

NEWSSTAND PRICE \$6.50

The Perfect Duet

This year's NAC/Smooth Jazz special issue is called "Duets," and the timing on this one couldn't be better! Smooth Jazz superstars Boney James and Rick Braun have the fastest-climbing song on this week's R&R NAC/SJ chart, with "Grazin' in the Grass" (Warner Bros.). It tops Most Increased Plays and debuts at No. 14.



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

MAY 5, 2000



Listening In....

Here's your chance to be the proverbial fly on the wall. It's time for R&R's annual NAC/Smooth Jazz issue — lovingly crafted by Carol Archer — featuring conversations between the best and brightest radio and record people in the business. The discussions are fascinating, and they all begin on Page 40.



THE VERVE MUSIC GROUP

POWERFUL HITS FOR THE SUMMER

VISIT US AT WWW.VERVEMUSICGROUP.COM



AL JARREAU
 TOMORROW TODAY
 * NAC TOP 5, UAC TOP 15, AC TOP 20
 * SCANNED OVER 50,000
 * UPCOMING APPEARANCES ON POLITICALLY INCORRECT & CELEBRATION OF BLACK MUSIC NBC SPECIAL
 * AUGUST & SEPTEMBER TOUR



DIANA KRALL
 WHEN I LOOK IN YOUR EYES
 * OVER 600,000 SCANNED
 * ON TOUR THIS SUMMER WITH TONY BENNETT



GEORGE BENSON
 DEEPER THAN YOU THINK
 * #1 MOST ADDICED
 * ON TOUR THIS SUMMER



DAVID BENOIT
 PROFESSIONAL DREAMER
 * TWO #1 SINGLES!
 * "JUMP STAR" OF NEW & ACTIVE



DAVID BENOIT
 HERE'S TO YOU
 CHARLIE BROWN: 50 GREAT YEARS!
 * IN STORES 5/2
 * CBS SPECIAL 5/10



CHRIS BOTTI
 SLOWING DOWN THE WORLD
 * TWO TOP 5 SINGLES
 * ON TOUR WITH STING



JEFF GOLUB
 NO TWO WAYS ABOUT IT
 * GRP DEBUT RELEASE
 * NAC ADD DATE: 5/8



MARC ANTOINE
 PALM STRINGS
 * NAC CHART #1

THE VERVE MUSIC GROUP — THE LEADER IN ADULT/SMOOTH JAZZ

**Z100/New York
Couldn't Wait...ADD THIS WEEK**

BON JOVI

IT'S MY LIFE

**Impacting
Everywhere
May 8**

Multi-Format Smash!

**OVER 80 MILLION ALBUMS
SOLD WORLDWIDE!!!**

Early Mainstream Activity:

**Z100/New York: 10x WXKS/Boston: 18x WZPL/Indianapolis: 20x
WPRO/Providence: 12x KMXV/Kansas City: 11x WBAM/Montgomery: 37x**

Great Early Pop Stories:

**Z100/New York: Spiked it and already getting great reaction!
WBAM/Montgomery: Already #1 Phones!**

Now Appearing:

**- "Late Show with David Letterman" TUESDAY, 6/13!!
- "The Today Show-Summer Concert Series" FRIDAY, 6/16!!**

"U-571"-

**THE NEW MOVIE STARRING JON BON JOVI-
#1 AT THE BOX OFFICE FOR THE SECOND WEEK IN A ROW!**

MAINSTREAM VERSION MIXED BY DAVE BASCOMBE • ALBUM VERSION MIXED BY BOB CLEARMOUNTAIN
PRODUCED BY LUKE EBBIN, JON BON JOVI AND RICHIE SAMBORA
MANAGEMENT: DAVID MUNNS, PAUL KORZILIUS AND ILENE SCHREIBMAN FOR BJM



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& UNIVERSAL MUSIC COMPANY
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314 542 474



management ♦ marketing ♦ sales

Just about everyone agrees that billboards are a great way to increase cume and brand-name awareness of your call letters ... but can you afford them? This week, Sales and Marketing Editor **Pam Baker** puts forth a couple of "bids" from competing billboard companies and shows how you can advertise your station without breaking the marketing budget. Also this week, WBGW/Miami GSM **Michol Klabo** offers a great way for you to achieve your sales goals without making it seem like you've got an elephant on your plate. And we'd like to introduce you to the GM in our spotlight this week: AMFM Regional VP/GM and GM of *The Bob & Tom Show* **Chris Wheat**.

Pages 12-16

THE FUROR OVER NAPSTER

There's probably never been a technology that's shaken the record industry as much as Napster has. This week **Steve Wonsiewicz** describes one way industry executives are responding to the issue of free swapping of music over the Internet. Our E-Charts columnist, **David Lawrence**, also addresses the Napster issue as it relates to the radio industry.

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IN THE NEWS

- Congressmen ask the DOJ to investigate the FCC over low-power FM lobbying; commission sets first LPFM filing window
- FCC Chairman **Bill Kennard** outlines strategic plan
- **Bob Callahan** advances in Disney/ABC corporate structure

Page 3

THIS #1 WEEK

- CHR/POP**
• MACY GRAY | Try (Epic)
- CHR/RHYTHMIC**
• SISQO Thong Song (Dragon/Def Soul/IDJMG)
- URBAN**
• CARL THOMAS | Wish (Bad Boy/Arista)
- URBAN AC**
• CARL THOMAS | Wish (Bad Boy/Arista)
- COUNTRY**
• KENNY ROGERS Buy Me A Rose (Dreamcatcher)
- AC**
• FAITH HILL Breathe (Warner Bros.)
- HOT AC**
• VERTICAL HORIZON Everything You Want (RCA)
- NAC/SMOOTH JAZZ**
• LARRY CARLTON Fingerprints (Warner Bros.)
- ROCK**
• 3 DOORS DOWN Kryptonite (Republic/Universal)
- ACTIVE ROCK**
• 3 DOORS DOWN Kryptonite (Republic/Universal)
- ALTERNATIVE**
• BLINK-182 Adam's Song (MCA)
- ADULT ALTERNATIVE**
• STING Desert Rose (A&M/Interscope)

NEWSSTAND PRICE \$6.50



It's Official: Reid Tapped As President/CEO Of Arista

■ He'll succeed Davis on July 1; Edmonds set as CEO of new partnership as LaFace is consolidated

STEVE WONSIEWICZ
R&R MUSIC EDITOR
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As widely expected, **Arista Records** has named **Antonio "L.A." Reid** as its new President/CEO, effective July 1. Reid, who co-founded LaFace Records in 1989 with **Kenneth "Babyface" Edmonds**, succeeds **Clive Davis** and will report to BMG Entertainment President **Strauss Zelnick**.

Concurrently, Arista will consolidate LaFace into its New York operations but will retain an office in Atlanta. The company also formed a new joint venture with Edmonds, who will become CEO of the partnership on July 1.

Commenting on Reid's appointment, Zelnick said, "Antonio brings to Arista an inspired track record as a businessman, Grammy Award-winning producer and deeply committed record man. As co-founder/co-



Clockwise from top left: BMG Entertainment Chairman Michael Dornemann, Antonio "L.A." Reid, BMG Entertainment President Strauss Zelnick and Kenneth "Babyface" Edmonds.

President of LaFace Records, he has created a music powerhouse and helped develop some of today's top pop and R&B artists." BMG Entertainment Chairman **Michael Dornemann** added, "Antonio is a music executive of rare talent and passion. His

ARISTA/See Page 29

Winter '00 NAC/SJ Success Spreads

In a trend that began last week, two more major-market NAC/Smooth Jazz stations earned stellar report cards in the winter 2000 Arbitrons released over the past week. WJZZ/Philadelphia moved 4.3-4.7, and KWJZ/Seattle leaped 3.5-4.9 12+. Other NACs in Dallas and Washington either held steady or moved up slightly.

There was quite a bit of tumult in the major markets this rating period. New '80s-based Classic Hits KYPT/Seattle rocketed 1.9-3.9. The move seemed to impact the market's Oldies, Hot AC and CHR/Pop stations.

In Washington, Howard University's Urban AC WHUR-FM expanded its No. 1 lead, while direct competitor WMMJ lost a full share.

Complete results from 10 major markets: Page 28.

Interest In Radio Stations' Website Features On Decline

More people are accessing radio station websites these days, but visitors are growing more discerning regarding the content on a station's site, according to a **Paragon Research** study conducted in February that paralleled a similar study in 1997.

The 2000 survey of 726 adults, who reported accessing the Internet from either

the home or office, indicated that 43% have accessed a radio station's website — that compares to just 18% of respondents in 1997.

The Web is still a male-dominated medium (57% of radio website visitors were male in 2000, compared to 43% females), but the gender gap is much more narrow

PARAGON/See Page 29

Would you say that you would be very, somewhat, or not at all interested in:

	February 2000			February 1997		
	Very	Somewhat	Not at all	Very	Somewhat	Not at all
Upcoming concerts list	46%	35%	19%	54%	33%	12%
Most popular songs list	20%	38%	42%	26%	51%	22%
Artist biographies	19%	50%	30%	25%	46%	29%
Contest/game info	18%	40%	42%	22%	50%	28%
Personality bios	15%	46%	39%	14%	50%	36%

De La Hoya Adds Heavyweight Punch To R&R Convention

Oscar De La Hoya, arguably the most popular sub-heavyweight boxer ever to step into the ring, and now a Capitol recording artist, will address **R&R Convention 2000** attendees this June at the Century Plaza Hotel in Los Angeles. De La Hoya will speak at the CHR session Friday morning, June 16, on the topic of "How to Be a Champion." The entire **R&R Convention 2000: On-Air/ONLINE** program runs June 14-17.

De La Hoya was 5 years old when he donned his first pair of boxing gloves. He admits that his opponent, a cousin, landed the first blow, but he has never looked back. As his career blossomed, De La Hoya has said he uses fear as his greatest motiva-



Oscar De La Hoya (r) prepares for his June 16 address at R&R Convention 2000: On-Air/ONLINE and his June 17 match against Shane Mosley (l).

tion. He said, "Anxiety, panic or outright fright — that's fear out of control. Being relaxed, anticipating punches — that's fear under control."

De La Hoya won more than 200 amateur matches, culminating in a gold medal at the 1990 Goodwill Games. In 1992 he won an Olympic gold medal in Barcelona, Spain and dedicated

DE LA HOYA/See Page 29

Radio's Party Picks Up Steam

■ Clear Channel, others see record Q1 results

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

Memo to the editors at Barron's: The "party" is not over. Sorry you left before it got started. Signed, Radioland.

Last March *Barron's* wrote a page 1 obituary, titled "Party's Over," about how the second Golden Age of Radio had come to a screeching halt. While "dead" wasn't said, it was implied. Obits aren't much fun to write — and newspaper folk like it even less when they discover the deceased is not only still warm, but dancing up a storm.

And it's Clear Channel — the

company the *Barron's* article focused on — that has every right to be celebrating: Last week it released the most successful first-quarter results in its history. The company said that after-tax cash flow soared 85% from \$103.9 million to \$192.2 million, while consolidated net revenues jumped 108% from \$376.8 million to \$782.5 million. Although Clear Channel's Q1 net loss widened from \$12.7 million (5 cents) to \$39.4 million (12 cents), the company beat First Call analysts' estimates by 6 cents. Clear Channel managed to

EARNINGS/See Page 4

Austin Appointed Hispanic/L.A. OM

BY ADAM JACOBSON
R&R RADIO EDITOR
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Veteran California radio programmer **Harold Austin**, most recently PD of KKBT-FM/Los Angeles, has joined Hispanic Broadcasting as OM of its five L.A. properties:

- Spanish News/Talk KTNQ-AM
 - Spanish AC KLVE-FM
 - Regional Mexican KSCA-FM
 - and Spanish Oldies simulcast KRCD-FM & KRCV-FM.
- Austin reports to Hispanic/L.A. GM Gary Stone.



Austin

AUSTIN/See Page 29

**TOP 40
MOST ADDED
AGAIN**

LEANN RIMES

I NEED YOU

The new single and video from the Grammy®-award winning multi-platinum artist.
MUSIC FROM AND INSPIRED BY JESUS - THE EPIC CBS MINI-SERIES

OUT OF THE BOX

WZPL WWZZ WKSE WWMX
KC101 WLDI WZEE WDJX
WRHT WGTZ WSSX WXLK

Catch LeAnn on the Tonight Show May 10th

Callahan Now Pres. ABC B'cast Group

Robert Callahan has been elevated to President of the ABC Broadcast Group. Having served as ABC's President of Broadcasting since February '99, Callahan now adds responsibility for the ABC Television Network. The 20-year veteran of Capital Cities, ABC and The Walt Disney Co. reports to Disney President Bob Iger and continues to oversee ABC Radio Stations, ABC Radio Networks, Radio Disney, ABC-Owned TV Stations and National TV Sales.

"Bob Callahan is an excellent executive with an outstanding record of accomplishment in television, radio and publishing," Iger remarked. "He comes to the ABC Television Network at the pinnacle of its success. We are confident Bob will capitalize on our current success by helping us lead our broadcast properties into the digital age, an era in which we must extend our programs across numerous distribution platforms."

CALLAHAN/See Page 18

WB Names Iemmello VP/Rhythm-Crossover

Warner Bros. Records has named Franco Iemmello VP/Rhythm-Crossover Promotion. Based in New York, he reports to Sr. VP-Head/Promotion Tom Biery and New York-based Sr. VP/Promotion John Boulos.

Biery commented, "Franco is one of the most respected and experienced promotion professionals in the crossover world, and I think it would also be fair to say he is one of its pioneers. Nobody knows this music and this market better than Franco, and his addition to our staff makes us a key player in the field."

Prior to joining Warner Bros., Iemmello was Sr. Director/Rhythm Crossover Promotion at Island/Def Jam Records, a post he held for seven years. Between 1988-93 he was Director/Music Publishing for Jellybean Publishing. He began his music industry career with 1985 as Mix Show Coordinator at WQHT/New York.



Iemmello

Bogeys For Bogart

KLOS/L.A. duo Mark & Brian helped raise more than \$150,000 for the KLOS Food Bank, Neil Bogart Memorial Fund and T.J. Martell Foundation recently at the Mark & Brian Celebrity Golf Tournament. Among the participants: Tim Matheson, Ernie Banks, Vince Neil, Daniel Baldwin, Dick Butkus and many more. Pictured here are (l-r) Brian Phelps, Joe Mantegna, Mark Thompson and Damon Wayans.

FCC Moves Closer To '21st Century'

Steering committees work on four-part plan

By JENNIFER MARKHAM
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FCC Chairman Bill Kennard delivered to Congress last August a draft of "A New FCC for the 21st Century," a four-part plan to revamp the commission. Just last Friday (4/28), FCC Chief of Staff Kathryn Brown held a public forum to discuss the status of the initiatives. She announced that four steering committees have been established to carry out the plan's objectives: to create a model agency for the digital age, promote competition in all communications markets, promote opportunities for all Americans to benefit from the communications revolution and manage the nation's airwaves in the public interest.



Kennard

The Digital Age Steering Committee is responsible for reorganizing and creating a faster and more functional agency as well as educating and increasing the awareness of the FCC staff. In order to accomplish these goals, the FCC has developed the Electronic Comment Filing System, which can be used via the Internet for public filing, searching and reviewing of comments and documents pertaining to notice and comment rule-making proceedings dating as far back as 1992. This committee has also begun work on an information-management tracking system intended to provide the public with

FCC/See Page 20

House Wants Reno To Investigate FCC

Did FCC illegally lobby against LPFM bill?

Two powerful members of the House Telecommunications Subcommittee have formally asked Atty. General Janet Reno and FCC Inspector General Walker Feaster to investigate whether the FCC's extensive lobbying campaign against the House's "Radio Broadcasting Preservation Act" violated antilobbying rules.

In a sizzling three-page letter sent late last week (4/28) to FCC Chairman Bill Kennard, Subcommittee Chairman Billy Tauzin and Vice-Chairman Mike Oxley told Kennard that they did not accept his explanation of the commission's lobbying efforts against passage of

Oxley's anti-LPFM bill. While speaking on the House floor the day before, Tauzin accused the FCC of engaging in a well-orchestrated and illegal lobbying campaign for low-power FM service in an attempt to stop Oxley's measure. In their letter, Tauzin and Oxley give Kennard until May 15 to furnish them with documents detailing his and the commission's activities and their contact with members of Congress regarding the Radio Broadcasting Preservation Act.

The request specifically asks

LPFM/See Page 20

MAY 5, 2000

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Country Tuned-In	111		

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Edwards Appointed PD At WEJM/Philly

Veteran programmer Mark Edwards has been named PD for Greater Media's Rhythmic Oldies WEJM (Jammin' Gold 95.7)/Philadelphia. He succeeds Steve McKay, who exited earlier this week.

"This is an unbelievable opportunity, because it provides the chance to do a very well-targeted, locally focused version of this format," Edwards tells R&R. "Philadelphia has an amazing musical history, and there are some opportunities to really take advantage of



Edwards

that heritage in a way that none of the other stations in the format have done. Jammin' Gold is going to be the most exciting, compelling station doing this format anywhere."

Edwards worked as a radio consultant before accepting the job at WEJM. Prior to that he spent nine years at WLIT/Chicago, where he ascended to VP/Programming. Edwards' career has also included stints as OM for WSRS & WTAG/Worcester, MA and as PD for WTPI/Indianapolis.

Baltimore's Mix Moves Monz Up To PD

WWMX/Baltimore has boosted Asst. PD/Creative Services Manager Steve Monz to the Hot AC's long-vacant programming chair. He succeeds Adam Goodman, who left more than two years ago to program Hot AC WNSR/New York (R&R 1/9/98).

"The radio station is experiencing a ton of growth, and I felt Steve was the right guy in the right place at the right time," VP/Programming Infinity Radio Bill Pasha told

R&R. "He's been my right-hand guy at Mix over the past two years and is very deserving of this promotion. Steve has exhibited outstanding leadership skills and is the type of guy who gets things done now. He really understands the product we're putting out and knows how to make it work in combination with our stations."

Prior to coming to WWMX three

MONZ/See Page 18

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This Is No Act: AFTRA/SAG On Strike

■ Advertisers say offer is 'fair and lucrative'

BY JENNIFER MARKHAM
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On Monday (5/1) the American Federation of Television and Radio Artists and the Screen Actors Guild went on strike against television and radio advertisers in a dispute over residual payments to actors appearing in TV commercials. The strike began at 12:01am ET and marked the unions' first walkout in 12 years.

According to the current formula, which has been in use since the 1950s, actors are paid for network television commercials on a "pay-per-play" basis that depends on the number of times an ad is aired. The more often a commercial is broadcast, the more an actor is paid. The advertising industry is proposing conversion to a flat-rate system. AFTRA and SAG have declined the industry's offer and want to expand pay-per-play compensation to commercials on cable TV — for which actors currently receive a flat rate — as well as establish a new payment structure for advertising on the Internet.

SAG President William Daniels said, "In an age of unprecedented prosperity for both the advertising and entertainment industries, management is crying poverty and wants to roll back the gains working actors have made over the past four decades."

The advertising industry, repre-

sented by the Association of National Advertisers and the American Association of Advertising Agencies, proposes a flat-rate system, arguing that "pay-per-play is outdated" and that the unions' offers would impose "exorbitant costs on cable advertising."

Under the deal proposed by the Joint Policy Committee of ANA and AAAA, there would be an immediate 4.4% increase in daily session fees for performers and an immediate 6.2% increase in extra performer rates. The proposal also offers a 60% increase in cable residual rates and a guaranteed residual rate for network commercials. According to the new proposal, a scale actor would receive a guaranteed payment of more than \$4,000 for one day's work on a commercial during its first 13 weeks of use on network and cable and even more during the same time period for "wild" spot use. The performer would continue to receive payments

for the same single day of work during subsequent 13-week periods of commercial use.

Joint Policy Committee counsel Ira Shepard told R&R, "The industry made what we thought was a fair and lucrative offer. We are trying to restructure and modernize the old 1950s contract. We have not returned to the negotiating table because we are waiting for AFTRA/SAG to rethink our offer and come back to us. The ball is in their court."

Shepard added, "The industry is disappointed that the unions are not accepting our offers, but we are prepared to produce commercials using professionals, with or without union talent."

The two unions represent more than 130,000 actors across the country, most of whom are out of work at any given time.

Despite the ANA's and AAAA's advice that agencies not sign interim agreements with the unions, an AFTRA/SAG spokesperson told R&R that some ad companies have signed such agreements. However, the names of those companies have not been released.

Earnings

Continued from Page 1

get some big things done early in the year. For instance, it completed its acquisition of Ackerley Group's Southern Florida outdoor ad division for \$300 million and announced its merger with SFX Entertainment, which is expected to close in Q3.

A day after Clear Channel announced its Q1 results, Prudential Securities analysts James Marsh and Bill Lerner raised their 2000 after-tax cash flow estimate by a nickel to \$2.75 per share, reiterated their "strong buy" rating and reconfirmed their \$112 per share target price. Salomon Smith Barney analyst Niraj Gupta and Merrill Lynch's high-profile analyst and financial TV star Jes-

sica Reif Cohen both reiterated their "buy" ratings on the stock and set 12-month target prices of \$100 and \$105 per share, respectively.

Gupta lifted his same-station 2000 revenue growth estimate from 8.5% to 9.3% while sticking to his earlier prediction that CCU will see 8% growth in 2001. He also raised his ATCF forecasts by 8 cents to \$2.70 in 2000 and by 4 cents to \$2.51 in 2001. Bear, Stearns analyst Victor Miller reiterated his "buy" recommendation, and Morgan Stanley Dean Witter's Frank Bodenchak debuted new coverage of Clear Channel with a "strong buy" rating, setting a 12-month target of \$110 per share.

Analysts weren't the only ones dancing in the street. Clear Channel

and AMFM shareholders met individually last week, and, as expected, both approved their merger, which is expected to close Sept. 30. AMFM shareholders will get 0.94 shares of Clear Channel stock for each AMFM share owned. The companies are still waiting for regulatory approval. Additional details are expected to be unveiled next week, when Clear Channel gives presentations from management of each operating division during its May 10-11 investor conference.

More Q1 Earnings

For the most part, radio and radio-related companies across the country

EARNINGS/See Page 8

Bloomberg BUSINESS BRIEFS

Violence Labeling Act Introduced

Senate Commerce Committee Chairman John McCain and Senator Joe Lieberman introduced a bill Tuesday that would create a uniform labeling system to be applied to all movies, video games and music products. If passed into law, the "Media Violence Labeling Act" would amend the Cigarette Labeling and Advertising Act to require manufacturers to place warning labels on violent media products. The Federal Trade Commission would have authority over the labeling system. The proposed act does not include TV programs. Labeling to warn parents about violent lyrics and movie scenes has been brewing on Capitol Hill for some time, but congressional interest increased immediately after last year's shooting at Columbine High School in Littleton, CO.

Senators Criticize FCC Merger Review Delays

There are too many reviews held up in the system, leaving workers, consumers and the marketplace in limbo," Senate Antitrust Subcommittee Chairman Mike DeWine and ranking member Herb Kohl said yesterday. "These delays are clearly unacceptable." The senators had ordered an FCC study last month of how the commission conducts merger reviews. The report focused on applications that have been in the FCC system for more than 180 days without a decision. DeWine and Kohl have introduced the "Expedition Action on Telecommunications Merger Act," which would require the FCC to issue a decision on a license transfer within 180 days of an application being filed for a merger worth \$15 million or more.

USADR Gets \$41 Million In Equity Financing

B easley Broadcast Group, Bonneville International, Regent and Saga are among the 17 new investors that have joined in the funding of USA Digital Radio's digital radio system. Radio One, Chase Capital Partners and the Gannett Company invested in USADR in April. Other leading radio groups, including Infinity, Entercom and Emmis, had already made significant investments in the Columbia, MD-based group. USADR is a privately held stock corporation but could file an IPO in the future, spokesman David Salemi told R&R.

In other news from USADR, last week the company said it had cut a deal with Lowpass Prototype to design and test digital injectors. Digital injectors are used to combine digital signals with existing FM analog signals.

FCC Actions

Bay Broadcasting, the former licensee of KBBR-AM, KHSN-AM, KACW-FM & KOOS-FM/Coos Bay, OR, was hit with a \$19,000 fine after onetime employee Robert King told the commission that the company had

Continued on Page 6

R&R Radio Stock Index

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

	One Year Ago		4/21/00		4/28/00		Change Since	
Radio Index	294.31	296.21	328.16	+11.50%	+10.79%			
Dow Industrials	10,789.04	10,844.05	10,733.90	-90.05%	-1.02%			
S&P 500	1335.18	1434.54	1452.43	+8.07%	+1.25%			



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DEAL OF THE WEEK

- **KFGY-FM/Healdsburg, KMGG-FM/Monte Rio and KSRO-AM & KXFX-FM/Santa Rosa, CA \$25 million**

2000 DEALS TO DATE

Dollars To Date: \$5,679,233,925
(Last Year: \$2,465,919,745.38)

Dollars This Week: \$44,963,000
(Last Year: \$158,661,000)

Stations Traded This Year: 463
(Last Year: 448)

Stations Traded This Week: 8
(Last Year: 47)

TRANSACTIONS AT A GLANCE

- KQTL-AM/Sahuarita (Tucson), AZ \$3.3 million
- WTTB-AM/Ft. Pierce and WGYL-FM/Vero Beach, FL \$5.15 million
- FM CP/Jena, LA \$25,000
- WVOA-FM/DeRuyter (Syracuse), NY \$5 million
- FM CP/Hicksville, OH \$512,000
- WALD-AM/Walterboro, SC \$76,000
- WUMX-FM/Charlottesville, VA \$5.9 million

TRANSACTIONS

Emerald City Gleams With Santa Rosa Entrance

■ **Snags four Northern California properties for \$25 million; Clear Channel expands in Cavalier country**

Deal Of The Week

KFGY-FM/Healdsburg, KMGG-FM/Monte Rio and KSRO-AM & KXFX-FM/Santa Rosa, CA

PRICE: \$25 million

TERMS: Asset sale for cash

BUYER: Emerald City Radio, headed by President Paul Robinson. It owns 11 other stations. Phone: (202) 326-5240

SELLER: Amatur Broadcasting, headed by Lawrence Amatur. Phone: (707) 543-0100

FREQUENCY: 92.9 MHz; 99.7 MHz; 1350 kHz; 101.7 MHz

POWER: 2.3kw at 1,950 feet; 2.05kw at 1,122 feet; 5kw day/5kw night; 2.2kw at 1,089 feet

FORMAT: Country; Oldies; News/Talk/Sports; Rock

Arizona

KQTL-AM/Sahuarita (Tucson)

PRICE: \$3.3 million

TERMS: Asset sale for cash

BUYER: Radio Unica, headed by

Chairman Joaquin Blaya. It owns 14 other stations. Phone: (305) 463-0500

SELLER: CIMA Broadcasting.

Phone: (520) 628-1200

FREQUENCY: 1210 kHz

POWER: 10kw day/1kw night

FORMAT: Regional Mexican

Florida

WTTB-AM/Ft. Pierce and WGYL-FM/Vero Beach

PRICE: \$5.15 million

TERMS: Asset sale for cash

BUYER: Vero Beach Partners II, headed by CEO/Director Mitchell Rubenstein.

SELLER: Sandab Communications LP II, headed by President Steve Seymour.

FREQUENCY: 1490 kHz; 93.7 MHz

POWER: 1kw; 50kw at 479 feet

FORMAT: Adult Standards; AC

BROKER: Blackburn & Co.

Louisiana

FM CP/Jena

PRICE: \$25,000

TERMS: Asset sale for cash

BUYER: Black Media Works,

headed by President Kimberly Kassis. Phone: (321) 632-1000

SELLER: Educational Radio Foundation, headed by President Daniel Bolin. No phone listed.

New York

WVOA-FM/DeRuyter (Syracuse)

PRICE: \$5 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by President/CEO Lowry Mays. It owns more than 800 other stations, including WHEN-AM, WSYR-AM, WBBS-FM, WWHT-FM & WYYY-FM/Syracuse. Phone: (210) 822-2828

SELLER: Cram Communications, headed by President Craig Fox. Phone: (315) 468-0908

FREQUENCY: 105.1 MHz

POWER: 42kw at 540 feet

FORMAT: Religious

Ohio

FM CP/Hicksville, OH

PRICE: \$512,000

TERMS: Asset sale for cash

BUYER: Fallen Timber Communi-

cations. Phone: (219) 296-5829

SELLER: GMA Broadcasting Corp.

Phone: (843) 689-9930

South Carolina

WALD-AM/Walterboro

PRICE: \$76,000

TERMS: Asset sale for cash

BUYER: John Pembroke. Phone: (850) 942-1806

SELLER: Frankie Green. Phone: (843) 556-9202

FREQUENCY: 1080 kHz

POWER: 2.5kw

FORMAT: This station is presently

dark.

Virginia

WUMX-FM/Charlottesville

PRICE: \$5.9 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by CEO Lowry Mays. It owns over 800 stations nationwide, including WCHV-AM, WCYK-FM, WVAO-FM & WVSY-FM/Charlottesville. Phone: (606) 655-9345

SELLER: Air Virginia, headed by President David Mitchell. Phone: (804) 964-1075

FREQUENCY: 107.5 MHz

POWER: 210 watts at 1,109 feet

FORMAT: Classic Hits

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

moved transmitters without permission and failed to broadcast station IDs, among other violations. Bay Broadcasting admitted to some of the violations but asked the FCC to lower the fine because the company was unable to pay. The FCC denied that request, saying the violations were too severe.

• The FCC has flagged Clear Channel's \$5.9 million acquisition of WUMX-FM/Charlottesville, VA from Air Virginia. The commission will take a closer look at Clear Channel's ad revenues in the market. Clear Channel also

Continued on Page 8

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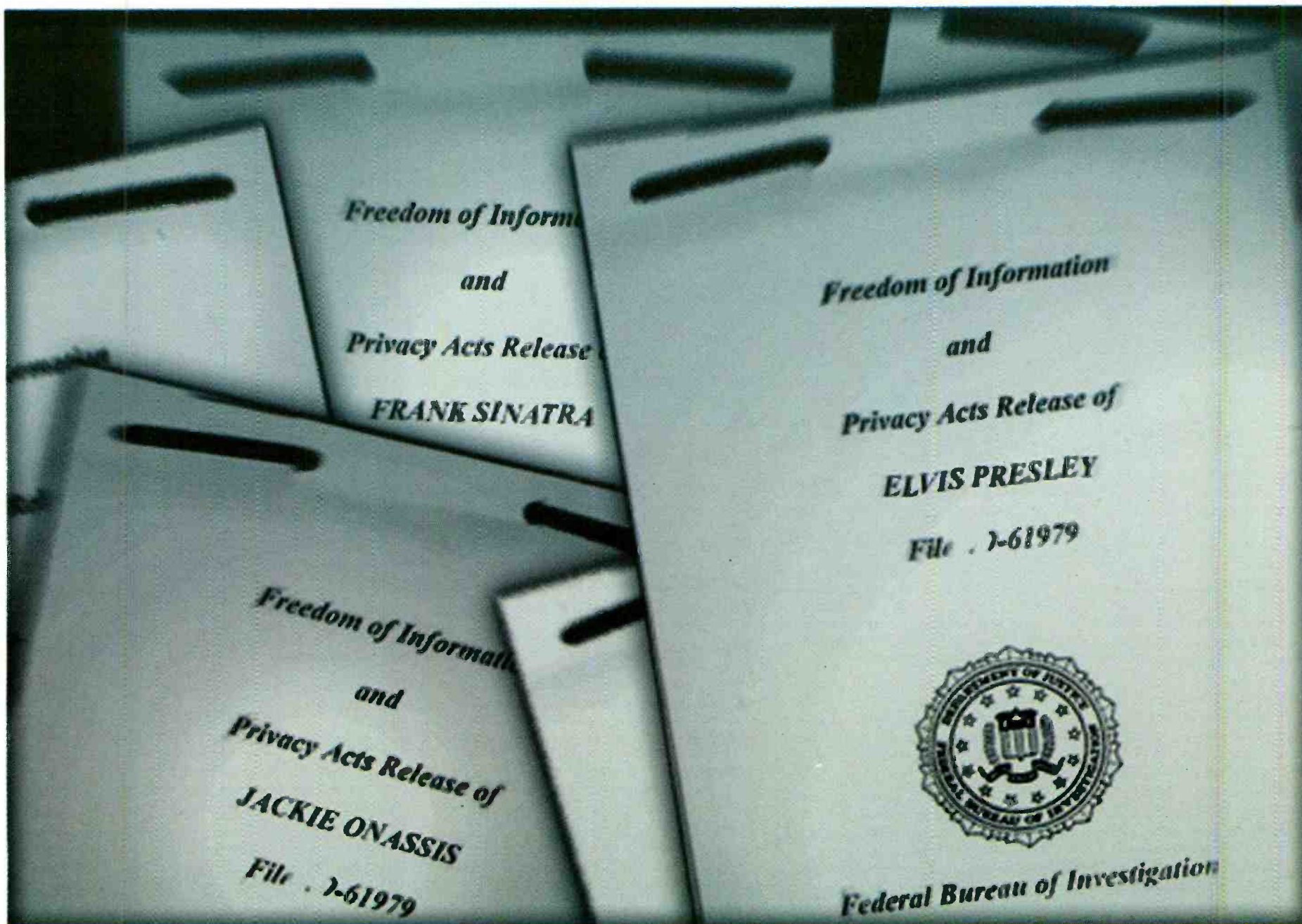
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CONVENTION

JUNE 14-17, 2000

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Earnings

Continued from Page 4

continued to defy the *Barron's* "Party's Over" theme. Here's what else was reported:

SFX Entertainment, which is merging with Clear Channel, reported that revenues increased from \$276.1 million to \$427.9 million, while adjusted EBITDA rose from \$22.8 million to \$30.1 million. Net loss to common shares widened from \$18.5 million to \$36.8 million, and dilutive net loss per share grew from 37 cents to 55 cents.

Cox Radio's net revenues grew from \$60.4 million to \$75.9 million (26%), while broadcast cash flow jumped from \$40.7 million to \$49.2 million (35%). Net income soared from \$3.8 million, or 13 cents per diluted share, to \$32.9 million, or \$1.13 per diluted share — that includes a \$27.9 million (96 cents per share) after-tax gain on the sale of KACE-FM & KRTO-FM/Los Angeles to Hispanic Broadcasting. On a same-station basis, Cox Radio's net revenues increased 23% to \$54.3 million, and BCF improved 48% to \$18.2 million.

Citadel Communications also hit the new year running faster than ever. Last week it reported Q1 broadcast cash flow soared 70%, from \$7.8 million to \$13.3 million. Revenues for the Las Vegas-based broadcaster were \$46.1 million, up 48% from \$31.2 million in Q1 1999. Net loss for Citadel widened in the quarter, from \$9.2 million, or 36 cents per share last year, to \$14 million, or 41 cents per share in Q1 2000. First Call analysts had predicted a loss of 34 cents. On a same-station basis, net revenue was up 19% to \$31.1 million, and BCF rose 33% to \$9.6 million for the quarter.

The performance prompted Prudential's Marsh and Lerner, who have set a \$59 12-month target for the group, to reiterate their "strong buy" rating on the company. They also noted that Citadel "delivered impressive Q1 results, surpassing our operating and after-tax cash flow expectations. The outlook for the

current second quarter remains robust at this stage. We believe these results should help stifle any concerns about the outlook for midsized radio markets following soft results at Cumulus stations."

Entercom Communications reported record Q1 results, with net revenues soaring 79% to \$70.9 million, and BCF jumping 131% to \$24.7 million. On a same-station basis, net revenues rose 19%, and BCF increased 47%. Earnings per share were 0 cents, missing First Call analysts estimates of a 2-cent gain. Still, Entercom improved from its Q1 '99 loss of \$2.48 per share, which included a \$79.8 million charge associated with the company's tax status. After-tax cash flow grew from \$6.4 million, or 20 cents per share, to \$15 million, or 33 cents.

Viacom also basked in the glory of good news last week. While the Department of Justice has already approved the much-anticipated Viacom-CBS merger, Viacom said FCC approval "is expected imminently," and the merger should close very soon after that approval. On the financial side, Viacom reported Q1 net income hit \$76 million, or 11 cents per share, up 11% due to stronger-than-expected ad demand. That beat First Call analysts' expectations by 5 cents. Net revenues for the quarter rose 3% to \$3 billion. Meanwhile, analyst Frederick Moran of Jefferies & Co. told Bloomberg that he believes a merger between Viacom and Yahoo! could make sense down the road. "I don't think either of these parties is ready to do that today, but at some point the merger of companies like Yahoo! and Viacom is a very natural event and could be very beneficial to all shareholders."

Jefferson-Pilot Corp. said its communications sector had earnings hit \$8.8 million, up 9% from \$8 million a year ago. BCF for the division was up 5% to \$20.1 million. Company-wide, Jefferson-Pilot's earnings per share of \$1.03 were 1 cent better than First Call analysts had predicted.

A day before **Launch Media** issued its Q1 numbers, CEO David Goldberg predicted the company

Bloomberg

BUSINESS BRIEFS

Continued from Page 6

owns WCHV-AM, WCYK-FM, WVAO-FM & WWSY-FM/Charlottesville.

• Three Eagles Communications, which owns KROR-FM/Hastings, NE, was slapped with a \$7,000 FCC penalty for a February '99 broadcast of *The Bob & Tom Show* that the FCC determined to be indecent. The show ran a parody relating to oral sex. The company can appeal the fine.

Radio One Share Increase Approved

Radio One shareholders last week approved a plan to increase the company's available class A common shares to 150 million from 30 million while authorizing issuance of 1 million "blank check" shares to be used as needed to fund future acquisitions. The shareholders, who met Friday during a special session in a Washington, DC hotel, also approved a measure to create a nonvoting class D common share that could be used as an investment tool while maintaining Radio One as a minority-controlled entity and preserving the tax incentives associated with that status.

AMFM Subsidiary To Repurchase 2007 Notes

AMFM announced Tuesday a tender offer to holders of Chancellor Media 10.5% notes due Jan. 15, 2007. The notes can be redeemed through the company's \$100 million buyback offer, which runs through May 30.

Court Says MP3.com Violated Copyright Law

ANew York district court judge has held MP3.com "liable for copyright infringement" in its creation of My.MP3.com, a database that allows users to store music and then access it from any computer connected to the Internet. The suit, filed by the major record companies, seeks billions in damages and an order to stop MP3.com from streaming copyrighted music.

Karmazin Is Third On Forbes' Top 10 Earners List

CBS Chairman Mel Karmazin earned \$201.9 million in salary and bonuses last year, according to *Forbes* magazine's 1999 ranking of executive salaries, published this week. Karmazin followed Computer Associates International head Charles Wang, who moved up from 39th in 1998 to No. 1 in '99 with \$650.1 million, and Foundry Networks chief executive Bobby Johnson Jr., who earned \$230.5 million. Johnson and AOL head Stephen Case, who was No. 6 with \$117.1 million, were newcomers to the list. Walt Disney Co. chief Michael Eisner, who was the top earner in 1998, slipped to No. 16 in 1999 with total compensation of \$50.7 million.

Interep Authorizes Additional Stock Repurchases

Interep, which recently bought back 650,000 of its shares under a March 31 authorization from its board of directors, on Monday approved a similar plan to repurchase another 1 million outstanding IREP class A common shares. The timing, volume of purchases and total number of shares will be at the company's discretion and will depend on market conditions.

Continued on Page 29

would beat analysts' expectations by at least 7 cents. And he was right: Launch posted a net loss of \$11.9 million, or 89 cents per share — 9 cents better than First Call analysts expected. The loss was still wider than last year, when Launch lost \$6.7 million, or 79 cents per share. Total revenues for Launch were \$6.4 million, up 167% from pro forma revenues of \$2.4 million a year ago. Launch said that its user base grew 25% to 3.5 million between Q4 '99 and Q1 2000.

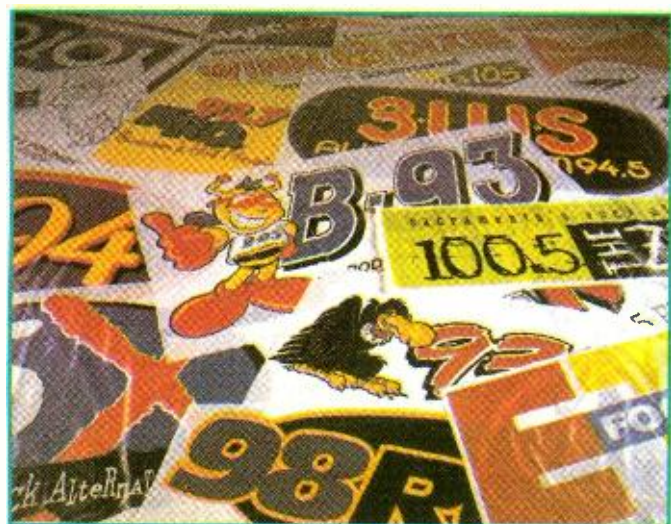
Fisher Companies, which owns three stations in Seattle-Tacoma and two in Portland, OR, had broadcast

cash flow hit \$14.5 million for Q1 2000, a 126% jump. Net income for the diversified company was \$2.2 million, or 26 cents per share, compared to net income of \$2 million, or 23 cents per share, last year.

Gaylord Entertainment reported that net revenue was down from 1999. The company announced a net loss for Q1 of \$15 million, or 45 cents per share. Last Q1, net loss was \$4.6 million, or 14 cents per share. Total net revenues for Q1 dropped 6.6%, from \$113.1 million to \$105.7 million.

Sinclair Broadcasting, which sold 41 stations in its radio opera-

tion to Entercom last year, felt the sale in its pocketbook. Net broadcasting revenues from continuing operations rose 9% to \$160.8 million, but broadcast cash flow fell 3% to \$65.6 million. After-tax cash flow per share dropped 11% to 16 cents, and Sinclair said that was partly due to the loss of earnings related to the sale of the radio stations. Diluted loss per share grew from 4 cents to 5 cents, but beat First Call analysts' estimate of an 8-cent loss. Sinclair is currently embroiled in a lawsuit with Emmis over Emmis' acquisition of the rights to Sinclair's St. Louis stations.

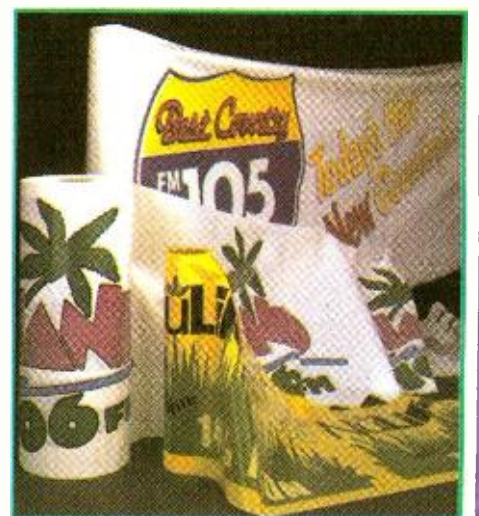


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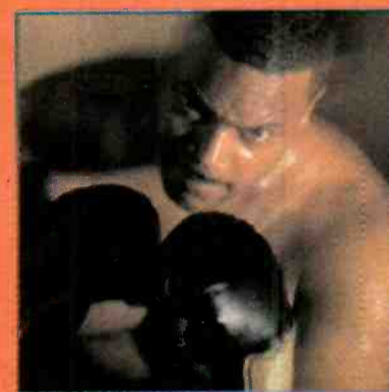
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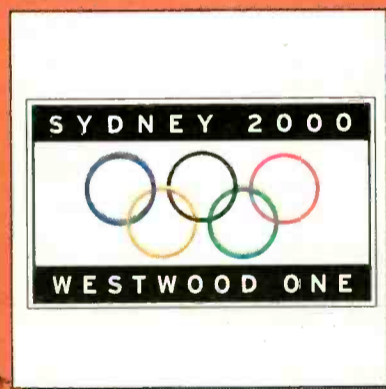
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AGENDA

WEDNESDAY, JUNE 14, 2000

- 9:00AM**
REGISTRATION OPENS
- 12:00-5:00PM**
Internet Displays & Exhibits Open
- 1:00-3:00PM**
INTERNET
Introduction To Radio Websites:
A Required Course!
- 1:00-5:00PM**
**Jacobs Media Alternative
& Active Rock Summit**

THURSDAY, JUNE 15, 2000

- 8:30AM-3:00PM**
Pollack Media Group
International Radio Summit
- 9:30-11:00AM**
PROGRAMMING
Cume Magnets & Recycling
- 10:00AM-1:00PM**
**Jacobs Media Alternative
& Active Rock Summit**

CONCURRENT SESSIONS 11:00AM-1:00PM

- **TALENT**
Coaching And Motivating Talent
- **INTERNET**
Programming Your Website

1:00-2:30PM

- **HERITAGE ROCK/CLASSIC ROCK**
- **INTERNET**
Now That's Radio!
How Broadband And Wireless
Devices Will Expand Your Audience

3:00-4:30PM

- **ALTERNATIVE**
The Second Annual
Alternative Rate-A-Record*
- **HOT AC**
Taking Stock Of The Industry
- **INTERNET**
Why Didn't I Think Of That?
Learning From Real Innovators
- **NAC/SMOOTH JAZZ**
Label Heads:
The Intersection of Art & Commerce
- **SALES & MARKETING**
Non-Traditional Revenue
- **URBAN**
Minority Ownership In
The New Millennium

THURSDAY, JUNE 15, 2000 (Continued)

- 7:00-9:00PM**
OPENING COCKTAIL PARTY
- 10:00PM-12:00AM**
CLUB R&R
- 11:00PM-3:00AM**
R&R LATE NIGHT LOUNGE

FRIDAY, JUNE 16, 2000

- 10:00-11:00AM**
GENERAL SESSION

CONCURRENT SESSIONS 11:15AM-12:45PM

- **ADULT ALTERNATIVE**
- **CHR**
- **INTERNET**
Chrome Wheels And Leather Seats:
How To Properly Accessorize Your
Station Website
- **NAC/SMOOTH JAZZ**
It's The Revenue, Stupid!
- **ROCK**
Does Active Rock Need To Split?

1:00-2:45PM LUNCH

CONCURRENT SESSIONS 3:00-4:30PM

- **AC**
Superstars - Part Two
- **ALTERNATIVE**
How Hard Is Too Hard?
- **INTERNET**
Would You Like Fries With That?
Turning e-listeners Into e-consumers
- **SPANISH LANGUAGE RADIO**
- **URBAN**
Radio And Records, The New Reality

5:00-7:00PM FIRST ANNUAL R&R RHYTHMIC JAM

8:00-10:00PM THE BIG FRIDAY NIGHT SHOW

FRIDAY, JUNE 16, 2000 (Continued)

- 10:00PM-12:00AM**
CLUB R&R
- 12:00-2:00AM**
JAVA CAFE
- 11:00PM-3:00AM**
R&R LATE NIGHT LOUNGE

SATURDAY, JUNE 17, 2000

CONCURRENT SESSIONS 11:15AM-12:45PM

- **CHR**
- **INTERNET**
31 Flavors: Serving Your Audience
According To Their Tastes
- **NAC/SMOOTH JAZZ**
Tomorrow's Technology Today
- **POP/ALTERNATIVE**
Rate-A-Record*
- **ROCK**
Rockin' The Net

1:00-2:45PM LUNCH

CONCURRENT SESSIONS 3:00-4:30PM

- **COUNTRY**
The State Of Radio And Records
- **INTERNET**
KWEB Is My Life! How To
Effectively Build Community Online
- **MUSIC RESEARCH**
I Give It A 10! Using Your Website
To Test New Music
- **NAC/SMOOTH JAZZ**
Play My Record, Dammit!
- **OLDIES**
Defining Your Station's ULP

7:30-9:30PM R&R URBAN INDUSTRY ACHIEVEMENT AWARDS SHOW

10:00PM-12:00AM CLUB R&R

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INFORMATION

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Los Angeles, CA 90067-4004**

ONLINE registration at: www.rronline.com

Please print carefully or type in the form below.
Full payment must accompany registration form.
Please include a separate form for each registration.
Photocopies are acceptable. Registrations are non-transferable.

MAILING ADDRESS

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

REGISTRATION FEES

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

METHOD OF PAYMENT

Amount Enclosed: \$ _____

Visa MasterCard AMEX Discover Check

Account Number _____ Exp. Date: _____

Cardholder's Signature _____

Print Cardholder's Name _____

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

HOTEL REGISTRATION

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Thank you for requesting reservations at the Century Plaza Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled by **May 25, 2000.**
- Reservations requested after **May 25, 2000 or after** the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 1:00 pm.

TYPE OF ROOM	CONVENTION RATES
PLAZA SINGLE (1 PERSON)	\$200.00
PLAZA DOUBLE (2 PEOPLE)	\$225.00
PLAZA SUITES	\$500.00 and up

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- Chris Wheat in this week's GM Spotlight, Page 15
- Radio meets the brave new world of webcasting, Page 16
- The Road to Success with Cathy Hughes, part II, Page 16

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so most people don't recognize them."
— Ann Landers

MARKETING

REACH YOUR LISTENERS . . . CONSIDER BILLBOARDS

■ Gain instant impact with an outdoor campaign!

By Pam Baker

Sales & Marketing Editor
pambaker@rronline.com

In the never-ending quest for higher cume and more brand-name awareness, many radio stations have found enormous success with billboards. Some of you might think, "That's too expensive," but I'm here to dispel the myth that an outdoor campaign will bankrupt your station.

An outdoor campaign can be targeted to reach a specific audience or to provide blanket market coverage, and it can be the most efficient way to reach the lowest cost per thousand impressions. In addition, research shows that the more money people earn, the more likely they are to have a long drive to work.

For this workshop I've asked two of the country's premier outdoor companies to provide sample outdoor campaigns for three markets: Chicago, Orlando and Tucson. I requested that each campaign deliver daily exposure to 50% of the adult population in each market.

Eller Media Company and Infinity Outdoor (formerly Outdoor Systems) participated. There are many options when planning an outdoor campaign, but the companies focused on three forms of advertising — the 8-sheet poster, the 30-sheet poster and the bulletin.

8-SHEET POSTER: Size is 6 feet high by 12 feet wide.

Benefits: Generates brand awareness and is ideal for new-product and service introductions. Targets pedestrians and motorists.

Distribution: Located in commercial areas on primary and secondary roadways. 8-sheets are frequently used in high-density urban neighborhoods and suburban shopping areas as well as point-of-purchase locales.

30-SHEET POSTER: Size is 12 feet high by 25 feet wide.

Benefits: Creates rapid top-of-mind consumer awareness. Provides continuous presence, up to 18 hours every day, resulting in high-frequency multiples.

Distribution: Widely distributed throughout markets to reflect consumer traffic patterns. Located in commercial areas on primary and secondary roadways.

BULLETIN: Size is 14 feet high by 48 feet wide.

Benefits: Delivers high frequency at each location, and reach builds as the bulletin is moved to new locations. Provides continuity of an advertising message throughout the year.

Distribution: Positioned on highly visible, heavy-traffic locations such as freeways, expressways, primary roadways and major intersections.

HOW MANY AND HOW MUCH?

Instead of presenting a one-year program that might be overwhelming, I want you to examine what a 12-week campaign would deliver and cost. For most stations this type of campaign is the perfect marketing strategy during the critical spring and fall Arbitron survey periods.

A station should spend time researching its options by asking several companies to present programs. In each market, one company usually has more "ownership" of a particular product. For example, if you want to promote traffic reports, bulletins on freeway locations might be the best strategy. If you want to introduce a new morning team, a mix of 8-sheets, 30-sheets and bulletins might be the most cost-effective option. Don't meet with only one company — negotiate.

Remember, you can always pick and choose. Use more than one outdoor company to get the maximum results.

The figures below do not include design or production costs. As you can see, the options vary in price and product selection.

ELLER MEDIA SAMPLE CAMPAIGN

	30-Sheet Poster	Bulletins	12-Wk Total	48-Wk Total
Chicago	131 units	10 units	\$390,450	\$1,561,800
Orlando	22 units	4 units	\$97,470	\$389,880
Tucson	16 units	2 units	\$49,440	\$197,760

INFINITY OUTDOOR SAMPLE CAMPAIGN

	8-Sheet Poster	Bulletin	12-Wk Total	48-Wk Total
Chicago	n/a	82 units	\$1,694,940	\$6,779,760
Orlando	n/a	14 units	\$117,600	\$470,400
Tucson	30 units	10 units	\$95,160	\$380,640

In these markets Eller Media has the advantage over Infinity Outdoor when it comes to 30-sheet posters. In Chicago, for example, Eller can deliver 50 GRPs by using 30-sheets combined with bulletins for less than one-quarter of the cost of Infinity's proposal. However, the 82 bulletins that Infinity proposes will make a bigger impact in the market.

DO YOUR HOMEWORK

How do you decide what outdoor company is best for your station? My suggestion is simple: Take three staff members and drive around your city. (Don't do this alone — you'll get into an accident!) Make a list of the billboards that get your attention. The outdoor company's name will be at the bottom center of the board, along with the board's identifying number. Don't skip this step. It will give you the power to make smart choices and avoid wasting time. Armed with this information, you can contact the outdoor companies that have the products that you want.

When outdoor companies present their campaign proposals, ask for the specifics. Don't accept a proposal that only lists the number of bulletins or 30-sheets. Ask for the location of each board. Once you get a list of locations, take those same three staff members and drive around again and examine each board. Without exception, double-check the location of every board. Can you see it from a distance? Are there any trees or wires blocking the view? Is the board overshadowed by another business or a neon sign? Be smart, do your homework, and make your dollars work.

One final thought: *Make sure that your creative message is simple and clear.* I'm sure you've all seen billboards that try to communicate too many messages. If your creative message is confusing or too busy or doesn't "pop," you're wasting your money. When you're driving around, notice the billboards that get your attention. Is it the colors that are used? Is it the size of the company name? A funny joke or photo?

If your station has a successful billboard campaign that's delivered ratings results, we'd love to hear from you. E-mail your success stories to pambaker@rronline.com. We just might feature your station in an upcoming article or on our website.

\$SALES TIP of the WEEK

**MICHO KLABO, GSM
WBGG-FM/Miami-Ft. Lauderdale
Clear Channel**



How do you eat an elephant? Whether you're a seasoned salesperson or a rookie, facing your monthly budget can make you feel like you have an elephant on your dinner plate. It doesn't matter whether your quota is \$10,000 or \$150,000 per month, that anxious "hitting budget" feeling is the same. But methodical thinking, careful planning and committed execution can relieve this stress. The process below should be done for each month, three months out. At WBGG-FM, we eat our elephants one bite at a time! Here is an outline of how it works:

Step 1: Write your elephant at the top of the page. Then write all of the possible ways to get to that number.

Example: \$50,000 Monthly Billing

1 account @ \$50,000	8 accounts @ \$6,250
2 accounts @ \$25,000	9 accounts @ \$5,556
3 accounts @ \$16,667	10 accounts @ \$5,000
4 accounts @ \$12,500	11 accounts @ \$4,546
5 accounts @ \$10,000	12 accounts @ \$4,167
6 accounts @ \$8,334	15 accounts @ \$3,334
7 accounts @ \$7,143	20 accounts @ \$2,500

Step 2: Ask what. "What is an average order for my account list? What do I have on my station to sell, and for how much?" This is when you should develop a "Sales Menu" based on your station. For example, a Sales Menu could include transaction, promotional, traffic or news sponsorships; special events and packages, with a dollar amount attached to each item.

Step 3: Ask who. Under each item of the Sales Menu, ask, "To whom can I present these items?" Go back to your account list, your prospects and your tickler file. Fill in a presentation plan for the items, and you have just laid out your activity goals for the month.

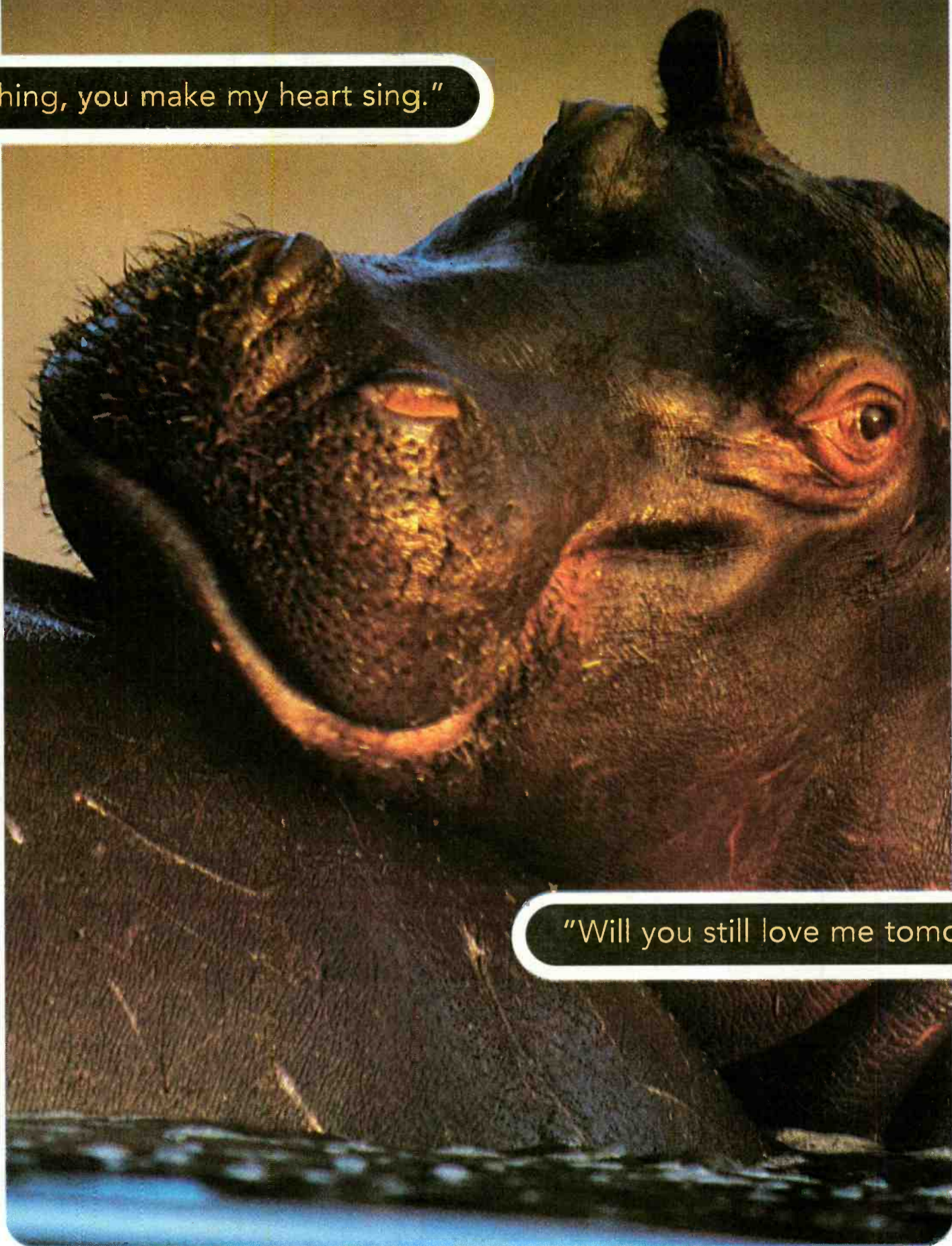
Step 4: Decide. Look at your menu and decide what accounts at what dollar amounts will get you to your monthly budget — your "elephant." If there are not enough apparent accounts, you will have to factor in your closing ratio with new prospects. (For example, a 25% closing ratio means you should have four times the amount of business presented to achieve your goal.)

That's the process. Now the AE has a clear, believable picture of how to achieve the monthly budget he or she has created. And doesn't creation imply ownership of the goal? While the implementation of AE plans rests ultimately with each individual, at WBBG we also take our station budget, work this same process as a team and maintain a group elephant-consciousness. Each individual budget, no matter what size, is important to eating the big elephant! By the way, if you check the desk of any of my staff, there's an elephant of one sort or another sitting on it to serve as a reminder that hitting the budget is done daily, one bite at a time.



KIFM-FM (Smooth Jazz 98.1)/San Diego welcomed Lee Ritenour at the spring Champagne Jazz Series at Thornton Winery. Visit the station's website at www.kifm.com for more details on its concert series.

"Wild thing, you make my heart sing."



"Will you still love me tomorrow?"

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CHRIS WHEAT
Regional VP/GM — *WNDE-AM, WFBQ-FM & WRZX-FM/*
Indianapolis and GM of *The Bob & Tom Show (AMFM)*



■ *Sitting on the hot seat — it's been an out-of-this-world experience!*

Continuing R&R's commitment to honoring the country's top radio executives, this week's GM Spotlight acknowledges Chris Wheat. It was 28 years ago that Wheat decided to jump from television to radio as an Account Executive. Last year his Indianapolis station group billed over \$30 million. Congratulations!



Indy's **Now Rock**
Alternative

I decided to enter the world of broadcasting because:

"There is never a dull moment, always fun to be had, and money!"

First job in broadcasting:

"Actually, I started as a part-time film editor for WKRC-TV/Cincinnati in 1968. My first radio job was with WKRC-FM [now WKRQ] as an Account Executive."

Career highlights:

"I was the General Sales Manager at WKRC when it ranked No. 1 in billing, above WLW Radio. Randy Michaels was our PD. And, of course, there are WFBQ and *The Bob & Tom Show* and their Marconi awards. Every time we win or are nominated, I have a renewed sense of pride and excitement about our station and its people."

The most challenging aspect of being a GM:

"Ego management and the continuing saga of the 'Radio Station Soap Opera.'"

My most unforgettable moment at a radio station:

"I was named GM of WFBQ in 1985. While I was attending my very first managers' meeting, a local attorney sent transcripts of *The Bob & Tom Show* to our board of directors, including Neil Armstrong, threatening to complain to the FCC over the transcripts. Imagine, the first man on the moon reading *Bob & Tom* bits! I assume he found them amusing."

I'm most proud of:

"My family."

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

"Sometimes you have to leave town to get ahead.' They were right!"

You'd be surprised to know that:

"I like to drink beer."

"Chris Wheat understands that what we're trying to do is parody, comedy and satire. He has to walk a very delicate balance among clients, listeners, us and everybody else."

—*Bob & Tom Show* co-host
Tom Griswold

Nominate your favorite GM via e-mail to pambaker@rronline.com.

Your NEW chance to be a hero.

In your cluster, there's one lousy FM station. You can turn it to gold. Show your owner the profits of the 24/7 FM Talk format from Sabo Media. You get all the ammunition. You be the hero. We invented targeted FM talk and have ten years of success in all size markets. Don't guess at this. Go with proven success.

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SABO MEDIA

MARKETING

THE BRAVE NEW WORLD OF WEBCASTING

By Marc Guild

Interop President

I found a wonderful quote recently, attributed to General Electric CEO Jack Welch. It read, "If you aren't confused, you don't know what's going on." What perfect words to describe the dizzying array of opportunities that lie ahead for radio.

We are faced with the knowledge that the distribution channels for audio entertainment are expanding like never before. And while most agree that radio is solidly positioned to become an integral part of the audio entertainment expansion, no one ever said that was going to be easy. In fact, the basic principles of radio may be about to topple as our medium embraces these new delivery platforms. As you read through the soon-to-be-obsolete tenets below, it may help to keep another quote in mind. This one reads, "The secret of success is changing the way you think."

RADIO IS PRIMARILY A LOCAL MEDIUM

Since its inception, broadcast radio has been restricted by its signal strength to a limited coverage area. Of course, that limitation was what allowed broadcasters to fully capitalize on their regional ties and develop unrivaled relationships with local advertisers.

While no one is suggesting that broadcasters jeopardize their local advertiser relationships or regional programming focus (still valued assets to both local and national advertisers), the Internet's global distribution possibilities should not be dismissed.

How can you capitalize on national listening? The options are numerous, but most likely would involve some sort of parallel programming to complement your local broadcasts. Whether you divide your site into components that allow visitors to click onto a "local track" or offer a separate site that promotes a national brand image, the added revenue potential from national advertisers could be tremendous.

RADIO IS FOR AUDIO, TV IS FOR VIDEO

Anyone schooled in the ways of broadcast radio marketing can recite the inherent value of "theater of the mind," or the powerful impact of imagery transfer. However, as broadband access becomes a reality for a growing number of consumers, streaming video is a tool that radio webcasters may want to consider adding to their marketing arsenal.

As the technology grows more refined, radio station sites are becoming able to feature not only static pictures, but video supplements in the form of commercials, infomercials and product demonstrations — all with the option to buy just a click away.

In the world of broadcast radio, programmers do their best to poll the tastes of the audience, then provide a product designed to appeal to the greatest possible number of people. While feedback is welcome, the opportunity for it is limited to research testing or, perhaps most tellingly, ratings results.

Streaming, however, allows for immediate and in-depth feedback on everything from artists to shopping preferences. This type of targeted delivery, possible only through the Internet, is invaluable to advertisers. It takes "narrowcasting" to the next level and capitalizes on the interactive nature of the webcast medium.

RADIO IS SUPPORTED SOLELY BY ADS

Not anymore. Perhaps the greatest advantage of webcasting is its ability not only to reach consumers, but to turn them immediately into customers. And the means to do that are becoming increasingly sophisticated. Advertisers can now use any of a variety of creative options to entice sales, from product demonstrations to printable coupons to actual purchasing opportunities. And the highly personalized ads mentioned above optimize the chances that consumers will actually purchase an advertised item.

Another potential revenue stream challenges yet another basic tenet of our business: Radio is free. That may remain true as broadcasters begin streaming over the Internet, but it is worth noting that some content providers, such as cable networks, are contemplating various subscriber structures for original web-based content as well as a pay-per-visit option, similar to cable's pay-per-view, for concerts or other special events.

SIZE MATTERS

It used to be that radio stations in the largest markets had the potential to reach the largest audience. Again, in the world of streaming, this no longer applies. According to Arbitron's webcast ratings — admittedly not yet representative of the entire audio-streaming pie — the two stations with the largest online audiences are from Johnston, TX and Monterey-Salinas, CA.

Granted, the streaming game is just beginning, and as both ratings services and marketing efforts increase, the players will surely change. Moreover, online listening may end up to be more a game of aggregate strength than individual dominance. On the other hand, these small-market stations with the big online numbers show that the playing field has changed. And while the rules may not yet be fully defined, we are certainly in for an exciting challenge. Let the games begin!

A POSITIVE DIFFERENCE

By Dick Kazan

"I was pregnant at 16, a mother and married at 17 and divorced at 18. My son, Alfred, is 35 now. When he was placed in my arms, my whole

life changed. He was a personal responsibility who would be with me the rest of my life. He was the reason I went into business, the reason I took classes to advance myself, the reason to succeed," said Cathy Hughes, founder and Chairwoman of Lanham, MD-based Radio One, the first publicly held company headed by an African-American woman. It owns 48 stations in 19 markets nationwide. Hughes' son, Alfred Liggins, is President of Radio One.

How did Hughes succeed without an extensive formal education? "I always took the courses I needed to further my career, and I'm a big reader. Anything a person needs to know is written in a book. If you can read, write and do arithmetic, you have what you need. There are many successful self-educated individuals. I've studied the lifestyles and knowledge



of successful people who have come before me. I'm not shy in seeking advice." About successful people, she adds, "Call them up. It might be your lucky day, and you'll get your call through. I've gone to lectures to meet these people. Have

specific questions and specific needs you address with them." How did she raise the money to buy her first radio station? "I tried for two years to secure financing. After 32 refusals, I went to Chemical Bank. Lydia Colon, on her first week on the job, made her first loan, and it was to me. The first female loan officer I presented to made the loan, which illustrates the need to have women in decisionmaking positions. But it's the law of averages. You ask enough people long enough, and you'll eventually get a yes." For Hughes, persistence paid off — with each rejection, she learned what lenders wanted and how to present to them.

In the early days of her first station, WOL/Washington, DC, Hughes began an unusual but effective sales practice that could be very useful to you. "How do you get a merchant's undivided attention? At the cash register. We'd have a fund of \$500, and five of us would take \$100 apiece. Then we'd call on local merchants, say, Joe's Crab House. When the owner was there, we'd buy a bushel, and we'd always linger. Our strategy was to spend money with merchants so they'd spend with us. They remembered we were customers, and it's a lot harder to put a customer out than it is a salesperson. To this day there isn't anything that we purchase that we don't consult our client list about first."

I asked Cathy how she motivates her personnel. "The key is what the Japanese do. When the employees feel they're an integral part of your organization, they'll adopt your mission and make it their own. They're not carrying out your mandate, they're carrying out their own mission. They'll perform at their best, and they'll stay even when more lucrative offers come. When I come into our stations, I want them to know that I know their names and what they do. I ask how long they've been with us and if they like what they do. You spend more time at work than you do anywhere else, and I want it to be pleasant. Sometimes we'll help an employee find another job within our company or, if need be, someplace else. We have one employee who has left and come back five times. Things change, and just because we can't get along in 2000 doesn't mean we won't be a great team five years later."

What additional advice does she offer to maximize employee performance? "If I do everything in my power to make sure my people are the best, my company will be the best. If you develop your people, your business follows suit. In America it's all about 'What can we do to increase shareholder value?' Too often companies respond like J.C. Penney did, closing 300 stores and laying off their people. The answer is to get your people to a higher productivity level."

As a final unconventional but helpful tip, when an employee quits or is fired, "They walk with some money in their pocket. Everybody gets severance. A \$30,000 secretary helped make money for us, and now she won't be able to pay her bills while she tries to find a job." By giving her a check, Hughes says, "I'll feel that we did the right thing. It's compassion, love and understanding. Success is an ongoing process, and when you look at the final chapter of your book, in how many lives will you have made a positive difference?"

Next week: If you want to be the best, then you learn from the best. And when it comes to radio, Mickey Luckoff, President/GM of KGO/San Francisco, is definitely one of the best. KGO has been No. 1 in every Arbitron book since summer 1978. Luckoff will share some of his secrets for success.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing corporations in the United States and is a Southern California real estate investor. E-mail your comments or questions to him at rkazan@ix.netcom.com.

GENERATING WAVES

KTWW (The Wave)/Los Angeles is giving listeners a chance to win a trip a day to Hawaii all year long! Each morning at 7:45am morning talent Paul Crosswhite reveals when the NAC/Smooth Jazz station will be announcing the daily winner. During the designated hour a winner is announced, and the winner has one hour to claim the trip to Hawaii.

How can the station afford to give away a trip a day? Remarkably, KTWW Dir./Marketing & Promotions Bonny Chick was able to secure all the hotel partners and airfare on *trade for mention!* "That was quite an accomplishment, and I'm pretty proud to say we were able to pull that off, because I know that my peers in other markets in the format haven't been able to achieve that," comments Chick.

In addition to the on-air benefits, this promotion generates many dollars in nonspot revenue.



The promotion is divided into five phases that represent each of the Hawaiian destinations. Each phase has a sales package that includes logo placement on billboards, buses, direct mail and a full page in the station's *Airwaves* magazine. In addition, the client is tagged on 60-second promotional spots (10 per day). Each phase runs for 8 to 10 weeks and begins with a station remote. Sponsorship packages have been sold to Mercedes-Benz, Taster's Choice and GoToOnline.com. Visit KTWW's website at www.947wave.com.

time

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

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

“Cash”™

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

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



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Barnstable/Memphis Ups Yoken To Pres.

Tony Yoken has been elevated from Exec. VP/GM to President/GM of Barnstable Broadcasting's Memphis cluster, which includes Country WGKX-FM, Urban Oldies WRBO-FM and Classic Hits WSRR-FM.

"Tony has performed exceptionally with each additional challenge and increased responsibility," Barnstable CEO Alan Kaneb commented. "I have great confidence that he will excel in his new position."

Yoken has worked at the company's Memphis stations for 13 years, having joined WGKX as an AE in 1987 and moved up to WSRR's VP/GM in 1994. He was named Exec. VP/GM in March '98. "We've assembled an outstanding group of high-performance broadcasters in Memphis, who are confident and enthused about radio in the 21st century," Yoken remarked. "I look forward to sharing future challenges and successes with a great local team and an innovative and knowledgeable corporate office."

Radio Recruits



Hispanic Broadcasting's WADO & WCAA/New York recently hosted a reception for broadcasting students at its studios in conjunction with the New York Market Radio Association and the International Radio & Television Society Minority Career Workshop. Here, VP/GM Felix Perez (top row, second from right) is surrounded by students at the event.

Jones In The Box As VP/Programming

John Jones has joined Miami-based The Box Music Network as VP/Programming Director. He was most recently Sr. Music Programmer for Canada's MuchMusic/Much More Music.

"We are very pleased to have a veteran like John joining our team," said Sr. VP/Programming Peter Cohen. "His extensive music experience in television and radio will be an extremely valuable asset to The Box."

Prior to joining MuchMusic in 1995 as Sr. Producer, Jones was MD at CFNY-FM/Toronto and worked as MD at CHFI-FM/Toronto between 1986-92. He began his career as PD at CKLN-FM/Toronto.

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SLEEPLESS NIGHTS?

You can thank
Fistell & Paparelli.

★ IRA FISTELL

Tues.-Sat. 1-6 a.m. ET
(Talk 2)

The most interesting thing to happen to overnight since alien abductions.

★ JUDI PAPARELLI

Tues.-Sat. Midnight-5 a.m. ET
(Talk 1)

Overnight talk with a tongue-in-cheek twist.

TWO NEW REASONS TO STAY
UP ALL NIGHT

NO ISSUE IS TOO HOT



That's what makes
"The Gene Burns Program"
so COOL.

He'll heat up your ratings.

12 Noon - 2 p.m. ET
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Fresh 24 hours a day!
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EXECUTIVE ACTION

ClickRadio Welcomes Seven New 'MusicGuides'

Former WAXQ/New York programmer Amy Winslow has been tapped as Director/Entertainment Programming for ClickRadio. The Internet-enhanced digital radio service has also tapped Dustin Goldfarb as Entertainment Programming Coordinator, while the following industry vets have been given format-specific duties:

- **Marshall Chess** will develop music and programming content for Blues formats, including Contemporary, Electric and Classic Blues. He had been President of Chess Records.

- **Keith Hastings** will consult the Active Rock format while maintaining his position as WLZR-FM/Milwaukee's PD.

- **Bruce Warren** will guide ClickRadio's "Eclectic" formats and continue as PD at WXPB/Philadelphia.

- **Roxy Myzal**, who produces the nationally syndicated *HardDrive* program, will develop music and programming for the Hard Rock formats.

- **Richard Winn** will consult in the development of ClickRadio's Electronic music formats. He currently serves as producer of the nationally syndicated *Modern Rock Live* show.

"These new 'MusicGuides' augment a world-class programming team that has come together to deliver exactly what the music listeners want," said VP/Entertainment Programming Charlie Kendall. "ClickRadio is a new way to listen to music wherever you choose and the most exciting thing to happen in radio since the move from AM to FM."

Infinity Resets Sales Dept. At Pittsburgh FMs

Infinity has promoted **Matthew Rodriguez** from NSM to Sales Captain for its Pittsburgh FMs: **WBZZ, WDSY & WZPT**. Rodriguez, who also becomes GSM for ZPT, joined the cluster last September.

"Matt brings us a wealth of broadcasting experience," Infinity/Pittsburgh VP/GM Don Oylear said. "He's also worked in Tampa as LSM at WLLD and Recruitment Director for the Infinity Radio Group."

Keith Belden assumes Rodriguez's previous post as the FM group's NSM. He had been serving as WZPT's interim GSM and continues to serve as Infinity/Pittsburgh's Research Director. Oylear added, "Keith is a key player on our management team, and his versatility allows us to deploy him where we need him most."

Linda Kearns becomes GSM for WBZZ, which is where she began her broadcast career in 1984. She has spent the last 12 years as an AE at WPXI-TV/Pittsburgh.

Silipigni Set As VP/Eastern Sales For USRN

Dick Silipigni, a radio advertising sales veteran who has spent most of his career with CBS, has joined **United Stations Radio Networks** as VP/Eastern Sales. In his new role Silipigni will oversee the sales force in that region while marketing the networks' daily service and inventory to advertisers and agencies between Maine and Florida.

Silipigni reports to USRN Exec. VP/GM Jim Higgins, who commented, "As the network continues to flourish with original program offerings and new marketing opportunities for its clients and advertisers, talented sales professionals such as Dick are integral to the company's growth and success."

Silipigni has more than 20 years of experience and began his career in sales at WCBS-AM/New York. After rising to Director/Sales there, he joined CBS Radio Networks as Sr. VP/Sales and held that position for nearly 10 years. Silipigni continued in a senior sales role following the merger of CBS Radio Networks and Westwood One, and in 1999 joined Metasound Systems, where he directed the sales efforts for the digital audio messaging service company.

In related news, **Susan Moore** has been elevated from Sales Coordinator to Manager/Sales Support.

Callahan

Continued from Page 3

Callahan joined the company's Fairchild Publications in 1981 as Sales Manager of Multichannel News and was promoted to a variety of sales and publishing positions.

He subsequently served as Sr. VP & Group Publisher at Fairchild in 1987, then moved to Sr. VP of ABC's Diversified Publishing Group. He was promoted to President of the Radio Networks in July '90 and President of the ABC Radio Group in April '96.

Monz

Continued from Page 3

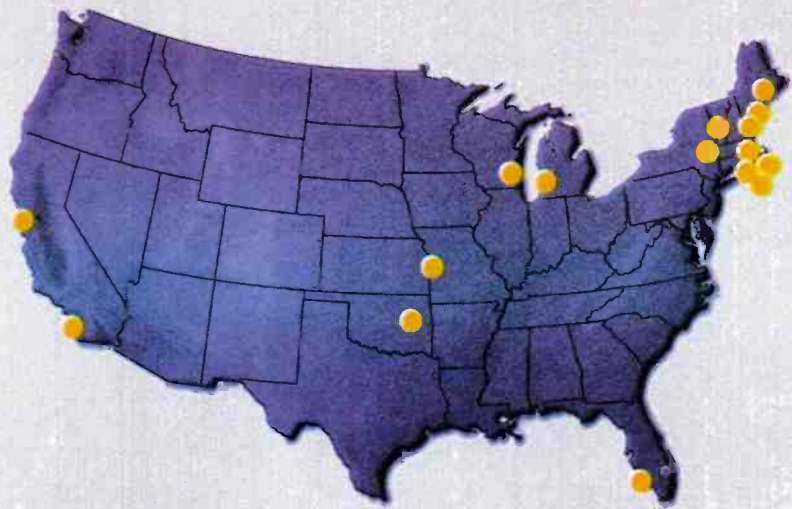
years ago Monz did nights at WZMX/Hartford and was Production Director at WBAB/Long Island, NY.

"Being APD was very similar to having the PD title," Monz told R&R. "Our goal is to do things bigger and better than the day before. Nothing has changed in that regard or with the staff."

IMAGINE A FOUR SHARE IN A TOP 30 MARKET

... FOR UNDER \$10,000 A MONTH!

- Or an eight share in a highly competitive 15-station top 200 market for less.



- We've got that ... and more!

- It's time to revise old thinking.

In "The Music Clustering of America" Coleman Research discovered among 24-54 adults classical was one of the two highest-scoring music clusters. It took specialized modern radio formatting and in-depth music research to discover how to get the big ratings and revenues!

Now 16 happy affiliates later and growing, Superadio's World Classical satellite format is establishing itself as an easy moneymaker in some of America's most competitive major markets.

Perfect to replace that underperforming AC, Country, Alternative, or Rock station. World Classical is a format with legs, reaching demos which advertisers love.

"Announcers are knowledgeable and friendly, not pretentious. Quality of music is excellent. Superadio's Classical Network has been a significant part of our very respectable ratings."

Steve Murphy, PD,
WFMR/Milwaukee

"Sales and audience share have steadily increased since we switched to the format."

Tom Beauvias, President,
Haith Broadcasting, Grand Rapids



The numbers will amaze you. Let us show you how World Classical can make money for you. Call Superadio NOW! 508.480.9000

Listen to World Classical live now at www.broadcastmusic.com

McLellan Beyond Nat'l East Coast Director/Promotion

Los Angeles-based independent record company **Beyond Music** has tapped **Karen McLellan** as National East Coast Director/Radio Promotion. Based in New York, she reports to Head/Promotion Jack Satter.

McLellan will direct AC and Hot AC promotion and assume Northeast regional responsibilities for CHR, Adult Alternative and CHR/Rhythmic. She was previously Associate Director/AC & Secondary Promotion at Jive Records.

"I am thrilled to be working again with Jack Satter," McLellan said. "Beyond Music has an amazing roster, along with many talented people behind it. I look forward to my opportunity to help Beyond grow in the world of AC and Hot AC, as well as to break new artists in other formats."

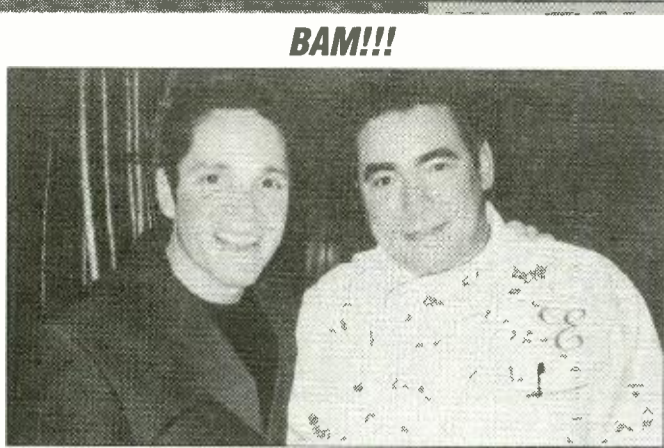
FCC

Continued from Page 3

easy access to agency information.

• Through the Competition Steering Committee, the FCC has formed a cooperative federal-state joint conference to encourage the deployment of advanced telecommunications services to all Americans. It has announced six regional field hearings to gather information on the status of deployment of these services.

• The Opportunity Steering Committee strives to carry out the FCC's plan to give all Americans access to communications resources and has gone forward with efforts to amend the commission's rules to expand the kinds of telecommunications relay services available to consumers. The commission has proposed rules that would require television broadcasters in the top 25 TV markets and the largest national video programming distributors to make video descriptions in their transmissions more friendly to visually disabled



Capitol recording artist **Dave Koz** picks up a few cooking tips from chef extraordinaire **Emeril Lagasse** while preparing for an upcoming live appearance on *Emeril Live* May 17. While Emeril whips up a spring feast during the show, Koz will perform numbers from his current CD, *The Dance*.

LPFM

Continued from Page 3

Kennard to "identify all FCC personnel who were involved in any way in formulating, drafting, reviewing, generating or disseminating any materials regarding H.R. 3439 in the week prior to the April 13, 2000 House floor vote on this bill." It also notes that the FCC sent faxes to members of Congress and their staffs on April 13 and "attached letters from several organizations (including the Consumers Union, the Low Power Radio Coalition, the National Council for The Traditional Arts and the AFL-CIO) in opposition to H.R. 3439." The duo wants to know how these letters were obtained, why they were included and whether FCC per-

Americans. The FCC has also adopted new EEO rules that reiterate the commission's position on antidiscrimination policies and emphasize broad outreach to all qualified job candidates for positions at radio, TV and cable companies. LPFM efforts have also been set in motion (see related story, Page 3).

• The Spectrum Steering Committee has been working on improving the sharing of the limited spectrum space among government and non-government agencies. The FCC is also considering rules on using

sonnel requested, encouraged or had advance knowledge of the letters.

In their letters to Reno and Feaster, the lawmakers said they are concerned with two aspects of the FCC's lobbying tactics. "First, by employing an inordinate amount of public resources for the sole purpose of defeating H.R. 3439, the FCC appears to have flatly disregarded the Anti-Lobbying Act's clear prohibition against using congressionally appropriated funds to influence the votes of members of Congress. Second, we believe the FCC engaged in statutorily prohibited 'grass roots' lobbying by soliciting interested third parties to contact members of Congress and to urge those members to oppose H.R. 3439."

Despite the threatening nature of

Ultrawideband and Software Defined Radio technology to use spectrum space more efficiently.

Kennard is hopeful for the future of the FCC and the implementation of the plan. "This report card shows that the FCC is fast becoming a one-stop digital shop for consumers," he said. "We are promoting competition in all communications markets, creating opportunities for all Americans to benefit from the communications revolution and managing the electromagnetic spectrum more efficiently than before."

UPDATE

Equity Elevates LeBlanc To Dir./Programming

KHTE/Little Rock PD **Larry LeBlanc** has been named Director/Programming for Equity Broadcasting's **KBBL-AM, KLEC-AM & FM, KAWW-FM & KHTE-FM/Little Rock**. He was most recently PD for CHR/Pop **KHTE** (106.3 MHz), which swaps frequencies with Alternative **KLEC** (96.5 MHz) and becomes CHR/Rhythmic "Hot 96.5." **KLEC**, where PD **Corey Deitz** will now concentrate on his morning duties, is now known as "Lick 106-3.com."

"This a great opportunity, and I appreciate the confidence that owner **Larry Morton** and VP/Radio **Gordon Heiges** have placed in me," LeBlanc told **R&R**. "Corey Deitz did a great job establishing **KLEC**. Fortunately, I get an opportunity to pick up where he left off to continue to build a strong audience for Little Rock. We also are under way with an exciting opportunity, as we just debuted 'Hot 96.5,' a new Rhythmic CHR for the area."

LeBlanc's other programming experience includes serving as Asst. PD at **KSMB/Lafayette, LA** and as PD at **WTGE/Baton Rouge**.

the congressional inquiry, the FCC does not appear to have been dissuaded from its mission to expand access to the airwaves. Keeping to the course it set Jan. 20, when it narrowly voted to begin LPFM service, the commission said Friday that it will begin accepting the first round of applications for the proposed low-power FM radio service between May 30 and June 5. The 12 jurisdictions that will be allowed to file during this window are Alaska, California, the District of Columbia, Georgia, Indiana, Louisiana, Maine, the Mariana Islands, Maryland, Oklahoma, Rhode Island and Utah.

But National Public Radio President/CEO **Kevin Klose** believes that, in establishing this filing window, the FCC is acting hastily, because it has not resolved interference issues. "Unless the FCC addresses these issues prior to accepting LPFM applications," Klose said, "any subsequent remedial measures regarding basic interference questions threaten to disrupt individual LPFM stations and the service in general."

Neither the FCC nor the NAB would comment.

LPFM Ad Attacks NAB

Meanwhile, low-power radio advocates turned up the heat on politicians Tuesday (5/2), starting their own media campaign to promote LPFM service. "Act now to save

America's last chance for local radio," screamed a full-page ad that ran in the *Washington Post*, *Chicago Tribune*, *New York Times*, *Arizona Republic* and a number of other dailies. The ad, placed by the Public Media Center in San Francisco in cooperation with the Media Access Project in Washington, DC, attacked the NAB for waging what the ad claims is a \$5 million campaign against the FCC's low-power radio proposal.

Media Access Project Director **Andrew Jay Schwartzman** told **R&R** that the Tuesday ads were the first of a "10-day or two-week campaign. It depends on what kind of feedback we get."

Ad placement was determined by the home states of legislators who will be voting on S. 2068, the Senate version of the Radio Broadcasting Preservation Act. The ad was also set to appear this week in *Roll Call* and *The Hill*, two influential Capitol Hill weeklies, along with 25 of the biggest college dailies, Schwartzman said. He added that the initial response to the ad was "very significant. We've had four times our regular hits on our website, and the phone has been ringing off the hook. There's been significant public interest, and I'm told that we've been getting a lot of positive response on the Hill."

— Jeffrey Yorke & Julie Gidlow



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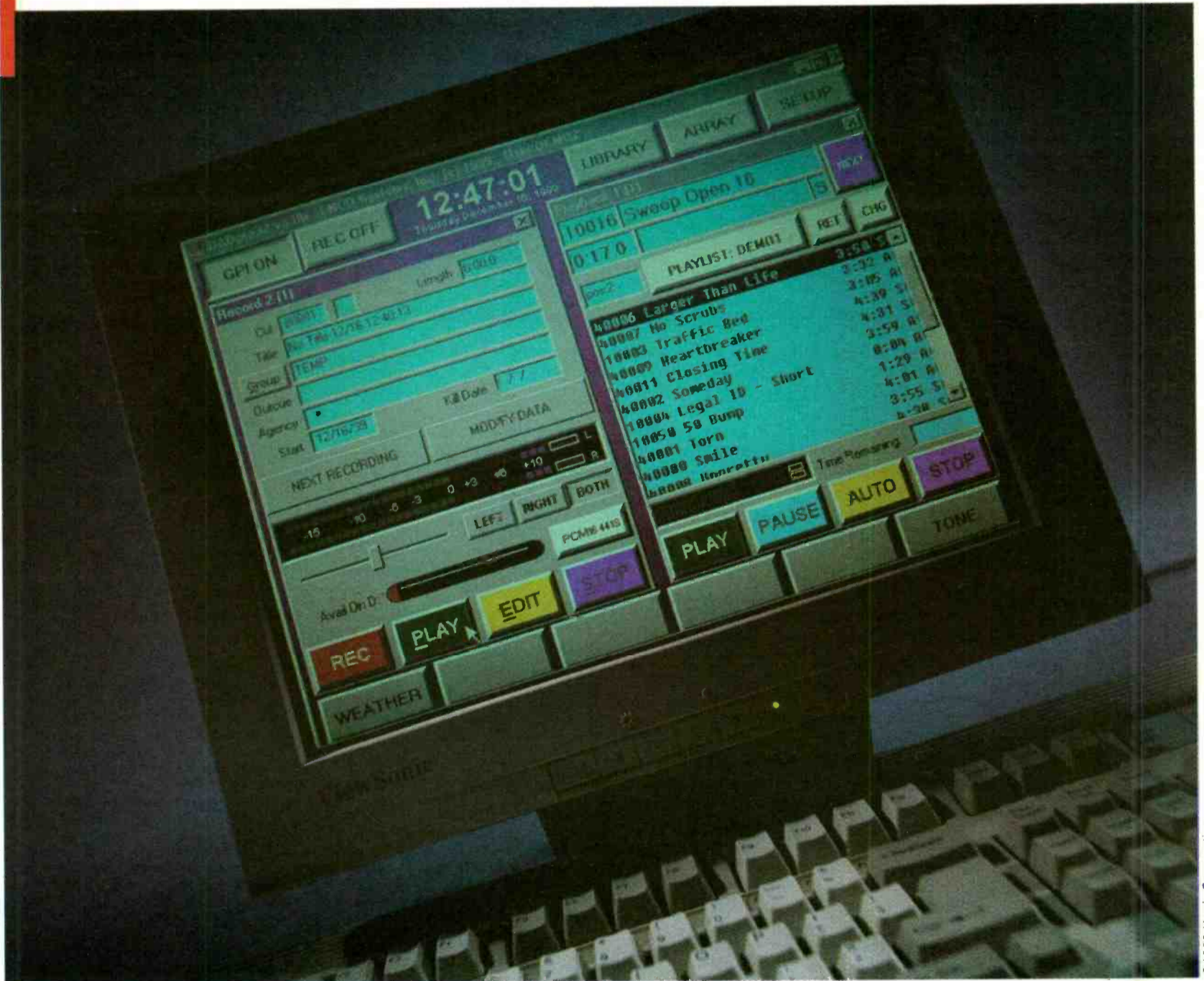
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National Radio

• **WESTWOOD ONE** signs a multiyear agreement to air the Wimbledon Tennis Championships. The 2000 tournament takes place June 26-July 9. For additional information, contact Telly Wong; (212) 641-2057 or twong@westwoodone.com.

• **FOCUS ON THE FAMILY** launches *Renewing the Heart Radio*, a call-in program for women hosted by Janet Parshall. For additional information, contact Lisa Anderson; (719) 548-5883 or anderslc@fotf.org.

Records

• **JIM NOBLE** rises to Sr. VP/CIO for Warner Music Group. He was most re-

cently the head of IT strategy at General Motors.

Radio

• **GINA DeWITT** is upped to Dir./PR & Marketing for NBG Radio Networks. She was most recently a Marketing Coordinator for the engineering firm TKS Group.

Products & Services

• **PREMIERE RADIO NETWORKS** partners with RATHEMUSIC.COM to launch online music-testing services employing the latter company's testing system.

• **STEVE CAMDEN** is promoted to VP/Affiliate Operations for Business-TalkRadio. He rises from Clearance Mgr. for the company.

PROS ON THE LOOSE

Steve Garland, PD, KMGG & KXFX/Santa Rosa, CA (925) 778-7768.

Industry

• **EDWIN FRIENDLY III** moves into the new post of Exec. VP/COO for Ticketmaster International. He was previously a producer and consultant for Storm Entertainment.



Friendly

Changes

AC: WVMX/Cincinnati elevates APD **Erin Dewaterff** to MD ... KRBB/Wichita appoints **Todd Taylor** APD.

CHR: KRBE/Houston nighttime co-host **Roula Christie** segues to morning co-hosting duties at WIOQ/Philadelphia ... WOWZ/WOWB/Utica, NY nighttimer **Jammin' Jay** exits ... Former KDMX/Dallas morning driver **Alan Kabel** has relocated to Minnesota. Reach him at alan@alankabel.com ... Former WXLO/Worcester, MA personality **Kid Cruise** joins WJYY/Manchester, NH for mornings.

Country: WYNY/New York PD **Monte Maupin-Gerard** exits for Internet company ImYourRadio.com ... KUBB/Merced, CA taps **Stefan Carpenter** as PD/pm driver,

replacing **Steve Randall** ... WGGY/Wilkes Barre hires **Mike Evans** as MD ... KKHN/Honolulu night personality **Johnny Helm** moves to mornings, replacing the exiting **Charlie Garrett**, while part-timer **Rich Brooks** segues to nights.

NAC: KKJZ/Portland hires **Lisa Karr** as evening personality.

News/Talk: KRLA-AM/Los Angeles, WLS-AM/Chicago, WMEX-AM/Boston and WAVA-FM/Washington affiliate with The Wall Street Journal Radio Network ... **Dan Kyle** joins WTMJ/Milwaukee as sports anchor ... Clear Channel's WCKY-AM & WOFX-FM/Cincinnati reach an agreement to broadcast Bengals' NFL games, beginning with the 2000 season.

Oldies: Gary McIntyre takes over mornings at WJPS (Oldies 93.5)/Evansville, IN.

Urban: WJHM/Orlando weekender **April D.** rises to ND, while nighttimer **Jay Love** ascends to MD. The station also inks **Jerry Clifton** as a consultant.

National Radio: Jones Networks syndicated talker and WSB-AM/At-

lanta host **Neal Boortz** joins NewsMax.com as an online columnist.

Records: Pierluigi Gazzolo is named VP/MTVi Latin America ... Ultimatum Music taps **Dave Bagley** as Dir./Sales ... Innovative Distribution Network takes on U.S. distribution of Germany-based indie Ruf Records, which is forming counterpart label Ruf America, with **Ira Leslie** as its President ... Red Distribution ups **Jim Cooperman** to SVP/Business & Legal Affairs and taps **Mitchell Wolk** as SVP/Finance & Administration. **Marla Shatz** joins as VP/Int'l Marketing ... **Steve Stevenson** becomes Sr. Dir./Visual Marketing for Qwest Records. Also, **Stacy Turner** is named the label's Dir./A&R ... **Cindy Doti** moves up to Mgr./Retail Promotions & Administration for Columbia Records. Additionally, **Rick Moses** climbs to Nat'l Dir./Urban Sales for the label.

Industry: Launch Media and BBC Worldwide team up to offer the latter's BBC radio programming to Launch's affiliates worldwide ... **Beth Bryan** is named Arbitron Cable Services Acct. Mgr. ... **Valerie Brown** becomes VP/Marketing for Music.com.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818
Gary Knoll

Rock

CATHERINE WHEEL Sparks Are Gonna Fly
METALLICA I Disappear
PEARL JAM Nothing As It Seems
A PERFECT CIRCLE Judith
U.P.O. Godless

Alternative

COUNTING CROWS Mrs. Potter's Lullaby
PEARL JAM Nothing As It Seems
A PERFECT CIRCLE Judith

CHR/Hot AC

AALIYAH Try Again
MARY J. BLIGE Give Me You
CELINE DION I Want You To Need Me

Mainstream AC

GUSTER Fa Fa (Never Be The Same)

Lite AC

No Adds

NAC

JAMES & BRAUN Grazin' In The Grass

UC

JAY-Z Big Pimpin'
LUCY PEARL Dance Tonight
TRINA Da Baddest Bitch

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9082

Alternative

Teresa Cook

FENIX TX All My Fault
LIMP BIZKIT Take A Look Around
MOBY Porcelain
STROKE 9 Letters

Hot AC

Josh Hosler

SPLENDER I Think God Can Explain

CHR

Josh Hosler

BLAQUE I Do
EMINEM The Real Slim Shady
BEN HARPER Steal My Kisses
NINE DAYS Absolutely (Story Of A Girl)

Rhythmic CHR

Josh Hosler

EMINEM The Real Slim Shady
EN VOGUE Riddle
'N SYNC It's Gonna Be Me
SAMMIE I Like It

Urban Contemporary

Josh Hosler

No Adds

Soft AC

Mike Bettelli

JOHN TESH I/RICHARD PAGE When She Loved Me

Mainstream AC

Mike Bettelli

CHRISTINA AGUILERA I Turn To You

Delilah

Mike Bettelli

No Adds

JONES RADIO NETWORK

Jon Holiday • (303) 784-8700

Adult Hit Radio

JJ McKay

RED HOT CHILI PEPPERS Otherside
BRITNEY SPEARS Oops! ... I Did It Again

Rock Classics

Rich Bryan

PETER FRAMPTON You Had To Be There
STEELY DAN Jack Of Speed

Soft Hits

Rick Brady

CELINE DION I Want You To Need Me

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Choice AC

Yvonne Day

CREED Higher
NO DOUBT Simple Kind Of Life
STING Desert Rose

New Rock

Steve Leigh

METALLICA I Disappear
NO DOUBT Simple Kind Of Life
THIRD EYE BLIND 10 Days Late

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Bob Blackburn

Adult Rock & Roll

Jeff Gonzer

PETER FRAMPTON You Had To Be There

Soft AC

Andy Fuller

SAVAGE GARDEN Crash And Burn

Bright AC

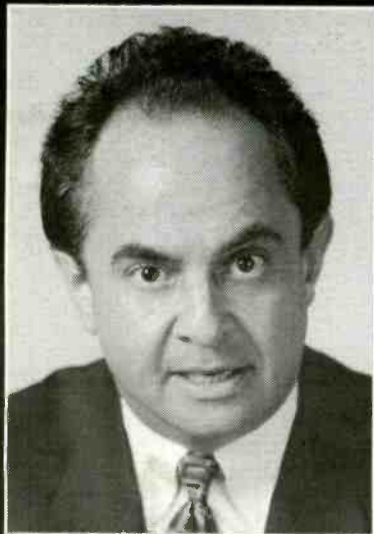
Jim Hays

MATCHBOX TWENTY Bent

CHRONICLE

CONDOLENCES

Former WWRL/N.Y. DJ **Enoch Gregory**, 63, April 23.
KAGH/Warren, AK News Dir. **Charlie Park**, 66, April 27.



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Weiland: Stone Cold Sober!

W magazine profiles Stone Temple Pilots frontman Scott Weiland in an article titled "Stone Cold Sober." Weiland, whose heroin habit at its peak was costing him \$3,000 a day, says he's been sober for eight months. Weiland discusses his attraction to women's clothes ("I love the way women's pants fit"), drugs ("I like the excitement of the street and mixing with the dregs of society") and staying sober ("When you have an opportunity, you have to take advantage of it, because otherwise you are sitting there watching f—king MTV and kicking yourself in the nuts because The Backstreet Boys are on there for the 10th time of the day, and we are not").

Also getting caught up in the sex, drugs and rock 'n' roll lifestyle (in mockumentary form, of course) are **The Foo Fighters**. The band takes part in a 10-page story in *GQ* that plays on VH1's popular *Behind the Music* series. Running next to the photo spreads of the Foos acting out the stages of a rock star's career (you know, anonymity to stardom to drugs to redemption) is an essay on *Behind the Music* and how every story is essentially the same. To top it off, **Ricky Martin** details his drunken days on the soap opera *General Hospital* before a pal took him to AA (*National Enquirer*).

The Party's Over

After a wild night on the town, **Chrissie Hynde** was "escorted" home by a London policeman. Hynde told the officer she had recently been arrested in New York and thought the cops in London were much nicer than those in the Big Apple (*National Enquirer*).

The *Globe* features a two-page story on the beleaguered **Whitney Houston** and snickers in its headline, "The Last Person On Earth You'd Think Could Help Her ... Bobby Rescues Whitney From Drug Nightmare." The 'zine also touts rock stars over 50 who are still doing it in a story titled "Geezer Rock Rules!"

She's Going The Distance

Mariah Carey's sis, **Alison**, has written a book that alleges that she helped Mariah during her climb to success by prostituting herself so Mariah would have new clothes and limo rides. Alison also claims in the book that Mariah once had a relationship with a drug dealer that continued after he was sent to prison (*Star*).

— Margo Ravel



THIS 'HISS' — In the *Star*, Faith Hill talks back to the "jealous" critics who continue to slam her. In fact, she says the resentment felt by those who think she's "gone Hollywood" is nothing new. "I learned that it's not my responsibility to make sure everybody in Nashville feels comfortable with who Faith Hill is." Incidentally, Hill makes *People's* "50 Most Beautiful People in the World." Other recording artists getting the beauty nod are TLC's Tionne "T Boz" Watkins, Ricky Martin, Shania Twain, Tina Turner and Backstreet Boy Nick Carter.

Heads Up!

Christina Aguilera is furious with rapper **Eminem**, who, in a song on his upcoming CD, sings about Aguilera having sex with him, MTV host **Carson Daly** and Limp Bizkit singer **Fred Durst**. "For him to say that Christina Aguilera gave him and two other guys oral sex is crass, crude and unnecessary," says WHQT/Miami's **Derrick Brown**. "Other people will be angry about this too. But for singers like Eminem, there's no such thing as bad publicity" (*Globe*). The feud is also covered in *US Weekly* and *Newsweek*.

Speaking of sex, *US Weekly* picks who it thinks represents what's sexy in the year 2000. Among the recording artists who make the list are **Jennifer Lopez**, **D'Angelo** and **Shania Twain**.

"I'm the best. I don't need to open for anybody" — **Sisqo's** success went to his head when it came to touring as the opening act for **'N Sync**. A week later, after a call from his people, he was back on the bill (*Time*).

A Higher Calling

"What I don't understand is that once films like *Thelma & Louise* and *The First Wives Club* made over \$100 million, studios didn't back them up with other films about women that are juicy and fun ... I want catfights ... I want pink, sexy, edgy. I want weirdo girls with smeary eyeliner" — **Courtney Love** pines for movies that depict the world in which she lives (*US Weekly*).

CYBERSPACE

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

'Net Chats

- Discuss faith and values with **Steve Wariner** on Monday (5/8) at 8pm ET/5pm PT (www.twec.com).

- Ask the boys from **Hanson** about their recent trip to Australia on Tuesday (5/9). Time TBA (www.twec.com).

- Grab a handful of Willy Wonka candy bars and log on for a live cyberchat featuring **Veruca Salt** on Tuesday at 8pm ET/5pm PT (www.sonicnet.com).

- On Wednesday (5/10) a Sonicnet Seance will enable you to "chat" live with the one and only **Jimi Hendrix**. Ask away at 10pm ET/7pm PT (www.sonicnet.com).

On The Web

- Go get Mom and spend Mother's Day in front of computer speakers taking in a special set from **Reba McEntire**. The one-hour program will be available on demand from May 14-15 (www.reba.everstream.com).

- On Tuesday discuss the merits of mass transit with **Local H**. Time TBA (www.rollingstone.com).

MUSIC & MOVIES

CURRENT

- **BLACK AND WHITE** (Loud)
Featured Artists: LV, BIG PUN & KOOL G RAP, EVERLAST
- **COMMITTED** (Chapter III)
Featured Artists: RITCHIE VALENS, GLEN CAMPBELL, JOHNNY CASH
- **THE FLINTSTONES IN VIVA ROCK VEGAS** (Hip-O)
Featured Artists: REV. HORTON HEAT, NICK LOWE, SUSAN TEDESCHI
- **HIGH FIDELITY** (Hollywood)
Featured Artists: ELVIS COSTELLO, STEREO LAB, BOB DYLAN
- **JOE GOULD'S SECRET** (RCA Victor)
Featured Artists: CHARLIE PARKER, WOODY HERMAN, LOUIS ARMSTRONG
- **READY TO RUMBLE** (143/WB)
Featured Artists: OFFSPRING, KID ROCK, P.O.D.
- **RETURN TO ME** (RCA Victor)
Featured Artists: SMOKEY ROBINSON, DEAN MARTIN, JOEY GIAN
- **ROMEO MUST DIE** (BlackGround)
Singles: AALIYAH I Don't Wanna AALIYAH Try Again
Other Featured Artists: DESTINY'S CHILD, GINUWINE
- **SCREAM 3** (Wind-up)
Singles: CREED What If SYSTEM OF A DOWN Spiders
Other Featured Artists: POWERMAN 5000, INCUBUS, STATIC-X
- **WHERE THE HEART IS** (RCA)
Featured Artists: LONESTAR, LYLE LOVETT, JOHN HIATT

COMING

- **THE MILLION DOLLAR HOTEL** (Interscope)
Featured Artists: U2, DANIEL LANOIS, MILLA JOVOVICH

"Music & Movies" lists current and upcoming film soundtracks as well as singles appearing on R&R's format charts and other featured artists.

MUSIC DATEBOOK

MONDAY, MAY 15

- 1986/**Run-D.M.C.** release *Raising Hell*.
- 1987/**David Crosby** marries Jan Dee Dance in Los Angeles.
- 1988/**Michael Jackson's** biography, *Moonwalker*, hits No. 1 on the *New York Times* bestseller list.
- 1995/**Stone Temple Pilots** singer **Scott Weiland** is arrested on drug possession charges after buying rock cocaine behind a Pasadena, CA motel.
Born: **Brian Eno** 1948

TUESDAY, MAY 16

- 1960/**Berry Gordy Jr.** announces the formation of Motown Records.
- 1966/**The Beach Boys** release *Pet Sounds*.
- 1988/ABC Radio announces that **Shadoe Stevens** will replace Casey Kasem as host of *American Top 40*.
- 1990/**Sammy Davis Jr.** dies of throat cancer.
Born: **Lenny Kravitz** 1964, **Janet Jackson** 1966

WEDNESDAY, MAY 17

- 1963/The first Monterey Folk Festival begins with **John Baez**, **Bob Dylan** and **Pete Seeger**, among others.
- 1976/**Patti Smith** makes her English debut at London's Roundhouse.
- 1980/Kiss drummer **Peter Criss** exits the band.

1990/**Young MC** (a.k.a. Marvin Young) sues Delicious Vinyl Records, claiming nonpayment of royalties for Tone Loc's "Wild Thing" and "Funky Cold Medina." Young had written both tunes.
Born: **Enya** 1961

THURSDAY, MAY 18

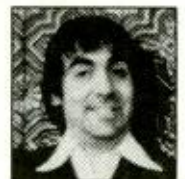
- 1963/**The Beatles** begin their first U.K. tour as headliners.
- 1984/**Prince** releases "When Doves Cry."
- 1986/A 19-year-old **Judas Priest** fan is stabbed to death at a Tacoma show.
- 1988/**James Brown's** wife, Adrienne, is arrested a second time for PCP possession. She claims that James planted the drugs on her.
Born: **George Strait** 1952

FRIDAY, MAY 19

- 1960/**Alan Freed** is indicted for payola.
- 1976/**The Rolling Stones' Keith Richards** crashes his car outside London. Police confiscate various substances, and Richards is arrested for cocaine and marijuana possession.
- 1986/**Peter Gabriel** releases *So*.
- 1988/**Bruce Hornsby's** "The Way It Is" is named ASCAP's Most Performed Song of the Year.
Born: **Pete Townshend** (The Who) 1945, **Grace Jones** 1952, **Joey Ramone** (The Ramones) 1952

SATURDAY, MAY 20

1966/**The Who** guitarist **Pete Townshend** hits **Keith Moon** on the head with a guitar after Moon arrives late onstage. Townshend and singer **Roger Daltrey** started the set with a stand-in drummer.



Keith Moon sees stars!

- 1967/**Jimi Hendrix** signs his first American contract with Reprise.
- 1977/**Blondie** make their English debut.
- 1995/**Don Henley** marries Sharon Summerall in Malibu, CA. **Billy Joel**, **Bruce Springsteen**, **Sting** and **Tony Bennett** all perform.
Born: **Joe Cocker** 1944, **Cher** 1946

SUNDAY, MAY 21

- 1979/**Elton John** plays the first of eight shows in Leningrad, USSR.
- 1980/**The Clash's** **Joe Strummer** is arrested in Hamburg, Germany after hitting a fan in the head with a guitar.
- 1992/**Bette Midler** is Johnny Carson's last guest on *The Tonight Show*. She sings a specially prepared goodbye song for him.
Born: **Ronald Isley** 1941

— Frank Correia

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.



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New Jersey 101.5 Turns 10

■ Celebrating a decade of talking and beating the odds

Although doing Talk programming on FM isn't considered to be revolutionary these days, before consolidation made FM Talk a much more viable format, it was an idea that was considered to be — at best — a risky gamble. A decade ago most conventional-wisdom types in the broadcast industry gave it little or no chance of success.

It's a good thing that the group who kicked off "New Jersey 101.5" (WKXW-FM) in 1990 weren't the type to pay much attention to so-called conventional wisdom. On the contrary, their goal was to launch a station that featured a relatively new and untested concept: Talk on the FM band. One might even call these guys mavericks, because not only were they foolish enough to think that a Talk format would work on FM, they were also crazy enough to launch it not in some glamorous major media market, but rather on an underperforming FM signal located in Trenton, New Jersey.

That's right ... New Jersey. For those who may not be familiar with it, New Jersey is that somewhat nondescript and generally flat landscape one sees while driving on the Jersey Turnpike, the toll road used by millions to commute between New York and Philadelphia. A state that has long been the butt of comedian's jokes, its residents had to tune into out-of-state stations before the arrival of New Jersey 101.5. Folks living in the northern end of Jersey got their news and information from stations in the Big Apple, with those in the



Robert McAllan



John Dziuba



Eric Johnson



Walter Sabo

southern regions listening to stations in the City of Brotherly Love.

For years, generations of Garden State residents were treated by the big media owners as second-class citizens worthy of little more than the occasional mention on their New York and Philly radio stations. But all that changed a decade ago with the advent of New Jersey 101.5. The station's original slogan, still in use today, boasts what the people behind the station believe has built it into one of FM Talk's most unique success stories: "Not New York, Not Philadelphia, Proud to be New Jersey 101.5."

As the station celebrated its recent 10th anniversary, Press Broadcasting

President **Robert McAllan**, WKXW GM **John Dziuba** and PD **Eric Johnson** and consultant **Walter Sabo** discussed with me some of the challenges and victories that they feel have contributed to the success of independently owned and operated New Jersey 101.5.

R&R: *What led you a decade ago to believe that a Talk station targeting New Jersey would be a hit?*

RM: Strategically, the station's location was almost ideal to do what we wanted to do. By the time we'd closed on the station, it was ranked eighth in an eight-station market, so we had nothing to lose and everything to gain by trying something new. The

"Before New Jersey 101.5, there had never before been any statewide media. Up until then the entire state had been treated as a 'kicker' story by the New York and Philadelphia stations."

Walter Sabo

idea of going Talk just sounded crazy enough to work. In fact, the night we all were sitting around brainstorming the idea, we got so enthused that we didn't wait to hire new talent, change call letters or anything. We didn't even bother to wait long enough to get a delay — although we did get one within a week or so. Within seven days of that meeting we had flipped the format, and in barely a week it started to take off.

WS: I first met Bob McAllan when he was with the *Asbury Park Press* newspaper. The company had sold an AM station, then turned around and bought WKXW-FM, the only Class B FM signal in New Jersey. Along with John Dziuba, all three of us — who were born and raised in New Jersey — discussed the idea, because we knew the station's signal covered virtually all of the state. I've personally driven it clearly from downtown Manhattan to center-city Philadelphia. Realizing that we were all on the same page, instead of discussing "Should we do this?" the question really became "How do we do this?"

R&R: *Why experiment with Talk on FM instead of a music format that certainly would've cost a lot less to launch?*

WS: I had always believed that there was a way to format and target Talk radio 24/7 just as precisely as a music station. When I was at the

NBC stations in New York, we put *Dr. Ruth* — a talk show — on WYNY-FM, and it was hugely successful with dominant 18-34 shares. Howard Stern was also successfully doing talk on FM, so I knew it was something that could work — especially if it had ownership that was committed to succeed.

R&R: *What first made you think this group was committed to what was, admittedly, an experiment?*

WS: One of the first things they did was to hire a full-time meteorologist — Alan Casper, who is still there — and establish that this was the station where you'd hear New Jersey weather every 10 minutes, 24 hours a day. Next, John made a unique deal with Shadow Traffic, in both Philly and New York, so that every traffic report on the station included conditions in both North and South Jersey every 15 minutes. Playing off those service elements and adding a big commitment to local news, they then committed to talking *only* about New Jersey and its issues 24 hours a day.

R&R: *John and Ken, in their pre-Los Angeles days, caused quite a stir that helped put the station on the map, true?*

RM: I think one of the big things that really helped was when, in those early days, John and Ken first started talking about taxes and other issues that were particular to people in New Jersey. I think it's fair to say that we

"The RESPONSE we've gotten from THE DAVE RAMSEY SHOW has been TREMENDOUS. LISTENERS call the station to THANK US for putting on Dave's show." — Brent Seale, PD, WAPL, Birmingham

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SHOW

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WTKG Grand Rapids 1.3 / 1.9 / 25-54 AQH ▲ 46% WKY Oklahoma City 0.3 / 2.1 / 25-54 AQH ▲ 600% WFMN Jackson, MS 3.3 / 4.6 / 25-54 AQH ▲ 39%

Syndication Information CONTACT Bill Hampton 877 410 DAVE (3283)

literally brought down a governor and, I believe, started a good chunk of the tax revolt, at least here on the East Coast. And the rest, as they say, is history. I must say that even I — who have always been a big believer in radio — was blown away by the power of the medium when I saw what this station was able to do.

JD: There's no question that those incidents did help to jump-start the station, although I have no doubt we would still have reached today's level of success, because we have remained focused and consistent in what we do on the air every single day for 10 years. When the political issues cooled off a bit, our hosts were able to find other topics of interest to the people of New Jersey. We learned that our job was to inform and entertain, and a lot of our growth is because listeners have responded to that.

R&R: What kind of a challenge was it to market the station to an entire state?

JD: Going from marketing a local AM station that covered a couple of counties to one that covers about 80% of the state did present some unique marketing challenges. We took advantage of outdoor billboards on the New Jersey Turnpike that say "New Jersey traffic reports every 15 minutes." That required a big commitment from the company, but we all agreed that our goal was to establish an image that this was a station about New Jersey and for all of New Jersey. And it's worked.

R&R: What was the reaction from listeners?

WS: Suddenly people up in Newark and Maplewood and Bergen County realized that most of their concerns were the same as those of people in South Jersey. It was an almost immediate success because, before New Jersey 101.5, there had never before been any statewide media. Up until then the entire state had been treated as a "kicker" story by the New York and Philadelphia stations. And because everyone on the air and behind the scenes was actually from New Jersey, we had superior knowledge of the target audience, and we knew how to keep the station true to its goal of superserving the people of New Jersey.

RM: People in South Jersey were listening to Philly stations, and in Northern New Jersey, to New York stations. The politicians in [state capital] Trenton got away with murder, because no media ever watched them. That changed when the state finally got its own media voice, New Jersey 101.5, and I think it has had a tremendous impact on both citizens

and politicians in the state.

R&R: The station has had some pretty successful talents pass through its studios over the past decade.

WS: Virtually everyone we hired, except for [veteran morning host] Jim Gearhart, had never really done a talk show before. John and Ken did full-time talk at New Jersey 101.5 for the first time, as did Brooke Daniels, Deminsky and Doyle and others. Our goal was to hire smart people, and most had a Top 40 background, so they already knew how to execute a format. But none of it would have worked without the most important thing: enlightened management.

Talk stations breed controversy; that's what they're supposed to do. And New Jersey 101.5 has done a lot of that, including being almost single-handedly responsible for the downfall of former Governor Florio. But in 10 years of working with this station, I have never once dealt with the proverbial "angry owner" phone call. That's not something I can honestly say about virtually any other client I've worked with in my career.

R&R: Let's talk about today's lineup and what each host brings to the station.

EJ: Mornings are hosted by Jim Gearhart. He's been here for all of the station's 10 years and has really become Mr. New Jersey. If you want to know what's going on in New Jersey, the first thing you need to do is tune in to Jim in the morning. Next up are Dennis and Judy, our midday team. They're both very witty and quick and do a show that is generally a little lighter or more lifestyle in nature — a little less serious than what we usually do in morning drive. Their rapport on the air is terrific.

Afternoons are hosted by Scott and Casey, who have been together for about five years and recently came here following stints at KFI/Los Angeles and WDBO/Orlando. They've been here just under a year but already debuted at No. 1 in the latest ratings. They host a fast-paced and often very funny show. Lauren Presley, who hosts evenings, is a really hip North Jersey girl. She's followed in late nights by Kathy Donnelly, who's a South Jersey girl; so, between them, they really know just about everything there is to know about New Jersey. And we can't forget Eric Scott and the eight other full-time people and numerous part-timers and stringers in our news department who cover the entire state 24 hours a day, seven days a week.

R&R: How did the station's slogan come about?

WS: In the very first year, during focus groups, we asked the usual final question: "If the management of the station was right there behind that glass, what would you like to tell them to change about the station?" And a rather large man — a forklift operator, as I recall — emotionally responded, "Don't change nothin', because us guys in New Jersey finally got our own radio station!" So that's why today you hear it on the air: "Finally, our own radio station. Not New York, not Philadelphia. Proud to be New Jersey 101.5." It may be the

single most valuable piece of research I've ever seen.

R&R: Why do you think New Jersey 101.5 has succeeded in spite of not following the so-called shock-talk path that characterizes most FM Talk stations today?

RM: We wanted to establish credibility from a news standpoint for this station. And while I will not argue that shock talk is the right thing to do in the right situation, it wasn't going to get us the credibility we felt we'd need to succeed in the long run. You have to choose which style of talk you're going to do, and shock talk simply wasn't what we needed at New Jersey 101.5.

However, shock or not, there's no question in my mind that this station's success would not have happened without the support of the two gentlemen I was working for at *The Asbury Park Press* at the time we launched, Don Lass and Jules Plangere Jr. It would have never happened had I not had their total and unflinching support. When you do this format, you get a lot of complaints and take a lot of heat, not to mention that it is very costly to operate, because it takes a lot of talented people to do it well. They really supported us, even when there was con-

"I must say that even I — who have always been a big believer in radio — was blown away by the power of the medium when I saw what this station was able to do."

Robert McAllan

troversy, and that support gave the station a chance to grow from a cume of around 200,000 when we first signed on to the nearly 900,000 listeners we reach today.

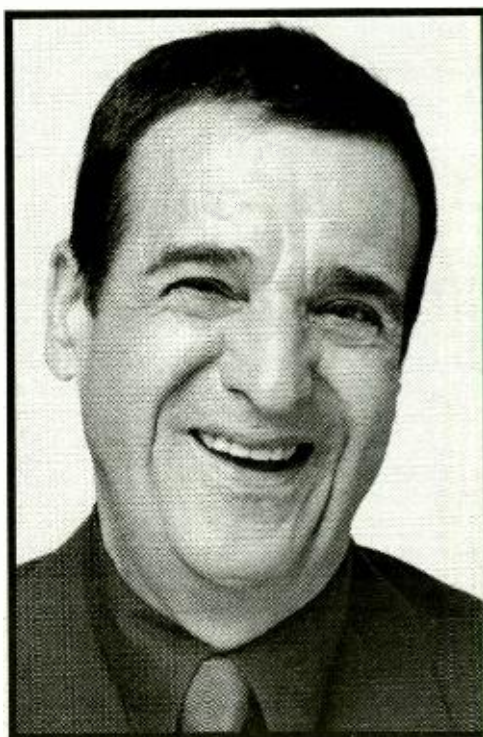
WS: This station is never T&A. And while it's true that many people believe that's what it takes to succeed with Talk on FM, they're dead wrong. Talk on FM, done properly, is a format just like a music station. Radio's proven weapon for success for over 50 years has been a 24/7 format. You'd never consider putting

CHR, Big Band and AC on the same station, yet many Talk stations will air a collection of diverse Talk show hosts all doing their own formatics and presentation without thinking twice about it. There's no courtesy extended to the audience that they can expect to hear the same station every time they tune to it. In a world of many listener options, the proven way to establish a station is with a consistent format. And that's what, in my opinion, has made New Jersey 101.5 such a success story.

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Paragon

Continued from Page 1

than it was in 1997, when 68% of radio website visitors were male.

Perhaps the most interesting finding in the Paragon study is the level of interest in various features that are typical of a radio station website (see chart, Page 1).

Among those who have yet to visit a radio station website, about 46% expressed some level of interest in visiting a site in the future. That, says Paragon, means there's some upside remaining. Its 2000 study concluded that radio website visitors (and non-visitors) are interested in website content that links the station to other music-related activities.

Arista

Continued from Page 1

unique understanding of the creative process, combined with his business savvy and entrepreneurial vision, makes him the ideal person to lead Arista."

Reid joins Arista from LaFace, which Arista says has sold over 50 million albums worldwide from such acts as TLC, Toni Braxton, Usher, Tony Rich and OutKast. Prior to founding LaFace, Reid partnered with Edmonds to write and produce dozens of No. 1 singles. The pair have also won three Grammy Awards.

"To be given the honor and challenge to lead Arista, a label that is home to such legendary talent and a rich legacy, is an extraordinary opportunity," Reid said. "Having worked closely with Arista during the past 11 years, I have experienced firsthand the incredible level of quality and excellence that Clive Davis has established. I am also thrilled to have the opportunity to continue working closely with Michael Domemann and Strauss Zelnick."

As for outgoing Arista chief Davis, in a joint statement Domemann and Zelnick said, "With Arista, Clive Davis has set a standard for achievement and innovation in our industry.

His unique combination of creative intuition and business acumen has developed some of the greatest musical acts of our generation."

Meanwhile, Davis is fielding several offers from major labels to form a new record company. He noted, "I'm tremendously proud of what we've built at Arista over the 25 years since its inception. We've attempted to launch major, unique stars with long-lasting careers who affect people all over the world, and we've done that. And this last fiscal year ending June 30, 2000 will be a historical, record-breaking one in terms of sales and profits.

"Though I regret the imposition of the Bertelsmann Music Group retirement-age policy, it's time now to turn to a new and vital chapter in this fast-changing world of music. With all the recent corporate mergers and acquisitions taking place, there are dramatic opportunities for fresh entrepreneurialism embodying music as its foundation. I am fully prepared for and excited by the unique challenge of creating an unprecedented instant major record company consisting of the top executive and creative team in the business. This new chapter couldn't have come at a better time, and we will decide among the very substantial offers we've received to begin business in September."

PRECIOUS METAL

The RIAA has issued the following awards for the month of April:

MULTIPLATINUM ALBUMS

Supernatural, Santana, Arista (11 million); *Wide Open Spaces*, Dixie Chicks, Monument (9 million); *Devil Without A Cause*, Kid Rock, Top Dog/Lava/Atlantic (8 million); *No Strings Attached*, 'N Sync, Jive; *Santana's Greatest Hits*, Santana, Columbia (7 million); *All The Way ... A Decade Of Song*, Celine Dion, 550 Music/Epic (6 million); *Fly*, Dixie Chicks; *Abraxas*, Santana, Columbia (5 million); *Enema Of The State*, Blink-182, MCA; *Let It Be*, Beatles, Capitol (4 million); *Unleash The Dragon*, Sisqo, Dragon/Def Soul/IDJMG; *Mirrorball*, Sarah McLachlan, Arista (3 million); *I Am ...*, Nas, Columbia; *Invasion Of Your Privacy*, Ratt, Atlantic (2 million).

PLATINUM ALBUMS

Pet Sounds, Beach Boys, Capitol; *Blaque*, Blaque, Track Masters/Columbia; *Latest Greatest Straitest Hits*, George Strait, MCA; *No Strings Attached*, 'N Sync; *3 Feet High And Rising*, De La Soul, Tommy Boy.

GOLD ALBUMS

So Many Roads: 1965-1995, Grateful Dead, Grateful Dead; *En La Madrugada Se Fue*, Los Temerarios, Fonovisa; *The Irish Tenors*, Irish Tenors, Point Entertainment; *Come By Me*, Harry Connick Jr., Columbia; *Two Against Nature*, Steely Dan, Giant/Reprise; *Snoop Dogg Presents Tha Eastsidaz*, Snoop Dogg, Dogg-house/TVT; *Body Language*, Boney James, Warner Bros.; *Who Needs Pictures*, Brad Paisley, Arista; *Life Story*, Black Rob, Bad Boy/Arista; *Ultimate Country Party 1998*, Various Artists, Arista; *Shango*, Santana, Columbia; *The Sopranos*, Soundtrack, Columbia; *Latest Greatest Straitest Hits*, George Strait; *D'Leettrified*, Clint Black, RCA; *The Better Life*, 3 Doors Down, Republic/Universal; *Machina/The Machines Of God*, Smashing Pumpkins, Virgin; *No Strings Attached*, 'N Sync; *Nasty Little Thoughts*, Stroke9, Cherry/Universal; *How Do You Like Me*, Toby Keith, DreamWorks.

GOLD SINGLE

"Goodbye Earl," Dixie Chicks.



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BUSINESS BRIEFS

Continued from Page 8

Jefferson-Pilot Declares Dividend

A measure to award a quarterly cash dividend of 37 cents per share won approval Monday during the annual Jefferson-Pilot shareholders meeting in Greensboro, NC. The dividend is payable Sept. 5 to shareholders of record Aug. 11.

Lamar To Buy Three Companies For Up To \$249.7 Million

Lamar Advertising Co, the nation's No. 3 billboard company, has agreed to acquire Advantage Outdoor, which holds 5,100 billboards in Texas, for about \$95.7 million in stock. Lamar will also assume as much as \$79 million in Advantage Outdoor debt. Lamar recently agreed to buy two other, unidentified outdoor companies for about \$75 million. Those purchases will give Lamar 1,400 displays in Bridgeport, CT and Macon, GA. The Bridgeport deal closed March 31, while the Macon transaction is expected to close in the second quarter. Last September Lamar bought AMFM's outdoor advertising unit, gaining 42,700 billboards. AMFM owns 27% of Lamar.

"They are looking to do deals" in small and midsized outdoor advertising markets, said Credit Suisse First Boston analyst Paul Sweeney, who rates the company a "buy." He added that Lamar, Infinity and Clear Channel have consolidated most of the outdoor advertising industry, and the markets that are left are mostly small to midsized. Lamar had 1999 revenue of \$444.1 million.

First Entertainment Enters \$2.9 Million Deal

First Entertainment, which produces audio and video entertainment content for Internet sites, sold WGWY-FM/Gillette, WY and FM CP/Lead, SD to American Communications Enterprises in exchange for \$2.9 million in ACEN common stock. Under the agreement, American Communications has assumed all assets and net liabilities of the radio properties. First Entertainment expects the transaction to produce a gain of about \$2 million.

SFX Gets Contract To Operate Jones Beach Theater

SFX Entertainment has signed a 20-year deal with the State of New York to operate the Jones Beach Theater. That means Clear Channel, soon to be SFX's parent company, will have arm's-length access to top-flight performances in the Big Apple market. Under the terms of the deal, SFX — which has contributed millions to the venue to double its seating capacity to 14,000 — will continue to invest in repairs and enhancements, including luxury suites and box seats. Financial details of the deal were not disclosed.

De La Hoya

Continued from Page 1

the victory to his mother, who had died a few years earlier of cancer.

In a professional career spanning 33 fights, De La Hoya has racked up 32 wins, including 26 knockouts. The next fight in his quest to regain the World Welterweight Championship is against Shane Mosley on June 17 in Los Angeles. Later this year De La Hoya will step into another ring with the release of his debut Capitol album.

De La Hoya is renowned for the establishment of several charities in his name, including the Oscar De La Hoya Youth Center, which is located on the site of the former Resurrection Gym, where he trained as a youth. He also established the Oscar De La Hoya Learning Center, a place where children can go after school to complete their homework, receive tutor-

Austin

Continued from Page 1

Austin takes over duties that had previously been handled by VP/Programming Bill Tanner and VP/AM Programming David Gleason. As Tanner explained to R&R, "My arrangement for the past three years has been to spend two weeks in L.A. and the rest with my [consultancy] clients. Recently I've been spending three out of four weeks in L.A. — as has David, who is involved with such other stations as our KLQV-FM/San Diego in addition to other projects around the country. Now we have someone with general-market experience who also has knowledge of

ing and develop computer skills.

R&R Convention 2000: On-Air/ONLINE will provide a mix of panels, workshops and exhibits designed to prepare today's radio broadcasters to compete in the exciting new media landscape, including the Internet and other digital technologies. In addition to the familiar format sessions, keynote addresses and memorable entertainment, R&R Convention 2000 is sponsoring a parallel track of sessions covering the Internet and other emerging technologies. This track is sponsored by WebNoize and is open to all registrants.

To register for R&R Convention 2000: On-Air/ONLINE, go to www.rronline.com/convention or complete the registration form on Pages 10-11. Readers are reminded to make their hotel reservations as soon as possible. The Century Plaza Hotel and backup hotels within walking distance will sell out this week.

Spanish and can devote full attention to our L.A. stations."

Although Austin was born in Guatemala and is fluent in Spanish, this is his first job in Spanish-language radio. He joined KKBT in 1996 as PD, then moved to crosstown KIBB-FM to oversee that station's transition to Rhythmic Oldies KCMG-FM (Mega 100). Austin returned to KKBT in May '99 as PD. He's also served as that station's MD. Austin began his career as a music coordinator for KMEL-FM/San Francisco.

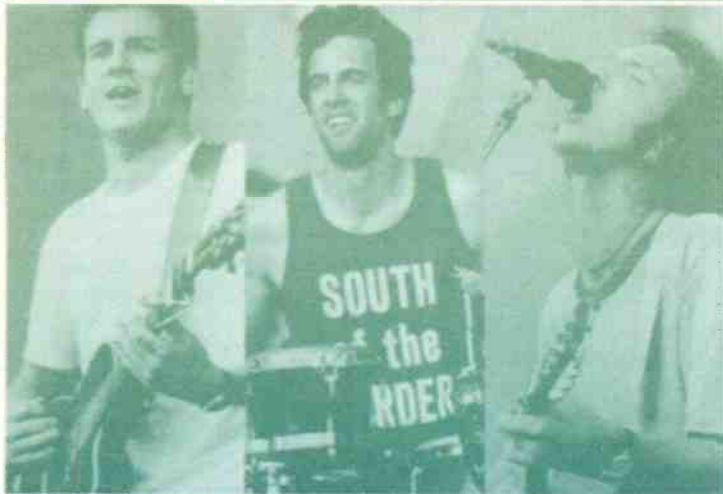
Contrary to published reports, Carlos Alvarez retains his duties as interim PD of KLVE. He assumed those duties following the departure of Pio Ferro late last year.

GUSTER

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FA FA (Never Be The Same Again)

from the album
Lost And Gone Forever
Produced by Steve Lillywhite



Adult Alternative Chart **19** - **17** (+36 spins)
Modern AC Monitor Chart **#31*** - **#24*** (+75 spins)
Adult Top 40 Debut **#40*** - **#34*** (+100 spins)
#3 Most Added at Hot AC!

Rotations:

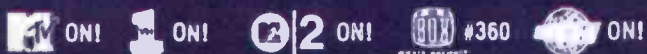
WKIE/Chicago	37x	KZZO/Sacramento	32x
WTMX/Chicago	31x	WCYY/Portland	28x
KAEP/Spokane	26x	WPLJ/New York	25x
KAMX/Austin	25x	KLLY/Bakersfield	25x
KXST/San Diego	24x	WWV/Savannah	24x
KVUU/Co. Springs	23x	KLLC/San Francisco	22x
WBMX/Boston	22x	CKEY/Albany	22x
WMXB/Richmond	21x	WCPT/Albany	21x
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Return with us now to those heartwarming days of yesteryear, when entire families gathered in front of their Zenith bakelite radios to listen to their favorite quiz shows, such as *Kay Kyser's Kollege of Musical Knowledge*. While the mental picture may conjure up images of the Golden Age of Radio, fans of *Who Wants to Be a Millionaire* in New York and Los Angeles who have Time Warner Cablevision were transported back in time on Monday and allowed to enjoy their favorite TV program on their AM radios — courtesy of WABC/N.Y. and KABC/L.A.

On Monday, after Time Warner dropped ABC-TV O&Os from its cable systems in New York, Los Angeles, Houston, Raleigh-Durham, Toledo and Fresno following a dispute over fees, the network scrambled to make sure its TV programming could be accessed by all. The managements at WABC and KABC decided to simulcast the much-anticipated celebrity edition of *Millionaire* to satisfy those who didn't have TVs equipped with good old-fashioned rabbit ears. KABC also offered listeners a simulcast of *Politically Incorrect With Bill Maher* early Tuesday morning. By Tuesday afternoon the two parties had agreed to a 10-week truce.

Perhaps radio is the best place for contests and prize-winning regardless of *Millionaire's* presence on the dial this week. Take, for example, **WSTR (Star 94)/Atlanta's** current promotion: While many radio stations like to give away gas at a local service station, the folks at Star 94 went one step further by giving away an actual gasoline tanker! The "Gas and Go Give-



away" also conveniently includes a cool little accessory: a new Volkswagen Cabrio convertible. Listeners can register to win the tanker — which holds about 9,400 gallons of fuel — at locations where it happens to be parked. When asked by the *Atlanta Journal-Constitution* how

Star 94 got a hold of the truck, OM/Marketing Dir. Alan Hennes replied, "That's a company secret that cannot be divulged."

Now that Arista founder Clive Davis' retirement has been confirmed by Tuesday's announcement that **Antonio "L.A." Reid** will become President/CEO, Reid tells **ST** he has yet to make a final decision on his executive team. Reid also notes that there won't be mass layoffs at Arista or his own imprint, LaFace, which will be consolidated into the company. In a reference to notorious cost-cutting CEO Al Dunlap, most recently of Sunbeam, Reid says, "I'm not 'Chainsaw Al.' I'm not coming in to break the company." He adds that he won't "come in, slash a lot of people from the payroll and drop a lot of artists. I want to make it a very positive experience for all involved." Next week's Sound Decisions column will feature additional comments from the new Arista chief.

In the wake of **Art Bell's** final sign-off last week, **Mike Siegel** took over as host of *Coast to Coast AM* last Thursday night. "Together we are going to seize the night, every night," he told listeners, then praised his predecessor as "a legend in his own time." Siegel went on to reassure fans of the Premiere late-night show that "this program will maintain its center and its genre in the spirit of what Art has left for us to do."

AMFM/Sacramento Exec. VP/Market Manager **Brian Bieler** and marketwide VP/GM **Jay Werth** have announced their departures from KFBK-AM, KSTE-AM, KGBY-FM & KHYL-FM in the Golden State's capital. Bieler will leave the cluster next week, while Werth has already exited. The moves come following the appointment of former Capstar Regional Manager Jim Donahoe as a Regional Manager for AMFM.

And, as first rumored in **ST** (4/21), **Rocky Allen** is o-u-t at Talker WABC-AM/New York after just over a year hosting morning drive. The station replaced Allen with station veterans **Curtis Sliwa** and **Ron Kuby**, effective Monday.

Continued on Page 32



Santa Baby

One of America's best loved Christmas Songs

Lyric by Joan Javits

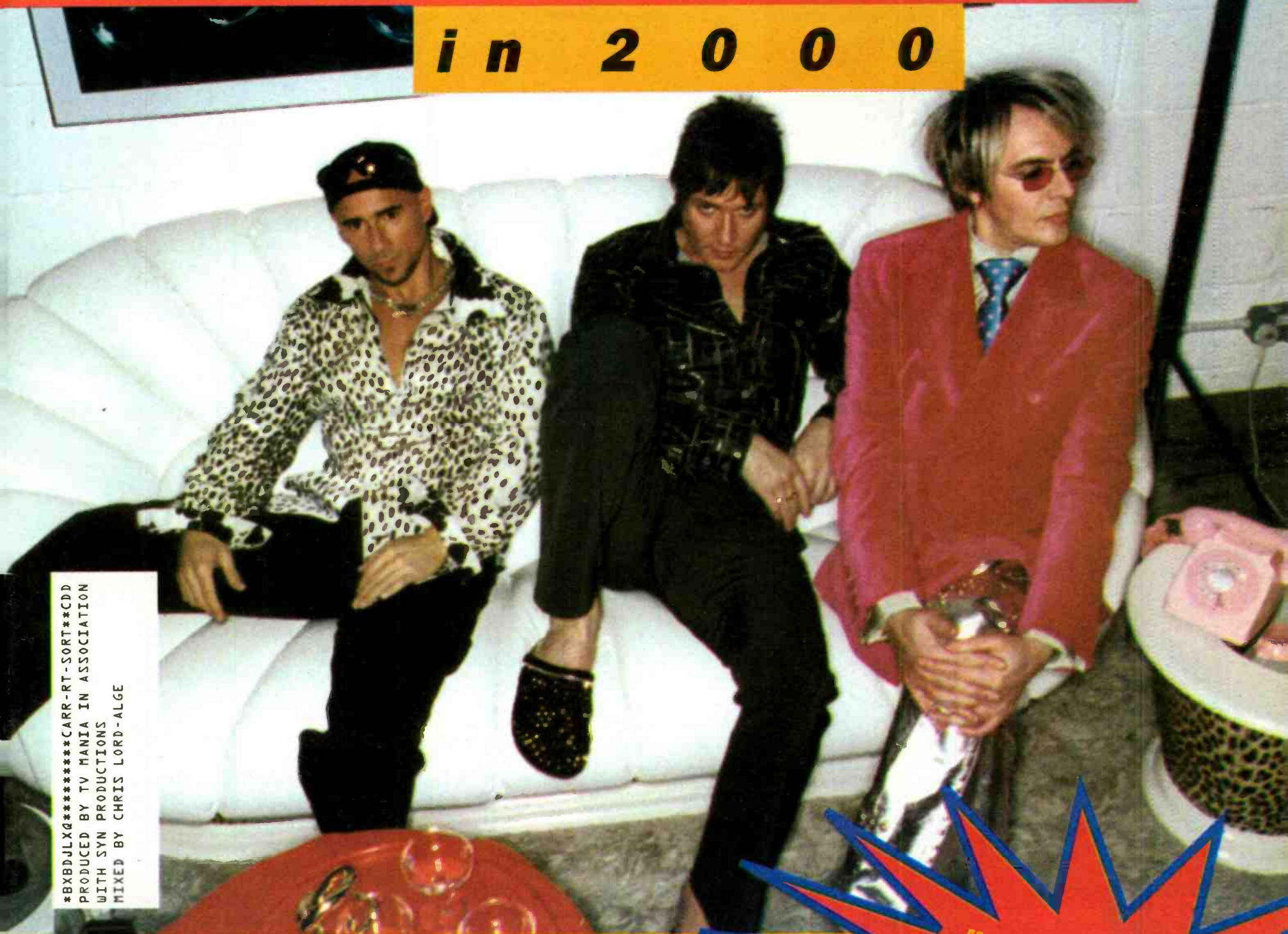
Music by Philip Springer

**DURAN DURAN claim,
"It was SOMEONE ELSE
NOT ME".**

Duran Duran serves up

POP TRASH

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**"Someone Else
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The first single
from their new album.

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Street Talk®

Continued from Page 30

Speaking of ABC, ST is happy to report that Jane Luckoff, wife of KGO & KSFO/San Francisco President/GM **Mickey Luckoff**, is alert and slowly recovering after being struck by a bicyclist in downtown San Francisco on April 13. The overall prognosis for recovery is good.

Get those votes in! The ST yenta reminds you that balloting for the **R&R Industry Achievement Awards** is coming to a close. Ballots *must* be received by Miller, Kaplan, Arase & Co. *no later than Thursday, May 11*. No exceptions will be made! Please do not fax your ballots and do not send your ballots to **R&R**. We also suggest that you register for **R&R Convention 2000 now**, as rooms are filling up fast at the Century Plaza Hotel. A registration form listing convention and hotel rate information appears on Page 11 of this week's issue.

Marisleysis In The Morning?

WLW-AM/Cincinnati has offered Marisleysis Gonzalez, the Miami relative of Cuban refugee Elián Gonzalez who is desperately seeking to become his surrogate mother, her own show on the Clear Channel-owned Talker. In a letter sent to Marisleysis, the station offered her the following incentives, among other things:

- The companionship of a 6-year-old boy for the duration of her stay in Cincinnati.
- During the airshift of her choice, the station will change its nickname from "The Big One" to "The Big Juan!"

- A Ricky Ricardo boxed set.
- Lunch or dinner at Taco Bell.

Ms. Gonzalez has until tomorrow (5/6) to accept the offer, which also extends an invite to the fisherman who plucked Elián from an inner tube off the coast of Florida.

XTRA-AM/San Diego afternoon sports talker **Lee "Hacksaw" Hamilton** offered an on-air apology to listeners last Friday (4/28) for on-air comments he made April 24 that suggested the station had no African-American hosts because "they can talk basketball, but they can't talk NFL, or they don't want to talk baseball, or they're not interested in a wider variety of other things." Hamilton insisted that he never meant to say that he thought African-Americans were unqualified to be sports hosts, and that the words "came out wrong." When contacted by ST, XTRA GM Kevin McCarthy said that the statement was "delivered in a timely fashion and heartfelt" and that no disciplinary action was expected.

Can we talk? Not if you were listening to **WOR-AM/N.Y.** and the **WOR Radio Network** last

Rumbles

- **WAZU/Columbus, OH** APD/MD **Joe Pasternak** is promoted to PD.
- **Brant Curtiss** replaces **Andy Meyer** as PD of **WQDR/Raleigh-Durham**.
- **WBAB/Nassau-Suffolk** ups pm driver **Ralph Tortora** to APD and morning co-host **John Parise** to MD.
- **Deborah Abel** is named Mgmt. Supervisor for Chancellor Mktg. Group's Washington, DC office.
- **Scott Greene** is appointed **WXRV/Boston's** Mktg. & Promo Dir.
- **Eric Scott** is named PD of **WIBB/Macon, GA**.
- **Jim Cutter** rises to APD/MD at **KJR-FM/Seattle**. Cutter will also host afternoons, replacing long-time Seattle air talent **Norm Gregory**.
- **Evan O.** replaces **Erica Smith** as MD/afternoons at **KSLX/Phoenix**. **Andy Olson** rises from swings to take Evan's former evening shift.
- **KUUU/Salt Lake City** morning driver **Zac Davis** adds MD stripes
- **WBHT/Wilkes-Barre** afternoon host **Dylan Mackenzie** adds MD stripes.

Wednesday (4/26)! An act of vandalism severed their phone lines between 1-8pm ET, forcing talk hosts to survive without callers. Evening host **Joan Rivers** returned to her stand-up comedy roots, while afternoon driver **Bob Grant** conducted a live, monologue-intensive show. **The Dolans'** program featured "best-of" material.

When **Rick Rockwell**, the infamous groom from Fox-TV's *Who Wants to Marry a Multi-Millionaire*, visited **KSTP (KS95)/Minneapolis** morning duo **Van & Cheryl** last Monday, he not only agreed to buy gas for the first 95 listeners to show up at a local gas station, he also pumped it for them and cleaned a few windshields! More than 500 turned out for the spur-of-the-moment promotion.

One Dog Of A Station Promotion

The people at **WBYT (B100)/South Bend, IN** thought they had a great idea when the station planned to stage the first of five Monday-night Chihuahua races at a local baseball park this week. After all, Dinky the Chihuahua has made quite a name for himself by starring in those Taco Bell ads, and everybody loves some between-innings entertainment. So B100 invited listeners to call in and enter their lovable pups in the race. Why Chihuahuas? "That's the last dog you would expect to see racing," WBYT PD **Ralph Cherry** told the *South Bend Tribune*. However, B100's idea has come under fire from local Chihuahua breeder **Frank Farkas** and a vet who worked with code enforcers to get B100 to apply for a permit for a performing animal exhibition. When the station did so, the Code

Continued on Page 34

AL BANDIERO'S
JAMMIN' PARTY

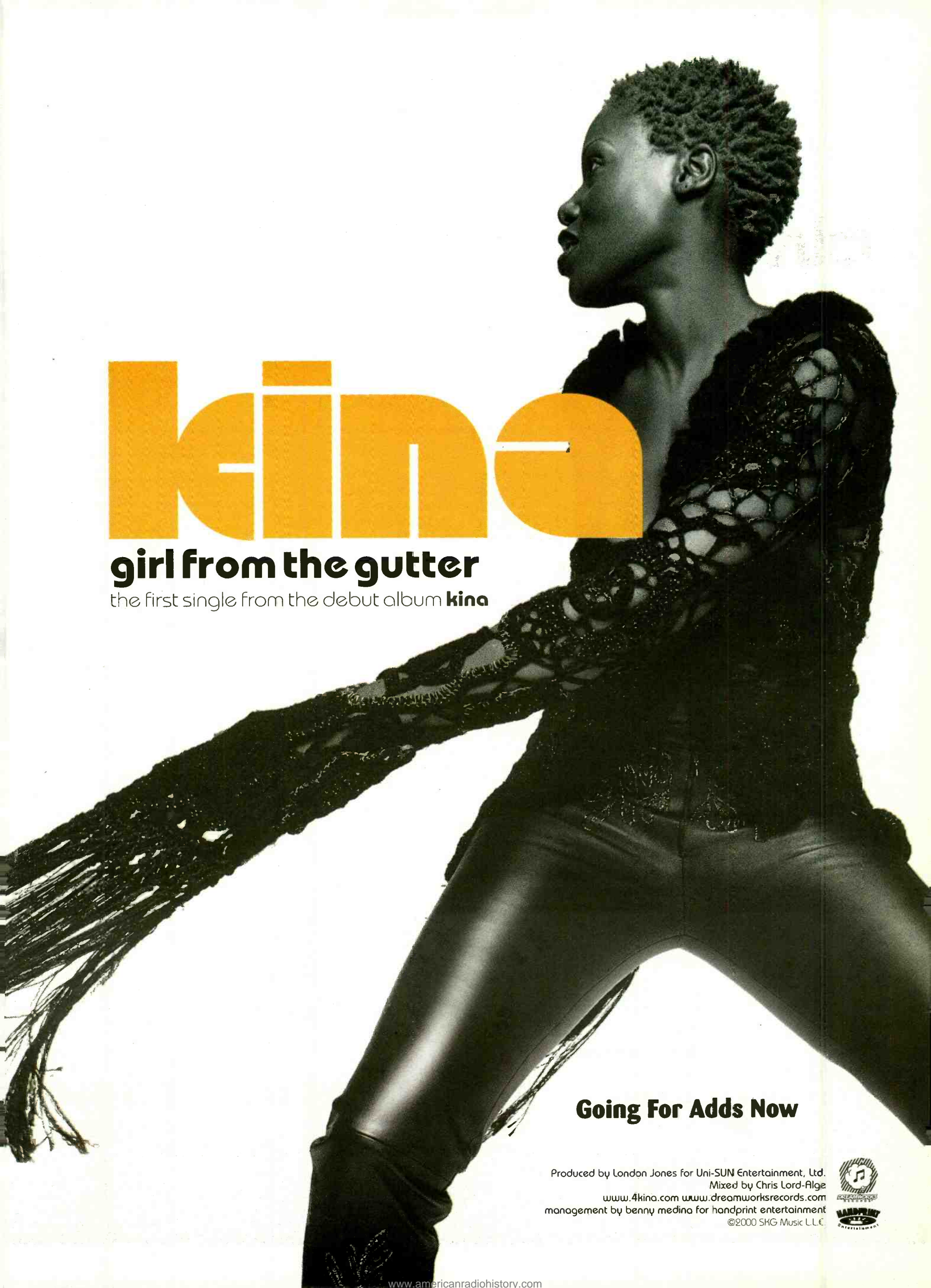
THE REVIEWS ARE IN

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



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kina

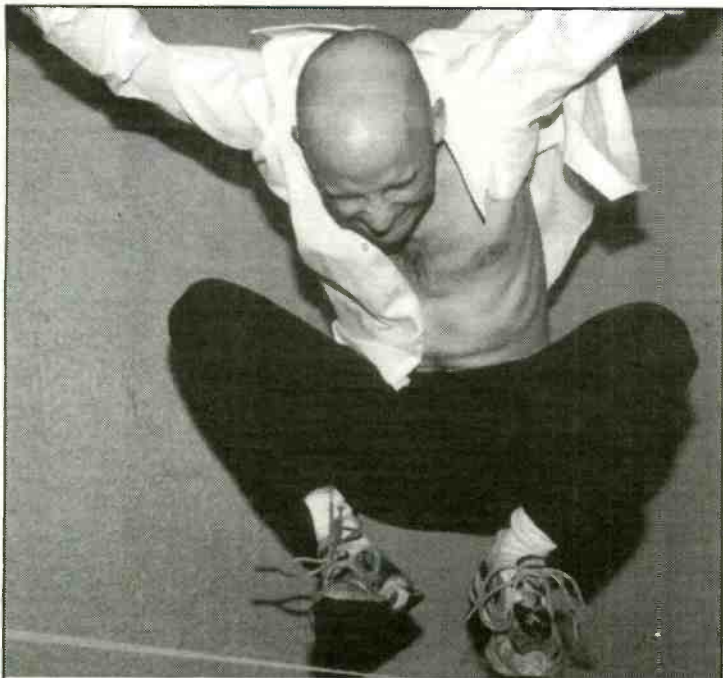
girl from the gutter

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Mixed by Chris Lord-Alge
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Mad About Moby:

- | | |
|--------------------|------------------|
| Z100/NYC | KIIS/Los Angeles |
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| Y100/Miami | KSLZ/St. Louis |
| KHTS/San Diego | KCHZ/Kansas City |
| WFKS/Cincinnati | WPRO/Providence |

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Street Talk®

Continued from Page 32

Director promptly turned it down! As of press time, the station was taking its negotiation cues from Time Warner in its attempts to reach a compromise with local authorities.

WIOQ (Q102)/Philadelphia's *Chio in the Morning* has decided to salute the Philadelphia Flyers' quest for the Stanley Cup and National Lingerie Week concurrently. Last Friday, morning show co-host Diego held a "Sexiest Guy in Lingerie Competition," with the grand prize being Flyers playoff tickets. Contestants had the pleasure of vying for the tix in the parking lot of The Sports Authority in North East Philly. The official reason why Q102 decided to combine men, hockey and women's undies: All are on "a quest for the big cup."

ST offers its condolences to the family and friends of KUBB/Merced, CA GM **Lee Nye**, who died of a heart attack Monday during a managers' meeting at the radio station. Nye, who was 49, was on the board of the local Make-A-Wish foundation, and the family requests that, in lieu of flowers, donations be made to any local chapter of Make-A-Wish.

ST is also sorry to note the passing of **Mark Denis**, the "image voice" of KFI & KOST/Los Angeles since 1986 and a 40-year veteran of Southern California radio. Denis died last Saturday (4/29) at age 59. Funeral arrangements are pending.

On a brighter note, ST sends get-well wishes to Ackerley Group Chairman/CEO **Barry Ackerley**, who underwent a routine in-patient cardiology procedure last week. His condition was not life-threatening, and he's since returned to action. The timing couldn't be better, as Ackerley is celebrating its 25th anniversary. The festivities kicked off Monday evening with a private concert featuring Natalie Cole at Seattle's Key Arena.

Records

- Red Distribution inks a deal to distribute Trauma Records.
- Atlantic Exec. VP/Office Of The Chairman **Craig Kallman** reups for another five years and adds additional duties. He will now oversee all of the label's urban music operations.
- Epic taps former Capitol Sr. Director/Promo **Brian Rhoades** as its new VP/Top 40 Promo, effective May 22.
- RCA West Coast Dir./Rock Promo **Kim Langbecker** will exit at the end of June.
- **Dan Kauffman** segues from U.N.C.L.E. Director/Specialty Show Promo to Ultimatum Music's West Coast Regional.

RADIO & RECORDS



1

- **Randy Michaels** becomes Clear Channel Radio President.
- **Frankie Blue** is upped to VP/Ops & Prog. at WKTU/New York.
- Greater Media ups **Frank Kelley** to VP/GM and **Don Kelley** to Dir./Prog. of its Boston stations.
- **Dom "Domino" Theodore** is elevated to PD of WFLZ/Tampa.
- *Leap o' the week*: PD **Scott Chase** goes from WZOK/Rockford, IL to WSSR/Tampa.

5

- **Scott Hendricks** is appointed President/CEO of Liberty Records.
- **Scott Borchetta** is boosted to Sr. VP/Promo of MCA/Nashville.
- **Chris McMurray** is recruited to be VP/GM of KLDE/Houston.
- **Tom O'Brien** is tapped as PD of WKQI/Detroit.
- **Dave Douglas** gets the PD chair at WAAF/Boston.

10

- **Al Cafaro** is promoted to Sr. VP/GM of A&M Records.
- **David Kelley** is upped to Station Mgr. of KSHE/St. Louis.
- **Tyler Cox** is named OM of WWRC/Washington.
- **Randy Lane** lands the OM gig at WMC-AM & FM/Memphis.
- **John Roberts** accepts the PD chair of WIOQ/Philadelphia.

15

- Emmis issues VP stripes to KSHE/St. Louis GM **John Beck** and WENS/Indianapolis GM **Christine Woodward**.
- **Paul LeSage** is elevated to VP/GM of WTMJ/Milwaukee.
- **Bill Mayne** is made PD of WBAP/Dallas.
- **Bill Edwards** is tapped as PD of WALK-AM & FM/Long Island.

20

- **Stan Layton** rejoins Chrysalis Records as VP/Sales.
- **Tommy Hedges** is hired as KLOS/Los Angeles PD.
- **Tom Yates** returns to radio as PD of KSAN/San Francisco.
- **Paul Rappaport** is upped to Dir./Nat'l Album Promo for Columbia Records.
- **Maurice Warfield** is appointed Western Regional Promo. Marketing Mgr./Black Music at CBS Records.

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

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WFLZ/Tampa	KSFM/Sacramento
KBMB/Sacramento	WNCI/Columbus
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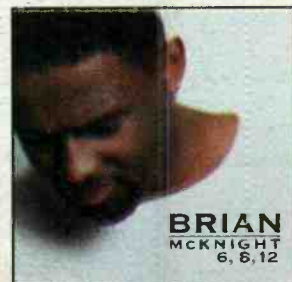
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"'6, 8, 12' is an obvious stand-out track on Brian's album. Few can sing a love song like the legendary Brian McKnight." -Erik Bradley, MD-B96/Chicago

"Brian's new song '6, 8, 12', is lyrically an amazing song. Women call the request line yelling out 'That's the man I am looking for!' It's my favorite ballad right now." -Eric Powers, PD-KUBE/Seattle

"What a GREAT track this is. I am totally into it professionally and personally as well." -John Reynolds, PD-WNKS/Charlotte

"A really nice tune. Very good in fact. This could be a BIG HIT for him and we are going to begin to play around with it." -Jimmy Steel, PD-WRVW/Nashville



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STEVE WONSIEWICZ
swanz@rronline.com

The War Against Illegal Music-Swapping

Major labels eye controls on advance music to limit illegal song-swapping on the 'Net

In an effort to minimize the growing problem of illegal music-swapping on the Internet thanks to the success of file-sharing software from Napster, Scour Exchange and Gnutella, some major-label marketing execs are looking at reducing the amount of advance music made available to the media by star acts.

The action — which has yet to be implemented — is largely seen as a temporary measure to try to cut back on the amount of illegal music on the web before the release of new albums by significant acts. Yet it's the best measure — as well as the easiest and quickest to implement — the labels have in their arsenal until the courts rule on the legality of music-swapping programs and the major record companies find a way to commercialize the consumer demand for downloading songs and albums from the 'Net.

Popular Programs

First, some quick background on Internet music-swapping. Free software like Napster, Scour and Gnutella acts as a search engine and allows web surfers to download MP3 files (the latter two programs have branched into other media, while the former is limited to music) available on the hard drives of other users. For example, on a recent afternoon nearly 700,000 songs on over 4,400 "libraries" were downloadable on the Napster site. The figures were comparable on the Scour site.

The programs have become so controversial that some universities have banned their use. Also, the RIAA, Metallica and Dr. Dre

have sued Napster over its alleged role in facilitating the trade in pirated music. Napster refutes those claims and even warns users on its website against illegally compiling music.

Critics counter, however, that Napster et al. are becoming excellent promo tools for exposing new music, regardless of the act. Don't want to wait to hear a new song on the radio from a baby act? Sample it using Napster. Want to get a taste of a new album? Download it using Scour.

Limp Bizkit have gone so far as to plan a free tour that is being underwritten by Napster to the tune of \$1.8 million. In a written statement about the partnership, Limp Bizkit frontman Fred Durst said, "We believe that the Internet and Napster should not be ignored by the music industry as tools to promote awareness for bands and market music. We couldn't care less about the older generation's need to keep doing business as usual; we care more about what our fans want, and our fans want music on the Internet."

Naturally, many disagree with that sentiment, and the labels are looking for a quick, albeit temporary, method to staunch the flow of illegal music.

Another key reason for the bandaid: Internet music-swapping

has only recently begun to pose a threat to front-line product. Case in point: The Mighty Mighty Bosstones' new album, *Pay Attention*, appeared in full on one file-swapping network nearly two weeks before its May 2 release date. Also, Cypress Hill's new album, *Skull & Bones*, surfaced on another network two days after it hit retail.

While the swapping programs certainly didn't dampen initial demand for 'N Sync's record-shattering album *No Strings Attached*, many label execs believe it's only a matter of time before they do. It's a nightmarish Catch-22: Traditional marketing plans require a significant amount of prerelease setup and a long lead time for a single to climb the charts at radio — all meant to prime the retail pump and result in impressive first-week sales. But if albums have to be released earlier to combat Internet piracy, initial sales could be lower and, in today's fickle media environment, potentially tarnish the project.

Avoiding A Knee-Jerk Reaction

Add it all up, and it makes for one contentious issue — one that most label marketing execs don't want to discuss on the record. One anonymous senior major-label marketing pro whose opinion accurately reflects current record industry sentiment says that file-swapping has yet to "affect release schedules. What it is starting to affect is how we deal with giving out advance music."

This exec's label has a new album coming from a platinum-plus pop act due to be released in the fall. "I'm very concerned about illegal file-swapping, because we will put a lot of effort and energy into building anticipa-



THE WONDERS OF WONDERLAND

Jericho Records, WEA execs and the band Wonderland celebrate after the rock act's performance at the Viper Room in Los Angeles. The group, whose self-titled debut recently broke into the Rock top 50 chart, will perform during R&R Convention 2000 on June 17. Pictured here (upper row, l-r) are Jericho's George Gerrity, Wonderland manager Brad Keene, (front row, l-r) Wonderland's Stephen Ferrara, WEA Exec. VP/Music Sales Fran Aliberte, Wonderland's Scott Kail, Jericho's Dave Weyner and Mike Pantino and WEA Sr. VP/Sales Alan Shapiro and National Product Development Manager Mike Flatow.

tion among the kids who want the new record. These kids are very active online and so excited about hearing new music and news about their favorite groups. It would be completely anticlimactic if the full album was on the Internet in advance of the release. It would spread like wildfire."

In addition to companies reducing the release of advance music, this pro foresees even tighter controls in the near future. "One way would be to put advance music on the Internet in a secure way and have it streamed and not downloadable. People would have a password and log in and get to hear the music but not take it home with them."

When the music hits the streets, this marketing vet says that the genie is out of the bottle, whether it's one copy or 1,000. "Once it's out, it's incredibly hard to figure out where it came from, because so many different people get copies of the music. Then they take it home and listen to it and sometimes give it to their kids, who take it to school."

Tighter advance controls are about the only way the labels can fight back right now. "There are so many things involved in the release of an album. You could react by bumping up an album's street date, but right now that doesn't make sense because of all the effort required across all the

different departments. It's not easy to change things because an album's on the Internet illegally."

Business As Usual

Major artists and projects aside, it's business as usual for the majors when it comes to new and up-and-coming acts. "It all comes down to the level of the artist," the marketing pro says. "With new acts, you still want people to hear the record, so we will continue to give away samplers so people can get a taste of the music. It hasn't hurt us to date, especially in the pop and rock worlds.

"Where it sometimes has become a problem is in urban. We've had instances where you could literally walk out on the street in New York and buy an album before it was in stores. But that kind of bootlegging has been around for a long time.

"It's a hard thing to stop, with all the technology and the ease of downloading music. I don't think you can stop illegal downloading. We as an industry just have to make it more secure, because the whole idea is very exciting. All of these opportunities won't shrink the industry; they will only make it larger, because there are a lot of people who don't go to record stores to listen to new music. The Internet makes it very simple and easy for them, which will bring more sales."

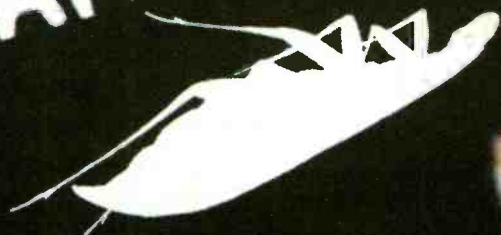
"You could react by bumping up an album's street date, but right now that doesn't make sense because of all the effort required across all the different departments. It's not easy to change things because an album's on the Internet illegally."

"I don't think you can stop illegal downloading. We as an industry just have to make it more secure, because the whole idea is very exciting."

MAY 1, 2000

CATCH
PAPA ROACH ON THE
WARPED TOUR THIS SUMMER

PAPA ROACH



INFESTING AIRPLAY

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WBCN 22x	KRXQ 19x
WMFS 18x	KILO 19x
KPNT 23x	WXDX 25x
KXPK 26x	WAAF 18x
KXTE 26x	KEDJ 32x

“Papá!”

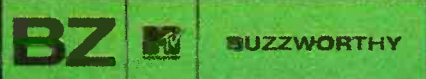
INFESTING THE PHONES

#1 Phones @ KXTE	#1 Phones @ KXXR
#1 Phones @ KMBY	TOP 5 Phones @
#1 Phones @ KILO	WXRK, WBCN, LIVE
#1 Phones @ KUPD	105, KIBZ, KEDJ

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MUSIC NEWS & VIEWS

Court: MP3.com Violated Copyrights

A U.S. District Court in New York ruled on April 28 that music website **MP3.com** violated copyright law with its My.MP3.com, a service that allows users to store music digitally on MP3.com's system and access it over the Internet. Some 80,000 albums were stored in the database. U.S. District Judge Jed S. Rakoff is expected to release a written ruling within two weeks, while a trial date of August 28 has been set to determine damages. The lawsuit, filed by the **RIAA** and every major record company, said that MP3.com should be liable for between \$750-\$150,000 per CD that was copied illegally. While such a penalty could reach into the billions, many industry observers expect it to be much lower. MP3.com stock plunged around 40% the day of the ruling to \$7 a share, but it has since rebounded over 25% on word of favorable settlement talks between MP3.com and the major record companies. MP3.com had nearly \$370 million in cash, cash equivalents and marketable securities in the bank as of March 31.



While the record industry is happy with the outcome, MP3.com will continue to offer My.MP3.com to labels with which it has already signed deals. It also plans to appeal the ruling. In a written statement, MP3.com Chairman/CEO **Michael Robertson** said, "This is not a victory for the record labels — it's a loss." He also noted, "The labels made a decision to challenge a technology that will protect their intellectual property interests and grow their business. They will be left with copyright chaos, as we're witnessing today."

Metallica Marches On Napster

The copyright infringement lawsuits filed against music-swapping software company **Napster** by the **RIAA**, **Metallica** and **Dr. Dre** continue to heat up. Metallica's attorneys are said to have given Napster the web addresses of around 335,000 individuals who have allegedly shared the group's songs online. Lawyers have asked Napster to block those users from its system. Meantime, **Public Enemy** member **Chuck D** has come out in favor of Napster. In an editorial penned for *The New York Times*, the rapper wrote, "Right now, companies like Napster are creating new fan interest in the acquisition of music, as well as the infrastructure that previously was nonexistent for unknown artists." He also noted, "As far as the lawsuits from Metallica and Dr. Dre are concerned, they're nothing but cases used to support yet another lawyer looking to preserve the prehistoric existence of [record] contracts past."

This 'n' that: **Pearl Jam** kick off their U.S. tour August 3 in Virginia Beach. **Sonic Youth** open for the first half of the tour, while **Super-grass** support during the remainder of the dates ... Look for **The Rolling Stones** to return with another worldwide tour in 2001



The Bloodhound Gang

... **Sting** begins a 40-date U.S. tour September 8 in Virginia Beach ... **The Bloodhound Gang** embark on a 15-date tour May 9 in St. Louis ... **BBMak** and **The A*Teens** have been tapped to open for **Britney Spears** during her summer headlining tour.

'Sundown' Signifies New Dawn For RykoPalm, Elwood

It's fitting that 2000 is the year in which **Chris Blackwell** releases his first new artist to commercial radio on his **RykoPalm** imprint. The artist in question is **Elwood**, a multitalented producer/songwriter/musician whose debut single, "Sundown," has found a growing audience at **Alternative**.

Among the stations spinning the hip-pop cover of the Gordon Lightfoot evergreen are **CIMX/Detroit**; **KFRR/Fresno**; **WARQ/Columbia, SC**; **WRAX/Birmingham**; **WPBZ/West Palm Beach**; **WEJE/Ft. Wayne, IN**; **KLEC/Little Rock**; **XTRA/San Diego**; **WGRD/Grand Rapids** and **WBCN/Boston**.

North Carolina-born Elwood, a.k.a. Prince Elwood Strickland III, cut his music industry teeth as an engineer for a decade at the Greene Street Recording facility in New York, where he worked on records by **Tricky**, **Mos Def**, **De La Soul**, **The Black-Eyed Peas** and

In fact, Langton and his team have been stressing the importance of the entire album since Day One of their promo efforts. He continues, "We hit a lot of walls out of the gate because of people's preconceived notions about covers, but once people put the record on the air, they see how well it reacts. And when they listen to the entire album, they realize that we have several follow-up tracks that they will do very well with."

Lastly, **RykoPalm** also has partnered with **Sire/London** to augment its promo efforts. Langton notes, "Their local promotion team has really been helpful. Plus, they'll be there when the time is right to take this into the pop arena."

Meantime, "Sundown" continues to work wonders at **CIMX**, says **PD Murray Brookshaw**. As to why the track is reacting, Brookshaw observes, "People are really reacting to Gordon Lightfoot's lyrics, which are still relevant to this day. And Elwood has brought a very cool contemporary vibe to the song. Then you add the '70s vibe, which is popular these days, and it really creates a stir on the phones."

Another plus: The positive response has spread from younger to older demos. Brookshaw notes, "Younger listeners always react first with a song like this. This one started at night and is now spreading across the board. We're getting a lot of calls from our older listeners."

Going forward, **RykoPalm** will put Elwood on the road with his eight-piece band. Langton comments, "We're planning a Southeast run that will begin in late May. It will run the gamut, from radio shows to concerts, in airplay markets. We want to focus on marrying Elwood to those radio stations and building his base."

Elwood's album, *The Parlance of Our Time*, will be released May 16.

— Steve Wonsiewicz



Elwood

DJ Muggs. Last year a copy of Elwood's demo made its way into the hands of **RykoPalm's** Los Angeles-based A&R exec, **Evan Strauss**.

"About a year, a year and a half ago Chris Blackwell and I were driving around L.A., and I played him a demo of 'Sundown,'" Strauss recalls. "He immediately wanted me to stop the car and tell him about the artist. He was so fired up about the song that he wanted to know if he had other tracks, because 'Sundown' was such an obvious hit. A few tracks later everyone was sold on the artist and the project."

Also sold on the artist and project was veteran producer **Steve Lillywhite**, who made Elwood the first artist signed to his new U.K. label, **Gobstopper**. Elwood was engineer on the Lillywhite-produced album *Crash*, by **The Dave Matthews Band**. Lillywhite produced several tracks on Elwood's debut album, *The Parlance of Our Time*.

Add it all up, and it made for a compelling reason to make Elwood the first new act to be released under the **RykoPalm** imprint. Strauss comments, "Obviously, we're excited about all of our other artists and their projects, but this one was in the right place at the right time, and it's the kind of unique music that we believe represents what **RykoPalm** is about."

On the promotional front, **RykoPalm** viewed **Alternative** as the ideal place to begin working Elwood and his music. **RykoPalm** Head/Promotion **Paul Langton** comments, "When you hear the entire album, you'll understand why we took it to **Alternative**. Elwood's such a talented producer and singer/songwriter that he incorporates a lot of different styles, which is what **Alternative** has traditionally been about."



EVERYBODY WANTS A PIECE OF CANDY

Beyond Records begins a major push for "virtual" act **58**, whose debut single, "Piece of Candy" — a song about a college coed who buys a webcam and becomes an Internet celebrity — goes for adds May 8. The group will be using the Internet — and now commercial radio — to spread their unique blend of hip-hop, rock and electronica. Check out the band's website at www.pieceofcandy.net for a taste of the video.

Is Radio Napping on Napster?

As the artists line up to sue, the students line up to download, and Sam Donaldson lines up to interview purple-haired teenagers, there's one group that has been strangely silent in the current debate over Napster: radio.



David Lawrence

If you missed last month's developments between Napster, the on-line MP3 trading engine, and the RIAA, Metallica, Dr. Dre and various colleges and students, well, let's just say it's been interesting. First, the RIAA sued Napster for "facilitating" copyright infringement. Then, Metallica sued Napster, along with three universities that eventually banned Napster to escape the suit. Then, last week Dr. Dre made good on his threat to sue Napster, universities and, for the first time, the students who use Napster to illegally trade Dre's music.

Online, the debate rages. On the Webcasting list, where both old-school and new-school broadcasting types hang out and argue with each other, the issues tend to revolve around how awful the record companies are and how the future will arrive whether we want it to or not. And how anyone who thinks Napster is cool is simply stealing. On the StreamSeek list, where the same broadcasters argue with each other over streaming formats, the issues are much the same.

The arguments made by both sides are passionate. New-media enthusiasts claim that current models of record company-artist relationships are headed for extinction and that new methods of paying for music will mean the death of the CD and cassette. They claim that every industry has been changed drastically by the speed and precision of the Internet and that the music industry is ripe for revolution. Traditionalists accurately point out that the emotional issues don't really matter. Whether Metallica has sold out or whether CDs are overpriced has nothing to do with the outright theft of intellectual property.

I've wondered why radio has been so silent on the issue, especially since radio stations are often cast as the mind-controlled publicity arms of the labels, "forcing Britney Spears down our throats," as Napster CEO Eileen Richardson put it for Sam Donaldson on ABCNews.com in March. What are your thoughts? College radio has been, for the most part, supportive of Napster, but commercial radio has not offered a stance on this, nor has it come to its own defense.

Radio certainly is a form of promotion for record companies, but a hit is a hit, and, no matter what, a dog is a dog.

Why aren't we reminding both sides that we pay extraordinary fees to performance-rights agencies for permission to play these artists' songs? Why aren't we telling both sides that we sponsor and support local music artists and help launch careers far more often than do television or film soundtracks? Send your thoughts to me at david@netmusiccountdown.com.

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

e-charts™

THINK LOCALLY, ACT GLOBALLY

Two of our newest reporters on *Net Music Countdown* and contributors to the E-Charts are local web-streaming outlets. Local? Yes: One is in New York (NYLiveRadio.com), and the other is in my hometown, Cleveland (City Internet Radio). These two sites seem to go completely against the grain of one of the promises of the Internet: that you can serve the world from your desktop. To the contrary, these sites are all about the cities from which they operate.

Suzanne Joy, the "streamstress" at NYLiveRadio.com, says that her site celebrates the Gotham in N.Y.C. "We have a playlist that reflects a certain lifestyle, mostly pop and adult alternative, but one that's decidedly Big Apple." City Internet Radio reflects the Best Location in the Nation in much the same way. The website's DJs are all live, and their music and

attitude reminds me of the mix I grew up with on WMMS/Cleveland. Yet they do this without the typical Internet aspirations of world domination. For them and for NYLiveRadio.com, "Serve the metro" is their mantra.

Does this mean that the days of trying to reach listeners in every country are over? Probably not, but it might signal a new breed of more clearly focused local originators that are just biding their time waiting for wireless IP technology that will allow them to broadcast to cars and boom boxes as well as to PCs and Macs. Then we'll see whether this brave new world of online streaming can survive the traditional broadcasters that have been its inspiration.

Questions? Comments? Send them to david@netmusiccountdown.com.

— David Lawrence

CHR/Pop

LW	TW	ARTIST CD/Title
1	1	'N SYNC <i>No Strings Attached</i> "Bye"
7	2	MACY GRAY <i>On How Life Is</i> "Try"
2	3	SANTANA <i>Supernatural</i> "Maria"
6	4	FAITH HILL <i>Breathe</i> "Breathe"
5	5	DESTINY'S CHILD <i>Writing's On The Wall</i> "Say"
10	6	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
4	7	CELINE DION <i>All The Way</i> "That's"
3	8	BACKSTREET BOYS <i>Millennium</i> "Show"
8	9	THIRD EYE BLIND <i>Blue</i> "Never"
20	10	LONESTAR <i>Lonely Grill</i> "Amazed"
—	11	SAVAGE GARDEN <i>Affirmation</i> "Crash"
19	12	BLOODHOUND GANG <i>Hooray For Boobies</i> "Bad"
—	13	CHRISTINA AGUILERA <i>Christina Aguilera</i> "Turn"
16	14	MARC ANTHONY <i>Marc Anthony</i> "Sang"
14	15	RED HOT CHILI PEPPERS <i>Californication</i> "Otherside"
12	16	SISQO <i>Unleash the Dragon</i> "Thong"
13	17	CREED <i>Human Clay</i> "Higher"
18	18	KID ROCK <i>Devil Without A Cause</i> "God"
—	19	SONIQUE <i>Hear My Cry</i> "Feels"
15	20	DR. DRE <i>Dr. Dre 2001</i> "About"

Country

LW	TW	ARTIST CD/Title
1	1	DIXIE CHICKS <i>Fly</i> "Earl"
4	2	TRISHA YEARWOOD <i>Real Live Woman</i> "Woman"
3	3	GEORGE STRAIT <i>Latest Greatest Straitest Hits</i> "Best"
2	4	FAITH HILL <i>Breathe</i> "Way"
6	5	TOBY KEITH <i>How Do You Like Me Now?</i> "How"
9	6	PHIL VASSAR <i>Phil Vassar</i> "Carlene"
10	7	JO DEE MESSINA <i>I'm Alright</i> "Because"
5	8	LONESTAR <i>Lonely Grill</i> "Smile"
11	9	CLINT BLACK <i>D'Lectrified</i> "Been"
12	10	SHANIA TWAIN <i>Come On Over</i> "Rock"
19	11	COLLIN RAYE <i>Couldn't Last A Moment</i> "Moment"
7	12	MARTINA MCBRIDE <i>Emotion</i> "Love's"
—	13	SHEDAISI <i>The Whole Shebang</i> "Will"
17	14	CHELY WRIGHT <i>Single White Female</i> "Was"
20	15	KENNY CHESNEY <i>Everywhere We Go</i> "What"
16	16	TRACE ADKINS <i>More...</i> "More"
14	17	TIM MCGRAW <i>Place In The Sun</i> "Friend"
—	18	MARK WILLS <i>Permanently</i> "Almost"
—	19	ANDY GRIGGS <i>You Won't Ever Be Lonely</i> "She's"
13	20	CLAY WALKER <i>Live, Laugh, Love</i> "Chain"

Hot AC

LW	TW	ARTIST CD/Title
2	1	MACY GRAY <i>On How Life Is</i> "Try"
2	2	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
4	3	SANTANA <i>Supernatural</i> "Smooth"
6	4	FAITH HILL <i>Breathe</i> "Breathe"
3	5	THIRD EYE BLIND <i>Blue</i> "Never"
7	6	TRACY CHAPMAN <i>Telling Stories</i> "Telling"
12	7	RED HOT CHILI PEPPERS <i>Californication</i> "Otherside"
8	8	MARC ANTHONY <i>Marc Anthony</i> "Need"
11	9	CELINE DION <i>All The Way</i> "That's"
9	10	SAVAGE GARDEN <i>Affirmation</i> "Knew"
10	11	'NSYNC <i>No Strings Attached</i> "Bye"
13	12	CREED <i>Human Clay</i> "Higher"
15	13	LENNY KRAVITZ <i>Five</i> "Belong"
16	14	GOO GOO DOLLS <i>Dizzy Up The Girl</i> "Balloon"
14	15	BACKSTREET BOYS <i>Millennium</i> "Show"
17	16	LONESTAR <i>Lonely Grill</i> "Amazed"
19	17	TRAIN <i>Train</i> "Virginia"
20	18	KID ROCK <i>Devil Without A Cause</i> "God"
—	19	SMASH MOUTH <i>Astro Lounge</i> "Morning"
18	20	FILTER <i>Title Of Record</i> "Picture"

Urban

LW	TW	ARTIST CD/Title
1	1	AALIYAH <i>Romeo Must Die</i> "Wanna"
2	2	SISQO <i>Unleash The Dragon</i> "Thong"
3	3	DESTINY'S CHILD <i>Writing's On The Wall</i> "Say"
4	4	DR. DRE <i>Dr. Dre 2001</i> "About"
8	5	DMX <i>Then There Was X</i> "What's"
6	6	ERIC BENET <i>A Day In The Life</i> "Life"
5	7	D'ANGELO <i>Voodoo</i> "Untitled"
9	8	DONELL JONES <i>Where I Wanna Be</i> "Wanna"
7	9	BRIAN MCKNIGHT <i>Back At One</i> "Stay"
10	10	JOE <i>The Wood Soundtrack</i> "Wanna"
11	11	TONI BRAXTON <i>The Heat</i> "Man"
14	12	GERALD LEVERT <i>G</i> "Damn"
17	13	BLACK ROB <i>Life Story</i> "Whoa!"
19	14	KEVON EDMONDS <i>24/7</i> "No"
18	15	MISSY "MISDEMEANOR" ELLIOT <i>Da Real World</i> "Boyz"
—	16	BIG PUNISHER <i>Yeeeah Baby</i> "Hard"
20	17	CARL THOMAS <i>Emotional</i> "Wish"
13	18	EVE <i>First Lady Of Ruff Ryders</i> "Love"
—	19	MARY J. BLIGE <i>Mary</i> "Give"
—	20	SAMMIE <i>From The Bottom To The Top</i> "Like"

NAC/Smooth Jazz

LW	TW	ARTIST CD/Title
1	1	STEELY DAN <i>Two Against Nature</i> "Shame"
3	2	NORMAN BROWN <i>Celebration</i> "Paradise"
2	3	AL JARREAU <i>Tomorrow Today</i> "Loved"
5	4	BRIAN CULBERTSON <i>Somethin' 'Bout Love</i> "Over"
14	5	KENNY G. <i>Classics In The Key Of G</i> "Stranger"
6	6	URBAN KNIGHTS <i>Urban Knights 3</i> "Sweet"
7	7	GROVER WASHINGTON, JR. <i>Prime Cuts</i> "Night"
8	8	MARC ANTOINE <i>Universal Language</i> "Palm"
9	9	RONNY JORDAN <i>A Brighter Day</i> "London"
11	10	DAVID BENOIT <i>Professional Dreamer</i> "Miles"
15	11	PETER WHITE <i>Perfect Moment</i> "San Diego"
10	12	JOYCE COOLING <i>Keeping Cool</i> "Before"
—	13	ANDREAS VOLLENWEIDER <i>Cosmopolis</i> "Stella"
12	14	GOTA <i>Let's Get Started</i> "Let's"
13	15	BOB JAMES <i>Joy Ride</i> "Raise"
—	16	TOM GRANT <i>Tune It In</i> "Tune"
16	17	WARREN HILL <i>Life Thru Rose Colored Glasses</i> "Take"
17	18	JAY BECKENSTEIN <i>Eye Contact</i> "Sunrise"
18	19	NORMAN CONNORS <i>Eternity</i> "River"
—	20	BONEY JAMES <i>Body Language</i> "Boneyizm"

Alternative

LW	TW	ARTIST CD/Title
1	1	SMASHING PUMPKINS <i>Machina-Machines Of God</i> "Stand"
2	2	RED HOT CHILI PEPPERS <i>Californication</i> "Otherside"
4	3	BLOODHOUND GANG <i>Hooray For Boobies</i> "Bad"
3	4	VERTICAL HORIZON <i>Everything You Want</i> "Everything"
12	5	NO DOUBT <i>Ex-Girlfriend</i> "Ex-Girlfriend"
5	6	BLINK 182 <i>Enema Of The State</i> "Adam's"
9	7	CREED <i>Human Clay</i> "What"
10	8	INCUBUS <i>Make Yourself</i> "Pardon"
7	9	LIMP BIZKIT <i>Significant Other</i> "Stuff"
11	10	GODSMACK <i>Godsmack</i> "Voodoo"
6	11	THIRD EYE BLIND <i>Blue</i> "Never"
16	12	RAGE AGAINST THE MACHINE <i>The Battle Of Los Angeles</i> "Sleep"
19	13	3 DOORS DOWN <i>Better Life</i> "Kryptonite"
15	14	KORN <i>Issues</i> "Make"
20	15	FOO FIGHTERS <i>There Is Nothing Left To Lose</i> "Breakout"
13	16	LIT <i>A Place In The Sun</i> "Miserable"
17	17	KID ROCK <i>Devil Without A Cause</i> "God"
18	18	BUSH <i>The Science Of Things</i> "Cables"
14	19	METALLICA <i>S&M</i> "Lea"
—	20	OASIS <i>Standing On The Shoulder Of Giants</i> "Where"

e-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, Audiohighway.com, CDNOW.com, Checkout.com, Barnes and Noble.com, Spinner.com, DiscJockey.com, Netradio.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2000 R&R Inc. © 2000 Online Today, Net Music Countdown.



Duets

Conversations On Music With Those Who Live It

Conversation, like sex, is a universal human need commonly treated as recreation. A life force without which civilization would perish, conversation is classed as a subject for serious discussion with remote elegancies like wines and manners. Seldom practiced or taught, it is required of everyone. Disjointed, denied, buried ... the miracle of conversation is that it goes on. And it goes on because it touches something fundamental — maybe even sacred — within us. Life without conversation, just like life without music, is unthinkable.

My favorite conversations are like the ones I have with KSSJ/Sacramento Station Manager Steve Williams, when we're tracking so closely and grooving so hard that we murmur, "Yeah, yeah, right!" in agreement and laugh — or cry — ourselves silly. I love to look into the mirror another person holds up to me as much as I love being a mirror to them, learning, playing and loving through conversation.

It was that kind of close-to-the-bone exchange I was after in 1999's NAC/SJ special, *Dialogues*, in which luminaries like Quincy Jones and Frank Cody, George Benson and Rick Braun, Kirk Whalum and Boney James, and Kelly Cole and Ralph Stewart spoke with a degree of candor usually reserved for private talks. Discussions like theirs are rarely seen on the page, and participants and readers appreciated that such an approach made for interesting, provocative reading. What's more, it was so much fun to write, I was eager to revisit the concept. So, again this year an array of NAC/Smooth Jazz's most fascinating people — artists, music-industry leaders and radio people — get together one-on-one to discuss their lives in music. Welcome to *Duets*.

Jazz icon Herbie Hancock and KSSJ/Sacramento Station Manager Steve Williams exchange far-ranging thoughts on many subjects, including the role of spirituality in their lives (Page 42).

Warner Bros. Jazz Exec. VP/GM Matt Pierson engages legendary record man Verve Music Group Chairman Tommy LiPuma in a heart-to-heart (Page 48).

In "Every Breath You Take" Sting and trumpeter Chris Botti talk about their practice of yoga before going onstage on Sting's 18-month world tour (Page 55).

WQCD/New York MD Rick Laboy and WNUA/Chicago APD/MD Steve Stiles compare notes on their stations' varying approaches to music (Page 56).

Saxophonists at different points in their careers — successful veteran Dave Koz and relative newcomer Steve Cole — have a touching and often-hilarious conversation about an artist's life (Page 60).

Spyro Gyra's founder, saxophonist Jay Beckenstein, opens up about the influence his youthful listening habits played in shaping the artist he became (Page 64).

In the immortal words of Sam & Dave, "You didn't have to do what you did, but you did, and I thank you." I am deeply indebted to each of the remarkable individuals who contributed to *Duets*. Their generosity and frankness are appreciated beyond telling. It's a privilege to share their insights with you.

Publisher/CEO Erica Farber is a tenacious champion of NAC/Smooth Jazz. Time and again she's offered creative approaches for dealing with each challenge NAC/Smooth Jazz has experienced. I am immeasurably grateful for her support of me and her fostering of R&R's unique creative culture, both of which have empowered me to achieve goals I imagined, but never thought I could attain.

I'm indebted to R&R's GM, Sky Daniels, whose big rock 'n' roll heart really understands my fierce commitment to NAC/Smooth Jazz.

Editor-In-Chief Ron Rodrigues gave me sound guidance at every turn, as always. Managing Editor Richard Lange did the same, plus he scrutinized every word I wrote. Assistant NAC/SJ Editor Peter Petro was my rock. I thank

Anthony Acampora, Hurricane Heeran, Adam Jacobson and Brida Connolly too. Kevin McCabe's integrity and encouragement have been unwavering; I am truly grateful for his friendship.

I appreciate all who advertised in *Duets*. Their recognition of R&R's role in furthering the format's goals allows us to continue that mission. I'm also blessed by Dawn ("Give me your wallet!") Garrett's, Missy Haffley's and Gary Nuell's high-octane sales efforts, which made *Duets* a hit!

Duets' imaginative graphic design was conceived and executed by our amazing production department, especially Gary van der Steur, Tim Kummerow and Carl Harmon.

I owe a special debt to Jack Lightenberg; Marc Silag (and Paul Phelps); KTWW/L.A. Production Dir. Michael Sheehy, whose studio wizardry salvaged an inaudible audio tape; and *Jazziz* Editor-In-Chief Larry Blumenfeld. Each made an indispensable contribution to *Duets*. Writing this special, there were times I was so tired I probably couldn't have told you my address, but the process fired my imagination completely. That's because *Duets* accurately reflects the tone in which art and commerce are conducted in the NAC/Smooth Jazz world: emotionally engaged, intelligent, kindhearted, imaginative and animated. I hope you enjoy the read; I know you'll be surprised.



Carol Archer

KTWV

WNUA

KKSF

WJJZ

WVMV

KOAI

WJZW

KWJZ

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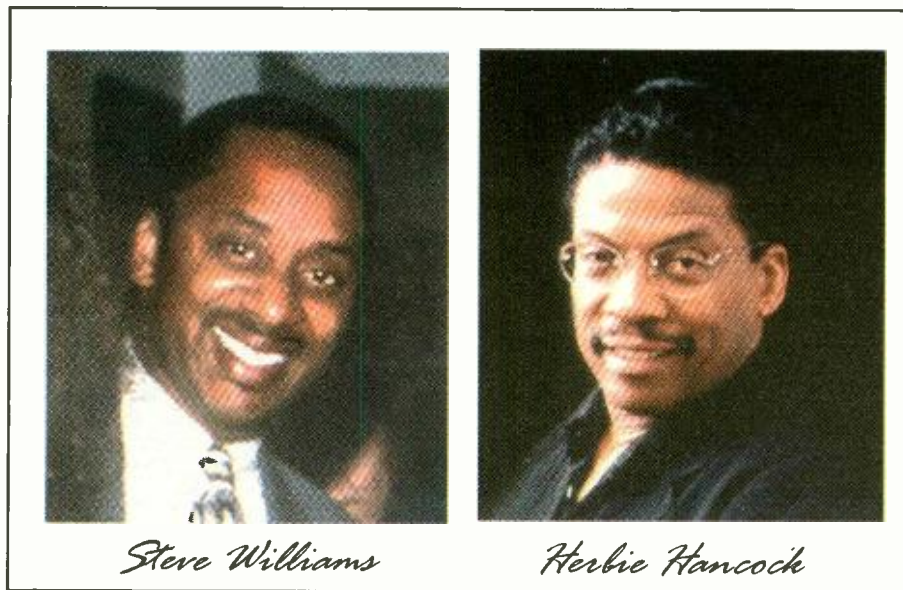
BROADCAST ARCHITECTURE®

The Art Of Living

Steve Williams gets deep with Herbie Hancock

Any attempt to describe Herbie Hancock's sweeping contributions to music is prone to overuse of superlatives. And, although accurate, even superlatives are inadequate in reflecting the true magnitude and cultural significance of his achievements.

Trained in classical piano as a child, Hancock began to play jazz in high school, then burst onto the Chicago jazz club scene in 1960, playing with Donald Byrd and Coleman Hawkins. At 22 he signed a solo deal with Blue Note and recorded the auspicious, presciently titled *Takin' Off* in 1962, which contained "Watermelon Man" (for which he should be sainted). A succession of other first-rate projects — such as *My Point of View*, *Inventions and Dimensions*, *Empyrean Isles* and the wondrous



"People are bored with much of what they're hearing because so much of it sounds the same. Take black radio: Lyrically, there's a lot to be desired, as though African Americans can't create great poetry or there's no audience for it. That's a lie!"

— Herbie Hancock

Maiden Voyage — followed, establishing him as a composer and jazz pianist of stunning virtuosity.

In 1963 Hancock joined Miles Davis' band (with Ron Carter and Tony Williams). His piano style became not only integral to Davis' evolving direction, but played an inestimable role in shaping the revolutionary genre-bending changes jazz was undergoing at that time. Hancock then led a sextet that melded a variety of influences — jazz, rock, African (epitomized by 1970's *Mwandishi*) and Indian — and continued to explore an assortment of group configurations. Formation of the band *Headhunters* signified Hancock's growing interest in funk. The group's self-titled album produced the hit "Chameleon."

Hancock's adventurous musical journey expanded to include the growing use of electronics in the 1980s. The smash single and video "Rockit" — which incorporated heavy textures and pioneered the scratching tech-

nique that later became a defining feature of hip-hop — attracted an even wider audience.

He's successfully navigated another creative avenue, composing for film, beginning

with the score for Antonioni's *Blow Up*. To date he's scored 10 films, including Bertrand Tavernier's *Round Midnight*, which earned Hancock an Academy Award.

Today Hancock's touring and recording schedule continues unabated. Recently he co-founded Transparent Music (along with former head of Verve Records Chuck Mitchell and personal manager David Passick), a new label and Internet presence dedicated to developing and presenting quality music to adult music lovers worldwide.

Hancock also manifests devotion to improving the human condition through philanthropic endeavors. He founded the Thelonious Monk Institute, which fosters a broad range of music education programs for disadvantaged inner-city youth. And in 1996 he formed The Rhythm of Life Foundation, whose mission of empowerment he details eloquently in this conversation.

KSSJ/Sacramento Station Manager Steve

Williams is a veteran radio programmer, one of the most effective and highly regarded in the NAC/Smooth Jazz format. Along with his well-deserved reputation for great ears, Williams is informed and passionate about diverse forms of musical expression. Because I'm keenly aware of his intelligence and deep emotional connection with music, I suspected Williams would be the ideal person to engage Hancock in a meaningful dialogue, but I never imagined how profound a duet the two would create in their remarkable discussion.

SW: We met when you did a showcase for *The New Standard*. What an amazing moment! I've gotta tell you, it was important for another reason: The woman I've been seeing since about a year after my wife died in '96, she and I connected for the first time right before your performance. She's a personality on the Smooth Jazz station in San Francisco, KSSF, named Maria Lopez. There

"Do you know how many people who grew up in the '60s are music lovers until the day they die? They're starving for music! They'd support the industry if there was an industry for them. They've been ignored."

— Herbie Hancock

was something about the moment, and the music was so special.

HH: It's like the music pulled the two of you together.

SW: Didn't you just get back from Israel? What were you there for?

HH: I was on a seven-week tour that started with three weeks in Japan, then a week in New York at the Blue Note, then to Cape Town, where we spent about a minute before leaving for Tel Aviv. But 10 minutes into the flight from Cape Town to Johannesburg, the pilot said we had to go back. We'd lost one engine of a twin-engine plane.

SW: What were you thinking about? Were you scared?

HH: I've practiced Buddhism for 28 years. That morning before we left, I did the prayers, and I'd done them well, I thought. We chant, and it had a nice flow that day. I felt very comfortable, had no fear of a problem.

SW: I have a Buddhist friend who's the rehearsal director for Alvin Ailey. We've done morning prayers together on a number of occasions, but I guess I'm a little noncommittal when it comes to religion. I have gotten a great deal of positive feeling and thought after chanting with her. If I were to go in the direction of one religion, Buddhism would probably be it. Doesn't it seem like a lot of creative people are drawn to the Buddhist faith?

HH: I know a lot of dancers, musicians and actors who are Buddhists. One thing that people appreciate about it is that Buddhism is inclusive, not exclusive. It doesn't compete against other religions. It honors cultures of other countries and is practiced according to the cultures of individual nations. America is basically Judeo-Christian, so Buddhists here may celebrate Easter or Christmas — not in the Christian sense, but culturally. We don't have the belief that if you don't practice certain things you're going to go to Hell. It's the

humanness of Buddhism that attracts artists.

When I do Buddhist practice, I find that I'm more easily inspired from both internal and external forces, and inspiration is so

Continued on Page 45

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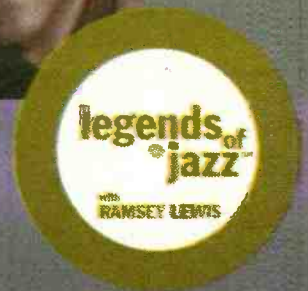


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The Art Of Living

Continued from Page 42

important to art. I have more ideas, and my mind is less cluttered. I'm more sensitive to feelings as a result. Any human being needs that, not just artists.

Back to what I was saying about Cape Town. It took about 25 hours to get there from the U.S., then we missed our connecting flight to Tel Aviv, which meant we had to fly from Johannesburg to Milan, then on to Tel Aviv, all of which took about 30 hours. We had to play a concert two hours after we got to the hotel.

SW: Who's in your band now?

HH: Terri Lyne Carrington on drums, Cyro Baptista is the percussionist, Ira Coleman on bass, Eddie Henderson playing trumpet and fluegelhorn.

SW: And probably sounding great!

HH: He's soundin' *unbelievable!* Beautiful tone. The space that he uses is fantastic.

SW: He's got a really cool touch on the fluegelhorn, unlike anyone else.

HH: It's like velvet. And so creative! The choice of notes — everything — feels perfect. And we've got a saxophonist named Eli Degibri who's only 21 years old. This guy is awesome, fearless! He's full of surprises. You can never predict where he's going to go in his solos, and I love that.

SW: Sounds like Miles Davis.

HH: Exactly, that's why I love it. With the kind of training I got with Miles many years ago, that's the kind of musician I want.

SW: I'll tell you, I *miss* Miles, man. Whew!

HH: I can't exactly say that, because I feel the influence of Miles in so many ways. I not only hear it in other people's music, but I learned so much from him, sometimes....

SW: You hear him in your own music, I bet.

HH: I feel it. I approach the music in a way that's very much a result of having played with that group.

SW: With Tony Williams, Wayne Shorter and Ron Carter.

HH: I learned a lot of life lessons from that too.

SW: [Laughs ironically.] Oh, really! Like what?

HH: Risk-taking is one. Not being afraid to try things. I even want to know the food in other cultures, learn about local food. In a sense, even that is risk-taking.

SW: Very much so. When you think there's a fast food place on every corner....

HH: That's *really* risk-taking! [Both laugh.] You're lucky *not to be eating a ratburger.*

SW: That sense of risk-taking filters down to everyone who listens to Miles' music and your music, that adventure. Every note opens up something new.

HH: It's trying to look at things in a fresh way. I try to do that with life, too, not to see

from a one-dimensional viewpoint. When I'm faced with obstacles, I try not to be locked into one way of looking at them. Through life, I've discovered the great advantage a human being has in confronting difficulties and looking forward to an infinite number of ways to view them. From another vantage point, you can find a creative solution.

SW: You have to be wired in a certain way — we all have it — and we have to learn how to turn on the switch.

HH: That's it! That's why I practice Buddhism.

SW: I'm there with you.

HH: I can tell.

SW: Taking risks has been a common thread through almost everything you've done musically, your many levels as an artist, from the beginning. You've touched on every aspect of music: classical, jazz, pop, African, Cuban — all those influences.



What's amazing is that there's been so little criticism of you from the purists, that group that frowns on risk-taking. [Both laugh.]

HH: It's very important to me to be true to myself. If I feel an urge to do something, I need to go through it, like when I first did *Headhunters* [1970]. I had to go in that direction because I'd been playing music that was very space-oriented with the *Mwandishi* band.

SW: By the way, what does "mwandishi" mean?

HH: It means "composer" in Swahili. Playing that music, I felt untethered, and at a certain point I missed being grounded; I needed to be in touch with the earth again. Even though I was playing this very avant-garde music, at the same time I was listening to records by Sly Stone, James Brown and others. I wanted to see if there was a place for me in that area, something more R&B. I had no intention of giving up what I'd done before in acoustic jazz, but I was interested in stretching.

The kind of flak I got at the time was from critics who were documented purists. Musi-

cians certainly didn't care. The people who liked it bought it, but no one else knocked me for doing it. Critics were the only ones. It's like Miles Davis used to say, "It's *only* 'My Funny Valentine.'" [Both laugh.] If there's something for me to learn from criticism, I hope I'm open enough to take it in. But that's not what I was getting; it was more like a personal attack on me and my rights. Someone's going to tell me I don't have the right to do that? Give me a break. I'm African American! That's music from my culture, my roots.

SW: It's a nobler approach than regurgitating the same old ya-ya time and time again. It's also an enlightening one. I'm sure that once you decided to take a step in a direction — whether the funk/synthesizer thing in the '70s or the techno/dance thing in the '80s — whatever it was, you had to learn something from it.

HH: Absolutely! In fact, with the group I have now, there's enough variety in the experience of the players and enough variety in their ages that the palette we work from is really big and includes everything from funk/rock to bebop to avant-garde and classical. We're playing the music from my last CD, *Gershwin's World*, which already demonstrates a broad palette. We had the good fortune that Stevie Wonder won a Best Male R&B Vocal Grammy for a song from it, "St. Louis Blues." I got one for it, too, Best Individual Jazz Performance, so it was recognized by the industry for the demonstration of two different genres right there.

The way this band performs is that we've honed the songs down to their skeletons, then honed the skeletons down so it's just a frame. We create new skeletons every performance. Once we get goin' on a tune, there's no way to tell what tune it is. It's a very dramatic way of performing, as though we're telling a story. People are on the edge of their seats because they don't know what's going to happen next, what the next groove is going to be or who's going to start it.

SW: Not only the audience, you're on the edge of your seat too. How long have you guys — or I should say guys and a gal — been out?

HH: We've been together about a year and a half.

SW: You mentioned Stevie Wonder. Just the other day I watched The Kennedy Center Honors for about the 15th time. Man, you and Stevie have a long history, but that was the icing on the cake. First to see him honored — the youngest man ever to receive it — then to see him enjoying it in the way he was, and then to see the performance, you and the musicians. When Diane Schuur came out and did "I Just Called to Say I Love You," there wasn't a dry eye in the house. Whose idea was it to get her up there?

HH: Stevie Wonder is loved the world over. We wanted to demonstrate that his influence is felt by all artists, so instead of a jazz/R&B thing, we wanted maybe a Garth Brooks, Gloria Estefan, Sting, Lauryn Hill — artists from other genres — singing Stevie Wonder tunes. Everyone said yes, but there were all these circumstances, like people were out of town or a death in Lauryn's fam-

ily; working against it. Diane's name hadn't even been mentioned because we were looking so far away from a jazz or R&B direction, but *she'd* done her own concert a few days before and was already in Washington. It was just meant to be.

SW: I cried, man. It was so moving. The fact that she's sightless, too, and obviously inspired by Stevie Wonder — how could you *not* be? — and not just her disability, but her attachment to music and the way that she is with it.

HH: He's like a mentor for her and so many others. He's done so much. If it wasn't for him, we wouldn't have Martin Luther King's birthday as a holiday. Stevie's one man who changed history, because that's never been done. In that sense, he's a founding father. Stevie Wonder has shown that one person can make a difference.

SW: Exactly! Were you prepared for what happened onstage? I know *he* wasn't prepared, because I could see the tears falling from his eyes.

HH: One of the things I wanted from the get-go — it was like a directive — was Stevie Wonder to be brought to tears. I wanted him to be touched, because he touches us. I reharmonized "I Just Called to Say I Love You" — it's a beautiful song! — and there's something very European, an international flavor, to the piece. I wanted to reach inside and find a place of beauty that had been inspired by Stevie.

SW: You did the same thing with "St. Louis Blues" and stripped it down to its essence.

HH: Yeah, we did.

SW: I've heard that song countless times, and I like it, but it never moved me in that way before. What you did with that was genius. It created the emotional moment for me.

HH: When Greg Phillinganes, [Take 6's] Mark Kimble and I were arranging it, that song was a real challenge. We got exactly what I hoped we'd get, but it took so long before we knew who *was* going to be performing, and we couldn't finalize the key or anything until we knew the singer. We had a lot of sleepless nights and did that arrangement overnight, finishing at four or five in the morning.

SW: Oh, no!

HH: Greg and Mark started on it, then they came to my room, where I had a synthesizer. We got it almost done, but there was still something about getting from the intro to the melody. I didn't want to identify the melody exactly at its beginning. A few words later I wanted it to sneak up on you. And when I got it, it surprised me. Our brains were so fried, we had to put it on tape, because we couldn't remember it otherwise. Mark had to rehearse it with Take 6, and they had some problems because Diane sang it a little slower than she did at rehearsals, and they were running out of breath! But she loved it, and I'm glad she did it, because she made it happen *completely*.

SW: I wasn't prepared for my reaction. We've all seen so many awards shows, and

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The Art Of Living

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they're routine, but the routine was broken in such a dramatic way.

HH: They told us it was the last Kennedy Center Honors for the millennium, and they wanted it to be the best. I was determined to make it fresh, because I love Stevie, and I wanted to honor him. And so did Greg.

SW: Stevie discovered Greg in Detroit. My daughter went to the same school, Cass Technical High School. You know who else came from that school? Ricky Lawson.

HH: That's a hell of a school.

SW: Kind of Detroit's version of Music & Arts High School in Manhattan. Geri Allen went to Cass Tech, and so did 30 or

“Technology has the potential for – but hasn't achieved – the creation of a whole new direction, a new paradigm, which could address the real social issues of human development, the real things people have to deal with.”

— Herbie Hancock

40 other artists.

HH: I think Donald Byrd went there.

SW: Yeah, yeah! You played with Donald Byrd early on.

HH: He's the guy who discovered me. I think the last time I saw him was at the I.A.J.E. in L.A. a couple of years ago.

SW: Yeah, someone did a tribute to you.

HH: I'm not sure. I just had my 60th birthday, and the memory's the first thing to go [laughs].

SW: I'll be celebrating my 40th soon, and, Herbie, if I can look and sound like you when I'm 60, my life will have been a prosperous one. You give 60 an unbelievably fabulous name!

HH: I'm more excited about life now than I've ever been, about music and all the possibilities, all the problems of technology, and their solutions. I'm trying to get much more involved in life, not just as a musician, but as a human being, at this time in my life.

SW: Looking back, when you were getting into music, is this what you imagined for yourself at 60?

HH: No, never. Ever since I was a kid, I wanted to be a musician, even when I chose to major in electrical engineering in my first two years of college. One day I had to look in the mirror and ask myself who I was trying to kid. I thought I was doing something practical by going into that field — at that time they really needed people in science and technology — but the handwriting was on the wall for me, and I had no choice. Now it's very different. I see myself as a human being, and being a musician is one of the

things I do. I'm a father, a husband, a son, a citizen.

SW: Are your parents still alive?

HH: Yes, fortunately they are. Rather than shackle myself with the fallacy that what I am is a musician, I realize that the one thing I *always* am is a human being. I'm only a musician when I'm playing music or talking about it, but I'm not a musician to my daughter or to my wife. It's a thing that I do, but they don't see me in that role. Buddhism helped me figure that reality for what it is.

SW: Although when I was 30 or 35 I was looking forward to turning 40, now I'm going through a heavy head trip about it. All I've ever done is radio. I started when I was 15.

HH: Wow!

SW: So it's very hard for me to reconcile being a human being as opposed to being a radio guy. It's so difficult, it's almost at crisis proportion.

HH: Let me tell you, the 40s are better than the 30s, and the 50s are better than the 40s. I'm getting a glimpse that maybe the 60s are better than the 50s. Little by little, things open up more. Your perspective gets broader. That's what I like about getting older. Things that I thought were important aren't so important anymore, and a lot of things that I slept on and didn't pay attention to are extremely important.

SW: When I was 15 and starting in radio, that was the year I got my first Herbie Hancock record, *Man-Child*. What's so amazing is that the title spoke to my coming of age and finding my life's work and a new way of listening to music through that record! The release of that record signaled a transformation in me. It was such an unbelievable time, and I'll never forget it. I don't mean to gush, but you'll always be a part of what Steve Williams is in a really, really deep way.

HH: Wow, thank you very much. One of the most important objects of the process of mastering the art of living is the discovery of who you are. And who you are, that's the child, the whole of the child, to the man. The man has to discover all those pieces in a symbolic sense. The man-child metaphor works in a lot of different ways.

SW: Are you going to be programming an Internet channel?

HH: There's a new venture called Trans-

parent Music that myself, my personal manager, David Passick, and Chuck Mitchell, who was the former head of Verve Records, have founded. Transparent Music is a concept based on the idea that we stand for quality music. That's what we care about. More than that, we stand for a lifestyle of quality. The Internet is so broad that we're interested in filling a quality brand.

SW: It's also an extension of your pioneering role in technology. You were first on many levels, as far as technology and music are concerned. It's perfect for you.

HH: My experience is that what is called radio broadcast has, unfortunately, become radio narrowcast. There are so many huge gaps caused by the narrowness of programming that so many records sound so similar, so derivative.

SW: Right!

HH: Conventional thinking holds that the only thing we can do is create something that sounds like something else, but what about music that cannot be described that way, only in terms of history? What about something that's new?

SW: That has imagination!

HH: Right! What about music that carves out a path?

SW: That takes risks!

HH: Music that's original, that doesn't have some direct connection to something that went before it.

SW: Duke Ellington's was the original fusion music, because it brought together influences. Nothing comes through life without connecting at some level to the past, but he showed that you can synthesize the past by using your imagination.

HH: There's music that people are waiting for if there was an avenue to expose it. People are bored with much of what they're hearing because so much of it sounds the same. Take black radio: Lyrically, there's a

Transparent Music will not ignore those people, that invisible audience, or that invisible revenue source for business.

SW: Give me an idea of the framework. What am I going to hear, and how will it be designed?

HH: We'll have traditional brick-and-mortar distribution in addition to an online presence. We'll recommend certain records because we think they're good. Someone may want to know whose music I respect and think can touch their hearts. Transparent Music is also a record label, but we will be promoting quality music on any label, not only our own.

SW: That's revolutionary!

HH: We don't want to be in competition with other labels. We only care about the quality of music and developing artists. And we'll still get paid, because, on our website, if someone wants to buy a record — whether it's on Sony or Maverick — all they have to do is click on it, and they can buy it immediately from Amazon.com or Tower. We'll have a deal with retailers, and we'll get a piece. It's a win-win. We're interested in everybody winning. Record companies, Transparent and the consumer all win, and hopefully it'll be a feather in the cap of quality music.

The company's physical home is in New York, but cyberspace is anywhere. There's much more we'll be doing on the site. It won't be just me. We want the opinions of other celebrities, sports figures and others at the top of their fields. And it won't be only in English or recommendations of only American music. We want to stand for the next step in humankind's development and recognize the great value of the interchange between different cultures.

SW: That's truly consistent with the global nature of the Internet. You know, the tune “Chameleon” describes you perfectly, in the sense that you move through so many

“When I was a kid, if you were African American and had any potential for ‘making it,’ you wanted to get out of the black community as fast as you could. But we're looking at this in a new way now. We're trying to redefine and refurbish impoverished African-American communities.”

— Herbie Hancock

lot to be desired, as though African Americans can't create great poetry or there's no audience for it. That's a lie!

SW: But that's what label executives are saying, that there's no audience.

HH: One thing we realize at Transparent is that the only audience that's recognized is in their early 20s and younger. Do you know how many people who grew up in the '60s are music lovers until the day they die? They're *starving for music!* Their lifestyle is different now because they've got to go to work and maybe they have kids, but they'd support the industry if there was an industry for them. They've been ignored.

worlds and do it with such grace. And the music still comes out like Herbie Hancock — not grafted, just so many different manifestations.

HH: I've come to discover that a human being is a lot more versatile and multidimensional than we realize, and that's something I want to promote. A multidimensional perception is very valuable for a human being. If you can look at things from another perspective, nothing can get in your way. It makes life more exciting and less fearful. I want to be able to share some of the things

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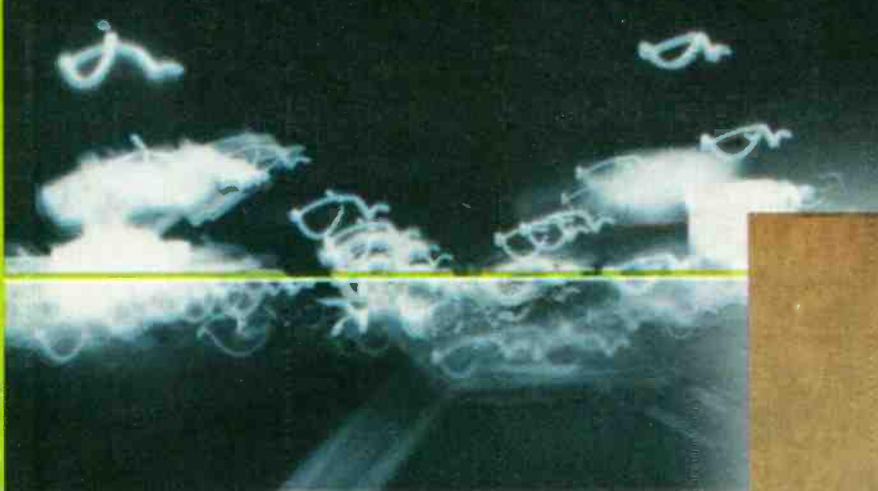
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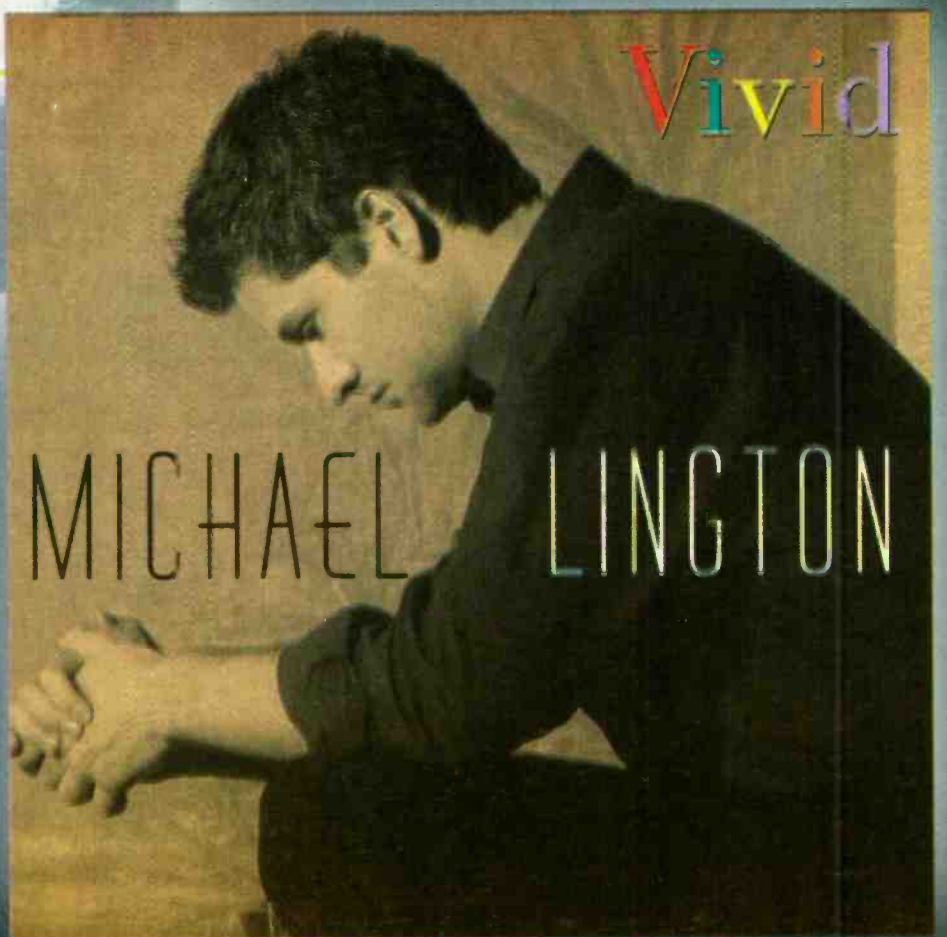
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A Passionate Point Of View

Tommy LiPuma and Matt Pierson on the record

Tommy LiPuma, Chairman of the Verve Music Group, began his legendary career as a saxophonist in Cleveland, then segued to record promotion for Liberty in the early 1960s. He went on to become a consummate record man, a titan of the music industry.

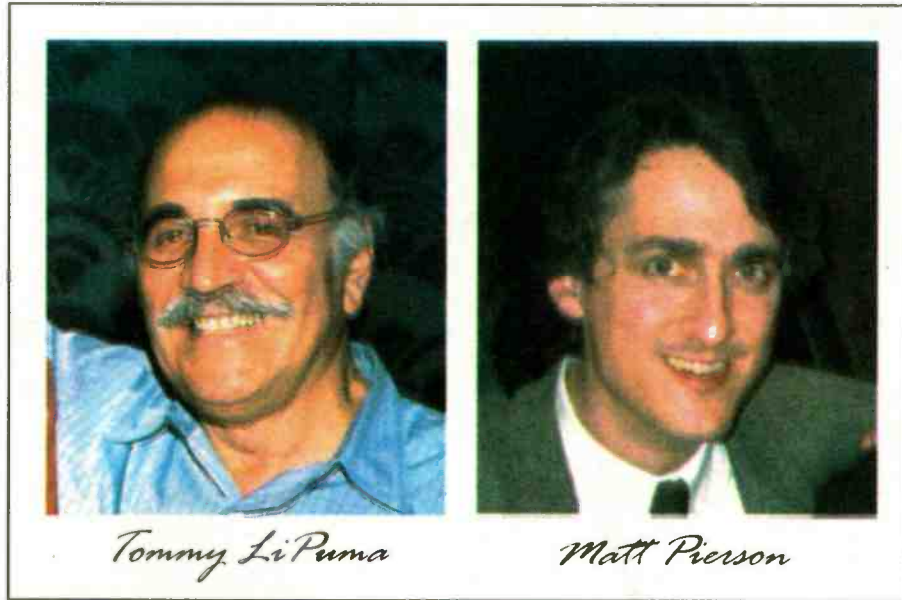
One of the most successful pop and jazz producers ever, he's earned 18 gold and platinum records, 30 Grammy nominations and two Grammy Awards. As an executive at A&M, Blue Thumb (which he co-owned with Bob Krasnow), Warner Bros., Elektra and now Verve Music Group, LiPuma has signed and/or produced a truly staggering array of artists such as Miles Davis (*Tutu*), George Benson (including the multi-platinum *Breezin'*), Al Jarreau, The Crusaders, Dave Mason, The Pointer Sisters, Ike & Tina Turner, Earl Klugh, Michael Franks, Antonio Carlos Jobim, David Sanborn (Sanborn and Bob James' *Double Vision*, among others), Mark Almond, Natalie Cole, Anita Baker and Diana Krall.

Like LiPuma, Warner Bros. Jazz Exec. VP/GM Matt Pierson's life in music began as a musician. He was a jazz trumpet performance major at the University of Miami and played with Julio Iglesias, The Miami Sound Machine and, after a move to New York, with Art Blakey's Big Band and on Broadway shows. When she ran promotion at Blue Note, Susan Levin hired Pierson as her assistant in 1988.

He joined Warner Bros. in 1991 as Dir./A&R and staff producer, then was named Sr. VP/Jazz four years later. Pierson was upped to Warner Bros. Jazz Exec. VP/GM early last year. He's signed many notable artists — both smooth and straight-ahead — such as Boney James, Rick Braun, Joshua Redman, Kirk Whalum, Kenny Garrett, Norman Brown, Brad Mehldau, Larry Carlton and Kevin Mahogany, and produced records for Fourplay, Redman, Mehldau, Garrett and numerous others.

LiPuma and Pierson share a heartfelt devotion to music. They both have great ears and very strong opinions. In the following conversation we're privy to their informed — and highly passionate — observations about the challenges jazz and smooth jazz artists face today.

MP: What music of any kind have you heard lately that's exciting?



TL: There are a couple of things I like, but you're my competitor as well as my friend, so I'm not sure I should tell you what I'm lookin' at. But I like a band from down South that's a throwback to guitar/organ....

MP: The one from New Orleans?

TL: Yeah, *So Alive*.

MP: The whole live soul movement is incredibly exciting to me — D'Angelo, some of Lauryn Hill's music, certainly Macy Gray, Maxwell, some of Eric Benet's work — all the great heartfelt singers. They play that shit live with such a give-and-take with the musicians. The influences are coming out of Sly, James Brown, Prince....

TL: ...Marvin Gaye.

MP: What the tracks sound like and the approach to the rhythm is an extension of what R&B used to be. Now samples and loops get incorporated as a texture instead of being the basis of the track. That can have a profound influence on our music, because the most successful NAC music is instrumental pop. That's why Paul Brown is so great; his work is instrumental pop/R&B. He's done so much work with us, but his most exciting music has a live rhythm section, which is great news for NAC, because NAC musicians are well-equipped to nail it in that format. Foreplay's working on their next record, and we're trying to work out having them work with a couple of young R&B artists.

TL: The same thing's happening on our side with Joe Sample. We're getting him together with The Roots. Joe was making more money over the past few years from samples of things he's written than from records or gigs. When The Roots accepted their Grammy, they said, "Long live R&B

and live players." I thought, "How great!"

When I was making records, everything was machines, which we used in conjunction with live players. Machines gave everyone a feel, kind of like a click track, but I've always been reticent to use them alone. It's good that people are getting tired of tempos that don't vary one iota. Music was getting so it almost wasn't able to breathe. You had drum machines playing a steady beat, but that's a lot different from having something that breathes and has dynamics.

MP: ?uestlove, the drummer for The Roots who also plays on D'Angelo's and Lauryn's records, basically plays a repetitive groove, no fills or anything. But because of the human quality of what he's doing — sitting in a room, looking at a bass player — even though he's playing what a loop would play, it makes the track breathe.

TL: After Sade's last record you'd go to see those guys live, and that's what they were playing. They were ahead of their time. They had a sense of the machine feel, that repetitiveness, then played it. I'm just happy to see live players on records again. One of the biggest drags is the feeling that everyone's copping everybody and there's no sense of uniqueness from one player to another.

MP: So, Tommy, what do you think about the NAC/Smooth Jazz radio format today?

TL: If you want to ask difficult questions, I've got one: How are things going with the merger? [Both laugh.] The interesting thing the question of NAC brings up for me is about a record that's very hot for us, Diana Krall. It got relatively little airplay, but it's doing fabulously on a weekly sales basis. Then she was on the Grammys and played for

100 million-plus people. Diana's record went from selling 15,000 the week before the Grammy broadcast to 32,000 the next — more than doubled! — after a three-minute shot on TV. If records have it in the grooves and they're given the right exposure, they will sell.

MP: There are P1 listeners who are active and buy records, but many NAC radio listeners are passive listeners who use it as an element of their lifestyle, as background at work, in the car, when they're having dinner or having sex.

TL: And that was by design. I give [Broadcast Architecture CEO and format founder] Frank Cody a lot of credit for putting together a format that is very successful at selling time, because that is what the radio business is about. Record companies can't put the onus on Frank because conglomerates — whether they own record companies or radio stations — must have cash cows.

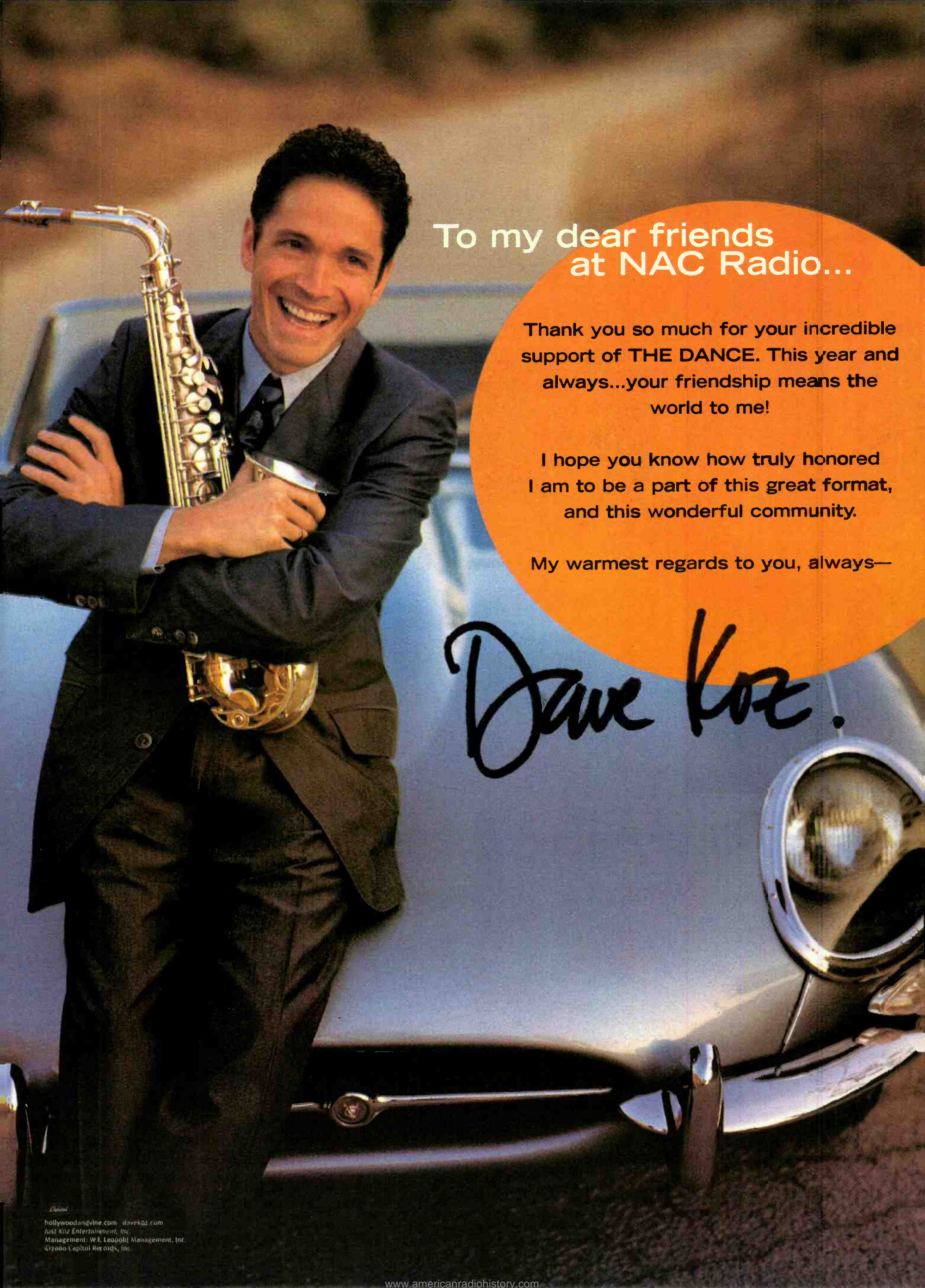
MP: But when a company with a block of stations in a market hires a researcher to find the right music, what they do that is so helpful to them but so hurtful to us is to look for records that *don't* cross. So when we talk about crossing an instrumental record to Urban AC or AC, forget about it. The owners of the Urban AC may very well own the crosstown NAC and want to keep the audiences separate.

Look at Boney James. We've worked hard to cross him, and he's done fairly well at Urban AC. Seventy percent of the audience at his shows is black. There's a passionate audience for his music at that format, but the system is keeping him down. It's the same with NAC music, especially vocals. Getting a shot is almost impossible unless you've got success in another format. There are all these rules we all have to live by, but none of them really have much to do with passion for music.

TL: Now that radio stations are so niched, if you can't get your record played on the one station in town that might play it, you're screwed. It's not like the days when there were in-town direct competitors and outlying secondary markets where you could break a record. Music directors were always music lovers first and foremost, and station owners were entrepreneurs, people who wanted to be their own person.

Sometimes stations would add records by vote, with jocks and others weighing in, but invariably the station at which one person picked the music was the No. 1 station in

Continued on Page 51



To my dear friends
at NAC Radio...

Thank you so much for your incredible support of THE DANCE. This year and always...your friendship means the world to me!

I hope you know how truly honored I am to be a part of this great format, and this wonderful community.

My warmest regards to you, always—

Dave Koz.

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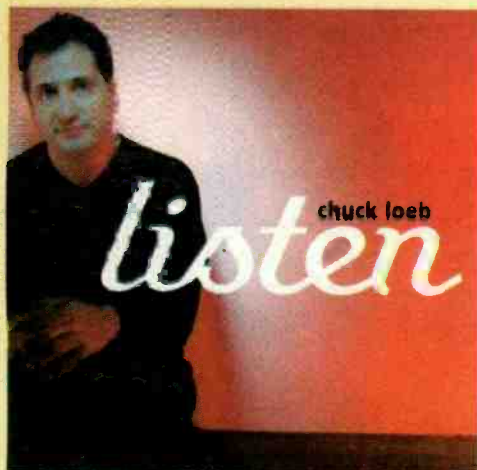
New This Week: WJCD, JRN

“Endless Summer”

Chieli Minucci

*The first single from **Sweet On You***

New & Active



Chuck Loeb

“Silver Star”

The follow up single to his #5 single “High Five”

On Your Desk Now

New & Active

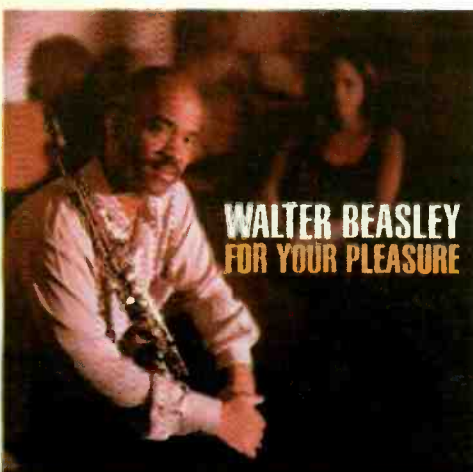
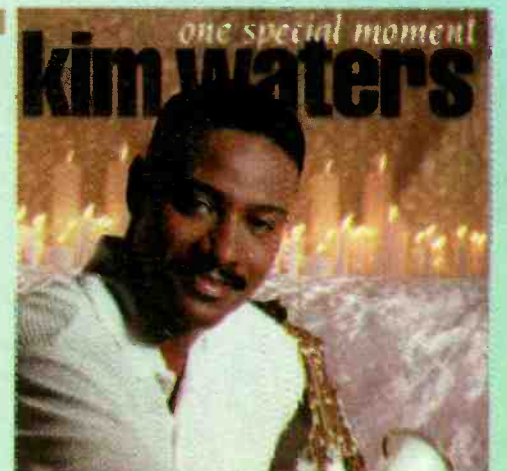
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Verve Group Chairman Tommy LiPuma in the recording studio with Grammy-winning vocalist Diana Krall.

A Passionate Point Of View

Continued from Page 48

town, because the committee decision — the consensus — was a compromise and not a point of view. Does anyone *have* a point of view anymore?

MP: The nature of music testing is familiarity, straight-up. The moment you recognize a tune, it'll be favored over something that takes time to get into. But we can't shoot the messenger. What BA does is a very valuable service to radio stations, but its value really depends on what radio does with it. Are research results the only thing that matters? Does *taste* have any place at all?

Some radio guys know the value of the data, but they have to face their bosses too. It's the same for you and me, Tommy, but at the end of the day, what's going to make or break us all is our passion for music and our taste. If passion and taste stop mattering to radio, it'll become blander and even more passive and safe. Then who'll care?

TL: One NAC station played a track of ours that wasn't the single, and they got phenomenal phone response on it over the first weekend. Two days later they put it in a music test, and when it didn't do well, they took it off the air. [*Pierson laughs.*] Were they listening to their audience or to 50 people they paid \$50 to listen to 15 seconds of something? This manner of testing is the only thing that really bothers me. When I was a promotion man, PDs would remind me that they were not in the business of selling records. While that's still true, the fact is that records that people react to are records that people want to hear.

MP: If people actually hear a record on the radio and buy it, that means radio listeners are paying close enough attention to the station — and care enough about the music it offers them — that they will actually spend money. Our aim is to get our music exposed to an audience that will want it to be part of their lives, and radio is a tool for a record company to achieve that.

In this format the only way to get people that involved with the music is to have an artist who makes a record they're 100% behind emotionally, get the power rotation

from BA so you can take it top five on the R&R chart, and do it three songs deep on a record. It's rare in this format that people react by buying a record before the third active single. You see the same pattern with our artists — Boney James, Norman Brown, Fourplay and Kirk Whalum — as well as others like Brian Culbertson. You need the third track to create enough repeat impressions that the consumer will buy the CD and a ticket to the concert.

Not that record companies haven't always thought about all the elements of marketing, but ours is a business that was extremely radio-driven for so, so long. With our music, radio is still a big part of it, because it's one way people hear music. But as time goes on, all the other elements will become more important in reaching the plateau that radio alone used to provide.

Think of all the great classic jazz artists who used to sell 300,000 units. When they make a record today that is as strong as the ones they did back then and they get airplay at this format with two or three tracks, they're selling half what they used to sell. Their fans may already have enough of their music and have moved on, which can happen any time an artist ages. There's a chance the artist hasn't progressed with the times and isn't making music exciting enough for a new audience or for their longtime fans. But, most importantly, the artist loyalty in this format is nil! If a new record comes out by an artist who had a huge record, radio is back at square one.

TL: There is no way you can bring back the past. Time goes forward, not backward, and I'm not suggesting that this needs to be otherwise. But if you try to fill any format 24 hours a day with a specific type of music, you're not going to find enough top-quality music in any one genre without compromising and getting into the mediocre.

Plus, audience demographics today are tightly targeted — for obvious sales reasons — which results in narrowed musical choices. Mass-appeal radio stations in the past had a wider universe of music to play because they attracted broad demos. You'd hear Vince Guaraldi one minute and Buffalo Springfield the next, or Floyd Kramer and then Sly. They played the hits

Outtakes

MP: Back when you and [CTI Records founder] Creed Taylor were making the seminal records of contemporary instrumental music, whether you called Harvey Mason, Steve Gadd, Chris Parker or Bernard Purdy, each of those cats would deliver something with a distinct personality that would grease your track with a groove, even if it was a tracking date.

TL: You know what it was called? *Style!* When you heard a record with Eric Gale on it, you knew it was him. There was no question, even if it was an Eddie Rabbitt record. When everyone had so much style, making a record was like casting a play or a movie.

At the time of the first Michael Franks record I had just gone to Warner Bros. from working with The Crusaders at Blue Thumb. I knew the thing that would put on an edge and take Franks' songs to another side would be getting The Crusaders to play on them. The combination of Michael's songs and everything they brought to the table — smart lyrics and a sense of melody — with The Crusaders would make all the difference. The first time Joe Sample heard the songs, he said, "This is the shit! This is really happening." What I used to love about making records then was putting songs with players to create an atmosphere in the room. Magic would happen.

MP: That's the whole concept of jazz. Most of the producing I do is straight-ahead jazz records. The whole issue is trying to capture a magic moment. When the chemistry is right, you're going to make something happen that could never happen at any other point.

TL: And when you're working with great musicians the less they rehearse, the better. Preproduction is a very important aspect of making records. I like getting the sense of the structure down, then never going back to it, because you want to keep that freshness about it. With good live players, it's all about freshness. You can go from something great and spontaneous, but the more you do it, the less magical it becomes.

I just did a record with George Benson [*Absolute Benson*] with an all-star band: Joe Sample on piano, Christian McBride on bass and Steve Gadd on drums. If we went back the next day to try something over again, they wouldn't remember what they played. For guys like that, they get a sense of something, then they nail it and go on. If they have to play it on a live date later, you've got to send them the record to hear what they did. And this is the way it should be!

of the day, which created real excitement.

MP: The way to build a hit record is to get it played 20 or 30 times a week, and that's good for us and good for radio. But the issue we face in addition to catalog taking up so much airtime is that a lot of mediocre music is being put out that fits the

format and tests pretty well since it serves a lifestyle purpose, yet it's not music that anyone will go out and buy. Radio needs to raise its standards and be more committed to the quality artists who are individuals making a statement, who are in it for the

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A Passionate Point Of View

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long haul, who have passion in their music and who are connecting on an extremely emotional level with their audiences. For instrumental artists, it's so hard to do that, but when they do, these are the artists who mean something.

TL: When I look at national sales figures, the first title I look for to see if it's where I think it's going to be — and it always is — is Miles Davis' *Kind of Blue*. Every week, just like clockwork, 5,000 or 6,000 records. Then I see new straight-ahead acts struggling to sell 300 or 600 a week. The front-line jazz product that sells never gets close to Miles' 5,000 a week — Diana Krall or Herbie Hancock being exceptions.

MP: There's something to be said for plugging away over time. There are records like Joe Sample's, which, 48 weeks in, is still No. 14 in sales and selling 4,800 a week for a total of 172,000, which is pretty impressive. We're 73 weeks in on Kirk Whalum's record, and we've sold 140,000, over 1,700 a week. But you've got to make sure that, top to bottom, you've got a great record and an artist who gets in front of people and conveys that emotional information to the audience. A year and a half into a record, if you've still got a single you can work to radio, you work it!

TL: You're damn right!

MP: I've got 16 or 17 artists on my roster — straight-ahead and smooth — because I want to be sure we can give each record all the focus it takes to get the audience. There was nothing wrong years ago when you'd put three guys' records out and maybe only one would make it. That happened a lot, and it wasn't such a bad thing, because you could hit with just one track.

TL: You've got to be very, very selective when you sign an act today. Not only do they have to be great, they have to be willing to tour, to do whatever it takes in order to support the record. If they don't, forget it. It's a lost cause. They've got to gig all they can, do press interviews until they drop and work with radio.

Some acts that have been around for a while think, "I've already done this. I'm back at letter A." Well, there's only one letter here, letter A, and you've got to go back to A with every record. Al Jarreau has been outrageous! We're weary just trying to keep up with him. This guy is just amazing. Anything we've asked him to do, he's done, and more. We had a good amount of time to set the record up smartly, good management — everything was right.

MP: Look at the artists who are successful out of this music — Boney James, Dave Koz, Jim Brickman, Culbertson and others. They all connect in personal relationships with the people who are going to be involved in their careers. They put in the time and energy to be part of our team. One of my favorite quotes is from Duke Ellington. When he got dropped from Co-

lumbia because he wasn't selling enough records, he said, "That's funny, I make music. I thought it was *your* job to sell records." These days it's still true that we have to sell them, but it's the artist's responsibility to help market and promote them. If they don't put a human face on that record to the people who are the tastemakers and who determine whether or not they get that type of exposure, they're not gonna get the edge.

Jim Brickman's story is the perfect example. God bless him, he's not the most talented musician on the planet, but I guarantee that the reason he's been so successful is because this guy has busted a nut at AC radio. He cut jingles for every single one of those stations. He plays every single radio event. When he gives them a track that is two minutes long, what are they going to do, not play the record?

Our artists need to do everything to rise above the fray and create enough repeat impressions to sell records. What has happened with Dave Koz's and Boney James' sales since they've had their radio shows is amazing! It was the same for David Sanborn when he had his TV show and when any of them show up on a soap opera.

TL: It's only been in recent months that Diana Krall has been getting booked on *The Tonight Show*, *Regis & Kathy Lee* and other shows of that type. Prior to that — and we were selling good numbers at that point — the reality was that she was out on the road for 48 weeks every year. She worked like a dog, and, believe me, that's what kept that record going. It certainly wasn't the airplay we were getting, although we had some.

MP: She's a *huge* word-of-mouth artist! When that upscale audience gets hip to something, and they put that record on for their dinner parties....

TL: I'm always interested in checking out the demo of the people who come to see Diana in a club or a concert venue. Until recently a major portion of them were 35, 40 and older. But now there are a lot of young people that she's connecting with in the audience.

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Outtakes

TL: Remember when "Watermelon Man" was a hit? There were records that came out of jazz that were hits.

MP: I'll make a prediction: We're gonna make our Boney James/Rick Braun record, "Grazin' in the Grass" — a proven song that was No. 1 in 1968 and 1969 — a *pop* record. These guys are trading live fours and communicating great live music in an instrumental format that can actually get across.

Everyone in NAC radio asks how they're going to pull listeners from other formats. Sure, they have to play that Brian McKnight single, Mariah Carey's single. What's going to make us all excited about what we're doing is looking at a pop chart and saying, "That was *our* record. Those are *our* artists." When we finally see CDs at the houses of our friends who've never heard jazz, and they're Sting, Sarah McLachlan, The Roots, Boney James and Rick Braun, we'll know that our music can become part of the pop music consciousness. That's when we'll all have something to celebrate. We only need a couple of those records to get across.

TL: During Grammy week Elton John and Diana Krall were playing sister venues in Hawaii. He happened to hear her, and he flipped out, loved her. I got a call saying that Elton specifically asked for Diana to be on his Music Cares tribute. They had Sting, Phil Collins, Mary J. Blige, Natalie Cole, Bonnie Raitt, Jewel and on and on. One star after another got up and did an Elton John song with Elton's band backing them up. Diana walked over to the piano and did "Border Song" solo. She blew the top off the place and got a standing ovation.

It was a moment when everyone got the sense that Diana Krall isn't "just" a jazz artist. There is room for expression beyond these narrow definitions into which many people conveniently put artists — the jazz slot, the pop label. Whatever happened to *music*? All you have to do is give people a chance to hear something, and if it's meaningful, they'll love it. We don't really have to choose sides. Music can be communal. They didn't call it that, but in the '40s Charles Brown and Nat Cole were pop artists. It wasn't jazz, just music — popular music.



Between takes during the recording of *Shake It Up*, Warner Bros. Exec. VP/GM Matt Pierson (second from r) hangs with (l-r) trumpeter Rick Braun, saxophonist Boney James and producer Paul Brown.

this Heart will be easy to break.



YOLANDA ADAMS FRAGILE HEART THE NEW SINGLE FROM HER ACCLAIMED, GRAMMY-WINNING ALBUM MOUNTAIN HIGH...VALLEY LOW

"An ocean of testimonies complemented by the passion and nourishment of Adams' voice." - HONEY

"It's a cool time to know Yolanda Adams right now." - INTERVIEW

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Part urban, part jazz and part gospel, *Mountain High* lays a broad horizon for Adams' vocals to shine, and it's impressive how much stylistic ground she covers. With the colorful piano voicings and ear-friending chorus of a "lite" pop song and the locomotion of an urban AC tune, "Fragile Heart" sounds remarkably compatible with an NAC/Smooth Jazz backdrop, especially for those with an ear for crossover vocals.

-R&R NAC/Smooth Jazz Review 4/28

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Every Breath You Take

For Sting and Chris Botti, it's a 'stretch'

Sting and Chris Botti first met when the trumpeter was invited to play at a benefit concert Sting had mounted to raise awareness about the destruction of South America's rain forests, a cause for which Sting has long been an ardent and outspoken activist. Since then the two have begun a collaboration, frequently contributing to one another's recordings.

With the release of his *Brand New Day* CD at the end of 1999, Sting embarked on an 18-month world tour, which he invited Botti to join. The opportunity to play in Sting's band — even if it meant putting his solo career on hold — proved irresistible to Botti. The wisdom of his decision was clear to me when I saw him last February around Sting's Grammy performance. He was radiant. The experience, including his deepening friendship with Sting and their shared interest in yoga, which they practice regularly on the road, gave him a new glow.

Backstage at Royal Albert Hall before the second of ten London shows, Sting and Botti sat down to talk about yoga — and music — with noted yoga teacher (and musician) David Life, at whose New York City studio, Jivamukti, both artists practice hatha/ashtanga yoga.

Sting: I did yoga before the show yesterday, which is my usual routine immediately before a show. I rarely do a show without doing yoga beforehand.

CB: And that affects your voice as well as everything else — your health, your attitude.

Sting: I've had so many comments about looking 10 years younger than my actual age on this tour. That's pleasing, but I actually feel that way. I don't feel middle-aged. I do the job of a 20-year old, and I do it well. I think it's yoga that's allowed me to achieve that.

CB: I started to go to yoga classes two or three months prior to the time we first worked together on the rain forest benefit. I never told you this, but I must say that when I first met you, I thought exactly what you said. I thought, "This guy looks so good — so youthful — and he has so much energy. What is it that he does, and who does he do it with?" Then I found out about Jivamukti. I started going to Jivamukti religiously. I had been opened up to yoga a little bit, but yoga is like a key: Once it turns enough that you realize what it can do for you, it's so profound. Do you find similarities between yoga and music?

Sting: Musicians have been using breath linked to attention since there's been music. That's what you do. You intend to do so, and you use breath to achieve that. That's yoga. Traditional hatha/ashtanga yoga enhances that relationship, that connection we have to music.



Sting

Chris Botti

DL: Hearing the subtle sound is the goal of yoga, hearing that first unstruck sound when there was nothing to feed against it. That's an inner sound. In order to train ourselves to hear the inner sound, we first have to tune ourselves in to the world. We have to use the tools we have to perfect our facility with the sound, both in listening and making.

It's the same with the body. In yoga the body is used as a tantric tool — meaning that you use what you've got to get where you want to go. You use all of the parts of the body in order to learn how to have a perfect relationship to the earth. Whether you're upside down or twisted, your relationship is secure and steady and it has joy in it. When we have that perfect relationship, we can also enjoy the benefit outwardly.

CB: What's so interesting about the relationship between music and yoga is that when you first start playing music, you can be overjoyed by your progress. Later you begin to realize that the more time and focus you put into music — as in yoga — the farther away your goal becomes. You realize that you're up against your own demons, your psyche and your upbringing. A forward bend can have so many implications that are more than just whether your hamstrings are opening up. The similarity between that and music is striking. For me, the sound of my trumpet has been refined over the years, but it doesn't come up to my.... Why can't I phrase differently? Well, because I am who I am. And yoga is the same. Do you feel that way?

Sting: I definitely feel a link, an affinity, between music and knowledge. No matter how much you know about music, there's always so much more. Ravel is always ahead of you. And the same with yoga: There's simply no end to it. It seems to go on and on. But what a fascinating journey to be on in a life!

CB: There's a yogic thing that you do when your playing has a complex rhythmic element but your focus is on the melody and the voice, which you draw people into like a breath. So even if you're in some concocted position, your focus is still this very quiet,

meditative breath. People aren't tricked, but they aren't jerked around by the....

Sting: ...the complexities we've discovered. You watch someone do yoga, and you're not looking at the person, but at simplicity. The holistic thing is exciting to me. I see guys lifting weights at the gym, and they're just using one thing, this bicep. With yoga, every atom in your body is committed to what you're doing.

DL: You put to test, to challenge, whether your intention is correct, because a faulty or lesser intention will drop off the practice quickly. The same as in music: If someone's intention is shallow....

CB: It shows.

DL: In the long term the intention in music is to give people an experience that will allow them to transcend the mundane, one that's a celebration of life somehow. Musicians are doing it as a service to those listening, not just to serve their own selfish reasons. There is for them an underlying motivation that is correct. And a lot in yoga is about getting that correct. Why am I doing this? You're not doing it to look younger or anything like that. Those are byproducts. The intention is happiness.

CB: What about doing the practice of yoga and then sitting down to write immediately afterward? Does that alter your process?

Sting: I haven't really investigated how it's affected that area of creativity, so I can't quantify it. Actually, I'm happy and confident in my skin. To go back to what David was saying, I think it's OK to begin yoga because you want to look good, but the practice of doing it opens up other possibilities. One of the greatest things anybody ever told me was from Danny Paradise, my first teacher. He said that yoga is about dying, dying with courage, dying in a way that's perfectly accepted and natural because you have such control over your being that you know when the time is, and you die. I'm nowhere near that point, but it's a nice idea that dying is as natural as

being born, so we've got to train for that process. But I *have* died onstage a couple of times [laughs].

Yoga is a long process. You don't have to be competitive. It's not about beginning and in three weeks being able to do things others can't. At any level of yoga, as long as the intention is right, it's correct. You don't have to be able to touch your toes. The intention of breathing and trying to get there is enough.

CB: One time when we got together to do yoga, I was moaning about my hamstrings. You said, "This isn't a competition."

DL: It's finding one thing and doing that one thing really well. Inside that one thing you'll find the revelation that everything is made of the same stuff. It doesn't help to be able to play all the instruments, just to play one really well. Yoga's the same.

CB: David, a lot of artists and musicians come to your studio because there is in yoga that link to music.

DL: A lot of yoga is training to listen. You listen to your breath, to your teacher. Yoga is not frontal; it's upside down, backwards and inside out. The orientation is omnidirectional, just like hearing. Eyes are linear, but hearing is multidimensional. Yoga isn't like aerobics, where you follow the person in front of you. You're hearing things when you're upside down and backwards with your eyes closed.

Sting: When we make a sound as musicians — I shake my vocal cords, you shake your lips to blow air — when you're creating a sound, the body shakes. You're breathing *through* your body; it becomes an instrument of energy. Every different kind of shake creates a different kind of energy, a different musical note that you can't hear, but it's the same energy.

CB: At one point in last night's show I thought you were going to stop, but you kept going.

DL: With yoga extending your breath, you can hold long notes.

Sting: Within yoga there's a practice called pranayana, which is a practice of holding your breath for long periods, empty and full, and that really helps. If you can do without breath for long periods of time, singing is easy.

DL: One thing that might make you want to stop is fear of not getting the next breath in. I'll never forget Pavarotti saying that he didn't want to *retrain* to breathe out of his nose because onstage one day he might forget and go to *make* a sound but breathe *through* his nose instead.

Sting: As one of the greatest tenors in the world, Luciano's *being* yoga. He's brilliant! His intention, the purpose, is the same. [A pause marks the conversation's end.] How about a cigarette and a beer?

Same Planet, Different Worlds

Rick LaBoy meets Steve Stiles

Emmis' WQCD (CD101.9)/New York and AMFM's WNUA/Chicago are heritage NAC/Smooth Jazz radio stations whose musical directions have evolved differently over the years. Their music directors, however, are equally passionate about what they do.

After working on-air and as MD at his college station, Rick LaBoy became an intern at WQCD. Then-APD/MD Steve Williams was so impressed with LaBoy's passion for music and keen instincts that when Williams was upped to PD in 1997, he named LaBoy the station's MD. Steve Stiles has been in radio for most of the past 14 years. He became MD of WNUA in 1997 after serving as Music Coordinator at KOAI (The Oasis)/Dallas, then added APD stripes at the start of '98.

Recently, the two spoke for the first time. When they did, they did what programmers usually do whenever they get together — talk about music, their markets and radio in general. Let's listen in.

SS: When I want to learn what others are listening to, I'll usually call Ralph Stewart in L.A. I also used to call Blake Lawrence when he was at KKSF and Mike Fischer when he was at The Oasis. Who do you talk to?

RL: I keep in touch with Steve Williams, because we worked so closely, but for the most part — and I don't mean to sound like we want to be isolated from everyone else, but it's a slightly different vibe here in New York — we don't necessarily reach out to other people in other markets, because we've got to know our own audience and how they respond.

SS: I'm interested to know how you get a feel for the vibe out there, how you take that pulse. How does that translate into music?

RL: I grew up in this city, so I just see what people — especially young people — are interested in. An adult audience is not very much different, in that they want to dance and move a bit. Just because this is a Smooth Jazz station doesn't mean that we need to put them to sleep.

SS: Of course. Absolutely.

RL: You go to concerts and watch the audience. What makes them get on their feet, dancing? Adults are moved by the same things:



Rick LaBoy



Steve Stiles

beat, melody, emotion. We also speak to a lot of listeners on the phone, and when I've got a 65-year-old woman calling me about Soundscape U.K. or anything funky, like Down To The Bone or even Maxwell, I know that's the kind of thing adults want to hear.

SS: How does that translate into what you look for as you listen for music to add?

RL: We want to play edgier stuff that has more tempo.

SS: To differentiate yourself from the more mass-appeal music?

RL: No, to equate it, to be its adult equivalent.

SS: Gotcha.

RL: When I look for instrumentals, I want something that has a groove and is not just a jazz song. Sometimes record companies send an edit, and I'll say that I liked the album version better. For instance, Shanachie's Wayne Martin and Claudia Navarro came to my office around the holidays, just before the release of Fattburger's "Trail of Tears." Wayne said they were thinking about editing the intro to that song, but I told him that I played the treble drum version from the album because that was the thing that makes it more interesting.

SS: That's what I really liked about it too.

RL: Besides, "Trail of Tears" is about the suffering of the Indians, so how could you cut that drum out?

SS: Chicago, too, has a living, breathing vibe to it. In terms of presentation in the city, we're a downtown station, and we try to reflect that. We enjoy a rhythmic element to our programming, and we can be a little dirtier than the West Coast stations. When I say

dirtier, I mean we have a grittier street feel. We do quarterly research. We download music that we're currently playing, but we also prospect for new music. What research do you guys do?

RL: We do music tests about four times a year.

SS: Do you test a combination of library and stuff you're prospecting for?

RL: I don't think it's fair to test a song if it's new and unfamiliar, to ask a bunch of people who've never heard it to base their scoring on 12 seconds of something they

ously one we'll pay attention to. For a brand-new one that scores poorly based on different cells — age, ethnicity, P1 preference listening — we can gauge who beat that song up and determine whether it was fair and accurate or whether it was universally clocked and no one liked it.

RL: You don't just discard it?

SS: The challenge for us is with songs that don't test particularly positively or negatively.

RL: You still give them a chance?

SS: Absolutely. If it's a song that we believe in and think could work, we'll look at it with a different set of criteria.

RL: You wouldn't base your decision entirely on the test score, which is good.

SS: The old adage "Live by the research, die by the research" applies. You've got to remember that it's just another tool in your arsenal.

RL: It's the best tool we have.

SS: In general, and in looking for songs to add, the most important factor is balance. I don't ever want to be overwhelmed by saxophone pieces.

RL: That's a real problem.

SS: Or overwhelmed by rhythmic pieces. I'm looking for the best songs in the current blend.

RL: If our currents are sax-heavy and we like a new one that's sax-based, we'll either

"The worst thing that could happen to Smooth Jazz is if we become a dinosaur like AOR. AOR came on fresh and new, then became a self-parody, and that's a danger for any format that's not willing to change and grow."

—Steve Stiles

aren't used to hearing. A song doesn't necessarily appeal to most people the first time they hear it. It may take a few spins. We don't like to put new songs into music play without testing them on the air first.

SS: How long would you keep it on the air before you'd feel comfortable that its results in music tests were accurate?

RL: At least a month or two.

SS: I put a lot of prospecting-type music into testing, both older songs that have maybe come and gone and songs that other stations are playing that we're not on. I test new songs, too, ones that have never seen the light of air. In those situations I let it flounder or succeed on its own merits while understanding and factoring in that it's new and totally unfamiliar.

RL: But what happens if you put a brand-new song in a music test and it comes back scoring at the bottom? Does that mean it'll never get played on WNUA?

SS: The criteria is different for one of those. If it does remarkably well, it's obvi-

wait to add it or drop a sax song to add one.

SS: Timing has a lot to do with things.

RL: Is there anything you're particularly in love with right now?

SS: Urban Knights' "Sweet Home Chicago."

RL: It's really good, isn't it? One I really, really like is Bob James' "Raise the Roof."

SS: The playing on that is terrific.

RL: Incredible!

SS: He's *slammin'* on that piano.

RL: It's Bob and Boney at their best.

SS: When you and John listen to music, do have a set day, or do you listen informally through the week?

RL: We try to do it Fridays or on Monday morning, but sometimes I get a little crazy when I hear something really incredible, and I have to pull him out of his office to listen to it.

SS: Do you maintain a certain specific number of currents at any given time, a set number?

"I don't think it's fair to test a song if it's new and unfamiliar, to ask a bunch of people who've never heard it to base their scoring on 12 seconds of something they aren't used to hearing."

Rick LaBoy

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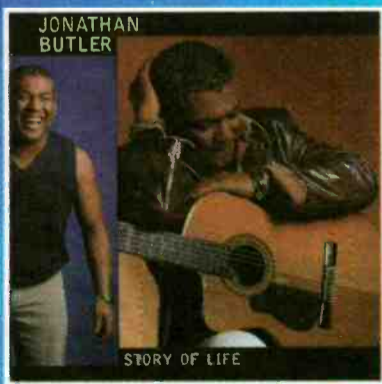
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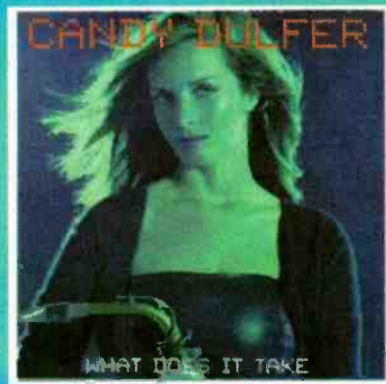
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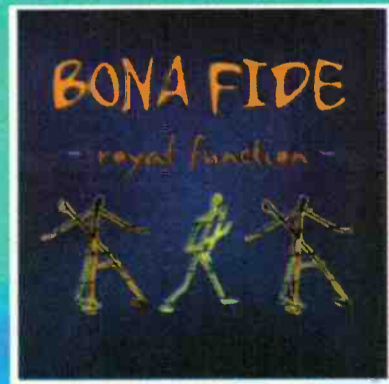
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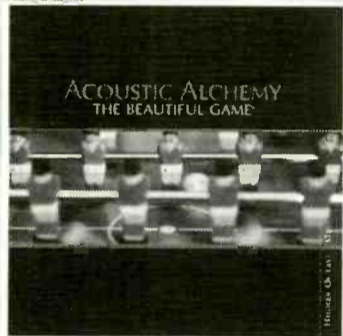
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13 Atlanta, GA
14 Chattanooga, TN
15 Carrboro, NC
16 Greenville, SC
18 Orlando, FL
19 Tampa, FL
20 West Palm Beach, FL
22 Bryn Mawr, PA
23 Atlantic City, NJ
24 Annapolis, MD
25 Alexandria, VA
28 New York City, NY
29-30 Boston, MA

July:
2 Pawling, NY
3 Rochester, NY
7 Chicago, IL

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Same Planet, Different Worlds

Continued from Page 56

RL: We have a set number, 12.

SS: That must be really challenging when you've got two or three outstanding songs you want to get on the air.

RL: *Oy vey*, you don't know! There's a lot of great music that we're still not playing because the number of currents we play is set. Sometimes it's difficult to tell a promoter we don't have room to add their record even if we want to. That Norman Connors is a great song, and we haven't been able to add it yet.

SS: We let the number of currents ebb and flow depending on how strongly we feel about a song or songs. We don't have a particular number that we need to satisfy. It can expand or contract, just breathe in and out. On average, we play between 17 and 23 currents.

RL: That changes your spins.

SS: It does, but it allows us to power up things we really like and believe in and maybe give exposure to songs that might otherwise not get on our playlist. They get to breathe for a little while. Part of our philosophy is that we try not to add a record that we think might stay in a light category. Our goal is to always try to get a song into power. Every potential add should be a potential power song.

RL: Except for the vocals, which is sad.

SS: Our feeling is that vocals aren't necessarily what people are coming to us for.

RL: We find from our research that while people come to us for smooth jazz instrumentals, most of our 100 top-testing songs are vocals — definitely the first 10 to 20 are vocals. And that seems to be the case from one music test to another.

SS: Wow, we haven't seen that at all! We see a fair number of vocals at the top, and they're usually the universal hits that have nothing to do with smooth jazz. We tend to see some nice clustering of universal vocals along with solid instrumentals that are up there too.

RL: I've really been getting into Maysa's new record.

SS: Yeah, we added it.

RL: It's an incredible album. Finally, she's going to get to make her mark.

SS: It's showing real well to us, and I hope it'll stay around awhile. But that's always the challenge with vocals.

RL: Because of mass-appeal vocals, ones like Maysa's tend to get lost.

SS: P1s are really here for the instrumentals, and P2s are here for familiar vocals, so to go out on a limb on a new vocal that's not being embraced at other formats is part of the challenge. Let me ask you, what kind of rotation life do you give your currents?

RL: Because we play 12 currents and 10 recurrences, we have to try to move them along a little faster, or other records won't get on the air. We don't have a specific number of weeks or number of spins that we give a record. Sometimes one can go on a little bit longer if we get constant phone calls about

The Numbers

	Fall '98	Fall '99	+ or minus over 12 months
WQCD Cume	1,215,500	1,196,400	- 19,100
WNUA Cume	815,800	771,300	- 44,500
WQCD 12+ TSL	8:15	8:00	- :15
WNUA 12+ TSL	7:45	7:45	no change
WQCD 12+ Share (Rank)	3.1 (11)	3.0 (12T)	-.1 share; down 1 rank to 12th
WNUA 12+ Share (Rank)	4.2 (4)	4.0 (5)	-.2 share; down 1 rank to fifth
WQCD 25-54 Share (Rank)	4.1 (7)	3.8 (8T)	-.3 share; up 1 rank
WNUA 25-54 Share (Rank)	5.0 (3)	4.5 (3)	-.5 share; no change in rank
WQCD 35-64 Share (Rank)	4.7 (5)	4.4 (5)	-.3 share; no change in rank
WNUA 35-64 Share (Rank)	6.0 (2)	5.8 (2)	-.2 share; no change in rank

T=Tie

it. It depends, really. It's case by case.

SS: For us too. It's about how it feels. I'm sure you guys listen to your station 24/7, the same as we do. Some songs at a couple of hundred spins will sound toasty, whereas others won't at all, even at 600 spins. How much weight do you give calls that complain about a piece of music?

RL: People who complain about music only complain about the songs they really hate.

SS: In our experience those calls are usually about a crossover vocal. They'll say, "You play that song all the time." Then you look it up in Selector....

RL: ...and you've only played it once every two days.

SS: Or maybe only once or twice a week, but it's too much for that person, because they hate the song. Crossover vocals are the ones that stick out, especially for the hardest core of people who've listened to 'NUA from the beginning. They miss new age, the more atmospheric music and those six- and seven-minute cuts. I get that, and I feel it. The radio station today is in a very different place, but we haven't grown our cume by catering to the lesser audience as opposed to the mass-appeal audience.

RL: If someone calls asking why we play Mariah Carey when she's not smooth jazz, well, neither is Luther Vandross, but no one's complaining about him. We listen to complaints and evaluate whether there's validity to what they're saying, and we may end up rethinking a particular artist. Do you share offices or studios with sister stations?

SS: There are five in the market, but not in our immediate space.

RL: We're a three-station deal here, and we're all together. There's NAC, Urban and hip-hop, so we get to share stories. And you know what? Listeners aren't very different from one format to the next. NAC listeners call about things they feel passionate about, just like hip-hop listeners.

SS: For a regular, rational person to be motivated to call a station, it's because they do care, and they identify strongly with "their" station. I admire that passion level in anybody.

RL: Where do you think this format is going?

SS: I'm concerned about the younger end of the demo. If advertisers and agencies continue to believe that 25-54 is the most prominent, dominant demo they want to reach, I'm concerned about building the 25-34 segment of our audience. We're No. 1 35-54 and 35-64, so why can't we get to No. 1 25-54? It's because we're having a problem on the younger end.

I'm proud to say that we're not your father's Smooth Jazz station anymore. Over the past couple of years we've introduced

rhythmic elements and raised the tempo. Relaxing, for Smooth Jazz, does not mean sleepy. But with AC evolving to a hotter format, we get less adult vocals from them. I don't know where the next group of 25-34s are going to come from, how we'll attract and maintain them.

RL: I see the format moving in a more mass-appeal direction — not just in New York, but across the country. More mass-appeal means more cume. Where I'd like to see it go, I'm not so sure. We've gotten farther away from the idea of what Smooth Jazz was originally.

SS: More new age?

RL: No, more jazz! Not traditional jazz, but in a sense that could include format vocals, which are pretty much gone from the format. They are not as important as they once were, and that's taken away from the format's jazz flavor. I'm not saying there's anything wrong with mass-appeal vocals, I just miss the original flavor, just like any other P1 might. I fell in love with the format as it was at its beginning, but that's probably not the answer when you're talking about building cume.

I'd like to hear more music that's got an edge. We play some of it already, like Leo Gandelman. He's got some funk and some Brazilian sounds, and it's different. I thought the George Michael album was great but pretty straight-ahead sounding. I'm also attracted to pieces that have an acid jazz sound. I'm looking for that pulse. It could even be a ballad, but I like haunting, different sounds.

SS: To me, NAC/Smooth Jazz is still incredibly vibrant. I'm really enjoying the evolution and journey of it as it unfolds. Cries of the end of the format are greatly exaggerated and incredibly premature. There will always be an outlet for this type of quality music. The major artists in the format really get it, and they're going to continue to make great records, solo and in collaboration. I'm not worried about that.

It's important to continue to develop and break new artists, like one we saw who blew up last year, Steve Cole, who had four big singles from his debut release. Those are the sorts of discoveries that, as a music director and somebody who loves music and radio, I get very excited about. As long as that continues to happen, as long as record companies continue to sign new artists and give them the proper tools to make it, we're going to be just fine.

RL: I agree, but the texture of NAC has changed so much.

SS: But so has AC! Even soft ACs are getting hotter. The worst thing that could happen to Smooth Jazz is if we become a dinosaur like AOR. AOR came on fresh and new, then became a self-parody, and that's a danger for any format that's not willing to change and grow,



WQCD/ New York Music Monitor

4/20/00 Midday Sample Hour

CELINE DION If You Asked Me To
BOB JAMES & BONEY JAMES Raise The Roof
GEORGE BENSON Breezin'
JAMES INGRAM I Don't Have The Heart
BRIAN CULBERTSON So Good
KENNY G Sade
SADE The Sweetest Taboo
RONNY JORDON London Lowdown
DAVID BENOIT Freedom At Midnight
STEVIE WONDER Isn't She Lovely

4/20/00 Afternoon Drive Sample Hour

VANESSA WILLIAMS & BRIAN MCKNIGHT Love is
URBAN KNIGHTS Sweet Home Chicago
DAVE KOZ I'll Be There
LUTHER VANDROSS Going Out Of My Head
JOE SAMPLE Hippies On A Corner
NORMAN BROWN Better Days Ahead
TONI BRAXTON Seven Whole Days
ALEX BUGNON 107 Degrees In The Shade
WALTER BEASLEY Nice And Easy
STEELY DAN Hey Nineteen

4/20/00 Evening Sample Hour

MARIAH CAREY Can't Let Go
KENNY GARRETT Simply Said
HILTON RUIZ Unit Seven
GINO VANELLI I Just Wanna Stop
LARRY CORYELL & WES MONTGOMERY Angel On Sunset
DAVID SANBORN The Dream
WHITNEY HOUSTON Saving All My Love For You
MICHEL CAMILO Poinciana
PAUL TAYLOR Avenue
JOHN TESH & JAMES INGRAM Give Me Forever (I Do)



WNUA/Chicago Music Monitor

4/20/00 Midday Sample Hour

PETER WHITE Could It Be I'm Falling In Love
TONI BRAXTON Un-Break My Heart
MARC ANTOINE Palm Strings
PHIL COLLINS True Colors
HEAVYSHIFT 90 Degrees In The Shade
ROBERTA FLACK It Might Be You
FATBURGER Trail of Tears
RICHARD ELLIOT Deep Blue
SADE Never As Good As The First Time
RICK BRAUN Night Walk

4/20/00 Afternoon Drive Sample Hour

WARREN HILL Another Goodbye
ANITA BAKER Sweet Love
NORMAN BROWN Paradise
AARON NEVILLE Betcha By Golly, Wow
DOWN TO THE BONE Long Way From Brooklyn
AL JARREAU Just To Be Loved
TIM HEINTZ Dear Jacqui
CLUB 1600 Stay
GEORGE BENSON This Masquerade
BRIAN CULBERTSON Come To Me

4/20/00 Evening Sample Hour

PAUL TAYLOR Pleasure Seeker
JEFFREY OSBORNE On The Wings Of Love
URBAN KNIGHTS Sweet Home Chicago
STANLEY JORDAN The Lady In My Life
BOB JAMES Raise the Roof
WHITNEY HOUSTON You Give Good Love
BOOKER T & THE MG'S Green Onions
STEVE COLE Where The Night Begins
QUINCY JONES Just Once
JOYCE COOLING Callie

Entre Nous

Dave Koz has a heart-to-heart with Steve Cole

After earning his undergraduate degree in mass communications from UCLA in 1987, Dave Koz begged his parents' permission to spend just six months exploring life as a musician. They agreed.

Koz got his first big break as an artist when Jeff Lorber gave the young saxophonist a place in his band. The arc of Koz's career since then has been nothing short of spectacular. He's achieved notable commercial success recording for Capitol Records, with five albums to his credit. In addition, over the past five years he has hosted the widely syndicated ratings magnet *The Dave Koz Radio Show*. Koz is also generally regarded as one of the NAC/Smooth Jazz format's most ardent advocates and an effective goodwill ambassador.

Steve Cole first received recognition as the saxophonist in Brian Culbertson's band. His 1999 solo debut, *Stay Awhile* (Atlantic), catapulted him into the spotlight with two No. 1 tracks — "When I Think of You" and "Say It Again" — plus he earned the Oasis Smooth Jazz Prism Award for Best New Artist of 1999. As the launch of Cole's sophomore release, *Between Us*, draws near, he spoke with Koz from his Chicago home. Their conversation began with a musical fanfare, which Koz played on a penny whistle.

SC: Dave, what are you doin'?

DK: I'm trying to give you a theme song.

SC: Are you thinking of taking up a new thing?

DK: I'm tired of the saxophone already [laughs]. With young bucks like yourself com-

"Our standards for music need to be extraordinarily high. As artists, we can be responsible for whether this music survives or not. But if we keep making music that's first-rate..."

—Steve Cole

ing through and giving us old guys a run for our money, I'm going back to where it all started.

SC: Your roots, the Irish whistle. At least you could get it in the overhead.

DK: I'm trying to remember, did we first meet when you came on my radio show?

SC: Wrong! No, Dave. Sorry, pal.

DK: When you get some years on you, the brain cells start to go. Oh, no, no, I've got it — San Diego.



Dave Koz

Steve Cole

SC: Wrong again. It was in Dallas, and there was a tornado. It was pouring, and you got soaked. A piece of scaffolding flew off and hit Brian's wife in the head!

DK: It was so traumatic that I must have blanked the whole thing out. The first couple of times we met, you were playing with Brian Culbertson. When I interviewed you at the time your first record came out, I could not believe how hilarious you were. You are the funniest interview I've done in the five years I've been doing this [*The Dave Koz Radio Show*]. So the pressure's on right now.

SC: I must be hilarious on demand?

DK: We've become good buddies since we spent a week in London playing for Jazz FM. That's when we connected on an emotional level.

SC: Right! I want you to tell me about your trip to New York. I was really upset that I couldn't get there.

DK: It was an exciting trip, but my fa-

vorite thing was appearing on *Emeril Live*.
SC: I love that show!
DK: As instrumentalists in this day and age, we have to look for alternative ways of getting our music out there. Who knew that *Emeril Live* would be a place for smooth jazz to get noticed?
SC: That show is huge!
DK: It's huge and you get fed. It was the best television experience I've ever had.
SC: What did he make?

DK: It was kind of a crab day. He started with a crab dip, then went to soft-shell crab. I don't know how Emeril does it, but the show's an hour long, and he made about 900 things. He did this tomato-and-eggplant casserole that

will show up or buy our records. But if it's painting with watercolors or oils or cooking, they are very creative things that help inspire the music, but they don't have to be that good. When I cook for friends, I'm one of those guys who insists that all the conversation at the table be about the food and how good it is. Occasionally, if the conversation drifts, I'm right there to bring it back — to me.

SC: That's how all of our conversations in London were. Everything had to revolve around you and how good you are. We'd all be sitting around a table — me, Marc Antoine, Peter White — talking about things that are interesting to us. There you were to say, "Hey, guys, let's keep our eye on the ball. I sounded great today, didn't I?" [Laughs.]

DK: We're at the precipice of the release of your much-anticipated new record, the follow-up to *Stay Awhile*, which was a hugely successful debut. I was so blessed

"It's a fine line, too, because you want to create music that has a chance to be heard. The true challenge is to go a level deeper and try pull out those great, lasting songs that will be with us forever."

—Dave Koz

I tried to make last weekend, but I fucked up.

SC: Before I moved into this apartment, I lived in an interim place that had an electric stove, which, of course, I couldn't cook on. But I watched the Food Network religiously and logged onto their website and downloaded recipes so I could make all this stuff. One of the only successful things I made was Emeril's ... uhm, what was it called? [Calls out to his wife, Laura] What was that thing I made with that thing around it?

DK: Could you be any more vague?

SC: Pork Wellington. That's it. Quite out of character for...

DK: A Jew? [Both laugh.]

SC: I made this thing, and I was so impressed with myself.

DK: Please tell me you didn't feed it to your mother.

SC: I fed it to my mother, but I told her it was tofu, so as not to bring the wrath of God upon my house.

DK: Cooking is a great side gig to making music. The great thing about it is that you don't have to be good. You and I, when we're playing saxophone, have to be good, or no one

making my first album, because I didn't even think about it. I hoped that people would like it, and they did. But there was a lot of pressure and expectation about the follow-up. How did you deal with that this time around?

SC: It was nerve-racking. It made for a great deal of stress, thinking about making the record before actually doing it. I didn't have any stress with the first record, because what have you got to lose? For a lot of people, making their first record is music they've been working on their whole lives, for years and years. They've got a stockpile of music they can pick through. I didn't have that. There wasn't a whole different process of writing, because I didn't have much written before the first record, or much before the second one either. The first was successful in a manner of speaking, and the next one had to be better, so that was on my head.

DK: When does it come out? How do you feel about it? What does your gut tell you?

SC: It comes out on May 23. I think it's better than the first one. I like it a whole

Continued on Page 62

Duets

Lucy & Ethel

Wynonna & Naomi

Cagney & Lacey

Betty & Wilma

Wendy & Lisa

Thelma & Louise

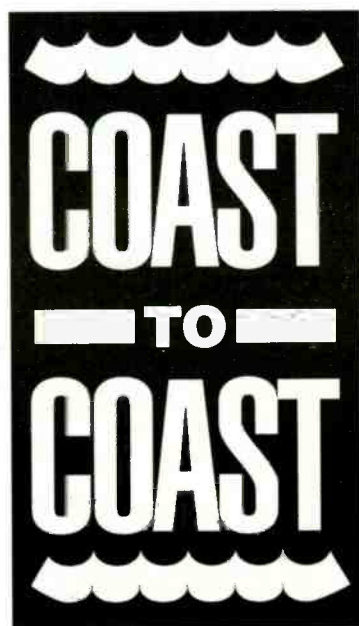
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Entre Nous

Continued from Page 60

lot more. I had more freedom, like using musicians with a heartbeat instead of machines, so it was a lot more fun. The writing came along pretty well. The only hard part was that my producer [Brian Culbertson], who used to live three blocks away, now lives 2,000 miles away in L.A. Making this record was more involved than the first. Because of the geography and how busy Brian is with all his various projects these days more of the brunt of writing was on my shoulders. Even though Brian and I co-wrote a large portion of the record, the initial idea-generation was on me, since it wasn't convenient to walk across the street and say, "Let's work on music today." I feel more ownership of this record.

DK: Be really honest with me: How much do you think about radio and what's on it when you're putting the record together? And don't tell me you don't think about it at all!

SC: I think about it a lot, because it's an important part of what we do. Radio is the largest delivery system so far. But, luckily, my writing style and natural sensibilities, like yours, seem to be for the most part congruent with what radio is looking for. I don't necessarily have to try hard to make music that's accepted in the format. It's the way I write; I write pop songs. But let's get off this whole Steve Cole thing. That's going to be around for years and years in everyone's consciousness anyway [laughs].

DK: One more question: What's the name of your new record?

SC: *Between Us*.

DK: For me, life in general — everything — is about balance. I've made records that were completely for me in the past, where I didn't think about the audience or radio, only myself. Then I've made records when I've thought completely about radio and the audience, what people would want from me. Looking at both scenarios, I'm proud of each and every one of my past records for different reasons. I've found that the best way to make a record is to balance things that I know will make me happy with what will make fans and radio happy as well. That's what I did on *The Dance* album. When I listen back, which isn't very often, I feel *The Dance* is a comfortable and comforting balance for me.

SC: Which songs on that record do you consider to be the most personal, that you wrote without thinking about anything commercial like radio?

DK: The ones that are really emotional. There's a song that my brother, Jeff, and I wrote for our dad, called "Right by Your Side." My dad passed away three years ago. My brother and I got together on Father's Day 1998. Our dad wasn't there, and we didn't know what the hell to do, so we did what we do best: We went to his studio, me on sax and him at the piano. The song just wrote itself. It didn't require any thought.

We made ourselves invisible and let the song just come from wherever it was coming from.

Those experiences are rare. It was probably the first song I compiled for *The Dance*. It's a song that has commercial feeling, but it was going to make it onto the album because of where it came from, because of its emotional impact for me. It was the same with "Know You by Heart," which David Benoit arranged. I wrote it on one of my most lonely nights ever. My mind was wandering, and I sat down at the piano and just banged out the melody. What I was feeling had such powerful emotional resonance that I needed to put it on the record. When I hear those songs, it makes me proud.

SC: Very cool. I like that song too.

DK: When Capitol heard it, they responded positively. It's been released to AC radio, which has embraced it, and that makes me feel good. You never know how people are going to hear things. We sit in our studios and make music, then those songs go on a record, and they start a life of their own. It's so fascinating which songs connect and which don't. I had a wonderful experience: When my band first toured after *The Dance* came out, "Together Again" was still a brand-new song. It later went on to become a No. 1 record, but whenever we went into it then, the minute we started playing, people applauded. Man, it was the coolest feeling, because that's how you know you've given a hit song to the format. That's the greatest feeling.

SC: It must be [laughter].

DK: You must have that.

SC: Literally, it only started in the past few gigs we've done. Here's something hilarious: We played a song off my new record that no one's ever heard, and people started clapping in the first eight bars.

DK: Don't look a gift horse in the mouth! You know, I had a conversation today with Jim Brickman. We were in Salt Lake City for the filming of his PBS special. He asked me if I could imagine being a brand-new saxophone player trying to enter the smooth jazz world right now, because there are so many saxophone players. He said he couldn't imagine himself just starting as a pianist now, an instrumentalist, because what is there left that hasn't been tried? I don't consider you a guy who's just starting out, but did that go through your mind when you were making your first record? Did you wonder, "How am I going to make something different?"

SC: I did! If there was anything stressful on the first record, it was that here I was with a record coming out for a big record company. When people listened to it, who were they going to compare me to? To Kirk Whalum, to Boney James, Dave Koz, Gerald Albright — all the people I used to watch on TV when they had long hair. The person who made me feel better about it was Kirk Whalum. He said that I shouldn't worry about it. He compared himself to Josh

Outtakes

DK: Steve, what do you think about where NAC/Smooth Jazz radio is now? A lot of people think we're at a serious crossroads. When you have stations flipping format left and right at the same time that so many others are experiencing their best ratings and billing successes ever, it gives me cause to wonder.

SC: The one station that I know best — and it's one of the most successful in the format — is right here in my backyard, WNUA/Chicago. They do tremendously well. They've got a *huge* following. I don't like to think the format's in trouble, but I do think there need to be more innovative and creative ways to get the music out there and bring people into it. There are a lot of people who still don't even know that they *like* smooth jazz yet.

There are many stations that are No. 1, 2 or 3 in their markets, which says to me that the music is not a fad and that people will like it forever. But still, it's a challenge for radio stations to find ways to keep themselves viable, since there are so many people who love smooth jazz. Our standards for music need to be extraordinarily high. As artists, we can be responsible for whether this music survives or not. If we keep making music that's first-rate....

DK: It's a fine line, too, because, as an artist, you want to create music that you know has a chance to be heard. At the same time, we can all make records that sound like somebody else. It's hard to write a great song, but you can sometimes sort of mask one that's less than great by creating tracks that sound like something else. The true challenge right now is to go a level deeper and really try to pull out those great, lasting songs that will be with us forever. Not tracks, not good riffs. One of the main reasons why I don't release records very often is because I feel compelled to make sure each song on that record, in and of itself, is, to my standards, a valuable piece of music. Each track is like a little story, a book.

Redman; he wanted to be *that* talented, *that* brilliant. Everybody who's anybody wants to be more, and that's what's great about music, right? No matter what stage you're at, you always want to be better. You listen to others and say, "Why can't I be as good as that guy?" And the guy you're talking about has the same feelings about someone else.

Kirk told me you should just do what you do now and be proud of it. Be glad you have the opportunity to express yourself and to be a recording artist. Concentrate on doing the absolute best you can do right now and don't worry about it. Something about the way he said it was truly sincere and real, and it made a lot of sense to me. This was at the point when I was in the middle of the record, listening back to everything and saying, "I suck." I got better because of Kirk.

DK: That's a great story, and it says

a lot. Kirk is a hero to many, certainly to me. More than anyone I can think of who's making music today, he's the spiritual adviser.

SC: He's Yoda to all saxophone players.

DK: I learned from Tom Scott too. He brought me so many things that I've carried with me, like not allowing yourself to be pulled down by your equipment or anything else that's beyond your control. He's the consummate professional. He rose above everything. In our world, where we're traveling every day — it really is like *Spinal Tap* — you can't let yourself be pulled down. If you focus on things beyond your control, that's how you age really quickly. I've learned that the hard way. My whole goal as an artist is to really enjoy every experience, no matter what it is. I let it in and try to get the most out of it.

ronny jordan

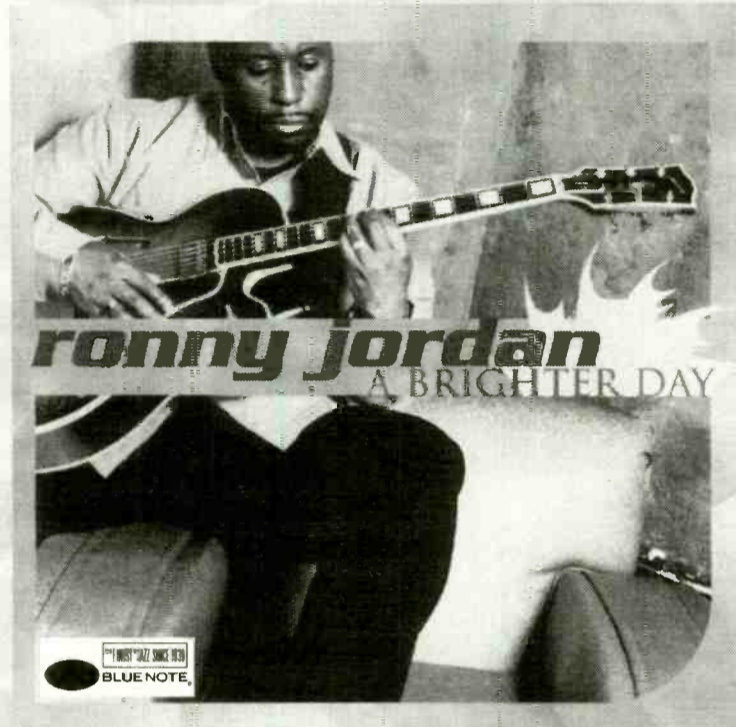
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Spyro Goes Solo: Stories Of A Saxman

Jay Beckenstein makes eye contact with Carol Archer

Saxophonist Jay Beckenstein formed Spyro Gyra — the most successful jazz group of the past 25 years — in the mid-1970s. Along with 23 albums, their nearly constant tour schedule has kept the quintet squarely in the public eye since then.

Beckenstein recently stepped forward with the release of his first solo project, *Eye Contact* (Windham Hill Jazz). I interviewed him for the May 2000 issue of *Jazziz*, and I can honestly say that the 90 minutes we spent talking ranks among the coolest experiences I've had as R&R's NAC/Smooth Jazz Editor. We spoke from opposite sides of the country, but we made eye contact nonetheless. Here, Beckenstein begins by riffing on the music he listens to for personal enjoyment.

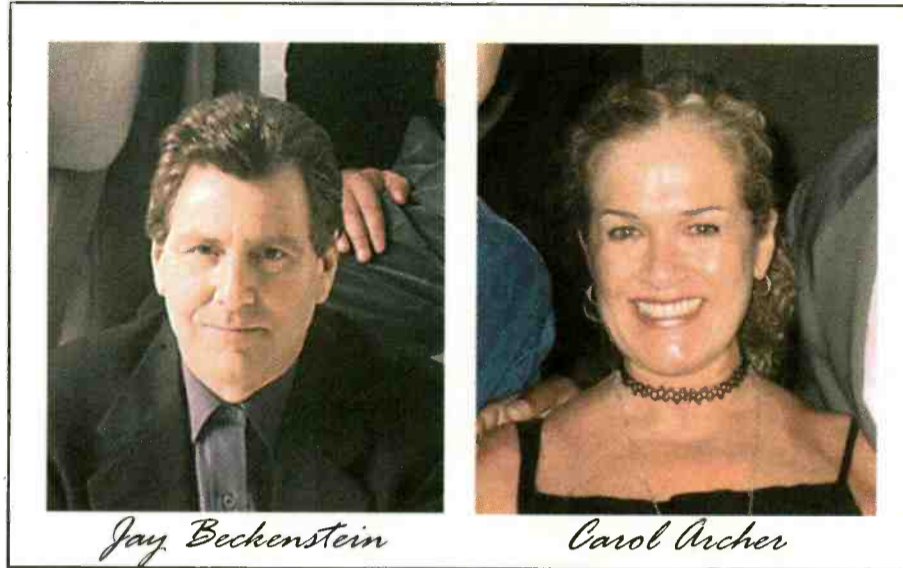
JB: I shy away from the music of my peers, because when I'm in the middle of making music myself, I don't want to be influenced by other people. Secondly, I have three daughters, so it's very rare that I get to put anything in the CD player [laughs]. I know every nuance of Christina Aguilera!

There's a side of me that just loves to go back. Maybe it's my age, but I love listening to 'Trane and Miles, old James Brown, Marvin Gaye. The music from that period has an urgency, a richness and an unpretentiousness that I just eat up. Today too much of what I hear is an obvious contrivance. It doesn't necessarily speak from an artist's heart, but from a team effort to put something together for the sake of reaching a certain predetermined audience. I don't hear as much today that I'm interested in. But now I sound like my parents, so who knows?

CA: I sometimes hear myself saying the kind of things my parents said to me when I first discovered rock 'n' roll, and that scares me, because I want so badly to remain open. But I have to admit there is a lot of pop music that doesn't touch me at all. I just don't get it. Maybe that's because, as Herbie Hancock said recently, "When people today talk about new artists, they always say, 'It's like so-and-so meets so-and-so.'" What's your take on the current level of originality in music?

JB: We're in a world where people are selling records the way they sell shoes. There's no special premium being put on the fact that this is somebody's deep expression, and maybe there aren't that many deep expressions going on. But stagnation is built into the system all over the place.

Look at what happened with the introduction of the video. When I grew up, the idea of sitting down and just listening to music — closing my eyes, my ears, being in a dark place, drifting off with the music, not even music with words — was an experience that could give me goose bumps. Well,



for my kids to get goose bumps, it's got to be this multimedia extravaganza with visuals and dances and a stunning artist dressed in the latest unbelievably see-through gown. Do you really need an incredible circus to get to the essence of music? The fact is that you never do get to the essence of music; it's being presented as a big fireworks display.

CA: Do your daughters get your music?

JB: They certainly get it live. I make an effort to turn them on to jazz classics, but it's very hard for them to sit all the way through *Kind of Blue*. When I sat down and listened to it all the way through the first time, my eyes watered! I was so moved — it was the most incredible thing — that I put it back on the top and listened all the way through again. To get my kids to sit in one place for that sort of experience, for an hour, is really a challenge. Their world is moving fast, and I don't think it serves music that well.

Until I was about 10, I didn't hear much music outside of my household, which was pretty much an exclusively jazz diet. My father was a real aficionado. He had me listening to Lester Young, Charlie Parker, Coleman Hawkins, Miles Davis and everybody else. I was a 9-year-old jazz snob! Suddenly I was introduced to The Beatles, James Brown and Latin music. All these other influences got overlaid on that original jazz foundation.

As a saxophonist, I never really got away from being a jazz musician, because it's an instrument of jazz, and I wasn't really brought up as an R&B saxophonist. That meant my vocabulary came from Charlie Parker, John Coltrane, Cannonball Adderly, Stan Getz, Paul Desmond — all the great saxophonists that I'd listened to as a kid. However, what I became in the broader sense of being an artist or a writer or a producer was incredibly influenced by the music I heard between the ages of 10 and 20, and that was a much more pop and rock than R&B diet.

CA: With such deep jazz roots, exactly how has your love of those other forms colored your musical thinking and approach?

JB: Inevitably the music you make when you reach musical maturity is going to be a hybrid of the music you grew up with. For me,

there were three stages. The first was listening exclusively to jazz, the second was really loving a lot of that music from the '60s, and then there was a third stage, which was what was going on just prior to my embarking on my own musical adventure, the music of Weather Report and Return To Forever, by people who were still very much grounded in the jazz world.

When it came time to make my own music, it seemed like an absolute natural to combine all that great stuff I'd heard in the '60s with all that I had grown up with in the '50s. I never thought of it as stepping outside of the jazz world whatsoever. By listening to Miles and Weather Report, I had already been introduced to the idea that rock rhythms and other musical styles could be mixed with the jazz that preceded it and come out with something really enriched. I thought that was what I really wanted to do, and it's exactly what I did.

CA: When you finish a record, are you able to let it go, or do you stay right on top of it?

JB: I totally let it go musically; I don't lis-

ten to it again. Eventually I might hear it on the radio, or we might decide to play it in concert, and I'll have to go back to the original recording because we have to learn it. Or I might go to somebody's house, and they think it's really a cool thing to play my music while I'm there. Do I follow sales and airplay like a horse race? Do I care whether people like the record or if it's getting good reviews? Hey, am I human? Of course I do.

CA: Do you have any plans for a solo tour?

JB: My opportunities for reaching people, even for the solo project, are so much greater with Spyro Gyra, which plays for a couple of thousand people per show. If I got solo gigs, I'd be in a club. I don't want to curtail Spyro at all. I really love working with them. More than that, the guys in the band are my best friends. Maybe it's because I don't have much of a life outside of my immediate family and my band, but the guys mean so much to me. There's nothing about Spyro Gyra that I'm trying to run away from.

CA: Let me get this right: You have a wonderful family, and you love your work and the people you make music with. That sounds like a pretty sweet life to me.

JB: It's got its airports, hotels, long car rides and its disappointments, but, bottom line, I'm doing something that's personally rewarding with people I really like, and it's appreciated. Man, how many people can say that? BB King is one of my heroes. That man just keeps movin' his feet. He'll live to be 150 because he hasn't grown a day older in his heart. If I look back much later in life and say, "I toured my whole life away," I'd think that was a good thing.

[Many thanks to *Jazziz* Editor-In-Chief Larry Blumenfeld for permission to print these remarks, some of which appear in that publication's May 2000 issue.]

Outtakes

CA: What's your take on the Smooth Jazz radio format?

JB: Jazz has a place in the world of Smooth Jazz, and Smooth Jazz has a place in the world of jazz. It's becoming a more and more difficult balance. I've learned over the years that the hearts of many Smooth Jazz programmers are in music. They really care about it. Some musicians look at Smooth Jazz radio with antagonism because programmers affect their chance for exposure. But I say, who else is even playing instrumental music?

While there are things about Smooth Jazz radio that can be criticized, I want to make it clear that I understand that they are the only ones giving this music a chance. In the musician community there's a litany of dislike for music research because it's so easy to rag on anything, but I prefer to see what's right about it. I adore jazz, and I do not think Smooth Jazz is the deficit.

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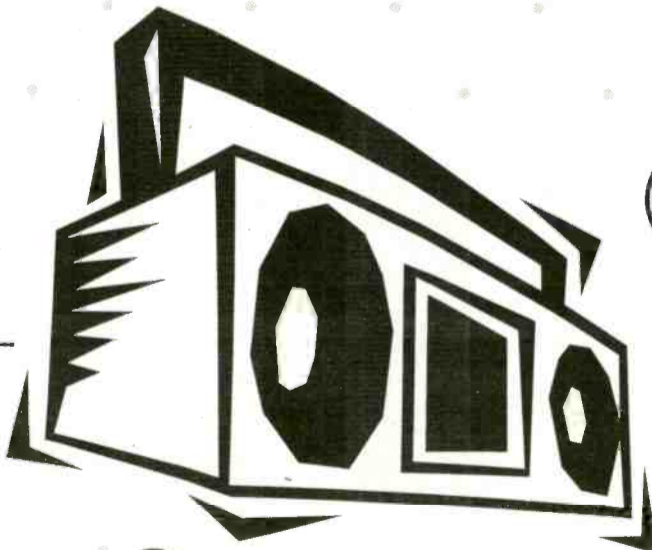
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The Art Of Living

Continued from Page 46

I've learned by observing people from around the planet. Transparent will offer me that opportunity, and many others will have the same opportunity to share.

SW: I get the sense you're a big movie fan.

HH: I love movies!

SW: You've scored 10 movies, from *Blow Up* to *Round Midnight*.

HH: George Lucas told me he directed a movie called *Herbie* that was inspired by my music, but I didn't believe it until I saw it on Amazon's movie website, which listed me as having done the score, though I knew nothing about it [laughs]. I guess that's my 11th score. My music's in it, but I wasn't even with Miles when Lucas made it. I'd only done a couple of records under my own name. All I'd really done was "Watermelon Man" in 1962.

SW: I didn't realize you'd done the music for *Jo Jo Dancer, Your Life Is Calling*, which is such an intense movie, with Richard Pryor playing himself in all his glory — and not so glorious moments — crawling over the floor, looking for crack. I've heard that Wayne Shorter's a big movie fan too.

HH: I'm nothing as a fan compared to Wayne. He's the ultimate movie fan. He has seen *The Red Shoes* so many times, he stopped counting after the 75th time. He knows every line, every nuance, the pitch of the dialogue each actor says.

SW: I'm a big fan of that film too. I just saw it the other day.

Carol Archer: I know this is supposed to be your conversation, but I can't resist the temptation to recite these lines from *The Red Shoes*: "Why do you want to dance, Miss Paige?" "Why do you want to live, Mr. Lermontov?" [Laughter all around.]

HH: I used to cry every time I saw it.

SW: Tell me about the work of your foundation?

HH: It's called The Rhythm of Life. I could see that technology was going to play an incredible role in the lives of most of us

the foundation. I saw, in looking at the stock market and watching television — with stock quotes crawling across the bottom of the screen — that everyone is consumed by, completely fixated on, money. Technology has turned into this engine that's creating wealth for some people, and the focus is on money. No one's focusing on the human being anymore. But if technology isn't serving humanity, it's useless.

Technology has the potential for — but hasn't achieved — the creation of a whole new direction, a new paradigm, which could address the real social issues of human development, the real things that people have to deal with. The generation that created a technological age is probably not capable of seeing beyond the two-dimensional way we see it now, but the generations that will be

der to further that, we created an organization to give money. The first thing we're in the process of doing is building a facility in the San Francisco Bay Area called BAYCAT, the Bayview Hunter's Point Center for Arts and Technology.

SW: For those who don't know the area, that's a pretty tough part of town.

HH: Yeah, that's why we're doing it. When I was a kid, if you were African American and had any potential for "making it," you wanted to get out of the black community as fast as you could. But we're looking at this a new way now. What we're trying to do is redefine impoverished African-American communities, refurbish them and create an attraction so that people will not only want to stay there, they'll want to move there! We want to make changes in the environment to make it attractive, improve it.

SW: Where do you find the time to do all this?

HH: It's necessary. I have to do it. Each person is put here to do something. Fortunately, I've had a successful career in music. Celebrity is there for a purpose, not just so people will give you money and pat you on the back so you can take more. The purpose is to use it as a platform to get things moving in a direction that will further the cause of humanity. If I can't do that, I've wasted my life! I have to use what I have to make whatever contribution I can. I'm still in the process of learning the art of living. Real joy comes from being part of the solution. I want to make sure I'm always in the process of learning and open to learning, that I'm always in a mode to share and to give and to promote the great value of the individual, because we all make a difference.

"Celebrity is there for a purpose, not just so people will give you money and pat you on the back so you can take more. The purpose is to use it as a platform to get things moving in a direction that will further the cause of humanity. If I can't do that, I've wasted my life."

— Herbie Hancock

on the planet — all of us, directly or indirectly. I wanted to encourage a new perspective on technology, using it to address the issues of humanity. In 1996, when I established

born into the technological age will be able to develop software to address those kinds of issues and break the barrier to allow human beings to come back as the focal point. In or-

A Passionate Point Of View

Continued from Page 52

MP: We're finding with our straight-ahead artists, especially Joshua Redman and Brad Mehldau, that the average age of the people who go to their gigs is 25, 26. It's unbelievable! It makes me feel old, because I'm used to going to a jazz gig and being the youngest person there.

TL: But, Matt, you are old.

MP: In jazz clubs I'm usually lookin' at guys you know have already had bypass operations, and I'm wondering where the jazz audience is going to go.

TL: I have someone I consider to be one of the premier veteran artists, Horace Silver. Here's the best thing about Horace: He's still a viable act, still writing great tunes that are interesting and that put a smile on your face. He's so good, he could be No. 1 at a format — Jazz — for 14 weeks running, but I'd be surprised if we did 20,000 with that record. How can you

have a record that's No. 1 for 14 weeks sell 100 or 200 a week? There's something wrong with this picture.

MP: Your sales range with a successful straight-ahead jazz artist is generally between 7,500 and 17,500. That's because of things like weak education and people

not getting exposed to jazz young and learning how hip it is. We haven't been able to market our music to a young audience or take advantage of the things we can learn from other successful music. When you, Richard Seidel and I sit on panels at

jazz conventions and tell people attending to learn from NAC radio, they say, "Fuckin' Smooth Jazz stole our name, 'Jazz.'" Why don't Jazz programmers let Smooth Jazz do what it wants but learn from them? Why don't they pick a song off a record and play it 20 times a week? Twice as many people would listen to their radio stations, they'd develop a fan base that's younger, and they'd be in a position to talk about having a commercial format again.

"There are all these rules we all have to live by, but none of them really have that much to do with passion for music."

— Matt Pierson

The reason we sit around like old codgers bitching that the music business isn't what it used to be is because right now — I'm thinking back to how Stanley Jordan sold 100,000 records after one appearance on *The Tonight Show* — that kind of ex-

posure is denied us. The opportunities are more and more limited, no matter what kind of story you've got.

TL: George Benson has sold millions and millions of records, but we can't get arrested on television. They think he's not fashionable or cutting-edge. You'd imagine that *Regis & Kathy Lee* plays to the housewife, yet they book acts for a much younger demographic. Figures for opening-weekend movie box office and national record sales are both a blessing and a curse: They let you know what you've done, but God forbid your sales drop in the second week, because then you're instantly dead in the water. That's stifling to art.

MP: Still, I'm optimistic. For today's audience, D'Angelo is their Jimi Hendrix. Thirty years from now they'll say his record is their *Are You Experienced*. When Prince broke through, there had never been anyone like him. Who could do that again? There are artists we all think are on that level. If you or I heard someone today as individual as Hendrix — or Coltrane or Bird — we'd sign them and not worry about how to market them.

R&R NAC/Smooth Jazz Top 30

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	LARRY CARLTON Fingerprints (Warner Bros.)	766	-11	103957	15	36/0
	2	BOB JAMES Raise The Roof (Warner Bros.)	748	+30	112518	10	37/0
	3	DAVE KOZ Surrender (Capitol)	693	+14	98243	15	33/0
	4	URBAN KNIGHTS Sweet Home Chicago (Narada)	674	+40	101833	12	33/0
	5	CHRIS BOTTI Why Not (GRP/VMG)	577	-40	65039	18	30/0
	6	MARC ANTOINE Palm Strings (GRP/VMG)	570	+41	86010	14	35/1
	7	AL JARREAU Just To Be Loved (GRP/VMG)	499	+3	70754	13	35/0
	8	RONNY JORDAN London Lowdown (Blue Note)	463	+31	62485	10	33/0
	9	PAUL TAYLOR Avenue (Peak/Unity/N-Coded)	437	-8	61656	14	30/0
	10	WALTER BEASLEY Nice And Easy (Shanachie)	412	-91	40892	20	26/0
Breaker	11	MAYSA Got To Be Strong (Rice/N-Coded)	404	+16	38110	6	31/2
	12	NORMAN BROWN Paradise (Warner Bros.)	390	-71	56599	19	28/0
	13	JOYCE COOLING Before Dawn (Heads Up)	341	+28	44797	5	31/1
Debut	14	BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)	336	+259	53414	1	35/5
	15	BRIAN CULBERTSON Do You Really Love Me (Atlantic)	331	+38	46216	3	31/1
	16	BONEY JAMES Boneyizm (Warner Bros.)	291	-80	36788	19	21/0
	17	CLUB 1600 Stay (N-Coded)	284	+33	42197	4	26/0
	18	CHRIS STANDRING Hip Sway (Instinct)	278	+53	39581	3	27/3
	19	TOM GRANT Tune It In (Windham Hill Jazz)	277	+13	17552	7	22/0
	20	DOWN TO THE BONE The Zodiac (Internal Bass)	270	+33	33795	3	25/3
	21	KIRK WHALUM Same Ole Love (Warner Bros.)	205	-4	31312	7	15/0
Debut	22	STEELY DAN Jack Of Speed (Giant/Reprise)	198	+121	23642	1	19/4
	23	JAY BECKENSTEIN Sunrise (Windham Hill)	196	+28	19433	3	18/0
	24	DWIGHT SILLS Desert Skies (Citylights/Monarch)	195	+9	10690	10	16/0
	25	STEVE COLE It's Gonna Be Alright (Bluemoon/Atlantic)	194	-39	33547	19	14/0
	26	STEELY DAN What A Shame About Me (Giant/Reprise)	184	-90	12128	15	14/0
	27	SAMANTHA SIVA Living Alone (Genie)	182	+2	9202	8	15/0
	28	GERALD VEASLEY Valdez In The Country (Heads Up)	170	-46	18750	15	16/0
	29	ALEX BUGNON Onward, Upward (Narada)	164	+1	11186	8	13/0
	30	BRIAN TARQUIN Tangled Web (Instinct)	164	+4	24845	4	12/0

38 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

EUGE GROOVE Vinyl (Warner Bros.)
Total Plays: 136, Total Stations: 13, Adds: 1

GEORGE BENSON Deeper Than You Think (GRP/VMG)
Total Plays: 97, Total Stations: 23, Adds: 15

DAVID BENDIT Jump Start (GRP/VMG)
Total Plays: 89, Total Stations: 9, Adds: 0

CHIELI MINUCCI Endless Summer (Shanachie)
Total Plays: 88, Total Stations: 9, Adds: 0

CHUCK LOEB Silver Star (Shanachie)
Total Plays: 73, Total Stations: 9, Adds: 0

SHAKATAK Lovely Day (Instinct)
Total Plays: 69, Total Stations: 6, Adds: 0

GÖTA If I Could (Instinct)
Total Plays: 61, Total Stations: 6, Adds: 0

GARDEN PARTY FM (No Static At...) (Samson)
Total Plays: 53, Total Stations: 6, Adds: 1

TOM SAVIANO You Move Me (Miramar)
Total Plays: 47, Total Stations: 4, Adds: 0

ANDREAS VOLLENWEIDER Stella (Sony Classical)
Total Plays: 44, Total Stations: 5, Adds: 1

STEELY DAN Cousin Dupree (Giant/Reprise)
Total Plays: 44, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added®

ARTIST TITLE LABEL(S)	ADDS
GEORGE BENSON Deeper Than You Think (GRP/VMG)	15
RICHARD ELLIOT Moomba (Blue Note)	7
BONEY JAMES & RICK BRAUN Grazin'... (Warner Bros.)	5
STEELY DAN Jack Of Speed (Giant/Reprise)	4
DON HENLEY Taking You Home (Warner Bros.)	4
CHRIS STANDRING Hip Sway (Instinct)	3
DOWN TO THE BONE The Zodiac (Internal Bass)	3
MAYSA Got To Be Strong (Rice/N-Coded)	2
MARTIN TAYLOR Midnight At The Oasis (Legacy)	2
KIM WATERS Hudson River Nights (Shanachie)	2
TONI BRAXTON Spanish Guitar (LaFace/Arista)	2
JEFF GOLUB F/PETER WHITE No Two... (GRP/VMG)	2
NELSON RANGELL All In All (Shanachie)	2
RIPPINGTONS F/R. FREEMAN Kabuki (Windham Hill Jazz)	2

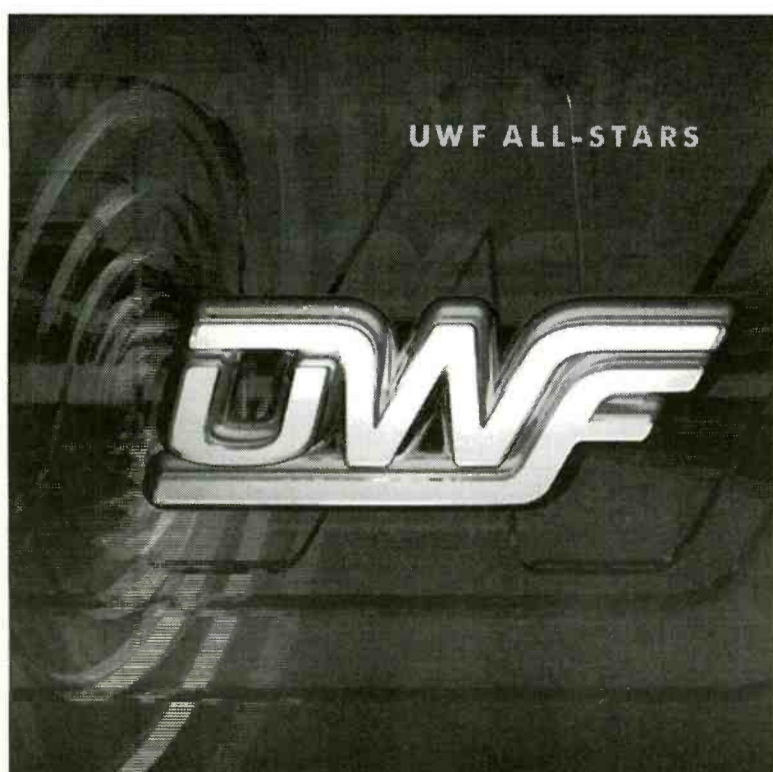
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONEY JAMES & RICK BRAUN Grazin'... (Warner Bros.)	+259
STEELY DAN Jack Of Speed (Giant/Reprise)	+121
GEORGE BENSON Deeper Than You Think (GRP/VMG)	+92
CHRIS STANDRING Hip Sway (Instinct)	+53
MARC ANTOINE Palm Strings (GRP/VMG)	+41
URBAN KNIGHTS Sweet Home Chicago (Narada)	+40
DON HENLEY Taking You Home (Warner Bros.)	+40
BRIAN CULBERTSON Do You Really Love Me (Atlantic)	+38
GARDEN PARTY FM (No Static At...) (Samson)	+36
CLUB 1600 Stay (N-Coded)	+33
DOWN TO THE BONE The Zodiac (Internal Bass)	+33

Breakers®

MAYSA		
Got To Be Strong (Rice/N-Coded)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
404/16	31/2	11

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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MAJOR
LAW RECORDS

NAC notes

with Carol Archer

Holy smoke and leapin' lizards! In my six years as R&R's NAC/Smooth Jazz Editor, I can't recall another track debuting as high on our chart as **Boney James & Rick Braun's** "Grazin' in the Grass" (**Warner Bros.**) did this week — No. 14! And this is only the record's second week of release. Last week, when I heard it on the radio (on KTWV (The Wave)/Los Angeles, naturally) for the first time, I got the same feeling I used to get in the '60s and '70s when I'd hear a classic rock 'n' roll tune — by The Rolling Stones, for example — coming from my car radio speakers instead of the speakers in KFRC/San Francisco's record library. There's true magic in songs that make us feel that way, and this one is a smash. Period. I must not be the only one who feels it, because "Grazin'" is getting played by 92% of the report-

ing panel and is top Most Increased by a phenomenal +259 plays! Watch for an interview with Boney and Braun (and producer **Paul Brown**) in our May 17 issue.

The add date for **Brenda Russell's** "Catch On" (**Hidden Beach**) is still two weeks away, but KKSF/San Francisco couldn't wait. KKSF's only other add was **George Benson's** "Deeper Than You Think" (**GRP/VMG**). KTWV added Benson, too, along with 13 other reporters, making it top Most Added. Whew!

"No Two Ways About It," featuring **Peter White**, the first single from **Jeff Golub's** GRP/VMG debut, *Dangerous Curves*, was added out-of-the-box by WJZZ/Philadelphia and The Wave — auspicious validation of the tune's great appeal from two of the most successful stations in this format.

Richard Elliot's "Moomba" (**Blue Note**) is second Most Added with seven reporters — including WLVE (Love 94)/Miami and WNWV/Cleveland — embracing the track for airplay. Plus it moved from an add up to 12 plays at The Wave in one week.

Heads

Euge Groove
Euge Groove
Warner Bros.

Saxophonist **Euge Groove's** self-titled release is amazingly accomplished for a debut project. In fact, it's one of the most fully realized debuts in recent memory. Groove was the first artist signed by producer **Paul Brown** to Warner Bros., and Brown produced several tracks on the record. The first single, "Vinyl," has already been recommended for medium rotation by Broadcast Architecture, and it's no wonder: It's got deep, soulful grooves and a commercial, retro-flavored sound. Another strong candidate for a radio single is "Romeo & Juliet," a scintillating midtempo tune with a Boney James-flavored hook. The tenor tune that closes the album, appropriately titled "The Last Song," is a dramatic power ballad with a lush melody and the classic emotional appeal of David Sanborn's "The Dream" or Richard Elliot's "When a Man Loves a Woman." AC radio should *kill* for a track like this one, but they probably won't, so maybe we'll just keep it for ourselves. Euge Groove is currently on worldwide tour as a member of Tina Turner's band.



The **David Benoit, Peter White** and **Richard Elliot** concert attended in Redondo Beach, CA on Feb. 12 was one I'll never forget for a variety of reasons. Each artist gave an inspired and passionate performance that evening.

Now an intimate concert hall, the venue was once the gym of the high school Benoit attended, so he had the home-court advantage that evening. His pleasure was apparent. Benoit spoke movingly of his recent collaboration with cartoonist **Charles Schulz**, whose *Tina Turner* strip was scheduled to appear in the next morning's Sunday newspapers. In what I like to think was a case of perfect timing, Schulz passed away early the next morning, his life's work complete. ■ Benoit's *Here's to You, Charlie Brown: 50*

Great Years! (GRP/VMG) is a wonderful recording and a fitting tribute to *Peanuts*. Get this: The very first track is "Linus and Lucy," on which **Vince Guaraldi** plays the first verses and chorus. **Marc Antoine** is featured on two cuts, "Pebble Beach" and the particularly mellow "Red Baron." **Chris Botti** contributes some very tasty, moody lilting parts on "Linus Tells Charlie," and **Russell Malone**, one of the greatest guitarists ever, swings on "Blue Charlie Brown." "Getting Ready" is one that stands out too. And **Al Jarreau's** reading of "Happiness" conveys the meaning of the word with the innocence and purity of a child. Bless his heart, Jarreau is so incredibly versatile that he can convince the listener he's only 6. ■ Also on GRP/VMG is the first track from **Jeff Golub's** label debut, *Dangerous Curves*. "No Two Ways About It" is an automatic add. Produced by Golub and **Eud Harter**, the track is supermelodic and hooky and features **Peter White** in a collaboration that really works. ■ **Transparent Music's** debut release features **Mark Whitfield & JK** on a wonderful track, "Whatever It Takes." If a great hook makes your day, you'll love this one. Learn more about Transparent Music in this week's NAC/SJ special, *Deets*, in which label co-founder **Herbie Hancock** discusses the new venture. ■ I really liked **Keith**

Matsui's "Savanna No Problem" (**Unity/Countdown**) on the first listen, and after several more I was captivated. Think I hear the influence of Matsui's recent collaboration with **Bob James** in her playing. ■ The title track of **Norma Brown's** hit CD *Celebration* (**Warner Bros.**) is on your desk now. His ebullient playing, the tune's beautiful colors and the memorable hook qualify it for your playlist as well. ■ Saxophonist **Michael Lington's** solo bow for **Samson Records' Vred** has produced an impressive debut single, "Twice in a Lifetime." Produced by **Pete Funetta** and backed by luminaries like **Allen Hinds**, **Lenny Castro** and **Thom Rotella**, this appealing entry shows that the success Lington enjoyed on his collaboration with **Bobby Caldwell**, "Tell It Like It Is," was no fluke. ■ Lastly, a crossover vocal that's a natural for this format is **Brian McKnight's** "6, 6, 12" (**Motown**), a strong follow-up to his smash "Back at One." Smooth grooves and McKnight's signature emotive vocal style are 100% in-pocket.



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Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan 8 DOWN TO THE BONE "Zodiac" STEELY DAN "Speed" JAMES & BRAUN "Grass" RIPPINGTONS... "Kabuki" RICHARD ELLIOT "Moomba"</p>	<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd MD: Teresa Kincaid JOYCE COOLING "Before"</p>	<p>WSMJ/Knoxville, TN PD/MD: Tom Miller 5 BRIAN CULBERTSON "Really" 4 GEORGE BENSON "Deeper"</p>	<p>WJCD/Norfolk, VA MD: Larry Hollowell 5 MARTIN TAYLOR "Midnight" KIM WATERS "Hudson" GEORGE BENSON "Deeper" NELSON RANGELL "All"</p>	<p>KSRN/Reno, NV GM/MD: Scott Seidenstricker MARC ANTOINE "Strings" MAYSA "Strong" KENNY G "Stranger" JAMES & BRAUN "Grass"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton 2 GEORGE BENSON "Deeper"</p>	<p>WJZW/Washington, DC PD: Kenny King JAMES & BRAUN "Grass"</p>
<p>KNIK/Anchorage, AK OM/MD: Aaron Wallender MD: Jennifer Summers ANDREAS VOLLENWEIDER "Stella" RICHARD ELLIOT "Moomba" ANDY NARELL "Mpule"</p>	<p>KHIH/Denver-Boulder, CO PD: Becky Taylor APD/MD: Cheri Marquart No Adds</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart JEFF GOLUB... "Two" GEORGE BENSON "Deeper" TONI BRAXTON "Spanish"</p>	<p>WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James 11 GEORGE BENSON "Deeper" KIM WATERS "Hudson" DON HENLEY "Taking"</p>	<p>KSSJ/Sacramento, CA PD: Steve Williams APD/MD: Ken Jones No Adds</p>	<p>KWJZ/Seattle-Tacoma, WA APD/MD: Kenny Dees GEORGE BENSON "Deeper"</p>	<p>KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott RICHARD ELLIOT "Moomba" GEORGE BENSON "Deeper" DON HENLEY "Taking" EUGE GROOVE "Vinyl"</p>
<p>WJZF/Atlanta, GA PD/MD: Mark Edwards No Adds</p>	<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach DOWN TO THE BONE "Zodiac"</p>	<p>WLVE/Miami, FL PD: Bret Michael RICHARD ELLIOT "Moomba"</p>	<p>WJJZ/Philadelphia, PA PD: Anne Gress APD/MD: Michael Tozzi 2 JEFF GOLUB... "Two"</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen 14 DON HENLEY "Taking" SCOTT WILKIE "Sign"</p>	<p>WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis JAMES & BRAUN "Grass" MAYSA "Strong"</p>	<p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart MARTIN TAYLOR "Midnight" RIPPINGTONS... "Kabuki" DOWN TO THE BONE "Zodiac" GEORGE BENSON "Deeper" JOE MCBRIOE "Manenberg" NELSON RANGELL "All"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Steve Stiles No Adds</p>	<p>KEZL/Fresno, CA PD: J. Weidenheimer No Adds</p>	<p>WJZI/Milwaukee, WI PD: Chris Moreau MD: Debbie Young STEELY DAN "Speed"</p>	<p>KYOT/Phoenix, AZ PD: Nick Francis APD/MD: Greg Morgan No Adds</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds</p>	<p>KOAZ/Tucson, AZ PD/MD: Erik Foxx GEORGE BENSON "Deeper" CHRIS STANDRING "Sway"</p>	<p>38 Total Reporters 38 Current Reporters 37 Current Playlists</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble RICHARD ELLIOT "Moomba" TONI BRAXTON "Spanish"</p>	<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye STEELY DAN "Speed" GEORGE BENSON "Deeper"</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Derrick Dixon 1 GEORGE BENSON "Deeper" 1 ROBERTS BROTHERS "Sooner" RICHARD ELLIOT "Moomba"</p>	<p>KKJZ/Portland, OR PD: Chris Miller MD: David Shult 6 GARDEN PARTY "FM" 4 CHRIS STANDRING "Sway"</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein GEORGE BENSON "Deeper" BRENDA RUSSELL "Catch"</p>	<p>Reported Frozen Playlist (1): KRVR/Modesto, CA</p>	
<p>WJZA/Columbus, OH PD/MD: Bill Harman GEORGE BENSON "Deeper"</p>	<p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase RICHARD ELLIOT "Moomba"</p>	<p>WQCD/New York, NY PD: John Mullen MD: Rick Laboy JAMES & BRAUN "Grass"</p>	<p>WWND/Raleigh-Durham, NC PD/MD: Don Brookshire 11 GEORGE BENSON "Deeper" 10 STEELY DAN "Speed" 9 DON HENLEY "Taking" 6 CHRIS STANDRING "Sway"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer 5 GEORGE BENSON "Deeper"</p>		

Most Played Recurrents

- KENNY G Stranger On The Shore (Arista)

- RICHARD ELLIOT On The Fly (Blue Note)

- KENNY GARRETT Simply Said (Warner Bros.)

- KIM WATERS Secrets Told (Shanachie)

- DAVID BENOIT Miles After Dark (GRP/VMG)

- CHUCK LOEB High Five (Shanachie)

- BRIAN MCKNIGHT Back At One (Motown)

- CRAIG CHAQUICO Forbidden Love (Higher Octave)

- BRIAN CULBERTSON Back In The Day (Atlantic)

- JOYCE COOLING Callie (Heads Up)

- ROGER SMITH Off The Hook (Miramar)

- NORMAN BROWN Out'a Nowhere (Warner Bros.)

- BONEY JAMES Body Language (Warner Bros.)

- DAVE KOZ Together Again (Capitol)

- JAZZMASTERS Lost In Space (Hardcastle/Trippin 'N' Rhythm)

- PETER WHITE Autumn Day (Columbia)

- RICHARD ELLIOT Chill Factor (Blue Note)

- KENNY G W/LOUIS ARMSTRONG What A Wonderful World (Arista)

- CHRIS BOTTI Drive Time (GRP/VMG)

- GOTA Let's Get Started (Instinct)

NAC/SMOOTH JAZZ Going For Adds

5/8/00

- NORMAN BROWN Celebration (Warner Bros.)
- JEFF GOLUB /PETER WHITE No Two Ways About It (GRP/VMG)
- MICHAEL McDONALD The Meaning Of Love (Ramp)
- UWF ALL-STARS Who Do You Tell (Major)

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- | | |
|---------------|-------------|
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TONY NOVIA
tnovia@rronline.com

Blatant Name-Dropping

■ A quarter-century of serving the best

It's been 25 years since R&R held its first convention at Atlanta's Royal Coach Hotel. What was meant to be a small seminar turned into a full-blown gathering of personnel from the radio and record industries, and it has only gotten bigger and better each time it's held.

In order to give CHR Editor Tony Novia more time to work on the CHR panels for R&R Convention 2000, R&R Archivist Hurricane Heeran takes a look back at the 11 conventions we have hosted over the past 25 years and notes various highlights of each.

1975

What a way to establish a tradition of having the best and the brightest appear! Arista's Clive Davis held court at a question-and-answer session, while the radio seminars had Lee Abrams, Buzz Bennett, Jerry Clifton, John Rook, Scott Shannon and other top programmers as panelists. Neil Bogart, Al Coury, Russ Regan and Joe Smith were the label heads who made the "Record Promotion Today" panel a lively session.

1976

The march to Atlanta led to the Peachtree Plaza Hotel, as each format got its own session. The CHR panel included Les Garland, Bill Hennes, Bill Tanner and Charlie Van Dyke. Keynote speakers were Joe Smith and Dwight Case.

1977

Our third convention, at the Fairmont/Dallas Hotel, had three keynote speakers and nearly 3,000 registrants. Radio legend Gordon McLendon attacked FCC policies in his keynote address. David Geffen's first convention appearance anywhere turned into

a Q&A session. And in his keynote, Neil Bogart not only stated, "In 20 years no one will care what size the singles were" with regard to the 7" vs. 12" debate, he also talked about a coming music video revolution.

1978

The Fairmont/Dallas was the only repeat performer at this convention. UCLA marketing professor Richard Lutz introduced attendees to the concept of focus groups, while Marshall McLuhan gave the keynote address.

Rather than going with the panel format, "rap rooms" were held for one-on-one conversation. Then-CHR editor John Leader played Johnny Carson for his guests, Gary Stevens, E. Alvin Davis, John Sebastian, Don Benson, Jim Smith and Les Garland. As a finale, Larry White, Promotion Director of KHJ/Los Angeles, presented a video compilation of the finest TV spots done for radio.

1979

We brought the convention home to the Century City Plaza Hotel in Los Angeles and offered a glimpse of the future when California Representative Lionel Van Deerlin gave his keynote address and conducted a subsequent question-and-answer session via satellite from Washington. John Bayliss, our other keynoter, talked about deregulation, increased profits for radio and an explosion of technol-

ogy. Also, "A Salute to Radio Across America," created by our multimedia division, ran for the first time.

The CHR session covered three topics. The first panel dealt with the PD-consultant relationship and featured Kent Burkhart and Steve West (then-PD of KJR/Seattle). The next group of panelists were record executives who had come from radio and included Jim Jeffries, Charley Lake, Scott Shannon, Bob Sherwood and Jay Stone. The subject of disco on Top 40 was addressed by Bill Tanner.

1980

Presented in partnership with the National Radio Broadcasters Association, the American Radio Expo was held in downtown L.A. at the Bonaventure Hotel. Karl Eller was the keynote speaker.

In place of a panel of experts, informal hospitality rooms were created for attendees to chat with the experts. Among those who took part in the large meet-and-greet dedicated to CHR were Dave Anthony, Todd Chase, Bob Hamilton, Bobby Rich, Dave Sholin and Dan Vallie. Among the topics: AM vs. FM, audience confusion, music selection and finding new talent.

1988

An eight-year hiatus ended with a return to Dallas, although the Loews Anatole served as the site this time. The keynote speakers were former Treasury Secretary Donald Regan and FCC Chairman Dennis Patrick.

Then-CHR editor Joel Denver hosted three panels. "Great Promotions" included Randy Kabrich, Mason Dixon, John Lander, Bill Richards and Jeff McCartney. "Creating the Ultimate CHR Station" pitted Scott Shannon and Buzz Bennett against Sunny Joe White and Garry Wall. "CHR Music Sessions" featured Gary Bryan, Lou Simon, Jeff Wyatt and Guy Zapoleon, among others.

1990

Our return to Century City is still being talked about. Don Henley's solo set became an Eagles reunion as Timothy B. Schmit and Glenn Frey joined him onstage during the big Saturday Night Superstar Show. Club R&R made its debut as musical acts performed in a more intimate setting. Plus, we had six keynoters: Chris Beck, Dudley Lynch, C.W. Metcalf, John Parikhal, David Rogers and Robert Tucker.

The CHR panel was "Winning Of-



LET'S TRY THIS AGAIN

Last week this photo of Universal Sr. VP Steve Leeds, R&R CEO Erica Farber and Universal President Monte Lipman mysteriously disappeared. This week the photo turned up in its proper place, but nobody knows how it got there. Hmm ... could Farber have switched the photos to get a little attention? It's possible.

fensive and Defensive Strategies" and included Marc Chase, Jim Cook, Leslie Framm, Randy Kabrich, Randy Michaels and Jeff Wyatt.

Also, the 25-year reunion of the original KHJ "Boss Jocks" was held at the J.W. Marriot Hotel and featured The Johnny Mann Singers doing live jock jingles. Robert W. Morgan was the MC. He pointed out that the evening was Bill Drake's and Ron Jacob's worst nightmare: "a Boss Jock with a live microphone and no hotline."

1992

Just two keynote speakers this time: Dr. Roger Blackwell and General H. Norman Schwarzkopf, who took command of everyone's attention. The Saturday Night Superstar Show had Garth Brooks going acoustic with his favorite rock songs, while ZZ Top went Vegas.

The first CHR panel, "When Are the Hits Not the Hits?" featured Polly Anthony, Burt Baumgartner and Charlie Minor from the record side, while the radio side had Rick Cummings, Matt Farber and Jeff McCartney. "Surviving and Winning as a Youth Format" was the other panel, and it included Rick Gillette, Brian Phillips, Joel Salkowitz and Lisa Tonacci.

1998

Our company's 25th anniversary got us back to doing conventions, with an added twist: We would be presenting Industry Achievement Awards in various categories. Our keynote speakers were Richard Branson, Edgar Bronfman Jr., Chris Carter and Rick Pinino.

With the formal split of CHR into Pop and Rhythmic came two panels, with Editor Tony Novia in charge of both. For Pop, Dave Robbins served as MC for the "Perennial Power Players" panel, which brought together 29 legendary talents, including Dick Clark, Paul Drew, Mike Joseph, Casey Kasem, Bobby Ocean, Gary Owens and Rick Shaw. The Rhythmic panel was produced by Coleman Research, with Warren Kurtzman

serving as the moderator of "Segmentation of the CHR Format."

Getting back to the Industry Achievement Awards, for CHR/Pop it was Tom Poleman (PD), Tracy Austin (MD), Kidd Kraddick (Personality) of KHKS/Dallas (Station), Atlantic (Label) and Vicki Leben (Label Executive). For CHR/Rhythmic it was Cadillac Jack McCartney (PD) of WJMN/Boston (Station), Erik Bradley (MD), Broadway Bill Lee (Personality), Arista (Label) and Lisa Valasquez (Label Executive).

1999

We dealt with the state of the industry, the Internet and more. Keynote speakers were Mark Cuban, the Rev. Jesse Jackson, Tommy Lasorda and John Parikhal. Ahmet Ertegun was given the annual Humanitarian Award and was part of a seminar that featured Phil Spector.

The first CHR panel starred Randy Michaels, who talked about the format and the industry as a whole. The second panel for the format had Captain Gerald Coffee, a former POW who showed attendees how to endure and find the "opportunity to emerge stronger and better."

The Industry Achievement Awards for CHR/Pop went to Rick Dees (Personality) of KIIS-FM/Los Angeles (Station) and Paul "Cubby" Bryant (MD). Columbia was the Platinum Label, and Jive was the Gold Label. Tom Poleman (PD) and Vicki Leben (Promotional Executive) received their second awards. In CHR/Rhythmic, repeat winners were Cadillac Jack McCartney (PD), Erik Bradley (MD) and Arista (as Platinum Label), while Eddie & Jobo (Personality) of WBBM-FM/Chicago (Station), Lisa Ellis (Promotional Executive) and Jive (Gold Label) took home their first awards.

2000

If you received an Industry Achievement Award ballot, cast your vote and mail it now. Then, if you haven't done so already, make your arrangements to come see us.

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WKSE/Buffalo: 14x

WWHT/Syracuse: 10x

WRVQ/Richmond: 22x

"Saturday Night Live" Appearance Last Week!

WFLZ/Tampa: 11x

WXSS/Milwaukee: 19x

KRQQ/Tucson: 18x

Cover Rolling Stone Last Week!

KKMG/Colorado Springs: 15x

KHFJ/Austin: 12x

Callout

KDWB/Minneapolis: Great callout w/no airplay!!

B96/Chicago: Great Early Callout! (52x/161 TD)

WNVZ/Norfolk: #2 Overall Callout! (53x/250 TD)

WJMN/Boston: #4 Callout all Demos! (57x/585 TD)

Phones

B96/Chicago: Top 5 Phones!

WBTT/Dayton: Top 5 Phones!

WXSS/Milwaukee: Top 5 Nite Phones!

KZZU/Spokane: Already HUGE phones! - Paul Gray (APD) getting "tons" of request for it during his afternoon drive show & they've only spiked at night!!

ANOTHER 103,000 ALBUMS SCANNED THIS WEEK (TOP 15 RECORDS!)

#4 MOST REQUESTED ON MTV'S T.R.L.!!!!



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R&R CHR/Pop Top 50

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MACY GRAY I Try (Epic)	9305	+277	973635	15	173/1
1	2	'N SYNC Bye Bye Bye (Jive)	9116	-569	907895	16	174/0
4	3	VERTICAL HORIZON Everything You Want (RCA)	8696	+461	817050	21	167/1
5	4	DESTINY'S CHILD Say My Name (Columbia)	7962	-203	785270	14	151/1
3	5	SANTANA F/PRODUCT G&B Maria Maria (Arista)	7948	-529	774161	18	168/1
6	6	SONIQUE It Feels So Good (Republic/Universal)	7485	-38	789835	16	163/0
7	7	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	6977	-395	599351	14	162/0
12	8	BRITNEY SPEARS Oops!...I Did It Again (Jive)	6824	+1227	662580	4	173/1
8	9	FAITH HILL Breathe (Warner Bros.)	6662	-251	645375	14	152/0
9	10	SISQO Thong Song (Dragon/Def Soul/IDJMG)	6488	+741	739576	7	157/2
10	11	CREED Higher (Wind-up)	6349	+643	595521	15	150/1
11	12	ENRIQUE IGLESIAS Be With You (Interscope)	6261	+617	675512	9	166/2
13	13	CHRISTINA AGUILERA I Turn To You (RCA)	5847	+571	561074	5	169/1
16	14	SAVAGE GARDEN Crash And Burn (Columbia)	5152	+484	462357	7	161/0
15	15	MARC ANTHONY You Sang To Me (Columbia)	5042	+12	506824	11	157/1
18	16	VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	4821	+494	479671	7	167/4
14	17	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	4613	-457	451756	17	148/0
17	18	LONESTAR Amazed (BNA)	4027	-531	376989	18	135/0
22	19	ALICE DEEJAY Better Off Alone (Republic/Universal)	3888	+543	422654	9	147/3
24	20	PINK There You Go (LaFace/Arista)	3866	+896	426508	9	127/10
26	21	MATCHBOX TWENTY Bent (Lava/Atlantic)	3773	+1107	354870	3	158/2
23	22	GOO GOO DOLLS Broadway (Warner Bros.)	3731	+626	350963	5	149/4
19	23	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	3500	-772	332163	19	151/0
21	24	MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)	2959	-646	316916	13	113/0
27	25	WESTLIFE Swear It Again (Arista)	2771	+240	256989	11	128/2
Breaker	26	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	2541	+211	261206	9	123/7
30	27	BBMAK Back Here (Hollywood)	2370	+351	210122	4	143/12
33	28	MANDY MOORE I Wanna Be With You (550 Music/Epic)	2227	+470	204834	3	136/6
28	29	HANSON This Time Around (Island/IDJMG)	1917	-574	186417	8	108/0
31	30	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	1828	-26	195521	8	82/0
34	31	SPLENDER I Think God Can Explain (C2/Columbia)	1782	+312	140624	8	98/10
32	32	BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	1647	-206	155398	12	112/2
39	33	JOE I Wanna Know (Jive)	1514	+419	155006	2	89/21
37	34	EIFFEL 65 Move Your Body (Republic/Universal)	1468	+253	122059	3	101/5
47	35	'N SYNC It's Gonna Be Me (Jive)	1391	+530	209648	2	47/31
25	36	JESSICA SIMPSON F/NICK LACHEY Where You Are (Columbia)	1389	-1327	155819	10	96/1
42	37	AALIYAH Try Again (BlackGround)	1377	+372	156741	2	74/5
35	38	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	1154	-269	170243	20	99/0
40	39	EN VOGUE Riddle (EastWest/EEG)	1133	+106	109361	3	74/9
45	40	BLAQUE I Do (Track Masters/Columbia)	1107	+222	97776	2	72/5
41	41	ANASTACIA I'm Outta Love (Epic)	1020	+13	110509	6	70/1
49	42	MARY J. BLIGE Give Me You (MCA)	967	+178	94694	2	88/6
36	43	LENNY KRAVITZ I Belong To You (Virgin)	967	-338	123831	11	80/0
50	44	TRAIN I Am (Aware/Columbia)	874	+139	82235	2	62/4
43	45	ANGELA VIA Picture Perfect (Lava/Atlantic)	850	-152	67302	5	76/0
Debut	46	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	810	+300	127486	1	83/54
Debut	47	BACKSTREET BOYS The One (Jive)	803	+645	72697	1	139/125
Debut	48	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	763	+176	70556	1	49/6
46	49	JENNIFER LOPEZ Feelin' So Good (Work/Epic)	747	-127	98199	13	77/0
—	50	OL' DIRTY BASTARD Got Your Money (Elektra/EEG)	683	+47	88358	10	29/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BACKSTREET BOYS The One (Jive)	125
NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	54
STING Desert Rose (A&M/Interscope)	50
'N SYNC It's Gonna Be Me (Jive)	31
EMINEM The Real Slim... (Web/Aftermath/Interscope)	29
BRIAN MCKNIGHT 6,8,12 (Motown/Universal)	22
JOE I Wanna Know (Jive)	21
OLIVE I'm Not In Love (Maverick)	21
TRINKET Boom (RCA)	20
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	14

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Oops!...I Did It Again (Jive)	+1227
MATCHBOX TWENTY Bent (Lava/Atlantic)	+1107
PINK There You Go (LaFace/Arista)	+896
SISQO Thong Song (Dragon/Def Soul/IDJMG)	+741
BACKSTREET BOYS The One (Jive)	+645
CREED Higher (Wind-up)	+643
GOO GOO DOLLS Broadway (Warner Bros.)	+626
ENRIQUE IGLESIAS Be With You (Interscope)	+617
CHRISTINA AGUILERA I Turn To You (RCA)	+571
ALICE DEEJAY Better Off Alone (Republic/Universal)	+543

Breakers®

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2541/211	123/7	26

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



174 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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"The New Conscience Of Pop Music" - The New York Times

mary j. blige

give me you

- The New Video "Give Me You" Starring Mary and Michael Jordan, Heavy at **MV** & **3ET** and on **i**
- The Album Version & New Remix by Niño, the Single Written by Diane Warren
- From the Double Platinum Album **Mary**
- ★★★★★ - Rolling Stone
- Performing on The Tonight Show with Jay Leno May 11th
- On Tour All Summer

Almost 100 Mainstream Stations Playing Mary J.!

KHS KZQZ WXKS KHTS WFLZ
 Y100 WNKS KRQQ KDWB WBLI
 KRBE WPRO WQZQ WKSS

Produced by The Federation, Market Seal for Soul Music Productions/ Third Street Music Group
 Executive Producers: Mary J. Blige and Kirk Burrows
 Managers: Bill Brown Entertainment & The Le-Le Management
 www.mjblige.com www.mcarcords.com



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The Teen Sensation from Sweden!
The Music of ABBA Today

A★TEENS

Dancing Queen

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- ★ **#1 at Radio Disney!**
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Already Over 3 Million Albums Sold Outside the U.S.
 #1 in Sweden, #1 in Japan, #2 in Germany,
 #2 in Holland, #2 in Chile

Leading The Way At:

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 WQZQ WKSE WKSL KJYO KRQQ
 WBHT KQKQ WNTQ WSTW WRHT
 and more!



From **The Abba Generation**
 Album In Stores May 16th

www.a-teens.com www.mcarcords.com/e-teens ©2000 Stockholm Records



New & Active

EMINEM The Real Slim... (*Web/Aftermath/Interscope*)
Total Plays: 668, Total Stations: 48, Adds: 29

M2M Mirror Mirror (*Atlantic*)
Total Plays: 480, Total Stations: 51, Adds: 10

MOBY Body Rock (*V2*)
Total Plays: 468, Total Stations: 45, Adds: 4

MARY MARY Shackles (Praise You) (*C2/Columbia*)
Total Plays: 466, Total Stations: 41, Adds: 6

SAMMIE I Like It (*Freeworld/Capitol*)
Total Plays: 411, Total Stations: 26, Adds: 2

CELINE DION I Want You To Need Me (*550 Music/Epic*)
Total Plays: 367, Total Stations: 50, Adds: 8

COUNTING CROWS Mrs. ... (*DGC/Geffen/Interscope*)
Total Plays: 339, Total Stations: 31, Adds: 0

BEN HARPER Steal My Kisses (*Virgin*)
Total Plays: 322, Total Stations: 27, Adds: 5

LEANN RIMES I Need You (*Sparrow/Curb/Capitol*)
Total Plays: 317, Total Stations: 40, Adds: 14

NU FLAVOR 3 Little Words (*Reprise*)
Total Plays: 268, Total Stations: 27, Adds: 6

DMX Party Up (*Def Jam/IDJMG*)
Total Plays: 264, Total Stations: 15, Adds: 7

TRINKET Boom (*RCA*)
Total Plays: 249, Total Stations: 50, Adds: 20

ANGIE APARO Spaceship (*Melisma/Arista*)
Total Plays: 217, Total Stations: 23, Adds: 0

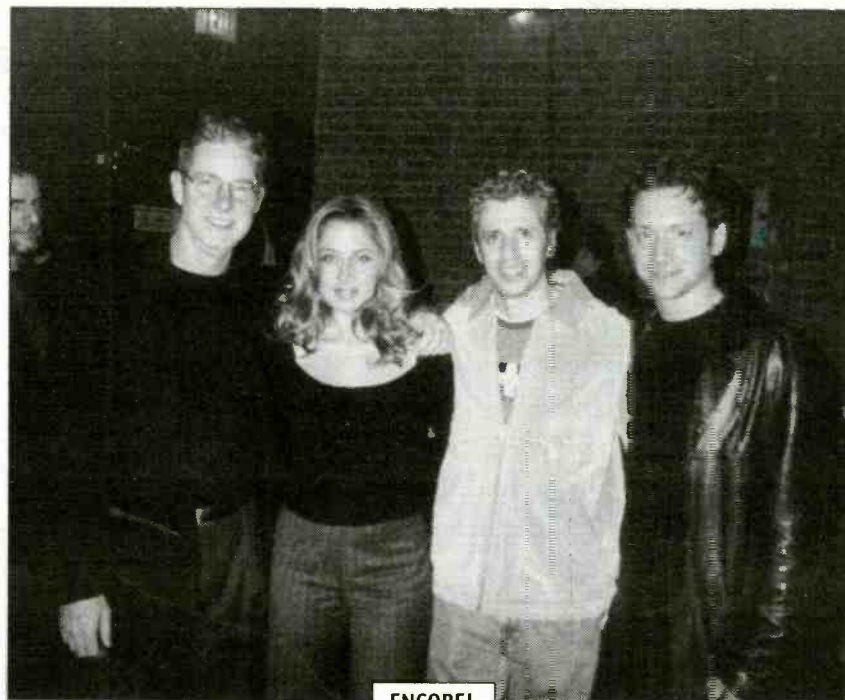
A TEENS Dancing Queen (*MCA*)
Total Plays: 166, Total Stations: 27, Adds: 7

BILLIE MYERS Am I Here Yet? (Return To...) (*Universal*)
Total Plays: 166, Total Stations: 22, Adds: 4

DEATHRAY Now That I Am Blind (*Capricorn*)
Total Plays: 135, Total Stations: 20, Adds: 5

BRIAN MCKNIGHT 6,8,12 (*Motown/Universal*)
Total Plays: 70, Total Stations: 22, Adds: 22

Songs ranked by total plays



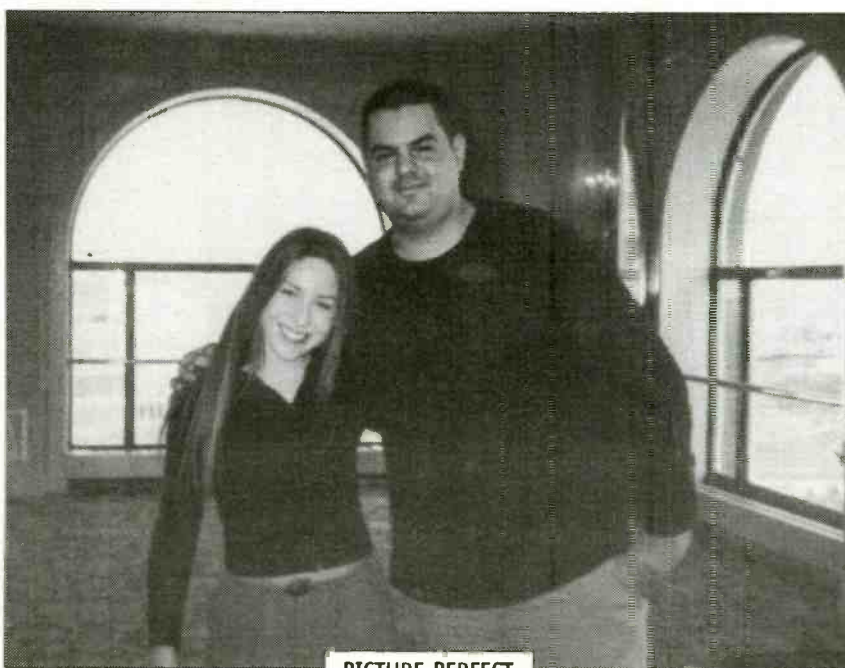
ENCORE!

Columbia recording artist Lara Fabian hung out with Randy Lane, R&R CHR Editor Tony Novia and Columbia Records' Steve Kline after her flawless performance at the Vinyl in Los Angeles.



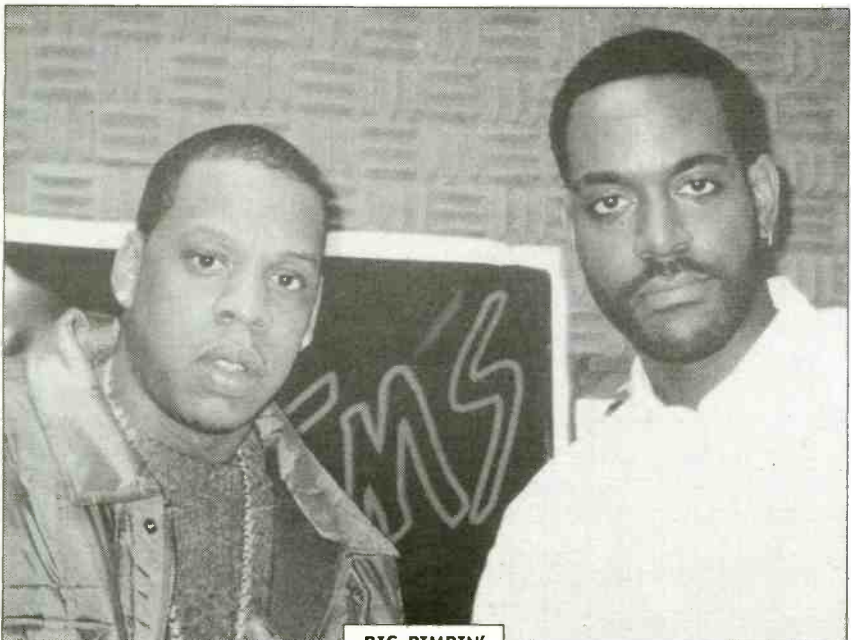
HOT S*!**

Universal recording artist Nelly hung out with the R&R staff recently to help promote his new single, "Country Grammar (Hot Sh*t)." Here's Nelly with Asst. CHR Editor Renee Bell in the infamous Club R&R.



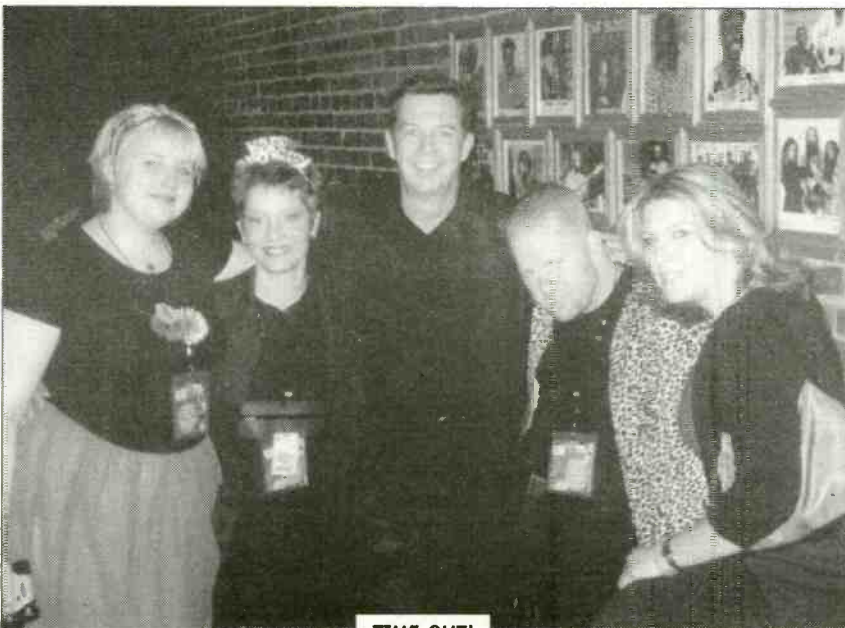
PICTURE PERFECT

Lava/Atlantic recording artist Angela Via and WQGN night jock Skyy Walker hung out during Via's visit to New London.



BIG PIMPIN'

Roc-A-Fella/IDJMG recording artist Jay-Z was pimpin' in Baltimore when he came across fellow pimp WERQ/Baltimore PD Dion Summers. (We hear the women in Baltimore call him "Sexy D.")



TIME OUT!

KUBE/Seattle's Julie Pilat, Island Def Jam's Marthe Reynolds, JMA's Sean Lynch and KUBE's Eric Powers and Michelle Jacobs were confined to a corner after making too much trouble for their fellow partygoers at the station's birthday celebration.

backstreet boys

- 1999'S MOST PLAYED ARTISTS ON TOP 40 RADIO
 - MOST REQUESTED ARTISTS OF ALL TIME ON MTV'S TRL
 - THE ONLY ARTISTS IN HISTORY TO ACHIEVE DIAMOND STATUS TWICE IN A SINGLE YEAR
- FROM THEIR 12X PLATINUM ALBUM *MILLENNIUM* COMES...

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R&R #1 MOST ADDED
TOP 40
MAINSTREAM MONITOR
MOST NEW STATIONS
ON OVER 160 STATIONS



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IN STORES MAY 9TH

"I WANNA BE WITH YOU"

mandymoore

R&R CHR/Pop 33-28

**Top 40 Mainstream
Monitor 36*-30***

The first single from
the new Special Edition package
I WANNA BE WITH YOU

Spin Leaders:

Z100	22x	WKSE	23x
Y100	23x	KRBE	19x
KDND	28x	KISS 108	20x
KZHT	34x	Q95	23x

Phone Action:

Z100/New York	#11 Phones
B96/Chicago	Top 10 Phones
W100/Philadelphia	Top 15 Phones
KRBE/Houston	#9 Phones
KDND/Sacramento	Top 10 Phones
KZHT/Salt Lake City	Top 5 Phones



TRL
Appearance 5/9

Also featured on **CENTER STAGE**
Music From The Motion Picture.

Produced by Keith Thomas • Management: Jon Leshay at Storefront Entertainment, LLC and 3.0 Productions & Management • www.mandymoorefan.com www.550music.com
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Most Played Recurrents

- BLAQUE Bring It All To Me (Track Masters/Columbia)
- SANTANA F/ROB THOMAS Smooth (Arista)
- CELINE DION That's The Way It Is (550 Music/Epic)
- BLINK-182 All The Small Things (MCA)
- CHRISTINA AGUILERA What A Girl Wants (RCA)
- SAVAGE GARDEN I Knew I Loved You (Columbia)
- MARC ANTHONY I Need To Know (Columbia)
- TRAIN Meet Virginia (Aware/Columbia)
- BRIAN MCKNIGHT Back At One (Motown/Universal)
- EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)
- TLC Unpretty (LaFace/Arista)
- SMASH MOUTH All Star (Interscope)
- SUGAR RAY Someday (Lava/Atlantic)
- CHRISTINA AGUILERA Genie In A Bottle (RCA)
- JENNIFER LOPEZ If You Had My Love (Work/Epic)
- GOO GOO DOLLS Slide (Warner Bros.)
- LEN Steal My Sunshine (Work/Epic)
- TLC No Scrubs (LaFace/Arista)
- JENNIFER LOPEZ Waiting For Tonight (Work/Epic)
- GOO GOO DOLLS Black Balloon (Warner Bros.)

CHR/POP Going For Adds 5/9/00

- BILLIONARE Touching Down (Republic/Universal)
- BON JOVI It's My Life (Island/IDJMG)
- DMX Party Up (Def Jam/IDJMG)
- SINEAD O'CONNOR No Man's Woman (Atlantic)
- SOUL DECISION Faded (MCA)



MACY GRAY ON HOW LIFE IS ... IN GERMANY

Han Thomas of 23 Management, Epic recording artist Macy Gray and Jimmy Pop from The Bloodhound Gang hung out backstage at the 2000 Echo Awards in Hamburg, Germany.

TOP 100 CHR/POP POWER GOLD

- | | |
|---|--|
| <ul style="list-style-type: none"> 1 WILL SMITH Miami 2 NEXT Too Close 3 THIRD EYE BLIND Jumper 4 MATCHBOX 20 Real World 5 SARAH MCLACHLAN Angel 6 THIRD EYE BLIND Semi-Charmed Life 7 MATCHBOX 20 3am 8 WILL SMITH Gettin' Jiggy Wit It 9 SUGAR RAY Fly 10 EDWIN MCCAIN I'll Be 11 NOTORIOUS B.I.G. Mo Money Mo Problems 12 USHER You Make Me Wanna... 13 GREEN DAY Time Of Your Life... 14 ROBYN Show Me Love 15 FASTBALL The Way 16 K-CI & JOJO All My Life 17 TONIC If You Could Only See 18 JANET Together Again 19 MARK MORRISON Return Of The Mack 20 SMASH MOUTH Walkin' On The Sun 21 CHUMBAWUMBA Tubthumping 22 MEREDITH BROOKS Bitch 23 MARCY PLAYGROUND Sex & Candy 24 PUFF DADDY f/112 & FAITH EVANS I'll Be... 25 'N SYNC I Want You Back 26 THIRD EYE BLIND How's It Going To Be? 27 SAVAGE GARDEN Truly Madly Deeply 28 MATCHBOX 20 Push 29 NO DOUBT Don't Speak 30 SISTER HAZEL All For You 31 2 UNLIMITED Get Ready For This 32 WALLFLOWERS One Headlight 33 BACKSTREET BOYS As Long As You Love Me 34 REAL MCCOY Another Night 35 QUAD CITY DJ'S C'mon N' Ride It 36 DUNCAN SHEIK Barely Breathing 37 CRANBERRIES Dreams 38 MONTELL JORDAN This Is How We Do It 39 ALANIS MORISSETTE Ironic 40 CARDIGANS Lovefool 41 DAVE MATTHEWS BAND Crash Into Me 42 EVERYTHING BUT THE GIRL Missing 43 ALANIS MORISSETTE You Learn 44 INOJ Love You Down 45 ALANIS MORISSETTE You Oughta Know 46 TLC Waterfalls 47 BLACKSTREET No Diggity 48 OMC How Bizarre 49 ROBYN Do You Know (What It Takes) 50 ALANIS MORISSETTE Head Over Feet | <ul style="list-style-type: none"> 51 BACKSTREET BOYS Quit Playing Games... 52 FUGEES Killing Me Softly 53 EN VOGUE (Don't Let Go) Love 54 PAULA COLE I Don't Want To Wait 55 BRIAN MCKNIGHT Anytime 56 GREEN OAY When I Come Around 57 SPIN DOCTORS Two Princes 58 GOO GOO DOLLS Name 59 WILL SMITH Just The Two Of Us 60 BACKSTREET BOYS Everybody (Backstreet's Back) 61 LA BOUCHE Be My Lover 62 BLUES TRAVELER Run-Around 63 JEWEL You Were Meant For Me 64 WILL SMITH Men In Black 65 EN VOGUE My Lovin' (You're Never...) 66 UB40 Red Red Wine 67 SAVAGE GARDEN I Want You 68 HADDAWAY What Is Love 69 VERVE PIPE The Freshman 70 SNAP Rhythm Is A Dancer 71 ALANIS MORISSETTE Hand In My Pocket 72 SHERYL CROW All I Wanna Do 73 LA BOUCHE Sweet Dreams 74 PRINCE Kiss 75 JEWEL Foolish Games 76 DONNA LEWIS I Love You Always Forever 77 PRINCE When Doves Cry 78 MARIAH CAREY Fantasy 79 SHAWN COLVIN Sunny Came Home 80 GINUWINE Pony 81 SHERYL CROW If It Makes You Happy 82 DAVE MATTHEWS BAND What Would You Say 83 RED HOT CHILI PEPPERS Under The Bridge 84 OMD If You Leave 85 SALT-N-PEPA Shoop 86 GINA G Ooh Ahh...Just A Little Bit 87 AMBER This Is Your Night 88 NATALIE MERCHANT Wonder 89 DEEP BLUE SOMETHING Breakfast At... 90 JEWEL Who Will Save Your Soul? 91 COLLECTIVE SOUL December 92 MODERN ENGLISH I Melt With You 93 SALT-N-PEPA f/EN VOGUE Whatta Man 94 LIVE Lightning Crashes 95 COUNTING CROWS Mr. Jones 96 TONE-LOC Wild Thing 97 C&C MUSIC FACTORY Gonna Make... 98 MARIAH CAREY Always Be My Baby 99 DEL AMITRI Roll To Me 100 BRANDY Sittin' Up In My Room |
|---|--|



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April 2000. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY * VP/Prog: Michael Morgan PD: Rob Dawes MD: Ellen Rockwell 11 BACKSTREET BOYS "One" NINE DAYS "Absolutely" JOE "Wanna"</p> <p>KCHO/Albuquerque, NM * PD: D.J. Lopez 29 BACKSTREET BOYS "One" 1 AMBER "Candles" NINE DAYS "Absolutely" M2M "Mirror"</p> <p>KQID/Alexandria, LA PD: Kahuna APD/MD: Jay Stevens OLIVE "Love" BLACK ROX "Whoo!" NINE DAYS "Absolutely" BEN HARPER "Kisses" LEANN RIMES "Need" STING "Desert"</p> <p>WAEB/Allentown, PA * PD: Brian Check APD: Rob Acampora MD: Jennifer Knight 1 BACKSTREET BOYS "One" CELINE DION "Wart" NINE DAYS "Absolutely" STING "Desert"</p> <p>KQIZ/Amarillo, TX OM/VP: Justin Brown Interim MD: Ammy Maddox 1 "N Sync" "Gonna" BACKSTREET BOYS "One"</p> <p>KGOT/Anchorage, AK OM: Mark Murphy PD: Bill Stewart MD: Dave Flavin BACKSTREET BOYS "One" MARY MARY "Shades"</p> <p>WSTR/Atlanta, GA * PD: Dan Bowen MD: J.R. Ammons DON HENLEY "Talking"</p> <p>WBTS/Atlanta, GA * PD: Mike Abrams No Adds</p> <p>WAYY/Atlantic City, NJ PD: Paul Kelly BACKSTREET BOYS "One" NINE DAYS "Absolutely" STING "Desert" JOE "Wanna" BRIAN MCKNIGHT "6.8.12"</p> <p>WZNY/Augusta, GA * OM: John Shomby PD: T.J. McKay APD/MD: Michael Chase 8 PINK "There" 4 BACKSTREET BOYS "One" 2 NINE DAYS "Absolutely"</p> <p>KHFI/Austin, TX * PD: Leslie Basenberg 9 EMINEM "Real" 8 BUSH "Cables" 7 DMX "Party" 5 SPLENDER "Think" 5 AALIYAH "By"</p> <p>KIOX/Bakersfield, CA * OM: Chris Squires PD/MD: Craig Marshall 5 RED HOT CHILI "Otherside" 3 PINK "There" 1 BACKSTREET BOYS "One"</p> <p>WXYV/Baltimore, MD * VP/Prog.: Bill Pasha OM: Kristie McIntyre APD: MD Throbb SANTANA "Product" M2M "Mirror"</p> <p>WFMF/Baton Rouge, LA * PD/MD: Flash Phillips 3 EFTEL 65 "Move" 3 TRINNET "Boom" 1 BACKSTREET BOYS "One" 1 EMINEM "Real" BRIAN MCKNIGHT "6.8.12"</p> <p>KOXY/Beaumont, TX PD/MD: Brandin Shaw APD: Pam Pace BACKSTREET BOYS "One" NINE DAYS "Absolutely" ALICE DEE JAY "Better"</p> <p>WXKY/Bloisd-Gulpport, MS PD: Scotty Valentine APD/MD: Kyle Curley OLIVE "Love" STING "Desert" BRIAN MCKNIGHT "6.8.12" SHANNON "Give" BACKSTREET BOYS "One" NUL FLAVOR "Words" LEANN RIMES "Need" DMX "Party"</p> <p>WMRV/Binghamton, NY APD/MD: Dave Luzzi 7 HOUSTON & IGLESIAS "Kiss" NINE DAYS "Absolutely" STING "Desert" BACKSTREET BOYS "One" JESSICA SIMPSON "Think"</p> <p>WQEN/Birmingham, AL * OM: John Jenkins PD: Billy Surf STING "Desert"</p> <p>KZMG/Boise, ID * PD: Mike Kasper MD: Kirk Frederick 4 BACKSTREET BOYS "One" 3 VITAMIN C "Graduation" BILLIE MYERS "Here" NINE DAYS "Absolutely" TONI BRAXTON "Wastin"</p> <p>WXKS/Boston, MA * PD: John Ivey APD/MD: David Corey No Adds</p>	<p>WKSE/Buffalo, NY * OM: Sue O'Neil PD: Dave Universal MD: Brian Wilde 9 JAY-Z "Pimpin'" LEANN RIMES "Need"</p> <p>WRZE/Cape Cod, MA OM: Steve McVie PD: Mike O'Donnell APD/MD: Kevin Matthews BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12" TRINNET "Boom"</p> <p>WALC/Charleston, SC * PD: Ryan Walker MD: Jon Robbins 10 HOUSTON & IGLESIAS "Kiss" 6 BACKSTREET BOYS "One"</p> <p>WSSX/Charleston, SC * PD: Mike Edwards APD/MD: Chase Murphy 4 BACKSTREET BOYS "One" NINE DAYS "Absolutely" LEANN RIMES "Need"</p> <p>WVSR/Charleston, WV PD: Brett Sharp 16 MARY MARY "Shades" BACKSTREET BOYS "One" 16 JOE "Wanna" 6 TRINNET "Boom"</p> <p>WNKS/Charlotte, NC * PD: John Reynolds MD: Jason McCormick 6 EMINEM "Real" NINE DAYS "Absolutely" JOE "Wanna"</p> <p>WKOL/Chattanooga, TN * PD: Scott Hamilton 2 MARY J. BLIGE "Give" 1 "N Sync" "Gonna" TRINNET "Boom"</p> <p>WKIE/Chicago, IL * PD: Chris Shebel APD/MD: Harry Legg No Adds</p> <p>KLRS/Chico, CA PD: Eric Brown CELINE DION "Wart" BACKSTREET BOYS "One" TRINNET "Boom" BOYZ n GIRLZ UNITED "Messin" STING "Desert" MOBY "Body"</p> <p>WKFS/Cincinnati, OH * PD: Rod Phillips MD: Jeff Murray 21 "N Sync" "Gonna" 9 BACKSTREET BOYS "One" 1 SPLENDER "Think" NINE DAYS "Absolutely"</p> <p>WKRO/Cincinnati, OH * OM/VP: Mike Marino MD: Jim Kelly 28 NINE DAYS "Absolutely" 9 EMINEM "Real" 14 BACKSTREET BOYS "One" CHRISTINA AGUILERA "Torn"</p> <p>WAKS/Cleveland, OH OM: Greg Ausham PD: Dan Mason MD: Kasper 4 BACKSTREET BOYS "One" EMINEM "Real"</p> <p>KKMG/Colorado Springs, CO * PD: Robert Irwin APD: Valerie Hart MD: Rob Ryan 6 TOM BRAXTON "Wastin" 3 STING "Desert" BACKSTREET BOYS "One"</p> <p>WNOK/Columbia, SC * PD: Johnathan Rush OM/MD: Scott Summers 17 BACKSTREET BOYS "One" 1 EFTEL 65 "Move" STING "Desert"</p> <p>WBFA/Columbus, GA PD/MD: Sam Diamond APD: Robert Thomas BACKSTREET BOYS "One" TRINNET "Boom" "N Sync" "Gonna" BLIQUE "Do" BBMAK "Here" TRINNET "Boom" EN VOUGUE "Riddle" DEATHWAY "Blind"</p> <p>WNCI/Columbus, OH * OM: Todd Shannon 23 HOUSTON & IGLESIAS "Kiss" 3 AALIYAH "By" BRIAN MCKNIGHT "6.8.12"</p> <p>KHKS/Dallas-Ft. Worth, TX * OM: John Cook PD: Ed Lambert 12 VITAMIN C "Graduation" BACKSTREET BOYS "One"</p> <p>WSNX/Grand Rapids, MI * PD: Jeff Andrews APD: Eric O'Brien MD: Brad Newman 4 EMINEM "Real" 1 BACKSTREET BOYS "One" 1 JOE "Wanna"</p> <p>WGTX/Dayton, OH * OM: Michael Luczak PD: Ange Canessa MD: Scott Sharp 6 BACKSTREET BOYS "One" 1 MANDY MOORE "Wanna" 1 NINE DAYS "Absolutely"</p> <p>WVYB/Daytona Beach, FL * PD: Fargo MD: Kotler 1 BACKSTREET BOYS "One" LEANN RIMES "Need" SPLENDER "Think"</p> <p>KALC/Denver-Boulder, CO * PD: Gina Gray APD/MD: Kevin Koske 7 BBMAK "Here" STING "Desert"</p>	<p>KKDM/Des Moines, IA * OM: Mike Blakemore PD: Greg Chance MD: Steve Jordan 36 "N Sync" "Gonna" ATEENS "Queen" BACKSTREET BOYS "One" EMINEM "Real"</p> <p>WDRQ/Detroit, MI * PD: Alex Tear APD: Jay Towers MD: Keith Curry 20 BACKSTREET BOYS "One" M2M "Mirror" LARA FABIAN "Agent" JESSICA SIMPSON "Think" STING "Desert"</p> <p>WKQI/Detroit, MI * PD: Tim Richards APD: J. Love 1 BACKSTREET BOYS "One"</p> <p>WKMX/Dothan, AL PD: John Houston MD: Phil Thomas STING "Desert" DON HENLEY "Talking" JOE "Wanna" BACKSTREET BOYS "One" M2M "Mirror"</p> <p>WLYV/Elmira-Coming, NY PD/MD: Mike Strobel APD: Brian Stoll 32 BACKSTREET BOYS "One" 23 NINE DAYS "Absolutely" STING "Desert"</p> <p>WRTS/Erie, PA PD: Beth Ann McBride 17 "N Sync" "Gonna" BRIAN MCKNIGHT "6.8.12" LEANN RIMES "Need" MARY MARY "Shades" DEATHWAY "Blind" STING "Desert" OLIVE "Love"</p> <p>KDUK/Eugene-Springfield, OR PD: Paul Walker APD/MD: Valerie Steele NINE DAYS "Absolutely" BACKSTREET BOYS "One" STING "Desert"</p> <p>WSTO/Evansville, IN PD: Dr. Dave Michaels APD: Jimmy Ocean MD: Scott Evans DON HENLEY "Talking" BACKSTREET BOYS "One" STING "Desert" BEN HARPER "Kisses"</p> <p>KMCK/Fayetteville, AR PD: Kevin Hentschel APD/MD: Mike Chase RED HOT CHILI "Otherside" BACKSTREET BOYS "One" TRINNET "Boom"</p> <p>WWCK/Flint, MI * PD: Scott Seipel No Adds</p> <p>WJMX/Florence, SC NINE DAYS "Absolutely" BACKSTREET BOYS "One" ATEENS "Queen" STING "Desert"</p> <p>WDST/Ft. Myers-Naples, FL PD: Jim Radford MD: Renee Reed 29 "N Sync" "Gonna" 29 DESI'S CHILD "Jumpin" 4 AMBER "Sassy" 3 STING "Desert" BACKSTREET BOYS "One"</p> <p>WXKB/Ft. Myers-Naples, FL * PD: Chris Cue MD: Randy Sherwyn 1 BACKSTREET BOYS "One" EMINEM "Real"</p> <p>KZBB/Ft. Smith, AR PD: Cliff Casteel MD: Cindy Wilson 19 BRIAN MCKNIGHT "6.8.12" 16 SUGAR RAY "Someday" BACKSTREET BOYS "One" BLIQUE "Do" BBMAK "Here" TRINNET "Boom" EN VOUGUE "Riddle" DEATHWAY "Blind"</p> <p>WKFR/Kalamazoo, MI PD: Woody Houston MD: Nick Taylor TRINNET "Boom" BACKSTREET BOYS "One" NINE DAYS "Absolutely" STING "Desert"</p> <p>KCHZ/Kansas City, MO * PD: Mike Austin MD: Just Plain Dave 2 DMX "Party" JOE "Wanna"</p> <p>KMXV/Kansas City, MO * PD: Jon Zellner APD/MD: Dylan 14 BACKSTREET BOYS "One" STING "Desert"</p> <p>WNST/Knoxville, TN * PD: Rich Bailey APD/MD: Brad Jeffries 9 BACKSTREET BOYS "One" 1 EN VOUGUE "Riddle"</p> <p>KSMB/Lafayette, LA * PD: Bobby Novosad APD: Crash Kelley 7 BACKSTREET BOYS "One" 1 NINE DAYS "Absolutely" BRIAN MCKNIGHT "6.8.12"</p> <p>WLAN/Lancaster, PA * PD/MD: Vince D'Amrosio APD: Toby Knapp 3 PINK "There" TRAIN "Am"</p> <p>WHZZ/Lansing, MI * PD: Jason Adams MD: Dave B. Goode 1 BACKSTREET BOYS "One" STING "Desert" BBMAK "Here"</p>	<p>WFCB/Greenville, SC * OM: Jim Kirkland PD: Nikki Nite MD: Skip Church 8 EMINEM "Real" 2 BACKSTREET BOYS "One" JOE "Wanna"</p> <p>WNNK/Harrisburg, PA * PD: John O'Dea MD: Denny Logan 4 BACKSTREET BOYS "One" 1 EFTEL 65 "Move" 1 STING "Desert"</p> <p>WKSS/Hartford, CT * PD: Tracy Austin MD: Mike McGowan 6 VERTICAL HORIZON "Everything" 3 EMINEM "Real" 1 BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12"</p> <p>KOMQ/Honolulu, HI * PD: Jacque Gonzales MD: Justin Cruz 6 BRIAN MCKNIGHT "6.8.12" 1 BACKSTREET BOYS "One" ENVOUE "Riddle" BRIAN MCKNIGHT "6.8.12" TO "Daily"</p> <p>KRBE/Houston-Galveston, TX * PD: Jay Michaels No Adds</p> <p>WKEE/Huntington, WV PD: Jim Davis APD/MD: Gary Miller BACKSTREET BOYS "One" CELINE DION "Wart" NINE DAYS "Absolutely" JOE "Wanna"</p> <p>WZYP/Huntsville, AL * MD: Alex Diaz 10 NINE DAYS "Absolutely" 5 BACKSTREET BOYS "One" TONI BRAXTON "Wastin" DEATHWAY "Blind"</p> <p>WNOU/Indianapolis, IN PD: Scrap Jackson APD: Chris Ott MD: Jana 23 JAY-Z "Pimpin'" 2 DMX "Party"</p> <p>WZPL/Indianapolis, IN * PD: Scott Sands MD: Dave Decker 9 NINE DAYS "Absolutely" 5 BACKSTREET BOYS "One" 1 LEANN RIMES "Need"</p> <p>WYOY/Jackson, MS * PD: Kevin Vaughan APD/MD: Todd Chase 7 "N Sync" "Gonna" MANDY MOORE "Wanna"</p> <p>WAPE/Jacksonville, FL * OM/VP: Cat Thomas APD/MD: Tony Mann 16 "N Sync" "Gonna" 13 ALICE DEE JAY "Better" 10 PINK "There" 3 NINE DAYS "Absolutely" BACKSTREET BOYS "One"</p> <p>WAEZ/Johnson City, TN * OM: Bill Hagy PD: Gary Blake APD/MD: Chris Mann MARY MARY "Shades" JOE "Wanna" BACKSTREET BOYS "One" TRINNET "Boom"</p> <p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards 10 BACKSTREET BOYS "One" 5 LIVE "Dolphins" NINE DAYS "Absolutely" EMINEM "Real" BRIAN MCKNIGHT "6.8.12" BILLIE MYERS "Here" D-CRU "Waiting"</p> <p>WKFR/Kalamazoo, MI PD: Woody Houston MD: Nick Taylor TRINNET "Boom" BACKSTREET BOYS "One" NINE DAYS "Absolutely" STING "Desert"</p> <p>KCHZ/Kansas City, MO * PD: Mike Austin MD: Just Plain Dave 2 DMX "Party" JOE "Wanna"</p> <p>KMXV/Kansas City, MO * PD: Jon Zellner APD/MD: Dylan 14 BACKSTREET BOYS "One" STING "Desert"</p> <p>WNST/Knoxville, TN * PD: Rich Bailey APD/MD: Brad Jeffries 9 BACKSTREET BOYS "One" 1 EN VOUGUE "Riddle"</p> <p>KSMB/Lafayette, LA * PD: Bobby Novosad APD: Crash Kelley 7 BACKSTREET BOYS "One" 1 NINE DAYS "Absolutely" BRIAN MCKNIGHT "6.8.12"</p> <p>WLAN/Lancaster, PA * PD/MD: Vince D'Amrosio APD: Toby Knapp 3 PINK "There" TRAIN "Am"</p> <p>WHZZ/Lansing, MI * PD: Jason Adams MD: Dave B. Goode 1 BACKSTREET BOYS "One" STING "Desert" BBMAK "Here"</p>	<p>KFMS/Las Vegas, NV * PD: Rick McNeil 2 GOO GOO DOLLS "Broadway" 1 BACKSTREET BOYS "One" "N Sync" "Gonna" EFTEL 65 "Move" MANDY MOORE "Wanna" EMINEM "Real" OLIVE "Love" DMX "Party"</p> <p>WVLT/Lexington-Fayette, KY * MD: Vincent 32 "N Sync" "Gonna" 1 SPLENDER "Think" EMINEM "Real"</p> <p>KFRX/Lincoln, NE PD: Sonny Valentine APD: Larry Freeze 1 "N Sync" "Gonna" NINE DAYS "Absolutely" BACKSTREET BOYS "One"</p> <p>KHTE/Little Rock, AR * Dir. Prog.: Larry LeBlanc MD: Peter Gunn 3 BLACK ROX "Whoo!" 2 BLOOD SQUAD "Gang Touch" ENVOUE "Riddle" AMBER "Sassy" BRIAN MCKNIGHT "6.8.12" TO "Daily"</p> <p>KLAL/Little Rock, AR PD/MD: Ed Johnson MARY J. BLIGE "Give" STING "Desert" BACKSTREET BOYS "One" SPLENDER "Think" ANASTACIA "Outrage"</p> <p>KOAR/Little Rock, AR * PD: Gary Robinson APD: Kevin Cruise 1 BACKSTREET BOYS "One"</p> <p>KIS/Los Angeles, CA * APD/MD: Michael Steele 5 "N Sync" "Gonna" 1 STING "Desert" BRIAN MCKNIGHT "6.8.12" LARA FABIAN "Agent" BEN HARPER "Kisses" BACKSTREET BOYS "One"</p> <p>WDJX/Louisville, KY * PD: Barry Fox APD/MD: Shane Collins 7 JOE "Wanna" "N Sync" "Gonna"</p> <p>KZII/Lubbock, TX PD/MD: Jay Shannon 19 BLOOD SQUAD "Gang Touch" BACKSTREET BOYS "One" EMINEM "Real"</p> <p>WMGB/Macon, GA Group PD: James Gregory MD: Heidi Winters PINK "There" BACKSTREET BOYS "One" RED HOT CHILI "Otherside"</p> <p>WZEE/Madison, WI * PD: Rich Davis APD/MD: Tommy Bodean 8 EMINEM "Real" BBMAK "Here" LEANN RIMES "Need"</p> <p>WJYY/Manchester, NH OM/MD: Harry Kozlowski APD: Steve Ouellette 9 CARLA RIDER "Spinning" 6 EMINEM "Real" 5 BACKSTREET BOYS "One" 2 "N Sync" "Gonna" STING "Desert" NUL FLAVOR "Words" ENVOUE "Riddle"</p> <p>KBFM/McAllen-Brownsville, TX * OM/VP: Billy Santiago MD: Sonny Rio 2 RED HOT CHILI "Otherside" 1 "N Sync" "Gonna" BACKSTREET BOYS "One"</p> <p>WADA/Melbourne, FL OM/VP: Mike Lowe MD: Larry McKay 15 BACKSTREET BOYS "One" OLIVE "Love"</p> <p>WKSL/Memphis, TN * OM/VP: Chris Taylor MD: Bill Hughes JOE "Wanna" TRINNET "Boom"</p> <p>WHYI/Miami, FL * PD: Rob Roberts APD: Tony Banks MD: Dieder Poyner 2 ENVOUE "Riddle" 2 OLIVE "Love" KEE "Hole" BACKSTREET BOYS "One" STING "Desert" DON HENLEY "Talking"</p> <p>WXSS/Milwaukee, WI * PD: Brian Kelly APD: Jojo Martinez 2 BACKSTREET BOYS "One" 2 EMINEM "Real" BBMAK "Here" GOO GOO DOLLS "Broadway" RED HOT CHILI "Otherside" "N Sync" "Gonna"</p> <p>KDWB/Minneapolis, MN * PD: Rob Morris APD/MD: Derek Moran 8 EMINEM "Real" 1 "N Sync" "Gonna" SPLENDER "Think"</p> <p>WABB/Mobile, AL * OM: Jay Hastings PD: Darrin Stone APD: Chris Ott MD: Ryan Foster 2 BACKSTREET BOYS "One" DEATHWAY "Blind" STING "Desert"</p> <p>WJBO/Portland, ME PD: Tim Moore MD: Mike Hershberger BACKSTREET BOYS "One"</p>	<p>WBBQ/Monmouth-Ocean, NJ OM: Mike Kaplan APD/MD: Gregg Thomas 4 MARY J. BLIGE "Give" BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12" JOE "Wanna" STING "Desert"</p> <p>WHYI/Montgomery, AL PD: Jeff Donovan MD: Holly Love 45 MACY GRAY "Try" TRINNET "Boom" BACKSTREET BOYS "One" "N Sync" "Gonna"</p> <p>WVAQ/Morgantown, WV PD/MD: Lacy Nelf "N Sync" "Gonna" BACKSTREET BOYS "One" BLACKIE "Do" MARY J. BLIGE "Give"</p> <p>WVWX/Myrle Beach, SC PD: Wally B. APD: Doc BACKSTREET BOYS "One" CELINE DION "Wart" OLIVE "Love" PINK "There" NINE DAYS "Absolutely" STING "Desert"</p> <p>WQZQ/Nashville, TN * VP/Prog: Brian Krysz 6 EMINEM "Real" 1 DMX "Party" NINE DAYS "Absolutely" SPLENDER "Think" CELINE DION "Wart" "N Sync" "Gonna"</p> <p>WRWV/Nashville, TN * PD/MD: Jimmy Steele APD: Tom Peace 5 BACKSTREET BOYS "One" TRINNET "Boom" STING "Desert"</p> <p>WBL/Nassau-Suffolk, NY * PD: J.J. Rice APD/MD: Al Levine 1 NINE DAYS "Absolutely" 1 MANDY MOORE "Wanna" STING "Desert" JOE "Wanna"</p> <p>WFHN/New Bedford, MA * PD: Jim Reitz APD/MD: Christine Fox 4 EMINEM "Real" 1 BACKSTREET BOYS "One" OLIVE "Love"</p> <p>WKCN/New Haven, CT * PD: Danny Ocean 9 BACKSTREET BOYS "One" 7 LEANN RIMES "Need"</p> <p>WOGN/New London, CT PD: Kevin Palana 5 ENVOUE "Riddle" BACKSTREET BOYS "One" NINE DAYS "Absolutely" OLIVE "Love"</p> <p>KUMX/New Orleans, LA * OM/VP: Dave Stewart MD: Annette Wade 1 BACKSTREET BOYS "One"</p> <p>WEZB/New Orleans, LA * PD: Jeff Scott Interim MD: Stacy Brady 1 BOYZ n GIRLZ UNITED "Messin" BACKSTREET BOYS "One" MARY MARY "Shades"</p> <p>WHTZ/New York, NY * Sr. VP/Prog.: Tom Poleman OM: Cubby Bryant 6 BOJ "J. Life" 1 EMINEM "Real" 1 BBMAK "Here"</p> <p>WPKP/NW Michigan PD: Rob Weaver APD: Craig Russell BACKSTREET BOYS "One" AALIYAH "By" NINE DAYS "Absolutely"</p> <p>KJYO/Oklahoma City, OK * PD: Mike McCoy MD: Jimmy Baroda 29 NINE DAYS "Absolutely" 18 PINK "There"</p> <p>KOKO/Omaha, NE * PD: Wayne Coy APD/MD: J.J. Morgan 4 EMINEM "Real" 3 BACKSTREET BOYS "One" NINE DAYS "Absolutely"</p> <p>WXKL/Olando, FL * OM: Adam Cook APD/MD: Pete DeGraff No Adds</p> <p>WIOQ/Philadelphia, PA * PD: Brian Bridgman APD: Chris Marino MD: Marian Newsome 3 MATCHBOX TWENTY "Devil" 1 BACKSTREET BOYS "One"</p> <p>KZZP/Phoenix, AZ * PD: Marc Summers APD/MD: Karen Rife JOE "Wanna" STING "Desert"</p> <p>WBZZ/Pittsburgh, PA * OM: Keith Clark PD: David Edgar MD: Nevin Dane 2 EMINEM "Real" JOE "Wanna"</p> <p>WJBO/Portland, ME PD: Tim Moore MD: Mike Hershberger BACKSTREET BOYS "One"</p>	<p>KKRZ/Portland, OR * PD: Tommy Austin APD: Dr. Doug MD: Harrison Wood 12 EMINEM "Real" BLIQUE "Do"</p> <p>WERZ/Portsmouth, NH * OM/VP: Jack D'Brien APD/MD: Jay Michaels MD: Holly Love 7 BACKSTREET BOYS "One" NINE DAYS "Absolutely" STING "Desert" OLIVE "Love"</p> <p>WSPK/Poughkeepsie, NY PD: Scotty Mac APD/MD: Donnie Michaels 12 "N Sync" "Gonna" 1 MOBY "Body" EMINEM "Real" GOO GOO DOLLS "Broadway" OLIVE "Love" STIRKEY "Mandy"</p> <p>WPRO/Providence, RI * PD: Tony Bristol MD: Davey Morris 15 BACKSTREET BOYS "One" 1 NINE DAYS "Absolutely" 1 STING "Desert" OLIVE "Love"</p> <p>WHTS/Quad Cities, IA-IL OM/VP: Tony Waitkus MD: Kevin Walker BBMAK "Here" BACKSTREET BOYS "One" "N Sync" "Gonna"</p> <p>WDCG/Raleigh-Durham, NC * PD: Chris Edge APD: Keith Scott MD: Andie Summers SPLENDER "Think" BBMAK "Here" MANDY MOORE "Wanna" EFTEL 65 "Move"</p> <p>WRFY/Reading, PA PD: Al Burke APD/MD: Bobby D DON HENLEY "Talking" NINE DAYS "Absolutely"</p> <p>WRVQ/Richmond, VA * Co-MD: Travis Dylan Co-MD: Paulie Madison 3 OLIVE "Love" 1 WESTLIFE "Swear" JOE "Wanna" "N Sync" "Gonna"</p> <p>WJVS/Roanoke-Lynchburg, VA * PD: David Lee Michaels APD/MD: Melissa Morgan 2 BACKSTREET BOYS "One" CREED "Higher" SAMMIE "Like"</p> <p>WOLK/Roanoke-Lynchburg, VA * PD: Jon Reilly 11 NINE DAYS "Absolutely" 1 M2M "Mirror" BILLIE MYERS "Here" STING "Desert"</p> <p>WKGS/Rochester, NY * PD: Erick Anderson Co-MD: Brad Eakins Co-MD: Dem Jones 14 HOUSTON & IGLESIAS "Kiss" 4 NUL FLAVOR "Words" TONI BRAXTON "Wastin"</p> <p>WPXY/Rochester, NY * PD: Mike Danger MD: Norm On The Barstool 16 EMINEM "Real" 4 DMX "Party" 1 BACKSTREET BOYS "One" M2M "Mirror"</p> <p>WZOK/Rockford, IL PD: David Jay APD: Cosmo MD: Jenna West 15 NINE DAYS "Absolutely" 8 RED HOT CHILI "Otherside" 4 BACKSTREET BOYS "One" "N Sync" "Gonna"</p> <p>KOND/Sacramento, CA * Station Mgr.: Steve Weed APD: Heather Lee MD: Christopher K. 10 BACKSTREET BOYS "One" BBMAK "Here" ATEENS "Queen" ENVOUE "Riddle"</p> <p>WIOG/Saginaw, MI * PD: Mark Anderson MD: Brent Carey BACKSTREET BOYS "One" M2M "Mirror"</p> <p>KSXY/Santa Rosa, CA PD: Dave Roble 14 NUL FLAVOR "Words" 11 BRIAN MCKNIGHT "6.8.12" BACKSTREET BOYS "One" BLACK ROX "Whoo!" JOE "Wanna" NINE DAYS "Absolutely" OLIVE "Love" STING "Desert"</p> <p>KSLZ/St. Louis, MO * APD: Jeff Kapugi MD: Kandy Klutch MD: Boomer BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12" NINE DAYS "Absolutely" STING "Desert"</p> <p>KZHT/Salt Lake City, UT * PD: Jeff McCartney MD: Mark McCarthy BACKSTREET BOYS "One" JOE "Wanna" STING "Desert"</p>	<p>KHTS/San Diego, CA * PD: Diana Laird MD: Hitman Hayes 41 BRITNEY SPEARS "Oops!" 1 SPLENDER "Think" BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12"</p> <p>KQZQ/San Francisco, CA * PD: Casey Keating MD: L.A. Reid 2 OLIVE "Love" 1 BACKSTREET BOYS "One"</p> <p>KSLS/San Luis Obispo, CA OM: Dave Christopher PD: Adam Burnes MD: Jason Squires 8 NULBUS "Parody" NINE DAYS "Absolutely" GOO GOO DOLLS "Broadway" OLIVE "Love" STIRKEY "Mandy"</p> <p>WZAT/Savannah, GA OM: John Thomas PD: Brad Kelly BACKSTREET BOYS "One" NINE DAYS "Absolutely" TRINNET "Boom"</p> <p>KBKS/Seattle-Tacoma, WA * MD: Marcus Preston MD: Mike D. 8 PINK "There" 4 BACKSTREET BOYS "One" 1 "N Sync" "Gonna"</p> <p>KRUF/Shreveport, LA * OM/VP: Dale Baird 2 EMINEM "Real" 1 BACKSTREET BOYS "One"</p> <p>WNOV/South Bend, IN PD: Casey Daniels MD: Beau Derek BBMAK "Here" MANDY MOORE "Wanna" EFTEL 65 "Move"</p> <p>WZZL/Spokane, WA * OM: Brew Michaels PD: Ken Hopkins APD/MD: Paul Gray MARY J. BLIGE "Give"</p> <p>WBBR/Springfield, IL PD: Rick Blade BBMAK "Here" BILLIE MYERS "Here" BACKSTREET BOYS "One" STING "Desert"</p> <p>KHTO/Springfield, MO OM: Dave Alexander PD: Ray Michaels MD: Steve Kraus NINE DAYS "Absolutely" JOE "Wanna" M2M "Mirror" STING "Desert"</p> <p>WNTQ/Syracuse, NY * OM/VP: Tom Mitchell APD/MD: Jimmy O'Connell NINE DAYS "Absolutely" STING "Desert" BACKSTREET BOYS "One" DON HENLEY "Talking"</p> <p>KKRO/Wichita, KS * PD: Jack Oliver MD: Craig Hubbard 4 PINK "There" 2 BACKSTREET BOYS "One" JOE "Wanna" TRAIN "Am" LEANN RIMES "Need"</p> <p>WWHT/Syracuse, NY * PD: Rich Lauber MD: EMINEM "Real" 8 HOUSTON & IGLESIAS "Kiss" 4 NUL FLAVOR "Words" 1 OLIVE "Love" 1 SHANNON "Give"</p> <p>WHTF/Tallahassee OM: Jeff Horn Interim PD: Buzz Craven APD/MD: Brian O'Conner 10 BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12" MARY MARY "Shades" NINE DAYS "Absolutely" MOBY "Body" OLIVE "Love" TRINNET "Boom" M2M "Mirror"</p> <p>WFLZ/Tampa, FL * OM: B.J. Harris PD: Domino APD: Rob Shepard MD: Stan "The Man" Priest 30 "N Sync" "Gonna" 25 BACKSTREET BOYS "One" 20 BRIAN MCKNIGHT "6.8.12" 4 EMINEM "Real" 1 OLIVE "Love"</p> <p>WMGI/Terre Haute, IN PD: Steve Smith MD: Chad Edwards BACKSTREET BOYS "One" STING "Desert" NINE DAYS "Absolutely" ENVOUE "Riddle"</p> <p>WVKS/Toledo, OH * PD: Bill Michaels MD: Mark Andrews 1 "N Sync" "Gonna" BLIQUE "Do"</p> <p>WPST/Trenton, NJ * PD: Steve Kwock APD/MD: Chris Puomo 8 BACKSTREET BOYS "One" 5 EMINEM "Real" 1 MOBY "Body" RED HOT CHILI "Otherside" SPLENDER "Think" ATEENS "Queen"</p> <p>KROQ/Tucson, AZ * PD: Mark Medina MD: Randy Williams 2 BLACK ROX "Whoo!" NINE DAYS "Absolutely" STING "Desert" CELINE DION "Wart"</p> <p>WHOT/Youngstown-Warren, OH * PD: Tom Pappas 6 WESTLIFE "Swear" 1 BACKSTREET BOYS "One" 1 "N Sync" "Gonna" 1 NINE DAYS "Absolutely"</p>	<p>KHTT/Tulsa, OK * OM: Sean Phillips PD: Carly Rush APD: Ronnie Ramirez MD: Joey Combs 10 VITAMIN C "Graduation"</p> <p>KIZS/Tulsa, OK PD: Dave Oallow MD: Scott Smith VITAMIN C "Graduation" ALICE DEE JAY "Better" BACKSTREET BOYS "One" EMINEM "Real" AALIYAH "By" MARC ANTHONY "Sang" DESI'S CHILD "Jumpin"</p> <p>WWWK/Tupelo, MS PD/MD: Rick Stevens BACKSTREET BOYS "One" SANTANA "Product" SSOO "Thong" TRINNET "Boom"</p> <p>KISX/Tyler-Longview, TX * PD/MD: Larry Kent 1 LEANN RIMES "Need" 1 NINE DAYS "Absolutely" ENVOUE "Riddle" BACKSTREET BOYS "One" OLIVE "Love"</p> <p>WSKS/Utica-Rome, NY PD: Stew Schantz APD/MD: Gina Jones 17 "N Sync" "Gonna" NINE DAYS "Absolutely" BACKSTREET BOYS "One" ENVOUE "Riddle" BACKSTREET BOYS "One" OLIVE "Love"</p> <p>KWTX/Waco, TX PD: Jay Charles MD: John Oakes BACKSTREET BOYS "One" STING "Desert" TRINNET "Boom" TRAIN "Am" LEANN RIMES "Need"</p> <p>WWZZ/Washington, DC * PD: Dale O'Brian MD: Sean Sellers 1 BBMAK "Here" TRAIN "Am" LEANN RIMES "Need"</p> <p>WIFC/Wausau, WI PD: Danny Wright MD: Wes McKane 23 LEANN RIMES "Need" 19 BACKSTREET BOYS "One"</p> <p>WLDI/West Palm Beach, FL * OM: Dave Denver PD: Jordan Walsh APD: Dave Yolda 3 BACKSTREET BOYS "One" 2 TONI BRAXTON "Wastin" LEANN RIMES "Need" NINE DAYS "Absolutely"</p> <p>WBHT/Wilkes Barre, PA * PD: Mark Mackenzie MD: Dylan Mackenzie 1 BACKSTREET BOYS "One" BRIAN MCKNIGHT "6.8.12" M2M "Mirror" NUL FLAVOR "Words" ATEENS "Queen"</p> <p>WKRZ/Wilkes Barre, PA * PD: Jerry Padden 2 TRINNET "Boom" CELINE DION "Wart" LIVE "Dolphins" MARY J. BLIGE "Give"</p> <p>WSTW/Wilmington, DE * APD: John Wilson APD/MD: Mike Rossi 12 STING "Desert" 8 NINE DAYS "Absolutely" 1 BACKSTREET BOYS "One" ATEENS "Queen" MANDY MOORE "Wanna"</p> <p>KFFM/Yakima, WA PD: Jeff Jacobs MD: Joel Baker 30 BACKSTREET BOYS "One" STING "Desert" BRIAN MCKNIGHT "6.8.12"</p> <p>WYCR/York, PA * OM: Rick McCauslin PD: Dave Crockett MD: Sally V. 10 BACKSTREET BOYS "One" NINE DAYS "Absolutely" TONI BRAXTON "Wastin" ATEENS "Queen"</p> <p>WBTJ/Youngstown-Warren, OH PD: Steve Granato MD: Jerry Mac BACKSTREET BOYS "One" MATCHBOX TWENTY "Devil"</p> <p>WHOT/Youngstown-Warren, OH * PD: Tom Pappas 6 WESTLIFE "Swear" 1 BACKSTREET BOYS "One" 1 "N Sync" "Gonna" 1 NINE DAYS "Absolutely"</p>
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* = Mediabase 24/7 monitored

174 Total Reporters
174 Current Reporters
174 Current Playlists

New Reporters (2):
WOST/Ft. Myers, FL
WNOU/Indianapolis, IN


CHR/Pop Playlists

May 5, 2000 R&R • 83

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WHTZ/New York
AMFM
(212) 239-2300
Polemian/Kelly/Bryant
12+ Cume 2,619,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
74	78	78	SISQO/Thong Song	94380
73	75	75	SONIQUE/It Feels So Good	90750
69	74	74	DESTINY'S CHILD/Say My Name	89540
64	70	70	MACY GRAVY/Try	84700
52	67	67	ENRIQUE IGLESIAS/Be With You	81070
51	59	59	VITAMIN C/Graduation...	71390
46	51	51	'N SYNC/It's Gonna Be Me	61710
43	43	43	MARC ANTHONY/You Sang To Me	52030
42	42	42	BRITNEY SPEARS/Oops!...I Did It...	50820
41	41	41	'N SYNC/Bye Bye	49610
41	41	41	SANTANA F/PRODUCT...Maria Maria	49610
36	36	36	VERTICAL HORIZON/Everything You Want	43560
34	34	34	CREED/Higher	41140
33	33	33	ALICE DEEJAY/Better Off Alone	39930
31	31	31	FAITH HILL/Breathe	37510
29	29	29	CHRISTINA AGUILERA/Turn To You	35900
28	28	28	BLINK-182/All The Small Things	33860
28	28	28	RED HOT CHILLI.../Otherside	33860
27	27	27	NINE DAYS/Absolutely...	32700
26	26	26	DR. DRE F/EMINEM/Forgot About Dre	31460
26	26	26	JESSICA SIMPSON.../Where You Are	31460
23	23	23	AMBER/SEXUAL (L.I. Da Di)	27830
23	23	23	LAURYN HILL/Can't Take My...	27830
38	38	38	SAVAGE GARDEN/Knew I Loved You	27830
22	22	22	PINK/There You Go	26620
22	22	22	BLAQUE/Bring It All To Me	26620
22	22	22	WESTLIFE/Swear It Again	26620
20	20	20	SANTANA F/ROB THOMAS/Smooth	24200
17	17	17	MANDY MOORE/I Wanna Be With You	24200
22	22	22	WHITNEY HOUSTON/My Love Is Your Love	22990
19	19	19	SAVAGE GARDEN/Crash And Burn	22990
22	22	22	DESTINY'S CHILD/Bag A Boo	22990
15	15	15	DESTINY'S CHILD/Bills, Bills, Bills	20570
17	16	16	MOBY/Body Rock	19360
17	16	16	THIRD EYE BLIND/Never Let You Go	18150
15	14	14	LONE STAR/Amazed	16940
15	14	14	MATCHBOX TWENTY/Bent	16940
15	14	14	GOO GOO DOLLS/Broadway	16940
25	14	14	HANSON/This Time Around	16940
13	13	13	GOO GOO DOLLS/Slide	15730

MARKET #2

KIIS/Los Angeles
Clear Channel
(818) 845-1027
Kietley/Steele
12+ Cume 1,922,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
82	83	83	SONIQUE/It Feels So Good	73455
63	78	78	ENRIQUE IGLESIAS/Be With You	69030
68	77	77	MACY GRAVY/Try	68145
80	77	77	SUGAR RAY/Falls Apart (Run...)	68145
71	76	76	'N SYNC/Bye Bye	67260
47	53	53	SISQO/Thong Song	46905
43	43	43	PINK/There You Go	38055
36	39	39	MONTELL JORDAN/Get It On...Tonight	34515
40	38	38	THIRD EYE BLIND/Never Let You Go	33630
35	37	37	SANTANA F/PRODUCT...Maria Maria	32745
29	37	37	CHRISTINA AGUILERA/Turn To You	32745
31	33	33	LENNY KRAVITZ/Be Long To You	29205
35	32	32	BACKSTREET BOYS/Show Me...	28320
30	32	32	DESTINY'S CHILD/Say My Name	28320
32	32	32	VERTICAL HORIZON/Everything You Want	28320
29	32	32	ALICE DEEJAY/Better Off Alone	27435
24	31	31	BRITNEY SPEARS/Oops!...I Did It...	26550
57	30	30	MARC ANTHONY/You Sang To Me	26550
24	30	30	EIFFEL 65/Blue (Da Ba Dee)	26550
28	30	30	SAVAGE GARDEN/Crash And Burn	26550
37	27	27	VITAMIN C/Graduation...	23895
26	25	25	BLOODHOUND GANG/The Bad Touch	22125
29	25	25	WESTLIFE/Swear It Again	22125
24	25	25	NINE DAYS/Absolutely...	22125
26	25	25	SANTANA F/ROB THOMAS/Smooth	22125
21	23	23	MOBY/Body Rock	20355
24	23	23	SAVAGE GARDEN/Knew I Loved You	20355
22	22	22	GOO GOO DOLLS/Broadway	19470
16	22	22	BMMAK/Back Here	19470
21	21	21	WHITNEY HOUSTON/Learned From...	18585
20	21	21	ANASTACIA/It's My Turn	17700
18	20	20	BLAQUE/Bring It All To Me	17700
23	20	20	SMASH MOUTH/Then The Morning...	17700
24	18	18	CHRISTINA AGUILERA/What A Girl Wants	15930
15	18	18	CELINE DION/That's The Way It Is	15930
15	17	17	CHRISTINA AGUILERA/Genie In A Bottle	15045
14	17	17	LENNY KRAVITZ/Fly Away	15045
15	17	17	BOSSON/Me Live	15045
6	16	16	MATCHBOX TWENTY/Bent	14160
7	16	16	RED HOT CHILLI.../Otherside	14160

MARKET #3

WKIE/Chicago
Big City
(312) 573-9400
Sobel/Legg
12+ Cume 302,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
68	70	70	VERTICAL HORIZON/Everything You Want	7140
64	64	64	CREED/Higher	6936
70	67	67	MACY GRAVY/Try	6834
68	67	67	SAVAGE GARDEN/Crash And Burn	6834
66	66	66	KID ROCK/Only God Knows Why	6732
68	66	66	SONIQUE/It Feels So Good	6732
69	65	65	FAITH HILL/Breathe	6630
52	49	49	'N SYNC/Bye Bye	4998
43	49	49	BRITNEY SPEARS/Oops!...I Did It...	4998
51	48	48	VITAMIN C/Graduation...	4896
50	47	47	DESTINY'S CHILD/Say My Name	4794
47	47	47	SANTANA F/PRODUCT...Maria Maria	4794
44	44	44	LENNY KRAVITZ/Be Long To You	4488
41	44	44	RED HOT CHILLI.../Otherside	4488
46	43	43	MARC ANTHONY/You Sang To Me	4386
37	42	42	GOO GOO DOLLS/Broadway	4284
36	42	42	CHRISTINA AGUILERA/Turn To You	4284
47	39	39	JESSICA SIMPSON.../Where You Are	4080
32	38	38	ENRIQUE IGLESIAS/Be With You	3978
36	36	36	GUSTAF/Fa Fa (Never Be...)	3672
39	36	36	BMMAK/Back Here	3672
22	32	32	NINE DAYS/Absolutely...	3262
32	31	31	WESTLIFE/Swear It Again	3162
27	25	25	ALICE DEEJAY/Better Off Alone	2550
45	22	22	THIRD EYE BLIND/Never Let You Go	2244
21	22	22	SPLUNDER/Think God Can...	2142
18	21	21	TRINKET/Boom	2142
22	20	20	TA TEENS/Dancing Queen	2040
20	20	20	BLINK-182/All The Small Things	2040
20	19	19	BLINK-182/Adam's Song	1938
19	19	19	CELINE DION/That's The Way It Is	1938
19	19	19	RED HOT CHILLI.../Scar Tissue	1938
19	19	19	BACKSTREET BOYS/The One	1938
18	19	19	BLESSID UNION.../Hey Leonardo	1938
18	19	19	SANTANA F/ROB THOMAS/Smooth	1938
18	18	18	BLINK-182/What's My Age Again?	1734
14	17	17	ANASTACIA/It's My Turn	1734
14	17	17	FILTER/Take A Picture	1734
16	17	17	TRAIN/Meet Virginia	1734

MARKET #4

KZQZ/San Francisco
Bonneville
(415) 957-0957
Keating/Reid
12+ Cume 664,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
67	75	75	'N SYNC/Bye Bye	18975
64	64	64	SONIQUE/It Feels So Good	16192
63	60	60	ALICE DEEJAY/Better Off Alone	15180
58	57	57	DESTINY'S CHILD/Say My Name	14421
45	55	55	AALIYAH/Try Again	13915
45	55	55	PINK/There You Go	13915
46	54	54	ENRIQUE IGLESIAS/Be With You	13662
35	52	52	CHRISTINA AGUILERA/Turn To You	13156
44	49	49	VERTICAL HORIZON/Everything You Want	12397
37	47	47	SAVAGE GARDEN/Knew I Loved You	11891
46	46	46	MACY GRAVY/Try	11638
41	43	43	JOE I Wanna Know	10879
39	42	42	MONTELL JORDAN/Get It On...Tonight	10626
39	42	42	SISQO/Thong Song	10626
41	42	42	THIRD EYE BLIND/Never Let You Go	10626
17	41	41	RED HOT CHILLI.../Otherside	10373
37	40	40	BLINK-182/All The Small Things	10120
37	39	39	JESSICA SIMPSON.../Where You Are	9867
25	33	33	ANASTACIA/It's My Turn	8349
32	32	32	MARC ANTHONY/You Sang To Me	8096
40	32	32	SANTANA F/PRODUCT...Maria Maria	8096
28	28	28	MATCHBOX TWENTY/Bent	7084
36	26	26	AMBER/SEXUAL (L.I. Da Di)	6578
24	23	23	LENNY KRAVITZ/Be Long To You	5819
23	23	23	IMX/Stay The Night	5819
18	22	22	SAVAGE GARDEN/Crash And Burn	5566
25	21	21	BMMAK/Back Here	5313
19	20	20	BLAQUE/Do	5060
30	20	20	DR. DRE F/EMINEM/Forgot About Dre	5060
16	19	19	BRITNEY SPEARS/Oops!...I Did It...	4807
22	19	19	GOO GOO DOLLS/Broadway	4807
27	19	19	JENNIFER LOPEZ/Waiting For Tonight	4807
16	18	18	MARY J. BLIGE/Give Me You	4554
15	18	18	CREED/Higher	4554
4	18	18	EMINEM/The Real Slim Shady	4554
17	18	18	VITAMIN C/Graduation...	4554
19	17	17	BLAQUE/Bring It All To Me	4301
17	17	17	SUGAR RAY/Falls Apart (Run...)	4301
16	16	16	BACKSTREET BOYS/Show Me...	4048
13	15	15	MARC ANTHONY/Need To Know	3795

MARKET #5

WIOQ/Philadelphia
AMFM
(610) 667-8100
Bridgman/Marino/Newsome
12+ Cume 949,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
64	67	67	SISQO/Thong Song	32400
59	67	67	PINK/There You Go	31200
63	67	67	SANTANA F/PRODUCT...Maria Maria	26800
54	65	65	SONIQUE/It Feels So Good	26800
61	65	65	MACY GRAVY/Try	22000
69	49	49	'N SYNC/Bye Bye	19600
35	48	48	BRITNEY SPEARS/Oops!...I Did It...	19200
34	47	47	CREED/Higher	18800
36	41	41	AMBER/SEXUAL (L.I. Da Di)	16400
29	40	40	VERTICAL HORIZON/Everything You Want	16000
56	39	39	DESTINY'S CHILD/Say My Name	15600
39	38	38	KID ROCK/Only God Knows Why	15600
34	38	38	ALICE DEEJAY/Better Off Alone	15200
37	38	38	MONTELL JORDAN/Get It On...Tonight	15200
19	37	37	ENRIQUE IGLESIAS/Be With You	14800
30	35	35	'N SYNC/It's Gonna Be Me	14000
25	32	32	BLAQUE/Bring It All To Me	12800
24	32	32	VITAMIN C/Graduation...	10800
30	25	25	MARC ANTHONY/You Sang To Me	10400
27	20	20	CHRISTINA AGUILERA/Turn To You	8000
13	17	17	OL' DIRTY BASTARD/Got Your Money	7200
17	15	15	AALIYAH/Try Again	6800
17	15	15	702/Where My Girls At?	6400
15	16	16	TLCDUPRETTY	6400
24	15	15	BLINK-182/All The Small Things	6400
12	16	16	FAITH HILL/Breathe	6400
14	15	15	CHRISTINA AGUILERA/Genie In A Bottle	6000
17	15	15	SMASH MOUTH/Star	6000
4	15	15	EMINEM/The Real Slim Shady	6000
26	15	15	SANTANA F/ROB THOMAS/Smooth	6000
17	14	14	BACKSTREET BOYS/Show Me...	5600
18	14	14	CELINE DION/That's The Way It Is	5600
11	14	14	LIT/My Own Worst Enemy	5600
17	14	14	MANDY MOORE/I Wanna Be With You	5600
13	14	14	TRAIN/Meet Virginia	5600
15	14	14	WESTLIFE/Swear It Again	5600
15	14	14	MARC ANTHONY/Need To Know	5600
28	14	14	SAVAGE GARDEN/Crash And Burn	5600
12	13	13	CHRISTINA AGUILERA/What A Girl Wants	5200
36	13	13	JENNIFER LOPEZ/Feelin' So Good	5200

MARKET #6

KHKS/Dallas-Ft. Worth
AMFM
(214) 891-3400
Cook/Lambert
12+ Cume 768,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
56	72	72	JOE I Wanna Know	29808
69	69	69	SISQO/Thong Song	28566
51	61	61	SANTANA F/ROB THOMAS/Smooth	25254
53	59	59	SANTANA F/PRODUCT...Maria Maria	24426
50	51	51	CELINE DION/That's The Way It Is	21114
49	48	48	KLUMBIAN KINGS/Don't Love Me	20286
39	48	48	ALICE DEEJAY/Better Off Alone	19872
42	47	47	MARC ANTHONY/Need To Know	19458
40	47	47	SAVAGE GARDEN/Knew I Loved You	19458
44	38	38	DESTINY'S CHILD/Say My Name	15732
29	37	37	CHRISTINA AGUILERA/Turn To You	15318
29	36	36	MACY GRAVY/Try	14904
29	36	36	'N SYNC/It's Gonna Be Me	14904
44	36	36	SDNIQUE/It Feels So Good	14904
24	35	35	BLOODHOUND GANG/The Bad Touch	14490
41	31	31	CHRISTINA AGUILERA/What A Girl Wants	12834
15	27	27	'N SYNC/Bye Bye	11178
29	25	25	BACKSTREET BOYS/Show Me...	10350
15	25	25	SAAMMIE/I Like It	10350
18	25	25	PINK/There You Go	10350
21	24	24	DR. DRE F/EMINEM/Forgot About Dre	9936
22	22	22	702/Where My Girls At?	9108
34	22	22	BLAQUE/Bring It All To Me	9108
39	22	22	TLCDUPRETTY	9108
22	22	22</		

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #15

KHTS/San Diego
Clear Channel
(619) 291-9191
Laird/Hayes
12+ Cume 427,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
52	80		ENRIQUE IGLESIAS/Be With You	13200
82	76		PINK/There You Go	12540
55	71		SISQO/Thong Song	11115
37	61		LENNY KRAVITZ/I Belong To You	10065
55	53		MACY GRAY/I Try	8745
68	44		'N SYNC/Bye Bye Bye	7260
22	41		BRITNEY SPEARS/Oops!...I Did It...	6765
40	40		FAITH HILL/Breathe	6600
33	38		CHRISTINA AGUILERA/Turn To You	6270
36	38		DR. DRE F/EMINEM/Forgot About Dre	6270
37	36		ALICE DEEJAY/Better Off Alone	5940
29	36		MISSY ELLIOTT/Hot Boyz	5940
34	35		BLAQUE/Do	5775
28	34		AALIYAH/Try Again	5610
28	34		EN VOEGUE/Riddle	5610
34	34		JOE/Wanna Know	5610
29	33		SAVAGE GARDEN/Crash And Burn	5445
60	31		MONTELL JORDAN/Get It On...Tonite	5115
24	31		WESTLIFE/Swear It Again	5115
15	30		MARY MARY/Shackles	4950
26	29		TONI BRAXTON/He Wasn't Man...	4785
34	29		HOKU/Another Dumb Blonde	4785
30	28		VOICE V/When U Think	4620
30	27		HANSON/This Time Around	4555
25	24		BLINK-182/All The Small Things	3960
22	24		MARC ANTHONY/You Sang To Me	3960
19	23		MOBY/Body Rock	3795
15	23		VITAMIN C/Graduation...	3795
8	23		BEN HARPER/Steal My Kisses	3795
11	23		SONIQUE/It Feels So Good	3795
23	21		DESTINY'S CHILD/Say My Name	3465
18	21		BLAQUE/Bring It All To Me	3135
19	19		SOLE F/GINUVINE/It Wasn't Me	3135
17	18		MARY J. BLIGE/Give Me You	2970
18	18		DESTINY'S CHILD/Jumpin, Jumpin	2970
32	18		BACKSTREET BOYS/Show Me...	2970
20	18		K-Ci & JOJO/Like Me It's Real	2970
3	18		SAMMIE/Live It	2970
12	18		SANTANA F/ROB THOMAS/Smooth	2970
13	17		MARC ANTHONY/I Need To Know	2805

MARKET #16

KZZP/Phoenix
Clear Channel
(602) 279-5577
Summers/Rite
12+ Cume 388,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
60	77		PINK/There You Go	12397
73	76		SONIQUE/It Feels So Good	12323
79	76		MACY GRAY/I Try	11814
63	64		SANTANA F/PRODUCT.../Maria Maria	10304
66	63		CREED/Higher	10143
57	60		SISQO/Thong Song	9660
61	56		KID ROCK/Only God Knows Why	9016
54	55		DESTINY'S CHILD/Say My Name	8855
63	53		MONTELL JORDAN/Get It On...Tonite	8533
59	46		'N SYNC/Bye Bye Bye	7406
35	44		VERTICAL HORIZON/Everything You Want	7084
30	43		SAVAGE GARDEN/Crash And Burn	6923
43	40		BLOODHOUND GANG/The Bad Touch	6440
31	40		ENRIQUE IGLESIAS/Be With You	6440
21	40		AALIYAH/Try Again	6440
51	37		FAITH HILL/Breathe	5957
32	35		WESTLIFE/Swear It Again	5635
27	35		BRITNEY SPEARS/Oops!...I Did It...	5635
35	30		AMBER/Sexual (L.I.Da O)	4839
28	28		DR. DRE F/EMINEM/Forgot About Dre	4446
26	26		702/Where My Girls At?	4186
24	24		TRAIN/Meet Virginia	3864
25	24		MELISSA ETHERIDGE/Enough Of Me	3864
20	23		JENNIFER LOPEZ/If You Had My Love	3703
24	23		ENRIQUE IGLESIAS/Rhythm Divine	3703
11	23		'N SYNC/Just Got Paid	3703
26	22		LIT/My Own Worst Enemy	3542
28	22		MARC ANTHONY/I Need To Know	3542
13	22		MATCHBOX TWENTY/Bent	3542
18	22		RED HOT CHILLI.../Otherside	3542
28	21		CELINE DION/That's The Way It Is	3381
15	21		BACKSTREET BOYS/Larger Than Life	3381
16	19		SANTANA F/ROB THOMAS/Smooth	3059
16	18		BLAQUE/Bring It All To Me	2898
17	18		TLC/Unpretty	2898
14	18		BLINK-182/All The Small Things	2898
17	18		LENNY KRAVITZ/I Belong To You	2898
19	17		CHRISTINA AGUILERA/What A Girl Wants	2737
3	17		GROOVE ARMADA/I See You Baby	2737
22	17		IMX/Stay The Night	2737

MARKET #17

KDWB/Minneapolis
AMFM
(612) 340-9000
Morris/Moran
12+ Cume 534,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
72	72		DESTINY'S CHILD/Say My Name	21672
72	72		'N SYNC/Bye Bye Bye	21672
68	72		MONTELL JORDAN/Get It On...Tonite	21672
72	70		SANTANA F/PRODUCT.../Maria Maria	21070
45	64		CREED/Higher	19264
51	55		PINK/There You Go	16555
44	50		IMX/Stay The Night	15050
52	47		KID ROCK/Only God Knows Why	14147
48	47		OL DIRTY BASTARD/Get Your Money	14147
34	47		SISQO/Thong Song	14147
67	39		MACY GRAY/I Try	11739
50	33		FAITH HILL/Breathe	9933
30	32		EN VOEGUE/Riddle	9632
24	32		JOE/Wanna Know	9632
31	31		ENRIQUE IGLESIAS/Be With You	9331
23	29		BLAQUE/Bring It All To Me	8729
31	27		VERTICAL HORIZON/Everything You Want	8127
32	27		CHRISTINA AGUILERA/Turn To You	8127
30	26		CHRISTINA AGUILERA/What A Girl Wants	7826
13	25		PINK/There You Go	7826
20	25		LEONESTAR/Amazed	7525
19	24		DR. DRE F/EMINEM/Forgot About Dre	7224
27	22		BLAQUE/808	6622
16	22		SAVAGE GARDEN/Crash And Burn	6622
21	21		JUVENILE/Back That Thang Up	6321
18	19		VITAMIN C/Graduation...	5719
22	18		CELINE DION/That's The Way It Is	5418
11	18		THIRD EYE BLIND/Never Let You Go	5418
19	17		MARC ANTHONY/You Sang To Me	5418
24	16		702/Where My Girls At?	4816
13	15		MANDY MOORE/I Wanna Be With You	4515
15	15		BACKSTREET BOYS/I Want It That Way	4515
9	15		BRITNEY SPEARS/Oops!...I Did It...	4515
8	14		MINT CONDITION/It's This Pain Cur...	4214
13	14		SONIQUE/It Feels So Good	4214
14	14		WHITNEY HOUSTON/What's Not Right...	4214
13	13		SMASH MOUTH/All Star	3913
13	13		CHRISTINA AGUILERA/Genie In A Bottle	3612
8	12		MATCHBOX TWENTY/Bent	3612
17	12		SHAGGY F/ANITA/Luv Me, Luv Me	3612

MARKET #18

WBLI/Nassau-Suffolk
Cox
(631) 669-9254
Rice/Levine
12+ Cume 416,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
89	86		SONIQUE/It Feels So Good	18748
86	85		DESTINY'S CHILD/Say My Name	18530
87	83		SANTANA F/PRODUCT.../Maria Maria	18094
85	81		MACY GRAY/I Try	17658
40	63		MARC ANTHONY/You Sang To Me	13734
66	60		SISQO/Thong Song	13080
39	51		BRITNEY SPEARS/Oops!...I Did It...	11118
22	45		'N SYNC/It's Gonna Be Me	9810
40	44		CHRISTINA AGUILERA/Turn To You	9592
42	41		VERTICAL HORIZON/Everything You Want	8938
36	41		ALICE DEEJAY/Better Off Alone	8502
38	39		ENRIQUE IGLESIAS/Be With You	8502
35	38		DESTINY'S CHILD/Bug A Boo	8284
30	37		LEONESTAR/Amazed	8066
70	36		'N SYNC/Bye Bye Bye	7848
33	33		SANTANA F/ROB THOMAS/Smooth	7194
32	33		BLAQUE/Bring It All To Me	7194
31	28		FAITH HILL/Breathe	6104
22	22		LARA FABIAN/I Will Love Again	4786
23	22		PINK/There You Go	4578
20	20		SPLENDEER/Think God Can...	4360
19	20		SAVAGE GARDEN/Crash And Burn	4162
17	18		JENNIFER LOPEZ/Waiting For Tonight	3924
15	18		SMASH MOUTH/All Star	3924
17	17		MARC ANTHONY/I Need To Know	3706
20	17		BLAQUE/Do	3706
17	17		GOO GOO DOLLS/Side	3706
8	16		EVERLAST/What It's Like	3488
16	16		WHITNEY HOUSTON/My Love Is Your Love	3488
14	16		CHRISTINA AGUILERA/What A Girl Wants	3488
10	15		JESSICA SIMPSON.../Where You Are	3488
15	15		BACKSTREET BOYS/I Want It That Way	3270
11	15		CREED/Higher	3270
19	15		VITAMIN C/Graduation...	3270
3	15		702/Where My Girls At?	3270
3	15		BLINK-182/In A Dream	3270
5	14		WHITNEY HOUSTON/Heartbreak Hotel	3052
14	14		WHITNEY HOUSTON/It's Not Right...	3052
14	14		LENNY KRAVITZ/I Belong To You	3052
11	14		SAVAGE GARDEN/I Knew I Loved You	3052

MARKET #19


KSLZ/St. Louis
Clear Channel
(314) 692-5100
Kapugi/Klutch/Boomer
12+ Cume 337,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
73	81		'N SYNC/Bye Bye Bye	13122
83	80		DESTINY'S CHILD/Say My Name	12960
78	79		MACY GRAY/I Try	12798
78	78		CREED/Higher	12636
55	76		SISQO/Thong Song	12312
67	75		VERTICAL HORIZON/Everything You Want	12150
62	75		SANTANA F/PRODUCT.../Maria Maria	9558
40	46		ALICE DEEJAY/Better Off Alone	7452
55	45		KID ROCK/Only God Knows Why	7290
54	44		ENRIQUE IGLESIAS/Be With You	7128
44	43		BRITNEY SPEARS/Oops!...I Did It...	6966
42	43		MARC ANTHONY/You Sang To Me	6966
43	42		CHRISTINA AGUILERA/Turn To You	6804
33	41		SONIQUE/It Feels So Good	6642
35	38		BLINK-182/All The Small Things	6156
34	38		'N SYNC/It's Gonna Be Me	6156
37	38		BLAQUE/Bring It All To Me	6156
36	36		OL DIRTY BASTARD/Get Your Money	5832
19	35		PINK/There You Go	5670
18	33		MANDY MOORE/I Wanna Be With You	5346
33	31		BLAQUE/808	5022
52	31		SAVAGE GARDEN/Crash And Burn	5022
30	31		THIRD EYE BLIND/Never Let You Go	5022
21	30		VITAMIN C/Graduation...	4860
33	29		GOO GOO DOLLS/Black Balloon	4698
31	24		FAITH HILL/Breathe	3988
23	23		702/Where My Girls At?	3726
42	22		MARC ANTHONY/I Need To Know	3564
44	22		CHRISTINA AGUILERA/What A Girl Wants	3564
24	19		MONTELL JORDAN/Get It On...Tonite	3078
15	18		BBMAK/Back Here	2916
14	18		BLAQUE/Do	2916
16	17		JAY-Z F/AMINEM/Can I Get A...	2754
25	17		LEONESTAR/Amazed	2754
22	17		JENNIFER LOPEZ/Waiting For Tonight	2754
5	16		AALIYAH/Try Again	2592
20	16		DR. DRE F/EMINEM/Forgot About Dre	2592
17	16		WESTLIFE/Swear It Again	2592
13	14		ENRIQUE IGLESIAS/Ensimismo	2268
9	14		MATCHBOX TWENTY/Bent	2268

MARKET #20

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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
60	66		MACY GRAY/I Try	10296
63	62		FAITH HILL/Breathe	9672
61	59		SISQO/Thong Song	9204
58	58		SAVAGE GARDEN/I Knew I Loved You	9048
51	54		LEONESTAR/Amazed	8424
53	44		'N SYNC/Bye Bye Bye	6864
40	41		BRITNEY SPEARS/Oops!...I Did It...	6396
40	40		VITAMIN C/Graduation...	6240
35	38		SANTANA F/PRODUCT.../Maria Maria	5928
36	36		BLOODHOUND GANG/The Bad Touch	5616
35	35		MONTELL JORDAN/Get It On...Tonite	5400
30	35		BRIAN MCKNIGHT/Back At One	5460
27	34		ENRIQUE IGLESIAS/Be With You	5304
46	33		DESTINY'S CHILD/Say My Name	5148
33	31		BLAQUE/Bring It All To Me	4836
31	31		SONIQUE/It Feels So Good	4836
25	30		EIFFEL 65/Move Your Body	4680
19	29		MARC ANTHONY/You Sang To Me	4524
25	29		JENNIFER LOPEZ/Waiting For Tonight	4524
28	29		ALICE DEEJAY/Better Off Alone	4524
38	28		DR. DRE F/EMINEM/Forgot About Dre	4368
21	28		JESSICA SIMPSON.../Where You Are	4368
22	28		CHRISTINA AGUILERA/Turn To You	4368
20	25		MARIAH CAREY/Heartbreaker	3900
24	25		HANSON/This Time Around	3900
26	24		CHRISTINA AGUILERA/Genie In A Bottle	3744
24	24		MARC ANTHONY/I Need To Know	3744
25	23		TLC/No Scrubs	3588
19	22		FATBOY SLIM/The Rockafeller...	3432
19	22		LENNY KRAVITZ/American Woman	3432
21	20		MANDY MOORE/I Wanna Be With You	3120
26	19		SHAGGY F/ANITA/Luv Me, Luv Me	2964
17	18		702/Where My Girls At?	2808
16	17		PINK/There You Go	2808
17	16		BLAQUE/Do	2652
14	16		GOO GOO DOLLS/Side	2496
19	14		LARRY NIXON/Can't Take My...	2184
14	14		SANTANA F/ROB THOMAS/Smooth	2184
12	13		BACKSTREET BOYS/Show Me...	2028
13	13		MYTOWN/Now That I Found You	2028

R&R CHR/Rhythmic Top 50

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)	4154	-30	639816	14	65/0
3	2	AALIYAH Try Again (BlackGround)	3742	+281	594895	9	66/0
2	3	JOE I Wanna Know (Jive)	3589	+110	523343	16	65/1
5	4	PINK There You Go (LaFace/Arista)	2578	+47	351880	15	55/0
7	5	DMX Party Up (Def Jam/IDJMG)	2533	+87	432690	11	59/0
9	6	DESTINY'S CHILD Jumpin, Jumpin (Columbia)	2398	+234	278922	8	50/2
	Breaker 7	EMINEM The Real Slim Shady (Web/Aftermath/Interscope)	2300	+1490	387452	2	62/15
4	8	DESTINY'S CHILD Say My Name (Columbia)	2279	-328	352184	20	63/0
6	9	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)	2187	-321	284466	19	59/0
8	10	'N SYNC Bye Bye Bye (Jive)	2110	-103	303660	16	45/0
12	11	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1961	+403	374264	4	55/5
10	12	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	1762	+126	307425	9	53/0
14	13	MYA F/JADAKISS Best Of Me (University/Interscope)	1478	-4	222995	5	51/2
15	14	CHRISTINA AGUILERA I Turn To You (RCA)	1439	+1	164554	5	44/0
13	15	BLACK ROB Whoa! (Bad Boy/Arista)	1432	-68	252631	10	50/0
21	16	BRITNEY SPEARS Oops!...I Did It Again (Jive)	1423	+258	162246	3	39/3
11	17	SANTANA F/PRODUCT G&B Maria Maria (Arista)	1383	-240	346698	29	47/0
19	18	ALICE DEEJAY Better Off Alone (Republic/Universal)	1367	+13	204012	9	38/0
17	19	SONIQUE It Feels So Good (Republic/Universal)	1351	-23	236507	17	33/0
20	20	SOLE F/GINUWINE It Wasn't Me (DreamWorks)	1285	+111	170316	6	45/0
22	21	NU FLAVOR 3 Little Words (Reprise)	1148	+34	97890	6	43/2
25	22	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority)	952	+21	111275	8	42/0
37	23	CARL THOMAS I Wish (Bad Boy/Arista)	875	+136	203865	4	36/1
23	24	AALIYAH I Don't Wanna (BlackGround/Priority)	869	-100	143534	14	27/0
34	25	VITAMIN C Graduation (Friends Forever) (Elektra/EEG)	857	+105	71399	3	31/0
30	26	BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	853	+72	61577	5	24/2
24	27	DA BRAT That's What I'm Looking For (So So Def/Columbia)	842	-116	170427	13	37/0
36	28	BEFORE DARK Monica (RCA)	820	+81	66267	4	42/2
29	29	ENRIQUE IGLESIAS Be With You (Interscope)	796	+9	143579	8	27/2
27	30	NELLY Country Grammar (Hot Sh*t) (Universal)	783	-47	54835	5	36/2
33	31	MARY MARY Shackles (Praise You) (C2/Columbia)	772	+20	60374	8	32/0
32	32	SAMMIE I Like It (Freeworld/Capitol)	764	+6	79417	5	30/2
38	33	EN VOGUE Riddle (EastWest/EEG)	738	+7	40416	4	34/1
41	34	504 BOYZ Wobble, Wobble (No Limit/Priority)	728	+105	122755	3	28/1
42	35	MONTELL JORDAN Once Upon A Time (Def Jam/IDJMG)	697	+84	104825	6	39/0
35	36	DRAMA Left, Right, Left (Atlantic)	693	-57	116922	9	35/0
43	37	BIG PUNISHER It's So Hard (Loud)	619	+40	164319	3	25/0
26	38	KUMBIA KINGS U Don't Love Me (EMI Latin/Capitol)	608	-271	48853	17	32/0
31	39	BONE THUGS-N-HARMONY Resurrection (Paper...) (Ruthless/Epic)	588	-171	69061	13	25/0
	Debut 40	MARIAH CAREY Crybaby (Columbia)	560	+221	54615	1	25/1
39	41	HOT BOYS I Need A Hot Girl (Cash Money/Universal)	559	-113	131262	14	30/0
	Debut 42	JAGGED EDGE Let's Get Married (So So Def/Columbia)	523	+202	82598	1	28/0
40	43	2PAC F/OUTLAWZ Baby... (Keep...) (Amaru/Death Row/Interscope)	492	-154	68054	17	22/0
44	44	VOICE V When U Think About Me (Kamikaze/MCA)	478	-93	51620	15	23/0
49	45	MARY J. BLIGE Give Me You (MCA)	464	+16	59852	3	33/0
45	46	MARC ANTHONY You Sang To Me (Columbia)	457	-77	97078	11	19/0
46	47	BLAQUE I Do (Track Masters/Columbia)	429	-87	30855	6	26/0
50	48	EVE Love Is Blind (Ruff Ryders/Interscope)	426	-16	67704	18	33/0
	49	NAS F/GINUWINE You Owe Me (Columbia)	403	-25	150605	6	17/0
	Debut 50	DR. DRE The Next Episode (Death Row/Interscope)	390	+390	95319	1	13/6



66 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT 6,8,12 (Motown/Universal)	38
BACKSTREET BOYS The One (Jive)	20
EMINEM The Real Slim... (Web/Aftermath/Interscope)	15
SNOOP DOGG PRESENTS EASTSIDAZ Got... (Doghouse/TVT)	13
DA BRAT What Chu Like (So So Def/Columbia)	10
DONELL JONES Where... (Untouchables/LaFace/Arista)	7
DR. DRE The Next Episode (Death Row/Interscope)	6
RAH DIGGA Break Fool (Violator/Flipmode/Elektra/EEG)	6
JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	5
T. CARTER F/M. ELLIOTT Take That (EastWest/EEG)	5
KEVON EDMONDS No Love (I'm Not Used To) (RCA)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM The Real Slim... (Web/Aftermath/Interscope)	+1490
JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	+403
DR. DRE The Next Episode (Death Row/Interscope)	+390
AALIYAH Try Again (BlackGround)	+281
BRITNEY SPEARS Oops!...I Did It Again (Jive)	+258
DESTINY'S CHILD Jumpin, Jumpin (Columbia)	+234
MARIAH CAREY Crybaby (Columbia)	+221
DR. DRE Explosive (Aftermath/Interscope)	+205
JAGGED EDGE Let's Get Married (So So Def/Columbia)	+202
TQ Daily (ClockWork/Epic)	+168

Breakers®

EMINEM		
The Real Slim Shady (Web/Aftermath/Interscope)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2300/1490	62/15	7

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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R&R Hip Hop Top 20 May 5, 2000

Table with columns: LW, TW, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, TW, LW, TOTAL STATIONS/ ADDS. Lists top 20 hip hop tracks.

66 CHR/Rhythmic and 84 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2000, R&R Inc.

New & Active

- DA BRAT What Chu Like (So So Def/Columbia)
DONELL JONES Where I... (Untouchables/LaFace/Arista)
KURUPT Who Ride Wit Us (Antra/Artemis)
LA RISSA I Do Both Jay & Jane (Aureus/Warlock)
TQ Daily (ClockWork/Epic)
TRICK DADDY Shut Up (Slip 'N Slide/Atlantic)
DJ QUIK Pitch In Ona Party (Arista)
GHOSTFACE KILLAH Cherchez Laghost (Razor Sharp/Epic)
BEENIE MAN Love Me Now (Virgin)
BRIAN MCKNIGHT 6,8,12 (Motown/Universal)
EIFFEL 65 Move Your Body (Republic/Universal)

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

Large table listing radio stations and their reporters across various markets including Albuquerque, Boston, Fresno, Las Vegas, New York, Portland, San Antonio, Stockton, Tampa, Toledo, Tucson, Washington, Wichita, and more.

* = Mediabase 24/7 monitored

66 Total Reporters
66 Current Reporters
66 Current Playlists

R&R Mix Show Top 30

May 5, 2000

- 1 AALIYAH Try Again (BlackGround)
- 2 DMX Party Up (Def Jam/IDJMG)
- 3 BLACK ROB Whoa! (Bad Boy/Arista)
- 4 EMINEM The Real Slim Shady (Aftermath/Interscope)
- 5 SISQO Thong Song (Dragon/Def Soul/IDJMG)
- 6 JAY-Z Big Pimpin' (Roc-A-Fella/DJMG)
- 7 DESTINY'S CHILD Jumpin, Jumpin (Columbia)
- 8 DR. DRE/EMINEM Forgot About Dre (Aftermath/Interscope)
- 9 ALICE DEEJAY Better Off Alone (Republic/Universal)
- 10 DR DRE The Next Episode (Death Row/Interscope)
- 11 PINK There You Go (LaFace/Arista)
- 12 MYA I/JADAKISS Best Of Me (University/Interscope)
- 13 ICE CUBE/KRAZIE BONE Until We Rich (Priority)
- 14 DA BRAT That's What I'm Looking For (So So Def/Columbia)
- 15 SONIQUE It Feels So Good (Republic/Universal)
- 16 SOLE' I/GINUWINE It Wasn't Me (DreamWorks)
- 17 JUVENILE Back That Azz Up (Cash Money/Universal)
- 18 504 BOYS Wobble, Wobble (No Limit/Priority)
- 19 HOT BOYS I Need A Hot Girl (Cash Money/Universal)
- 20 LOX Ryde Or Die, Chick (Ruff Ryders/Interscope)
- 21 LA RISSA I Do Both Jay & Jane (Aureus/Warlock)
- 22 BIG PUNISHER It's So Hard (Loud)
- 23 TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
- 24 2 PAC/OUTLAWS Baby Don't Cry... (Amaru/Death Row/Interscope)
- 25 DA BRAT What Chu Like (So So Def/Columbia)
- 26 JOE I Wanna Know (Jive)
- 27 MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)
- 28 DESTINY'S CHILD Say My Name (Columbia)
- 29 'N SYNC Bye Bye Bye (Jive)
- 30 MISSY ELLIOTT Hot Boyz (EastWest/EEG)



38 CHR/Rhythmic Mix Show Reporters

ARTIST BREAKDOWN

CARL THOMAS

Track: "I WISH"
LP: EMOTIONAL
Label: BAD BOY/ARISTA



It's not often that you hear the *guy* saying, "I wish I'd never met her." (Isn't it usually the other way around?) Bad Boy/Arista recording artist Carl Thomas puts his listeners in the shoes of a heartbroken man as he sings about the pain of falling in love with the wrong person; in this case, a woman who is already in a relationship. • An unhappy marriage leads the woman to seek comfort elsewhere, but she doesn't expect to fall in love. Love at first sight quickly turns to pain for the two when the woman decides to stay with her family. "I wish I never met her at all/Even though I love her so/And she's got love for me/ But she still belongs to someone else," cries Thomas. • "I Wish" tells a real story about many relationships today. The singer finds out the hard way that the signs that someone is already married aren't always easy to see. But there are signs to look for if you think your partner is married — for instance, the minivan, the infant car seat and the "Baby on Board" sign in the window. Remember, always look before you leap.

— Renee Bell
CHR Asst. Editor

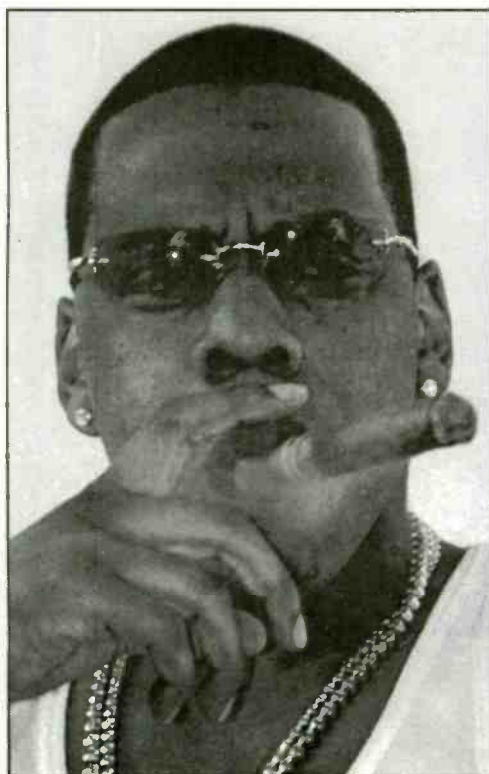
INDUSTRY PROFILE

WJFX/Fort Wayne, IN
DJ Kid Mix

When I first heard that Busta was coming out with a new single, I couldn't wait to get my copy. What can I say? Busta Rhymes has done it again with his new single, "Get Out." What a great radio song. The hook is crazy, similar to Craig Mack's "Wooden Horse" or Jay-Z's "Anything" or "Hard Knock Life." It seems like little kids singing the chorus is in right now. Picture this — a classic Busta head-nodding beat, little schoolgirls singing, "Get out, get, get out of here" and Busta doing what he does best. This is definitely a track that gets you to nod your head. Classic Busta! This certainly receives the Kid Mix Seal of Approval.

Contributing Stations

KKSS/Albuquerque, NM	KPRR/EI Paso, TX	WPOW/Miami, FL	WWKX/Providence, RI
KQBT/Austin, TX	WJFX/Ft. Wayne, IN	KDDN/Monterey-Salinas, CA	KBMB/Sacramento, CA
KISV/Bakersfield, CA	KBOS/Fresno, CA	WQHT/New York, NY	KSFM/Sacramento, CA
WBHJ/Birmingham, AL	KSEQ/Fresno, CA	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WJMN/Boston, MA	KIKI/Honolulu, HI	KQCH/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KBXX/Houston-Galveston, TX	WPYD/Oriando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KLUC/Las Vegas, NV	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KRBV/Dallas-FtWorth, TX	KPWR/Los Angeles, CA	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
KQKS/Denver, CO	KXHT/Memphis, TN	KXJM/Portland, OR	WLLD/Tampa, FL
			KOHT/Tucson, AZ
			WPGC/Washington, DC



JAY-Z

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R&R Rhythmic **#1** #2 Most Increased Airplay +403!!!
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Rhythm Monitor 18*-15* #2 Most Increased Airplay +241!!!
Combined Audience Already 44 Million!!!

#1 MTV
TRL! #10

#3 BET
#3

Top 20 Requests
BOX

TOP 5 CALLOUT KYLD, KBXX, WPGC, KKFR, KMEL, WBHJ, WJBT, KMEL
TOP 5 PHONES AT HOT 97, WWKX, WPGC, 92Q, Z90, KMEL, KYLD, KSFM, KXJM, KBTE, B95, WHHH, WJFX, WJHM, KKFR, & more..

ROC-A-FELLA RECORDS
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Most Played Recurrents

JUVENILE Back That Thang Up (Cash Money/Universal)

BLAQUE Bring It All To Me (Track Masters/Columbia)

CHRISTINA AGUILERA What A Girl Wants (RCA)

OL' DIRTY BASTARD Got Your Money (Elektra/EEG)

702 Where My Girls At? (Motown/Universal)

BRIAN MCKNIGHT Back At One (Motown/Universal)

112 Anywhere (Bad Boy/Arista)

JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)

TLC No Scrubs (LaFace/Arista)

MARIAH CAREY Heartbreaker (Columbia)

BLAQUE 808 (Track Masters/Columbia)

CHRISTINA AGUILERA Genie In A Bottle (RCA)

PUFF DADDY F/R. KELLY Satisfy You (Bad Boy/Arista)

MARC ANTHONY I Need To Know (Columbia)

DESTINY'S CHILD Bills, Bills, Bills (Columbia)

LIL' TROY Wanna Be A Baller (Short Stop/Republic/Universal)

JENNIFER LOPEZ If You Had My Love (Work/Epic)

B.G. Bling Bling (Cash Money/Universal)

DESTINY'S CHILD Bug A Boo (Columbia)

LAURYN HILL Doo Wop (That Thang) (Columbia)

TOP 100 CHR/RHYTHMIC POWER GOLD

- | | | | | | |
|----|--------------------------------|---------------------------|-----|-------------------------------|---------------------------|
| 1 | NEXT | Too Close | 51 | D.J. KOOL | Let Me Clear My Throat |
| 3 | USHER | You Make Me Wanna... | 52 | MARIAH CAREY | Fantasy |
| 2 | NOTORIOUS B.I.G. | Mo Money Mo Problems | 53 | EN VOGUE | (Don't Let Go) Love |
| 4 | WILL SMITH | Miami | 54 | BONE THUGS- N-HARMONY | Tha Crossroads |
| 5 | K-CI & JOJO | All My Life | 55 | NAS | If I Ruled The World |
| 6 | NOTORIOUS B.I.G. | Hypnotize | 56 | SOMETHIN' FOR THE PEOPLE | My Love Is... |
| 7 | 112 | Only You | 57 | TLC | Waterfalls |
| 8 | BRIAN MCKNIGHT | Anytime | 58 | DIGITAL UNDERGROUND | Humpty Dance |
| 9 | PUFF DADDY f/FAITH EVANS & 112 | I'll Be... | 59 | LSG | My Body |
| 10 | USHER | Nice And Slow | 60 | JAZZY JEFF & THE FRESH PRINCE | Summertime |
| 11 | 2 PAC f/DR. DRE | California Love | 61 | PAPERBOY | Ditty |
| 12 | WILL SMITH | Gettin' Jiggy Wit It | 62 | GROOVE THEORY | Tell Me |
| 13 | GINUWINE | Pony | 63 | 2 PAC | I Get Around |
| 14 | FUGEES | Killing Me Softly | 64 | BRANDY | I Wanna Be Down |
| 15 | BLACKSTREET | No Diggity | 65 | FUGEES | Ready Or Not |
| 16 | MASE | What You Want | 66 | SNOOP DOGGY DOGG | Gin and Juice |
| 17 | TIMBALAND AND MAGOO | Luv 2 Luv U | 67 | SALT-N-PEPA | Push It |
| 18 | DRU HILL | In My Bed | 68 | METHOD MAN f/MARY J. BLIGE | I'll Be... |
| 19 | MONTELL JORDAN | This Is How We Do It | 69 | JANET | Together Again |
| 20 | NOTORIOUS B.I.G. | One More Chance | 70 | MONICA | Don't Take It Personal... |
| 21 | BUSTA RHYMES | Put Your Hands Where... | 71 | NAUGHTY BY NATURE | O.P.P. |
| 22 | PUFF DADDY | Can't Nobody Hold Me Down | 72 | FOXY BROWN | I'll Be |
| 23 | MARK MORRISON | Return Of The Mack | 73 | SIR MIX-A-LOT | Baby Got Back |
| 24 | DESTINY'S CHILD | No, No, No | 74 | WARREN G. /NATE DOGG | Regulate |
| 25 | WILL SMITH | Just The Two Of Us | 75 | SWV | Weak |
| 26 | NOTORIOUS B.I.G. | Big Poppa | 76 | TLC | Baby-Baby-Baby |
| 27 | GHOST TOWN DJ'S | My Boo | 77 | NAUGHTY BY NATURE | Hip Hop Hooray |
| 28 | K.P. & ENVYI | Swing My Way | 78 | PUFF DADDY & THE FAMILY | Been Around... |
| 29 | LIL' KIM & FRIENDS | Not Tonight | 79 | SALT-N-PEPA | Shoop |
| 30 | KEITH SWEAT | Twisted | 80 | CANDYMAN | Knockin' Boots |
| 31 | LL COOL J | Doin' It | 81 | LORD TARIQ/ PETER GUNZ | Deja Vu |
| 32 | BLACKSTREET | Don't Leave Me | 82 | SWV | Can We |
| 33 | TLC | Creep | 83 | SOUL IV REAL | Every Little Thing I Do |
| 34 | JON B. | They Don't Know | 84 | MARIAH CAREY | Always Be My Baby |
| 35 | LL COOL J | Loungin | 85 | WRECKX-N-EFFECT | Rump Shaker |
| 36 | MASE | Feel So Good | 86 | AALIYAH | Back & Forth |
| 37 | 2 PAC f/JODECI | How Do U Want It | 87 | MASTER P | Make 'Em Say Ughh |
| 38 | QUAD CITY DJ'S | C'mon N' Ride It | 88 | DEBBIE DEB | When I Hear Music |
| 39 | FREAK NASTY | Da' Dip | 89 | HOUSE OF PAIN | Jump Around |
| 40 | LUNIZ | I Got 5 On It | 90 | NOTORIOUS B.I.G. | Going Back To Cali |
| 41 | ROB BASE & DJ EZ ROCK | It Takes Two | 91 | R. KELLY | Bump And Grind |
| 42 | DR. DRE | Nuthin' But A 'G' Thang | 92 | BRANDY | Sittin' Up In My Room |
| 43 | INOJ | Love You Down | 93 | BEENIE MAN | Who Am I |
| 44 | ICE CUBE | We Be Clubbin' | 94 | SILK | Freak Me |
| 45 | 112 | Cupid | 95 | ZHANE' | Hey Mr. D.J. |
| 46 | MARY J. BLIGE | Real Love | 96 | ROME | I Belong To You |
| 47 | PUFF DADDY & THE FAMILY | All About... | 97 | TONE-LOC | Wild Thing |
| 48 | TOTAL | What About Us | 98 | WILL SMITH | Men In Black |
| 49 | 2 PAC | Life Goes On | 99 | BACKSTREET BOYS | I'll Never Break... |
| 50 | KEITH SWEAT | Nobody | 100 | PLANET SOUL | Set U Free |

CHR/RHYTHMIC Going For Adds 5/9/00

J-SHIN Treat U Better (Slip 'N Slide/Atlantic)

BUSTA RHYMES Get Out (Elektra/EEG)

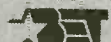


Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April 2000. © 2000, R&R Inc.

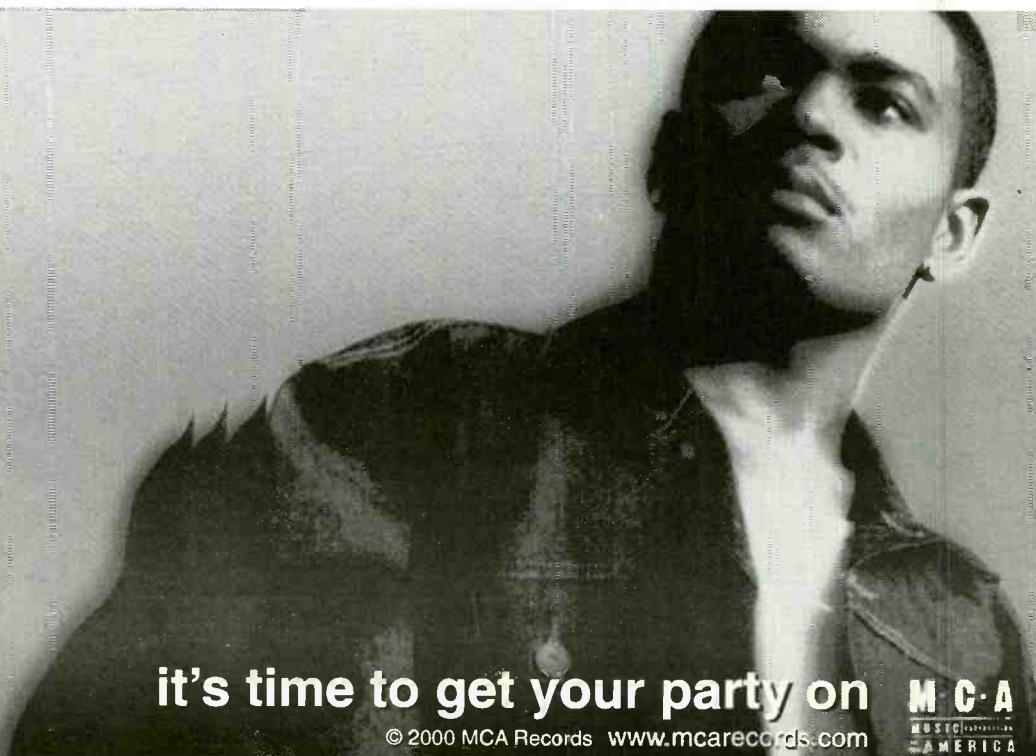
RARA
THROW IT UP
 FEATURING IMX & MILA J

Early Ads: KBMB KOHT WSSP KDGS KHTN
 IMPACTING URBAN & CROSSOVER NOW!!!

FROM THE NEW ALBUM
holla at me
 IN STORES JUNE 13TH



PRODUCED BY CHRIS STOKES FOR THE ULTIMATE GROUP AND PLATINUM STATUS
 EXECUTIVE PRODUCERS: CHRIS STOKES, RANDY JACKSON, KETRINA "TAZ" ASKEW AND PLATINUM STATUS
 MANAGEMENT: THE ULTIMATE GROUP



it's time to get your party on **MCA**

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Urban Playlists

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

MARKET #1	MARKET #2	MARKET #3	MARKET #5	MARKET #6	MARKET #7	MARKET #8	MARKET #9	MARKET #10	MARKET #11	MARKET #12	MARKET #13	MARKET #14	MARKET #15	MARKET #16	MARKET #17	MARKET #18	MARKET #19	MARKET #20	MARKET #21	MARKET #22	MARKET #23	MARKET #24	MARKET #25	MARKET #26	MARKET #27	MARKET #28	MARKET #29	MARKET #30
WBSL/New York Inner City (212) 447-1000 Brown/Womack 12+ Cume 1,554,600 107.5 FM BS	KKBT/Los Angeles AMFM (323) 634-1800 Austin/Fuller 12+ Cume 1,282,100 THE BEAT	WGCI/Chicago AMFM (312) 427-4800 Smith/Man 12+ Cume 918,600 107.5 WGCI "We Play the Hits"	WPHI/Philadelphia Radio One (215) 884-9400 Devoe/Williams/George 12+ Cume 478,800 Philly 103.9 FM	KKDA/Dallas-Ft. Worth Service (972) 263-9911 Cheatham 12+ Cume 585,000 104 FM	WDTJ/Detroit Radio One (313) 871-0590 Bell/Mahome 12+ Cume 535,500 105.9 WDTJ - DETROIT	WJLB/Detroit AMFM (313) 945-2000 Saunders/Kelley 12+ Cume 666,500 WJLB 107.9	WILD/Boston Nash (617) 427-2222 Gousby/Clark 12+ Cume 77,600 WILD	WBOT/Boston Radio One (508) 587-2400 Calococco 12+ Cume N/A HOT 97.7	WHTA/Atlanta Radio One (404) 765-9750 Johnson/Cameron/Debraux 12+ Cume 376,700 HOT 97.5	WEOR/Miami Cox (305) 623-7711 Hollywood 12+ Cume 613,700 WEDR-99 JAMZ Miami • Ft. Lauderdale	KATZ/St. Louis Clear Channel (314) 692-5108 Atkins/Dejau 12+ Cume 195,200 100.3 BEAT KATZ-FM	WTMP/Tampa Tampa (813) 620-1300 Steele/Money 12+ Cume 67,800 106.5 FM AM 106.5	WAMO/Pittsburgh Sheridan (412) 471-2181 Atkins/DJ Boogie 12+ Cume 211,000 WAMO 106 JAMZ WSSZ 107.1 • WAMO AM 860	WENZ/Cleveland Radio One (216) 575-1111 Panton/Syk 12+ Cume 307,600 Z 107.9 Cleveland's "Z 107.9" Hit-100 and R&R	WZAK/Cleveland AMFM (216) 621-9300 Stephens 12+ Cume 328,800 93 FM WZAK	WIZF/Cincinnati Blue Chip (513) 679-6000 Rankin/Thomas 12+ Cume 177,200 WIZ WIZ-FM												
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WALT LOVE
babylove@rronline.com

Eleven Years Of African-American Ownership

■ Denver radio legend Jim 'Dr. Daddio' Walker lives his dream

First, let me congratulate Jim "Dr. Daddio" Walker on celebrating not one, but two, momentous anniversaries. Walker has been in the Denver radio market for a total of 40 years — 28 of them with Urban KDKO-AM — and he purchased KDKO 11 years ago. With that in mind, I'll let him tell you more about his adventures in radio station ownership in the Rocky Mountain region.

Two weeks ago Walker celebrated with family, friends and employees the anniversary of the fulfillment of his dream of owning a radio station. We obviously can't tell Walker's whole story in one sitting, but he has a lot to say about some things that have taken place on his journey in this industry.

Walker advises young people, "If you have dreams and ideas in your mind, they can all be accomplished if you are a hard worker and dedicated to making things happen. I really want to suggest to young people that they stay away from any kind of negativity and from people who say, 'It can't be done, and you can't do it.' I suggest that they hang with positive people or be by themselves. That way they can make sure their dreams come true.

"Dreams can come true. I'm a living example, being a country boy from Louisiana and having a dream. I know if I can do it, anybody can do it."

"A key piece of making your dreams come true in life is to get a good education."

40 Years As A Pioneer

"A key piece of making your dreams come true in life is to get a good education," Walker continues. "Stay in school. Understand the positiveness of life, and you can be very successful in anything. I am very proud of being able to celebrate 11 years of black station ownership while also celebrating 40 years of being a pioneer in the city of Denver and spending most of my life helping young people by giving them an opportunity to get into the business.

"I'm happy and proud of that because the doors are being closed on every side to blacks trying to get into the communications field. I'm very proud of being able to say that we will fight until the end of my time to keep those doors open for our young black folks. A number of people have come through our organization, people like [Gee Street Records Head/Urban Records Promotion] Byron Pitts.

"I have had the pleasure of training people like Byron. And there are other young brothers like [Urban AC KBLX/San Francisco PD] Kevin Brown, who is definitely a very powerful brother in the radio industry. Kevin started right here with me. I gave him his job right out of Denver University, and he's gone right through our industry. You see what he is today!"

Does Walker still have dreams? Perhaps a dream of owning an FM facility in the Denver market? He replies, "That is definitely a concern, and I've been working on that. My dream in the near future is to have an FM, because that's a key piece to go with an AM.

"AM will be back. With digital, AM stereo and many other things that I think will come down the line — all of those things, I think, are going to be key to the success of AM radio. But today I would love to have an FM to go with KDKO-AM."

Again, our congratulations to Walker, his family and his staff. Take a look at the photos on this page and see the celebration in full swing.

TALK BACK TO R&R!

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

Call me at (310) 788-1667 or e-mail:

babylove@rronline.com

URBAN DATABANK

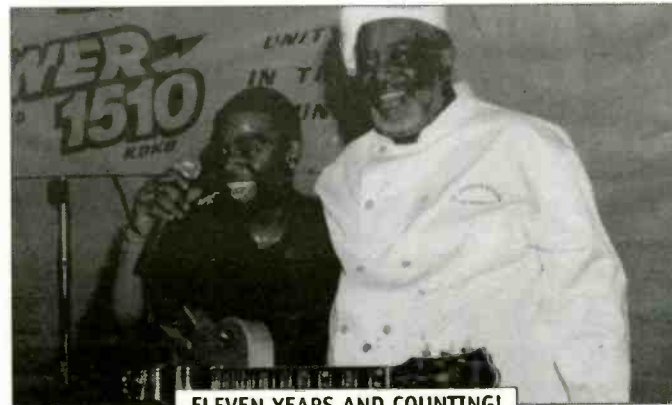
Real Men Cook For Charity

The Home Depot has signed on as a national presenting sponsor of Real Men Cook for Charity, a food festival showcasing dishes prepared by African-American males from all walks of life. Additional sponsors include Lawry's Foods and A1 Steak Sauce. Last year Mobil Oil used its sponsorship of the Chicago event to promote its Mobil SpeedPass. In addition to providing product samples, employees from sponsor companies served as event volunteers and cooks.

In its 11th year, Real Men Cook for Charity continues to provide a bridge between marketers and the African-American community. The event, which was created to disseminate a positive image of African-American men, has grown into a substantial fund-raising event for various charities and nonprofit organizations. This year the Father's Day event takes place in 10 U.S. cities, including Chicago, New York and Atlanta. Proceeds from event ticket sales are donated to local charities in each market.

Kofi Moya, COO of RAI, is seeking additional sponsors that have a positive and natural connection to the event, such as package goods manufacturers and grocery stores. African Americans are receptive to companies that get involved in their community, he says. To retain a family focus, RAI refrains from accepting sponsorship from distilled spirits or tobacco companies.

SOURCE: Resource Associates International, Kofi Moya, COO, 6 North Michigan Ave. #909, Chicago, IL 60602. Phone: (773) 651-8008; fax: (773) 651-8018.



ELEVEN YEARS AND COUNTING!

KDKO-AM/Denver owner/PD/MD Jim "Dr. Daddio" Walker (r) recently celebrated 40 years in radio and 11 years of ownership of Urban AC outlet KDKO-AM. Providing entertainment for the festivities is Warner Bros. recording artist Norman Brown.



FOLLOWING IN GRANDPA'S TRACKS

Daddio's 11-year-old granddaughter, known to her listeners as "Ms. Thang," shares a moment with her proud grandfather during the celebration.



WAITING PATIENTLY

Attendees at the celebration/barbecue wait patiently for Norman Brown to satisfy their musical appetites with his performance. Afterward, there was barbecue and all the fixings to fill their stomachs!

URBAN FACT



Radio reaches 96% of all African Americans.

Establish your brand in the African American community using local Urban Radio.

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BRIAN KNOX, VP/Managing Director
Katz Urban Dimensions
(212) 424-6496

REGGIE DENSON, VP/Director
Katz Urban Dimensions
(312) 755-3883





Qd daily

The first track from his forthcoming album **"The Second Coming"**

Impacting Urban Radio May 8Th & 9Th, 2000!

Produced by Da Mizza for Baby Ree Productions
Management: Theresa Price for Xtreme Management
Executive Producers: Debbie Hammond for ClockWork Entertainment,
Mike Mosley for Steady Mobbin, and TQ for Headbeatin' Productions

www.tqweb.com www.epicrecords.com



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yolanda adams **open my heart**

the next single from the acclaimed, Grammy-winning album
Mountain High...Valley Low.

"Complemented by the passion and nourishment of Adams' voice,
these songs will create a sea of ripples even in the souls of non-believers." — *Honey*

"It's a cool time to know Yolanda Adams right now." — *Interview*



"In my sixteen years in programming, I have, until now, never been brought to tears by a song presented in our music meeting. But after hearing "Open My Heart", I was convinced that

this deserves to be exposed to WGCI listeners. This is a female record 25+. This record guarantees a connection between your station and your listeners that you have never before experienced. This record will ignite real emotion in listeners' hearts."

Elroy R. C. Smith

Operations/Program Director, WGCI-FM/Chicago

"Yolanda Adams, a talented performer, brings energy and excitement to the music industry. Her latest release is a welcomed presentation and display of her talent. Great record for adult and general market radio stations. This one feels good!"

Lynn Tolliver, Jr., WZAK/Cleveland, Urban Insite



"'Open My Heart' is the #1 requested song at our station! It's a powerful song that our listeners deserve to hear."

Carla Boatner

*Asst. Program Director,
KMJQ/Houston*



GOING FOR ADDS MAY 15th!

produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions
co-produced by Big Jim Wright for Flyte Tyme Productions Inc.
management: Shiba Freeman Haley/Mahogany Entertainment



On Elektra compact discs and cassettes www.yolandaadams.com © 2000 Elektra Entertainment Group Inc., A Time Warner Company.

ARTIST BREAKDOWN

ARTIST: **BIG PUNISHER**
ALBUM: **YEEEAH BABY**
LABEL: **LOUD**

I've lost 100 pounds/I'm tryin' to live/I ain't going nowhere/I'm staying alive, baby," says this Latin hip-hop pioneer on "It's So Hard," the debut single from his sophomore CD, *Yeeeah Baby*. With his words **Big Punisher** tried to ease all of our fears and concerns over his health. He felt he had his eating disorder under control and tried to soothe our worries. Unfortunately, his heart wasn't working in conjunction with his spirit, and on Feb. 7 Big Punisher's voice was silenced forever.

Born Christopher Rios, Big Punisher became a trailblazer for the Latino community. Introduced by fellow rapper and "amigo" Fat Joe in '96, Big Punisher became the first Latino hip-hop artist to achieve double-platinum status. In 1997, only one year after his introduction to the rap scene, his debut CD, *Capital Punishment*, showed the Latino community that they could do more than dream of success, they could achieve it. Punisher's accomplishments paved the way for other Latino



rappers such as Cuban Link and Triple Seis. His guidance showed all those willing to persevere that success was not only possible, it was likely.

After a hiatus from recording, Big Punisher returned to the studio to give us another taste of his incredible lyrics. *Yeeeah Baby* is a collection of smooth rhymes, rhythmic flows and hard beats. This CD combines hard-hitting raps like "We Don't Care" and "New York Giants" with softer flows like "My Dick" and "My Turn." "It's So Hard," which features Donell Jones, targets haters. Big Pun humorously voices how hard it is to remain successful when you have others planning your downfall. Centered around envy, jealousy and treachery, "It's So Hard" realistically touches on some things that celebrities, superstars and the like experience. My favorite line in this portrayal of success-envy is: "You know me from where?/Elementary?" (Apparently, dude shared the playground with Punisher and now feels they're close friends. After all, they have some shared memories.)

Also on the CD are the alarming "Watch Those" and "Wrong Ones," the duet "Ms. Martin" (featuring Remi Martin, who is a diamond in the rough — check her flow!) and the judgmental "You Was Wrong." The look-at-me-now feel of "Laughing at You" will have those who have risen above ridicule identifying with its message and laughing at its irony.

All in all, *Yeeeah Baby* contains material that justifies the wait we experienced while "The Papa Bear of Rap" hibernated. Though *Capital Punishment* is my favorite project from the Punisher, this CD showcases the qualities and characteristics of the Big Man. And judging by the title, Pun knew this was the s**t! Rest In Peace.

— Tanya O'Quinn
Urban Asst. Editor

IN MY OPINION

with **LeBron Joseph**

Macy Gray
Macy Gray On How Life Is
Epic

PD/MD — WYLD/New Orleans

Last fall we received a single from Epic by an upcoming artist named Macy Gray, and, while we liked the song because it was different, I had issues with playing "Do Something." There were scratch sounds at the beginning of the track and an MC kickin' some flow, so we asked for an edit, which the kind folks at Epic provided us. In making an edit there is always a chance that a song can be stripped of its essence, but that wasn't the case with "Do Something," and it worked for our station. We got some phones on it, and things went pretty well.

At the Grammys Elton John mentioned Macy Gray and how he was impressed by her musical growth. And at a recent radio conference I had the pleasure of meeting this very cool, humble and talented artist. However, it was obvious that Epic was setting up the next single, and I try to never hear records at conferences. A few weeks later I was back at home and decided to give a listen to "I Try." Again, I was pleasantly surprised at what I heard. Lyrical and melodic — this was music! Though we were late as usual, this record is working for us!

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (5/8) and Tuesday (5/9).

JERMAINE DUPRI f/NAS & MONICA I've Got To... (So So Def/Columbia)

NEXT Wifey (Arista)

BUSTA RHYMES Get Out (Elektra/EEG)

SAMMIE Crazy Things I Do (Freeworld/Capitol)

TQ Daily (Clockwork/Epic)

Tracking Trends: Single Female

25 years old.
Drinks bottled water.
Listens to R&B and Rap.
Downloads MP3 files
from the net.
Owns 94 pairs of shoes.

Want to know what
all this really means?

Unless you know how to use it, research is useless. That's why you get more than just reams of data from Strategic Media Research. You get actionable, customized solutions that will help you succeed. To find true meaning, call 312.726.8300 or visit us online at www.strategicmediaresearch.com.

STRATEGIC
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What's New. What's Now. What's Next.™

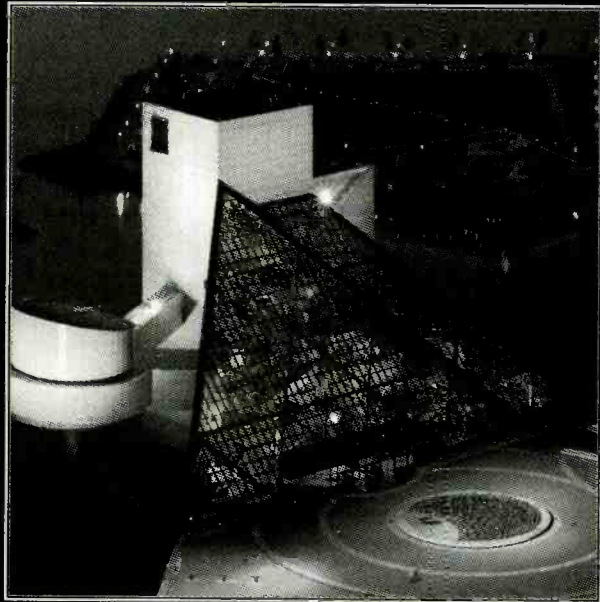
YOU'VE PLAYED THEIR MUSIC
AND SEEN THEIR FACES,
BUT YOU'VE NEVER
BEEN TO THEIR HOME.

WHAT'S GOIN' ON:

"Roots, Rhymes, and Rage: The Hip-Hop Story" - the new exhibit that engages visitors in the music, language, and lifestyle of the hip-hop culture. Major exhibit open November, 1999. Perfect for Hip-hop, R&B, UC, issue oriented talk stations.

"Contemporary Artists Corner - Teen Pop Exhibit" - A changing exhibit space devoted to today's hottest rock artists. Our first exhibit will feature teen pop artists such as N'Sync, 98 Degrees, Britney Spears, Monica, and the Backstreet Boys. Exhibit to open January, 2000. Attention all CHR's! Attention all CHR's!

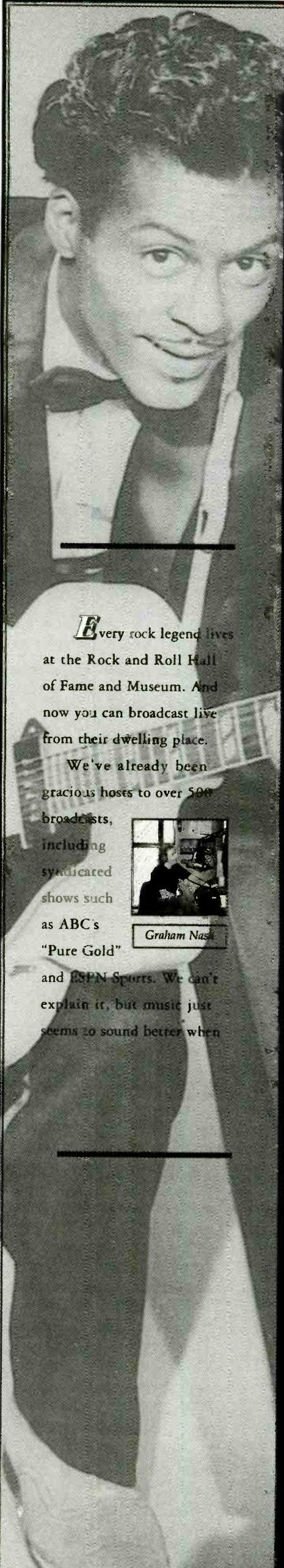
"Rock and Roll Fashions" - exhibit in conjunction with Metropolitan Museum of Art in New York and the Barbican Art Centre in London, England. This exhibit focuses on the fashions that have made rock and roll the trend setter for youth and culture. Opening May, 2000. All formats should cover!



What a beautiful facility you have, we sounded like we were right in our own studios! You'll be glad to know, we came home to nothing but "rave reviews"! - Jon Holiday, Operations Manager, "Good Time Oldies," Jones Radio Network, Denver, CO

"The Rock and Roll Hall of Fame and Museum provides a great home for OUR music. It's why all of us got into the business. This "house rocks!" - Diane Morales, Promotions Director, K-Earth 101, Los Angeles, CA

"ABSOLUTELY...no glitches at all - and with live broadcasts, that is sometimes a rarity." - Kimberly Gerlach, Promotions Director, V100, Topeka, KS



Every rock legend lives at the Rock and Roll Hall of Fame and Museum. And now you can broadcast live from their dwelling place.

We've already been gracious hosts to over 500 broadcasts, including syndicated shows such as ABC's "Pure Gold" and ESPN Sports. We can't explain it, but music just seems to sound better when



Graham Nash

it comes from the source.

The studio costs you nothing and gives you unheard of exposure.

You can check

Blues Traveler

it out on the web at <www

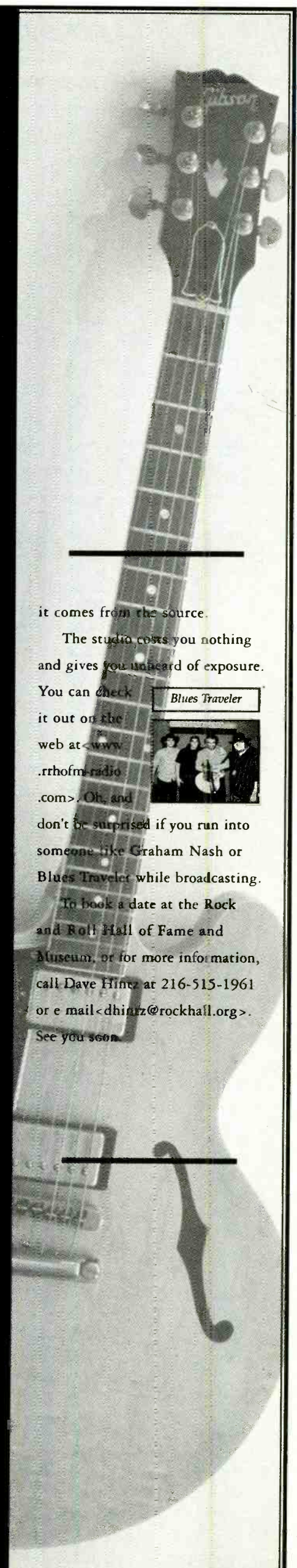
.rrhofm.radio

.com>. Oh, and

don't be surprised if you run into someone like Graham Nash or Blues Traveler while broadcasting.

To book a date at the Rock and Roll Hall of Fame and Museum, or for more information, call Dave Hintz at 216-515-1961 or e mail <dhintz@rockhall.org>.

See you soon.



New & Active

EMINEM The Real Slim... (Web/Aftermath/Interscope) Total Plays: 509, Total Stations: 8, Adds: 4	CYPRESS HILL Superstar (Ruffhouse/Columbia) Total Plays: 224, Total Stations: 23, Adds: 0
MARC NELSON Love's Not Love (Columbia) Total Plays: 477, Total Stations: 48, Adds: 2	SY SMITH Good N Strong (Hollywood) Total Plays: 196, Total Stations: 26, Adds: 0
VEGA Mommie (Freeworld/Capitol) Total Plays: 469, Total Stations: 36, Adds: 0	BLAXEUE Da Sheetz (Avatar) Total Plays: 189, Total Stations: 20, Adds: 0
GOODIE MOB F/TLC What It Ain't... (LaFace/Arista) Total Plays: 451, Total Stations: 37, Adds: 1	RAH DIGGA Break Fool (Violator/Flipmode/Elektra/EEG) Total Plays: 176, Total Stations: 40, Adds: 40
DA BRAT What Chu Like (So So Def/Columbia) Total Plays: 438, Total Stations: 68, Adds: 68	SHANDOZIA Damn You (Qwest/WB) Total Plays: 156, Total Stations: 21, Adds: 1
DWAYNE WIGGINS Strange Fruit (Motown) Total Plays: 434, Total Stations: 37, Adds: 3	DJ QUIK Pitch In Ona Party (Arista) Total Plays: 132, Total Stations: 17, Adds: 1
TORREY CARTER F/MISSY ELLIOTT Take... (EastWest/EEG) Total Plays: 343, Total Stations: 27, Adds: 7	BRIAN MCKNIGHT 6,8,12 (Motown) Total Plays: 131, Total Stations: 59, Adds: 57
LIL' MO Ta Da (Gold Mind/EastWest/EEG) Total Plays: 342, Total Stations: 38, Adds: 2	RASHEEDA Do It (Independent) Total Plays: 119, Total Stations: 12, Adds: 1
TONY TOUCH The Diaz Bros. (Tommy Boy) Total Plays: 246, Total Stations: 26, Adds: 4	PARENTAL ADVISORY Sundown (DreamWorks) Total Plays: 117, Total Stations: 33, Adds: 32
DEF SQUAD F/SLICK RICK... Why Not (DreamWorks) Total Plays: 243, Total Stations: 26, Adds: 0	JENNIFER Y U Callin' Me? (B-Town/Que It Up/Orpheus) Total Plays: 97, Total Stations: 10, Adds: 0
WHITNEY HOUSTON & DEBORAH COX Same... (Arista) Total Plays: 237, Total Stations: 59, Adds: 59	SNOOP DOGG F/EASTSIDAZ Got Beef (Doghouse/TVT) Total Plays: 80, Total Stations: 18, Adds: 18
LIL' JON & THE EASTSIDE BOYZ I Like... (Independent) Total Plays: 226, Total Stations: 9, Adds: 0	

Songs ranked by total plays

TOP 100 URBAN POWER GOLD

1	NEXT Too Close	51	GOD'S PROPERTY Stomp
2	USHER You Make Me Wanna	52	CASE I/MARY J. BLIGE & FOXY BROWN Touch...
3	NOTORIOUS B.I.G./FAITH EVANS One More...	53	MAZE Before I Let Go
4	BUSTA RHYMES Put Your Hands...	54	JOE All The Things (Your Man Won't Do)
5	DRU HILL In My Bed	55	GAP BAND Outstanding
6	NOTORIOUS B.I.G. Hypnotize	56	MARY J. BLIGE Love No Limit
7	JON B. They Don't Know	57	REFUGEE CAMP... I/LAURYN HILL The Sweetest...
8	NOTORIOUS B.I.G. Mo Money Mo Problems	58	2PAC Keep Ya Head Up
9	112 Only You	59	COMMODORES Brick House
10	K-CI & JOJO All My Life	60	ERYKAH BADU Next Lifetime
11	BRIAN MCKNIGHT Anytime	61	MARY J. BLIGE Seven Days
12	PUFF DADDY & THE FAMILY It's All About...	62	BRANDY I Wanna Be Down
13	MASE I/TOTAL What You Want	63	2 PAC I Get Around
14	DESTINY'S CHILD No, No, No	64	SOUL II SOUL Keep On Movin'
15	USHER Nice And Slow	65	JODECI Come And Talk To Me
16	MARY J. BLIGE Real Love	66	ISLEY BROTHERS Between The Sheet
17	TOTAL What About Us	67	QUEEN PEN A Party Ain't A Party
18	MARY J. BLIGE I/LIL' KIM I Can Love You	68	MASTER P Make 'Em Say Ughh
19	LSG My Body	69	SLICK RICK Children's Story
20	NOTORIOUS B.I.G. Big Poppa	70	TIMBALAND & MAGOO Luv 2 Luv U
21	JANET JACKSON I Get Lonely	71	MONICA Why I Love You So Much
22	MARY J. BLIGE Everything	72	PUFF DADDY & THE FAMILY Been Around...
23	JUNIOR M.A.F.I.A. Get Money	73	R. KELLY Down Low (Nobody Has...)
24	GEORGE CLINTON Atomic Dog	74	BLACKSTREET Before I Let You Go
25	MAXWELL Ascension (Don't Ever Wonder)	75	JODECI Forever My Lady
26	TOTAL I/NOTORIOUS B.I.G. Can't You See	76	MARVIN GAYE Let's Get It On
27	NEXT Butta Love	77	NAS I/LAURYN HILL If I Ruled The World...
28	KENNY LATTIMORE For You	78	FUNKADELIC (Not Just) Kneep Deep
29	R. KELLY Your Body's Callin'	79	SWV Can We
30	FUGEES Killing Me Softly	80	MONTELL JORDAN This Is How We Do It
31	KEITH SWEAT Nobody	81	PUFF DADDY I/MASE Can't Nobody Hold...
32	ZAPP Computer Love	82	PARLIAMENT Flashlight
33	ERYKAH BADU On & On	83	MASE Feels So Good
34	BLACKSTREET No Diggity	84	RICK JAMES I/TEENA MARIE Fire And Desire
35	2PAC I/K-CI & JOJO How Do U Want It	85	ERYKAH BADU Tyrone
36	D'ANGELO Lady	86	SHIRLEY MURDOCK As We Lay
37	TLC Creep	87	AALIYAH One In A Million
38	MARVIN GAYE Sexual Healing	88	DRU HILL Never Make A Promise
39	LIL' KIM Crush On U	89	AALIYAH Back And Forth
40	GINUWINE Pony	90	2 PAC Dear Mama
41	CHERYL LYNN Got To Be Real	91	JON B. Are You Still Down
42	SWV Right Here	92	JANET JACKSON That's The Way Love Goes
43	ZAPP More Bounce To The Ounce	93	GUY Piece Of My Love
44	BLACKSTREET Don't Leave Me	94	DEELE Two Occasions
45	R. KELLY Bump-N-Grind	95	DRU HILL Tell Me
46	ICE CUBE We Be Clubbin'	96	CARL CARLTON She's A Bad Mama Jama...
47	METHOD MAN I/MARY J. BLIGE I'll Be There...	97	PATRICE RUSHEN Forget Me Nots
48	112 Cupid	98	JUNIOR M.A.F.I.A. Player's Anthem
49	KEITH SWEAT Make It Last Forever	99	BABYFACE Whip Appeal
50	DRU HILL We're Not Making Love Anymore	100	AL B. SURE! Nite & Day



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 PowerGold is based on monitored airplay data taken from April, 2000. © 2000, R&R Inc.

Most Played Recurrents

JAGGED EDGE He Can't Love U (So So Def/Columbia)
DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)
BRIAN MCKNIGHT Stay Or Let It Go (Motown)
MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)
DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)
SAMMIE I Like It (Freeworld/Capitol)
MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)
MINT CONDITION Is This Pain Our Pleasure (Elektra/EEG)
YOUNGBLOODZ 85 (LaFace/Arista)
ANGIE STONE No More Rain (In This Cloud) (Arista)
DRAMA Left, Right, Left (Atlantic)
DAVE HOLLISTER Can't Stay (Def Squad/DreamWorks)
ERIC BENET When You Think Of Me (Warner Bros.)
EVE Love Is Blind (Ruff Ryders/Interscope)
TAMAR If You Don't Wanna Love Me (DreamWorks)
JUVENILE Back That Thang Up (Cash Money/Universal)
JAY-Z Anything (Roc-A-Fella/IDJMG)
RAH DIGGA Imperial (Violator/Flipmode/Elektra/EEG)
BLAQUE Bring It All To Me (Track Masters/Columbia)
BRIAN MCKNIGHT Back At One (Motown)

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MARKET #3 WVVA/Chicago AMFM (312) 360-9000 Myrick/Muhammad 12+ Cume 645,000

MARKET #31 WNOV/Milwaukee Courier (414) 449-9668 Robinson 12+ Cume 43,300

MARKET #34 WCKX/Columbus, OH Blue Chip (614) 487-1444 Strong/Stevens 12+ Cume 182,400

MARKET #5 WDAS/Philadelphia AMFM (610) 617-8500 Tamburo/Davis 12+ Cume 530,300

MARKET #6 KRNB/Dallas-Ft. Worth Service (972) 263-9911 Payne/V 12+ Cume 116,100

MARKET #7 WDMK/Detroit Radio One (248) 589-7900 Alexander 12+ Cume 143,800

MARKET #36 WWOI/Norfolk Clear Channel (757) 466-0009 Holliday/Mauzone 12+ Cume 291,400

MARKET #37 WPEG/Charlotte Infinity (704) 333-0131 Carson/Quick 12+ Cume 242,500

MARKET #7 WMXD/Detroit AMFM (313) 965-2000 Janet G. 12+ Cume 369,000

MARKET #9 WHUR/Washington, DC Howard University (202) 806-3500 Hannibal/Dickinson 12+ Cume 573,000

MARKET #9 WMMJ/Washington, DC Radio One (301) 306-1111 Connors/Thompson 12+ Cume 343,000

MARKET #38 WTLC/Indianapolis Emmis (317) 955-9852 Wallace 12+ Cume 126,900

MARKET #39 WJHM/Orlando AMFM (407) 919-1000 Conner/Boatner 12+ Cume 322,400

MARKET #10 KMJQ/Houston-Galveston Clear Channel (713) 623-2108 Conner/Boatner 12+ Cume 381,900

MARKET #11 WALR/Atlanta Midwestern (404) 688-0068 Kennedy 12+ Cume 434,800

MARKET #12 WHOT/Miami Cox (305) 444-4404 Brown/Latreille 12+ Cume 420,600

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CARL THOMAS I Wish (Bad Boy/Arista)	900	+41	142528	8	38/0
1	2	JOE I Wanna Know (Jive)	882	-100	127639	18	38/0
3	3	GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)	767	-16	102101	15	38/0
5	4	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	654	-36	93722	9	36/0
4	5	ERIC BENET When You Think Of Me (Warner Bros.)	631	-67	76736	14	35/0
6	6	KEVON EDMONDS No Love (I'm Not Used To) (RCA)	626	+29	96738	11	33/1
8	7	PHAT CAT PLAYERS F/COCO BROWN Sundress (Parlane)	606	+82	89684	9	34/1
10	8	TEMPTATIONS I'm Here (Motown)	543	+83	81715	5	36/2
7	9	D'ANGELO Untitled...(How Does It Feel) (Cheeba Sound/Virgin)	463	-92	69519	17	32/0
9	10	JEFFREY OSBORNE That's For Sure (Private Music/Windham Hill)	423	-84	48292	15	34/0
11	11	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	396	+21	56468	5	25/0
13	12	ANGIE STONE No More Rain (In This Cloud) (Arista)	347	-7	49219	34	29/0
12	13	KEVON EDMONDS 24/7 (RCA)	343	-19	55323	33	26/0
14	14	MARY J. BLIGE Give Me You (MCA)	319	-35	59483	8	24/0
19	15	MARY MARY Shackles (Praise You) (C2/Columbia)	300	+32	58095	6	20/1
15	16	BRIAN MCKNIGHT Stay Or Let It Go (Motown)	287	-64	42213	13	20/0
20	17	LV How Long (Loud)	283	+21	46715	10	20/0
18	18	PHIL PERRY Closer To Heaven (Peak/Private/Windham Hill)	256	-17	23726	10	23/0
16	19	GINUWINE, R.L., TYRESE, CASE The Best Man...(Columbia)	253	-35	53873	18	16/0
21	20	ANGIE STONE Everyday (Arista)	231	+14	31670	4	19/0
26	21	DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)	184	+13	10671	2	22/3
23	22	RAHSAAN PATTERSON It's Alright Now (MCA)	184	-17	32209	8	19/0
Debut	23	D'ANGELO Send It On (Cheeba Sound/Virgin)	176	+81	26511	1	26/4
28	24	MINT CONDITION Is This Pain Our Pleasure (Elektra/EEG)	174	+6	33728	4	15/0
25	25	HEZEKIAH WALKER F/B.B. JAY... Let's Dance (Verity/Jive)	173	-19	15680	3	19/0
22	26	AL JARREAU Last Night (GRP/VMG)	173	-43	13270	12	17/1
27	27	UWF ALL STARS Who Do You Tell (Major)	172	+3	12140	4	13/0
Debut	28	GLENN JONES 24/Seven (SAR/WB)	169	+41	16264	1	21/1
29	29	SANTANA F/PRODUCT G&B Maria Maria (Arista)	165	+6	43470	2	5/0
24	30	TAMAR If You Don't Wanna Love Me (DreamWorks)	154	-44	14454	10	13/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT 6,8,12 (Motown)	25
W. HOUSTON & D. COX Same Script, Different Cast (Arista)	20
D'ANGELO Send It On (Cheeba Sound/Virgin)	4
YOLANDA ADAMS Open My Heart (Elektra/EEG)	4
DAVE KOZ F/MONTELL JORDAN Careless... (Capitol)	3
DWAYNE WIGGINS Strange Fruit (Motown)	3
TEMPTATIONS I'm Here (Motown)	2
SPEECH Real Love (TVT)	2
D-FUSE Room Full Of Smoke (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TEMPTATIONS I'm Here (Motown)	+83
PHAT CAT PLAYERS F/COCO BROWN Sundress (Parlane)	+82
D'ANGELO Send It On (Cheeba Sound/Virgin)	+81
W. HOUSTON & D. COX Same Script, Different Cast (Arista)	+73
R. KELLY F/KEITH MURRAY Home Alone (Jive)	+49
YOLANDA ADAMS Open My Heart (Elektra/EEG)	+47
MAXWELL Fortunate (Rock Land/Interscope/Columbia)	+46
CARL THOMAS I Wish (Bad Boy/Arista)	+41
GLENN JONES 24/Seven (SAR/WB)	+41
CHANTE' MOORE Chante's Got A Man (Silas/MCA)	+32
MARY MARY Shackles (Praise You) (C2/Columbia)	+32



38 Urban AC reporters. Monitored airplay data supplied by Medabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active**DWAYNE WIGGINS** Strange Fruit (Motown)

Total Plays: 146, Total Stations: 18, Adds: 3

YOLANDA ADAMS Open My Heart (Elektra/EEG)

Total Plays: 141, Total Stations: 15, Adds: 4

N. CONNORS Dicn't I (Blow Your Mind) (Starship/Right Stuff/Capitol)

Total Plays: 135, Total Stations: 17, Adds: 1

URBAN KNIGHTS F/HARDEMAN Strung Out (Narada)

Total Plays: 135, Total Stations: 15, Adds: 0

JAGGED EDGE Let's Get Married (So So Def/Columbia)

Total Plays: 121, Total Stations: 8, Adds: 0

QUINCY JONES F/TEVIN CAMPBELL Everything (Qwest/WB)

Total Plays: 114, Total Stations: 10, Adds: 0

W. HOUSTON & D. COX Same Script, Different Cast (Arista)

Total Plays: 110, Total Stations: 20, Adds: 20

DRU HILL Beauty (University/IDJMG)

Total Plays: 108, Total Stations: 5, Adds: 0

SY SMITH Good M Strong (Hollywood)

Total Plays: 107, Total Stations: 13, Adds: 1

MAYSA All My Life (Rice/N-Coded Music)

Total Plays: 107, Total Stations: 11, Adds: 0

LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)

Total Plays: 82, Total Stations: 7, Adds: 1

Songs ranked by total plays

Breakers**No Songs Qualified For Breaker Status This Week**

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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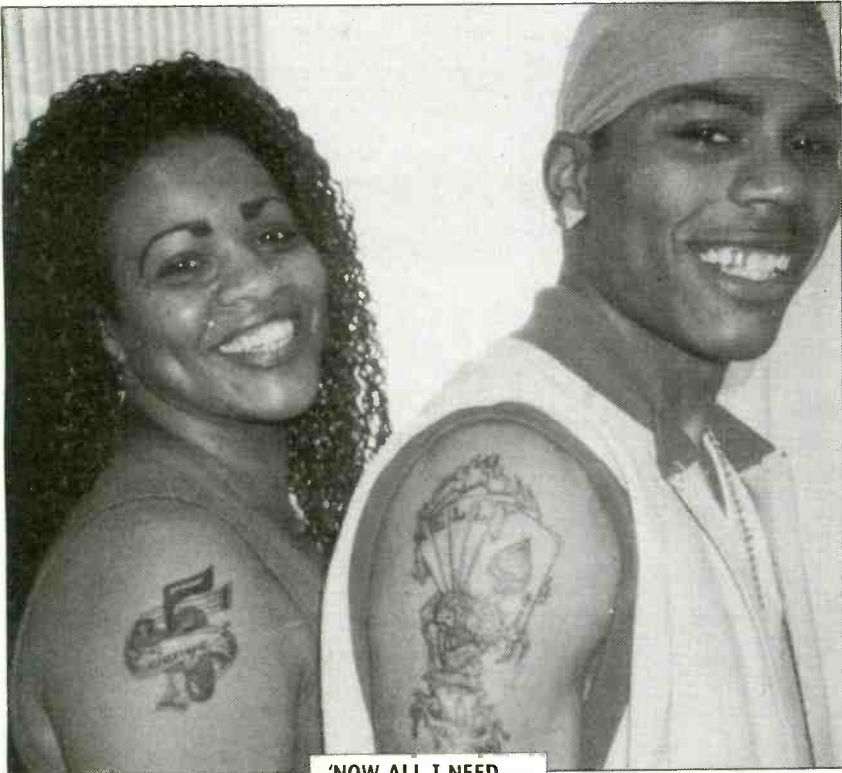
Most Played Recurrents

- DONELL JONES** U Know What's Up (*Untouchables/LaFace/Arista*)
- MINT CONDITION** If You Love Me (*Elektra/EEG*)
- DAVE HOLLISTER** Can't Stay (*Def Squad/DreamWorks*)
- MAXWELL** Fortunate (*Rock Land/Interscope/Columbia*)
- BRIAN MCKNIGHT** Back At One (*Motown*)
- ERIC BENET** Spend My Life With You (*Warner Bros.*)
- BRIAN CULBERTSON F/LORI PERRY** I'm Gonna Miss You (*Atlantic*)
- WHITNEY HOUSTON** I Learned From The Best (*Arista*)
- SMOKEY ROBINSON** Sleepin' In (*Motown*)
- AMEL LARRIEUX** Get Up (*550 Music/Epic*)
- NORMAN BROWN F/PHAJJA** You Make Me Feel Brand New (*Warner Bros.*)
- CASE** Happily Ever After (*Def Jam/IDJMG*)
- JESSE POWELL** You (*Silas/MCA*)
- KIRK WHALUM** All I Do (*Warner Bros.*)
- DEBORAH COX** We Can't Be Friends (*Arista*)
- TEMPTATIONS** This Is My Promise (*Motown*)
- TEMPTATIONS** Stay (*Motown*)
- WHITNEY HOUSTON** My Love Is Your Love (*Arista*)
- FAITH EVANS** Never Gonna Let You Go (*Bad Boy/Arista*)
- KIRK FRANKLIN** Lean On Me (*Gospo Centric/Interscope*)

URBAN AC

Going For Adds 5/9/00

If you'd like to see your artists listed here, contact Urban Assistant Editor **Tanya O'Quinn** at (310) 788-1655, by fax at (310) 203-9763, or e-mail oquinn@rronline.com.



'NOW ALL I NEED ...

... is a gold tooth!" exclaims R&R Urban Asst. Editor Tanya O'Quinn to Universal recording artist Nelly. When Nelly came by for a visit, O'Quinn couldn't wait to take a picture with her look-alike. Dressed in matching orange shirts (well, Nelly's jersey is *trimmed* in orange), modeling their "matching" tattoos and both bling-blingin', the two looked like twins.

TOP 100 URBAN AC POWER GOLD

- 1 NEXT Too Close
- 2 AL GREEN Let's Stay Together
- 3 GAP BAND Outstanding
- 4 MAZE Before I Let Go
- 5 CHERLY LYNN Got To Be Real
- 6 MARVIN GAYE Sexual Healing
- 7 MARVIN GAYE Let's Get It On
- 8 SOUNDS OF BLACKNESS Hold On
- 9 L.T.D. (Every Time I Turn...) Back In Love Again
- 10 EMOTIONS Best Of My Love
- 11 MARVIN GAYE Got To Give It Up (Part 1)
- 12 COMMODORES Brick House
- 13 MAZE f/FRANKIE BEVERLY Joy And Pain
- 14 RUFUS Sweet Thing
- 15 BRIAN MCKNIGHT Anytime
- 16 PATRICE RUSHEN Forget Me Nots
- 17 KENNY LATTIMORE For You
- 18 L.T.D. Love Ballad
- 19 ISLEY BROTHERS For The Love Of You
- 20 MAXWELL Ascension (Don't Ever Wonder)
- 21 LUTHER VANDROSS Never Too Much
- 22 AL GREEN I'm Still In Love With You
- 23 MARVIN GAYE What's Going On
- 24 EARTH, WIND & FIRE Reasons
- 25 DAZZ BAND Let It Whip
- 26 K-CI & JOJO All My Life
- 27 BARRY WHITE It's Ecstasy...
- 28 O'JAYS Use Ta Be My Girl
- 29 RICK JAMES f/TEENA MARIE Fire And Desire
- 30 WHISPERS And The Beat Goes On
- 31 MCFADDEN & WHITEHEAD Ain't No Stoppin'...
- 32 BOBBY CALDWELL What You Won't Do...
- 33 S.O.S. BAND Take Your Time...
- 34 GAP BAND Yearning For Your Love
- 35 MARVIN GAYE Distant Lover
- 36 AL GREEN Love And Happiness
- 37 MARVIN GAYE Mercy, Mercy Me...
- 38 HEATWAVE Always And Forever
- 39 EVELYN "CHAMPAGNE" KING Shame
- 40 STAPLE SINGERS I'll Take You There
- 41 FREDDIE JACKSON Jam Tonight
- 42 EARTH, WIND & FIRE Let's Groove
- 43 EARTH, WIND & FIRE Devotion
- 44 RUFUS Do You Love What You Feel
- 45 CON FUNK SHUN Love's Train
- 46 O'JAYS For The Love Of Money
- 47 SOUL II SOUL Keep On Movin'
- 48 TEDDY PENDERGRASS Close The Door
- 49 GOD'S PROPERTY Stomp
- 50 EMOTIONS Don't Ask My Neighbors
- 51 TEDDY PENDERGRASS Love T.K.O.
- 52 ISLEY BROTHERS Between The Sheets
- 53 CHIC Good Times
- 54 ANITA BAKER Sweet Love
- 55 ZAPP More Bounce To The Ounce
- 56 PATTI LABELLE If Only You Knew
- 57 LAKESIDE Fantastic Voyage
- 58 GLADYS KNIGHT Neither One Of Us...
- 59 TEDDY PENDERGRASS Turn Off The Lights
- 60 BRICK Dazz
- 61 ATLANTIC STARR Send For Me
- 62 A TASTE OF HONEY Boogie Oogie Oogie
- 63 DENIECE WILLIAMS Silly
- 64 TEDDY PENDERGRASS Come On And Go...
- 65 GQ Disco Nights
- 66 FREDDIE JACKSON Rock Me Tonight...
- 67 EARTH, WIND & FIRE That's The Way Of...
- 68 BARRY WHITE Can't Get Enough Of...
- 69 FREDDIE JACKSON You Are My Lady
- 70 ISLEY BROTHERS Voyage To Atlantis
- 71 SHALAMAR The Second Time Around
- 72 BABYFACE Whip Appeal
- 73 STEVIE WONDER I Wish
- 74 CARL CARLTON She's A Bad Mama Jama...
- 75 WHISPERS Lady
- 76 LUTHER VANDROSS Bad Boy/Having A Party
- 77 PARLIAMENT Flashlight
- 78 JON B. They Don't Know
- 79 TEMPTATIONS Treat Her Like A Lady
- 80 GQ I Do Love You
- 81 COMMODORES Zoom
- 82 TOM BROWNE Funkin' For Jamaica
- 83 GEORGE CLINTON Atomic Dog
- 84 PRINCE I Wanna Be Your Lover
- 85 RUFUS f/CHAKA KHAN Ain't Nobody
- 86 RICK JAMES Mary Jane
- 87 ISLEY BROTHERS Footsteps In The Dark
- 88 ANITA BAKER Giving You The Best...
- 89 QUINCY JONES f/EL DEBARGE... The Secret...
- 90 O'JAYS Stairway To Heaven
- 91 BOBBY WOMACK If You Think You're...
- 92 MAZE f/FRANKIE BEVERLY Happy Feelings
- 93 DEELE Two Occasions
- 94 GLADYS KNIGHT & THE PIPS Midnight Train...
- 95 SPINNERS I'll Be Around
- 96 TEMPTATIONS Just My Imagination
- 97 DRU HILL We're Not Making Love Anymore
- 98 KEITH SWEAT Make It Last Forever
- 99 STEVIE WONDER That Girl
- 100 HARLOD MELVIN & THE BLUENOTES Wake...



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 PowerGold is based on monitored airplay data taken from April, 2000. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

WQMX/Akron, OH * OM: Kevin Mason MD: Toni Fox 1 KEITH URBAN "Everything"	WZZK/Birmingham, AL * OMPD: Jim Tice APDMD: Scott Stewart No Adds	KPLX/Dallas-Ft. Worth, TX * PD: Brian Phillips APD: Smokey Rivers MD: Cody Alan 8 JACK INGRAM "Work" 7 DIXIE CHICKS "Cold" 7 CLAY WALKER "Chain"	WBCT/Grand Rapids, MI * OMPD: Doug Montgomery MD: Dave Tate 2 GARTH BROOKS "When" 2 STEVE HOLY "Moon" 2 DIXIE CHICKS "Cold" 1 KATHY MATTEA "Trouble" 1 STEVE WARNER "Faith"	WROO/Jacksonville, FL * PD: Buzz Jackson MD: Rhonda Goff 4 DIXIE CHICKS "Cold" 1 MARK WILLS "Almost"	KLLL/Lubbock, TX * PD: Bill Hays MD: Kelly Greene 11 DIXIE CHICKS "Cold" 11 CHAD BROCK "Visit" 5 TRACY BYRD "Ain't"	WCMS/Norfolk, VA * PD: John Cranshaw No Adds	WCTK/Providence, RI * PD: Rick Everett MD: Sam Stevens 1 ERIC HEATHERLY "Flowers" STEVE HOLY "Moon"	KCY/San Antonio, TX * OMPD: Steve Glattari 5 CLAY DAVIDSON "Unconditional" 2 ALAN JACKSON "Must"	WTHI/Terre Haute, IN OMPD: Barry Kent MD: Perry Kirby TRACY BYRD "Ain't" STEVE WARNER "Faith" WADE HAYES "Goodbye"
WGNA/Albany, NY * PD: Buzz Brindle MD: Bill Earley 2 JOE DIFFIE "Always" 1 STEVE WARNER "Faith" RIVER ROAD "Breathless"	KIZN/Boise, ID * PD: Rich Summers APDMD: Spencer Burke SHEDDISY "Whi" GARY ALLAN "Lovin'" LEANN RIMES "Need" STEVE HOLY "Moon"	KSCS/Dallas-Ft. Worth, TX * PD: Dean James APDMD: Linda O'Brien 1 REBA MCENTIRE "Be" 1 LEE ANN WOMACK "Dance" 1 YANKEE GREY "Minutes" DIXIE CHICKS "Cold" PAT GREEN "Carry"	WHSI/Greensboro, NC * PD: Chris Hull MD: Jayna Austin 15 ALAN JACKSON "Must" 5 MARK WILLS "Almost" 2 DIXIE CHICKS "Cold"	WXBQ/Johnson City, TN * PD: Bill Hays MD: Reggie Neal 20 KINLEYS "Gir" 17 KATHY MATTEA "Trouble" 11 TIM MCGRAW "Things"	WDMN/Macon, GA PD: Garry Marshall APDMD: Laura Starling No Adds	WTCM/NW Michigan PD: Mark Stayer MD: Ryan Dobry 19 DIXIE CHICKS "Cold" 11 ALABAMA "Made"	WLLR/Quad Cities, IA-H * OM: Don Brockshart MD: Ron Evans 5 JOE DIFFIE "Always" 2 STEVE WARNER "Faith"	KSON/San Diego, CA * OMPD: John Dimick APDMD: Greg Fry 7 REBA MCENTIRE "Be" 1 WARREN BROTHERS... "Beat" 1 MARK WILLS "Almost"	WBW/Topeka, KS PD: Kevin Wagner MD: Paul Cheek 13 SHEDDISY "Whi" 13 DIXIE CHICKS "Cold" 6 STEVE HOLY "Moon" 6 LEANN RIMES "Need"
KRST/Albuquerque, NM * PD: Brad Barrett MD: J.T. Jones 9 REBA MCENTIRE "Be" 3 DIXIE CHICKS "Cold" MARK WILLS "Almost" SHEDDISY "Whi" BLACKHAWK "Need"	WKLB/Boston, MA * PD: Mike Brophy APDMD: Ginny Rogers 2 LONESTAR "Now"	WGNE/Daytona Beach, FL * PD: John Anthony MD: Jim Andrews 1 ERIC HEATHERLY "Flowers" MONTGOMERY GENTRY "Self" SHEDDISY "Whi" STEVE WARNER "Faith"	WTQR/Greensboro, NC * PD: Paul Franklin APDMD: Danno St. Clair 3 REBA MCENTIRE "Be"	WMTZ/Johnstown, PA PD: Steve Walker MD: Laura Mesby MARK CHESNUTT "Fallin'"	WWQM/Madison, WI * PD: Steve O'Brien MD: Mel McKenzie 2 ALAN JACKSON "Must" DIXIE CHICKS "Cold" LEANN RIMES "Need" MONTGOMERY GENTRY "Self"	KGEE/Odessa-Midland, TX PD: Michael Lawrence APDMD: Boomer Kingston DIXIE CHICKS "Cold" BLACKHAWK "Need"	WKIX/Raleigh-Durham, NC * OM: Don Brockshart PD: Scott St. John 9 LEE ANN WOMACK "Dance"	KYCY/San Francisco, CA * APD: Steve Jordan MD: Richard Ryan 14 DIXIE CHICKS "Cold"	KIHM/Tucson, AZ * PD: Herb Crease MD: John Collins 1 SHEDDISY "Whi" MARK CHESNUTT "Fallin'"
WCTO/Allentown, PA * PD: Chuck Galger APDMD: Ed Perrele 9 DIXIE CHICKS "Cold" 1 STEVE WARNER "Faith"	WYRK/Buffalo, NY * PD: Mark Lindow APDMD: Chris Kayser DARRYL WORLEY "When"	WYRN/Greenville, NC * PD: Wayne Carley MD: Michael Stove 8 LEANN RIMES "Need" 5 DIXIE CHICKS "Cold"	WRNS/Greenville, NC * PD: Wayne Carley MD: Michael Stove 8 LEANN RIMES "Need" 5 DIXIE CHICKS "Cold"	WTKX/Kansas City, MO * PD: Mike Kennedy MD: T.J. McEntire 2 MARK CHESNUTT "Fallin'" DIXIE CHICKS "Cold"	KTEX/McAllen, TX * OMPD: Monty Lewis MD: Sonny Laguna STEVE HOLY "Moon" ALAN JACKSON "Must" MONTGOMERY GENTRY "Self"	KTST/Oklahoma City, OK * OMPD: Ted Stacker APD: Crash ALECIA ELLIOTT "Wanna" SHEDDISY "Whi"	KBUL/Reno, NV * OM: Tom Jordan APDMD: Wanda Bylles 5 BROOKS & DUNN "Always" 5 LEE ANN WOMACK "Dance" 3 DIXIE CHICKS "Cold" 2 DOUG STONE "Surprise" 1 JOHN ANDERSON "Hurt"	KRTY/San Jose, CA * OMPD: Julie Stevens SHEDDISY "Whi"	KVOO/Tulsa, OK * OMPD: Dave Block MD: Scott Woodson SHEDDISY "Whi" DIXIE CHICKS "Cold"
WGNV/Amarillo, TX PD: Bob Shannon MD: Patrick Clark MARK WILLS "Almost" DIXIE CHICKS "Cold" SHEDDISY "Whi" ALAN JACKSON "Must"	WKAK/Cedar Rapids, IA PD: Jeff Winfield MD: Dawn Johnson 2 ALAN JACKSON "Must" 1 RANDY TRAVIS "Center"	WESC/Greenville, SC * OMPD: Ron Brooks APDMD: John Landrum VINCE GILL "Feels"	WSSJ/Greenville, SC * PD: Bruce Lagan APDMD: Kerry Owen 13 GARTH BROOKS "When" 9 DIXIE CHICKS "Cold" 3 CRAIG MORGAN "Something" 3 TAMMY COCHRAN "If" 3 STEVE HOLY "Moon"	KFKF/Kansas City, MO * PD: Dale Carter APDMD: Tony Stevens 1 BROOKS & DUNN "Always" SHEDDISY "Whi"	WGIX/Memphis, TN * PD: Greg Madsen APD: Brian Driver MD: Mark Billingsley JOE DIFFIE "Always"	IOOY/Oklahoma City, OK * OMPD: Ted Stacker MD: John Glavin 2 LEANN RIMES "Need" 1 GEORGE JONES "Sinners"	WGH/Norfolk, VA * OMPD: Randy Brooks 1 SONS OF THE DESERT "Change" DARRYL WORLEY "When"	WKIX/Raleigh-Durham, NC * OM: Don Brockshart PD: Scott St. John 9 LEE ANN WOMACK "Dance"	WCTO/Sarasota, FL * PD: Rob Carpenter APDMD: Wanda Bylles 5 BROOKS & DUNN "Always" 3 LONESTAR "Now" 3 DIXIE CHICKS "Cold" 2 ALECIA ELLIOTT "Wanna" DOUG STONE "Surprise"
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WWSF/Asheville, NC OMPD: Jeff Davis MD: Peter Clay 1 DIXIE CHICKS "Cold" 1 LEANN RIMES "Need"	WQBE/Charleston, WV OMPD: Jeff Whitehead 7 KATHY MATTEA "Trouble" 7 KINLEYS "Gir" 5 FAITH HILL "Way" 5 TIM MCGRAW "Things"	WSSJ/Greenville, SC * PD: Bruce Lagan APDMD: Kerry Owen 13 GARTH BROOKS "When" 9 DIXIE CHICKS "Cold" 3 CRAIG MORGAN "Something" 3 TAMMY COCHRAN "If" 3 STEVE HOLY "Moon"	WRBT/Harrisburg, PA * PD: Shelly Easton MD: Shelly Easton 2 DIXIE CHICKS "Cold"	WVMI/Milwaukee, WI * OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 4 LONESTAR "Now" 3 JOE DIFFIE "Always"	WOW/Omaha, NE * APDMD: Tom Scott ALAN JACKSON "Must" MONTGOMERY GENTRY "Self"	WVMI/Milwaukee, WI * OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 4 LONESTAR "Now" 3 JOE DIFFIE "Always"	WVMI/Milwaukee, WI * OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 4 LONESTAR "Now" 3 JOE DIFFIE "Always"	WVMI/Milwaukee, WI * OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 4 LONESTAR "Now" 3 JOE DIFFIE "Always"	WVMI/Milwaukee, WI * OM: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 4 LONESTAR "Now" 3 JOE DIFFIE "Always"
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Of all the teenage singers Nashville has signed in the past several years, 17 year old Elliott might be the best pure talent.

USA TODAY 1/25/00

There are a lot of teen singers around these days, but unfortunately there aren't many teen vocalists... Alecia Elliott, judging by her debut album, deserves the latter, loftier title.

TIME MAGAZINE (1/31/00)

alecia elliot

"I'm Diggin' It" is the top selling debut Country album in 2000

"You Wanna What?" is the new single

AIRPLAY NOW!

Thanks to these stations for their outstanding support on "I'm Diggin' It"

KPLX 917 plays
KBEQ 816 plays
WXBQ 512 plays
KIKF 499 plays
KIKK 478 plays
KSOP 251 plays
KSCS 200 plays
KNCI 188 plays

MCA
NASHVILLE
A WARNER BROS. COMPANY



LON HELTON
lhelton@rronline.com

Inside The Numbers Of Country's Top Owners

■ Fifty-nine percent of stations show revenue increases despite AQH and cume downturns

Revenues were up. Cume and AQH were down. In a nutshell, that's how the stations belonging to Country's top owners fared in 1998-to-1999 comparisons.

Last week's Country column provided a station-by-station overview of the revenue, cume and AQH of radio operators who billed at least \$10 million from their Country properties. This week I thought we'd go inside the numbers for a breakdown of who went up — and down — in those three key categories.

12+ Comparisons

Last week's listing of Country's top 21 companies contained 283 Country outlets. Comparing the AQH 12+ Arbitron shares for those stations, 98 were up, 155 down, and 20 were flat. (The rest were either markets with their first Arbitrons or for which previous numbers weren't available, resulting in no year-to-year comparisons.) The yield is a rather discouraging 36% up and 57% down.

Incredibly, only one of the 21 companies that qualified for our rankings had more stations up than down. That honor went to Emmis, which had two of its three Country outlets on the plus side year-to-year.

Taking a closer look at the five operators that own more than 25 Country outlets:

- **AMFM:** 49 stations — 18 up, 30 down, one flat.
- **Clear Channel:** 53 stations — 20 up, 30 down, three flat.
- **Infinity:** 25 stations — nine up, 13 down, three flat.
- **Citadel:** 25 stations — seven up, 15 down, three flat.
- **Cumulus:** 57 stations — 20 up, 21 down, six flat (10 rated for the first time).

This was the first year of 12+ share listings, so there are no share comparisons for the companies.

Cume Comparisons

A comparison of the 1998-1999 cumes of our top companies isn't

a much prettier sight than the 12+ share comparisons. Of 283 stations, 84 were up, 132 down and three flat. (Again, the rest were either markets with their first Arbitrons or whose previous numbers weren't available, resulting in no year-to-year comparisons.) That comes out to 38% up and 60% down.

Checking in once again with owners of more than 25 Country stations:

- **AMFM:** 49 stations — 20 up, 28 down, one with no comparison.
- **Clear Channel:** 53 stations — 17 up, 27 down, nine with no comparison.
- **Infinity:** 25 stations, 13 up, 10 down, two with no comparison.
- **Citadel:** 25 stations, four up, 12 down, nine with no comparison.
- **Cumulus:** 57 stations, 13 up, 19 down, three flat, 12 with no comparison (10 markets rated for the first time).

An examination of last week's Audience Ranker box shows the dramatic growth-through-acquisition curve for a number of companies. Clear Channel, for instance, jumped from 2.7 million Country listeners in 1997 to a whopping 4.35 million listeners in 1999.

And if you want staggering, check out the combined AMFM and Clear Channel, whose merger is expected to close in the third quarter. Based on 1999 stations and audience estimates, the combined companies will have an audience of over 8 million — that's almost 2.3 million more than No. 2 Infinity and 6 million more than third-place Cumulus! And talk about controlling Country: The merged Clear Channel, along with Infinity, will reach more than 14 million people weekly. That's almost 2 million more listeners than the other 18 companies combined!

Revenue Comparisons

When looking at the revenue numbers, it's important to remember that the 12+ and cume comparisons were down 57% and 60%, respectively. It's within that context that we get the amazing statistic that of 283 stations, 167 were up in revenue, 85 were down, and 31 were flat. That's 59% up, despite the decreases in both the 12+ and cume figures (30% were down). As we all know, a large portion of the revenue gains were the result of increased spotloads and last year's bountiful dot-com advertising expenditures. Nonetheless, it was money to the old bottom line.

A closer look at those companies with more than 25 Country outlets:

- **AMFM:** 49 stations — 31 up, 15 down, three flat.
- **Clear Channel:** 53 stations — 30 up, 15 down, eight flat.
- **Infinity:** 25 stations — 16 up, 6 down, three flat.
- **Citadel:** 25 stations — 12 up, 11 down, two flat.
- **Cumulus:** 57 stations — 31 up, 19 down, seven flat.

Taking a closer look at last week's Revenue Ranker box, it should come as no surprise that every one of the 13 companies for which there are 1998-1999 comparisons showed increases in revenues from one year to the next. (Year-to-year revenue comparisons for companies can be difficult, because the station makeup within a company changes year-to-year more often than not.) Perhaps the best feel for what happened can be gleaned from a couple of companies that had the same complement of Country stations in 1999 that they had in 1998.

Susquehanna, for example, moved from \$25.1 million in 1998 to \$29.5 million in '99 with its triumvirate of KPLX/Dallas and WFMS & WGRL/Indianapolis.

The Million-Dollar Club

Of the 283 Country stations listed last week, 24 achieved the distinction of generating over \$1 million more in revenue in 1999 than they did in 1998.

Leading that list, and worthy of special mention, is WUSN/Chicago, which saw its revenues rise by an eye-popping \$12.9 million. The millionaires' club for 1999:

WPOC/Baltimore	+\$1.1 million	KSSN/Little Rock	+\$1.3 million
WYRK/Buffalo	+\$1.3 million	WKIS/Miami	+\$1.05 million
WUBE/Cincinnati	+\$2.8 million	KEEY/Minneapolis	+\$2.7 million
WUSN/Chicago	+\$12.9 million	KMLE/Phoenix	+\$1.2 million
WCOL/Columbus	+\$1.1 million	WDSY/Pittsburgh	+\$2.6 million
KSCS/Dallas	+\$3 million	WQDR/Raleigh	-\$1.9 million
KYGO/Denver	+\$1 million	WKXX/St. Louis	+\$3.2 million
KUAD/Ft. Collins, CO	+\$1 million	KNCI/Sacramento	-\$1.9 million
KIKK/Houston	+\$2.1 million	KSON/San Diego	+\$1.15 million
KILT/Houston	+\$3.3 million	KMPS/Seattle	+\$3.4 million
WIVK/Knoxville	+\$1.05 million	WBBS/Syracuse	+\$1.6 million
KWNR/Las Vegas	+\$1.35 million	WMZQ/Washington	-\$1.5 million

That was a 17.5% rise.

ABC Radio's trio of KSCS/Dallas and WYAY & WKHX/Atlanta yielded \$50.2 million in '98 and \$53.6 million in '99 — an increase of 7%.

Beasley's trio of WXTU/Philadelphia, WKIS/Miami and WKML/Fayetteville, NC sent home \$23.75 million in '98 and \$26.05 million in '99 for a bump of 10%.

Brill Media's five Country outlets — WIOV/Lancaster, PA; KUAD/Ft. Collins, CO; WKDQ/Evansville, IN; KKCB/Duluth, MN; and WBKR/Owensboro, KY — billed \$11.6 million in '98 and \$14.9 million in '99, an increase of 11%.

Curtis Media's Raleigh, NC Country trio of WQDR, WKIX & WKXU delivered \$8.7 million in '98 and \$9.7 million in '99, a rise of 11.5%.

Finally, a look at Jefferson-

Pilot's KSON/San Diego and KYGO & KCKK-FM/Denver from '98-'99 shows a rise in revenues from \$29.65 million to \$32.3 million, an increase of 9%.

In this category, too, the AMFM-Clear Channel merger creates a monolithic revenue generator. The two would have combined for \$342.9 million in 1999, almost \$120 million in front of No. 2 Infinity and — are you ready? — \$267.5 million ahead of No. 3 Cumulus!

Once again, the new Clear Channel entity and Infinity really control the Country purse strings, registering a combined \$566.8 million in 1999 revenues. That's \$72.3 million more than the 18 others combined and 53.5% of the revenues of the top 21 Country companies. (All 21 companies combined for \$1.06 billion in '99.)

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CALVIN GILBERT

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Remember The Pioneers

Nashville mourns the loss of four important contributors

Long before the studios and offices made their way to Music Row, Aaron Shelton and Murray Nash were pioneering Nashville's country music industry. If those names don't sound familiar, it's because both men were working behind the scenes in the 1940s. Both died in recent weeks, along with two others who also made significant contributions to the development of country as a major business.

Shelton, who died April 16 in Nashville at the age of 89, was a WSM/Nashville engineer who joined two other station engineers — Carl Jenkins and George Reynolds — in founding the Castle Recording Studio in 1946. They started recording in a WSM studio, then located in the old National Life Building, and later moved to a former dining room in the Tulane Hotel on Church Street. Virtually all of Hank Williams' legendary sessions were recorded at Castle, along with such other major hits as Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels" and Red Foley's "Chattanooga Shoeshine Boy." Castle closed in 1956, and Shelton later retired from WSM as a 47-year veteran of the company.

Nash, 82, who died April 17 in Ocala, FL, began his career in the 1940s at RCA's distribution division in Knoxville, where he was instrumental in getting future Country Music Hall of Famer Pee Wee King signed to the label. In 1948 he assumed the helm of Mercury's new country music division and immediately signed Flatt & Scruggs. Three years later music publisher Fred Rose hired Nash as a record promotion rep for Acuff-Rose Publications and as a key player in the launch of Hickory Records. Nash later operated his own business, which specialized in advertising, publicity, promotion, recording and publishing. Nash also helped create the annual DJ Convention in Nashville, an event that years later evolved into the Country Radio Seminar.

Meanwhile, Neal Matthews Jr., a 47-year member of the vocal quartet The Jordanaires, died April 21 at his Nashville-area home. He was 73. The Jordanaires provided background vocals on recordings by Eddy Arnold, Red Foley and Hank Snow, but the group became famous after recording with Elvis Presley and being featured on his *Ed Sullivan*

Show appearances. The Jordanaires are featured on numerous Presley hits, including "All Shook Up" and "(Let Me Be Your) Teddy Bear." Matthews' greatest contribution to the recording studio is perhaps the Nashville Number System, a setup that assigns a number to chords based on their relationship to one another. Musicians use it to transpose songs into different keys without writing totally new arrangements.

Yuji Mizuno also passed recently. He was the first international member of the Country Music Association and a director of the Japan Country Music Association. Mizuno died on April 15 at the age of 67. He began his career as a child actor and moved to television and jingle production. Mizuno later landed a job as an air personality for Radio Kanto (now Radio Nippon), where he hosted the *Midnight Country* show for four years before joining national public broadcaster NHK to oversee its *American Pops* series. A longtime ally of Nashville, Mizuno made his first trip to the city in 1968 and visited more than 20 times to further country music's acceptance and popularity in Japan.

Country Kings Meet The Hills

Here's the latest information about the involvement of country artists in the season finale of Fox-TV's animated comedy *King of the Hill*. The May 21 episode, "Peggy's Fan Fair," finds Hank and Peggy Hill going on their church's bus trip to Fan Fair in Nashville.

According to the plot synopsis, Peggy hears Randy Travis singing his new song and is convinced that he stole her lyrics. While Peggy and two other characters — Bill and Boomhauer — plan their revenge on Travis, the Hills' lovesick son, Bobby, turns to Brooks & Dunn for advice on his broken heart. Vince Gill makes a guest voice appearance as Assistant Pastor Rayburn, and Terri

Clark voices the part of Travis' manager. Appearing as themselves in the episode are Clint Black, Lisa Hartman Black, Martina McBride, Wynonna and Charlie Daniels.

Gill, Brooks & Dunn, McBride, Wynonna, Clark and Daniels, along with Clint and Lisa Hartman Black, will be considerably more three-dimensional when they portray themselves at the real Fan Fair, which takes place June 12-16 in Nashville.

Bits 'N' Pieces

• BMI threw a "No. 1 Party" last week to celebrate the success of The Dixie Chicks' "Cowboy Take Me Away," which bandmember Martie Seidel wrote with Marcus Hummon. Emily Robison, Seidel's sister and bandmate, was there to show her support, noting that she was told the song was written about her marriage to Lucky Dog recording artist Charlie Robison. Robison quipped, "Charlie jokes that it could as easily have been called 'Loser, Leave My Sister Alone.'"

• Filmmakers Joel and Ethan Coen (*Fargo*, *The Big Lebowski*, *Raising Arizona*) will present a Nashville concert featuring music from their latest project, *O Brother, Where Art Thou?* Hosted by the Coen brothers and the film's Music Director, T-Bone Burnett, the May 24 show at the Ryman Auditorium will feature performances by Emmylou Harris, Alison Krauss, Ralph Stanley, Gillian Welch, The Fairfield Four, The Cox Family, The Whites and John Hartford. The new film stars George Clooney, John Goodman, Holly Hunter and John Turturro. Part of the proceeds from the Nashville concert go to the construction of the new Country Music Hall of Fame.

• Trace Adkins was in San Diego last week to tape a segment of TNN's action series, *18 Wheels of Justice*. No word on the character he'll portray, but it won't be a country singer.

Rascal Flatts

NEW ARTIST FACT FILE

Current Single: "Prayin' for Daylight"

Current Album, Label: *Rascal Flatts*, Lyric Street (June 6 release)

Background

Rascal Flatts was formed when Picher, OK native Joe Don Rooney showed up at a Nashville club to perform with Gary LeVox and Jay DeMarcus, second cousins originally from Columbus, OH. Rooney was a last-minute replacement, so LeVox didn't know what to expect when he walked onstage to sing the Shenandoah hit "Church on Cumberland Road." LeVox tells R&R, "I was in absolute shock. It was a goose-bump moment."

Rooney got the call because he had been playing with DeMarcus in Chely Wright's band. Noting that he and LeVox had been singing together since they were children, DeMarcus says, "Our harmonies are very family-oriented. It's difficult to find people that you blend really well with. When Joe Don started singing with us, it just seemed as though he'd been singing with us all his life."

All three members are veterans of the road. LeVox, the lead vocalist, spent more than a year as one of Michael English's background singers. DeMarcus spent two years as Wright's band leader. After Rooney joined Wright's band in February 1999, he and DeMarcus played their last show with her this past New Year's Eve. DeMarcus says, "The biggest thing I learned from Chely is how to stick to your dreams and hold onto what you want to accomplish in life."

The Deal

The trio kept playing regular Nashville gigs at the Fiddle & Steel Guitar Bar in Printer's Alley, but DeMarcus notes, "It was kind of an outlet for us to do what we love to do. We weren't actively pursuing a deal at the time." As it turned out, former Atlantic recording artist Mila Mason dropped by the club one night and arranged for them to meet producers Mark Bright and Marty Williams, who produced some demos — and the trio's upcoming debut album. Upon hearing the demos, producer Dann Huff called Lyric Street Sr. VP/A&R Doug Howard to offer his endorsement. DeMarcus says, "In a two-week time period we had a deal at Lyric Street. It literally happened that fast. It was not the norm."

The next step was for DeMarcus to break the news to his employer. He recalls, "I took Chely Wright to the back of the bus and said, 'I have to tell you this, and it's kind of weird: We got a record deal last week.' She said, 'Why didn't you tell me you guys were looking



Rascal Flatts

for a deal?' and I said, 'I'm telling you as fast as we knew.'"

After the Lyric Street deal was finalized in October, the trio began recording in early November and delivered the album to the label in January.

Radio Ready

When it was time to record with Bright and Williams, Rooney explains, "We came in with a vision of our own, and they pretty much just let us work it. They found the songs, but we wanted to break some rules. We wanted the album to incorporate all of our styles — R&B influences, pop/rock, mainstream country and everything we learned from our parents and our buddies back home."

The first single, "Prayin' for Daylight," has already yielded Rascal Flatts a top 30 hit. Rooney says, "If we're going to say, 'Here's what we're about,' I think 'Prayin' for Daylight' does that."

The trio are finishing up their station visits, but Country radio got a strong introduction to the music during the recent Country Radio Seminar in Nashville. With Lyric Street shuttling 30-40 programmers at a time to Ocean Way Studio, Rascal Flatts did acoustic performances of several songs before playing tracks from their upcoming album. Rooney says, "We did that probably seven times on Thursday and maybe nine or 10 times that Friday. The people were so gracious. They have high hopes for us, too, it seems. We had an outstanding time that week."

Rascal Flatts will be striving to strengthen those friendships even more during the months ahead. Rooney says, "The label told us that they want us under their wing this whole year. They want us to do a lot of listener appreciation shows to get us in front of as many people as possible. We want to create a strong relationship with Country radio this year. We love to perform, so we're going to do as many shows as we can."

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	KENNY ROGERS Buy Me A Rose (Dreamcatcher)	26895	5239	613152	26	144/0
4	2	FAITH HILL The Way You Love Me (Warner Bros.)	25703	5021	584834	16	150/0
1	3	GEORGE STRAIT The Best Day (MCA)	25625	4947	589923	18	150/0
6	4	ANDY GRIGGS She's More (RCA)	24194	4753	545069	19	149/0
5	5	PHIL VASSAR Carlene (Arista)	24054	4741	543036	25	146/0
8	6	CLINT BLACK W/STEVE WARINER Been There (RCA)	22485	4373	512748	18	149/0
9	7	CLAY WALKER The Chain Of Love (Giant)	22272	4390	499787	13	145/2
7	8	MARTINA MCBRIDE Love's The Only House (RCA)	19087	3737	433959	23	147/0
12	9	CHAD BROCK Yes! (Warner Bros.)	18873	3684	429054	12	145/0
11	10	COLLIN RAYE Couldn't Last A Moment (Epic)	18780	3676	425183	15	145/0
10	11	KENNY CHESNEY What I Need To Do (BNA)	18652	3629	423707	16	150/0
13	12	CLAY DAVIDSON Unconditional (Virgin)	15965	3145	356171	14	146/2
16	13	TRACE ADKINS More (Capitol)	14766	2920	329999	14	142/0
15	14	YANKEE GREY Another Nine Minutes (Monument)	14607	2894	328327	18	141/2
23	15	TIM MCGRAW Some Things Never Change (Curb)	14119	2704	327623	5	142/8
19	16	REBA MCENTIRE I'll Be (MCA)	13471	2660	301869	8	142/7
18	17	BRAD PAISLEY Me Neither (Arista)	13335	2643	297729	13	133/1
21	18	LEE ANN WOMACK I Hope You Dance (MCA)	13329	2627	298896	7	135/6
20	19	RASCAL FLATTS Prayin' For Daylight (Lyric Street)	12747	2512	285972	10	138/2
25	20	ERIC HEATHERLY Flowers On The Wall (Mercury)	11754	2323	263292	11	125/4
17	21	TRISHA YEARWOOD Real Live Woman (MCA)	10825	2116	244877	17	139/0
24	22	TY HERNDON No Mercy (Epic)	10696	2134	234158	16	123/0
26	23	KEITH URBAN Your Everything (Capitol)	10311	2041	232150	10	128/7
27	24	JUDDS Stuck In Love (Curb/Mercury)	9582	1911	213347	7	125/1
28	25	BROOKS & DUNN You'll Always Be Loved By Me (Arista)	6721	1335	147710	7	100/3
30	26	LONESTAR What About Now (BNA)	6479	1289	143127	4	111/19
29	27	JOE DIFFIE It's Always Somethin' (Epic)	6194	1233	134586	10	102/9
Breaker	28	STEVE WARINER Faith In You (Capitol)	4774	933	108306	7	99/10
Breaker	29	SHEDAISY I Will...But (Lyric Street)	4084	791	92804	4	91/24
36	30	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	4027	753	95029	3	63/11
37	31	MARK WILLS Almost Doesn't Count (Mercury)	3924	809	83666	5	79/10
32	32	DARRYL WORLEY When You Need My Love (DreamWorks)	3869	778	85358	5	85/7
35	33	CRAIG MORGAN Something To Write Home About (Atlantic)	3102	657	65385	10	71/4
33	34	BLACKHAWK I Need You All The Time (Arista)	3037	606	66632	8	60/5
46	35	ALAN JACKSON It Must Be Love (Arista)	3003	627	61944	2	65/27
38	36	NEAL MCCOY Forever Works For Me (Giant)	2866	559	65588	7	58/6
40	37	GARY ALLAN Lovin' You Against My Will (MCA)	2780	585	58685	4	61/9
43	38	KINLEYS She Ain't The Girl For You (Epic)	2761	544	61847	6	62/6
41	39	WARREN BROTHERS F/SARA EVANS That's The Beat... (BNA)	2753	570	58384	5	66/5
39	40	SONS OF THE DESERT Change (MCA)	2594	533	56272	7	60/4
44	41	TRACY BYRD Love, You Ain't Seen... (RCA)	2496	531	50251	4	57/6
48	42	MONTGOMERY GENTRY Self Made Man (Columbia)	2327	458	53134	2	50/11
49	43	STEVE HOLY Blue Moon (Curb)	2106	399	48907	3	69/19
47	44	RICOCHECHET Do I Love You Enough (Columbia)	1943	419	39531	3	59/6
45	45	JOHN MICHAEL MONTGOMERY You Are (Atlantic)	1744	331	38933	6	28/0
50	46	KATHY MATTEA Trouble With Angels (Mercury)	1589	295	38165	2	28/6
Debut	47	RANDY TRAVIS A Little Left Of Center (DreamWorks)	1213	219	29770	1	15/4
Debut	48	TAMMY COCHRAN If You Can (Epic)	1169	253	23257	1	39/10
Debut	49	DIXIE CHICKS Cold Day In July (Monument)	1050	189	26159	1	36/35
Debut	50	MARK CHESNUTT Fallin' Never Felt So Good (MCA)	929	205	18009	1	21/6

Most Added®

ARTIST TITLE LABEL(S)	ADDS
DIXIE CHICKS Cold Day In July (Monument)	35
ALAN JACKSON It Must Be Love (Arista)	27
SHEDAISY I Will...But (Lyric Street)	24
LONESTAR What About Now (BNA)	19
STEVE HOLY Blue Moon (Curb)	19
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	11
MONTGOMERY GENTRY Self Made Man (Columbia)	11
STEVE WARINER Faith In You (Capitol)	10
MARK WILLS Almost Doesn't Count (Mercury)	10
TAMMY COCHRAN If You Can (Epic)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Some Things Never Change (Curb)	+3148
CHAD BROCK Yes! (Warner Bros.)	+2263
LONESTAR What About Now (BNA)	+2223
LEE ANN WOMACK I Hope You Dance (MCA)	+1912
CLAY WALKER The Chain Of Love (Giant)	+1859
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	+1777
COLLIN RAYE Couldn't Last A Moment (Epic)	+1662
ERIC HEATHERLY Flowers On The Wall (Mercury)	+1268
SHEDAISY I Will...But (Lyric Street)	+1220
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+1197
KEITH URBAN Your Everything (Capitol)	+1186
ALAN JACKSON It Must Be Love (Arista)	+1174
REBA MCENTIRE I'll Be (MCA)	+1140
MARK WILLS Almost Doesn't Count (Mercury)	+1102
BROOKS & DUNN You'll Always Be... (Arista)	+1083

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Some Things Never Change (Curb)	+592
CHAD BROCK Yes! (Warner Bros.)	+459
LONESTAR What About Now (BNA)	+457
CLAY WALKER The Chain Of Love (Giant)	+434
LEE ANN WOMACK I Hope You Dance (MCA)	+379
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	+365
COLLIN RAYE Couldn't Last A Moment (Epic)	+336
ALAN JACKSON It Must Be Love (Arista)	+265
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+251
ANDY GRIGGS She's More (RCA)	+249

Breakers®

STEVE WARINER

Faith In You (Capitol)

53% of our reporters on it (99 stations)
10 Adds • Moves 31-28

SHEDAISY

I Will...But (Lyric Street)

49% of our reporters on it (91 stations)
24 Adds • Moves 34-29

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.



150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
TRACE ADKINS More (Capitol)	36/0	2984	901	0	2	2	29	3	0
GARY ALLAN Lovin' You Against My Will (MCA)	22/3	855	267	0	0	2	0	14	6
JOHN ANDERSON You Ain't Hurt (Epic)	6/0	280	93	0	0	0	1	4	1
TRACY BYRD Love You Aint... (RCA)	22/3	783	231	0	0	0	1	13	8
BLACKHAWK I Need You All The Time (Arista)	18/2	720	212	0	0	1	1	9	7
BLACK W/WARINER Been There (RCA)	37/0	4025	1223	0	6	21	7	3	0
CHAD BROCK Yes! (Warner Bros.)	37/0	3262	990	1	0	10	21	5	0
GARTH BROOKS When You Come... (Capitol)	1/1	5	2	0	0	0	0	0	1
BROOKS & DUNN You'll Always Be Loved... (Arista)	34/1	2024	606	0	0	3	10	16	5
KENNY CHESNEY What I Need To Do (BNA)	37/0	3565	1074	1	2	13	18	3	0
MARK CHESNUTT Fallin' Never Felt So Good (MCA)	13/1	435	130	0	0	0	1	7	5
TAMMY COCHRAN If You Can (Epic)	6/1	177	57	0	0	0	0	5	1
CLAY DAVIDSON Unconditional (Virgin)	37/0	3005	909	0	1	3	28	5	0
JOE DIFFIE It's Always Somethin' (Epic)	36/3	1719	522	0	0	1	7	22	6
DIXIE CHICKS Cold Day In July (Monument)	10/10	174	49	0	0	0	0	3	7
ANDY GRIGGS She's More (RCA)	36/0	4189	1259	1	9	20	3	3	0
WADE HAYES Goodbye Is... (DKC/Monument)	3/2	31	10	0	0	0	0	1	2
ERIC HEATHERLY Flowers On The Wall (Mercury)	33/0	2211	685	0	0	4	15	13	1
TY HERNDON No Mercy (Epic)	33/0	2070	629	0	0	1	14	13	1
FAITH HILL The Way You Love Me (Warner Bros.)	37/1	4357	1317	1	10	20	5	0	1
STEVE HOLY Blue Moon (Curb)	11/5	253	83	0	0	0	0	5	6
ALAN JACKSON It Must Be Love (Arista)	22/12	532	150	0	0	0	1	7	14
JUDDS Stuck In Love (Curb/Mercury)	32/0	1984	610	0	0	3	12	17	0
KINLEYS She Ain't The Girl... (Epic)	11/1	325	99	0	0	0	0	5	6
DANNI LEIGH Honey I Do (Monument)	3/0	46	13	0	0	0	0	0	3
LONESTAR What About Now (BNA)	37/3	2008	614	0	0	1	11	21	4
KATHY MATTEA Trouble With Angels (Mercury)	6/2	136	40	0	0	0	0	2	4
MARTINA MCBRIDE Love's The Only House (RCA)	29/0	2850	868	0	3	17	2	7	0
NEAL MCCOY Forever Works For Me (Giant)	18/0	913	284	0	0	0	5	12	1
REBA MCENTIRE I'll Be (MCA)	36/0	2782	832	0	1	1	25	9	0
TIM MCGRAW Some Things Never Change (Curb)	36/1	2326	710	0	1	1	18	14	2
JOHN M. MONTGOMERY You Are (Atlantic)	16/0	571	173	0	0	0	1	7	8
MONTGOMERY GENTRY Self Made Man (Columbia)	16/3	433	134	0	0	0	0	8	8
CRAIG MORGAN Something To Write... (Atlantic)	20/0	729	225	0	0	0	3	10	7
ALLISON PAIGE The End Of The World (Capitol)	3/1	38	12	0	0	0	0	1	2
BRAD PAISLEY Me Neither (Arista)	37/0	2791	846	0	2	2	23	10	0
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	37/0	2519	767	0	1	1	21	12	2
COLLIN RAYE Couldn't Last A Moment (Epic)	37/0	3354	1023	1	2	9	21	4	0
RICOCHE Do I Love You Enough (Columbia)	17/0	541	171	0	0	0	0	10	7
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	25/8	729	238	0	0	0	1	14	10
RIVER ROAD Breathless (Virgin)	6/1	143	46	0	0	0	0	3	3
KENNY ROGERS Buy Me A Rose (Dreamcatcher)	34/0	3885	1177	2	6	19	3	4	0
SHEDAISY I Will...But (Lyric Street)	28/5	979	297	0	0	0	1	16	11
SONS OF THE DESERT Change (MCA)	24/1	899	262	0	0	0	1	15	8
GEORGE STRAIT The Best Day (MCA)	37/0	4000	1206	0	8	18	8	3	0
RANDY TRAVIS A Little Left Of... (DreamWorks)	11/2	260	77	0	0	0	0	3	8
KEITH URBAN Your Everything (Capitol)	34/0	1996	604	0	0	1	14	16	3
PHIL VASSAR Carlene (Arista)	35/0	3804	1151	1	7	18	3	6	0
CLAY WALKER The Chain Of Love (Giant)	37/0	4387	1318	1	7	23	6	0	0
STEVE WARINER Faith In You (Capitol)	31/4	1109	348	0	0	0	2	18	11
WARREN BROTHERS/SARA EVANS That's... (BNA)	18/3	513	166	0	0	0	0	9	9
MARK WILLS Almost Doesn't Count (Mercury)	25/5	809	253	0	0	0	2	15	8
LEE ANN WOMACK I Hope You Dance (MCA)	36/0	2316	705	0	0	4	13	18	1
DARRYL WORLEY When You Need... (DreamWorks)	34/2	1413	430	0	0	0	4	19	11
YANKEE GREY Another Nine Minutes (Monument)	37/0	2924	889	0	1	4	25	6	1
TRISHA YEARWOOD Real Live Woman (MCA)	28/0	1878	570	0	0	1	17	9	1

Most Added®

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON It Must Be Love (Arista)	12
DIXIE CHICKS Cold Day In July (Monument)	10
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	8
SHEDAISY I Will...But (Lyric Street)	5
MARK WILLS Almost Doesn't Count (Mercury)	5
STEVE HOLY Blue Moon (Curb)	5
STEVE WARINER Faith In You (Capitol)	4
LONESTAR What About Now (BNA)	3
JOE DIFFIE It's Always Somethin' (Epic)	3
GARY ALLAN Lovin' You Against My Will (MCA)	3
TRACY BYRD Love, You Ain't Seen... (RCA)	3
WARREN BROS. F/SARA EVANS That's The Beat... (BNA)	3
MONTGOMERY GENTRY Self Made Man (Columbia)	3
GEORGE JONES Sinners & Saints (Asylum/WB)	3
DARRYL WORLEY When You Need... (DreamWorks)	2
BLACKHAWK I Need You All The Time (Arista)	2
RANDY TRAVIS A Little Left Of Center (DreamWorks)	2
KATHY MATTEA Trouble With Angels (Mercury)	2
WADE HAYES Goodbye Is The Wrong... (DKC/Monument)	2
ALABAMA We Made Love (RCA)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
CLAY WALKER The Chain Of Love (Giant)	+507
LONESTAR What About Now (BNA)	+437
SHEDAISY I Will...But (Lyric Street)	+378
LEE ANN WOMACK I Hope You Dance (MCA)	+360
TIM MCGRAW Some Things Never Change (Curb)	+337
ALAN JACKSON It Must Be Love (Arista)	+290
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+239
CHAD BROCK Yes! (Warner Bros.)	+226
CLAY DAVIDSON Unconditional (Virgin)	+197
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	+185
DARRYL WORLEY When You Need... (DreamWorks)	+183
DIXIE CHICKS Cold Day In July (Monument)	+174
NEAL MCCOY Forever Works For Me (Giant)	+163
COLLIN RAYE Couldn't Last A Moment (Epic)	+153
BROOKS & DUNN You'll Always Be Loved By Me (Arista)	+145

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CLAY WALKER The Chain Of Love (Giant)	+147
LONESTAR What About Now (BNA)	+126
SHEDAISY I Will...But (Lyric Street)	+111
LEE ANN WOMACK I Hope You Dance (MCA)	+104
TIM MCGRAW Some Things Never Change (Curb)	+98
ALAN JACKSON It Must Be Love (Arista)	+81
CHAD BROCK Yes! (Warner Bros.)	+72
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+70
CLAY DAVIDSON Unconditional (Virgin)	+58
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	+57
DARRYL WORLEY When You Need... (DreamWorks)	+50
NEAL MCCOY Forever Works For Me (Giant)	+49
DIXIE CHICKS Cold Day In July (Monument)	+49
STEVE HOLY Blue Moon (Curb)	+47
COLLIN RAYE Couldn't Last A Moment (Epic)	+46
BROOKS & DUNN You'll Always Be Loved By Me (Arista)	+44
STEVE WARINER Faith In You (Capitol)	+44
MONTGOMERY GENTRY Self Made Man (Columbia)	+44

37 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 4/23-Saturday 4/29. © 2000, R&R Inc.

The New Album Gallery

In Stores: May 9, 2000



The Judds Reunion Live

(Curb/Mercury)

The Judds' performance in Phoenix this past New Year's Eve wasn't just a concert, it was a major event. There was all the hoopla of the year 2000, of course, but the evening also marked Wynonna and Naomi Judd's first concert together in eight years. That concert led to a full-fledged reunion tour, and it didn't take a marketing genius to realize that there was an audience for a concert CD. The two-CD *Reunion Live* docu-

ments that Dec. 31 show, complete with a spoken introduction by actress Ashley Judd. Much of the emotionally charged night involved Naomi's return to the arena stage for the first time since hepatitis C caused her to stop touring in 1991. From the opening song, "Love Can Build a Bridge," the CD covers the high spots of The Judds' remarkable career, with a heavy emphasis on Wynonna's solo work. Frankly, Wynonna has never sounded better, with the energy of the audience moving her to a powerhouse performance of "Rock Bottom." She also provides soulful nuances on such slower material as "She Is His Only Need." The Judds' hits on the CD include "Girls Night Out," "Mama He's Crazy," "Grandpa (Tell Me 'Bout the Good Old Days)" and "Why Not Me." Wynonna rounds out her solo spots with her singles ("Come Some Rainy Day," "I Saw the Light"), choice album tracks ("The Wyld Unknown") and one cover tune (The Fabulous Thunderbirds' "Tuff Enuff"). *Reunion Live* was produced by Naomi's husband, Larry Strickland, and the crowd noise was edited to make it unobtrusive on most of the songs. That audience in Phoenix could have picked worse ways to welcome the new year.



Steve Wariner Faith In You

(Capitol)

Three albums into his career at Capitol, Steve Wariner is stronger than ever. While his new album contains some of the tender ballads that have served him well in recent years, Wariner also makes some artistic stretches on *Faith in You*. He says, "I really wanted to be all over the map with musical styles. I let myself experiment with things I'd never done before. It's my intention to showcase a collection of great songs and to

be interesting musically all the time, with something different and fresh. I feel that I really stretched as a producer on this album. And we had a lot of fun." Wariner adds, "I approached this album as a whole project. I wanted it to have a musical thread run through it to bring it all together. There isn't a theme to the subject matter of the songs, but my goal was to have all the songs work well with one another." Wariner wrote or co-wrote all 13 songs on *Faith in You*, teaming with Bill Anderson, Marcus Hummon, Annie Roboff, Rick Carnes, Rodney Crowell, Joe Barnhill, Billy Kirsch and Jim Witter. Wariner enlisted the help of family and friends for the album, with his 16-year-old son, Ryan, featured on the guitar instrumental "Bloodlines" and 12-year-old son Ross adding guitar to the opening track, "High Time." The friends include Garth Brooks, who duets on the horn-driven "Katie Wants a Fast One." Explaining that the song was a writing assignment from his wife, Caryn, Wariner describes the track as a cross between a mambo and Hank Williams Sr. Other highlights include the Western swing tune "I Just Do" and the title track, which jumps to No. 28 on this week's R&R Country Singles chart.



SHEPLATINUM

Lyric Street, Disney's country imprint, had plenty to celebrate recently with SheDAISY's platinum debut album, *The Whole Shebang*. The vocal group — sisters Kristyn, Kelsi and Cassidy Osborn — are now working on a holiday album with producer Dann Huff. Pictured here are (l-r) Lyric Street President Randy Goodman and Sr. VP/Promotion & Marketing Carson Schreiber, Huff, Kelsi, Kristyn, Cassidy and Lyric Street Sr. VP/A&R Doug Howard.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Wish You Were Here" — Mark Wills (second week)

5 YEARS AGO

• No. 1: "Gonna Get A Life" — Mark Chesnutt

10 YEARS AGO

• No. 1: "Walkin' Away" — Clint Black

15 YEARS AGO

• No. 1: "Fallin' In Love" — Sylvia

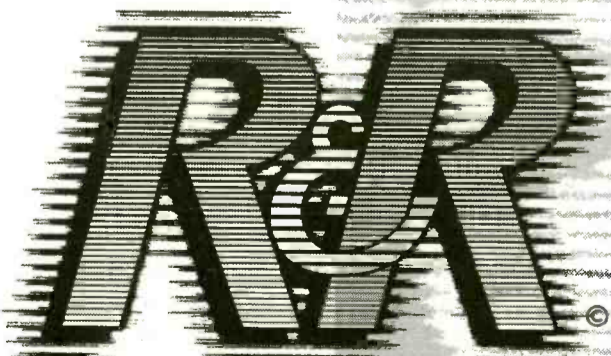
20 YEARS AGO

• No. 1: "Gone Too Far" — Eddie Rabbitt

25 YEARS AGO

• No. 1: "I'm Not Lisa" — Jessi Colter

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New & Active

GARTH BROOKS When You Come Back... (Capitol)
Total Stations: 5, Adds: 5, Points: 910, Plays: 157 (+157)

RIVER ROAD Breathless (Virgin)
Total Stations: 29, Adds: 8, Points: 674, Plays: 161 (+66)

ALLISON PAIGE The End Of The World (H2E/Capitol)
Total Stations: 3, Adds: 2, Points: 605, Plays: 117 (+91)

JOHN ANDERSON You Ain't Hurt Nothin' Yet (Epic)
Total Stations: 14, Adds: 2, Points: 590, Plays: 127 (-50)

WADE HAYES Goodbye Is The Wrong... (DKC/Monument)
Total Stations: 24, Adds: 6, Points: 550, Plays: 127 (-3)

DANNI LEIGH Honey I Do (Monument)
Total Stations: 23, Adds: 0, Points: 503, Plays: 117 (-85)

Songs ranked by total points.



HEATHERLY HEADS TO COLORADO

Mercury recording artist Eric Heatherly visits KKCS/Colorado Springs. Pictured (l-r) are Chad Schultz, Travis Daily, Eric Heatherly and Pat Surnegie.



LONESTAR AMAZES REGIS AND KATHIE LEE

BNA's multiplatinum-selling Lonestar performed their No. 1 smash, "Amazed," on the syndicated *Live With Regis and Kathie Lee*. Pictured (l-r) are Lonestar's Michael Britt and Richie McDonald, Joy Philbin, Regis Philbin and Lonestar's Keech Rainwater and Dean Sams.

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

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National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • (972) 991-9200

Adds:

ALABAMA We Made Love
DIXIE CHICKS Cold Day In July
MARK WILLS Almost Doesn't Count

Hottest:

LONESTAR What About Now
CLAY DAVIDSON Unconditional
LEE ANN WOMACK I Hope You Dance
TIM MCGRAW Some Things Never Change

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Adds:

MONTGOMERY GENTRY Self Made Man
ALAN JACKSON It Must Be Love
RIVER ROAD Breathless

Hottest:

LEE ANN WOMACK I Hope You Dance
RASCAL FLATTS Prayin' For Daylight

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Mainstream Country

L.J. Smith

Adds:

SHEDAISY I Will...But

Hottest:

ANDY GRIGGS She's More
CLAY WALKER The Chain Of Love
KENNY ROGERS Buy Me A Rose
COLLIN RAYE Couldn't Last A Moment
FAITH HILL The Way You Love Me

Pure Country

Ken Moultrie

Adds:

GEORGE JONES Sinners And Saints

Hottest:

CLAY WALKER The Chain Of Love
FAITH HILL The Way You Love Me
KENNY ROGERS Buy Me A Rose
PHIL VASSAR Carlene
ANDY GRIGGS She's More

New Country

L.J. Smith

Adds:

LONESTAR What About Now
SHEDAISY I Will...But
MARK WILLS Almost Doesn't Count

Hottest:

KENNY ROGERS Buy Me A Rose
FAITH HILL The Way You Love Me
CLAY WALKER The Chain Of Love
ANDY GRIGGS She's More
COLLIN RAYE Couldn't Last A Moment

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

CD COUNTRY

John Hendricks

Adds:

ANITA COCHRAN Good Times
VINCE GILL Feels Like Love
GEORGE JONES Sinners & Saints
WILKINSONS Shame On Me
DARRYL WORLEY When You Need My Love

JONES RADIO NETWORK CONTINUED

Hottest:

YANKEE GREY Another Nine Minutes
CHAD BROCK Yes!
LONESTAR What About Now
FAITH HILL The Way You Love Me
ERIC HEATHERLY Flowers On The Wall

PREMIERE RADIO NETWORKS

After Midnight

Kelly Erickson • (818) 461-5435

Adds:

ALAN JACKSON It Must Be Love

Hots:

GEORGE STRAIT The Best Day
KENNY ROGERS Buy Me A Rose
ANDY GRIGGS She's More
FAITH HILL The Way You Love Me
PHIL VASSAR Carlene
CLAY WALKER The Chain Of Love
CLINT BLACK & STEVE WARINER Been There

RADIO ONE COUNTRY PLAYLIST

Jim West • (970) 949-3339

Adds:

TRACY BYRD Love, You Ain't Seen The Last
LONESTAR What About Now
LEANN RIMES I Need You

Hottest:

CLAY WALKER The Chain Of Love
ANDY GRIGGS She's More
COLLIN RAYE Couldn't Last A Moment

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker

Adds:

LEE ANN WOMACK I Hope You Dance

Hottest:

GEORGE STRAIT The Best Day
KENNY ROGERS Buy Me A Rose
TOBY KEITH How Do You Like Me Now?
ANDY GRIGGS She's More
FAITH HILL The Way You Love Me

Hot Country

David Felker

Adds:

SHEDAISY I Will...But

Hottest:

ANDY GRIGGS She's More
KENNY CHESNEY What I Need To Do
PHIL VASSER Carlene
FAITH HILL The Way You Love Me
CLINT BLACK & STEVE WARINER Been There



ADDS

TARA LYN HART That's When You Came Along
FAITH HILL The Way You Love Me
KINLEYS She Ain't The Girl For You

ELITE

CLAY WALKER The Chain Of Love
LEE ANN WOMACK I Hope You Dance
ANDY GRIGGS She's More
YANKEE GREY Another Nine Minutes
CHAD BROCK Yes!



ADDS

FAITH HILL The Way You Love Me
TARA LYN HART That's When You Came Along
THE KINLEYS She Ain't The Girl For You

TOP 10

CHELY WRIGHT It Was
DIXIE CHICKS Goodbye Earl
TOBY KEITH How Do You Like Me Now?
REBA McENTIRE I'll Be
TRISHA YEARWOOD Real Live Woman
THE WILKINSONS Jimmy's Got A Girlfriend
LEE ANN WOMACK I Hope You Dance
CLAY WALKER The Chain Of Love
SAWYER BROWN 800 Pound Jesus
CHALEE TENNIS Just Because She Lives There

Information current as of May 5.



42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/PM

ADDS

BILLY GILMAN One Voice
FAITH HILL The Way You Love Me
SONYA ISAACS Since I Gave My Heart Away
TARA LYN HART That's When You Came Along
THE KINLEYS She Ain't The Girl For You

TOP 10

KENNY ROGERS Buy Me A Rose
ANDY GRIGGS She's More
COLLIN RAYE Couldn't Last A Moment
CLINT BLACK/STEVE WARINER Been There
MONTGOMERY GENTRY Daddy Won't Sell The Farm
DIXIE CHICKS Goodbye Earl
TRISHA YEARWOOD Real Live Woman
BRAD PAISLEY Me Neither
MARTINA McBRIDE Love's The Only House
TY HERNDON No Mercy

HEAVY

ANDY GRIGGS She's More
BRAD PAISLEY Me Neither
CHAD BROCK Yes!
CLINT BLACK/STEVE WARINER Been There
COLLIN RAYE Couldn't Last A Moment
DIXIE CHICKS Goodbye Earl
GARTH BROOKS When You Come Back To Me Again
MARTINA McBRIDE Love's The Only House
TOBY KEITH How Do You Like Me Now?
TRISHA YEARWOOD Real Live Woman
TY HERNDON No Mercy

HOT SHOTS

ALECIA ELLIOT You Wanna What
CLAY DAVIDSON Unconditional
ERIC HEATHERLY Flowers On The Wall.
KATHY MATTEA Trouble With Angels
LEE ANN WOMACK I Hope You Dance
MARK CHESNUTT Fallin' Never Felt So Good
NICKEL CREEK Reasons Why
REBA McENTIRE I'll Be
RIVER ROAD Breathless
SHEDAISY I Will...But
THE KINLEYS She Ain't The Girl For You
WARREN BROTHERS/SARA EVANS That's The Beat Of A Heart

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of May 3

Most Played Recurrents

TOBY KEITH How Do You Like Me Now? (*DreamWorks*)

DIXIE CHICKS Cowboy Take Me Away (*Monument*)

TIM MCGRAW My Best Friend (*Curb*)

DIXIE CHICKS Goodbye Earl (*Monument*)

TRACY LAWRENCE Lessons Learned (*Atlantic*)

FAITH HILL Breathe (*Warner Bros.*)

TIM MCGRAW Something Like That (*Curb*)

MARK WILLS Back At One (*Mercury*)

BRAD PAISLEY He Didn't Have To Be (*Arista*)

LONESTAR Amazed (*BNA*)

MARTINA MCBRIDE I Love You (*RCA*)

LONESTAR Smile (*BNA*)

CHELY WRIGHT It Was (*MCA*)

CLINT BLACK When I Said I Do (*RCA*)

JO DEE MESSINA Lesson In Leavin' (*Curb*)

REBA MCENTIRE What Do You Say (*MCA*)

YANKEE GREY All Things Considered (*Monument*)

GEORGE STRAIT Write This Down (*MCA*)

DIXIE CHICKS Ready To Run (*Monument*)

JOHN MICHAEL MONTGOMERY Home To You (*Atlantic*)

COUNTRY

Going For Adds 5/8/00

ALABAMA We Made Love (*RCA*)

DIXIE CHICKS Cold Day In July (*Monument*)

GEORGE JONES Sinners & Saints (*Asylum/WB*)

ALLISON PAIGE The End Of The World (*Capitol*)



WMIL WELCOMES WARINER

Capitol recording artist Steve Wariner made a recent visit to WMIL-FM/Milwaukee and brought his guitar to entertain the staffers. Pictured (l-r) are Capitol's Tony Michaels and Bill Catino, WMIL MD Mitch Morgan, Wariner and WMIL OM/PD Kerry Wolfe.

TOP 100 COUNTRY POWER GOLD

- 1 **MARTINA MCBRIDE** Whatever You Say
- 2 **TIM MCGRAW** Where The Green Grass Grows
- 3 **JO DEE MESSINA** Bye Bye
- 4 **BROOKS & DUNN** My Maria
- 5 **BROOKS & DUNN** Boot Scootin' Boogie
- 6 **JOHN MICHAEL MONTGOMERY** Sold...
- 7 **GEORGE STRAIT** Check Yes Or No
- 8 **SAMMY KERSHAW** She Don't Know She's...
- 9 **TOBY KEITH** Should've Been A Cowboy
- 10 **TRISHA YEARWOOD** She's In Love With The Boy
- 11 **TIM MCGRAW** I Like It, I Love It
- 12 **TIM MCGRAW** Just To See You Smile
- 13 **ALAN JACKSON** Chattahoochee
- 14 **CLINT BLACK** Nothin' But The Taillights
- 15 **GARTH BROOKS** Friends In Low Places
- 16 **JOHN MICHAEL MONTGOMERY** Be My Baby...
- 17 **GARTH BROOKS** Two Pina Coladas
- 18 **GARTH BROOKS** Ain't Goin' Down (Til The...)
- 19 **DAVID LEE MURPHY** Dust On The Bottle
- 20 **ALAN JACKSON** Livin' On Love
- 21 **SHANIA TWAIN** Any Man Of Mine
- 22 **RICOCHE** Daddy's Money
- 23 **RANDY TRAVIS** Forever And Ever, Amen
- 24 **SHANIA TWAIN** Love Gets Me Every Time
- 25 **WYNONNA** No One Else On Earth
- 26 **ALAN JACKSON** Little Bitty
- 27 **TRISHA YEARWOOD** XXX's And OOO's
- 28 **MARTINA MCBRIDE** Wrong Again
- 29 **ALAN JACKSON** Gone Country
- 30 **KENNY CHESNEY** She's Got It All
- 31 **LEANN RIMES** One Way Ticket (Because I Can)
- 32 **SHANIA TWAIN** (If You're Not...) I'm Outta...
- 33 **GARTH BROOKS** Two Of A Kind, Workin' On...
- 34 **MARK CHESNUTT** It's A Little Too Late
- 35 **BROOKS & DUNN** Neon Moon
- 36 **CLAY WALKER** Then What
- 37 **GARTH BROOKS** The Dance
- 38 **PATTY LOVELESS** Blame It On Your Heart
- 39 **DIXIE CHICKS** I Can Love You Better
- 40 **TOBY KEITH** A Little Less Talk And A Lot...
- 41 **NEAL MCCOY** The Shake
- 42 **GARTH BROOKS** Rodeo
- 43 **VINCE GILL** Don't Let Our Love Start...
- 44 **GEORGE STRAIT** Carrying Your Love With Me
- 45 **MARY CHAPIN CARPENTER** Down At The...
- 46 **NEAL MCCOY** Wink
- 47 **VINCE GILL** One More Last Chance
- 48 **ALAN JACKSON** Don't Rock The Jukebox
- 49 **FAITH HILL** Wild One
- 50 **GARTH BROOKS** The Thunder Rolls
- 51 **GARTH BROOKS** Shameless
- 52 **SHANIA TWAIN** Whose Bed Have Your Boots...
- 53 **LONESTAR** Everything's Changed
- 54 **GEORGE STRAIT** Love Without End, Amen
- 55 **ALAN JACKSON** Who's Cheatin' Who
- 56 **DIAMOND RIO** Meet In The Middle
- 57 **GARTH BROOKS** That Summer
- 58 **TOBY KEITH** Wish I Didn't Know Now
- 59 **LITTLE TEXAS** God Blessed Texas
- 60 **TIM MCGRAW** For A Little While
- 61 **TRISHA YEARWOOD** Perfect Love
- 62 **JOHN MICHAEL MONTGOMERY** I Swear
- 63 **ALABAMA** I'm In A Hurry (And Don't...)
- 64 **REBA MCENTIRE** Fancy
- 65 **TRISHA YEARWOOD** How Do I Love
- 66 **ALAN JACKSON** Summertime Blues
- 67 **SHANIA TWAIN** No One Needs To Know
- 68 **PATTY LOVELESS** I Try To Think About Elvis
- 69 **TIM MCGRAW** w/FAITH HILL It's Your Love
- 70 **RANDY TRAVIS** Deeper Than The Holler
- 71 **JOHN MICHAEL MONTGOMERY** Life's A...
- 72 **LILA MCCANN** I Wanna Fall In Love
- 73 **GEORGE STRAIT** I Cross My Heart
- 74 **TIM MCGRAW** Down On The Farm
- 75 **TRAVIS TRITT** T-r-o-u-b-l-e
- 76 **ALABAMA** Song Of The South
- 77 **JOHN ANDERSON** Straight Tequila Night
- 78 **JOHN MICHAEL MONTGOMERY** I Can Love...
- 79 **JOE DIFFIE** Pickup Man
- 80 **GARTH BROOKS** Papa Loved Mama
- 81 **MARTINA MCBRIDE** Happy Girl
- 82 **MARTINA MCBRIDE** Independence Day
- 83 **DOUG STONE** Why Didn't I Think Of That
- 84 **ALAN JACKSON** Tall, Tall Trees
- 85 **PAM TILLIS** Maybe It Was Memphis
- 86 **MARTINA MCBRIDE** My Baby Loves Me
- 87 **TIM MCGRAW** Don't Take The Girl
- 88 **BROOKS & DUNN** That Ain't No Way To Go
- 89 **SAWYER BROWN** Some Girls Do
- 90 **REBA MCENTIRE** Is There Life Out There
- 91 **KEVIN SHARP** Nobody Knows
- 92 **TRACY BYRD** Watermelon Crawl
- 93 **DARYL SINGLETARY** Too Much Fun
- 94 **JOHN MICHAEL MONTGOMERY** I Love The...
- 95 **GARTH BROOKS** Unanswered Prayers
- 96 **BROOKS & DUNN** Brand New Man
- 97 **DEANA CARTER** How Do I Get There
- 98 **GARTH BROOKS** If Tomorrow Never Comes
- 99 **JO DEE MESSINA** Heads Carolina...
- 100 **CDLLIN RAYE** Love, Me



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A

TRACE ADKINS *More (Capitol)*

Prod: Trey Bruce **Wr:** Thom McHugh, Del Gray **Pub:** Warner-Tamerlane Publishing Corp. (BMI)/Golden Wheat Music (BMI)/McHugh Music (BMI)/Volunteer Jam Music (ASCAP)/Go-To-Del Music (ASCAP) **Mgr:** Borman Entertainment

B

CLINT BLACK W/STEVE WARINER *Been There (RCA)*

Prod: Clint Black **Wr:** Clint Black, Steve Wariner **Pub:** Blackened Music/Steve Wariner Music (BMI)

BLACKHAWK *I Need You All The Time (Arista)*

Prod: Bobby Huff, Blackhawk **Wr:** Pat Bunch, Jimmy Price, Shane Teeters **Pub:** Pat Price Music/EMI Blackwood Music Inc./Great Meridian Music (BMI) **Mgr:** Mike Robertson Management

BROOKS & DUNN *You'll Always Be Loved By Me (Arista)*

Prod: Byron Gallimore, Ronnie Dunn, Kix Brooks **Wr:** Ronnie Dunn, Terry McBride **Pub:** Sony ATV Songs LLC, Showbilly Music (BMI) **Mgr:** Titley/Spalding & Associates

D

CLAY DAVIDSON *Unconditional (Virgin)*

Prod: Scott Hendricks, Jude Cole **Wr:** Liz Hengber, Deanna Bryant, Rivers Rutherford **Pub:** Starstruck Writers Group, Inc./Glen Nikki Music (ASCAP)/Songs Of Universal, Inc. (BMI)

JOE DIFFIE *It's Always Somethin' (Epic)*

Prod: Don Cook, Lonnie Wilson **Wr:** Marv Green, Aimee Mayo **Pub:** Warner-Tamerlane Publishing Corp. (BMI)/GoldenWheat Music (BMI)/Careers-BMG Music Publishing, Inc. (BMI)

G

ANDY GRIGGS *She's More (RCA)*

Prod: David Malloy, J. Gary Smith **Wr:** Liz Hengber, Rob Crosby **Pub:** Starstruck Writers Group, Inc./Glen Nikki Music (ASCAP)/Warner-Tamerlane Publishing Corp./Crutchfield Music (BMI) **Mgr:** Full Circle Management

H

ERIC HEATHERLY *Flowers On The Wall (Mercury)*

Prod: Keith Stegall **Wr:** Lew Dewitt **Pub:** Wallflower Music (BMI)

H

TY HERNDON *No Mercy (Epic)*

Prod: Joe Scaife **Wr:** Dennis Morgan, Todd Cerney, Stephen Allen Davis **Pub:** Little Shop Of Morgansongs (BMI)/Mighty Moe Music (ASCAP)/Hamstein Cumberland Music (BMI)/Chrysalis Songs (BMI) **Mgr:** Dana Miller Management

FAITH HILL *The Way You Love Me (Warner Bros.)*

Prod: Byron Gallimore, Faith Hill **Wr:** Keith Follese, Michael Delaney **Pub:** Encore Entertainment, LLC dba Scott And Soda Music/Fallazoo Crew Music/Airstream Dreams Music/Coyote House Music/Famous Music Corp. (ASCAP) **Mgr:** Borman Entertainment

J

JUDDS *Stuck In Love (Curb/Mercury)*

Prod: Gary Nicholson **Wr:** Gary Nicholson, Kim Patton **Pub:** Gary Nicholson Music, admin. by MRBI/Lizard King Music, admin. by Bluewater Music Corp. (ASCAP)

K

KINLEYS *She Ain't The Girl For You (Epic)*

Prod: Radney Foster **Wr:** Vince Melamed, Jon McElroy **Pub:** Warner-Tamerlane Publishing Corp. (BMI)/Mother Tracy Music (BMI)/Hamstein Cumberland Music (BMI)

M

MARTINA McBRIDE *Love's The Only House (RCA)*

Prod: Martina McBride, Paul Worley **Wr:** Tom Douglas, Buzz Carson **Pub:** Sony/ATV Songs LLC. **Mgr:** Bruce Allen Management

CRAIG MORGAN *Something To Write Home About (Atlantic)*

Prod: Buddy Cannon, Norro Wilson **Wr:** Craig Morgan, Tony Ramey **Pub:** Stewart Warner Music/Triple Shoes Music(BMI)/Acuff-Rose Music, Inc. (ASCAP)

P

BRAD PAISLEY *Me Neither (Arista)*

Prod: Frank Rogers **Wr:** Brad Paisley, Chris DuBois, Frank Rogers **Pub:** EMI April Music, Inc./Sea Gayle Music (ASCAP) **Mgr:** Jag Management

R

COLLIN RAYE *Couldn't Last A Moment (Epic)*

Prod: Dann Huff, Collin Raye **Wr:** Danny Wells, Jeffrey Steele **Pub:** Irving Music, Inc. (BMI)/Songs Of Windswept Pacific (BMI)/Yellow Desert Music (BMI)/My Life's Work Music (BMI) Scott Dean Management

S

SONS OF THE DESERT *Change (MCA)*

Prod: Johnny Slate, Mark Wright, Sons Of The Desert **Wr:** Craig Wiseman, Mark Selby **Pub:** Almo Music Corp./Daddy Rabbit Music/Bro 'N Sis Music, Inc./Estes Park Music (ASCAP/BMI)

U

KEITH URBAN *Your Everything (Capitol)*

Prod: Matt Rollings, KU **Wr:** Chris Lindsey, Bob Regan **Pub:** Songs Of Nashville DreamWorks (BMI)/BMG Songs Inc. (ASCAP)/Yessireee Bob Music (ASCAP) **Mgr:** Firststars Entertainment

V

PHIL VASSAR *Carlene (Arista)*

Prod: Byron Gallimore **Wr:** Phil Vassar, Charlie Black, Rory Michael Bourke **Pub:** EMI April Music Inc./Phil Vassar Music (ASCAP)/EMI Blackwood Music Inc./Flysridge Tunes (BMI)/Rory Bourke Music Company (BMI)

W

CLAY WALKER *The Chain Of Love (Giant)*

Prod: Doug Johnson, Clay Walker **Wr:** Jonnie Barnett, Rory Lee **Pub:** Pugwash Music, a division of Balmur Entertainment Inc./Waterdance Music (BMI)/Melanie Howard Music, Inc. (ASCAP) **Mgr:** Titley/Spalding & Associates

STEVE WARINER *Faith In You (Capitol)*

Prod: Steve Wariner **Wr:** Steve Wariner, Bill Anderson **Pub:** Steve Wariner Music (BMI)/Mr. Bubba Music, Inc. (BMI)/Sony/ATV Songs LLC d/b/a Tree Publishing Co. (BMI)

WARREN BROTHERS *That's The Beat Of A Heart (BNA)*

Prod: Chris Farren **Wr:** Tena Clark, Tim Heintz **Pub:** 2000 songs Of Universal, Inc/Fifty Seven Varieties (BMI) **Mgr:** Vector Management

LEE ANN WOMACK *I Hope You Dance (MCA)*

Prod: Mark Wright **Wr:** Mark D. Sanders, Tia Sillers **Pub:** MCA Music Publishing, A Division of Universal Studios, Inc./Soda Creek Songs/Choice Is Tragic Music/Ensign Music Corporation (ASCAP/BMI)

Y

YANKEE GREY *Another Nine Minutes (Monument)*

Prod: Robert Ellis Orrall, Josh Leo **Wr:** Tom Douglas, Billy Crain, Tim Buppert **Pub:** Sony/ATV Songs LLC (BMI) d/b/a Tree Publishing (BMI)/Chrysalis Music/Tiny Buckets O'Music (ASCAP) **Mgr:** International Artist Management



MIKE KINOSHIAN
mkinosox@rronline.com

His 'AIM Is True

■ Ex-AC PD Shishido achieves personal goal by programming Christian station in Honolulu

Last week (R&R 4/28) we caught up with old friend and longtime Minneapolis morning drive fixture Chuck Knapp, who's now heard on Christian KTIS-FM. In a similar vein, here's an update on another one of the business' good guys.

For the past two years former KSSK-FM/Honolulu PD Michael Shishido has been programming what he calls "Top 40 Christian" KAIM-FM/Honolulu. "Programming this station is exactly the same as programming a station like KSSK-FM," he remarks. "In Christian radio you need to run promotions



Michael Shishido

and music through some filters, but the flavor of the station is pretty much the same as you'd find at any Hot AC or Bright AC. We contest a lot, throw as much as we can into the morning show and do as many outside promotions as possible. There are all kinds of things going on. It's pretty much the same as you'd hear on KSSK, but with slightly different music."

Share And Share Alike

Each spring and fall KAIM-FM ("Playing Today's Christian Music") conducts on-air fund-raisers. According to Shishido, these three-day "Share-A-Thons" are absolutely essential to running the station, bringing in about \$500,000 in revenue.

Salem Communications closed on the station last month and is the new owner. "They're a 'for profit' company, whereas [previous license-holder] Christian Broadcasting Assn. was a nonprofit organization. Nonprofits can solicit funds and tax-deductible donations. With Salem now owning the station, there's no tax deduction. But there's a new nonprofit organization that's been set up that's partnering with KAIM. That organization will conduct fund-raising. It's to keep the tax-deduction part of giving in place, so people can benefit from giving."

While KAIM-FM is currently in the process of beefing up its sales staff, Shishido notes, "We play as many commercials as we can. There's one salesperson, and we're hoping to add three more. They'll be out pounding the street just like any other station's sales staff."

Since the station relies on audience contributions for the bulk of its operating expenses, cash is one contest prize it *doesn't* give away. "You

can't turn around and hand a \$20 check to the person who just sent it to you. We work closely with Premiere Radio and have a few games they've offered the last few years, including "Radio Wheel of Fortune" and "Radio Jeopardy." The market-

"If you set your sights low, the goals are easy to hit. The playing field isn't necessarily level, but we try to be as good as we can and put out a good product for everyone's ears."

ing and promotion is what you'd find at a mainstream AC or Hot AC. We love giving away trips to a neighboring island or to the mainland."

What's In A Name?

Standard radio format monikers have always been puzzling to Shishido, but he feels "Top 40 Christian" is something the audience can understand. "Casey Kasem has hammered 'Top 40' home all these years. It's one of the very few radio phrases that has actually made its way into mainstream America and that makes sense."

Many people, he believes, have a misconception of Christian music. "They think Christian music stations are going to play hymns and songs that are organ-intensive. No way. That's *not* what contemporary Christian is all about, and it hasn't been for years. Church music isn't what we do. People constantly tell us they weren't aware that we played the music we play. We play things that are similar to what you'd hear on any other contemporary station."

KAIM-FM announcers relate to the songs they play and talk about

"The flavor of the station is pretty much the same as you'd find at any Hot AC or Bright AC. We contest a lot, throw as much as we can into the morning show and do as many outside promotions as possible."

the artists and their CDs, but, as Shishido maintains, there isn't any preaching on the air. "That's the *last* thing anybody wants from a music station. The station's target is a 34-year-old non-Christian female. Think of biblical scholars as being a 'five' on a one-to-five scale, and non-Christian, 34-year-old females as 'one.' If we talk to number one, we also talk to numbers two, three, four and five. But if you talk to number five, numbers four, three, two and one don't know what you're saying. So we want to appeal to the lowest possible common denominator. We're trying to make this a radio station for everyone — not *just* the Christian audience."

Despite the small universe for available on-air talent in this type of format, Shishido boasts that he'd hold up his on-air staff next to any other in the market. "Person-for-person, we stand up very well. These are career radio people. All our full-timers have at least 20 years of radio experience."

Ratings Adjustment

During his KSSK-FM tenure Shishido became accustomed to the heritage AC's domination of adult demos. That's still the case today: KSSK-FM was the only one of 25 rated Honolulu signals to register double-digits (15.2) among women 25-54 this fall. KAIM-FM ranked right in the middle of the pack (No. 13, 3.2), but Shishido's very content in his present surroundings. "I think every other Christian broadcaster will agree this is a rich environment to be in from head to toe. There's a special breed of person who works at radio stations like this."

That's not meant to diminish what happened to him at KSSK. "I count that as *the* real feather in my cap. But if that was a professional feather, this is the *personal* one. It's rich on many different levels. We're literally at the bottom of the heap, but I wouldn't change a thing."

He says KAIM-FM's "reachable" 12+ goal over time is a 4 share; it scored a 1.9 this fall. "There are larger issues that need to be addressed before we can make that a reality. We want to be comparable to [similarly formatted] KLT/Dallas. That station is a viable ratings and revenue success and an alternative for commercial advertisers who have made it a solid part of their marketing plan."

Mainstream ACs KSSK-FM and KRTR and CHR KCCN-FM are among market stations on Shishido's radar. "We don't try competing with Honolulu's other Christian stations. If that were the case, we've already won. If you set your sights low, the goals are easy to hit. We want to have loftier goals. The playing field isn't necessarily level, but we try to be as good as we can and put out a good product for everyone's ears."

No Regrets

One thing about Shishido that has always remained consistent is his upbeat attitude. "I miss a lot of the folks I used to talk to from all the different record labels. The longer you stay in the business, the more VPs you get to know. It's nice watching those people succeed, and I miss talking to many of them, but if my radio career ended here, I'd be happy."

"When you go through a tough transition, people tell you it's a blessing in disguise. You don't know how

"If my radio career ended here, I'd be happy. This really has been a positive experience."

long it will take until you find the pot of gold at the end of the rainbow. It was a steep learning curve for me the first six months at KAIM-FM, but this really has been a positive experience. I might have changed *how* I left KSSK-FM, but if I had known what was ahead over the next two years, I wouldn't have changed one single thing."

For The Record

Last week's column (4/28) noted that when Chuck Knapp stepped down as KSTP-FM/Minneapolis' PD, he was succeeded by Todd Fisher. It was actually Bob Davis who replaced Knapp. Fisher followed Davis.

POP/ALTERNATIVE
Rate-A-Record
11:15 am - 12:45 pm
June 17, 2000

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	FAITH HILL Breathe (Warner Bros.)	2757	+25	317914	16	112/0
	2	LONESTAR Amazed (BNA)	2514	+35	274844	33	112/0
	3	SAVAGE GARDEN I Knew I Loved You (Columbia)	2424	+1	290539	29	113/0
	4	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	2417	-59	281305	15	113/0
	5	CELINE DION That's The Way It Is (550 Music/Epic)	2245	+14	275885	26	112/0
	6	ELTON JOHN Someday Out Of The Blue (DreamWorks)	2161	+83	244596	11	111/1
	7	BRIAN MCKNIGHT Back At One (Motown/Universal)	2139	-33	244806	20	102/0
	8	MARC ANTHONY You Sang To Me (Columbia)	2055	+119	232874	11	110/1
	9	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1672	+173	168302	6	106/1
	10	PHIL COLLINS You'll Be In My Heart (Hollywood)	1500	+10	171087	55	103/0
	11	98 DEGREES I Do (Cherish You) (Universal)	1116	-148	121197	35	98/0
	12	SAVAGE GARDEN Crash And Burn (Columbia)	1044	+111	117804	6	94/3
	13	SANTANA F/ROB THOMAS Smooth (Arista)	1021	-51	135129	26	48/0
	14	SARAH MCLACHLAN I Will Remember You (Arista)	969	+55	125719	57	90/0
	15	BACKSTREET BOYS I Want It That Way (Jive)	929	-79	113488	52	101/0
	16	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	798	-47	87107	46	87/0
	17	'N SYNC W/GLORIA ESTEFAN Music Of My Heart (Epic)	767	-7	90813	37	88/0
	18	CELINE DION I Want You To Need Me (550 Music/Epic)	733	+226	76746	3	85/7
	19	JOHN TESH F/RICHARD PAGE When She... (Garden City/TeshMedia)	636	+36	52084	7	69/3
	20	RICKY MARTIN She's All I Ever Had (C2/Columbia)	614	+5	66054	39	75/0
	21	RICKY MARTIN F/MEJA Private Emotion (C2/Columbia)	582	-99	53829	12	64/0
	22	MICHAEL W. SMITH This Is Your Time (Reunion/Jive)	432	-94	36535	6	59/3
Debut	23	DON HENLEY Taking You Home (Warner Bros.)	423	+292	39440	1	81/35
	24	STEELY DAN Cousin Dupree (Giant/Reprise)	399	+4	23348	5	50/1
	25	JESSICA SIMPSON F/NICK LACHEY Where You Are (Columbia)	398	-107	33338	8	55/0
	26	MACY GRAY I Try (Epic)	396	+49	67313	5	36/3
	27	AL JARREAU Just To Be Loved (GRP/VMG)	356	-58	28469	7	59/0
	28	'N SYNC Bye Bye Bye (Jive)	342	+40	58967	4	21/2
	29	WESTLIFE Swear It Again (Arista)	341	+61	28530	3	44/6
Debut	30	CHRISTINA AGUILERA I Turn To You (RCA)	215	+73	62944	1	56/44

Most Added®

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA I Turn To You (RCA)	44
DON HENLEY Taking You Home (Warner Bros.)	35
SASHA If You Believe (Reprise)	10
CELINE DION I Want You To Need Me (550 Music/Epic)	7
STRYKE 5 Mandy (Surfdog/Jive)	7
W. HOUSTON & E. IGLESIAS Could I Have... (Arista)	7
WESTLIFE Swear It Again (Arista)	6
DAVE KOZ Know You By Heart (Capitol)	6
BETH NIELSEN CHAPMAN Shake My Soul (RCA)	6
DC TALK Godsend (Forefront/Virgin)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DON HENLEY Taking You Home (Warner Bros.)	+292
CELINE DION I Want You To Need Me (550 Music/Epic)	+226
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+173
MARC ANTHONY You Sang To Me (Columbia)	+119
SAVAGE GARDEN Crash And Burn (Columbia)	+111
ELTON JOHN Someday Out Of The Blue (DreamWorks)	+83
CHRISTINA AGUILERA I Turn To You (RCA)	+73
STRYKE 5 Mandy (Surfdog/Jive)	+70
WESTLIFE Swear It Again (Arista)	+61
MARIAH CAREY Can't Take That Away... (Columbia)	+59



115 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

LINDA EDER Vienna (Atlantic)
Total Plays: 196, Total Stations: 37, Adds: 4

SOLEIL MOON Willingly (MFO)
Total Plays: 148, Total Stations: 31, Adds: 2

MARIAH CAREY Can't Take That Away (Mariah's Theme) (Columbia)
Total Plays: 147, Total Stations: 25, Adds: 2

DAVE KOZ Know You By Heart (Capitol)
Total Plays: 140, Total Stations: 35, Adds: 6

BETH NIELSEN CHAPMAN Shake My Soul (RCA)
Total Plays: 135, Total Stations: 29, Adds: 6

TINA TURNER Whatever You Need (Virgin)
Total Plays: 102, Total Stations: 18, Adds: 2

ANNE COCHRAN Send A Message (Vertical)
Total Plays: 100, Total Stations: 17, Adds: 0

GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)
Total Plays: 87, Total Stations: 24, Adds: 4

DC TALK Godsend (Forefront/Virgin)
Total Plays: 68, Total Stations: 18, Adds: 6

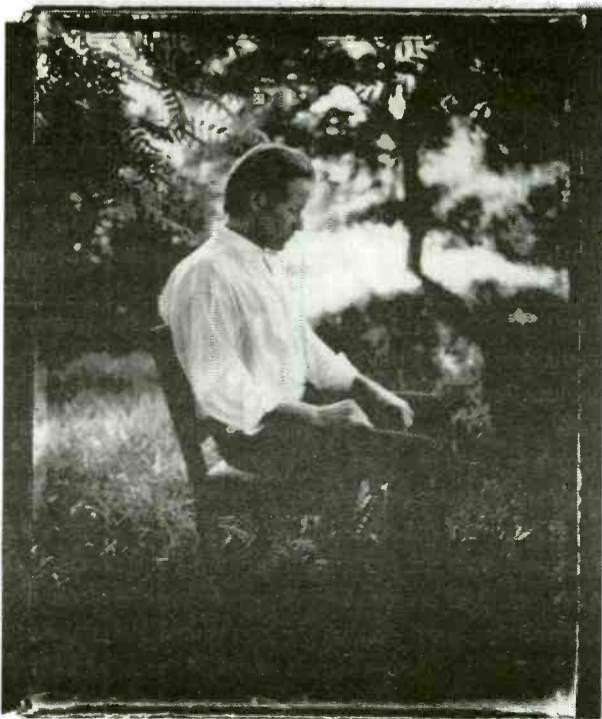
SASHA If You Believe (Reprise)
Total Plays: 46, Total Stations: 21, Adds: 10

Songs ranked by total plays

Breakers®

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



DON HENLEY

taking you home

From the new album INSIDE JOB

#1 MOST INCREASED!

#2 MOST ADDED!
AC CHART DEBUT **23**

Album in stores May 23rd



Most Played Recurrents

98 DEGREES The Hardest Thing (Universal)

'N SYNC (God Must Have Spent) A Little More Time On You (RCA)

CHER Believe (Warner Bros.)

SHANIA TWAIN You're Still The One (Mercury/IDJMG)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

SHANIA TWAIN From This Moment On (Mercury/IDJMG)

FAITH HILL This Kiss (Warner Bros.)

PHIL COLLINS True Colors (Atlantic)

NATALIE IMBRUGLIA Tom (RCA)

MARC ANTHONY I Need To Know (Columbia)

ROBBIE WILLIAMS Angels (Capitol)

AEROSMITH I Don't Want To Miss A Thing (Columbia)

SHANIA TWAIN You've Got A Way (Mercury/IDJMG)

BACKSTREET BOYS All I Have To Give (Jive)

SHANIA TWAIN Man! I Feel Like A Woman! (Mercury/IDJMG)

SHANIA TWAIN That Don't Impress Me Much (Mercury/IDJMG)

BRITNEY SPEARS Sometimes (Jive)

ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)

R. KELLY & CELINE DION I'm Your Angel (Jive)

JIM BRICKMAN & MICHAEL W SMITH Love Of My Life (Windham Hill)

TOP 100 AC POWER GOLD

- | | |
|---|---|
| 1 SARAH MCLACHLAN Angel | 51 CELINE DIDN To Love You More |
| 2 SAVAGE GARDEN Truly Madly Deeply | 52 CYNDI LAUPER Time After Time |
| 3 LEANN RIMES How Do I Live | 53 SIMPLY RED If You Don't Know Me By Now |
| 4 EDWIN MCCAIN I'll Be | 54 ERIC CLAPTON Wonderful Tonight |
| 5 BACKSTREET BOYS I'll Never Break Your Heart | 55 BOYZ II MEN I'll Make Love To You |
| 6 BACKSTREET BOYS As Long As You Love Me | 56 PAUL YOUNG Oh Girl |
| 7 PAULA COLE I Don't Want To Wait | 57 CELINE DION The Power Of Love |
| 8 CELINE DION Because You Loved Me | 58 WHAM! Careless Whisper |
| 9 MEDLEY/WARNES (I've Had) The Time Of My Life | 59 BRYAN ADAMS Have You Ever Really Loved... |
| 10 BRYAN ADAMS (Everything I Do) I Do It... | 60 BRYAN ADAMS Please Forgive Me |
| 11 CELINE DION Because You Loved Me | 61 MIKE & THE MECHANICS The Living Years |
| 12 R. KELLY I Believe I Can Fly | 62 HEART These Dreams |
| 13 ROD STEWART Have I Told You Lately | 63 BETTE MIDLER From A Distance |
| 14 RICHARD MARX Right Here Waiting | 64 TONY RICH PROJECT Nobody Knows |
| 15 ELTON JOHN Something About The Way You... | 65 DES'REE You Gotta Be |
| 16 POLICE Every Breath You Take | 66 PATRICK SWAYZE She's Like The Wind |
| 17 BONNIE RAITT Something To Talk About | 67 BONNIE RAITT I Can't Make You Love Me |
| 18 MICHAEL BOLTON When A Man Loves... | 68 ERIC CLAPTON Layla (Unplugged) |
| 19 ROD STEWART Forever Young | 69 JOHN WAITE Missing You |
| 20 BETTE MIDLER Wind Beneath My Wings | 70 BILLY JOEL The River Of Dreams |
| 21 AMY GRANT Baby, Baby | 71 BENNY MARDONES Into The Night |
| 22 SEAL Kiss From A Rose | 72 MADONNA Take A Bow |
| 23 ERIC CLAPTON Change The World | 73 GENESIS In Too Deep |
| 24 ERIC CLAPTON My Father's Eyes | 74 PHIL COLLINS Against All Odds |
| 25 ERIC CLAPTON Tears In Heaven | 75 IRENE CARA Flashdance (What A Feeling) |
| 26 BACKSTREET BOYS Quit Playing Games... | 76 RED SPEEDWAGON Can't Fight This Feeling |
| 27 BEACH BOYS Kokomo | 77 ROD STEWART Reason To Believe (Unplugged) |
| 28 JOURNEY Open Arms | 78 ATLANTIC STARR Always |
| 29 JOURNEY Faithfully | 79 SELENA I Could Fall In Love |
| 30 FOREIGNER I Want To Know What Love Is | 80 ELTON JOHN I Guess That's Why They Call... |
| 31 ROXETTE It Must Have Been Love | 81 CHER The Shoop Shoop Song (It's...) |
| 32 ALL-4-ONE I Can Love You Like That | 82 ROD STEWART So Far Away |
| 33 SOPHIE B. HAWKINS As I Lay Me Down | 83 LINDA RONSTADT & AARON NEVILLE Don't... |
| 34 BERLIN Take My Breath Away | 84 STING Fields Of Gold |
| 35 JEWEL You Were Meant For Me | 85 CELINE DION It's All Coming Back To Me Now |
| 36 MARIAH CAREY Hero | 86 CHER If I Could Turn Back Time |
| 37 VENESSA WILLIAMS Save The Best For Last | 87 LUTHER VANDROSS Here And Now |
| 38 HALL & OATES You've Lost That Lovin' Feelin' | 88 RED SPEEDWAGON Keep On Loving You |
| 39 CHICAGO You're The Inspiration | 89 TRACY CHAPMAN Give Me One Reason |
| 40 TONI BRAXTON Un-Break My Heart | 90 RIGHTEOUS BROTHERS Unchained Melody |
| 41 ELTON JOHN Can You Feel The Love Tonight | 91 CHICAGO Hard To Say I'm Sorry |
| 42 TINA TURNER What's Love Got To Do With It | 92 GEORGE MICHAEL Father Figure |
| 43 WHITNEY HOUSTON I Will Always Love You | 93 ELTON JOHN Circle Of Life |
| 44 JIM BRICKMAN & MARTINA McBRIDE Valentine | 94 ROD STEWART Rhythm Of My Heart |
| 45 JIMMY CLIFF I Can See Clearly Now | 95 PAUL YOUNG What Becomes Of The Broken... |
| 46 ALL-4-ONE I Swear | 96 CHER/PETER CETERA After All |
| 47 DONNA LEWIS I Love You Always Forever | 97 CHICAGO Will You Still Love Me? |
| 48 ERIC CARMEN Hungry Eyes | 98 DON HENLEY The Heart Of The Matter |
| 49 CHRIS DEBURGH The Lady In Red | 99 EURYTHMICS Sweet Dreams (Are Made Of This) |
| 50 BILLY VERA & THE BEATERS At This Moment | 100 ELTON JOHN Candle In The Wind (Live) |

AC

Going For Adds 5/8/00

BILLIONAIRE Touching Down (Republic/Universal)

LARA FABIAN I Will Love Again (Columbia)

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5th Floor, Los Angeles, CA 90067



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

MARKET #1 WLTW/New York AMFM (212) 603-4600 Ryan/Hunter 12+ Cume 2,191,800 106.7 Litefm

MARKET #2 KOST/Los Angeles AMFM (213) 427-1035 Chiang 12+ Cume 1,386,200 KOST 103.5FM

MARKET #3 WLIT/Chicago AMFM (312) 329-9002 Del Rasso 12+ Cume 690,600 lite rock 93.9

MARKET #3 WNND/Chicago Bonneville (312) 297-5100 Hamlin/Joins 12+ Cume 623,600 Windy 100FM

MARKET #5 WBEB/Philadelphia WEAZ Radio Inc (610) 538-1223 Conley/Roland 12+ Cume 775,400 B*101.1

MARKET #6 KVIL/Dallas-Ft. Worth Infinity (214) 691-1037 Curtis/King 12+ Cume 444,800 103.7 KVIL

MARKET #8 WMJX/Boston Greater Media (617) 822-6324 Kelley/O'Terry/Laurence 12+ Cume 614,300 MAGIC 106.7

MARKET #9 WASH/Washington, DC AMFM (301) 984-9710 Allan/Martin 12+ Cume 436,900 Soft Rock 97.1 WASH FM

MARKET #10 WPCW/Alexandria Clear Channel (703) 446-0949 Goss 12+ Cume 414,400 peach 94.9

MARKET #14 KLSY/Seattle-Tacoma Sandusky (425) 653-9462 McKay/Thomas 12+ Cume 316,800 92.5 KLSY

MARKET #16 KESZ/Phoenix Clear Channel (480) 966-6236 Holly 12+ Cume 291,200 99.9 KESZ

MARKET #17 WLTE/Minneapolis Infinity (612) 339-1029 Nolan 12+ Cume 342,700 103.7 WLTE

MARKET #18 WALK/Nassau-Suffolk AMFM (516) 475-5200 Michaels/Miller/Lombardo 12+ Cume 365,800 97.5 WALK

MARKET #19 KEZK/St. Louis (314) 531-0000 Rivers/Doyle 12+ Cume 365,300 KEZK 102.5

MARKET #20 WLIF/Baltimore Infinity (410) 823-1570 Balaban/Thorner 12+ Cume 288,400 life 102

MARKET #22 WSHH/Pittsburgh Renda (412) 875-9500 Antill 12+ Cume 248,700 Wish 99.7FM

MARKET #23 KOSI/Denver-Boulder Tribune (303) 696-1714 Cochran/Hamilton 12+ Cume 313,400 KOST 101

MARKET #24 WDDK/Cleveland AMFM (216) 696-0123 Popovich/Miller 12+ Cume 393,600 SoftRock102.1

MARKET #25 KKCW/Portland, OR Clear Channel (503) 222-5103 12+ Cume 248,200 K103

MARKET #26 WRRW/Cincinnati Susquehanna (513) 241-9898 Holland/Morris 12+ Cume 238,700 Warm98

Stations and their adds listed alphabetically by market

AC

WYJB/Albany, NY * OM: Michael Morgan MD: Roger Scott 1 CHRISTINA AGUILERA "Tum" DON HENLEY "Taking"

Hot AC

WKDD/Akron, OH * PD: Chuck Collins MD: Lynn Kelly 5 CRED "Higher" 1 SANTANA/PRODUCT... "Mara" GUSTER "Fa"

* = Mediabase 24/7 monitored

* = Mediabase 24/7 monitored

115 Total Reporters 115 Current Reporters 115 Current Playlists

97 Total Reporters 97 Current Reporters 97 Current Playlists

No Longer A Reporter (1): WOST/Fort Myers, FL

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	VERTICAL HORIZON Everything You Want (RCA)	3673	+20	387460	19	92/0
3	2	MACY GRAY I Try (Epic)	3307	+7	335961	15	89/1
2	3	FAITH HILL Breathe (Warner Bros.)	3256	-152	318831	14	81/0
4	4	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	3171	-77	332641	17	88/0
5	5	SANTANA F/ROB THOMAS Smooth (Arista)	2699	-181	303723	42	94/0
6	6	SMASH MOUTH Then The Morning Comes (Interscope)	2699	+37	309489	26	84/0
7	7	LONESTAR Amazed (BNA)	2146	-51	208081	15	62/0
8	8	TRAIN Meet Virginia (Aware/Columbia)	2091	-49	228964	37	79/0
9	9	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)	2085	+71	204894	12	78/1
13	10	GOO GOO DOLLS Broadway (Warner Bros.)	1886	+211	194876	4	78/3
19	11	MATCHBOX TWENTY Bent (Lava/Atlantic)	1849	+389	194225	3	78/1
14	12	CREED Higher (Wind-up)	1768	+109	165583	9	53/1
10	13	CELINE DION That's The Way It Is (550 Music/Epic)	1658	-257	150652	23	64/0
11	14	MARC ANTHONY I Need To Know (Columbia)	1654	-95	182328	23	63/0
20	15	SANTANA F/PRODUCT G&B Maria Maria (Arista)	1628	+188	186844	4	64/4
21	16	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	1620	+270	181600	6	61/4
18	17	'N SYNC Bye Bye Bye (Jive)	1557	+75	153514	7	45/2
12	18	GOO GOO DOLLS Black Balloon (Warner Bros.)	1539	-149	187663	45	61/0
17	19	LENNY KRAVITZ I Belong To You (Virgin)	1538	+4	155514	9	61/1
Breaker	20	SAVAGE GARDEN Crash And Burn (Columbia)	1426	+134	144960	4	63/2
15	21	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	1404	-213	134696	14	51/0
23	22	SPLENDER I Think God Can Explain (C2/Columbia)	1295	+48	134906	7	62/4
25	23	MARC ANTHONY You Sang To Me (Columbia)	1284	+216	148417	5	53/4
24	24	FILTER Take A Picture (Reprise)	1071	-136	119561	20	57/0
29	25	BEN HARPER Steal My Kisses (Virgin)	1044	+179	130079	2	49/4
30	26	STING Desert Rose (A&M/Interscope)	1025	+169	123839	2	48/5
27	27	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	963	-40	65922	10	34/0
Debut	28	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	811	+133	106857	1	42/5
26	29	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)	787	-253	80130	18	41/0
-	30	LEONA NAESS Charm Attack (Outpost/MCA)	759	+36	65023	2	37/1

Most Added®

ARTIST TITLE LABEL(S)	ADDS
DON HENLEY Taking You Home (Warner Bros.)	18
CHRISTINA AGUILERA I Turn To You (RCA)	12
GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire)	8
TRINKET Boom (RCA)	6
STING Desert Rose (A&M/Interscope)	5
NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	5
ANGIE APARO Spaceship (Melisma/Arista)	5
SANTANA F/PRODUCT G&B Maria Maria (Arista)	4
SPLENDER I Think God Can Explain (C2/Columbia)	4
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	4
MARC ANTHONY You Sang To Me (Columbia)	4
BEN HARPER Steal My Kisses (Virgin)	4
DIDO Here With Me (Arista)	4
JAYHAWKS I'm Gonna Make You... (American/Columbia)	4
SINEAD O'CONNOR No Man's Woman (Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Bent (Lava/Atlantic)	+389
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	+270
MARC ANTHONY You Sang To Me (Columbia)	+216
GOO GOO DOLLS Broadway (Warner Bros.)	+211
SANTANA F/PRODUCT G&B Maria Maria (Arista)	+188
BEN HARPER Steal My Kisses (Virgin)	+179
STING Desert Rose (A&M/Interscope)	+169
SAVAGE GARDEN Crash And Burn (Columbia)	+134
NINE DAYS Absolutely (Story Of...) (550 Music/Epic)	+133
CREED Higher (Wind-up)	+109

New & Active

BLINK-182 All The Small Things (MCA) Total Plays: 644, Total Stations: 21, Adds: 0	TRAIN I Am (Aware/Columbia) Total Plays: 292, Total Stations: 20, Adds: 0	MATTHEW SWEET Trade Places (Volcano) Total Plays: 144, Total Stations: 16, Adds: 1
JESSICA RIDDLE Even Angels Fall (Hollywood) Total Plays: 604, Total Stations: 44, Adds: 1	GAS GIANTS Quitter (Atomic Pop) Total Plays: 193, Total Stations: 11, Adds: 0	DON HENLEY Taking You Home (Warner Bros.) Total Plays: 127, Total Stations: 26, Adds: 18
BRIAN MCKNIGHT Back At One (Motown/Universal) Total Plays: 565, Total Stations: 24, Adds: 0	ENRIQUE IGLESIAS Be With You (Interscope) Total Plays: 193, Total Stations: 10, Adds: 2	TRINKET Boom (RCA) Total Plays: 124, Total Stations: 15, Adds: 6
GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire) Total Plays: 484, Total Stations: 37, Adds: 8	BRITNEY SPEARS Oops!... I Did It Again (Jive) Total Plays: 191, Total Stations: 11, Adds: 1	DEATHRAY Now That I Am Blind (Capricorn) Total Plays: 95, Total Stations: 11, Adds: 1
ELTON JOHN Someday Out Of The Blue (DreamWorks) Total Plays: 436, Total Stations: 29, Adds: 1	COUNTING CROWS Mrs. Potter's Lullaby (DGC/Geffen/Interscope) Total Plays: 160, Total Stations: 13, Adds: 1	TRACY BONHAM Behind Every Good Woman (Island/IDJMG) Total Plays: 86, Total Stations: 10, Adds: 2
SMASH MOUTH Waste (Interscope) Total Plays: 381, Total Stations: 25, Adds: 0	TRAVIS Why Does It Always Rain On Me? (Independiente/Epic) Total Plays: 162, Total Stations: 18, Adds: 1	CELINE DION I Want You To Need Me (550 Music/Epic) Total Plays: 83, Total Stations: 10, Adds: 3
CHRISTINA AGUILERA I Turn To You (RCA) Total Plays: 368, Total Stations: 28, Adds: 12	RADFORD Don't Stop (RCA) Total Plays: 158, Total Stations: 13, Adds: 0	
BBMAK Back Here (Hollywood) Total Plays: 341, Total Stations: 21, Adds: 2	ANGIE APARO Spaceship (Melisma/Arista) Total Plays: 157, Total Stations: 16, Adds: 5	

Songs ranked by total plays

Breakers®

SAVAGE GARDEN Crash And Burn (Columbia)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1426/134	63/2	20

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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Most Played Recurrents

SAVAGE GARDEN I Knew I Loved You (Columbia)

SUGAR RAY Someday (Lava/Atlantic)

TAL BACHMAN She's So High (Columbia)

FASTBALL Out Of My Head (Hollywood)

GOO GOO DOLLS Slide (Warner Bros.)

COUNTING CROWS Hanginaround (DGC/Geffen/Interscope)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

STING Brand New Day (A&M/Interscope)

SMASH MOUTH All Star (Interscope)

SUGAR RAY Every Morning (Lava/Atlantic)

NATALIE IMBRUGLIA Torn (RCA)

MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)

SARAH MCLACHLAN I Will Remember You (Arista)

EAGLE-EYE CHERRY Save Tonight (Work/Epic)

GOO GOO DOLLS Iris (Warner Sunset/Reprise)

LEN Steal My Sunshine (Work/Epic)

CITIZEN KING Better Days (And The Bottom Drops Out) (Warner Bros.)

LENNY KRAVITZ Fly Away (Virgin)

SHERYL CROW My Favorite Mistake (A&M/Interscope)

SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)

TOP 100 HOT AC POWER GOLD

- 1 SARAH MCLACHLAN Angel
- 2 THIRD EYE BLIND Jumper
- 3 EDWIN MCCAIN I'll Be
- 4 GREEN DAY Time Of Your Life (Good...)
- 5 MATCHBOX 20 3am
- 6 MATCHBOX 20 Real World
- 7 FASTBALL The Way
- 8 THIRD EYE BLIND Semi-Charmed Life
- 9 SISTER HAZEL All For You
- 10 DUNCAN SHEIK Barely Breathing
- 11 SAVAGE GARDEN Truly Madly Deeply
- 12 SUGAR RAY Fly
- 13 PAULA COLE I Don't Want To Wait
- 14 WALLFLOWERS One Headlight
- 15 NO DOUBT Don't Speak
- 16 CHUMBAWUMBA Tubthumping
- 17 BLUES TRAVELER Run-Around
- 18 SMASH MOUTH Walkin' On The Sun
- 19 ALANIS MORISSETTE You Learn
- 20 TONIC If You Could Only See
- 21 THIRD EYE BLIND How's It Going To Be
- 22 SPIN DOCTORS Two Princes
- 23 ALANIS MORISSETTE Ironic
- 24 SHERYL CROW All I Wanna Do
- 25 NATALIE MERCHANT Wonder
- 26 OMC How Bizarre
- 27 HOOTIE & THE BLOWFISH Only Wanna Be...
- 28 DEL AMITRI Roll To Me
- 29 MODERN ENGLISH I Melt With You
- 30 OMD If You Leave
- 31 JEWEL You Were Meant For Me
- 32 HOOTIE & THE BLOWFISH I Go Blind
- 33 SHAWN COLVIN Sunny Came Home
- 34 TRACY CHAPMAN Give Me One Reason
- 35 ALANIS MORISSETTE Head Over Feet
- 36 DEEP BLUE SOMETHING Breakfast At...
- 37 NAKED EYES Always Something There To...
- 38 SIMPLE MINDS Don't You (Forget About Me)
- 39 CRANBERRIES Dreams
- 40 MELISSA ETHERIDGE I'm The Only One
- 41 R.E.M. Losing My Religion
- 42 MEREDITH BROOKS Bitch
- 43 MARCY PLAYGROUND Sex & Candy
- 44 JEWEL Foolish Games
- 45 NATALIE MERCHANT Carnival
- 46 DONNA LEWIS I Love You Always Forever
- 47 PETER GABRIEL In Your Eyes
- 48 MATCHBOX 20 Push
- 49 GOO GOO DOLLS Name
- 50 EURYTHMICS Sweet Dreams (Are Made Of This)
- 51 SARAH MCLACHLAN Building A Mystery
- 52 BACKSTREET BOYS As Long As You...
- 53 SHERYL CROW If It Makes You Happy
- 54 U2 I Still Haven't Found What...
- 55 ALANIS MORISSETTE Hand In My Pocket
- 56 CARDIGANS Lovefool
- 57 MELISSA ETHERIDGE Come To My Window
- 58 UB40 Red Red Wine
- 59 DAVE MATTHEWS BAND Crash Into Me
- 60 B-52'S Love Shack
- 61 SAVAGE GARDEN I Want You
- 62 DES'REE You Gotta Be
- 63 COLLECTIVE SOUL December
- 64 DISHWALLA Counting Blue Cars
- 65 POLICE Every Breath You Take
- 66 SOPHIE B. HAWKINS As I Lay Me Down
- 67 SARAH MCLACHLAN Adia
- 68 PAULA COLE Where Have All The Cowboys...
- 69 BACKSTREET BOYS Quit Playing Games...
- 70 BRYAN ADAMS Summer Of '69
- 71 BODEANS Closer To Free
- 72 COLLECTIVE SOUL The World I Know
- 73 DIONNE FARRIS I Know
- 74 JOHN C MELLENCAMP Jack & Diane
- 75 TOM PETTY Free Fallin'
- 76 BONNIE RAITT Something To Talk About
- 77 HOOTIE & THE BLOWFISH Let Her Cry
- 78 NATALIE MERCHANT Jealousy
- 79 ROMANTICS What I Like About You
- 80 GIN BLOSSOMS Follow You Down
- 81 JEWEL Who Will Save Your Soul
- 82 FINE YOUNG CANNIBALS She Drives Me Crazy
- 83 SEAL Kiss From A Rose
- 84 REMBRANDTS I'll Be There For You
- 85 HUMAN LEAGUE Don't You Want Me
- 86 ALANIS MORISSETTE You Oughta Know
- 87 U2 With Or Without You
- 88 JOHN COUGAR MELLENCAMP Small Town
- 89 EDIE BRICKELL & NEW BOHEMIANS What I Am
- 90 HOOTIE & THE BLOWFISH Hold My Hand
- 91 TOAD THE WET SPROCKET All I Want
- 92 POLICE Every Little Thing She Does...
- 93 EVERCLEAR I Will Buy You A New Life
- 94 BILLY IDOL Mony Mony
- 95 RED HOT CHILI PEPPERS Under The Bridge
- 96 HOOTIE & THE BLOWFISH Time
- 97 PRETENDERS Brass In Pocket
- 98 'TIL TUESDAY Voices Carry
- 99 CRANBERRIES Linger
- 100 R.E.M. The One I Love

HOT AC

Going For Adds 5/8/00

BILLIONAIRE Touching Down (Republic/Universal)

BON JOVI It's My Life (Island/IDJMG)

LARA FABIAN I Will Love Again (Columbia)



MR. OCTOBER RETURNS TO GOTHAM

Legendary slugger Reggie Jackson dropped by Hot AC WPLJ/New York to discuss his many charity efforts. The welcoming committee consisted of 'PLJ's' Patty Steele, morning co-host Todd Pettengill and PD/morning co-host Scott Shannon.



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April, 2000. © 2000, R&R Inc.

Top 20

POP/ALTERNATIVE

LW	TW	ARTIST	TITLE LABEL(S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ ADDS
1	1	VERTICAL HORIZON	Everything You Want (RCA)	1627	1653	32/0
3	2	THIRD EYE BLIND	Never Let You Go (Elektra/EEG)	1400	1451	31/0
2	3	MACY GRAY	I Try (Epic)	1382	1472	32/0
4	4	CREED	Higher (Wind-up)	1182	1166	29/0
5	5	TRACY CHAPMAN	Telling Stories... (Elektra/EEG)	1110	1066	33/0
8	6	RED HOT CHILI PEPPERS	Otherside (Warner Bros.)	1096	965	32/0
9	7	SMASH MOUTH	Then The Morning Comes (Interscope)	988	964	31/0
13	8	MATCHBOX TWENTY	Bent (Lava/Atlantic)	984	874	33/0
10	9	GOO GOO DOLLS	Broadway (Warner Bros.)	974	937	31/0
6	10	FAITH HILL	Breathe (Warner Bros.)	957	1063	21/0
7	11	TRAIN	Meet Virginia (Aware/Columbia)	945	1007	30/0
12	12	LENNY KRAVITZ	I Belong To You (Virgin)	894	903	29/0
11	13	SANTANA F/ROB THOMAS	Smooth (Arista)	815	927	30/0
14	14	SPLENDER	I Think God Can Explain (C2/Columbia)	779	774	29/0
15	15	FILTER	Take A Picture (Reprise)	709	725	27/0
18	16	STING	Desert Rose (A&M/Interscope)	656	590	25/2
-	17	BEN HARPER	Steal My Kisses (Virgin)	651	553	30/2
19	18	SANTANA F/PRODUCT G&B	Maria Maria (Arista)	645	580	21/2
-	19	NINE DAYS	Absolutely (Story Of A Girl) (550 Music/Epic)	616	521	27/2
17	20	GOO GOO DOLLS	Black Balloon (Warner Bros.)	551	593	29/0



35 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. © 2000, R&R Inc.

New & Active

LEONA NAESS Charm Attack (Outpost/MCA)
Total Plays: 478, Total Stations: 25, Adds: 1

SAVAGE GARDEN Crash And Burn (Columbia)
Total Plays: 421, Total Stations: 19, Adds: 0

GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire)
Total Plays: 319, Total Stations: 23, Adds: 6

TRAIN I Am (Aware/Columbia)
Total Plays: 222, Total Stations: 15, Adds: 0

MARC ANTHONY You Sang To Me (Columbia)
Total Plays: 220, Total Stations: 10, Adds: 1

COUNTING CROWS Mrs. Potter's... (DGC/Geffen/Interscope)
Total Plays: 154, Total Stations: 10, Adds: 1

ANGIE APARO Spaceship (Melisma/Arista)
Total Plays: 124, Total Stations: 8, Adds: 1

TRAVIS Why Does It Always Rain... (Independiente/Epic)
Total Plays: 99, Total Stations: 11, Adds: 1

TRINKET Boom (RCA)
Total Plays: 97, Total Stations: 10, Adds: 3

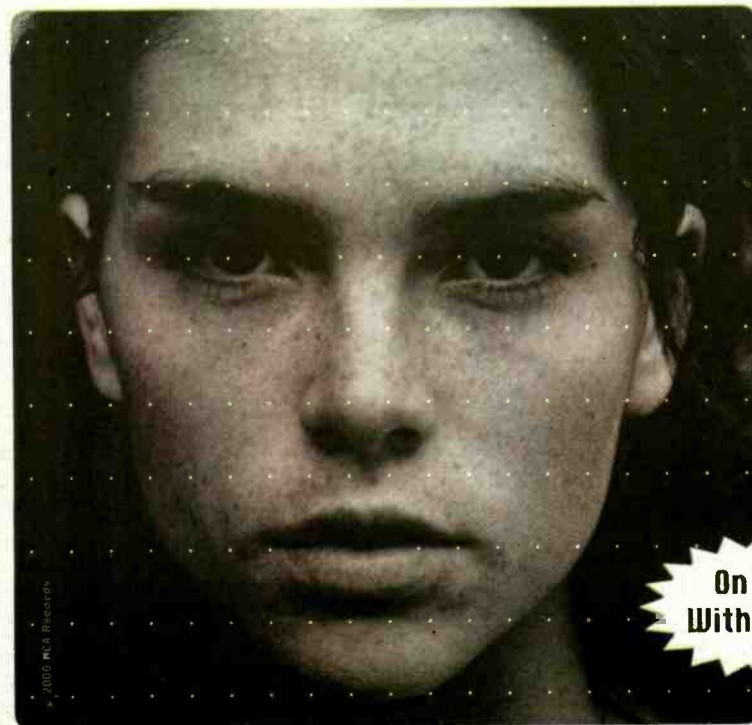
DEATHRAY Now That I Am Blind (Capricorn)
Total Plays: 86, Total Stations: 9, Adds: 1

NO DOUBT Ex-Girlfriend (Interscope)
Total Plays: 84, Total Stations: 5, Adds: 1

Songs ranked by total plays

TOP 100 POP/ALTERNATIVE POWER GOLD

1	GREEN DAY	Time Of Your Life (Good...)
2	CRANBERRIES	Dreams
3	SARAH MCLACHLAN	Angel
4	THIRD EYE BLIND	Jumper
5	TONIC	If You Could Only See
6	ALANIS MORISSETTE	Ironic
7	MARCY PLAYGROUND	Sex & Candy
8	THIRD EYE BLIND	Semi-Charmed Life
9	SUGAR RAY	Fly
10	SMASH MOUTH	Walkin' On The Sun
11	MATCHBOX 20	Real World
12	DUNCAN SHEIK	Barely Breathing
13	FASTBALL	The Way
14	SISTER HAZEL	All For You
15	OMC	How Bizarre
16	WALLFLOWERS	One Headlight
17	SHERYL CROW	All I Wanna Do
18	DAVE MATTHEWS BAND	Crash Into Me
19	MATCHBOX 20	3am
20	ALANIS MORISSETTE	You Learn
21	BLUES TRAVELER	Run-Around
22	SIMPLE MINDS	Don't You (Forget About Me)
23	MEREDITH BROOKS	Bitch
24	EDWIN MCCAIN	I'll Be
25	CHUMBAWUMBA	Tubthumping
26	ALANIS MORISSETTE	Hand In My Pocket
27	GOO GOO DOLLS	Name
28	ALANIS MORISSETTE	Head Over Feet
29	ALANIS MORISSETTE	You Oughta Know
30	SARAH MCLACHLAN	Building A Mystery
31	SHERYL CROW	If It Makes You Happy
32	GREEN DAY	When I Come Around
33	NO DOUBT	Don't Speak
34	MELISSA ETHERIDGE	I'm The Only One
35	JEWEL	You Were Meant For Me
36	R.E.M.	Losing My Religion
37	NATALIE MERCHANT	Wonder
38	MODERN ENGLISH	I Melt With You
39	OMD	If You Leave
40	CARDIGANS	Lovefool
41	COLLECTIVE SOUL	The World I Know
42	NATALIE MERCHANT	Carnival
43	SPIN DOCTORS	Two Princes
44	DISHWALLA	Counting Blue Cars
45	BLIND MELON	No Rain
46	PAULA COLE	I Don't Want To Wait
47	SHERYL CROW	Strong Enough
48	PETER GABRIEL	In Your Eyes
49	SOPHIE B. HAWKINS	Damn, I Wish I Was Your Lover
50	TIL TUESDAY	Voices Carry
51	EURHYTHMICS	Sweet Dreams (Are Made Of This)
52	EDIE BRICKELL & NEW BOHEMIANS	What I Am
53	SHAWN COLVIN	Sunny Came Home
54	EVERCLEAR	I Will Buy You A New Life
55	LISA LOEB & NINE STORIES	Stay (I Missed You)
56	DEEP BLUE SOMETHING	Breakfast At Tiffany's
57	INXS	Need You Tonight
58	THIRD EYE BLIND	How's It Going To Be?
59	EMF	Unbelievable
60	MATCHBOX 20	Push
61	VERVE PIPE	The Freshmen
62	TRACY CHAPMAN	Give Me One Reason
63	NATALIE MERCHANT	Jealousy
64	RED HOT CHILI PEPPERS	Under The Bridge
65	JESUS JONES	Right Here, Right Now
66	SARAH MCLACHLAN	Sweet Surrender
67	CRANBERRIES	Linger
68	DEL AMITRI	Roll To Me
69	PROCLAIMERS	I'm Gonna Be (500 Miles)
70	WHEN IN ROME	The Promise
71	10,000 MANIACS	These Are Days
72	JEWEL	Who Will Save Your Soul?
73	SARAH MCLACHLAN	Adia
74	SMASHING PUMPKINS	1979
75	GIN BLOSSOMS	Found Out About You
76	TOAD THE WET SPROCKET	All I Want
77	U2	I Still Haven't Found What...
78	COLLECTIVE SOUL	December
79	SOFT CELL	Tainted Love
80	COUNTING CROWS	Mr. Jones
81	JEWEL	Foolish Games
82	CLASH	Should I Stay Or Should I Go
83	R.E.M.	Man On The Moon
84	SHERYL CROW	A Change Would Do You Good
85	MELISSA ETHERIDGE	Come To My Window
86	NEW ORDER	True Faith
87	R.E.M.	It's The End Of The World As...
88	U2	With Or Without You
89	4 NON BLONDES	What's Up
90	DURAN DURAN	Ordinary World
91	GIN BLOSSOMS	Follow You Down
92	GIN BLOSSOMS	Hey Jealousy
93	HOOTIE & THE BLOWFISH	Only Wanna Be With You
94	DAVE MATTHEWS BAND	What Would You Say
95	UB40	Red Red Wine
96	B-52'S	Love Shack
97	NAKED EYES	Always Something There To...
98	NO DOUBT	Just A Girl
99	CURE	Just Like Heaven
100	DES'REE	You Gotta Be



"Charm Attack"
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Debut R&R Hot AC **30**

Adult Top 40 Monitor **32*-29***

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Musicmaker.com recently made history by being the first company of any kind to release a song to radio exclusively via the Internet that also became a top 5 track on R&R's Rock chart (based on the 4/28 issue). In fact, Jimmy Page & The Black Crowes' version of the Led Zeppelin classic "What Is and What Never Should Be" was the first such song on any R&R chart. Critics may have pooh-poohed the effort, but Musicmaker.com was undaunted, believing that demand would be high.

They were right. And one more hook provided enough incentive to radio to make it a no-brainer: Musicmaker.com offered each station a percentage of the sales for every purchase of the product from the station's website. That model is now being repeated with The Who.

Nineteen-year music industry veteran **Don Maggi** consults Musicmaker.com. In his career he has booked concerts; done promotion at Atlantic, Geffen and Interscope; worked in artist management with Doc McGhee and Left Bank and started his own company, Entertainment Inc. That company represents or has represented Pepsi, TVT, Musicmaker.com and Alliance, among others, in business development, marketing and promotion.

Maggi had been licensing music to Musicmaker.com when he "came across this opportunity with Danny Socoloff, who is an old friend, for the deal with the Page/Black Crowes and The Who records. Bill Curbishley, the manager of the bands, is a very prominent manager in the business, and he was very aggressive when we pitched this idea. He liked it a lot, and, much to his credit, we pursued it, and it's been very successful."

Something Different

Just what kind of company is Musicmaker.com? Maggi explains, "It is a custom compilation and digital download company. For these two records Musicmaker became an Internet record company. We tried something different because we heard how phenomenal this music is, and, obviously, it is from artists who are world-renowned.

"The idea behind Musicmaker is to give the public the opportunity to pick the songs they like and make their own CDs. We can either burn them and ship them or let people digitally download them. On the actual CDs we allow for personalization, such as 'Happy Birthday, Bill' or whatever you want.

"With that idea, we licensed whole albums from superstar artists. Usually we license catalogs like EMI, TVT and Zomba. The consumer can then choose any of the tracks on the Musicmaker.com site — hundreds of thousands of songs — to make their own custom CDs.

"We decided to try something different with this superstar talent. We took the recording of the Page/Crowes concert, which was mostly Led Zeppelin songs, and released it as a record you can only buy on the Internet. Because we thought that these tracks were so significant and different, we decided to take a shot at going to radio with it. The real twist to make it exciting to radio was to not just let them play the record, but to empower their websites to sell it. With a link to Musicmaker.com, radio stations could receive revenue from the sales of the record and have the opportunity to be very viable to their listeners."

A 15% commission on each gross sale (not including shipping and handling) for the full CD could add up to more than just a few pennies here and there. Maggi notes, "We'll send out royalty checks quarterly to radio, and the radio stations can track their sales themselves on the Musicmaker website."

A Unique Service

Aside from the commerce aspect, Maggi points out how radio can provide a unique service for its listeners, at least in the short term. "The fact is that listeners have an opportunity to get something they can't get anywhere else. You can't go to a record store and buy it, but you can go to a radio station's website and get it. I think that means so much more to the fan.

"From what I've noticed, if a radio station wants to sell the hell out of it, they promote it really well. If it's on the third page of your website, and you don't say anything on-air, you aren't going to sell a whole lot.

"While providing opportunities for radio, the promotion was not intended to exclude retail. It gives radio a close relationship with its fans and with digital downloads, selling product, new revenue streams and being a real part of a success story across-the-board for a record. I think as far as setting up a record — one that will also be sold at retail in the future — it just plays into

making something that much bigger. I am sure that when this Page/Crowes record goes to retail, it's going to do incredibly well.

"We have The Who's record coming on April 10. It's a unique record celebrating the fact that they are back, playing with a five-piece band. We'll follow pretty much the same pattern we did with Jimmy Page. We have a single from the record called 'You Better You Bet,' which was recorded live in either London or Chicago. The record is called *From the Blues to the Bush* because it was recorded live in Chicago at the House of Blues and in Shepherd's Bush in London, where The Who started.

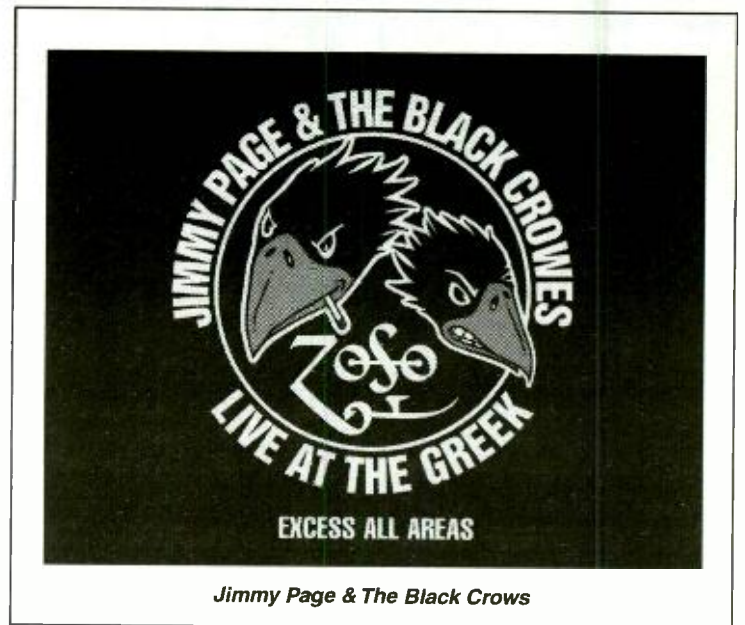
"There are 140-150 radio stations playing this, and over 100 are participating. I can safely say that the sales on this record have outgrown the expectations of our wildest imagination. It is selling incredibly well."

Immediate Impact

WRAT/Monmouth-Ocean PD Carl Craft is satisfied with the overall results of the project. He relates his experience. "When it first broke and we had just the download available, the hits to our website increased tremendously. It broke on a Friday afternoon here, and the hits for that weekend were more than the combined hits we'd had all week. It showed an immediate impact on visits to the site.

"There were some problems initially with people being unable to purchase or download the music to their computers just because there was so much national activity on the Musicmaker.com servers. But since that calmed down a few days later, I haven't heard those comments again. From a technical aspect, everything has worked out just fine."

Craft put the link on WRAT's home page. "I wanted to make it as easy as possible for people to find. This was one of the first commercial tests we've done for our website. We'd done just the basics previously: our concert schedule, special event locations, etc. And we'd been in the process of creating a new site, which is now online. The Page/Crowes download was our first test to see if listeners were paying



Jimmy Page & The Black Crowes

attention to us talking about our website. There's no question that they are listening to the message that directs them to our site.

"I don't know how many discs we've sold, but I know we've done over \$1,600 in business on the Internet. Hey, that's not bad. For what? For something that links us with one of the hottest things going right now — Jimmy Page & The Black Crowes. It couldn't be any more in-the-pocket for a Rock station. It's been a happy marriage for us. I'm a gigantic fan of The Black Crowes — I even liked the bad stuff. When this came down the pike, I was in."

As for The Who, Craft says he is somewhat interested and will probably put a link on the station's site for the project.

Heritage Helps

Craft believes that the heritage of Jimmy Page & The Black Crowes and The Who has a lot to do with the success of the online sales, but that could change in the future. "I got an e-mail from a listener who is totally bumming because he can't find the Moke CD. We've been playing it for months. We're the only station in the market playing it, and because it's only us, it's not being stocked at retail.

"Admittedly, I don't think there are a lot of people wandering around ask-

ing for Moke, but if there is one, wouldn't it be cool if I could e-mail him instructions on where to go on our web page to buy it at a discount? I think he'd be a happy camper.

"Along with the heritage of the artists driving the majority of the sales for Page/Crowes, the love the jocks had for the tune also played a big part. We were gushing on the air about it. I'm not ashamed to say the damn thing brought tears to my eyes the first time I heard it — it was that real.

"The process was a little confusing to begin with. I was drawn into it sideways, if you will. I got a tip that the song was coming, but I didn't hear about it from Musicmaker. I thought it wasn't going to be multiformat and they were only going to take it to Classic Rock.

"As long as Musicmaker's net is thrown wide enough to hit as many people as possible, they'll be fine in the future. That was the only downside: Initially, I had to do a lot of the legwork myself. But a week or two later we saw the trade ads and the ads in the faxes, so I realized they were getting the info out. I guess we were just a little ahead of them."

Craft's fiancée ordered the CD without any problems. "In fact, I stole it from her to play on the air and had to order another one for her. We had two successful purchases out of my household."

PAUL RODGERS

"Drifters"

The First Single From His New CD "ELECTRIC"

IN STORES JUNE 6

GOING FOR ADDS 5/9!

**ADD IT NOW...
PLAY IT ALL SUMMER!**



R&R Rock Top 50

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	3 DOORS DOWN Kryptonite (Republic/Universal)	1834	+39	115817	16	70/0
2	2	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	1495	+50	90302	16	69/0
4	3	PEARL JAM Nothing As It Seems (Epic)	1107	+67	66764	3	64/1
3	4	AC/DC Stiff Upper Lip (EastWest/EEG)	1072	-87	60071	13	57/0
19	5	METALLICA I Disappear (Hollywood)	1025	+486	62635	2	65/7
13	6	CREED With Arms Wide Open (Wind-up)	929	+245	58646	4	64/4
5	7	JIMMY PAGE & BLACK CROWES What Is & What... (Musicmaker.com)	811	-84	46228	9	46/0
14	8	STONE TEMPLE PILOTS Sour Girl (Atlantic)	775	+114	44915	5	55/4
9	9	CAROLINE'S SPINE Nothing To Prove (Hollywood)	774	+31	43511	10	56/0
10	10	DON HENLEY Workin' It (Warner Bros.)	741	+11	40082	6	42/0
11	11	NICKELBACK Leader Of Men (Roadrunner)	724	+5	40121	13	59/1
7	12	STIR New Beginning (Capitol)	713	-39	39840	12	55/1
6	13	METALLICA No Leaf Clover (Elektra/EEG)	649	-125	47696	22	49/0
12	14	GODSMACK Voodoo (Republic/Universal)	645	-65	37217	24	38/0
8	15	PINK FLOYD Young Lust (Columbia)	641	-106	37103	6	50/0
22	16	MATCHBOX TWENTY Bent (Lava/Atlantic)	587	+159	34094	3	41/2
16	17	CREED What If (Wind-up)	576	-62	35356	18	44/0
15	18	CREED Higher (Wind-up)	570	-76	50794	34	50/0
17	19	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	565	-15	35625	19	41/0
20	20	MONSTER MAGNET Silver Future (Restless)	489	+6	23600	7	44/1
23	21	STAINED Home (Flip/Elektra/EEG)	472	+54	25074	13	37/0
18	22	KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)	464	-79	21055	16	36/0
21	23	SHANNON CURFMAN Playing With Fire (Arista)	415	-38	26098	9	35/1
24	24	GOO GOO DOLLS Broadway (Warner Bros.)	395	+25	22855	5	30/0
27	25	U.P.O. Godless (Epic)	389	+66	25297	4	42/5
30	26	A PERFECT CIRCLE Judith (Virgin)	363	+100	22233	3	37/6
29	27	KORN Make Me Bad (Immortal/Epic)	289	+16	13315	11	23/0
25	28	LIVE Run To The Water (Radioactive/MCA)	286	-80	16820	15	26/0
45	29	FOO FIGHTERS Breakout (Roswell/RCA)	265	+110	12807	2	29/6
41	30	COUNTING CROWS Mrs. Potter's Lullaby (DGC/Geffen/Interscope)	263	+88	12714	3	29/4
26	31	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	261	-90	15548	12	21/0
34	32	INCUBUS Pardon Me (Immortal/Epic)	252	+13	18553	9	19/3
28	33	GOV'T MULE Bad Little Doggie (Capricorn)	250	-50	15819	15	21/0
31	34	SYSTEM OF A DOWN Spiders (American/Columbia)	249	-9	13894	8	31/0
35	35	PANTERA Revolution Is My Name (EastWest/EEG)	236	-2	10456	8	25/0
33	36	8STOPS7 Satisfied (Reprise)	234	-5	13609	12	28/1
32	37	LIT Miserable (RCA)	197	-46	13409	11	16/0
40	38	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	191	+14	8569	8	16/0
39	39	FULL DEVIL JACKET Now You Know (Enclave/IDJMG)	181	+1	7334	7	24/1
37	40	FILTER The Best Things (Reprise)	181	-37	6581	5	15/0
48	41	NIXONS First Trip (Koch)	178	+36	7133	3	20/1
38	42	DAYS OF THE NEW Weapon And The Wound (Outpost/Interscope)	163	-45	9011	16	14/0
44	43	WONDERLAND Wonderland (Jericho/Sire)	155	-7	6500	5	19/0
36	44	FOO FIGHTERS Stacked Actors (Roswell/RCA)	152	-71	8537	14	16/0
46	45	POWERMAN 5000 Supernova Goes Pop (DreamWorks)	147	+1	5849	4	15/0
49	46	MOKE Wheel In Motion (Ultimatum)	143	+5	5468	3	16/0
Debut	47	INDIGENOUS Little Time (Pachyderm)	136	+81	10046	1	19/3
47	48	SEVENDUST Waffle (TVT)	135	-10	5929	12	14/0
Debut	49	HAIR OF THE DOG Rise (Spitfire)	135	+13	6330	1	13/0
Debut	50	BUSH Warm Machine (Trauma)	130	+88	14100	1	16/6

Most Added

ARTIST TITLE LABEL(S)	ADDS
KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	12
STEVE EARLE Transcendental Blues (E-Squared/Artemis)	11
OFFSPRING Totalimmortal (Elektra/EEG)	10
METALLICA I Disappear (Hollywood)	7
A PERFECT CIRCLE Judith (Virgin)	6
FOO FIGHTERS Breakout (Roswell/RCA)	6
BUSH Warm Machine (Trauma)	6
PHISH Heavy Things (Elektra/EEG)	6
U.P.O. Godless (Epic)	5
PINK FLOYD In The Flesh? (Columbia)	5
BLACK LABEL SOCIETY Counterfeit God (Spitfire)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
METALLICA I Disappear (Hollywood)	+486
CREED With Arms Wide Open (Wind-up)	+245
MATCHBOX TWENTY Bent (Lava/Atlantic)	+159
STONE TEMPLE PILOTS Sour Girl (Atlantic)	+114
FOO FIGHTERS Breakout (Roswell/RCA)	+110
A PERFECT CIRCLE Judith (Virgin)	+100
COUNTING CROWS Mrs. Potter's... (DGC/Geffen/Interscope)	+88
BUSH Warm Machine (Trauma)	+88
INDIGENOUS Little Time (Pachyderm)	+81
PEARL JAM Nothing As It Seems (Epic)	+67

Breakers

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



70 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

"BLOW ME A KISS"

from the upcoming CD "Brutal Planet" Couldn't Wait:
KLAQ KFZX

DESTRUCTION OF AIRWAVES BEGINS MAY 9

Contact Rob Gill (973)378-5889 riffraff19@home.com

New & Active

CATHERINE WHEEL Sparks Are... (Columbia)
 Total Plays: 121, Total Stations: 20, Adds: 4

PHISH Heavy Things (Elektra/EEG)
 Total Plays: 96, Total Stations: 16, Adds: 6

7TH HOUSE Gypsy Queen (Blackbird/Atlantic)
 Total Plays: 81, Total Stations: 11, Adds: 0

PAT MCGEE BAND Runaway (Giant/WB)
 Total Plays: 79, Total Stations: 12, Adds: 1

ZZ TOP Poke Chop Sandwich (RCA)
 Total Plays: 77, Total Stations: 8, Adds: 2

DEADLIGHTS Amplifier (QED/Elektra/EEG)
 Total Plays: 68, Total Stations: 11, Adds: 0

KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)
 Total Plays: 67, Total Stations: 13, Adds: 12

OISTURBED Stupify (Giant/Reprise)
 Total Plays: 65, Total Stations: 8, Adds: 2

ROBERT BRADLEY'S BLACKWATER... Higher (RCA)
 Total Plays: 63, Total Stations: 6, Adds: 0

VERUCA SALT Born Entertainer (Velveteen/Beyond)
 Total Plays: 61, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Played Recurrents

FOO FIGHTERS Learn To Fly (Roswell/RCA)

COLLECTIVE SOUL Heavy (Atlantic)

BUSH The Chemicals Between Us (Trauma)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

SANTANA F/EVERLAST Put Your Lights On (Arista)

LIVE The Dolphin's Cry (Radioactive/MCA)

LENNY KRAVITZ Fly Away (Virgin)

SANTANA F/ROB THOMAS Smooth (Arista)

GODSMACK Keep Away (Republic/Universal)

FILTER Take A Picture (Reprise)

OLEANDER Why I'm Here (Republic/Universal)

BUCKCHERRY Lit Up (DreamWorks)

GODSMACK Whatever (Republic/Universal)

EVERLAST What It's Like (Tommy Boy)

LENNY KRAVITZ American Woman (Maverick/Virgin)

LIT My Own Worst Enemy (RCA)

DAYS OF THE NEW Enemy (Outpost/Interscope)

TRAIN Meet Virginia (Aware/Columbia)

TONIC You Wanted More (Universal)

METALLICA Turn The Page (Elektra/EEG)

TOP 100 ROCK POWER GOLD

- | | |
|--|--|
| 1 KENNY WAYNE SHEPHERD Blue On Black | 51 ZZ TOP Legs |
| 2 RUSH Tom Sawyer | 52 DEF LEPPARD Photograph |
| 3 AEROSMITH Sweet Emotion | 53 JIMI HENDRIX Foxey Lady |
| 4 AC/DC You Shook Me All Night Long | 54 LED ZEPPELIN Immigrant Song |
| 5 JIMI HENDRIX All Along The Watchtower | 55 AEROSMITH Rag Doll |
| 6 AC/DC Back In Black | 56 PINK FLOYD Time |
| 7 ZZ TOP La Grange | 57 JUDAS PRIEST You've Got Another Thing Comin' |
| 8 OZZY OSBOURNE Crazy Train | 58 DAYS OF THE NEW Touch, Peel & Stand |
| 9 SCORPIONS No One Like You | 59 TED NUGENT Cat Scratch Fever |
| 10 RUSH Limelight | 60 ZZ TOP Gimme All You Lovin |
| 11 AEROSMITH Dream On | 61 QUEEN Fat Bottomed Girls |
| 12 AEROSMITH Walk This Way | 62 VAN HALEN Jamie's Cryin' |
| 13 GUNS N' ROSES Sweet Child O' Mine | 63 BILLY IDOL Rebel Yell |
| 14 PINK FLOYD Young Lust | 64 OZZY OSBOURNE Flying High Again |
| 15 BLACK CROWES Hard To Handle | 65 BOSTON Rock And Roll Band |
| 16 JIMI HENDRIX Purple Haze | 66 PINK FLOYD Learning To Fly |
| 17 KANSAS Carry On Wayward Son | 67 BAD COMPANY Bad Company |
| 18 GEORGE THOROGOOD Bad To The Bone | 68 LED ZEPPELIN Whole Lotta Love |
| 19 VAN HALEN Panama | 69 LED ZEPPELIN Over The Hills And Far Away |
| 20 BLACK SABBATH Paranoid | 70 OZZY OSBOURNE Mama, I'm Coming Home |
| 21 AC/DC Highway To Hell | 71 THIN LIZZY The Boys Are Back In Town |
| 22 RUSH Spirit Of Radio | 72 PINK FLOYD Have A Cigar |
| 23 ZZ TOP Sharp Dressed Man | 73 BAD COMPANY Rock And Roll Fantasy |
| 24 ZZ TOP Tush | 74 VAN HALEN And The Cradle Will Rock |
| 25 PINK FLOYD Comfortably Numb | 75 VAN HALEN I'll Wait |
| 26 BLUE OYSTER CULT (Don't Fear) The Reaper | 76 EAGLES Life In The Fast Lane |
| 27 VAN HALEN You Really Got Me | 77 ROLLING STONES Start Me Up |
| 28 STONE TEMPLE PILOTS Interstate Love Song | 78 BOSTON Smokin' |
| 29 STEVIE RAY VAUGHAN Pride And Joy | 79 GOLDEN EARRING Radar Love |
| 30 RED RIDER Lunatic Fringe | 80 HEART Barracuda |
| 31 SCORPIONS Rock You Like A Hurricane | 81 PINK FLOYD Wish You Were Here |
| 32 AC/DC Dirty Deeds Done Dirt Cheap | 82 PINK FLOYD Brain Damage/Eclipse |
| 33 LYNYRD SKYNYRD Sweet Home Alabama | 83 SAMMY HAGAR I Can't Drive 55 |
| 34 VAN HALEN Runnin' With The Devil | 84 JIMI HENDRIX Fire |
| 35 PINK FLOYD Run Like Hell | 85 LED ZEPPELIN Kashmir |
| 36 GUNS N' ROSES Paradise City | 86 BOSTON Foreplay/Long Time |
| 37 LED ZEPPELIN Black Dog | 87 PINK FLOYD Money |
| 38 LED ZEPPELIN Ocean | 88 AC/DC T.N.T. |
| 39 LED ZEPPELIN Rock & Roll | 89 LEO ZEPPELIN Ramble On |
| 40 BILLY SQUIER Lonely Is The Night | 90 ROLLING STONES Sympathy For The Devil |
| 41 TOM PETTY Runnin' Down A Dream | 91 RUSH Freewill |
| 42 BOSTON Peace Of Mind | 92 CREED What's This Life For |
| 43 PINK FLOYD Hey You | 93 AEROSMITH Dude (Looks Like A Lady) |
| 44 BILLY IDOL White Wedding | 94 GOLDEN EARRING Twilight Zone |
| 45 NAZARETH Hair Of The Dog | 95 POLICE Roxanne |
| 46 GUNS N' ROSES Welcome To The Jungle | 96 AC/DC Hell's Bells |
| 47 BOSTON More Than A Feeling | 97 EAGLES Hotel California |
| 48 BLUE OYSTER CULT Burnin' For You | 98 JOE WALSH Rocky Mountain Way |
| 49 STEVIE RAY VAUGHAN Crossfire | 99 VAN HALEN Dance The Night Away |
| 50 STONE TEMPLE PILOTS Plush | 100 VAN HALEN Ain't Talkin' 'Bout Love |

ROCK Going For Adds 5/9/00

- BILLIONAIRE** Touching Down (Republic/Universal)
BON JOVI It's My Life (Island/IDJMG)
ALICE COOPER Blow Me A Kiss (Spitfire)
JESSE JAMES DUPREE Mainline (V2)
PODUNK Dashboard Mary (Matchbox)
PAUL RODGERS Drifters (CMC)
SUPAFUZZ I Am The King (Gotham)



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April 2000. © 2000, R&R Inc.

Rock Playlists

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

MARKET #4 KSIJ/San Francisco Clear Channel (415) 371-7511 Richards/Berg 12+ Cume 341,700

MARKET #5 WMMR/Philadelphia Greater Media (610) 771-0933 Milkman/Zipeto 12+ Cume 620,900

MARKET #14 KISW/Seattle-Tacoma Entercom (206) 285-7625 Ryan/Faulkner 12+ Cume 256,100

MARKET #16 KDKB/Phoenix Sandusky (480) 897-9300 Bonadonna 12+ Cume 170,100

MARKET #18 WBAB/Nassau-Suffolk Cox (631) 587-1023 Edwards/Tortora/Parise 12+ Cume 251,800

MARKET #22 WDVE/Pittsburgh AMFM (412) 937-1441 Hart/Porter 12+ Cume 406,800

MARKET #26 WEBN/Cincinnati Clear Channel (513) 621-9326 Walter/Garrett 12+ Cume 332,500

MARKET #28 KCAL/Riverside Anaheim (909) 793-3554 Hoffman/Matthews 12+ Cume 136,000

MARKET #31 WLUM/Milwaukee All Pro (414) 771-1021 Hawke 12+ Cume 150,000

MARKET #33 WHJY/Providence AMFM (401) 228-0032 Bevilacqua/Schifino 12+ Cume 279,200

MARKET #35 KBER/Salt Lake City Citadel (801) 485-6700 Jones/Powers 12+ Cume 136,800

MARKET #40 KOMP/Las Vegas Lotus (702) 876-1460 Griffin/Marty 12+ Cume 89,500

MARKET #41 WXRJ/Greensboro 94.5 the rock station (336) 727-8826 Satterfield/Gan 12+ Cume 110,500

MARKET #48 WBBB/Raleigh-Durham Clear Channel (919) 876-3831 Meyer 12+ Cume 157,900

MARKET #53 WTFX/Louisville Clear Channel (502) 479-2222 Lee/O'Lone 12+ Cume 99,900

MARKET #54 KATT/Oklahoma City Citadel (405) 848-0100 Baker/Daniels 12+ Cume 157,000

MARKET #56 WTUE/Dayton Clear Channel (937) 224-1137 Thomas/Kramer/Beaulieu 12+ Cume 187,800

MARKET #57 WRXL/Richmond Clear Channel (804) 756-6400 Illes/Maybee 12+ Cume 112,300

MARKET #59 WYPX/Albany, NY AMFM (518) 785-9061 Cooper 12+ Cume 123,800

MARKET #61 KLPX/Tucson Lotus Communication (520) 622-6711 Miles 12+ Cume 92,100

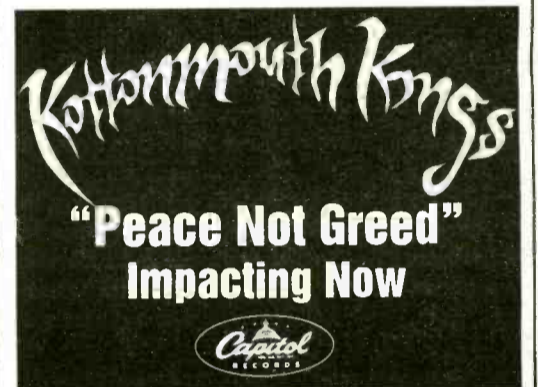
R&R Active Rock Top 50

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	3 DOORS DOWN Kryptonite (Republic/Universal)	2315	+21	207930	18	71/0
	2	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	1764	-75	151696	18	69/0
13	3	METALLICA I Disappear (Hollywood)	1715	+668	167289	2	71/0
3	4	INCUBUS Pardon Me (Immortal/Epic)	1658	+24	117139	25	63/0
4	5	KORN Make Me Bad (Immortal/Epic)	1549	+28	130388	13	70/0
7	6	STAIN'D Home (Flip/Elektra/EEG)	1472	+123	112115	15	70/0
6	7	PEARL JAM Nothing As It Seems (Epic)	1435	+63	121556	3	70/0
9	8	A PERFECT CIRCLE Judith (Virgin)	1365	+121	119904	4	72/3
5	9	GODSMACK Voodoo (Republic/Universal)	1336	-51	111391	25	64/0
12	10	CREED With Arms Wide Open (Wind-up)	1331	+218	121254	6	71/4
10	11	NICKELBACK Leader Of Men (Roadrunner)	1309	+82	95811	13	69/2
11	12	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	1131	-22	94049	13	64/0
8	13	CREED What If (Wind-up)	1104	-163	96798	19	57/0
17	14	MONSTER MAGNET Silver Future (Restless)	1010	+44	68032	8	61/0
20	15	STONE TEMPLE PILOTS Sour Girl (Atlantic)	995	+126	80133	7	57/2
16	16	LIMP BIZKIT Break Stuff (Flip/Interscope)	980	-2	89923	12	58/0
21	17	8STOPS7 Satisfied (Reprise)	887	+58	65885	13	58/1
22	18	U.P.O. Godless (Epic)	872	+56	62213	5	64/1
15	19	METALLICA No Leaf Clover (Elektra/EEG)	854	-136	65516	22	63/0
14	20	AC/DC Stiff Upper Lip (EastWest/EEG)	799	-195	52113	13	43/0
23	21	PANTERA Revolution Is My Name (EastWest/EEG)	773	-7	71619	9	59/1
19	22	SEVENDUST Waffle (TVT)	750	-128	67920	13	52/0
25	23	FILTER The Best Things (Reprise)	743	-6	50295	7	49/0
26	24	FULL DEVIL JACKET Now You Know (Enclave/IDJMG)	694	+6	56292	9	58/1
18	25	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	686	-226	65608	12	42/0
27	26	SYSTEM OF A DOWN Spiders (American/Columbia)	670	-7	55316	11	57/0
24	27	STIR New Beginning (Capitol)	605	-156	36217	12	42/0
28	28	CAROLINE'S SPINE Nothing To Prove (Hollywood)	573	-9	32775	10	41/0
29	29	BLINK-182 Adam's Song (MCA)	554	+21	35584	6	29/0
32	30	PAPA ROACH Last Resort (DreamWorks)	522	+66	44641	8	45/4
30	31	DISTURBED Stupify (Giant/Reprise)	512	+25	43399	6	51/4
35	32	ONE MINUTE SILENCE Holy Man (V2)	465	+35	35570	8	41/0
40	33	FOO FIGHTERS Breakout (Roswell/RCA)	423	+143	34509	2	44/8
Debut	34	KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	412	+299	47444	1	48/41
38	35	POWERMAN 5000 Supernova Goes Pop (DreamWorks)	411	+51	27685	5	41/3
49	36	BUSH Warm Machine (Trauma)	398	+209	44963	2	40/8
31	37	STATIC-X I'm With Stupid (He's A Loser) (Warner Bros.)	392	-80	32664	9	44/0
37	38	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	380	-8	34512	20	30/0
44	39	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	374	+114	41630	3	24/8
42	40	MATCHBOX TWENTY Bent (Lava/Atlantic)	352	+81	24984	2	19/0
36	41	KITTIE Brackish (NG/Artemis)	321	-100	34524	15	39/0
41	42	APARTMENT 26 Basic Breakdown (Hollywood)	301	+27	23251	3	42/5
34	43	FOO FIGHTERS Stacked Actors (Roswell/RCA)	262	-173	27006	15	19/0
46	44	NIXONS First Trip (Koch)	260	+34	24148	4	21/1
39	45	LIT Miserable (RCA)	254	-51	29509	11	17/0
Debut	46	CATHERINE WHEEL Sparks Are Gonna Fly (Columbia)	221	+103	13292	1	27/5
47	47	DOPE Everything Sucks (Flip/Epic)	205	-16	16405	8	26/1
45	48	GUANO APES Lords Of The Boards (Super Sonic/RCA)	201	-28	17530	6	26/0
43	49	PINK FLOYD Young Lust (Columbia)	177	-86	28498	6	20/0
Debut	50	VERUCA SALT Born Entertainer (Velveteen/Beyond)	162	+17	13562	1	17/0

Most Added[®]

ARTIST TITLE LABEL(S)	ADDS
KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	41
OFFSPRING Totalimmortal (Elektra/EEG)	21
FU MANCHU Over The Edge (Mammoth)	10
FOO FIGHTERS Breakout (Roswell/RCA)	8
BUSH Warm Machine (Trauma)	8
BENDER Superfly (TVT)	8
LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	8
STEP KINGS Right Is Wrong (Roadrunner)	6
BROUGHAM Murked Out (Warner Bros.)	6
APARTMENT 26 Basic Breakdown (Hollywood)	5
CATHERINE WHEEL Sparks Are Gonna Fly (Columbia)	5



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
METALLICA I Disappear (Hollywood)	+668
KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	+299
CREED With Arms Wide Open (Wind-up)	+218
BUSH Warm Machine (Trauma)	+209
FOO FIGHTERS Breakout (Roswell/RCA)	+143
STONE TEMPLE PILOTS Sour Girl (Atlantic)	+126
STAIN'D Home (Flip/Elektra/EEG)	+123
A PERFECT CIRCLE Judith (Virgin)	+121
LIMP BIZKIT Take A Look Around... (Hollywood)	+114
CATHERINE WHEEL Sparks Are Gonna Fly (Columbia)	+103

Breakers[®]

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

72 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



AC/DC
Satellite Blues
The new single from Stiff Upper Lip

5-15-00

PRODUCED BY GEORGE YOUNG MANAGEMENT ALVIN HANDWERKER/PRAGER AND FENTON
ON EASTWEST RECORDS AMERICA COMPACT DISCS AND CASSETTES www.acdcband.com



New & Active

DEADLIGHTS Amplifier (QED/Elektra/EEG)
Total Plays: 161, Total Stations: 24, Adds: 1

MOKE Wheel In Motion (Ultimatum)
Total Plays: 133, Total Stations: 13, Adds: 0

U.S. CRUSH Bleed (Immortal/Virgin)
Total Plays: 109, Total Stations: 13, Adds: 0

STEP KINGS Right Is Wrong (Roadrunner)
Total Plays: 104, Total Stations: 18, Adds: 6

7TH HOUSE Gypsy Queen (Blackbird/Atlantic)
Total Plays: 103, Total Stations: 10, Adds: 0

BENDER Superfly (TVT)
Total Plays: 89, Total Stations: 27, Adds: 8

BROUGHAM Murked Out (Warner Bros.)
Total Plays: 88, Total Stations: 17, Adds: 6

UNBAND Geez Louise (TVT)
Total Plays: 66, Total Stations: 12, Adds: 2

WONDERLAND Wonderland (Jericho/Sire)
Total Plays: 64, Total Stations: 9, Adds: 2

OFFSPRING Totalimmortal (Elektra/EEG)
Total Plays: 59, Total Stations: 23, Adds: 21

Songs ranked by total plays

Most Played Recurrents

GODSMACK Keep Away (Republic/Universal)

STAINED Mudshovel (Flip/Elektra/EEG)

CREED Higher (Wind-up)

LIMP BIZKIT Re-Arranged (Flip/Interscope)

GODSMACK Whatever (Republic/Universal)

KORN Falling Away From Me (Immortal/Epic)

BUSH The Chemicals Between Us (Trauma)

RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)

P.O.D. Southtown (Atlantic)

BUCKCHERRY Lit Up (DreamWorks)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

OLEANDER Why I'm Here (Republic/Universal)

SLIPKNOT Wait And Bleed (Roadrunner)

ROB ZOMBIE Dragula (Geffen/Interscope)

KID ROCK Bawitdaba (Top Dog/Lava/Atlantic)

KORN Freak On A Leash (Immortal/Epic)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

GUANO APES Open Your Eyes (Super Sonic/RCA)

COLLECTIVE SOUL Heavy (Atlantic)

SEVENDUST Denial (TVT)

TOP 100 ACTIVE ROCK POWER GOLD

- 1 ALICE IN CHAINS Man In The Box
- 2 NIRVANA Smells Like Teen Spirit
- 3 STONE TEMPLE PILOTS Plush
- 4 DAYS OF THE NEW Touch, Peel & Stand
- 5 CREED What's This Life For
- 6 CREED My Own Prison
- 7 PEARL JAM Alive
- 8 PEARL JAM Even Flow
- 9 NIRVANA Come As You Are
- 10 CREED Torn
- 11 STONE TEMPLE PILOTS Interstate Love Song
- 12 OFFSPRING Self Esteem
- 13 STONE TEMPLE PILOTS Vasoline
- 14 OZZY OSBOURNE Crazy Train
- 15 SOUNDGARDEN Spoonman
- 16 SOUNDGARDEN Black Hole Sun
- 17 KENNY WAYNE SHEPHERD Blue On Black
- 18 CANDLEBOX Far Behind
- 19 METALLICA Enter Sandman
- 20 NIRVANA In Bloom
- 21 ALICE IN CHAINS Would?
- 22 PEARL JAM Jeremy
- 23 GUNS N' ROSES Welcome To The Jungle
- 24 SOUNDGARDEN Fell On Black Days
- 25 AC/DC You Shook Me All Night Long
- 26 LENNY KRAVITZ Are You Gonna Go My Way
- 27 GUNS N' ROSES Sweet Child O' Mine
- 28 GUNS N' ROSES Paradise City
- 29 STABBING WESTWARD Save Yourself
- 30 AC/DC Back In Black
- 31 TOOL Sober
- 32 BUSH Comedown
- 33 GREEN DAY Brain Stew
- 34 BUSH Machinehead
- 35 ALICE IN CHAINS Rooster
- 36 NIRVANA Lithium
- 37 AEROSMITH Sweet Emotion
- 38 RUSH Tom Sawyer
- 39 OFFSPRING Come Out And Play (...Separated)
- 40 BLACK SABBATH Paranoid
- 41 SEVEN MARY THREE Cumbersome
- 42 PEARL JAM Black
- 43 FAITH NO MORE Epic
- 44 STONE TEMPLE PILOTS Sex Type Thing
- 45 FOO FIGHTERS Everlong
- 46 AC/DC Highway To Hell
- 47 GREEN DAY When I Come Around
- 48 WHITE ZOMBIE More Human Than Human
- 49 METALLICA The Unforgiven
- 50 NIRVANA All Apologies
- 51 FILTER Hey Man, Nice Shot
- 52 OZZY OSBOURNE Flying High Again
- 53 VAN HALEN Panama
- 54 JANE'S ADDICTION Been Caught Stealing
- 55 VAN HALEN You Really Got Me
- 56 BLACK CROWES Hard To Handle
- 57 LIVING COLOUR Cult Of Personality
- 58 BUSH Everything Zen
- 59 VAN HALEN Runnin' With The Devil
- 60 STONE TEMPLE PILOTS Big Empty
- 61 AC/DC Dirty Deeds Done Dirt Cheap
- 62 NIRVANA Heart-Shaped Box
- 63 TOADIES Possum Kingdom
- 64 STONE TEMPLE PILOTS Wicked Garden
- 65 OFFSPRING Gone Away
- 66 SCORPIONS Rock You Like A Hurricane
- 67 SMASHING PUMPKINS Bullet With Butterfly...
- 68 CRACKER Low
- 69 METALLICA Until It Sleeps
- 70 SCORPIONS No One Like You
- 71 AC/DC Hell's Bells
- 72 EVE 6 Inside Out
- 73 TOOL Forty Six & 2
- 74 RED HOT CHILI PEPPERS Under The Bridge
- 75 FOO FIGHTERS My Hero
- 76 VAN HALEN Hot For Teacher
- 77 JIMI HENDRIX Purple Haze
- 78 OZZY OSBOURNE No More Tears
- 79 BUSH Little Things
- 80 WHITE ZOMBIE Thunder Kiss '65
- 81 BLACK SABBATH Iron Man
- 82 CANDLEBOX You
- 83 METALLICA Nothing Else Matters
- 84 EVERCLEAR Santa Monica (Watch The...)
- 85 SOUNDGARDEN Outshined
- 86 LED ZEPPELIN Black Dog
- 87 ALICE IN CHAINS Them Bones
- 88 AEROSMITH Walk This Way
- 89 DANZIG Mother
- 90 TEMPLE OF THE DOG Hunger Strike
- 91 AEROSMITH Dream On
- 92 OFFSPRING Gotta Get Away
- 93 AC/DC T.N.T.
- 94 JUDAS PRIEST You've Got Another...
- 95 OZZY OSBOURNE Mama, I'm Coming Home
- 96 METALLICA The Unforgiven II
- 97 JIMI HENDRIX All Along The Watchtower
- 98 AC/DC Thunderstruck
- 99 TOOL Stinkfist
- 100 MEGADETH Trust

ACTIVE ROCK

Going For Adds 5/9/00

BILLIONAIRE Touching Down (Republic/Universal)
BON JOVI It's My Life (Island/IDJMG)
ALICE COOPER Blow Me A Kiss (Spitfire)
JESSE JAMES DUPREE Mainline (V2)
PODUNK Dashboard Mary (Matchbox)
PAUL RODGERS Drifters (CMC)
SUPAFUZZ I Am The King (Gotham)



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April 2000. © 2000, R&R Inc.

active INSIGHT

By **Tracey Hoskin**
Asst. Rock Editor

A classically trained keyboard player from Russia, a Swiss guitarist who came to L.A. via Mexico and a guitar-store clerk from Oklahoma. This unlikely trio have joined forces to become the band Eleven.

Los Angeles' Fairfax High School served as the band's early gathering place. Guitarist **Alain Johannes** was a punker in the early '80s, and his band *What Is This* starred such members as future *Red Hot Chili Peppers* Hillel Slovak and Jack Irons. Flea also contributed to *What Is This*, but it was Anthony Kiedis who ultimately won out — after a one-night stint with Slovak, Irons and Flea, the Peppers were born. *What Is This* and the Peppers would share members for a while, until Johannes met up with keyboardist **Natasha Shneider**. As a duo, Shneider and Johannes released an album under the name *Walk The Moon*.

Irons rejoined the group in 1990, and Eleven released three critically acclaimed albums. After Irons' departure in 1995, Shneider and Johannes stumbled across drummer **Greg Upchurch**, who just happened to be a huge Eleven fan. Fate took over, and Upchurch took over the skins.

"All Falls Away" is the first single to head to radio. From the album *Avantgardedog* (A&M), "Falls Away" captivates from the first note. After starting softly, the song builds, then takes you back down again. The highlights include a memorable chorus, Johannes' and Shneider's stunning vocals and a hint of Eastern influence. Larry Mac, host of KUPD/Phoenix's *Red Radio Underground* and *Into the Pit*, gushes, "The song started generating phone calls right away from fans of Eleven who had recognized their sound immediately, and also from listeners who were inquiring about the song they'd just heard! I have been a big fan of this band since 1993, and I am really glad to see they are still putting out great new music in their own unique style."



Eleven

R&R Top 20 Specialty Artists

May 5, 2000

- 1 **DISTURBED** (*Giant/Reprise*) "Down With The Sickness," "Stupify"
- 2 **PANTERA** (*EastWest/EEG*) "Goddamn Electric," "Hellbound," "Revolution Is My..."
- 3 **KITTIE** (*Ng/Artemis*) "Spit," "Suck," "Brackish"
- 4 **PROJECT 86** (*Atlantic*) "Me Against Me," "Stein's Theme"
- 5 **APARTMENT 26** (*Hollywood*) "Basic Breakdown"
- 6 **A PERFECT CIRCLE** (*Virgin*) "Judith"
- 7 **ULTRASPANK** (*Epic*) "Crumble"
- 8 **SLIPKNOT** (*Roadrunner*) "Wait And Bleed"
- 9 **DEADLIGHTS** (*QED/Elektra/EEG*) "Bitter," "Junk," "Amplifier"
- 10 **STEP KINGS** (*Roadrunner*) "Right Is Wrong," "Get It"
- 11 **ONE MINUTE SILENCE** (*V2*) "Holy Man"
- 12 **PAPA ROACH** (*DreamWorks*) "Last Resort"
- 13 **PIMPADÉLIC** (*Tommy Boy*) "Caught It From Me"
- 14 **SHADOWS FALL** (*Century Media*) "Fleshhold," "Crushing Belial"
- 15 **CROW 3** (*Koch*) "Burning Inside"
- 16 **METALLICA** (*Hollywood*) "I Disappear"
- 17 **CYPRESS HILL** (*Columbia*) "Rock Superstar"
- 18 **BAD RELIGION** (*Atlantic*) "New America"
- 19 **DIO** (*Spitfire*) "Fever Dreams"
- 20 **ARMORED SAINT** (*Unsigned*) "Tension," "Revelation"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p>Jones Radio Network (JRN) Harddrive Various Roxy Myzyl/Lou Brutus A Perfect Circle "Judith" Project 86 "One Armed Man" Disturbed "Stupify" Powerman 5000 "Supernova Goes Pop" Papa Roach "Last Resort"</p>	<p>WPXC/Cape Cod, MA To The Extreme Saturday 9:30-10:30pm Erik Stafford Apartment 26 "Basic Breakdown" Disturbed "Stupify" A Perfect Circle "Judith" Deadlights "Amplifier" Crow 3 "Burning Inside"</p>	<p>WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Mighty Mighty Boss... "So Sad To Say" Veruca Salt "Born Entertainer" Project 86 "Me Against Me" Dynamite Jack "Boyz-N-The-Hood" Bowling For Soup "Bitch Song"</p>	<p>WBAB/Long Island, NY Fingers Metal Shop Sunday 10pm-1am Fingers Black Label Society "Counterfeit God" A Perfect Circle "Judith" Step Kings "Get It" Pantera "Hell Bound" Metallica "I Disappear"</p>	<p>KXXR/Minneapolis, MN X-treme Metal Shop Friday 1-4am Nick Davis December "Heaven Below" Disturbed "Violence Fetish" Kittie "Choke" Project 86 "Set Me Up" Trustalli "Standing Above"</p>	<p>KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm Che Brooks, Paul Wilbur Glassjaw "Hurling & Shoving" Shadows Fall "Of One Blood" Bracket "No Brainer" Papa Roach "Broken Homes" Indecision "Release The Cure"</p>	<p>KISW/Seattle, WA New Music Hour Sunday 10-11pm Scott Vanderpool Queens Of The Stone Age "The Lost Art Of..." Eleven "You're Not Alone" Disturbed "Stupify" Siri "New Beginning" Nickelback "Leader Of Men"</p>	<p>WXTM/St. Louis, MO HoIwired Friday 10pm-midnight Johnny Orr On "Soluble Words" Limp Bizkit "Crushed" H2SO4 "Imitation Leather..." Cypress Hill "Rock Superstar" Kid Rock "Pimp Of The Nation"</p>
<p>WQBK/Albany, NY Kick The PA Sunday 8-9pm Tim Noble Rollins Band "Illumination" Machine Head "Silver" Orange 9mm "When You Lie" Slipknot "Wait And Bleed" Kittie "Paperdoll"</p>	<p>KBPI/Denver, CO Metallix Saturday midnight-2am Uncle Nasty Metallica "I Disappear" Project 86 "PS" Alabama Thunderpussy "Constellation" Shadows Fall "Crushing Belial" Crow 3 "Burning Inside"</p>	<p>WCCC/Hartford, CT Sunday Night Blues Sunday 8-10pm Beef Stew Big Bill Morganfield "Champagne & Reeler" Shannon Curfman "True Friends" Kenny Wayne Shepherd "Them Changes" Jeff Pitcheil "One Day Away" Janis Joplin "Move Over"</p>	<p>WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Black Frank Pantera "Revolution Is My..." Armored Saint "Tension" Cradle Of Filth "From The Cradle" Step Kings "Right Is Wrong" Project 86 "Stein's Theme"</p>	<p>KATT/Oklahoma City, OK KATT's Big Metal Friday midnight-2am Erik G. Polison "Shut Up And Make..." AC/DC "Safe In NYC" Pantera "Revolution Is My..." Jesse James Dupree "Manline" Sebastian Bach "Children Of The..."</p>	<p>KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby Pantera "I'll Cast A Shadow" Black Label Society "Super Terrorizer" Trunkmuscle "American Scream" Slipknot "Liberate" A Perfect Circle "Judith"</p>	<p>KZRO/Springfield, MO The Revolution Sunday 8-9pm E-man Papa Roach "Last Resort" Project 86 "Me Against Me" Step Kings "Recognition" Apartment 26 "Basic Breakdown" Disturbed "Fear"</p>	<p>KLPX/Tucson, AZ Area 51 Friday 10pm-midnight Bob Bitchin' Guano Apes "Lord Of The Boards" Pantera "Goddamn Electric" Pimpadélic "Caught It From Me" Metallica "I Disappear" One Minute Silence "Holy Man"</p>
<p>KRAB/Bakersfield, CA X-Factor Sunday 8-9pm Mike Bell Disturbed "Stupify" Alien Crime Syndicate "Take Me To You..." Mighty Mighty Boss... "So Sad To Say" Kittie "Brackish" Apartment 26 "Basic Breakdown"</p>	<p>WKLO/Grand Rapids, MI Metal At Midnight Saturday midnight-1am Tom "Wiz" Slavrou A Perfect Circle "Judith" Motogrator "Anger" Heavy Metal 2000 "Immortal Insane" Deadlights "Bitter" Cypress Hill "Rock Superstar"</p>	<p>KLFX/Killeen, TX Kul Radio Saturday 10pm-midnight Bob Fonda Dio "Fever Dreams" S.O.D. "Make Room" Chemtara "Sphere" Supafuzz "All About The Rock" Apolillon Son "Concrete Satan"</p>	<p>WTFX/Louisville, KY Detour Sunday 8-10pm Chris Allman Mighty Mighty Boss... "So Sad To Say" Cypress Hill "Rock Superstar" Crow 3 "Burning Inside" Nine Inch Nails "Starsuckers, Inc." Nerf Herder "Perverf"</p>	<p>KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Leo Cago Built To Spill "Cortez The Killer" Ultraspank "Crumble" Slipknot "Wait And Bleed" Dope "Everything Sucks" A.F.I. "The Boy Who..."</p>	<p>KIOZ/San Diego, CA Another Stae Of Mind Saturday midnight-1am Al, Mollen & Jack the Ripper Kittie "Suck" Slipknot "Eyesless" Heavy Metal 2000 "Alcoholicaust" Disturbed "Down With The Sick..." Armored Saint "After Me, The Flood"</p>	<p>WXTM/St. Louis, MO Stall Sunday 8pm-9pm Johnny Orr Eminem "The Real Slim Shady" Powerman 5000 "Let The Good Times..." Videodrone "Ty Jonathan Down" Smashing Pumpkins "Heavy Metal Machine" Bad Religion "New America"</p>	<p>WWOC/Washington, DC New Music Mart Sunday 9:30-10:30pm Buddy Rizer Spinratas "My Back Pages" Bush "Warm Machine" Flys "Losin' It" 8Stops7 "Satisfied" Alice Cooper "Blow Me A Kiss"</p>
<p>WKGB/Binghamton, NY Incoming Monday 10pm-11:30pm Tim Boland Frankie Machine "Sell Me" U.S. Crush "Bleed" Veruca Salt "Born Entertainer" A Perfect Circle "Judith" 58 "Piece Of Candy"</p>	<p>WXRA/Greensboro, NC Outer Limits Sunday 10-11pm Marcia Gan Guano Apes "Lord Of The Boards" Matchbox Twenty "Bent" Veruca Salt "Born Entertainer" Offspring "TotalImmortal" Papa Roach "Last Resort"</p>	<p>WJXQ/Lansing, MI The Pit Sunday midnight-2am Andy Alvey Kittie "Suck" Disturbed "The Game" A Perfect Circle "Judith" Primer 55 "Set It Off"</p>	<p>WGIR/Manchester, NH Whiplash Sunday 10-11pm Roadkill Ultraspank "Crumble" Stand "Mudshovel" Kittie "Spit" Disturbed "The Game" Project 86 "Me Against Me"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Pimps "Sumpin" Must "Bubbelegum Slezee" Monk & Canatella "Enter The Monk" Substance "Cruel Intentions" Pimpadélic "Caught It From Me"</p>	<p>KISW/Seattle, WA Metal Shop Saturday midnight-2am Adam Gehlke Dope "Everything Sucks" Dio "Fever Dreams" Rorschach "Test" Peace Minus One "Peace Minus One" Pantera "Revolution Is My..." Quiet Room "Suffocation"</p>	<p>WXTM/St. Louis, MO Monday Night Metal Mon-Fri 11pm-midnight Kane Slipknot "Sick" Full Devil Jacket "Stain" Pantera "Death Rattle" Disturbed "Stupify" P.O.D. "Southtown"</p>	<p>WXBE/Wilkes Barre, PA Freddie's Closet Saturday 11pm-1am Freddie Ultraspank "Crumble" Step Kings "Right Is Wrong" Shadows Fall "Fleshhold" Apartment 26 "Basic Breakdown" Black Label Society "Super Terrorizer"</p>

32 Total Reporters
from the Active Rock
and Rock panels.

THE CATHERINE WHEEL

"SPARKS ARE GONNA FLY"

The First Track From The Columbia Records Debut *Wishville*

Over 100 rock and alternative stations spinning.

New adds include: WZTA, Q101, WJRR, KCN, WRUF, WXKE, WSTZ, WWCT, KZRO and more.

Already on: WRIF, WXTM, WLZR, WLUM, WHJY, KOMP, WKSJ, WCCC, WMFS, WRAT, WKLO, WQXA, KAZR, WJJO, and many more...





JIM KERR
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PART TWO OF A TWO-PART SERIES

More Basics

Additional basic programming advice from format PDs

Last week I discussed how, in today's consolidated environment, even basic advice is sometimes difficult to come by. With that in mind, I've compiled a bunch of advice solicited from programmers across the country. Part one appeared last week, and this is the second and final part.

**Greg O'Brien, PD
WRRV/Newburgh, NY**

One point I'd like to bring up is that PDs should have a basic priority list. We sometimes get caught up in doing as many promotions as we can and forget about the on-air product. First and foremost, the music is the star of the station. You could be giving away \$10,000 every day, but if the music blows, so will your ratings. Once you have the music in place, it's all about presentation, what goes on between the records. Does the production fit with the music? Do the jocks fit with the attitude of the music and the production? Once that's done, build your promotions around your music and production. Always make the promotions as easy for the listeners as possible, but always remember that they are tuning in for the music, period. Once you have command of that, your production and promotions will fall into place.

**Gina Juliano, PD
WHRL/Albany**

1. Tight is right. Keeping a tight playlist is key in attaining good ratings and staying focused.
2. It's not what you don't play that can hurt you, but what you do play. It's important to be choosy when adding records and not to add everything you come across.

3. Play the hits. Make sure you're playing proven hits. Taking too many chances will hurt you.

4. Keep the music on your morning show very familiar. Don't play too many currents in the morning, as you will lose listeners. They want to hear proven hits on the way to work. You can't afford to lose listeners in this key daypart because they don't know what the hell you're playing.

5. Watch clutter on the air. Having too many promotions going on at once makes you sound all over the place and confuses listeners.

6. Know your audience. Find out as much as you can. For example, what do they do for a living? What do they do on the weekends? What kind of prize is important to them? Is it money? Concert tickets? Trips?

7. Make sure you're using the correct form of marketing and promotion. Using television for an audience of men aged 18-34 probably isn't the best way to go. Billboards would probably suffice much better, as your listener is out all day at work and driving at some point during the day.

8. Keep production on the station fresh.

9. "On and gone" is the formula to being on the air. A great jock is one who's interesting, informative, entertaining and to the point in one minute or less.

10. If the phone call you just taped sucks, don't air it. Putting a bad phone call on the air is worse than not using phones on the air.

11. Don't just rely on phones to make up your playlist and the number of spins a song gets. Statistics show that merely 2% of your audience calls in a request, and most of the time it's the same people. Basing your playlist solely on this is not the way to go.

12. Lead by example.

**Eddie Gutierrez, PD
KJEE/Santa Barbara, CA**

When scheduling, never schedule female artists back-to-back.

**Phil Grosch, PD
WEJE/Ft. Wayne, IN**

Tight is right.

**Dave Richards, PD
WKQX/Chicago**

"Richards 3:16 — No excuses!"

**Rick Schmidt, PD
WPLA/Jacksonville**

1. Don't move your currents too fast. Just because it gets a lot of spins doesn't mean it's burnt. Just because the labels release another track doesn't mean you have to switch tracks (it probably means that KROQ changed tracks). Listeners need to hear familiar songs, and moving things in and out quickly means that you have unfamiliar power recurrents and unfamiliar power currents.

2. Update your damn imaging!

3. Recycle your songs. It's a wonderful feature in Selector and helps keep your library-burn to a minimum.

**Scott Jameson/PD
WRZX/Indianapolis**

1. Manage your production elements so they go into the "right-sounding" records. Nothing sounds worse than going from a killer promo highlight into a soft library tune.

2. Work with the jocks to have one single thought per break, and make sure the break has a beginning, a middle and an end. This will keep the young and not-so-seasoned air talent from "layering" their raps, trying to include too much information or adding more elements into a single break. As they mature and become comfortable, they can begin to creatively integrate ad-libbing and tie-ins without going on forever. Teach them the art of brevity.

3. Recycle day-parts. Television has always done a better job of this than radio. TV is constantly talking about what's coming up, what show is next,

"Repetition is good. Don't be concerned about playing great records too often — within reason, of course ... I don't think I've ever heard anyone say, 'I don't like that station; they play my favorite songs all the time.'"

Scott Jameson

what it follows, etc. With people listening to our stations in shorter chunks of time, it's critical to always keep up the forward momentum of the radio station.

Use prerecorded short imaging pieces to creatively promote other jocks and features throughout the day.

4. Why talk out of every stopset? I think it sounds great when the last spot ends and you blast into a three-to-five-second image piece and then right into a song. Sounds tight, fresh, produced.

Little things like this help the speed of the station go faster.

5. Repetition is good. Don't be worried about playing great records too often — within reason, of course. Manage your current and recurrent libraries to get the most life from those records. Manipulate the rules of Selector to give you the edge. I don't think I've ever heard anyone say, "I don't like that station; they play my favorite songs all the time."

**Steve Robison, MD
KTBZ/Houston**

I guess the most basic yet obvious rule that I try to follow is "You can't program selfishly." What I mean by that is, just because you may or may not like a song doesn't mean that it will or will not work for you. If we all had the opportunity to program a station specifically to our liking, we'd all have 0.2 shares!

**Gary Cee, PD
WLIR/Long Island**

1. When talking over an intro for a song, the song should always be at full volume and be recognizable to the listener. If the listener doesn't care what you have to say (heaven forbid), she or he must know what the song is and know that the song will be there shortly once you stop yakkin'.

2. When in doubt, leave it out.

**Matt Harris, PD
WZAZ/Columbus**

1. Protecting the license is job one.
2. Think before you react.
3. No idea is a bad idea.
4. Never pass up an opportunity to urinate.
5. Never compromise the goodwill of the station.
6. It's OK to ask for help.

**Mimi Griswold, PD
WKRL/Syracuse**

General Tips: Don't change something just for the sake of change and

leaving your mark. Meet with your promotion and sales managers as soon as possible and establish a good working relationship.

Selector Stuff: If you have never worked with Selector before, don't install too many scheduling rules at first. Start with basic separation, daypart and AM/PM drive rules, and add the rest as you become more familiar with the system. Be prepared to manually edit every log. If you set artist separation to one hour, you run the risk of hearing the same artist at the same part of the hour around the clock. Better to think of it in terms of one-hour-plus-minutes or some variation. Use the song history or artist history options frequently as you manually schedule.

Incredibly Mundane Stuff: Use the format that jocks are used to for live reads or promos, and use the same clock that the jocks are using on the air when you first start. Don't change any of these things without having a staff meeting first. Also, require that the jocks tape every shift, if that policy is not already in place. It eliminates the intimidation factor of airchecks and avoids the "nontypical" perfect airshift some jocks will hand you if taping is only occasional. Finally, have the traffic department handle affidavits for your specialty programs and features. You are going to be very busy, and filling out bubble cards for barter spots is time best spent elsewhere.

**Mike Stern, PD
KXPK/Denver**

1. Don't be swayed by your request line. The most active listeners are not the majority of your audience.

2. Remember that there are more people in your cume than at the concert. Own it on the air first.

3. Hire good people, and let them do what you hired them for.

4. Do as much research as you can. If you can't afford it, find a way anyhow.

5. Identify unfamiliar music.

6. Don't blindly follow other people's playlists or research. The don't live in your market.

7. Make sure your station lives the lifestyle of your listener.

8. Always follow unfamiliar music with a big hit. A spoonful of medicine never know who has a book.

9. Be nice to listeners, because you never know who has a book.

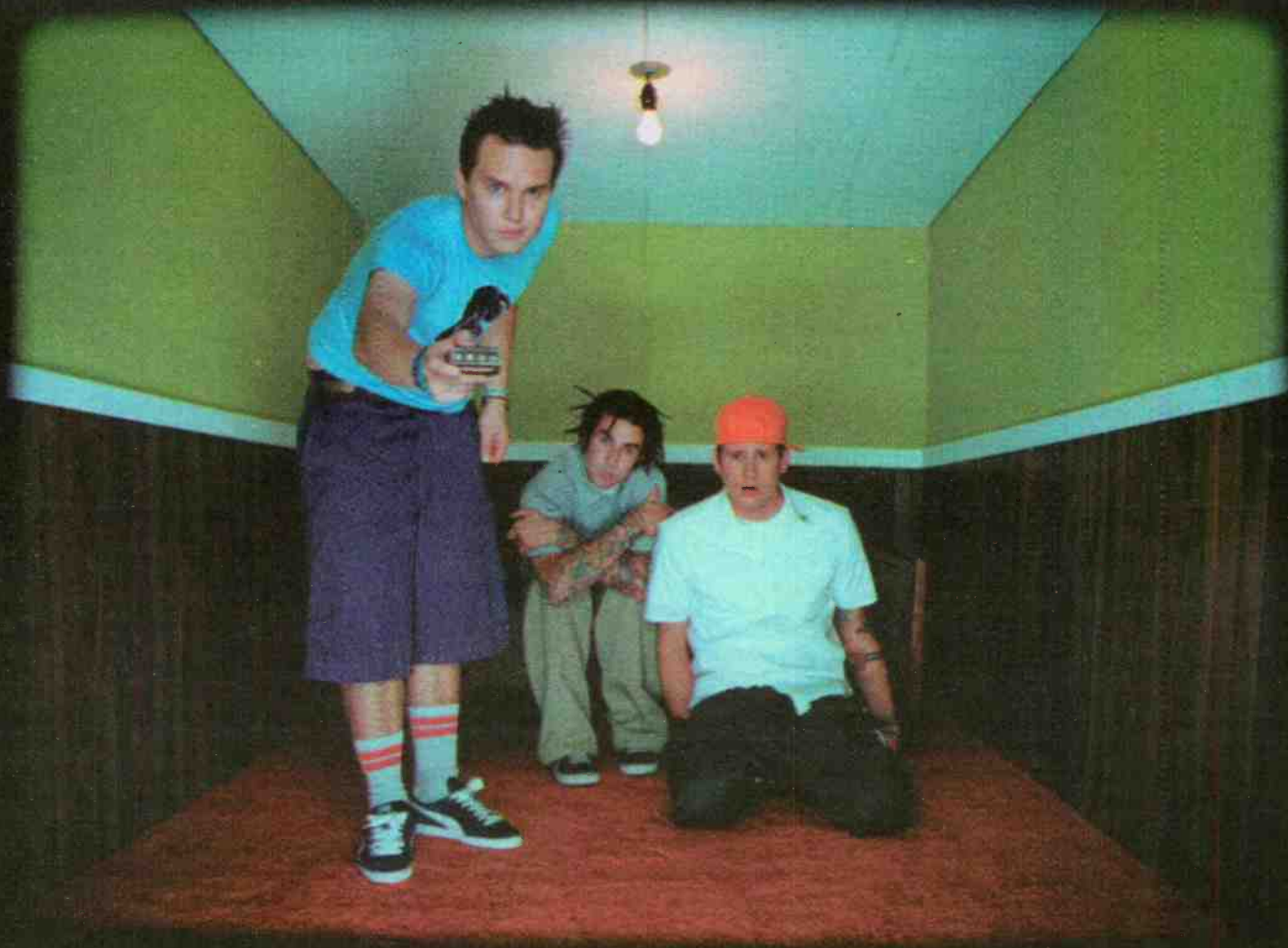
10. The occasional complaint isn't terrible. At least you are eliciting passion. (AC programmers please disregard.)

11. Play hits!

12. Try to give away prizes the listener can't get without you.

FU MANCHU
Over the Edge
#3 MOST ADDED!
Active Rock!
20 Stations in two weeks, including:
WXTM KQRC WXRC KLBK KILO
WXKE KHOP WCPR KZRQ WRBR
KIBZ KFMX KRQR KFRQ WKLT
WPHD WOTT KRQS KBSO
Approaching 16,000 Scanned!
New Press: Rolling Stone, Spin, MTV 1515 Feature
Confirmed for Bush Tour end of summer
mammoth

please tell mom this is not her fault



"Adam's Song"

from *Enema of the State*
over 4 million albums sold in the U.S.



#1 Alternative Chart!

#1 Audience



Heavy

Produced by Jerry Finn Management: Rick DeVoe www.blink182.com www.mcarecords.com



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FenixTX "ALL MY FAULT"

31 Alternative SALES UP EVERYWHERE!!!

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Heavy

MANAGEMENT - RICK DEVOE AND MARK HOPPUE • PRODUCED BY JIM BARNES • ADDITIONAL PRODUCTION BY JERRY FINN

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R&R Alternative Top 50

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	BLINK-182 Adam's Song (MCA)	2667	+60	265581	14	80/0
3	2	3 DOORS DOWN Kryptonite (Republic/Universal)	2558	+101	237650	11	74/2
2	3	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	2450	-117	212156	18	76/0
4	4	INCUBUS Pardon Me (Immortal/Epic)	2281	-84	209044	25	72/0
8	5	GODSMACK Voodoo (Republic/Universal)	1790	+65	170003	16	64/0
6	6	KORN Make Me Bad (Immortal/Epic)	1775	+13	165680	13	71/0
9	7	PEARL JAM Nothing As It Seems (Epic)	1723	+4	140995	3	76/0
11	8	FOO FIGHTERS Breakout (Roswell/RCA)	1722	+52	117128	8	75/1
16	9	CREED With Arms Wide Open (Wind-up)	1720	+352	188728	6	70/1
13	10	STONE TEMPLE PILOTS Sour Girl (Atlantic)	1714	+145	176208	5	74/0
7	11	LIT Miserable (RCA)	1677	-81	174124	21	65/0
5	12	SMASHING PUMPKINS Stand Inside Your Love (Virgin)	1613	-275	138150	12	68/0
12	13	RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)	1578	-90	183654	12	64/0
15	14	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	1553	+128	131376	6	57/0
10	15	BLOODHOUND GANG The Bad Touch (Republic/Geffen/Interscope)	1539	-166	124005	12	66/0
21	16	A PERFECT CIRCLE Judith (Virgin)	1425	+168	152867	4	64/1
17	17	FILTER The Best Things (Reprise)	1370	+7	90120	7	67/1
22	18	MIGHTY MIGHTY BOSSTONES So Sad To Say (Big Rig/IDJMG)	1292	+63	111203	6	66/1
14	19	LIMP BIZKIT Break Stuff (Flip/Interscope)	1291	-144	155745	11	60/0
19	20	STIR New Beginning (Capitol)	1268	-73	77468	11	65/0
24	21	MATCHBOX TWENTY Bent (Lava/Atlantic)	1263	+134	116657	3	54/1
20	22	STAINED Home (Flip/Elektra/EEG)	1185	-90	110709	14	61/0
23	23	NO DOUBT Ex-Girlfriend (Interscope)	1118	-96	86048	15	56/0
Breaker	24	METALLICA I Disappear (Hollywood)	1012	+455	129060	2	55/5
30	25	THIRD EYE BLIND 10 Days Late (Elektra/EEG)	882	+186	72974	3	57/4
25	26	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	826	-54	55909	18	42/0
27	27	STROKE9 Letters (Cherry/Universal)	787	+13	61090	5	52/1
32	28	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	771	+112	108753	4	40/10
29	29	CYPRESS HILL Superstar (Ruffhouse/Columbia)	745	+23	95519	8	38/0
44	30	DYNAMITE HACK Boyz-N-The-Hood (Farm Club/Universal)	702	+242	90070	2	42/10
31	31	FENIX TX All My Fault (Drive-Thru/MCA)	696	+37	73287	5	54/4
36	32	PAPA ROACH Last Resort (DreamWorks)	662	+26	60315	6	50/8
37	33	8STOPS7 Satisfied (Reprise)	650	+19	49079	8	46/3
40	34	GOO GOO DOLLS Broadway (Warner Bros.)	650	+97	37731	4	28/1
28	35	BUSH Letting The Cables Sleep (Trauma)	610	-125	44873	18	35/0
26	36	311 Flowing (Capricorn)	559	-222	54476	17	40/0
Debut	37	OFFSPRING Totalimmortal (Elektra/EEG)	542	+148	95409	1	44/17
Debut	38	NO DOUBT Simple Kind Of Life (Interscope)	536	+289	83228	1	49/10
34	39	CREED What If (Wind-up)	508	-132	55380	17	37/0
Debut	40	MOBY Porcelain (V2)	494	+228	91664	1	35/9
35	41	P.O.D. Southtown (Atlantic)	493	-145	55868	13	42/0
38	42	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)	483	-90	57940	20	39/0
46	43	SLIPKNOT Wait And Bleed (Roadrunner)	465	+21	58157	11	35/1
41	44	SEVENDUST Waffle (TVT)	426	-119	35984	12	32/0
43	45	OUR LADY PEACE Is Anybody Home? (Columbia)	425	-75	41610	16	25/0
Debut	46	CATHERINE WHEEL Sparks Are Gonna Fly (Columbia)	416	+57	29585	1	37/4
33	47	RADFORD Don't Stop (RCA)	394	-256	17181	9	34/0
42	48	FLYS Losin It (Delicious Vinyl/Trauma)	373	-147	20402	7	32/0
48	49	GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire)	360	-50	27134	6	25/0
45	50	COLLAPISIS Automatic (Cherry/Universal)	356	-92	30108	10	24/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
SR71 Right Now (RCA)	35
KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	33
NINE INCH NAILS Starsuckers, Inc. (Nothing/Interscope)	27
OFFSPRING Totalimmortal (Elektra/EEG)	17
NO DOUBT Simple Kind Of Life (Interscope)	10
DYNAMITE HACK Boyz-N-The-Hood (Farm Club/Universal)	10
LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	10
MOBY Porcelain (V2)	9
PAPA ROACH Last Resort (DreamWorks)	8
BUSH Warm Machine (Trauma)	8

**Mighty Mighty
Bosstones
"So Sad To Say"
KROQ-Add**

BUZZWORTHY
Island Def Jam Music Group A Universal Music Company

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
METALLICA I Disappear (Hollywood)	+455
CREED With Arms Wide Open (Wind-up)	+352
NO DOUBT Simple Kind Of Life (Interscope)	+289
DYNAMITE HACK Boyz-N-The-Hood (Farm Club/Universal)	+242
KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)	+234
MOBY Porcelain (V2)	+228
EMINEM The Real Slim Shady (Web/Aftermath/Interscope)	+204
THIRD EYE BLIND 10 Days Late (Elektra/EEG)	+186
A PERFECT CIRCLE Judith (Virgin)	+168
OFFSPRING Totalimmortal (Elektra/EEG)	+148

Breakers®

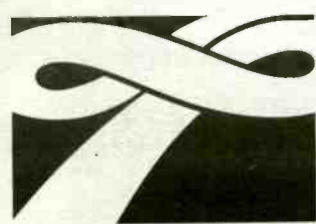
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1012/455	55/5	24

METALLICA
I Disappear (Hollywood)

80 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons-used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

EIGHT STOPS SEVEN



"Satisfied"
From: In Moderation

www.repriserec.com/8stops7
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R&R: 33 from **37** 650 plays
TV: Added to Return Of The Rock
New This Week:
KEDJ WIXO KJEE

Over 30 adds first week!
Including...

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KITS

WFNX

WXDX

WEDG

WROX

WMRQ

KWOD

WGRD

WPLA

WCYY

WEQX

WHTG

KRAD

KJEE and many more...

Just in: WXRK!

WHFS - In Power Rotation!
#2 Phones 7 Spins a day!

SR71

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THE FIRST SINGLE FROM THEIR DEBUT ALBUM, SR71



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nine inch nails

fragility v2.0

starsuckers,inc.,the new single and video from the platinum album, fragility v2.0.

most added at alternative



trl world premiere 5/2

on arena tour now

WWW.NIN.COM

WWW.NOTHINGRECORDS.COM

nothing

Break Through

Artist

DYNAMITE HACK

Track: "BOYZ-N-THE-HOOD"

LP: SUPERFAST

Label: FARM CLUB/UNIVERSAL

By
Jeanette Grgurevic
Asst. Alternative Editor

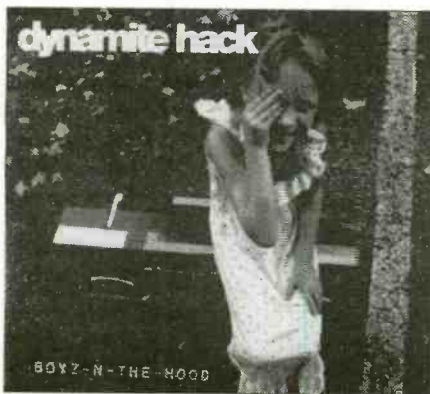
essentials: Inspired by bands like Weezer, Pavement, Jawbreaker and U2, roommates Dynamite Hack — guitarist/singer Mark Morris, bassist/singer Chad Robinson and guitarist Mike Vlahakis, along with a drummer who left the band early on — picked up their instruments and started playing a few years ago. They began gigging in 1997 at a local underground club in Austin, but it wasn't until 1999, after a lot of practice, that they decided it was time to record an album. The band put an ad in the local paper and found producer David Eaton, who was to help them realize their rock 'n' roll dreams. Their drummer left the band a few months before recording began, and the search for a new drummer led them to Chase Texas. Dynamite Hack were ready to record.

The band recorded their debut album, *Superfast*, in about two weeks' recording

time — but because of the band's lack of money and time, the project had to be spread out over the course of five months. After recording was finished, local jock Ben Blaze at KROX/Austin convinced the band that "Boyz-N-The-Hood" was a smash and asked if he could have a CD to play on the air. After KROX spiked the song into rotation, Dynamite Hack had the most-requested song on the station for nearly three months.

It was all smooth sailing after manager George "Hitman" Couri made the band an offer they couldn't refuse. From KROX the song went to EDGE/Dallas, and it gained an overwhelming number of requests there too. Then came the big break: Dynamite Hack were signed to Farm Club/Universal in March of 1999 and had their album remixed by Chris Shaw (Weezer, Ween). Now, one year later, stations like KROQ/Los Angeles, KFMA/Tucson, KITS/San Francisco and KWOD/Sacramento are all playing the band.

Artist POV: (Robinson explains how "Boyz-N-The-Hood" made its way onto the album) "We were all rap fans growing up, listening to lots of Public Enemy, NWA and Geto Boys. One day Mark was playing this really sugary-sweet riff on the acoustic guitar and singing Eazy-E's 'Boyz-N-The-Hood' over the top. Genius! When it came time to pick songs to record for the album, there was no way we were leaving that one off just because it was so different from the rest of our songs."



Gary Jay
Sr. Director/National Radio
Promotion
TVT Records

Gary Jay ON THE RECORD

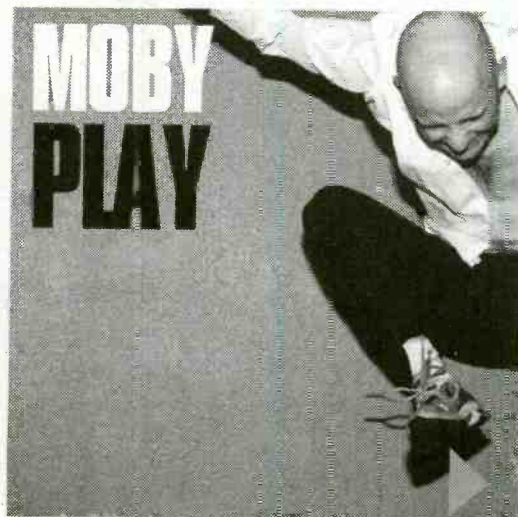
You've got to like the fact that radio is playing Disturbed's "Stupify" and Papa Roach's "Last Resort." And as a Tool fan, you know I'm all about A Perfect Circle's "Judith." Both Kid Rock's "American Bad Ass" and Pimpadelic's "Caught It From You" sound delicious on the air too. ■ On a personal level, I think Elwood's "Sundown" is just one of those automatic smile songs, regardless of whether you know the old-school Gordon Lightfoot version or not. It's a perfect summer song and could very well be this year's "Steal My Sunshine." Some other things I can't stop listening to are Air's soundtrack to *The Virgin Suicides*, Project 86, the new album by Dmitri From Paris called *A Night at the Playboy Mansion* and Dope's ill cover of "You Spin Me 'Round" from the *American Psycho* soundtrack. Radio should be all over the Dope record — it will perform like Orgy's "Blue Monday" cover did. I'm also way down with the new Johnny Cash three-disc anthology, *Love God, Murder*.

You can't really predict when the format will rally around a new artist from the outset, but it's exciting to watch when it happens. Such was the case this week with SR71, who pulled in a stunning 35 adds to top the Most Added column. Kid Rock (who continues to sell like gangbusters) also had a great week with his song "American Bad Ass," as did Nine Inch Nails with "Starsuckers, Inc." (doesn't this song sound familiar?) and The Offspring with "Totalimmortal" ... Research is starting to come back on Moby's "Porcelain," and it is extremely strong. The song debuts on the chart in the top 40 ... I grabbed a copy of the Disturbed album while visiting Bob Divney and listened to it while sitting in traffic on the 101 freeway. It was powerful stuff. Possibly my favorite song on the album is the single, "Stupify." Check it out ... It's refreshing that the format seems to be embracing slightly more pop elements these days. Check out the story behind No Doubt's "Simple Kind of Life" or even The Mighty Mighty Bosstones' "So Sad to Say." The Bosstones make a nice chart move and get KROQ/Los Angeles this week. Nine Days are another good example as they hit the top 15 with "Absolutely..."

... Metallica hit their highest chart position ever as "I Disappear" leaps from 39 to 24 on the chart ... I liked the original version of P.J. Olsson's "Visine," but the new mixes are simply great. It goes for adds this coming week ... Finally, A Perfect Circle continue to make extremely strong moves up the chart behind the band's debut single, "Judith." This week they move 21-16. RECORD OF THE WEEK: Everclear "Wonderful"

ON THE RADIO by Jim Kerr

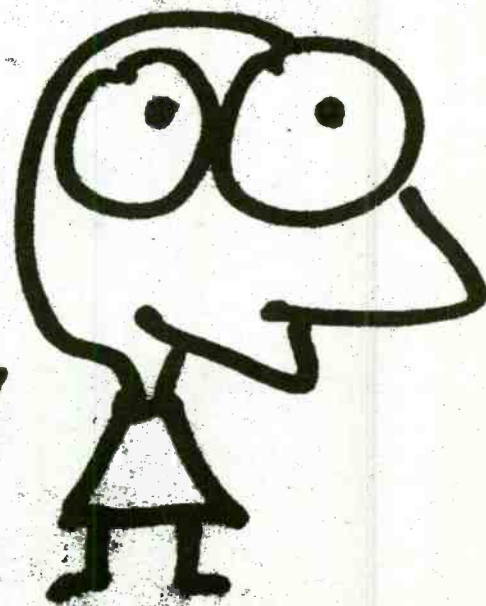
R&R Alternative Debut **40!** Monitor Chart Debut 36*!



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Audience over 6 Million! and here's why:
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◀ Over 800,000 units sold to date!

KROQ/L.A.-37x/#6 Rank
99x/Atlanta-36x/#7 Rank
KNRK/Portland-21x

WHFS/D.C.-36x/#5 Rank
KITS/S.F.-31x/#9 Rank
91X/San Diego-21x

WKQX/Chicago-36x/#6 Rank
WFNX/Boston-30x/#7 Rank
and more!

Most Played Recurrents
VERTICAL HORIZON Everything You Want (RCA)

LIMP BIZKIT Re-Arranged (Flip/Interscope)

BUSH The Chemicals Between Us (Trauma)

CREED Higher (Wind-up)

BLINK-182 All The Small Things (MCA)

STROKE9 Little Black Backpack (Cherry/Universal)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

LIT My Own Worst Enemy (RCA)

FILTER Take A Picture (Reprise)

BLINK-182 What's My Age Again? (MCA)

KORN Falling Away From Me (Immortal/Epic)

RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

LIVE The Dolphin's Cry (Radioactive/MCA)

STAINED Mudshovel (Flip/Elektra/EEG)

FUEL Shimmer (550 Music/Epic)

LO FIDELITY ALLSTARS Battle Flag (Skint/Sub Pop/Columbia)

METALLICA No Leaf Clover (Elektra/EEG)

LENNY KRAVITZ Fly Away (Virgin)

COLLECTIVE SOUL Heavy (Atlantic)

TOP 100 ALTERNATIVE POWER GOLD

- | | |
|---|---|
| 1 EVE 6 Inside Out | 51 PEARL JAM Black |
| 2 DAVE MATTHEWS BAND Crush | 52 VIOLENT FEMMES Blister In The Sun |
| 3 BLUR Song 2 | 53 PEARL JAM Daughter |
| 4 STONE TEMPLE PILOTS Plush | 54 PEARL JAM Better Man |
| 5 FOO FIGHTERS Everlong | 55 TOADIES Possum Kingdom |
| 6 NIRVANA Smells Like Teen Spirit | 56 SMASHING PUMPKINS Bullet With Butterfly Wings |
| 7 STONE TEMPLE PILOTS Interstate Love Song | 57 MARCY PLAYGROUND Sex And Candy |
| 8 NIRVANA Come As You Are | 58 CRACKER Low |
| 9 JANE'S ADDICTION Been Caught Stealing | 59 BECK Where It's At |
| 10 BECK Loser | 60 NIRVANA All Apologies |
| 11 ALICE IN CHAINS Man In The Box | 61 CAKE The Distance |
| 12 RADIOHEAD Creep | 62 RED HOT CHILI PEPPERS Under The Bridge |
| 13 SUBLIME Santeria | 63 LIVE I Alone |
| 14 EVERCLEAR Father Of Mine | 64 RED HOT CHILI PEPPERS Give It Away |
| 15 GREEN DAY When I Come Around | 65 STABBING WESTWARD Save Yourself |
| 16 SUBLIME What I Got | 66 ALICE IN CHAINS Would? |
| 17 GREEN DAY Brain Stew | 67 LIVE Lightning Crashes |
| 18 SUBLIME Wrong Way | 68 LOCAL H Bound For The Floor |
| 19 HARVEY DANGER Flaggpole Sitta | 69 MIGHTY MIGHTY BOSSTONES The Impression... |
| 20 BLINK 182 Dammit (Growing Up) | 70 CANDLEBOX Far Behind |
| 21 CREED My Own Prison | 71 SOUNDGARDEN Fell On Black Days |
| 22 SMASHING PUMPKINS Today | 72 THIRD EYE BLIND Jumper |
| 23 PEARL JAM Alive | 73 THIRD EYE BLIND Semi Charmed Life |
| 24 NINE INCH NAILS Closer | 74 BUTTHOLE SURFERS Pepper |
| 25 LENNY KRAVITZ Are You Gonna Go My Way | 75 DAVE MATTHEWS BAND Crash Into Me |
| 26 EVERCLEAR Santa Monica (Watch The World Die) | 76 FILTER Hey Man, Nice Shot |
| 27 NIRVANA In Bloom | 77 TEMPLE OF THE DOG Hunger Strike |
| 28 OFFSPRING Come Out And Play (...Separated) | 78 FAITH NO MORE Epic |
| 29 GREEN DAY Time Of Your Life (Good Riddance) | 79 ALICE Rooster |
| 30 PEARL JAM Even Flow | 80 NIRVANA Heart Shaped Box |
| 31 DAYS OF THE NEW Touch, Peel and Stand | 81 TOOL Sober |
| 32 SOUNDGARDEN Black Hole Sun | 82 RED HOT CHILI PEPPERS Soul To Squeeze |
| 33 OFFSPRING Self Esteem | 83 BLIND MELON No Rain |
| 34 BUSH Comedown | 84 NINE INCH NAILS Head Like A Hole |
| 35 SMASHING PUMPKINS 1979 | 85 BEASTIE BOYS (You Gotta Fight) For Your Right... |
| 36 JANE'S ADDICTION Jane Says | 86 SEVEN MARY THREE Cumbersome |
| 37 NIRVANA Lithium | 87 BEASTIE BOYS Sabotage |
| 38 CREED What's This Life For | 88 SUBLIME Bad Fish |
| 39 GREEN DAY Longview | 89 LIVE All Over You |
| 40 PEARL JAM Jeremy | 90 RAGE AGAINST THE MACHINE No Shelter |
| 41 SMASHING PUMPKINS Disarm | 91 EAGLE-EYE CHERRY Save Tonight |
| 42 FOO FIGHTERS My Hero | 92 STONE TEMPLE PILOTS Creep |
| 43 EVERCLEAR Everything To Everyone | 93 DAVE MATTHEWS BAND Stay (Wasting Time) |
| 44 GREEN DAY Basket Case | 94 SOUNDGARDEN Spoonman |
| 45 BUSH Machinehead | 95 BUSH Glycerine |
| 46 EVERCLEAR I Will Buy You A New Life | 96 BUSH Everything Zen |
| 47 311 All Mixed Up | 97 STONE TEMPLE PILOTS Trippin' On A Hole... |
| 48 STONE TEMPLE PILOTS Vasoline | 98 GOO GOO DOLLS Iris |
| 49 STONE TEMPLE PILOTS Big Empty | 99 LIVE Selling The Drama |
| 50 311 Down | 100 SMASH MOUTH Walkin' On The Sun |

ALTERNATIVE Going For Adds 5/9/00

- 12 RODS What Has Happened (V2)
 CURE Out Of This World (Elektra/EEG)
 DWARVES Over You (Epitaph)
 EVERCLEAR Wonderful (Capitol)
 KOTTONMOUTH KINGS Peace Not Greed (Suburban Noize/Capitol)
 NICKELBACK Leader Of Men (Roadrunner)
 SINEAD O'CONNOR No Man's Woman (Atlantic)
 PJ OLSSON Visine (Warner Bros.)



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on monitored airplay data taken from April 2000. © 2000, R&R Inc.

FRUSTRATED?

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**MOST REQUESTED
AT ALTERNATIVE
AND ACTIVE ROCK!**

R&R Alternative **16**

R&R Active Rock **8**

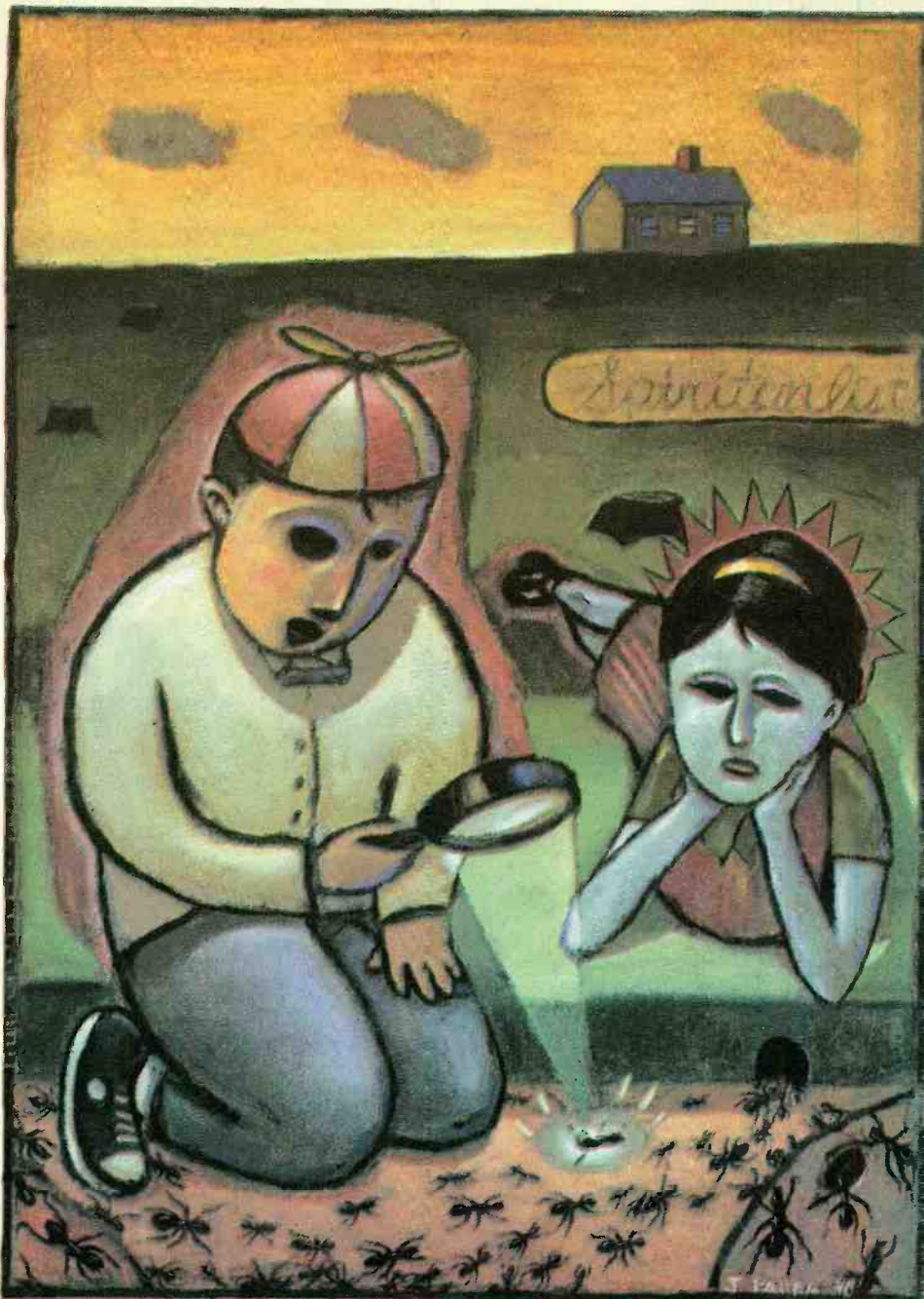
R&R Rock **26**

**15* Monitor
Modern Rock Airplay**

**6* Monitor
Active Rock Airplay**

**10* Monitor
Album Rock Airplay**

**On tour with
Nine Inch Nails**



judith

the first single from the album mer de noms

in stores May 23rd

billy howerdel

maynard james

keenan

paz lenchantin

josh freese

troy van leeuwen

**Four songs from 'Mer de Noms' are available for
customized download via your station website!**

email us for easy instructions:
dawn.hood@virgin-records.com
ray.gmeiner@virgin-records.com

Go to virginrecords.com for details on a
live webchat with Maynard James Keenan
and Billy Howerdel on May 21st

produced by billy howerdel

mixed by alan moulder and billy howerdel

management: arthur spivak/stuart sobol for spivak entertainment

www.aperfectcircle.com

www.virginrecords.com



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Video directed by David Fincher

premiere this week!

Alternative Playlists

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

MARKET #1


WXRK/New York
Infinity
(212) 314-9230
Kingston/Peer
12+ Cume 1,738,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	35	35	BLINK-182/Adam's Song	37940
32	33	33	CREED/With Arms Wide Open	35772
22	29	29	INCUBUS/Pardon Me	31436
28	29	29	A PERFECT CIRCLE/Judith	31436
28	27	27	3 DOORS DOWN/Kryptonite	29268
29	27	27	METALLICA/Disappear	29268
19	27	27	RAGE AGAINST.../Sleep Now In...	29268
32	26	26	GODSMACK/Voodoo	28184
27	26	26	LIT/Miserable	28184
14	25	25	RED HOT CHILLI.../Otherside	27100
18	25	25	LIMP BIZKIT/Re-Arranged	27100
20	23	23	STONE TEMPLE PILOTS/Sour Girl	24932
20	23	23	NINE INCH NAILS/Into The Void	23848
25	21	21	OFFSPRING/TotalImmortal	22764
31	20	20	KORN/Falling Away From Me	21680
16	19	19	SMASHING PUMPKINS/Stand Inside Your...	20596
11	18	18	EMINEM/The Real Slim Shady	19512
18	17	17	KID ROCK/Only God Knows Why	18428
16	17	17	LIMP BIZKIT/Take A Look...	18428
7	17	17	STAIN/D Home	18428
17	16	16	FOO FIGHTERS/Learn To Fly	17344
9	15	15	CYPRESS HILL/Superstar	16260
12	15	15	KORN/Make Me Bad	16260
12	14	14	METALLICA/No Leaf Clover	15176
15	14	14	CREED/What If	15176
15	14	14	SLIPKNOT/Wait And Bleed	15176
14	13	13	FOO FIGHTERS/Breakout	14092
13	13	13	GODSMACK/Keep Away	14092
12	13	13	PAPA ROACH/Last Resort	14092

MARKET #2

KROQ/Los Angeles
Infinity
(818) 567-1067
Weatherly/Sandbloom/Worden
12+ Cume 1,348,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	38	38	RAGE AGAINST.../Sleep Now In...	25878
34	37	37	3 DOORS DOWN/Kryptonite	25197
33	36	36	LIMP BIZKIT/Break Stuff	24516
37	36	36	DYNAMITE HACK/Boyz-N-The-Hood	24516
24	35	35	NO DOUBT/Simple Kind Of Life	24516
24	35	35	BLINK-182/Adam's Song	23835
35	33	33	MOBY/Porcelain	22473
37	31	31	METALLICA/Disappear	21111
34	28	28	OFFSPRING/TotalImmortal	19068
25	26	26	GODSMACK/Voodoo	17706
19	23	23	CREED/With Arms Wide Open	15663
22	23	23	NO DOUBT/Ex-Girlfriend	15663
16	22	22	STONE TEMPLE PILOTS/Sour Girl	14982
16	20	20	LIT/Miserable	13620
20	20	20	A PERFECT CIRCLE/Judith	13620
18	19	19	INCUBUS/Pardon Me	12939
13	17	17	KORN/Make Me Bad	12258
12	16	16	PEARL JAM/Nothing As It Seems	11577
13	16	16	CYPRESS HILL/Superstar	10896
15	16	16	OFFSPRING/The Kids Aren't	10896
13	15	15	METALLICA/No Leaf Clover	10215
11	14	14	EMINEM/The Real Slim Shady	9534
16	14	14	RED HOT CHILLI.../Otherside	9534
14	14	14	CURE/Maybe Someday	9534
15	13	13	MATCHBOX TWENTY/Bent	8853
5	11	11	CREED/Higher	7491
1	11	11	NINE DAYS/Absolutely...	7491
10	11	11	KORN/Falling Away From Me	7491
14	10	10	BLINK-182/Adam's Song	6810

MARKET #3

WQXC/Chicago
Emmis
(312) 527-8348
Richards/Shuminas
12+ Cume 958,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	47	47	NINE DAYS/Absolutely...	22701
46	45	45	BLINK-182/Adam's Song	21735
33	45	45	TRAVIS/Why Does It...	21735
44	41	41	CREED/With Arms Wide Open	19803
41	41	41	SMASHING PUMPKINS/Stand Inside Your...	19803
29	37	37	MATCHBOX TWENTY/Bent	17871
36	36	36	MOBY/Porcelain	17388
6	34	34	NO DOUBT/Simple Kind Of Life	16422
15	24	24	STONE TEMPLE PILOTS/Sour Girl	11592
18	23	23	GOLDFINGER/Counting The Days	11109
28	20	20	311/Flowing	9660
40	20	20	PEARL JAM/Nothing As It Seems	9660
19	20	20	THIRD EYE BLIND/10 Days Late	9660
25	18	18	DASIS/Where Did It All...	8694
9	16	16	GOO GOO DOLLS/Broadway	7728
10	14	14	STROKE/Letters	6792
15	13	13	INCUBUS/Pardon Me	6279
15	13	13	LIMP BIZKIT/Re-Arranged	6279
15	13	13	VERTICAL HORIZON/Everything You Want	6279
11	13	13	METALLICA/No Leaf Clover	6279
13	12	12	LO FIDELITY ALL STARS/Battle Flag	5796
46	11	11	BLOODHOUND GANG/The Bad Touch	5313
13	11	11	KID ROCK/Only God Knows Why	5313
11	11	11	SHVAREE/Goodnight Moon	5313
11	11	11	A3/Woke Up This Morning	5313
14	10	10	FILTER/Take A Picture	4830
8	10	10	H2SO4/Imitation Leather...	4830
3	10	10	BEN HARPER/Steal My Kisses	4830
10	10	10	LIMP BIZKIT/Take A Look...	4830
11	10	10	A PERFECT CIRCLE/Judith	4830

MARKET #4

KITS/San Francisco
Infinity
(415) 512-1053
Taylor/Axeisen
12+ Cume 555,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	36	36	RAGE AGAINST.../Sleep Now In...	9072
33	36	36	OFFSPRING/TotalImmortal	9072
28	35	35	3 DOORS DOWN/Kryptonite	8820
28	35	35	LIMP BIZKIT/Break Stuff	8820
27	34	34	METALLICA/Disappear	8568
24	34	34	RED HOT CHILLI.../Otherside	8568
23	33	33	DYNAMITE HACK/Boyz-N-The-Hood	8316
32	32	32	BLINK-182/Adam's Song	8064
25	31	31	MOBY/Porcelain	7812
29	30	30	INCUBUS/Pardon Me	7560
21	29	29	METALLICA/No Leaf Clover	7308
24	27	27	A PERFECT CIRCLE/Judith	6804
21	26	26	GODSMACK/Voodoo	6552
22	26	26	LIT/Miserable	6552
16	22	22	STONE TEMPLE PILOTS/Sour Girl	6300
6	20	20	KID ROCK/Only God Knows Why	5040
18	20	20	KORN/Make Me Bad	5040
29	20	20	LIMP BIZKIT/Take A Look...	5040
27	18	18	CREED/With Arms Wide Open	4536
13	17	17	BLINK-182/Adam's Song	4284
14	17	17	KORN/Freak On A Leash	4284
12	16	16	BLINK-182/What's My Age Again?	4032
15	16	16	OFFSPRING/The Kids Aren't	4032
16	15	15	STAIN/D Home	3780
16	15	15	CREED/Higher	3780
16	14	14	RED HOT CHILLI.../California	3528
15	13	13	BEASTIE BOYS/Intergalactic	3276
6	13	13	BEASTIE BOYS/The Negotiation...	3276
11	13	13	KORN/Got The Life	3276

MARKET #5

WPLY/Philadelphia
Greater Media
(610) 565-8900
McGuinn/Fein
12+ Cume 621,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
42	42	42	LIT/Miserable	10626
42	42	42	RED HOT CHILLI.../Otherside	10626
45	39	39	LIMP BIZKIT/Re-Arranged	9867
39	37	37	VERTICAL HORIZON/Everything You Want	9361
34	36	36	3 DOORS DOWN/Kryptonite	9108
43	36	36	CREED/Higher	9108
27	35	35	LIVE/The Dolphin's Cry	8855
35	34	34	BLINK-182/Adam's Song	8602
29	31	31	OUR LADY PEACE/Is Anybody Home?	7843
31	30	30	BEN HARPER/Steal My Kisses	7590
33	30	30	NINE DAYS/Absolutely...	7590
28	29	29	BLOODHOUND GANG/The Bad Touch	7337
28	29	29	MIGHTY MIGHTY.../So Sad To Say	7084
26	26	26	INCUBUS/Pardon Me	6578
32	26	26	SMASHING PUMPKINS/Stand Inside Your...	6578
17	25	25	MATCHBOX TWENTY/Bent	6325
27	24	24	GOO GOO DOLLS/Broadway	6072
28	23	23	BUSH/Letting The Cables...	5819
19	21	21	LIMP BIZKIT/Take A Look...	5313
20	20	20	KID ROCK/Only God Knows Why	5060
20	20	20	PEARL JAM/Nothing As It Seems	5060
10	20	20	STONE TEMPLE PILOTS/Sour Girl	5060
22	19	19	CREED/With Arms Wide Open	4807
24	19	19	GUSTER/Fa Fa (Never Be...)	4554
12	18	18	THIRD EYE BLIND/10 Days Late	4301
9	17	17	EMINEM/The Real Slim Shady	4041
18	16	16	FENIX TX/All My Fault	4048
16	16	16	FOO FIGHTERS/Breakout	4048
16	15	15	RAGE AGAINST.../Sleep Now In...	3795
23	14	14	NO DOUBT/Ex-Girlfriend	3542

MARKET #6

KDGE/Dallas-Ft. Worth
AMFM
(972) 770-7777
Doherty/Ayo
12+ Cume 418,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
45	63	63	BLOODHOUND GANG/The Bad Touch	10143
59	59	59	3 DOORS DOWN/Kryptonite	9499
42	59	59	KORN/Make Me Bad	9499
56	56	56	INCUBUS/Pardon Me	9016
57	41	41	RED HOT CHILLI.../Otherside	6601
49	38	38	BLINK-182/Adam's Song	6118
30	32	32	STAIN/D Home	5152
30	31	31	DYNAMITE HACK/Boyz-N-The-Hood	4991
22	28	28	GODSMACK/Voodoo	4508
29	26	26	PEARL JAM/Nothing As It Seems	4186
23	25	25	A PERFECT CIRCLE/Judith	4025
18	23	23	RAGE AGAINST.../Sleep Now In...	3703
22	23	23	STONE TEMPLE PILOTS/Sour Girl	3703
20	22	22	LIMP BIZKIT/Break Stuff	3542
19	22	22	BOWLING FOR SOUP/The Bitch Song	3542
21	21	21	MIGHTY MIGHTY.../So Sad To Say	3381
16	20	20	8STOPS/Satisfied	3220
19	20	20	FENIX TX/All My Fault	3220
11	20	20	CREED/With Arms Wide Open	3220
22	19	19	NINE DAYS/Absolutely...	3059
18	18	18	LIT/My Own Worst Enemy	2898
19	18	18	STROKE/Letters	2898
21	17	17	STR/New Beginning	2737
19	17	17	FOO FIGHTERS/Learn To Fly	2737
22	17	17	NIKONS/First Trip	2737
17	16	16	311/Flowing	2576
15	16	16	SLIPKNOT/Wait And Bleed	2576
16	16	16	BUSH/The Chemicals...	2576
20	15	15	CREED/Higher	2415
13	15	15	CREED/What If	2415

MARKET #7

CIMX/Detroit
Chum Ltd.
(313) 961-6397
Brookshaw/Canova/Franklin
12+ Cume 382,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	36	36	ELWOOD/Sundown	5580
34	34	34	GODSMACK/Keep Away	5270
33	34	34	RED HOT CHILLI.../Otherside	5270
33	34	34	SMASHING PUMPKINS/Stand Inside Your...	5270
33	34	34	VERTICAL HORIZON/Everything You Want	5270
33	33	33	EDWIN/And You	5115
35	31	31	BLINK-182/Adam's Song	4805
26	28	28	CYPRESS HILL/Superstar	4340
29	28	28	A PERFECT CIRCLE/Judith	4340
34	27	27	LIMP BIZKIT/Take A Look...	4186
19	25	25	STAIN/D Home	3875
27	25	25	KORN/Make Me Bad	3875
25	24	24	RAGE AGAINST.../Sleep Now In...	3720
32	21	21	INCUBUS/Pardon Me	3255
20	20	20	PEARL JAM/Nothing As It Seems	3100
10	20	20	STONE TEMPLE PILOTS/Sour Girl	3100
12	19	19	CREED/With Arms Wide Open	3100
12	19	19	MOIST/Push	2945
14	18	18	3 DOORS DOWN/Kryptonite	2790
19	18	18	FOO FIGHTERS/Breakout	2790
18	17	17	NINE DAYS/Absolutely...	2635
16	17	17	BLOODHOUND GANG/The Bad Touch	2635
21	17	17	OUR LADY PEACE/Is Anybody Home?	2635
19	16	16	MIGHTY MIGHTY.../So Sad To Say	2480
16	16	16	FINGER ELEVEN/Surticaco	2480
13	16	16	NICKELBACK/Old Enough	2480
13	15	15	BUSH/Letting The Cables...	2325
15	15	15	METALLICA/Disappear	2325
17	15	15	NO DOUBT/Ex-Girlfriend	2325
5	14	14	EMINEM/The Real Slim Shady	2170

MARKET #8

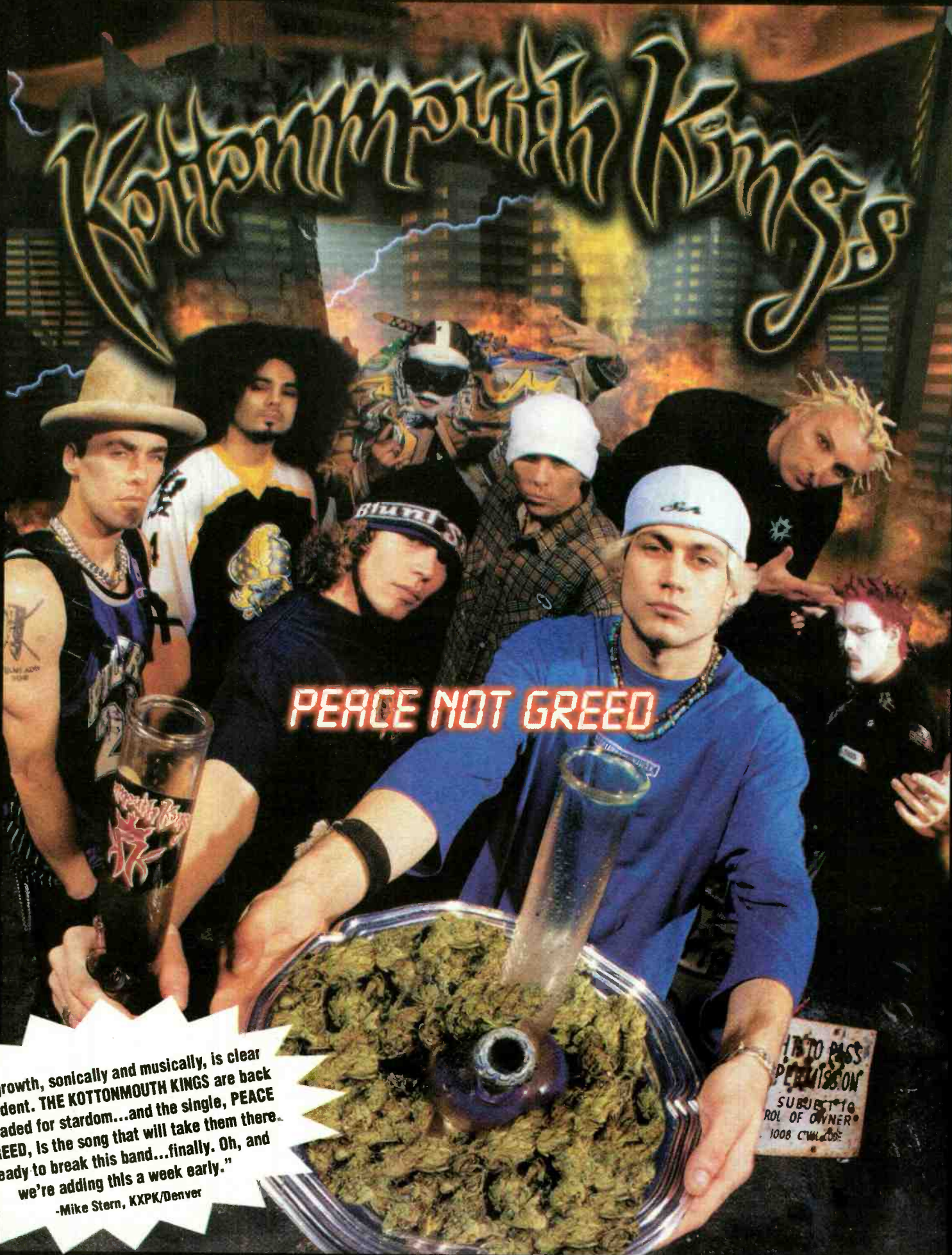
WBCN/Boston
Infinity
(617) 266-1111
Oedipus/Strick
12+ Cume 718,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	36	36	CYPRESS HILL/Superstar	13068
33	34	34	RAGE AGAINST.../Sleep Now In...	12942
37	34	34	RED HOT CHILLI.../Otherside	12342
37	34	34	SMASHING PUMPKINS/Stand Inside Your...	12342
25	31	31	A PERFECT CIRCLE/Judith	11253
26	29	29	3 DOORS DOWN/Kryptonite	10527
15	28	28	KID ROCK/American Bad Ass	10164
26	28	28	LIMP BIZKIT/Take A Look...	9801
27	26	26	EMINEM/The Real Slim Shady	9438
37	26	26	METALLICA/Disappear	9438
24	24	24	PAPA ROACH/Last Resort	8712
24	24	24	PEARL JAM/Nothing As It Seems	8712
26	22	22	BLINK-182/Adam's Song	8712
26	22	22	STONE TEMPLE PILOTS/Sour Girl	7986
26	22	22	OFFSP	



"How would life be if the world smoked weed?
 Guaranteed there'd be peace not greed \$
 See, it's like hell, Living in a cell
 Legalize the plant only time will tell"



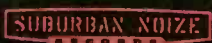
PEACE NOT GREED

HIT TO PASS
 PERMISSION
 SUBJECT TO
 CONTROL OF OWNER
 1008 CIVIL 2008

"The growth, sonically and musically, is clear and evident. THE KOTTONMOUTH KINGS are back and headed for stardom...and the single, PEACE NOT GREED, is the song that will take them there. Be ready to break this band...finally. Oh, and we're adding this a week early."
 -Mike Stern, KXPK/Denver

featuring Jack Grisham of TSOL & Corporate Avenger
 FROM THE FORTHCOMING ALBUM HIGH SOCIETY

Produced by Daddy X and Kumagai • Management: Kevin Zinger for SRH Management • Mixed by Jack Joseph Puig
 Corporate Avenger appears courtesy of Suburban Noize Records



kottonmouthkings.com

hollywoodandvine.com

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Alternative Playlists

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

MARKET #23
KXPX/Denver-Boulder
AMFM
 (303) 572-7000
 Stern/Lee
 12+ Cume 232,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	47		3 DOORS DOWN/Kryptonite	4089
42	44		A PERFECT CIRCLE/Judith	3828
39	42		INCUBUS/Pardon Me	3654
40	41		RAGE AGAINST.../Sleep Now In...	3567
37	41		KORN/Make Me Bad	3567
37	36		METALLICA/Disappear	3132
24	27		LIMP BIZKIT/Take A Look...	2949
23	26		PAPA ROACH/Last Resort	2262
27	25		SEVENDUST/Waffle	2262
24	25		STAIN'D/Home	2175
15	25		FILTER/The Best Things	2175
23	23		STONE TEMPLE PILOTS/Sour Girl	2001
23	22		CYPRESS HILLS/Superstar	2001
23	22		FOO FIGHTERS/Breakout	1914
19	21		8TOSPZ/Satisfied	1827
24	20		LIMP BIZKIT/Break Stuff	1740
18	20		BLINK-182/Adam's Song	1740
15	19		SLIPKNOT/Wait And Bleed	1566
6	18		KOTI'N MOUTH KINGS/Peace Not Greed	1479
18	17		CREED/With Arms Wide Open	1479
17	16		PANTERA/Revolution Is My	1392
23	16		POWERMAN 5000/Supernova Goes Pop	1392
15	15		KID ROCK/American Bad Ass	1305
21	15		NICKELBACK/Leader Of Men	1305
12	14		SYSTEM OF A DOWN/Sugar	1218
12	14		BUSH/The Chemicals...	1218
12	14		POWERMAN 5000/When Worlds Collide	1218
12	14		STAIN'D/Mudshovel	1218
12	14		SYSTEM OF A DOWN/Spiders	1218

MARKET #25
KNRK/Portland, OR
Entercom
 (503) 223-1441
 Hamilton/Jayn
 12+ Cume 173,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
44	44		3 DOORS DOWN/Kryptonite	3300
43	44		RED HOT CHILLI.../Otherside	3300
44	43		BLINK-182/Adam's Song	3225
45	43		BLOODHOUND GANG/The Bad Touch	3225
36	41		BECK/Misd Bizness	3075
44	37		LIT/Miserable	2775
43	35		COLLAPSI'S/Automatic	2625
22	30		STROKE9/Letters	2250
26	27		GODSMACK/Voodoo	2100
26	27		CREED/With Arms Wide Open	2025
25	27		OFFSPRING/TotalImmortal	2025
26	26		LIMP BIZKIT/Break Stuff	1950
25	25		FENIX TX/All My Fault	1875
24	25		MIGHTY MIGHTY.../So Sad To Say	1875
19	23		LIMP BIZKIT/Take A Look...	1725
22	21		THIRD EYE BLIND/10 Days Late	1575
20	18		SMASHING PUMPKINS/Stand Inside Your...	1275
14	17		BLINK-182/Adam's Song	1275
13	16		INCUBUS/Pardon Me	1200
13	16		KORN/Make Me Bad	1200
15	16		LIMP BIZKIT/Re-Arranged	1200
16	16		STROKE9/Little Black...	1200
16	15		CAKE/Never There	1125
16	15		JIMMIE'S CHICKEN.../Do Right	1125
16	14		CAKE/Let Me Go	1050
14	14		MOBY/Porcelain	1050
15	14		NO DOUBT/New	1050
12	14		BLINK-182/What's My Age Again?	1050
11	14		FILTER/The Best Things	1050

MARKET #28
KCXX/Riverside
All Pro
 (909) 384-1039
 Cluque/DeSanctis/Axe
 12+ Cume 123,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	35		3 DOORS DOWN/Kryptonite	1645
29	35		STIR/New Beginning	1645
29	33		CREED/With Arms Wide Open	1551
30	33		SMASHING PUMPKINS/Stand Inside Your...	1551
28	33		GODSMACK/Voodoo	1551
27	31		BLINK-182/Adam's Song	1457
25	30		STAIN'D/Home	1410
18	24		RAGE AGAINST.../Sleep Now In...	1128
19	22		NIXONS/First Trip	1034
13	22		CATHERINE WHEEL/Sparks Are Gonna Fly	1034
20	21		311/Flowing	940
16	20		BAD RELIGION/New America	940
20	20		FILTER/The Best Things	940
12	20		OFFSPRING/TotalImmortal	940
18	18		INCUBUS/Pardon Me	893
18	18		NINE DAYS/Absolutely...	893
18	18		STROKE9/Letters	846
19	18		STONE TEMPLE PILOTS/Sour Girl	846
17	17		FOO FIGHTERS/Stacked Actors	799
14	17		PEARL JAM/Nothing As It Seems	799
14	16		LIMP BIZKIT/Break Stuff	752
12	15		BUSH/The Chemicals...	705
17	15		KORN/Make Me Bad	705
13	15		LIT/My Own Worst Enemy	705
11	15		NINE INCH NAILS/Into The Void	705
13	15		SLIPKNOT/Wait And Bleed	705
13	14		FOO FIGHTERS/Learn To Fly	658
12	14		SYSTEM OF A DOWN/Spiders	658
10	14		POWERMAN 5000/Nobody's Real	658
13	14		ROB ZOMBIE/Living Dead Girl	658

MARKET #29
KWOD/Sacramento
Royce
 (916) 448-5000
 Bunce
 12+ Cume 246,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
52	54		GODSMACK/Voodoo	4968
44	51		RED HOT CHILLI.../Otherside	4692
41	50		KORN/Falling Away From Me	4600
49	49		STAIN'D/Mudshovel	4508
48	47		BLINK-182/Adam's Song	4324
51	47		INCUBUS/Pardon Me	4324
46	47		RAGE AGAINST.../Sleep Now In...	4324
25	36		MIGHTY MIGHTY.../So Sad To Say	3312
33	35		3 DOORS DOWN/Kryptonite	2760
30	30		BLOODHOUND GANG/The Bad Touch	2760
30	30		ZOPPY/One Sun	2760
27	28		FILTER/The Best Things	2576
26	27		DYNAMITE HACK/Boyz-N-The-Hood	2484
27	27		SMASHING PUMPKINS/Stand Inside Your...	2484
25	27		THIRD EYE BLIND/10 Days Late	2484
32	26		CREED/With Arms Wide Open	2392
22	26		A PERFECT CIRCLE/Judith	2392
21	26		BUSH/Letting The Cables...	2392
23	25		LIMP BIZKIT/Break Stuff	2300
28	25		MATCHBOX TWENTY/Bent	2300
24	25		RED HOT CHILLI.../California	2208
16	24		8TOSPZ/Satisfied	2208
9	24		LIT/Over My Head	2208
12	23		BENDER/Superfly	2116
28	23		STAIN'D/Home	2116
18	20		THIRD EYE BLIND/Never Let You Go	1840
23	20		VERTICAL HORIZON/Everything You Want	1840
15	20		FOO FIGHTERS/Breakout	1840
21	19		BUSH/The Chemicals...	1748
10	19		LIMP BIZKIT/Take A Look...	1748

MARKET #33
WBRU/Providence
Brown University
 (401) 272-9550
 Schiavelli/Polotsky
 12+ Cume 291,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	34		RED HOT CHILLI.../Otherside	4182
32	32		GODSMACK/Voodoo	3936
32	32		BLINK-182/Adam's Song	3936
30	30		MATCHBOX TWENTY/Bent	3690
35	30		INCUBUS/Pardon Me	3567
33	29		3 DOORS DOWN/Kryptonite	3198
21	24		BLOODHOUND GANG/The Bad Touch	2952
14	23		RAGE AGAINST.../Sleep Now In...	2829
14	23		LIT/Miserable	2829
21	23		KORN/Make Me Bad	2829
22	21		NO DOUBT/Ex-Girlfriend	2460
23	20		MIGHTY MIGHTY.../So Sad To Say	2460
24	20		BUSH/The Chemicals...	2460
19	19		FOO FIGHTERS/Breakout	2337
18	19		NINE DAYS/Absolutely...	2337
22	19		PEARL JAM/Nothing As It Seems	2337
19	19		STROKE9/Little Black...	2337
15	18		BLINK-182/Adam's Song	2214
15	17		CREED/What If	2091
7	17		KID ROCK/American Bad Ass	2091
21	17		STONE TEMPLE PILOTS/Sour Girl	2091
17	17		THIRD EYE BLIND/10 Days Late	2091
11	16		LIMP BIZKIT/Break Stuff	1968
16	16		CREED/With Arms Wide Open	1968
15	16		A PERFECT CIRCLE/Judith	1968
15	16		CATHERINE WHEEL/Sparks Are Gonna Fly	1845
14	15		LIMP BIZKIT/Re-Arranged	1845
15	15		TRAVIS/Why Does It...	1845
10	15		VERTICAL HORIZON/Everything You Want	1845
13	14		CREED/Higher	1722

MARKET #34
WWCD/Columbus, OH
Ingliside
 (614) 221-9923
 Davis/DeVoss
 12+ Cume 88,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	25		LIVE/Run To The Water	1040
23	26		FLAMING LIPS/Wait For A...	1040
14	24		BUSH/Letting The Cables...	960
19	24		CATATONIA/Road Rage	960
23	23		MATTHEW SWETT/Travis In You	920
13	21		BLINK-182/Adam's Song	840
17	18		CATHERINE WHEEL/Sparks Are Gonna Fly	720
17	18		THIRD EYE BLIND/10 Days Late	720
17	18		CURE/Maybe Someday	720
13	18		NO DOUBT/Ex-Girlfriend	720
14	18		SMASHING PUMPKINS/Stand Inside Your...	720
11	17		FOO FIGHTERS/Breakout	680
21	17		WILLIE PHOENIX/Gasoline	680
15	16		RED HOT CHILLI.../Otherside	640
14	16		STIR/New Beginning	640
15	16		OUR LADY PEACE/Is Anybody Home?	640
14	16		TRAVIS/Why Does It...	640
13	15		311/Flowing	600
12	15		MATCHBOX TWENTY/Bent	600
16	15		MIGHTY MIGHTY.../So Sad To Say	600
18	15		PEARL JAM/Nothing As It Seems	600
15	15		STONE TEMPLE PILOTS/Sour Girl	600
13	15		112/The Ground...	600
14	14		FIOM APPLE/Linu	560
18	14		CRACKER/Be My Love	560
17	14		MACY GRAY/I Try	560
17	14		OASIS/Where Did It All...	560
12	14		TAMI/Punctured Brain	560
13	13		FILTER/The Best Things	520
10	12		RAGE AGAINST.../Sleep Now In...	480

MARKET #34
WZAZ/Columbus, OH
Clear Channel
 (614) 848-7625
 Harris/Schiesler
 12+ Cume 110,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
52	55		CREED/Higher	1760
53	52		RED HOT CHILLI.../Otherside	1664
54	52		LIMP BIZKIT/Re-Arranged	1664
51	51		BUSH/The Chemicals...	1632
55	51		VERTICAL HORIZON/Everything You Want	1632
54	49		LIT/Miserable	1568
23	27		NINE DAYS/Absolutely...	864
24	26		LIVE/Run To The Water	832
25	26		MATCHBOX TWENTY/Bent	832
23	26		SMASHING PUMPKINS/Stand Inside Your...	832
25	26		THIRD EYE BLIND/Never Let You Go	832
24	25		FOO FIGHTERS/Breakout	800
24	25		BLINK-182/Adam's Song	800
25	24		STIR/New Beginning	768
24	24		GOOD DOLLS/Broadway	768
26	22		NO DOUBT/Ex-Girlfriend	704
24	22		STROKE9/Little Black...	704
24	21		TRAIN/Next Virginia	704
18	21		PEARL JAM/Nothing As It Seems	672
17	21		TAL BACHMAN/She's So High	672
17	21		BLINK-182/What's My Age Again?	672
20	21		KID ROCK/Only God Knows Why	672
19	20		CREED/With Arms Wide Open	640
19	19		LIT/My Own Worst Enemy	640
22	18		FOO FIGHTERS/Learn To Fly	576
20	17		COLLECTIVE SOUL/Heavy	544
17	15		RED HOT CHILLI.../Around The World	480
12	14		3 DOORS DOWN/Kryptonite	480
9	13		FASTBALL/Out Of My Head	416

MARKET #35
KXRX/Salt Lake City
Simmons
 (801) 524-2600
 Summers/Noker
 12+ Cume 174,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	31		3 DOORS DOWN/Kryptonite	2511
19	31		INCUBUS/Pardon Me	2511
30	30		MATCHBOX TWENTY/Bent	2430
30	30		MIGHTY MIGHTY.../So Sad To Say	2430
30	29		STONE TEMPLE PILOTS/Sour Girl	2349
27	29		BLINK-182/Adam's Song	2349
30	28		NINE DAYS/Absolutely...	2268
30	27		GODSMACK/Voodoo	2187
31	27		RED HOT CHILLI.../Otherside	2187
30	25		GUSTER/Fa Fa (Never Be...)	2025
19	25		PEARL JAM/Nothing As It Seems	2025
12	24		CREED/With Arms Wide Open	1944
10	22		NO DOUBT/Simple Kind Of Life	1762
33	21		SMASHING PUMPKINS/Stand Inside Your...	1701
22	20		KORN/Make Me Bad	1620
19	19		311/Flowing	1539
14	19		THIRD EYE BLIND/10 Days Late	1458
24	18		BLOODHOUND GANG/The Bad Touch	1458
13	17		LIMP BIZKIT/Break Stuff	1377
22	15		STAIN'D/Home	1215
30	15		STIR/New Beginning	1215
19	15		A PERFECT CIRCLE/Judith	1215
8	14		MOBY/Porcelain	1134
11	14		FILTER/The Best Things	1134
13	14		FOO FIGHTERS/Breakout	1063
8	13		GOLD FINGER/Counting The Days	1053
8	13		WILLIAM ORBIT/Barber's Adagio...	1053
16	12		CATHERINE WHEEL/Sparks Are Gonna Fly	972
9	12		LIMP BIZKIT/Take A Look...	972

MARKET #36
WRDX/Norfolk
Sinclair Telecast
 (757) 640

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Who's The Real Slim Shady?

By
Jeanette Grgurevic
Asst. Alternative Editor

You can't stop them! Catherine Wheel climb up two spots from last week to No. 1, while Monk & Canatella keep the same No. 2 spot they were in last week. MxPx jump up nine whole spots with their fabulous single "Responsibility" and land at No. 3. Meanwhile, Built To Spill debut at No. 5. Other debuts include Eminem at No. 7, SR71 at No. 12 and Marah at No. 15.

Do you remember when Eminem's "My Name Is" got its start at specialty, then went on to become one of the biggest songs of last year? Well, Eminem is at it again with his smokin' new single, "The Real Slim Shady." This song is on fire at specialty, as well as in regular radio airplay. Did you know that it was the No. 4 Most Added song last week, tied with Dynamite Hack and Bowling For Soup? (Hmmm, two other bands that started at specialty.) I wonder what songs on the specialty chart today will be in regular rotation tomorrow? Want to take a guess?

What about new songs and artists not yet on the list? What have you been digging? Have you had a chance to check out *The Solution to Benefit Heal the Bay* on Mojo? It's a double CD filled with great bands. One of the tunes that I really liked was Jealous Sound's "Priceless." And if you haven't had a chance to check out *The Killingtons*, you can find them on *The Solution* as well.

Please note: I've gotten pretty high-tech here, and I now have a personal fax number. So you can fax your playlists directly to me at (253) 399-5880. You can still e-mail me, too: jeanette@rronline.com. Records of the Week: Little Red Rocket, Bracket



Eminem

R&R Top 20 Artists

May 5, 2000

- 1 CATHERINE WHEEL (Columbia) "Sparks Are Gonna Fly"
- 2 MONK & CANATELLA (Telstar) "Enter The Monk," "Slagger"
- 3 DYNAMITE HACK (Universal) "Boyz-N-The-Hood"
- 4 MXPX (Interscope) "Responsibility"
- 5 BUILT TO SPILL (Warner Bros.) "The Plan," "Car"
- 6 SLEATER-KINNEY (Kill Rock Stars) "You're No Rock 'N' Roll Fun"
- 7 EMINEM (Aftermath/Interscope) "The Real Slim Shady"
- 8 A PERFECT CIRCLE (Virgin) "Judith"
- 9 PRIMAL SCREAM (Astralwerks/Virgin) "Swastika Eyes," "Kill All Hippies"
- 10 DROWNERS (Wind-up) "Is There Something On Your Mind?"
- 11 PIMPADELIC (Tommy Boy) "Caught It From Me"
- 12 SR71 (RCA) "Right Now"
- 13 MILLENCOLIN (Epitaph/Big Heart) "No Cigar"
- 14 PITCHSHIFTER (MCA) "Condescension"
- 15 MARAH (E Squared/Artemis) "Point Breeze," "My Heart Is..."
- 16 ENON (See Thru Broadcasting) "Come Into"
- 17 DISTURBED (Giant/Reprise) "Stupify"
- 18 ELLIOTT SMITH (DreamWorks) "Son Of Sam"
- 19 JOSEPH ARTHUR (Virgin) "Chemical"
- 20 BOWLING FOR SOUP (Jive) "The Bitch Song"

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
Thursday 12:30-3pm
Casey Kerchner
Apples In Stereo "The Bird That..."
Drowners "Is There Something..."
Anne Summers "Uh Huh Oh No"
Distillers "Gypsy Rose Lee"
A Perfect Circle "Judith"

WRAX/Birmingham, AL

Reg's Coffeehouse
Sunday 10am-1pm
Scott Register
Fanny Grace "Words"
Peter Seary "Broken"
Josh Rouse "Laughter"
Chantal Kreviazuk "Far Away"
Acoustic Junction "Strange Days"

WBON/Boston, MA

Nocturnal Emissions
Sunday 8-10pm
Dedipus/Albert O
Dandy Warhols "Shakin"
Nirvana "First Trip"
Apples In Stereo "The Bird That..."
Catherine Wheel "Sparks Are Gonna..."
Starling "Don't Deflate"

WFNX/Boston, MA

The First Contact
Friday midnight-2am
Charlie
Ian Brown "Love Like A Fountain"
Wren "Even If You Don't"
Enon "Come Into"
Monk & Canatella "Enter The Monk"
Built To Spill "Car"

WBTV/Burlington, VT

Spinning Unrest
Sunday 8-9:30pm
Steve Picard
Llama Farmies "Get The Keys To Go"
Catherine Wheel "Gasoline"
Get Up Kids "Company Dime"
Ian Brown "Love Like A Fountain"
Primal Scream "Kill All Hippies"

WAVF/Charleston, SC

Cutting Edge
Sunday 8:30-10pm
H. Little John
Anne Summers "King Of Disaster"
Violent Femmes "All I Want"
Fatlip "What's Up: Fatlip"
Enon "Come Into"
Joseph Arthur "Chemical"

WWCD/Columbus, OH

Invisible Hits Hour
Sunday 7-9pm
Curtis "The" Schiebler
Aloha "Feroocious Love"
Modest Mouse "Paper Thin Walls"
Atom Bomb Pocket Knife "Unofficial Guide..."
Apples In Stereo "The Rainbow"

KRAD/Corpus Christi, TX

Rad Radio
Sunday 6pm-7pm
J.J. Thomas
Eminem "The Real Slim Shady"
Bowling For Soup "Bitch Song"
Ian Brown "Getting High"
Substance "Cruel Intentions"
AJ Croce "It's Only Me"

KDGE/Dallas, TX

Adventure Club
Sunday 6-9pm
Josh Vanable
Bad Religion "New America"
XTC "I'm The Man Who..."
Pedro The Lion "A Mind Of Her Own"
Centromatic "Call The Legion"
Elastica "Love Like Ours"

WXEG/Dayton, OH

The X Spin Cycle
Sunday 9-10:30pm
Allen Rantz
SR71 "Right Now"
No Doubt "Simple Kind Of Life"
Bush "Warm Machine"
Drowners "Is There Something..."
Elwood "Sundown"

KTCL/Denver, CO

Adventure University
Sunday 7:30-8:30pm
Professor Kat
Pimpadelic "Caught It From Me"
Built To Spill "Car"
Daring Violets "Spoiled And Rotten"
Jungle Brothers "Because I Got..."
Gunga Din "Hollywood"

WEJE/Fort Wayne, IN

The Living Room
Sunday 7:30pm-8:30pm
Kyle G.
Drowners "Is There Something..."
Moby "Porcelain"
Bowling For Soup "Bitch Song"
Pitchshifter "Condescension"
Five Iron Frenzy "Phantom Juliet"

WJBX/Ft. Myers, FL

99 Xtreme
Sunday 8-10pm
Lancer
Super Trans-Atlantic "Shuttlecock"
Bender "Superfly"
Disturbed "Stupify"
Dwarves "Over You"
Pantera "Goddamn Electric"

WEEO/Hagerstown, MD

Now Hear This
Sunday 10pm-midnight
Austin Davis
Bowling For Soup "Bitch Song"
Third Eye Blind "10 Days Late"
7th House "Gypsy Queen"
A Perfect Circle "Judith"
AFI "Total Immortal"

WMRQ/Hartford, CT

Spinning Unrest
Sunday 10pm-midnight
Cousin Chris
Built To Spill "The Plan"
Subset "Addicted To The Fame"
Bowling For Soup "Bitch Song"
Pinehurst Kids "Burn Alone"
SR71 "Right Now"

WRZZ/Indianapolis, IN

Hangover Cafe
Sunday 9am-noon
Dave Dugan
Foo Fighters "Ain't It The Life"
Drowners "Is There Something..."
Morahime "A Good Woman Is..."
Guided By Voices "Surgical Focus"
Travis "Why Does It..."

WPLA/Jacksonville, FL

Forbidden Planet
Saturday 8pm-1am
Robert Goodman
Monk & Canatella "Enter The Monk"
Millencolin "No Cigar"
Happy Hour "So"
Sunny Day Real "Seven"
Bad Religion "New America"

KXTE/Las Vegas, NV

It Hurts When I Pee
Sunday 10pm-midnight
Tank & Young Marc
Kottonmouth Kings "Peace Not Greed"
Kitties "Charlotte"
Step Kings "Right Is Wrong"
Rancid "Let Me Go"
Dynamite Hack "Boyz N The Hood"

KROQ/Los Angeles, CA

Rodney On The Roo
Sunday midnight-3am
Rodney Bingenheimer
Kant "Music Non-stop"
Animal House "Small"
Elastica "Generator"
Duran Duran "Someone Else Not Me"
Oasis "One Way Road"

WMPS/Memphis, TN

The Experiment
Friday 11pm-midnight
Sean @ Night
8 Steps 7 "Satisfied"
H2SO4 "Imitation Leather..."
Smash Mouth "Sliced"
Groove Armada "I See You Baby"
A Perfect Circle "Judith"

WHTG/Monmouth, NJ

The Underground
Sunday 11pm-midnight
Jeff Raspe
Built To Spill "Car"
Sleater-Kinney "You're No Rock..."
Rosenbergs "Will You Drive Me?"
Primal Scream "Swastika Eyes"
Shivaree "Goodnight Moon"

WROX/Norfolk, VA

The Punk Show
Sunday 10pm-midnight
Michele & Josh
Rancid "Roots Radicals"
Millencolin "Vivan"
Social Distortion "Telling Them"
MxPx "Take On Me"
H2O "One Life..."

WPLY/Philadelphia, PA

Y-Not
Sunday 9pm-10:30pm
Dan Fein
Anne Summers "Robots"
Guster "So Long"
Josh Rouse "Directions"
Louper "Urcle Play"
Marah "My Heart Is..."

WXDX/Pittsburgh, PA

Edge Of The X
Sunday 9-11pm
Lenny Diana
Monk & Canatella "Slagger"
Cypress Hill "Can't Get The Best..."
Eminem "The Real Slim Shady"
Sticke Temple Pilots "I Got You"
Pitchshifter "Condescension"

KMRK/Portland, OR

Something Cool
Sunday 9pm-10pm
Jaime Cooley
Eminem "The Real Slim Shady"
MxPx "Responsibility"
Primal Scream "Swastika Eyes"
SR71 "Right Now"
Trembling Blue Stars "She Just Couldn't..."

WCYY/Portland, ME

Spinout
Thursday 7-9pm
Shawn Jeffrey
Blui To Spill "Stop The Show"
Sleater-Kinney "You're No Rock..."
Boyz n the Hood "Pariah Under Glass"
Disturbed "Stupify"
H2SO4 "Imitation Leather..."

WDST/Poughkeepsie, NY

Imdie Flux
Thursday 10:30-11:30pm
Justin Habersaat
Mercury Program "Re-Inventing A..."
Sunshine "Srsamlined"
Bowery Electric "Freedom Fighter"
Agnostic Front "Dance Yourself"
Marv Timmy "The Hour Glass"

WZZI/Roanoke, VA

101 Beats Per Minute
10pm-2am
Gneg Travis
Elastica "Sundown"
Dynamite Hack "Boyz N The Hood"
Wiseguys "Start The Commotion"
Ben Harper "Steal My Kisses"
Hardknox "Resistance Is..."

KWOD/Sacramento, CA

Alternative Beat
Sunday 10pm-2am
DJ David X
Recall "Want"
Eminem "The Real Slim Shady"
Mecachrome "Night Skorp"
Ian Brown "Love Like A Fountain"
H2SO4 "Imitation Leather..."

KCCX/San Bernardino, CA

Xtreme X
Saturday 9pm-2am
Dave Ossey/Daryl James
Papa Roach "Last Resort"
Pantera "Revolution Is My..."
Project 86 "Stein's Theme"
Deadlights "Amplifier"
Static-X "I'm With Stupid"

XTRA/San Diego, CA

The Lab
Sunday 7pm-8pm
Action DJ Hilary
Lil' Over My Head"
On "Slingshot"
Moby "Porcelain"
Bad Religion "New America"
Too Rude "Not Today"

KITS/San Francisco, CA

Soundcheck
Sunday 10pm-midnight
Aaron Azelstein
Good Charlotte "Little Things"
AFI "Total Immortal"
Bowling For Soup "Bitch Song"
Millencolin "No Cigar"
Anniversary "The D In Detroit"

KJEE/Santa Barbara, CA

Dissonant Tendrils
Monday Midnight-2am
John Schroeter
Dynamite Hack "Boyz N The Hood"
Nine Inch Nails "Schruders"
Sonic Youth "Remake Princess"
Tripping Daisy "Kids Are Calling"
On "Slingshot"

KNDD/Seattle, WA

Loudspeaker
Sunday 11:00pm-Midnight
Bill Reid
Anne Summers "King Of Disaster"
Shelter "Song Of Dreams"
Dynamite Hack "Boyz N The Hood"
Delta 72 "Are You Ready?"
Melvins "Smells Like Teen..."

KPNT/St. Louis, MO

New Music Sunday
Sunday 7-9:30pm
Les Aaron
Eminem "The Real Slim Shady"
Nine Inch Nails "Schruders"
Fatlip "What's Up Fatlip"
Mighty Mighty BF "Skeleton Song"
Beantole "Breakdown"

KSPI/Stillwater, OK

Before The Buzz
Monday Noon-1pm
Steve "Budde" Jones
Greed "With Arms Wide Open"
Sonic Youth "Newsmen"
XTC "You And The Clouds"
Eminem "The Real Slim Shady"
Gus Gus "Barry"

WXSR/Tallahassee, FL

Underground Lounge
Sunday 8-10pm
Rob The Lounge Lizard
Monk & Canatella "Enter The Monk"
Eminem "The Real Slim Shady"
Wonderland "Wonderland"
Elastica "All Falls Away"
Dope "Everything Sucks"

KFMA/Tucson, AZ

Test Department
Sunday 6-9pm
Matt Spry
SR71 "Right Now"
Fenix TX "All My Fault"
Substance "Cruel Intentions"
Disturbed "Stupify"
Videodrone "Ty Jonathan..."

KMYZ/Tulsa, OK

New From The Edge
Tuesday Midnight-1:00am
Raydog
SRC "Breed"
SR71 "Right Now"
Matchbox Twenty "Beat"
Pimpadelic "Caught It From Me"
Moist "Push"

WHFS/Washington, DC

Now Hear This
Sunday 8:00pm-10:30pm
Dave Marsh
Primal Scream "Kill All Hippies"
Ultimate Fakebook "Tell Me What You..."
Substance "Cruel Intentions"
Enon "Come Into"
Tripping Daisy "Kids Are Calling"

WPBZ/West Palm Beach, FL

Electronic Buzz
Saturday midnight-3am
The Tech Kid
Luke Vibert/DJ Cole "Start The Panic"
Westbam "Sonic Empire"
LTJ Bukem "Sunrain"
Moby "Everloving"
Air "Playground Love"

41 Total Reporters



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R&R Adult Alternative Top 30

May 5, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	STING Desert Rose (A&M/Interscope)	626	+20	46100	16	26/0
3	2	COUNTING CROWS Mrs. Potter's Lullaby (DGC/Geffen/Interscope)	508	+27	33891	8	27/1
8	3	MATCHBOX TWENTY Bent (Lava/Atlantic)	466	+91	40897	3	25/1
5	4	BOB DYLAN Things Have Changed (Columbia)	453	+10	32835	13	23/0
4	5	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)	440	-5	34715	18	23/0
2	6	BEN HARPER Steal My Kisses (Virgin)	437	-78	38017	15	25/0
6	7	MELISSA ETHERIDGE Enough Of Me (Island/IDJMG)	398	-20	25089	14	23/0
7	8	VERTICAL HORIZON Everything You Want (RCA)	384	-23	38641	24	20/0
12	9	NEIL YOUNG Razor Love (Reprise)	360	+36	23445	6	23/0
9	10	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	352	-6	31544	16	17/0
10	11	DON HENLEY Workin' It (Warner Bros.)	330	-25	23154	6	21/0
13	12	JAYHAWKS I'm Gonna Make You Love Me (American/Columbia)	315	+15	23430	5	22/1
11	13	U2 The Ground Beneath Her Feet (Interscope)	296	-42	21077	12	20/0
14	14	SHANNON CURFMAN I Don't Make Promises (I...) (Arista)	285	+4	17666	7	21/0
15	15	PHISH Heavy Things (Elektra/EEG)	261	+10	22630	3	23/3
16	16	RED HOT CHILI PEPPERS Otherside (Warner Bros.)	260	+17	17088	15	13/0
19	17	GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire)	242	+36	12740	4	19/0
18	18	EUPHORIA Delirium (Six Degrees)	238	+6	17107	11	18/0
23	19	STEELY DAN Jack Of Speed (Giant/Reprise)	223	+53	14305	2	18/1
17	20	FOLK IMPLOSION Free To Go (Interscope)	213	-27	14508	16	16/0
21	21	SHELBY LYNNE Life Is Bad (Island/IDJMG)	201	+5	11607	6	15/0
20	22	TRAIN I Am (Aware/Columbia)	200	-4	19514	16	13/0
24	23	ROBERT BRADLEY'S BLACKWATER... Baby (RCA)	195	+34	15378	2	18/1
22	24	ANGIE APARO Spaceship (Melisma/Arista)	163	-14	8454	7	6/0
27	25	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)	154	+15	6400	3	9/1
28	26	WARREN ZEVON Porcelain Monkey (Artemis)	138	+3	8573	2	14/0
Debut	27	GOO GOO DOLLS Broadway (Warner Bros.)	136	+35	9857	1	10/4
Debut	28	JOHN HIATT Let It Slip Away (RCA)	135	+24	8548	1	14/1
Debut	29	STONE TEMPLE PILOTS Sour Girl (Atlantic)	131	+27	7181	1	6/1
Debut	30	PEARL JAM Nothing As It Seems (Epic)	124	+23	11592	1	9/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
XTC I'm The Man Who Murdered Love (Idea/TVT)	8
SHIVAREE Goodnight Moon (Capitol)	6
FISHBONE The Suffering (Hollywood)	5
GOO GOO DOLLS Broadway (Warner Bros.)	4
BIG WU Kangaroo (Phoenix Media)	4
PHISH Heavy Things (Elektra/EEG)	3
SINEAD O'CONNOR No Man's Woman (Atlantic)	3
CROWDED HOUSE Sacred Cow (Capitol)	3
JULIANA HATFIELD Somebody Is Waiting For Me (Zoe)	3
CRACKER Be My Love (Virgin)	2
INDIGENOUS Little Time (Pachyderm)	2
THIRD EYE BLIND 10 Days Late (Elektra/EEG)	2
JEREMY KAY Only One (Surfdog)	2
LOU REED Paranoia Key Of E (Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Bent (Lava/Atlantic)	+91
STEELY DAN Jack Of Speed (Giant/Reprise)	+53
STEVE EARLE Transcendental Blues (E-Squared/Artemis)	+44
INDIGENOUS Little Time (Pachyderm)	+40
3 DOORS DOWN Kryptonite (Republic/Universal)	+39
SANTANA F/PRODUCT G&B Maria Maria (Arista)	+39
NEIL YOUNG Razor Love (Reprise)	+36
GUSTER Fa Fa (Never Be The Same...) (Hybrid/Sire)	+36
XTC I'm The Man Who Murdered Love (Idea/TVT)	+36
GOO GOO DOLLS Broadway (Warner Bros.)	+35



29 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/23-Saturday 4/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

New & Active

SHIVAREE Goodnight Moon (Capitol)
Total Plays: 123, Total Stations: 17, Adds: 6

PAT MCGEE BAND Runaway (Giant/WB)
Total Plays: 123, Total Stations: 13, Adds: 1

TRAVIS Why Does It Always Rain On Me? (Independiente/Epic)
Total Plays: 112, Total Stations: 10, Adds: 1

STEVE EARLE Transcendental Blues (E-Squared/Artemis)
Total Plays: 108, Total Stations: 12, Adds: 1

WEEN Even If You Don't (Elektra/EEG)
Total Plays: 107, Total Stations: 10, Adds: 0

CREED Higher (Wind-up)
Total Plays: 107, Total Stations: 5, Adds: 1

KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)
Total Plays: 93, Total Stations: 5, Adds: 0

JILL SOBULE One Of These Days (Beyond)
Total Plays: 90, Total Stations: 9, Adds: 0

3 DOORS DOWN Kryptonite (Republic/Universal)
Total Plays: 89, Total Stations: 3, Adds: 0

WILLIAM TOPLEY I Am The Man (Mercury/IDJMG)
Total Plays: 83, Total Stations: 8, Adds: 0

Songs ranked by total plays

Breakers

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



Indigenou ON TOUR

"Little Time"

From the Pachyderm Records release "Circle"

MOST ADDED! MOST INCREASED PLAYS!

Not Wasting Time:

**WXPN WRNR WKOC WTTS KCTY
KPIG KRSH WMMM KTHX KBAC and many more**

Radio contact: Libow Unlimited (212) 888 0987



"One of the most reactive records ever at WXPN."

-Bruce Warren, WXPN

"The debut album by what could be the best live act of 2000. Don't miss a note."

-Timothy White, Billboard

"As you listen to *Goodnight Moon* you can't help but feel that Shivaree is going to be a very important band."

-Album Network

new this week:

KACD, KXST, WRLT, CIDR,
WRNX, WKOC, WMVY KBXR

already on:

KINK, KTCZ, WMMM, WXRV, KGSR,
WRNR, WXPB, KRSH, KTHX, KFXJ, KCTY

THANKS, RADIO, FOR A GREAT WEEK!

*For your copy of Shivaree's Performance on the
Conan O'Brien Show, contact your local Capitol Rep.*

Shivaree

GOODNIGHT MOON

The first single from:

**I OUGHTTA GIVE YOU A SHOT IN THE HEAD
FOR MAKING ME LIVE IN THIS DUMP**

Produced, Recorded and Mixed by Tom Rothrock and Rob Schnapf



odeon

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Management: The Mark Spector Company

ShivareeI@aol.com

www.odeonrecords.com

hollywoodandvine.com

www.americanradiohistory.com

Adult Alternative Playlists

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

MARKET #2

KACD/Los Angeles
Clear Channel
(310) 451-1031
Cunningham/Sandler
12+ Cum 234,200

channel 103.1
World Class Rock

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
14	25		BOB DYLAN/Things Have Changed	2700
24	25		VERTICAL HORIZON/Everything You Want	2700
21	24		STING/Desert Rose	2502
24	23		TRACY CHAPMAN/Telling Stories...	2484
24	23		BEN HARPER/Steal My Kisses	2484
24	20		TRAIN/Am	2160
12	14		STEELY DAN/What A Shame...	1512
11	14		MELISSA ETHERIDGE/Enough Of Me	1512
12	14		WARREN ZEVON/Porcelain Monkey	1512
10	13		DON HENLEY/Workin' It	1404
12	10		FIONA APPLE/Paper Bag	1296
11	12		SHANNON CURFMAN/Don't Make...	1296
11	11		AFRO-CELT SOUND.../Release	1188
11	11		JAYHAWKS/I'm Gonna Make...	1188
2	11		SHELBY LYNNE/Life Is Bad	1188
13	11		AMEE MANN/Save Me	1188
4	11		PHISH/Heavy Things	1188
10	11		FOLK IMPLOSION/Free To Go	1188
11	11		GUSTER/Fa Fa (Never Be...)	1188
11	11		MATCHBOX TWENTY/Bent	1080
12	10		JOE 90/Three	1080
14	10		THIRD EYE BLIND/Never Let You Go	1080
10	10		U2/The Ground...	1080
10	10		NEIL YOUNG/Razor Love	1080
9	10		EUPHORIA/Delirium	1080
9	10		FILTER/Take A Picture	972
11	9		GOMEZ/We Haven't Turned...	972
8	9		GOO GOO DOLLS/Black Balloon	972
8	9		LOS LOBOS/This Time	972
12	9		LEONA NAESS/Charm Attack	972

MARKET #3

WXRT/Chicago
Infinity
(773) 777-1700
Winer/Martin
12+ Cum 501,200

93.1
RADIO CHICAGO

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	22		MATCHBOX TWENTY/Bent	7062
20	19		PEARL JAM/Nothing As It Seems	6099
13	15		DON HENLEY/Workin' It	4815
12	14		STING/Desert Rose	4494
14	14		PHISH/Heavy Things	4494
9	13		COUNTING CROWS/Mrs. Potter's...	4173
13	13		VERTICAL HORIZON/Everything You Want	4173
12	12		BEN HARPER/Steal My Kisses	3852
6	12		SMASHING PUMPKIN/Stand Inside Your...	3852
7	11		MATTHEW SWEET/What Matters	3531
9	11		GOMEZ/We Haven't Turned...	3531
9	10		EUPHORIA/Delirium	3210
11	9		FOLK IMPLOSION/Free To Go	2889
5	9		XTC/I'm The Man...	2889
11	9		BECK/Mixed Bizness	2889
6	9		BOB DYLAN/Things Have Changed	2889
14	9		JAYHAWKS/I'm Gonna Make...	2889
10	9		ELLIOTT SMITH/Son Of Sam	2889
8	8		MELISSA ETHERIDGE/Enough Of Me	2568
8	8		GUSTER/Fa Fa (Never Be...)	2568
8	8		LEONA NAESS/Charm Attack	2568
7	8		MOBY/Porcelain	2247
6	7		RED HOT CHILI.../Otherside	2247
6	7		PATTI SMITH/Glitter In Their...	2247
6	7		JAN ANDERSON/Postcard Day	2247
9	7		DAVID MEAD/World Of A King	2247
2	7		OLD 97'S/Nineeen	2247
8	7		JOE SATRIANI/Until We Say Goodbye	2247
7	6		A3/Woke Up This Morning	1926
7	6		TARA MACLEAN/Divided	1926

MARKET #4

KFOG/San Francisco
Susquehanna
(415) 543-1045
Benson/Evans/Jones
12+ Cum 500,800

KFOG 104.5 97.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	23		VERTICAL HORIZON/Everything You Want	5221
21	22		BEN HARPER/Steal My Kisses	4994
19	22		COUNTING CROWS/Mrs. Potter's...	4994
15	21		SHANNON CURFMAN/True Friends	4767
23	21		SANTANA F/EVERLAST/Put Your Lights On	4767
20	21		STING/Desert Rose	4767
16	21		KENNY WAYNE.../Was	4767
9	20		MATCHBOX TWENTY/Bent	4540
19	13		MELISSA ETHERIDGE/Enough Of Me	2951
11	13		THIRD EYE BLIND/Never Let You Go	2951
10	12		PHISH/Heavy Things	2724
9	12		FASTBALL/Out Of My Head	2497
10	11		OLD 97'S/Murder (Or A...)	2497
10	11		RED HOT CHILI.../Scar Tissue	2497
17	11		TRACY CHAPMAN/Telling Stories...	2497
12	11		PAT MCGEE BAND/Runaway	2497
12	10		TRAIN/Am	2270
10	10		GOO GOO DOLLS/Black Balloon	2270
7	10		BOB DYLAN/Things Have Changed	2270
12	9		NEIL YOUNG/Razor Love	2043
12	9		TRAIN/Meet Virginia	2043
1	9		STEELY DAN/Jack Of Speed	1589
3	7		XTC/I'm The Man...	1362
5	6		STONE TEMPLE PILOTS/I Got You	1362
11	6		JOE SATRIANI/Until We Say Goodbye	1135
4	5		CHRIS ISAAK/Baby Did A Bad...	1135
10	5		STEELY DAN/Cousin Dupree	1135
4	4		LENNY KRAVITZ/Fly Away	909

MARKET #5

WXP/Philadelphia
Univ. Of Pennsylvania
(215) 898-6677
Warren/Stewart
12+ Cum 231,100

88.5

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
11	21		NEIL YOUNG/Razor Love	2940
10	14		ROBERT BRADLEY'S.../Baby	1960
11	12		STING/Desert Rose	1680
5	10		XTC/I'm The Man...	1400
15	10		SHELBY LYNNE/Gotta Get Back	1400
14	10		MARAH/Point Breeze	1400
14	10		DAVID GRAY/Babylon	1400
4	9		CARTER & GRAMMER/Crocodile Man	1260
8	9		STEVE EARLE/Transcendental Blues	1260
9	9		COUNTING CROWS/Mrs. Potter's...	1260
10	9		U2/The Ground...	1260
12	8		PHISH/Heavy Things	1120
8	8		TRAVIS/Why Does It...	1120
10	8		PATTI SMITH/Glitter In Their...	1120
5	8		JIMMIE DALE GILMORE/Your Love Is My Rest	1120
9	8		STEELY DAN/Jack Of Speed	1120
8	8		PHIL ROY/Meet	1120
4	8		ELLIOTT SMITH/Son Of Sam	1120
7	7		SINEAD O'CONNOR/No Man's Woman	980
7	7		GUY DAVIS/Am I No Blesserman	980
7	7		JOHN HIATT/Let It Slip Away	980
13	7		JAYHAWKS/I'm Gonna Make...	980
12	7		INDIGENOUS/Life Time	980
5	7		STEVE FORBES/Something's Got...	980
6	7		WEEN/Even If You Don't	980
8	7		MATCHBOX TWENTY/Bent	980
6	7		NO. MISSISSIPPI.../Shake Em On Down	980
6	7		ENTRAIN/Arm Yourself With...	980
4	6		SHANNON CURFMAN/Don't Make...	840
6	6		PETER CASE/Coulda Shoulda...	840

MARKET #6

KKMR/Dallas-Ft. Worth
Susquehanna
(214) 526-2400
Strong/K
12+ Cum 252,100

merge 93.9net

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	40		VERTICAL HORIZON/Everything You Want	4440
39	38		STING/Desert Rose	4218
37	37		COLLECTIVE SOUL/Run	4107
37	36		RED HOT CHILI.../Otherside	3996
35	35		CREED/A Higher	3885
38	33		OLDFATHER/Walk Alone	3663
26	29		THIRD EYE BLIND/Never Let You Go	3219
9	28		3 DOORS DOWN/Kryptonite	3108
30	28		MATCHBOX TWENTY/Bent	3108
28	28		ANGIE/APARO/Sour Girl	3108
27	27		STONE TEMPLE PILOTS/Sour Girl	2997
10	27		FOO FIGHTERS/Learn To Fly	2997
29	27		BEN HARPER/Steal My Kisses	2997
27	25		TONIC/Mean To Me	2775
38	25		SANTANA F/EVERLAST/Put Your Lights On	2775
25	23		NO DOUBT/Ex-Girlfriend	2553
22	21		PHISH/Heavy Things	2391
19	20		STAR/New Beginning	2220
24	20		RADFORD/Don't Stop	1998
28	18		OLD 97'S/Jagged	1776
21	16		BUSH/Gettin' The Cabes...	1665
15	15		LIT/Respect	1665
21	15		U2/The Ground...	1665
11	13		LENNY KRAVITZ/Fly Away	1443
10	13		TRAIN/Free	1443
9	12		FILTER/Take A Picture	1332
7	10		CAKE/Let Me Go	1110
14	10		SUGAR RAY/Every Morning	1110
9	10		LIT/My Own Worst Enemy	999
9	9		SHERYL CROW/There Goes...	911

MARKET #7

CIDR/Detroit
Chum Ltd.
(313) 961-6397
Duff/Griffin
12+ Cum 224,800

THE RIVER 93.9FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	24		BEN HARPER/Steal My Kisses	1512
24	24		DON HENLEY/Workin' It	1512
24	24		MATCHBOX TWENTY/Bent	1512
24	24		STING/Desert Rose	1512
23	23		COUNTING CROWS/Mrs. Potter's...	1449
23	23		BOB DYLAN/Things Have Changed	1449
25	23		MELISSA ETHERIDGE/Enough Of Me	1449
17	18		THIRD EYE BLIND/Never Let You Go	1134
17	17		TRACY CHAPMAN/Telling Stories...	1071
17	17		SONIA DADA/You Don't Treat Me...	1071
16	16		ROBERT BRADLEY'S.../Baby	1071
16	16		U2/The Ground...	1008
16	16		SHANNON CURFMAN/Don't Make...	1008
17	16		FOLK IMPLOSION/Free To Go	1008
14	15		STEELY DAN/Jack Of Speed	945
16	12		TAL BACHMAN/You Sleep	756
12	12		GUIDED BY VOICES/Head On Hope	756
12	12		NEIL YOUNG/Razor Love	756
12	12		RED HOT CHILI.../Otherside	756
10	11		GOMEZ/We Haven't Turned...	693
10	11		SHELBY LYNNE/Life Is Bad	693
12	11		LEONA NAESS/Charm Attack	693
12	11		PHISH/Heavy Things	693
4	11		GUSTER/Fa Fa (Never Be...)	693
12	11		TRAIN/Am	693
8	10		FILTER/Take A Picture	630
10	10		SUGAR RAY/Every Morning	630
11	9		TAL BACHMAN/You Sleep	567
11	9		FOO FIGHTERS/Learn To Fly	567
7	9		SIXPENCE.../Kiss Me	567

MARKET #8

WBOS/Boston
Greater Media
(617) 822-9500
Maldonado/Brooks
12+ Cum 358,600

WBOS 92.9 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	33		VERTICAL HORIZON/Everything You Want	5478
32	32		THIRD EYE BLIND/Never Let You Go	5312
24	30		TRACY CHAPMAN/Telling Stories...	4980
31	30		U2/The Ground...	4980
30	21		TRAIN/Meet Virginia	3486
3	20		GOO GOO DOLLS/Broadway	3320
11	17		SANTANA F/ROB THOMAS/Smooth	2822
11	14		COUNTING CROWS/Hangin'round	2324
12	14		STING/Brand New Day	2324
13	14		MATCHBOX TWENTY/Bent	2158
15	13		SONIA DADA/You Don't Treat Me...	2158
12	13		KENNY WAYNE.../Last Goodbye	2158
11	12		SIXPENCE.../There She Goes	1992
10	10		GOO GOO DOLLS/Slide	1660
20	9		SHANNON CURFMAN/Don't Make...	1494
8	8		EVERLAST/What It's Like	1328
8	8		COUNTING CROWS/Mrs. Potter's...	1328
8	8		BEN HARPER/Steal My Kisses	1328
7	7		CREED/Higher	1162
10	7		MELISSA ETHERIDGE/Enough Of Me	1162
9	7		STING/Desert Rose	1162
9	6		SANTANA F/EVERLAST/Put Your Lights On	996
4	5		TAL BACHMAN/You Sleep	830
6	4		COLLECTIVE SOUL/Run	830
6	4		JAYHAWKS/I'm Gonna Make...	664
3	3		BARENKED LADIES/One Week	498
3	3		JEWEL/Down So Long	498
4	3		DAVE MATTHEWS BAND/Stay (Wasting Time)	498
12	3		EDWIN MCCAIN/Go Be Young	498
5	3		SARAH MCCLACHLAN/Possession	498

MARKET #9

WXRV/Boston
Northeast
(978) 374-4733
Doody/Andrews
12+ Cum 173,800

the 92.3

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
19	21		BEN HARPER/Steal My Kisses	1785
18	20		NEIL YOUNG/Razor Love	1700
17	19		BOB DYLAN/Things Have Changed	1615
15	17		TRACY CHAPMAN/Telling Stories...	1445
17	17		U2/The Ground...	1445
18	17		DON HENLEY/Workin' It	1445
13	17		MATCHBOX TWENTY/Bent	1445
16	17		STING/Desert Rose	1360
12	15		COUNTING CROWS/Mrs. Potter's...	1275
12	15		EUPHORIA/Delirium	1275
20	14		MELISSA ETHERIDGE/Enough Of Me	1190
13	13		PHISH/Heavy Things	1105
12	13		SHIVAREE/Goodnight Moon	1105
12	12		DAVID GRAY/Babylon	1020
14	12		PATTI SMITH/Glitter In Their...	1020
11	11		JOHN HIATT/Let It Slip Away	935
11	11		JAYHAWKS/I'm Gonna Make...	935
12	11		SHELBY LYNNE/Life Is Bad	935
11	11		NO DOUBT/Ex-Girlfriend	935
15	11		WEEN/Even If You Don't	935
12	11		ROBERT BRADLEY'S.../Baby	935
7	11		MOBY/Natural Blues	935
1	10		PAT MCGEE BAND/Runaway	850
8	10		MORPHINE/Top Floor...	850
14	10		TRAVIS/Why Does It...	850
12	10		GUSTER/Fa Fa (Never Be...)	850
14	10		NINE DAYS/Absolutely...	850
5	9		FOLK IMPLOSION/Free To Go	765
5	9		JILL SOBEL/One Of These Days	765
7	9		WILLIAM TOPLEV/Am The Man	765

MARKET #14

KMTT/Seattle-Tacoma
Entercom
(206) 233-1037
Mays/Carlson
12+ Cum 222,000

The Mountain 103.7 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
16	22</			

OPENINGS

INTERNATIONAL



- Program Manager fluent in Cantonese and/or Mandarin and English.
- Working knowledge of Contemporary Mandarin and Cantonese Pop.
- 3-4 years experience in medium to major market CHR or Hot AC formats.

The Challenge:

To take MY FM, Malaysia's only formatted Chinese music station to the next level. MY FM broadcasts for an all digital state-of-the-art facility based at the All Asia Broadcast Centre, Technology Park Malaysia, KUALA LUMPUR (the studio complex will take your breath away). Send resume, recent photograph, air-check and one page programming philosophy to: Group Program Manager, Airtime Management and Programming Sdn. Bhd., All Asia Broadcast Centre, Technology Park Malaysia, Lebuhraya Puchong-Sungel Besi, Bukit Jalil, 5700 KUALA LUMPUR, MALAYSIA or e-mail: keith_fowler@astro.com.my

NATIONAL

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EAST

IMAGING DIRECTOR WASHINGTON, D.C.

Before you send me a tape, here's what I want to know: Do you crank out packaging and imaging that cuts through? Do you produce imaging that is rooted in pop culture? Can you produce packaging that doesn't "growl", but relates to Adults 25-54 in a fun way? Are you on top of what's happening in the world of our target audience? Do you think Big Pussy deserved to die? If you answered "YES" to all of the above, then I want to hear from you. Someone will have the opportunity to become the star Imaging Director of Classic Rock 94.7 (WARW). Send me a collection of your greatest hits, and we'll go from there. Your confidentiality is assured. Come work for Infinity and have fun!

WARW-FM Attn: Phil LoCascio/Program Director, 5912 Hubbard Drive, CODE 5, Rockville, MD 20852

WARW-FM/Infinity Broadcasting is an EOE

News Director — Cat Country/Smooth Jazz/WICO Salisbury. Enjoy the beach and Maryland's Eastern Shore! Great benefits! Morning drive. T&R to: Joe Edwards, P.O. Box 909, Salisbury, MD 21803. Joe@radiocenter.com Delmarva Broadcasting Company. EOE

OPENINGS

CLASSIC ROCK MORNINGS

WEGK-FM 92.7 THE EAGLE has an immediate opening for classic rock morning drive talent in the Lancaster-New York-Harrisburg, Pennsylvania DMA. A minimum of two years on-air and production experience is required. Females/minorities encouraged. Tape and resume to: Dave Powers PD, WEGK-FM, 1996 Auction Road, Manheim, PA 17545. Hall Communications Inc. is an equal opportunity employer.

SOUTH

"The Light" 102.3 KLJT, East Texas' home for today's Christian music is in search of a fun, energetic morning show. Good phone skills and a thorough knowledge of Contemporary Christian music a must. Check out our website: KLJT1023.com and rush T&R to: Dave Moreland, KLJT, 402 S. Ragsdale, Jacksonville, TX 75766. No Phone Calls Please.

East Texas' top-rated radio station has a rare opportunity for a daytime air personality. If you are warm and friendly, possess good phone skills and would like to work for a stable, family-owned Company rush tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #874, 5th Floor, Los Angeles, CA 90067. EOE

GENERAL MANAGER/ MONACO

Looking for a General Manager to run the only 24x7 English language FM Radio Station serving the French Riviera, arguably one of the most exciting places in the world to live and work. We are looking for an experienced leader who can get the best out of an enthusiastic, already motivated staff, a person with absolute integrity, a creative and imaginative problem solver, someone not afraid to try new ideas and who clearly understands that radio is a marketing vehicle, not just a purveyor of spots. Experience in European broadcasting a plus, general manager or market manager experience is essential. Be prepared for extensive personal and business background checks. NO CALLS PLEASE — Mail, fax or e-mail resumes and salary expectations to: Rivera Radio Opportunity, Morris Communications Corporation, One Riverside Ave., Jacksonville, FL 32202, Fax: 904-366-6219. E-mail: dmoutrad@tu.infi.net
 An equal opportunity employer.

General Sales Manager — D.O.S.

Entercom Memphis is in search of a GSM/DOS for its three station cluster. The right candidate will be someone who can lead an already very successful cluster of three stations, have a proven track record of success in generating revenue and inventory management and pricing. Excellent benefit and compensation package. Call (901) 767-0104 or fax resume with strict confidence to: Curt Peterson, VP/GM (901) 767-0582. EOE

OPENINGS

MIDWEST

CHR PD seeks fulltime jock for fun-filled afternoons. T&R: KZIA, 1110 26th Avenue SW, Cedar Rapids, IA 52404. EOE (05/05)

Great opportunity with Clear Channel. Adult communicator sought for mornings on AC KQHT. T&R: Brian Lee Rivers, OM, KQHT, 505 University, Grand Forks, ND 58203. brivers@hotmail.com. EOE (05/05)

WITL is looking for a full-time morning drive News Anchor/News Director. Prior radio news experience preferred. Duties include writing, editing and airing of news. Tape, resume and writing samples to: Jay J. McCrae, WITL 3200 Pine Tree Rd., Lansing, MI 48911. EOE

WEST

Washington state media group seeks GSM. Great opportunity, benefits, company. Rush resume to: CRMG, Box 79, Wenatchee, WA 98807. EOE (05/05)

Seeking MD/Night talent. Proven track record. Must know classic rock! T&R: KPPT, 4660 S. Decatur, Las Vegas, NV 89103. Attn: Chris Foxx. EOE (05/05)

LOCAL SALES MANAGER

Can you identify, develop and manage outstanding sales talent? Do you have a success record of exceeding budgets and outperforming the market? Can you lead your team to new levels of performance in the country's #1 radio revenue market (\$850 million projected in 2000)? If so, the Local Sales Manager position at AMFM's KCMG-FM/MEGA 100 Jammin' Oldies in Los Angeles may be for you. We're building a management team dedicated to changing the game from pure media to customer-focused marketing. We have the training resources of AMFM University, the problem solving resources of AMFM Creative Resources and the marketing resources of Chancellor Marketing Group. You'll be part of a seven-station cluster generating more than \$200 million in top-line revenue. This position offers tremendous upside and an opportunity to help build a top-billing team in the country's #1 radio revenue market. We offer an excellent benefits and performance-based compensation package. If this sounds like you and you have 1-3 years of exceptional success in media sales management, please get in touch: Craig Rossi, General Sales Manager, KCMG-FM/MEGA 100.3, 6500 Wilshire Blvd., Ste. 650, Los Angeles, CA 90048. Phone: (323) 866-1208. Fax: (323) 866-1263. crossi@mega100fm.com AMFM is an Equal Opportunity Employer

Female Production/AT needed at top-rated New Mexico AC/Oldies combo. Computer literate. EOE M/F T&R to: KTQM/KWKA, Box 869, Clovis, NM 88101.

AC Morning AT. Heavy production, remotes. Computer literate. Top-rated New Mexico AC/Oldies combo. EOE M/F T&R to: KTQM/KWKA, Box 869, Clovis, NM 88101.

OPENINGS

CUSTOMER SERVICE/ WEBSITE DEVELOPMENT DIRECTOR OF AFFILIATE RELATIONS

Innuity Media Services, a pre IPO and rapidly growing company that provides turn key website services to radio stations worldwide is seeking a dynamic, highly innovative, Director of Affiliate Relations.

Use your Radio experience to lead, manage and provide vision to our growing customer service and website design team. Responsibilities include dept. management, key customer contact, weekly reporting, training and presentations.

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We offer an attractive compensation package including stock options and many opportunities for advancement and an Internet pace among our family of companies. Please send resume including salary requirements and cover letter to: Innuity Media Services, 1060 Calle Cordillera, Suite 101, San Clemente, CA 92673. Fax: 949-369-5909. E-mail: employment@fmc.net



MIDDAYS: Denver Hot AC Mix 100.3 needs an upbeat communicator who can talk to 29-41.5 year-old females and handle phones, contests, a competitive environment, occasional indigestion and a great studio window view of another brown building. Free ski passes to the qualified candidate.

EVENINGS: (same station as above) needs hungry upbeat talent who can have some fun at night with music, phones, features, etc... (Same view as above.) Free Broncos tickets to the qualified candidate. Packages to: Ron Harrell, Program Director, KIMN/Mix 100.3, 1560 Broadway, Suite 1100, Denver, CO 80202 (No Calls Please) EOE

MUSIC BLITZ

On-Air Talent/Programmer sought for New Metal/Hard Rock Show.

Musicblitz is seeking experienced and Los Angeles based On-air personality with strong background, relationships with artists, labels, and knowledge of metal/hard rock for a weekly 1-2 hour radio show. Strong experience programming metal/rock radio is also preferred. Please send resumes and airchecks to: Kevin@musicblitz.com, Musicblitz, 6023 Bristol Parkway, Suite #200, Culver City, CA 90230-6601. Fax: 310-342-6575. No Phone Calls Please!

OPPORTUNITY KNOCKS
in the pages of
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OPENINGS

NEWS TALK 750 KXL

News Anchor/Reporter

Are you authoritative... and entertaining? Portland's top news and talk station needs a news anchor/reporter with experience, creativity and versatility. Be part of a station going to the top in 2000. 3-5 years experience in medium/large market. Tapes and resumes to: Operations Manager, KXL, 0234 SW Bancroft, Portland, OR 97201. Equal opportunity employer. No calls please.

DO YOU ALWAYS MANAGE TO GET WHAT YOU WANT?

Are you outgoing, ambitious and goal oriented? Is music one of your biggest passions in life? If you can answer yes to these questions, then you might be the person we are looking for! We are a radio syndication company with the searchlight out for an "ASSISTANT DIRECTOR OF MUSIC SERVICES." The position requires heavy contact with record labels + an ear for hits, as you will be on the committee of programmers. You must possess great organizational and computer skills (including internet) and the ability to meet deadlines. Music industry experience is preferred but we will teach you the ropes, if you are made of the right material. Please submit resume including salary history to: Radio & Records, 10100 Santa Monica Blvd., #873, 5th Floor, Los Angeles, CA 90067. or E-mail: MusicResume@aol.com EOE

POSITIONS SOUGHT

Love Songs, dedications, and love stories... A ratings history, and impeccable references. Listen NOW... <http://members.aol.com/rotholiday/index.html>. (05/05)

Young So. Cal Air Talent. Have degree, announcing, production, and promotional experience from 91X, KRXQ, KPBS, KCR, ANDY HAWK. (619) 229-2156, andyhawk49@yahoo.com. (05/05)

Experienced morning man seeks next challenge. Last gig - Talk Host in New Orleans; politics, current events, etc. An "original pro" LOU ORLANDO: (330) 499-9227, adz@cannel.com. (05/05)

POSITIONS SOUGHT

ATTENTION PROGRAMMERS AND CONSULTANTS

8-year glutton for punishment looking for a new team. EVERYTHING YOU NEED IN A JOCK. Great phones, great attitude, great numbers, plus... a show prep freak. Call this a bonus, I'm even housebroken! In need of a solid company that wants to win. Give me a shot at the title and I will give you results. Get a virtual real audio demo package at: www.trentmichaels.net or call: 1-800-608-1485 for a CD demo overnight. AOR-ALTERNATIVE-MODERN ROCK-CHR-VAN WASHER.

Award winning veteran sports talent currently working in Charlotte NC seeking change of venue and new challenges. KEVEN CASEY: (704)786-8288, wc Casey@ctc.net. (05/05)

SoCal radio veteran seeks weekends. In radio in LA but not on air with my format. Seek Alt-rock or Rock for weekend shifts only DWIGHT: (760)751-4330, dwrightarnoldmedia@yahoo.com. (05/05)

Compelling adult morning show, I'm the cake, Odette's English accent/personality/intelligence is the icing. (904) 384-8979 or jimseagull@hotmail.com. (05/05)

www.ronline.com

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@ronline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

POSITIONS SOUGHT

Country morning pro with winning record in Top 100 market. STEVE: (719) 391-9047 or unclestv2000@yahoo.com. (05/05)

Female air talent, awesome pipes, creative delivery, experience in Smooth Jazz, Urban AC, Oldies. MAXINE: by e-mail or (248)355-0592. (05/05)

Beats Microsoft stock. Bid on Matthew In The Morning. Get the portfolio @ www.MatthewInTheMorning.com. Real audio. Real funny. Real pro. MATTHEW: (707) 526-6288. (05/05)

Creative, enthusiastic, computer literate AT seeks new challenge. I also do news and digital production. AOR/CHR/AC. TOM: (406) 538-6580. (05/05)

Thanks to the newstalk PDs who've heard my tape. Glad you liked it! Now, where are the ones with the jobs? RALPH BRISTOL: (864) 574-0468, ralph13@prodigy.net. (05/05)

A strong dynamic woman who has passion for good radio. Unique, funny and killer news. DudesAllOverIt@aol.com. (05/05)

20 year pro seeks fulltime Oldies. You got it? "I Want To Do It!" "Let's Stomp" on competition where it "Counts"! BOBBY COMSTOCK JR: (607) 272-5128, <http://people.clarityconnect.com/webpages2/bcjr/resume.html>. (05/05)

25 year radio veteran, seeks PD/OM challenge. Great team builder, promotions, a programmer who knows how important it is for Programming and Sales to work TOGETHER. radiovet@hotmail.com. (05/05)

POSITIONS SOUGHT

Spring cleaning this month? Martin is ready to work for you. Eight years experience, five stations all in market #6. MARTIN (248) 335-6029, djmartin88@hotmail.com. (05/05)

Highly experienced engineer seeks fulltime position in Tampa or temporary contract job anywhere. Available June. BILL ELLIOTT: (813) 920-7102, digitalradioman@msn.com. (05/05)

Searching for the best voice? Well I'm here! JEFF "BOOM BOOM" McGEE: (630) 897-7603. (05/05)

Love songs, dedications, and love/life stories. Listen now to your 7 to Midnight solution. <http://geocities.com/lovesongsdj/index.html>. (05/05)

"Meet the Press" meets the "WWF" talk host looking. Last job: top 5 market on-air PD. T&R at: www.MarkTalk.com. MARK WILLIAMS: (215) 879-3651. (05/05)

Former INS agent seeking new career: Middays/APD/Selector/Production. 14 years. Don't make me get my battering ram! KEITH: (765) 742-0595. (05/05)

Eleven years. Ready to move up. Top 10 experience, but looking for anything, anywhere. Make me an offer. Radiogal830@cs.com

R&R Opportunities Advertising

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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.ronline.com).

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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 #240**, KHKS/Domino, WNNX/Barnes, Leslie & Jimmy, WFOX/Randy & Spiff, KHMX/Larry & Shelby, KRBB/Howie Black, WSTR/Billy Brown, Y100, KMLE. \$7.50
 • **CURRENT #239**, WFLZ/Cane, WKZL/Jack Murphy, KRTH/Shotgun Tom Kelly, KGB/Dave, Shelly & Chainsaw, WTTM/Famous Amos, WRVW/Billy Breeze. \$7.50
 • **PERSONALITY PLUS #PP-148**, KFLS/M.J. & B.J., KVIL/Ron Chapman, WRBQ/Cooper & Ritter, KLOU/Greg-o, Pruett & Boner, Cassette \$7.50
 • **PERSONALITY PLUS #PP-147**, WSTR/Steve & Vicki, WXTB/Bubba The Love Sponge, KDKB/Tim & Mark, WMC-FM/Ron, Steve & Karen. Cassette \$7.50
 • **PERSONALITY PLUS #PP-146**, KROQ/Kevin & Bean, WXXS/Matt Siegal, WKYS/Russ Parr & Olivia Fox, WEGR/Tim, Bev & Maddog, Cassette. \$7.50
 • **ALL COUNTRY #CY-95**, KSON, KXKT, WRBQ, WOYK, WKHX, WYAY. \$7.50
 • **ALL AC #AC-73**, KYXX, WMC-FM, WMTX, WSSR, WWRM. \$7.50
 • **ALL CHR #CHR-65**, WFLZ, WLLD, Y100, WPOW, KUMX. \$7.50
 • **PROFILE #S-412**, ATLANTA! CHR WSTR, WBTS AC WSB, WPCB, UC WALR, WVVE, WHTA, City WYAY, WKHX Gold WFOK, AOR WKLS, WNNX, WZGC. \$7.50
 • **PROFILE #S-413**, MIAMI! CHR Y100, WPOW, UC WHOT, WEDR, City WKIS, AC WFLC, WLYF, AOR WZTA, Gold WMXJ, WMGF. \$7.50
 • **PROMO VAULT #PR-40**, promo samples - all formats, all market sizes, Cassette, \$10.
 • **SWEEPER VAULT #SV-26**, Sweeper & Legal ID samples, all formats, Cassette, \$10.
 • **#Q-21 (OLDIES)**, #CHN-27 (CHR NIGHTS), #F-26 (ALL FEMALE), #UC-21 (URBAN), #AOR-16 (ALL AOR), #T-8 (TALK) #MR-8 (ALT. ROCK), #S-411 (TAMPA) at \$7.50 each
 • **CLASSIC #C-233**, KHJ/Larry McKay-1974, KKDJ/Rich Brother Robbin-1974, WABC/Dan Ingram-1979, KQLZ/Scott Shannon-1990, WHB/Bob Robin-1961 & more. \$11
 VIDEO #81, Houston's KRBE/Sam Malone, Dallas' KTXQ/Banana Joe Montione, KRBB/Howie Black, Tampa's WFLZ/Jeff Thomas, WRBQ/Cooper & Ritter. 2 hrs., VHS, \$25!
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R&R The Back Pages

National Airplay Overview May 5, 2000

CHR/POP

LW	TW	
2	1	MACY GRAY I Try (Epic)
1	2	'N SYNC Bye Bye Bye (Jive)
4	3	VERTICAL HORIZON Everything You Want (RCA)
5	4	DESTINY'S CHILD Say My Name (Columbia)
3	5	SANTANA F/PRODUCT G&B Maria Maria (Arista)
6	6	SONIQUE It Feels So Good (Republic/Universal)
7	7	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
12	8	BRITNEY SPEARS Oops!...I Did It Again (Jive)
8	9	FAITH HILL Breathe (Warner Bros.)
9	10	SISQO Thong Song (Dragon/Def Soul/IDJMG)
10	11	CREED Higher (Wind-up)
11	12	ENRIQUE IGLESIAS Be With You (Interscope)
13	13	CHRISTINA AGUILERA I Turn To You (RCA)
16	14	SAVAGE GARDEN Crash And Burn (Columbia)
15	15	MARC ANTHONY You Sang To Me (Columbia)
18	16	VITAMIN C Graduation (Friends Forever) (Elektra/EEG)
14	17	THIRD EYE BLIND Never Let You Go (Elektra/EEG)
17	18	LONESTAR Amazed (BNA)
22	19	ALICE DEEJAY Better Off Alone (Republic/Universal)
24	20	PINK There You Go (LaFace/Arista)
26	21	MATCHBOX TWENTY Bent (Lava/Atlantic)
23	22	GOO GOO DOLLS Broadway (Warner Bros.)
19	23	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
21	24	MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)
27	25	WESTLIFE Swear It Again (Arista)
29	26	RED HOT CHILI PEPPERS Otherside (Warner Bros.)
30	27	BBMAK Back Here (Hollywood)
33	28	MANDY MOORE I Wanna Be With You (550 Music/Epic)
28	29	HANSON This Time Around (Island/IDJMG)
31	30	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)

#1 MOST ADDED

BACKSTREET BOYS The One (Jive)

#1 MOST INCREASED PLAYS

BRITNEY SPEARS Oops!...I Did It Again (Jive)

CHR begins on Page 72.

CHR/RHYTHMIC

LW	TW	
1	1	SISQO Thong Song (Dragon/Def Soul/IDJMG)
3	2	AALIYAH Try Again (BlackGround)
2	3	JOE I Wanna Know (Jive)
5	4	PINK There You Go (LaFace/Arista)
7	5	DMX Party Up (Def Jam/IDJMG)
9	6	DESTINY'S CHILD Jumpin, Jumpin (Columbia)
28	7	EMINEM The Real Slim Shady (Web/Aftermath/Interscope)
4	8	DESTINY'S CHILD Say My Name (Columbia)
6	9	DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)
8	10	'N SYNC Bye Bye Bye (Jive)
12	11	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
10	12	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
14	13	MYA F/JADAKISS Best Of Me (University/Interscope)
15	14	CHRISTINA AGUILERA I Turn To You (RCA)
13	15	BLACK ROB Whoa! (Bad Boy/Arista)
21	16	BRITNEY SPEARS Oops!...I Did It Again (Jive)
11	17	SANTANA F/PRODUCT G&B Maria Maria (Arista)
19	18	ALICE DEEJAY Better Off Alone (Republic/Universal)
17	19	SONIQUE It Feels So Good (Republic/Universal)
20	20	SOLE' F/GINUWINE It Wasn't Me (DreamWorks)
22	21	NU FLAVOR 3 Little Words (Reprise)
25	22	ICE CUBE F/KRAYZIE BONE Until We Rich (Priority)
37	23	CARL THOMAS I Wish (Bad Boy/Arista)
23	24	AALIYAH I Don't Wanna (BlackGround/Priority)
34	25	VITAMIN C Graduation (Friends Forever) (Elektra/EEG)
30	26	BLOODHOUND GANG The Bad... (Republic/Geffen/Interscope)
24	27	DA BRAT That's What I'm Looking For (So So Def/Columbia)
36	28	BEFORE DARK Monica (RCA)
29	29	ENRIQUE IGLESIAS Be With You (Interscope)
27	30	NELLY Country Grammar (Hot Sh*t) (Universal)

#1 MOST ADDED

BRIAN MCKNIGHT 6,8,12 (Motown/Universal)

#1 MOST INCREASED PLAYS

EMINEM The Real Slim Shady (Web/Aftermath/Interscope)

CHR begins on Page 72.

URBAN

LW	TW	
1	1	CARL THOMAS I Wish (Bad Boy/Arista)
2	2	AALIYAH Try Again (BlackGround)
3	3	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
7	4	DONELL JONES Where I... (Untouchables/LaFace/Arista)
5	5	SISQO Thong Song (Dragon/Def Soul/IDJMG)
4	6	JOE I Wanna Know (Jive)
6	7	DMX Party Up (Def Jam/IDJMG)
10	8	JAGGED EDGE Let's Get Married (So So Def/Columbia)
11	9	MYA F/JADAKISS Best Of Me (University/Interscope)
16	10	AVANT Separated (MCA)
9	11	NAS F/GINUWINE You Owe Me (Columbia)
15	12	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
13	13	MARY J. BLIGE Give Me You (MCA)
14	14	MARY MARY Shackles (Praise You) (C2/Columbia)
12	15	BLACK ROB Whoa! (Bad Boy/Arista)
8	16	AALIYAH I Don't Wanna (BlackGround/Priority)
18	17	504 BOYZ Wobble, Wobble (No Limit/Priority)
17	18	KEVON EDMONDS No Love (I'm Not Used To) (RCA)
21	19	TRICK DADDY Shut Up (Slip 'N Slide/Atlantic)
24	20	BIG PUNISHER It's So Hard (Loud)
25	21	SOLE' F/GINUWINE It Wasn't Me (DreamWorks)
28	22	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)
22	23	KELLY PRICE & FRIENDS Love Sets You Free (Def Soul/IDJMG)
19	24	DA BRAT That's What I'm Looking For (So So Def/Columbia)
27	25	TRINA Da Baddest Bitch (Atlantic)
34	26	J-SHIN Treat U Better (Slip 'N Slide/Atlantic)
23	27	D'ANGELO Untitled... (How Does It Feel) (Cheeba Sound/Virgin)
—	28	D'ANGELO Send It On (Cheeba Sound/Virgin)
30	29	SANTANA F/PRODUCT G&B Maria Maria (Arista)
26	30	DESTINY'S CHILD Say My Name (Columbia)

#1 MOST ADDED

DA BRAT What Chu Like (So So Def/Columbia)

#1 MOST INCREASED PLAYS

D'ANGELO Send It On (Cheeba Sound/Virgin)

URBAN begins on Page 91.

AC

LW	TW	
1	1	FAITH HILL Breathe (Warner Bros.)
2	2	LONESTAR Amazed (BNA)
4	3	SAVAGE GARDEN I Knew I Loved You (Columbia)
3	4	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
5	5	CELINE DION That's The Way It Is (550 Music/Epic)
7	6	ELTON JOHN Someday Out Of The Blue (DreamWorks)
6	7	BRIAN MCKNIGHT Back At One (Motown/Universal)
8	8	MARC ANTHONY You Sang To Me (Columbia)
9	9	LEANN RIMES I Need You (Sparrow/Curb/Capitol)
10	10	PHIL COLLINS You'll Be In My Heart (Hollywood)
11	11	98 DEGREES I Do (Cherish You) (Universal)
14	12	SAVAGE GARDEN Crash And Burn (Columbia)
12	13	SANTANA I/ROB THOMAS Smooth (Arista)
15	14	SARAH MCLACHLAN I Will Remember You (Arista)
13	15	BACKSTREET BOYS I Want It That Way (Jive)
16	16	EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)
17	17	'N SYNC w/GLORIA ESTEFAN Music Of My Heart (Epic)
23	18	CELINE DION I Want You To Need Me (550 Music/Epic)
20	19	J. TESH I/R. PAGE When She... (Garden City/TeshMedia)
19	20	RICKY MARTIN She's All I Ever Had (C2/Columbia)
18	21	RICKY MARTIN I/MEJA Private Emotion (C2/Columbia)
22	22	MICHAEL W. SMITH This Is Your Time (Reunion/Jive)
—	23	DON HENLEY Taking You Home (Warner Bros.)
26	24	STEELY DAN Cousin Dupree (Giant/Reprise)
24	25	JESSICA SIMPSON I/NICK LACHEY Where You Are (Columbia)
27	26	MACY GRAY I Try (Epic)
25	27	AL JARREAU Just To Be Loved (GRP/VMG)
28	28	'N SYNC Bye Bye Bye (Jive)
29	29	WESTLIFE Swear It Again (Arista)
—	30	CHRISTINA AGUILERA I Turn To You (RCA)

#1 MOST ADDED

CHRISTINA AGUILERA I Turn To You (RCA)

#1 MOST INCREASED PLAYS

DON HENLEY Taking You Home (Warner Bros.)

AC begins on Page 116.

HOT AC

LW	TW	
1	1	VERTICAL HORIZON Everything You Want (RCA)
3	2	MACY GRAY I Try (Epic)
2	3	FAITH HILL Breathe (Warner Bros.)
4	4	THIRD EYE BLIND Never Let You Go (Elektra/EEG)
5	5	SANTANA F/ROB THOMAS Smooth (Arista)
6	6	SMASH MOUTH Then The Morning Comes (Interscope)
7	7	LONESTAR Amazed (BNA)
8	8	TRAIN Meet Virginia (Aware/Columbia)
9	9	TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)
13	10	GOO GOO DOLLS Broadway (Warner Bros.)
19	11	MATCHBOX TWENTY Bent (Lava/Atlantic)
14	12	CREED Higher (Wind-up)
10	13	CELINE DION That's The Way It Is (550 Music/Epic)
11	14	MARC ANTHONY I Need To Know (Columbia)
20	15	SANTANA F/PRODUCT G&B Maria Maria (Arista)
21	16	RED HOT CHILI PEPPERS Otherside (Warner Bros.)
18	17	'N SYNC Bye Bye Bye (Jive)
12	18	GOO GOO DOLLS Black Balloon (Warner Bros.)
17	19	LENNY KRAVITZ I Belong To You (Virgin)
22	20	SAVAGE GARDEN Crash And Burn (Columbia)
15	21	BACKSTREET BOYS Show Me The Meaning Of... (Jive)
23	22	SPLENDER I Think God Can Explain (C2/Columbia)
25	23	MARC ANTHONY You Sang To Me (Columbia)
24	24	FILTER Take A Picture (Reprise)
29	25	BEN HARPER Steal My Kisses (Virgin)
30	26	STING Desert Rose (A&M/Interscope)
27	27	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
—	28	NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
26	29	SUGAR RAY Falls Apart (Run Away) (Lava/Atlantic)
—	30	LEONA NAESS Charm Attack (Outpost/MCA)

#1 MOST ADDED

DON HENLEY Taking You Home (Warner Bros.)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Bent (Lava/Atlantic)

AC begins on Page 116.

ROCK

LW	TW	
1	1	3 DOORS DOWN Kryptonite (Republic/Universal)
2	2	REO HOT CHILI PEPPERS Otherside (Warner Bros.)
4	3	PEARL JAM Nothing As It Seems (Epic)
3	4	AC/DC Stiff Upper Lip (EastWest/EEG)
19	5	METALLICA I Disappear (Hollywood)
13	6	CREED With Arms Wide Open (Wind-up)
5	7	JIMMY PAGE & BLACK CROWES What Is & What... (Musicmaker.com)
14	8	STONE TEMPLE PILOTS Sour Girl (Atlantic)
9	9	CAROLINE'S SPINE Nothing To Prove (Hollywood)
10	10	DON HENLEY Workin' It (Warner Bros.)
11	11	NICKELBACK Leader Of Men (Roadrunner)
7	12	STIR New Beginning (Capitol)
6	13	METALLICA No Leaf Clover (Elektra/EEG)
12	14	GOOSMACK Voodoo (Republic/Universal)
8	15	PINK FLOYD Young Lust (Columbia)
22	16	MATCHBOX TWENTY Bent (Lava/Atlantic)
16	17	CREED What If (Wind-up)
15	18	CREED Higher (Wind-up)
17	19	KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
20	20	MONSTER MAGNET Silver Future (Restless)
23	21	STAIN'D Home (Flip/Elektra/EEG)
18	22	KENNY WAYNE SHEPHERD BAND Was (Giant/Reprise)
21	23	SHANNON CURFMAN Playing With Fire (Arista)
24	24	GOO GOO DOLLS Broadway (Warner Bros.)
27	25	U.P.O. Godless (Epic)
30	26	A PERFECT CIRCLE Judith (Virgin)
29	27	KORN Make Me Bad (Immortal/Epic)
25	28	LIVE Run To The Water (Radioactive/MCA)
45	29	FOO FIGHTERS Breakout (Roswell/RCA)
41	30	COUNTING CROWS Mrs. Potter's... (DGC/Geffen/Interscope)

#1 MOST ADDED

KID ROCK American Bad Ass (Top Dog/Lava/Atlantic)

#1 MOST INCREASED PLAYS

METALLICA I Disappear (Hollywood)

ROCK begins on Page 125.

FRUSTRATED? There are 3 reasons to do music research:
1. Ratings 2. Ratings 3. Ratings
 Consider calling Kelly Music Research.
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Publisher's Profile

By Erica Farber



FRANK CODY

CEO and President, Broadcast Architecture

Frunk Cody is referred to by many as the father of the NAC/Smooth Jazz format. In late 1986 he guided the development of KTWV (The Wave)/Los Angeles, which, he proudly proclaims, is now the sixth highest-billing station in America.

In a career spanning over 35 years, Cody has helped to design and shape the sound of modern American radio. His experience has led him to work in every format, with the exception of Country, and his amazing track record certainly qualifies him as a true visionary.

As CEO and President of Broadcast Architecture, he leads a team of researchers and consultants who continue to raise the bar for quality radio broadcasting. With a youthful exuberance that is contagious, Cody is grateful that he continues to learn a little bit more every day.

Getting into the business: "I was, like so many of us, under the covers at night with the transistor, listening to radio. I struck up a friendship with a woman who had a jazz show in Albuquerque. I was about 13 or 14 years old. I'd call and ask about all this strange jazz music that was on this Top 40 station. The FCC was initiating a third-class license. She said, 'You're going to need a license if you're going to work in radio. Why don't you come down? We have this study guide at the station, and then you can get your license.'"

"I met her, Randy Vargas. She was a little older than I thought she would be, and I know I was quite a bit younger than she thought I would be. While I was there, they said, 'We need somebody to work part-time, and you have to be 16 to work legally.' I said, 'Yeah, I'm 16.' I was 15 at the time. Radio is all I have ever done since I was 15, and I think I've done everything with the exception of hosting a news/talk program and overnights."

State of radio: "I'm excited. I see all these tremendous opportunities created by two forces. One is consolidation, and the other is the new technology. We create entertainment that is consumed in time. As I see it, successful radio is audio entertainment, whether it's talk, news or music delivered to people. That delivery system may change, be supplemented or expand, but radio is the only entertainment medium that you can consume while you do other things. You can enjoy it fully when you're in an automobile or on the computer."

"I wonder if what we call radio isn't really a business of entertainment brands that we create. We have that to leverage in radio, because we have the cume that can now be directed into another avenue, another means of delivery."

On deciding to open his own consultancy: "The company was really leveraged from the success of KTWV. We received so much publicity. I had been working at The Source and had been introduced to Owen Leach by Carl Brazell, who is the fellow I really have to give a lot of credit to. He trusted us with a very big, unusual idea: blowing up a heritage radio station and creating something new. It was such a success, and I had worked well with Owen, so he suggested that we team up."

"He said that his partners at the time — Richie Balsbaugh, Ken O'Keefe and Brian Stone, who is now my business partner — suggested that they would back us by guaranteeing a certain amount of business for our new venture. We came up with the name Broadcast Architecture, then basically swapped the value of our company for stock in Pyramid."

Mission of Broadcast Architecture: "One of the key tenets is to provide the finest, most advanced research and consultation that will ultimately improve the ratings and revenue of our clients. All of our success is based upon the fact that we've been able to attract amazingly brilliant people who recognize that whenever we're working with one of our clients, it's our obligation to contribute to the station's success. We're the coaches, they're the players. If we're doing our job right, they get to walk away with the gold medal, but we have contributed in some tangible fashion to their success."

Growth strategy: "We have been very lucky to have some tremendous clients who have turned into partners. Look at Pyramid, then becoming part of Evergreen, then having that evolve into AMFM. With each of these moves we've had the opportunity to develop relationships, and now we're in a wonderful position to be working with the majority of the AMFM stations in all of the major markets."

"That didn't happen overnight. We did that by winning the trust of these people. I remember Jimmy de Castro years ago telling Brian and I, 'Look, I'm never going to tell people they have to use your services, but I'll tell them they've got to meet with you and take your presentation.' Over time, we won people over with the strategy that we've been able to provide, the quality of the research and the fact that it's been cutting-edge."

State of NAC/Smooth Jazz: "I think it's cyclical. For a period of time a number of producers were chasing a sound that they thought we wanted. I've done my best to dispel that falsehood, because nothing could be further from the truth. We really need stars, and we need quality music. There is no simple formula; it has to come from the heart. Although we are enjoying tremendous success right at this moment, I'm looking forward to what the contributions are going to be from up-and-coming artists who take some sort of a risk. That risk has to be within the boundaries of what the audience expects from Smooth Jazz, but it's not sameness, it's not background music — far from it."

"People who love this music love it in the exact same way that people love dance or country or classical music or any other form of music that's very active. This is one of the few formats where the artists are touring. It is an adult format, so it requires a different relationship to elicit passion than do formats that appeal to a younger audience."

Biggest challenge facing broadcasters: "Recruitment of talent. Attracting and keeping the best people is the most important thing we can do."

Views on the Internet: "I'm fascinated by the Internet on a lot of levels. To have so much information just a keystroke away. I'm really bullish on the partnership of radio and the Internet. As people become more aware, they demand better quality in their lives, so we're going to see a continuing rollout of forms of communication. I see it as potential brand extension for radio. If someone's into Smooth Jazz, they might be able to get a more detailed or richer version of the format through the Internet, but it would still be under the mother brand."

"We've done extensive research to find out what people want to listen to. Most people want to listen to their favorite radio station. It's a small group of people, sort of like ham operators, who want to hear Radio Moscow. For the most part, people who work in offices that have signal issues or who want one appliance can be on their computer and hear their favorite radio station. What's so great and valuable to the music industry is that

radio is the doorway. You use radio to get them in the door, then you expand their minds through what's available on the Internet."

Describe yourself: "Honest, funny, passionate. I have an insatiable curiosity about many things. Bit of a dilettante, perhaps."

Most influential individual: "There are certain people in radio who inspired me, like Mike Nichols and Elaine May, Stan Freberg. I would begin with my partner, Terry, for defining for me the meaning of the words *love* and *loyalty*. In a business sense, Brian Stone's integrity and loyalty have been fantastic. Jimmy de Castro taught me the value of spirit and leadership and the true meaning of a team. Owen Leach, my former partner, once said that good research should never smother a creative idea. From Decio Matos, the owner of Radio Cidade in São Paulo, I learned what the term *will to live* means. From Carl Brazell, I learned the meaning of trust."

Career highlight: "I'm really proud that Broadcast Architecture continues to have a positive influence on the quality of programming, and I'm proud of the value that we've created for our company, the parent company, the employees, the sponsors and the investors. If there's an individual moment, I'd have to look at the founding of The Wave, especially to see it so successful now."

Career disappointment: "I try to have no regrets, but if there's any single disappointment, it's sort of a general realization that I've had that you lose contact with people who earlier in your life may have been very dear friends. I used to deny that. I don't know what can be done about it. There's only so much time, and everyone takes the path they take."

Favorite radio format: "In addition to Smooth Jazz, I really like Rock, Alternative and Talk. I'm a chronic button-pusher. I drive people crazy in the car because I'm all over the place."

Favorite artist: "Joni Mitchell pops to mind. The Beatles, Ella Fitzgerald, Dave Brubeck, Ramsey Lewis, Kenny G, Dave Koz. Nat 'King' Cole, absolutely."

Favorite song: "'Feliz Etage' by Antonio Carlos Jobim. It sums up the richness of Brazilian music, which is a huge influence in my life and in my radio career. I don't think there would be Smooth Jazz without Brazilian music."

Favorite television show: "I love *Absolutely Fabulous*, but I also like *Antiques Roadshow*; it's really fun."

Favorite movie: "Fellini's *8 1/2*."

Favorite book: "Annie Dillard's Pulitzer Prize-winning *Pilgrim at Tinker Creek*. It's beautiful writing. *Remains of the Day* by Kazuo Ishiguro I hold very dear to my heart. A great book everybody in media should check out is *The Tipping Point* by Malcolm Gladwell. It's about how small things can make a big difference."

Favorite restaurant: "Aquavit in New York."

Beverage of choice: "Coffee, water and white wine."

Stock recommendation: "Anyone who doesn't have a piece of AMFM prior to the merger needs remedial math. CBS/Infinity is a good buy, of course."

Hobbies: "Filmmaking. I still plan on delving into that. My partner, Terry, and I are working on putting together a documentary on Tibet. Six of us bought land in Colorado and established a wildlife refuge. We have 486 acres that we call Pazona. With the help of the Wildlife Service and the Department of Fish and Game we were able to capture some wells because we agreed not to allow cattle on the land for grazing. Now there are four lovely lakes, and this happens to be in the causeway of migrating birds. Every year we take a pilgrimage out there to see how the land looks and what birds have been out there."

E-mail address: "fcody@aol.com and fcody@amfm.com."

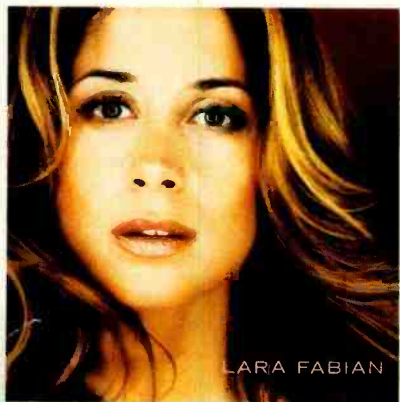
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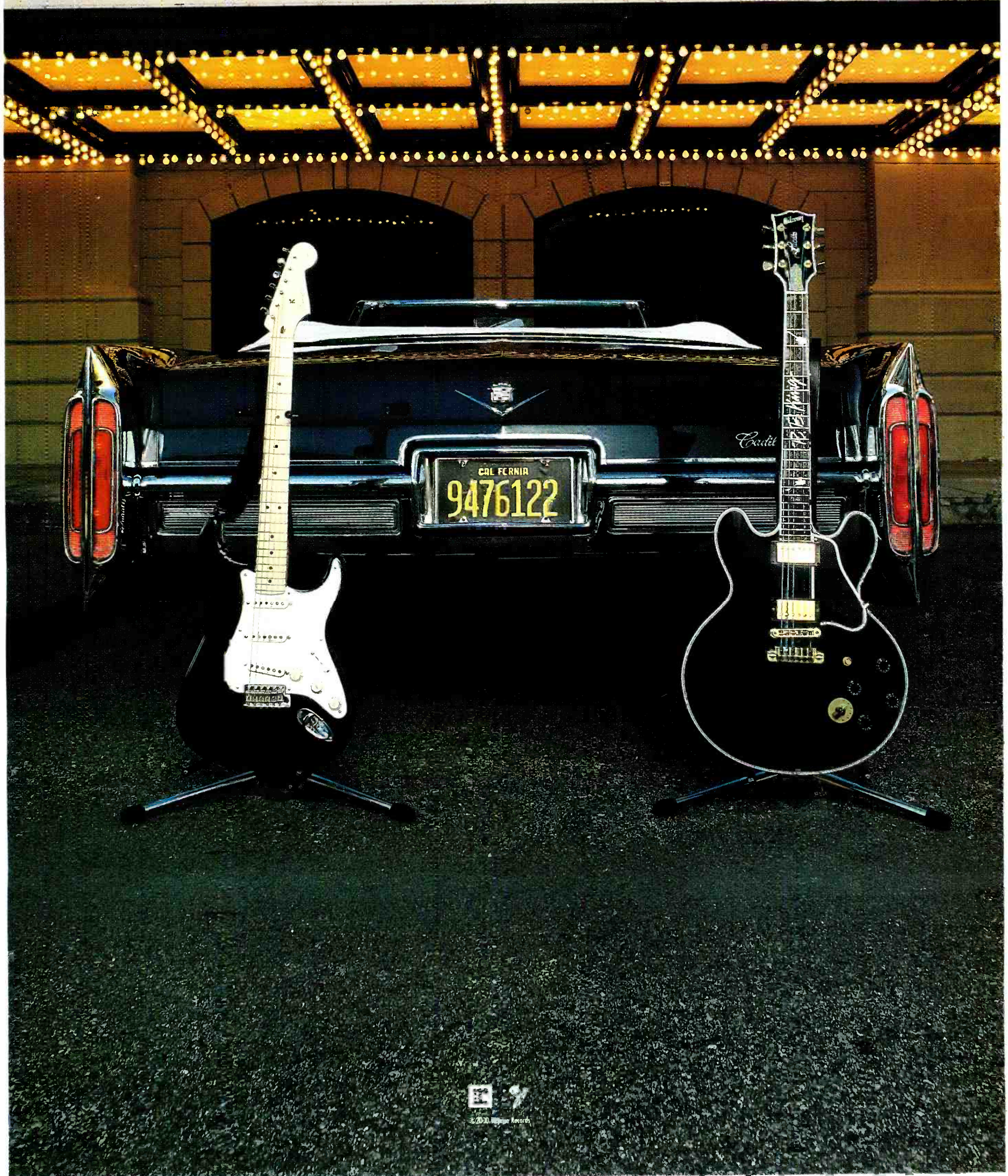
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