

NEWSSTAND PRICE \$6.50

### Fred Gets It His Way

"Outside" by Aaron Lewis of Staind and Limp Bizkit frontman **Fred Durst** remains No. 1 on this week's **R&R** Alternative chart. Also, "My Way" by Limp Bizkit (Flip/Interscope) is inching toward the top 10.



# R&R

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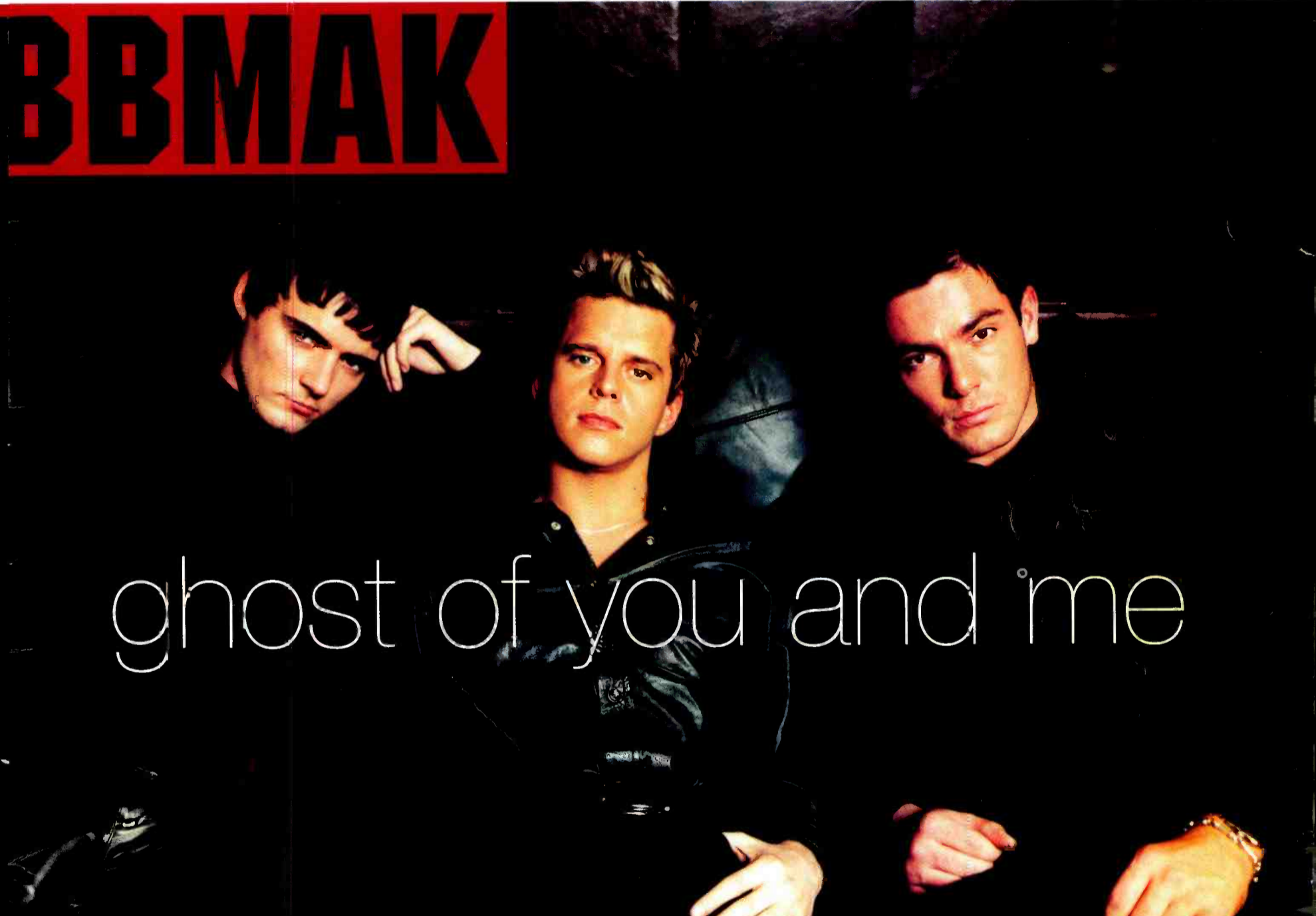
**MARCH 16, 2001**

### Annual Alternative Special

Can you believe it's been 10 years since the garage-grunge era began? The early '90s kicked off an amazing growth cycle for Alternative radio. **R&R's** **Jim Kerr** chronicles the period in his 80-page special, *Ten Years of Nirvana*. It begins on Page 37.



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*dirty little secret*

**"Y100 broke Stella in Miami...then our listeners broke our phones telling us to play it more! The song explodes out of radio. One of the fastest reacting songs I've ever seen!"**

**-Rob Roberts, PD - WHYI/Miami**

\*\*\*\*\*

**"Immediate phones after the 1st play. We are getting Top 5 Phones consistently and are going into Power rotation. A true hit for South Florida."**

**-Kid Curry, PD - WPOW/Miami**

\*\*\*\*\*

**"Not your normal cookie cutter song. It's Souxie and the Banshees takes a trip to Cairo! It's addicting...the more you hear it. The phones are going NUTS!"**

**-Jacque G., APD/MD - KRBV/Dallas**

\*\*\*\*\*

**"Instant reaction...We're getting Top 5 Phones after only 60 spins."**

**-Mr. Ed, PD - WWWQ/Atlanta**



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Produced & Mixed by THOM PANUNZIO

MANAGEMENT: KURFIRST / Blackwell Company

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So how do you build the perfect press release? Sales & Marketing Editor **Pam Baker**, who has whipped up more press releases than she'd like to count, offers all the tips that will make your release stand out. This one's a real clip-'n'-save. Our Management, Marketing & Sales section also contains a great essay from Frank Murtagh with the secrets of effective public relations. And we find Matthew Ross, VP/GM of WAXQ/New York, in our GM Spotlight this week.

Pages 10-14

**ALTERNATIVE ACTION**

Be sure to reserve a few hours this weekend to scrutinize our Alternative special, *Ten Years of Nirvana* by **Jim Kerr**. It's chock-full of great articles about the decade in which the form flourished.

Pages 37-99

**DOMINO DELIVERS!**

Longtime WFLZ/Tampa PD Domino shocked the CHR world recently when he announced his resignation to assume the PD position at KRBE/Houston. Our very own **Tony Novia** sat down with Domino to discuss his career path and the method to his madness.

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**IN THE NEWS**

- **Geordie Gillespie** becomes VP/Promo at Virgin Records
- **Bobby Irwin, Mike Hammond, Tony Bristol, Bruce Jones, John Hager, Terry Base, Jeff Rickard, Tim Miller, Ray Marshall** appointed 'Format Generals' at Citadel

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - SHAGGY Angel (MCA)
- CHR/RHYTHMIC**
  - JA RULE (JUL' MO ... Put ... (Murder Inc./Def Jam/UMG)
- URBAN**
  - JOE (MYSTIKAL) Stutter (Jive)
- URBAN AC**
  - TAMIA Stranger In My House (Elektra/EEG)
- COUNTRY**
  - TOBY KEITH You Shouldn't Kiss Me ... (DreamWorks)
- AC**
  - 'N SYNC This I Promise You (Jive)
- HOT AC**
  - LENNY KRAVITZ Again (Virgin)
- HAC/SMOOTH JAZZ**
  - RICHARD ELLIOT Who? (Blue Note)
- ROCK**
  - AEROSMITH Jaded (Columbia)
- ACTIVE ROCK**
  - A. LEWIS & F. DURST Outside (Flawless/Geffen/Interscope)
- ALTERNATIVE**
  - A. LEWIS & F. DURST Outside (Flawless/Geffen/Interscope)
- ADULT ALTERNATIVE**
  - U2 Walk On (Interscope)

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MARCH 16, 2001

**CC Taps Into Label Budgets**

Plan to sell ad packages gets mixed reaction

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

With roughly 1,000 music stations in its portfolio, **Clear Channel Communications** is exploring how it can mine dollars from the music industry, according to reports in the *Los Angeles Times*. The company is contemplating selling an array of products to the record labels, from back-announcements of hit

records to airplay and research data that could net the group owner perhaps \$20 million.

The article, written by *Times* business reporter Chuck Philips, stated that one of the Clear Channel initiatives involves the sale of \$1,000 ads — to be run on about 60 stations — that would back-announce the artists

CLEAR CHANNEL/See Page 8

**'Art On The Fly' Lands At R&R Talk Radio Seminar 2001**

By JEFFREY YORKE AND ADAM JACOBSON  
R&R STAFF WRITERS  
newsroom@rronline.com

LOS ANGELES — "One of the reasons I love this format is that it is art on the fly," Randy Michaels told attendees here for **R&R's** sixth annual Talk Radio Seminar, at the Marina Beach Marriott. And while many of the more than 300 people in the room for the Saturday session nodded their heads in approval, they also understood the Clear Channel Radio CEO's concerns when he added, "What bothers me is that music-radio guys pack it in much better, that Talk hosts too often get so wrapped up in what they are saying that they forget to give listeners the basics, like time and weather."

Michaels stressed the need for more creativity and personality and came out swinging for innovative talkers who can bring something new to the dial. "I'm not looking for the next Rush, the next Dr. Laura. I'm looking for the next whoever it is. Nobody is the next Paul Harvey. There is only one like him." Michaels said that too many programmers get good talent and then want to remake them. He

TRS/See Page 26



Center, WOR Radio Network host Joan Rivers entertains a lunch crowd at R&R Talk Radio Seminar 2001. Clockwise from center left, Ed McLaughlin accepts the R&R Lifetime Achievement Award, Randy Michaels addresses attendees about the state of N/T radio, Premiere Radio Networks' Art Bell hugs a gift alien from Rush Limbaugh, and a bevy of Premiere and FOX Sports figures pose for a picture. From left, Dan Sileo, Dr. Dean Edell, Matt Drudge, Craig Kitchin, Art Bell, Michael Reagan, Jim Rome and Tony Bruno. More pics on Pages 14, 23 and 24.

**FCC Clears Slate Of Pending Deals**

Finally taking action on pending applications, some dating back over three years, the FCC removed a huge chunk from its backlog of radio-license transfers earlier this week by granting 32 applications in 26 markets, representing changes in ownership for 63 stations. Among the beneficiaries were Clear Channel and Cumulus, each of which got approval for some long-pending applications.

Clear Channel won approval for 17 licenses — including KBKO-AM/Santa Barbara, CA and KSPE-FM/Ellwood, CA, both of which had been pending since 1998. Cumulus won approval for a whopping 20 licenses and one construction permit, some of which were applied for back in 1999.

FCC/See Page 8

**ABC Racks Up Talk Trophies**



ABC Radio scored big when the first R&R Industry Achievement Awards for News/Talk were handed out at this year's Talk Radio Seminar. Celebrating the occasion are (l-r) R&R News/Talk Editor Al Peterson, KGO/San Francisco's Jack Swanson and Ken Berry and R&R Publisher/CEO Erica Farber. And the winners are:

- Syndicated Personality of the Year: **Rush Limbaugh**, Premiere Radio Networks
- Personality of the Year: **Sean Hannity**, WABC/New York
- Programmer of the Year: **Jack Swanson**, KGO & KSFO/San Francisco
- GM of the Year: **Mickey Luckoff**, KGO & KSFO/San Francisco
- Executive of the Year: **John McConnell**, ABC Radio
- Station of the Year: **KGO/San Francisco**

**Hobbs Gets Clear Channel VP Stripes**

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

Veteran programmer **Gabe Hobbs** has been promoted to VP/Programming, News/Talk for **Clear Channel Radio**. Hobbs has been Director of News/Talk Formats for the company since May 1999.

"This overdue appointment more properly reflects Gabe's existing oversight of Clear Channel's national News/Talk brands," said Clear Channel Sr. VP/Programming Tom Owens.

HOBBS/See Page 20



Hobbs



# ECONOLINE CRUSH



## MAKE IT RIGHT



**IMPACTING THIS WEEK!!!**

**“‘Make It Right’ fits Active Rock like a new pair of sheets!!! Great hook and strong lyrics!!!” – Willie B (KBPI)**

Produced by Bob Rock

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## Gillespie Becomes Virgin VP/Promo

Virgin Records America has appointed **Geordie Gillespie** as VP/Promotion. Based in Los Angeles, he reports to Sr. VP/Promotion **Michael Plen** and will direct all aspects of Alternative radio promotion.

"It's great to have someone of this high caliber, both musically and promotionally, running the alternative department," Plen said. "With his creative ingenuity and the great music we have, I expect he will deliver amazing results."

Gillespie noted, "I am honored to be part of the legacy of Virgin Records. I have been a huge fan of

GILLESPIE/See Page 26

## Halpern Heads To London-Sire Label

London-Sire Records has appointed **Marni Halpern** VP/Pop



Halpern Martinovich

Promotion. Halpern is based in New York and reports to London-Sire Exec. VP/GM **Barbara Seltzer**. Halpern will also contribute her promotion efforts to Curb Records product, per London-Sire's current agreement with Curb.

"Marni's vast expertise in the field has made her the most qualified person for this unique position

LONDON-SIRE/See Page 20

## Arnold Station Mgr. For WJLB & WMXD

**Terry Arnold** has been named Station Manager of Clear Channel Urban-Urban AC combo **WJLB & WMXD/Detroit**, ending his retirement from radio after two years.

Arnold takes duties previously held by **Peter Connolly**, who will continue as Station Manager of Detroit sister properties **WDFN & WLCC**.

ARNOLD/See Page 19

## Davis Adds KILT PD Duties

### Brazier exits after 21 years with FM station

**Darren Davis** has added day-to-day PD duties at Infinity's **KILT-FM/Houston**. He is currently Group PD for Business and Country combo **KIKK-AM & FM/Houston** and Sports and Country combo **KILT-AM & FM** and handles day-to-day programming duties for **KIKK-FM**.



Davis

"We're very excited for Darren," Infinity/Houston VP/GM **Laura Morris** said. "He's terrifically talented and is an extremely creative and competitive programmer and marketer. We're looking forward to great things from **KIKK** and **KILT-FM**."

Davis succeeds **Debbie Brazier**, who exits **KILT-FM** after 21 years with the station. "This was a very hard decision to make," Morris said. "I have the utmost respect for **Debbie**. She's a wonderful broadcaster who I know will land on her feet. In fact, we're looking at alternatives and options for her within the Infinity family.

"There is a growing trend of having programmers responsible for multiple stations. The good thing is that some programmers get to do

DAVIS/See Page 20

## Citadel Names Nine 'Format Generals'

**Citadel Communications** has promoted nine of its programmers to newly created **Format General** positions:

- **Bobby Irwin**, OM of Citadel's Rocky Mountain group, heads up the AC format from Colorado Springs.
- **WVXK/Knoxville** PD **Mike Hammond** supervises Country.
- **WPRO/Providence** PD **Tony Bristol** oversees CHR.
- **KENZ/Salt Lake City** programmer **Bruce Jones** is responsible for Rock, Alternative and Adult Alternative formats.
- **WGRF/Buffalo** PD **John Hager** is in charge of Classic Rock.



Jones



Base



Marshall

- **WWWZ/Charleston, SC** PD **Terry Base** takes on Urban.
- **KFNZ/Salt Lake City** PD **Jeff Rickard** leads Sports.
- **WOMG/Columbia, SC's** **Tim Miller** and **WJIM/Lansing, MI's** **Ray Marshall** serve as co-Format Generals for Oldies.

Each Format General will work

CITADEL/See Page 26

## Johnson Joins AC KVIL/Dallas As PD

Veteran programmer **Kurt Johnson** has been named PD of **KVIL/Dallas**. He succeeds **Bill Curtis**, who exits the Infinity mainstream AC.

"KVIL is among the most legendary radio stations ever," Johnson told R&R. "I'm honored that Infinity has expressed such confidence in me and given me this assignment. This is an absolutely stunning facility, and I'm proud to be following in the footsteps of those who've gone before me. [Former PD and morning talent] **Ron Chapman** created a legend for many years here, and **Bill Curtis** also did an outstanding job. I have a tremendous amount of re-



Johnson

spect for **KVIL** and am honored to be sitting in this chair."

Not anticipating any major changes at **KVIL**, Johnson added, "The mark of a great radio station is its people. There are some outstanding people here who want to do great radio. They've been very open with their thoughts and ideas. We'll look at what we're doing and what the market needs, and we will make sure that we provide what listeners expect from us. **KVIL** has been known over the years as Dallas' adult music station. **KVIL** is well-targeted and in a

JOHNSON/See Page 20

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## Lawman Nabs Pfordresher, Nienaber

Music marketing and promotion firm **Lawman Promotions** has added music-industry veteran **Paige Nienaber** to its promotion department and named **Bill Pfordresher** President of Lawman Management. Concurrently, the company has promoted **Gary Spangler** to VP.

Commenting on Nienaber's appointment, Lawman Promotions President **Greg Lawley** said, "The addition of Paige to our team gives us an obvious promotional edge above the rest. We are truly excited to welcome him aboard."

Regarding his new post, Pfordresher said, "I am excited to pioneer



(l-r) Bill Pfordresher, Greg Lawley

the Los Angeles office. Signing the talent of tomorrow and producing No. 1 records — this is going to be a wonderful journey."

LAWMAN/See Page 20

## James Now Infinity/San Francisco VP/GM

Clear Channel/New Orleans VP/Market Manager **Earnest James** has been named VP/GM for Infinity/San Francisco, which includes **Talk KYCY-AM**, **Country KYCY-FM** and **Oldies combo KFRC-AM & FM**. He succeeds **Will Schutte**, who exited in February.

"I spent six great years with Clear Channel in New Orleans, where we had lots of success," James told R&R. "But this is a wonderful

challenge, and I'm extremely excited about working with four great radio stations. And San Francisco — what a place to be.

"Infinity is the right place for me at the right time in my career. I believe that together we can bring a successful formula for these great radio stations that will fit well in this marketplace and in this company."

JAMES/See Page 20

## HOW TO REACH US

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## Auction For New FMs Postponed Again

□ Bidding on 351 new CPs delayed until Dec. 5

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

If you've been eagerly waiting to fork over \$50,000 in upfront money to bid on that Class C1 FM license in Dinosaur, CO, hold your horses: The FCC has put its auction of 351 new FM CPs nationwide on hold — again. The auction has been rescheduled for Dec. 5 "for reasons of administrative convenience," the commission said in a murky statement released last week.

The new deadline to apply for participation in Auction No. 37 is Oct. 5, and upfront payments are due Nov. 5. At the same time as it

conflicts with auction participants.

Last September the commission scheduled the auction for Feb. 21, but when that day rolled around, the Wireless Telecommunications and Mass Media Bureaus announced that the sale would be delayed until May 9.

Asked by R&R what the commission might mean by "administrative convenience," a DC communications lawyer responded, "The FCC doesn't have its act together."

announced the new date, the FCC lifted the March 7-19 freeze on applications for minor FM changes, which had been in place to avoid

## Jackson Criticizes Consolidation At NABOB Dinner

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

Rev. Jesse Jackson spoke out against broadcast ownership consolidation and the effect he believes it has had on minorities at the 17th annual National Association of Black Owned Broadcasters Communications Awards Dinner on March 8.

Jackson, who accepted NABOB's Mickey Leland Award for public service, told R&R that the FCC is "allowing too few people to own too much media" and said he feels that

consolidation has "squeezed out those who have been historically locked out." He added, "Since the media is our key to democracy, it is a threat to have too few people own-

ing and controlling our key instrument."

Jackson said that the cable-television industry is following the same course as broadcasters, with minority-owned companies being bought out by large corporations. He said that minorities have tried to compete in the cable industry but, unable to get

JACKSON/See Page 8

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## Bloomberg

BUSINESS BRIEFS

### Radio Should Seek 9% Of Ad Share By '05, Guild Say

Interp Chairman/CEO **Ralph Guild** said last week that radio should strive for 9% of total advertising revenue by 2005. He was speaking as part of a radio panel that also included Clear Channel Chairman/CEO Lowry Mays, Radio One CEO Alfred Liggins III and Emmis CFO Walter Berger at the Bear Stearns media conference in New York. Guild said, "If you look back just 10 years, radio's share of total advertising was 6.5%. We closed out last year at 8.3%. That's a phenomenal increase. I don't think anybody can remember a mature medium having that kind of share growth." Guild called the 8.3% share "the new benchmark" and added, "We should strive to be at 9% by 2005 and perhaps even 10% by 2010."

### Sirius Gets \$150 Million Loan

**Sirius Satellite Radio** has received a \$150 million loan from **Lehman Brothers**. Lehman required the satellite broadcaster to pass several performance tests before it would release the money. A source at Sirius told R&R that the tests included checks of the signal in moving vehicles, in heavily wooded rural areas, in urban areas with tall buildings and in rain and snow. The source added that the cash infusion, combined with funding Sirius has already secured, will keep the company funded through mid-2002.

Though Sirius passed Lehman's tests, some software bugs that cause occasional muting of the signal remain. Lehman's Bob Berzins told Bloomberg on March 12, "The system's performance was excellent and exceeded expectations. The company anticipates that the service at the time of commercial launch will perform at an even higher level." Sirius said that the bugs will be fixed soon.

### XM Satellite Nears Launch

**XM Satellite Radio's** "Rock" satellite is scheduled to lift off from a Pacific Ocean launch site on March 18. The satellite will park above the equator at 115 degrees west longitude — roughly above Las Vegas. In May XM's second satellite, "Roll," will be launched into an orbit above the eastern U.S.; it was originally scheduled to launch in January. A third, spare satellite is now in final testing.

### Analysts Rate Satellite Radio Companies

On March 12 **Sirius** stock was reiterated "strong buy," at a price target of \$50 per share, by Dain Rauscher Wessels analyst Jonathan Lawrence. On March 13 Riyadh Said and Min Cho of Friedman, Billings, Ramsey & Co. cut Sirius from "buy" to "accumulate," with a year-end price target of \$37-\$50 per share. The analysts also initiated coverage on **XM** with an "accumulate" rating and a year-end price target of between \$25-\$40.

Last week Banc of America analyst Armand Musey reiterated his "buy" recommendations for both satellite-radio companies. He maintained Sirius' \$53 12-month target price but cut XM's from \$42 to \$37. Analyst Robert Peck of Bear, Stearns & Co. also reiterated his "buy" rating on Sirius, with a price target of \$64.

### Salem Improves Revenues, BCF, Reiterated 'Buy'

**Salem Communications'** revenues were up in Q4 2000: Net broadcasting revenue increased 48%, to \$35 million, and broadcast cash flow rose 47%, to \$16.2 million. On a same-station basis, net broadcasting revenue was up 14%, and BCF climbed 22%. Broadcast EBITDA increased 53%, to \$13.5 million, and broadcast after-tax cash flow was \$7.2 million, or 31 cents per share. Salem's earnings dropped in Q4 from a net gain of \$500,000, or 2 cents per share, to a net loss of \$3.6 million, or 15 cents, due to a loss associated with the early repayment of a bridge loan. Salem was in the black for the full year, improving from a 1999 net loss of \$8 million, or 40 cents per share, to a net gain of \$10.1 million, or 43 cents. 2000 net broadcasting revenue increased 26%, to \$110.1 million, and BCF jumped 21%, to \$49.4 million. On a same-station basis, revenue grew 13%, and BCF improved 16%. Broadcast EBITDA increased 21%, to \$39 million, and ATCF was \$23.2 million, or 99 cents per share. Prudential Securities analyst James Marsh reiterated Salem's "strong buy" rating and \$25 price target on the news.

### Arbitron Releases Last Earnings Before Spin

**Ceridian Corp.** announced Monday that Q4 revenues for its **Arbitron** division, which will be spun off on March 30, grew from \$44 million to

Continued on Page 6

### R&R Stock Index

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

	3/9/00	3/2/01	3/9/01	3/16/01	3/2/01-3/9/01
R&R Index	318.68	256.29	249.71	-21.6%	-2.6%
Dow Industrials	10,010.73	10,446.90	10,664.62	+6.5%	+2.1%
S&P 500	1401.69	1234.04	1233.42	-12%	-.05%



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## DEAL OF THE WEEK

- **WORA-AM/Mayaguez, WPRP-AM/Ponce and WSKN-AM/San Juan, PR \$5.08 million**

## 2001 DEALS TO DATE

**Dollars to Date: \$545,194,601**  
(Last Year: \$24,943,277,133)

**Dollars This Quarter: \$500,874,600**  
(Last Year: \$594,863,000)

**Stations Traded This Year: 398**  
(Last Year: 1,796)

**Stations Traded This Quarter: 357**  
(Last Year: 240)

## TRANSACTIONS AT A GLANCE

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

- **WFHK-AM/Pell City, AL \$275,000**
- **KVSL-AM, KVWM-AM, KRFM-FM & KSNX-FM/Show Low, AZ Undisclosed**
- **KGFL-AM & KHPQ-FM/Clinton, AR \$75,000**
- **KSKD-FM/Chowchilla, CA \$450,000**
- **KZYR-FM/Avon and KSNO-FM/Snowmass Village, CO \$1.5 million**
- **WAVG-AM/Jeffersonville and WZZB-AM & WQKC-FM/Seymour, IN \$3.4 million**
- **WSPE-FM/Lerose, KY \$15,000**
- **KNOC-AM & KDBH-FM/Natchitoches, LA \$340,000**
- **WHNC-AM/Henderson and WCBQ-AM/Oxford, NC \$650,000**
- **KXPC-FM/Lebanon, OR \$4.1 million**
- **WSPX-FM/Bowman, SC \$400,000**
- **KULE-AM & FM/Ephrata, WA Undisclosed**

## Arso Radio Acquires Puerto Rico's 'Super Kadena'

- Spanish News/Talk trio sold for \$5.1 million; Bruce Buzil gets Oregon FM for \$4.1 million

## Deal Of The Week

## Puerto Rico

### WORA-AM/Mayaguez, WPRP-AM/Ponce and WSKN-AM/San Juan

PRICE: \$5.08 million

TERMS: Asset sale for cash

BUYER: **Arso Radio Corp.**, headed by President **Luis Soto**. Phone: 787-744-3131. It owns 11 other stations: WKFE-AM, WLEO-AM, WLEY-AM, WUNO-AM, WZUR-AM, WFDT-FM, WFID-FM, WIVA-FM, WPRM-FM, WRIO-FM & WZAR-FM/Puerto Rico.

SELLER: **Radio Cadena Informativa Inc.**, headed by President **Renoldo Royo**. Phone: 787-764-1090  
FREQUENCY: 760 kHz; 910 kHz; 630 kHz

POWER: 5kw; 5kw; 5kw

FORMAT: Spanish News; Spanish News; Spanish News

COMMENT: WORA, WPRP and WSKN comprise the "Super Kadena" Spanish News network. Each station's ads are sold separately, but they share the same programming.

market.

SELLER: **Skynet Communications Inc.**, headed by President **Tom Troland**. Phone: 520-532-3232

FREQUENCY: 1450 kHz; 970 kHz; 96.5 MHz; 93.5 MHz

POWER: 1kw; 5kw day/114 watts night; 100kw at 994 feet; 15kw at 912 feet

FORMAT: News/Talk; Oldies; AC; Country

## Arkansas

### KGFL-AM & KHPQ-FM/Clinton

PRICE: \$75,000

TERMS: Asset sale for cash

BUYER: **King-Sullivan Radio**. Phone: 501-745-4474. It owns no other stations.

SELLER: **Weber-King Radio**, headed by GM **Sid King**. Phone: 501-745-4474

FREQUENCY: 1110 kHz; 92.1 MHz

POWER: 5kw; 10kw at 571 feet

FORMAT: News/Talk; Country

## California

### KSKD-FM/Chowchilla

PRICE: \$450,000

TERMS: Asset sale for cash

BUYER: **Golden Pegasus Financial Services**, headed by President **Nelson Gomez**. Phone: 209-883-8760. It owns two other stations. This represents its entry into the market.

SELLER: **Del Rosario Talpa Inc.**, headed by President **Mario Meza**. Phone: 559-665-5146

FREQUENCY: 93.3 MHz

POWER: 6kw at 328 feet

FORMAT: Contemporary Christian

## Colorado

### KZYR-FM/Avon and KSNO-FM/Snowmass Village

PRICE: \$1.5 million

TERMS: Asset sale for cash

BUYER: **Cool Radio LLC**, headed by member **Thomas Dobrez**. Phone: 708-799-6676. It owns no other stations.

SELLER: **American General Media**,

headed by President **Anthony Brandon**. Phone: 410-832-5870

FREQUENCY: 103.1 MHz; 103.9 MHz

POWER: 15kw at 440 feet; 6kw at 325 feet

FORMAT: Alternative; Alternative

## Indiana

### WAVG-AM/Jeffersonville and WZZB-AM & WQKC-FM/Seymour

PRICE: \$3.4 million

TERMS: Asset sale for cash

BUYER: **Susquehanna Radio Corp.**, headed by President/COO **Dave Kennedy**. Phone: 717-852-2139. It owns 30 other stations. This represents its entry into the market.

SELLER: **Sunnyside Communications Inc.**, headed by President/Director **Blair Trask**. Phone: 812-283-3577

FREQUENCY: 1450 kHz; 1390 kHz; 93.7 MHz

POWER: 1kw; 1kw day/74 watts night; 25kw at 699 feet

FORMAT: Country; Soft AC; Country

## Kentucky

### WSPE-FM/LeRose

PRICE: \$15,000

TERMS: Asset sale for cash

BUYER: **Morehead State University**, headed by **Keith Kapps VI**. Phone: 606-783-2001. It owns one other station. This represents its entry into the market.

SELLER: **White Sky Broadcasting**. Phone: 606-593-8830

FREQUENCY: 88.3 MHz

POWER: 100 watts at 161 feet

FORMAT: Misc.

## Louisiana

### KNOC-AM & KDBH-FM/Natchitoches

PRICE: \$340,000

TERMS: Asset sale for cash

BUYER: **Baldrige-Dumas Communications**, headed by President **Tedd Dumas**. Phone: 318-256-5924. It owns one other station. This represents its entry into the market.

SELLER: **Cane River Communications**, headed by President **Jim Bethard**. Phone: 318-354-4000  
FREQUENCY: 1450 kHz; 97.3 MHz  
POWER: 1kw; 25kw at 312 feet  
FORMAT: News/Talk; Soft AC

## North Carolina

### WHNC-AM/Henderson and WCBQ-AM/Oxford

PRICE: \$650,000

TERMS: Asset sale for cash

BUYER: **The Heaven Network**, headed by President **Alvin Jones**. No phone listed. It owns no other stations.

SELLER: **Henderson Broadcasting & Radio Granville**, headed by President **Anita Woodlief**. Phone: 919-693-2903

FREQUENCY: 890 kHz; 1340 kHz

POWER: 1kw; 1kw

FORMAT: Gospel; Gospel

BROKER: **Matt DeGelormo of Hadden & Associates Media Brokers**

## Oregon

### KXPC-FM/Lebanon

PRICE: \$4.1 million

TERMS: Asset sale for cash

BUYER: **Portland Broadcasting LLC**, headed by Managing Member **Bruce Buzil**. Phone: 312-204-9900. It owns no other stations.

SELLER: **Spotlight Media Corp.**, headed by GM **Rich Cole**. Phone: 541-928-1926

FREQUENCY: 103.7 MHz

POWER: 100kw at 1,099 feet

FORMAT: Country

COMMENT: This transaction originally appeared in R&R on March 9, 2001, with an undisclosed price.

## South Carolina

### WSPX-FM/Bowman

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: **Glory Communications**, headed by President **Alex Snipe Jr.** Phone: 803-939-9530. It owns four other stations. This represents its entry into the market.

SELLER: **Boswell Broadcasting Inc.**, headed by President **Charles Boswell**. Phone: 803-536-1710

FREQUENCY: 94.5 MHz

POWER: 6kw at 328 feet

FORMAT: Sports

## Washington

### KULE-AM & FM/Ephrata

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: **Butterfield Broadcasting Corp.**, headed by President/Director **Mick Tacher**. Phone: 206-727-2222. It owns five other stations. This represents its entry into the market.

SELLER: **Mirage Communications Corp.**, headed by owner/GM **Bob Berry**. Phone: 509-754-4661

FREQUENCY: 730 kHz; 92.3 MHz

POWER: 1kw day/29 watts night; 26kw at 673 feet

FORMAT: News/Talk/Sports; Country

## Alabama

### WFHK-AM/Pell City

PRICE: \$275,000

TERMS: Asset sale for cash

BUYER: **Stocks Broadcasting Inc.**, headed by President **Adam Stocks**. Phone: 205-884-1430. It owns no other stations.

SELLER: **Williamson Broadcasting Inc.**, headed by President **Douglas Williamson**. Phone: 256-761-9779

FREQUENCY: 1430 kHz

POWER: 5kw

FORMAT: Country

## Arizona

### KVSL-AM, KVWM-AM, KRFM-FM & KSNX-FM/Show Low

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: **Petracom Media**, headed by President/CEO **Henry Ash**. Phone: 813-948-2554. It owns 12 other stations. This represents its entry into the

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 4

\$47.2 million. EBITDA dipped from \$13.6 million to \$12.9 million. For the full year, revenues increased from \$190.1 million to \$206.8 million, and EBITDA improved by \$72 million, to \$79 million. Q4 net income increased from \$6.4 million, or 22 cents per share, to \$7.2 million, or 24 cents. In 2000 net income rose from \$39.7 million, or \$1.34 per share, to \$45.3 million, or \$1.54. Ceridian said that Arbitron's sales will increase 8%-9% this year, to between \$222 million and \$225 million. About \$60 million of that will come in the first quarter and \$49 million in Q2. Also, Ceridian upped its estimate for Arbitron's 2001 per-share earnings from 23 cents to \$1.21-\$1.23; the change reflects some interest payments and a 1-for-5 reverse stock split.

Continued on Page 8



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# FCC Relaxes Directional AM Regulations

## Commission seeks to reduce financial burden on stations

In what amounts to a victory for the owners of some 1,900 U.S. directional AM stations — and for five broadcast consulting firms that filed a Petition for Rulemaking back in 1991 — the FCC said last week that it will relax the technical rules that require directional AMs to undergo costly “proofs of performance” to demonstrate that their antennas operate as authorized. The performance tests were designed to control interference and ensure adequate coverage by the AMs’ signals.

Loosening the technical rules by reducing the number of required measurement radials and the minimum number of measurement points per radial will substantially reduce the financial burden the stations face, the commission said. But, it said, none of the changes will jeopardize the technical integrity of the AM broadcast service. The commission noted that FM directional licensees incur substantially smaller incremental expenses than AMs in constructing, li-

censing and maintaining their facilities.

The change was in response to a 1991 joint Petition for Rulemaking filed by de Treil, Lundin & Rackley; Hatfield and Dawson Consulting Engineers; Lahm, Suffa & Cavell; Moffet, Larson & Johnson; and Silliman & Silliman, consulting firms that sought a thorough examination of the rules and the adoption of alternate means of directional-antenna system verification.

— Jeffrey Yorke

## Clear Channel

Continued from Page 1

of sponsored songs. Such announcements would only be sold to labels if programmers had already deemed the song a hit.

The *Times* also reported that Clear Channel had contemplated the idea of installing an in-house promotion czar who would serve as a conduit between the company and the record industry but instead is considering giving that job to an independent promotion firm.

Clear Channel Radio CEO Randy Michaels told the *Times*, “We’ve been moving very slowly in launching this initiative, trying to make sure we dot all the I’s and cross all the T’s in terms of the legal issues.” He added, “The fact is, the industry spends a tremendous amount of money promoting records to our radio stations, and what we have here is an opportunity to take some of that money in right through the front door and put it on the books.”

The *Times* also reported that Clear Channel is considering selling late-night time directly to the labels for the purpose of promoting new songs. But the idea of Clear Channel starting its own record label has been nixed, according to the paper.

Clear Channel’s possible actions are being watched closely by the radio and record industries.

Emmis Exec. VP/Programming Rick Cummings said that the programmer’s role has changed in the past five years. “The job used to focus on researching markets, developing a strategy and seeing it through,” he said. “But today’s programmers not only have to do that cheaper and smarter, they must also look for alternative revenue streams.” Cummings applauded Clear Channel for trying a new approach to increasing revenue and said, “We may try something similar.”

Island Def Jam Music Group Sr. VP/Promotion Ken Lane told *R&R*, “I’m a Clear Channel stockholder and would love nothing more than

to see the stock take a nice run.” But he added, “Stations will always need strong ratings. A marketing plan alone is not going to increase those ratings, nor will it make a mediocre record succeed.”

Regent Communications Sr. VP Fred Murr agreed, saying stations will never go with “dog songs” and risk losing ratings share. Murr said record companies could also benefit from cross-promotion. When radio stations promote songs, he explained, they could also direct listeners to retail outlets where albums could be purchased.

Despite the increased sales potential of Clear Channel’s plan, Elektra Entertainment Group Sr. VP/Promotion Dennis Reese said there is more to the business than selling records. He told *R&R* that protecting the integrity of artists is the most important issue, adding that the promotion business has adjusted to changes in the radio industry before. “The mergers and acquisitions have caused us to change,” he said. “It’s impossible to think you can do this job the way it was done five years ago.”

Telecommunications attorney Peter Tannenwald said the Clear Channel proposal is legal, “provided there is adequate disclosure.” What defines “adequate disclosure” may be open to debate, however, because Tannenwald said he knew of no official FCC policy on the issue.

Steve Rendall, a senior analyst for FAIR, a New York media watchdog group, agreed that Clear Channel’s initiative will not break any current laws if the company discloses that it has received payment. But he is still critical of the plan. “Clear Channel has always found ways to skirt the law,” he told *R&R*. “And they do it just because they can. Some will say, ‘It’s just capitalism.’ But it’s not just capitalism. Capitalism cannot take place in a monopolistic setting when no consumer choice is available.”

As for only selling ads for hit songs, Rendall asked, “How do songs get to the hit list in the first place, and what is happening in the back rooms? Do

## Bloomberg

BUSINESS BRIEFS

Continued from Page 6

### Ackerley Predicts Q1 Radio Revs Will Fall More Than 20%

Ackerley Group co-President/COO Denis Curley said during a Q1 forecast conference call on March 6 that the group’s revenues will fall more than 20% for the quarter. He attributed the decline to a drop of more than 40% in national advertising in the Seattle-Tacoma market and to a sales decline related to the format change at KMBX (now KBTB)/Seattle from Hot AC to Rhythmic Oldies. Curley pointed out that, because Ackerley’s radio group is small, a format change can have a “drastic effect” on its financial results. Co-President Chris Ackerley predicted during the same call that overall net revenues for the company will improve between 2%-4% for 2001, but its operating cash flow will decline 10%-15%. He also predicted that EBITDA will reach approximately \$35 million.

### Yahoo! Warns Of Lower Earnings; Koogle Drops CEO Duties

Internet media company Yahoo! said March 8 that it expects Q1 revenues to be between \$170 million and \$180 million. First Call/Thomson Financial analysts had estimated revenues of \$232.6 million. The Wall Street consensus had been that Yahoo would earn 5 cents per share in Q1, but the company said it will break even. Yahoo also announced last week that it has planned a \$500 million stock buyback program and that Chairman/CEO Tim Koogle will relinquish his CEO duties but remain as Chairman. The company is seeking a new CEO.

### Estimates Down For Viacom, Disney; New Coverage For Both

Credit Suisse First Boston analyst Laura Martin on Monday lowered her per-share earnings estimate for Viacom from 17 cents to 11 cents and its target price from \$70 to \$65. She attributed the downgrade to “softness of local advertising at the Infinity segment, where outdoor is up slightly, and radio is down slightly in the current quarter.” Martin also decreased Disney’s EPS estimate from \$1.02 to 95 cents and the issue’s target price from \$50 to \$45 but maintained a “strong buy” rating on the issue.

Last week Lehman Brothers analyst Stuart Linde initiated coverage on Viacom with a “strong buy” rating and a 12-month target price of \$74. He estimated that Viacom will earn 17 cents a share in 2001 and 58 cents in 2002. At the same time he rated Disney as new “buy” with a \$34 target and predicted that it will earn 77 cents per share in 2001 and 92 cents in 2002.

### Gaylord Sells Five Businesses

Gaylord Entertainment has sold its Gaylord Films, Pandora Films, Gaylord Sports Management Group, Gaylord Event Television and Gaylord Production Company to Oklahoma Publishing Co. for \$22 million in cash and the assumption of \$20 million in third-party debt. Gaylord said the sale will allow it to focus on its core operations, including WSM Radio.

## Jackson

Continued from Page 4

financing, have had to sell to larger corporations. “In came Cable News Network, and the capitalists bought them up,” he said.

Reporter Bernard Shaw, who recently retired from CNN, was also at the dinner, accepting the Pioneer in Broadcasting Award. Shaw, who got his start in broadcasting in 1965 at News WUNS-AM/Chicago, disagreed with Jackson about the effect consolidation has had on minorities. He told *R&R*, “Some people of color were involved in the consolidation. Consolidation is not bad, as long as the people are not underserved. A great example of consolidation is AOL and Time Warner, which own

CNN. What we do is on the public record, and we will be held to very close scrutiny by the federal government and by consumers. With the competition out there, I don’t think we’ll stray too far from our basic charter.”

Shaw said that he thinks News radio has improved since 1964 and observed, “Behind the scenes the personnel have become more diverse, with more women and more people of color. One thing that has affected the news media is that we’re subject to more scrutiny and more criticism, and that’s very good, because what we do is essential to the well-being of our great nation. Our role is to inform. We have a very important trust.”

The awards dinner also honored

singer Jessye Norman, who accepted a Lifetime Achievement Award, and actor Charles S. Dutton, who was presented with Oscar Micheaux Award for Excellence in Film. Aretha Franklin, this year’s Pioneer in Music honoree, had been scheduled to perform but was unable to attend.

Wyclef Jean, honored as Entertainer of the Year, addressed violence in the urban music market. He told *R&R* that he grew up around violence and said, “What I try to do is steer kids away from it. I’m not for it, I’m against it. I try to show the kids the alternative.”

Washington, DC-based NABOB was founded in 1976 and represents the interests of 220 black-owned radio and commercial television stations around the country.

## FCC

Continued from Page 1

NAB President/CEO Eddie Fritts called the FCC action “welcome news.” “We are pleased that Chairman Michael Powell has moved to clear the backlog of most pending radio transfer applications,” he said. Part of the reason for such a sweeping move was the FCC’s abandonment of its controversial policy of “red-flagging” certain applications for further review when it believed a transaction might result in one or a few owners commanding too much market revenue.

Powell, an opponent of the policy, which was instituted during the tenure of his predecessor, Bill Kennard, said the problem with setting aside certain applications is that the commission could run afoul of ownership limits set by Congress. He called the question of whether the FCC has the authority to conduct separate competition analyses “the conundrum under which the commission has struggled.”

Commissioner Harold Furchtgott-Roth also backed the decision to elimi-

nate the red-flag policy. “What exactly was the flagging system? No one knows. There were only the arbitrary decisions of a bureau in an agency unanswerable to any law or any authority but its own.”

Though Commissioners Susan Ness and Gloria Tristani agreed that it was time to act on the applications, they believe the FCC still needs a careful merger-review policy. Ness said it would have been better to combine the grants with an announcement that the FCC is taking steps toward “a coherent and sustainable radio-merger policy.” And Tristani said the grants “exemplify harmful levels of control of advertising revenues.” “It is not any action that we are obligated to undertake, it is action in the public interest,” she added.

But Powell noted that the agency disposed of the pending cases because “the public interest is not served by inaction.” He said the commission will act on the remaining cases in the weeks to come.

— Joe Howard



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- Matthew Ross in the GM Spotlight, Page 12
- Clear Channel/San Diego's CRMS Certification, Page 13
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management marketing sales

"I never miss a chance to have sex or appear on television."  
—Gore Vidal

## THE PERFECT PRESS RELEASE

■ *Tips on getting your station media coverage*

**By Pam Baker**

Sales & Marketing Editor  
pambaker@rronline.com



PAM  
BAKER

In last week's issue of R&R I shared some of my observations about why stations aren't getting media coverage. This week I want to pass along some suggestions on how to write an effective press release and reach the right media contacts. The next time your PD says, "Write something up and send out a press release today," don't just rush to get something out over the fax. Follow these guidelines and write a press release that will really get attention.

**Make sure your information is newsworthy.** Take a moment to ask yourself, "Is this special or different? Would I want to cover this event?" Don't send out a press release announcing that your station is giving away pairs of tickets to an upcoming sold-out concert, but do send a release if your station is holding a unique contest to give those tickets away. For example, it would be newsworthy if you held a contest in which listeners persuaded their "grammies" — their grandmothers — to sing one of the Record of the Year nominees for a chance to win a trip for two to the Grammy Awards. Pinpoint what's special about your promotion or event, and write the release from that perspective.

**Write a headline that gets straight to the point.** Your headline should demonstrate immediately why your news is important. Avoid "promotional-sounding" words or hype. What you say in the headline determines whether the recipient will read the rest of the release.

**Cover the basics first.** Cover the who, what, where, when, why and how of your announcement in the first paragraph of the press release. Follow that with the most pertinent background information, quotes from management or talent and any dynamic facts that illustrate the importance of the news — for example, "This is the biggest cash giveaway in the history of Minneapolis radio" or "Last year's event raised over \$50,000 that went to providing hot meals for more than 25,000 homeless people in the Chicago area."

**Include information about your station.** Don't assume that everyone is familiar with your radio station. Your release should include the station's calls, format, location, key personalities and corporate ownership. Also be sure to include any positioning statements you use, such as "The Home of the L.A. Dodgers" or "Howard Stern Mornings, Alternative Rock All Day."

**Keep it short and simple.** The right length for a press release is one page — two pages if you must. Make your release stand out by including your station's logo, a photo of one of your air personalities or another eye-catching graphic that relates to the release. Keep the look clean and simple, but inviting.

**Provide a call to action.** Include complete contact information — a name, full mailing address, phone number, e-mail address and website URL. For station-produced concerts, celebrity-driven promotions or other high-profile events, include a line at the bottom of the release that says something like "Due to space limitations, press access will be provided on a first-come, first-served basis." That gives the

information a sense of urgency and may prompt a TV assignment editor to schedule a crew and guarantee his or her station a media spot.

### THE MEDIA BULL'S-EYE

OK, now you have a killer press release. So where do you send it? Here are some tips on sending out your releases efficiently.

**Target your audience.** Create a master list of editors and reporters who cover entertainment and the radio industry. Research contacts at local newspapers and magazines, local television stations, national publications, cable networks and shows and Internet sites. Don't forget to include local news wires. When creating your press-release database, include each contact's name, business affiliation, address, phone number, fax number, e-mail address and any special notes. Most computers have a fax modem; make sure you have one and software that is capable of sending releases at a moment's notice.

Call and find out the best way to contact key editors. Do they prefer regular mail, e-mail or fax? Ask each reporter how he or she prefers to receive information or breaking news — not everyone checks e-mail several times a day. Find out how to contact reporters on weekends or during off-hours in the event of breaking news.

**Don't send e-mail releases as attachments.** Always send e-mailed press releases as plain text in the body of the message. If an editor can't open your release, he or she will very likely delete it and move on to another e-mail.

**Send high-resolution digital photos.** When you send a photo as an e-mail attachment, make sure the resolution is at least 300 dpi. Make the image as large as possible, and save it as a .JPG or .TIF file — the formats preferred by most publications. Don't simply take images off your website. Most web photos are too low-resolution to be usable by print publications.

Always include captions that give the full name and title of everyone in the picture. "Bill and Bob with Backstreet Boys winners" is not enough. Write a complete, publishable caption: "WXYZ morning personalities Bill & Bob (Bill Jones and Bob Thomas) present Backstreet Boys concert tickets to winners Jane Doe (center) and John Smith (right)."

**Don't follow up more than once.** You will annoy most editors if you call more than once after you've sent a release. After you've made contact, don't call again unless you have additional information the editor might want or need to complete the story. Always request a return receipt when you send an e-mail; that way you'll know when your message has been received.

**Know each editor's deadline.** The only way to find out about press deadlines is to ask. (For example, R&R goes to press on Tuesday evening for the following Friday's paper.) Reporters will appreciate your attention to detail, and knowing when they go to press will give you an advantage over competing events and organizations.

If your station has breaking news, call reporters immediately and fill them in on the details. Confirm their deadlines and follow up with an official press release as soon as possible. It can sometimes be a good idea to give a particular media outlet an exclusive interview or to work with its reporters to develop a unique angle on a story.

If you follow these simple suggestions, I guarantee you'll receive better media coverage than you're getting now. Good luck!

## CAPTURE THE MOMENT

■ *The secret of effective public relations*

**By Frank Murtagh**

You work for a Talk station, a Sports station, a morning show or a News station. Your marketing dollars are decreasing, but you have to find a way to increase share while safely navigating the waters of friendly competition (by way of your sister stations in the cluster).

Your marketing director used to be a promotion manager whose major marketing qualifications included a walk down the aisle of the local grocery store. He or she came up quickly through the ranks from intern, mail-room employee and promotion assistant. Your station's media strategy consists of trying to come up with enough kids to do a street-team appearance at CompUSA on Saturday. Now what do you do?

There is a simple, common-sense approach to getting diary credit that won't cost you a refrigerator magnet's worth of budget dollars. The key is to "capture the moment." That is, find a way into the editorial fabric of the stories you cover. Look for ways to get your call letters, your logo and your talent into the mix. Become part of the story or, at least, a leading resource for other media's coverage. Becoming part of the story puts you in the faces of your audience and potential audience. It puts you top-of-mind, and that's what Arbitron is all about.

### SEIZE YOUR OPPORTUNITIES

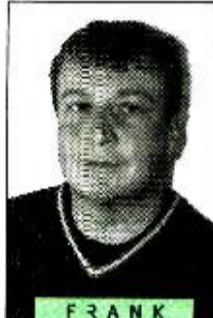
Capturing the moment doesn't apply only to major news stories. Did you ever notice how all the TV stations send a reporter the day baseball tickets go on sale? It's inevitably a very cold Saturday morning in February, and the TV sports guys show all the fans bundled up in tents and waking up ready to kick off a rite of spring. Why not send a crew to distribute station banners to the crowd? Your crew can focus on the people at the front of the line and the ones dressed crazily or who look like they can attract attention.

Some people will do anything to get on TV, and I've sometimes gone so far as to have those people do some press work for me. I hand them business cards and tell them that if I see them being interviewed on TV with a station banner prominently displayed, I'll hook them up with some prize-closet goodies or a restaurant gift certificate.

### BECOME A RESOURCE

The "British Nanny" trial in Boston, at which a nanny was accused of shaking a baby in her care to death, became a story of international interest, and national and international news outlets came to rely on the expertise of the hosts at Talk WRKO/Boston. The two-way nature of Talk radio provides TV news with instant public reaction without their having to spend time conducting interviews and editing them for broadcast. TV news can "go live" with a Talk station (that is, one with a good producer who can serve up calls worthy of inclusion in a newscast). Make it easy for other media to cover a story, and you'll have become a good resource.

Younger-demo FM Talk stations can capture different moments: WNEW/New York's Leslie "The Radio Chick"



FRANK  
MURTAGH

Continued on Page 13





# CMW 2001

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**REGISTER BEFORE MARCH 23, 2001 AND SAVE \$50.00**

### Thursday, March 29, 2001

- OAB Annual General Meeting By Invitation Only** Join OAB President Paul Larche and Board Chairs for an update on OAB activities and learn about the Association's positioning for 2002 and beyond. Sponsored by Broadcast News Limited
- Opening Session** Another year and another round of career and business enhancing sessions kicks off with words from our distinguished Honorary Chair and past Executive Of the Year, Universal Canada President & CEO Nancy Lennox. Marc Teller, President of Sympatico Lycos introduces a CMW favourite, John Parikh, CEO of Joint Communications who will give a welcoming Keynote Address on Surviving & Thriving In The New Entertainment Economy.
- State of the Industry - It's the End of the World as We Know it!** The rules are dead. Here's your heads-up on the new ones. An absolute don't miss town hall meeting. Moderator: Denise Donlor, Sony Music Canada. Sponsored by "Sympatico Lycos"
- OAE President's Awards Luncheon** Don't miss this year's knockout keynote speaker, Fulton Hurricane Carter. Sponsored by Broadcast Dialogue
- Broadcast Super Session: Focus on the Future** How are market and technological forces impacting today's Broadcasters? Moderator: Don Shafer Toronto Star Television
- Here's How To Get My Money: How Radio Stations Can Garner Better Shares from Client Promotions** Hear how radio can better serve their clients and products from the clients point of view.
- Net Ratings: Arbitron Does Cyberspace** Edison Research and Arbitron team up to bring you the most up-to-the-moment information on measuring the streams. Presenter: Larry Resin, Edison Media Research
- Generation Wireless - The Power Panel** Come learn the habits at a live focus group of power users that are ahead of the curve and are leading the way for the Wireless Generation. Moderator: Ken Yigit, Solutions Research Group sponsored by Sympatico Lycos
- The Viewer of Tomorrow - Fragmentation & Integration** This panel will consider the viewing habits of 21st century consumers, and how to reach them in an increasingly fragmented marketplace. Moderator: Rob Saftem, The Toronto Star Sponsored by Sympatico Lycos
- OAE Cocktail Reception: Invitation only** President Paul Larche welcomes the new members into the quarter century club.



- Crystal Awards Gala Cocktail Reception** Crystal on the Rocks - Join us for some light entertainment in the hour of speculation before the Awards Sponsored by Musicmasters
- Crystal Awards Gala Dinner** The Radio Marketing Bureau celebrates the best in radio creative at the Gala Crystal Awards. Jann Amden is your host.



### Friday, March 30, 2001

- RM3 Keynote Breakfast** RMB's President & CEO John Harding and conference Chair, Claude Beaudoin, share their "view from the top" and present the results of the KPMG / RMB / CAB / TVB Study "The Future Of Advertising". Keynote Address: David Lawrence, host of the syndicated Internet radio show "Online Tonight", gives you the bottom line on where the Net is headed. Sponsored by Broadcast Dialogue
- The Inner Game of Negotiation** Joe Caruso is recognized as a leading expert in the field of communication. Learn why people don't seem to get it - when you can't get them to see things your way. Fast-moving and highly memorable, this program will give you the tools to get what you want more often and enjoy the process.
- Doug Harris, 10 Commandments Of Broadcast Success** Holy Moses: Doug Harris is back!
- Brand New World - Making Your Mark In The Million Channel Universe** VP's of marketing behind some of the most far-sighted brands in the country give their perspective.
- The Secrets of Radio's Top Sales Producers** Presented by Chris Lytle, author of "The Accidental Salesperson: How to Take Control of Your Sales Career and Earn the Respect and Income You Deserve."
- The Talent Prospectors - Finding, Coaching, Motivating** This session is designed for GM's and PD's who need to develop on-air personalities. Moderator: Valerie Geller, Geller Media International
- Doing The Right Thing: Standards & Trade Practices** So how far is too far and what's our responsibility? Moderator: Ronald Cohen, Canadian Broadcast Standards Council
- RMB Keynote Luncheon - Jack Trout "Differentiate or Die"** Jack Trout, best selling author, will present ideas from his latest book "Differentiate or Die" sponsored by Broadcast Dialogue
- Radio is from Mars, Listeners are from Venus** Robert Balon, President of The Benchmark Company, examines the misconceptions in radio research.



- Chasing The Almighty Ad Dollars - TV's top producers** Find out what motivates great sellers and how they get the job done! Moderator: Jim Patterson, Television Bureau Of Canada
- Earning a Place in the Consumers Memory** Doug Harris explores the dynamics of attention-getting in today's cluttered market place.
- New Country - Old News: Format Forum** For a genre that's been called "The People's Music", country sure has a way of getting kicked around by the people. Our experts will clue you in to the real backbone of the music - a constituency independent of fashion, and talk about how the industry can weather the genre's periodic trendiness. Moderator: Jaye Albright, McVay Media - WA sponsored by RCS
- Great Idea, But Is It Legal?** Your website may put your company in cyberspace, but it still orbits under the influence of legal gravity. Moderator: Brenda Pritchard, Gowling, Strathy & Henderson
- Ask The Commish: CRTC Secrets Revealed** All you ever wanted to know about the Commission's broadcasting processes but were afraid to ask. Moderator: Eric Rothschild, Eric Rothschild & Co. sponsored by Skywords Traffic Network
- Generational Transitional Marketing** Phil Goodman - one of the foremost experts on the ongoing demographic impact of the Baby Boom generation.
- Format Forum AC - The Perfect Boomer Mix** Not too hard, not too soft... are you an adult contemporary programmer or Goldilocks? And with Boomers in their 50's, is there even such a thing as an identifiable sound for this demographic? It's a still-lucrative market, and a lot of money hangs on the answer. This panel picks the brains of major-market AC program directors. Moderator: Mike Kinoshian, R&R The Industry's Newspaper, sponsored by RCS
- Happy Hour: Music Industry Awards Cocktail Reception** See old friends and catch up on the latest gossip in the hour of speculation before the CMW Awards.
- Music Industry Awards Dinner** This is "The Show," the annual gala that feeds the gossip mill and puts you face-to-face with 1,000 of your closest friends in the industry. Help us pay a special heartfelt tribute to Canadian super-agent Sam Feldman & legendary Broadcaster Alden Deihl. Sponsored by "Air Canada Centre, Skydome, SFX / Core, TicketMaster"



### Saturday, March 31, 2001

- Consultantpalooza: The Power Breakfast** It's our annual breakfast session of roundtable musical-chairs, in which you get face time with some of the top programmers in the industry. Moderator: JJ Johnston, Corus

Entertainment Inc. sponsored by RCS, Corus Entertainment

- Our 10th Caller Wins Tickets To...Who's Promo-ing who?** Concert promoters and radio stations - it's a relationship virtually carved in stone. But what's the reality? Moderator: JJ Johnston, Corus Entertainment Inc. sponsored by RCS Skywords Traffic Network
- Canadian Radio Music Awards** Join host Leslie Nielsen for the 4th Annual Canadian Radio Music Awards as we celebrate the achievements of Canadian artists charting for the first time in 2000.
- All Blab, All The Time: News Talk Sports** The nay sayers have been on it from the beginning but, talk radio - all-news all-sports all-rant - is the industry's most combative format and is popping up in market after market like arguments in a bar. And if everybody's talking, who's listening? The experts on this panel/yakfest will consider these issues, as well as the missing key youth demographic that is their format's one major weakness. Moderator: John Derringer, CILQ-FM (107.1) Q107
- Rawk On!: Format Forum Rock** Classic rock, modern rock, album rock, pop rock, alternative rock, hard rock, lite rock, metal rock - if rock 'n'roll ever does die, it'll probably be from fragmentation rather than lack of interest. In this session, top rock programmers of all stripes and allegiances bang heads and try to agree on a concrete vision for the future of the genre that changed the world. Moderator: Paul Heine, FMQB-Friday Morning Quarterback sponsored by RCS
- It's Not Testing Well** Don't miss this nuts and bolts session on the latest array of choices in music research, from call-out to the Internet. Moderator: Kurt Hanson, Coherent Design
- 60 Ideas in 60 Minutes** A treasure trove of ideas you can immediately implement back at the office.
- Pop Goes the World: Format Forum CHR** The Format Forum series continues with a panel of experts in the contemporary hits radio genre, dishing and analyzing the most remarkable hits and misses of the past year as the most volatile and exciting format heads into 2001. Moderator: Sean Ross, Airplay Monitor sponsored by RCS
- Cume Magnets** The most successful, the most outrageous and the most irreverent personalities together on one stage. Moderator: Sky Danie s, R&R The Industry's Newspaper sponsored by Skywords Traffic Network



Radio sessions are presented in Association with the OAB & RMB

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# MMS

management • marketing • sales

## R&R GM spotlight

**MATTHEW ROSS**  
 VP/GM of Classic Rock WAXQ-FM (Q104) /New York  
 (Clear Channel)



### ■ Striking it rich with a perfect game

This week's GM Spotlight recognizes 15-year radio executive Matthew Ross of Clear Channel's Classic Rock WAXQ (Q104)/New York. "Since Matt's arrival at Q104 he's grown the ratings significantly — and the revenue as well," e-mails one R&R reader. A Q104 staffer comments, "Matt deserves the GM honors because he cares so deeply for his staff. He treats everyone with respect and values their opinions and suggestions." Congratulations!

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

"My entry into broadcasting was something of an accident. When I graduated from college in 1982, we had double-digit unemployment, and I took a job in retail management for an upscale national mens-wear chain. During my two years there I met a bunch of folks who worked for CBS Radio, and they all seemed like great people. So one day I decided to call Gene Lothery, who was VP/AM Stations for CBS, and I asked him if I could come up and talk to him about radio. I was shocked when he said yes and more shocked when he gave me an hour of his time and set me up with five other interviews throughout the company. I'll always be grateful to Gene, and, as a result of that experience, I really try to give time

to people who are starting out and offer as much counsel as I can."

#### First job in broadcasting:

"Account Executive for WCBS-AM. It was so exciting. The day I started, the Writers Guild of America went on strike, and for two months I sold during the day and wrote news and sports at night. That was by far the best way for me to learn the product, and I developed such a great appreciation for the service we provided."

#### Career highlights:

"Coming back to my hometown of New York after seven years in Atlanta and Charlotte and having the success we have had are right at the top of the list. Based on cash flow, revenue and ratings, we have been the fastest-growing station in New York over the last two years. I'm so proud of my team, and I'm so



thankful for the support I have had from [Clear Channel Sr. VP/Eastern Region] John Fullam. Also, my years in the South were so much fun and enriched my life in so many ways. Working at Urban stations in the South, I was able to grow in cultural ways that would never have occurred if I had stayed in general-market radio in New York. I learned firsthand that there is a huge, diverse country out there, and, despite my previous beliefs, New York is not the center of everyone's world."

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

"Keeping a team of very different highly talented people focused on the common goal. That and time management."

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

"Someone walked into the station with a gun, and we had to figure out how to evacuate and deal with the psycho at the same time. That was never covered in any training manual I received."

#### I'm most proud of:

"My family. I have a boy with special needs, and dealing with that has changed me for the better in a profound way. Second would have to be getting my M.B.A. at NYU. That took five years of subway rides and studying at night."

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

"To develop a 'personal board of directors' and seek them out when I need answers to complex questions. It's always easy to assume that you have all the answers on your own. We all know, however, that an outside perspective truly helps to make the best decisions."

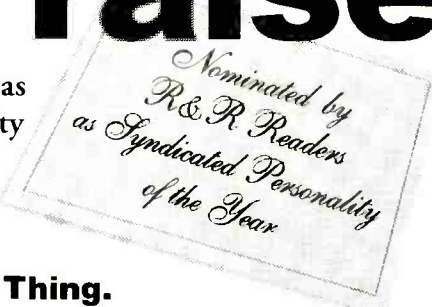
#### You'd be surprised to know that...

"I was among the best bowlers in the country when I was in high school. P.S.: I have only bowled about five times since!"

# Cheap Personality High Praise



Consumer Champion Clark Howard has been nominated "Syndicated Personality of the Year" by R&R readers!



**It Pays to be Cheap. Clark Howard is the new Big Thing.**

**WTMJ Milwaukee:**  
 M 25-54 7.0 to 8.8 Up 26% ... **Rank 3rd**  
 M 35-54 6.3 to 7.9 Up 25% ... **Rank 4th**

**WPTF Raleigh-Durham:**  
 A 35-54 4.0 to 5.5 Up 38%  
 M 35-54 3.9 to 7.6 Up 95% ... **Rank 4th**

**KCMO Kansas City:**  
 A 35-54 3.1 to 4.0 Up 29%  
 M 35-54 3.7 to 4.5 Up 22%



**Paul Douglas, Cox Radio Syndication 404-962-2078**  
**Amy Bolton, Jones Radio Network 202-546-7940**





## CAPTURE THE MOMENT

Continued from Page 10

Gold took center stage on Kathie Lee Gifford away from longtime Gifford nemesis Howard Stern. Gold and her producer, Paul "Butchie" Brennan, ambushed Gifford as she substituted for David Letterman. Just as Gifford started her monologue, Brennan ran up and threw Gold's just-removed bra onto the stage and yelled, "Radio Chick rules!"

Not only did Gold's show get coverage for the stunt, but, a few months later, when Gifford quit her *Live* gig, Gold captured that moment by claiming that Gifford had decided to quit after being ambushed by the radio people. That angle was played up in the press the next day.

### HOW TO GET THE INK

Many radio stations simply fax out a press release, then everyone prays for ink. The key to writing a press release that will get the ink you want is to make it short, sweet and geared toward how you can give other media what they need. It's can't be just a pile of propaganda for whatever you want to push.

The most important part of the process is getting your information into the hands of the right people at the right times. Know and understand when and when not to try to get a TV station to cover something. Calling up an assignment editor at 5:45 in the afternoon isn't going to endear you to that person.

Think the way people in other media think. Write your headlines the way they caption a picture, and it will be amazing how often newspapers and TV will simply use what you've written. On one occasion WRKO's Howie Carr scored an exclusive interview with the governor of Massachusetts, who had just signed a pay raise for legislators, then gone on vacation. The governor was willing to come into the studio. Would he take questions from callers? Yes. And that was the press angle.

If the station just told TV news crews that the governor would be coming in, the TV reporters could simply ambush him on the way in or out and leave WRKO

in the dust. So a quick-and-dirty press release headed "Governor to Face the Music on Pay Raise" was drafted, faxed to TV news desks and followed up with confirmation calls. The TV reporters were offered the chance to come in and hear callers tell the governor how they felt about what he did.

That evening the local television newscasts all led with the story, and many used the words "Facing the Music" over the governor's picture. The next day there was a half-page photo in the newspaper showing Carr and the governor (and lots of station logos) with a room full of camerapeople. The caption read, "Facing the music."

### TAKE CONTROL

You're working at a News station. You've just broken a major story, and everyone will have it once you've put it on the air. This is when you need to put together a release taking credit and get it out fast. Then make audiotape available, and attach a memo that spells out exactly how you want to be credited if the story is run. How many times have you watched television news cover a story that involves footage of a radio studio — maybe even of a host interviewing a guest or speaking with callers — without seeing any call letters, wall banners or mike flags? Of course, the TV host explains, "Radio talk shows across the country are talking about...."

Don't think TV reporters are going to try to find out who your host is and what your call letters are. Provide a written sheet with who's who and what's what to every reporter and cameraperson, then make sure your logo is everywhere — on the mikes, behind the hosts, around the "on the air" lights and near the telephone banks. Smart marketing people at TV stations and newspapers realize that if they're covering a radio talent, chances are that the host will talk up the TV appearance. Remind them that that's cross-marketing for them.

Next time you have an opening in your marketing and promotions department, why not hire a battle-hardened political campaign director? Find someone who has had to go out on the streets and get the votes every day of a campaign — sounds like Arbitron, doesn't it? People like that are used to waking up every morning looking for a

way to latch their candidate on to the news story of the day. They know how to build press relationships, get good visuals and beat the other guy to the idea. You need someone with cunning, creativity and the ability to capture the moment.

### TRAIN THE TROOPS

It's not just the marketing and promotion people who need to be involved in capturing the moment. Teach your producers to do the same. Things happen outside the 9-to-5 workday, so train your producers to work those stories themselves or to call you at home to get you involved.

Show your promotions people and producers how to build relationships with the press — that is, how to give reporters what they want, give them what you promise and not burn them. Teach other media to think of your station as a resource when they do a story that needs local flavor. For example, if a TV station does a feature story on celebrity "pet peeves," a relationship with the station means your jocks may be included.

And how great is it to be clever enough to get a competitor's TV sister to cover something your station is doing? In August of last year, when the *Survivor* craze was at its peak, many radio stations hosted parties to view the climactic *Survivor* episode. In Boston CBSO&O WBZ-TV gave major coverage to the bash held by Greater Media's WTKK-FM, including live shots leading up to and during the show and in the newscast that followed.

How much do you think it would have cost to buy that kind of exposure during one of the most-watched TV nights ever? Smart radio promotion people also set up national TV contacts who can pull footage from their local affiliates if a story has a national angle. Remember, everyone wins when you really capture the moment.

**Frank Murtagh** is President of Murtagh Marketing and consults radio stations and air personalities on the strategy of capturing the moment. He can be reached at 617-821-4985 or [fmurtagh@mindspring.com](mailto:fmurtagh@mindspring.com).

## ADVOCATING SALES TRAINING IN SAN DIEGO

The Radio Advertising Bureau last month awarded Certified Radio Marketing Specialist accreditation to 65 account executives from Clear Channel's owned-and-operated properties in San Diego — KOGO-AM, KPQP-AM, KSDO-AM, XTRA-AM & FM, KGB-FM, KHT5-FM, KIOZ-FM, KIQY-FM, KMSX-FM & XHRM-FM.

CRMS certification is the intermediate level of the Certified Radio Marketing Consultant program provided by the RAB. The program recognizes AEs who have achieved a high level of marketing knowledge and skill in a specific advertising category. "The industry is changing more dramatically than ever, and with Clear Channel creating cross-platform opportunities in radio, outdoor, event and event promotion, we are constantly looking for training that helps us stay ahead of the curve," says Director/Sales, AM Stations Bob Salvato. Congratulations to all!

The account executives received their certification from RAB President & CEO Gary Fries at a special presentation ceremony. Pictured (bottom row, l-r) are Steve Poore; Ryan Green; Pete Conelli; Blair Giesen; VP/Market Manager, FM Stations Mike Glickenhous; VP/Market Manager, AM Stations Kevin McCarthy; Hank Loeser; Jim Lucich; and George Karthan. Second row (l-r): Mike Rannazzisi, Tim McCarthy, Cathy Sweeney, Cory Cuddeback, Tim Hackett, Noel Beaulieu, Mark Budds, Glenn Goss, Della Garcia, Rebecca Cantu, Maureen Ferreira, Kim Hallisay, Tim Stemler, Julie Jones, Cathy O'Brien and Robert Salvato. Third row (l-r): Gina Owen, Dave Freidman, Tim Turner, Clark Newton, Fred Weiss, Jim Shean, Katy Brown, Anna Smith, Heidi Sankey, Sheila Tuchanowicz, Stefanie Blitvich, Gary Filips, Lisa D'Angelo, Lynn Palmer, Lisa Flanders, Diana Botwin, Debbie Cole, Sky Holt, Dave Strout and Brent Hill. Fourth row (l-r): Bob Iafrate, Bret Shinn, Dan Charleston, Bill Degischer, Bob Coutts, Rob Worden, Daryl Curtis, Heidi Burrato, Cynthia Jeffery, Carlos Gutierrez, Carl Maggio, John Marsh, Doug Hyde, Drew Issac, Rob Jacobs, Joe Belshin, Len Agosta, Jean Menton and Dan McCarthy. Fifth row (l-r): Gary Gerard, Tamara Saunders, Cass Jacob, Tony Carmean, Thom Hiatt, Kourtney Glor, Lee Delay, Bryan Elms, Jeremy Lang, Karin Gleason, Gregg Wolfson, Bill Prankitas and Mark Santiago.





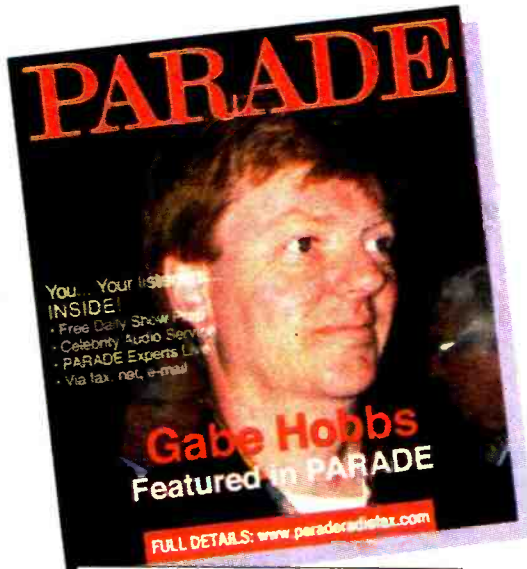
## THE TALK OF THE TOWN

R&R hosted its sixth annual Talk Radio Seminar last week at the Marina Beach Marriott in Los Angeles. More than 500 radio executives and talk personalities attended the three-day event, which featured some of Talk radio's brightest stars. Congratulations to R&R Publisher/CEO Erica Farber, R&R Editor-In-Chief Ron Rodrigues and R&R News/Talk Editor Al Peterson on a fantastic event. Don't miss out on next year's gathering: Mark your calendars for Feb. 21-23, 2002 at the Marriott at Metro Center in Washington, DC.



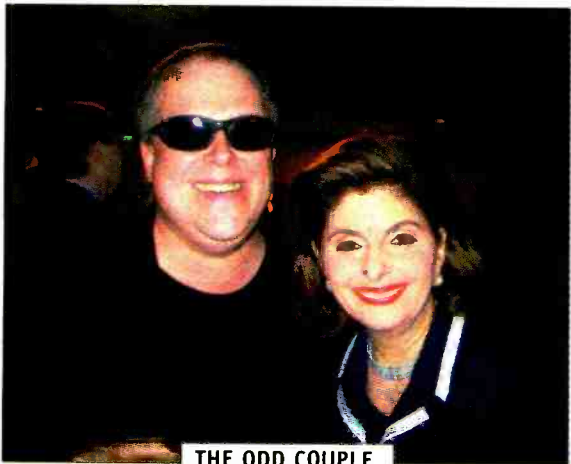
STARS ON PARADE

Internationally known entertainer Suzanne Somers stopped by the opening-night "Talktail" reception to help promote the new *Parade* magazine Radiofax show-prep service.



EXTRA! EXTRA! HOBBS IN PRINT!

Clear Channel VP News/Talk Programming Gabe Hobbs makes the cover of *Parade* magazine! At the opening-night reception, hosted by *Parade's* Radiofax, attendees had their photos taken for souvenir *Parade* covers.



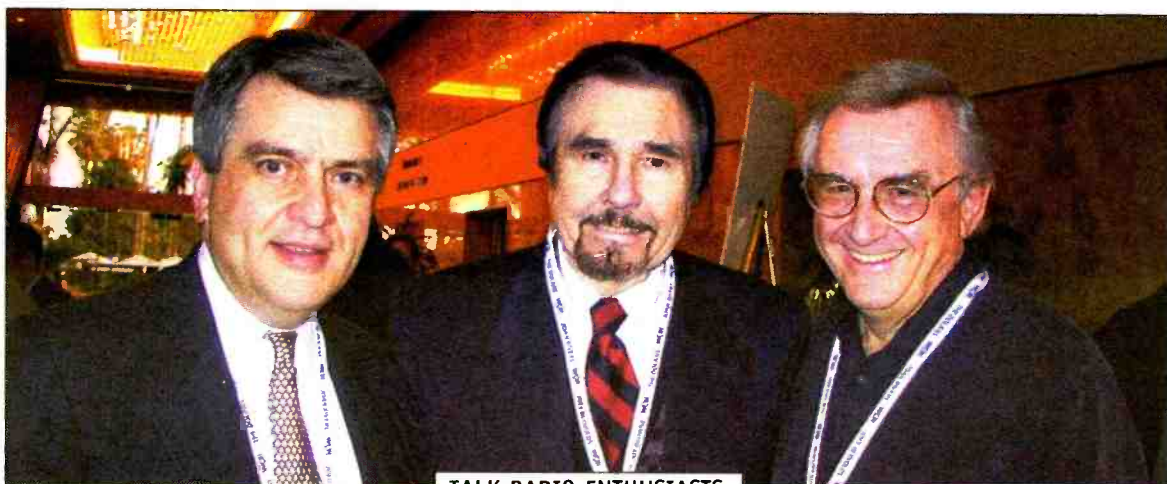
THE ODD COUPLE

Having a great time and talking up a storm are Westwood One syndicated personality Tom Leykis and Gloria Allred of KABC/Los Angeles' *Allred & Taylor Show*.



TWO GREAT MINDS

Enjoying the festivities at the R&R Talk Radio Seminar are R&R Publisher/CEO Erica Farber and Premiere Radio Networks President/COO Kraig Kitchin.



TALK RADIO ENTHUSIASTS

NAB Exec. VP John David, legendary radio and TV personality Gary Owens and LARadio.com's Don Barrett discuss Talk radio's exciting future.

For more TRS 2001 photos, see Page 23.

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### A DOUBLE-WHAMMY SALES EVENT

As your clients' marketing consultant, one of your responsibilities is to help them address their business challenges. KSAL/Salina, KS' Joyce Reich turned one retail client's problem — a move to a new location and the need to unload extra merchandise — into a huge opportunity by designing an advertising schedule and campaign that produced a sense of urgency while educating consumers about the store's new home. And there's been another benefit, even more rewarding than anticipated sales: The client couldn't be happier with the results and the sales rep!

**Category:** Consumer Electronics

**Market:** Salina, KS

**Submitted by:** EBC Radio

**Client:** Del's Electronics

**Situation:** Over almost 27 years Del's Electronics of Salina, KS has established a reputation as a moderate- to high-end electronics retailer. Del's specializes in custom-designed car-audio and home-theater systems and is a consistent user of radio advertising. Its marketing strategy includes a quarterly direct-mail flier to its customer base and a 52-week schedule on News/Talk KSAL-AM. As part of that schedule Del's sponsors KSAL's 7:15am newscast and 5:30-7pm sports show. Both sponsorships include 30- and 60-second spots. The store increases its reach and frequency during its occasional weekend sales events by adding schedules on other stations and increasing its spotload on KSAL. Consistent, targeted use of radio helped Del's grow out of its original location, and, when the store decided to relocate to a larger facility, it wanted to sell out some of its stock rather than move it.

**Objective:** "The objective was to clean out the old location by eliminating all the demo models and unboxed and damaged merchandise," says KSAL-AM Marketing Representative Joyce Reich. Del's took advantage of the special situation by reaching outside its typical customer base and offering bargain-priced merchandise. Reich notes, "This campaign was an excellent opportunity for someone who couldn't typically afford to shop at Del's."

**Campaign:** Reich recommended an assertive two-day campaign to correspond with a two-day sales event at the old store location. The campaign included 20 60-second commercials on both days on KSAL and Country sister KYEZ-FM, with the spots running between midnight and 6pm. The copy was aggressive, using such terms as "Once in a lifetime chance!" and "Friday and Saturday only!"

**Results:** "Del's was astounded by the results," Reich says. "The store generated more revenue than during any other single event in its history." Del's sold all of the targeted inventory, got the word out about the new location and, according to Reich, generated enough cash flow to compensate for the days it was closed for the move. She observes, "Everything for this sale was perfect: the store's reputation, product selection, offer, pricing, timing, message and medium!"

## RAB TOOLBOX

### More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service Helpline at 800-232-3131, or log on to RadioLink at [www.rab.com](http://www.rab.com).

#### INSTANT BACKGROUND — CONSUMER ELECTRONICS

Forty-eight percent of American families with children ages 2-17 have a television, VCR, video-game equipment and a computer in their homes. Among children ages 8-16, 57% have a TV set in their bedrooms, 39% have video-game equipment, 36% have basic cable service, 32% have a telephone, 20% have a computer, and 11% have Internet access. (*Research Alert*, 2000)

#### FROM THE RAB'S RADIO MARKETING GUIDE AND FACT BOOK

Every week radio reaches 95.5% of those who plan to buy a stereo or video equipment in the next 12 months, 94.5% of those who plan to buy a new TV set in the next 12 months and 94.4% of those who plan to buy a major household appliance in the next 12 months. (Source: The Media Audit, January 1999-March 2000 National Report — Radio)



## The Perfect Domain Name: Why It Doesn't Matter

■ Guest essayist says the power of a killer URL is greatly exaggerated

By Dan Limbach

For RAIN: Radio And  
Internet Newsletter

In case it isn't obvious by now, the value of Internet domain names in driving

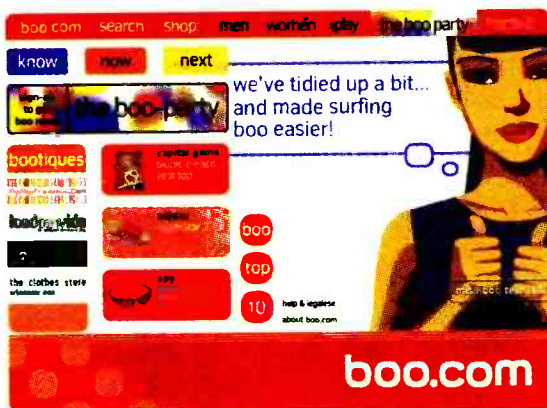
business has been greatly exaggerated. Let me explain. Think back to 1999: The Internet boom was in full force, and having a dot-com business was like printing money. It got to the point that if a public company changed its name from Widgets Inc. to Widgets.com it would see its stock price skyrocket.

Some companies even spun off dot-com divisions as new public enterprises just to cash in on the mania. Just having "dot-com" in the name made it easy to raise wheelbarrows full of money. Look at Playboy Enterprises. It had a very successful company and one of the most recognized brands in the world. So when it developed an e-commerce website, what did it do? It created Playboy.com, a new company that went public and raised gobs of cash. Playboy.com still does very well, but now we know there's more to e-business than just the dot-com nomenclature. A lot of other companies hoping to cash in ended up burning through their capital faster than you can say "Boo.com."

### The Killer Domain Name

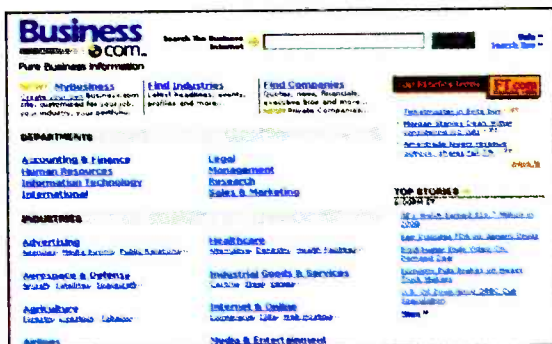
Look at MVP.com. That was a killer domain name, and the biggest sports stars were behind the company, including Wayne Gretzky, John Elway and Michael Jordan. And now MVP.com is just about done. Does a great domain name guarantee success? Hell, no! At one time you could beat the world by registering a generic-sounding domain name and reselling it — something like *bingo.com*, *business.com* or *art.com*. Each of those was registered and resold to a third party for a sum considerably higher than the original \$35 per year registration fee. In fact, some savvy dude bought *business.com* several years ago from the original registrant for \$100,000, then resold it for \$7.5 million — talk about a windfall. (I hope he didn't put all of his profits into Priceline.com.) But today the Business.com website is just a poor man's Yahoo!, with no brand, no buzz and no traffic.

When all of the most obvious names were taken, people in the great virtual land grab added letters and



words in front of obvious names, creating new secondary domain names that could still be sold for significant profits. If *widgets.com* is gone, how about *mywidgets.com*, *ewidgets.com* or *iwidgets.com*? Start adding hyphens, and the number of copycat domains you can create is almost endless. Some people even thought they could do well by snagging alternate domain extensions for popular dot-coms, but that tended to lead to nothing but lawsuits.

Huge amounts of money were earned by domain-name resellers throughout the hysteria, and the resellers did everything they could to keep desire high.



It was madness. People would create entire businesses based on registering domain names and putting them on the block for a quick profit. The companies that eventually acquired these choice domains thought they would see enormous traffic just because of their websites' addresses. Wrongo!

### Get Past It

Look at the failure of so many sites that had simple, relevant domain names, like Pets.com (the domain is now owned by PetSMART) and eToys. The entire Internet economy fell for a canard that said people will shop by typing in the obvious domain name for whatever it is they want. Come on, people. If you wanted to buy a lawn mower, would you go to *www.lawnmowers.com*? Of course not. But you might try *www.sears.com*, *www.johndeere.com* or *www.toro.com*.

You'd be even more likely to hit the search engines.



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



## Something Different From Supersphere.com

This week's site is, if nothing else, an adventure in website exploration. The sites we bring you as Sites of the Week generally feature elegant design, and they're nicely laid out and easy to use. This week's site, Supersphere.com ([www.supersphere.com](http://www.supersphere.com)) — well, elegant isn't quite the right word for the design. The layout isn't bad, but it's often confusing.

As for the content, most of it comes from the far, far left. The audio section, "Radiomatica," is just one part of a much larger site that includes music, video and commentary, and all of it — the music, the articles and even the movie reviews — is radical and often inflammatory. I'm not raising this to turn anyone off the site, but to give an idea of where it's coming from. What you'll find on Supersphere is eclectic and somewhat scattered, but it's generally left-liberal in mind-set.



The "Radiomatica" audio section is something of an adventure (or a chore) in and of itself. First, it isn't clear exactly what you're getting when you load the page. The site emphasizes an extensive RealAudio archive of original shows rather than the single live stream, and what constitutes a "show" seems to be pretty broadly defined. When I visited, the "New Encodes" section featured a lot of spoken-word records and commentary from, among others, Jello Biafra and Noam Chomsky.

The live stream, "Supersphere Live Radio," is well down the page under a "Stations" banner. The Supersphere folks' eclectic approach can make the live stream very strange at times. The music varies wildly from moment to moment; indeed, the site boasts that the stream's format is "The free-est of the free-form, 23.9 hours a day," and that it plays "anything you can and can't imagine."

But the various music-show archives that are also grouped under "Stations" give a healthy amount of music that's more predictably formatted. For example, the "Amp Lux" archive features mostly acoustic pop, folk and rock shows; "Bit Rot" includes electronica, house and trance; and "Jet Set" archives shows with more adult-appeal music, such as jazz, lounge and even easy



radiomatica

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## The Labels Need A Napster Of Their Own

It looks like the end is near for Napster. Once it's gone, the next logical step for the RIAA and the record labels will be to create a "Napster" of their own.

Since Napster's proposed file name-based screening process may very well turn out to be impossible to implement, it appears that the only way for it to survive under the court's guidelines would be to adopt a business plan similar to that of EMusic and use its own servers to distribute authorized music files. That goes against

down, so to stop them the RIAA would have to pursue individual users. Rounding up a few hundred students at a time from their dormitories and hauling them off to jail would more than likely have an effect on illegal file-swapping; the real possibility of fines or jail time would be the first genuine deterrent the labels have had at their command. But it would, of course, be enormously impractical and a certain disaster politically. So that's probably not the answer. But what is?



The record labels didn't want to make their catalogs available on the Internet, but it's too late to do anything about that now. Napster opened the eyes of its users to the possibilities, and the best thing the labels could do would be to create their own, subscription-based download service. Any venture backed by the RIAA, Bertelsmann, Sony, Warner, Universal and the EMI Group would have the potential to quickly create a brand as powerful as Napster's.

And if the labels made their catalogs available at a reasonable rate, it's less likely that music lovers would venture down the dark alleys of Gnutella and the others. Judging by the fact that the sales of full-length CDs were at record highs last year — with nearly every album available on Napster for free — music lovers obviously still want the satisfaction of owning full-length CDs, with artwork, lyrics and liner notes. If the labels could make those things part of the package in a subscription system, they'd be offering something Napster never could.

Napster forever altered the music industry and changed the habits of millions. But, with the end apparently near, it's time for the RIAA and the record labels to pick up where Napster left off.

—Scott Stafford

**Scott Stafford** owns *AuxRadio.com* and is a former OM/ PD of *AlphaRadio.com*. He has also been Creative Services Director at Clear Channel's News/Talk KHOW & KTLK/Denver.



Napster's peer-to-peer file-sharing philosophy, and, with Bertelsmann the only major label group in the service's corner so far, it's very unlikely that current Napster users will pay a subscription fee for what will be a greatly narrowed range of artists. So where does that leave Napster?

If Napster could somehow come to terms with Sony Music, Warner Music, Universal Music Group and the EMI Group, it could remain the most powerful brand name in online music. The appeal to the labels of working out a deal would be the ability to reach **Bertelsmann** Napster's existing subscriber base, which is estimated at 60 million. But it will never happen. The Sheriff of Nottingham never negotiated with Robin Hood, and RIAA President/CEO Hilary Rosen won't negotiate with Napster CEO Hank Barry and his merry band.

Of course, if Napster shuts down for good, there's the probability that its users will simply move to another free file-swapping system — Gnutella, Napigator, Freenet, iMesh, Aimster and OpenNap are just a few of the services available. These systems have no central servers to shut

*The opinions expressed in this editorial are not necessarily those of R&R. Writers contributing editorials to R&R are solely responsible for their content.*

### Domain Name

Continued from Page 15



Try a search on something you might buy. You'll likely get results in which your search term doesn't appear in any of the domain names at the top of the list. For example, try typing in "magazines" on Excite or Google. Magazine discounters Magazines.com doesn't come up on the first page on either search.

Now think about some of the most dominant names on the Internet — Amazon.com, Lycos, Excite, eBay, Google or even Yahoo. These are popular, successful sites whose names don't describe what

they are about at all. The name, obviously, doesn't matter nearly as much as the product.

So what am I saying? I'm saying to stop spending time and money worrying about your domain name and start focusing on creating a solid

business. Let your hipper employees come up with some names to choose from, give a year's supply of pizza and Jolt Cola to the winner, and get past it.

**Dan Limbach** owns various business under the umbrella of **InAWorld Inc.** He is President of the Association for Multimedia Communications and coordinator of the Chicago Company of Friends, part of the Fast Company network. Contact him at [dan@inaworld.com](mailto:dan@inaworld.com).

## EMusic, NARAS File Suit Against Napster

Downloadable-music retailer EMusic filed suit March 7 against Napster for "contributory and vicarious copyright infringement and unfair competition." The filing came less than a day after U.S. District Court Judge Marilyn Patel handed down her rewritten injunction against the file-sharing network (**R&R** 3/9).

In anticipation of that ruling, Napster announced March 2 that it was installing software that would block



the trading of selected copyrighted files on its system. According to EMusic CEO Gene Hoffman, Napster had been insisting that such filtering wasn't technically feasible. It was the file-sharer's about-face on the issue that apparently spurred the EMusic suit.

EMusic CEO Gene Hoffman said, "For over six months Napster has flatly rejected our requests to filter out and effectively block EMusic tracks from being traded on its system without our permission. In light of

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listening. The Supersphere approach of having the listener choose from archived music shows rather than a selection of streaming channels is a bit different from most other web-audio sites.

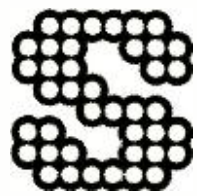
Listeners who don't care for the live stream won't hear a new, randomized stream with each visit, but there are enough archived shows to keep most people busy for a while. And chances are that if you like what you hear on any of the shows, you'll like at least some of the live stream.

There's plenty of other stuff to check out while you're listening to an archived show. Supersphere includes news and commentary; dozens of book, music and movie reviews, including features on upcoming movies of interest to the site's core audience; features from other online publications in a "Zine Archive"; and a long list of links to political news websites.

One particularly interesting feature of Supersphere is in the "Clubtronics" section, where video of thousands of Chicago-area concerts is archived. Full-length RealVideo shows are available from such bands as Tortoise, Fugazi and The BellRays. Whether or not you want to watch a club show on RealVideo, collecting and posting so much material is an impressive feat.

Yes, Supersphere is messy, but there's a vast amount of defiantly eclectic material. It's an interesting mess.

—Ralph Siedge





## eMusic

Continued from Page 16

that position, Napster's ability to quickly implement a filtering system shows the company's true motive: to unfairly build a business upon the copyrighted works of others."

In November 2000 EMusic announced that it was unveiling software that could identify and block

EMusic files that were being traded by Napster users. It began notifying Napster of users who were distributing EMusic tracks, and Napster banned those users from its system. EMusic has since asked that the users be reinstated.

In more bad news for Napster, the National Academy of Recording Arts and Sciences filed its own copyright-infringement suit against the service in San Francisco on March 5, alleging that recordings of Grammy Awards performances have been traded on Napster's network.

—Paul Maloney

# DIGITAL BITS

## Rivlin Named LightningCast Network Sales Manager

Ron Rivlin has joined targeted ad-insertion provider **LightningCast** as Network Sales Manager. He was most recently VP/Affiliate Sales for ad-insertion company Hiwire. Rivlin said, "I am so excited to be part of a dedicated team of professionals. What attracted me to LightningCast was its ability to deliver what it promises. Plus, the \$15.5 million investment by Nokia Venture Partners [Digital Bits, 1/26] will ensure LightningCast's position as market leader for a very long time to come."

## Live365.com Promotes Wallace To Sr. VP

Live365.com has upped **Alan Wallace** to Sr. VP/Communications. He rises from VP/Marketing for the webcaster. In his new position Wallace, a former radio air talent and producer who has worked in Houston, Los Angeles and Nashville, will oversee Live365's expanded public relations and communications efforts.

## Kerbango Radio Readied For Release

**Kerbango** announced last week that its Internet-audio appliance will be released shortly. The Kerbango Internet radio, designed to simplify accessing and listening to online radio stations, was unveiled a year ago, but its release has been held up as the company has completed design and testing. The Kerbango appliance looks like a regular radio but uses a broadband connection to pull in Internet audio. Amazon.com has been taking preorders for the Kerbango for several months.



## PenguinRadio Allies With Live365

Live365.com and **PenguinRadio** agreed last week to make Live365's 29,000 affiliate radio stations accessible through PenguinRadio's services. PenguinRadio's Linux-based products include a platform for the delivery of Internet radio to mobile phones and an upcoming standalone Internet-audio device.

## CYBERSPACE

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

### 'Net Chats

- Get a look at Atlantic artists **The Corrs** and see if they leave you "Breathless" in a live video chat Monday (3/19) at 8pm ET, 5pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- Australian ska punk trio **The Living End**, whose self-titled debut went five-times Platinum in '98, have just released a new CD. Talk to them about *Roll On* Tuesday (3/20) at 8pm ET, 5pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- **Buckcherry** have a new video on the way: a cover of Janet's "Nasty." Ask them what they were thinking Thursday (3/22) at 9pm ET, 6pm PT ([chat.yahoo.com](http://chat.yahoo.com)).

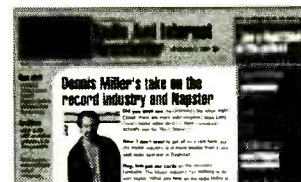
### On The Web

- Maverick artists **Tantric** spun off from grunge hit-makers Days Of The New, but now they've got a post-grunge sound of their own. Hear them Thursday (3/22) at 6pm ET, 3pm PT ([www.getmusic.com](http://www.getmusic.com)).
- Celebrate St. Patrick's Day at the House of Blues with Irish-American "jig punk" quartet **The Prodigals** Saturday (3/17) at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).
- Philly-based alt-country act **Marah** play a video set Sunday (3/18) at 9pm ET, 6pm PT ([www.liveconcerts.com](http://www.liveconcerts.com)).

—Brida Connolly

## Is It All Over For Napster?

Napster says it's trying to comply with the court's requirements, but its legal troubles keep growing. Can the embattled service make an 11th-hour deal? Will the labels launch their own online-music services? We'd like to hear your thoughts on these and other issues concerning music and the Internet. Read *RAIN: Radio And Internet Newsletter* and give us your feedback at [www.kurthanson.com](http://www.kurthanson.com).

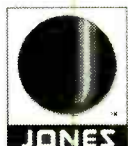


# What's Next?

78 million boomers are asking.

## WEISSBACH

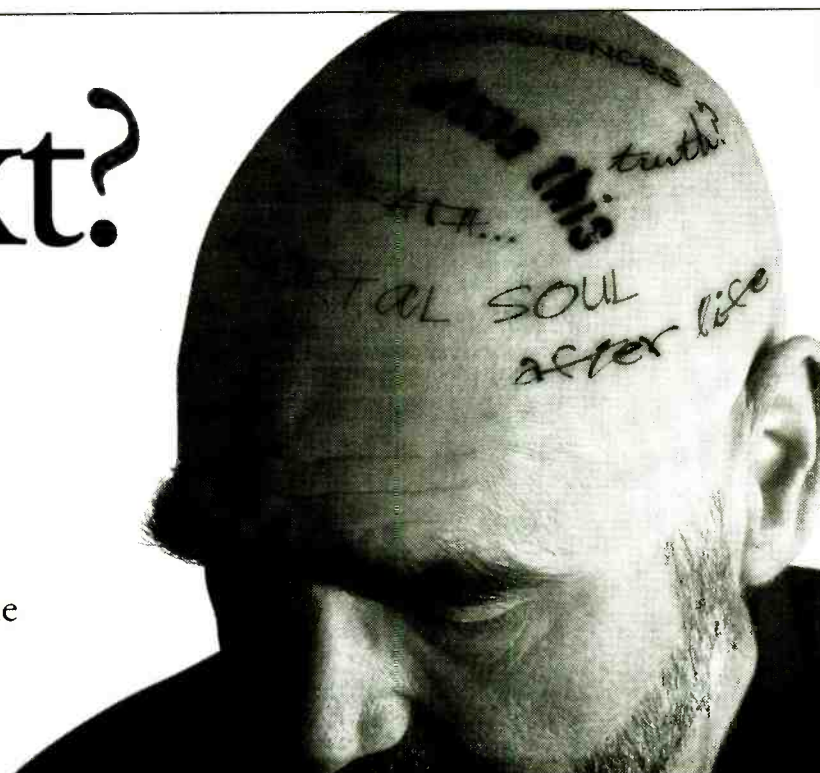
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## Napster's Filtering Follies

As Judge Marilyn Patel handed down her amended ruling against Napster last week, Napster was letting fly with press releases and interviews that claimed its efforts to block copyrighted songs were not going as well as it had hoped. It seems that the filtering system it was employing to keep superstar content off its system had holes in it. Big holes.



David Lawrence

Apparently, Napster had this big, secret plan — kept under wraps for weeks as negotiations with the RIAA and Judge Patel and the appeals panel dragged on — that was supposed to rid Napster once and for all of the problem files that caused this whole ruckus in the first place.

Hilary Rosen, RIAA President/CEO, commended Napster for its quick action. Howard King, lawyer for Metallica and Dr. Dre, also said nice things. Others weren't so accepting. "I'll believe it when I see it," scoffed Gene Hoffman, CEO and co-founder of EMusic.com, a purveyor of digital downloadable MP3 files.

EMusic filed suit against Napster last fall for failing to give EMusic access to Napster's servers to determine if any of EMusic's files were being pirated. When Napster delayed, Hoffman's team created a spider tool that identified files available via Napster to which EMusic held exclusive digital-distribution rights and then sent notifications to both the users and Napster to cease and desist. Napster promptly sued EMusic for criminal trespass on its servers. On March 7 EMusic sued Napster again, for copyright infringement. (See story, Page 16.)

Napster's big plan to rid itself of copyrighted files was to look at the file name of each file and see if there was both a listed artist and a listed song that could be plucked out of that file name. So if the file name was Shaggy\_Angel, it gets filtered out. But what if the file name is Shaggy\_Angel or Shaggy\_Angle? The filter doesn't work. Obviously, it's an easy thing to make a file available and get it past the filter if one simply misspells the file name. And that's exactly what Napster users are doing.

Napster isn't that dumb. The people who run the company are some of the smartest people in the industry, and they know full well that each MP3 file has a series of unique code numbers associated with it called the MD5 Hash. It's a calculation based on the raw CD data, and it can be used to effectively filter the files Napster needs to block. In fact, it's the method EMusic uses to find its files on Napster.

This digital fingerprint can only be altered if the users start damaging the music. The truth: Napster can and should be using MD5 Hashes in its filter now.

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

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

## e-charts™

## GRACE-FULLY COVERING THE WATERFRONT

We make a major change in the equation with which we determine E-Chart positions this week with the debut of our newest reporter, Gracenote. If you've ever put a CD in your CD-ROM drive and watched as the album title, track titles, artists and track times magically appear on your player or ripper, you've used the services of Gracenote. Formerly known as CDDB, Gracenote provides a massive database of almost every CD ever produced and the CDs' metadata to the developers of websites, MP3 players, operating systems and so on. That metadata is what fills in the blanks on your screen when you play CDs. When you convert CD tracks to MP3 files, the data is placed in those files as well.

The relationship between Gracenote and your CD player is a two-way street: The company provides you with the convenience of not having to type in all that text, and you provide it with the raw data that ends up drawing a very complete picture of our use of PCs as music players and rippers. The company is now reporting rankings to us based on all of this worldwide activity. How does this change the equation? We will now weight the formula as follows: 25% from our sales reporters, 50% from our streaming reporters and 25% from CD plays and rips. We are still keeping a watchful eye on the digital download space: Once any cut is available for sale in data form, we'll adjust the equation again.

— David Lawrence

### CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	JENNIFER LOPEZ	<i>J. Lo</i> /"Cost"
3	2	SHAGGY	<i>Hot Shot</i> /"Angel"
2	3	LENNY KRAVITZ	<i>Greatest Hits</i> /"Again"
4	4	MADONNA	<i>Music</i> /"Tell"
11	5	MATCHBOX TWENTY	<i>Mad Season</i> /"Gone"
6	6	DIDO	<i>No Angel</i> /"Thankyou"
5	7	DREAM	<i>It Was All A Dream</i> /"Loves"
8	8	K-CI & JOJO X	"Crazy"
7	9	U2	<i>All That You Can't Leave Behind</i> /"Beautiful"
9	10	PINK	<i>Can't Take Me Home</i> /"Sick"
13	11	THE CORRS	<i>In Blue</i> /"Breathless"
10	12	CREED	<i>Human Clay</i> /"Arms"
17	13	CRAZY TOWN	<i>Gift Of Game</i> /"Butterfly"
16	14	MOBY	<i>Play</i> /"Southside"
14	15	BACKSTREET BOYS	<i>Black &amp; Blue</i> /"Call"
—	16	AEROSMITH	<i>Just Push Play</i> /"Jaded"
15	17	DESTINY'S CHILD	<i>Charlie's Angels Soundtrack</i> /"Women"
—	18	OUTKAST	<i>Stankonia</i> /"Jackson"
—	19	RICKY MARTIN	<i>Sound Loaded</i> /"Lonely"
—	20	EVAN AND JARON	<i>Evan And Jaron</i> /"Crazy"

### Country

LW	TW	ARTIST	CD/Title
1	1	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Ashes"
2	2	DIXIE CHICKS	<i>Fly</i> /"Fall," "Without"
4	3	DIAMOND RIO	<i>One More Day</i> /"Day"
3	4	JAMIE O'NEAL	<i>Shiver</i> /"Arizona"
5	5	KEITH URBAN	<i>Keith Urban</i> /"Grace"
6	6	TOBY KEITH	<i>How Do You Like Me Now</i> /"Kiss"
7	7	FAITH HILL	<i>Breathe</i> /"Wings"
9	8	JESSICA ANDREWS	<i>Who I Am</i> /"Who"
—	9	LEANN RIMES	<i>I Need You</i> /"Do"
8	10	RASCAL FLATTS	<i>Rascal Flatts</i> /"Everyday"
10	11	JO DEE MESSINA	<i>Burn</i> /"Burn"
12	12	DARRYL WORLEY	<i>Hard Rain Don't Last</i> /"Run"
18	13	LONESTAR	<i>Lonely Grill</i> /"Tell"
14	14	GARTH BROOKS	<i>No Fences</i> /"Horses"
15	15	TRAVIS TRITT	<i>Down The Road I Go</i> /"Great"
—	16	MARTINA MCBRIDE	<i>Emotion</i> /"Time"
11	17	ALABAMA	<i>When It All Goes South</i> /"South"
—	18	GEORGE STRAIT	<i>George Strait</i> /"There"
20	19	CAROLYN DAWN JOHNSON	<i>Georgia</i> /"Georgia"
17	20	ANDY GRIGGS	<i>You Won't Ever Be Lonely</i> /"Made"

### Hot AC

LW	TW	ARTIST	CD/Title
1	1	DIDO	<i>No Angel</i> /"Thankyou"
2	2	LENNY KRAVITZ	<i>Greatest Hits</i> /"Again"
5	3	THE CORRS	<i>In Blue</i> /"Breathless"
3	4	U2	<i>All That You Can't Leave Behind</i> /"Beautiful"
8	5	MATCHBOX TWENTY	<i>Mad Season</i> /"Gone"
7	6	MADONNA	<i>Music</i> /"Tell"
4	7	DAVID GRAY	<i>White Ladder</i> /"Babylon"
6	8	CREED	<i>Human Clay</i> /"Arms"
—	9	COLDPLAY	<i>Parachutes</i> /"Yellow"
9	10	FAITH HILL	<i>Breathe</i> /"Love"
10	11	BARENAKED LADIES	<i>Maroon</i> /"Pinch"
12	12	DAVE MATTHEWS BAND	<i>Everyday</i> /"Did"
11	13	EVAN AND JARON	<i>Evan And Jaron</i> /"Crazy"
13	14	MOBY	<i>Play</i> /"Southside"
15	15	NELLY FURTADO	<i>Whoa Nelly!</i> /"Bird"
—	16	LIFHOUSE	<i>No Name Face</i> /"Hanging"
18	17	FUEL	<i>Something Like Human</i> /"Hemorrhage"
19	18	VERTICAL HORIZON	<i>Everything You Want</i> /"Best"
20	19	AEROSMITH	<i>Just Push Play</i> /"Jaded"
16	20	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Dance"

### Urban

LW	TW	ARTIST	CD/Title
2	1	JILL SCOTT	<i>Who Is Jill Scott?</i> /"Walk"
1	2	SHAGGY	<i>Hot Shot</i> /"Wasn't"
4	3	ERYKAH BADU	<i>Mama's Gun</i> /"Know"
3	4	JOE	<i>My Name Is Joe</i> /"Stutter"
10	5	R. KELLY	<i>TP-2.com</i> /"Wish"
6	6	MUSIQ	<i>Nutter Professor 2 Soundtrack</i> /"Love"
8	7	DAVE HOLLISTER	<i>Chicago 85: The Movie</i> /"Woman"
13	8	JAHEIM	<i>Ghetto Love</i> /"Could"
7	9	AVANT	<i>My Thoughts</i> /"First"
9	10	CARL THOMAS	<i>Emotional</i> /"Emotional"
5	11	JA RULE	<i>Rule 3:36</i> /"Put"
—	12	OUTKAST	<i>Stankonia</i> /"Fresh"
11	13	MYSTIKAL	<i>Let's Get Ready</i> /"Danger"
14	14	TAMIA	<i>A Nu Day</i> /"Stranger"
16	15	JAGGED EDGE	<i>JE Heartbreak</i> /"Promise"
—	16	LUDACRIS	<i>Back For The First Time</i> /"Southern"
17	17	112	<i>Room 112</i> /"Over"
19	18	KOFFEE BROWN	<i>Mars/Venus</i> /"Party"
—	19	JON B	<i>Don't Talk</i> /"Talk"
—	20	PRU	<i>Pru</i> /"Candles"

### NAC/Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	SADE	<i>Lovers Rock</i> /"Side"
7	2	DAVE KOZ	<i>The Dance</i> /"Love"
4	3	BONEY JAMES & RICK BRAUN	<i>Shake It Up</i> /"R.S.V.P."
2	4	JEFF GOLUB	<i>Dangerous Curves</i> /"Drop"
8	5	GEORGE BENSON	<i>Absolute Benson</i> /"Medicine"
14	6	RICK BRAUN	<i>Kisses In The Rain</i> /"Rain"
19	7	RICHARD ELLIOT	<i>Chill Factor</i> /"Who?"
9	8	JEFF KASHIWA	<i>Another Door Opens</i> /"Hyde"
15	9	CRAIG CHAQUICO	<i>Panorama</i> /"Cafe"
10	10	CHIELI MINUCCI	<i>Sweet On You</i> /"Sunday"
—	11	WARREN HILL	<i>Love Life</i> /"Life"
—	12	BONEY JAMES	<i>Body Language</i> /"Boneyizm"
11	13	DAVID BENOIT	<i>Professional Dreamer</i> /"Miles"
13	14	NORMAN BRDWN	<i>Celebration</i> /"Paradise"
—	15	RONNIE LAWS	<i>Dream A Little</i> /"Old"
18	16	BONA FIDE	<i>Royal Function</i> /"Hip"
5	17	WALTER BEASLEY	<i>Won't You Let Me Love You</i> /"Comin'"
—	18	RONAN HARDIMAN	<i>Anthem</i> /"Place"
—	19	KIRK WHALUM	<i>Unconditional</i> /"Forever"
17	20	CHUCK LOEB	<i>Listen</i> /"Blue"

### Alternative

LW	TW	ARTIST	CD/Title
1	1	COLDPLAY	<i>Parachutes</i> /"Yellow"
2	2	MOBY	<i>Play</i> /"Southside"
3	3	U2	<i>All That You Can't Leave Behind</i> /"Walk"
4	4	LIFHOUSE	<i>No Name Face</i> /"Hanging"
5	5	DAVE MATTHEWS BAND	<i>Everyday</i> /"Did"
10	6	FUEL	<i>Something Like Human</i> /"Innocent"
6	7	LENNY KRAVITZ	<i>Greatest Hits</i> /"Again"
7	8	LINKIN PARK	<i>Hybrid Theory</i> /"Step"
8	9	CRAZY TOWN	<i>The Gift Of The Game</i> /"Butterfly"
9	10	INCUBUS	<i>Make Yourself</i> /"Drive"
12	11	DAVID GRAY	<i>White Ladder</i> /"Babylon"
13	12	AARON LEWIS & FRED DURST	<i>Family Values Tour 1999</i> /"Outside"
—	13	LIMP BIZKIT	<i>Chocolate Starfish...</i> /"Way"
16	14	3 DOORS DOWN	<i>Better Life</i> /"Duck"
15	15	GREEN DAY	<i>Warning</i> /"Warning"
19	16	OFFSPRING	<i>Conspiracy Of One</i> /"Want"
—	17	PJ HARVEY	<i>Stories From The City...</i> /"Fortune"
20	18	GODSMACK	<i>Awake</i> /"Awake"
17	19	RAGE AGAINST THE MACHINE	<i>Renegades</i> /"Funk"
18	20	STRAIT UP	<i>Strait Up</i> /"Angel's"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, Artist Direct.com, BarnesandNoble.com, CDNow.com, ChoiceRadio.com, City Internet Radio, DMX Music, Gracenote, K1151mi.com, Lycos Radio, MSN-Chat, Music Choice, Musicplex, MusicMatch, NetRadio.com, Radio Beonar.com, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Rolling Stone.com, Spinner.com, The Everstream Network, UBL.com and XTRAI.com. Data is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.



## Wagner Named PD Of K-Mozart/L.A.

Dave Wagner, a classical music expert who programmed the former WQRS/Detroit from 1980 until its demise in 1997, has been named PD of Mt. Wilson FM Broadcasters' Classical KMZT (K-Mozart)/Los Angeles.

Wagner presently serves as a professor of music at Detroit's Madonna University. He will continue to be based in Detroit but will travel regularly to Los Angeles. Wagner has performed with the Detroit Symphony Orchestra and holds a Ph.D. in music from the University of Michigan. "The addition of Mr. Wagner to the KMZT programming department is an expression of Mt. Wilson FM Broadcasters' dedication to the Classical format," Mt. Wilson owner Saul Levine said.

Wagner tells R&R that he plans to make KMZT "more accessible" and will contemporize the station's

WAGNER/See Page 26

## Salivaras Set As Arista Sr. Dir./Rhythm-Crossover

Arista Records has named Lynne Salivaras Sr. Director/Rhythm-Crossover Promotion. Based in New York, she reports to Sr. VP Steve Bartels.

Salivaras joins the company from Columbia Records Group, where she was Regional Promotion Manager for the Mid-Atlantic Region. She began her music-industry career at Mercury Records as a Local Promotion Manager for the Mid-Atlantic and Cleveland/Pittsburgh markets.



Salivaras

## Rhy. Oldies V105/Minneapolis Bows

ABC Radio trimulcast KZNR, KZNT & KZNZ/Minneapolis-St. Paul flipped from Alternative "Zone 105" to Urban Oldies "V105" on March 8. The station will emphasize vintage music by predominantly black artists from Motown through the '80s, including The Jackson Five; Stevie Wonder; Prince; Diana Ross; Aretha Franklin; Marvin Gaye; and Earth, Wind & Fire.

Explaining the flip, ABC/Minneapolis

Director/Community Relations Julie Honebrink noted that the programming will fill a musical void in the Twin Cities. "We believe it's time to expand the options on the FM dial," she said. "We know there's an audience for these all-time great artists and musicians who are not being played anywhere else."

Zone 105 reverted from Alternative Oldies to Alternative in November of last year (R&R 11/24/00).

## KSD/St. Louis Ups Walker To PD Post

Rob Walker has been promoted to PD of Country KSD/St. Louis. He was previously Asst. PD for KSD and Oldies KLOU and replaces Mike Wheeler, who remains Clear Channel/St. Louis Group PD and recently assumed day-to-day programming duties for CHR/Pop KSLZ (R&R 3/9).

"Rob is one of the rising stars in radio programming," Wheeler told

R&R. "KSD and Country radio are lucky to have him."

Walker joined KSD last June as Director/Creative Services for KSD, KLOU and the Rams Radio Network. Prior to moving to St. Louis he held programming posts at WXLO/Worcester, MA and KLAL/Little Rock. This is his second stint in St. Louis: He was Asst. PD at WXTM from 1997-99.

## Arnold

Continued from Page 3

Arnold was most recently associated with WCHB-AM & FM/Detroit and served as President of parent company Bell Broadcasting. He departed following the sale of those properties to Radio One two years ago.

"Clear Channel has seven radio stations in Detroit, and they had one guy trying to operate, from a general manager's standpoint, five of those seven stations under the supervision of VP Steve Schram," Arnold told R&R. "The success they were having with the radio stations caused Connolly's work to be a little overwhelming, and there was competition coming into the market that was programming to the African-American consumer.

That created a need for a full-time manager for these two facilities, to make sure they reach their fullest potential and compete for the same Urban listeners as the other stations."

When asked how it felt to return to day-to-day action in the radio industry, having spent 25 years in Motor City radio before retiring, Arnold commented, "I've lived here in Detroit my entire life. My whole radio career was here in Detroit. I know all the air personalities and all of the components of the radio stations here, and I think that, with the superior staff at both WJLB & WMXD, along with all of the peripheral attributes that Clear Channel provides us, we're going to make the radio game in Detroit very exciting and create something to keep an eye on."

## EXECUTIVE ACTION

### Wilson Enters The Mix In Chicago As GSM

Cliff Wilson has been named GSM of Bonneville Hot AC simulcast WTMX & WTNX (Mix)/Chicago. Wilson had been VP/GM of the Chancellor Marketing Group/Richmond for three years. He succeeds Jerry Schnacke, who was recently named GM of Bonneville's WNIB/Chicago (R&R 1/26).

"Cliff will be a great addition to the staff," noted Drew Horowitz, Sr. VP of Bonneville, President of Bonneville/Chicago Radio Group and GM of Mix. "Cliff's strong radio-sales background speaks for itself. His enthusiasm and nontraditional revenue experience will be major catalysts as the station continues to grow."

Wilson was previously GSM for Oklahoma City outlets KOMA-AM & FM and KRXX-FM. He also spent five years in Chicago as an AE for WXRT.

### Wilson Now PD At KMBZ/Kansas City

Twenty-five-year programming veteran Brian Wilson has been named PD at Entercom News/Talk KMBZ-AM/Kansas City. Wilson succeeds Bill White, who exited earlier this year for PD duties at Jefferson-Pilot's WBT/Charlotte.

"Any time you can get a player of Brian's caliber right in the station's own backyard, you take advantage of it," Entercom Director of News/Talk Programming Ken Beck told R&R. "Brian has already scoped out the steakhouses

in town, and he's ready to go!"

Wilson has a long programming history in the Kansas City market, having spent nearly a decade at crosstown KCMO-AM before moving to Oklahoma City in the early 1990s. There he became PD at KTOK & WKY and helped guide those stations through coverage of the Murrah Federal Building bombing in 1995. Wilson then returned to Kansas City and has been serving as PD for Innovative Broadcasting's KPHN & KFEZ.

### McKay Appointed PD For WPTE/Norfolk

Former WEJM/Philadelphia PD Steve McKay has been chosen to program WPTE (The Point)/Norfolk. He succeeds Mark Bradley, who recently departed the Entercom Hot AC to program Classic Rock WOCT/Baltimore (R&R 1/26).

"Steve's a great guy and knows how to get the job done," Entercom/Norfolk Director/Programming Don London told R&R. "There are many good people out there, but Steve seemed to make the most sense and was the best fit for

us. Not to say that the station will switch to Top 40, but we really like the fact that he has that background. He'll add a contemporary flair to the sound of our music, making it a happier Point, as opposed to a darker, alternative Point. Steve and I see many things the same way, and I know it will be exciting."

McKay, who begins his new assignment April 2, has also programmed WBHT/Wilkes Barre. He will also do a midday airshift at The Point.

WSB Atlanta • WLS Chicago • WRKO Boston • KTRH Houston • KSFO San Francisco • KLSX Los Angeles • WGY Albany

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## National Radio

• **WESTWOOD ONE/VH1 RADIO NETWORK** airs *Rock and Roll Hall of Fame: Class of 2001*. The 90-minute special, which celebrates the 2001 Rock and Roll Hall of Fame inductees, features highlights from past induction ceremonies, as well as interviews and music. Hosted by Michael McDonald and VH1's Rebecca Rankin, the show airs March 17-18. Contact Todd Goodman at 212-641-2177; [tgoodman@westwoodone.com](mailto:tgoodman@westwoodone.com).

• **WESTWOOD ONE** presents *Solid Gold Soundtracks*, a three-hour special featuring oldies music from prominent films and interviews with artists who have written or recorded songs for films. The show, hosted by The Doors' Robby Krieger, airs March 24-25. Contact Todd Goodman at 212-641-2177; [tgoodman@westwoodone.com](mailto:tgoodman@westwoodone.com).

• **WESTWOOD ONE/CBS RADIO SPORTS** presents exclusive coverage of the 2001 Masters Tournament live from the Augusta National in Augusta, GA, April 5-8. The coverage is preceded by the 20-part special *The Road*

to the Masters, March 30-April 1. Hosted by John Tautges, each part is three minutes in length and previews the upcoming championship and features great moments in Masters Tournament history. Contact Todd Goodman at 212-641-2177; [tgoodman@westwoodone.com](mailto:tgoodman@westwoodone.com).

• **PREMIERE RADIO NETWORKS** flashes back to the '80s with *American Top 40 Flashback With Casey Kasem*. The three-hour weekend show highlights

original countdown shows from the '80s, as well as the stories behind the hits. Contact Amir Forester, 818-461-5404.

• **3DSJ REQUEST AND DEDICATION RADIO** offers an exclusive programming format to radio stations worldwide. Affiliates can carry from one to 168 hours each week, depending on their needs. Contact 3DSJ President/CEO Bill Elliott at 813-920-7102; [digitalradioman@msn.com](mailto:digitalradioman@msn.com).

### Lawman

Continued from Page 3

As for Spangler's promotion, Lawley noted, "Being that Gary has helped me write the book in this business, it's only fitting that his title reflect the responsibilities he retains."

Nienaber joins Lawman from Clifton's Promotion Ranch, where he was VP/Fun & Games. Pfordresher was previously VP/Promotion for Elektra Entertainment Group. Before that he was in the promotion departments at Zoo

Records and Curb Records. Spangler has been with Lawman Promotions since 1998.

### Johnson

Continued from Page 3

good place. I'm excited to be able to bring a lot of great ideas and help build on KVIL's foundation."

Johnson has been Rock AC WLCE/Philadelphia's PD for four years. He has also programmed WAXQ/New York, WLTW/New York, WFYR/Chicago and WZEE/Madison, WI.

### James

Continued from Page 3

James joined Clear Channel in December 1994 as VP/Market Manager for the company's four New Orleans stations. He added duties for three more stations in May 1997.

### Wagner

Continued from Page 19

sound. "We're going to be playing what people want to hear. The format is not artist- and title-driven, like other formats. The format is composer- and type-of-piece-driven. L.A. is a pretty sophisticated radio market, and we're going to keep the promise of what a Classical radio station is for them. But we also wanted to open up the station to others, so we could go from 'no awareness' to a person's third station preset in the car."

Wagner adds that although he'll remain in the Motor City, he'll work on a daily basis with KMZT hosts John Santana, Rich Caparella and Jan Simon, and they will maintain a collaborative effort in the station's programming.

### Davis

Continued from Page 3

exciting work, but the sad part is that other programmers are looking for alternate homes. Especially with two Country stations, we felt having one programmer would help us differentiate KILT-FM and KIKK-FM, something we've been working very hard at for the last six months."

Davis was PD of AC WASH-FM & WGAY-FM/Washington when he joined KIKK-FM as PD in October '99. He was elevated to Infinity/Houston Group PD in September.

"I salute all of Debbie's hard work through the years," Davis said. "Now I'm looking forward to working more with the great KILT staff. We want KILT to stay on top for another decade or two!"

### London-Sire

Continued from Page 3

with Curb and London-Sire Records," Seltzer said. "She is a tremendous asset to our combined labels' promotional efforts, and we are thrilled that she has joined our team."

Concurrently, the company has tapped Mike Martinovich as Director/Alternative Promotion. Based in New York, he reports to VP/Promotion Bill Carroll.

"Mike's creativity, credibility and extensive knowledge of music, combined with his experience in the field, make him an incredible addition to our national promotion staff," Seltzer said. "We feel very

fortunate to have him join our team."

Halpern began her music-industry career at Aim Marketing in 1990, in the college and rock department. In 1993 she joined Roadrunner Records, where she ran the college department for three years. In 1996 she segued to Motown Records as Northeast Regional rep and in 1998 joined Epic Records as its New York local promotion rep.

After brief stints in publicity and marketing Martinovich began his promotion career in 1993 as Local Promotion Manager for Philadelphia for Epic Records. Two years later he was elevated to Regional Promotion Manager for the Washington-Baltimore-Philadelphia-Virginia-West Virginia region, a post he held until the end of 2000.



Artist/Title	Total Plays
3LW No More (Baby I'ma Do Right)	70
BACKSTREET BOYS The Call	69
AARON CARTER That's How I Beat Shaq	68
BRITNEY SPEARS Stronger	66
A*TEENS Bouncing Off The Ceiling	66
BAHA MEN Who Let The Dogs Out	66
'N SYNC Bye Bye Bye	62
BRITNEY SPEARS Lucky	61
'N SYNC It's Gonna Be Me	55
AARON CARTER Aaron's Party (Come...)	40
SMASH MOUTH All Star	37
DREAM He Loves U Not	36
JENNIFER LOPEZ Love Don't Cost A Thing	34
HAMPTON THE HAMPSTER The Hampsterdance 2	33
EIFFEL 65 Blue (Da Ba Dee)	33
DESTINY'S CHILD Jumpin' Jumpin'	32
BACKSTREET BOYS Shape Of My Heart	30
K-CI & JOJO Crazy	21
BAHA MEN You All Dat	21



Video playlist for the week ending March 11.

## NATIONAL RADIO FORMATS



**ABC RADIO NETWORKS**  
Phil Hall • (972) 991-9200

**Hot AC**  
Steve Nichols  
STING After The Rain Has Fallen

**StarStation**  
Peter Stewart  
LIONEL RICHIE Angel  
ROD STEWART I Can't Deny It

**Classic Rock**  
Chris Miller  
No Adds

**Touch**  
Ron Davis  
No Adds

**Doug Banks Morning Show**  
Gary Saunders  
No Adds

**Tom Joyner Morning Show**  
Vic Clemons  
No Adds

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

**Rock**  
AC/DC Safe In New York City  
ISLE OF Q Here And Gone (She's Free)  
VAST I Don't Have Anything  
WALLFLOWERS Letters From The Wasteland

**Alternative**  
EVE 6 Here's To The Night  
WALLFLOWERS Letters From The Wasteland

**CHR**  
JANET All For You  
NELLY Ride Wit Me

**Mainstream AC**  
JANET All For You

**Lite AC**  
DOOBIE BROTHERS Ordinary Man  
AMANDA GHOST Silver Lining  
CELESTE PRINCE Where Ever You Are

**NAC**  
STEVE COLE Waterfalls  
WAYMAN TISDALE Can't Hide Love

**UC**  
JANET All For You  
K-CI & JOJO Wanna Do You Right  
CHANTÉ MOORE Bitter  
QB'S FINEST /NAS Oochie Wally

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

**Alternative**  
Teresa Cook  
EVERCLEAR Out Of My Depth  
TANTRIC Breakdown

**Active Rock**  
Steve Young/Craig Altmaier  
SPACEHOG I Want To Live

**Heritage Rock**  
Steve Young/Craig Altmaier  
No Adds

**Hot AC**  
Steve Young/Josh Hosler  
MOBY /GWEN STEFANI Southside

**CHR**  
Steve Young/Josh Hosler  
BARENAKED LADIES Too Little Too Late  
NELLY Ride Wit Me  
TRAIN Drops Of Jupiter (Tell Me)

**Rhythmic CHR**  
Steve Young/Josh Hosler  
CASE Missing You  
DARUDE Sandstorm  
SNOOP DOGG Lay Low  
TYRESE I Like Dem Girls

**Soft AC**  
Mike Bettelli  
THE CORRS Breathless

**Mainstream AC**  
Mike Bettelli  
ENYA Only Time

**Delilah**  
Mike Bettelli  
98 DEGREES My Everything

**JONES RADIO NETWORK**  
Jon Holiday • (303) 784-8700

**Adult Hit Radio**  
JJ McKay  
No Adds

**Rock Classics**  
Rich Bryan  
MARK KNOPFLER Do America

**Adult Contemporary**  
Rick Brady  
LIONEL RICHIE Angel

**RADIO ONE NETWORKS**  
(970) 949-3339

**Choice AC**  
Yvonne Day  
No Adds

**New Rock**  
Steve Leigh  
ALIEN ANT FARM Movies  
EVERCLEAR Out Of My Depth  
POE Hey Pretty  
LUCKY BOYS CONFUSION Fred Astaire

**WESTWOOD ONE RADIO NETWORKS**  
Charlie Cook • (661) 294-9000  
Bob Blackburn

**Adult Rock & Roll**  
Jeff Gonzer  
No Adds

**Soft AC**  
Andy Fuller  
98 DEGREES My Everything

**Bright AC**  
Jim Hays  
No Adds

### Hobbs

Continued from Page 1

"And it better recognizes his companywide contributions to the growth of Clear Channel's News/Talk products."

Hobbs will continue to oversee programming for the company's more than 220 News, Talk and Sports stations. In addition, he will oversee programming for Clear Channel's state news and sports networks and will continue serving as an in-house consultant to Premiere Radio Networks for its talk-based programming.

Hobbs will continue to be based in Tampa, where he recently returned after having been based out

of WGST/Atlanta. Hobbs joined Clear Channel following its merger with Jacor and has been OM of WFLA & WFLZ/Tampa and PD of both WFLZ and WYHY (now WRVW)/Nashville.

"It only seemed fitting, considering my recent move back to Florida, that I demand a recount of the votes involved in deciding whether or not I would get this promotion to VP," Hobbs quipped to R&R. "And although there was apparently some dispute and a close vote, fortunately for me the 'Court in Covington, KY' prevailed in the end! Seriously, this really is the dream job of a lifetime for me, and I could not be happier about it."



DATEBOOK

MONDAY, MARCH 26

**Make Up Your Holiday Day**  
 1885/The first commercial moving-picture film is produced by film-and camera-maker Eastman Kodak.  
 1996/*Braveheart* wins the Oscar for Best Picture, with **Mel Gibson** picking up the Best Director award. **Nicolas Cage** wins Best Actor for *Leaving Las Vegas*, and Best Actress goes to **Susan Sarandon** for *Dead Man Walking*.  
 1997/Thirty-nine members of the Heaven's Gate Cult are found dead in a mass suicide at a San Diego mansion.



Knockin' on Heaven's Gate.

Born: **Robert Frost** 1874-1963, **Leonard Nimoy** 1931, **Martin Short** 1950

In Music History

1975/The movie *Tommy*, based on **The Who's** 1969 rock opera, opens in London.  
 1995/Just three weeks after he's diagnosed, rapper **Eazy-E** (a.k.a. Eric Wright) dies of AIDS at age 31.  
 1997/The *National Enquirer* gives **Michael Jackson's** Heal the World Foundation \$2 million in return for exclusive rights to photos of Jackson's five-week-old son, Prince.

Born: **Diana Ross** 1944, **Steven Tyler** (Aerosmith) 1948, **Teddy Pendergrass** 1950

TUESDAY, MARCH 27

**National Joe Day**  
 1860/The corkscrew is patented. Boozers rejoice.  
 1963/The strongest earthquake in American history, measuring 8.4 on the Richter scale, rocks southern Alaska. Fifteen people die during the quake, and the ensuing tsunami claims another 110 victims.  
 1973/**Marlon Brando** wins the Best Actor Oscar for his performance in *The Godfather*. The actor refuses the award on the grounds that the U.S. and Hollywood discriminate against American Indians.  
 1995/*Forrest Gump* wins Best Picture at the Academy Awards; **Robert Zemeckis** and **Tom Hanks** win Best Director and Best Actor Oscars, respectively.

Born: **Quentin Tarantino** 1963

In Music History

1986/**Sammy Hagar** plays his first show with Van Halen, in Shreveport, LA. Hagar joined the band after they tossed out frontman **David Lee Roth** in '85.  
 1991/New Kid On The Block **Donnie Wahlberg** is arrested in Louisville for setting his hotel room on fire. A crowd of weepy teenage fans gathers outside the police station.  
 Born: **Sarah Vaughan** 1924-1990, **Andrew Farriss** (INXS) 1959, **Mariah Carey** 1970

WEDNESDAY, MARCH 28

**Defy Death Today Day**  
 1863/The American Football League's New York Titans change their

name to the New York Jets.  
 1969/**Dwight D. Eisenhower**, decorated WWII general and 34th President of the U.S., dies at the age of 78.

1977/*Rocky* wins the Best Picture Oscar. **Peter Finch** and **Faye Donaway** win the Best Actor and Best Actress awards for their performances in *Network*.

1993/**Clint Eastwood** wins Best Director and Best Picture Oscars for *Unforgiven*. **Al Pacino** takes home Best Actor for *Scenes from a Woman*, and **Emma Thompson** wins Best Actress for *Howard's End*.

Born: **Vince Vaughn** 1970, **Julia Stiles** 1981

In Music History

1985/A figure of **Michael Jackson** is installed at Madame Tussaud's Wax Museum in London. No word on how often it's updated.



Jackson: Cast in wax.

1995/Country star **Lyle Lovett** and actress **Julia Roberts** say they're divorcing after less than two years of marriage.

1995/**Phil Collins** announces he's leaving Genesis after 25 years to concentrate on his solo career.

Born: **Reba McEntire** 1954

THURSDAY, MARCH 29

**National Lemon Chiffon Cake Day**  
 1849/For the first time in recorded history, Niagara Falls stops flowing, blocked by an ice jam in the Niagara River.  
 1882/The Knights of Columbus organization is granted a charter by the state of Connecticut.  
 1951/The Rodgers & Hammerstein musical *The King And I*, starring **Yul Brynner**, opens on Broadway. It runs for 1,246 performances.

Born: **Cy Young** 1867-1955, **Eric Idle** 1943, **Lucy Lawless** 1968

In Music History

1977/**ABBA's** "Dancing Queen" becomes the foursome's only U.S. No. 1 hit.  
 1967/Preconcert parking-lot parties are banned at New Jersey's Meadowlands after **Iron Maiden** fans set fire to cars and throw rocks and bottles at firemen.  
 Born: **Pearl Bailey** 1918-1990, **Perry Farrell** (ex-Jane's Addiction) 1959

FRIDAY, MARCH 30

**National Badminton Day**  
 1867/Alaska is purchased from Russia for 2 cents an acre.  
 1954/The popular TV quiz show *Jeopardy* airs for the first time.  
 1992/*The Silence of the Lambs* eats up the competition at the 64th annual Academy Awards, winning Best Picture, Best Director (**Jonathan Demme**), Best Actor (**Anthony Hopkins**) and Best Actress (**Jodie Foster**).



Chianti, fava beans and several Oscars, please....

Born: **Warren Beatty** 1937, **Paul Reiser** 1957

In Music History

1967/**The Beatles** attend a photo shoot for the cover of *Sgt. Pepper's Lonely Hearts Club Band*. The famous final cover art is a collage of more than 60 pop-culture figures and intellectuals, including **Sonny Liston**, **Marilyn Monroe**, **Dion DiMucci**, **Aldous Huxley** and **Carl Jung**.

1976/**The Sex Pistols** play their first show, for a crowd of about four dozen people in London.

Born: **Graeme Edge** 1942, **Eric Clapton** 1945, **Celine Dion** 1968

SATURDAY, MARCH 31

**Oranges And Lemons Day**  
 1889/The Eiffel Tower opens in Paris for the Paris Exhibition. The steel tower receives a cool reception from Parisians, with one writer declaring it a "horrid nightmare."

1918/Daylight saving time goes into effect throughout the U.S. for the first time.

1985/ABC-TV celebrates the 200th episode of *The Love Boat*. Isaac serves the drinks.

1987/**Oliver Stone** picks up Best Director and Best Picture Oscars for *Platoon*. **Paul Newman** grabs Best Actor honors for *The Color of Money*, and **Marlee Matlin** wins Best Actress for *Children of a Lesser God*.

Born: **Cesar Chavez** 1927-1993, **Christopher Walken** 1943, **Al Gore** 1948

In Music History

1982/**The Doobie Brothers** announce their breakup.  
 1995/**Selena** is shot and killed by her former personal assistant, who had been fired for suspected embezzlement.

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

SUNDAY, APRIL 1

**April Fool's Day**  
 1826/**Samuel Morey** of Oxford, NH patents the internal combustion engine.  
 1864/The Travelers Insurance Co. issues the first travel accident policy.

1963/*General Hospital* begins its long run on ABC-TV.

Born: **Lon Chaney** 1883-1930, **Debbie Reynolds** 1932

In Music History

1957/**The Everly Brothers'** first single, "Bye Bye Love," is released. The song, which eventually hits No. 1, was rejected by 30 labels before being picked up by Cadence Records.

1967/The Country Music Association Hall of Fame opens in Nashville.

1984/One day before his 45th birthday, **Marvin Gaye** is shot and killed by his father after an argument.

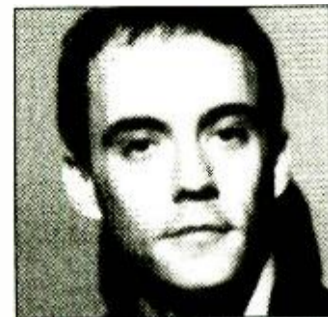
Born: **Ronnie Lane** (Faces) 1948-1997, **Jeff Porcaro** (Toto) 1954-1992

—Brida Connolly & Frank Correia

Zinescene

Celine & Rene: Proud Parents

*People* provides its readers with exclusive photos of **Celine Dion** and her hubby, **Rene Angelil**, at home with their seven-week-old son, Rene-Charles. Angelil has another reason to celebrate: His daughter from his first marriage, Anne-Marie, tells the 'zine she is expecting her first child in five months. That will make Angelil a parent and a grandparent in the same year.



**A HELPING HAND** — "I have an image of someone giving me a hand up. That's why I say that what's come out of this album is the result of being saved." — **Dave Matthews** tells *Rolling Stone* that collaborating with producer and co-writer **Glen Ballard** on the band's latest release, *Everyday*, has saved and re-energized his life.

Speaking of children, **Michael Jackson** announced during a March 6 speaking engagement at England's Oxford University that he has begun a new charity, called Heal the Kids, which is aimed at encouraging parents to get more involved in their children's lives. "Every child has the right to be thought of as adorable," Jackson tells *People*, "even if you have a face that only a mother could love" — and, well, he should know.

Speaking of new creations, **Chris Isaak** tells *People* about his new series, *The Chris Isaak Show*, which premiered on Showtime March 12: "I know: How did he get a show? Why him? All I can say is what I tell every kid in America: Penmanship is important. These are things that people don't think about, but I took them to heart." What about what he thinks the critics will say? "The opening line of the review came to me in a vision: 'Woefully miscast as himself, Isaak drudges his way through a wooden performance.' I want to walk around clutching that paper and saying, 'But they meant it in a good way.'"

A Day In The Life

*Star* provides a tongue-in-cheek look at a day in the life of Michael Jackson: 5) Pick up a 50-gallon drum of skin lightener, along with a case of sunscreen, SPF 100. 4) Ask spoon-bending psychic **Uri Geller** to straighten out my nose. 3) Call **LaToya** on the phone, just so I can feel good about myself. 2) Consult doc about plastic surgery for internal organs. If only my spleen could look like **Diana Ross's** spleen.... 1) Pay **Bubbles** the chimp \$30 million to keep him from blabbing about that banana misunderstanding.

Understatement Of The Week

"I'd give anything if I had stayed my butt at home." — **Sean "Puffy" Combs**, regarding his whereabouts the night of the alleged New York nightclub shooting late last year. (*Rolling Stone*)  
 Puffy took time out from his recent court appearances to put the finishing touches on a gospel al-

bum. The album, featuring the **Rev. Hezekiah Walker** and appearances by Puffy's labelmates **Faith Evans**, **Brandy**, **Kelly Price**, **Boyz II Men** and **Carl Thomas**, is due out in June. (*Rolling Stone*)

Something that won't be appearing on store shelves anytime soon will be "Puff," the fragrance. The bottle is shaped like a gun. Users pull the trigger, and the cologne spritzes out of the barrel. Puffy's plans to market the fragrance were shot down, so to speak, due to his legal troubles. (*Star*)

Could **Melissa Etheridge** have been out shopping for something of a different sort? While they were sitting in the front row at a New York fashion show recently, a woman next to Etheridge asked the lesbian rocker if she fancied anything she saw on the runway. "I sure hope so!" Etheridge said, then quickly added, "Oh, you meant clothes." (*Globe*)

Shaggy-Delic

"I've been criticized for doing so-called crossover music, but I never claimed to be a pure dance-hall artist. I just do what sounds good to me, and people seem to like it. I want to take it as far as I can." — **Shaggy**, responding to reggae purists, whom *Entertainment Weekly* says "dismiss his music as pop bastardization of the real stuff." The singer is also profiled in *Us Weekly* and *People*.

Independent Women

"I would like women to be independent, doing their own thing and to know that we are smarter than men in every way except emotionally. Once we control that, we'll be all right" — **Eve** tells *Essence* that if being a feminist means being independent and pro-woman, then she considers herself to be one.

—Deborah Overman

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



**72 million households**

Tom Calderone  
VP/Programming

	Plays
BLACK EYED PEAS Request Line	21
JENNIFER LOPEZ Love Don't Cost A Thing	20
CRAZY TOWN Butterfly	19
BRITNEY SPEARS Don't Let Me Be The Last...	19
SHAGGY Angel	18
AEROSMITH Jaded	18
TRICK DADDY I/SNS EXPRESS Take It To Da House	18
DESTINY'S CHILD Survivor	18
R. MARTIN I/C. AGUILERA Nobody Wants To...	17
EVE Who's That Girl	17
JARULE I/LIL' MO & VITA Put It On Me	16
MYA Free	16
DAVE MATTHEWS BAND I Did It	15
DIDO Thankyou	15
NELLY FURTADO I'm Like A Bird	15
MYSTIKAL I/NIVEA Danger (Been So Long)	14
U2 Walk On	14
INDIA ARIE Video	14
NELLY Ride Wit Me	14
LIMP BIZKIT My Way	12
JOE I/MYSTIKAL Stutter	12
K-CI & JOJO Crazy	12
INCUBUS Drive	12
LIFHOUSE Hanging By A Moment	11
LUDACRIS Southern Hospitality	11
DREAM He Loves U Not	10
AMERICAN HI-FI Flavor Of The Weak	10
AARON LEWIS & FRED DURST Outside	10
SNOOP DOGG Snoop Dogg	10
JILL SCOTT A Long Walk	10
JAGGED EDGE Promise	10
KOFFEE BROWN After Party	10
BUCKCHERRY Ridin'	10
FUEL Innocent	9
112 It's Over Now	9
BACKSTREET BOYS The Call	8
3LW No More (Baby I'ma Do Right)	8
COLDPLAY Yellow	8
TAMIA Stranger In My House	7
S CLUB 7 Never Had A Dream Come True	7
LINKIN PARK One Step Closer	6
GREEN DAY Warning	6
SOULDECISION Ooh It's Kinda Crazy	6
LIL BOW WOW Puppy Love	6
SNOOP DOGG Lay Low	6
MONICA Just Another Girl	5
UNCLE KRACKER Follow Me	5
DISTURBED Voices	5
JAY-Z I/BEANIE SIGEL & MEMPHIS... Change The Game	5
NEW FOUND GLORY Hit Or Miss...	5
OUTKAST So Fresh, So Clean	5
PAPA ROACH Between Angels And Insects	5
THE CORRS Breathless	4
GINUWINE There It Is	4
98 DEGREES My Everything	4
MADONNA Don't Tell Me	3
O-TOWN Liquid Dreams	2
LENNY KRAVITZ Again	2
ATC Around The World (La La...)	2
JON B Don't Talk	2
JAHEIM Could It Be	2
SALIVA Your Disease	2
ICONZ Get Crunked Up	2
JANET All For You	2
JAY-Z I Just Wanna Love U (Give It 2 Me)	1
PINK You Make Me Sick	1
MUDVAYNE Dig	1
TANK Maybe I Deserve	1
MOBY I/GWEN STEFANI Southside	1
PROJECT PAT Chickenhead	1

Video playlist for the week ending March 11.

**55 million households**

Peter Cohen,  
VP/Programming

### Rap Box Adds

RAY J Wait A Minute

### Pop Box Adds

DAFT PUNK One More Time

DESTINY'S CHILD Survivor

DIDO Thankyou

JANET All For You

JENNIFER LOPEZ Play

MOBY I/GWEN STEFANI Southside

### Urban Box Adds

JENNIFER LOPEZ Play

MUSIQ Love

OLIVIA Bizounce

OUTKAST So Fresh, So Clean

PRINCE I/ANGIE STONE U Make My Sunshine

### Rhythmic Box Adds

SUNSHINE ANDERSON Heard It All Before

FATBOY SLIM Weapon Of Choice

OLIVIA Bizounce

S CLUB 7 Never Had A Dream Come True

### Rock Box Adds

RAMMSTEIN Sonne

TANTRIC Breakdown

Video playlist for the week of March 19.

**75 million households**

Paul Marszalek  
VP/Music Programming

### ADDS

FATBOY SLIM Weapon Of Choice

JENNIFER LOPEZ Play

MUSIQ Love

TRAIN Drops Of Jupiter (Tell Me)

	Plays
LENNY KRAVITZ Again	25
DIDO Thankyou	25
MADONNA Don't Tell Me	24
MATCHBOX TWENTY If You're Gone	21
AEROSMITH Jaded	20
FUEL Hemorrhage (In My Hands)	20
MOBY I/GWEN STEFANI Southside	19
DAVE MATTHEWS BAND I Did It	18
THE CORRS Breathless	18
LIFHOUSE Hanging By A Moment	17
BARENAKED LADIES Too Little Too Late	17
JILL SCOTT A Long Walk	16
BON JOVI Thank You For Loving Me	15
UNCLE KRACKER Follow Me	15
U2 Walk On	13
R. MARTIN I/C. AGUILERA Nobody Wants To...	12
COLDPLAY Yellow	9
NELLY FURTADO I'm Like A Bird	9
GREEN DAY Warning	9
3 DOORS DOWN Loser	8
K-CI & JOJO Crazy	7
SHAGGY Angel	7
ROD STEWART I Can't Deny It	7
JOSH JOPLIN GROUP Camera One	3
TAMIA Stranger In My House	2
SEMISONIC Chemistry	2
INDIA ARIE Video	2
JON B Don't Talk	2
JOE I/MYSTIKAL Stutter	1
MONICA Just Another Girl	1
AC/DC Safe In New York City	—
MAXWELL Get To Know Ya	—
DESTINY'S CHILD Survivor	—
SADE King Of Sorrow	—
JANET All For You	—
BUCKCHERRY Ridin'	—
SALIVA Your Disease	—
SOGGY BOTTOM BOYS I Am A Man Of...	—

Video airplay for March 19-25

**36 million households**

Cindy Mahmoud  
VP/Music Programming & Entertainment

### VIDEO PLAYLIST

JAGGED EDGE Promise

LUDACRIS Southern Hospitality

JOE I/MYSTIKAL Stutter

MUSIQ Love

JARULE I/LIL' MO & VITA Put It On Me

TANK Maybe I Deserve

EVE Who's That Girl

KOFFEE BROWN After Party

SUNSHINE ANDERSON Heard It All Before

JANET All For You

### RAP CITY

SILKK THE SHOCKER That's Cool

SNOOP DOGG Lay Low

QB'S FINEST I/NAS Oochie Wally

TRICK DADDY I/SNS EXPRESS Take It To Da House

OUTKAST So Fresh, So Clean

JAY-Z I/R. KELLY Guilty Until Proven Innocent

PROJECT PAT Chickenhead

LUDACRIS Southern Hospitality

G. DEP Let's Get It (Three...)

SHYNE Bonnie & Shyne

Video playlist for the week ending March 18.

## TELEVISION

### TOP TEN SHOWS

MARCH 5 - 11

Total Audience  
(95.9 million households)

- 1 *Survivor II*
- 2 *CSI*
- 3 *Who Wants To Be A Millionaire (Wednesday)*
- 4 *The Practice*
- 5 *Who Wants To Be A Millionaire (Tuesday)*
- 6 *Who Wants To Be A Millionaire (Sunday)*
- 7 *Everybody Loves Raymond*
- 8 *Frasier*
- 9 *Who Wants To Be A Millionaire (Thursday)*
- 10 *The Simpsons*

Adults 25-54

- 1 *Survivor II*
- 2 *CSI*
- 3 *Frasier*
- 4 *Everybody Loves Raymond*
- 5 *The Practice*
- 6 *E.R.*
- 7 *Law And Order*
- 8 *NYPD Blue*
- (tie) *Three Sisters*
- 10 *Becker*

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

VH1 presents the 2001 Rock & Roll Hall of Fame Induction Ceremony and Concert, where Aerosmith, Michael Jackson, Paul Simon, Queen, Steely Dan, The Flamingos, Ritchie Valens and Solomon Burke are the performing inductees, Elvis Presley guitarist James Burton and Chuck Berry pianist Johnnie Johnson are sideman inductees, and Island Records founder Chris Blackwell is inducted as a nonperformer (Wednesday, 3/21, 9pm).

#### Friday, 3/16

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

#### Saturday, 3/17

• Mandy Moore, *Mad TV* (Fox, 11pm).  
• Aerosmith, *Saturday Night Live* (NBC, 11:30pm).

#### Monday, 3/19

• Merle Haggard, *Jay Leno*.

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

• Nick Cave, *Late Show With David Letterman* (CBS, check local listings for time).

• Nelly Furtado, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

#### Tuesday, 3/20

• Paul Simon performs and Johnnie Johnson and James Burton sit in with the band on *David Letterman*.

• Our Lady Peace, *Craig Kilborn*.

#### Wednesday, 3/21

• Aerosmith, *David Letterman*.



Aerosmith

• Harry Connick Jr., *Late Night With Conan O'Brien* (NBC, check local listings for time).

— Julie Gidlow

## FILMS

### BOX OFFICE TOTALS

March 9-11

Title	Distributor	Weekend (\$ To Date)
1 <i>The Mexican</i>	DreamWorks	\$12.24 (\$38.39)
2 <i>15 Minutes</i>	New Line*	\$10.52 (\$10.52)
3 <i>See Spot Run</i>	WB	\$6.61 (\$17.97)
4 <i>Hannibal</i>	MGM/UA	\$5.84 (\$151.46)
5 <i>Down To Earth</i>	Paramount	\$5.58 (\$51.09)
6 <i>Crouching Tiger, Hidden Dragon</i>	Sony Classics	\$4.25 (\$94.51)
7 <i>Get Over It</i>	Miramax*	\$4.13 (\$4.13)
8 <i>Traffic</i>	USA	\$3.93 (\$97.54)
9 <i>Chocolat</i>	Miramax	\$3.84 (\$51.02)
10 <i>Recess: School's Out</i>	Buena Vista	\$2.30 (\$30.60)

\*First week in release

All figures in millions

Source: ACNielsen EDI

### COMING ATTRACTIONS:

This week's openers include *Exit Wounds*, starring Steven Seagal and recording artist DMX. DMX performs "Ain't No Sunshine" and is featured on *Big Stan's* "Walk With Me," both on the film's *Blackground/Virgin* soundtrack. The ST also contains:

- Black Child f/Aja Rule's "State to State"
- Nas' "Gangsta Tears"
- Trick Daddy f/Trina's "We Got"
- Sincere f/Timbaland's "Party"
- Ideal's "It's on Me"
- Three 6 Mafia f/Pat's "They Don't Fuck Wit U"
- Memphis Bleek's "1-2-3"
- The Lox f/Styles & Sheek's "Bust Your Gun"
- Mack 10 f/Cash \$ Millionaires' "Steady Grinding"



Mack 10

- Playa's "Incense Burning"
- Drag-On f/Aja's "Off Da Chain Daddy"
- Outsiderz 4 Life's "Hell Yeah"
- Lady Luck f/Redman's "Fo All Y'All"
- Iceberg's "Dog 4 Life"

— Julie Gidlow





**AL PETERSON**  
alpeterson@ronline.com

# TRS 2001: Picture Perfect!

■ A photo essay from R&R's sixth annual Talk Radio Seminar

**S**outhern California sunshine and spirited conversation were both in abundance at last week's R&R Talk Radio Seminar, held in Los Angeles. And since it's said that one picture is worth a thousand words, I'll let this photo review of some of the faces, events and highlights from TRS 2001 speak for itself. For more TRS photos, see page 14.



STATE OF THE INDUSTRY

A panel of outstanding broadcast executives gathered for this year's News/Talk Radio Roundtable, including (l-r) ABC Radio Sr. VP/Programming John McConnell, Citadel Communications Chairman/CEO Larry Wilson, Clear Channel Sr. VP David Crowl, NAB Exec. VP John David and Buckley Broadcasting COO Joe Bilotta.



NEWS THAT ROCKS!

Updating the sound of your station's news without sacrificing credibility was the theme of a Friday-morning session that included (l-r) ABC News Radio VP Chris Berry, Geller Media President Valerie Geller, Clear Channel News/Talk VP Gabe Hobbs, KIRO/Seattle PD Kris Olinger and KOGO/San Diego morning news anchor Jeff Prescott.



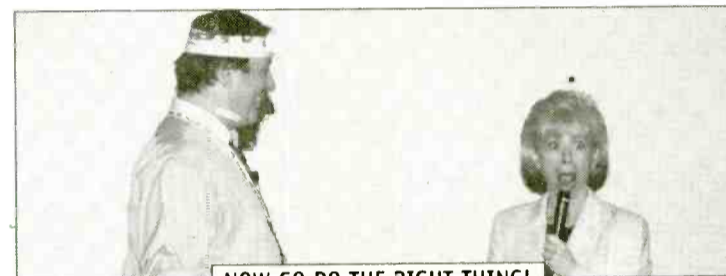
CATCHING UP WITH OLD FRIENDS

On hand at the opening night "Talktail" party were (l-r) veteran Los Angeles radio talk host Michael Jackson, R&R Publisher/CEO Erica Farber and legendary radio and television personality Gary Owens.



HANGIN' IN HOLLYWOOD

Enjoying TRS 2001's opening-night festivities are (l-r) EFM Media's Pat McLaughlin, Sabo Media President Walter Sabo, actress Suzanne Somers and this year's Talk Radio Lifetime Achievement Award honoree, EFM Media Chairman/CEO Ed McLaughlin.



NOW GO DO THE RIGHT THING!

Sabo Media's Walter Sabo gets it up close and personal from surprise guest Dr. Laura Schlessinger for not having included the Premiere Radio Networks talk host in Friday morning's session on selling controversial talent.



OUTER SPACE MEETS CYBERSPACE

A standing-room-only crowd got up early for an exclusive and fascinating one-on-one conversation between Premiere Radio Networks' recently returned king of late-night talk, Art Bell (l), and fellow Premiere talker and cyberstar Matt Drudge.

**More TRS Photos on Page 24**

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**THE DAVE RAMSEY SHOW**

*"Where life happens; caller after caller..."*



TRS Photos continued from Page 23



CAN WE TALK?

WOR Radio Network's Joan Rivers brought down the house with an outrageous and hilarious performance at Friday's luncheon. Still laughing are (l-r) WOR Radio Network's Rich Wood, Buckley Broadcasting's Joe Bilotta, Rivers, WOR/New York's David Bernstein and R&R's Erica Farber.



FRIDAY-NIGHT FOURSOME

Spotted chatting at the annual TRS "Cigar Smoker" are (l-r) Premiere Radio Networks host Dr. Dean Edell, Clear Channel Radio CEO Randy Michaels, Premiere talker Michael Reagan and Premiere President/COO Craig Kitchin.



CREATIVE GENIUS

Great image production makes your station stand out from the competition, and these production pros proved it. Sharing advice are (l-r) KLSX/Los Angeles' Rich Boerner, KFI/Los Angeles' Don Elliott, Premiere Radio Networks' John Frost, KTCK/Dallas' Bruce Gilbert, KABC/Los Angeles' Howard Hoffman and KLIF/Dallas' Brian Wilson.



FACES IN THE CROWD

Pausing for one of those Kodak moments during TRS 2001 are (l-r) Jones Radio Network's Amy Bolton, Mocer Media's Greg Mocer and KGO & KSFO/San Francisco's Jack Swanson.



NO HITTING BELOW THE BELT, GUYS

The sparks and one-liners flew fast and furious at a special Saturday-morning session moderated by Westwood One Chairman Norm Pattiz (l) that featured nationally syndicated talkers (l-r) Tom Leykis (Westwood One), Mike Gallagher (Dame-Gallagher Networks), Ed Tyll (Fisher Entertainment), Phil Hendrie (Premiere Radio Networks) and Joey Reynolds (WOR Radio Network).



HERE'S TO THE WINNERS

Saturday morning's "Secrets Behind Successful Talk Stations" session gave attendees an insider's look at the Arbitron numbers and the programmers who guide some of America's best News/Talk performers. On the dais were (l-r) Arbitron's Bob Michaels, Mocer Media's (and former WSB/Atlanta PD) Greg Mocer, WOAI/San Antonio's Andrew Ashwood and WABC/New York's Phil Boyce.

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**TRS**

Continued from Page 1

encouraged programmers to "find interesting people and let them be themselves or just let them do their act."

In all, more than 400 News/Talk hosts, news reporters and anchors, managers and executives attended the event, held for the first time outside of Washington, DC. The event will return to Washington Feb. 21-23, 2002, at the Marriott at Metro Center and will then continue to rotate between Los Angeles and the nation's capital.

**Bell: 'On The Other Side'**

Overnight wonderhost Art Bell reached out and touched the emotions of attendees during a candid one-on-one session with fellow Premiere Radio Networks host Matt Drudge on Saturday morning. A gracious Bell thanked everyone in the industry who "stuck with [him] during some pretty difficult times." "And they were difficult," he went on. "There were some really dark moments, and now we're on the other side."

Topics addressed during the conversation included the cloning of the first human being, which Bell said has already happened. In fact, Bell said he's already arranged for the first interview with the clone's birth mother, which could come at the end of 2001. Bell also voiced his concerns about where the next great talk hosts will come from, given syndication and consolidation. "It is a little more difficult in this environment, but it can be done," he said. "A lot of you people out there need to give people the opportunity. There are 500 people out there who may not have the opportunity to start a career because of my show."

The day before, WOR Radio Network host Joan Rivers delivered a hilarious luncheon monologue that ended with a crowd of more than 250 wiping their teary eyes. During the address Rivers repeatedly declared, "I love radio!" One reason: "It's the last place in the world where you can hang up on someone and get a paycheck." She lamented that on TV hosts are limited in what they can say and praised radio because hosts can grow old and it doesn't matter. "I love my job, I'm lucky to be here, and I plan on being here for a long time," she said.

Michael Savage, Talk Radio Network's San Francisco-based afternoon drive host, said that, for him, Talk radio was "not a career, but a calling." He said during his keynote address that talk hosts should take advantage of America's "dissatisfaction with Republicrats, Demolicans and knee-jerk conservatives." He figured that the Talk format reaches a larger number of the country's 30% of voters registered as Independents than of those registered as Republicans or Democrats. Savage said his show is successful because he's "pulling in people in the middle."

**News/Talk Roundtable**

While there has been a challenging ad climate in recent months, that's expected to change during the second half of 2001, according to radio execs speaking at TRS' opening Roundtable. "Business has slowed some, but I wouldn't say it's terrible,"

said Citadel's Larry Wilson, who forecasts a Q3 recovery. Buckley COO Joe Bilotta agreed, noting that while Buckley's national business is off, certain middle markets, such as Hartford and Syracuse, have seen single-digit gains instead of the losses that were expected. Clear Channel's David Crawl added that while the group's automotive sector has been hurt by the economy, "some markets are seeing double-digit Q1 gains." He, too, expects a second-half rebound.

A concern shared by the panel was whether spotloads are too heavy. Wilson said the concern has put Citadel "in a mode of pushing back" stations' spotloads, and Crawl said Clear Channel has gotten some frank feedback from key advertisers "about being ninth in a spotload." ABC's John McConnell agreed, but underscored the need for strong spotloads. "News/Talk stations will continue to flourish in major markets because there is a need for them ... their future is dependent on spotloads."

**'Be Smart, Be Honest'**

Pulitzer Prize-winning *Los Angeles Times* reporter Chuck Philips gave some straightforward advice to radio management during a session called "Film at 11: When Your Station Becomes the Story." Philips recounted how Disney "could not have cared less" about the now-famous "Black Hoe" incident when he placed his first calls to KLOS/Los Angeles management nearly two years ago. Subsequently, several station staffers filed suit against the company, and it cost Disney several million dollars to settle.

"When a reporter calls," said Philips — who characterized the KLOS episode as "a fun story" — "be smart and be honest. But if you can't be smart, don't get on the phone." He gave Clear Channel Radio CEO Randy Michaels credit for taking time to answer questions and explain the group's plans to sell ad packages to labels [see story, Page 1]. Michaels, said Philips, "was very smart about it."

During a session called "The Real Secrets Behind Successful Talk Stations," consultant and former WSB/Atlanta OM Greg Mocerri said creating a brand, owning a brand and owning an image are key to a station's ratings success. WABC's Phil Boyce advised making stations Arbitron-friendly by frequently promoting the host lineup. "Cross-pollinate between shows and build a cohesive family," he said. "You want listeners to know everybody." And, said Boyce, if you can have hosts like each other and reflect that on the air, it will create a unique sound that listeners will instantly recognize.

WOAI/San Antonio's Andrew Ashwood noted the importance of having syndicated hosts promote local events. "We get great cooperation from Rush Limbaugh and Dr. Laura Schlessinger and have them sound involved with the station," he said. But in the end, the only way to get Arbitron credit, said Mocerri, is to "constantly remind people what they are listening to."

Schlessinger, in fact, made a surprise visit to kick off a lively TRS session on overcoming controversy and refusing to take no for an answer from potential advertisers. Clear Channel/

Orlando Director/Sales Mark Kanak, who oversees FM Talker WTKS, said his station became a success by counterbalancing stereotypical expectations, conducting intensive sales training, emphasizing client-level relationships and having a sense of humor. The result, he said, is "fanatical advertiser loyalty."

KLSX/Los Angeles VP/GM Bob Moore added that having a sales staff that embraces the format is a must and that when selling an "outspoken and outstanding" radio station one should act — not react — when a troublesome incident occurs with an air talent. Premiere Radio Networks' Kraig Kitchin countered by saying a company should react when an incident involving a host occurs and said his company lost \$30 million in advertising by not addressing Schlesinger's comments on homosexuals sooner.

**'Ed Has Changed The World'**

TRS concluded with the presentations of the first R&R Industry Achievement Awards for News/Talk [see story, Page 1] and the presentation of the Lifetime Achievement Award to EFM Media Chairman/CEO and longtime ABC Radio executive Ed McLaughlin. McLaughlin was lauded by consultant Walter Sabo and Dr. Dean Edell, the first host McLaughlin offered in syndication.

"Ed has changed all of our lives," Edell said. "I don't care if you're syndicated or local, Ed has touched you and has changed the world. He proved that Talk radio could be syndicated."

McLaughlin commented that he misses the business and its people and told attendees to be proud of radio. He ended by stressing that Talk stations shouldn't overcommercialize and should raise their rates. "We were selling Paul Harvey for \$4,000 a minute in 1972," he said. "Now we're getting \$40,000 a minute."

**Citadel**

Continued from Page 3

closely with Exec. VP/Programming Ken Benson and VP/Product Development Scott Mahalick while continuing to report directly to general managers in their respective markets. The company said the Format General position was created to bring a greater focus to Citadel programming systemwide, to facilitate communications between stations and to build a format talent pool.

"The power of Citadel's combined assets and people is incredible," said Benson. "Each of these individuals has distinguished himself in his respective format, and we are confident they all possess the right combination of skills and leadership to succeed."

**Gillespie**

Continued from Page 3

Virgin since its inception, and it is an absolute dream come true to have the opportunity to work with the musical and executive talent that make up this organization."

Gillespie was previously VP/Promotion at C2 Recordings/Sony Music and before that was VP/Alternative Promotion for The Work Group. He began his music-industry career at the French independent label Celuloid Records.



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## THE HOUSE THAT KLIF/DALLAS BUILT

*If these walls could talk....*

No one ever talked about the bullet hole in the control-room window.

Michael Spears, who worked at KLIF/Dallas in his teens, says he doesn't even remember it. What he does remember is how the window seemed like an eye to the world. He could look out, the audience could look in, and they paid attention to what was on the air. "We would do a bit to try to attract a convertible parade, and a few hundred cars would show up," Spears recalls.

Now Operations Manager of KRLD/Dallas, Spears says he still gets sentimental when he drives by the building KLIF was in and looks up at that window.

### A SENTIMENTAL JOURNEY

You'll need your imagination for this.

Downtown Dallas. It's a few years after JFK's death. Tom Landry and his Cowboys are still playing in the Cotton Bowl, and nobody has ever heard of J.R. Ewing.

We walk up Commerce Street and stop in front of a triangle-shaped building. In another life, the building was a gas station. Its main entrance faces north and is a bit to the right of the covered drive where the pumps used to be. We enter through the front door, walk past the receptionist and head for the stairway, where there's a metal gate that we have to be buzzed through.

On the second floor we see some guys dressed in white short-sleeve shirts with pocket protectors and a few women typing, but we keep going up the stairs. Now, out of breath, we reach the top floor, where Gordon McLendon has a private screening room, where the news and production studios are and where the first home of underground KNUS-FM (which became one of the nation's first FM Top 40 stations in the early '70s) is hidden behind a closet door.

The walls are mostly glass. At the end of the hall we enter a room where the window overlooks the intersection of Commerce and Jackson and also has a view of an expressway that runs south to north on its way to Oklahoma. Inside the room music is blaring, and on the wall a sign reads: "The Three B's of Good Broadcasting: B funny, B informative or B quiet." We've arrived at the studios of the "Mighty 1190," KLIF/Dallas.



### MORE THAN A BUILDING

The very first KLIF studios were in an area of Dallas called Oak Cliff, which inspired the call letters. From there the station moved downtown to Jackson Street, where, according to Ken Dowe, the studio was little more than a "cluttered, tiny, closet-sized room." The station overcame its surroundings, says Dowe, who was Exec. VP of McLendon Broadcasting at the time, "because you strapped yourself in, almost like being in a cockpit, and became KLIF."

In 1964 the station moved again, this time to a building that B.R. McLendon (Gordon's father) owned at 2120 Commerce.

It really was more than a building. If you were a jock in Texas in the '60s, it's where you dreamed of going. Heck, I don't mean going, I mean ending up, as in the ultimate destination, where your radio dreams came true and where you performed for the thousands of people who were under your 50,000-watt umbrella and also for those who walked by your window.

Dowe recalls that the new studio, where your every move was visible to the outside world, took some getting used to, but when the jocks finally adjusted, they learned that "there was nothing as fun as standing there in the window, like a ringmaster in the center ring of a circus, and watching the world go by."

In fact, the list of jocks who looked through that window is like a who's who of radio greats: Ron Chapman, Jack Woods, Charlie Van Dyke, Michael O'Shea, Dave Ambrose, Mike Selden, Rod Roddy, Jim Taber, Chuck Dunaway, Russ "The Weird Beard" Knight, Jimmy Rabbit, Johnny Dark, Paxton Mills, Randy Robbins, Michael Spears (as Hal Martin), Deano Day, Big Jim Davis and many, many more.

### ANOTHER DRIVE-BY

"I had some relatives in from Georgia who wanted to see the JFK site," says ABC Radio Network's Steve Eberhart, the guy who built the KLIF 1190 website ([steve.dj.net](http://steve.dj.net)). "We didn't know our way around downtown and ended up on Commerce Street, and, lo and behold, there was KLIF." He was 12 years old, and to him, seeing this building — the place where all the magic he'd been listening to came from — was as good as finding a copy of *Playboy* during a paper drive.

On each of the control-room windows were rotating marquees. The one on the left spelled out KLIF, the one on the right read 1190. Speakers were mounted on the side of the building so that anyone within earshot could hear the station. "We were listening," Eberhart says of that day with his relatives, "and I could see the jock talking as we drove by. I thought it was the coolest thing I'd ever seen."

The KLIF studio was designed so the jock on duty could turn to the right and see what was going on down in the street. He or she could listen as well, because the KLIF engineers had placed a microphone outside. "We used to open the mike and listen to people honk their horns as they drove by," Spears recalls. They'd even conduct surveys: Honk once if you think yes, twice if it's no.

Sometimes they'd take the outside mike a step further. "One TEXAS-OU weekend — when the town is full of football fans — I made the mistake of trying to do my show live from the street with no tape delay," Spears says. "I, uh, well, got embarrassed a few times."

### A LEGENDARY STATION

There are other stories. Nineteen-year-old Charlie Van Dyke, a seminary student with the voice of God, came to work one day still wearing his evangelical collar. A pretty girl walked by and waved. Van Dyke, with a cigar in his mouth, waved back. It happened day after day. No, I don't know what happened after that.

But here's something I do know: A building is more than bricks and mortar; it's the energy within it. And even if common sense tells you that when the party's over, there's nothing left inside the walls but emptiness, I wonder.

For over 20 years the people who were KLIF, inspired by Gordon McLendon's vision of what radio should be and motivated by the talent that surrounded them, created a legendary radio station that was so alive, so vibrant and so much a part of Dallas that its success may never be duplicated. I have a feeling that if you were to walk through the door at 2120 Commerce Street today and were able to suspend your disbelief for just a moment, the walls might begin to talk. And I'll bet the stories they would tell would floor you.

Who knows, you might even find out about that bullet hole.

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based business, [bobshannonworks.com](http://bobshannonworks.com). Shannon, who continues to consult his former employer, TM Century, can be reached at [bob@shannonworks.com](mailto:bob@shannonworks.com).

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## Street Talk®

### Landy Says Goodbye To WLTW & WTJM

**R**ona Landy, VP/GM of WLTW & WTJM/New York, has tendered her resignation from the Clear Channel AC and Rhythmic Oldies stations. Landy has been associated with 'LTW for more than 13 years, and under her tenure WLTW topped New York's Arbitron ratings in 14 of the last 17 books. She added duties at 'TJM in 1999. Landy says the decision to leave wasn't easy. "I love the business, but after a great deal of soul-searching, I made the tough decision to take some time for me. I'm most proud of the team we've assembled over the years at WLTW — a fantastic group of professionals dedicated to winning. I'm truly blessed and gratified to have worked with them and shared in their success." Landy's final day at the station is set for April 6.



Rona Landy

something totally different and out of the box, and in this market we have to do something to shake the tree." Tilden's return to radio after a two-year absence results in interim morning host **Shawn Parr**'s shift to middays and the move of **Wendi** from middays to evenings. Wendi replaces Scott James, who is expected to exit.

Just down the dial at NAC/Smcoth Jazz KTWV (The Wave), Capitol recording artist **Dave Koz** has been named the station's new morning host. Koz will join The Wave in early April. He's already enjoyed a six-year presence on the station thanks to his syndicated *Dave Koz Radio Show*. "As a native of Los Angeles, I practically grew up listening to The Wave," he said. "Therefore it is a privilege and an honor to be part of the morning-drive team." Koz succeeds market veteran Paul Crosswhite, who departs.

Has former Clear Channel Chief Programming Officer **Steve Rivers**' noncompete with the broadcasting giant expired? Word has it Rivers is already working with several Infinity stations on a nonexclusive basis.

**Rush Limbaugh** posted some spectacular election-season ratings, and Arbitron VP/Programming Services Bob Michaels was gracious enough to reveal some hard numbers at R&R's Talk Radio Seminar. While Limbaugh enjoyed stellar results from across the nation, his ratings at the station that launched his career — KFBK/Sacramento — were downright stunning. On November 7 his show claimed a whopping 72.5 share of persons 45-54, a 63.1 share of 55-64s and a 68.1 share of listeners 65+. Overall, the News/Talk/Information format earned a 16.9 share in fall 2000, up from a 15.6 in the summer.

#### Morning Moves In La-La Land

**Peter Tilden**, who made a name for himself in Southern California as a talk host at both KMPC/Los Angeles and KABC/Los Angeles, has been hired to helm the morning shift at Country KZLA. Tilden will start Monday and join current co-hosts Buzz Brainerd and Cecily Knobler. KZLA PD R.J. Curtis tells **ST**, "We went through literally hundreds and hundreds of candidates. This is the most extensive search I've ever been involved with. At the end of the day it was about someone who was just funny. I think he's shown a real willingness and an intelligence about winning over the Country audience and gaining their acceptance. It's

Westwood One syndicated morning man **Don Imus**' presence in Los Angeles ended when Infinity's KRLA was sold to ABC and flipped to Sports as KSPN in December. Imus is now heading back to Southern California, thanks to **KPLS/Anaheim, CA**. The station is presently owned by Catholic Radio Network, but there's strong word on the street that the company is planning to sell KPLS and KDIA/Vallejo, CA. KPLS' signal is limited to the southern portion of the L.A. metro and is the former home of the Radio Aahs format. It's not known when Imus would debut on KPLS.

**KFSG/Los Angeles**, which Spanish Broadcasting System has agreed to purchase, will shift its Religious format to KMJR/L.A. and simulcast partner KNJR/Riverside-San Bernardino when SBS initiates its LMA of KFSG. SBS/L.A. GM Luis Diaz-Albertini tells **ST** the shift of KFSG's programming to the 93.5 MHz signals is part of the LMA agreement and that the move is expected to occur between April 15 and May 1. Meanwhile, Diaz-Albertini says KMJR & KNJR are for sale and that the present adult-oriented Regional Mexican programming on the stations will disappear. He says KFSG's new format will be in Spanish and target adults, adding that "it's already prepared and all ready to go."

Has Clear Channel Hot AC KYSR (Star 98.7)/Los Angeles decided to utilize the Prophet System after sundown? Reliable sources tell **ST** that Star has already notified evening host **Leah Brandon** she'll be out of a job soon and that the station will rely on

Continued on Page 30



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## Street Talk®

Continued from Page 28

voicetracking during her shift. KYSR VP/Operations Angela Perelli did not return ST's calls seeking comment.

While we're on the subject of voicetracking, KCMG/Los Angeles early evening host **Theo** adds midday duties at Clear Channel sister KMEL/San Francisco. Theo replaces Rosary, who departs.

### ◀ **McShay Set To Exit 'KDF** ▶

In a surprise move, WKDF/Nashville PD **Wes McShay** announced his resignation from the Citadel Country station, effective at the conclusion of the spring ratings sweep in late June. McShay says his goal of becoming the No. 1 Country station in the 25-54 demo has been met, and "now it's time to seek new and exciting challenges."

**Ramblin' Ray Stevens**, who exited WUSN (US99)/Chicago's morning shift Jan. 28, returns to US99 airwaves as the new 4-8pm personality. PD Justin Case tells ST it was the plan to bring Ray back all along, but that it was just a matter of ironing out the details on a new contract.

WGN-AM/Chicago's **Spike O'Dell**, who moved to mornings following the death of Bob Collins in February 2000, has signed on for three more years at the top-rated Tribune station, the *Chicago Sun-Times* reports.



O'Dell

Hubbard Broadcasting's **WIXK-AM & FM/New Richmond, WI** will shift its focus to the Minneapolis market following the move-in of WIXK-FM in July. While a Hubbard representative wouldn't say what the company plans for the FM, the rep did confirm that a change in format from Country will occur.

**Ed Walker** has ditched a cat for a hawk. The WCTO (The Cat)/Allentown Asst. PD/MD/middayer has been named PD of Citadel sister WHWK (The Hawk)/Binghamton, NY. He replaces **John Davison**, who was at The Hawk for 15 years, the last 13 as PD. Davison will serve as Asst. PD/midday host.

### ◀ **WEDJ Set For Format Flip?** ▶

The *Indianapolis Star* reports that **WEDJ (Rock 107)/Indianapolis'** Alternative format could be replaced with a bilingual Hispanic-

## Rumbles

- WBLI/Long Island Asst. MD/midday host **Fisher** departs the Cox Radio CHR/Pop station after seven years for the PD post at new CHR/Pop WPEK/Greenville, SC. He'll take his new post on March 25.

- Former WKXJ/Chattanooga PD **Roy Jaynes** joins Kovas Communications' WGL-AM, WCKZ, WEJE & WWWD/Ft. Wayne, IN as VP/Programming. Concurrent with Jaynes' arrival, WCKZ/Ft. Wayne APD/MD/afternoons **Sammy Squez** departs after just a few weeks in his post.

- **Mike Browne** joins WLAN/Lancaster, PA as PD.

- KLNA/Sacramento lifts air talent **Sergio Roman** to APD/MD.

- **Mike Weston** joins Contemporary Christian WMHK/Columbia, SC as APD/afternoon host.

- Carter Radio Network's **WCRN-AM/Worcester, MA** upgrades to 50kw and debuts an Adult Standards format targeted to Boston.

- Following its purchase by Pama!, WRKG/Gainesville-Ocala drops Classic Rock and changes formats to CHR/Pop as "Z100." The station takes new call letters WHHZ and is playing 10,000 songs in a row while it cements its airstaff.

- Classic Hits **WWFO/Tallahassee, FL** flips to Active Rock as **WYZR**. *The Lex & Terry Show* gets placed in mornings.

- **KABZ/Little Rock** adds Fisher Entertainment's *Liz Wilde Show* to the 10am-1pm slot.

- **Dave DeFranz** becomes OM of KHTO & KZRQ/Springfield, MO.

- **KAMA/EI Paso** flips to Spanish Oldies as "Radio Recuerdo."

- Comedy World Radio Network's *Wrestling 101* inks WKNR/Cleveland, KNUU/Las Vegas and KOTK/Portland as affiliates.

oriented format as soon as early April. According to the newspaper, a company called Sabor Latino Promotions has negotiated a deal to change Rock 107 to "La Primera." WEDJ GM Dwight Barnette says Sabor Latino is "jumping the gun" on any plans to take over 'EDJ, however, and that the station "has been bombarded over the last year and a half" by several groups interested in seeking a format flip. "At this point in time we have no signed contracts with anyone and no agreements with anyone. We're still in the Rock business," Barnette told the *Star*. Nevertheless, Barnette admits that 'EDJ owner Continental Broadcasting will ultimately decide Rock 107's future. Continental sister WSYW-AM/Indy currently airs a Regional Mexican format.

Heritage Rocker **KISW/Seattle** drops its currents and adopts the slogan "Classic Rock that really rocks." Clark Ryan will continue to handle programming duties, and no other airstaff or personnel changes are planned.

**KKSS/Albuquerque** trades CHR/Rhythmic for CHR/Pop. PD Tom Naylor stays on, as morning co-host Doughboy and nighttimer Ricky decide to move on. The Simmons station has been known as "Kiss 97.3" for 13 years, and no change in moniker is expected.

## Records

- Is Capitol *thisclose* to elevating Sr. Director/Pop Promo **Michael Becker** to VP/Promo?

- Artemis Dir./West Coast Promo **Ritch Bloom** exits. He's currently co-managing Curb artist Tamara Walker.



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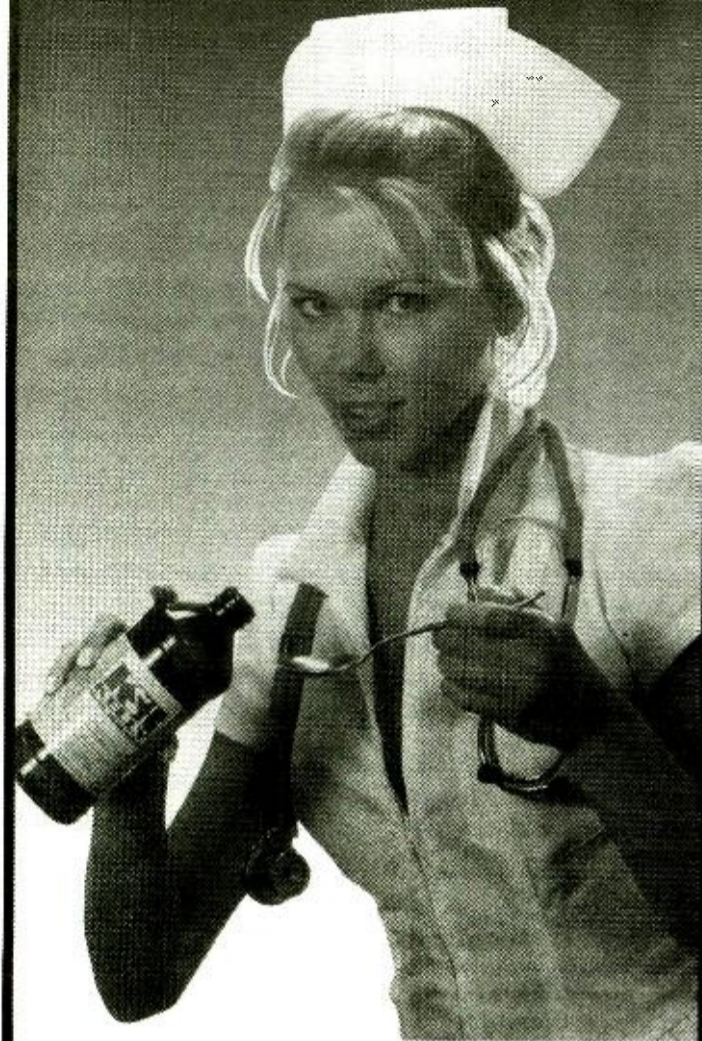
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## Street Talk®

Continued from Page 30

**WQMF/Louisville** is offering the job of Sports Director to University of Louisville men's basketball coach Denny Crum, who is retiring after the current season. Crum has been at the school for 30 years.

Westwood One Chairman **Norm Pattiz** was appointed to the eight-member U.S. Broadcasting Board of Governors five months ago. He'd now like to form a panel of American radio experts who can advise the board on programming, engineering and logistics for all Voice of America services. For further information, contact Pattiz via e-mail at [normpattiz@westwoodone.com](mailto:normpattiz@westwoodone.com).

Forty finalists for the NAB Crystal Radio Awards competition have been selected. The finalists will be honored and 10 Crystal Award winners will be announced during the Radio Luncheon at NAB2001, set for April 24 in Las Vegas. The luncheon will feature speaker **Mort Crim** and the induction of legendary Gotham air talent "**Cousin Brucie**" **Morrow** into the NAB's Broadcasting Hall of Fame. Speaking of Crim, the talk host will begin delivering a daily live newscast, *Mort Crim: News You Care About*, on July 2. The feature will air at 7am ET daily.

**ST** sends its congrats to **KSTP-FM (KS95)/Minneapolis'** Van & Cheryl. The morning duo raked in more than \$1.5 million for the Children's Cancer Research Fund and Gillette Children's Specialty Healthcare during their third-annual 84-hour radiothon. Kudos also go out to Hot AC **WWMX/Baltimore** morning hosts Jojo & Kenny, who raised nearly \$750,000 for Johns Hopkins Children's Center, and Classic Rocker **WFBQ/Indianapolis**, which raised \$63,000 for the Leukemia and Lymphoma

### Conrad's Garage Put In Peril



A three-year effort to save Conrad's Garage in Pittsburgh, regarded by many as the birthplace of commercial radio, has heated up once again. The National Museum of Broadcasting recently received a large donation from Interep Chairman/CEO Ralph Guild, and it plans on using the funds to relocate the garage to a location adjacent to the museum. However, more funds are needed by April 15 to complete the project. If the museum runs out of money, the structure is expected to meet the wrecking ball — and be replaced by a fast-food restaurant. For more information on the "Save the Garage" project, contact Jessica Feltman at 212-725-4500, ext. 319, or via e-mail at [jfeltman@schwartz.com](mailto:jfeltman@schwartz.com).

RADIO RECORDS



1

- **Clear Channel** divests 110 stations for \$4.3 billion in order to complete AMFM merger.
- **KGIL-AM/Los Angeles** goes Jazz with **Lawrence Tanter** as PD.
- **Angelique Ridenour** named VP/A&R for Universal Records.
- **Steve Giuttari** appointed OM of **KKYX & KCYY/San Antonio**.

5

- **Jim Richards** tapped as OM of **WOFX/Cincinnati**.
- **Brad Hardin** boosted to PD of **WEBN/Cincinnati**.
- **Nate Bell** becomes PD/afternoon host at **WKVV/Milwaukee**.
- **Chris Conley** captures the PD gig at **KHII/Denver**.
- **Ryan Seacrest** joins **KYSR/Los Angeles** for nights.

10

- **Darrel Goodin** joins **WWKB & WKSE/Buffalo** as VP/Sales & Station Manager.
- *Leap o' the week*: PD **Bruce Gilbert** goes from **WVAF/Charleston, WV** to **WHTX/Pittsburgh**.
- **Scotty Mack** made PD of **KSFI/Salt Lake City**.
- **CHR KXXX/San Francisco** becomes Oldies **KFRC-FM** under PD **Kevin Metheny**.

15

- **Tony Gray** accepts **WRKS/New York's** PD chair.
- **Rick Scarry** selected as **KMET/Los Angeles** PD.
- **Rick Sadle** set as **KGW/Portland** PD.
- **Chuck Buell** signs three-year deal to host mornings at **KHTR/St. Louis**.
- **Joey Reynolds** joins **WNBC/New York** for afternoons.

20

- **Gary Edens** rises to President/CEO of Southern Broadcasting.
- **James Kefford** captures Drake-Chenault's presidency.
- **James Wesley** upped to Executive VP/Radio of Cox.
- **Nick Trigony** tapped as **KIKK-AM & FM/Houston** GM.

25

- **Howie Castle** appointed PD of **WLCY/Tampa**.

Society during its "Bob and Tom Radiothon Pay-for-Play Weekend." Among the odder requests: Julie Andrews' "The Sound of Music" and Chuck Berry's 1972 classic "My Ding-A-Ling."

**ST** offers its condolences to the friends and family of noted Talk host **Morton Downey Jr.**, who died Monday of lung cancer at age 67. While Downey is most widely known for his often-controversial TV show, he also hosted radio programs at such stations as **WMAQ/Chicago**.

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





**“I get the most joy out of my violin.  
I often think in music...  
I see my life in terms of music.”**

**-Albert Einstein**

**It doesn't take a genius to  
know that music makes a difference.**



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POWER**





STEVE WONSIEWICZ

swonz@rronline.com

## Q&A With A&M's New Boss

□ Ron Fair brings pop success, diverse track record to legendary label

**H**e says that he has tried to avoid media attention, but newly crowned A&M Records President Ron Fair is going to find out quickly what it's like to operate front-and-center in the entertainment business.

Not only will the highly regarded A&R veteran have to rebuild the label virtually from scratch, he'll have to do it with memories of the very public and now-settled lawsuit brought by the label's founders, Herb Alpert and Jerry Moss, still lingering. Add to that the recent departure of Interscope co-founder Ted Field and the planned year-end departure of Interscope/Geffen/A&M President Tom Whalley, and, well, you get the picture. People are watching.

Fair talks to me about why the timing was right for him to leave RCA Records, where he built an enviable track record signing and guiding the careers of such multiplatinum acts as Christina Aguilera and pop rock band Lit. He also tells how his mainstream pop expertise fits in nicely at a label that's been built on cutting-edge rap, hip-hop and rock.

**R&R:** Let's start out with a direct question: Why did you take the job at A&M?

**RF:** [Interscope/Geffen/A&M Chairman] Jimmy Iovine and I talked for a long time, and we both felt that there was a hole at Interscope for somebody like myself, with a pop background. There was the lure of working in the tall shadows of A&M — which has a long history of artists, ranging from Cat Stevens to Herb Alpert & The Tijuana Brass to The Carpenters — and the chance to run my own creative shop for the first time. It was a great opportunity, and it felt like the right time in my life to make such a move.

**R&R:** You must have been getting offers from other labels over the past few years. Those didn't feel right?

**RF:** I've been an A&R guy since 1981, and I've been someone who's quietly chipped away and hasn't necessarily worked hard to make that big a name for myself in the industry or strived to get a great amount of press. I've kept my head down and tried to make hit records year after year.

From time to time people would talk to me, but I tried to act like it was a well-kept secret. Now the timing is right to step up, take a shot at the brass ring and really become a



Ron Fair

force in the business. And, with the mantle of A&M, I realized I would be in a position to do that.

**R&R:** I don't mean to sound negative, but to many people in the industry A&M Records doesn't really exist as a company anymore, because it was dismantled a few years ago. How do you plan to build it back up?

**RF:** I don't take that the wrong way, because people ask me that all the time. When it changed hands, it became a dormant entity. But what makes any label great are the artists who record for it. I've stepped into an artist roster that includes Sting, Sheryl Crow, Bryan Adams, Jonny Lang, Blues Traveler, Monster Magnet, Patty Griffin, Amy Grant and countless others.

Plus, we got aggressively involved with Polydor early and picked up S Club 7, Samantha Mumba and Ronan Keating. In addition to signing new artists myself, I'm jumping in

**"Initially, we're going to have a handful of people who concentrate on artist development and A&R, and then we'll grow it slowly."**

with a spectacular roster of artists who are all totally viable. Yes, the label has been dormant, and it hasn't been anything more than a moniker, but, with a living, breathing maniac like myself, we have a chance to make it thrive again.

**R&R:** What are your top priorities?

**RF:** Right off the bat I started working with Samantha Mumba on her new single, "Baby Come Over," and contributed to a new version of

"After the Rain" that will drive Sting's album even further in sales. We're going to launch Ronan Keating, and we're coming with a phenomenal Bryan Adams album. Sheryl Crow will make another groundbreaking record. S Club 7 are zooming up the charts; they're a real act, and we're going to improve and develop them. And I've signed my first act, a kind of Latin R&B group out of Orlando called Stilo.

Time-management and focus are critical issues, but I have the backing of Jimmy and many other incredible people who are relying on me to get the music right and paint with a broader paintbrush in terms of the imaging and marketing of our artists.

**R&R:** What about taxing the Interscope/Geffen/A&M system? You're going to bring new talent into a pipeline that appears to be pretty full.

**RF:** Jimmy and his team have done a great job of juggling what they have, what with artists like No Doubt, The Wallflowers, Marilyn Manson and Dr. Dre. There's a reason that Interscope is No. 1 in market share in contemporary music: They get the job done. I haven't seen any evidence of traffic problems so far. It's a challenge for any label to deal with product flow, but I'm not getting a sense that any of this will choke the system.

**R&R:** Will you be hiring people?

**RF:** I've only been here a couple of months, and during that time I've focused on making a few records and getting those out, like the Sting and Samantha records. I'm starting to get a clearer idea of how I want to run A&M and what I want it to become.

Initially, we're going to have a handful of people who concentrate on artist development and A&R, and then we'll grow it slowly. For me, it's much more about the hit records we deliver than anything else.

**R&R:** How many people do you plan to hire?

**RF:** I see A&M at its most fully developed early on with between five and eight people.

**R&R:** Other than sales, how will you gauge your success and determine if you're on track?

**RF:** The kinds of records I make and am attracted to aren't necessarily the ones that get critically ac-

**"There's a reason that Interscope is No. 1 in market share in contemporary music: They get the job done. I haven't seen any evidence of traffic problems so far."**

claimed. I try to make records that are immediate, instant-impact smashes. For me, the barometer will be how many plays we go up every week. That's the way I've always been, and that will continue to be my focus.

**R&R:** In addition to your track record with pop acts, you've had many successes with rock acts.

**RF:** One of my biggest disappointments was that Lit's "My Own Worst Enemy" didn't cross over to CHR/Pop to a larger degree. I always thought it was a No. 1 Pop record. I've done a lot of different things in my career and worked in a lot of dif-

**"I try to make records that are immediate, instant-impact smashes. For me, the barometer will be how many plays we go up every week."**

ferent genres. My last signing at RCA was a rock group called The Calling, whom I think are going to do tremendously well.

I'm not limited to any one type of music. Plus, I believe that the whole boy-band era, for lack of a better term, is maturing and changing. The new signings we make, whose records will come out in a year, must have new shapes and colors, and I'm really racking my brain trying to find where it will go next.

**R&R:** Where will it go, and what do you think it will take for the next boy or girl bands to break through?

**RF:** There are a couple of very interesting things happening at Pop radio that I often think about. No. 1 is that when music from bands like Creed and 3 Doors Down really penetrates Pop radio, it opens the door very wide for new sounds and directions. That type of rock music ends up becoming pop and spurs mainstream acceptance of a genre that's been there all along but has kind of been absent for the past couple of years. That kind of music is healthy for CHR/Pop.

**R&R:** Then the success of those bands at CHR isn't an anomaly?

**RF:** Not at all, and they're vastly influential and prove that the audience has a hunger for that type of music and that the listeners' tastes aren't as limited as programmers might think. Add to that bands like Limp Bizkit getting nighttime airplay at Pop radio. These things open up the playing field.

The other big factor that affects the boy- and girl-band era is that, as these groups mature, they tire of working with the same group of record producers who created their sounds. The acts end up wanting to branch out and write and produce their own records, and they may not be as talented as the producers when it comes to writing and arranging songs. When artists start to take control of their destinies, the qualitative choices and options change. Up to now it has been producer-driven, but when those artists tire of that and start recording their own songs, it will probably change the sound and feel on the air. We'll see.

**R&R:** You pride yourself on being an active participant in making records with the artists you sign.

**RF:** I'm a record producer and a working musician. I play on a lot of the records I A&R. Every time Christina Aguilera appeared with an orchestra, I conducted that orchestra and did the arrangements. That's where I draw my strength, and I base my style of work more around record-making than dealmaking.

**R&R:** Do you plan on spending less time on that side of the business?

**RF:** I have a great group of people who do that. They're a tremendous backstop for us, and they give me a chance to get up to the plate and hit the ball out.

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Phone: 615-244-8677

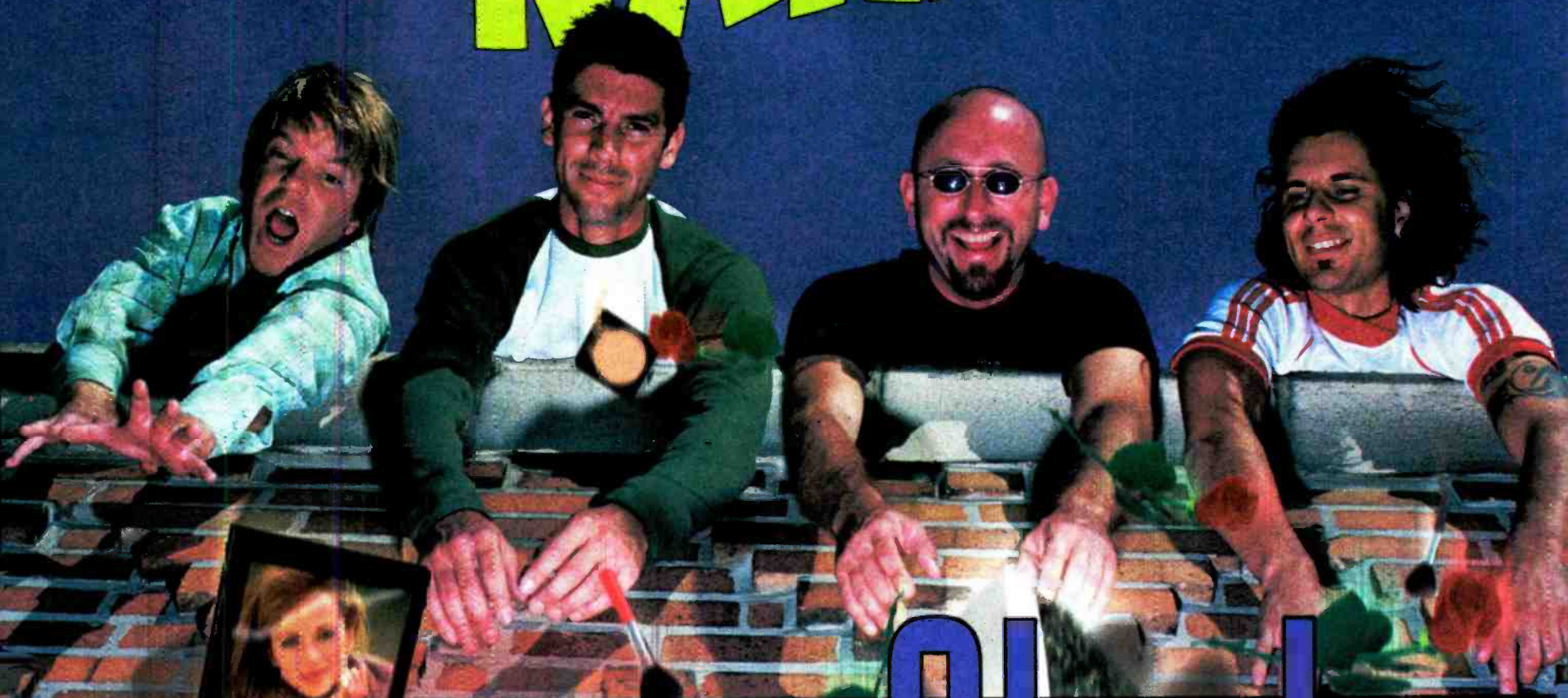
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**BREAKING UP HARD TO DO?  
NAHHHHH!**



# The Clarks

## "Better Off Without You"

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LAUNCHING PAD

## J Records' Olivia Winning With 'Bizounce'

After the success of O-Town, can Clive Davis and his J Records team go two for two when it comes to introducing new acts? It certainly seems so, based on the rising fortunes at radio for hip-hop singer-songwriter **Olivia**, whose debut single, "Bizounce," continues its impressive climb up the charts at Urban and CHR/Rhythmic.

Stations supporting the track include Urban outlets WKYS/Washington, WUSL/Philadelphia, WBLS/New York, WGCI/Chicago, WNEZ/Hartford, WAMO/Pittsburgh, WHTA and WVEE/Atlanta, WPEG/Charlotte,



Olivia

WENZ/Cleveland, WDTJ/Detroit, WIZF/Cincinnati, WQQK/Nashville, WQUE/New Orleans, KATZ and WFUN in St. Louis and KPRS/Kansas City. Rhythmic adds include WERQ/Baltimore, KUBE/Seattle, KKFR/Phoenix, KQBT/Austin, KBXX and KTHT in Houston, KXJM/Portland, KBMB/Sacramento, XHTZ/San Diego, WLLD/Tampa, KTTB/Minneapolis, KKSS and KBBT/San Antonio, KQKS/Denver and WBTS/Atlanta.

Brooklyn-bom Queens resident Olivia Longe first came to the attention of J Records execs last year, when they were still working for their former employer, Arista. J VP/A&R **Peter Edge** recalls, "[J Sr. VP/A&R] Keith Naftaly and I became aware of her through Joshua Thompson, who has worked with some of the country's big hip-hop artists and who co-produced 'Bizounce.' Keith and I had placed a couple of Joshua's songs with Arista artists. He brought in some music from Olivia, and it sounded pretty exciting. We told him we liked what we heard, but we needed to hear more music."

Nothing really came out of those meetings until August 2000, a couple of months after J Records was officially launched. Edge continues, "Olivia's manager came over with some more songs, one of which was 'Bizounce,' which was a one-listen smash. That was when we knew we had something and that we had to sign her."

J founder Clive Davis made Olivia one of the first signings to his new label. The singer inked her record deal on the same day J Sr. VP/Black Music **Ron Gillyard**, who oversees the J urban division's marketing and promotion efforts, signed his employment contract with the label. "I remember one of our early conversations, when Olivia started talking about her second and third albums and how she wanted everything to flow," Gillyard says. "I was impressed by how firm a

grasp she had on how she wanted to grow as an artist."

Early on, Gillyard says, the label worked hard to strike a balance when introducing Olivia to the media, especially radio. "There's an edge to her music, but she's also able to communicate her soft side," he explains. "That's why it was important to hit the mix shows early, before we showed how beautiful she is in person. We wanted to see how the phones lit up once listeners heard that edgy music coming from a soft, beautiful face. If it was all edginess and no softness, it would be pretty hard. We had to find that delicate balance."

To gauge CHR's interest, J flew in key programmers from across the country to be on hand during an October 2000 presentation of the label's new artists and music. Sr. VP/Promotion **Richard Palmese** remembers, "Clive introduced Olivia that evening, and she immediately won over the crowd. The buzz really began right then, because PDs from stations like KUBE, KTFM and KKFR said they wanted to play the record the minute we were ready — and they did."

"The Hispanic-leaning and mainstream Rhythmic stations came in big-time, which generally doesn't happen with records like this. Their reaction gave us a pretty good indication of what it's going to be like at Pop radio."

Rather than drop the new single during the fourth quarter, J elected to make Olivia a top priority early in 2001. "In December we released a vinyl 12-inch and advance CDPro," Palmese says. "We wanted to let everybody live with the record over the holiday and let them know about our plans. We dropped the record at the end of January, and radio embraced it. We're really excited about everything that's happened."

The label also serviced G-rated, PG-13 and unedited versions of "Bizounce." Palmese quips, "I don't think you're going to hear the 'X-rated' version on many stations, but it was fun to get to people."

Meanwhile, J is organizing a major promo visit in support of Olivia's self-titled debut album, which hits retail April 24.

### Ready For Takeoff

Label A&R pros looking for a mainstream rock band with an acoustic side may want to give Texas quartet **Blackwood Ave.** a close listen. The band's song "Rose" received test plays last week at Active Rock stations KISS/San Antonio, WRLR/Birmingham and KRTQ/Tulsa and Rock outlets KATT/Oklahoma City, KLBJ/Austin, WAQZ/Syracuse and WXBE/Wilkes-Barre.

"Rose" is from Blackwood Ave.'s third album, *Burning the Crops*, which was released last July. The band, who have yet to sign a publishing deal, released their first album, *If You Wanna Run*, during the summer of 1996 and followed that up with *I've Since Set Sail* in March 1998.

Bassist **Bob Henry** says that the band's roadwork is finally beginning to pay off. "It's all starting to come together. We've been getting a good response to the album. We've had some interest from labels, but until we see something in writing, it's business as usual."

For more information, contact Henry at 817-690-4296 or Ryan Rosoff of Little King Productions at 915-351-8717. To hear "Rose," click on the "Set Up" section in the Rock or Active Rock formats at Music Meeting: [www.rmmusicmeeting.com](http://www.rmmusicmeeting.com).

— Steve Wonsiewicz

## MUSIC NEWS & VIEWS

### Tower Records Bows Label

One of the country's largest retailers is getting into the record business. **Tower Records** has formed 33rd Street Records with, it says, the goal of "releasing popular and niche hit-driven music while placing a great emphasis on marketing and artist development." The retail giant has tapped **Morty Wiggins** as President. Wiggins spent 13 years at Bill Graham Presents in artist management and four years as GM of A&M Records. Indie firm Bayside Entertainment Distribution will handle distribution for the new label, and plans are already being made to work with other retailers. Tower says it hopes to "draw upon the expertise and talents of staff in the field" to sign acts. The label's first releases will be from rock duo **Settie** and melodic hard-core band **Align**. Both acts' albums will be released April 24.

### Napster, TVT Begin Promos

Legally challenged online song-swapper **Napster** and **TVT Records** launched their partnership on March 9. The program kicked off with a contest and promotion for the soundtrack of the movie *Snatch* centering on an unreleased remix of the song "Diamond" by European electronica outfit **Klint**. Additional campaigns will feature music from TVT hard rock band **Nothingface** and female hip-hop trio **Doggy's Angels**.

This 'n' that: **Spice Girls** fans fret not. The *Los Angeles Times* reports that the group plans to stay together for the foreseeable future. The *Times* quotes Spice Girls spokesman Alan Edwards as saying, "Everyone wants to say it's over, but it isn't ... The Spice Girls are pursuing their own solo projects, but The Spice Girls still exist" ... British music weekly *NME* reports that **Oasis** have started work on their next album, which is tentatively slated for release in August ... Master P's son **Lil Romeo** will release his debut solo album, *Soulja Boy*, June 5 on No Limit/Priority Records ... Former Talking Head **David Byrne** will release his new solo album, *Look Into the Eyeball* — his first release for Virgin Records — May 8 ... Lost Highway Records will release **Whiskeytown's** new album, *Pneumonia*, April 22.



Spice Girls



Mudvayne

Tour update: Ozzfest has added **Mudvayne**, **Cold**, **Taproot**, **Drowning Pool**, **Systematic**, **Godhead**, **Boy Hits Car**, **Otep**, **American Head Charge**, **Nonpoint**, **Pure Rubbish** and **Beautiful Creatures** for the second and third stages. The tour kicks off June 8 in Tinley Park, IL ...

**Eric Clapton** embarks on a national tour, beginning May 10 in Dallas ... Singer-songwriter **Duncan Sheik** begins a headlining tour April 9 in Minneapolis ... **Collective Soul** and **Fastball** begin their national tour, sponsored by Nokia and Qwest Wireless, April 29 in Tucson ... **The Backstreet Boys** begin their tour June 8 in Orlando.

## POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	ELTON JOHN/BILLY JOEL	\$2,246.8	
2	BACKSTREET BOYS	\$1,448.2	
3	'N SYNC	\$1,117.2	
4	TINA TURNER	\$625.0	EDDIE MONEY
5	TIM MCGRAW/FAITH HILL	\$665.3	EVAN AND JARON
6	DIXIE CHICKS	\$580.8	JETS TO BRAZIL
7	LIMP BIZKIT	\$553.5	MYA
8	BON JOVI	\$532.1	DUNCAN SHEIK
9	CREED	\$344.6	SNOW PATROL
10	MANNHEIM STEAMROLLER	\$337.5	
11	BARENAKED LADIES	\$317.8	
12	ALAN JACKSON	\$228.2	
13	KID ROCK	\$221.1	
14	SARAH BRIGHTMAN	\$202.2	
15	TRAGICALLY HIP	\$166.2	

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings, 800-344-7383; California 209-271-7900.



TEN  
YEARS  
OF

# NIRVANA

I titled this special "Ten Years of Nirvana," a pun on the fact that the past decade has been extremely good for Alternative and its practitioners and on the fact that it all started with the release of Nirvana's *Nevermind*. But what this special is really about is change. It is absolutely astonishing how much this format has changed over the past 10 years, and I wanted to capture at least a snapshot of that with this year's special. To put the scope of the change we are talking about into perspective, one need only look at the program directors who guide Alternative's sound.



**A**t the start of 1991 the format's premier programmers were people like Andy Schuon, Kevin Stapleford, Max Tolkoff, Larry Neilson, Richard Sands and Tom Calderone. At the start of 2001 not a single one of those names is programming in the format.

One of my favorite parts of this special is my interview with Summers. More than perhaps anyone, he is in the best position to weigh in on how Alternative has changed in the past 10 years. The fact that he not only survived the gut-wrenching shift into the mainstream but did so extremely successfully speaks volumes.

As I mentioned, the degree of change Alternative went through was astonishing. I unearthed an old copy of my former publication, *Alternative Radio Confidential*, that illustrates that fact in a review of the Alternative panel at the 1995 Gavin Convention in New Orleans.

Of course this special is also about Nirvana. I sent out an e-mail asking for people's general feelings about that time period, with the addendum that the special was focusing on Nirvana, so if they wanted to write about the band, they could. I was blown away by the number of responses that spoke to how important the band was not just to the format, but to people personally.

A station that typifies the tumultuous changes of the past decade more than any other is KTBZ (The Buzz)/Houston. KTBZ evolved from KRQT (Rocket 107), a rock-leaning Alternative station that was launched under PD Don Parker. How the station went from rock-leaning KRQT to pop-leaning KTBZ is an interesting tale.

It could be said that if you want the story of Alternative, all you need to do is look at the music it has played. To give you an indication of the musical tides of the format, I've included Alternative's top 50 songs of the past 10 years.

One person who has seen the growth of Alternative through the slightly more objective lens of a consultant is Fred Jacobs. Jacobs Media proved to be truly prescient when it signed KDGE in Dallas as its first "edge" client. From that rather hopeful start, the company has grown into the format's leading consultancy. In this special I talk to Fred and Jacobs Media consultant Dave Beasing about the development of Alternative from their distinct point of view.

While looking at the music can give you an excellent idea as to what the sound of the format was like, you really need to look at the flow of the music and other elements to get an idea of how it was all put together. Look for yourself by comparing detailed sample hours from 1995 and 2001.

While the focus of this special is on radio and music, similar tumult and change has hit the record company side of the industry. From my conversations, it seems that as each year goes by, the amount of stress and pressure placed on the shoulders of Alternative promotion executives gets greater and greater. To perhaps relieve some of that pressure — or simply to let them tell their tales — I've included comments from a wide range of record company people on how their jobs and the format have changed over the past decade.

One of the more practical aspects of an exercise like this is examining how relevant the past is today. In radio terms, the question can be raised whether the influential music of Nirvana, Pearl Jam, Alice In Chains and others means anything to today's 18-34 audience. To help us decide, Paragon Research did a custom study for R&R that asked that exact question. I think you'll find the results enlightening.

As you will read throughout this special, Nirvana seemed to come out of nowhere. We'll get the inside story as to what it was like to watch (and help) this happen in a talk with Mark Kates, who led the promotion efforts for Nirvana at DGC Records.

As a supplement to this special, I am once again running a comprehensive e-mail directory, since e-mail has become one of the foremost ways to communicate in the business. Finally, I've included a timeline at the bottom of almost every page that outlines the chronology of the format from 1991-2001 in terms of personnel moves. I've also included some key and interesting news items every now and then. It's a graphic representation of our 10 years of Nirvana, with the only consistency being change.



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• Comparing format sample hours from 1995 and 2001.	





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# The Patriarch

**KXKR/Salt Lake PD Mike Summers holds court as the format's elder statesman**

Can think of very few formats that have had as much turnover in the programming ranks during the past 10 years as Alternative has. KROQ/Los Angeles PD Kevin Weatherly, who was eyed suspiciously by format veterans when he took over the reins of KROQ in 1992, is now one of the format's elder statesmen, and you can count the Alternative programmers who were around before him who are still programming the format today on one hand.

Such a harsh environment speaks volumes about the talent of those who were able to adapt and survive. Certainly one of the most successful programmers in the history of the format is one of these survivors, KXKR/Salt Lake PD Mike Summers.

Summers' track record is impeccable: In the late '80s, when the rest of the format would have been happy with two shares, Summers was going toe-to-toe with CHR and Rock stations and usually coming out on top.

In a further testament to his talent, when the management and new consultants at KJQN — the heritage Salt Lake City Alternative station that Summers had built into a powerhouse — pushed him out, he went to a suburban signal, signed it on as Alternative KXKR (X96) and promptly demolished his former station.

Summers has always been an enigma in the format. He has received little press even as he has reached levels of performance that most programmers in the format would kill for. Part of the reason is that he has one of the keenest eyes for trends of anyone I have ever met, even when said trends appear to make no sense and fly in the face of conventional wisdom. Summers has been at the forefront of so many trends and been so successful doing it that I'm surprised more people don't follow his station.

I experienced a typical example in 1995. I interviewed Summers and was surprised when he said that he could easily see an adult-targeted alternative-leaning station signing on and stealing his 25-34 audience. It is difficult to appreciate today just how radical this comment was in 1995, with Pearl Jam, Nirvana and Stone Temple Pilots ruling the roost. Summers, however, prepared for this seemingly unlikely scenario, and, lo and



**"All we were trying to do was keep the station going. Other guys might have been unhappy about some other format playing our music, but I learned a long time ago that there is nothing you can do about somebody else playing something. You just have to deal with it."**

behold, less than a year later KENZ signed on to compete with him for his — you guessed it — 25-34 audience. In a sense, Summers knew that Modern AC was coming even before that format's architects did.

Early last year I learned a humbling lesson from Summers. He and I were discussing the extremely hard edge Alternative's sound had taken, and I was feeling quite positive about things: Harder music was selling. It was evoking high levels of passion in the audience. It was testing. It was the single greatest force driving the success the format was having at that time.

Summers had a different point of view. "My audience is getting tired of hearing all this nonstop hard music," he said. "I'm pulling back on it a lot and mixing things up a bit." Quite frankly, my feeling at the time was that Summers was perhaps losing his touch. After all, hard music was *driving* the format. Summers must have been out of his mind to even think of pulling back on playing it.

Less than six months later the summer Arbitron book came out, and KXKR was sitting alone as the No. 1 station in Salt Lake City 12+, a feat that only one other top-100-market Alternative station had ever accomplished before: KNDD/Seattle at the height of the grunge boom. Lesson learned.

The following interview is a great read. Summers' eye for the future is obviously just as keen as his eye for history. It is also a valuable road map for those looking for how to deal with change and uncertain times. As I said, Summers has navigated the twists and turns of this format as well as anybody. And with more twists and turns inevitable in the future, perhaps it is wise to listen to his tale.

**R&R:** Let's start with Nirvana, as it seems any contemporary history of Alternative should. What was the environment like when they were hitting the format?

**MS:** At the time Nirvana were on DGC, and Mark Kates was the national person. Mark went through a lot of trouble for them. He came in and said, "We are going to their show." At the time we were a pussy new-waver station, and I said, "Yeah. Nirvana. Whatever." So we go to the show, and they are a loud rock band. They were playing at a tiny little club here called the Pomador. I remember standing outside, and there were people there going, "This is great!" Some of them were X96 listeners.

There was also a person really close to me who turned around and said, "You are going to play this, right?" I said, "Well, I'm not sure," because it was noticeably different from what was happening at the time. Back then a lot of the Alternative stations sounded really different and weren't even close to Rock stations, so a lot of programmers were faced with the same question.

**R&R:** People forget how big a change this sound was. This was the time of Jesus Jones and EMF.

**MS:** It was noticeably different, yet it struck a chord with people, and they

expected us to go along with it even though we had no heritage in that particular stuff. I found that really interesting, and it has always stuck with me: We are never going to tell the audience what to like. The same thing could be applied to Papa Roach earlier this year. I wasn't sure what to think of that when it came out, but the audience sure liked it.

**R&R:** If you look over instances like that in the past, is there anything specific that convinces you that the phenomenon you are examining is for real?

**MS:** The audience will tell you. Korn was the same thing for me. I was playing the first single, "Shoots and Ladders," and people were going, "What the hell is this?" But there was undoubtedly something about it that got to some people, and they obviously liked it.

To answer your question though: What is our process? Well, I think we listen to it and think, "OK, somebody might be interested in that." That is something that Todd Noker and myself and any other music director who has ever worked here has tried to do. But beyond that, you really have to play it first, and then the audience will tell you.

**R&R:** That takes a little more courage than a lot of stations have. One of the things that marks the stations that you have been at is that you are not afraid to take that leap if it looks like there is something there.

**MS:** And the rock leap we discussed earlier with Nirvana was the biggest one ever. I remember at the time the core audience that liked the kinds of things we were playing had a really hard time listening to a rock band, because they were not listening to us for rock bands. We were brought up to get away from that, because rock bands sucked.

**R&R:** So when the format started to embrace Nirvana and other grunge bands, that was one of the biggest steps that this format has ever taken?

**MS:** Without a doubt.

**R&R:** How did that change things in the long run? Do you think that fundamentally altered the format?

**MS:** Absolutely. It ended up being the key to its success over the past five years. Alternative stations have become mainstream Rock stations in a lot of markets, and now Active Rock is trying to catch up.

Continued on Page 43

**1991**

- WHFS/Washington names Robert Benjamin PD.
- Epic Records names Steve Backer VP/Alternative & Video Promotion.

**1992**

- Atco Records names Matt Pollack Sr. Dir./AOR Promotion.
- KROQ/L.A. morning show hosts Kevin & Bean get in trouble for staging a murder confession on the air.

**1993**

- CIMX/Detroit flips from AC to Alternative.
- Allan Wilson named National Dir./Alternative Promotion at Virgin.

**1994**

- MTV switches to block programming.
- Bruce Flohr named Dir./Alternative Music Development & Promotion at RCA.

**1995**

- Steve Leeds named National Dir./Alternative & Video Promotion at PLG.
- Matt Harris named PD at WBRU/Providence.
- Sherri Trahan named National Dir./Video & Alternative Promotion at Morgan Creek.

**1996**



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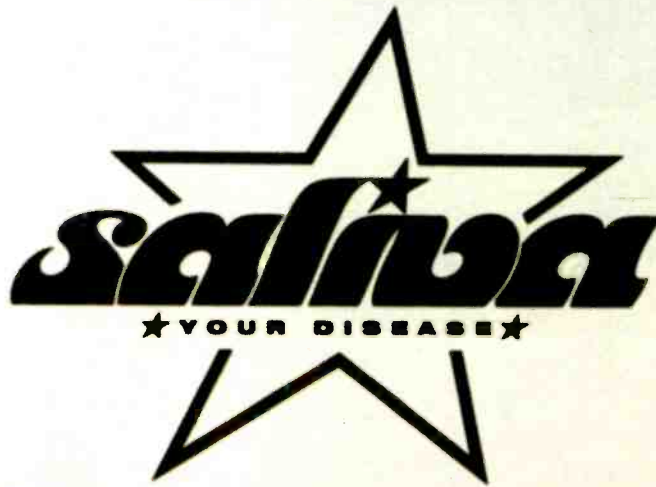
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# The Patriarch Continued from Page 40

We started that whole format as well. Active Rock came out of the "We can play that too" mind-set, and now they are trying to catch up and, in certain places, doing very well at it.

It all comes back to Rock stations that were not embracing any of the new product that came out. As a consequence, five or seven years later the Rock stations ignored the "new rock" stations until they had gotten to the point that they had built an audience of their own.

**R&R:** So the contemporary approach of the Alternative format was clearly sparked by Nirvana, who started moving the format more to the rock realm?

**MS:** For the most part, but Pearl Jam added a lot to it afterward. All of a sudden, there were core acts that you could start to build a station from. I saw that firsthand when the CHR in this town decided to play more Nirvana than we did. We couldn't believe it. What they saw was that people really liked the band, and they were going to build a station around them. They were probably playing a Nirvana song every 20 minutes.

**R&R:** There were a number of CHR/Pop stations doing that at the time.

**MS:** I don't know if it worked for everyone. It didn't work for the station here. That was the last thing that it did before it went out of business. It was so strange, because I got another lesson from that: One artist can never solely identify a station, because one artist can never live up to it. Ever. How could one artist do that? The CHR attempted to do that in that particular case.

**R&R:** That's a very good point. Even when an artist is as galvanizing as Nirvana, you should never peg the hopes of your entire station on them.

**MS:** The temptation to do that right now would be with a band like Limp Bizkit. There are lots of people who program Active Rockers who would like to do that. They would say, "Hey, we can play anything by this band." But I don't think so, because no band has that kind of songwriting. U2 is the only band that has come close to that kind of consistently good product over a long period of time. Nirvana certainly did it for a short period.

**R&R:** I don't want to make any assumptions about how things progressed after Nirvana hit and the format added rock elements. Is the station you program today

**"We did some research projects in the past, and they told us that we would never be able to play an artist like Faith No More next to, say, a Nirvana song. They said the two can't coexist, but they can. The thing that makes it work is the person on the radio, and you simply can't research that."**

*dramatically different from the one you programmed in 1991?*

**MS:** Absolutely. They are different, but it happened slowly. Like a lot of other stations, we found relevant product that was based in rock music, and the rest of the things fell by the wayside. Where it gets difficult is when you are confronted with the age-old problem of either staying with the audience and aging with them or sticking with a particular age group. We chose to stay in the age group, and this was the music that those people liked. Some of our artists ended up being very strong and things that people obviously wanted to hear.

**R&R:** Did you change your presentation at all? The style of your jocks? Production?

**MS:** Not significantly. It is not nearly as revolutionary as it used to be.

**R&R:** The reason I ask is that I think the impression people have of Alternative radio circa '88-'89 is that it was more like college radio, and that once Nirvana hit, the presentation changed dramatically for the better. Is that accurate?

**MS:** I think so, but only because those stations became successful, and when something is successful, good broadcasters want to be associated with it. At the same time, programmers have figured out how to

do it. It took me forever.

**R&R:** So the grass-roots success attracted the type of people who would build on it?

**MS:** Let me put it this way: One of the biggest changes is that owners no longer laugh at Alternative, because they know that it is a significant part of the market audience. What I am consistently amazed by is that it has gotten, in certain places, to be bigger than the Rock stations. How did that happen?

**R&R:** You and KNDD/Seattle PD Phil Manning are perhaps the only two Alternative programmers from the '80s who are still around. Why do you think that is the case? It is astounding to me how many people have stopped programming this format.

**MS:** You could attribute that to the success that the format has had, because there were a lot of people who got into it for the completely opposite reason. They were not interested in the thing becoming a huge success. They were interested in playing their stuff and saying, "Hey, let's fuck this up just for the hell of it." That was what they were in it for.

While these individuals made their contributions, did they want to do it all the time as it grew? I don't think so. I came into the Alternative format having already been in radio as a Rock jock. I had always enjoyed rock music, but I found that this stuff was more invigorating to me personally. In a way, U2 is why I do it. They were the one band that got me into it, because I thought their stuff should be played.

**R&R:** Since Day One your station has perennially been near the top 18-34. To what do you attribute your longevity and your ability to change with the times?

**MS:** There is that simple excitement of radio. I still enjoy the radio part of it, and this has always been a great canvas to paint on. It is not the only thing I am interested in, and that is becoming more apparent as time goes on. But learning how to do it and creating stuff in this market has been great fun. Of course, it has been a lot of trouble at the same time, but that's no different than a lot of people's careers.

I came into it interested in radio, and I will probably go out of it into other parts of radio. For a lot of other people who started out at Alternative stations, that was what they wanted to do forever. When the business things came along, they got to the point of "No, I'm not interested in this."

**R&R:** It sounds to me that, unlike a lot of your peers at the time, you were more excited about the changes that were occurring than depressed about them.

**MS:** Until a couple of years ago I didn't have the time to look back on it. What really brought it into focus for me was an Alternative radio fan who did his thesis on alternative music in Salt Lake City. It is about 120 pages long. He gave it to us last year about this time, when he finally finished it. He had worked on it for 10 years, and I had never seen the story laid out like that.

When I read it, I could not put it down. It was like watching a car crash. It was fascinating. I could see my whole life all the way through it. There were all these quotes like, "Well, I don't give a fuck about this." That was when I noticed that we never really had any time to stop and look back at it. We had kind of gone from one thing to another, trying to keep it on the radio. It is a story that I am really proud of, but at the same time I never thought of all the implications at the time. I just knew that it seemed to be a success every time, so why let it go?

**R&R:** I consider Jonathan Rosen's panel at the 1995 Gavin Convention, "Putting the Anarchy Back in Alternative," as the last hurrah of the format old guard. I guess what you are telling me is that while those guys were trying to reclaim their vision of the past, you were looking ahead.

**MS:** I guess so, but I didn't think of it that way at the time. All we were trying to do was keep the station going. Other guys might have been unhappy about some other format playing our music, but I learned a long time ago that there is nothing you can do about somebody else playing something. You just have to deal with it, and that is what I have concentrated on. That has to be the biggest challenge ever, because as it has gone along, it has affected how our station succeeds.

**R&R:** I recently reread an interview I did with you in 1995, and it struck me how realistic you were about things. You were saying things like, "Hey, this market has room for an older version of us, but we're not going to worry about it, because we can still be successful concentrating on 18-24." Less than a year later your prediction came true. Looking back, two things struck me most about your comments: One was that

Continued on Page 44

- 1981: SBK Records names Mike Mena Sr. Dir./New Music.
- 1981: Dennis Boerner named National Dir./Alternative Promotion at EastWest Records.
- 1981: Jeff Suhay named National Dir./Alternative Promotion at A&M.
- 1981: Michael Osborne named PD at WBRU/Providence.
- 1981: Paul Jacobs named GM at Jacobs Media.
- 1981: Relativity names Stu Bergen National Dir./Alternative Promotion.
- 1981: The FCC confirms that it is investigating KROQ/L.A. management in the Kevin & Bean murder hoax.
- 1981: WDRE/Long Island GM Abraham Goren promoted to VP.





# The Patriarch

Continued from Page 43

*you were acutely aware of what the market could handle in terms of music. The second was that you were realistic as to what your station's role could be within that.*

**MS:** That came directly from the station's experiences in the market when Nirvana was taking off. If you are out there with your eyes open, the listeners will tell you what is going on. In our new building there is a lot more interaction with people, and there is actually a window to the outside. There is a cyberbar and a retail location, and we are seeing people again. You have to have that, because you can get too isolated. Research, I have learned, has more capacity to fuck up your station than anything else.

**R&R:** *Let's talk about that a little bit. Circa 1991 there were maybe two or three stations that had research, and now everybody does. What's your viewpoint?*

**MS:** This goes back to my point that as the stations became more successful, bigger broadcasters wanted to be a part of it. And they were like, "We want research associated with this."

We moved a couple of years ago from traditional callout to "Internet callout," as you would call it. The problem is that you can get people to type any garbage into an e-mail. It does open up a huge sample size, but, as we have seen in this last election cycle, any sample size that is over about 1,000 people is screwed up anyway. In our database I have about 4,000 people we use, and they get annoyed if they don't all get the same test. I can't even send it to half of them!

As a result, over the past two or three years I have had to rely not just on phone calls and Internet things. I am also going back to what always worked in the past: being out there and trying to find out what is going on with some of these records. You can feel one when it comes along. If you are a competent jock on the radio and a competent person within the station, you can feel it.

We are not in the business of hits, but we are certainly in the business of the next big thing. That is about all we are after. I would never trust one research source alone again. We did some research projects in the past with a very established company that works with some great clients, and they told us at the time that we would never be able to play an artist like Faith No More next to, say, a Nirvana song. They said the two can't coexist, but they

can. The thing that makes it work is the person on the radio, and you simply can't research that.

In my case, I can say, "That is from the early days of X96," and call it "X96 Old School," because the listeners aren't dumb. They know this station has been around a long time. It is not where we are now, but we were a station at that time. We may not be completely proud of our past, but we do have one. There are parts of our past that we do think are relevant. Over the past year we went through the library title by title and found stuff that we could use. But the only way it comes together is through a disc jockey who can put it together with some credibility. Luckily, I have a staff that can do that.

**R&R:** *So you have lessened your reliance on research and refocused your reliance on the people?*

**MS:** Absolutely, because I am lucky enough to have them. In so many places there is a jock in the morning and a jock in the afternoon and board ops the rest of the day. There are a lot of people who don't have a way out of that situation. In my employment situation, that is a line in the sand that I will not allow anyone to cross, because I know what it takes to succeed. When I can't have that anymore, that is when I'm moving on to something else.

**R&R:** *Let's go back a little bit. You said that you are not in the business of hits. Could you clarify that?*

**MS:** We are in the business of the next thing. That is not to say that it is necessarily a hit. "Butterfly" from Crazy Town will become a "hit." I know that right now a lot of X96 listeners like it, but am I supposed to create it so that CHR can come and take it away from me? No.

**R&R:** *So your definition of hit is one of those huge songs that crosses to CHR?*

**MS:** What I am saying is that you can feel when a song is going that way, and you are not always able to back it up with any information.

**R&R:** *Let's talk about the texture of the format's music. You have a nice long-term perspective.*

**MS:** Beyond the obvious trends that everyone knows about, beat-based music has always been there. It has never been huge, but it has always been around. I don't think that any of those bands have ever been focused enough to put out a massive song. Take Underworld. They have a huge

following and could easily put something together. They had a pretty big song in this market, and I can see them putting something together that will probably come pretty close, but I don't know if it will ever be anything big. But that beat undercurrent is always there.

At the same time there is a louder, scary, devil-worship element, like Marilyn Manson and Nine Inch Nails, that has always been part of the format as well. That is getting weaker of late. At the same time, there is pop-rock like Blink-182 and Offspring.

**R&R:** *I've always considered pop-rock to be the core sound of this format.*

**"In so many places there is a jock in the morning and a jock in the afternoon and board ops the rest of the day. In my employment situation, that is a line in the sand that I will not allow anyone to cross, because I know what it takes to succeed."**

**MS:** I agree completely. And right now there really isn't any kind of trend either. There are people looking for one, and they are even saying, "Maybe ska is the next big thing." Well, it already was, and if The Mighty Mighty Bosstones haven't made it with what they have released, I am not sure it is going to happen at all.

**R&R:** *I actually think that 2001 will be another year like the year before swing hit, with a mélange of different styles. We are on the peak of hard rock heading down, so that is still going to dominate 2001, but we will see other musical styles poke their heads up.*

**MS:** It is great to see something like Coldplay doing what it is doing. We tried those types of records for a long time, and

they seem to be hitting better now. It has been described as people being tired of getting screamed at about things. We have always tried to keep the variety part of it, and it seems to work pretty well. I get that back from more listeners than ever.

**R&R:** *Is there anything that you've learned during your long history in the format that others who have not been in the format for so long may not know?*

**MS:** I don't think there are any secrets. The common trait shared among the successful stations is the fact that they keep a very close eye on what happens within the demographic they are trying to appeal to. After that, a lot of marketing things come together, and the station ends up being more successful.

I will say that I would love to be out there more often, seeing things and hearing things and making sure hour to hour that the station sounds good. Getting outside the station pays off too.

**R&R:** *You don't work for Clear Channel or Infinity, but you do work for a larger company than you have in the past. Has that been part of the learning experience for you? How are things different?*

**MS:** Acme Broadcasting was always struggling to pay its bills, and at the time it was competing against the larger groups. There were great things about stations like that, but there was a lack of the resources that the larger organizations benefited from. At the same time, today everyone isn't treated as well as they used to be. I will leave it at that. Large companies have what they think is important, and that doesn't always agree with what I think is important. The main area in which I disagree with them is about people. Your people are your key to success, as far as I'm concerned. It is a constant battle to keep them with you.

**R&R:** *I think a lot of the personnel decisions that have been made have been made solely due to cost-cutting. With companies looking at dollars and cents, people became reallocated from asset to expense.*

**MS:** There is nothing wrong with a business trying to maximize its resources, and that is a lot of what has gone on. When they have a talented person, they put him on in a couple of places, and that is not a bad idea. But ideas are one thing, and the way you execute them is something else. Some seem to be better at doing it than others.

**1981**

- Alex Cospoer named PD at KWOD/Sacramento.
- WHFS/Washington sued for false billing and "plugola."

**1982**

- Sherri Trahan named National Dir./Alternative Promotion at MCA.
- Michelle St. Clair named National Dir./Alternative Promotion at Morgan Creek.
- CIMX/Detroit names Michelle Denomme PD.
- Mark Snider named Dir./Alternative at EastWest Records.

**1983**

- WWCD/Columbus names Tom Teuber PD.

**1984**

- Rick Lambert named PD at KNDD/Seattle.
- KROQ/L.A. PD Andy Schuon named VP/Programming at MTV.

**1985**

**1986**

**1987**

**1988**

**1989**

**1990**

**1991**

**1992**

**1993**

**1994**

**1995**

**1996**

**1997**

**1998**

**1999**

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# A Snapshot From The Archives

**A convention panel review from 1995 gives a fascinating view of the format's attitudes**

**B**ack in early 1995 I began my trade editor career by launching *Alternative Radio Confidential*. It was a fortuitous time for such an endeavor, as the Alternative format was in the midst of massive expansion. It also gave me a unique view of the format as an objective observer. In going back over some of my old issues in preparation for my special I came across the following piece, which perfectly captures the spirit of the format traditionalists in the face of the encroaching mainstream. It is a story on then-KUKQ/Phoenix PD Jonathan Rosen's panel at the 1995 Gavin Convention, "Putting the Anarchy Back Into Alternative." It originally appeared in the February 20, 1995 issue of *Alternative Radio Confidential*.

## Putting Anarchy Back Into Alternative

It was appropriate that the Gavin organizers placed the first Alternative panel in a tiny room in the most remote part of the hotel. It was hot; it was crowded; the sound didn't work — it was anarchistic — the perfect location for Jonathan Rosen's "Putting the Anarchy Back Into Alternative Radio" panel.

Echoing thoughts he expressed in this magazine several weeks ago, Rosen bemoaned the bastardization of the Alternative format, a format that he saw as no longer an alternative to anything. The following are some of the more interesting comments:

**KURT ST. THOMAS**, WFNX/Boston: I think the format needs to split. Because, to tell you the truth, I don't really feel like we're in the same league as that station in Dallas [KDGE] that spins records 75 times a week. I don't want to be lumped in the same category. I don't even want to be lumped in the same category as WNNX (99X)/Atlanta or WKQX (Q101)/Chicago. OK, so we both play Green Day, but we don't spin records that much.

**SEAN ZIEBARTH**, KXRK (X96)/Salt Lake City: Our station is doing a promotion, and everyone is invited. X96 is going to bury the word "alternative." We're going to have a funeral; we're going to put it in a casket; we're going to have a hearse, drive it down to the cemetery and bury the damn thing. We don't even use the moniker "alternative"; we're X96, and that's it.

**ST. THOMAS**: Look at it this way: The mission for me is to play the most fucked-up records I can possibly find and get good ratings at the same time. Now when I go to WFNX events, it's all jock dudes with baseball caps and bilevel haircuts. I'm sorry, but they weren't a part of what we did before, and now they think it's cool to be alternative, so I want to shy away from that.

**"This whole session is rather depressing. I think there's so much exciting music out there right now. I think the record companies are signing great bands that are putting out great music. I find it really exciting."**

*Oedipus*

I just want to play artists who are credible. It totally bums me out when I hear Smashing Pumpkins. I go, "God, I used to love this band," and now it's completely ruined, because my 11-year-old next-door neighbor says, [in surf-dude voice] "Dude, Smashing Pumpkins are cool."

**ROSEN**: Most programmers have competition, whether it's an AOR, CHR or modern rock station. The problem is that it goes along with the music. Say Live becomes very popular. The reality is that three or four stations could be playing it. The Triple-A station could be playing it; the CHR could be playing it; the AOR could be playing it. Why the fuck would we want to sit there playing the same record?

**OEDIPUS**, WBCN/Boston: This whole session is rather depressing. I think there's so much exciting music out there right now. I think the record companies are signing great bands that are putting out great music. I find it really exciting.

**MAX TOLKOFF** [Mutant Promotions, former XTRA (91X)/San Diego and WFNX PD]: I always compare this format to AOR. To me, the death of AOR in the late '70s was when all the stations played fewer and fewer currents and started relying more and more on library, until finally it got to the point where most AORs were playing maybe two or three currents an hour. I still see this format as based mostly on currents, and I always thought that as long as you maintain the ratio of currents to library in the upper end, like 70%-80% currents an hour, you will never lose that edge.

I mean, look at KROQ/L.A. now. I think KROQ was resurrected. They went through a

bad time at the end of the '80s. When I think of what they were doing in '79, '80 and '81... They were spinning records about every two or 2 1/2 hours. The idea then was to take a song that they believed in and bang the shit out of it. I mean, a lot of it is Top 40 mechanics. This is the way the format started. Nobody was playing records in a relaxed rotation back then. As long as stations continue with that effort and not try to narrow it down and get more and more conservative, things will be fine.

**ROSEN**: I think the whole meeting today was just an acknowledgment that the format has changed.

## Acknowledgments

Needless to say it is impossible to put together a special of this size without a tremendous amount of help. It also involves quite a bit of time, which generally gets taken out of nights and weekends. Thankfully, I have an understanding family in my wonderful wife, Lea, and my almost too-patient daughter, Zoë.

Specials like this wouldn't exist without the generosity and support of our advertisers, and I am sincerely grateful to them for continuing to stand behind my efforts. Much of this support is due to our wonderful sales staff, so sincere thanks to Sky Daniels, Kristy Reeves, Dawn Garrett, Paul Colbert, Gary Nuell and Henry Mowry.

I could not have gotten this special together without the help and support of my assistant, Dayna Talley, who kept the department rolling while I had my head buried in old copies of R&R. It seems that every year Managing Editor Richard Lange does the impossible and keeps the flow of information and content going from my office to production — not an easy job, trust me. Thank you once again, Richard. On the editorial side, thanks are also due to Editor-in-Chief Ron Rodrigues and the other editors who had to make sense of my sometimes rambling prose. Thanks to Brida Connelly, Frank Correia, Adam Jacobson and Deborah Overman for making me look good.

The visually stunning look of this special is due primarily to the efforts of designer Carl Harmon, who seems to rise to every thematic challenge I throw at him. Guess I have to work harder next year. Tim Kummerow and the production department did a spectacular job of taking Carl's ideas and translating them into an attractive and practical layout. Thanks to Tim, Kent Thomas, Roger Zumwalt, Gary Van Der Steur, Andrew Chizov, Frank Lopez, Delia Rubio, Mike Garcia, Julie Lee, Butch Narido and Jeff Steiman.

The wonderful responses I got from both the label and radio community when I asked them to ponder the '90s indicated to me that I was touching a nerve, and I thank everyone who took the time to put their thoughts and emotions on paper, as well as everyone who took part in this special. I want to especially thank Mike Henry and Paragon Research, who once again used their resources to help me with content.

Finally, one of my favorite parts of this special resulted from an idea of our publisher, Erica Farber, who thought that profiling the history of one station would be a good idea. It was. So, a sincere thank you, Erica, for your ideas and your support, both of which I value highly.

1992



Kevin Weatherly named PD at KROQ/Los Angeles.

WKQX/Chicago flips from Hot AC to Alternative.

KJJO/Minneapolis flips from Alternative to Country.

Todd Bisson named National Dir./Alternative Promotion at Columbia.

KFMA/Phoenix signs on as an Alternative.

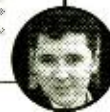
Geordie Gillespie named National Dir./Alternative & Dance Promotion at Chaos Records.

Howie Miura named Dir./Alternative Promotion & Marketing at Island.

Wendy Naylor named PD at KDGE/Dallas.

Katie Reed named National Dir./Metal & Alternative Promotion at Geffen.

Kevin Stapleford named VP/Programming for XTRA/San Diego and KNDD/Seattle.

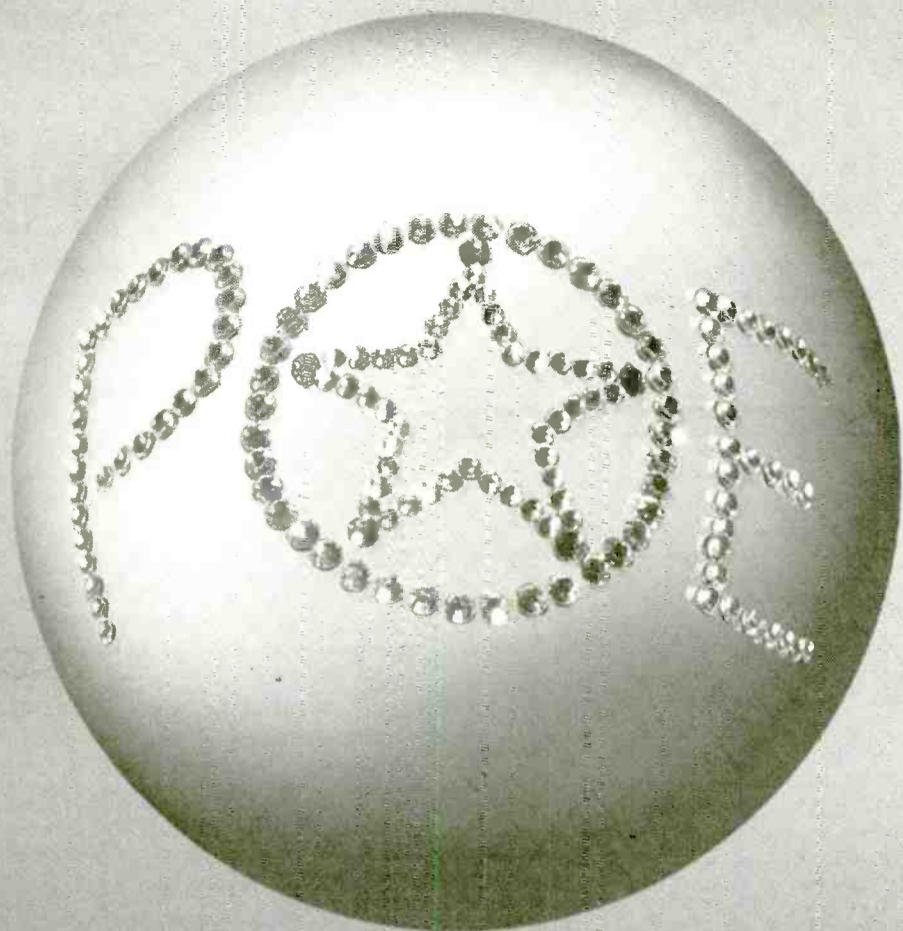




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*-Mark Hamilton*  
*94.7 NRK Portland*

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**from the new album**  
**haunted**

Airplay = Audience reaction:

**#1 phones - KNRK, KZON, WOCL, KWOD, WOXY**  
**Top 5 phones - KPNT, WRAX, WXZZ, KJEE**  
**CD101, WBRU, WDST, WMAD**  
**Top 10 phones - WBCN, KNDD, WGRD, WLIR**

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# Memories Of Nirvana And Yesteryear

Alternative programmers reminisce about Nirvana, grunge and the early '90s

**Rich Wall, PD**  
WEDG/Buffalo



Before The Edge came to Buffalo in 95, I spent quite a bit of time as a club DJ at the Pink Flamingo in Buffalo, spinning the latest new music: rock, funk, rap, country or anything that fit the groove I was riding (I didn't know how do the beat mix thing). The year *Nevermind* came out I remember the numerous inquiries as to what I was playing. Inquiries always made my night, because they meant I had caught someone's attention.

Then it switched to overall requests for Nirvana. The reaction was incredible — people jumping up and down in this bar with no dance floor (the whole bar was the floor, if you will). I was working it up from some funk groove and then — BAM! — "Smells Like Teen Spirit."

I added another club gig to my original one and convinced the owners to put up a stage in one of their rooms for live music with the promise that I would help build it. The day Kurt died, I was building a stage that would later hold Rancid and a whole host of other up-and-coming bands traveling through Buffalo in vans in search of future stardom from underground fame. As I was working, I was listening to CFNY, which bled into Buffalo out of Toronto. Alan Cross laid the news on me. I didn't want to believe it. At first they didn't know if it was him. When they did identify him, I didn't want to believe it was suicide.

In 1977 I didn't want to believe that pills, excess and stardom killed Elvis. This was my first experience of having one of my rock heroes die.

**Michael Mobley, MD**  
KQRX/Odessa-Midland, TX



Summer 1989: My GM at the CHR station where I did overnights called me in and asked what people where requesting — country, metal, pop? I had trouble coming up with the right words. "Um,

progressive, you know, uh, postmodern, college-type music like the B-52's, R.E.M. and Elvis Costello." I don't think I really got the point across, because we continued the New Kids On The Block assault on the senses.

Flash-forward to 1991: I'm going to Angelo State University full-time and working at a nightclub called the Finn. I thought I was on the cutting edge because I snagged any cool-looking tape Hastings put on sale. The Hoodoo Gurus, Havana 3A.M., Jesus Jones and the *Twin Peaks* soundtrack were all in my collection. And any friends who went to Dallas knew they had better bring back at least one tape of [KDGE] "The Edge" (I still have some of those too).

Two long-haired guys who came of age in the '70s partied at the Finn. One night, instead of Thin Lizzy or Rush, they requested Nirvana. (To their credit, around the same time these guys also turned me on to Pearl Jam's *Ten* and Soundgarden's *Badmotorfinger*). That same week my girlfriend at the time said I had to get *Nevermind* from this group called Nirvana.

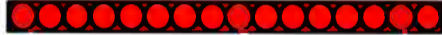
That weekend, in the midst of Nitzer Ebb, 808 State and Micro Chip League, I threw in "Smells Like Teen Spirit" and stood back in amazement as I looked out at the dance floor. The smooth, liquid movements of the crowd suddenly turned into a full-on mosh. The next week I was in the middle of that mayhem. The week after that the manager put up a sign: "Club is not responsible for injuries." It was amazing that it didn't matter what track was played. "In Bloom," "Lithium" and "Territorial Pissings" were as huge as "Teen Sprit."

There was an unbelievable club DJ there who spun the hip-hop and rhythmic stuff. The club manager had to beg him to play rock so people would get off the dance floor and buy drinks. This DJ asked if I'd leave the CD there for him. If I had any idea at the time what a revolution we were witnessing, it was probably because I watched this guy who hated rock somehow mix Nirvana on CD with his rhythmic music on 12-inch.

San Angelo, TX is not known as cutting-edge, but I remember these events all happened before Christmas

break that year, right after *Nevermind* was released. Not bad. I also had some satisfaction knowing that while I was spinning Nirvana in that nightclub, the station I had tried to explain "postmodern" music to two years earlier had Color Me Badd in heavy rotation.

**Andrew Boris, MD**  
WRRV/Newburgh, NY



I was working a shift at my college radio station while a friend of mine was opening up the mail. Since we were such rebels, we decided to throw some songs on. I remember playing "Smells Like Teen Spirit" on the air without even listening to it first. As the song played, we looked at each other and said, "This sucks." Then I went back to playing my Squeeze marathon. A week later I was telling everyone how great Nirvana was. I'm such a poseur.

**Dave Richards, PD**  
WKQX/Chicago



I guess I have a different perspective on the early '90s than most. In early '92 I moved to Seattle to program Classic Rock KZOK. I was a close-up observer, on the outside looking in.

The clubs and concert halls in Seattle were filled with what would now be the Alternative Rock Hall of Fame — Nirvana, Pearl Jam, Alice In Chains, Soundgarden, Candlebox. The future of the format was playing at Rck Cndy. You could go to the Pike Place market and see Artis The Spoonman playing for pocket change.

America's latest clothing trend was the standard all over the Emerald City. The movie *Singles* was out, and it was a true reflection of what was happening in the city. Radio was great. More than hearing the music, you could feel it coming from KISW, [KNDD] The End, KXRX and our AM sister station. KZOK-AM was a Z-Rock affiliate, and during the live local hours all of Seattle's well-known and little-known bands would stop by and say hi.

It was pretty amazing being in the city

at the time that history was being made. But the day everyone will remember the most was the day Kurt killed himself. It was chilling. Two days later the vigil was right down the street from the station. I drove by and was amazed. I couldn't help but think that this loss was this generation's John Lennon.

**Chris Scharf, PD**  
WSFM/Wilmington, NC



My first recollection of there being an Alternative format was in 1988, when I moved from upstate NY to Albany and heard WEQX. I wanted desperately to work there and did score a gig the following year. Before that time I was aware of and loved the music but had never heard a station playing it all. CHOM in Montreal was the station I grew up on. It had always been progressive, but not to the point of Alternative.

I ended up at 'EQX from late '89 through early '90. That's when I first heard Nine Inch Nails. "Head Like a Hole" sounded like the future of music. After a couple of years it turned out my ears were on the money (in that particular instance anyway), and I could not understand why the PD wouldn't play it. Sure it was heavy-duty music for what the station was doing, but it was so new and fresh-sounding.

As I remember it, the big push just before the Seattle thing was Brit techno-pop: Jesus Jones, EMF, The Wonderstuff. That was all pretty good, but it got completely buried by "Teen Spirit."

Alternative was so cool before '91, because nobody got it. It was you and your group of friends with the artsy tendencies who had their own thing. All your drinking buddies and friends on the football team could have their hair bands; we had our own thing going on, and it was just a bit hipper than thou.

So along comes Kurt Cobain, who strikes the right chord and sells the whole thing out — the last thing he wanted to do. I really think he died of guilt for selling out (not to mention heroin and the gunshot).

Continued on Page 50

1992

Alternative KJQN/Salt Lake City flips to CHR/Pop.

1993



Tod Elmore named Dir./Alternative Promotion at Atlantic Records.



Mike Halloran promoted to PD at XTRA/San Diego.



Jay Taylor named PD at KEDG/Las Vegas.

OCT



Joel Folger hired as in-house consultant at KDGE/Dallas.

NOV

1994

Jonathan Rosen returns to KUKQ/Phoenix as PD.

Steve Leeds named Sr. Dir./Alternative & Video Promotion at PLG.

FEB



Brian Philips named PD at WNNX/Atlanta.

MAR



# Train Drops Of Jupiter (Tell Me)

Tell me did you sail across the sun  
Did you make it to the moon  
to see the lights all faded  
And that heaven is overrated

#1  
TRIPLE A  
MONITOR

The follow-up to the multi-format smash Meet Virginia from their platinum debut album.



From the new album, in stores Tuesday, March 27

"Elton John (circa 1972) should have done this record. He didn't, Train has and now Train will have a Top 10 hit! Top 10 phones, Moves to a B. Our audience is eating 'Drops of Jupiter' up!" —Jack Daniel, PD, WEND, Charlotte

"Don't let your competition steal this band away from you." —Lenny Diana, WXDX, Pittsburgh

"The Train song has been top 5 phones since the day we put it on the radio, I love how it sounds on the station."  
—Buddy Rizer, DC101

Tell me did you

Written by Train  
Produced and mixed by Brianza D'Elia  
Direction: SRManagement

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# Memories Of Nirvana And Yesteryear

Continued from Page 48

It was new, and it was fresh. Sure it was more heavy-duty rock 'n' roll, and some alternative purists screamed bloody murder. The rest of us just enjoyed it. The music was 180 degrees from what alternative had been. Alternative was pretty much the continuation of true progressive radio, and Nirvana was a new progression.

World Party, Peter Murphy and Sinead O'Conner be damned (Sinead pretty much damned herself on *SNL*), everyone jumped on the bandwagon. Suddenly we had a "darling" format, the word "alternative" became an oxymoron, and David Geffen became a richer man.

The music has progressed even more in 10 years. As always, it's some good, some bad, some heavy, some mellow. It doesn't matter; it's just the good stuff we're looking for.

I just wish Kurt would have stuck around. If he was having trouble coming up with new tunes, Dave would have written some kick-ass stuff for the band. When's the Krist Novaselic record coming out?

## Jacent Jackson, PD KQXR/Boise, ID

I grew up Champaign, IL in the early '90s — the heart of the Midwest. When *Nevermind* was released, I was a senior in high school, so I guess it carries a lot of significance in my life. Kids at the time were desperate for music to piss off their parents. Pop radio in 1991 was as bland as it is today. It sounded phony then and still does. Folks like me only had Metallica, Anthrax and gangster rap to rebel with. Nirvana, The Red Hot Chili Peppers, Pearl Jam, the black album from Metallica — those CDs made an incredible impression on high schoolers and college kids at the time.

I was on the air the day the news broke that Kurt Cobain had died. That was a bizarre experience. A lot of the kids calling sounded like they had lost a father figure. I didn't get many calls over the air, because the phone system was out of whack. A lot of the calls I got were too heartbreaking to air anyway. I talked to a lot of kids with a lot of problems, and we played a lot of Nirvana.

What I remember liking about modern rock was that it was everything pop metal wasn't. There were no love songs, no power ballads, no songs about being rich and getting laid. I can't say that about the format anymore. Yesterday's Skid Row is today's Kid Rock. We all kind of forgot where we came from, and there's no doubt that kids today do not have the same tastes that I have. I guess the upside of having a president named Bush and a recession looming is that it may produce some meaningful music. That formula certainly worked before. I guess we'll have to give it a couple of years.

## Pat Ferrise, MD WHFS/Washington



I have a lot of memories around the *Nevermind* era. Here's kind of a funny one: *Nevermind* had come out, "Teen Spirit" was a hit, and the record was really selling. I hadn't

met Dave Grohl yet, but a friend of mine knew him well. We were talking about how cool it was that the record was selling, and this friend told me the exact amount of Dave's first royalty check. It was huge — well into six figures.

I was blown away by the number and relayed it to Bob Waugh, who was doing mornings at the time. Bob, like any morning person would, mentioned on the air what that figure was. Later that week I was at a Fugazi show with Dave Marsh, and we noticed Dave Grohl was in the crowd near us. We went over to say hi and introduce ourselves. As soon as we mentioned who we were and where we worked, Grohl flipped out. Turns out he'd gotten wind of us talking on the air about his royalty checks and wasn't too happy. He told us that 'HFS could suck his ass.

A funny footnote is that Grohl came back with The Foo Fighters for the HFS-tival, and during Johnny Riggs' interview with him, Riggs asked, "So I hear you want us to suck your ass?" and Dave said, "Yeah, suck my ass!" It was pretty funny.

## Bob Waugh, Asst. PD WHFS/Washington

In our old space in the Darth Vader building, Robert Benjamin's office was at the end of the hall. He shared a wall with some poor bastard who worked for an insurance company on the fifth floor. Thursdays were, and still are, local promotion person day at WHFS. It was a Thursday in 1991 when Ed Green from Geffen walked in with *Nevermind*. We slapped it on. Listened to it once. Then again. The third time Robert really blasted it. We listened to it at "11."

Insurance Man had had enough. Picture Michael Douglas in *Falling Down*. He started pounding on the wall with such force that it knocked a picture off Robert's wall. Even through countless music meetings in that office, that had never happened before. We cut him some slack and turned the stereo down, but from that day forward the litmus test was: If it pissed off Insurance Man, it was guaranteed to be a hit.

## John Rozz, PD WJBX/Ft. Myers

In the early '90s I was programming a "Lite Rock" station in Youngstown. I remember running out to buy the *Nevermind* cassette after seeing the video on MTV. I literally wore out the tape in my car until it broke. I knew that style of band was here to stay.

Obviously, it didn't take long for a specific format to address the new style of music we called "alternative." Most of the AORs around the country were playing the new Seattle grunge, but they were afraid to take a full leap in that direction until it was proven. I was in Miami, working at WSHE, when Alternative stations really began to pop up across the country, and there's been no looking back.

Today even the Alternative format is fragmented (pop, heavy, mainstream, classic). Still, we all owe a big thanks to bands like Nirvana, Pearl Jam, Soundgarden, Alice In Chains, Stone Temple Pilots and others for paving the way to mainstream acceptance and acknowledgment.

## Scott Perrin, APD/MD KFTE/Lafayette, LA

I grew up in Alexandria, LA, and there was no Alternative station there, so I had no idea that there was even such a thing. All we had was MTV and luck. I would go once a week to Tape World in the mall and buy something I thought would be cool. I found many bands that way — Rage Against The Machine, Tool, Frank Black, L7, STP and countless others.

When Nirvana released *Nevermind*, I didn't know who they were until MTV started playing "Smells Like Teen Spirit." I remember watching the video with my jaw on the floor, trying to figure out what the hell was going on. For a while I wasn't sure if I really "got it." Then, of course, the T-shirts started popping up at school, and I knew I couldn't ignore this band any longer. I felt like I was missing out on something big, so I went to Tape World, bought the tape and popped it in my tape deck to listen to on the way back home.

As soon as I got home, I threw away everything in my tape collection with the words Warrant, Winger, Ratt, Guns 'N Roses or White Lion on it. I loved music so much, and I still do. I really felt like I had been cheated up to that point. Nirvana changed the way I heard music. After listening to them, everything else sounded so fake.

That year, as seniors, we were given a survey to vote on our prom song. "Smells Like Teen Spirit" tied "End of the Road" by Boyz II Men. It was a huge controversy. Our principal didn't want the song to be "Smells." I was taking a bullshit music-appreciation class that year, and our teacher asked if someone would bring the album in so we could listen to it and discuss it. When he heard it, he looked at me like a deer in headlights. He asked me if he could keep it overnight and spend some time with it. I told him he could have it, and I gladly went and bought another tape.

There was such a stink about the whole thing that the principal decided to let "Smells" be our senior song but not the prom song. Graduation night, as we were accepting our diplomas, my music-appreciation teacher stood up onstage and took his blazer off to reveal a Nirvana T-shirt in protest! A 40-year-old black man wearing a Nirvana T-shirt. It was the coolest thing I had ever seen.

Continued on Page 53



Matt Pinfield named PD at WHTG/Asbury Park, NJ.

Jon Cohen named Dir./New Music Promotion & Marketing at EMI Records Group.

Jack Isquith named VP/Alternative Promotion at A&M Records.

Gary Spivack made National Dir./Alternative & Rock Promo at MCA.

WAQZ/Cincinnati flips from AOR to Alternative

Ken Anthony named OM at KPNT/St. Louis.

John Kohl named National Dir./Alternative Promotion & Marketing at Elektra Records.

Kurt St. Thomas promoted to PD at WFNX/Boston.

APR

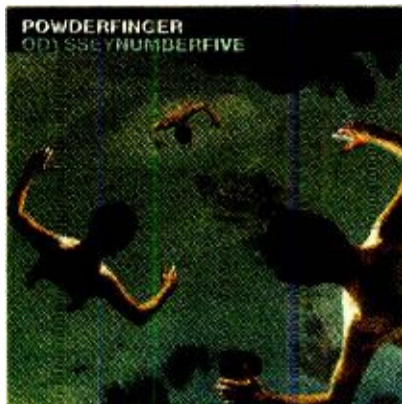
MAY

AUG

SEP



# Invest Wisely.



## POWDERFINGER

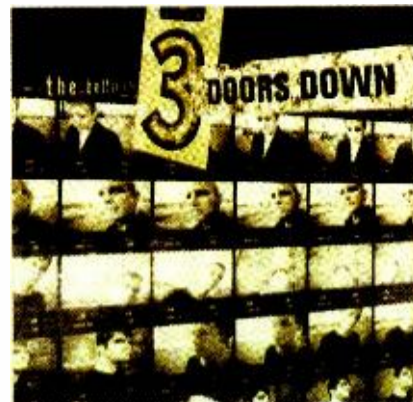
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#1 Rock & Alternative

**"Kryptonite"**

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**"Awake"**

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| 3/17 | Santa Anita -                |      |                  |
|      | KROQ St. Patrick's Day Event |      |                  |
| 3/19 | New York                     |      |                  |



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WRAX	WWVW	

#### Already On:

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WHFS	Q101	KXTE
KNDD	KEDJ	and many more!



# GREEN DAY

## "WAITING"

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KITS (25x)	KNDD (15x)	KWOD (28x)!	

#### New This Week:

99X	CIMX	KPNT	WXDX	KNRK	KEDJ	WAQZ
KCXX	WROX	WCYY	WJSE	WARQ	WXSR	WHRL
KZON	WWDX	WHTG	WLRS	WEND	WLIR	WRAX
KRZQ	KQRX	WIXO	WRRV	WKRL	WZPC	WWVW
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# Memories Of Nirvana And Yesteryear

Continued from Page 50

**Margot Smith, PD  
KXNA/Fayetteville, AR**

The first time I heard "Smells Like Teen Spirit" was on I-696 near Detroit. I was living in Grand Rapids, and my now ex-husband and I were on my way to my best friend's funeral. The man we were traveling to remember and eulogize was one of the most amazing people I've known before or since. I remember how wild and not like myself I felt that day and how this song seemed to capture all the misery and passion I was feeling at that moment. Kurt Cobain sounded like the wounded animal I felt like.

This is not a completely sad memory though. For that was the moment my life changed. I had been on the outs with commercial radio for many years, preferring my own "alternative" music to the canned patter and forced rotations of radio. I was three years out of college, and, to me, nothing could beat what I had done programming my college radio station with the likes of The Replacements, Hoodoo Gurus and The Darr ned. As I sped down I-696, listening to Nirvana for the first time, reeling with loss, it finally sunk in that I was hearing this on a commercial station. Maybe there was hope for the industry. And maybe I didn't have to sell cameras and research museum pieces the rest of my life. I could have a life in radio filled with the music and attitude that sang to me.

Ten years later people can say what they want about the future of Alternative, the state of Alternative, the idea that somehow Alternative isn't alternative anymore. Whenever I hear talk like that, I ignore it. Alternative will survive. At its very core, it was born of people like Kurt Cobain and me: wounded, passionate people who love music and need it to express their hardest emotions. There is always a place for that. Even now, whenever I play "Smells Like Teen Spirit" on the air, I crank it up as loud as it will go in the studio and smile at how much one song changed me.

**Chris Muckley, MD  
XTRA/San Diego**

I started college at Cal Poly, San Luis Obispo in September of 1991. The second day on campus I found KCPR (the college

station) and got involved. I remember the first time I walked into the control room, the DJ was cueing up "Smells Like Teen Spirit." The opening riff from that song inspired me to find out who sang it and to go down to the record store and buy the



CD. Within a month or two the song was all over commercial radio.

The biggest transition I had ever had in my life was that move away from home to school. When I look back on it now, it's funny to me that that huge change in my life corresponded with a complete change in pop culture. *Nevermind* changed everything. It reinvented the face of alternative lifestyle and brought it into the mainstream.

**Jayn, Asst. PD  
KNRK/Portland, OR**

The first memory that comes to mind when I think of Nirvana from a radio perspective is also from a fan perspective: "Smells Like Teen Spirit" was released just before I started working at KRZQ in Reno, NV. I was driving down the main street in Reno and was listening to KRZQ, and that song came on. I had never heard it before then. About a minute into it I thought, "I have to own this *right now*."

I crossed two lanes of traffic to pull into a Warehouse music store. I walked to the clerk and said, "I just heard a song on the radio...." and before I could finish my sentence, he said, "It's called 'Smells Like Teen Spirit' by some band named Nirvana. The album's not out yet, and we're already sold out of cassette singles. Check back soon."

I'll always remember stopping to buy it — something I never did so quickly and never from Warehouse — and the guy already knowing what I wanted. That's the last happy memory I have of Nirvana, fandom and radio.

**Bobby Smith, MD  
WOCL/Orlando**

I was in school when a friend of mine first played me "Smells Like Teen Spirit." About two hours later I had spent my life savings of \$13.00 at the music store on *Nevermind*. My favorite thing about that

CD is that I could play it today for some 16-year-old kid and tell him it was a new band out of Seattle and he'd believe me — it's timeless.

**Tom Posz, PD  
WEDJ/Indianapolis**

I never thought of remembering where I was when I first heard "Smells Like Teen Spirit." Being a relatively young person, it was a moment in life where I was just becoming an adult, all of 21 years old and amazed at what Nirvana put out there and the impact that it had on the masses. My friends and I would watch MTV, and when the video came on, we would be wowed by the whole thing. The day Kurt took his own life was a definitive moment in this generation's life and ranks up there with the biggest news of the decade.

The impact this one band had on Alternative is unbelievable. Behind the strength of a sound that was their own, Nirvana single-handedly started the whole Alternative world. Through all the changes in this format, it will always be a format that was started by a garage band with a grunge sound and an attitude that made people stand up and take notice. The teen angst, the vivid lyrics, the story behind the music — it was a defining moment in music history.

**Brian Krysz, PD  
WZPC/Nashville**

I think Nirvana is the single most overrated band in the history of music. In my opinion, The Foo Fighters, song for song, are a better band. I was at 'SHE in Miami at the time, and we were the leaders of a three-Rock-station race. We were much more aggressive from a new-music standpoint than WGTR and WZTA. Pearl Jam's "Even Flow" was the song from that genre that I remember having the most impact at the time. Harvey Leeds was selling his soul for adds on the band. There was no Alternative station in the market at the time. Great White and Guns 'N Roses were just about over, and Faith No More's "Epic" and Manitoba's Wild Kingdom's "The Party Starts Now" were probably our biggest requests of the year.

Sorry I can't be more emotional about this. I do remember an overwhelming outcry of sadness from the demographic lower end over his death though. By the way, Marilyn Manson was playing five nights a week locally at the time. The first band of the second wave of modern groups to get my attention were Nine Inch Nails, who were regularly selling out large venues in Orlando in '89.

Ironically, Nirvana is on the air while I am writing this.

**Adam Fendrich, PD  
WLRS/Louisville**

I was on air at KGON in Portland, and many of you remember the utter crap that was on the air at AOR at that time. It was painful for me to have begun working college Alternative radio and have so little of it cross over to AOR in the '80s and '90s. *The Rocket* used to write about Nirvana and Pearl Jam all the time, and it was clear that something really big was brewing. To the station's credit, KGON did air Nirvana after the release of *Nevermind*. There were these punk rockers who lived across the hall from me, and I used to go over and have a beer with them while we cranked *Nevermind*.

It was a sea change. Nirvana captured the aggression of a Sub-Pop garage band and pumped it into this shiny, melodic mold. Needless to say, the live show was explosive. Krist Novoselic and his wife ended up living across the street from my sister in Green Lake. Every once in a while she'd see them frantically loading up his old VW with instruments and amps, and she'd follow him downtown to a secret club gig.

My good friend Scott Alexander was doing mornings at KNDD at the time, and he took that eventual call from the contractor the morning they found Kurt's body. I'll never forget that he decided not to go live with the story out of respect for the family. It was a very painful exclamation point to the end of a magical time for Northwest rock. Two things suddenly came into focus: 1. There would be no self-indulgent Kurt Cobain poetry-noise solo career; 2. There was no irony in the Nirvana song title "I Hate Myself and I Want to Die."

Continued on Page 54

**1993**

- KXRK/Salt Lake City names Mike Summer VP/Operations & Programming.
- Dan Zako promoted to WDRE/Long Island, NY VP/GM.
- Mark Neiter named VP/Alternative Promotion at American Recordings.
- Lorraine Carruso named National Dir./Alternative Promotion at A&M.

**1994**

- Doug Ingold named National Dir./Alternative Promotion at Relativity Records.
- Murray Brookshaw named PD at CIMX/Detroit.
- Matthew Harris named PD at WAQZ/Cincinnati.
- Jim McGuinn named PD at KPNT/St. Louis.





# Memories Of Nirvana And Yesteryear

Continued from Page 53

**Mark Hamilton, PD**  
KNRK/Portland



My memories of the grunge era take me back to the glory days of [KITS] Live 105 — and very fond memories they are. It was thrilling to be a part of the most exciting radio station in America. I'll never forget Steve Masters raving about this band Nirvana who he swore were going to be "huge, dude!" We started playing "Smells," and the response was pretty wild.

However, I can tell you that the rest of the grunge icons (Pearl Jam, Soundgarden, Alice In Chains) were hated by the airstaff: "This isn't alternative." Funny when you look back, it was all just straight-ahead rock to our ears. Believe me, there were many heated debates.

**Keri Valmassei, PD**  
WOXY/Cincinnati



The early '90s were the salad days of Alternative radio. It was a new, cool format with an edge and passion. This perfect world could only exist for so long. Once Wall Street realized there was money to be had, Alternative was forced into the mainstream. Not only are those two words in the same sentence an oxymoron, they're also an impossibility.

Are most of the stations at the current format alternative? An alternative to what? Good music not bankrolled by major budgets? Possibly. The early '90s were when I formally entered into the biz. It was exciting, risky and a ball-buster, but with a reason. My social circle, then as now, were music lovers. Then they listened to the radio. Now they don't.

Nirvana will never happen again — neither the band nor the state of being. For the second coming of a format-altering band like Nirvana to be a possibility, it would require radio programmers to take a chance on something new, something unproven (no chart position, no callout), something that you just felt was right in your gut. I still believe bands like that are out there and that they could change the world, but they'll never be exposed to the masses through corporate radio.

Nirvana wasn't all that. Listen to a Melvins record. Listen to old-school Meat Puppets (*Too High to Die* doesn't count). Check out some Bad Brains. Nirvana just

had David Geffen in their pockets. I'm not saying these three guys weren't talented — they were, but so were many other bands of the time. Add the instant fame that death brings, and pow! You've got an undeserving "hero." If he were still alive today, would Kurt Cobain be so amazing? Or would he have fallen into the "middle of the road, occasionally pops up in the news, unshrined" status like Eddie Vedder and Michael Stipe? Would he have created anything more than the name of deodorant geared to adolescents?

**Ellen Flaherty, PD**  
KTEG/Albuquerque



I recently went through some old cassettes of an alternative show I used to do back in '89. Hearing the range of styles — from Throbbing Gristle, Throwing Muses and Big Black to R.E.M. (circa "Chronic Town"), The Replacements and The Beat Farmers — it became so obvious that these bands broke ground for what is typical radio fodder today. Take a listen to "Kryptonite," then go back to "Riverside" from The Beat Farmers, and you'll get what I mean.

It's also somewhat sad to know that what my friends and I considered our little boutique format back then is now a mainstream format. And that this mainstream format is so huge, there's no way to know every band in every niche of it. Crazy. At least we're making money playing the kind of music we love.

**Dave Spain, Asst. PD/MD**  
WXNR/Greenville, NC



I remember the day after Kurt killed himself. I was doing middays at WRXQ in Memphis. The phones were out of control, and that is an understatement. I had no clue at the time how this man had influenced, enhanced and quite possibly changed so many people's lives in a relatively short period of time as I listened to the tearful sobs of many callers. I write this on what would have been his 34th birthday, and to this day, at every radio station I've ever worked at, the calls come today just like the day after he killed himself.

After sharing the pain that these listeners obviously feel, I've been more than intrigued by the way Cobain formed a generation, the first generation that truly embraced what was, at the time, a new and unfamiliar format for radio. His death opened many eyes to what the Alternative

format was, but also, more importantly, to what it could become. It showed programmers, consultants, ownership groups and general managers that there was and is a generation of kids who will always embrace their "new thing."

Kurt Cobain was a high priest to millions. He was their new thing. It goes without saying that he gave courage and inspiration to many of the bands that we play at the format today. He made it acceptable not to be happy all the time and gave people the courage to look at themselves and decide for themselves what and who they are. He did this without knowing. That is why it is so beautiful: It was not a formula, not a template. It was a guy who rocked his ass off and just happened to become tremendously successful. The voice of a generation.

Because of Nirvana, there are many people who will never be the same. Alternative radio, constantly changing, constantly evolving, is a format that will never be the same either.

**Kevin Mays, MD**  
WFNX/Boston



April 8, 1994, I woke up bright and early and switched on MTV. It was showing a Nirvana special. I was not surprised by this, because they didn't really play many videos back then either. Then, across the bottom of the screen scrolled "Kurt Cobain from Nirvana dead of an apparent suicide." I couldn't believe what I was reading. I picked up the phone and called the station (WVGO/Richmond) to make sure we had the news on the air. What a numb feeling.

That night I had tickets to see Pearl Jam at the Patriot Center in DC, and I wasn't sure whether the show would go on or not due to the circumstances of the day. I called the venue and got the message that the show would go on as scheduled. During the hour and a half drive up my friend and I talked about Nirvana, Kurt's suicide, their music, shows we'd seen and whether or not Pearl Jam would actually play or not.

We showed up and took our seats. Pearl Jam took the stage, played "Release" and then Eddie said, "If we can't play for very long tonight, you'll understand, right?" But they did the exact opposite. They played for two hours, ripping through an intense set. "Go," "Even Flow," "Black" — they even played

"American Pie." It really was an emotional roller coaster ride, with people crying one second and screaming for joy the next. It was like we were using each other to deal with this loss. We had Pearl Jam and the music. They had us, the audience.

Between songs Eddie talked about fame and how you can get caught up in things and feel trapped. They did the encore rite of passage, coming out twice, and then the lights came up, and people began to exit. End of show. I was talking to the group of people next to me about the show, when, with half the auditorium empty, the band burst back out onstage and played "Rockin' in the Free World." I was blown away. I had never seen that happen before, and I haven't seen it since. Eddie put it best that night when he mumbled, "I don't think any of us would be here if it weren't for Kurt Cobain."

**Brian Schock, PD**  
XTRA/San Diego



I was working at KNAC/Long Beach, CA as MD alongside Gregg Steele at the time of the Nirvana release. Gregg had spent some time around the Pearl Jam project and was raving about the band. I had spent quite a bit of time around the Nirvana single ("Teen Spirit") and was raving about the song. This was a pivotal time in the world of Rock, as well as Alternative. Iron Maiden and Judas Priest were still in style but starting to wear thin. How did this new sound fit KNAC?

If you remember, Epic released Pearl Jam's "Alive" single at the same time that Geffen released "Smells Like Teen Spirit." I was gung-ho on the Nirvana track, and Gregg was very hot on the Pearl Jam. We decided to add one of the two records but were at an impasse as to which one to go with. I thought that "Smells" was a one-listen record and would catch on quicker. Gregg was very passionate about the long-term prospects of the PJ project. Let it be noted that we each liked the other person's track, but we definitely had our favorites.

At that time we had a mini basketball hoop in the office, so we decided to play "horse" for the add. I really don't remember who won; I just remember thinking how funny and bizarre the circumstances were.

As it turns out, Gregg and I were brilliant: We added them both!

1994



Nan Fisher named National Dir./Alternative Promotion at Capricorn Records.

Bob Divney named National Dir./Alternative Promotion at Zoo Entertainment.

KOME/San Jose flips from Rock to Alternative.

Steve Leeds named VP/Alternative & Video Promotion at PLG.

MAR

Kurt Cobain commits suicide.

Alexa Tobin named PD at WEQX/Albany

APR

"Rev 105" trimulcast signs on in Minneapolis

MAY

Dawn Hood named Sr. Dir./Alternative Promotion at Virgin

JUN

KITS/San Francisco promotes Richard Sands to VP/Programming.





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TEN YEARS OF **NIRVANA**

# From Albums To Songs

## The top alternative music of the past 10 years

Ever wanted to see just how the music of the format has progressed over the 10 years since Nirvana made their breakthrough? Well, now you can, as I've compiled the year-end charts for each of the past 10 years for you. As you glance through the songs, you can see the Lilith influence of Sarah McLachlan, Alanis Morissette and Tracy Bonham in 1995-96, the pure pop that ruled in 1997 and the re-emergence of harder rock in 1999. In essence, you can see the musical evolution of the format.

One of the things that struck me in looking over the following is that this format didn't even become singles-based until 1994. That alone should tell you how far Alternative has evolved. It's also interesting to watch how the format quickly became more and more current-driven, with new and upcoming bands filling the year-end ranks in ever-increasing numbers. With a few notable exceptions (The Red Hot Chili Peppers, U2, Metallica), by the time 2000 rolled around, there were no year-end chart-topping songs by artists or bands formed before 1991.

So, for your investigatory pleasure, here are the top songs from 1991 to today.

### The Top 50 Albums of

**1991**

1. **R.E.M.** Out Of Time
2. **EMF** Schubert Dip
3. **JESUS JONES** Doubt
4. **BIG AUDIO DYNAMITE II** The Globe
5. **ELECTRONIC** Electronic
6. **SHOXSIE & THE BANSHEES** Superstition
7. **CROWDED HOUSE** Woodface
8. **PSYCHEDELIC FURS** World Outside
9. **LA'S** La's
10. **ROBYN HITCHCOCK & THE EGYPTIANS** Perspex Island
11. **SISTERS OF MERCY** Vision Thing
12. **HAPPY MONDAYS** Pills 'N' Thrills & Bellyaches
13. **SIMPLE MINDS** Real Life
14. **MATERIAL ISSUE** International Pop Overthrow
15. **STING** The Soul Cages
16. **RED HOT CHILI PEPPERS** Blood Sugar Sex Magik
17. **MORRISSEY** Kill Uncle
18. **ERASURE** Chorus
19. **REPLACEMENTS** All Shook Down
20. **DIVINYLS** Divinyls
21. **BILLY BRAGG** Don't Try This At Home
22. **DANIEL ASH** Coming Down
23. **CHARLATANS U.K.** Some Friendly
24. **VIOLENT FEMMES** Why Do Birds Sing?
25. **ELVIS COSTELLO** Mighty Like A Rose
26. **CANDY SKINS** Space 'm In
27. **SQUEEZE** Play
28. **JOE JACKSON** Laughter & Lust
29. **HOODOO GURUS** Kinky
30. **NIRVANA** Nevermind
31. **FARM** Spartacus
32. **HAVANA 3 A.M.** Havana 3 A.M.
33. **FISHBONE** The Reality Of My Surroundings
34. **KITCHENS OF DISTINCTION** Strange Free World
35. **LLOYD COLE** Don't Get Weird On Me, Babe
36. **VOICE OF THE BEEHIVE** Honey Lingers
37. **SMITHEREENS** Blow Up
38. **U2** Achtung Baby
39. **NED'S ATOMIC DUSTBIN** Godfodder
40. **TRASH CAN SINATRAS** Cake
41. **KIRSTY MACCOLL** Electric Landlady
42. **SCHOOL OF FISH** School Of Fish
43. **BLUR** Leisure
44. **TIN MACHINE** Tin Machine II
45. **INXS** X
46. **WONDER STUFF** Never Loved Elvis
47. **SEAL** Seal
48. **PRIMAL SCREAM** Screamadelica
49. **LUSH** Gala
50. **JULIAN COPE** Peggy Suicide



R.E.M.



EMF



Jesus Jones

### The Top 50 Albums of

**1992**

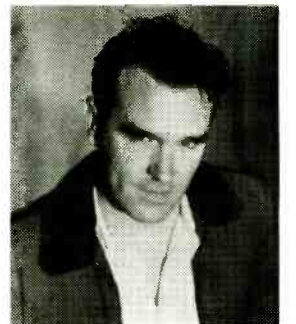
1. **U2** Achtung Baby
2. **CURE** Wish
3. **MORRISSEY** Your Arsenal
4. **INXS** Welcome To Wherever You Are
5. **B-52'S** Good Stuff
6. **SOCIAL DISTORTION** Somewhere Between Heaven And Hell
7. **CHARLATANS U.K.** Between 10th And 11th
8. **CRACKER** Cracker
9. **NIRVANA** Nevermind
10. **SOUP DRAGONS** Hotwired
11. **SUGARCUBES** Stick Around For Joy
12. **TEENAGE FANCLUB** Bandwagonesque
13. **RED HOT CHILI PEPPERS** Blood Sugar Sex Magik
14. **CONCRETE BLONDE** Walking In London
15. **XTC** Nonsuch
16. **PETER GABRIEL** Us
17. **R.E.M.** Automatic For The People
18. **JESUS & MARY CHAIN** Honey's Dead
19. **FAITH NO MORE** Angel Dust
20. **IAN MCCULLOCH** Mysterio
21. **MATTHEW SWEET** Girlfriend
22. **SUZANNE VEGA** 99.9 Degrees F
23. **SUGAR** Copper Blue
24. **VARIOUS ARTISTS** Singles OST
25. **PETER MURPHY** Holy Smoke
26. **MICHAEL PENN** Free-For-All
27. **LIGHTNING SEEDS** Sense
28. **JAMES** Seven
29. **10,000 MANIACS** Our Time In Eden
30. **ANNIE LENNOX** Diva
31. **SARAH MCLACHLAN** Solace
32. **MATERIAL ISSUE** Destination Universe
33. **PEARL JAM** Ten
34. **RAMONES** Mondo Bizarro
35. **LEMONHEADS** It's A Shame About Ray
36. **DRAMARAMA** Vinyl
37. **CHURCH** Priest=Aura
38. **SONIC YOUTH** Dirty
39. **LOU REED** Magic And Loss
40. **SOUL ASYLUM** Grave Dancers Union
41. **DAVID BYRNE** Uh-Oh
42. **VARIOUS ARTISTS** Until The End Of The World OST
43. **VARIOUS ARTISTS** Cool World OST
44. **THIS PICTURE** Violent Impression
45. **CATHERINE WHEEL** Ferment
46. **ENYA** Shepherd Moons
47. **OCEAN BLUE** Cerulean
48. **SCREAMING TREES** Sweet Oblivion
49. **LIVE** Mental Jewelry
50. **SUNDAYS** Blind



U2



The Cure



Morrissey

Continued on Page 58

1994



WDRE/Long Island, NY PD Tom Calderone exits to consult for Jacobs Media.



Bill Carroll named National Dir./ Alternative Promotion for London Records.

KZFX/Houston flips to Alternative as KRQT.

Chris Ruh named OM at KEDG/Las Vegas.



Ted Taylor named PD at KPOI/Honolulu.

SEP

Russ Mottla named OM/PD at WDRE/Long Island, NY.

WYSR/Hartford flips to Alternative as WMRQ.

Lisa Worden named National Dir./ Alternative Promotion at RCA Records.

OCT



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KXNA	WXSR	WSFM	



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TEN YEARS OF NIRVANA

# From Albums To Songs

Continued from Page 56

## The Top 50 Albums of

# 1993



Depeche Mode

1. **DEPECHE MODE** Songs Of Faith And Devotion
2. **U2** Zooropa
3. **NEW ORDER** Republic
4. **MIDNIGHT OIL** Earth And Sun And Moon
5. **BELLY** Star
6. **CRANBERRIES** Everybody Else Is Doing It, So Why Can't We?
7. **TEARS FOR FEARS** Elemental
8. **PORNO FOR PYROS** Porno For Pyros
9. **R.E.M.** Automatic For The People
10. **STING** Ten Summoner's Tales
11. **LENNY KRAVITZ** Are You Gonna Go My Way
12. **THE THE** Dusk
13. **SMASHING PUMPKINS** Siamese Dream
14. **SOUL ASYLUM** Grave Dancers Union
15. **JESUS JONES** Perverse
16. **BLIND MELON** Blind Melon
17. **10,000 MANIACS** Our Time In Eden
18. **WORLD PARTY** Bang!
19. **DURAN DURAN** Duran Duran
20. **RADIOHEAD** Pablo Honey
21. **STEREO MC'S** Connected
22. **LIVING COLOUR** Stain
23. **NIRVANA** In Utero
24. **PETER GABRIEL** Us
25. **VARIOUS ARTISTS** Coneheads OST
26. **POSIES** Frosting On The Beater
27. **CRACKER** Kerosene Hat
28. **PAUL WESTERBERG** 14 Songs
29. **JULIANA HATFIELD THREE** Become What You Are
30. **MATTHEW SWEET** Altered Beast
31. **PEARL JAM** Vs.
32. **NED'S ATOMIC DUSTBIN** Are You Normal?
33. **BREEDERS** Last Splash
34. **DADA** Puzzle
35. **BJORK** Debut
36. **FRANK BLACK** Frank Black
37. **STONE TEMPLE PILOTS** Core
38. **INXS** Welcome To Wherever You Are
39. **KATE BUSH** The Red Shoes
40. **DINOSAUR JR.** Where You Been
41. **GIN BLOSSOMS** New Miserable Experience
42. **SUNDAYS** Blind
43. **LEMONHEADS** Come On Feel The Lemonheads
44. **VARIOUS ARTISTS** Sweet Relief: A Benefit For Victoria Williams
45. **URGE OVERKILL** Saturation
46. **OCEAN BLUE** Beneath The Rhythm And Sound
47. **DAVID BOWIE** Black Tie White Noise
48. **808 STATE** Gorgeous
49. **SCHOOL OF FISH** Human Cannonball
50. **INSPIRAL CARPETS** Revenge Of The Goldfish



Midnight Oil



Belly

## The Top 50 Songs of

# 1994



Live

1. **LIVE** Selling The Drama
2. **PEARL JAM** Daughter
3. **MORRISSEY** The More You Ignore Me...
4. **TOAD THE WET SPROCKET** Fall Down
5. **GREEN DAY** Basket Case
6. **CRASH TEST DUMMIES** Mmm Mmm Mmm Mmm
7. **SOUNDGARDEN** Black Hole Sun
8. **GREEN DAY** Longview
9. **R.E.M.** What's The Frequency, Kenneth?
10. **CRANBERRIES** Zombie
11. **COUNTING CROWS** Einstein On The Beach
12. **ALICE IN CHAINS** No Excuses
13. **COUNTING CROWS** Mr. Jones
14. **SEAL** Prayer For The Dying
15. **OFFSPRING** Come Out And Play
16. **STONE TEMPLE PILOTS** Interstate Love Song
17. **OFFSPRING** Self Esteem
18. **SMASHING PUMPKINS** Disarm
19. **BECK** Loser
20. **SHERYL CROW** All I Wanna Do
21. **STONE TEMPLE PILOTS** Vasoline
22. **LIVE** I Alone
23. **NINE INCH NAILS** Closer
24. **COLLECTIVE SOUL** Shine
25. **DINOSAUR JR.** Feel The Pain
26. **COUNTING CROWS** Round Here
27. **WEEZER** Undone
28. **PRETENDERS** Night In My Veins
29. **LOVE SPIT LOVE** Am I Wrong
30. **TORI AMOS** God
31. **JESUS & MARY CHAIN** Sometimes Always
32. **SARAH MCLACHLAN** Possession
33. **BLUR** Girls & Boys
34. **STONE TEMPLE PILOTS** Big Empty
35. **MAZZY STAR** Fade Into You
36. **VERUCA SALT** Seether
37. **CANDLEBOX** Far Behind
38. **TOAD THE WET SPROCKET** Something's Always Wrong
39. **ENIGMA** Return To Innocence
40. **LIZ PHAIR** Supernova
41. **NIRVANA** All Apologies
42. **LISA LOEB** Stay
43. **JAMES** Sometimes
44. **CROWDED HOUSE** Distant Sun
45. **FRANK BLACK** Headache
46. **GIN BLOSSOMS** Until I Fall Away
47. **NIRVANA** About A Girl
48. **CRACKER** Get Off This
49. **SHERYL CROW** Leaving Las Vegas
50. **ERASURE** Always



Pearl Jam



Toad The Wet Sprocket

Continued on Page 60

1994

● Don Parker named PD at KRQT/Houston.



● Phil Manning named PD at WENZ/Cleveland.

● Michael Ildis named National Dir./Alternative Promotion at Mercury Records.

● Dave Tellman named PD at WOXY/Cincinnati.

● Riverside/San Bernardino Urban Oldies KABE flips to Alternative as KCXX.

DEC



● Jon Leshay named VP/Special Projects at Columbia.

● CHR/Pop WXSR/Tallahassee, FL flips to Alternative.

● CHR/Pop KISF/Kansas City flips to Alternative.

1995

JAN



# MONSTER MAGNET

HEADS EXPLODE



FROM THE ALBUM

**GOD SAYS NO**

**ALTERNATIVE  
ADDS 3/20**

**On 96 Total  
Rock Stations!**

**Active Rock Monitor 29\*-25\***

**7 NEW ROCK ADDS THIS WEEK, INCLUDING:**

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**EARLY ALTERNATIVE ADDS AT:**

**Q101 KPNT  
KXTE WEDG  
WDYL KMBY**

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# From Albums To Songs

Continued from Page 58

## The Top 50 Songs of

# 1995



**Silverchair**

1. **SILVERCHAIR** Tomorrow
2. **GOO GOO DOLLS** Name
3. **BETTER THAN EZRA** Good
4. **BUSH** Comedown
5. **ALANIS MORISSETTE** You Oughta Know
6. **PRESIDENTS OF THE UNITED STATES OF AMERICA** Lump
7. **LIVE** Lightning Crashes
8. **COLLECTIVE SOUL** December
9. **LIVE** All Over You
10. **SPONGE** Molly
11. **ELASTICA** Connection
12. **BETTER THAN EZRA** In The Blood
13. **TOADIES** Possum Kingdom
14. **ALANIS MORISSETTE** Hand In My Pocket
15. **MATTHEW SWEET** Sick Of Myself
16. **BUSH** Little Things
17. **WEEZER** Say It Ain't So
18. **OASIS** Live Forever
19. **U2** Hold Me, Thrill Me, Kiss Me, Kill Me
20. **NATALIE MERCHANT** Carnival
21. **RED HOT CHILI PEPPERS** My Friends
22. **SPONGE** Plowed
23. **FOO FIGHTERS** This Is A Call
24. **BLUES TRAVELER** Run-Around
25. **BUSH** Everything Zen
26. **EDWYN COLLINS** A Girl Like You
27. **GREEN DAY** When I Come Around
28. **TRIPPING DAISY** I Got A Girl
29. **DAVE MATTHEWS BAND** What Would You Say
30. **SOUL ASYLUM** Misery
31. **GIN BLOSSOMS** Til I Hear It From You
32. **FILTER** Hey Man, Nice Shot
33. **PEARL JAM** Better Man
34. **WHITE ZOMBIE** More Human Than Human
35. **STONE ROSES** Love Spreads
36. **GREEN DAY** J.A.R.
37. **GREEN DAY** Geek Stink Breath
38. **GREEN DAY** She
39. **HUM** Stars
40. **FOO FIGHTERS** I'll Stick Around
41. **PEARL JAM** Corduroy
42. **DAVE MATTHEWS BAND** Ants Marching
43. **RANCID** Time Bomb
44. **LETTERS TO CLEO** Here & Now
45. **NINE INCH NAILS** Hurt
46. **HEATHER NOVA** Walk This World
47. **SMASHING PUMPKINS** Bullet With Butterfly Wings
48. **PJ HARVEY** Down By The Water
49. **NIRVANA** The Man Who Sold The World
50. **BLIND MELON** Galaxie



**Goo Goo Dolls**



**Better Than Ezra**

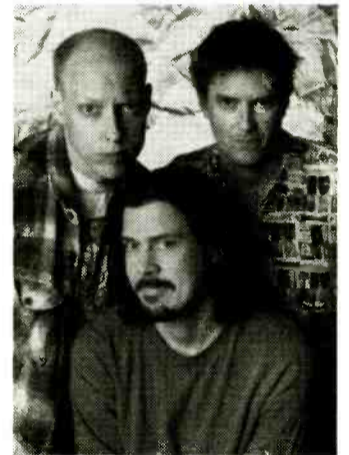
## The Top 50 Songs of

# 1996



**Dishwalla**

1. **DISHWALLA** Counting Blue Cars
2. **BUTTHOLE SURFERS** Pepper
3. **STONE TEMPLE PILOTS** Trippin' On A Hole In A Paper Heart
4. **NO DOUBT** Spiderwebs
5. **BUSH** Machinehead
6. **311** Down
7. **SPACEHOG** In The Meantime
8. **GARBAGE** Stupid Girl
9. **EVERCLEAR** Santa Monica
10. **PRIMITIVE RADIO GODS** Standing Outside A Broken Phone Booth...
11. **TRACY BONHAM** Mother Mother
12. **SOUNDGARDEN** Burden In My Hand
13. **SMASHING PUMPKINS** Tonight, Tonight
14. **FOO FIGHTERS** Big Me
15. **OASIS** Champagne Supernova
16. **SUBLIME** What I Got
17. **EELS** Novacaine For The Soul
18. **SMASHING PUMPKINS** 1979
19. **BECK** Where It's At
20. **ALANIS MORISSETTE** Ironic
21. **GREEN DAY** Brain Stew
22. **CRANBERRIES** Salvation
23. **GOLDFINGER** Here In Your Bedroom
24. **VERVE PIPE** Photograph
25. **STONE TEMPLE PILOTS** Big Bang Baby
26. **OASIS** Wonderwall
27. **POE** Angry Johnny
28. **SOUNDGARDEN** Pretty Noose
29. **NO DOUBT** Just A Girl
30. **REFRESHMENTS** Banditos
31. **DAVE MATTHEWS BAND** Too Much
32. **NIXONS** Sister
33. **PORNO FOR PYROS** Tahitian Moon
34. **SOCIAL DISTORTION** I Was Wrong
35. **WALLFLOWERS** 6th Avenue Heartache
36. **BETTER THAN EZRA** King Of New Orleans
37. **STABBING WESTWARD** What Do I Have To Do?
38. **REPUBLICA** Ready To Go
39. **JARS OF CLAY** Flood
40. **JEWEL** Who Will Save Your Soul
41. **ALICE IN CHAINS** Heaven Beside You
42. **GARBAGE** Only Happy When It Rains
43. **ALANIS MORISSETTE** You Learn
44. **SMASHING PUMPKINS** Zero
45. **RED HOT CHILI PEPPERS** Zero
46. **GRAVITY KILLS** Guilty
47. **CAKE** The Distance
48. **SHERYL CROW** If It Makes You Happy
49. **GIN BLOSSOMS** Follow You Down
50. **SEVEN MARY THREE** Cumbersome



**Butthole Surfers**



**Stone Temple Pilots**

Continued on Page 63

1995



Howard Stern debuts on his first Alternative station, XTRA/San Diego.

Bruce MacDonald named PD at WHTG/Monmouth-Ocean.

THE END

KNDD/Seattle finishes No. 1 12+ in the winter Arbitron book with a 6.2 share, the first Alternative station ever to hit No. 1 in a book.

WKRO/Daytona Beach signs on as an Alternative station.

WDRE/New York becomes the "Underground Network."

Alexa Tobin hired as PD at WBRU/Providence



FEB

MAR

Classic Rock WRQI/Rochester (soon to be WNVE) flips to Alternative.

APR

KRQT(The Rocket)/Houston changes its call letters and name to KTBZ (The Buzz).

MAY



# FUEL

## "Innocent"

**New Adds At  
Live 105 and WBRU!**

*"Two Fuel tracks in the Top 10 of our research with 'Innocent' moving to Power this week! Philly is feeling the Fuel."*

*— Jim, Dan and Suzie, WPLY/Philadelphia*

*Over 1,000,000 Units Sold*



*On tour now with 3 Doors Down*

- 7** R&R Alternative
- 8\*** Modern Rock Monitor
- 11** R&R Active Rock
- 13\*** Active Rock Monitor



# REHAB

*"#1 Phones for 3 weeks in Power Rotation."  
— Cruze and Kevin, WFNX/Boston*

## "It Don't Matter"

*Also added and reacting at:*

**LIVE 105    KNDD    99X**

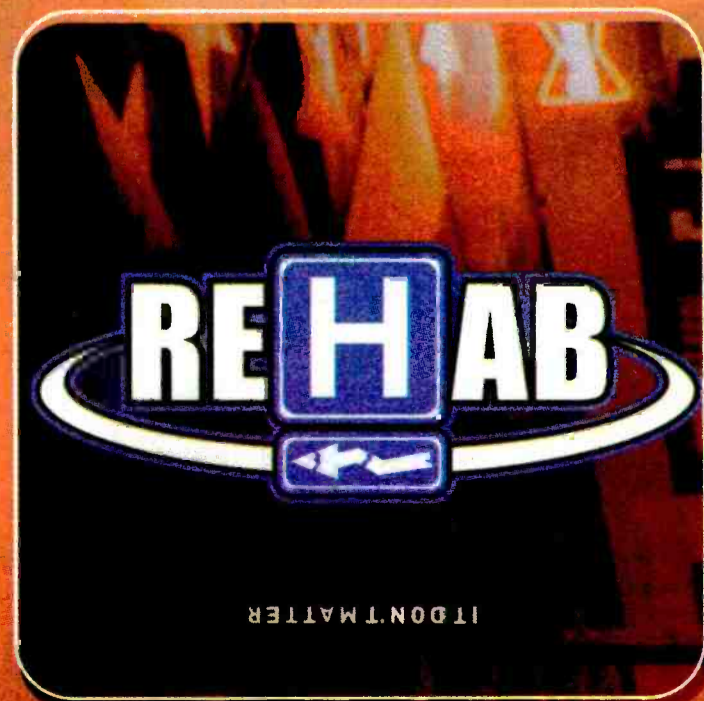
**Q101    KEDJ    KWOD (Top 5 Phones)**

**WMRQ    WKRL    WARQ**

**KMBY    KLEC    WWVV**

**WXSR    KLEC    KJEE**

**WJSE**





Dealing Out The Royal Flush...

# at the drive-in

**"INVALID LITTER DEPT."**

The Follow-up Single from the critically acclaimed album  
**"RELATIONSHIP OF COMMAND"**

**220,000 UNITS SCANNED & CLIMBING**

"One Armed Scissor" tore into Alternative Radio with over 10,000 spins +7 Months on the Air...

**ON TOUR THIS SPRING**

Management: Blaze James Black Sheep Management



# "AISLE 10" SCAREGOAT WAX (Hello Allison)

mixed by Mario Caldato Jr.

First Single from the DEBUT ALBUM...



"OKEEBLOW" in stores June 5th 2001

GOING FOR ADDS AT ALTERNATIVE APRIL 24TH

Management: Jeff Castelaz at Cast Management

**"The Hollow"**  
BLOWING UP AT  
ALTERNATIVE RADIO!!!

# a perfect circle

R&R Alternative **17**  
Modern Rock Monitor: 18\*  
from the album *Mer De Noms*  
SALES OVER 1.5 MILLION  
ON TOUR NOW!!

Management: Arthur Spivak/Stu Sobol for Spivak Entertainment



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TEN YEARS OF **ALTERNATIVE**

From Albums To Songs Continued from Page 60

The Top 50 Songs of

**1997**



**Mighty Mighty Bosstones**

1. **THIRD EYE BLIND** Semi-Charmed Life
2. **MIGHTY MIGHTY BOSSTONES** The Impression That I Get
3. **TONIC** If You Could Only See
4. **SMASH MOUTH** Walkin' On The Sun
5. **SUGAR RAY** Fly
6. **MATCHBOX 20** Push
7. **VERVE PIPE** The Freshmen
8. **WALLFLOWERS** One Headlight
9. **SUELIME** Santeria
10. **FOO FIGHTERS** Everlong
11. **SUBLIME** Wrong Way
12. **SNEAKER PIMPS** 6 Underground
13. **LIVE** Turn My Head
14. **VERUCA SALT** Volcano Girls
15. **K'S CHOICE** Not An Addict
16. **BLUR** Song 2
17. **FIONA APPLE** Criminal
18. **WALLFLOWERS** The Difference
19. **LIVE** Lakini's Juice
20. **BUSH** Greedy Fly
21. **CHUMBAWUMBA** Tubthumping
22. **SARAH MCLACHLAN** Building A Mystery
23. **U2** Staring At The Sea
24. **DAVE MATTHEWS BAND** Crash Into Me
25. **OFFSPRING** Gone Away
26. **REEL BIG FISH** Sell Out
27. **EVERCLEAR** Everything To Everyone
28. **MEREDITH BROOKS** Bitch
29. **WHITE TOWN** Your Woman
30. **DEPECHE MODE** It's No Good
31. **BECK** The New Pollution
32. **SILVERCHAIR** Abuse Me
33. **OASIS** D'You Know What I Mear
34. **GARBAGE** #1 Crush
35. **GREEN DAY** Hitchin' A Ride
36. **311** All Mixed Up
37. **COUNTING CROWS** A Long December
38. **OUR LADY PEACE** Superman's Dead
39. **SMASHING PUMPKINS** Thirty-Three
40. **MIGHTY MIGHTY BOSSTONES** The Rascal King
41. **SQUIRREL NUT ZIPPERS** Hell
42. **COLLECTIVE SOUL** Precious Declaration
43. **FOO FIGHTERS** Monkey Wrench
44. **BETTER THAN EZRA** Desperately Wanting
45. **OASIS** Don't Go Away
46. **SMASHING PUMPKINS** Eye
47. **COLLECTIVE SOUL** Listen
48. **DAYS OF THE NEW** Touch, Peel And Stand
49. **MATTHEW SWEET** Where You Get Love
50. **U2** Discotheque



**Tonic**



**Smash Mouth**

The Top 50 Songs of

**1998**



**Fuel**

1. **FUEL** Shimmer
2. **EVE 6** Inside Out
3. **MARCY PLAYGROUND** Sex And Candy
4. **SEMISONIC** Closing Time
5. **HARVEY DANGER** Flagpole Sitta
6. **FASTBALL** The Way
7. **GREEN DAY** Time Of Your Life (Good Riddance)
8. **GOO GOO DOLLS** Iris
9. **EVERCLEAR** I Will Buy You A New Life
10. **CREED** My Own Prison
11. **BARENAKED LADIES** One Week
12. **OUR LADY PEACE** Clumsy
13. **VERVE** Bitter Sweet Symphony
14. **FOO FIGHTERS** My Hero
15. **PEARL JAM** Given To Fly
16. **BEASTIE BOYS** Intergalactic
17. **PEARL JAM** Wishlist
18. **GARBAGE** Push It
19. **THIRD EYE BLIND** How's It Going To Be
20. **SMASHING PUMPKINS** Perfect
21. **EVERCLEAR** Father Of Mine
22. **DAYS OF THE NEW** Touch, Peel And Stand
23. **CREED** What's This Life For
24. **BLINK-182** Dammit (Growing Up)
25. **THIRD EYE BLIND** Jumper
26. **HOLE** Celebrity Skin
27. **DAVE MATTHEWS BAND** Don't Drink The Water
28. **LENNY KRAVITZ** Fly Away
29. **BEN FOLDS FIVE** Brick
30. **EAGLE-EYE CHERRY** Save Tonight
31. **EVERCLEAR** Everything To Everyone
32. **SMASHING PUMPKINS** Ava Adore
33. **GARBAGE** I Think I'm Paranoid
34. **FLYS** Got You (Where I Want You)
35. **MATCHBOX 20** 3am
36. **MARCY PLAYGROUND** Saint Joe On The School Bus
37. **MATCHBOX 20** Real World
38. **GOO GOO DOLLS** Slide
39. **URGE** Jump Right In
40. **CHERRY POPPIN' DADDIES** Zoot Suit Riot
41. **NATALIE IMBRUGLIA** Torn
42. **CAKE** Never There
43. **ATHENAEUM** What I Don't Know
44. **FOO FIGHTERS** Everlong
45. **STABBING WESTWARD** Save Yourself
46. **DAVE MATTHEWS BAND** Stay (Wasting Time)
47. **TORI AMOS** Spark
48. **BLACK LAB** Wash It Away
49. **WALLFLOWERS** Heroes
50. **THIRD EYE BLIND** Losing A Whole Year



**Eve 6**



**Marcy Playground**

Continued on Page 64

1998



Heritage Rock outlet WSHE/Miami flips to Alternative.

KNRK/Portland names Mark Hamilton PD.

Buffalo Rock outlet WUFX switches to Alternative as WEDG.

Heritage Wichita Rock outlet KICT flips to Alternative.



Russ Mottla exits WDRE/New York.

KROX/Austin flips to Alternative.

Providence Classic Rocker WWRX switches to Alternative as WDGE.

Jacksonville Adult Alternative WAIA flips to Alternative.

XTRA (91X)/San Diego PD Kevin Stapieford exits.





TEN YEARS OF NIRVANA

# From Albums To Songs

Continued from Page 63

## The Top 50 Songs of

# 1999



Lit

1. LIT My Own Worst Enemy
2. CREED One
3. EVERLAST What It's Like
4. BLINK-182 What's My Age Again?
5. RED HOT CHILI PEPPERS Scar Tissue
6. ORGY Blue Monday
7. COLLECTIVE SOUL Heavy
8. SUGAR RAY Every Morning
9. FATBOY SLIM Praise You
10. SMASH MOUTH All Star
11. CITIZEN KING Better Days (And The Bottom Drops Out)
12. CAKE Never There
13. LENNY KRAVITZ Fly Away
14. KORN Freak On A Leash
15. LO FIDELITY ALLSTARS Battleflag
16. OFFSPRING Why Don't You Get A Job?
17. LIMP BIZKIT Nookie
18. PEARL JAM Last Kiss
19. DAVE MATTHEWS BAND Crush
20. FLYS Got You (Where I Want You)
21. HOLE Malibu
22. OFFSPRING The Kids Aren't Alright
23. KID ROCK Bawitdaba
24. CREED Higher
25. NO DOUBT New
26. OLEANDER Why I'm Here
27. LENNY KRAVITZ American Woman
28. EVERLAST Ends
29. GOO GOO DOLLS Slide
30. LIVE The Dolphin's Cry
31. LEN Steal My Sunshine
32. MARVELOUS 3 Freak Of The Week
33. BUSH The Chemicals Between Us
34. GODSMACK Whatever
35. EVE 6 Leech
36. GARBAGE Special
37. SUGAR RAY Someday
38. KID ROCK Cowboy
39. FOO FIGHTERS Learn To Fly
40. KORN Got The Life
41. OFFSPRING Pretty Fly (For A White Guy)
42. GOO GOO DOLLS Dizzy
43. TONIC You Wanted More
44. 311 Come Original
45. CHRIS CORNELL Can't Change Me
46. EVE 6 Inside Out
47. GOO GOO DOLLS Black Balloon
48. HOLE Celebrity Skin
49. TIN STAR Head
50. DOVETAIL JOINT Level On The Inside



Creed



Blink-182

## The Top 50 Songs of

# 2000



Red Hot Chili Peppers

1. 3 DOORS DOWN Kryptonite
2. RED HOT CHILI PEPPERS Otherside
3. INCUBUS Pardon Me
4. PAPA ROACH Last Resort
5. BLINK-182 Adam's Song
6. BLINK-182 All The Small Things
7. LIT Miserable
8. LIMP BIZKIT Re-Arranged
9. CREED With Arms Wide Open
10. A PERFECT CIRCLE Judith
11. DEFTONES Change (In The House Of Flies)
12. STONE TEMPLE PILOTS Sour Girl
13. INCUBUS Stellar
14. SR-71 Right Now
15. RED HOT CHILI PEPPERS Californication
16. BUSH The Chemicals Between Us
17. CREED Higher
18. KORN Make Me Bad
19. FILTER Take A Picture
20. VERTICAL HORIZON Everything You Want
21. FOO FIGHTERS Learn To Fly
22. GODSMACK Voodoo
23. FUEL Hemorrhage (In My Hands)
24. STROKE 9 Little Black Backpack
25. 3 DOORS DOWN Loser
26. DISTURBED Stupify
27. RAGE AGAINST THE MACHINE Sleep Now In The Fire
28. THIRD EYE BLIND Never Let You Go
29. EVE 6 Promise
30. NO DOUBT Ex-Girlfriend
31. EVERCLEAR Wonderful
32. RAGE AGAINST THE MACHINE Guerrilla Radio
33. KORN Falling Away From Me
34. LIMP BIZKIT Break Stuff
35. GREEN DAY Minority
36. LIMP BIZKIT Take A Look Around ...
37. METALLICA I Disappear
38. BUSH Letting The Cables Sleep
39. FOO FIGHTERS Breakout
40. SMASHING PUMPKINS Stand Inside Your Love
41. CREED What If
42. KID ROCK Only God Knows Why
43. NINE DAYS Absolutely (Story Of A Girl)
44. STAIN'D Mudshovel
45. CYPRESS HILL Superstar
46. ORGY Fiction (Dreams In Digital)
47. WHEATUS Teenage Dirtbag
48. STAIN'D Home
49. LIVE The Dolphin's Cry
50. BLOODHOUND GANG The Bad Touch



Incubus



Papa Roach

1999

● Boise, ID Rock outlet KQXR flips to Alternative.

● Adult Alternative KQPT/Sacramento flips to Alternative under PD Jim Trapp.

● WPFM/Panama City, FL drops Alternative for CHR/Pop.

● Todd Bisson named Sr. Dir./Alternative Promotion at EMI.

Cruze named PD at KTBZ/Houston.

● Dayton Country outlet WRVF (soon to be WXEG) flips to Alternative.

Tom Biery named VP/Alternative Promotion at Warner Brothers.

Wendy Naylor named VP/Alternative Promotion at MCA.





# boyhitscar



*I'm a Cloud*

**ALREADY BREAKING AT:  
Q101 WFNX 99X KEDJ  
KPNT KCXX WAVF**

"...Boy Hits Car choose to push hard rock's boundaries into intelligent realms. A mixture of sublime beauty and heartfelt anguish, BHC's eponymous major label debut combines the East Coast hardcore vibe of Quicksand with the Far Eastern influences of classic Zeppelin - it's music that lets you do the misty-mountain hop through the mosh pit." **R&R**

"...Reminiscent of Jane's Addiction...vocalist CRegg...belting out in a whine that sounded like a cross between Geddy Lee and Jello Biafra." **MTV.com**

"...better than good - it's fantastic." **CAMPUS CIRCLE**

**OZZFEST**  
2001

**APPEARING ON THE CRAIG KILBORN SHOW APRIL 11**

Photo by Peter Young



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# Tales From The Edge

**The Alternative story from the mouths of Fred Jacobs and Dave Beasing**

**I**n terms of timing, you can't really say that Jacobs Media did a very good job when it signed on KEDGE/Dallas in 1988 as its first "Edge" client. As hard as the company worked, the format showed very little growth for over five years.

However, while Jacobs Media may not have timed its foray into Alternative perfectly, the minds behind the company proved themselves to be geniuses by sticking with the fledgling format through some fairly dreadful times until Alternative (and the company's Edge brand) showed spectacular growth in the mid-'90s.

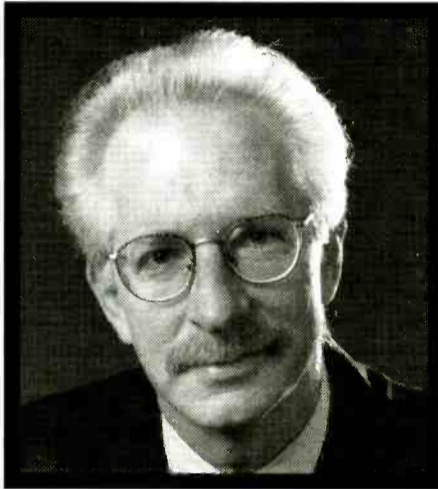
It was clearly one of the shrewdest long-term bets a consultancy has ever made, and one that has paid off handsomely for both Jacobs Media and the format. Although the Alternative format is bigger than Jacobs Media, the growth of both the format and the Edge brand name are inextricably linked. Certainly the format helped Jacobs Media as Jacobs Media helped the format.

In the following interview Jacobs Media President Fred Jacobs discusses the growth of his consultancy and the format, while Dave Beasing gives us a more contemporary perspective on the same topic. It's a fascinating read and another important chapter in the history of this format.

**R&R:** You launched *The Edge* in Dallas in 1988, a time when *Alternative* wasn't exactly setting the world on fire. What were those first few years like?

**FJ:** What we tried to do from the beginning was get out from under that horrible *Alternative* stereotype of a class A crap signal, dumb local management, no money and two shares. My first real experience with this format came at 91X [XTRA] in San Diego around 1985. That's when I met Max Tolkoff. Max taught me about the format, and I taught him about radio. It kind of went from there.

Working with 91X and listening to KROQ while I was out there, it became obvious to me that there was a there there to this thing and that so much of why it wasn't working around the country were all of those reasons I alluded to earlier. It was pretty bold when we decided to step out with *The Edge* at that time, because *Alternative* — or *Modern Rock*, as it was known then — was already yesterday's news. There were a few of them around the country, but most of them,



**"What we tried to do from the beginning was get out from under that horrible *Alternative* stereotype of a class A crap signal, dumb local management, no money and two shares."**

**Fred Jacobs**

particularly away from the West Coast, were in the loser category.

Plus, we were also known as the "Classic Rock guys," so it was thought to be unlikely for consultants like us to do this. We thought there was great potential though. I did some focus groups in Detroit. I really wanted to talk to people about the music, so we went out on our own and spent the dough. There wasn't an *Alternative* station in Detroit at the time, and I thought that would be the perfect sandbox to play in, to talk to people and see what was going on.

Coming into it, I was thinking that the feeling out there was maybe for hard rock, maybe for modern rock. As it turns out, it was overwhelmingly modern rock. People

were really dying for this stuff. So we kind of plunged ahead, and the goal was to sort of elevate this stuff.

**R&R:** Was the stereotype you described earlier accurate?

**FJ:** That's how a lot of people saw the format, particularly on the executive level. They would say, "Why would you want to do this? It's a 1.5 to two share at best. It doesn't work. No one cares." The fact is that there were just a handful of these things, and most of them weren't being done well. Oftentimes it was through no fault of the local programmers, but because the companies weren't particularly committed, didn't get it or just didn't have a great deal of respect for the format.

**R&R:** How much did *Alternative* develop as you were kind of holding its hand from 1988 to when *Nirvana* hit in the early '90s compared to the past 10 years? It really appears that this format went from like 0 to 100 in the '90s.

**FJ:** That's where the Cobain thing comes in. *Alternative* was still sort of wandering around, and to a great degree the grunge sound turbocharged it. It showed a lot of people inside the industry that there was something to this music, that it wasn't a tiny niche, that it could sell records, that it could be influential, and that it could become a major part of pop culture and not just remain a fringe sound. In retrospect, the timing was fortuitous for us. Our commitment to the format was important, but being in that space when grunge exploded was really timely.

**R&R:** I disagree. You guys were in the format long before then and stuck with it. Other consultancies and other groups would have folded up the tent and given up, but you guys stuck with it.

**FJ:** It was a little painful. On top of everything else, we had a major legal problem that most people don't know about: We had a serious legal challenge on the mark of *The Edge*, which was expensive, painful and emotionally and financially draining. As it turned out, we won, but it was over a year of hell.

The other part of this is that it was sort of a cobbled-together effort on the part of the company. There was some of me involved, but it was my brother Bill who got stuck trying to translate it to the wilderness.

The turning point for us was hiring Tom Calderone. It was one thing to commit to the format and come up with a cool brand name



**"With consolidation, even if some of the stations are on weaker signals, they are still not cheap properties. So you get into that boardroom, and they need to know that they've made a wise investment and that somebody is minding the store."**

**Dave Beasing**

for it and run around talking about how big the music was, but hiring Tom and, in essence, creating a position within the company for an *Alternative* specialist was just as important as launching *The Edge* in 1988. We obviously hired wisely. That was an important step in giving our company credibility and demonstrating to the industry that we were really serious about this and that it wasn't just going to be a flier on our part.

**R&R:** When I think back to that time, what raised more eyebrows than almost

Continued on Page 69



● Adult *Alternative* KEKO/Tucson (soon to be KFMA) flips to *Alternative*.

● KROQ/Los Angeles PD Kevin Weatherly named one of the "101 Most Influential People in Show Business" by *Entertainment Weekly*.

● Two *Alternative* stations sign on in the same week in Pittsburgh, WNRQ and WXDX.



● Brian MacDonald named Sr. National Dir./*Alternative* Promotion at Capitol.

● KPOI/Honolulu PD Ted Taylor heads east as the new PD of WDRE/New York.

● Tim Schiavelli named PD at new Bangor, ME *Alternative* outlet WWBX.

● Bob Divney named Sr. Dir./*Alternative* Promotion at Reprise.

● KQRX/Odessa-Midland flips to *Alternative*.



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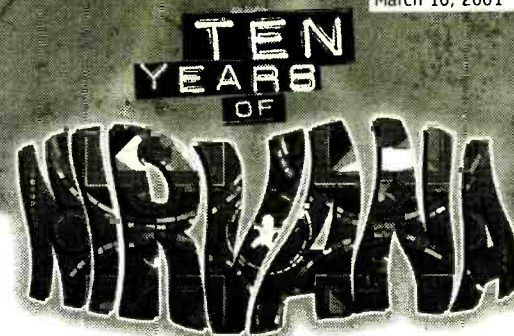
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# Tales From The Edge Continued from Page 66

anything else that had been done in the format up until then was what you guys did with *The Edge* in Las Vegas.

**FJ:** To some degree the owner of *The Edge*, George Tobin, typified the only kind of owner who would take a shot at this. It really was those kinds of guys. In Dallas it was Steve Allison, a lone-wolf kind of guy who really believed in the format, and in Vegas it was George. George was a real wild man, but the bottom line is that he gave us the opportunity to do it on a station with a good signal. We had all kinds of arguments with George, but he was into it.

**R&R:** What kind of disagreements would you have?

**FJ:** George was a real top 40 hit kind of guy. I can't remember whether it was Jon Bon Jovi or Eric Clapton, but somebody like that had a hit out at the time. While we were negotiating with George, he just kept drilling us on why the format wouldn't encompass that song. I remember thinking at the time how frustrating it was going to be, but the Tobins were into it. They were really excited about it. They deserve a lot of credit for taking the risk on this, and they did a lot of things right.

The success of the *Edge* in Vegas is something that caught a lot of people's eyes, and it was as a result of that that Minneapolis came in. The fact that that was an ABC station meant a lot.

**R&R:** The momentum was amazing. *The Edge* in Vegas went to No. 1 18-34 in one book, and then you signed on *The Edge* in Minneapolis, which almost signed on with a six share. It's funny how the music, the format and your consultancy all grew at the same time.

**FJ:** I learned this with *Classic Rock*. The first move is getting to the right format space and sticking with it, and then you have to get fortunate along the way. With *Classic Rock*, to a great degree, it was the development of the compact disc that had a lot to do with it, and the demographics changing to 25-54 at the same time. With *Modern Rock*, it was grunge, and Nirvana in particular, that all came together at once.

So, yes, we were fortunate, but we were also smart, and *The Edge* brand name really helped a lot. Not only was it a pretty cool thing, but it tested well. We actually started seeing the "edge" name cropping up everywhere, well outside of radio and into consumer products. It was exciting. There was a *USA Today* factoid about the most frequently used words in the advertising

**"Good consultants are good teachers — and I don't mean that with any ego. When consultants are really on their game, they are teaching."**

**Fred Jacobs**

lexicon, and they had a little graph showing how "edge" was surpassing the other words. I thought, "Man, what a cool thing." Now even when I watch CNBC, they have their "edge" program. I think the only thing that beat us to the "edge" was the shaving cream. They were there first.

My brother Paul started getting feedback from the agency side that *The Edge* brand name connoted a certain seriousness on the part of radio. I remember hearing a quote from somebody in an agency in New York that when a station signed on with *The Edge* name, it gave it some credibility. That was something that advertisers needed to deal with.

**R&R:** Bringing Paul on board was another big piece of the puzzle for you guys.

**FJ:** Absolutely. He is still the industry's leading spokesperson on Alternative radio from a sales standpoint. I can't even imagine the number of sales presentations, agency presentations and station presentations he has made on behalf of the format. That whole element had also been missing. It's one thing to be a great Alternative station in New York, Los Angeles or San Francisco. Those markets have a huge revenue base, and if your ratings are there, you are going to do well. Once you get below the top five markets, however, the selling end is really a struggle.

Those sales issues are things that Fred Jacobs, Tom Calderone and Dave Beasing couldn't deal with. We could help get ratings, but beyond that we kind of had our hands in our pockets when it came to dealing with GMs and group owners who would look at us and tell us, "I can't sell this thing." The maturing of Paul as a spokesperson for the

format has really made a difference, and he kept a number of these stations alive during the tough days, during a lot of the challenges that have come up over the years, whether it has been the Modern AC attack or consolidation.

If you have an Alternative station, and it's making a decent amount of money, it's going to hang in there through those difficult times. Conversely, even an Alternative station with good ratings is going to get blown up if the heat is on and the revenue isn't there, and we've had some of those. Those are really sad ones. It is even more heartbreaking for the consultant who's on the case to see a station pull good ratings and, through no fault of his or the program director's, the salespeople just can't move the needle. Fortunately, there haven't been too many of those, but you remember them, because they are intensely painful.

**R&R:** The only format that I can think of that has grown as fast as Alternative over the past 10 years is maybe AOR out of progressive radio in the '70s. But even that format didn't see as dramatic a turnover in talent as this one has. There are over 90 Alternative stations in the country today, and only two of them are programmed by individuals who were in the format before 1991: Phil Manning at KNDD/Seattle and Mike Summers at KXRR/Salt Lake. You were hiring people for these sign-ons over that time. Did you see shell-shocked old-school guys trying to come to grips with what was happening?

**FJ:** There were people who were old-school guys and wanted to do it, but for the most part we were looking for people who hadn't done Rock before. The format needed a fresh interpretation. Most of the people we ended up hiring and working with had never programmed before. The downside of that is what you imagine: people who literally needed to learn how to program, read an Arbitron book, conduct a jock meeting and do an aircheck session. By the same token, they were people who had a genuine passion for the format, understood the attitude, were connected to the music and had the ability to get that on the air.

Looking over the past 10 years, that's been one of the most fatiguing aspects: working with people who were very talented and very energetic and very excited about doing the format, but who, frankly, had a lot to learn about how to program, how to manage upward, how to play the duopoly thing and how to do all the stuff that no one had ever bothered to train them to do. They

all had good ears and good contacts and went to a lot of shows, but at the fundamental level there were clearly some holes.

**R&R:** Even the programmers of that time were coming from somewhat of a knowledge vacuum and had to be shepherded along.

**FJ:** Good consultants are good teachers — and I don't mean that with any ego. When consultants are really on their game, they are teaching. Especially seven or eight or 10 years ago in this format there was an awful lot of that going on. Again, you have to build a core of talent. You're right that there are really only two people who have been doing this for 10 years, but the other part of it is that the past 10 years have been a very interesting time to put together real talent, like Phil Manning or John Moschitta. All of a sudden you look at them in 2001, and you go, "Wow, these guys are great. They have really turned into outstanding programmers." It just takes a while and some seasoning.

Thinking back — and, fortunately or unfortunately, I can remember this — it is very much how it was in the '70s, during the Superstars deal. Most of the people who were programming back then, it was their first job too.

**R&R:** Dave, you took over from Tom Calderone about three years ago, and I honestly think that you have had a tougher job than he did when you consider that it may have been easier to get the format from 0 to 60 than from 60 to 100.

**DB:** Part of Tom's role back then has become a big part of my role now. That is that I'm the guy who can sit down with the program director, because he knows that I've been at his show, I've been hanging with the bands, I know the music frontward and backward, and I can tell him what his listeners are doing this weekend. I have credibility in that area. Yet I can also get in the conference area later with the suits, and they are going to trust what I'm going to tell them. That was Tom's role, and that's largely my role today.

With consolidation, even if some of the stations are on weaker signals, they are still not cheap properties. So you get into that boardroom, and they need to know that they've made a wise investment and that somebody is minding the store. That is probably why Tom and I have had the opportunity to work with so many stations out there.

Continued on Page 70

1996



WXRK/New York flips from *Classic Rock* to *Alternative*.



KDGE/Dallas becomes one of the first stations in the country to stream live audio over the Internet.

The month closes with no fewer than eight PD/MD openings.



John Knapp named PD at WPLY/Philadelphia.

Stu Bergen named VP/Alternative Music at Epic.

Heritage outlet KUKQ-AM/Phoenix drops the *Alternative* format.

Birmingham Rock outlet WWBR (soon to be WRAX) flips to *Alternative*.

Sky Daniels joins R&R as *Alternative* Editor.

Dave Stewart named PD at WSHE/Miami.



JAN

FEB



## Tales From The Edge

Continued from Page 69

**R&R:** *You've had your eye on the format for some time. Is my perception that it really evolved over the past 10 years accurate?*

**DB:** There's no question that the format has evolved a lot since 1990. It isn't really about playing deep cuts from obscure artists anymore. People don't want to hear it, but it's true. To be competitive and to serve a new generation of Alternative listeners for whom that isn't as important, you have to play the hits. This is a hit-based format. They are just hits for a specific demographic and psychographic.

We don't kid ourselves anymore that Alternative is a completely different breed of radio. We're following the radio playbook to a large extent, even though we are smart enough to package it and market it in a way that appeals to people who have a different outlook on the world.

**R&R:** *Back when this format really started making some noise, a prominent part of it was extremely creative and original production. The industry seemed to take notice. I remember getting calls from Country PDs asking about this voice guy or that imaging guy. Do you find that is still the case?*

**DB:** Other formats *have* looked to Alternative to see what we were up to. Of course, they then take the best of what we're doing. While they are stealing our ideas, there is still the expectation among our listeners that we are going to be a step ahead of everyone else and that we are going to remain on the cutting edge not only with the music, but between the records as well.

Today's challenge is perhaps even greater, not only because you have to stay a step ahead of everyone else creatively and stay close to the demos and what's happening on the streets, but in this competitive environment you also have to do some fundamental things like know your station and how to sell it. We not only have to continue to be different, as we were then, we have to continue to sell the radio station.

**FJ:** During the Alternative Summits we did for our clients Tom used to joke about how in the beginning it was kind of easy: You played Pearl Jam, you hired Keith Eubanks, you ran that TV spot that everyone was doing, and you got a five or six share. It's the second act where things start to get hard. Tom went through the beginning of it, and Dave has been through it all now.

The first act is the easy one. All you have to do is assemble the music and do the basic

stuff — especially when the music is really hot. It is the next phase where you have to do all the tough work: grow the morning show, develop your street presence — all of those things. It gets expensive, time-consuming and frustrating, but it is all stuff that you have to do in order to come out of this whole thing where stations like [KNDD] The End in Seattle are. Sure, that station is about the music, but it's also about a lot of things now: its morning show, its persona in Seattle. That's where a lot of the tough work has been.

**R&R:** *You make a good point: Nothing takes place in a vacuum. When Alternative took off, the format had the luxury of having a vacuum, which is very rare in this industry. How cool was it to be the only station playing Pearl Jam, Nirvana and Alice In Chains?*

**FJ:** That didn't last too long. Rock, in particular, woke up. One of the cool things at the point Nirvana broke was that so much of what was AOR was leaning very classic to compete with Classic Rock stations. That made it even easier for Alternative stations of that era. Today even Soft AC stations are playing The Goo Goo Dolls and Matchbox 20. People forget how lame those Soft AC or mainstream AC stations were in 1991.

So all of a sudden you have a station like The Edge, and it is the only one playing Nirvana or Stone Temple Pilots or even some of the older alternative bands from the '80s that were very much a part of the format at that point. It was like having private beachfront property. Rock waking up was the beginning. Eventually Active Rock came to its senses, and that started the grunge wars. Since then it's been a real tough time for Alternative. The Alternative stations that have been around for four, five or six years are clearly grizzled veterans.

**R&R:** *You mentioned AC, and that's something I've never really thought about. Do you think that the dramatic growth of Alternative affected every other contemporary format, with the possible exceptions of Country and Urban?*

**DB:** Absolutely. And when it started to cross over to other places, like AC, the whole battle ground changed. I'll never forget when Tom Calderone was in L.A. driving around all day, listening to my station [KYSR]. It freaked out the people he was with, because they thought it was KROQ. They didn't realize how dramatically the music was crossing over to other places. That was certainly the beginning of it.

"Smells Like Teen Spirit" may as well be "Stairway to Heaven." It's kind of blended in

with the rest of the world now. So Alternative stations have quite a challenge maintaining their positions. It's hard to be unique when the original music of the format isn't unique.

**R&R:** *How about where the format is today? Have we gotten to the point where it has peaked and there isn't a whole lot of upward growth ahead of it?*

**DB:** I don't think so. It will do fine as long as the format remains true to its original definition. By that I don't mean Nirvana or, before that, Depeche Mode. I mean that as long as it remains true to being about change and being about new and being about being slightly ahead of the mainstream, that position remains vital. The reason these

**"A lot of folks who loved Nirvana 10 years ago struggle with the format today. They are nostalgic for what Alternative used to be in its specific definition 10 years ago. But it's somewhat hypocritical to be against change in a format that is, by definition, about change."**

**Dave Beasing**

stations have survived is because they haven't closed themselves off to whatever's next.

That's why a lot of folks who loved Nirvana 10 years ago struggle with the format today on a personal level. They are nostalgic for what Alternative used to be in its specific definition 10 years ago. But it's somewhat hypocritical to be against change in a format that is, by definition, about change. As long as we stay true to that definition, there will be a place for a station that is on the edge.

**FJ:** Dave is exactly right. I saw him run up against some walls with some of our

clients, and even on some panels, talking about the need for the format to keep moving, especially at the beginning of the Limp Bizkit period and as the format got harder and rappier. We actually had people say to us, "Bands like Limp Bizkit and Rage Against The Machine aren't going to work, because they don't sound like Nirvana or Pearl Jam."

That's precisely the point. The next big thing never sounds like the last big thing. It has to move, and people get comfortable with certain sounds. I thought that the head of the Grammys actually had a pretty eloquent way of rationalizing the Eminem thing before Eminem played on the show.

**DB:** It gave me chills to watch Eminem on the Grammys, because I really felt that it must have been what it was like for my parents to watch Elvis on *The Ed Sullivan Show*.

**FJ:** That's exactly right. New music has always had that outrageous role, and young kids have always had to go to greater lengths to piss off their parents. That's really what the head of the Grammys was saying, and that's exactly right. It's the same thing about this format. That's why it is so difficult to talk about down-the-road potential. Dave hit it right on the head: As long as stations stay true to not growing old with their audience and staying on the cutting edge, things will be fine.

**R&R:** *So many want to grow old with their audience though.*

**FJ:** With a format that is so new-music heavy, you don't know what is going to be around the next corner. No one anticipated Nirvana. That was the beauty of it. It just exploded, and it just happened. It's not like you could feel it sneaking up on you. It just occurred. It's going to be the exact same way with whatever the next big thing is, or even the next sort of big thing.

**DB:** If the music coming from the teenager's bedroom isn't pissing off Mom and Dad, what good is it?

**R&R:** *Or pissing off the GM!*

**DB:** It's funny you say that. We've had a couple of new sign-ons recently, and the format is growing a bit again — knock on wood. I find myself talking to 40-year-old general managers with no experience in the format. They get Pearl Jam, and they get Nirvana. They understand it, and they love the music. But I have to tell them that if they are listening to the station and aren't either scared or whispering to themselves, "What the hell is this?" the station probably isn't doing its job right.

1990

ABC Networks and Jones Satellite Networks launch satellite-delivered Alternative formats.

Tim Dukes named Operations Dir. at XTRA/San Diego.

Classic Rock KFBI/Las Vegas (soon to be KXTE) breaks new ground and flips to Alternative.

WSHE/Miami drops Alternative for Hot AC.

Alexa Tobin named APD/MD at WXRK/New York.

Vince Richards named PD at WLUM/Milwaukee.

Longtime staffer Michael Halloran exits XTRA/San Diego.

WDRE/Long Island, NY drops its longtime call letters for its original calls, WLIR, as an Alternative station.

Nick Bull named National Dir./Alternative Promotion at EM.



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# From Rocket To Buzz

## The evolution of Alternative radio in Houston

**A vast majority of the stations in the Alternative format signed on within the past 10 years and evolved during the Nirvana era. As I mentioned in my introduction to this special, the price for coming into prominence has been tumultuous change. Sometimes stations have been catalysts for change, and sometimes they have been victims of it. I can think of no station that better illustrates the impact of change on the local level than KRQT-KTBZ/Houston.**

KRQT/Houston (Rocket 107) signed on as Houston's Alternative station in the fall of 1994 and is now KTBZ (The Buzz), a completely different radio station. It has a new owner, new call letters, a new slogan, virtually a completely new staff and a new demographic target and musical approach.

Although the dramatic differences between the two stations could lead one to assume that there is absolutely nothing linking them, the truth is that there is a clear line of evolution from KRQT to KTBZ. The question then remains: Why all the changes? To answer that, let's examine the station's history, with our first stop being its birth.

### The Back Story

Before The Rocket signed on in 1994, the closest thing to an Alternative station in Houston was the short-lived alterna-pop and dance station KNRJ, which was programmed by Guy Zapoleon at the very beginning of the '90s. It later flipped to Hot AC as KHMJ.

After KNRJ left the airwaves, the only alternative music heard in Houston in the early '90s was either on Heritage Rock KLOL, the local Z-Rock satellite affiliate or CHR/Pop KRBE, which, by the time KRQT signed on, was leaning heavily in an alternative direction.

After Z-Rock flipped formats to Spanish, Houston was left with a fairly wide Rock hole, and there were rumors throughout 1994 that an Alternative station would sign on. As KRQT GM Mary Bennett described

the situation back then, the rumors were completely baseless, but there was enough activity that by the time KRQT's predecessor, Classic Rock KZFX, was ready to do a strategic study, owner Shamrock Communications decided to investigate if there actually was a hole in the market for an Alternative station. The results were an emphatic yes and led directly to the launch of KRQT.

"The research project was entirely based on an 18-49 audience," Bennett said. "We didn't test any younger than that. The research composite of the Houston listening audience was basically by demo and sex breakout percentages. There were a number of opportunities. One was to stay Classic Rock and fight the fight.

"Then there was a much more lucrative position. There was an appetite for the Alternative format and no station like that in the market. The potential share was so high without a station on the air in the market that we wondered what it would look like a year from then if someone was doing it right."

Bennett's enthusiasm for the Alternative format was

typical at the time, but a far cry from attitudes even two years earlier. "I don't think anybody had any doubt about the format," she said. "In fact, our biggest concern was that we weren't going to be able to pull it off fast enough. I was thinking, 'We can't wait until Halloween to do this.' I

mean, it was so blatantly obvious, I was convinced that somebody would do it before we were able to."

### The Rocket Launches

The station launched on Halloween as Rocket 107. The rationale behind the name? "We wanted to choose a name that had some meaning for Houston," Bennett explained. "And The Rocket, with Houston being Space City, definitely has some affinity. It also has the word 'rock' in it, and it has some movement and forward momentum, which were all concepts that were appealing to us when we were looking at names."

The research Bennett mentioned and the competitive makeup of the market clearly indicated that KRQT had to be a Rock station. Houston didn't have a lot of overlapping formats in 1994-1995, but the formats that were on the air at the time all leaned heavily alternative. KRBE leaned so heavily Alternative that it played White Zombie and avoided Madonna. KLOL increased its level of currents and, with its nightly "Outlaw Radio" shift, turned into a veritable part-time Alternative station.

KRQT's first PD was Don Parker, and he described the market this way: "It's interesting that a year ago everyone was saying how there's no Alternative station in Houston. Now there are times you can drive down the street for a half hour and punch between all three stations and say, 'Good God, Houston has three Alternative stations.'"

So as KRBE squeezed The Rocket on the pop end and KLOL squeezed it on the rock end, the station was left with a very narrow Alternative position, which it really didn't even own by itself. "KRBE and KLOL clearly muddy the water for us," explained Parker, "but I think that we are definitely becoming more established every day as *the* Modern Rock station for the market."

### Walking The Tightrope

With a very narrow position, KRQT had to avoid one of the advantages that Alternative radio had at that time, which was having a bit more leeway to embrace both pop-

dance and harder rock elements. Remember, at this time KDFW/Dallas was playing The Captain Hollywood Project, Blues Traveler and White Zombie, all the while getting the best ratings in its history.

When asked if his station could be that broad, Parker replied, "I think at this stage it would be very difficult. The mission for us is to define this radio station so people know exactly what they're going to get. While there is alternative music mixed in at all three stations, we're the only one in the market that plays exclusively modern rock. The listeners are picking up on that. We're certainly seeing that in a lot of different areas: in our callout, our auditorium tests and things like that."

As to the music mix itself, the station leaned in the rock direction, but not nearly as much as KXTE/Las Vegas, which signed on around the same time. "We're not going to avoid hit records," said Parker. "We certainly still play The Cranberries and

Sheryl Crow and groups that people might say aren't very rock-oriented, but they're popular hit records. Again, you have to play hit records in your market.

"Steve Kingston was involved pretty heavily in all the research going into this, and he felt all along that the station needed to have a rock lean, because there was a hole in the market for it, based on the research, and KRBE

certainly covers the pop side of it. If we were going to establish ourselves as the modern rock radio station in this market, that's what we would have to be: the modern *rock* station for this market."

### The Rocket Crashes

From this solid base, complete with a strategic foundation and enthusiastic management and staff, things progressed without incident for the first six months of The Rocket's existence. The first full book for the station gave reason for optimism: The Rocket debuted within two shares of KRBE. Things started to change, however, when Shamrock replaced rookie GM Mary Bennett with market veteran and former KLOL GM Pat Fant.

Continued on Page 75



Mary Bennett



Don Parker

**"If we were going to establish ourselves as the modern rock radio station in this market, that's what we would have to be: the modern *rock* station for this market."**

Don Parker



95.5  
WBRU

• WNRQ/Pittsburgh drops Alternative for NAC/Smooth Jazz, leaving WXDX as the city's lone Alternative.

WBRU/Providence hires Tim Schiavelli as PD.

• Thirty-year Oklahoma City Country outlet KEBC flips to Alternative as KNRX.

• Bill Glasser named PD at WFNX/Boston.

• PD John Knapp exits WPLY/Philadelphia; Chuck Tisa replaces him.

• Bryan Schock named PD for Jones Satellite Networks' Alternative format.

• WMMS/Cleveland PD John Gorman exits.

• Phil Manning named PD at the Y107/Los Angeles trimulcast.

Jay Beau Jones named PD at WMRQ/Hartford.







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TEN YEARS OF NIRVANA

# From Rocket To Buzz

Continued from Page 72

Fant's vision of the station was different — radically different. As he said at the time, "There's no question about it, the station went through sweeping changes when I took over. Five months earlier the station had debuted as The Rocket, 'Houston's New Rock Alternative.' When I came in, I told Marty Loughman, our owner at Shamrock, that the first thing that I wanted to do was change the station's name from The Rocket to The Buzz. There's already something in Houston called the Rockets, our basketball franchise, and it's bigger than we are.

"We handled it on the air by saying, 'Let's give the Houston Rockets their name back.' That gave us the opportunity to have a second grand opening and to reintroduce the station to the market. We needed to bring people back to sample the station with the music focused a little more closely on a pure modern rock sound rather than the mix of pop and modern rock that it had been in the five months it was called The Rocket."

As Fant described it, the station attempted to completely reinvent itself while staying Alternative. That included changes to just about every aspect of the station, with the possible exception of personnel, but personnel changes were on the not-too-distant horizon as well.

### A New Attitude

The reasons for the changes were manifold. "Even though it was during the spring book, we felt that the changes we were making in the marketing and imaging of the station were so necessary that they just had to happen immediately," Fant said.

"It appeared that The Rocket wasn't going to happen, and I felt the name change was powerful voodoo to give it a second chance. The graphics were bold. The outdoor presentation of the station and advertising commanded attention and really did reintroduce the station to the market in an effective way. The TV campaign hit at the same time. The on-air sound definitely matured. We started using a new station voice, and the station took on an attitude that The Rocket didn't have."

Fant also put his stamp on the music,

removing much of the rock edge that was core to the station's sound when it launched. "The image of The Rocket was cloudy," he said. "The music was a mix of styles. When you play bands like Yaz alongside Pearl Jam and Nirvana and Soundgarden and Stone Temple Pilots, it sounds like a train wreck. We felt that musically it wasn't on target, and it may have had too much of a grunge edge to it. It just wasn't broad enough to do the job."

### The Cruze Era

With Fant all but writing off the work he did in his first six months as PD, it wasn't surprising that Parker soon left the station to program KKFR/Phoenix. With an open PD position and a desire to move the station into a more mass-appeal, pop-friendly position, Fant went to one of the most logical choices at the time: former WKBQ/St. Louis PD Cruze, who was hired to program KTBZ in August.

Considering the competitive situation, Cruze seemed the perfect fit. He had done quite well programming a very alternative-leaning CHR/Pop station in St. Louis, which was going against an Alternative, KPNT (The Point). In Houston, Cruze would be on the opposite side of that battle.

"It is interesting," Cruze said at the time, "that my position in this competitive battle is the complete opposite of the situation I faced in St. Louis, with WKBQ going against The Point. I'm sure I have some perspective that I wouldn't have had if I hadn't programmed

which occurred in January 1997. Unlike Fant upon his arrival, new GM Ellen Cavanaugh made relatively few adjustments, and it wasn't until five months later that the second round of change would hit the station in the form of new PD Jim Trapp, who replaced Cruze in June.

At the time Cavanaugh explained that the change was made due to different philosophies on the future of the station. "Cruze is a very good man, and he worked very hard here," she said. "We had a divergence of opinion, so we decided to part ways."

Cruze was diplomatic about the change and took pains to praise the airstaff, a fact that Trapp would generally leave in place. "I'm disappointed to have not had the chance to finish the job that I started," Cruze said, "and I hate leaving behind one of the best airstaffs I've ever worked with in radio, but I'm excited about whatever my next challenge may be."

He was soon hired to program WFNX/Boston, where he is today.

### More Change

Although they weren't as overt as Fant's complete overhaul, the changes Trapp made upon his arrival had a dramatic and permanent effect on the station. He joined The Buzz after an extremely successful run at KQPT/Sacramento, which he transitioned from an Adult Alternative with lackluster ratings into the highest-rated Modern AC in the country. In the station's final three-month trend with him as PD, it ranked No. 2 in both the 18-34 and 25-54 demos.

Cavanaugh was enthusiastic about her new PD. "Jim is a very gifted technician, and he is also very creative, but perhaps the greatest thing I appreciate about him is that he has great people skills," she said.

Trapp's history led the industry to speculate that KTBZ was going to flip formats to Modern AC. Cavanaugh responded to those assertions emphatically: "It's no secret that Modern Rock is having its problems, but we did a large research project that found a huge desire for Modern Rock in Houston, but not for the hard music



Jim Trapp

that we have been playing.

"About 30%-35% of the music was off, and it drove TSL way down. The primary change is that we are not using the 'A' word anymore, and we are not playing Marilyn Manson or Tool. We are becoming a mainstream Modern Rock station."

At the time Trapp quieted industry speculation by focusing on the mechanics and not necessarily the

format of the station. "We firmly believe that Modern Rock is natural for Houston," he said. "The only question is how to do it. We will be taking the station off of the fringe and into the mainstream."

**"There's no question about it, the station went through sweeping changes when I took over."**

### Pat Fant

"We're just going to do a better job of using the music that is there. The real challenge for the format is to become greater than the sum of its musical parts. What that means to us is to stop being a jukebox with attitude and to become a real radio station."

### Flawed Vision

Ironically, Cavanaugh's description of where the station needed to go was almost identical to Fant's when he took over 18 months earlier. She even echoed his (apparently errant) claim that the station would no longer use the "A" word. However, while their strategic goals may have been similar, Trapp's take on how to reach them was dramatically different from Cruze's and Fant's. The changes he made to the sound of the station were the greatest since Fant

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Cruze

### WKBQ."

Cruze's almost-two-year tenure at KTBZ was a period of general stability. The station had been bought by Nationwide Communications in May of '96, before Cruze arrived, and he remained on board for almost the entire time the company owned the station.

On the programming side, Cruze moved the station closer to Fant's vision, with solid, if unspectacular, results. In terms of ratings, the station rose from a 2.8 share in winter of '96 to finish consistently in the mid-three shares.

In fact, the biggest change at the station during this time was the exit of Fant himself,



Ali Castellini named PD at WXDX/Pittsburgh.

WENZ/Cleveland PD Bob Neumann resigns for the PD post at crosstown WMMS.

KWOD/Sacramento PD Alex Cosper resigns. Dwight Arnold named PD.

Dave Beasing joins Jacobs Media as Modern AC consultant.

Pete Rosenblum named National Dir./Alternative Promotion at Elektra.

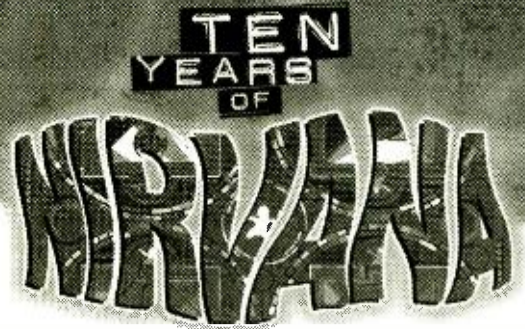
Carson Daly named afternoon drive host at KROQ/Los Angeles.

Chancellor Media sues WXRK/New York PD Steve Kingston for violating his WHTZ noncompete. Kingston countersues for defamation of character.

Chris Muckley named MD at XTRA (91X)/San Diego.

Susan Greenwood named Sr. Dir./Alternative Promotion at MCA.





# From Rocket To Buzz

Continued from Page 75

had pulled the plug on The Rocket two years earlier.

Trapp blames the problems of The Buzz on a strategically flawed vision of the station that was too rock-based. "The strategy that the station based itself on was by design, but it was an uninformed design," he says. "Ask any of the guys who programmed Rock in this market, and they'll tell you that when a radio station aims too young, too hard and — especially — too unfamiliar, it has a tendency to suffer as a result."

"There has never been a screaming appetite for pure active rock in this market-place, for whatever reason. The fact that this station was built that way kind of created the problems that The Buzz was constantly trying to break through."

## A New Threat

Complicating Trapp's desire to move The Buzz in a more pop-oriented direction was the impending arrival of a new threat: a Modern AC station. "We knew that SFX was going to put The Planet on the air and that it was going to skew pop," Trapp says. "So, coming in, there was an immediate need to reappraise the station in terms of pop as opposed to rock. Whether this station was Classic Rock, The Rocket or The Buzz early on, it had a tendency to be kind of young, hard and male."

For the short time that The Planet was on the air, Trapp concentrated on cementing The Buzz's alternative image in the face of the Modern AC competition, even though he felt that The Buzz urgently needed to embrace a more pop direction. Then, when The Planet finally switched formats, Trapp was suddenly faced with even more complications brought on by change, this time a change in ownership.

"We were in a cat and dog fight with The Planet until that station blew up," Trapp says. "It happened right at the time that Jacor elected to purchase Nationwide, but we were still in a lame-duck phase. We saw that The Planet was going Hispanic, which was a boon to us. Unfortunately, even though we were moving into the Jacor camp, we were still kind of being operated by Nationwide."

Under the circumstances, Trapp had no real authorization to make any changes, but he saw an opportunity to put The Buzz where he felt it should have been all along, and he took it. "It was an opportunity to go through that door that we missed the first time," he says. "I saw this, and just pushed the station through the door, for which I received a lot of shit."

## The New Buzz

It is an understatement to say that Trapp felt the station needed a musical, production and image overhaul. About the only thing he left alone was the airstaff. "There wasn't a lot of bloodletting," Trapp says. "What there was was a sense of applying discipline."

Trapp remembers that his initial plans were hindered by the presence of The Planet. As a result, he first focused more on general moves than on specific strategic changes. "When I got here, we really moved the station from its kind of amateurish position to more of a focused Alternative station," he says.



Steve Robison

"We really couldn't make the moves that we felt needed to be made at that time, however, because The Planet was in existence, so the first thing to do was simply

focus the existing product to where The Buzz would perform like a real radio station, where it wasn't afraid to sell promotions, where it could make contact with the mainstream and stop listening to the fringe.

"The library went from 700 or 800 titles to 200 or so immediately. It was about taking the library down and reducing it to the best of the best. We were playing Smashing Pumpkins records that nobody wanted to hear and avoiding hit records because they weren't hip."

Trapp not only tightened the music, he made it abundantly clear to the staff that The Buzz was not meant to be anyone's personal jukebox. His sense of discipline dramatically changed the dynamic of the station.

"The 'A' in Alternative so frequently stands for amateur," Trapp says. "Something that we wanted to do was to apply professional dictates to the format so that it would perform like a real format rather than

hit or miss, depending on where the diaries fell."

## Going Pro

Trapp gives a vivid example of how he changed what he saw as an amateur approach to music meetings to one that was more focused and professional: "One of the things I remember about walking in is the very first music meeting I had at The Buzz. All of a sudden I had an office full of people with pizzas. I said, 'What's this?' And they replied, 'In music meetings we all come in, sit down, take up all the space in your office and talk about every CD that's come out this week.'

"I stopped that immediately. The whole sense of 'We're all in this together' looks good on paper, but it makes for a lousy-sounding radio station. It's like the Chinese saying that a camel is a horse designed by committee. It was one of those situations where the secondary underassistant promotion director was not out on the street flying the flag because he was in my office telling me that Perry Farrell had sold out.

"It was ridiculous the amount of stuff that wasn't getting done because there was this inside-out culture of it being some kind of cult. What we wanted to be was a business."

When Trapp was finally able to push The Buzz through the door, his goal was to image it as a Rock station while playing pop music. "Musically, we wanted a station that could perform as both a Rock station and a Pop station," he explains, "and I think we have achieved that.

"The beauty of The Buzz is that a lot of people perceive it as a Rock property. It's not. It's a Pop radio station with Rock imaging. The confusion there is done just sweetly enough to have the audience flowing 50/50 male/female."

One of the results of The Buzz nimbly walking the pop-rock tightrope is that it can be comfortably played in offices. "We moved the station into the mainstream," says Trapp. "One of my favorite things is when I call my doctor's office, and, when they put me on hold, I hear The Buzz. That would never have happened before, because the station simply was not perceived as mainstream enough. Things like that tell me that the station has gotten into the center of the lane, which is where you want to be."

## Change As A Religion

While Trapp created a disciplined work environment and dramatically tightened the sound of the music, he also wove a promotional tapestry based on a different promotional theme each week and each weekend, promotions that he relentlessly promoted on the air.

"In terms of promotions, I remember sitting down when I got here and saying, 'This promotion that we're doing, are we hitting it hard?' and the person would answer, 'We're beating the hell out of it — two or three times a daypart.' If you're doing it two or three times an hour, then you're beating the hell out of it, but you have to do everything once or twice an hour. Otherwise, the listeners just aren't hearing it."

The final piece of the puzzle for Trapp was rebuilding some damaged relationships. "One of the most damaging things that I inherited was a terrible relationship with the local promoter, who was someone we needed to be in bed with," he says. "I began rebuilding that as soon as I could."

During Trapp's watch the station went through two more dramatic changes, which, in the context of the station's history, turned out to be fairly innocuous. The first was the sale of the station by Jacor to Clear Channel. The second was a frequency change to 94.5 FM. In 2000 Trapp was promoted to head of programming for all of Clear Channel's Houston FMs, and longtime staffer Steve Robison — who had been with the station from the time it was Classic Rock KZFX — was promoted to PD.

While Robison continues to hone the vision of KTBZ, the station's history makes it clear that he is following a trail marked by Pat Fant and blazed by Jim Trapp. As to the original vision of Mary Bennett and Don Parker, like the name The Rocket, I'm afraid it's lost to history.

As Trapp concluded in an interview with me this year, "If there's any lesson that we've learned, it's that change not only is, but that change should be made a religion. You should want change. You should have an appetite for change. It's the individuals who dig in their heels and fight change on an emotional level who have a tendency not to last too long."

If change is a religion, The Buzz in Houston is a devoted apostle.



Aaron Axelson named MD at KITS/San Francisco.

New York's Y-107 trimulcast drops Alternative for Country.

Country WLLD/Columbus flips to Alternative as WZAZ.

Phil Manning named PD at KNDD/Seattle.

Steve Kingston enters WXRK/New York to take over as PD at 12:01am on Nov. 1, one minute after his noncompete with WHTZ runs out.

KTEG/Albuquerque PD Sandy Horowitz joins the Y107/Los Angeles trimulcast as MD.

KTEG/Albuquerque names Skip Isley PD.

Jim McGuinn named PD at WPLY/Philadelphia.



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- 4/5 COLORADO SPRINGS
- 4/6 GRAND JUNCTION, CO
- 4/7 SALT LAKE CITY, UT
- 4/8 POCAHELLO, ID
- 4/11 SEATTLE, WA
- 4/12 PORTLAND, OR
- 4/18 LOS ANGELES, CA
- 4/19 ANAHEIM, CA

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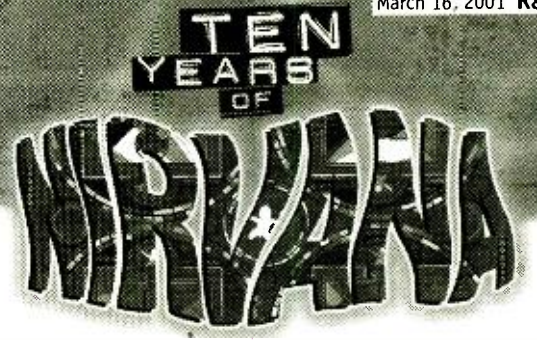
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# Ten Years Of Change

**Record company executives ponder a decade of Alternative growth**

**Gary Spivack  
Capitol**



From the day I became a promotion person (local for Elektra in 1990), I felt this New Rock (as it was called then) format was like a small stock about to explode. I knew it would

be a great investment and one with long-term benefits. Seriously, I've used that analogy over and over. This was when Jane's Addiction, The Cure, U2 and R.E.M. were kings of the hill.

I'll never forget the moment I knew the rock world would change forever. I was in my apartment in Santa Monica, and MTV was on in the background. *120 Minutes* was on, and along came "Smells Like Teen Spirit" — boo-ya — TOUCHDOWN! Like a tidal wave or a hurricane, this one song by Nirvana changed the landscape overnight. But remember, if it wasn't for bands like Jane's Addiction and The Pixies, this would not have happened like it did.

Certainly this wonderful opportunity came with its set of problems. Labels rushed to sign any band who decided to wear the clothes. Artist development was thrown into the can, because the money to sign these bands became so big that short-term became more important than long-term. It became more and more about hit singles and less about grass-roots touring, marketing and artist development. Radio became the all-important base, as opposed to what started the boom in the first place: a real and passionate fan base.

Money for tour support and basic marketing elements such as bumper stickers and P.O.P. items went directly to costs for videos and independent promotion. It became big business, and many people (including myself) were rewarded with careers because of that. When a new business explodes (the Internet stock craze is a great example), it gets stretched like a rubber band. Eventually the rubber band is going to snap. When the smoke clears, only the real bands survive, just like only the real Internet companies will survive.

Radio festivals have become part of pop culture. To see 60,000 people at a radio-station festival is frosting on the cake, a great achievement. It seems like only yesterday that there were 21 R&R Alternative reporters. Most of those original 21 aren't even around today. Now we have a healthy 80+ stations playing the best in "new rock," and labels and radio stations have done an admirable job of cultivating a stable of core bands for the format. (We can always improve on this, however.)

My job (and that of everyone who is in my shoes) remains and will continue to remain crucial to the most important element of a successful record label: creating catalog. Capitol is rich with catalog tradition. In the alternative world alone, Capitol is home to Radiohead, The Beastie Boys, Everclear, Liz Phair and now Coldplay, to name a few.

Stress and pressure are at an all-time high for promotion executives. Short-term success still rules the roost. But be careful what you wish for. I'd much rather be in this position than sitting with 21 R&R stations. Success breeds pressure.

The one thing that hasn't changed that much is that it still takes a lot for a kid to fork over \$16.99 to purchase a CD by new band at a record store. The music industry as a whole has to continue to improve its patience level and take a step or two back from the fast-food machine that we have created. Chart games, quick-fix callout research and Soundscan watching are not ways for this business to continue to reach its most important goal of breaking bands.

**Christine Chiapetta  
Columbia**



The daily routine of radio promotion is pretty similar to what it was five years ago. The biggest change I have noticed is that we've seen some bands have massive sales very early on, sometimes with mid-chart records at Alternative or Active Rock, and occasionally with virtually no airplay at all. Street marketing, touring and the Internet are

probably the biggest contributors to that. While there is a lot to be said for those types of bands, it's raised the bar so much for the radio promotion department, because sometimes we have what's considered an amazing sales week (maybe 7,000 records) on a band, but that still doesn't measure up.

Radio wants to see 20,000 records a week before they will consider the record. I understand that they have the right to be conservative, especially when so many bands sound the same. And, at the end of the day, if a station really, really likes a record, it doesn't matter what the sales are. I guess it just proves that there is a more active buying audience out there, which is great for all of us. But it is a little frustrating when the expectation level has been raised so high.

Today we live in a world where the poor Backstreet Boys, who only sold over a million their first week, get looked down upon for a lackluster release compared to their labelmate record-breakers, 'N Sync. It's inevitable that the bar will continue to get higher for our format too. Still, I'll take working my alternative bands — like Pete Dinklage, Train, Crazy Town and Paloalto — any day. It forces me to be more passionate about the music I'm selling to my programmers. Besides, anyone who knows me knows that I love to argue about records. Why else would I be doing this job?

**Catherine Burke  
Blackbird**



Ten years ago I was doing pop promotion at Atlantic. Peter Koepke had just created the alternative division the year before, with a separate promotion and marketing staff. The target was mainly college radio, as there were few commercial Alternative radio stations at that time. However, Peter saw the future of the format. He offered me the opportunity to work with him there, being that I was barely out of college myself and had worked for Oedipus at WBCN all through school. Although it was an exciting challenge, I had also been

given a great opportunity by Andrea Ganis in pop promotion and felt loyalty to her and her department.

What I remember most is that the word "alternative" truly stood by its dictionary meaning then. New and different was the mantra. Nirvana was being played alongside Hunters And Collectors, Tori Amos, Pearl Jam, Sarah McClachlan and the newest Brit pop. It was the best of the diverse category of what was new. Programmers were excited to find the innovative gems that they felt would be the next big thing.

In the last few years I have dealt with Alternative radio quite a bit here at Blackbird. The main difference I find is that it has become much more formulaic and hit-oriented. With big commercial stations comes the need to sell advertising to a specific demo. If they feel that their mostly male audience tunes out when they play a female, they feel the pressure to play only hard, edgy music (which, even as a female, I happen to love).

However, it has been extremely difficult to get anything different on the radio. Anything that sounds too pop has, for the most part, been disregarded. I understand the pressures of the programmers, but it makes me sad that talented new artists who don't happen to fit into the narrow format guidelines don't get a real chance.

That said, over the past six months playlists are starting to open up to more diverse sounds. Lifehouse are a lot more pop than what was allowed on Alternative radio this time last year, but sales and requests can't be denied, and thus it became a No. 1 Alternative song. Coldplay, David Gray and Moby have opened the doors for a much more diverse sound on most Alternative stations. Sales are proving that listeners not only want to hear this stuff, they want to own it, which is the key.

And, lo and behold, in a shocking development Oedipus and some of his peers added a song by a female (Poe) at 25 spins its first week — something I can't remember happening in recent memory. The times they are a changin',

Continued on Page 80

1997

- John O'Connell named PD at WPBZ/West Palm Beach.
- WMMS/Cleveland drops Alternative for Active Rock.
- Brian MacDonald named VP/Alternative Promotion at Capitol Records.
- Asst. PD Leslie Fram promoted to PD at WNNX/Atlanta.
- XTRA/San Diego morning host Howard Stern moves to Active Rock KIOZ.

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1998

- KNDD/Seattle MD Marco Collins resigns.
- WKDF/Nashville drops Rock for Alternative.
- Brian Corona and Brian Rhoades are named National Directors/Alternative Promotion at Capitol Records.

1999

- Gary Jay and John Perrone named National Directors/Alternative Promotion at TVT Records.

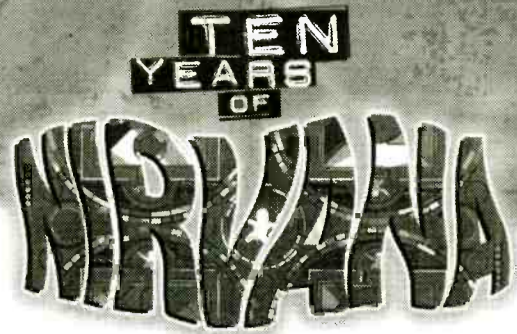
2000

- [Empty space for 2000 events]

2001

- [Empty space for 2001 events]





# Ten Years Of Change

Continued from Page 79

and it's very exciting. I sincerely hope that artists like Nelly Furtado, Poe and Killing Heidi will get a real shot in the near future.

On a personal note, now that I am doing A&R almost exclusively, I want to find and develop artists who are different, not derivative. And in the end, Alternative, Pop, Rock and all the rest come down to *the song*. If the song gets a shot and is a hit, it will always break down the barriers and become the new "alternative."

**Gary Jay TVT**



Being the spry 31-year-old that I am, I began my career in the '90s. Alternative, at that time, was a very exclusive (and somewhat alienating) clique. Alternative didn't rock,

and the Rockers weren't ... um ... alternative. The kids with black eyeliner listening to The Cure, Depeche Mode, The Smiths and Husker Du wanted nothing to do with Metallica, Nine Inch Nails or anything with distorted guitars, big-bottom-end bass and lyrics that were more aggressive than passive-aggressive. Nirvana, Pearl Jam, Alice In Chains and Soundgarden changed all that in '91-'92. The lines blurred.

The slow evolution continued until KROQ/L.A. added Metallica's "Until It Sleeps" in '96. That's when the rule book went out the window. The floodgates were opened for good. And hip-hop? Forget about ever hearing Kool Moe Dee, Run DMC or Eric B. & Rakim on an Alternative station back in the day. Now look at the Alternative stations playing DMC and OutKast along with The Beastie Boys' catalog and Limp Bizkit and Method Man's "N 2gether Now."

I think the format's the healthiest it's been in a long while, and some stations' recent Arbitrons reflect that. There is plenty of exciting new music out there, and the programmer with vision and balls can claim ownership of it and be the real "alternative" in his or her market — the outlet that makes the hits, not just plays them.

**Kris Metzdorf Atlantic**



I could whine about the stress levels, the cost of doing business and the fact that there are no females on the air at Alternative radio right now (watch out for Poe!), but there's no point to that. What I love is knowing people like Phil Manning for 10 years, knowing [XTRA/San Diego] 91X's office building like it was my own, laughing with Aaron Axelson about a dinner we shared together — his first "industry dinner" — when I called him at his college station, and making new friends who now feel like old friends, like Lenny Diana. The great people make the bad stuff pale in comparison, and that's what keeps me going day after day.

**Christina White Epitaph**



I remember the first time I heard "Smells Like Teen Spirit" like it was yesterday. It was my first night working at WCSB/Cleveland. I was 18 and fresh out of high school. My on-air mentor placed the needle on the record, cued it up, turned to me and said, "This song is going to change the world." She was right.

WCSB and college radio were the only Alternative outlets in Cleveland at the time, and, to tell you the truth, I had never spoken with a promotion person at that time. Hell, I didn't know people worked in the music industry; I just knew cool music came out, and I bought it. The response to Nirvana was instant. We played that song every week for the next two months — same bat time, same bat channel — and the kids loved it.

When MTV and the runways in Paris caught on to what we were doing, it was time for us in Indie Rockville to change our tune. Our job was done. We had changed the world. We had been heard. We had succeeded in our quest to educate to masses to the fact that there was something else out there.

I've seen the promotion department go from four people, when I was brought in

five years ago, to me being the solo pilot now. It is difficult to differentiate between the changes internally and in how we do things and the changes in the outside world of promotion and radio's needs. Obviously, NTR is new for us, and, with small budgets, it can be a hurdle. We've gone from almost every market having two Alternative stations to some having none.

We've seen the rise, fall, assimilation and acceptance of punk, ska, singer-songwriter chicks, crunchy cookie monsters, pop, emo and electronica. I have also seen our label go from strictly punk to working artists such as Joe Strummer, Tom Waits and now Merle Haggard. My job has expanded to include Adult Alternative, Rock, Active Rock, Country and Alternative.

When the Alternative format was new and shining like a baby's bottom, it was an outlet for great music that we all loved and wanted to share. It was an underground of music-heads who went searching for great music when the airwaves were full of hair, Marx and Laker Girls. It has become an industry. It now plays bands that have been created specifically for the format as opposed to exposing new music that was created strictly for the enjoyment of playing and listening.

**Rob Goldklang Warner Bros.**



The '90s was a great time for experiences in the format and watching it grow. I feel lucky that I was able to be in radio when the Manchester scene (Inspirational Carpets, EMF, Stone Roses, Happy Mondays) was blowing up. I also remember being at KROQ when Nirvana first got added to the station, as well as killing myself for hanging out in the parking lot during The Red Hot Chili Peppers show at the Forum, when an unknown band called Pearl Jam were the opening act.

To be able to go from there to Warner Bros. and work directly with bands I grew up with and admired — like R.E.M., The Red Hot Chili Peppers and Jane's Addiction — is mind-boggling. I will never

forget sitting in a marketing meeting next to Elvis Costello, discussing plans for his upcoming record.

Looking back on everything, I think the future looks really bright. As much as the format has been through a million changes, I think a good balance is ahead in the future. As long as we have great bands with great songs, there is continued hope for success and a new breed of bands to develop in the year 2001 and beyond.

**Darren Eggleston MCA**



Ten years ago I was doing local promotion for Warner Bros. in Detroit. The veterans on the staff used to joke that the water pressure in the country would go down during the alternative department's portion of the conference call, because everyone would go to the bathroom. There were something like 19 reporters to the panel, and I was working a Red Hot Chili Peppers small-venue tour that included Smashing Pumpkins and Pearl Jam throughout the Midwest (five of the most amazing shows ever).

Fast-forward 10 years: Those three bands have sold millions of albums, there are anywhere between 90 and 100 reporters to the format at any given time, and most of the guys we were ignoring on the conference call are senior VPs of promotion.

**Mike Rittberg Warner Bros.**



How has my job changed? Wow. Let's see. I went from VP/Promotion & Marketing at Metal Blade (where I worked *Jed* from The Goo Goo Dolls and death metal acts like Cannibal Corpse and GWAR) to VP/Rock Promotion at A&M (remember when Blues Traveler and Dishwalla were huge?) to VP/Rock Formats (overseeing Rock, Alternative — thank goodness for

Continued on Page 82

**1991**

- WXRH/New Orleans flips from Alternative to Country.
- WKRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.

**1992**

- WKQX/Chicago PD Bill Gamble exits.
- Hot AC WLRS/Louisville flips format to Alternative.
- Alex Luke named PD at WKQX/Chicago.
- WXRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.

**1993**

- Joel Klaimen named VP/Alternative Promotion at 550 Records.
- Hot AC WLRS/Louisville flips format to Alternative.
- Alex Luke named PD at WKQX/Chicago.
- WXRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.

**1994**

- WXRH/New Orleans flips from Alternative to Country.
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- KTBZ/Houston names Jim Trapp PD.
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**1995**

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**1999**

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- KTBZ/Houston names Jim Trapp PD.
- WKRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.

**2000**

- WXRH/New Orleans flips from Alternative to Country.
- Geordie Gillespie named VP/Alternative Promotion at the Work Group.
- KTBZ/Houston names Jim Trapp PD.
- WKRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.

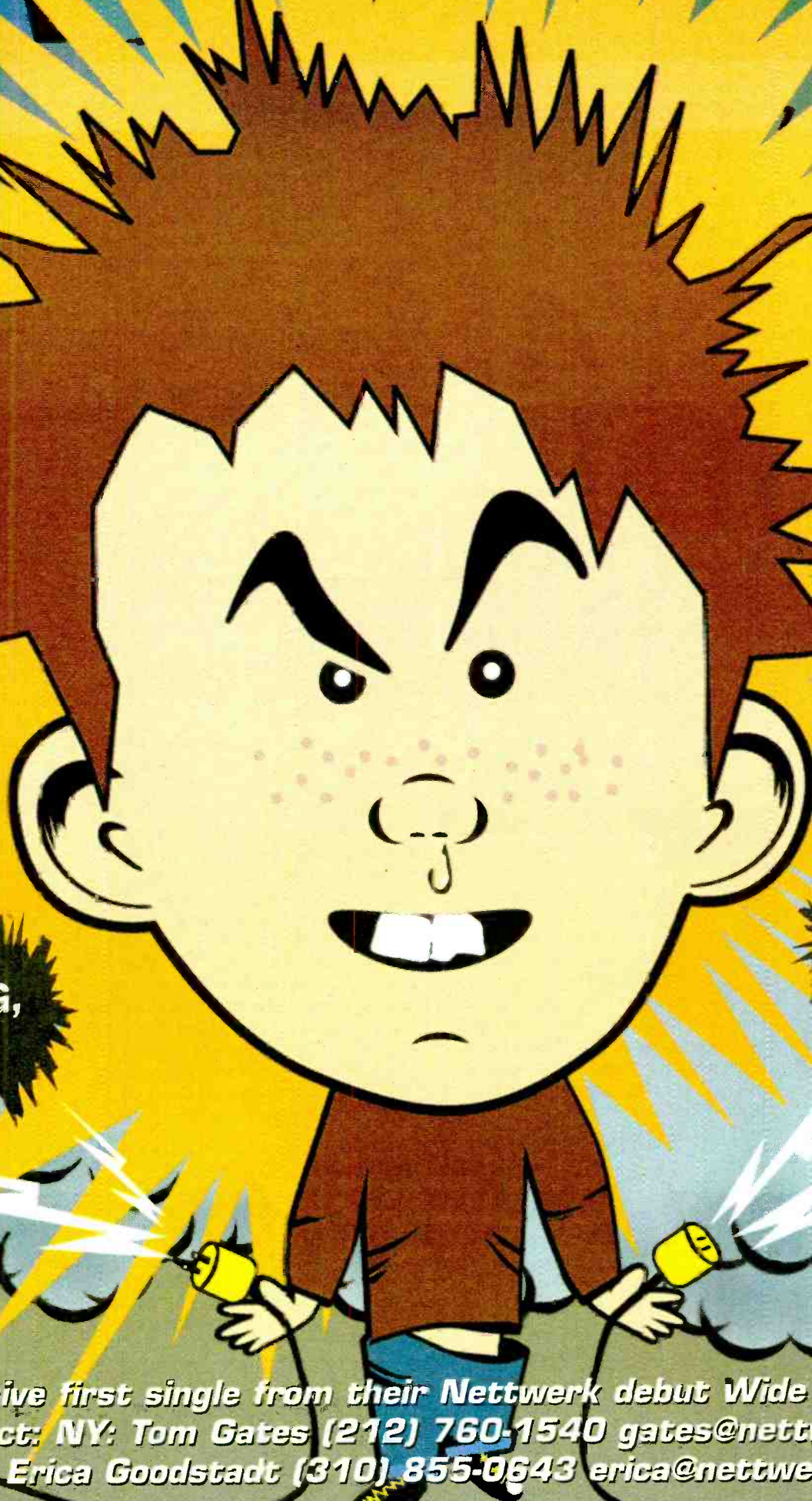
**2001**

- WXRH/New Orleans flips from Alternative to Country.
- Geordie Gillespie named VP/Alternative Promotion at the Work Group.
- KTBZ/Houston names Jim Trapp PD.
- WKRK/New York APD Alexa Tobin exits.
- WGRD/Grand Rapids PD Allan Fee takes over the PD reins at WKQX/Chicago.



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# TEN YEARS OF NIRVANA

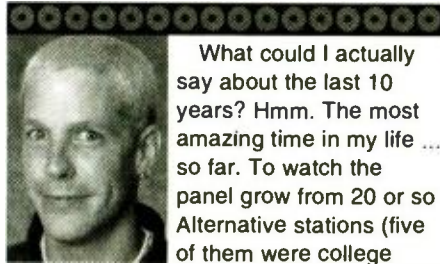
## Ten Years Of Change

Continued from Page 80

Rob Goldklang — and Adult Alternative) and getting to work with The Goo Goo Dolls again, in addition to artists who have touched so many lives over the years and continue to do so, such as The Red Hot Chili Peppers, Don Henley and Van Halen.

Along with radio-station executives, we, too, are multitasking these days. I sometimes think that most of us thrive on that stress and pressure. The one thing that helps you survive it all is staying organized and focused. I wouldn't trade it for anything.

### Joel Habbeshaw Hollywood



What could I actually say about the last 10 years? Hmm. The most amazing time in my life ... so far. To watch the panel grow from 20 or so Alternative stations (five of them were college stations) into what it is today is pure pleasure. Alternative is no longer the bastard stepchild it once was. Alternative stations have always led the way to the most amazing waves of music, from punk to New Wave to Manchester, grunge, industrial and techno. Alternative radio has always been on the cusp and has always had an open mind about exposing adventurous, passionate music to the masses.

On the job side, the passion outweighs the stress that the new age of radio brings. I still love what I do. A radio guy summed it up best: "We get paid to listen to music over dinner and drinks with an occasional golf game here and there. Not a bad way of life ... if you like music."

### Lisa Cristiano MCA



Wow, have I been at this for 10 years? Time flies when you're having fun. Ten years has completely changed the face of alternative promotion and Alternative radio. On the promotion level, 10 years ago the senior execs at most labels didn't really pay close attention to what the "kids" were doing

down the hall. We were those kids, revved up on too much caffeine and completely ecstatic: We were getting paid to talk all day about records and bands that we were totally enamored of. Hey, and if Band X was playing some dirty rat-hole dive at 1am ... awesome ... we were so there! Passion spoke to passion as we worked records to programmers who, like us, were not feeling the fierce pressure to perform, a la their Top 40 counterparts.

That was a beautiful thing.

Now we are under the microscope. Alternative is breaking acts in a big, big way. We are developing acts to Platinum-selling, arena-playing levels. All bets are off, and — shock of shocks — alternative releases cross regularly not only to Rock radio, but — oh my God — to CHR! The lines are blurred on both the radio and record sides, the stakes are much higher, and all that adds up to more pressure for everyone.

Stress headaches aside, I still get a huge thrill from being a part of developing acts from ground zero. Those are always the most satisfying. And when you walk out of a meeting with a programmer who is clearly in partnership with you in breaking a band wide open, everybody wins.

We sweat over adds, bands tour for months and years, and the radio and record communities continue to alternately torture and delight each other. Come to think of it, we've always worked hard. Perhaps the biggest difference now is that, for all our hard work, the payoff has the potential to be bigger than any of us ever imagined 10 years ago.

### Lynn McDonnell Grand Royal



I recently found myself surrounded by Mark Kates and Bruce Flohr, reminiscing about the early days of Jonathan Rosen's KUKQ/Phoenix, Max and Halloran at 91X, and Lewis Largent and Kennedy at KROQ. The format was "pure" alternative. My memories of the early '90s are fun and lighthearted. I remember thinking, "Holy shit, I am getting paid to do this job. What a trip!"

My favorite part of doing promotion

then was getting to know my artists as people and feeling like I was personally responsible for making them household names. The format began as a grass-roots group of true music fans banding together to fight the good fight and hail the talents of people who were left-of-center.

Over 10 years Alternative developed into a viable, moneymaking format that can provide massive billing for both radio stations and record companies. Big business breeds pressure to perform and create profits. I have since learned that my role as a promotion executive can define me as a strategist, a psychological leader for my staff, an accountant, a travel agent and a marketing master. We must put aside the fear of conglomerations, the P&L reports and the exorbitant expectations and realize that we still get to rock every day.

### Todd Sievers Reprise

What did the '90s mean to my career? It meant that I had a career. I was a college Music Director from '90-'92. When the Alternative format exploded, it allowed me to turn my hobby into a career. Seattle was the haven for new and exciting music at the time, with labels like Sub Pop and C/Z leading the way. Before the word "grunge" made it into Webster's, the music of the early '90s was just pissed-off artists breaking the corporate mold, i.e., Mudhoney, Nirvana, Pearl Jam, Soundgarden, 7-Year Bitch, The Gits — even The Fastbacks!

These bands were the equivalent of U2 and R.E.M. in the '80s. Their statements became the themes that suburban kids grabbed onto as their own. These bands quickly became the mainstream, and major labels signed them all. I rode the tail end of this college radio renaissance into the mainstream. (Keep in mind that hip-hop was running rampant, Beck wrote a little number called "Loser," and Green Day also delivered *Dookie*.) As the format grew, my career grew. I started doing college radio promotion and moved into secondary commercial markets (Def American). I then went on to be head of alternative promotion for an independent label (1500, Mammoth) and to doing Alternative promotion for a major label (Reprise).

Now that the format is based on a singles-driven pop mold, the stress is higher, the money is bigger, marketing plans are more detailed, and record sales are expected. It's time for another renaissance, and I'm excited to see where it will take my career next.

### Steve Tipp Trauma

The Alternative format has changed just a bit in the past 10 to 15 years. It has grown from less than 30 stations that could only very broadly be categorized as Alternative. These 30 stations ran from AAA stations to the core original stations like WDRE/Long Island, KROQ, WHFS/Washington and KTCL/Denver. It was all about music, opinions and gut feeling, and there was no research to tell you otherwise.

As the record labels and radio companies have consolidated these past several years, the job of the higher-level record promotion executive has evolved like the job of the program director has. Record executives are much more responsible and attuned to bottom-line realities. Cutting spending is the key phrase here. Radio executives are managing more stations and are much more responsible for their bottom lines and for NTR. It is interesting that while the stresses have ratcheted up on the record side, they have cranked up to a very similar degree on the radio side.

What is great is that the alternative arena remains a community and that there is a camaraderie among the promotion people and radio people built around a love of music and excitement about finding the next big thing and being the first to try to break it wide open.

### Damon Grossman Beyond

I started in promotion at MCA when there were only 35 R&R reporting stations. That seemed like a lot. I know that we were plenty busy with a band called Live who were just releasing a little album called *Throwing Copper*. Then it seemed Rock and Alternative were two separate formats, and only a few bands (like Live) crossed. But there was never

Continued on Page 84

**1991**

- Classical WQRS/Detroit flips to Alternative as WXDG.
- KNRX/Oklahoma City flips to Soft AC.

**1992**

- Jim Kerr named Alternative Editor at R&R.
- MTV sets up camera crews in the offices and studios of KNDD/Seattle for the new season of *The Real World*.
- WWCD/Columbus, OH PD Jane Purcell relinquishes her post. MD Andy Davis takes over as PD.
- Brian Philips named winner of the Rick Carroll Foundation Award and shortly after also named the honoree at the T.J. Martell Foundation Roast.

**1993**

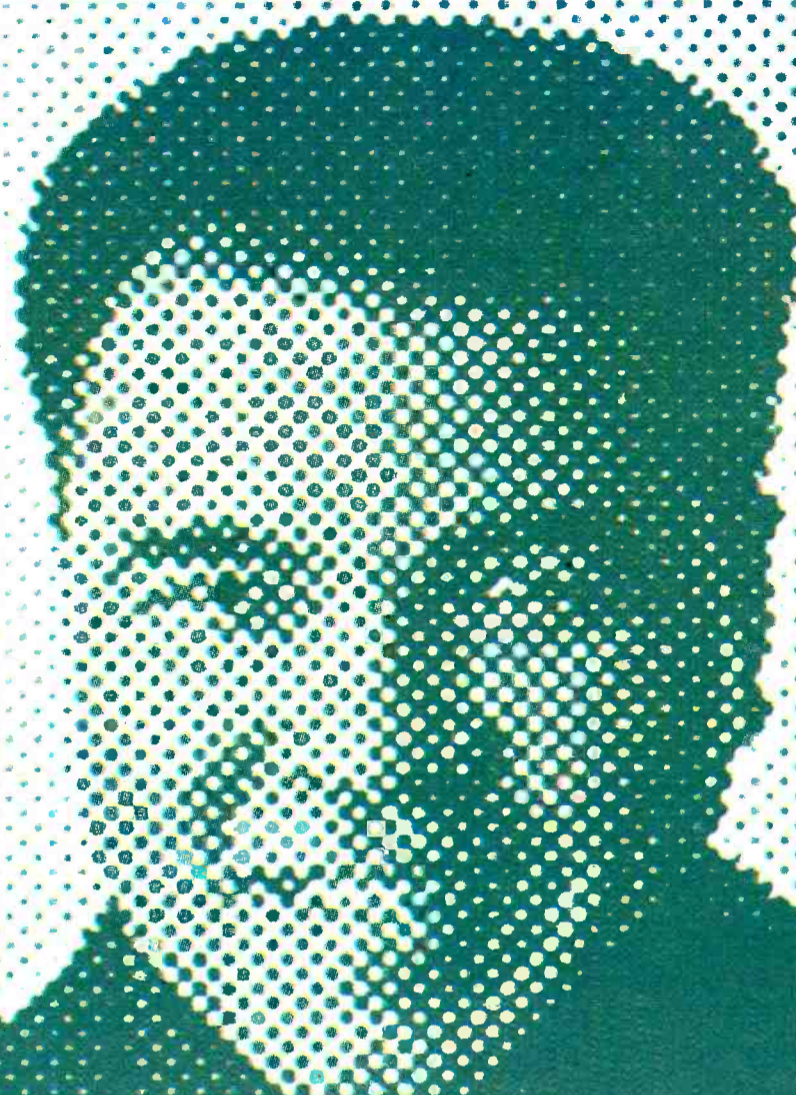
- Longtime PD John Hayes exits KTCL/Denver. Mike O'Connor takes over.
- Eighteen-year WBCN/Boston veteran and MD Carter Alan exits the station to join crosstown sister station WZLX. Asst. PD Steven Strick picks up MD responsibilities.



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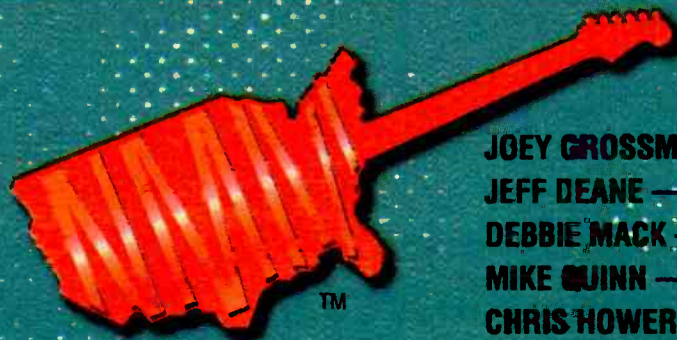
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# TEN YEARS OF NIRVANA

## Ten Years Of Change

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any question about which format broke Live. It was Alternative all the way.

Now it seems like the distinctions between the two formats have blurred. A good promotion person really needs to look at the dynamics within specific markets more than ever. For example, in Los Angeles and Salt Lake City the Alternative stations serve as both the Alternatives and the Active Rockers, so they will rock really hard.

The bottom line: I hope that we never lose sight of the all-important touchstone of love for the music, because that's why all of us — from those in market No. 200 to those in market No. 1, from Warner Bros.' CEO to the Duluth local promo geek — got into this crazy business.

### Geordie Gillespie Virgin



What a long strange trip it's been. It all started with college promotion vets getting real juice as alternative rock bands began to have fiscal impact at the major record companies. We were already in the

trenches; we understood the language of the discerning 18-34 music fan and were prepared to A&R, market and promote these increasingly important bands to that psychographic and demographic.

As a reaction to the hair bands of the early and mid-'80s, intelligent and culturally relevant rock artists were about to come into their own, and radio programmers and owners also saw the opportunity to take advantage of that trend. In a few very short years the Alternative radio community went from 13 to some 90 outlets with lots of available slots for new music.

The problem was, it was still light, medium and heavy rotations getting reported, with paper adds and no accountability: Send out 50 T-shirts for a hot report; just add my record, and you don't have to play it. Most record companies were flying blind, not really knowing what was actually getting played or how to micromanage the marketing, promotion and sales aspects of a campaign. There was lots of stress and confusion, with promotion people losing lots of sleep over the pressure from the top at labels to get the job done.

Things began to become much more clear with the advent of BDS, Mediabase and Soundscan. In promotion, veterans of the new school got into a groove of realistic relations with their counterparts at radio, a partnership that, drawing on the experiences of the past, coalesced into an understanding of how to get the job done without confrontation.

Information and honesty have become the name of the game. It became clear that miscommunication and egocentrism got in the way of everyone's objective: the success of the format as a platform for delivering compelling and exciting music, enhancing a rewarding lifestyle for the consumer and, at the same time, creating revenue streams for the various facets of the industry — radio, record companies, promoters and the artists themselves.

Success breeds confidence, and experience fosters calm. Where panic once ruled, acceptance of the fact that hard work, dedication and a strict adherence to accepting and adapting to an ever-changing working environment has put us in a much better position to develop and sustain more artists' careers than ever before.

### Robbie Lloyd Interscope

Our format should be very happy that in the last 10 years we've shortened the time it takes to break a record. There was a time long ago in our format when none of us knew what the hell we were doing, and we used to wait six months to a year for a record to happen. Luckily, with the advent of marketing tools, our industry now knows if a record is going to be a big hit in eight weeks. Now we have BDS. Now we have Soundscan. Now we have callout research, which happens to be my personal favorite.

If after 120 spins your record isn't charting in that DMA report thing and a radio station isn't getting good test scores, you should probably give up. If the consumer hasn't heard about your record by then, he never will.

Sheesh, that poor consumer has all those TV channels to watch, movies to see and video games to play. Oh, and I almost forgot about the big, scary Internet. What I don't get is how the average Joe does it. I mean, when I'm done watching *Temptation Island* and playing "Tony Hawk II," sometimes I forget what records I'm even working!

Somehow, though, the average Joe forges on. He's able to find the records he likes in the shortest possible time and doesn't have to worry about our industry bugging him about anything else. Isn't that great? It makes our jobs so much easier.

Hopefully in the future we won't have to waste any time or money to find out if a record is a hit. Maybe we can put a hot wire into each and every person's brain and ask him or her what they want. I just hope they don't say, "I don't know." That would be a real big problem.

### Matt Smith DreamWorks

We no longer have two records a year to work. It seems like our format is breaking a new band every week. There is so much more competition that you need to get in, establish your artists immediately and pray they get phones, sell and research, or it's goodbye. All that equates to some serious pressure.

### Pete Rosenblum Mammoth

The way I do my job hasn't changed much over the last few years. However, the cost of doing my job certainly has. Independent promotion costs are getting higher and higher by the week. The amount of money you need just to get a project off the ground is staggering. Add to this the growing number of radio shows yearly, and it is a major added cost and responsibility.

The Alternative format has changed drastically since the early '90s. This format used to be the one that cared, the one that got excited. I don't get that vibe anymore. It's more about the single you have and if it can break at CHR. There is absolutely no loyalty to the bands anymore. Forget that the band did station X's Christmas show last year and that they paid them a good amount of money to be there. That next single you have? Sorry. It doesn't really fit what the station sounds like right now.

Forget the label executive feels and the BDS spins you are not getting; what about the band, who gave up Christmas vacation with their families to make the station look good? What about the interview they did that day and all the autographs they signed? And then, during

the show, how they thanked the station for all the support? Shouldn't they be a concern as well, personally and professionally?

### Gaby Skolnek Maverick



Spending the better part of the '90s growing through the ranks at Geffen Records provided the best training ground in artist development. Watching and sharing in some of alternative music's greatest success

stories didn't suck! Bands like Nirvana, Weezer, Counting Crows, Beck, Hole, Elastica and Garbage, to name a few. With those successes, high demands ensued. Unfortunately for everyone involved, corporate pressures and directives meant the end of an extraordinary time in music history.

I've been kissed again by the gods. I've been head of the alternative department at Maverick Records for more than two years now, under the direction of one of the format's founders, Ted Volk. It is a boutique label founded on its commitment to artists and their vision, and I have an opportunity to truly diversify, which, in these times of downsizing and fiscal restraints, keeps a job fresh.

The unfortunate truth about being a promotion executive in 2001 is that the attention span of everyone involved has really been shortened on both the radio and record sides. This has made our jobs much more stressful, and oftentimes the quick fix doesn't pay off in the end. Records that we've hung our hat on recently include Deftones and, now, Tantric. I'm really proud of the opportunity both these projects have been given.

Looking forward, this is going to be a really exciting year for Maverick, with artists on deck including Michelle Branch, Un LoCo, Soul Hooligan, Insolence, OneSideZero, Summercamp and Alanis.

This is the best and the worst job. We're measured by our weekly successes (and sometimes lack thereof) and sit hopeful that the dots will all connect: that radio will add the record and play it, sales will get records into the stores and strongly positioned, a killer video will get played, key press and TV will come aboard and, ultimately, that the record will sell!

**1991**

- The format begins a long stretch of station erosion with two format flips in the space of a week. WWSK/Myrtle Beach SC and KGDE/Omaha both switch to gold-based Rock form.

**APR**

- KFMA/Tucson promotes station veteran Chuck Roast to PD.

**MAY**

- CBS merges KOME/San Jose and KITS/San Francisco.

**JUN**

- Chicago morning star Mancow Muller leaves Active Rock WRCX for WKQX.

**JUL**

- WEDG/Bufalo promotes APD/MD Rich Wall to PD.
- WROX/Norfolk switches format to CHR/Rhythmic.

**1992**

- WLUM/Milwaukee OM Alex Cosper exits.

**1993**

- Alternative WLUM/Milwaukee flips to Adult Alternative.

**1994**

- The Beastie Boys sell 681,000 units in the first full week of sales of their album *Hello Nasty*.

**1995**

- KXTE/Las Vegas PD Mike Stern segues to WKRK/Detroit as PD.



# doves

## "Catch The Sun"

The first single from the acclaimed debut album "Lost Souls"

Sun Already Shining At:

**KROQ Q101 KNDD 99X  
91X KNRK WDX KTCL**

WLIR KWOD WWCD WHTG WMAD WXRT WEQX  
WXRV WHRL WRLT KMBY KAEP KLEC WKRL  
WCYY WBTZ KJEE WWDX KCCQ WEEO WHRL  
WGMR and many more

- R&R ALTERNATIVE **46** 410 spins
- Sold-Out First-Ever U.S. Tour Just Wrapped

"At the Bowery Ballroom on Tuesday night the group... generated the excitement that comes from talented players connecting in the moment...the show had the feel of an early breakthrough of a band soon to be huge."  
-Ann Powers/*New York Times*

- Video in **2** hand picked rotation on MTV-2 with 25 plays/wk
- Major national sales story developing with price and positioning programs in place with retail
- Late Late Show with Craig Kilborn aired this week
- Late Night with Conan O'Brien aired last week
- MTV News "You Hear It First" feature aired last week
- Still Top 5 across the board at specialty charts
- Astralwerks and Virgin street teams blitzing nationwide
- Summers Tour dates confirming soon!





# How Relevant Is Grunge?

Paragon Research examines the music that mattered ... and matters

One of the key issues that faced Alternative radio in the years following the grunge explosion was whether to age with the audience or to continue to focus on younger, college-age listeners. The temptation to stay with the grunge crowd was great, especially for sales departments with visions of increasing 25+ numbers. However, as the format evolved, it became clear that its future was in continuing to target the 18-24 college-age crowd that was its bread and butter.

This focus on a specific demo meant that the music would have to change as the people who entered and exited the demo changed. Over time the format's decision to follow changing musical tastes and focus on youth meant less and less exposure for the grunge bands who launched the format in the early '90s, with the general reason being that early '90s music isn't seen as relevant to today's listeners.

## A Quick Look Back

The delineation between yesterday's grunge and today's harder rock was touched upon in the study Paragon did for last year's Alternative special. In that study Paragon examined how listeners defined alternative music in general. One of the more interesting results showed that the format was indeed at the demographic crossroads I mention above: While Alternative radio was still primarily defined as a contemporary format, there was a significant chunk (35%) of the audience that defined "alternative" as being related to the grunge era. In essence, to over a third of the listeners surveyed, alternative equaled grunge.

Since a significant number of listeners see Alternative as being defined by the grunge era while an even larger number define Alternative as contemporary music, we are faced with two apparently conflicting visions of what Alternative is or should be. For a programmer facing strategic decisions within this increasingly stretched 18-34 demo, the question of critical importance then becomes: How relevant is grunge music to today's Alternative listener?

This is the kind of question that is answered in auditorium tests every month, but I had never seen it addressed on a national basis. So I contacted Mike Henry at Paragon Research, and the company agreed to examine it.

## The Respondents

For this study Paragon contacted 348 adults across the country between the ages of 15 and 39. Respondents were screened by answering whether they "regularly" listened to radio stations that played "alternative music," defined by the following acts: The Red Hot Chili Peppers, Pearl Jam, Limp Bizkit, Stone Temple Pilots and Green Day.

If respondents answered "occasionally," "rarely" or "never," the call was concluded. As last year's study showed, listeners have a fairly good grip on the phrase "alternative music," so the screener is probably just broad enough to represent a sample of Alternative radio cume listeners, including both P1s and less frequent listeners.

Paragon obviously did a stellar job canvassing for the sample, as it parallels the increasingly male makeup of the format, with a sex breakdown of 62% male/38% female. The age range of the sample also closely mirrors that of the Alternative radio audience, with nearly half (49%) of the respondents being between the ages of 15 and 24.

Paragon added a twist to the question of how relevant grunge acts are today by also asking the respondents to give their opinion of how relevant they were in the early '90s. I thought this was an interesting approach, especially when you compare bands that continue to record with those that became inactive or stopped recording in the mid-'90s, like Nirvana and Alice In Chains. Would the bands that were still around today suffer by comparison, thanks to their more recent work? Did the tragic end of Nirvana create an image of timelessness for their music that would make them relevant to both young and old alike?

Paragon asked the respondents how relevant the following six acts are today and how relevant they were in the early '90s: Stone Temple Pilots, Smashing Pumpkins, Pearl Jam, Soundgarden, Alice In Chains and Nirvana.

The word "relevant" is a term that is very much dependent on context. It can be as narrow as "relevant to other artists like this" and as broad as "relevant to pop culture." In this instance the interviewer didn't give any specific point of reference. This broad approach helps, because what we were really looking for was an overall picture of the artist in the consciousness of the respondents.



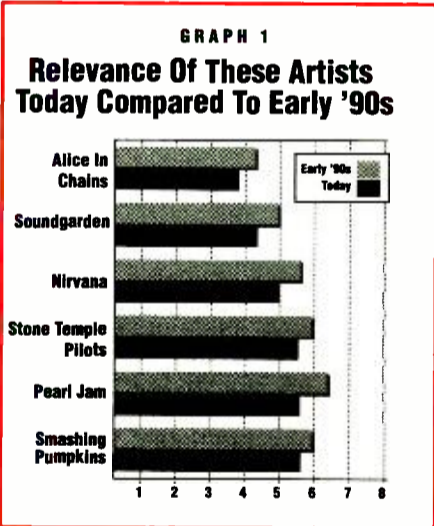
I still have a hard time believing that the respondents thought *Gish*-era Smashing Pumpkins were more relevant than *Nevermind*-era Nirvana.



I anticipated a fairly wide gap between the relevance of the artists in the '90s and their relevance today, with a smaller gap for Nirvana; my assumption being that the death of Kurt Cobain would give the band an air of mystery that would increase the perception of their relevance today. The results surprised me quite a bit.

## The Surprising Results

Graph No. 1 shows the overall results. As expected, all of the bands were considered more relevant in the early '90s than they are today. The Nirvana result surprised me quite a bit, however. The respondents' recollec-



tions of the early '90s had Nirvana fourth behind Pearl Jam, Smashing Pumpkins and Stone Temple Pilots in terms of relevance.

I still have a hard time believing that the respondents thought *Gish*-era Smashing Pumpkins were more relevant than

*Nevermind*-era Nirvana. This result, more than anything, made me consider that the old cliché "out of sight, out of mind" is extremely pertinent in the radio and record industries.

The results clearly showed that artists who continue to record are not only considered more relevant today, but are also recalled as being more relevant in the past. Of the six "grunge" artists Paragon asked about, the three that scored the worst were either no longer together (Nirvana and Soundgarden) or long-term inactive (Alice In Chains). Overall, Smashing Pumpkins scored the best, with a contemporary relevance of 5.7 out of 10, and Alice In Chains scored the worst, with a contemporary relevance of 3.9.

One of the interesting things in the data is not just how the bands scored relative to each other, but how they did when you compare their perceived relevance today with their perceived relevance in the early '90s. As I mentioned, I expected Pearl Jam to suffer in comparison and Nirvana to come away as remaining relevant today. It turns out I was half-right.

Pearl Jam were considered more relevant in the early '90s. They scored a 6.4 out of 10 in terms of relevance in the early '90s. That score fell to a 5.6 for today, a drop of almost a full point. Interestingly, this drop is almost identical to Nirvana's, who scored a 5.7 for relevance in the early '90s and a 5.0 for relevance today.

The band that scored the worst were Alice In Chains, who scored almost equally poorly for relevance today and in the early '90s (4.3 then, 3.9 now). This result could have been caused by general unfamiliarity with the band by the younger skew of the sample: If they don't know who you are, odds are you won't be relevant. Two bands did about equally well: Smashing Pumpkins were at the top in contemporary relevance and second in early '90s relevance, while Pearl Jam were at the top in early '90s relevance and second in contemporary relevance.

## Is Grunge Still Alternative?

As I mentioned earlier, last year's Paragon study showed that alternative music is primarily defined as coming from two time periods: today and the grunge era. As these two time periods get further and further apart, the overlap becomes less and

Continued on Page 89

**JAN**

- Both WAQZ/Cincinnati and KPOI/Honolulu switch formats, KPOI to Active Rock and WAQZ to CHR.

**FEB**

- KICT/Wichita returns to its Active Rock roots and drops the Alternative format.

**MAR**

- WRIF/Detroit APD/MD Dave Wellington named PD of CBS Alternative KXTE/Las Vegas.

**APR**

- Interscope VP/Alternative Promotion Lynn McDonnell exits.

**MAY**

- Former Mammoth head of promotion Ted Volk hired at Maverick Records to oversee alternative and modern AC promotion.

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**JUN**

- JACOBS MEDIA CONSULTANT Tom Calderone appointed Sr. VP/Talent & Music at MTV. At Jacobs Media, Calderone's clients are taken over by Dave Beasing and Tim Davis.

**JUL**

- XHRM/San Diego flips to Country.

**AUG**

- WBZU/Richmond and KHTY/Santa Barbara, CA switch formats in the same week. Both switch to adult-targeted gold-based formats.

**SEP**

- Big City Communications VP/Programming and Los Angeles trimulcast Y107 PD Steve Blatter announces his resignation.



***THIS FIRED US UP:***

***JULY, 1990***

***PEARL JAM***

***Bogart's***

***Cincinnati, OH***

***Tri-State.alt***

***The indie alternative***

***THIS KEEPS US COMING BACK:***

***OCTOBER 10, 2000***

***RADIOHEAD***

***Greek Theater***

***Los Angeles, CA***

***THIS MAKES IT FUN:***

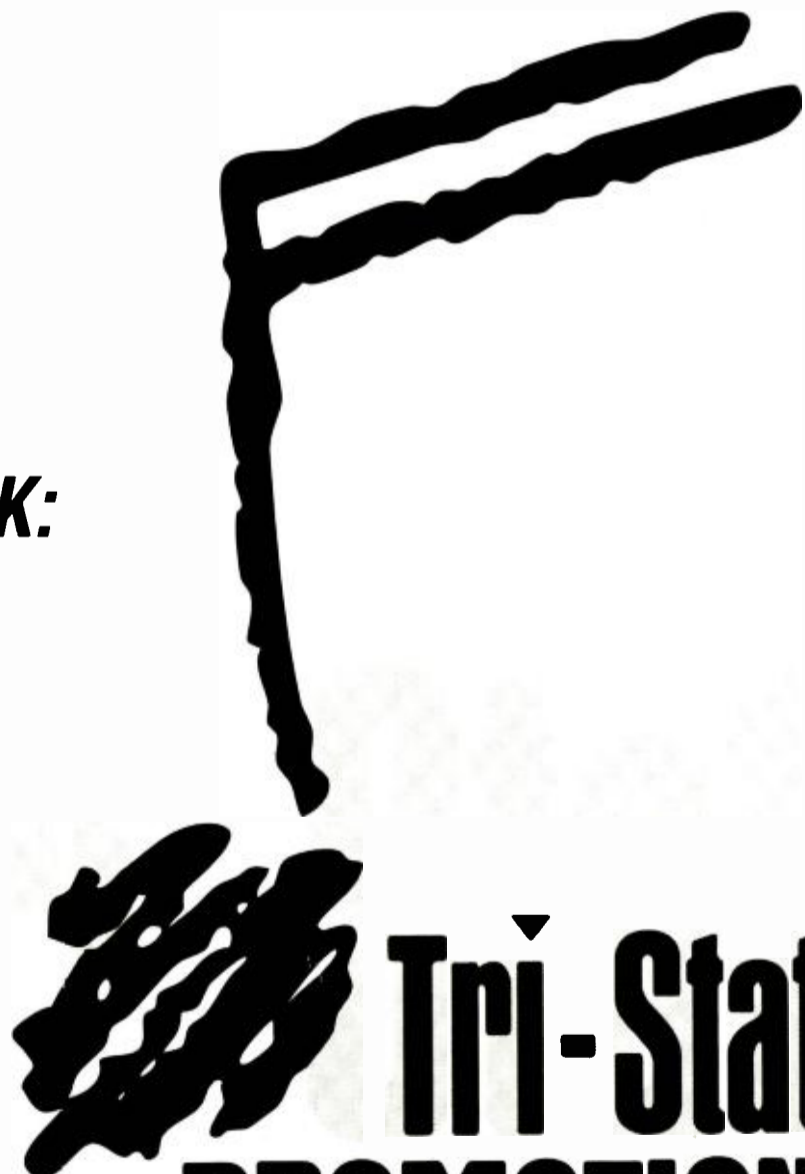
***JULY 17, 1999***

***RAVE ON THE ROCKS***

***FATBOY SLIM***

***CHEMICAL BROS.***

***Denver, CO***



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# How Relevant Is Grunge?

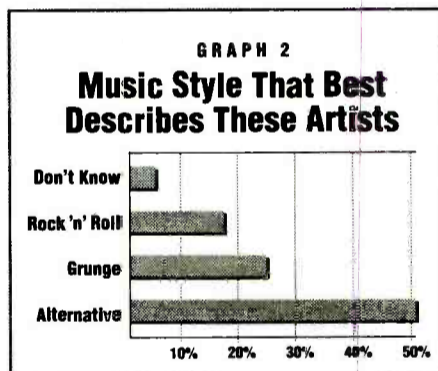
Continued from Page 86

less. Eventually grunge will no longer be alternative, and alternative won't contain most grunge.

Paragon wanted to examine the state of this strain and came up with an ingenious solution: Force the respondent to pick a

**At this point in time grunge is still a distinct part of the alternative world. How this progresses over time will be interesting to track.**

definition for the grunge artists in Graph 1. They could label them either "alternative," "grunge," "rock 'n' roll" or "don't know." Graph No. 2 shows the results.



As it appears right now, grunge artists are still primarily identified as "alternative" when someone is forced to make a choice. When you consider that this sample skewed toward younger Alternative radio fans, this is an interesting result. To a majority of them, grunge artists are still part of the Alternative party.

There is one caveat to this line of thinking: Respondents who defined the artists as grunge may still consider them to be "alternative," figuring that grunge is a subset of alternative, like punk or ska. While this is a distinct possibility, I think that the younger skew of the sample and a screener that included Limp Bizkit would differentiate between the two. Regardless of the details,

at this point in time grunge is still a distinct part of the alternative world. How this progresses over time will be interesting to track.

### Tracking Compatibility

For a contemporary format like Alternative, one of the difficult jobs for the PD and MD is trying to blend a fairly wide variety of genres and styles that have been popular at one time or another. If harder rock and rap-rock are the popular trends now, how compatible are they with the big trends of the past, like Lilith or punk?

Radio generally uses auditorium tests to answer these questions, with sophisticated cluster analysis being used to see what bands and songs are compatible with other bands and songs. To get a general idea of how some bands are doing on a national basis, Paragon added a compatibility question to this study.

Graph No. 3 shows how a sampling of 14 bands did when the respondents were asked "How compatible are these artists with alternative music today?" One of the things I found interesting is that there wasn't any overwhelming agreement on a band being totally compatible.

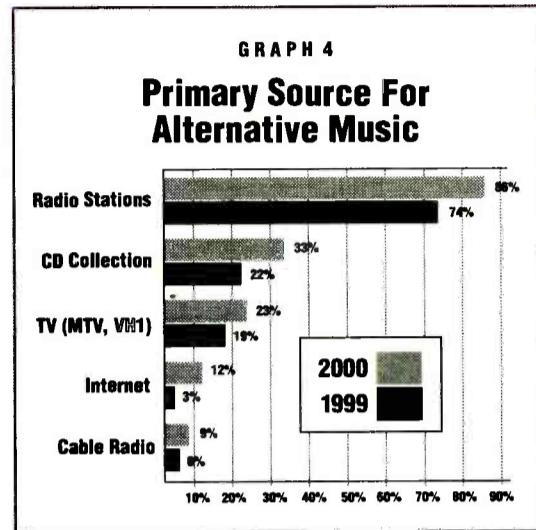
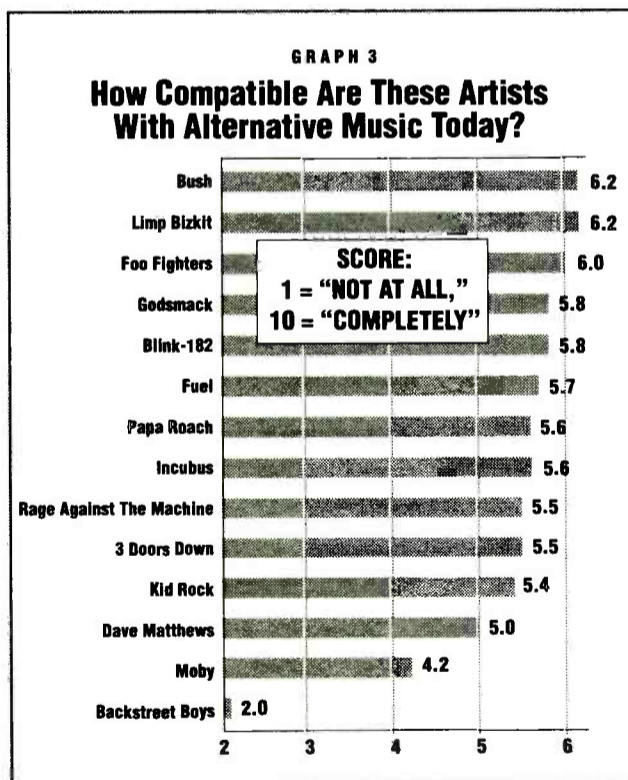
I'm not surprised that Limp Bizkit is at the top of the list with a 6.2 out of 10, but I am surprised that they scored only a 6.2. Limp Bizkit actually tied with Bush, whose 6.2 score illustrates that at least Alternative listeners aren't identifying the format as being nothing more than hard rock, even if that is its image in the industry at the moment.

As I looked down the list (chuckling at The Backstreet Boys' 2.0 — who the heck gave them more than a 1?), what struck me most was that there wasn't much separating No. 1 (6.2) from No. 10 (5.4). Also, they were all basically uptempo contemporary rock bands. Even the bands who crossed over to other formats were still compatible in the eyes of the respondents. I looked

for a common thread between the artists who were not within one point of Limp Bizkit (Dave Matthews, Moby and The Backstreet Boys), and the closest I could come up with is that none of them are uptempo rock.

You could make the case that Dave Matthews is compatible as well, since he was only four-tenths of a point behind Kid Rock and right at 5.0. If you accept that, then you can legitimately say that the primary requirement for Alternative relevance is simply being a rock band with a catchy song. These results indicate that the Alternative audience accepts (and possibly even expects) a variety of rock music in the Alternative format.

With only one electronica artist on the list, it is difficult to generalize, but Moby's low score certainly does not bode well for those wishing for an electronica explosion. Electronic music has been hovering at the fringes of the format for some time, and if this score is any indication, that's where it will remain. As to The Backstreet Boys, well, I'm afraid the format may just have to give up any hope of integrating them.



### Source For Music

The final part of the study is an update of a question Paragon asked last year: "What's your primary source for alternative music?" One year later the results clearly show that 2000 was a much stronger year musically than 1999. We know this, because the respondents looked to more places to find or listen to music.

Graph No. 4 shows the results. Every single medium showed an increase. Overall, it appears that there was just more interest in finding alternative music over the past year than in the year before. One caveat is that the sample this year is significantly younger than last year's, which could account for the increase in media usage overall.

As it did last year, radio once again performed best in the media war for alternative music fans. Eighty-six percent of the respondents went to radio for alternative music, almost three times as many as went to the No. 2 response, their own CD collection, and almost four times as many as went with the No. 3 response, television.

So Alternative radio is in an even stronger position in terms of alternative music than it was last year. The format also still includes grunge music, which remains (for the most part) relevant to the audience. As for contemporary music, the audience appears to have a broad acceptance of what qualifies as alternative, excluding The Backstreet Boys, of course.

Complete results from this study can be found at [www.paragon-research.com](http://www.paragon-research.com).

**SEP**

- Jacor (now Clear Channel) launches perhaps the country's first Classic Alternative station with KLDZ/San Jose (now KCNL).
- Denver Adult Alternative outlet KXPB flips to mainstream Alternative as "The Rockies' New Rock."

**OCT**

- Rick Jamie named PD of WLRS/Louisville.
- Tom Ebery promoted to Sr. VP/Promotion at Warner Brothers.

**NOV**

- Geffen alternative promotion executive Gaby Skolnek hired at Maverick to run the label's alternative department.
- Capitol VP/Alternative promotion Brian MacDonald segues to Interscope for similar duties.

**DEC**

- radio 104
- WMRQ/Hartford promotes MD Dave Hill to PD.

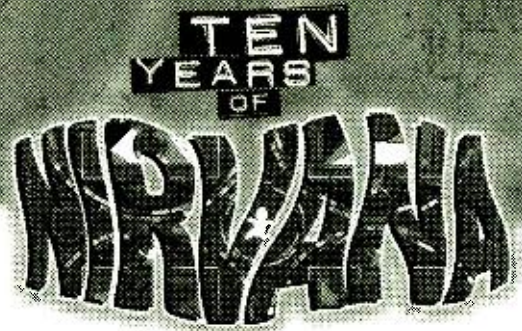
**JAN**

- MD Gina Juliano promoted to PD of WLRS/Louisville.

**FEB**

- KROQ/Los Angeles morning sports guy Jimmy Kimmel exits due to his television commitments.





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**MAR**

- L.A.'s Y107 launches its new direction and airstaff under PD John Duncan. New Asst. PD Michael Halloran returns to the Southern California airwaves for afternoon drive.
- "Black April" for the format: WRXQ/Memphis drops Alternative for an Oldies format April 1; WRXR/Augusta, GA drops Alternative for Urban Oldies April 5; and WXDG/Detroit flips to Urban Oldies on April 2. The good news: Nashville Country outlet WZPC flips to Alternative April 2.
- WENZ/Cleveland flips from Alternative to Urban.
- WWOX/Cincinnati owner/GM Doug Balogh wins the 1999 Rick Carroll Foundation Radio Innovator's Award.

**APR**

- Rod Ryan named PD of WQBK/Albany, replacing Kelli McNamara.
- KROQ/Los Angeles hires KFMA/Tucson morning host/MD Ted Stryker for weekends.
- RCA VP/Alternative Ron Poore promoted to VP/Alternative & Rock.
- WFNX/Boston sues crosstown Alternative WBCN over the syndicated *Loveline* show.

**MAY**

101.7 WFNX



TEN YEARS OF NIRVANA

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Continued on Page 92



● Gary Spivack named VP/Alternative & Rock Promotion at Capitol Records.

● WLRS/Louisville flips to AC.



PD John Duncan exits Y107/ Los Angeles.

● Former KNDD/Seattle MD Marco Collins joins VH1 as MD.

● KKDM/Des Moines flips to CHR/Pop.

● KJEE/Santa Barbara, CA becomes only the second station in the history of the format to achieve the coveted No. 1 12+ ranking in a full Arbitron book.

Nick Bull hired as VP/Alternative Promotion at the new London/Sire consolidated label.





Continued from Page 91

10 YEARS OF NIRVANA

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● KLZR/Topeka, KS flips to CHR/Pop.

● The Red Hot Chili Peppers break the R&R record for most weeks at No. 1 (16).

● KEDJ/Phoenix names Marty Whitney APD/MD.

● WNNX/Atlanta ups promotion assistant Chris Williams to APD.

● WAVF/Charleston PD Rob Cressman exits for similar duties at WMFS/Memphis.

L.A.'s Y107 names "Mad" Max Talkoff PD.

● WDYL/Richmond flips to Alternative. J.D. Kunes is named OM.

Astralwerks head of promotion Mark Alghini moves into management as a VP for Network Management. Mammoth Records' Sean Maxson replaces Alghini at Astralwerks.

SEP

OCT



# KILLING HEIDI



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WKRL/Syracuse

KZON/Phoenix

WGRD/Grand Rapids

WEJE/Ft. Wayne

WMAD/Madison

WRZX/Indianapolis

WHRL/Albany

KMBY/Monterey

...AND MORE!

KNRK/Portland

WEQX/Albany

KAEP/Spokane

KILLING HEIDI



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**ALBUM OF THE YEAR, BEST ROCK ALBUM,  
BEST GROUP AND BEST NEW ARTIST**

**IN STORES MARCH 20, 2001**

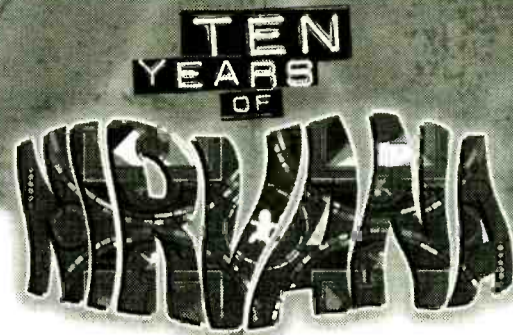


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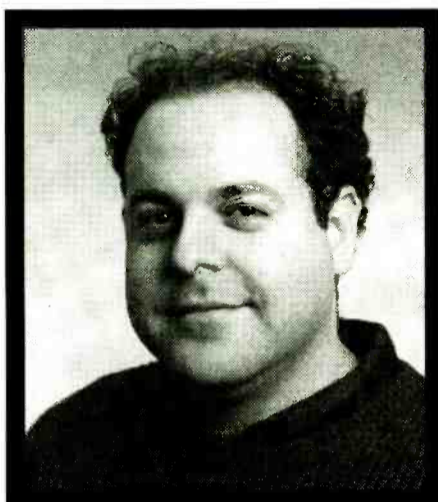
# Minding *Nevermind*

**Mark Kates on the early days of the Nirvana project**

**M**y perception of how Nirvana's "Smells Like Teen Spirit" hit radio and pop culture is that it was a veritable overnight sensation. In seemingly no time at all this angst-ridden band from Seattle went from nowhere to the top of the sales charts. While I'm not sure if my recollection is 100% accurate, I am positive that Nirvana exceeded everyone's expectations and did so much faster than anyone thought they would.

While that is one view from the outside, I was curious if the story from within DGC, Nirvana's label, was similar. Did Nirvana surprise the staff? What were the label's expectations for the band? How did it shepherd the project from signing to the now-famous Roxy showcase where all the seats and tables were removed for the show? To answer these questions, I called Mark Kates, President of Grand Royal Records.

Kates had his hands in a number of areas of DGC, from signing Sonic Youth to A&Ring Siouxsie And The Banshees to heading up the label's nascent alternative promotion department. One of the things that Kates was responsible for early on was overseeing the promotion efforts for a band that



**Mark Kates**

Thurston Moore and Kim Gordon of Sonic Youth brought to the label's attention: Nirvana. Here's Kates' story of the early days of the *Nevermind* era.

**R&R:** *Everyone talks about how Nirvana happened overnight. When did things actually start for the band at DGC?*

**MK:** If I'm remembering this right, what happened was that we signed Sonic Youth to Geffen in about June of 1989, and Kim Gordon and Thurston Moore from the band were very excited about this new band, Nirvana.

**R&R:** *What did you think at the time?*

**MK:** Well, *Bleach* was just out, and I remember getting it and listening to it. I thought it was interesting but somewhat of another of those Seattle post-Black Sabbath records. I was paying attention to what was happening on Sub Pop, so I may even have heard of Nirvana before Kim and Thurston brought them up, but I had definitely not heard the music or seen them play. I finally saw them play the following February. I thought they were a good band, but they didn't blow me away in any way. For them, it was probably just another night on the road.

**R&R:** *When did you get an inkling that there was something going on with the band?*

**MK:** When I next saw them in Seattle. We were up there for The Posies' record-release party, and we went to see Nirvana at the Motor Sports Garage, which may be the only gig they ever held there. That was a

legendary show for fans of the band, and they came across big. It was at that point that I remember thinking that there was definitely something going on.

I am hazy on the dates, but we may have already had conversations with Sub Pop about the band. If we hadn't, it wasn't too long after that that we heard there was interest in them. I actually had friends who were at that show and were actively trying to sign them.

For me, even though I had a lot to do with getting Sonic Youth to Geffen, I still saw myself as a promotion guy. I can't explain to you why I wasn't jumping up and down on someone's desk about Nirvana, but I wasn't. In the end it really didn't matter.

**R&R:** *Correct me if I'm wrong, but wasn't that the general attitude toward the band at the time?*

**MK:** At that point, yes. People thought it wasn't the most easy sell. Certainly in our company we had a bunch of alternative artists who we didn't think were as big as they should be. I don't think we would have seen the wisdom of having another one on the roster, except that I had learned from numerous experiences over the years not to question something that Kim or Thurston recommended to us.

**R&R:** *Elsewhere in this special Mike Summers points out that the band's sound*

**"The response to Nirvana was so strong that it was like, 'Whoa.' There was something going on there, something that we didn't even realize was going on when we were signing the band."**

*was very different from what was big at the time.*

**MK:** That's true. DGC started around March of '90, and my big projects were Siouxsie And The Banshees and XTC.

**R&R:** *So when did DGC actually sign Nirvana?*

**MK:** Somewhere over the next few months we got word that the band wanted to

Continued on Page 96



*Kurt Cobain*



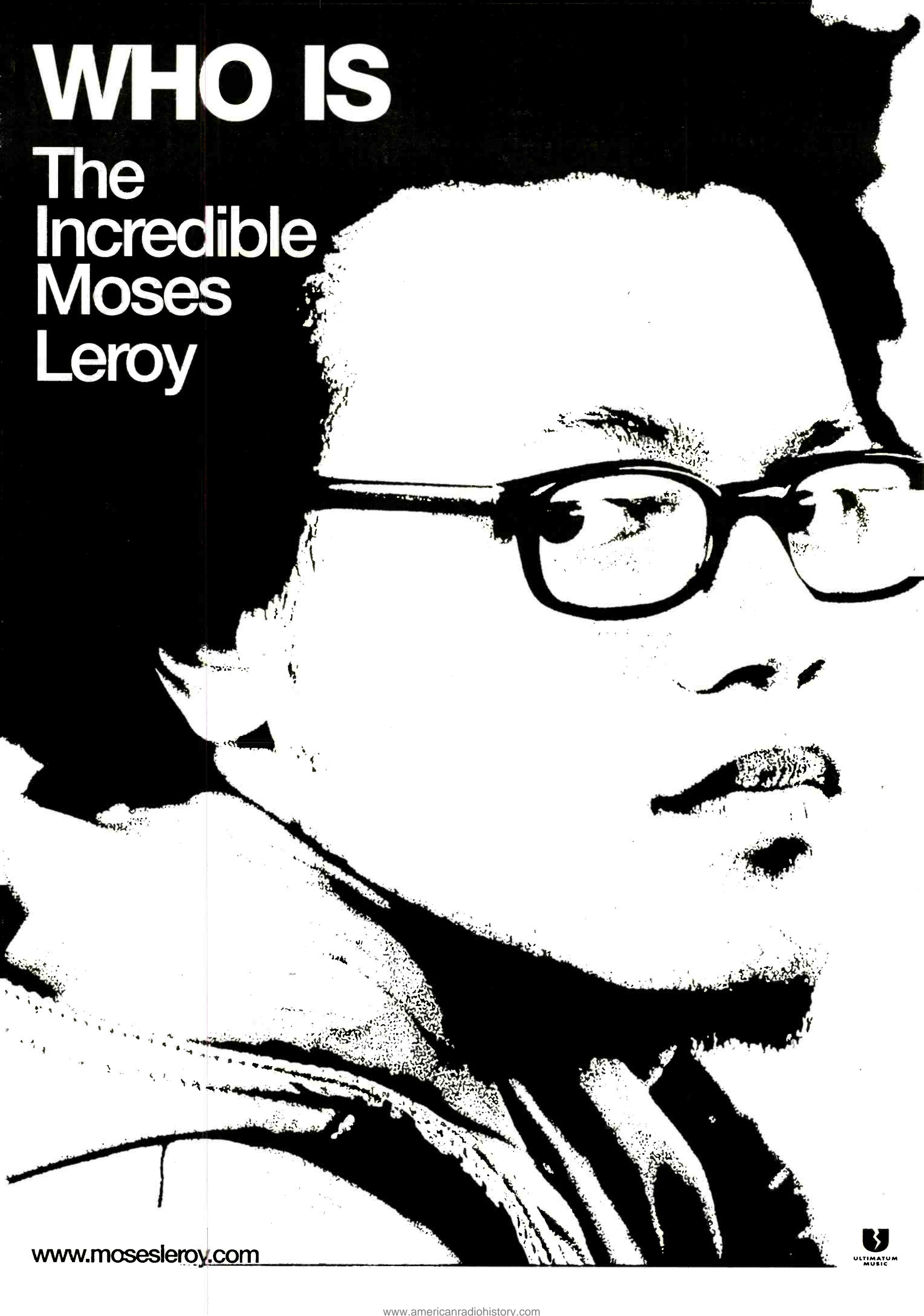
*Here's Nirvana's very first press photo from their days on Sub Pop records. Photo by Charles Peterson.*

<p>103.9</p> <p>WEDJ/Indianapolis signs on as a harder-edged Alternative station. PD Dwight Arnold exits KCXX/Riverside-San Bernardino. Kelli Cluque named new PD at the station.</p>	<p>Greg Patrick named PD of WAVF/Charleston.</p>	<p>96</p> <p>KXRK/Salt Lake City MD Sean Ziebarth exits. APD Todd Noker picks up MD duties.</p>
<p>Arista Dir/Alternative Promotion Tom Gates becomes head of promotion at Nettwerk Records.</p>	<p>NOV</p> <p>WXRK/New York Operations Dir. Sam Milkman exits for WMMR/Philadelphia. John Loscalzo named interim APD at WXRK.</p>	<p>DEC</p> <p>Alan Smith named PD at KROX/Austin, replacing Sara Trexler.</p>
<p>99X</p> <p>WNNX/Atlanta APD/MD Sean Demery resigns.</p> <p>KTEG/Albuquerque PD Skip Isley exits.</p> <p>JAN</p>		



# WHO IS

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TEN YEARS OF NIRVANA

Minding *Nevermind* Continued from Page 94

talk to us. Danny Goldberg and John Silva started managing them about that time, and I remember them coming to the office. They were pretty quiet. I don't remember anything dramatic coming from those conversations.

Going back to your point about the sound of the Alternative format, though, one thing I do remember is talking to Krist Novaselic. One day Gary Gersh asked me to give him a call to see if he had any questions and to see if there was anything I could do to push things along. So I called Krist, and I remember him saying something to the effect that they weren't really part of the alternative thing and that they weren't part of what those radio stations were playing and that for every trendy English band there were kids who grew up in trailer parks listening to heavy metal.

**R&R:** Which is actually a pretty astute analysis of the time.

**MK:** They looked at it as if there wasn't even an Alternative format. Of course, they were very lucky to sign on when they did, if you recall. The truth is that it was like 25 stations, and if you could get most of them to play your record, you could possibly have a record go Gold. But you also knew that big things were possible. The Cure and



**"We had this pool party, and there were all these really rock guys there. We dropped in *Nevermind*, and people were really into it. We ended up playing it over and over. I remember thinking, 'If these guys get it....'"**



Depeche Mode were Platinum and played stadiums, so you knew something like that could happen, and you hoped that it would involve you. Fortunately for me, it eventually did.

We signed them in early 1991, and about that time they did some gigs with Dinosaur Jr. They played a big show in L.A. at the Palladium, and I decided to go see them with Mike Summers and Zak Phillips, who was our local guy then. We walk up to the venue, and Mike says to me, in his typically blunt style, "All these kids hate us." Dinosaur Jr. had just gotten back from Japan, and lead singer J. Mascis had food poisoning and was really sick. At one point it seemed like there were going to be two sets by Nirvana.

You literally saw kids going crazy, buying T-shirts, putting T-shirts on over whatever they were wearing, and when Nirvana didn't do a second set, a lot of the kids left. You have to remember that at this time Dinosaur Jr. were a pretty big band — probably as big as they got, headlining the Palladium.

The response to Nirvana



Nirvana were known for their live power and the passion of their music, but they were also known for their angst, as displayed in this publicity shot.

was so strong, however, that it was like, "Whoa." There was something going on there, something that we didn't even realize was going on when we were signing the band. We just thought that they had kind of a cool following in the indie-rock sense, as a band with some prominence on a label like Sub Pop would.

**R&R:** At this point they still hadn't recorded *Nevermind*.

**MK:** No. They finished that tour and then went on to do the album. I do remember very clearly the first time I heard the final mix of the album. John Silva and I went to a Dodger game, and then we went to the studio. It sounded great, but did I think it was going to sell 10 million based on what I heard that night? No.

**R&R:** What were your expectations?

**MK:** At the time we had done about 200,000 units on Sonic Youth's *Goo*, which we all felt was really good. We all felt that Nirvana had fairly catchy songs compared to Sonic Youth, as well as a similar but not nearly as substantial pedigree; so our point of view was that if we got the songs on the radio, we'd maybe have a Gold record.

The other thing was that, unlike Sonic Youth, we actually thought that we might be able to get Nirvana played at stations like



**"All of these things led us to believe that we had the possibility of having a Gold artist, which was very exciting to us and a big deal."**



[Rock] KNAC/L.A. I don't know how many stations there were like KNAC at the time, but there probably weren't that many.

So all of these things led us to believe that we had the possibility of having a Gold artist, which was very exciting to us and a big deal. That summer they played some gigs here in L.A. They played a gig at Jabberjaw, which is like a punk rock coffeehouse, and that was the first time that "Smells Like Teen Spirit" came through and knocked me over. Some of the other songs I knew better, because they had been on the demo, which "Teen Spirit" wasn't.

**R&R:** At this point you're setting the record up at radio.



Part of the power of Nirvana's live performance was Kurt Cobain's incredible (and unpredictable) energy, whether he threw his body into the crowd, the drum kit or his bandmates.

2000

• WARQ/Columbia, SC names former WLRS/Louisville PD Gina Juliano PD.

• WLRS/Louisville flips back to Alternative.

• WEQX/Albany PD John Allers announces his resignation.

• Lorraine Carruso joins Jive Records for alternative promotion duties.

• Epic VP/Promotion Stu Bergen leaves for similar duties at IDJMG.

• WNNX/Atlanta PD Leslie Fram is the honoree at the T.J. Martell Foundation New York Roast.

Michele St. Clair and Nick Attaway exit MCA. The company hires Darren Eggleston to oversee its rock and alternative departments.

• The FNX Network expands into Providence with the purchase of WWRX.

• Nick Attaway joins Arista for alternative, rock and adult alternative promotion duties.

WAQZ/Cincinnati returns as an Alternative station. Rick Jamie named PD.



FEB

MAR



APR



TEN YEARS OF NIRVANA

**MK:** Yes, but there wasn't this grand plan to go from 1 million to 10 million records. At the time there was also a lot of momentum behind this band at Geffen called The Nymphs, and there were people at the label who weren't necessarily sure

What struck me was that, leading up to that gig, all of a sudden everyone had to see them. I don't think I have ever experienced so many calls from people wanting tickets, including for much bigger superstar shows.

I have a lot of memories of the show. One of the things is that they were going to shoot the video for "Smells Like Teen Spirit" the next day, and we needed kids to be in the audience. We were actually able to get KROQ/L.A. to give it a couple of mentions, but the whole vibe at the show that night was "How are we ever going to get enough kids to do this? No one knows who the band is." We handed out fliers at the show, and it was obviously enough.

The thing about that show is that technically I don't think it was a very strong show, but the power and emotion were so over-the-top that it really didn't matter. It was just unbelievable. It was the first time I saw them that the power was just so undeniable.

One of the things that led to the demand for the show and fed into the passion of the audience was that the advance cassettes were around, and at least some of the audience knew the music.

**R&R:** I remember the word of mouth on the *Nevermind* advances spreading like wildfire, faster than anything I have ever seen in my life.

**MK:** We sent out advances, because, like everyone else who does that, we wanted word of mouth and a buzz. There were no security issues, so we sent them to everybody we could of. Who knows how it all happened, but, I think, companywide, we sent out about 1,000 tapes. We sent it to every station that we thought would remotely like it. We weren't holding back.

It was definitely a big factor in the early development of the story, no question about it. As everyone saw, once the record was actually out, there was definitely more awareness than anybody could have imagined. I am very proud to say that the letter I wrote to go out with that tape is in the Experience Music Project in Seattle.

It seemed that everyone I gave an advance to couldn't stop playing it. At that time I lived along the Miracle Mile in L.A., and my upstairs neighbor was a video producer named Juliana Roberts. I started hearing her blast the record every day. I heard it coming from her stereo more than I heard it from mine, and she had more



A watershed event for Nirvana was their performance on MTV Unplugged, where Kurt Cobain and the band proved that the power of their performances was not due to loud amplifiers, but the sincere emotions they put in their music.

mainstream taste than I do. I remember thinking, "Wow, people are hearing this."

Around the same time we went down to Houston for a record-release weekend with a band we had called The Galactic

Cowboys. We had this pool party, and there were all these really rock guys there. We dropped in *Nevermind*, and people were really into it. We ended up playing it over and over. I remember thinking, "If these guys get it...."

**R&R:** That had to be good news for you, because at the time Alternative was a boutique format compared to Rock radio.

**MK:** Exactly. It's only been in the past few years that the Alternative format has superseded Rock. Back then AOR had bigger budgets, got more attention and had a greater ability to sell records.

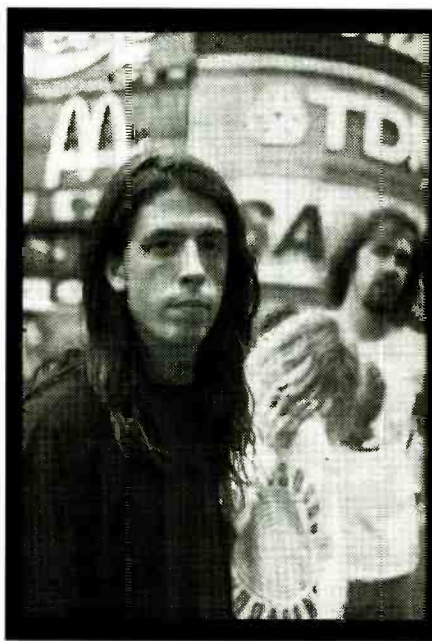
Of course, we had some funny experiences with people in the AOR format who weren't exactly getting it, even when *Nevermind* was top-10 in their markets. That's the kind of thing that people have to realize in terms of what Nirvana accomplished beyond pure numbers. They really did put the Alternative format on the map and allowed other bands who might not ever have gotten a shot to actually have a chance. Look what happened with Pearl Jam at their own label because of *Nevermind*. I don't know who you could ask at the label about it and whether they would be honest with you, but when *10* was released, it was not a priority there.

"Nirvana really did put the Alternative format on the map and allowed other bands who might not ever have gotten a shot to actually have a chance."

where these things fit in. It was at this point that we decided to have Nirvana headline at the Roxy, when they took out all the tables and chairs, which, I think, was Gary's idea.



Krist Novoselic



Dave Grohl

2000

radio 104

● KFMA/Tucson PD Chuck Roast exits for on-air duties at KROQ/Los Angeles.

● WMRQ/Hartford PD Dave Hill exits the station.

● KFMA/Tucson promotes MD John Michael to PD.

● WMRQ/Hartford names Todd Thomas PD.

● WLIR/Long Island, NY exits the Alternative panel after a transition to CHR/Dance.

● WLRS/Louisville names Adam Fendrich PD.

● Virgin VP/Alternative Promotion Dawn Hood joins R&R's Music Meeting staff.

MAY



JUL





# Then And Now

Comparing format sample hours from 1995 and 2001

## KCXX/Riverside



### THEN

Feb. 24, 1995

12:45pm  
**MEAT PUPPETS** Backwater  
**CHURCH** Under The Milky Way  
**WOLFGANG PRESS** Going South  
**DEVO** Whip It  
**SPIN DOCTORS** Two Princes  
**PJ HARVEY** Down By The Water  
**BRYAN FERRY** Don't Stop The Dance  
**CLASH** Train In Vain  
**CRANBERRIES** Ode To My Family  
**STING** All This Time  
 [Stopset]  
**10000 MANIACS** What's The Matter Here?  
**ERASURE** Stop  
**PEARL JAM** Better Man

### NOW

Feb. 23, 2001

1pm  
**311** Come Original  
**STONE TEMPLE PILOTS** Sex Type Thing  
**ORGY** Opticon  
**DISTURBED** Stupify  
**ALICE IN CHAINS** Man In The Box  
**POWDERFINGER** My Happiness  
 [Stopset]  
**ROB ZOMBIE** Living Dead Girl  
**INCUBUS** Stellar  
 [Stopset]  
**LIMP BIZKIT** Rollin'  
**FOO FIGHTERS** I'll Stick Around  
**LEWIS AND DURST** Outside  
**METALLICA** The Unforgiven II

## KTBZ/Houston Formerly KRQT



### THEN

March 23, 1995

4pm  
**OUR LADY PEACE** Starseed  
**NIRVANA** All Apologies  
**R.E.M.** Star 69  
**U2** Sunday Bloody Sunday  
 [Stopset]  
**NINE INCH NAILS** Hurt  
**OASIS** Supersonic  
 [Stopset]  
**BETTER THAN EZRA** Good  
**STONE TEMPLE PILOTS** Vasoline  
**MAD SEASON** River Of Deceit  
**SCREAMING TREES** Nearly Lost You  
**CURE** Friday I'm In Love  
**HOLE** Violet  
**GREEN DAY** Basketcase

### NOW

March 1, 2001

4pm  
**DAVE MATTHEWS BAND** I Did It  
**LIVE** Lightning Crashes  
**KORN** Make Me Bad  
**SMASHING PUMPKINS** Drown  
 [Stopset]  
**A PERFECT CIRCLE** 3 Libras  
**STONE TEMPLE PILOTS** Vasoline  
**GOOD CHARLOTTE** Little Things  
**BUSH** Greedy Fly  
**DEXTER FREEBISH** Leaving Town  
**TOADIES** I Come From The Water

## WNNX/Atlanta



### THEN

April 28, 1995

11am  
**STONE TEMPLE PILOTS** Dancing Days  
**R.E.M.** Orange Crush  
**SEBADOH** Rebound  
**SHERYL CROW** All I Wanna Do  
 [Stopset]  
**MATHEW SWEET** Sick Of Myself  
**PEARL JAM** Jeremy  
**ELASTICA** Connection  
**RED HOT CHILI...** Higher Ground  
**SARAH McCLACHLAN** Good Enough  
**SILVERCHAIR** Tomorrow  
 [Stopset]  
**BETTER THAN EZRA** Good  
**LIVE** I Alone  
**NIRVANA** Verse, Chorus, Verse

### NOW

Feb. 23, 2001

11am  
 [Stopset]  
**CRAZY TOWN** Butterfly  
**LIVE** Lightning Crashes  
**U2** Beautiful Day  
**DAVE MATTHEWS BAND** I Did It  
**PAPA ROACH** Last Resort  
 [Stopset]  
**MATCHBOX TWENTY** Bent  
**METALLICA** Nothing Else Matters  
**COLLECTIVE SOUL** Vent  
 [Stopset]  
**FUEL** Hemorrhage (In My Hands)  
**NO DOUBT** Just A Girl  
**3 DOORS DOWN** Kryptonite

## WKQX/Chicago



### THEN

April 6, 1995

7pm  
**SPONGE** Plowed  
**FACE TO FACE** Disconnected  
**CANDLEBOX** Far Behind  
**WHITE ZOMBIE** More Human Than...  
**SCREAMING TREES** Nearly Lost You  
**JULIANA HATFIELD** Universal Heartbeat  
**NO USE FOR A NAME** Soulmate  
**OUR LADY PEACE** Starseed  
 [Stopset]  
**SOUNDGARDEN** My Wave  
**MATHEW SWEET** Sick Of Myself  
 [Stopset]  
**GREEN DAY** She  
**PEARL JAM** Dissident  
**MUDHONEY** Generation Spokesman...

### NOW

March 1, 2001

7pm  
 [Stopset]  
**LINKIN PARK** One Step Closer  
**CHEMICAL BROTHERS** Block Rockin'...  
**PAPA ROACH** Broken Home  
**OLEANDER** Are You There  
**RAGE AGAINST THE MACHINE** Renegades Of Funk  
 [Stopset]  
**MOBY** South Side  
**A PERFECT CIRCLE** The Hollow  
**NINE INCH NAILS** Terrible Lie  
**OUR LADY PEACE** Life  
**3 DOORS DOWN** Kryptonite  
 [Stopset]  
**LEWIS AND DURST** Outside

2000

● KXPK/Denver drops Alternative for "80s Modern Hits."

● WHMP/Springfield, MA flips to Active Rock.

● XM Radio hires Scott Struber as Alternative PD.

● KROQ/Los Angeles finishes the summer book No. 1 18-34, 25-54 and 12+ (tied with KIIS) among English-speaking stations.

● WOCL/Orlando flips to Alternative under PD Alan Smith and OM John Roberts.

● KPNT/St. Louis PD Allan Fee exits and is eventually replaced by Tommy Mattern.

● KROX/Austin PD Alan Smith exits. MD Melody Lee takes over.

● J Records hires Columbia's Chris Woltman as its new VP/Rock Promotion. Meanwhile, Columbia replaces Woltman with Capricorn VP/Promotion Nan Fisher.

● KXRK/Salt Lake City finishes the summer book a clear No. 1 12+.

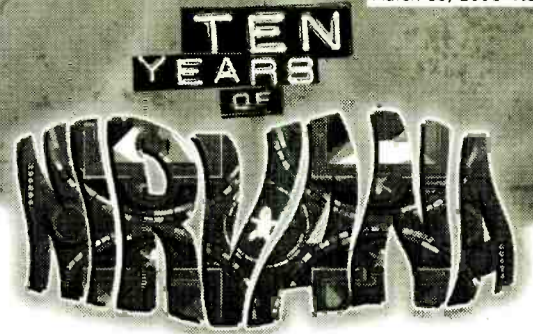
AUG

SEP

OCT







## KMYZ/Tulsa

### THEN

June 9, 1995

8pm  
**HOLE** Violet  
**COLLECTIVE SOUL** December  
**NIRVANA** Come As You Are  
**CATHELINE WHEEL** Way Down  
**PEARL JAM** Better Man  
**BABY CHAOS** Buzz  
**BLIND MELON** No Rain  
**MONSTER MAGNET** Negasonic  
 [Stopset]  
**FAITH NO MORE** Epic  
**NINE INCH NAILS** Hurt  
 [Stopset]  
**ALICE IN CHAINS** No Excuses  
**BREEDERS** Cannonball

### NOW

Feb. 23, 2001

8pm  
 [Stopset]  
**KORN** Falling Away From Me  
**INCUBUS** Drive  
**STABBING WESTWARD** Shame  
**OFFSPRING** Want You Bad  
**BEASTIE BOYS** Intergalactic  
**AT THE DRIVE-IN** One Armed Scissor  
 [Stopset]  
**FILTER** Hey Man, Nice Shot  
 [Stopset]  
**METALLICA** No Leaf Clover  
**LIFEHOUSE** Hanging By A Moment  
**LIMP BIZKIT** Faith  
**LIMP BIZKIT** My Way  
 [Stopset]  
**3 DOORS DOWN** Loser

## KROX, Austin



### THEN

July 20, 1995

4pm  
**ALANIS MORISSETTE** You Oughta Know  
**STONE TEMPLE PILOTS** Interstate Love Song  
**BLUES TRAVELER** Run Around  
**MEAT PUPPETS** Backwater  
 [Stopset]  
**WANDERLUST** I Walked  
**NIRVANA** All Apologies  
**JILL SOBULE** I Kissed A Girl  
**LENNY KRAVITZ** Let Love Rule  
**HUM** Stars  
**COLLECTIVE SOUL** Gel  
**BUFFALO TOM** Summer  
**R.E.M.** Star 69  
 [Stopset]  
**NATALIE MERCHANT** Carnival  
**RED HOT CHILI PEPPERS** Breaking The Girl  
**LIVING COLOUR** Cult Of Personality

### NOW

March 1, 2001

4pm  
**CRAZY TOWN** Butterfly  
**METALLICA** Wherever I May Roam  
**DISTURBED** Voices  
**BLINK-182** Adam's Song  
**RAGE AGAINST THE MACHINE** Bulls On Parade  
**SPECIAL PROGRAMMING** Local Artist Feature  
 [Stopset]  
**NIRVANA** Come As You Are  
**LINKIN PARK** One Step Closer  
**INCUBUS** Stellar  
 [Stopset]  
**DEFTONES** Change (In The House Of Flies)  
**ORGY** Opticon  
**STONE TEMPLE PILOTS** Wicked Garden

## WEDG/Buffalo



### THEN

Aug. 23, 1995

3pm  
**ALANIS MORISSETTE** You Oughta Know  
**NIRVANA** Heart Shaped Box  
**STONE TEMPLE PILOTS** Wicked Garden  
**UNIVERSAL HONEY** Just Before Mary...  
 [Stopset]  
**LIVE** Lightning Crashes  
**ALICE IN CHAINS** Would  
**NATALIE MERCHANT** Carnival  
 [Stopset]  
**COLLECTIVE SOUL** Gel  
**SOUL ASYLUM** Somebody To Shove  
**SPONGE** Molly  
**BIG COUNTRY** In A Big Country  
**MOIST** Push

### NOW

Feb. 28, 2001

3pm  
**DISTURBED** Stupify  
**LIFEHOUSE** Hanging By A Moment  
**311** All Mixed Up  
**OUR LADY PEACE** Life  
**KORN** Got The Life  
 [Stopset]  
**LIVE** Selling The Drama  
**GODSMACK** Awake  
 [Stopset]  
**BUSH** The Chemicals Between Us  
**WEEZER** Say It Ain't So  
**GRAND THEFT AUDIO** Stoopid Ass  
**BLINK-182** Dammit

## WXDX/Pittsburgh



### THEN

Nov. 22, 1995

4pm  
**ALICE IN CHAINS** Over Now  
**R.E.M.** It's The End Of The World...  
**RUTH RUTH** Uninvited  
**PEARL JAM** Dissident  
 [Stopset]  
**LIVE** I is  
**STONE TEMPLE PILOTS** Sex Type Thing  
**GOO GOO DOLLS** Flat Top  
**PRIMUS** Wynona's Big Brown Beaver  
 [Stopset]  
**BUSH** Comedown  
**SMASHING PUMPKINS** 1979  
**FILTER** Hey Man, Nice Shot  
**JANE'S ADDICTION** Been Caught Stealin'  
**SEVEN MARY THREE** Cumbersome  
**NIRVANA** Dumb

### NOW

Feb. 28, 2001

4pm  
**LIMP BIZKIT** My Way  
 [Stopset]  
**FUEL** Hemorrhage (In My Hands)  
**VIOLENT FEMMES** Kiss Off  
**DEFTONES** Digital Bath  
**KID ROCK** Bawitdaba  
**MOBY** South Side  
 [Stopset]  
**ALICE IN CHAINS** Man In The Box  
**BLINK-182** Adam's Song  
**OUR LADY PEACE** Life  
 [Stopset]  
**OFFSPRING** Self Esteem

2001 sample hours from Mediabase

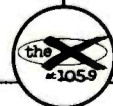
2000

● Minneapolis' Zone 105 trimulcast flips back to Alternative.

WSUN/Tampa flips to Alternative under OM Chuck Beck. Shark appointed PD later in the month.

● KAHA/Honolulu signs on as an Alternative outlet.

WXDX/Pittsburgh PD John Moschitta promoted to OM for WXDX and sister station Rock WDVE.



DEC





# nonpoint

what a day

From The Debut Album *statement*

**R&R ALTERNATIVE: NEW & ACTIVE 289 +25**

**R&R ACTIVE ROCK: 24 - 23 655 +52**

**MONITOR MODERN ROCK: 22\*-20\* 250 +22**

**ACTIVE ROCK MONITOR: 31\*-28\* 412 +49**

**ROCK MONITOR: 25\*-23\* 484 +58**

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**MCA**  
MUSIC  
AMERICA



March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	A. LEWIS OF STAIND W.F. DURST Outside (Flawless/Geffen/Interscope)	2931	-87	291192	16	78/0
2	2	INCUBUS Drive (Immortal/Epic)	2858	-118	295708	15	82/1
3	3	CRAZY TOWN Butterfly (Columbia)	2649	-120	266973	18	79/0
4	4	MOBY F/GWEN STEFANI Southside (V2)	2619	0	269618	20	71/0
5	5	LIFEHOUSE Hanging By A Moment (DreamWorks)	2232	-17	180888	21	72/0
6	6	LINKIN PARK One Step Closer (Warner Bros.)	2208	-27	236677	25	70/0
9	7	FUEL Innocent (Epic)	1976	+44	159699	8	77/2
7	8	DAVE MATTHEWS BAND I Did It (RCA)	1952	-218	171340	10	74/0
8	9	COLDPLAY Yellow (Netwerk/Capitol)	1904	-153	162218	15	73/0
11	10	3 DOORS DOWN Duck And Run (Republic/Universal)	1742	+36	110343	9	67/1
15	11	LIMP BIZKIT My Way (Flip/Interscope)	1715	+220	183929	5	74/1
14	12	AMERICAN HI-FI Flavor Cf The Weak (Island/IDJMG)	1669	+92	152627	9	76/3
12	13	U2 Walk On (Interscope)	1569	-119	103928	10	70/0
13	14	FUEL Hemorrhage (In My Hands) (Epic)	1547	-106	180130	29	74/0
10	15	OFFSPRING Want You Bad (Columbia)	1507	-240	117861	10	67/0
16	16	GODSMACK Awake (Republic/Universal)	1408	-68	151591	22	61/0
22	17	A PERFECT CIRCLE The Hollow (Virgin)	1321	+105	124286	6	67/0
20	18	OLEANDER Are You There? (Republic/Universal)	1317	+75	96946	6	63/1
21	19	ALIEN ANT FARM Mowies (DreamWorks)	1280	+84	113021	8	66/2
23	20	NEW FOUND GLORY Hit Or Miss (Waited Too Long) (Drive-Thru/MCA)	1275	+100	138985	7	69/4
17	21	DEFTONES Digital Bath (Maverick)	1259	-141	92507	10	69/0
19	22	RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)	1259	-28	167237	16	61/0
18	23	DISTURBED Voices (Giant/Reprise)	1233	-56	112706	13	59/0
27	24	TANTRIC Breakdown (Maverick)	1165	+160	95481	4	69/8
Breaker	25	PAPA ROACH Between Angels And Insects (DreamWorks)	1136	+156	107326	5	67/5
24	26	COLD No One (Flip/Geffen/Interscope)	1109	+76	123761	5	65/4
25	27	ORGY Opticon (Elementrae/Reprise)	1015	-14	67327	6	63/0
Breaker	28	OUR LADY PEACE Life (Columbia)	1009	+33	78607	7	51/1
30	29	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	982	+127	111213	5	51/2
31	30	POWDERFINGER My Happiness (Republic/Universal)	961	+150	90142	4	64/4
34	31	SALIVA Your Disease (Island/IDJMG)	805	+86	84186	4	60/5
26	32	GREEN DAY Warning (Reprise)	805	-193	58920	15	49/0
42	33	POE Hey Pretty (FEI/Atlantic)	755	+292	62032	2	46/5
32	34	VAST I Don't Have Anything (Elektra/EEG)	730	-53	34862	7	46/0
39	35	RAGE AGAINST THE MACHINE How I Could Just Kill A Man (Epic)	616	+54	64250	3	47/2
Debut	36	EVERCLEAR Out Of My Depth (Capitol)	607	+256	34999	1	48/5
33	37	AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)	576	-182	54357	13	45/0
35	38	MATTHEW GOOD BAND Hello Time Bomb (Atlantic)	526	-128	24174	11	33/0
43	39	SPACEHOG I Want To Live (Artemis)	491	+62	29073	2	40/4
40	40	UNION UNDERGROUND Killing The Fly (Portrait/Columbia)	478	-4	27432	4	32/0
47	41	RED HOT CHILI PEPPERS Parallel Universe (Warner Bros.)	467	+68	123674	2	9/0
36	42	DIFFUSER Karma (Hollywood)	452	-171	28582	14	27/0
37	43	NICKELBACK Breathe (Roadrunner)	450	-121	29694	18	22/0
Debut	44	LIVING END Roll On (Reprise)	443	+181	55372	1	44/5
41	45	NOTHINGFACE Bleeder (TVT)	430	-47	22340	9	37/1
49	46	DOVES Catch The Sun (Heavenly/Astralwerks/Virgin)	410	+60	33715	2	31/4
38	47	EVERLAST I Can't Move (Tommy Boy)	379	-173	34583	10	33/0
48	48	DAVID GRAY Babylon (ATO/RCA)	363	-19	32069	17	21/0
46	49	BARENAKED LADIES Too Little Too Late (Reprise)	353	-52	25784	4	18/0
Debut	50	LINKIN PARK Crawling (Warner Bros.)	352	+55	80118	1	12/4

## Most Added

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Warning (Reprise)	33
LUCKY BOYS CONFUSION Fred Astaire (Elektra/EEG)	26
EVE 6 Here's To The Night (RCA)	20
CREEPER LAGOON Wrecking Ball (DreamWorks)	16
GODSMACK Greed (Republic/Universal)	14
TANTRIC Breakdown (Maverick)	8
SPINESHANK New Disease (Roadrunner)	7
PAPA ROACH Between Angels And Insects (DreamWorks)	5
SALIVA Your Disease (Island/IDJMG)	5
EVERCLEAR Out Of My Depth (Capitol)	5
POE Hey Pretty (FEI/Atlantic)	5
LIVING END Roll On (Reprise)	5
REHAB It Don't Matter (Destiny/Epic)	5

**KROQ**  
**LIVE 105**  
**CIMX**  
**all have a fat lip**

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
POE Hey Pretty (FEI/Atlantic)	+292
EVERCLEAR Out Of My Depth (Capitol)	+256
EVE 6 Here's To The Night (RCA)	+232
LIMP BIZKIT My Way (Flip/Interscope)	+220
LIVING END Roll On (Reprise)	+181
TANTRIC Breakdown (Maverick)	+160
PAPA ROACH Between Angels And Insects (DreamWorks)	+156
POWDERFINGER My Happiness (Republic/Universal)	+150
REHAB It Don't Matter (Destiny/Epic)	+131
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+127

## Breakers

**PAPA ROACH**  
**Between Angels And Insects (DreamWorks)**

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1136/156	67/5	25

**OUR LADY PEACE**  
**Life (Columbia)**

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1009/33	51/1	28

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.



86 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



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# Break Through

## Artist

**POWDERFINGER**  
Track: "MY HAPPINESS"  
LP: **ODYSSEY NUMBER FIVE**  
Label: **REPUBLIC/  
UNIVERSAL**

By  
**Dayna Talley**  
Asst. Alternative Editor

**essentials:** When one is looking to escape from the rap-rocking/hard-driving sound that seems to have taken over the Alternative airwaves lately, one need look no further than hot Alternative Aussie band Powderfinger. Gliding on the success of their fellow musicians who have been breaking down the walls of hard-edge Alternative, these five men bring a certain pop-rock sensibility to the forefront of the movement.

Frontman Bernard Fanning lays down tales of love and social status with his heartfelt, soaring vocals, while his very talented bandmates — Darren Middleton (guitar, keyboards), John Collins (bass), Jon Coghill (drums) and Ian Haug (guitar) — bring life to his emotional storytelling through unique arrangements and excellent musicianship.

The band formed in Brisbane, Australia in 1992, and their chemistry was evident in their first recording, released two years later. That release, *Parables for Wooden Ears*, was welcomed with success and critical acclaim. The accolades really began to flow after the release of their two follow-up albums — 1996's *Double Allergic* (certified Triple Platinum) and 1998's *Internationalist* (certified Quadruple Platinum). The band has enjoyed so much commercial success in Australia they have become pop icons in their native land.



With their latest record, *Odyssey Number Five*, produced by Nick DiDia, the band introduce themselves to America. With

*Powderfinger*

DiDia (who not only worked with the band before on *Internationalist*, but also with such Alternative megabands as Korn, Pearl Jam and Brad), Powderfinger have created a masterpiece of universal rock music. Their sound is unique enough to set them apart from others, but familiar enough to honor their musical idols. In one such tribute, the song "Like a Dog," the band bring together sounds that echo legends like David Bowie and Iggy Pop.

Although the entire album deserves a focused listen, it's the catchy tune "My Happiness" that seems to be drawing in an attentive audience that includes the listeners of KROQ/Los Angeles, WSUN/Tampa and KNDD/Seattle, to name only a few. The band are currently supporting the record by touring with British rock darlings Coldplay and by making appearances on such stateside staples as *The Late Show With David Letterman*. It has been a journey for these guys, but it is all starting to pay off here, and the buzz just continues to grow.

**Artist POV:** Drummer Jon Coghill explains the process of selecting songs for the record: "This one had pressure through all of it, in writing and recording. I think that's what's got to happen, to a certain extent, in order for it to be any good — not to make a bigger seller, just to try to get to another musical level. And I think we have achieved it, personally. We thought, 'What are the best 11 songs that are going to make this a really good album?' We weren't thinking whether each song was going to be a great song; we just wanted to make it a full album of really good listening, that you could listen to all the way through and not have anything stick out like it's out of place."

**Tom Gates,**  
Head Of Promotion  
Nettwerk

Anyone in Alternative who hasn't heard of The Getup Kids ought to get a copy of their latest album — they are quietly becoming one of the best rock bands in the country. Ninety thousand copies of the album scanned with not one add from the Alternative panel! (Bill Carrol & I are fan club co-presidents.) The Doves' live show in New York was simply stunning, and their album is excellent. "Catch the Sun" is something that I would kill to hear on the radio. ■ I love the Oakenfold Zep track. I keep listening to the new Luna live album. Also, I saw Old 97's the other night, and I am pining for their new one. The new Sum 41 is a s-m-a-s-h. It's just so much fun! ■ I am dying to get my hands on the new Spiritualized album; it's time for their breakthrough! Also I am very excited to hear the upcoming releases from Air & Rustic Overtones.

**Tom Gates**  
**ON THE RECORD**

What a cool week for new music. First of all, we have **Green Day** hitting the top of the Most Added column once again with "Waiting," another great single off their really deep album, *Warning*. Also pulling in 20+ adds is **Eve 6's** latest, "Here's to the Night." Eve 6 are another of the format's secret weapons. They continue to release great song after great song to equally great response from radio. Let's not forget **Lucky Boys Confusion**. I have no doubt that "Fred Astaire" will soon be in power rotation across the format. Two more songs reached double-digit adds, which, as you should know by now, is not an easy feat by any stretch. **Creaper Lagoon**, long a favorite of programmers, hit a home run with "Wrecking Ball," and **Godsmack** launch a killer followup to "Awake" with their new one, "Greed"... Also in the Most Added column

**ON THE RADIO**  
by Jim Kerr

were **Tantric**, who gain a handful of new stations and a ton of spins for a nice chart move... It looks like **Aaron Lewis & Fred Durst** have a long-term stranglehold on No. 1. No one else in the top five has big momentum, and the songs that do are well behind in spins. **RECORD OF THE WEEK:** **Monster Magnet** "Heads Explode"

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**Most Played Recurrents**

**3 DOORS DOWN** Loser (Republic/Universal)

**PAPA ROACH** Last Resort (DreamWorks)

**U2** Beautiful Day (Interscope)

**DISTURBED** Stupify (Giant/Reprise)

**A PERFECT CIRCLE** Judith (Virgin)

**INCUBUS** Pardon Me (Immortal/Epic)

**LIMP BIZKIT** Rollin' (Flip/Interscope)

**3 DOORS DOWN** Kryptonite (Republic/Universal)

**SR-71** Right Now (RCA)

**A PERFECT CIRCLE** 3 Libras (Virgin)

**INCUBUS** Stellar (Immortal/Epic)

**LENNY KRAVITZ** Again (Virgin)

**BLINK-182** Adam's Song (MCA)

**BLINK-182** All The Small Things (MCA)

**DEFTONES** Change (In The House Of Flies) (Maverick)

**BLINK-182** What's My Age Again? (MCA)

**CREED** Higher (Wind-up)

**RED HOT CHILI PEPPERS** Otherside (Warner Bros.)

**LIT** My Own Worst Enemy (RCA)

**RED HOT CHILI PEPPERS** Californication (Warner Bros.)

**ALTERNATIVE**

**Going For Adds 3/20/01**

**CLARKS** Better Off Without You (Fazor & Tie)

**DEXTER FREEBISH** My Madonna (Capitol)

**GO-GO'S** Unforgiven (Beyond)

**MONSTER MAGNET** Heads Explode (A&M/Interscope)

**OFFSPRING** Million Miles Away (Columbia)

**STELLA SOLEIL** Kiss Kiss (Universal)

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**TUNED-IN ALTERNATIVE**

R&R/MEDIABASE 24/7



**KROQ/Los Angeles**  
**11am**

**EVERLAST** What It's Like  
**LINKIN PARK** One Step Closer  
**STONE TEMPLE PILOTS** Big Empty  
**COLDPLAY** Shiver  
**RED HOT CHILI PEPPERS** Love Rollercoaster  
**OFFSPRING** Million Miles Away  
**SUBLIME** Santeria  
**MOBY I/GWEN STEFANI** Southside  
**SOCIAL DISTORTION** Bad Luck  
**KORN** Freak On A Leash  
**U2** Walk On  
**BEASTIE BOYS** Brass Monkey

**4pm**

**GREEN DAY** Waiting  
**SUBLIME** April 29, 1992 (Miami)  
**DISTURBED** Voices  
**CREED** One  
**POWDERFINGER** My Happiness  
**PAPA ROACH** Last Resort  
**MOBY I/GWEN STEFANI** Southside  
**SOCIAL DISTORTION** Ball And Chain  
**DAVE MATTHEWS BAND** I Did It  
**KORN** Got The Life  
**RAGE AGAINST THE MACHINE** Killing In The Name...

**8pm**

**METALLICA** I Disappear  
**SALIVA** Your Disease  
**SUBLIME** Smoke Two Joints  
**INCUBUS** Drive  
**KORN** Freak On A Leash  
**GREEN DAY** Waiting  
**COLDPLAY** Yellow  
**TOOL** Sober  
**311** Beautiful Disaster  
**PAPA ROACH** Between Angels And Insects  
**PRODIGY** Smack My Bitch Up  
**DISTURBED** Stupify  
**WHITE ZOMBIE** More Human Than Human



**WKQX/Chicago**  
**11am**

**RAGE AGAINST THE MACHINE** Renegades Of...  
**DEFTONES** Digital Bath  
**PAPA ROACH** Broken Home  
**BEASTIE BOYS** She's Crafty  
**GODSMACK** Voodoo  
**MOBY** Southside  
**OFFSPRING** The Kids Aren't Alright  
**TRAIN** Drops Of Jupiter (Tell Me)  
**NINE INCH NAILS** Closer  
**3 DOORS DOWN** Duck And Run  
**LIFEHOUSE** Hanging By A Moment

**4pm**

**MOBY I/GWEN STEFANI** Southside  
**RAGE AGAINST THE MACHINE** Renegades Of...  
**DEFTONES** Digital Bath  
**PEARL JAM** Glorified G  
**GODSMACK** Voodoo  
**ROB ZOMBIE** Living Dead Girl  
**AARON LEWIS & FRED DURST** Outside  
**RED HOT CHILI PEPPERS** Parallel Universe  
**CRAZY TOWN** Butterfly  
**A PERFECT CIRCLE** The Hollow  
**NIRVANA** Heart-Shaped Box  
**LIMP BIZKIT** My Way  
**OFFSPRING** Self-Esteem

**8pm**

**(HED) PLANET EARTH** Killing Time  
**PAPA ROACH** Broken Home  
**UNION UNDERGROUND** Killing The Fly  
**LINKIN PARK** One Step Closer  
**LIFEHOUSE** Hanging By A Moment  
**OLEANDER** Are You There  
**SOUNDGARDEN** My Wave  
**3 DOORS DOWN** Duck And Run  
**GODSMACK** Voodoo  
**MONSTER MAGNET** Heads Explode  
**FUEL** Hemorrhage (In My Hands)  
**BEASTIE BOYS** Paul Revere  
**SMASHING PUMPKINS** Mayonaise

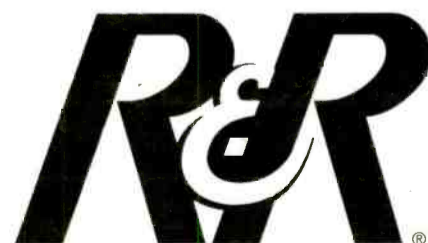


Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.

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**R&R Format Rooms**

**FORMAT SPECIFIC NEWS UPDATED DAILY**





## Stations and their adds listed alphabetically by market

### New & Active

**SKRAPE Waste (RCA)**  
Total Plays: 340, Total Stations: 32, Adds: 2

**TAPROOT I (Velvet Hammer/Atlantic)**  
Total Plays: 335, Total Stations: 22, Adds: 0

**EVE 6 Here's To The Night (RCA)**  
Total Plays: 305, Total Stations: 48, Adds: 20

**NONPOINT What A Day (MCA)**  
Total Plays: 289, Total Stations: 25, Adds: 4

**DAVE MATTHEWS BAND The Space Between (RCA)**  
Total Plays: 245, Total Stations: 12, Adds: 4

**VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)**  
Total Plays: 240, Total Stations: 10, Adds: 0

**SPINESHANK New Disease (Roadrunner)**  
Total Plays: 230, Total Stations: 27, Adds: 7

**KILLING HEIDI Mascara (3:33/Universal)**  
Total Plays: 223, Total Stations: 17, Adds: 1

**GODSMACK Greed (Republic/Universal)**  
Total Plays: 215, Total Stations: 23, Adds: 14

**BUCKCHERRY Ridin' (DreamWorks)**  
Total Plays: 200, Total Stations: 17, Adds: 0

**RUN-D.M.C. Them Girls (Profile/Arista)**  
Total Plays: 199, Total Stations: 15, Adds: 1

**GREEN DAY Waiting (Reprise)**  
Total Plays: 187, Total Stations: 40, Adds: 33

**UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)**  
Total Plays: 172, Total Stations: 9, Adds: 1

**REHAB It Don't Matter (Destiny/Epic)**  
Total Plays: 170, Total Stations: 20, Adds: 5

Songs ranked by total plays

### Reporters

**WEQX/Albany, NY**  
Interim PD: Alex Taylor  
1 CREEPER LAGOON "Wrecking"  
BACLY DRAWN BOY "Hudson"  
DANDY WARHOLS "Godless"  
PETE YORN "Chain"  
TANTRIC "Breakdown"  
PAPA ROACH "Between"

**WHRL/Albany, NY \***  
OM/PO: Susan Groves  
MD: Chris Osborne  
1 LUCKY BOYS CONFUSION "Fred"  
CREEPER LAGOON "Wrecking"  
DOVES "Sun"  
DUST FOR LIFE "Seed"  
GREEN DAY "Waiting"  
SPINESHANK "New"

**KTEG/Albuquerque, NM \***  
PD: Ellen Flaherty  
SALIVA "Disease"  
SPINESHANK "New"

**WNNX/Atlanta, GA \***  
OM: Brian Phillips  
PD: Leslie Fram  
APD/MD: Chris Williams  
6 PAPA ROACH "Between"  
REHAB "Matter"  
GREEN DAY "Waiting"

**WJSE/Atlantic City, NJ**  
PD: Al Parinello  
MD: Jason Ulmet  
7 GREEN DAY "Waiting"  
6 GODSMACK "Greed"  
4 LUCKY BOYS CONFUSION "Fred"  
3 CREEPER LAGOON "Wrecking"  
1 FLYBANGER "Cavalry"  
MINIBAR "Holiday"

**KROX/Austin, TX \***  
PD: Melody Lee  
MD: Toby Ryan  
SPINESHANK "New"  
TANTRIC "Breakdown"

**WRAX/Birmingham, AL \***  
PD: Dave Rossi  
MD: Mark Lindsey  
APD: Hurricane Shane  
3 GREEN DAY "Waiting"  
EVE 6 "Night"  
CREEPER LAGOON "Wrecking"  
LIVING END "Roll"

**KQXR/Boise, ID \***  
PD: Jacent Jackson  
MD: Pete Schiecke  
No Adds

**WBCN/Boston, MA \***  
VP/Programming: Oedipus  
APD/MD: Steven Strick  
1 U2 "Elevation"  
POWDERFINGER "Happiness"  
EVERCLEAR "Depth"  
SHEILA DIVINE "Countrymen"

**WFNX/Boston, MA \***  
PD: Cruze  
MD: Kevin Mays  
6 TANTRIC "Breakdown"  
3 DAVE MATTHEWS BAND "Space"  
1 LUCKY BOYS CONFUSION "Fred"

**WEOG/Buffalo, NY \***  
PD/MD: Rich Wall  
MD: Ryan Patrick  
1 MONSTER MAGNET "Heads"  
TREBLE CHARGER "Psycho"  
LUCKY BOYS CONFUSION "Fred"

**WAVF/Charleston, SC \***  
PD: Greg Patrick  
APD/MD: Danny Villalobos  
No Adds

**WEND/Charlotte, NC \***  
PD: Jack Daniel  
APD/MD: Kristen Pettus  
4 GODSMACK "Greed"  
GREEN DAY "Waiting"

**WKQX/Chicago, IL \***  
PD: Dave Richards  
APD/MD: Mary Shuminas  
BOY KITS CAR "Cloud"  
REHAB "Matter"  
DAVE MATTHEWS BAND "Space"  
LINKIN PARK "Crawling"  
GODSMACK "Greed"

**WAQZ/Cincinnati, OH \***  
PD: Rick Jamie  
MD: Shea Maddux  
33 GODSMACK "Greed"  
GREEN DAY "Waiting"  
TANTRIC "Breakdown"  
NONPOINT "What"

**WARQ/Columbia, SC \***  
OM/PO/MD: Gina Juliano  
1 GREEN DAY "Waiting"  
LUCKY BOYS CONFUSION "Fred"  
RAMMSTEIN "Links"  
GODSMACK "Greed"

**WWCD/Columbus, OH \***  
PD: Andy Davis  
MD: Jack DeVoss  
1 DANDY WARHOLS "Godless"  
INCUBUS "Drive"  
GARY NUMAN "Listen"

**KRAD/Corpus Christi, TX \***  
PD: Bert Clark  
No Adds

**KDGE/Dallas-Ft. Worth, TX \***  
PD: Duane Doherty  
APD/MD: Alan Ayo  
7 OLD 97'S "King"

**WXEG/Dayton, OH \***  
PD: Steve Kramer  
MD: Allen Rantz  
5 TANTRIC "Breakdown"

**KTCL/Denver-Boulder, CO \***  
PD: Mike D'Connor  
MD: Sabrina Saunders  
LUCKY BOYS CONFUSION "Fred"

**CIMX/Detroit, MI \***  
PD: Murray Brookshaw  
APD: Vince Cannova  
MD: Matt Franklin  
2 GREEN DAY "Waiting"  
2 SUM 41 "Hit"  
1 LUCKY BOYS CONFUSION "Fred"  
DAVE MATTHEWS BAND "Space"

**KNRQ/Eugene-Springfield, OR**  
PD: Stu Allen  
MD: Angie Wright  
NEW FOUND GLORY "Hit"

**KXNA/Fayetteville, AR**  
PD: Margot Smith  
MD: Nick Thomasma  
GREEN DAY "Waiting"  
WALLFLOWERS "Letters"  
LUCKY BOYS CONFUSION "Fred"

**WJBX/Ft. Myers, FL \***  
PD: John Rozz  
MD: Lance  
1 SKRAPE "Waste"  
1 SPINESHANK "New"  
ALLEN ANT FARM "Moves"  
EVE 6 "Night"

**WEJE/Ft. Wayne, IN \***  
PD/MD: JJ Fabini  
2 GREEN DAY "Waiting"  
2 LUCKY BOYS CONFUSION "Fred"  
CREEPER LAGOON "Wrecking"  
GODSMACK "Greed"

**KFRF/Fresno, CA \***  
PD: Bruce Wayne  
MD: Reverend  
1 AMERICAN HI-FI "Flavor"

**WGRO/Grand Rapids, MI \***  
PD: Dan Clark  
MD: Tom Bronson  
No Adds

**WXNR/Greenville, NC \***  
PD: Jeff Sanders  
MD: Dave Spain  
SPINEROCK "Live"  
LIVING END "Roll"  
NEW FOUND GLORY "Hit"

**WEEO/Hagerstown, MD**  
PD/MD: Austin Davis  
DOVES "Sun"  
GODSMACK "Greed"  
GREEN DAY "Waiting"

**WMRQ/Hartford, CT \***  
MD: Chaz Kelly  
2 TANTRIC "Breakdown"  
EVE 6 "Night"  
NONPOINT "What"  
REHAB "Matter"

**KTBB/Houston-Galveston, TX \***  
PD/MD: Steve Robison  
AMERICAN HI-FI "Flavor"  
EVERCLEAR "Depth"  
SPACEHOG "Live"

**WRZX/Indianapolis, IN \***  
PD: Scott Jameson  
MD: Michael Young  
3 RAMMSTEIN "Links"  
1 GODSMACK "Greed"

**WPLA/Jacksonville, FL \***  
PD: Rick Schmidt  
APD/MD: Chad Chumley  
CREEPER LAGOON "Wrecking"  
EVE 6 "Night"  
LUCKY BOYS CONFUSION "Fred"

**WRZK/Johnson City, TN**  
PD/MD: Mark E. McKinney  
EVE 6 "Night"  
TRAIN "Drops"

**WNFZ/Knoxville, TN \***  
PD: Dan Bozyk  
MD: Boner  
1 MARILYN MANSON "Fight"

**KFTE/Lafayette, LA \***  
PD: Rob Summers  
MD: Scott Perrin  
EVERCLEAR "Depth"  
EVE 6 "Night"

**WWOX/Lansing, MI \***  
PD: Jeff Welling  
MD: Ty Donakowski  
3 GREEN DAY "Waiting"  
DOVES "Sun"

**KXTE/Las Vegas, NV \***  
PD: Dave Wellington  
APD/MD: Chris Ripley  
6 STATIC-X "Nor"

**WXZZ/Lexington-Fayette, KY \***  
PD: B.J. Kinard  
MD: Suzy Roe  
EVE 6 "Night"  
SPACEHOG "Live"

**KLEC/Little Rock, AR \***  
PD: Larry LeBlanc  
MD: Peter Gunn  
3 GODSMACK "Greed"  
LUCKY BOYS CONFUSION "Fred"  
CREEPER LAGOON "Wrecking"  
OUR LADY PEACE "Life"  
GREEN DAY "Waiting"

**KROQ/Los Angeles, CA \***  
VP/Prog.: Kevin Weatherly  
APD: Gene Sandbloom  
MD: Lisa Worden  
12 U2 "Elevation"

**WLRN/Louisville, KY \***  
PD: Adam Fendrich  
MD: Jason Davis  
PAPA ROACH "Between"  
LUCKY BOYS CONFUSION "Fred"

**WMAO/Madison, WI \***  
PD: Pat Frawley  
MD: Amy Hudson  
13 SPACEHOG "Live"  
13 CLANDESTINE "Are"  
EVE 6 "Night"

**WHTG/Monmouth-Ocean, NJ \***  
PD: Darrin Smith  
MD: Jeff Raspe  
GREEN DAY "Waiting"  
COLD "Ony"  
EVE 6 "Night"

**KMBY/Monterey-Salinas, CA \***  
PD: Chris White  
MD: Rich Berlin  
14 MONSTER MAGNET "Heads"  
CREEPER LAGOON "Wrecking"  
LUCKY BOYS CONFUSION "Fred"  
GREEN DAY "Waiting"  
GODSMACK "Greed"  
FLYBANGER "Cavalry"

**WZPC/Nashville, TN \***  
OM: Jim Patrick  
PD: Brian Krysz  
APD/MD: Russ Schenck  
3 SALIVA "Disease"  
GREEN DAY "Waiting"  
EVE 6 "Night"  
POWDERFINGER "Happiness"  
RAGE AGAINST... "Cauld"  
SPINESHANK "New"

**WRRV/Newburgh, NY**  
PD: Greg O'Brien  
MD: Andrew Boris  
3 NOTHINGFACE "Bleeder"  
UNCLE KRACKER "Follow"  
DEXTER FREEBISH "Madonna"  
TOADIES "Hand"  
GREEN DAY "Waiting"  
CREEPER LAGOON "Wrecking"  
LUCKY BOYS CONFUSION "Fred"  
DANDY WARHOLS "Godless"

**KKND/New Orleans, LA \***  
OM/PO: Dave Stewart  
MD: Sig  
5 ALLEN ANT FARM "Moves"  
GODSMACK "Greed"

**WXRK/New York, NY \***  
PD: Steve Kingston  
MD: Mike Peer  
2 U2 "Elevation"  
SYSTEMATIC "End"

**WROX/Norfolk, VA \***  
PD/MD: Holly Williams  
13 TOADIES "Hand"  
GREEN DAY "Waiting"  
1 NEW FOUND GLORY "Hit"  
EVERCLEAR "Depth"  
EVE 6 "Night"

**KORX/Odessa-Midland, TX**  
GM/PO: Dave Cardwell  
MD: Michael Mobley  
GODSMACK "Greed"  
GREEN DAY "Waiting"  
LUCKY BOYS CONFUSION "Fred"  
CREEPER LAGOON "Wrecking"  
MONSTER MAGNET "Heads"

**WOCL/Orlando, FL \***  
PD: Alan Smith  
MD: Bobby Smith  
EVE 6 "Night"

**WIXO/Peoria, IL**  
OM/PO: Matt Bahan  
GREEN DAY "Waiting"  
EVE 6 "Night"  
SPINESHANK "New"

**WPLY/Philadelphia, PA \***  
PD: Jim McGuinn  
APD: Suzie Dunn  
MD: Dan Fern  
5 POE "Pretz"  
EVE 6 "Night"  
PAPA ROACH "Between"

**KEDJ/Phoenix, AZ \***  
PD: Nancy Stevens  
APD/MD: Marty Whitney  
4 GREEN DAY "Waiting"  
GODHEAD "Reckoning"  
SKRAPE "Waste"

**KZON/Phoenix, AZ \***  
PD: Tim Maranville  
MD: Kevin Mannion  
GREEN DAY "Waiting"  
KILLING HEIDI "Mascara"

**WXOX/Pittsburgh, PA \***  
PD: John Moschitta  
APD/MD: Lenny Diana  
DAVE MATTHEWS BAND "Space"  
LINKIN PARK "Crawling"  
SYSTEMATIC "Bloom"

**WCYY/Portland, ME**  
PD: Herb Ivy  
MD: Brian James  
GREEN DAY "Waiting"  
TRAIN "Drops"  
CREEPER LAGOON "Wrecking"  
LUCKY BOYS CONFUSION "Fred"  
NONPOINT "What"

**KNRK/Portland, OR \***  
PD: Mark Hamilton  
APD: Jayn  
8 TREBLE CHARGER "Psycho"  
2 DOVES "Sun"  
GREEN DAY "Waiting"  
LINKIN PARK "Crawling"

**WBRU/Providence, RI \***  
PD: Tim Schiavelli  
MD: Josh Klemme  
1 SUM 41 "Hit"  
1 FUEL "Innocent"  
1 GREEN DAY "Waiting"  
1 COLD "Ony"  
1 RAGE AGAINST... "Cauld"  
EVE 6 "Night"

**KRZQ/Reno, NV \***  
PD/MD: Guy Dark  
5 POE "Pretz"  
1 GREEN DAY "Waiting"  
LUCKY BOYS CONFUSION "Fred"  
EVE 6 "Night"

**WOYL/Richmond, VA \***  
Interim PD: Bill Weston  
34 ECONOLINE CRUSH "Make"  
20 SALIVA "Disease"  
18 MONSTER MAGNET "Heads"  
15 FLYBANGER "Cavalry"  
1 COLD "Ony"  
1 POWDERFINGER "Happiness"

**KCXK/Riverside, CA \***  
OM/PO: Kelli Cluque  
APD: John DeSantis  
MD: Daryl James  
1 CREEPER LAGOON "Wrecking"  
LUCKY BOYS CONFUSION "Fred"

**WZZI/Roanoke-Lynchburg, VA \***  
PD: Bob Travis  
MD: Greg Travis  
EVE 6 "Night"  
CREEPER LAGOON "Wrecking"  
REHAB "Matter"

**KWOO/Sacramento, CA \***  
PD: Ron Buncie  
APD: Boomer Barbosa  
17 LUCKY BOYS CONFUSION "Fred"  
GLITTERMOUTH "Lips"  
CREEPER LAGOON "Wrecking"

**KPNT/St. Louis, MO \***  
PD: Tommy Mattern  
MD: Donny Mueller  
2 URGE "Letters"  
1 TOADIES "Hand"  
GREEN DAY "Waiting"

**KXRK/Salt Lake City, UT \***  
VP/Ops. & Prog.: Mike Summers  
APD/MD: Todd Noker  
No Adds

**XTRA/San Diego, CA \***  
PD: Bryan Schock  
MD: Chris Muckley  
4 COLDFEEL "Silver"

**KCNL/San Francisco, CA \***  
PD: Keith Cunningham  
MD: Pat Kain  
AMERICAN HI-FI "Flavor"  
NEW FOUND GLORY "Hit"  
POWDERFINGER "Happiness"

**KITS/San Francisco, CA \***  
PD: Jay Taylor  
MD: Aaron Axelzen  
1 SUM 41 "Hit"  
1 FUEL "Innocent"  
TANTRIC "Breakdown"  
REHAB "Matter"

**KJEE/Santa Barbara, CA**  
GM/PO: Eddie Gutierrez  
MD: Dakota  
No Adds

**WWVW/Savannah, GA**  
PD/MD: Phil Conn  
COLLECTIVE SOUL "Day"  
LUCKY BOYS CONFUSION "Fred"  
GREEN DAY "Waiting"  
LIVING END "Roll"

**KFNK/Seattle-Tacoma, WA \***  
PD/MD: Jake Kaplan  
44 SALIVA "Disease"  
19 RUN-D.M.C. "Them"  
GREEN DAY "Waiting"

\* = Mediabase 24/7 monitored

86 Total Reporters  
86 Current Reporters  
86 Current Playlists

No longer A reporter (1):  
KZMZ/Minneapolis, MN



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# 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/Booker/Peer  
12+ Cume 2,244,200




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	36	U2/Beautiful Day	41280
35	35	GRAZY TOWN/Butterfly	43050
34	33	LEWIS W/DURST/Outside	40590
28	32	RED HOT CHILLI.../Parallel Universe	39360
22	31	INCUBUS/Drive	38130
16	27	MOBY F/GWEN STEFANI/Southside	33210
22	26	A PERFECT CIRCLE/The Hollow	31980
26	26	FUEL/Hemorrhage	31980
29	24	GODSMACK/Awake	29520
21	22	COLD/No One	27060
34	22	RAGE AGAINST.../Renegades Of Funk	27060
22	22	3 DOORS DOWN/Loser	27060
17	21	FUEL/Innocent	25830
16	21	GREEN DAY/Wasting	25830
22	19	DAVE MATTHEWS BAND/Did It	23370
14	19	RAGE AGAINST.../How I Could Just	23370
17	19	OFFSPRING/Want You Bad	23370
19	18	LINKIN PARK/One Step Closer	22140
16	17	CREED/What If	20910
24	17	INCUBUS/Stellar	20910
15	17	LIMP BIZKIT/My Way	20910
19	16	PEARL JAM/Light Years	19680
9	15	ALIEN ANT FARM/Smooth Criminal	18450
16	14	3 DOORS DOWN/Kryptonite	17220
16	14	PAPA ROACH/Last Resort	17220
15	14	BLINK-182/All The Small Things	17220
14	13	BLINK-182/Man Overboard	15990
10	13	SALIVA/Your Disease	15990
18	13	STONE TEMPLE PILOTS/Sour Girl	15990
10	13	AMERICAN HI-FI/Flavor Of The Weak	15990

### MARKET #2

#### KROQ/Los Angeles

Infinity  
(818) 567-1067  
Weatherly/Sandblom/Worden  
12+ Cume 1,566,700




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
31	31	LINKIN PARK/Crawling	37228
36	38	RED HOT CHILLI.../Parallel Universe	34504
40	35	LINKIN PARK/One Step Closer	31780
31	34	INCUBUS/Drive	30872
21	32	LIMP BIZKIT/My Way	29056
22	31	RAGE AGAINST.../Renegades Of Funk	28148
37	30	MOBY F/GWEN STEFANI/Southside	27240
24	28	LEWIS W/DURST/Outside	25424
19	26	DAVE MATTHEWS BAND/The Space Between	23608
21	25	DISTURBED/Stupify	22700
28	25	NEW FOUND GLORY/Hit Or Miss...	22700
33	24	COLDPLAY/Yellow	21792
17	24	GODSMACK/Awake	21792
26	23	CRAZY TOWN/Butterfly	20884
29	23	GREEN DAY/Wasting	20884
22	22	ALIEN ANT FARM/Movies	19976
21	22	INCUBUS/Stellar	19976
22	21	OFFSPRING/Million Miles Away	19068
26	21	RADIOHEAD/Optimistic	19068
12	18	SHAWN MULLINS/Shimmer	16344
21	18	PAPA ROACH/Last Resort	16344
15	18	U2/Beautiful Day	16344
29	18	AMERICAN HI-FI/Flavor Of The Weak	16344
10	17	INCUBUS/Pardon Me	15436
21	16	COLD/No One	14528
10	13	POWDERFINGER/My Happiness	13620
15	15	SALIVA/Your Disease	13620
15	15	SUM 41/At Lip	13620
15	14	BLINK-182/All The Small Things	12712

### MARKET #3

#### WKQX/Chicago

Emmis  
(312) 527-8348  
Richards/Shuminas  
12+ Cume 946,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
50	48	LEWIS W/DURST/Outside	21648
47	47	LINKIN PARK/One Step Closer	21197
44	48	INCUBUS/Drive	19844
35	41	RAGE AGAINST.../Renegades Of Funk	18491
15	35	LIMP BIZKIT/My Way	15785
14	35	PAPA ROACH/Between Angels	15785
36	34	3 DOORS DOWN/Duck And Run	15334
42	30	OUR LADY PEACE/Life	13530
42	29	RUN-DM.C./Them Girls	13079
26	24	DAVE MATTHEWS BAND/Did It	10824
19	24	MOBY F/GWEN STEFANI/Southside	10824
14	23	TANTRIC/Breakdown	10373
17	22	NEW FOUND GLORY/Hit Or Miss...	9922
11	21	COLD/No One	9471
21	20	DIFFUSER/Karma	9020
43	20	CRAZY TOWN/Butterfly	9020
16	19	DEFTONES/Digital Bath	8569
17	18	FUEL/Innocent	8118
16	18	DISTURBED/Stupify	8118
34	17	FLYING BLIND/Smokescreen	7667
13	15	ALIEN ANT FARM/Movies	6765
3	13	GODSMACK/Voodoo	5863
14	13	SPACEHOG/Want To Live	5863
11	13	TRAIN/Drops Of Jupiter	5863
11	13	LIFEHOUSE/Songing By A Moment	5863
10	13	A PERFECT CIRCLE/Judith	5863
8	12	A PERFECT CIRCLE/The Hollow	5412
5	11	(HED) PLANET EARTH/Killing Time	5412
5	11	3 DOORS DOWN/Kryptonite	4961

### It's about time Oedipus and Steven gave us the FINGER.

## Powderfinger "My Happiness"


31-30 R&R  
30\*-27\* BDS



### MARKET #4

#### KITS/San Francisco

Infinity  
(415) 512-1053  
Taylor/Axelsen  
12+ Cume 718,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
54	44	LINKIN PARK/One Step Closer	13200
49	39	RAGE AGAINST.../Renegades Of Funk	11700
24	38	U2/Beautiful Day	11400
51	37	LEWIS W/DURST/Outside	11100
46	33	CRAZY TOWN/Butterfly	9900
27	30	DEFTONES/Change...	9000
25	30	MOBY F/GWEN STEFANI/Southside	9000
42	29	GODSMACK/Awake	8700
27	26	INCUBUS/Pardon Me	8100
20	27	PAPA ROACH/Between Angels...	7800
14	26	OFFSPRING/Million Miles Away	7800
25	25	RADIOHEAD/Optimistic	7500
27	25	INCUBUS/Drive	7500
32	24	NEW FOUND GLORY/Hit Or Miss...	7200
20	23	3 DOORS DOWN/Loser	6900
3	23	GREEN DAY/Wasting	6900
21	22	LIMP BIZKIT/My Way	6600
31	22	RED HOT CHILLI.../Parallel Universe	6600
30	22	PAPA ROACH/Last Resort	6600
26	22	A PERFECT CIRCLE/The Hollow	6600
24	20	CLEANER/Have You There?	6000
17	18	RAGE AGAINST.../Jeshty	5400
13	18	COLD/No One	5400
21	18	FUEL/Hemorrhage	4800
18	14	AMERICAN HI-FI/Flavor Of The Weak	4200
25	14	DEFTONES/Digital Bath	4200
9	14	LINKIN PARK/Crawling	4200
14	14	ALIEN ANT FARM/Movies	4200
12	13	BLINK-182/What's My Age Again?	3900

### MARKET #5

#### WPLY/Philadelphia

Radio One  
(610) 565-8900  
McGuinn/Dunn/Fein  
12+ Cume 618,200




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
42	45	LIFEHOUSE/Hanging By A Moment	11700
44	43	CRAZY TOWN/Butterfly	11180
41	40	LEWIS W/DURST/Outside	10400
35	40	INCUBUS/Drive	10400
43	38	DAVE MATTHEWS BAND/Did It	9880
39	33	COLDPLAY/Yellow	8580
37	31	GREEN DAY/Wasting	8060
41	31	MOBY F/GWEN STEFANI/Southside	8060
31	30	AMERICAN HI-FI/Flavor Of The Weak	7800
35	30	FUEL/Innocent	7800
31	30	TRAIN/Drops Of Jupiter...	7800
36	29	DAVID GRAY/Babyon	7540
29	28	GOOD CHARLOTTE/The Motivation...	7540
22	26	PAPA ROACH/Last Resort	6750
30	25	BARENAKED LADIES/Too Little Too Late	6500
32	24	EVERLAST/Can't Move	6240
34	23	U2/Walk On	5920
21	22	LIMP BIZKIT/My Way	5780
20	22	OUR LADY PEACE/Life	5200
11	21	POWDERFINGER/My Happiness	4940
10	18	FUEL/Hemorrhage...	4680
18	18	3 DOORS DOWN/Duck And Run	4680
19	17	AT THE DRIVE-IN/One Armed Scissor	4680
22	17	3 DOORS DOWN/Loser	4420
21	17	OFFSPRING/Want You Bad	4420
22	17	SMASHING PUMPKINS/Untitled	4420
18	17	PJ HARVEY/Good Fortune	4420
19	17	RUN-DM.C./Them Girls	4420
13	18	TANTRIC/Breakdown	4180
15	16	COLD/No One	3900

### MARKET #6

#### KJGE/Dallas-Ft. Worth

Clear Channel  
(972) 707-7777  
Doherty Ayo  
12+ Cume 418,000




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
41	41	LIFEHOUSE/Hanging By A Moment	7052
37	40	LEWIS W/DURST/Outside	6880
34	39	COLDPLAY/Yellow	6708
40	39	3 DOORS DOWN/Loser	6708
41	37	MOBY F/GWEN STEFANI/Southside	6364
41	37	FUEL/Hemorrhage...	6364
25	34	INCUBUS/Drive	5848
27	29	DEXTER FREEBISH/Leaving Town	4988
29	28	TRAIN/Drops Of Jupiter...	4816
30	27	DAVE MATTHEWS BAND/Did It	4644
5	26	POWDERFINGER/My Happiness	4472
26	25	CREED/Higher	4300
40	25	BLINK-182/Adam's Song	4300
23	25	CRAZY TOWN/Butterfly	5100
21	24	TONIC/You Wanted More	4128
24	23	LIT/Miserable	3956
19	23	U2/Walk On	3956
25	23	FLYER/Take A Picture	3956
25	23	FOO FIGHTERS/Learn To Fly	3956
25	22	OLEANDER/Why I'm Here	3784
26	22	VERTICAL HORIZON/Everything You Want	3784
13	21	BLINK-182/All The Small Things	3612
20	21	FUEL/Innocent	3612
22	21	LIT/Zip-Lock	3612
26	20	RED HOT CHILLI.../Parallel Universe	3440
18	19	3 DOORS DOWN/Kryptonite	3268
19	19	STONE TEMPLE PILOTS/Sour Girl	3268
24	19	LIMP BIZKIT/Re-Arranged	3268
20	18	THIRD EYE BLIND/10 Days Late	3096
-	18	POE/Hey Pretty	3096

### MARKET #7

#### CMX/Detroit

Chum Ltd.  
(313) 961-6397  
Brookshaw/Canova/Franklin  
12+ Cume 470,800




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
30	41	OUR LADY PEACE/Life	8364
28	41	TRAIN/Drops Of Jupiter...	8364
38	40	INCUBUS/Drive	8160
38	38	CRAZY TOWN/Butterfly	7752
39	38	LEWIS W/DURST/Outside	7522
28	38	LIMP BIZKIT/My Way	7522
28	35	LINKIN PARK/One Step Closer	7140
33	33	FINGER ELEVEN/First Time	6732
35	33	RAGE AGAINST.../Renegades Of Funk	6732
7	27	PAPA ROACH/Between Angels	5508
29	26	POWDERFINGER/My Happiness	5304
25	25	AMERICAN HI-FI/Flavor Of The Weak	5100
30	24	DAVE MATTHEWS BAND/Did It	4896
26	23	COLD/No One	4692
18	22	RED HOT CHILLI.../Parallel Universe	4488
23	20	COLDPLAY/Yellow	4080
35	19	GODSMACK/Awake	3876
22	19	MOBY F/GWEN STEFANI/Southside	3876
8	19	A PERFECT CIRCLE/The Hollow	3876
20	18	UNCLE KRACKER/Follow Me	3672
18	18	U2/Walk On	3672
5	17	FUEL/Innocent	3468
18	17	NELLY FURTADO/Just a Little	3468
28	16	EDWIN/Air	3264
12	16	NEW FOUND GLORY/Hit Or Miss...	3264
18	16	BARENAKED LADIES/Too Little Too Late	3264
21	16	VASTA/Don't Have	3264
17	15	FLYBANGER/Demon Away	3060
4	15	TREBLE CHARGER/American Psycho	3060

### MARKET #8

#### WBCN/Boston

Infinity  
(617) 266-1111  
Oedipus/Strick  
12+ Cume 678,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
37	37	CRAZY TOWN/Butterfly	11285
39	36	MOBY F/GWEN STEFANI/Southside	10980
32	36	LEWIS W/DURST/Outside	10980
37	35	LIFEHOUSE/Hanging By A Moment	10675
29	28	COLDPLAY/Yellow	8540
31	28	KID ROCK/My Oedipus Complex	8540
28	26	AMERICAN HI-FI/Flavor Of The Weak	7930
18	24	COLD/No One	7320
24	23	FUEL/Innocent	7015
25	23	GREEN DAY/Wasting	7015
28	21	NEW FOUND GLORY/Hit Or Miss...	6405
28	21	ORG/Opticon	6405
17	21	POE/Hey Pretty	6405
20	21	TANTRIC/Breakdown	6405
19	20	INCUBUS/Drive	6100
19	20	ACROSSMITH/Jaded	6100
15	20	EVERLAST/Can't Move	6100
18	19	A PERFECT CIRCLE/The Hollow	5795
14	18	DROPKICK MURPHYS/The Gaur Gaur	5490
11	17	STONE TEMPLE PILOTS/Sour Girl	5185
19	17	DEFTONES/Digital Bath	5185
12	16	U2/Beautiful Day	4880
15	15	3 DOORS DOWN/Loser	4575
9	15	FUEL/Hemorrhage...	4575
13	15	GODSMACK/Awake	4575
7	14	A PERFECT CIRCLE/3 Libras	4270
8	14	RADIOHEAD/Optimistic	4270
11	14	STRAIT UP FLAJON.../Angel's Son	4270
9	13	INCUBUS/Stellar	3965
19	13	DAVE MATTHEWS BAND/Did It	3965

### MARKET #8

#### WFNX/Boston

MCC  
(781) 595-6200  
Cruze/Murphy/Mays  
12+ Cume 225,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
41	41	LINKIN PARK/One Step Closer	3608
34	37	LIMP BIZKIT/My Way	3256
35	36	MOBY F/GWEN STEFANI/Southside	3168
36	35	3 DOORS DOWN/Duck And Run	3090
39	34	INCUBUS/Drive	2982
35	33	LEWIS W/DURST/Outside	2904
31	31	REHAB/It Don't Matter	2728
39	31	CRAZY TOWN/Butterfly	2728
22	24	ALIEN ANT FARM/Movies	2112
22	21	SALIVA/Your Disease	1848
26	20	AT THE DRIVE-IN/One Armed Scissor	1760
20	20	A PERFECT CIRCLE/The Hollow	1760
22	20	AMERICAN HI-FI/Flavor Of The Weak	1760
23	20	DISTURBED/Stupify	1760
20	20	NEW FOUND GLORY/Hit Or Miss...	1760
18	20	RED HOT CHILLI.../Parallel Universe	1760
19	19	DAVE MATTHEWS BAND/Did It	1672
18	18	COLDPLAY/Yellow	1584
11	18	GODSMACK/Greed	1584
15	17	NERD/Landscape	1496
19	17	DEFTONES/Digital Bath	1496
17	16	SHREYA DIXON/Sidevays	1496
13	16	OLEANDER/Are You There?	1408
14	16	A PERFECT CIRCLE/Judith	1408
16	14	FUEL/Innocent	1232
1	14	MXPM/My Life Story	1232
20	14	RAGE AGAINST.../Renegades Of Funk	1232
13	14	U2/Walk On	1232
4	13	BOY	



# Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #21**

**WSUN/Tampa**  
Cox  
(727) 577-7131  
Shark/Crispy  
12+ Cume 141,500



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
48	51	LINKIN PARK/One Step Closer	3468
51	51	CRAZY TOWN/Butterfly	3468
49	50	DISTURBED/Supfly	3400
49	49	RAGE AGAINST.../Renegades Of Funk	3332
51	49	LEWIS W/DURST/Outside	3332
50	48	LO FIDELITY ALL STARS/Battle Flag	3264
25	33	PAPA ROACH/Last Resort	2244
25	33	SPACE HOG/Want To Live	2176
29	32	DYNAMITE HACK/Boyz In The Hood	2108
26	31	BUSH/The Chemicals...	2108
32	31	FUEL/Hemorrhage...	2108
30	30	3 DOORS DOWN/Duck And Run	2040
28	29	INCUBUS/Drive	1972
28	29	NICKELBACK/Breathe	1972
25	29	OUR LADY PEACE/Life	1972
31	29	POWDERfinger/My Happiness	1972
30	29	AMERICAN HI-FI/Flavor Of The Weak	1972
27	29	DEXTER FREEBISH/Living Town	1972
26	29	RED HOT CHILLI.../California	1972
30	29	LIT/My Own Worst Enemy	1972
26	28	A PERFECT CIRCLE/Judith	1904
24	27	COLDPLAY/Yellow	1836
26	27	MOBY F/GWEN STEFANI/Southside	1836
26	27	INCUBUS/Pardon Me	1836
25	27	LIMP BIZKIT/My Way	1836
27	26	OFFSPRING/Want You Bad	1768
23	25	OPM/Heaven Is A Hat	1700
22	23	UNION UNDERGROUND/Killing The Fly	1564
25	22	SR-71/Right Now	1496

**MARKET #22**

**WVOX/Pittsburgh**  
Clear Channel  
(412) 937-1441  
Moschitta/Olana  
12+ Cume 333,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
37	37	LIFEHOUSE/Hanging By A Moment	7844
41	36	GODSMACK/Awake	7632
38	36	LEWIS W/DURST/Outside	7632
39	35	LINKIN PARK/One Step Closer	7420
37	34	MOBY F/GWEN STEFANI/Southside	7208
34	33	COLDPLAY/Yellow	6996
22	33	CRAZY TOWN/Butterfly	6996
31	33	LIMP BIZKIT/My Way	6996
19	26	ORG/Yopticon	5512
15	25	SALIVA/Your Disease	5300
22	24	DAVE MATTHEWS BAND/Did It	5088
23	24	OLEANDER/Are You There?	5088
22	22	AMERICAN HI-FI/Flavor Of The Weak	4664
22	21	FUEL/Innocent	4452
22	21	NICKELBACK/Breathe	4452
22	20	DOVES/Catch The Sun	4240
22	20	3 DOORS DOWN/Duck And Run	4240
22	20	DISTURBED/Voices	4240
22	20	TANTRICK/Breakdown	4240
21	19	OUR LADY PEACE/Life	4028
17	18	EVERCLEAR/Out Of My Depth	3816
20	17	U2/Walk On	3604
14	16	AT THE DRIVE-IN/One Armed Scissor	3392
17	17	DIFFUSER/Karma	3180
20	15	DEFTONES/Digital Bath	3160
18	14	EVERLAST/Can't Move	2968
15	14	TOOL/La Pica De Maynard	2968
14	13	MATTHEW GOOD BAND/Hello Time Bomb	2756
13	13	NOTHINGFACE/Bleeder	2756
12	13	PROJECT 86/One Armed Man	2756

**MARKET #23**

**KTCL/Denver-Boulder**  
Clear Channel  
(303) 713-8000  
O Connor/Saunders  
12+ Cume 212,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
43	48	CRAZY TOWN/Butterfly	4608
44	47	FUEL/Hemorrhage	4512
43	44	DANDY WARHOLS/Bohemian Like You	4224
43	44	GREEN DAY/Warning	4224
38	44	MOBY F/GWEN STEFANI/Southside	4224
44	42	COLDPLAY/Yellow	4032
43	40	U2/Beautiful Day	3840
28	31	LEWIS W/DURST/Outside	2976
32	30	EVE 6/On The Roof Again	2880
29	29	INCUBUS/Drive	2784
32	29	PAUL OAKENFOLD/Babe I'm Gonna...	2784
33	29	A PERFECT CIRCLE/3 Libras	2784
27	28	LIFEHOUSE/Hanging By A Moment	2688
33	28	OFFSPRING/Want You Bad	2688
22	28	NICKELBACK/Breathe	2688
20	27	COLD/No One	2592
26	27	RADIOHEAD/Optimistic	2496
20	25	AMERICAN HI-FI/Flavor Of The Weak	2400
27	25	DAVE MATTHEWS BAND/Hello Time Bomb	2400
11	25	DAVE MATTHEWS BAND/The Space Between	2400
3	20	GOOD CHARLOTTE/Little Things	1920
19	19	STATIC REVENGER/Get Down Happy...	1824
14	14	POE/Hey Pretty	1344
14	14	FUEL/Innocent	1344
15	13	POWDERfinger/My Happiness	1248
15	12	DOVES/Catch The Sun	1152
10	11	LO FIDELITY ALL STARS/Battle Flag	1056
11	11	RED HOT CHILLI.../California	1056
10	11	MOBY/Natural Blues	1056
11	11	OLEANDER/Why I'm Here	1056

**MARKET #25**

**KNRK/Portland, OR**  
Entercom  
(503) 223-1441  
Hamilton/Jay  
12+ Cume 189,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
41	42	LINKIN PARK/One Step Closer	3570
43	42	MOBY F/GWEN STEFANI/Southside	3570
45	42	CRAZY TOWN/Butterfly	3570
42	42	LEWIS W/DURST/Outside	3570
39	41	INCUBUS/Drive	3485
36	41	LIFEHOUSE/Hanging By A Moment	3485
26	37	RAGE AGAINST.../Renegades Of Funk	3145
32	30	AMERICAN HI-FI/Flavor Of The Weak	2465
26	29	3 DOORS DOWN/Duck And Run	2380
24	28	NEW FOUND GLORY/Hit Or Miss...	2380
30	27	POE/Hey Pretty	2295
22	26	ALIEN ANT FARM/Movies	2210
25	26	LIMP BIZKIT/My Way	2210
24	24	OFFSPRING/Want You Bad	2040
25	23	SHAWN MULLINS/Shimmer	1955
22	22	TANTRICK/Breakdown	1870
20	22	WHEATUS/Tearage Dirtbag	1870
15	21	EVERCLEAR/Out Of My Depth	1785
17	20	VAST/Don't Have	1700
16	20	BLINK-182/Man Overboard	1700
22	19	FUEL/Innocent	1615
15	19	LIT/My Own Worst Enemy	1615
20	18	GREEN DAY/Warning	1530
17	18	U2/Walk On	1530
15	18	FUEL/Hemorrhage	1530
17	18	RED HOT CHILLI.../Parallel Universe	1530
14	17	INCUBUS/Seller	1445
22	17	PAPA ROACH/Last Resort	1445
15	17	BLINK-182/Adam's Song	1445

**MARKET #26**

**WAQZ/Cincinnati**  
Infinity  
(513) 699-5102  
Jarm/Madoux  
12+ Cume 111,000




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
45	47	LEWIS W/DURST/Outside	2961
47	47	RAGE AGAINST.../Renegades Of Funk	2961
46	46	DISTURBED/Voices	2898
49	45	LIMP BIZKIT/My Way	2835
23	33	GODSMACK/Greed	2079
47	33	LINKIN PARK/One Step Closer	2079
22	25	AT THE DRIVE-IN/One Armed Scissor	1575
18	25	COLD/No One	1512
24	24	NEW FOUND GLORY/Hit Or Miss...	1512
23	24	PAPA ROACH/Between Angels	1512
24	24	3 DOORS DOWN/Duck And Run	1512
24	24	INCUBUS/Drive	1512
25	23	FUEL/Innocent	1449
25	23	A PERFECT CIRCLE/The Hollow	1449
24	22	SALIVA/Your Disease	1386
18	21	AMERICAN HI-FI/Flavor Of The Weak	1323
23	21	NICKELBACK/Breathe	1323
13	21	RUN-DM-C/Rock Show	1323
14	21	OFFSPRING/Want You Bad	1197
21	19	ALIEN ANT FARM/Movies	1197
22	19	RAGE AGAINST.../How I Could Just...	1197
5	18	LIVING END/Roll On	1134
10	18	SKRAPE/Waste	1134
14	16	CYPRESS HILL/Superstar	1008
8	16	FUEL/Hemorrhage	1008
16	16	SEVENDUST/Denial	1008
15	16	BLINK-182/Man Overboard	945
14	15	BLINK-182/Adam's Song	945
16	15	POWERMAN 5000/When Worlds Collide	945
21	15	UNION UNDERGROUND/Killing The Fly	945

**MARKET #27**

**KWOD/Sacramento**  
Royce  
(916) 448-5000  
Bunce/Deemer  
12+ Cume 232,400




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
41	48	CRAZY TOWN/Butterfly	4800
49	47	LINKIN PARK/One Step Closer	4700
48	44	LIMP BIZKIT/My Way	4400
47	44	LINKIN PARK/One Step Closer	4400
51	43	INCUBUS/Drive	4300
48	41	LEWIS W/DURST/Outside	4300
48	41	3 DOORS DOWN/Duck And Run	4100
36	40	DISTURBED/Supfly	4000
34	40	POE/Hey Pretty	4000
33	33	NEW FOUND GLORY/Hit Or Miss...	3300
22	28	COLD/No One	2800
19	27	DAVE MATTHEWS BAND/The Space Between	2700
18	27	DISTURBED/Voices	2700
12	27	LIFEHOUSE/Hanging By A Moment	2700
27	27	A PERFECT CIRCLE/Judith	2700
26	26	RAGE AGAINST.../Renegades Of Funk	2600
25	26	OLEANDER/Are You There?	2600
17	25	ALIEN ANT FARM/Movies	2500
22	25	PAPA ROACH/Between Angels	2500
24	24	GREEN DAY/Warning	2400
14	22	DIFFUSER/Digital Bath	2200
16	21	MATTHEW GOOD BAND/Hello Time Bomb	2100
14	21	PAPA ROACH/Broken Home	2100
20	21	VAST/Don't Have	2100
18	21	FUEL/Hemorrhage	2100
22	20	AMERICAN HI-FI/Flavor Of The Weak	2000
11	20	TANTRICK/Breakdown	2000
17	19	INCUBUS/Pardon Me	1900
3	19	RE/Habit Don't Matter	1900
12	17	DOVES/Catch The Sun	1700

**MARKET #29**

**KCXK/Riverside**  
All Pro  
(909) 384-1039  
Cluque/DeSantis/James  
12+ Cume 132,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	35	OLEANDER/Are You There?	2520
34	33	ALIEN ANT FARM/Movies	2376
30	33	FUEL/Innocent	2376
32	33	LINKIN PARK/One Step Closer	2376
32	31	GODSMACK/Awake	2332
32	31	LEWIS W/DURST/Outside	2332
32	31	3 DOORS DOWN/Duck And Run	2332
25	30	OFFSPRING/Want You Bad	2160
34	30	INCUBUS/Drive	2160
20	27	TANTRICK/Breakdown	1944
23	27	ORG/Yopticon	1656
16	21	TAPROOT/	1512
20	20	DISTURBED/Voices	1440
17	19	NICKELBACK/Old Enough	1368
18	18	UNION UNDERGROUND/Killing The Fly	1296
19	18	SALIVA/Your Disease	1296
15	17	DEFTONES/Digital Bath	1224
8	16	LIMP BIZKIT/My Way	1152
12	16	LINKIN PARK/Crawling	1152
5	15	AMERICAN HI-FI/Flavor Of The Weak	1080
25	15	STRAIT UP F.I.A./JON.../Angels' Son	1080
20	15	COLDPLAY/Yellow	1080
12	15	A PERFECT CIRCLE/The Hollow	1080
17	15	U2/Walk On	1080
1	14	CRAZY TOWN/Butterfly	1008
14	14	DISTURBED/Supfly	1008
16	14	SR-71/Right Now	1008
14	14	PAPA ROACH/Last Resort	1008
12	13	CREED/Are You Ready	936
13	13	GREEN DAY/Minority	936

**MARKET #34**

**WWCO/Columbus, OH**  
Ingleside  
(614) 221-9923  
Davis/Phillips/DeVoss  
12+ Cume 88,400




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
32	25	DAVE MATTHEWS BAND/Did It	1000
31	23	U2/Walk On	920
30	20	GREEN DAY/Warning	760
17	19	LIFEHOUSE/Hanging By A Moment	760
21	17	COLDPLAY/Yellow	680
21	17	SEVENDUST/Chemistry	680
12	16	BADLY/Don't Stop Believin'	640
17	16	DOVES/Catch The Sun	640
19	16	P.J.HARVEY/Good Fortune	640
20	16	TRAIN/Drops Of Jupiter...	640
22	16	VAST/Don't Have	640
24	15	RADIOHEAD/Idiotique	600
18	14	3 DOORS DOWN/Duck And Run	560
17	14	MOBY F/GWEN STEFANI/Southside	560
10	14	POE/Hey Pretty	560
16	14	THEY MIGHT BE GIANTS/Boss Of Me	560
13	16	GRANDDADDY/Crystal Lake	520
15	13	FUEL/Hemorrhage	520
13	13	JOSH JOPLIN GROUP/Camera One	520
12	12	EVE 6/Here's To The Night	480
24	12	EVERCLEAR/When It All Goes...	480
23	12	SPACE HOG/Want To Live	480
14	11	MATTHEW GOOD BAND/Hello Time Bomb	440
17	11	POWDERfinger/My Happiness	440
10	10	DIDD/Thankyou	400
11	9	OUR LADY PEACE/Life	360
18	9	DEFTONES/Digital Bath	360
9	9	REVEALS GABRIEL'S Yesterday's Gone	360
10	9	ORG/Yopticon	360
11	8	EVERCLEAR/Out Of My Depth	320

**MARKET #35**

**WBRU/Providence**  
Brown University  
(401) 272-9550  
Schavell/Harvey/Klemme  
12+ Cume 285,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
31	33	LINKIN PARK/One Step Closer	3993
30	31	CRAZY TOWN/Butterfly	3751
25	31	LIFEHOUSE/Hanging By A Moment	3751
29	31	INCUBUS/Drive	3751
30	31	RAGE AGAINST.../Renegades Of Funk	3751
30	29	LEWIS W/DURST/Outside	3509
31	29	COLDPLAY/Yellow	3509
29	29	DAVID GRAY/Babyton	3509
31	29	MOBY F/GWEN STEFANI/Southside	3509
24	25	OFFSPRING/Want You Bad	3025
25	24	RED HOT CHILLI.../Parallel Universe	2904
26	24	3 DOORS DOWN/Duck And Run	2904
23	24	FUEL/Innocent	2783
27	23	DAVE MATTHEWS BAND/Did It	2783
22	23	GREEN DAY/Warning	2662
25	21	LENNY KRAVITZ/Again	2541
16	21	POE/Hey Pretty	2541
20	21	MATTHEW GOOD BAND/Hello Time Bomb	2541
25	20	AMERICAN HI-FI/Flavor Of The Weak	2420
17	20	TANTRICK/Breakdown	



## New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

### Wild On Austin

I am sad to say that I will not be heading out to Austin (hold back the tears, guys... I know it is hard) this week to participate in all of the wonderful times that most of you good people who are going to SXSW will have. However, quite a few people have promised to give me a detailed report on the goings-on (that is, if they can remember them). A lot of great bands will be playing there this year. Shows of particular interest to me are the **Alkaline Trio**, **SWAG**, **Ryan Adams** and **Brassy**, among many, many others. I cannot wait to hear from you guys about all the great festivities.

Oh my! Have you heard the **Scalegoat Wax** track "Aisle 10" yet? Some more great music comes to us compliments of our good friends over at Grand Royal. Kenny "Tick" Salcido came to the office recently to play us a few songs off of the full album as well as the hilarious EPK, which was a take on the E! network series *Fashion Emergency*. For more details, contact Tick at 310-526-1950.

Another new record to check out is **Guttermouth's** *Covered With Ants*. Apparently many

of you already have it, because it is currently No. 8 most-played at specialty from our reporters this week. My fave tracks on the record are "Can I Borrow Some Ambition" and "Looking Good Is All That Matters." To make sure you receive your copy of this one (or the fab new **Slackers** record), give a shout out to Christina Whitetrash or Epitaph newcomer Krystal Prickett (yes, the lovely Krystal, formerly of Atlantic) at 213-413-7353.



Guttermouth

As far as the rest of the chart goes this week, Republic/Universal had a great week with **Rammstein** marching into the No. 1 spot — up from No. 9 last week. **Godsmack** debuting with "Greed" at No. 9 and **Powderfinger** coming in at No. 10. **Living End** (who played a rocking show at the Roxy the other night) hold on to the No. 2 spot for the second consecutive week, while **Toadies** jump up from No. 11 last week to the No. 4 spot this week. **MXPX** make a debut on the chart with their new one, "Broken Bones," as does **Nettwerk's** **Treble Charger** at No. 20. **Record Of The Week: Poor Rich Ones**

## R&R Top 20 Artists

March 16, 2001

1. **RAMMSTEIN** (Republic/Universal) "Links 2 3 4"
2. **LIVING END** (Reprise) "Roll On"
3. **DOVES** (Heavenly/Astralwerks/Virgin) "Catch The Sun"
4. **TOADIES** (Interscope) "Push The Hand"
5. **DROPKICK MURPHY'S** (Epitaph) "The Gauntlet"
6. **MONSTER MAGNET** (A&M/Interscope) "Heads Explode"
7. **IDLEWILD** (Odeon/Capitol) "Little Discourage"
8. **GUTTERMOUTH** (Epitaph) "She's Got The Look"
9. **GODSMACK** (Republic/Universal) "Greed"
10. **POWDERFINGER** (Republic/Universal) "My Happiness"
11. **DIESEL BOY** (Honest Don's) "Emo Boy"
12. **TRANSMISSION OK** (Beyond) "That Kind Of Girl"
13. **CREEPER LAGOON** (DreamWorks) "Wrecking Ball"
14. **STEPHEN MALKMUS** (Matador) "Discretion Grove"
15. **DONNAS** (Lookout) "40 Boys In 40 Nights"
16. **MXPX** (A&M/Interscope) "Broken Bones"
17. **POE** (FEI/Atlantic) "Hey Pretty"
18. **DISCONTENT** (Sha-La) "Bulletproof"
19. **BRASSY** (Beggars Banquet) "Work It Out"
20. **TREBLE CHARGER** (Nettwerk) "American Psycho"

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  
Eric  
Poses "Matinee"  
Delerium "Daylight"  
Doves "Rise"  
Discontent "Bulletproof"  
Brassy "Work It Out"

**KTEG/Albuquerque, NM**  
Burning Sensations  
Sunday 8pm-10pm  
Adam 12  
Guided By Voices "Glad Girls"  
Incredible Moses "Tribble"  
Monster Magnet "Meat"  
Donnas "Do You Want To"  
Turbo A.C.'s "Want It Now"

**WNNX/Atlanta, GA**  
Sunday School  
Sunday 9pm-10pm  
Jay Harren  
Call And Response "I Know You Want Me"  
Godsmack "Greed"  
Creaper Lagoon "Wrecking Ball"  
Papa Roach "Between Angels"  
Doves "Catch the Sun"

**WRAX/Birmingham, AL**  
Reg's Coffeehouse  
Sunday 10am-1pm  
Scott Register  
Widespread Panic "Hope In A"  
Dar Williams "Play The Greed"  
Bob Schneider "Metal And Steel"  
Jude "I'm Sorry Now"  
Five For Fighting "Bloody Mary"

**WBON/Boston, MA**  
Nocturnal Emissions  
Sunday 8-10pm  
Oedipus/Albert O  
Queens Of The "Feel Good Hit Of The"  
Outkast "Bombs Over"  
Stooges "Gimme Danger"  
Dwarves "Accelerator"  
Earlthings "Reaper"

**WFNX/Boston, MA**  
The First Contact  
Sunday 8pm-9:30pm  
Zach Brooks  
Pete Yorn "Life On A Chain"  
Arab Strap "Amor Venens"  
And/Or "Flexiclocks"  
Diesel Boy "Emo Boy"  
Death By Chocolate "Land Of Chocolate"

**WEDG/Buffalo, NY**  
Next Wave  
Monday midnight-1am  
Ryan Patrick  
Ani DiFranco "Heartbreak Even"  
Rufus Wainwright "Somewhere"  
Venice Underground "Venice By The Sea"  
American Pearl "If We Were Kings"  
Dropkick Murphy's "Gauntlet"

**WAVF/Charleston, SC**  
Cutting Edge  
Sunday 8:30-10pm  
Bryant Stowe  
Rammstein "Mutter"  
Frogs "Sleep On The Street"  
Stephen Malkmus "Discretion Grove"  
Acetone "Things Are Gonna"  
Buckcherry "Ridin'"

**WAQZ/Cincinnati, OH**  
Waiting Room  
Sunday midnight-2am  
Hogan  
Big Dumb Face "Duke Lion"  
Urge "4 Letters 2 Words"  
Oathons "Passenger"  
Rivington "That Day"  
Mudvayne "Dig"

**WWCD/Columbus, OH**  
Invisible Hits Hour  
Sunday 7-9pm  
Curtis Schiebler  
Kristen Hersh "Your Dirty Answer"  
Transmission OK "That Kind Of Girl"  
John Frusacante "Going Inside"  
Tortoise "Eden"  
Toadies "Push The Hand"

**WXEG/Dayton, OH**  
The X Spin Cycle  
Sunday 9-10:30pm  
Allen Rantz  
Living End "Roll On"  
American Hi-Fi "Flavor Of The Week"  
At The Drive In "One Armed Scissor"  
Stephen Malkmus "Jennifer And The"  
Dust For Life "Seed"  
Union Underground "Killing The Fly"

**WEJE/Fort Wayne, IN**  
The Living Room  
Sunday 7:30pm-8:30pm  
Matt Jericho  
Guttermouth "She's Got The Look"  
Lucky Boys Confusion "Fred Astaire"  
Frustrators "Then She Walked Away"  
Torben Floor "Sunbathing"  
Granddaddy "Crystal Lake"

**WJBX/Ft. Myers, FL**  
99 Xtreme  
Sunday 8-10pm  
Lancer  
Toadies "Push The Hand"  
Wax "So Cliche"  
Oog Fashion Disco "Leper Friend"  
Lords Of Acid "Scroob Bi U"  
Less Than Jake "I'm Chevy Celebrity"

**WEEQ/Hagerstown, MD**  
Now Hear This  
Sunday 10pm-midnight  
Austin Davis  
Rage Against The "How I Could Just"  
Doves "Catch the Sun"  
Non-Point "What A Day"  
ATB "Killer"  
Nina Gordon "Hate Your Way"

**WMRQ/Hartford, CT**  
Spinning Unrest  
Sunday 10pm-midnight  
Cousin Chris  
Creaper Lagoon "Wrecking Ball"  
Zero Down "The Way It Is"  
MXPX "Broken Bones"  
Jebidiah "Did You Really?"  
Donnas "40 Boys In 40 Nights"

**WEDJ/Indianapolis, IN**  
A Boot To The Head  
Sunday 7pm-9pm  
Jason  
Electric Frank "Already Dead"  
Voice Of A "Billy Boy"  
Bonecrusher "Wrecking Crew"  
Thug Murder "Me Chan"  
Dropkick Murphy's "Gauntlet"

**WRXZ/Indianapolis, IN**  
Hangover Cafe  
Sunday 9am-noon  
Dave Dugan  
Dames "Slavestate"  
Discontent "Bulletproof"  
Jim White "Handcuffed To A"  
Poor Rich Ones "Happy Happy Happy"  
Llama Farmers "Snow White"

**KXTE/Las Vegas, NV**  
It Hurts When I Pee  
Sunday 10pm-midnight  
El Diablo  
Guttermouth "She's Got The Look"  
Systematic "Dopesick"  
Grade "Seamless"  
Fear Factory "Lynchpin"  
Rammstein "Links 2 3 4"

**KROQ/Los Angeles, CA**  
Rodney On The Roo  
Sunday midnight-3am  
Rodney Bingenheimer  
Manic Street "Why So Sad"  
Death By Chocolate "Land Of Chocolate"  
Brassy "Work It Out"  
Starsailor "Fever"  
Mimbar "Holiday From Myself"

**KZMZ/Minneapolis, MN**  
Freedom Rock  
Sunday 8pm-10pm  
Brian Oake  
Air "Casanova 70"  
Sleet "When She Fades Away"  
Swirl "Yesterday Blue"  
Stephen Malkmus "Jennifer And The"  
3 Colours Red "Good Shape Hole"

**WHTQ/Monmouth, NJ**  
The Underground  
Sunday 10pm-midnight  
Jeff Raspe  
Donnas "Living After"  
Oleleum "Daylight"  
Josh Joplin Group "Trailways"  
Waterboys "Is She Conscious?"  
Kristen Hersh "Your Dirty Answer"

**WXRK/New York, NY**  
The Buzz  
Sunday midnight-2am  
Matt Pinfield  
Pearl Jam "It's OK"  
Stabbing Westward "So Far Away"  
Rammstein "Links 2 3 4"  
Powderfinger "My Happiness"  
Saliva "Your Disease"

**WROX/Norfolk, VA**  
The Punk Show  
Sunday 10pm-midnight  
Michele & Josh  
Blink 182 "Party Song"  
Diesel Boy "Stroking My Cat"  
Dead Mikken "Rastability"  
Bigwig "Selout"  
Reel Big Fish "She Has A Girlfriend"

**WPLY/Philadelphia, PA**  
Y-Not  
Sunday 9pm-10:30pm  
Dan Fein  
Black Rebel "Whatever Happened"  
BS2000 "Wait A Minute"  
Duff Punk "Aerodynamic"  
Dave Matthews Band "Dreams Of Our..."  
Res "They Say Vision"

**WXDX/Pittsburgh, PA**  
Edge Of The X  
Sunday 8pm-midnight  
Lenny Diana  
Oleander "Unwind"  
Maria Siro "Pocketful Of Nails"  
Eric Michael Hopper "It's Just Around..."  
Toadies "Push The Hand"  
Ocean View "Red"

**KNRK/Portland, OR**  
Something Cool  
Sunday 9pm-10pm  
Jaime Cooley  
Alien Breed "Colorblind"  
Guided By Voices "Glad Girls"  
Guttermouth "She's Got The Look"  
My Regrets "Killing Machine"  
Rehab "It Don't Matter"

**WCYU/Portland, ME**  
Spinout  
Thursday 7-9pm  
Shawn Jeffrey  
Tricky "Crazy Claws"  
Non-Point "What A Day"  
Death By Chocolate "Land Of Chocolate"  
Ladytron "Playgirl"  
Red Harvest "Pity The Bastard"

**KRZQ/Reno, NV**  
Wake The Neighbors  
Saturday 10pm-12am  
Sean/Mark  
Earth Crisis "Holiday In Cambodia"  
Emergence "Hate/Monger/Mother"  
Diesel Boy "Emo Boy"  
Guttermouth "That's Life"  
Living Sacrifice "Bloodwork"

**KWOD/Sacramento, CA**  
Alternative Beat  
Sunday 10pm-2am  
DJ David X  
Depeche Mode "Dream On"  
45 Dip "Motor City"  
Mephisto Odyssey "Kalah"  
Mini Royale "Shake Me"  
Mirwais "Naive Song"

**KXKR/Salt Lake City, UT**  
Exposed  
Monday-Friday 8-9pm  
Todd Nukem  
Lords Of Acid "Lover"  
Poe "Hey Pretty"  
Toadies "You'll Come Down"  
AFI "Morning Star"  
Snake River "Breed"

**KCXX/San Bernardino, CA**  
Xtreme X  
Saturday 9pm-3am  
Dave Desay/Daryl James  
Mudvayne "Dig"  
Spineshank "New Disease"  
Shovel "Set It Off"  
Fear Factory "What Will Become"  
Slaves On Dope "Pushing Me"

**KITS/San Francisco, CA**  
Soundcheck  
Sunday 8pm-10pm  
Aaron Axelsen  
Juliana Theory "Understand The"  
Donnas "40 Boys In 40 Nights"  
Living End "Uncle Larry"  
Idlewild "Little Discourage"  
Me First & The "Wild World"

**KJEE/Santa Barbara, CA**  
New Noise  
Monday midnight-2am  
Dave Hanacek  
Tortoise "Eden"  
Revolution Smile "Payday"  
Death By Chocolate "Land Of Chocolate"  
Imbrocco "Northstar Is An..."  
Suicidal Tendencies "Free Your Soul..."

**KPNT/St. Louis, MO**  
New Music Sunday  
Sunday 7-9:30pm  
Les Aaron  
MXPX "Broken Bones"  
Living End "Roll On"  
Boy Hits Car "Lovecore"  
Camiras "It's Aight"  
Poor Rich Ones "Drown"

**WXSR/Tallahassee, FL**  
Underground Lounge  
Sunday 8-10pm  
Rob The Lounge Lizard  
Run DMC "Rock Shoes"  
MXPX "Broken Bones"  
Flybanger "Cavalry"  
From Zero "Check Ya"  
Nero "Lapdance"

**KMYZ/Tulsa, OK**  
New From The Edge  
Tuesday midnight-1:00am  
Raydog  
Godsmack "Greed"  
Rage Against The "How I Could Just"  
Mudvayne "Dig"  
Living End "Roll On"  
Godhead "The Reckoning"

**WHFS/Washington, DC**  
Now Hear This  
Sunday 8:00pm-10:30pm  
Dave Marsh  
Brassy "No Competition"  
Slackers "Wanted Dead Or Alive"  
Kristen Hersh "Ruby"  
Ladytron "Playgirl"  
Idlewild "Little Discourage"

37 Total Reporters

## On Your Desk Now from Jeff McClusky & Associates The Bridge Sampler CD for March/April

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**TONY NOVIA**  
tnovia@ronline.com

**PART TWO OF A TWO-PART SERIES**

# From Tampa To Houston, Domino Delivers

□ KRBE/Houston's new PD shares the programming philosophies that helped him rise to the top

One of the shockers of this new year came when Clear Channel Dir./CHR Programming and longtime WFLZ/Tampa morning co-host B.J. Harris announced that he was stepping out of radio for a minute to enjoy his family and life. The second jolt came from the same house, when WFLZ PD Domino announced shortly thereafter that he was taking the open PD gig at Susquehanna's CHR KRBE/Houston.

After seven years in Tampa the time had come for Domino to move on to another broadcast company and jump from market 21 to market 10. Just hours before he packed up and hit the road for Houston, Domino and I discussed his successful rise to the helm at WFLZ, one of America's powerhouse CHR's. Here's an inside and honest look at some of his programming philosophies and why he chose to leave Tampa for Houston.



**Domino**

It improves your people skills, because you have a clearer understanding of what they do. It also helps you create new and more efficient systems in each department. You have an idea of both the big picture and the little picture, so you can improve them.

**R&R:** Who are your mentors?

**Domino:** On the programming side, there are three people I've learned the most from: Rick Gillette from the former WHYT/Detroit and B.J. Harris and Jeff Kapugi from WFLZ. These three people have really made a significant impact on my career. I've modeled myself after the example that these guys set with their people and people-management skills. I've learned a lot from all of them.

**R&R:** What did they bring to the table?

**Domino:** They each gave me a different piece of the pie. When I first started at 'FLZ, I immediately picked up on the dynamic of the station from B.J. and Jeff Kapugi. B.J. was always the wide-eyed, creative wacko, and Jeff was the reality check. There was an incredible balance between those two. It was a magic that you very rarely find with that kind of chemistry and complementary skill-sets. When you put them together, they are unstoppable.

I learned a great deal from both of them, which is why I've been able to be both creative and technical. When I have to, I can play dual roles. With

me there, it was almost like a triangle. I've really learned a great deal about how to excel on both sides of the fence, and that's made me a better manager.

**R&R:** You knocked off WRBQ (Q105), and now WLLD (Wild) is knocking at the door. What about the long-term success of 'FLZ?

**Domino:** This market was really quiet until about the time WFLZ signed on as "The Power Pig." For the longest time after our launch there was nothing really interesting on the air in Tampa except 'FLZ. Everyone else always sounded like a clean, slick radio station, and 'FLZ was the antithesis of that.

We were always the station that stood out. We were always an animated radio station. It was unlike anything this market had ever seen before. That's why 'FLZ's success has lasted for many years. It's also what WLLD has used as a role model, and it has been fairly successful too.

'FLZ has evolved as a radio station. We left an audience behind that Wild has been able to capitalize on, and [Wild PD] Orlando has done a tremendous job with that. He is one of my best friends in the world, and I respect him tremendously.

**R&R:** You just said, "'FLZ has evolved as a radio station, and we left an audience behind that Wild has been able to capitalize on." What do you mean?

**Domino:** When you go back and look at the difference between 'FLZ and Q105 vs. 'FLZ and Wild, Q105 was a very adult radio station. It wasn't called Hot AC at the time, but in reality that's what it was. You're talking about a radio station where some days during their lunchtime oldies hour you would hear "A Horse With No Name" by America. That was on a station that was supposed to be CHR.

'FLZ has never abandoned rhythmic music. That has always been the station's signature sound. Even when

## WFLZ: Consistency, Consistency, Consistency

In the money demographics WFLZ is top-ranked in the fall Arbitron among persons 18-49 and 25-54, a feat that would put a smile on the face of anyone in the sales department. Numbers listed are Mon.-Sun., 6am-midnight.

	Fall '00	Summer '00	Spring '00	Winter '00
12+	6.6 (No. 4)	7.0	7.6	6.7
12-17	25.1 (No. 2)	24.7	24.9	25.3
12-24	17.6 (No. 2)	18.7	22.1	19.3
18-34	12.4 (No. 3)	11.6	14.4	14.1
18-49	9.2 (No. 1)	9.1	10.5	9.8
25-54	7.5 (No. 1)	7.6	7.7	7.6

## The Morning Show Factor

The real question here is the effect of B.J. Harris' leaving WFLZ's morning show. CHR is at its best when it has a dominating morning show. You never want to lose a team with the kind of numbers WFLZ's had. B.J.'s very talented partner, M.J. Kelli, has a lot resting on his shoulders.

Fall '00	M-F 6-10am	10am-3pm	3-7pm	7pm-mid.
WFLZ 12+	9.4 (No. 1)	3.9	6.0	8.7
WLLD 12+	4.8 (No. 6)	5.2	8.5	13.7
WFLZ 12-24	21.6 (No. 1)	9.5	15.3	22.0
WLLD 12-24	21.4 (No. 2)	24.7	31.7	36.2
WFLZ 18-34	17.6 (No. 2)	8.7	9.9	13.5
WLLD 18-34	10.2 (No. 1)	12.9	17.0	23.9
WFLZ 25-54	11.7 (No. 1)	5.4	6.3	5.5
WLLD 25-54	4.0 (No. 8)	4.9	6.1	7.8

we blew up The Power Pig and became 93.3 'FLZ, we still maintained the rhythmic lean we'd always had. So 'FLZ was in a different position than Q105 was when Wild signed on.

Q105 completely abandoned the low end, and we haven't; but the reality is, we're not going to own them. That's Wild's brand; that's not our brand. The other reality is that I can play every record that's a hit that they play, but they can't play every hit record that I have because they won't play guitar hits. 'FLZ is straight up the middle. We have a slight rhythmic lean that is dictated by the market.

that Wild qualifies as a direct competitor, because our product is very different from theirs. There is room for both stations in the marketplace.

WMTX, during its heyday, was about as similar to 'FLZ as Wild is to 'FLZ today. At the time we made WMTX the enemy. Every good war has to have an enemy, an anthem and a flag. There has to be that sense of station patriotism in the hallway.

That's one of the things that B.J. taught me: You have to wave the flag. Everyone has to realize that this is the enemy, and this is the focus. B.J. was very good at keeping that spirit alive in the hallways despite the lack of a direct competitor after WRBQ went away.

**R&R:** Can you offer some highlights of your programming philosophy?

**Domino:** A radio station is a person, a living, breathing thing; it's not sound coming out of a speaker. There's an art to this, but this is also a business. You have to understand the art of business, because you have to function in it, but the business is only skeletal. The art of radio is what separates winners from losers. There are a lot of radio stations with 100kw signals, but how many really win?

The difference between the winners and losers is that the winning stations are the living, breathing things. It's the art of communication and entertainment. When someone asks me about the impact of the Internet and satellite radio, I always reply, "There will be little or no impact if I have the best product." The minute we lose sight of the fact that

**"A radio station is a person, a living, breathing thing. It's not sound coming out of a speaker. There's an art to this."**

**R&R:** Without a direct competitor until Wild came on three years ago, how did you keep the 'FLZ staff fired up to win?

**Domino:** If you don't have an enemy, you have to create one. While we may not have had a direct competitor, WMTX (Mix 96) was certainly a viable competitor. It's programmed by Mason Dixon, whom I've always respected as a great broadcaster.

Truthfully, it is difficult to keep that competitive spirit up when there's no direct competitor. I'm not even sure

## Domino's Rising Resume

Prior to being promoted to WFLZ PD and Clear Channel CHR Brand Manager in 1999 Domino was Asst. PD/MD for WFLZ; OM for WILN & WTBB/Panama City, FL; a production person and air talent at WFLZ; Asst. PD and an air talent at WTCF/Saginaw, MI; Production Director and an on-air talent at WDFX/Detroit; and Production Director and Research Director for WHYT/Detroit. Domino began his radio career as an air talent and Production Director at WIOG/Saginaw, MI.



## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 16, 2001

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 18-24.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
DIDO Thankyou (Arista)	3.75	3.81	3.89	3.96	82.1	16.7	3.61	3.88	3.77	3.96	3.66	3.54	3.86
HP LEE ANN WOMACK I Hope You Dance (MCA/Universal)	3.74	3.66	3.82	3.83	58.6	10.7	3.74	3.49	4.03	3.66	3.74	3.79	3.78
K-CI & JOJO Crazy (MCA)	3.73	3.69	3.77	3.90	70.9	16.2	4.03	3.70	3.28	3.70	3.70	3.88	3.64
HP JA RULE I/LIL' MO & VITA Put It... (Murder Inc./Def Jam/IDJMG)	3.72	3.87	3.89	3.89	65.1	14.0	3.90	3.58	3.63	3.67	3.71	3.94	3.58
HP JOE F/MYSTIKAL Stutter (Jive)	3.71	3.94	4.02	3.97	53.3	9.7	3.97	3.46	3.63	3.77	3.71	3.71	3.66
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.70	—	—	—	53.0	9.2	3.98	3.67	3.33	3.55	3.71	3.72	3.85
SHAGGY Ángel (MCA)	3.70	3.97	3.79	3.94	82.8	23.0	3.95	3.58	3.56	3.74	3.56	3.83	3.67
HP A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope)	3.69	3.90	4.01	3.74	48.7	9.4	3.77	3.64	3.65	3.88	3.42	3.65	3.82
FUEL Hemorrhage (In My Hands) (Epic)	3.65	3.58	3.67	3.59	56.7	12.6	3.54	3.76	3.63	3.65	3.84	3.42	3.66
S CLUB 7 Never Had A Dream Come True (Interscope)	3.65	—	—	—	55.4	8.5	4.03	3.33	3.43	3.53	3.57	3.68	3.83
HP R. KELLY I Wish (Jive)	3.60	3.86	3.66	3.75	54.0	13.1	3.66	3.47	3.69	3.51	3.71	3.77	3.38
AEROSMITH Jaded (Columbia)	3.56	3.63	3.63	3.58	64.4	14.5	3.61	3.49	3.59	3.52	3.79	3.33	3.64
HP 3 DOORS DOWN Loser (Republic/Universal)	3.55	3.59	3.67	3.60	54.2	11.9	3.41	3.76	3.46	3.32	3.75	3.74	3.43
HP MYSTIKAL I/NIVEA Danger (Been So Long) (Jive)	3.54	3.77	3.61	3.75	63.7	17.2	3.67	3.49	3.42	3.45	3.58	3.77	3.39
CRAZY TOWN Butterfly (Columbia)	3.50	3.75	3.62	3.70	73.4	20.8	3.74	3.55	3.13	3.44	3.51	3.46	3.56
HP LIMP BIZKIT My Way (Flip/Interscope)	3.50	—	—	—	50.6	9.9	3.71	3.53	3.08	3.50	3.33	3.75	3.45
3LW No More (Baby I'ma Do Right) (Epic)	3.47	3.53	3.57	—	68.5	21.1	3.64	3.42	3.28	3.38	3.57	3.67	3.27
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.47	—	—	—	42.6	8.2	3.66	3.46	3.24	3.32	3.36	3.66	3.41
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.45	3.42	3.50	3.56	77.2	26.9	3.34	3.39	3.64	3.57	3.52	3.37	3.34
R. MARTIN I/C. AGUILERA Nobody Wants... (Columbia)	3.43	3.28	3.41	3.47	65.9	16.7	3.55	3.44	3.26	3.39	3.32	3.41	3.61
OUTKAST Ms. Jackson (LaFace/Arista)	3.43	3.67	3.63	3.80	76.0	26.9	3.57	3.35	3.34	3.35	3.25	3.54	3.58
LENNY KRAVITZ Again (Virgin)	3.42	3.71	3.60	3.63	79.9	24.7	3.43	3.36	3.48	3.38	3.57	3.44	3.29
BACKSTREET BOYS The Call (Jive)	3.39	3.47	3.40	3.49	59.8	16.7	3.51	3.16	3.49	3.50	3.33	3.21	3.54
BON JOVI Thank You For Loving Me (Island/IDJMG)	3.39	—	—	—	45.8	12.6	3.35	3.14	3.63	3.37	3.48	3.33	3.39
DREAM He Loves U Not (Bad Boy/Arista)	3.39	3.49	3.63	3.49	80.6	27.1	3.72	3.44	2.96	3.32	3.43	3.56	3.27
MYA Free (Ruffnation/WB/University/Interscope)	3.39	—	—	—	53.3	11.6	3.55	3.47	3.03	3.30	3.42	3.61	3.23
DESTINY'S CHILD Independent Women (Part 1) (Columbia)	3.36	3.47	3.47	3.63	83.1	37.0	3.42	3.50	3.12	3.42	3.29	3.39	3.35
PINK You Make Me Sick (LaFace/Arista)	3.33	3.51	3.64	3.67	66.1	20.3	3.54	3.20	3.19	3.50	3.24	3.42	3.20
SHAGGY It Wasn't Me (MCA)	3.33	3.50	3.34	3.74	85.7	35.8	3.34	3.23	3.44	3.42	3.20	3.51	3.22
MADONNA Don't Tell Me (Maverick/WB)	3.32	3.30	3.35	3.31	71.9	24.9	3.16	3.25	3.61	3.41	3.45	3.16	3.26
ATC Around The World... (Republic/Universal)	3.28	3.32	3.27	3.30	68.0	24.5	3.56	3.08	3.15	3.31	3.25	3.29	3.28
JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	3.28	3.56	3.54	3.47	87.4	34.9	3.39	3.19	3.27	3.27	3.32	3.43	3.12
MYA Case Of The Ex (Whatcha Gonna Do) (University/Interscope)	3.27	3.42	3.46	3.54	86.4	31.2	3.46	3.28	3.07	3.20	3.45	3.27	3.14

## CALLOUT AMERICA® Hot Scores

By KEVIN MCCABE

**L**ifehouse's "Hanging By A Moment" (DreamWorks) debuts at No. 6 overall on Callout America with a 3.70 and ranks No. 2 among teens and fifth among women 18-24. If you receive DreamWorks promo exec Marc Ratner's weekly e-mail updates, you know that this song has been building steadily at several formats since fall of last year. Impacting this week's R&R Pop chart are 43 plays at KHFI/Austin, 57 at KRUF/Shreveport, LA and 33 at WDCG/Raleigh-Durham, according to Mediabase 24/7.

"Never Had A Dream Come True" by S Club 7 (Interscope) enters Callout America at No. 9 overall with a 3.65 and places first among teens with a 4.03. "Dream" posts similar results on the RateTheMusic.com survey for Pop that appears in this week's CHR Hotfax.

"I Hope You Dance" by country superstar Lee Ann Womack (MCA/Universal) ranks No.2 overall, fueled by a first-place finish among women 25-34. Other top hits in that demo include "If You're Gone" by Matchbox Twenty (Lava/Atlantic), at No. 5 with a 3.64; Bon Jovi's "Thank You For Loving Me" (Island/IDJMG), at No. 6 with a 3.63; and "Don't Tell Me" by Madonna (Maverick/WB), at No. 10 with a 3.61.

Each week R&R publishes a select number of songs in Callout America that are termed "Hit Potential." These are songs that have not yet charted in the top 25 on R&R's CHR/Pop chart. HP is a powerful tool you can use to get an early warning on which songs are testing with CHR listeners. This week the HP tag is attached to eight songs on the survey, all of which are testing with overall scores of 3.50 or higher. R&R continues to receive positive feedback on HP, and it is our hope that all users of Callout America will be able to apply the information to their advantage.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

### Here's some early "Daylight" believers!!!

New This Week: WKZN/New Orleans KCDU/Monterey  
 In Rotation At: KUMX KCDA KQID  
 Already Added At: KAMX/Austin WKRZ/Wilkes Barre  
 WKYX/Biloxi KANR/Wichita  
 WHIZ/Zanesville WLIR/Long Island

GOING FOR ADDS 3/20

- Research • WLIR 500 total detections to date and still strong on rotation! Top 5 Phones for one month!
- 15 Day Champs on Andre 9pm Knock Out! Retired because it won every night

### Here's what they're saying about "Daylight"

"Really fits our station...Got a good feeling on this one!"  
 —**Hollywood Harrison PD KQID**  
 "The song was INSTANTLY familiar and in our target demo!"  
 —**Annette Wade MD KUMX**  
 "Songs like 'Daylight' make me happy to be an MD."  
 —**Jenifer Knight MD WKRZ**

# NEWLIFECRISIS DAYLIGHT

THE DEBUT SINGLE FEAT REMIXES BY TONY MORAN  
 WWW.TOMMYBOY.COM/WWW.NEWLIFECRISIS.COM  
 EXECUTIVE PRODUCERS FRANK CASSARA, EDDIE O'LOUGHLIN AND MAX L. SEIGEL





# R&R CHR/Pop Top 50

March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAGGY Angel (MCA)	11143	+270	1221324	10	169/1
2	2	LENNY KRAVITZ Again (Virgin)	10440	-263	1125707	21	172/1
3	3	JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	9342	-896	922242	14	171/0
5	4	CRAZY TOWN Butterfly (Columbia)	9231	+397	909531	10	174/0
4	5	K-CI & JOJO Crazy (MCA)	9094	+221	849935	13	159/0
8	6	AEROSMITH Jaded (Columbia)	7595	+625	738750	9	167/1
6	7	MADONNA Don't Tell Me (Maverick/WB)	7293	-566	691935	14	166/1
7	8	R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)	6949	-41	693567	8	173/0
10	9	DIDO Thankyou (Arista)	6931	+812	762849	9	162/5
11	10	ATC Around The World (La La La...) (Republic/Universal)	5927	-68	622167	10	168/0
16	11	S CLUB 7 Never Had A Dream Come True (Interscope)	5798	+592	663089	6	170/2
9	12	DREAM He Loves U Not (Bad Boy/Arista)	5514	-745	574712	25	155/0
12	13	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	5405	-357	581120	23	154/1
27	14	JANET All For You (Virgin)	5148	+2477	569033	2	176/0
17	15	3LW No More (Baby I'ma Do Right) (Epic)	5042	+323	546026	13	164/2
14	16	OUTKAST Ms. Jackson (LaFace/Arista)	4916	-504	464740	11	144/0
18	17	MYA Free (Ruffnation/WB/University/Interscope)	4785	+391	474146	7	164/1
19	18	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	4727	+563	396078	11	145/7
13	19	PINK You Make Me Sick (LaFace/Arista)	4504	-1022	497100	12	141/0
21	20	LIFEHOUSE Hanging By A Moment (DreamWorks)	4481	+720	451258	5	154/12
20	21	SHAGGY It Wasn't Me (MCA)	3549	-526	404985	19	137/0
24	22	THE CORRS Breathless (143/Lava/Atlantic)	3499	+412	393778	15	138/5
Breaker	23	DESTINY'S CHILD Survivor (Columbia)	3276	+2436	385929	2	160/14
29	24	NELLY FURTADO I'm Like A Bird (DreamWorks)	3168	+573	360324	12	136/4
25	25	VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)	3097	+229	260905	8	131/4
30	26	MOBY F/GWEN STEFANI Southside (V2)	2935	+366	309524	10	120/8
28	27	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	2905	+281	246902	10	123/5
Breaker	28	JOE F/MYSTIKAL Stutter (Jive)	2773	+402	271139	5	137/23
23	29	FUEL Hemorrhage (In My Hands) (Epic)	2718	-588	253015	14	117/0
Breaker	30	SOULDECISION Ooh It's Kinda Crazy (MCA)	2616	+245	247955	6	132/3
34	31	NELLY Ride Wit Me (Fo' Reel/Universal)	2476	+463	262434	3	127/15
26	32	BON JOVI Thank You For Loving Me (Island/IDJMG)	2227	-634	213056	15	118/0
22	33	BACKSTREET BOYS The Call (Jive)	2069	-1354	245988	9	129/0
38	34	DAFT PUNK One More Time (Virgin)	1980	+351	221835	5	105/5
41	35	SAMANTHA MUMBA Baby, Come Over... (Wildcard/Polydor/Interscope)	1916	+375	179287	3	133/12
36	36	BARENAKED LADIES Too Little Too Late (Reprise)	1881	+102	140472	7	101/2
33	37	R. KELLY I Wish (Jive)	1830	-288	192447	10	113/0
37	38	TONYA MITCHELL Broken Promises (Universal)	1784	+161	130815	5	117/1
40	39	3 DOORS DOWN Loser (Republic/Universal)	1662	+74	141297	6	97/1
44	40	COLDPLAY Yellow (Nettwerk/Capitol)	1603	+203	117050	2	104/9
42	41	JA RULE F/LIL' MO AND VITA Put It... (Murder Inc./Def Jam/IDJMG)	1583	+36	160485	4	89/7
45	42	SARINA PARIS Look At Us (Playland/Priority)	1493	+188	171476	3	80/6
35	43	U2 Beautiful Day (Interscope)	1491	-424	149695	17	105/0
Debut	44	DREAM This Is Me (Bad Boy/Arista)	1341	+539	120457	1	120/21
Debut	45	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1283	+537	130583	1	86/13
39	46	98 DEGREES My Everything (Universal)	1209	-387	147277	16	91/0
Debut	47	BLACK EYED PEAS Request Line (Interscope)	1147	+370	86270	1	95/19
43	48	NELLY E.I. (Fo' Reel/Universal)	1126	-310	124990	16	95/0
46	49	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1037	-149	102831	12	52/0
49	50	GREEN DAY Warning (Reprise)	1005	+65	54964	2	72/2

## Most Added

ARTIST TITLE LABEL(S)	ADDS
EVAN AND JARON From My Head To My Heart (Columbia)	41
BROOKE ALLISON The Kiss-Off... (2KSounds/Virgin)	41
WILD ORCHID Stuttering (Don't Say) (RCA)	37
AMANDA Everybody Doesn't (Maverick)	27
JOE F/MYSTIKAL Stutter (Jive)	23
DREAM This Is Me (Bad Boy/Arista)	21
BLACK EYED PEAS Request Line (Interscope)	19
OLIVIA Bizounce (J)	18
BEE GEES This Is Where I Came In (Universal)	18
LIONEL RICHIE Angel (Island/IDJMG)	16

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JANET All For You (Virgin)	+2477
DESTINY'S CHILD Survivor (Columbia)	+2436
DIDO Thankyou (Arista)	+812
LIFEHOUSE Hanging By A Moment (DreamWorks)	+720
AEROSMITH Jaded (Columbia)	+625
S CLUB 7 Never Had A Dream Come True (Interscope)	+592
NELLY FURTADO I'm Like A Bird (DreamWorks)	+573
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+563
DREAM This Is Me (Bad Boy/Arista)	+539
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+537

## Breakers

### DESTINY'S CHILD Survivor (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
3276/2436	160/14	23

### JOE F/MYSTIKAL Stutter (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2773/402	137/23	28

### SOULDECISION Ooh It's Kinda Crazy (MCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2616/245	132/3	30

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



177 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Added to Radio Disney this week  
Hosted MTV's TRL March 13th & 14th  
U.S. Tour begins April 6  
Performing on NBA Inside Stuff on NBC 3/17

New Adds This Week:  
WRVW/Nashville WKQI/Detroit

"Ooh It's Kinda Crazy"

The Follow-Up to the Smash Single & Video "Faded"  
Both From The Debut Album No One Does It Better

MCA www.soulDecision.com www.mcarecords.com  
Single Produced by Charles Fisher for Minute Productions Pty. Ltd., Femi Jija, and soulDecision  
Mixed by Chris Lord-Alge Engineered by Femi Jija Management: Garry Francis for Francis Entertainment and Stuart Sobel & Arthur Spivak/Spivak Entertainment





## New & Active

**ASHLEY BALLARD** Hottie (Atlantic)  
Total Plays: 830, Total Stations: 70, Adds: 5

**INCUBUS** Drive (Immortal/Epic)  
Total Plays: 788, Total Stations: 67, Adds: 9

**AMERICAN HI-FI** Flavor Of The Weak (Island/IDJMG)  
Total Plays: 714, Total Stations: 66, Adds: 14

**TAMIA** Stranger In My House (Elektra/EEG)  
Total Plays: 631, Total Stations: 68, Adds: 14

**MODJO** Lady (Hear Me Tonight) (Barclay/MCA)  
Total Plays: 591, Total Stations: 29, Adds: 2

**A. LEWIS...** Outside (Flawless/Geffen/Interscope)  
Total Plays: 529, Total Stations: 47, Adds: 4

**AMANDA** Everybody Doesn't (Maverick)  
Total Plays: 400, Total Stations: 85, Adds: 27

**MYSTIKAL F/NIVEA** Danger (Been So Long) (Jive)  
Total Plays: 399, Total Stations: 22, Adds: 1

**STELLA SOLEIL** Kiss Kiss (Universal)  
Total Plays: 322, Total Stations: 29, Adds: 9

**SEMISONIC** Chemistry (MCA)  
Total Plays: 321, Total Stations: 35, Adds: 3

**RICHARD LUGO** Boom (Elektra/EEG)  
Total Plays: 256, Total Stations: 19, Adds: 0

**JOSH JOPLIN GROUP** Camera One (Artemis)  
Total Plays: 228, Total Stations: 37, Adds: 13

**WILD ORCHID** Stuttering (Don't Say) (RCA)  
Total Plays: 133, Total Stations: 42, Adds: 37

**JENNIFER LOPEZ** Play (Epic)  
Total Plays: 99, Total Stations: 14, Adds: 14

**EDEN'S CRUSH** Get Over Yourself (London Sire)  
Total Plays: 75, Total Stations: 16, Adds: 13

**EVAN AND JARON** From My Head To My Heart (Columbia)  
Total Plays: 59, Total Stations: 42, Adds: 41

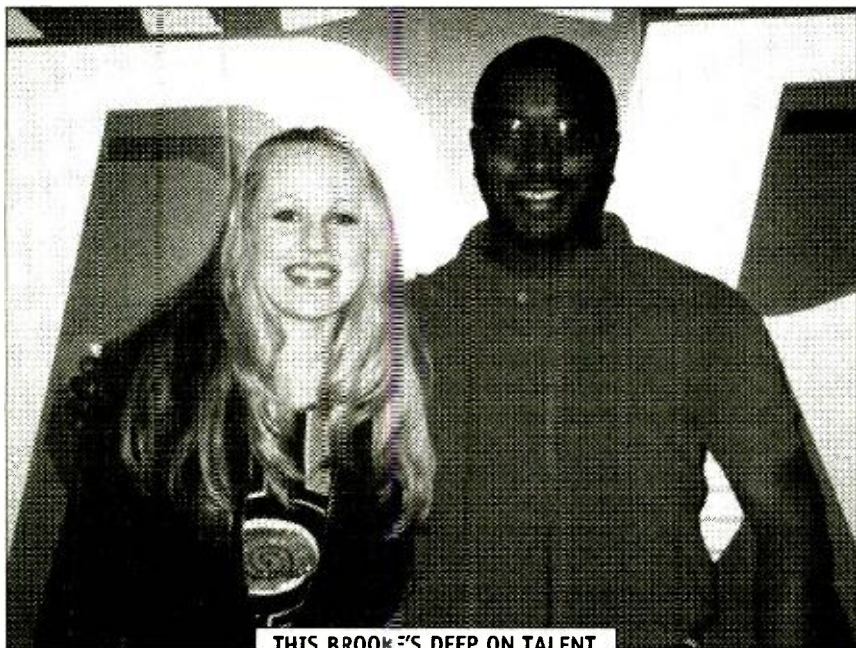
**OLIVIA** Bizou (J)  
Total Plays: 52, Total Stations: 21, Adds: 18

**BEE GEES** This Is Where I Came In (Universal)  
Total Plays: 39, Total Stations: 19, Adds: 18

**LIONEL RICHIE** Angel (Island/IDJMG)  
Total Plays: 35, Total Stations: 17, Adds: 16

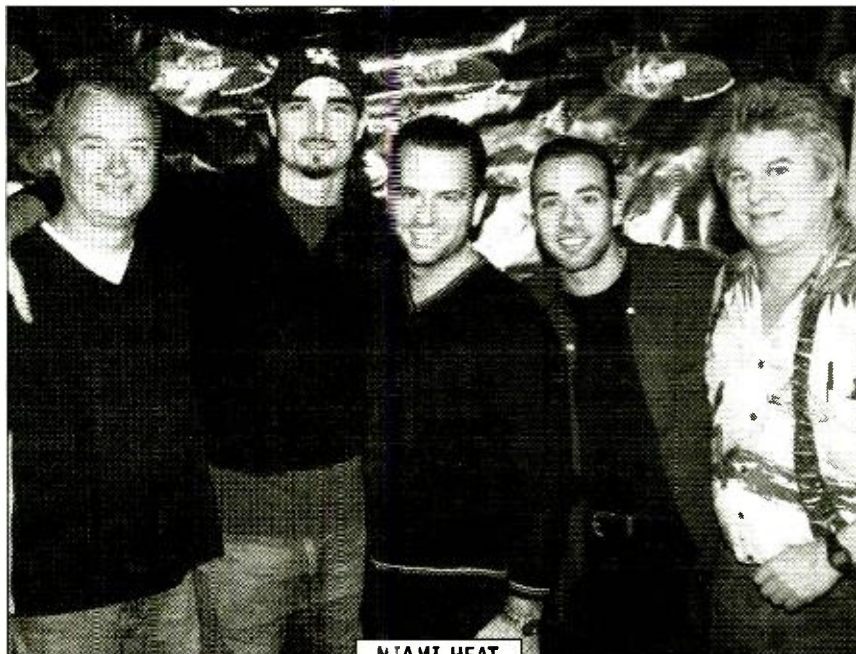
**BROOKE ALLISON** The Kiss-Off... (2KSounds/Virgin)  
Total Plays: 34, Total Stations: 41, Adds: 41

Songs ranked by total plays



THIS BROOKE'S DEEP ON TALENT

Brooke Allison, the first artist signed to 2KSounds, graced R&R staffers with an exclusive Club R&R appearance where she performed her debut single "The Kiss Off (Goodbye)." R&R Sales Rep Paul Colbert basks in her inherent stardom.



MIAMI HEAT

Jive recording artists Backstreet Boys kicked off their Black and Blue tour in Miami with a visit to WHYI (Y-100) studios. Exchanging hair-care secrets are (l-r) PD Rob Roberts, Kevin Richardson (BSB), APD Tony Banks, Howie D. (BSB) and Jive Rep James Heathfield.

## Domino Delivers

Continued from Page 108

we are in the entertainment business, and the minute that radio becomes an appliance that dispenses music, we're screwed. It will be over quickly, because listeners won't need us anymore.

The other day I saw the Diamond Rio Plus player. This thing holds in excess of 700 songs. I'm not sure I have 700 songs that I genuinely would want to hear at any given time, but I could take every song that I like, load them onto this device and hear music on demand — anytime, anyplace, anywhere.

Why do I need radio? Well, the reality is that it's what we do in between the records that makes the difference, and people undervalue that. It's the highest priority. It's easy to find the hit records. Research can help you there. It's much more difficult to decide what to do in between the records, and that's what separates the artists from the scientists. I'm a scientist when I have to be, but I'm also an artist who understands the science.

**R&R:** How do you begin to pour that foundation of what goes in between those records?

**Domino:** It's something that you can't force. It's something that happens on its own. One of the things B.J. taught me was to hire the best people you can and then stay out of their way and let them do their thing. If you've hired the right talent, they are going to succeed. One of the things we've always done at 'FLZ is not stand over people's shoulders; instead, we let them do their thing. Let them create the picture, because they are going to be more in touch with it than we are.

You have budgets and business aspects to take care of. Those people can dedicate their lives to finding out what the curve is and how to stay in front of or on it, not behind it. You want to be slightly ahead of the curve. Everything is temporary. You have to go out and find where pop culture is at the time, and, instead of trying to create it, you need to reflect it.

**R&R:** Can you offer any thoughts on cyber-jocking, the nationwide "Kiss" rollout and other synergistic programs that Clear Channel is doing at many of its radio stations?

**Domino:** You have a situation in which Clear Channel found a couple of radio stations where some of these things worked really well. So the theory was, "Why don't we take the resources and the sound of this radio station and transplant it to other markets and see if it does as well there as it did in city A?" It has worked in a lot of places, and it has been a disappointment in others.

There is a financial reality now, especially when you're paying many times the cash flow — and, in many cases, huge multiples — for a radio station. Eventually there will come a day of reckoning when you have to say, "How do we run this company to save money and not compromise the product at the same time?"

**R&R:** Doesn't a lot of this go against your beliefs and programming philosophies?

**Domino:** Well, that's true. But things have changed. A lot of places in the industry have changed. It's very difficult to keep live talent on in every market where you've overpaid for radio stations. That's one of the negatives of deregulation, but it is a reality. There's a financial reality.

As I said before, I'm an artist who understands the science. And the science is reality; you can't ignore it. It can't all be about art; radio stations have to make money too. Unfortunately, some companies have gotten too big too fast, and they've had to employ methods to try to maintain themselves financially that are not going over well with everybody. It's an unfortunate reality of where radio's at right now. Hopefully, that will change.

**R&R:** You've always had amazing, timely promotions at 'FLZ. How do you do it so consistently?

**Domino:** We think a lot about what people are talking about on the streets. If you're plugged into that, you try to design promotions around it. Here's one example: Over the summer Tampa was hit with a massive drought. The city put restrictions on people watering their lawns, and if you got caught watering your lawn, you got fined. In the news were stories about people being fined \$300-\$400 for watering their lawns on their off-watering days.

We decided to make a promotion out of it, and it was the talk of the town. Our promotion was called "Turn Them In and Win." We asked people to turn in their neighbors who were watering their lawns illegally. They'd call us up and tell us their story, and we would give them a cash reward.

The key here is not to overthink it. Not everything has to have a purpose with Arbitron. Everything promotion-related that you do doesn't necessarily have to do with TSL and come. Just entertain the people, and make them laugh or make them cry. That makes people remember your radio station. WHITZ (Z100)/New York OM Kid Kelly has always said, "Make them laugh, make them cry or poke them in the eye." That's a brilliant statement.

**R&R:** I realize as we do this interview that tonight you will be on a plane traveling to your new job as PD at KRBE. If you had stayed at WFLZ, how would you have gone about replacing B.J. on the morning show?

**Domino:** B.J. is not replaceable. I think we've got to retire those numbers, because he's truly one of a kind. He's also a one-of-a-kind human being and a one-of-a-kind air talent. The good news is that his partner, M.J., is one of the most talented people I know. He's always been able to hold his own as well.

They are going to have to re-evaluate that situation and determine whether or not they need a replacement. I don't think that we want someone with the same initials as B.J. My former GM may disagree with that, but I don't think having another B.J. is the way to go. It's not at all credible. You can't replace a one-of-a-kind air talent.

The key is to find something different, something unique, the next evolution. Don't try to hang on to the past, because the past is gone; it's done. It's time to evolve into the next phase of that morning show. Had I stayed, that would have been my plan.

**R&R:** Why, ultimately, did you decide to leave the Clear Channel 'FLZ family?

**Domino:** It was a very difficult decision. Dave Reinhart, my former GM here in Tampa, and his wife are like second parents to me. When they met my parents, they even told them that they were my Tampa parents. I love everyone here.

Tom Owens has been great to me. I never got to know Randy Michaels well, but I've always respected him. I have a collection of philosophies and articles from Randy Michaels, including many R&R pieces that I saved, because the man is a genius.

At the end of the day this new job offered a really good position at a great radio station. Susquehanna is an incredible company, and Houston is a really big market. How can you say no to that? Guy Zapoleon is a very good friend, and he works at KRBE. I'm looking forward to working with him.

The day I walked into the KRBE building, it just hit me. I make most of my decisions on gut instinct. After meeting with [Susquehanna Sr. VP/Regional Manager, Dallas, Houston & Kansas City] Nancy Vaeth-Dubroff and [KRBE Station Manager] Mark Shecterle and talking with [Susquehanna VP/Programming] Rick McDonald, it hit me immediately: This is the place. This is the right one.



## Most Played Recurrents

**DESTINY'S CHILD** Independent Women Pt. 1 (Columbia)

**CREED** With Arms Wide Open (Wind-up)

**MYA** Case Of The Ex (Whatcha...) (University/Interscope)

**3 DOORS DOWN** Kryptonite (Republic/Universal)

**EVAN AND JARON** Crazy For This Girl (Columbia)

**PINK** Most Girls (LaFace/Arista)

**SOULDECISION** Faded (MCA)

**SAMANTHA MUMBA** Gotta Tell You (Wildcard/Polydor/Interscope)

**CREED** Higher (Wind-up)

**MADONNA** Music (Maverick/WB)

**'N SYNC** This I Promise You (Jive)

**DEBELAH MORGAN** Dance With Me (DAS/Atlantic)

**MATCHBOX TWENTY** Bent (Lava/Atlantic)

**VERTICAL HORIZON** Everything You Want (RCA)

**DESTINY'S CHILD** Jumpin' Jumpin' (Columbia)

**FAITH HILL** The Way You Love Me (Warner Bros.)

**NELLY** Country Grammar (Fo' Reel/Universal)

**PINK** There You Go (LaFace/Arista)

**'N SYNC** It's Gonna Be Me (Jive)

**NINE DAYS** Absolutely (Story Of A Girl) (Epic)

CHR/POP

## Going For Adds 3/20/01

**AMANDA GHOST** Silver Lining (Warner Bros.)

**BBMAK** Ghost Of You And Me (Hollywood)

**DEBELAH MORGAN** I Remember (DAS/Atlantic)

**EDEN'S CRUSH** Get Over Yourself (London Sire)

**FRENCH AFFAIR** My Heart Goes Boom... (Logic/Arista)

**JENNIFER LOPEZ** Play (Epic)

**NEW LIFE CRISIS** Daylight (Tommy Boy)

**O-TOWN** All Or Nothing (J)

**SODA** Handsome (Turnmusic/Edel America)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)

**MUSIC MEETING**



LOVE AMANDA? EVERYBODY DOES!

Maverick recording artist Amanda stopped by R&R to visit in support of her debut single "Everybody Doesn't." Posing before the R&R sun are (l-r): Maverick Sr. VP Ted Volk, R&R CHR Editor Tony Novia, Amanda, Maverick VP Tom Nappi, R&R Dir./Charts & Formats Kevin McCabe and Amanda's sister (posing as her mom).

## TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7



**WSPK/Poughkeepsie**

**3am**

**BARENAKED LADIES** Too Little Too Late

**BIG PUNISHER I/JOE** Still Not A Player

**ATC** Around The World (La La La...)

**R. MARTIN I/C. AGUILERA** Nobody Wants To Be ...

**DMX** Party Up (Up In Here)

**INCUBUS** Drive

**CHER** Believe

**DIDO** Thankyou

**NELLY** Ride Wit Me

**STARS ON 54** If You Could Read My Mind

**SHAGGY** Angel

**LEE ANN WOMACK** I Hope You Dance

**CRAZY TOWN** Butterfly

**DESTINY'S CHILD** Survivor

**K-CI & JOJO** Crazy

**11am**

**SNAP** The Power

**MATCHBOX TWENTY** If You're Gone

**BLAQUE** 808

**THE CORRS** Breathless

**RUFF ENZ** No More

**3LW** No More (Baby I'ma Do Right)

**LIT** My Own Worst Enemy

**K-CI & JOJO** Crazy

**LENNY KRAVITZ** Again

**SOULDECISION** Ooh It's Kinda Crazy

**702** Where My Girls At

**JAY-Z** Big Pimpin'

**JAGGED EDGE** Let's Get Married

**JENNIFER LOPEZ** Love Don't Cost A Thing

**4pm**

**SHAGGY** It Wasn't Me

**SAMANTHA MUMBA** Baby, Come Over (This Is...)

**LENNY KRAVITZ** Again

**3LW** No More (Baby I'ma Do Right)

**DAFT PUNK** One More Time

**S CLUB 7** Never Had A Dream Come True

**SANTANA I/ROB THOMAS** Smooth

**JENNIFER LOPEZ** Love Don't Cost A Thing

**3 DOORS DOWN** Kryptonite

**JANET** All For You

**CREED** Higher

**DREAM** He Loves U Not

**SOULDECISION** Ooh It's Kinda Crazy

**8pm**

**DESTINY'S CHILD** Independent Women Part 1

**K-CI & JOJO** Crazy

**SAMANTHA MUMBA** Baby, Come Over (This Is...)

**LENNY KRAVITZ** Again

**BLACK EYED PEAS** Request Line

**EMINEM I/DIDO** Stan

**NELLY FURTADO** I'm Like A Bird

**MELANIE C** I Turn To You

**UNCLE KRACKER** Follow Me

**GIGI D'AGOSTINO** I'll Fly With You

**MYSTIKAL I/NIVEA** Danger (Been So Long)

**PINK** You Make Me Sick

**ENRIQUE IGLESIAS** Be With You

**LFO** Summer Girls



**KKSS/Albuquerque**

**3am**

**AEROSMITH** Jaded

**MYA** Case Of The Ex (Whatcha...)

**DIDO** Thankyou

**PINK** Most Girls

**NELLY** Ride Wit Me

**VERTICAL HORIZON** You're A God

**SHAGGY** Angel

**U2** Beautiful Day

**MADISON AVENUE** Don't Call Me Baby

**R. MARTIN I/C. AGUILERA** Nobody Wants To Be...

**VERTICAL HORIZON** You're A God

**BACKSTREET BOYS** As Long As You're Loving Me

**DESTINY'S CHILD** Independent Women Part 1

**THIRD EYE BLIND** Semi-Charmed Life

**11am**

**JENNIFER LOPEZ** Love Don't Cost A Thing

**SAMANTHA MUMBA** Gotta Tell You

**VERTICAL HORIZON** Everything You Want

**PINK** Most Girls

**SOULDECISION** Ooh It's Kinda Crazy

**SONIQUE** It Feels So Good

**LENNY KRAVITZ** Again

**MYA** Case Of The Ex (Whatcha...)

**AMBER** This Is Your Night

**OUTKAST** Rosa Parks

**AEROSMITH** Jaded

**OUTKAST** Ms. Jackson

**CHRISTINA AGUILERA** Come On Over Baby (All I...)

**U2** Beautiful Day

**SIXPENCE NONE THE RICHER** Kiss Me

**4pm**

**TLC** No Scrubs

**CRAZY TOWN** Butterfly

**MOBY I/GWEN STEFANI** South Side

**'N SYNC** Bye Bye Bye

**PINK** Most Girls

**LIFHOUSE** Hanging By A Moment

**DEBELAH MORGAN** Dance With Me

**LENNY KRAVITZ** Again

**DESTINY'S CHILD** Independent Women Part 1

**THIRD EYE BLIND** Deep Inside Of You

**JENNIFER LOPEZ** Love Don't Cost A Thing

**NELLY** Ride Wit Me

**3 DOORS DOWN** Kryptonite

**ATC** Around The World (La La La...)

**8pm**

**LENNY KRAVITZ** Again

**SAMANTHA MUMBA** Gotta Tell You

**EVAN AND JARON** Crazy For This Girl

**JENNIFER LOPEZ** Love Don't Cost A Thing

**NELLY FURTADO** I'm Like A Bird

**KANDI** Don't Think I'm Not

**AEROSMITH** Jaded

**MYA** Case Of The Ex (Whatcha...)

**BLINK-182** What's My Age Again

**SHAGGY** Angel

**U2** Beautiful Day

**DREAM** He Loves U Not

**MODJO** Lady (Hear Me Tonight)

**THIRD EYE BLIND** Semi-Charmed Life



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.







# CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**


**WHTZ/New York**  
Clear Channel  
(212) 239-2300  
Kelly/Bryant  
12+ Cum 3,389,800



PLAYS	LW	ARTIST/TITLE	GI (000)
78	80	SHAGGY/Angel	120080
74	79	LENNY KRAVITZ/Agan	118579
74	79	S CLUB 7/Never Had A Dream...	118579
66	66	THE CORRS/Breathless	99066
45	66	DIDO/Thankyou	99066
61	64	3LW/No More (Baby...)	96064
78	57	CRAZY TOWN/Butterfly	85557
45	53	PINK/You Make Me Sick	79553
35	50	ATC/Around The World...	75050
45	46	MELANIE C/Turn To You	69046
45	45	EVAN AND JARON/Crazy For This Girl	67545
53	38	JENNIFER LOPEZ/Love Don't Cost...	57038
20	34	DESTINY'S CHILD/Survivor	51034
40	34	K-CI & JOJO/Crazy	51034
34	32	JANET/All For You	48032
31	31	DREAM/He Loves U Not	46531
29	30	BON JOVI/Thank You For...	45030
30	30	EDEN'S CRUSH/Get Over Yourself	45030
23	30	NELLY FURTADO/Im Like A Bird	45030
24	30	MOBY F/GWEN STEFANI/Southside	45030
29	29	MARTIN F/AGUILERA/Nobody Wants...	43529
27	27	LIFEHOUSE/Hanging By A Moment	40527
29	27	MATCHBOX TWENTY/If You're Gone	40527
23	26	AEROSMITH/Jaded	39026
32	25	SAMANTHA MUMBA/Gotta Tell You	37525
18	24	FAITH HILL/Breathe	36024
23	23	MYA/Free	34523
22	22	DIDO/Here With Me	33022
11	22	MO'Nique/Lady (Hear...)	33022
17	19	FAITH HILL/The Way You Love Me	28519
21	16	R. KELLY/Wish	24016
26	15	OUTKAST/Ms. Jackson	22515
10	13	UNCLE KRACKER/Follow Me	19513
25	13	ALICE DEE/JAY/Better Off Alone	19513
14	12	VERTICAL HORIZON/Best I Ever Had...	19513
14	12	AMBER/Above The Clouds	18012
12	12	NELLY/Ride Wit Me	18012
10	12	RUFF EN'DZ/No More	18012
24	12	MADONNA/Don't Tell Me	18012
9	11	BLAQUE/Bring It All To Me	16511

**MARKET #2**

**KIIS/Los Angeles**  
Clear Channel  
(818) 845-1027  
Kieley/Steele  
12+ Cum 2,015,800



PLAYS	LW	ARTIST/TITLE	GI (000)
62	82	MARTIN F/AGUILERA/Nobody Wants...	73636
78	78	AEROSMITH/Jaded	70044
77	71	PINK/Most Girls	63758
75	71	SHAGGY/Angel	63758
57	57	LENNY KRAVITZ/Agan	51186
32	56	JOE L/Wanna Know	50288
56	42	JENNIFER LOPEZ/Love Don't Cost...	37716
34	40	ATC/Around The World...	35920
31	37	MADONNA/Don't Tell Me	33226
29	36	JANET/All For You	33228
37	35	DESTINY'S CHILD/Independent Women...	31430
31	34	MIKAILA/So In Love With You	30532
30	34	MOBY F/GWEN STEFANI/Southside	30532
24	33	DAFT PUNK/One More Time	29634
25	33	NELLY FURTADO/Im Like A Bird	29634
31	33	SARINA PARIS/Look At Us	29634
34	33	SOUL DECISION/Ooh It's Kinda Crazy	29634
27	32	CREED/Higher	28736
33	29	MYA/Free	26042
27	28	3 DOORS DOWN/Kryptonite	25144
22	28	MODJULady (Hear...)	25144
24	27	CRAZY TOWN/Butterfly	24246
21	25	SAMANTHA MUMBA/Baby, Come Over...	22450
27	22	AMERICAN HI-FI/Favor Of The Weak	19756
21	22	BACKSTREET BOYS/The Call	19756
26	21	MYA/Case Of The Ex.	18858
11	21	S CLUB 7/Never Had A Dream...	18858
20	20	MATCHBOX TWENTY/If You're Gone	17960
15	19	ALICE DEE/JAY/Better Off Alone	17062
19	19	DREAM/He Loves U Not	17062
4	19	NELLY/Ride Wit Me	17062
24	18	BBMAK/Back Here	16164
19	18	TRAIN/Drops Of Jupiter	16164
16	18	SAMANTHA MUMBA/Gotta Tell You	16164
17	17	MADONNA/Music	15266
29	17	'N SYNC/This I Promise You	15266
29	16	U2/Beautiful Day	14368
14	16	DEE GREES/My Love	14368
16	16	ENRIQUE IGLESIAS/Be With You	14368
15	16	SONIQUE/It Feels So Good	14368

**MARKET #3**

**WKIE/Chicago**  
Big City  
(312) 573-9400  
Shebel/Legg  
12+ Cum 453,900



PLAYS	LW	ARTIST/TITLE	GI (000)
67	67	DARUJE/Sandstorm	6834
66	67	SARINA PARIS/Look At Us	6834
65	66	DAFT PUNK/One More Time	6732
65	66	FRAGMA/Toza's Miracle	6732
58	65	MELANIE C/Turn To You	6630
63	65	MODJULady (Hear...)	6630
64	64	ATC/Around The World...	6528
41	48	JAN VAN DAHL/Castles In The Sky	4896
47	47	DELERIANUM/AC/DC/Chill/Silence	4794
43	47	FRENCH AF/FAIR/My Heart Goes	4794
48	47	MARTIN F/AGUILERA/Nobody Wants...	4794
47	47	JENNIFER LOPEZ/Love Don't Cost...	4794
48	46	SHAGGY/Angel	4692
44	44	MOBY F/GWEN STEFANI/Southside	4488
32	44	TAMIA/Stranger In My House	4488
44	44	CRAZY TOWN/Butterfly	4488
18	39	SADE/By Your Side	3978
34	36	DA BUZZ/Let Me Love You	3672
29	32	MALINA/By Your Side	3264
24	32	ZONIGE/MADONNA/Kernkraft 400	3264
31	31	JANET/All For You	3162
30	31	KRISTINE W/Lovin' You	3162
11	29	MADONNA/Don't Tell Me	2958
16	27	OPERA TRANCE/Spenie Le Stelle	2754
6	26	JONAS/Save Me	2652
12	26	MIRWAS/Name Song	2652
44	23	MADONNA/Don't Tell Me	2346
27	18	BONM/KMC'S/Freestyle	1836
42	18	U2/Beautiful Day	1836
11	14	AMBER/Sexual (Li Da Di)	1428
12	13	EFFEL 65/Move Your Body	1326
13	13	LOVE BITE/Take Your Time	1326
10	13	CHICANE F.B. ADAMS/Don't Gove Up	1326
20	13	MADONNA/Don't Tell Me	1326
13	12	ALICE DEE/JAY/Better Off Alone	1224
8	12	MADONNA/Music	1224
11	12	STING/Desert Rose	1224
13	12	AMSTAC/Im On The Loose	1224
9	11	TONI BRAXTON/Spanish Guitar	1122
10	11	DEBELAH MORGAN/Dance With Me	1122

**MARKET #3**


**WKSC/Chicago**  
Clear Channel  
(312) 255-5102  
Jones/Riveria  
12+ Cum 630,700



PLAYS	LW	ARTIST/TITLE	GI (000)
86	85	LENNY KRAVITZ/Agan	25276
83	85	JENNIFER LOPEZ/Love Don't Cost...	24424
82	83	SHAGGY/Angel	23572
81	82	K-CI & JOJO/Crazy	23288
61	81	CRAZY TOWN/Butterfly	23004
85	67	CREED/Higher	19028
82	58	DREAM/He Loves U Not	16472
58	58	AEROSMITH/Jaded	15052
50	53	EVAN AND JARON/Crazy For This Girl	15052
48	52	VERTICAL HORIZON/You're A God	14768
49	52	DESTINY'S CHILD/Independent Women...	14768
34	49	CREED/With Arms Wide Open	13916
45	49	3 DOORS DOWN/Kryptonite	13916
46	48	VERTICAL HORIZON/Everything You Want	13632
47	47	MATCHBOX TWENTY/If You're Gone	13348
47	47	MATCHBOX TWENTY/If You're Gone	13348
27	44	3LW/No More (Baby...)	12496
35	40	98 DEGREES/My Everything	11360
33	38	SARINA PARIS/Look At Us	11076
33	38	'N SYNC/This I Promise You	10792
38	38	MADONNA/Don't Tell Me	10792
36	38	'N SYNC/It's Gonna Be Me	10792
43	37	SAMANTHA MUMBA/Gotta Tell You	10508
36	37	S CLUB 7/Never Had A Dream...	10508
46	36	SONIQUE/It Feels So Good	10224
39	35	PINK/You Make Me Sick	9940
34	34	SHAGGY/It Wasn't Me	9656
26	34	JANET/All For You	9656
41	33	MYA/Case Of The Ex.	9372
34	32	PINK/Most Girls	9088
35	31	MADONNA/Music	8804
36	28	PINK/There You Go	7952
25	25	NELLY/Ride Wit Me	7100
20	25	DAFT PUNK/One More Time	7100
19	23	MARTIN F/AGUILERA/Nobody Wants...	6532
8	22	DESTINY'S CHILD/Survivor	6248
9	22	DREAM/This Is Me	6248
15	19	ATC/Around The World...	5396
12	19	MYA/Free	5396
1	17	LIFEHOUSE/Hanging By A Moment	4828

**MARKET #4**

**KZQZ/San Francisco**  
Bonneville  
(415) 957-0957  
Keating/Reid  
12+ Cum 781,900



PLAYS	LW	ARTIST/TITLE	GI (000)
73	79	SHAGGY/Angel	23937
82	72	JENNIFER LOPEZ/Love Don't Cost...	21816
81	70	DREAM/He Loves U Not	21513
70	70	DIDO/Thankyou	21210
22	63	JOE F/MYSTIKAL/Stutter	19089
56	52	K-CI & JOJO/Crazy	15453
52	52	ATC/Around The World...	15756
51	51	MYA/Free	15453
43	46	PINK/You Make Me Sick	13938
41	45	MARTIN F/AGUILERA/Nobody Wants...	12635
36	37	JANET/All For You	12121
45	37	CRAZY TOWN/Butterfly	12121
28	37	LIFEHOUSE/Hanging By A Moment	11211
67	35	DESTINY'S CHILD/Independent Women...	10605
43	35	S CLUB 7/Never Had A Dream...	10605
32	32	MADONNA/Don't Tell Me	9696
32	32	DESTINY'S CHILD/Survivor	9393
31	31	THE CORRS/Breathless	9393
1	30	3LW/No More (Baby...)	9090
19	30	DAFT PUNK/One More Time	9090
30	29	AEROSMITH/Jaded	8787
36	28	NELLY FURTADO/Im Like A Bird	8484
28	28	MATCHBOX TWENTY/If You're Gone	8484
25	28	SAMANTHA MUMBA/Baby, Come Over...	8484
25	28	BACKSTREET BOYS/The Call	7575
23	25	MOBY F/GWEN STEFANI/Southside	6969
15	22	OUTKAST/Ms. Jackson	6666
16	20	BON JOVI/Thank You For...	6060
19	19	'N SYNC/It's Gonna Be Me	5757
11	18	JAY-Z/Just Wanna Love	5454
13	18	MYA/Case Of The Ex.	5454
11	18	SONIQUE/It Feels So Good	5454
16	17	AMBER/Sexual (Li Da Di)	5151
14	17	CREED/Higher	5151
17	16	DEBELAH MORGAN/Dance With Me	5151
16	17	'N SYNC/Bye Bye	5151
17	16	AALIYAH/Try Again	4848
11	16	PINK/There You Go	4848
21	16	R. KELLY/Wish	4848

**MARKET #5**

**WIOQ/Philadelphia**  
Clear Channel  
(610) 667-8100  
Bridgman/Marino/Newsome  
12+ Cum 979,500



PLAYS	LW	ARTIST/TITLE	GI (000)
79	75	CRAZY TOWN/Butterfly	33450
81	75	SHAGGY/Angel	33450
48	68	K-CI & JOJO/Crazy	30328
38	64	DREAM/He Loves U Not	28544
62	64	PINK/You Make Me Sick	27852
56	54	DIDO/Thankyou	24084
71	53	OUTKAST/Ms. Jackson	23638
73	46	LENNY KRAVITZ/Agan	20516
32	40	FUE L/Hemorrhage	17840
39	39	MADONNA/Don't Tell Me	17394
21	37	AEROSMITH/Jaded	16502
24	36	LIFEHOUSE/Hanging By A Moment	16056
46	35	JENNIFER LOPEZ/Love Don't Cost...	15610
10	33	ATC/Around The World...	14718
30	32	S CLUB 7/Never Had A Dream...	14272
32	29	3LW/No More (Baby...)	12934
26	27	JAY-Z/Just Wanna Love	12042
47	27	LUDACRIS/What's Your Fantasy	12042
26	27	JAY-Z/Just Wanna Love	12042
27	27	MATCHBOX TWENTY/If You're Gone	12042
15	24	DESTINY'S CHILD/Survivor	10704
20	23	JANET/All For You	10258
9	22	JAY-Z/Just Wanna Love	9812
34	22	DEBELAH MORGAN/Dance With Me	9812
21	22	MYA/Case Of The Ex.	9812
28	22	SHAGGY/It Wasn't Me	9812
24	22	DESTINY'S CHILD/Independent Women...	9812
20	21	MARTIN F/AGUILERA/Nobody Wants...	9366
26	21	MYA/Free	9366
33	20	RUFF EN'DZ/No More	8920
17	17	BACKSTREET BOYS/The Call	7582
18	17	3 DOORS DOWN/Kryptonite	7582
19	17	KANDI/Don't Think I'm Not	7582
16	16	BEYONCÉ/This Is Me	7136
16	16	DREAM/This Is Me	7136
20	15	CREED/With Arms Wide Open	6690
6	15	JOE L/Wanna Know	6690
19	15	JOE F/MYSTIKAL/Stutter	6690
13	14	'N SYNC/This I Promise You	6244
10	14	NELLY/Ride Wit Me	6244

**MARKET #6**

**KHKS/Dallas-Ft. Worth**  
Clear Channel  
(214) 891-3400  
Shannon/Morales  
12+ Cum 736,900



PLAYS	LW	ARTIST/TITLE	GI (000)
74	80	LENNY KRAVITZ/Agan	26950
68	77	SHAGGY/Angel	26950
61	75	JENNIFER LOPEZ/Love Don't Cost...	26250
78	74	K-CI & JOJO/Crazy	25900
89	99	SHAGGY/Angel	20988
39	77	JOE F/MYSTIKAL/Stutter	19374
99	70	3 DOORS DOWN/Kryptonite	18480
56	70	JENNIFER LOPEZ/Love Don't Cost...	12084
41	56	PINK/You Make Me Sick	11872
45	50	SARINA PARIS/Look At Us	10600
55	50	MYA/Case Of The Ex.	10600
46	47	98 DEGREES/My Everything	9964
40	47	S CLUB 7/Never Had A Dream...	9964
49	45	DESTINY'S CHILD/Independent Women...	9752
30	44	NELLY/Ride Wit Me	9328
24	39	OUTKAST/Ms. Jackson	8268
26	36	JANET/All For You	7632
37	36	CREED/With Arms Wide Open	7632
51	31	DREAM/He Loves U Not	6572
4	31	STELLA/SOUL Kiss	6268
30	30	ASHLEY BALLAD/Home	6360
30	28	JAY-Z/Just Wanna Love	5936
45	25	SHAGGY/It Wasn't Me	5300
20	24	DAFT PUNK/One More Time	5088</



# CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #12		
WHYI/Miami		
Clear Channel (954) 463-9299 Roberts/Banks 12+ Cume 531,600		
ONE WORLD ONE STATION		
PLAYS	ARTIST/TITLE	GI (000)
72	JENNIFER LOPEZ/Love Don't Cost...	16848
71	K-Ci & J.O.J.O./Crazy	16614
70	MATCHBOX TWENTY/If You're Gone	16614
69	MARTIN F/AGUILERA/Nobody Wants...	16380
68	LENNY KRAVITZ/Again	16146
67	3 DOORS DOWN/Kryptonite	15678
66	CREED/With Arms Wide Open	15678
65	JANET/All For You	9360
64	ATC/Around The World...	8892
63	MYA/Free	8658
62	DESTINY'S CHILD/Survivor	8658
61	STELLA SOLEIL/Kiss Kiss	8424
60	S CLUB 7/Never Had A Dream...	8190
59	MOJO/Lady (Hear...)	8190
58	AEROSMITH/Jaded	8190
57	CRAZY TOWN/Butterfly	8190
56	DAFT PUNK/One More Time	7254
55	98 DEGREES/My Everything	6786
54	JOE F/MYSTIKAL/Stutter	6084
53	SADE/By Your Side	6084
52	DIDO/Thankyou	5850
51	S.O.U.L/Decision/Oh It's Kinda Crazy	5850
50	3LW/No More (Baby...)	5382
49	OUTKAST/MS. Jackson	5382
48	LIFEHOUSE/Hanging By A Moment	5148
47	DREAM/This Is Me	4680
46	JEAN/Perfect Gentleman	4446
45	THE CORRS/Breathless	4212
44	SONIQUE/It Feels So Good	3744
43	ALICE DE/JAY/Better Off Alone	3510
42	MADONNA/Music	3042
41	98 DEGREES/Give Me Just One...	3042
40	BACKSTREET BOYS/The Call	3042
39	NELLY/Ride Wit Me	3042
38	VITAMIN C/As You Are...	2808
37	B'N'J/Thank You For...	2808
36	MYA/Case Of The Ex...	2808
35	BLINK-182/All The Small Things	2574
34	TONI BRAXTON/He Wasn't Man...	2574
33	DESTINY'S CHILD/Independent Women...	2574

MARKET #14		
KXKS/Seattle-Tacoma		
Infinity (206) 825-1061 Preston/Marcus D 12+ Cume 419,400		
PLAYS		
LW	ARTIST/TITLE	GI (000)
65	MOBY/GWEN STEFANI/Southside	11620
64	SHAGGY/Angel	10556
63	DIDO/Thankyou	10624
62	LENNY KRAVITZ/Again	10624
61	FUEL/Hemorrhage...	10458
60	CRAZY TOWN/Butterfly	9794
59	MATCHBOX TWENTY/If You're Gone	8134
58	3 DOORS DOWN/Loser	7636
57	DREAM/He Loves U Not	7470
56	JENNIFER LOPEZ/Love Don't Cost...	7470
55	MADONNA/Don't Tell Me	7304
54	LIFEHOUSE/Hanging By A Moment	6972
53	U2/Beautiful Day	6806
52	AEROSMITH/Jaded	6806
51	UNCLE KRACKER/Follow Me	6806
50	COLDPLAY/Yeah	6640
49	3 DOORS DOWN/Kryptonite	6142
48	AMERICAN/Hi-Fi Flavor Of The Weak	6142
47	INCUBUS/Drive	5312
46	JANET/All For You	5312
45	THE CORRS/Breathless	5146
44	ATC/Around The World...	5146
43	SHAGGY/It Wasn't Me	4482
42	MYA/Case Of The Ex...	4316
41	TRAVIS/Drops Of Jupiter...	3984
40	DESTINY'S CHILD/Independent Women...	3618
39	PINK/Most Girls	3652
38	DEB LAH MORGAN/Dance With Me	3486
37	OUTKAST/MS. Jackson	3486
36	THIRD EYE B.L.I.N.D./Never Let U Go	3486
35	MADONNA/Music	3320
34	EVERETT/ARWonderful	3154
33	MOJO/Lady (Hear...)	3154
32	ASHLEY/B.L.A.R.D./I'll Be There	3154
31	S CLUB 7/Never Had A Dream...	3154
30	CREED/Higher	2988
29	MARTIN F/AGUILERA/Nobody Wants...	2988
28	DESTINY'S CHILD/Survivor	2988
27	K-Ci & J.O.J.O./Crazy	2822
26	NELLY/Ride Wit Me	2822

MARKET #15		
KZZP/Phoenix		
Clear Channel (602) 279-5577 Calococo/Rile 12+ Cume 302,500		
PLAYS		
LW	ARTIST/TITLE	GI (000)
91	JENNIFER LOPEZ/Love Don't Cost...	9494
90	SHAGGY/Angel	9393
89	PINK/You Make Me Sick	9090
88	MYA/Case Of The Ex...	9090
87	DESTINY'S CHILD/Independent Women...	8889
86	OUTKAST/MS. Jackson	8585
85	K-Ci & J.O.J.O./Crazy	8383
84	LENNY KRAVITZ/Again	8383
83	MADONNA/Don't Tell Me	8040
82	JANET/All For You	3939
81	SARINA PARIS/Look At Us	3737
80	3 DOORS DOWN/Kryptonite	3636
79	CREED/Higher	3434
78	DAFT PUNK/One More Time	3434
77	CREED/With Arms Wide Open	3333
76	DREAM/He Loves U Not	3333
75	MATCHBOX TWENTY/Bent	3232
74	SOUL DECISION/Faded	3232
73	UNCLE KRACKER/Follow Me	3232
72	KANDI/DON'T Think I'm Not	3131
71	BLESSID UNION/3XL Storybook Life	3131
70	CRAZY TOWN/Butterfly	3131
69	SAMANTHA MUMBA/Gotta Tell You	3131
68	'N SYNC/This I Promise You	3131
67	VERTICAL HORIZON/Best I Ever Had...	3131
66	DIDO/Thankyou	2929
65	NELLY/Country Grammar	2929
64	DEB LAH MORGAN/Dance With Me	2727
63	WHITNEY HOUSTON/My Love Is Your Love	2727
62	R. KELLY/Wish	2626
61	3LW/No More (Baby...)	2525
60	EMINEM/F.D.O./Stan	2424
59	JANE/Doesn't Really	2424
58	BACKSTREET BOYS/The Call	2323
57	MOBY/GWEN STEFANI/Southside	2121
56	S CLUB 7/Never Had A Dream...	2121
55	MARTIN F/AGUILERA/Nobody Wants...	1717
54	DESTINY'S CHILD/Survivor	1616
53	JOE F/MYSTIKAL/Stutter	1515
52	NELLY/Ride Wit Me	1414

MARKET #16		
KHTS/San Diego		
Clear Channel (619) 291-9191 Laird/Haze 12+ Cume 444,200		
CHANNEL 35		
PLAYS	ARTIST/TITLE	GI (000)
86	OUTKAST/MS. Jackson	15397
85	SHAGGY/Angel	15224
84	R. KELLY/Wish	13148
83	S CLUB 7/Never Had A Dream...	12456
82	3LW/No More (Baby...)	10553
81	K-Ci & J.O.J.O./Crazy	10034
80	CRAZY TOWN/Butterfly	8131
79	JOE F/MYSTIKAL/Stutter	8131
78	3 DOORS DOWN/Kryptonite	7785
77	JENNIFER LOPEZ/Love Don't Cost...	6401
76	MYA/Free	6401
75	BLACK EYED PEAS/Request Line	6228
74	PINK/You Make Me Sick	6228
73	JANET/All For You	6055
72	ATC/Around The World...	5882
71	DESTINY'S CHILD/Survivor	5536
70	MARTIN F/AGUILERA/Nobody Wants...	5363
69	SARINA PARIS/Look At Us	5363
68	DREAM/This Is Me	4844
67	LUDACRIS/What's Your Fantasy	4428
66	LENNY KRAVITZ/Again	4395
65	MONICA/Just Another Girl	4325
64	MYA/Case Of The Ex...	3979
63	AEROSMITH/Jaded	3806
62	BACKSTREET BOYS/The Call	3806
61	DREAM/He Loves U Not	3633
60	JEAN/Perfect Gentleman	3633
59	DAFT PUNK/One More Time	3633
58	JARULE/L.I.L. MO.../Put It On Me	3460
57	NELLY/Ride Wit Me	3460
56	DIDO/Thankyou	3278
55	TONYA MITCHELL/Broken Promises	3278
54	MYSTIKAL F/IVE/4 Danger (Been So...)	3114
53	DESTINY'S CHILD/Independent Women...	3114
52	BLINK-182/All The Small Things	2941
51	MADONNA/Music	2941
50	DEB LAH MORGAN/Dance With Me	2768
49	SAMANTHA MUMBA/Baby, Come Over...	2768
48	SHAGGY/It Wasn't Me	2768
47	MOJO/Lady (Hear...)	2768

MARKET #17		
KDWB/Minneapolis		
Clear Channel (612) 349-9000 Morris/Moran 12+ Cume 537,900		
K101.3		
PLAYS	ARTIST/TITLE	GI (000)
76	NELLY/Ride Wit Me	21567
75	SHAGGY/Angel	20748
74	LENNY KRAVITZ/Again	20202
73	CRAZY TOWN/Butterfly	19383
72	MADONNA/Don't Tell Me	18564
71	JENNIFER LOPEZ/Love Don't Cost...	17472
70	3LW/No More (Baby...)	13650
69	K-Ci & J.O.J.O./Crazy	13377
68	JOE F/MYSTIKAL/Stutter	12012
67	R. KELLY/Wish	11739
66	MYA/Free	10920
65	JANET/All For You	10374
64	DIDO/Thankyou	10101
63	PINK/You Make Me Sick	10101
62	DR. DRE/The Next Episode	9828
61	DREAM/He Loves U Not	9555
60	S CLUB 7/Never Had A Dream...	9282
59	DESTINY'S CHILD/Survivor	8463
58	OUTKAST/MS. Jackson	8190
57	JARULE/L.I.L. MO.../Put It On Me	7644
56	DAFT PUNK/One More Time	7644
55	DESTINY'S CHILD/Independent Women...	7644
54	LIFEHOUSE/Hanging By A Moment	7096
53	AEROSMITH/Jaded	6572
52	THE CORRS/Breathless	6259
51	SOUL DECISION/Oh It's Kinda Crazy	6006
50	EVAN AND JARON/Crazy For This Girl	6006
49	FAITH HILL/The Way You Love Me	5187
48	RUFF EN'DZ/No More	5187
47	'N SYNC/It's Gonna Be Me	4914
46	BLACK EYED PEAS/Request Line	4641
45	JAY-Z/Just Wanna Love	4641
44	MONTELL JORDAN/Get It On... Tonight	4641
43	LIMP BIZKIT/Rollin'	4641
42	B2K/Back By Back	4641
41	'N SYNC/Bye Bye Bye	4368
40	CREED/Higher	4368
39	ATC/Around The World...	4095
38	SHAGGY/It Wasn't Me	3822
37	3 DOORS DOWN/Kryptonite	3822

MARKET #18		
WBLL/Nassau-Suffolk		
Cox (631) 669-9254 Rice/Levine 12+ Cume 877,900		
106.1 BLI		
PLAYS	ARTIST/TITLE	GI (000)
93	SHAGGY/Angel	41454
92	MARTIN F/AGUILERA/Nobody Wants...	41013
91	DIDO/Thankyou	39690
90	AEROSMITH/Jaded	30429
89	LENNY KRAVITZ/Again	29988
88	MATCHBOX TWENTY/If You're Gone	26019
87	EVAN AND JARON/Crazy For This Girl	22932
86	JANET/All For You	22050
85	DESTINY'S CHILD/Survivor	21609
84	LIFEHOUSE/Hanging By A Moment	21168
83	DREAM/He Loves U Not	19404
82	JENNIFER LOPEZ/Love Don't Cost...	19404
81	S CLUB 7/Never Had A Dream...	19404
80	ATC/Around The World...	16758
79	3LW/No More (Baby...)	14553
78	CREED/With Arms Wide Open	12789
77	DESTINY'S CHILD/Independent Women...	11466
76	MADONNA/Music	11466
75	PINK/Most Girls	11466
74	'N SYNC/Bye Bye Bye	11025
73	AMBER/Soxial (L.I. De D.)	11025
72	SARINA PARIS/Look At Us	11025
71	DESTINY'S CHILD/Jumpin' Jumpin'	10584
70	MOJO/Lady (Hear...)	10584
69	MYA/Free	10143
68	TRAIN/Drops Of Jupiter...	10143
67	K-Ci & J.O.J.O./Crazy	9702
66	CRAZY TOWN/Butterfly	9621
65	SHAGGY/It Wasn't Me	9261
64	3 DOORS DOWN/Kryptonite	8820
63	SAMANTHA MUMBA/Gotta Tell You	8379
62	ALICE DE/JAY/Better Off Alone	8379
61	CREED/Higher	8379
60	MADONNA/Don't Tell Me	8379
59	MELANIE C/It's About Time	8379
58	EVAN AND JARON/On My Head...	7938
57	SONIQUE/It Feels So Good	7497
56	DESTINY'S CHILD/Say My Name	7056
55	JENNIFER LOPEZ/Le's Get Loud	7056
54	JANE/Doesn't Really	7056

MARKET #19		
KSLZ/St. Louis		
Clear Channel (314) 892-5100 Wheeler/Boomer/Sutter 12+ Cume 356,200		
7107.7		
PLAYS	ARTIST/TITLE	GI (000)
87	CRAZY TOWN/Butterfly	14490
86	SHAGGY/Angel	13646
85	K-Ci & J.O.J.O./Crazy	13624
84	LENNY KRAVITZ/Again	13202
83	JENNIFER LOPEZ/Love Don't Cost...	11270
82	S CLUB 7/Never Had A Dream...	9882
81	DREAM/He Loves U Not	9660
80	NELLY/Ride Wit Me	9016
79	SHAGGY/It Wasn't Me	9016
78	UNCLE KRACKER/Follow Me	7245
77	BACKSTREET BOYS/The Call	7084
76	MADONNA/Don't Tell Me	6601
75	PINK/Most Girls	6601
74	PINK/You Make Me Sick	6601
73	LIFEHOUSE/Hanging By A Moment	6440
72	AEROSMITH/Jaded	6118
71	NELLY/FURTD/Oh I'm Like A Bird	5957
70	3LW/No More (Baby...)	5796
69	MYA/Case Of The Ex...	5796
68	SOUL DECISION/Faded	5796
67	OUTKAST/MS. Jackson	5474
66	RUFF EN'DZ/No More	5474
65	DIDO/Thankyou	4830
64	ATC/Around The World...	4830
63	JANET/All For You	4669
62	NELLY/E.I.	4508
61	MYA/Free	4025
60	CRAZY TOWN/Butterfly	3864
59	SHAGGY/It Wasn't Me	3703
58	DESTINY'S CHILD/Independent Women...	3220
57	THE CORRS/Breathless	3059
56	JOE F/MYSTIKAL/Stutter	3059
55	SOUL DECISION/Oh It's Kinda Crazy	3059
54	KANDI/DON'T Think I'm Not	2737
53	MARTIN F/AGUILERA/Nobody Wants...	2415
52	SAMANTHA MUMBA/Baby, Come Over...	2254
51	TONYA MITCHELL/Broken Promises	2093
50	TOW DOWN/Country Rap Tune	2093
49	BLACK EYED PEAS/Request Line	2093
48	JARULE/L.I.L. MO.../Put It On Me	1932

MARKET #20		
WXYV/Baltimore		
Infinity (410) 828-7722 McIntyre/Pasha/Medlock 12+ Cume 451,200		
B102.7		
PLAYS	ARTIST/TITLE	GI (000)
78	SHAGGY/Angel	16380
77	JENNIFER LOPEZ/Love Don't Cost...	15210
76	LENNY KRAVITZ/Again	15015
75	K-Ci & J.O.J.O./Crazy	14235
74	CRAZY TOWN/Butterfly	12675
73	MADONNA/Don't Tell Me	9360
72	MELANIE C/It's About Time	9165
71	AEROSMITH/Jaded	8190
70	3LW/No More (Baby...)	7800
69	MATCHBOX TWENTY/If You're Gone	7605
68	MARTIN F/AGUILERA/Nobody Wants...	7410
67	JANET/All For You	6825
66	DREAM/He Loves U Not	6630
65	MYA/Free	6435
64	3LW/No More (Baby...)	6240
63	DESTINY'S CHILD/Independent Women...	6240
62	DIDO/Thankyou	6045
61	PINK/Most Girls	5655
60	MYA/Case Of The Ex...	5460
59	NELLY/Ride Wit Me	5460
58	SARINA PARIS/Look At Us	5460
57	ATC/Around The World...	5265
56	CHRISTINA AGUILERA/Come On Over...	4680
55	OUTKAST/MS. Jackson	4485
54	DESTINY'S CHILD/Survivor	4290
53	PINK/There You Go	4290
52	SONIQUE/It Feels So Good	4095
51	MONTELL JORDAN/Get It On... Tonight	4095
50	TAMIA/Stranger In My House	4095
49	CREED/With Arms Wide Open	3705
48	'02/Where My Girls At?	3510
47	'N SYNC/This I Promise You	3510
46	SHAGGY/It Wasn't Me	3510
45	MARC ANTHONY/I Need To Know	3510
44	CHRISTINA AGUILERA/What A Girl Wants	3315
43	B2K/Back By Back	3315
42	PINK/You Make Me Sick	3120
41	LEE ANN WOMACK/I Hope You Dance	3120
40	WHITNEY HOUSTON/My Love Is Your Love	2925
39	LENNY/Ride Wit Me	2925

MARKET #21		
WFLZ/Tampa		
Clear Channel (813) 839-9393 Kapugi/Shepard/Priest 12+ Cume 625,100		
93.3 FLZ		
PLAYS	ARTIST/TITLE	GI (000)
85	CRAZY TOWN/Butterfly	28480
84	OUTKAST/MS. Jackson	27840
83	K-Ci & J.O.J.O./Crazy	27520



# CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #26**

**WKRC/Cincinnati**  
Infinity  
(513) 699-5102  
Frank/Douglas  
12+ Cume 321,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
75	75	LENNY KRAVITZ/Again	8175
71	73	DIDO/Thankyou	7957
69	73	MADONNA/Don't Tell Me	7957
75	73	MATCHBOX TWENTY/If You're Gone	7957
73	72	BARENAKED LADIES/Pinch Me	7848
34	72	AEROSMITH/Jaded	4689
46	41	THE CORRS/Breathless	4689
26	40	U2/Beautiful Day	4360
45	39	FAITH HILL/The Way You Love Me	4251
24	38	JENNIFER LOPEZ/Love Don't Cost...	4142
31	37	SHAGGY/Angel	4033
22	33	MARTIN FAGUILERA/Nobody Wants...	3597
50	31	BON JOVI/It's My Life	3379
30	31	LIFEHOUSE/Hanging By A Moment	3379
18	30	BON JOVI/Thank You For...	3270
16	28	EVERCLEAR/Wonderful	3052
14	28	NELLY FURTADO/Im Like A Bird	3052
24	26	VERTICAL HORIZON/You're A God	2834
26	25	NINE DAYS/Absolutely...	2834
25	25	CREED/With Arms Wide Open	2725
25	25	VERTICAL HORIZON/Best I Ever Had...	2725
24	24	VERTICAL HORIZON/Everything You Want	2616
15	24	BBMAK/Back Here	2616
22	23	DREAM/He Loves U Not	2616
22	23	GO GO DOLLS/Black Balloon	2507
20	23	CREED/Higher	2507
12	23	MATCHBOX TWENTY/Bent	2507
17	22	JANET/All For You	2398
25	21	RICKY MARTIN/She Bangs	2289
13	18	BARENAKED LADIES/Too Little Too Late	1962
37	18	DAVID GRAY/Babies	1962
46	18	STING/Desert Rose	1962
38	18	LEE ANN WOMACK/Hope You Dance	1962
5	17	'N SYNC/This I Promise You	1853
19	16	BLESSID UNION/3XL/Storybook Life	1744
-	14	DIDO/Here With Me	1526
15	13	FUEL/Hemorrhage...	1417
-	12	DEBELAH MORGAN/Dance With Me	1308
-	12	TRAIN/Drops Of Jupiter...	1308
-	11	JOSH JOPLIN GROUP/Camera One	1199

**MARKET #27**

**KDND/Sacramento**  
Entercom  
(916) 334-7777  
Weed/Lee/K  
12+ Cume 262,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
70	71	CRAZY TOWN/Butterfly	8165
69	68	SHAGGY/Angel	7820
66	68	DIDO/Thankyou	7820
68	67	LENNY KRAVITZ/Again	7705
67	66	K-CI & JOJO/Crazy	7590
45	65	MADONNA/Don't Tell Me	7360
70	61	JENNIFER LOPEZ/Love Don't Cost...	7015
46	47	AEROSMITH/Jaded	5405
31	46	ATC/Around The World...	5290
46	46	MARTIN FAGUILERA/Nobody Wants...	5290
25	45	MYA/Free	5175
45	44	FUEL/Hemorrhage...	5060
21	44	MOBY F/GWEN STEFANI/Southside	5060
42	40	DESTINY'S CHILD/Independent Women...	4600
41	38	SARINA PARIS/Look At Us	4370
22	37	DESTINY'S CHILD/Survivor	4255
22	36	JANET/All For You	4140
21	35	LOUICIE LOU/MICHE /10 Out Of 10	4025
22	34	LIFEHOUSE/Hanging By A Moment	3910
32	34	S CLUB 7/Never Had A Dream...	3910
29	32	UNCLE KRACKER/Follow Me	3680
20	30	SOUL DECISION/Ooh It's Kinda Crazy	3450
43	30	3LW/No More (Baby...)	3450
61	25	DREAM/He Loves U Not	2875
23	25	PINK/You Make Me Sick	2875
19	23	THE CORRS/Breathless	2645
8	22	DREAM/This Is Me	2507
19	21	EVAN AND JARON/Crazy For This Girl	2415
22	20	OUTKAST/MS... Jackson	2185
37	19	MYA/Case Of The Ex...	2185
21	19	SOUL DECISION/Ooh It's Kinda Crazy	2185
38	19	3 DOORS DOWN/Kryptonite	2185
15	18	PINK/Most Girls	2070
17	17	MATCHBOX TWENTY/If You're Gone	1955
12	17	NINE DAYS/Absolutely...	1955
23	17	U2/Beautiful Day	1955
18	16	CREED/With Arms Wide Open	1840
12	16	DAFT PUNK/One More Time	1840
12	16	TONYA MITCHELL/Broken Promises	1840
25	16	VERTICAL HORIZON/Best I Ever Had...	1840

**MARKET #30**

**KCHZ/Kansas City**  
Syncom  
(816) 356-2400  
Johnson/Austin  
12+ Cume 215,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
96	99	LENNY KRAVITZ/Again	7722
99	99	SHAGGY/Angel	7722
99	99	DIDO/Thankyou	7722
84	89	CRAZY TOWN/Butterfly	6942
99	87	JENNIFER LOPEZ/Love Don't Cost...	6786
83	83	JANET/All For You	6474
82	83	OUTKAST/MS... Jackson	6318
64	80	ATC/Around The World...	6240
83	80	MARTIN FAGUILERA/Nobody Wants...	6240
19	65	DESTINY'S CHILD/Survivor	5070
82	60	NELLY/Ride Wit Me	4680
49	56	JOE FMYSTIKAL/Stutter	4368
45	54	3LW/No More (Baby...)	4212
36	52	MADONNA/Don't Tell Me	4056
46	50	MOBY F/GWEN STEFANI/Southside	3900
58	48	DREAM/He Loves U Not	3744
31	43	PINK/Most Girls	3545
34	42	SARINA PARIS/Look At Us	3276
20	36	SOUL DECISION/Ooh It's Kinda Crazy	2808
28	31	SAMANTHA MUMBA/Gotta Tell You	2418
36	31	MYA/Case Of The Ex...	2418
16	30	R. KELLY/Wish	2340
29	29	NELLY/You're A God	2184
22	28	JARULE/L.I. MO.../Put It On Me	2184
33	26	MYA/Free	2028
25	20	LUDACRIS/What's Your Fantasy	1560
21	20	'N SYNC/It's Gonna Be Me	1560
24	19	SOUL DECISION/Ooh It's Kinda Crazy	1482
36	19	DESTINY'S CHILD/Independent Women...	1482
47	18	BACKSTREET BOYS/The Call	1404
21	18	SAMANTHA MUMBA/Baby, Come Over	1404
29	16	SHAGGY/It Wasn't Me	1248
10	16	SONIQUET/Feels So Good	1248
8	15	ALICE DEE/JAY/Better Off Alone	1170
43	15	PINK/You Make Me Sick	1170
10	14	'N SYNC/Bye Bye	1092
12	13	JESSICA SIMPSON/I Think I'm In...	1014
10	13	3 DOORS DOWN/Kryptonite	1014
6	12	CHRISTINA AGUILERA/What A Girl Wants	936

**MARKET #30**

**KMMX/Kansas City**  
Infinity  
(816) 756-5688  
Zellner/Dylan  
12+ Cume 312,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
69	75	UNCLE KRACKER/Follow Me	9975
67	73	MADONNA/Don't Tell Me	9709
74	72	SHAGGY/Angel	9576
64	69	AEROSMITH/Jaded	9177
64	63	LENNY KRAVITZ/Again	8378
65	60	K-CI & JOJO/Crazy	7980
48	55	CREED/With Arms Wide Open	7315
41	55	JANET/All For You	7315
57	54	JENNIFER LOPEZ/Love Don't Cost...	7182
60	52	CRAZY TOWN/Butterfly	6916
57	51	FUEL/Hemorrhage...	6783
47	51	DESTINY'S CHILD/Independent Women...	6783
42	51	MATCHBOX TWENTY/If You're Gone	6783
41	49	LIFEHOUSE/Hanging By A Moment	6517
40	41	ATC/Around The World...	5430
33	40	MOBY F/GWEN STEFANI/Southside	5452
31	37	3LW/No More (Baby...)	4921
28	37	DIDO/Thankyou	4921
35	37	MYA/Free	4921
28	32	LEE ANN WOMACK/I Hope You Dance	4256
14	28	DESTINY'S CHILD/Survivor	3724
22	27	VERTICAL HORIZON/Everything You Want	3591
48	27	3 DOORS DOWN/Kryptonite	3591
24	24	BACKSTREET BOYS/The Call	3325
18	25	SOUL DECISION/Ooh It's Kinda Crazy	3325
29	25	SOUL DECISION/Ooh It's Kinda Crazy	3325
26	25	MATCHBOX TWENTY/Bent	3325
2	23	NELLY/Ride Wit Me	3059
18	20	SOUL DECISION/Ooh It's Kinda Crazy	2662
21	20	CREED/Higher	2660
10	20	JOE FMYSTIKAL/Stutter	2660
14	19	THE CORRS/Breathless	2527
37	18	BON JOVI/Thank You For...	2394
3	17	MODJO/Lady (Hear...)	2261
20	14	PINK/Most Girls	1862
13	13	SAMANTHA MUMBA/Gotta Tell You	1729
17	13	BARENAKED LADIES/Too Little Too Late	1729
17	12	TONI BRAXTON/He Wasn't Man...	1596
22	12	MARTIN FAGUILERA/Nobody Wants...	1596
12	12	VERTICAL HORIZON/Best I Ever Had...	1596

**MARKET #31**

**WKSS/Milwaukee**  
Entercom  
(414) 529-1250  
Kelly/Martinez  
12+ Cume 285,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
67	67	R. KELLY/Wish	10854
64	67	DESTINY'S CHILD/Independent Women...	10854
40	65	JENNIFER LOPEZ/Love Don't Cost...	10530
33	64	K-CI & JOJO/Crazy	10368
41	62	CRAZY TOWN/Butterfly	10044
42	45	ATC/Around The World...	7290
38	45	SHAGGY/Angel	7290
43	45	UNCLE KRACKER/Follow Me	7290
56	44	JANET/All For You	7128
44	44	LENNY KRAVITZ/Again	7128
31	43	AEROSMITH/Jaded	6966
52	43	NELLY/Ride Wit Me	6966
27	43	MYA/Free	6966
42	41	MYSTIKAL F/NIVEA/Danger (Been So...)	6642
31	35	S CLUB 7/Never Had A Dream...	5670
31	35	JOE FMYSTIKAL/Stutter	5670
16	33	3 DOORS DOWN/Loser	5346
28	32	THE CORRS/Breathless	5184
19	32	MONICA/Just Another Girl	5184
34	32	VERTICAL HORIZON/Best I Ever Had...	5184
25	31	LIFEHOUSE/Hanging By A Moment	5022
33	31	DAFT PUNK/One More Time	5022
31	31	MOBY F/GWEN STEFANI/Southside	5022
24	24	BACKSTREET BOYS/The Call	3888
9	24	PAPA ROACH/Last Resort	3888
43	23	DEXTER FREEBISH/Leaving Town	3726
13	23	LIMP BIZKIT/Rollin'	3726
52	23	MADONNA/Don't Tell Me	3726
17	22	DR. DRE/The Next Episode	3564
9	22	JANET/All For You	3564
21	21	LEWIS WUDRIST/Outside	3402
49	21	LUDACRIS/What's Your Fantasy	3402
22	21	3LW/No More (Baby...)	3402
17	21	PINK/You Make Me Sick	3402
1	20	DESTINY'S CHILD/Survivor	3240
22	20	PINK/Most Girls	3240
19	19	BLACK EYED PEAS/Request Line	3078
10	17	SHAGGY/It Wasn't Me	2754
-	17	SARINA PARIS/Look At Us	2754
12	16	JAGGED EDGE/Promise	2592

**MARKET #32**

**KXXM/San Antonio**  
Clear Channel  
(210) 736-9700  
Kelly/James  
12+ Cume 295,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
89	90	LENNY KRAVITZ/Again	13410
88	89	MOBY F/GWEN STEFANI/Southside	13261
89	89	FUEL/Hemorrhage...	13261
87	88	3 DOORS DOWN/Loser	13112
51	67	DIDO/Thankyou	9983
52	60	CRAZY TOWN/Butterfly	8940
75	60	SHAGGY/Angel	8940
52	51	DEXTER FREEBISH/Leaving Town	7599
52	50	MADONNA/Don't Tell Me	7450
51	49	AEROSMITH/Jaded	7301
64	48	DREAM/He Loves U Not	7152
31	44	UNCLE KRACKER/Follow Me	6556
32	43	LIFEHOUSE/Hanging By A Moment	6407
38	39	BON JOVI/It's My Life	5811
37	38	EVERCLEAR/Wonderful	5662
-	37	JANET/All For You	5513
47	37	SOUL DECISION/Ooh It's Kinda Crazy	5513
31	32	S CLUB 7/Never Had A Dream...	4917
15	32	PAPA ROACH/Last Resort	4768
36	32	PINK/You Make Me Sick	4768
32	32	THIRD EYE BLIND/Deep Inside Of You	4768
16	31	COLDPLAY/Yellow	4619
31	31	EVAN AND JARON/Crazy For This Girl	4619
34	31	MATCHBOX TWENTY/If You're Gone	4619
23	31	CREED/With Arms Wide Open	4619
29	29	3 DOORS DOWN/Kryptonite	4321
25	29	PINK/Most Girls	4321
16	27	BLESSID UNION/3XL/Storybook Life	4023
20	26	U2/Beautiful Day	3874
21	23	MATCHBOX TWENTY/Bent	3427
32	20	THE CORRS/Breathless	2980
20	18	INCUBUS/Drive	2682
8	18	DAVE MATTHEWS BAND/I Did It	2682
5	17	TAMIA/Stranger In My House	2533
50	16	ATC/Around The World...	2384
17	16	SOUL DECISION/Ooh It's Kinda Crazy	2384
13	14	NELLY/Country Grammar	2086
15	14	LEWIS WUDRIST/Outside	2086
11	11	TONI BRAXTON/He Wasn't Man...	1639
16	11	GREEN DAY/Warning	1639

**MARKET #34**

**WNCI/Columbus, OH**  
Clear Channel  
(614) 430-9624  
Steele/Kelly  
12+ Cume 329,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
69	70	JENNIFER LOPEZ/Love Don't Cost...	11830
70	68	LENNY KRAVITZ/Again	11492
71	67	SHAGGY/Angel	11323
56	66	MADONNA/Don't Tell Me	11154
68	62	SHAGGY/It Wasn't Me	10478
59	62	MATCHBOX TWENTY/If You're Gone	10478
41	60	K-CI & JOJO/Crazy	10140
59	43	AEROSMITH/Jaded	7267
34	42	UNCLE KRACKER/Follow Me	7098
46	41	DIDO/Thankyou	6929
43	40	S CLUB 7/Never Had A Dream...	6760
46	36	MYA/Case Of The Ex...	6084
18	34	SOUL DECISION/Ooh It's Kinda Crazy	5746
15	33	NELLY FURTADO/Im Like A Bird	5577
42	33	MARTIN FAGUILERA/Nobody Wants...	5577
32	32	THE CORRS/Breathless	5408
10	32	TRAIN/Drops Of Jupiter...	5408
32	30	BON JOVI/Thank You For...	5070
30	27	BBMAK/Back Here	4563
28	25	3 DOORS DOWN/Kryptonite	4225
24	24	3LW/No More (Baby...)	4056
26	23	ATC/Around The World...	3887
46	22	CREED/With Arms Wide Open	3718
35	22	SOUL DECISION/Ooh It's Kinda Crazy	3718
22	22	DESTINY'S CHILD/Independent Women...	3718



March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JA RULE F/LI' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	4641	-67	702403	11	70/0
2	2	JOE F/MYSTIKAL Stutter (Jive)	4109	-4	570517	10	71/0
4	3	NELLY Ride Wit Me (Fo' Reel/Universal)	3745	+403	482245	12	66/2
3	4	SHAGGY Angel (MCA)	3506	-69	501699	16	60/1
7	5	JAGGED EDGE Promise (So So Def/Columbia)	2959	+4	406747	11	61/0
5	6	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	2922	-92	421922	12	65/0
6	7	K-CI & JOJO Crazy (MCA)	2846	-173	386082	20	55/1
15	8	JANET All For You (Virgin)	2508	+849	364239	2	71/0
9	9	CRAZY TOWN Butterfly (Columbia)	2465	+96	239316	8	45/0
8	10	JENNIFER LOPEZ Love Don't Cost A Thing (Epic)	2452	-405	306454	14	57/0
11	11	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	2254	+171	387959	9	63/1
13	12	EVE Who's That Girl (Ru'f Ryders/Interscope)	2066	+124	326286	8	63/0
<b>Breaker</b>	13	DESTINY'S CHILD Survivor (Columbia)	2064	+1375	331972	2	66/2
10	14	OUTKAST Ms. Jackson (LaFace/Arista)	1937	-333	273065	18	60/0
14	15	MONICA Just Another Girl (Epic)	1775	-97	257261	8	56/0
12	16	JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)	1734	-346	251984	20	61/0
24	17	QB'S FINEST F/NAS Oochie Wally (Columbia)	1467	+403	310994	4	50/11
19	18	JON B Don't Talk (Edmonds/Epic)	1451	+17	143062	7	48/0
16	19	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1449	-95	198275	27	56/0
22	20	TAMIA Stranger In My House (Elektra/EEG)	1395	+209	192791	6	57/3
21	21	OLIVIA Bizouace (J)	1390	+148	116742	5	55/2
23	22	OUTKAST So Fresh, So Clean (LaFace/Arista)	1187	+30	146733	9	54/3
<b>Breaker</b>	23	SNOOP DOGG Lay Low (No Limit/Priority)	1141	+196	237577	3	46/5
17	24	MYA Free (Ruffnation/WB/University/Interscope)	1116	-345	120747	14	46/0
<b>Breaker</b>	25	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1068	+224	141601	3	53/5
<b>Breaker</b>	26	WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)	1025	+122	118086	7	33/1
34	27	ATC Around The World (La La La...) (Republic/Universal)	905	+122	147899	6	26/0
33	28	CASE Missing You (Def Soul/IDJMG)	903	+88	162786	6	37/1
25	29	CASH MONEY MILLIONAIRES Project Chick (Cash Money/Universal)	850	-182	88464	15	38/0
32	30	DAFT PUNK One More Time (Virgin)	810	-17	131133	8	30/2
29	31	112 It's Over Now (Bad Boy/Arista)	776	-125	197487	14	32/0
37	32	GINUWINE There It Is (Epic)	743	-9	62551	6	42/1
39	33	FREDRO STARR Shining Through (Hollywood)	722	+69	70071	3	32/1
27	34	PINK You Make Me Sick (LaFace/Arista)	703	-205	59290	12	36/0
35	35	KOFFEE BROWN After Party (Arista)	702	-106	117191	9	34/1
46	36	MISSY "MISDEMEANOR" ELLIOTT Get... (Gold Mind/EastWest/EEG)	698	+125	195026	2	48/31
31	37	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	669	-194	110054	8	29/0
36	38	BLACK EYED PEAS Request Line (Interscope)	660	-103	59360	5	45/1
41	39	ASHLEY BALLARD Hottie (Atlantic)	628	+8	48571	4	27/0
45	40	SILKK THE SHOCKER That's Cool (No Limit/Priority)	597	+20	46689	5	31/0
50	41	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	585	+93	136989	3	15/2
<b>Debut</b>	42	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	568	+287	168289	1	35/10
<b>Debut</b>	43	INDIA.ARIE Video (Moto-vn)	568	+126	86884	1	32/2
40	44	PHILLY'S MOST WANTED Cross The Border (Atlantic)	552	-67	66178	5	26/0
43	45	XZIBIT X (Loud/Columbia)	520	-78	91886	12	27/0
47	46	JAY-Z Change The Game (Roc-A-Fella/IDJMG)	498	-49	150090	4	21/0
42	47	SARINA PARIS Look At Us (Playland/Priority)	481	-128	62246	12	16/0
—	48	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	479	-9	56931	2	12/0
44	49	LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)	470	-82	41202	16	38/0
<b>Debut</b>	50	TANK Maybe I Deserve (BlackGround)	460	+119	68837	1	14/1

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
MISSY "MISDEMEANOR" ELLIOTT Get... (Gold Mind/EastWest/EEG)	31
2PAC Until The End... (Amaru/Death Row/Interscope)	29
JAY-Z F/R. KELLY Guilty... (Roc-A-Fella/IDJMG)	27
ERIC BENET Love Don't Love Me (Warner Bros.)	19
QB'S FINEST F/NAS Oochie Wally (Columbia)	11
SUNSHINE ANDERSON Heard It All... (Soulife/Atlantic)	10
CED F/CHAUNCEY BLACK Whatcha Say (Judgment/RCA)	8
EDEN'S CRUSH Get Over Yourself (London Sire)	7
112 Peaches And Cream (Bad Boy/Arista)	6
TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	5
SNOOP DOGG Lay Low (No Limit/Priority)	5
DOGGY'S ANGELS Pleezbaleevit! (Doggy Style/TVT)	5
BACKBONE Five Deuce Four Tre (Universal)	5
CITY HIGH What Would You Do? (Interscope)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Survivor (Columbia)	+1375
JANET All For You (Virgin)	+849
NELLY Ride Wit Me (Fo' Reel/Universal)	+403
QB'S FINEST F/NAS Oochie Wally (Columbia)	+403
SUNSHINE ANDERSON Heard It All... (Soulife/Atlantic)	+287
TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	+224
TAMIA Stranger In My House (Elektra/EEG)	+209
SNOOP DOGG Lay Low (No Limit/Priority)	+196
2PAC Until The End... (Amaru/Death Row/Interscope)	+192
LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	+171

## Breakers®

### DESTINY'S CHILD

Survivor (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2064/1375	66/2	13

### SNOOP DOGG

#### Lay Low (No Limit/Priority)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1141/196	46/5	23

### TRICK DADDY

#### Take It To Da House (Slip 'N Slide/Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1068/224	53/5	25

### WYCLEF JEAN

#### Perfect Gentleman (Ruffhouse/Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1025/122	33/1	26



72 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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.

# rroonline.com

## THE INDUSTRY'S NEWSPAPER







## Hip Hop Top 20

March 16, 2001

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ ADDS
			TW	LW	
1	1	<b>JA RULE...</b> Put It On Me (Murder Inc./Def Jam/IDJMG) <b>6630 6987 140/0</b>			
3	2	<b>LUDACRIS</b> Southern Hospitality (Def Jam South/IDJMG) <b>4611 4545 138/1</b>			
4	3	<b>NELLY</b> Ride Wit Me (Fo' Reel/Universal) <b>4126 3882 127/3</b>			
2	4	<b>MYSTIKAL F/NIVEA</b> Danger (Been So Long) (Jive) <b>4099 4684 131/0</b>			
5	5	<b>EVE</b> Who's That Girl (Ruff Ryders/Interscope) <b>3864 3655 139/0</b>			
6	6	<b>OUTKAST</b> So Fresh, So Clean (LaFace/Arista) <b>3075 2946 137/4</b>			
9	7	<b>QB'S FINEST F/NAS</b> Oochie Wally (Columbia) <b>2832 2272 126/11</b>			
7	8	<b>JAY-Z</b> I Just Wanna Love U... (Roc-A-Fella/IDJMG) <b>2496 2924 118/0</b>			
8	9	<b>OUTKAST</b> Ms. Jackson (LaFace/Arista) <b>2365 2771 115/0</b>			
10	10	<b>TRICK DADDY</b> Take It To Da House (Slip 'N Slide/Atlantic) <b>2177 1837 128/5</b>			
11	11	<b>PROJECT PAT</b> Chickenhead (Hypnotize Minds/Loud/Columbia) <b>1870 1776 95/5</b>			
15	12	<b>MISSY ELLIOTT</b> Get Ur Freak On (Gold Mind/EastWest/EEG) <b>1736 1333 125/103</b>			
13	13	<b>SILKK THE SHOCKER</b> That's Cool (No Limit/Priority) <b>1672 1624 109/2</b>			
12	14	<b>LUDACRIS</b> What's Your Fantasy (Def Jam South/IDJMG) <b>1582 1743 100/0</b>			
17	15	<b>LIL BOW WOW...</b> Puppy Love (So So Def/Columbia) <b>1483 1241 101/5</b>			
19	16	<b>SNOOP DOGG</b> Lay Low (No Limit/Priority) <b>1426 1134 119/65</b>			
14	17	<b>ICONZ</b> Get Crunked Up (Elektra/EEG) <b>1407 1553 98/1</b>			
20	18	<b>LIL' ZANE</b> None Tonight (Worldwide/Priority) <b>1181 1098 73/1</b>			
16	19	<b>JAY-Z</b> Change The Game (Roc-A-Fella/IDJMG) <b>1068 1270 89/0</b>			
18	20	<b>MEMPHIS BLEEK</b> Is That Your Chick (Roc-A-Fella/IDJMG) <b>960 1182 81/0</b>			

73 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 3/4-Saturday 3/10. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2001, R&R Inc.

## New & Active

**MUSIQ** Love (Def Soul/IDJMG)  
Total Plays: 427. Total Stations: 23. Adds: 3

**S. MUMBA** Baby... (Wildcard/Polydor/Interscope)  
Total Plays: 395. Total Stations: 22. Adds: 0

**LIL BOW WOW** Puppy Love (So So Def/Columbia)  
Total Plays: 353. Total Stations: 21. Adds: 4

**2PAC** Until The End... (Amaru/Death Row/Interscope)  
Total Plays: 326. Total Stations: 31. Adds: 29

**R. KELLY** Fiesta (Jive)  
Total Plays: 312. Total Stations: 18. Adds: 4

**JAHEIM** Could It Be (Divine Mill/WB)  
Total Plays: 294. Total Stations: 16. Adds: 0

**LIL' ZANE** None Tonight (Worldwide/Priority)  
Total Plays: 283. Total Stations: 14. Adds: 0

**BEATNUTS** No Escapin' This (Loud/Columbia)  
Total Plays: 256. Total Stations: 10. Adds: 0

**TONYA MITCHELL** Broken Promises (Universal)  
Total Plays: 249. Total Stations: 22. Adds: 1

**D. THOMAS** Miss California (Rat Pack/EastWest/EEG)  
Total Plays: 230. Total Stations: 20. Adds: 0

**AZUL AZUL** La Bomba (Sony Discos)  
Total Plays: 227. Total Stations: 7. Adds: 0

**P.Y.T.** Same Ol' Same Ol' (Epic)  
Total Plays: 173. Total Stations: 17. Adds: 1

**JT MONEY** Hi-Lo (Freeworld/Priority)  
Total Plays: 166. Total Stations: 12. Adds: 3

**OOGGY'S ANGELS** Pleezbaleevit! (Doggy Style/TVT)  
Total Plays: 153. Total Stations: 18. Adds: 5

**MAXWELL** Get To Know Ya (Columbia)  
Total Plays: 135. Total Stations: 10. Adds: 0

**MR. SHORT KHOP** Dollaz, Drank & Dank (TVT)  
Total Plays: 133. Total Stations: 10. Adds: 0

**JAY-Z F/R. KELLY** Guilty Until... (Roc-A-Fella/IDJMG)  
Total Plays: 111. Total Stations: 28. Adds: 27

**EDEN'S CRUSH** Get Over Yourself (London Sire)  
Total Plays: 98. Total Stations: 17. Adds: 7

**BACKBONE** Five Deuce Four Tre (Universal)  
Total Plays: 53. Total Stations: 11. Adds: 5

**ERIC BENET** Love Don't Love Me (Warner Bros.)  
Total Plays: 39. Total Stations: 19. Adds: 19

Songs ranked by total plays

## CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

**KYLZ/Albuquerque, NM \***  
PD: Robb Royale  
1 2PAC "Unl"  
2 JAY-Z F/R. KELLY "Guilty"  
3 ERIC BENET "Love"

**KFAT/Anchorage, AK**  
DM: Mark Carlson  
PD: Steve Kicklighter  
APD/MD: Marvin Nugent  
1 OLIVIA "Bu"  
2 JAY-Z F/R. KELLY "Guilty"  
3 112 "Peaches"

**WBTS/Atlanta, GA \***  
PD: Dale D'Brian  
APD/MD: Jeff Miles  
EDEN'S CRUSH "Yourself"

**WZBZ/Atlantic City, NJ**  
PD: Ted Noah  
1 MADONNA "Feels"  
2 S CLUB 7 "Never"  
3 MADISON AVENUE "Hell"  
4 ERIC BENET "Love"  
5 FRAGMA "Everytime"  
6 THALIA "Party"

**KQBT/Austin, TX \***  
PD: Scooter B. Stevens  
APD: Mark McCray  
1 OUTKAST "Clean"  
2 SUNSHINE ANDERSON "Heard"  
3 EDEN'S CRUSH "Yourself"  
4 2PAC "Unl"

**KISV/Bakersfield, CA \***  
PD: Bob Lewis  
APD/MD: Picazzo  
1 2PAC "Unl"  
2 CED FCHAUNCEY BLACK "Whatcha"

**WERQ/Baltimore, MD \***  
PD: Dion Summers  
APD: Neke At Night  
MD: Darren Brin  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 JAY-Z F/R. KELLY "Guilty"  
4 112 "Peaches"  
5 ERIC BENET "Love"

**WBHJ/Birmingham, AL \***  
PD: Mickey Johnson  
APD/MD: Mary Kay  
1 2PAC "Unl"  
2 TRICK DADDY "House"  
3 BACKBONE "Five"

**WJMN/Boston, MA \***  
Station Mgr.: Cadillac Jack  
APD: Dennis O'Heron  
MD: Michelle Williams  
1 QB'S FINEST F/NAS "Wally"  
2 K-CI & JUD "Crazy"  
3 CITY HIGH "Woud"  
4 MISSY ELLIOTT "Freak"  
5 JAY-Z F/R. KELLY "Guilty"  
6 DREAM "This"

**WSSP/Charleston, SC**  
PD: Kelli Reynolds  
1 TONYA MITCHELL "Promises"  
2 EDEN'S CRUSH "Yourself"

**WBBM-FM/Chicago, IL \***  
PD: Todd Cavanah  
MD: Erik Bradley  
1 TYRESA "Griz"  
2 TAMIA "House"

**KBTE/Corpus Christi, TX**  
MD: Derek Lee  
1 R. KELLY "Fiesta"  
2 MISSY ELLIOTT "Freak"  
3 CED FCHAUNCEY BLACK "Whatcha"  
4 SUNSHINE ANDERSON "Heard"  
5 JAY-Z F/R. KELLY "Guilty"  
6 DESTINY'S CHILD "Survivor"

**KZFM/Corpus Christi, TX \***  
PD: Ed Ocanas  
MD: Ariene Madali  
1 2PAC "Unl"  
2 DART PUNK "Time"  
3 QB'S FINEST F/NAS "Wally"  
4 SNOOP DOGG "Lay"  
5 INDIA ARIE "Video"  
6 MISSY ELLIOTT "Freak"

**KQKS/Denver-Boulder, CO \***  
PD: Cat Collins  
MD: John E. Kage  
1 FREDD STARR "Shining"  
2 CASE "Missing"  
3 KURUPT F/NATE DOGG "Wats"  
4 112 "Peaches"

**KXUU/Denver-Boulder, CO**  
PD: Michael Knight  
No Adds

**KPRR/EI Paso, TX \***  
PD/MD: Victor Starr  
1 MISSY ELLIOTT "Freak"  
2 2PAC "Unl"

**WCKZ/Ft. Wayne, IN**  
1 EDEN'S CRUSH "Yourself"  
2 2PAC "Unl"  
3 WHO YOU CALLIN' "Shawty"  
4 P.Y.T. "Same"  
5 ERIC BENET "Love"  
6 BACKBONE "Five"

**WJFX/Ft. Wayne, IN \***  
VP/Prog.: Roy Jaynes  
MD: Bob Shannon  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 QB'S FINEST F/NAS "Wally"  
4 SNOOP DOGG "Lay"

**KBOS/Fresno, CA \***  
PD: E. Curtis Johnson  
APD: Greg Hoffman  
MD: Travis Loughran  
1 QB'S FINEST F/NAS "Wally"  
2 TOYA "Do"  
3 OLIVIA "Bu"  
4 TAMIA "House"

**KSEQ/Fresno, CA \***  
PD: Tommy Del Rio  
MD: Jo Jo Lopez  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 CHILI HI FLY "Is"  
4 MALINA "Side"  
5 ERIC BENET "Love"

**WJMH/Greensboro, NC \***  
DM/MD: Brian Douglas  
APD: Erik Bradley  
MD: Boogie D  
1 DU CLUB "Backs"  
2 TRICK DADDY "House"

**KIKI/Honolulu, HI \***  
PD: Fred Rico  
MD: Pablo Salo  
1 DART PUNK "Time"  
2 SNOOP DOGG "Lay"  
3 2PAC "Unl"  
4 SUNSHINE ANDERSON "Heard"  
5 JAY-Z F/R. KELLY "Guilty"

**KXME/Honolulu, HI \***  
PD: Kevin Hyatt  
MD: Kevin Akitate  
1 ERIC BENET "Love"  
2 MISSY ELLIOTT "Freak"

**KBXX/Houston-Galveston, TX \***  
Interim PD/MD: Kason Powell  
1 GUNWINE "There"  
2 JAY-Z F/R. KELLY "Guilty"

**KTHX/Houston-Galveston, TX \***  
PD: Russ Allen  
OUTKAST "Clean"

**WHHH/Indianapolis, IN \***  
PD: Scott Wheeler  
MD: Carl Frye  
1 MISSY ELLIOTT "Freak"  
2 CED FCHAUNCEY BLACK "Whatcha"  
3 DOGGY'S ANGELS "Pleez"  
4 OOGGY'S ANGELS "Pleez"

**WJBT/Jacksonville, FL \***  
PD: Aaron Maxwell  
1 KOFFEE BROWN "Party"  
2 DIRTY "Freak"  
3 JAY-Z F/R. KELLY "Guilty"

**WXIS/Johnson City, TN**  
PD: Blade Michaels  
MD: Todd Ambrose  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 ERIC BENET "Love"  
4 SUNSHINE ANDERSON "Heard"  
5 R. KELLY "Fiesta"  
6 JAY-Z F/R. KELLY "Guilty"

**KLUC/Las Vegas, NV \***  
PD: Cat Thomas  
APD: Mike Spencer  
MD: J.B. King  
1 QB'S FINEST F/NAS "Wally"

**KHTE/Little Rock, AR \***  
Dir/Prog.: Larry LeBlanc  
MD: Peter Gunn  
1 112 "Peaches"  
2 MUSIQ "Love"  
3 MISSY ELLIOTT "Freak"  
4 JAY-Z F/R. KELLY "Guilty"  
5 EDEN'S CRUSH "Yourself"  
6 ERIC BENET "Love"

**KPWR/Los Angeles, CA \***  
VP/Prog.: Jimmy Steal  
APD: Damien Young  
MD: E-Man  
1 SHAGGY "Angel"  
2 SUNSHINE ANDERSON "Heard"  
3 SNOOP DOGG "Lay"  
4 EVE "Blew"  
5 DESTINY'S CHILD "Survivor"  
6 INDIA ARIE "Video"

**KLZK/Lubbock, TX**  
PD: Tony Manero  
MD: Bradley Ryan  
1 ERIC BENET "Love"  
2 DOGGY'S ANGELS "Pleez"  
3 2PAC "Unl"  
4 MISSY ELLIOTT "Freak"  
5 CED FCHAUNCEY BLACK "Whatcha"  
6 SUNSHINE ANDERSON "Heard"  
7 WHO YOU CALLIN' "Shawty"  
8 BEE GEES "This"

**KXHT/Memphis, TN \***  
PD: Lee Cagle  
MD: Devin Steel  
1 QB'S FINEST F/NAS "Wally"

**KHTN/Merced, CA**  
PD: Rene Roberts  
APD/MD: Drew Stone  
1 JAY-Z F/R. KELLY "Guilty"  
2 MISSY ELLIOTT "Freak"  
3 2PAC "Unl"  
4 ERIC BENET "Love"  
5 MUSIQ "Love"  
6 BACKBONE "Five"  
7 JT MONEY "Hi-Lo"  
8 CED FCHAUNCEY BLACK "Whatcha"

**WPOW/Miami, FL \***  
PD: Kid Curry  
APD: Tony The Tiger  
MD: Eddie Mix  
1 TAMIA "House"  
2 CITY HIGH "Woud"  
3 LIL ROMEO "Baby"

**KTTB/Minneapolis, MN \***  
PD: Scrap Jackson  
MD: Luan Jones  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 ERIC BENET "Love"  
4 R. KELLY "Fiesta"  
5 112 "Peaches"

**KDON/Monterey-Salinas, CA \***  
PD: Dennis Martinez  
R. KELLY "Fiesta"  
S CLUB 7 "Never"

**WJWZ/Montgomery, AL**  
PD/MD: D-Rock  
1 MISSY ELLIOTT "Freak"  
2 LIL BOW WOW "Puppy"

**WKTU/New York, NY \***  
VP/MD: Frankie Blue  
MD: Geronimo  
1 DA BUZZ "Let"

**WOHT/New York, NY \***  
Dir/Prog.: Mark Adams  
PD: Tracy Claherty  
MD: Sean Taylor  
1 SNOOP DOGG "Lay"  
2 TRICK DADDY "House"  
3 JENNIFER LOPEZ "Play"  
4 JAY-Z F/R. KELLY "Guilty"  
5 EVE "Blew"  
6 DESTINY'S CHILD "Survivor"  
7 LIL BOW WOW "Puppy"

**WNVZ/Norfolk, VA \***  
PD: Don London  
MD: Jay West  
1 QB'S FINEST F/NAS "Wally"  
2 MISSY ELLIOTT "Freak"

**KBAT/Odessa-Midland, TX**  
PD: Leo Caron  
MD: DJ Slo-Motion  
1 EDEN'S CRUSH "Yourself"  
2 QB'S FINEST F/NAS "Wally"  
3 WILD ORCHID "Stuttering"

**KKWD/Oklahoma City, OK**  
PD: Steve English  
1 JAY-Z F/R. KELLY "Guilty"  
2 112 "Peaches"  
3 MISSY ELLIOTT "Freak"  
4 ST. LUMATICS "Midwest"

**KQCH/Omaha, NE \***  
PD: Erik Johnson  
TRICK DADDY "House"

**WJHM/Orlando, FL \***  
Dir/Prog.: John Roberts  
APD: Steve DeMann  
MD: Javie DeMann  
1 MISSY ELLIOTT "Freak"  
2 2PAC "Unl"  
3 LIL ROMEO "Baby"

**WPYD/Orlando, FL \***  
PD: Phil Michaels  
MD: Vic The Latino  
1 BLACK EYED PEAS "Request"  
2 PLUNGET "Damaged"

**KCAQ/Oxnard-Ventura, CA \***  
APD: Big Bear  
MD: Erika  
1 2PAC "Unl"  
2 ERIC BENET "Love"  
3 JAY-Z F/R. KELLY "Guilty"  
4 TELA "Hater"  
5 PROJECT PAT "Chicken"  
6 CED FCHAUNCEY BLACK "Whatcha"  
7 WYCLEF JEAN "Gentleman"

**KKUU/Palm Springs, CA**  
PD: Patlie Moreno  
MD: Noize  
1 2PAC "Unl"  
2 JAY-Z F/R. KELLY "Guilty"  
3 ERIC BENET "Love"  
4 SPM "Feng"  
5 BACKBONE "Five"  
6 DOGGY'S ANGELS "Pleez"

**KKFR/Phoenix, AZ \***  
PD: Bruce St. James  
APD/MD: Charlie Huero  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 JAY-Z F/R. KELLY "Guilty"

**XHTZ/San Diego, CA \***  
DM/MD: Lisa Kamling  
MD: Dale Solivan  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 JAY-Z F/R. KELLY "Guilty"  
4 JT MONEY "Hi-Lo"

**KMEL/San Francisco, CA \***  
VP/Prog.: Michael Martin  
APD/MD: Glenn Aure  
1 MISSY ELLIOTT "Freak"  
2 SUNSHINE ANDERSON "Heard"  
3 DOGGY'S ANGELS "Pleez"  
4 JAY-Z F/R. KELLY "Guilty"  
5 2PAC "Unl"  
6 ERIC BENET "Love"

**KYLD/San Francisco, CA \***  
VP/Prog.: Michael Martin  
APD/MD: Jazzy Jim Archer  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 JAY-Z F/R. KELLY "Guilty"  
4 JENNIFER LOPEZ "Play"

**KWWW/San Luis Obispo, CA**  
PD: Craig Marshall  
MD: Suave Javi  
1 QB'S FINEST F/NAS "Wally"  
2 MISSY ELLIOTT "Freak"  
3 LIL BOW WOW "Puppy"  
4 SUNSHINE ANDERSON "Heard"  
5 2PAC "Unl"

**KGGI/Riverside, CA \***  
PD: Jesse Duran  
Interim MD: DDM  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"

**KBMB/Sacramento, CA \***  
Dir/Prog.: Ibrahim "Ebro" Jam  
APD/MD: Big Kid Bootz  
1 2PAC "Unl"  
2 MISSY ELLIOTT "Freak"  
3 ERIC BENET "Love"  
4 LIL BOW WOW "Puppy"  
5 SUNSHINE ANDERSON "Heard"

**KSFM/Sacramento, CA \***  
PD: Byron Kennedy  
MD: Maketha Russ  
1 LUDACRIS "Southern"  
2 MISSY ELLIOTT "Freak"  
3 JONNY Z "Tea"  
4 MISSY ELLIOTT "Freak"

**WCOQ/Salisbury, MD**  
PD: Wookie  
MD: Deqille  
1 112 "Peaches"  
2 JAY-Z F/R. KELLY "Guilty"  
3 MISSY ELLIOTT "Freak"

**KUUU/Salt Lake City, UT \***  
DM: Kayvon Motie  
MD: Zac Davis  
No Adds

**KBBT/San Antonio, TX \***  
PD: J.D. Gonzalez  
APD: Danny B  
MD: Romo  
1 TRICK DADDY "House"  
2 SPM "Feng"  
3 BACKBONE "Five"  
4 DOGGY'S ANGELS "Pleez"

**KTFM/San Antonio, TX \***  
PD: CJH Tredway  
MD: Steve Chavez  
1 ERIC BENET "Love"  
2 BEE GEES "This"

\* = Mediabase 24/7 monitored

72 Total Reporters  
72 Current Reporters  
71 Current Playlists

Did Not Report, Playlist Frozen (1):  
KSYR/Shreveport, LA  
Moves from CHR/Rhythmic to CHR/POP (1):  
KKSS/Albuquerque, NM



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**Mix Show Top 30**

© March 16, 2001

- 1 **JA RULE** f/LIL' MO... Put It On Me (Murder Inc./Def Jam/IDJMG)
- 2 **JOE** f/MYSTIKAL Stutter (Jive)
- 3 **EVE** Who's That Girl (Ruff Ryders/Interscope)
- 4 **MYSTIKAL** f/NIVEA Danger (Been So Long) (Jive)
- 5 **LUDACRIS** Southern Hospitality (Def Jam South/IDJMG)
- 6 **NELLY** Ride Wit Me (Fo'Reel/Universal)
- 7 **QB'S FINEST** f/NAS Oochie Wally (Columbia)
- 8 **JAY-Z** I Just Wanna Love U (Give It...) (Roc-A-Fella/IDJMG)
- 9 **SNOOP DOGG** Lay Low (No Limit/Priority)
- 10 **OUTKAST** Ms. Jackson (LaFace/Arista)
- 11 **KOFFEE BROWN** After Party (Arista)
- 12 **SHAGGY** Angel (MCA)
- 13 **MISSY ELLIOTT** Get Ur Freak On (GM/EastWest/EEG)
- 14 **JAY-Z** Change The Game (Roc-A-Fella/IDJMG)
- 15 **JENNIFER LOPEZ** Love Don't Cost A Thing (Epic)
- 16 **BEATNUTS** No Escapin' This (Loud/Columbia)
- 17 **JANET** All For You (Virgin)
- 18 **LUDACRIS** What's Your Fantasy (Def Jam South/IDJMG)
- 19 **112** It's Over Now (Bad Boy/Arista)
- 20 **SHAGGY** It Wasn't Me (MCA)
- 21 **NELLY** E.I. (Fo' Reel/Universal)
- 22 **JAGGED EDGE** Promise (So So Def/Columbia)
- 23 **DR. DRE** The Next Episode (Aftermath/Interscope)
- 24 **DAFT PUNK** One More Time (Virgin)
- 25 **DESTINY'S CHILD** Independent Women Part 1 (Columbia)
- 26 **MODJO** Lady (Hear...) (Barclay/MCA)
- 27 **JON B** Don't Talk (Edmonds/Epic)
- 28 **JA RULE** f/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- 29 **DARUDE** Sandstorm (Groovilicious/Strictly Rhythm)
- 30 **XZIBIT** X (Loud)



37 CHR/Rhythmic Mix Show Reporters

**ARTIST BREAKDOWN**

**DJ CLUE**

Track: "The Professional 2"  
Label: Rock-A-Fella/IDJMG

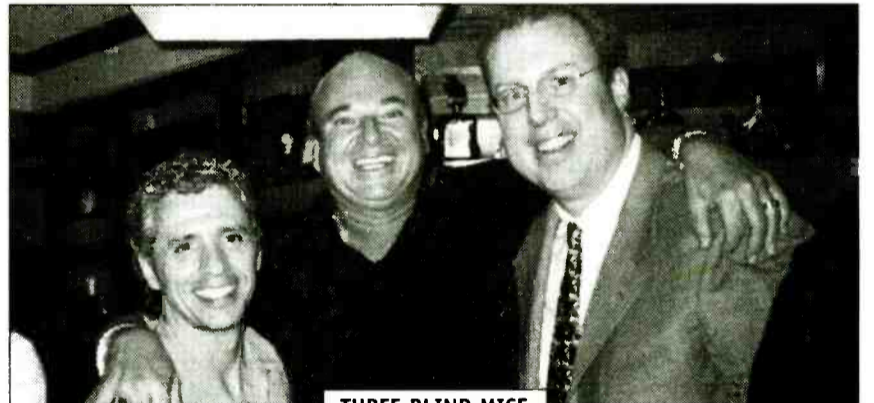


DJ Clue first stepped into the scene in 1989 as "MC Drama," the face for a local Queens rap group. It was only after several sessions at a friend's house that Clue discovered his love for the turntables and realized that he would better move the crowd behind the wheels of steel rather than behind the mike. Starting out with a pair of Linear-Tech DD 1700's and two vinyl copies of Chic's "Good Times," Clue practiced tirelessly, eventually mastering the skill that gives him his status today. ● Clue released his first tape in '90, *Clue #24*. The popularity of his debut traveled outside of Queens, carrying the tape into mom and pop stores throughout Brooklyn, Uptown and the Bronx. Over the next six years the Clue fixation grew. He put out over 100 tapes, each selling as much as the major record labels. Word got out about the "ears of steel," which led to a prime spot as a mixer for WQHT (Hot 97)/New York. ● Clue has worked with some of the biggest and brightest names in hip-hop and, along with his partner in crime/manager Rich Skane, founded his own record label, Desert Storm. With partner Ken Duro, Clue has also launched another label, No Question Entertainment. His latest creation, *The Professional 2*, is noted as being one of the largest mix tapes today, with songs by Jay-Z, Big Punisher, Mary J. Blige, Busta Rhymes and many more. ● DJ Clue keep heads nodding and bodies bouncing. He mixes old school with new school in the 2001 remix of "Back 2 Life," featuring Mary J. Blige and Jadakiss, followed by some freestyle rhyming courtesy of Jay-Z. "Who's Next," with the dangerous dog DMX, is rugged. Eminem, Method Man and Royce The 5-9 flow skillfully in "What the Beat." And the song that's blowing up on the West Coast is the remix of Jay-Z's "Change the Game," featuring Daz, Kurupt, Beanie Sigel and Memphis Bleek. ● Housing 23 tracks of X-Clue-Sive mixes, *The Professional 2* reigns as one of the most-anticipated collections featuring a host of accomplished hip-hop artists. From Snoop Dogg and Raekwon to Ghostface Killah and Redman, the list goes on. Following in the path of great deejays before him, Clue continues to revolutionize the mix tape industry.

— Renee Bell  
Asst. CHR Editor

**Contributing Stations**

KKSS/Albuquerque, NM	KBOS/Fresno, CA	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KQBT/Austin, TX	KSEQ/Fresno, CA	WQHT/New York, NY	KSFM/Sacramento, CA
KISV/Bakersfield, CA	KIKI/Honolulu, HI	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WBHJ/Birmingham, AL	KXME/Honolulu, HI	KQCH/Omaha, NE	XHTZ/San Diego, CA
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	WPYO/Orlando, FL	KMEL/San Francisco, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	KCAQ/Oxnard-Ventura, CA	KYLO/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
KPRR/El Paso, TX	KXHT/Memphis, TN	KXJM/Portland, OR	WLLD/Tampa, FL
WJFX/Ft. Wayne, IN	WPOW/Miami, FL	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC



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**Most Played Recurrents**

- SHAGGY It Wasn't Me (MCA)
- DESTINY'S CHILD Independent Women Pt. 1 (Columbia)
- DREAM He Loves U Not (Bad Boy/Arista)
- 3LW No More (Baby I'ma Do Right) (Epic)
- J. RULE F/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- MYA Case Of The Ex (Whatcha...) (University/Interscope)
- NELLY E.I. (Fc' Reel/Universal)
- R. KELLY I Wish (Jive)
- DR. DRE The Next Episode (Aftermath/Interscope)
- PINK Most Girls (LaFace/Arista)
- JAY-Z Big Pimpin (Roc-A-Fella/IDJMG)
- NELLY Country Grammar (Fo' Reel/Universal)
- AALIYAH Try Again (BlackGround/Virgin)
- DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- JAGGED EDGE Let's Get Married (So So Def/Columbia)
- DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- RUFF ENDZ No More (Epic)
- SISQO Thong Song (Dragon/Def Soul/IDJMG)
- DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)
- JOE I Wanna Know (Jive)

**CHR/RHYTHMIC Going For Adds 3/20/01**

- DEBELAH MORGAN I Remember (DAS/Atlantic)
- JENNIFER LOPEZ Play (Epic)
- PRU Candles (Capitol)
- P.Y.T. Same Ol' Same Ol' (Epic)
- STELLA SOLEIL Kiss Kiss (Universal)
- TYRESE I Like Them Girls (RCA)

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**TUNED-IN CHR/RHYTHMIC**

R&R/MEDIABASE 24/7



**WPYO/Orlando**  
11am

- BT w/K HAWKSHAW Dreaming
- DELERIUM I/SARAH MCLACHLAN Silence
- LL COOL J Doin' It
- RANK ONE Airwave
- MISS JANE It's A Fine Day
- EVE Who's That Girl
- ATC Around The World (La La La...)
- NOTORIOUS B.I.G. One More Chance
- SCIENCE Masquerade
- SARINA PARIS Look At Us
- OUTKAST Ms. Jackson
- MELANIE C I Turn To You
- SKEE-LO I Wish

4pm

- ATC Around The World (La La La...)
- JENNIFER LOPEZ Love Don't Cost A Thing
- SARINA PARIS Look At Us
- JA RULE I/LIL' MO & VITA Put It On Me
- AFRO-RICAN Give It All You Got
- DARUDE Sandstorm
- TAMIA Stranger In My House
- DJ X Use Your Love
- IAN VAN DAHL Castles In The Sky
- DJ LAZ & DANNY D Mani El Negro
- NALIN AND KANE Beachball
- JA RULE I/C. MILIAN Between Me And You

8pm

- SARINA PARIS Look At Us
- DARUDE Sandstorm
- RANK ONE Airwave
- MYSTIKAL I/NIVEA Danger (Been So Long)
- SCIENCE Masquerade
- DJ ICEY The One
- DELERIUM I/SARAH MCLACHLAN Silence
- JA RULE I/LIL' MO & VITA Put It On Me
- LA RISSA I Do Both (J & Jane)
- JOE I/MYSTIKAL Stutter



**WJHM/Orlando**  
11am

- JA RULE I/LIL' MO & VITA Put It On Me
- PUFF DADDY/EVANS/112 I'll Be Missing You
- OUTKAST So Fresh, So Clean
- DESTINY'S CHILD Bills, Bills, Bills
- MYSTIKAL I/NIVEA Danger (Been So Long)
- JON B Don't Talk
- R. KELLY I Wish
- ICONZ Get Crunked Up
- JANET All For You
- DMX Party Up (Up In Here)

4pm

- JAGGED EDGE Promise
- SHAGGY Angel
- AALIYAH Try Again
- MYSTIKAL I/NIVEA Danger (Been So Long)
- SISQO Incomplete
- MR. C THE SLIDE MAN Cha Cha Slide
- JON B Don't Talk
- WILL SMITH Gettin' Jiggy Wit It
- AVANT My First Love
- MYA Case Of The Ex (Whatcha...)
- JANET All For You

8pm

- TAMIA Stranger In My House
- CASH MONEY... Project Chick
- LIL' TROY Wanna Be A Baller
- MYSTIKAL I/NIVEA Danger (Been So Long)
- FREDRO STARR Shining Through
- SISQO Incomplete
- DESTINY'S CHILD Survivor
- AVANT My First Love
- JUVENILE Back That Thang Up
- JA RULE I/LIL' MO & VITA Put It On Me
- LUDACRIS Southern Hospitality



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Blue/Geronimo  
12+ Cume 2,469,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
66	73	66	JENNIFER LOPEZ/Love Don't Cost...	90447
51	67	67	DREAM/He Loves U Not	83013
56	66	66	SHAGGY/Angel	81774
50	56	56	MARTIN F/AGUILERA/Nobody Wants...	69384
40	49	49	MDDJ/Lady (Hear...)	60711
48	45	45	TAMIA/Stranger In My House	55755
45	40	40	MELANIE C/It Turn To You	49560
45	40	40	SAMANTHA MUMBA/Gotta Tell You	49560
30	36	36	ATC/Around The World...	44604
25	35	35	3LW/No More (Baby...)	43365
33	32	32	JANET/All For You	39648
26	32	32	AZUL AZUL/La Bomba	39648
30	31	31	SHAGGY/Just Wanna Love...	38409
20	28	28	SARINA PARIS/Look At Us	34692
10	28	28	DESTINY'S CHILD/Survivor	34543
24	27	27	DAFT PUNK/One More Time	33453
19	27	27	NS'YNC/This I Promise You	33453
21	22	22	PINK/Most Girls	27258
33	21	21	DESTINY'S CHILD/Independent Women...	26019
18	21	21	K-Ci & JoJo/Crazy	26019
21	20	20	OUTKAST/So Fresh, So Clean	26019
20	20	20	DEBORAH COX/I Never Knew	24780
18	20	20	SNOOPE DOGG/Just Another Girl	24780
14	17	17	LIONEL RICHIE/Angel	21063
17	14	14	NATALIE COLLE/Livin' On Love	17346
15	14	14	MYA/Free	17346
14	14	14	ANASTAGIA/In Outta Love	17346
19	14	14	THALIA/Just Wanna Love...	17346
10	13	13	ALICE DEE/JAY/Better Off Alone	16107
9	13	13	AMBER/Sexual (L. Da D)	16107
13	13	13	MARC ANTHONY/I Need To Know	16107
7	13	13	JOE FMYSTIKAL/Stutter	16107
13	13	13	LARA FABIAN/I Will Love Again	16107
12	13	13	AALIYAH/Try Again	14868
10	12	12	DYNAMIS/Don't Want...	14868
15	12	12	ENRIQUE IGLESIAS/Balamos	14868
9	12	12	DA BUZZ/Let Me Love You	14868
10	11	11	WHITNEY HOUSTON/My Love Is Your Love	13629
11	11	11	IAN VAN DAM/Castles In The Sky	13629
8	10	10	MARC ANTHONY/My Baby You	12390

**MARKET #1**

**WQHT/New York**  
Emmis  
(212) 229-9797  
Cloutery/Taylor  
12+ Cume 2,482,000



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
46	52	52	EVE/Who's That Girl	84656
51	50	50	JARULE/LIL' MO...Put It On Me	81400
54	49	49	112/It's Over Now	79772
56	48	48	R. KELLY/Fiesta	78144
56	43	43	OB'S FINEST F/NAS/Oochie Wally	70004
35	39	39	DJ CLUE/Back To Life	63492
26	38	38	CASE/Missing You	61864
34	38	38	JOE FMYSTIKAL/Stutter	61864
42	37	37	JAGGED EDGE/Promise	60236
42	37	37	LUDACRIS/Southern Hospitality	60236
14	37	37	PROJECT PAT/Chickenhead	60236
46	36	36	FUNKMASTER FLEX/Good Life	58608
46	36	36	SUNSHINE ANDERSON/Heard It All Before	58608
44	35	35	MEMPHIS BLEEK/Is That Your Chick	56980
22	35	35	JANE T/All For You	56980
34	34	34	ICOMZ/Get Crunked Up	55352
41	30	30	MYSTIKAL F/NIVEA/Danger (Been So...)	48840
26	29	29	MISSY ELLIOTT/Get Ur Freak On	47212
28	29	29	JAY-Z/Change The Game	47212
27	29	29	MONICA/Just Another Girl	47212
21	29	29	Lil' Mo/Superwoman	47212
28	28	28	SNOOPE DOGG/Snoop Dogg	45584
43	27	27	OUTKAST/So Fresh, So Clean	43956
29	27	27	SHAGGY/It Wasn't Me	43956
31	26	26	JAY-Z/F.R. Kelly/Guilty Until...	42328
24	25	25	MUSIQ/Just Friends (Sunny)	40700
25	25	25	JILL SCOTT/Long Walk	40700
10	23	23	SNOOPE DOGG/Lay Low	37444
2	22	22	TRICK DADDY/Take It To Da House	35816
16	21	21	TIMBALAND/Op	34188
20	20	20	TANK/Maybe I Deserve	32560
10	19	19	EVE/Let Me Blow Ya Mind	30932
19	16	16	MASTER P/Butt Dat	26048
15	16	16	ANGIE MARTINEZ/Them Things	26048
1	15	15	DESTINY'S CHILD/Survivor	24420
8	13	13	AALIYAH/Try Again	21164
5	12	12	INDIA ARIE/Video	19536
6	11	11	MUSIQ/Just Friends (Sunny)	17908
10	11	11	DESTINY'S CHILD/Independent Women...	16280
12	10	10	NEXT/Wiley	16280

**MARKET #2**

**KPWR/Los Angeles**  
Emmis  
(818) 953-4200  
Steal/Young/E-Man  
12+ Cume 1,804,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
80	76	76	KURUPT F/NATE DOGG/Behind The Walls	63688
85	72	72	JARULE/LIL' MO...Put It On Me	60336
52	71	71	NELLY/Ride Wit Me	59498
44	70	70	SNOOPE DOGG/Lay Low	58660
67	67	67	MOS DEF/NATE DOGG/Oh No	56146
61	64	64	EMINEM/Drug Ballad	53632
56	63	63	LUDACRIS/Southern Hospitality	52794
73	59	59	JOE FMYSTIKAL/Stutter	49442
54	58	58	JAY-Z/Change The Game	48604
63	58	58	MYSTIKAL F/NIVEA/Danger (Been So...)	48604
50	53	53	JAY-Z/Just Wanna Love...	44414
46	48	48	OB'S FINEST F/NAS/Oochie Wally	40224
39	44	44	MISSY ELLIOTT/Get Ur Freak On	36872
37	43	43	SHAGGY/It Wasn't Me	36034
42	42	42	XZIBIT/All For You	35196
39	35	35	E-40/F/NATE DOGG/Na, Nah...	29330
26	34	34	XZIBIT/Get Your Walk On	28492
28	33	33	SHAGGY/Angel	27654
31	30	30	BONE THUGS-N-HARMONY/Thug Music (Play-On)	25140
28	28	28	TALIB KWELI/Hi Tek/The Blast	23464
24	27	27	KOFFEE BROWN/After Party	22626
12	21	21	JANET/All For You	17598
14	21	21	PROJECT PAT/Chickenhead	17598
4	20	20	SUNSHINE ANDERSON/Heard It All Before	16760
6	19	19	BEATNUTS/No Escapin' This	10894
11	19	19	EVE/Let Me Blow Ya Mind	10894
3	11	11	K-Ci & JoJo/Crazy	9218
10	11	11	OUTKAST/So Fresh, So Clean	9218
8	9	9	NELLY/E.I.	7542
15	9	9	EVE/Who's That Girl	7542
37	8	8	SNOOPE DOGG/Snoop Dogg	6704
2	8	8	ICOMZ/Get Crunked Up	6704
7	8	8	JON B/Don't Talk	6704
5	7	7	ANGIE MARTINEZ/Try Again	5866
6	6	6	DMX/Party Up (Up In...)	5028
6	6	6	JERMAINE OUPRI/Up You Down	5028
6	6	6	8BALL & MJG/Buck Bounce	5028
16	6	6	EMINEM/FELTON/Oh Stan	5028
4	6	6	LIMP BIZKIT/2 Gettin' New	5028
5	6	6	PHILLY'S MOST WANTED/Cross The Border	5028

**MARKET #3**

**WBMM/Chicago**  
Infinity  
(312) 944-6000  
Cavanah/Bradley  
12+ Cume 1,387,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
87	86	86	NELLY/Ride Wit Me	55642
79	84	84	K-Ci & JoJo/Crazy	54348
14	84	84	ATC/Around The World...	54348
84	83	83	JARULE/LIL' MO...Put It On Me	53701
73	83	83	SHAGGY/Angel	53701
35	76	76	LEWNY KRAVITZ/Agan	49172
20	51	51	DESTINY'S CHILD/Survivor	32997
80	48	48	JAY-Z/Just Wanna Love...	31056
42	48	48	MONICA/Just Another Girl	31056
39	47	47	EVE/Who's That Girl	30409
24	46	46	MYA/Free	29762
49	46	46	LUDACRIS/What's Your Fantasy	29762
23	41	41	DAFT PUNK/One More Time	26527
39	41	41	CRAZY TOWN/Butterfly	26527
40	40	40	JANET/All For You	25880
43	40	40	JENNIFER LOPEZ/Love Don't Cost...	25880
50	40	40	MYSTIKAL F/NIVEA/Danger (Been So...)	25880
31	37	37	R. KELLY/Fiesta	23939
51	36	36	DREAM/He Loves U Not	23292
41	36	36	OUTKAST/So Fresh, So Clean	23292
35	33	33	SHAGGY/It Wasn't Me	21351
30	31	31	JENNIFER LOPEZ/Play	20057
38	29	29	CASH MONEY/Project Chick	18763
22	23	23	JOE FMYSTIKAL/Stutter	14681
18	18	18	JAGGED EDGE/Promise	11646
15	15	15	AALIYAH/Try Again	10352
26	16	16	DREAM/This Is Me	10352
16	15	15	3LW/No More (Baby...)	9705
16	15	15	KANDI/Don't Think I'm Not	9705
8	15	15	PINK/Most Girls	9705
17	15	15	BACKSTREET BOYS/The Call	9705
18	14	14	DESTINY'S CHILD/Independent Women...	9058
11	12	12	MYA/Case Of The Ex...	7764
11	11	11	DA BRAT F/TYRESE/What'chu Like	7117
7	9	9	LIL' KIM F/SISQO/How Many Licks	5823
6	9	9	SISQO/Thong Song	5823
9	9	9	DR. DRE/The Next Episode	5023
5	9	9	R. KELLY/Wish	5023
10	8	8	DEBELAH MORGAN/Remember	5176
5	8	8	NS'YNC/It's Gonna Be Me	5176

**MARKET #4**

**KMEL/San Francisco**  
Clear Channel  
(415) 538-1061  
Martin/Aure  
12+ Cume 731,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
68	77	77	LUDACRIS/Southern Hospitality	26850
53	63	63	SNOOPE DOGG/Lay Low	22650
60	58	58	JARULE/LIL' MO...Put It On Me	20500
47	56	56	SHAGGY/Angel	19500
42	55	55	MEMPHIS BLEEK/Is That Your Chick	19250
54	55	55	MYSTIKAL F/NIVEA/Danger (Been So...)	19250
57	44	44	JOE FMYSTIKAL/Stutter	15400
31	40	40	SNOOPE DOGG/Snoop Dogg	14000
45	39	39	RICHIE RICHI/What I Ain't Gon' Do	13650
36	37	37	MOS DEF/NATE DOGG/Oh No	12950
21	36	36	SUNSHINE ANDERSON/Heard It All Before	12600
35	34	34	JAY-Z/Change The Game	11900
21	34	34	EVE/Who's That Girl	11900
23	33	33	2PAC/Until The End Of...	11550
41	32	32	JAGGED EDGE/Promise	11200
29	31	31	AVANT/My First Love	10850
32	31	31	LUCY PEARLY/You	10850
34	31	31	JON B/Don't Talk	10850
35	31	31	MUSIQ/Just Friends (Sunny)	10850
49	30	30	112/It's Over Now	10500
36	29	29	JANET/All For You	9150
40	22	22	KOFFEE BROWN/After Party	7700
22	21	21	KURUPT F/NATE DOGG/Behind The Walls	7350
20	21	21	NELLY/E.I.	7350
26	19	19	JARULE F.C. MILIAN/Between Me And You	6650
14	19	19	LUDACRIS/What's Your Fantasy	6650
10	18	18	MISSY ELLIOTT/Get Ur Freak On	6300
18	18	18	TAMIA/Stranger In My House	6300
25	17	17	JAY-Z/Just Wanna Love...	5950
15	16	16	OUTKAST/So Fresh, So Clean	5600
11	15	15	JANET/All For You	5250
1	15	15	DESTINY'S CHILD/Survivor	5250
14	15	15	PROJECT PAT/Chickenhead	5250
15	15	15	TRICK DADDY/Take It To Da House	5250
18	14	14	CASE/Missing You	4900
19	14	14	R. KELLY/Fiesta	4900
6	13	13	SILK THERESA/SNOOKER/That's Cool	4550
11	12	12	OUTKAST/So Fresh, So Clean	4200
17	10	10	BEATNUTS/No Escapin' This	3500

**MARKET #4**

**KYLD/San Francisco**  
Clear Channel  
(415) 356-0949  
Martin/Archer  
12+ Cume 956,300




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
66	78	78	JARULE/LIL' MO...Put It On Me	32912
62	66	66	MYSTIKAL F/NIVEA/Danger (Been So...)	31944
63	65	65	NELLY/Ride Wit Me	31460
63	65	65	JOE FMYSTIKAL/Stutter	31460
58	60	60	K-Ci & JoJo/Crazy	29040
57	58	58	SHAGGY/Angel	28072
55	56	56	DAFT PUNK/One More Time	27104
49	47	47	EVE/Who's That Girl	22748
47	43	43	DESTINY'S CHILD/Survivor	20812
41	39	39	JAGGED EDGE/Promise	18876
37	37	37	MDDJ/Lady (Hear...)	17908
35	35	35	112/It's Over Now	16940
34	34	34	LUDACRIS/Southern Hospitality	16456
34	34	34	SNOOPE DOGG/Lay Low	16456
28	33	33	JAY-Z/Just Wanna Love...	15972
19	31	31	JANET/All For You	15004
7	30	30	CRAZY TOWN/Butterfly	14520
24	26	26	KOFFEE BROWN/After Party	12584
32	25	25	JENNIFER LOPEZ/Love Don't Cost...	12100
9	25	25	OB'S FINEST F/NAS/Oochie Wally	12100
26	23	23	MICHAEL/So In Love With Two	11132
26	23	23	MONICA/Just Another Girl	11132
39	21	21	G/D/AGOSTINOWITZ/Hy With You	10164
21	20	20	OUTKAST/So Fresh, So Clean	9680
29	20	20	2PAC/Until The End Of...	9680
11	20	20	DESTINY'S CHILD/Independent Women...	9680
15	19	19	3LW/No More (Baby...)	9196
17	19</			



# Urban Playlists

FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**  
**WBLS/New York**  
Inner City  
(212) 447-1000  
Brown/Womack  
12+ Cumulative 1,710,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
54	58	112/It's Over Now	58232
58	33	AVANT/My First Love	53212
55	31	JAGGED EDGE/Promise	51204
48	49	DAVE HOLLISTER/One Woman Man	49196
50	44	SHAGGY/Wasn't Me	44176
43	43	DONELL JONES/This Lov	43172
33	41	CASE/Missing You	41164
47	41	R. KELLY/Don't Mean It	41164
31	37	MUSIQ/Love	37148
31	36	KOFFEE BROWN/After Party	36144
36	35	JAH-EM/You're My	35140
31	34	JILL SCOTT/A Long Walk	34136
30	33	JOE F/MYSTIKAL/Stutter	33132
29	33	JON B/Don't Talk	33132
27	29	CARL THOMAS/Emotional	29116
26	27	FUNKMASTER FLEX/Good Life	27108
22	25	JANET/All For You	25100
24	25	SUNSHINE ANDERSON/Heard It All Before	25100
19	24	MAXWELL/Get To Know Ya	24096
21	24	PUBLIC ANNOUNCEMENT/Man Am I Suppose	24096
20	23	MUSIQ/Just Friends (Sunny)	23092
22	22	TONI BRAXTON/Maybe	22088
22	21	INDIA ARIE/Video	21084
2	21	DESTINY'S CHILD/Survivor	21084
15	20	DESTINY'S CHILD/Independent Women	20080
21	20	GINUWINE/There It Is	20080
10	20	TYRESE/Like Them Girls	20080
20	19	TAMIA/Stranger In My House	19076
17	18	CHANTE MOORE/Bitter	18072
14	18	CARL THOMAS/Cold, Cold World	18072

**MARKET #2**  
**KBKT/Los Angeles**  
Radio One  
(323) 534-1800  
Fuller  
12+ Cumulative 1,236,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
57	58	JOE F/MYSTIKAL/Stutter	36720
56	56	LUDACRIS/Southern Hospitality	30240
54	54	JARULE/LIL MO...Put It On Me	29160
49	51	MYSTIKAL F/NIVEA/Danger (Been So...)	27540
48	49	JILL SCOTT/A Long Walk	26460
42	46	KOFFEE BROWN/After Party	24840
42	42	MUSIQ/Just Friends (Sunny)	22680
19	42	MUSIQ/Love	22680
37	40	112/It's Over Now	21600
38	38	JAY-Z/Just Wanna Love	20520
33	36	SHAGGY/Wasn't Me	19440
30	35	ERYKAH BADU/Don't Cha Know	18900
36	34	KURUPT/FAT I DOGG/Behind The Walls	18360
33	31	JAGGED EDGE/Promise	16740
28	30	TAMIA/Stranger In My House	16200
28	28	SUNSHINE ANDERSON/Heard It All Before	15120
48	27	JAY-Z/Change The Game	14580
15	23	JANET/All For You	12420
15	23	KZIBITX	12420
26	22	OB'S FINEST F/NAS/Oochie Wally	11880
22	22	OUTKAST/So Fresh, So Clean	11340
15	21	LUCY PEARL/You	11340
19	19	SNOP DOGG/Snoop Dogg	10260
32	17	MOS DEF/NATE DOGG/Oh No	9180
32	16	SNOP DOGG/Snoop Dogg	8640
21	14	DESTINY'S CHILD/Survivor	7560
2	13	M.O.P./Ante Up	7020
1	10	LOVE/Who's That Girl	5400
1	10	JAGGED EDGE/Let's Get Married	5400
9	10	SILKK THE SHOCKER/That's Cool	5400


**MARKET #3**  
**WGCI/Chicago**  
Clear Channel  
(312) 986-6900  
Smith/Alan  
12+ Cumulative 913,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
44	45	MUSIQ/Love	34470
30	45	SUNSHINE ANDERSON/Heard It All Before	34470
40	44	KOFFEE BROWN/After Party	33704
40	44	MYSTIKAL F/NIVEA/Danger (Been So...)	33704
19	41	JARULE/LIL MO...Put It On Me	31406
37	41	R. KELLY/Don't Mean It	31406
22	39	JOE F/MYSTIKAL/Stutter	29874
27	38	JILL SCOTT/A Long Walk	29108
37	37	JAGGED EDGE/Promise	28342
23	34	JANET/All For You	26044
14	30	TANK/Maybe I Deserve	22980
36	29	AVANT/My First Love	22214
28	28	MUSIQ/Just Friends (Sunny)	21448
30	27	TAMIA/Stranger In My House	20682
22	27	BILAL/Soul Sister	20682
26	26	INDIA ARIE/Video	19916
22	26	JON B/Don't Talk	19916
22	26	R. KELLY/Fiesta	19916
27	25	112/It's Over Now	19150
10	23	ERYKAH BADU/Don't Cha Know	17618
37	20	JAY-Z/Just Wanna Love	15320
19	19	DNONIE MCCLURKIN/We Fall Down	14554
5	18	DESTINY'S CHILD/Survivor	13788
19	18	DAVE HOLLISTER/One Woman Man	13788
27	18	PUBLIC ANNOUNCEMENT/Man Am I Suppose	13788
23	17	MAXWELL/Get To Know Ya	13022
13	16	JILL SCOTT/Gettin' In The Way	12256
7	15	R. KELLY/A Woman's Man	11490
29	13	CARL THOMAS/Emotional	9958
8	13	OUTKAST/So Fresh, So Clean	9958

**MARKET #5**  
**WPHI/Philadelphia**  
Radio One  
(215) 884-9400  
Dewey/George  
12+ Cumulative 398,500



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
50	58	JAGGED EDGE/Promise	10846
58	56	MUSIQ/Love	10472
54	52	LUDACRIS/Southern Hospitality	9724
49	52	MYSTIKAL F/NIVEA/Danger (Been So...)	9724
50	50	JARULE/LIL MO...Put It On Me	9360
45	49	JAY-Z/Just Wanna Love	9163
42	47	OB'S FINEST F/NAS/Oochie Wally	8789
40	44	112/It's Over Now	8228
40	40	EVE/Who's That Girl	7480
37	38	MUSIQ/Just Friends (Sunny)	7106
37	38	JILL SCOTT/A Long Walk	7106
41	38	MEMPHIS BLEEK/K's That Your Chick	7106
38	38	ND QUESTION/It You Really	7106
28	36	CASE/Missing You	6732
32	33	SUNSHINE ANDERSON/Heard It All Before	6171
27	32	TANK/Maybe I Deserve	5984
23	32	MISSY ELLIOTT/Get Ur Freak On	5984
36	31	OUTKAST/So Fresh, So Clean	5797
27	31	JOE F/MYSTIKAL/Stutter	5797
27	30	LIL BOW W/D...Puppy Love	5610
16	26	DESTINY'S CHILD/Survivor	4862
25	23	R. KELLY/Don't Mean It	4601
21	20	R. KELLY/A Woman's Threat	3740
18	19	JON B/Don't Talk	3553
19	19	EVE/Who's That Girl	3553
17	19	JANET/All For You	3553
13	18	SILKK THE SHOCKER/That's Cool	3366
23	16	KOFFEE BROWN/After Party	2992
15	15	MEMPHIS BLEEK/K's That Your Chick	2805
12	14	MYA/FADAK/Shest Of Me	2618


**MARKET #5**  
**WUSL/Philadelphia**  
Clear Channel  
(215) 483-8900  
Cooper  
12+ Cumulative 699,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
56	50	MUSIQ/Love	22800
38	47	JARULE/LIL MO...Put It On Me	21432
47	47	TANK/Maybe I Deserve	21432
44	44	JAGGED EDGE/Promise	20064
49	44	SUNSHINE ANDERSON/Heard It All Before	20064
47	43	SILKK THE SHOCKER/That's Cool	19608
49	41	OB'S FINEST F/NAS/Oochie Wally	18696
34	36	JILL SCOTT/A Long Walk	16416
34	36	SHYNE F/B LEVY/Bonnie & Shyne	16416
23	35	CARL THOMAS/Emotional	15960
44	33	EVE/Who's That Girl	15648
25	33	R. KELLY/Don't Mean It	15048
12	33	112/It's Over Now	15048
22	32	MUSIQ/Just Friends (Sunny)	14592
46	31	R. KELLY/Don't Mean It	14136
27	30	DJ QUBIE/Back To Life	13680
32	29	LUDACRIS/Southern Hospitality	13224
42	26	MISSY ELLIOTT/Get Ur Freak On	11856
36	25	JAY-Z/Just Wanna Love	11400
9	20	BILAL/Soul Sister	9120
16	20	JAH-EM/You're My	9120
10	20	OLIVIA BOUNCE	9120
26	18	MYSTIKAL F/NIVEA/Danger (Been So...)	8208
35	16	MEMPHIS BLEEK/K's That Your Chick	7296
7	16	CASE/Missing You	7296
15	15	OUTKAST/So Fresh, So Clean	6840
13	14	LUDACRIS/Southern Hospitality	6384
14	14	MYSTIKAL F/NIVEA/Danger (Been So...)	6384
13	13	PUBLIC ANNOUNCEMENT/Man Am I Suppose	5928
3	12	INDIA ARIE/Video	5472

**MARKET #6**  
**KBFB/Dallas-Ft. Worth**  
Radio One  
(214) 521-4661  
Johnson/Kelly  
12+ Cumulative 240,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
52	59	SUNSHINE ANDERSON/Heard It All Before	5720
47	51	LUDACRIS/Southern Hospitality	4947
52	49	JARULE/LIL MO...Put It On Me	4753
45	47	OUTKAST/So Fresh, So Clean	4559
42	46	KOFFEE BROWN/After Party	4462
43	46	PROJECT PAT/Chickenhead	4462
22	33	MISSY ELLIOTT/Get Ur Freak On	3201
37	32	OB'S FINEST F/NAS/Oochie Wally	3104
13	31	CASE/Missing You	3007
14	30	GINUWINE/There It Is	2910
25	29	EVE/Who's That Girl	2813
21	28	LIL BOW W/D...Puppy Love	2716
15	28	TAMIA/Stranger In My House	2716
31	27	R. KELLY/Fiesta	2619
41	26	JOE F/MYSTIKAL/Stutter	2522
15	25	DJ QUBIE/Back To Life	2426
25	25	JON B/Don't Talk	2426
31	25	R. KELLY/Feelin' On You	2426
24	24	SILKK THE SHOCKER/That's Cool	2328
23	23	DESTINY'S CHILD/Survivor	2231
22	22	112/It's Over Now	2134
35	22	MEMPHIS BLEEK/K's That Your Chick	2134
1	22	JANET/All For You	2134
22	21	JAGGED EDGE/Promise	2037
18	21	JAY-Z/Just Wanna Love	2037
3	21	XZIBITX	2037
25	19	SHAGGY/Wasn't Me	1843
18	17	MYSTIKAL F/NIVEA/Danger (Been So...)	1649
12	17	C-MURDER/Down For My N's	1649
7	17	LIL ZANE/None Tonight	1649


**MARKET #6**  
**KDA/Dallas-Ft. Worth**  
Services  
(972) 263-9911  
Kellatham  
12+ Cumulative 540,500



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
61	64	CASE/Missing You	29248
61	64	JARULE/LIL MO...Put It On Me	29248
61	64	LUDACRIS/Southern Hospitality	29248
61	64	MUSIQ/Love	29248
61	64	SUNSHINE ANDERSON/Heard It All Before	28334
61	61	JAGGED EDGE/Promise	27877
61	59	TAMIA/Stranger In My House	26963
61	56	TANK/Maybe I Deserve	26592
51	54	R. KELLY/Feelin' On You	24678
41	50	R. KELLY/The Greatest Sex	22850
58	48	YOLANDA ADAMS/Open My Heart	21936
3	46	AVANT/My First Love	21022
58	42	JOE F/MYSTIKAL/Stutter	19194
40	40	JILL SCOTT/A Long Walk	18280
31	37	LIL JON/Just A Bit	16909
35	34	OB'S FINEST F/NAS/Oochie Wally	15081
31	32	MYSTIKAL F/NIVEA/Danger (Been So...)	15081
42	32	OUTKAST/So Fresh, So Clean	14624
11	27	KOFFEE BROWN/After Party	12339
14	26	R. KELLY/Wish	11882
42	25	PROJECT PAT/Chickenhead	11425
40	20	TOW DOWN/Country Rap Tune	9140
19	19	SADIE/King Of Sorrow	8683
19	19	C-MURDER/Down For My N's	8683
16	16	OUTKAST/So Fresh, So Clean	7312
14	14	GINUWINE/There It Is	6398
14	14	DONELL JONES/You Know What's Up	6398
14	14	DESTINY'S CHILD/Survivor	6398
13	13	DESTINY'S CHILD/Independent Women	5941
12	12	WYCLEF JEANMARRY /9-1	5484


**MARKET #7**  
**WDTJ/Detroit**  
Radio One  
(313) 259-2000  
Spudd/Sunny  
12+ Cumulative 519,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
61	62	JARULE/LIL MO...Put It On Me	16554
59	60	LUDACRIS/Southern Hospitality	16020
58	59	JAGGED EDGE/Promise	15753
55	57	OUTKAST/So Fresh, So Clean	15219
50	52	MYSTIKAL F/NIVEA/Danger (Been So...)	13884
40	50	JILL SCOTT/A Long Walk	13350
47	47	TANK/Maybe I Deserve	12549
47	46	JAY-Z/Change The Game	12282
37	43	SHAGGY/Wasn't Me	11481
41	43	CASE/Missing You	11481
58	43	CARL THOMAS/Emotional	11481
44	42	KOFFEE BROWN/After Party	11214
42	42	MISSY ELLIOTT/Get Ur Freak On	11214
36	36	EVE/Who's That Girl	10146
35	34	DAVE HOLLISTER/One Woman Man	9817
38	37	SNOP DOGG/Snoop Dogg	12099
31	32	OB'S FINEST F/NAS/Oochie Wally	8544
27	30	JOE F/MYSTIKAL/Stutter	8010
25	28	JON B/Don't Talk	7476
20	28	MUSIQ/Love	7476
23	28	GINUWINE/There It Is	7476
16	26	DIRTY/Hi Da Foie	6942
18	25	SUNSHINE ANDERSON/Heard It All Before	6675
21	24	ICONZ/Get Crunked Up	6408
19	24	SHYNE F/B LEVY/Bonnie & Shyne	6408
29	23	JAH-EM/You're My	6141
6	22	DESTINY'S CHILD/Survivor	5874
19	21	JAY-Z/Just Wanna Love	5607
14	19	112/It's Over Now	5073
24	19	ERYKAH BADU/Don't Cha Know	5073

**MARKET #7**  
**WULB/Detroit**  
Clear Channel  
(313) 965-2000  
Saunders/Kelley  
12+ Cumulative 623,500



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
59	71	JARULE/LIL MO...Put It On Me	22217
58	64	R. KELLY/The Greatest Sex	20928
64	64	LUDACRIS/Southern Hospitality	20928
59	63	R. KELLY/Feelin' On You	20601
76	61	JAY-Z/Change The Game	19947
46	58	JAGGED EDGE/Promise	18936
47	56	OB'S FINEST F/NAS/Oochie Wally	18612
55	54	MEMPHIS BLEEK/K's That Your Chick	17658
49	49	MUSIQ/Love	16023
66	45	MYSTIKAL F/NIVEA/Danger (Been So...)	14715
44	43	OUTKAST/So Fresh, So Clean	14061
41	41	R. KELLY/Fiesta	13407
41	38	504B0YZ/Can Tell	12426
30	38	KOFFEE BROWN/After Party	12426
41	37	112/It's Over Now	12426
38	37	SNOP DOGG/Snoop Dogg	12099
46	36	DAVE HOLLISTER/One Woman Man	11772
43	35	TAMIA/Stranger In My House	11445
46	35	CARL THOMAS/Emotional	11445
45	35	MUSIQ/Just Friends (Sunny)	11445
32			





**WALT LOVE**  
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**PART TWO OF A TWO-PART SERIES**

## Morning Man With A Mission

### □ A talk with KKBT (The Beat)/Los Angeles' Steve Harvey

Last week I talked with KKBT (The Beat)/Los Angeles morning host Steve Harvey about his show's dramatic ratings success and the mission he feels he's fulfilling on the air. This week we talk about how the Radio One station's morning team came together, what Harvey thinks of the music he's playing and his relationships with L.A.'s other morning personalities.

Harvey has some help on his morning gig from the group of ladies he lovingly refers to as his "Angels": Clessa Batchan, Nautica De La Cruz, Dominique DiPrima and Shirley Strawberry. I wanted to know if he had assembled the group before taking the job or if it came together over time. "Originally, the show was going to be me and Jean Sparrow out of Chicago," he said. "I was going to get Jean, because she was my co-host in Chicago when I was on WGCI.



Steve Harvey

"She was my first choice, because I didn't know the girls at The Beat. I didn't know Shirley Strawberry and had never heard of her or any of them. When it started looking like Jean had a lot of stuff about to break off for her back in Chicago with a TV show, I told her that she might as well get the TV show and stay on the radio there in Chicago, rather than come out here hoping to get on TV in California."

#### The Angels Come Together

"Here at The Beat the girl they already had doing the show was Nautica De La Cruz," he continues. "I said, 'Well, I'll tell you what. I'll make her my co-host.' When I started, I did one week and a few days with her, then she had to go, because she had already planned a vacation in Paris.

"That's when I got a call from Elroy Smith and Marv Dyson up at 'GCI in Chicago. They said, 'Steve, you ought to consider Shirley Strawberry. I'm telling you, man, she would be a great complement to you.' When Nautica was on vacation, [former Radio One VP/Programming] Steve Hegwood said the same thing. I said to go ahead and bring her in.

"She came in and sat there for a week. She was very polite and polished, very nice and trying way too hard not to get in my way. She was just letting me do whatever it was I wanted to do, but at the same time she was helping me. She would tell me, 'Steve, it's time for you to do this

and time for you to do that,' and, 'Steve, you have to do it now.' 'Cause I'm a loose cannon, man. I don't care nothin' 'bout your commercial spots. I'm sorry, but I don't.

"So Shirley keeps me in line, and Nautica came back, and that's when I said that I wanted some news and traffic on the show. I had laid out the whole show before I came. I came with every feature — the Wakeup Call, the Top 10, the Pyramid Game, all of it.

"My wife, Mary, created the Strawberry Letter. She came up with that at the house one night. She said I should do something they do on Willis Johnson's show on KDKA/Dallas. Willis had this thing called 'Dear Crooner.' He would read a letter from somebody with a love problem, and he would 'solve' the problem with a love song.

"When I would visit, I would comment on the love letters, and it became a big feature. I would eat the letters up! So I said that instead of solving the problem with a song, I'd do a 'Strawberry Letter' and just comment on it. We came to the table with all of this stuff before I even came to The Beat.

"Now I've got Shirley and Nautica, and I want news. So we put Dominica in the booth, because she was here doing *Street Science*, and she was very hip to the streets in L.A. I figured that would be a benefit to me, because that was who I was trying to reach out to anyway, the people in the streets. That's how the Angels got started.

"Then one morning — I don't think I'd been on the air two weeks — Arsenio Hall called in and said, 'Man, you know what? Them girls on there sound like Harvey's Angels.' Arsenio actually called in and said that to me live on the air. Then I said, 'OK, from now on that's what it is, "Harvey's Angels."' Arsenio gave that to me right here on the air. The girls play a prominent role on this

show, and I think it's a great mix."

#### Facing The Music

Harvey's "for-realness," if you will, is refreshing. When I look at this industry that I love and see the things going on in a number of arenas, it's disheartening. This used to be a business that made money while still allowing the working-class people in it to be creative and maintain their dignity and self-esteem while they were touching listeners' lives in a positive way. They still had fun, even if they were technically on the job. I'm sure

**"I embrace the listeners' music because I want them to turn around and embrace the things that I say, the things that have to do with positive, motivational, uplifting things and the things that I say about God."**

those of you who have been in this industry for any length of time, even just over the last seven to 10 years, can see the difference.

Harvey told me how he feels as a husband and father and as a radio professional when he gets records with lyrics that are flat-out obscene even after they've been edited: "When I first came here, I hardly cared for hip-hop at all, because I'm an old-school cat. When I want to feel good, I put my CDs on. I have my CDs on in my car — I've never listened to radio. I don't like listening to radio. I don't like commercials, and then a song I don't care for may come on the air.

**"I took this gig to do the work that I've been sent out here to do, and that's to stop a lot of this gang violence and help the voice of the small person be heard."**

"I have grown as a person from this gig. I have learned to embrace some hip-hop. Some hip-hop says good stuff, like Common's 'There Is a Light That Shines' — that's good. Jill Scott's stuff is positive. Erykah Badu's stuff is pretty cool. Lauryn Hill's stuff is cool. There are some positive songs. But then there are some songs that just — you know! They ain't about nothin', but they're party songs.

"I have a 16-year-old, and here's the rule at my house: 'This is the deal, man. This is the way life really is. This is the right way to look at it. This is the right way to talk to girls. These are the right phrases to use talking to women. Women are not "bitches" and "whores." We are not "niggers." Whatever you hear somebody else say, I'm tellin' you that that's not the right way.'

"I don't tell my 16-year-old that he can't listen to this or that, because he's out there in that world eight hours a day when he isn't at home, and the world is full of that. You might as well know that it exists so that when it comes to you, you aren't surprised or bitten by it.

"In that regard, I don't censor what my son listens to. I tell him, 'Do you want to listen to this? Then go ahead.' But I've raised him in such a way that he censors it himself. He says, 'Hey, Dad, I ain't playin' that. He said "nigger" way too many times.' Then I get to say, 'OK, cool. You ain't got to play or hear it.' Or he'll say, 'You know Snoop Dogg? He's just in here calling women "bitch" and "whore," and Dad, that ain't right.'

"That's the way we deal at my house. My 3-year-old, I censor what he hears. At 3 he can't hear everything yet, because he doesn't know the reasons for it. Like all kids, he would repeat it if he heard it. He would be walking around the house talking about 'this bitch.' That ain't gonna happen.

"I'm in a bit of a conflict here, because I try to be uplifting, motivating and positive, but some of this music ain't. What I do is uplifting. I make statements about it, saying that I've come to learn more about hip-hop, because I'm talking to a young audience out there every morning. If I ain't trying to hear them, chances are they ain't gonna try to hear me. So I give in to it. I play their music. I like some of it, and if I like it, I give it a nice intro. If I don't like it, I just put it on and play it because it's on the music log. That's pretty much how I treat it.

"I embrace the listeners' music because I want them to turn around and embrace the things that I say, the

things that have to do with positive, motivational, uplifting things and the things that I say about God. That's the rock and the hard place I'm caught between. If I hear some of this garbage and it means that I get them to hear this medicine that I'm giving to them, it's a cool exchange."

#### Other L.A. Personalities

We ended by talking about Harvey's relationships with other Los Angeles morning personalities. "When I first came on the air here in Los Angeles," he said "I made a statement to Big Boy over at [CHR/Rhythmic] Power 106 [KPWR], to Rick Dees at [CHR/Pop] KIIS-FM and to Cliff and Jeneen over at [Urban AC] KJLH, because those people have opened their doors to me here in L.A. They've helped me promote concerts, TV shows, whatever I was doing. They've always opened their doors to me and really treated me well. In that regard, when it comes to ratings, I couldn't care less.

"I'm not in a radio war out here with nobody. I'm just out here doing my thing to the best of my ability, doing it my way and doing it however God tells me to do it. I'm not up against any of them. Even though we took a significant jump in the ratings, nobody else's ratings dropped. I mean, we gained about seven points in one demographic — seven! But we didn't take seven points from Power or KJLH or KIIS; we just brought seven more new points to the radio dial. We brought new people to radio, man. That's all! I didn't come here to take Big Boy's listeners. I didn't come here to take Cliff and Jeneen's or KIIS' listeners. I came here to do my thing.

"By my coming here, we just brought some people to listen to radio who weren't listening anyhow. That's one of the things that I'm glad about in the numbers, that Big Boy doesn't have to say, 'Man, he took this from me,' because I didn't. Big Boy's numbers are basically what they've always been. I took this gig to do my work, to put in the work that I've been sent out here to do, and that's to stop a lot of this gang violence and help the voice of the small person be heard."

#### 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:

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March 16, 2001

LAST WEEK	TH S WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOE F/MYSTIKAL Stutter (Jive)	3045	-195	388399	13	81/0
2	2	JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	2901	-209	419669	10	79/0
5	3	MUSIQ Love (Def Soul/IDJMG)	2884	+271	406617	8	80/0
6	4	KOFFEE BROWN After Party (Arista)	2856	+253	365599	10	80/0
4	5	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	2828	-52	357573	9	78/0
7	6	TANK Maybe I Deserve (BlackGround)	2687	+102	323464	13	63/1
3	7	JAGGED EDGE Promise (So So Def/Columbia)	2632	-337	407896	18	76/0
9	8	JILL SCOTT A Long Walk (Hidden Beach/Epic)	2525	+95	349749	12	72/1
17	9	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	2340	+623	346125	4	84/3
14	10	EVE Who's That Girl (Ruff Ryders/Interscope)	2226	+145	219935	7	80/0
12	11	OUTKAST So Fresh, So Clean (LaFace/Arista)	2221	+129	249744	7	81/2
8	12	TAMIA Stranger In My House (Elektra/EEG)	2205	-339	282731	16	78/0
13	13	JON B Don't Talk (Edwards/Epic)	2197	+106	245958	8	77/0
16	14	CASE Missing You (Def Soul/IDJMG)	1955	+187	258753	7	76/1
32	15	JANET All For You (Virgin)	1854	+699	240271	2	82/0
15	16	JAHEIM Could It Be (Divine Mill/WB)	1760	-233	186912	20	72/0
21	17	GINUWINE There It Is (Epic)	1715	+244	184884	5	78/1
11	18	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	1703	-434	289859	15	68/0
19	19	PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	1695	+132	176982	6	77/0
10	20	112 It's Over Now (Bad Boy/Arista)	1667	-493	271044	14	69/0
20	21	MAXWELL Get To Know Ya (Columbia)	1617	+67	170012	6	77/0
27	22	QB'S FINEST F/NAS Cocnie Wally (Columbia)	1601	+298	209405	3	68/0
18	23	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	1589	+25	142433	8	60/3
23	24	OLIVIA Bizounce (J)	1585	+143	150122	6	70/0
22	25	INDIA.ARIE Video (Motown)	1547	+103	187369	5	74/0
31	26	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1425	+228	127154	5	79/1
Breaker	27	DESTINY'S CHILD Survivor (Columbia)	1388	+1015	190166	1	80/2
28	28	SILKK THE SHOCKER That's Cool (No Limit/Priority)	1359	+43	130365	5	66/2
33	29	LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)	1280	+190	126584	3	76/2
24	30	SHAGGY It Wasn't Me (MCA)	1266	-172	189258	14	50/0
25	31	ICONZ Get Crunked Up (Elektra/EEG)	1232	-97	109426	9	64/1
Breaker	32	R. KELLY A Woman's Threat (Jive)	1219	+347	121924	2	73/1
29	33	MONICA Just Another Girl (Epic)	1132	-147	86255	8	50/0
30	34	JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)	1125	-95	198750	20	61/0
Breaker	35	MISSY "MISDEMEANOR" ELLIOTT Get... (Gold Mind/EastWest/EEG)	1081	+300	148770	3	77/77
37	36	LIL' ZANE None Tonight (Worldwide/Priority)	1068	+62	85859	6	60/1
34	37	NELLY Ride Wit Me (Fo' Reel/Universal)	1061	0	74692	4	63/1
35	38	KEITH SWEAT Real Man (Elektra/EEG)	1014	-16	72805	5	66/1
44	39	K-CI & JOJO Wanna Do You Right (MCA)	957	+88	82574	4	55/2
39	40	CHANTE' MOORE Bitter (Silas/MCA)	921	-9	87061	5	50/0
28	41	DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)	906	-389	154204	20	60/0
40	42	JESSE POWELL If I (Sias/MCA)	892	-31	74379	7	49/0
38	43	OUTKAST Ms. Jackson (LaFace/Arista)	834	-110	130232	19	56/0
36	44	CARL THOMAS Emotional (Bad Boy/Arista)	795	-216	152529	19	47/0
Debut	45	RL Good Love (Warner Bros.)	757	+297	59334	1	63/8
49	46	SHYNE F/BARRINGTON LEVY Bonnie & Shyne (Bad Boy/Arista)	734	+68	94677	3	43/0
45	47	JAY-Z Change The Game (Roc-A-Fella/IDJMG)	683	-137	112082	5	33/0
41	48	MEMPHIS BLEEK Is That Your Chick (Roc-A-Fella/IDJMG)	678	-228	91218	12	46/0
42	49	MR. C THE SLIDE MAN Cha-Cha Slide (Universal)	670	-204	81675	11	32/0
Debut	50	SHAGGY Angel (MCA)	601	+180	40144	1	25/2

## Most Added

ARTIST TITLE LABEL(S)	ADDS
MISSY "MISDEMEANOR" ELLIOTT Get... (Gold Mind/EastWest/EEG)	77
JAY-Z F/R. KELLY Guilty Until... (Roc-A-Fella/IDJMG)	69
SNOOP DOGG Lay Low (No Limit/Priority)	62
ERIC BENET Love Don't Love Me (Warner Bros.)	57
112 Peaches And Cream (Bad Boy/Arista)	55
2PAC Until The End Of Time (Amaru/Death Row/Interscope)	54
LIL' WAYNE Everything (Cash Money/Universal)	36
CANELA Sponsor... (Goodfellas/DreamWorks)	32
SYLEENA JOHNSON I Am Your Woman (Jive)	20
RL Good Love (Warner Bros.)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Survivor (Columbia)	+1015
JANET All For You (Virgin)	+699
SUNSHINE ANDERSON Heard It All... (Soulife/Atlantic)	+623
R. KELLY A Woman's Threat (Jive)	+347
MISSY "MISDEMEANOR" ELLIOTT Get... (Gold Mind/EastWest/EEG)	+300
QB'S FINEST F/NAS Oochie Wally (Columbia)	+298
RL Good Love (Warner Bros.)	+297
MUSIQ Love (Def Soul/IDJMG)	+271
ERIC BENET Love Don't Love Me (Warner Bros.)	+261
KOFFEE BROWN After Party (Arista)	+253

## Breakers

### DESTINY'S CHILD Survivor (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1388/1015	80/2	27

### R. KELLY A Woman's Threat (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1219/347	73/1	32

### MISSY "MISDEMEANOR" ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1081/300	77/77	35

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



84 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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# ARTIST BREAKDOWN

ARTIST: **KOFFEE BROWN**  
ALBUM: **MARS/VENUS**  
LABEL: **ARISTA**

When Arista rep Clifford Russell brought by **Koffee Brown** (Fonz and Vee) to R&R's offices for a visit, I just had to sport my Koffee Brown sweatshirt. The male-female duo toured our office, took pictures, signed autographs and sampled some of the continental breakfast that Arista records had so graciously ordered for us.

"Do you have some lemon tea with honey?" Vee asked me, peering over the top of her sunglasses. I was thinking I better wash my forehead, because it obviously must have read Albertsons, Vons, Ralphs or some other store where her request would be readily available. Smiling, because I'm just a ray of sunshine, I said, "No, no, honey, but I can get you some lemon tea."



Though she has that "diva" air about her (understandably so, because this sista can sing!), Vee is just as sweet as she can be. Hers was one of the best visits we ever had (though I did have to bow to Her Majesty); and Fonz ... dayum! He's a very handsome brotha. As for Ramsey, their manager, I think I got on his last nerve, but as long as I made an impression, I'm cool.

After Koffee Brown's visit, while I prepped myself to go back to the phones, I put the duo's album into my player to get a more personal view of what all this *Mars/Venus* was about. I had already fallen in love with their debut single, "After Party," but I wanted to really delve into the "universal" appeal of this Divine Mill joint.

Who doesn't move when the first sounds from this contagious track begin? I'm not a dancer, but when "After Party" comes on, something on my body starts to move. This song hit the industry extremely hard. In a time when most tracks sound so similar, this uptempo, animated beat seeped into our veins, and we surrendered to its magnetism.

Providing the sweetest musical high, this tune came out demanding respect. And while Vee's soft vocals and Fonz's strong, yet tender vocals carried some sexually suggestive lyrics (it's ironic how the

beat seems to tone down their carnality), we surrendered to the groove.

It's still party time in "Didn't Mean to Turn You On." A la "After Party," the festive vibe still flows, and we find that a dance may have turned into a little more than a good workout. If you're not careful, "Wanna dance?" can easily turn into "Your place or mine?"

On a slower note, "Chick on Da Side" unveils a mystery of assumptions. Dude and dudette both feel like the other has someone else. When suspicious circumstances arise, they both would rather cling to the protective hands of assumption than reach out to the unpredictable embrace of risk. The blame is shared in "Fingerpointing." 'cause they're both cheatin'!

I got a riddle for ya: What happens when two people get too comfortable with one another? "Blackout!" Flaws are magnified when the sex is no longer spectacular. And when you feel like you're being taken for granted, little favors for babyboy or babygirl come to a halt. In essence, when the thrill is gone, it's time to step — hence the title.

And though I think there's some illegal activity going on in "All I Need," it's nice to hear such support and dedication being declared. There's no need to be offended by "I Got Love (Scars)." Fonz is being real with his scars, and he speaks from experience. If you're not a bitch or a ho, he's not referring to you when he uses those terms. (No offense taken.)

Warning: You better get vaccinated before "Hater's Disease" attacks your relationship. And make sure that the one you're trying to hook up with is immune to the germs of those who can't stand to see someone else happy. "Qualified" brings two pained souls together. They find their stressful paths have led them to one another.

Mars and Venus have united. Under the alias of Koffee Brown, the duo releases a collection of material that shows two opposing views of the complications and celebrations of that romantic partnering affectionately known as a relationship. Lyrically enlightening and vocally and rhythmically entertaining, Vee and Fonz use their incredible voices to influence, inspire, teach and tease. This duo is sure to be around for a long time to come. With such strong vocals, great lyrics and slammin' tracks, how can you not take your Koffee ... Brown? Peace.

— Tanya O'Quinn  
Asst. Urban Editor

# IN MY OPINION

with **Mike James**

**Desmond Pringle**  
"With Arms Wide Open"  
(Tommy Boy)

OM/PD/MD  
WFLM/Ft. Pierce, FL

Gospel has really taken a quantum leap into the music stratosphere. I'm sure many of us remember the first time we heard Edwin Hawkins And The Hawkins Singers perform the song "O Happy Day." Even though that song opened a few doors for gospel music to be noticed, it did not have the impact that today's contemporary artists have had. Artists such as Kirk Franklin, Yolanda Adams, Mary Mary, Donnie McClurkin, Bebe Winans, Cece Winans, Hezekiah Walker, Trin-I-Tee 5:7, Natalie Wilson, Damita and now Desmond Pringle have come to the music forefront.

Last summer my daughter and I visited the Grand Canyon. On the way to the famous landmark we heard Creed's "With Arms Wide Open" on the radio. This band's frontman, Scott Stapp, sang about the spiritual change that accompanies the birth of a child. My daughter fell in love with this song. How ironic it was to find, upon my return home, the same song on my desk — but this time its influence wasn't rock 'n' roll, it was gospel. Desmond Pringle's "With Arms Wide Open" made a great impact on me. Give a listen to the entire Desmond Pringle CD. *Loyalty* contains some great music for the millennium.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (3/20).

DMX Ain't No Sunshine (Ruff Ryders/IDJMG)

MONIFAH Brown Eyes (Universal)

JENNIFER LOPEZ Play (Epic)

RAY J Wait A Minute (Atlantic)

STEPHEN SIMMONDS Get Down (Priority)

TOYA I Do (Arista)

TYRESE I Like Them Girls (RCA)

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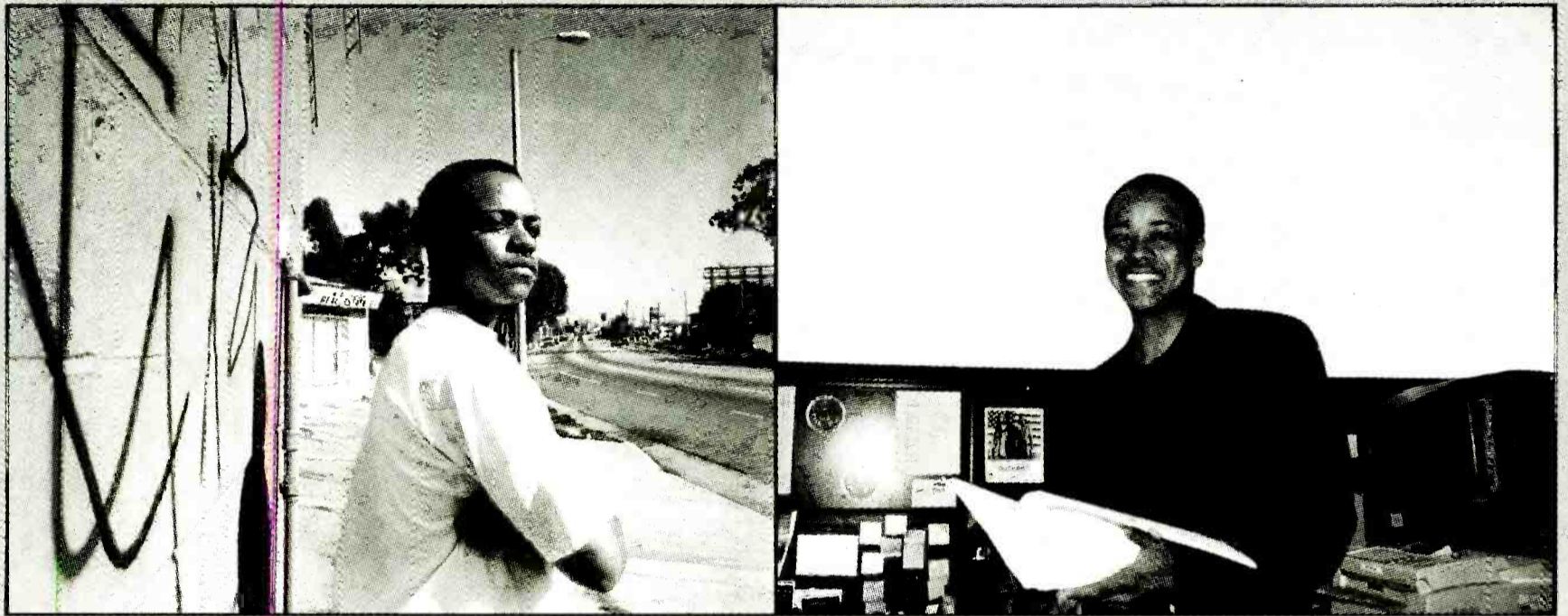
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## New & Active

**JT MONEY** Hi-Lo (*Freeworld/Priority*)  
Total Plays: 585, Total Stations: 59, Adds: 2

**LIL' MO** Superwoman (*Gold Mind/EastWest/EEG*)  
Total Plays: 578, Total Stations: 35, Adds: 0

**TALIB KWELI/HI TEK** The Blast (*Rawkus/Priority*)  
Total Plays: 528, Total Stations: 39, Adds: 0

**8BALL & MJG** Buck Bounce (*Jcor*)  
Total Plays: 521, Total Stations: 35, Adds: 1

**SNOOP DOGG** Lay Low (*No Limit/Priority*)  
Total Plays: 484, Total Stations: 63, Adds: 62

**LIBERTY CITY FLA.** I Met Her In Miami (*Harrell/Jive*)  
Total Plays: 444, Total Stations: 36, Adds: 0

**JAY-Z F/R. KELLY** Guilty Until... (*Roc-A-Fella/IDJMG*)  
Total Plays: 395, Total Stations: 70, Adds: 69

**ERIC BENET** Love Don't Love Me (*Warner Bros.*)  
Total Plays: 395, Total Stations: 59, Adds: 57

**SPARKLE** Good Life (*Motown*)  
Total Plays: 385, Total Stations: 38, Adds: 0

**FIELD MOB** My Main Roni (*MCA*)  
Total Plays: 384, Total Stations: 34, Adds: 0

**SADE** King Of Sorrow (*Epic*)  
Total Plays: 356, Total Stations: 36, Adds: 0

**DIRTY** Hit Da Floe (*Universal*)  
Total Plays: 350, Total Stations: 22, Adds: 1

**CARL THOMAS...** Cold, Cold World (*Bad Boy/Arista*)  
Total Plays: 327, Total Stations: 36, Adds: 1

**FREDRO STARR** Shining Through (*Hollywood*)  
Total Plays: 322, Total Stations: 29, Adds: 0

**112** Peaches And Cream (*Bad Boy/Arista*)  
Total Plays: 298, Total Stations: 55, Adds: 55

**2PAC** Until The End... (*Amaru/Death Row/Interscope*)  
Total Plays: 275, Total Stations: 54, Adds: 54

**BACKBONE** Five Deuce Four Tre (*Universal*)  
Total Plays: 211, Total Stations: 29, Adds: 4

**BEATNUTS** No Escapin' This (*Loud/Columbia*)  
Total Plays: 178, Total Stations: 17, Adds: 0

**CANELA** Sponsor... (*Goodfellas/DreamWorks*)  
Total Plays: 166, Total Stations: 35, Adds: 32

**LIL D** Dream Girl (*Universal*)  
Total Plays: 147, Total Stations: 9, Adds: 0

**RAPHAEL BROWN** Maybe (*Arista*)  
Total Plays: 138, Total Stations: 19, Adds: 3

**RC** Slo Bum (*Dombrowski & Glasker*)  
Total Plays: 129, Total Stations: 12, Adds: 0

**DOGGY'S ANGELS** Pleezbaleevit! (*Doggy Style/TVT*)  
Total Plays: 128, Total Stations: 20, Adds: 1

**CED F/CHAUNCEY BLACK** Whatcha Say (*Judgment/RCA*)  
Total Plays: 78, Total Stations: 15, Adds: 1

**LUKE** Lollipop (*Koch*)  
Total Plays: 99, Total Stations: 10, Adds: 1

**LIL' WAYNE** Everything (*Cash Money/Universal*)  
Total Plays: 78, Total Stations: 36, Adds: 36

**SYLEENA JOHNSON** I Am Your Woman (*Jive*)  
Total Plays: 66, Total Stations: 20, Adds: 20

Songs ranked by total plays

## Most Played Recurrents

**AVANT** My First Love (*Magic Johnson/MCA*)

**MUSIQ** Just Friends (*Sunny/Def Soul/IDJMG*)

**DESTINY'S CHILD** Independent Women Pt. 1 (*Columbia*)

**R. KELLY** I Wish (*Jive*)

**3LW** No More (*Baby I'ma Do Right/Epic*)

**NELLY E.I.** (*Fo' Reel/Universal*)

**LUDACRIS** What's Your Fantasy (*Def Jam South/IDJMG*)

**MYSTIKAL** Shake Ya Ass (*Jive*)

**ERYKAH BADU** Bag Lady (*Motown*)

**YOLANDA ADAMS** Open My Heart (*Elektra/EEG*)

**JAGGED EDGE** Let's Get Married (*So So Def/Columbia*)

**NEXT** Wifey (*Arista*)

**RUFF ENDZ** No More (*Epic*)

**TONI BRAXTON** Just Be A Man About It (*LaFace/Arista*)

**SISQO** Incomplete (*Dragon/Def Soul/IDJMG*)

**BEENIE MAN F/MYA** Girls Dem Sugar (*Virgin*)

**KELLY PRICE** You Should've Told Me (*T-Neck/Def Soul/IDJMG*)

**AALIYAH** Try Again (*BlackGround/Virgin*)

**PROFYLE** Liar (*Motown*)

**COMMON** The Light (*MCA*)

## TUNED-IN

URBAN

R&R/MEDIABASE 24/7



**WGZB/Louisville**

11am

112 It's Over Now  
ART OF NOISE Moments In Love  
3LW No More (Baby I'ma Do Right)  
RUFF ENDZ No More  
METHOD MAN I/MARY J. BLIGE I'll Be There...  
LUDACRIS What's Your Fantasy  
JOE I/MYSTIKAL Stutter  
GUY Let's Chill  
SHAGGY Angel  
FUNKMASTER FLEX I/FAITH EVANS Good Life  
MONTELL JORDAN Get It On... Tonite  
JESSE POWELL You  
FUNKABELIC Knee Deep

4pm

112 It's Over Now  
JAGGED EDGE Let's Get Married  
SHAGGY Angel  
LUDACRIS Southern Hospitality  
MARY J. BLIGE Real Love  
DAVE HOLLISTER One Woman Man  
JAY-Z I Just Wanna Love U (Give It...)  
GINUWINE Same Ol' G  
LUDACRIS What's Your Fantasy  
TONI BRAXTON He Wasn't Man Enough  
GERALD LEVERT Thinkin' Bout It

8pm

MIRACLE I/PASTOR TROY Bounce  
NELLY E.I.  
JAY-Z I Just Wanna Love U (Give It...)  
KOFFEE BROWN After Party  
DR. DRE I/SNOOP DOGG... The Next Episode  
LIL' ZANE None Tonight  
MUSIQ Love  
3LW No More (Baby I'ma Do Right)  
DESTINY'S CHILD Independent Women Part 1  
SNOOP DOGG Snoop Dogg  
JA RULE I/LIL' MO & VITA Put It On Me  
SHAGGY Angel  
MYSTIKAL I/NIVEA Danger (Been So Long)  
JA RULE I/C. MILIAN Between Me And You  
QB'S FINEST I/NAS Oochie Wally



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.



**WBLO/Louisville**

11am

OUTKAST Ms. Jackson  
SHAGGY It Wasn't Me  
LIL' KIM I/SISQO How Many Licks  
KANDI Don't Think I'm Not  
LUDACRIS What's Your Fantasy  
MONICA Just Another Girl  
FREDRO STARR I/JILL SCOTT Shining Through...  
COMMON The Light  
SHAGGY Angel  
DEBELAH MORGAN Dance With Me  
JA RULE I/LIL' MO & VITA Put It On Me  
JAY-Z I/UGK Big Pimpin'

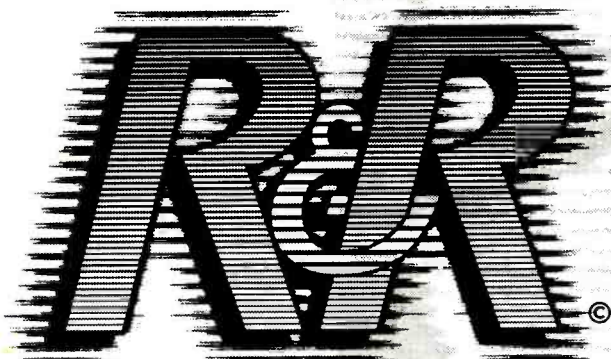
4pm

JAY-Z I Just Wanna Love U (Give It...)  
PINK Most Girls  
NELLY E.I.  
JA RULE I/LIL' MO & VITA Put It On Me  
SHAGGY It Wasn't Me  
LIL' KIM I/SISQO How Many Licks  
AALIYAH Are You That Somebody  
NELLY I/CITY SPUD Ride Wit Me  
DESTINY'S CHILD Independent Women Part 1  
EVE Who's That Girl  
JENNIFER LOPEZ Love Don't Cost A Thing  
DMX Rough Riders Anthem  
'N SYNC Bye Bye Bye  
OUTKAST Ms. Jackson

8pm

LUDACRIS What's Your Fantasy  
CRAZY TOWN Butterfly  
SILKK THE SHOCKER I/TRINA That's Cool  
OL' DIRTY BASTARD Got Your Money  
SHAGGY Angel  
MYSTIKAL I/NIVEA Danger (Been So Long)  
LUDACRIS Southern Hospitality  
JA RULE I/LIL' MO & VITA Put It On Me  
PINK There You Go  
DRE, DRE... Still Dre  
NELLY I/CITY SPUD Ride Wit Me  
SHAGGY It Wasn't Me  
LIL' KIM I/SISQO How Many Licks  
KANDI Don't Think I'm Not

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**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
33	31	MUSIQ/love	5456
30	30	JOE FMYSTIKAL/Stutter	5280
28	28	JAGGED EDGE/Promise	4928
26	28	MONICA/Just Another Girl	4928
23	28	SUNSHINE ANDERSON/heard it All Before	4928
23	27	KOFFEE BROWN/After Party	4752
24	27	TANK/Maybe I Deserve	4752
31	26	JARULEALIL MO.../Put It On Me	4576
24	26	JON B/Don't Talk	4576
21	26	LUDACRIS/Southern Hospitality	4576
25	25	JAY-Z/Just Wanna Love	4400
11	25	DESTINY'S CHILD/Survivor	4400
22	22	CASE/Missing You	3872
22	22	MAXWELL/Get To Know Ya	3872
28	22	MYSTIKAL F/NIVEA/Danger (Been So...)	3872
21	21	112's/Over Now	3696
18	21	INDIA ARIE/Video	3696
23	20	MUSIQ/Just Friends (Sunny)	3520
20	20	OUTKAST/MS. Jackson	3520
9	19	JANE T/All For You	3344
22	19	TAMIA/Stranger In My House	3344
18	19	EVE/Who's That Girl	3344
19	19	DAVE HOLLISTER/One Woman Man	3344
18	19	OUTKAST/So Fresh, So Clean	3344
12	18	NELLY/Ride Wit Me	3168
12	18	OLIVIA/Bounce	3168
19	17	JAH'EM/Could It Be	2992
19	17	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	2992
6	17	SHAGGY/Angel	2992
14	16	MYSTIKAL/Shake Ya Ass	2816

**MARKET #31**

**WKVJ/Milwaukee**  
Clear Channel  
(414) 321-1007  
Young/Loe  
12+ Cume 221,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
61	59	JARULEALIL MO.../Put It On Me	9381
42	56	CASE/Missing You	8904
52	55	MYSTIKAL F/NIVEA/Danger (Been So...)	8745
45	50	CARL THOMAS/Emotional	7950
48	45	JOE FMYSTIKAL/Stutter	7155
41	42	QUINT BLACK/Shake Dem Haters	6678
46	41	NELLY/Love Me	6519
29	38	DAVE HOLLISTER/One Woman Man	6042
23	36	JAY-Z/Just Wanna Love	5724
20	36	JILL SCOTT/A Long Walk	5724
30	34	LUDACRIS/Southern Hospitality	5406
28	34	MUSIQ/love	5406
22	31	TANK/Maybe I Deserve	4929
22	29	TAMIA/Stranger In My House	4611
33	27	112's/Over Now	4293
26	26	AVANT/My First Love	4134
25	25	DESTINY'S CHILD/Independent Women...	3975
37	24	JAGGED EDGE/Promise	3816
23	24	JANE T/All For You	3816
24	24	SHAGGY/Angel	3816
24	23	MUSIQ/Just Friends (Sunny)	3657
20	22	KELLY PRICE/You Should've...	3498
12	22	SUNSHINE ANDERSON/heard it All Before	3498
17	20	TONI BRAXTON/Just Be A Man...	3180
21	20	OUTKAST/MS. Jackson	3180
19	20	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	3180
13	18	ERIKAH BADU/Didn't Cha Know	2862
26	18	R. KELLY/Woman's Threat	2862
21	18	MYCASE/Of The Ex...	2862
30	17	MONICA/Just Another Girl	2703

**MARKET #1**

**WRKS/New York**  
Emmis  
(212) 242-9870  
Young/Loe  
12+ Cume 1,545,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	32	CASE/Missing You	27904
31	30	TAMIA/Stranger In My House	26160
34	29	JAMIE HAWKINS/Lost My Mind	25288
26	27	BOYZ II MEN/Step On Up	23544
29	27	JAH'EM/Could It Be	23544
29	27	MUSIQ/love	23544
32	26	JILL SCOTT/A Long Walk	22672
25	25	K-CI & JOJO/Wanna Do You Right	21800
24	25	MAXWELL/Get To Know Ya	21800
19	24	JAGGED EDGE/Promise	20928
20	24	JANE T/All For You	20928
16	22	KOFFEE BROWN/After Party	19184
23	21	SUNSHINE ANDERSON/heard it All Before	18312
21	21	JESSE POWELL/II	16568
19	17	ERIC BENET/You Don't Love Me	16568
15	17	COLE BENTON/Just Be A Man...	14824
16	17	INDIA ARIE/Video	14824
25	17	DONNIE MCCLURKIN/We Fall Down	14824
16	16	JON B/Don't Talk	13952
24	15	CHANTE MOORE/Bitter	13080
16	15	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	13080
6	15	RL/Good Love	13080
16	14	FUNKMASTER FLEX/Good Life	12208
12	13	MONICA/Just Another Girl	11336
9	12	JAGGED EDGE/Let's Get Married	10464
10	11	CARL THOMAS/Emotional	9592
6	11	MYCASE/Of The Ex...	9592
10	11	RUFF ENOUGH/More	9592
9	10	112's/Over Now	8720
8	10	IDEAL/Whatever	8720

**MARKET #2**

**KJLH/Los Angeles**  
Taxi  
(310) 330-5550  
Winston  
12+ Cume 375,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
14	34	CARL THOMAS/Emotional	7650
27	30	DONNIE MCCLURKIN/We Fall Down	6750
15	21	JILL SCOTT/A Long Walk	4725
16	19	CHANTE MOORE/Bitter	4725
12	18	JAH'EM/Could It Be	4050
30	17	DAVE HOLLISTER/One Woman Man	3825
20	17	MAXWELL/Get To Know Ya	3825
11	14	KOFFEE BROWN/After Party	3150
11	13	BEYONCÉ/You Are Hope	2925
18	13	ERIKAH BADU/Didn't Cha Know	2925
13	13	GERALD LEVERT/Dream With No Love	2925
11	12	BOYZ II MEN/Pass You By	2700
14	12	KEVIN EDMONDS/Love Will Be Waiting	2700
13	11	MUSIQ/Just Friends (Sunny)	2475
10	11	GERALD LEVERT/Baby U Are	2475
14	11	JEFFREY OSBORNE/That's For Sure	2475
4	10	SAMPLE F/ATHAWAY/When Your Life...	2250
16	10	TAMIA/Stranger In My House	2250
6	8	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	1800
14	8	BEBE WINANS.../Coming Back Home	1800
9	7	JESSE POWELL/II	1800
7	7	DONNIE MCCLURKIN/We Fall Down	1575
12	7	CHARLIE WILSON/Without You	1575
5	7	CULBERTSON & PERRY/Tm Gonna Miss You	1575
11	7	JOE FMYSTIKAL/Stutter	1575
6	7	YOLANDA ADAMS/Open My Heart	1350
3	6	MUSIQ/love	1350
5	6	SADIE/Your Side	1350
3	6	SISQO/Incomplete	1350
4	6	TEMPTATIONS/Selfish Reasons	1350

**MARKET #3**

**WVAZ/Chicago**  
Clear Channel  
(312) 360-9000  
Smith/Muhammad  
12+ Cume 553,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
15	30	CHARLIE WILSON/Without You	13290
28	28	ERIKAH BADU/Didn't Cha Know	12404
23	26	CARL THOMAS/Emotional	11518
15	26	DAVE HOLLISTER/One Woman Man	11518
22	25	GERALD LEVERT/One Woman Man	11075
23	23	JILL SCOTT/Gettin' In The Way	10189
31	23	YOLANDA ADAMS/Open My Heart	10189
26	21	DONNIE MCCLURKIN/We Fall Down	9303
21	21	MUSIQ/love	9303
25	21	JILL SCOTT/A Long Walk	9303
14	20	INDIA ARIE/Video	8860
18	17	MAXWELL/Get To Know Ya	7531
15	18	GERALD LEVERT/Dream With No Love	6645
9	15	BILAL/Soul Sista	6645
10	12	GLADYS KNIGHT/I I Were Your...	5316
11	11	AVANT/My First Love	4873
19	11	ERIKAH BADU/Bag Lady	4873
11	11	SYLVEENA JOHNSON/Am Your Woman	4873
9	11	TONI BRAXTON/Just Be A Man...	4873
9	11	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	4873
11	10	CHANTE MOORE/Bitter	4430
8	10	R. KELLY/Wish	4430
7	10	TONI BRAXTON/Wish	4430
9	9	SADE/By Your Side	3987
16	9	R. KELLY/Don't Mean It	3987
11	8	TONI BRAXTON/Just Be A Man...	3544
7	8	LUCY PEARL/Dance Tonight	3544
5	8	SPOOKS/Sweet Revenge	3544

**MARKET #34**

**WCKX/Columbus, OH**  
Blue Chip  
(614) 487-1444  
Strong/Steves  
12+ Cume 180,400




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
49	45	JAH'EM/Could It Be	7605
44	44	JOE FMYSTIKAL/Stutter	7436
42	41	LUDACRIS/Southern Hospitality	6929
43	40	TAMIA/Stranger In My House	6760
42	40	JARULEALIL MO.../Put It On Me	6760
36	39	112's/Over Now	6591
31	38	INDIA ARIE/Video	6422
37	37	TANK/Maybe I Deserve	6253
44	36	MUSIQ/love	6084
31	35	KOFFEE BROWN/After Party	5915
31	34	GINUWINE/There It Is	5746
33	34	JON B/Don't Talk	5746
25	33	ERIKAH BADU/Didn't Cha Know	5577
38	33	JILL SCOTT/A Long Walk	5577
32	33	CASE/Missing You	5408
30	30	MAXWELL/Get To Know Ya	5070
35	30	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	5070
9	29	SUNSHINE ANDERSON/heard it All Before	4901
21	24	OUTKAST/So Fresh, So Clean	4056
43	22	JAGGED EDGE/Promise	3718
27	21	OLIVIA/Bounce	3549
21	19	FUNKMASTER FLEX/Good Life	3211
5	19	LIL BOW WOW.../Puppy Love	3211
15	18	EVE/Who's That Girl	3042
8	17	LIL ZANE/None Tonight	2873
20	17	CHANTE MOORE/Bitter	2873
11	16	JANE T/All For You	2704
16	16	JESSE POWELL/II	2704
16	16	RAM-Z/Trickin'	2704
20	15	OB'S FINEST F/NAS/Oochie Wally	2535

**MARKET #37**

**WPFG/Charlotte**  
Infinity  
(704) 342-2644  
Carson/Quick  
12+ Cume 243,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
34	51	SUNSHINE ANDERSON/heard it All Before	9384
47	50	LUDACRIS/Southern Hospitality	9200
47	41	R. KELLY/Feelin' On You	7544
36	40	OB'S FINEST F/NAS/Oochie Wally	7360
41	38	JAGGED EDGE/Promise	6624
33	35	ICONSZ/Get Crunked Up	6440
45	35	TANK/Maybe I Deserve	6440
40	35	JOE FMYSTIKAL/Stutter	6440
42	34	SILK/HK THE SHOCKER/That's Cool	6256
15	34	KOFFEE BROWN/After Party	5520
17	28	JANE T/All For You	5152
24	27	EVE/Who's That Girl	4968
32	27	112's/Over Now	4968
40	25	JARULEALIL MO.../Put It On Me	4600
33	25	PROJECT PAT/Chickenhead	4600
31	25	MISSY ELLIOTT/Get Ur Freak On	4600
22	24	JON B/Don't Talk	4416
26	24	GINUWINE/There It Is	4416
19	24	JAY-Z/Just Wanna Love	4416
25	23	TAMIA/Stranger In My House	4232
27	22	TALIB KWEL/LH TEK/The Best	4048
21	21	OLIVIA/Bounce	3864
20	21	SNOOP DOGG/Snoop Dogg	3864
13	20	DJ CLUE-Bag To Life	3680
24	20	LIL JON.../Just A Bitch	3680
19	20	MUSIQ/love	3680
20	20	OUTKAST/So Fresh, So Clean	3680
24	20	CASE/Missing You	3680
19	20	K-CI & JOJO/Wanna Do You Right	3680
14	20	MAXWELL/Get To Know Ya	3680

**MARKET #5**

**WDAS/Philadelphia**  
Clear Channel  
(610) 617-8500  
Tamburro/Davis  
12+ Cume 520,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
21	21	YOLANDA ADAMS/Open My Heart	10374
21	21	JILL SCOTT/A Long Walk	10374
19	19	JILL SCOTT/Gettin' In The Way	9386
12	18	CARL THOMAS/Emotional	8892
7	17	MUSIQ/love	8386
17	16	ERIKAH BADU/Didn't Cha Know	7904
18	15	MUSIQ/Just Friends (Sunny)	7904
14	15	NO QUEST/You Really...	7410
16	15	DAVE HOLLISTER/One Woman Man	7410
17	15	MARY MARY/Shackles	7410
14	14	BEBE WINANS.../Coming Back Home	6916
6	12	INDIA ARIE/Video	5928
11	12	AVANT/My First Love	5928
10	12	CARL THOMAS/Summer Rain	5928
10	12	DONNIE MCCLURKIN/We Fall Down	5928
10	11	TONI BRAXTON/Just Be A Man...	5434
10	11	IDEAL/Whatever	5434
12	11	MAXWELL/Get To Know Ya	5434
9	11	R. KELLY/Wish	5434
11	11	NEXT/Why	5434
14	10	JAGGED EDGE/Promise	4940
6	10	JANE T/All For You	4940
9	10	CHANTE MOORE/Bitter	4940
9	10	JESSE POWELL/II	4940
15	10	KELLY PRICE/You Should've...	4940
10	10	DONNIE MCCLURKIN/We Fall Down	4940
10	10	PUBLIC ANNOUNCEMENT/Man Ain't Suppose...	4940
10	10	SUNSHINE ANDERSON/heard it All Before	4940
8	9	TAMIA/Stranger In My House	4446
8	9	KOFFEE BROWN/After Party	4446

**MARKET #6**

**KRNB/Dallas-Ft. Worth**  
Service  
(972) 263-9911  
Starr/TV  
12+ Cume 172,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
25	24	JILL SCOTT/A Long Walk	3120
24	23	SADE/Lovers Rock	2990
22	23	TANK/Maybe I Deserve	2990
22	22	JAGGED EDGE/Promise	2860
23	22	TAMIA/Stranger In My House	2860
19	21	JOE FMYSTIKAL/Stutter	2730
22	21	SPOOKS/Sweet Revenge	2730
24	21	YOLANDA ADAMS/Open My Heart	2730
21	21	SUNSHINE ANDERSON/heard it All Before	2730
20	20	CARL THOMAS/Emotional	2600
25	20	DAVE HOLLISTER/One Woman Man	2600
16	19	MUSIQ/love	2470
16	18	ERIKAH BADU/Didn't Cha Know	2340
6	18	CASE/Missing You	2080
16	18	DONNIE MCCLURKIN/We Fall Down	2080
8	15	R. KELLY/Woman's Threat	1



March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>TAMIA</b> Stranger In My Hcuse (Elektra/EEG)	847	-46	126080	17	38/0
1	2	<b>DAVE HOLLISTER</b> One Woman Man (Def Squad/DreamWorks)	787	-156	107051	18	38/0
3	3	<b>JILL SCOTT</b> A Long Walk (Hidden Beach/Epic)	778	+24	136997	10	28/0
5	4	<b>MAXWELL</b> Get To Know Ya (Columbia)	755	+55	111341	7	37/0
4	5	<b>CARL THOMAS</b> Emoticon (Bad Boy/Arista)	727	-7	109994	19	34/0
6	6	<b>ERYKAH BADU</b> Didn't Cha Know (Motown)	594	+15	94337	12	31/0
7	7	<b>AVANT</b> My First Love (Magic Johnson/MCA)	502	-73	66328	24	32/0
11	8	<b>JESSE POWELL</b> If I (Silas/MCA)	497	+31	65538	11	28/0
14	9	<b>KOFFEE BROWN</b> After Party (Arista)	490	+74	75887	5	29/1
13	10	<b>PUBLIC ANNOUNCEMENT</b> Man Ain't Suppose To Cry (RCA)	478	+20	67979	5	28/0
<b>Breaker</b>	11	<b>MUSIQ</b> Love (Def Soul/IDJMG)	456	+219	93732	2	33/6
17	12	<b>JAHEIM</b> Could It Be (Divine Mill/WB)	435	+39	62616	9	24/2
10	13	<b>JOE F/MYSTIKAL</b> Stutter (Jive)	425	-45	42094	12	25/0
16	14	<b>DONNIE MCCLURKIN</b> We Fall Down (Verity)	422	+26	84361	3	33/1
18	15	<b>TANK</b> Maybe I Deserve (BlackGround)	398	+11	38339	8	19/1
20	16	<b>GLADYS KNIGHT</b> If I Were Your Woman II (MCA)	385	+31	43828	5	28/0
12	17	<b>RACHELLE FERRELL</b> I Forgive You (Capitol)	385	-75	33998	13	26/0
9	18	<b>CHARLIE WILSON</b> Without You (Major Hits)	384	-86	56872	27	29/0
19	19	<b>CHANTE' MOORE</b> Bitter (Silas/MCA)	370	+7	64757	6	26/1
8	20	<b>MUSIQ</b> Just Friends (Sunny) (Def Soul/IDJMG)	366	-122	57677	15	25/0
22	21	<b>INDIA.ARIE</b> Video (Motown)	331	+21	52668	3	21/1
25	22	<b>TONI BRAXTON</b> Maybe (LaFace/Arista)	302	+11	30855	5	24/0
21	23	<b>JAGGED EDGE</b> Promise (So So Def/Columbia)	300	-54	60259	9	18/0
23	24	<b>YOLANDA ADAMS</b> I Believe I Can Fly (Elektra/EEG)	290	-7	36436	6	28/0
<b>Debut</b>	25	<b>SADE</b> King Of Sorrow (Epic)	271	+94	46178	1	23/0
30	26	<b>DESMOND PRINGLE</b> With Arms Wide Open (Tommy Boy)	244	+33	31322	2	14/0
<b>Debut</b>	27	<b>SUNSHINE ANDERSON</b> Heard It All Before (Soulife/Atlantic)	232	+91	42296	1	22/1
<b>Debut</b>	28	<b>R. KELLY</b> A Woman's Threat (Jive)	223	+117	23185	1	20/0
26	29	<b>SPOOKS</b> Sweet Revenge (Antra/Artemis)	215	-39	27328	10	19/0
29	30	<b>KEITH SWEAT</b> Real Man (Elektra/EEG)	207	-4	18103	2	18/0

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
<b>JANET</b> All For You (Virgin)	32
<b>ERIC BENET</b> Love Don't Love Me (Warner Bros.)	24
<b>AL JARREAU</b> It's How You Say It (GRP/VMG)	17
<b>SYLEENA JOHNSON</b> I Am Your Woman (Jive)	12
<b>MUSIQ</b> Love (Def Soul/IDJMG)	6
<b>JAHEIM</b> Could It Be (Divine Mill/WB)	2
<b>PIECES OF A DREAM</b> Theme From Mahogany (Heads Up)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MUSIQ</b> Love (Def Soul/IDJMG)	+219
<b>R. KELLY</b> A Woman's Threat (Jive)	+117
<b>SADE</b> King Of Sorrow (Epic)	+94
<b>SUNSHINE ANDERSON</b> Heard It All Before (Soulife/Atlantic)	+91
<b>KOFFEE BROWN</b> After Party (Arista)	+74
<b>RL</b> Good Love (Warner Bros.)	+70
<b>JANET</b> All For You (Virgin)	+68
<b>MAXWELL</b> Get To Know Ya (Columbia)	+55
<b>DONELL JONES</b> U Know... (Untouchables/LaFace/Arista)	+39
<b>JAHEIM</b> Could It Be (Divine Mill/WB)	+39



39 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

<b>JANET</b> All For You (Virgin) Total Plays: 206, Total Stations: 3, Adds: 32	<b>HIL ST. SOUL</b> For Your Love (Dome/Select-O-Hits) Total Plays: 78, Total Stations: 6, Adds: 0
<b>RL</b> Good Love (Warner Bros.) Total Plays: 188, Total Stations: 11, Adds: 1	<b>PATTI LABELLE</b> Why Do We Hurt Each Other (MCA) Total Plays: 64, Total Stations: 15, Adds: 1
<b>CASE</b> Missing You (Def Soul/IDJMG) Total Plays: 183, Total Stations: 4, Adds: 0	<b>AL JARREAU</b> It's How You Say It (GRP/VMG) Total Plays: 62, Total Stations: 17, Adds: 17
<b>K-CI &amp; JOJO</b> Wanna Do You Right (MCA) Total Plays: 176, Total Stations: 14, Adds: 1	<b>FORSHE'</b> My World Is Empty Without You (HDH) Total Plays: 52, Total Stations: 6, Adds: 1
<b>RIPPINGTONS F/HWARD HEWETT</b> I Found Heaven (Peak/Concord) Total Plays: 123, Total Stations: 1, Adds: 0	<b>MIKI HOWARD</b> Nobody (Peak/Concord) Total Plays: 46, Total Stations: 7, Adds: 1
<b>JON B</b> Don't Talk (Edmonds/Epic) Total Plays: 100, Total Stations: 5, Adds: 0	<b>SYLEENA JOHNSON</b> I Am Your Woman (Jive) Total Plays: 27, Total Stations: 13, Adds: 12
<b>ERIC BENET</b> Love Don't Love Me (Warner Bros.) Total Plays: 82, Total Stations: 25, Adds: 24	

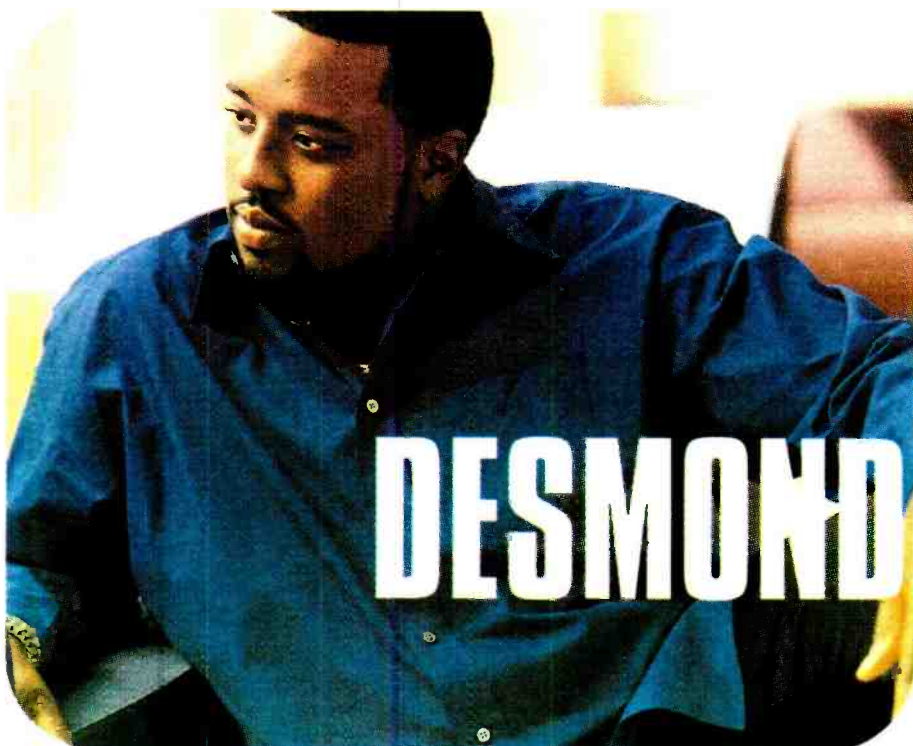
<b>HIL ST. SOUL</b> For Your Love (Dome/Select-O-Hits) Total Plays: 78, Total Stations: 6, Adds: 0
<b>PATTI LABELLE</b> Why Do We Hurt Each Other (MCA) Total Plays: 64, Total Stations: 15, Adds: 1
<b>AL JARREAU</b> It's How You Say It (GRP/VMG) Total Plays: 62, Total Stations: 17, Adds: 17
<b>FORSHE'</b> My World Is Empty Without You (HDH) Total Plays: 52, Total Stations: 6, Adds: 1
<b>MIKI HOWARD</b> Nobody (Peak/Concord) Total Plays: 46, Total Stations: 7, Adds: 1
<b>SYLEENA JOHNSON</b> I Am Your Woman (Jive) Total Plays: 27, Total Stations: 13, Adds: 12

Songs ranked by total plays

## Breakers®

MUSIQ	Love (Def Soul/IDJMG)	CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
456/219	33/6	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.



# DESMOND PRINGLE

## R&R URBAN AC 30 - 26

STATIONS "WITH ARMS WIDE OPEN"

WRKS	KJLH	WDAS	WHUR	WMMJ	WALR
KMJM	WWIN	WMCS	WBAV	WKJS	WMGL
WLXC	WFLM	WKXI	WRBV	WAGH	

THE SINGLE "WITH ARMS WIDE OPEN" (R&B MIX)



www.tommyboygospel.com



March 16, 2001

## Most Played Recurrents

**YOLANDA ADAMS** Open My Heart (Elektra/EEG)

**SISQO** Incomplete (Dragon/Def Soul/IDJMG)

**R. KELLY** I Wish (Jive)

**ANGIE STONE** No More Rain (In This Cloud) (Arista)

**SADE** By Your Side (Epic)

**JOE** I Wanna Know (Jive)

**TONI BRAXTON** Just Be A Man About It (LaFace/Arista)

**JILL SCOTT** Gettin' In The Way (Hidden Beach/Epic)

**DONELL JONES** U Know What's Up (Untouchables/LaFace/Arista)

**CARL THOMAS** I Wish (Bad Boy/Arista)

**DONELL JONES** Where I Wanna Be (Untouchables/LaFace/Arista)

**ERYKAH BADU** Bag Lady (Motown)

**MARY MARY** Shackles (Praise You) (Columbia)

**JOE** Treat Her Like A Lady (Jive)

**KELLY PRICE** You Should've Told Me (T-Neck/Def Soul/IDJMG)

**WHITNEY HOUSTON & DEBORAH COX** Same Script, Different Cast (Arista)

**MAXWELL** Fortunate (Rock Land/Interscope/Columbia)

**BOYZ II MEN** Pass You By (Universal)

**ERIC BENET** Spend My Life With You (Warner Bros.)

**KEVON EDMONDS** No Love (I'm Not Used To) (RCA)

URBAN AC

## Going For Adds 3/20/01

112 Playa (Bad Boy/Arista)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)

**MUSIC MEETING**



SECURITY!

While in Los Angeles shooting the video for their single "Ride Wit Me," Nelly and the St. Lunatics had to take a break when R&R Asst. Urban Editor Tanya O'Quinn (3rd from left, rear) and Asst. CHR Editor Renee Bell (far right) visited the set. Claiming to be background dancers & part-time rappers, the two stormed the set and managed to get in this pic before the police arrived. Also schmoozing with Nelly and the Lunatics is the "slo burner" himself, R.C. (left, standing).

## TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

**KJLH**

KJLH/Los Angeles

3am

**CARL THOMAS** Emotional

**TEMPTATIONS** I'm Here

**RUFUS I/CHAKA KHAN** Ain't Nobody

**TEMPTATIONS** Your Love Is Wonderful

**GOD'S PROPERTY** Stomp

**BEBE WINANS...** Coming Back Home

**WHISPERS** And The Beat Goes On

**DRAMATICS** In The Rain

**ANGIE STONE** No More Rain...

**BONEY JAMES** Sweet Thing

**TANK** Maybe I Deserve

**YOLANDA ADAMS** In The Midst Of It All

11am

**LUTHER VANDROSS** Going In Circles

**HOWWRD HEWITT** Say Amen

**ERYKAH BADU** Otherside Of The Game

**BEBE WINANS...** Coming Back Home

**ALYSON WILLIAMS** Just Call My Name

**DRU HILL** You Are Everything

**AFTER 7** One Night

**KOFFEE BROWN** After Party

**MAJOR HARRIS** Love Won't Let Me Wait

**L.T.O.** Where Did We Go Wrong

**CHUCKII BOOKER** Games

4pm

**FREDDIE JACKSON** Love Is Just...

**ERYKAH BADU** Didn't Cha Know

**ISLEY BROTHERS** Groove With You

**DAVE HOLLISTER** One Woman Man

**B.M.U.** U Will Know

**MUSIQ** Just Friends (Sunny)

**GROVER WASHINGTON, JR.** Mister Magic

**YOLANDA ADAMS** Open My Heart

8pm

**D. FRIZZEL & S. WEST** I Just Came...

**MINNIE RIPPERTON** Here We Go

**TAMIA** Stranger In My House

**LUTHER VANDROSS** Nobody To Love

**MAXWELL** Get To Know Ya

**LOOSE ENDS** You Can't Stop The Rain

**R. KELLY** A Woman's Threat

**L.T.O.** Share My Love

**KARYN WHITE** Can I Stay With You

**702** Get It Together

**Kiss 98.7**

WRKS/New York

3am

**JON B** Don't Talk

**JAMIE HAWKINS** Lost My Mind

**ATLANTIC STARR** If Your Heart Isn't In It

**USHER** Pop Ya Collar

**CO-ED** Sumthin' On U

**EARTH, WIND & FIRE** Keep Your Head...

**112** It's Over Now

**RUFF ENDZ** No More

**REGINA BELLE** Baby Come To Me

**KOFFEE BROWN** After Party

**JOE** I Wanna Know

11am

**MINNIE RIPPERTON** Lovin' You

**112** It's Over Now

**K-CI & JOJO** Wanna Do You Right

**MICHAEL JACKSON** Human Nature

**PUBLIC ANNOUNCEMENT** Man Ain't Suppose...

**IDEAL** Whatever

**KEITH SWEAT** Don't Stop Your Love

**MARY J. BLIGE** Sweet Thing

**MAXWELL** Get To Know Ya

**STEPHANIE MILLS** Feel The Fire

**BOYZ II MEN** Thank You In Advance

**ODYSSEY** Inside Out

**SUNSHINE ANDERSON** Heard It All Before

**CASE I/JOE** Faded Pictures

**ZHANE'** Groove Thang

4pm

**TEODY PENDERGRASS** Close The Door

**CHANGING FACES** G.H.E.T.T.O.U.T.

**BOYZ II MEN** Step On Up

**DENIECE WILLIAMS** Silly

**PRU** Candles

**MIKI HOWARD** Love Under New Management

**MONICA** Just Another Girl

**ROSE ROYCE** Wishing On A Star

**MAXWELL** Get To Know Ya

**112** It's Over Now

**PATTI LABELLE** Love, Need & Want...

**CHANTE' MOORE** Bitter

8pm

**MYA** Case Of The Ex (Whatcha...)

**K-CI & JOJO** Wanna Do You Right

**AALIYAH** If Your Girl Only Knew

**112** It's Over Now

**JANET** All For You

**CHANGE** The Glow Of Love

**CHANTE' MOORE** Straight Up

**MAXWELL** Get To Know Ya

**SHAGGY** It Wasn't Me

**YOLANDA ADAMS** I Believe I Can Fly

**MIDNIGHT STAR** I'm Curious

**BOYZ II MEN** Step On Up



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5 © 2001, R&R Inc.



LON HELTON

ihelton@ronline.com



# What They Liked At CRS 2001

PDs and MDs share their top music and panel picks

For a comprehensive look at highlights from the recently completed CRS 2001, I thought I'd check in with a number of PDs and MDs from around the country to see what knocked them out during the seminar.

We covered a wide range of topics, from favorite panel to favorite panelist to most impressive musical fare. Offering answers to my queries were WCOL/Columbus, OH PD **Gail Austin**; WTCM/Traverse City, MI MD **Ryan Dobry**; KMLE/Phoenix Asst. PD/MD **Chris Loss**; WMDH-AM & FM/New Castle-Muncie, IN OM **Clint Marsh**; WBCT/Grand Rapids OM **Doug Montgomery**; KSCS/Dallas MD **Linda O'Brian**; and WCOS/Columbia, SC OM **Lance Tidwell**. This week we'll find out what music they liked, and next week we'll hear about the panels and panelists.

## Music To Their Ears

Education comes in many forms at the CRS. Learning the nuts and bolts of this business is critical, of course, but getting around and hearing the music are also important on a number of levels. Austin's opening comments to me about CRS 2001 reflected the feeling I got from several programmers at this year's seminar.



Gail Austin

"I thought this was a great CRS," she said. "I think people in general are excited about some of the music either on or soon to be on our radio stations. Consolidation has brought us many challenges, and for the past several years it was common to hear complaints about the music and our personal issues, problems and concerns. "This year I was thrilled to stumble upon conversations of hope. Personally, I talked with more programmers about music and took in more shows with interest this year than in any that I can remember."

My first musical question to our panel was "What did you really like, old or new? Did anyone who's been around a little while — or a long while — really knock you out?"

Rattling off her faves, Austin began, "I really enjoyed catching up with Hal Ketchum. It has been a long time since I've seen Hal, and he was amazing. There was a ton of emotion



Ryan Dobry



Chris Loss

in the room the night he played.

"Realizing that I have been a selfish 'programming' fan of Keith Urban's I made a pre-CRS plan to take in a show. While I love the power records he delivers, I had a big question mark in my mind about who this guy really was and what he brings. Watching his performance answered a lot of questions. I left a real fan.

"Columbus is home to both Jay and Gary of Rascal Flatts, and when they perform here, it's magic. I wanted to see how they played in Nashville. I left thinking that they are creating magic all over the country.

"Jamie O'Neal is the real deal. I missed the boat this year, but I will tell you that the big buzz in the Bridge Lounge that night was the new Lonestar record.

"Here's my *Reader's Digest* version of the New Faces Show: Love Phil Vassar. Love Chris Cagle. Love Trick Pony."

## The Power Of Garth

Marsh, too, had a handful of picks. "I'm still a real Charlie Robison fan," he said. "Montgomery Gentry are great. I think Darryl Worley is the real deal. And what more can you say about Garth Brooks?"

Tidwell concurred: "Garth Brooks blew me away. Every time I see him, it reminds me why he's accomplished so much."

Loss — who, we should note, is single — loved SHEDAISY. "I heard some of their new material, and KMLE can't wait for it," he said. "Randy, Carson, Dale, feel free to send it early. This next CD should make them superstars."

Dobry's pick was Steve Holy. "We had a chance to hear him sing in a restaurant with his fiddle player and guitar player and no microphones,"

he said. "Not only did he showcase his wonderful vocals, but he did killer Tim McGraw and John Anderson impersonations."

O'Brian focused on new artists for her answer to this question. "I became a fan the moment I heard Keith Urban. Brad Paisley, Jamie O'Neal and Darryl Worley, but I know there were some programmers who, for the first time, really got it at this year's CRS. I could hear folks around me say, 'Wow, I didn't know he was like that.' or, 'She's great.' Brad, Keith, Jamie and Daryl were the runaway leaders of the pack."

Montgomery was also impressed by a handful of new artists. Offering his thoughts, and a little A&R advice, he said, "The Warren Brothers were much better than I originally thought they were. Trick Pony had great stage presence — and I loved the 'John



Clint Marsh



Doug Montgomery

Anderson sings Led Zeppelin' bit.

"If somebody could just find these guys some songs that are actually hits, they could really take off. And if there's a better singer-songwriter doing songs that guys can relate to — such as 'Just Another Day in Paradise' and 'My Next 30 Years' — than Phil Vassar, I'd be surprised."

## New Artist Impressions

Despite the fact that most of these folks picked new acts to answer the first question, I forged ahead to see which newbies really knocked them out, explaining that "new" was to be very loosely defined. It might even mean an act who had already had a hit or two.

Dobry said, "Phil Vassar and Trick Pony really stood out in the New Faces Show. Too bad the sound was so loud on The Clark Family Experience, as they are much better than they appeared to be at the show. And



DISCO FEVER

Sponsored by Premiere Radio Networks, the *After MidNite With Blair Garner* Disco Party has become a tradition as CRS week wraps up in Nashville. This year's party provided plenty of dancing — and disco songs delivered live by Chris Cagle, Trick Pony, Tim Rushlow, Sara Evans, Phil Vassar, Keith Urban, Jamie O'Neal, Rascal Flatts and Chely Wright. Pictured are (l-r) Garner, Wright and *After MidNite* PD Larry Santiago.

I'm glad I finally heard Tammy Cochran live — what a voice!"

Offering his pick, Loss — whom, I'll point out again, is single — raved, "Cyndi Thomson is my pick for New Artist of the Year. If you missed her, do yourself a favor and add her record. She is going to end up on the same list as Faith, Shania and Martina."

Marsh pointed to the New Faces Show for a couple of his favorite performances. "Phil Vassar was terrific," he said. "I could have listened to him all night. And Chris Cagle's passion is evident."

Directing his comments to a label showcase, he continued, "Few people saw one of the best performances of the week: Deryl Dodd playing at the Exit Inn."

Tidwell reeled off a group of folks he liked: "Jessica Andrews at the DreamWorks show — she is growing up and getting stronger and stronger. Awesome! Cyndi Thompson was really impressive. Cyndi has big potential written all over her and her music. I saw Steve Holy at a special acoustic event. This guy can sing, he has style, and he can cover an Elvis record. I think Steve could be a huge star."

Montgomery pointed to Rascal Flatts, noting, "They continue to build momentum. Even technical glitches couldn't stop them. They're the three guys most soccer moms would like to have in the back of their minivans."

And picking up on a recurring theme (for her), O'Brian could only say, "I hate to sound like a broken record, but — Keith Urban! Keith Urban! Keith Urban!"

## Favorite Songs

Finally, I went on a little fishing expedition, wondering if, amid the seemingly nonstop showcase whirlwind, there was actually a *song* that stood out.

Montgomery and Loss pointed to Lonestar and a song they debuted on the RLG Boat concert and cruise. Montgomery said, "Just when you think that Lonestar can never top the success they had with 'Amazed,' their

new one, 'I'm Already There,' about being away from the family, is going to be even bigger. I predict.

"Lonestar's now even including a banjo during some of their songs. My other prediction is that the banjo makes a huge comeback in 2001."

Added Loss, "Lonestar — I'm already there. One of the biggest songs of this year, no doubt about it."

Dobry had a couple of song picks of her own, noting, "When The Kinleys performed during the Sony show, they did a song written by Jennifer's husband called 'You're Still Here.' The performance was magnificent, and the song is a definite hit. Also, when I heard Tammy Cochran sing 'Angels in Waiting,' I cried like a baby."

Marsh is a fan of Gary Allan's "Right Where I Need to Be," noting, "It's now in heavy rotation in my truck. Plus, Darryl Worley's 'Second Wind' is great."

Finally, Linda O'Brian provides this closing thought, saying, "Garth Brooks once said that if we could get folks back to the dance floor, it would



Linda O'Brian



Lance Tidwell

be great for country music. There were several times during CRS when I really enjoyed watching folks from all demos hit the dance floor. From Montgomery Gentry to Deryl Dodd to Darryl Worley, folks hit the dance floor, and it was magic.

"Get the folks to dance, get them to be moved, and they will want to hear those songs and artists on Country radio. And they will buy the music. We all win. I've been doing this since the *Urban Cowboy* days, and I'm ready for the next big wave. Bring it on!"





**CALVIN GILBERT**  
gilbert@rronline.com

## Ascension To The Next Level

□ Toby Keith's career moves into high gear with multiple nominations

**N**ever underestimate an Oklahoma cowboy. Although this particular one has enjoyed a solid career, **Toby Keith's** name has never been synonymous with the phrase "overnight sensation."

Another popular music-industry phrase is "take it to the next level." That's exactly what's happening with Keith's career these days, as he and his label, DreamWorks, continue to build on the success of "How Do You Like Me Now?!" which was **R&R's** most-played Country single of 2000.

Since the 1993 release of his debut single, "Should've Been a Cowboy," Keith has been nominated for Grammy, ACM and CMA awards. However, nothing approaches this year's ACM nominations, where he's nominated in six categories, including Entertainer of the Year — the first time he's been nominated in that category. If he wins in all of the categories, Keith will walk away with nine trophies, since the awards also recognize an artist's separate achievements as a producer.

On top of all that, Keith's latest DreamWorks album — *How Do You Like Me Now?!?* — was recently certified Platinum by the RIAA. The album's current single, "You Shouldn't Kiss Me Like This," hit No. 1 again last week, marking the first time in the 28-year history of the **R&R** Country chart that a single has topped the chart three different times.

At the ACMs Keith is nominated for Top Male Vocalist; Album of the Year for *How Do You Like Me Now?!?* (as artist and co-producer with DreamWorks/Nashville chief James Stroud); Video of the Year (for "You Shouldn't Kiss Me Like This"); and Single and Song of the Year, both for "How Do You Like Me Now?!" (as artist and co-producer).

*How Do You Like Me Now?!?* is Keith's first album for DreamWorks, which signed him in 1999 after he'd recorded a string of albums and hit singles for Mercury. DreamWorks/Nashville promotion chief **Scott Borchetta** recalls the label's initial conversations with Keith and manager T.K. Kimbrell. "They felt like there were a lot of goals yet to achieve," Borchetta says. "We all felt that if we could really build the team up together and focus on these goals, there was no fear about taking some risks."

Among those goals were the Entertainer of the Year and Top Male Vocalist nominations Keith recently received from the ACM. "The other goal was to get Toby back on the radio in a very big way," says Borchetta. "That's obvious, but the goal was to do it with Toby Keith music. He didn't feel like he'd been able to put out the kind of 'attitude music' he'd wanted to release — stuff that really allowed him to stretch his songwriting. When 'How Do You Like Me Now?!?' started to take off, it began to crystallize the vision. We all saw that Toby can be one of the top five male acts out there. Look at the competition. We're there."

Borchetta credits some of the recent upsurge in Keith's popularity to his appearance with NFL legend Terry Bradshaw in a national TV spot for the 10-10-220 long-distance phone service. Borchetta emphasizes, however, that the greatest credit should be given to Keith's work ethic and sheer tenacity. "When somebody works that

hard on the road and plays that many dates, regardless of how the country music industry is doing overall, the fans will never stop spending their money, and they've never stopped spending their money on Toby Keith records."

In terms of Keith's new status, Borchetta says, "The only thing I can personally compare it to is Vince Gill. Vince had a similar situation, where he came to MCA from another label. [MCA/Nashville President and noted producer] Tony Brown said, 'We've got to make your record. We've got to encourage you to be you.' We saw Vince go from an also-ran to a leader, where he became an award winner. At DreamWorks we asked Toby what he wanted. It was like, 'We can make a record, but what do you want to say? How do you want us to represent you?'"

Keith has kept a low profile within the Nashville music industry and prefers to reside in Oklahoma. Borchetta notes, "He wasn't here to work the Row; he's not that kind of guy. Toby is very opinionated. He's a very intelligent man, but he's also a proud roughneck. Toby, not unlike [the late] Dale Earnhardt, is a man's man. He is an intimidator, in his own way. He has a working ranch. He and George Strait and Chris LeDoux may be the only ones who are really cowboys. He doesn't just wear the cowboy hat."

Regarding the history-making chart success of "You Shouldn't Kiss Me Like This," Borchetta says, "This single is selling the album as much — or better — than 'How Do You Like Me Now?!?' We're consistently doing 20,000 pieces a week for an album that's been in the marketplace for 70 weeks."

### Tin Pan South

This year's Tin Pan South songwriters festival is set for April 2-7 in Nashville. Highlighting the week is the April 3 Legendary Songwriters Acoustic Concert featuring Gordon Lightfoot ("If You Could Read My Mind"), Ray Parker Jr. ("You Can't Change That"), Andrew Gold ("Thank You For Being a Friend"), Sharon Vaughn ("My Heroes Have Always Been Cowboys") and host Merle Kilgore ("Ring of Fire"). Tin Pan South is sponsored by the Nashville Songwriters Association International.

## This Year's ACM Nominees

With nominations in six categories apiece, Toby Keith and Lee Ann Womack lead the field of nominees for the 36th annual Academy of Country Music Awards.

Here's a complete list of this year's nominees. The awards will be presented May 9 in Los Angeles and will be televised live on CBS-TV.

**Entertainer of the Year:** Brooks & Dunn, Dixie Chicks, Faith Hill, Toby Keith, George Strait

**Female Vocalist:** Sara Evans, Faith Hill, Martina McBride, Jo Dee Messina, Lee Ann Womack

**Male Vocalist:** Kenny Chesney, Toby Keith, Tim McGraw, Brad Paisley, George Strait

**Vocal Duo:** Brooks & Dunn, The Judds, The Kinleys, Montgomery Gentry, The Warren Brothers

**Vocal Group of the Year:** Alabama, Diamond Rio, Dixie Chicks, Lonestar, Sawyer Brown

**New Female Vocalist:** Tammy Cochran, Carolyn Dawn Johnson, Jamie O'Neal

**New Male Vocalist:** Billy Gilman, Keith Urban, Phil Vassar

**New Vocal Duet/Group:** Clark Family Experience, Rascal Flatts, Sons Of The Desert

**Video of the Year:** Dixie Chicks, "Goodbye Earl," Keely Gould (producer), Evan Bernard (director); Lee Ann Womack, "I Hope You Dance," Alex Carone (producer), Gerry Wenner (director); Faith Hill, "The Way You Love Me," Faith Hill and Mary Ann Tanedo (producers), Joseph Kahn (director); Alabama, "When It All Goes South," Chanda Zimmerman (producer), Brent Hedgecock (director); Toby Keith, "You Shouldn't Kiss Me Like This," Mark Kalbfeld (producer), Michael Salomon (director)

**Album of the Year:** Johnny Cash, *American III: Solitary Man*, Rick Rubin (producer), American Recordings; Toby Keith, *How Do You Like Me Now?!?* James Stroud and Toby Keith (producers), DreamWorks; Lee Ann Womack, *I Hope You Dance*, Mark Wright and Frank Liddell (producers), MCA; Billy Gilman, *One Voice*, Don Cook, Blake Chancey and David Malloy (producers), Epic; Brad Paisley, *Who Needs Pictures*, Frank Rogers (producer), Arista

**Single of the Year:** Toby Keith, "How Do You Like Me Now?!?" James Stroud and Toby Keith (producers), DreamWorks; Lee Ann Womack with Sons Of The Desert, "I Hope You Dance," Mark Wright (producer), MCA; Aaron Tippin, "Kiss This," Aaron Tippin, Biff Watson and Mike Bradley (producers), Lyric Street; John Michael Montgomery, "The Little Girl," Buddy Cannon, Norro Wilson and John Michael Montgomery (producers), Atlantic; Jamie O'Neal, "There Is No Arizona," Keith Stegall (producer), Mercury

**Song of the Year:** "How Do You Like Me Now?!" Toby Keith (artist), Toby Keith and Chuck Cannon (composers), Tokeco Tunes and Wacissa River Music Inc. (publishers); "I Hope You Dance," Lee Ann Womack with Sons Of The Desert (artists), Mark D. Sanders and Tia Sellers (composers), Universal MCA Music Publishing, Soda Creek Songs, Choice Is Tragic Music and Ensign Music Corporation (publishers); "The Little Girl," John Michael Montgomery, Harley L. Allen (composer), Coburn Music Inc. (publisher); "One Voice," Billy Gilman (artist), David Malloy and Don Cook (composers), Starstruck Angel Music Inc., Malloy's Toys Music, Sony/ATV Songs LLC and Don Cook Music (publishers); "We Danced," Brad Paisley (artist), Brad Paisley and Chris DuBois (composers), EMI April Music Inc. and Sea Gayle Music (publishers)

**Vocal Event:** Kenny Rogers with Alison Krauss and Billy Dean, "Buy Me a Rose," Kenny Rogers and Brent Maher (producers); Lee Ann Womack with Sons Of The Desert, "I Hope You Dance," Mark Wright (producer); Faith Hill with Tim McGraw, "Let's Make Love," Byron Gallimore and Faith Hill (producers); George Strait with Alan Jackson, "Murder on Music Row," Tony Brown and George Strait (producers); The Warren Brothers featuring Sara Evans, "That's the Beat of a Heart," Chris Farren (producer)

### Industry Nominees Announced

The ACM also unveiled nominations in five industry categories. The industry winners will be announced approximately two weeks prior to the ACM Awards show. The nominees are:

**Radio Station of the Year:** KASE/Austin, KNIX/Phoenix, WIVK/Knoxville, WFMS/Indianapolis, KPLX/Dallas

**Disc Jockey of the Year:** Cody Alan (KPLX/Dallas); Harmon & Evans (WXTU/Philadelphia); Carl P. Mayfield & The P Team (WKDF/Nashville); Randy Miller (KBQK/Kansas City); Lynn Sharpe (WUSY/Chattanooga)

**Talent Buyer/Promoter of the Year:** Jimmy Jay (Jayson Promotions, Hendeŕsonville, TN); Louis Messina (Pace Concerts, Houston); Brian O'Connell (Cellar Door Concerts, Nashville); Bob Romeo (Romeo Entertainment, Crescent, IA); Suzanne Wilson (Wilson Events, Petaluma, CA)

**Club of the Year:** Billy Bob's (Ft. Worth, TX); Coyote's (Louisville); Crazy Horse (Irvine, CA); Crystal Palace (Bakersfield); Montana's (San Dimas, CA)

**Casino of the Year:** Horseshoe Casino (Robinsonville, MS); Isle of Capri (Lake Charles, LA); Reno Hilton (Reŕno, NV); Sam's Town (Robinsonville, MS); Sunset Station (Henderson, NV)



ACM MESSENGERS

Actor-director Billy Bob Thornton recently joined Dwight Yoakam and newcomer Jamie O'Neal in Los Angeles to announce the nominees for the 36th annual Academy of Country Music Awards. Taking a break for a photo op are (l-r) show Producer R.A. Clark, ACM President David Corlew, Thornton, O'Neal, Yoakam, show Exec. Producer Dick Clark and ACM Executive Director Fran Boyd.



March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)	27973	5591	634370	19	146/0
2	2	DIAMOND RIO One More Day (Arista)	27784	5524	633370	18	145/0
3	3	JESSICA ANDREWS Who I Am (DreamWorks)	27499	5457	628552	16	145/0
4	4	KEITH URBAN But For The Grace Of God (Capitol)	25371	5093	569069	20	145/0
6	5	FAITH HILL If My Heart Had Wings (Warner Bros.)	22824	4572	516046	10	144/0
7	6	TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	20535	4083	469733	10	145/0
5	7	LEE ANN WOMACK Ashes By Now (MCA)	19112	3924	420141	22	145/0
10	8	TIM RUSHLOW She Misses Him (Atlantic)	17151	3462	385471	18	139/2
8	9	BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	17141	3349	398948	6	141/3
9	10	KENNY CHESNEY Don't Happen Twice (BNA)	17068	3436	385095	9	142/1
12	11	DIXIE CHICKS If I Fall You're Going With Me (Monument)	15846	3130	367083	5	142/2
11	12	SHEDAISY Lucky 4 You (Tonight I'm...) (Lyric Street)	15416	3175	339336	19	135/0
13	13	MARTINA MCBRIDE It's My Time (RCA)	13874	2828	309601	11	136/1
14	14	WARREN BROTHERS Move On (BNA)	12734	2629	278638	20	139/0
15	15	TRICK PONY Pour Me (H2E/WB)	12734	2614	278176	18	131/3
16	16	GARY ALLAN Right Where I Need To Be (MCA)	11159	2307	244418	23	128/7
17	17	PHIL VASSAR Rose Bouquet (Arista)	10494	2165	229321	10	130/4
19	18	MARK MCGUINN Mrs. Steven Rudy (VFR)	10211	2002	235965	8	113/17
18	19	PAM TILLIS Please (Arista)	9499	1988	203834	12	111/1
20	20	PATTY LOVELESS The Last Thing On My Mind (Epic)	8236	1676	180085	10	106/3
21	21	STEVE HOLY The Hunger (Curb)	7857	1630	169911	15	114/2
Breaker	22	TIM MCGRAW Grown Men Don't Cry (Curb)	7477	1382	183834	1	125/118
27	23	SARA EVANS I Could Not Ask For More (RCA)	6948	1420	156073	5	105/13
Breaker	24	GEORGE STRAIT If You Can Do Anything Else (MCA)	6875	1375	153878	3	105/33
23	25	CLAY DAVIDSON Sometimes (Capitol)	6838	1401	152228	8	101/3
22	26	AARON TIPPIN People Like Us (Lyric Street)	6689	1412	141833	10	108/6
24	27	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	6584	1361	141930	7	106/10
Breaker	28	ALAN JACKSON When Somebody Loves You (Arista)	6090	1207	138981	3	99/18
26	29	VINCE GILL Shoot Straight From Your Heart (MCA)	5377	1119	116374	9	83/2
25	30	ERIC HEATHERLY Wrong Five O'Clock (Mercury)	5155	1074	111482	17	93/0
28	31	KINLEYS I'm In (Epic)	4614	983	97899	17	83/0
Breaker	32	KENNY ROGERS There You Go Again (Dreamcatcher)	4448	927	96965	8	89/6
33	33	TERRI CLARK No Fear (Mercury)	4186	891	89534	6	85/6
34	34	LEANN RIMES But I Do Love You (Curb)	3891	762	90764	4	71/16
30	35	CHALEE TENNISON Go Back (Asylum/WB)	3546	737	77303	14	67/3
36	36	CHRIS CAGLE Laredo (Capitol)	2797	551	68271	5	61/12
35	37	NEAL MCCOY Beatin' It In (Giant)	2604	594	51361	6	73/2
37	38	MEREDITH EDWARDS A Rose Is A Rose (Mercury)	2359	495	50905	8	67/3
40	39	CLAY WALKER Say No More (Giant)	2307	474	51252	3	52/7
38	40	LORRIE MORGAN & SAMMY KERSHAW He Drinks Tequila (RCA)	2290	517	45286	6	40/3
39	41	SONS OF THE DESERT What I Did Right (MCA)	2253	510	44521	5	69/8
41	42	HAL KETCHUM She Is (Curb)	1955	403	42912	3	49/7
Debut	43	BRAD PAISLEY Two People Fell In Love (Arista)	1603	322	37501	1	48/31
Debut	44	TRACY BYRD W/MARK CHESNUTT A Good Way To Get On My... (RCA)	1267	262	27705	1	18/9
42	45	LISA ANGELLE I Will Love You (DreamWorks)	1208	267	25257	4	31/0
45	46	COLLIN RAYE You Still Take Me There (Epic)	1139	247	23605	2	30/4
46	47	SOUTH SIXTY FIVE The Most Beautiful Girl (Atlantic)	1019	180	26924	3	12/1
44	48	TYLER ENGLAND I Drove Her To Dallas (Capitol)	999	232	20138	6	32/0
50	49	MARSHALL DYLLON You (Dreamcatcher)	967	234	17777	2	35/6
47	50	SOGGY BOTTOM BOYS I Am A Man Of Constant Sorrow (Mercury)	836	158	19487	2	8/1

## Most Added

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Grown Men Don't Cry (Curb)	118
JAMIE O'NEAL When I Think About Angels (Mercury)	35
GEORGE STRAIT If You Can Do Anything Else (MCA)	33
BRAD PAISLEY Two People Fell In Love (Arista)	31
TAMMY COCHRAN Angels In Waiting (Epic)	25
ALAN JACKSON When Somebody Loves You (Arista)	18
MARK MCGUINN Mrs. Steven Rudy (VFR)	17
LEANN RIMES But I Do Love You (Curb)	16
SARA EVANS I Could Not Ask For More (RCA)	13
CHRIS CAGLE Laredo (Capitol)	12
TRACY LAWRENCE Unforgiven (Atlantic)	12

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Grown Men Don't Cry (Curb)	+7477
GEORGE STRAIT If You Can Do Anything Else (MCA)	+2932
MARK MCGUINN Mrs. Steven Rudy (VFR)	+2002
DIXIE CHICKS If I Fall You're Going With Me (Monument)	+1990
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+1791
FAITH HILL If My Heart Had Wings (Warner Bros.)	+1770
SARA EVANS I Could Not Ask For More (RCA)	+1733
ALAN JACKSON When Somebody Loves You (Arista)	+1633
TIM RUSHLOW She Misses Him (Atlantic)	+1499
BRAD PAISLEY Two People Fell In Love (Arista)	+1429
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	+1424
KENNY CHESNEY Don't Happen Twice (BNA)	+1381
LEANN RIMES But I Do Love You (Curb)	+1014
JESSICA ANDREWS Who I Am (DreamWorks)	+839
MONTGOMERY GENTRY She Couldn't... (Columbia)	+789

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Grown Men Don't Cry (Curb)	+1382
GEORGE STRAIT If You Can Do Anything Else (MCA)	+614
DIXIE CHICKS If I Fall You're Going With Me (Monument)	+405
MARK MCGUINN Mrs. Steven Rudy (VFR)	+393
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+388
FAITH HILL If My Heart Had Wings (Warner Bros.)	+366
SARA EVANS I Could Not Ask For More (RCA)	+348
ALAN JACKSON When Somebody Loves You (Arista)	+323
KENNY CHESNEY Don't Happen Twice (BNA)	+297
BRAD PAISLEY Two People Fell In Love (Arista)	+288

## Breakers

**TIM MCGRAW**  
Grown Men Don't Cry (Curb)  
85% of our reporters on it (125 stations)  
118 Adds • Debuts at 22

**GEORGE STRAIT**  
If You Can Do Anything Else (MCA)  
72% of our reporters on it (105 stations)  
33 Adds • Moves 32-24

**ALAN JACKSON**  
When Somebody Loves You (Arista)  
68% of our reporters on it (99 stations)  
18 Adds • Moves 29-28

**KENNY ROGERS**  
There You Go Again (Dreamcatcher)  
61% of our reporters on it (89 stations)  
6 Adds • Moves 31-32

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.

146 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



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# R&R Country Indicator™

March 16, 2001

## 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
GARY ALLAN Right Where I Need To Be (MCA)	32/0	2117	660	0	1	3	13	14	1
JESSICA ANDREWS Who I Am (DreamWorks)	37/0	4549	1384	1	8	27	1	0	0
LISA ANGELLE I Will Love You (DreamWorks)	5/0	177	50	0	0	0	0	3	2
TERRI CLARK No Fear (Mercury)	27/3	1195	381	0	0	1	5	13	8
TAMMY COCHRAN Angels In Waiting (Epic)	3/3	19	5	0	0	0	0	0	3
BILLY RAY CYRUS Burn Down The... (Monument)	2/0	108	19	0	0	0	0	1	1
CLAY DAVIDSON Sometimes (Virgin)	31/0	1714	514	0	0	2	7	19	3
DIXIE CHICKS If I Fall You're Going... (Monument)	37/0	2804	862	0	2	3	20	12	0
MARSHALL DYLLON Live It Up (DreamCatcher)	1/0	115	31	0	0	1	0	0	0
MARSHALL DYLLON You (Dreamcatcher)	6/2	196	55	0	0	0	0	3	3
MEREDITH EDWARDS A Rose Is A Rose (Mercury)	7/0	301	82	0	0	0	0	6	1
TYLER ENGLAND I Drove Her To Dallas (Capitol)	2/0	105	34	0	0	0	1	1	0
SARA EVANS I Could Not Ask For More (RCA)	33/3	1583	485	0	0	2	6	17	8
VINCE GILL Shoot Straight From Your Heart (MCA)	30/1	1655	498	0	0	0	11	16	3
ERIC HEATHERLY Wrong Five O'Clock (Mercury)	16/0	898	257	0	0	2	2	9	3
STEVE HOLY The Hunger (Curb)	23/5	1137	329	0	0	1	7	8	7
ALAN JACKSON When Somebody Loves You (Arista)	32/3	1519	460	0	0	0	7	20	5
KORTNEY KAYLE Don't Let Me Down (Lyric Street)	4/0	83	19	0	0	0	0	0	4
TOBY KEITH You Shouldn't Kiss Me... (DreamWorks)	37/0	4381	1328	1	10	22	1	2	1
HAL KETCHUM She Is (Curb)	4/0	190	53	0	0	1	0	1	2
KINLEYS I'm In (Epic)	11/1	561	166	0	0	1	2	7	1
TRACY LAWRENCE Unforgiven (Atlantic)	8/1	304	98	0	0	0	0	7	1
PATTY LOVELESS The Last Thing On My Mind (Epic)	35/1	2060	626	0	0	1	13	19	2
MARTINA MCBRIDE It's My Time (RCA)	34/0	2751	838	0	2	3	22	7	0
NEAL MCCOY Beatin' It In (Giant)	16/1	557	164	0	0	0	1	10	5
MONTGOMERY GENTRY She Couldn't... (Columbia)	30/4	1460	431	0	0	1	5	19	5
CRAIG MORGAN I Want Us Back (Atlantic)	2/0	55	17	0	0	0	0	1	1
MORGAN & KERSHAW He Drinks Tequila (RCA)	7/0	444	121	0	0	1	1	3	2
JAMIE O'NEAL When I Think About Angels (Mercury)	6/5	213	66	0	0	0	0	4	2
BRAD PAISLEY Two People Fell In Love (Arista)	16/10	434	145	0	0	1	1	4	10
COLLIN RAYE You Still Take Me There (Epic)	8/0	228	73	0	0	0	0	4	4
CHARLIE ROBISON I Want You Bad (Columbia)	2/1	23	11	0	0	0	0	1	1
KENNY ROGERS There You Go Again (Dreamcatcher)	17/1	766	219	0	0	0	4	9	4
TIM RUSHLOW She Misses Him (Atlantic)	35/0	3314	1009	1	3	11	17	3	0
SAWYER BROWN Looking For Love (Curb)	1/0	30	8	0	0	0	0	0	1
SHEDAISY Lucky 4 You... (Lyric Street)	30/0	2558	772	1	1	9	12	5	2
SONS OF THE DESERT What I Did Right (MCA)	14/3	543	148	0	0	0	3	4	7
SOUTH SIXTY FIVE The Most Beautiful Girl (Atlantic)	4/1	228	58	0	0	0	1	3	0
CHALEE TENNISON Go Back (Asylum/WB)	15/0	729	217	0	0	0	4	9	2
PAM TILLIS Please (Arista)	34/2	2058	622	0	0	1	14	16	3
TRICK PONY Pour Me (H2E/WB)	34/0	2438	743	0	1	4	18	9	2
TRAVIS TRITT It's A Great Day (Columbia)	37/0	4035	1237	1	4	22	8	2	0
KEITH URBAN But For The Grace... (Capitol)	36/0	4089	1255	1	8	22	2	2	1
CLAY WALKER Say No More (Giant)	17/5	461	140	0	0	0	0	9	8
WARREN BROTHERS Move On (BNA)	35/0	2415	737	0	1	0	23	9	2
HANK WILLIAMS III I Don't Know (Curb)	3/0	91	27	0	0	0	0	2	1
BILLY YATES What Do You Want... (Columbia)	1/0	41	11	0	0	0	0	1	0

37 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 3/4-Saturday 3/10. © 2001, R&R Inc.

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Grown Men Don't Cry (Curb)	27
GEORGE STRAIT If You Can Do Anything Else (MCA)	11
LEANN RIMES But I Do Love You (Curb)	10
BRAD PAISLEY Two People Fell In Love (Arista)	10
MARK MCGUINN Mrs. Steven Rudy (VFR)	7
STEVE HOLY The Hunger (Curb)	5
CHRIS CAGLE Laredo (Capitol)	5
CLAY WALKER Say No More (Giant)	5
JAMIE O'NEAL When I Think About Angels (Mercury)	5
MONTGOMERY GENTRY She Couldn't... (Columbia)	4
TRACY BYRD W/MARK CHESNUTT A Good Way... (RCA)	4
SARA EVANS I Could Not Ask For More (RCA)	3
ALAN JACKSON When Somebody Loves You (Arista)	3
TERRI CLARK No Fear (Mercury)	3
SONS OF THE DESERT What I Did Right (MCA)	3
TAMMY COCHRAN Angels In Waiting (Epic)	3
PAM TILLIS Please (Arista)	2
MARSHALL DYLLON You (Dreamcatcher)	2
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	2
GREAT DIVIDE Out Of Here Tonight (Broken Bow)	2

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT If You Can Do Anything Else (MCA)	+813
TIM MCGRAW Grown Men Don't Cry (Curb)	+670
ALAN JACKSON When Somebody Loves You (Arista)	+528
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+494
TIM RUSHLOW She Misses Him (Atlantic)	+446
KENNY CHESNEY Don't Happen Twice (BNA)	+438
SARA EVANS I Could Not Ask For More (RCA)	+417
BRAD PAISLEY Two People Fell In Love (Arista)	+380
MARK MCGUINN Mrs. Steven Rudy (VFR)	+342
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	+327
LEANN RIMES But I Do Love You (Curb)	+255
TERRI CLARK No Fear (Mercury)	+252
PATTY LOVELESS The Last Thing On My Mind (Epic)	+251
FAITH HILL If My Heart Had Wings (Warner Bros.)	+235
PAM TILLIS Please (Arista)	+233

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT If You Can Do Anything Else (MCA)	+261
TIM MCGRAW Grown Men Don't Cry (Curb)	+217
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	+168
ALAN JACKSON When Somebody Loves You (Arista)	+152
KENNY CHESNEY Don't Happen Twice (BNA)	+139
SARA EVANS I Could Not Ask For More (RCA)	+136
TIM RUSHLOW She Misses Him (Atlantic)	+135
BRAD PAISLEY Two People Fell In Love (Arista)	+127
MARK MCGUINN Mrs. Steven Rudy (VFR)	+111
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	+100
PATTY LOVELESS The Last Thing On My Mind (Epic)	+79
FAITH HILL If My Heart Had Wings (Warner Bros.)	+78
LEANN RIMES But I Do Love You (Curb)	+77
TERRI CLARK No Fear (Mercury)	+76
DIXIE CHICKS If I Fall You're Going... (Monument)	+74
MONTGOMERY GENTRY She Couldn't... (Columbia)	+70
PAM TILLIS Please (Arista)	+68
VINCE GILL Feels Like Love (MCA)	+68





## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 16, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 18-24.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH You Shouldn't Kiss Me Like This (DreamWorks)	34.8%	76.5%	17.0%	98.5%	3.0%	2.0%
DIAMOND RIO One More Day (Arista)	35.0%	73.8%	15.3%	97.3%	5.3%	3.0%
KEITH URBAN But For The Grace Of God (Capitol)	32.3%	73.8%	18.3%	99.5%	3.8%	3.8%
JESSICA ANDREWS Who I Am (DreamWorks)	32.0%	72.5%	18.0%	97.5%	5.3%	1.8%
LEE ANN WOMACK Ashes By Now (MCA)	29.8%	70.8%	21.5%	99.3%	3.3%	3.8%
TIM RUSHLOW She Misses Him (Atlantic)	32.5%	69.0%	20.5%	95.8%	4.3%	2.0%
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	27.0%	68.3%	22.8%	97.8%	5.0%	1.8%
KENNY CHESNEY Don't Happen Twice (BNA)	26.3%	68.3%	23.3%	97.8%	5.0%	1.3%
SHEDAISY Lucky 4 You (Tonight I'm...)(Lyric Street)	16.8%	64.3%	24.5%	97.8%	6.0%	3.0%
GARY ALLAN Right Where I Need To Be (MCA)	18.8%	64.0%	22.3%	97.3%	7.0%	4.0%
DIXIE CHICKS If I Fall You're Going Down With Me (Monument)	24.8%	63.8%	23.8%	95.0%	5.3%	2.3%
AARON TIPPIN People Like Us (Lyric Street)	21.5%	63.5%	26.5%	99.0%	7.5%	1.5%
WARREN BROTHERS Move On (BNA)	22.0%	63.3%	26.3%	96.3%	6.0%	0.8%
ERIC HEATHERLY Wrong 5 O'Clock (Mercury)	23.3%	62.3%	23.5%	96.0%	8.8%	1.5%
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	24.8%	62.0%	23.8%	93.8%	6.5%	1.5%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	17.3%	62.0%	26.3%	95.3%	5.8%	1.3%
FAITH HILL If My Heart Had Wings (Warner Bros.)	26.0%	61.5%	31.3%	98.5%	3.5%	2.3%
TRICK PONY Pour Me (H2E/WB)	23.0%	61.5%	22.8%	97.0%	9.8%	3.0%
LEANN RIMES But I Do Love You (Curb)	19.0%	58.5%	29.5%	91.5%	3.0%	0.5%
KENNY ROGERS There You Go Again (Dreamcatcher)	16.8%	58.5%	32.0%	96.0%	3.5%	2.0%
ALAN JACKSON When Somebody Loves You (Arista)	19.5%	57.5%	29.5%	94.0%	5.5%	1.5%
PATTY LOVELESS The Last Thing On My Mind (Epic)	20.5%	56.0%	32.0%	95.0%	5.0%	2.0%
TERRI CLARK No Fear (Mercury)	17.5%	55.3%	31.0%	93.8%	6.0%	1.5%
STEVE HOLY The Hunger (Curb)	9.0%	55.0%	27.3%	87.0%	4.5%	0.3%
NEAL MCCOY Beatin' It In (Giant)	19.0%	54.5%	28.5%	89.5%	6.0%	0.5%
VINCE GILL Shoot Straight From Your Heart (MCA)	18.5%	54.5%	34.8%	95.0%	5.0%	0.8%
CHALEE TENNISON Go Back (Asylum/WB)	17.5%	54.3%	28.0%	93.8%	9.8%	1.8%
KINLEYS I'm In (Epic)	15.5%	53.5%	37.8%	96.8%	4.8%	0.8%
SARA EVANS I Could Not Ask For More (RCA)	18.0%	53.0%	31.3%	90.3%	5.5%	0.5%
CLAY DAVIDSON Sometimes (Capitol)	17.0%	52.0%	30.0%	92.5%	9.3%	1.3%
PHIL VASSAR Rose Bouquet (Arista)	18.8%	51.8%	31.5%	92.5%	7.5%	1.8%
MARTINA MCBRIDE It's My Time (RCA)	20.0%	51.5%	27.3%	95.0%	12.8%	3.5%
CHRIS CAGLE Laredo (Capitol)	17.0%	50.0%	22.0%	76.5%	4.0%	0.5%
MARK MCGUINN Mrs. Steven Rudy (VFR)	11.5%	49.0%	34.8%	95.5%	9.0%	2.8%
PAM TILLIS Please (Arista)	13.0%	46.5%	34.3%	93.0%	9.3%	3.0%



### Password Of The Week: Powers

**Question Of The Week:** Think about the music you hear on your favorite country radio station. Do you think the new music/songs from major stars and new groups and singers are:

- Too pop oriented/too trendy
- Too country sounding/too traditional
- Great the way they are ... I like it fine

### Total Sample

Too pop/trendy 21%  
 Too country/traditional 4%  
 Great the way they are 75%

### Male

Too pop/trendy 20%  
 Too country/traditional 5%  
 Great the way they are 75%

### Female

Too pop/trendy 22%  
 Too country/traditional 3%  
 Great the way they are 75%

### 25-34s

Too pop/trendy 12%  
 Too country/traditional 6%  
 Great the way they are 82%

### 35-44s

Too pop/trendy 32%  
 Too country/traditional 3%  
 Great the way they are 65%

### 45-54s

Too pop/trendy 18%  
 Too country/traditional 2%  
 Great the way they are 80%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3<sup>rd</sup> each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

**Stimulating Saturday Night Country Radio**

**Just Added WKL/Boston**

**The Bo Reynolds Show**

*Saturday Nights will Never be the Same*

"During the period when Bo was not hosting our Saturday night show I went crazy! Bo has the type of show that fits my station perfectly. We are a true music and personality radio station and that's what Bo does. It makes all the difference in the world to have him on Saturday nights entertaining people like he's doing a morning show! The listener interaction entertainment values are superb! I want top notch programming on the station at all times and the Bo show takes Saturday nights to a new level!"

— Mike Kennedy KBEQ-FM Infinity Kansas City

"With our 25-54 persons number up 75% from a 3.2 to a 5.6 Winter to Spring, we love this show! Bo really brings a party atmosphere, and the listeners show up every Saturday Night. Lots of phones-lots of entertainment value. Go Bo!"

— Randy Brooks WGH-FM "The Eagle 97.3 Norfolk"

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**FISHER ENTERTAINMENT**

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# The New Album Gallery



## Sherrié Austin

### *Followin' a Feelin'* (WE Records)

After two albums for Arista, Sherrié Austin segues to the Nashville-based independent WE Records. Austin's songwriting surfaced on her previous albums, but she wrote nine of the 10 songs contained on *Followin' a Feelin'*. The added emphasis on songwriting is perhaps a direct result of WE Records being founded recently by Wrensong Publishing President/owner Ree Guyer Buchanan. Austin has written for Wrensong since 1994. After exiting Arista when label President Tim DuBois also left, Austin admits, "I just needed time off and energy to write, and now I'm back where I belong. Through all of this, I've learned you've got to be true to yourself, and if you follow your heart through life, you won't go wrong." Austin's instincts were on target when she chose a reworking of Dolly Parton's classic "Jolene" as the album's first single. It was a song she first performed at the age of 15 in her native Australia. Austin says, "I thought *Followin' a Feelin'* was the right title for this CD, because it's all about following your gut. This record is about my experience of taking a year off and figuring out what I wanted to do with the rest of my life. The verses in the title track say exactly what was going on in my head. You've got to let stuff go, get over stuff and make new plans when the old ones don't work out. Most of all, you've got to follow your deepest feelings."



## Eddy Raven

### *Living in Black and White* (RMG)

In a recording career that spans more than 25 years, Eddy Raven has created a uniquely commercial sound by mixing country with varying degrees of rock, blues and Cajun music. Over the years he's had his share of chart-topping singles, including "I Got Mexico," "Joe Knows How to Live" and "Shine, Shine, Shine." On his first release for the newly formed RMG label, Raven retains his familiar sound while managing to move it forward to the present. *Living in Black and White* is produced by Ron Chancey and engineered by the legendary Billy Sherrill, along with Tony Castle. As a respected songwriter whose credits include The Oak Ridge Boys' "Thank God for Kids," Raven contributes three original songs to the album, including the current single, "Cowboys Don't Cry." Part of the reason for the contemporary sound is that Frank J. Myers and Gary Baker — best-known for writing John Michael Montgomery's "I Swear" — contributed two songs to the album. Baker and Myers collaborated with Tracy Lawrence on the title track, and with Lonestar frontman Richie McDonald on "Don't Worry About Me." Raven's Louisiana heritage comes through on "Hearing It in French," but he goes for an even stronger zydeco flavor on "New Orleans Is a Mighty Good Town," which features a guest appearance by Louisiana accordion master Buckwheat Zydeco.



## James/Dean

### *Over the Edge* (RMG)

James/Dean is a catchy name, to be sure, but it's an honest portrayal, since the duo consists of songwriters James Watson and Steve Dean. They're positioning the music as "blue-collar, rockin' country American songs," which is another honest portrayal since much of the music conjures up images of the highways running through the nation's heartland. Watson was born in Oregon and raised in California. His background includes a stint as a long-haul truck driver and an impressive career in the film business. Raised in Little Rock, Dean has enjoyed considerable success as a songwriter, turning out hits such as George Strait's "Round About Way," Reba McEntire's "Walk On," Alabama's "Southern Star" and The Oak Ridge Boys' "It Takes a Little Rain." With the release of their debut album, *Over the Edge*, Watson says, "This is the record I've always wanted to make." However, Dean highlights their decade-long friendship and songwriting collaboration by saying, "We had no intentions of being recording artists. We started writing these songs before we knew this would ever be on an album." The duo wrote every song on the album, including several with songwriter Billy Montana. On several tracks their sound is augmented by the presence of two of Nashville's most distinctive musicians — soulful keyboardist Johnny Neel and former Linda Ronstadt and James Taylor guitarist Dan Dugmore.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

- No. 1: "How Do You Like Me Now?!" — Toby Keith

### 5 YEARS AGO

- No. 1: "You Can Feel Bad" — Patty Loveless

### 10 YEARS AGO

- No. 1: "Two Of A Kind, Working On A Full House" — Garth Brooks

### 15 YEARS AGO

- No. 1: "We've Got A Good..." — Don Williams (second week)

### 20 YEARS AGO

- No. 1: "Guitar Man" — Elvis Presley

### 25 YEARS AGO

- No. 1: "Till The Rivers All Run Dry" — Don Williams (second week)

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## New & Active

**KORTNEY KAYLE** Don't Let Me Down (*Lyric Street*)  
Total Stations: 25, Adds: 0, Points: 720, Plays: 169 (+22)

**CHARLIE ROBISON** I Want You Bad (*Columbia*)  
Total Stations: 9, Adds: 4, Points: 716, Plays: 105 (-8)

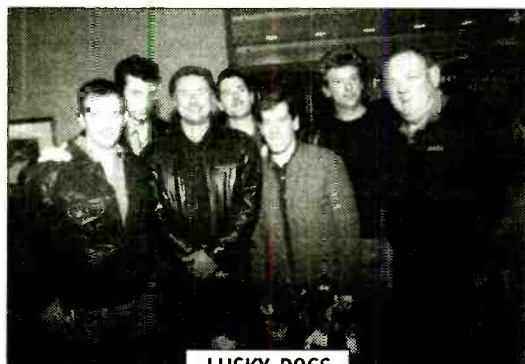
**JAMIE O'NEAL** When I Think About Angels (*Mercury*)  
Total Stations: 38, Adds: 35, Points: 663, Plays: 122 (+48)

**TRACY LAWRENCE** Unforgiven (*Atlantic*)  
Total Stations: 21, Adds: 12, Points: 495, Plays: 111 (+43)

**CRAIG MORGAN** I Want Us Back (*Atlantic*)  
Total Stations: 10, Adds: 1, Points: 273, Plays: 57 (+3)

**TAMMY COCHRAN** Angels In Waiting (*Epic*)  
Total Stations: 27, Adds: 25, Points: 136, Plays: 26 (+18)

Songs ranked by total points.



LUCKY DOGS

After recently signing to Sony/Nashville's Lucky Dog imprint, BR5-49 came to the rescue by fill'ng in at the last minute during the annual "Sony Night Live" show. Pictured are (l-r) BR5-49's Gary Bennett; Jay McDowell; Sony/Nashville President Allen Butler; BR5-49's Shaw Wilson, Donnie Heron and Chuck Mead; and Sony/Nashville Sr. VP/National Country Promotion Jack Lameier.



CAPITOL CAGLE

Capitol recording artist Chris Cagle took his CRS duties seriously after his recent move to the label. Cagle ended the week with an energetic performance in the CRS New Faces Show. Pictured at the Capitol suite are (l-r) WPOC/Baltimore PD Michael J. Foxx, Cagle and KNFR/Spokane PD Paul Neumann.

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Heidi Van Alstyne:  
10100 Santa Monica Blvd., 5th Floor,  
Los Angeles, CA 90067

## National Radio Formats

### ABC RADIO NETWORKS

#### Coast-To-Coast

Mark Edwards • (972) 991-9200

#### Adds:

TERRI CLARK No Fear  
MONTGOMERY GENTRY She Couldn't Change Me  
BRAD PAISLEY Two People Fell In Love  
TIM MCGRAW Grown Men Don't Cry

#### Hottest:

DIXIE CHICKS If I Fall You're Going Down...  
MARK MCGUINN Mrs. Steven Rudy  
TRICK PONY Pour Me  
PAM TILLIS Please

### ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

#### Gary Knoll

#### Adds:

COLLIN RAYE You Still Take Me There

#### Hottest:

DIXIE CHICKS If I Fall You're Going Down...  
KENNY CHESNEY Don't Happen Twice

### JONES BROADCAST PROGRAMMING

Ken Moultrie • (800) 426-9082

#### Mainstream Country

#### Ray Randall/Hank Aaron

#### Adds:

TIM MCGRAW Grown Men Don't Cry  
BRAD PAISLEY Two People Fell In Love  
GEORGE STRAIT If You Can Do Anything Else

#### Hottest:

JESSICA ANDREWS Who I Am  
FAITH HILL If My Heart Had Wings  
TRAVIS TRITT It's A Great Day To Be Alive  
TOBY KEITH You Shouldn't Kiss Me Like This  
DIAMOND RIO One More Day

#### New Country

#### L.J. Smith/Hank Aaron

#### Adds:

TRACY BYRD /MARK CHESNUTT A Good Way To...  
TERRI CLARK No Fear  
SARA EVANS I Could Not Ask For More  
TIM MCGRAW Grown Men Don't Cry  
GEORGE STRAIT If You Can Do Anything Else

#### Hottest:

JESSICA ANDREWS Who I Am  
FAITH HILL If My Heart Had Wings  
TRAVIS TRITT It's A Great Day To Be Alive  
TOBY KEITH You Shouldn't Kiss Me Like This  
DIAMOND RIO One More Day

#### Lia

#### Ken Moultrie/Hank Aaron

#### Adds:

TIM MCGRAW Grown Men Don't Cry

#### Hottest:

JESSICA ANDREWS Who I Am  
FAITH HILL If My Heart Had Wings  
TRAVIS TRITT It's A Great Day To Be Alive  
TOBY KEITH You Shouldn't Kiss Me Like This  
DIAMOND RIO One More Day

### JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

#### CD COUNTRY

#### John Hendricks

#### Adds:

No Adds

#### Hottest:

ALABAMA When It All Goes South  
BROOKS & DUNN Ain't Nothing 'Bout You  
DIAMOND RIO One More Day  
TOBY KEITH You Shouldn't Kiss Me Like This  
TRICK PONY Pour Me

### US COUNTRY

#### Penny Mitchell

#### Adds:

TIM MCGRAW Grown Men Don't Cry

#### Hottest:

KEITH URBAN But For The Grace Of God  
DIAMOND RIO One More Day  
TOBY KEITH You Shouldn't Kiss Me Like This  
JESSICA ANDREWS Who I Am  
DIXIE CHICKS If I Fall You're Going Down...

### GREAT AMERICAN COUNTRY

#### John Hendricks

#### Adds:

BILLY GILMAN There's A Hero  
MARSHALL DYLLON You  
KENNY ROGERS There You Go Again

#### Elite:

JESSICA ANDREWS Who I Am  
DIAMOND RIO One More Day  
KENNY CHESNEY Don't Happen Twice  
SHEDAISY Lucky 4 You (Tonight I'm Just Me)  
TOBY KEITH You Shouldn't Kiss Me Like This  
KEITH URBAN But For The Grace Of God  
LEE ANN WOMACK Ashes By Now  
TIM RUSHLOW She Misses Him  
TRICK PONY Pour Me  
TRAVIS TRITT It's A Great Day To Be Alive

### PREMIERE RADIO NETWORKS

#### After Midnight

KELLY ERICKSON • (818) 461-5435

#### Adds:

MONTGOMERY GENTRY She Couldn't Change Me  
BRAD PAISLEY Two People Fell In Love

#### Hots:

DIAMOND RIO One More Day  
JESSICA ANDREWS Who I Am  
FAITH HILL If My Heart Had My Wings  
SHEDAISY Lucky 4 You (Tonight I'm Just Me)  
TRAVIS TRITT It's A Great Day To Be Alive  
TIM RUSHLOW She Misses Him  
KENNY CHESNEY Don't Happen Twice  
BROOKS & DUNN Ain't Nothing 'Bout You

### RADIO ONE COUNTRY PLAYLIST

JIM WEST • (970) 949-3339

#### Adds:

GARY ALLAN Right Where I Need To Be  
DIXIE CHICKS If I Fall You're Going Down...  
ALAN JACKSON When Somebody Loves You  
MARTINA MCBRIDE It's My Time  
BRAD PAISLEY Two People Fell In Love  
TRICK PONY Pour Me  
WARREN BROTHERS Move On

#### Hottest:

FAITH HILL If My Heart Had Wings  
DIAMOND RIO One More Day  
TOBY KEITH You Shouldn't Kiss Me Like This

### WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (661) 294-9000

#### Mainstream Country

#### David Felker

#### Adds:

PATTY LOVELESS The Last Thing On My Mind  
TIM MCGRAW Grown Men Don't Cry  
MARK MCGUINN Mrs. Steven Rudy  
AARON TIPPIN People Like Us

#### Hottest:

DIAMOND RIO One More Day  
KEITH URBAN But For The Grace Of God  
TOBY KEITH You Shouldn't Kiss Me Like This  
JESSICA ANDREWS Who I Am  
LEE ANN WOMACK Ashes By Now

#### Hot Country

#### Jim Hays

#### Adds:

TIM MCGRAW Grown Men Don't Cry  
BRAD PAISLEY Two People Fell In Love

#### Hottest:

DIAMOND RIO One More Day  
TOBY KEITH You Shouldn't Kiss Me Like This  
JESSICA ANDREWS Who I Am  
KEITH URBAN But For The Grace Of God  
TRAVIS TRITT It's A Great Day To Be Alive



### ADDS

MARSHALL DYLLON You  
BILLY GILMAN There's A Hero  
KENNY ROGERS There You Go Again

### TOP 10

JESSICA ANDREWS Who I Am  
TOBY KEITH You Shouldn't Kiss Me Like This  
KENNY CHESNEY Don't Happen Twice  
SARA EVANS Born To Fly  
DIAMOND RIO One More Day  
RASCAL FLATTS This Everyday Love  
JAMIE O'NEAL There Is No Arizona  
JO DEE MESSINA Bum  
KEITH URBAN But For The Grace Of God  
LEE ANN WOMACK Ashes By Now

Information current as of March 15, 2001.



42 million households  
Chris Parr, Director/Programming  
Paul Hastaba, VP/GM

### ADDS

BROOKS & DUNN Ain't Nothing 'Bout You

### TOP 12

DARRYL WORLEY Good Day To Run  
TOBY KEITH You Shouldn't Kiss Me Like This  
DIAMOND RIO One More Day  
JESSICA ANDREWS Who I Am  
JO DEE MESSINA Bum  
GARY ALLAN Right Where I Need To Be  
ALISON KRAUS Maybe  
SOGGY BOTTOM BOYS I Am A Man Of Constant Sorrow  
TRAVIS TRITT It's A Great Day To Be Alive  
RASCAL FLATTS This Everyday Love  
SHEDAISY Lucky 4 You (Tonight I'm Just Me)  
KENNY CHESNEY Don't Happen Twice

### HEAVY

DARRYL WORLEY A Good Day To Run  
DIAMOND RIO One More Day  
JESSICA ANDREWS Who I Am  
JO DEE MESSINA Bum  
KEITH URBAN But For The Grace Of God  
KENNY CHESNEY Don't Happen Twice  
TOBY KEITH You Shouldn't Kiss Me Like This  
TRAVIS TRITT It's A Great Day To Be Alive

### HOT SHOTS

BROOKS & DUNN Ain't Nothing 'Bout You  
CHARLIE ROBISON I Want You Bad  
SARA EVANS I Could Not Ask For More  
SOGGY BOTTOM BOYS I Am A Man Of Constant Sorrow

Information current as of March 14, 2001.



## Most Played Recurrents

- JO DEE MESSINA** Burn (*Curb*)
- JAMIE O'NEAL** There Is No Arizona (*Mercury*)
- TIM MCGRAW** My Next Thirty Years (*Curb*)
- GARTH BROOKS** Wild Horses (*Capitol*)
- PHIL VASSAR** Just Another Day In Paradise (*Arista*)
- DIXIE CHICKS** Without You (*Monument*)
- LONESTAR** Tell Her (*BNA*)
- TRAVIS TRITT** Best Of Intentions (*Columbia*)
- RASCAL FLATTS** This Everyday Love (*Lyric Street*)
- BRAD PAISLEY** We Danced (*Arista*)
- SARA EVANS** Born To Fly (*RCA*)
- DARRYL WORLEY** A Good Day To Run (*DreamWorks*)
- JOHN MICHAEL MONTGOMERY** The Little Girl (*Atlantic*)
- LONESTAR** What About Now (*BNA*)
- AARON TIPPIN** Kiss This (*Lyric Street*)
- KENNY CHESNEY** I Lost It (*BNA*)
- LEE ANN WOMACK** I Hope You Dance (*MCA/Universal*)
- FAITH HILL** The Way You Love Me (*Warner Bros.*)
- TOBY KEITH** How Do You Like Me Now? (*DreamWorks*)
- CHAD BROCK** Yes! (*Warner Bros.*)

## COUNTRY

### Going For Adds 3/19/01

- BRAD PAISLEY** Two People Fell In Love (*Arista*)
- CHARLIE ROBISON** I Want You Bad (*Columbia*)
- GREAT DIVIDE** Out Of Here Tonight (*Broken Bow*)
- JOHN RICH** Forever Loving You (*BNA*)
- RASCAL FLATTS** While You Loved Me (*Lyric Street*)
- SHERRIE' AUSTIN** Jolene (*WE*)
- TRACY BYRD W/ MARK CHESNUTT** A Good Way To Get On My Bad Side (*RCA*)
- TRACY LAWRENCE** Unforgiven (*Atlantic*)
- TRISHA YEARWOOD** I Would've Loved You Anyway (*MCA*)

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.ronline.com](http://www.ronline.com)

**MUSIC MEETING**



WCRS LIVE!

It has become a tradition to close the CRS with a guitar pull known as "WCRS Live." This year's event was absolutely magical. The quick wit of hostess Pam Tillis, the wonderful songs and soulful singing of Carolyn Dawn Johnson, the ultra-dry humor and songs that ranged from outrageous to incredibly moving from songwriter Harley Allen and the phenomenal guitar playing of Keith Urban made for one of the most memorable events ever. Getting ready to go on are (l-r) Allen, Urban, Johnson and Tillis.

## TUNED-IN COUNTRY

R&R/MEDIABASE 24/7

98  
WSIX

WSIX/Nashville

3am

**FAITH HILL & TIM MCGRAW** Just To Hear You Say...

**DIXIE CHICKS** Wide Open Spaces

**GEORGE STRAIT** The Best Day

**PHIL VASSAR** Rose Bouquet

**RESTLESS HEART** Why Does It Have... (Wrong...)

**LEANN RIMES** But I Do Love You

**ALAN JACKSON** Livin' On Love

**DIAMOND RIO** One More Day

**TRACY LAWRENCE** Alibis

**RASCAL FLATTS** Prayin' For Daylight

**BROOKS & DUNN** Ain't Nothing 'Bout You

**COLLIN RAYE** If I Were You

**TRICK PONY** Pour Me

**KENNY CHESNEY** She's Got It All

**NEAL MCCOY** Every Man For Himself

11am

**DIAMOND RIO** One More Day

**ALAN JACKSON** She's Got The Rhythm (And I...)

**MARK WILLS** Back At One

**GEORGE STRAIT** Carrying Your Love With Me

**FAITH HILL** If My Heart Had Wings

**COLLIN RAYE** One Boy, One Girl

**STEVE HOLY** The Hunger

**GARTH BROOKS** If Tomorrow Never Comes

**TRAVIS TRITT** It's A Great Day To Be Alive

**ALABAMA** When We Make Love

**JAMIE O'NEAL** There Is No Arizona

**MARK MCGUINN** Mrs. Steven Rudy

**REBA MCGENTIRE** Rumor Has It

**TRISHA YEARWOOD** She's In Love With The Boy

4pm

**TOBY KEITH** You Shouldn't Kiss Me Like This

**DEANA CARTER** How Do I Get There

**KENNY ROGERS** Buy Me A Rose

**GEORGE STRAIT** Love Without End, Amen

**DIXIE CHICKS** If I Fall You're Going Down...

**RHETT AKINS** That Ain't My Truck

**TRISHA YEARWOOD** I Would've Loved You Anyway

**COLLIN RAYE** My Kind Of Girl

**JESSICA ANDREWS** Who I Am

**ALAN JACKSON** Who's Cheatin' Who

**TRAVIS TRITT** Best Of Intentions

**FAITH HILL** If My Heart Had Wings

**PAM TILLIS** Maybe It Was Memphis

8pm

**ANDY GRIGGS** You Won't Ever Be Lonely

**LEE ANN WOMACK** I Hope You Dance

**TRAVIS TRITT** Anymore

**BROOKS & DUNN** Ain't Nothing 'Bout You

**TOBY KEITH** How Do You Like Me Now?!

**DEANA CARTER** Strawberry Wine

**SARA EVANS** I Could Not Ask For More

**ALAN JACKSON** Chattahoochee

**LEANN RIMES** I Need You

**SHANIA TWAIN** You're Still The One

**MARTINA MCBRIDE** It's My Time

**TRAVIS TRITT** Between An Old Memory And Me

**VINCE GILL** When I Call Your Name

103.5  
WKDF

WKDF/Nashville

3am

**SHANIA TWAIN** Man! I Feel Like A Woman!

**ALAN JACKSON** When Somebody Loves You

**HANK WILLIAMS, JR.** Born To Boogie

**RADNEY FOSTER** Nobody Wins

**KENNY CHESNEY** I Lost It

**TRISHA YEARWOOD** There Goes My Baby

**ALABAMA** When It All Goes South

**TIM MCGRAW** Something Like That

**JO DEE MESSINA** Stand Beside Me

**MONTGOMERY GENTRY** She Couldn't Change Me

**REBA MCGENTIRE** The Last One To Know

**DWIGHT YOAKAM** A Thousand Miles From Home

**TRAVIS TRITT** It's A Great Day To Be Alive

**SAMMY KERSHAW** She Don't Know She's Beautiful

**DIAMOND RIO** One More Day

11am

**TRAVIS TRITT** It's A Great Day To Be Alive

**SAMMY KERSHAW** Third Rate Romance

**NITTY GRITTY DIRT...** Fishin' In The Dark

**REBA MCGENTIRE** Is There Life Out There

**JAMIE O'NEAL** There Is No Arizona

**LONESTAR** Amazed

**CLAY WALKER** Then What

**DIXIE CHICKS** You Were Mine

**GARY ALLAN** Right Where I Need To Be

**DOLLY PARTON** 9 To 5

**PHIL VASSAR** Just Another Day In Paradise

**LEE ANN WOMACK** I Hope You Dance

**KENNY CHESNEY** Don't Happen Twice

**TRISHA YEARWOOD** XXX's And 000's (An...)

4pm

**JAMIE O'NEAL** There Is No Arizona

**BRAD PAISLEY** We Danced

**TRISHA YEARWOOD** There Goes My Baby

**MONTGOMERY GENTRY** Lonely And Gone

**VINCE GILL** When I Call Your Name

**MARK MCGUINN** Mrs. Steven Rudy

**ALAN JACKSON** Gone Country

**TOBY KEITH** You Shouldn't Kiss Me Like This

**REBA MCGENTIRE** Fancy

**SARA EVANS** Born To Fly

**DWIGHT YOAKAM** Ain't That Lonely Yet

8pm

**ALAN JACKSON** When Somebody Loves You

**JOE DIFFIE** John Deere Green

**RANDY TRAVIS** Deeper Than The Holler

**LITTLE TEXAS** God Blessed Texas

**TOBY KEITH** You Shouldn't Kiss Me Like This

**GEORGE STRAIT** Go On

**PAUL BRANDT** I Do

**LEE ANN WOMACK** I'll Think Of A Reason Later

**TRAVIS TRITT** It's A Great Day To Be Alive

**JUDDS** Have Mercy

**CHRIS CAGLE** My Love Goes On And On

**CLINT BLACK** Better Man

**GARY ALLAN** Right Where I Need To Be



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001. R&R Inc.



## Stations and their adds listed alphabetically by market

<b>WQMX/Akron, OH *</b> OM: Kevin Mason MD: Toni Fox 4 TIM MCGRAW "Grown" 2 RASCAL FLATTS "White" 1 TRICK PONY "Pour"	<b>WZZK/Birmingham, AL *</b> PD: Rick Shockey APD/MD: Scott Stewart 19 TIM MCGRAW "Grown" 2 DIXIE CHICKS "If"	<b>KRYS/Corpus Christi, TX *</b> PD: Clayton Allen MD: Laci Lou 14 TIM MCGRAW "Grown" 7 PATTY LOVELESS "Thing" 7 GEORGE STRAIT "Can" 4 SARA EVANS "Could" 4 ALAN JACKSON "Somebody" TERRI CLARK "Fear"	<b>KSKS/Fresno, CA *</b> PD: Mike Peterson 7 TIM MCGRAW "Grown"	<b>WXBQ/Johnson City, TN *</b> PD: Bill Hagy 19 TIM MCGRAW "Grown" 10 PATTY LOVELESS "Thing"	<b>WDEN/Macon, GA</b> PD: Gerry Marshall APD/MD: Laura Staring 11 TIM MCGRAW "Grown" 2 JAMIE O'NEAL "Angels" 1 RASCAL FLATTS "White" CYNTHI THOMPSON "Really" HAL KETCHUM "She"	<b>WGH/Norfolk, VA *</b> PD/MD: Randy Brooks 18 TIM MCGRAW "Grown" 2 JAMIE O'NEAL "Angels" 1 RASCAL FLATTS "White" CYNTHI THOMPSON "Really" HAL KETCHUM "She"	<b>WDRR/Raleigh-Durham, NC *</b> PD: Brent Curtis APD/MD: Robin D'Brian 1 SONS OF THE DESERT "What" TIM MCGRAW "Grown" MONTGOMERY GENTRY "Change" JAMIE O'NEAL "Angels"	<b>KMPS/Seattle-Tacoma, WA *</b> PD: Becky Brenner MD: Tony Thomas 20 TIM MCGRAW "Grown" 2 MARK MCGUINN "Steven" JAMIE O'NEAL "Angels"	<b>WWZD/Tupelo, MS</b> OM/MD: Tom Freeman APD/MD: Matt Chatham 18 SARA EVANS "Bom" 18 LONESTAR "New" 18 LEANN RIMES "Need" 17 FAITH HILL "Way" 16 GEORGE STRAIT "Go" 16 ALAN JACKSON "Must" 15 VINCE GILL "Tree" 15 PHIL VASSAR "Just" 15 TOBY KEITH "How" 15 LEE ANN WOODACK "Dance" 15 TRAVIS TRITT "Intentions" 15 CHAD BROOK "Yes" 14 AARON TIPPIN "The" 14 JO DEE MESSINA "Way" 14 TIM MCGRAW "Something" 14 BRAD PAISLEY "Dance" 14 KEVIN CHESNEY "Lost" 13 JOHN M. MONTGOMERY "Little" 11 RASCAL FLATTS "Prayin" TIM MCGRAW "Grown" GEORGE STRAIT "Can" ALAN JACKSON "Somebody" LEANN RIMES "Do" SARA EVANS "Could"
<b>WGNA/Albany, NY *</b> PD: Buzz Brindle MD: Bill Earley 4 TIM MCGRAW "Grown" 4 BRAD PAISLEY "Two" 1 JAMIE O'NEAL "Angels"	<b>KIZN/Boise, ID *</b> OM: Rich Summers PD/APD/MD: Spencer Burke 8 TIM MCGRAW "Grown" 8 GEORGE STRAIT "Can" 2 JAMIE O'NEAL "Angels" SONS OF THE DESERT "What" HAL KETCHUM "She"	<b>KPLR/Dallas-Ft. Worth, TX *</b> PD: Brian Phillips APD: Smokey Rivers MD: Cody Alan 40 TIM MCGRAW "Grown" 30 CHARLIE ROBINSON "Bad" 26 THREE OF HEARTS "Love" 22 GEORGE STRAIT "Can" 1 TRICK PONY "Pour"	<b>WTQR/Greensboro, NC *</b> PD/MD: Paul Franklin 6 TIM MCGRAW "Grown" 1 TAMMY COCHRAN "Angels" GEORGE STRAIT "Can"	<b>KBEO/Kansas City, MO *</b> PD: Mike Kennedy MD: T.J. McEntire 13 TIM MCGRAW "Grown"	<b>WWOM/Madison, WI *</b> PD: Mark Grant MD: Mel McKenzie 4 TIM MCGRAW "Grown"	<b>KTST/Oklahoma City, OK *</b> APD: Crash 1 TIM MCGRAW "Grown" GREAT DIVIDE "Here" CHARLIE ROBINSON "Bad"	<b>WKHK/Richmond, VA *</b> OM/MD: Jim Tice No Adds	<b>WBYT/South Bend, IN</b> PD: Ralph Cherry APD/MD: Lisa Kostl OM/MD: Ray Massie MD: Don Jeffrey 12 BRAD PAISLEY "Two"	<b>KDRK/Spokane, WA *</b> OM/MD: Ray Edwards APD/MD: Tony Trovato 9 GEORGE STRAIT "Can" 8 TIM MCGRAW "Grown" 6 MORGAN & KERSHAW "Tequila" 5 ALAN JACKSON "Somebody" 3 BRAD PAISLEY "Two" 2 SONS OF THE DESERT "What"
<b>KBQI/Albuquerque, NM *</b> PD: Tommy Carrera MD: Sammy Cruise 3 TIM MCGRAW "Grown" MARSHALL DYLLOW "You"	<b>WKLB/Boston, MA *</b> PD: Mike Brophy APD/MD: Ginny Rogers 6 ALAN JACKSON "Somebody" 6 TIM MCGRAW "Grown" MEREDITH EDWARDS "Rose"	<b>KSCS/Dallas-Ft. Worth, TX *</b> PD: Dean James APD/MD: Linda O'Brian 13 TIM MCGRAW "Grown" 1 BRAD PAISLEY "Two" MEREDITH EDWARDS "Rose"	<b>WRNS/Greenville, NC *</b> PD/MD: Wayne Carlyle 8 PHIL VASSAR "Rose" 6 GEORGE STRAIT "Can" 4 JAMIE O'NEAL "Angels" 3 TRACY LAWRENCE "Unforgiven" 1 ALAN JACKSON "Somebody"	<b>KTEX/McAllen, TX *</b> OM/MD: Monty Lewis MD: Sonny Laguna 1 TIM MCGRAW "Grown" TRACY LAWRENCE "Unforgiven" MARSHALL DYLLOW "You" JAMIE O'NEAL "Angels" BRAD PAISLEY "Two"	<b>WDFW/Kansas City, MO *</b> PD/MD: Ted Cramer 5 TIM MCGRAW "Grown" 4 TAMMY COCHRAN "Angels"	<b>KOXY/Oklahoma City, OK *</b> OM/MD: Ted Cramer MD: Bill Reed 3 SARA EVANS "Could" 2 TIM MCGRAW "Grown" 1 PATTY LOVELESS "Thing" AARON TIPPIN "People"	<b>WYFF/Charlotte-Lynchburg, VA *</b> PD: Greg Mazingo APD: Brian Driver MD: Mark Billingsley 14 TIM MCGRAW "Grown" TRICK PONY "Pour"	<b>WYFF/Charlotte-Lynchburg, VA *</b> PD: Greg Mazingo APD: Brian Driver MD: Mark Billingsley 14 TIM MCGRAW "Grown" TRICK PONY "Pour"	<b>KNUE/Larry-Longview, TX *</b> OM/MD: Tyler Kent MD: Robert Mauldin 5 SARA EVANS "Could" 4 CLAY WALKER "Say" TAMMY COCHRAN "Angels" TRACY LAWRENCE "Unforgiven" BRAD PAISLEY "Two"
<b>KRST/Abuquerque, NM *</b> PD: Brad Barret MD: J.T. Jones 22 PHIL VASSAR "Rose" 18 DIXIE CHICKS "If" 5 TIM MCGRAW "Grown" 1 MONTGOMERY GENTRY "Change"	<b>WYRK/Bufalo, NY *</b> PD: John Paul APD/MD: Chris Keyzer 1 TIM MCGRAW "Grown" 1 PHIL VASSAR "Rose"	<b>WGNE/Daytona Beach, FL *</b> PD/MD: Bill Kramer 2 SHANE SELLERS "Matthew" 1 HAL KETCHUM "She" 1 CYNTHI THOMPSON "Really" 1 TIM MCGRAW "Grown" JAMIE O'NEAL "Angels"	<b>WESG/Greenville, SC *</b> OM/MD: Ron Brooks APD/MD: John Landrum 3 GARY ALLAN "Right" TIM MCGRAW "Grown" GEORGE STRAIT "Can"	<b>WDAF/Kansas City, MO *</b> PD/MD: Ted Cramer 5 TIM MCGRAW "Grown" 4 TAMMY COCHRAN "Angels"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"
<b>WCTO/Allentown, PA *</b> PD: Chuck Geiger APD/MD: Ed Parreira 36 TIM MCGRAW "Grown" 3 TAMMY COCHRAN "Angels" VINCE GILL "Straight" TERRI CLARK "Fear"	<b>KHAK/Cedar Rapids, IA</b> PD: Jeff Winfield MD: Dawn Johnson 5 GEORGE STRAIT "Can" 5 STEVE HOLY "Hunger" 5 LEANN RIMES "Do" 3 BRAD PAISLEY "Two" 3 CLAY WALKER "Say" 3 CHRIS CAGLE "Laredo"	<b>KYGG/Durver-Boulder, CO *</b> PD: Joel Burke MD: Ted Swendsen 13 BRAD PAISLEY "Two" 9 GEORGE STRAIT "Can" 7 TIM MCGRAW "Grown" 3 ALAN JACKSON "Somebody"	<b>WSSJ/Greenville, SC *</b> PD: Bruce Logan 26 TIM MCGRAW "Grown" 16 GEORGE STRAIT "Can" 16 MARK MCGUINN "Steven" 10 CHRIS CAGLE "Laredo" 5 JAMIE O'NEAL "Angels" 4 LEANN RIMES "Do" 1 TRACY LAWRENCE "Unforgiven" 1 BRAD PAISLEY "Two"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"
<b>KGNC/Amarillo, TX</b> PD: Tim Butler APD/MD: Patrick Clark 17 TIM MCGRAW "Grown" 14 MONTGOMERY GENTRY "Change" 12 LEA DOOLIN "Breakin" 10 BRAD PAISLEY "Two"	<b>WEZL/Charleston, SC *</b> PD: T.J. Phillips MD: Gary Griffin 6 TIM MCGRAW "Grown" BRAD PAISLEY "Two" TRACY LAWRENCE "Unforgiven" JAMIE O'NEAL "Angels" CLAY WALKER "Say" SONS OF THE DESERT "What"	<b>KHKL/Des Moines, IA *</b> PD: Savannah Jones MD: J.C. Walker 16 TIM MCGRAW "Grown" 3 JAMIE O'NEAL "Angels"	<b>WAYZ/Hagerstown, MD</b> PD/MD: Dennis Hughes 21 SOGGY BOTTOM BOYS "Man" 21 SOUTH SIXTY FIVE "Most" 21 TERRI CLARK "Fear" 15 TIM MCGRAW "Grown" 15 JAMIE O'NEAL "Angels"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"
<b>WNCY/Appleton, WI</b> OM: Jeff McCarthy PD: Randy Shannon MD: Nancy Braun 1 GEORGE STRAIT "Can" 1 MARK MCGUINN "Steven" 1 TAMMY COCHRAN "Angels"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>KJYY/Des Moines, IA *</b> OM/MD: Beverlee Branigan MD: Eddie Hatfield MONTGOMERY GENTRY "Change"	<b>WRBT/Harrisburg, PA *</b> PD: Shelly Easton MD: Joey Dean No Adds	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"	<b>WVIV/Knoxville, TN *</b> PD: Mike Hammond MD: Colleen Adair 7 TIM MCGRAW "Grown" 4 BYRD WCHESNUTT "Good" 3 CLAY WALKER "Say" 1 BRAD PAISLEY "Two" 1 SOUTH SIXTY FIVE "Most" 1 TRISHA YEARWOOD "Would've"
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# Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WYNY/New York**  
Big City  
(914) 592-1071  
Bear/Mitchell  
12+ Cumé 615,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	42		TOBY KEITH/You Shouldn't...	13608
41	39		DIAMOND RIO/One More Day	12636
38	38		LONESTAR/Tell Her	12312
37	38		JO DEE MESSINA/Burn	12312
30	34		KEITH URBAN/But For The Grace...	11016
29	33		GARTH BROOKS/Wild Horses	10692
31	33		FAITH HILL/My Heart Had...	10692
32	30		JAMIE O'NEAL/There Is No Arizona	9720
29	30		LEE ANN WOMACK/Ashe's By Now	9396
21	25		RASCAL FLATTS/This Everyday Love	8100
20	24		WARREN BROTHERS/Move On	7776
24	24		BROOKS & DUNN/Ain't Nothing...	7776
24	24		TRAVIS TRITTT/It's A Great Day...	7776
22	23		MARTINA MCBRIDE/It's My Time	7452
22	23		CLAY WALKER/The Chain Of Love	7452
22	22		KENNY CHESNEY/Don't Happen Twice	7128
25	22		VINCE GILL/Shoot Straight...	7128
19	22		SHEDAISY/Lucky 4 You...	7128
22	22		JESSICA ANDREWS/Who I Am	7128
22	21		CHALEE TENNISON/Go Back	7128
21	21		PATTY LOVELESS/The Last Thing On...	6804
23	20		PAM TILLIS/Please	6480
11	17		DIXIE CHICKS/Ready To Run	5508
15	17		PHIL VASSAR/Rose Bouquet	5508
13	16		STEVE HOLY/The Hunger	5184
15	16		TRICK PONY/Pour Me	5184
15	15		CLAY DAVIDSON/Sometimes	4860
13	15		SARA EVANS/I Could Not Ask	4860
15	15		ALAN JACKSON/When Somebody...	4860
12	14		FAITH HILL/The Way You Love Me	4536
12	14		PHIL VASSAR/Just Another Day...	4536
13	14		LEANN RIMES/But I Do Love You	4536
14	14		TIM RUSHLOW/She Misses Him	4536
12	13		KINLEY/In It	4212
10	12		MARTINA MCBRIDE/Love You	3888
14	12		GEORGE STRAIT/Go On	3888
10	12		GEORGE STRAIT/If You Can Do...	3888
11	12		STEVE WARNER/...Katie Wants A...	3888
11	11		TIM MCGRAW/My Next Thirty Years	3564
12	11		BRAD PAISLEY/We Danced	3564

**MARKET #2**


**KZLA/Los Angeles**  
Ennis  
(323) 882-8000  
Curtis/Campos  
12+ Cumé 625,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
52	50		JESSICA ANDREWS/Who I Am	20300
51	49		TOBY KEITH/You Shouldn't...	19894
38	42		DIXIE CHICKS/If I Fall You're...	17052
45	41		JAMIE O'NEAL/There Is No Arizona	16646
42	41		PHIL VASSAR/Just Another Day...	16646
40	37		LEE ANN WOMACK/Ashe's By Now	15022
38	34		KEITH URBAN/But For The Grace...	13804
36	33		DIAMOND RIO/One More Day	13398
44	32		SARA EVANS/Born To Fly	12992
24	29		TRAVIS TRITTT/It's A Great Day...	11774
24	28		SHEDAISY/Lucky 4 You...	11368
24	27		FAITH HILL/My Heart Had...	10962
30	25		MARTINA MCBRIDE/It's My Time	10150
21	24		SARA EVANS/I Could Not Ask...	9744
23	23		CLAY WALKER/The Chain Of Love	9338
21	23		DIXIE CHICKS/Without You	9338
17	23		JOHN M. MONTGOMERY/Home To You	9338
20	22		GEORGE STRAIT/The Best Day	8932
20	22		TRAVIS TRITTT/Best Of Intentions	8932
25	21		LEANN RIMES/But I Do Love You	8526
26	20		LONESTAR/Amazed	8120
21	20		LONESTAR/Amazed	8120
20	20		TIM MCGRAW/Grown Men Don't Cry	8120
25	20		RASCAL FLATTS/Prayin' For Daylight	8120
29	20		LEE ANN WOMACK/Ashe's By Now	8120
19	19		BRAD PAISLEY/We Danced	7714
20	18		BROOKS & DUNN/Ain't Nothing...	7308
20	17		ANDY GRIGGS/She's More	6906
14	15		MARK MCGUINN/Mrs. Steven Rudy	6090
13	13		TRICK PONY/Pour Me	5278
8	12		TIM MCGRAW/Something Like That	4872
21	12		TIM RUSHLOW/She Misses Him	4872
11	11		TIM MCGRAW/My Next Thirty Years	4466
11	11		JO DEE MESSINA/Burn	4466
17	11		GARTH BROOKS/Wild Horses	4466
10	10		GEORGE STRAIT/If You Can Do...	4466
10	10		KENNY CHESNEY/Don't Happen Twice	4060
10	10		DIXIE CHICKS/Ready To Run	4060
7	9		ALABAMA/(God... ) A Little	3654
7	9		GARY ALLAN/Right Where I...	3654

**MARKET #3**

**WUSN/Chicago**  
Infinity  
(617) 649-0099  
Case/Biondo  
12+ Cumé 646,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	36		JESSICA ANDREWS/Who I Am	14256
33	35		LEE ANN WOMACK/Ashe's By Now	13860
34	34		TOBY KEITH/You Shouldn't...	13464
35	34		KEITH URBAN/But For The Grace...	13464
31	32		TRAVIS TRITTT/Best Of Intentions	12672
31	32		TIM MCGRAW/My Next Thirty Years	12672
36	32		JAMIE O'NEAL/There Is No Arizona	12672
23	29		TIM RUSHLOW/She Misses Him	11880
35	29		RASCAL FLATTS/This Everyday Love	11484
27	27		BROOKS & DUNN/Ain't Nothing...	10692
22	27		DIAMOND RIO/One More Day	10692
25	26		DIXIE CHICKS/If I Fall You're...	9800
24	25		MARTINA MCBRIDE/It's My Time	9504
23	24		JO DEE MESSINA/Burn	9108
19	23		CHRIS CAGLE/Laredo	9108
23	23		FAITH HILL/My Heart Had...	8712
22	22		LONESTAR/Tell Her	8712
22	22		JAMIE O'NEAL/There Is No Arizona	8712
23	20		GARTH BROOKS/Wild Horses	7920
24	19		TIM MCGRAW/Things Change	7524
19	17		KENNY CHESNEY/Don't Happen Twice	6732
16	16		CLAY DAVIDSON/Good Day To Run	6336
12	16		BRAD PAISLEY/We Danced	6336
15	15		AARON TIPPIN/Kiss This	5940
14	14		MARTINA MCBRIDE/There You Are	5544
14	14		JOHN M. MONTGOMERY/The Little Girl	5544
13	14		PHIL VASSAR/Just Another Day...	5148
13	13		CHAD BROCK/Yes!	5148
16	13		CHALEE TENNISON/Go Back	5148
11	13		CLAY DAVIDSON/Sometimes	4752
14	12		LONESTAR/What About Now	4752
15	12		PHIL VASSAR/Rose Bouquet	4752
15	12		LEE ANN WOMACK/Ashe's By Now	4752
15	12		JO DEE MESSINA/That's The Way	4752
14	11		DIXIE CHICKS/Without You	4356
6	11		PATTY LOVELESS/That's The Kind...	4356
13	11		FAITH HILL/W/MCGRAW/Let's Make Love	4356
9	10		GARY ALLAN/Right Where I...	3960

**MARKET #4**


**KYCY/San Francisco**  
Infinity  
(415) 391-9330  
Thomas/Jordan/Ryan  
12+ Cumé 357,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
46	49		DIAMOND RIO/One More Day	8673
45	46		JESSICA ANDREWS/Who I Am	8142
47	46		KEITH URBAN/But For The Grace...	8142
33	45		FAITH HILL/My Heart Had...	7965
45	45		TRAVIS TRITTT/It's A Great Day...	7965
46	44		JAMIE O'NEAL/There Is No Arizona	7788
45	44		LEE ANN WOMACK/Ashe's By Now	6726
29	31		KENNY CHESNEY/Don't Happen Twice	5487
26	31		PATTY LOVELESS/The Last Thing On...	5487
30	31		BROOKS & DUNN/Ain't Nothing...	5487
28	31		DIXIE CHICKS/If I Fall You're...	5487
28	31		TIM RUSHLOW/She Misses Him	5310
29	30		TRAVIS TRITTT/It's A Great Day...	5133
29	29		TRICK PONY/Pour Me	4956
3	28		ALAN JACKSON/When Somebody...	4956
25	28		LEANN RIMES/But I Do Love You	4956
14	23		MCGRAW/Grown Men Don't Cry	4425
26	22		TIM MCGRAW/My Next Thirty Years	3894
1	22		GEORGE STRAIT/If You Can Do...	3894
11	21		MARK MCGUINN/Mrs. Steven Rudy	3717
37	21		GARTH BROOKS/Wild Horses	3717
22	20		FAITH HILL/The Way You Love Me	3540
21	20		MARTINA MCBRIDE/It's My Time	3540
17	20		SHEDAISY/Lucky 4 You...	3540
17	19		LONESTAR/What About Now	3009
15	17		VINCE GILL/Feels Like Love	3009
15	17		MONTGOMERY GENTRY/She Couldn't...	3009
18	17		LISA ANGELE/Will Love You	3009
13	17		SARA EVANS/Born To Fly	2832
16	15		PHIL VASSAR/Just Another Day...	2655
1	15		STEVE HOLY/The Hunger	2655
1	15		DOLLY PARTON/A Tender Love	2655
18	15		RASCAL FLATTS/This Everyday Love	2655
13	15		SHANIA TWAIN/In Holdin' On To...	2655
22	14		JO DEE MESSINA/Burn	2478
13	14		ERIC HEATHERLY/Wrong Five O'Clock	2301
8	13		PAM TILLIS/Please	2301
14	13		AARON TIPPIN/Kiss This	2301
17	12		WARREN BROTHERS/Move On	2124

**MARKET #5**

**WXTU/Philadelphia**  
Beasley  
(610) 667-9000  
McKay/Jack  
12+ Cumé 466,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	37		MARTINA MCBRIDE/It's My Time	1914
35	37		JESSICA ANDREWS/Who I Am	1914
37	37		JESSICA ANDREWS/Who I Am	1914
34	37		DIAMOND RIO/One More Day	1914
38	37		TOBY KEITH/You Shouldn't...	1914
36	37		TRAVIS TRITTT/It's A Great Day...	1914
35	36		TOBY KEITH/You Shouldn't...	11592
34	35		LEE ANN WOMACK/Ashe's By Now	11270
36	26		KEITH URBAN/But For The Grace...	8372
19	25		TIM RUSHLOW/She Misses Him	7728
19	24		TRICK PONY/Pour Me	7084
21	22		GARY ALLAN/Right Where I...	7084
19	21		DIXIE CHICKS/If I Fall You're...	6782
21	21		WARREN BROTHERS/Move On	6782
20	21		BROOKS & DUNN/Ain't Nothing...	6762
20	21		PHIL VASSAR/Rose Bouquet	6762
15	20		VINCE GILL/Shoot Straight...	6440
21	20		PATTY LOVELESS/The Last Thing On...	6440
17	20		KINLEY/In It	6440
23	20		PAM TILLIS/Please	6440
17	17		KENNY CHESNEY/Don't Happen Twice	5474
13	17		MONTGOMERY GENTRY/She Couldn't...	4830
12	15		SOUTH SIXTY FIVE/It's The Most...	4830
11	15		LONESTAR/What About Now	4830
15	14		STEVE HOLY/The Hunger	4508
11	13		NEAL MORRISON/Beatin' It In	4186
14	13		TERI CLARK/No Fear	3864
13	13		CLAY DAVIDSON/Sometimes	3864
11	12		TOBY KEITH/How Do You Like...	3864
13	12		HAL KETCHUM/She Is	3864
12	12		TIM MCGRAW/My Next Thirty Years	3664
20	12		ERIC HEATHERLY/Wrong Five O'Clock	3664
14	11		VINCE GILL/Feels Like Love	3542
11	11		JO DEE MESSINA/That's The Way	3542
7	11		PHIL VASSAR/Just Another Day...	3542
6	11		ALAN JACKSON/When Somebody...	3542
11	11		RASCAL FLATTS/Prayin' For Daylight	3542
10	10		FAITH HILL/The Way You Love Me	3220
8	10		MEREDITH EDWARDS/A Rose Is A Rose	3220

**MARKET #6**

**KPLX/Dallas-Ft. Worth**  
Susquehanna  
(214) 526-2400  
Philips/Rivers/Alan  
12+ Cumé 550,300



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
55	54		KENNY CHESNEY/Don't Happen Twice	20682
53	54		BROOKS & DUNN/Ain't Nothing...	20682
53	54		DIXIE CHICKS/If I Fall You're...	20682
54	53		JESSICA ANDREWS/Who I Am	20299
56	52		DIAMOND RIO/One More Day	19916
51	47		TRAVIS TRITTT/It's A Great Day...	18001
47	47		CHRIS CAGLE/Laredo	18001
47	47		TOBY KEITH/You Shouldn't...	18001
42	48		MARK MCGUINN/Mrs. Steven Rudy	16086
34	40		GARY ALLAN/Right Where I...	15320
40	40		TIM MCGRAW/Grown Men Don't Cry	15320
37	37		SARA EVANS/I Could Not Ask...	14171
31	30		CHARLIE ROBINSON/Want You Bad	11490
32	30		DARRYL WORLEY/A Good Day To Run	11490
28	29		FAITH HILL/My Heart Had...	11157
14	26		THREE OF HEARTS/Right Where I...	9908
32	24		GREEN & MORROW/Texas On My Mind	9192
30	22		GEORGE STRAIT/If You Can Do...	8426
14	19		JAMIE O'NEAL/There Is No Arizona	7277
17	19		BRAD PAISLEY/We Danced	7277
16	17		LONESTAR/What About Now	6511
17	17		KEITH URBAN/But For The Grace...	6511
16	17		LEE ANN WOMACK/Ashe's By Now	6511
16	16		CHRIS CAGLE/My Love Goes On	6128
15	16		TIM MCGRAW/My Next Thirty Years	6128
12	16		TIM MCGRAW/Something Like That	6128
15	15		SHEDAISY/Will... But	5745
13	14		AARON TIPPIN/Kiss This	5362
10	13		TOBY KEITH/You Comes To...	4979
25	13		GARTH BROOKS/Wild Horses	4979
15	13		SARA EVANS/Born To Fly	4979
10	13		LONESTAR/Amazed	4979
12	12		DIXIE CHICKS/Cowboy Take Me Away	4596
9	12		JOHN M. MONTGOMERY/The Little Girl	4596
13	12		CHAD BROCK/Yes!	4596
13	12		BROOKS & DUNN/Beer Thirty	4596
12	12		PAT GREEN/Take Me Out To	4596
9	12		MONTGOMERY GENTRY/One And Gone	4596
13	12		RASCAL FLATTS/Prayin' For Daylight	4596
14	12		LEE ANN WOMACK/Ashe's By Now	4596

**MARKET #6**

**KSCS/Dallas-Ft. Worth**  
ABC  
(817) 640-196



# Country Playlists

March 16, 2001 R&R • 145

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #12**

**WKIS/Miami**  
Clear Channel  
(954) 431-6200  
Waiker/McCoy/Edwards  
12+ Cume 340,900

**KISS 99.9**  
COUNTRY

PLAYS	ARTIST/TITLE	GI (000)
34	JO DEE MESSINA/Burn	9158
35	LEE ANN WOMACK/Ashe's By Now	8959
36	FAITH HILL/My Heart Had	8917
37	TOBY KEITH/You Shouldn't	8676
38	KEITH URBAN/But For The Grace	8435
39	JESSICA ANDREWS/Who I Am	8194
40	TRAVIS TRITTT/It's A Great Day	8194
41	RASCAL FLATTS/This Everyday Love	7953
42	DIAMOND RIO/One More Day	7712
43	JAMIE O'NEAL/There Is No Arizona	5784
44	ALAN JACKSON/Just Another Day	5543
45	TRAVIS TRITTT/Best Of Intentions	5302
46	LONESTAR/Tell Her	5061
47	TRICK PONY/Pour Me	5061
48	DIXIE CHICKS/If I Fall You're	5061
49	TIM MCGRAW/My Next Thirty Years	4820
50	SARA EVANS/Born To Fly	4820
51	JO DEE MESSINA/That's The Way	4579
52	ERIC HEATHERLY/Wrong Five O'Clock	4579
53	KENNY CHESNEY/Don't Happen Twice	4097
54	GARY ALLAN/Right Where I	4097
55	BROOKS & DUNN/Ain't Nothing	4097
56	ALABAMA/When It All Goes	3856
57	SHEDAISSY/Lucky 4 You	3856
58	GARTH BROOKS/Wild Horses	3856
59	DWIGHT YOAKAM/What Do You Know	3856
60	MARTINA MCBRIDE/It's My Time	3615
61	KENNY ROGERS/There You Go Again	3615
62	DARRYL WORLEY/A Good Day To Run	3615
63	DIXIE CHICKS/If I Fall You're	3615
64	TIM RUSHLOW/She Misses Him	3615
65	MONTGOMERY GENTRY/She Couldn't	3374
66	AARON TIPPIN/People Like Us	3374
67	CHAD BROCK/Yes!	3133
68	TOBY KEITH/Country Comes To	2892
69	LONESTAR/Smile	2892
70	ALAN JACKSON/Just Another Day	2892
71	GEORGE STRAIT/Don't Make Me	2892
72	TOBY KEITH/How Do You Like	2651

**MARKET #14**

**KMPS/Seattle-Tacoma**  
Infinity  
(206) 805-0941  
Brekner/Thomas  
12+ Cume 390,300

**94.1 KMPSE**

PLAYS	ARTIST/TITLE	GI (000)
40	TRAVIS TRITTT/It's A Great Day	10965
41	KEITH URBAN/But For The Grace	10710
42	JESSICA ANDREWS/Who I Am	10200
43	TOBY KEITH/You Shouldn't	10200
44	FAITH HILL/My Heart Had	8925
45	DIAMOND RIO/One More Day	8670
46	JAMIE O'NEAL/There Is No Arizona	7905
47	TIM RUSHLOW/She Misses Him	7650
48	BROOKS & DUNN/Ain't Nothing	7395
49	GEORGE STRAIT/Don't Make Me	7140
50	TRICK PONY/Pour Me	6630
51	MARTINA MCBRIDE/It's My Time	6120
52	KENNY CHESNEY/Don't Happen Twice	5865
53	TIM MCGRAW/My Next Thirty Years	5100
54	RASCAL FLATTS/This Everyday Love	4335
55	BRAD PAISLEY/Two People Fell	3825
56	PAM TILLIS/Please	3570
57	AARON TIPPIN/People Like Us	3570
58	WARREN BROTHERS/Move On	3315
59	TIM MCGRAW/My Next Thirty Years	3060
60	PHIL VASSAR/Rose Bouquet	3060
61	JO DEE MESSINA/Burn	2805
62	SARA EVANS/It Could Not Ask	2805
63	FAITH HILL/My Heart Had	2550
64	BRAD PAISLEY/We Danced	2550
65	RICOCHET/Seven Bridges Road	2550
66	PHIL VASSAR/Just Another Day	2550
67	SARA EVANS/Born To Fly	2550
68	MARTINA MCBRIDE/It's My Time	2550
69	GEORGE STRAIT/Don't Make Me	2550
70	TRAVIS TRITTT/Best Of Intentions	2550
71	LEE ANN WOMACK/Ashe's By Now	2550
72	KENNY ROGERS/There You Go Again	2550
73	GEORGE STRAIT/Best Day	2295
74	CHAD BROCK/Yes!	2295
75	KENNY CHESNEY/Don't Happen Twice	2295
76	ALAN JACKSON/Just Another Day	2295
77	TIM MCGRAW/My Next Thirty Years	2295
78	LEE ANN WOMACK/Ashe's By Now	2295

**MARKET #15**

**KMFL/Phoenix**  
Infinity  
(602) 264-0108  
Garrison/Loss  
12+ Cume 302,800

**97.1 KMMZ**

PLAYS	ARTIST/TITLE	GI (000)
56	JESSICA ANDREWS/Who I Am	8736
57	TOBY KEITH/You Shouldn't	8424
58	DIAMOND RIO/One More Day	7956
59	TIM RUSHLOW/She Misses Him	7644
60	MARK MCGUINN/Mrs. Steven Rudy	7020
61	KENNY CHESNEY/Don't Happen Twice	6864
62	BROOKS & DUNN/Ain't Nothing	6552
63	FAITH HILL/My Heart Had	6552
64	TIM MCGRAW/My Next Thirty Years	5928
65	DIXIE CHICKS/If I Fall You're	5928
66	SARA EVANS/It Could Not Ask	4992
67	PHIL VASSAR/Rose Bouquet	4992
68	TRAVIS TRITTT/It's A Great Day	4636
69	KEITH URBAN/But For The Grace	4636
70	PHIL VASSAR/Just Another Day	4680
71	GEORGE STRAIT/If You Can Do	4680
72	LEE ANN WOMACK/Why They Call It	4524
73	RASCAL FLATTS/This Everyday Love	4524
74	CYNDI THOMPSON/What I Really	4212
75	SHEDAISSY/Still Holding Out	4056
76	JAMIE O'NEAL/When I Think About	3432
77	FAITH HILL/My Heart Had	3432
78	SHEDAISSY/Lucky 4 You	3432
79	TOBY KEITH/How Do You Like	3276
80	TRAVIS TRITTT/It's A Great Day	3120
81	AARON TIPPIN/Kiss This	3120
82	KEITH URBAN/But For The Grace	3120
83	GEORGE STRAIT/Go On	2964
84	LEANN RIMES/Need You	2808
85	LONESTAR/What About Now	2808
86	JO DEE MESSINA/That's The Way	2652
87	BRAD PAISLEY/We Danced	2652
88	JAMIE O'NEAL/There Is No Arizona	2496
89	SARA EVANS/Born To Fly	2496
90	KENNY CHESNEY/Don't Happen Twice	2496
91	LEE ANN WOMACK/Ashe's By Now	2496
92	GEORGE STRAIT/Best Day	2184
93	CHAD BROCK/Yes!	2184
94	TRAVIS TRITTT/Best Of Intentions	2184
95	WARREN BROTHERS/Move On	1872
96	KENNY CHESNEY/Don't Happen Twice	1872

**MARKET #16**

**KNIX/Phoenix**  
Clear Channel  
(480) 966-6236  
King/Foster  
12+ Cume 342,200

**97.1 KMMZ**

PLAYS	ARTIST/TITLE	GI (000)
45	JESSICA ANDREWS/Who I Am	8865
46	DIAMOND RIO/One More Day	8665
47	TOBY KEITH/You Shouldn't	8665
48	JO DEE MESSINA/Burn	8668
49	KENNY CHESNEY/Don't Happen Twice	8678
50	TIM MCGRAW/My Next Thirty Years	8274
51	KEITH URBAN/But For The Grace	8274
52	TRAVIS TRITTT/It's A Great Day	7880
53	CLAY DAVIDSON/Sometimes	7486
54	MARTINA MCBRIDE/It's My Time	7092
55	LEE ANN WOMACK/Ashe's By Now	6896
56	BROOKS & DUNN/Ain't Nothing	6698
57	TIM RUSHLOW/She Misses Him	6501
58	SHEDAISSY/Lucky 4 You	6107
59	FAITH HILL/My Heart Had	6107
60	WARREN BROTHERS/Move On	4531
61	LEANN RIMES/Need You	4531
62	PHIL VASSAR/Rose Bouquet	4531
63	KENNY CHESNEY/Don't Happen Twice	4334
64	RASCAL FLATTS/This Everyday Love	4334
65	DIXIE CHICKS/If I Fall You're	4137
66	SARA EVANS/Born To Fly	4137
67	SARA EVANS/It Could Not Ask	4137
68	FAITH HILL/My Heart Had	3940
69	TIM MCGRAW/My Next Thirty Years	3940
70	TOBY KEITH/How Do You Like	3743
71	LONESTAR/What About Now	3743
72	MEDRETH EDWARDS/Rose Is A Rose	3546
73	KEITH URBAN/But For The Grace	3546
74	CLAY WALKER/Say No More	3546
75	STEVE WARINER... Kate Wants A	3546
76	JOHN M. MONTGOMERY/The Little Girl	3349
77	BRAD PAISLEY/We Danced	3349
78	CHAD BROCK/Yes!	3349
79	DIXIE CHICKS/Without You	3349
80	JO DEE MESSINA/That's The Way	3152
81	TRAVIS TRITTT/Best Of Intentions	2955
82	LEE ANN WOMACK/Ashe's By Now	2955
83	BRAD PAISLEY/We Danced	2758
84	SHANIA TWAIN/Man! I Feel Like	2561

**MARKET #17**

**KSON/San Diego**  
Jefferson-Pilot  
(619) 291-9797  
Dimick/Frey  
12+ Cume 241,400

**KSON 97.3**

PLAYS	ARTIST/TITLE	GI (000)
45	TOBY KEITH/You Shouldn't	6486
46	JESSICA ANDREWS/Who I Am	6345
47	DIAMOND RIO/One More Day	5217
48	DIXIE CHICKS/Without You	4935
49	TIM RUSHLOW/She Misses Him	4935
50	TIM MCGRAW/My Next Thirty Years	4653
51	KEITH URBAN/But For The Grace	4653
52	PHIL VASSAR/Just Another Day	4512
53	SARA EVANS/Born To Fly	4512
54	SHEDAISSY/Lucky 4 You	4089
55	FAITH HILL/My Heart Had	4089
56	LONESTAR/What About Now	4089
57	LEE ANN WOMACK/Ashe's By Now	4089
58	BROOKS & DUNN/Ain't Nothing	3948
59	LEE ANN WOMACK/Ashe's By Now	3948
60	JO DEE MESSINA/Burn	3807
61	JAMIE O'NEAL/There Is No Arizona	3666
62	RASCAL FLATTS/This Everyday Love	3525
63	PATTY LOVELESS/That's The Kind	3243
64	TRAVIS TRITTT/It's A Great Day	3243
65	DIXIE CHICKS/If I Fall You're	3102
66	CLAY WALKER/Chain Of Love	2961
67	TRAVIS TRITTT/Best Of Intentions	2820
68	SONS OF THE DESERT/What I Did Right	2679
69	KENNY CHESNEY/Don't Happen Twice	2538
70	FAITH HILL/My Heart Had	2538
71	PHIL VASSAR/Rose Bouquet	2538
72	TOBY KEITH/How Do You Like	2397
73	JOHN M. MONTGOMERY/The Little Girl	2397
74	LEANN RIMES/Need You	2397
75	CHAD BROCK/Yes!	2397
76	TRICK PONY/Pour Me	2256
77	BRAD PAISLEY/We Danced	1974
78	VINCE GILL/Shoot Straight	1692
79	ERIC HEATHERLY/Wrong Five O'Clock	1551
80	STEVE HOLY/The Hungry	1410
81	MARTINA MCBRIDE/It's My Time	1410
82	JOE DUFFIE/Always	1128
83	CHRIS CAGLE/Lands	1128
84	AARON TIPPIN/Kiss This	1128

**MARKET #18**

**KEEY/Minneapolis**  
Clear Channel  
(952) 820-4200  
Swedberg/Moon  
12+ Cume 398,800

**TODAY'S BEST COUNTRY**  
**K102**

PLAYS	ARTIST/TITLE	GI (000)
42	JESSICA ANDREWS/Who I Am	10023
43	DIAMOND RIO/One More Day	10023
44	TOBY KEITH/You Shouldn't	10023
45	DIXIE CHICKS/If I Fall You're	9766
46	TRAVIS TRITTT/It's A Great Day	9509
47	FAITH HILL/My Heart Had	9252
48	TIM RUSHLOW/She Misses Him	9252
49	KENNY CHESNEY/Don't Happen Twice	8995
50	BROOKS & DUNN/Ain't Nothing	8995
51	CYNDI THOMPSON/What I Really	7967
52	DARRYL WORLEY/A Good Day To Run	7453
53	PAISLEY & WRIGHT/Hard To Be	6939
54	BRAD PAISLEY/Two People Fell	6939
55	MARK MCGUINN/Mrs. Steven Rudy	6682
56	KINLEYS/In	6682
57	TIM MCGRAW/My Next Thirty Years	6682
58	RASCAL FLATTS/This Everyday Love	6425
59	TRICK PONY/Pour Me	6425
60	MONTGOMERY GENTRY/She Couldn't	6168
61	WARREN BROTHERS/Move On	6168
62	SARA EVANS/Born To Fly	5911
63	LEANN RIMES/Need You	5911
64	SHEDAISSY/Still Holding Out	5911
65	KEITH URBAN/But For The Grace	5911
66	PHIL VASSAR/Rose Bouquet	5911
67	CLAY DAVIDSON/Sometimes	5654
68	JAMIE O'NEAL/There Is No Arizona	5654
69	JO DEE MESSINA/Burn	5397
70	TIM MCGRAW/My Next Thirty Years	5140
71	RASCAL FLATTS/This Everyday Love	5140
72	GEORGE STRAIT/If You Can Do	5140
73	PATTY LOVELESS/That's The Kind	4883
74	PAM TILLIS/Please	4883
75	GARY ALLAN/Right Where I	4626
76	TERRI CLARK/No Fear	4626
77	JAMIE O'NEAL/When I Think About	4112
78	MARTINA MCBRIDE/It's My Time	3341
79	DIXIE CHICKS/Without You	3341
80	SARA EVANS/It Could Not Ask	3341
81	ERIC HEATHERLY/Wrong Five O'Clock	3341

**MARKET #19**

**WIL/St. Louis**  
Banneville  
(314) 731-9600  
Scheff/Montana  
12+ Cume 356,300

**WIL 92.1 FM**

PLAYS	ARTIST/TITLE	GI (000)
46	JESSICA ANDREWS/Who I Am	10902
47	FAITH HILL/My Heart Had	10428
48	DIAMOND RIO/One More Day	9171
49	TOBY KEITH/You Shouldn't	9171
50	KENNY CHESNEY/Don't Happen Twice	9171
51	TRAVIS TRITTT/It's A Great Day	9243
52	TIM RUSHLOW/She Misses Him	8532
53	BROOKS & DUNN/Ain't Nothing	6873
54	TIM MCGRAW/My Next Thirty Years	6636
55	KEITH URBAN/But For The Grace	6399
56	JO DEE MESSINA/Burn	6162
57	LONESTAR/Tell Her	5688
58	ALAN JACKSON/Just Another Day	5214
59	KENNY CHESNEY/Don't Happen Twice	4977
60	DIXIE CHICKS/Without You	4977
61	RASCAL FLATTS/This Everyday Love	4977
62	TIM MCGRAW/My Next Thirty Years	4977
63	TRICK PONY/Pour Me	4740
64	PHIL VASSAR/Just Another Day	4740
65	YANKEE GREY/All Things	4740
66	JAMIE O'NEAL/There Is No Arizona	4503
67	CHAD BROCK/Yes!	4266
68	SARA EVANS/Born To Fly	4266
69	SHEDAISSY/Still Holding Out	4266
70	LEE ANN WOMACK/Ashe's By Now	4266
71	SHEDAISSY/Lucky 4 You	4266
72	DIXIE CHICKS/If I Fall You're	4096
73	PAM TILLIS/Please	3792
74	MARTINA MCBRIDE/It's My Time	3792
75	PHIL VASSAR/Rose Bouquet	3555
76	TOBY KEITH/How Do You Like	3555
77	MARK MCGUINN/Mrs. Steven Rudy	3555
78	GARY ALLAN/Right Where I	3081
79	BRAD PAISLEY/We Danced	2844
80	AARON TIPPIN/Kiss This	2844
81	AARON TIPPIN/People Like Us	2844
82	TRAVIS TRITTT/Best Of Intentions	2844
83	MONTGOMERY GENTRY/She Couldn't	2844
84	GARTH BROOKS/Wild Horses	2607
85	TRACY LAWRENCE/Lessons Learned	2607

**MARKET #20**

**WPOC/Baltimore**  
Clear Channel  
(410) 366-3693  
Lindemulder/Fox  
12+ Cume 375,600

**WPOC 93.1**

PLAYS	ARTIST/TITLE	GI (000)
47	TOBY KEITH/You Shouldn't	11703
48	JO DEE MESSINA/Burn	10956
49	DIXIE CHICKS/Without You	10548
50	PHIL VASSAR/Just Another Day	9960
51	JAMIE O'NEAL/There Is No Arizona	9462
52	JESSICA ANDREWS/Who I Am	9213
53	DIAMOND RIO/One More Day	9213
54	TIM MCGRAW/My Next Thirty Years	9213
55	KEITH URBAN/But For The Grace	8715
56	LEE ANN WOMACK/Ashe's By Now	8715
57	BROOKS & DUNN/Ain't Nothing	7968
58	FAITH HILL/My Heart Had	7719
59	TRAVIS TRITTT/It's A Great Day	7719
60	KENNY CHESNEY/Don't Happen Twice	7221
61	TIM RUSHLOW/She Misses Him	5478
62	RASCAL FLATTS/This Everyday Love	5229
63	SHEDAISSY/Lucky 4 You	4482
64	MARTINA MCBRIDE/It's My Time	4233
65	WARREN BROTHERS/Move On	3984
66	DIXIE CHICKS/If I Fall You're	3735
67	GARY ALLAN/Right Where I	3486
68	LONESTAR/What About Now	3486
69	LEANN RIMES/Need You	3486
70	KENNY CHESNEY/Don't Happen Twice	3237
71	TIM MCGRAW/My Next Thirty Years	3237
72	SARA EVANS/Born To Fly	2988
73	TRAVIS TRITTT/Best Of Intentions	2988
74	BRAD PAISLEY/We Danced	2988
75	ALAN JACKSON/Just Another Day	2739
76	GEORGE STRAIT/If You Can Do	2739
77	DARRYL WORLEY/A Good Day To Run	2739
78	BROOKS & DUNN/You'll Always Be	2241
79	TIM MCGRAW/My Next Thirty Years	2241
80	AARON TIPPIN/Kiss This	2241
81	LONESTAR/Tell Her	2241
82	GEORGE STRAIT/Write This Down	2241
83	LEANN RIMES/Need You	1992
84	LEE ANN WOMACK/Ashe's By Now	1992
85	SARA EVANS/It Could Not Ask	1743
86	FAITH HILL/My Heart Had	1743

**MARKET**





MIKE KINOSHIAN

mkinosox@ironline.com

## Whatever Gets You Through The Night

### □ How programmers are attracting nighttime numbers

Its inability to attract adult listeners at night has constantly been one of AC's perceived Achilles' heels. But the two stations highlighted here this week have discovered noteworthy ratings solutions through syndicated programming.

In Albuquerque, Hot AC KPEK captured the top spot this fall among women 25-54 (Mon.-Sun., 6am-midnight) with a 9.1 share. Mainstream AC KMGA's 6 share was good enough for a fourth-place finish. But in the same demo, for Mon.-Fri., 7pm-midnight, KMGA emerges as the market's pacesetter, with an 8.6.

#### The Power Of Delilah

Many listeners just can't seem to get enough of Jones Broadcast Programming star Delilah, who has been KMGA's nighttime personality for the past three years. But KMGA PD Roger Scott candidly admits, "Others can't stand her. I really don't know Delilah's secret, but she adds a nice human element to the station. She's able to get ladies — and some men — to want to listen to radio at night. Whatever the formula is, it's working, and we appreciate it."

There's a strong consensus that getting adults to use radio at night is like pulling teeth. If KMGA were to suddenly remove Delilah, station consultant (and Citadel/Rocky Mountain OM and newly appointed AC "Format General") Bobby Irwin states, "Shares of women 25-54 using radio at night would drop. Delilah gets women 25-54 to turn on the radio. If a show like that wasn't available, people in that demo might not even listen to radio. Who knows what those shares would look like without that number of women using radio at night."

KMGA has incorporated its nighttime personality into its on-air sell line: "An upbeat mix of great songs during the day and Delilah at night." Delilah's show is touted as containing love songs and dedications, but Scott says, "A large percentage of Americans are divorced, so we don't necessarily bank on the love angle. People have had a busy workday, and

it's time for them to relax and unwind with a wonderful host. That's been a very successful way for us to sell the show."

Counterprogramming for this popular show would need to be "pretty darn compelling to make a difference in Arbitron," Irwin says. "This is a very competitive market, and wins here are very sweet. Love her or hate her, Delilah's a lot in real life of what she is on the air."



Roger Scott

#### A Long Wake

On his WNIC/Detroit flagship, *Pillow Talk* host Alan Almond continues to dominate, and he recently entered the syndicated nighttime fray. Having launched her nationwide show in 1996, Delilah now boasts a client list of more than 200 stations. Since it's still early for Almond, there's no comparison in station counts between the two syndicated shows. "I don't know if Alan incites Delilah's level of emotion," says Irwin. "It works to her advantage that she's very polarizing."

While Delilah seems to enjoy ratings success everywhere, Irwin believes her show might be better-suited to certain geographical regions. "She'll do better in the Midwest and East than on the West Coast," he says. "The show's tempo doesn't match the cadence of a rapidly moving city like Los Angeles."

Irwin programmed KLSY/Seattle — Delilah's home market. "When I started there in 1990, she was just leaving for Boston," he says. "We worked together for three months, and she left a wake that was five years long. She hadn't been on KLSY for five years and was still mentioned in our research."

"She got to people on a level that radio rarely achieves. There were just as many people who wouldn't listen to KLSY because they thought she was there as there were who hoped she'd someday return."



Bobby Irwin

#### Kickstarting Morning Drive

WWDE (2WD)/Norfolk ranks first throughout the week among women 25-54 (11.1) and is just .2 behind Gospel WXEZ among females 35-64. The Entercom mainstream AC is also a healthy No. 1 among women 25-54 (11.7) at night. Delilah has been the station's 7pm-midnight talent since May 1999, and 2WD aggressively promotes the syndicated personality throughout the day.

"We've taken advantage of all the custom drop positions," remarks eight-year OM/PD Don London. "This helps get our call letters, promo liners and local points of interest on the air."

Even various weather conditions are voiced by the syndicated personality. If it's going to be sunny and 70 degrees, Delilah will say words to that effect. "That makes it sound even more like she's part of the station," notes London. "Many people call asking to speak to her. We've gone as far as a station can possibly go to custom-tailor the show. She's sounded like one of our local personalities since the get-go."

A strong nighttime personality can, of course, greatly improve a station's morning-drive chances. "It was very difficult to be starting in ninth place at 5am," says London. "As good as *Dick Lamb and the Breakfast Bunch* are, it's tough to get from ninth to first by 9am. It's almost like having a boat anchor around the legs of a great talent. It's hard to win the race by the end of the show when you're trying to resurrect a program from the basement. But this way our morning show is getting all the glory it deserves."

Although the option exists to run Delilah seven nights a week, London prefers to air the show Mon.-Fri. only. "We want to make it special, and it really puts the emphasis on week-



Don London

## Nocturnal Transmissions

One knock against Adult Contemporary has been that the format can't post decent nighttime numbers. The following information, however, may change that perception.

In the top 150 markets this fall (Monday-Sunday, 6am-midnight) AC logged the most No. 1s among women 25-54, more than doubling the total of runner-up Country. The format not only held its own in that valuable demo Monday-Friday, 7pm-midnight, it emerged as the overall leader, again more than doubling second-place finishers Country and Urban Contemporary.

#### Fall Total Week No. 1s (Women 25-54)

Adult Contemporary	44%
Country	20%
CHR/Pop	10%
Hot AC	8%
Oldies	4%
Urban AC	3%
Urban Contemporary	3%
CHR/Rhythmic	2%
Spanish	2%
NAC/Smooth Jazz	1%
'70s Oldies	1%
Urban Oldies	1%
Variety	1%

#### Fall Monday-Friday, 7pm-Midnight No. 1s (Women 25-54)

Adult Contemporary	35%
Country	16%
Urban Contemporary	16%
Urban AC	10%
CHR/Pop	8%
CHR/Rhythmic	4%
NAC/Smooth Jazz	2%
Oldies	2%
Adult Alternative	1%
Classic Rock	1%
Gospel	1%
Hot AC	1%
Rock	1%
Spanish	1%
Urban Oldies	1%

Here are more results of my exclusive breakout of approximately 200 top-150-market ACs this fall:

- Among women 25-54, 49% of top-150-market ACs noticed fall-to-fall nighttime improvement; 49% were down, and 2% were flat.
- Arranged by largest increase, these 18 top-150-market ACs gained five or more nighttime women 25-54 shares since last fall: KZST/Santa Rosa, CA (8.9-24.4, +15.5); WMGF/Orlando (Daytona Beach book, 8.9-21.8, +12.9); WLRQ/Melbourne (4.1-15.1, +11); KSOF/Fresno (Visalia, CA book, 7.1-17.6, +10.5); WROZ/Lancaster, PA (13.6-23.6, +10); WCRZ/Flint, MI (7.4-17.2, +9.8); KQSR/Oklahoma City (4.3-13.8, +9.5); WHBC-FM/Canton, OH (14.3-23.1, +8.8); WSLQ/Roanoke, VA (7.6-15.3, +7.7); WJXB/Knoxville (16.7-24.0, +7.3); WMEZ/Pensacola, FL (13.0-19.3, +6.3); WOBM-FM/Monmouth (2.8-9.0, +6.2); KXLY-FM/Spokane (5.8-11.8, +6); WMAS-FM/Springfield, MA (11.8-17.6, +5.8); KRBB/Wichita (5.6-11.3, +5.7); KSFI/Salt Lake City (8.6-13.9, +5.3); WMGS/Wilkes Barre (9.4-14.7, +5.3); and KKBA/Corpus Christi, TX (8.0-13.0, +5.0).

Continued on Page 150

nights," he remarks. "It's good to be known for something, but it's hard to be known for everything."

#### A Pool Of Callers

Some 2WD listeners have voiced concerns that the syndicated offering is too slow and has too much talk, but London stresses, "Delilah is AC's leading nighttime weapon. We're guilty of many things in radio, like getting tired of the hits quicker, wanting to increase the size of our libraries after a music test and, sometimes, wanting to be too hip for the room. But the fact of the matter is that the average adult available to listen to AC radio at night loves Delilah, and, in our opinion, there's nothing better."

KOST/Los Angeles' Karen Sharp and WMJX/Boston's David Allan Boucher are just two examples of lo-

cal personalities who've proven to be extremely successful doing similar types of shows. But, as London says, "Delilah has a pool of callers from halfway around the world. She can pick from the cream of the crop."

Active phone groupies in any size market can control request lines and dedications. "When we did a show like this, we had one caller who'd phone several nights a week, and it became *her* show," London says. "But she was dull, boring and mundane. Delilah can talk to military people in Guam and city people in San Francisco. I know some radio people want to discount this fact, but she lives her life as a genuinely giving person, and people can tell that."

Next week: Hot ACs' nighttime fall performance.





SOPHIE B. HAWKINS  
"Walking In My Blue Jeans"

ADD DATE

March 26



# R&R AC Top 30

March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	'N SYNC This I Promise You (Jive)	2556	-57	301689	23	115/0
2	2	BACKSTREET BOYS Shape Of My Heart (Jive)	2304	-67	280183	21	109/0
3	3	FAITH HILL The Way You Love Me (Warner Bros.)	2264	-45	276479	28	114/0
4	4	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	2225	-9	250196	16	113/3
6	5	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1839	+83	232864	13	97/3
5	6	BBMAK Back Here (Hollywood)	1754	-51	199086	29	105/0
7	7	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	1696	-40	194593	24	102/0
8	8	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1572	-153	196271	49	104/1
9	9	MARC ANTHONY My Baby You (Columbia)	1567	-116	181328	26	97/0
12	10	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	1472	+205	183185	7	108/7
10	11	DON HENLEY Taking You Home (Warner Bros.)	1352	-70	159315	44	103/1
11	12	FAITH HILL Breathe (Warner Bros.)	1337	-67	191208	59	104/0
13	13	SAVAGE GARDEN I Knew I Loved You (Columbia)	1280	+82	156790	72	97/0
16	14	LONESTAR Amazed (BNA)	1244	+82	157582	76	99/0
14	15	THE CORRS Breathless (143/Lava/Atlantic)	1217	+23	131525	26	84/6
18	16	BON JOVI Thank You For Loving Me (Island/IDJMG)	1195	+188	124007	10	93/3
15	17	MARC ANTHONY You Sang To Me (Columbia)	1159	-26	152936	54	107/0
	18	LIONEL RICHIE Angel (Island/IDJMG)	1078	+257	127712	4	98/6
	19	ROD STEWART I Can't Deny It (Atlantic)	1057	+58	119832	7	93/1
	20	CELINE DION That's The Way It Is (Epic)	1021	-52	129691	69	94/0
	21	GLORIA ESTEFAN You Can't Walk Away From Love (Epic)	789	+8	105730	7	94/3
	22	98 DEGREES My Everything (Universal)	733	+53	117274	5	75/2
	23	ENYA Only Time (Reprise)	702	+67	61057	6	86/6
	24	SEAL This Could Be Heaven (London Sire)	685	-46	61113	9	79/0
	25	DAVID GRAY Babylon (ATO/RCA)	473	-22	31085	7	51/0
	26	DON HENLEY Everything Is Different Now (Warner Bros.)	454	-181	46610	12	49/0
	27	DIDO Thankyou (Arista)	302	+60	36103	2	30/10
	28	SHAWN COLVIN Whole New You (Columbia)	266	+34	21162	3	44/7
	29	JOURNEY All The Way (Columbia)	258	+89	20193	1	32/3
	30	SASHA ALEXANDER Let Me Be The One (Reprise)	214	+38	16323	1	37/1

Breaker

Debut

Debut

## Most Added

ARTIST TITLE LABEL(S)	ADDS
BEE GEES This Is Where I Came In (Universal)	22
PETER CETERA Perfect World (DDE)	18
DIDO Thankyou (Arista)	10
R. MARTIN F/C. AGUILERA Nobody... (Columbia)	7
SHAWN COLVIN Whole New You (Columbia)	7
LIONEL RICHIE Angel (Island/IDJMG)	6
ENYA Only Time (Reprise)	6
THE CORRS Breathless (143/Lava/Atlantic)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIONEL RICHIE Angel (Island/IDJMG)	+257
R. MARTIN F/C. AGUILERA Nobody... (Columbia)	+205
BON JOVI Thank You For Loving Me (Island/IDJMG)	+188
PETER CETERA Perfect World (DDE)	+157
JOURNEY All The Way (Columbia)	+89
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+83
LONESTAR Amazed (BNA)	+82
SAVAGE GARDEN I Knew I Loved You (Columbia)	+82
ENYA Only Time (Reprise)	+67
DIDO Thankyou (Arista)	+60



116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. 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 that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

BETTE MIDLER Love TKO (Warner Bros.)

Total Plays: 177, Total Stations: 30, Adds: 3

PETER CETERA Perfect World (DDE)

Total Plays: 167, Total Stations: 47, Adds: 18

JON SECADA Break The Walls (Epic)

Total Plays: 154, Total Stations: 27, Adds: 3

TAMARA WALKER Didn't We Love (Curb)

Total Plays: 134, Total Stations: 29, Adds: 3

VITAMIN C As Long As You're Loving Me (Elektra/EEG)

Total Plays: 114, Total Stations: 16, Adds: 1

JESSE COOK Fall At Your Feet (Narada)

Total Plays: 84, Total Stations: 18, Adds: 0

SUZY K Broken Wings (Vellum)

Total Plays: 77, Total Stations: 18, Adds: 0

DOOBIE BROTHERS Ordinary Man (Pyramid)

Total Plays: 59, Total Stations: 16, Adds: 3

PLUS ONE Last Flight Out (Atlantic)

Total Plays: 45, Total Stations: 12, Adds: 3

BEE GEES This Is Where I Came In (Universal)

Total Plays: 13, Total Stations: 23, Adds: 22

Songs ranked by total plays

## Breakers

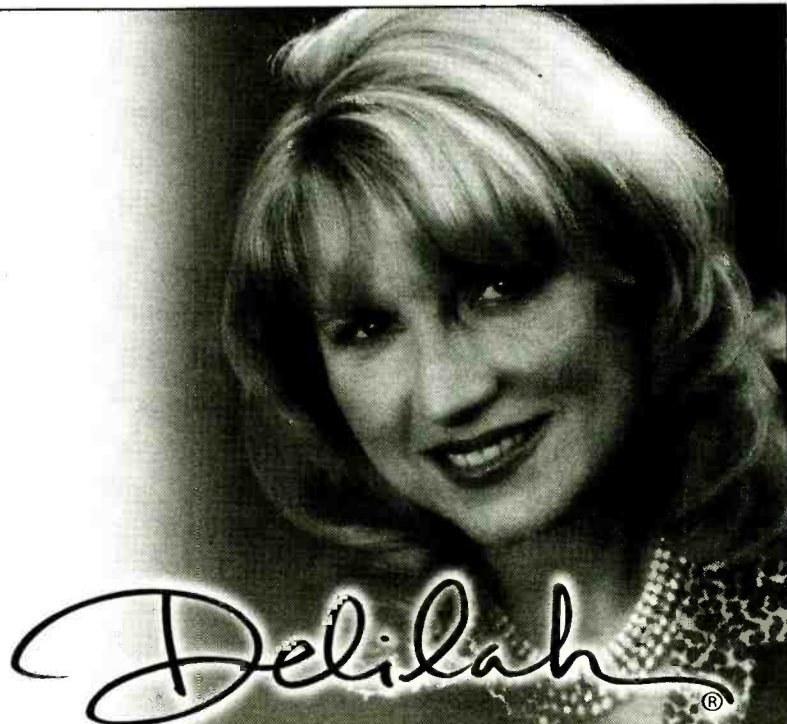
LIONEL RICHIE  
Angel (Island/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1078/257	98/6	18

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.

# Love Ratings & Revenue

Delilah now in Chicago on WLIT.



BROADCAST PROGRAMMING

800.426.9082

bpradio.com



"'Only Time' is the #1 reaction song on WLTE right now, with the sales to back it up! Not surprisingly, we're also seeing it research extremely well!"  
-Gary Nolan, WLTE/Minneapolis

"Enya is generating positive phone response each and every time it is played on KEZK!"  
-Bob London, APD KEZK/St. Louis

"Vocals and melody that captivate the soul!! Enya's sound really reaches people! #1 phones!"  
-Steve Hamilton, KOSI/Denver

"The audience response was incredible - our phones were ringing for days with people calling to find out what the song was, or just to tell us how deeply it affected them."  
-Ann Kline, Music Supervisor/NBC's Third Watch

"Put Enya on your listeners now!"  
-John King, KVIL/Dallas

"Enya's 'Only Time' is a hit record. This song always generates e-mails to the station asking who is it, what's the title, and so on. Don't waste any more time, add 'Only Time'."  
-Barry McKay, KLSY/Seattle

"When I first heard the song by Enya, I just wasn't sure how it would sound on the air. Then I heard it, and increased the rotations. Now that I'm seeing research from all over the country, I know that it will continue to grow."  
-Mike McVay, President/McVay Media

"'Only Time' is one of the fastest reacting records I've seen for AC in a long time. The only regret you'll have about playing 'Only Time' is that you didn't add it the day you got it."  
-Tony Coles, KAWM/Seattle

**enya** only time

R&R AC 25 - 23  
Monitor Mainstream AC: 23\* - 22\*

from *A DAY WITHOUT RAIN*  
her first album of new music in five years

produced and engineered by NICKY RYAN

Over 1,600,000 Sold!

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## Most Played Recurrents

- BRIAN MCKNIGHT Back At One (Motown/Universal)
- PHIL COLLINS You'll Be In My Heart (Hollywood)
- CHRISTINA AGUILERA I Turn To You (RCA)
- BACKSTREET BOYS I Want It That Way (Jive)
- SANTANA /ROB THOMAS Smooth (Arista)
- BACKSTREET BOYS Show Me The Meaning Of Being Lonely (Jive)
- SARAH MCLACHLAN I Will Remember You (Arista)
- CHER Believe (Warner Bros.)
- SADE By Your Side (Epic)
- 98 DEGREES The Hardest Thing (Universal)
- 98 DEGREES I Do (Cherish You) (Universal)
- EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)
- 'N SYNC (God Must Have Spent) A Little More Time On You (RCA)
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
- MARC ANTHONY I Need To Know (Columbia)
- ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)
- SHANIA TWAIN Man! I Feel Like A Woman! (Mercury/IDJMG)
- EVAN AND JARON Crazy For This Girl (Columbia)

## Nocturnal Transmissions

Continued from Page 146

• More than one of every three top-150-market ACs (36%) placed first this fall among women 25-54 (Monday-Sunday, 6am-midnight). The average market rank was fourth.

No. 1	36%	No. 5	5%	No. 9	3%
No. 2	19%	No. 6	4%	No. 10	1%
No. 3	12%	No. 7	4%	No. 11+	6%
No. 4	7%	No. 8	3%		

• Nearly three of every 10 top-150-market ACs (28%) placed first this fall among women 25-54 at night (Monday-Friday, 7pm-midnight). Similar to the full week, the average market rank for these stations was fourth.

No. 1	28%	No. 5	5%	No. 9	4%
No. 2	19%	No. 6	6%	No. 10	2%
No. 3	13%	No. 7	5%	No. 11+	7%
No. 4	10%	No. 8	1%		

• Delilah affiliates accounted for 70% of top-150-market ACs reaching No. 1 at night among women 25-54 this fall.

• By market share, here are AC's top 25 stations from markets 1-150 this fall among women 25-54 at night. Below-the-line stations are designated by an asterisk. All stations ranked first in their respective markets, with the exception of WCRZ/Flint, WEZN/Bridgeport, WMGV/Greenville, KRNO/Reno and WTFM/Johnson City (they were No. 2).

Mkt	Calls/City	Share
114	KZST/Santa Rosa, CA	24.4
70	WJXB/Knoxville	24.0
112	WROZ/Lancaster, PA	23.6
126	WHBC-FM/Canton, OH	23.1
95	WMGF/Daytona Beach*	21.8
96	KKLI/Colorado Springs	21.4
140	WFPG-FM/Atlantic City	21.1
115	WEBE/Bridgeport, CT*	19.7
124	WMEZ/Pensacola, FL	19.3
76	WJBR-FM/Wilmington, DE	18.2
117	WFMK/Lansing, MI	17.9
82	WMAS-FM/Springfield, MA	17.6
108	KSOF/Visalia, CA*	17.6
110	WSRS/Worcester, MA	17.4
120	WCRZ/Flint, MI	17.2
75	KEFM/Omaha	16.7
147	KGBX/Springfield, MO	16.7
115	WEZN/Bridgeport, CT	16.4
83	WMGV/Greenville, NC	16.2
128	KRNO/Reno, NV	16.0
65	KVLY/McAllen	15.9
35	WWLI/Providence	15.4
109	WSLQ/Roanoke, VA	15.3
22	WSHH/Pittsburgh	15.1
97	WLRQ/Melbourne	15.1

- Delilah airs nightly on all but six (76%) of the above stations.
- One of the most interesting top-150-market nighttime tussles was in Madison, WI, where ACs WMGN and WYZM shared No. 1 25-54 honors with 9.3 shares.
- Some 43% of top-150-market ACs actually outperformed their overall women 25-54 share this fall at night; 55% didn't, and 2% had the same women 25-54 share for both the total week and at night.

## TUNED-IN AC



KYXY/San Diego

3am

- BETTE MIDLER From A Distance
- MARIAH CAREY Always Be My Baby
- FOREIGNER I Want To Know What Love Is
- CELINE DION My Heart Will Go On
- HALL & OATES Sara Smile
- ENRIQUE IGLESIAS Bailamos
- MADONNA Borderline
- ATLANTIC STARR Masterpiece
- POLICE Every Breath You Take
- BONNIE RAITT I Can't Make You Love Me
- LIONEL RICHIE My Love
- BOYZ II MEN In The Still Of The Night
- BILLY JOEL Just The Way You Are
- ROD STEWART So Far Away

11am

- LONESTAR Amazed
- MANHATTANS Shining Star
- HUEY LEWIS & THE NEWS It's Alright
- EAGLES I Can't Tell You Why
- ELTON JOHN Can You Feel The Love Tonight
- DIANA ROSS Ain't No Mountain High Enough
- SHANIA TWAIN You're Still The One
- BILLY JOEL She's Got A Way
- ACE OF BASE Don't Turn Around
- MICHAEL MCDONALD I Keep Forgettin'
- MARIAH CAREY I'll Be There
- FOREIGNER I Want To Know What Love Is

4pm

- 'N SYNC This I Promise You
- CYNDI LAUPER Time After Time
- SHANIA TWAIN Man! I Feel Like A Woman!
- ELTON JOHN Little Jeannie
- KENNY G Forever In Love
- HALL & OATES Sara Smile
- ENRIQUE IGLESIAS Bailamos
- MADONNA Crazy For You
- PHIL COLLINS You'll Be In My Heart
- MARIAH CAREY Without You
- DAN FOGELBERG Rhythm Of The Rain

8pm

- ALL-4-ONE I Can Love You Like That
- R. KELLY & CELINE DION I'm Your Angel
- TONI BRAXTON You Mean The World To Me
- MICHAEL W. SMITH I Will Be Here For You
- DAVE KOZ Faces Of The Heart
- BOB CARLISLE Butterfly Kisses
- BETTE MIDLER The Rose
- 'N SYNC (God Must Have Spent) A Little...
- MARIAH CAREY & BOYZ II MEN One Sweet Day
- WHITNEY HOUSTON I Will Always Love You



KESZ/Phoenix

3am

- BILLY JOEL An Innocent Man
- RICKY MARTIN She's All I Ever Had
- GWYNETH PALTROW & HUEY LEWIS Cruisin'
- POINTER SISTERS I'm So Excited
- CELINE DION It's All Coming Back To Me Now
- PHIL COLLINS Another Day In Paradise
- ROD STEWART Have I Told You...
- LIONEL RICHIE Stuck On You
- LUTHER VANDROSS Always And Forever
- BON JOVI Thank You For Loving Me
- BACKSTREET BOYS I Want It That Way
- GLORIA ESTEFAN & MIAMI SOUND... Rhythm Is...
- POLICE Every Breath You Take

11am

- HALL & OATES Maneater
- BRYAN ADAMS Please Forgive Me
- BREATHE How Can I Fall
- ERIC CLAPTON Tears In Heaven
- PAUL MCCARTNEY Silly Love Song
- WHITNEY HOUSTON & MARIAH CAREY When You...
- ROD STEWART Forever Young
- PHIL COLLINS & MARILYN MARTIN Separate Lives
- MATCHBOX TWENTY If You're Gone
- MAN AT WORK Down Under

4pm

- CHER Believe
- HALL & OATES Private Eyes
- ROXETTE It Must Have Been Love
- 38 SPECIAL Second Chance
- REMBRANDTS I'll Be There For You
- EAGLES Lyin' Eyes
- EDWIN MCCAIN I Could Not Ask For More
- BERLIN Take My Breath Away
- SELENA I Could Fall In Love
- MATCHBOX TWENTY If You're Gone

8pm

- PETER CETERA & AMY GRANT Next Time I Fall
- EDWIN MCCAIN I Could Not Ask For More
- DAN FOGELBERG Rhythm Of The Rain
- WHITNEY HOUSTON & MARIAH CAREY When You...
- GLORIA ESTEFAN & MIAMI SOUND... Don't Wanna...
- MARC ANTHONY You Sang To Me
- JIM BRICKMAN Destiny
- SAVAGE GARDEN I Knew I Loved You
- P. AUSTIN & J. INGRAM Baby, Come To Me



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.

AC

## Going For Adds 3/19/01

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

Register now for Music Meeting, the industry's No. 1 online destination for new music: [www.rronline.com](http://www.rronline.com)





# AC Playlists

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WLTW/New York**  
Clear Channel  
(212) 603-6000  
Ryan  
12+ Cume 2,562,700

**106.7 Litefm**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	24	24	BACKSTREET BOYS/Shape Of My Heart	41256
24	24	24	FAITH HILL/Breathe	41256
23	24	24	LEE ANN WOMACK/I Hope You Dance	41256
23	24	24	FAITH HILL/The Way You Love Me	39537
23	24	24	MATCHBOX TWENTY/If You're Gone	39537
22	21	21	'N SYNC/This I Promise You	36099
22	21	21	LIONEL RICHIE/Angel	36099
18	19	19	GLORIA ESTEFAN/You Can't Walk...	29263
15	17	17	98 DEGREES/My Everything	29263
15	17	17	MARTIN FAGUILERA/Nobody Wants...	29223
14	15	15	ROD STEWART/I Can't Deny It	25785
14	15	15	THE CORRS/Breathless	24066
12	12	12	BON JOVI/Thank You For...	20628
12	12	12	SADE/By Your Side	20628
12	12	12	LEONESTAR/Amazed	20628
10	11	11	MARC ANTHONY/My Baby You	17909
10	11	11	CREED/With Arms Wide Open	18919
10	11	11	PHIL COLLINS/You'll Be In My...	17190
10	11	11	BRIAN MCKNIGHT/Back At One	17190
10	11	11	SAVAGE GARDEN/I Knew I Loved You	17190
9	9	9	MARC ANTHONY/You Sang To Me	15471
9	9	9	CELINE DION/That's The Way It Is	15471
9	9	9	LARA FABIAN/Will Love Again	15471
9	9	9	MACY GRAY/Try	15471
9	9	9	DON HENLEY/Taking You Home	15471
9	9	9	LEANN RIMES/Need You	15471
9	9	9	MARC ANTHONY/Need To Know	15471
9	9	9	HOUSTON & IGLESIAS/Could I Have This...	15471
9	9	9	JOE/Wanna Know	15471
9	9	9	SANTANA F/ROB THOMAS/Smooth	15471

**MARKET #2**

**KOST/Los Angeles**  
Clear Channel  
(818) 546-1035  
Kaye  
12+ Cume 1,276,600

**KOST 103.5FM**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	26	26	'N SYNC/This I Promise You	16978
26	26	26	EACKS/TRE T BOYS/Shape Of My Heart	16325
25	24	24	BBMAK/Back Here	15672
25	24	24	FAITH HILL/The Way You Love Me	15672
23	23	23	98 DEGREES/My Everything	15019
23	23	23	LEANN RIMES/Need You	15019
22	22	22	LEANN RIMES/Need You	15019
15	15	15	MARC ANTHONY/My Baby You	9142
11	14	14	MARC ANTHONY/You Sang To Me	9142
10	14	14	ENRIQUE IGLESIAS/Be With You	9142
10	14	14	D/D/Thank You	9142
10	14	14	LEWIS & PALTRON/Crusin'	8489
12	12	12	FOO STEWART/I Can't Deny It	7836
10	12	12	LEE ANN WOMACK/I Hope You Dance	7836
11	10	10	E/VAN AND JARON/Crazy For This Girl	6530
13	10	10	FAITH HILL/Breathe	6530
12	10	10	H/OSTON & IGLESIAS/Could I Have This...	6530
12	10	10	CELINE DION/That's The Way It Is	6530
11	9	9	SAVAGE GARDEN/I Knew I Loved You	5877
8	8	8	ENRIQUE IGLESIAS/Balamos	5224
8	8	8	LEONESTAR/Amazed	5224
7	7	7	98 DEGREES/Do (Cherish You)	4571
7	7	7	'N SYNC(God... ) A Little...	4571
11	7	7	WESTLIFE/Swear It Again	3918
6	6	6	MARC ANTHONY/Need To Know	3918
6	6	6	PHIL COLLINS/You'll Be In My...	3918
6	6	6	BRIAN MCKNIGHT/Back At One	3918
6	6	6	BACKSTREET BOYS/Show Me...	3918
6	6	6	LARA FABIAN/Will Love Again	3918
6	6	6	SAVAGE GARDEN/I Knew I Loved You	3265

**MARKET #3**

**WLIT/Chicago**  
Clear Channel  
(312) 329-9002  
Cochran  
12+ Cume 590,300

**93.9 WLIT**  
LIT ROCK LESS TALK

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	31	31	BRMAK/Back Here	10013
32	30	30	'N SYNC/This I Promise You	9690
28	28	28	BACKSTREET BOYS/Shape Of My Heart	9044
28	28	28	MARTIN FAGUILERA/Nobody Wants...	9044
18	19	19	LEWIS & PALTRON/Crusin'	6137
14	15	15	LEONESTAR/Amazed	4845
14	15	15	FAITH HILL/The Way You Love Me	4199
15	13	13	LEANN RIMES/Need You	4199
14	13	13	FAITH HILL/Breathe	4199
11	12	12	CHRISTINA AGUILERA/Turn To You	3876
11	12	12	BRIAN MCKNIGHT/Back At One	3876
11	12	12	SAVAGE GARDEN/I Knew I Loved You	3876
12	11	11	MARC ANTHONY/You Sang To Me	3553
11	11	11	CELINE DION/That's The Way It Is	3553
11	11	11	PHIL COLLINS/You'll Be In My...	3553
7	10	10	ENRIQUE IGLESIAS/Balamos	3230
10	9	9	H/OSTON & IGLESIAS/Will Love Again	2907
9	9	9	MARC ANTHONY/Need To Know	2907
9	9	9	MARC ANTHONY/My Baby You	2907
9	9	9	BACKSTREET BOYS/Wait It That Way	2907
10	9	9	SANTANA F/ROB THOMAS/Smooth	2907
9	9	9	LEE ANN WOMACK/I Hope You Dance	2907
9	9	9	HOUSTON & IGLESIAS/Could I Have This...	2584
9	9	9	'N SYNC/Do (Cherish You)	2584
9	9	9	BON JOVI/Thank You For...	2584
5	7	7	WESTLIFE/Swear It Again	2261
5	7	7	SIXPENCE...Kiss Me	2261
6	7	7	MATCHBOX TWENTY/If You're Gone	2261
6	7	7	ROD STEWART/I Can't Deny It	2261
5	6	6	JENNIFER LOPEZ/Waiting For Tonight	1938
6	6	6	SEAL/This Could Be Heaven	1938

**MARKET #3**

**WNND/Chicago**  
Bonneville  
(312) 297-5100  
Hamlin/Johns  
12+ Cume 602,000

**Windy 100FM**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	34	34	BBMAK/Back Here	11628
32	33	33	BACKSTREET BOYS/Shape Of My Heart	11286
31	33	33	'N SYNC/This I Promise You	11286
26	29	29	MATCHBOX TWENTY/If You're Gone	9918
25	26	26	98 DEGREES/My Everything	8892
26	26	26	FAITH HILL/The Way You Love Me	8892
25	24	24	MARC ANTHONY/My Baby You	8208
25	24	24	LEANN RIMES/Need You	8208
21	23	23	LEE ANN WOMACK/I Hope You Dance	7856
33	22	22	LEWIS & PALTRON/Crusin'	7524
20	21	21	THE CORRS/Breathless	7182
23	21	21	MARTIN FAGUILERA/Nobody Wants...	7182
18	17	17	PHIL COLLINS/You'll Be In My...	5814
17	17	17	MARC ANTHONY/You Sang To Me	5814
16	16	16	FAITH HILL/Breathe	5472
16	16	16	SARAH MCLACHLAN/Will Remember You	5472
15	15	15	SAVAGE GARDEN/I Knew I Loved You	5130
15	15	15	PETER CETERA/Perfect World	5130
14	15	15	SEAL/This Could Be Heaven	5130
15	14	14	ENRIQUE IGLESIAS/Balamos	4788
13	14	14	SANTANA F/ROB THOMAS/Smooth	4788
13	14	14	SIXPENCE...There She Goes	4788
15	13	13	JON SECADIA/Break The Walls	4446
9	13	13	VITAMIN G/Long As You're...	4446
15	13	13	CELINE DION/That's The Way It Is	4446
14	13	13	SADE/By Your Side	4446
13	13	13	SIXPENCE...Kiss Me	4446
13	12	12	BACKSTREET BOYS/Wait It That Way	4104
12	12	12	SHANIA TWAIN/Man! I Feel Like...	4104

**MARKET #5**

**WBEB/Philadelphia**  
WEAZ Radio Inc  
(610) 538-1223  
Conley  
12+ Cume 752,300

**B\*101.1**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	29	29	MATCHBOX TWENTY/If You're Gone	14210
22	29	29	MARC ANTHONY/You Sang To Me	14210
27	26	26	FAITH HILL/The Way You Love Me	12740
21	21	21	DON HENLEY/Everythin' Is	10290
21	21	21	BBMAK/Back Here	10290
20	20	20	'N SYNC/This I Promise You	9800
10	13	13	CHER/Believe	6370
12	12	12	BRIAN MCKNIGHT/Back At One	5880
12	12	12	MACY GRAY/Try	5880
9	12	12	ELTON JOHN/Friends Never Say	5880
9	12	12	ENRIQUE IGLESIAS/Balamos	5390
9	11	11	SANTANA F/ROB THOMAS/Smooth	5390
9	11	11	JON SECADIA/Break The Walls	5390
9	11	11	ENRIQUE IGLESIAS/Be With You	5390
11	10	10	PHIL COLLINS/You'll Be In My...	4900
7	10	10	FAITH HILL/Breathe	4900
12	10	10	SARAH MCLACHLAN/Will Remember You	4900
10	10	10	SAVAGE GARDEN/I Knew I Loved You	4900
6	10	10	LARA FABIAN/Will Love Again	4900
6	10	10	ELTON JOHN/Someday Out Of...	4900
7	9	9	MARC ANTHONY/My Baby You	4410
9	9	9	CHER/Believe	4410
11	9	9	CELINE DION/That's The Way It Is	4410
4	9	9	DON HENLEY/Taking You Home	4410
9	9	9	LEWIS & PALTRON/Crusin'	4410
9	9	9	SHANIA TWAIN/Man! I Feel Like...	4410
9	9	9	CHRISTINA AGUILERA/Turn To You	3920
9	9	9	MARC ANTHONY/Need To Know	3920
11	8	8	LEONESTAR/Amazed	3920
9	8	8	LEANN RIMES/Need You	3920

**MARKET #6**

**KVIL/Dallas-Ft. Worth**  
Infinity  
(214) 691-1037  
Johnson/King  
12+ Cume 435,200

**Lite Rock 103.7 KVIL**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	27	27	LEE ANN WOMACK/I Hope You Dance	6075
28	26	26	MATCHBOX TWENTY/If You're Gone	5850
23	25	25	LEONESTAR/Amazed	5625
25	25	25	BACKSTREET BOYS/Shape Of My Heart	5625
25	25	25	'N SYNC/This I Promise You	5625
25	25	25	LEANN RIMES/Need You	5625
24	23	23	DON HENLEY/Taking You Home	5175
18	17	17	LEWIS & PALTRON/Crusin'	4050
17	17	17	MARC ANTHONY/My Baby You	3825
16	16	16	CREED/With Arms Wide Open	3600
15	16	16	FAITH HILL/The Way You Love Me	3600
15	16	16	BBMAK/Back Here	3375
15	16	16	MARC ANTHONY/You Sang To Me	3375
16	14	14	FAITH HILL/Breathe	3150
15	13	13	THE CORRS/Breathless	2925
13	13	13	ROD STEWART/I Can't Deny It	2925
10	12	12	SANTANA F/ROB THOMAS/Smooth	2700
5	7	7	BRIAN MCKNIGHT/Back At One	1575
7	7	7	SARAH MCLACHLAN/Will Remember You	1575
7	7	7	SAVAGE GARDEN/I Knew I Loved You	1575
7	7	7	CELINE DION/That's The Way It Is	1575
7	7	7	SADE/By Your Side	1575
5	6	6	BACKSTREET BOYS/Wait It That Way	1350
6	6	6	ENYA/Only Time	1350
6	6	6	GLORIA ESTEFAN/You Can't Walk...	1350
6	6	6	BACKSTREET BOYS/Show Me...	1350
6	6	6	BON JOVI/Thank You For...	1350
5	5	5	SEAL/This Could Be Heaven	1125
5	5	5	MARC ANTHONY/Need To Know	1125
5	5	5	PHIL COLLINS/You'll Be In My...	1125

**MARKET #8**

**WM.X/Boston**  
Greater Media  
(617) 322-5324  
Keller/C Terry/Laurence  
12+ Cume 583,100

**MAGIC 106.7**  
MAGIC 106.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	27	27	'N SYNC/This I Promise You	8316
26	26	26	MATCHBOX TWENTY/If You're Gone	8008
25	25	25	DON HENLEY/Taking You Home	7700
25	24	24	FAITH HILL/Breathe	7392
21	21	21	BACKSTREET BOYS/Shape Of My Heart	6468
20	21	21	FAITH HILL/The Way You Love Me	6468
15	20	20	LEWIS & PALTRON/Crusin'	6160
13	18	18	LEE ANN WOMACK/I Hope You Dance	5544
13	18	18	CHRISTINA AGUILERA/Turn To You	4928
11	13	13	BRIAN MCKNIGHT/Back At One	4004
9	12	12	MACY GRAY/Try	3696
7	12	12	MARTIN FAGUILERA/Nobody Wants...	3696
10	11	11	LEANN RIMES/Need You	3388
10	11	11	SAVAGE GARDEN/I Knew I Loved You	3388
15	10	10	MARC ANTHONY/You Sang To Me	3080
12	9	9	BRITNEY SPEARS/Sometimes	2772
9	9	9	ENRIQUE IGLESIAS/Balamos	2772
8	9	9	SANTANA F/ROB THOMAS/Smooth	2772
8	9	9	SADE/By Your Side	2464
7	8	8	SIXPENCE...Kiss Me	2464
7	8	8	BACKSTREET BOYS/Wait It That Way	2464
10	8	8	PHIL COLLINS/You'll Be In My...	2464
7	8	8	DAVID GRAY/Babyton	2464
8	8	8	LEONESTAR/Amazed	2464
5	7	7	LARA FABIAN/Will Love Again	2156
6	7	7	MARC ANTHONY/My Baby You	2156
6	7	7	CELINE DION/That's The Way It Is	1848
10	6	6	BACKSTREET BOYS/Show Me...	1540
9	5	5	CHER/Believe	1540
8	5	5	BACKSTREET BOYS/The One	1540

**MARKET #9**

**WASH/Washington, DC**  
Clear Channel  
(301) 984-9710  
Allan/Martin  
12+ Cume 443,500

**Soft Rock 97.1 WASH-FM**

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	24	24	MARTINA MCBRIDE/There You Are	5136
20	23	23	BRIAN MCKNIGHT/Win	4922
22	22	22	BACKSTREET BOYS/Shape Of My Heart	4708
24	22	22	DON HENLEY/Taking You Home	4708
19	22	22	HOUSTON & IGLESIAS/Could I Have This...	4708
21	20	20	FAITH HILL/The Way You Love Me	4280
20	19	19	SADE/By Your Side	4066
18	18	18	LEWIS & PALTRON/Crusin'	3852
19	16	16	'N SYNC/This I Promise You	3424
16	15	15	98 DEGREES/My Everything	3274
26	15	15	LEANN RIMES/Need You	3210
10	15	15	SEAL/This Could Be Heaven	3210
10	15	15	MATCHBOX TWENTY/If You're Gone	3210
17	14	14	MARC ANTHONY/You Sang To Me	2996
16	13	13	ROD STEWART/I Can't Deny It	2782
15	12	12	MACY GRAY/Try	2568
15	12	12	GLORIA ESTEFAN/You Can't Walk...	2568
17	11	11	TONI BRAXTON/Spanish Guitar	2354
9	11	11	CHER/Believe	2354
10	11	11	CELINE DION/That's The Way It Is	2354
11	11	11	EDWIN MCCAIN/Could Not Ask...	2354
11				



Stations and their adds listed alphabetically by market

## AC

<b>WYJB/Albany, NY *</b> OM: Michael Morgan MD: Chris Holmberg DID: "Thankyou"	<b>WDOK/Cleveland, OH *</b> PD: Scott Miller SHAWN COLVIN "Whole" TAMARA WALKER "Doin'	<b>KRTR/Honolulu, HI *</b> PD/MD: Wayne Maria MATCHBOX TWENTY "Gone" CHANTAL KREVAZUK "Before" LEE ANN WOMACK "Dance"	<b>KJNS/Modesto, CA *</b> PD/MD: Gary Michaels BEE GEES "This"	<b>KEZK/St. Louis, MO *</b> PD: Smokey Rivers MD: Jim Doyle No Adds
<b>KMGA/Albuquerque, NM *</b> PD: Roger Scott MD: Jenna James PETER CETERA "Perfect"	<b>KKLI/Colorado Springs, CO *</b> OM: Kevin Callahan PD/MD: Jack Hamilton No Adds	<b>KSSK/Honolulu, HI *</b> PD: Paul Wilson No Adds	<b>WOBM/Monmouth-Ocean, NJ *</b> PD: Jeff Ratter MD: Liz Jersal TAMARA WALKER "Doin'	<b>KSFI/Salt Lake City, UT *</b> OM/MD: Alan Hague MD: Lyle Morris 38 DEGREES "Everything"
<b>WLEV/Allentown, PA *</b> PD: Van Anderson 3 LIONEL RICHIE "Angel" 1 DOOBIE BROTHERS "Ordinary" 1 BETTE MIDLER "Love"	<b>WTCS/Columbia, SC *</b> PD/MD: Brent Johnson 7 BEE GEES "This" 7 DIDO "Thankyou"	<b>WAHR/Huntsville, AL *</b> PD: Rob Harder MD: Bonny O'Brien DIDO "Thankyou" PLUS ONE "Night"	<b>KWAV/Monterey, CA *</b> PD/MD: Bernie Moody BEE GEES "This" TOMMY MISCHELL "Echoes"	<b>KQXT/San Antonio, TX *</b> PD: Ed Scarborough No Adds
<b>WLSN/Columbus, OH *</b> PD: Chuck Knight MD: Steve Cherry No Adds	<b>WTPN/Indianapolis, IN *</b> PD: Gary Hevans MD: Steve Cooper No Adds	<b>WALK/Nassau-Suffolk, NY *</b> VP/Prog: Gene Michaels APD: Rob Miller ENYA "Only"	<b>KBAY/San Jose, CA *</b> PD: Bob Kohtz MD: Michael Ohling 9 EVAN AND JARON "Gift" 8 VERTICAL HORIZON "Everything"	<b>KNXS/Anchorage, AK</b> PD: Rony Lennox MD: Rick Sparks UNCLE KRACKER "Follow"
<b>WPCN/Atlanta, GA *</b> PD: Jeff Silvers APD: Steve Goss No Adds	<b>KVIL/Dallas-Ft. Worth, TX *</b> PD: Kurt Johnson MD: John King No Adds	<b>WHUD/Newburgh, NY</b> OM/MD: Steve Petrone MD/VP: Tom Fucci BEE GEES "This"	<b>KSBL/Santa Barbara, CA</b> PD: Peter Bie MD: Nancy Newcomer MARTIN FAGULERA "Nobody"	<b>KALC/Denver-Boulder, CO *</b> OM: Mike Stern APD/MD: Kozman EVE 6 "Night"
<b>WFPG/Atlantic City, NJ</b> PD: Gary Guida MD: Marlene Aquas BACKSTREET BOYS "More" PETER CETERA "Perfect"	<b>WLQT/Dayton, OH *</b> PD: Sandy Collins MD: Steven Scott 6 BON JOVI "Thank"	<b>WLMG/New Orleans, LA *</b> PD/MD: Steve Suter LIONEL RICHIE "Angel"	<b>KLSY/Seattle-Tacoma, WA *</b> PD: Barry McKay MD: Darla Thomas BEE GEES "This"	<b>KAMX/Austin, TX *</b> PD: Jim Robinson MD: Patrick Lamukas 1 U2 "Rattle and Hum" EVERLAST "Move" EVE 6 "Night" UNCLE KRACKER "Follow" 01975 "King"
<b>WBQQ/Augusta, GA *</b> OM/MD: John Patrick SHAWN COLVIN "Whole"	<b>KOSU/Denver-Boulder, CO *</b> PD: Rick Martini APD/MD: Steve Hamilton 7 THE CORRS "Breathless" JOURNEY "AF"	<b>WLTW/New York, NY *</b> OM: Jim Ryan BEE GEES "This" NELLY FURTADO "Dile"	<b>KFRM/Seattle-Tacoma, WA *</b> PD: Tony Coles No Adds	<b>KIMN/Denver-Boulder, CO *</b> PD: Ron Harrell APD/MD: Michael Gifford 3 JANET "AF"
<b>KKMJ/Austin, TX *</b> PD: Alex O'Neal APD/MD: Doyle Osburn BEE GEES "This"	<b>KLTI/Des Moines, IA *</b> PD: Pete Paquette MD: Tim White No Adds	<b>WWOE/Norfolk, VA *</b> OM/MD: Don London APD/MD: Jeff Moreau DIDO "Thankyou"	<b>WNSN/South Bend, IN</b> PD: Jim Roberts SHAWN COLVIN "Whole" MARTIN FAGULERA "Nobody" PETER CETERA "Perfect"	<b>KLLY/Bakersfield, CA *</b> PD: E.J. Tyler EVAN AND JARON "Head" EVE 6 "Night"
<b>KGFM/Bakersfield, CA *</b> PD: Chris Edwards MD: Doug DeRoos No Adds	<b>WOOF/Othman, AL</b> GM/MD: Leigh Simpson OM/MD: Mike Holderfield JON SEGODA "Wah" PETER CETERA "Perfect" SHEPARD WIDMONEY "Dances"	<b>KMGL/Oklahoma City, OK *</b> PD: Jeff Couch APD: Kathi Yeager MD: Steve O'Brien No Adds	<b>KISG/Spokane, WA *</b> PD: Rob Harder SASHA LAMAR "Let" PETER CETERA "Perfect" SHAWN COLVIN "Whole"	<b>WBMX/Baltimore, MD *</b> VP/Prog: Bill Pasha PD: Steve Monz MD: Greg Carpenter UNCLE KRACKER "Follow"
<b>WLIF/Baltimore, MD *</b> MD: Mark Thoner No Adds	<b>WOOL/Dallas-Ft. Worth, TX *</b> PD: Kurt Johnson MD: John King No Adds	<b>KEFM/Omaha, NE *</b> PD/MD: Steve Albertsen No Adds	<b>KXLY/Spokane, WA *</b> MD: Steve Knight No Adds	<b>WBMX/Boston, MA *</b> VP/Prog: Greg Strassell MD: Mike Mullany 1 EVE 6 "Night"
<b>WMJY/Biloxi-Gulfport, MS</b> PD: Walter Brown MD: Angie Thompson PETER CETERA "Perfect"	<b>WJXB/Knoxville, TN *</b> PD/MD: Vance Dillard 9 BACKSTREET BOYS "More" JON SEGODA "Wah" SHAWN COLVIN "Whole"	<b>WMGF/Orlando, FL *</b> PD: Ken Payne APD/MD: Brenda Matthews 4 MARTIN FAGULERA "Nobody" THE CORRS "Breathless"	<b>WMAS/Springfield, MA *</b> PD: Paul Cannon APD/MD: Keith Stephens No Adds	<b>WWSX/Boston, MA *</b> PD: Ron Valeri MD: Rob Tyler 14 BEE GEES "This" 14 DREAM "Love"
<b>WMLJ/Birmingham, AL *</b> OM: John Jenkins PD/MD: John Stuart No Adds	<b>KUDL/Kansas City, MO *</b> OM: Thom McGinty PD: Dan Hurst DOOBIE BROTHERS "Ordinary" BEE GEES "This" BACKSTREET BOYS "More"	<b>WMEZ/Pensacola, FL *</b> PD/MD: Kevin Peterson No Adds	<b>WWSW/Buffalo, NY *</b> PD: Sue O'Neill MD: Rob Lucas No Adds	<b>WWSX/Boston, MA *</b> PD: Ron Valeri MD: Rob Tyler 14 BEE GEES "This" 14 DREAM "Love"
<b>WLFJ/Baltimore, MD *</b> MD: Mark Thoner No Adds	<b>KTSM/El Paso, TX *</b> PD/MD: Bill Tole APD: Sam Casarano No Adds	<b>WSWT/Peoria, IL</b> OM/MD: Randy Rundle No Adds	<b>WTVS/Buffalo, NY *</b> PD: Sue O'Neill MD: Rob Lucas No Adds	<b>WMT/Cedar Rapids, IA</b> PD/MD: Erin Bristol 11 MATCHBOX TWENTY "Best" 10 EVAN AND JARON "Gift" 9 VERTICAL HORIZON "God" 9 DAVID GRAY "Babyton" EVE 6 "Night" 01975 "King"
<b>WMJY/Biloxi-Gulfport, MS</b> PD: Walter Brown MD: Angie Thompson PETER CETERA "Perfect"	<b>WJXC/Erie, PA</b> PD: Ron Arlen MD: Greg Meuz 1 PETER CETERA "Perfect" JON SEGODA "Wah"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WMLJ/Birmingham, AL *</b> OM: John Jenkins PD/MD: John Stuart No Adds	<b>WIKY/Evansville, IN</b> PD/MD: Mark Baker DOOBIE BROTHERS "Ordinary"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WMJX/Boston, MA *</b> PD: Don Kelley MD: Mark Lawrence 3 ENYA "Only" 2 LIONEL RICHIE "Angel" 1 DIDO "Thankyou" JACKIE DE SHANNON "Know"	<b>WCRZ/Ft. Collins, CO</b> PD/MD: Mark Callaghan No Adds	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WEZN/Bridgeport, CT *</b> PD/MD: Steve Marcus 1 MARTIN FAGULERA "Nobody"	<b>WJII/Ft. Wayne, IN *</b> OM: Lee Tobin PD: Barb Richards MD: Jim Barron PETER CETERA "Perfect" BETTE MIDLER "Love" SHAWN COLVIN "Whole"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WJYE/Buffalo, NY *</b> PD: Joe Chiles THE CORRS "Breathless"	<b>WAFY/Fredrick, MD</b> MD: Norman Henry Schmidt NELLY FURTADO "Dile" TAMARA WALKER "Doin'	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WHBC/Canton, OH *</b> PD: Terry Simmons MD: Kayleigh Kras No Adds	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WDEF/Chattanooga, TN *</b> PD: Danny Howard 9 GLORIA ESTEFAN "Wah" BEE GEES "This"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WVLT/Grand Rapids, MI *</b> PD: Bill Bailey APD/MD: Mary Turner PETER CETERA "Perfect"	<b>WWSH/Pittsburgh, PA *</b> PD/MD: Ron Antill 7 THE CORRS "Breathless" PETER CETERA "Perfect"	<b>WLNK/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe UNCLE KRACKER "Follow"	<b>WMTX/Chicago, IL *</b> PD: Barry James APD: Mary Ellen Kachinski CHANTAL KREVAZUK "Before" EVE 6 "Night" POE "Tricky"
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March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LENNY KRAVITZ Again (Virgin)	3438	-25	368103	20	89/0
1	2	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3378	-111	369834	23	89/1
3	3	DIDO Thankyou (Arista)	3324	+116	356640	15	86/0
4	4	MADONNA Don't Tell Me (Maverick/WB)	2640	+117	294700	11	76/1
5	5	U2 Beautiful Day (Interscope)	2456	-36	287699	21	83/0
6	6	CREED With Arms Wide Open (Wind-up)	2259	-164	225354	27	83/0
8	7	NELLY FURTADO I'm Like A Bird (DreamWorks)	2139	+162	222085	13	76/0
9	8	VERTICAL HORIZON Best I Ever Had (Grey Sky...)(RCA)	2029	+84	198580	9	82/0
10	9	AEROSMITH Jaded (Columbia)	2005	+78	197051	7	68/0
7	10	EVAN AND JARON Crazy For This Girl (Columbia)	1996	-218	225670	29	77/2
11	11	BARENAKED LADIES Pinch Me (Reprise)	1771	-60	201838	28	79/0
12	12	THE CORRS Breathless (143/Lava/Atlantic)	1763	+2	203023	25	63/0
15	13	BARENAKED LADIES Too Little Too Late (Reprise)	1550	+62	159263	8	78/1
14	14	3 DOORS DOWN Kryptonite (Republic/Universal)	1501	-13	170754	33	62/0
<b>Breaker</b>	15	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1381	+231	161547	5	63/11
13	16	DAVID GRAY Babylon (ATO/RCA)	1371	-180	179487	20	63/1
17	17	MATCHBOX TWENTY Bent (Lava/Atlantic)	1308	-20	138464	46	76/1
<b>Breaker</b>	18	MOBY F/GWEN STEFANI Southside (V2)	1306	+151	144949	9	40/0
25	19	LIFEHOUSE Hanging By A Moment (DreamWorks)	1281	+247	140209	4	61/7
19	20	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1263	+40	139874	7	52/0
22	21	BON JOVI Thank You For Loving Me (Island/IDJMG)	1163	+67	130354	10	60/1
24	22	COLDPLAY Yellow (Netwerk/Capitol)	1163	+128	132189	4	58/6
23	23	FUEL Hemorrhage (In My Hands) (Epic)	1151	+99	112079	10	45/2
27	24	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1148	+200	141073	3	56/5
26	25	DAVE MATTHEWS BAND Did It (RCA)	1042	+18	134975	9	52/1
28	26	STING After The Rain Has Fallen (A&M/Interscope)	891	+109	97400	2	53/6
30	27	DELERIUM F/SARAH MCLACHLAN Silence (Engine/Netwerk/Arista)	795	+49	77772	3	36/1
	28	JOSH JOPLIN GROUP Camera One (Artemis)	788	+56	78298	3	45/0
<b>Debut</b>	29	R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)	760	+27	75235	1	31/0
29	30	DEXTER FREEBISH Leaving Town (Capitol)	677	-94	53319	18	33/0

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
EVE 6 Here's To The Night (RCA)	28
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	11
OLD 97'S King Of All The World (Elektra/EEG)	8
LIFEHOUSE Hanging By A Moment (DreamWorks)	7
COLDPLAY Yellow (Netwerk/Capitol)	6
STING After The Rain Has Fallen (A&M/Interscope)	6
EVAN AND JARON From My Head To My Heart (Columbia)	6
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	5
AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	5
BEE GEES This Is Where I Came In (Universal)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIFEHOUSE Hanging By A Moment (DreamWorks)	+247
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+231
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+200
NELLY FURTADO I'm Like A Bird (DreamWorks)	+162
MOBY F/GWEN STEFANI Southside (V2)	+151
COLDPLAY Yellow (Netwerk/Capitol)	+128
MADONNA Don't Tell Me (Maverick/WB)	+117
DIDO Thankyou (Arista)	+116
STING After The Rain Has Fallen (A&M/Interscope)	+109
FUEL Hemorrhage (In My Hands) (Epic)	+99



91 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

**INCLUBUS** Drive (Immortal/Epic)  
Total Plays: 594, Total Stations: 31, Adds: 3

**COLLECTIVE SOUL** Perfect Day (Atlantic)  
Total Plays: 515, Total Stations: 32, Adds: 0

**JENNIFER LOPEZ** Love Don't Cost A Thing (Epic)  
Total Plays: 457, Total Stations: 15, Adds: 0

**GREEN DAY** Warning (Reprise)  
Total Plays: 427, Total Stations: 32, Adds: 1

**3 DCORS OWN** Loser (Republic/Universal)  
Total Plays: 343, Total Stations: 19, Adds: 0

**ROD STEWART** I Can't Deny It (Atlantic)  
Total Plays: 222, Total Stations: 18, Adds: 0

**JANET** All For You (Virgin)  
Total Plays: 207, Total Stations: 11, Adds: 2

**BLESSID UNION OF SOULS 1/3XL** Storybook Life (V2)  
Total Plays: 161, Total Stations: 16, Adds: 0

**AMERICAN HI-FI** Flavor Of The Weak (Island/IDJMG)  
Total Plays: 143, Total Stations: 14, Adds: 5

**TSAR** Silver Shifter (Hollywood)  
Total Plays: 65, Total Stations: 9, Adds: 2

**OLD 97'S** King Of All The World (Elektra/EEG)  
Total Plays: 61, Total Stations: 14, Adds: 8

**ANGIE APARO** Cry (Melisma/Arista)  
Total Plays: 58, Total Stations: 12, Adds: 3

**EVE 6** Here's To The Night (RCA)  
Total Plays: 25, Total Stations: 28, Adds: 28

## Breakers®

### UNCLE KRACKER

Follow Me (Top Dog/Lava/Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1381/231	63/11	15

### MOBY f/GWEN STEFANI

Southside (V2)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1306/151	40/0	18

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.

Songs ranked by total plays

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## Most Played Recurrents

FAITH HILL The Way You Love Me (Warner Bros.)

EVERCLEAR Wonderful (Capitol)

STING Desert Rose (A&M/Interscope)

VERTICAL HORIZON Everything You Want (RCA)

CREED Higher (Wind-up)

VERTICAL HORIZON You're A God (RCA)

NINE DAYS Absolutely (Story Of A Girl) (Epic)

SANTANA /ROB THOMAS Smooth (Arista)

THIRD EYE BLIND Never Let You Go (Elektra/EEG)

MACY GRAY I Try (Epic)

SMASH MOUTH Then The Morning Comes (Interscope)

SUGAR RAY Someday (Lava/Atlantic)

SMASH MOUTH All Star (Interscope)

SISTER HAZEL Change Your Mind (Universal)

TRAIN Meet Virginia (Aware/Columbia)

BON JOVI It's My Life (Island/IDJMG)

GOO GOO DOLLS Black Balloon (Warner Bros.)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

TAL BACHMAN She's So High (Columbia)

MARC ANTHONY I Need To Know (Columbia)

HOT AC

## Going For Adds 3/19/01

AMANDA GHOST Silver Lining (Warner Bros.)

NEW LIFE CRISIS Daylight (Tommy Boy)

STELLA SOLIEL Kiss (Universal)

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## TUNED-IN

HOT AC

R&R/MEDIABASE 24/7

KYIS/Oklahoma City

3am

ALANIS MORISSETTE You Oughta Know  
DAVE MATTHEWS BAND I Did It  
ANIMOTION Obsession  
MADONNA Don't Tell Me  
RED HOT CHILI PEPPERS Aeroplane  
NINA GORDON Tonight And The Rest Of My Life  
SAVAGE GARDEN I Want You  
AEROSMITH Jaded  
LENNY KRAVITZ Fly Away  
RED HOT CHILI PEPPERS Under The Bridge  
THE CORRS Breathless  
EVE 6 Inside Out  
UNCLE KRACKER Follow Me  
SPIN DOCTORS Little Miss Can't Be Wrong

11am

LENNY KRAVITZ Again  
EDIE BRICKELL & NEW BOHEMIANS What I Am  
COLLECTIVE SOUL Perfect Day  
CREED With Arms Wide Open  
10,000 MANIACS Because The Night  
TONIC If You Could Only See  
SARAH MCLACHLAN I Will Remember You  
CHUMBAWUMBA Tubthumping  
AEROSMITH Jaded  
U2 With Or Without You  
DEXTER FREEBISH Leaving Town

4pm

GOO GOO DOLLS Slide  
MATCHBOX TWENTY If You're Gone  
BANGLES Hazy Shade Of Winter  
DEXTER FREEBISH Leaving Town  
DURAN DURAN Ordinary World  
SMASH MOUTH Then The Morning Comes  
EMF Unbelievable  
UNCLE KRACKER Follow Me  
POLICE Every Little Thing She Does...  
DIDO Thank You  
HOOTIE & THE BLOWFISH I Go Blind  
NO DOUBT Bathwater  
R.E.M. Losing My Religion

8pm

BARENAKED LADIES Pinch Me  
DIONNE FARRIS I Know  
DEXTER FREEBISH Leaving Town  
VERVE PIPE The Freshman  
CREED With Arms Wide Open  
SHERYL CROW All I Wanna Do  
COLDPLAY Yellow  
MADONNA Don't Tell Me  
RED HOT CHILI PEPPERS Under The Bridge  
NO DOUBT Bathwater

MIX 102.7

WMMX/Dayton

3am

EDDIE MONEY Walk On Water  
CREED With Arms Wide Open  
CHEAP TRICK I Want You To Want Me  
'N SYNC Bye Bye Bye  
HEART Never  
SHANIA TWAIN You're Still The One  
GENESIS Throwing It All Away  
LEE ANN WOMACK I Hope You Dance  
BRYAN ADAMS Run To You  
SARAH MCLACHLAN Adia  
PAUL CARRACK Don't Stop Believin'  
NINA GORDON Now I Can Die  
TOM COCHRANE Life Is A Highway

11am

PHIL COLLINS You'll Be In My Heart  
PRINCE I Would Die 4 U  
ERIC CLAPTON Layla  
SIMPLE MINDS Don't You (Forget About Me)  
CREED With Arms Wide Open  
EDDIE MONEY Think I'm In Love  
THIRD EYE BLIND Never Let You Go  
LITTLE RIVER BAND Lady  
LENNY KRAVITZ Again  
JOHN PARR St Elmo's Fire (Man In Motion)  
LONESTAR Amazed  
ROD STEWART Some Guys Have All The Luck  
ANNIE LENNOX Walking On Broken Glass

4pm

MARC ANTHONY I Need To Know  
BILLY JOEL It's Still Rock And Roll...  
GO WEST King Of Wishful Thinking  
WHITESNAKE Here I Go Again  
CREED With Arms Wide Open  
KENNY LOGGINS Footloose  
TAL BACHMAN She's So High  
JAMES TAYLOR You've Got A Friend  
BARENAKED LADIES Pinch Me  
RICHARD MARX Endless Summer Nights  
SUGAR BAY Every Morning  
PHIL COLLINS I Don't Care Anymore

8pm

BILLY JOEL Movin' Out (Anthony's Song)  
REAL LIFE Send Me An Angel  
BOYS DON'T CRY I Wanna Be A Cowboy  
DURAN DURAN Save A Prayer  
BANGLES Manic Monday  
SCANDAL Goodbye To You  
CREED With Arms Wide Open  
EDDIE MONEY Shakin'  
VERTICAL HORIZON Everything You Want  
BOSTON More Than A Feeling  
EVERCLEAR Wonderful  
REO SPEEDWAGON Keep On Loving You  
PHIL COLLINS You'll Be In My Heart



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.



# Hot AC Playlists

March 16, 2001 R&R • 155

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**  
**WPLJ/New York**  
ABC  
(212) 613-8900  
Cuddy/Shannon/Mascaro  
12+ Cume 2,079,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
41	48	MADONNA/Don't Tell Me	40560
45	48	MATCHBOX TWENTY/If You're Gone	40560
46	47	THE CORRS/Breathless	39715
46	46	LENNY KRAVITZ/Again	38870
46	45	DIDO/Thankyou	38870
43	44	BON JOVI/Thank You For...	37180
31	42	LEE ANN WOMACK/I Hope You Dance	35490
41	38	U2/Beautiful Day	32710
30	32	NELLY FURTADO/Im Like A Bird	27040
34	31	EVAN AND JARON/Crazy For This Girl	26195
24	31	UNCLE KRACKER/Follow Me	26195
31	29	DAVID GRAY/Babyon	24505
29	29	FAITH HILL/The Way You Love Me	24505
32	28	3 DOORS DOWN/Kryptonite	23660
29	27	VERTICAL HORIZON/Best I Ever Had...	22815
29	26	BARENAKED LADIES/Pinch Me	21125
25	24	LIFEHOUSE/Hanging By A Moment	20225
26	24	DAVE MATTHEWS BAND/Did It	20280
24	23	VERTICAL HORIZON/You're A God	20280
24	23	BARENAKED LADIES/Too Little Too Late	19435
19	23	STING/After The Rain	19435
15	22	TRAIN/Drops Of Jupiter...	18590
22	21	COLDPLAY/Yellow	17745
21	21	FUEL/Hemorrhage	17745
16	20	JOSH JOPLIN GROUP/Camera One	16900
12	18	SEMI-SONIC/Chemistry	15210
17	17	MOBY F/GWEN STEFANI/Southside	14365
15	15	MATCHBOX TWENTY/Bent	12675
17	13	STING/Desert Rose	10985

**MARKET #2**  
**KBIG/Los Angeles**  
Clear Channel  
(818) 546-1643  
Kaye/Berler  
12+ Cume 1,032,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	30	MADONNA/Don't Tell Me	15870
29	30	MA' CHBOX TWENTY/If You're Gone	15870
29	29	FAITH HILL/The Way You Love Me	15341
29	28	LENNY KRAVITZ/Again	14812
25	27	DIDO/Here With Me	14283
20	22	EVAN AND JARON/Crazy For This Girl	11638
19	20	JENNIFER LOPEZ/love Don't Cost	10580
21	20	SANTANA F/ROB THOMAS/Smooth	10580
19	19	DIDO/Thankyou	10051
14	18	LIFEHOUSE/Hanging By A Moment	9522
14	18	LIFEHOUSE/Hanging By A Moment	9522
9	11	DETTINY'S CHILD/Say My Name	5819
8	11	ENIQUIGLESIAS/Be With You	5819
9	11	MARC ANTHONY/I Need To Know	5819
9	11	BRIAN MCKNIGHT/Back At One	5819
8	11	STING/Desert Rose	5819
10	10	SONIC DREAMZ/Outside	5290
10	10	SONIC DREAMZ/Outside	5290
9	10	'N SYNC/This I Promise You	5290
8	9	SANTANA F/ROB THOMAS/Smooth	4761
8	9	MARC ANTHONY/You Sang To Me	4761
8	9	BACKSTREET BOYS/Shape Of My Heart	4761
11	9	CHER/ Believe	4761
6	9	LEANN RIMES/I Need You	4761
10	9	FAITH HILL/Breathe	4761
10	9	ENIQUIGLESIAS/Rhythm Divine	4761
8	9	LONESTAR/Amazed	4761
8	9	RICKY MARTIN/Livin' La Vida Loca	4761
6	9	SALVAGE GARDEN/Crash And Burn	4761


**MARKET #2**  
**KYSR/Los Angeles**  
Clear Channel  
(818) 955-7000  
Perelli/Patyk  
12+ Cume 1,221,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
63	56	U2/Beautiful Day	30900
38	54	BARENAKED LADIES/Pinch Me	29700
43	54	MADONNA/Don't Tell Me	29700
44	53	DIDO/Thankyou	29150
34	42	MATCHBOX TWENTY/If You're Gone	23100
38	41	DAVID GRAY/Babyon	22550
29	40	NELLY FURTADO/Im Like A Bird	22000
32	38	LENNY KRAVITZ/Again	20900
36	36	COLDPLAY/Yellow	19800
26	35	MOBY F/GWEN STEFANI/Southside	19250
28	34	EVAN AND JARON/Crazy For This Girl	18700
15	32	LIFEHOUSE/Hanging By A Moment	17600
23	32	DAVE MATTHEWS BAND/Did It	17600
20	31	TRAIN/Drops Of Jupiter...	17050
17	26	3 DOORS DOWN/Kryptonite	14300
12	26	DIDO/Here With Me	14300
19	26	VERTICAL HORIZON/Best I Ever Had...	14300
13	24	NINE DAYS/Absolutely	13200
11	23	MACY GRAY/ Try	12650
14	23	CRED/Higher	12650
14	21	LENNY KRAVITZ/American Woman	11550
15	20	CREED/With Arms Wide Open	11000
18	20	INCUBUS/Drive	9950
14	19	MATCHBOX TWENTY/Bent	10450
29	18	NO DOUBT/Batwater	9900
7	18	DAVE MATTHEWS BAND/The Space Between	9900
10	13	NO DOUBT/Simple Kind Of Life	7150
27	13	DELERIUM/FMCLACHLAN/Silence	7150
12	12	UNCLE KRACKER/Follow Me	6600
3	12	BARENAKED LADIES/Too Little Too Late	6600

**MARKET #3**  
**WTM/Chicago**  
Bonnevill  
(815) 946-1019  
James/Kachinske  
12+ Cume 811,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
56	54	UNCLE KRACKER/Follow Me	20574
53	51	U2/Beautiful Day	19431
52	51	TRAIN/Drops Of Jupiter...	19050
42	43	LENNY KRAVITZ/Again	16383
40	43	THE CORRS/Breathless	16383
41	43	NINE DAYS/Im Am	16383
42	41	DAVID GRAY/Babyon	16002
25	41	FIVE FOR FIGHTING/Easy Tonight	15621
42	41	DIDO/Thankyou	15621
28	38	NO DOUBT/Batwater	14478
43	31	INCUBUS/Drive	11811
28	30	DAVE MATTHEWS BAND/Did It	11430
38	27	MATCHBOX TWENTY/If You're Gone	10287
26	25	NINA GORDON/Now I Can Die	9525
18	23	EVERCLEAR/Am Radio	8763
22	23	3 DOORS DOWN/Kryptonite	8763
20	22	MOBY F/GWEN STEFANI/Southside	8382
6	21	COLLECTIVE SOUL/Perfect Day	8001
14	21	LIFEHOUSE/Hanging By A Moment	8001
22	21	BARENAKED LADIES/Too Little Too Late	8001
25	20	AEROSMITH/Jaded	7620
22	20	SISTER HAZE/Change Your Mind	7620
23	19	VERTICAL HORIZON/You're A God	6471
16	17	BON JOVI/Thank You For...	7239
15	16	MATCHBOX TWENTY/Bent	6056
15	16	CREED/With Arms Wide Open	5715
13	15	THIRD EYE BLIND/Never Let You Go	5715
22	15	SEMI-SONIC/Chemistry	5715
17	14	SUGAR RAY/Falls Apart (Run...)	5354

**MARKET #4**  
**KLLC/San Francisco**  
Infinity  
(415) 765-4187  
Kaplan/Stockel  
12+ Cume 642,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
39	40	SADE/By Your Side	10280
39	38	NELLY FURTADO/Im Like A Bird	9766
28	35	MADONNA/Don't Tell Me	8995
25	34	LENNY KRAVITZ/Again	8738
37	34	LENNY KRAVITZ/Again	8274
29	32	INCUBUS/Drive	8274
26	30	COLDPLAY/Yellow	7710
27	29	THE CORRS/Breathless	7453
27	29	DAVID GRAY/Babyon	7453
35	29	MATCHBOX TWENTY/If You're Gone	7453
27	28	FUEL/Hemorrhage	7196
31	27	DAVE MATTHEWS BAND/Did It	6939
25	27	U2/Beautiful Day	6939
27	26	BSIOPS7/Question Everything	9525
28	26	MACY GRAY/Why Didn't You	6682
38	25	EVAN AND JARON/Crazy For This Girl	6425
23	25	GREEN DAY/Warrior	6425
27	25	MOBY F/GWEN STEFANI/Southside	6425
23	25	STING/Desert Rose	6425
29	25	TRAIN/Drops Of Jupiter...	6425
21	25	VERTICAL HORIZON/Best I Ever Had...	6425
30	25	CREED/With Arms Wide Open	6425
23	23	DELERIUM/FMCLACHLAN/Silence	5911
23	23	SEMI-SONIC/Chemistry	5911
19	23	STING/After The Rain	5911
29	22	3 DOORS DOWN/Kryptonite	5654
22	22	RED HOT CHILI...Otherside	5654
26	22	STING/Desert Rose	5397
35	21	NINE DAYS/Absolutely	5397
25	21	BECK/Mixed Business	5397
17	18	CREED/Higher	4626

**MARKET #6**  
**KDMX/Dallas-Ft. Worth**  
Clear Channel  
(972) 991-1029  
McMahon/Thomas  
12+ Cume 501,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	32	EVAN AND JARON/Crazy For This Girl	6080
29	29	LENNY KRAVITZ/Again	5510
27	27	MATCHBOX TWENTY/Bent	5130
27	26	MATCHBOX TWENTY/If You're Gone	4560
20	24	THE CORRS/Breathless	4560
30	24	CREED/With Arms Wide Open	4560
23	23	DIDO/Thankyou	4370
21	23	MADONNA/Don't Tell Me	4370
17	21	VERTICAL HORIZON/Best I Ever Had...	3990
21	21	DEXTER FREEBISH/Leaving Town	3990
14	18	U2/Beautiful Day	3420
17	18	NELLY FURTADO/Im Like A Bird	3230
17	17	AEROSMITH/Jaded	3230
16	16	BARENAKED LADIES/Too Little Too Late	3040
15	16	SIXPENCE...There She Goes	3040
15	15	STING/After The Rain	2850
11	14	NINE DAYS/Absolutely	2660
14	14	COLLECTIVE SOUL/Perfect Day	2470
14	13	FAITH HILL/The Way You Love Me	2470
10	12	CREED/Higher	2280
12	12	STING/Desert Rose	2280
12	12	BON JOVI/Thank You For...	2280
13	11	SANTANA F/ROB THOMAS/Smooth	2090
16	11	JOSH JOPLIN GROUP/Camera One	2090
18	11	SMASH MOUTH/180	2090
13	10	BBMAK/Back Here	1900
11	9	FASTBALL/Out Of My Head	1710
7	9	DAVE MATTHEWS BAND/Did It	1710
7	9	TAL BACHMAN/She's So High	1710
7	9	MACY GRAY/ Try	1710


**MARKET #7**  
**WPLT/Detroit**  
ABC  
(313) 621-3030  
O'Brien/Hazeton/Delisi  
12+ Cume 441,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
50	51	DIDO/Thankyou	7599
46	51	FUEL/Hemorrhage	7599
51	51	LENNY KRAVITZ/Again	7599
51	50	MATCHBOX TWENTY/If You're Gone	7450
52	50	UNCLE KRACKER/Follow Me	7450
33	48	U2/Beautiful Day	7152
30	38	COLDPLAY/Yellow	5662
34	37	VERTICAL HORIZON/Best I Ever Had...	5613
36	36	DAVID GRAY/Babyon	5364
35	36	TRAIN/Drops Of Jupiter...	5364
34	36	MOBY F/GWEN STEFANI/Southside	5364
34	35	BARENAKED LADIES/Too Little Too Late	5215
35	35	LIFEHOUSE/Hanging By A Moment	5215
10	28	STING/After The Rain	4172
1	28	JOSH JOPLIN GROUP/Camera One	4172
51	25	NINE DAYS/Im Am	3725
28	20	NELLY FURTADO/Im Like A Bird	2980
18	18	3 DOORS DOWN/Kryptonite	2682
20	18	SANTANA F/ROB THOMAS/Smooth	2682
10	18	FOX FIGHTERS/I Learn To Fly	2682
14	17	BARENAKED LADIES/Pinch Me	2533
20	17	CREED/Higher	2533
18	17	EVERCLEAR/Wonderful	2533
18	17	SMASH MOUTH/Then The Morning	2533
17	17	CREED/With Arms Wide Open	2533
16	16	MA' CHBOX TWENTY/Bent	2384
16	16	STING/Desert Rose	2384
16	16	GO GO DOLLS/Back Balloon	2384
17	16	VERTICAL HORIZON/Everything You Want	2384
18	15	SEMI-SONIC/Chemistry	2235

**MARKET #8**  
**WBXM/Boston**  
Infinity  
(617) 779-2000  
Strassell/Mulaney  
12+ Cume 710,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
46	46	DAVID GRAY/Babyon	14766
42	44	U2/Beautiful Day	14124
43	44	LENNY KRAVITZ/Again	14124
29	43	EVAN AND JARON/Crazy For This Girl	13803
42	43	MATCHBOX TWENTY/If You're Gone	13803
39	41	DIDO/Thankyou	13161
38	41	NELLY FURTADO/Im Like A Bird	11877
36	37	AEROSMITH/Jaded	11877
34	32	MADONNA/Don't Tell Me	10272
26	31	BARENAKED LADIES/Too Little Too Late	9951
26	31	DIDO/Here With Me	9951
40	30	DESTINY'S CHILD/Independent Women...	9630
31	27	MOBY F/GWEN STEFANI/Southside	8667
25	25	DELERIUM/FMCLACHLAN/Silence	8667
23	24	DAVE MATTHEWS BAND/Did It	7704
34	24	JENNIFER LOPEZ/love Don't Cost...	7704
22	23	CREED/With Arms Wide Open	7383
12	22	VERTICAL HORIZON/Best I Ever Had...	7062
20	21	3 DOORS DOWN/Kryptonite	6420
17	20	CREED/Higher	6420
2	20	FISHER/Will Love You	6420
12	19	LEE ANN WOMACK/I Hope You Dance	6420
12	19	LIFEHOUSE/Hanging By A Moment	6420
11	19	FUEL/Hemorrhage	6099
21	18	STING/Desert Rose	5778
18	18	TRAIN/Drops Of Jupiter...	5778
4	18	SADE/By Your Side	5778
20	16	COLDPLAY/Yellow	5136
15	16	LENNY KRAVITZ/American Woman	5136

**MARKET #8**  
**WQXS/Boston**  
Entercom  
(617) 375-8900  
Valeri/Tyler  
12+ Cume 393,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
42	43	MARTIN F/AGUILERA/Nobody Wants...	7783
45	43	JENNIFER LOPEZ/love Don't Cost...	7783
42	42	ATC/About The World	7602
27	41	SHAGGY/Angel	7421
42	33	JANET/All For You	5973
27	33	MODJO/Party (Heard...)	5973
30	31	THE CORRS/Breathless	5611
26	31	DESTINY'S CHILD/Independent Women...	5611
27	31	MADONNA/Don't Tell Me	5611
20	31	LIONEL RICHELIEU/Angel	5611
31	30	SHAGGY/Im Turn To Me	5430
15	21	MELANIE C/When You	3801
16	17	RICKY MARTIN/She Bangs	3077
11	16	SARINA PARIS/Look At Us	2896
15	15	ENFT/PUNK/One More Time	2715
16	15	DAVE MATTHEWS BAND/Balrooms	2715
6	14	BEE GEES/This Is Where	2534
14	14	DREAM/He Loves U Not	2534
12	14	SAMANTHA MUMBA/Gotta Tell You	2534
13	13	MARC ANTHONY/I Need To Know	2353
9	13	MYA/Free	2353
9	13	ENRIQUE IGLESIAS/He With You	2353
16	13	JENNIFER LOPEZ/Walking For Tonight	2353
11	11	CHER/ Believe	1991
12	11	SON BY FOUR/Purest Of Pain...	1991
11	10	CHER/ Believe	1991
11	10	DEBRAH CARPENTER/NO	





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## To Jam Is Human, To Gig Divine

□ Artists pay dues to survive even as the touring terrain changes

I've invoked The Bonedaddys' witty slogan for this column's headline, because it cuts close to the bone for artists in this format. Not only does touring build artist awareness and stimulate CD sales, it's also the central component of survival for most full-time professional musicians.

I sought a variety of perspectives on the topic, because each member of the NAC/Smooth Jazz family needs to understand that his or her future is inseparable from the artists' ability to make money. Everyone's baby, as they say, needs new shoes.



Steve Chapman

Artist manager **Steve Chapman** provides this overview: "For established artists, the situation is better than ever. I'm very happy for my guys, but it's harder for developing acts. Remember that acts with the stature of The Rippingtons, Boney James, Peter White and Richard Elliot, or even latecomers like Rick Braun, have been touring for 10 years.

"Recently, I was looking at Rick's touring history. He started in 1994, and he never made more than a thousand bucks in those days — usually \$500 here or \$1,000 there. He really paid his dues, and so did the rest of them in those early days.

"A lot of newer acts expect to make \$5,000 a night out of the chute after they've sold 30,000 records and had two radio hits. With very few exceptions, that is not going to happen. Those artists have to realize that they've got to hunker down and pay their dues just like everyone else."

### A Constant Chess Game

Today a leading soloist, saxophonist **Boney James** paid his dues — delivering pizza, doing session work, playing on Randy Crawford's tours and performing as a member of Bobby Caldwell's band. From the start he recognized the importance of playing live.

"Touring is a huge part of the equation — selling records and creating an image for yourself as an artist, aside from paying the bills," he says. "But don't forget that I had [the late] Howard Lowell as my manager at the beginning. He was so important in building my foundation, because it was virtually impossible for

someone just starting out.



Boney James

"I had to do so many free gigs in malls and zoos. Once I did a cruise for WJZZ/Philadelphia that ended up costing me money to pay my band, but I did it with a sense that I was literally paying my dues, because it would

all pay off in the long run.

"It seemed people liked to watch me play, and it made a difference in the way they responded to my records. Wherever I played, I sold more records. But for the first two or three years I was still working as a sideman to stay alive as a solo artist. Through *Trust*, and even the *Backbone* period, it was hard to make any money or even to get an agent. Howard always wanted me to be with [former APA booking agent] Mario Tirado — and I am — but not before he turned me down a couple of times.

"Touring is like a constant chess game," James opines. "Which dates are you going to take? When's the right time to go back to a town? What risks can you afford to take? If you're really into building your career and want to be a big star, which I want just like everyone else does, it takes a lot of mental energy on everyone's part — artist, manager and agent. Today, every now and again, I get a gig that makes me think, 'Someone's going to pay me that much to play my saxophone?' It's been pretty amazing!"

### The Importance Of Radio

Now with Monterey Peninsula Artists, agent **Mario Tirado** — who books James, Peter White, Fourplay, Spyro Gyra, Lee Ritenour, Larry Carlton, Jonathan Butler, Incognito and Down To The Bone — observes that while it's always been difficult to book NAC/SJ artists, those with urban crossover appeal have a distinct advantage.

"Boney, like Brian Culbertson, Jonathan Butler, Down To The Bone

and other artists who cross over, augments this fan base," he notes. "We'll increasingly see that necessity if NAC/SJ artists are to succeed, just as we see NAC/SJ stations incorporating urban elements to draw a wider audience."

Tirado adds that NAC/SJ stations, especially those in top markets, are aggressively promoting their own shows, a development he views as positive. "CD101 here in New York is a prime example. They have a few

**"Short-term thinking may fulfill radio's immediate need for profitability, but only a larger vision will prevent radio's slow but inevitable suicide. It's time to wake up!"**

Bob Engel

offers in to me for possible expansion into Atlantic City. WJZW/Washington is doing their own festival at the beginning of May. Others are thinking the same way, such as WSJT/Tampa and WVMV/Detroit, which does the V98 Smooth JazzFest.

"Such station productions create a form of synergy. They serve as terrific anchor dates to allow an agent to get creative, like by surrounding anchor dates with other dates so the week makes financial sense for the artist. Dates beget dates, just the way airplay begets airplay. The creativity for an agent sometimes rests in finding a small performing arts center that loves the artist."



Mario Tirado

**"I had to do so many free gigs in malls and zoos. Once I did a cruise for WJZZ/Philadelphia that ended up costing me money to pay my band, but I did it with a sense that I was literally paying my dues."**

Boney James

Artist manager **Bill Darlington** weighs in. "Even with an artist at Al Jarreau's level, there are no promoters who really understand our industry," he says.

"Shows must be promoted in a different way than a rock 'n' roll concert, because it's a completely different audience.

"Radio plays a vitally important role, especially for new artists, because radio is virtually the only way for an artist to become known well enough to play a show. When a station promotes a show, I can go to the venue and say, 'The station is willing to promote, so let's put on a concert. Whatever money we make, just let me pay my expenses, and you keep the profit.' Everybody wins, because the artist doesn't have to pay to play. That's the real issue.

"If you don't have radio — and it's a big part of the marketing plan — you're screwed. Not that there aren't artists who sell without airplay, because there are lots, but radio is crucial."

### Guitars & Saxes & More, Oh My!

Variety Artists International's **Bob Engel**, who has a long history of working with adult-oriented acts, changed the face of NAC/SJ touring when he launched the first An Evening of Guitars & Saxes package, which later became An Evening of Guitars & Saxes & More. He represents Randy Crawford, Richard Elliot, Kirk Whalum, Jeff Golub, Craig Chaquico and Warren Hill.

"There are few artists who can actually make a living on the road headlining by filling 3,000-seat venues," he admits. "In the face of expenses, middle-range acts cannot sustain a living outside a package. As it is, 90% lose money on the road, but a package like Guitars & Saxes allows them to develop. It's going to be wonderful for Jeff Kashiwa, for

example, to get out in front of a larger audience this year and make money doing it.

"Another idea I'm working on is to put acts like Kirk Whalum, Pete White, Rick Braun and maybe Wayman Tisdale on the road where they could share a band, because it's almost impossible to carry three different bands. Guys like that can make a fairly good living on tour."

When it comes to radio's relationship to artists, Engel holds a markedly different opinion than Tirado. "NAC/SJ radio has grown financially successful on the backs of these artists," Engel asserts. "You can't fault that, but one of these days — and soon — they have to concentrate on breaking artists.

"In the past, if I called on a relationship with a promoter in a market nine times out of 10 they'd help out. But as more stations are using sponsorship money to promote their own shows, they are driving every other jazz promoter out of the marketplace. That means I have only the radio station to deal with. I won't name names, but a PD may or may not even return my phone call. Plus, if a station wants to give the date to their record company, they may not realize that the expenses still come out of the artist's pocket in royalties, some form or another.

"A few years ago there were markets that had four or five promoters and could support 15 or 20 shows a year, but as NAC/SJ stations increasingly come to dominate the marketplace, opportunities for artists to be experienced in performance are shrinking drastically. Ultimately, that will stifle not only the future of the artists by limiting listeners' chance to experience passionate live shows, it will also kill the very radio form that depends on listeners' passion for that music.

"Short-term thinking may fulfill radio's immediate need for profitability, but only a larger vision will prevent radio's slow but inevitable suicide. It's time to wake up!"

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1665  
or e-mail:  
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March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>RICHARD ELLIOT</b> Who? (Blue Note)	841	+28	108623	12	40/0
1	2	<b>KIRK WHALUM</b> Now Til Forever (Warner Bros.)	832	-7	92932	16	39/0
3	3	<b>GEORGE BENSON</b> Medicine Man (GRP/VMG)	754	-56	98027	16	38/0
5	4	<b>KIM WATERS</b> In The Groove (Shanachie)	746	+46	108432	14	39/0
4	5	<b>BONA FIDE</b> X-Ray Hip (N-Coded)	738	-15	98010	17	38/0
6	6	<b>DAVE KOZ</b> Love Is On The Way (Capitol)	718	+32	81828	12	38/0
7	7	<b>JEFF GOLUB</b> Droptop (GRP/VMG)	607	-75	77329	13	37/0
8	8	<b>RICK BRAUN</b> Kisses In The Rain (Warner Bros.)	601	+34	82238	6	42/0
9	9	<b>RIPPINGTONS</b> Caribbean Breeze (Peak/Concord)	496	+28	57005	8	38/1
12	10	<b>YULARA</b> Flyin' High (Higher Octave)	449	+24	42459	9	35/1
10	11	<b>SADE</b> By Your Side (Epic)	445	-11	72568	22	33/0
11	12	<b>STING</b> She Walks This Earth (Telarc)	437	+5	38085	22	31/0
<b>Breaker</b>	13	<b>JEFF LORBER</b> Snakebite (Samson)	422	+50	39775	5	38/0
14	14	<b>BONEY JAMES &amp; RICK BRAUN</b> R.S.V.P. (Warner Bros.)	332	-50	45201	18	27/1
16	15	<b>GREGG KARUKAS</b> Chasing The Wind (N-Coded)	331	-2	30776	12	28/0
18	16	<b>MICHAEL MCDONALD</b> Open The Door (Ramp)	314	+31	21774	3	25/1
23	17	<b>CHUCK LOEB</b> North, South, East And Wes (Shanachie)	290	+86	34460	2	30/6
20	18	<b>COUNT BASIC</b> Wes Who? (Instinct)	278	+28	25307	4	31/4
13	19	<b>GROVER WASHINGTON JR.</b> Chameleon (Telarc)	275	-112	22099	23	23/0
17	20	<b>JONATHAN BUTLER</b> Forever Tonight (N-Coded)	274	-11	14023	10	18/0
19	21	<b>JAZZMASTERS</b> Shine (Hardcastle/Trippin 'N' Rhythm)	269	+16	21165	13	24/1
21	22	<b>TIM BOWMAN</b> Smile (Insync)	257	+7	19036	7	24/1
22	23	<b>GARDEN PARTY</b> Rikki Don't Lose That Number (Samson)	219	-13	39034	9	21/0
25	24	<b>EUGE GROOVE</b> Romeo & Juliet (Warner Bros.)	214	+23	23034	5	18/0
24	25	<b>SEAL</b> This Could Be Heaven (London Sire)	206	+12	8269	5	16/1
29	26	<b>KEN NAVARRO</b> Delicioso (Positive)	201	+41	18755	2	21/1
<b>Debut</b>	27	<b>MICHAEL LINGTON</b> Sunset (Samson)	199	+116	19781	1	28/6
26	28	<b>FREDDIE RAVEL</b> Sunny Side Up (GRP/VMG)	186	+11	28682	2	22/5
27	29	<b>INCOGNITO F/MAYSA</b> Change (Talkin Loud/Blue Thumb/VMG)	166	+1	2490	5	12/0
30	30	<b>FOURPLAY</b> Double Trouble (Warner Bros.)	164	+17	9624	3	16/0

42 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
PIECES OF A DREAM R U Ready (Blue Note)	7
CHUCK LOEB North, South, East And Wes (Shanachie)	6
MICHAEL LINGTON Sunset (Samson)	6
WAYMAN TISDALE Can't Hide Love (Atlantic)	6
FREDDIE RAVEL Sunny Side Up (GRP/VMG)	5
COUNT BASIC Wes Who? (Instinct)	4
DAVID MANN Stone Groove (N-Coded)	4
ERIC ESSIX Southbound (Zebra)	4
JAARED Love's Taken Over (Marimeli)	3
NESTOR TORRES Doesn't Really Matter (Shanachie)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL LINGTON Sunset (Samson)	+116
CHUCK LOEB North, South, East And Wes (Shanachie)	+86
JEFF LORBER Snakebite (Samson)	+50
KIM WATERS In The Groove (Shanachie)	+46
WAYMAN TISDALE Can't Hide Love (Atlantic)	+43
KEN NAVARRO Delicioso (Positive)	+41
DAVID MANN Stone Groove (N-Coded)	+41
CHARLIE WILSON Without You (Major Hits)	+37
RICK BRAUN Kisses In The Rain (Warner Bros.)	+34
DAVE KOZ Love Is On The Way (Capitol)	+32
MICHAEL MCDONALD Open The Door (Ramp)	+31

## New & Active

**STEVE COLE** Waterfalls (Atlantic)  
Total Plays: 154, Total Stations: 16, Adds: 1

**JOE I** Wanna Know (Jive)  
Total Plays: 124, Total Stations: 10, Adds: 1

**FOUR 30 EAST** Bumper To Bumper (Higher Octave)  
Total Plays: 119, Total Stations: 12, Adds: 0

**KOMBO** Tip Of The Hat (GRP/VMG)  
Total Plays: 117, Total Stations: 12, Adds: 1

**GOTA** Unforgettable Feeling (Instinct)  
Total Plays: 117, Total Stations: 11, Adds: 0

**CHARLIE WILSON** Without You (Major Hits)  
Total Plays: 112, Total Stations: 11, Adds: 0

**DAN SIEGEL** From The Heart (Legacy/Epic)  
Total Plays: 101, Total Stations: 10, Adds: 0

**ED CALLE** Spanish Rose (Concord)  
Total Plays: 95, Total Stations: 12, Adds: 2

**DOWN TO THE BONE** Righteous Reeds (Internal Bass/Q/Antarctic)  
Total Plays: 92, Total Stations: 11, Adds: 1

**WARREN HILL** Love Life (Narada)  
Total Plays: 76, Total Stations: 9, Adds: 1

Songs ranked by total plays

## Breakers®

**JEFF LORBER**  
Snakebite (Samson)

TOTAL PLAYS/INCREASE: 422/50  
TOTAL STATIONS/ADDS: 38/0  
CHART: 13

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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# NAC notes

with Carol Archer

Congrats to the staff of Blue Note on **Richard Elliot's** move to No. 1 this week with "Who?" Elliot is certainly no stranger to the top of the chart, and it's gratifying to see that the NAC/SJ format continues to recognize his valuable contributions. "In the Groove" by **Kim Waters** (Shanachie) and "Love Is on the Way" by **Dave Koz** (Capitol) are both contenders for the top spot in coming weeks.

Samson has the lone Breaker and the chart's one debut this week: "Snakebite" by **Jeff Lorber** attains Breaker status at No. 13, and **Michael Lington's** "Sunset" enters the chart at No. 27.

"R U Ready" by **Pieces Of A Dream** (Heads Up) picks up top Most Added with seven new reporters: WNUA/Chicago,

WNWV/Cleveland, KEZL/Fresno, KYOT/Phoenix, WJZV/Richmond, KBZN/Salt Lake City and JRN.

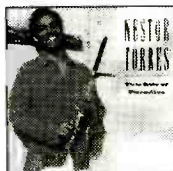
"Shake It Up" by **Boney James & Rick Braun** (Warner Bros.) will be going for adds March 19. Considering that both artists are among the format's strongest, expect a big opening week. The duo's "R.S.V.P.," currently at No. 14, is now in its 18th week on the chart. That's staying power!

Congratulations to the management of KTWV (The Wave)/Los Angeles on securing Capitol's Dave Koz for morning drive. This spring he will join an elite group of recording artists doing wakeups, including Ramsey Lewis at WNUA and Isaac Hayes at Urban AC WRKS/New York. As you're probably aware, Koz has enjoyed a very successful run as the host of Premiere Radio Networks' *Dave Koz Radio Show*, and he has a genuine on-air presence. His morning show will undoubtedly begin yet another chapter in The Wave's history of leadership in Los Angeles and in the format.

## Heads Up

**Nestor Torres**  
*This Side Of Paradise*  
Shanachie

Flutist **Nestor Torres** is a talented songwriter and performer who has been able to garner a loyal following with a unique blend of sensuality and gentle sophistication in his Latin arrangements. Torres, who has played with Eddie Palmieri and the late, great Tito Puente, is no stranger to seminal Latin styles, and he has always had a flair for helping to bring traditional styles to a broader audience — he's also played alongside Marc Anthony and Gloria Estefan. On his latest release, *This Side of Paradise*, he delves into his roots in the charanga style, which was part of his early career playing Cuban dance music on the New York scene 20 years ago. The charanga style originated in France and later spread through French-colonized Haiti to Cuba. Torres now transfigures those rhythms into a smooth pop instrumental sound while continuing to draw on his classical training and technique. Janet's version of "Doesn't Really Matter" hit the top five on the Rhythmic and Pop charts, and the song makes its smooth-jazz debut as the first single from Torres' new album.



**Chuck Loeb**  
*In A Heartbeat*  
Shanachie

Guitarist **Chuck Loeb's** productions, like his songs, are beautiful

in the most unassuming way: balanced, transparent and natural. Since his first album on Shanachie in 1996 Loeb has collaborated with such labelmates as **Walter Beasley**, **Kim Waters** and **Chieli Minucci**, and he'll be going on tour this summer with all three as part of the Smooth Crew tour.

**R&R:** Was there anything unusual about the production of *In a Heartbeat*?

**CL:** Sometimes when you're in the midst of a production things become a struggle, and it's work. And while it's always hard work, sometimes things just kind of go right. That's what happened on this album. Not that there weren't moments that were harder than others, but, basically, if I said, "This is the kind of groove I'm going for," the drummer would try something, and it just happened.

**R&R:** I bet the relationships you've developed with your bandmates over the years made that easier.

**CL:** Exactly, and there is an implicit understanding of what I'm looking for. In the development of a band, there's an unspoken communication. Also, I think the unnamed heroes on many productions are the engineers. The average listener might read about the players and the songs, but not a lot of attention is paid to the engineers. Phil Magnotti has been involved in every production I've done, and he and I have the same understanding as we have in the band. I know that he knows, when a certain instrument comes in, how I like it equalized. We spent a lot of time, for example, on the drums, making them sound a certain way, because I'm a real stickler about that. He's great at getting the kind of sounds I like.

**R&R:** I wonder if programmers are paying that much attention to the drums, as opposed to the overall production or the melody.

**CL:** People are aware of the drums, but maybe not directly. I remember a case when we had a song that was very successful at radio after an initial bit of uncertainty among programmers. [Executive producer] Danny Weiss and I went in and tweaked the drums and changed the snare-drum sound. After that it became one of the most-embraced songs at radio that I ever produced. When you listen to a Steely Dan record, where they have those drums tweaked just right, it enhances the groove in a way that gets people boppin' their heads.



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## Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD: Patrick Ryan 5 NESTOR TORRES "Doesn't" 1 KEIKO MATSUI "Savanna"	<b>KOAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael YULARA "Flyin'"	<b>KTWV/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart No Adds	<b>WJCD/Norfolk, VA</b> PD: Jay Lang MD: Larry Hollowell DAVID MANN "Stone"	<b>WJZV/Richmond, VA</b> OM/PD: Tommy Fleming WAYMAN TISDALE "Can't" PIECES OF A DREAM "Ready"	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton 2 ED CALLE "Spanish"	<b>KOAZ/Tucson, AZ</b> PD/MD: Erik Foxx MICHAEL LINGTON "Sunset"
<b>KRQS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jeff Young 8 JAMES & BRAUN "R.S.V.P." DOWA TO THE BONE "Righteous" ERIC ESSIX "Southbound"	<b>KJCD/Denver-Boulder, CO</b> PD: John St. John No Adds	<b>WLVE/Miami, FL</b> PD: Rich McMillan MD: Shirlitta Colon No Adds	<b>WLOQ/Orlando, FL</b> PD: Dave Kosh MD: Patricia James JANITA "Fine" COUNT BASIC "Wes" DAVID MANN "Stone" KOMBO "Tip"	<b>KSSJ/Sacramento, CA</b> PD: Steve Williams TONY WINDLE "Spring's" ERIC CLAPTON "Reptile"	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose 16 PAUL CARRACK "Soul" MICHAEL LINGTON "Sunset"	<b>WJZW/Washington, DC</b> PD/MD: Kenny King 10 JAARED "Love's" WAYMAN TISDALE "Can't" FREDDIE RAVEL "Sunny"
<b>KNIK/Anchorage, AK</b> OM: Aaron Wallender PD: Dallas Scott MD: Jennifer Summers 4 CHUCK LOEB "North" COUNT BASIC "Wes"	<b>WVMV/Detroit, MI</b> PD: Tom Sleeper MD: Sandy Kovach No Adds	<b>WJZI/Milwaukee, WI</b> OM/PD/MD: Chris Moreau FREDDIE RAVEL "Sunny"	<b>WJPL/Peoria, IL</b> PD/MD: Rick Hirschmann CHUCK LOEB "North" JOE "Wanna" STEVE COLE "Waterfalls" MICHAEL LINGTON "Sunset"	<b>WSSM/St. Louis, MO</b> PD: Mike Watermann 5 CHUCK LOEB "North" 4 JAZZMASTERS "Shine"	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting 3 TONY WINDLE "Spring's" ERIC ESSIX "Southbound" KEN NAVARRO "Delicioso"	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy 11 DOC POWELL "Brother" MICHAEL LINGTON "Sunset" JAARED "Love's" WAYMAN TISDALE "Can't"
<b>WNUA/Chicago, IL</b> PD: Bob Kaake APD/MD: Carl Anderson PIECES OF A DREAM "Ready" BONA FIDE "Street"	<b>KEZL/Fresno, CA</b> PD: J. Weidenheimer 2 PIECES OF A DREAM "Ready" 1 FREDDIE RAVEL "Sunny"	<b>KSBR/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Logan Parris ERIC ESSIX "Southbound"	<b>WJZ/Philadelphia, PA</b> OM: Anne Gress MD: Michael Tozzi AMD: Joe Proke 13 WAYMAN TISDALE "Can't"	<b>KBZS/Salt Lake City, UT</b> PD/MD: Rob Riesen MICHAEL McDONALD "Open" PIECES OF A DREAM "Ready"	<b>WSJT/Tampa, FL</b> PD: Ross Block MD: Kathy Curtis WARREN HILL "Life" DAVID MANN "Stone" RIPPINGTONS "Caribbean"	<b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart PIECES OF A DREAM "Ready"
<b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble NESTOR TORRES "Doesn't" WAYMAN TISDALE "Can't" FREDDIE RAVEL "Sunny" PIECES OF A DREAM "Ready"	<b>KCIY/Kansas City, MO</b> PD: Steve Wiersman MD: Michelle Chase WAYMAN TISDALE "Can't" MICHAEL LINGTON "Sunset"	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff No Adds	<b>KYOT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan 5 COUNT BASIC "Wes" 5 PIECES OF A DREAM "Ready"	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein MD: Laurie Cobb 9 CHUCK LOEB "North"	<p style="text-align: center;">42 Total Reporters                      42 Current Reporters                      41 Current Playlists</p> <p style="text-align: center;">Did Not Report, Playlist Frozen (1):                      KKJZ/Portland, OR</p>	
<b>WJZA/Columbus, OH</b> OM/PD/MD: Bill Harman APD: Gary Wolter COUNT BASIC "Wes" DAVID MANN "Stone" JAARED "Love's"	<b>WSMJ/Knoxville, TN</b> PD/MD: Tom Miller 4 MICHAEL LINGTON "Sunset"	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly CHUCK LOEB "North" NESTOR TORRES "Doesn't"	<b>KJZS/Reno, NV</b> PD: Jay Davis MD: LouAnn Travers PAUL JACKSON JR. "Bounce"	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer SEAL "Heaven"		

## Most Played Recurrents

CHIELI MINUCCI My Girl Sunday (Shanachie)

JOE MCBRIDE Texas Rhythm Club (Heads Up)

JEFF KASHIWA Hyde Park ("Ah, Ooh" Song) (Native Language)

RONNIE LAWS Old Days/Old Ways (HDH)

MICHAEL LINGTON Twice In A Lifetime (Samson)

WALTER BEASLEY Comin' At Cha (Shanachie)

STEVE COLE Got It Goin' On (Atlantic)

MICHAEL McDONALD The Meaning Of Love (Ramp)

BRIAN BROMBERG Relentless (Native Language)

CRAIG CHAQUICO Cafe Carnival (Higher Octave)

VARIOUS ARTISTS Manenberg (Heads Up)

DOWN TO THE BONE The Zodiac (Internal Bass)

URBAN KNIGHTS Sweet Home Chicago (Narada)

NORMAN BROWN Paradise (Warner Bros.)

JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)

BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)

DAVE KOZ Can't Let You Go (The Sha...) (Capitol)

RICHARD ELLIOT Moomba (Blue Note)

MARC ANTOINE Palm Strings (GRP/VMG)

BONEY JAMES All Night Long (Warner Bros.)

## NAC/SMOOTH JAZZ Going For Adds

3/19/01

DOC POWELL Brother To Brother (Samson)  
 JAARED Love's Taken Over (Marimeli)  
 JAMES & BRAUN Shake It Up (Warner Bros.)

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No adds



# NAC/Smooth Jazz Playlists

FIND COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WDCB/New York**  
Clear Channel  
(212) 352-1019  
Connolly  
12+ Cume 1,596,600

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	24		BONA FIDE/X-Ray Hip	22896
23	24		JEFF GOLUB/Dropout	22896
24	24		DAVE KOZ/love Is On The Way	22896
24	24		RICK BRAUN/Kisses In The Rain	22896
23	24		RICHARD ELLIOT/Who?	21942
6	23		KIM WATERS/In The Groove	21942
24	23		GARDEN PARTY/Rikki Don't Lose	21942
18	18		KOMBO/Tip Of The Hat	17172
17	17		VARIOUS ARTISTS/Don't Get Around	16218
17	17		EUGE GROOVE/Romeo & Juliet	16218
17	17		STEVE COLE/Waterfalls	16218
23	16		GEORGE BENSON/Medicine Man	15264
6	7		RICKIE LEE JONES/For No One	8678
4	6		JEFF LORBER/Snakebite	5724
4	6		YULIARA/Fly'n High	4770
5	5		GREGG KARUKAS/Chasing The Wind	4770
5	5		FREDDIE RAVEL/Sunny Side Up	4770
5	5		COUNT BASIC/Wes Who?	4770
5	5		KIRK WHALUM/Now Tl Forever	4770
5	5		KEN NAVARRO/Delicious	4770
5	5		MICHAEL LINGTON/Sunset	4770
4	5		FOURPLAY/Double Trouble	4770
6	5		RIPPINGTONS/Caribbean Breeze	4770
4	4		DAVID MANN/Stone Groove	3816
6	4		GOTTA/Unforgettable...	3816
-	-		CHUCK LOEB/North, South...	0
-	-		NESTOR TORRES/Doesn't Really...	0

**MARKET #2**

**KTWW/Los Angeles**  
Infinity  
(310) 840-7180  
Brodie/Stewart  
12+ Cume 908,500

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	25		KIRK WHALUM/Now Tl Forever	13275
26	25		FREDDIE RAVEL/Sunny Side Up	13275
22	22		JAMES & BRAUN/R.S.V.P.	11682
22	22		RIPPINGTONS/Caribbean Breeze	11682
16	20		RICHARD ELLIOT/Who?	10620
17	19		MARCOS ARIEL/Magic Eyes	10089
16	19		RONNIE LAWS/Old Days/Old Ways	10089
18	19		CHUCK LOEB/North, South...	10089
17	18		DAN SIEGEL/From The Heart	9558
17	18		JOE MCBRIDE/Texas Rhythm Club	9558
17	18		BRYAN SAVAGE/Rush Hour	9558
17	18		KIM WATERS/In The Groove	9558
10	18		WAYMAN TISDALE/Can't Hide Love	9558
14	17		JEFF GOLUB/Dropout	9027
14	17		EVERETTE HARP/Where Were You...	9027
14	15		STEVE DAN/Jack Of Speed	7965
14	15		JOE I Wanna Know	7965
15	14		GEORGE BENSON/Medicine Man	7434
14	14		STING/She Walks This Earth	7434
15	14		SADE/By Your Side	7434
17	14		WARREN HILL/Mambo 2000	7434
11	14		RICK BRAUN/Kisses In The Rain	7434
13	13		CHARLIE WILSON/Without You	6903
8	13		PAUL JACKSON Jr./Bounce Wid' It	6903
-	-		ERIC SSIK/Rainy Night In...	4248

**MARKET #3**

**WNUA/Chicago**  
Clear Channel  
(312) 645-9550  
Kaake/Anderson  
12+ Cume 727,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	25		RICHARD ELLIOT/Who?	12950
25	25		GEORGE BENSON/Medicine Man	12950
22	24		KIM WATERS/In The Groove	12432
22	24		KIRK WHALUM/Now Tl Forever	11396
20	22		RICK BRAUN/Kisses In The Rain	11396
19	20		DOWN TO THE BONE/The Zodiac	10360
19	19		RIPPINGTONS/Caribbean Breeze	9842
11	18		JEFF LORBER/Snakebite	9324
10	18		CHUCK LOEB/North, South...	9324
20	15		YULIARA/Fly'n High	7734
11	13		JAZZMASTERS/Shine	6734
11	13		MICHAEL MCDONALD/Open The Door	5698
10	11		STEVE COLE/Waterfalls	5698
15	11		BONA FIDE/X-Ray Hip	5698
11	10		BETTE MIDLER/Love TKO	5180
13	10		COUNT BASIC/Wes Who?	5180
-	-		SADE/By Your Side	4662
9	9		SADE/By Your Side	4662
6	9		MICHAEL LINGTON/Sunset	4662
9	9		NORMAN BROWN/Paradise	4662
12	8		JOE I Wanna Know	4144
-	-		PIECES OF A DREAM/R U Ready	0
-	-		BONA FIDE/High Street	0

**MARKET #4**

**KKSF/San Francisco**  
Clear Channel  
(415) 975-5555  
Goldstein/Cobb  
12+ Cume 536,500

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	23		BONA FIDE/X-Ray Hip	8027
22	22		JEFF KASHIWA/Hyde Park...	7678
22	22		NORMAN BROWN/Paradise	7678
22	22		VARIOUS ARTISTS/Manenberg	7678
23	22		JIM BRICKMAN/Glory	7678
22	22		DAVE KOZ/love Is On The Way	7678
14	16		MICHAEL LINGTON/Once In A Lifetime	6980
14	15		STEVE COLE/Get It Soon On	5235
14	14		YULIARA/Fly'n High	4886
13	14		RIPPINGTONS/Caribbean Breeze	4886
14	13		KIRK WHALUM/Now Tl Forever	4537
13	13		KIM WATERS/In The Groove	4537
11	12		CHIELI MINUCCI/My Girl Sunday	4188
12	12		MARC ANTONIO/Children At Play	4188
13	11		GROVER WASHINGTON Jr./Chameleon	3839
10	11		GEORGE BENSON/Medicine Man	3839
8	10		BETTE MIDLER/Love TKO	3490
7	9		TOM BRAXTON/Spanish Guitar	3141
-	9		CHUCK LOEB/North, South...	3141
8	9		BEBEL GILBERT/So Nice...	3141
9	5		SADE/By Your Side	1745
7	5		SADE/Somebody Already...	1745
6	2		RICK BRAUN/Kisses In The Rain	698
5	2		JAMES & BRAUN/R.S.V.P.	698

**MARKET #5**

**WJZZ/Philadelphia**  
Clear Channel  
(215) 508-1200  
Tosi  
12+ Cume 630,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
13	28		WALTER BEASLEY/Sideshow	11956
28	28		KIRK WHALUM/Now Tl Forever	11956
28	28		STAFF/Put A Little Love...	11956
28	28		JAMES & BRAUN/R.S.V.P.	11956
28	28		KIM WATERS/In The Groove	11956
19	20		SADE/By Your Side	8540
17	19		BRIAN MCKNIGHT/Win	8113
12	13		TIM BOWMAN/Smile	5551
13	13		GARDEN PARTY/Rikki Don't Lose	5551
-	13		WAYMAN TISDALE/Can't Hide Love	5551
13	13		KIM WATERS/In The Groove	5551
11	13		GEORGE BENSON/Medicine Man	5551
12	12		DAVE KOZ/The Bright Side	5124
13	12		VARIOUS ARTISTS/Manenberg	5124
12	12		BONA FIDE/X-Ray Hip	5124
-	12		RICK BRAUN/Kisses In The Rain	5124
12	12		FREDDIE RAVEL/Sunny Side Up	5124
13	12		NORMAN BROWN/Paradise	5124
12	12		JEFF KASHIWA/Around The World	5124
12	11		JEFF GOLUB/Dropout	4697

**MARKET #6**

**KOAI/Dallas-Ft. Worth**  
Infinity  
(214) 630-3011  
Todd/Michael  
12+ Cume 312,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	29		RICHARD ELLIOT/Who?	7047
27	29		KIM WATERS/In The Groove	7047
27	28		BONA FIDE/X-Ray Hip	6804
29	28		JOE MCBRIDE/Texas Rhythm Club	6804
27	27		KIRK WHALUM/Now Tl Forever	6561
11	22		DAVE KOZ/love Is On The Way	5346
17	17		SADE/By Your Side	4131
12	15		CHARLIE WILSON/Without You	3645
8	15		BETTE MIDLER/Love TKO	3645
28	14		GROVER WASHINGTON Jr./Chameleon	3402
3	14		JOE I Wanna Know	3402
12	12		RICK BRAUN/Kisses In The Rain	2916
11	12		GREGG KARUKAS/Chasing The Wind	2916
12	12		CRAIG CHAQUICO/Cafe Carnival	2916
12	12		MICHAEL LINGTON/Once In A Lifetime	2916
12	12		MICHAEL MCDONALD/The Meaning Of Love	2916
11	11		STEVE COLE/Waterfalls	2673
11	11		RONNIE LAWS/Old Days/Old Ways	2673
11	11		JAZZMASTERS/London Chimes	2673
11	11		ACUSTIC ALCHEMY/Beautiful Game	2673
12	10		ERIC SSIK/Rainy Night In...	2430
8	9		WARREN HILL/Mambo 2000	2187
-	8		BONEY JAMES/All Night Long	1944
-	-		YULIARA/Fly'n High	0

**MARKET #7**

**WVMW/Detroit**  
Infinity  
(248) 855-5100  
Steele/Kovach  
12+ Cume 439,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	25		BONA FIDE/X-Ray Hip	7375
21	23		KIRK WHALUM/Now Tl Forever	6785
21	21		DAVE KOZ/love Is On The Way	6195
22	21		RICHARD ELLIOT/Who?	6195
22	20		GEORGE BENSON/Medicine Man	5900
13	13		JOE I Wanna Know	3835
10	13		KEN NAVARRO/Delicious	3835
12	12		SADE/By Your Side	3540
12	12		RICK BRAUN/Kisses In The Rain	3540
12	12		JEFF GOLUB/Dropout	3540
11	11		KOZ/FORJAN/Carless Whisper	3245
11	11		KIM WATERS/In The Groove	3245
12	11		JEFF LORBER/Snakebite	3245
10	12		GREGG KARUKAS/Chasing The Wind	2950
11	10		RIPPINGTONS/Caribbean Breeze	2950
11	10		CHIELI MINUCCI/My Girl Sunday	2950
8	7		URBAN KNIGHTS/The Gypsy	2065
7	7		CRAIG CHAQUICO/Cafe Carnival	2065
7	7		WALTER BEASLEY/Comin' At Cha	1770
10	6		MICHAEL LINGTON/Once In A Lifetime	1770
10	6		VARIOUS ARTISTS/Manenberg	1770
8	6		TIM BOWMAN/Smile	1770
8	6		BRIAN BROMBERG/Relentless	1770
9	6		BONEY JAMES/All Night Long	1770
6	5		DAVE KOZ/Can't Let You...	1475
10	5		JEFF GOLUB/No Two Ways About It	1475
8	5		CLUB 1600/Slay	1475

**MARKET #9**

**WJZW/Washington, DC**  
ABC  
(202) 895-2300  
King  
12+ Cume 347,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		KIM WATERS/In The Groove	6664
28	28		DAVE KOZ/love Is On The Way	6664
28	28		GEORGE BENSON/Medicine Man	6664
28	28		BONA FIDE/X-Ray Hip	6664
28	28		RICHARD ELLIOT/Who?	6664
28	27		KIRK WHALUM/Now Tl Forever	6426
17	18		ROMAN HARDIMAN/That Place In...	4284
-	16		STING/She Walks This Earth	3808
17	16		AL JARREAL/Last Night	3808
16	16		MICHAEL MCDONALD/Open The Door	3808
16	16		STING/She Walks This Earth	3808
10	12		JEFF LORBER/Snakebite	2856
10	12		KEN NAVARRO/Island Life	2856
11	11		JAMES & BRAUN/R.S.V.P.	2618
11	11		COUNT BASIC/Wes Who?	2618
11	11		GARDEN PARTY/Rikki Don't Lose	2618
9	10		GREGG KARUKAS/Chasing The Wind	2380
10	10		CHIELI MINUCCI/My Girl Sunday	2380
-	10		CHUCK LOEB/North, South...	2380
-	10		CRAIG CHAQUICO/Cafe Carnival	2380
9	10		YULIARA/Fly'n High	2380
12	10		RICK BRAUN/Kisses In The Rain	2380
11	10		GROVER WASHINGTON Jr./Chameleon	2380
-	10		JAARED/love's Taken Over	2380
9	9		RIPPINGTONS/Caribbean Breeze	2142
11	9		JEFF GOLUB/Dropout	2142
10	9		VARIOUS ARTISTS/Manenberg	2142
9	9		JEFF KASHIWA/Hyde Park...	2142
-	9		BRIAN TARQUIN/Darin Darin Baby	2142
-	8		MICHAEL LINGTON/Sunset	1904

**MARKET #12**

**WLVE/Miami**  
Clear Channel  
(305) 654-9494  
McMillan/Colon  
12+ Cume 336,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	24		RICHARD ELLIOT/Who?	5136
24	24		JEFF GOLUB/Dropout	5136
23	23		KIRK WHALUM/Now Tl Forever	4922
23	23		CHIELI MINUCCI/My Girl Sunday	4922
23	23		GEORGE BENSON/Medicine Man	4922
17	22		STING/She Walks This Earth	4708
10	21		DAVE KOZ/love Is On The Way	4494
13	14		SADE/By Your Side	2996
24	14		JAMES & BRAUN/R.S.V.P.	2996
11	12		MICHAEL MCDONALD/The Meaning Of Love	2568
12	12		BETTE MIDLER/Love TKO	2568
15	12		GROVER WASHINGTON Jr./Chameleon	2568
7	11		RICK BRAUN/Kisses In The Rain	2354
12	11		ED CALLES/Spanish Rose	2354
12	11		KIM WATERS/In The Groove	2354
10	11		RIPPINGTONS/Caribbean Breeze	2354
10	11		GREGG KARUKAS/Chasing The Wind	2354
11	11		CRAIG CHAQUICO/Cafe Carnival	2354
11	11		PAUL TAYLOR/Aerial	2354
10	11		BONA FIDE/X-Ray Hip	2354
10	10		GARDEN PARTY/Rikki Don't Lose...	2140
6	7		COUNT BASIC/Wes Who?	1498
4	7		YULIARA/Fly'n High	1498
5	6		JEFF LORBER/Snakebite	1284
7	5		JOE MCBRIDE/Texas Rhythm Club	1070

**MARKET #14**

**KWJZ/Seattle-Tacoma**  
Sandusky  
(425) 373-5536  
Hendley/Rose  
12+ Cume 241,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	28		KIRK WHALUM/Now Tl Forever	4592
27	27		CHUCK LOEB/Blue Kiss	4428
27	26		JEFF GOLUB/Dropout	4264
27	26		RICHARD ELLIOT/Who?	4264
25	26		GEORGE BENSON/Medicine Man	4264
13	25	</		



# Rock Playlists

## FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #4**  
**KSJD/San Francisco**  
Clear Channel  
(408) 453-5400  
Cunningham/Berg  
12+ Cum 535,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
34	33	FUEL/Hemorrhage...	10164
31	30	GODSMACK/Awake	9240
33	28	PRIMUM W/OZZY/N.I.B.	8624
18	21	3 DOORS DOWN/Duck And Run	6468
23	20	LEWIS W/DURST/Outside	6160
20	19	OLEANDER/Are You There?	5852
19	18	GODSMACK/Greed	5544
20	18	LINKIN PARK/One Step Closer	4928
19	16	LIFEHOUSE/Hanging By A Moment	4828
14	16	PAPA ROACH/Between Angels...	4820
14	15	GEDDY LEE/Grace To Grace	4620
13	13	A PERFECT CIRCLE/The Hollow	4004
9	12	STAINED MUDSHOULDER	3696
10	9	STRAIT UP FLAJJON.../Angel's Son	2772
7	9	3 DOORS DOWN/Kryptonite	2772
7	9	FUEL/Innocent	2772
10	8	GODSMACK/Whatever	2464
9	8	BUCKCHERRY/Ridin'	2464
8	8	GODSMACK/Keep Away	2464
7	7	LIMP BIZKIT/My Way	2156
6	7	NICKELBACK/Enough	2156
9	7	DUST FOR LIFE/Step Into The Light	2156
7	7	MONSTER MAGNET/Heads Explode	2156
9	7	PAPA ROACH/Last Resort	2156
6	7	RAGE AGAINST.../How I Could Just...	2156
6	6	3 DOORS DOWN/Loser	1848
6	6	INCUBUS/Drive	1848
7	6	MARILYN MANSON/Disposable Teens	1848
3	6	STONE TEMPLE PILOTS/Sour Girl	1848
5	5	RAGE AGAINST.../Guerrilla Radio	1540

**MARKET #5**  
**WMMR/Philadelphia**  
Greater Media  
(610) 771-6333  
Milkrun/Zipeto  
12+ Cum 615,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	33	FUEL/Innocent	9702
21	30	LEWIS W/DURST/Outside	8820
26	29	PRIMUM W/OZZY/N.I.B.	8526
26	23	TANTRICK/Breakdown	6762
3	21	FUEL/Hemorrhage...	6174
15	17	BUCKCHERRY/Ridin'	4998
10	16	STONE TEMPLE PILOTS/Sour Girl	4704
18	16	CREED/To Whom It May...	4704
13	16	ME ALLICAN/No Leaf Clover	4704
13	15	3 DOORS DOWN/Duck And Run	4410
14	15	COLLECTIVE SOUL/Vent	4410
14	14	DITSEB/Karma	4116
10	12	U2/Walk On	4116
7	11	SPACEHOGG/Want To Live	3528
9	11	U2/Beautiful Day	3234
7	10	3 DOORS DOWN/Kryptonite	2940
10	10	3 DOORS DOWN/Loser	2940
6	10	GODSMACK/Awake	2940
9	9	DAVE MATTHEWS BAND/Did It	2646
16	9	AEROSMITH/Jaded	2646
5	8	MATTHEW GOOD BAND/Hello Time Bomb	2352
8	8	METALLICA/Disappear	2352
5	7	COLD/No One	2058
8	7	RED HOT CHILLI.../Otherside	2058
10	7	CREED/With Arms Wide Open	2058
6	7	OLEANDER/Are You There?	2058
8	7	RED HOT CHILLI.../Scar Tissue	2058
5	6	PEARL JAM/Baba O'Risee	1704
4	5	BUSH/The Chemicals...	1470
3	4	COLLECTIVE SOUL/Heavy	1176


**MARKET #10**  
**KLDL/Houston-Galveston**  
Clear Channel  
(713) 830-8000  
Trapp/Fixx  
12+ Cum 389,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
23	29	AEROSMITH/Jaded	5829
25	23	FUEL/Hemorrhage...	4623
20	21	3 DOORS DOWN/Loser	4221
23	19	PRIMUM W/OZZY/N.I.B.	3819
19	18	LIFEHOUSE/Hanging By A Moment	3618
21	17	3 DOORS DOWN/Kryptonite	3417
13	14	AC/DC/Safe In New York...	2814
10	13	CREED/What If	2613
11	12	METALLICA/No Leaf Clover	2412
14	12	OLEANDER/Are You There?	2412
11	12	TANTRICK/Breakdown	2412
13	11	COLLECTIVE SOUL/Heavy	2211
11	11	METALLICA/Disappear	2211
11	11	U.P.O./Godless	2211
11	11	BUSH/The Chemicals...	2211
11	10	DUST FOR LIFE/Step Into The Light	2010
11	10	GODSMACK/Keep Away	2010
12	10	SAMMY HAGAR/Let Sally Drive	2010
13	9	CREED/Higher	1809
8	8	BUCKCHERRY/Ridin'	1608
10	7	BUCKCHERRY/Lit Up	1407
7	7	CREED/With Arms Wide Open	1407
-	1	AEROSMITH/Face	201
-	1	AEROSMITH/Sunshine	201
-	1	AEROSMITH/Trip Hoppin'	201
-	1	FUEL/Innocent	201
-	1	LIFEHOUSE/Somewhere In Between	201
-	1	AEROSMITH/Avant Garden	201
-	1	AEROSMITH/Beyond Beautiful	201

**MARKET #15**  
**KOKB/Phoenix**  
Sandusky  
(480) 897-9300  
Bonadonna/Elis  
12+ Cum 226,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
18	20	DAVE MATTHEWS BAND/Did It	3120
17	20	U2/Beautiful Day	2808
18	17	TANTRICK/Breakdown	2652
18	17	AEROSMITH/Jaded	2652
14	17	3 DOORS DOWN/Kryptonite	2652
17	17	BUCKCHERRY/Ridin'	2652
18	17	U2/Walk On	2652
18	16	ERIC CLAPTON/Superman Inside	2496
15	15	SAMMY HAGAR/Let Sally Drive	2340
13	15	AC/DC/Safe In New York...	2340
13	14	3 DOORS DOWN/Loser	2184
-	14	VAN ZANT/Get What You...	2184
15	13	BON JOVI/It's My Life	2028
15	13	FUEL/Hemorrhage...	2028
11	12	CREED/Higher	1872
13	12	MATCHBOX TWENTY/Bent	1872
11	12	TONIC/You Wanted More	1716
18	10	CREED/Riders On The Storm	1560
14	8	GEDDY LEE/Grace To Grace	1248
4	7	TRAIN/Drops Of Jupiter...	1092
4	4	RED HOT CHILLI.../Collaboration	624
4	4	RED HOT CHILLI.../Scar Tissue	624
4	4	COLLECTIVE SOUL/Heavy	624
4	4	SANTANA/FROB THOMAS/Smooth	624
13	4	STONE TEMPLE PILOTS/Sour Girl	624
3	3	CREED/With Arms Wide Open	468
6	3	FOO FIGHTERS/Learn To Fly	468
3	3	SANTANA/EVERLAST/Put Your Lights On	468
-	3	SAMMY HAGAR/Kickstart My Heart	468
3	3	MOTLEY CRUE/Kickstart My Heart	468

**MARKET #18**  
**WBAB/Nassau-Suffolk**  
Cox  
(631) 587-1023  
Edwards/Tortora/Parise  
12+ Cum 562,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	32	PRIMUM W/OZZY/N.I.B.	9216
30	31	AEROSMITH/Jaded	8928
28	29	CREED/Riders On The Storm	8352
31	29	METALLICA/Disappear	6912
15	24	3 DOORS DOWN/Loser	5472
33	19	FUEL/Hemorrhage...	4320
12	15	TRAIN/Drops Of Jupiter...	3744
10	13	TANTRICK/Breakdown	3744
10	12	3 DOORS DOWN/Duck And Run	3456
11	11	U2/Beautiful Day	3168
7	10	AC/DC/Satellite Blues	2880
8	10	FOO FIGHTERS/Learn To Fly	2880
11	10	U2/Walk On	2880
8	9	LIT/My Own Worst Enemy	2592
8	9	SANTANA/EVERLAST/Put Your Lights On	2592
9	9	AC/DC/Stiff Upper Lip	2592
12	9	ERIC CLAPTON/Superman Inside	2304
6	8	CREED/With Arms Wide Open	2304
6	8	BUCKCHERRY/Ridin'	2304
8	8	JIMMY PAGE/BLACK.../What Is & What...	2304
3	7	JIMMY PAGE/BLACK.../Ten Years Gone	2016
6	7	METALLICA/No Leaf Clover	1728
7	6	METALLICA/No Leaf Clover	1728
7	6	RED HOT CHILLI.../Scar Tissue	1728
6	6	3 DOORS DOWN/Kryptonite	1728
6	6	AEROSMITH/Trip Hoppin'	1440
7	5	CREED/Higher	1440
4	4	RED HOT CHILLI.../Otherside	1152
9	3	LENNY KRAVITZ/American Woman	864

**MARKET #22**  
**WDVE/Pittsburgh**  
Clear Channel  
(412) 937-1441  
Moscitta/Price/Porter  
12+ Cum 356,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
21	21	3 DOORS DOWN/Loser	5292
19	19	TRAIN/Drops Of Jupiter...	4788
14	19	LIFEHOUSE/Hanging By A Moment	4788
10	12	DAVE MATTHEWS BAND/Did It	3024
6	11	BUCKCHERRY/Ridin'	2772
10	11	FUEL/Hemorrhage...	2772
10	10	ERIC CLAPTON/Superman Inside	2520
12	10	TANTRICK/Breakdown	2520
8	9	COLLECTIVE SOUL/Heavy	2268
-	8	VAN ZANT/Get What You...	2016
8	7	3 DOORS DOWN/Duck And Run	1764
7	7	SANTANA/EVERLAST/Put Your Lights On	1764
-	6	CLARKS/Snowman	1512
11	6	GODSMACK/Voodoo	1512
6	6	OLEANDER/Why I'm Here	1512
5	5	STAINED MUDSHOULDER	1260
4	5	CREED/With Arms Wide Open	1260
2	4	3 DOORS DOWN/Kryptonite	1008
4	4	AC/DC/Stiff Upper Lip	1008
8	4	CREED/Faceless Man	1008
2	2	U2/Beautiful Day	504
-	1	STONE TEMPLE PILOTS/Break-Through	252
-	1	LENNY KRAVITZ/Again	252


**MARKET #24**  
**WMMS/Cleveland**  
Clear Channel  
(216) 788-9667  
Tilford/Pinnington  
12+ Cum 364,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
28	28	LEWIS W/DURST/Outside	6356
27	28	A PERFECT CIRCLE/Judith	6356
27	26	GODSMACK/Awake	5902
24	26	PRIMUM W/OZZY/N.I.B.	5902
23	21	FUEL/Hemorrhage...	4767
17	16	3 DOORS DOWN/Loser	3632
12	15	TANTRICK/Breakdown	3405
14	14	LIFEHOUSE/Hanging By A Moment	3178
14	12	OFFSPRING/Original Prankster	2724
11	11	FOO FIGHTERS/Learn To Fly	2497
14	11	OLEANDER/Why I'm Here	2497
11	11	RED HOT CHILLI.../Otherside	2497
13	10	LIVE/The Dolphins Cry	2270
13	10	OFFSPRING/TotalImmortal	2270
11	10	3 DOORS DOWN/Kryptonite	2270
11	10	RED HOT CHILLI.../Scar Tissue	2270
13	9	BUCKCHERRY/Ridin'	2043
13	9	STONE TEMPLE PILOTS/Heaven And Hot Rods	2043
2	8	CREED/With Arms Wide Open	1816
8	8	GODSMACK/Whatever	1816
7	8	LINKIN PARK/One Step Closer	1816
5	8	DAVE MATTHEWS BAND/Did It	1816
5	7	LIMP BIZKIT/My Way	1589
4	7	OFFSPRING/Want You Bad	1589
4	7	OLEANDER/Are You There?	1589
-	7	BUCKCHERRY/Ridin'	1589
11	7	METALLICA/Disappear	1589
13	7	PAPA ROACH/Last Resort	1589
6	6	AEROSMITH/Jaded	1362


**MARKET #26**  
**WEBN/Cincinnati**  
Clear Channel  
(513) 621-9326  
Walter/Garrett  
12+ Cum 286,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
30	33	LEWIS W/DURST/Outside	5841
23	30	3 DOORS DOWN/Loser	5310
32	26	GODSMACK/Awake	4602
18	20	METALLICA/Disappear	3540
22	19	FUEL/Innocent	3363
19	19	3 DOORS DOWN/Life Of My Own	3363
21	19	TANTRICK/Breakdown	3363
15	18	COLD/No One	3186
21	18	A PERFECT CIRCLE/The Hollow	3186
15	18	SIN/MATIC/Bloom	3186
15	17	INCUBUS/Drive	3009
16	15	DISTURBED/Voices	2655
14	15	LIFEHOUSE/Hanging By A Moment	2655
13	14	3 DOORS DOWN/Duck And Run	2478
15	14	RED HOT CHILLI.../Parallel Universe	2478
12	13	LIMP BIZKIT/My Way	2301
9	12	UNION UNDERGROUND/Killing The Fly	2124
12	10	GODSMACK/Greed	1770
7	9	OLEANDER/Are You There?	1770
7	9	GODSMACK/Voodoo	1593
10	9	LINKIN PARK/One Step Closer	1593
11	9	CREED/To Whom It May...	1593
10	9	DEF/ONES/Digital Bath	1239
7	7	BUCKCHERRY/Ridin'	1239
7	7	DITUSER/Karma	1239
3	6	RAGE AGAINST.../How I Could Just...	1062
4	6	GODSMACK/Whatever	1062
3	4	CREED/Higher	708
4	4	EVERCLEAR/Out Of My Depth	708


**MARKET #29**  
**KCAL/Riverside**  
Anaheim  
(909) 793-3554  
Hoffman/Mattews  
12+ Cum 162,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
40	43	CREED/Are You Ready	5332
38	42	GODSMACK/Awake	5203
43	41	AEROSMITH/Jaded	5084
45	41	OFFSPRING/Original Prankster	5084
41	41	PAPA ROACH/Last Resort	5084
38	40	3 DOORS DOWN/Loser	4960
21	35	3 DOORS DOWN/Duck And Run	4340
39	29	DUST FOR LIFE/Step Into The Light	3596
29	23	LINKIN PARK/One Step Closer	2852
22	22	COLLECTIVE SOUL/Why Pt. 2	2728
20	21	BUCKCHERRY/Ridin'	2604
16	17	OFFSPRING/Want You Bad	2108
7	13	FOO FIGHTERS/Learn To Fly	1612
10	12	IRON MAIDEN/The Wicker Man	1488
8	11	CULT/Painted On My Heart	1364
7	11	RED HOT CHILLI.../Scar Tissue	1364
11	11	PRIMUM W/OZZY/N.I.B.	1364
7	10	METALLICA/Disappear	1240
7	10	A PERFECT CIRCLE/The Hollow	1240
6	9	UNION UNDERGROUND/Killing The Fly	1116
7	9	CREED/What If	1116
7	9	LIMP BIZKIT/Break Stuff	1116
7	7	DISTURBED/Voices	868
7	7	MEGADETH/Breadline	868
9	7	3 DOORS DOWN/Kryptonite	868
7	7	CREED/Higher	868
12	7	SAMMY HAGAR/Desperado Kinda Love	868
5	6	RED HOT CHILLI.../Otherside	744
8	5	LIMP BIZKIT/My Way	620
4	5	OLEANDER/Are You There?	620

**MARKET #31**  
**WLUM/Milwaukee**  
Milwaukee  
(414) 771-1021  
Hawke  
12+ Cum 127,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	27	TANTRICK/Breakdown	1512
26	25	LEWIS W/DURST/Outside	1400
25	24	FUEL/Hemorrhage...	1344
26	24	GODSMACK/Awake	1344
23	22	AEROSMITH/Jaded	1232
18	19	3 DOORS DOWN/Duck And Run	1064
18	18	SPACEHOGG/Want To Live	1008
15	17	FUEL/Innocent	952
14	17	DAVE MATTHEWS BAND/Did It	840
14	16	TRAIN/Drops Of Jupiter...	784
14	14	COLLECTIVE SOUL/Why Pt. 2	784
17	14	U2/Walk On	784
16	14	LIFEHOUSE/Hanging By A Moment	784





**CYNDEE MAXWELL**

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## Rock Steady

**The format holds tight in ratings, retains market share**

Last week we looked at how Active Rock was basically stable when comparing the fall '99 Arbitron with fall 2000. Now it's time to turn the spotlight on Rock, starting with the 12+ demo. In both fall '99 and fall '00 four stations managed to rank No. 1 in their markets. This time around those at the top were WPLR/New Haven, CT; KRRO/Sioux Falls, SD; WKHY/Lafayette, IN; and KJKJ/Grand Forks, ND.

Continuing with the 12+ story, 13% of Rock stations ranked No. 2 in their markets in fall '00, compared to 6% the previous fall. And when it comes to No. 3, 12% fell in line this time, compared to 19% in fall '99. Combined, in both the fall '99 and fall '00 books 29% of Rock stations were in the top three in their markets. So far things look good for this side of the format.

Now the target demos. In men 18-34 Rock stations have hit a three-year high, with 56% of them ranking No. 1 in that demo in their markets.

However, the percentage of stations at No. 2 fell dramatically, while the percentage at No. 3 returned to near what it was in fall '98.

The percentage of Rock stations that were No. 1 in their markets in the male 25-54 demo slipped, but the numbers were still higher than they were in fall '98. The percentage of stations at No. 2 was greater than in the previous two years, and the percentage at No. 3 was just a little lower than in the previous two years, possibly because some stations rose to the second slot.

Men 18-34	Fall 1998	Fall 1999	Fall 2000
No. 1	45%	52%	56%
No. 2	27%	25%	17%
No. 3	12%	6%	11%

Men 25-54	Fall 1998	Fall 1999	Fall 2000
No. 1	40%	52%	45%
No. 2	18%	19%	23%
No. 3	10%	10%	9%

## Proof of Male Domination

**Lex & Terry**  
Morning Radio Network

**MEN 18-34**  
Nashville, TN **WNPL** .1 to 6.1 (debut book)  
Pensacola, FL **WRXR** 5.1 to 10.8 (debut book)  
Chattanooga, TN **WRXR** 14.5 to 20.0

Proven talk from **COX RADIO, INC.**

**PETER WELPTON 214.528.4160**

## Rock

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons ('00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
4	KSJO & KFJO/San Francisco	2.5 (13) 202	6.7 (3)	4.3 (2)
5	WMMR/Philadelphia	3.7 (11) 249	7.0 (3)	7.2 (2)
10	KLOL/Houston	2.7 (14) 158	10.1 (4)	4.1 (9)
11	WKLS/Atlanta	3.9 (10) 186	11.1 (1)	6.7 (3)
14	KISW/Seattle	2.3 (19) 100	7.2 (3)	4.7 (5)
16	KDKB/Phoenix	3.1 (12) 115	4.8 (4)	7.1 (1)
18	WBAB/Nassau-Suffolk	3.8 (7) 144	6.7 (4)	6.6 (3)
22	WDVE/Pittsburgh	8.7 (2) 270	21.1 (1)	19.3 (1)
24	WMMS/Cleveland	5.0 (10) 147	17.9 (1)	8.5 (4)
26	WEBN/Cincinnati	6.5 (4) 157	18.4 (1)	12.7 (2)
28	KCAL/Riverside	3.9 (5) 89	8.4 (1)	7.2 (2)
31	WLUM/Milwaukee	2.3 (15) 51	7.7 (4)	3.8 (11)
33	WHJY/Providence	6.3 (3) 125	17.1 (1)	14.8 (1)
34	WLQV/Columbus, OH	6.1 (6) 116	6.9 (4)	11.3 (1)
35	KBER/Salt Lake City	4.1 (7) 67	7.5 (2)	5.8 (3)
40	KOMP/Las Vegas	4.1 (10) 75	8.5 (3)	8.1 (2)
42	WXR/Greensboro	3.7 (11) 55	12.7 (2)	7.1 (4)
48	WBBS/Raleigh	5.0 (8) 68	14.5 (1)	5.2 (7)
49	KLBJ/Austin	4.4 (9) 62	9.4 (3)	7.2 (4)
52	WCMF/Rochester	7.0 (3) 95	12.1 (2)	13.9 (1)
53	WTFX/Louisville	4.5 (6) 53	19.5 (1)	7.1 (4)
54	KATT/Oklahoma City	6.9 (2) 87	22.1 (1)	8.5 (2)
56	WTUE/Dayton	6.5 (5) 79	21.3 (1)	12.4 (1)
57	WRXL/Richmond	4.0 (9) 50	14.3 (2)	6.9 (3)
59	WPYX/Albany	6.9 (5) 78	17.9 (1)	13.7 (2)
61	KLPX/Tucson	5.5 (5) 60	11.7 (3)	11.9 (1)
62	KMOD/Tulsa	6.9 (3) 67	10.3 (1)	14.5 (1)
63	KFRQ/McAllen	7.2 (5) 74	17.5 (1)	10.8 (3)
64	WXBE & WXAR/Wilkes Barre	6.8 (5) 67	25.8 (1)	11.8 (2)
67	WZZO/El Paso	9.2 (4) 87	24.4 (1)	18.1 (1)
70	KLAQ/Alientano	11.5 (2) 103	31.3 (1)	20.0 (1)
72	KZRR/Albuquerque	6.8 (2) 60	22.5 (1)	11.9 (1)
73	KEZO/Omaha	6.1 (6) 46	13.2 (1)	12.6 (1)
75	WAQX/Syracuse	5.9 (6) 47	17.2 (1)	12.3 (1)
79	WIOT/Toledo	5.3 (7) 38	13.5 (1)	10.4 (1)
87	WYBB/Charleston, SC	2.0 (19) 14	2.5 (11)	4.1 (8)
97	WNCD/Youngstown	6.9 (6) 43	24.7 (1)	16.8 (1)
99	WDHA/Morristown	5.2 (7) 29	7.1 (7)	10.4 (1)
101	WXKE/Ft. Wayne, IN	2.1 (13) 13	4.0 (8)	4.9 (7)
102	WPLR/New Haven, CT	6.6 (1) 40	8.3 (3)	14.9 (1)
105	WROV/Roanoke, VA	8.6 (3) 50	25.0 (1)	18.8 (1)
106	WKQQ/Lexington, KY	5.1 (8) 28	16.9 (1)	7.7 (2)
113	KXFQ/Santa Rosa, CA	3.5 (8) 20	6.5 (2)	6.8 (1)
117	WHEB/Portsmouth, NH	6.3 (3) 35	12.9 (2)	9.2 (1)
118	WSTZ/Jackson, MS	5.0 (4) 25	9.1 (3)	11.2 (1)
123	WRQK/Canton, OH	6.7 (4) 35	27.7 (1)	11.1 (2)
125	WKQZ/Saginaw, MI	7.3 (5) 33	25.0 (1)	11.0 (2)
127	KIOC/Beaumont, TX	4.1 (8) 18	15.5 (1)	7.5 (4)
129	KNCN/Corpus Christi, TX	5.7 (4) 25	15.5 (1)	11.6 (1)
130	KTUX/Shreveport, LA	3.2 (13) 14	8.1 (4)	6.6 (5)
134	WAPL/Appleton, WI	6.5 (4) 27	12.5 (1)	10.7 (2)
135	WGLO/Peoria, IL	7.3 (4) 28	8.3 (3)	12.9 (1)
135	WWCT/Peoria, IL	5.5 (5) 21	18.8 (1)	10.9 (2)
137	WZXL/Atlantic City, NJ	6.9 (2) 30	17.7 (1)	13.3 (1)
146	KXUS/Springfield, MO	4.8 (11) 17	16.7 (2)	9.4 (2)
147	WQBZ/Macon, GA	5.8 (7) 24	16.4 (2)	9.5 (3)
148	WXR/Rockford, IL	7.5 (4) 27	26.7 (1)	16.8 (1)
150	WOSC/Salisbury, MD	2.5 (11) 9	7.7 (5)	3.9 (8)
153	KCLB/Palm Springs, CA	4.3 (8) 17	9.1 (4)	6.6 (3)
155	KKEG/Fayetteville, AR	1.6 (13) 5	4.3 (6)	3.7 (10)
156	WRMZ/Erie, PA	14.0 (2) 44	30.8 (1)	27.1 (1)
158	WMZK/Wausau, WI	6.5 (3) 23	20.3 (1)	9.2 (3)
161	WQCM/Hagerstown, MD	4.1 (7) 12	12.2 (2)	6.7 (5)
162	WKLC/Charleston, WV	5.6 (8) 17	18.5 (2)	8.4 (4)
165	KZOZ/San Luis Obispo, CA	6.2 (4) 19	10.2 (3)	9.7 (2)
166	WKGB/Binghamton, NY	6.6 (5) 20	16.3 (2)	13.3 (2)
167	WAXK/New London, CT	5.2 (5) 15	16.3 (1)	7.6 (1)
168	KWHL/Anchorage, AK	4.4 (10) 14	12.3 (2)	5.8 (3)
169	WVRL/Columbus, GA	7.0 (2) 20	16.7 (2)	13.0 (2)
170	WQKK/Johnstown, PA	6.5 (4) 20	19.0 (1)	9.1 (2)
173	WYAV/Myrtle Beach, SC	3.5 (9) 10	8.1 (3)	7.0 (5)
174	KFZX/Odessa, TX	8.0 (2) 23	22.2 (1)	16.7 (1)
175	WRQR/Wilmington, NC	4.9 (7) 17	10.8 (2)	7.5 (5)
176	WRKR/Kalamazoo, MI	10.4 (2) 27	22.0 (1)	16.2 (1)
179	WZLS/Asheville, NC	5.6 (5) 14	3.4 (5)	9.8 (2)
181	WPXC/Cape Cod, MA	4.7 (7) 15	18.9 (1)	10.2 (2)
186	WCLG/Morgantown, WV	10.2 (3) 23	26.5 (1)	13.1 (1)
192	KBRQ/Waco, TX	9.8 (3) 23	20.6 (1)	19.7 (1)
193	KATS/Yakima, WA	9.6 (4) 27	37.1 (1)	15.7 (1)
195	WPLT & WKLZ/Traverse City, MI	8.1 (2) 22	13.5 (2)	11.9 (2)
198	WPHD/Elmira, NY	4.5 (5) 10	6.3 (4)	10.1 (2)
200	KRNA/Cedar Rapids, IA	6.4 (7) 14	14.3 (2)	7.8 (4)
203	KZMZ/Alexandria, LA	7.1 (5) 14	18.5 (1)	14.0 (1)



# DUST FOR LIFE

## SEED

ALREADY GROWING AT:

Active Rock Debut **46**  
#4 Most Increased Play  
#5 Most Added

Rock Debut **46**  
#3 Most Increased Play  
#3 Most Added



Already Growing At:

WKQX	WFNX	WLUM	WLZR
KBER	WNOR	WJRR	KOMP
WMFS	WRAT	KLBJ	WCMF
WNVE	WTFX	WLRS	WHRL
WQBK	KPO1	KRTQ	KFRQ

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Photo by Chapman Baehler  
Produced by Pete Matthews and Dust For Life  
Mixed by Tom Lord-Age



# R&R Rock Top 50

March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AEROSMITH Jaded (Columbia)	1536	-13	102786	9	60/0
2	2	TANTRIC Breakdown (Maverick)	1434	+25	86521	10	70/1
3	3	3 DOORS DOWN Duck And Run (Republic/Universal)	1307	+45	79577	9	67/0
4	4	LIFEHOUSE Hanging By A Moment (DreamWorks)	1240	+25	76610	19	58/1
5	5	FUEL Hemorrhage (In My Hands) (Epic)	1014	-63	83872	29	59/0
6	6	3 DOORS DOWN Loser (Republic/Universal)	944	-8	78764	39	61/0
9	7	A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope)	933	+82	69013	12	42/2
8	8	BUCKCHERRY Ridin' (DreamWorks)	925	+35	61265	5	66/0
7	9	GODSMACK Awake (Republic/Universal)	904	-14	65061	22	48/1
13	10	FUEL Innocent (Epic)	830	+68	51988	8	58/3
10	11	DAVE MATTHEWS BAND I Did It (RCA)	818	-11	48642	9	48/0
14	12	OLEANDER Are You There? (Republic/Universal)	762	+51	44371	6	63/0
11	13	INCUBUS Drive (Immortal/Epic)	761	-40	44191	14	51/1
12	14	U2 Walk On (Interscope)	742	-56	44554	9	50/0
15	15	PRIMUS W/OZZY N.I.B. (Divine/Priority)	649	+12	65167	35	45/1
18	16	ERIC CLAPTON Superman Inside (Duck/Reprise)	589	+31	37788	5	39/2
17	17	LINKIN PARK One Step Closer (Warner Bros.)	581	-1	33890	25	41/0
16	18	CREED Are You Ready (Wind-up)	544	-62	34436	26	41/0
20	19	SPACEHOG I Want To Live (Artemis)	520	+66	25903	4	47/1
21	20	A PERFECT CIRCLE The Hollow (Virgin)	483	+34	28385	6	42/1
22	21	VAN ZANT Get What You Got Comin' (CMC/SRG)	411	-25	20559	7	32/1
Breaker	22	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	410	+23	29759	6	38/4
19	23	UNION UNDERGROUND Killing The Fly (Portrait/Columbia)	406	-46	21557	10	39/0
26	24	COLD No One (Flip/Geffen/Interscope)	394	+33	22751	6	38/0
28	25	OFFSPRING Want You Bad (Columbia)	346	+20	18776	7	31/0
32	26	MONSTER MAGNET Heads Explode (A&M/Interscope)	343	+81	16921	3	43/2
31	27	SALIVA Your Disease (Island/IDJMG)	301	+28	16015	4	34/0
23	28	GEDDY LEE Grace To Grace (Atlantic)	291	-96	19203	9	24/0
25	29	COLLECTIVE SOUL Vent (Atlantic)	285	-80	18505	8	24/0
33	30	DOUBLE TROUBLE Rock And Roll (Tone-Cool)	259	-5	11087	6	22/0
27	31	STRAIT UP F/LAJON OF SEVENDUST Angel's Son (Immortal/Virgin)	232	-111	19023	19	20/0
30	32	MATTHEW GOOD BAND Hello Time Bomb (Atlantic)	229	-60	16321	11	24/0
34	33	DISTURBED Voices (Giant/Reprise)	224	-9	14627	13	25/0
29	34	SAMMY HAGAR Let Sally Drive (Cabo Wabo/Beyond)	220	-86	13059	14	22/0
37	35	NOTHINGFACE Bleeder (TVT)	213	+17	8044	8	22/1
35	36	SKRAPE Waste (RCA)	212	0	8278	6	28/1
40	37	LIMP BIZKIT My Way (Flip/Interscope)	201	+12	14292	4	19/1
38	38	JOURNEY Higher Place (Columbia)	201	+6	9503	3	15/1
39	39	PAPA ROACH Between Angels And Insects (DreamWorks)	191	-3	14514	4	18/3
Debut	40	AC/DC Safe In New York City (EastWest/EEG)	186	+117	13367	1	43/28
36	41	CREED Riders On The Storm (Elektra/EEG)	179	-23	21085	17	9/0
46	42	TAPROOT I (Velvet Hammer/Atlantic)	175	+16	6560	2	22/2
42	43	MARK SELBY She's Like Mercury (Vanguard)	169	+1	6631	5	18/0
43	44	NONPOINT What A Day (MCA)	168	+3	6699	4	21/2
Debut	45	SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)	144	+118	6519	1	27/6
Debut	46	DUST FOR LIFE Seed (Wind-up)	141	+112	5619	1	29/9
48	47	BLUE OCTOBER Breakfast After 10 (Universal)	138	+3	6141	2	16/1
50	48	DEFTONES Digital Bath (Maverick)	130	+7	5255	5	14/0
41	49	NICKELBACK Old Enough (Roadrunner)	129	-41	7207	13	14/0
Debut	50	GODSMACK Greed (Republic/Universal)	127	+63	13461	1	30/22

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
AC/DC Safe In New York City (EastWest/EEG)	28
GODSMACK Greed (Republic/Universal)	22
DUST FOR LIFE Seed (Wind-up)	9
SYSTEMATIC Beginning... (Music Company/Elektra/EEG)	6
WALLFLOWERS Letters From The Wasteland (Interscope)	5
SIXTY WATT SHAMEN Roll The Stone (Spitfire)	5
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	4
TOADIES Push The Hand (Interscope)	4
FUEL Innocent (Epic)	3
PAPA ROACH Between Angels And Insects (DreamWorks)	3
FLYBANGER Cavalry (Columbia)	3
CLUTCH Pure Rock Fury (Atlantic)	3
ECONOLINE CRUSH Make It Right (Restless)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SYSTEMATIC Beginning... (Music Company/Elektra/EEG)	+118
AC/DC Safe In New York City (EastWest/EEG)	+117
DUST FOR LIFE Seed (Wind-up)	+112
WALLFLOWERS Letters From The Wasteland (Interscope)	+105
A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope)	+82
MONSTER MAGNET Heads Explode (A&M/Interscope)	+81
RAMMSTEIN Links 2 3 4 (Republic/Universal)	+81
FUEL Innocent (Epic)	+68
SPACEHOG I Want To Live (Artemis)	+66
GODSMACK Greed (Republic/Universal)	+63

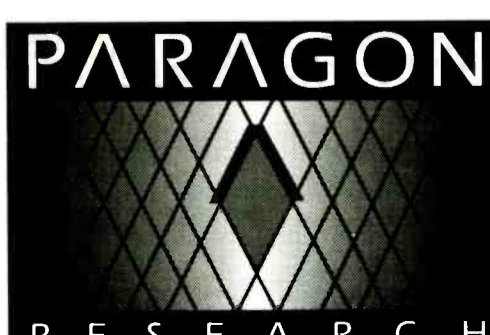
## Breakers®

**TRAIN**  
Drops Of Jupiter (Tell Me) (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
410/23	38/4	22

71 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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.



# AUDITORIUM MUSIC TESTING

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## Most Played Recurrents

**3 DOORS DOWN** Kryptonite (Republic/Universal)

**METALLICA** Disappear (Hollywood)

**COLLECTIVE SOUL** Why Pt. 2 (Atlantic)

**CREED** With Arms Wide Open (Wind-up)

**U2** Beautiful Day (Interscope)

**CREED** Higher (Wind-up)

**RED HOT CHILI PEPPERS** Otherside (Warner Bros.)

**PAPA ROACH** Last Resort (DreamWorks)

**METALLICA** No Leaf Clover (Elektra/EEG)

**RED HOT CHILI PEPPERS** Californication (Warner Bros.)

**A PERFECT CIRCLE** Judith (Virgin)

**GODSMACK** Voodoo (Republic/Universal)

## New & Active

**WALLFLOWERS** Letters From The... (Interscope)

Total Plays: 123, Total Stations: 20, Adds: 5

**EVERCLEAR** Out Of My Depth (Capitol)

Total Plays: 123, Total Stations: 19, Adds: 1

**GARY MOORE** Enough Of The Blues (CMC/SRG)

Total Plays: 107, Total Stations: 11, Adds: 1

**RAMMSTEIN** Links 2 3 4 (Republic/Universal)

Total Plays: 97, Total Stations: 18, Adds: 0

**RAGE AGAINST THE MACHINE** How I Could Just... (Epic)

Total Plays: 85, Total Stations: 10, Adds: 1

**TOADIES** Push The Hand (Interscope)

Total Plays: 78, Total Stations: 11, Adds: 4

**COC** Diablo Blvd. (Sanctuary/SRG)

Total Plays: 77, Total Stations: 10, Adds: 1

**SPINESHANK** New Disease (Roadrunner)

Total Plays: 72, Total Stations: 12, Adds: 1

**FLYBANGER** Cavalry (Columbia)

Total Plays: 69, Total Stations: 12, Adds: 3

**AUNT FLOSSIE** For You For Me (Crown)

Total Plays: 57, Total Stations: 8, Adds: 0

Songs ranked by total plays

## ROCK

## Going For Adds

3/20/01

**ABBY SOMEONE** Small Town Man (We 3)

**CLARKS** Better Off Without You (remix) (Razor And Tie)

**DEXTER FREEBISH** My Madonna (Capitol)

**ECONOLINE CRUSH** Make It Right (Restless)

**EVERLAST** I Can't Move (Tommy Boy)

**MARK KNOPFLER** Do America (Warner Bros.)

**MOTLEY CRUE** Hollywood Ending (Mctley/Beyond)

**OHGR** Cracker (Spitfire)

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Continued from Page 162

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
204	WKSM/Ft. Walton Beach, FL	10.6 (3) 21	20.5 (1)	17.1 (1) t
206	KXRX/Tri-Cities, WA	7.9 (4) 17	26.5 (1)	11.7 (1)
207	KZZE/Medford, OR	9.5 (2) 20	36.7 (1)	14.8 (1)
210	KRRO/Sioux Falls, SD	9.8 (1) 22	23.3 (1)	13.9 (2)
213	WTAO/Marion, IL	8.9 (4) 15	37.5 (1)	6.4 (4t)
215	KRRX/Redding, CA	8.3 (3) 17	30.8 (1)	20.3 (1)
222	WWWV/Charlottesville, VA	8.3 (2t) 12	17.6 (1) t	18.4 (1)
223	WEGW/Wheeling, WV	9.8 (3) 17	27.3 (1)	22.9 (1)
224	WHBF/Parkersburg, WV	9.1 (4t) 13	20.0 (1) t	14.6 (1) t
230	WHDN/Bloomington, IL	3.8 (7) 6	13.0 (2t)	5.3 (5t)
236	WKHY/Lafayette, IN	13.8 (1) t 19	25.0 (1)	18.4 (1)
250	KSEZ/Sioux City, IA	16.5 (2) 22	52.4 (1)	35.0 (1)
259	KSQY/Rapid City, SD	3.7 (10t) 5	3.8 (5t)	6.5 (4t)
264	KJKJ/Grand Forks, ND	15.7 (1) 19	38.1 (1)	29.7 (1)
273	KDEZ/Jonesboro, AR	12.5 (3) 11	31.3 (1)	16.7 (1) t

Ties are noted with a t. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. Data is Monday-Sunday, 6am-midnight.



UNWINDING WITH THE GIRLS

WRCQ/Fayetteville, NC PD Sydney Scott and Crosstown WQ5M (Q98)'s Stacey C. hung with Oleander during the band's recent swing through the market. Seen here are (l-r) Oleander's Doug Eldridge, Scott, Oleander's Scott Devours, Stacey and Oleander's Ric Ivanisevich.



RAGING DRUM SESSION

Brad Wilk of Rage Against The Machine stopped in at WTFX/Louisville during the band's recent tour. Listeners called in to win a place at the meet-and-greet, and one lucky winner got a drum lesson from Brad and got to keep the kit after the session! Seen here (l-r) are contest winner Angie Vanmeidren; Wilk; WTFX's Keith Alone; contest winners Cobi Stein, Marc Gritton and Jarrod Hauer; drum kit winner Dennis McCallister; WTFX's Jason Karsner; contest winner Jeff Isert; Epic's Joe Carrol; and WTFX OM Michael Lee.

## Many Sides To A Story

This e-mail is in reference to the March 2 Rock column, wherein WMRQ/Hartford PD Todd Thomas responded to an item in a column on cross-town WCCC.

I'm sorry to be wasting time responding to something that happened last year, but Todd Thomas just won't let go. First, let's get something straight: I'm not a liar, I'm not a racist. What I am is a dick. It's OK; I get paid to be one.

Todd's whining is not against any WCCC employee. He is referring to the date (a "plus one," as they are referred to on guest lists) of a part-time WCCC employee who was merely attending the concert. This part-time employee was never backstage, so Todd could not have seen him there. In fact, Todd was only backstage for six minutes, because, after verbally abusing a female WCCC employee, he was escorted out.

The WMRQ employee Todd referred to had already pushed a blind man to the ground, sending his WCCC banner and white cane flying. (No, really!) This same WMRQ employee then told the date that he was going to take his fist and put her through a window, to which she responded by using the "N word." (That's never acceptable, no matter what the circumstance.)

Then this WMRQ employee had a lawyer (whose office was in the same building as the station) write a letter asking for an apology. I talked to the lawyer, I talked to the r GM, and I talked to their employee. In everyone's best interest, I arranged for my part-timer to come in from his other job and apologize for his drunken date. But the WMRQ employee blew us off. End of story.

I hope that sets the record straight. By the way, Todd, nice job sucking up to Clear Channel. But, sarcastic or not, since you have the lowest ratings in the station's history, I wouldn't refer to them as the "Evil Empire." I don't, and I don't even work for them.



Michael Picozzi

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.



# Reporters

Stations and their adds listed alphabetically by market

## Rock

**WPYX/Albany, NY \***  
OM: John Cooper  
No Adds

**KZRR/Albuquerque, NM \***  
Dir/Prog: Bill May  
PD: Phil Mahoney  
MD: Rob Brothers  
No Adds

**WZZO/Allentown, PA \***  
PD: Robin Lee  
MD: Keith Moyer  
6 AEROSMITH "Trip"  
1 TAPROOT "I"  
LIVING END "Roll"

**KWHL/Anchorage, AK**  
APD/MD: Kathy Mitchell  
TAPROOT "I"  
GODSMACK "Greed"

**WAPL/Appleton, WI**  
PD: Joe Calgano  
APD/MD: Cramer  
ACDC "Safe"  
FUEL "Innocent"  
GODSMACK "Greed"

**WZXL/Atlantic City, NJ**  
PD/MD: Steve Raymond  
TOADIES "Hand"  
SIXTY WATT SHAMAN "Stone"  
GARY MOORE "Enough"  
GODSMACK "Greed"

**KLBJ/Austin, TX \***  
OM: Jeff Carroll  
MD: Loris Lowe  
UNLICO "Nave"

**KIOC/Beaumont, TX \***  
Dir/Prog: Debbie Wyide  
PD/MD: Mike Davis  
3 TRAIN "Drops"  
GODSMACK "Greed"  
BLUE OCTOBER "Breakfast"  
FLYBANGER "Cavalry"

**WKGB/Binghamton, NY**  
PD: Jim Free  
MD: Tim Boland  
ACDC "Safe"  
DUST FOR LIFE "Seed"

**WRQK/Canton, OH \***  
OM: Chuck Stevens  
PD/MD: Todd Downard  
6 GODSMACK "Greed"  
1 SYSTEMATIC "End"

**WPXC/Cape Cod, MA**  
OM: Steve McVie  
PD: Suzanne Tonnire  
MD: Nick Rivers  
GODSMACK "Greed"  
SKRAPE "Waste"  
TRAIN "Drops"

**KRNA/Cedar Rapids, IA**  
PD: Joe Nugent  
MD: Tommy Lang  
2 GODSMACK "Greed"

**WYBB/Charleston, SC \***  
PD: Mike Allen  
APD: Ted Kinser  
FLYBANGER "Cavalry"  
SIXTY WATT SHAMAN "Stone"

**WKLC/Charleston, WV**  
PD/MD: Mike Rappaport  
ACDC "Safe"  
WALLFLOWERS "Letters"  
PAPA ROACH "Between"

**WEBN/Cincinnati, OH \***  
OM: Scott Reinhart  
PD: Michael Walter  
MD: Bob Garrett  
No Adds

**WMMS/Cleveland, OH \***  
OM: Greg Ausham  
PD: Tony Thford  
MD: Mark Pennington  
7 LIMP BIZKIT "Way"  
5 ACDC "Safe"  
4 GODSMACK "Greed"

**WVRK/Columbus, GA**  
OM: Brian Waters  
1 GODSMACK "Greed"  
PAPA ROACH "Between"  
ACDC "Safe"

**KNCN/Corpus Christi, TX \***  
PD: Paula Newell  
APD/MD: "Big" Al Jones  
1 ACDC "Safe"  
1 GODSMACK "Greed"  
1 SYSTEMATIC "End"

**WTUE/Dayton, OH \***  
PD: Mark Thompson  
APD/MD: John Beaulieu  
No Adds

**KLAQ/El Paso, TX \***  
PD: "Magic" Mike Ramsey  
APD/MD: Glenn Garza  
ACDC "Safe"  
GODSMACK "Greed"  
ERIC CLAPTON "Superman"

**WPHD/Elmira-Coming, NY**  
GM/MD: George Harris  
TOADIES "Hand"  
ECONOLINE CRUSH "Make"  
GODSMACK "Greed"  
WALLFLOWERS "Letters"  
PAPA ROACH "Between"  
CCC "Diabo"  
LIVING END "Roll"

**WRKT/Erie, PA**  
VP/Prog: Ron Kline  
MD: Sammy Stone  
4 FUEL "Innocent"

**WXKE/Ft. Wayne, IN**  
PD/MD: Doc West  
18 ACDC "Hold"  
SIXTY WATT SHAMAN "Stone"  
CLUTCH "Pure"

**KLOL/Houston, TX \***  
Dir/FM Prog: Jim Trapp  
MD: Steve Flax  
No Adds

**WRTT/Huntsville, AL**  
OM: Rob Harder  
PD/MD: Jimbo Wood  
11 ACDC "Safe"  
DUST FOR LIFE "Seed"

**WSTZ/Jackson, MS \***  
PD/MD: Kevin Keith  
ACDC "Safe"  
GODSMACK "Greed"  
SPINESHANK "New"  
WALLFLOWERS "Letters"

**KOMP/Las Vegas, NV \***  
PD: John Griffin  
MD: Big Marty  
DUST FOR LIFE "Seed"

**WKQQ/Lexington, KY \***  
PD/MD: Dennis Dillon  
5 FUEL "Innocent"

**WTFX/Louisville, KY \***  
OM: Michael Lee  
CLUTCH "Pure"  
DUST FOR LIFE "Seed"  
ECONOLINE CRUSH "Make"  
GODSMACK "Greed"

**WQBZ/Macon, GA**  
PD: Chris Ryder  
MD: Sarina Scott  
18 PRIMUS/WOZZY "N.I.B."  
9 GODSMACK "Awake"

**KFRQ/McAllen, TX \***  
PD: Alex Duran  
MD: Keith West  
SIXTY WATT SHAMAN "Stone"  
CLUTCH "Pure"

**WLUM/Milwaukee, WI \***  
PD/MD: Randy Hawke  
GODSMACK "Greed"  
ACDC "Safe"  
DUST FOR LIFE "Seed"

**WCLG/Morgantown, WV**  
PD: Jeff Miller  
MD: Dave Murdock  
ACDC "Safe"

**WDHA/Morristown, NJ**  
PD/MD: Terrie Carr  
3 ACDC "Safe"  
2 DUST FOR LIFE "Seed"

**WBAB/Nassau-Suttolk, NY \***  
PD: Ted Edwards  
APD: Ralph Tortora  
MD: John Parisse  
JOURNEY "Higher"

**WPLR/New Haven, CT \***  
PD: John Griffin  
MD: Pam Landry  
No Adds

**KFZX/Odessa-Midland, TX**  
PD: Steve Driscoll  
MD: Dru Dawson  
GODSMACK "Greed"

**KATT/Oklahoma City, OK \***  
OM: Chris Baker  
MD: Jake Daniels  
No Adds

**KEZO/Omaha, NE \***  
PD/MD: Bruce Patrick  
GODSMACK "Greed"

**KCLB/Palm Springs, CA**  
PD/MD: Tish Lacy  
GODSMACK "Greed"  
WALLFLOWERS "Letters"  
DOWNER "Last"  
GODHEAD "Reckoning"

**WGLO/Peoria, IL**  
OM: B.J. Stone  
APD/MD: Tim Ylken  
COLDFEEL "Yellow"

**WWCT/Peoria, IL**  
PD: Jamie Markley  
MD: Debbie Hunter  
GODSMACK "Greed"  
ACDC "Safe"  
TOADIES "Hand"

**WMMR/Philadelphia, PA \***  
PD: Sam Milkman  
APD/MD: Ken Zipeto  
ACDC "Safe"

**KDKB/Phoenix, AZ \***  
PD: Joe Bonadonna  
MD: Dock Ellis  
No Adds

**WOVE/Pittsburgh, PA \***  
OM: John Moschitta  
APD: Brian Price  
MD: Val Porter  
No Adds

**WHEB/Portsmouth, NH \***  
PD: Russ Mottla  
APD/MD: Kat Kageleiry  
No Adds

**WHJY/Providence, RI \***  
PD: Joe Bevilacqua  
APD: Doug Palmieri  
MD: John Laurenti  
ACDC "Safe"

**WBBB/Raleigh-Durham, NC \***  
OM: Andy Meyer  
TRAIN "Drops"

**WRXL/Richmond, VA \***  
PD/MD: John Lassman  
ACDC "Safe"

**KCAL/Riverside, CA \***  
PD: Steve Hoffman  
MD: M.J. Matthews  
4 TANTRIC "Breakdown"  
ACDC "Safe"  
LEWIS WIDURST "Outside"

**WROV/Roanoke-Lynchburg, VA \***  
OM: Buzz Casey  
MD: Heidi Krummert  
VAN ZANT "Get"  
ACDC "Safe"  
INCUBUS "One"  
A PERFECT CIRCLE "Hollow"

**WCNF/Rochester, NY \***  
PD: John McCrae  
MD: Dave Kane  
ACDC "Safe"

**WXRX/Rockford, IL**  
PD/MD: Jim Stone  
ACDC "Safe"  
SYSTEMATIC "End"  
GODSMACK "Greed"

**WKQZ/Saginaw, MI \***  
APD/MD: Rebel Scott James  
No Adds

**KBER/Salt Lake City, UT \***  
OM: Bruce Jones  
PD: Kelly Hammer  
APD/MD: Helen Powers  
2 NOTHINGFACE "Bleeder"  
DUST FOR LIFE "Seed"  
ACDC "Safe"

**KSJO/San Francisco, CA \***  
OM: Keith Cunningham  
MD: Sarah Berg  
No Adds

**KZOX/San Luis Obispo, CA**  
PD: Todd Martin  
APD/MD: Joe Alvino  
WALLFLOWERS "Letters"  
NONPOINT "What"  
SYSTEMATIC "End"  
DUST FOR LIFE "Seed"

**KXFX/Santa Rosa, CA \***  
PD: Don Harrison  
MD: Howard Freele  
2 RAGE AGAINST "Could"  
1 NONPOINT "What"  
1 ACDC "Safe"  
1 FLYBANGER "Cavalry"

**KTUX/Shreveport, LA \***  
PD/MD: Paul Cannell  
No Adds

**KXUS/Springfield, MO**  
PD: Michelle Matthews  
MD: Mark McCain  
ACDC "Safe"  
TRAIN "Drops"  
MONSTER MAGNET "Heads"  
SPACEHOG "Live"

**WAQX/Syracuse, NY \***  
PD/MD: Bob O'Dell  
APD: Dave Frisina  
1 MONSTER MAGNET "Heads"  
GODSMACK "Greed"

**WIOT/Toledo, OH \***  
PD/MD: Don Davis  
ERIC CLAPTON "Superman"

**WKLTV/Traverse City, MI**  
PD/MD: Terri Ray  
ACDC "Safe"  
LEWIS WIDURST "Outside"  
ECONOLINE CRUSH "Make"  
SYSTEMATIC "End"  
EVERCLEAR "Depth"  
MINIBAR "Holiday"  
SIXTY WATT SHAMAN "Stone"

**KLPX/Tucson, AZ \***  
OM: Larry Miles  
PD: Jones Hunter  
MD: Corry Stone  
No Adds

**KMOD/Tulsa, OK \***  
PD/MD: Rob Hurt  
ACDC "Safe"

**WMZK/Wausau, WI**  
PD/MD: Nick Summers  
TOADIES "Hand"

**WXBE/Wilkes Barre, PA \***  
PD: Chris Lloyd  
MD: Dave Sparks  
ACDC "Safe"

**WRQR/Wilmington, NC**  
OM: Larry Stevens  
APD/MD: Gregg Stepp  
LIFEHOUSE "Hanging"  
SYSTEMATIC "End"

**KATS/Yakima, WA**  
PD/MD: Ron Harris  
8 ACDC "Safe"  
GODSMACK "Greed"  
DUST FOR LIFE "Seed"

**WNCD/Youngstown, OH \***  
PD: Chris Patrick  
MD: Dom Nardella  
ACDC "Safe"

## Active Rock

**WQBK/Albany, NY \***  
PD/MD: Dave Hill  
GODSMACK "Greed"  
CLUTCH "Pure"

**KZRK/Amarillo, TX**  
PD: Eric Sleyter  
APD/MD: J. Curry  
9 TOADIES "Hand"

**WWWX-WXWX/Appleton-Green Bay, WI**  
PD: Keith Huotari  
MD: AJ  
DUST FOR LIFE "Seed"  
GODSMACK "Greed"  
SYSTEMATIC "End"

**WCHZ/Augusta, GA \***  
OM: Harley Drew  
PD/MD: Chuck Williams  
NONPOINT "What"  
TAPROOT "I"

**KRAB/Bakersfield, CA \***  
OM: Chris Squires  
PD/MD: Danny Spanks  
9 MOBY F/GWEN STEFANI "Southside"  
GODSMACK "Greed"  
GREEN DAY "Warning"

**WIYY/Baltimore, MD \***  
PD: Rick Strauss  
APD/MD: Bob Heckman  
No Adds

**WCPR/Biloxi-Gulfport, MS**  
OM: Kenny Vest  
PD: Wayne Watkins  
APD/MD: Scot Fox  
GODSMACK "Greed"  
ECONOLINE CRUSH "Make"  
TOADIES "Hand"  
SIXTY WATT SHAMAN "Stone"  
POE "Pretty"

**WRLR/Birmingham, AL \***  
PD: Brady  
APD/MD: Dave Clapper  
No Adds

**WAAF/Boston, MA \***  
PD: Dave Douglas  
MD: John Osterlind  
MONSTER MAGNET "Heads"  
TREE "Cold"

**WXRC/Charlotte, NC \***  
PD: Ron Bowen  
MD: Anthony Michaels  
GODSMACK "Greed"  
DOWNER "Last"  
GODHEAD "Reckoning"

**WRXR/Chattanooga, TN \***  
PD: Scott Hamilton  
MD: Jill Jackson  
3 RAMMSTEIN "Links"  
2 FLYBANGER "Cavalry"  
ACDC "Safe"

**KFMF/Chico, CA**  
PD: Marty Griffin  
MD: Tim Buc Moore  
GODSMACK "Greed"  
TOADIES "Hand"  
ACDC "Safe"

**KILO/Colorado Springs, CO \***  
PD: Ross Ford  
APD: Matt Gentry  
MD: Hill Jordan  
9 MUOVAYNE "Dig"

**WAZU/Columbus, OH \***  
OM: Charley Lake  
APD/MD: Joe Paestmak  
No Adds

**WBZX/Columbus, OH \***  
PD: Hal Fish  
APD/MD: Ronni Hunter  
1 MONSTER MAGNET "Heads"  
GODSMACK "Greed"

**KEGL/Dallas-Ft. Worth, TX \***  
PD: Greg Stevens  
APD: Chris Ryan  
MD: Cindy Scull  
5 LIMP BIZKIT "Way"

**KBPI/Denver-Boulder, CO \***  
PD: Bob Richards  
APD/MD: Willie B.  
2 SYSTEMATIC "End"  
NONPOINT "What"  
GODSMACK "Greed"  
RAMMSTEIN "Links"

**KAZR/Des Moines, IA \***  
PD: Sean Elliott  
ACDC "Safe"  
TOADIES "Hand"

**WRIF/Detroit, MI \***  
OM: Doug Podell  
APD/MD: Troy Hanson  
CLUTCH "Pure"  
LIVING END "Roll"

**WGFB/Evansville, IN**  
OM: Mike Sanders  
PD: Turner Watson  
MD: Fatboy  
2 TAPROOT "I"  
2 DUST FOR LIFE "Seed"  
1 TOADIES "Hand"

**WRQC/Fayetteville, NC \***  
PD/MD: Sydney Scott  
6 MUOVAYNE "Dig"  
2 DUST FOR LIFE "Seed"  
RAMMSTEIN "Links"

**WVBN/Flint, MI \***  
PD: Brian Beddow  
MD: Chilli Walker  
GODSMACK "Greed"  
MONSTER MAGNET "Heads"  
NONPOINT "What"  
SPINESHANK "New"

**KRZR/Fresno, CA \***  
OM: E. Curtis Johnson  
FLYBANGER "Cavalry"  
GODSMACK "Greed"  
TOADIES "Hand"

**WBYP/Ft. Wayne, IN \***  
OM: Jim Fox  
MD: Shannon Norris  
19 GODSMACK "Greed"  
1 FLYBANGER "Cavalry"  
TAPROOT "I"

**WRUF/Gainesville-Ocala, FL \***  
PD: Harry Guscott  
MD: Ryan North  
ACDC "Safe"  
TOADIES "Hand"  
LINKIN PARK "Crawling"  
ECONOLINE CRUSH "Make"

**WKLQ/Grand Rapids, MI \***  
OM: Tony Gates  
APD/MD: Mark Feurle  
1 PAPA ROACH "Between"  
CLUTCH "Pure"

**WXQA/Harrisburg, PA \***  
PD: Claudine DeLorenzo  
MD: Nixon  
TRAIN "Drops"  
ACDC "Safe"

**WCCC/Hartford, CT \***  
PD: Michael Piccolli  
APD/MD: Mike Karolyi  
5 FLYBANGER "Cavalry"  
GODSMACK "Greed"  
ACDC "Safe"  
SPACEHOG "Live"  
GODHEAD "Reckoning"

**WAMX/Huntington, WV**  
PD/MD: Paul Ostlund  
GODSMACK "Greed"  
TAPROOT "I"

**KQRC/Kansas City, MO \***  
PD: Vince Richards  
APD/MD: Don Jantzen  
No Adds

**KLFX/Killeen-Temple, TX**  
PD/MD: Bob Fonda  
No Adds

**WJXQ/Lansing, MI \***  
OM: Bob Olson  
MD: Kevin Conrad  
ACDC "Safe"  
GODSMACK "Greed"  
TAPROOT "I"

**KIBZ/Lincoln, NE**  
PD: E.J. Marshall  
Co-MD: Sparky  
Co-MD: Samantha Knight  
GODSMACK "Greed"  
TOADIES "Hand"  
FLYBANGER "Cavalry"

**KFMX/Lubbock, TX**  
OM: Wes Nessmann  
RAGE AGAINST "Could"  
ERIC CLAPTON "Superman"  
CLUTCH "Pure"

**WJQD/Madison, WI \***  
OM: Glen Gardner  
APD/MD: Blake Patton  
ACDC "Safe"  
ECONOLINE CRUSH "Make"  
GODSMACK "Greed"

**WGIR/Manchester, NH**  
PD: Russ Mottla  
MD: Meegan Collier  
TOADIES "Hand"  
GODSMACK "Greed"  
SIXTY WATT SHAMAN "Stone"  
BUCKLE UP "Radin"  
CLUTCH "Pure"

**WMFS/Memphis, TN \***  
PD: Rob Cressman  
MD: Mike Kilabrew  
DUST FOR LIFE "Seed"  
LIVING END "Roll"  
GODSMACK "Greed"

**WZTA/Miami, FL \***  
OM: Gregg Steele  
APD: Lee Daniels  
MD: Kimba  
5 GODSMACK "Greed"  
3 ACDC "Safe"  
RAMMSTEIN "Links"

**WLZR/Milwaukee, WI \***  
PD: Keith Hastings  
MD: Marilyn Mee  
ECONOLINE CRUSH "Make"

**KXXR/Minneapolis, MN \***  
OM: Dave Hamilton  
PD: Wade Linder  
APD/MD: Ryan Castle  
No Adds

**WRAT/Monmouth-Ocean, NJ \***  
PD: Cari Craft  
APD/MD: Robyn Lane  
GODSMACK "Greed"  
TRAIN "Drops"

**WKZO/Myrtle Beach, SC**  
OM: Eric Hall  
APD/MD: Summer James  
8 GODSMACK "Greed"

**KHTQ/Spokane, WA \***  
OM: Brew Michaels  
PD: Ken Richards  
MD: Barry Bennett  
1 SYSTEMATIC "End"  
ACDC "Safe"  
ALYN FLOSSIE "You"  
GODSMACK "Greed"

**WNPL/Nashville, TN**  
PD/MD: Derek Myers  
GODSMACK "Greed"

**WNOR/Norfolk, VA \***  
PD: Harvey Kojan  
APD/MD: Tim Parker  
GODSMACK "Greed"  
SYSTEMATIC "End"

**KRQC/Omaha, NE \***  
PD: Tim Sheridan  
MD: Jon Terry  
10 GODSMACK "Greed"  
1 SYSTEMATIC "End"

**WJRR/Orlando, FL \***  
PD/MD: Pat Lynch  
MUOVAYNE "Dig"

**WTQX/Pensacola, FL \***  
Dir/Prog: Joel Sampson  
APD/MD: Mark "The Shark" Dyba  
6 GODSMACK "Greed"  
TOADIES "Hand"

**WYSP/Philadelphia, PA \***  
OM: Tim Seaban  
PD: Neal Mirsky  
MD: Nancy Palumbo  
1 ACDC "Safe"  
GODSMACK "Greed"

**KUPD/Phoenix, AZ \***  
PD: J.J. Jeffries  
MD: Larry McFeele  
4 STATIC-X "Not"  
1 TOADIES "Hand"  
LINKIN PARK "Crawling"

**KUFO/Portland, OR \***  
OM: Dave Numme  
APD/MD: Al Scott  
2 NONPOINT "What"  
1 GODSMACK "Greed"  
ACDC "Safe"

**KORB/Quad Cities, IA-IL**  
OM: Steve Gunner  
PD/MD: Rick Thames  
3 RAMMSTEIN "Links"

**KDOT/Reno, NV \***  
PD: Jave Patterson  
MD: Martina Davis  
TOADIES "Hand"  
STEREOMUD "Pain"

**WNVE/Rochester, NY \***  
PD/MD: Erick Anderson  
Prog. Asst.: Dem Jones  
Prog. Asst.: Brad Eakins  
MARILYN MANSON "Fight"  
TOADIES "Hand"

**KRXQ/Sacramento, CA \***  
Stn. Mgr.: Curtiss Johnson  
PD: Pat Martin  
MD: Paul Marshall  
6 DISTURBED "Down"  
GODSMACK "Greed"  
SALIVA "Superstar"

**WZBH/Salisbury, MD**  
PD: Shawn Murphy  
MD: Samantha Chase  
MUOVAYNE "Dig"  
DOWNER "Last"  
DUST FOR LIFE "Seed"  
ACDC "Safe"

**KISS/San Antonio, TX \***  
OM: Virgil Thompson  
PD: Kevin Vargas  
MD: C.J. Cruz  
5 STATIC-X "Not"  
RAMMSTEIN "Links"  
GODSMACK "Greed"  
MUOVAYNE "Dig"

**KIOJ/San Diego, CA \***  
Dir/Prog: Jim Richards  
PD: Shauna Moran  
APD/MD: Sharon Leder  
TAPROOT "I"

**WRBR/South Bend, IN**  
PD/MD: Mark McGill  
ACDC "Safe"  
SIXTY WATT SHAMAN "Stone"  
TOADIES "Hand"

**WQLZ/Springfield, IL**  
PD/MD: Rocky Fithen  
TOADIES "Hand"  
GODSMACK "Greed"  
SYSTEMATIC "End"

**WLZX/Springfield, MA \***  
PD: Scott Laudani  
MD: Trixie  
No Adds

**KZRO/Springfield, MO**  
OM: Dave DeFranzo  
MD: George Sparkmeister  
ACDC "Safe"  
GODSMACK "Greed"  
SYSTEMATIC "End"  
TOADIES "Hand"  
(HED) PLANET EARTH "Killing"

**WXTB/Tampa, FL \***  
OM: Brad Hardin  
MD: Brian Blier  
3 LINKIN PARK "Crawling"  
ACDC "Safe"

**WRWK/Toledo, OH**  
PD: Chris Ammel  
MD: Murphy  
1 DUST FOR LIFE "Seed"  
FACTORY 81 "Nanu"

**KRTQ/Tulsa, OK \***  
PD: Chris Kelly  
APD: Kelly Garrett  
ACDC "Safe"  
DUST FOR LIFE "Seed"  
RAMMSTEIN "Links"  
CLUTCH "Pure"

**KICT/Wichita, KS \***  
PD: Jules Riley  
MD: R.J. Davis  
SPACEHOG "Live"  
SYSTEMATIC "End"

\*=Mediabase 24/7 monitored

71 Total Reporters  
71 Current Reporters  
70 Current Playlists

Did Not Report, Playlist Frozen (1):  
WRKR/Kalamazoo, MI

No Longer A Reporter (1):  
KISW/Seattle, WA

\*=Mediabase 24/7 monitored

68 Total Reporters  
68 Current Reporters  
68 Current Playlists



March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>A. LEWIS OF STAIN</b> W/F. DURST <i>Outside (Flawless/Geffen/Interscope)</i>	2048	-44	169573	17	66/0
2	2	<b>LINKIN PARK</b> <i>One Step Closer (Warner Bros.)</i>	1892	-99	153298	27	68/0
3	3	<b>TANTRIC</b> <i>Breakdown (Maverick)</i>	1798	-2	133754	11	67/0
4	4	<b>GODSMACK</b> <i>Awake (Republic/Universal)</i>	1725	-59	156048	22	66/0
5	5	<b>3 DOORS DOWN</b> <i>Duck And Run (Republic/Universal)</i>	1682	+100	122684	13	63/0
6	6	<b>DISTURBED</b> <i>Voices (Giant/Reprise)</i>	1360	+67	103161	15	66/0
7	7	<b>LIFEHOUSE</b> <i>Hanging By A Moment (DreamWorks)</i>	1320	+17	87360	19	52/0
8	8	<b>OLEANDER</b> <i>Are You There? (Republic/Universal)</i>	1315	+69	93978	6	67/0
9	9	<b>INCUBUS</b> <i>Drive (Immortal/Epic)</i>	1302	-32	97058	15	59/0
10	10	<b>UNION UNDERGROUND</b> <i>Killing The Fly (Portrait/Columbia)</i>	1227	+33	91584	12	65/0
11	11	<b>FUEL</b> <i>Innocent (Epic)</i>	1196	+41	80726	8	64/0
12	12	<b>A PERFECT CIRCLE</b> <i>The Hollow (Virgin)</i>	1190	+27	82461	7	67/0
13	13	<b>LIMP BIZKIT</b> <i>My Way (Flip/Interscope)</i>	1160	+95	84533	5	63/1
14	14	<b>AEROSMITH</b> <i>Jaded (Columbia)</i>	1084	-89	83588	9	50/0
15	15	<b>BUCKCHERRY</b> <i>Ridin' (DreamWorks)</i>	1055	+35	80416	6	62/1
16	16	<b>SALIVA</b> <i>Your Disease (Island/IDJMG)</i>	951	+166	67035	5	65/0
17	17	<b>PAPA ROACH</b> <i>Between Angels And Insects (DreamWorks)</i>	906	+52	59210	6	61/1
18	18	<b>COLD</b> <i>No One (Flip/Geffen/Interscope)</i>	891	+103	65804	7	61/0
19	19	<b>FUEL</b> <i>Hemorrhage (In My Hands) (Epic)</i>	886	-75	72198	29	55/0
20	20	<b>CRAZY TOWN</b> <i>Butterfly (Columbia)</i>	840	-50	53943	11	42/0
21	21	<b>OFFSPRING</b> <i>Want You Bad (Columbia)</i>	776	-33	61552	8	49/0
22	22	<b>SKRAPE</b> <i>Waste (RCA)</i>	669	+8	48456	9	62/0
23	23	<b>NONPOINT</b> <i>What A Day (MCA)</i>	655	+53	55751	8	59/5
24	24	<b>SPINESHANK</b> <i>New Disease (Roadrunner)</i>	617	+20	44638	8	58/1
25	25	<b>NOTHINGFACE</b> <i>Bleeder (TVT)</i>	569	+12	41741	9	52/0
26	26	<b>DEFTONES</b> <i>Digital Bath (Maverick)</i>	546	-41	40342	8	47/0
27	27	<b>SPACEHOG</b> <i>I Want To Live (Artemis)</i>	517	+87	38413	4	46/2
28	28	<b>MONSTER MAGNET</b> <i>Heads Explode (A&amp;M/Interscope)</i>	510	+39	43545	3	50/3
29	29	<b>STRAIT UP F/LAJON OF SEVENDUST</b> <i>Angel's Son (Immortal/Virgin)</i>	480	-312	32359	20	39/0
30	30	<b>RAGE AGAINST THE MACHINE</b> <i>Renegades Of Funk (Epic)</i>	463	-83	45155	16	34/0
31	31	<b>ORGY</b> <i>Opticon (Elementree/Reprise)</i>	437	+46	26739	5	38/0
32	32	<b>GODSMACK</b> <i>Greed (Republic/Universal)</i>	383	+145	36898	2	61/32
33	33	<b>RAGE AGAINST THE MACHINE</b> <i>How I Could Just Kill A Man (Epic)</i>	382	+13	26057	4	33/1
34	34	<b>SYSTEMATIC</b> <i>Beginning Of The End (Music Company/Elektra/EEG)</i>	370	+289	28163	1	56/9
35	35	<b>TAPROOT I</b> <i>(Velvet Hammer/Atlantic)</i>	328	+44	22134	5	41/7
36	36	<b>DAVE MATTHEWS BAND</b> <i>Did It (RCA)</i>	287	-6	12383	9	16/0
37	37	<b>(HED) PLANET EARTH</b> <i>Killing Time (Volcano/Jive)</i>	270	-24	18424	6	34/1
38	38	<b>MUDVAYNE</b> <i>Dig (No Name/Epic)</i>	254	+49	21655	3	33/5
39	39	<b>MARILYN MANSON</b> <i>Fight Song (Nothing/Interscope)</i>	225	+65	16435	2	26/1
40	40	<b>OUR LADY PEACE</b> <i>Life (Columbia)</i>	191	-8	10322	4	16/0
41	41	<b>FLYBANGER</b> <i>Cavalry (Columbia)</i>	187	+53	13670	2	25/5
42	42	<b>U2</b> <i>Walk On (Interscope)</i>	181	-2	18439	8	16/0
43	43	<b>ALIEN ANT FARM</b> <i>Movies (DreamWorks)</i>	178	-6	11893	5	18/0
44	44	<b>DOWNER</b> <i>Last Time (Roadrunner)</i>	152	+19	9481	2	19/2
45	45	<b>SLAVES ON DOPE</b> <i>Inches From The Mainline (Divine/Priority)</i>	150	-17	8063	5	21/0
46	46	<b>DUST FOR LIFE</b> <i>Seed (Wind-up)</i>	138	+111	6853	1	23/7
47	47	<b>RAMMSTEIN</b> <i>Links 2 3 4 (Republic/Universal)</i>	130	+100	7354	1	29/7
48	48	<b>BOILER ROOM</b> <i>Do It Again (Tommy Boy)</i>	127	+1	11442	1	15/0
49	49	<b>COLLECTIVE SOUL</b> <i>Vent (Atlantic)</i>	114	-155	4600	8	9/0
50	50	<b>COC</b> <i>Diablo Blvd. (Sanctuary/SRG)</i>	113	-33	9252	2	15/0

Breaker

Debut

Debut

Debut

Debut

Debut

Debut

Debut

Debut

Debut

Debut

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Debut

Debut

## Most Added

ARTIST TITLE LABEL(S)	ADDS
<b>GODSMACK</b> <i>Greed (Republic/Universal)</i>	32
<b>TOADIES</b> <i>Push The Hand (Interscope)</i>	18
<b>AC/DC</b> <i>Safe In New York City (EastWest/EEG)</i>	17
<b>SYSTEMATIC</b> <i>Beginning... (Music Company/Elektra/EEG)</i>	9
<b>RAMMSTEIN</b> <i>Links 2 3 4 (Republic/Universal)</i>	7
<b>DUST FOR LIFE</b> <i>Seed (Wind-up)</i>	7
<b>TAPROOT I</b> <i>(Velvet Hammer/Atlantic)</i>	7
<b>CLUTCH</b> <i>Pure Rock Fury (Atlantic)</i>	6
<b>NONPOINT</b> <i>What A Day (MCA)</i>	5
<b>MUDVAYNE</b> <i>Dig (No Name/Epic)</i>	5
<b>FLYBANGER</b> <i>Cavalry (Columbia)</i>	5

# EVERCLEAR

"Out Of My Depth"

On:

**WLZR, WRIF, WEBN, WMMR, WMFS, KUFO**

On Tour With Matchbox 20

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>SYSTEMATIC</b> <i>Beginning... (Music Company/Elektra/EEG)</i>	+289
<b>SALIVA</b> <i>Your Disease (Island/IDJMG)</i>	+166
<b>GODSMACK</b> <i>Greed (Republic/Universal)</i>	+145
<b>DUST FOR LIFE</b> <i>Seed (Wind-up)</i>	+111
<b>COLD</b> <i>No One (Flip/Geffen/Interscope)</i>	+103
<b>3 DOORS DOWN</b> <i>Duck And Run (Republic/Universal)</i>	+100
<b>RAMMSTEIN</b> <i>Links 2 3 4 (Republic/Universal)</i>	+100
<b>LIMP BIZKIT</b> <i>My Way (Flip/Interscope)</i>	+95
<b>SPACEHOG</b> <i>I Want To Live (Artemis)</i>	+87
<b>OLEANDER</b> <i>Are You There? (Republic/Universal)</i>	+69

## Breakers

SPINESHANK		
New Disease (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
617/20	58/1	24

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

# D O W N E R "Last Time"

ON

**KUPD**

**KXTE**

**KPNT**

**KXXR**

**WQXA**

Murphy, WRWK - "Short & Furious!"

J. Hunter, WBSX - "Never leaves the cd player in my car!"

J. Stone, WXXR - "An instant ball grabber!"

R. Hunter, WBZ - "Great Hook!"

M. Abramson - "Call now for a free lunch offer!"

ON

**WNOR**

**WCCC**

**WXRC**

**WRWK**

**WJJO**



March 16, 2001

## Breakers Top 30

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ ADDS
1	1	A. LEWIS W/F. DURST Outside(Flawless/Geffen/Interscope)	1539	1601	48/0
2	2	LINKIN PARK One Step Closer(Warner Bros.)	1455	1552	49/0
4	3	INCUBUS Drive(Immortal/Epic)	1180	1173	44/0
3	4	CRAZY TOWN Butterfly(Columbia)	1120	1232	45/0
5	5	GODSMACK Awake(Republic/Universal)	1110	1163	46/0
6	6	LIMP BIZKIT My Way(Flip/Interscope)	1012	914	47/1
8	7	TANTRIC Breakdown(Maverick)	893	863	45/2
7	8	DISTURBED Voices(Giant/Reprise)	880	866	46/0
9	9	FUEL Innocent(Epic)	830	814	43/2
11	10	OLEANDER Are You There?(Republic/Universal)	818	793	46/0
10	11	FUEL Hemorrhage (In My Hands)(Epic)	789	810	48/0
14	12	3 DOORS DOWN Duck And Run(Republic/Universal)	785	773	39/0
12	13	LIFEHOUSE Hanging By A Moment(DreamWorks)	778	782	33/0
13	14	A PERFECT CIRCLE The Hollow(Virgin)	777	774	46/0
15	15	RAGE AGAINST THE MACHINE Renegades Of Funk(Epic)	685	748	41/0
16	16	MOBY F/GWEN STEFANI Southside(V2)	681	669	23/0
17	17	COLD No One(Flip/Geffen/Interscope)	650	608	42/2
21	18	SALIVA Your Disease(Island/IDJMG)	613	532	42/2
23	19	PAPA ROACH Between Angels And Insects(DreamWorks)	592	515	42/3
20	20	UNION UNDERGROUND Killing The Fly(Portrait/Columbia)	570	549	38/0
18	21	COLDPLAY Yellow(Nettwerk/Capitol)	492	565	24/0
19	22	DEFTONES Digital Bath(Maverick)	481	551	37/0
24	23	DAVE MATTHEWS BAND I Did It(RCA)	474	502	29/0
25	24	ORGY Opticon(Elementree/Reprise)	471	463	39/0
22	25	OFFSPRING Want You Bad(Columbia)	463	531	32/0
26	26	AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG)	411	415	23/1
27	27	NEW FOUND GLORY Hit Or Miss...(Drive-Thru/MCA)	408	414	25/0
28	28	NONPOINT What A Day(MCA)	399	362	35/4
—	29	RAGE AGAINST THE MACHINE How I Could Just...	369	344	35/1
30	30	BUCKCHERRY Ridin'(DreamWorks)	365	348	31/0



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. 50 Breakers reporters. Songs ranked by total plays for the airplay week Sunday 3/4-Saturday 3/10. © 2001, R&R Inc.

## Contributing Stations

WQBK/Albany, NY	KTBB/Houston-Galveston	KUF0/Portland, OR
KTEG/Albuquerque	WRZX/Indianapolis	WBRU/Providence
WNNX/Atlanta	WNFZ/Knoxville	KRXQ/Sacramento
KROX/Austin	KXTE/Las Vegas	KXRK/Salt Lake City
WRAX/Birmingham	KROQ/Los Angeles	KISS/San Antonio
WRLR/Birmingham	WJJO/Madison	KITS/San Francisco
WAAF/Boston	WMFS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNK/Seattle
WKQX/Chicago	KXXR/Minneapolis	KPNT/St. Louis
KILO/Colorado Springs	KKND/New Orleans	WXTB/Tampa
WBZX/Columbus, OH	WXRK/New York	KFMA/Tucson
KDGE/Dallas	WNOR/Norfolk	KMYZ/Tulsa
KBPI/Denver	WJRR/Orlando	KRTQ/Tulsa
WKLO/Grand Rapids	WYSP/Philadelphia	WHFS/Washington, DC
WTPT/Greenville, SC	KEDJ/Phoenix	WWDC/Washington, DC
WQXA/Harrisburg	KUPD/Phoenix	KICT/Wichita
WCCC/Hartford	WXDX/Pittsburgh	

## Most Played Recurrents

PAPA ROACH Last Resort (DreamWorks)

3 DOORS DOWN Loser (Republic/Universal)

DISTURBED Stupify (Giant/Reprise)

A PERFECT CIRCLE Judith (Virgin)

PRIMUS W/OZZY N.I.B. (Divine/Priority)

LIMP BIZKIT Rollin' (Flip/Interscope)

INCUBUS Pardon Me (Immortal/Epic)

METALLICA I Disappear (Hollywood)

3 DOORS DOWN Kryptonite (Republic/Universal)

CREED Are You Ready (Wind-up)

## TUNED-IN ACTIVE ROCK

R&amp;R/MEDIABASE 24/7



WAAF/Boston

11am

FAITH NO MORE Ashes To Ashes  
MAD SEASON River Of Deceit  
NONPOINT What A Day  
LED ZEPPELIN When The Levee Breaks  
INCUBUS Drive  
BUSH Comedown  
TOADIES Push The Hand  
NIRVANA Smells Like Teen Spirit  
DISTURBED Stupify

4pm

GUNS N' ROSES Paradise City  
PEARL JAM Once  
DISTURBED Voices  
SOUNDGARDEN Fell On Black Days  
ALICE IN CHAINS Again  
INCUBUS Pardon Me  
JUDAS PRIEST Living After Midnight  
DEFTONES Digital Bath  
STONE TEMPLE PILOTS Sex Type Thing  
LINKIN PARK One Step Closer  
DOORS Five To One

8pm

SLIPKNOT Wait And Bleed  
LED ZEPPELIN Going To California  
MUDVAYNE Dig  
ALIEN ANT FARM Movies  
PEARL JAM Jeremy  
RAGE AGAINST THE MACHINE Renegades Of Funk  
BLACK CROWES Hard To Handle  
LIMP BIZKIT My Way  
TOOL H.  
ALICE IN CHAINS Would?  
COC Albatross  
PANTERA I'm Broken



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 3/5. © 2001, R&R Inc.

KILO/Colorado Springs

11am

STONE TEMPLE PILOTS Trippin' On A Hole  
METALLICA Fade To Black  
OZZY OSBOURNE Crazy Train  
SALIVA Your Disease  
SMASHING PUMPKINS Zero  
GODSMACK Voodoo  
LIVING COLOUR Cult Of Personality  
DISTURBED Voices  
GREEN DAY When I Come Around  
ALICE IN CHAINS Rooster  
STAIND Mudshovel  
BUSH Everything Zen

4pm

GREEN DAY Longview  
RADIOHEAD Creep  
AC/DC Hell's Bells  
LINKIN PARK Crawling  
TOADIES Possum Kingdom  
KORN Make Me Bad  
VAN HALEN Unchained  
TANTRIC Breakdown  
HELMET Unsung  
BUSH The Chemicals Between Us  
STAIND Home  
TOOL Stinkfist

8pm

PRIMUS w/OZZY N.I.B.  
SMASHING PUMPKINS Disarm  
VAN HALEN Mean Street  
AARON LEWIS & FRED DURST Outside  
TOOL Sober  
PEARL JAM Black  
ORGY Opticon  
KORN Freak On A Leash  
METALLICA Holier Than Thou  
SKRAPE Waste  
RED HOT CHILI PEPPERS Suck My Kiss  
BUSH Comedown

## New & Active

TOADIES Push The Hand (Interscope)

Total Plays: 112, Total Stations: 24, Adds: 18

AUNT FLOSSIE For You For Me (Crown)

Total Plays: 111, Total Stations: 13, Adds: 1

EVERCLEAR Out Of My Depth (Capitol)

Total Plays: 94, Total Stations: 10, Adds: 0

LIVING END Roll On (Reprise)

Total Plays: 93, Total Stations: 15, Adds: 2

TRAIN Drops Of Jupiter (Tell Me) (Columbia)

Total Plays: 82, Total Stations: 8, Adds: 2

AC/DC Safe In New York City (EastWest/EEG)

Total Plays: 79, Total Stations: 23, Adds: 17

GODHEAD The Reckoning (Posthuman/Priority)

Total Plays: 60, Total Stations: 8, Adds: 2

CLUTCH Pure Rock Fury (Atlantic)

Total Plays: 49, Total Stations: 12, Adds: 6

FACTORY 81 Nanu (Mojo/Universal)

Total Plays: 47, Total Stations: 7, Adds: 1

Songs ranked by total plays

## ACTIVE ROCK

## Going For Adds 3/20/01

ABBY SOMEONE Small Town Man (We 3)

CLARKS Better Off Without You (remix) (Razor And Tie)

DEXTER FREEBISH My Madonna (Capitol)

ECONOLINE CRUSH Make It Right (Restless)

EVERLAST I Can't Move (Tommy Boy)

MOTLEY CRUE Hollywood Ending (Motley/Beyond)

OHGR Cracker (Spitfire)

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online destination for new music: [www.rroonline.com](http://www.rroonline.com)





# Active Rock Playlists

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #5**  
**WYSP/Philadelphia**  
 Infinity  
 (215) 625-9460  
 Mirsky/Palumbo  
 12+ Cumc 859,000

**94 WYSP**  
 THE ROCK STATION

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
23	35	AEROSMITH/Jaded	16135
36	35	A PERFECT CIRCLE/Judith	16135
32	33	GODSMACK/Awake	15213
34	32	LEWIS W/DURST/Outside	14752
25	32	ISLE OF DOGS/Bag Of Tricks	14752
32	29	LINKIN PARK/One Step Closer	13369
17	22	3 DOORS DOWN/Duck And Run	10142
17	20	BUCKCHERRY/Ridin'	9220
17	18	EVERLAST/Can't Move	8298
18	18	INCUBUS/Drive	8298
18	18	PAPA ROACH/Broken Home	8298
17	17	TANTRICK/Breakdown	7376
6	16	FUEL/Innocent	6915
16	15	STRAIT UP/FLAJON.../Angel's Son	6915
16	15	U2/Walk On	5983
25	13	PRIMUS/WOZZY/N.I.B.	5983
8	11	DISTURBED/Voices	5071
12	11	LIFEHOUSE/Hanging By A Moment	5071
10	11	3 DOORS DOWN/Kryptonite	5071
11	11	FOO FIGHTERS/Stacked Actors	5071
9	11	PEARL JAM/Nothing As It Seems	5071
11	11	RED HOT CHILI.../Otherside	5071
8	10	3 DOORS DOWN/Loser	4610
6	10	FUEL/Hemorrhage	4610
9	10	RED HOT CHILI.../Californication	4610
8	10	CREED/What If	4610
10	10	ISLE OF DOGS/Little Scene	4610
9	10	KID ROCK/Cowboy	4610
9	10	PAPA ROACH/Last Resort	4610
7	10	STONE TEMPLE PILOTS/Sour Girl	4610

**MARKET #6**  
**KESL/Dallas-Ft. Worth**  
 Clear Channel  
 (972) 951-1029  
 Stevens/Ryan/Scull  
 12+ Cumc 429,500

**97.1 THE EAGLE ROCKS.**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
33	26	GODSMACK/Awake	8316
29	22	DISTURBED/Stuffy	7392
30	10	LEWIS W/DURST/Outside	6930
25	29	A PERFECT CIRCLE/Judith	6699
22	24	3 DOORS DOWN/Keep Away	5544
32	24	PAPA ROACH/Last Resort	5544
24	21	3 DOORS DOWN/Kryptonite	4851
24	21	STAIN'D/Mudshovel	4851
18	20	IFEHOUSE/Hanging By A Moment	4620
19	20	METALLICA/No Leaf Clover	4620
24	20	PRIMUS/WOZZY/N.I.B.	4620
20	19	OLFAENDER/Are You There?	4389
24	19	INCUBUS/Pardon Me	4158
21	18	CREED/Higher	4158
19	15	3 DOORS DOWN/Loser	3465
19	15	GODSMACK/Whatever	3465
13	15	3 DOORS DOWN/Duck And Run	3465
3	14	FUEL/Innocent	3234
11	13	TANTRICK/Breakdown	3003
10	13	BUCKCHERRY/Ridin'	3003
16	13	GODSMACK/Voodoo	3003
16	13	LINKIN PARK/One Step Closer	3003
11	13	RAGE AGAINST.../Sleep Now In	3003
18	12	LIMP BIZKIT/Rollin'	2772
16	12	SPACEHOG/I Want To Live	2772
13	12	TOADIES/Push The Hand	2772
10	11	PAPA ROACH/Between Angels	2541
9	10	UNION UNDERGROUND/Killing The Fly	2310
10	10	A PERFECT CIRCLE/The Hollow	2310

**MARKET #7**  
**WRIF/Detroit**  
 Greater Media  
 (248) 547-0101  
 Podell/Hanson  
 12+ Cumc 576,200

**101 WRIF**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
21	25	TANTRICK/Breakdown	9516
26	23	FUEL/Hemorrhage	8418
25	23	GODSMACK/Awake	8418
25	21	3 DOORS DOWN/Loser	7886
20	21	BUCKCHERRY/Ridin'	7886
17	19	CREED/Riders On The Storm	6954
9	19	AC/DC/Safe In New York...	6954
22	17	AEROSMITH/Jaded	6222
16	17	LEWIS W/DURST/Outside	6222
10	17	U2/Beautiful Day	6222
13	16	3 DOORS DOWN/Duck And Run	6222
12	13	GODSMACK/Greed	4758
11	12	LIMP BIZKIT/My Way	4392
11	11	OLEANDER/Are You There?	4026
7	11	INCUBUS/Drive	4026
5	10	AEROSMITH/Just Push Play	3660
10	10	PAPA ROACH/Between Angels	3660
10	10	SPINESHANK/New Disease	3660
9	10	LINKIN PARK/One Step Closer	3660
5	10	MONSTER MAGNET/Heads Explode	3660
11	10	SPACEHOG/I Want To Live	3660
12	9	DISTURBED/Voices	3294
12	9	A PERFECT CIRCLE/The Hollow	3294
5	8	OFFSPRING/Want You Bad	2928
9	8	STRAIT UP/FLAJON.../Angel's Son	2196
3	5	GODSMACK/Whatever	1830
5	5	ORGY/Opticon	1830
4	5	RED HOT CHILI.../Californication	1830
4	5	COLD/No One	1830

**MARKET #8**  
**WAAF/Boston**  
 Entercom  
 (617) 779-5400  
 Douglas/Osterlund  
 12+ Cumc 512,400

**WAAF 107.3 FM**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
42	41	LINKIN PARK/One Step Closer	13284
36	40	GODSMACK/Awake	12960
35	40	INCUBUS/Drive	12960
37	38	LEWIS W/DURST/Outside	12312
37	36	RAGE AGAINST.../Renegades Of Funk	11674
31	33	3 DOORS DOWN/Duck And Run	10692
30	32	TOADIES/Push The Hand	10368
30	31	DISTURBED/Voices	10044
30	31	NONPOINT/What A Day	10044
24	31	SUNNA/Im Not Trading	10044
22	31	LIMP BIZKIT/My Way	7128
21	22	MUDVAYNE/Dig	7128
23	20	DEFONES/Digital Bath	6480
23	20	DISTURBED/Stuffy	6480
22	18	KID ROCK/My Oedipus Complex	5832
16	18	UNION UNDERGROUND/Killing The Fly	5832
20	18	COLD/No One	5832
15	17	NOTHINGFACE/Bleeder	5508
19	16	AT THE DRIVE IN/One Armed Scissor	5184
16	15	SPINESHANK/New Disease	4860
15	15	ALIEN ANT FARM/Moves	4860
15	15	NULISET STRIKEDOWN	4860
14	14	BOILER ROOM/Do It Again	4536
19	14	A PERFECT CIRCLE/The Hollow	4536
11	14	RAGE AGAINST.../How I Could Just	4536
14	14	SLIPKNOT/Wait And Bleed	4536
11	13	OLEANDER/Are You There?	4212
9	12	GODSMACK/Greed	3888
7	12	A PERFECT CIRCLE/L3	3888

**MARKET #12**  
**WZTA/Miami**  
 Clear Channel  
 (305) 654-9494  
 Steele/Daniels/Kirima  
 12+ Cumc 313,900

**93.7 ZPTA**  
 THE ROCK STATION

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
37	38	LEWIS W/DURST/Outside	6878
43	37	LINKIN PARK/One Step Closer	6687
32	28	RAGE AGAINST.../Renegades Of Funk	5068
25	25	3 DOORS DOWN/Duck And Run	4525
20	23	GRAZY TOWN/Butterfly	4163
25	20	TANTRICK/Breakdown	3620
25	19	LIFEHOUSE/Hanging By A Moment	3439
21	19	NONPOINT/What A Day	3439
20	19	OLEANDER/Are You There?	3258
18	18	DISTURBED/Voices	3258
19	18	FUEL/Hemorrhage	3258
18	18	OFFSPRING/Want You Bad	3258
15	17	COLD/No One	3077
13	17	FUEL/Innocent	3077
11	16	INCUBUS/Drive	2896
11	15	3 DOORS DOWN/Kryptonite	2715
13	15	SYSTEMATIC/Beginning Of The End	2715
14	14	DISTURBED/Stuffy	2534
17	14	A PERFECT CIRCLE/Judith	2534
12	13	GODSMACK/Awake	2353
9	12	LIMP BIZKIT/My Way	2172
16	12	A PERFECT CIRCLE/The Hollow	2172
8	11	3 DOORS DOWN/Loser	1991
11	10	SPACEHOG/I Want To Live	1810
8	9	BUCKCHERRY/Ridin'	1629
8	9	COLD/No One	1629
8	9	OLEANDER/Are You There?	1629
5	8	GODSMACK/Whatever	1448
9	8	PAPA ROACH/Last Resort	1448
8	7	FOO FIGHTERS/Learn To Fly	1267

**MARKET #15**  
**KUPD/Phoenix**  
 Sandusky  
 (480) 345-5921  
 Jeffries/McFeele  
 12+ Cumc 247,900

**98 KUPD**  
 ARIZONA'S REAL ROCK

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
25	30	TANTRICK/Breakdown	4800
26	30	3 DOORS DOWN/Duck And Run	4800
24	27	LEWIS W/DURST/Outside	4320
30	22	DISTURBED/Voices	3520
17	21	AEROSMITH/Jaded	3360
21	21	A PERFECT CIRCLE/The Hollow	3360
20	20	OFFSPRING/Want You Bad	3200
17	18	COLD/No One	2880
16	16	FUEL/Innocent	2560
19	16	INCUBUS/Drive	2560
13	15	666/Hit The Ground	2400
14	14	BUCKCHERRY/Ridin'	2400
12	14	DOWNER/Last Time	2240
12	14	LINKIN PARK/One Step Closer	2240
13	13	UNION UNDERGROUND/Killing The Fly	2080
11	13	MONSTER MAGNET/Heads Explode	2080
8	12	CREED/Are You Ready	1920
6	12	FOO FIGHTERS/Learn To Fly	1920
12	12	A PERFECT CIRCLE/Judith	1920
12	12	U.P./Goldies	1920
12	12	MARILYN MANSON/Fight Song	1920
11	11	OLEANDER/Are You There?	1760
12	11	GODSMACK/Greed	1760
11	11	PAPA ROACH/Last Resort	1760
6	11	SYSTEMATIC/Beginning Of The End	1760
10	10	GODSMACK/Whatever	1600
8	10	STAIN'D/Mudshovel	1600
8	10	CREED/Higher	1600
9	10	INCUBUS/Stellar	1600
7	10	RAGE AGAINST.../Sleep Now In	1600

**MARKET #16**  
**KIOZ/San Diego**  
 Clear Channel  
 (619) 565-6006  
 Linder/Lecer  
 12+ Cumc 311,600

**ROCK 105.3**  
 SAN DIEGO'S ROCK STATION

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	28	GODSMACK/Awake	4727
31	28	LEWIS W/DURST/Outside	4564
21	23	RAGE AGAINST.../Renegades Of Funk	3749
32	22	FUEL/Hemorrhage	3586
17	18	TANTRICK/Breakdown	2934
16	18	LINKIN PARK/One Step Closer	2934
17	18	MONSTER MAGNET/Heads Explode	2934
13	17	SALIVA/Your Disease	2771
14	16	D-TOONES/Digital Bath	2608
18	16	OLEANDER/Are You There?	2608
17	15	LIFEHOUSE/Hanging By A Moment	2445
16	15	OFFSPRING/Want You Bad	2445
16	15	A PERFECT CIRCLE/The Hollow	2445
12	14	NONPOINT/What A Day	2282
24	14	PRIMUS/WOZZY/N.I.B.	2282
9	13	PAPA ROACH/Between Angels	2119
9	12	UNION UNDERGROUND/Killing The Fly	1956
14	12	GODSMACK/Greed	1956
7	11	INCUBUS/Privilege	1793
10	10	COLD/No One	1630
14	10	INCUBUS/Drive	1630
6	10	LINKIN PARK/Runaway	1630
8	8	DISTURBED/Voices	1304
6	8	INCUBUS/Pardon Me	878
6	6	RAGE AGAINST.../Testify	878
6	6	RED HOT CHILI.../Around The World	878
9	6	3 DOORS DOWN/Kryptonite	878
1	6	FUEL/Innocent	878
6	6	GODSMACK/Voodoo	878
4	6	RAGE AGAINST.../Sleep Now In	878

**MARKET #17**  
**KXXR/Minneapolis**  
 ABC  
 (612) 617-4000  
 Linder/Castle  
 12+ Cumc 300,800

**93X**  
 PURE ROCK

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
38	39	TANTRICK/Breakdown	7332
1	34	LIFEHOUSE/Hanging By A Moment	6392
19	31	UNION UNDERGROUND/Killing The Fly	5828
35	26	AEROSMITH/Jaded	4888
35	26	GODSMACK/Awake	4888
19	21	BUCKCHERRY/Ridin'	4136
39	21	LINKIN PARK/One Step Closer	3948
14	20	DEFONES/Digital Bath	3760
18	20	LIMP BIZKIT/My Way	3760
19	20	A PERFECT CIRCLE/The Hollow	3760
16	20	RAGE AGAINST.../How I Could Just	3760
35	19	NICKELBACK/Old Enough	3572
14	19	FUEL/Innocent	3572
15	18	COLD/No One	3384
9	17	SALIVA/Your Disease	3196
17	16	NONPOINT/What A Day	3008
18	16	ORGY/Opticon	3008
15	15	AMERICAN HI-FI/Flavor Of The Weak	2820
18	14	DISTURBED/Voices	2632
8	14	SPACEHOG/I Want To Live	2632
12	12	LEWIS W/DURST/Outside	2256
8	12	MONSTER MAGNET/Heads Explode	2256
11	11	DISTURBED/Stuffy	2068
8	11	SPINESHANK/New Disease	2068
11	11	STAIN'D/Mudshovel	2068
19	11	3 DOORS DOWN/Duck And Run	2068
8	11	GODSMACK/Greed	2068
10	11	NOTHINGFACE/Bleeder	2068
8	11	RED HOT CHILI.../Otherside	2068

**MARKET #20**  
**WIYY/Baltimore**  
 Hearst  
 (410) 989-0998  
 Strauss/Heckman  
 12+ Cumc 388,100

**ROCK 93.7**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	35	AEROSMITH/Jaded	7455
25	32	INCUBUS/Drive	6816
28	31	LIFEHOUSE/Hanging By A Moment	6603
24	29	TANTRICK/Breakdown	6177
25	24	LEWIS W/DURST/Outside	3112
20	22	GODSMACK/Awake	4686
21	22	3 DOORS DOWN/Duck And Run	4686
21	21	BUCKCHERRY/Ridin'	4047
18	20	FUEL/Innocent	4260
15	19	COLD/No One	4260
13	17	GRAZY TOWN/Butterfly	3621
14	17	CREED/Who's In It For Me	3621
16	17	LINKIN PARK/One Step Closer	3621
14	15	UNION UNDERGROUND/Killing The Fly	3195
16	15	U2/Walk On	3195
14	14	FUEL/Hemorrhage	2982
12	13	U2/Beautiful Day	2769
6	11	LIMP BIZKIT/My Way	2556
11	11	OFFSPRING/Want You Bad	2343
8	11	A PERFECT CIRCLE/Judith	2343
7	11	MONSTER MAGNET/Heads Explode	2343
6	11	SALIVA/Your Disease	2343
12	10	CREED/Are You Ready	2130
10	10	DISTURBED/Voices	2130
9	10	OLEANDER/Are You There?	2130
11	10	PAPA ROACH/Last Resort	2130
7	9	A PERFECT CIRCLE	



active  
**INSIGHT**

By  
**Frank Correia**  
Rock Specialty Show Editor

**R&R** **Top 20 Specialty Artists**  
March 16, 2001

**Warming Up To Cold**

Figures that a band from the humid environs of Jacksonville would name themselves **Cold**. But one listen to the group, and the moniker makes perfect sense. On their aptly titled sophomore effort, *13 Ways to Bleed Onstage*, Cold suck the poison from their wounded hearts and spit it onto disc. On songs like "End of the World" and "Witch," **Scotter Ward** is one of the most genuinely tortured frontmen in rock, opting lyrically for internal anguish rather than the extroverted raging against the ATM that most mall metalheads prefer. Guitarist **Kelly Hayes** provides eerie ambience with riffs that sound like claws on a window. Building on the creepy sound of their self-titled '98 debut, Cold offer the kind of spine-tingling chills and tales of alienation that portray the world as a cold, heartless place indeed.



**Cold**

Of course, having a friend like Fred Durst helps: Cold are currently signed to Limp Bizkit's home label, Flip. Ward first met Durst back in both bands' hometown of Jacksonville. Cold had been playing the Atlanta scene for about three years under the name Grundig, and Durst became a fan. On hearing the new material Ward had moved back home to work on, Durst first offered his studio, then introduced the band

to producer Ross Robinson (Korn, Bizkit, Slipknot), who hopped to produce their first effort. Nowadays, the Durst association is paying obvious dividends, including the presence of Durst's pal and protégé Aaron Lewis of Staind on 13's "Send in the Clowns."

Tourwise, the band is on a hot bill with Godsmack and Staind. With the addition of guitarist **Terry Balsamo**, Ward has shed the guitar he played with Grundig to better bleed out his pain onstage. While the lead single, "Just Got Wicked," enjoyed a good chart run, it's the current agony of "No One" that has radio catching Cold.

WMFS/Memphis MD **Mike Killabrew** is one of many programmers who have warmed up to Cold's sound, saying, "'No One' is very accessible and can be played in all dayparts. It's still a top-10 phone record that's getting between 30 and 35 spins a week on average. It's the song that the band needed to break to the next level. 'Just Got Wicked' was dayparted; it was a 7pm record on a lot of stations, and some stations even had it as an 11pm record. Then they came out with this, and it broke through tremendously. With the kind of station we are — alternative, mainstream and light active — this record works really well for us. We can flow out of this Cold record and go into SR-71 or Lighthouse. It just flows very well."

- 1 **DOG FASHION DISCO** (*Spitfire*) "9 To 5...", "Headless," "Leper Friend"
- 2 **CLUTCH** (*Atlantic*) "Pure Rock Fury," "Smoke Banshee," "Sinkemlow"
- 3 **BIG DUMB FACE** (*Flip/Geffen*) "Burgalveist," "Fightin' Stance"
- 4 **DRACULA 2000** (*Columbia*) "Bloodline," "Heads Explode"
- 5 **3,000 MILES TO GRACELAND** (*TVT*) "Bleeder," "New Disease"
- 6 **MONSTER MAGNET** (*A&M/Interscope*) "God Says No," "Heads Explode," "Medicine"
- 7 **RAMMSTEIN** (*Republic/Universal*) "Adios," "Links 2-3-4," "Mutter"
- 8 **SYSTEMATIC** (*Music Co./Elektra/EEG*) "Beginning Of The End"
- 9 **SOULFLY** (*Roadrunner*) "Back To...", "Son Song," "Terrorist"
- 10 **SOILWORK** (*Century Media*) "Bastard Chain," "Final...", "Predator's..."
- 11 **SEPULTURA** (*Roadrunner*) "Sepulnasion"
- 12 **FROM ZERO** (*Arista*) "Erase," "One Nation..."
- 13 **W.A.S.P.** (*Metal-Is/Sanctuary*) "Let It Roar," "Raven Heart"
- 14 **SUICIDAL TENDENCIES** (*Suicidal*) "Free Your Soul..."
- 15 **DIECAST** (*Now Or Never*) "Exacting My Revenge"
- 16 **OPETH** (*Koch*) "Bleak," "Harvest," "Isolated"
- 17 **FEAR FACTORY** (*Roadrunner*) "What Will Become," "Linchpin"
- 18 **MUDVAYNE** (*No Name/Epic*) "Dig"
- 19 **STEREOMUD** (*Loud/Columbia*) "Lost Your Faith," "Pain"
- 20 **GUTTERMOUTH** (*Epitaph*) "She's Got The Look," "Black Enforcers"

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

**MJI**  
Pile Driver  
Various  
Corey Matko  
Union Underground "Killing The Fly"  
Limp Bizkit "My Way"  
Dileander "Are You There?"  
Spacehog "I Want To Live"  
Tantric "Breakdown"

**WPXC/Cape Cod, MA**  
To The Extreme  
Saturday 9:30-10:30pm  
Erik Stafford  
Soufly "Back To The..."  
Sepultura "Sepulnasion"  
Systematic "Beginning Of The End"  
Cold "No One"  
Godsmack "Greed"

**WQXA/Harrisburg, PA**  
The Sunday News  
Sunday 8-10am  
Bill Hanson  
Powderfinger "My Happiness"  
Stephen Malkmus "Discretion Grove"  
Minus 5 "You Don't Mean It"  
Tories "Would You Notice"  
Rehab "It Don't Matter"

**KXXR/Minneapolis, MN**  
X-treme Metal Shop  
Friday 1-4am  
Nick Davis  
Fear Factory "What Will Become"  
Diecast "Exacting My..."  
Rammstein "Adios"  
Breakdown "Tomorrow Fades Away"  
Diesel Machine "Torture Test"

**KUPD/Phoenix, AZ**  
Red Radio Underground  
Sunday 7-9pm  
Larry Mac  
Boy Hits Car "Lovecore"  
Fine China "Give Us Treble"  
Clutch "Sinkemlow"  
Imbroco "Northstar Is..."  
Tricky "Mission Accomplished"

**KRXQ/Sacramento, CA**  
Ear Whacks  
Sunday 8-9:30pm  
Che Brooks, Paul Wilbur  
Alkaline Trio "Armageddon"  
Cave-In "In The Stream..."  
Doez "Mono Impact"  
Opeth "Bleak"  
Black Halos "Lost In The '90s"

**KZRO/Springfield, MO**  
Revolution  
Sunday 8-9pm  
E-Man  
Godhead "I Sell Society"  
Soufly "Jumpdaluclup"  
Flybanger "When Are You Gonna..."  
Clutch "Drink To The Dead"  
Big Dumb Face "Blood Red..."

**United Stations**  
Harddrive  
Various  
Roxy Myzel/Lou Brutus  
Systematic "Beginning Of..."  
Monster Magnet "Heads Explode"  
Rage Against The Machine "How Could I..."  
Linkin Park "Crawling"  
Guano Apes "Doedel Up"

**KEGL/Dallas, TX**  
The Rubber Room  
Saturday 11:30pm-12:30am  
Robert Miguel  
Soufly "Son Song"  
Mudvayne "Dig"  
Monster Magnet "Heads Explode"  
Drowning Pool "Bodies"  
W.A.S.P. "Raven Heart"

**WTFX/Louisville, KY**  
The Attitude Network  
Saturday 10pm-2am  
Black Frank  
Clutch "Smoke Banshee"  
Living Sacrifice "Bloodwork"  
Flybanger "Cavalry"  
Skrape "What You Say"  
Perseverance "Tight Rope"

**WBAB/Nassau-Suffolk, NY**  
Fingers Metal Shop  
Sunday 10pm-1am  
Fingers  
W.A.S.P. "Let It Roar"  
Perseverance "Left To Hang"  
Virgin Steele "The Wine Of Violence"  
Steele Reign "Two Day Show"  
Dead End Kidz "1000 Lies"

**KUPD/Phoenix, AZ**  
Into The Pit  
Sunday 10pm-midnight  
Larry Mac & The Berzerker  
Mudvayne "Dig"  
Dog Fashion Disco "Leper Friend"  
Clutch "Sinkemlow"  
Children Of Bodom "Everytime I Die"  
Destiny's End "A Choice Of Graves"

**KBER/Salt Lake City, UT**  
Radio Kaos  
Sunday 9-11pm  
Daryl  
Clutch "Sinkemlow"  
Soilwork "Final Fractal Force"  
Dog Fashion Disco "Leper Friend"  
Opeth "Isolated"  
Stereomud "Pain"

**KLPX/Tucson, AZ**  
Area 51  
Friday 10pm-midnight  
Bob Bitchin  
Slayer "Bloodline"  
Monster Magnet "Heads Explode"  
Flybanger "Cavalry"  
Godhead "The Reckoning"  
Slaves On Dope "Inches From The..."

**KZRR/Albuquerque, NM**  
Roadkill  
Sunday 11pm-midnight  
Tom Servo  
Clutch "Pure Rock Fury"  
Dog Fashion Disco "Leper Friend"  
Sepultura "Sepulnasion"  
Fear Factory "What Will Become"  
Stereomud "Lost Your Faith"

**WKLQ/Grand Rapids, MI**  
New Metal Monday  
Monday midnight-1am  
Tom "Miz" Slavru  
Clutch "Smoke Banshee"  
Fear Factory "What Will Become"  
WWF Vol. 5 "The Game"  
Soufly "Terrorist"  
Soilwork "Predators Portrait"

**WTFX/Louisville, KY**  
Datour  
Sunday 8-10pm  
Chris Ailman  
Insane Clown Posse "If"  
Big Dumb Face "Kali Is A..."  
Monster Magnet "Medicine"  
Clutch "Smoke Banshee"  
Rammstein "Mutter"

**KATT/Oklahoma City, OK**  
Launch Pad  
Thursday midnight-1am  
Leo Cage  
Onward "Witches Winter..."  
Dust For Life "Seed"  
World Gone Mad "Fly"  
Taproot "I"  
Living End "Roll On"

**WHEB/Portsmouth, NH**  
Whiplash  
Saturday midnight-1am  
Roadkill  
Guttermouth "That Life"  
Saliva "Your Disease"  
Gorguts "Wisdom Of Hate"  
W.A.S.P. "Let It Roar"  
Dog Fashion Disco "9 To 5 At The Morgue"

**KISW/Seattle, WA**  
Metal Shop  
Saturday midnight-2am  
Adam Gehrke  
Six Feet Under "TNT"  
Mudvayne "Dig"  
Brujeria "Brujerismo"  
Earth Crisis "Children Of The..."  
Haunted "Bury Your Dead"

20 total reporters from the Active Rock and Rock panels.



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**JOHN SCHOENBERGER**

jschoenberger@rronline.com

## Superservice To The Core

□ Austin's KGSR succeeds by remaining local

In the current climate of corporate radio, with its strong desire to look for the largest possible share in a market, the Adult Alternative world is under enormous pressure to increase cume and dominate in the 25-54 category. This often means that programmers are enticed into playing more crossover songs and must therefore sacrifice a portion of their core listeners.

### A Musical Mecca

Interestingly, KGSR/Austin — helmed by respected programmer **Jody Denberg** — has managed to achieve a No. 3 position in the 25-54 demo by superserving its core. KGSR has been able to accomplish its goals on its own terms thanks to the nature of Austin and the fact that the city harbors a vibrant musical community. But it's easy to fall into the misperception that Austin has a rural feel to it.



Jody Denberg

"You have to remember that Austin is a growing metropolis," says Denberg. "It's easy for anyone who has never been here to think it's a small town and that everyone lives on a ranch, but that's not the case. It's the state capital, and it's benefited from the high-tech boom — not to mention the new presidential connection. Austin is not a town; it's a big city.

"Because of this, it would be easy for other programmers to say that we should change our direction and try to build our cume by playing a broader variety of music. I say that if some of those people would change their point of view and try to superserve their cores, then maybe we wouldn't have a slew of Adult Alternative stations that have a 1.2 or less as their 12+ numbers."

As Denberg sees it, it boils down to whether a PD started his or her station to be music-intensive and serve a somewhat disenfranchised audience or to be a pop station meant to compete with Hot AC and CHR. "I come from the old school that says we started this format to play great music," he says. "There are still several stations around the country that are doing just that and that remain very successful. Then I look at the less successful stations that are trying to be too much to too many people, and I think that maybe there's a correlation."

### Local Tastes

From the beginning, when KGSR switched from NAC to an Adult Alternative format back in 1990, it has paid attention to the local music scene and complemented those artists with others on a national level who

have a similar rootsy style. "When I came to the station, morning guy Kevin Connor and I both had reputations for supporting local music," Denberg says. "The idea was to make sure that KGSR was a home for those artists and other, non-Austin artists who had a similar sound. We really had no problem finding the Austin musical taste and that we wanted to champion."

For the first five years KGSR was a standalone station owned by the Besley Corp. In 1995 the station was sold to Bob Sinclair, who also owned stations in Virginia. Very little pressure came down on the station to make any changes, but then Sinclair merged with LBJ Broadcasting to form LBJ-S, and managerial influence began to be felt.

"After the merger a middle-management person who oversaw KGSR had the vision that we should play more crossover music that was compatible with Hot AC," Denberg says. "I was vehemently opposed to that point of view and felt that we had to preserve the roots of the station. We had made a silent promise to our listeners as to the kind of music we were going to play, and, if anything, we needed to become more dedicated to that goal. It got to the point where I was ready to walk, because I felt we would lose the goodwill we had developed among our core."

Fortunately, that manager was removed from Denberg's sphere, and Jeff Carroll, who had been Denberg's PD at KLBJ, became OM of KGSR. He agreed that the station should retain its programming direction. "He did help us to focus our efforts, though, and almost immediately after doing those adjustments, we popped into the top five 25-54 for the first time," Denberg says. "For the past six books we've remained in the top four, and in the last book [fall 2000] we had a 6.0 in 25-54 adults, a tie for third place."

In many ways KGSR has become a hybrid that lies somewhere between an Adult Alternative and an Americana station. Many of the artists who end up charting well on the

R&R Adult Alternative top 30 — such as Vertical Horizon, Matchbox Twenty and Third Eye Blind — don't fit Denberg's concept of what an AA station should play. "Don't get me wrong," he says. "Those artists and many others may work at other stations due to their market makeups and goals, but they are simply not right for us."

### New Tools, Old Standbys

With new ownership, KGSR got the benefit of a new tool — research. Surprisingly, Denberg welcomed it. His idea was to use it as an indicator



for what the station was already playing and, more importantly, for how long to stay with a song or artist. "I look at auditorium testing and callout as important indicators as to whether we're doing the right things or not," Denberg says. "For KGSR, we feel you really can't put a record into research until it's received at least 200 spins. In the past we made stupid mistakes. We basically disavowed all the conventional wisdom in the beginning, and we paid a price for it.

"We now realize that you have to spin your records enough to be heard; you can't take them out after 150 spins and throw them into recurrent rotation. Many songs get past 500 spins and still don't show any burn. Why should I get rid of them? Because of this new understanding, we trimmed our list, and our heavies now get three to four spins a day."

By taking this approach, a PD has the power to choose what he or she believes to be the right records for the radio station and then actually play them. In essence, one is creating one's own hits. They can be either local or national hits. "[MD] Susan Castle and I have an inner — or spiritual, if you will — vision of what KGSR represents," Denberg reveals. "That greatly influences the music we choose.

"But all I feel we are really doing is reflecting our audience's values. So, really, we aren't doing the magic; we're just holding up a mirror to what they want. For example,

"I come from the old school that says we started this format to play great music. There are still several stations around the country that are doing just that and that remain very successful. Then I look at the less successful stations that are trying to be too much to too many people, and I think that maybe there's a correlation."

Bob Schneider and the Buena Vista Social Club were top-five-selling records before we ever got to them."

### The Right Directive

Ultimately, the research tools that became available to KGSR have proven that what the staff had fought for was right in terms of the station's direction. "For us, superserving the core has proven to be the right directive, and there are enough people who like what we do in Austin to make us a successful radio station," Denberg says. "The fact that we have 10 years of heritage behind us now has also helped. We've always remained very loyal to the artists we've played and have always stood by them."

With such dedication to being a reflection of local tastes, it stands to reason that KGSR is also very community-oriented. Denberg believes the station's local involvement has played a big role in helping it win. It certainly does co-promotions and sponsorships in the market, but he feels those don't make or break the station. The area in which he feels that the station makes its greatest strides is community service.

Almost all of KGSR's efforts are tied in with organizations that benefit musicians who live in Austin. "I'm always willing to accommodate

the sales staff when they come to me with an idea concerning a client, but it always has to benefit the community in some way," Denberg says. "I want the listeners to honestly believe that KGSR is about public service."

KGSR recently celebrated its 10th anniversary, and the fact that the station is in the best shape it's ever been in says a lot about consistency. But Denberg doesn't take this success for granted. "I acknowledge that there aren't many markets like Austin that have such a great pool of local talent that can stand up to nationally successful artists," he says. "We take full advantage of the fact that Austin is an artist's mecca.

"As we move into the second decade of the station, we plan on doing just what we've always done. We know we have to keep evolving, and we will, in every sense of the word. But this is the first time in 10 years that we've been top-four for six books, so we're on cloud nine.

"I've never been prouder of what this station has accomplished and of all the people who work here. I never thought that when I came here we'd be celebrating our 10th anniversary in the manner we did. The Arbitron ratings are arbitrary at times, and they don't always reflect all the hard work we put in from week to week. It's very gratifying when they do."

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The dark stuff.  
This is the facts.  
Right here."  
— Tom Waits

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WXPB KGSR WDET WFUV WYEP  
WFPK KPIG KBAC KTHX KOTR  
KRSH

SXSW: 3/17

peacockbank



# R&R Adult Alternative Top 30

March 16, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>U2</b> Walk On (Interscope)	605	0	36518	10	31/0
	2	<b>JOSH JOPLIN GROUP</b> Camera One (Artemis)	575	-10	40732	16	31/0
	3	<b>ERIC CLAPTON</b> Superman Inside (Duck/Reprise)	558	+39	39236	5	30/0
	4	<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	555	+34	39548	6	28/0
	5	<b>DAVE MATTHEWS BAND</b> I Did It (RCA)	512	+9	33018	10	30/0
	6	<b>COLDPLAY</b> Yellow (Nettwerk/Capitol)	468	+16	35161	11	29/0
	7	<b>DIDO</b> Thankyou (Arista)	448	+3	39555	16	18/0
	8	<b>WALLFLOWERS</b> Letters From The Wasteland (Interscope)	432	+34	26633	7	28/0
	9	<b>SHAWN COLVIN</b> Whole New You (Columbia)	396	+25	28742	7	29/0
	11	<b>BARENAKED LADIES</b> Too Little Too Late (Reprise)	375	+32	18306	8	24/0
	13	<b>SEMISONIC</b> Chemistry (MCA)	360	+20	23093	9	25/0
	12	<b>DAVID GRAY</b> Please Forgive Me (ATO/RCA)	338	-3	22861	17	28/2
	16	<b>DAVID GRAY</b> Babylon (ATO/RCA)	292	+15	29012	40	20/0
	10	<b>LENNY KRAVITZ</b> Again (Virgin)	292	-67	23684	19	19/0
	14	<b>GREEN DAY</b> Warning (Reprise)	291	-14	20258	13	20/0
<b>Breaker</b>	16	<b>JOHN HIATT</b> Lift Up Every Stone (Vanguard)	282	+38	15687	5	26/0
	15	<b>U2</b> Beautiful Day (Interscope)	274	-20	30412	25	20/0
	20	<b>PAT MCGEE BAND</b> Rebecca (Giant/WB)	266	+1	17821	22	22/0
<b>Breaker</b>	19	<b>OLD 97'S</b> King Of All The World (Elektra/EEG)	261	+26	18859	4	22/1
	21	<b>COLLECTIVE SOUL</b> Perfect Day (Atlantic)	245	-19	15875	12	15/0
	17	<b>JOAN OSBORNE</b> Running Out Of Time (Interscope)	227	-40	14807	12	22/0
	24	<b>JONATHA BROOKE</b> Linger (Bad Dog)	218	+13	11605	7	23/3
	28	<b>JEB LOY NICHOLS</b> Heaven Right Here (Rykodisc)	209	+28	11567	5	23/4
<b>Debut</b>	24	<b>PAUL SIMON</b> You're The One (Warner Bros.)	205	+74	12263	1	19/1
	29	<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Antalantic)	193	+31	13946	2	12/0
	25	<b>SHAWN MULLINS</b> Up All Night (SMG/Columbia)	189	+7	9637	3	18/1
	27	<b>BOB SCHNEIDER</b> Metal & Steel (Universal)	187	+6	9424	5	19/0
	28	<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	180	+45	11793	4	10/2
	30	<b>JIMMY SMITH</b> Only In It For The Money (Blue Thumb/VMG)	162	+8	6588	3	17/0
	26	<b>MOBY F/GWEN STEFANI</b> Southside (V2)	143	-39	8712	13	13/0

## Most Added

ARTIST TITLE LABEL(S)	ADDS
<b>PETE YORN</b> Life On A Chain (Columbia)	6
<b>JOHN HAMMOND</b> 2:19 (Point Blank/Virgin)	6
<b>ANDREAS JOHNSON</b> Glorious (Warner Bros.)	5
<b>JEB LOY NICHOLS</b> Heaven Right Here (Rykodisc)	4
<b>OOVES</b> Catch The Sun (Heavenly/Astralwerks/Virgin)	4
<b>BLAKE BABIES</b> Nothing Ever Happens (Zoe/Rounder)	4
<b>RICHARD THOMPSON</b> Persuasion (Capitol)	4
<b>JONATHA BROOKE</b> Linger (Bad Dog)	3
<b>JIM WHITE</b> Handcuffed To A Fence In... (Luaka Bop/Virgin)	3
<b>KEB' MO'</b> The Door (Epic)	3
<b>DOUBLE TROUBLE</b> In The Garden (Tone-Cool)	3
<b>LOS SUPER SEVEN</b> Teresa (Columbia)	3
<b>LUCKY PETERSON</b> Mercenary Baby (Blue Thumb/VMG)	3
<b>DAVIO BYRNE</b> Like Humans Do (Luaka Bop/WB)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>PAUL SIMON</b> You're The One (Warner Bros.)	+74
<b>KEB' MO'</b> The Door (Epic)	+59
<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	+45
<b>DOUBLE TROUBLE</b> In The Garden (Tone-Cool)	+43
<b>ERIC CLAPTON</b> Superman Inside (Duck/Reprise)	+39
<b>JOHN HIATT</b> Lift Up Every Stone (Vanguard)	+38
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	+34
<b>WALLFLOWERS</b> Letters From The Wasteland (Interscope)	+34
<b>BARENAKED LADIES</b> Too Little Too Late (Reprise)	+32
<b>ELIZA CARTHY</b> Train Song (Warner Bros.)	+32
<b>NELLY FURTADO</b> Turn Off The Light (DreamWorks)	+32

## Breakers

<b>JOHN HIATT</b> Lift Up Every Stone (Vanguard)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
282/38	26/0	16
<b>OLD 97'S</b> King Of All The World (Elektra/EEG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
261/26	22/1	19

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.



35 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 3/4-Saturday 3/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

## New & Active

**DANDY WARHOLS** Godless (Capitol)  
Total Plays: 134, Total Stations: 15, Adds: 1

**INCUBUS** Drive (Immortal/Epic)  
Total Plays: 134, Total Stations: 8, Adds: 1

**JIM WHITE** Handcuffed To A Fence In... (Luaka Bop/Virgin)  
Total Plays: 131, Total Stations: 17, Adds: 3

**VERTICAL HORIZON** Best I Ever Had (Grey Sky...) (RCA)  
Total Plays: 131, Total Stations: 6, Adds: 0

**DELBERT MCCLINTON** Livin' It Down (New West/Red Ink)  
Total Plays: 127, Total Stations: 15, Adds: 1

**AMY CORREIA** Life Is Beautiful (Capitol)  
Total Plays: 125, Total Stations: 15, Adds: 1

**DOUBLE TROUBLE** In The Garden (Tone-Cool)  
Total Plays: 113, Total Stations: 11, Adds: 3

**GLEN PHILLIPS** Fred Meyers (Brick Red/Gold Circle)  
Total Plays: 105, Total Stations: 13, Adds: 2

**SARAH HARMER** Weakened State (Zoe/Rounder)  
Total Plays: 100, Total Stations: 12, Adds: 0

**PAUL PENA** Jet Airliner (Hybrid)  
Total Plays: 92, Total Stations: 12, Adds: 0

Songs ranked by total plays

# JIMMY SMITH

"Only In It For The Money"

featuring Dr. John R&R 29

Already On:

WXRT WRLT KTHX WMMM  
WMVY KOTR WMPS WFPK  
KPIG WFUV KBAC WDET  
WRNX WXPB KRSH WRNR  
WYEP WNCS and more!

# LUCKY PETERSON

"Mercenary Baby"

On Your Desk Now!

New At:

WMVY, WMMM, WXPB,  
WRNX, KBAC, WDET,  
KRSH, KTHX





## Stations and their adds listed alphabetically by market

<b>KBAC/Albuquerque, NM</b> <b>PD/MD: Ira Gordon</b> ELIZA CARTHY "Train" LOS SUPER SEVEN "Teresa" POE "Pretty" BLAKE BABIES "Nothing" RICHARD THOMPSON "Persuasion" JIM WHITE "Fence" JOHN HAMMOND "2:19"	<b>WXRV/Boston, MA *</b> <b>PD: Joanne Dooly</b> <b>MD: Dana Marshall</b> 3 BLAKE BABIES "Nothing" 1 SHAWN MULLINS "Night" 1 PETE YORN "Chain" ANDREAS JOHNSON "Glorious" GLEN PHILLIPS "Meyers"	<b>WDET/Detroit, MI</b> <b>PD: Judy Adams</b> <b>MD: Martin Bandyke</b> <b>AMD: Chuck Horn</b> 4 JOHN HAMMOND "2:19"	<b>KTCZ/Minneapolis, MN *</b> <b>PD: Lauren MacLeash</b> <b>APD/MD: Mike Wolf</b> 5 DAVID GRAY "Forgive" LIFEHOUSE "Hanging" FISHER "Hello"	<b>WKOC/Norfolk, VA *</b> <b>PD: Paul Shugrue</b> <b>MD: Kristen Croot</b> 4 BLAKE BABIES "Nothing" INCUBUS "Drive" JONATHA BROOKE "Linger"	<b>KTHX/Reno, NV *</b> <b>PD: Harry Reynolds</b> <b>MD: Dave Harold</b> 2 ERIC CLAPTON "Mind" 2 ERIC CLAPTON "Travelin" DOUBLE TROUBLE "Garden" RICHARD THOMPSON "Persuasion" GARY MOORE "Enough" JOHN HAMMOND "2:19" PETE YORN "Chain" ANDREAS JOHNSON "Glorious"	<b>KOTR/San Luis Obispo, CA</b> <b>PD: Drew Ross</b> <b>MD: Rick Williams</b> 9 DOUBLE TROUBLE "Garden" 7 JOHN HAMMOND "2:19"
<b>KGSR/Austin, TX *</b> <b>PD: Jody Denberg</b> <b>MD: Susan Castle</b> 11 DAVID BYRNE "Humans" 7 RICHARD THOMPSON "Persuasion" SPOON "Hits"	<b>CKEY/Buffalo, NY *</b> <b>PD/MD: Rob White</b> LIFEHOUSE "Hanging"	<b>WTTS/Indianapolis, IN *</b> <b>PD: Jim Ziegler</b> <b>APD/MD: Marie McCallister</b> 4 DOUBLE TROUBLE "Garden" 1 JEB LOY NICHOLS "Heaven"	<b>WZEW/Mobile, AL *</b> <b>PD: Brian Hart</b> <b>MD: Linda Woodworth</b> DOVES "Sun"	<b>KCTY/Denver, NE *</b> <b>PD: Max McCartney</b> <b>MD: Christopher Dean</b> 1 DANDY WARHOLS "Godless" ANDREAS JOHNSON "Glorious"	<b>KENZ/Salt Lake City, UT *</b> <b>OM/MD: Bruce Jones</b> <b>MD: Kari Bushman</b> No Adds	<b>KRSH/Santa Rosa, CA *</b> <b>OM/MD: Pam Long</b> <b>MD: Bill Bowker</b> ANDREAS JOHNSON "Glorious" PETE YORN "Chain" OVER THE RHINE "Strength" JIM WHITE "Fence" DOVES "Sun" JOHN HAMMOND "2:19"
<b>WRNR/Baltimore, MD</b> <b>OM: Jon Peterson</b> <b>PD: Alex Cortright</b> <b>MD: Camian Einstein</b> 4 FINLEY QUAYE "Spirit" DAVE MATTHEWS BAND "Everyday" SHELBY LYNNE "Thought" OVER THE RHINE "Strength"	<b>WMVY/Cape Cod, MA</b> <b>PD/MD: Barbara Dacey</b> 1 MOE "New" 1 LUCKY PETERSON "Mercenary"	<b>WFPK/Louisville, KY</b> <b>PD: Dan Reed</b> <b>APD: Stacey Owen</b> 10 ETTA JAMES "Rhythms" 6 STEPHEN MALCOLMUS "Grove" 3 MAX WEINBERG "Joint" 5 JOHN HAMMOND "Vine" 2 BADLY DRAWN BOY "Stalking" 2 DOLLY PARTON "Kick" 2 JEB LOY NICHOLS "Trying" BLUE RODEO "Bagging" ELIZA CARTHY "Wildwood" PAUL SIMON "One" SUPREME BEINGS "Same" JOHN HAMMOND "Shells" BEAVER NELSON "Shadow"	<b>KPIG/Monterey, CA</b> <b>PD/MD: Laura Ellen Hopper</b> 10 ANDERS OSBORNE "Baby" 8 BOB SCHNEIDER "Oklahoma" 5 JOHN HAMMOND "Vine" KEB' MO' "Door" LOS SUPER SEVEN "Teresa" D. LINDLEY/W. INGRAM "Bed"	<b>WXPN/Philadelphia, PA</b> <b>PD: Bruce Warren</b> <b>APD/MD: Helen Leicht</b> RICHARD THOMPSON "Persuasion" SOMNY LANDRETH "Soul" DOVES "Sun" EUPHORIA "Rain" LUCKY PETERSON "Mercenary" JULIETA VANEGAS "Matar"	<b>KXST/San Diego, CA</b> <b>PD/MD: Dona Shaieb</b> 6 JONNY LANG "Breakin" GLEN PHILLIPS "Meyers" DELERUM F.M. SWEET "Daylight"	<b>KMTT/Seattle-Tacoma, WA *</b> <b>GM/MD: Chris Mays</b> <b>MD: Shawn Stewart</b> 1 PETE YORN "Chain"
<b>KRVB/Boise, ID *</b> <b>PD/MD: Brandon Dawson</b> 3 JONATHA BROOKE "Linger" KEB' MO' "Door"	<b>WXRW/Chicago, IL *</b> <b>PD: Norm Winer</b> <b>MD: Patty Martin</b> 5 DOVES "Sun"	<b>WMMW/Madison, WI *</b> <b>PD/MD: Tom Teuber</b> 3 ERIC CLAPTON "Second" 2 ERIC CLAPTON "Gonna" PETE YORN "Chain" LUCKY PETERSON "Mercenary" JEB LOY NICHOLS "Heaven"	<b>WRMT/Nashville, TN</b> <b>OM/MD: David Hall</b> <b>APD/MD: Keith Coes</b> 8 JOAN OSBORNE "Alive" DELBERT MCCLINTON "Down"	<b>WYEP/Pittsburgh, PA</b> <b>PD: Rosemary Welsch</b> <b>MD: Chris Griffin</b> DAVID BYRNE "Humans" HOWIE DAY "Sorry" EMELI KENNY "Shattered" JOHN HAMMOND "2:19"	<b>KFOG/San Francisco, CA *</b> <b>PD: Dave Benson</b> <b>MD: Haley Jones</b> 3 JEB LOY NICHOLS "Heaven"	<b>WRNX/Springfield, MA *</b> <b>OM/MD/MD: Tom Davis</b> JIM WHITE "Fence" PETE YORN "Chain" ANDREAS JOHNSON "Glorious" YVE ADAM "Fiction" ECHO PARK "You"
<b>WBOS/Boston, MA *</b> <b>PD: Shirley Maldonado</b> <b>MD: Amy Brooks</b> No Adds	<b>KBCO/Denver-Boulder, CO *</b> <b>PD: Scott Arbough</b> <b>MD: Keefer</b> No Adds	<b>WMPS/Memphis, TN</b> <b>PD: Alexandra Inzer</b> KASEY CHAMBERS "Captain" LOS SUPER SEVEN "Teresa" MARK ERELLI "Compass"	<b>WFUV/New York, NY</b> <b>PD: Chuck Singleton</b> <b>MD: Rita Houston</b> 5 AMY CORREIA "Life" BLAKE BABIES "Nothing" DAVID BYRNE "Humans" KEB' MO' "Door" SUPREME BEINGS "Same" OLD 97'S "Devils"	<b>KINK/Portland, OR *</b> <b>PD: Dennis Constantine</b> <b>MD: Kevin Welch</b> 5 JONATHA BROOKE "Linger" 1 JEB LOY NICHOLS "Heaven" ELIZA CARTHY "Train"	<b>35 Total Reporters</b> <b>35 Current Reporters</b> <b>35 Current Playlists</b>  <b>New Reporters (1):</b> <b>WFPK/Louisville, KY</b>	

### Most Played Recurrents

- MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
- MARK KNOPFLER What It Is (Warner Bros.)
- FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)
- EVERCLEAR Wonderful (Capitol)
- BARENAKED LADIES Pinch Me (Reprise)
- STING Desert Rosa (A&M/Interscope)
- DEXTER FREEBISH Leaving Town (Capitol)
- STONE TEMPLE PILOTS Sour Girl (Atlantic)
- FILTER Take A Picture (Reprise)
- MATCHBOX TWENTY Bent (Lava/Atlantic)

### ADULT ALTERNATIVE Going For Adds

3/19/01


- DAVID BYRNE Like Humans Do (Luaka Bop/Virgin)
- DEXTER FREEBISH My Madonna (Capitol)
- GO GO'S w/BILLY JOE Unforgiven (Beyond)
- EUPHORIA Sweet Rain (Six Degrees)
- MARK KNOPFLER Sailing To Philadelphia (Warner Bros.)
- RICHARD THOMPSON Persuasion (Capitol)
- SONNY LANDRETH w/BONNIE RAITT Soul Salvation (Sugar Hill/Vanguard)
- STING She Walks This Earth (Telarc)

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### National Programming

Added This Week


**World Cafe**


**Bruce Warren/Helen Leicht 215-898-6677**

- DAVID BYRNE Like Humans Do
- RICHARD THOMPSON Persuasion
- MARK ERELLI Compass And Companion


**Acoustic Cafe**

**Rob Reinhart 734-761-2043**

- JOHN HAMMOND Jockey Full Of Bourbon
- MARK ERELLI Little Sister


**WorldClassRock.com**

**Nicole Sandler 310-458-1031**

- MARK KNOPFLER Sailing To Philadelphia
- PETE YORN Life On A Chain
- KEB' MO' The Door
- EUPHORIA Sweet Rain
- SUPREME BEINGS OF LEISURE Never The Same



# euphoria

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# Adult Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WFUV/New York**  
Fordham University  
(718) 817-4550  
Singleton/Houston  
12+ Cume 290,000

PLAYS	ARTIST/TITLE	GI (000)
1	AMY CORREIA/It's Beautiful	600
2	DAVID GRAY/Please Forgive Me	600
5	JAY HAWKS/Queen Of The World	600
5	DAR WILLIAMS/I Won't Be Your	600
5	JEB LOY NICHOLS/Heaven Right Here	600
5	MARK KNOPFLER/What It Is	600
5	ST GERMAIN/Sure Thing	600
5	PAUL SIMON/You're The One	600
5	SQUIRREL NUT ZIPPERS/Bedbugs	600
5	R.L. BURNSIDE/Back In My City	600
5	SHAWN COLVIN/Whole New You	600
4	JONATHAN BROOKE/Linger	600
4	ERIC CLAPTON/Superman Inside	600
4	DAVE MATTHEWS BAND/Did It	600
4	JOSH JOPLIN GROUP/Camera One	600
4	COLDPLAY/Yellow	600
4	JOHN HIATT/Lit Up Every Stone	480
4	SHAWN MULLINS/Up All Night	480
4	JOAN OSBORNE/Running Out Of Time	480
4	JIMMY SMITH/Only In It For	480
4	DOVES/Here It Comes	480
4	COLDPLAY/Trouble	480
4	LOS SUPER SEVEN/Teresa	480
4	PATTY LABELLE/Bag To Difter	360
3	MARTIN SEXTON/Angeline	360
3	MARK KNOPFLER/Who's Your Baby Now	360
3	SHAWN COLVIN/Whole New You	360
3	JOAN OSBORNE/Poison Apples	360
3	MARTIN SEXTON/Salehullah	360
3	SQUIRREL NUT ZIPPERS/Baby Wants...	360

**MARKET #3**

**WXRT/Chicago**  
Infinity  
(773) 777-1700  
Winer/Martin  
12+ Cume 447,800

PLAYS	ARTIST/TITLE	GI (000)
15	SEMI-SONIC/Chemistry	3945
16	TRAIN/Drops Of Jupiter...	3945
6	U2/Elevation	3682
14	ERIC CLAPTON/Superman Inside	3419
13	LENNY KRAVITZ/Again	3419
9	COLDFPLAY/Yellow	3419
12	GREEN DAY/Warrior	3156
11	FIVE FOR FIGHTING/Easy Tonight	3156
11	OLD 97'S/King Of All	3156
10	U2/Walk On	3156
10	RADIOHEAD/Optimistic	2893
11	DAVE MATTHEWS BAND/Did It	2893
8	DAVID GRAY/Please Forgive Me	2630
8	EMMYLOU HARRIS/I Don't Wanna	2630
9	WALLFLOWERS/Letters From	2630
8	INDIEGIGS/Rest Of My Days	2367
9	DANDY WARHOLS/Bohemian Like You	2367
11	DAVID GRAY/Baby	2367
9	PJ HARVEY/Good Fortune	2367
9	MOBY/FWEN STEFANI/Southside	2104
8	DANDY WARHOLS/Godless	2104
8	EVERCLEAR/Wonderful	2104
8	JOSH JOPLIN GROUP/Camera One	2104
8	KURT NUNEMAN/Like I Do	2104
8	JOAN OSBORNE/Running Out Of Time	2104
5	UNCLE KRACKER/Follow Me	2104
7	SHAWN COLVIN/Whole New You	2104
10	DAVE MATTHEWS BAND/Dreams Of Our	2104
9	MICHAEL MCORRY/Unemployed	2104
9	ST GERMAIN/Sure Thing	2104

**MARKET #4**

**KFOG/San Francisco**  
Susquehanna  
(415) 543-1045  
Benson/Jones  
12+ Cume 610,000

PLAYS	ARTIST/TITLE	GI (000)
29	DIDO/Thankyou	7812
28	MARK KNOPFLER/What It Is	7533
27	SANTANA/E. CHERRY/Wishing It Was	7533
16	DAVE MATTHEWS BAND/Did It	6696
16	U2/Beautiful Day	6417
15	JOSH JOPLIN GROUP/Camera One	4464
16	ERIC CLAPTON/Superman Inside	4464
16	U2/Walk On	4464
15	PAT MCGEE BAND/Rebecca	4185
15	COLDPLAY/Yellow	4185
14	TRAIN/Drops Of Jupiter	4185
14	DAVID GRAY/Please Forgive Me	3906
11	SHAWN COLVIN/Whole New You	3906
11	PHISH/Heavy Things	3627
13	WALLFLOWERS/Hand Me Down	3627
9	INCUBUS/Drive	3348
10	FOO FIGHTERS/Learn To Fly	3069
9	TRACY CHAPMAN/Telling Stories	3069
11	LENNY KRAVITZ/Again	3069
12	RED HOT CHILLI...Otherside	2679
10	DAVID GRAY/Baby	2090
12	COUNTING CROWS/Mrs. Potter's	2511
9	COUNTING CROWS/Hangararound	2511
8	GREEN DAY/Warrior	2511
8	OLD 97'S/King Of All	2232
7	BEN HARPER/Steal My Kisses	1953
7	KENNY WAYNE...Last Goodbye	1953
5	CHIED/Higher	1953
12	TRACY CHAPMAN/What Was That	1953
7	STING/Desert Rose	1953

**MARKET #5**

**WXPN/Philadelphia**  
Univer. Of Pennsylvania  
(215) 898-6677  
Warren/Leicht  
12+ Cume 237,700

PLAYS	ARTIST/TITLE	GI (000)
7	DAVE MATTHEWS BAND/Did It	2961
8	JONATHAN BROOKE/Linger	1833
7	JEB LOY NICHOLS/Heaven Right Here	1833
5	ELIZA CARTHAY/Train Song	1833
12	DAVID GRAY/Please Forgive Me	1551
10	JIMMY SMITH/Only In It For	1410
10	U2/Walk On	1410
10	JIM WHITE/Handcuffed To	1410
21	RODNEY CROWELL/Why Don't We	1269
9	OLD 97'S/King Of All	1269
9	DUNCAN SHEIKA/Mirror In	1269
8	MARK KNOPFLER/Sailing To	1128
8	SHAWN COLVIN/Whole New You	1128
8	SEMI-SONIC/Chemistry	1128
8	COLDFPLAY/Yellow	1128
8	FIVE FOR FIGHTING/Something About You	1128
7	JOSH JOPLIN GROUP/Camera One	987
7	JOHN GORKA/What Was That	987
7	PAUL SIMON/You're The One	987
7	SUPREME BEINGS...Never The Same	987
7	PAUL PENA/Jet Airliner	987
7	JOAN OSBORNE/Running Out Of Time	987
6	MOE/New York City	987
6	OLD 97'S/King Of All	987
6	OVER THE RHINE/Give Me Strength	987
5	THE EASTON/Soap Can	987
6	JOHN HIATT/Lit Up Every Stone	846
6	MARK KNOPFLER/Silvertones Blues	846

**MARKET #6**

**KMMR/Dallas-Ft. Worth**  
Susquehanna  
(214) 526-2400  
Strong/K  
12+ Cume 328,300

PLAYS	ARTIST/TITLE	GI (000)
37	MATCHBOX TWENTY/If You're Gone	4256
36	JOSH JOPLIN GROUP/Camera One	4256
35	DIDO/Thankyou	4032
36	VERTICAL HORIZON/Best I Ever Had	3808
34	LENNY KRAVITZ/Again	3360
30	COLDPLAY/Yellow	3136
28	DAVE MATTHEWS BAND/Did It	3136
31	OLD 97'S/King Of All	3136
27	TRAIN/Drops Of Jupiter	3024
27	WALLFLOWERS/Letters From	3024
28	U2/Beautiful Day	2800
31	COLLECTIVE SOUL/Perfect Day	2800
27	CARY PERCE/Home	2800
26	UNCLE KRACKER/Follow Me	2800
19	U2/Beautiful Day	2016
12	WALLFLOWERS/Letters From	2016
15	BARENAKED LADIES/Too Little Too Late	1680
15	LIFEHOUSE/Hanging By A Moment	1680
13	DEXTER FREEBISH/Leaving Town	1456
6	DAVID GRAY/Baby	896
9	NINE DAYS/Absolutely	896
8	RED HOT CHILLI...Otherside	896
6	FOO FIGHTERS/Learn To Fly	896
7	EVERCLEAR/Wonderful	784
7	RED HOT CHILLI...Scar Tissue	784
7	SUGAR RAY/Falls Apart (Run...)	784
8	3 DOORS DOWN/Kryptonite	672
6	MATCHBOX TWENTY/Bent	672
6	FLITER/Take A Picture	672

**MARKET #7**

**WDET/Detroit**  
Wayne State University  
(313) 577-4146  
Adams/Bandyke/Horn  
12+ Cume 212,800

PLAYS	ARTIST/TITLE	GI (000)
9	JEB LOY NICHOLS/Heaven Right Here	981
9	JIMMY SMITH/Only In It For	981
8	HOLMES BROTHERS/Homeless Child	872
8	JOHN HIATT/Lit Up Every Stone	872
8	DAVID GRAY/Please Forgive Me	872
8	RODNEY CROWELL/Why Don't We	872
8	ERIC CLAPTON/Superman Inside	872
8	BOB SCHNEIDER/Metal & Steel	872
7	SHAWN COLVIN/Whole New You	763
7	JIM WHITE/Handcuffed To	763
7	JONATHAN BROOKE/Linger	763
7	DAVID GRAY/Baby	763
7	DELBERT MCCLINTON/Livin' It Down	763
7	THE EASTON/Happy Now	763
7	ELIZA CARTHAY/Train Song	763
6	AMY CORREIA/It's Beautiful	654
6	ST GERMAIN/Sure Thing	654
6	JOSH JOPLIN GROUP/Camera One	654
6	SARAH HARMER/Weakened State	654
6	DOUBLE TROUBLE/In The Garden	654
6	ERIN MCKEOWN/Queen Of Hearts	654
6	OVER THE RHINE/Give Me Strength	654
6	BADLY DRAWN BOY/Delusion	654
5	DOLLY PARTON/Stained	545
5	PAUL PENA/Jet Airliner	545
5	LUCY PETERSON/Mercenary Baby	545
5	HONEYDOGS/Sour Grapes	545
5	DELEERUM F.M. SWEET/Daylight	545
5	RAISINS IN THE SUN/You Can Let Go Now	545

**MARKET #8**

**WBOS/Boston**  
Greater Media  
(617) 822-9600  
Maldonado/Books  
12+ Cume 412,800

PLAYS	ARTIST/TITLE	GI (000)
33	JOSH JOPLIN GROUP/Camera One	5024
24	ERIC CLAPTON/Superman Inside	5024
32	DIDO/Thankyou	4553
35	U2/Beautiful Day	4239
17	DAVID GRAY/Baby	3611
23	SHAWN COLVIN/Whole New You	3611
19	WALLFLOWERS/Letters From	3454
15	TRAIN/Drops Of Jupiter	3454
16	LIFEHOUSE/Hanging By A Moment	2826
20	JOAN OSBORNE/Running Out Of Time	2669
17	GREEN DAY/Warrior	2669
13	U2/Walk On	2198
12	JONATHAN BROOKE/Linger	2041
15	DAVID GRAY/Please Forgive Me	1884
10	EVERLAST/Can't Move	1884
5	BARENAKED LADIES/Pinch Me	1570
3	TRACY CHAPMAN/Telling Stories	1413
9	KEE' MO/To The Door	1413
9	BARENAKED LADIES/Too Little Too Late	1413
12	SHAWN MULLINS/Up All Night	1413
9	STING/After The Rain	1413
9	STONE TEMPLE PILOTS/Sour Girl	1413
6	FISHER/Hello It's Me	1256
21	LENNY KRAVITZ/Again	1256
18	COLDPLAY/Yellow	1256
5	MATCHBOX TWENTY/If You're Gone	1256
11	DAVE MATTHEWS BAND/Did It	1256
11	SEMI-SONIC/Chemistry	1256
4	STING/Desert Rose	1256

**MARKET #8**

**WXRW/Boston**  
Northeast  
(978) 374-4733  
Doody/Marshall  
12+ Cume 182,400

PLAYS	ARTIST/TITLE	GI (000)
25	COLDPLAY/Yellow	1896
23	DIDO/Thankyou	1738
26	ERIC CLAPTON/Superman Inside	1580
21	DAVE MATTHEWS BAND/Did It	1501
24	U2/Walk On	1501
18	DANDY WARHOLS/Godless	1501
25	WALLFLOWERS/Letters From	1501
17	JOSH JOPLIN GROUP/Camera One	1422
15	OLD 97'S/King Of All	1422
14	SEMI-SONIC/Chemistry	1343
17	TRAIN/Drops Of Jupiter	1343
16	JOHN HIATT/Lit Up Every Stone	1185
15	MOBY/FWEN STEFANI/Southside	1185
12	LIFEHOUSE/Hanging By A Moment	1185
14	GREEN DAY/Warrior	1185
16	SHAWN COLVIN/Whole New You	1027
13	JOAN OSBORNE/Running Out Of Time	1027
12	TRACY CHAPMAN/It's OK	948
8	JEB LOY NICHOLS/Heaven Right Here	948
7	DOVES/Catch The Sun	869
9	MOE/New York City	869
17	BARENAKED LADIES/Too Little Too Late	790
10	FISHER/Hello It's Me	711
6	BADLY DRAWN BOY/Once Around...	711
11	DOUBLE TROUBLE/In The Garden	711
11	SARAH HARMER/Weakened State	711
8	RICKIE LEE JONES/No One	711
6	PAUL PENA/Jet Airliner	711
11	BOB SCHNEIDER/Metal & Steel	711
7	TOM HAMBIDGE/Rachael Fay	711

**MARKET #14**

**KMTT/Seattle-Tacoma**  
Intercom  
(206) 233-1037  
Mays/Stewart  
12+ Cume 191,100

PLAYS	ARTIST/TITLE	GI (000)
20	COLDPLAY/Yellow	2484
23	DIDO/Thankyou	2484
22	JOSH JOPLIN GROUP/Camera One	2376
20	TRAIN/Drops Of Jupiter	2376
21	DAVE MATTHEWS BAND/Did It	2268
20	U2/Walk On	2160
21	ERIC CLAPTON/Superman Inside	2052
12	SHAWN COLVIN/Whole New You	1620
14	SEMI-SONIC/Chemistry	1620
11	DELEERUM F.M. SWEET/Daylight	1404
10	ELIZA CARTHAY/Train Song	1404
13	JEB LOY NICHOLS/Heaven Right Here	1404
10	DAVID GRAY/Please Forgive Me	1296
12	LENNY KRAVITZ/Again	1296
11	PAT MCGEE BAND/Rebecca	1296
13	JEB LOY NICHOLS/Heaven Right Here	1188
12	WALLFLOWERS/Letters From	1188
10	BOB SCHNEIDER/Metal & Steel	972
9	GREEN DAY/Warrior	864
10	COLLECTIVE SOUL/Perfect Day	756
7	THIRD EYE BLIND/Deep Inside Of You	756
7	MATCHBOX TWENTY/If You're Gone	756
5	TRACY CHAPMAN/Wedding Song	648
5	FLITER/Take A Picture	648
5	FIVE FOR FIGHTING/Easy Tonight	648
6	BEN HARPER/Steal My Kisses	648
6	3 DOORS DOWN/Kryptonite	648

**MARKET #16**

**KXST/San Diego**  
Compass  
(858) 578-0102  
Shaeff  
12+ Cume 114,700

PLAYS	ARTIST/TITLE	GI (000)
22	ERIC CLAPTON/Superman Inside	2624
25	U2/Walk On	2450
26	COLLECTIVE SOUL/Perfect Day	2378
19	PAT MCGEE BAND/Rebecca	2378
19	TRAIN/Drops Of Jupiter	2296
28	DAVE MATTHEWS BAND/Did It	2050
26	SEMI-SONIC/Chemistry	1886
12	JOHN HIATT/Lit Up Every Stone	1886
17	JOSH JOPLIN GROUP/Camera One	1722
15	SHAWN COLVIN/Whole New You	1722
15	MARK KNOPFLER/Sailing To	1722
11	WALLFLOWERS/Letters From	1722
15	DAVID GRAY/Please Forgive Me	1722
21	JOAN OSBORNE/Running Out Of Time	1722
7	COLDPLAY/Yellow	1312
10	OLD 97'S/King Of All	1148
12	MARK KNOPFLER/What It Is	984
17	BARENAKED LADIES/Too Little Too Late	984
14	DAVID GRAY/Baby	820
8	JOHN HIATT/Lit Up Every Stone	820
10	LENNY KRAVITZ/Again	820
10	JEB LOY NICHOLS/Heaven Right Here	820
9	AMY CORREIA/It's Beautiful	738
5	MOBY/FWEN STEFANI/Southside	738
5	PHISH/Heavy Things	656
8	JONATHAN BROOKE/Linger	656
14	FIVE FOR FIGHTING/Easy Tonight	656
6	NEIL YOUNG/Good To See You	574

**MARKET #17**

**KTCZ/Minneapolis**  
Clear Channel  
(612) 339-0000  
MacLeash/Wolf  
12+ Cume 290,500

PLAYS	ARTIST/TITLE	GI (000)
35	DAVID GRAY/Baby	5320
38	MARK KNOPFLER/What It Is	5320
29	U2/Beautiful Day	4620
31	FIVE FOR FIGHTING/Easy Tonight	4480
30	DIDO/Thankyou	4200
30	VERTICAL HORIZON/You're A God	4200
16	JOSH JOPLIN GROUP/Camera One	3640
16	COLDPLAY/Yellow	3500
19	TRAIN/Drops Of Jupiter	3500
15	ERIC CLAPTON/Superman Inside	2940
17	POWDERFINGER/My Happiness	2940
20	LENNY KRAVITZ/Again	2800
18	WALLFLOWERS/Letters From	2800
19	DAVE MATTHEWS BAND/Did It	2660
10	UNCLE KRACKER/Follow Me	2320
30	3 DOORS DOWN/Kryptonite	2280
15	GREEN DAY/Warrior	2100
8	AMY CORREIA/It's Beautiful	1960
11	SEMI-SONIC/Chemistry	1540
15	U2/Walk On	1540



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CALL: 310-553-4330

## WEST

**Wanted: Market Manager,** Chico, CA (KHSL FM, KMXI FM, KPAY AM). Resumes: Jim Donahoe, SVP, Clear Channel Radio, 11995 El Camino Real, Ste. 101, San Diego, CA 92130. Fax: (858) 259-7077. EOE (03/16)

### Position for A/T

with polished production skills — VT and live duties with 3 stations — AC/CW/HOT AC. T&R to: Lance Newman, Box 7000, Havre, MT 59501, nbm@nmbi.com. EOE

## POSITIONS SOUGHT

**Top notch team** player for mornings. No small market inquiries unless you've got the medium market checkbook. KRISTA: (501) 312-0923. (03/16)

I have **three** years of on air experience in radio, searching for a fulltime gig anywhere in Indiana. TONY: (765) 456-3209 tonyridlen@yahoo.com. (03/16)

ATT: "Greater Media's PDS" I'm ready to move up! 10 years in radio. Promotion/DJ, Producer, Music Director. seeking on-air gig. djmartin88@hotmail.com. (03/16)

**Top Oldies/AC PD/OPS** Manager. Ready for your next book Selector. Digital on-air/production and great team player/coach. VIN LEWIS: (503) 883-1946, VINLEWIS2001@AOL.COM. (03/16)

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Attn. Bill West  
1717 Highway 72 East,  
Athens, AL 35612.

## MIDWEST

**JRK Broadcasting** (KMMJ/KRGI/KLRB) has openings for air talent. T&R: Operations Manager, P.O. Box 4907, Grand Island, NE 68802. EOE (03/16)

**KJYO seeks fulltime** Promotions Director. Must be organized and have computer skills. CALL (405) 858-1400 ext. 238. EOE (03/16)

**KJYO seeks fulltime** Promotions Assistant. Set up events, heavy lifting, computer skills. CALL: (405) 858-1400 ext. 238. EOE (03/16)

## www.rronline.com

### RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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**Recent broadcasting school graduate** seeking on-air, production, or sports reporting position. Friendly and outgoing. DAVID: (405) 348-6133. (03/16)

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**Four years of on air experience** seeking a fulltime job any where in Indiana. I want to become a production guru. TONY: (765) 456-3209, tonyridlen@yahoo.com. (03/16)

**Mature, experienced PD/OM** ready to move on! Fiscally responsible, excellent people skills. Multi-format-AC preference. Seeking OM or PD gig. Available now. Scottamfm@aol.com. (03/16)

**Ex-Westwood One** Radio Networks & KLAC/Los Angeles personality JOHN SUMMERS is available for on-air, production, programming, AC, Oldies, HAC, Classic Hits, Nostalgia, News. (661) 250-3310. (03/16)

**Morning Man/Production/News/Copy** 25 years experience. Team player. Available now. No small markets. LARRY KAY: (717) 653-2500. (03/16)

**Fun, fresh, fiery,** female morning show co-host. Last chance to make offer. Must hear tape! Great responses! KRISTA: (501) 312-0923. (03/16)

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**Radio & Records** provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8450) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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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.rronline.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.

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# Marketplace

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 + PERSONALITY PLUS #PP-159, WYUU/Mason Dixon & Bill Connolly, KYSR/Jamie White & Danny Bonaduce, KMPS/Ichabod Caine, KGB/Dave Shelly & Chainsaw. \$10.00  
 + PERSONALITY PLUS #PP-158, WPLJ/Scott Shannon & Todd Pettengill, KFMB-FM/Jeff & Jer, KALC/Greg & Bo, WEGR/Tim, Bev & Bad Dog. \$10.00  
 + ALL COUNTRY #CY-106, KUPL, KWJJ, KMPS, WGKX, WOGY. \$10.00  
 + ALL A/C #AC-84, WPLJ, KYSR, WMC-FM, WRVR, KYXY. \$10.00  
 + ALL CHR #CHR-76, KFMS, KLUC, WIOQ, WKSL, KXHT. \$10.00  
 + PROFILE #S-434, SAN DIEGO! CHR AC AOR Ctry Gold \$10.00  
 + PROFILE #S-435, TAMPA! CHR AC AOR Gold Ctry \$10.00  
 + PROMO VAULT #PR-44, promo samples - all formats, all market sizes. Cassette, \$12.50.  
 + SWEEPER VAULT #SV-30, Sweeper & Legal ID samples, all formats. Cassette, \$12.50.  
 + MR-9 (ALT. ROCK) + #0-23 (OLDIES), + #F-27 (ALL FEMALE), + CHN-28 (CHR NIGHTS), + #10-1 (RHY. OLDIES), + T-8 (TALK), at \$10.00 each  
 + CLASSIC #C-243, KFRC/Dr. Don Rose-1981, KHJ/Bobby Ocean-1975, KIQQ/Pat Garrett-1975, KCBS/John Mack Flanigan-1981, Z100/Z Morning Zoo-1989. \$13.50.  
 VIDEO #84, San Diego's CHR KHTS/Nastyman & Co., AC KYXY/Gene Knight, AC KFMB-FM/Jagger & Kristi, 80's KBZT/Rich Bro Robbin, Memphis' AC WMC-FM/Ron, Steve & Karen, Vegas' CHR KFMS/Buckhead 2 HOT hrs on VHS. \$30  
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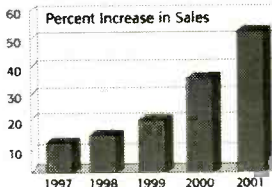


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--Todd Pettengill  
 Scott & Todd in the Morning  
 WPLJ, NEW YORK



# R&R The Back Pages

National Airplay Overview March 16, 2001

## CHR/POP

LW	TW	ARTIST	SON	Label	
1	1	SHAGGY	Angel	(MCA)	
2	2	LENNY KRAVITZ	Again	(Virgin)	
3	3	JENNIFER LOPEZ	Love Don't Cost A Thing	(Epic)	
5	4	CRAZY TOWN	Butterfly	(Columbia)	
4	5	K-CI & JOJO	Crazy	(MCA)	
8	6	AEROSMITH	Jaded	(Columbia)	
6	7	MADONNA	Don't Tell Me	(Maverick/WB)	
7	8	R. MARTIN F/C. AGUILERA	Nobody Wants To Be Lonely	(Columbia)	
10	9	DIDO	Thankyou	(Arista)	
11	10	ATC	Around The World (La La La...)	(Republic/Universal)	
16	11	S CLUB 7	Never Had A Dream Come True	(Interscope)	
9	12	DREAM	He Loves U Not	(Bad Boy/Arista)	
12	13	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)	
27	14	JANET	All For You	(Virgin)	
17	15	3LW	No More (Baby I'ma Do Right)	(Epic)	
14	16	OUTKAST	Ms. Jackson	(LaFace/Arista)	
18	17	MYA	Free	(Ruffnation/WB/University/Interscope)	
19	18	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)	
13	19	PINK	You Make Me Sick	(LaFace/Arista)	
21	20	LIFEHOUSE	Hanging By A Moment	(DreamWorks)	
20	21	SHAGGY	It Wasn't Me	(MCA)	
24	22	THE CORRS	Breathless	(143/Lava/Atlantic)	
50	23	DESTINY'S CHILD	Survivor	(Columbia)	
29	24	NELLY FURTADO	I'm Like A Bird	(DreamWorks)	
25	25	VERTICAL HORIZON	Best I Ever Had	(Grey Sky...)	(RCA)
30	26	MOBY F/GWEN STEFANI	Southside	(V2)	
28	27	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)	
32	28	JOE F/MYSTIKAL	Stutter	(Jive)	
23	29	FUEL	Hemorrhage	(In My Hands)	(Epic)
31	30	SOULDECISION	Ooh It's Kinda Crazy	(MCA)	

### #1 MOST ADDED

EVAN AND JARON From My Head To My Heart (Columbia)

### #1 MOST INCREASED PLAYS

JANET All For You (Virgin)

### TOP 5 NEW & ACTIVE

ASHLEY BALLARD Hottie (Atlantic)

INCUBUS Drive (Immortal/Epic)

AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)

TAMIA Stranger In My House (Elektra/EEG)

MODJO Lady (Hear Me Tonight) (Barclay/MCA)

CHR begins on Page 108.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	JARULE F/LIL' MO AND VITA	Put It... (Murder Inc./Def Jam/IDJMG)	
2	2	JOE F/MYSTIKAL	Stutter (Jive)	
4	3	NELLY	Ride Wit Me (Fo' Reel/Universal)	
3	4	SHAGGY	Angel (MCA)	
7	5	JAGGED EDGE	Promise (So So Def/Columbia)	
5	6	MYSTIKAL F/NIVEA	Danger (Been So Long) (Jive)	
6	7	K-CI & JOJO	Crazy (MCA)	
15	8	JANET	All For You (Virgin)	
9	9	CRAZY TOWN	Butterfly (Columbia)	
8	10	JENNIFER LOPEZ	Love Don't Cost A Thing (Epic)	
11	11	LUDACRIS	Southern Hospitality (Def Jam South/IDJMG)	
13	12	EVE	Who's That Girl (Ruff Ryders/Interscope)	
38	13	DESTINY'S CHILD	Survivor (Columbia)	
10	14	OUTKAST	Ms. Jackson (LaFace/Arista)	
14	15	MONICA	Just Another Girl (Epic)	
12	16	JAY-Z	I Just Wanna Love U... (Roc-A-Fella/IDJMG)	
24	17	QB'S FINEST F/NAS	Oochie Wally (Columbia)	
19	18	JON B	Don't Talk (Edmonds/Epic)	
16	19	LUDACRIS	What's Your Fantasy (Def Jam South/IDJMG)	
22	20	TAMIA	Stranger In My House (Elektra/EEG)	
21	21	OLIVIA	Bizouance (J)	
23	22	OUTKAST	So Fresh, So Clean (LaFace/Arista)	
26	23	SNOOP DOGG	Lay Low (No Limit/Priority)	
17	24	MYA	Free (Ruffnation/WB/University/Interscope)	
30	25	TRICK DADDY	Take It To Da House (Slip 'N Slide/Atlantic)	
28	26	WYCLEF JEAN	Perfect Gentleman (Ruffhouse/Columbia)	
34	27	ATC	Around The World (La La La...) (Republic/Universal)	
33	28	CASE	Missing You (Def Soul/IDJMG)	
25	29	CASH MONEY MILLIONAIRES	Project Chick (Cash Money/Universal)	
32	30	DAFT PUNK	One More Time (Virgin)	

### #1 MOST ADDED

MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)

### #1 MOST INCREASED PLAYS

DESTINY'S CHILD Survivor (Columbia)

### TOP 5 NEW & ACTIVE

MUSIQ Love (Def Soul/IDJMG)

SAMANTHA MUMBA Baby, Come Over... (Wildcard/Polydor/Interscope)

LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)

2PAC Until The End Of Time (Amaru/Death Row/Interscope)

R. KELLY Fiesta (Jive)

CHR begins on Page 108.

## URBAN

LW	TW	ARTIST	SON	Label
1	1	JOE F/MYSTIKAL	Stutter (Jive)	
2	2	JARULE F/LIL' MO AND VITA	Put It... (Murder Inc./Def Jam/IDJMG)	
5	3	MUSIQ	Love (Def Soul/IDJMG)	
6	4	KOFFEE BROWN	After Party (Arista)	
4	5	LUDACRIS	Southern Hospitality (Def Jam South/IDJMG)	
7	6	TANK	Maybe I Deserve (BlackGround)	
3	7	JAGGED EDGE	Promise (So So Def/Columbia)	
9	8	JILL SCOTT	A Long Walk (Hidden Beach/Epic)	
17	9	SUNSHINE ANDERSON	Heard It All Before (Soulife/Atlantic)	
14	10	EVE	Who's That Girl (Ruff Ryders/Interscope)	
12	11	OUTKAST	So Fresh, So Clean (LaFace/Arista)	
8	12	TAMIA	Stranger In My House (Elektra/EEG)	
13	13	JON B	Don't Talk (Edmonds/Epic)	
16	14	CASE	Missing You (Def Soul/IDJMG)	
32	15	JANET	All For You (Virgin)	
15	16	JAHEIM	Could It Be (Divine Mill/WB)	
21	17	GINUWINE	There It Is (Epic)	
11	18	MYSTIKAL F/NIVEA	Danger (Been So Long) (Jive)	
19	19	PUBLIC ANNOUNCEMENT	Man Ain't Suppose To Cry (RCA)	
10	20	112	It's Over Now (Bad Boy/Arista)	
20	21	MAXWELL	Get To Know Ya (Columbia)	
27	22	QB'S FINEST F/NAS	Oochie Wally (Columbia)	
18	23	PROJECT PAT	Chickenhead (Hypnotize Minds/Loud/Columbia)	
23	24	OLIVIA	Bizouance (J)	
22	25	INDIA.ARIE	Video (Motown)	
31	26	TRICK DADDY	Take It To Da House (Slip 'N Slide/Atlantic)	
—	27	DESTINY'S CHILD	Survivor (Columbia)	
26	28	SILKK THE SHOCKER	That's Cool (No Limit/Priority)	
33	29	LIL BOW WOW F/JAGGED EDGE	Puppy Love (So So Def/Columbia)	
24	30	SHAGGY	It Wasn't Me (MCA)	

### #1 MOST ADDED

MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)

### #1 MOST INCREASED PLAYS

DESTINY'S CHILD Survivor (Columbia)

### TOP 5 NEW & ACTIVE

JT MONEY Hi-Lo (Freeworld/Priority)

LIL' MO Superwoman (Gold Mind/EastWest/EEG)

TALIB KWELI/MI TEK The Blast (Rawkus/Priority)

8BALL & MJG Buck Bounce (Jcor)

SNOOP DOGG Lay Low (No Limit/Priority)

URBAN begins on Page 123.

## AC

LW	TW	ARTIST	SON	Label
1	1	'N SYNC	This I Promise You	(Jive)
2	2	BACKSTREET BOYS	Shape Of My Heart	(Jive)
3	3	FAITH HILL	The Way You Love Me	(Warner Bros.)
4	4	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
6	5	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
5	6	BBMAK	Back Here	(Hollywood)
7	7	HUEY LEWIS & GWYNETH PALTROW	Cruisin'	(Hollywood)
8	8	LEANN RIMES	I Need You	(Sparrow/Curb/Capitol)
9	9	MARC ANTHONY	My Baby You	(Columbia)
12	10	R. MARTIN F/C. AGUILERA	Nobody Wants To Be Lonely	(Columbia)
10	11	DON HENLEY	Taking You Home	(Warner Bros.)
11	12	FAITH HILL	Breathe	(Warner Bros.)
13	13	SAVAGE GARDEN	I Knew I Loved You	(Columbia)
16	14	LONESTAR	Amazed	(BNA)
14	15	THE CORRS	Breathless	(143/Lava/Atlantic)
18	16	BON JOVI	Thank You For Loving Me	(Island/IDJMG)
15	17	MARC ANTHONY	You Sang To Me	(Columbia)
20	18	LIONEL RICHIE	Angel	(Island/IDJMG)
19	19	ROD STEWART	I Can't Deny It	(Atlantic)
17	20	CELINE DION	That's The Way It Is	(Epic)
21	21	GLORIA ESTEFAN	You Can't Walk Away From Love	(Epic)
23	22	98 DEGREES	My Everything	(Universal)
25	23	ENYA	Only Time	(Reprise)
22	24	SEAL	This Could Be Heaven	(London Sire)
27	25	DAVID GRAY	Babylon	(ATO/RCA)
26	26	DON HENLEY	Everything Is Different Now	(Warner Bros.)
29	27	DIDO	Thankyou	(Arista)
30	28	SHAWN COLVIN	Whole New You	(Columbia)
—	29	JOURNEY	All The Way	(Columbia)
—	30	SASHA ALEXANDER	Let Me Be The One	(Reprise)

### #1 MOST ADDED

BEE GEES This Is Where I Came In (Universal)

### #1 MOST INCREASED PLAYS

LIONEL RICHIE Angel (Island/IDJMG)

### TOP 5 NEW & ACTIVE

BETTE MIDLER Love TKO (Warner Bros.)

PETER CETERA Perfect World (DDE)

JON SECADA Break The Walls (Epic)

TAMARA WALKER Didn't We Love (Curb)

VITAMIN C As Long As You're Loving Me (Elektra/EEG)

AC begins on Page 146.

## HOT AC

LW	TW	ARTIST	SON	Label	
2	1	LENNY KRAVITZ	Again	(Virgin)	
1	2	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)	
3	3	DIDO	Thankyou	(Arista)	
4	4	MADONNA	Don't Tell Me	(Maverick/WB)	
5	5	U2	Beautiful Day	(Interscope)	
6	6	CREED	With Arms Wide Open	(Wind-up)	
8	7	NELLY FURTADO	I'm Like A Bird	(DreamWorks)	
9	8	VERTICAL HORIZON	Best I Ever Had	(Grey Sky...)	(RCA)
10	9	AEROSMITH	Jaded	(Columbia)	
7	10	EVAN AND JARON	Crazy For This Girl	(Columbia)	
11	11	BARENAKED LADIES	Pinch Me	(Reprise)	
12	12	THE CORRS	Breathless	(143/Lava/Atlantic)	
15	13	BARENAKED LADIES	Too Little Too Late	(Reprise)	
14	14	3 DOORS DOWN	Kryptonite	(Republic/Universal)	
21	15	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)	
13	16	DAVID GRAY	Babylon	(ATO/RCA)	
17	17	MATCHBOX TWENTY	Bent	(Lava/Atlantic)	
20	18	MOBY F/GWEN STEFANI	Southside	(V2)	
25	19	LIFEHOUSE	Hanging By A Moment	(DreamWorks)	
19	20	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)	
22	21	BON JOVI	Thank You For Loving Me	(Island/IDJMG)	
24	22	COLDPLAY	Yellow	(Netwerk/Capitol)	
23	23	FUEL	Hemorrhage	(In My Hands)	(Epic)
27	24	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)	
26	25	DAVE MATTHEWS BAND	I Did It	(RCA)	
28	26	STING	After The Rain Has Fallen	(A&M/Interscope)	
30	27	DELERING F/SARAH MCLACHLAN	Silence	(Engine/Netwerk/Arista)	
—	28	JOSH JOPLIN GROUP	Camera One	(Artemis)	
—	29	R. MARTIN F/C. AGUILERA	Nobody Wants To Be Lonely	(Columbia)	
29	30	DEXTER FREEBISH	Leaving Town	(Capitol)	

### #1 MOST ADDED

EVE 6 Here's To The Night (RCA)

### #1 MOST INCREASED PLAYS

LIFEHOUSE Hanging By A Moment (DreamWorks)

### TOP 5 NEW & ACTIVE

INCUBUS Drive (Immortal/Epic)

COLLECTIVE SOUL Perfect Day (Atlantic)

JENNIFER LOPEZ Love Don't Cost A Thing (Epic)

GREEN DAY Warning (Reprise)

3 DOORS DOWN Loser (Republic/Universal)

AC begins on Page 146.

## ROCK

LW	TW	ARTIST	SON	Label	
1	1	AEROSMITH	Jaded	(Columbia)	
2	2	TANTRIC	Breakdown	(Maverick)	
3	3	3 DOORS DOWN	Duck And Run	(Republic/Universal)	
4	4	LIFEHOUSE	Hanging By A Moment	(DreamWorks)	
5	5	FUEL	Hemorrhage	(In My Hands)	(Epic)
6	6	3 DOORS DOWN	Loser	(Republic/Universal)	
9	7	A. LEWIS OF STAIN'D W.F. DURST	Outside	(Flawless/Geffen/Interscope)	
8	8	BUCKCHERRY	Ridin'	(DreamWorks)	
7	9	GODSMACK	Awake	(Republic/Universal)	
13	10	FUEL	Innocent	(Epic)	
10	11	DAVE MATTHEWS BAND	I Did It	(RCA)	
14	12	OLEANDER	Are You There?	(Republic/Universal)	
11	13	INCUBUS	Drive	(Immortal/Epic)	
12	14	U2	Walk On	(Interscope)	
15	15	PRIMUS W/OZZY N.I.B.	(Divine/Priority)		
18	16	ERIC CLAPTON	Superman Inside	(Duck/Reprise)	
17	17	LINKIN PARK	One Step Closer	(Warner Bros.)	
16	18	CREED	Are You Ready	(Wind-up)	
20	19	SPACEHOG	I Want To Live	(Artemis)	
21	20	A PERFECT CIRCLE	The Hollow	(Virgin)	
22	21	VAN ZANT	Get What You Got Comin'	(CMC/SRG)	
24	22	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)	
19	23	UNION UNDERGROUND	Killing The Fly	(Portrait/Columbia)	
26	24	COLD	No One	(Flip/Geffen/Interscope)	
28	25	OFFSPRING	Want You Bad	(Columbia)	
32	26	MONSTER MAGNET	Heads Explode	(A&M/Interscope)	
31	27	SALIVA	Your Disease	(Island/IDJMG)	
23	28	GEDDY LEE	Grace To Grace	(Atlantic)	
25	29	COLLECTIVE SOUL	Vent	(Atlantic)	
33	30	DOUBLE TROUBLE	Rock And Roll	(Tone-Cool)	

### #1 MOST ADDED

AC/DC Safe In New York City (EastWest/EEG)

### #1 MOST INCREASED PLAYS

SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)

### TOP 5 NEW & ACTIVE

WALLFLOWERS Letters From The Wasteland (Interscope)

EVERCLEAR Out Of My Depth (Capitol)

GARY MOORE Enough Of The Blues (CMC/SRG)

RAMMSTEIN Links 2 3 4 (Republic/Universal)

RAGE AGAINST THE MACHINE How I Could Just Kill A Man (Epic)

ROCK begins on Page 161.



## National Airplay Overview March 16, 2001

### URBAN AC

LW	TW	ARTIST	SON	Label
2	1	TAMIA	Stranger In My House	(Elektra/EEG)
1	2	DAVE HOLLISTER	One Woman Man	(Def Squad/DreamWorks)
3	3	JILL SCOTT	A Long Walk	(Hidden Beach/Epic)
5	4	MAXWELL	Get To Know Ya	(Columbia)
4	5	CARL THOMAS	Emotional	(Bad Boy/Arista)
6	6	ERYKAH BADU	Didn't Cha Know	(Motown)
7	7	AVANT	My First Love	(Magic Johnson/MCA)
11	8	JESSE POWELL	If I	(Silas/MCA)
14	9	KOFFEE BROWN	After Party	(Arista)
13	10	PUBLIC ANNOUNCEMENT	Man Ain't Suppose To Cry	(RCA)
27	11	MUSIQ	Love	(Def Soul/IDJMG)
7	12	JAHEIM	Could It Be	(Divine Mill/WB)
10	13	JOE F/MYSTIKAL	Stutter	(Jive)
6	14	DONNIE MCCLURKIN	We Fall Down	(Verity)
8	15	TANK	Maybe I Deserve	(BlackGround)
10	16	GLADYS KNIGHT	If I Were Your Woman II	(MCA)
12	17	RACHELLE FERRELL	I Forgive You	(Capitol)
9	18	CHARLIE WILSON	Without You	(Major Hits)
9	19	CHANTE MOORE	Bitter	(Silas/MCA)
3	20	MUSIQ	Just Friends (Sunny)	(Def Soul/IDJMG)
2	21	INDIA ARIE	Video	(Motown)
5	22	TONI BRAXTON	Maybe	(LaFace/Arista)
1	23	JAGGED EDGE	Promise	(So So Def/Columbia)
3	24	YOLANDA ADAMS	I Believe I Can Fly	(Elektra/EEG)
—	25	SADE	King Of Sorrow	(Epic)
0	26	DESMOND PRINGLE	With Arms Wide Open	(Tommy Boy)
—	27	SUNSHINE ANDERSON	Heard It All Before	(Soulife/Atlantic)
—	28	R. KELLY	A Woman's Threat	(Jive)
6	29	SPOOKS	Sweet Revenge	(Antra/Artemis)
9	30	KEITH SWEAT	Real Man	(Elektra/EEG)

**#1 MOST ADDED**

JANET All For You (Virgin)

**#1 MOST INCREASED PLAYS**

MUSIQ Love (Def Soul/IDJMG)

**TOP 5 NEW & ACTIVE**

JANET All For You (Virgin)

RL Good Love (Warner Bros.)

CASE Missing You (Def Soul/IDJMG)

K-CI & JO:O Wanna Do You Right (MCA)

RIPPINGTONS F/HOWARD HEWETT I Found Heaven (Peak/Concord)

URBAN begins on Page 123.

### ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	A. LEWIS OF STAIN/W.F. DURST	Outside	(Flawless/Geffen/Interscope)
2	2	LINKIN PARK	One Step Closer	(Warner Bros.)
3	3	TANTRIC	Breakdown	(Maverick)
4	4	GODSMACK	Awake	(Republic/Universal)
5	5	3 DOORS DOWN	Duck And Run	(Republic/Universal)
6	6	DISTURBED	Voices	(Giant/Reprise)
7	7	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
8	8	OLEANDER	Are You There?	(Republic/Universal)
9	9	INCUBUS	Drive	(Immortal/Epic)
10	10	UNION UNDERGROUND	Killing The Fly	(Portrait/Columbia)
11	11	FUEL	Innocent	(Epic)
12	12	A PERFECT CIRCLE	The Hollow	(Virgin)
13	13	LIMP BIZKIT	My Way	(Flip/Interscope)
14	14	AEROSMITH	Jaded	(Columbia)
15	15	BUCKCHERRY	Ridin'	(DreamWorks)
16	16	SALIVA	Your Disease	(Island/IDJMG)
17	17	PAPA ROACH	Between Angels And Insects	(DreamWorks)
18	18	COLD	No One	(Flip/Geffen/Interscope)
19	19	FUEL	Hemorrhage (In My Hands)	(Epic)
20	20	CRAZY TOWN	Butterfly	(Columbia)
21	21	OFFSPRING	Want You Bad	(Columbia)
22	22	SKRAPE	Waste	(RCA)
23	23	NONPOINT	What A Day	(MCA)
24	24	SPINESHANK	New Disease	(Roadrunner)
25	25	NOTHINGFACE	Bleeder	(TVT)
26	26	DEFTONES	Digital Bath	(Maverick)
27	27	SPACEHOG	I Want To Live	(Artemis)
28	28	MONSTER MAGNET	Heads Explode	(A&M/Interscope)
29	29	STRAIT UP/LAJON OF SEVENDUST	Angel's Sor	(Immortal/Virgin)
30	30	RAGE AGAINST THE MACHINE	Renegades Of Funk	(Epic)

**#1 MOST ADDED**

GODSMACK Greed (Republic/Universal)

**#1 MOST INCREASED PLAYS**

STEMATIC Beginning Of The End (Music Company/Elektra/EEG)

**TOP 5 NEW & ACTIVE**

TOADIES Fush The Hand (Interscope)

AUNT FLOSSIE For You For Me (Crown)

EVERCLEAR Out Of My Depth (Capitol)

LIVING END Roll On (Reprise)

TRAIN Drops Of Jupiter (Tell Me) (Columbia)

ROCK begins on Page 161.

### COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TOBY KEITH	You Shouldn't Kiss Me Like...	(DreamWorks)
2	2	DIAMOND RIO	One More Day	(Arista)
3	3	JESSICA ANDREWS	Who I Am	(DreamWorks)
4	4	KEITH URBAN	But For The Grace Of God	(Capitol)
6	5	FAITH HILL	If My Heart Had Wings	(Warner Bros.)
7	6	TRAVIS TRITT	It's A Great Day To Be Alive	(Columbia)
5	7	LEE ANN WOMACK	Ashes By Now	(MCA)
10	8	TIM RUSHLOW	She Misses Him	(Atlantic)
8	9	BROOKS & DUNN	Ain't Nothing 'Bout You	(Arista)
9	10	KENNY CHESNEY	Don't Happen Twice	(BNA)
12	11	DIXIE CHICKS	If I Fall You're Going With Me	(Monument)
11	12	SHEDAISY	Lucky 4 You (Tonight I'm...)	(Lyric Street)
13	13	MARTINA MCBRIDE	It's My Time	(RCA)
14	14	WARREN BROTHERS	Move On	(BNA)
15	15	TRICK PONY	Pour Me	(H2E/WB)
16	16	GARY ALLAN	Right Where I Need To Be	(MCA)
17	17	PHIL VASSAR	Rose Bouquet	(Arista)
19	18	MARK MCGUINN	Mrs. Steven Rudy	(VFR)
18	19	PAM TILLIS	Please	(Arista)
20	20	PATTY LOVELESS	The Last Thing On My Mind	(Epic)
21	21	STEVE HOLY	The Hunger	(Curb)
—	22	TIM MCGRAW	Grown Men Don't Cry	(Curb)
27	23	SARA EVANS	I Could Not Ask For More	(RCA)
32	24	GEORGE STRAIT	If You Can Do Anything Else	(MCA)
23	25	CLAY DAVIDSON	Sometimes	(Capitol)
22	26	AARON TIPPIN	People Like Us	(Lyric Street)
24	27	MONTGOMERY GENTRY	She Couldn't Change Me	(Columbia)
29	28	ALAN JACKSON	When Somebody Loves You	(Arista)
26	29	VINCE GILL	Shoot Straight From Your Heart	(MCA)
25	30	ERIC HEATHERLY	Wrong Five O'Clock	(Mercury)

**#1 MOST ADDED**

TIM MCGRAW Grown Men Don't Cry (Curb)

**#1 MOST INCREASED PLAYS**

TIM MCGRAW Grown Men Don't Cry (Curb)

**TOP 5 NEW & ACTIVE**

KORTNEY KAYLE Don't Let Me Down (Lyric Street)

CHARLIE ROBISON I Want You Bad (Columbia)

JAMIE O'NEAL When I Think About Angels (Mercury)

TRACY LAWRENCE Unforgiven (Atlantic)

CRAIG MORGAN I Want Us Back (Atlantic)

COUNTRY begins on Page 135.

### ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	A. LEWIS OF STAIN/W.F. DURST	Outside	(Flawless/Geffen/Interscope)
2	2	INCUBUS	Drive	(Immortal/Epic)
3	3	CRAZY TOWN	Butterfly	(Columbia)
4	4	MOBY/FGWEN STEFANI	Southside (V2)	
5	5	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
6	6	LINKIN PARK	One Step Closer	(Warner Bros.)
9	7	FUEL	Innocent	(Epic)
7	8	DAVE MATTHEWS BAND	I Did It	(RCA)
8	9	COLDPLAY	Yellow	(Nettwerk/Capitol)
11	10	3 DOORS DOWN	Duck And Run	(Republic/Universal)
15	11	LIMP BIZKIT	My Way	(Flip/Interscope)
14	12	AMERICAN HI-FI	Flavor Of The Weak	(Island/IDJMG)
12	13	U2	Walk On	(Interscope)
13	14	FUEL	Hemorrhage (In My Hands)	(Epic)
10	15	OFFSPRING	Want You Bad	(Columbia)
16	16	GODSMACK	Awake	(Republic/Universal)
22	17	A PERFECT CIRCLE	The Hollow	(Virgin)
20	18	OLEANDER	Are You There?	(Republic/Universal)
21	19	ALIEN ANT FARM	Movies	(DreamWorks)
23	20	NEW FOUND GLORY	Hit Or Miss... (Drive-Thru/MCA)	
17	21	DEFTONES	Digital Bath	(Maverick)
19	22	RAGE AGAINST THE MACHINE	Renegades Of Funk	(Epic)
18	23	DISTURBED	Voices	(Giant/Reprise)
27	24	TANTRIC	Breakdown	(Maverick)
29	25	PAPA ROACH	Between Angels And Insects	(DreamWorks)
24	26	COLD	No One	(Flip/Geffen/Interscope)
25	27	ORGY	Opticon	(Elementree/Reprise)
28	28	OUR LADY PEACE	Life	(Columbia)
30	29	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
31	30	POWDERFINGER	My Happiness	(Republic/Universal)

**#1 MOST ADDED**

GREEN DAY Waiting (Reprise)

**#1 MOST INCREASED PLAYS**

POE Hey Pretty (FEI/Atlantic)

**TOP 5 NEW & ACTIVE**

SKRAPE Waste (RCA)

TAPROOT I (Velvet Hammer/Atlantic)

EVE 6 Here's To The Night (RCA)

NONPOINT What A Day (MCA)

DAVE MATTHEWS BAND The Space Between (RCA)

ALTERNATIVE begins on Page 37.

### NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	RICHARD ELLIOT	Who?	(Blue Note)
1	2	KIRK WHALUM	Now Til Forever	(Warner Bros.)
3	3	GEORGE BENSON	Medicine Man	(GRP/VMG)
5	4	KIM WATERS	In The Groove	(Shanachie)
4	5	BONA FIDE	X-Ray Hip	(N-Coded)
6	6	DAVE KOZ	Love Is On The Way	(Capitol)
7	7	JEFF GOLUB	Droptop	(GRP/VMG)
8	8	RICK BRAUN	Kisses In The Rain	(Warner Bros.)
9	9	RIPPINGTONS	Caribbean Breeze	(Peak/Concord)
12	10	YULARA	Flyin' High	(Higher Octave)
10	11	SADE	By Your Side	(Epic)
11	12	STING	She Walks This Earth	(Telarc)
15	13	JEFF LORBER	Snakebite	(Samson)
14	14	BONEY JAMES & RICK BRAUN	R.S.V.P.	(Warner Bros.)
16	15	GREGG KARUKAS	Chasing The Wind	(N-Coded)
18	16	MICHAEL MCDONALD	Open The Door	(Ramp)
23	17	CHUCK LOEB	North, South, East And West	(Shanachie)
20	18	COUNT BASIC	Wes Who?	(Instinct)
13	19	GROVER WASHINGTON JR.	Chameleon	(Telarc)
17	20	JONATHAN BUTLER	Forever Tonight	(N-Coded)
19	21	JAZZMASTERS	Shine	(Hardcaste/Trippin' N' Rhythm)
21	22	TIM BOWMAN	Smile	(Insync)
22	23	GARDEN PARTY	Rikki Don't Lose That Number	(Samson)
25	24	EUGE GROOVE	Romeo & Juliet	(Warner Bros.)
24	25	SEAL	This Could Be Heaven	(London Sire)
29	26	KEN NAVARRO	Delicioso	(Positive)
—	27	MICHAEL LINGTON	Sunset	(Samson)
26	28	FREDDIE RAVEL	Sunny Side Up	(GRP/VMG)
27	29	INCOGNITO F/MAYSA	Change	(Talkin Loud/Blue Thumb/VMG)
30	30	FOURPLAY	Double Trouble	(Warner Bros.)

**#1 MOST ADDED**

PIECES OF A DREAM R U Ready (Heads Up)

**#1 MOST INCREASED PLAYS**

MICHAEL LINGTON Sunset (Samson)

**TOP 5 NEW & ACTIVE**

STEVE COLE Waterfalls (Atlantic)

JOE I Wanna Know (Jive)

FOUR 80 EAST Bumper To Bumper (Higher Octave)

KOMBO Tip Of The Hat (GRP/VMG)

GOTA L Unforgettable Feeling (Instinct)

NAC begins on Page 156.

### ADULT ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	U2	Walk On	(Interscope)
2	2	JOSH JOPLIN GROUP	Camera One	(Artemis)
4	3	ERIC CLAPTON	Superman Inside	(Duck/Reprise)
3	4	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
5	5	DAVE MATTHEWS BAND	I Did It	(RCA)
6	6	COLDPLAY	Yellow	(Nettwerk/Capitol)
7	7	DIDO	Thankyou	(Arista)
8	8	WALLFLOWERS	Letters From The Wasteland	(Interscope)
9	9	SHAWN COLVIN	Whole New You	(Columbia)
11	10	BARENAKED LADIES	Too Little Too Late	(Reprise)
13	11	SEMISONIC	Chemistry	(MCA)
12	12	DAVID GRAY	Please Forgive Me	(ATO/RCA)
16	13	DAVID GRAY	Babylon	(ATO/RCA)
10	14	LENNY KRAVITZ	Again	(Virgin)
14	15	GREEN DAY	Warning	(Reprise)
22	16	JOHN HIATT	Lift Up Every Stone	(Vanguard)
15	17	U2	Beautiful Day	(Interscope)
20	18	PAT MCGEE BAND	Rebecca	(Giant/WB)
23	19	OLD 97'S	King Of All The World	(Elektra/EEG)
21	20	COLLECTIVE SOUL	Perfect Day	(Atlantic)
18	21	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
17	22	JOAN OSBORNE	Running Out Of Time	(Interscope)
24	23	JONATHA BROOKE	Linger	(Bad Dog)
28	24	JEB LOY NICHOLS	Heaven Right Here	(Rykodisc)
—	25	PAUL SIMON	You're The One	(Warner Bros.)
29	26	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
25	27	SHAWN MULLINS	Up All Night	(SMG/Columbia)
27	28	BOB SCHNEIDER	Metal & Steel	(Universal)
—	29	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
30	30	JIMMY SMITH	Only In It For The Money	(Blue Thumb/VMG)

**#1 MOST ADDED**

PETE YORN Life On A Chain (Columbia)

**#1 MOST INCREASED PLAYS**

PAUL SIMON You're The One (Warner Bros.)

**TOP 5 NEW & ACTIVE**

DANDY WARHOLS Godless (Capitol)

INCUBUS Drive (Immortal/Epic)

JIM WHITE Handcuffed To A Fence In... (Luaka Bop/Virgin)

VERTICAL HORIZON Best I Ever Had (Grey Sky) (RCA)

DELBERT MCCLINTON Livin' It Down (New West/Red Ink)

ADULT ALTERNATIVE begins on Page 171.



# Publisher's Profile

By Erica Farber



## ANDY SCHUON

President/COO, Jimmy And Doug's Farmclub.com

In a time when many think that nice guys finish last, Andy Schuon cares what people think about him and treats everyone the way he wants to be treated, and he also happens to be very successful.

Schuon is President/COO of Jimmy And Doug's Farmclub.com, Universal Music Group's Internet-based music company. He knew at an early age that he wanted to become a broadcaster. His influence on the world of Alternative radio is legendary, and now that he's moved into the world of TV and records,

he continues to leave his mark wherever he goes.

**Getting into the business:** "At a very young age I stayed up all night listening to radio. I grew up in Reno and could hear KFRC/San Francisco, KJR/Seattle, KFI/Los Angeles and XTRA/San Diego. I heard the stations playing the same records but presenting them in different ways, and I thought it was fascinating. I wanted to get into radio, and at 15 I became very focused on it. I sent a postcard to the local FM station's amateur hour, KOZZ/Reno. If they chose your postcard, you'd be able to have an hour of your own airtime.

"It was the launch of my career, as far as I was concerned, and I took it very seriously. My name was drawn, and I prepared diligently for weeks. I did my hour, and the next morning I had my mom drive me to the station to meet the PD with my tape. He was very nice. His name was Daniel Cook. He said that he'd heard my show and thought it was quite good, which was not true. He said that if I hung out for the summer — like an intern program — and put away records and saw how things worked, then maybe one day I'd get on the air. I spent the summer there, learning the ropes.

"Eventually somebody didn't come in to work. I heard the 6pm to midnight DJ say that his replacement hadn't come in and that he couldn't find anybody to come in to work and was going to have to turn off the station. I asked my parents if I could go and do the show. My mom said, 'Well, I guess it's OK, because we'll know where you are.' I convinced the DJ to let me do the show, and he drove off.

"I stayed at the station until the PD came in the next morning. I played the tape for him. He let me go on the next night. After that I had a regular weekend show. Before too long I became the morning DJ. I did just about every job at that station, from Public Affairs Director to News Director to Production Director. As I was finishing high school, I started my radio career. I went to Seattle when I was 18. I was hired by Bo Phillips at KISW. From there I went to San Antonio to start a station with the guy who, ironically, gave me my start in Reno. He hired me as Asst. PD. I did all the creative work and changed the station to KZEP. I remember telling him that if we

named the station after Led Zeppelin, we couldn't go wrong.

"A short time after that I left to go to the No. 1 station in San Antonio, KISS, to work with Trip Reeb, who was the PD. He made me the Production Director, and I did some fill-in work. He got a job in Denver, turning around KEZY. Bill Struck was the GM, Trip was the Operations Manager, and I went in as Asst. PD. Trip said he wasn't going to Denver unless I went with him. Shortly after that he went down to [XTRA-FM/San Diego] 91X.

"When he left, Bill came right into my office and said, 'You're not the interim PD. I believe in you 100%; you're my guy.' It was my big break. Within a year every radio-programming job in America was becoming available to me. New York, Detroit, Los Angeles — it was incredible."

**Joining KROQ/Los Angeles:** "I was going to KLOS/L.A. Trip said that he had a meeting with Mel Karmazin and that he thought that he was going to be GM of KROQ. I said, 'Well, call back and make sure. The only thing I'm concerned about is that I'm coming to Los Angeles myself, and I'm going to kick your ass.' A couple of weeks went by, and Trip got in place at KROQ. I was having a conversation with him, and I said, 'Everyone's calling me about jobs, and I know you need a PD, and I'm sort of surprised you didn't call me.' He said, 'I never thought I could afford you. You're Mr. Big Time.'

"I hung up the phone, went to the Denver airport, got on the next plane and made my way to L.A. Trip picked me up at 2am. I slept on his floor, came into the office the next day and went to lunch with Tony Berardini and Trip. A couple of record-company guys spotted me having lunch with them at La Scala, and word spread to the industry. My MD called me from Denver and said, 'I understand you're going to KROQ.' I said, 'I just accepted the job.'

"I wanted to work at KROQ because I felt it was the industry's station. We took KROQ from worst to first. I brought in *Kevin & Bean*, put *Loveline* on five nights a week, created the Acoustic Christmas concert and branded 'The World Famous KROQ.'"

**His move to MTV:** "I accepted the job as VP/Music Programming at MTV. Some people thought I was crazy, because MTV was thought of as a place that was very bureaucratic, with conference rooms full of VPs, where it took 10 people to make a decision. I had to face Mel Karmazin, who had been a huge supporter of mine and was beyond great to me. He said if I wanted to get into cable, that was my business.

"Within a short time I became Sr. VP/Music & Programming and, ultimately, Exec. VP of programming, scheduling, production and all that. I was there from '92-'98. I was asked to go over to VH1 and relaunch it with John Sykes. That made me a global business citizen. It took me everywhere from the White House to Bono's house.

"I left MTV to join Warner Bros. as GM. Phil Quarteraro, whom I have long admired, asked me to come in as his right hand. It was an opportunity to run a lot of the creative aspects of a record company with a storied past. All was going smoothly until Jimmy Iovine called and asked me to consider heading up a company that, as he said, read like my resume. It would combine everything I had ever learned under one roof — television, the Internet, music, radio and a record company. It was something I had to do."

**A description of Farmclub.com:** "Farmclub.com was the vision of Jimmy Iovine and Doug Morris. They formed an online record company that would use the Internet technology available today to allow unsigned artists from around the world to plug into a real music company, have their music evaluated and have the opportunity to build a community of fans, get on national television and get the resources they might need to become successful. They can do everything from finding a drummer to building an

audience to getting help with their website to having their music evaluated by a real record company A&R staff to getting national television exposure to signing a record deal and putting their album out.

"It's built as a consumer and artist destination and as a real record company. A little more than a year later we are a top-10 destination for music on the Internet. We're just about to sign our 10th artist, and we've released several albums, sold a couple million records and had a hit show on the USA network."

**State of radio:** "It's a very different place than it was when I last programmed. If I were to flash on what it would be like to be in Denver today, I'd probably be in the bathroom in a stall next to three of my competitors in the same building. Those are the people I used to take great pleasure in torturing with all kinds of psychological warfare when I was battling them. One of the joys of radio is being allowed to compete. It's not like that anymore. I don't have as much time to focus on radio as I did years ago, but I think there are far too many radio superstars out there. It doesn't seem like enough talent has been developed. The greatest resource for radio is the talent that can help define and brand a station."

**Most influential individual:** "Bill Struck, who knew that I was 100% the guy to turn that station around in Denver. He was an incredible manager, and I learned so much from him. And Bo Phillips. When I was 18, he plucked me out of Reno to make me a major-market DJ. He was a brilliant programmer. I learned most of what I know about programming from Bo and Daniel Cook, who was the PD of KOZZ. Also, Bill Lee, the night DJ on KFRC. He was my greatest inspiration to become a DJ. The guy is pure genius. And Jimmy Iovine, who had the vision for this company. I have never learned more from somebody in a shorter period of time than I have from Jimmy, and I have never seen anyone more creative and business-savvy than that guy."

**Career highlight:** "I've had great opportunities to work at great places. The one thing that rivals my MTV experience is probably forming Farmclub, because it was an opportunity to be President of a company, to start it from scratch, to build a multimedia company, to hand-select the staff. It's been incredibly rewarding."

**Career disappointment:** "It's not a disappointment, but more of a regret: I haven't been able to continue to be an entertainer myself. There isn't a time that I go into a radio station or television studio and don't think, 'God, I'd like to do more of that.' I got into the business because I wanted to be an entertainer and I quickly learned how much I enjoyed the creative process of the station and making all the decisions and having creative control over not just my show, but the whole station."

**Favorite radio format:** "Alternative. For station, it would be KROQ, as it stands apart from other Alternative stations."

**Favorite television show:** "Of all time, it would be *Dragnet*. Currently, *The West Wing*."

**Favorite song:** "Let's Stay Together" by Al Green."

**Favorite band:** "The Who."

**Favorite book:** "*The Fountainhead*."

**Favorite movie:** "*North by Northwest*."

**Favorite restaurant:** "The Ivy on Robertson in Los Angeles."

**Beverage of choice:** "Mr. Pibb. When I can't get the Dr. Pepper."

**Hobbies:** "Architecture, Tivo and casino gambling."

**E-mail address:** "andy@farmclub.com."

**Advice to broadcasters:** "Organize your time in such a way that you have the greatest amount of time possible to dream big and create. Take chances, and accept the failure that may result."



# DEBUT RELEASES FROM ASCAP MEMBERS



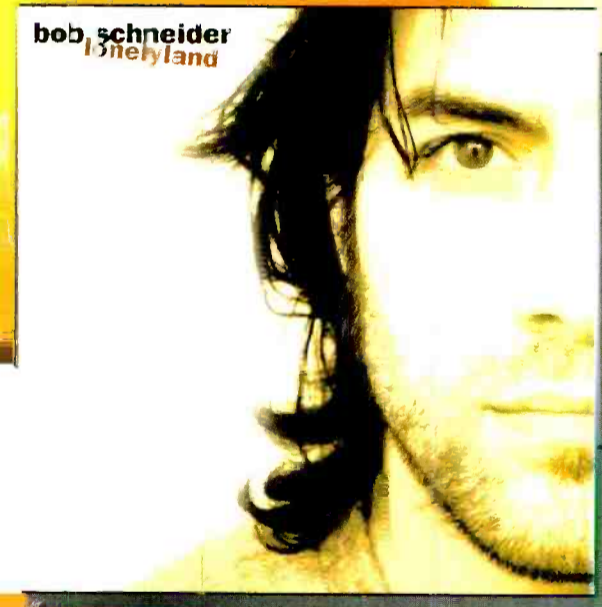
JESS KLEIN *DRAW THEM NEAR*

**JESS KLEIN**  
**DRAW THEM NEAR / RYKODISC**  
Highlighted by explorations in rock, folk, pop, R&B, and roots idioms, the record is a sensational debut, confident in its presentation, formidable in its scope, and gorgeous in its delivery. A soulful vibrant dynamo... the love child of Stevie Nicks, Lucinda Williams, and Sheryl Crow.



EVERY SIX SECONDS

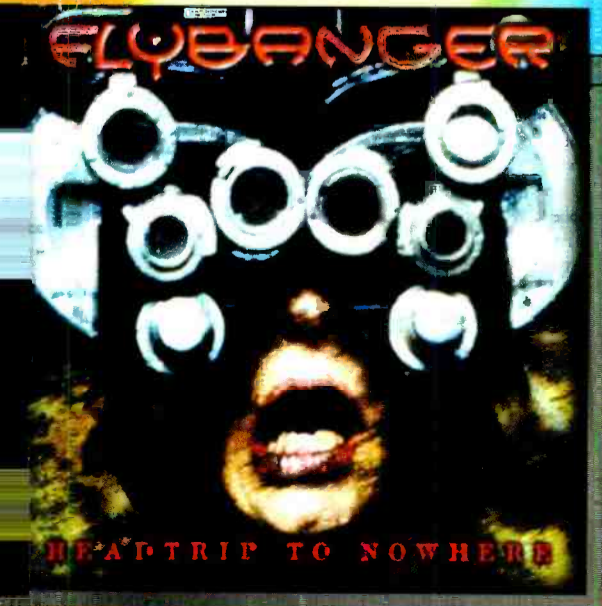
**SALIVA**  
**EVERY SIX SECONDS / ISLAND/DEF JAM**  
Memphis: It's a place where music isn't just played - it's created. From that legacy comes Saliva, an explosive hard rocking quintet that blows with the frenetic force and soulful intensity of its forebears and, in the process, is rewriting the rules of rock n'roll. Amidst all the imitators, trend-jumpers and wannabes, Saliva is an originator.



bob schneider *lonelyland*

**BOB SCHNEIDER**  
**LONELYLAND / UNIVERSAL RECORDS**  
Bob Schneider hails from Austin, Texas, where he recently swept the 2000 Austin Music Awards winning Musician of the Year, Best Male Vocalist, Best Songwriter and Band of the Year. In this world famous mecca of American music, Schneider's independent CD has been at the top of the charts for months, and his live shows draw sell out crowds.

**FLYBANGER**  
**HEADTRIP TO NOWHERE / COLUMBIA RECORDS**  
Hailing from the Pacific Northwest, Flybanger combines crunching riffs with real melodies. The result is hard rock that's at home on the radio as well as live. Their debut Columbia release *Headtrip to Nowhere* was produced by Matt Wallace.



FLYBANGER

HEADTRIP TO NOWHERE

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