You Ever Dd...
9	10	11	13		JEWEL/Hands
11	10	11	11		ROD STEWART/Faith Of The Heart
-	-	12	11		SARAH MCLACHLAN/Angel
-	-	-	8		PHIL COLLINS/You'll Be In My...

peach 94.9 MARKET #12
WPCH/Atlanta
 Jacor
 (404) 367-0949
 Dillard/Goss/Loy

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
9	8	18	20		'N SYNC(God...) A Little...
17	18	17	20		SARAH MCLACHLAN/Angel
17	18	17	19		ROD STEWART/Faith Of The Heart
15	19	21	18		JOHN & RIMES/Written In The Stars
13	17	15	17		TESH F/INGRAM/Forever More...
18	15	16	16		SHANIA TWAIN/From This Moment On
9	9	14	16		CHER/Believe
16	14	14	15		BRICKMAN F/SMITH/Love Of My Life
15	14	11	11		JEWEL/Hands
10	9	11	11		DION W/BOCELL/The Prayer
11	12	11	9		MONICA/Angel Of Mine
9	10	10	9		MARIAH CAREY/Still Believe
7	9	8	9		BACKSTREET BOYS/All I Have To Give
-	-	6	8		FAITH HILL/Let Me Let Go
-	-	8	8		PHIL COLLINS/You'll Be In My...
6	7	7	7		BONNIE RAITT/Lover's Will
-	-	5	5		ATLANTA RHYTHM...When
-	-	-	-		PRETENDERS/Loving You Is...

92.5 KLSY MARKET #14
KLSY/Seattle
 Sandusky
 (425) 454-1540
 McKay/Brooks

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	30	32	32		GOD GOO DOLLS/Ins
32	32	32	32		CHER/Believe
25	28	29	32		EDWIN MCCAIN/II Be
32	31	32	32		JEWEL/Hands
32	32				

REPORTERS

Stations and their adds listed alphabetically by market

AC

<p>WYJB/Albany, NY OM: Michael Morgan MD: Pat Ryan NALEO "Poetry" PHIL COLLINS "Heart" MULBERRY LANE "Harmless" FAITH HILL "Let"</p>	<p>WGSY/Columbus, GA PD/M: Alan Guin AMD: April Haze 26 BACKSTREET BOYS "Breathe" PHIL COLLINS "Heart" SAVAGE GARDEN "Animal" 98 DEGREES "Hardest"</p>	<p>WSPA/Greenville, SC OM: Jim Kirkland PD/M: Grog McKinney 2 PHIL COLLINS "Heart"</p>	<p>WLTO/Milwaukee, WI PD/M: Stan Atkinson PHIL COLLINS "Heart" JOHN MELLENCAMP "Running"</p>	<p>KQXT/San Antonio, TX PD/M: Chris Reynolds SHANNA TWAIN "Impress" PHIL COLLINS "Heart"</p>
<p>WLEW/Allentown, PA PD: Vern Anderson 7 PHIL COLLINS "Heart" 7 JOHN MELLENCAMP "Running" 7 CHICAGO "Show"</p>	<p>WSNY/Columbus, OH PD: Chuck Knight MD: Mark Bingaman PHIL COLLINS "Heart" SHANNA TWAIN "Impress"</p>	<p>WRCH/Hartford, CT PD: Alan Camp MD: Joe Hann 4 PHIL COLLINS "Heart"</p>	<p>WLTE/Minneapolis, MN PD/M: Gary Nolan CORRS "Young" PHIL COLLINS "Heart" 98 DEGREES "Hardest"</p>	<p>KIDJ/San Francisco, CA PD: Bob Lawrence AP/M: Mark Carlson 5 PHIL COLLINS "Heart"</p>
<p>KYMG/Anchorage, AK OM: Mark Murphy PD: Devan Mitchell 7 PHIL COLLINS "Heart"</p>	<p>KVIL/Dallas, TX PD: Bill Curtis MD: Alex O'Neal 20 BRANDY "Ever" 8 PHIL COLLINS "Heart"</p>	<p>KSSK/Honolulu, HI PD/M: Jeff Silvers 12 PHIL COLLINS "Heart"</p>	<p>WMX/Mobile, AL PD/M: Ron Anthony 7 DIANA KRALL "Care" PHIL COLLINS "Heart" TINA TURNER "River"</p>	<p>KSBL/Santa Barbara, CA PD/M: Peter Bie 10 MARIAH CAREY "Believe" 9 PHIL COLLINS "Heart"</p>
<p>WPCH/Atlanta, GA OM/PD: Vance Dillard APD: Steve Goss MD: David Joy 8 PHIL COLLINS "Heart" PRETENDERS "Lovely"</p>	<p>WLTQ/Dallas, TX PD: Sandy Collins MD: Steven Scott No Adds</p>	<p>WHAH/Huntsville, AL PD: John Malone MD: Abby Kay SUGAR RAY "Every" PHIL COLLINS "Heart"</p>	<p>KJNS/Modesto, CA PD/M: Gary Michaels VONDA SHEPARD "Baby" PHIL COLLINS "Heart"</p>	<p>KLSY/Seattle, WA PD: Barry McKay MD: Bob Brooks 7 PHIL COLLINS "Heart"</p>
<p>WFGP/Atlantic City, NJ OM/PD: Dick Fennessy MD: Marlene Aqua PHIL COLLINS "Heart"</p>	<p>WVLT/Dayton, OH PD: Steve Collins MD: Steven Scott No Adds</p>	<p>WTFM/Indianapolis, IN PD: Sandy Collins MD: Steve Cooper 11 PHIL COLLINS "Heart" 7 DIANA KRALL "Care" 6 NALEO "Poetry"</p>	<p>KJNS/Modesto, CA PD/M: Gary Michaels VONDA SHEPARD "Baby" PHIL COLLINS "Heart"</p>	<p>KELO/Sioux Falls, SD OM/PD: Reid Holson AP/M: Nancy Carlson 2 98 DEGREES "Hardest" 2 PHIL COLLINS "Heart" 1 VONDA SHEPARD "Baby"</p>
<p>WBBO/Augusta, GA PD: Bruce Stevens PHIL COLLINS "Heart"</p>	<p>WOOF/Dothan, AL GM/PD: Leigh Simpson OM/PD: Mike Holderfield PHIL COLLINS "Heart"</p>	<p>WTPI/Indianapolis, IN PD: Sandy Collins MD: Steve Cooper 11 PHIL COLLINS "Heart" 7 DIANA KRALL "Care" 6 NALEO "Poetry"</p>	<p>KJNS/Modesto, CA PD/M: Gary Michaels VONDA SHEPARD "Baby" PHIL COLLINS "Heart"</p>	<p>WNSN/South Bend, IN PD: Jim Brittan MD: Jim Roberts No Adds</p>
<p>KKMJ/Austin, TX PD: Nolan Cruise AP/M: Mike Austin 3 PHIL COLLINS "Heart"</p>	<p>KATF/Dubuque, IA PD: Tim Dillon MD: Brian Davis PHIL COLLINS "Heart"</p>	<p>WKYE/Johnstown, PA PD: Jack Michaels MD: Brian Wolfe 10 PHIL COLLINS "Heart"</p>	<p>WMAS/Springfield, MA PD: Paul Cannon AP/M: Keith Stephens PHIL COLLINS "Heart"</p>	<p>KXLY/Spokane, WA PD: Scott Valentine Dir/Op: Nick Ferrara PD: Steve Suter AP/M: Johnny Shaw PHIL COLLINS "Heart"</p>
<p>WLIF/Baltimore, MD OM/PD: Gary Balaban MD: Mark Thoner 15 PHIL COLLINS "Heart" 2 LUCY LEE "Asking"</p>	<p>WXXK/Erie, PA PD: Ron Arlen MD: Scott Stevens 1 PHIL COLLINS "Heart" 1 FAITH HILL "Let" 1 JOEY MCINTYRE "Stay"</p>	<p>WQLR/Kalamazoo, MI OM: Ken Lanphear PD: Brian Wertz 16 PHIL COLLINS "Heart" JOHN MELLENCAMP "Running"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WWSN/South Bend, IN PD: Jim Brittan MD: Jim Roberts No Adds</p>
<p>WMJY/Biloxi, MS PD: Walter Brown MD: Angie Thompson 12 DIANA KRALL "Care" 12 PHIL COLLINS "Heart" SIXPENCE "Kiss"</p>	<p>WKYK/Orlando, FL PD: Jeff Jamigan 10 PHIL COLLINS "Heart" 10 CUTTING EDGE "Without"</p>	<p>WGLM/Lafayette, IN PD/M: Dan McKay 1 PHIL COLLINS "Heart" LUCY LEE "Asking"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WMJ/Birmingham, AL OM: John Jenkins PD/M: John Stuart PHIL COLLINS "Heart"</p>	<p>KLTA/Fargo, ND PD/M: John Austin 3 PHIL COLLINS "Heart" 3 VONDA SHEPARD "Baby"</p>	<p>WCRZ/Ft. Collins, CO PD/M: Mark Callaghan PHIL COLLINS "Heart"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WMJX/Boston, MA PD: Don Kelley MD: Mark Laurence PHIL COLLINS "Heart"</p>	<p>WCRZ/Ft. Collins, CO PD/M: Mark Callaghan PHIL COLLINS "Heart"</p>	<p>WFMK/Lansing, MI OM/M: Ray Marshall PD: Danny Stewart PHIL COLLINS "Heart"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WHBC/Canton, OH PD: Terry Simmons MD: Kayleigh Kriss SHERYL CROW "Anything" NALEO "Poetry"</p>	<p>WJAI/Ft. Wayne, IN OM: Lee Tobin PD: Barb Richards MD: Dr. Dave 5 PHIL COLLINS "Heart" 5 FAITH HILL "Let" 5 SIXPENCE "Kiss" 5 SHANNA TWAIN "Impress"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>KDAT/Cedar Rapids, IA PD/M: Dick Stadler PHIL COLLINS "Heart" SHANNA TWAIN "Impress"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WDEF/Chattanooga, TN PD: Danny Howard MD: Denise Peters 15 PHIL COLLINS "Heart" 3 RICK MORRIS "Call" 1 LUCY LEE "Asking"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WLIT/Chicago, IL Interim PD: Jim Ryan No Adds</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WNND/Chicago, IL PD: Mark Hamlin MD: Haynes Johns PHIL COLLINS "Heart"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WRRM/Cincinnati, OH OM/PD: T.J. Holland AP/M: Ted Morro 7 PHIL COLLINS "Heart" 1 TESHUNGWAM "Forever" 1 MARIAH CAREY "Believe"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WDOK/Cleveland, OH PD: Sue Wilson MD: Scott Miller 2 PHIL COLLINS "Heart"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>WTCB/Columbia, SC PD/M: Brent Johnson 15 PHIL COLLINS "Heart" 3 CORRS "Young" 3 NALEO "Poetry"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>

HOT AC

<p>WKDD/Akron, OH PD: Chuck Collins MD: Lynn Kelly 15 BRUCE HORNBSBY "See" 13 TAL BACHMAN "High"</p>	<p>WDAQ/Danbury, CT PD: Danny Clayton AP/M: Leonard Peace No Adds</p>	<p>WKT/Milwaukee, WI PD: Danny Clayton AP/M: Leonard Peace No Adds</p>	<p>WDRV/Pittsburgh, PA PD: Michael Hays AP/M: Scott Alexander 21 FASTBALL "Way"</p>	<p>KLLC/San Francisco, CA PD: Louis Kaplan AP/M: Jeff Stoeckel 15 ROBBIE WILLIAMS "Millennium" 10 FUEL "Shimmer" 10 BLUR "Tender"</p>
<p>KKOB/Albuquerque, NM OM: Brad Barrett PD/M: Roger Scott 4 PHIL COLLINS "Heart"</p>	<p>WMMX/Dallas, TX PD: Jeff Stevens MD: Dean Taylor COLLECTIVE SOUL "Run"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WMGX/Portland, ME PD: Brian Kelly MD: Mark Richards BAZ LUHRMANN "Free" PHIL COLLINS "Heart"</p>	<p>KEZR/San Jose, CA PD: Jim Murphy APD: Michael Martinez MY FRIEND STEVE "Charmed"</p>
<p>KPEK/Albuquerque, NM OM: Frank Jason PD: Mike Parsons APD: Jamey Barreras MD: Stephanie Buchicchio EAGLE EYE CHERRY "Falling" ROBBIE WILLIAMS "Millennium" RICKY MARTIN "Linn"</p>	<p>KALC/Denver, CO PD/M: Jim Lawson 12 CITIZEN KING "Better"</p>	<p>WPNT/Milwaukee, WI PD/M: Justin Case CITIZEN KING "Better"</p>	<p>KBPT/Portland, OR PD: Michelle Engel MD: Lisa Adams ROBBIE WILLIAMS "Millennium" EAGLE EYE CHERRY "Falling"</p>	<p>KRUZ/Santa Barbara, CA PD/M: Mike O'Brian 25 BAZ LUHRMANN "Free" 17 EAGLE EYE CHERRY "Falling" MD: Heather Black CORRS "Young" JEWEL "Down" RICKY MARTIN "Linn"</p>
<p>KMXD/Des Moines, IA PD: Mike Blakemore AP/M: Greg Chance No Adds</p>	<p>KSTZ/Des Moines, IA PD: Jim Schaefer MD: Carol Vonn 8 SAVAGE GARDEN "Animal" 7 MULBERRY LANE "Harmless" 7 FASTBALL "Out" 5 NATALIE MERCHANT "Sweet" SIXPENCE "Kiss"</p>	<p>KSTP/Minneapolis, MN Dir/Prog: Todd Fisher OM/PD: Loughton Peck No Adds</p>	<p>WRAL/Raleigh, NC PD: Steve Reynolds MD: Rob Poulin No Adds</p>	<p>KMXH/Santa Rosa, CA GM/PD: Ron Castro APD: E.J. Tyler MD: Heather Black CORRS "Young" JEWEL "Down" RICKY MARTIN "Linn"</p>
<p>KAMX/Austin, TX PD: Jack Stevens MD: Bubba Boudreaux 1 ROBBIE WILLIAMS "Millennium" 1 GARBARGE "Special"</p>	<p>KWQI/Detroit, MI OM/PD: Tom O'Brien MD: Dana London LENNY KRAVITZ "Fly"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
<p>KLY/Bakersfield, CA PD/M: Jason Griffin ROBBIE WILLIAMS "Millennium" CITIZEN KING "Better" SHANNA TWAIN "Impress"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>	<p>WVTV/Richmond, VA PD/M: Tony Fiorentino 13 PHIL COLLINS "Heart" BRUCE HORNBSBY "See" CORRS "Young"</p>
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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	SUGAR RAY Every Morning (Lava/Atlantic)	4018	4044	3781	3625	93/0
1	2	2	2	GOO GOO DOLLS Slide (Warner Bros.)	3831	3969	3755	3785	91/0
5	5	3	3	SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)	3540	3449	3086	2955	96/1
4	4	4	4	MATCHBOX 20 Back 2 Good (Lava/Atlantic)	3286	3394	3202	3152	87/1
2	3	5	5	SARAH MCLACHLAN Angel (Warner Sunset/Reprise)	3067	3273	3384	3639	88/0
7	7	6	6	CHER Believe (Warner Bros.)	2770	2852	2718	2474	73/1
6	6	7	7	EAGLE-EYE CHERRY Save Tonight (Work/ERG)	2352	2739	2914	2801	80/0
12	11	9	8	SHERYL CROW Anything But Down (A&M)	2106	1956	1724	1667	79/0
13	14	12	9	LENNY KRAVITZ Fly Away (Virgin)	1947	1782	1598	1534	63/1
16	12	10	10	COLLECTIVE SOUL Run (Hollywood/Atlantic)	1934	1867	1623	1492	73/3
8	8	8	11	SHAWN MULLINS Lullaby (SMG/Columbia)	1868	2139	2204	2357	66/0
10	10	13	12	BLONDIE Maria (Beyond)	1761	1706	1727	1699	70/1
9	9	11	13	THIRD EYE BLIND Jumper (Elektra/EEG)	1741	1844	1811	1903	55/0
27	21	15	14	BAZ LUHRMANN Everybody's Free... (Capitol)	1706	1448	1014	605	70/10
30	24	17	15	JEWEL Down So Long (Atlantic)	1640	1417	889	516	77/3
22	20	16	16	EVERLAST What It's Like (Tommy Boy)	1623	1418	1095	973	51/5
21	19	14	17	SAVAGE GARDEN The Animal Song (Hollywood/Columbia)	1539	1507	1303	1227	63/1
19	17	19	18	DAVE MATTHEWS BAND Crush (RCA)	1277	1360	1358	1401	44/1
15	18	20	19	U2 Sweetest Thing (Island)	1249	1340	1319	1506	39/0
BREAKER			20	GARBAGE Special (Almo Sounds/Interscope)	1246	1127	917	763	54/2
11	13	18	21	NEW RADICALS You Get What You Give (MCA)	1215	1385	1619	1674	47/0
29	25	25	22	NATALIE MERCHANT Life Is Sweet (Elektra/EEG)	948	828	662	524	61/3
14	15	22	23	JEWEL Hands (Atlantic)	905	1159	1437	1513	40/0
17	16	21	24	BETTER THAN EZRA At The Stars (Elektra/EEG)	876	1166	1382	1427	45/0
—	—	28	25	SHANIA TWAIN That Don't Impress Me Much (Mercury)	691	548	356	236	42/8
—	30	29	26	SHAWN MULLINS Shimmer (SMG/Columbia)	656	544	460	386	37/5
—	—	30	27	FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)	628	480	323	234	29/4
—	28	27	28	BACKSTREET BOYS All I Have To Give (Jive)	597	615	550	466	23/0
25	26	26	29	'N SYNC (God Must Have Spent) A Little More Time... (RCA)	576	615	627	639	23/0
DEBUT			30	JOHN MELLENCAMP I'm Not Running Anymore (Columbia)	522	477	374	360	31/5

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 99 Hot AC reporters. 92 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1999, R&R Inc.

NEW & ACTIVE

BRITNEY SPEARS ...Baby One More Time (Jive)
Total Stations: 18, Adds: 2, Plays: 511, WXLO 7, WYXR 22 (16), KBIU 42 (41), WOSM 52 (52), WAEV 24 (9), WAKS 58 (48), WMC 16 (6), KROB 14 (12), KKY5 45 (45), KSIJ 36 (37), KZPP 50 (28), WKCI 25 (28), WMYX 29 (29), WWWW 25 (19), KVVU 11, KRKS 19 (17), KPLZ 31 (31), KEYW 5.

JUDE RICK JAMES (Maverick/Reprise)
Total Stations: 28, Adds: 2, Plays: 468, including WBMX 23 (15), WXLD 7, WLCE 24 (20), WZNE 18, WOMP 5 (4), WALC 19 (15), WOSM 9, WWSM 10, WPTD 24 (21), WSHE 30 (30), WMBX 8, WSSR 13 (7), KPEK 23 (20), WTMX 31 (44), WXPT 20, KALC 17 (10), KMXX 18 (18), KOMB 12 (7), KLLY 9 (6), KYSR 21 (16), KYSR 21 (22), KOSO 5 (5), KCDU 5 (4), KBBY 6, KBBT 31 (29), KLCA 20 (16), KFMB 23 (27), KMXX 16 (15).

FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)
Total Stations: 15, Adds: 0, Plays: 467, WZNE 33 (31), WOMP 13 (13), WPTD 21 (21), WMBX 19 (17), WSSR 17 (17), WMBX 43 (43), KAMX 37 (37), WPNT 16 (17), WXPT 60 (41), KALC 42 (35), KMXX 41 (39), KOSO 38 (38), KCDU 13 (8), KLCA 23 (37), KZZO 51 (52).

FASTBALL Out Of My Head (Hollywood)
Total Stations: 26, Adds: 2, Plays: 410, including WBMX 9 (7), WLCE 42 (42), WZNE 13, KBIU 18 (18), WWSM 36 (39), WPTD 20 (19), WXXX 16 (14), WAKS 25 (28), WSSR 7 (7), WMC 6 (5), KAMX 34 (31), KKY5 27, WKDD 15 (15), WOAL 16 (16), WMBX 19 (8), KSTZ 7, WVRV 20 (18), KLLY 22 (21), KYSR 5 (5), KYSR 7 (6), KOSO 5 (5), KCDU 4, KBBT 13 (9), KZZO 15 (16), KLLC 9 (9).

FUEL Shimmer (550 Music/ERG)
Total Stations: 18, Adds: 1, Plays: 390, WALC 19, WWSM 26 (28), WPTD 5 (14), WSHE 23 (23), WXXX 21 (14), WMBX 14 (16), WSSR 7 (7), WMBX 8 (10), KAMX 6 (8), KDMX 21 (15), WPNT 63 (40), WVRV 19 (16), KALC 35 (25), KOSO 15 (15), KBBT 23 (24), KLCA 37 (37), KZZO 38 (35), KLLC 10.

MY FRIEND STEVE Charmed (Mammoth)
Total Stations: 18, Adds: 4, Plays: 354, including WBMX 10 (7), WWSM 37 (38), WSHE 47 (47), WXXX 16 (12), WSSR 22, WMBX 44 (25), KAMX 3 (1), KSRZ 38 (39), WVRV 26 (18), KMXX 7 (7), KLLY 10 (9), KBBT 32 (35), KZZO 35 (32), KLLC 12 (15), KRUZ 15 (21).

TOMMY HENRIKSEN I See The Sun (Capitol)
Total Stations: 16, Adds: 0, Plays: 353, WZNE 21 (20), WOMP 14 (13), WPTD 20 (23), WSSR 17 (16), WMBX 19 (16), WMC 13 (6), KPEK 47 (44), KMXX 8 (7), WTMX 40 (30), KMXX 17 (18), KLLY 22 (24), KLCA 35 (21), KZZO 17 (16), KFMB 24 (30), KLLC 19 (19), KMXX 20 (19).

BON JOVI Real Life (Reprise)
Total Stations: 25, Adds: 2, Plays: 294, including WSNE 7 (2), WJLK 26 (26), WPLJ 13 (14), WOMP 17 (15), KBIU 36 (36), WOSM 26 (23), WINK 10, WWSM 14 (13), WXIL 16 (15), WAKS 12 (13), WML 6 (6), KURB 8 (8), WMC 6 (8), KKY5 6 (7), WKDD 22 (22), WOAL 16 (16), WMT 5, KMXX 5 (7), KCIX 6, KVVU 11 (18), KBEE 9 (9), KMXX 7 (7), KEYW 10 (11).

RICKY MARTIN Livin' La Vida Loca (C2/Columbia)
Total Stations: 22, Adds: 14, Plays: 254, including WBMX 20 (10), WLCE 24, WJLK 17, WPLJ 27, KBIU 18, WAKS 27 (5), KKY5 26, KZPP 14, KLLY 26 (10), KYSR 5 (3), KYSR 32 (17), KOSO 3, KBBT 15 (9).

98 DEGREES The Hardest Thing (Universal)
Total Stations: 13, Adds: 3, Plays: 241, including WJLK 9, WYXR 7, WOMP 36 (35), KBIU 42 (42), WQWZ 17 (17), WOSM 18, WWDE 4 (8), WXIL 13 (15), WAKS 26 (29), KURB 26, KSIJ 20 (20), KZPP 23.

MARTIN'S DAM Fear Of Flying (Hybrid/Sire)
Total Stations: 16, Adds: 0, Plays: 226, WDAQ 15 (15), WXLD 8 (6), WZNE 20 (15), WOMP 15 (15), WSHE 19 (19), WAKS 26 (10), WMBX 8 (9), KURB 11 (11), WTMX 23 (20), KSTZ 10 (17), KMXX 7 (7), KOSO 10 (10), KCDU 17 (17), KLLC 17 (21), KEZR 17 (16), KEYW 3 (7).

TAL BACHMAN She's So High (Columbia)
Total Stations: 14, Adds: 2, Plays: 226, WBMX 8 (1), WOMP 7, WALC 29 (25), WMBX 32 (30), WSSR 14 (7), KPEK 22 (3), KHMXX 20 (16), WKDD 13, KMXX 5 (8), KLLY 11 (3), KOSO 15 (15), KCDU 5 (4), KZZO 18 (18), KFMB 27 (19).

MULBERRY LANE Harmless (Refuge/MCA)
Total Stations: 21, Adds: 2, Plays: 223, WWMX 29 (29), WOMP 4 (7), KBIU 1 (18), WCGO 8 (9), WWDE 5 (7), WSSR 11 (11), WML 5, WMC 4 (5), WKDD 17 (17), WOAL 11 (11), WKQI 10 (3), WPNT 20 (21), WWWW 11 (11), KMXX 2, KSTZ 7, KSRZ 11 (13), KMXX 21 (17), KISN 18 (21), KLLY 8 (7), KOSO 10 (15), KEYW 10 (10).

CARDIGANS My Favourite Game (Stockholm/Mercury)
Total Stations: 12, Adds: 0, Plays: 222, WALC 17 (17), WCGO 9 (9), WPTD 36 (37), KSRZ 12 (12), KVVU 7 (11), KALC 28 (42), KLLY 8 (5), KCDU 17 (17), KZZO 16 (15), KFMB 38 (36), KLLC 11 (10), KMXX 21 (19).

MARIAH CAREY I Still Believe (Columbia)
Total Stations: 15, Adds: 0, Plays: 215, including WSNE 15 (16), WYXR 10 (12), KBIU 7 (18), WINK 18 (13), WWDE 5 (8), WOMP 17 (10), WXIL 27 (32), WAKS 9 (9), KURB 29 (29), KROB 9 (11), KSIJ 20 (20), WMBX 5 (4), WWWW 13 (10), KISN 26 (28).

BLESSID UNION OF SOULS Hey Leonardo (She Likes...) (Push/V2)
Total Stations: 14, Adds: 2, Plays: 198, including WBMX 8 (7), WOMP 12 (12), WMBX 17 (7), WKDD 21 (21), WOAL 7 (7), KMXX 6 (5), KLLY 11 (8), KOSO 25 (25), KLCA 34 (19), KLLC 20 (17), KMXX 24 (18), KPLZ 13 (13).

RUFUS WAINRIGHT April Fools (DreamWorks/Geffen)
Total Stations: 14, Adds: 0, Plays: 188, WDAQ 5 (6), WLCE 24 (24), WMBX 7 (9), KAMX 2 (6), KSTZ 17 (18), WXPT 35 (29), WVRV 13 (5), KALC 10 (10), KLLY 8 (12), KOSO 3 (5), KCDU 6 (5), KBBT 29 (29), KLLC 12 (13), KMXX 17 (15).

MEJA All 'Bout The Money (C2/Columbia)
Total Stations: 10, Adds: 0, Plays: 169, WJLK 7 (15), WWSM 20 (20), KPEK 20 (20), KAMX 8 (4), KDMX 18 (19), KVVU 5, KALC 26 (11), KLLY 8 (13), KLCA 22 (20), KFMB 35 (36).

MARVELOUS 3 Freak Of The Week (Hi Fi/Elektra/EEG)
Total Stations: 11, Adds: 1, Plays: 161, WZNE 21 (16), WOMP 4 (4), WALC 31 (24), WQSM 10 (9), WPTD 22 (23), WMBX 17 (16), KDMX 10, KLLY 10 (5), KOSO 3, KBBY 6, KFMB 27 (26).

ROBBIE WILLIAMS Millennium (Capitol)
Total Stations: 17, Adds: 17, Plays: 39, including WBMX 1, WOMP 4, WPTD 3, WSSR 7, KAMX 1, KOSO 3, KLLC 15, KEYW 5.

PHIL COLLINS You'll Be In My Heart (Hollywood)
Total Stations: 11, Adds: 11, Plays: 32, including KBIU 18, WXIL 10, KROB 4.

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS

GARBAGE

Special (Almo Sounds/Interscope)

TOTAL PLAYS/INCREASE: 1246/119
TOTAL STATIONS/ADDS: 54/2
CHART: 20

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ROBBIE WILLIAMS Millennium (Capitol)	17
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	14
PHIL COLLINS You'll Be In My Heart (Hollywood)	11
BAZ LUHRMANN Everybody's Free... (Capitol)	10
SHANIA TWAIN That Don't Impress... (Mercury)	8
CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)	6
EAGLE-EYE CHERRY Falling In Love Again (Work/ERG)	6
EVERLAST What It's Like (Tommy Boy)	5
JOHN MELLENCAMP I'm Not Running Anymore (Columbia)	5
SHAWN MULLINS Shimmer (SMG/Columbia)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BAZ LUHRMANN Everybody's Free To... (Capitol)	+258
JEWEL Down So Long (Atlantic)	+223
EVERLAST What It's Like (Tommy Boy)	+205
RICKY MARTIN Livin' La Vida Loca (C2/Columbia)	+186
LENNY KRAVITZ Fly Away (Virgin)	+165
SHERYL CROW Anything But Down (A&M)	+150
FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)	+148
SHANIA TWAIN That Don't Impress... (Mercury)	+143
NATALIE MERCHANT Life Is Sweet (Elektra/EEG)	+120
GARBAGE Special (Almo Sounds/Interscope)	+119

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
EVE 6 Inside Out (RCA)
SHERYL CROW My Favorite Mistake (A&M)
GOO GOO DOLLS Iris (Warner Sunset/Reprise)
BARENAKED LADIES It's All Been Done (Reprise)
EDWIN MCGAIN I'll Be (Lava/Atlantic)
MATCHBOX 20 Real World (Lava/Atlantic)
SHANIA TWAIN From This Moment On (Mercury)
EVERCLEAR Father Of Mine (Capitol)
NATALIE IMBRUGLIA Torn (RCA)
BARENAKED LADIES One Week (Reprise)

WIOG/Saginaw, MI did not report for two consecutive weeks and their playlist was not included in this week's data. Play totals for all songs were reviewed — and if appropriate — bullets were awarded to some songs that are down in plays. Chart positions, however, were not changed.

Breakers: Songs registering 1200 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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HOT AC PLAYLISTS

April 9, 1999 R&R • 139

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE

95.5 WPLJ
NEW YORK

MARKET #1
WPLJ/New York
ABC
(212) 613-8900
Cuddy/Shannon/
Mascaro

PLAYS

3W	2W	1W	ARTIST/TITLE
49	47	49	EAGLE-EYE CHERRY/Save Tonight
47	49	48	CHER/ Believe
47	47	47	GOD GOOD DOLLS/Slide
51	47	47	SIXPENCE.../Kiss Me
49	50	49	SUGAR RAY/Every Morning
24	21	31	EVERLAST/What It's Like
26	30	33	SHERYL CROW/Anything But Down
37	36	34	SHAWN MULLINS/Lullaby
35	36	34	NEW RADICALS/You Get What You...
31	34	35	U2/Sweetest Thing
33	36	32	SAVAGE GARDEN/The Animal Song
35	35	35	BLONDIE/Maria
33	32	29	MATCHBOX 20/Back 2 Good
-	-	27	RICKY MARTIN/Livin' La Vida Loca
19	18	24	LENNY KRAVITZ/Fly Away
-	-	22	GARBAGE/Special
14	22	24	JEWEL/Down So Long
48	44	24	SARAH McLACHLAN/Angel
26	22	23	COLLECTIVE SOUL/Run
30	29	23	BAZ LUHRMANN/Everybody's Free...
27	25	23	MATCHBOX 20/Real World
-	-	17	FATBOY SLIM/Praise You
21	21	21	BARENAKED LADIES/It's All Been Done
23	17	19	DAVE MATTHEWS BAND/Crush
18	17	19	JEWEL/Hands
14	18	17	NATALIE MERCHANT/It's Sweet
14	16	14	GOD GOOD DOLLS/Slide
16	14	14	EDWIN MCCAIN/It's Be
32	35	16	SHERYL CROW/My Favorite Mistake

STAR 95.7

MARKET #2
KYSR/Los Angeles
Chancellor
(818) 955-7000
Perelli

PLAYS

3W	2W	1W	ARTIST/TITLE
59	57	61	SUGAR RAY/Every Morning
40	40	55	CHER/ Believe
55	56	57	GOD GOOD DOLLS/Slide
33	52	54	MATCHBOX 20/Back 2 Good
55	55	55	THIRD EYE BLIND/Jumper
38	39	41	SIXPENCE.../Kiss Me
27	45	43	NEW RADICALS/You Get What You...
27	45	43	BAZ LUHRMANN/Everybody's Free...
56	56	40	EVE 6/Inside Out
-	19	28	GARBAGE/Special
30	36	41	BLONDIE/Maria
34	38	36	EVERLAST/What It's Like
-	17	32	RICKY MARTIN/Livin' La Vida Loca
34	32	32	FATBOY SLIM/Praise You
31	29	28	SAVAGE GARDEN/The Animal Song
53	33	27	SARAH McLACHLAN/Angel
-	-	30	SHANIA TWAIN/That Don't
25	28	21	JEWEL/Down So Long
56	56	24	CHER/ Believe
27	24	21	SHERYL CROW/Anything But Down
-	-	22	JUDE/Rick James
40	39	22	SHAWN MULLINS/Lullaby
36	38	22	EAGLE-EYE CHERRY/Save Tonight
18	20	16	COLLECTIVE SOUL/Run
2	5	6	FASTBALL/Out Of My Head

101.9 THE MIX

MARKET #3
WTMX/Chicago
Bonneville
(312) 946-1019
James/Kartak

PLAYS

3W	2W	1W	ARTIST/TITLE
50	51	51	GOD GOOD DOLLS/Slide
42	43	51	JOHN MELLENCAMP/It's Not Running...
52	52	51	SIXPENCE.../Kiss Me
42	44	44	SHERYL CROW/Anything But Down
44	44	43	FAR TOO GOOD/Best Of Me
42	44	43	SUGAR RAY/Every Morning
51	43	42	MATCHBOX 20/Back 2 Good
31	31	40	TOMMY HENRIKSEN/See The Sun
9	30	41	SARAH McLACHLAN/Angel
17	22	31	BLONDIE/Maria
17	50	44	JUDE/Rick James
20	29	31	COLLECTIVE SOUL/Run
-	-	30	NEW RADICALS/Someday We'll Know
30	32	32	BETTER THAN EZRA/At The Stars
31	20	22	GARBAGE/Special
23	22	20	MARTIN'S DAM/Fear Of Flying
17	19	17	FATBOY SLIM/Praise You
-	-	17	NATALIE MERCHANT/It's Sweet
-	-	16	BAZ LUHRMANN/Everybody's Free...
21	15	17	FASTBALL/Fire Escape
31	32	17	DAVE MATTHEWS BAND/Crush
41	14	17	LENNY KRAVITZ/Fly Away
44	15	14	CHER/ Believe
18	19	18	NEW RADICALS/You Get What You...
21	19	18	EAGLE-EYE CHERRY/Save Tonight
6	9	10	SHERYL CROW/My Favorite Mistake
-	-	-	SHAWN MULLINS/Shimmer

Alice @ 97.3

MARKET #4
KLLC/San Francisco
Infinity
(415) 765-4097
Kaplan/Stoeckel

PLAYS

3W	2W	1W	ARTIST/TITLE
32	39	44	GOD GOOD DOLLS/Slide
43	44	44	SUGAR RAY/Every Morning
43	44	44	DAVE MATTHEWS BAND/Crush
7	8	31	EVERLAST/What It's Like
20	19	36	FATBOY SLIM/Praise You
37	35	42	CHER/ Believe
41	41	44	NATALIE MERCHANT/Break Your Heart
44	44	37	EAGLE-EYE CHERRY/Save Tonight
36	37	36	EVE 6/Inside Out
41	45	37	U2/Sweetest Thing
44	42	37	SARAH McLACHLAN/Angel
15	14	24	SHERYL CROW/My Favorite Mistake
13	26	25	MATCHBOX 20/Back 2 Good
24	25	25	FLEMING & JOHN/The Pearl
21	22	26	GARBAGE/Special
20	23	26	AIR/All I Need
18	18	23	BETTER THAN EZRA/At The Stars
10	8	15	CRANBERRIES/Promises
-	15	17	BLESSID UNION.../Hey Leonardo...
35	28	20	WES CUNNINGHAM/So It Goes
17	20	19	LENNY KRAVITZ/Fly Away
32	32	22	ALANIS MORISSETTE/Thank U
20	16	19	TOMMY HENRIKSEN/See The Sun
22	21	18	SHERYL CROW/Anything But Down
-	-	16	ALANIS MORISSETTE/Uninvited
10	13	15	DUNCAN SHEIK/That Says It All
-	-	15	BAZ LUHRMANN/Everybody's Free...
17	17	21	MARTIN'S DAM/Fear Of Flying
28	16	17	COLLECTIVE SOUL/Run

Max 95.7fm
Max knows music

MARKET #5
WXXM/Philadelphia
Greater Media
(215) 482-6000
Tisa/Castellini

PLAYS

3W	2W	1W	ARTIST/TITLE
63	63	64	SIXPENCE.../Kiss Me
65	62	60	GOD GOOD DOLLS/Slide
65	64	63	SUGAR RAY/Every Morning
40	59	63	DAVE MATTHEWS BAND/Crush
62	35	56	SARAH McLACHLAN/Angel
19	35	37	COLLECTIVE SOUL/Run
35	36	37	BLONDIE/Maria
33	34	36	EVERCLEAR/Father Of Mine
30	26	35	EVE 6/Inside Out
20	26	35	SHERYL CROW/Anything But Down
36	35	34	HOLE/Maibu
68	60	34	NEW RADICALS/You Get What You...
35	32	35	LENNY KRAVITZ/Fly Away
-	15	30	SUGAR RAY/Every Morning
-	13	23	BAZ LUHRMANN/Everybody's Free...
-	19	21	DC TALK/Consumed Me
33	14	21	FUEL/Shimmer
23	20	20	GOD GOOD DOLLS/Black Balloon
22	17	19	GARBAGE/Special
20	15	18	SHAWN MULLINS/Shimmer
-	-	14	FASTBALL/Out Of My Head
-	-	12	MY FRIEND STEVE/Charmed
-	-	15	FATBOY SLIM/Praise You
-	-	13	SAVAGE GARDEN/The Animal Song
-	-	13	EVERLAST/What It's Like
-	-	11	CRANBERRIES/Promises

STAR 104.5
PHILADELPHIA

MARKET #5
WYXR/Philadelphia
Chancellor
(610) 668-0750
Johnson/Proke

PLAYS

3W	2W	1W	ARTIST/TITLE
34	34	34	CHER/ Believe
27	23	24	BACKSTREET BOYS/All I Have To Give
34	34	34	SHANIA TWAIN/From This Moment On
30	34	30	SARAH McLACHLAN/Angel
30	26	30	N SYNC/God, I A Little
30	30	30	EDWIN MCCAIN/It's Be
23	24	27	SUGAR RAY/Every Morning
-	-	26	MONICA/Angel Of Mine
-	-	24	SIXPENCE.../Kiss Me
23	24	24	EAGLE-EYE CHERRY/Save Tonight
32	30	23	FAITH HILL/This Kiss
19	17	23	GOD GOOD DOLLS/Slide
15	16	22	BRITNEY SPEARS.../Baby One More...
22	18	22	THIRD EYE BLIND/Jumper
15	16	18	BLONDIE/Maria
-	-	16	MATCHBOX 20/Back 2 Good
15	16	18	SHERYL CROW/Anything But Down
-	-	16	SHANIA TWAIN/That Don't
15	16	13	AEROSMITH/Don't Want To...
22	22	22	JANEZ/Together Again
27	26	25	SHAWN MULLINS/Lullaby
9	9	12	MARIAH CAREY/It's A Beautiful Day
9	9	9	ROD STEWART/Faith Of The Heart
8	8	8	JANET/Jenny
-	-	7	BAZ LUHRMANN/Everybody's Free...
-	-	7	98 DEGREES/The Hardest Thing

Q95.5

MARKET #6
WKQI/Detroit
Chancellor
(248) 967-3750
O'Brien/London

PLAYS

3W	2W	1W	ARTIST/TITLE
54	57	44	SARAH McLACHLAN/Angel
49	55	48	GOD GOOD DOLLS/Slide
27	26	46	MATCHBOX 20/Back 2 Good
54	51	49	MATCHBOX 20/Real World
27	32	30	SUGAR RAY/Every Morning
28	32	46	CHER/ Believe
-	-	14	BAZ LUHRMANN/Everybody's Free...
-	-	28	BRITNEY SPEARS.../Baby One More...
50	53	33	BARENAKED LADIES/One Week
23	30	23	SIXPENCE.../Kiss Me
30	29	23	EVERYTHING/Hoosh
23	30	23	THIRD EYE BLIND/Jumper
43	58	33	EAGLE-EYE CHERRY/Save Tonight
22	14	22	SAVAGE GARDEN/The Animal Song
28	29	27	SHAWN MULLINS/Lullaby
21	21	16	BLONDIE/Maria
16	20	14	SHAWN MULLINS/Shimmer
14	20	13	JEWEL/Down So Long
8	12	8	NEW RADICALS/You Get What You...
-	-	3	MULBERRY LANE/Harmless
9	12	8	DAVE MATTHEWS BAND/Crush
-	-	9	SHANIA TWAIN/That Don't
9	9	7	BETTER THAN EZRA/At The Stars
-	-	-	LENNY KRAVITZ/Fly Away

MIX 102.9

MARKET #7
KDMX/Dallas
Jacor
(972) 991-1029
Steal/Taylor/Thomas

PLAYS

3W	2W	1W	ARTIST/TITLE
27	29	49	SIXPENCE.../Kiss Me
40	58	59	GOD GOOD DOLLS/Slide
62	61	62	SARAH McLACHLAN/Angel
43	53	63	MATCHBOX 20/Real World
63	64	59	EAGLE-EYE CHERRY/Save Tonight
36	33	38	THIRD EYE BLIND/Jumper
34	35	43	EVERCLEAR/Father Of Mine
28	28	29	LENNY KRAVITZ/Fly Away
24	31	36	BARENAKED LADIES/It's All Been Done
19	29	27	BAZ LUHRMANN/Everybody's Free...
36	33	31	GOD GOOD DOLLS/Slide
-	-	16	JEWEL/Down So Long
21	20	24	BETTER THAN EZRA/At The Stars
-	-	15	FUEL/Shimmer
16	23	22	EVERLAST/What It's Like
21	19	18	ME/AAI 'Bout The Money
22	14	15	BLONDIE/Maria
-	-	10	MARVELOUS 3/Reak Of The Week
19	17	15	SEMISONIC/Secret Smile
-	-	-	ROBBIE WILLIAMS/Millennium

Mix 98.5
BOSTON'S BEST MUSIC

MARKET #8
WBXM/Boston
Infinity
(617) 779-2000
Strassel/Multaney

PLAYS

3W	2W	1W	ARTIST/TITLE
38	32	40	NEW RADICALS/You Get What You...
35	35	33	SIXPENCE.../Kiss Me
41	35	39	U2/Sweetest Thing
40	41	40	GOD GOOD DOLLS/Slide
40	42	40	MATCHBOX 20/Back 2 Good
40	41	43	SUGAR RAY/Every Morning
32	32	33	LENNY KRAVITZ/Fly Away
43	39	40	THIRD EYE BLIND/Jumper
31	31	30	JEWEL/Hands
33	35	43	DAVE MATTHEWS BAND/Crush
18	17	23	COLLECTIVE SOUL/Run
34	34	32	BLONDIE/Maria
21	29	33	EVE 6/Inside Out
38	35	29	BARENAKED LADIES/It's All Been Done
26	18	28	BAZ LUHRMANN/Everybody's Free...
28	24	25	EVERCLEAR/Father Of Mine
26	31	35	SARAH McLACHLAN/Angel
3	10	25	JUDE/Rick James
16	12	23	SHERYL CROW/Anything But Down
25	25	21	SHAWN MULLINS/Lullaby
19	22	21	EAGLE-EYE CHERRY/Save Tonight
-	-	10	RICKY MARTIN/Livin' La Vida Loca
20	24	20	HOOTIE.../I Will Wait
18	16	17	SHERYL CROW/My Favorite Mistake
7	9	12	GOD GOOD DOLLS/Slide
9	11	16	FATBOY SLIM/Praise You
-	-	1	EVERLAST/What It's Like
12	11	12	BETTER THAN EZRA/At The Stars

MIX 102.3 FM
Washington's Best Music

MARKET #9
WRQX/Washington
ABC
(202) 666-3100
Kosbau/Parker

PLAYS

3W	2W	1W	ARTIST/TITLE
31	23	32	GOD GOOD DOLLS/Slide
33	33	32	EAGLE-EYE CHERRY/Save Tonight
32	31	32	U2/Sweetest Thing
31	31	32	THIRD EYE BLIND/Jumper
21	18	21	SARAH McLACHLAN/Angel
34	30	23	SUGAR RAY/Every Morning
19	25	23	MATCHBOX 20/Back 2 Good
22	21	23	CHER/ Believe
20	20	22	NEW RADICALS/You Get What You...
22	20	27	SHERYL CROW/My Favorite Mistake
21	32	23	FAITH HILL/This Kiss
22	22	20	BARENAKED LADIES/One Week
-	-	17	BLONDIE/Maria
22	23	20	SIXPENCE.../Kiss Me
23	21	16	GOD GOOD DOLLS/Slide
21	21	16	SHERYL CROW/Anything But Down
24	19	23	JEWEL/Hands
-	-	6	COLLECTIVE SOUL/Run
-	-	3	BAZ LUHRMANN/Everybody's Free...

MIX 96.5
K H M X

MARKET #10
KHMV/Houston
Jacor
(713) 790-0965
James

PLAYS

3W	2W	1W	ARTIST/TITLE
25	27	29	NEW RADICALS/You Get What You...
28	25	20	EAGLE-EYE CHERRY/Save Tonight
-	-	16	TAL BACHMAN/She's So High
28	28	24	CHER/ Believe
26	18	24	MATCHBOX 20/Back 2 Good
24	22	18	GREEN DAY/Time Of Your Life...
19	20	17	GOD GOOD DOLLS/Slide
25	16	16	THIRD EYE BLIND/Jumper
-	-	7	SHANIA TWAIN/That Don't
-	-	15	BAZ LUHRMANN/Everybody's Free...
10	16	14	SIXPENCE.../Kiss Me
7	7	10	COLLECTIVE SOUL/Run
19	18	10	JEWEL/Hands
25	19	9	SEMISONIC/Closing Time
10	7	7	TOMMY HENRIKSEN/See The Sun
10	7	7	SHERYL CROW/Anything But Down
10	7	7	JOHN MELLENCAMP/It's Not Running...
10	7	7	DAVE MATTHEWS BAND/Crush
10	7	7	NATALIE MERCHANT/It's Sweet

STAR 101.5

MARKET #14
KPLZ/Seattle
Fisher
(206) 223-5700
Keating/Hashimoto

PLAYS

3W	2W	1W	ARTIST/TITLE
31	32	47	CHER/ Believe
32	49	48	SUGAR RAY/Every Morning
44	45	44	GOD GOOD DOLLS/Slide
42	47	24	MATCHBOX 20/Real World
28	28	50	MATCHBOX 20/Back 2 Good
30	30	32	JEWEL/Hands
32	32	31	EDWIN MCCAIN/It's Be
31	31	32	SUGAR RAY/Every Morning
32	32	31	SHAWN



CAROL ARCHER
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NAC/SMOOTH JAZZ

A Dreamer's Path To PD Paradise

□ How Mike Vasquez made the move from Fresno to San Diego a successful one

Not many PDs make a dramatic jump from market No. 65 to the 15th-largest market in one fell swoop. But Mike Vasquez did just that six months ago, when he left his long-time PD post at KEZL/Fresno — the only station he'd ever worked at — to become PD of Jefferson-Pilot's KIFM/San Diego.

KIFM has a rich heritage. Indeed, many consider Art Good's seminal nighttime show *Lights Out San Diego*, which began in the late '70s, one of the unofficial birthplaces of the NAC/Smooth Jazz format we know today. The station has generally maintained strong ratings for well over a decade, but Vasquez — with a serious commitment from Jefferson-Pilot to provide the necessary resources — is determined to grow those numbers even more.



Mike Vasquez

The Right Music

Vasquez begins, "When I first arrived in the market, the station had an incredible history. In view of that fact, I thought it would be foolish to try to put my personal mark on KIFM. At the time we were fifth 25-54 and holding steady, but there were still four positions above us. My long-term goal is to achieve even greater success. Whether you're in a market for six months or six years or forever, it's a long-term learning process. You've got to stay up on what's right for your market."

One of the ways KIFM maintains originality is in its music. Vasquez says, "Our No. 1 concern is to play the right music for San Diego. Our playlist includes a lot of the smooth jazz hits that are working for everyone else, but the audience here seems to be a bit more

adventurous than those in other parts of the country. That's reflected in our auditorium music tests [AMT] and callout research. We have longtime listeners who have been with the station since its infancy — our hard-core PIs — who can appreciate almost anything we would play. At the same time, if we're going to grow KIFM and become more mass-appeal, we have to play smooth jazz hits."

Vasquez says he learned a lesson about mainstreaming music and the effect that has on a station's cume during the years he spent in Fresno. "We had a library there of 3,000 or 4,000 tracks. We weren't creating hits, and it was a similar case at KIFM. About two years ago, when Jefferson-Pilot bought KIFM, they did the necessary research to determine why other Smooth Jazz stations were so successful. One of the obvious things that surfaced was that these other stations were treating themselves like real radio stations with play-lists of reasonable length. One of the first things they did at KIFM was cut the play-list from 5,000 tracks. If you have a favorite song buried in that much library material, you're sure not going to hear it very often."

Mainstream, But Unique

For any program director, there is a delicate balance. Vasquez believes, in creating mainstream radio that still projects a unique identity. "I'll be the first to admit that KIFM isn't as daring as it once was, but we're still in search of those non-formula records that stimulate the

audience. By the same token, those off-the-beaten-path records still have to meet a strict criteria, which includes a strong hook and melody and the appropriate texture. We're certainly not going to play an adventurous record just for the sake of injecting spice and being different from everyone else.

"At the same time, we don't want to ignore the really good ones, like the new Bluezium track, 'Esperanza,' which might be viewed as a little challenging to some, but it's incredible! It really stands out in the mix. Another example — one that's backed up by some research — is Shahin & Sepehr's 'Cafe L.A.' This sound may not work in every market, but for those who played Slash's 'Obsession Confession,' it may well be a lost gem. It was interesting that it was one of our top-



KIFM isn't as daring as it once was, but we're still in search of those nonformula records that stimulate the audience.



testing titles on our weekly callout research, as well as in AMT.

"I believe KIFM is the only NAC/Smooth Jazz radio station in the country to do callout research. I was a little skeptical about callout in this format when I first arrived in San Diego, but I thought it would be an interesting case study for me to see how callout scores compared with AMT scores. Sure enough, there were a large percentage of the high-scoring titles in callout research studies that also tested well in our AMTs.

"We do callout every other week with 80 people, all of whom are PIs, and we're testing a handful of our current songs. Callout doesn't dictate our current rotations, but it helps provide us with those decisions. I still believe that research is a valuable tool that should be intelligently incorporated with instinct. Callout is just a tool. If our AMT scores were coming back completely different from our callout, then we'd have to reevaluate whether or not it was worth it. Over the past six months the results seem to be walking hand-in-hand, so I'm a believer that it's a useful and valuable tool.

"The trend in music that I'm noticing now — just as the hip-hop sound brought so much freshness

MUSIC MONITOR

KIFM Sample Hour

Here's a sample hour from a recent San Diego midday at "The Breeze":

KENNY G End Of The Night
RAMSEY LEWIS Sun Goddess 2000
NAJEE Room To Breathe
JOE SAMPLE Hippies On The Corner
BOBBY CALDWELL Where Is Love
DAN SEIGEL Starry Night
VANESSA DAOU Two To Tango
JANGO With Your Love
AVENUE BLUE Pick Up The Pieces
DOUBLE Captain Of Her Heart

and vitality to this format when it was introduced a few years ago — is live instrumentation that doesn't sound so mechanical and has more of a lush, warm feeling. It's grabbing our attention just the way hip-hop sounds did before. I think music is getting better."

On-Air Enhancement

Vasquez says KIFM has not only strived to keep the music fresh, but has also been working on improving the performance of specific shifts. He says, "We've made some changes and refinements in our on-air product, starting with the morning show. That daypart has always been a challenge in NAC/Smooth Jazz, and one of the things I thought we needed to do was edit the content and implement more water-cooler talk. We've labeled the show with a jingle, 'The Morning Connection,' which is very infectious. Little things like that really enhance the show.

"I've been coaching the air talent to be more concise in their stories. When I first got to the market, there were times when we were talking for a very, very long time — I won't even tell you how much! But we've trimmed that substantially and have become more music-focused. At the same time, we do have personality in the morning. There are some strong morning shows in the market, mostly on alternative Rockers. The cume duplication report in Arbitron shows that a surprising percentage of our listeners are over listening to the rock-oriented morning shows. San Diego seems to be a rock kind of town. Past perceptuals have shown that AC-crossover material doesn't do so well here and that people prefer lite-rock artists like Sting."

Other changes Vasquez has made include selling the benefits of KIFM using slogans such as "Your perfect workday companion" or "Smoothing out your workday," Vasquez says. "A lot of the strategic sells weren't effectively utilized in the past, like long sets and teasing the music. I believe that if you beat someone over the head long enough with a particular phrase, they'll buy into it. That can reflect TSL numbers. If you tell the audience that you're the workday station with long, extended sets of music throughout the day, they'll start to believe it. San Diego is a very affluent market, and we are a special station."

Primo Promotions

In addition to the station's legendary anniversary festival every Memorial Day, KIFM dipped into the primo promotion arena during the first quarter and gave away a trip every other week. Vasquez says, "We did a trip to Paris for Valentine's Day, a trip to Hong Kong in celebration of the Chinese New Year, the Maui Music Festival and the City of Lights Jazz Festival in Las Vegas. Now we've introduced a trip-a-day, just like everyone else. The trips, with hotel, are to Hawaii, Mexico and the Caribbean. It's tough, because San Diego is paradise, but everyone does like to get away. We're also working through the details of some marketing efforts geared toward the spring book.

"Our website offers a great way for us to gather e-mail addresses so we can create a new database, which we think will have serious long-term advantages. We're in the process of revamping our database to try to make it more useful to us. We also stream Real Audio at kifm.com."

Is there anything else Vasquez would like to accomplish? "I'd really like to grow the station's street presence. There's so much noise happening here, and I don't think we've taken advantage of the opportunities to expose the station. We're going to have a tailgate party for the Padres, and that is going to be huge, coming off the World Series. The place will be sold out, and we'll be there with a serious presence. We'll do some grass-roots marketing, as well, such as handing out glossy handbills talking about our trip-a-day promotion. Every little impression you can make adds to the big picture."

In conclusion, Vasquez reflects on the past programmers that have made KIFM a viable entity in the always-changing San Diego radio market. "Some of the most talented and successful programmers and air talents have been through KIFM's doors, and I'd like to thank each and every one for doing their part in building a strong foundation. I didn't come here to try to fill any big shoes. I'm here to do my best and carry on the legacy of one of the format's heritage stations. And I'm having a hell of a lot of fun doing it!"



IT'S A FAMILY AFFAIR — Warner Bros. and All That Jazz teamed up recently to host a most elegant dinner at Brennan's in New Orleans' French Quarter. As you can probably see from the beaming faces of NAC/Smooth Jazz family members above, their tradition of "nothing succeeds like excess" is still alive. Apologies to ATJ's Suzy Peters and KOAI/Dallas' Teresa Kincaid, whose heads are cut off at the photo's bottom boundary.



NAC/SMOOTH JAZZ TOP 30

APRIL 9, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	BONEY JAMES Into The Blue (Warner Bros.)	1049	1047	997	886	49/0
			2	KIM WATERS Easy Going (Shanachie)	916	898	895	874	43/0
			3	GOTA In The City Life (Instinct)	910	839	715	712	48/0
				GEORGE BENSON Cruise Control (GRP)	853	905	991	996	44/0
			5	RICHARD ELLIOT Ain't Nothin' Like The Real... (Blue Note)	833	745	687	672	46/0
				STEVE COLE Where The Night Begins (BlueMoon/Atlantic)	811	832	798	727	43/0
				LEE RITENOUR This Is Love (I.E./Verve)	669	802	886	899	40/0
			8	3RD FORCE F/TAYLOR & HUGHES Revelation... (Higher Octave)	639	590	536	479	46/0
			9	RICK BRAUN A Very Good Thing (Atlantic)	579	561	514	448	46/0
			10	JOHN TESH F/JAMES INGRAM Forever More... (GTSP/Mercury)	572	559	546	531	37/0
			11	BRIAN BROMBERG September (Zebra)	559	516	510	517	44/2
			12	PETER WHITE Autumn Day (Columbia)	506	452	384	279	45/1
				KIRK WHALUM Ascension (Warner Bros.)	502	607	718	794	38/1
			14	ERIC MARIENTHAL Mercy, Mercy, Mercy (I.E./Verve)	482	453	445	410	41/1
				JIM BRICKMAN & HERB ALPERT Rendezvous (Windham Hill)	439	459	452	431	40/0
				WILL DOWNING & GERALD ALBRIGHT Stop... (Verve/Motown)	430	500	498	526	30/0
				MARC ANTOINE Concache (GRP)	406	471	535	564	31/0
				NAJEE Room To Breathe (Verve Forecast/Verve)	395	448	537	637	34/0
			19	JANGO With Your Love (Samson)	391	323	230	186	39/2
				GRANT GEISSMAN Did I Save? (Higher Octave)	359	389	454	592	28/0
			21	ROGER SMITH Off The Hook (Miramar)	313	251	112	52	33/4
				WALTER BEASLEY I Feel You (Shanachie)	305	338	416	510	28/1
			23	NELSON RANGELL The Way To You (Shanachie)	302	234	195	165	35/4
			24	MARIAH CAREY I Still Believe (Columbia)	291	259	229	213	18/0
			25	BRAXTON BROTHERS A Night... (Windham Hill Jazz/Windham Hill)	290	272	247	243	27/0
				PATTI AUSTIN Don't Go Away (Concord Vista)	290	311	331	384	22/0
				PHIL COLLINS True Colors (Atlantic)	278	298	339	344	22/1
				DOWN TO THE BONE On The Corner Of Darcy Street (Nu Groove)	274	276	262	237	23/0
				WARREN HILL Turn Out The Lights (Discovery)	265	315	368	422	27/0
			DEBUT 30	TOM SCOTT... Smokin' Section (Windham Hill Jazz/Windham Hill)	226	199	152	114	24/1

This chart reflects airplay from March 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker.
49 NAC reporters. 46 current playlists. © 1999, R&R Inc.

BREAKERS

No Songs Qualified For Breaker Status This Week

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DIANA KRALL Why Should I Care (Verve)	11
ERIC ESSIX For Real (Zebra)	8
GATO BARBIERI The Woman On The Lake (Columbia)	7
WALTER BEASLEY If You Knew (Shanachie)	5
DAVE STEWART I/CANDY DULFER Cookie (Windham Hill)	5
JOE SAMPLE I/LALAH HATHAWAY Fever (PRA/GRP)	5
GABRIELA ANDERS You Know What It's Like (Warner Bros.)	4
JEFF LORBER Simple Life (Zebra)	4
NELSON RANGELL The Way To You (Shanachie)	4
RICHARD SMITH Flow (Heads Up)	4
ROGER SMITH Off The Hook (Miramar)	4
KIRK WHALUM My All (Warner Bros.)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICHARD ELLIOT Ain't Nothin' Like The... (Blue Note)	+88
CASSANDRA WILSON Time After Time (Blue Note)	+76
GOTA In The City Life (Instinct)	+71
JANGO With Your Love (Samson)	+68
NELSON RANGELL The Way To You (Shanachie)	+68
ROGER SMITH Off The Hook (Miramar)	+62
PETER WHITE Autumn Day (Columbia)	+54
DIANA KRALL Why Should I Care (Verve)	+51
3RD FORCE... Revelation... (Higher Octave)	+49
ERIC ESSIX For Real (Zebra)	+48

Breakers: Songs registering 400 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

MARILYN SCOTT The Last Day (Warner Bros.)
Total Plays: 225, Total Stations: 15, Adds: 0

KENNY LATTIMORE Heaven & Earth (Columbia)
Total Plays: 220, Total Stations: 15, Adds: 1

NITE FLYTE Open Your Heart (Instinct)
Total Plays: 193, Total Stations: 22, Adds: 1

FOURPLAY F/BABYFACE Someone To Love (Warner Bros.)
Total Plays: 143, Total Stations: 14, Adds: 1

LUTHER VANDROSS I'm Only Human (LV/Virgin)
Total Plays: 145, Total Stations: 13, Adds: 2

WAYMAN TISDALE Bass Man (Atlantic)
Total Plays: 135, Total Stations: 13, Adds: 1

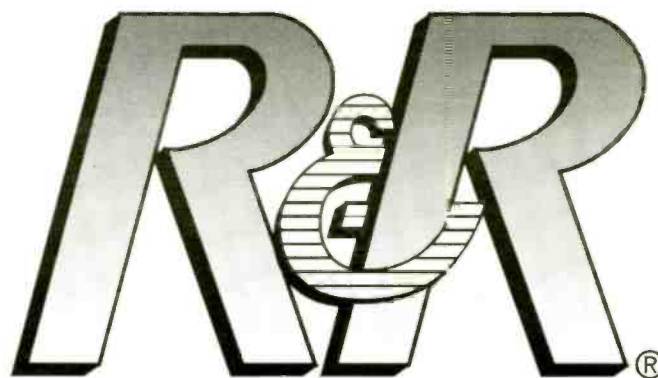
SMOKE N' FUNCTION Smokee (Mesa/Atlantic)
Total Plays: 134, Total Stations: 14, Adds: 0

DAVID SANBORN Lisa (Elektra/EEG)
Total Plays: 133, Total Stations: 14, Adds: 1

ERIC ESSIX For Real (Zebra)
Total Plays: 128, Total Stations: 19, Adds: 8

CASSANDRA WILSON Time After Time (Blue Note)
Total Plays: 101, Total Stations: 4, Adds: 1

Songs ranked by total plays



THE INDUSTRY'S NEWSPAPER

rronline.com

NAC notes

with Carol Archer

Boney James' "Into the Blue" (Warner Bros.) maintains its place at the top of our airplay heap — and his CD, *Body Language*, leads national sales too! — as **Kim Waters'** "Easy Going" (Shanachie) edges to 2*, and **Gota's** "In the City Life" (Instinct) claims 3*, with 98% of the panel playing it and an increase of 71 plays. **Richard Elliot's** "Ain't Nothin' Like the Real Thing" (Blue Note) is coming on strong as well, at 5* and +88 plays.

Peter White's "Autumn Day" (Columbia) jumps 17-12*. **Roger Smith's** "Off the Hook" (Miramar) 28-21*. **Nelson Rangell's** "The Way I Feel" (Shanachie) 29-23* and **Jango's** "For Your Love" (Samson) increases by 68 plays at 19*.

Brian Bromberg's "September" (Zebra) is *this close* to cracking our top 10, at 11*, but an add at

WQCD/NY is sure to catapult it much higher. Elsewhere on the Serengeti, Zehra scores second-Most Added with **Eric Essix's** "For Real," with eight adds, including KKSF/S.F. and WNUA/Chicago. **Jeff Lorber's** "Simple Life" adds JRN, WJZT/Tallahassee, KMGQ/Santa Barbara and WSJZ/Wichita to its field of believers.

WJZZ/Philadelphia adds **Dave Stewart & Candy Dulfer's** "Cookie" (Windham Hill) with nine plays out of the box. KTWV/L.A. makes **Walter Beasley's** sensational "If You Knew" (Shanachie) its only add.

But the biggest story of the week — hands down — is **Diana Krall's** "Why Should I Care" (Verve), which earned top Most Added. **Broadcast Architecture** failed to recognize her fabulous "Peel Me a Grape" last year, thinking it a "novelty." But "Why Should I Care" is so strong, it is generating spontaneous momentum, with instant support from stations like WVMV/Detroit, WJZI/Milwaukee and WVAE/Cincinnati (with 16 plays).

If you love great singers, as I do, treat yourself to **Gary LeMel's** "Moonlighting" (Atlantic), on which he covers Bobby Darin tunes with particular sensitivity. LeMel conveys a sense of vulnerability in his vocals that makes my knees weak, and producer **Bobby Colomby** hits a home run.

Heads

Music Industry Airplay Recommendations

The meeting's participants were artist manager **Steve Chapman**, All That Jazz's **Jason Gorov**, Unity's **Hyman Katz** and Atlantic's **George Naufel**. Songs receiving unanimous approval are designated by an asterisk.

MARC ANTOINE Madrid (NYC/GRP)

GATO BARBIERI The Woman On The Lake* (Columbia)

WALTER BEASLEY If You Knew* (Shanachie)

DAVE STEWART & CANDY DULFER Cookie (Windham Hill)

DIANA KRALL Why Should I Care? (Verve)

JOE SAMPLE / LALAH HATHAWAY Fever* (PRA/GRP)

ROGER SMITH Off The Hook (Miramar)

KIRK WHALUM My All* (Warner Bros.)

With 15 albums to their credit (including the last one, which went to No. 1), **Special EFX** is one of the most prolific and enduring acts in the NAC/Smooth Jazz format. At the

group's heart were founders **George Jinda** and **Chieli Minucci**, until Jinda's serious illness left Minucci to carry the Special EFX legacy forward alone. Now signed to **Shanachie**, Special EFX has an imminent new album, *Masterpiece*. The first single, "Miami," goes for adds mid-month. **Shanachie's Dir. Natl. NAC Promotion Claudia Navarro** discusses the label's plans to extend Special EFX's commercial success with this important new signing.

We feel really fortunate to have signed Special EFX and that Shanachie is now the group's home. In large part, it's because of George Jinda. We know him and care about him. His release did very well for us, so it made sense to make the signing. • The album is called *Special EFX Masterpiece, Featuring Chieli Minucci*. The reason we're featuring **Chieli Minucci** in that way is to make clear to the NAC/Smooth Jazz audience — who really know this band — that Chieli's the focus now, with George's condition being what it is. • *Masterpiece* is Special EFX's 15th release, but their first for Shanachie. It is dedicated to George Jinda. The goal of the project for the band was to carry on the spirit of Special EFX. Chieli produced the record, with George and Danny Weiss as executive producers. • The first single is "Miami," which we feel is the best track to introduce the album to radio and the public. It's beautiful, lively and in-pocket for the format. For the very first time, we've asked an NAC act to remix a song on one of our records. In this case, we've got a **Down To The Bone** remix of a tune called "Speak to Me" that is just incredible. On the album, the listener will be treated to both versions of the song; the band's version is track two and the DTTB remix is track 12. • In developing Special EFX, radio is our top priority. Of course, we'll do the pricing and positioning at retail with all the national chains. We're coordinating a national tour, and we've got a really great booking agent behind that effort. We'll be very interested in station "presents" dates, which are so useful and helpful. Chieli will be our spokesperson for the band, representing them to the press. We also plan national advertising not only in the trades, but in the consumer press, like *Jazziz* and *Jazz Times*. We're also investigating the possibility of putting together another George Jinda benefit, so we can bring a profile to the band and the new CD, as well as help with his plight.

• The lives of Shanachie's releases are very long, usually about a year, because we work singles every six months. We believe in developing a single and sticking to it. That takes about six months to peak, and then we move on to the next one. Using this kind of "phase marketing," phase one is airplay-driven, and we focus on price/positioning and getting a tour underway. Then phase two is the launch of a second single, along with all the attendant retail marketing. We're looking forward to working with the band and making this a success, because we feel that this record is Special EFX at their finest.



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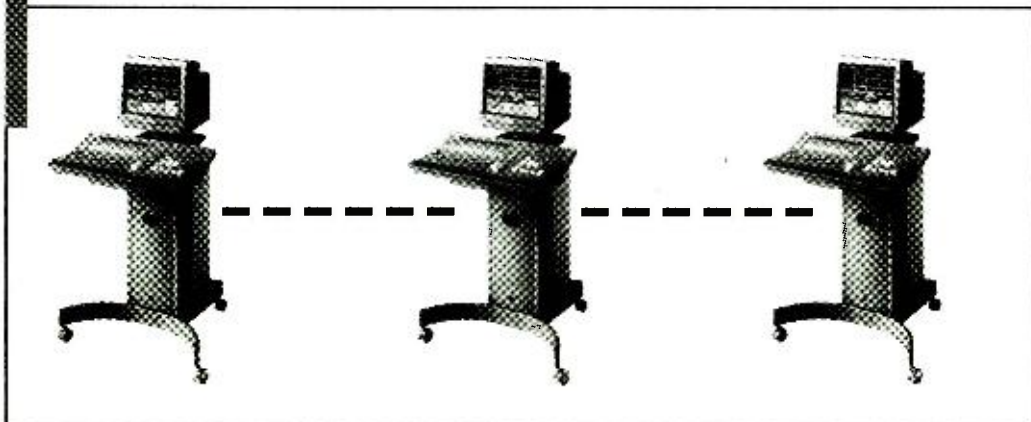


1/800-231-6074

Stations and their adds listed alphabetically by market

WHRL/Albany, NY OM/PD: Brant Curtiss WALTER BEASLEY "Knew" DIANA KRALL "Care" ROGER SMITH "Off"	WNWV/Cleveland, OH PD/MD: Bernie Kimble FOURPLAY F/BABYFACE "Someone" KIRK WHALUM "My" ERIC ESSIX "Real"	KCIY/Kansas City, MO PD: Tom Land MD: Michelle Chase No Adds	KCYI/Oklahoma City, OK PD: Steve English MD: Stephani Stewart No Adds	KBZN/Salt Lake City, UT PD/MD: Rob Riesen DIANA KRALL "Care" GABRIELA ANDERS "Know"	WHCD/Syracuse, NY PD: Butch Charles APD/MD: Kenny Dees DIANA KRALL "Care" CASSANDRA WILSON "Time" GABRIELA ANDERS "Know" DAVID SANBORN "Lisa"
KNIK/Anchorage, AK GM/PD: Dean Williams MD: John Clarke STEWART & DULFER "Cookie" DIANA KRALL "Care" GATO BARBIERI "Woman" MARC ANTOINE "Madrid" SAPPHRON OBOIS "Soulmates" WALTER BEASLEY "Knew"	WZJZ/Columbus, OH PD/MD: Bill Harman WALTER BEASLEY "Knew" RIPPINGTONS "Summer"	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart WALTER BEASLEY "Knew"	WLOQ/Orlando, FL PD: Bill Wise MD: Patricia James No Adds	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole SAMPLE F/HATHAWAY "Fever" GATO BARBIERI "Woman" RICHARD SMITH "Flow" ROGER SMITH "Off" WAYMAN TISDALE "Bass"	WJZT/Tallahassee, FL PD: Denny Alexander LUTHER VANDROSS "Human" JEFF LORBER "Simple" DIANA KRALL "Care" GATO BARBIERI "Woman" STEWART & DULFER "Cookie"
WJZF/Atlanta, GA PD/MD: Mark Edwards PETER WHITE "Autumn"	KOAI/Dallas, TX PD: Michael Fischer MD: Teresa Kincaid BRIAN BROMBERG "September" WARREN HILL "One" SAMPLE F/HATHAWAY "Fever"	WLVE/Miami, FL PD: Bret Michael MD: Marc Taylor WALTER BEASLEY "Feel"	WJPL/Peoria, IL PD: Rick Hirschmann JANGO "With" NELSON RANGELL "Way"	KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Blake Lawrence ERIC ESSIX "Real" NITE FLYTE "Heart" SAMPLE F/HATHAWAY "Fever"	WSJT/Tampa, FL PD/MD: Ross Block ERIC ESSIX "Real" ROGER SMITH "Off"
KSMJ/Bakersfield, CA PD/MD: Joel Widdows NELSON RANGELL "Way" ERIC ESSIX "Real"	WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach DIANA KRALL "Care" JANGO "With"	WJZI/Milwaukee, WI PD: Chris Moreau DIANA KRALL "Care"	WJZJ/Philadelphia, PA PD: Anne Gress APD/MD: Michael Tozzi STEWART & DULFER "Cookie" KIRK WHALUM "Ascension"	KQJZ/San Luis Obispo, CA PD: Andy Morris MD: David Atwood ROGER SMITH "Off"	KOAZ/Tucson, AZ PD: Erik Foxx STEWART & DULFER "Cookie" GATO BARBIERI "Woman"
WSJZ/Boston, MA PD/MD: Shirley Maldonado No Adds	KEZL/Fresno, CA PD: Angie Handa MD: J. Weidenheimer No Adds	KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Judy Davila RICHARD SMITH "Flow" GRANT GEISSMAN "Crowd" WALTER BEASLEY "Knew" GATO BARBIERI "Woman" CASSANDRA WILSON "Seven"	KYOT/Phoenix, AZ PD: Nick Francis APD/MD: Greg Morgan No Adds	KMGQ/Santa Barbara, CA OM/PD: Mark Elliott APD/MD: Steve Bauer JEFF LORBER "Simple" DIANA KRALL "Care" GABRIELA ANDERS "Know"	WJZW/Washington, DC PD: Kenny King ERIC ESSIX "Real"
WCCJ/Charlotte, NC PD/MD: Gerry D. Ballard ERIC MARIETHAL "Mercy"	WGUF/Ft. Myers, FL PD: Scott Holt MD: Nanci Cruise No Adds	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff GRANT GEISSMAN "Crowd" DIANA KRALL "Care" RICHARD SMITH "Flow" EL CHICANO "Jive"	WJJJ/Pittsburgh, PA PD: Carl Anderson MD: Herschel ERIC ESSIX "Real"	KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton PATTI AUSTIN "In" RICHARD SMITH "Milestones" SHAKATAK "Paradise" GOTA "Tears"	KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott GABRIELA ANDERS "Know" DIANA KRALL "Care" JEFF LORBER "Simple"
WNUA/Chicago, IL PD: Bob Kaake APD/MD: Steve Stiles KIRK WHALUM "My" ERIC ESSIX "Real"	WYJZ/Indianapolis, IN PD/MD: Carl Frye ERIC ESSIX "Real"	WQCD/New York, NY PD: John Mullen MD: Rick Laboy TOM SCOTT "Smokin" BRIAN BROMBERG "September" NELSON RANGELL "Way"	KKJZ/Portland, OR PD: Paul Warren MD: Hal Murray MARC ANTOINE "Madrid"	JRN (Jones, NAC)/National PD: Steve Hibbard MD: Laurie Cobb JEFF LORBER "Simple" MARC ANTOINE "Madrid"	
WVAE/Cincinnati, OH OM: T.J. Holland PD: Laura Dane MD: Steve Wiersman DIANA KRALL "Care" SAMPLE F/HATHAWAY "Fever" KIRK WHALUM "My" GATO BARBIERI "Woman" STEWART & DULFER "Cookie"	WFSJ/Jacksonville, FL PD: Hank Dole APD/MD: Craig Williams GATO BARBIERI "Woman"	WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell PHIL COLLINS "True"	WWND/Raleigh, NC PD/MD: Don Brookshire NELSON RANGELL "Way" GRANT GEISSMAN "Crowd" KIRK WHALUM "My" DOWNING & ALBRIGHT "Pleasures" KENNY LATTIMORE "Heaven"	KWJZ/Seattle, WA PD: Carol Handley MD: Dianna Rose LUTHER VANDROSS "Human" RICHARD SMITH "Flow" SAMPLE F/HATHAWAY "Fever"	49 Total Reporters 49 Current Reporters 46 Current Playlists Did Not Report, Playlist Frozen (3): KHH/Denver, CO KSSJ/Sacramento, CA KCJZ/San Antonio, TX

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MARKET #1
WQCD/New York
 Emmis
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 Mullen/Laboy

Smooth Jazz
CD 2 1019
 10th ANNIVERSARY

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
20	32	34	34	34	ERIC MARIENTHAL/Mercy, Mercy, Mercy
34	32	33	33	33	GOTAI/n The City Life
33	33	32	32	32	BONEY JAMES/Into The Blue
33	33	32	32	32	RICHARD ELLIOT/Ain't Nothin'...
-	19	31	31	31	DOWN TO THE BONE/On The Corner
23	25	24	24	24	3RD FORCE.../Revelation Of...
-	19	23	23	23	KIM WATERS/Easy Going
24	23	23	23	23	PEACE OF MIND/Times Gone By
12	22	23	23	23	TESH F/INGRAM/Forever More
-	-	20	20	20	FOURPLAY F/BABYFACE/Someone To Love
-	-	-	-	-	1 PETER WHITE/Autumn Day
-	-	-	-	-	1 RICK BRAUNIA Very Good Thing
-	-	-	-	-	1 TOM SCOTT.../Smokin' Section
-	-	-	-	-	1 BRIAN BROMBERG/September
-	-	-	-	-	1 NELSON RANGELL/The Way To You

MARKET #2
KTWV/Los Angeles
 Infinity
 (310) 840-7180
 Brodie/Stewart

THE WAVE
94.7 KTWV

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	22	22	22	22	GRANT GEISSMAN/Did I Save?
21	21	21	21	21	NAJEE/Room To Breathe
9	21	22	22	22	ERIC MARIENTHAL/Mercy, Mercy, Mercy
24	22	22	22	22	WARREN HILL/Turn Out The Lights
20	16	12	12	12	STEVE COLE/Where The Night...
18	15	17	17	17	TOM SCOTT.../Smokin' Section
1	14	15	15	15	PETER WHITE/Autumn Day
19	18	18	18	18	RICHARD ELLIOT/Ain't Nothin'...
14	17	17	17	17	CRAIG CHAUQUICO/Holding Back...
19	18	18	18	18	RICK BRAUNIA Very Good Thing
15	22	20	20	20	KIRK WHALUM/Ascension
17	18	15	15	15	LEE RITENOUR/This Is Love
20	17	15	15	15	GEORGE BENSON/Cruise Control
-	-	11	11	11	BRAXTON BROTHERS/A Night To Love
-	-	8	13	13	KENNY LATTIMORE/Heaven & Earth
20	15	12	12	12	BRIAN BROMBERG/September
11	10	12	12	12	WHITNEY HUSTON/You're New...
15	10	16	16	16	BRICKMAN & ALPERT/Rendezvous
12	12	12	12	12	GARY TAYLOR/Flirting With An...
10	13	11	11	11	VANESSA WILLIAMS/My Flame
13	12	11	11	11	PATTI AUSTIN/Don't Go Away
15	19	12	11	11	BONEY JAMES/Into The Blue
4	10	12	10	10	LUTHER VANDROSS/I'm Only Human
-	-	-	-	-	1 KIRK WHALUM/My All
-	-	-	-	-	1 WALTER BEASLEY/You Knew

MARKET #3
WNUA/Chicago
 Chancellor
 (312) 645-9550
 Kaake/Stiles

WNUA 95.5
 Smooth Jazz

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
13	12	16	22	22	3RD FORCE.../Revelation Of...
21	23	19	20	20	KIM WATERS/Easy Going
17	21	24	19	19	BONEY JAMES/Into The Blue
21	20	22	19	19	BRIAN BROMBERG/September
15	12	13	19	19	GEORGE BENSON/Cruise Control
12	16	15	18	18	PETER WHITE/Autumn Day
17	20	16	18	18	LEE RITENOUR/This Is Love
16	14	13	17	17	GOTAI/n The City Life
-	-	3	16	16	LUTHER VANDROSS/I'm Only Human
-	-	5	16	16	NITE FLYTE/Open Your Heart
9	15	14	15	15	ROGER SMITH/OH The Hook
13	11	14	15	15	MARIAH CAREY/Still Believe
15	16	16	14	14	SMOKE N' FUNCTION/Smoke
19	14	14	14	14	NAJEE/Room To Breathe
14	11	11	12	12	DOWNING & ALBRIGHT/Stop, Look...
7	11	9	10	10	RICK BRAUNIA Very Good Thing
7	9	9	9	9	RICHARD ELLIOT/Ain't Nothin'...
13	11	11	7	7	PHIL COLLINS/True Colors
-	-	6	12	12	WALTER BEASLEY/You Knew
-	-	2	12	12	QUINCY JONES/Sax In The Garden
-	-	2	12	12	KIRK WHALUM/My All
-	-	-	-	-	ERIC ESSIX/For Real

MARKET #4
KKSF/San Francisco
 Chancellor
 (415) 975-5555
 Goldstein/Lawrence

103.7 KKSF
 Smooth Jazz

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
15	15	22	23	23	ROGER SMITH/OH The Hook
21	22	22	23	23	PETER WHITE/Autumn Day
23	22	22	21	21	GOTAI/n The City Life
22	23	23	21	21	RICHARD ELLIOT/Ain't Nothin'...
14	12	11	11	11	GRANT GEISSMAN/Did I Save?
23	19	12	19	19	MARC ANTOINE/Concacha
12	13	16	15	15	NAJEE/Room To Breathe
20	22	22	14	14	3RD FORCE.../Revelation Of...
12	14	11	14	14	LUTHER VANDROSS/Keeping My Faith
23	23	11	11	11	WARREN HILL/Turn Out The Lights
13	14	13	13	13	PHIL COLLINS/True Colors
14	13	13	13	13	KIRK WHALUM/My All
14	14	13	13	13	KIM WATERS/Easy Going
14	11	14	13	13	KIRK WHALUM/Ascension
13	13	13	13	13	WAYMAN TISDALE/Breakfast With...
12	13	13	13	13	BRICKMAN & ALPERT/Rendezvous
12	12	11	12	12	STEVE COLE/Where The Night...
13	13	12	12	12	CHRIS STANDRING/Seven
12	12	10	10	10	BONEY JAMES/Into The Blue
8	8	8	8	8	GEORGE BENSON/Cruise Control
21	22	22	6	6	RICK BRAUNIA Very Good Thing
-	-	-	-	-	ERIC ESSIX/For Real
-	-	-	-	-	NITE FLYTE/Open Your Heart
-	-	-	-	-	SAMPLE F/HATHAWAY/Fever

MARKET #5
WJZZ/Philadelphia
 Chancellor
 (215) 508-1200
 Gross/Tozzi

Smooth Jazz
WJZZ 106.1

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	32	32	32	32	LEE RITENOUR/This Is Love
33	32	32	32	32	KIM WATERS/Easy Going
14	24	32	32	32	BONEY JAMES/Into The Blue
31	32	32	32	32	RICHARD ELLIOT/Ain't Nothin'...
32	30	31	31	31	NAJEE/Room To Breathe
22	23	21	22	22	MARIAH CAREY/Still Believe
14	13	16	16	16	BRIAN BROMBERG/September
21	22	21	21	21	PHIL COLLINS/True Colors
21	22	20	20	20	LIONEL RICHIE/Lady
14	15	14	15	15	KIRK WHALUM/My All
13	14	13	13	13	BRICKMAN & ALPERT/Rendezvous
14	13	14	13	13	BRIAN CULBERTSON/On My Mind
14	13	14	14	14	GOTAI/n The City Life
6	14	14	14	14	JANGO/Win Your Love
13	13	13	13	13	GEORGE BENSON/Cruise Control
16	14	13	13	13	MARC ANTOINE/Concacha
7	14	14	13	13	RICK BRAUNIA Very Good Thing
16	14	13	13	13	WALTER BEASLEY/You Knew
15	14	14	12	12	WARREN HILL/Turn Out The Lights
-	8	13	12	12	NELSON RANGELL/The Way To You
-	-	-	-	-	STEWART & DULFER/Cookie
-	-	-	-	-	KIRK WHALUM/Ascension

MARKET #6
WVMV/Detroit
 Infinity
 (248) 855-5100
 Stecker/Kovach

V 98.7 FM
 Smooth Jazz

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
13	11	12	24	24	RICHARD ELLIOT/Ain't Nothin'...
22	20	21	23	23	KIM WATERS/Easy Going
11	10	20	21	21	GOTAI/n The City Life
23	19	20	21	21	BONEY JAMES/Into The Blue
20	20	20	20	20	STEVE COLE/Where The Night...
20	19	20	20	20	GEORGE BENSON/Cruise Control
10	11	12	13	13	MARC ANTOINE/Concacha
11	11	12	12	12	DOWNING & ALBRIGHT/Stop, Look...
12	11	11	11	11	BRIAN BROMBERG/September
-	3	10	11	11	PETER WHITE/Autumn Day
12	13	12	11	11	3RD FORCE.../Revelation Of...
11	13	11	11	11	BRICKMAN & ALPERT/Rendezvous
-	4	11	11	11	ROGER SMITH/OH The Hook
12	11	11	11	11	LEE RITENOUR/This Is Love
11	12	10	10	10	NAJEE/Room To Breathe
3	12	10	10	10	RICK BRAUNIA Very Good Thing
20	19	12	10	10	KIRK WHALUM/Ascension
22	20	20	20	20	GREGG KARUKAS/Cruisin' Your...
11	11	12	9	9	ERIC MARIENTHAL/Mercy, Mercy, Mercy
8	11	10	8	8	PHIL COLLINS/True Colors
-	-	-	-	-	TESH F/INGRAM/Forever More...
-	-	-	-	-	DIANA KRALL/Why Should I Care
-	-	-	-	-	JANGO/With Your Love

MARKET #7
KOAI/Dallas
 Infinity
 (214) 630-3011
 Fischer/Kincaid

ASIS 107.5 FM
 Smooth Jazz

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
11	10	24	28	28	RICK BRAUNIA Very Good Thing
28	28	28	28	28	GRANT GEISSMAN/Did I Save?
22	27	28	28	28	BONEY JAMES/Into The Blue
9	23	28	28	28	GOTAI/n The City Life
12	20	24	27	27	GEORGE BENSON/Cruise Control
21	10	24	24	24	RICHARD ELLIOT/Ain't Nothin'...
27	23	24	22	22	KIM WATERS/Easy Going
17	16	17	17	17	MARIAH CAREY/Still Believe
16	16	17	17	17	LUTHER VANDROSS/I'm Only Human
15	16	18	17	17	DOWNING & ALBRIGHT/Stop, Look...
16	16	14	15	15	PHIL COLLINS/True Colors
27	28	27	14	14	LEE RITENOUR/This Is Love
-	6	11	11	11	NELSON RANGELL/The Way To You
6	12	11	11	11	3RD FORCE.../Revelation Of...
11	10	11	11	11	KIRK WHALUM/My All
11	9	11	11	11	PETER WHITE/Autumn Day
12	9	11	11	11	BRICKMAN & ALPERT/Rendezvous
10	11	11	10	10	WAYMAN TISDALE/Breakfast With...
12	12	9	10	10	ERIC MARIENTHAL/Mercy, Mercy, Mercy
10	10	10	10	10	JEFF LOBER/Watching The Sun Set
9	11	10	10	10	STEVE COLE/Where The Night...
28	24	10	10	10	GREGG KARUKAS/Cruisin' Your...
-	5	11	9	9	ROGER SMITH/OH The Hook
-	7	11	9	9	JANGO/Win Your Love
12	11	10	10	10	FOURPLAY/Vest Pocket
-	-	-	-	-	BRIAN BROMBERG/September
-	-	-	-	-	WARREN HILL/One To One
-	-	-	-	-	SAMPLE F/HATHAWAY/Fever

MARKET #8
WSJZ/Boston
 Greater Media
 (617) 822-9600
 Maldonado

Smooth 96.9

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	24	27	24	24	STEVE COLE/Where The Night...
20	22	29	23	23	GOTAI/n The City Life
19	26	26	22	22	GEORGE BENSON/Cruise Control
8	10	23	21	21	RICK BRAUNIA Very Good Thing
15	18	22	20	20	KIM WATERS/Easy Going
11	10	20	20	20	RICHARD ELLIOT/Ain't Nothin'...
15	15	15	17	17	TESH F/INGRAM/Forever More...
14	14	16	16	16	LUTHER VANDROSS/I'm Only Human
17	16	15	15	15	MARIAH CAREY/Still Believe
15	13	15	15	15	DOWNING & ALBRIGHT/Stop, Look...
12	11	13	13	13	ERIC MARIENTHAL/Mercy, Mercy, Mercy
12	9	7	13	13	JANGO/With Your Love
12	8	7	12	12	BRIAN BROMBERG/September
-	-	-	-	-	PATTI AUSTIN/In And Out...
11	10	10	12	12	3RD FORCE.../Revelation Of...
-	5	10	12	12	NELSON RANGELL/The Way To You
15	9	11	12	12	ED CALLE/Strollin'
20	17	11	11	11	BRICKMAN & ALPERT/Rendezvous
-	6	9	11	11	SMOKE N' FUNCTION/Smoke
-	1	9	11	11	NITE FLYTE/Open Your Heart
-	6	11	11	11	ROGER SMITH/OH The Hook
7	10	11	11	11	PETER WHITE/Autumn Day
-	6	11	11	11	BRAXTON BROTHERS/A Night To Love

MARKET #9
WJZW/Washington
 ABC
 (202) 895-2300
 King

Smooth Jazz
105.9

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
12	11	20	28	28	GOTAI/n The City Life
20	27	28	28	28	STEVE COLE/Where The Night...
28	28	28	28	28	KIM WATERS/Easy Going
28	28	28	28	28	GEORGE BENSON/Cruise Control
11	28	27	28	28	BONEY JAMES/Into The Blue
12	13	11	20	20	RICHARD ELLIOT/Ain't Nothin'...
28	28	28	18	18	LEE RITENOUR/This Is Love
17	16	16	16	16	DOWNING & ALBRIGHT/Stop, Look...
17	16	16	16	16	PHIL COLLINS/True Colors
17	16	16	16	16	TESH F/INGRAM/Forever More...
10	17	16	16	16	MARIAH CAREY/Still Believe
-	6	12	11	11	NELSON RANGELL/The Way To You
6	12	11	11	11	RICK BRAUNIA Very Good Thing
11	10	10	11	11	BRIAN BROMBERG/September
10	12	11	11	11	ERIC MARIENTHAL/Mercy, Mercy, Mercy
28	10	11	11	11	GRANT GEISSMAN/Did I Save?
18	10	11	11	11	NAJEE/Room To Breathe
10	9	12	11	11	3RD FORCE.../Revelation Of...
-	12	11	11	11	PETER WHITE/Autumn Day
28	28	18	11	11	KIRK WHALUM/



CYNDEE MAXWELL
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Making A Splash In The Talent Puddle

□ If jocks heed half of Jo Robinson's advice, we'll all need life jackets

By Jo Robinson

Former WRCX/Chicago APD/MD/middayer Jo Robinson's widely acclaimed on-air persona is a large part of the reason she originally landed that gig from WLVO/Columbus, OH. The 30-market jump to the majors further honed both her on-air and management skills. She has been listening to radio in several markets recently, so I asked "the queen of everything" to share her thoughts on the state of today's personalities. True to her love for working with talent, Robinson took it a step further and offered some advice not only for talent, but also for their bosses, as well.

Ohmigod! Poor us, the program directors. Poor us, the radio air talent. Corporate doesn't have time to nurture us. Audiovox is taking our "live"-lihood. We're being replaced by Internet radio. We're being replaced by Howard Stern, or Bob & Tom, or John Boy & Billy, or ... you get the picture. Next to quitting radio and getting into Fuller Brush sales, what can we do to stop the bloodletting that has become local radio?

I think it was MTV's Tom Calderone who lamented the lack of good new blood in radio. He coined the phrase "the talent puddle," de-



Jo Robinson

scribing the need for innovators in broadcasting to make themselves known. Just how the "h-e-double toothpicks" are we supposed to accomplish that, you implore? Never fear, my pretties. Do your job, do it well, and success will follow. It's that simple. And that difficult.

On-Air Essentials

You don't have to possess great pipes to be a great jock. It's probably best not to rely on your voice to get acclaimed gigs. Having a good voice can lead to loving to hear yourself talk, and that's a bad thing. Boss jocks are bad jocks. The shorter the break, the more likely you are to get your point across to your audience. Pick and choose carefully what you will say during your breaks. Keep the momentum going. Be clever with your delivery. Most important, be yourself. Listeners can tell if you're trying to impress your boss, friends, boyfriend or girlfriend.

One of the best pieces of advice

I ever got was not to go on the air and try to be a rock-and-roll bitch. Let the shock jocks do what they do best. Most of us can't master that attitude and shouldn't attempt it. Use production elements to enhance your show. Never use production as a crutch for lack of preparation — or as a crutch, period. Production, used sparingly, enlivens your show, the station and your listeners. Keep your production elements fresh. *South Park* might be funny, but for production drops, it's over. Think ahead of the curve.

It's your show, not a shift, silly! If you want to do a shift, work on the assembly line in your hometown. If you want to do a show,

Talent has been hot-lined and liner-carded to death. We've been screamed at, spied on and nit-picked to pieces during airchecks.

then you must entertain. Don't talk to your best friend on the hot line. Don't listen to your last break in the aircheck machine during songs. Treat your job with the respect it deserves. You've been given several thousand watts of power to talk about music, concerts, other jocks at the station, giveaways and station promotions. It's a very cool gig. Have the time of your life every time you open the mike. Your listeners deserve that from you. They'll pick up on that excitement



WHATEVER DETROIT — Universal rockers Godsmack swung by WRIF's studios recently. Laying down the smack are (l-r) WRIF's Arthur Penhallow Jr., MD Troy Hanson, Godsmack's Tony and Sully, and night jock Meltdown.

and tune in to hear it. Make your audience think that if they tune out for five minutes, they'll miss something.

Program directors differ on how phoners should go into the on-air equation. I'm a big fan of great phoners. The more the better. The shorter the better too. A winner screaming, "Whooooo!" played back on the air is far more compelling than the typical, "Who are ya, where ya calling from, watcha doin'?" repartee. A phoner shouldn't be longer than 10 seconds. You, the jock, can set up a killer phoner with concise pizzazz. You're the pro here, not your listeners. Great phones complement your station's momentum, keep you on your toes, and help the audience feel like part of your show.

There's a decided art to interviewing. Your subject may be Marilyn Manson or the local car dealer. Whoever it is, make sure you know as much about that person as you can. Be brief with your questions. Don't answer them for your guest. Nod when you acknowledge their response, but avoid saying, "Uh-huh," or, "Hmmm," or, "I see." Let them talk, and *listen* to what they have to say. Ask a friend or colleague of theirs for one or two ringers you can ask that will make them laugh, disarm them, or make them say, "Wow, what a good question." Ask what kind of bottled water or munchies they like and have them ready. Clean up the studio before they come in. If you're interviewing a band, one great resource for prep is the Internet site ubl.com, the Ultimate Band List. Remember who the star is when you're interviewing. Hint: You ain't.

Off-Air Essentials

There's absolutely no better tool to beat your competitors than show prep. Be the ball, baby! Show prep is essential to help you relate to your listeners and make you comfortable during your show. Go to concerts. Surf the web. Watch their TV shows and sporting events. Read their magazines. Learn about their favorite bands. Stay hip to what their hot buttons are and capitalize on them. Become a part of your audience's lives.

When you take your show on the road, be ready for anything. Take your music and spot logs. Take station swag. Drive your station van to the event. Have out-of-the-ordinary

games ready to encourage audience participation. Talk with them. Listen to them. Buy them a drink. Relate to them. Make them feel like stars, your stars. Why? Because they are.

A Few Words To PDs ... And Jocks

While I was writing this article, I got a phone call from an old (and I stress *old*) friend who was my PD at WRCX for nearly five years. Dave Richards now programs WKQX (Q101)/Chicago. We were discussing the issues I've brought up in this column, which naturally led to other topics. It was Dave's idea to add a sidebar to all program directors. Since I'm both a programmer and talent, I agreed.

We concluded that the biggest

There's absolutely no better tool to beat your competitors than show prep. Be the ball, baby!

problem most PDs have when dealing with talent is how to develop them. Talent has been hot-lined and liner-carded to death. We've been screamed at, spied on and nit-picked to pieces during airchecks. PDs, keep your talent happy. Give them attention. Give them feedback. While corporate puts more demands on you than ever, you must still find the time to work with your talent.

As Richards says, "Be patient. Don't suck the creativity out of talent. And, jocks, keep experimenting, even if your PD tells you not to." Developing great talent is a fundamental way to keep local radio's advantage over its adversaries. Your jocks are your future. Your future depends on their talent. Your future depends on your talent. Any questions?

Editor's note: Leave it to Richards to find his way back to the Rock column! Yes, Dave, we still love you too.

Jo Robinson can be reached at (312) 418-2027 or jomama1035@aol.com.

You've been given several thousand watts of power to talk about music, concerts, other jocks at the station, giveaways and station promotions. It's a very cool gig.



VANCOUVER RADICALS — Greg Alexander of the New Radicals (l) stopped by CFOX/Vancouver before a sold-out show in town. Alexander hangs with evening host Jeff O'Neil.



STILL RAININ' IN DETROIT — While wandering this world, Jonny Lang stumbled upon WRIF/Detroit and nighttime host Meltdown (r).

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 COLLECTIVE SOUL Heavy (Atlantic)	2074	2030	2110	2103	81/0
3	2	2	2	2 SAMMY HAGAR Mas Tequila (MCA)	1945	1873	1853	1783	81/0
4	4	3	3	TOM PETTY & THE HEARTBREAKERS Free Girl... (Warner Bros.)	1739	1824	1803	1730	76/0
2	3	4	4	CREED One (Wind-up)	1576	1700	1839	1871	70/0
7	7	6	5	5 BLACK CROWES Only A Fool (American/Columbia)	1396	1363	1330	1261	73/0
8	8	8	6	6 BAD COMPANY Hey, Hey (Elektra/EEG)	1288	1232	1087	988	68/0
5	5	5	7	METALLICA Whiskey In The Jar (Elektra/EEG)	1280	1372	1506	1571	66/0
6	6	7	8	EVERLAST What It's Like (Tommy Boy)	1165	1311	1452	1490	54/0
11	10	10	9	9 GOO GOO DOLLS Dizzy (Warner Bros.)	1115	1016	942	866	70/0
9	9	9	10	JONNY LANG Wander This World (A&M)	1089	1051	975	917	67/2
26	13	13	11	11 BUCKCHERRY Lit Up (DreamWorks)	851	686	659	474	70/5
16	14	12	12	12 OLEANDER Why I'm Here (Republic/Universal)	811	721	650	623	66/3
30	19	14	13	13 MOON DOG MANE I Believe (Eureka)	703	594	534	470	51/2
10	11	11	14	LENNY KRAVITZ Fly Away (Virgin)	691	764	797	895	48/0
BREAKER			15	GEORGE THOROGOOD & DESTROYERS I Don't Trust... (CMC)	569	85	—	—	48/4
25	21	18	16	16 MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)	569	528	512	476	48/0
31	25	17	17	17 SUSAN TEDESCHI It Hurt So Bad (Tone-Cool/Rounder/Mercury)	541	531	491	465	44/0
22	22	20	18	18 HONKY TOAST Shakin' And A Bakin' (550 Music/ERG)	534	486	508	493	49/0
28	20	21	19	19 OFFSPRING Why Don't You Get A Job? (Columbia)	532	479	518	473	39/1
12	12	15	20	TRAIN Free (Aware/Columbia)	532	589	672	767	38/0
14	16	16	21	FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)	525	539	600	687	35/0
13	15	19	22	INDIGENOUS Now That You're Gone (Pachyderm)	461	499	626	703	31/0
19	18	23	23	GODSMACK Whatever (Republic/Universal)	424	471	548	562	33/0
39	36	29	24	24 LIT My Own Worst Enemy (RCA)	419	348	307	252	43/6
17	17	22	25	BARE JR. You Blew Me Off (Immortal/Epic)	393	474	593	620	36/0
34	29	30	26	26 ROB ZOMBIE Living Dead Girl (Geffen)	379	333	410	387	33/1
32	32	27	27	METALLICA Turn The Page (Elektra/EEG)	371	366	347	433	34/1
36	33	31	28	28 SECOND COMING Vintage Eyes (Capitol)	357	329	325	303	39/1
—	—	44	29	29 TRAIN Meet Virginia (Aware/Columbia)	323	200	7	—	38/8
18	24	24	30	SCREAMIN' CHEETAH WHEELIES Right... (Capricorn/Mercury)	320	454	501	620	28/0
48	42	39	31	VIRGOS MERLOT Gain (Atlantic)	285	244	214	184	32/0
—	50	40	32	32 ECONOLINE CRUSH All That You Are (x3) (Restless)	278	241	187	139	31/2
42	38	38	33	33 LOUDMOUTH Fly (Hollywood)	275	248	262	232	30/2
49	43	42	34	34 DOVETAIL JOINT Level On The Inside (Aware/C2/Columbia)	274	213	212	169	25/1
23	31	32	35	JOHN MELLENCAMP I'm Not Running Anymore (Columbia)	252	314	394	481	18/0
29	30	33	36	BLACK CROWES Kickin' My Heart Around (American/Columbia)	251	289	394	473	27/0
20	27	28	37	CANDLEBOX Happy Pills (Maverick/WB)	251	349	461	546	22/0
—	—	49	38	38 BIG SUGAR Better Get Used To It (Capricorn)	248	185	135	97	31/4
40	37	37	39	SILVERCHAIR Anthem For The Year 2000 (Epic)	243	250	288	248	23/1
—	48	43	40	40 JEFF BECK What Mama Said (Epic)	230	207	202	98	23/1
21	23	26	41	HOLE Malibu (DGC/Geffen)	230	381	502	517	15/0
—	—	48	42	42 MONSTER MAGNET Temple Of Your Dreams (A&M)	220	191	167	68	28/3
DEBUT			43	JAKE ANDREWS Time To Burn (Jericho)	210	123	32	—	25/6
38	35	36	44	ROLLING STONES /DAVE MATTHEWS Memory Motel (Virgin)	203	256	310	283	13/0
46	45	45	45	45 SUGAR RAY Every Morning (Lava/Atlantic)	201	199	206	209	10/0
—	49	47	46	46 KORN Freak On A Leash (Immortal/Epic)	199	193	194	148	21/0
44	44	46	47	ORGY Blue Monday (Elementree/Reprise)	184	194	209	217	16/0
DEBUT			48	POUND Upside Down (Island)	170	16	—	—	36/19
DEBUT			49	WILCO Can't Stand It (Reprise)	169	94	18	—	20/2
45	41	41	50	CUTTERS Satisfied (CMC)	150	219	219	212	13/0

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 82 Rock reporters. 82 Current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

NEW & ACTIVE

PUSHMONKEY Caught My Mind (Arista)
Total Plays: 144, Total Stations: 19, Adds: 2

SOULMOTOR Guardian Angel (CMC)
Total Plays: 139, Total Stations: 19, Adds: 3

FINGER ELEVEN Above (Wind-up)
Total Plays: 125, Total Stations: 20, Adds: 4

TOM PETTY & THE HEARTBREAKERS Room At The Top (Warner Bros.)
Total Plays: 123, Total Stations: 53, Adds: 53

FEAR FACTORY Descent (Roadrunner)
Total Plays: 110, Total Stations: 13, Adds: 1

SPONGE Live Here Without You (Beyond)
Total Plays: 107, Total Stations: 17, Adds: 3

LOCAL H All-Right (Oh, Yeah) (Island)
Total Plays: 98, Total Stations: 15, Adds: 1

EVERLAST Ends (Tommy Boy)
Total Plays: 97, Total Stations: 12, Adds: 3

VAN MORRISON Precious Time (Point Blank/Virgin)
Total Plays: 91, Total Stations: 10, Adds: 0

STEVIE RAY VAUGHAN Give Me Back My Wig (Legacy/Epic)
Total Plays: 72, Total Stations: 7, Adds: 2

Songs ranked by total plays

BREAKERS

GEORGE THOROGOOD & DESTROYERS I Don't Trust Nobody (CMC)

TOTAL PLAYS/INCREASE: 569/484
TOTAL STATIONS/ADDS: 48/4
CHART: 15

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
TOM PETTY & THE HEARTBREAKERS Room... (Warner Bros.)	53
POUND Upside Down (Island)	19
INDIGENOUS Things We Do (Pachyderm)	13
TRAIN Meet Virginia (Aware/Columbia)	8
JAKE ANDREWS Time To Burn (Jericho)	6
LIT My Own Worst Enemy (RCA)	6
BUCKCHERRY Lit Up (DreamWorks)	5
SHADES APART Valentine (Universal)	5
BIG SUGAR Better Get Used To It (Capricorn)	4
FINGER ELEVEN Above (Wind-up)	4
GEORGE THOROGOOD & DESTROYERS I Don't Trust... (CMC)	4

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE THOROGOOD & DESTROYERS I Don't... (CMC)	+484
BUCKCHERRY Lit Up (DreamWorks)	+165
POUND Upside Down (Island)	+154
TOM PETTY & THE HEARTBREAKERS Room... (Warner Bros.)	+123
TRAIN Meet Virginia (Aware/Columbia)	+123
MOON DOG MANE I Believe (Eureka)	+109
GOO GOO DOLLS Dizzy (Warner Bros.)	+99
OLEANDER Why I'm Here (Republic/Universal)	+90
JAKE ANDREWS Time To Burn (Jericho)	+87
WILCO Can't Stand It (Reprise)	+75

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)
GOO GOO DOLLS Slide (Warner Bros.)
EVE 6 Inside Out (RCA)
ROB ZOMBIE Dragula (Geffen)
JONNY LANG Still Rainin' (A&M)
CREED What's This Life For (Wind-up)
KENNY WAYNE SHEPHERD Blue On Black (Revolution/Reprise)
DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
HOLE Celebrity Skin (DGC/Geffen)
DAYS OF THE NEW The Down Town (Outpost/Geffen)
MONSTER MAGNET Space Lord (A&M)

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



"Whatever"
17 Weeks Top 10

Three Hits. No Errors.

oleander

"Why I'm Here"
4th Week Top 10

Shades Apart
"Valentine"

Most Added @ Rock, Active & Alternative

Republic

ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE

MARKET #1
WNEW/New York
Infinity
(212) 489-1027
Wall/Karr

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
21	23	23	25	BLACK CROWES/Only A Fool
21	21	26	24	COLLECTIVE SOUL/Heavy
24	22	23	24	EVERLAST/What It's Like
21	23	23	24	CREED/One
14	13	14	23	SAMMY HAGAR/Mas Tequila
12	15	13	23	INDIGENOUS/Now That You're Gone
14	21	20	15	TOM PETTY & HB/Free Girl Now
14	12	13	14	GOO GOO DOLLS/Dizzy
14	16	15	13	LENNY KRAVITZ/Fly Away
13	15	12	13	MARVELOUS 3/Freak Of The Week
22	16	12	13	METALLICA/Whiskey In The Jar
-	-	-	-	WILCO/Can't Stand It
-	-	-	-	BAD COMPANY/Hey Hey
13	11	14	11	BLACK CROWES/Kickin' My Heart
-	-	-	-	SUGAR RAY/Falls Apart
5	6	10	10	DAVE MATTHEWS BAND/Crush
11	13	11	9	JONNY LANG/Wander This World
7	9	6	8	JOHN MELLENCAMP/I'm Not Running
1	8	8	7	BUCKCHERRY/Lit Up
6	7	6	7	ROLLING STONES /Memory Motel
-	-	-	-	TOM PETTY & HB/Room At The Top
-	-	-	-	POUND/Upside Down
-	-	-	-	OLEANDER/Why I'm Here

MARKET #2
KLOS/Los Angeles
ABC
(310) 840-4836
Wilde/Villanueva

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
10	17	15	20	JONNY LANG/Wander This World
15	20	20	19	TRAIN/Free
-	-	-	-	INDIGENOUS/Now That You're Gone
-	-	-	-	TOM PETTY & HB/Room At The Top
9	10	7	15	BAD COMPANY/Hey Hey
15	14	14	14	DAVE MATTHEWS BAND/Crush
-	-	-	-	GEORGE THOROGOOD /I Don't Trust Nobody
12	14	15	13	SAMMY HAGAR/Mas Tequila
11	13	17	12	ROLLING STONES /Memory Motel
11	11	14	12	VAN MORRISON/Precious Time
6	6	6	12	BLACK CROWES/Only A Fool
20	21	21	11	TOM PETTY & HB/Free Girl Now
8	9	7	10	METALLICA/Turn The Page
6	7	4	10	COLLECTIVE SOUL/Heavy
8	7	5	9	JOHN MELLENCAMP/I'm Not Running
5	7	5	9	COLLECTIVE SOUL/Run
7	9	7	9	JOHN MELLENCAMP/I'm Not Running
-	-	-	-	OLEANDER/Why I'm Here
-	-	-	-	BIG SUGAR/Better Get Used.
11	12	12	4	R.E.M./Lotus
11	10	7	4	BLACK CROWES/By Your Side
7	8	6	4	LENNY KRAVITZ/Fly Away
-	-	-	-	JAKE ANDREWS/Time To Burn
1	3	4	4	AEROSMITH/Don't Want To
-	-	-	-	TRAIN/Meet Virginia
4	4	2	3	KENNY WAYNE SHEPHERD/Blue On Black
2	4	4	2	BRIAN SETZER ORCH./This Cat's On A
16	3	2	2	JONNY LANG/Still Ramin'
3	3	2	2	JOHN MELLENCAMP/Your Life Is Now
1	1	2	2	R.E.M./Daysleeper

MARKET #5
WMMR/Philadelphia
ABC
(610) 771-0933
Bonadonna/Zipeto

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
32	26	1	29	TOM PETTY & HB/Free Girl Now
30	23	1	28	R.E.M./Lotus
29	23	1	28	TRAIN/Free
29	24	1	27	EVERLAST/What It's Like
29	24	1	27	COLLECTIVE SOUL/Heavy
9	10	1	26	INDIGENOUS/Now That You're Gone
3	9	1	14	JONNY LANG/Wander This World
10	10	1	13	BARE JR./You Blew Me Off
9	10	1	13	HOLE/Malibu
9	10	1	13	BAD COMPANY/Hey Hey
9	12	1	13	SAMMY HAGAR/Mas Tequila
10	9	1	13	GOO GOO DOLLS/Dizzy
-	-	-	-	POUND/Upside Down
9	9	1	12	BLACK CROWES/Only A Fool
-	-	-	-	TOM PETTY & HB/Room At The Top

MARKET #14
KISW/Seattle
Entercom
(206) 285-7625
Ryan/Faulkner

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
26	25	28	29	CREED/One
27	27	23	28	EVERLAST/What It's Like
21	26	26	27	METALLICA/Whiskey In The Jar
21	27	26	26	COLLECTIVE SOUL/Heavy
21	20	20	21	SILVERCHAIR/Anthem For
20	19	20	21	TOM PETTY & HB/Free Girl Now
20	20	18	21	SAMMY HAGAR/Mas Tequila
17	20	19	19	GODSMACK/Whatever
19	18	19	19	QUEENS OF /I Only
-	-	-	-	BARE JR./You Blew Me Off
-	-	-	-	PHAROS 2000/Quarter
12	13	10	13	ROB ZOMBIE/Living Dead Girl
3	11	12	13	MONSTER MAGNET/Temple Of Your
14	11	14	12	OFFSPRING/The Kids Aren't
12	9	11	12	BUCKCHERRY/Lit Up
15	12	12	12	SECOND COMING/Vintage Eyes
10	12	11	12	ECONLINE CRUSH/All That You Are
-	-	-	-	GOO GOO DOLLS/Dizzy
-	-	-	-	LOUDMOUTH/Fly

MARKET #15
KOKB/Phoenix
Sandusky
(602) 897-9300
Maranville/Lea

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
37	43	47	46	BLACK CROWES/Only A Fool
15	45	47	46	BUCKCHERRY/Lit Up
37	46	45	45	METALLICA/Whiskey In The Jar
40	47	45	45	JONNY LANG/Wander This World
13	16	16	16	DOVE/TAIL JOINT/Level On The Inside
14	15	17	16	OLEANDER/Why I'm Here
38	46	45	35	COLLECTIVE SOUL/Heavy
38	46	47	33	GOO GOO DOLLS/Dizzy
9	14	13	32	HONKY TOAST/Shakin' And A Bakin'
10	14	12	29	LOUDMOUTH/Fly
-	-	-	-	PHAROS 2000/Quarter
38	18	16	22	CREED/One
-	-	-	-	JAKE ANDREWS/Time To Burn
7	12	12	21	QUEENS OF /I Only
-	-	-	-	POUND/Upside Down
15	21	18	13	BAD COMPANY/Hey Hey
6	13	12	13	ECONLINE CRUSH/All That You Are
14	19	17	12	JEFF BECK/What Mama Said
6	9	9	12	MONSTER MAGNET/Temple Of Your
6	10	13	12	SECOND COMING/Vintage Eyes
-	-	-	-	SHADES APART/Valentine
7	11	11	10	PUSHMONKEY/Caught My Mind
6	10	10	10	ROB ZOMBIE/Living Dead Girl
38	46	46	10	SAMMY HAGAR/Mas Tequila
10	9	9	9	FEAR FACTORY/Descant
15	15	17	8	TOM PETTY & HB/Free Girl Now
7	9	8	7	GODSMACK/Whatever
-	-	-	-	MARILYN MANSON/Rock Is Dead
-	-	-	-	TOM PETTY & HB/Room At The Top
-	-	-	-	HA/Rage

MARKET #17
WBAB/Long Island
Cox
(516) 587-1023
Buchmann/Weliman

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
32	33	33	31	EAGLE-EYE CHERRY/Save Tonight
32	33	33	30	LENNY KRAVITZ/Fly Away
31	31	31	30	GOO GOO DOLLS/Slide
31	31	30	30	SUGAR RAY/Every Morning
13	13	13	25	COLLECTIVE SOUL/Heavy
17	20	20	20	BLONDIE/Maria
18	20	20	20	BLACK CROWES/Only A Fool
18	20	20	20	BAD COMPANY/Hey Hey
20	17	19	19	MARVELOUS 3/Freak Of The Week
17	19	18	18	SAMMY HAGAR/Mas Tequila
-	-	-	-	GEORGE THOROGOOD /I Don't Trust Nobody
18	14	17	17	JONNY LANG/Wander This World
-	-	-	-	ECONLINE CRUSH/All That You Are...
17	17	15	16	CREED/One
12	14	15	14	OFFSPRING/Why Don't You Get..
10	10	13	13	BUCKCHERRY/Lit Up
18	19	20	12	TOM PETTY & HB/Free Girl Now
-	-	-	-	GOO GOO DOLLS/Dizzy
17	18	12	12	JOHN MELLENCAMP/I'm Not Running
10	10	10	11	JEFF BECK/What Mama Said
-	-	-	-	TOM PETTY & HB/Room At The Top
15	16	16	8	METALLICA/Turn The Page
17	14	10	7	JULIAN LENO/Day After Day
10	10	7	7	INDIGENOUS/Now That You're Gone
7	7	7	7	SON VOLT/Straightface
7	7	7	7	SCREAMIN' CHEETAH /Right Place Wrong..
7	7	7	7	R.E.M./Lotus
7	7	7	7	ROLLING STONES /Memory Motel
7	7	7	7	SUSAN TEDESCHI/Hurt So Bad
5	5	5	7	MOON DOG MANE/I Believe

MARKET #21
WDOVE/Pittsburgh
Chancellor
(412) 937-1441
Hart/Porter

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
18	17	18	20	TOM PETTY & HB/Free Girl Now
17	16	20	19	BLACK CROWES/Only A Fool
14	12	11	18	BAD COMPANY/Hey Hey
13	16	11	18	SAMMY HAGAR/Mas Tequila
15	15	11	17	MOON DOG MANE/I Believe
13	15	11	16	GATHERING FIELDS/I Believe In..
16	18	20	15	COLLECTIVE SOUL/Heavy
-	-	-	-	BIG SUGAR/Better Get Used..
12	12	10	14	SUSAN TEDESCHI/Hurt So Bad
8	11	8	14	GOO GOO DOLLS/Dizzy
12	12	15	14	JONNY LANG/Wander This World
17	14	15	13	JOHN MELLENCAMP/I'm Not Running
-	-	-	-	GEORGE THOROGOOD..I Don't Trust Nobody
10	8	9	11	OLEANDER/Why I'm Here
-	-	-	-	HONKY TOAST/Shakin' And A Bakin'
3	14	4	10	JEFF BECK/What Mama Said
-	-	-	-	JAKE ANDREWS/Time To Burn
10	10	10	9	BUCKCHERRY/Lit Up
8	9	11	8	FLY/Got You (Where...)
-	-	-	-	TRAIN/Meet Virginia
9	6	10	11	VAN MORRISON/Precious Time
-	-	-	-	INDIGENOUS/Things We Do
-	-	-	-	TOM PETTY & HB/Room At The Top
-	-	-	-	POUND/Upside Down
-	-	-	-	BUZZ POETS/Copenhagen

MARKET #26
WEBN/Cincinnati
Jacor
(513) 621-9326
Walter/Garrett

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
33	29	32	32	METALLICA/Whiskey In The Jar
31	32	33	30	EVERLAST/What It's Like
18	20	27	20	COLLECTIVE SOUL/Heavy
17	17	18	18	LOUDMOUTH/Fly
17	17	18	18	LIT/My Own Worst Enemy
14	14	19	18	GOO GOO DOLLS/Dizzy
16	27	21	17	CREED/What's This Life For
18	17	18	17	OLEANDER/Why I'm Here
13	10	15	17	CREED/One
16	17	17	17	VIRGOS MERLOT/Gain
15	16	17	17	MARVELOUS 3/Freak Of The Week
18	18	15	17	EVE 6/Leech
11	11	12	16	GODSMACK/Whatever
30	29	15	15	CREED/My Own Prison
16	17	16	15	REMY ZERO/Prophecy
10	10	9	14	FLY/Got You (Where...)
-	-	-	-	KORN/Freak On A Leash
-	-	-	-	EVERLAST/Ends
11	10	10	7	OFFSPRING/Why Don't You Get..
5	11	12	7	ROB ZOMBIE/Dracula
11	9	7	7	FLY/She's So Huge
16	16	7	7	NEVE/It's Over Now
5	5	5	5	BLACK CROWES/Only A Fool
11	11	5	5	TOM PETTY & HB/Free Girl Now
5	5	5	5	LOCAL H/Air Right (On Yeah)
5	5	5	5	SAMMY HAGAR/Mas Tequila
5	5	5	5	MY FRIEND STEVE/Charmed
-	-	-	-	FINGER ELEVEN/Above
-	-	-	-	SHADES APART/Valentine

MARKET #27
KSJO/San Jose
Jacor
(408) 453-5400
Richards/Free

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
30	30	29	34	ROB ZOMBIE/Dracula
23	31	34	33	BLACK SABBATH/Psycho Man
30	32	33	31	CREED/One
20	21	31	28	TOOL/Aenema
27	30	25	23	TOM PETTY & HB/Free Girl Now
14	16	15	21	SAMMY HAGAR/Mas Tequila
19	18	19	18	COLLECTIVE SOUL/Heavy
19	17	18	18	FLY/Got You (Where...)
17	17	18	18	NEVE/It's Over Now
14	16	17	17	BUCKCHERRY/Lit Up
12	14	14	14	STABBING WESTWARD/Haunting Me
17	17	17	13	METALLICA/Whiskey In The Jar
7	14	16	11	TOM PETTY & HB/Free Girl Now
7	5	4	5	SCREAMIN' CHEETAH /Right Place Wrong
7	5	4	5	GODSMACK/Whatever
6	6	5	4	CANDLEBOX/Happy Pills
4	3	5	4	FEAR FACTORY/Descant
7	5	4	5	MARVELOUS 3/Freak Of The Week
-	-	-	-	ECONLINE CRUSH/All That You Are...
-	-	-	-	LIT/My Own Worst Enemy
4	3	4	3	ROB ZOMBIE/Living Dead Girl
5	6	7	3	TOOL/Eulogy
-	-	-	-	FINGER ELEVEN/Above
-	-	-	-	EVERLAST/Ends

MARKET #29
KCAL/Riverside
Anahem
(909) 793-3554
Hoffman/Matthews

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
46	46	46	47	ROB ZOMBIE/Dracula
47	44	46	46	METALLICA/Whiskey In The Jar
46	45	47	46	SAMMY HAGAR/Mas Tequila
46	47	46	46	CREED/One
16	16	42	44	OFFSPRING/She's Got Issues
47	44	46	44	COLLECTIVE SOUL/Heavy
10	19	23	36	BUCKCHERRY/Lit Up
46	47	46	30	HONKY TOAST/Shakin' And A Bakin'
22	21	20	20	MOON DOG MANE/I Believe
11	19	21	17	MONSTER MAGNET/Temple Of Your..
46	45	46	15	OFFSPRING/Why Don't You Get..
14	8	9	13	GOO GOO DOLLS/Dizzy
6	7	13	11	BUCKCHERRY/Living Dead Girl
11	6	10	10	BAD COMPANY/Hey Hey
18	17	11	9	BARE JR./You Blew Me Off
7	7	7	9	JEFF BECK/What Mama Said
-	-	-	-	JAKE ANDREWS/Time To Burn
8	8	7	7	LOUDMOUTH/Fly
10	7	7	7	OLEANDER/Why I'm Here
-	-	-	-	BLACK CROWES/Go Faster
-	-	-	-	NAKED/Mann's Chinese

MARKET #32
94 HJY
WHJY/Providence
Capstar
(401) 228-0032
Bevilacqua/Schifino

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
26	27	27	26	EVE 6/Inside Out
28	27	26	26	FLY/Got You (Where...)
25	26	28	26	EVERLAST/What It's Like
12	14	14	24	COLLECTIVE SOUL/Heavy
11	13	11		

REPORTERS

Stations and their adds listed alphabetically by market

ROCK

WPYX/Albany, NY
 PD/M: John Cooper
 TOM PETTY & HB "Room"
 OLEANDER "Why"

KZRR/Albuquerque, NM
 OM: Frank Jaxon
 PD: Phil Mahoney
 MD: Rob Brothers
 MARILYN MANSON "Rock"
 POUND "Upside"

WZZO/Allentown, PA
 PD: Robin Lee
 MD: Keith Moyer
 1 PUSH MONKEY "Caught"

KWHL/Anchorage, AK
 PD: Dan Thomas
 MD: Kathy Mitchell
 FINGER ELEVEN "Above"
 TIN STAR "Head"

WAPL/Appleton, WI
 PD/M: Randy Hawke
 SPONGE "Live"
 TOM PETTY & HB "Room"
 MONSTER MAGNET "Temple"

WZXL/Atlantic City, NJ
 PD: Steve Raymond
 MD: Kathy Coro
 INDIGENOUS "Things"
 TOM PETTY & HB "Room"
 PUSH MONKEY "Caught"
 GRINSPOON "Post"

WKGB/Binghamton, NY
 PD: Jim Free
 MD: Tom Boland
 8 TOM PETTY & HB "Room"

WRQK/Canton, OH
 OM: Chuck Stevens
 Asst. OM: Todd Downerd
 No Adds

WPXC/Cape Cod, MA
 OM: Steve McVie
 PD: Suzanne Tenair
 APD/M: Brian Kelly
 TOM PETTY & HB "Room"
 POUND "Upside"

KRNA/Cedar Rapids, IA
 PD: Joe Nugent
 MD: Tommy Lang
 4 SOULMOTOR "Guardian"
 BUCKCHERRY "Lit"
 LOUDMOUTH "Fly"
 BIG BAD ZERO "Crumble"

WYBB/Charleston, SC
 PD: Charlie Kendall
 MD: John Bloodwell
 No Adds

WKLC/Charleston, WV
 PD: Mike Rappaport
 5 TOM PETTY & HB "Room"
 MOON DOG MANE "Believe"

WWVV/Charlottesville, VA
 PD: Rick Daniels
 MD: Kym McKay
 GEORGE THOROGOOD "Trust"
 INDIGENOUS "Things"
 POUND "Upside"
 ECONLINE CRUSH "All"

WEBN/Cincinnati, OH
 OM: Scott Reinhart
 PD: Michael Walter
 MD: Bob Garrett
 FINGER ELEVEN "Above"
 SHADES APART "Valentine"

WVRK/Columbus, GA
 PD/M: Brian Waters
 TOM PETTY & HB "Room"
 BUCKCHERRY "Lit"
 TRAIN "Virginia"

WRKI/Danbury, CT
 PD: Tom Bass
 MD: Mary Scanlon
 No Adds

WTUE/Dayton, OH
 PD: Mike Thomas
 APD/M: John Beaulieu
 GEORGE THOROGOOD "Trust"

KQDS/Duluth, MN
 PD: Rick Church
 APD/M: Bill Jones
 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 POUND "Upside"

KLAQ/E Paso, TX
 PD/M: "Magic" Mike Ramsey
 APD: Glenn Garza
 3 TOM PETTY & HB "Room"
 STEVE RAY VAUGHAN "Wig"
 JAKE ANDREWS "Time"
 FATBOY SLIM "Praise"

KRQC/Monterey, CA
 PD/M: Rick Anderson
 APD: Dave "Big Dog" Cockrell
 14 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 SUSAN TEDESCHI "Rock"
 RATEDOG "River"
 DDT "Walkabout"
 POUND "Upside"

KZEE/Medford, OR
 PD: Bill Meyer
 MD: Jennifer Wilde
 STEVE RAY VAUGHAN "Wig"
 OLEANDER "Why"
 INDIGENOUS "Things"
 NEW AMERICAN SHAME "Under"

82 Total Reporters
82 Current Reporters
82 Current Playlists

WRKT/Erie, PA
 VP/Programming: Ron Kline
 MD: Sammy Stone
 INDIGENOUS "Things"
 TOM PETTY & HB "Room"
 SHADES APART "Valentine"

KKEG/Fayetteville, AR
 PD/M: Mark Morgan
 TOM PETTY & HB "Room"

WZZR/Ft. Pierce, FL
 PD: Rich Dickerson
 APD/M: Woody Maxwell
 TOM PETTY & HB "Room"
 JAKE ANDREWS "Time"
 POUND "Upside"

WXKE/Ft. Wayne, IN
 PD/M: Doc West
 2 TOM PETTY & HB "Room"
 OFFSPRING "Get"

WNDD/Gainesville, FL
 PD: Trevor Scott
 MD: David Riley
 POUND "Upside"
 TOM PETTY & HB "Room"

WQCM/Hagerstown, MD
 PD: David Miller
 MD: Will Kauffman
 4 TOM PETTY & HB "Room"
 BIG SUGAR "Better"
 WILCO "Stand"

WSTZ/Jackson, MS
 PD: Tiana Patterson
 APD/M: Kevin Keith
 SHADES APART "Valentine"
 TOM PETTY & HB "Room"
 SONIC JOYRIDE "Never"

WRZK/Johnson City, TN
 PD/M: Mark E. McKinney
 SOULMOTOR "Guardian"
 SPONGE "Live"
 TOM PETTY & HB "Room"

WRKR/Kalamazoo, MI
 MD: Chris Winters
 14 TOM PETTY & HB "Room"
 BIG SUGAR "Better"

WKHY/Lafayette, IN
 PD: Gail Lewis
 TOM PETTY & HB "Room"
 POUND "Upside"

KOMP/Las Vegas, NV
 PD: Mike Cuiotta
 MD: Big Marty
 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 SOULMOTOR "Guardian"

WKQQ/Lexington, KY
 PD: Dennis Dillon
 MD: RadioBoy
 TOM PETTY & HB "Room"

KMJX/Little Rock, AR
 PD: Tom Wood
 MD: Jimmy Edwards
 TOM PETTY & HB "Room"
 JEFF BECK "Mama"
 ROB ZOMBIE "Living"

WBAB/Long Island, NY
 VP/Prog.: Bob Buchmann
 Ops. Dir.: Eric Wellman
 10 TOM PETTY & HB "Room"
 WILCO "Stand"
 TRAIN "Virginia"

KLOS/Los Angeles, CA
 PD: Rita Wilde
 MD: Jim Villanueva
 16 TOM PETTY & HB "Room"

WTFX/Louisville, KY
 OM/PD: Michael Lee
 MD: Keith O'Lone
 No Adds

WOBZ/Macon, GA
 PD/M: Vance Shepherd
 PLACEBO "Every"
 TOM PETTY & HB "Room"
 INDIGENOUS "Things"

WTAO/Marion, IL
 OM/PD: Perry Stone
 MD: Matt Linsin
 7 TOM PETTY & HB "Room"
 4 KID ROCK "Bawitdaba"
 1 EVERLAST "Ends"

KFRQ/McAllen, TX
 int. PD/M: Shilo Stevens
 POUND "Upside"
 TIN STAR "Head"
 SHADES APART "Valentine"

KZEE/Medford, OR
 PD: Bill Meyer
 MD: Jennifer Wilde
 STEVE RAY VAUGHAN "Wig"
 OLEANDER "Why"
 INDIGENOUS "Things"
 NEW AMERICAN SHAME "Under"

KRQC/Monterey, CA
 PD/M: Rick Anderson
 APD: Dave "Big Dog" Cockrell
 14 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 SUSAN TEDESCHI "Rock"
 RATEDOG "River"
 DDT "Walkabout"
 POUND "Upside"

KZEE/Medford, OR
 PD: Bill Meyer
 MD: Jennifer Wilde
 STEVE RAY VAUGHAN "Wig"
 OLEANDER "Why"
 INDIGENOUS "Things"
 NEW AMERICAN SHAME "Under"

KRQC/Monterey, CA
 PD/M: Rick Anderson
 APD: Dave "Big Dog" Cockrell
 14 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 SUSAN TEDESCHI "Rock"
 RATEDOG "River"
 DDT "Walkabout"
 POUND "Upside"

82 Total Reporters
82 Current Reporters
82 Current Playlists

WCLG/Morgantown, WV
 PD/M: Jeff Miller
 APD: Jim Harrison
 MD: Chris Robbins
 11 TOM PETTY & HB "Room"
 FUEL "Jesus"

WDHA/Morristown, NJ
 Dir/Rock Prog.: Lenny Bloch
 APD/M: Terrie Carr
 3 JAKE ANDREWS "Time"
 GUFFS "Last"
 TRAIN "Virginia"

WPLR/New Haven, CT
 PD: John Griffin
 MD: Pam Landry
 TOM PETTY & HB "Room"
 BIG SUGAR "Better"

WCKW/New Orleans, LA
 PD: Ted Edwards
 MD: Paul Marshall
 LIT "Worst"

WNEW/New York, NY
 OM/PD: Garry Wall
 MD: Andrea Karr
 6 TOM PETTY & HB "Room"
 POUND "Upside"
 OLEANDER "Why"

WKLT/NW Michigan
 PD/M: Terri Ray
 12 TOM PETTY & HB "Room"
 8 POUND "Upside"

KATT/Oklahoma City, OK
 OM/PD: Chris Baker
 MD: Jake Daniels
 TOM PETTY & HB "Room"
 LIT "Worst"

KEZO/Omaha, NE
 PD/M: Bruce Patrick
 MONSTER MAGNET "Temple"
 SECOND COMING "Vintage"
 GEORGE THOROGOOD "Trust"

KCLB/Palm Springs, CA
 PD/M: Tish Lacey
 DDT "Walkabout"
 TOM PETTY & HB "Room"

WGLO/Peoria, IL
 OM/PD: Russ Schenk
 APD/M: Tim Ylisen
 GEORGE THOROGOOD "Trust"

WWCT/Peoria, IL
 PD: Joe Calgair
 MD: Scott Roher
 LIT "Worst"
 INDIGENOUS "Things"
 SOULMOTOR "Guardian"

WMMR/Philadelphia, PA
 PD: Joe Bonadonna
 MD: Ken Zepeto
 TOM PETTY & HB "Room"

KDKB/Phoenix, AZ
 OM/PD: Tim Maranville
 MD: Tracy Lee
 4 TOM PETTY & HB "Room"
 3 RA "Rage"
 1 SILVERCHAIR "Anthem"

WDVE/Pittsburgh, PA
 PD: Garrett Hart
 MD: Val Porter
 INDIGENOUS "Things"
 TOM PETTY & HB "Room"
 POUND "Upside"
 BUZZ JOETS "Copenhagen"

WHJY/Providence, RI
 PD: Joe Bevilacqua
 MD: Sharon Schifino
 TOM PETTY & HB "Room"

WBAB/Long Island, NY
 VP/Prog.: Bob Buchmann
 Ops. Dir.: Eric Wellman
 10 TOM PETTY & HB "Room"
 WILCO "Stand"
 TRAIN "Virginia"

KLOS/Los Angeles, CA
 PD: Rita Wilde
 MD: Jim Villanueva
 16 TOM PETTY & HB "Room"

WTFX/Louisville, KY
 OM/PD: Michael Lee
 MD: Keith O'Lone
 No Adds

WOBZ/Macon, GA
 PD/M: Vance Shepherd
 PLACEBO "Every"
 TOM PETTY & HB "Room"
 INDIGENOUS "Things"

WTAO/Marion, IL
 OM/PD: Perry Stone
 MD: Matt Linsin
 7 TOM PETTY & HB "Room"
 4 KID ROCK "Bawitdaba"
 1 EVERLAST "Ends"

KFRQ/McAllen, TX
 int. PD/M: Shilo Stevens
 POUND "Upside"
 TIN STAR "Head"
 SHADES APART "Valentine"

KZEE/Medford, OR
 PD: Bill Meyer
 MD: Jennifer Wilde
 STEVE RAY VAUGHAN "Wig"
 OLEANDER "Why"
 INDIGENOUS "Things"
 NEW AMERICAN SHAME "Under"

KRQC/Monterey, CA
 PD/M: Rick Anderson
 APD: Dave "Big Dog" Cockrell
 14 TOM PETTY & HB "Room"
 INDIGENOUS "Things"
 SUSAN TEDESCHI "Rock"
 RATEDOG "River"
 DDT "Walkabout"
 POUND "Upside"

82 Total Reporters
82 Current Reporters
82 Current Playlists

WKQZ/Saginaw, MI
 PD: Jack Lawson
 POUND "Upside"
 SPRUNG MONKEY "Naked"
 ECONLINE CRUSH "All"

KBER/Salt Lake City, UT
 OM/PD: Bruce Jones
 APD/M: Helen Powers
 No Adds

KSJO/San Jose, CA
 PD: Jim Richards
 MD: Laurie Free
 FINGER ELEVEN "Above"
 EVERLAST "Ends"

KZQZ/San Luis Obispo, CA
 PD/M: Rick Andrews
 SUSAN TEDESCHI "Rock"
 TOM PETTY & HB "Room"
 GRINSPOON "Post"
 LIT "Worst"
 LOCAL H "All-Right"
 MARILYN MANSON "Rock"

KXFX/Santa Rosa, CA
 PD: Steve Garland
 MD: Candy Chamberlain
 GUFFS "Last"
 TOM PETTY & HB "Room"

WYNF/Sarasota, FL
 PD: Brian Medlin
 MD: Cathy Taylor
 8 EVERLAST "Ends"
 DOVE TAIL JOINT "Inside"
 MOON DOG MANE "Believe"
 POUND "Upside"
 BIG SUGAR "Better"

KISW/Seattle, WA
 VP/GM: Clark Ryan
 APD/M: Cathy Faulkner
 LOUDMOUTH "Fly"

KRRR/Sioux Falls, SD
 PD/M: John Price
 FINGER ELEVEN "Above"
 JAKE ANDREWS "Time"
 TRAIN "Virginia"
 TOM PETTY & HB "Room"

WRBR/South Bend, IN
 PD/M: Joe Turner
 TOM PETTY & HB "Room"
 POUND "Upside"

KXUS/Springfield, MO
 PD/M: Mark McClain
 APD: Dave Roberts
 BUCKCHERRY "Lit"

WAQX/Syracuse, NY
 PD: John McCrae
 APD/M: Dave Frisina
 INDIGENOUS "Things"
 GUFFS "Last"
 MONSTER MAGNET "Temple"
 TOM PETTY & HB "Room"

WZZQ/Terre Haute, IN
 PD: Jeff Strange
 APD/M: Debbie Hunter
 5 FEAR FACTORY "Descent"
 TOM PETTY & HB "Room"
 JAKE ANDREWS "Time"
 SPONGE "Live"

WIOT/Toledo, OH
 OM/PD: Carrin Arriens
 APD: Don Davis
 MD: Susan Gates
 17 METALLICA "Page"

KXRX/Tri Cities, WA
 PD: Curt Carlier
 APD/M: Tim O'Rourke
 TOM PETTY & HB "Room"
 JONNY LANG "Wander"
 FATBOY SLIM "Praise"
 PEARL JAM "Kiss"

KLXP/Tucson, AZ
 PD: Andy Meyer
 TOM PETTY & HB "Room"
 BUCKCHERRY "Lit"
 JAKE ANDREWS "Time"

KMOD/Tulsa, OK
 OM/PD: Phil Stone
 MD: Rob Hurt
 TOM PETTY & HB "Room"

WEGW/Wheeling, WV
 PD: Dana Kelly
 MD: Jeff Jagger
 LIT "Worst"

WRDX/Wilmington, DE
 PD/M: Bob Walton
 16 TRAIN "Virginia"
 5 TOM PETTY & HB "Room"
 5 INDIGENOUS "Things"

WRQR/Wilmington, NC
 PD/M: Christine Martinez
 TOM PETTY & HB "Room"

KATS/Yakima, WA
 PD/M: Ron Harris
 TOM PETTY & HB "Room"
 JONNY LANG "Wander"
 GRAND MAL "Lotta"
 POUND "Upside"

WNCD/Youngstown, OH
 PD: Chris Patrick
 MD: Dom Nedella
 2 TOM PETTY & HB "Room"
 INDIGENOUS "Things"

82 Total Reporters
82 Current Reporters
82 Current Playlists

ACTIVE ROCK

KEYJ/Abilene, TX
 OM/PD: Randy Jones
 MD: Dave Michaels
 TOM PETTY & HB "Room"
 SHADES APART "Valentine"
 DDT "Walkabout"
 PODUNK "Wings"

KZRK/Amarillo, TX
 PD: Eric Slayter
 MD: J. Curry
 TOM PETTY & HB "Room"
 EVERLAST "Ends"
 FUEL "Jesus"

WIOB/Ann Arbor, MI
 OM: Mark Thompson
 APD/M: Ken Ward
 No Adds

KLBJ/Austin, TX
 OM: Jeff Carrol
 MD: Loris Lowe
 3 TOM PETTY & HB "Room"
 EVERLAST "Ends"
 SOULMOTOR "Guardian"

KRAB/Bakersfield, CA
 PD: Chris Squires
 MD: Danny Spanks
 15 BUCKCHERRY "Lit"
 14 METALLICA "Daring"
 2 EMINEM "Name"

WIYY/Baltimore, MD
 PD: Rick Strauss
 APD/M: Rob Heckman
 No Adds

WCPR/Biloxi, MS
 OM: Kenny Vest
 PD: Wayne Watkins
 APD/M: Scot Fox
 8 BIG BAD ZERO "Crumble"
 SHADES APART "Valentine"
 DISAPPOINTMENT INC "Sun"
 GUFFS "Last"

WAAF/Boston, MA
 PD: Dave Douglas
 MD: John Osterlind
 No Adds

WKPE/Cape Cod, MA
 PD: Dan Towers
 MD: Cat
 1 GODSMACK "Keep"

WZNF/Champaign, IL
 PD: Sturgis
 MD: Stacy Conner
 1 SOULMOTOR "Guardian"

WXRC/Charlotte, NC
 PD/M: Ron Bowen
 No Adds

KFMF/Chico, CA
 PD: Marty Griffin
 APD/M: Lisa Kelly
 ECONLINE CRUSH "All"
 POUND "Upside"
 FINGER ELEVEN "Above"

KRQR/Chico, CA
 PD/M: Don Wilson
 3 TIN STAR "Head"
 1 SWIMMER "Dirty"

KILO/Colorado Springs, CO
 Str. Mgr./PD: Rich Hawk
 APD/M: Don Jantzen
 7 SOULMOTOR "Guardian"

WAZU/Columbus, OH
 PD: Charley Lake
 APD/M: Joe Show
 EVERLAST "Ends"
 FINGER ELEVEN "Above"
 DOVE TAIL JOINT "Inside"

WBZX/Columbus, OH
 PD: Hal Fish
 APD/M: Ronni Hunter
 SILVERCHAIR "Anthem"
 POUND "Upside"
 SOULMOTOR "Guardian"

KNCN/Corpus Christi, TX
 PD: Kelli Cluque
 MD: Al Jones
 No Adds

KEGL/Dallas, TX
 PD: Greg Stevens
 APD/M: Cindy Scull
 No Adds

KBPI/Denver, CO
 PD: Bob Richards
 MD: Willie B. Hung
 BUCKCHERRY "Lit"

KAZR/Des Moines, IA
 PD: Sean Elliott
 MD: Paul Oslund
 GODSMACK "Keep"

WRIF/Detroit, MI
 OM: Doug Podell
 MD: Troy Hanson
 BIG SUGAR "Better"
 FINGER ELEVEN "Above"
 OFFSPRING "Get"
 PAPA VEGAS "Bombshell"
 GUFFS "Last"

WJXQ/Lansing, MI
 PD: Bob Olson
 MD: Kevin Conrad
 TOM PETTY & HB "Room"
 VIRGOS MERLOT "Gain"
 TIN STAR "Head"
 GRINSPOON "Post"

KIBZ/Lincoln, NE
 PD: Tim Sheridan
 APD/M: Jon Terry
 POUND "Upside"
 (HED) PE "Serpent"

82 Total Reporters
82 Current Reporters
82 Current Playlists

WGBF/Evansville, IN
 PD: Mike Sanders
 MD: Turner Watson
 SOULMOTOR "Guardian"
 TOM PETTY & HB "Room"
 PLACEBO "Every"
 POUND "Upside"
 GUFFS "Last"

KQWB/Fargo, ND
 PD: Jake West
 APD: Noel Scotch
 MD: Mike "Big Dog" Kapel
 NOTHINGFACE "Sick"
 TIN STAR "Head"
 EVERLAST "Ends"

WRCC/Fayetteville, NC
 PD/M: Greg Patrick
 No Adds

WWBN/Flint, MI
 PD: Brian Beddow
 MD: Chih Walker
 SILVERCHAIR "Anthem"
 POUND "Upside"

KRZR/Fresno, CA
 PD/M: E. Curtis Johnson
 11 POUND "Upside"
 BUCKCHERRY "Lit"

WBYP/Ft. Wayne, IN
 PD: Jim Fox
 MD: Matt Talluto
 STATIC-X "Push"

WRUF/Gainesville, FL
 PD: Harry Guscott
 MD: Bill Berrios
 9 TOM PETTY & HB "Room"
 FINGER ELEVEN "Above"

WKLO/Grand Rapids, MI
 OM: Tony Gates
 APD/M: Mark Feurie
 EVERLAST "Ends"

WXRA/Greensboro, NC
 PD/M: Tim Satterfield
 14 TOM PETTY & HB "Room"
 SHADES APART "Valentine"

WTPT/Greenville, SC
 PD: Zack Tyler
 1 POUND "Upside"
 HONKY TOAST "Shakin"
 DOVE TAIL JOINT "Inside"
 MARILYN MANSON "Rock"

WQXA/Harrisburg, PA
 PD: Claudine DeLorenzo
 MD: Nixon
 SHADES APART "Valentine"

WTPA/Harrisburg, PA
 PD: Chris James
 MD: Amy Warner
 11 TOM PETTY & HB "Room"
 MONSTER MAGNET "Temple"
 HONKY TOAST "Shakin"
 POUND "Upside"
 BAD LIES "Amazng"

WCCC/Hartford, CT
 PD: Michael Picozzi
 APD/M: Mike Karolyi
 EVERLAST "Ends"
 SPRUNG MONKEY "Naked"
 SOULMOTOR "Guardian"

KPOI/Honolulu, HI
 PD: Brock Whaley



ACTIVE ROCK TOP 50

APRIL 9, 1999

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	COLLECTIVE SOUL Heavy (Atlantic)	2201	2330	2225	2187	74/0
1	1	2	2	CREED One (Wind-up)	2087	2253	2315	2306	73/0
4	3	3	3	METALLICA Whiskey In The Jar (Elektra/EEG)	1975	2100	1971	1907	76/0
6	5	5	4	ROB ZOMBIE Living Dead Girl (Geffen)	1773	1699	1575	1478	75/0
8	8	6	5	SAMMY HAGAR Mas Tequila (MCA)	1703	1627	1380	1344	65/0
3	4	4	6	EVERLAST What It's Like (Tommy Boy)	1633	1762	1904	2066	67/0
10	9	9	7	OLEANDER Why I'm Here (Republic/Universal)	1571	1460	1261	1100	74/0
5	6	7	8	GODSMACK Whatever (Republic/Universal)	1508	1591	1529	1571	72/1
7	7	8	9	OFFSPRING Why Don't You Get A Job? (Columbia)	1463	1533	1420	1374	68/1
12	10	10	10	ORGY Blue Monday (Elementree/Reprise)	1291	1279	1163	1064	64/0
16	13	11	11	KORN Freak On A Leash (Immortal/Epic)	1221	1202	1044	894	74/0
27	22	12	12	BUCKCHERRY Lit Up (DreamWorks)	1221	1077	824	637	72/5
17	15	17	13	SECOND COMING Vintage Eyes (Capitol)	1087	986	952	892	62/2
25	23	18	14	LOUDMOUTH Fly (Hollywood)	1076	983	804	710	73/0
19	18	15	15	SILVERCHAIR Anthem For The Year 2000 (Epic)	1068	1019	875	860	67/3
20	16	13	16	GOO GOO DOLLS Dizzy (Warner Bros.)	1058	1037	932	828	57/1
28	26	22	17	LIT My Own Worst Enemy (RCA)	1041	857	653	540	66/3
26	21	19	18	ECONOLINE CRUSH All That You Are (x3) (Restless)	1017	950	838	660	68/1
14	14	16	19	TOM PETTY & THE HEARTBREAKERS Free Girl... (Warner Bros.)	952	1019	1016	987	50/0
22	19	21	20	BLACK CROWES Only A Fool (American/Columbia)	864	894	872	819	46/0
23	20	20	21	MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)	862	920	839	796	55/0
9	11	14	22	BARE JR. You Blew Me Off (Immortal/Epic)	807	1025	1149	1198	43/0
31	30	27	23	STAIN D Just Go (Flip/Elektra/EEG)	784	651	538	475	64/2
—	32	25	24	MARILYN MANSON Rock Is Dead (Maverick/Nothing/Interscope)	781	715	491	158	71/4
21	25	24	25	ROB ZOMBIE Dragula (Geffen)	777	775	732	826	43/0
BREAKER			26	MONSTER MAGNET Temple Of Your Dreams (A&M)	713	593	455	320	61/3
30	29	26	27	KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)	711	677	565	506	64/2
BREAKER			28	EVERLAST Ends (Tommy Boy)	700	572	372	143	54/13
11	12	23	29	CANDLEBOX Happy Pills (Maverick/WB)	587	843	1058	1099	34/0
33	33	34	30	HONKY TOAST Shakin' And A Bakin' (550 Music/ERG)	568	524	459	449	48/3
42	39	37	31	FINGER ELEVEN Above (Wind-up)	555	477	333	301	51/5
35	35	36	32	DOVETAIL JOINT Level On The Inside (Aware/C2/Columbia)	547	486	442	411	45/2
36	36	35	33	VIRGOS MERLOT Gain (Atlantic)	503	520	423	406	40/1
24	27	28	34	METALLICA Turn The Page (Elektra/EEG)	492	609	626	714	36/0
29	31	32	35	FEAR FACTORY Descent (Roadrunner)	458	540	521	523	40/1
43	40	38	36	PUSHMONKEY Caught My Mind (Arista)	397	372	326	262	36/2
13	17	30	37	HOLE Malibu (DGC/Geffen)	388	593	913	1025	18/0
45	44	43	38	LOCAL H All-Right (Oh, Yeah) (Island)	356	307	299	261	39/2
34	37	44	39	MONSTER MAGNET Powertrip (A&M)	354	303	379	432	23/0
41	42	39	40	FLYS She's So Huge (Delicious Vinyl/Trauma)	346	346	312	310	30/2
38	43	42	41	SUGAR RAY Every Morning (Lava/Atlantic)	300	310	311	331	10/0
18	24	33	42	STABBING WESTWARD Haunting Me (Columbia)	290	534	755	889	22/0
—	47	46	43	GRIN SPOON PostEnebriatedAnxiety (Universal)	285	273	214	205	34/4
37	45	41	44	OFFSPRING Pretty Fly (For A White Guy) (Columbia)	258	317	276	379	18/0
—	—	47	45	SPONGE Live Here Without You (Beyond)	257	236	146	97	25/0
DEBUT			46	SOULMOTOR Guardian Angel (CMC)	254	142	32	6	35/9
DEBUT			47	POUND Upside Down (Island)	253	11	—	—	40/17
DEBUT			48	SPRUNG MONKEY Naked (Surfdog/Hollywood)	230	139	48	23	25/4
—	—	48	49	JONNY LANG Wander This World (A&M)	217	213	186	177	16/0
32	41	45	50	LIMP BIZKIT Faith (Flip/Interscope)	216	289	323	455	15/0

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker. 78 Active Rock reporters. 78 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

NEW & ACTIVE

FUEL Jesus Or A Gun (550 Music/ERG)
Total Plays: 211, Total Stations: 16, Adds: 2

JEFF BECK What Mama Said (Epic)
Total Plays: 206, Total Stations: 16, Adds: 1

CAKE Sheep Go To Heaven (Capricorn/Mercury)
Total Plays: 165, Total Stations: 10, Adds: 0

ONE MINUTE SILENCE Stuck Between A Rock And... (Big Cat/V2)
Total Plays: 164, Total Stations: 15, Adds: 2

TIN STAR Head (V2)
Total Plays: 154, Total Stations: 18, Adds: 7

CRANBERRIES Promises (Island)
Total Plays: 131, Total Stations: 12, Adds: 0

BIG SUGAR Better Get Used To It (Capricorn)
Total Plays: 126, Total Stations: 15, Adds: 1

GODSMACK Keep Away (Republic/Universal)
Total Plays: 123, Total Stations: 12, Adds: 4

FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
Total Plays: 122, Total Stations: 5, Adds: 1

CREED I'm Eighteen (Columbia)
Total Plays: 117, Total Stations: 8, Adds: 2

Songs ranked by total plays

BREAKERS®

MONSTER MAGNET
Temple Of Your Dreams (A&M)

TOTAL PLAYS/INCREASE: 713/120
TOTAL STATIONS/ADDS: 61/3
CHART: 26

EVERLAST

Ends (Tommy Boy)

TOTAL PLAYS/INCREASE: 700/128
TOTAL STATIONS/ADDS: 54/13
CHART: 28

MOST ADDED®

ARTIST/TITLE LABEL(S)	ADDS
POUND Upside Down (Island)	17
EVERLAST Ends (Tommy Boy)	13
TOM PETTY & THE HEARTBREAKERS Room... (Warner Bros.)	13
SHADES APART Valentine (Universal)	9
SOULMOTOR Guardian Angel (CMC)	9
TIN STAR Head (V2)	7
DDT Walkabout (TMC/Elektra/EEG)	6
BUCKCHERRY Lit Up (DreamWorks)	5
FINGER ELEVEN Above (Wind-up)	5
GUFFS Last Goodbye (Atlantic)	5

Second Coming
"Vintage Eyes"

R&R 17 - 13

Monitor 19*-16*

New: KUF0 KEZO WYYX



MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
POUND Upside Down (Island)	+242
LIT My Own Worst Enemy (RCA)	+184
BUCKCHERRY Lit Up (DreamWorks)	+144
STAIN D Just Go (Flip/Elektra/EEG)	+133
EVERLAST Ends (Tommy Boy)	+128
MONSTER MAGNET Temple Of Your Dreams (A&M)	+120
SOULMOTOR Guardian Angel (CMC)	+112
OLEANDER Why I'm Here (Republic/Universal)	+111
SECOND COMING Vintage Eyes (Capitol)	+101
LOUDMOUTH Fly (Hollywood)	+93

HOTTEST RECURRENTS

LENNY KRAVITZ Fly Away (Virgin)

KORN Got The Life (Immortal/Epic)

FLYS Got You (Where I Want You) (Delicious Vinyl/Trauma)

HOLE Celebrity Skin (DGC/Geffen)

EVE 6 Inside Out (RCA)

CREED What's This Life For (Wind-up)

MONSTER MAGNET Space Lord (A&M)

EVE 6 Leech (RCA)

STABBING WESTWARD Save Yourself (Columbia)

FUEL Shimmer (550 Music/ERG)

Breakers: Songs registering 600 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

marilyn manson
"rock is dead"

From the album Mechanical Animals on Interscope/Nothing and music from "The Matrix" motion picture on Maverick records.

The Matrix #1 at the box office grossing \$37.2 million

The Matrix album is gold after 1 week at retail

Mechanical Animals now over 1.2 million sold and growing

New Adds This Week:
KRXQ KHOP WTPT WRAT

R&R Active Rock 24

BDS Active Rock 23*



rock is not dead!!



ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

94WYSP
THE ROCK STATION

MARKET #5
WYSP/Philadelphia
Infinity
(215) 625-9460
Sabean/Mirsky/Palumbo

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	35	35	36		MONSTER MAGNET/Powertrip
35	34	34	34		CREED/One
34	33	33	33		ROB ZOMBIE/Dracula
32	33	31	32		EVERLAST/What It's Like
8	8	16	18		ROB ZOMBIE/Why Don't You Get
6	17	16	18		OLEANDER/Why I'm Here
15	14	17	17		SECOND COMING/Vintage Eyes
16	17	16	16		COLLECTIVE SOUL/Heavy
16	17	13	16		SAMMY HAGAR/Mas Tequila
15	16	17	16		KID ROCK/Am The Bullgod
13	14	15	16		BLACK SABBATH/Selling My Soul
19	16	16	16		METALLICA/Whiskey In The Jar
15	18	15	16		GODSMACK/Whatever
14	9	13	13		ROB ZOMBIE/Living Dead Girl
7	8	10	10		MARILYN MANSON/Rock Is Dead
9	9	9	9		BUCKCHERRY/Lit Up
8	9	8	9		FUEL/Jesus Or A Gun
12	10	9	9		KORN/Freak On A Leash
11	9	9	9		SILVERCHAIR/Anthem For...
8	6	8	8		KID ROCK/Bawitdaba
9	8	8	8		LOCAL H/AI-Right (Oh, Yeah)
8	7	8	8		FEAR FACTORY/Descent
9	6	7	7		LOUDMOUTH/Fly
9	6	8	8		STAIN'D/Just Go
7	6	6	6		OFFSPRING/Pretty Fly (For...)
14	13	13	13		TOM PETTY & HB/Free Girl Now
7	6	2	3		LIMP BIZKIT/Fath
-	-	-	-		MONSTER MAGNET/Temple Of Your...
-	-	-	-		DOT/Walkabout

101 WRIF

MARKET #6
WRIF/Detroit
Greater Media
(248) 547-0101
Podell/Hanson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	28	24	23		COLLECTIVE SOUL/Heavy
27	29	19	22		SAMMY HAGAR/Mas Tequila
25	29	20	21		METALLICA/Whiskey In The Jar
23	27	13	19		EVERLAST/What It's Like
27	28	22	19		CREED/One
13	12	9	15		BUCKCHERRY/Lit Up
19	15	13	15		MONSTER MAGNET/Powertrip
17	14	10	13		TOM PETTY & HB/Free Girl Now
5	6	6	12		MOON DOGS/MAN/E Believe
11	9	8	12		GODSMACK/Whatever
15	4	10	11		ROB ZOMBIE/Dracula
12	6	7	11		BAD COMPANY/Hey Hey
6	10	7	11		LOUDMOUTH/Fly
12	12	11	11		SILVERCHAIR/Anthem For...
12	11	7	11		HONKY TOAST/Shakin' And A Bakin'
10	12	11	10		ROB ZOMBIE/Living Dead Girl
7	7	7	7		KORN/Freak On A Leash
11	17	9	9		SPONGE/Live Here Without...
-	8	8	8		MARILYN MANSON/Rock Is Dead
-	8	8	8		SOULMOTOR/Guardian Angel
10	13	6	9		KID ROCK/Bawitdaba
12	12	9	9		OLEANDER/Why I'm Here
-	12	9	8		ROGER DALTRY/SLASH/No More Mr Nice Guy
-	7	6	5		OFFSPRING/She's Got Issues
-	11	9	8		BLACK CROWES/Only A Fool
6	9	8	7		ECONLINE CRUSH/All That You Are...
-	12	9	6		GEORGE THOROGOOD...I Don't Trust Nobody
5	12	9	6		STAIN'D/Just Go
11	13	9	5		STABBING WESTWARD/Haunting Me

97.1 EAGLE ROCKS

MARKET #7
KEGL/Dallas
Jacor
(972) 869-9700
Stevens/Scull

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
34	24	30	33		COLLECTIVE SOUL/Heavy
33	31	32	32		SAMMY HAGAR/Mas Tequila
31	34	28	30		CREED/One
29	30	30	29		METALLICA/Whiskey In The Jar
19	23	20	20		ECONLINE CRUSH/All That You Are...
7	9	14	20		SECOND COMING/Vintage Eyes
18	29	24	19		OLEANDER/Why I'm Here
19	20	18	18		OFFSPRING/Why Don't You Get...
19	19	17	15		ROB ZOMBIE/Living Dead Girl
-	4	12	14		SILVERCHAIR/Anthem For...
-	-	6	14		EVERLAST/Ends
12	13	11	13		TOM PETTY & HB/Free Girl Now
13	13	11	13		ORGY/Blue Monday
15	12	11	12		KORN/Freak On A Leash
12	14	15	12		BUCKCHERRY/Lit Up
9	11	13	11		LIT/My Own Worst Enemy
2	2	6	9		FLY/She's So Huge
8	9	5	9		LOUDMOUTH/Fly
8	9	9	7		KID ROCK/Bawitdaba
9	9	10	6		MARILYN MANSON/Rock Is Dead
20	21	17	6		CANDLEBOX/Happy Pills
-	-	5	5		MONSTER MAGNET/Temple Of Your...
-	-	4	4		FINGER ELEVEN/Above

WAAF 107.3 FM

MARKET #8
WAAF/Boston
Entercom
(617) 236-1073
Douglas/Osterlind

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	34	35	36		SEVENUST/Bitch
34	31	36	34		KORN/Freak On A Leash
13	13	18	33		KORN/Got The Life
20	20	21	32		CREED/One
29	28	24	30		KID ROCK/Bawitdaba
23	27	23	29		EVERLAST/Ends
4	16	26	27		GODSMACK/Keep Away
7	12	26	26		SEVENUST/Black
32	27	13	24		GODSMACK/Whatever
21	24	23	24		SECOND COMING/Vintage Eyes
21	27	22	24		ORGY/Blue Monday
15	21	23	24		FINGER ELEVEN/Above
29	29	21	22		OLEANDER/Why I'm Here
30	28	25	21		ROB ZOMBIE/Living Dead Girl
29	29	20	20		METALLICA/Whiskey In The Jar
15	18	24	20		LIMP BIZKIT/Fath
20	15	20	20		SAMMY HAGAR/Mas Tequila
18	27	23	18		DOVETAIL JOINT/Level On The Inside
21	21	19	18		MARILYN MANSON/Rock Is Dead
23	20	16	16		LIT/My Own Worst Enemy
3	14	16	15		VAST/Pretty When You Cry
10	14	15	15		STAIN'D/Just Go
-	2	13	15		PUSHMONKEY/Caught My Mind
17	19	13	14		BUCKCHERRY/Lit Up
12	14	10	14		LOUDMOUTH/Fly
14	13	14	13		FEAR FACTORY/Descent
13	13	13	13		GRINSPORN/PostEnbrated...
9	9	8	12		CUTTERS/Satisfied
3	9	8	11		MARVELOUS 3/Freak Of The Week
-	-	-	3		DOT/Walkabout

WDCW

MARKET #9
WDCW/Washington
Chancellor
(301) 587-7100
Neumann/Rizer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	37	39	35		SUGAR RAY/Every Morning
14	17	33	34		OFFSPRING/Why Don't You Get...
16	22	36	34		COLLECTIVE SOUL/Heavy
24	37	36	34		LIT/My Own Worst Enemy
16	27	38	34		HOLE/Maibu
38	36	34	34		TOMMY HENRIKSEN/ See The Sun
36	35	39	32		CAKE/Never There
25	35	38	32		CREED/One
34	37	37	32		MARVELOUS 3/Freak Of The Week
-	-	17	20		JUDY/Nick James
17	18	20	18		TOM PETTY & HB/Free Girl Now
-	11	22	18		VIRGOS MERLOT/Gain
32	18	21	16		BARE JR./You Blew Me Off
-	-	17	15		GOMEZ/Get Myself Arrested
-	-	15	15		CRANBERRIES/Promises
17	16	19	15		FLY/She's So Huge
-	9	13	13		GOO GOO DOLLS/Dizzy
6	12	11	11		KORN/Freak On A Leash
10	9	13	10		SILVERCHAIR/Anthem For...

WPTA
the Rock station

MARKET #11
WZTA/Miami
Clear Channel
(305) 654-9494
Steele/Kimba

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
20	29	26	31		COLLECTIVE SOUL/Heavy
29	30	28	28		HOLE/Maibu
23	21	28	24		OLEANDER/Why I'm Here
21	21	22	22		LIT/My Own Worst Enemy
34	28	31	21		VIRGOS MERLOT/Gain
10	10	14	20		MONSTER MAGNET/Temple Of Your...
22	23	24	20		ORGY/Blue Monday
8	17	20	20		KORN/Freak On A Leash
25	23	19	19		BUCKCHERRY/Lit Up
16	19	21	18		OFFSPRING/Why Don't You Get...
10	11	14	17		GOO GOO DOLLS/Dizzy
23	19	17	17		SILVERCHAIR/Anthem For...
17	16	16	16		ROB ZOMBIE/Living Dead Girl
-	7	15	15		EVERLAST/Ends
18	20	18	15		METALLICA/Whiskey In The Jar
18	19	10	14		ECONLINE CRUSH/All That You Are...
13	14	17	14		FINGER ELEVEN/Above
11	18	12	13		LOCAL H/AI-Right (Oh, Yeah)
-	-	13	12		HONKY TOAST/Shakin' And A Bakin'
-	-	12	12		SPONGE/Live Here Without...
20	16	11	11		SAMMY HAGAR/Mas Tequila
12	12	11	11		FLY/She's So Huge
12	11	11	11		TOM PETTY & HB/Free Girl Now
-	9	10	10		CREASE/Jenny
11	13	11	10		STAIN'D/Just Go
11	13	9	10		MARILYN MANSON/Rock Is Dead
4	8	3	9		BLACK CROWES/Only A Fool
1	5	4	9		CRANBERRIES/Promises
9	15	6	8		FUEL/Jesus Or A Gun
2	9	2	8		LENNY KRAVITZ/You're My Flavor

98KUPD
ARIZONA'S REAL ROCK

MARKET #15
KUPD/Phoenix
Sandusky
(602) 345-5921
Jeffries

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	28	27	28		COLLECTIVE SOUL/Heavy
30	28	28	28		CREED/One
22	22	25	27		SILVERCHAIR/Anthem For...
31	29	27	27		ROB ZOMBIE/Living Dead Girl
26	27	27	27		METALLICA/Whiskey In The Jar
23	25	22	23		BUCKCHERRY/Lit Up
18	16	17	22		LIT/My Own Worst Enemy
22	22	23	21		LOUDMOUTH/Fly
14	17	20	21		HONKY TOAST/Shakin' And A Bakin'
17	14	17	20		STAIN'D/Just Go
22	21	20	19		GOO GOO DOLLS/Dizzy
-	-	6	17		BIGSHOT ALLSTAR/Colorized
17	17	15	17		QUEENS OF THE STONE AGE/Guardian Angel
-	-	15	17		GRINSPORN/PostEnbrated...
15	17	13	15		MARILYN MANSON/Rock Is Dead
13	15	14	15		MONSTER MAGNET/Temple Of Your...
6	16	15	15		OLEANDER/Why I'm Here
-	-	8	14		GODSMACK/Keep Away
-	-	8	14		SPRUNG MONKEY/Naked
19	12	18	14		SUPAFUZZ/Push
16	16	15	13		LOCAL H/AI-Right (Oh, Yeah)
12	13	14	13		KID ROCK/Bawitdaba
13	14	11	13		SEVENUST/Bitch
10	12	14	12		CLAWFINGER/Biggest And The Best
12	11	13	12		STATIC-X/Bled For Days
-	6	15	11		ROADSAW/Not Today
-	-	6	15		FINGER ELEVEN/Above
-	-	6	15		POUND/Upside Down

ROCK 105.3
SAN DIEGO'S ROCK STATION

MARKET #16
KIOZ/San Diego
Jacor
(619) 565-6006
Dukes/Leder

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
25	22	24	27		ROB ZOMBIE/Dracula
22	22	20	24		GODSMACK/Whatever
9	18	20	22		SILVERCHAIR/Anthem For...
24	27	24	20		CREED/One
19	20	17	20		MONSTER MAGNET/Powertrip
9	-	8	19		METALLICA/Turn The Page
9	17	17	19		ROB ZOMBIE/Living Dead Girl
22	22	22	17		COLLECTIVE SOUL/Heavy
22	20	18	17		SPRUNG MONKEY/Naked
12	11	13	16		LOUDMOUTH/Fly
17	21	19	15		METALLICA/Whiskey In The Jar
15	14	12	14		FOO FIGHTERS/Everlong
15	13	15	14		MEGADETH/Trust
4	10	9	13		BLACK SABBATH/Selling My Soul
20	16	15	13		KORN/Got The Life
10	9	11	13		TOOL/Anem
16	15	12	12		LUCY'S FUR COAT/Magic
10	12	12	12		TOOL/Foray Six & 2
5	3	10	12		CREED/Torn
8	13	12	12		CREED/My Own Prison
-	9	12	11		OLEANDER/Why I'm Here
4	6	10	11		KORN/Freak On A Leash
-	-	5	11		EVERLAST/Ends
-	-	2	11		STAIN'D/Just Go
12	11	12	11		MEGADETH/Use The Man
1	7	12	11		ECONLINE CRUSH/All That You Are...
12	11	7	10		METALLICA/The Memory Remains
10	10	12	10		STABBING WESTWARD/Haunting Me
6	8	11	9		MONSTER MAGNET/Space Lord
7	10	8	8		METALLICA/Fuel

93 PURE ROCK

MARKET #18
KXXR/Minneapolis
ABC
(612) 545-5601
Linder/Bitney

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	29	35	38		METALLICA/Whiskey In The Jar
37	35	36	38		BUCKCHERRY/Lit Up
37	35	36	34		ROB ZOMBIE/Living Dead Girl
33	34	30			

active INSIGHT

By
Frank Correia
Asst. Rock Editor

Rock radio has been getting the Finger and liking it. Actually, programmers have been giving the thumbs up to Toronto-based rockers **Finger Eleven**. Originally known as the Rainbow Butt Monkeys, the group won a radio contest in Canada and signed with Polygram in '94. Their first release, *Letters From Chutney*, nearly went gold north of the border and earned the band a Juno nomination (Canada's version of a Grammy nod) for Best New Group of 1995. Two years later, the band found a new name and a new drummer, and began searching for a new label due to shake-ups at Polygram. In March of '98, Finger Eleven wound up with **Wind-up** and released *Tip*.

Despite the fact that their first single was called "Quicksand," Finger Eleven built a solid base as the track sank in with the Active Rock panel. The follow-up single, "Above," explores musical dynamics more deeply — **Rick Jaccett's** and **James Black's** watery guitars erupt into solid distortion as **Scott Anderson's** whispered strains build to vocal catharsis. It's a combination that **Gary Allen**, PD of KHTQ/Spokane, sees as melodic

without being wimpy.

"It's like a Goo Goo Dolls record with some real crunch," Allen explains. "Finger Eleven is the bad boy's Goo Goo Dolls. Also, the fact that they're a new band adds to their credibility with the format. It's a great radio record, that's for damn sure." Allen has seen requests for "Above" picking up lately, and has opened the single up to all dayparts because of the positive response it has received on KHTQ's weeknight feature, *The New Music Half Hour*.

Wind-up's **Joanne Grand** sees Finger Eleven as another great export from our neighbors to the north. "They're the best thing out of Canada since hockey."



Finger Eleven

R&R TOP 20 SPECIALTY ARTISTS

R&R's Exclusive Insight Into The Extreme Side Of Rock

- 1 **FEAR FACTORY** (*Roadrunner*) Airplay Includes: KRAB, WEBN, WXTM
- 2 **STAINED** (*Flip/Elektra/EEG*) Airplay Includes: KATT, WBAB, WMFS
- 3 **STATIC-X** (*Warner Bros.*) Airplay Includes: KIOZ, WRXL, WGIR
- 4 **PRO-PAIN** (*Nuclear Blast*) Airplay Includes: KBPI, KZZE, WTFX
- 5 **OVERKILL** (*CMC*) Airplay Includes: KUPD, KWHL, KXXR
- 6 **MOTORHEAD** (*CMC*) Airplay Includes: KQWB, WRXL, WXTM
- 7 **GRIP INC.** (*Metal Blade*) Airplay Includes: KEYJ, WBAB, WMFS
- 8 **GWAR** (*Metal Blade*) Airplay Includes: KLFX, KUPD, WGIR
- 9 **NOTHINGFACE** (*DCide/Mayhem*) Airplay Includes: KDOT, KWHL, WTFX
- 10 **PUYA** (*MCA*) Airplay Includes: KFMF, WKPE, WXTM
- 11 **SKINLAB** (*Century Media*) Airplay Includes: KEYJ, KRXQ, KXXR
- 12 **CLAWFINGER** (*Music Cartel*) Airplay Includes: KLPX, WBAB, WRXL
- 13 **THE RAGE: CARRIE II** (*Edel America*) Airplay Includes: KISW, KQWB, KRXQ
- 14 **SOIL** (*M.I.A.*) Airplay Includes: KUPD, WRXL, WTFX
- 15 **NAPALM DEATH** (*Earache*) Airplay Includes: KLFX, KXXR, KZZE
- 16 **LOUDMOUTH** (*Hollywood*) Airplay Includes: KDOT, KISW, WZMT
- 17 **SICK OF IT ALL** (*Fat Wreck Chords*) Airplay Includes: KRXQ, WKLO, WKPE
- 18 **NEUROSIS** (*Relapse*) Airplay Includes: KQWB, WMFS, WGIR
- 19 **DIMMU BORGIR** (*Nuclear Blast*) Airplay Includes: KEYJ, KIOZ, WRXL
- 20 **FAMILY VALUES '98** (*Immortal/Epic*) Airplay Includes: KBPI, KXXR, WTFX

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

KEYJ/Abilene, TX Power Play Mon-Fri midnight-2am Floyd Syx Alabama Thunder "Dyspell" Overkill "Forked Tongue Kiss" Loudmouth "Not Free" Pro-Pain "Burn" Staind "Crawl"	KWHL/Anchorage, AK The Pit Sunday 8-9pm Hitman Nothingface "The Sick" Loudmouth "Fly" Monster Magnet "Temple Of Your" Fear Factory "Cars" Overkill "Stone Cold Jesus"	KRAB/Bakersfield, CA X-Factor Sunday 7-8pm Mike Bell Rentals "Getting By" John Oszajca "Bi-Sexual Chick" Fountains Of Wayne "Denise" Fear Factory "Cars" M.O.T. "Town Car"	WKGB/Binghamton, NY Incoming Monday 10pm-11:30pm Tim Boland Bare Jett "Fetish" Fuel "Jesus Or A Gun" Dr. Israel "The Doctor" Finger Eleven "Above" Rubbydiver "Supernatural"	WKP/Chico, CA Dot-strocties Mon-Fri 11pm-midnight Cale Wiggins Defones "MX" Videoscene "Post-Enerbrated" Videodrome "Ty Jonathan Down" One Minute Silence "Stuck Between A" Puya "Fate"	KFMF/Chico, CA Over The Edge Sunday 10pm-midnight Paul Swifka Fatboy Slim "Gangster Tripping" Beastie Boys "Body Movin" Eminem "My Name Is" Dr. Israel "Revival" Hole "Avulv"	WEBN/Cincinnati, OH Damnation Alley Sunday midnight-1am Hot Rod Johnny Fontaine & Spamboy Joan Jett "Fetish" Fear Factory "Resurrection" Pantera "Hole In The Sky" Motorhead "Ace Of Spades (Live)" Godsmack "Moon Baby"	KBPI/Denver, CO Metalix Saturday midnight-2am Uncle Nasty Pro-Pain "One Man Army" Overkill "Stone Cold Jesus" Motorhead "Ace Of Spades (Live)" Family Values '98 "Shot Liver Medley" Hum anany Stew "Welcome To My"	KQWB/Fargo, ND Meltdown Saturday 10pm-2am Troy Matthews Grip Inc. "Amped" Pro-Pain "In For The Kill" Overkill "Stone Cold Jesus" Skid Row "Escalator" Rotstain & Jetsam "Chemical Noise"	WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Blur "Tender" Papa Vegas "Bombshell" Beth Orton "Stolen Car" Hankey Danger "Save It For Later" Mighty Mighty "Rudy Can't Fall"	WTPA/Harrisburg, PA Sound Alternative Sunday 8-10pm Matt Miller Speedy "Entertainment" Wellwater Conspiracy "Compeller" Built To Spill "Carry The Zero" Dr. Israel "The Doctor" Ernie "Polarized"	WCCC/Hartford, CT Sunday Night Blues Sunday 9-10pm Beef Slew Johnny Lang "Still Rainin" Roomful Of Blues "Blue, Blue World" Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Debbie Davies "Room With A View"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WXR/ Greensboro, NC Outer Limits Sunday 10-11pm Marcia Can Vase "Pretty When You Cry" Letters To Die "I Want You To Want" Soulmator "Guardian Angel" Jeff Beck "What Mama Said" Cutters "Satisfied"	WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Blur "Tender" Papa Vegas "Bombshell" Beth Orton "Stolen Car" Hankey Danger "Save It For Later" Mighty Mighty "Rudy Can't Fall"	WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Black Frank Grip Inc. "Isolation" Fear Factory "Cars" Pro-Pain "In For The Kill" Skinlab "So Far From The" Napalm Death "The Infiltrator"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 "Shot Liver Medley" Gwar "Nitro Burnin" Buck-O-Nine "Awkward Girl" Built For Speed "Ace Of Spades" Mike Ness "Don't Think Twice"	WTFX/Louisville, KY Detour Sunday 8-10pm Chris Aliman Family Values '98 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APRIL 9, 1999

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	COLLECTIVE SOUL Run (<i>Hollywood/Atlantic</i>)	636	636	617	614	32/0
8	3	3	2	JOHN MELLENCAMP I'm Not Running Anymore (<i>Columbia</i>)	600	570	565	525	30/0
5	4	4	3	VAN MORRISON Precious Time (<i>Point Blank/Virgin</i>)	559	518	499	483	29/0
2	2	2	4	TOM PETTY & THE HEARTBREAKERS Free Girl... (<i>Warner Bros.</i>)	538	606	578	532	28/0
19	8	7	5	SHERYL CROW Anything But Down (<i>A&M</i>)	482	402	326	226	31/1
12	7	5	6	WILCO Can't Stand It (<i>Reprise</i>)	453	419	333	293	33/2
7	6	6	7	SHAWN MULLINS Shimmer (<i>SMG/Columbia</i>)	416	418	410	387	27/0
16	11	9	8	JEWEL Down So Long (<i>Atlantic</i>)	387	394	312	257	27/1
14	12	11	9	CRASH TEST DUMMIES Keep A Lid On Things (<i>Arista</i>)	353	321	308	266	29/0
4	5	8	10	SUGAR RAY Every Morning (<i>Lava/Atlantic</i>)	348	402	495	506	21/1
15	16	12	11	XTC I'd Like That (<i>Idea/TVT</i>)	319	314	281	259	26/2
13	17	14	12	SINEAD LOHAN Diving To Be Deeper (<i>Grapevine/Interscope</i>)	288	291	280	270	21/0
17	13	13	13	BLACK CROWES Only A Fool (<i>American/Columbia</i>)	283	300	303	255	23/0
29	19	15	14	JONNY LANG Wander This World (<i>A&M</i>)	278	274	232	172	24/1
9	10	10	15	SEMISONIC Secret Smile (<i>MCA</i>)	270	352	325	340	18/0
24	20	18	16	ALANA DAVIS Can't Find My Way Home (<i>Elektra/EEG</i>)	234	231	225	194	19/0
—	—	21	17	BETH ORTON Stolen Car (<i>Arista</i>)	229	189	156	143	21/0
6	9	16	18	R.E.M. Lotus (<i>Warner Bros.</i>)	225	264	325	426	18/0
—	23	22	19	FATBOY SLIM Praise You (<i>Skint/Astralwerks/Caroline</i>)	214	189	184	154	11/0
—	—	27	20	MARTIN SEXTON Love Keep Us Together (<i>Atlantic</i>)	195	173	134	117	18/0
18	21	23	21	EVERLAST What It's Like (<i>Tommy Boy</i>)	191	188	225	249	8/0
—	—	30	22	NATALIE MERCHANT Life Is Sweet (<i>Elektra/EEG</i>)	182	170	153	149	19/0
DEBUT			23	TAL BACHMAN She's So High (<i>Columbia</i>)	181	156	131	94	15/0
8	15	19	24	NEW RADICALS You Get What You Give (<i>MCA</i>)	180	211	294	354	15/0
—	27	29	25	PAUL WESTERBERG Lookin' Out Forever (<i>Capitol</i>)	176	170	168	165	20/0
—	—	26	26	JOE HENRY Skin And Teeth (<i>Mammoth</i>)	175	174	143	131	21/0
DEBUT			27	B.B. KING Mean Old World (<i>MCA</i>)	175	146	62	46	19/0
11	18	20	28	GOO GOO DOLLS Slide (<i>Warner Bros.</i>)	169	194	262	306	14/0
DEBUT			29	CRANBERRIES Promises (<i>Island</i>)	160	121	108	79	11/0
28	28	24	30	ROLLING STONES f/DAVE MATTHEWS Memory Motel (<i>Virgin</i>)	155	177	167	173	15/0

This chart reflects airplay from March 29-April 4. Songs ranked by total plays. Highlighted songs indicate Breaker.
36 Adult Alternative reporters. 35 current playlists. © 1999, R&R Inc.

NEW & ACTIVE

LUCINDA WILLIAMS 2 Kool 2 B 4-Gotten (*Mercury*)

Total Plays: 149, Total Stations: 15, Adds: 1

DAVID WILCOX Never Enough (*Vanguard*)

Total Plays: 148, Total Stations: 14, Adds: 0

BAZ LUHRMANN Everybody's Free... (*Capitol*)

Total Plays: 146, Total Stations: 13, Adds: 0

EAGLE-EYE CHERRY Falling In Love Again (*Work/ERG*)

Total Plays: 140, Total Stations: 13, Adds: 0

CITIZEN KING Better Days (And The Bottom...) (*Warner Bros.*)

Total Plays: 112, Total Stations: 5, Adds: 0

TOM PETTY & THE HEARTBREAKERS Room At The Top (*Warner Bros.*)

Total Plays: 112, Total Stations: 27, Adds: 27

GOMEZ Get Myself Arrested (*Hut/Virgin*)

Total Plays: 109, Total Stations: 13, Adds: 0

CESAR ROSAS Little Heaven (*Rykodisc*)

Total Plays: 96, Total Stations: 11, Adds: 2

FASTBALL Out Of My Head (*Hollywood*)

Total Plays: 94, Total Stations: 10, Adds: 0

TIN STAR Head (V2)

Total Plays: 88, Total Stations: 4, Adds: 0

Songs ranked by total plays

BREAKERS®

No Songs Qualified For Breaker Status This Week

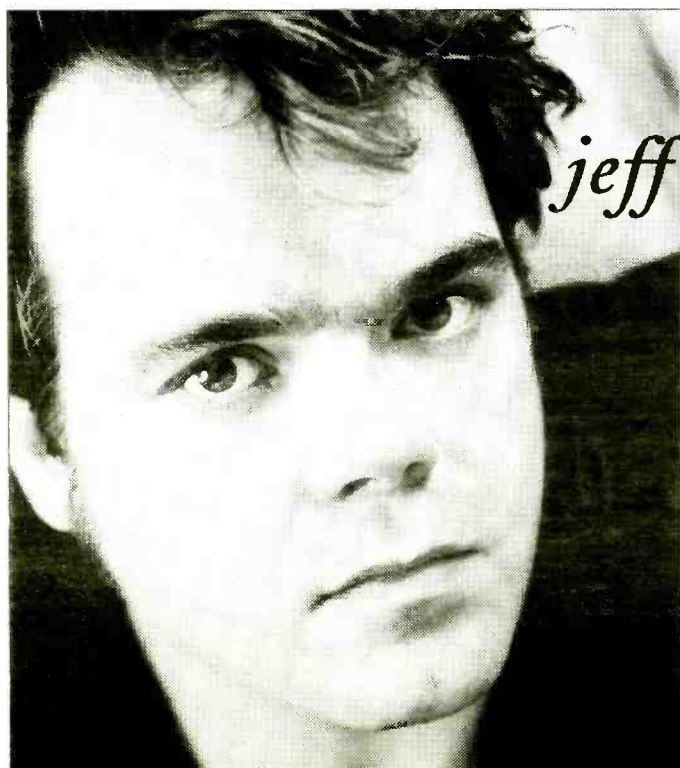
MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
TOM PETTY & THE HEARTBREAKERS Room... (<i>Warner Bros.</i>)	27
TOM WAITS Hold On (<i>Epitaph</i>)	10
BRUCE HORNSBY See The Same Way (<i>RCA</i>)	9
BECK Nobody's Fault But My Own (<i>DGC/Geffen</i>)	6
BEN FOLDS FIVE Army (<i>550 Music/ERG</i>)	6
R.E.M. At My Most Beautiful (<i>Warner Bros.</i>)	5
RATDOG Take Me To The River (<i>Rounder</i>)	5
EVERLAST Ends (<i>Tommy Boy</i>)	3
OWSLEY Coming Up Roses (<i>Giant/WB</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOM PETTY & THE HEARTBREAKERS Room... (<i>Warner Bros.</i>)	+112
SHERYL CROW Anything But Down (<i>A&M</i>)	+80
MERCURY REV Goddess On A Hiway (V2)	+45
GOO GOO DOLLS Dizzy (<i>Warner Bros.</i>)	+44
BEN FOLDS FIVE Army (<i>550 Music/ERG</i>)	+41
VAN MORRISON Precious Time (<i>Point Blank/Virgin</i>)	+41
BETH ORTON Stolen Car (<i>Arista</i>)	+40
CRANBERRIES Promises (<i>Island</i>)	+39
BRUCE HORNSBY See The Same Way (<i>RCA</i>)	+37
WILCO Can't Stand It (<i>Reprise</i>)	+34

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



jeff black

a long way to go

"He's got the troubadour quality of a Steve Goodman, the poetic dignity of a Bruce Springsteen, and the bittersweet, outer-fringe edge of a Townes Van Zandt. We kid you not." Steve Morse - *Boston Globe*

GOING
FOR
ADDS
NOW!

ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

Channel 103.1 MARKET #2
KACD/Los Angeles
Jacor
(310) 451-1031
Cunningham/Sandler

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	25	25	26		EVERLAST/What It's Like
12	18	25	26		JEWEL/Down So Long
27	25	26	25		COLLECTIVE SOUL/Run
26	24	25	25		TOM PETTY & HB/Free Girl Now
13	14	17	24		JOHN MELLENCAMP/It's Not Running...
12	15	14	18		VAN MORRISON/Precious Time
16	13	14	18		CESAR ROSAS/Little Heaven
15	17	14	17		BETH ORTON/Stolen Car
7	15	14	17		GARBAGE/Special
14	16	17	17		SEMISONIC/Secret Smile
15	14	16	17		SHERYL CROW/There Goes...
14	16	16	16		DAVID WILCOX/Never Enough
7	16	16	16		BLUR/Tender
14	16	16	16		BECK/Tropicalia
14	14	15	16		BAZ LUHRMANN/Everybody's Free...
13	16	15	15		SHAWN MULLINS/Shimmer
13	16	15	15		ALANA DAVIS/Can't Find My Way...
13	14	15	15		BLACK CROWES/Only A Fool
13	14	15	15		FASTBALL/Out Of My Head
14	13	14	15		KEB' MO'/Muddy Water
25	27	29	13		SUGAR RAY/Every Morning
15	14	12	13		CRASH TEST DUMMIES/Keep A Lid On Things
26	27	12	13		LUCINDA WILLIAMS/Can't Let Go
13	14	12	12		SUSAN TEDESCHI/You Need To Be...
13	14	12	12		JONNY LANG/Wander This World
11	12	11	11		B.B. KING/Mean Old World
25	21	11	11		SARAH McLACHLAN/Angel
12	11	12	11		SHERYL CROW/My Favorite Mistake
11	12	11	11		NEW RADICALS/You Get What You...
12	11	12	11		CHRIS ISAAK/Please

93.1 XRT MARKET #3
WXRT/Chicago
Jacor
(773) 777-1700
Winer/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	20		TOM PETTY & HB/Room At The Top
13	14	14	14		XTC/Id Like That
14	14	13	14		JOHN MELLENCAMP/It's Not Running...
13	11	13	14		BLONDIE/Maria
13	13	12	13		WILCO/Can't Stand It
14	12	14	13		BLACK CROWES/Only A Fool
10	14	14	13		CRANBERRIES/Promises
23	17	15	12		TOM PETTY & HB/Free Girl Now
11	9	10	12		BETH ORTON/Stolen Car
13	11	11	11		SUGAR RAY/Every Morning
11	11	11	11		HOLE/Malibu
-	-	-	10		BAZ LUHRMANN/Everybody's Free...
13	12	10	10		VAN MORRISON/Precious Time
5	7	7	9		WILCO/It's Always In Love
-	-	-	9		TRAIN/Meet Virginia
11	9	10	9		CAKE/Never There
9	11	9	9		SHERYL CROW/There Goes...
-	-	-	5		JONNY LANG/Wander This World
11	10	10	9		NEW RADICALS/You Get What You...
5	6	6	8		R.E.M./At My Most Beautiful
-	-	-	3		TRAGICALLY HIP/Bobcaygon
10	8	11	8		LUCINDA WILLIAMS/Can't Let Go
5	5	7	8		VAN MORRISON/Don't Down Geneva
-	-	-	8		XTC/Id Like That
-	-	-	8		POI DOG POND/ER/Geezous
-	-	-	3		SUSAN TEDESCHI/You Need To Be...
13	13	11	8		COLLECTIVE SOUL/Run
6	8	7	8		CRACKER/Seven Days
10	9	9	8		WES CUNNINGHAM/So It Goes
11	8	10	8		GARBAGE/Special

KFOG 104.5 97.7 MARKET #4
KFOG/San Francisco
Susquehanna
(415) 543-1045
Marszalek/Evans

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
7	15	20	22		SHERYL CROW/Anything But Down
24	24	22	22		JOHN MELLENCAMP/It's Not Running...
25	23	22	22		NEW RADICALS/You Get What You...
12	13	18	22		WES CUNNINGHAM/So It Goes
22	21	22	22		SHAWN MULLINS/Shimmer
23	23	21	21		R.E.M./Lotus
12	22	22	21		VAN MORRISON/Precious Time
11	12	12	13		CRASH TEST DUMMIES/Keep A Lid On Things
14	13	13	13		BLACK CROWES/Only A Fool
14	13	13	13		WILCO/Can't Stand It
23	24	23	13		TOM PETTY & HB/Free Girl Now
-	-	-	13		BONESHAKERS/Don't Change Horses
9	11	10	11		SEAL/Human Beings
13	14	11	11		PAUL WESTERBERG/Lookin' Out Forever
-	-	-	11		JOE HENRY/Skin And Teeth
-	-	-	11		TOM PETTY & HB/Room At The Top
10	11	10	10		LUCINDA WILLIAMS/Can't Let Go
10	9	10	10		DAVE MATTHEWS/BAND/Crush
9	11	10	10		GOO GOO DOLLS/Slide
11	10	13	10		ANI DIFRANCO/Angry Anymore
10	10	11	10		CHRIS ISAAK/Please
22	10	10	8		JONNY LANG/Still Raining
8	11	13	8		XTC/Id Like That
9	8	10	7		U2/Sweetest Thing
10	7	7	7		JEWEL/Hands
10	-	-	7		B.B. KING/Mean Old World
6	7	9	6		TOMMY CASTRO/Lucky In Love
-	-	-	6		TRAGICALLY HIP/Bobcaygon
-	-	-	6		SINEAD LOHAN/Diving To Be Deeper
12	11	5	2		TRAIN/Free

REPORTERS

Stations and their adds listed alphabetically by market

KGSR/Austin, TX
PD: Jody Denberg
MD: Susan Castle
TOM WAITS "Hold"
TOM PETTY & HB "Room"
JON DEE GRAHAM "Sweet"

WRNR/Baltimore, MD
PD: Jon Peterson
MD: Damian Einstein
TOM PETTY & HB "Room"
R.E.M. "Beautiful"
TOM WAITS "Hold"
SNAKEFARM "St. James"

KFXJ/Boise, ID
PD: Colter Langan
MD: Carl Scheider
TOM PETTY & HB "Room"
INDIGENOUS "Things"
RATDOG "River"
BECK "Fault"
MERCURY REV "Goddess"
BEN FOLDS FIVE "Army"
OWSLEY "Roses"

WXRV/Boston, MA
PD: Joanne Doody
Interim MD: Keith Andrews
8 JEFF BECK "Mama"
6 BRUCE HORNSBY "See"
3 TOM PETTY & HB "Room"
2 R.E.M. "Beautiful"
2 EVERLAST "Ends"
2 ROBBIE WILLIAMS "Millennium"
2 INDIGENOUS "Things"
1 GIGOLO AUNTS "Lie"

CKEY/Bufalo, NY
PD: Ryan Patrick
18 SUGAR RAY "Every"
4 EMM GRAYNER "Wisdom"
UNIVERSAL HISTORY "Try"
A IS A "Beautiful"

WNCS/Burlington, VT
PD: Greg Hooker
MD: Jody Peterson
6 JIM'S BIG EGO "Everybody"
4 JIM'S BIG EGO "Ambition"
4 JIM'S BIG EGO "Jumbies"
TOM PETTY & HB "Room"
BEN FOLDS FIVE "Army"
J.J. CALE "Stone"
PHISH "Limb"

WMVY/Cape Cod, MA
PD/MD: Barbara Dacey
1 CESAR ROSAS "Little"
1 BECK "Fault"
1 BRUCE HORNSBY "See"
1 TOM PETTY & HB "Room"
1 TOM WAITS "Hold"
1 RATDOG "River"

WDDO/Chattanooga, TN
OM: Danny Howard
PD: Chris Adams
9 BEN FOLDS FIVE "Army"
NO DOUBT "New"
KORN "Freak"

WXRT/Chicago, IL
VP/Programming: Norm Winer
MD: Patty Martin
20 TOM PETTY & HB "Room"
OLD 97'S "Murder"

KBXR/Columbia, MO
DM: Michael Perry
PD/MD: Dave "Keeler" Fulgham
OWSLEY "Roses"

KKZN/Dallas, TX
PD: Joel Folger
MD: Alex Valentine
TOM PETTY & HB "Room"

KBCO/Denver, CO
PD: Dave Benson
MD: Scott Abrough
1 WILCO "Stand"
1 TOM PETTY & HB "Room"

CIDR/Detroit, MI
PD: Wendy Duff
MD: Pete Travers
TOM PETTY & HB "Room"
RUFUS WAINRIGHT "April"

WTTS/Indianapolis, IN
PD: Rich Anton
MD: Marie McCallister
COLLECTIVE SOUL "Heavy"
TOM PETTY & HB "Room"
XTC "Like"
BRUCE HORNSBY "See"

KACD/Los Angeles, CA
PD: Keith Cunningham
MD: Nicole Sandler
10 TOM PETTY & HB "Room"
7 MATTHEWS & REYNOLDS "Ants"
WILCO "Stand"
XTC "Like"
JUDE "Rick"
SHERYL CROW "Anything"
LUCINDA WILLIAMS "Right"

WMMM/Madison, WI
PD: Pat Gallagher
MD: Tom Teuber
5 TOM PETTY & HB "Room"
SUSAN TEDESCHI "Rock"
CESAR ROSAS "Little"
TOM WAITS "Hold"
BECK "Fault"
BRUCE HORNSBY "See"

KQRS/Minneapolis, MN
OM/MD: Dave Hamilton
APD/MD: Reed Endersbe
10 TOM PETTY & HB "Room"
GEORGE THOROGOOD... "Trust"

KTCZ/Minneapolis, MN
PD: Lauren MacLesh
APD/MD: Mike Wolf
10 TOM PETTY & HB "Room"
JEWEL "Down"
HOOTIE... "Wishing"

KPIG/Monterey, CA
PD/MD: Laura Hopper
12 TOM WAITS "Hold"
12 RATDOG "River"
8 TOM PETTY & HB "Room"
6 WILCO "When"
6 BILLY BRAGG & WILCO "Stars"
TRAIN "Virginia"
JONATHAN BROOKE "Annie"

WRMT/Nashville, TN
PD: Jane Crossman
APD/MD: Keith Coes
10 3 COLOURS RED "Beautiful"
9 MIKE NESS "twice"
7 BLUR "Tender"
7 SNAKEFARM "St. James"
3 EVERLAST "Ends"
BRUCE HORNSBY "See"
TOM PETTY & HB "Room"
R.E.M. "Beautiful"

WKOC/Norfolk, VA
PD/MD: Holly Williams
6 BEN FOLDS FIVE "Army"

WXPB/Philadelphia, PA
PD: Bruce Warren
MD: Shawn Stewart
6 R.E.M. "Beautiful"
ENTRAIN "Dancin'"
BRUCE HORNSBY "See"
BECK "Fault"
CRASH TEST DUMMIES "Cigarette"
TOM WAITS "Hold"
TOM PETTY & HB "Room"

WCLZ/Portland, ME
PD: Herb Irvy
MD: Brian James
No Adds

KINK/Portland, OR
PD: Dennis Constantine
10 TOM PETTY & HB "Room"
4 SHAWN MULLINS "September"

KTHX/Reno, NV
PD: Bruce Van Dyke
MD: Harry Reynolds
10 TOM PETTY & HB "Room"
9 TOM WAITS "Hold"
7 UB40 "Holly"
7 CHUCK E. WEISS "Extremely"
7 STEPHEN BRUTON "Hurt"
5 DAVID SYLVIAN "Surrender"
5 CASSANDRA WILSON "Right"
5 TAB BENOIT "Deal"
5 JULIAN SMITH "Bridge"

KENZ/Salt Lake City, UT
PD: Bruce Jones
TAXIRIDE "Set"

KXST/San Diego, CA
PD/MD: Donna Shaieb
JONNY LANG "Wander"
LUCINDA WILLIAMS "Kool"
TOM PETTY & HB "Room"

KFOG/San Francisco, CA
PD: Paul Marszalek
APD/MD: Bill Evans
11 TOM PETTY & HB "Room"
VAN MORRISON "Top"

KOTR/San Luis Obispo, CA
PD: Drew Ross
MD: Dean Kattari
12 BECK "Fault"
7 OTHER ONES "Corrina"
6 TOMMY CASTRO "Rain"
4 DAVID SYLVIAN "Surrender"
4 TOM WAITS "Hold"

KBAC/Santa Fe, NM
PD: Ira Gordon
3 BRUCE HORNSBY "See"
BEN FOLDS FIVE "Army"
TOMMY CASTRO "Rain"
OTHER ONES "Corrina"
TOM WAITS "Hold"
TOM PETTY & HB "Room"
RATDOG "River"
J.J. CALE "Stone"
NIK KERSHAW "Nice"

KRSH/Santa Rosa, CA
PD: Zoe Zuest
MD: Bill Bowker
BRUCE HORNSBY "See"
TOM PETTY & HB "Room"
TOM WAITS "Hold"
BEN FOLDS FIVE "Army"
BECK "Fault"
JONATHAN BROOKE "Told"
FREDDY JONES BAND "Daydream"

KMTT/Seattle, WA
PD: Jason Parker
MD: Dean Carlson
7 TOM PETTY & HB "Room"

KAEP/Spokane, WA
PD/MD: Haley Jones
5 EVERLAST "Ends"
5 TAXIRIDE "Set"
4 LIT "Worst"

WRNX/Springfield, MA
DM: Tom Davis
PD: David Witthaus
MD: Bruce Stebbins
MERCURY REV "Goddess"
BRUCE HORNSBY "See"
RATDOG "River"
TOM PETTY & HB "Room"
R.E.M. "Beautiful"
OWSLEY "Roses"

WHPT/Tampa, FL
PD: Chuck Beck
MD: Kurt Schreiner
No Adds

36 Total Reporters
36 Current Reporters
35 Current Playlists
Did Not Report,
Playlist Frozen (1):
WBOS/Boston, MA

80.5 MARKET #5
WXPN/Philadelphia
University Of Pennsylvania
(215) 898-6677
Warren/Stewart

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
7	8	8	16		WILCO/Can't Stand It
8	10	16	15		KELLY WILLIS/Take Me Down
-	-	-	16		BEN FOLDS FIVE/Airmy
8	7	10	10		CRANBERRIES/Promises
7	10	10	10		SEMISONIC/Secret Smile
6	10	10	10		XTC/Id Like That
10	10	10	10		MARTIN SEXTON/Love Keep Us...
8	10	7	10		R.E.M./Lotus
8	10	8	10		JONATHAN BROOKE/Because I Told...
18	16	10	10		BETH ORTON/Stolen Car
6	8	6	10		KATHLEEN WILHOITE/Wish We Never Met
8	8	10	10		JEWEL/Down So Long
7	10	15	10		CASSANDRA WILSON/Right Here, Right...
4	10	7	10		FATBOY SLIM/Praise You
5	5	8	10		DAVID WILCOX/Never Enough
7	10	8	10		INDIGENOUS/Things We Do
4	5	4	10		GIGOLO AUNTS/The Big Lie
7	10	5	10		NATALIE MERCHANT/Life Is Sweet
4	5	7	10		IGUANAS/Captured
7	5	5	10		SNAKEFARM/St. James
10	6	7	8		STEVE EARLE/It's Still In Love...
7	8	8	8		SHAWN MULLINS/Shimmer
6	6	6	8		JULIAN LENNON/Day After Day
4	4	8	8		SUSAN TEDESCHI/You Need To Be...
-	-	-	4		GUS/Laugh I Could...
5	4	6	8		CRASH TEST DUMMIES/Keep A Lid On Things
4	4	4	8		JASON FALKNER/Eloquence
10	10	10	8		BLACK CROWES/Only A Fool
7	8	8	8		VAN MORRISON/Precious Time
6	8	15	7		PAUL THORN/Avril Love Strange

THE RIVER 93.9 FM MARKET #6
CIDR/Detroit
Chum Ltd
(313) 961-6397
Duff/Travers

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	34	35		R.E.M./Lotus
34	35	34	35		MATCHBOX 20/Back 2 Good
18	21	28	25		TOM PETTY & HB/Free Girl Now
29	36	35	34		COLLECTIVE SOUL/Run
28	27	26	34		JOHN MELLENCAMP/It's Not Running...
34	34	34	34		ROLLING STONES...Memory Motel
34	34	35	34		ALANIS MORISSETTE/Unsent
11	17	19	30		SHAWN MULLINS/Shimmer
35	35	35	35		GOO GOO DOLLS/Slide
10	18	19	19		SEMISONIC/Secret Smile
22	19	18	19		BARENAKED LADIES/It's All Been Done
-	-	-	11		JEWEL/Down So Long
-	-	-	4		TAL BACHMAN/She's So High
35	22	17	16		SARAH McLACHLAN/Angel
21	18	17	16		VAN MORRISON/Precious Time
35	35	23	13		SHERYL CROW/There Goes...
12	7	19	10		CHRIS ISAAK/Flying
10	9	10	10		SUSAN TEDESCHI/You Need To Be...
14	11	9	10		LUCINDA WILLIAMS/Can't Let Go
10	10	11	10		BLACK CROWES/Only A Fool
5	9	9	9		WILCO/Can't Stand It
11	15	13	9		NATALIE MERCHANT/Life Is Sweet
9	8	9	8		STEWART FRANK/Everyone Hurts...
7	8	8	8		ADAM COHEN/Tell Me Everything
8	8	8	8		TRAGICALLY HIP/Bobcaygon
-	-	-	6		GOO GOO DOLLS/Dizzy
-	-	-	6		SHERYL CROW/Anything But Down
-	-	-	-		TOM PETTY & HB/Room At The Top
-	-	-	-		RUFUS WAINRIGHT/April Fools

ZONE MARKET #7
KKZN/Dallas
Susquehanna
(214) 526-2400
Folger/Valentine

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
27	28	26	28		GOO GOO DOLLS/Slide
29	26	27	28		NEW RADICALS/You Get What You...
28	28	20	26		JOHN MELLENCAMP/It's Not Running...
10	26	26	26		SHAWN MULLINS/Shimmer
26	26	26	26		TOM PETTY & HB/Free Girl Now
11	10	23	23		VAN MORRISON/Precious Time
-	-	-	14		MARTIN SEXTON/Love Keep Us...
-	-	-	12		WILCO/Can't Stand It
11	12	11	11		CRASH TEST DUMMIES/Keep A Lid On Things
12	12	11	11		BLACK CROWES/Only A Fool
9	11	10	11		COLLECTIVE SOUL/Run
11	14	13	11		TRAIN/Meet Virginia
-	-	-	10		HOOTIE... "Wishing"
11	11				

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

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EAST

AE sought! Competitive compensation! Send credentials to: GSM, Sunbury Broadcasting Corporation, Box 1070, Sunbury, PA 17801 EOE (4/09)

Mid-Atlantic Regional Country FM seeks AT w/prod. T&R: GM, WROG, 516 White Ave., Cumberland, MD 21502 EOE (4/09)

Mornings in College Town: 70s Rock format. T&R, salary requirements: Matt Dowling, WKXZ, Box 552, Norwich, NY 13815 EOE (4/09)

PROGRAM DIRECTOR

One of the great Country radio stations of all time needs a strong Program Director immediately. Local, independent company you'll work for in one of America's most livable markets. College degree desired. Minimum of 5 years in broadcasting. Forward resume by April 14, 1999 to: Marjorie Crump, WCMS, 900 Commonwealth Place, Virginia Beach, VA 23464. NO PHONE CALLS. EOE D/V M/F

Richmond Country station seeking morning co-host/Promotions Director and possible midday A/T. Must be a team player and have a winning attitude. Send T&Rs to Dave Shannon, WJRV-FM, 2809 Emerywood Parkway, Suite 300, Richmond, VA 23294. EOE

MIDWEST

KG95/CHR. seeks an overnight AT. T&R: Rob Powers, KG95, 1113 Nebraska St., Sioux City, IA 51105 EOE (4/09)

S.E. Ohio Country combo seeks experienced AT/Production. T&R: PD, WAIS/WSEO, 15751 U.S. Route 33 South, Nelsonville, OH 45764 EOE (4/09)

Midday's 10-2 are open at WZVZ Kokomo. Apply in person or send T&R to: Allan James, WZVZ, Box 2208, Kokomo, IN 46904 EOE (4/09)

50,000 Watt market-leading heritage Country station seeks morning co-host/News anchor. T&R: Mike Lees, PD, WMDH, Box 690, New Castle, IN 47362 EOE (4/09)

Radio News person sought. We use live shots and nat. sound. T&R: Dave Dahl, WMBD, 3131 N. University St., Peoria, IL 61604 EOE (4/09)

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(407) 977 2900

Morning Show Co-Host

Midwest Heritage Rock Station looking for a hard working, dedicated energetic talent to complement current team. Big egos, save your postage. Females and minorities encouraged to apply. Radio & Records, 10100 Santa Monica Blvd., #750, 5th Floor, Los Angeles, CA 90067. EOE

Oldies PD-Unique Opportunity-Family owned Group

If you're tired of all the changes and looking for stability, then grab this one! South Central Communications' highly rated WJPS-FM, Evansville, IN is looking for an on-air Program Director who loves Oldies Radio. You must understand the life group and have the passion to win. Must be versed in RCS Selector and digital studios. Heritage family owner, good compensation, solid, stable work environment. Rush tape, resume, and programming philosophy to: Rob Burton, General Manager, WJPS-FM, 1162 Mt. Auburn Road, Evansville, IN 47720. South Central Communications is an Equal Opportunity Employer.

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Important: This is not a 'bridge' job until you find your next radio gig. We need people who are serious about THIS job and are planning to stick around.

Compensation: Pay starts at approximately \$30K depending on the workload you are assigned.

Please specify your format of expertise on your resume. Positions available vary according to your music knowledge and the time zone in which you live. E.O.E. M/F

DON'T DELAY: FAX US TODAY!

Send Resumes to: Heather Ann, Human Resources Director, Mediabase,

FAX (818) 461-5150
NO PHONE CALLS PLEASE.



15260 Ventura Blvd. • Suite 500 • Sherman Oaks, CA 91403

RARE PROGRAMMING OPENING

Rare opening in programming for top-rated Dame Media station 102.7 KISS FM in central Pennsylvania. Must have knowledge of AC music, leadership skills, good on-air talent, ability to develop talent and accept direction and input from management and mature airstaff. Send complete resume and references to: WKSJ Programming, c/o Jim Dabney, P.O. Box 3638, 1559 W. 4th Street, Williamsport, PA 17701. EOE

Middays in New England ... market leading Adult Top 40 is looking for its next Midday star! Production and live appearances are a must! Females strongly encouraged. Rush T&R, with production samples, to Chris Garrett, WGXL-FM, 31 Hanover Street, Suite 4, Lebanon, New Hampshire 03766. EOE

News Director — WPDH-FM, WCZX-FM, WEOK-AM. Send T&R to: Scott Carlin, P.O. Box 416, Poughkeepsie, NY 12602. EOE. No Calls Please.

SOUTH

WLNK/WBT Promotion Coordinator. Manage on-air, on-site promotion activity, database, website. RESUME: Radio Marketing Director, JPCC, One Julian Price Place, Charlotte, NC 28208 EOE (4/09)

KISS-FM
DALLAS, TEXAS

KHKS/Dallas' #1 rated CHR has a rare opening for Music Director. Must have three years' experience, know Selector, good on-air talent, promotional background a plus. If you don't like winning, don't bother applying. Send T&R to "Mister Ed" Lambert, c/o KISS-FM, P.O. Box 106, Dallas, Texas 75225. Chancellor Media is an equal opportunity employer.

ACCOUNT EXECUTIVE

Leading Country station seeks experienced Account Executive. Please forward resume and salary history by April 14, 1999 to: Cindy Ferguson, WCMS, 900 Commonwealth Place, Va. Beach, VA 23464. NO PHONE CALLS. EOE D/V M/F.

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ALAN BURNS & ASSOCIATES

RARE opening at consulting firm Alan Burns and Associates for a Client Services Director. Person must be a self-starter with excellent computer skills, knowledgeable about Selector, experience maintaining and enlarging talent database, good writing skills, and a creative brain. A solid understanding of the AC and CHR format arena. Salary and benefits. Send resume and writing samples to Donna Burns, Alan Burns & Associates, 11705 Sumacs Street, Oakton, VA 22124. No calls. EOE

OPENINGS



STABILITY... RESOURCES... FUN

Leading Morning show in Springfield, IL, WDBR, seeks the lead of a three-headed morning team. Are you a prep monster that can do a reality-based, lifestyle-oriented, yet fun and entertaining show for a winning CHR. We have plenty of resources and the numbers to back you up! Express your package to: Rik Blade, 3501 E. Sangamon Ave., Springfield, IL 62707. Females and Minorities encouraged. No Calls Please!

WEST

KLEC, Modern Rock in Little Rock seeks personalities. T&R: Corey Deitz, PD, 1 Shackelford Dr., Little Rock, AR 72223 EOE (4/09)

San Diego's Mix 95.7

(Hot AC) is searching for our new APD/MD/Afternoon Air Talent. This is our first opening since, well, since we signed on 6 months ago! The person who last held this position has been promoted and just became JACOR's newest Program Director in another market. Congrats, Ron!!

Put together a package that shows us you are a Selector genius, creative dynamo, and a master of organization that will nurture San Diego's newest radio station to market dominance, and you too can become a Southern Californian. If you really knock us dead and have the experience, we'll make you the PD. Rush T&R by 4/15/99 to: Jacor, 4891 Pacific Hwy, San Diego, CA 92110 Attn: HR-PD1099. EOE

OPENINGS



PORTLAND MORNING HOST NEVER HOSTED MORNINGS?

Don't send us anything. Seriously. We seek a seasoned morning pro to lead our existing #1 CHR show. Z100 1998: • The only station in the country to give away a dive to the Titanic wreckage. • Produced "Mo Booty, Mo Problems" with our man Nelson as Clinton. You bootlegged it. • Ate Viagra on the air. Became addicted. What can you bring to the party? Work for a Jacor Deathstar in the green Northwest. Start as early as June 24th. No calls. Packages to: Dan Clark, Z100 4949 SW Macadam Ave., Portland, OR 97201. EOE

CHR-Power 100.5/KPSI-FM, Palm Springs, CA is looking for their next night jock. If you are creative, fun, great with listeners, and have a winning attitude, then you are the person we're looking for. Live remote experience and production skills are also a must. Send your T&R to Mike Keane c/o Power 100.5 - 2100 Tahquitz Canyon- Palm Springs, CA 92262. KPSI is an equal opportunity employer.



ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR

Top station, excellent ownership, beautiful city, good winning environment. Soft AC format. Selector/Master Control experience helpful. This is an off-air position. No phone calls please. Fax letter and resume to: Director of Human Resources at: (415) 896-0965. An Equal Opportunity/Affirmative Action Employer.

OPPORTUNITY KNOCKS
in the pages of R&R
every Friday
CALL: 310-553-4330

OPENINGS



News Anchor needed for #1 Morning Show. We have our own airplane, weather person, stock market guy and reporters, now I need a great Co-anchor/reporter and the team will be complete. Experienced only T&R to: Brent Farris, P.O. Box, 100 Santa Rosa, CA 95402. Website: www.KZST.com EOE

POSITIONS SOUGHT

Seeking a mature, experienced PD, APD, or MD for your Active or Alternative station? Call me! Currently PT at WQRC Minneapolis. GUY: (701) 298-8294 (4/09)

If you're in California and are not anatomically challenged, the name of the talk show is, "Women Don't Lie: Men Don't Listen." DOC LOVE: (800) 404-2644, www.doclove.com (4/09)

Radio vet 20+ yrs.in biz. Seeks Southwest PD position. Medium market. Proven track record + PBP. Excellent references. GARY: (208) 753-4019 kwazie@nidlink.com (4/09)

Misplaced MorningTeam searching for new gig! Great phones/interaction/producing. 2 smart asses who know how to have fun! KEVIN: (518) 459-6703, baker1023@yahoo.com (4/09)

Play by Play/Sportscaster seeking employment broadcasting College/ HS Sports - Sportcasts. Experience broadcasting UMass Sports. Winner of 2 AP Awards for Best PBP. For Demo CD and resume call me. Mike Corey (413) 549-4149.

POSITIONS SOUGHT

AC/Oldies PD seeks next challenge. RCS Selector, all digital disciplines. Prefer New England will consider other markets. VIN: (508)885-8844, VLEWIS99@AOL.COM (4/09)

Mornings! Will do mornings anywhere in the mountains. Market size not important. BRANDEN: (618) 985-4198 (4/09)

Searching for a fun, energetic personality? Seasoned pro with lots of experience. Willing to relocate. T&R@http://hometown.aol.com/pdmarco/music12/INDEX.htm. PAT DeMARCO: (609) 487-9233 (4/09)

Middays./Afternoons. MD/APD. Selector/Music work. 14 years experience...or just wuss out and hire from the competition again. KEITH: (765) 742-0595 (4/09)

Wake Up! 25-year-old with eight years' experience. AT. Producer, Promotion, WBFH, WLLZ, WDFX, WHYT. MARTIN: (248)335-6029 or djmartin88@hotmail.com (4/09)

Medium or small market Newstalk or Sports PD. Veteran with national and major market stops. Absolutely top talent. LEE: (316)262-7158 (4/09)

23-years' experience, seeking Station Manager/Operations Manager position. Sports/News/Talk. Small to large market. Sports Network background. ED: (502) 479-8518 (4/09)

Got CHR? Young, experienced AT searching for new gig. Jockeying, Production, Imaging. Call CHAD: (603)642-6981 or CHADERICKSON@HOTMAIL.COM (4/09)

If you seek a quick creative non-complaining individual who does solid impressions, writes, phones, anything, anywhere & is inexpensive, call GRANT: (323)-769-5652 (4/09)

All Request Radio Programmer. Format was consistently #1 last time it ran! Can do local or syndicated. BILL: (813) 920-7102, radio35@netscape.net (4/09)

Modesto weekender still seeking full or parttime gig closer to Bay Area home. FRANK: (510) 223-1534 (4/09)

Ten year Pro, CHR/HAC/Oldies available in Florida worked all shifts! J.J. SHANNON: (561) 770-4749 (4/09)

Morning Show flat-lining? Give your market a good rump-thumpin' and bring the morning moron to town! AC or Country. Not looking for a goody two-shoes station. Digital and 16 track analog production. Creative copywriting, and will do more appearances than any other jock in town! 30 and single, so moving anywhere is not a problem. Call Chris at: 207-667-7573. or e-mail me at: cpowers@midmaine.com

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OPPORTUNITIES

POSITIONS SOUGHT

Young, hot talent works cheap, sounds cheap too. Better choice: Veteran news anchor, production and air talent. Affordable pipes. ALEX: (513) 777-8423 (4/09)

Ten year medium market veteran eager to do mornings on your Country station. Will work for hourly wage. BRIAN: (901) 759-3072 (4/09)

Let me fill your midday or nighttime vacancy. Nine years on-air experience. Ready to relocate! DREW: (330) 633-5323 (4/09)

Wasting my talent in unrated market! 12 year pro seeks gig. CHR/HAC in rated area. SAVAGE: (814) 834-1202, jbsavage1@hotmail.com (4/09)

Three years experience. Drive time AT, digital production and remotes. Two college degrees in broadcasting. Seeking fulltime on-air. SHANNON HOLLY: (814) 861-7405 (4/09)

Experienced Female seeks fulltime on-air, production, promotion job. Nine years experience, 7on-air, major market experience. Prefer Midwest. CORIE: (815) 895-9215 (4/09)

POSITIONS SOUGHT

Save me from my part-time gig! Seeking a fulltime on-air job anywhere. Great voice and funny. MARC: (732) 761-0647 or E-mail HORACE11@aol.com (4/09)

Misplaced Morning Team searching for new gig! Great phones, interaction, producing, 2 smart asses who know how to have fun! BAKER: (518) 459-6703, baker1023@yahoo.com (4/09)

Get me out of Las Vegas! Seeking PD and/or on-air in smaller market Contact DAVID BAXTER: (702) 258-6787 or (702) 204-6710 (4/09)

Rocco Pendola, #2 M18-34, #3 M25-54 in Dallas, middays beat Rush w/Men under fifty! Seeking high-personality Talk, Rock, Alt, CHR!!! (972) 830-9306 (4/09)

Moving on? Station sold, all formats considered, OM/PD. GARY MAJOR: (502) 672-2836 or email gmm680@aol.com (4/09)

10 year pro living in Southern California available now (full or parttime) for LA, San Diego or San Bernardino. DEB: (760) 363-0040 (4/09)

OPPORTUNITY KNOCKS
in the pages of R&R
every Friday
CALL: 310-553-4330

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$120/inch **2x \$100/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.rronline.com)

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Positions Sought: \$50/inch

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

MARKETPLACE

AIRCHECKS

AUDIO & VIDEO AIRCHECKS

CURRENT #228, WFLZ/Jeff Thomas, KYLD/St. John, WNNX/Sean Demory, KRTH/Huggie Boy, XHRM/Chio, Y100/Kenny Walker, WSOC/Big Paul & Aunt Eloise, KKL/Joey Lager, WTJM/Famous Amos, KDND/Heather Lee. \$7.50
CURRENT #227, KIIS/Rick Dees, WSTR/Craig Hunt, KISW/Bob Rivers, WNKS/Adam Smasher, Chicago's new Kiss WKIE/Harry Leg. \$7.50
PERSONALITY PLUS #PP-130, WKIS/Sonny Fox, WSTR/Steve & Vicki, WNKS/Ace & T.J., WAKS/Mason & Bill, WXTB/Bubba The Love Sponge. \$7.50
PERSONALITY PLUS #PP-132, KKKL/WSB-FM/Kelly & Alpha, KLAC/Charlie Tuna, WKQX/Mancow, WFOX/Randy & Spiff, WZLX/Charles Loquidara. \$7.50
PERSONALITY PLUS #PP-134, KF/Phil Hendrie, WXXS/Matt Siegel, WOCT/Herman & McBean, WCKG/Jonathon Brandmeier. \$7.50
ALL COUNTRY #CY-130, WRBQ, WOYK, WESC, WYAY, WKHX, WXXY. \$7.50
ALL AC #AC-61, KLSY, WPLL, K101, WLYT, WSPA, WLNK. \$7.50
ALL CHR #CHR-53, KBKS, WFLZ, WLDD, KZOO, KPWR. \$7.50
PROFILE #S-388, CHARLOTTE! CHR WNKS, UC WPEG, WBAV, Ctry WSOC, WKKT, AC WLYT, WLNK, Gold WMMG, WSSS, ADR WRFX, WXRQ. \$7.50
PROFILE #S-389, MIAMI! CHR Y100, WPOW, UC WEDR, WHOT, AC WFLC, WPLL, WLYF, Ctry WKIS, Gold WMXJ, ADR WZTA, WBGG. \$7.50
PROMO WALL #PW-36, promo samples - all formats, all market sizes. Cassette, \$10.
SWEEPER WALL #SW-22, Sweeper & Legal ID samples, all formats. Cassette, \$10.
#CHR-26 (CHR NIGHTS), #ADR-16 (ALL ADTS), #T-7 (TALK), #MP-7 (ALL ROCK), #F-25 (ALL FEMALE), #UC-20 (URBAN), #O-21 (OLDSIES), #S-387 (ATLANTA) at \$7.50 each
CLASSIC #C-221, WABC/Dan Ingram-1975, KKHR/Jack Armstrong-1984, KIIS/M.G. Kelly-1987, KHJ/Danny Martinez-1974, KROY/Tony Cox-1977 & more! \$11
VIDEO #76, Tampa's WAKS/Mason Dixon & Bill Connolly, Atlanta's WFOX/ Randy & Spiff, WSTR/Craig Hunt, Charlotte's WNKS/Ace & T.J., SD's XHRM/Chio, 2 hot hrs., VHS, \$25!
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6 insertions	85.00
13 insertions	80.00
26 insertions	70.00
51 insertions	65.00

Marketplace
RADIO & RECORDS, 10100 Santa Monica Blvd,
Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727

CHR/POP

LW	TW	ARTIST	SONG	Label
1	1	SUGAR RAY	Every Morning	(Lava/Atlantic)
4	2	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)
2	3	CHER	Believe	(Warner Bros.)
7	4	TLC	No Scrubs	(LaFace/Arista)
3	5	BRITNEY SPEARS	...Baby One More Time	(Jive)
6	6	MONICA	Angel Of Mine	(Arista)
5	7	GOO GOO DOLLS	Slide	(Warner Bros.)
9	8	LENNY KRAVITZ	Fly Away	(Virgin)
12	9	EVERLAST	What It's Like	(Tommy Boy)
8	10	MATCHBOX 20	Back 2 Good	(Lava/Atlantic)
13	11	98 DEGREES	The Hardest Thing	(Universal)
16	12	WHITNEY HOUSTON	Heartbreak Hotel	(Arista)
11	13	SAVAGE GARDEN	The Animal Song	(Hollywood/Columbia)
10	14	BACKSTREET BOYS	All I Have To Give	(Jive)
14	15	BRANDY	Have You Ever?	(Atlantic)
17	16	JOEY MCINTYRE	Stay The Same	(C2/Columbia)
18	17	EAGLE-EYE CHERRY	Save Tonight	(Work/ERG)
15	18	SARAH MCLACHLAN	Angel	(Warner Sunset/Reprise)
19	19	WILL SMITH	Miami	(Columbia)
27	20	SHANIA TWAIN	That Don't Impress Me Much	(Mercury)
21	21	SHERYL CROW	Anything But Down	(A&M)
23	22	GARBAGE	Special	(Almo Sounds/Interscope)
29	23	'N SYNC	I Drive Myself Crazy	(RCA)
28	24	BAZ LUHRMANN	Everybody's Free...	(Capitol)
26	25	JEWEL	Down So Long	(Atlantic)
24	26	B*WITCHED	C'est La Vie	(Epic)
20	27	MADONNA	Nothing Really Matters	(Maverick/WB)
25	28	'N SYNC	(God...) A Little More Time...	(RCA)
30	29	EMINEM	My Name Is	(Web/Aftermath/Interscope)
36	30	VENGABOYS	We Like To Party!	(Groovilicious/Strictly Rhythm)

No Songs Qualified For Breaker Status This Week.

CHR begins on Page 103.

AC

LW	TW	ARTIST	SONG	Label
1	1	SARAH MCLACHLAN	Angel	(Warner Sunset/Reprise)
3	2	'N SYNC	(God...) A Little More Time...	(RCA)
2	3	ELTON JOHN & LEANN RIMES	Written In...	(Curb/Rocket/Island)
5	4	MONICA	Angel Of Mine	(Arista)
4	5	ROD STEWART	Faith Of The Heart	(Universal)
6	6	MARIAH CAREY	I Still Believe	(Columbia)
7	7	CHER	Believe	(Warner Bros.)
10	8	JOHN TESH I/JAMES INGRAM	Forever More...	(GTSP/Mercury)
8	9	JIM BRICKMAN I/MICHAEL W. SMITH	Love Of...	(Windham Hill)
9	10	SHANIA TWAIN	From This Moment On	(Mercury)
13	11	BACKSTREET BOYS	All I Have To Give	(Jive)
11	12	R. KELLY & CELINE DION	I'm Your Angel	(Jive)
12	13	JEWEL	Hands	(Atlantic)
15	14	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)
14	15	PHIL COLLINS	True Colors	(Atlantic)
18	16	PRETENDERS	Loving You Is All I Know	(Hollywood)
19	17	FAITH HILL	Let Me Let Go	(Warner Bros.)
17	18	BONNIE RAITT	Lover's Will	(Capitol)
23	19	SHANIA TWAIN	That Don't Impress Me Much	(Mercury)
21	20	MULBERRY LANE	Harmless	(Refuge/MCA)
20	21	CHICAGO	Show Me A Sign	(Reprise)
22	22	CELINE DION w/ANDREA BOCELLI	The Prayer	(550 Music/ERG)
27	23	NA LEO	Poetry Man	(NLP)
24	24	JOEY MCINTYRE	Stay The Same	(C2/Columbia)
25	25	TINA ARENA	If I Was A River	(Epic)
—	26	PHIL COLLINS	You'll Be In My Heart	(Hollywood)
28	27	JOHN MELLENCAMP	I'm Not Running Anymore	(Columbia)
—	28	SAVAGE GARDEN	The Animal Song	(Hollywood/Columbia)
—	29	CUTTING EDGE	Without You	(Thunderquest)
26	30	DONNA LEWIS	Falling	(Restless)

AC begins on Page 132.

CHR/RHYTHMIC

LW	TW	ARTIST	SONG	Label
1	1	TLC	No Scrubs	(LaFace/Arista)
2	2	TYRESE	Sweet Lady	(RCA)
3	3	WHITNEY HOUSTON	Heartbreak Hotel	(Arista)
5	4	GINUWINE	What's So Different	(550 Music/ERG)
10	5	BUSTA RHYMES I/JANET	What's It Gonna Be	(Elektra/EEG)
11	6	112	Anywhere	(Bad Boy/Arista)
4	7	MONICA	Angel Of Mine	(Arista)
8	8	BLACKSTREET I/JANET	Girlfriend/Boyfriend	(Lil' Man/Interscope)
6	9	LAURYN HILL	Ex-Factor	(Ruffhouse/Columbia)
7	10	R. KELLY	When A Woman's Fed Up	(Jive)
9	11	JAY-Z I/AMIL AND JA	Can I Get A...	(Def Jam/RAL/Mercury)
13	12	MYA	My First Night With You	(University/Interscope)
12	13	BRITNEY SPEARS	...Baby One More Time	(Jive)
16	14	98 DEGREES	The Hardest Thing	(Universal)
19	15	JESSE POWELL	You	(Silas/MCA)
23	16	FAITH EVANS I/PUFF DADDY	All Night Long	(Bad Boy/Arista)
15	17	MARIAH CAREY	I Still Believe	(Columbia)
14	18	EMINEM	My Name Is	(Web/Aftermath/Interscope)
33	19	BRANDY	Almost Doesn't Count	(Atlantic)
26	20	RAPHAEL SAADIQ I/Q-TIP	Get Involved	(Hollywood/Motown)
22	21	TRINA & TAMARA	What'd You Come Here For?	(Columbia)
18	22	VENGABOYS	We Like To Party!	(Groovilicious/Strictly Rhythm)
27	23	KRAYZIE BONE	Thug Mentality	(Mo Thugs/Ruthless/Relativity)
20	24	CHER	Believe	(Warner Bros.)
17	25	DMX	Ruff Ryders Anthem	(Def Jam/Mercury)
24	26	2PAC	Changes	(Amaru/Death Row/Interscope)
28	27	BRANDY	Have You Ever?	(Atlantic)
21	28	DRU HILL	These Are The Times	(University/Island)
34	29	ERIC BENET I/FAITH EVANS	Georgy Porgy	(Warner Bros.)
25	30	WILL SMITH	Miami	(Columbia)

39	31	JT MONEY	Who Dat	(Tony Mercedes/Freeworld/Priority)
37	32	'N SYNC	I Drive Myself Crazy	(RCA)
41	33	BLAQUE 808	(Track Masters/Columbia)	
40	34	KEITH SWEAT	I'm Not Ready	(Elektra/EEG)
38	35	TRICK DADDY	Nann Brother	(Slip N' Slide/Warlock)

CHR begins on Page 103.

HOT AC

LW	TW	ARTIST	SONG	Label
1	1	SUGAR RAY	Every Morning	(Lava/Atlantic)
2	2	GOO GOO DOLLS	Slide	(Warner Bros.)
3	3	SIXPENCE NONE THE RICHER	Kiss Me	(Squint/Columbia)
4	4	MATCHBOX 20	Back 2 Good	(Lava/Atlantic)
5	5	SARAH MCLACHLAN	Angel	(Warner Sunset/Reprise)
6	6	CHER	Believe	(Warner Bros.)
7	7	EAGLE-EYE CHERRY	Save Tonight	(Work/ERG)
9	8	SHERYL CROW	Anything But Down	(A&M)
12	9	LENNY KRAVITZ	Fly Away	(Virgin)
10	10	COLLECTIVE SOUL	Run	(Hollywood/Atlantic)
8	11	SHAWN MULLINS	Lullaby	(SMG/Columbia)
13	12	BLONDIE	Maria	(Beyond)
11	13	THIRD EYE BLIND	Jumper	(Elektra/EEG)
15	14	BAZ LUHRMANN	Everybody's Free...	(Capitol)
17	15	JEWEL	Down So Long	(Atlantic)
16	16	EVERLAST	What It's Like	(Tommy Boy)
14	17	SAVAGE GARDEN	The Animal Song	(Hollywood/Columbia)
19	18	DAVE MATTHEWS BAND	Crush	(RCA)
20	19	U2	Sweetest Thing	(Island)
23	20	GARBAGE	Special	(Almo Sounds/Interscope)
18	21	NEW RADICALS	You Get What You Give	(MCA)
25	22	NATALIE MERCHANT	Life Is Sweet	(Elektra/EEG)
22	23	JEWEL	Hands	(Atlantic)
21	24	BETTER THAN EZRA	At The Stars	(Elektra/EEG)
28	25	SHANIA TWAIN	That Don't Impress Me Much	(Mercury)
29	26	SHAWN MULLINS	Shimmer	(SMG/Columbia)
30	27	FATBOY SLIM	Praise You	(Skint/Astralwerks/Caroline)
27	28	BACKSTREET BOYS	All I Have To Give	(Jive)
26	29	'N SYNC	(God...) A Little More Time...	(RCA)
—	30	JOHN MELLENCAMP	I'm Not Running Anymore	(Columbia)

AC begins on Page 132.

URBAN

LW	TW	ARTIST	SONG	Label
2	1	ROOTS I/ERYKAH BADU	You Got Me	(MCA)
1	2	TLC	No Scrubs	(LaFace/Arista)
5	3	BUSTA RHYMES I/JANET	What's It Gonna Be	(Elektra/EEG)
7	4	112	Anywhere	(Bad Boy/Arista)
8	5	ERIC BENET I/FAITH EVANS	Georgy Porgy	(Warner Bros.)
6	6	K-CI & JOJO	Life	(Rock Land/Interscope)
4	7	GINUWINE	What's So Different	(550 Music/ERG)
10	8	BLACKSTREET I/JANET	Girlfriend/Boyfriend	(Lil' Man/Interscope)
9	9	SILK	If You (Lovin' Me)	(Elektra/EEG)
3	10	FAITH EVANS I/PUFF DADDY	All Night Long	(Bad Boy/Arista)
12	11	TOTAL	Sitting Home	(Bad Boy/Arista)
13	12	DIVINE	One More Try	(Pendulum/Red Ant)
17	13	RAPHAEL SAADIQ I/Q-TIP	Get Involved	(Hollywood/Motown)
14	14	JESSE POWELL	You	(Silas/MCA)
23	15	DAVE HOLLISTER	My Favorite Girl	(Def Squad/DreamWorks)
16	16	EMINEM	My Name Is	(Web/Aftermath/Interscope)
21	17	CASE	Happily Ever After	(Def Jam/RAL/Mercury)
22	18	TRINA & TAMARA	What'd You Come Here For?	(Columbia)
27	19	MAXWELL	Fortunate	(Rock Land/Interscope/Columbia)
11	20	SHANICE	When I Close My Eyes	(LaFace/Arista)
25	21	USHER	Bedtime	(LaFace/Arista)
18	22	LAURYN HILL	Ex-Factor	(Ruffhouse/Columbia)
15	23	WHITNEY HOUSTON	Heartbreak Hotel	(Arista)
31	24	JAY-Z	Jigga Who Jigga What	(Roc-A-Fella/Def Jam/Mercury)
20	25	TYRESE	Sweet Lady	(RCA)
35	26	JT MONEY	Who Dat	(Tony Mercedes/Freeworld/Priority)
28	27	BRANDY	Almost Doesn't Count	(Atlantic)
34	28	TRICK DADDY	Nann Brother	(Slip N' Slide/Warlock)
30	29	MYA	My First Night With You	(University/Interscope)
19	30	KENNY LATTIMORE	If I Lose My Woman	(Columbia)

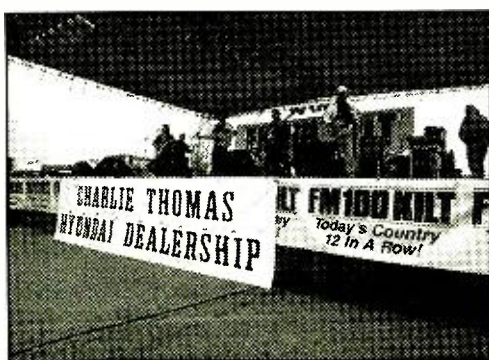
43	37	CHANTÉ MOORE	Chanté's Got A Man	(Silas/MCA)
42	38	MEN OF VIZION	Break Me Off	(Love Theme...)(MJJ/Work/ERG)
41	40	PRESSHA	Do Boy	(Tony Mercedes/LaFace/Arista)

URBAN begins on Page 114.

ROCK

LW	TW	ARTIST	SONG	Label
1	1	COLLECTIVE SOUL	Heavy	(Atlantic)
2	2	SAMMY HAGAR	Mas Tequila	(MCA)
3	3	TOM PETTY & THE HEARTBREAKERS	Free Girl Now	(Wamer Bros.)
4	4	CREED	One	(Wind-up)
6	5	BLACK CROWES	Only A Fool	(American/Columbia)
8	6	BAD COMPANY	Hey, Hey	(Elektra/EEG)
5	7	METALLICA	Whiskey In The Jar	(Elektra/EEG)
7	8	EVERLAST	What It's Like	(Tommy Boy)
10	9	GOO GOO DOLLS	Dizzy	(Warner Bros.)
9	10	JONNY LANG	Wander This World	(A&M)
13	11	BUCKCHERRY	Lit Up	(DreamWorks)
12	12	OLEANDER	Why I'm Here	(Republic/Universal)
14	13	MOON DOG MANE	I Believe	(Eureka)
11	14	LENNY KRAVITZ	Fly Away	(Virgin)
—	15	GEORGE THOROGOOD & DESTROYERS	I Don't Trust...	(CMC)
18	16	MARVELOUS 3	Freak Of The Week	(HiFi/Elektra/EEG)
17	17	SUSAN TEDESCHI	It Hurt So Bad	(Tone-Cool/Rounder/Mercury)
20	18	HONKY TOAST	Shakin' And A Bakin'	(550 Music/ERG)
21	19	OFFSPRING	Why Don't You Get A Job?	(Columbia)
15	20	TRAIN	Free	(Aware/Columbia)
16	21	FLYS	Got You (Where I Want You)	(Delicious Vinyl/Trauma)
19	22	INDIGENOUS	Now That You're Gone	(Pachyderm)
23	23	GODSMACK	Whatever	(Republic/Universal)
29	24	LIT	My Own Worst Enemy	(RCA)
22	25	BARE JR.	You Blew Me Off	(Immortal/Epic)
30	26	ROB ZOMBIE	Living Dead Girl	(Geffen)
27	27	METALLICA	Turn The Page	(Elektra/EEG)
31	28	SECOND COMING	Vintage Eyes	(Capitol)
44	29	TRAIN	Meet Virginia	(Aware/Columbia)
24	30	SCREAMIN' CHEETAH WHEELIES	Right...	(Capricorn/Mercury)

ROCK begins on Page 145.



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Breakers In Blue

NATIONAL AIRPLAY OVERVIEW APRIL 9, 1999

URBAN AC

LW	TW	
2	1	TYRESE Sweet Lady (RCA)
1	2	JESSE POWELL You (Silas/MCA)
3	3	WHITNEY HOUSTON Heartbreak Hotel (Arista)
6	4	ERIC BENET /FAITH EVANS Georgy Porgy (Warner Bros.)
4	5	LAURYN HILL Ex-Factor (Ruffhouse/Columbia)
5	6	R. KELLY When A Woman's Fed Up (Jive)
7	7	CASE /JOE Faded Pictures (Def Jam/RAL/Mercury)
9	8	KENNY LATTIMORE If I Lose My Woman (Columbia)
8	9	TEMPATIONS This Is My Promise (Motown)
17	10	MAXWELL Fortunate (Rock Land/Interscope/Columbia)
11	11	QUINCY JONES /GARRETT... I'm Yours (Qwest/WB)
13	12	BONEY JAMES /SHAI I'll Always Love You (Warner Bros.)
10	13	MONICA Angel Of Mine (Arista)
14	14	DIVINE One More Try (Pendulum/Red Ant)
18	15	K-CI & JOJO Life (Rock Land/Interscope)
15	16	GLENN JONES Baby Come Home (SAR/WB)
12	17	DEBORAH COX Nobody's Supposed To Be Here (Arista)
20	18	W. DOWNING & G. ALBRIGHT Pleasures Of... (Verve/Motown)
21	19	LES NUBIANS Makeda (OmTown/Virgin)
16	20	SHANICE When I Close My Eyes (LaFace/Arista)
—	21	PEABO BRYSON Did You Ever Know (Private Music/Windham Hill)
26	22	CHANTÉ MOORE Chanté's Got A Man (Silas/MCA)
23	23	LUTHER VANDROSS I'm Only Human (LV/Virgin)
28	24	DEBORAH COX It's Over Now (Arista)
24	25	ARETHA FRANKLIN In The Morning (Arista)
25	26	JAMES GREAR & CO. Because You Love Me (Born Again)
22	27	VESTA You Still Do It (I.E./Motown)
—	28	CHAKA KHAN This Crazy Life Of Mine (Earth Songs/NPG)
—	29	DAVE HOLLISTER My Favorite Girl (Def Squad/DreamWorks)
—	30	TLC No Scrubs (LaFace/Arista)

URBAN begins on Page 114.

ACTIVE ROCK

LW	TW	
1	1	COLLECTIVE SOUL Heavy (Atlantic)
2	2	CREED One (Wind-up)
3	3	METALLICA Whiskey In The Jar (Elektra/EEG)
5	4	ROB ZOMBIE Living Dead Girl (Geffen)
6	5	SAMMY HAGAR Mas Tequila (MCA)
4	6	EVERLAST What It's Like (Tommy Boy)
9	7	OLEANDER Why I'm Here (Republic/Universal)
7	8	GODSMACK Whatever (Republic/Universal)
8	9	OFFSPRING Why Don't You Get A Job? (Columbia)
10	10	ORGY Blue Monday (Elementree/Reprise)
11	11	KORN Freak On A Leash (Immortal/Epic)
12	12	BUCKCHERRY Lit Up (DreamWorks)
17	13	SECOND COMING Vintage Eyes (Capitol)
18	14	LOUDMOUTH Fly (Hollywood)
15	15	SILVERCHAIR Anthem For The Year 2000 (Epic)
13	16	GOO GOO DOLLS Dizzy (Warner Bros.)
22	17	LIT My Own Worst Enemy (RCA)
19	18	ECONOLINE CRUSH All That You Are (x3) (Restless)
16	19	TOM PETTY & THE HEARTBREAKERS Free Girl Now (Warner Bros.)
21	20	BLACK CROWES Only A Fool (American/Columbia)
20	21	MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)
14	22	BARE JR. You Blew Me Off (Immortal/Epic)
27	23	STAIN'D Just Go (Flip/Elektra/EEG)
25	24	MARILYN MANSON Rock Is Dead (Maverick/Nothing/Interscope)
24	25	ROB ZOMBIE Dragula (Geffen)
29	26	MONSTER MAGNET Temple Of Your Dreams (A&M)
26	27	KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)
31	28	EVERLAST Ends (Tommy Boy)
23	29	CANDLEBOX Happy Pills (Maverick/WB)
34	30	HONKY TOAST Shakin' And A Bakin' (550 Music/ERG)

ROCK begins on Page 145.

COUNTRY

LW	TW	
2	1	LEE ANN WOMACK I'll Think Of A Reason Later (MCA)
1	2	KENNY CHESNEY How Forever Feels (BNA)
3	3	CHAD BROCK Ordinary Life (Warner Bros.)
5	4	MARK WILLIS Wish You Were Here (Mercury)
6	5	ALAN JACKSON Gone Crazy (Arista)
7	6	SAWYER BROWN Drive Me Wild (Curb)
4	7	BROOKS & DUNN I Can't Get Over You (Arista)
8	8	TY HERNDON Hands Of A Working Man (Epic)
12	9	TIM MCGRAW Please Remember Me (Curb)
10	10	COLLIN RAYE Anyone Else (Epic)
9	11	FAITH HILL Love Ain't Like That (Warner Bros.)
13	12	TERRI CLARK Everytime I Cry (Mercury)
15	13	STEVE WARINER Two Teardrops (Capitol)
14	14	ANDY GRIGGS You Won't Ever Be Lonely (RCA)
17	15	PATTY LOVELESS Can't Get Enough (Epic)
18	16	MONTGOMERY GENTRY Hillbilly Shoes (Columbia)
19	17	AARON TIPPIN I'm Leaving (Lyric Street)
20	18	SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)
22	19	LILA MCCANN With You (Asylum/EEG)
26	20	MARTINA MCBRIDE Whatever You Say (RCA)
24	21	KERSHAW & MORGAN Maybe Not Tonight (Mercury/BNA)
27	22	RANDY TRAVIS Stranger In My Mirror (DreamWorks)
25	23	BLACKHAWK Your Own Little Corner Of... (Arista)
28	24	WARREN BROTHERS Better Man (BNA)
40	25	GEORGE STRAIT Write This Down (MCA)
31	26	REBA MCENTIRE One Honest Heart (MCA)
29	27	NEAL MCCOY I Was (Atlantic)
21	28	VINCE GILL Don't Come Crying To Me (MCA)
30	29	CLAY WALKER She's Always Right (Giant)
23	30	CLINT BLACK You Don't Need Me Now (RCA)
35	34	JOHN MICHAEL MONTGOMERY Hello L.O.V.E. (Atlantic)
37	36	SHANE MINOR Slave To The Habit (Mercury)

COUNTRY begins on Page 122.

ALTERNATIVE

LW	TW	
1	1	LIT My Own Worst Enemy (RCA)
2	2	CREED One (Wind-up)
5	3	FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
4	4	OFFSPRING Why Don't You Get A Job? (Columbia)
3	5	COLLECTIVE SOUL Heavy (Atlantic)
7	6	ORGY Blue Monday (Elementree/Reprise)
9	7	NO DOUBT New (Work/ERG)
6	8	SUGAR RAY Every Morning (Lava/Atlantic)
8	9	EVERLAST What It's Like (Tommy Boy)
10	10	GOO GOO DOLLS Dizzy (Warner Bros.)
11	11	CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)
12	12	CRANBERRIES Promises (Island)
16	13	DOVETAIL JOINT Level On The Inside (Aware/C2/Columbia)
17	14	CAKE Sheep Go To Heaven (Capricorn/Mercury)
14	15	DAVE MATTHEWS BAND Crush (RCA)
18	16	SILVERCHAIR Anthem For The Year 2000 (Epic)
13	17	TIN STAR Head (V2)
19	18	KORN Freak On A Leash (Immortal/Epic)
15	19	MARVELOUS 3 Freak Of The Week (HiFi/Elektra/EEG)
23	20	EVERLAST Ends (Tommy Boy)
21	21	DANGERMAN Let's Make A Deal (550 Music/ERG)
20	22	LIVING END Prisoner Of Society (Reprise)
24	23	ROB ZOMBIE Living Dead Girl (Geffen)
26	24	JUDE Rick James (Maverick/Reprise)
31	25	MY FRIEND STEVE Charmed (Mammoth)
30	26	FLYS She's So Huge (Delicious Vinyl/Trauma)
27	27	EVE 6 Leech (RCA)
34	28	LO FIDELTY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)
22	29	HOLE Malibu (DGC/Geffen)
29	30	HARVEY DANGER Save It For Later (Mercury)

ALTERNATIVE begins on Page 33.

NAC/SMOOTH JAZZ

LW	TW	
1	1	BONEY JAMES Into The Blue (Warner Bros.)
3	2	KIM WATERS Easy Going (Shanachie)
4	3	GOTA In The City Life (Instinct)
2	4	GEORGE BENSON Cruise Control (GRP)
7	5	RICHARD ELLIOT Ain't Nothin' Like The Real... (Blue Note)
5	6	STEVE COLE Where The Night Begins (Bluemoon/Atlantic)
6	7	LEE RITENOUR This Is Love (I.E./Verve)
9	8	3RD FORCE /TAYLOR & HUGHES Revelation... (Higher Octave)
10	9	RICK BRAUN A Very Good Thing (Atlantic)
11	10	JOHN TESH /JAMES INGRAM Forever More... (GTSP/Mercury)
12	11	BRIAN BROMBERG September (Zebra)
17	12	PETER WHITE Autumn Day (Columbia)
8	13	KIRK WHALUM Ascension (Warner Bros.)
16	14	ERIC MARIENTHAL Mercy, Mercy, Mercy (I.E./Verve)
15	15	JIM BRICKMAN & HERB ALPERT Rendezvous (Windham Hill)
13	16	WILL DOWNING & GERALD ALBRIGHT Stop... (Verve/Motown)
14	17	MARC ANTOINE Concacache (GRP)
18	18	NAJEE Room To Breathe (Verve Forecast/Verve)
21	19	JANGO With Your Love (Samson)
19	20	GRANT GEISSMAN Did I Save? (Higher Octave)
28	21	ROGER SMITH Off The Hook (Miramar)
20	22	WALTER BEASLEY I Feel You (Shanachie)
29	23	NELSON RANGELL The Way To You (Shanachie)
27	24	MARIAH CAREY I Still Believe (Columbia)
26	25	BRAXTON BROTHERS A Night... (Windham Hill Jazz/Windham Hill)
23	26	PATTI AUSTIN Don't Go Away (Concord Vista)
24	27	PHIL COLLINS True Colors (Atlantic)
25	28	DOWN TO THE BONE On The Corner Of Darcy Street (Nu Groove)
22	29	WARREN HILL Turn Out The Lights (Discovery)
—	30	TOM SCOTT ... Smokin' Section (Windham Hill Jazz/Windham Hill)

No Songs Qualified For Breaker Status This Week.

NAC begins on Page 140.

ADULT ALTERNATIVE

LW	TW	
1	1	COLLECTIVE SOUL Run (Hollywood/Atlantic)
3	2	JOHN MELLENCAMP I'm Not Running Anymore (Columbia)
4	3	VAN MORRISON Precious Time (Point Blank/Virgin)
2	4	TOM PETTY & THE HEARTBREAKERS Free Girl Now (Warner Bros.)
7	5	SHERYL CROW Anything But Down (A&M)
5	6	WILCO Can't Stand It (Reprise)
6	7	SHAWN MULLINS Shimmer (SMG/Columbia)
9	8	JEWEL Down So Long (Atlantic)
11	9	CRASH TEST DUMMIES Keep A Lid On Things (Arista)
8	10	SUGAR RAY Every Morning (Lava/Atlantic)
12	11	XTC I'd Like That (Idea/TVT)
14	12	SINEAD LOHAN Diving To Be Deeper (Grapevine/Interscope)
13	13	BLACK CROWES Only A Fool (American/Columbia)
15	14	JONNY LANG Wander This World (A&M)
10	15	SEMISONIC Secret Smile (MCA)
18	16	ALANA DAVIS Can't Find My Way Home (Elektra/EEG)
21	17	BETH ORTON Stolen Car (Arista)
16	18	R.E.M. Lotus (Warner Bros.)
22	19	FATBOY SLIM Praise You (Skint/Astralwerks/Caroline)
27	20	MARTIN SEXTON Love Keep Us Together (Atlantic)
30	21	EVERLAST What It's Like (Tommy Boy)
23	22	NATALIE MERCHANT Life Is Sweet (Elektra/EEG)
—	23	TAL BACHMAN She's So High (Columbia)
19	24	NEW RADICALS You Get What You Give (MCA)
29	25	PAUL WESTERBERG Lookin' Out Forever (Capitol)
26	26	JOE HENRY Skin And Teeth (Mammoth)
—	27	B.B. KING Mean Old World (MCA)
20	28	GOO GOO DOLLS Slide (Warner Bros.)
—	29	CRANBERRIES Promises (Island)
24	30	ROLLING STONES /DAVE MATTHEWS Memory Motel (Virgin)

No Songs Qualified For Breaker Status This Week.

ADULT ALTERNATIVE begins on Page 152.

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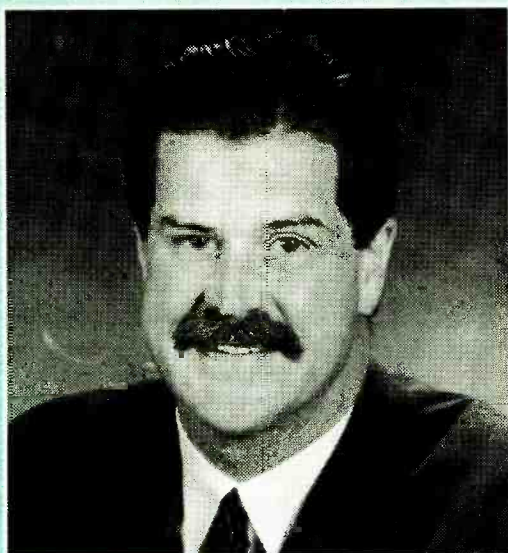
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Publisher's Profile

By Erica Farber



KEN O'KEEFE

COO, Chancellor Media

In mid-March, Chancellor Media formally took itself off the market to refocus its efforts on radio, outdoor and the Internet. The company also announced major top management changes, naming Jim de Castro President/CEO of the company's Radio and Outdoor groups and Steve Hicks President/CEO of the new Media Services group. One name that quietly surfaced was that of Ken O'Keefe, the new COO of the Radio division.

Having begun his career on the financial side as a banker, O'Keefe understood early on that deregulation was going to present a great opportunity, one that he had an interest in participating in.

Making the move to radio: "After I got out of college, I worked for a bank in New York. I left and started a specialized lending group at a bank in Boston, State Street Bank, where we focused on media-type deals. One of my early clients was Ritchie Balsbaugh, who, at the time, was the GM of KISS 108 in Boston. He was looking to try to do a leveraged acquisition, as they call it, and asked me to help him put the transaction together. I actually loaned Ritchie the money to make the deal.

"A couple of years went by, and I watched the industry and the company, and Richie asked me to come over as a financial partner. That's how it kind of started in 1984. We built Pyramid into the group it eventually became, and I moved from the financial side to the operations side. When Pyramid was sold to Evergreen, Scott, Jimmy and Matt approached me about coming over, and I became VP/Operations."

The current structure of Chancellor: "In my mind, it's very focused. It's radio people leading the company, with the day-to-day strategy — or long-term strategy, for that matter — falling on Jimmy's and Steve's shoulders, as 90% of our cash flow is going to come out of radio. The general managers report to the regionals. We've got four great, very talented people at the regional level, all strong radio guys: George Toulis, John Fullam, John Madison and Charles Warfield. Essentially, they each run about a quarter of the radio company, and they report to me. So they're the day-to-day guys."

How the company is changing: "The biggest thing is focus. The one frustration a lot of our institutional investors have voiced is with the direction of the company. One day it's going in this direction; the next day it's going in another. We announced the merger in September 1997, and six months later our CEO was out, resigned. We had another CEO, and six months later our CFO was out. Two months

after that, the CEO was out. Tom Hicks and the board made a determination that the best way for us to go was to focus on what we do best, and what we do best is run radio stations. I think our performance speaks to that. We need to let the institutional shareholders know that is what we are going to do. Jimmy and Steve are out there preaching it."

Integrating Capstar into Chancellor: "We're looking at that very closely. It looks like it will all come together some time at the end of June, beginning of July. Take a look at how we run our organization, how we manage it, and the type of people we have. We're used to competing in \$250-million radio markets. But we're almost done. We've got 46 of 50 FMs in the top 10 markets, so our ability to grow is really tapped out in those markets."

"Capstar is different. It's really a middle-market team. They've done a super job of managing those markets and making them more economically reasonable, productive and profitable. We will be getting together to try to understand their strategy — not necessarily to change it, but to tweak it and figure out ways for us to come together. It's interesting — they kind of circle a lot of our major markets. For example, in Texas we own two major markets, and they own 10 other cities. So, in my mind, as far as Texas is concerned, I can't imagine anybody else covering that state better than we do. There's got to be a way for us to work together on certain initiatives to take advantage of our strengths and make us a better, more efficient advertising vehicle."

Balancing the immediate needs of Wall Street and the company: "I think we've proven we can do both. We will continue to invest in our radio stations. We take risks, push the edge of the envelope, and do things that haven't been done before. But it's all calculated. It's managed risk. We're not betting the farm on this. We believe that we have to continue to push the edge and find that new format and new selling strategy, because only if we do that are we going to be able to put up the kind of numbers that we're doing. It's all calculated."

"I think the investment we have made and the risks we have taken over the last three or four years are the ones that are giving us an ability to satisfy 'immediately.' The unfortunate part is, like anything else, what you do today is not necessarily going to pay dividends tomorrow or next month. What it will do is pay dividends in maybe six months or a year. Today we are looking for those things that are going to help us grow this company in the years 2000 and 2001."

The company's long-term goals: "We'd like to continue to create an environment where we can really tap into the most talented people in the industry. Jimmy's done a super job of that, and we need to continue to do that. 'Soar with your strengths' is something we talk about a lot. We need to continue to put our talented people in an environment where they can prosper. If we can continue to do that, we'll be successful. When it's all said and done, everybody's going to measure us based on three things: how much we grew our top line, cash flow, and what the stock went up by."

"Take a look at this business. It's really just a stick on top of a tall building. There's no magic. We have no proprietary information. The day after we come up with

some great idea, it's on the air, and everybody copies it. Our biggest asset is people, and we will continue to focus on providing an environment where people can grow, prosper and, more importantly, have fun. So far, I'm having fun. I'm a little overwhelmed right now, but I'm having fun. I feel like we've got a lot of great things going for us, we've got a lot of great ideas, and the industry is on very solid footing."

Something about him that would surprise our readers: "A lot of people have this vision of this big, tough guy, and I'm just not that tough!"

Career highlight: "What we've accomplished over the last 18 months has truly been phenomenal. In September 1997 we essentially took four or five companies — Evergreen, Chancellor, at that point we had the Viacom deal, a bunch of Gannet stations and Bonneville stations — and brought them all together to form Chancellor Media. I would have to say the integration of the cultures and the people was a highlight. And then for us on top of that to put up the numbers we put up — 18% top line, 25% broadcast cash flow growth — I've got to believe that is truly a success story."

Career disappointment: "I've got lots of little disappointments — markets and radio stations where maybe we could have done something a little bit better. But I have to tell you, if we're not disappointed now and then, we're not doing our job. I really believe we need to continue to push the edge and take certain risks that I talked about earlier. There isn't a day that goes by that we don't think we could have done something a little bit better."

Most influential person: "Certainly my father. He gave me support, picked me up when I fell down, and taught me about perseverance in my work, that kind of stuff. I've been very lucky in my career. I've been exposed to what I would consider very influential people — Ritchie Balsbaugh, Scott Ginsburg, Jimmy de Castro, Matt Devine. How can you work in an environment and not have a guy like Jimmy influence your style?"

Favorite radio format: "I grew up with Top 40, and now I find myself listening to Jammin' Oldies all the time."

Favorite song: "My Girl."

Favorite television show: "CNBC."

Favorite movie: "There's Something About Mary. I loved that movie!"

Favorite book: "Into Thin Air."

Favorite restaurant: "Legal Seafoods in Boston — best seafood in the world."

Beverage of choice: "Evian. And when I'm not drinking Evian, it's Belvedere."

Hobbies: "Four kids and staying healthy."

Communication medium of choice: "E-mail me at kokeefe@chancellormedia.com."

Stock recommendation: "AMFM — I'm dead serious. You go out and take a look at this stock and compare it to anybody else. We're beating them, whether it's CBS or Clear Channel, and we're trading at 60% of what they're trading at. I think AMFM has got a lot more upside in it than many stocks trading on the market right now."

Keeping balance in his life: "I try to exercise. I make myself go home. I try not to travel on Mondays and Fridays, but unfortunately, that's tough to do."

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