

NEWSSTAND PRICE \$6.50

Faith Hill's Summer Smash

"There You'll Be" by Faith Hill achieved No. 1 Most Added status this week at four R&R formats —



CHR/Pop, Country, AC and Hot AC — for a grand total of 369 adds. The Diane Warren-penned song on Warner Bros. is featured in the forthcoming motion picture *Pearl Harbor*.

R&R

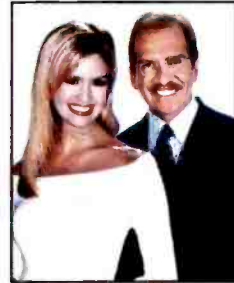
RADIO & RECORDS

www.rronline.com

MAY 18, 2001

Access Hollywood At R&R

The syndicated entertainment news magazine *Access Hollywood* will originate from R&R Convention 2001 Friday, June 15. Co-hosts Nancy O'Dell and Pat O'Brien (pictured) will also present R&R Industry Achievement Awards in the national radio and record categories.



usher

U REMIND ME

THE EXPLOSIVE DEBUT SINGLE FROM HIS NEW ALBUM

8701

IMPACTING

5.21

URBAN & CHR RHYTHMIC



WWW.ARISTA.COM

WWW.USHERWORLD.COM

MANAGEMENT: J-PAT MANAGEMENT

ARISTA

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THE MOVIE AND MUSIC EVENT OF THE SUMMER

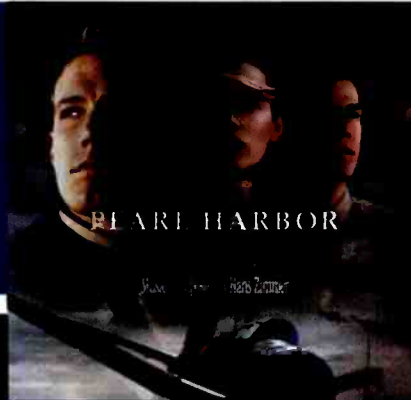
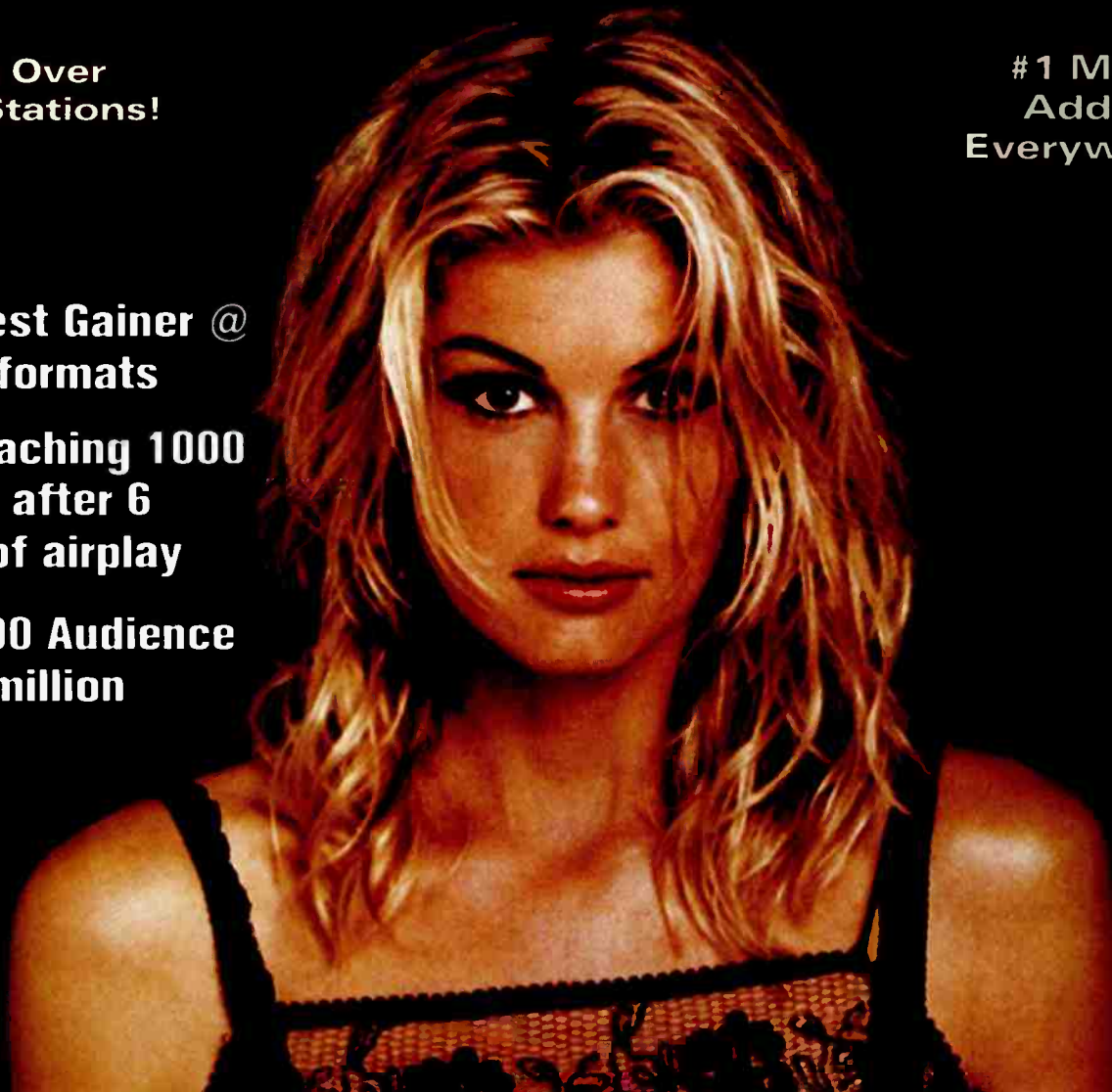
PEARL HARBOR

MUSIC FROM THE MOTION PICTURE

On Over
300 Stations!

#1 Most
Added
Everywhere!

- **Greatest Gainer @ Multi-formats**
- **Approaching 1000 Spins, after 6 days of airplay**
- **Hot 100 Audience is 27 million**



Featuring

THE NEW SONG FROM

Faith Hill

THERE YOU'LL BE

ALBUM SHIPPED PLATINUM

ALBUM IN STORES MAY 22ND

MOVIE OPENS MAY 25TH



VIDEO PREMIERE - MAY 22

"There You'll Be" Produced by The Island Def Jam Music Group



BORMAN

WWW.WBR.COM WWW.PEARLHARBOR.COM



In last week's MMS section, Editor Pam Baker outlined many of the reasons why a potential advertiser won't do business with a station. This week, Pam recruited an old friend of R&R, RAB Exec. VP/ Training George Hyde, for some further advice on the issue of objections. Pam and George do some role-playing that may include the very objections that plague your salespeople. This week's MMS section also includes another great installment from futurist John Parikh, who reminds us that the best way to cut through the 30,000 "message impressions" that consumers face each week, is to "think like a fan and make everyone a star." Our GM Spotlight this week features Cary Camp, who oversees seven stations for an independent operator in Shreveport, LA.

Pages 10-13

PURTAN'S PEOPLE!

Dick Purtan is a legend in Detroit and throughout the radio industry. But like many in his field, the longtime morning man experienced quite a twisted path to stardom, beginning in his home state of New York, on to a wicked job in Jacksonville, and then to afternoon drive in the Motor City. It culminated with competing offers from two giant Detroit stations. Read all about it in *Legends with Bob Shannon*.

Page 25

IN THE NEWS

- Steve Williams appointed PD at WDAS-FM/Philadelphia
- Bruce Mittman becomes Pres./Radio for Phoenix Media

Page 3

THIS #1 WEEK

- CHR/POP**
 - AGUILERA, LIL' KIM, MYA & PINK Lady ... (Interscope)
- CHR/RHYTHMIC**
 - AGUILERA, LIL' KIM, MYA & PINK Lady ... (Interscope)
- URBAN**
 - MISSY ELLIOTT Get Ur ... (Gold Mine/EastWest/EEG)
- URBAN AC**
 - MUSIQ Love (Def Soul/DJMG)
- COUNTRY**
 - BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
- AC**
 - LEE ANN WORMACK I Hope You Dance (MCA/Universal)
- HOT AC**
 - UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)
- SMOOTH JAZZ**
 - JEFF LORBER Snakebite (Samson/Gold Circle)
- ROCK**
 - 3 DOORS DOWN Duck And Run (Republic/Universal)
- ACTIVE ROCK**
 - STANUM It's Been Awhile (Flip/Elektra/EEG)
- ALTERNATIVE**
 - STANUM It's Been Awhile (Flip/Elektra/EEG)
- TRIPLE A**
 - R.E.M. Imitation Of Life (Warner Bros.)

NEWSSTAND PRICE \$6.50



Sirius Raises Monthly Fee To \$12.95

■ Apollo now largest XM, Sirius shareholder

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

Sirius Satellite Radio, which expects to launch its 100-channel service late this year, reported in an SEC filing that it would increase the cost of its monthly subscription to \$12.95 per month, a 30% increase over its long-proposed \$9.95-per-month price point. The company will also charge a one-time activation fee.

The revelation came at the same time it was learned that a New York investment group has become the largest single investor in both Sirius and rival XM Satellite Radio.

Both Wall Street and the entire consumer electronics industry will now be closely watching XM to see if it makes a similar price hike. If XM holds the line at \$9.95, consumers may be

SATELLITE/See Page 24

R&R 2001 Agenda, Hotel Getting Crowded

■ Century Plaza sold out; group heads, Sharpton, O'Dell & O'Brien to appear

R&R Convention 2001 is four weeks away, but you'll need to act quickly if you want to stay close to the action. The headquarters hotel, The Century Plaza, is sold out for the duration of the June 14-16 program. A few vacancies still exist at the St. Regis, the luxury property located adjacent to the Century Plaza. Once those rooms are sold, reservations staffers at the Century Plaza will try to place registrants at nearby hotels.

In addition to the long list of informative sessions and evening entertainment already announced — including a keynote address by

former President Bill Clinton and accompanying performances by Shelby Lynne and Stevie Nicks — a number of exciting agenda items have been added.

• Pat O'Brien and Nancy O'Dell, co-anchors of the entertainment news magazine show

Complete registration details: Page 74

Access Hollywood, will join the festivities surrounding President Clinton's address Friday morning. O'Brien and O'Dell will announce the winners of the R&R Industry Achievement Awards in the national radio and record categories. O'Brien and

O'Dell will then host their show, which will originate from the R&R Convention.

O'Brien joined Access Hollywood in 1997 after 15 years as a reporter and anchor at CBS Sports, while O'Dell was promoted to the co-anchor chair in April 1999 after serving as weekend co-anchor and correspondent since the show's launch in 1996.

• Rev. Dr. Al Sharpton will address an R&R Urban session on Friday, June 15. Sharpton, one of America's foremost civil-rights advocates, crusades relentlessly

CONVENTION/See Page 17



O'Dell & O'Brien Sharpton Reese Gardner Goldstein Waite

Strategic Media Research Recruits Kerr As President

Veteran radio exec Dave Kerr has been named President of Strategic Media Research. Kerr was most recently VP/Operations at AM FM Interactive. Prior to that he served as VP/GM of Hot AC WKQI/Detroit.

Among Kerr's initial duties: staffing Strategic's sales & marketing efforts and looking into potential joint ventures and mergers-and-acquisition opportunities.

"Dave brings skills and experiences that really round out our

KERR/See Page 17

Record Radio Revenue Expected In 2002

■ CIT study predicts radio will outpace overall industry

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

"The fragile state of the economy" may cause overall ad revenue to fall flat in 2001, The CIT Group's recently released "2001 Broadcasting Outlook" warns. But the same report also forecasts that radio revenue will enjoy a modest improvement this year and foresees significant improvements in ad revenue in 2002.

"What a difference a year makes," the report reads. "Twelve months ago the broadcasting outlook was very optimistic, with solid growth in advertising expenditures expected to continue unabated. But an economy that began experiencing a very rapid deceleration in growth during last year's second half has changed all that."

While CIT echoed Interop CEO Ralph Guild's earlier warning that the much-lamented advertising downturn could indeed lead to flat

REVENUE/See Page 24

National Business Picks Up For Entercom This Year

Entercom Chairman/CEO Joe Field and his son, President/COO David Field, looked hard for sunshine in cloudy skies last week as the company released its Q1 report card to investors.

While a chunk of the news was bleak — overall broadcast cash flow dropped 6%, from \$24.7 million to \$23.1 million, and same-station dipped 6% as well — the younger Field reported that there is clear evidence that brighter days are on the horizon.

David Field noted during the company's conference call that although Entercom stopped getting orders for national business and began getting a lot of cancellations at this time last year, the company is not anticipating that this year. National business accounts for about 24% of Entercom's annual revenue. David Field added to the good news by saying, "In recent weeks, we have seen some increased firming, increased tightening, in inventory. We have seen some raising of rates in May and June." He acknowledged that it's spotty in Entercom's 16 markets, but that the data coming

EARNINGS/See Page 9

Blue Adds WTJM/ New York To His Programming Slate

By CALVIN GILBERT
R&R OLDIES EDITOR
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Frankie Blue, VP/Operations & Programming for Clear Channel's CHR/Rhythmic WKTU/New York, has added similar responsibilities for Rhythmic Oldies sister WTJM (Jammin' 105). He replaces WTJM PD Joel Salkowitz, who exited the station last week.



Blue

"I'm excited to have Frankie join the dynamic team at Jammin' 105," WKTU & WTJM VP/GM Scott Elberg said. "Frankie's track record is legendary, and he is truly one of the industry's top program directors. We've enjoyed great momentum in the Jammin' format, and I'm

BLUE/See Page 24

CRAIG DAVID

"FILL ME IN"

- > "I have been watching the Craig David story develop over the past year. Finally something new and exciting! I'm in love with "Fill Me In" and KIIS FM was born to play this record."
- Michael Steele, KIIS FM / Los Angeles
- > "I know Craig David's whole CD by heart...it's been in my car's CD player for months. I can't wait for all of America to share my enthusiasm about Craig David."
- Geronimo, WKTU / New York
- > "Craig David is the future of B96. I can predict this man having power rotation records on our station for the next several years"
- Erik Bradley, B96 / Chicago
- > "I've been listening to Craig David for over a year online on Radio One and Capital FM in London...and agonized over when someone would bring him here. Atlantic has started the next British invasion. Craig will be HUGE!"
- Mike Preston, KBKS / Seattle
- > "...frontrunner for single of the year." Grade: A
Entertainment Weekly

Three #1 singles, a #1 album, and a sold-out worldwide tour. Not to mention multi-platinum, platinum, or gold in 23 countries.

Now the U.S. invasion begins.....

As seen on:



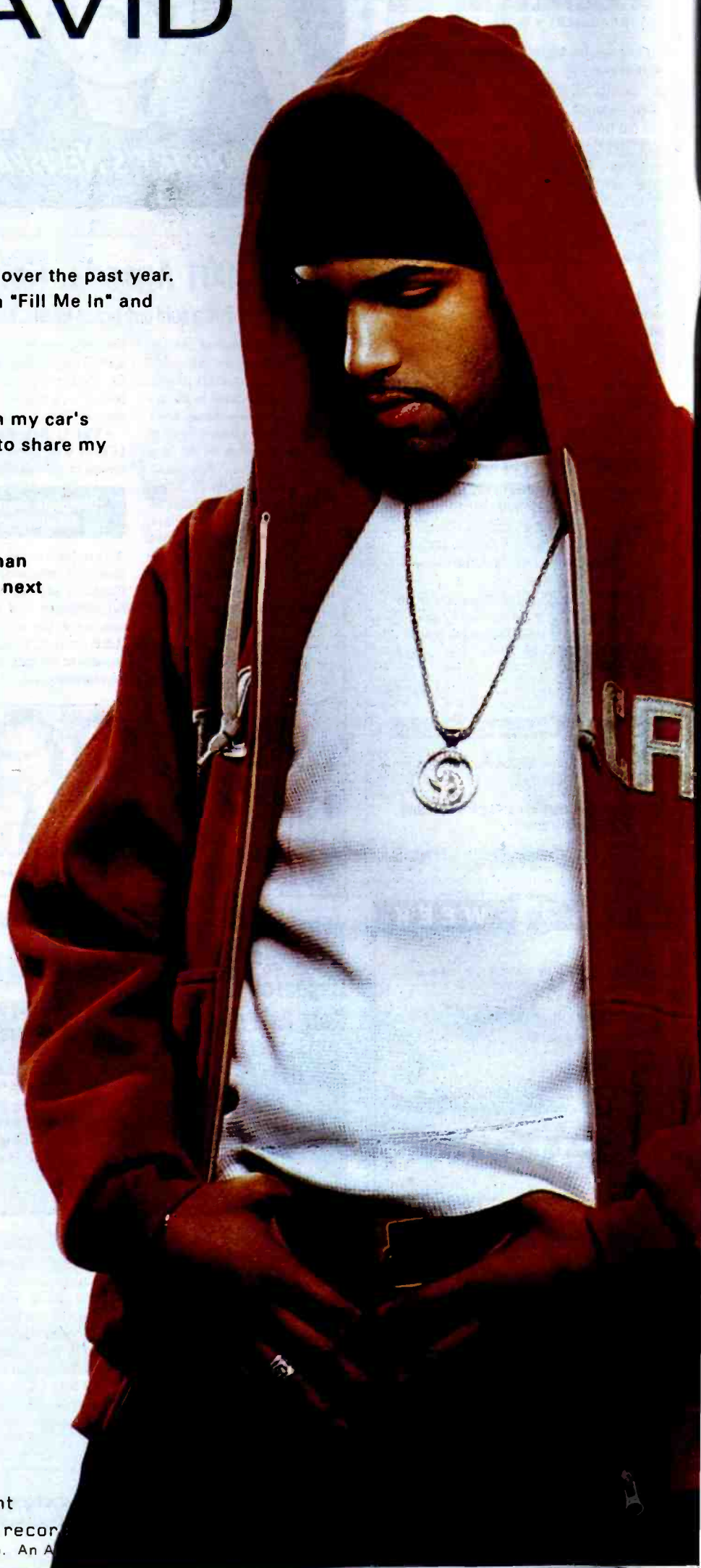
**IMPACTING ALL
FORMATS ON MAY 21st**

The Debut Album **Born To Do It**
In Stores July 17

Produced by Mark Hill
Management: Colin Lester for Wildlife Entertainment



> www.craigdavid.com > www.atlantic-record.com
The Atlantic Group ©2001 Atlantic Recording Corp. An A



Mittman To Oversee FNX Radio Network

Bruce Mittman has been tapped as President/Radio for Phoenix Media Communications. He will oversee the company's FNX Radio Network, where he has been consulting since the beginning of the year.

Mittman previously managed WAAF in FNX's flagship market, Boston. He departed WAAF following Entercom's takeover of the station. He was also GM of WQFX/Boston.

"I've known Bruce for 25 years," Phoenix President/CEO Steven Mindich told R&R. "We've been in the same town, and I've always admired what he has done — even those times when he was beating me up."

"For FNX and myself, it was fortuitous that WAAF made the mistake they made in letting him go. He has worked with us now for three months as a consultant, and

MITTMAN/See Page 17

Dillman Now Gold Circle Pres./CEO

Independent record company Gold Circle Entertainment has named Rob Dillman President/CEO. Dillman is based in Los Angeles.



Dillman

"I'm thrilled at the opportunity to work with Gold Circle and to build it into a music company that will thrive for a very long time," Dillman remarked. "I've

had the chance to work with some of the most talented folks in this industry, and I hope I can take what I've learned from them and apply it here."

Dillman was most recently VP/Promotion-Operations at Epic Records. Prior to that he was Sr. Dir./National Promotion at Hollywood Records and held a variety of promotion posts at Mercury Records. He began his music industry career in Seattle with Imago Records. Before moving to the

DILLMAN/See Page 24

R&R Observes Memorial Day

In observance of the Memorial Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, May 28.

Mega-Chatting With Megadeth



Rock mega-group Megadeth appeared on Rockline recently from the Museum of Television and Radio. The band's latest album, *The World Needs a Hero*, hit store shelves May 15. "Moto Psycho," the leadoff single from their album, is riding high on the Rock charts. Pictured (f-r) are bandmembers David Ellefson, Al Pitrelli and Dave Mustaine.

Williams Joins 'DAS-FM As PD

Steve Williams has accepted the PD position at Clear Channel's Urban AC WDAS-FM/Philadelphia. He was most recently Station Manager of Smooth Jazz KSSJ/Sacramento and replaces legendary programmer Joe "Butterball" Tamburro, who exits.



Williams

Williams has been in radio for 27 years and has worked at a multitude of stations in various formats. Williams is most widely known for his association with Smooth Jazz stations, and he has worked at WAMX/Ann Arbor, MI; Detroit's WDET, WJZZ and WRIF; WJZE/Washington; and WQCD (CD101.9)/New York, where he served as MD, Asst. PD and PD over a six-year period. He began his career in his hometown of Cincinnati, at AOR WEBN.

"It's a sensational opportunity to be able to be associated with people and a radio station that have had such a high level of presence in their market," Williams told R&R. "The thing about 'DAS that I've always respected over the years is that the station's been in touch with its community, the music that appeals to that community, and those things that are outside of the music business — they've been a real force in a business that sees a tremendous amount of change. Here's a radio station that's been around and has basically been doing the same thing, with a tweak here or there, for almost 50 years. There's something to be said about that level of consistency, and I just see it as the opportunity of a lifetime."

Priority Promotes Shack To Exec. VP

Priority Records has elevated Andrew Shack to the newly created post of Exec. VP. Based in Los Angeles, he continues to report to President/CEO Bryan Turner and will oversee the day-to-day operations of the label, including radio promotion, marketing, publicity and sales.



Shack

"Andrew's 10 years at Priority have made him uniquely qualified to step into this important position," Turner said. "Together we will map out the next stage for Priority. I couldn't be more confident that his relationships, knowledge and determina-

tion will bring even more success to our company." Shack noted, "We've gone through many changes at the label over the past 10 years, going from a small independent label to a major force in the industry. I am looking forward to continuing to help direct Priority to becoming the best label we can be." Shack began his career at Priority Records in 1991 as Counsel in the Business Affairs department and was quickly elevated to VP/Business & Legal Affairs, the

SHACK/See Page 24

MAY 18, 2001

NEWS & FEATURES

Radio Business	4	Legends	25
Business Briefs	4	Street Talk	26
Transactions	6	Sound Decisions	30
MMS	10	Music Meeting	33
Internet News & Views	14	Publisher's Profile	120
E-Charts	16		
Show Prep	19	Opportunities	115
'Zine Scene	19	Marketplace	117
National Video Charts	20		
Ratings	23		

FORMATS & CHARTS

News/Talk/Sports	21	Adult Contemporary	72
CHR	34	AC Chart	73
CHR/Callout America	35	AC Tuned-In	76
CHR/Pop Chart	37	Hot AC Chart	79
CHR/Pop Tuned-In	39	Hot AC Tuned-In	80
CHR/Rhythmic Chart	44	Smooth Jazz	83
CHR/Rhythmic Tuned-In	47	Smooth Jazz Chart	84
Urban	50	Smooth Jazz Action	86
Urban Chart	54	Rock	88
Urban Action	55	Rock Chart	90
Urban Tuned-In	56	Rock Tuned-In	91
Urban AC Chart	59	Active Rock Chart	94
Urban AC Tuned-In	60	Active Rock Tuned-In	95
Country	61	Rock Specialty Show	97
Nashville	62	Alternative	100
Country Chart	63	Alternative Chart	102
Country Indicator	64	Alternative Action	104
Country Callout	65	Alternative Tuned-In	105
Country Action	66	Alternative Specialty Show	107
Country Tuned-In	68	Triple A	109
		Triple A Chart	110
		Christian	113
		Christian Chart	114

The Back Pages 118

Finn Manages Greater Media/New Jersey

Dan Finn has been appointed VP/Regional Manager for Greater Media's newly formed Greater New Jersey Radio Group, which consists of WCTC, WTR & WMGQ/Middlesex; WRAT/Monmouth-Ocean and WMTR & WDHA/Morrisstown. Greater Media is acquiring WWTR, WRAT, WMTR and WDHA from New Jersey Broadcasting, for which Finn has



Finn

been serving as President/COO, and will operate the stations under a time-brokerage agreement.

"We are truly fortunate to have Dan leading the Greater New Jersey Radio Group," Greater Media VP/Radio Rick Feinblatt said. "His extensive knowledge of the New Jersey radio and advertising markets

FINN/See Page 24

KSFB Crosses 'The Bridge' In Frisco

Salem Communications' Christian AC KJQI/San Francisco has flipped to Christian CHR/Rhythmic as "The Bridge," with new calls KSFB. A former affiliate of the Morningstar/Salem satellite music network, the station looked to grass-roots research in its move to a more progressive format.

"We've taken phone polls, looked at CD sales, contacted bookstores, extensively surveyed concert audi-

ences and considered what was winning in the mainstream market," PD Scott Viegel told R&R. "The response so far has been very encouraging. We want to impact all potential listeners on all levels and meet them where they are at."

"Thirty percent of our initial phone polls projected people wanting more hip-hop/rhythmic music

KSFB/See Page 17

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

WEBSITE: www.ronline.com

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ADVERTISING/SALES:	310-553-4330	310-203-8450	hnmowry@ronline.com

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NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@ronline.com

FCC Commissioners Say Goodbye

□ **Ness, Furchtgott-Roth offer their swan song**

By ELIZABETH RAMOS
R&R WASHINGTON BUREAU
eramnos@rronline.com

Susan Ness said farewell to the FCC May 10 at what was her last open meeting as a Commissioner. FCC Chairman Michael Powell led the room in a standing ovation for the departing Commissioner, who had earlier announced she would leave by June 1.

In discussing her post-FCC plans, Ness told R&R, "I'll be considering an assortment of options once I leave the commission. There have been a number of folks speaking to me about the possibility of teaching at a university, but I'm looking forward to doing a number of things and will consider all of these options once I leave the commission." While nothing is set in stone, Ness doesn't plan to stray far from the communications field. "I'm sure my en-

deavors will continue to be involved in communications," she said. "It's been an area that I love and have been working in for the last 15 to 20 years."

Reflecting on her seven-year term with the FCC, Ness described working with her numerous colleagues on the commission as an "immense honor and privilege." Fellow commissioner Gloria Tristani commented to Ness, "I can't imagine who will fill your shoes." Ness singled out

Commissioner Harold Furchtgott-Roth — whom she described as "a colleague and friend" — and said that even when the two disagreed "it was with respect." As her tenure draws to a close, Ness said, "The essence of public service is knowing the work you do today will help tomorrow."

Furchtgott-Roth also took the opportunity to say a few goodbyes, since it's possible that the new commission nominees may be confirmed by the next scheduled FCC open meeting, clearing the way for Furchtgott-Roth's departure. Furchtgott-Roth

FCC/See Page 9

Bloomberg BUSINESS BRIEFS

Radio One Investment Helps Revive BET Challenger

Startup cable network **New Urban Entertainment TV** is getting about \$67 million from **Radio One**, **AOL Time Warner** and **Goldman Sachs** as part of a \$110 million, life-saving cash infusion. CableWorld Online reported. As part of the deal, Radio One will use its radio stations to promote the fledgling cable network, whose primary competitor is Viacom's Black Entertainment Television, and AOL will accelerate the rollout of NUE-TV on Time Warner cable systems. "Radio One has said that as it builds the dominant radio platform for African-Americans, it's looking to expand that platform to the Internet, potentially cable TV and a radio network," Credit Suisse First Boston analyst Paul Sweeney told CableWorld.

Viacom To Sell \$1.4 Billion In Bonds

Viacom plans to sell \$1.4 billion in bonds by adding \$400 million to its existing 6.4% notes due 2006 and selling \$1 billion in new 6.625% notes maturing in 2011. Sr. EVP/CFO Richard Bressler said the offering reflects Viacom's "strong balance sheet." Proceeds will be used to repay existing short-term debt.

Viacom Repurchases \$264.6 Million Of Its Stock

Viacom reported in a May 15 SEC filing that it bought back 5.4 million of its Class B common stock at a cost of \$264.6 million. Through April 30, the company paid an average of \$49 per share for the stock. Viacom repurchased 4.5 million of the shares during the first quarter for about \$225 million. According to the filing, the purchases were made under a buyback program begun Feb. 1 that calls for the repurchase of up to \$2 billion of Viacom's Class B common stock from time to time.

Aurora Closes \$53 Million Crystal Deal

As part of the \$53 million deal, **Aurora** acquired **Crystal Radio's** nine Poughkeepsie, NY-area stations, doubling Aurora's radio-station stable; the company already has stations in New York and Connecticut. Crystal has no other broadcast interests. Nassau Broadcasting CEO **Lou Mercatanti**, whose company lost a \$7 million deposit when its deal to purchase Aurora fell through last year, issued a press release congratulating Aurora on the deal.

Continued on Page 9

R&R Stock Index

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

	5/11/00	5/4/01	5/11/01	Change Since 5/11/00	5/4/01-5/11/01
R&R	306.02	248.85	256.60	-16.6%	+3.1%
DOW	10,545.97	10,951.24	10,821.31	+2.6%	-1.1%
S&P	1407.81	1266.61	1245.67	-11.5%	-1.6%

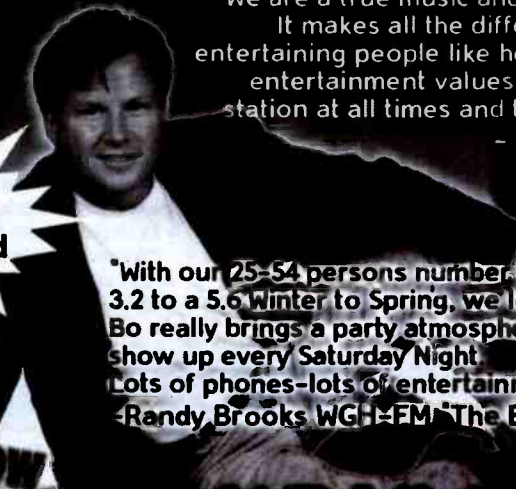
Latest Calls From Wall Street

Company	Analyst	Rating	Target Price
Arbitron	Matthew Roswell, Legg Mason Wood Walker	Buy	\$27
Citadel	James Boyle, First Union Securities	Market Perform	N/A
Clear Channel	Michael Kupinski, AG Edwards	Accumulate	N/A
	James Goss, Barrington Research	Long-term Buy	N/A
	Niraj Gupta, Salomon Smith Barney	Buy	\$75
	Leland Westerfield, UBS Warburg	Strong Buy	N/A
Cox	Timothy Wallace, Banc of America	Strong Buy	\$80
	James Boyle, First Union Securities	Buy	\$28
Cumulus	James Boyle, First Union Securities	Market Perform	N/A
	Richard Rosenstein, Goldman, Sachs & Co.	Market Outperform	N/A
Disney	Jill Krutick, Salomon Smith Barney	Outperform	N/A
	Jeffrey Logsdon, Gerard Klauer Mattison & Co.	Buy	\$45
	David Miller, Sutro & Co.	Buy	\$45
	Richard Simon, Goldman, Sachs & Co.	Recommend List	N/A
Radio One	Katherine Styponias, Prudential Securities	Accumulate	\$36
	James Boyle, First Union Securities	Buy	N/A
Saga	Scott Phillips, Blaylock & Partners	Market Outperform	N/A
	James Boyle, First Union Securities	Market Perform	N/A
XM Satellite Radio	Riyad Said, Friedman, Billings, Ramsey	Accumulate	N/A
	Robert Peck, Bear Stearns & Co.	Buy	N/A
	Adam Simon, Goldman, Sachs & Co.	Trading Buy	N/A

Stimulating Saturday Night Country Radio

Just Added
WKLB/Boston
KWJJ/Portland

The Bo Keyhole 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

PERSONALITY RADIO



FISHER
ENTERTAINMENT

831-420-1400

Fed via Satellite 7-12 midnight
in all time zones (with Automation Tones)

“I use it every day”

—Drew Garabo, Real Radio 104.1 Orlando

“The quality I'd expect...”

—Bill Tanner, VP Programming SBS, Los Angeles

“I build topics from it”

—Don Wade, WLS Chicago

“It's about time.”

—Sandy Kenyon, air personality KFWB Los Angeles

“We love this”

—Harmon & Evans, 92.5 XTU Philadelphia

“I love the hot stories and audio files”

—Brian Whitman, LA Air Personality

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radiofax

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CALL TOM TRADUP OF SABO MEDIA FOR DETAILS AT (972)966-8255.

PARADE
A Conversation With America

DEAL OF THE WEEK

- **WIXO-FM/Bartonville and WFYR-FM/Elmwood and WRVP-FM/Eureka and WPPY-FM/Glasford and WVLE-AM & WGLO-FM/Peoria (Peoria), IL \$20 million**

2001 DEALS TO DATE

Dollars to Date: \$778,213,601
(Last Year: \$24,934,087,133)

Dollars This Quarter: \$204,782,000
(Last Year: \$1,358,941,000)

Stations Traded This Year: 547
(Last Year: 1,797)

Stations Traded This Quarter: 111
(Last Year: 274)

TRANSACTIONS AT A GLANCE

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

- KMLK-FM/EI Dorado, AR \$20,000
- KZNZ-FM/Colorado City, AZ Undisclosed
- KZSL-FM/King City, KCTY-AM, KTGE-AM, KHMZ-FM, KRAY-FM/Salinas & KHNZ-FM/Soledad (Monterey-Salinas-Santa Cruz), CA Undisclosed
- KBZS-AM/Palo Alto (San Francisco), CA Undisclosed
- WBNL-AM/Boonville (Evansville), IN Undisclosed
- WHGR-AM/Houghton Lake, MI \$250,000
- KEOR-AM/Atoka, OK Undisclosed
- KADS-AM/Eik City, OK \$15,000
- WDKD-AM & WWKT-FM/Kingtree, SC Undisclosed
- KBLK-FM/Burnet, TX \$1 million
- KOES-FM/Stamford (Abilene), TX Undisclosed
- KBRE-AM & KBRE-FM/Cedar City (St. George), UT \$1.2 million
- KSUB-AM & KCIN-FM/Cedar City (St. George), UT Undisclosed
- WFAD-AM/Middlebury, VT Undisclosed
- WWUZ-FM/Bowling Green (Richmond), VA \$2.15 million

Regent Expands To Peoria

□ Growing broadcaster grabs Cromwell sextet for \$20 million; Salem adds in San Francisco with AM acquisition

Deal Of The Week

Illinois

WIXO-FM/Bartonville, WFYR-FM/Elmwood, WRVP-FM/Eureka, WPPY-FM/Glasford, WVLE-AM & WGLO-FM/Peoria (Peoria)

PRICE: \$20 million
TERMS: Asset sale for cash and stock. Regent will pay \$14 million in cash and \$6 million in stock for the six stations.
BUYER: Regent Communications Inc., headed by Chairman/CEO Terry Jacobs. Phone: 859-292-0030. It owns 46 other stations. This represents its entry into the market.
SELLER: The Cromwell Group, headed by President Bayard Walters. Phone: 615-361-7560
FREQUENCY: 99.9 MHz; 97.3 MHz; 98.5 MHz; 101.1 MHz; 1140 kHz; 95.5 MHz
POWER: 2kw at 584 feet; 24kw at 338 feet; 6kw at 328 feet; 3kw at 449 feet; 5kw; 7kw at 620 feet
FORMAT: Alternative; Country; CHR/Pop; CHR/Pop; Religious; Rock

Arkansas

KMLK-FM/EI Dorado

PRICE: \$20,000
TERMS: Asset sale for cash. Half will be paid now while the remainder will be paid at closing.
BUYER: Noalmark Broadcasting Corp., headed by President William Nolan Jr. Phone: 870-862-7777. It owns 11 other stations. This represents its entry into the market.
SELLER: Jerome Orr. No phone listed.
FREQUENCY: 101.5 MHz
POWER: 6kw at 328 feet
FORMAT: Urban AC
COMMENT: Noalmark has been operating this station under an LMA. This deal originally appeared with an undisclosed price in the May 4, 2001 issue of R&R.

Arizona

KZNZ-FM/Colorado City

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: MB Media Group Inc., headed by Secretary Jerold

Johnson. Phone: 435-628-0484. It owns four other stations. This represents its entry into the market.
SELLER: Uzona Broadcasting Co. Phone: 520-875-8103
FREQUENCY: 107.1 MHz
POWER: 6kw at -328 feet
FORMAT: B/EZ

California

KZSL-FM/King City, KCTY-AM, KTGE-AM, KHMZ-FM, KRAY-FM/Salinas & KHNZ-FM/Soledad (Monterey-Salinas-Santa Cruz)

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Wolfhouse Radio Group Inc., headed by President Hector Villalobos. Phone: 831-757-4921. It owns no other stations.
SELLER: Z-Spanish Trust, administered by trustee Mark Inglis. Phone: 203-541-1500
FREQUENCY: 93.9 MHz; 980 kHz; 1570 kHz; 97.9 MHz; 103.5 MHz; 106.3 MHz
POWER: 5kw at 702 feet; 10kw day/night; 5kw day/500 watts night; 3kw at 479 feet; 3kw at 512 feet; 5kw at 371 feet
FORMAT: Regional Mexican; Spanish AC; Regional Mexican; Spanish Contemporary; Regional Mexican; Spanish Contemporary
COMMENT: The Z-Spanish Trust was formed for the merger of Z-Spanish Radio with Entravision Communications. Entravision did not maintain direct control of these stations.

California

KBZS-AM/Palo Alto (San Francisco)

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Salem Communications Corp., headed by President/CEO Ed Atsinger III. Phone: 805-987-0400. It owns 78 other stations, including KFAX-AM & KSFB-FM/San Francisco.
SELLER: In Radio License LLC, headed by President John Douglas. Phone: 415-434-1220
FREQUENCY: 1220 kHz
POWER: 5kw day/145 watts night
FORMAT: Business News
COMMENT: Both parties are still

negotiating a definitive asset purchase agreement.

Indiana

WBNL-AM/Boonville (Evansville)

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Turpen Communications LLC, headed by LLC Partner Ralph Turpen. Phone: 812-897-2080. It owns no other stations.
SELLER: John Engelbrecht. Phone: 812-424-9911
FREQUENCY: 1540 kHz
POWER: 250 watts
FORMAT: B/EZ

Michigan

WHGR-AM/Houghton Lake

PRICE: \$250,000
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 859-655-2267. It owns 1,180 other stations. This represents its entry into the market.
SELLER: Coltrance Communications Inc., headed by President/Director John Salov. Phone: 517-366-5364
FREQUENCY: 1290 kHz
POWER: 5kw
FORMAT: Adult Standards

Oklahoma

KEOR-AM/Atoka

PRICE: Undisclosed
TERMS: Terms unavailable.
BUYER: Robert Sullins. Phone: 580-795-2345. It owns no other stations. This represents its entry into the market.
SELLER: Ballard Broadcasting, headed by owner Drew Ballard. Phone: 806-765-8114
FREQUENCY: 1110 kHz
POWER: 5kw
FORMAT: Country/Gospel

KADS-AM/Eik City

PRICE: \$15,000
TERMS: Asset sale for cash
BUYER: Blake Brewer. Phone: 580-225-9696. It owns two other stations. This represents its entry into the market.

SELLER: Fuchs Broadcasting Co. headed by President Chad Fuchs. Phone: 580-726-5656
FREQUENCY: 1240 kHz
POWER: 1kw
FORMAT: Sports

South Carolina

WDKD-AM & WWKT-FM/ Kingtree

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: A&D Broadcasting Inc., headed by President Frank Avent. No phone listed. It owns no other stations. This represents its entry into the market.
SELLER: Don & Peggy LaDuke. Phone: 843-382-2361
FREQUENCY: 1310 kHz; 99.3 MHz
POWER: 5kw day/60 watts night; 22kw at 354 feet
FORMAT: Country; Urban Oldies

Texas

KBLK-FM/Burnet

PRICE: \$1 million
TERMS: Asset sale for cash
BUYER: Blanco Television LLC, headed by Member Charles Crawford. Phone: 214-520-7077. It owns no other stations.
SELLER: Munbilla Broadcasting Corp. No phone listed.
FREQUENCY: 92.5 MHz
POWER: 1kw at 548 feet
FORMAT: Country
BROKER: Bill Whitley of Media Services Group

KOES-FM/Stamford (Abilene)

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Hooten Broadcasting Inc., headed by President Bill Hooten. No phone listed. It owns one other station. This represents its entry into the market.
SELLER: KOES Broadcasting Inc., headed by President David Warren Klement. Phone: 817-645-6643

FREQUENCY: 106.9 MHz
POWER: 40kw at 548 feet
FORMAT: Country

Utah

KBRE-AM & KBRE-FM/ Cedar City (St. George)

PRICE: \$1.2 million
TERMS: Asset sale for cash
BUYER: MB Media Group Inc., headed by Secretary Jerold Johnson. Phone: 435-628-0484. It owns no other stations.
SELLER: Kolob Broadcast Radio Enterprises, headed by President Art Challis. Phone: 435-586-5273
FREQUENCY: 940 kHz; 94.9 MHz
POWER: 10kw day/39 watts night; 55kw at -121 feet
FORMAT: Oldies; Hot AC

KSUB-AM & KCIN-FM/ Cedar City (St. George)

PRICE: Undisclosed
TERMS: Stock merger
BUYER: MB Media Group Inc., headed by Secretary Jerold Johnson. Phone: 435-628-0484. It owns no other stations.
SELLER: Southern Utah Broadcasting Co., headed by President Gerald Johnson. Phone: 435-586-6547
FREQUENCY: 590 kHz; 92.5 MHz
POWER: 5kw day/1kw night; 41kw at 1,690 feet
FORMAT: News/Talk; Country

Vermont

WFAD-AM/Middlebury

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Addison Broadcasting Company, headed by Clerk Steven Silverberg. Phone: 603-668-6400. It owns no other stations.
SELLER: Lakeside Media Inc., headed by Owner L. Kathryn Messner. Phone: 802-388-4101
FREQUENCY: 1490 kHz
POWER: 1kw
FORMAT: Full Service

Questions to consider when selecting an E-Marketing solution for your station...

Will you really have an end-to-end solution, including listener sign-up, message creation, pinpoint targeting and mail sending?
Or does it just sound like you will?

Will your station own your listener data 100%?
Or will your solutions partner "co-own" it with you?
Yikes!

Will you have the flexibility you really need for customization of listener data and sign-up forms?
Ugh!

Will you get web-based, hands-on access to your data and your complete tool suite? Or, are you "only a phone call away"?
Grrr!

Can you selectively integrate data from other sources, including on-site contesting?
Are "unsubscribe" options easily supported?

Can you learn everything you need to know - from sophisticated profiling and message creation, to bounceback management - in 20 minutes or less?

Is the solutions provider Radio's #1 choice?
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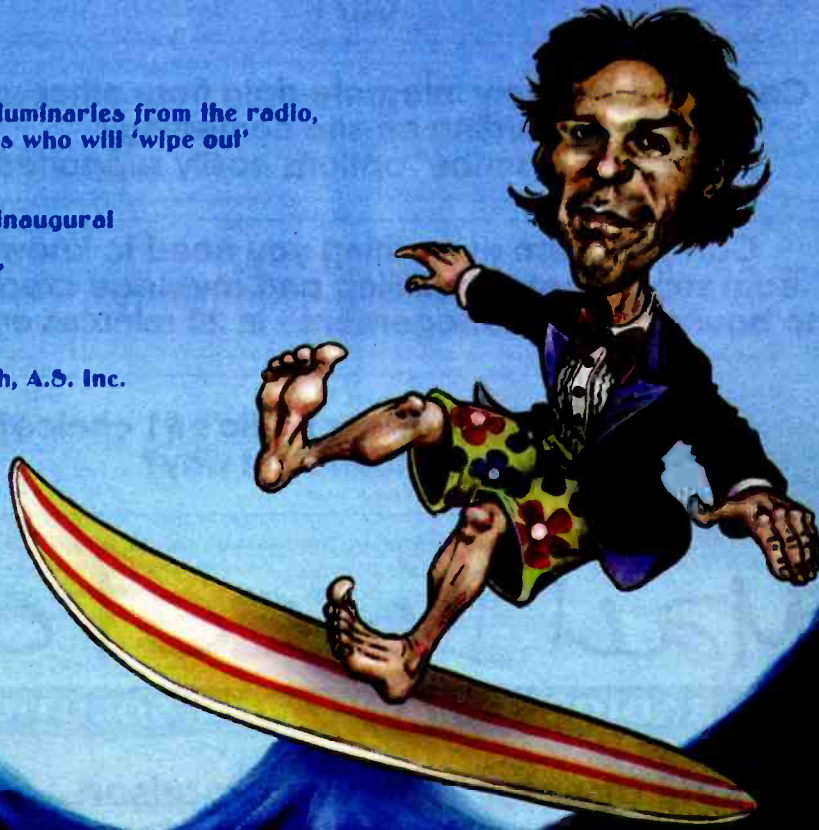
**Program Director, KIIS-FM, Los Angeles
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Foundation Music Industry Roast.**

**DATE: THURSDAY, JUNE 28, 2001
PLACE: IRVING PLAZA, 12 IRVING PLACE N.Y.C.
DOORS: 7:00 P.M.
BUFFET: 7:30 P.M.
ROAST: 8:30 P.M.
TICKETS: \$500.**

Join a distinguished panel of luminaries from the radio, record, and music communities who will 'wipe out' tonight's honoree.

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Transactions

Continued from Page 6

Virginia

WWUZ-FM/Bowling Green (Richmond)

PRICE: \$2.15 million

TERMS: Asset sale for cash

BUYER: Free Lance-Star, headed by Owner Josiah Rowe. Phone: 540-

373-1500. It owns three other stations, including WYSK-AM & FM & WFLS-FM/Fredericksburg, VA.

SELLER: Rappahannock Communications, headed by Office Manager Terry Brooks. Phone: 804-443-4321

FREQUENCY: 96.9 MHz

POWER: 3kw at 472 feet

FORMAT: Classic Hits

BROKER: Mitt Younts of Media Services Group

FCC

Continued from Page 4

has said he would step down once his replacement is named. In addition to thanking his friends in the FCC for all of their hard work, he described Chairman Powell as a

"great leader" and wished the new commissioners well. At press time, the Senate Commerce Committee, chaired by Arizona Republican John McCain, was scheduled to review the nominations of Republicans Kathleen Abernathy and Kevin Martin and Democrat Michael Copps on Thursday (5/17).

Earnings

Continued from Page 1

in over the past several weeks is "encouraging."

Entercom's after-tax cash flow inched up from \$15 million to \$15.1 million, remaining flat on a per-share basis at 33 cents. Revenue dropped a modest 2%, from \$70.9 million to \$69.5 million, and also fell 4% on a same-station basis. The group, which focused on cost-cutting, says station expenses were 3% less than the prior year. Still, the company's net loss widened from \$86,000 (break even) to \$2.3 million (4 cents per share). Entercom attributed the loss to charges related to the LMiV Internet initiative and the drop in BCF.

• **Salem Communications** reported increased losses for Q1 and announced that it is counting heavily on its broadcast operations to carry it through Q2. The company's net loss widened from \$1.6 million (7 cents per share) to \$4.6 million (20 cents), but the company's net broadcasting revenue increased 33%, to \$30.1 million, and BCF improved 3%, to \$10.2 million. Overall EBITDA improved 14%, to \$5.8 million, but broadcast EBITDA fell 15%, to \$6.4 million. ATCF fell from \$3.3 million (14 cents

per share) to \$2.6 million (11 cents). On a same-station basis, net broadcasting revenue increased 12% and BCF grew 11%.

While the company forecasts a loss of \$4.1 million (17 cents) in Q2, it expects broadcast EBITDA to come in at \$8.9 million — higher than its overall EBITDA forecast of \$8 million. Q2 net broadcast revenues are estimated at \$33.9 million, and BCF is expected to be \$12.3 million. For the year, Salem expects a modest \$200,000 in net income (1 cent per share) on an expected \$139.6 million in net broadcasting revenue, which is 27% above its Q1 result. BCF is slated to improve 14%, to \$56.1 million, and broadcast EBITDA is expected to rise 10%, to \$42.8 million. It expects overall EBITDA to be up 28%, to \$40.8 million.

• It was a tough week for Sirius Satellite Radio, as the company watched its stock price fall below that of competitor XM Satellite Radio for the first time ever and reported increased losses in Q1. Sirius' net loss applicable to common shareholders widened from \$43.8 million to \$64.4 million, but it improved by a penny on a per-share basis, from \$1.35 to \$1.34. Sirius' total operating expenses

grew from \$26.8 million to \$39.3 million, primarily due to increased activity in the company's radio-development efforts as it prepares its service launch.

• **Jones Radio Networks** saw a 62% decline in Q1 EBITDA, from \$2.4 million to \$905,000, a slide the company attributed to charges related to its increase in network radio programming. Revenue grew a modest 2%, from \$9.8 million to \$9.9 million, but net losses for the network's parent company, Jones Media Networks, increased a whop-

ping 146%, from \$2.6 million to \$6.4 million.

• While it has bested many of its former dot-com contemporaries by staying in business, **Launch Media** should be added to the list of companies reporting Q1 losses. The company's net loss increased from \$11.9 million (89 cents per share) to \$14.1 million (98 cents). Net revenues fell from \$6.4 million to \$3.8 million — from \$4.4 million to \$2.7 million on a pro forma basis — and its EBITDA loss widened from \$9 million to \$9.3 million. There was

some good news, however, as the company's EBITDA-per-share loss improved from 68 cents to 65 cents and the pro forma EBITDA loss decreased from \$9.2 million (69 cents) to \$7.8 million (54 cents).

Looking ahead, Launch reduced its 2001 revenue estimate from \$45 million to \$32 million-\$34 million and increased its pro forma EBITDA loss estimate from \$10 million to \$11 million-\$12 million. However, the company anticipates positive EBITDA in Q3.

— Joe Howard & Jeffrey Yorke

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

FCC Actions

The FCC has selected its new bureau and office chiefs. Missionfish.com VP K. Dane Snowden joins the commission as Chief of the Consumer Information Bureau, while Martha Johnson departs the Assn. of Trial Lawyers of America to become Director of the FCC's Office of Legislative & Governmental Affairs. Acting General Counsel Jane Mago receives the official General Counsel title, O'Melveny & Myers partner John Rogovin becomes Deputy General Counsel and William Spencer rises from the Dept. of Justice to serve as Deputy Managing Director. Meanwhile, the FCC's Enforcement Bureau taps Linda Blair as Associate Chief and Lisa Fowlkes as Asst. Chief. Blair had been Chief of the Mass Media Bureau's Audio Services Division, and Fowlkes was legal advisor to the Chief of the Enforcement Bureau.

• **Julius Knapp** is tapped as the FCC's new Deputy Tech Chief. Knapp is currently chief of the policy and rules division, which oversees the radio spectrum and technical rules. He'll now serve as Deputy Chief/Engineering and Technology and will report to OET Chief Bruce Franca.

• The FCC's Enforcement Bureau has fined Clear Channel's WCOM (Cosmos 94) Puerto Rico \$16,800 for airing "graphic, patently offensive references to sexual activities or sexual organs" on the station's morning show from October 18-20, 1999. WCOM was owned by Chancellor Media at the time of the broadcasts; Cosmos 94 is now owned by SBS. The fine was reduced from \$21,000 by the FCC on the grounds that WCOM had no history of prior offenses. Clear Channel has 30 days to pay the fine.

• Last week the FCC fined KMCA-AM/Burney, CA \$15,000 for operating from unauthorized locations and on an unlicensed frequency. The FCC also fined the station for failing to maintain a local or toll-free phone number in its community of license. Allen has 30 days to respond.

• The FCC has also fined Donald Kaminski, owner of KHWK-FM/Tonopah, NV and an FM translator in Pahrump, NV, \$4,000 for failure to respond. The FCC made two attempts to have Kaminski respond to its questions about the translator's ownership — providing him with the name, phone number and e-mail address of the FCC staff person to contact — but heard nothing from him. Kaminski has 30 days to appeal the proposed fine, which is related only to his failure to respond and not to the actual questions about the translator's ownership.

SBS Board Member Roman Martinez Resigns

Roman Martinez resigned suddenly from Miami-based Spanish Broadcasting System last week. The company made no formal announcement of his resignation as an outside board member, but it did include his departure in the company's 10-Q filing with the SEC. Martinez said he will continue to be involved with SBS as an investment banker with Lehman Brothers, but he declined to discuss his split from the board, where he'd sat since SBS went public in fall 1999. DC communications lawyer and SBS outside board member Jason Shrinaky said that SBS will replace Martinez by June 14. Shrinaky — who will remain on the Miami-based group's board — said also that a third outside board member will be selected on the same timetable. SBS' three other board seats are held by Alarcon family members.



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SABO MEDIA

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- Cary Camp in the GM Spotlight, Page 11
- John Parikhal's Competitive Edge, Page 12
- Meet the real "Hot Lips," Page 13

MMS

management marketing sales

"The consumer isn't a moron. She is your wife."
—David Ogilvy

LET'S SOLVE YOUR PROBLEM — TOGETHER

■ Responding strategically to sales objections

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM
BAKER

In last week's Management, Marketing & Sales column I spoke with *Sales Bible* author Jeffrey Gitomer about why some clients are hesitant to advertise. There are several reasons why clients won't buy advertising — they don't have the money, they don't have the authority to make decisions, they don't trust you — but most of the time the real reason is pretty simple: They aren't convinced that they need your product or service to improve their business.

Gitomer suggested that you spend a sales meeting brainstorming objections, writing them down and developing scripted responses. This is a great idea, and I hope you implement the exercise at your station. However, many entry-level AEs still need help with some of the basics. So I asked RAB Exec. VP/Training George Hyde for his advice — and to conduct a role-playing exercise with me.

"The important thing to remember is that you can't really make any progress in handling objections unless you have done a thorough, intellectually honest and objective needs analysis," says Hyde. Clients rarely buy advertising just because they like you or your station. They buy because they have a problem to solve, and they believe that you may be able to help them solve it. The degree to which they believe you can help depends on the level of confidence they have in you and your product.

To gain critical knowledge of a prospective client's business, you'll want to ask questions that cover six areas:

- **Competitive market position.** "Who are your competitors?" "What do you offer that your competitors can't or won't?" "What is your single greatest competitive disadvantage?" "What is the biggest misconception consumers may have about your business?"
- **Target customer profiles.** Ask questions about the client's customers. "What percentage of current customers are male? Female? What are their ages and incomes?" "What is your desired customer profile?" "Do you want to market to regional, local or neighborhood consumers?"
- **Media perceptions and budget allocations.** Ask the client to rank by order of importance the following advertising media: outdoor, television, radio, newspaper, direct mail, magazines and trade publications, telemarketing and others. Ask, "What do you like best about the medium you use most often?" "How often do you advertise in each medium?" "If you could, how would you change or improve that medium?" "Approximately how much is your annual advertising budget?"
- **Potential funding opportunities.** Inquire about cooperative advertising funds and vendor-supported programs.
- **Creative preferences.** "What style of radio commercials would best depict your business? Comedy, straight read, sound effects, slice-of-life, testimonials or something else?"
- **Nuts and bolts.** "What are your hours?" "Peak

hours?" "What are the names and dates of your major sales events?" "What are your two strongest sales events, and why are they the most successful?"

"You must understand that a needs analysis is the foundation — the beginning of the partnership — on which the entire relationship with the client will be based," Hyde says.

OK, you're prepared to conduct a needs analysis with a prospective client. But before you can begin asking questions, the client cuts you off with an objection. Or you call a business owner to set up an appointment, and he or she immediately objects to your services. What can you say to change someone's mind? Here's our role-playing exercise:

"I don't listen to your station."

The assumption is that the station is geared to an audience other than the client's peer group. The AE should have already conducted a needs analysis to determine the demographics of the client's patrons.

Approach One: Check to determine the real objection. For example: "What stations do you listen to?" "What stations do you think your customers listen to?" "Why do you feel that way?" "Tell me more about that." Presumably, you'll get a clearer answer, most likely about the music played on your station.

Approach Two: "I can understand how that might concern you. Do you remember a few days ago, when we talked about our goal of building your business, we identified young people between the ages of 20 and 30 as representing the ideal new customers? [Client nods.] Well, the music we play is carefully researched and programmed to get the attention and interest of that young, acquisitive audience. These are 'forming families' who are building the brand and store allegiances that will guide them for a lifetime, and they'll help you build the future of your business. That's why our station makes a logical choice for your marketing investment."

Approach Three: "Mrs. Client, my favorite food is filet mignon. If you want to make me happy, dangle a piece of filet mignon in front of me and watch me bite! As far as worms — well, I wouldn't eat a worm if you paid me, even if I were shipwrecked on a deserted island. But when I go fishing, I have to remember that fish like worms (much more than filet mignon), and that's why I use worms as bait, not steak. We're fishing for a certain type of new customer for you. Let's use the bait they like, not what we might prefer!"

"Aren't television and newspaper advertising better than radio?"

Approach One: "Television and newspaper are both fine advertising media and, depending on your advertising objectives, they can be effective for you. Radio has the ability, however, to reach your potential customers at the critical moments during the buying process — when they're minutes, sometimes seconds, away from the actual purchase. Television and newspaper are largely 'at-home' media, and their impact is growing further and further away from the place you need to impact consumers the most — in the window of opportunity preceding the purchase of the products or services you offer."

Tackling them individually....

"Television is certainly a glamorous medium — if you have the huge budget required to create a breakthrough commercial and run it with sufficient frequency to

generate real impact. The fact is, radio can re-create much of the visual impact of television using theater of the mind — where your message enters into more people's brains more often, creating results faster. Plus, in today's economic climate, it's crucial to generate quick, tangible results affordably!"

"Newspaper has been a major advertising medium for more than two centuries, but times are changing! In most metropolitan areas, local daily newspapers reach less than one-third of the population, and only about half of those people ever look at the front section — and the other sections rank even lower. What chance is there that your ad will even be noticed by a reader who skims the paper that way — much less remembered or acted upon? Newspaper advertising rates have increased steadily even while their market coverage has decreased. Newspapers are no longer a significant information source for the young people who may represent the future of your business."

"I don't want to spend a lot of money. Let's just run one week of advertising and see how it works."

"Mr. Client, I can appreciate your concern about using radio for the first time. My career depends on creating results for clients like you, and that's why it's important that your first experience with radio is positive. Working with the experts at the station, I've offered you a proposal that is designed to meet the needs we discussed a few days ago [enumerate the needs]. I am confident, based on the experience our station has had working with [name a few competitors or well-known businesses that are successful advertisers], that we can deliver the results you expect in the time frame you specified.

"If you'd like to compress the number of commercials into a shorter period of time, I'm confident that we can see success sooner. If you simply want to limit the original plan to just one week, however, we need to adjust our goals accordingly.

"You told me that realizing those goals is important to your business. Let's go with a plan that generates results quickly and builds a foundation for long-term success."

(Obviously, if the proposed one-week schedule is 50 spots — rather than the more likely 10 or 12 — your response would be different.)

"I can't buy advertising because I don't have a produced commercial spot. Isn't it really expensive to have a commercial made?"

"I can appreciate your concern about having an effective message to represent your business. Unlike television or newspaper, radio ads are inexpensive to produce, and our station has a variety of creative aids available to ensure that your business puts its best foot forward. What I'd like to do is prepare a sample commercial for you to hear and evaluate."

THE FINAL WORD

We cannot express this often enough: Become a true radio marketing specialist. By understanding a client's goals and expectations, you can plan a sales and marketing campaign that will help solve their problems.

After your first campaign with a new client, don't put the client's needs on the back burner and just push an advertising schedule. On a regular basis, ask your clients how their business is performing and what new goals they're trying to reach. Continually conduct thorough and complete needs analyses, proving to clients that you care about the success of their business. Not only will you earn their trust, you'll develop friendships that will last a lifetime!

As KFWB/Los Angeles GSM Dina Silverman says at the end of each sales meeting, "Now go sell something!"



GEORGE
HYDE



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R&R GM spotlight

CARY CAMP
 Market Manager and GM of KOKA-AM, KBTT-FM, KDKS-FM,
 KLAL-FM, KSYR-FM, KTAL-FM & KYLA-FM/Shreveport, LA
 (Access 1 Communications)



■ Big dreams in the bayou

This week's GM Spotlight honors Access 1 Communications' Cary Camp. "You couldn't ask for a more energetic and hard-working leader," e-mails one R&R reader. "Cary is a very supportive manager who's been able to make our station group the strongest in Shreveport," comments a staffer, who adds, "Although we're in a small market, Cary gives us big-city ideas!" Congratulations!

I decided to enter the world of broadcasting because:

"Because of the exposure to radio I had gotten while in school and working part-time for an advertising agency. I enjoyed seeing the fast pace of the broadcast medium. I love to interact with people, and in radio sales you get to meet and work with all types of personalities."

First job in broadcasting:

"The first real job in broadcasting I had was being the low man on the totem pole in the sales department. After I was offered the job the general manager and sales manager handed me a phone book and told me to get started. I have been rolling ever since."



Career highlights:

"I have enjoyed many career highlights over the years in the radio industry, but the most memorable might be the day my wife, Diane, and I bought our first little radio station, KOKA-AM 980, licensed to Shreveport, LA. I was in an unusual position in that I was allowed to continue being the GSM for the local Multimedia stations,



KEEL and KITT, while I owned and operated my own station. Although I will admit the situation would never have gotten off the ground if it weren't for Diane. She was the go-to person in our small operation. She made sure everything from sales to traffic to billing was done and done well. That turned out to be the start of a 12-year run of very successful radio ownership. Over the 12 years we grew our local ownership to two FMs and one AM and were quickly able to pay off all the debt."

The most challenging aspect of being a GM:

"Is knowing your strengths and your weaknesses. In today's consolidated world you have to quickly learn how to balance out your day, week and month among all the departments within your organization. You cannot exhaust all your energy in one particular area or you will fail. Also, a part of the challenge is to find qualified, hard-working people to help you and your company reach your business goals."

My most unforgettable moment at a radio station:

"Trying to recall my most unforgettable moment at a radio station is difficult because there have been so many. I guess it was not a moment, but a month. When we bought our second FM, in February of 1994, we inherited a station with only one client on it, spending \$400. The former owner of the station had bought it out of bankruptcy and had established no long-term billing. By lunchtime of the first day the only client and I had a falling-out, and I immediately lost all the billing for that month.

"We rocked along for the next week or so trying to get some business booked so that we could make the note on the station the next month. As things were really starting to turn around for us, an ice storm hit

Shreveport that not only knocked the new FM off the air but put everything we owned off the air for a week. All the power lines were downed by the storm, and nothing that we owned generated power, and we were doomed. February of 1994 will always stand out in my mind as a month from hell!"

I'm most proud of:

"The way the consolidation process has progressed in Shreveport over the last year with Access 1. The company was able to follow its game plan of purchasing stations and building the largest radio group in Shreveport with relative ease."

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

"'Think positive,' and 'The harder you work, the luckier you are.' The latter has truly come true in my years in the radio industry."

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

"Even after running, owning and successfully operating stations over the last 12 years, I still have a tremendous drive to further my career in the broadcast industry. I have a great desire to run a multiple-market group; I am sure the opportunity will arise."



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4. Requires no sales staff in order to generate revenue.
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Newspapers may own the print employment classified market, but radio will own it on the Web!

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THE COMPETITIVE EDGE

THINK LIKE A FAN; MAKE EVERYONE A STAR

By John Parikhal

If you think you're losing your memory these days, you may be right. If you can't remember something you decided to do 10 minutes ago, if you've forgotten the name of the book you enjoyed over the weekend, and if you feel like choking the next telemarketer who phones your home, welcome to the over-communicated world.

JOHN
PARIKHAL

It's a world where we're bombarded by more than 30,000 "message impressions" a week, ranging from Internet banner ads to junk mail that goes directly from the mailbox to the garbage. As a result, people are trying to tune out advertising more than ever. And this has created an opportunity for one of radio's great strengths: promotion. But promotion has to be done right, or it just feels like another form of intrusive advertising.

So how do you do it right?

I asked two of the brightest promotional people I know, Beau Phillips of Rainmaker Media and Perry Goldberg of Adrenalin, and they both said the same thing: "Remember John McGhan. Remember to think like a fan and make everyone a star."

THINK LIKE A FAN

To help yourself to think like a fan, follow these tips:

- Start off by thinking about a team, a celebrity or something else of which you're a really big fan.
- Tap into the feeling and emotions that gives you.
- Remember, other fans have those feelings about their favorites, too.
- Incorporate those feelings into positioners, promos and the way in which you approach fan-based events and promotions.
- Do your own research — hang out at movies, concerts and other venues and ask people going in or coming out who they are fans of. Then ask them why. Listen to the words they use to describe their feelings.
- To help make everybody a star, try to highlight something wonderful about everybody you meet. Incorporate it in the introduction when you introduce them to other people.
- This includes fans of the radio station. Make winners feel like stars (rather than trained seals) if they win your contest.
- Instead of demanding that they identify your radio station on-air, highlight something wonderful about them.
- Make them feel extra-special for winning.

John McGhan was one of the great promotional wizards of all time. His unique promotional gifts helped *Rolling Stone* and the NBC television network, as well as Ted Turner and Howard Stern. His advice was simple and profound. "Everyone is a fan of something. Everyone loves stars and, in their own way, wants to be a star." If you think that way, you can't go wrong.

EVERYONE'S A FAN

Most people are fans of someone or something. Whether they're *Survivor* fans, Britney Spears fans or Bob Rivers fans, in every case they identify with the object of their attention. They are loyal, impressed, passionate and admiring, and they get vicarious enjoyment from being fans.

Yet most of us in radio are jaded. We've forgotten how to be fans. Even worse, there is a real risk that radio is so focused on squeezing extra dollars out of the music it plays that it will forget its fans or treat them as a commodity to be manipulated.

Fans need stars, and stars need fans. Oprah Winfrey understands that better than anyone — she's one of the world's biggest fans, especially of new writers. She's constantly creating stars. Those interactions have helped keep her at the top as one of the most successful promoters in the world.

In order to make someone — or your station — a star, think like a fan. Fans are looking for something exclusive, intimate or "inside." Fans want to be part of something bigger than themselves. Fans want to know who's hot and who's not. *People* magazine fills those needs every week.

STARMARKING IN ACTION

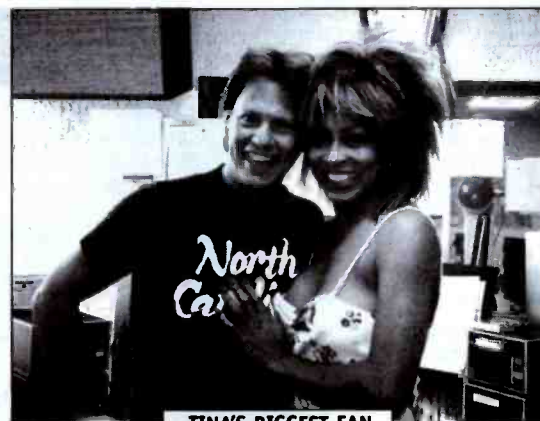
I'll never forget how John McGhan demonstrated his promotional genius in a potentially sticky situation and turned a fan into a star. It happened at a concert in Pittsburgh. A group of lucky listeners were sitting onstage during the concert when a dry-ice machine exploded. One winner was blinded for a few moments and was very upset. Instead of thinking "lawsuit!" McGhan thought like a fan.

He took the fan's arm and told her how lucky she was to be onstage during this historic event. Then he walked her to a pay phone, punched up the station's hotline and put her on the air — making her a star. She excitedly told everyone in Pittsburgh about the breaking news event.

The listeners were "inside" and made to feel that they were part of the event. The concert went down in local history, and the listener's friends were excited that they heard her on the radio!

REFRESH YOURSELF

Too often in these days of plantation-like radio, PDs and promotion directors are forced to spend their time with the overwhelming clerical tasks that are supposed



TINA'S BIGGEST FAN

Premiere Radio Networks' syndicated personality and KIIS-FM's morning sensation Rick Dees illuminates excitement as he meets one of his idols — Tina Turner!

In the record business, the raw focus on control and power sends corporate lawyers out onto the Internet to shut down "unauthorized" fan sites because someone had the nerve to put a photo of their favorite star on a homepage.

to somehow increase shareholder value. The passion and loyalty of fans takes a back seat. Promotion becomes a mechanical, tired, corporate, sales-driven formula.

And it's happening in the record business, too, where the raw focus on control and power sends corporate lawyers out onto the Internet to shut down "unauthorized" fan sites because someone had the nerve to put a photo of their favorite star on a homepage.

To refresh yourselves and your listeners, surround yourself with fans. Inhale their passion. Tap into the way you feel about the things that you are a fan of. And today, try to make at least one person feel like a star.

John Parikhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or at parikhal@aol.com.

MMS

management marketing sales

GIVING TV VIEWERS SOME 'LIP'

You've probably seen the "Hot Lips" commercial spot: An attractive woman mouthing song lyrics edited with station promos and personality chatter at a fast pace — with the camera zooming in on her lips. This is CMI's most successful campaign and the world's longest-running television commercial for radio. The original "Lips" campaign was the brainchild of radio legend Chuck Blore, and for more than 25 years the commercial has branded stations across the globe in virtually every language, including Spanish, Portuguese and Russian.

"Radio is a medium that really has to paint a picture," says CMI President Robert Benderson. "Over the course of 30 seconds a station can let TV viewers know its musical stance, feature its morning show or promote its latest contest." Based in Venice, CA, CMI works with more than



CMI's "Hot Lips" spokesperson Symba Smith exhibits a sexy, rock 'n' roll look for KCBS-FM (Arrow 93)/Los Angeles — thanks to a wig!

100 stations worldwide, and the cost of producing a spot has a sliding scale based on the market size and the extent of the customization.

Symba Smith — yes, that's the name on her birth certificate — must mime the entire commercial soundtrack in one take. "Let's just say that by the time I'm done, I don't know my own lips anymore and desperately need a chiropractor," says Smith.

As an actress who's appeared in numerous television shows, music videos and national commercial spots, Smith's "15 minutes of fame" came when she was named champion of the Star Search spokesmodel competition.

CMI's newest campaign, "Flip," extends the "Hot Lips" campaign by blending music videos with key station information. To request a copy of CMI's TV spot reel, give them a call at 310-392-8771 or contact Holly Cantos at holly@cmifilms.com or Frank Miniaci at frank@cmifilms.com.



The natural look of Symba Smith as the television spokesperson for KSTZ-FM (Star 102.5)/Des Moines, IA.

CAN'T 'BEAT' A DOUBLE MILLION

On April 27 WBTS-FM (The Beat)/Atlanta awarded \$2 million to listener Stacy Chester in the station's Birthday Game. Prize coverage was guaranteed through American Media & Special Promotions, and *The Woody Morning Show* was shocked to learn that caller Chester's birthday was in May ... on the 9th ... in the year 1972! Double millionaire Chester (center) poses with a check from (l-r) WBTS GSM Katie Reid, morning show producer Jennifer Hobby, *The Woody Morning Show's* Woody, Chester's stunned husband, Wes, and morning show co-host Carrie Matteson. Who wants to play the Birthday Game?



RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

HOLDING (THINK) TANKS

The great thing about this RAB Success Story is the way KRPO/Rohnert Park, CA AE Cathy Ratto approached the client's situation in terms of solving a problem instead of focusing on a cost-per-point schedule. Ratto became Hansel RV's own personal radio marketing specialist and developed a program that exceeded its wildest expectations.

Category: Recreational Vehicles

Market: Sonoma and Lake Counties, CA

Submitted by: KRPO-FM/Santa Rosa, CA

Client: Hansel RV

Situation: Last year Fleetwood Motor Homes challenged dealer Hansel RV Center to exceed its sales over a three-month period in 1999 by 20% during the same three months in 2000. In support of Hansel's efforts, Fleetwood provided an RV valued at \$65,000 to give away during a promotion. Hansel is the No. 1 Fleetwood dealership in the nation because of the consistent results it receives with its radio campaign on Country KRPO-FM/Santa Rosa, CA. Hansel Regional Sales Manager Art Stirling says, "One of the factors we use in evaluating a promotion is immediate retail sales." KRPO AE Cathy Ratto and her associates accepted the challenge and put together a results-oriented campaign to help Hansel RV Center reach its sales goals.

Objective: The short-term sales goal was to sell 34 RVs during the three-month promotion. The long-term goal of Hansel RV is to remain the strongest Fleetwood dealer in the nation. Building traffic is the only way to get prospective buyers to look at vehicles, and KRPO had already proved its ability to do that. The station designed a promotion based on a remote broadcast to bring in more potential buyers.

Campaign: Ratto and her associates decorated the grand prize, a Fleetwood Jamboree RV, and used it as a mobile base of operations for daily one-hour remote stops at various co-sponsor locations. The "RV Guys" invited listeners to stop by each day's remote location and register to win the RV. Listeners looked forward to each "On the Road" appearance and the standard radio-remote fare (free food, smaller giveaways, special offers by the co-sponsors, etc.) The airstaff communicated the benefits of the RV in ways that a standard commercial could not, and listeners responded by turning out at the remotes. In addition, the promotion received additional support via KRPO's website. Stirling says, "The graphics package they developed for the Jamboree was truly amazing."

Results: The "On the Road" promotion was a huge success. Hansel RV exceeded its goal by 18 units, selling a total of 52 RVs over three months. The daily remotes, the creative copy and the teamwork between advertisers and station personnel helped ensure success. Hansel RV Center GM Tim Jasper says, "The promotion was exciting and fun. Exposure on the radio was tremendous, and the 'RV Guys' concept for the contest to increase listener participation worked well. It was a great idea!" Stirling says, "We think the residual value will continue for months and will certainly add to the program's value." The promotion will continue as an annual event for Hansel RV and KRPO.

Most Webcasters Have Sold At Least One Spot Schedule!

■ Arbitron survey sets the bar low for webcasters

By Kurt Hanson

RAIN: Radio And
Internet Newsletter



KURT
HANSON

According to a new survey produced by Arbitron, the majority of webcasters have fervently embraced an advertising-supported model, as proved by the statistic that 85% have sold at least one schedule of spots to an advertiser.

Talk about setting the bar low! Given the fact that Internet radio has been readily available and getting good press for almost

two years now, it seems to me that the question should have been "How many spot schedules do you sell in a typical month?" rather than "Have you ever sold one?"

Arbitron's survey, called "Webcasters Speak Out," was presented at the Webcast Advertising Today gathering in New York, hosted by Arbitron Webcast Services and the Digital Media Association. The survey, conducted by Arbitron Webcast

Services, comprised 62 interviews with executives at broadcasters, Internet-only webcasters, rep firms, content-delivery networks and technology companies.

The survey showed that almost one-third of webcasters believe it will be three years or more before ad revenues cover the costs of streaming, and only 10% believe that revenues will catch up with costs in the next year. Of those advertisers that did buy schedules, 59% ran only one schedule of advertising. In other words, they didn't renew. Yikes.

So what's the problem? First, most webcasts have audiences that are so small they would be unmeasurable using traditional radio ratings methodologies. In its January Webcast Ratings, Arbitron said that it measured "more than 17 million hours of streaming media" and went on to note that ratings currently measure 2,300 stations and channels that provide access to their server data.

Sounds pretty impressive, until you realize that KOIT-FM/San Francisco gets more than 20 million hours of listening per month all by itself. So do about 30 or 40 other U.S. radio stations. In other words, any of those 30 or 40 major-market radio stations has more listeners than all 2,300 Arbitron-measured webcasts put together! The same dramatic comparison can also be made with individual webcasts: Some of Arbitron's top webcasts are Beethoven.com, with 727,400 hours of listening per month; WABC/New York, with 310,700 hours; GrooveRadio, with 193,600 hours; and NetRadio.com's "80s Hits" channel, with 187,200 hours. By comparison, in little Modesto, CA (Arbitron market rank No. 122), the No. 10 radio

station typically gets about 800,000 hours of listening per month.

The Numbers

As I write this I'm looking at an Arbitron book in which the No. 10 station in Salisbury-Ocean City, MD (market rank No. 152) had an AQH audience size of 1,000 people. Another way of looking at AQH is that the station delivers 1,000 hours of programming to listeners during the average hour. That's 1,000 listeners per hour, times 18 hours per day (Monday-Sunday, 6am-midnight), times 30 days per month: 540,000 hours of listening per month. Adding overnight listening might bring it up by 10% or so.

The leading network in the Arbitron ratings, if you add all of its channels together, is NetRadio. All 120 of its channels combined received about 3 million hours of listening. Sounds pretty good. By comparison, though, WLW-AM/Cincinnati gets about 12 million hours per month.

If the NSM of the No. 10 station in Modesto goes to New York and tries to drum up agency interest in his station — even if he can claim that his audience is growing 2% a week — he's going to have trouble getting in to see a lot of people. So the leading webcast in America, which has a smaller audience size, is going to have similar problems.

Who Buys 'Net Radio'?

In spite of that, I think it's a no-brainer that advertising agencies should be buying Internet radio. Which would be a more effective advertising vehicle: Flashing an inch-tall banner ad past someone for a couple of seconds or an uninterrupted 30-second streamed spot? But, as far as I know, not a single advertiser or agency in America has seriously embraced the webcast medium. One problem is that it's unclear which division of an agency buys Internet radio. The radio buyers are focusing on terrestrial radio, and the interactive divisions don't have the proper creative — they've got banner ads, not audio ads. Until that is resolved, there's going to be a Catch-22 that prevents many schedules from getting purchased.

So if there are thousands of webcast channels, each with a few dozen to a few hundred listeners, how do they grab the attention of advertisers? Aggregation! In other words, one firm (Interop or Katz or HiWire or someone) has to bundle all of these stations together and offer them to an advertiser in one easy-to-buy package.

As noted above, if you aggregated all 2,300 Arbitron Webcast Ratings participants into a single package, you've still only got the audience of one major-market



North To Canada And CKUA

The streams down here in the States have dried up, so why not check out a station belonging to our northerly neighbors? CKUA (www.ckua.org), in the province of Alberta, is a public station with great heritage, a strong range of musical offerings and a really nice website.

I'm always a sucker for a nice design — elements that please the eye seem to imply that the music and content will be worthwhile. The pages all features a nice box framework (think the *Partridge Family* bus, but in earth tones) with the site's different elements worked in. On most pages there are regularly rotated photographs of big-name artists and station personnel.

The homepage sports rotating affiliate links, along with artist quotes that set the mood for the site and reflect the philosophy of the station. We learn from the site's "About" section that CKUA has been around for almost 75 years and originated at the University of Alberta, and it claims to have been the first to play seminal Canadian artists Joni Mitchell and k.d. lang. CKUA was privatized in 1994, but it still accepts corporate sponsorships and listener donations, and it sells spots to help finance its operations.



The music ranges widely and includes folk, ethnic, jazz, classical and oldies. Yet while many public stations seem to be a collection of partisans of many different types of music moving in that many directions, CKUA seems to make some attempt at fitting together the pieces into a whole. It assembles the most-played music across all 30 specialty shows every two weeks into top 30, world, jazz and blues. This way, not only are song information and purchase links for a good amount of what you might hear on the station conveniently assembled, but the station's musical presentation as a whole is given some context and seems a little less intimidating in its depth. The chart even indicates if the artist is Canadian and from Alberta.

Many selections on the charts are linked to the Edmonton Public Library and other regional libraries for research purposes. Some of these items can even be checked out online — you can borrow the music! If you're interested in finding a particular show that fits your musical tastes, there's a page through which you can navigate to individual shows and announcers by genre. This navigation is helpful, but the format "definitions" are a bit trite and probably unnecessary. ("Blues: the bittersweet sounds of hardship" or "Jazz: it's the sound of surprise").

From the program schedule, you can learn about

Continued on Next Page

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MusicMatch System Fulfills Promise

The online music-delivery industry has taken another step toward the long-awaited "celestial jukebox" in the form of MusicMatch's newly-released Jukebox 6.1 and its Radio MX feature (Digital Bits 5/11).

The concept of a truly on-demand music service has been around for a long time. But concerns over licensing and security, a lack of technological standards and the potential for various legal entanglements have kept the idea on the drawing board and off the Internet.

All of the major labels, as well as AOL, MSN and Real, alone or working together, have on-demand music-subscription services in the works. But MusicMatch, as a step towards its promised "fully on-demand" service (which it says will launch this summer when the requisite licenses are obtained), has introduced Radio MX.

For a monthly, quarterly or annual fee, users can set up personalized streaming channels according to their favorite artists, genres or eras. The system isn't truly on-demand because the user isn't able to select specific artists or songs to play at a particular time. Instead, the system tailors a stream from the selected and those it judges to be similar. The sound quality is very good — I selected "CD-quality sound" on the bandwidth slide (though without analysis equipment I can't be sure if the "CD-quality" is literal or an "acceptable approximation").



The programming seems to do a good job choosing music by artists other than the user's selections. The adjustable tempo control also worked very well.

But one observation: Anyone who is going to pay to listen to Internet radio and design a station according to their favorite artists will most likely be a pretty serious music fan. When I selected 25 artists for my personalized station, they were artists with whom I am very familiar and much of whose work I own. Yet the stream consisted mostly of "greatest hits" — the most tried-and-true selections. This approach is all right for "era" stations because those draw from various genres of music. But, understanding that the artists around which a station is created are probably the user's favorites, the MusicMatch system should dig a little deeper for choice material.

It's tough to say whether many people will be willing to pay money on a regular basis for a service like this. Consumers generally won't pay for things that up until now — radio, and even music, in the "Napster sense" — have been free. But the Radio MX system works exactly as promised, with well-programmed music and great sound quality. And, since it offers a 14-day free trial, I recommend giving it a spin.

—Paul Maloney

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

'Net Chats

- On Monday (5/21), Def Jam rapper **Ja Rule** explains *Rule 3:36* at 8pm ET, 5pm PT (www.launch.com).
- Also on Monday, Motown's **Queen Pen** tells you how to get ink stains out of your dress at 8pm ET, 5pm PT (www.yahoo.com).
- R&B crooner **Case** gets all freaky this Tuesday (5/22) with a *seventeen.com* chat at 7pm ET, 4pm PT.
- Also on Tuesday, **Saliva** hock up some tidbits about their newfound stardom at 7pm ET, 4pm PT

(www.yahoo.com).

• Former Soundgarden drummer Matt Cameron and original Monster Magnet guitarist John McBain reveal the secret details behind their new project, *Wellwater Conspiracy*, Tuesday (5/22) at 9pm ET, 6pm PT (www.yahoo.com).

On The Web

- Let **John Mayall** tell you 'bout the blues during a video interview and performance this Friday (5/18) at noon ET, 9am PT (www.getmusic.com).
- On Thursday (5/24), hick-hopper **Uncle Kracker** talks about his favorite Ritz toppings during a video interview and performance at 6pm ET, 3pm PT (www.getmusic.com).

—Frank Correia

Webcasters

Continued from Page 14

radio station — but, you know, the NSM of KOIT/San Francisco can, in fact, travel to Manhattan and get an audience with advertisers.

Wouldn't it be easier to simply give up and go home? Absolutely not! Before the AFTRA crisis hit a few weeks ago, a successful streamed radio station had an audience that was about 1% of the size of the audience of its broadcast sister. Note that in, say, Chicago, radio advertising is about a \$500 million

business (in terms of annual revenue). If radio stations are increasing their audience size by 1% by streaming on the Internet, and if they could sell those spots for the same CPM that they sell their broadcast spots — and if everyone were doing it — that could add another \$5 million in revenues per year. And as the audience grows, so will the revenue.

So the short-term, best-case plan is clear: If streaming costs you 5 cents an hour per listener, and if you can sell one spot per hour at a \$50 CPM, or 10 spots an hour at a \$5 CPM, you should do it. You'll at least break even — and you'll be positioning yourself for the future.

site of the week

Continued from Page 14

individual shows and hosts and often view the playlist of the most recent edition (very helpful). Though it may be beyond the means of the station, what would be really nice would be archived versions of those shows for on-demand listening.

CKUA's quest to educate and inform goes beyond the musical. Aside from regular news breaks (we heard an especially long agricultural news segment at noon — the prairies of Western Canada are that nation's breadbasket as much as America's is the Midwest), there is regular educational programming. The station was Canada's first educational broadcaster, and it continues that tradition with programs on ecology, Third World development, technology and music history.

CKUA is also in the process of archiving its educational material, recordings of musical performances, old newscasts and its dauntingly immense music collection. There is an online form with which you may search through the music that has been catalogued so far, but the bulk of the archiving will be taking place over the next few years.

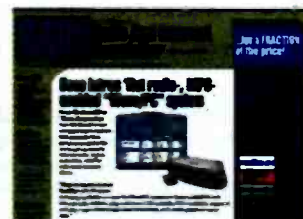
The CKUA website does a nice job as a resource for information on community events, festivals and concerts in the region. And, being a nonprofit itself, CKUA needs plenty of volunteer help to run the ship. On the site is information for listeners who want to step up and become more involved with the station, including an opening for a music-library volunteer (that sounds like a dream job).

The streams are still alive up North! If you're starving to listen online, hunt around for stations like CKUA. You shouldn't have much trouble finding something you like.

—Paul Maloney

It's Up To Internet Radio To Meet Its Potential

It's true that the industry has made many huge gains in the past few years. But there's evidence that the upside is there. Broadcasters and webcasters need to understand what it'll take to meet the industry's vast potential, and they need to realize that success doesn't just "happen" — it's achieved. Stay informed, every day, with RAIN: Radio And Internet Newsletter, at www.kurthanson.com.



Then The Artists Stepped In

First, the labels brought suit. Then, the songwriters demanded their due. Now, a group of artists that own their own copyrights have decided to step up to the plate and take a swing at MP3.com's My.MP3.com services.

In a conversation I had on *Online Tonight* with Bruce Van Dalsem, the attorney for Heart's Ann and Nancy Wilson and singer-songwriters Randy Newman and Tom Waits, he said that his clients seek "to obtain statutory damages under the Copyright Act for [MP3.com's] illegally copying their music and willfully infringing." The math: 270 different cuts, multiplied by the Copyright Act's \$150,000 penalty per cut copied, works out to the \$40.5 million that Van Dalsem is seeking.



David Lawrence

In a series of cases that have already seen MP3.com pay out more than \$130 million in infringement to the RIAA labels and around \$30 million to the National Music Publishers Association's Harry Fox Agency for the use of the vast majority of their member songwriters' works, this case seems disproportionate. "Not really," says Van Dalsem. "The only way to stop MP3.com from doing what it is doing is to hit them as hard as we can. We don't set the penalties; Section 504 of the Copyright Act does."

What about the end result? If, in at least the case of the Instant Listening Service, MP3.com is requiring its members to pay for the CD before giving them access to the database of MP3 files, what's the difference if MP3.com gives listeners the MP3 files ahead of time, or if listeners wait until they receive the CD in the mail and rip the MP3 files themselves — which they are allowed to do under the Audio Home Recording Act? Van Dalsem stated, "You are making this assumption as if the Copyright Act doesn't exist. It's not that the user can do the same thing; it's that MP3.com wasn't allowed to copy those files in the first place."

What about the sheer numbers? Is it fair to ask for that much money for three artists that arguably might not have achieved this level of sales on their own? "Our case is pretty straightforward," the lawyer asserted. "We are asking to have the judge not take any time to relitigate this on its merits and to simply award us damages based on their actions as a matter of law. Whether the Wilsons or Tom or Randy could have ever made that much money simply selling music to their fans is irrelevant."



Questions? Comments? david@netmusiccountdown.com, or post to the Internet folder on the 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 was a founder of the American Comedy Network, is the voice of America Online, and is a leading expert on Internet entertainment.

e-charts™

Disclose.org, Disclose.net, Disclose.com?

Radio stations in the U.S. have enjoyed an exemption that the rest of the world does not: They don't have to pay any fees to record companies to broadcast the music that the record companies provide them. In fact, quite the opposite happens here: The latest moves by major group owners involve the payment of sponsorship monies for a station to play certain songs, in what some describe as nothing short of legal payola.

The whole payment structure may end up changing before our eyes, though, as recent rulings by the Copyright Office, which are being appealed by broadcasters, have set in motion a discussion of fees, payments and the movement of money between our two target industries — all caused by the mud-stirring of Internet broadcasting.

This ties in with the fact that group owners are discovering what a great deal that simple disclosure can be. On one hand, the music-promotion system was working as well as could be expected: The occasional bad apple that tried payola did not spoil the whole bunch, and the laws in place to avoid payola/plugola scandals worked well.

But they were designed only to avoid "silent" pay-for-play, where the listener wasn't aware that someone was offered money to play a song. Now that simple on-air disclosure makes the selling of outros possible and, so far, legal, it is interesting how with one hand record companies will be paying to have their records played while with the other hand they will be accepting fees back in licensing. None of this would have come up were it not for the 'Net.

— David Lawrence

CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	DIDO	No Angel/"Thankyou"
2	2	SHAGGY	Hoi Sho/"Angel"
4	3	LIFHOUSE	No Name Face/"Hanging"
3	4	LENNY KRAVITZ	Greatest Hits/"Again"
7	5	COLDPLAY	Parachutes/"Yellow"
18	6	NELLY	Country Grammar/"Ride"
6	7	CRAZY TOWN	Gift Of Game/"Butterfly"
9	8	INCUBUS	Make Yourself/"Drive"
8	9	JANET	All For You/"You"
11	10	MOBY	Play/"Southside"
15	11	DESTINY'S CHILD	Survivor/"Survivor"
5	12	AEROSMITH	Just Push Play/"Jaded"
13	13	NELLY FURTADO	Whoa Nelly!/"Bird"
19	14	UNCLE KRACKER	Double Wide/"Follow"
10	15	K-CI & JOJO	X/"Crazy"
14	16	JENNIFER LOPEZ	J. Lo/"Play"
16	17	S CLUB 7	7/"Dream"
12	18	3LW	3LW/"More"
20	19	DAFT PUNK	Discovery/"Time"
—	20	MADONNA	Music/"Girl"

Urban

LW	TW	ARTIST	CD/Title
1	1	INDIA.ARIE	Acoustic Soul/"Video"
2	2	JANET	All For You/"You"
6	3	OUTKAST	Stankonia/"Fresh"
3	4	MUSIQ	Ajuswanaseing/"Love"
7	5	SUNSHINE ANDERSON	Your Woman/"Before"
4	6	2PAC	Until The End Of Time/"End"
5	7	JILL SCOTT	Who Is Jill Scott?/"Walk"
10	8	112	Part III/"Peaches"
13	9	DESTINY'S CHILD	Survivor/"Survivor"
16	10	R. KELLY	TP-2.com/"Fiesta," "Woman's"
11	11	CASE	Open Letter/"Missing"
8	12	NELLY	Country Grammar/"Ride"
9	13	LUDACRIS	Back For The First Time/"Southern"
19	14	MISSY ELLIOTT	Get Ur Freak On/"Freak"
17	15	TANK	Force Of Nature/"Maybe"
14	16	JA RULE	Rule 3:36/"Put"
20	17	KOFFEE BROWN	Mars/Venus/"Party"
—	18	GHUMME	The Life/"There"
15	19	JAHEM	Ghetto Love/"Could"
12	20	JOE	My Name Is Joe/"Stutter"

Country

LW	TW	ARTIST	CD/Title
1	1	DOXE CHICKS	Fly/"Fall"
2	2	JESSICA ANDREWS	Who I Am/"Who"
3	3	FAITH HILL	Breathe/"Wings"
4	4	BROOKS & DUNN	Steers & Stripes/"Nothing"
5	5	LEANN RIMES	I Need You/"Do"
6	6	KENNY CHESNEY	Greatest Hits/"Happen"
13	7	TIM MCGRAW	Set This Circus Down/"Grown"
10	8	GARY ALLAN	Smoke Rings In The Dark/"Right"
7	9	TRAVIS TRITT	Down The Road I Go/"Great"
9	10	SARA EVANS	Born To Fly/"Ask"
11	11	LEE ANN WOMACK	I Hope You Dance/"Call"
12	12	DIAMOND RIO	One More Day/"Day"
6	13	TIM RUSHLOW	Tim Rushlow/"Misses"
19	14	BRAD PAISLEY	Part II/"Two"
—	15	GEORGE STRAIT	George Strait/"Anything"
15	16	TOBY KEITH	How Do You Like Me Now/"Kiss"
—	17	AARON TIPPIN	People Like Us/"People"
18	18	MARK MCGUINN	Mark McGuinn/"Steven"
14	19	PHIL VASSAR	Phil Vassar/"Rose"
16	20	ALAN JACKSON	When Somebody Loves You/"Somebody"

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	SADE	Lovers Rock/"Side"
2	2	RICK BRAUN	Kisses In The Rain/"Rain"
9	3	KIRK WHALLUM	Unconditional/"Forever"
3	4	DAVE KOZ	The Dance/"Love"
6	5	KIM WATERS	One Special Moment/"Groove"
5	6	ERIC CLAPTON	Reptile/"Reptile"
4	7	BONA FIDE	Royal Function/"Hip"
17	8	CHUCK LOEB	In A Heartbeat/"North"
14	9	RIPPINGTONS	Life In The Tropics/"Breeze"
13	10	JEFF LORBER	Kickin' It/"Snakebite"
—	11	GEORGE BENSON	Absolute Benson/"Medicine"
7	12	FOUR 00 EAST	Nocturnal/"Bumper"
12	13	WAYMAN TISDALE	Face To Face/"Hide"
8	14	CRAIG CHAIQUO	Panorama/"Cate"
15	15	RICK BRAUN & BONEY JAMES	Shake It Up/"Shake"
16	16	NORMAN BROWN	Celebration/"Paradise"
18	17	MICHAEL LINGTON	Vivid/"Sunset"
10	18	JEFF GOLUB	Dangerous Curves/"Drop"
—	19	MICHAEL McDONALD	Blue Obsession/"Door"
11	20	FREEDIE RAVEL	Freddie Ravel/"Sunny"

Hot AC

LW	TW	ARTIST	CD/Title
1	1	DIDO	No Angel/"Thankyou"
4	2	LENNY KRAVITZ	Greatest Hits/"Again"
5	3	LIFHOUSE	No Name Face/"Hanging"
2	4	U2	All That You Can't Leave Behind/"Beautiful"
6	5	CREED	Human Clay/"Arms"
3	6	INCUBUS	Make Yourself/"Drive"
7	7	COLDPLAY	Parachutes/"Yellow"
11	8	MOBY	Play/"Southside"
—	9	DAVE MATTHEWS BAND	Everyday/"Space"
9	10	MADONNA	Music/"Tell"
10	11	AEROSMITH	Just Push Play/"Jaded"
8	12	NELLY FURTADO	Whoa Nelly!/"Bird"
13	13	FUEL	Something Like Human/"Hemorrhage"
12	14	TRAIN	Drops Of Jupiter/"Drops"
14	15	UNCLE KRACKER	Double Wide/"Follow"
16	16	VERTICAL HORIZON	Everything You Want/"Best"
20	17	EVAN AND JARON	Evan And Jaron/"Crazy"
17	18	THE CORRS	In Blue/"Breathless"
15	19	MATCHBOX TWENTY	Mad Season/"Gone"
19	20	3 DOORS DOWN	The Better Life/"Kryptonite"

Alternative

LW	TW	ARTIST	CD/Title
1	1	INCUBUS	Make Yourself/"Drive"
8	2	LIMP BIZKIT	Chocolate Starfish.../"Way"
4	3	DAVE MATTHEWS BAND	Everyday/"Space"
5	4	LIFHOUSE	No Name Face/"Hanging"
—	5	COLDPLAY	Parachutes/"Shiver"
3	6	MOBY	Play/"Southside"
7	7	U2	All That You Can't Leave Behind/"Elevation"
6	8	LINKIN PARK	Hybrid Theory/"Crawling"
9	9	3 DOORS DOWN	Better Life/"Duck"
12	10	TRAIN	Drops Of Jupiter/"Drops"
13	11	PAPA ROACH	Infest/"Angels"
18	12	TANTRIC	Tantric/"Breakdown"
14	13	AMERICAN HI-FI	American Hi-Fi/"Flavor"
10	14	CRAZY TOWN	The Gift Of The Game/"Butterfly," "Revolving"
15	15	AARON LEWIS & FRED DURST	Family Values Tour 1999/"Outside"
11	16	FUEL	Something Like Human/"Innocent"
17	17	STAINED BREAK	The Cycle/"Awhile"
20	18	OLEANDER UNWIND	"There"
19	19	COLD	13 Ways To Bleed/"No"
—	20	DEPECHE MODE	Exciter/"Dream"

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 AllRadio, altvista, radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bolt Radio, B&N Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, City Internet Radio, DMX Music, FreeClub.com, GraceNote.com, iWonRadio, Lycos Radio, MediAmazing, MSN-Chat, Music Choice, Musicplex, MusicMatch, NBCi Radio, PEELRadio, Radio.Boom!, Radio.Boom!.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on bay 9, Rolling Stone.com, Spinner.com, The Everstream Network, the.jamz.com, The RadioAMP Network and UBL.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streams/airplay data. Reporting formats: ©2001 R&R Inc. ©2001 Online Today, Net Music Countdown.

Wood Promoted To Susquehanna/Indy Dir./Programming

WGLD & WGRL/Indianapolis OM and WGLD PD David Wood has been elevated to Director/Programming for Susquehanna/Indianapolis, which also includes WFMS. In his new role, Wood will be responsible for the programming of Country sisters WFMS and WGRL and Oldies WGLD and will oversee the production, news and information, and database/new media departments. He will also continue to program WGLD on a day-to-day basis.

"David is a big part of the success we have experienced at our three radio stations over the past five years," Susquehanna/Indianapolis VP/Market Manager Charlie Morgan commented. "He is very deserving of this promotion, and we look forward to his leadership and ideas as we move forward."

Wood joined the company in 1996 as PD of WFMS, and he launched WGLD in June 1997 as its OM. He added OM duties for WGRL in January 1998. His previous programming experience includes stints at WSNX/Grand Rapids, WRAL/Raleigh and WWMX & WOCT in Baltimore.

Tobin Returns To 'EQX/Albany As PD

Alexa Tobin has rejoined WEQX/Albany, NY as PD. Tobin, who programmed the station from 1994-95, replaces Kyle Guderian, who exited in December.

"The management and staff of WEQX are absolutely delighted in her decision to return," said GM Brooks Brown. "Everybody is excited about the new direction of the station under Alexa and her extensive experience in the industry."

Tobin has worked as an air talent at WFNX/Boston, PD at WBRU/Providence and Asst. PD/MD at WXRK/New York.

Mittman

Continued from Page 3

in the period we worked together it was clear that this was a very good match. We had no problem coming to terms. I've been in radio for a lot of years, and he has more knowledge of the radio business in one hand than I have in my whole brain."

Mindich added that Mittman's role within Phoenix Media could be expanded in the future. "Our expectation is that Bruce will eventually be involved in more than just the radio part of the company."

Nice Debut For Nikki



Cheeba Sound/Virgin Records artist Nikki Costa's debut album, *Everybody Got Their Something*, is scheduled for release May 22. She recently performed to a packed house at *The Roxy* in Los Angeles. Celebrating Costa's success after the show are (l-r) are Virgin Records America Co-President and Virgin Music Group Worldwide SVP/A&R Ashley Newton, Cheeba Sound's Amanda Scheer-Demme, Cheeba Sound's Dominique Trenier, Costa and Virgin Records America co-President Ray Cooper.

Himmelstein Now Elektra Dir./Crossover

Elektra Entertainment Group has upped Cord Himmelstein to Dir./Crossover Promotion. Based in New York, he reports to VP/Crossover Promotion Joe Hecht.

Sr. VP/Promotion Dennis Reese commented, "Cord has been a stellar addition in the development of Elektra's crossover department. His incredible passion, coupled with his ability to build strong relationships and his



Himmelstein

understanding of the music lifestyle, will play a big part in our label's continued success in the crossover arena."

Himmelstein was previously Elektra's New York City Regional Promotions Manager. Before joining Elektra he was Northeast Promotions Manager for Crave Records. Himmelstein began his music-industry career in 1993 as an assistant in the special projects department of Arista Records.

Boogie D Becomes WCHH/Charlotte PD

Boogie D, most recently Asst. PD/MD and afternoon host at Entercom's CHR/Rhythmic WJMH/Greensboro, has been named PD of Radio One's recently launched WCHH (Hot 92.7)/Charlotte. Boogie, whose real name is Jowcol Gilchrist, reports to GM Debbie Kwei, who said the station will offer a blend of hip-hop and R&B and will report to industry trades primarily as a CHR/Rhythmic station. Washington, DC-based Programming Consultant Daryl Huckaby had been directing WCHH's programming since the station debuted April 2.

"Sometimes you can't pay for commitment and passion, and quite frankly those are the two things that Boogie brings to the table," Kwei told R&R. "He's living and breathing it every day, and the flavor he's going to add — not only to the ra-

dio station, but by developing the people and our street presence — is just going to be overwhelming. Those are some of the attributes that made him stand apart from the rest when it came to the selection process. He was aggressive, and he had conviction in his commitment to the format and to the hits. We needed someone with enthusiasm for and familiarity with our new hip-hop and R&B format, and someone who has demonstrated the work ethics and commitment it takes to win in this competitive business."

Kwei added that Hot 92.7 is in the process of securing much of the station's air talent and plans to unveil its full airstaff May 21. Boogie, who will hold down the 3-7pm shift, began his radio career in 1991 at KJYK/Tucson, where he served as an air talent and PD.

KSFB

Continued from Page 3

in the mix. It's the music that is winning in the marketplace across the board. So it seems like the logical place to begin exploring what our base for new listeners will include."

The station's staff has evaluated

the market and will focus on securing advertisers that may not align themselves with the softer AC formats in the area. "The Bridge wants to be real clear on providing what the market wants and needs. There is a gaping hole in our market for this type of music. More progressive imaging and playlists will position us for the future."

EXECUTIVE ACTION

Wall Now Dir./Program Development At Fisher

Steve Wall has been named Dir./Program Development for Fisher Entertainment. Wall's career in radio has spanned 20 years.

As PD at KDON/Monterey he first discovered and launched *Mancow's Morning Madhouse*, which took Mancow from being a producer to on-air host. While serving as PD at KKXX/Bakersfield Wall discovered The Baka Boyz, who were mixing and scratching vinyl in clubs. Wall has also been PD at XHTZ/San Diego, KMXV/Kansas City, KWIN & KWNN/Stockton and KBOS/Fresno.

"I am very excited to welcome Steve Wall to Fisher Entertainment, as I believe he will help take us to our next level," said CEO Glenn Fisher.

Taylor Tapped As Radio One Networks VP/Prog.

Avon, CO-based Radio One Networks has appointed veteran AC programmer Scott Taylor VP/Programming. He succeeds Tony Morrow, who left the position almost one year ago. Taylor headed his own programming consultancy and continues to work with some of those clients.

"This is a great opportunity for me to remain in Denver and have a VP position for a network that's expanding," Taylor told R&R. "Our formats are Hot AC, Hot Country, Classic Country, Boomer Oldies and Rock Alternative. We'll be signing on a Mainstream AC format — 'Millennium Lite Rock' — within the next 120 days, and we will have a CHR/Rhythmic format by the end of the year."

"I wasn't a big satellite-radio proponent, but we do three totally localized breaks an hour per affiliate. Jones, Westwood One and ABC can add up to 600 affiliates, because their air talents don't do any local content. But we have to max out at about 25 affiliates per format until we create a totally new format. It's like working for 25 different stations at one time; it's mind-boggling."

Taylor previously held PD positions at KEZW & KOSI/Denver and WEAZ/Philadelphia and programmed nine channels for Go Ga Ga.

WW1 Makes McMurray VP/West Coast Ad Sales

Westwood One has tapped Craig McMurray as VP/West Coast Advertising Sales. Based in Los Angeles, McMurray will direct the advertising sales efforts of Westwood One's West-Coast territory.

McMurray is a former VP of Earforce, a radio, TV and Internet production firm. He was also co-founder of @Large Productions and created the Expedite Radio Network. McMurray spent 10 years in the TV industry with Petry Television and Telerep.

"We are thrilled to have Craig join the Westwood One advertising sales team," said Exec. VP/Advertising Sales Peter Kosann, to whom McMurray reports. "His diverse experiences in radio, television and the Internet make him a great asset to both Westwood One and network radio in general."

Convention

Continued from Page 1

against economic injustice, political inequity and corporate racism. *Time* magazine has called him the most important black leader in New York. Sharpton will speak on a variety of issues, including the importance of lyrical content in the shaping of young people's lives.

A Friday-afternoon Hot AC session titled "The Quiet Companies" will feature the heads of several important but smaller radio groups. Bonneville's Bruce Reese,

Journal Broadcast Group Carl Gardner and Saga's Steve Goldstein have thus far agreed to participate. The session will be capped with a performance by Gold Circle artist John Waite.

The R&R Convention is the radio and record industries' premier annual event for music radio and record company executives. It combines a series of informative panels and compelling seminars during the day with top-flight entertainment in the evening. Registration is available online at www.rronline.com or by using the form on pages 74-75.

Kerr

Continued from Page 1

founder/CEO Kurt Hanson said. "He knows research, he knows the Internet, he's got strong management skills, he's a great sales executive and sales manager, and he's run major-market radio stations. We're thrilled to have him join us."

Kerr added, "I have always felt that Kurt Hanson, Amy Vokes and the staff at Strategic are the very

best in the business, and to join with them in taking this phenomenal company and brand to the next level is tremendously exciting. To be able to do all of that with the help and support of the incredible group of broadcasters and business leaders who are on Strategic's board of directors is quite simply a dream job for me."

Before WKQI, Kerr worked in senior management at Chicago's WLUP, WMVP and WLIT.

National Radio

• **MJI BROADCASTING** presents the world premiere broadcast of *Beyond Good And Evil*, The Cult's new studio album. The 90-minute special, which is available to air May 29-June 3, features tracks from the new album that hits store shelves June 5 as well as an exclusive interview. For more information, contact Maria Musaitaf at 818-461-5466.

• **AMERICAN URBAN RADIO NETWORKS** broadcasts *A Century Of Soul*, available to air in June to celebrate Black Music Month. This eight-hour music series, hosted by WPGC-FM/Washington, DC's Donnie Simpson, traces the history of Urban music. Lou Rawls hosts the vignettes, titled "A Century of Soul Capsules." For more information, contact Dawn Hill at 212-883-2100.

• **WESTWOOD ONE/CBS RADIO SPORTS** presents exclusive coverage of the 2001 U.S. Open Championship live from the Southern Hills Country Club in Tulsa from June 14-17. This will be preceded by the 20-part special "The Road to the U.S. Open," which previews the upcoming championship and features historical moments. Each part is three minutes in length and is hosted by WW1/CBS Radio Sports

announcer John Taugtes. For more information, contact Andrew Scaletta at 212-641-2179; ascaletta@westwoodone.com.

• **PREMIERE RADIO NETWORKS** syndicates *The T-Man Show With Rob Tepper*, which will air weeknights from 6-10pm ET. The show airs currently on KUBE-FM/Seattle. For more information, contact Amir Forester at 818-461-5404.

Records

Arista Records announces the following promotions:

ADAM LOWENBERG rises to VP/Marketing. He was most recently Dir./Marketing.



Lowenberg



TONY WARD rises to VP/Marketing. He was most recently Dir./Artist Development.

Ward

Radio

American Urban Radio Networks announces the following appointments:

ANITA PARKER-BROWN is named Sr. Dir./Affiliate Relations. She was most recently Sr. Dir./Affiliate Marketing at Jones Radio Network.



Parker-Brown

DAWN HILL is named Dir./Marketing Communications. She was most recently VP/Affiliate Relations for Multimedia Entertainment's The Talk Channel.



Hill

Changes

CHR: WXXP/Long Island Creative Services Director/nighttimer **Murph Dawg** joins WHZT/Greenville, SC for nights ... **KRBY/Dallas** nighttimer **Billy The Kid** exits ... **WEZB/New Orleans** nighttimer **Tom Mitchell** exits ... Former **KSFM/Sacramento** nighttimer **Freese** is the new Production Director at **KWIN** & **KWNN/Stockton** ... **KSYR/Shreveport, LA** morning driver **Kahuna** exits as **Apollo** steps in from sister **KDKS** ... **KJYO/Oklahoma City** middayer **Mackdaddy** adds night duties at crosstown **KKWD** ... **WKOC/Norfolk** personality **Auria Stare** joins **WXLK/Roanoke, VA** for weekends ... **WKHQ/Traverse City, MI** nighttimer **Tammy Paige** segues to sales at 'KHQ and is replaced by **WKQI/Detroit** talent **Philippe Chiccini**. **WKHQ** weekender **Kevin Childs** is also promoted to Promotion Director ... **Premiere's** syndicated **Carson Daly... Most Requested** takes the 10-11pm slot at **WXKS/Boston**.

Christian: Christian AC **KSBJ/Houston** morning show producer **Joey K.** moves to afternoon host, effective immediately. Joey will continue in his role as the station's Imaging Director.

Classic Rock: **Jim Scarborough** is now LSM at ABC's Minneapolis Classic Rocker **KQRS** and Urban Oldies simulcast "V105."

Country: Former **KTTS/Springfield, MO** morning personality **Cougar Michaels** joins **WFRE/Frederick, MD** for mornings.

News/Talk/Sports: **KRKO-AM/Everett, WA** replaces ESPN Radio programming with The Sporting News Radio Network for nights and weekends ... **WGYM/Hammonton, NJ** shifts its Sports format to 1580 kHz from 1490 AM, where **WUSS/Atlantic City, NJ** will return as a Gospel station ... **Tom Liddy** joins the weekend lineup at **KFYI/Phoenix** ... **KMPC-AM/Los Angeles** will air USC football and men's basketball beginning with the 2001-02 season ... Former **WSCR-AM/Chicago** afternoon host **Dan McNell** debuts on crosstown **WMVP-AM** as afternoon host ... **WYRE-AM/Annapolis, MD** adds news/talk, sports and various styles of music to its format ... **KFWB/Los Angeles** airs *Ask The Chief*, hosted by Los Angeles Police Chief **Bernard Parks**, the third Wednesday of each month.

NATIONAL RADIO FORMATS



ABC RADIO NETWORKS
Phil Hall • 972-991-9200

Hot AC
Steve Nichols
DAVE MATTHEWS BAND The Space Between

StarStation
Peter Stewart
FAITH HILL There You'll Be
STEVE NICKS Every Day

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
OURS Sometimes
SHADES APART Beat By Beat
TOOL Schism
UNION UNDERGROUND Revolution Man

Alternative
NINE INCH NAILS Deep
STAND Outside
TOOL Schism
TRAVIS Sing

CHR
BILLY CRAWFORD When You're In Love...

Mainstream AC
ANDREAS JOHNSON Glorious
EDWIN MCCAIN Hearts Fall
POE Hey Pretty

Lite AC
No Adds

MAC
EUGE GROOVE Sneak A Peek
LUTHER VANDROSS Take You Out

UC
BABYFACE There She Goes
FAITH EVANS Good Life
LUTHER VANDROSS Take You Out

JONES RADIO NETWORKS
Music Programming/Consulting
Ken Moutrie • 800-426-9082

Alternative
Teresa Cook
BLINK-182 The Rock Show
CULT Rise
NINE INCH NAILS Deep
TOOL Schism

Active Rock
Steve Young/Craig Altmaier
CULT Rise
SEVEN MARY THREE Wait
TOOL Schism

Oldies: *The Lost 45s*, hosted by **Barry Scott**, begins airing on **WROR/Boston** May 27 from 7-10pm.

Rock: Active Rock **WNOR/Norfolk** taps **KLEC/Little Rock** night host **John Arroyo** for similar duties ... **KRXQ/Sacramento** opts not to renew its contract with night host **Hook**. **KDOT/Reno, NV** afternoon host **Chris Payne** returns to 'RXQ as **Hook's** replacement

Heritage Rock
Steve Young/Craig Altmaier
CULT Rise

Hot AC
Steve Young/Josh Hosler
MADONNA What It Feels Like For A Girl
SUGAR RAY When It's Over

CHR
Steve Young/Josh Hosler
MANDY MOORE In My Pocket
'N SYNC Pop

Rhythmic CHR
Steve Young/Josh Hosler
'N SYNC Pop

Soft AC
Mike Bettell
No Adds

Mainstream AC
Mike Bettell
BBMAK Ghost Of You And Me

Delilah
Mike Bettell
BACKSTREET BOYS More Than That

Dave Wingert Show
Mike Bettell
BBMAK Ghost Of You And Me

24 HOUR FORMATS
Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
BBMAK Ghost Of You And Me

DAVE MATTHEWS BAND The Space Between
SAMANTHA MUNBA Baby, Come Over (This Is...)

Rock Classics
Rick Bryan
No Adds

Adult Contemporary
Rick Brady
No Adds

RADIO ONE NETWORKS
970-949-3339

Choice AC
Yvonne Day
MADONNA What It Feels Like For A Girl

New Rock
Steve Leigh
BIRD Mess

BLINK-182 The Rock Show
STEREO MC'S Deep Down & Dirty
SUGAR RAY When It's Over
WEEZER Hash Pipe

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

Adult Rock & Roll
Jeff Sanzer
TRAIN Drops Of Jupiter (Teil Me)

Soft AC
Andy Fuller
JOURNEY All The Way

Bright AC
Jim Hays
MADONNA What It Feels Like For A Girl
R. E. M. Imitation Of Life

May 29 ... **WPHD/Elmira, NY** moves to 495 Court St., 2nd Floor, Binghamton, NY 13904. Phone and fax numbers remain the same ... **WXRC/Charlotte MD** **Anthony Michaels** exits ... **WZBH/Salisbury, MD MD** **Samantha Chase** exits ... **WXQR/Greenville, NC** welcomes **WZNX/Decatur, IL PD** **Wes Adams** as MD/night host ... **Guns N' Roses** longtime manager

Continued on Page 24

CHRONICLE

BIRTHS

Country artist **Clint Black**, wife **Lisa Hartman Black**, daughter **Lily Pearl Black**, May 8.

Singer **Julio Iglesias**, girlfriend **Miranda Rijnsburger**, twin daughters **Victoria** and **Cristina**, May 1.

CONDOLENCES

NRB President **E. Brandt Gustavson**, 65, May 14.



Artist/Title

Total Plays

BACKSTREET BOYS The Call	71
A*TEENS Bouncing Off The Ceiling (Upside Down)	65
AARON CARTER That's How I Beat Shaq	65
3LW No More (Baby I'ma Do Right)	65
AARON CARTER Bounce	64
DESTINY'S CHILD Survivor	63
'N SYNC Bye Bye Bye	63
BRITNEY SPEARS Lucky	62
AARON CARTER Aaron's Party (Come...)	61
NELLY FURTADO I'm Like A Bird	37
DREAM This Is Me	34
HAMPTON THE HAMPSTER The Hampsterdance 2	34
'N SYNC It's Gonna Be Me	33
BAHA MEN Who Let The Dogs Out	32
BRITNEY SPEARS Stronger	32
LESLIE CARTER Like Wow	32
BON JOVI Thank You For Loving Me	32
EVAN AND JARON Crazy For This Girl	31
O-TOWN All Or Nothing	29
DA MUTTZ Whassup	22



Playlist for the week ending May 13.

DATEBOOK

MONDAY, MAY 28

National Hamburger Day
 1961/ *The London Observer*, a British newspaper, launches the "Appeal for Amnesty" — a campaign calling for the release of all people imprisoned for peaceful demonstration of their beliefs, politics, race or religion. The one-year campaign grows into an international movement that still exists today — Amnesty International.

1998/ Actor **Phil Hartman** dies after being shot three times, while sleeping, by his wife, **Brynn Hartman**. She then lays down beside him and shoots herself to death.

Born: **Rudolph Guiliani** 1944

In Music History

1988/ WGRX/ Baltimore holds a simulated "Lovestock" concert, featuring **Jimi Hendrix**, **Traffic**, **The Doors** and **The Beatles**. Not clued in by the permanent unavailability of most of the headliners, fans who think the festival is real comb the area looking for the site.



Rock 'n' roll heaven in Baltimore.

1996/ Depeche Mode's **Dave Gahan** is arrested for cocaine possession at Los Angeles' Sunset Marquis hotel.

Born: **Gladys Knight** 1944, **John Fogerty** 1945, **Billy Vera** 1948

TUESDAY, MAY 29

1790/ Rhode Island enters the Union as the 13th U.S. state.

1848/ Wisconsin enters the Union as the 30th U.S. state.

1995/ Actor **Christopher Reeve** is paralyzed after being thrown head first from the horse he is riding.

Born: **Bob Hope** 1903, **John F. Kennedy** 1917-1963

In Music History

1942/ **Bing Crosby** records "White Christmas," which eventually becomes the biggest-selling single of all time.

1962/ **Judy Garland** at *Carnegie Hall* picks up Album of the Year at the fourth-annual Grammy Awards.

1989/ **Lisa Marie Presley** gives birth to the King's first grandchild, **Danielle Keough**.

Born: **Liberace** 1917-1987, **Danny Elfman** 1953, **Melissa Etheridge** 1961, **Noel Gallagher** (Oasis) 1967

WEDNESDAY, MAY 30

National Mint Julep Day
 1431/ In English-controlled Normandy, the 19-year-old Catholic mystic and French nationalist **Joan Of Arc** is burned at the stake after being convicted for witchcraft and heresy.

1868/ Memorial Day is observed for the first time in the U.S.

1911/ The inaugural Indianapolis 500 is held.

1971/ The U.S. unmanned space probe *Mariner 9* is launched. The first

spacecraft to orbit a planet other than Earth, *Mariner 9* sends back more than 7,000 pictures of Mars.

Born: **Mel Blanc** 1908-1989

In Music History

1987/ **Beastie Boy Adam Horowitz** is arrested after a Liverpool show after a woman is struck by a can of beer he flung into the rowdy crowd.

1999/ **Lenny Kravitz** passes out from heat exhaustion at a New Jersey show after playing 40 minutes in a heavy coat. The band plays without him for 15 minutes, then the rest of the show is canceled.

Born: **Tom Morello** (Rage Against The Machine) 1964, **Wynonna** 1964

THURSDAY, MAY 31

National Senior Health & Fitness Day
 1929/ The Ford Motor Company signs a "Technical Assistance" contract to produce cars in the Soviet Union.

1985/ Apple Computers President **John Sculley** removes company co-founder **Steve Jobs** as head of Apple's Macintosh unit. Sculley had blamed Jobs for sales that didn't live up to expectations.

1996/ **Dr. Timothy Leary**, former Harvard professor and advocate of LSD use for expanded consciousness, dies of prostate cancer.



Tune in, turn on, drop dead.

Born: **Clint Eastwood** 1930, **Joe Namath** 1943, **Brooke Shields** 1965

In Music History

2000/ Warner Bros. threatens legal action against those who leaked **Madonna's** "Music" onto the 'Net. Clips, from 30 seconds to three minutes long, materialized on Napster and elsewhere long before the single's release date. Also ... Composer and percussionist **Tito Puente**, 67, dies of heart disease in New York.

Born: **Johnny Paycheck** 1941, **John Bonham** 1948-1980, **Corey Hart** 1962

FRIDAY, JUNE 1

National Hazelnut Cake Day
 1792/ Kentucky enters the Union as the 15th U.S. State.

1796/ Tennessee enters the Union as the 16th U.S. State.

1880/ The first pay telephone service begins, in New Haven, CT. Patrons paid a toll to an attendant who let them use the phone, located in the Connecticut Telephone Company's office.

1990/ At a superpowers summit meeting in Washington, DC, U.S. President **George Bush** and Soviet leader **Mikhail Gorbachev** sign an agreement to cease production of chemical weapons.

Born: **Andy Griffith** 1926, **Marilyn Monroe** 1926-1962, **Morgan**

Freeman 1937, **Heidi Klum** 1973

In Music History

1967/ **The Beatles's Sgt. Pepper's Lonely Hearts Club Band** is released. It's sold more than 15 million copies worldwide.

1987/ **Ozzy Osbourne** amuses himself by telling *Rockline* listeners that guitarist **Tony Iommi** has AIDS. Ozzy admits later in the show that he was just kidding and says he did it because "the show was dying."

Born: **Pat Boone** 1934, **Ron Wood** (Rolling Stones) 1947, **Alanis Morissette** 1974

SATURDAY, JUNE 2

National Rocky Road Day
 1865/ Confederate General **Edmund Kirby Smith** signs the surrender terms offered by Union negotiators, bringing a formal end to the American Civil War.

1997/ **Timothy McVeigh** is convicted on 15 counts of murder and conspiracy for his role in the 1995 terrorist bombing of the **Alfred P. Murrah Federal Building** in Oklahoma City, in which 168 people died.

Born: **Dana Carvey** 1955, **Nikki Cox** 1978

In Music History

1967/ **David Bowie** changes his name and releases his self-titled first album. He'd been playing in various rock and blues outfits under his real name, **David Jones**, since age 13.

1989/ *Rolling Stone* calls **The Bangles** "the human incarnation of **Josie & The Pussycats**."

Born: **Charlie Watts** (Rolling Stones) 1941

SUNDAY, JUNE 3

Impersonate Authority Day
 1965/ Major **Edward White II** becomes the first U.S. astronaut to walk in space. Attached to his *Gemini 4* space capsule by a 25-foot tether, **White** floats 120 miles above Earth for just over 20 minutes.



Space is the place

1989/ Iranian ruler **Ayatollah Khomeini** dies at the age of 89.

In Music History

1964/ **Drummer Jimmy Nicol** becomes the fifth Beatle — for 10 days. He fills in for **Ringo Starr** after **Ringo** falls ill with tonsillitis just before the group's Australian tour.

1970/ So that the BBC will play **The Kinks'** new single, "Lola," singer **Ray Davies** flies from New York to London in the middle of a tour to record the words "cherry cola," which are then masked in over the outlawed commercial reference to "Coca-Cola."

Born: **Curtis Mayfield** 1942-1999, **Ian Hunter** 1946

— **Brida Connolly & Frank Correlia**

'zinescene

Janet's Metamorphosis!

"I love the new me. I'm really happy. I feel like a kid again because I'm experiencing things I never have before," Janet tells *Redbook*. "My friends say I've completely changed. They look at me like, 'Oh, my God — you talk now? You can't shut up!'" Indeed, the once-shy singer says that after having experienced some hard times recently she now feels stronger and ready to face the world again. During the interview the 'zine's cover girl opens up about her battle with depression, which brought her closer to her family, as well as her now-defunct marriage to **Rene Elizondo Jr.** and her search for happiness.

Janet's comments of another sort — her claims to have been reincarnated — are spurring the *Globe* to ask if it should now call her "Wacko Jacko 2." The 'zine says she claims she was the daughter of a Chinese emperor in a past life! "I was very much in love with a warrior," she explains, "but we never had the relationship we really wanted because I was to marry into royalty."

When Janet opens up, she really opens up! Now it's the *National Enquirer's* turn. The 'zine says the singer admits she has piercings in her septum, navel, tongue, nipple and — as **Jerry Seinfeld** once said — an area that "rhymes with Dolores." She says, "My friends and I have piercing parties. They'd all come over, and there'd be no drinking or anything because you'd bleed more. So we'd sit and watch each other get pierced."

Beyonce: No Boyfriends!

It's well-known that Janet is the product of strict parents. So is **Destiny's Child's Beyonce Knowles**, apparently. The *Globe* says her father — who is also the group's manager — has placed a strict "no boyfriend" ban on her, telling her that she needs to concentrate on her music and that she doesn't have time for such distractions.

Oh, the sacrifices: **Knowles** tells *Us Weekly* about "Dangerously in Love," a song that appears on the group's new album, *Survivor*: "I was in love enough to write that song. I can only say we're no longer together — unfortunately — but we're very close friends. I just really felt like I couldn't live without him. That was dangerous. But you know what, I got on that tour bus and I worked, 'cause you have to set your priorities straight."

And work they will do: This summer **Destiny's Child** will headline MTV's first-ever *Total Request Live* tour. *Entertainment Weekly*



THEY STILL GOT THE BEAT — *The Go-Go's* frontwoman, **Belinda Carlisle**, tells *People* about the band's demise and reunion: "There were issues of jealousy and too many chemicals. Nobody can afford to do that these days. Some of us are wives and mothers. It isn't as appealing as it was back then. Thank God for e-mail, because you can communicate without having to hear or see the person, and everybody aired out their crap via e-mail."

gives readers a head's up on that and all the other summer music festivals, as well as tours by acts such as **Madonna**, **'N Sync** and **Dave Matthews Band**, in its Summer Music Preview issue.

Little Drummer Boy

Mom **Valerie Bertinelli** beamed with pride when her son, **Wolfgang Van Halen**, showed off his drumming talents during a charity show at the private school he attends, says the *National Enquirer*. But the highlight came when his father, rocker **Eddie Van Halen**, walked onstage and played guitar with his son. It's too bad that mom forgot her video camera, because the *Enquirer* says that this was the first time the father and son ever performed together in public.

Us Weekly features **Eddie Van Halen** and ex-Beatle **George Harrison**, who have revealed that they are presently fighting various forms of cancer.

Life in Shangri-La

Stevie Nicks, whose first solo album in seven years is called *Trouble in Shangri-La*, tells *Interview* what *Shangri-La* means to her: "The title song was written during the last two months of the **O.J. Simpson** trial, but that's not what it was about. What the **O.J.** trial made me aware of was relationships, and how difficult they are — especially for people who are in the public eye and are very famous and how difficult it is for them to hold on to *Shangri-La*. Of course, to somebody who doesn't make very much money and would just love to live in *Shangri-La*, it's hard to even hear that. But there is a price to pay for this kind of fame."

— **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

75 million households



Paul Marszalek
VP/Music Programming

ADDS

Artist/Show	Plays
no adds	
JANET All For You	23
LIFEHOUSE Hanging By A Moment	22
AEROSMITH Jaded	22
DESTINY'S CHILD Survivor	22
DIDO Thankyou	22
JENNIFER LOPEZ Play	19
MATCHBOX TWENTY Mad Season	18
TRAIN Drops Of Jupiter (Tell Me)	18
UNCLE KRACKER Follow Me	18
FATBOY SLIM Weapon Of Choice	17
NELLY FURTADO I'm Like A Bird	17
MOBY I GWEN STEFANI Southside	16
INCUBUS Drive	15
STEVIE NICKS Every Day	15
INDIA.ARIE Video	14
R.E.M. Imitation Of Life	14
U2 Walk On	14
STING After The Rain Has Fallen	13
BON JOVI Say It Isn't So	12
COLDPLAY Yellow	11
STELLA SOLEIL Kiss Kiss	10
WALL FLOWERS Letters From The Wasteland	9
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade	8
DAVID GRAY Please Forgive Me	8
GO-GO'S Unforgiven	7
BRITNEY SPEARS Don't Let Me Be The Last...	5
SUNSHINE ANDERSON Heard It All Before	3
DEPECHE MODE Dream On	3
GREEN DAY Waiting	3
SHELBY LYNNE Killin' Kind	3
STAINO It's Been Awhile	3
BEE GEES This Is Where I Came In	2
CRAIG DAVID Fill Me In	2
SHAGGY Angel	2
NIKKA COSTA Like A Feather	1
BRUCE SPRINGSTEEN American Skin (41 Shots)	1
BABYFACE There She Goes	—
BLUES TRAVELER Girl Inside My Head	—
BLU CANTRELL Hit 'Em Up Style (Oops!)	—
ALICE COOPER It's The Little Things	—
DAVE MATTHEWS BAND The Space Between	—
EVERCLEAR Brown Eyed Girl	—
JESSICA SIMPSON Inesistible	—
MEGADETH Moto Psycho	—

Video airplay for May 21-28.

55 million households



Peter Cohen,
VP/Programming

Rap Adds:

no adds

Pop Adds:

no adds

Urban Adds:

no adds

Rhythmic Adds:

no adds

Rock Adds:

no adds

Video playlist frozen

36 million households



Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

- 2PAC I/RL Until The End Of Time
- EVE I GWEN STEFANI Let Me Blow Ya Mind
- 112 Peaches And Cream
- MUSIC Love
- R. KELLY I/JAY-Z Fiesta
- TANK Maybe I Deserve
- TYRESE I Like Them Girls
- CASE Missing You
- SUNSHINE ANDERSON Heard It All Before
- JA RULE I/LIL' MO I Cry

RAP CITY

- ERICK SERMON Music
- SNODD DOGG Lay Low
- XZIBIT Front To Back
- EVE I GWEN STEFANI Let Me Blow Ya Mind
- JA RULE I/LIL' MO I Cry
- FDXY BROWN BK Anthem
- REDMAN Let's Get Dirty
- 2PAC I/RL Until The End Of Time
- THREE THE HARD WAY Let's Get It
- WYCLEF JEAN Perfect Gentleman

Video playlist for the week ending May 20.

TELEVISION

TOP TEN SHOWS

MAY 7-13

Total Audience
(95.9 million households)

- 1 **E.R.**
- 2 **The Practice**
- 3 **CSI**
- 4 **Law & Order**
- 5 **Everybody Loves Raymond**
- 6 **Who Wants To Be A Millionaire (Sunday)**
- 7 **Friends**
- 8 **Who Wants To Be A Millionaire (Tuesday)**
- 9 **West Wing**
- 10 **Survivor II: Back To The Outback**

Teens 12-17

- 1 **Malcolm In The Middle**
- (tie) **The Simpsons**
- 3 **Dark Angel**
- 4 **Titus**
- 5 **Boot Camp**
- 6 **King Of The Hill**
- (tie) **X-Files**
- 8 **Grounded For Life**
- (tie) **Roswell**
- (tie) **WWF SmackDown!**

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Aaliyah, Yolanda Adams, Jon B., Eve, Jennifer Holliday, Lauryn Hill, Chaka Khan, Gladys Knight, Maxwell, Donnie McClurkin, Nas, Outkast and P Diddy are slated to appear when Fox presents *The Essence Awards 2001* from New York's Theatre at Madison Square Garden, co-hosted by KKBT/Los Angeles morning man Steve Harvey (Thursday, 5/24, 8pm).

Monday, 5/21

- Dave Matthews Band, Jay Leno.
- Buddy Guy sits in with the band on *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 5/22

- David Gray, Craig Kilborn.

Wednesday, 5/23

- Ray Bensen sits in with the band on *David Letterman*.
- Duncan Sheik, Craig Kilborn.

Thursday, 5/24

- Badly Drawn Boy, David Letterman.

Friday, 5/18

- Billy Idol, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Stone Temple Pilots, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Saturday, 5/19

- Weezer, *Saturday Night Live* (NBC, 11:30pm).
- 'N Sync's Chris Kirkpatrick guest-stars on Fox's *Mad TV* (check local listings for time).
- Tamia, *It's Showtime at the Apollo* (check local listings for time and channel).



— Julie Gidlow

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.

FILMS

BOX OFFICE TOTALS

May 4-6

Title	Distributor	Weekend (\$ To Date)
1 The Mummy Returns	Universal	\$33.74 (\$118.03)
2 A Knight's Tale	Sony*	\$16.51 (\$16.51)
3 Bridget Jones's Diary	Miramax	\$4.45 (\$50.98)
4 Along Came A Spider	Paramount	\$3.07 (\$64.19)
5 Driven	WB	\$3.04 (\$26.13)
6 Spy Kids	Miramax	\$2.66 (\$101.68)
7 Crocodile Dundee In Los Angeles	Paramount	\$2.15 (\$20.70)
8 Blow	New Line	\$1.85 (\$47.14)
9 Memento	Newmarket	\$1.21 (\$10.19)
10 The Tailor Of Panama	Sony	\$0.81 (\$10.51)

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

COMING ATTRACTIONS:

This week's openers include *Moulin Rouge*, starring Nicole Kidman and Ewan McGregor. Their musical numbers are featured prominently on the film's Interscope soundtrack, which also contains a cover of Patti LaBelle's "Lady Marmalade" by Christina Aguilera, Lil' Kim, Mya and Pink. The ST also showcases *Fatboy Slim's* "Because We Can," *Valeria's* rendition of DeBarge's "Rhythm of the Night," *Rufus Wainwright's* version of the French classic "Complainte de la Butte" and Bono, Gavin Friday and Maurice Seazer's take on T.Rex's "Children of the Revolution." Beck covers David Bowie's "Diamond Dogs," while Bowie himself covers "Nature Boy" on two separate tracks: one solo, one featuring Massive Attack.

Another rendition of "Nature Boy," this one by Jon Hassell, appears on the *Curb* soundtrack to *Angel Eyes*, starring recording artist Jennifer Lopez. *Mary Black's* "Turning Away," *Etta James's* "Only Time Will Tell," *Nick Lowe's* "You Inspire Me," *Johnny Nash's* "Love Ain't Nothing" and more round out the ST.

Shrek, featuring voiceovers from Mike Myers and Cameron Diaz, also opens this week. The film's *DreamWorks* soundtrack sports two cuts by *Smash Mouth*, "All Star" and a new version of "I'm a Believer" — a tune that co-star *Eddie Murphy* also covers. Rounding out the ST are *Self's* "Stay Home," *Baha Men's* "Best Years of Our Lives," *Eels's* "My Beloved Monster," *Rufus Wainwright's* "Hallelujah," *The Proclaimers's* "I'm on My Way" and more.

— Julie Gidlow



David Cohn
General Manager

2

- RADIOHEAD Pyramid Song
- U2 Walk On
- NELLY Ride Wit Me
- AALIYAH We Need A Resolution
- OUTKAST So Fresh, So Clean
- FATBOY SLIM Weapon Of Choice
- OURS Sometimes
- SADE King Of Sorrow

Video playlist for the week of May 13-19.



AL PETERSON
alpeterson@ronline.com

From Here To Hell And Back

Winning against the odds is the common experience of these hosts

In our final review of some of R&R Talk Radio Seminar 2001's many great learning sessions and speakers, this week we take you on a trip "From Here to Hell and Back."

Moderated by one of syndicated radio's most successful and admired pioneers, Westwood One's Norm Pattiz, the group assembled for this one-time-only supersession included Dame-Gallagher Network's Mike Gallagher, Premiere Radio Networks' Phil Hendrie, Westwood One Radio Network's Tom Leykis, WOR Radio Network's Joey Reynolds and Fisher Entertainment's Ed Tyll.

Following a revealing and hilarious video introduction of each of the hosts on the dais (produced by "Radio's Best Friend," Art Vuolo), Pattiz quickly set the tone for the hour, saying, "I was going to read you the bios on all of these guys, but, frankly, since all of them claim to host the fastest-growing show on network radio, I think we'll just leave it at that and get right to some questions."

Socially Redeeming?

With that Pattiz asked the panel his



Mike Gallagher



Phil Hendrie



Tom Leykis



Joey Reynolds



Ed Tyll

first question: "Do you think there is any socially redeeming value to what you do on the radio?"

"Yes," replied Leykis. "I think there is something socially redeeming about bringing listeners to a radio station, bringing them out to our events and generating revenue for a station. There's nothing wrong with any of those things. Beyond that, our job is to keep people busy and entertained while they're stuck in traffic. And what's wrong with that?"

Hendrie agreed with Leykis on the point that most of what talk show hosts do is entertain listeners. "About 30% of what we do is probably somewhat socially redeeming,"

he said. "What we try to do on my show is make people laugh, and if there is socially redeeming fallout from that, fine. But I don't try to be socially redeeming; mostly I try to be entertaining."

Pattiz next moved his questioning toward one of the panel's major themes and asked, "What was the most difficult period for you in your radio career?" Ed Tyll was first to reply. "First of all, I think all of us have been bitten by the bug," he began. "You know, that day when you wake up and decide that, whatever it takes, you absolutely have to be on the radio. But along the way you find out that radio is an industry full of people with a lot of questions and

"Every program director will tell you that they want you to be 'edgy' when what they really want is for you to go right up to that mythical line without ever going over it."

Ed Tyll

that there are a lot of things you have to go through in order to get there."

With a "been there, done that" tone, Tyll drew knowing laughter from the crowd, when he said, "So if taking a call on a pay phone from a guy who says he'll give you a job in Logan, UT gives you a rush of success, and you pack up your '72 Chevelle and drive 2,800 miles across America, only to find out that the guy really doesn't own the station, then you realize that you've just driven 2,800 miles for a job that doesn't exist, and you're still having a great day because you're in radio ... then you've caught the affliction!"

There's No Crying In Radio!

Turning to Reynolds, Pattiz joked, "Joey, for years every time people would tell me that I needed to get to know you, I'd tell them I really wanted to, but every time I'd find out what station you were working for and call there, they'd tell me you'd just been fired! So, I take it that it's safe to say you've hit a few 'bottoms' in your career?"

"Well, it is true that I hit bottom from using both drugs and alcohol," Reynolds somberly replied. "But the

real bottom was when I got into management!"

Leykis weighed in next, saying, "Sure, I've had several 'bottoms.' For me the worst time was probably for about a year and a half after I got fired for the first time, and I ended up being off the air for seven months. You learn quickly that many friends who returned your calls when you were on the air stop returning them. And you begin to realize that you really only have about six great friends in the world. The rest are mostly people who are just hanging around, and once you can't do anything for them anymore they want nothing to do with you."

Deciding to write his own prescription for a major life change, Leykis said he embarked on a personal journey. "I went on a cross-country tour of radio stations," he recalled. "I filled in for people in various formats in a variety of cities. I did it to hear what other people were doing out there, to try to keep me from feeling sorry for myself and to try to reinvent myself. The reason I am sitting here today is because of that cross-country trip. It's the best thing that I ever did for myself."

Continued on Page 22

WHAT GMs & PDs are EXCLAIMING about THE DAVE RAMSEY SHOW...

WTKG

"There are very few talk hosts that I've seen connect with the listener as well as Dave. I highly recommend that any programmer take a serious look at The Dave Ramsey Show."

- Phil Tower, PD
WTKG - Grand Rapids

WKKY/WHAS

"The #1 thing we like about the show is that it's unique. Anyone who thinks that The Dave Ramsey Show is just another money show is flat out wrong. Because the show isn't even about money. It's about personal responsibility."

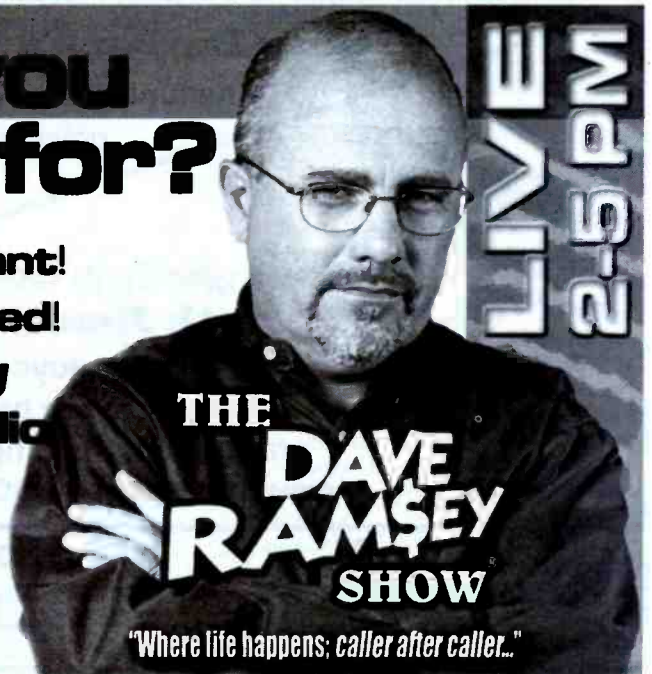
- Kelly Carla, PD
WKKY, WHAS - Louisville

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

To Hell And Back

Continued from Page 21

Offering advice to those who might find themselves in a similar situation, Leykis said, "You cannot just sit home, feel sorry for yourself and wait for the phone to ring. If somebody wants you to go to Cleveland and fill in for a few days, just do it."

Reaching Bottom At The Top

Gallagher recalled that just when he felt like he'd really hit the big time, his career hit an unexpected low. "I was in Albany, NY and doing very well at WGY when I was offered a job at WABC/New York," he said. "Things were really looking good. I gave my notice, they threw me a going-away party, and I even got an article in the local newspaper about 'making it' to New York City. Then came the call from [WABC PD] Phil Boyce — who is one of my dearest friends to this day — and he says, 'I've got some bad news.' It turned out they had to 'unoffer' me the job. So there I was, at my going-away party, asking for my old job back!

"A few more weeks passed, and by that time I had things growing in my mouth, I was twitching, my wife stopped speaking to me, and I was just sitting around hitting my head against the wall, saying over and over, 'But I was *this* close!' Then Phil called back and said they'd gotten everything straightened out and that they still wanted me."

Gallagher moved to New York, where he spent the next two years of his career on what he described as a "roller coaster." "I was hired as a solo act," he recalls. "But about a week into things it was decided that I should have a partner. First they gave me a news reporter who didn't seem to believe in reading any newspapers. I guess she thought that too much knowledge for a radio talk show host was dangerous! Next, I spent a year

with another host from the station, Lionel, in what turned out to be a disastrous pairing. It was two years of hell, but I was making a lot of money and looking up at the Empire State Building and saying to myself, 'Look at this — I'm here, I've made it to New York City!' But I hated it. It was weird feeling like I was at the bottom when I thought I'd made it to the top. Fortunately, the opportunity to host the syndicated show came along at the right time, and Phil and WABC management were gracious enough to let me take it."

"The bottom line is that if you are focused and know what you're doing, good management and programmers will support that and help you channel it."

Phil Hendrie

Hendrie then recalled that his father had once told him to expect one or two offers from every 100 resumes he sent out. "Remembering that, when I got fired in L.A. I sent out maybe 80 or 90 packages and figured the numbers were on my side," said Hendrie. "And I did get an offer at a great station, KVEN-AM/Ventura, CA, with great people, including one of the best, if not the best, program directors that I have ever worked for. His advice to me was, 'Phil, just prep your show like you're not going to get one single call, because you probably won't.' So that's

what I did. After working in Los Angeles for several years and making a nice six-figure income, the idea that I could go to this station in Ventura and finally do the kind of radio I'd always wanted to do for around a thousand bucks a month honestly thrilled me to no end. I was finally allowed to get on the air and do radio that I felt really proud of. In fact, that may be the most successful I've ever felt in my life."

Know Who You Are

Discussing the characteristics that are necessary for succeeding, Tyll said, "As a talk host you're not doing an honest day's work unless you are putting everything that you can into your show. You want to feel like what you are doing on the air matters and that it is an extension of you. So if you feel pressure from a manager or PD who is trying to round the edges off your show or change it, and you buy into that, I think that's kind of dishonest on your part as a host."

"To me the dream is to get to do the kind of show that your gut and your 20-plus years of experience tell you is working," said Gallagher. "We all know that every station in America will hire you and then try to change or mold you or try to get you to do your show a little differently. The dream is to work in an environment where you get to make the calls and decide what is best for your show. All of us up here today are blessed to be able to do that."

Offering advice to newcomers, Hendrie suggested understanding oneself first and having a clear picture of what the goals are for your show. "Management tends to push around and overconsult shows that don't know what they are doing," he said. "So if you don't know what you are doing, if you're fuzzy and unfocused and kind of trying to find your way, expect to get a lot of PDs, GMs and consultants leaning on you. But when you know what you

"You cannot just sit home, feel sorry for yourself and wait for the phone to ring. If somebody wants you to go to Cleveland and fill in for a few days, just do it."

Tom Leykis

are doing, and you have a point of view and a focus on what your show is all about, they step back and let you do your thing. The bottom line is that if you are focused and know what you're doing, good management and programmers will support that and help you channel it."

Reynolds added his veteran's perspective, saying, "I think the important thing to remember is to stay 'in

right where everything is happening — you'll fall on your ass."

How Far Is Too Far

Pattiz asked the five hosts if they had any rules about how far is too far when they're on the air. "Too far is when you're defeating the purpose of why we're all here," said Leykis. "You need to be cognizant of how far you can really go, and if you've been on the air for a little while you should pretty much know where that line is. Sure, we all push it. I'm not embarrassed to say that I have personally had to hit the 'dump' button on myself more than two dozen times ... the callers are the least of my worries! Seriously, the real trick is to use things like positioning and production elements to make you appear to be more outrageous than you really are."

Echoing Leykis' sentiments, Tyll added, "Every program director will tell you that they want you to be 'edgy' when what they really want is for you to go right up to that mythical line without ever going over it. But the problem is that nobody can give you a map as to where that line is. If anyone has that map, I think we'd all love to see it. Because the fact is that we all have to make that map up for ourselves each and every day with every show."

"If you don't stay in the now — right where everything is happening — you'll fall on your ass."

Joey Reynolds

the now.' I take yoga, and there are 26 positions of balance. If I don't stay in the moment when I'm doing it — in the now — I'll fall on my ass. Which is exactly the way I think your career is. If you don't stay in the now —

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12+ WINTER 2001 ARBITRON RESULTS

Middlesex-Somerset-Union, NJ - #33

Table listing radio stations in Middlesex-Somerset-Union, NJ, including WLTW-FM, WKWK-FM, WHYZ-FM, etc.

Columbus, OH - #34

Table listing radio stations in Columbus, OH, including WNCI-FM, WTVN-AM, WCKX-FM, etc.

* Was WFII-AM until March

Providence-Warwick-Pawtucket - #35

Table listing radio stations in Providence-Warwick-Pawtucket, including WWLI-FM, WHJY-FM, WPRO-FM, etc.

* Switched to '80s on March 19

Salt Lake City-Ogden-Provo - #36

Table listing radio stations in Salt Lake City-Ogden-Provo, including KSLI-FM, KSL-AM, KZHT-FM, etc.

* Was Hot AC until December
** Was Classic Hits until January

Charlotte-Gastonia-Rock Hill - #37

Table listing radio stations in Charlotte-Gastonia-Rock Hill, including WPEG-FM, WNKX-FM, WVMG-FM, etc.

Norfolk-Virginia Beach-Newport News - #38

Table listing radio stations in Norfolk-Virginia Beach-Newport News, including WOWI-FM, WWDE-FM, WNVZ-FM, etc.

* Was WSVV-FM (Rhythmic Oldies) until March

Indianapolis - #40

Table listing radio stations in Indianapolis, including WFMS-FM, WFBO-FM, WIBC-AM, etc.

Orlando - #41

Table listing radio stations in Orlando, including WTKS-FM, WMGF-FM, WWKA-FM, etc.

* Was Rhythmic Oldies until November
** On February 1, the format and call letters of WHOO-AM were assumed by Genesis Br. and replaced WFIV-AM (Talk) at 1080 KHz

New Orleans - #42

Table listing radio stations in New Orleans, including WQUE-FM, WYLD-FM, WWL-AM, etc.

Las Vegas - #39

Table listing radio stations in Las Vegas, including KJUL-FM, KLUC-FM, KWNR-FM, etc.

* Was Spanish AC until January 5

Nashville - #44

Table listing radio stations in Nashville, including WQQK-FM, WRVW-FM, WMAK-FM, etc.

* Was WRMX-FM until December 26

Format Abbreviations

AC-Adult Contemporary, Adult Std. - Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classical Hits, Cl. Rock-Classical Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, N/T-News/Talk, Reg. Mex-Regional Mexican, Sm. Jazz-Smooth Jazz, Span. AC-Spanish Adult Contemporary, Span. Con-Spanish Contemporary, Span. N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Triple A-Triple A, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

Satellite

Continued from Page 1

faced with choosing between a \$12.95 service that plays no commercials on its music channels or a \$9.95 service that will play a few commercials per hour on its music channels. Both services intend to air commercials on their Talk channels, and XM officials say they have no intention of raising its price.

Some complicated horse-trading on Tuesday made Apollo Management the largest single investor of both companies, when it acquired 9 million shares of XM. Apollo was already the largest investor in Sirius, in the last month adding more than 1 million shares to its collection of 7 million SIRI shares. Apollo's position of 8 million shares gives it about 14.2% of Sirius.

"They are very hot on the satellite radio industry," Sirius CFO John Scelfo told R&R, noting the investment group's recent buying spree. However, Scelfo and Sirius Asst. Treasurer Jonathan Rabinow stressed that Apollo's impressive ownership in both satellite companies would not affect consumers or service-pricing in any way. His remarks came despite the discovery of Sirius' new pricing plans.

The Sirius price increase may not make a difference to many new customers because the company expects to include one-year subscriptions in the sale or lease of certain new vehicles equipped with Sirius radios.

Scelfo and Rabinow said that, during a public meeting last week, XM CEO Hugh Panero was asked if \$9.95 per month was an acceptable subscription figure for XM and that he reportedly said \$12 per month was more to his liking. However, XM spokesman Charles Robbins made it clear Tuesday that the broadcaster had no plans for an increase. "We will execute our business plan at under \$10 per month," Robbins told R&R.

At least one Wall Street analyst said that if XM chooses not to respond with a price increase of its own, the pricing differential may make it easier for some consumers to choose a service.

Apollo's grab of XMSR shares came when it gave up its premium shares of software-maker Rare Medium to Motient — formerly American Mobile Satellite Corp., XM's founding parent company — in exchange for all of Motient's 9 million XM shares and \$13 million cash. The deal helped send Motient shares

up 48 cents (34%) to \$1.90 on Tuesday, while XM jumped \$1.81 (15%) to \$14.22. That vaulted XM's share price above Sirius' shares, which have historically been the market leader. SIRI shares jumped 70 cents (5%) to close at \$13.80 on Tuesday.

Sirius also announced that Ralph Whitworth resigned from its board of directors on May 10, citing other corporate obligations. Earlier this year, former NASA engineer Robert Briskman — one of Sirius' founders who holds a number of coveted patents on Sirius technology — retired and created an opening on the board. Sirius announced that the two vacancies on the board will be filled by Apollo Management Chairman Leon Black and Blackstone Group Chairman Peter Peterson; Blackstone owns about 5 million Sirius shares, or 10% of the company.

Meanwhile, Sirius' fourth satellite is expected to be delivered to ground storage in October. It was originally expected to be delivered last year, but it was damaged last summer. During the year-long delay, Sirius stopped making required payments for the satellite and does not expect to resume payments until at least June 2003.

Revenue

Continued from Page 1

results compared to last year, CIT is still providing a positive outlook for 2001. The report predicts that radio ad revenue will enjoy a modest 5% improvement this year, reaching \$20.6 billion.

While the 2001 forecast is well below the 14% growth radio enjoyed in 2000, CIT says, "Radio continues to do well. While radio is much like over-the-air TV in that it is more of a scatter-shot approach to advertising, it is somewhat more focused in that different stations have different formats. Radio is a very efficient and cost-effective

medium. It is benefiting from the consolidation underway in the industry because it allows for single large buys for numerous markets, which lowers the cost to advertisers."

The report says the total broadcast market will only grow 4% in 2001, up \$79.7 billion, with over-the-air TV experiencing only 2% improvement, to \$45.4 billion. Significantly, even with the modest forecasts, radio is expected to outpace both TV and the overall industry.

The report also expects 2002 to be a year of recovery for the broadcast industry, with healthy improvement for both radio and TV alike. The re-

port predicts an 8% jump in radio ad revenue for 2002, to a record \$22.2 billion. It also expects TV to enjoy a 6% jump, to \$48.2 billion, and an overall broadcast improvement of 7%, to \$85.4 billion. Again, CIT expects radio to outpace the overall industry.

While radio's growth forecast is encouraging, cable television is also enjoying a significant growth period, outpacing not just the overall industry but radio as well. CIT expects cable ad revenue to grow by 11% this year, up to \$13.7 billion, and expects the medium will grow another 10% in 2002, with ad revenue of \$15 billion.

Finn

Continued from Page 3

is unmatched. He understands the unique qualities of listeners and advertisers in the southern, central and northern parts of the market, and he can apply that knowledge immediately to the newly expanded group."

A 16-year industry veteran, Finn was hired in 1991 as Sr. AE for WDHA & WMTR and was later promoted to NSM. He left the stations in 1995 for a short stint with WPAT-FM/New York and became GM for WRAT in 1996.

Dillman

Continued from Page 3

record-industry side of the business Dillman spent nine years in radio programming in the greater New York area.

Among the artists on RED-distributed Gold Circle Records roster are John Waite, CPR, former Toad the Wet Sprocket frontman Glen Phillips and jazz musicians Jeff Lorber, Michael Lington and Doc Powell.

Shack

Continued from Page 3

department's top position. In 1995, he started Priority's soundtrack division and then helmed Priority's film division, co-producing Master P's movie *I Got the Hook Up*. Shack was named Sr. VP/A&R for the label in 1998.

Changes

Continued from Page 18

Doug Goldstein joins Sanctuary Records.

Smooth Jazz: WJZZ/Philadelphia promotes Asst. MD **Joe Proke** to MD

Records: Jive Records appoints **Eric Parler** Dir./Rap Promotions ... MCA Records promotes **Jeffrey Becker** to Dir./New Media Marketing and appoints **Sig Sigworth** Dir./Marketing ... **David Robinson** rises to VP/Finance and **Swee Wong** rises to Managing Director/ASEAN region at BMG Entertainment ... **Surco Records** names **Yvonne**

Blue

Continued from Page 1

sure he will have an immediate impact."

Blue, who began his radio career in 1982 at the original 'KTU, relaunched the station in 1996 after serving as VP/Programming for The Box. Before that he spent 11 years as Asst. PD/MD at WHTZ/New York.

Blue noted, "I am excited by the challenge to grow in the company and I look forward to teaming up with the great staff at Jammin' 105 to create an entertaining force in New York radio."

Gomez Label Manager ... Roadrunner Records promotes **Bob Johnson** to Sr. Dir./Marketing and appoints **David Bason** Dir./A&R for R2 Music Publishing, **Marc Schapiro** Dir./Field Marketing & Product Management, **David Rath** Manager/A&R Administration, **Kareen Patterson** Accounting Manager, **Luz Velazquez** Staff Accountant and **Paul Conroy** Dir./A&R.



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Purtan And His People

"Tipp O'Neill said politics are local. Well, for the most part, radio is too."

Six degrees of Kevin Bacon, or six degrees of separation. Whatever it's called, the game supposes that no matter who you are, you're only six people away from anyone else in the world.

Wanna play?

Here goes. John Lennon (1) toured with Roy Orbison (2), who was at Sun Records with Elvis Presley (3), who met Richard Nixon (4) at the White House, where Spiro Agnew (5) — Nixon's Vice President — seldom went because he was busy attacking the media.

Agnew was Governor of Maryland before he became Vice President. In the spring of 1968, he called Al Burke (6), the GM of WBAL/Baltimore, to complain about Dick Purtan, WBAL's new morning man.

"Fire that son of a bitch!" demanded Agnew. "He made fun of me."

Purtan had always done parodies of social and political types, and in Detroit, his targets got the joke, but not Agnew. When Burke fired Purtan, he'd only been at WBAL for five weeks.

Of course, that's not how the story ends. Purtan returned to Detroit and became a legend while Agnew went to Washington and became an embarrassment. Looking back, one can't help but wonder if Dick wishes he'd never heard the Agnew name.

Purtan, not Nixon.
Ok, both.

BUFFALO

The Statler Hotel was in downtown Buffalo. Before elementary school started he'd hop the bus and try not to look too excited. But when you're going to see your hero — and Clint Beuhlman, long time WBEN/ Buffalo morning man, was little Dick Purtan's hero — well, you figure nervous shakes are part of it. Blame it on the cold.

The station was on the 18th floor. Purtan would ride up the elevator and ring the bell. "If Clint didn't answer himself," he says, "I'd just sit in the hallway and listen on the P.A."

Another Buffalo hero was Frank Ward. "In my teens Frank did *Spotlight Serenade* on WKBW," Purtan recalls. "He had a great voice and a great style. He wasn't funny, just smooth — not mellow smooth, but hip smooth."

Purtan still insists Frank Ward is the best he ever heard.

THE BUCKAROO SANDMAN

Jocks came and went, but stations owned their names. At WOLF/Syracuse, Purtan joined a long line of jocks who'd been *The Buckaroo Sandman*. "Dick Clark was the

Buckaroo Sandman, too," he reveals.

Then Purtan returned to Buffalo and became "Guy King" on WWOL. Other guys included Tom Clay, Bruce Bradley and his hero, Frank Ward. In 1958 Purtan became the new King for \$50 a week.

WARM LOVE

Buffalo was cold, but Syracuse University was colder. "It was 23 below zero and half the windows in the dorm had no glass," says Purtan. When he awoke freezing, he flashed on a way to get warm: "I'll propose to my girlfriend."

Her answer was yes, and, yes, it was the beginning of a warm relationship. "Even hot at times," Purtan told me. "And to prove it, we have six daughters."

For the most part, his parents were supportive of his radio ambitions, but his new in-laws were a bit more skeptical. Purtan stayed focused.

"I want to be a disc jockey," he said. He had a brand new Master's degree in Telecommunications, and TV would have been the smart move.

Ask anyone, but Purtan didn't listen. He only wanted radio, and when a visiting lecturer named

David Susskind asked Purtan what he wanted to do now that he had his degree, Purtan said radio.

As it happened, Susskind offered to help.

JACKSONVILLE AND CINCINNATI

Ben Strauss owned WWDC/Washington, DC and Susskind suggested Purtan send him a tape. Strauss responded, "I've got nothing in Washington, but I've got a station in Richmond and one in Jacksonville, and Jacksonville might be better for you."

In 1960, Dick Purtan and his bride Gail headed south to sunny Jacksonville, where God's own humidity co-existed with Spanish moss, sulfur water and a radio station so pathetic that Purtan forgot to tell me the calls.

"We were Top 40," he says. "A CBS affiliate with news at the top of the hour and a five minute show at the bottom." The competition, he says, was "The Big Ape," WAPE/Jacksonville, and it was barely a fight.

Within a year, Purtan was at WSAI/Cincinnati. "A fabulous radio station," he says. "We had 42 share in the Pulse ratings."

Then Detroit called.

DETROIT

In 1965, the year Purtan joined WKNR/Detroit to do mornings, Motown Records had four No. 1 hits, and the radio battleground was Top 40.

When *The Drake* format came to CKLW/Detroit in '67,

Purtan's morning numbers held, but the rest of the day went up in flames. The fireman called to the rescue was consultant Mike Joseph. "Joseph told everyone, including me, to shut up," says Purtan, "to do 10-second intros." Purtan refused. "You can't just play music in the morning."

Joseph threatened action, but Purtan didn't budge. Following a "come to Jesus" meeting with the GM, Purtan got his way, but Joseph got the rest of the day.

In 1968, ABC's WXYZ/Detroit offered Purtan afternoon drive, but he was a morning man now and turned down their \$40K offer. Instead, he went to WBAL/Baltimore. Although his morning shares increased by 10 points while he was there, by the time the book was released, he'd be *Spiro-ed* and was already back in Detroit doing afternoons for WXYZ at \$25K.

Behind the scenes, things were happening.

"Purtan had just arrived when Martin and Howard, the old-style MOR morning guys, went on vacation," recalls Bob Henabery, then ABC's Program Development Manager. "Chuck Fritz moved Purtan to mornings to do an 'audition' and asked me to listen in from New York. 'I laughed and laughed and laughed,' he says.

Later that day Henabery told Fritz, "If you don't keep Purtan on in mornings, you're out of your mind."

"Poor Martin and Howard. They went on vacation and never came back."

Purtan stayed for 10 years.

A SWEETHEART OF A DEAL

On Valentines Day, 1996, Mel Karmazin flew to Detroit to offer Dick Purtan mornings on WOMC. Purtan accepted, but it almost didn't happen.

JP McCarthy owned the town. When he died, speculation was that Purtan would replace him on WJR, but Purtan wasn't so sure.

Finally, he did accept the WJR job offer, but got an 11th hour reprieve when ABC put WJR on the block. Then Mel swooped in.

Today, five years later, Purtan has a new five-year deal with WOMC.

"I've been at five different radio stations in 36 years," Purtan told me. In Detroit: WKNR, WCYZ, CKLW, WKQI and now, WOMC. "Fortunately, I take my audience with me."

"His popularity stems from his originality," says Larry Lawson, a Detroit doctor, who's known Purtan for over 30 years. Lawson also believes Purtan should get more credit than he does for pioneering morning show political parodies.

Can you say Agnew?

And about that connection to John Lennon? In 1964, it was Dick Purtan who brought *The Beatles* to Cincinnati.

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based business, bobshannon-works. Shannon, who continues to consult his former employer, TM Century, can be reached at bob@shannonworks.com.



Dick Purtan

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Street Talk

Clear Channel Chided For Bay Area Attitude

San Jose Mercury News columnist Brad Kava, in a recent column, questioned some of Clear Channel's business arrangements concerning its Bay Area radio stations. Specifically, Kava asked how KFJO/Walnut Creek, CA, which covers an affluent area east of Oakland, is allowed to simulcast KSJO/San Jose when the station was specifically divested to a minority-controlled company in order to meet FCC ownership limits. Furthermore, Kava states that Clear Channel unsuccessfully attempted to convince the manager of Smooth Jazz superstar and KTWW/Los Angeles morning co-host Dave Koz that Koz should perform at Mountain Winery — an SFX-controlled venue — rather than at chief competitor Villa Montalvo. In an e-mail written to Koz's manager by KKSJ/San Francisco PD Paul Goldstein, Goldstein wrote, "The relationship we enjoy with SFX and the Mountain Winery is an exciting one through which joint promotions maximize ticket sales." Koz eventually decided on the nonprofit Villa Montalvo. When asked by the Mercury News about the note, Goldstein commented, "We were encouraging him to go to a Clear Channel venue, but we weren't strong-arming him. If we are able to help out a sister company, we are going to do that. But we aren't saying that if it doesn't go that way, we won't support it."

Speaking of Clear Channel, the company has been rewarded a preliminary injunction against American General Media for the use of the "Kiss" moniker in the Bakersfield market. AGM has been using the slogan at CHR/Rhythmic KISV for four years, while Clear Channel CHR/Pop KKXX adopted the name in mid-February. A circuit court judge, however, argued that Clear Channel holds the rights to the moniker. To further its cause, Clear Channel began simulcasting KIIS-FM/Los Angeles on KZTK/Bakersfield, located at 970 kHz. A formal ruling on the matter was expected by the end of this week.

Now that KSSJ/Sacramento Station Manager Steve Williams has stepped down after three years to program Philly's WDAS-FM (see story, page 3), word has it veteran

Smooth Jazz programmer Lee Hansen will succeed Williams at KSSJ. Hansen programmed WNUA/Chicago before becoming PD of KKSJ/San Francisco after the death of Steve Feinstein. He was most recently OM for Gross Communications' Bend, OR cluster.

MJI Broadcasting founder and President Josh Feigenbaum will depart the company July 1. Feigenbaum started MJI 21 years ago and is looking for opportunities within new MJI parent Clear Channel as well as outside the company.

KLAC Begins Its Transition To Talk

Just a few weeks ago, Clear Channel postponed the long-rumored flip of Adult Standards KLAC/Los Angeles to Talk. It therefore came as a surprise Monday evening when Clear Channel/L.A. VP/AM Operations David Hall announced that three talk shows would debut on KLAC beginning May 15. Taking the 10am-2pm slot is pioneering L.A. talk host Michael Jackson, while Premiere Radio Networks' talker Dr. Dean Edell can be heard from 2-3pm. Cox Radio's consumer crusader Clark Howard holds the 3-7pm shift. The Adult Standards format will remain in morning drive and after 7pm, when it's not preempted by Anaheim Angels baseball or L.A. Lakers basketball.

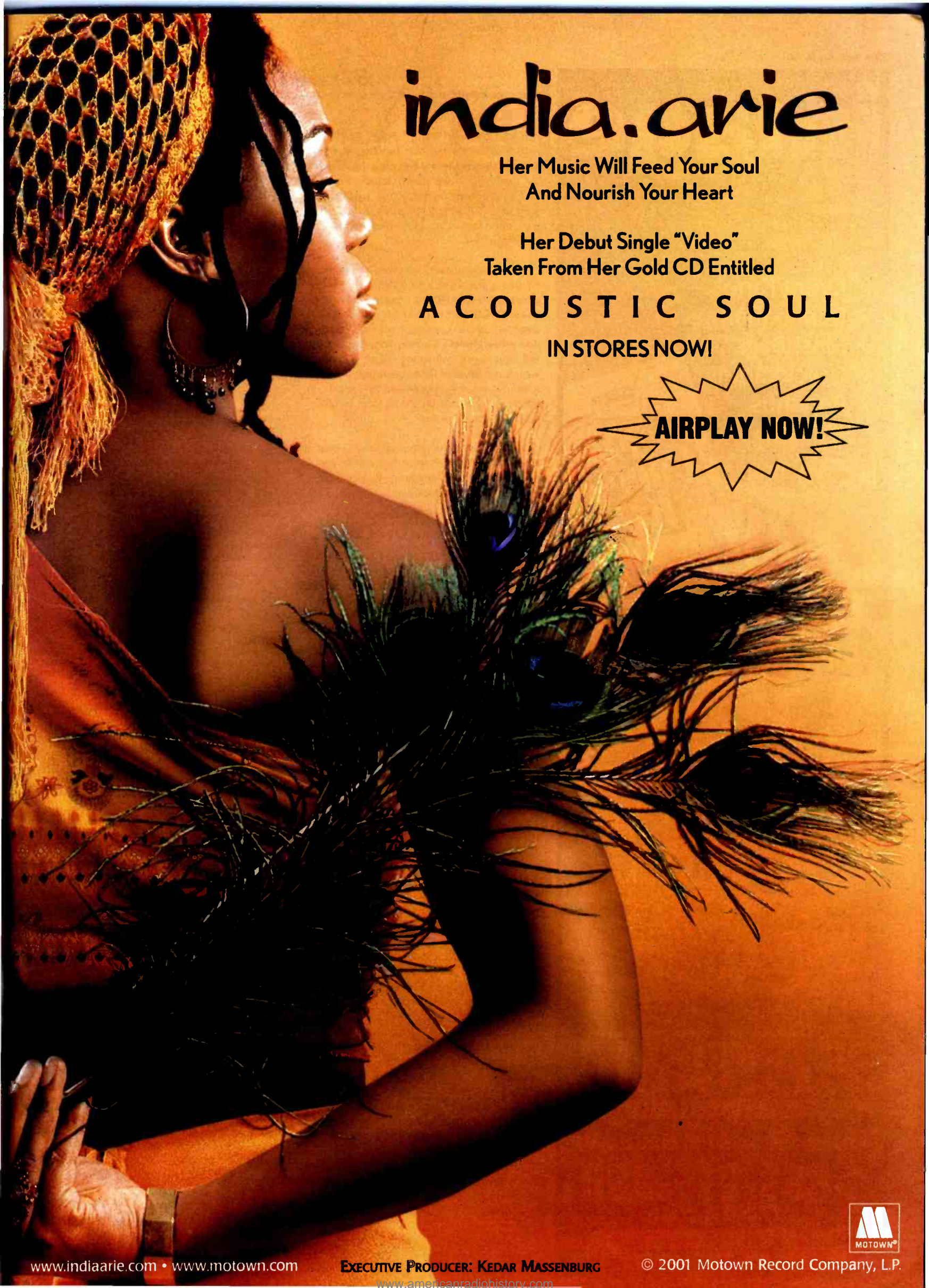
ABC Radio's flagship Talker, WABC/New York, has decided to relocate Premiere-syndicated Dr. Laura Schlessinger's show from its current 10am-noon time slot to the 11pm-1am shift. The move is scheduled for May 29, and the station says it's making the change because the program has failed to meet ratings expectations. Premiere Sr. VP/Programming Greg Noack says his company is disappointed with the schedule change, but he acknowledged that the Gotham radio market has always been "a challenge" for Schlessinger's show. It's not known who will take Schlessinger's morning shift following her migration.

Meanwhile, ST has confirmed that longtime Westwood One talk host Bruce Williams will host his final program for the network June 15. A WW1 spokesperson said affiliates have been notified of the final air date for the show, but it's still not officially known if Williams will be taking on a shift for Las Vegas-based Talk America Radio Networks, which R&R told you last week could happen shortly. In other WW1 news, longtime Westwood One talker Jim Bohannon, has agreed to a three-year contract extension with the company.

A coalition of 89 Asian and Pacific Islander organizations is asking 34 Sacramento-area business to stop advertising on KSTE following an April 6 broadcast in which morning hosts Joe Getty and Jack Armstrong and reporter Jamie Coffey made fun of Dallas Mavericks basketball player Wang ZhiZhi by referring to

Records

- Is ex-Farmlub.com President/COO Andy Schuon *thisclose* to inking a deal for the top spot at Universal/Sony's online music subscription service Duet?
- Big changes at London Sire as VP/Promotion Bill Carroll resigns, effective May 25.
- Priority beefs up its rock promo department by naming Elektra vet Hilaire Brosio as its new L.A.-based Sr. Dir./Rock & Alternative Promo.
- Universal ups N.Y. local Suzanne Perl to Nat'l Dir./Rock Promo.
- Virgin taps ex-Atlantic N.Y. rep Rob Rosen to handle similar duties.
- Trauma rounds out its promo staff by hiring former TVT rep Jocelyn Taub to handle Big Apple-based regional duties and Ready For Radio's Aaron Roberts to handle Atlanta-based regional duties.



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Street Talk.

Continued from Page 26

him as "Chinaman Wang." KSTE OM Ken Kohl tells the *Sacramento Bee* that an on-air apology was made a week after the remarks, but the apology was called "hollow, insincere and of little or no consequence" by the legal counsel representing the coalition. Kohl tells ST that no loss of business has occurred to his knowledge.

An Ohio appeals court has injected new life into a slander suit filed by prominent attorney Edward Gilbert against Media-Com Talker **WNIR/Akron**. According to the *Akron Beacon-Journal*, Gilbert claims 'NIR hosts **Joe Finan, Howie Chizek, Tom Nagel** and **Bill Hall** falsely connected Gilbert and his wife to a murder. A lower-court judge dismissed the suit in September. WNIR's attorney will meet with Media-Com before making the next move.

Al Mayers, who departed the PD post at Entercom's WRKO/Boston two weeks ago, becomes Station Manager of Bloomberg's News WBBR/New York.

Paul Harvey Speechless Over 25th

The longtime ABC Radio Networks commentator wasn't behind the mike to celebrate the 25th anniversary of his popular *The Rest of the Story* — he was in bed. AP reports Harvey has been suffering from severe laryngitis but returned to the airwaves Monday. Paul Harvey Jr. hosted the show in his father's absence.

WAAF/Boston midday jock **John Osterlind** strolled across the hall to Entercom Talk sister WRKO May 11 and decided not to return to the Active Rocker. Osterlind officially announced that he'll join morning host Peter Blute on 'RKO, effective May 29, and will fill the slot left by the recent passing of Andy Moes.

The recent format flip of Infinity's WZMX/Hartford to CHR/Rhythmic has led Mega Communications to call it a day for its lone English-language property, Urban **WNEZ/Hartford**. The station is now simulcasting Tropical sister WLAT and will eventually become the new home for WLAT. Meanwhile, WLAT's old signal is expected to take on a new format in a couple of weeks, Mega President/CEO Alfredo Alonso tells ST.

KAEP/Spokane PD **Dom Casual** resigns for personal reasons. **Scott Shannon** (not that Scott Shannon) replaces him as PD; he started on Tuesday. Shannon was most recently OM at crosstown KCDA & KNFR. Casual will remain at KAEP for a few more weeks.

Longtime CHR voice **Don Cox's** tenure as a Country morning man has ended after just a few weeks. Cox recently accepted wakeup duties at Beasley's WKIS/Miami, but is now being replaced by nighttimer **Debbie Blake** and five-year station vet **Gator** on an interim basis. PD Robert W. Walker is accepting T&Rs.

XTRA-AM/San Diego sports talker **Lee "Hacksaw" Hamilton** will now be doing the play-by-play for the NFL's Minnesota Vikings.

RADIO & RECORDS



1

- **Dan Hubbert** recruited as Sr. VP/Promotion for Epic Records.
- **Mike Whited** upped to VP/Promotion for Elektra Entertainment.
- **Jane Bartsch** becomes VP/GM of Tribune/Denver.

5

- **Cox** buys NewCity for \$250 million; **Clear Channel** purchases Radio Equity Partners for \$235 million.
- **New PDs for Phoenix:** **Todd Little** at KSLX and **Rick Thomas** at KBZR.

10

- **David Kantor** installed as President of Satellite Music Network.
- **Suzu Mayzel** boosted to VP/Programming for KOIT-AM & FM/San Francisco.
- **Robert Scorpio** selected as PD of KBXX/Houston.

15

- **Lou Maglia** appointed President of Island Records.
- **John Madison** joins WXKS-FM/Boston as VP/GM.
- **Alan Sledge** accepts the PD position at KKPL-AM & FM/Spokane.
- **KFI's Al Lohman** and **Roger Barkley** call it quits after 23 years as an L.A. morning team.

20

- **Thomas Connolly** caps WDAF/Kansas City's GM job.
- **Fred Jacobs** accepts PD gig at WRIF/Detroit.

25

- **Herb Oscar Anderson** becomes afternoon host of WOR/New York.
- **Bob Coburn** lands afternoons at KMET/Los Angeles.

The team's games are heard on KFAN/Minneapolis and FM sister WLOL. Hamilton will continue his XTRA duties and will shuttle back and forth to the Twin Cities for his football gig, Dir./AM Programming **Bill Pugh** tells ST.

KYNG/Dallas afternoon maniac **Russ Martin** recently agreed to a free vasectomy — provided that Martin and co-host **J.D. Ryan** advertised the need for prostate-cancer screening. Martin said OK, and one day before Martin's scheduled surgery a doctor arrived for an in-studio prostate exam. Things started to get a little weird, though, and at one point during the check-up, Ryan asked the doctor, "Hey, don't you guys usually wear gloves for this exam?" The doctor replied, "Well, this isn't a sterile doctor's environment anyway." A few moments later, when J.D.'s privates were being touched, he asked, "I don't remember the doctor ever having to touch my [expletive] that way during the exam." The practitioner replied, "Hey, what do I know, I usually do dinner theater!" Apparently the show's producer pulled a fast one on Ryan and called in a gay male actor-friend to pretend he was a doctor.

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

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STEVE WONSIEWICZ
swonz@rronline.com

Tackling The Euro Digital Space

□ **Jupiter Media Metrix report outlines pros, cons of online music sales**

Despite being "barely large enough to measure," today's European digital-music market could blossom into a \$688 million industry within five years as pan-European web portals team with local entertainment providers to offer consumers a broad array of online products and services.

At least that's the prediction of Internet research firm Jupiter Media Metrix in its latest survey — "European Digital Music Sales: Building a Global Product, One Country at a Time." The comprehensive report, published in late April and written by lead analysts Aram Sinnreich and Mark Mulligan, estimates that sales of European music subscriptions will total about \$406 million, and online a la carte services will bring in about \$282 million in revenue. All told, those purchases will represent about 5% of total music sales in 2006, with a majority of that being cannibalistic. JMM estimates that only \$2 million was spent online last year, with all of that revenue coming from a la carte offerings.

I know, I know. The bloom is decidedly off the rose when it comes to the online music arena as dot-coms in the U.S. continue to fold or dramatically scale back their operations. That's the short term. Long-term, the potential upside cannot be ignored. And while the U.S. market is relatively easy to grasp when it comes to tackling the online-music segment, that's certainly not the case with international markets. JMM's report gives the music industry an excellent glimpse into the good, the bad and the ugly of the Euro digital arena.

Napster's Prophecy

Why does JMM remain bullish at a time when online music sites are still having a tough time in the U.S.? Napster is one big reason. JMM says the popularity of the online file-sharing software is proof of a "growing willingness among European consumers to acquire and listen to music in digital formats — a trend offering hope for a slew of new product offerings in future years."

JMM backs that up with an analysis of European consumers' intentions to buy such services: "Perhaps unsurprisingly, the more sophisticated Nordic markets, such as Sweden, were among the most willing to subscribe to such services. However, Italy, which has the lowest Internet penetration of all the countries surveyed, was the market with the highest willingness to subscribe. One potential reason for this unexpected receptivity to digital music is the reach of Napster."

JMM also hints at another benefit that integrated online music services might offer the record industry: "Unlike music found at regional retailers, music on Napster tends to transcend regional preferences and language barriers. Thus, digital music may play a crucial role in reversing the splintering of the European market."

The last observation is a crucial one for the major labels and indies. Local repertoire accounts for about 40% of total music sales in Europe, and pan-European marketing and promotion of homegrown talent remains a costly, unpredictable enterprise. A centralized, licensed service could help labels dramatically improve the odds when it comes to selecting European acts — as well as international artists — with cross-border hit potential.

Not For The Faint Of Heart

JMM admits the Euro digital market isn't for the faint of heart. Broadband distribution is poor. Internet penetration isn't on a par with other major markets. JMM estimates that only 22% of European households have Internet access, and just 1% have the always-on, high-speed broadband connectivity that is critical to online music fulfilling its potential." The report also says "the

majority of European Internet users have metered access," meaning that downloading a full-length CD via a dial-up modem in the U.K. could cost up to \$11 in access charges.

Furthermore, Euro digital-music providers — like Vitaminic, popire.com and peoplesound.com — are a long way from offering comprehensive services. While services like Duet and MusicNet will undoubtedly help get over those hurdles, local indie repertoire is the most-offered music on the web.

As a result, the European market will "remain little more than a blip on the online radar" until around 2003, the report says. In the short term, JMM believes the leading pan-European portals will drive the market, mostly by selling local music in partnership with local entertainment providers because the licensing issues are not as complex. As the companies become bigger, they'll expand their online offerings.

As to which companies might emerge as players in the digital market, JMM gives Amazon.com high marks for the inroads it has made in Europe. On a pan-European basis, JMM estimates that Amazon.com, through its Euro subsidiaries, reaches about 13.4% of the active, at-home Internet audience. It also cites the increasing online presence of national brick-and-mortar retailers like HMV and Virgin in the U.K., FNAC in France and El Corte Ingles in Spain.

Going forward, the report notes. "Digital music is not going to be a [billion-dollar] market any time soon. Just as the U.S. has seen well-intentioned and qualified service providers close up shop in the absence of real revenue, European countries will reward companies with the staying power of strongly diversified revenue strategies."

"Digital music is not going to be a [billion-dollar] market any time soon. Just as the U.S. has seen well-intentioned and qualified service providers close up shop in the absence of real revenue, European countries will reward companies with the staying power of strongly diversified revenue strategies."

TALK BACK TO R&R!

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

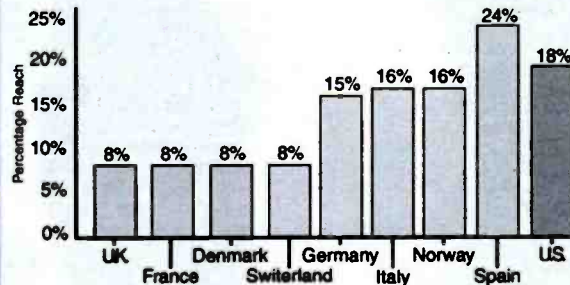
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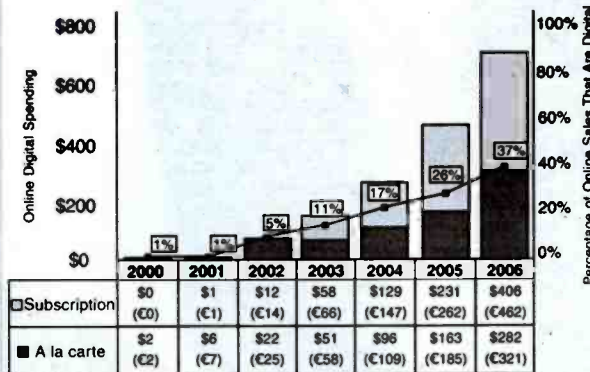
Europeans Are Flocking To Napster
Reach of Napster Application, February 2001



Source: Jupiter MMD At-Home Panels, 2/01 (Europe only); Media Metrix, 2/01 (U.S. only, at home) © 2001 Jupiter Media Metrix Inc.

Subscriptions Outpace A La Carte Downloads by 2003

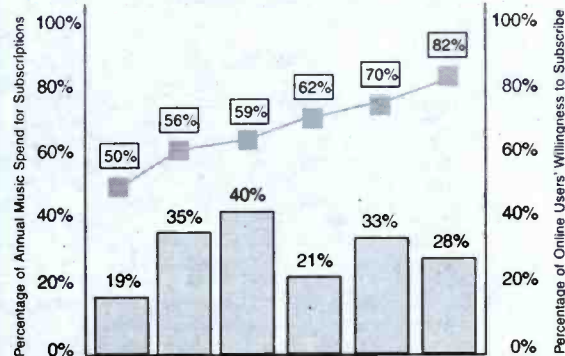
Digital Music sales, 2000-2006



Source: Jupiter MMXI Internet Music Model, 4/01 (Western Europe only) © 2001 Jupiter Media Metrix Inc.

Receptivity to Subscriptions Varies by Country

Willingness to Pay for Online Music Subscriptions



Source: Jupiter MMXI/Ipsos Consumer Survey (3/01, n = 4,382 (Western Europe)) © 2001 Jupiter Media Metrix Inc.

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R&R LAUNCHING PAD

MUSIC NEWS & VIEWS

CHR Sees Great Things For Willa Ford's 'Bad'

Atlantic Records continues its second-quarter winning streak with new acts, and the latest artist to benefit is R&B-flavored pop singer-songwriter Willa Ford. Her debut Atlantic/Lava single, "I Wanna Be Bad," was *thisclose* to debuting at CHR/Pop last week.



Willa Ford

The song, which was the third Most Added at the format the week of April 27, is picking up support from some of the country's top Pop and Rhythmic stations. Pop outlets that have added the song include WHTZ/New York, WKSC and WKIE in Chicago, WDRQ and WKQI in Detroit, KHKS/Dallas, KRBE/Houston, WXSS/Milwaukee, WPRO/Providence, WBLI/Nassau-Suffolk, WKSE/Buffalo, WXYV/Baltimore and WFLZ/Tampa. Key Rhythmics on the song include WKTU/New York, WBBM-FM/Chicago, KQBT/Austin, KHTE/Little Rock and KKWD/Oklahoma City.

The 20-year-old Ford is the first signing for Atlantic/Lava Sr. Director/A&R Andy Shane, the former WKTU and WHTZ programmer. Shane first learned about Ford — who was signed to MCA Records at the time and had already recorded an album's worth of material — when he was going to see another act repped by Ford's attorney. Shane remembers, "I was stunned when I first saw her perform. I pretty much knew right then that I wanted to sign her."

When MCA released Ford, Shane says, "One thing led to another, and we were able to put together the deal pretty quickly."

Despite her young age, Ford has been involved in music since she was eight, singing in the Tampa Bay Children's Choir. By age 11, she joined the 20-member, Tampa-based children's performing acts The Entertainment Revue, which put on shows at Walt Disney World and Busch Gardens. She also has emerged as a top-notch songwriter.

Lava President Jason Flom comments, "When I first met her I was immediately struck by how well she carried herself. She has tremendous presence. When she walks into a room people light up. Then I found out she co-wrote most of her material, which is something you don't see. She basically has the gift — the star quality I always look for in artists."

In setting up "I Wanna Be Bad," Atlantic capitalized on Shane's sterling reputation at radio. Sr. VP/Promotion Danny Buch comments, "We set the record up very strongly and played it for radio about six months in advance, but Andy has such a great name in the industry that we really talked up the fact that this was his first signing. We got the benefit of the doubt from programmers who normally either don't go early on records or go early on these types of records."

Atlantic also set its sights on both Pop and Rhythmic because of the urban styling of "I Wanna Be Bad." Buch continues, "When we were setting up the record,

programmers from both formats kept telling us it was something they wanted to play. And when we went for adds we were extremely blessed to have stations like WBBM and WDRQ support us. Now we're getting airplay from both formats in a couple of cities and we're starting to feel a groundswell."

Radio took note. "I Wanna Be Bad" picked up 46 plays during the period from May 7-13, according to Mediabase. WXSS played it 44 times during the same period, while WKGS/Rochester featured it 37 times. Close behind was WBBM, which played it 34 times.

While radio support continues to climb, Ford is receiving a lot of attention via the Internet, where several "anti-Willa Ford" websites have sprung up. Most of the backlash is centered on the fact that Ford used to date Backstreet Boy Nick Carter. Flom observes, "It's been hard on her. It's difficult for anybody when people are saying nasty things about you. But she's been handling it great and realizes it helps generate even more interest about her career and music."

Ford's debut album, *Willa Was Here*, is slated to be released in mid-July.

Ready For Takeoff

Thanks to airplay at hometown Active Rock WAAF/Boston for the song "898," members of the band **T*House of the Almighty** might finally be able to quit their day jobs for the first time since their formation in January 1999. Label reaction has been so great that the band has lined up a showcase at the Elbow Room in New York on July 21.

T*House of the Almighty vocalist J.J. says, "Things have really been picking up since WAAF, God bless them, started playing the song. We've always had a great core of fans, but now we're seeing a lot of new faces and it's all because of WAAF." WAAF played "898" 15 times during the week of May 7, with a pair of spins coming during middays and seven during evenings.

"898" is from the quartet's first full-length album



T*House of the Almighty

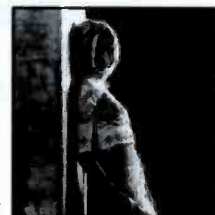
Grooveaholic, which was released in March. The band's first disc, a four-song EP, was released in November 1999 and sold about 2,000 copies. Over the past couple of years the group has opened for Disturbed, Days of the New, P.O.D. and Dope.

The band, which has yet to sign a publishing deal, is managed by Eric Silverman, who can be reached at 508-843-3742 or 508-230-8065. Also, check out "898" in the Alternative and Active Rock "Set Up" sections at Music Meeting's website (www.rmmusicmeeting.com).

— Steve Wonsiewicz

Aguilera Chooses Coke Over Pepsi

Not to be outdone by Britney Spears and Pepsi, multiplatinum pop star **Christina Aguilera** has signed on to appear in a multifaceted advertising/promotion campaign for Coke. In addition to a multimillion-dollar TV ad package, the campaign — created by Leo Burnett in Chicago — also features radio spots that will reach an estimated 126 million people; full-page ads in magazines such as *People*, *Entertainment Weekly* and *Rolling Stone*; a tailor-made ad for cinemas; point of display merchandise; and a website promotion (cokepop.thetop.com). The TV campaign debuts on the WB Tuesday-night series *Angel*. The ads are part of a national contest that runs until the end of July and features five \$1 million cash prizes. Commenting on the campaign, Aguilera said, "This was a lot of fun to do because I got to do some acting and even a little comedy. My fans have seen me onstage — this gives them a chance to see another side of me."



Aguilera

Simmons Organizing Hip Hop Meeting

Def Jam Records founder **Russell Simmons** is sponsoring a hip-hop summit in New York June 12-13 that will focus on lyrics and advertising in the genre, according to the Associated Press. Other execs, such as **Sean "Puffy" Combs** and **Master P**, are expected to attend, says the news service, as well as artists **Dr. Dre**, **Snoop Dogg**, **KRS-One**, **Q-Tip** and **Common**. In a written statement, Simmons said, "The purpose of this summit is to address various issues affecting the very survival of the integral spirit of hip-hop music. We are taking a proactive approach to deal with the serious issues that are facing the hip-hop industry."

Atlantic/Lava Records has slated June 12 for the release of **Sugar Ray's** self-titled fourth album. The first single from the Don Gilmore-produced disc is "When It's Over." Meantime, Atlantic will release **Stone Temple Pilots'** fifth album *Shangri-La DEE DA* one week later. The lead-off single, "Days of the Week," arrives at radio in early June.

In the studio: MTV News reports that **Creed** plan to begin working on their third studio album in June or July with longtime producer John Kurzweg ... *RollingStone.com* quotes Third Eye Blind frontman **Stephan Jenkins** as saying the band's new album, which could hit stores next spring, "is going to be a more organic record" ... Platinum-plus alt-rockers **Lit** have begun recording their next album. The group, which also formed its own record company called Dirty Martini Records, is eyeing a late summer release for the Don Gilmore-produced set.

Multiplatinum rapper **Mystikal** will headline the second-annual "Seagrams Hip-Hop Tour 2001" that begins June 9 in Kansas City. Also on the bill are **Jagged Edge**, **Ginuwine**, **Jaheim**, **Public Announcement** and **SuperVision** ... In other tour news, **The Cult** begin a 38-date national headlining tour, its first in more than seven years. June 14 in Reno, NV. Supporting are **Monster Magnet** and **Stabbing Westward** ... **Godsmack** begin a 40-plus-date headlining tour July 13 in George, WA. Supporting are **The Deftones**.

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	ELTON JOHN/BILLY JOEL	\$2,147.1	
2	U2	\$1,777.1	
3	BACKSTREET BOYS	\$1,726.0	
4	AC/DC	\$559.4	B.R.M.C.
5	MATCHBOX TWENTY	\$342.0	FACTORY 81
6	ALAN JACKSON	\$261.7	LIFEHOUSE
7	SARAH BRIGHTMAN	\$241.1	MAZE
8	DON HENLEY	\$230.7	RANDY TRAVIS
9	KID ROCK	\$207.4	STEREO MC'S
10	BARENAKED LADIES	\$201.0	
11	98 DEGREES	\$191.9	
12	REO SPEEDWAGON/STYX	\$189.0	
13	GODSMACK	\$187.0	
14	PANTERA	\$164.3	
15	OUTKAST	\$160.8	

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

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Pop Whiz

I ordered a gift online for my son's seventh birthday with plenty of time to spare. The company shipped the package one day after the order. As the birthday approached, each day I checked tracking to see where it was at. The courier (company name withheld to avoid litigation) assured me it would be there "way before the birthday." The big day came and went, and the package never arrived.

Dealing with my son's disappointment was trying. Imagine what dealing with your entire audience's disappointment would be if you got a huge release late? It's no wonder that over 300 Pop and 100 Country programmers didn't wait for the delivery truck and logged on to Music Meeting for Faith Hill's new single "There You'll Be" a full 24 hours before the record was delivered!



Sky Daniels

This week Music Meeting is proud to be the first place radio can download the hugely-anticipated new single from the hottest band in the world. 'N Sync. "Pop" was received by hundreds of programmers a full day early, in many cases, just by logging on to Music Meeting! Thanks to the forward-thinking team at Jive Records for realizing that nearly 2000 radio programmers aren't relying on "the truck" anymore (just ask my son).

Oh, the early buzz on John Singleton's "Baby Boy"! This movie might prove to become a cultural landmark, and the release from its soundtrack, "Just A Baby Boy" by Snoop Dogg and (the film's star) Tyrese, will be equally significant. Don't wait for the box office receipts to read this one — log on now!

Technology is a wonderful tool. It powers Music Meeting, and it helps build a masterwork like "Music," the talked-about release from Eric Sermon (featuring Marvin Gaye). A wonderful, high-tech testimonial that programmers are raving about.

Finally, welcome back to another Eric — Eric Gales. Eric, in the tradition of the legendary blues men, "went down to the crossroads," stared down the devil and has come back with a fervor. The Eric Gales Band track, "Handwriting On The Wall" is the first document of his survival; don't miss it.

NEW MEDIA NEWSMAKERS

'N Sync: Can't Stop The Pop

'N Sync are an absolute phenom. They have managed to maintain a rabid fan-base eager to know any and everything about their heroes. The folks at Jive Records, as well as 'N



Sync's own authorized website, plan to feed them regularly through one of the most aggressive and widespread new media campaigns ever.

Jeff Dodes, VP/New Media at Jive Records, plans to build

on the enormous database already in place for 'N Sync. "We've built a database of active fans numbering over a million ourselves," he notes. "The band's official site surpasses that. We are going to provide those fans with an array of material, all off it extending beyond the usual flashcard sends. We are building some very unique multi-media for fans that live for the band."

Literally. One of the many items includes an online calendar compatible with many existing organizers that will allow obsessive fans the ability to literally plan their day with Lance, Justin and company looking on. Fans that pre-order the forthcoming CD online from vendors like Best Buy and Musicland will receive phone call updates from the band members themselves, which will include samples of songs from the album.

'N Sync is an international economy, so its fitting they have their own ISP service through MSN. Subscribers get exclusive inside chats, photos, social tidbits, etc. Log on to hear "Pop" at www.rmmusicmeeting.com.

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmmusicmeeting.com

CHR/POP

- 98 DEGREES The Way You Want... (Universal)
- AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)
- BABYFACE There She Goes (Arista)
- DEXTER FREEBISH My Madonna (Capitol)
- EVERCLEAR Brown Eyed Girl (Capitol)
- LOWFINGER Idiot Radar (Smart)

CHR/RHYTHMIC

- BABYFACE There She Goes (Arista)
- CAMOFLAUGE 1/BRAYBOY Cut Friends (Pure Pain/Universal)
- CO-EO Been Around (Universal)
- KOFFEE BROWN Weekend Thing (Arista)
- KUMBIA KINGS Say It (EMI Latin/Capitol)
- LUTHER VANDROSS Take You Out (J)

URBAN

- MUSIQ Girl Next Door (Def Soul/IDJMG)
- LIL' ROMEO My Baby (Soulja/Priority)
- SILKK THE SHOCKER Pop Lockin' (No Limit/Priority)
- THREE THE HARD WAY Let's Get It (Arista)
- LUTHER VANDROSS Take You Out (J)
- CHARLIE WILSON One Way Street (Major Hits)

URBAN AC

- FAITH 1/CARL THOMAS Can't Believe (Bad Boy/Arista)
- MUSIQ Girl Next Door (Def Soul/IDJMG)
- LUTHER VANDROSS Take You Out (J)

COUNTRY

- NEAL COTY You Got Lucky (Mercury)
- CAROLYN DAWN JOHNSON Complicated (Arista)
- MARK WILLS Loving Every Minute (Mercury)

ADULT CONTEMPORARY

- ANGELA AMMONS Big Girl (Universal)
- POWDERFINGER My Happiness (Republic/Universal)

HOT AC

- AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)
- ANDREAS JOHNSON Glorious (Reprise)
- DEXTER FREEBISH My Madonna (Capitol)
- FATBOY SLIM Weapon Of Choice (Astralwerks/Virgin)
- POWDERFINGER My Happiness (Republic/Universal)

SMOOTH JAZZ

- MARC ANTOINE Mas Que Nada (GRP/VMG)
- FATBURGER Evil Ways (Shanachie)
- JANITA I'll Be Fine (Carport)
- AL JARREAU It's How You Say It (GRP/VMG)
- LUTHER VANDROSS Take You Out (J)

ROCK

- OOYLE BRAMHALL II... Green Light Girl (RCA)
- SPACEHOG At Least I Got Laid (Artemis)
- TOOL Schism (Volcano)
- ZOO STORY Mantaray (3:33/Universal)

ACTIVE ROCK

- BLINK-182 The Rock Show (MCA)
- CALLING Wherever You Will Go (RCA)
- DARWIN'S WAITING ROOM Feel So Stupid... (MCA)
- DOYLE BRAMHALL II... Green Light Girl (RCA)
- FENIX TX Threesome (Drive-Thru/MCA)
- SPACEHOG At Least I Got Laid (Artemis)
- TOOL Schism (Volcano)
- ZOO STORY Mantaray (3:33/Universal)

ALTERNATIVE

- AIR Radio #1 (Astralwerks/Virgin)
- BICYCLE THIEF Stoned (Artemis)
- BLINK-182 The Rock Show (MCA)
- CALLING Wherever You Will Go (RCA)
- DARWIN'S WAITING ROOM Feel So Stupid (Table 9) (MCA)
- DAVE NAVARRO Rexall (Capitol)
- FENIX TX Threesome (Drive-Thru/MCA)
- GORILLAZ Clint Eastwood (Virgin)
- MANIC STREET PREACHERS Found That Soul (Virgin)
- PLACEBO Special K (Hut/Virgin)
- TURIN BRAKES Underdog (Save Me) (Source/Astralwerks)
- ZOO STORY Mantaray (3:33/Universal)

TRIPLE A

- AIR Radio #1 (Astralwerks/Virgin)
- TURIN BRAKES Underdog (Save Me) (Source/Astralwerks)

Music Meeting is an online service free to commercially licensed broadcast radio programmers and participating label executives. Each week songs are posted online in a secure, password-protected system for auditioning and/or downloading. Songs are categorized using R&R hallmarks such as formats, Most Added, etc.





TONY NOVIA

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PART TWO OF A TWO-PART SERIES

Zapoleon and Company Unplugged

■ Veteran consultant speaks frankly of radio today and the industry's future

It's not easy getting honest answers in a consolidated radio world. While most will speak off the record about such touchy subjects as pay-for-play, national contesting and voicetracking, Zapoleon — Media Strategies President **Guy Zapoleon** — as a true radio lover — offers his brutally honest opinions on these and other hot CHR topics in Part Two of our discussion of the state of CHR/Pop. Joining Zapoleon once again this week is associate **Lorrin Palagi**.

R&R: What are your thoughts on the national rollout of format brands, like the "Kiss" and "Mix" type of stations?

GZ: While they appear to look good on paper, especially in a business sense, the McDonald's concept that some radio companies are using with such brands as Kiss and Mix has the potential to suck the lifeblood out of our business. On paper, creating format templates that cost nothing, stamping them out in all your markets, reducing your cluster staffs to bare essentials, putting on syndicated talent and piling up the profits seems like a great idea. However, from a ratings standpoint, the new versions of these franchises aren't doing great in most markets.

My associate Steve Davis had an interesting analogy about produce at the grocery store. "Scientists are creating vegetables that last much longer on the shelves. The only problem is they don't taste good." That sure sounds like what's going on today in radio. The priority is to be a profit machine at the expense of entertainment value.

In the short term I don't see this type of model winning. Radio companies that continue to create custom radio stations for their marketplaces will win. Building these radio stations requires a lot of people in the creative pipeline, including people outside the company to give honest, forthright opinions to help develop custom strategies. The creative process that produces winning radio stations isn't cheap, but it can build stations that last a long time.

R&R: What do you think will happen in the long term with these ma-

ior groups? Will they continue to operate radio stations or sell?

GZ: Radio as we knew it is over forever. That happened when the Telecom Act was approved and the ownership rules were changed to allow one company to own stations that can attract up to 25% of a market's ratings. Obviously, that has allowed the big radio operators to use their sheer size to dominate. Now, with cost-cutting measures in place and thousands of people eliminated from the radio work force, one of these major broadcast companies could cash out in the next few years and make a killing.

They could sell their bare-bones facilities to a content company like AOL Time Warner. Just think of the amazing audiovisual entertainment power this company has at its disposal. A company like AOL could use radio to add another portable dimension to its empire. In five to 10 years, it won't matter. We will all be getting our audiovisual entertainment and information from a wireless device as small, portable and interactive as a Palm personal digital assistant.

R&R: Consolidation has affected all aspects of our business, including consultants. Do you expect a consolidation of consultants?

GZ: I'm sure that will happen to a few consultants, but I think you'll see more synergies among research companies, consultants and other vendors as much as consultant consolidation. More than ever radio needs an outside voice to offer an outside perspective on our business. Many CHRs will go too "extreme" over the next year. The key will be to fix the music to provide a stylistic variety, and then market and promote the change and get your audience back. If the cycle theory holds true, as in the past five decades, "Rebirth" and healthy times for CHR will begin in 2005.

R&R: What do you see as the next big radio format?

GZ: As we run out of ideas, you will see more and more niche formats and the rediscovery of old formats for FM radio that have been neglected. I think we'll learn how to serve the 50+ audience that our industry basically ignores and learn how to sell 35-64 numbers. You'll see MOR, Big Band, Adult Standards, '50s and '60s Oldies and traditional Soft AC come back.

Music tastes are also evolving due to listening to music on sites like Napster and radio websites from other countries. I think you will continue to see the development of a truly wide taste for different types of exotic, eclectic music from all over the world. It's what Triple A has tried to do on a smaller scale.

R&R: You grew up with legendary Top 40 stations like KHJ/Los Angeles, which had a supertight playlist, radio personalities who were stars and bigger-than-life contests and production. What's happened?

GZ: I don't hear any radio stations that put it all together like the great Top 40 stations did in the mid-'60s and '70s and a few in the '80s. I know we can create that magic again, but to do so maybe we have to study every aspect of how incredible these stations were, especially in their contesting and production values. With the exception of a very few stations from the '90s and stations like New York's WHTZ (Z100) and WKTU today, there are very few that know how to create larger-than-life, creative contesting and events. People who appreciate the past and revere the historic radio stations like KHJ, KFRC/San Francisco or CKLW/Detroit seem to be the same people who know how to put the magic back into radio.

KRBE/Houston PD Dom Theodore understands this better than any young program director today. His work with KRBE Production Director Brian Christopher reminds me of the magic that KHJ PD Ron Jacobs and Production Director Bill Mausius

"Voicetracking is a double-edged sword. It raises the level of professionalism at the station and can help make the market as a whole better. The downside is that people lose their jobs and the talent pool becomes a talent puddle, depleting the farm system even further."

Lorrin Palagi

had at the legendary KHJ. The production elements like the custom beat-to-beat sweepers built into song intros is the beginning of what will continue to create radio magic on KRBE/Houston.

R&R: Will I be shot if I bring up the topic of jingles for CHR/Pop?

GZ: If you can find or develop a package that can capture today's cutting-edge sound, then it can be a critical part of a great CHR. The last time I heard one was the Z100 package Reel World created a few years ago. For Hot AC, I think the B94 package from Reel World for Upbeat AC and the Reel World Big 105 package are good.

R&R: Love it or hate it, voicetracking is here. What are your thoughts?

GZ: No matter what, a great local talent is, in the long run, always going to beat the great national talent.

LP: Voicetracking is a double-edged sword. It does bring a higher talent level to many medium and smaller markets. It raises the level of professionalism at the station and can help make the market as a whole better. The downside is that people lose their jobs and the talent pool becomes a talent puddle, depleting the farm system of talent development even further. As a competitor, the best way to counter major-market voicetracking is to do a better job developing your own talent. Embrace the local aspect of everything you do. Talk about people, places and events around town to gain the upper hand against the voicetracked talent across the street.

R&R: Can you assess the state of CHR radio talent?

GZ: In March, at the Country Radio Seminar in Nashville, John Gehron, the co-COO of Infinity Broadcasting, said, "I hear a sameness from station to station. I hear wonderful production, and I don't hear any personality. Where is the new talent going to come from? How is the next Elvis Duran or Howard Stern going to learn what works and what doesn't? If we're going to be successful, we need to grow talent."

I recently had the opportunity to spend time with legendary program-

mer and consultant Paul Christy and asked him what is missing from radio today. Paul told me the biggest difference between the radio stations of today vs. the great ones of yesterday is the lack of great personalities.

The great radio stations of the past had them in all dayparts — not just mornings. Paul talked about radio's key benefit, the fact that it's the ultimate companion medium. Radio keeps listeners company and should be there as a friend, to communicate with them one-on-one. Radio has been the only medium that is completely portable and that you could take anywhere. Sure you can take your CD player or computer, but up until now, radio has had an important difference. It featured your friends, the personalities, at your favorite radio station sharing music, information and humor with you.

R&R: What do you advise stations to do to help create compelling personalities?

GZ: The key is to reduce the number of sweepers and allow the personalities to have a much greater presence in a given hour. Programmers today should allow personalities to be themselves and work with them daily to develop them. This training doesn't happen in L.A. or New York. These personalities need to start somewhere in the "farm club" of a broadcasting company in a smaller market, make their mistakes and develop their skills as they move up in the talent chain market by market. It's the way it's always been until now. Will this happen as the farm clubs are replaced by cyberjocks? We'll see.

The old field-hand strategy, getting the old-timers to train the young bucks and then replace them, is virtually nonexistent for talent because there isn't a lot of great training for these young programmers. They are given a few basics and then are thrown into battle unprepared. Owners are looking at radio with a very black-and-white and short-term viewpoint. You are going to see a huge ratings fallout for a lot of these properties, especially the more adult formats that need constant attention to programming, talent and marketing. Someone used the analogy at dinner the other night that radio is becoming the world of the old Southern plantation, with the plantation owners, the overseers and the field hands; the majority of people in radio are falling into



Lorrin Palagi

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 18, 2001

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of April 22-28.

ARTIST TITLE LABEL(S)	TOTAL AVERAGE				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
NELLY Ride Wit Me (Fo Reel/Universal)	3.96	3.68	3.77	3.93	74.1	18.0	4.23	4.05	3.39	3.87	3.96	4.17	3.86
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.89	3.93	3.84	3.92	63.8	13.5	4.02	3.89	3.71	3.97	3.69	3.91	4.02
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)	3.79	3.71	3.71	3.55	76.8	18.0	4.17	3.80	3.25	3.56	4.04	3.86	3.74
JOE F/MYSTIKAL Stutter (Jive)	3.75	3.62	3.60	3.81	60.3	17.2	4.06	3.61	3.27	3.59	3.75	4.09	3.58
JARULE/JIL' MO... Put It On Me (Murder Inc./Def Jam/IDJMG)	3.72	3.62	3.51	3.80	66.8	18.5	4.03	3.72	3.06	3.62	3.90	3.80	3.59
HP O-TOWN All Or Nothing (J)	3.71	—	—	—	40.2	7.2	3.96	3.49	3.47	3.71	3.46	3.94	3.68
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.71	3.60	3.82	3.54	69.3	18.7	3.82	3.61	3.67	3.81	3.80	3.52	3.72
LIMP BIZKIT My Way (Flip/Interscope)	3.66	3.58	3.47	3.67	58.6	13.7	3.89	3.70	3.13	3.54	3.72	3.86	3.53
SHAGGY Angel (MCA)	3.64	3.36	3.40	3.76	82.3	33.2	3.75	3.74	3.40	3.86	3.54	3.45	3.69
DIDD Thankyou (Arista)	3.63	3.34	3.49	3.57	72.8	26.9	3.51	3.66	3.74	3.51	3.74	3.48	3.81
JANET All For You (Virgin)	3.63	3.48	3.45	3.51	68.8	23.7	3.74	3.64	3.41	3.57	3.47	3.94	3.58
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	3.63	3.54	3.51	3.53	66.6	19.5	4.03	3.40	3.26	3.40	3.66	4.02	3.50
HP INCUBUS Drive (Immortal/Epic)	3.62	3.59	3.58	3.68	54.4	12.0	3.76	3.69	3.33	3.62	3.57	3.40	3.68
AERDSMITH Jaded (Columbia)	3.60	3.42	3.23	3.50	68.3	25.4	3.61	3.56	3.62	3.46	3.75	3.61	3.61
MORY F/GWEN STEFANI Southside (V2)	3.59	3.32	3.25	3.41	64.3	20.0	3.48	3.60	3.61	3.44	3.82	3.64	3.48
DESTINY'S CHILD Survivor (Columbia)	3.58	3.36	3.54	3.65	78.8	32.2	3.94	3.54	3.12	3.59	3.63	3.51	3.60
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.58	3.54	—	—	45.4	9.7	3.48	3.55	3.74	3.38	3.50	3.63	3.86
LENNY KRAVITZ Again (Virgin)	3.56	3.36	3.42	3.51	76.6	27.9	3.39	3.63	3.69	3.58	3.59	3.49	3.57
K-CI & JOJO Crazy (MCA)	3.55	3.38	3.52	3.62	71.3	28.7	3.85	3.66	3.21	3.49	3.57	3.50	3.62
COLDPLAY Yellow (Netwerk/Capitol)	3.54	3.40	3.22	—	40.7	9.0	3.53	3.53	3.58	3.51	3.49	3.37	3.75
DREAM This Is Me (Bad Boy/Arista)	3.54	3.58	3.41	3.44	48.4	11.2	3.98	3.21	2.94	3.38	3.64	3.59	3.60
CRAZY TOWN Butterfly (Columbia)	3.50	3.31	3.37	3.59	73.8	29.2	3.71	3.58	3.11	3.46	3.35	3.39	3.82
SAMANTHA MUMBA Baby, Come Over... (A&M/Interscope)	3.50	3.32	3.31	3.60	54.1	14.2	3.88	3.21	3.18	3.22	3.64	3.70	3.45
NELLY FURTADO I'm Like A Bird (DreamWorks)	3.49	3.46	3.53	3.52	68.3	22.4	3.78	3.18	3.45	3.47	3.59	3.48	3.44
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	3.46	3.35	—	—	40.4	9.7	3.42	3.38	3.58	3.11	3.70	3.38	3.78
JENNIFER LOPEZ Play (Epic)	3.18	3.42	3.24	3.35	62.3	22.4	3.43	3.02	2.96	3.07	3.12	3.20	3.35

CalloUT AMERICA® Hot Scores

By TONY NOVIA

The last time RLG/Nashville Exec. VP/GM Butch Waugh put a song into Callout America it was Lonestar "Amazed." Many CHR programmers were amazed that it debuted at No. 1 on Callout America and went on to be a top 10 song on the CHR/Pop chart. Well, Waugh, the former Sr. VP at RCA/New York, hasn't lost his touch. This time he's back with Diamond Rio's "One More Day" (Arista). You won't see it on this week's Callout America because we do not publish songs with under 40% familiarity and a 3.90 overall score. It would have ranked second overall behind Nelly and No. 1 among 25-34 women with a 4.13.

Another song that did not achieve 40% familiarity was Case's "Missing You" (Def Sou/IDJMG). Case would have ranked 4th overall with a 3.87 based on 31.4% familiarity. Bottom line, both Diamond Rio and Case look to have huge hit potential; if you have callout, you may want to throw them in.

When radio stations have the budget, there is a reason they choose to advertise on TV. TV exposure carries enormous weight and the proof may be in O-Town, who came together during last year's version of ABC-TV's "Making The Band." This week, O-Town's "All Or Nothing" debuts eighth overall with a 3.71, and it's already ranked sixth with females 12-17 with a 3.96.

A few songs making nice jumps this week include: Nelly's "Ride Wit Me" (Fo Reel/Universal) 3.68-3.96, No. 1; Uncle Kracker's "Follow Me" (Lava/Atlantic) 3.60-3.71, No. 9; Janet's "All For You" (Virgin) 3.46-3.63; Moby f/ Gwen Stefani's "Southside" (V2) 3.32-3.59; and Coldplay's "Yellow" (Netwerk/Capitol) 3.40-3.54.

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.

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May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS
4	1	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)	11219	+1051	1213921	7	174/2
1	2	JANET All For You (Virgin)	10745	-142	1098843	11	176/0
2	3	LIFEHOUSE Hanging By A Moment (DreamWorks)	10729	+225	1114672	14	174/1
5	4	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	10360	+447	1016659	20	170/1
3	5	DESTINY'S CHILD Survivor (Columbia)	9420	-981	907436	11	169/0
6	6	NELLY Ride Wit Me (Fo' Reel/Universal)	9217	+240	994764	12	162/1
8	7	JENNIFER LOPEZ Play (Epic)	7960	+258	746349	8	173/0
10	8	NELLY FURTADO I'm Like A Bird (DreamWorks)	7487	+520	806951	21	168/1
7	9	DIDO Thankyou (Arista)	7387	-1025	754785	18	169/0
9	10	SHAGGY Angel (MCA)	6045	-1034	636791	19	158/0
11	11	JOE F/MYSTIKAL Stutter (Jive)	5717	-252	583089	14	159/0
12	12	CRAZY TOWN Butterfly (Columbia)	5342	-578	542076	19	155/0
16	13	SAMANTHA MUMBA Baby, Come Over (This Is...) (A&M/Interscope)	5019	+233	442294	12	164/0
20	14	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	4940	+533	445091	10	150/3
17	15	DREAM This Is Me (Bad Boy/Arista)	4931	+224	493362	10	168/1
14	16	MOBY F/GWEN STEFANI Southside (V2)	4796	-125	499230	19	152/1
19	17	MADONNA What It Feels Like For A Girl (Maverick/WB)	4778	+353	432493	5	173/4
13	18	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	4550	-1058	428124	15	155/0
22	19	JESSICA SIMPSON Irresistible (Columbia)	4483	+698	457505	4	173/5
15	20	LENNY KRAVITZ Again (Virgin)	4326	-478	449131	30	157/0
21	21	MATCHBOX TWENTY Mad Season (Lava/Atlantic)	4005	+64	337951	6	144/0
18	22	AEROSMITH Jaded (Columbia)	3986	-695	409109	18	147/0
23	23	COLDPLAY Yellow (Nettwerk/Capitol)	3500	-188	274486	11	139/0
25	24	INCUBUS Drive (Immortal/Epic)	3316	+482	313523	8	141/7
29	25	BACKSTREET BOYS More Than That (Jive)	3209	+635	347626	4	167/3
26	26	AMANDA Everybody Doesn't (Maverick)	2965	+213	272605	8	152/1
28	27	STELLA SOLEIL Kiss Kiss (Universal)	2849	+202	259550	7	154/0
Breaker	28	O-TOWN All Or Nothing (J)	2826	+568	265632	5	148/7
27	29	BBMAK Ghost Of You And Me (Hollywood)	2809	+101	249311	7	136/1
24	30	JA RULE F/LI' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	2807	-336	291333	13	109/0
Breaker	31	EDEN'S CRUSH Get Over Yourself (143/London Sire)	2680	+313	336193	6	125/10
30	32	SARINA PARIS Look At Us (Playland/Priority)	2356	-85	316068	12	114/0
37	33	EVE 6 Here's To The Night (RCA)	2265	+642	237551	3	122/7
33	34	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	2263	+170	215273	8	127/3
34	35	EVAN AND JARON From My Head To My Heart (Columbia)	2230	+237	207822	7	121/3
45	36	MANDY MOORE In My Pocket (Epic)	1871	+873	185976	2	143/8
42	37	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1729	+284	166990	3	105/5
46	38	AEROSMITH Fly Away From Here (Columbia)	1618	+676	158582	2	112/7
40	39	LIMP BIZKIT My Way (Flip/Interscope)	1612	+114	155999	4	118/6
41	40	ATC Around The World (La La La...) (Republic/Universal)	1513	+54	283921	19	109/0
35	41	TAMIA Stranger In My House (Elektra/EEG)	1401	-433	157359	8	88/0
38	42	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1304	-252	141171	19	63/0
39	43	MYA Free (University/Interscope)	1123	-379	116468	16	103/0
36	44	BRITNEY SPEARS Don't Let Me Be The Last To... (Jive)	1061	-728	100653	6	100/0
Debut	45	98 DEGREES The Way You Want Me To (Universal)	1061	+507	79672	1	94/5
43	46	OUTKAST Ms. Jackson (LaFace/Arista)	1050	-278	97817	20	82/0
50	47	OUTKAST So Fresh, So Clean (LaFace/Arista)	1047	+198	90635	2	74/10
Debut	48	DANTE THOMAS F/PAS Miss California (Rat Pack/EastWest/EEG)	1039	+221	90482	1	91/8
Debut	49	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	990	+288	108429	1	86/8
47	50	WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)	916	+36	99733	2	30/0

178 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 5/6-Saturday 5/12. 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.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL There You'll Be (Warner Bros.)	142
SUGAR RAY When It's Over (Lava/Atlantic)	134
VALERIA Ooh La La (Interscope)	34
ATC Why Oh Why (Republic/Universal)	31
SHELBY LYNNE Killin' Kind (Island/IDJMG)	25
SHAGGY Freaky Girl (MCA)	16
R. E. M. Imitation Of Life (Warner Bros.)	16
KACI Paradise (London Sire/Curb)	16
K-CI & JOJO All The Things I Should... (MCA)	13
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AGUILERA, LIL' KIM, MYA & PINK Lady... (Interscope)	+1051
MANDY MOORE In My Pocket (Epic)	+873
JESSICA SIMPSON Irresistible (Columbia)	+698
AEROSMITH Fly Away From Here (Columbia)	+676
EVE 6 Here's To The Night (RCA)	+642
BACKSTREET BOYS More Than That (Jive)	+635
O-TOWN All Or Nothing (J)	+568
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+533
NELLY FURTADO I'm Like A Bird (DreamWorks)	+520
98 DEGREES The Way You Want Me To (Universal)	+507

Breakers.

O-TOWN		
All Or Nothing (J)		
TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
2826/568	148/7	28
EDEN'S CRUSH		
Get Over Yourself (143/London Sire)		
TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
2680/313	125/10	31

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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RICK DEES
IN THE MORNING

New & Active

CARLY HENNESSY I'm Gonna Blow Your Mind... (MCA)
Total Plays: 697, Total Stations: 65, Adds: 4

3LW Playas Gon' Play (Epic)
Total Plays: 672, Total Stations: 65, Adds: 8

CITY HIGH What Would You Do? (Interscope)
Total Plays: 624, Total Stations: 31, Adds: 8

K-CI & JOJO All The Things I Should... (MCA)
Total Plays: 579, Total Stations: 68, Adds: 13

MISSY ELLIOTT Get Ur... (Gold Mind/EastWest/EEG)
Total Plays: 536, Total Stations: 55, Adds: 13

SHAGGY Freaky Girl (MCA)
Total Plays: 502, Total Stations: 43, Adds: 16

MARCUS Pop Musik (J)
Total Plays: 488, Total Stations: 39, Adds: 0

SUGAR RAY When It's Over (Lava/Atlantic)
Total Plays: 480, Total Stations: 134, Adds: 134

K. HARRIS Supergirl! (KBNHA/Label/Geffen/Interscope)
Total Plays: 477, Total Stations: 63, Adds: 8

NIKKA COSTA Like A Feather (Cheeba Sound/Virgin)
Total Plays: 453, Total Stations: 56, Adds: 7

FAITH HILL There You'll Be (Warner Bros.)
Total Plays: 375, Total Stations: 142, Adds: 142

JOEY MCINTYRE Rain (Q)
Total Plays: 308, Total Stations: 30, Adds: 5

BAHA MEN Best Years Of Our Lives (DreamWorks)
Total Plays: 237, Total Stations: 23, Adds: 3

BILLY CRAWFORD When You're In Love With... (V2)
Total Plays: 145, Total Stations: 33, Adds: 11

R.E.M. Imitation Of Life (Warner Bros.)
Total Plays: 145, Total Stations: 23, Adds: 16

NICKY LOVE Because Of You (DreamWorks)
Total Plays: 134, Total Stations: 18, Adds: 1

SHELBY LYNNE Killin' Kind (Island/IDJMG)
Total Plays: 52, Total Stations: 27, Adds: 25

VALERIA Ooh La La (Interscope)
Total Plays: 24, Total Stations: 35, Adds: 34

ATC Why Oh Why (Republic/Universal)
Total Plays: 21, Total Stations: 31, Adds: 31

Songs ranked by total plays

Zapoleon and Company Unplugged

Continued from Page 34

the field-hand category. It's very, very sad; and worn-out, underpaid workers don't create compelling or successful radio stations.

R&R: With declining salaries for some, less freedom and less creativity on the local level and other hot areas such as TV and the Internet competing against us, where should we begin with talent?

LP: As the head count decreases at many companies, we have to start paying the people we have left higher salaries and benefits in order to keep them and offer higher salaries and better benefits in order to attract others into our business. The responsibilities are greater and the demands of the job are higher than they've ever been. The economy of scale for companies comes through weeding out those who are no longer necessary while taking care of those who are. Without these incentives radio will never keep the talent it has or attract the talent it needs. There is no way around this simple truth.

R&R: Your thoughts on national contests?

GZ: I'm not a fan of this replacing locally generated contesting full-time because any aspect of radio that isn't customized for the local community and isn't guaranteed to touch the local listener removes one of radio's most important attributes. Once again, radio has always been the companion medium and friend to the listener. That said, national contests are certainly serving a purpose during radio's tough economic times, and a \$100,000 national contest provides money most local stations could only dream about offering listeners.

R&R: With the importance of every song on a radio station, how do you feel about "pay-for-play" programs?

GZ: Are we, as an industry, treading on dangerous water here? Are we potentially putting stiff on our radio stations just because a record company is willing to pay, or can this be done in such a way that it doesn't hurt the station? How much does the money factor of this undermine the authority of the local program director? When people who don't get what the hit-music process is all about get control of playlists, it's going to hurt! When a PD and MD are under pressure to add music for promotional consideration or advertising money, you'll see only the biggest hits surviving and a lot of the potential

songs that might deserve A and B rotations get lost. If this gets out of control you will see the quality of hit music on radio go down.

The general rule is that we need the hit-music process to be uncontrolled. It has a life of its own, and when it's allowed to bubble up naturally from listeners, we get great music. When we try to control it, it stagnates. It's obvious that the Internet, with services like Napster, serves the same role that the small labels did in the mid-'50s — to breathe new life into the music scene.

R&R: Are today's programmers now basing more of what they add on the "goodies" attached?

GZ: Destiny's Child are arguably the most popular act at CHR right now — barring 'N Sync — yet there were 20 stations that didn't add one of their songs in the first week. Are programmers looking for "added value" when choosing what to add rather than what the listener wants? After the terrible extinction of many CHR's in the '90s, the remaining CHR's were run on a shoestring budget with no money for promotions. Programmers were told to get promotions from record companies to help provide on-air life to the station. This became the rule rather than the exception as the new cycle began and CHR's began to pop up everywhere.

No matter how much we intend to play the best music and air the best songs for our listeners, when a CHR's promotional life comes from record companies, it's going to influence and potentially strangle the process.

R&R: Radio now has big owners, and the labels have consolidated for more power. Are the smaller labels getting even more screwed today?

GZ: Yes. There is really an unfair advantage for the big labels that can afford to buy more of the hits on radio. [Legendary programmer] Paul Drew told me recently that the record industry reminds him of the early '50s, when Mitch Miller practically owned Columbia and all the labels were afraid to sign and release acts that were making "race music" — the R&B hits the teens were really craving. Finally, the early pioneers like Alan Freed played that music, and all the little labels were producing the hits.

Just as in radio, when too few control too much of any creative endeavor, it stifles the process and the entertainment value of the product. It's happening to radio, and it could happen to music.



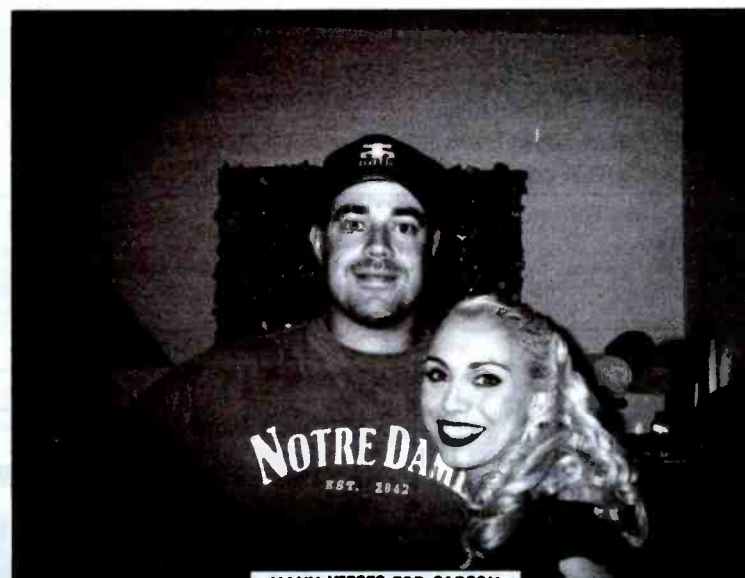
CURB'S LITTLE STAR

Curb recently signed 13-year-old singing sensation Kaci, who recently visited KIIS-FM/Los Angeles to give everyone a taste of her debut single, "Paradise." Pictured are (l-r) KIIS-FM's Alex, Michael Steele, Kaci and Curb's, Tom Chaltas and Claire Parr.



JANET WAKES UP KGGI

Virgin megastar Janet Jackson was up early in the morning visiting with KGGI/Riverside's morning team, The Huero Wake Up Show. The guys were we so excited about her visit they spent an extra 20 minutes in the mirror before leaving home. Pictured (l-r) are KGGI's Bubba Da Skitso and Jeff Pope, Janet, and PD Jesse Duran.



MANY KISSES FOR CARSON

Universal recording artist Stella Soleil paid a special visit to MTV VJ Carson Daly in support of her new single "Kiss Kiss," which is becoming more and more infectious by the hour. Soleil and Daly were hanging backstage during a recent taping of Hotzone.

Most Played Recurrents

K-CI & JOJO Crazy (MCA)

MATCHBOX TWENTY If You're Gone (Lava/Atlantic)

JENNIFER LOPEZ Love Don't Cost A Thing (Epic)

DREAM He Loves U Not (Bad Boy/Arista)

MADONNA Don't Tell Me (Maverick/WB)

3 DOORS DOWN Kryptonite (Republic/Universal)

CREED With Arms Wide Open (Wind-up)

3LW No More (Baby I'ma Do Right) (Epic)

SHAGGY It Wasn't Me (MCA)

SOULDECISION Faded (MCA)

DESTINY'S CHILD Independent Women Part 1 (Columbia)

MYA Case Of The Ex (Whatcha...) (University/Interscope)

THE CORRS Breathless (143/Lava/Atlantic)

PINK Most Girls (LaFace/Arista)

CREED Higher (Wind-up)

MADONNA Music (Maverick/WB)

FUEL Hemorrhage (In My Hands) (Epic)

EVAN AND JARON Crazy For This Girl (Columbia)

SAMANTHA MUMBA Gotta Tell You (A&M/Interscope)

VERTICAL HORIZON Everything You Want (RCA)

CHR/POP

Going For Adds 5/22/01

112 Peaches And Cream (Bad Boy/Arista)

BLESSID UNION OF SOULS That's The Girl... (V2)

CRAIG DAVID Fill Me In (Wildstar/Atlantic)

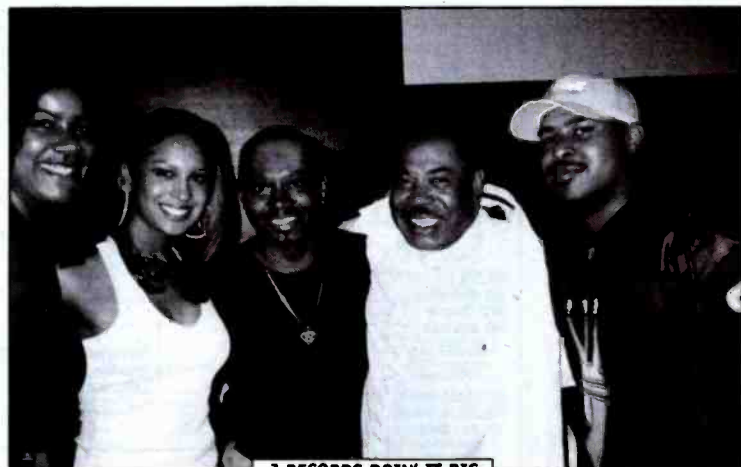
'N SYNC Pop (Jive)

RONAN KEATING Lovin' Each Day (A&M/Interscope)

SHAGGY Freaky Girl (MCA)

STAIN'D It's Been Awhile (Flip/Elektra/EEG)

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



J RECORDS DOIN' IT BIG

J Records recently held a private showcase for their newest sensation, Alicia Keys, at the Roxy in Los Angeles. The event featured guests appearances by Clive Davis, Luther Vandross and many more. Among the elite were (l-r) CHR Asst. Editor Renee' Bell, J recording artist Olivia, fan Stan Tucker, Music Meeting Marketing Dir. Herb Jones and singer/songwriter RC.

TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7

103.7 KISS **WXSS/Milwaukee**

3am

JOE I/MYSTIKAL Stutter
EVE 6 Here's To The Night
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
LENNY KRAVITZ Again
MISSY ELLIOTT Get Ur Freak On
LIVE Lightening Crashes
EVE Who's That Girl
AEROSMITH Fly Away From Here
3LW No More (Baby I'ma Do Right)
O-TOWN All Or Nothing
JANET All For You
THIRD EYE BLIND Deep Inside You
TAMIA Stranger In My House
JA RULE I/LIL' MO & VITA Put It On Me

11am

JAGGED EDGE Promise
LENNY KRAVITZ Fly Away
EVE Who's That Girl
DAVE MATTHEWS BAND Crash Into Me
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
MYSTIKAL I/NIVEA Danger (Been So Long)
AEROSMITH Fly Away From Here
JA RULE I/LIL' MO & VITA Put It On Me
UB40 Can't Help Falling In Love
AARON LEWIS & FRED DURST Outside
MONICA Just Another Girl
LFO Girl On TV
SAMANTHA MUMBA Gotta Tell You

4pm

DESTINY'S CHILD Survivor
RED HOT CHILI PEPPER Californication
EVE Who's That Girl
LIMP BIZKIT My Way
SHAI If I Ever Fall In Love
LIFEHOUSE Hanging By A Moment
OUTKAST So Fresh, So Clean
SHAGGY Angel
CHRISTINA AGUILERA Come On Over Baby (All I...)
JA RULE I/LIL' MO & VITA Put It On Me
AEROSMITH Cryin'
MONICA Just Another Girl

8pm

QB FINEST I/NAS Oochie Wally
LIMP BIZKIT My Way
OUTKAST So Fresh, So Clean
AARON LEWIS & FRED DURST Outside
MISSY ELLIOTT Get Ur Freak On
WILLA FORD I Wanna Be Bad
TRICK DADDY I/SNS... Take It Da The House
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
K-CI & JOJO Crazy
LIFEHOUSE Hanging By A Moment
SHAGGY Angel
JOE I/MYSTIKAL Stutter

Kiss 101fm **WXKS/Boston**

3am

MATCHBOX TWENTY Mad Season
SHAGGY Angel
EVAN AND JARON Crazy For This Girl
AEROSMITH Jaded
AMBER This Is Your Night
COLDPLAY Yellow
DREAM He Loves U Not
3 DOORS DOWN Kryptonite
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
SMASH MOUTH All Star
BRITNEY SPEARS Don't Let Me Be The Last...
LIFEHOUSE Hanging By A Moment
MADONNA What It Feels Like For A Girl
AEROSMITH Crazy

11am

ALANIS MORISSETTE You Oughta Know
EVAN AND JARON From My Head To My Heart
UNCLE KRACKER Follow Me
JANET All For You
3 DOORS DOWN Kryptonite
DIDO Here With Me
LIONEL RICHIE Angel
MATCHBOX TWENTY 3 AM
LEE ANN WOMACK I Hope You Dance
GOO GOO DOLLS Black Balloon
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
PEARL JAM Better Man

4pm

DIDO Thankyou
EVAN AND JARON From My Head To My Heart
DREAM He Loves U Not
THIRD EYE BLIND How's It Going To Be?
THE CORRS Breathless
CREED Higher
JENNIFER LOPEZ Play
SEMISONIC Closing Time
SHAGGY Angel
BLINK-182 All The Small Things
JANET All For You
LEE ANN WOMACK I Hope You Dance
BARENAKED LADIES The Old Apartment

8pm

AEROSMITH Fly Away From Here
DREAM He Loves U Not
JOEY MCINTYRE Rain
MOBY I/GWEN STEFANI Southside
O-TOWN All Or Nothing
LIFEHOUSE Hanging By A Moment
JENNIFER LOPEZ Play
TRAIN Drops Of Jupiter (Tell Me)
BACKSTREET BOYS More Than That
MATCHBOX TWENTY Push
JANET All For You
DAVE MATTHEWS BAND The Space Between



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 5/07. ©2001, R&R Inc.

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #11 WWWQ/Atlanta Clear Channel (404) 266-0997 Philips/McPherson 12x Cumé 174

MARKET #12 WHYI/Miami Clear Channel (954) 862-2000 Roberts/Banks 12x Cumé \$31,000

MARKET #14 KISS/Seattle-Tacoma Infinity (206) 805-1061 Preston/Marcus/D 12x Cumé 410,400

MARKET #15 KZZP/Phoenix Clear Channel (602) 279-5577 Calococo/Noi 12x Cumé 302,500

MARKET #16 KHTZ/San Diego Clear Channel (619) 292-2000 Bland/Hale 12x Cumé 444,200

MARKET #17 KDWB/Mississippi Clear Channel (612) 340-9000 Morris/Moran 12x Cumé \$37,900

MARKET #18 WBLI/Norfolk-Suffolk Cox (813) 692-9254 Rice/Lewis 12x Cumé 484,000

MARKET #19 KSLZ/Louisiana Clear Channel (511) 692-5100 Wheeler/Boomer/Sutter 12x Cumé 388,200

MARKET #20 WXTV/Baltimore Infinity (410) 626-7722 Pasha/Merckel 12x Cumé 451,200

MARKET #21 WFZZ/Tampa Clear Channel (813) 639-9393 Kapoo/Shepard/Priddy 12x Cumé 625,100

MARKET #22 WBZZ/Pittsburgh Infinity (412) 920-9400 Clark/Mill 12x Cumé 488,100

MARKET #23 WKST/Pittsburgh Clear Channel (412) 937-1441 Hayes/Trou 12x Cumé 228,700

MARKET #24 KFMD/Denver-Boilder Clear Channel (303) 713-8000 Lawson/Pickett 12x Cumé 173,800

MARKET #24 WAKS/Cleveland Clear Channel (216) 781-9667 Mason/Kasper 12x Cumé 217,200

MARKET #25 KRZV/Portland, OR Clear Channel (503) 226-0100 Austin/Di Doug 12x Cumé 384,800

R&R CHR/Rhythmic Top 50

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)	3439	+302	446852	6	57/0
4	2	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	3355	+222	535322	11	70/1
1	3	DESTINY'S CHILD Survivor (Columbia)	3313	-331	431940	11	64/0
5	4	CITY HIGH What Would You Do? (Interscope)	3304	+341	439986	7	68/1
2	5	NELLY Ride Wit Me (Fo' Reel/Universal)	3195	-257	475795	21	64/0
11	6	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3048	+529	508325	7	66/1
9	7	112 Peaches And Cream (Bad Boy/Arista)	2924	+340	472368	7	64/3
6	8	JANET All For You (Virgin)	2615	-342	335019	11	64/0
7	9	JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	2564	-171	324933	20	65/0
8	10	JOE F/MYSTIKAL Stutter (Jive)	2392	-286	368752	19	62/0
10	11	QB FINEST F/MAS Oochie Wally (Columbia)	2368	-204	329809	13	60/0
12	12	OUTKAST So Fresh, So Clean (LaFace/Arista)	2220	-84	317106	18	66/0
15	13	R. KELLY Fiesta (Jive)	2173	+146	359396	9	62/0
13	14	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	2068	-6	196496	12	54/0
16	15	TYRESE I Like Them Girls (RCA)	1804	-98	221381	8	61/2
19	16	SNOOP DOGG Lay Low (No Limit/Priority)	1783	-18	281213	12	51/0
14	17	JAGGED EDGE Promise (So So Def/Columbia)	1754	-299	177723	20	52/0
17	18	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	1656	-196	209854	10	60/0
21	19	CASE Missing You (Def Soul/IDJMG)	1635	+51	270753	15	57/0
20	20	2PAC Until The End Of Time (Amaru/Death Row/Interscope)	1632	-112	258877	9	54/0
18	21	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	1517	-329	211980	18	55/0
22	22	OLIVIA Bizounce (J)	1217	-283	79534	14	38/0
Breaker	23	3LW Playas Gon' Play (Epic)	1074	+158	98302	4	47/2
23	24	JENNIFER LOPEZ Play (Epic)	1025	-197	130594	8	41/0
26	25	LIL' ROMEO My Baby (Soulja/Priority)	994	+110	100377	4	46/1
36	26	JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	938	+258	199681	3	55/48
33	27	JESSICA SIMPSON Irresistible (Columbia)	937	+156	74779	3	40/3
28	28	ST. LUNATICS Midwest Swing (Fo' Reel/Universal)	915	+42	86531	4	54/0
41	29	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	912	+314	213400	3	48/7
31	30	K-CI & JOJO All The Things I Should... (MCA)	850	+1	64277	5	45/0
27	31	MUSIQ Love (Def Soul/IDJMG)	847	-32	151911	9	22/1
30	32	TOYA I Do (Arista)	843	-8	83083	6	35/3
38	33	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	801	+165	188286	3	39/2
32	34	EVE Who's That Girl (Ruff Ryders/Interscope)	799	+17	135223	17	38/0
49	35	AALIYAH We Need A Resolution (BlackGround)	780	+400	133312	2	47/43
34	36	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	773	-8	90238	12	26/0
40	37	SHAGGY Freaky Girl (MCA)	702	+83	63725	2	43/0
29	38	CRAZY TOWN Butterfly (Columbia)	634	-222	49626	17	25/0
37	39	TAMIA Stranger In My House (Elektra/EEG)	573	-103	146379	15	32/0
43	40	ANGIE MARTINEZ Coast To Coast (EastWest/EEG)	550	+16	60685	5	37/1
42	41	TANK Maybe I Deserve (BlackGround)	524	-65	134820	10	17/0
39	42	LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)	521	-109	75749	9	24/0
Debut	43	JAGGED EDGE Where The Party At (So So Def/Columbia)	509	+428	93264	1	48/48
35	44	MONICA Just Another Girl (Epic)	499	-228	80095	17	23/0
45	45	WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)	473	-5	68668	16	19/0
Debut	46	DESTINY'S CHILD Bootylicious (Columbia)	471	+312	80634	1	18/8
44	47	INDIA.ARIE Video (Motown/Universal)	465	-67	68125	10	18/0
48	48	KURUPT F/NATE DOGG Behind The Walls (Avatar)	401	+6	112864	2	10/0
Debut	49	KUMBIA KINGS Say It (EMI Latin/Capitol)	394	+76	36296	1	22/1
Debut	50	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	380	+41	94536	1	14/0

Most Added.

ARTIST/TITLE LABEL(S)	ADDS
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	48
JAGGED EDGE Where The Party At (So So Def/Columbia)	48
AALIYAH We Need A Resolution (BlackGround)	43
SNOOP DOGG F/TYRESE & MR. TAN Just A... (Universal)	33
JAHEIM Just In Case (Divine Mill/WB)	18
TIMBALAND & MAGOO Drop (BlackGround)	15
ERICK SERMON Music (Interscope)	10
DESTINY'S CHILD Bootylicious (Columbia)	8
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	7
RAY-J Wait A Minute (Atlantic)	6
LENNY KRAVITZ Again (Virgin)	6

Most Increased Plays

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope)	+529
JAGGED EDGE Where The Party At (So So Def/Columbia)	+428
AALIYAH We Need A Resolution (BlackGround)	+400
CITY HIGH What Would You Do? (Interscope)	+341
112 Peaches And Cream (Bad Boy/Arista)	+340
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	+314
DESTINY'S CHILD Bootylicious (Columbia)	+312
AGUILERA, LIL' KIM, MYA & PINK Lady... (Interscope)	+302
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	+258
BABYFACE There She Goes (Arista)	+257

Breakers.

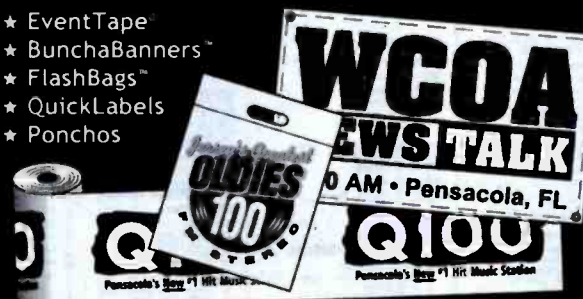
TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
1074/158	47/2	23

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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 5/6-Saturday 5/12. 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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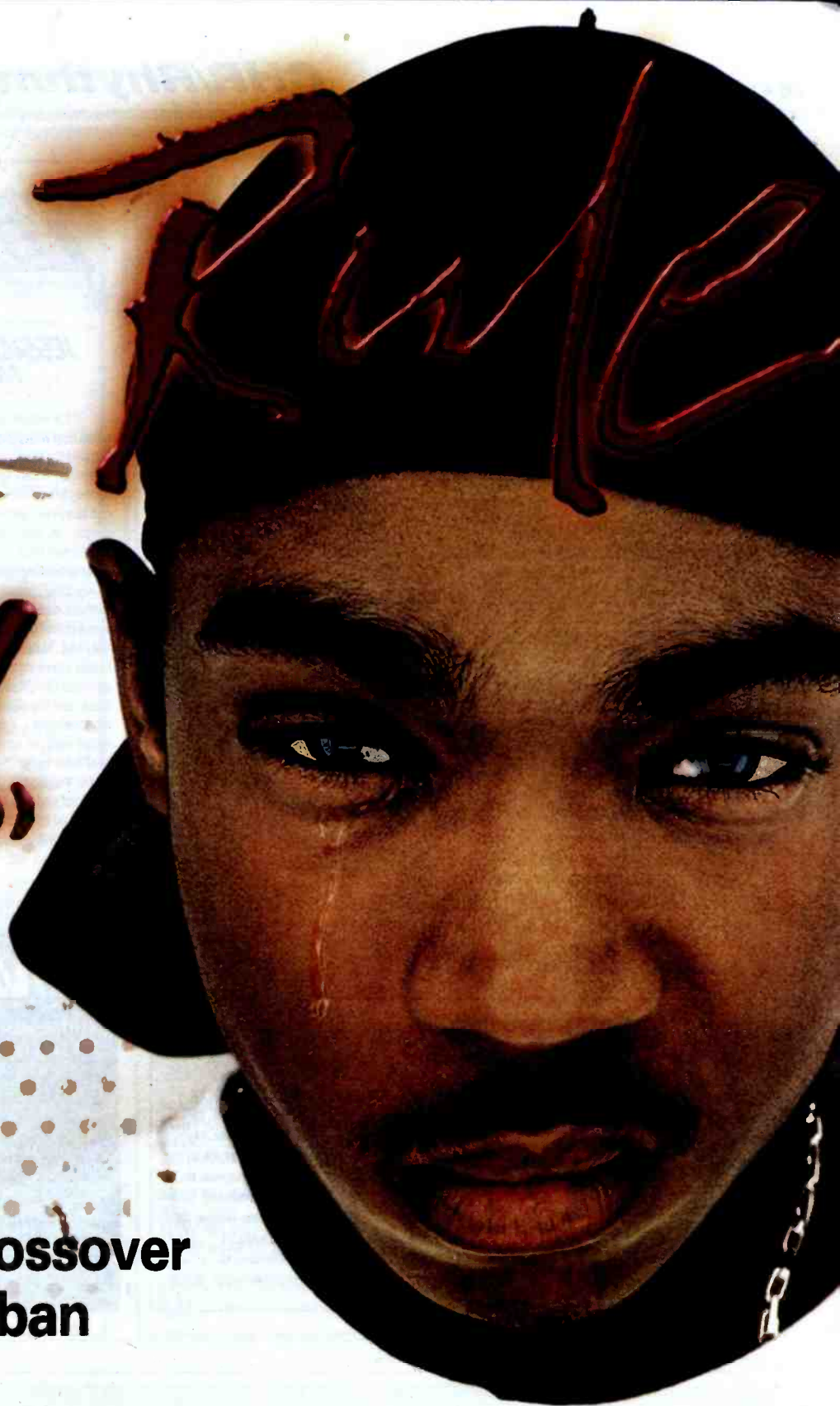
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R&R **Mix Show Top 30**
 © May 18, 2001

- 1 **MISSY ELLIOTT** Get Ur Freak On (Gold Mind/EastWest/EEG)
- 2 **QB FINEST I/NAS** Oochie Wally (Columbia)
- 3 **EVE I/GWEN STEFANI** Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 4 **SNOOP DOGG** Lay Low (No Limit/Priority)
- 5 **112** Peaches And Cream (Bad Boy/Arista)
- 6 **R. KELLY** Fiesta (Jive)
- 7 **LUDACRIS** Southern Hospitality (Def Jam South/IDJMG)
- 8 **NELLY** Ride Wit Me (Fo'Reel/Universal)
- 9 **OUTKAST** So Fresh, So Clean (LaFace/Arista)
- 10 **CITY HIGH** What Would You Do? (Interscope)
- 11 **JA RULE I/LIL' MO...** Put It On Me (Murder Inc./Def Jam/IDJMG)
- 12 **SUNSHINE ANDERSON** Heard It All Before (Soulife/Atlantic)
- 13 **DESTINY'S CHILD** Survivor (Columbia)
- 14 **JOE I/MYSTIKAL** Stutter (Jive)
- 15 **JANET** All For You (Virgin)
- 16 **LIL' MO** Superwoman (EastWest/EEG)
- 17 **JAY-Z** I Just Wanna Love U (Give It...) (Roc-A-Fella/IDJMG)
- 18 **TYRESE** I Like Them Girls (RCA)
- 19 **KURUPT/NATE DOGG** Behind The Walls (Avatar)
- 20 **2PAC I/RL** Until The End Of Time (Amaru/Death Row/Interscope)
- 21 **GIGI D'AGOSTINO** I'll Fly With You (Arista)
- 22 **MYSTIKAL I/NIVEA** Danger (Been So Long) (Jive)
- 23 **EVE** Who's That Girl (Ruff Ryders/Interscope)
- 24 **TOYA** I Do (Arista)
- 25 **ANGIE MARTINEZ** Coast To Coast (Suavenmenta) (EastWest/EEG)
- 26 **112** It's Over Now (Bad Boy/Arista)
- 27 **3LW** Playas Gon' Play (Epic)
- 28 **THREE THE HARD WAY** Let's Get It (Arista)
- 29 **SILKK THE SHOCKER** Pop Lockin' (No-Limit/Priority)
- 30 **AGUILERA, LIL' KIM, MYA & PINK** Lady Marmalade (Interscope)



37 CHR/Rhythmic Mix Show Reporters

ARTIST
BREAK DOWN

JESSICA SIMPSON
I/LIL' BOW WOW

Track: "Irresistible"
 Label: Columbia



It's a recipe for success: A famed hip-hop producer known for turning hits into smash hits and a small dog with a big bark join up with a sexy teen singing sensation. It all adds up to the remix of Jessica Simpson's latest single, "Irresistible," which is produced by Jermaine Dupri and features Lil' Bow Wow. Simpson, noted for past hits like "I Wanna Love You..." and her romantic duet with 98 Degrees' Nick Lachey titled "Where You Are," traveled a long way before arriving to the top of the charts. Once word got out about the young Texas girl with the mature voice, labels desperately wanted to sign the irresistible singer. ● Born and raised in Dallas, Simpson developed her singing skills in a local Baptist Church. At age 12 she tried out for the Mickey Mouse Club, and her talent took her to the finals. The following year, while attending church camp, her a capella version of "Amazing Grace" landed her a deal with a gospel music label. Simpson had been working on her debut album for three years when the small label folded. Without despair, she took her notes and presented them to the Christian Youth Conference. Her family was extremely supportive — her mother pressed the records, and her dad (a youth minister) took her on the road. Simpson and her dad traveled throughout the country, while he spoke she sang. Soon labels began checking for the little girl with the big voice. Sony Music CEO and Chairman Thomas Mottola grabbed Simpson quickly. And the rest... ● Simpson joined forces with hip-hop's most notable producer and the pound's smallest dog. "Irresistible" infuses pop and R&B into a soulful smash hit featuring labelmate Lil' Bow Wow. The track is cute and sexy. Simpson's strong vocals jump off the record, which features an incredible melody that comes natural to the young star. The cut begins with a familiar beat from Luniz' "I Got 5 On It" followed by Lil' Bow Wow's intro with an occasional comment by Dupri — his trademark. ● Gospel led the way for this Southern belle who, despite unexpected hurdles, kept her cool and her faith. After exhausting travel, success has overwhelmed the young star. Simpson is barely old enough to get into most clubs, yet she has accomplished more than most performers twice her age. With the support of a loving family, Simpson is living the life she dreamed about when she was only 12 years old.

— Renee Bell
 Asst. CHR Editor

Contributing Stations

KQBT/Austin, TX	KSEQ/Fresno, CA	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KISV/Bakersfield, CA	KIKI/Honolulu, HI	WQHT/New York, NY	KSFM/Sacramento, CA
WBHJ/Birmingham, AL	KXME/Honolulu, HI	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	KOCH/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYO/Oriando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KPRR/EI Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFK/Ft. Wayne, IN	WPOW/Miami, FL	KXJM/Portland, OR	WLLD/Tampa, FL
KBOS/Fresno, CA	KTTB/Minneapolis, MN	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

INDUSTRY PROFILE

KTHT/Houston
MD Sana G

I've done some major lily pad skippin' from KFSR at Fresno State University to KBOS (B95) Fresno with Travis Laughran, then to a few stations in Sacramento with the help of Trejo. The last stop was KBMB (103.5 The Bomb) Sacramento, the product of Ibrahim 'Ebro' Jamile's creative genius. It was hard leaving The Bomb. There's no one better to work for than uncle Ebrezy. But I got restless, so I uprooted from Sac-town to get crunked up down south at KTHT (Hot 97.1) in Houston. I just had to make that MD/middy mixshow corporate power move — by the way, what the f--- is callout? Back at The Bomb, callout was someone saying "damn that ish is hot!" Houston definitely pales to the West Coast, but don't get it twisted. I love the 23rd-floor view, the phatty paycheck and learning new things from my dope new PD, Russ Allen. Who better to learn from than a PD with multiple No. 1 CHR/Rhythmic stations under his belt? So I'm here chillin', learnin', pimpin' (it ain't easy, you know) and building a great radio station with a great GM, Chris McMurry, and a great company, Cox Radio.

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SHAGGY Angel (MCA)
MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)
OUTKAST Ms. Jackson (LaFace/Arista)
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)
JA RULE F/CHRISTINA MILIAM Between Me And You (Murder Inc./Def Jam/IDJMG)
MYA Case Of The Ex (Whatcha...) (University/Interscope)
SHAGGY It Wasn't Me (MCA)
DR. DRE The Next Episode (Aftermath/Interscope)
JENNIFER LOPEZ Love Don't Cost A Thing (Epic)
NELLY E.I. (Fo' Reel/Universal)
3LW No More (Baby I'ma Do Right) (Epic)
DESTINY'S CHILD Independent Women Part 1 (Columbia)
JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
NELLY Country Grammar (Fo' Reel/Universal)
MYSTIKAL Shake Ya Ass (Jive)
JUVENILE Back That Thang Up (Cash Money/Universal)
AALIYAH Try Again (BlackGround/Virgin)

CHR/RHYTHMIC **Going For Adds 5/22/01**

- B.G. Bounce With Me (Cash Money/Universal)
- BISHOP U Know U Ghetto (Edel)
- CAMOFLAUGE I/BRAYBOY Cut Friends (Pure Pain/Universal)
- CRAIG DAVID Fill Me In (Wildstar/Atlantic)
- DESTINY'S CHILD Bootylicious (Columbia)
- ERICK SERMON I/MARVIN GAYE Music (Interscope)
- INDIA.ARIE Video (Motown/Universal)
- LIL' JOHNNY I Got You (Warner Bros.)
- 'N SYNC Pop (Jive)
- PROJECT PAT Don't Save Her (Loud/Columbia)
- REDMAN I/DJ KOOL Let's Get Dirty (Def Jam/IDJMG)
- SPOOKS Things I've Seen (Antra/Artemis)
- USHER U Remind Me (LaFace/Arista)

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TUNED-IN CHR/RHYTHMIC

R&R/MEDIABASE 24/7

KPWR/Los Angeles

- 3am**
- CHICO & COOLWADDA High Come Down
 - JAY-Z I/R. KELLY Guilty Until Proven Innocent
 - SHAGGY Angel
 - 2PAC I/RL Until The End Of Time
 - OUTKAST Ms. Jackson
 - KURUPT/MATE DOGG Behind The Walls
 - SHAGGY Freaky Girl
 - SNOOP DOGG Lodi Dodi
 - MISSY ELLIOTT Get Ur Freak On
 - 112 Peaches & Cream
 - JA RULE I Cry
 - K-CI & JOJO Crazy

11am

- OUTKAST So Fresh, So Clean
- JOE I/MYSTIKAL Stutter
- LUDACRIS Southern Hospitality
- EMINEM Guilty Conscience
- SHAGGY Freaky Girl
- CHICO & COOLWADDA High Come Down
- XZIBIT Get Your Walk On
- NELLY Ride Wit Me
- MR. SHORT KNOT Dollars, Drank & Dank
- KURUPT/MATE DOGG Behind The Walls
- 2PAC I/RL Until The End Of Time

4pm

- KURUPT I/BLAQUE It's Over Now
- 2PAC I/RL Until The End Of Time
- MISSY ELLIOTT Get Ur Freak On
- CHICO & COOLWADDA High Come Down
- XZIBIT Get Your Walk On
- JOE I/MYSTIKAL Stutter
- OUTKAST So Fresh, So Clean
- JA RULE I Cry
- JUVENILE Back That Thang Up
- JAY-Z I/R. KELLY Guilty Until Proven Innocent

8pm

- BLACK ROB Whoa
- KURUPT/MATE DOGG Behind The Walls
- N.E.R.D. Lapdance
- EVE I/GWEN STEFANI Let Me Blow Ya Mind
- 112 Peaches & Cream
- SILKK THE SHOCKER Pop Lockin'
- AZ Problems
- LUDACRIS Southern Hospitality
- SNOOP DOGG Lay Low

KBXX/Houston

3am

- JANET All For You
- LUDACRIS Southern Hospitality
- JAGGED EDGE/NELLY Where The Party At?
- JA RULE I/C. MILIAN Between Me And You
- LAURYN HILL Ex-Factor
- CITY HIGH What Would You Do?
- 2PAC I/RL Until The End Of Time
- AALIYAH I Don't Wanna
- 112 Peaches & Cream
- CASE Missing You
- EVE I/GWEN STEFANI Let Me Blow Ya Mind
- LIL-O Back Back
- LIL BOW WOW I/JAGGED EDGE Puppy Love
- DESTINY'S CHILD Bootylicious

11am

- TANK Maybe I Deserve
- AALIYAH I/TIMBALAND We Need A Resolution
- NELLY Ride Wit Me
- SISQO Incomplete
- LIL BOW WOW I/JAGGED EDGE Puppy Love
- VARIOUS ARTISTS Krush Groovin'
- KOOL MOE DEE Go See The Doctor
- D-NICE Call Me D-Nice
- BOBBY JIMMY/CRITTERS A Big Butt

4pm

- PROJECT PAT Chickenhead
- JA RULE I Cry
- LIL BOW WOW I/JAGGED EDGE Puppy Love
- LIL' ROMEO My Baby
- 112 Peaches & Cream
- SUNSHINE ANDERSON Heard It All Before
- JON B Don't Talk
- 112 Peaches & Cream
- 112 It's Over Now
- JAY-Z I Just Wanna Love U (Give It...)
- KRS-ONE Get Yourself Up
- LIL' MO Superwoman
- QUINT BLACK Shake Dem Haters

8pm

- DESTINY'S CHILD Survivor
- JA RULE I Cry
- PROJECT PAT Chickenhead
- LIL BOW WOW I/JAGGED EDGE Puppy Love
- LIL' ROMEO My Baby
- TONI BRAXTON He Wasn't Man Enough
- AALIYAH I/TIMBALAND We Need A Resolution
- R. KELLY Fiesta
- CITY HIGH What Would You Do?
- LIL' MO Superwoman
- CASE Missing You
- JANET All For You



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Still A Success, 51 Years Later

Sam Weaver discusses the continuing prosperity of KPRS/Kansas City

The Arbitron Winter 2001 ratings results are looking extremely good when it comes to the performance of Urban and Urban AC radio stations. One station in particular that really sticks out is KPRS/Kansas City, which as most of you know is the oldest African-American-owned and operated facility in the nation.

KPRS belongs to the Carter family under the corporate name Carter Broadcast Group. They also own Gospel sister KPRT/Kansas City. Although Carter owns just those two stations, the company dutifully services the African-American listener as well as the majority of the market's overall radio listeners. In fact, KPRS ranked No. 1 12+ with a 7.3 share in the last ratings period.

I recently spoke to KPRS & KPRT OM/PD Sam Weaver about Carter's current successes and some of the company's hopes for the future. Weaver is a seasoned industry professional who has programmed such stations as WAMO/Pittsburgh and has now been at KPRS for the last eight years. Weaver's career is packed with experience, and he was one of the first African-Americans to work with the legendary Bartell Radio Group at Top 40s in St. Louis and Detroit. Weaver even worked in Country radio: he was once the MD at WUSN (US99)/Chicago! Furthermore, Weaver was an instructor at Chicago's Columbia College for a four-year period.

Being in Kansas City and associated with the Carter family, in and of itself, is a winning and envious position to have. With that in mind, I asked Sam to explain how having the Carter heritage helps when programming a top-rated station in a market that has seen more than its fair share of consolidation. "Good question," he comments. "You hear it all the time, but it's really true here when I say it's a team effort. And it really does start at the top with Mrs. Mildred Carter, our chairperson, and her grandson, President/GM Michael Carter. The heritage thing is wonderful.

"Last year the Carter Broadcast Group celebrated our 50th anniversary, which was outstanding. I'm still thanking the music industry for supporting our concert and black-tie dinner event. Heritage is nice, but you still have to give the people what they want musically. The bottom line is we try and give people what they want across the board."

Weaver gave examples dealing with community-service issues, and he says Carter Broadcast Group was just honored with the Small Business Philanthropist Of The Year Award. "Last year that translated into nearly \$1 million in PSAs, which benefited 175



Sam Weaver

agencies; live remotes worth approximately \$280,000; more than 165 live interviews with community volunteers and agency staff; and also approximately \$25,000 in cash gifts. Every time I look at this all I can say is, 'Whew! We did all that?' Yes, we did."

Benefits From Musical Diversity

Weaver programs KPRS with the intent of attracting 18-34-year-olds first and foremost, and then adults 25-54. I wondered how it's come to be that the CHRs in the market haven't been able to cut into KPRS' popularity, while such stations in other markets have presented serious challenges to mainstream Urban stations. Sam responds, "I like looking at it this way: You can't take anything from anybody who doesn't own it. All you can do is do the best that you can. The really nice thing that's going on right now in our format is that there is so much musical diversity from within the format, be it rap, hip-

"The people who are now 18-34-years old were just 8-24 years of age 10 years ago. They grew up with different musical influences and we therefore try to reflect that in what we do with our musical approach."

hop, R&B, mainstream, CHR/Rhythmic, crossover... whatever the term is this week! Seriously, it's amazing. There is so much diversity. I would like to think that we have benefitted from all of that diversity out there. There are so many video shows out there. I have said this many times, and I'll continue to say it: This has actually created some of these different formats we have on radio.

"I do have to be the one to lower the flag and give a 21-gun salute to the

term 'Churban,' because it has disappeared and is gone from our professional vocabulary these days. This, as you know, was a passing that none of us noticed," Sam laughs. "I have never once talked to anyone outside our industry or on the street who ever used that terminology. In the grocery store, no one uses the term CHR/Rhythmic when talking about the radio station they listen to. People never say to me that they like our Urban radio station. It's all interesting to me because the bottom line for us in our industry is about dealing with what is mass appeal for what you think will reach the majority of audience. Right now, there is such a wealth of music that is hot and happening that benefits us. This stuff is not stuck in the corner. This stuff is now considered mainstream music. African-American performers and other minorities — thank you, Carlos Santana — have changed the complexion of mainstream music."

Weaver continues, "You know that trends come and go. The only thing I can say is we're doing what we do, and our music is one of the solid tools that helps us to do what it is we do. No one can take anything from anybody, as I mentioned before. Someone has to either let something go or mess up and let it get away from them. When I think about music trends and then think about what we do, it's about African-American artists and their presentation along with other minorities. Each station in every market has to determine the majority audience they want to reach with whatever their product is going to be. Right now, we just happen to be chasing the audience that's into this music."

Adjustments For Maximum Appeal

KPRS' Asst. PD/MD, Myron Fears, has been on the front lines when it comes time for the station to adjust some of its music. And, of course, the Carter family has been very much behind any adjustments needed for continued success. According to Weaver, "There's obviously been a shift within target demos. What's happened in a lot of places is that the target demos have stayed the same. But people within that target demo have grown up from other demos. In other words, those people who are now in the 18-34 group were just 8-24 years of age 10 years ago. They grew up with different musical influences, and we therefore try to reflect that in what we



FRIENDLY FIRE

KPRS (Hot 103 JAMZ)/Kansas City staffers and listeners get ready to acquire casualties during Hot 103 JAMZ's Paint Ball Tournament.



MOVE OVER MEOSHE!

KPRS' Hot 103 JAMZ T-shirts seem to make a fashion statement in their own right.

do with our musical approach."

KPRS air talent Christeen hosts the station's midday *Ol' Skool Jams* show. However, the program never travels further back in time than 1988. "You might hear Young MC, R. Kelly and others," Sam says. But what about songs from such artists as Marvin Gaye? Weaver comments, "Yeah, we do. We have a place for things like that, but not during our lunchtime oldies show. If we did do that we would be defeating our purpose because we are chasing 18-34-year-olds."

While the 25-34 cell can drive the appeal of KPRS with the key 25-54 demo, that scenario no longer holds true for KPRS. "The approach has to be different because the musical taste of those people within the age brackets has completely changed," Weaver says. "You have to adapt to that and go on. Almost 45% to 50% of what we play now is hip-hop and rap. We still daypart some things, and that all depends on music testing. We are heavily reaching 25-34-year-old females, and if the music tests well with them, then it's going to get played during the daytime hours. If not and it's still hot, then it will be dayparted."

That's not the way KPRS has always done things, Weaver says. "Let's just take it back four years. That's not what we used to do because the climate in the marketplace didn't demand things to be done in that manner. We all know things change. Well,

we've made the adjustments, and it's all working like it's supposed to."

Top Ratings, Book After Book

Take a look at some of these ratings results: Among Persons 12+ KPRS improved from a 6.0 to a 7.3, climbing from second place to No. 1. In the 18-34 demo, KPRS ranks second thanks to a 9.1-12.8 rise. In the 25-54 demographic, KPRS ranks No. 1 thanks to a 5.3-6.8 climb. "We have been very fortunate to have that success and to do that book after book after book," Weaver says. "You have to continue to reinvent yourself and stay within what is going on in the market. The Carter family has allowed me to continue to do that, along with my Asst. PD/MD. So when I say 'team,' it really is a team here.

"We have great promotions, community relations, sales, marketing and on and on. I have all the tools necessary at my disposal to get the job done and keep us rockin'. I should also include our business manager, Maureen Furlong, who certainly keeps us all straight. She keeps us on track so I know exactly where I am with the programming budget."

How big a role does promotions play with KPRS? "Our Promotions Director, Rich McCauley, is great. He is a very vital part of what we do. We recently hired an NTR person because we do so many things that cross back

Continued on Page 56



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Bloomberg
RADIO NETWORKS

R&R Urban Top 50

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	3424	+150	419545	12	84/1
3	2	R. KELLY Fiesta (Jive)	3355	+262	465691	7	83/1
1	3	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	3162	-180	427500	13	83/0
7	4	112 Peaches And Cream (Bad Boy/Arista)	2927	+208	367830	9	82/3
8	5	TYRESE I Like Them Girls (RCA)	2678	+168	243756	8	82/0
5	6	JANET All For You (Virgin)	2563	-295	265005	11	82/1
6	7	DESTINY'S CHILD Survivor (Columbia)	2531	-339	262652	10	80/0
13	8	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	2418	+295	294268	6	80/1
4	9	MUSIQ Love (Def Soul/IDJMG)	2393	-469	376305	17	77/0
9	10	CASE Missing You (Def Soul/IDJMG)	2290	-83	330244	16	75/0
10	11	GINUWINE There It Is (Epic)	1978	-205	231673	14	76/1
11	12	TANK Maybe I Deserve (BlackGround)	1954	-214	344034	22	62/0
12	13	INDIA.ARIE Video (Motown)	1841	-300	256631	14	72/0
18	14	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	1830	+126	230029	5	73/1
21	15	LIL' ROMEO My Baby (Soulja/Priority)	1797	+206	199235	5	76/3
24	16	RAY-J Wait A Minute (Atlantic)	1774	+333	210243	5	78/8
16	17	SNOOP DOGG Lay Low (No Limit/Priority)	1730	-53	160745	9	68/0
22	18	LIL' MD Superwoman (Gold Mind/EastWest/EEG)	1654	+85	192053	10	71/4
14	19	OUTKAST So Fresh, So Clean (LaFace/Arista)	1642	-241	232933	16	73/0
Breaker	20	JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	1582	+598	217172	3	74/72
19	21	2PAC Until The End Of Time (Amaru/Death Row/Interscope)	1544	-113	163860	8	61/0
23	22	ERIC BENET Love Don't Love Me (Warner Bros.)	1514	-8	115854	9	62/0
26	23	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1498	+171	203239	3	73/1
15	24	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1484	-394	158656	14	74/0
25	25	SILK We're Callin' U (Elektra/EEG)	1470	+71	118090	6	74/0
17	26	LIL' BW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)	1458	-310	165606	12	73/0
28	27	CITY HIGH What Would You Do? (Interscope)	1284	+41	108894	6	58/0
27	28	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)	1247	-12	116929	7	71/1
20	29	QB FINEST F/NAS Oochie Wally (Columbia)	1233	-363	145405	12	66/1
Breaker	30	JAHEIM Just In Case (Divine Mill/WB)	1197	+294	136908	2	74/3
35	31	3LW Playas Gon' Play (Epic)	1197	+134	85813	4	71/0
33	32	JIMMY COZIER She's All I Got (J)	1166	+97	163853	4	58/0
34	33	THREE THE HARD WAY Let's Get It (Arista)	1148	+80	158222	3	65/1
32	34	SYLEENA JOHNSON I Am Your Woman (Jive)	1138	+54	103463	6	55/0
Breaker	35	BABYFACE There She Goes (Arista)	1121	+363	122900	2	79/1
Breaker	36	ALICIA KEYS Fallin' (J)	1047	+185	104493	3	61/1
29	37	JA RULE F/LIL' MD AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	1005	-225	144332	19	60/0
30	38	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	994	-116	132075	18	61/0
47	39	AALIYAH We Need A Resolution (BlackGround)	941	+236	164284	2	53/53
Debut	40	ERICK SERMON Music (Interscope)	930	+644	141006	1	71/70
Debut	41	LUTHER VANDROSS Take You Out (J)	849	+440	99862	1	62/1
31	42	JAY-Z F/R. KELLY Guilty Until Proven Innocent (Roc-A-Fella/IDJMG)	797	-292	116780	9	49/0
42	43	KANE & ABEL Show Dat Work (Shake It...) (MCA)	774	-18	63867	3	57/0
39	44	KOFFEE BROWN After Party (Arista)	766	-163	102193	19	59/0
36	45	JT MONEY Hi-Lo (Freeworld/Priority)	737	-283	62038	9	49/0
Debut	46	PROJECT PAT Don't Save Her (Hypnotize Minds/Loud)	658	+103	54889	1	40/6
Debut	47	KOFFEE BROWN Weekend Thing (Arista)	646	+208	49703	1	50/3
46	48	TOYA I Do (Arista)	637	-78	44814	4	36/0
Debut	49	ST. LUNATICS Midwest Swing (Fo' Reel/Universal)	629	+140	43465	1	50/4
Debut	50	TAMIA Tell Me Who (Elektra/EEG)	594	+196	52225	1	53/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
JAGGED EDGE Where The Party At (So So Def/Columbia)	73
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	72
ERICK SERMON Music (Interscope)	70
SNOOP DOGG F/TYRESE & MR. TAN Just A... (Universal)	64
JILL SCOTT The Way (Hidden Beach/Epic)	53
AALIYAH We Need A Resolution (BlackGround)	53
THA LINKS The Best You Can (Loud/Columbia)	14
CHARLIE WILSON One Way Street (Major Hits)	16
RAY-J Wait A Minute (Atlantic)	8
JESSE POWELL I'm Leaving (Silas/MCA)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERICK SERMON Music (Interscope)	+644
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	+598
LUTHER VANDROSS Take You Out (J)	+440
BABYFACE There She Goes (Arista)	+363
RAY-J Wait A Minute (Atlantic)	+333
JAGGED EDGE Where The Party... (So So Def/Columbia)	+298
EVE F/GWEN STEFANI Let... (Ruff Ryders/Interscope)	+295
JAHEIM Just In Case (Divine Mill/WB)	+294
R. KELLY Fiesta (Jive)	+262
AALIYAH We Need A Resolution (BlackGround)	+236

Breakers

JA RULE		
I Cry (Murder Inc./Def Jam/IDJMG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1582/598	74/72	20
JAHEIM		
Just In Case (Divine Mill/WB)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1197/294	74/3	30
BABYFACE		
There She Goes (Arista)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1121/363	79/1	35
ALICIA KEYS		
Fallin' (J)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1047/185	61/1	36

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

85 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. 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 **ATHENA CAGE**
 SONG **"HEY HEY"**
 LABEL **PRIORITY**

"Where are you?" was the message I read on my two-way pager. "On my way," was my generic reply. "Renee, GP is asking for us; let's go." I say to Asst. Urban Editor Renee Bell, who accompanied me the dinner held to introduce Priority recording artist Athena Cage to some key industry folks.

Though she's been in the biz for a while, Cage has found a home at Priority Records. To inform the industry about this new collaboration, the bigwigs at Priority held a dinner for industry folk at Reign restaurant in Beverly Hills. As Bell and I enter the restaurant, we see Priority Sr. Nat'l Dir./Urban Promotions Greg "GP" Powell conversing with *Hits* magazine's Gary Jackson.

After the customary hug and kiss, I order a Pinot Noir (goodbye Merlot!) and begin to listen to some hot tracks that are being played over the sound system. By the time Bell and I arrived at the trendy hot spot, some of the invitees had left. But those who were still there seemed to be enjoying the food, drinks and, of course, the music. Man, these tracks are good! Mental note: Steal a copy of the CD.

"You are so little," I exclaim to former Kut Klose member Athena Cage, as she was introduced to me. With a beautiful smile and a serene spirit, this young lady welcomed the industry to her introductory dinner. While trying to persuade Cage to allow Bell and I to audition our "Milli Vanilli" impersonation for her, her album, *The Art Of A Woman*, played in the background.

I was definitely feeling the hot tracks, and I always considered her singing to be a plus with me. The 1995 hit "I Like" was a big favorite of mine. Along with the other two Kut Klose members, she sang on two of Keith Sweat's biggest

hits: "Twisted" and "Nobody." Very personable and polite, Cage conversed with many of the people there (if not all) and didn't seem the least bit agitated when I told her about my keyboard skills (my specialty is "Silent Night") and Bell's impeccable human beat box ability.

"All the ladies in the club not ready to give the party up lift your hands up/let me hear you say 'Hey Hey!'" instructs Cage in the debut single, "Hey Hey." Talk about timing! This joint is arriving just in time for the summer attitude that we all get. This single will definitely have the clubs jumpin' and the folks cruising down the avenues and boulevards blatin' and noddin'.

"All the fellas show some love come on and give it up lift your hands up/let me hear you say 'Hey Hey!'" What's happening here occurs throughout L.A. and other cities that close down way too soon. Cage incites the crowd whose party limit has not been met. "Oh no, it's 3am/ And the party is still jumpin'." And the club is about to close down/DJ telling' everyone to get out. But the girls and I ain't ready to go/The night is young and we ain't trying to go home. So we got to find another spot/'Cause you know the party ain't gon' stop."

It's on wherever this crew is at, and they are not thinking of stopping it regardless of the venue. "Everybody meet outside/Pump some music in your ride. Don't worry about the time/'Cause we're gonna kick it tonight. Forget about the clock/Take everything we got. And make our own hot spot/Right here in the parking lot."

I'm really feelin' this uptempo joint. With a nice beat and festive lyrics, Athena Cage re-introduces herself to the industry in a celebratory way. This song will definitely have people bouncin' and shakin' something. The track is not overbearing for Cage's soft vocals. It has just enough beat to set the tempo of the song and help her get the point across: The party ain't over! Peace.

— Tanya O'Quinn
 Asst. Urban Editor



Athena Cage

IN MY OPINION

Alicia Keys
 "Fallin'"
 J

with Big Zo

MD — WKYS/Washington, DC

Alicia Keys is the next big thing. She embodies talent. I listened to a few cuts from her album, and I was impressed that a lady at this young age can reveal to us the soul of a woman. "Fallin'" just took me by surprise. R&B music is trending on some neo-soul vibe, and Keys is definitely one of the leaders of the neo-soul movement alongside artists such as Jill Scott and Musiq. Erykah Badu, D'Angelo, Maxwell and others like them brought neo-soul to us. Now others like Keys are coming up, ready to grab that neo-soul baton and pass it on to the next breed. ♦ Keys is young, hungry and talented both vocally and musically. I attended one of her shows in New York, and I thought she put on a show like a seasoned vet. She used a whole band for part of her show, and then she performed with simply her piano. When I met Keys after the show, the first thing I noticed about her was that she had that "glow." ♦ That "glow" represents a genuine talent, something that illuminates so brightly inside that it also brightens the outside. God definitely gave Alicia Keys a gift, and she's sharing that gift with the world. This young lady is a talent just waiting to explode. If people haven't jumped on this record, they're slacking. ♦ Keys is not a younger-sounding Aaliyah, Mya or whoever; she is a young woman with an old sound who is letting people know that it's not all about bubble-gum songs with cute little hooks and hot beats. "Fallin'" is a hot record. It's an eclectic, alternative neo-soul record that's drenching with soul.

ADVANCE NOTICE

Check out the artists below. These are the singles that are going for adds on Tuesday, 5/22

- A SHAPEN BEHAVIOR: "Get Down"
- BIG BROTHER: "I'm Me" (Feat. Aaliyah, Jazmine)
- BAD AZZ: "Vibrations" (Feat. Priority)
- CO ED: "Been Around Town" (Feat. Jazmine)
- COO COO CAL: "My Projects" (Feat. Tommy Boy)
- CRAIG DAVID: "Fill Me In" (Feat. Angie)
- LIL' JOHNNY: "I Got You" (Feat. Warner Bros)
- PROJECT PAT: "Don't Say No" (Feat. Cuba)
- REDMAN: "DJ KOOL Let's Get Dirty" (Feat. DJ JAM)
- SLIMM CALHOUN: "The Cut Song" (Feat. EastWest EEG)
- USHER: "Remind Me" (Feat. Arista)

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FINO COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

Market #26: WIZF/Cincinnati Blue Chip. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #30: KPWR/Kansas City. NOT 105 JAMZ! Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #1: WRNC/New York Kiss 98.7. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #2: KJLH/Los Angeles. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #3: WVAZ/Chicago Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #31: WKYC/Milwaukee Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #34: WCKX/Columbus, OH Blue Chip. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #5: WDAS/Philadelphia Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #6: KRNB/Dallas-Ft. Worth Service. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #6: KTQQ/Dallas Radio One. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #37: WFPG/Charlotte Infinity. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #38: WQWI/Norfolk Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #7: WQMG/Detroit Radio One. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #7: WGPR/Detroit International Mason. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #7: WQXD/Detroit Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #40: WTLC/Indianapolis Radio One. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #42: WQVE/New Orleans Clear Channel. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #8: WILD/Boston Radio One. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #9: WHUR/Washington, DC Howard University. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

Market #9: WMML/Washington, DC Radio One. Playlist with columns for LW, TW, ARTIST/TITLE, and Cumulative Count.

® May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MUSIQ Love (Def Soul/IDJMG)	1134	+5	160819	11	39/0
2	2	DONNIE MCCLURKIN We Fall Down (Verity)	897	+23	140282	12	39/0
3	3	JILL SCOTT A Long Walk (Hidden Beach/Epic)	876	+12	133168	19	33/0
4	4	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	868	+79	127368	10	39/1
5	5	CASE Missing You (Def Soul/IDJMG)	811	+73	108219	8	36/1
6	6	JANET ALLI For You (Virgin)	760	+18	114517	9	40/0
8	7	INDIA.ARIE Video (Motown)	716	+35	108023	12	32/0
10	8	LUTHER VANDROSS Take You Out (J)	697	+154	110976	3	41/1
7	9	TANK Maybe I Deserve (BlackGround)	604	-99	80707	17	34/0
9	10	MAXWELL Get To Know Ya (Columbia)	587	-30	80844	16	40/0
11	11	ERIC BENET Love Don't Love Me (Warner Bros.)	573	+17	61652	9	35/0
16	12	SYLEENA JOHNSON I Am Your Woman (Jive)	479	+46	64082	7	35/4
15	13	SADE King Of Sorrow (Epic)	465	+13	50838	10	35/1
17	14	AL JARREAU It's How You Say It (GRP/VMG)	447	+22	50985	8	31/1
12	15	KOFFEE BROWN After Party (Arista)	438	-110	52665	14	34/0
14	16	R. KELLY A Woman's Threat (Jive)	407	-77	42685	10	27/0
18	17	CARL THOMAS Emotional (Bad Boy/Arista)	386	-19	57737	28	34/0
13	18	PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	358	-146	31165	14	34/0
Breaker	19	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)	355	+14	48514	5	31/1
22	20	JIMMY COZIER She's All I Got (J)	344	+9	38080	5	26/0
Debut	21	BABYFACE There She Goes (Arista)	324	+141	57157	1	30/1
27	22	ALICIA KEYS Fallin' (J)	273	+39	44121	3	26/1
29	23	CHARLIE WILSON One Way Street (Major Hits)	254	+38	22232	2	24/0
26	24	STEPHEN SIMMONDS For You (Priority)	253	+3	22681	2	27/1
30	25	ERYKAH BADU Cleva (Motown)	253	+39	30626	2	23/1
24	26	JAHEIM Could It Be (Divine Mill/WB)	251	-57	33131	18	20/0
Debut	27	TAMIA Tell Me Who (Elektra/EEG)	249	+123	24632	1	24/0
Debut	28	JAHEIM Just In Case (Divine Mill/WB)	228	+80	24803	1	23/1
Debut	29	KIRK FRANKLIN Thank You (Gospo Centric/Interscope)	207	+20	29227	1	21/1
-	30	CHANTE' MOORE Bitter (Silas/MCA)	206	-8	20312	14	13/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
KIRK WHALUM F/WENDY MOTEN Real Love (Warner Bros.)	15
JILL SCOTT The Way (Hidden Beach/Epic)	8
SYLEENA JOHNSON I Am Your Woman (Jive)	4
MIKI HOWARD One Day Without You (Peak/Concord)	4
REN Breath Again (Orpheus)	3
TYRESE I Like Them Girls (RCA)	3
WILL DOWNING Is This Love (GRP/VMG)	3
BEBE WINANS F/WONDER & WINANS Jesus... (Motown)	2
4 SHADES Crave (Real Deal)	2
FULL FORCE Float On With Us (Forcetel/TVT)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Take You Out (J)	+154
BABYFACE There She Goes (Arista)	+141
TAMIA Tell Me Who (Elektra/EEG)	+123
JAHEIM Just In Case (Divine Mill/WB)	+80
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	+79
CASE Missing You (Def Soul/IDJMG)	+73
SYLEENA JOHNSON I Am Your Woman (Jive)	+46
R. KELLY I Wish (Jive)	+45
ALICIA KEYS Fallin' (J)	+39
ERYKAH BADU Cleva (Motown)	+39



41 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 5/6-Saturday 5/12. 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

RAPHAEL BROWN Maybe (Arista)

Total Plays: 182, Total Stations: 22, Adds: 0

HIL ST. SOUL For Your Love (Dome/Select-O-Hits)

Total Plays: 175, Total Stations: 15, Adds: 1

BEBE WINANS F/WONDER & WINANS Jesus Children Of America (Motown)

Total Plays: 164, Total Stations: 20, Adds: 2

VARIOUS ARTISTS You (Bad Boy/Arista)

Total Plays: 162, Total Stations: 17, Adds: 0

JILL SCOTT The Way (Hidden Beach/Epic)

Total Plays: 137, Total Stations: 8, Adds: 8

KIM WATERS Love Don't Love Nobody (Shanachie)

Total Plays: 135, Total Stations: 18, Adds: 1

FORSHE' My World Is Empty Without You (HDH)

Total Plays: 92, Total Stations: 8, Adds: 0

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)

Total Plays: 76, Total Stations: 6, Adds: 1

SILK We're Callin' U (Elektra/EEG)

Total Plays: 71, Total Stations: 4, Adds: 0

KEITH SWEAT Real Man (Elektra/EEG)

Total Plays: 70, Total Stations: 4, Adds: 0

REN Breath Again (Orpheus)

Total Plays: 58, Total Stations: 9, Adds: 3

ANGELA JOHNSON Ordinary Things (Independent)

Total Plays: 58, Total Stations: 6, Adds: 1

Songs ranked by total plays

Breakers.

DAVE HOLLISTER

Take Care Of Home (Def Squad/DreamWorks)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
355/14	31/1	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.

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Most Played Recurrents

- CHARLIE WILSON** Without You (Major Hits)
- DAVE HOLLISTER** One Woman Man (Def Squad/DreamWorks)
- TAMIA** Stranger In My House (Elektra/EEG)
- YOLANDA ADAMS** Open My Heart (Elektra/EEG)
- ERYKAH BADU** Didn't Cha Know (Motown)
- AVANT** My First Love (Magic Johnson/MCA)
- MUSIQ** Just Friends (Sunny) (Def Soul/IDJMG)
- SISQO** Incomplete (Dragon/Def Soul/IDJMG)
- DONELL JONES** U Know What's Up (Untouchables/LaFace/Arista)
- MARY MARY** Shackles (Praise You) (Columbia)
- R. KELLY** I Wish (Jive)
- MAXWELL** Fortunate (Rock Land/Interscope/Columbia)
- TONI BRAXTON** Just Be A Man About It (LaFace/Arista)
- CARL THOMAS** I Wish (Bad Boy/Arista)
- JILL SCOTT** Gettin' In The Way (Hidden Beach/Epic)
- JOE** I Wanna Know (Jive)
- ERYKAH BADU** Bag Lady (Motown)
- ANGIE STONE** No More Rain (In This Cloud) (Arista)
- SADE** By Your Side (Epic)
- DONELL JONES** Where I Wanna Be (Untouchables/LaFace/Arista)

URBAN AC

Going For Adds 5/22/01

- GLADYS KNIGHT** I Said You Lied (MCA)
- WILL DOWNING** Is This Love (GRP/VMG)

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MUSIC MEETING



THE GANG'S ALL HERE!

Some industry folks got together recently to break bread. After dining on good food and engaging in challenging conversation, the crew forced a waitress to play photographer. Pictured (l-r) are R&R Dir./Marketing, Urban and Smooth Jazz Music Herb Jones; Motown VP/Urban Promotion Sandra Sullivan; KJLH/Los Angeles Comfort Zone host Frankie Ross, Motown West Coast Rep Philipp Embuido (front); R&R Asst. Urban Editor Tanya O'Quinn; BDS' Kyle Brown; and transportation provider (Amtrak conductor) Stan Tucker.

TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

MAJIC 102.3 FM **WMMJ/Washington**

3am

- BILLY PAUL** Me And Mrs. Jones
- DAVE HOLLISTER** One Woman Man
- LUTHER VANDROSS** Creepin'
- YOLANDA ADAMS** I Believe I Can Fly
- KIM WATERS** Love Don't Love Nobody
- KOOL & THE GANG** Summer Madness
- DEBORAH COX** Nobody's Supposed To Be Here
- TEENA MARIE** Deja Vu
- KOFFEE BROWN** After Party
- STEPHEN SIMMONDS** 4U
- TONI BRAXTON** Un-Break My Heart
- DRAMATICS** In The Rain

11am

- MARVIN GAYE** Distant Lover
- DAVE HOLLISTER** One Woman Man
- SADE** Paradise
- EDDIE HOLMAN** Hey There Lonely Girl
- DEBRA LAWS** Very Special
- ISLEY/JASPER/ISLEY** Insatiable Woman
- SPOOKS** Sweet Revenge
- FREDDIE JACKSON** Tasty Love
- JANET** All For You
- ROBERTA FLACK** You Are My Heaven
- FRIENDS OF DISTINCTION** Going In Circles

4pm

- TEMPTATIONS** Ain't Too Proud...
- L.T.D.** (Every Time I Turn Around) Back...
- SUNSHINE ANDERSON** Heard It All Before
- EARTH, WIND & FIRE** September
- ZAPP** More Bounce To The Ounce
- CHAMPAIGN** How 'Bout Us
- JIMMY RUFFIN** What Becomes Of...
- SADE** King Of Sorrow
- S.O.S. BAND** Weekend Girl
- SMOKEY ROBINSON...** I Second That Emotion
- GLADYS KNIGHT & THE PIPS** I Heard It Thru...

8pm

- PEABO BRYSON** I'm So Into You
- DAVE HOLLISTER** One Woman Man
- REGINA BELLE** Show Me The Way
- KIM WATERS** Love Don't Love Nobody
- LUTHER VANDROSS** So Amazing
- ISLEY BROTHERS** Hello It's Me
- TAMIA** Stranger In My House
- CON FUNK SHUN** I'm Leaving Baby
- LUTHER VANDROSS** Take You Out

KISS 98.7 WRKS/New York

3am

- CHUCKII BOOKER** Games
- INDIA.ARIE** Video
- FREDDIE JACKSON** Tasty Love
- GINUWINE** There It Is
- JOE** Treat Her Like A Lady
- USHER** You Make Me Wanna
- FAITH EVANS** I/JA RULE... Good Life
- HAROLD MELVIN...** Wake Up Everybody
- ERIC BENET** Love Don't Love Me
- MYA** Case Of The Ex (Whatcha...)
- LUTHER VANDROSS** Wait For Love
- 112** Peaches & Cream
- MARVIN GAYE** Let's Get It On

11am

- IDEAL** Whatever
- WHITNEY HOUSTON** Exhale...
- INDIA.ARIE** Video
- DENIECE WILLIAMS** Silly
- 3LW** No More (Baby I'ma Do Right)
- ROSE ROYCE** I Wanna Get Next To You
- NEXT** Wifey
- BOBBY BROWN** Roni
- MARVIN GAYE** Sexual Healing
- BABYFACE** There She Goes
- MCFADDEN & WHITEHEAD** Ain't No Stoppin'...

4pm

- GROOVE THEORY** Tell Me
- DESTINY'S CHILD** Survivor
- MARY JANE GIRLS** All Night Long
- MINNIE RIPERTON** Lovin' You
- MAXWELL** Fortunate
- MARY J. BLIGE** Sweet Thing
- TAANA GARDNER** Heartbeat
- BABYFACE** There She Goes
- TWO TONS O' FUN** Just Us
- AL JARREAU** It's How You Say It

8pm

- FIRST CHOICE** Love Thang
- JEFF REDD** You Called & Told Me
- DESTINY'S CHILD** Survivor
- SLAVE** Watching You
- L.T.D.** (Every Time I Turn Around) Back...
- BLU CANTRELL** Hit 'Em Up Style (Oops!)
- MARY J. BLIGE** Deep Inside
- NEXT** Too Close
- BOBBY WOMACK** If You Think You're Lonely...
- LUTHER VANDROSS** Take You Out
- BABYFACE** There She Goes



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LOH HELTON
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Papers Pummel Country Music, CMA Slogan

News and views from around the U.S.

Is it just me, or has country become the media's favorite whipping boy? So much has been written about country in various newspapers around the U.S. in recent weeks that it's been hard to keep up with it all. So I thought I'd give you a feel for what various writers and newspapers have been saying.

Of course, the recent flurry of flack that the CMA has taken over its new branding initiative and the slogan "Country. Admit It. You Love It." is the most recent example of the beating the format has taken of late, so it seems like the natural place to start.

Print-Media Musings

A number of newspapers across the U.S. carried the Associated Press article written by Jim Patterson. The article was a straightforward account of the CMA's branding initiative, although it carried a first paragraph that set a theme that many other journalists covering the branding initiative copied.

It began, "The country-music industry will try to overcome a persistent inferiority complex with a self-deprecating advertising campaign aimed at encouraging fans to be proud and vocal." A number of outlets, including the *Los Angeles Times*, used the "self-deprecating advertising campaign" line verbatim, while others used it to set the tone for their pieces.

On May 1 the *Atlanta Journal-Constitution* carried a straight-ahead report of the CMA's branding initiative, written by staff writer Jeffrey Scott and headlined "Can Country Music Be Saved?" The article began with, "Country music is in such bad shape, it could make a good country song."

Along with the story, the newspaper printed the results of a 143-person survey in which respondents answered the question, "Can 'Admit It. You Love It' save country music?" Here are the results:

"Yes. It's as catchy as a toe-tapper." 17% (25 votes)

"No. They should start singing the blues instead." 59% (84 votes)

"Just bring back Garth!" 24% (34 votes)

It's also been interesting to watch the way headline-writers have handled the story. The original AP story was headlined "Branding Campaign to Take Stigma off Country Music." Writers from the *Toronto Star*, using the AP story as the basis of their article, changed the headline to read,

"Country Music Tries to Beat Inferiority Complex." The *Reno Gazette Journal* was a little less harsh. Writers headlined its story, which was a reprint of AP's, with "Country Music Gets Its Image Buffed."

Post, Globe Biggest Bashers

Perhaps the two most critical pieces

No Strings Attached, still sold 10 million copies. Country music's problem isn't a rough-and-tumble reputation. It's lousy music.

"Perhaps the CMA needs to reconsider what's embarrassing fans these days: It is music so sandblasted and watered-down that it's more like Celine Dion than Loretta Lynn. Country music has been overrun by such pabulum-pushing singers as Faith Hill, Shania Twain and Tim McGraw, who despite that big ol' cowboy hat is about as country as Air Supply. Their music is

carefully crafted for maximum crossover pop appeal, and it is completely devoid of the grit, heart and tension found in the best country music."

Graham concludes, "[The music] Music City is so intent on pushing these days is exactly what's suffocating country music. The CMA doesn't need slogans; it needs better songs, songwriters and artists. If the folks in Nashville want people to admit they love country music, maybe it's time to give them something to love again."

'Country's Sissified Slogan'

That was the headline of a Frank Ahrens piece in the May 2 *Washington Post* (www.washingtonpost.com). He began by noting, "Here's proof that country music is in real trouble. It now has a slogan ... Slogans brainstormed by ad agencies are the last-gasp hope of flat-lining entities.

"Rap music does not need a slogan. Britney Spears does not need a slogan. Country music, its great minds believe, does: The CMA has launched a big advertising campaign to hype its music and musicians."

Both Graham and Ahrens long for the days when country music was about real life. Interestingly, both invoke images of songs of yesteryear, comparing them to the rappers and rap music of today. Graham says, "With its below-the-Mason-Dixon-line roots, country music has always been associated with rebels and rednecks.

"But its fans and artists have long embraced the music's two-fisted outlaw image. Come to think of it, hip-hop's perceived association with

Any genre of music, or any business for that matter, can be shown as less than it used to be if you insist on comparing yesterday's icons with today's weakest examples. That's hardly fair. But it seems to be what they all do when comparing eras of country music.

champagne-swilling thugs certainly hasn't hurt rap sales one little bit."

Ahrens points out, "Country music used to be foul and rowdy and real. It used to be about killin' a man just to watch him die. Thug rappers have nothing on the Original Gangstas — country-western singers. If country music had a slogan back in its authentic heyday, it might have been 'Country: Listen, or I'll smash a beer bottle over your head.' Or 'Country. I'm up for parole in six months, so tell that no-account brother of yours he still owes me 40 bucks. And if it ain't waiting for me when I get out, I'm gonna open a can of whup-ass on him.'"

Glib, Mr. Ahrens. Very glib. I must admit that I was in Country radio for part of the heyday you refer to, and I guess I just don't recall that being the mind-set of the majority of listeners. But I digress.

Ahrens goes on to say that what truly ails country is that it's too, well, nice. He says, "Mainstream country, as cranked out by Nashville's Music Row today, is well-produced and catchy. Country stars are the good guys of the music world, pound for pound the most gracious and fan-accommodating. But today's country music is safe and supportive and chronicles the heartache and sorrow of Minivan-mom angst. Old country music needed a shot of Jack before noon. Today's country needs a play date and a support group."

Personally, I'm always amazed at how people, critics in particular, don't let country music change. They don't expect CHR to sound the same as it did in 1965 or 1975, but somehow today's country is crap because it doesn't sound like it did 25 or 35 years ago.

The country artists of today cited, and slighted, by Graham and Ahrens seem to have committed the cardinal sin: They've become popular with mainstream America. And, as the critics' mantra goes, "If it's mainstream, it can't be good."

A New Yorker's View

Even the venerable *New York Times* had to take a shot in the April 22 edition. In a prelude to his reviews of CDs by Rodney Crowell, Dolly Parton, Delbert McClinton and Johnny Dowd, Anthony DeCurtis felt compelled to take country to task.

He wrote, "Success, as it so often happens, has made major-label country music only more conservative, closed not only to innovation but also

to its own uproarious history. Increasingly, the sounds emanating from Nashville are indistinguishable, one from another. What often passes for country now, particularly on radio stations playing that tightly controlled format, is a bland blend of tried-and-true formulas, with every edge smoothed by waves of hitmaking experience.

"Country these days is defined more by what it lacks than what it is: It's '70s rock without the sexual knowingness; singer-songwriter narratives without the desperate confessions; friendly, slickly packaged Southernness with none of the region's literary flair or ungovernable eccentricities.

"But its ultimate manifestation in the 1990s and since has been a sound that is more well-manicured suburban than citified. It's the epitome of the Osmonds' insufferable 'A Little Bit Country, a Little Bit Rock and Roll' bromide — cautiously produced with every vocal and instrumental part, every off-the-shelf harmony perfectly in place. It's all generic style, with no character or substance."

The comments from Graham, Ahrens and DeCurtis make me wonder what they listen to. Haven't they heard "I Hope You Dance," "He Didn't Have to Be," "Grown Men Don't Cry," "Amazed," "How Do You Like Me Now?" or any one of the myriad of great songs sung by country artists in the last few years? Any genre of music, or any business for that matter, can be shown as less than it used to be if you insist on comparing yesterday's icons with today's weakest examples. That's hardly fair. But it seems to be what they all do when comparing eras of country music.

Et Tu, Tennessean?

Then, of course, there's the *Nashville Tennessean*. Never exactly a friend of country — remember a few years ago when, during CMA week, the cover and feature story of its weekend *Showcase* magazine was Billy Idol? — the newspaper seems of late to go to great lengths to denigrate and embarrass country.

While it certainly has to report the news, it seems to try to accentuate the negative by placement, headlines and content. You may recall the infamous "Even Label Chiefs Don't Listen to Country, Says One" story and headline in March. That was followed not

Continued on Page 62

country[™]

Admit It. You love it.



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Reflecting On Country Careers

Three acts talk about renewed — or overdue — recognition

Last week's Academy of Country Music Awards show was dominated by The Dixie Chicks and Lee Ann Womack, but it marked the first ACM honors for Toby Keith and a return to the acceptance-speech podium for Brooks & Dunn.

And while it's not unusual for country-music awards to be won by those who were born in the South, Keith Urban and Jamie O'Neal took it to the extreme. Urban, born in New Zealand and raised in Australia, was named Top New Male Vocalist, while the Australia-born O'Neal won Top New Female Vocalist honors.

At this point there's been ample news coverage on the awards show itself. However, the backstage press conference led several acts to comment about Country radio and the music business in general. We'll center on **Kenny Rogers** (recipient of the ACM's Career Achievement Award), **Brooks & Dunn** (back on top as Duo of the Year after current tourmates Montgomery Gentry accepted the award last year) and **Toby Keith**, the self-proclaimed "underdog" who finally won ACM Awards after having sat in the audience for the past eight years.

Familiarity

Brooks & Dunn acknowledge that they had become somewhat complacent in recent years, adding that their attitude changed when they began recording their recently released album, *Steers & Stripes*. **Ronnie Dunn** noted, "The last year and a half we went through a dip, so we went back to the studio and worked harder than we ever have on a record."

Referring to their longtime winning streak as Duo of the Year, Dunn said, "I think people get accustomed to seeing you up there for so long. We used to watch this syndrome in NASCAR where a driver starts winning and people boo them. It's not their personality; it's just the driver. It's human nature. It's good. I guess, to have that dip and try to make a comeback."

Kix Brooks joked, "What we did was, we sabotaged our careers. We probably got a little comfortable, and we're certainly not apologizing for the music too much. But we've had a big change in our record label and producers and a lot of stuff." *Steers & Stripes* is the first Brooks & Dunn album to be recorded entirely after their longtime label, Arista, was placed under the RCA Label Group umbrella.

Brooks said, "You have to come up with something really special and different to keep people's interest after 10 years, so we made an effort to try

to pull that off this time." Asked about the challenges of keeping the music fresh, Brooks replied, "I think all artists have to take that journey, if their careers last long enough. I don't know if 'reinvent yourself' are the right words, but you've got to find a way to do something different. I mean, I get tired of acts doing the same old thing."

"It's a funny phenomenon in country music," Dunn said. "We talk about how they want you to stay within a certain parameter — and you can't cross those lines. In rock they can afford to do that. Madonna will come back with a whole new look. It's a good study in human nature, again, to be able to do that and still keep people's attention — and not alienate the people who were your traditional fans anyway."

"I think the most profound thing we've done for rejuvenation is that [RLG Chairman] Joe Galante put us on the bus and had us go to each individual radio station. We've been visiting radio stations for two months. There's so much changing with conglomerations of stations now, it's a whole different business than it was 10 years ago when we started."

How Do You Like Him Now?

"Brooks & Dunn said they had a little dip," Keith offered. "I had a big ol' eight-year skid. It was like a slow burn."

With wins for Male Vocalist and Album of the Year (for *How Do You Like Me Now?*), Keith said he received a new lease on his professional life when he signed to DreamWorks/Nashville. "They told me they wanted me to make uncompromising music. I got, basically, unhandcuffed. When good people all get together to fight a good fight in one direction, something like this happens."

Referring to his getting dropped from the Mercury roster, Keith said, "Some reasons were good, some reasons were bad. To stand here tonight with Album of the Year on the very next album I did is really terrific. All I'll say to the young artists and young singer-songwriters out there is, don't mess with these A&R guys."

"There are about five A&R guys in all of Nashville who can even hear a train coming. Do your own thing, and you'll go further. If you listen to these guys, they're frustrated artists who want to be in

charge of a label or get themselves record deals.

"That's my experience and a lot of my friends' experiences. I've been told what to cut. I've been told, 'You've had No. 1 records, but don't do this. Cut these songs, and we'll bring you other songs.' Is there a No. zero on the chart that's higher than No. 1?"

Keith was nominated in six ACM categories, giving him the potential to receive nine trophies. He walked away with three trophies, including two for Album of the Year as the artist and co-producer. Keith said, "Honest to God, halfway through the show I was like, 'Hey, we're probably gonna get shut out again' — because I've been here eight years in a row. But Album and Male Vocalist are huge."

Noting that he was happiest about winning the awards on behalf of those who have worked with him for many years, Keith said, "I don't know if the theme of country music is always the underdog, but at least there's a place here for the light to show on a different dog's ass once in a while."

Serious Comeback

About becoming one of a handful of artists to receive the ACM's Career Achievement Award, Rogers said, "One of the things I loved about this award is that it wasn't based totally on my past. It was based on someone who had a past, had — for lack of a better term — a flat-line and then came back to make an impact in country music."

Since returning to the charts in 1999 with "The Greatest" and "Buy Me a Rose," Rogers' album, *She Rides Wild Horses*, went Platinum. Rogers credits Country radio for his renewed popularity, but he worked hard to win over programmers. He said, "I'm out there every day, doing things I never had to do before at the peak of my success. But radio has changed. It's a whole different world out there."

Rogers recalled three years ago when he embarked on a radio tour to raise awareness of his new music and the creation of his own label, Dreamcatcher Records. "I've always been a realist," he said. "I like to know where I am so I know where to work from."

"They [programmers] were absolutely in awe of what I had accom-

plished, but they couldn't care less about what I was doing. It was a strange awakening. The guys who are running radio stations weren't even born when I'd had my last hit.

"The thing I've learned about radio is that if you cut a great song, they will give it a chance. There's no favoritism. If it works, it works. If it doesn't, you're with everybody else — you're out in the cold again."

"My whole thing is that country radio has given me a chance to compete. You have to cut contemporary records if you want to be on the radio. Even with me, some of the records I'd cut sounded like 'Coward of the County.' They sounded like 20-year-old records. I had to do a more contemporary sound to really get on the radio."

Referring to his former manager of 33 years, Rogers said, "Ken Kragen and I set out years ago with the concept of, 'If you give us a little success, we'll make a lot out of it.' He's the guy who taught me that if you make music 95% of your life, that's a wonderful thing when you're hot."

"But when it goes, 95% of your life goes — and that's not very healthy. I started doing movies and photography for that reason. I do a lot of other things with my life so that when music is not available, I still have a reason to get up in the morning."

He had glowing comments about

the Los Angeles-based Kragen, who exited earlier this year as head of Dreamcatcher's management division. Calling him "the single most important influence on my career," Rogers emphasized, "We didn't have a falling-out. Ken is at a point in his career where I think he really wants to start winding down. In my case, I've got one more shot, and I need to wind up."

"I think it was a contrast of direction. A lot of my career I've had a manager in L.A., a business manager in New York and a publicist in Tulsa. I decided all of a sudden that I wanted to put everything in Nashville because I think it's important. Synergy really has a major impact on a career. If you're going to be a part of the Nashville scene, then you need to be in Nashville."

Although they have now amicably resolved their differences, the Rogers-Kragen split resulted in adverse publicity for both of them. Rogers said, "I regretted that more than anyone will ever know. It was a serious case of some major misunderstandings between the two of us."

"I consider him my friend, and I'd like to think he considers me his friend. I wish him the very best. There's no manager in this business for taking an unknown person and making him a star. Nobody does it better than Ken Kragen."

Papers Pummel Country

Continued from Page 61

long afterward with the story about LeAnn Rimes' lawsuit with her father and feud with Curb Records. Both stories were on the front page above the fold. Were they really *that* important? Or were they placed there to take a shot?

Then there was gossip columnist Brad Schmitt's disgustingly detailed account of the Sammy Kershaw divorce case. Was it really necessary to go into the sordid minutiae of the testimony and judge's comments?

Lastly, but not finally, I'm sure, was the *Tennessean's* decision to run the aforementioned Frank Ahrens article on the CMA's branding initiative, which, as of May 11, has been its *only* coverage on the subject. That piece appeared on the front page of the "Living" section on May 5, five days after the CMA press release.

The *Tennessean's* reporting of the CMA's initiative perplexes me. The paper has a number of staffers who cover the music scene, and it uses freelancers with music backgrounds

and Nashville access, yet it chooses to run the most negative article it can find by an out-of-town writer and newspaper.

I'm not a journalist, and I've never claimed to be one. But I don't understand that at all. Where's the local expertise? Where's the balance? Where were the comments from the CMA's executive director? Nowhere to be found. Just negatives and more negatives.

The *Tennessean* was, however, at least creative enough to supply a new headline. It replaced the *Washington Post's* "Country's Sissified Slogan" with "Admit it. It's a Lame Slogan For the Wilting Country Music Industry."

Editor's Comments

None of my commentary is meant to say that country doesn't have its problems. And I certainly don't intend to sound Pollyanna-ish about all of this. But the criticism the music and format takes seems overly harsh. I guess we just have to hope that the old adage "any press is good press" is true.

"What we did was, we sabotaged our careers. We probably got a little comfortable."

Kix Brooks

May 18, 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	1	BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	30322	6003	693279	15	147/0
2	2	TIM MCGRAW Grown Men Don't Cry (Curb)	27954	5568	636714	9	146/0
4	3	KENNY CHESNEY Don't Happen Twice (BNA)	27773	5600	623068	17	147/0
5	4	DIXIE CHICKS If I Fall You're Going With Me (Monument)	26190	5254	589437	13	146/0
6	5	GARY ALLAN Right Where I Need To Be (MCA)	21679	4372	485705	32	145/1
8	6	LONESTAR I'm Already There (BNA)	21046	4134	486638	7	145/1
7	7	MARK MCGUINN Mrs. Steven Rudy (VFR)	20298	4134	448499	16	144/0
9	8	SARA EVANS I Could Not Ask For More (RCA)	20218	4082	454754	14	146/1
10	9	GEORGE STRAIT If You Can Do Anything Else (MCA)	18999	3749	434816	12	145/0
11	10	ALAN JACKSON When Somebody Loves You (Arista)	17778	3635	393246	12	143/1
13	11	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	17116	3542	371165	16	142/1
12	12	BRAD PAISLEY Two People Fell In Love (Arista)	16321	3300	365515	10	144/0
16	13	LEANN RIMES But I Do Love You (Curb)	12635	2545	286132	13	128/2
15	14	AARON TIPPIN People Like Us (Lyric Street)	12349	2550	266090	19	131/1
17	15	JAMIE O'NEAL When I Think About Angels (Mercury)	12042	2450	269330	9	135/4
19	16	JO DEE MESSINA Downtime (Curb)	12010	2429	270348	7	135/3
20	17	CHRIS CAGLE Laredo (Capitol)	11083	2242	249940	14	125/3
18	18	CLAY DAVIDSON Sometimes (Capitol)	11015	2293	237162	17	128/1
21	19	RASCAL FLATTS While You Loved Me (Lyric Street)	10491	2142	235531	9	129/3
22	20	KEITH URBAN Where The Blacktop Ends (Capitol)	10049	1986	230925	6	131/8
24	21	KENNY ROGERS There You Go Again (Dreamcatcher)	7879	1626	172173	17	115/4
25	22	T. BYRD W/M. CHESNUTT A Good Way To Get On My... (RCA)	7812	1623	169701	10	110/4
23	23	TERRI CLARK No Fear (Mercury)	7633	1573	169371	15	113/0
26	24	DARRYL WORLEY Second Wind (DreamWorks)	7259	1490	161242	7	121/5
27	25	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	6791	1389	151997	8	108/1
29	26	LEE ANN WOMACK Why They Call It Falling (MCA)	6441	1324	142470	6	105/12
30	27	CYNDI THOMSON What I Really Meant To Say (Capitol)	5422	1113	119822	8	110/6
32	28	BLAKE SHELTON Austin (Warner Bros.)	5098	980	120977	5	72/8
28	29	SONS OF THE DESERT What I Did Right (MCA)	4959	1025	109787	14	101/2
31	30	TAMMY COCHRAN Angels In Waiting (Epic)	4634	991	97021	8	93/2
Debut	31	FAITH HILL There You'll Be (Warner Bros.)	4549	817	117522	1	72/71
33	32	CHARLIE ROBISON I Want You Bad (Columbia)	3593	764	76786	9	80/4
37	33	CAROLYN DAWN JOHNSON Complicated (Arista)	3325	690	74008	5	81/5
36	34	SHEDAISY Still Holding Out For You (Lyric Street)	3221	666	72269	5	76/4
Debut	35	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	2828	516	72314	1	67/58
35	36	MARK WILLS Loving Every Minute (Mercury)	2759	580	58494	5	69/6
34	37	TRACY LAWRENCE Unforgiven (Atlantic)	2482	509	54795	9	63/0
39	38	LILA MCCANN Come A Little Closer (Warner Bros.)	2315	512	46539	4	62/4
38	39	3 OF HEARTS Love Is Enough (RCA)	2234	469	48964	6	62/1
41	40	ALABAMA Will You Marry Me (RCA)	2068	419	46145	3	49/5
43	41	DIAMOND RIO Sweet Summer (Arista)	1985	422	41275	2	56/15
42	42	TRICK PONY On A Night Like This (H2E/WB)	1924	435	38176	3	49/10
48	43	ANDY GRIGGS How Cool Is That (RCA)	1471	308	31573	2	36/13
47	44	CLARK FAMILY EXPERIENCE Standin' Still (Curb)	1063	227	22110	2	51/24
40	45	JOHN RICH Forever Loving You (BNA)	999	213	21674	7	40/0
Debut	46	MIKE WALKER Honey Do (DreamWorks)	833	178	17249	1	22/5
45	47	MARY CHAPIN CARPENTER Simple Life (Columbia)	769	153	17667	3	26/3
Debut	48	JEFF CARSON Real Life (Curb)	755	136	18272	1	10/2
Debut	49	MEREDITH EDWARDS The Bird Song (Mercury)	704	174	13027	1	31/4
Debut	50	DWIGHT YOAKAM I Want You To Want Me (Reprise/WB)	670	132	15535	1	1/1

Most Added.

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL There You'll Be (Warner Bros.)	71
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	58
WARREN BROTHERS Where Does It Hurt (BNA)	37
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	24
DIAMOND RIO Sweet Summer (Arista)	15
ANDY GRIGGS How Cool Is That (RCA)	13
LEE ANN WOMACK Why They Call It Falling (MCA)	12
TRICK PONY On A Night Like This (H2E/WB)	10
BILLY GILMAN She's My Girl (Epic)	9
KEITH URBAN Where The Blacktop Ends (Capitol)	8
BLAKE SHELTON Austin (Warner Bros.)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
FAITH HILL There You'll Be (Warner Bros.)	+4549
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+2717
LONESTAR I'm Already There (BNA)	+1686
JO DEE MESSINA Downtime (Curb)	+1662
CHRIS CAGLE Laredo (Capitol)	+1537
KEITH URBAN Where The Blacktop Ends (Capitol)	+1455
LEE ANN WOMACK Why They Call It Falling (MCA)	+1430
ALAN JACKSON When Somebody Loves You (Arista)	+1267
SARA EVANS I Could Not Ask For More (RCA)	+1233
JAMIE O'NEAL When I Think About Angels (Mercury)	+1169

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL There You'll Be (Warner Bros.)	+817
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+493
JO DEE MESSINA Downtime (Curb)	+350
LONESTAR I'm Already There (BNA)	+320
CHRIS CAGLE Laredo (Capitol)	+312
KEITH URBAN Where The Blacktop Ends (Capitol)	+274
LEE ANN WOMACK Why They Call It Falling (MCA)	+271
SARA EVANS I Could Not Ask For More (RCA)	+264
ALAN JACKSON When Somebody Loves You (Arista)	+237
BLAKE SHELTON Austin (Warner Bros.)	+233

Breakers.

No Songs Qualified For Breaker Status This Week



147 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 5/6-Saturday 5/12. 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.

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.



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R&R Country Indicator™

May 18, 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
3 OF HEARTS Love Is Enough (RCA)	11/1	438	129	0	0	0	1	7	3
ALABAMA Will You Marry Me (RCA)	23/2	736	227	0	0	0	1	13	9
GARY ALLAN Right Where I Need To Be (MCA)	35/0	3891	1211	3	6	17	7	1	1
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	36/0	4304	1345	4	8	19	5	0	0
MARY CHAPIN CARPENTER Simple Life (Columbia)	3/0	106	34	0	0	0	0	3	0
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	5/2	163	48	0	0	0	0	3	2
TERRI CLARK No Fear (Mercury)	25/0	1432	453	0	0	1	10	14	0
TAMMY COCHRAN Angels In Waiting (Epic)	13/2	509	145	0	0	1	2	5	5
CLAY DAVIDSON Sometimes (Virgin)	33/0	2271	699	0	1	0	22	8	2
DEAN/BOGGUSS/JILLIAN Keep... (DreamWorks)	6/0	239	80	0	0	0	1	3	2
DIAMOND RIO Sweet Summer (Arista)	28/6	1079	348	0	0	0	6	13	9
DIXIE CHICKS If I Fall You're Going... (Monument)	38/1	4081	1293	2	8	20	5	0	1
MEREDITH EDWARDS The Bird Song (Mercury)	2/0	59	16	0	0	0	0	1	1
SARA EVANS I Could Not Ask For More (RCA)	36/1	3709	1174	2	6	14	11	2	1
KRISTIN GARNER Let's Burn It Down (Atlantic)	2/0	62	15	0	0	0	0	1	1
BILLY GILMAN She's My Girl (Epic)	2/2	37	10	0	0	0	0	0	2
GREEN & MORROW Texas On My... (Crystal Clear)	1/0	14	4	0	0	0	0	0	1
ANDY GRIGGS How Cool Is That (RCA)	17/5	571	171	0	0	1	0	8	8
STEVE HOLY The Hunger (Curb)	1/0	24	9	0	0	0	0	0	1
ALAN JACKSON When Somebody Loves You (Arista)	36/0	3375	1050	1	5	11	13	5	1
CAROLYN DAWN JOHNSON Complicated (Arista)	19/2	576	190	0	0	0	0	13	6
KORTNEY KAYLE Unbroken By You (Lyric Street)	3/1	38	12	0	0	0	0	0	3
HAL KETCHUM She Is (Curb)	1/0	19	5	0	0	0	0	0	1
TRACY LAWRENCE Unforgiven (Atlantic)	9/0	399	115	0	0	0	2	6	1
LONESTAR I'm Already There (BNA)	36/0	3339	1048	3	4	5	19	4	1
LILA MCCANN Come A Little Closer (Warner Bros.)	12/3	359	105	0	0	0	1	6	5
TIM MCGRAW Grown Men Don't Cry (Curb)	38/0	4415	1379	4	9	19	4	0	0
MONTGOMERY GENTRY She Couldn't... (Columbia)	36/0	3196	986	0	5	7	19	5	0
JAMIE O'NEAL When I Think About Angels (Mercury)	36/1	2318	718	0	1	2	13	19	1
BRAD PAISLEY Two People Fell In Love (Arista)	36/0	3128	978	0	3	10	17	6	0
JOHN RICH Forever Loving You (BNA)	2/0	37	10	0	0	0	0	0	2
CHARLIE ROBISON I Want You Bad (Columbia)	11/1	505	154	0	0	0	2	9	0
KENNY ROGERS There You Go Again (Dreamcatcher)	19/0	1139	348	0	0	1	6	11	1
BLAKE SHELTON Austin (WB/Giant)	20/5	759	225	0	0	0	2	11	7
SOGGY BOTTOM BOYS I Am A Man... (Mercury)	2/0	78	21	0	0	0	0	2	0
SONS OF THE DESERT What I Did Right (MCA)	24/1	1247	370	0	0	2	6	11	5
TRICK PONY On A Night Like This (H2E/WB)	13/0	661	209	0	0	0	4	8	1
KEITH URBAN Where The Blacktop Ends (Capitol)	36/0	2212	680	0	0	3	12	19	2
MIKE WALKER Honey Do (DreamWorks)	7/1	191	54	0	0	0	0	3	4
WARREN BROTHERS Where Does It Hurt (BNA)	4/2	137	38	0	0	0	0	3	1
ELBERT WEST Diddley (Broken Bow)	5/0	127	39	0	0	0	0	2	3
WILKINSONS I Wanna Be That Girl (Giant)	1/0	74	23	0	0	0	1	0	0
LEE ANN WOMACK Why They Call It Falling (MCA)	32/1	1541	478	0	0	0	6	24	2
DARRYL WORLEY Second Wind (DreamWorks)	33/2	1669	520	0	0	1	8	18	6
TRISHA YEARWOOD I Would've Loved You... (MCA)	32/0	1534	471	0	0	1	4	23	4

36 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 5/6-Saturday 5/12. © 2001, R&R Inc.

Most Added.

ARTIST/TITLE LABEL(S)	ADDS
FAITH HILL There You'll Be (Warner Bros.)	21
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	18
DIAMOND RIO Sweet Summer (Arista)	6
BLAKE SHELTON Austin (Warner Bros.)	5
ANDY GRIGGS How Cool Is That (RCA)	5
CYNDI THOMSON What I Really Meant To Say (Capitol)	4
MARK WILLIS Loving Every Minute (Mercury)	4
LILA MCCANN Come A Little Closer (Warner Bros.)	3
TRAVIS TRITT Love Of A Woman (Columbia)	3
DWIGHT YOAKAM I Want You To Want Me (Reprise/WB)	3
CHRIS CAGLE Laredo (Capitol)	2
DARRYL WORLEY Second Wind (DreamWorks)	2
SHEDAISY Still Holding Out For You (Lyric Street)	2
ALABAMA Will You Marry Me (RCA)	2
CAROLYN DAWN JOHNSON Complicated (Arista)	2
TAMMY COCHRAN Angels In Waiting (Epic)	2
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	2
WARREN BROTHERS Where Does It Hurt (BNA)	2
BILLY GILMAN She's My Girl (Epic)	2

Most Increased Points

ARTIST/TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+630
DIAMOND RIO Sweet Summer (Arista)	+493
FAITH HILL There You'll Be (Warner Bros.)	+453
KEITH URBAN Where The Blacktop Ends (Capitol)	+394
ANDY GRIGGS How Cool Is That (RCA)	+380
LONESTAR I'm Already There (BNA)	+339
JO DEE MESSINA Downtime (Curb)	+333
BLAKE SHELTON Austin (Warner Bros.)	+310
MARK WILLIS Loving Every Minute (Mercury)	+287
CHRIS CAGLE Laredo (Capitol)	+273

Most Increased Plays

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+195
DIAMOND RIO Sweet Summer (Arista)	+160
FAITH HILL There You'll Be (Warner Bros.)	+137
KEITH URBAN Where The Blacktop Ends (Capitol)	+119
ANDY GRIGGS How Cool Is That (RCA)	+119
LONESTAR I'm Already There (BNA)	+107
JO DEE MESSINA Downtime (Curb)	+97
BLAKE SHELTON Austin (Warner Bros.)	+97
CHRIS CAGLE Laredo (Capitol)	+91
MARK WILLIS Loving Every Minute (Mercury)	+76
ALAN JACKSON When Somebody Loves You (Arista)	+75
SARA EVANS I Could Not Ask For More (RCA)	+70
CYNDI THOMSON What I Really Meant To Say (Capitol)	+62
LEANN RIMES But I Do Love You (Curb)	+51
DARRYL WORLEY Second Wind (DreamWorks)	+48
TRICK PONY On A Night Like This (H2E/WB)	+47
LEE ANN WOMACK Why They Call It Falling (MCA)	+46

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 18, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 22-28.



Password of the Week:

Paregigis
Question of the Week: Think about how and where you listen to your favorite radio station. Do you listen the most at home, in your car or at work? Have you ever listened to a radio station on the Internet for 30 or more minutes?

Total Sample
 At home: 29%
 In the car: 54%
 At work: 17%
 Internet radio listening 30 min. or more: 20%
P1 Listeners
 At home: 24%
 In the car: 57%
 At work: 19%
 Internet radio listening 30 min. or more: 23%
P2+ Listeners
 At home: 40%
 In the car: 43%
 At work: 17%
 Internet radio listening 30 min. or more: 12%

Male
 At home: 28%
 In the car: 49%
 At work: 23%
 Internet radio listening 30 min. or more: 19%

Female
 At home: 29%
 In the car: 58%
 At work: 13%
 Internet radio listening 30 min. or more: 21%

25-34s
 At home: 20%
 In the car: 68%
 At work: 12%
 Internet radio listening 30 min. or more: 18%
35-44s
 At home: 31%
 In the car: 51%
 At work: 18%
 Internet radio listening 30 min. or more: 24%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY Don't Happen Twice (BNA)	30.0%	68.8%	22.0%	99.0%	3.3%	5.0%
TIM MCGRAW Grown Men Don't Cry (Curb)	34.3%	67.8%	24.8%	97.8%	4.0%	1.3%
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	34.8%	67.0%	25.8%	98.0%	2.8%	2.5%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	28.0%	66.3%	28.0%	97.0%	2.0%	0.8%
DIXIE CHICKS If I Fall You're Going Down With Me (Monument)	32.5%	66.0%	22.5%	96.5%	5.3%	4.8%
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	32.5%	65.5%	22.0%	98.8%	4.8%	6.5%
CLAY DAVIDSON Sometimes (Capitol)	25.0%	64.3%	26.0%	96.8%	2.8%	3.8%
CHRIS CAGLE Laredo (Capitol)	23.8%	64.3%	25.8%	96.3%	4.0%	2.3%
ALAN JACKSON When Somebody Loves You (Arista)	27.0%	63.8%	27.3%	97.3%	4.0%	2.3%
MARK MCGUINN Mrs. Steven Rudy (VFR)	32.8%	63.3%	23.5%	98.3%	7.5%	4.0%
AARON TIPPIN People Like Us (Lyric Street)	28.8%	63.3%	26.0%	97.3%	6.3%	1.8%
KENNY ROGERS There You Go Again (Dreamcatcher)	25.3%	62.5%	27.8%	96.8%	3.8%	2.8%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	25.0%	61.8%	28.5%	97.3%	3.8%	3.3%
BLAKE SHELTON Austin (Giant/WB)	27.0%	61.5%	21.0%	88.0%	4.0%	1.5%
LEANN RIMES But I Do Love You (Curb)	22.8%	61.3%	26.5%	94.5%	4.0%	2.8%
BRAD PAISLEY Two People Fell In Love (Arista)	23.8%	59.5%	29.8%	97.5%	6.8%	1.5%
SONS OF THE DESERT What I Did Right (MCA)	22.0%	59.5%	28.8%	93.0%	1.5%	3.3%
SARA EVANS I Could Not Ask For More (RCA)	24.8%	59.3%	32.3%	96.8%	2.5%	2.8%
GARY ALLAN Right Where I Need to Be (MCA)	24.8%	58.8%	25.0%	98.3%	7.0%	7.5%
TAMMY COCHRAN Angels In Waiting (Epic)	24.8%	58.5%	23.3%	90.5%	6.5%	2.3%
JAMIE O'NEAL When I Think About Angels (Mercury)	22.5%	58.5%	26.3%	93.3%	6.8%	1.8%
RASCAL FLATTS While You Loved Me (Lyric Street)	24.5%	58.3%	26.5%	92.3%	4.3%	3.3%
LONESTAR I'm Already There (BNA)	24.8%	58.0%	27.8%	93.3%	4.0%	3.5%
GEORGE STRAIT If You Can Do Anything Else (MCA)	28.0%	57.5%	32.8%	95.5%	2.8%	2.5%
CYNDI THOMPSON What I Really Meant To Say (Capitol)	19.8%	57.3%	29.5%	93.5%	5.3%	1.5%
TERRI CLARK No Fear (Mercury)	22.0%	57.0%	28.3%	96.8%	6.3%	5.3%
PHIL VASSAR Rose Bouquet (Arista)	25.0%	56.8%	28.3%	97.8%	6.0%	7.8%
DARRYL WORLEY Second Wind (DreamWorks)	21.5%	54.3%	28.5%	88.5%	3.3%	2.5%
MARK WILLS Loving Every Minute (Mercury)	19.0%	53.3%	37.8%	97.0%	5.0%	1.0%
TRACY LAWRENCE Unforgiven (Atlantic)	21.5%	52.3%	33.5%	92.8%	5.8%	1.3%
T. BYRD/M. CHESNUTT A Good Way To Get On My Bad Side (RCA)	22.3%	51.0%	29.5%	94.5%	12.0%	2.0%
CHARLIE ROBISON I Want You Bad (Lucky Dog/Columbia)	19.5%	51.0%	29.0%	86.3%	5.8%	0.5%
LEE ANN WOMACK Why They Call It Falling (MCA)	24.3%	49.8%	30.8%	92.5%	7.0%	5.0%
KEITH URBAN Where The Blacktop Ends (Capitol)	20.3%	49.8%	29.5%	88.5%	6.3%	3.0%
JO DEE MEZINA Downtime (Curb)	20.8%	49.0%	30.0%	86.0%	4.5%	2.5%

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... 1/3rd 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.

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The New Album Gallery

OUT OF THE BOX

Jaymie Gordon, MD
WGGY/Wilkes Barre, PA

BRAD PAISLEY
"Two People Fell In Love" (Arista)

WGGY (Froggy 101) started spinning Faith Hill's single, "There You'll Be," as soon as we got it. Not only did we tease it as a big song premiere, we made a point to play it early — a day before the Top 40 and CHR stations were on it. Our main reason to play this was the buzz on the song and the forthcoming movie, *Pearl Harbor*. In addition to that, Faith Hill is a country artist. And no matter how many pop crossover songs she may have, she was the Country format's artist first! We played the song out of the box and put it in heavy rotation to own it and make it ours. When our listeners and future listeners see the *Pearl Harbor* movie, and read write-ups about the movie in magazines and watch segments about the movie on television, we want them to think of Froggy 101 as the station where they heard this song first.

OUT OF THE BOX

Mark Grantin, PD
WWQM (Q106)/Madison, WI

SARA EVANS
"I Could Not Ask For More" (RCA)

This is one of those "Oh, wow!" songs for me. The first time I heard it, I immediately turned it up and couldn't wait to get it on Q106. The production is outstanding, and the vocal performance from the group is so much better than their last single — and we all know how these guys can play! It's one of those summer "roll down the windows and turn it up" songs. Plain and simple: It's a hit! This is the one song that's going to propel the group to the next level.



ACM DANCE

MCA/Nashville had plenty to celebrate during the party following last week's Academy of Country Music Awards. Lee Ann Womack's collaboration with Labelmates Sons of the Desert on "I Hope You Dance" garnered three awards — Song of the Year, Single of the Year and Vocal Event of the Year. Gathering at the Bistro Gardens in Los Angeles are (l-r) Chely Wright, Sons of the Desert's Doug Virden, Womack, Alecia Eliott, Sons of the Desert's Drew Womack and Tim Womack, and MCA/Nashville Chairman Bruce Hinton.

C O U N T R Y FLASHBACK

- 1 YEAR AGO**
 - No. 1: "How Do You Like Me Now?!" — Toby Keith (third week)
- 5 YEARS AGO**
 - No. 1: "My Maria" — Brooks & Dunn (second week)
- 10 YEARS AGO**
 - No. 1: "Meet In The Middle" — Diamond Rio
- 15 YEARS AGO**
 - No. 1: "Mama's Never Seen Those Eyes" — Forester Sisters
- 20 YEARS AGO**
 - No. 1: "Elvira" — Oak Ridge Boys
- 25 YEARS AGO**
 - No. 1: "After All The Good Is Gone" — Conway Twitty

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Most Played Recurrents

TRAVIS TRITT It's A Great Day To Be Alive (Columbia)

JESSICA ANDREWS Who I Am (DreamWorks)

DIAMOND RIO One More Day (Arista)

TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)

KEITH URBAN But For The Grace Of God (Capitol)

FAITH HILL If My Heart Had Wings (Warner Bros.)

TIM MCGRAW My Next Thirty Years (Curb)

PHIL VASSAR Just Another Day In Paradise (Arista)

SARA EVANS Born To Fly (RCA)

TIM RUSHLOW She Misses Him (Atlantic)

DIXIE CHICKS Without You (Monument)

LEE ANN WOMACK I Hope You Dance (MCA/Universal)

TOBY KEITH How Do You Like Me Now? (DreamWorks)

JAMIE O'NEAL There Is No Arizona (Mercury)

BRAD PAISLEY We Danced (Arista)

FAITH HILL The Way You Love Me (Warner Bros.)

PHIL VASSAR Rose Bouquet (Arista)

TRAVIS TRITT Best Of Intentions (Columbia)

JO DEE MESSINA Burn (Curb)

LONESTAR What About Now (BNA)

COUNTRY

Going For Adds 5/21/01

BILLY RAY CYRUS Southern Rain (Monument)

CHELY WRIGHT Never Love You Enough (MCA)

FAITH HILL There You'll Be (Warner Bros.)

PAM TILLIS Thunder And Roses (Arista)

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

MUSIC MEETING



GRINNIN' IN INDIANAPOLIS

Arista recording artists Brooks & Dunn made a trip to Indianapolis recently to hang with the crew at WFMS. Pictured here with their widest grins (l-r) are Ronnie Dunn, WFMS MD J.D. Cannon, Kix Brooks and WFMS PD Bob Richards.

TUNED-IN COUNTRY

R&R/MEDIABASE 24/7

KNIX/Phoenix

3am

RASCAL FLATTS This Everyday Love
SARA EVANS I Could Not Ask For More
GARTH BROOKS Shameless
YANKEE GREY All Things Considered
JO DEE MESSINA Downtime
TOBY KEITH You Shouldn't Kiss Me Like This
TRISHA YEARWOOD She's In Love With The Boy
LONESTAR Everything's Changed
CAROLYN DAWN JOHNSON Complicated
FAITH HILL Take Me As I Am
TIM MCGRAW Grown Men Don't Cry
S. WARNER G. BROOKS Katie Wants A Fast One
CLINT BLACK Desperado
ALAN JACKSON It Must Be Love

11am

JAMIE O'NEAL There Is No Arizona
BROOKS & DUNN Ain't Nothing 'Bout You
TOBY KEITH You Shouldn't Kiss Me Like This
KENNY CHESNEY Don't Happen Twice
J. M. MONTGOMERY Sold (The Grundy County...)
GARTH BROOKS Wild Horses
ANDY GRIGGS She's More
CLINT BLACK Better Man
BLAKE SHELTON Austin
RASCAL FLATTS This Everyday Love
LEANN RIMES But I Do Love You
GEORGE STRAIT The Chair
MARK MCGUINN Mrs. Steven Rudy
TIM MCGRAW Where The Green Grass Grows

4pm

GEORGE STRAIT If You Can Do Anything Else
TRISHA YEARWOOD How Do I Live
MONTGOMERY GENTRY Hillbilly Shoes
JAMIE O'NEAL When I Think About Angels
DIAMOND RIO One More Day
AARON TIPPIN People Like Us
GARTH BROOKS When You Come Back...
TOBY KEITH How Do You Like Me Now?!
SARA EVANS I Could Not Ask For More
YANKEE GREY All Things Considered

8pm

ALAN JACKSON Little Bitty
SARA EVANS I Could Not Ask For More
KENNY CHESNEY I Lost It
GEORGE STRAIT Go On
SHANIA TWAIN Man! I Feel Like A Woman!
DARRYL WORLEY Second Wind
FAITH HILL The Secret Of Life
TOBY KEITH You Shouldn't Kiss Me Like This
JO DEE MESSINA That's The Way
TRAVIS TRITT It's A Great Day To Be Alive
COLLIN RAYE I Can Still Feel You
M. GENTRY She Couldn't Change Me
MARK MCGUINN Mrs. Steven Rudy

WFMS/Indianapolis

3am

LONESTAR I'm Already There
DIXIE CHICKS If I Fall You're Going Down...
COLLIN RAYE Couldn't Last A Moment
T. YEARWOOD I Would've Loved You Anyway
RASCAL FLATTS This Everyday Love
KEITH URBAN Where The Blacktop Ends
JOHN ANDERSON Seminole Wind
BROOKS & DUNN Ain't Nothing 'Bout You
DARRYL WORLEY Second Wind
DAVID LEE MURPHY Party Crowd
LEE ANN WOMACK Why They Call It Falling

11am

D. YODAKAM What Do You Know About Love
TOBY KEITH A Little Less Talk And A Lot...
GARY ALLAN Right Where I Need To Be
ALABAMA Old Flame
TRICK PONY Pour Me
TERRI CLARK No Fear
ALAN JACKSON Tall, Tall Trees
TAMMY COCHRAN Angels In Waiting
TIM MCGRAW Grown Men Don't Cry
FAITH HILL Let's Go To Vegas
GEORGE STRAIT If You Can Do Anything Else
PAUL BRANDT I Do

4pm

JAMIE O'NEAL There Is No Arizona
RONNIE MILESAP Smoky Mountain Rain
TIM MCGRAW Grown Men Don't Cry
JOE DIFFIE Bigger Than The Beatles
TOBY KEITH You Shouldn't Kiss Me Like This
JOHN RICH Forever Loving You
MARK CHESNUTT It's A Little Too Late
T. YEARWOOD I Would've Loved You Anyway
DIXIE CHICKS If I Fall You're Going Down...
JOHN ANDERSON Straight Tequila Night
DARRYL WORLEY Second Wind

8pm

DAVID LEE MURPHY Party Crowd
PHIL VASSAR Rose Bouquet
TANYA TUCKER Two Sparrows In A Hurricane
KEITH URBAN But For The Grace Of God
ANDY GRIGGS You Won't Ever Be Lonely
M. GENTRY She Couldn't Change Me
GEORGE STRAIT Blue Clear Sky
SHEDAISY Still Holding Out For You
LITTLE TEXAS My Love
CLAY DAVIDSON Sometimes



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 5/07. © 2001, R&R Inc.

Stations and their adds listed alphabetically by market

WOMX/Alexandria, OH OMC: Kevin Mason MD: Tom Fico 1: KIMMY ROGERS "There"	WZZK/Birmingham, AL OMC: Rich Shuckley AFM/DMD: Scott Stewart 1: AARON TIPPON "People"	WCOL/Columbus, OH PD: Gail Austin MD: Dan E. Zales 8: KIMMY ROGERS "There" 9: TRICK PONY "Night" 2: ANDY GRIGGS "Coof" BILLY GLAMAN "Grt"	WQNF/Dayton, OH OMC: Dan McNeil MD: Mark Allen 12: LEE ANN WOMACK "Falling" 2: DIAMOND RIO "Sweet" 2: ANDY GRIGGS "Coof"	WQNK/Jacksonville, FL PD: Mike Jones AFM/DMD: Russ Jackson 1: KETH URBAN "Backlog" 1: FAITH HILL "There" 2: BYRD WOODS "Grt"	WQNF/Jacksonville, FL PD: Mike Jones AFM/DMD: Russ Jackson 8: LEE ANN WOMACK "Falling" 8: RASCAL FLATS "White" 7: FAITH HILL "There"	WQNF/Louisville, KY PD: Cayla Nelson MD: Catherine Lane 13: FAITH HILL "There" 10: TOBY KEITH "Takin" 2: CLARK FAMILY "Sis" 5: BILLY GLAMAN "Grt" 2: BYRD WOODS "Grt"	WNOE/New Orleans, LA PD: Lisa Aron MD: Casey Carter 3: TOBY KEITH "Takin" 1: TRICK PONY "Night" CYNDI THOMSON "Really" 1: LEE ANN WOMACK "Falling" 1: M. CHAPIN CARPENTER "Simple"	WQNK/Portsmouth, NH OMC: Mark Erickson PD: Mark Jennings AFM/DMD: Dan Lumis 2: CLARK FAMILY "Sis" 1: LEE ANN WOMACK "Falling" 1: M. CHAPIN CARPENTER "Simple"	KYCY/San Francisco, CA OMC: Brian Thomas PD: Steve Jordan MD: Richard Ryan 25: FAITH HILL "There"	KRTY/San Jose, CA PD: Julie Stevens MD: Anita Ouston 1: CLAY DAVISON "Sometimes" 1: TOBY KEITH "Takin"	KIMW/Tucson, AZ PD: Herb Cohen MD: John Collins 1: BLAKE SHELTON "Austin" 1: TRICK PONY "Night"	WCTM/Traverse City, MI PD: Mark Sawyer MD: Ryan Delory 19: TOBY KEITH "Takin" 19: FAITH HILL "There" 10: DWIGHT YOKAM "Want" 10: KIMBLE "Sis"	
WGNA/Albany, NY PD: Buzz Brubaker MD: Bill Enay 4: FAITH HILL "There" 3: TOBY KEITH "Takin" 2: DARRYL WORLEY "Second"	KLZN/Boise, ID OMC: Rich Summers PD/AFM/DMD: Spencer Bates 4: FAITH HILL "There" 1: TRICK PONY "Night" DIAMOND RIO "Sweet" WARREN BROTHERS "Hurt"	WHOK/Columbus, OH PD: Charley Lake MD: George Wolf 10: FAITH HILL "There" LEE ANN WOMACK "Falling"	KSKS/Fresno, CA PD: Mike Peterson 5: FAITH HILL "There" 3: TOBY KEITH "Takin" 2: WARREN BROTHERS "Hurt" ALABAMA "Mary"	WROD/Jacksonville, FL PD: Mike Jones AFM/DMD: Russ Jackson 8: LEE ANN WOMACK "Falling" 8: RASCAL FLATS "White" 7: FAITH HILL "There"	KLLJ/Lubbock, TX PD: Jay Richards MD: Holly Talbot 5: BLAKE SHELTON "Austin" 4: TOBY KEITH "Takin"	WYNY/New York, NY PD: Larry Bear AFM/DMD: Marty Mitchell 21: FAITH HILL "There" BILLY GLAMAN "Grt" 3: HEARTS "Love"	WYNY/Providence, RI PD: Rick Evans MD: Sam Stevens 1: TRICK PONY "Night" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"	WYNY/New York, NY PD: John Conahan 1: JAMIE O'NEAL "Angels" 1: DARRYL WORLEY "Second" TOBY KEITH "Takin"

* = Mediabase 24/7 monitored

183 Total Reporters
147 Monitored Reporters
36 Indicator

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 12x Cume 825,808

MARKET #2 KZLA/Los Angeles Ennis (323) 882-8000 Curtis/Campio 12x Cume 825,100

MARKET #3 WUSN/Chicago Infinity (312) 649-0099 Case/Biondo 12x Cume 846,900

MARKET #4 KYCY/San Francisco Infinity (415) 391-9330 Thomas/Jordan/Ryan 12x Cume 357,100

MARKET #5 WKUT/Philadelphia Beasley (610) 667-9000 McKay/Jack 12x Cume 468,600

MARKET #6 KPLX/Dallas-Ft. Worth Susquehanna (214) 526-2400 Philips/Rivers/Alan 12x Cume 508,300

MARKET #6 KBCS/Dallas-Ft. Worth ABC (817) 640-1963 James/O'Brian 12x Cume 482,900

MARKET #7 WYCD/Detroit Infinity (248) 799-8060 Rodman/Chalmers 12x Cume 431,800

MARKET #8 WKLB/Boston Greater Boston (617) 822-9600 Brophy/Rogers 12x Cume 384,900

MARKET #9 WKXZ/Washington, DC Clear Channel (301) 231-8231 Wyratt/Anthony 12x Cume 458,500

MARKET #10 KIKK/Houston-Galveston Infinity (713) 881-5973 Davis/Trapeane 12x Cume 291,400

MARKET #10 KILT/Houston-Galveston Infinity (713) 881-5100 Davis/Trapeane 12x Cume 387,600

MARKET #10 KKBQ/Houston-Galveston Cox (713) 961-0093 Cruise/Key 12x Cume 323,100

MARKET #11 WKXN/Miami ABC (770) 955-0101 Hallam/Gray 12x Cume 482,200

MARKET #11 WYAT/Atlanta ABC (770) 955-0106 Mitchell/Gray 12x Cume 291,200

Country Playlists

May 18, 2001 R&R • 71

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #12	MARKET #14	MARKET #15	MARKET #16	MARKET #17	MARKET #18	MARKET #19	MARKET #20	MARKET #21	MARKET #22	MARKET #23	MARKET #24	MARKET #25	MARKET #26	MARKET #27	MARKET #28	MARKET #29	MARKET #30
WKBS/Alam Beasley (504) 431-6200 Walker/McEvans 12x Cume 348,908 	KMP5/Seattle-Tacoma Infinity (800) 605-0941 Benner/Thomas 12x Cume 399,399 	KNLE/Phoenix Infinity (602) 264-0108 Garrison/Loss 12x Cume 382,890 	KSON/San Diego Jefferson-Pilot (619) 291-9797 Dmick/Trey 12x Cume 241,400 	KEEY/Mississippi Clear Channel (828) 820-4200 Swedberg/Moon 12x Cume 399,900 	WIL/El. Lewis Infinity (314) 781-9600 Schei/Montana 12x Cume 386,398 	WPCC/Baltimore Clear Channel (410) 366-3693 Lindemann/Fox 12x Cume 375,908 	WYLP/Tampa Infinity (813) 287-0995 Martinez/Roberts 12x Cume 348,908 	WVQB/Tampa Infinity (813) 287-1047 Logan/Roberts 12x Cume 217,400 	WYFF/Charlotte, NC Infinity (704) 232-0000 Rott/Royler 12x Cume 384,300 	WYFV/Portland, OR Infinity (503) 223-0000 Rott/Royler 12x Cume 298,100 	WYGL/Portland, OR Infinity (503) 223-0000 Rott/Royler 12x Cume 298,100 	WVBT/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100 	WVBR/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100 	WVBT/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100 	WVBT/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100 	WVBT/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100 	WVBT/Charlotte, NC Clear Channel (704) 232-0000 Rott/Royler 12x Cume 298,100



MIKE KINOSHIAN
mkinosox@rronline.com

Lite Years Behind

□ AC and Hot ACs borrow from one another's playlists

A side-by-side comparison of our Adult Contemporary and Hot AC charts shows significant differences between the two (thankfully). But, while each format seemingly continues to produce its own set of favorites, some Mainstream ACs have become more willing to dip into Hot AC's batch of hits.

KEFM/Omaha's playlist, for example, includes such Hot AC cross-overs as Aerosmith's "Jaded" (which it "powered" early), Creed's "With Arms Wide Open," Train's



"Drops of Jupiter (Tell Me)" and Uncle Kracker's "Follow Me."

These musical inclusions are consistent with the changes Steve Albertsen implemented approximately 18 months ago, when KEFM's long-standing "Lite 96" moniker was dropped in favor of the "Mix 96" identity. "We were a Soft-leaning Mainstream AC," recalls Albertsen, who's been with KEFM since it signed on 18 years ago as a Beautiful Music outlet and who has been its PD/MD for the last five years. "As time went on, the word *Lite* took on a wimpy connotation. Stations that still used it in the late 1990s sent out a message that they weren't reacting to what was going on around them."

Further, Albertsen believes that the word *Lite* (which identified KEFM between September 1984 and March 1999) was actually limiting. He maintains, "We were pigeonholed, and it didn't give us the ability to grow. The days when stations gladly call themselves 'Lite' and play a steady diet of one- and two-tempo songs are pretty much over. It doesn't give those stations any leverage to replenish the pool of listeners with fresh bodies."

"By becoming Mix, we were allowed the flexibility to go out and look for songs with more tempo. Making the change to Mix was a great move for us, and the audience has accepted it."

Hard Habit To Break

Adopting a different name, however, didn't bring sweeping across-the-board changes. KEFM's airstaff remained intact, including syndicated night personality Delilah. "She helps us maintain an edge that we have in that Mainstream-to-Soft AC front," says Albertsen. "Knowing us as 'Lite'

is a hard habit for some people to break. But when we became Mix, we didn't change our format or our demo. We're still homed in on 30-44 females and are doing a good marketing job. Some people are coming around."

Research data led Albertsen to believe that his female listeners didn't want a steady dose of "Lite" music. "It was making them feel older," he says. "Chances are good that a 40-year-old female has a teenage son or daughter. Today's teens are exposed to 'N Sync, Christina Aguilera and The Backstreet Boys."

Claiming that the AC music of 18-24 months ago was predominantly ballad-driven, Albertsen remarks, "Songs like 'With Arms Wide Open' are still ballads, but your 25-54 audience feels like it's tapped into something going on with a younger crowd. There's a general feeling that people don't want to feel old. They can feel younger by listening to the same music that their teenage kids like. It makes them feel more in touch with what's going on in the music business. It's a nice bit of spice for people to hear Creed and Nelly Furtado on our station."

Selective Process

But not all Hot AC songs will necessarily find their way onto KEFM. "Lifehouse's 'Hanging by a Moment' has a bit too much edge for us," notes Albertsen. "We probably could've been on Madonna's 'Don't Tell Me,' but we weren't. We played Barenaked Ladies' 'Pinch Me' but didn't play the group's 'Too Little Too Late.' Every song is taken on a case-by-case basis. We try to maintain a nice balance in our current rotation by taking a few titles each from the Mainstream and Hot sides."

Under the "Lite" banner, KEFM's Gold library dated back to about 1975, compared to 1977 as "Mix." The station generally slots two '70s cuts an hour. "We're still very '80s-based," says Albertsen, "but there's more of a '90s and current-recurrent presence. The library blends in very well with currents by artists like Aerosmith, Train and U2. We utilize sweepers and liners between every element; there's a buffer between every song. I'm not as concerned as some others

might be about playing Aerosmith's 'Jaded' back-to-back with something by Richard Marx. It sets us apart from anyone else in the market."

Competitive Forces

Crosstown Hot AC competitor KSRZ (Star) made a dynamic out-of-the-box debut but has now settled into the pack. "There wasn't a plethora of great '90s music to flesh out the rest of its library," explains Albertsen. "Star did a great job of attracting market attention by playing Ben Folds Five, Hootie & The Blowfish, Sheryl Crow and Alanis Morissette. But many of those artists didn't have great followups."

Star, he says, plays nothing from the '70s, has augmented its format with '80s cuts and plays a deeper current list than Mix. "It sometimes plays some unfamiliar music, but we're picking the right currents. When we go on something, we're pretty sure it's a hit."

"It gives us a distinct sound whenever we play something from the '70s. We have a unique package that sets us apart from what goes on between the music."

Bay Area Nitty-Gritty

The decision to add Creed's "With Arms Wide Open" wasn't very difficult at all for KBAY/San Jose PD Bob



Bob Khotz

Khotz, who compares that song to the sound of Blood Sweat & Tears and their singer, David Clayton-Thomas. "It has that same grittiness, as well as a mammoth hook. You make those kinds of choices in your soul. Radio people look at songs from the inside, instead of how listeners hear songs. Listeners won't like something more if it's by a hipper artist and sometimes don't even know the artist on a particular song."

KBAY's frequency change from 100.3 to 94.5 is now a few years behind it. The Infinity station uses the handle "The New Soft Rock" and sounds very different from the way it

Doing Double Duty

Here are some of the most recent titles that have charted on both R&R's Adult Contemporary and Hot AC charts.

Note the considerable interval before crossover from Hot AC to AC for Matchbox Twenty's "If You're Gone," Uncle Kracker's "Follow Me," Dido's "Thankyou," Nelly Furtado's "I'm Like a Bird" and Creed's "With Arms Wide Open."

AC To Hot AC

- The Corrs' "Breathless" debuted on AC (9/8/00) at No. 29 and appeared at Hot AC one week later at No. 30. The song peaked at No. 8 (for one week) at Hot AC and at No. 11 (for three nonsuccessive weeks) at AC.
- Savage Garden's "I Knew I Loved You" debuted on AC (10/8/99) at No. 25 and appeared on Hot AC two weeks later at No. 30. The song peaked at No. 1 (for 17 straight weeks) at AC and at No. 3 (for six successive weeks) on the Hot AC chart.
- Don Henley's "Taking You Home" debuted on AC (5/5/00) at No. 23 and appeared on Hot AC three weeks later at No. 27. The song peaked at No. 1 (for four straight weeks) at AC and at No. 14 (for two successive weeks) at Hot AC.
- Faith Hill's "The Way You Love Me" debuted on AC (8/25/00) at No. 30 and appeared on Hot AC three weeks later at No. 27. The song peaked at No. 3 (for an amazing 13 straight weeks) at AC and at No. 8 (for one week) at Hot AC.
- Backstreet Boys' "Shape of My Heart" debuted on AC (10/13/00) at No. 29 and appeared on Hot AC four weeks later at No. 27. The song peaked at No. 2 (for nine successive weeks) at AC and at No. 22 (for two nonsuccessive weeks) at Hot AC.
- Ricky Martin/Christina Aguilera's "Nobody Wants to Be Lonely" debuted on AC (2/2/01) at No. 26 and appeared on Hot AC six weeks later at No. 29. The song peaked at No. 3 (for one week) at AC and at No. 26 (for one week) at Hot AC.
- 'N Sync's "This I Promise You" debuted on AC (9/29/00) at No. 30 and appeared on Hot AC eight weeks later at No. 30. The song peaked at No. 15 (for 15 consecutive weeks) at AC and at No. 23 (for one week) at Hot AC.
- Lee Ann Womack's "I Hope You Dance" debuted on AC (11/17/00) at No. 30 and appeared on Hot AC nine weeks later at No. 28. The song has been No. 1 at AC for the past seven weeks and is still climbing at Hot AC.

Hot AC To AC

- Evan And Jaron's "Crazy For This Girl" debuted on Hot AC (8/11/00) at No. 27 and appeared on AC four weeks later at No. 30. The song peaked at No. 4 (for seven successive weeks) at Hot AC and at No. 28 (for one week) at AC.
- BBMak's "Back Here" debuted on Hot AC (5/26/00) at No. 28 and appeared on AC 10 weeks later at No. 25. The song peaked at No. 1 (for seven successive weeks) at Hot AC and at No. 11 (for one week) at AC.
- Matchbox Twenty's "If You're Gone" debuted on Hot AC (9/29/00) at No. 28 and appeared on AC 10 weeks later at No. 30. The song peaked at No. 1 (for 10 successive weeks) at Hot AC and is still climbing at AC.
- Uncle Kracker's "Follow Me" debuted on Hot AC (2/16/01) at No. 28 and appeared on AC 12 weeks later at No. 30. The song is still climbing on both charts.
- Dido's "Thankyou" debuted on Hot AC (11/24/00) at No. 28 and appeared on AC 13 weeks later at No. 29. The song peaked at No. 1 (for five successive weeks) at Hot AC and is still climbing at AC.
- Nelly Furtado's "I'm Like a Bird" debuted on Hot AC (12/8/00) at No. 30 and appeared on AC 18 weeks later at No. 28. The song is still climbing on both charts.
- Creed's "With Arms Wide Open" debuted on Hot AC (9/1/00) at No. 29 and appeared on AC 29 weeks later at No. 30. The song peaked at No. 1 (for nine successive weeks) at Hot AC and is still climbing at AC.

sounded at this time last year. "Quite honestly, we've become a Gold-based Hot AC," remarks Khotz. "We've migrated the format to the point where some Soft ACs might be a year from now. People in this market like reinventions of the standard. There's little soft AC music left on KBAY. It happens about three times an hour with ballads, but some of those ballads are by people like Creed and Nelly Furtado."

Location, Location, Location

Khotz opines that the Soft AC metamorphosis may be under way elsewhere as well, but, he stresses, "We've really pushed it, and it seems to be working here. We're No. 1 25-54, 35-44 and 45-54. But before

crossing something over, people need to have knowledge about music in their own market and schedule it correctly. You schedule it with familiar music all around it. Creed blend in very well with artists like Rod Stewart and Shania Twain. You have to be careful with some boy bands, however."

A song's performance on the Hot AC chart is something Khotz tracks before he considers it for KBAY. Conversely, he says, "We're staying away from Lionel Richie's 'Angel' and Enya's 'Only Time.' They're traditional Soft AC songs that haven't crossed from anywhere and won't cross somewhere else. But if they go to No. 1 and stay there, we'll probably have to play them."

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	2668	-2	311112	25	116/1
2	2	'N SYNC This I Promise You (Jive)	2222	-100	276267	31	114/0
6	3	DIDO Thankyou (Arista)	2153	+226	245665	11	101/3
3	4	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2150	-130	257480	22	102/2
5	5	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	1968	-76	210773	16	107/0
4	6	LIONEL RICHIE Angel (Island/IDJMG)	1912	-157	222794	13	112/1
7	7	FAITH HILL The Way You Love Me (Warner Bros.)	1734	-130	233973	37	108/0
8	8	BACKSTREET BOYS Shape Of My Heart (Jive)	1707	-12	209000	30	107/1
9	9	ENYA Only Time (Reprise)	1546	-40	174465	15	109/0
10	10	BBMAK Back Here (Hollywood)	1274	-33	140120	38	97/0
13	11	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1268	+79	141188	58	98/0
14	12	DON HENLEY Taking You Home (Warner Bros.)	1250	+62	144531	53	99/0
12	13	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	1250	+37	153970	33	95/0
11	14	THE CORRS Breathless (143/Lava/Atlantic)	1187	-37	148368	35	82/1
15	15	98 DEGREES My Everything (Universal)	976	-169	131630	14	88/0
18	16	STEVIE NICKS Every Day (Reprise)	869	+48	91033	6	92/2
19	17	PETER CETERA Perfect World (DDE)	797	+13	76078	9	81/0
16	18	MARC ANTHONY My Baby You (Columbia)	791	-263	105181	35	81/0
20	19	SHAWN COLVIN Whole New You (Columbia)	642	+8	63236	12	71/0
22	20	BBMAK Ghost Of You And Me (Hollywood)	620	+66	53306	3	78/5
26	21	DIAMOND RIO One More Day (Arista)	617	+120	54728	4	70/17
23	22	TAMARA WALKER Didn't We Love (Curb)	592	+57	50854	8	71/2
24	23	SOPHIE B. HAWKINS Walking In My Blue Jeans (Trumpet Swan/Rykodisc)	577	+46	45665	6	68/1
21	24	BEE GEES This Is Where I Came In (Universal)	570	-12	75714	8	70/1
27	25	BACKSTREET BOYS More Than That (Jive)	545	+94	82569	4	67/5
25	26	JOURNEY All The Way (Columbia)	532	+16	50093	10	62/2
28	27	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	466	+93	47554	3	33/8
-	28	NELLY FURTADO I'm Like A Bird (DreamWorks)	392	+73	42597	3	32/3
29	29	MADONNA What It Feels Like For A Girl (Maverick/WB)	384	+40	57752	2	51/4
30	30	CREED With Arms Wide Open (Wind-up)	311	-14	33783	7	15/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL There You'll Be (Warner Bros.)	99
JO DEE MESSINA Bum (Curb)	18
DIAMOND RIO One More Day (Arista)	17
ROD STEWART Don't Come Around Here (Atlantic)	15
EDWIN MCCAIN Hearts Fall (Lava/Atlantic)	11
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	8
BBMAK Ghost Of You And Me (Hollywood)	5
BACKSTREET BOYS More Than That (Jive)	5
MADONNA What It Feels Like For A Girl (Maverick/WB)	4
OIOO Thankyou (Arista)	3
NELLY FURTADO I'm Like A Bird (DreamWorks)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO Thankyou (Arista)	+226
FAITH HILL There You'll Be (Warner Bros.)	+174
DIAMOND RIO One More Day (Arista)	+120
CHRISTINA AGUILERA I Turn To You (RCA)	+100
BACKSTREET BOYS More Than That (Jive)	+94
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+83
EDWIN MCCAIN Hearts Fall (Lava/Atlantic)	+85
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	+79
NELLY FURTADO I'm Like A Bird (DreamWorks)	+73
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	+68



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 5/6-Saturday 5/12. 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

DOOBIE BROTHERS Ordinary Man (Pyramid)
Total Plays: 279, Total Stations: 44, Adds: 1

S CLUB 7 Never Had A Dream Come True (A&M/Interscope)
Total Plays: 229, Total Stations: 19, Adds: 1

FAITH HILL There You'll Be (Warner Bros.)
Total Plays: 174, Total Stations: 99, Adds: 99

BRITNEY SPEARS Don't Let Me Be The Last To... (Jive)
Total Plays: 127, Total Stations: 24, Adds: 1

EDWIN MCCAIN Hearts Fall (Lava/Atlantic)
Total Plays: 109, Total Stations: 26, Adds: 11

LAURA PURSELL What Only Love Can Do (Netcom Music.com)
Total Plays: 74, Total Stations: 17, Adds: 1

JO DEE MESSINA Bum (Curb)
Total Plays: 27, Total Stations: 19, Adds: 18

ROD STEWART Don't Come Around Here (Atlantic)
Total Plays: 6, Total Stations: 15, Adds: 15

Songs ranked by total plays

Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

charlie wilson

"without you" from the LP BRIDGING THE GAP

The Story:

One of the Biggest Urban AC singles of the year! #1 (4 Consecutive Weeks!)

- Still #1 Recurrent at Urban AC Callout with female demo is Huge!
- Breaking at Smooth Jazz Radio R&R Smooth Jazz Chart Top 15!

UNDENIABLY Now Ready to cross over to AC Radio!

(CHECK This one out)

IMPACTING AC JUNE 4th

Contact: Jack Ashton/Ashton Consulting (805) 564-8335 ashtonconsult@aol.com
Label Contact: Marlon McClain (818) 528-7450 marlon@majorhitsrecords.com

R&R convention: 2001

registration: 2001

information:

- **HOTLINE** at: **(310) 788-1696**
- **ONLINE** registration at: **www.rronline.com**
- **FAX** this form to: **(310) 203-8450**
- **MAIL** to:
R&R CONVENTION 2001
10100 Santa Monica Blvd., 5th Floor
Los Angeles, CA 90067-4004

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

registration fees:

- 6 OR MORE* ON OR BEFORE MAY 4, 2001 • \$375 EACH
- SINGLE ON OR BEFORE MAY 4, 2001 • \$425 EACH
- 3 OR MORE* MAY 5 - JUNE 8, 2001 • \$450 EACH
- SINGLE MAY 5 - JUNE 8, 2001 • \$475 EACH
- EXTRA THURSDAY COCKTAIL TICKETS • \$ 85 EACH
- ON-SITE REGISTRATION AFTER JUNE 8, 2001 • \$550 EACH

* All 3 Attendee Names Must Be Submitted Together

mailing address:

Name _____

Title _____

Call Letters/Company Name _____ Format _____

Street _____

City _____ State _____ Zip _____

Telephone # _____ Fax # _____

E-mail _____

method of payment:

Amount Enclosed \$ _____ Visa MasterCard AMEX Discover Check

Account Number _____ Exp. Date _____

Print Cardholder's Name _____

Cardholder's Signature _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the convention if notification is received on or before **May 4, 2001**. Cancellations received between **May 5-18, 2001** will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations after **May 18, 2001** or for "no shows."

hotel:

THE CENTURY PLAZA HOTEL & SPA

WESTIN HOTELS & RESORTS.



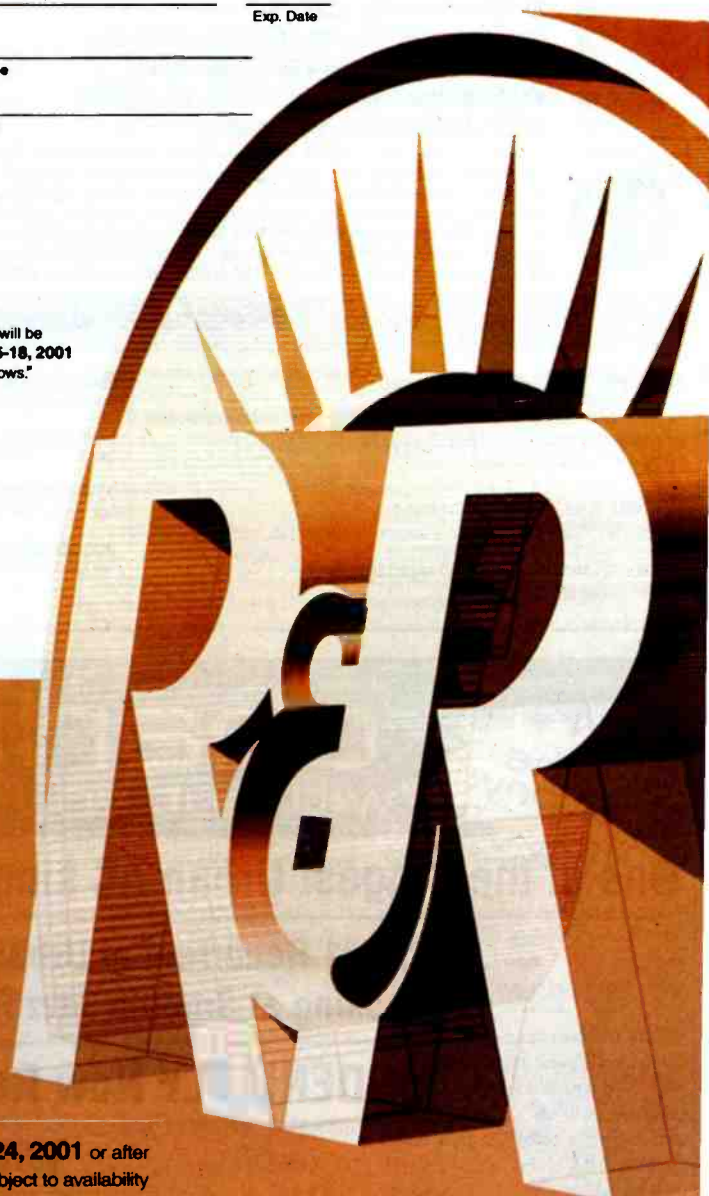
TYPE OF ROOM	CONVENTION RATES
PLAZA SINGLE (1 PERSON)	\$200.00
ST. REGIS (1 PERSON)	\$265.00
PLAZA DOUBLE (2 PEOPLE)	\$225.00
ST. REGIS (2 PEOPLE)	\$290.00
PLAZA SUITES	\$500.00 and up
ST. REGIS SUITES	\$775.00 and up

For RESERVATIONS, please call:
(310) 551-3300 or 1 (800) WESTIN-1.

Tell them it's the Radio & Records Convention.
 Please do not call R&R for hotel reservations. Thank you.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail.
- Deposits will be refunded only if reservation is cancelled by **May 24, 2001**.
- Reservations requested after **May 24, 2001** or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 4:00 pm; check out time is 12 noon.

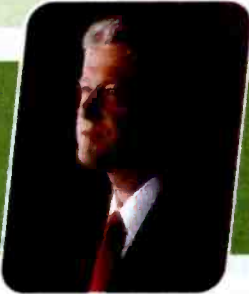
Mailing Address: The Century Plaza Hotel & Spa 2025 Avenue Of The Stars, Los Angeles, CA 90067



June 14-16

The Century Plaza Hotel & Spa
Los Angeles, California

President **William Jefferson Clinton**



Stevie Nicks



Shelby Lynne



David Foster



The Guess Who



Rev. Dr. Al Sharpton



Nancy O'Dell & Pat O'Brien
Of Access Hollywood

agenda: 2001

WEDNESDAY: JUNE 13, 2001

- 12:00- 6:00PM
Registration Opens

THURSDAY: JUNE 14, 2001

- 9:00-11:00AM
LIFEbeat Breakfast
Hosted by Kevin Weatherly
- 11:30AM - 12:30PM
RESEARCH
*The Ultimate Record Buyer Study:
R&R Exclusive Senior Promotion Summit*
- 12:15-1:45PM
Alternative/Active Rock Awards Lunch
- 12:30- 5:30PM
The 17th Annual Music & Entertainment
Industry Golf Classic
Benefiting the T.J. Martell Foundation
- 1:30- 3:00PM
INTERNET
Using Your Website To Create Listener Loyalty
- 2:00- 5:30PM
R&R/Jacobs Media
Alternative & Rock Summit
- 3:30- 5:00PM
INTERNET
To Stream Or Not To Stream
- 6:00- 8:00PM
Opening Cocktail Party
- 8:00- 10:00PM
> Club R&R
Featuring The Guess Who

FRIDAY: JUNE 15, 2001

- 9:00- 11:00AM
GENERAL SESSION
 - Keynote Speaker:
President William Jefferson Clinton
*Musical Performances
by Stevie Nicks & Shelby Lynne*
 - R&R National Industry
Achievement Awards

concurrent sessions:

- 11:30AM - 1:00PM
 - > **CHR**
 - > **SMOOTH JAZZ**
Top Guns: Sharpshooters On The Front Lines
 - > **TRIPLE A**
BAMI Let's Kick It Up A Notch!
 - > **AC**
One On One With David Foster

- 1:15- 2:45AM
Format Award Lunches
 - > **TRIPLE A**
 - > **AC**
 - > **ROCK**

concurrent sessions:

- 3:30 - 5:00PM
 - > **ALTERNATIVE**
*The State Of The Format, The State
Of The Industry*
 - > **URBAN**
One On One With Reverend Dr. Al Sharpton
 - > **ROCK/ACTIVE ROCK**
Rate-A-Record, Rate-A-Wine
 - > **HOT AC**
The Quiet Companies

FRIDAY: JUNE 15, 2001 (Continued)

- 5:00- 7:00PM
R&R Pop Awards Show
- 7:00- 10:00PM
R&R Rhythmic & Urban Awards Show
- 9:00- Midnight
 - > Club R&R
Triple A

SATURDAY: JUNE 16, 2001

- 9:30-10:45AM
ARBITRON
Secrets Of The Personal People Meter
- concurrent sessions:
10:30AM - 12:00PM
 - > **CHR**
 - > **SMOOTH JAZZ**
Art, Culture & Business
 - > **ALTERNATIVE**
The Third Annual Alternative Rate-A-Record



Most Played Recurrents

FAITH HILL Breathe (Warner Bros.)
SAVAGE GARDEN I Knew I Loved You (Columbia)
LONESTAR Amazed (BNA)
CELINE DION That's The Way It Is (Epic)
MARC ANTHONY You Sang To Me (Columbia)
PHIL COLLINS You'll Be In My Heart (Hollywood)
BRIAN MCKNIGHT Back At One (Motown)
BACKSTREET BOYS Show Me The Meaning Of... (Jive)
SANTANA F/ROB THOMAS Smooth (Arista)
CHRISTINA AGUILERA I Turn To You (RCA)
SARAH MCLACHLAN I Will Remember You (Arista)
CHER Believe (Warner Bros.)
BACKSTREET BOYS I Want It That Way (Jive)
EDWIN MCCAIG I Could Not Ask For More (Lava/Atlantic)
MARC ANTHONY I Need To Know (Columbia)
98 DEGREES I Do (Cherish You) (Universal)
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)
SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
'N SYNC (God...) A Little More Time... (RCA)
SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)
MACY GRAY I Try (Epic)
98 DEGREES The Hardest Thing (Universal)
BON JOVI Thank You For Loving Me (Island/IDJMG)
EVAN AND JARON Crazy For This Girl (Columbia)
STING Desert Rose (A&M/Interscope)

AC

Going For Adds 5/21/01

KAREN LEHNER Nothing Personal (Grey Mouse)

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PLEASE SEND YOUR PHOTOS

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Please include the names and titles of all pictured and send them to:

R&R c/o Mike Kinosian:
10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

TUNED-IN AC

R&R/MEDIABASE 24/7

WSRS/Worcester

3am

PHIL COLLINS In The Air Tonight
SIXPENCE NONE THE RICHER Kiss Me
LEANN RIMES I Need You
ROD STEWART Reason To Believe (Unplugged)
BOB SEGER We've Got Tonite
SAVAGE GARDEN Crash And Burn
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'N SYNC This I Promise You
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JOHN WAITE Missing You
VAN MORRISON Brown Eyed Girl

11am

FIREFALL Just Remember I Love You
FAITH HILL Breathe
NO DOUBT Don't Speak
BRYAN ADAMS Have You Ever Really Loved...
BEACH BOYS Kokomo
JOURNEY Don't Stop Believin'
MACY GRAY I Try
WHAM! Careless Whisper
LONESTAR Amazed
REO SPEEDWAGON Keep On Loving You
ROD STEWART Young Turks

4pm

CELINE DION The Power Of Love
JOURNEY Lights
GLORIA ESTEFAN Turn The Beat Around
FAITH HILL The Way You Love Me
BRYAN ADAMS (Everything I Do) I Do It...
98 DEGREES The Hardest Thing
TINA TURNER We Don't Need Another Hero
SEAL Don't Cry
SHANIA TWAIN From This Moment On
CHER & PETER CETERA After All
MARC ANTHONY You Sang To Me

8pm

SIMPLY RED If You Don't Know Me By Now
EXTREME More Than Words
CELINE DION That's The Way It Is
BEN E. KING Stand By Me
CAROLE KING Child Of Mine
98 DEGREES My Everything
KENNY LOGGINS This Is It
SAVAGE GARDEN I Knew I Loved You
BETTE MIDLER From A Distance
STARSHIP Nothing's Gonna Stop Us Now

WRCH/Hartford

3am

TINA TURNER What's Love Got To Do With It
RIGHTEOUS BROTHERS Unchained Melody
ELTON JOHN Can You Feel The Love Tonight
LEE ANN WOMACK I Hope You Dance
LONESTAR Amazed
CELINE DION My Heart Will Go On
GEORGE BENSON On Broadway
STEVEN C. CHAPMAN Go There With You
BACKSTREET BOYS Shape Of My Heart
PETER CETERA Glory Of Love

11am

ERIC CLAPTON Change The World
S. ROBINSON & THE MIRACLES The Tracks Of My Tears
SARAH MCLACHLAN I Will Remember You
REO SPEEDWAGON Can't Fight This Feeling
J. BRICKMAN/T. DOUGLAS Mother's Day
CARLY SIMON Stuff That Dreams Are Made Of
RICHARD MARX Now And Forever
FLEETWOOD MAC Landslide
THE CORRS Breathless
STARSHIP Nothing's Gonna Stop Us Now
HUEY LEWIS & THE NEWS But It's Alright

4pm

ROD STEWART Reason To Believe (Unplugged)
GENESIS Throwing It All Away
MARC ANTHONY My Baby You
S. ROBINSON & THE MIRACLES I Second That Emotion
TEARS FOR FEARS Everybody Wants To Rule The World
VANESSA WILLIAMS Save The Best For Last
AMBROSIA Biggest Part Of Me
EAGLES Take It Easy
KENNY LOGGINS Return To Pooh Corner
BEACH BOYS Kokomo
DEBARGE Rhythm Of The Night

8pm

JOE COCKER/J WARNES Up Where We Belong
CELINE DION That's The Way It Is
FREDDIE JACKSON You Are My Lady
'N SYNC This I Promise You
FONTELLA BASS Rescue Me
R. KELLY I Believe I Can Fly
38 SPECIAL Second Chance
MARC ANTHONY I Need To Know
SEALS & CROFTS Summer Breeze
BONNIE RAITT Something To Talk About



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May 18, 2001

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TUNED-IN AC

R&R/MEDIABASE 24/7

96.3 WRSR

WSRS/Worcester

3am

PHIL COLLINS In The Air Tonight
SIXPENCE NONE THE RICHER Kiss Me
LEANN RIMES I Need You
ROD STEWART Reason To Believe (Unplugged)
BOB SEGER We've Got Tonight
SAVAGE GARDEN Crash And Burn
TINA TURNER What's Love Got To Do With It
'N SYNC This I Promise You
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JOHN WAITE Missing You
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Reporters

Stations and their ads listed alphabetically by market

AC

Hot AC

WYABNew York, NY
OE: Michael Hurley
MC: Chris Manning
5 FAHILL 'This'

WVIAWilmington, NC
OE: Bob Murphy
APD: Bob Murphy
FAHILL 'This'

WPCVAtlanta, GA
PD: Jeff Evans
1 DAWSON/ROBERTS 'This'

WFLORlando, FL
OE: Bob Murphy
APD: Bob Murphy
FAHILL 'This'

WVIAWilmington, NC
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*= Mediabase 24/7 monitored

116 Total Reporters
116 Current Reporters
116 Current Playlists

*= Mediabase 24/7 monitored

89 Total Reporters
89 Current Reporters
89 Current Playlists

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3462	+147	361733	14	86/1
1	2	DIDO Thankyou (Arista)	3283	-160	355900	24	86/0
3	3	LIFHOUSE Hanging By A Moment (DreamWorks)	2889	+95	314588	13	83/1
6	4	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2691	+121	280149	12	84/2
4	5	LENNY KRAVITZ Again (Virgin)	2660	-59	289711	29	86/1
5	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2560	-83	282910	32	88/0
7	7	NELLY FURTADO I'm Like A Bird (DreamWorks)	2507	-32	273374	22	79/0
8	8	MOBY F/GWEN STEFANI Southside (V2)	2177	+80	244171	18	68/1
9	9	AEROSMITH Jaded (Columbia)	1743	-229	165909	16	71/0
16	10	MATCHBOX TWENTY Mad Season (Lava/Atlantic)	1673	+218	178745	5	75/3
12	11	COLDPLAY Yellow (Netwerk/Capitol)	1636	+7	157454	13	70/0
11	12	MADONNA Don't Tell Me (Maverick/WB)	1552	-100	147173	20	66/0
13	13	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1508	-39	145472	16	53/0
10	14	VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)	1476	-213	156933	18	64/0
14	15	CREED With Arms Wide Open (Wind-up)	1449	-13	147845	36	80/0
Breaker	16	INCUBUS Drive (Immortal/Epic)	1434	+198	150619	9	57/2
15	17	THE CORRS Breathless (143/Lava/Atlantic)	1361	-98	142250	34	50/0
17	18	U2 Beautiful Day (Interscope)	1302	-129	153898	30	70/1
18	19	EVAN AND JARON Crazy For This Girl (Columbia)	1264	-69	144591	38	66/1
21	20	R.E.M. Imitation Of Life (Warner Bros.)	1175	+74	124521	4	65/1
22	21	DAVE MATTHEWS BAND The Space Between (RCA)	1175	+86	134985	4	51/1
23	22	EVE 6 Here's To The Night (RCA)	1166	+119	107882	8	57/1
24	23	U2 Walk On (Interscope)	1032	+64	117121	5	52/1
25	24	GO-GO'S Unforgiven (Beyond)	960	+32	111234	6	63/2
26	25	FUEL Hemorrhage (In My Hands) (Epic)	785	-25	80831	19	29/1
28	26	DAVID GRAY Please Forgive Me (ATO/RCA)	767	+44	66726	3	50/0
Debut	27	MADONNA What It Feels Like For A Girl (Maverick/WB)	745	+141	87814	1	40/3
Debut	28	DEPECHE MODE Dream On (Mute/Reprise)	725	+154	83934	1	44/2
30	29	JANET All For You (Virgin)	689	+46	87426	3	28/3
29	30	EVAN AND JARON From My Head To My Heart (Columbia)	616	-71	37549	6	40/0

Most Added.

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL There You'll Be (Warner Bros.)	55
SUGAR RAY When It's Over (Lava/Atlantic)	42
WALLFLOWERS Letters From The Wasteland (Interscope)	14
FIVE FOR FIGHTING Superman (Aware/Columbia)	6
ANDREAS JOHNSON Glorious (Reprise)	5
EVERCLEAR Brown Eyed Girl (Capitol)	4
JEFFREY GAINES In Your Eyes (Artemis)	4
NICKY LOVE Because Of You (DreamWorks)	4
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	3
MADONNA What It Feels Like For A Girl (Maverick/WB)	3
SHELBY LYNNE Killin' Kind (Island/IDJMG)	3
JANET All For You (Virgin)	3
EDWIN MCCAIN Hearts Fall (Lava/Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	+218
SUGAR RAY When It's Over (Lava/Atlantic)	+214
INCUBUS Drive (Immortal/Epic)	+198
FAITH HILL There You'll Be (Warner Bros.)	+197
DEPECHE MODE Dream On (Mute/Reprise)	+154
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+147
SHELBY LYNNE Killin' Kind (Island/IDJMG)	+145
MADONNA What It Feels Like For A Girl (Maverick/WB)	+141
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+121
EVE 6 Here's To The Night (RCA)	+119

89 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 5/6-Saturday 5/12. 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

EVERCLEAR Brown Eyed Girl (Capitol) Total Plays: 477, Total Stations: 35, Adds: 4	ANGELA AMMONS Big Girl (Abrupt/Universal) Total Plays: 277, Total Stations: 21, Adds: 0	JO DAVIDSON Kiss Me There (Edel) Total Plays: 178, Total Stations: 20, Adds: 1
SHELBY LYNNE Killin' Kind (Island/IDJMG) Total Plays: 476, Total Stations: 32, Adds: 3	FIVE FOR FIGHTING Superman (Aware/Columbia) Total Plays: 275, Total Stations: 28, Adds: 6	EDWIN MCCAIN Hearts Fall (Lava/Atlantic) Total Plays: 124, Total Stations: 14, Adds: 3
STEVIE NICKS Every Day (Reprise) Total Plays: 431, Total Stations: 39, Adds: 0	ANDREAS JOHNSON Glorious (Reprise) Total Plays: 226, Total Stations: 21, Adds: 5	TRAVIS Sing (Independiente/Epic) Total Plays: 121, Total Stations: 13, Adds: 2
AMANDA GHOST Silver Lining (Warner Bros.) Total Plays: 430, Total Stations: 33, Adds: 1	SUGAR RAY When It's Over (Lava/Atlantic) Total Plays: 214, Total Stations: 42, Adds: 42	NICKY LOVE Because Of You (DreamWorks) Total Plays: 81, Total Stations: 10, Adds: 4
JEFFREY GAINES In Your Eyes (Artemis) Total Plays: 400, Total Stations: 27, Adds: 4	FAITH HILL There You'll Be (Warner Bros.) Total Plays: 197, Total Stations: 55, Adds: 55	WALLFLOWERS Letters From The Wasteland (Interscope) Total Plays: 16, Total Stations: 14, Adds: 14
CARLY HENNESSY I'm Gonna Blow Your Mind (...) (MCA) Total Plays: 316, Total Stations: 23, Adds: 1	POE Hey Pretty (FEI/Atlantic) Total Plays: 184, Total Stations: 12, Adds: 1	

Songs ranked by total plays

Breakers.

INCUBUS
Drive (Immortal/Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1434/198	57/2	15

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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Most Played Recurrents

- BARENAKED LADIES** Pinch Me (Reprise)
- 3 DOORS DOWN** Kryptonite (Republic/Universal)
- VERTICAL HORIZON** Everything You Want (RCA)
- MATCHBOX TWENTY** Bent (Lava/Atlantic)
- CREED** Higher (Wind-up)
- EVERCLEAR** Wonderful (Capitol)
- SANTANA F/ROB THOMAS** Smooth (Arista)
- STING** Desert Rose (A&M/Interscope)
- NINE DAYS** Absolutely (Story Of A Girl) (Epic)
- FAITH HILL** The Way You Love Me (Warner Bros.)
- VERTICAL HORIZON** You're A God (RCA)
- MACY GRAY** I Try (Epic)
- SMASH MOUTH** All Star (Interscope)
- THIRD EYE BLIND** Never Let You Go (Elektra/EEG)
- SIXPENCE NONE THE RICHER** Kiss Me (Squint/Columbia)
- DAVID GRAY** Babylon (ATO/RCA)
- MARC ANTHONY** I Need To Know (Columbia)
- SMASH MOUTH** Then The Morning Comes (Interscope)
- TAL BACHMAN** She's So High (Columbia)
- FAITH HILL** Breathe (Warner Bros.)
- TRAIN** Meet Virginia (Aware/Columbia)
- DIDO** Here With Me (Arista)
- FASTBALL** Out Of My Head (Hollywood)
- GOO GOO DOLLS** Black Balloon (Warner Bros.)
- BBMAK** Back Here (Hollywood)

HOT AC

Going For Adds 5/21/01

BLESSID UNION OF SOULS That's The Girl I've Been Telling You About (V2)

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

MUSIC MEETING

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 Mike Kinosian:
10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

TUNED-IN

HOT AC

R&R/MEDIABASE 24/7



WKDD/Akron

3am

SUGAR RAY Every Morning
OLD 97'S King Of All The World
BON JOVI Thank You For Loving Me
COLLECTIVE SOUL Perfect Day
DOG'S EYE VIEW Everything Falls Apart
UNCLE KRACKER Follow Me
NO DOUBT Don't Speak
EVAN AND JARON From My Head To My Heart
'N SYNC Tearin' Up My Heart
EVERCLEAR Brown Eyed Girl
STING If I Ever Lose My Faith In You
DEXTER FREEBISH Leaving Town
TRAIN Drops Of Jupiter (Tell Me)
PRETENDERS I'll Stand By You

11am

MADONNA What It Feels Like For A Girl
HOOTIE & THE BLOWFISH Old Man & Me (When I...)
U2 Pride (In The Name Of Love)
MATCHBOX TWENTY Mad Season
MARIAH CAREY Dreamlover
'N SYNC Bye Bye Bye
PETER GABRIEL In Your Eyes
SHERYL CROW If It Makes You Happy
LIFHOUSE Hanging By A Moment
STING Fields Of Gold
ANGIE APARO Cry
TRAIN Drops Of Jupiter (Tell Me)

4pm

ALANIS MORISSETTE Hand In My Pocket
ROD STEWART I Can't Deny It
MR. BIG To Be With You
BACKSTREET BOYS Show Me The Meaning Of...
FAITH HILL Breathe
JENNIFER LOPEZ If You Had My Love
R.E.M. Imitation Of Love
UNCLE KRACKER Follow Me
TAKE THAT Back For Good
SHAWN COLVIN Sunny Came Home
INCUBUS Drive
DISHWALLA Counting Blue Cars

8pm

EVERCLEAR Brown Eyed Girl
ANGIE APARO Cry
CARLY HENNESSY I'm Gonna Blow Your Mind
DAVE MATTHEWS BAND The Space Between
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
JANET All For You
JEFFREY GAINES In Your Eyes
MADONNA What It Feels Like For A Girl
'N SYNC Bye Bye Bye
SUGAR RAY Fly
EVAN AND JARON From My Head To My Heart



WMMX/Dayton

3am

THIRD EYE BLIND Semi-Charmed Life
AEROSMITH Angel
LEE ANN WOMACK I Hope You Dance
ERIC CLAPTON Wonderful Tonight
NELLY FURTADO I'm Like A Bird
PHIL COLLINS You Can't Hurry Love
SAVAGE GARDEN Truly Madly Deeply
BANGLES Manic Monday
R.E.M. Imitation Of Life
PRINCE 1999
CREED With Arms Wide Open
BON JOVI Never Say Goodbye
RDD STEWART I Can't Deny It

11am

TOOO RUNOGREN Bang The Drum All Day
WHITESNAKE Here I Go Again
LENNY KRAVITZ Again
JACKSON BROWNE Running On Empty
JOURNEY Open Arms
SPIN DOCTORS Two Princes
SIMPLE MINDS Don't You (Forget About Me)
MATCHBOX TWENTY 3 AM
TOM PETTY & THE HEARTBREAKERS Don't Do Me Like That
BRYAN ADAMS Please Forgive Me

4pm

JOHN MELLENCAMP I Need A Lover
ELTON JOHN Candle In The Wind
MATCHBOX TWENTY If You're Gone
FLEETWOOD MAC Don't Stop
PRINCE Little Red Corvette
SHANIA TWAIN Man! I Feel Like A Woman!
OMD If You Leave
EDWIN MCCAIN I Could Not Ask For More
DURAN DURAN Rio
AEROSMITH Angel

8pm

DIRE STRAITS Money For Nothing
T'PAU Heart And Soul
BANANARAMA Cruel Summer
FOREIGNER Juke Box Hero
DURAN DURAN Hungry Like A Wolf
FAITH HILL The Way You Love Me
ROMANTICS What I Like About You
PHIL COLLINS You'll Be In My Heart
LOGGINS & MESSINA Danny's Song
SPIN DOCTORS Little Miss Can't Be Wrong
PRINCE When Doves Cry



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Monday 5/07. © 2001, R&R Inc.



CAROL ARCHER
archer@ronline.com

How Effective Are Radio Ads?

□ Clients testify to listeners' active, immediate responsiveness to Smooth Jazz

Smooth Jazz account executives can look clients in the eye and say with utter confidence, "A buy on our station will get the results you want," because they can deliver on that promise. This week, two clients discuss why they like Smooth Jazz and how they gauge its effectiveness as a vehicle for their messages. I invite you to share their success stories about Smooth Jazz with your clients — present and future.

Veteran radio personality **Tom Campbell** took the advice of his mentor, WABC/New York's Cousin Bruce, and became involved as a stockholder of several client's companies over the years. As a corporate director of Ken Crane's, Campbell voices spots and controls media planning for the seven-location Los Angeles home electronics and furnishings giant. Campbell buys time (and lots of it) on only two L.A. radio stations



Tom Campbell

— Infinity's Smooth Jazz KTWV (The Wave) and News sibling KNX. "Credit the success we've had over the past three decades to radio, which has been my primary advertising vehicle," Campbell says. "I joined Ken Crane's two years ago — the company's been in business 53 years — and last year we had the biggest year ever. We also had

listeners, who reward advertisers with the same loyalty they give the station. I've been on The Wave seven days a week for two years. And we've done so well that we haven't added a single additional station on a regular basis, because we're doing all the business we need to off The Wave and KNX.

"We source — that is, research how customers heard about us — but the point is that radio is an extremely effective medium. After our first 90 days on The Wave, it really started to show. Smooth Jazz isn't in your face, and we don't exactly want it to be in your face. We cut special commercials for them. [PD] Chris Brodie is brilliant; she's been a big help to me in understanding the mind-set of The Wave's listeners. She, [VP/GM] Tim Pohman and [LSM] Jason Wilberding met and talked philosophically. They did a remote broadcast and we do merchandise with the station, but not on an ongoing basis because it can look too much like a commercial endeavor, which is a turn-off to the audience and a turn-off to our customers. You want to be in front of the Smooth Jazz audience, but it's how you're in front of them that is really critical.

"I have a lot of faith in Chris Brodie; I think she has faith in me, too. I asked her to explain how she captured this audience, how she maintains it and how she's growing it, because I want to do the same thing. That's why our presentation of Ken Crane's spots made a 180-degree turnaround. I respect Chris' feedback enormously and it's paid off enormously!

"I look at The Wave's numbers and at their qualitative — it's very unique — and both tell me that you can't do on Smooth Jazz what you'd do on other stations. What surprised me was how well The Wave pulled for us; we're getting ample traffic for our business. Month after month the station continues to deliver, so

it's not like we've used up the cume or used up the audience. Advertising on The Wave has taught me that it's a critical relationship — not just with the sales department, but programming too. That station deserves all the accolades they get because their programming, sales department and management pull together as one. The Wave is like an eight-cylinder engine operating on all eight cylinders."

Loyal Listeners Lured To Auto Luxury

Schaumburg, IL-based Patrick Auto Group has advertised regularly on WNUA/Chicago for the past 10 years. Sixty-five percent of the firm's advertising budget for its eight auto franchises is dedicated to

radio, but it's WNUA's Smooth Jazz audience they want to get in front of when it comes to luxury car lines such as BMW, Cadillac, Saab and Volvo. The station has an outspoken ad

ocate in Patrick's longtime GM **John Leanardi**, who says, "WNUA got our attention initially because demographically the station seemed to be a good fit with some of our car lines, predominately in the case of BMW. The Smooth Jazz audience is a very loyal listenership, but the beauty is that you can tie them in through relationship-type selling with events. And when you're talking about the luxury segment of that audience, that relationship is key. For example, when Boney James played here — advertised only on WNUA — he sold out three shows. Smooth Jazz is growing, and it's where I want to be advertising-wise. Our market share in luxury lines is directly attributable to advertising on WNUA.

"We've tried different media. We do some newspaper print ads to promote our used cars. We do direct mail from time to time for a particu-

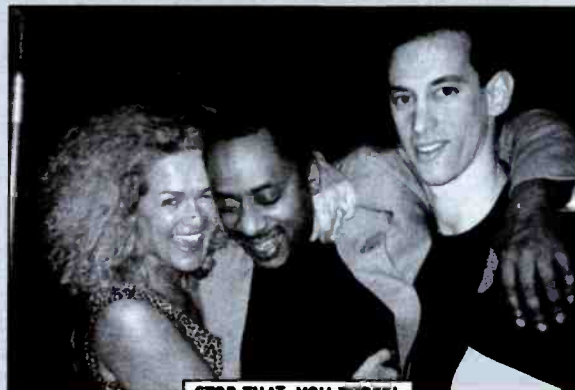
Smooth Jazz Without Steve Williams?

Say It Ain't So! With the imminent departure of illustrious Smooth Jazz programmer **Steve Williams** from the Station Manager position at KSSJ/Sacramento for programming duties at Clear Channel's heritage Urban AC WDAS-FM/Philadelphia, I can't shake the old light bulb joke: *How many Jewish mothers does it take to change a light bulb?* Answer: "Don't worry about me, darling. I'll just sit here in the dark."

Williams is so clearly fixed in my mind as a driving force throughout the Smooth Jazz format's history — at WAMX/Ann Arbor, MI; Detroit's WDET, WJZZ and WRIF; WJZE/Washington; WQCD (CD101.9)/New York and KSSJ — that I may have to join a support group to cope with the loss of Williams, not to mention my abandonment issues.

But Philly radio is fortunate indeed to score as formidable a programmer as Williams. He's a genius! I have no doubt that he'll reinvigorate Urban AC at 'DAS, just as he reinvigorated Smooth Jazz with his numerous contributions.

Keep on growing, Steve, as if you have any choice as The Incredible Expanding Man.



STOP THAT, YOU THREE!

Carol Archer's favorite people are complex, brilliant, heartfelt and funny. That truth is vividly demonstrated here with Archer (l) hugging Williams (c) and KISF/San Francisco VP/Prog. Paul Goldstein (r).

lar event. We've done TV, and we've done cable. But our most successful medium is radio, because we get an almost instant response!

"What happens in the car business is that from month to month — sometimes during a month — manufacturers announce a program. With Smooth Jazz radio, we can get a message produced and on the air in a day or two, which affords us the opportunity to maneuver and react to an incentive that much quicker — plus the fact we can see imme-

mediate results from radio. Radio allows us to zero-in demographically and hit with a frequency of eight or 10 times a day; we start to see results immediately, so we're very happy about that!

"Aside from our dealer group advertising on WNUA, I sit on the advertising committee for BMW dealers. In conjunction with those BMW dealers, Patrick has sponsored a number of live Smooth Jazz events at Navy Pier, to which we've invited a lot of our clients and customers. As a form of relationship- and event-marketing, the benefits to us have worked out really well. We've displayed BMWs at WNUA events and have seen a direct increase in customers coming into dealerships to make a purchase. We also use 'Z-track' phone numbers: In our ads we give out a particular number, so that when people call we can correlate them to a particular radio station. In that way we quantify how WNUA has been so successful in promoting our product," Leanardi concludes.

When Leanardi says "so successful," he means advertising on WNUA produces tangible sales for Patrick Auto Group — the fulfillment of a client's expectations (and investment) and the validation of the seller's promise — a dream scenario on which ongoing relationships are based when everyone wins. That's smart business.

"What surprised me was how well The Wave pulled for us. Month after month, the station continues to deliver, so it's not like we've used up the cume or used up the audience."

Tom Campbell

the biggest first quarter ever in 2001, all thanks to radio. I don't buy any TV and only a little print — two ads a month in the *Los Angeles Times*.

"The Smooth Jazz format really, truly works! But the thing is, you can't go on it for a week or two — or even a month — and think you'll knock the world dead. The audience is enormous, but you have to establish consistency with Smooth Jazz

"With Smooth Jazz radio, we can get a message produced and on the air in a day or two, which affords us the opportunity to maneuver and react to an incentive that much quicker — plus, we can see immediate results."

John Leanardi

R&R Smooth Jazz Top 30

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JEFF LORBER Snakebite (Samson/Gold Circle)	813	+3	112094	14	40/0
1	2	RICK BRAUN Kisses In The Rain (Warner Bros.)	790	-31	118403	15	40/0
3	3	RIPPINGTONS Caribbean Breeze (Peak/Concord)	773	-10	99549	17	39/0
5	4	CHUCK LOEB North, South, East And Wes (Shanachie)	713	+44	96702	11	39/0
6	5	MICHAEL LINGTON Sunset (Samson/Gold Circle)	652	+80	76695	10	37/0
4	6	DAVE KOZ Love Is On The Way (Capitol)	605	-76	61918	21	31/0
8	7	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	482	+23	51734	5	34/1
11	8	WAYMAN TISDALE Can't Hide Love (Atlantic)	460	+44	80232	8	33/0
9	9	FREDDIE RAVEL Sunny Side Up (GRP/VMG)	456	+6	60993	11	36/2
17	10	BRIAN CULBERTSON Get It On (Atlantic)	375	+45	48419	3	34/4
16	11	ERIC CLAPTON Reptile (Duck/Reprise)	373	+29	50473	5	32/1
7	12	KIM WATERS In The Groove (Shanachie)	369	-100	44061	23	25/0
15	13	COUNT BASIC Wes Who? (Instinct)	360	-4	47930	13	29/0
10	14	RICHARD ELLIOT Who? (Blue Note)	359	-73	51831	21	26/0
20	15	SADE King Of Sorrow (Epic)	341	+37	40726	3	27/4
19	16	JEFF KASHIWA Around The World (Native Language)	339	+21	29834	6	30/0
13	17	MICHAEL MCDONALD Open The Door (Ramp)	338	-43	25034	12	24/1
14	18	YULARA Flyin' High (Higher Octave)	330	-37	40171	18	30/0
18	19	CHARLIE WILSON Without You (Major Hits)	309	-17	29921	7	22/0
21	20	PIECES OF A DREAM R U Ready (Heads Up)	295	+10	43979	7	28/1
Debut	21	MARC ANTOINE Mas Que Nada (GRP/VMG)	283	+109	31560	1	31/4
28	22	WALTER BEASLEY Tantam (Shanachie)	277	+75	37084	2	25/0
23	23	GERALD ALBRIGHT Winelight (Q)	268	+23	14454	4	23/0
22	24	KEN NAVARRO Delicioso (Positive)	249	-15	24184	11	23/0
24	25	DAVID MANN Stone Groove (N-Coded)	241	+8	37393	2	23/0
26	26	BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.)	239	+25	26761	6	21/2
25	27	FOUR 80 EAST Bumper To Bumper (Higher Octave)	230	+14	19906	6	19/0
Debut	28	LUTHER VANDROSS Take You Out (J)	208	+140	27867	1	22/5
Debut	29	DOWN TO THE BONE Righteous Reeds (Internal Bass/Q/Atlantic)	194	+25	24701	1	18/1
27	30	SEAL This Could Be Heaven (London Sire)	175	-31	12108	14	12/0

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. 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.

Now & Active

JEFF GOLUB Dangerous Curves (GRP/VMG)
Total Plays: 160, Total Stations: 16, Adds: 1

CHRIS CAMOZZI Curves (Samson/Gold Circle)
Total Plays: 123, Total Stations: 12, Adds: 0

KOMBO Tip Of The Hat (GRP/VMG)
Total Plays: 119, Total Stations: 10, Adds: 0

JAARED Love's Taken Over (Marimeli)
Total Plays: 106, Total Stations: 9, Adds: 0

EUGE GROOVE Sneak A Peek (Warner Bros.)
Total Plays: 97, Total Stations: 16, Adds: 6

WARREN HILL Love Life (Narada)
Total Plays: 85, Total Stations: 9, Adds: 0

ENYA Only Time (Reprise)

Total Plays: 85, Total Stations: 7, Adds: 0

AL JARREAU It's How You Say It (GRP/VMG)
Total Plays: 83, Total Stations: 10, Adds: 2

DIDO Thankyou (Arista)
Total Plays: 73, Total Stations: 5, Adds: 0

SPYRO GYRA Open Door (Heads Up)
Total Plays: 69, Total Stations: 12, Adds: 3

Songs ranked by total plays

Most Added.

ARTIST TITLE LABEL(S)	ADDS
LEE RITENOUR F/DAVE GRUSIN Get Up... (GRP/VMG)	24
FATBURGER Evil Ways (Shanachie)	7
EUGE GROOVE Sneak A Peek (Warner Bros.)	6
KIRK WHALUM (God...) A Little More Time... (Warner Bros.)	6
LUTHER VANDROSS Take You Out (J)	5
BRIAN CULBERTSON Get It On (Atlantic)	4
MARC ANTOINE Mas Que Nada (GRP/VMG)	4
SADE King Of Sorrow (Epic)	4
LUIS VILLEGAS La Reyna (Baja/TSR)	4
SPYRO GYRA Open Door (Heads Up)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Take You Out (J)	+140
MARC ANTOINE Mas Que Nada (GRP/VMG)	+109
MICHAEL LINGTON Sunset (Samson/Gold Circle)	+80
WALTER BEASLEY Tantam (Shanachie)	+75
AL JARREAU It's How You Say It (GRP/VMG)	+62
SPYRO GYRA Open Door (Heads Up)	+48
BRIAN CULBERTSON Get It On (Atlantic)	+45
CHUCK LOEB North, South, East And Wes (Shanachie)	+44
WAYMAN TISDALE Can't Hide Love (Atlantic)	+44
SADE King Of Sorrow (Epic)	+37

Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

The Story:

charliewilson

"without you" from the LP BRIDGING THE GAP

BRIDGING THE FORMATS

Urban AC → Smooth Jazz → AC

One of the Biggest Urban AC singles of the year! #1 (4 Consecutive Weeks!)

- Still #1 Recurrent at Urban AC Callout with female demo is Huge!
- Breaking at Smooth Jazz Radio R&R Smooth Jazz Chart Top 15!

IMPACTING AC JUNE 4th

Contact: Roger Lifeset/Peer Pressure Promotion (877) JAZZCAT pppromo@webtv.net

Label Contact: Marlon McClain (818) 528-7450 marlon@majorhitsrecords.com

M
MAJOR HITS

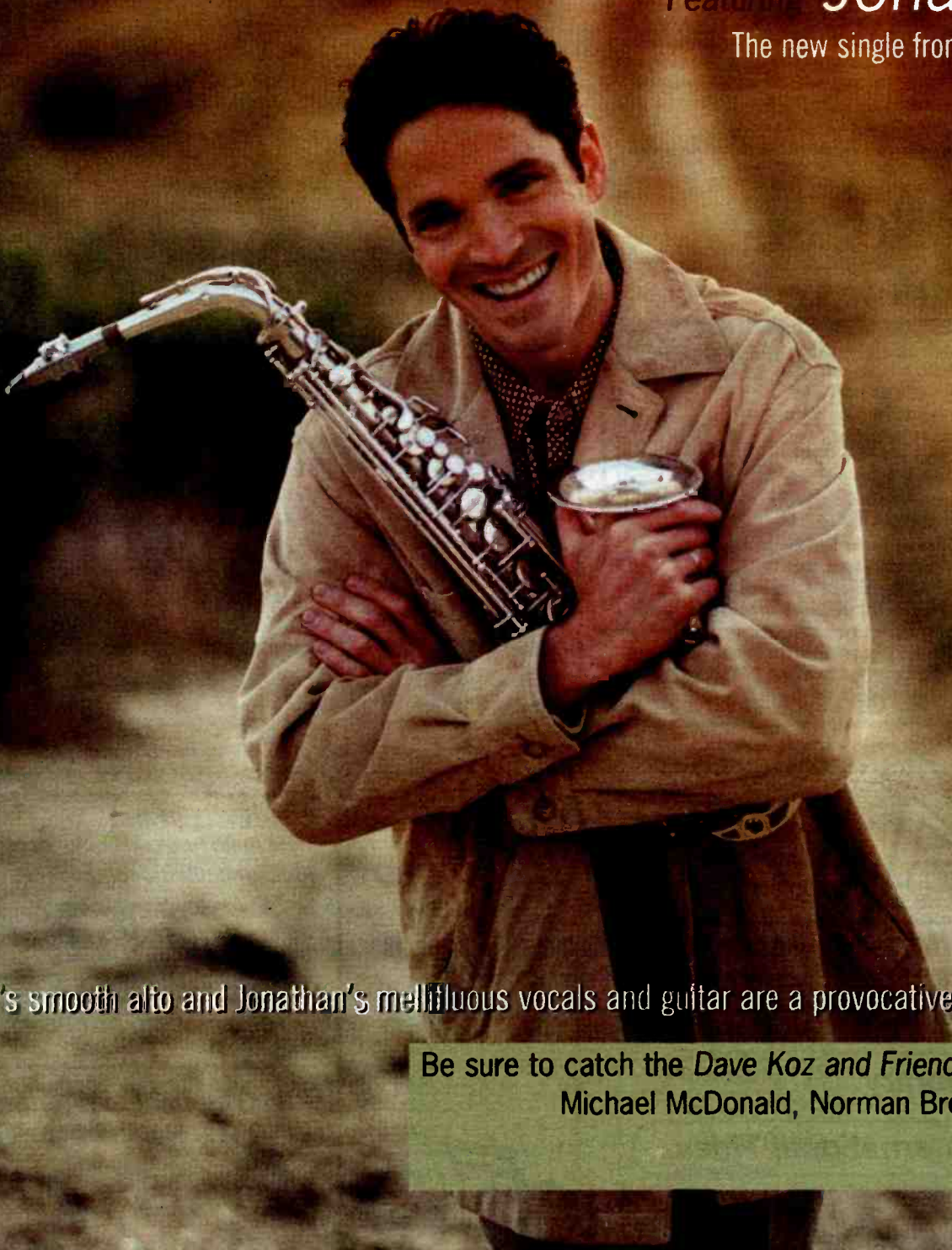
Put a smile in your heart with

Dave Koz

"The Bright Side"

Featuring Jonathan Butler

The new single from the hit album, *The Dance*



Dave's smooth alto and Jonathan's mellifluous vocals and guitar are a provocative and uplifting combination.

Be sure to catch the *Dave Koz and Friends Summer Tour* featuring Michael McDonald, Norman Brown and Brian Culbertson beginning June 14, 2001.



Produced and Arranged by Jeff Lorber and Dave Koz • Mixed by [unreadable] F. Leopold Management

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smooth

JAZZ
notes
with Carol Archer

Not long ago, producer Jason Miles observed that **Jeff Lorber's** vast influence on what is now called Smooth Jazz has never been properly acknowledged, and I agree wholeheartedly. Lorber is a towering talent, lavishly gifted in so many creative arenas. Now Lorber's "Snakebite" becomes Samson/Gold Circle Entertainment's first No. 1 record. Congratulations to Gold Circle President Steve Barri and VP/Promotion Mike Klein, the team at All That Jazz and indie Claudia Navarro for the strength of their efforts. But especially, congratulations to His Royal Badness himself, Jeff Lorber.

Undoubtedly destined for No. 1, the debut track from *A Twist Of Marley* — **Lee Ritenour** / **Dave Grusin's** awesome "Get Up Stand Up" (GRP/VMG) — earns 24 adds out of the box. Instant adds include most of Smooth Jazz' most prestigious call letters — KTWV (The

Wave/Los Angeles, WNUA/Chicago, WJZZ/Philadelphia, KKSF/San Francisco, WQCD(CD101.9)/New York and KIFM/San Diego. A smash!

Wayman Tisdale's "Can't Hide Love" (Atlantic) climbs 11-8*. I've heard this track is already testing very well, so programmers' early confidence in this winner is now paying off — library equity.

Fattburger has an impressive week as "Evil Ways" earns seven new adds to compliment last week's premature adulation on KKSF, where the track's already getting 14 plays. New adds on the veteran group's fine offering include WQCD, WNWW/Cleveland and WSJZ/New Orleans.

Warner Bros. also has a fabulous week: **Kirk Whalum** and **Euge Groove** both earn six adds each. Stations adding Whalum's "God Must Have Spent..." include WQCD and WSSM/St. Louis; Euge Groove adds at WLVE/Miami, WJZW/Washington and four others. Plus the track's up to 20 plays on The Wave. It sounds so good on the radio!

Everything's coming together perfectly on **Marc Antoine's** "Mas Que Nada" (GRP/VMG), which debuts impressively at 21*, is No. 2 Most Increased with +109 plays and garners four new adds, including WQCD and WLOQ/Orlando. It's up to 18 plays on The Wave. Is there anyone who doubts this track for one second? I think they're sorely mistaken.

Jane Monheit
Come Dream With Me
N-Coded Music

up

It's politically incorrect to call female vocalists "girl singers," but in **Jane Monheit's** case, one can almost get away with it. This remarkable singer is only 23-years old, and *Come Dream With Me* (N-Coded) is her second release (her debut, *Never Never Land*, topped national indie sales charts and remained top 25 for 34 weeks). Critics are over the top: *New York Times* describes Monheit as "...an immensely promising and charismatic young jazz singer" and the *Los Angeles Times'* Don Heckman says she's "...like a singer with decades of experience." In 1998 Monheit placed second in the Thelonius Monk Institute International Vocal Competition; N-Coded President Carl Griffin signed her shortly after. Produced by Joel Dorn, this collection's imaginative, deftly balanced song selections are supported by Kenny Barron, Christian McBride and Greg Hutchinson, with contributions from Michael Brecker, Tom Harrell and Richard Bona. Monheit's voice is pure with a rare crystalline quality; her phrasing is impeccable and wholly her own. *Come Dream With Me* is a Jazz smash, for sure, but Smooth Jazz programmers should seriously consider "Waters Of March" for airplay. I'm also particularly moved by Monheit's readings on "Over The Rainbow" (complete with a "missing" verse), "I'll Be Seeing You," "So Many Stars," "Blame It On My Youth" and her cover of Joni Mitchell's ever-devastating "A Case of You." A+



I once asked KTWV/Los Angeles APD/MD Ralph Stewart the first thing non-industry "private citizens" usually say when they meet him socially. He answered that most offer their strong opinion about a song they think *The Wave* should — or shouldn't — play. "Everyone's a music director," Ralph laughed. This week it's my turn.

UNDER THE
RADAR
R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

Do you want to hear a gorgeous song that was a huge hit in several other formats played by one of Smooth Jazz' best players, period? **Kirk Whalum's** "(God Must Have Spent) A Little More Time On You" (Warner Bros.) was a smash for 'N Sync and a Country hit for Alabama; and it'll surely be a smash for Whalum, too. WNUA/Chicago's been on the track for three weeks and the song earned six new adds this week, including WQCD/New York, WSJZ/New Orleans and JRN. ■ I'm grateful to JazzTrax' Art Good for hiping me to the *Action Figure Party* track "Where's The Moment," which definitely deserves consideration on Smooth Jazz radio. It's a cool musical surprise that is both hip and smooth (how novel!) but we'll need a "Bud edit." Definitely worth checking out. ■ Has **Timothy B. Schmit's** CD *Feed The Fire* (Lucan) arrived on your desk yet? Schmit's vocal gift remains intact from the day he recorded "I Can't Tell You Why" with The Eagles; imagine how his unforgettable voice sounds now on a cover of The Stylistics' beloved classic "You Are Everything." Talk about a "smooth vocal." ■ I am extremely fond of **Steve Cole's** latest offering, "From The Star" (Atlantic), both for the strength of the song and Cole's fine performance; he sounds like he's blowing from the bottom of his heart. ■ Recently I've balked whenever I hear Santana's "Evil Ways" on Smooth Jazz radio. Don't get me wrong, I love Santana (and believe me, I know the track tests well). But the song's lyrics are starting to annoy me — just too sophomoric — plus it gets a little noisy. But it's not for its lack of vocals that I dig **Fattburger's** cover on *Shanachie*; no, Carl Evans and company honor Santana's heat and grooves with tremendous flair and outstanding musicianship. ■ **Dave Koz** is joined by Jonathan



Butler (on guitar and an "ooh" or two in the fade) on "The Bright Side" (Capitol), which is so commercial — compelling melody, gigantic hook, plus some great playing — as to be a no-brainer.

■ If your interest in new music starts and ends with Smooth Jazz, please stop reading now. But if you, like me, love musical adventures in many diverse genres — you know, just for the love of good music — may I recommend the following titles for your personal enjoyment: **The Blind Boys Of Alabama's** breath-taking *Spirit Of The Century* (Real World/Narada); the two-disc *Petals: The Minnie Riperton Collection* (Right Stuff/Capitol) compiled lovingly by the *Urban Network's* Music Editor Scott Galloway; **India.Arie's** *Acoustic Soul* (Motown); and **Hill St. Soul's** *Soul Organic* (Dome/Select-O-Hits).



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Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD: Patrick Ryan 7 DOWN TO THE BONE "Righteous" 1 LUTHER VANDROSS "Take" 1 RITENOUR F/GRUSIN "Stand" LAO TIZER "Poetry"	KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart 5 RITENOUR F/GRUSIN "Stand" J. SOMMERS/N. BROWN "Groove"	WSJZ/New Orleans, LA OM/PO/MD: Mark Edwards DAVE KOZ "Bright" KIRK WHALUM "God" ROMANEE LAWS "Dream" RITENOUR F/GRUSIN "Stand"	KKLZ/Portland, OR PD: Chris Miller MD: David Shult 2 KIRK WHALUM "God" 2 RITENOUR F/GRUSIN "Stand"	KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb 5 RITENOUR F/GRUSIN "Stand"	WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis LUTHER VANDROSS "Take" MARC ANTOINE "Mac"
KROS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young RITENOUR F/GRUSIN "Stand" FATTBURGER "Evil" KIRK WHALUM "God"	KJCD/Denver-Boulder, CO PD: John St. John MD: Marty Lenz No Adds	WLVE/Miami, FL PD: Rich McMillan EUGE GROOVE "Peek" NESTOR TORRES "Java"	WJCD/Norfolk, VA PD: Jay Lang MD: Larry Hollowell No Adds	KJZS/Reno, NV PD: Jay Davis MD: LouAnn Travers No Adds	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer RITENOUR F/GRUSIN "Stand"	WJZW/Washington, DC PD/MD: Kenny King EUGE GROOVE "Peek" RITENOUR F/GRUSIN "Stand"
KNIK/Anchorage, AK OM: Aaron Wallender PD: Dallas Scott MD: Jennifer Summers BRIAN CULBERTSON "Get" EUGE GROOVE "Peek" AL JARREAU "Say" RITENOUR F/GRUSIN "Stand"	WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach 6 SADE "Sorrow" FREDDIE RAVEL "Sunny"	WJZ/Milwaukee, WI OM/PO/MD: Chris Moreau RITENOUR F/GRUSIN "Stand"	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James 2 MARC ANTOINE "Mac" LUTHER VANDROSS "Take"	WJZV/Richmond, VA OM/PO: Tommy Fleming SADE "Sorrow" RITENOUR F/GRUSIN "Stand" FATTBURGER "Evil"	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 RITENOUR F/GRUSIN "Stand" 2 FREDDIE RAVEL "Sunny" 2 LUIS VILLEGAS "Reyna" 2 SPYRO GYRA "Open"	KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy 1 DAVE KOZ "Bright" MARC ANTOINE "Mac" STEVE COLE "Start" RITENOUR F/GRUSIN "Stand" JEANNE NEWHALL "Taboo"
WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson AL JARREAU "Say" RITENOUR F/GRUSIN "Stand"	KEZL/Fresno, CA PD/MD: J. Weidenheimer No Adds	KSBR/Mission Viejo, CA OM/PO: Terry Wedel MD: Logan Parris RITENOUR F/GRUSIN "Stand" FATTBURGER "Evil"	WJPL/Peoria, IL PD/MD: Rick Hirschmann EUGE GROOVE "Peek"	KSSJ/Sacramento, CA PD: Steve Williams HIL ST. SOUL "Unit" JEFF GOLUB "Dangerous" RITENOUR F/GRUSIN "Stand"	KWJZ/Seattle-Tacoma, WA PD: Dianna Rose ERIC CLAPTON "Reptile" SPYRO GYRA "Open"	JRN/Jones NAC/National PD: Steve Hibbard MD: Cheri Marquart KIRK WHALUM "God" LUIS VILLEGAS "Reyna" SADE "Sorrow" RITENOUR F/GRUSIN "Stand"
WNWW/Cleveland, OH PD/MD: Bernie Kimble 17 LUTHER VANDROSS "Take" FATTBURGER "Evil" RITENOUR F/GRUSIN "Stand"	WYJZ/Indianapolis, IN PD/MD: Carl Frye JAMES & BRAUN "Shake"	KRVV/Modesto, CA PD: Jim Bryan MD: Doug Wulff FATTBURGER "Evil" SPYRO GYRA "Open" LUIS VILLEGAS "Reyna" RITENOUR F/GRUSIN "Stand"	WJZZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke PIECES OF A DREAM "Ready" RITENOUR F/GRUSIN "Stand"	WSSM/St. Louis, MO PD: Mike Watermann KIRK WHALUM "God"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 7 FATTBURGER "Evil" RITENOUR F/GRUSIN "Stand" STEVE COLE "Start" GARDEN PARTY "Deacon" BRIAN JACKSON "Free"	41 Total Reporters 41 Current Reporters 41 Current Playlists
WJZA/Columbus, OH OM/PO/MD: Bill Harman APD: Gary Wolter No Adds	WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly MARC ANTOINE "Mac" BRIAN CULBERTSON "Get" FATTBURGER "Evil" KIRK WHALUM "God" RITENOUR F/GRUSIN "Stand"	WJZV/Richmond, VA OM/PO: Tommy Fleming SADE "Sorrow" RITENOUR F/GRUSIN "Stand" FATTBURGER "Evil"	KYDT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 8 BRIAN CULBERTSON "Get"	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole BRIAN CULBERTSON "Get" LUIS VILLEGAS "Reyna" MICHAEL McDONALD "Open" RITENOUR F/GRUSIN "Stand"		

Most Played Recurrents

KIRK WHALUM Now Til Forever (Warner Bros.)

BONA FIDE X-Ray Hip (N-Coded)

CHIELI MINUCCI My Girl Sunday (Shanachie)

SADE By Your Side (Epic)

GEORGE BENSON Medicine Man (GRP/VMG)

JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (Native Language)

WALTER BEASLEY Comin' At Cha (Shanachie)

JOE MCBRIDE Texas Rhythm Club (Heads Up)

MICHAEL LINGTON Twice In A Lifetime (Samson/Gold Circle)

STEVE COLE Got It Goin' On (Atlantic)

VARIOUS ARTISTS Manenberg (Heads Up)

GROVER WASHINGTON JR. Chameleon (Telarc)

DOWN TO THE BONE The Zodiac (Internal Bass)

JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)

EUGE GROOVE Vinyl (Warner Bros.)

MICHAEL McDONALD The Meaning Of Love (Ramp)

CRAIG CHAQUICO Cafe Carnival (Higher Octave)

BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)

BRIAN BROMBERG Relentless (Native Language)

LARRY CARLTON Fingerprints (Warner Bros.)

SMOOTH JAZZ Going For Adds

5/21/01

ALLON SAMS w/PETER WHITE Time Alone (Blue Water)
 BRENDA RUSSELL Nocturne (Telarc)
 DAVE KOZ The Bright Side (Capitol)
 JIMMY SOMMERS 360 Groove (Higher Octave)

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WAAF's *Real Rock TV*

Entercom station celebrates 200th episode of weekly series

It takes an extremely active audience to support a radio station's TV show for 4 1/2 years. But that's exactly what's happened in Boston with Entercom-owned WAAF's *Real Rock TV*. On May 19 the program will celebrate its 200th episode; that's more than such national shows as *Seinfeld* (180 episodes), *Star Trek: The Next Generation* (178), *Frasier* (176) and *Mad About You* (164). So what is a radio station on TV all about?

Real Rock TV is a 30-minute weekly TV show with unique content in every episode. The show is usually hosted by WAAF night personality Mistress Carrie. But when other personalities have ideas for a show, they are also just as likely to take center

stage. The station's aggressive attitude carries over to the TV show, and the variety of content makes the show more than radio on the tube. Any given episode can range in content from concert footage by high-profile performers at area venues to highlights of the station's promotions. The passionate and loyal 'AAF audience has helped make the TV series a success, and the show itself has probably helped create new 'AAF fans as well.

WAAF's *Real Rock TV* airs every Saturday night at midnight on Univision and is also carried on most cable systems in eastern and central Massachusetts, along with parts of New Hampshire, Rhode Island and Vermont. In total, the show has the potential to reach more than 3 million households weekly.

Mucho Rock

Ian Barrett is the man behind *Real Rock TV*. He was a fan of the radio station and the music, and his career as a producer and director for a variety of projects provided a natural impetus for the creation of *Real Rock TV*. He used to hang out at the station and videotape promotions. Soon he added music to one of the taped events, and the idea for the radio station to extend itself to the medium of television began to grow.



Ian Barrett

But TV is an extremely expensive affair, and there were no funds allotted for producing a show — much less buying the airtime. Remarkably, a change in 'AAF's ownership turned the dream into reality. Barrett explains, "When American Radio Systems purchased WAAF, there was some fourth-quarter money available for television marketing. The station decided to divert that money into a 13-week pilot for *Real Rock TV*, and it never looked back. The show was a hit, and the independent Spanish station we ran it on saw a benefit and renewed our contract, which

they have continued to do through this year."

Real Rock TV is not a video show. In fact, Barrett says, "We abhor music videos. We play them very rarely. We use music videos only to support interviews when we don't have performance footage. The whole concept of *Real*

"We abhor music videos."

Rock TV is that we go to whatever venue a band is playing in the Northeast, and we shoot them performing the single. We shoot the full song and usually shoot two or three songs. We use multiple cameras, cut them back in the studio and basically make our own videos for *Real Rock TV*."

Naturally, band interviews play a prominent part, but they're not the type likely to be seen on MTV. "They're definitely alternative types of interviews," says Barrett. "We're really interactive with the bands because we have great friendships and great relationships with them. We don't talk about academic things. I can remember the first interview we ever did with Fred Durst, where he was talking about humping a cantaloupe and how it's the perfect partner for on-the-road stress. He went into great detail about how you go to the store, purchase the right one, cut a hole in it, draw a face on it and the whole nine yards. The fans loved it, and that became the standard for how we do things on the TV show. We don't want what everybody else has; we want our own thing."

Unique content is something on which Barrett prides himself. Whether he shoots the footage himself or uses product from the labels, he has made all 200 episodes completely original. "We've researched to see if any other station in the country is doing anything like *Real Rock TV*. A lot of stations brand local music video shows with their names. But nobody, on any kind of regular basis, has gone out and produced a weekly TV show with original production. So, as far as we know,



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...SOMEWHERE, LAWRENCE WELK IS TURNING IN HIS GRAVE.

REAL PASSION FOR REAL ROCK

This is from the media kit for WAAF/Boston's *Real Rock TV*. The man with his back to the camera is Godsmack's Sully.

we're the only ones in the country who have done it — and certainly for as long as we've done it."

I Want My *Real Rock TV*

WAAF PD Dave Douglas serves as Exec. Producer, and he and Barrett meet weekly to discuss events occurring in the market and determine what to cover for the next episodes. Barrett notes that it's then his responsibility to get permission to film the bands and events, as well as handle the actual production. Between the two they've earned the trust of the records and artist communities, and securing rights has become easier, which Barrett attributes to the results of the show. "After the bands were featured on *Real Rock TV*, the market caught on to them. They sold more CDs, the crowds knew more of their music, and every time they came back they played to larger audiences.

"Over the years we've pretty much had everybody we've wanted on the TV show — Limp Bizkit, Korn, Metallica, Kid Rock, Sugar Ray, Matchbox Twenty, Creed, Aerosmith, Godsmack, Van Halen, The Black Crowes, Rage Against The Machine. Everybody you can imagine has done an exclusive live performance and an exclusive interview for us. For a while it worked out to where bands would do David Letterman's show, then *Saturday Night Live*, and then within a couple of weeks we'd get them on our TV show. The fans here had exclusive access to some pretty big bands because we'd always catch them going through here on their way

across the country or on their way back. *Real Rock TV* eventually became a stop on their promotional tours."

Countless performances by major artists who have played live in the WAAF studio, such as Stone Temple Pilots, Incubus and 3 Doors Down, have also been incorporated into *Real Rock TV*. Barrett says that the episode with STP "turned into a sort of *Storytellers* about the four songs they played acoustically. It was great stuff — magical."

Which, if any, of the bands aren't comfortable with the performances they gave? Barrett responds, "I've always given people the option not to go on if they hated what they did. That rarely happens. For the most part these guys are professionals. But what's cool about rock bands is that they are all about doing a show. That's what they do in front of an audience, and they know if they can't pull it off live then they have no business being out there calling themselves a rock band. *Real Rock TV* is a stamp of approval on that. Once the kids see the show, they're like, 'No shit, this band's going off!' They love the music more than ever because they know it's not a video. There's no illusion, no special lighting, no overdubs. So the occasional off note is cool with the bands because the reality of it is so much more cool than whether the performance is perfect."

Not just about music, *Real Rock TV* also makes the most of providing added coverage to station events or

Continued on Page 91

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Jim Trapp
KLOL-FM, Houston

R&R Rock Top 50

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	STAIND It's Been Awhile(Flip/Elektra/EEG)	1610	+131	104553	8	66/0
	2	3 DOORS DOWN Duck And Run(Republic/Universal)	1226	-26	76668	18	60/0
	3	TANTRIC Breakdown(Maverick)	1107	-79	58064	19	61/0
	5	BLACK CROWES Lickin' (V2)	977	+68	57167	7	62/0
	4	FUEL Hemorrhage (In My Hands)(Epic)	967	+29	77138	38	56/0
	11	SEVEN MARY THREE Wait(Mammoth)	892	+101	51970	4	66/0
	10	AEROSMITH Just Push Play(Columbia)	886	+90	56757	4	63/4
	18	CULT Rise(Lava/Atlantic)	826	+255	55397	3	60/2
	6	LIFHOUSE Hanging By A Moment(DreamWorks)	808	-61	55182	28	55/0
	8	AC/DC Safe In New York City(EastWest/EEG)	776	-72	47076	10	48/0
	13	TRAIN Drops Of Jupiter (Tell Me)(Columbia)	758	+11	52959	15	45/1
	15	GODSMACK Greed(Republic/Universal)	697	+6	40113	10	44/0
	12	OLEANDER Are You There?(Republic/Universal)	679	-105	39714	15	50/0
	9	BUCKCHERRY Ridin'(DreamWorks)	673	-147	42173	14	48/0
	14	3 DOORS DOWN Loser(Republic/Universal)	665	-58	57927	48	54/0
	20	U2 Elevation(Interscope)	638	+69	42245	5	45/0
	7	A. LEWIS OF STAIND W/F. DURST Outside(Flawless/Geffen/Interscope)	574	-280	42760	21	38/0
	21	SALIVA Your Disease(Island/IDJMG)	571	+57	31577	13	42/1
	17	AEROSMITH Jaded(Columbia)	551	-62	38021	18	43/0
	19	GODSMACK Awake(Republic/Universal)	511	-59	46113	31	39/1
	22	SINOMATIC Bloom(Rust/Atlantic)	509	+15	30571	7	48/0
Breaker		TOOL Schism(Volcano)	497	+232	31979	2	44/4
	24	MEGADETH Moto Psycho(Sanctuary/SRG)	481	+75	23449	7	44/0
	16	FUEL Innocent(Epic)	456	-186	27742	17	34/0
Breaker		SYSTEMATIC Beginning Of The End(Music Company/Elektra/EEG)	407	+8	20353	10	40/0
	27	LIMP BIZKIT My Way(Flip/Interscope)	378	+20	24235	13	21/0
	29	LINKIN PARK Crawling(Warner Bros.)	370	+28	20460	4	37/3
Debut		STAIND Outside(Flip/Elektra/EEG)	367	+265	24635	1	16/7
	26	ECONOLINE CRUSH Make It Right(Restless)	365	-6	17547	8	37/0
	23	COLD No One(Flip/Geffen/Interscope)	363	-88	25210	15	35/0
	28	R.E.M. Imitation Of Life(Warner Bros.)	353	+4	18551	5	30/0
	33	STEREOMUD Pain(Loud/Columbia)	320	+54	17454	4	40/5
	32	STABBING WESTWARD So Far Away(Koch)	298	+29	13093	5	28/1
	44	DOYLE BRAMHALL II... Green Light Girl(RCA)	248	+109	13646	2	33/4
	35	BLUES TRAVELER Girl Inside My Head(A&M/Interscope)	237	-27	16004	6	22/0
	31	ERIC CLAPTON Superman Inside(Duck/Reprise)	228	-87	16635	14	20/0
	38	UNION UNDERGROUND Revolution Man(Portrait/Columbia)	221	+14	7219	3	29/4
	30	SPACEHOG I Want To Live(Artemis)	193	-143	15070	13	21/0
	40	LIFHOUSE Sick Cycle Carousel(DreamWorks)	191	+22	9020	2	24/1
	36	TOADIES Push The Hand(Interscope)	188	-38	8625	9	18/0
	41	AMERICAN PEARL If We Were Kings(Wind-up)	182	+14	6802	6	20/0
	42	DROWNING POOL Bodies(Wind-up)	175	+13	6089	3	21/0
Debut		PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	159	+98	8995	1	28/6
	46	FROM ZERO Check Ya(Arista)	158	+33	5278	4	21/1
	37	MONSTER MAGNET Heads Explode(A&M/Interscope)	158	-56	10560	12	21/0
	45	OURS Sometimes(DreamWorks)	144	+5	5456	3	18/1
	43	NONPOINT What A Day(MCA)	144	-12	7212	13	17/0
	47	DOUBLE TROUBLE Turn Toward The Mirror(Tone-Cool)	134	+9	6407	2	16/0
	49	SHADES APART Beat By Beat(Republic/Universal)	132	+11	6900	2	20/1
Debut		DIFFUSER Tidal(Hollywood)	128	+88	9145	1	21/2

Most Added.

ARTIST TITLE LABEL(S)	ADDS
DAVE NAVARRO Rexall(Capitol)	31
ZOO STORY Mantaray(3:33/Universal)	13
BIG WRECK Inhale(Atlantic)	11
OFFSPRING Million Miles Away(Columbia)	9
ERIC GALES Hand Writing On The Walls(Nightbird/MCA)	8
STAIND Outside(Flip/Elektra/EEG)	7
PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	6
MAYFIELD FOUR Eden (Turn The Page)(Epic)	6
STEREOMUD Pain(Loud/Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STAIND Outside(Flip/Elektra/EEG)	+265
CULT Rise(Lava/Atlantic)	+255
TOOL Schism(Volcano)	+232
STAIND It's Been Awhile(Flip/Elektra/EEG)	+131
DOYLE BRAMHALL II... Green Light Girl(RCA)	+109
SEVEN MARY THREE Wait(Mammoth)	+101
PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	+98
AEROSMITH Just Push Play(Columbia)	+90
DIFFUSER Tidal(Hollywood)	+88
MAYFIELD FOUR Eden (Turn The Page)(Epic)	+78

Breakers.

TOOL		
Schism (Volcano)		
TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
497/232	44/4	22

SYSTEMATIC		
Beginning Of The End (Music Company/Elektra/EEG)		
TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
407/8	40/0	25

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

70 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. 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.

7M3

ALBUM IN STORES 6/5

ON TOUR ALL SUMMER

WITH 3 DOORS DOWN AND TANTRIC!

ON OVER 250 ROCK AND ALTERNATIVE STATIONS!!

TOP TEN PHONES AT:

WXFX WZZO WKLC WMFS KRTQ KLBJ WZBH

GREAT SPINS AND EARLY REACTION AT:

WZZO 18x (#10) WBAB 16x (#5) WROV 15x (#12) WVBZ 15x (#4)
 WTPT 22x (#7) WLUM 16x (#8) WTFX 20x (#10) WMFS 30x (#6)
 KSHE 18x (#4) KICT 21x (#11) KLBJ 20x (#8) KISS 19x (#5)
 WRIF 17x (#6) WLZR 17x (#10) WRIT 21x (#10)

* 7Mary3 has delivered a record that remains true to their reputation as excellent live performers. Lazer listeners are jacked about this one. — Keith Hastings/WLZR

"If you 'Wait' you'll miss the ride! 7Mary3 is working big time!" — Jeff Carrol, KLBJ/KROX

R&R Alternative 29 - 26 +130

R&R Active Rock 25 - 21 +77

R&R Rock 11 - 6 +101

Modern Rock Monitor: 33*-29* 717x (+84)

Mainstream Rock Monitor: 17*-15* 865x (+54)

Active Rock Monitor: 25*-23* 436x (+10)

New & Active

MUDVAYNE Dig (No Name/Epic)
Total Plays: 91, Total Stations: 13, Adds: 1

MAYFIELD FOUR Eden (Turn The Page)(Epic)
Total Plays: 90, Total Stations: 23, Adds: 6

GEDDY LEE Home On The Strange (Atlantic)
Total Plays: 76, Total Stations: 8, Adds: 0

SKRAPE Isolated (RCA)
Total Plays: 67, Total Stations: 14, Adds: 4

STATIC-X This Is Not (Warner Bros.)
Total Plays: 64, Total Stations: 9, Adds: 1

FEAR FACTORY Linchpin (Roadrunner)
Total Plays: 58, Total Stations: 8, Adds: 0

ERIC GALES Hand Writing On The Wall (Nightbird/MCA)
Total Plays: 38, Total Stations: 12, Adds: 8

PROFESSIONAL... Slow (Geffen/Interscope)
Total Plays: 34, Total Stations: 9, Adds: 3

OFFSPRING Million Miles Away (Columbia)
Total Plays: 22, Total Stations: 10, Adds: 9

DAVE NAVARRO Rexall (Capitol)
Total Plays: 10, Total Stations: 31, Adds: 31

ZOO STORY Mantaray (3:33/Universal)
Total Plays: 1, Total Stations: 13, Adds: 13

BIG WRECK Inhale (Atlantic)
Total Plays: 1, Total Stations: 11, Adds: 11

Songs ranked by total plays

Most Played Recurrents

PRIMUS W/OZZY N.I.B. (Divine/Priority)

INCUBUS Drive (Immortal/Epic)

3 DOORS DOWN Kryptonite (Republic/Universal)

METALLICA I Disappear (Hollywood)

CREED Are You Ready (Wind-up)

CREED Higher (Wind-up)

LINKIN PARK One Step Closer (Warner Bros.)

CREED With Arms Wide Open (Wind-up)

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

METALLICA No Leaf Clover (Elektra/EEG)

GODSMACK Voodoo (Republic/Universal)

A PERFECT CIRCLE Judith (Virgin)

DISTURBED Voices (Giant/Reprise)

STONE TEMPLE PILOTS Sour Girl (Atlantic)

COLLECTIVE SOUL Why Pt. 2 (Atlantic)

PAPA ROACH Last Resort (DreamWorks)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

U2 Beautiful Day (Interscope)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

CREED What If (Wind-up)

ROCK

Going For Adds 5/22/01

BLUE OYSTER CULT Pocket (Sanctuary/SRG)

BRAND NEW IMMORTALS Reasons Why (Music Company/Elektra/EEG)

CAKE Short Skirt Long Jacket (Columbia)

CALLING Wherever You Will Go (RCA)

CLUTCH Careful With That Mic (Atlantic)

GREGG ROLIE Give It To Me (33rd Street)

HALFCKOCKED I Lied (Megatronic/DreamWorks)

JOSH JOPLIN GROUP Gravity (Artemis)

PETE PALLADINO Home At Last (P&P)

POWDERFINGER Waiting For The Sun (Republic/Universal)

SIMON SAYS Blister (Hollywood)

WATERDOWN Round Two (Victory)

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



WAAF's Real Rock TV

Continued from Page 88

personality stunts. Last March several members of the airstaff drove across the country to the "Mojave Desert Phone Booth," which was filmed for the show. In August 'AAAF personalities were filmed in a daylong parody of *Survivor* on Grape Island in Boston Harbor. In the fall the escapades of afternoon host Rocko were caught on tape in his ill-fated attempt to get married. WAAF's annual Beach Dig, where 107 contestants dig for "50 grand in the sand"; comedian

each show. We run 44 new episodes a year; most other shows' production schedules are 22 or fewer. We only do eight reruns a year, and we very rarely show the same song more than once or twice in a single year. It really becomes an appointment for the fans because if you miss it you may not get to see that episode again for a year or more."

Commercials are also part of the package, though that was not the original intent when *Real Rock TV* was created. "Right now we're running a full load of spots. Making television is really expensive. We're only on in one market with a custom show. It's fair to say that it pays for itself. But there are many other benefits to the station and to the music community. Initially, the show was based on a promo budget. It was never designed to really make money. It was just to raise awareness and to be a marketing vehicle. But it was successful, so people wanted to advertise on it. And we've had advertising on the show since Day One."

Douglas concludes with accolades for Barrett: "There's only one reason WAAF is able to make its own TV show, and it's because of one person: Ian Barrett. For other stations out there, if you don't have an Ian Barrett, don't even consider doing this. You have to have someone so passionate about the show that it's his baby as much as it is ours. I consider him one of our best ambassadors. He represents us to so many bands, managers, labels and clients. He's really invaluable."

Ian Barrett also recently directed two *Godsmack* videos, which will be released by Universal this summer. One is a behind-the-scenes tour video, and the other is a full-length concert for DVD. For more information on WAAF's Real Rock TV, reach Barrett by e-mail at realrocktv@aol.com.

"There's no illusion, no special lighting, no overdubs. The occasional off note is cool with the bands because the reality of it is so much more cool than whether the performance is perfect."

Ian Barrett

Denis Leary's charity event, "Comics Come Home"; *Hill-Man Morning Show*'s 2 Ton Run at the starting line of the Boston Marathon; and the morning show's home-made-luge competition at a local mountain every winter are some of the station events that appear on *Real Rock TV*.

Must-See TV

The show's production schedule is admirable. Barrett explains, "Usually, I run four songs by four different bands on



DAVE DOG WALKS WITH THE PARK

WAAF/Boston PD Dave Douglas is flanked by Warner Bros. artist Linkin Park: (l-r) band members Phoenix and Joe Hahn, Douglas, Linkin Park's Chester Bennington, Rob Bourdon, Mike Shinoda and Brad Delson.

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #4 KSQJ/San Francisco Clear Channel (408) 453-5400 Stevens/Berg 12+ Cume 535,000

MARKET #5 WMMR/Philadelphia Greater Media (610) 771-0933 Millman/Zepeto 12+ Cume 618,000

MARKET #10 KLOL/Houston-Galveston Clear Channel (713) 830-8000 Trapp/Fox 12+ Cume 389,184

MARKET #15 KDKB/Phoenix Sandusky (480) 897-9000 Bonadonna/Fils 12+ Cume 228,000

MARKET #18 WBAB/Massachusetts Clear Channel (631) 587-1023 Edwards/Torres/Parise 12+ Cume 234,000

MARKET #22 WQVE/Pittsburgh Clear Channel (412) 937-1441 Moschetti/Price/Parker 12+ Cume 356,708

MARKET #24 WMMS/Cleveland Clear Channel (216) 781-9567 Tilford/Pennington 12+ Cume 364,800

MARKET #26 WEBN/Cincinnati Clear Channel (513) 621-9326 Walter/Garrett 12+ Cume 286,200

MARKET #29 KCAL/Riverside Anaheim (909) 793-3554 Hoffman/Matthews 12+ Cume 162,200

MARKET #31 WLUM/Milwaukee Clear Channel (414) 771-1021 Hawke 12+ Cume 127,900

MARKET #32 WHJY/Providence Clear Channel (401) 228-0032 Stevens/Palmieri/Laurenti 12+ Cume 311,500

MARKET #35 KBER/Salt Lake City Clear Channel (801) 485-6700 Hartman/Smith 12+ Cume 129,100

MARKET #39 KOMP/Las Vegas Lotus (702) 876-1460 12+ Cume 113,200

MARKET #41 KLBJ/Austin L.B.J. (512) 632-4000 Cameron 12+ Cume 127,500

MARKET #48 WBBW/Raleigh-Durham Currys (919) 676-3831 Meyer 12+ Cume 169,900

MARKET #53 WCMF/Rochester, NY Infinity (716) 389-5700 McCraw/Kane 12+ Cume 283,100

MARKET #54 WTKF/Louisville Clear Channel (502) 476-2222 Lee 12+ Cume 118,000

MARKET #55 KATT/Oklahoma City Clear Channel (405) 848-0100 Baker/Daniels 12+ Cume 148,700

MARKET #56 WTUE/Dallas Clear Channel (937) 224-1137 Thompson/Beaulieu 12+ Cume 144,700

MARKET #58 WTKL/Richmond Clear Channel (804) 474-0000 Bassman/Kulowski 12+ Cume 186,200

R&R Active Rock Top 50

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTALS/WEEK ADD
1	1	STAIN'D It's Been Awhile(Flip/Elektra/EEG)	2234	+26	188517	9	68/0
3	2	SALIVA Your Disease(Island/IDJMG)	1830	+120	130966	14	68/0
2	3	LIMP BIZKIT My Way(Flip/Interscope)	1722	-26	127644	14	65/0
4	4	GODSMACK Greed(Republic/Universal)	1626	+67	128445	11	68/0
15	5	TOOL Schism(Volcano)	1510	+541	132142	2	68/0
5	6	3 DOORS DOWN Duck And Run(Republic/Universal)	1351	-148	93828	22	58/0
6	7	TANTRIC Breakdown(Maverick)	1257	-11	76231	20	56/0
11	8	LINKIN PARK Crawling(Warner Bros.)	1211	+133	98730	7	68/0
9	9	LINKIN PARK One Step Closer(Warner Bros.)	1183	+5	105174	36	62/0
12	10	ECONOLINE CRUSH Make It Right(Restless)	1109	+68	74993	8	63/1
13	11	GODSMACK Awake(Republic/Universal)	1090	+16	116264	31	59/0
10	12	COLD No One(Flip/Geffen/Interscope)	1088	-26	80041	16	61/0
7	13	DISTURBED Voices(Giant/Reprise)	1050	-169	82242	24	59/0
21	14	CULT Rise(Lava/Atlantic)	1022	+222	75977	3	64/4
14	15	STABBING WESTWARD So Far Away(Koch)	1010	+39	73377	7	58/0
8	16	OLEANDER Are You There?(Republic/Universal)	986	-148	49475	15	49/0
16	17	SYSTEMATIC Beginning Of The End(Music Company/Elektra/EEG)	913	+1	62465	10	65/0
18	18	NONPOINT What A Day(MCA)	842	-23	70661	17	59/0
22	19	STEREOMUD Pain(Loud/Columbia)	832	+41	62266	7	64/3
19	20	BLACK CROWES Lickin' (V2)	832	+28	56713	6	49/0
25	21	SEVEN MARY THREE Wait(Mammoth)	745	+77	52034	4	50/2
24	22	MEGADETH Moto Psycho(Sanctuary/SRG)	730	+11	67411	7	55/1
27	23	AEROSMITH Just Push Play(Columbia)	662	+39	48227	4	42/2
26	24	MUDVAYNE Dig(No Name/Epic)	619	-34	46933	12	61/0
39	25	STAIN'D Outside(Flip/Elektra/EEG)	598	+249	61374	3	12/2
23	26	BUCKCHERRY Ridin'(DreamWorks)	582	-197	34460	15	40/0
30	27	UNION UNDERGROUND Revolution Man(Portrait/Columbia)	557	+65	39635	4	53/1
29	28	SINOMATIC Bloom(Rust/Atlantic)	520	+1	28581	7	45/0
35	29	DROWNING POOL Bodies(Wind-up)	487	+76	38979	4	47/1
36	30	FROM ZERO Check Ya(Arista)	414	+54	22196	5	43/2
37	31	STATIC-X This Is Not(Warner Bros.)	375	+27	29374	5	44/4
28	32	MONSTER MAGNET Heads Explode(A&M/Interscope)	354	-223	30091	12	31/0
32	33	FUEL Innocent(Epic)	318	-128	24680	17	29/0
40	34	FEAR FACTORY Linchpin(Roadrunner)	317	+24	26085	3	36/4
33	35	TOADIES Push The Hand(Interscope)	290	-155	22051	9	30/0
46	36	SKRAPE Isolated(RCA)	288	+109	24682	2	33/2
47	37	PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	278	+114	19104	2	30/3
34	38	SPINESHANK New Disease(Roadrunner)	269	-144	19257	17	30/0
41	39	CRAZY TOWN Butterfly(Columbia)	236	-46	16586	20	16/0
43	40	U2 Elevation(Interscope)	230	+14	23709	3	18/2
31	41	A PERFECT CIRCLE The Hollow(Virgin)	222	-281	21022	16	29/0
42	42	AEROSMITH Jaded(Columbia)	219	-10	16468	18	22/0
44	43	UNLOCO Face Down(Maverick)	198	+15	9518	3	23/1
Debut	44	LIFEHOUSE Sick Cycle Carousel(DreamWorks)	173	+29	6334	1	14/3
38	45	AC/DC Safe In New York City(EastWest/EEG)	167	-162	9448	9	17/0
50	46	BOY HITS CAR I'm A Cloud(Wind-up)	167	+11	7388	3	16/1
Debut	47	DIFFUSER Tidal(Hollywood)	162	+88	11905	1	28/6
Debut	48	OFFSPRING Million Miles Away(Columbia)	149	+2	17233	1	17/9
Debut	49	WEEZER Hash Pipe(Geffen/Interscope)	141	+44	10821	1	11/3
Debut	50	CLUTCH Careful With That Mic...(Atlantic)	140	+50	15273	1	17/9

Most Added.

ARTIST TITLE LABEL(S)	ADDS
DAVE NAVARRO Rexall(Capitol)	39
NINE INCH NAILS Deep(Elektra/EEG)	20
CLUTCH Careful With That Mic...(Atlantic)	9
OFFSPRING Million Miles Away(Columbia)	9
PROFESSIONAL MURDER MUSIC Slow(Geffen/Interscope)	8
BIG WRECK Inhale(Atlantic)	7
ZOO STORY Mantaray(3.33/Universal)	7
DIFFUSER Tidal(Hollywood)	6
CULT Rise(Lava/Atlantic)	4
STATIC-X This Is Not(Warner Bros.)	4
FEAR FACTORY Linchpin(Roadrunner)	4

DAVE NAVARRO
"Rexall"
#1 Most Added!!!
Rock, Active and Modern!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOOL Schism(Volcano)	+541
STAIN'D Outside(Flip/Elektra/EEG)	+249
CULT Rise(Lava/Atlantic)	+222
LINKIN PARK Crawling(Warner Bros.)	+133
SALIVA Your Disease(Island/IDJMG)	+120
PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	+114
SKRAPE Isolated(RCA)	+109
DIFFUSER Tidal(Hollywood)	+88
NINE INCH NAILS Deep(Elektra/EEG)	+88
BLINK-182 The Rock Show(MCA)	+80

Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. 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.

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Breakers Top 30

LW	TW	ARTIST TITLE (LABEL/S)	TW	LW	TOTAL PLAYS	TOTAL STATIONS/ADDS
1	1	STAIN'D It's Been Awhile(Flip/Elektra/EEG)	1806	1794	50/0	
2	2	LIMP BIZKIT My Way(Flip/Interscope)	1173	1207	47/0	
3	3	SALIVA Your Disease(Island/IDJMG)	1144	1040	49/1	
6	4	TOOL Schism(Volcano)	1124	888	50/1	
4	5	LINKIN PARK Crawling(Warner Bros.)	1074	1031	49/0	
5	6	LINKIN PARK One Step Closer(Warner Bros.)	908	989	48/0	
7	7	INCUBUS Drive(Immortal/Epic)	857	886	42/0	
9	8	GOOSMACK Greed(Republic/Universal)	853	822	43/1	
10	9	GODSMACK Awake(Republic/Universal)	812	790	45/0	
11	10	WEEZER Hash Pipe(Geffen/Interscope)	811	784	32/0	
8	11	TANTRIC Breakdown(Maverick)	808	846	44/0	
17	12	STAIN'D Outside(Flip/Elektra/EEG)	710	583	43/2	
13	13	FUEL Hemorrhage (In My Hands)(Epic)	694	717	46/0	
14	14	3 DOORS DOWN Duck And Run(Republic/Universal)	682	665	30/0	
12	15	DISTURBED Voices(Giant/Reprise)	678	765	39/0	
16	16	STABBING WESTWARD So Far Away(Koch)	668	645	38/0	
15	17	COLD No One(Flip/Geffen/Interscope)	597	653	41/0	
24	18	BLINK-182 The Rock Show(MCA)	596	431	29/2	
28	19	CULT Rise(Lava/Atlantic)	540	394	43/4	
18	20	LIFEHOUSE Hanging By A Moment(DreamWorks)	481	514	28/0	
20	21	NONPOINT What A Day(MCA)	431	469	33/0	
30	22	SEVEN MARY THREE Wait(Mammoth)	431	385	27/1	
29	23	STEREOMUD Pain(Loud/Columbia)	406	392	31/4	
25	24	MOBY F/GWEN STEFANI Southside(V2)	399	428	22/0	
26	25	SYSTEMATIC Beginning... (Music Company/Elektra/EEG)	389	406	33/0	
21	26	CRAZY TOWN Butterfly(Columbia)	387	466	28/0	
-	27	NINE INCH NAILS Deep(Elektra/EEG)	381	283	34/9	
27	28	PAPA ROACH Between Angels And Insects(DreamWorks)	369	404	29/0	
-	29	MUDVAYNE Dig(No Name/Epic)	362	370	38/0	
22	30	OLEANDER Are You There?(Republic/Universal)	359	438	29/0	

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 5/6-Saturday 5/12. © 2001, R&R Inc.

Contributing Stations

WQBK/Albany, NY	KTBY/Houston-Galveston	KUFO/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
WBZZ/Columbus, OH	WXRK/New York	KFMA/Tucson
KDGE/Dallas	WNOR/Norfolk	KMYZ/Tulsa
KBPI/Denver	WJRR/Orlando	KRTQ/Tulsa
WKLQ/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

FUEL Hemorrhage(In My Hands) (Epic)
INCUBUS Drive(Immortal/Epic)
A. LEWIS OF STAIN'D W/F. DURST Outside(Flawless/Geffen/Interscope)
PAPA ROACH Last Resort(DreamWorks)
DISTURBED Stupify(Giant/Reprise)
LIFEHOUSE Hanging By A Moment(DreamWorks)
3 DOORS DOWN Loser(Republic/Universal)
A PERFECT CIRCLE Judith(Virgin)
INCUBUS Pardon Me(Immortal/Epic)
PRIMUS W/OZZY N.I.B.(Divine/Priority)

TUNED-IN ACTIVE ROCK

R&R/MEDIABASE 24/7

99.5 KISS KISS/San Antonio

4pm

GREEN DAY Basket Case
LIMP BIZKIT Rollin'
TOOL Schism
CREED One
SEVEN MARY THREE Wait
STONE TEMPLE PILOTS Creep
REFRESHMENTS Banditos
STAIN'D It's Been Awhile
STAIN'D Home

8pm

DISTURBED Stupify
OZZY OSBOURNE No More Tears
ALICE IN CHAINS Would?
INCUBUS Drive
LOCAL H Bound For The Floor
LINKIN PARK One Step Closer
MARILYN MANSON Disposable Teens
METALLICA The Unforgiven
MUDVAYNE Dig
ORGY Blue Monday
SMASHING PUMPKINS Cherub Rock

WAAF WAAF/Boston

4pm

RAGE AGAINST THE MACHINE How I Could...
DOORS Five To One
MONSTER MAGNET Heads Explode
NIRVANA In Bloom
PINK FLOYD Welcome To The Machine
NULLSET Smokewood
ALICE IN CHAINS Nutshell
GODSMACK Awake
LED ZEPPELIN Whole Lotta Love

8pm

METALLICA Holier Than Thou
PEARL JAM Eventflow
NONPOINT What A Day
MEGADETH Dread & The Fugitive Mind
STONE TEMPLE PILOTS Big Empty
STAIN'D It's Been Awhile
LED ZEPPELIN Immigrant Song
TOADIES Push The Hand



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 5/07. © 2001, R&R Inc.

New & Active

NINE INCH NAILS Deep(Elektra/EEG)
Total Plays: 127, Total Stations: 28, Adds: 20

PROFESSIONAL... Slow(Geffen/Interscope)
Total Plays: 66, Total Stations: 18, Adds: 8

OURS Sometimes(DreamWorks)
Total Plays: 117, Total Stations: 9, Adds: 0

MAYFIELD FOUR Eden (Turn The Page)(Epic)
Total Plays: 64, Total Stations: 12, Adds: 2

BLINK-182 The Rock Show(MCA)
Total Plays: 102, Total Stations: 9, Adds: 1

CRASHPALACE Perfect(Trauma)
Total Plays: 64, Total Stations: 9, Adds: 1

SPRUNG MONKEY What's That...(Surfdog/Red Line)
Total Plays: 91, Total Stations: 8, Adds: 0

DAVE NAVARRO Rexall(Capitol)
Total Plays: 35, Total Stations: 40, Adds: 39

DOG FASHION DISCO Headless(Spitfire)
Total Plays: 89, Total Stations: 10, Adds: 0

BIG WRECK Inhale(Atlantic)
Total Plays: 11, Total Stations: 7, Adds: 7

SHADES APART Beat By Beat(Republic/Universal)
Total Plays: 79, Total Stations: 13, Adds: 1

ZOO STORY Mantaray(3:33/Universal)
Total Plays: 0, Total Stations: 7, Adds: 7

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 5/22/01

BRAND NEW IMMORTALS Reasons Why (Music Company/Elektra/EEG)
CAKE Short Skirt Long Jacket (Columbia)
CALLING Wherever You Will Go (RCA)
CLUTCH Careful With That Mic (Atlantic)
GREGG ROE Give It To Me (33rd Street)
HALFCKOCKED I Lied (Megatronic/DreamWorks)
PETE PALLADINO Home At Last (P&P)
POWDERFINGER Waiting For The Sun (Republic/Universal)
SIMON SAYS Blister (Hollywood)
WATERDOWN Round Two (Victory)

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active
INSIGHT

By
Frank Corrella
Rock Specialty Show Editor

All Systems Go With Systematic

Having friends in high places is almost always a benefit, but having friends in low positions can pay off as well. Friends with Slayer's Paul Bostaph, Systematic started to generate a buzz with their 1997 demo thanks to some petitioning from Bostaph. Instead of just hopping the first train to come along, the Bay Area hopefuls retreated to guitarist Adam Ruppel's bedroom to put another 25 tracks down on his 16-track digital studio. This demo eventually landed in the hands of a friend who was working in the less-than-glorious position of runner for The Plant Studios in Sausalito, CA.

At that studio, employees regularly cranked up Systematic's demo. Fortunately, a drummer by the name of Lars Ulrich happened to be working on Metallica's *S&M* album at the very same studio. Ulrich liked what he heard and snagged the demo. Less than a week later, Ulrich attended a Systematic concert, and Ulrich's label, The Music Company, was hot on Systematic's trail.

True to the very definition of a system, Systematic's many parts come together to form a complex whole. Their Music Co./Elektra debut, *Somewhere In Between*, is a testament to the

synergy between the four band members. Through intense lyrics and passionate vocal delivery, vocalist/guitarist Tim Narducci provides each song both mayhem and melody without sounding melodramatic. On tracks like "Deep Colors Bleed" and the disc-opening "Dopesick," guitarist Ruppel showcases his six-string superiority, deftly maneuvering between watery atmosphere and guitar solos that split the sky like a sonic boom. Former Pro-Pain guitarist Nick St. Denis now provides the four-string low end for Systematic, successfully teaming with drummer Shaun Bannon to provide a tight rhythm section that drives home the group's heavy yet accessible sound.



Systematic

Systematic's lead single, "Beginning Of The End," has penetrated Active Rock's top 20 and is quickly making the group a household name among programmers and listeners. They've hit the road with Godsmack and Stained, and this summer Systematic will deliver their payload to the metal-hungry masses of Ozzfest. With their sound, Systematic's circle of friends now includes everyone from the moshing masses to Ulrich himself — just as long as they don't offer their songs on Napster.

R&R Top 20 Specialty Artists
May 18, 2001

1. MEGADETH (*Sanctuary*) "Return To Hangar," "1000 Times Goodbye," "Recipe For Hate"
2. FEAR FACTORY (*Roadrunner*) "Digimortal," "Byte Block," "Linchpin"
3. CROSSBREED (*Artemis*) "Underlined," "Severed"
4. CANDIRIA (*Century Media*) "300 Percent Density," "Without Water"
5. TOOL (*Volcano*) "Schism"
6. STATIC-X (*Warner Bros.*) "Permanence," "This Is Not," "...In A Bag"
7. MUSHROOMHEAD (*Eclipse*) "Before I Die," "Never Let It Go," "Solitaire/Unraveling"
8. STEREOMUD (*Loud/Columbia*) "Pain," "Lost Your Faith," "Closer Now"
9. PUYA (*MCA*) "Numbed," "Ride"
10. MUDVAYNE (*No Name/Epic*) "Dig," "Everything And Nothing," "Nothing To Gein"
11. BLACK LABEL SOCIETY (*Spitfire*) "Lowdown," "Bored To Tears," "All For You"
12. OZZFEST: SECOND STAGE (*Divine/Priority*) "Angel...," "Broken...," "These Eyes"
13. SALIVA (*Island/IDJMG*) "Your Disease," "After Me," "Beg"
14. CLUTCH (*Atlantic*) "Careful With That Mic," "Pure Rock Fury," "Sinkemlow"
15. MONSTER MAGNET (*A&M/Interscope*) "Heads Explode," "Doomsday," "Medicine"
16. FROM ZERO (*Arista*) "Erase," "Check Ya," "Smack"
17. SPEAK NO EVIL (*Universal*) "15 (Live My Life)," "Bring Your Body"
18. SEPULTURA (*Roadrunner*) "Sepulnation," "One Man Army," "Revolt"
19. UNLOCO (*Maverick*) "Face Down," "Know One"
20. TOMB RAIDER (*Interscope*) "Deep," "Elevation"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p>MJI PileDriver Various Cory Rottas/Mark Razz Sawd "It's Been Awhile" Salva "Your Disease" Cold "No One" Litan Park "Crawling" Megadeth "Moto Psycho"</p>	<p>KWHL/Anchorage, AK In The Pit Sunday 8-9pm Seaweed Jon Sun Of Sam "Satin" God Forbid "Wicked" Stevemud "Closer Now" Fear Factory "Linchpin" Distort "Personality..."</p>	<p>KLFX/Killeen, TX Kat Radio Saturday 10pm-midnight Bob Fonda Fear Factory "Invisible Wounds" Salva "Click Click Boom" Sepultura "Attitude" Slayer "Angel Of Death (Live)" Trey "Stuck On Stupid"</p>	<p>KFMX/Lubbock, TX FM107.9 Monday 10pm-midnight Psycho Cyd Sawd "It's Been Awhile" Limp Bizkit "My Way" Salva "Your Disease" Godsmack "Greed" Cold "No One"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Blue Panic! "Special K" Manic Street Preachers "Found That Soul" Dislocated Styles "Liquid" Clutch "Careful With That..." Ohrj "Cracker"</p>	<p>KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm Che Brooks, Paul Wilber Candria "Constant Velocity" Mammoth Volume "Viper's Bane" American Nightmare "Am Pm" Further Seems Forever "Wearing Thin" Sepultura "Revolt"</p>	<p>KIOZ/San Diego, CA Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Megadeth "Recipe For Hate" Sepultura "Like The Average..." Fear Factory "Digimortal" Static-X "Oslogo Undead" Mudvayne "Nothing To Gein"</p>	
<p>NBG Tear Des Various Ralph Station/Matt Murray Maggidh "Moto Psycho" Hollard "Heart Of... (Live)" Sawdage "Awaken" Mourning Widowers "Sick Punk" Zuul Zuul "The Beast"</p>	<p>KEGL/Dallas, TX The Rubber Room Saturday 11:30pm-12:30am Robert Mispod Spike 1000 "Make Me Suffer" Flybanger "Cavalry" Monster Magnet "Heads Explode" W.A.S.P. "Let It Roar" Fear Factory "Linchpin"</p>	<p>KIBZ/Lincoln, NE Sunday Night Buzz Sunday 10pm-midnight Sawdage Knight Tool "Schism" Flotsam & Jetsam "Killing Time" Candria "Without Water" Black Label Society "Born To... (Live)" Heger A.D. "Nightmare"</p>	<p>KXXR/Mississippi, MN X-treme Metal Shop Friday 1-4am Nick Davis Candria "300 Percent Density" Rammstein "Ich Will" Mushroomhead "Before I Die" Fear Factory "Damaged" Static-X "Permanence"</p>	<p>KUPD/Phoenix, AZ Into The Pit Sunday 10pm-midnight Larry Blue & The Berserker Dog Fashion Disco "Loser Friend" Mudvayne "Internal Privates..." Megadeth "Return To Hangar" Flotsam & Jetsam "My God" Demmu Borge "Hybrid Stigmata"</p>	<p>KBER/Salt Lake City, UT Radio Kees Sunday 9-11pm Barley Tool "Schism" Mushroomhead "Never Let It Go" Clutch "Careful With That..." Marty "Broken Mouth" Candria "300 Percent Density"</p>	<p>21s total reporters from the Active Rock and Rock panels.</p>	
<p>US HardDrive Various Rory Myzta/Lou Brokus Mudvayne "Dig" Nulset "Smokestack" Fuel "Down" From Zero "Check Ya" Unloco "Face Down"</p>	<p>WKLO/Grand Rapids, MI Metal At Midnight Monday midnight-1am Tom "Witz" Stavros Tool "Schism" Dog Fashion Disco "Vertigo Motel" Static-X "Permanence" Stamper Ground "Digger Down" Black Label Society "Phoney Smiles..."</p>	<p>WTFX/Louisville, KY The Alternative Saturday 10pm-2am Black Frank Neurosis "Locust Star (Live)" Crossbreed "Underlined" Fear Factory "Byte Block" Pro. Murder Music "Night Like This" Stevemud "Piss"</p>	<p>WKZQ/Myrtle Beach, SC Waves Radio/Clubs Rock Mon-Fri 10-12:30am Saturday/Music Store Red Wylar Trespass "Cold Tears" Killing Heidi "You Don't Know" Candella "High School" Moby G/Gwen Stefani "Southside (Remix)" Pos "Wick"</p>	<p>WBAB/Nassau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Fear Factory "Digimortal" Nevermore "Balance In Nothing" Flotsam & Jetsam "Dig Me Up..." Crossbreed "Underlined" Here Icht Raib "Dope"</p>	<p>KZRR/Albuquerque, NM RoadHam Sunday 11pm-midnight Tom Kerve Megadeth "Recipe For Hate" Fear Factory "Heart Conveyor" Puja "Rise" Kaspian Death "Heart On The Line" Anarchy "Amen"</p>	<p>WOXA/Harrisburg, PA The Sunday News Sunday 9-10am BRI Hanson R.E.M. "Imitation Of Life" Weezer "Hash Pipe" At The Drive-In "Invidious Litter Dept." Shades Apart "Best By Best" Black Halo "Some Things Never..."</p>	<p>WTFX/Louisville, KY Guitar Sunday 9-10pm Chris Allman Weezer "Hash Pipe" Fear Factory "Byte Block" Friday "Revolution Evolution" Falling Sim "Weapon Of Choice" Bouncing Souls "That Song"</p>

TALK BACK TO R&R!

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

Phone: (310) 788-1658 Fax: (310) 203-9763
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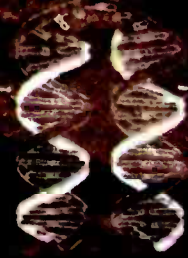
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MANAGEMENT: JOHN BOYLE, EXTREME CONSULTING

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AAF

ALIEN ANT FARM



SMOOTH CRIMINAL

Couldn't Wait:

WXRK-20X

WWVV

KPNT-28X

KCXX

Q101

KXTE

99X

WXZZ

WXDX

**GOING FOR ADDS THIS WEEK
MAY 22nd**



Stations and their adds listed alphabetically by market

New & Active

FROM ZERO Check Ya (*Arista*)
 Total Plays: 323, Total Stations: 34, Adds: 1

STATIC-X This Is Not (*Warner Bros.*)
 Total Plays: 313, Total Stations: 24, Adds: 1

OFFSPRING Million Miles Away (*Columbia*)
 Total Plays: 306, Total Stations: 29, Adds: 11

SPRUNG MONKEY What's That You Say (*SurfDog/Red Line*)
 Total Plays: 264, Total Stations: 19, Adds: 0

GUTTERMOUTH She's Got The Look (*Epitaph*)
 Total Plays: 241, Total Stations: 17, Adds: 0

PETE YORN Life On A Chain (*Columbia*)
 Total Plays: 234, Total Stations: 17, Adds: 2

TRICKY Evolution Revolution Love (*Hollywood*)
 Total Plays: 210, Total Stations: 23, Adds: 6

AT THE DRIVE-IN Invalid Litter Dept. (*Grand Royal/Virgin*)
 Total Plays: 206, Total Stations: 10, Adds: 0

UNION UNDERGROUND Revolution Man (*Portrait/Columbia*)
 Total Plays: 204, Total Stations: 21, Adds: 1

MUDVAYNE Dig (*No Name/Epic*)
 Total Plays: 204, Total Stations: 14, Adds: 0

STEREOMUD Pain (*Loud/Columbia*)
 Total Plays: 199, Total Stations: 23, Adds: 8

ANDREAS JOHNSON Glorious (*Reprise*)
 Total Plays: 195, Total Stations: 16, Adds: 2

ALIEN ANT FARM Smooth Criminal (*DreamWorks*)
 Total Plays: 180, Total Stations: 9, Adds: 6

DISLOCATED STYLES Liquefied (*Roadrunner*)
 Total Plays: 173, Total Stations: 16, Adds: 5

Songs ranked by total plays

Reporters

- | | | | | | |
|--|---|--|--|--|--|
| WEXQ/Albany, NY
PD: Alex Tobin
MD: Alex Taylor
1 DAVE NAVARRO "Reveal"
2 TRICKY "Evolution"
3 SCARFIGHT WALK "Ash"
OFFSPRING "Blister"

WHRL/Albany, NY
OM/PM: Susan Grimes
BLISS 66 "Loser"
DISLOCATED STYLES "Liquefied"
7 HARDY "Sun"
DAVE NAVARRO "Reveal"
200 STORY "Mentary"

KTEG/Albuquerque, NM
PD: Ellen Fishery
2 NINE INCH NAILS "Dope"
1 UNCLE SAMPSON "The
CRASH/PALACE "Perfect"
BOY HITS CAR "Cloud"

WNNX/Atlanta, GA
OM: Brian Phillips
PD: Leslie Fram
AP/MD: Chris Williams
1 ALIEN ANT FARM "Criminal"
2 PETER DINKELBERGER "Whining"
1 PETE YORN "Chain"
STEREOBUD "Plan"

WJSE/Atlantic City, NJ
PD: Al Porcinello
MD: Jason Usenet
2 NINE INCH NAILS "Dope"
DAVE NAVARRO "Reveal"
BLISS 66 "Loser"
1 DISLOCATED STYLES "Liquefied"
2 RUSTIC OVERTONES "Criminal"
3 SCARFIGHT WALK "Ash"
200 STORY "Mentary"
1 DISLOCATED STYLES "Liquefied"
SUGAR RAY "When"

KRDX/Austin, TX
PD: Moleady Lee
MD: Tedy Ryan
5 ROAD/HEAD "Night"

WRAX/Birmingham, AL
PD: Dave Reed
APD: Hurricane Shane
MD: Heath Lindsay
2 SALVA "Onion"
BLISS 66 "Loser"
DAVE NAVARRO "Reveal"
NINE INCH NAILS "Dope"
START "Gorgeous"

KQXR/Boise, ID
PD: Jacquet Jackson
MD: Pete Schuchter
No Adds

WBGN/Boston, MA
VP/Programming: Ondrej
AP/MD: Steve Strick
4 GOODSMACK "Crave"

WPHX/Boston, MA
PD: Bruce
AP/MD: Brian Shyne
11 DISLOCATED STYLES "Liquefied"
2 STEREOBUD "Plan"
2 STAND "Tear"
JAY THE CAT "Any"

WEDG/Buffalo, NY
PD/MD: Rich Wall
MD: Ryan Patrick
7 NINE INCH NAILS "Dope"

WAVF/Charleston, SC
PD: Greg Patrick
AP/MD: Danny Villalobos
1 SUGAR RAY "When"
1 NINE INCH NAILS "Dope"
COLDFEEL "Shave"
SUE 41 "Tie"

WEND/Charlotte, NC
PD: Jack Daniel
AP/MD: Kristina Honeycutt
1 SUGAR RAY "When"
2 DAVE NAVARRO "Reveal"
1 NINE INCH NAILS "Dope"
CRACKY TOWER "Dope"
PRIME 5TH "Stupid"
LINDA PARK "Craving"

WXQX/Chicago, IL
PD: Dave Richards
AP/MD: Mary Shumans
1 ALIEN ANT FARM "Criminal"
LIFEBHOUSE "Sun"
DAVE NAVARRO "Reveal"
PRIME 5TH "Stupid"
 | WAOZ/Cincinnati, OH
PD/MD: Rick James
7 UNION UNDERGROUND "Revolution"
3 DROWNINGPOOL "Bodies"
FROM ZERO "Check"
UNLOOQ "Face"
DAVE NAVARRO "Reveal"

WARQ/Columbia, SC
OM/MD: Gina Juliano
No Adds

WWCO/Columbus, OH
PD: Andy Davis
MD: Jack DeVoss
No Adds

KDGE/Dallas-Ft. Worth, TX
PD: Deane Doherty
AP/MD: Alan Aye
1 SUGAR RAY "When"
1 TOOL "Scholar"
LIFEBHOUSE "Sun"

WXEG/Dayton, OH
PD: Steve Kramer
MD: Steve Kramer
2 UNFORGOTTEN "Tear"
1 STABBING WESTWARD "Tear"
1 SUM 41 "Tie"
NINE INCH NAILS "Dope"
STEREOBUD "Plan"

KTCL/Denver-Boulder, CO
PD: Mike O'Conner
MD: Sabrina Saunders
16 OFFSPRING "Tear"
NINE INCH NAILS "Dope"
U2 "Rattle and Hum"
DAVE NAVARRO "Reveal"
PRIME 5TH "Stupid"
PETE YORN "Chain"

CMXQ/Detroit, MI
PD: Murray Brockschew
APD: Vince Cavenon
MD: Matt Franklin
4 SUGAR RAY "When"
U2 "Rattle and Hum"

KNRK/Eugene-Springfield, OR
PD: Stu Allen
MD: Ripley Wright
NINE INCH NAILS "Dope"
PRIME 5TH "Stupid"
SUGAR RAY "When"

KKMA/Fayetteville, AR
PD: Margot Smith
MD: Mark Thompson
15 ROAD/HEAD "Night"
BLISS 66 "Loser"
NINE INCH NAILS "Dope"
DAVE NAVARRO "Reveal"

WJWX/Fl. Myers, FL
PD: John Rezz
MD: Loma
11 STEREOBUD "Plan"
LIFEBHOUSE "Sun"
NINE INCH NAILS "Dope"
JESUS GUN "Sun"

WEJE/Fl. Wayne, IN
PD/MD: JJ Fabel
1 PRIME 5TH "Stupid"
1 SUGAR RAY "When"
UNLOOQ "Face"
NINE INCH NAILS "Dope"

KFRR/Fresno, CA
PD: Bruce Wayne
MD: Rowland
1 RENAB "Mater"

WGRD/Grand Rapids, MI
PD: Dan Clark
MD: Tim Brunson
PRIME 5TH "Stupid"
OFFSPRING "Blister"

WXNR/Greenville, NC
PD: Jeff Sanders
AP/MD: Dave Spath
NINE INCH NAILS "Dope"
PRIME 5TH "Stupid"
LIFEBHOUSE "Sun"

WEEQ/Hagerstown, MD
PD/MD: Austin Davis
DAVE NAVARRO "Reveal"
OFFSPRING "Blister"
SUGAR RAY "When"
STEREOBUD "Plan"

WMRQ/Hartford, CT
PD: Todd Thomas
MD: Chaz Kelly
No Adds
 | KT8Z/Houston-Galveston, TX
OM: Jim Trapp
PD/MD: Steve Ruben
2 BLISS 66 "Loser"
STAND "Tear"

WRZK/Indianapolis, IN
PD: Scott Jameson
MD: Michael Young
START "Gorgeous"
SUM 41 "Tie"

WPLA/Jacksonville, FL
AP/MD: Chad Clowery
BLISS 66 "Loser"
DAVE NAVARRO "Reveal"
200 STORY "Mentary"

WRZK/Johnson City, TN
PD/MD: Mark E. McKinney
NINE INCH NAILS "Dope"
200 STORY "Mentary"
STEREOBUD "Plan"
BLISS 66 "Loser"

WNFZ/Knoxville, TN
PD: Dan Bozay
AP/MD: Ben
15 DAVE NAVARRO "Reveal"

KFTL/Lafayette, LA
PD: Rob Summers
MD: Scott Paris
1 200 STORY "Mentary"
ANDREAS JOHNSON "Glorious"
1 NINE INCH NAILS "Dope"
PRIME 5TH "Stupid"

WWOX/Lansing, MI
PD: Jeff Walling
MD: Ty Dandamudi
3 NINE INCH NAILS "Dope"
ANDREAS JOHNSON "Glorious"

KKTE/Las Vegas, NV
PD: Dave Wellington
AP/MD: Chris Ripley
20 DESTROYED "Crave"
1 ALIEN ANT FARM "Criminal"
1 PERCY/SERGE "Authority"
FROM ZERO "Check"
UNLOOQ "Face"

WXZZ/Lexington-Fayette, KY
MD: B.J. Kline
MD: Ben
17 ALIEN ANT FARM "Criminal"
9 SUGAR RAY "When"
BOY HITS CAR "Cloud"

KLEC/Lima Rock, AR
MD: Peter Gunn
4 NINE INCH NAILS "Dope"
200 STORY "Mentary"
BLISS 66 "Loser"
OFFSPRING "Blister"

KROQ/Los Angeles, CA
VP/Prog.: Kevin Weathersby
APD: Geoff Southbeam
MD: Lisa Werten
GORLAZ "Clue"

WLR/Louisville, KY
PD: Adam Feinrich
MD: Jonathan Jann
24 STAND "Tear"
3 NINE INCH NAILS "Dope"
2 DAVE NAVARRO "Reveal"

WMAD/Madison, WI
PD: Pat Frawley
MD: Amy Hudson
14 NINE INCH NAILS "Dope"
1 INCREDIBLE MOSES "Fuzzy"
DAVE NAVARRO "Reveal"

WHTG/Monmouth-Ocean, NJ
PD: Darren Smith
MD: Zuzak Brim
10 SUGAR RAY "When"
SEVEN BARRY THREE "Tie"

KMBY/Monterey-Salinas, CA
PD: Chris White
MD: Rich Berlin
14 NINE INCH NAILS "Dope"
DAVE NAVARRO "Reveal"
OFFSPRING "Blister"
UNLOOQ "Face"
200 STORY "Mentary"
BLISS 66 "Loser"
BROT "Wear"
 | WZPC/Nashville, TN
OM: Jim Patrick
PD: Brian Krysz
AP/MD: Russ Schenck
1 DAVE NAVARRO "Reveal"
15 STAND "Tear"
BOY HITS CAR "Cloud"
UNLOOQ "Face"

WRRW/Newburgh, NY
PD: Greg O'Brien
MD: Andrew Beris
17 SUGAR RAY "When"
BLISS 66 "Loser"
DAVE NAVARRO "Reveal"

KKND/New Orleans, LA
OM/PM: Dave Stewart
MD: Eric
DAVE NAVARRO "Reveal"
STEREOBUD "Plan"
UNLOOQ "Face"

WXRK/New York, NY
PD: Steve Kingston
MD: Mike Parr
19 LINDA PARK "Craving"
13 CULT "Rat"
CLUTCH "Carbide"
OFFSPRING "Blister"

WROX/Norfolk, VA
PD/MD: Holly Williams
DAVE NAVARRO "Reveal"
CRASH/PALACE "Perfect"

KQX/Odessa-Midland, TX
OM: Dave Carlwell
PD: Michael Todd Hobbly
MD: Michael Todd Hobbly
14 NINE INCH NAILS "Dope"
OFFSPRING "Blister"
BLISS 66 "Loser"
DAVE NAVARRO "Reveal"
INCREDIBLE MOSES "Fuzzy"
SUGAR RAY "When"
200 STORY "Mentary"

WOC/Orlando, FL
PD: Alan Smith
MD: Bobby Smith
7 SEVEN BARRY THREE "Tie"
4 STABBING WESTWARD "Tear"

WXDQ/Peoria, IL
OM/PM: Hal Babin
DAVE NAVARRO "Reveal"
TRAVIS "Sun"
BOY HITS CAR "Cloud"
UNLOOQ "Face"

WPLY/Philadelphia, PA
PD: Jim McQueen
APD: Scott Dunn
MD: Dan Fata
No Adds

KEDJ/Phoenix, AZ
PD: Brian Brown
SCARFIGHT WALK "Ash"

KZOM/Phoenix, AZ
PD: Tim Marcewicz
MD: Kevin Hession
CALLING "Wherever"
1 FUEL "Tie"
1 STARD "Dishes"
WEEZER "Peep"
BLISS 66 "Loser"
MCDONALD BUNCH "Everywhere"

WXDX/Pittsburgh, PA
PD: John Maschitta
AP/MD: Lemmy Dineen
No Adds

WCYT/Portland, ME
PD: Herb Ivy
MD: Brian James
OFFSPRING "Blister"
CALLING "Wherever"

KNRK/Portland, OR
PD: Mark Hamilton
APD: Jay
2 FATBOY BLIM "Weapon"
2 DAVE NAVARRO "Reveal"
SCARFIGHT WALK "Ash"

WBRU/Providence, RI
PD: Tim Schiavelli
MD: Josh Klumpe
9 SUGAR RAY "When"
PRIME 5TH "Stupid"

KRZO/Reno, NV
PD: Wendy Rollins
AP/MD: Gary Dark
23 NINE INCH NAILS "Dope"
DAVE NAVARRO "Reveal"
 | WDYL/Richmond, VA
PD: Mike Murphy
MD: Keith Deltin
14 COLDFEEL "Shave"
8 RENAB "Mater"
6 DEPECHE MODE "Dream"

KCXX/Riverside, CA
OM/PM: Kelli Cluque
APD: John DeSantis
MD: David James
15 U2 "Rattle and Hum"
17 ALIEN ANT FARM "Criminal"

WZZI/Roanoke-Lynchburg, VA
OM/PM: Megan Grosswald
MD: Greg Truitt
MD: Eric
1 200 STORY "Mentary"
1 RADIOHEAD "Burger"
1 SCARFIGHT WALK "Ash"
1 SUGAR RAY "When"
DISLOCATED STYLES "Liquefied"

WZNE/Rochester, NY
PD: Mike Dancer
AP/MD: Hena De The Barstool
MD: Eric
1 NINE INCH NAILS "Dope"
1 LIFEBHOUSE "Sun"
1 RADIOHEAD "Burger"
TRAVIS "Sun"

KWOD/Sacramento, CA
PD: Ron Beuce
APD: Deanne Berles
MD: Deanne Berles
UNLOOQ "Face"
BLISS 66 "Loser"
DISLOCATED STYLES "Liquefied"
TRICKY "Evolution"
DAVE NAVARRO "Reveal"
CALLING "Wherever"

KPNT/St. Louis, MO
PD: Tommy Mathern
MD: Danny Mathern
SCARFIGHT WALK "Ash"

KQRK/Salt Lake City, UT
VP/Op. & Prog.: Mike Summers
AP/MD: Todd Muter
23 FATBOY BLIM "Weapon"
7 OFFSPRING "Blister"
5 SEVEN BARRY THREE "Tie"

XTRA/San Diego, CA
PD: Bryan Schack
MD: Chris Hobbly
No Adds

KCNL/San Francisco, CA
PD: Greg Stevens
AP/MD: Sarah Burg
MD: Dan Fata
1 DAVE NAVARRO "Reveal"

KITS/San Francisco, CA
PD: Jay Taylor
MD: Aaron Aulton
2 PERMYRSE "Authority"
1 TRICKY "Evolution"

KJEE/Santa Barbara, CA
GM/PM: Eddie Gutierrez
MD: Debra
2 TRICKY "Evolution"
2 PERMYRSE "Authority"
1 DAVE NAVARRO "Reveal"
CULT "Rat"
INCREDIBLE MOSES "Fuzzy"

WVVV/Savannah, GA
PD/MD: Paul Cam
14 DAVE NAVARRO "Reveal"
11 SUGAR RAY "When"
13 BLISS 66 "Loser"
7 PRIME 5TH "Stupid"
MALTHEW GOOD BAND "Strange"
ALIEN ANT FARM "Criminal"
OFFSPRING "Blister"
CALLING "Wherever"
 | KNOO/Seattle-Tacoma, WA
PD: Phil Manning
MD: Kim Moore
PERMYRSE "Authority"
TRICKY "Evolution"

KAFP/Spokane, WA
MD: Scott Sheanon
MD: Karl Bushman
3 CULT "Rat"
CALLING "Wherever"
SUGAR RAY "When"

WKRL/Syracuse, NY
OM/PM: Megan Grosswald
4 NINE INCH NAILS "Dope"
DAVE NAVARRO "Reveal"
1 200 STORY "Mentary"
UNLOOQ "Face"
BLISS 66 "Loser"

WXSR/Tallahassee, FL
PD: Scott Pettibone
MD: Kande
31 NINE INCH NAILS "Dope"
25 DAVE NAVARRO "Reveal"
15 UNLOOQ "Face"
14 200 STORY "Mentary"

WSUN/Tampa, FL
OM: Chuck Beck
PD: Shark
MD: Crispy
7 NINE INCH NAILS "Dope"
1 SUGAR RAY "When"
COLDFEEL "Shave"

WZZQ/Terre Haute, IN
MD: David Kirsh
SUGAR RAY "When"
SMARTPHONE "Beats"
200 STORY "Mentary"
BLISS 66 "Loser"

KFMA/Tucson, AZ
PD: John Michael
3 WEEZER "Peep"
STEREOBUD "Plan"

KMYZ/Tulsa, OK
PD: Lynn Barlow
MD: Ray Barlow
2 PRIME 5TH "Stupid"
2 U2 "Rattle and Hum"
OURS "Sometimes"

WHFS/Washington, DC
PD: Robert Gossman
APD: Bob Wough
MD: Pat Ferrier
NINE INCH NAILS "Dope"

WWDC/Washington, DC
PD/MD: Buddy Bize
1 SUM 41 "Tie"
OFFSPRING "Blister"

WPBZ/West Palm Beach, FL
OM: John O'Connell
AP/MD: Dan O'Brian
DAVE NAVARRO "Reveal"
FATBOY BLIM "Weapon"
STEREOBUD "Plan"
STATIC 6 "Tie"

WSFM/Wilmington, NC
PD: Chris Scharf
MD: Janice Satter
14 MAYFIELD FOUR "Tie"
DAVE NAVARRO "Reveal"
FATBOY BLIM "Weapon"
UNLOOQ "Face"
200 STORY "Mentary"
 |
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85 Total Reporters
 85 Current Reporters
 85 Current Playlists

Moves from Alternative to Active Rock (1):
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PART TWO OF A TWO-PART SERIES

Lively Discussion

■ The R&R/Jacobs Media Alternative & Rock Summit — and more

The fun thing about this conclusion to my interview with Dave Beasing about the R&R/Jacobs Media Alternative & Rock Summit is that we go off on a number of tangents about specific format issues. As I mention during the interview, this is exactly the kind of lively discussion that happens in the hallways of the Summit. I certainly hope to see you there so that we can discuss the issues that are important to you.

DB: At the Summit we'll have a panel of group programming heads. Fred Jacobs is going to lead them in a discussion of what is going on out there: Everything from issues like voicetracking to making the best use of your local talent to trends within our format. These are the people who are our representatives in the executive suites.

They get asked, "Does Alternative have a future, and what is that future? Can we sell it?" We need to know what they're saying, and we need to know what their viewpoint is. We also need to know what they see as the future for the guy who's in the streets doing the trench warfare.

R&R: It will also be nice to see how in touch the executives are with the market-level issues that programmers face on a day-to-day basis.

DB: Yes, and that's part of the landscape that we are talking about today. I respect the people on this



Dave Beasing

panel and happen to think that we will walk away impressed with their overall grasp, but, whatever the outcome, we need to know. Because it is part of this new landscape and these new rules of doing business that we are now facing as programmers in individual markets.

R&R: MTV Sr. VP/Music & Talent Tom Calderone is going to be speaking at your client session on Thursday morning. Tell me a bit about that.

DB: Well, he spoke at the first R&R summit and received a great response. Here it is a couple of years later, and he has spent even more time in those long meetings at MTV, so this will be a homecoming of sorts for him. He gets to come back and spend some time with us. Again, we are talking about someone who knows exactly what we are dealing with, and yet he is now on the outside looking in. So

he has more objectivity than he did when he worked with us. That's going to be a lot of fun.

One thing that he is seeing, that I am seeing and that researchers are seeing that can either scare you to death or make you excited at the opportunity is the growth of rhythmic and hip-hop music. Tom and I plan to spend quite a bit of time talking about how this is not on the horizon, but very much in our laps now. We've been talking about it being on the horizon these past two Summits, and now we need to talk about how there are very different tastes in music at the very bottom end of 18-34 from the very upper end of 18-34, yet our radio stations are designed to serve both ends of that demo. How do we continue to make these radio stations relevant to both ends? If push comes to shove, which end of the demo do we have to protect? What steps should we take now? All of that will be discussed.

R&R: It's not just The Beastie Boys anymore. Look at how big Crazy Town's "Butterfly" was.

DB: Yes. We are definitely going to see more records like that. The theory that I've been espousing for a while as people like yourself, from trade magazines, and programmers have called and asked, "What is up with Alternative getting so hard?" is that it isn't so much about hard vs. soft. It's about being rhythmic.

The fact that it has gotten harder over the past couple of years at Alternative is because, as "Rock" radio stations, our upper demos gave us permission to be rhythmic — if we were really rocking at the time. As time went on, what drove that popularity was bands like Rage Against The Machine and Limp Bizkit, who are essentially rhythmic. So Crazy Town was the first major hit record in our format that was not so hard but was rhythmic, and we got away with it on both ends of the 18-34 demo. And there will be a lot more Crazy Towns.

R&R: The interesting thing, though, is that Crazy Town started out

The Summit Agenda

Client-Only Sessions

9-9:45am Dave Beasing and Fred Jacobs
Opening remarks.

9:45-10:45am Tom Calderone and Dave Beasing
MTV Sr. VP/Music & Talent Calderone joins Jacobs Media Alternative Consultant Beasing in setting the stage for Summit 2001. What trends must Rock and Alternative programmers face to keep their stations relevant? Followed by Q&A.

10:45am-12:15pm Emanuel Rosen, author of *The Anatomy of Buzz*
How people decide what radio station to listen to may have more to do with its word-of-mouth (or lack thereof) than any other factor. Rosen tells how to attract the attention of influential "first users" and get them to spread the word.

Open Sessions

12:15pm-1:45pm Alternative/Active Rock Awards Luncheon

2pm-2:15pm Dave Beasing
Opening remarks.

2:15pm-3:45pm Group Programming Executives Roundtable
Fred Jacobs moderates a frank and open discussion of the issues Rock programmers are facing.

3:45pm-5:15pm Sharon Lee, Co-President of Look-Look.com
Find out what clients like Coca-Cola and Calvin Klein learn from Look-Look in terms of being cool. Survey results and photos illustrate who today's trendsetters are and why they're important. This session will conclude with a short Q&A session with Lee. A longer Q&A session for Jacobs Media clients will immediately follow the event.

extremely polarizing. That is the type of record that, if Alternative had not maintained at least some sense of musical courage, could have gotten buried.

DB: That's well-put because we are also seeing that with artists like Eminem. It takes some courage to put these people on the radio initially. You will get the phone calls from the traditional rock audience saying, "What are you doing?" You have to ride through that period to where their expectations of the radio station start to include more of that type of artist. It doesn't take that long.

I was talking with a programmer yesterday who said his station put Eminem on after a music test a month ago, and they got the phone calls and were a little scared. But he said that his night jock told him yesterday that the complaint calls have stopped, and now they are only getting requests. It only took a few weeks, but those weeks can be tough.

In our business, especially as we are waiting on our next trend, those weeks can be a white-knuckle period. But we have to gradually expand the definition of our format to include whatever the listeners who are marching through our demographic window want to hear.

Years ago Emmis' Rick Cummings told me that while he and the people who have been involved with KPWR in Los Angeles have always been big believers in knowing not just which songs are popular, but which songs fit which station, they believe in not being forever constrained by those fit scores. For him it is important to take what's popular coming in off the streets of Los Angeles and expand the expectation of the radio station to include that.

R&R: We've gone off on an inter-

esting tangent, and it is funny because these are the kinds of conversations that people have in the hallways after a Summit session. I mean, programmers have so much vertical pressure from above to avert risk and to be conservative, but the pressure from the consumer and listener is for the station to be a cultural guide. That's what the Summit is all about: reconciling those two sides.

DB: It's what programmers have faced since the beginning of time. The basic question is: Do you program to your manager, or do you program to your audience? Right now we have a lot of managers in this world in which we live. I go out to visit these programmers and, due to cutbacks in some markets, some of them have more people looking over their shoulders as managers than they have employees. The middle manager is getting squeezed like never before, so he has to have some courage, and, hopefully, by attending the Summit we'll be able to give him some ammunition.

It's very natural for us to sit back and say, "Finally, we've arrived. The suits finally understand our format: they can actually listen to it, enjoy it and walk around the radio station with smiles on their faces." Well, guess what? We need to shake it up again. Because if the 40-something suits really get what we're doing, our 20-something audience is going to very quickly tell us they're not into it.

So it's going to take courage to shake it up all over again. Also, for some of us who grew up loving Alternative music as it was and who have had the privilege to actually program the music that we love on the radio, we have to move outside our own boundaries and tastes.



**#1 MOST ADDED
at 3 formats!**

Dave Navarro

REXALL

Full Scale
JANE'S ADDICTION
tour begins this July!

REXALL, the first track from the forthcoming album,
TRUST NO ONE. In stores June 19, 2001.

Produced by Rich Costey and Andrew Slater. / Mixed by Rich Costey. / Management: HK Management, Inc.

Jay Leno June 19th
Conan June 22nd

davenavarro.net 

 hollywoodandvine.com

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R&R Alternative Top 50

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3236	+34	340629	8	81/0
4	2	WEEZER Hash Pipe (Geffen/Interscope)	2642	+197	280648	5	84/1
3	3	TANTRIC Breakdown (Maverick)	2514	+46	219962	13	80/0
2	4	INCUBUS Drive (Immortal/Epic)	2399	-80	261618	24	74/0
5	5	LIMP BIZKIT My Way (Flip/Interscope)	2073	-107	219512	14	69/0
6	6	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	1943	-121	137539	18	72/0
Breaker	7	BLINK-182 The Rock Show (MCA)	1725	+890	221853	2	82/4
8	8	LINKIN PARK Crawling (Warner Bros.)	1725	+136	182601	10	73/1
20	9	TOOL Schism (Volcano)	1688	+538	183803	2	79/1
12	10	DAVE MATTHEWS BAND The Space Between (RCA)	1660	+183	141640	9	72/0
10	11	SALIVA Your Disease (Island/IDJMG)	1645	+159	154260	13	71/1
7	12	LIFHOUSE Hanging By A Moment (DreamWorks)	1569	-54	147051	30	62/0
14	13	DEPECHE MODE Dream On (Mute/Reprise)	1546	+106	141103	7	68/1
11	14	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1482	-5	123490	14	51/0
13	15	POE Hey Pretty (FEI/Atlantic)	1481	+19	102432	11	62/0
15	16	U2 Elevation (Interscope)	1476	+60	128335	6	72/5
9	17	MOBY F/GWEN STEFANI Southside (V2)	1474	-122	192254	29	65/0
16	18	3 DOORS DOWN Duck And Run (Republic/Universal)	1369	-19	106549	18	54/0
23	19	SUM 41 Fat Lip (Island/IDJMG)	1175	+128	119508	6	72/4
24	20	REHAB It Don't Matter (Destiny/Epic)	1153	+131	84215	8	59/2
21	21	R.E.M. Imitation Of Life (Warner Bros.)	1118	-5	81034	5	57/0
17	22	FUEL Innocent (Epic)	1109	-235	71698	17	58/0
25	23	STAIN'D Outside (Flip/Elektra/EEG)	1093	+125	173113	3	9/5
Breaker	24	STABBING WESTWARD So Far Away (Koch)	1081	+110	108495	5	58/2
18	25	COLD No One (Flip/Geffen/Interscope)	1065	-244	69703	14	64/0
29	26	SEVEN MARY THREE Wait (Mammoth)	969	+130	58535	4	56/3
34	27	COLDPLAY Shiver (Nettwerk/Capitol)	894	+151	82628	4	59/3
39	28	CULT Rise (Lava/Atlantic)	858	+266	87532	2	54/3
36	29	LIFHOUSE Sick Cycle Carousel (DreamWorks)	851	+198	54507	3	57/5
38	30	RADIOHEAD I Might Be Wrong (Capitol)	841	+220	75858	2	62/4
46	31	NINE INCH NAILS Deep (Elektra/EEG)	813	+362	133571	2	61/27
33	32	GODSMACK Greed (Republic/Universal)	801	+11	72496	8	49/1
32	33	LUCKY BOYS CONFUSION Fred Astaire (Elektra/EEG)	786	-41	46306	8	53/0
30	34	PAPA ROACH Between Angels And Insects (DreamWorks)	709	-130	78658	14	38/0
22	35	NEW FOUND GLORY Hit Or Miss (Waited Too Long) (Drive-Thru/MCA)	701	-380	74169	16	55/0
28	36	GREEN DAY Waiting (Reprise)	658	-207	46654	9	44/0
42	37	OURS Sometimes (DreamWorks)	649	+110	51584	4	45/1
27	38	A PERFECT CIRCLE The Hollow (Virgin)	587	-307	35648	15	34/0
41	39	CRAZY TOWN Revolving Door (Columbia)	532	-16	48437	4	48/1
37	40	EVE 6 Here's To The Night (RCA)	523	-123	37147	9	34/0
35	41	ALIEN ANT FARM Movies (DreamWorks)	499	-202	37492	17	45/0
49	42	TRAVIS Sing (Independiente/Epic)	490	+129	48760	2	42/3
Debut	43	FATBOY SLIM Weapon Of Choice (Skint/Astralwerks/Virgin)	487	+159	50300	1	31/4
43	44	DUR LADY PEACE Life (Columbia)	464	-59	36397	16	25/0
45	45	OLEANDER Are You There? (Republic/Universal)	377	-120	28147	15	26/0
Debut	46	BDY HITS CAR I'm A Cloud (Wind-up)	372	+56	23800	1	31/4
40	47	POWDERFINGER My Happiness (Republic/Universal)	354	-219	27378	13	32/0
50	48	RAGE AGAINST THE MACHINE How I Could Just Kill A Man (Epic)	340	-17	41368	12	14/0
—	49	DAVID GRAY Please Forgive Me (ATO/RCA)	335	-12	20534	2	21/0
Debut	50	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	329	+194	14949	1	38/11

Most Added

ARTIST TITLE LABEL(S)	ADDS
DAVE NAVARRO Rexall (Capitol)	31
NINE INCH NAILS Deep (Elektra/EEG)	27
SUGAR RAY When It's Over (Lava/Atlantic)	17
UNLOCO Face Down (Maverick)	14
ZOO STORY Mantaray (3.33/Universal)	13
BLISS 66 Sooner Or Later (Epic)	12
PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	11
OFFSPRING Million Miles Away (Columbia)	11
STEREOMUD Pain (Loud/Columbia)	8
TRICKY Evolution Revolution Love (Hollywood)	6
SCAPEGOAT WAX Aisle 10 (Grand Royal/Virgin)	6
ALIEN ANT FARM Smooth Criminal (DreamWorks)	6

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLINK-182 The Rock Show (MCA)	+890
TOOL Schism (Volcano)	+538
NINE INCH NAILS Deep (Elektra/EEG)	+362
CULT Rise (Lava/Atlantic)	+266
RADIOHEAD I Might Be Wrong (Capitol)	+220
LIFHOUSE Sick Cycle Carousel (DreamWorks)	+198
WEEZER Hash Pipe (Geffen/Interscope)	+197
PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	+194
DAVE MATTHEWS BAND The Space Between (RCA)	+183
SALIVA Your Disease (Island/IDJMG)	+159
FATBOY SLIM Weapon Of Choice (Skint/Astralwerks/Virgin)	+159

Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
BLINK-182 The Rock Show (MCA)	1725/890	82/4	7
STABBING WESTWARD So Far Away (Koch)	1081/110	58/2	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.

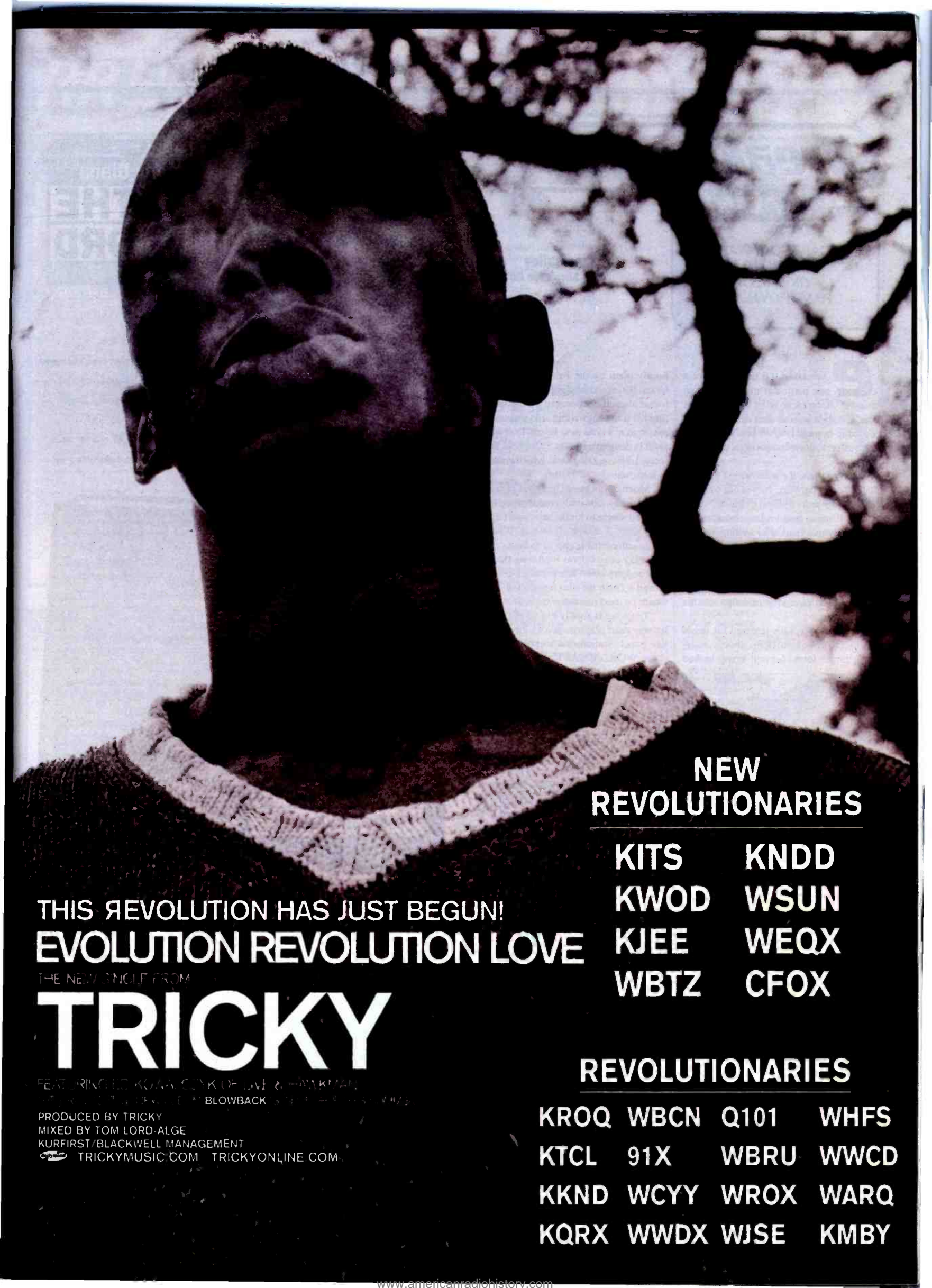


85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total 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

SCAPEGOAT WAX

Track: "AISLE 10 (HELLO ALISON)"

LP: **OKEEBLOW**

Label: **GRAND ROYAL/VIRGIN**

By **Dayna Talley**
Asst. Alternative Editor

essentials: It is hard to pinpoint one particular musical style to describe an artist like Scapegoat Wax. His style is so all over the board from pop to hip-hop and is so off-beat that it takes much effort to draw comparisons to any one artist.

Marty James, the man behind the music for Scapegoat Wax, started out when he was only 13 years old and living in Northern California, and he has not stopped since. Only two years after writing his first song, he saved up enough money to book himself studio time in San Francisco. It was there that he worked on his first demos, using his newly acquired skills of incorporating sequencers and drum loops into his music.

Goodvibe Records released his debut album, *Luxurious*, in 1999. Shortly afterward, James found himself being looked



fondly upon by the Beastie Boys' label, Grand Royal. After signing with them, he found himself encouraged by the label to find his true songwriting side and take his music to a whole new level. That higher level is demonstrated in Scapegoat Wax's second release, *Okeeblow*, which is due out in mid-June.

Much of his music has kind of an old-school funky vibe with a modern pop edge. The first single to hit the airwaves (and hit them hard) is "Aisle 10 (Hello Allison)," whose unforgettable chorus and out-of-tune guitar lay out a canvas for a song that tells the true story about him pursuing a woman he had a crush on who frequented a store where he used to work.

The song is slowly but surely making its way onto playlists across the Alternative panel. Stations such as WKQX/Chicago, WGRD/Grand Rapids, KITS/San Francisco and KNDD/Seattle have already caught on to this single. This album has a lot to offer, and "Aisle 10 (Hello Allison)" is an excellent introduction to this up-and-coming artist.

Artist POV: James, explaining his recording techniques: "All of my songs start off on the SP 1200 (sampler). I use the MPC 3000 (sampler) to take them to the next level, and by the time I get to the studio the song is pretty much finished in the MPC. All that is left is to add live guitars, bass or whatever's needed."

Scapegoat Wax

Lenny Diana

APD/MD, WXDX/Pittsburgh

ON THE RECORD.

As far as the station goes, Staind's "It's Been A While," The Clarks' "Born Too Late," Drowning Pool's "Bodies" and Weezer's "Hash Pipe" are all songs that have been getting a lot of requests. ■ On a personal level, I am into many different artists such as Tricky, Honeydogs, Pete Palladino, Tool, Oceanview, Geggy Tah, Jennifer Liston, Stabbing Westward, Airbus, Miss Fortune, Math & Science, Spain, Pete Yorn, Guided By Voices, Juliana Theory, Drowning Pool, Flickerstick, Café Del Mar compilation, Sneaker Pimps, Oleander, Stage, Nikka Costa, Turin Brakes, Dog Fashion Disco, Dieselboy and that "Lady Marmalade" song by Christina Aguilera, Mya, Lil' Kim and Pink. ■ As far as upcoming albums go, I am really looking forward to hearing the new album by Cake, which is being released on Columbia.

One of the great things about radio releases by artists who are better known for their contributions to a band is that you get to see what their unique vision is. Ideally you see a new side of the artist while being reminded of their contribution to the band they are a part of as well. I certainly think that's the case with Dave Navarro and his release "Rexall." What a great solo debut for him! The format comes in with 31 adds. I mentioned how great Nine Inch Nails' "Deep" is last week. It got a ton of early adds, and with 27 new stations the song sits with an impressive 61 supporters. Quite a few acts came in with double digit adds, including the great new Sugar Ray song "When It's Over" (17 adds), Unloco's "Face Down," which has already generated quite a buzz out of the southwest; a great song by newcomers Zoo Story called

ON THE RADIO

by Jim Kerr

"Mantaray" and Bliss 66's "Sooner Or Later," which is so good that I can't get it out of my head. Prime STH also bags double digits in a follow-up week for "I'm Stupid".... Finally, The Offspring continue to stake their format turf, pulling in 11 adds for "Million Miles Away." **RECORD OF THE WEEK:** Bird3 "Mess"

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Most Played Recurrents

- FUEL Hemorrhage (In My Hands) (Epic)
- LINKIN PARK One Step Closer (Warner Bros.)
- GODSMACK Awake (Republic/Universal)
- CRAZY TOWN Butterfly (Columbia)
- COLDPLAY Yellow (Nettwerk/Capitol)
- PAPA ROACH Last Resort (DreamWorks)
- 3 DOORS DOWN Loser (Republic/Universal)
- DISTURBED Stupify (Giant/Reprise)
- DISTURBED Voices (Giant/Reprise)
- U2 Beautiful Day (Interscope)
- RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)
- INCUBUS Pardon Me (Immortal/Epic)
- SR-71 Right Now (RCA)
- RED HOT CHILI PEPPERS Otherside (Warner Bros.)
- A. LEWIS OF STAINED W/F. DURST Outside (Flawless/Geffen/Interscope)
- 3 DOORS DOWN Kryptonite (Republic/Universal)
- A PERFECT CIRCLE Judith (Virgin)
- RED HOT CHILI PEPPERS Californication (Warner Bros.)
- LIT My Own Worst Enemy (RCA)
- INCUBUS Stellar (Immortal/Epic)

ALTERNATIVE

Going For Adds 4/22/01

- ALIEN ANT FARM Smooth Criminal (DreamWorks)
- BRAND NEW IMMORTALS Reasons Why (Music Company/Elektra/EEG)
- CALLING Wherever You Will Go (RCA)
- GWEN MARS Hurry Up (SeeThru)
- MATTHEW HARRISON Crawl (Rogue/Third Monk)
- POWDERFINGER Waiting For The Sun (Republic/Universal)
- STROKES Last Night (XL Recordings/Beggars Group)
- WATERDOWN Round Two (Victory)

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R&R/MEDIABASE 24/7



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3am

- RAGE AGAINST THE MACHINE Renegades Of Funk
- CREED My Own Prison
- STAINED Outside
- BLINK-182 All The Small Things
- TOOL Schism
- DISTURBED Down With The Sickness
- GODSMACK Bad Religion
- SEVENDUST Too Close To Hate
- STATIC-X This Is Not
- OFFSPRING Self Esteem
- WEEZER Hash Pipe
- TAPROOT Again & Again
- NIRVANA Lake Of Fire

11am

- LINKIN PARK Crawling
- GODSMACK Awake
- TOOL H.
- DOWNER Last Time
- RED HOT CHILI PEPPERS Californication
- PRINUS Jerry Was A Race Car Driver
- TAPROOT Again & Again
- NIRVANA In Bloom
- PAPA ROACH Between Angels And Insects
- SEVENDUST Waffle
- 311 Down

4pm

- LINKIN PARK One Step Closer
- SUBLIME What I Got
- DISTURBED Down With The Sickness
- METALLICA One
- STATIC-X This Is Not
- NEW FOUND GLORY Hit Or Miss...
- INCUBUS Drive
- JANE'S ADDICTION Stop
- TAPROOT!
- ALICE IN CHAINS Man In The Box
- MONSTER MAGNET Heads Explode
- SEVENDUST Home

8pm

- TAPROOT!
- NINE INCH NAILS Head Like A Hole
- DISTURBED Down With The Sickness
- STONE TEMPLE PILOTS No Way Out
- POWERMAN 5000 When Worlds Collide.
- MUDVAYNE Dig
- ZOMBIE, ROB/STERN The Great American Nightmare
- METALLICA I Disappear
- AARON LEWIS & FRED DURST Outside
- FILTER/CRYSTAL METHOD (Can't You) Trip Like I Do
- TOOL Schism



KROQ/Los Angeles

3am

- BUSH Glycerine
- WEEZER Hash Pipe
- NIRVANA Smells Like Teen Spirit
- MOBY/GWEN STEFANI Southside
- OFFSPRING The Kids Aren't Alright
- RED HOT CHILI PEPPERS Parallel Universe
- LIMP BIZKIT Re-arranged
- COLDPLAY Yellow
- DEPECHE MODE Dream On

11am

- RED HOT CHILI PEPPERS Soul To Squeeze
- TRICKY Evolution Revolution Love
- PAPA ROACH Last Resort
- OFFSPRING Million Miles Away
- WEEZER Undone-The Sweater Song
- DAVE MATTHEWS BAND The Space Between
- SMASHING PUMPKINS Today
- INCUBUS Pardon Me
- OURS Sometimes
- METALLICA The Untergiven
- BLINK-182 The Rock Show
- GINGO BOINGO Dead Man's Party

4pm

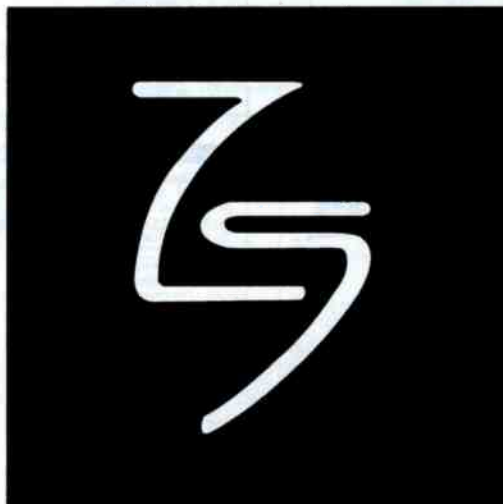
- DRAMARAMA Anything, Anything (I'll...)
- STAINED Outside
- FOD FIGHTERS Everlong
- TRICKY Evolution Revolution Love
- JANE'S ADDICTION Been Caught Stealing
- LIMP BIZKIT My Way
- ROB ZOMBIE Dragula
- INCUBUS Pardon Me
- BEASTIE BOYS (You Gotta) Fight For Your Right To...
- DISTURBED Voices
- BLINK-182 Darnit

8pm

- 311 All Mixed Up
- SUM 41 Fat Lip
- RED HOT CHILI PEPPERS Scar Tissue
- LIMP BIZKIT My Way
- NIRVANA Smells Like Teen Spirit
- TRICKY Evolution Revolution Love
- BLINK-182 What's My Age Again
- STAINED Outside
- RAGE AGAINST THE MACHINE Bullet In The Head
- WEEZER Hash Pipe
- GREEN DAY Welcome To Paradise
- INCUBUS Privilege
- SUBLIME Smoke Two Joints
- OFFSPRING Want You Bad
- NINE INCH NAILS Closer



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 5/07. © 2001, R&R Inc.



"Mantaray"

**Top 5 Most Added
at all Rock Formats!**



Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WKRN/New York
Infinity
(212) 314-9230
Kingston/Wolfe/Pier
12x Cume 2,244,280

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
39	37	37	STAINED'S Been Awhile	45110
27	33	33	LINKIN PARK/One Step Closer	40590
33	33	33	MOBY F/GWEN STEFANI/Southside	40590
31	32	32	STAINED'S Been Awhile	39360
30	31	31	GOOSMACK/Washie	38190
27	28	28	INCUBUS/Dive	36900
27	27	27	FUEL/Hemorrhage	34440
27	27	27	BLINK-182/The Rock Show	33310
27	27	27	WEZEEZ/Hash Pipe	33210
27	27	27	TANTRIC/Breakdown	33210
24	24	24	TOOL/Schism	29520
21	21	21	NINE INCH NAILS/Slide	25830
20	21	21	SALIVA/You Disease	25830
18	21	21	PAPA ROACH/Last Resort	25830
18	21	21	GOOSMACK/Washie	25830
18	21	21	ALIEN ANT FARM/Smooth Criminal	23370
18	21	21	LIMP BIZKIT/My Way	23370
18	21	21	LINKIN PARK/In The End	23370
18	21	21	NEW FOUND GLORY/Hi Q Miss...	23370
18	21	21	GOOSMACK/Washie	23370
18	21	21	RAGE AGAINST...How I Could Just...	18450
17	18	18	LINKIN PARK/Crawling	17220
17	18	18	CULT/Rise	15990
17	18	18	DROWNING POOL/Bodies	15990
17	18	18	STEREOLABS/Plaid	15990
17	18	18	DEPECHE MODE/Dream On	15990
17	18	18	LENNY KRAMITZ/Again	15990
17	18	18	3 DOORS DOWN/Over	14760
17	18	18	AT THE DRIVE-IN/Invad Litter Dept.	14760

MARKET #2
KROQ/Los Angeles
Infinity
(818) 567-1067
Weatherly/Sandblom/Worden
12x Cume 1,886,798

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
37	42	42	BLINK-182/The Rock Show	38136
43	41	41	WEZEEZ/Hash Pipe	37220
28	40	40	LIMP BIZKIT/My Way	36320
39	39	39	LINKIN PARK/Crawling	35412
42	39	39	STAINED'S Been Awhile	35412
38	38	38	INCUBUS/Dive	29584
5	38	38	COLDPLAY/Shadow	27240
35	38	38	RED HOT CHILLI...Parallel Universe	27240
28	38	38	DEPECHE MODE/Dream On	26320
13	37	37	NINE INCH NAILS/Slide	24516
15	37	37	TOOL/Schism	24516
28	36	36	TRICKY/Whore	23608
28	36	36	GOOSMACK/Washie	23608
28	36	36	STAINED'S Been Awhile	23608
24	36	36	LINKIN PARK/One Step Closer	21792
21	35	35	PAPA ROACH/Last Resort	20884
8	35	35	PERMYWISSE/Fuck Authority	20884
25	35	35	LINKIN PARK/In The End	9020
21	35	35	STABBING WESTWARD/So Far Away	19976
21	35	35	OFFSPRING/Allison Miles Away	19068
25	35	35	DISTURBED/Supully	19068
17	35	35	INCUBUS/Dive	17652
19	35	35	MOBY F/GWEN STEFANI/Southside	17652
13	35	35	DISTURBED/Supully	17244
23	35	35	COLDPLAY/Shadow	16544
16	35	35	TRAVIS/Sing	16544
15	35	35	SUNMI 41/At Lip	14628
11	35	35	SALIVA/You Disease	13820
13	35	35	TANTRIC/Breakdown	12114
11	35	35	BLINK-182/What's My Age Again?	12114

MARKET #3
WKDZ/Chicago
Emmis
(312) 527-8348
Richards/Schmitts
12x Cume 948,390

The wait is over
POWDERFINGER
Waiting For The Sun

Early at: 99X
Going For Adds Now

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
43	40	40	STAINED'S Been Awhile	18040
32	38	38	WEZEEZ/Hash Pipe	17138
24	38	38	GOOSMACK/Washie	17138
32	38	38	STAINED'S Been Awhile	17138
38	38	38	LIFEHOUSE/Hanging By A Moment	16236
37	38	38	TANTRIC/Breakdown	16236
34	34	34	FUEL/Hemorrhage...	15434
25	33	33	TOOL/Schism	14828
29	26	26	BLINK-182/The Rock Show	11726
29	26	26	AMERICAN HI-FI/Flavor Of The Weak	11275
7	23	23	NINE INCH NAILS/Slide	10378
23	23	23	CRAZY TOWN/Butterfly	10373
24	23	23	LINKIN PARK/Crawling	10373
21	23	23	STABBING WESTWARD/So Far Away	10373
19	23	23	SUNMI 41/At Lip	10373
17	21	21	RED HOT CHILLI...Californication	9471
4	20	20	LIMP BIZKIT/Rollin'	9020
22	20	20	REHAB/Don't Matter	9020
17	20	20	INCUBUS/Dive	8569
14	20	20	PAPA ROACH/Last Resort	8569
35	20	20	3 DOORS DOWN/Loser	8569
13	20	20	ALIEN ANT FARM/Moves	8118
23	17	17	LINKIN PARK/One Step Closer	7667
14	17	17	SALIVA/You Disease	7667
27	19	19	MOBY F/GWEN STEFANI/Southside	7216
24	19	19	LIMP BIZKIT/My Way	7216
10	18	18	LIMP BIZKIT/Break Stuff	6716
19	18	18	RAGE AGAINST...Renegades Of Funk	6765
13	18	18	RUN-DM.C./Them Girls	6765

MARKET #4
KITZ/San Francisco
Infinity
(415) 512-1053
Taylor/Woolley
12x Cume 718,290

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
47	50	50	STAINED'S Been Awhile	15000
52	49	49	WEZEEZ/Hash Pipe	14700
44	48	48	BLINK-182/The Rock Show	14400
45	46	46	NINE INCH NAILS/Slide	13800
45	46	46	FUEL/Hemorrhage	12900
39	42	42	INCUBUS/Pardon Me	9600
28	38	38	LINKIN PARK/One Step Closer	8400
27	38	38	RAGE AGAINST...Renegades Of Funk	8400
27	38	38	PAPA ROACH/Last Resort	8100
16	26	26	TANTRIC/Breakdown	7800
25	29	29	CRAZY TOWN/Butterfly	7500
23	28	28	MOBY F/GWEN STEFANI/Southside	7500
20	24	24	LINKIN PARK/Crawling	7200
25	24	24	STABBING WESTWARD/So Far Away	7200
22	24	24	COLDPLAY/Shadow	7200
24	24	24	GOOSMACK/Washie	6900
26	23	23	LIMP BIZKIT/My Way	6900
20	23	23	A PERFECT CIRCLE/Judith	6900
25	22	22	STAINED'S Been Awhile	6300
22	21	21	INCUBUS/Dive	6000
22	21	21	DISTURBED/Supully	6000
23	20	20	GREEN DAY/Walking	6000
18	18	18	PAPA ROACH/Last Resort	5400
20	18	18	CULT/Rise	5400
16	18	18	1/2/Heartful Day	5400
15	18	18	NEW FOUND GLORY/Hi Q Miss...	5400
11	18	18	RED HOT CHILLI...Parallel Universe	4500
11	18	18	COLDNO One	4500
12	18	18	REHAB/Don't Matter	4500

MARKET #5
WPLY/Philadelphia
Radio One
(610) 565-8900
McGunn/Dunn/Fan
12x Cume 818,290

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
26	30	30	TRAVIS/Sing	9840
13	28	28	LIFEHOUSE/Hanging By A Moment	8890
32	34	34	MOBY F/GWEN STEFANI/Southside	8890
33	33	33	LIMP BIZKIT/My Way	8580
28	32	32	INCUBUS/Dive	8320
22	31	31	STAINED'S Been Awhile	8060
29	29	29	AMERICAN HI-FI/Flavor Of The Weak	7940
24	29	29	WEZEEZ/Hash Pipe	7940
22	29	29	POEY/Priddy	7280
25	29	29	COLDPLAY/Shadow	7280
27	28	28	OFFSPRING/Breakdown	7020
23	27	27	TANTRIC/Breakdown	7020
28	27	27	GO-GOS/Unforgiven	6760
28	27	27	OUR LADY PEACE/Life	6760
26	28	28	BLINK-182/The Rock Show	6500
23	28	28	DAVE MATTHEWS BAND/The Space Between	6500
24	28	28	DEPECHE MODE/Dream On	6240
28	28	28	R.E.M./Amitation Of Life	5840
15	31	31	3 DOORS DOWN/Duck And Run	5460
16	29	29	FUEL/Hemorrhage...	5200
15	29	29	STAINED'S Been Awhile	5200
23	29	29	SUNMI 41/At Lip	4940
11	28	28	DAVE GRAY/Peace Forgive Me	4620
20	27	27	FUEL/Hemorrhage...	4420
13	26	26	G LOVE & SPECIAL...Unltd	4160
14	26	26	NEW FOUND GLORY/Hi Q Miss...	4160
4	16	16	NINE INCH NAILS/Slide	4160
13	16	16	RAGE AGAINST...How I Could Just...	4160
13	16	16	EVE 6/Here's To The Night	3900
15	14	14	DIDD/Thankyou	3640

MARKET #6
KDGE/Dallas-Ft. Worth
Clear Channel
(972) 770-7777
Doherty/Boyo
12x Cume 478,800

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
38	42	42	INCUBUS/Dive	7724
42	42	42	DEPECHE MODE/Dream On	7252
42	41	41	MOBY F/GWEN STEFANI/Southside	7252
40	41	41	TRAVIS/Sing	7052
32	39	39	FUEL/Hemorrhage	6708
38	38	38	STAINED'S Been Awhile	6536
37	38	38	LIFEHOUSE/Hanging By A Moment	6536
22	37	37	WEZEEZ/Hash Pipe	5404
26	37	37	POEY/Priddy	4612
27	37	37	OURS/Sometime	4478
22	36	36	RAGE AGAINST...How I Could Just...	4472
15	35	35	LINKIN PARK/The Dopplern Cry	4300
18	35	35	SEVEN MARY THREE/Wait	4300
19	34	34	3 DOORS DOWN/Loser	4128
18	34	34	DAVE MATTHEWS BAND/The Space Between	4128
21	34	34	LIT/Zip-Lock	3956
21	34	34	BLINK-182/Adam's Song	3446
22	34	34	DEXTER FREESTHE/Leaving Town	3360
18	34	34	SR-71/Right Now	3088
16	34	34	BUSH/Introducing The Cabins...	3088
18	34	34	INCUBUS/Dive	3088
13	34	34	LIFEHOUSE/Hanging By A Moment	2752
13	34	34	LINKIN PARK/The Space Between	2752
15	34	34	OURS/Sometime	2752
15	34	34	TRAVIS/Sing	2752

MARKET #7
CIWD/Detroit
Chum Ltd.
(313) 961-6397
Brookshaus/Canova/Franklin
12x Cume 478,800

PLAYS	LW	TW	ARTIST/TITLE	BI (888)
42	40	40	STAINED'S Been Awhile	8160
42	39	39	WEZEEZ/Hash Pipe	7556
35	37	37	GOOSMACK/Washie	7140
36	36	36	SUNMI 41/At Lip	7140
33	36	36	MOBY F/GWEN STEFANI/Southside	7140
34	36	36	LIMP BIZKIT/My Way	6926
36	35	35	WEEZER/EVILYN/First Time	6504
21	35	35	STAINED'S Been Awhile	6504
28	35	35	TANTRIC/Breakdown	6120
19	35	35	NINE INCH NAILS/Slide	5916
20	35	35	TOOL/Schism	5712
23	35	35	AT THE DRIVE-IN/Invad Litter Dept.	5712
23	35	35	BLISS/66/Somebody's Out There	5100
27	34	34	LINKIN PARK/Crawling	4896
9	33	33	BLINK-182/The Rock Show	4920
18	33	33	OUR LADY PEACE/Life	4692
22	33	33	REHAB/Don't Matter	4692
23	33	33	MELLY B/Red Light On The Radio	4692
15	33	33	TREBLE CHARGER/American Psycho	4078
21	33	33	COLDNO One	3876
26	33	33	R.E.M./Amitation Of Life	3876
18	33	33	UNCLE KRAMER'S/What Chou Lookin' At	3876
42	33	33	DEPECHE MODE/Dream On	3672
15	33	33	AMERICAN HI-FI/Flavor Of The Weak	3468
19	33	33	TRAVIS/Sing	3468
19	33	33	TRAIN/Drops Of Jupiter	3060
8	33	33	GOBY/How You Calling	3060
17	33	33	GREEN DAY/Walking	3060</

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Prozac Nation

This week I feel the need to let you guys know about a hot new band out of Sweden called **Sissy Prozac**. I received their advance a long while ago, and I have been hooked ever since. The band's shimmering pop-rock sound draws the listener in and holds their attention. Their sound at times echoes the voice of one of my old faves, **Suede**, but it has a harder, more modern edge.



Sissy Prozac

The band released their record, titled *Uppers For Downers*, on Eternity records overseas, but it remains unsigned in the U.S. The record contains a few solid focus tracks, such as "User Girl" and "I Love You," but the whole CD is worth a listen (as well as a spot on your playlist). To get a hold of your very own dose of Prozac, contact Joe Berman at Smart Recordings (phone 323-655-2750; e-mail Smartrecrds@aol.com) and/or Chris Stowers at The Bridge/JMA (phone 773-938-1229; e-mail cstowers@jmapromo.com).

My buddy Matt at Beyond told me about a

groovy promotion for you good specialty folks. The band that's going for adds June 3 is **58** — **Nikki Sixx's** side project — and their tune is "Alone Again (Naturally)." Matt informed me that the band will mail the single to all you specialty people as well as the full album, called *Diet For A New America*, and a copy of the new Motley Crue book, "The Dirt." The cool part is, if you guys decide that the song is worthy enough to give it a few spins you can interview Nikki. For details contact Matt at 310-385-4772 or matts@Lbank.com.

Moving on to the chart, **Placido** have found their way to No. 1 with their new single, "Special K." **Incredible Moses Leroy** lives up to his name by making an incredible jump back onto the chart at No. 3. **Gob** also make quite a leap to No. 4 from No. 10 last week, while **Gorillaz** grasp the No. 5 spot. Debuts this week are **Maverick's Unloco** at No. 9, **Turin Brakes** at No. 10 and **Air** at No. 18. **Records Of The Week:** **Turin Brakes** and **Sissy Prozac**

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

WEOX/Albany, NY
Download
Sunday 9pm-11pm
Alex Taylor
Bird's "Moss"
Juliana Theory "Understand This..."
Honeydolls "Soar Grapes"
Mellow "Paris Should..."
Dryer "Desperate Annie's"

KTEG/Albuquerque, NM
Burning Sensations
Sunday 8pm-10pm
Adam 12
Girls Against Boys "One Dose Of Truth"
Dashboard Confession "Brilliant Dance"
Actionclowns "I Hope This Makes..."
Dames "Anchors Borealis"
Red Animal War "Starter"

WNNX/Atlanta, GA
Sunday School
Sunday 9pm-10pm
Jay Herren
London Bus Stop "Bang A Gong"
American Hi-Fi "Another Perfect Day"
Turin Brakes "Slack"
Tintin "Live Your Life"
Actionclowns "I Hope This Makes..."

WBCH/Boston, MA
Nocturnal Emissions
Sunday 8-10pm
Delirious/Albert O
Air "Radio #1"
Sige Rios "Fugitive/Retribution"
Waterdown "Round Two"
Feed "As You Like It"
Wehwater "Conspiracy/Fidelity's Surprise"

WFNX/Boston, MA
The First Contact
Sunday 8pm-9:30pm
Zach Brooks
Gorillaz "Clint Eastwood"
Weezer "Island In The Sun"
Alpha "Delany"
Bouncing Souls "Gone"
Dave Navarro "Recall"

WBTV/Burlington, VT
Spinning Unrest
Sunday 8-9:30pm
Steve Picard
Guided By Voices "Twilight Campfire"
Me First & The... "Stand By Your Man"
Tricky "Evolution Revolution"
Gorillaz "Clint Eastwood"
Idlewild "Little Discourage"

WAVF/Charleston, SC
Cutting Edge
Sunday 8-10pm
Bryant Stone
P.J. Harvey "You Said Something"
Mayfield Four "Eaten"
Actionclowns "I Hope This Makes..."
Quickie "Medicated"
Sissy Prozac "User Girl"

WAQZ/Cincinnati, OH
Waiting Room
Sunday midnight-2am
Hogan
Garageband "Kiss It All Goodbye"
Juliana Theory "Understand This..."
Mudhoney "Inside Job"
Sewin "Bed Of Ashes"
Shades Apart "Beat By Beat"

WARQ/Columbia, SC
7200 Seconds
Sunday 8-10
Cobaltone
Juliana Theory "We're At The Top"
Livin' On A Prayer "Hog Hop Thoughts"
Llama Farmers "Always Always"
Weezer "Crab"
MXPX "Party My House..."

KDGE/Dallas, TX
Adventure Club
Sunday 8-9pm
Josh Vonabile
Churchills "Gonna Take A Lot..."
Diesel Boy "Big Spunking New"
Shed Seven "Chasing Rainbows"
Gorillaz "Clint Eastwood"
Mac Caddies "Mary Melody"

KTCL/Denver, CO
Adventure University
Sunday 7:30-8:30pm
Professor Kat
Bomfunk MC's "Freestyle"
Stefa Sletta "Kiss Kiss"
Weezer "Hush Pipe"
Spoon "Everything Hits"
Self "I Ain't A Little..."

WEJE/Fort Wayne, IN
The Living Room
Sunday 8pm-9pm
Matt Jericho
Alkaline Trio "Stripped Kid"
Blind 182 "Rock Show"
Mac Caddies "Mary Melody"
Anti-Frag "Watch The Right"
Dustbowl "Powerdrain"

WEED/Hagerstown, MD
Now Hear This
Sunday 10pm-midnight
Ashlie Davis
Blind 182 "Rock Show"
Toot "Schism"
Ours "Sometimes"
Go Go's "La La Land"
Seven Mary Three "Wah"

WMRQ/Hartford, CT
Spinning Unrest
Sunday 10pm-midnight
Cassin Chris
Insolence "Potion Well"
Girls Against Boys "One Dose Of Truth"
Gorillaz "Clint Eastwood"
Tricky "Evolution Revolution"
Shandev "Transapalooza"

WRXZ/Indianapolis, IN
Hangover Cafe
Sunday 8pm-noon
Dave Degan
Quickie "Medicated"
Honeydolls "Stonewall"
Ocean Blue "Ayn"
Weaverians "Watermark"
Alessandro Escovedo "Wave"

KFTE/Lafayette, LA
Now Hear This
Sunday 8pm-11pm
Dave Hubbard
Nikka Costa "Like A Feather"
Toot "Schism"
Bicycle Thief "Stoned"
Nine Inch Nails "Deep"
Shelco "Picture"

KROQ/Los Angeles, CA
Rocky On The Rock
Sunday midnight-3am
Rocky Bingham/Binner
Santana "Good Souls"
MXPX "Party III..."
Gwen Mars "Hurry Up"
Jason Falkner "She's Not The Enemy"
Go Go's "La La Land"

WPLY/Philadelphia, PA
Y-Hot
Sunday 9pm-10:30pm
Dan Fain
Action Figure Party "Action Figure Party"
Cutler "Careful With The Mic"
Dave Navarro "Recall"
Jimmy Eat World "Middle"
Ocean Colour Scene "Up On The Down Side"

WXDX/Pittsburgh, PA
Edge Of The X
Sunday 8pm-midnight
Lenny Diana
Blind 182 "Rock Show"
Calling "Wherever You Will Go"
Nine Inch Nails "Deep"
Juliana Theory "Understand This..."
Rickenback "Coke"

KNRK/Portland, OR
Something Cool
Sunday 9pm-10pm
Jaimie Cowley
Bouncing Souls "Gone"
B.R.M.C. "Awake"
Fenix TX "Threesome"
Gorillaz "Clint Eastwood"
Gwen Mars "Neon Tom"

WCYY/Portland, ME
Spinout
Thursday 7-9pm
Shawn Jeffrey
Ours/Sasha & Digweed "Once More"
Back Crosses "Soul Singing"
Run DMG "School Of Old"
Nevada "Do It Now"
Sepultura "Sepulchral"

WDSI/Poughkeepsie, NY
Indie Flux
Thursday 10:30-11:30pm
Justin Holzer/Sal
Mogwai "Year 2000"
Firewater "Psychopharmacology"
Me First & The... "Wild World"
Praxis "My My My"
Tricky "Evolution Revolution"

WBRU/Providence, RI
Breaking And Entering
Wednesday midnight-2am
Josh Blomster
R.E.M. "Beat A Drum"
Crashband "Lemonade"
Matthew Good Band "Strange Days"
Lemon Jelly "Nervous Tension"
Stephen Malkmus "Jennifer And The..."

KWOO/Sacramento, CA
Alternative Beat
Sunday 10pm-2am
DJ David X
God Lives Underwater "Fame"
Sundials "Sweetness"
Dory "Optikon"
Depeche Mode "Dream On"
Linkin Park "Crawling"

KMBY/Salina, CA
Time Bomb
Tues.-Sun. midnight-12:30am
Mont Black
Mac Caddies "Mary Melody"
MXPX "Lonesome Town"
MLK30 "Shut"
Dickies "Howdy Doody"
Reel Big Fish "Beel"

KXRX/Salt Lake City, UT
Exposed
Monday-Friday 8-9pm
Todd Hulam
Placido "Special K"
Seven Mary Three "Wah"
Allen Ant Farm "Smooth Criminal"
Gorillaz "Clint Eastwood"
Live "Franks"

KCCO/San Bernardino, CA
Xtreme X
Saturday 9pm-3am
Dave Desay/Daryl James
Static-X "This Is Not"
Mudhoney "Death Bottom"
Shovel "Those You Stand..."
Crossbreed "Seasons"

KITS/San Francisco, CA
New Record
Sunday 8pm-10pm
Aaron Arzelsan
Dave Navarro "Recall"
Weezer "Photograph"
Travis "Sing"
Placido "Special K"
Alkaline Trio "Stupid Kid"

KJEE/Santa Barbara, CA
New Noise
Monday midnight-2am
Dave Hancock
Dutch "Careful With The Mic"
Tricky "Evolution Revolution"
Perry Farrell "Nust Nust"
Snake River "Breed"
Hot Water Music "Paper Thin"

KNDD/Seattle, WA
Loudspeaker
Sunday 11:00pm-midnight
Bill Reid
Gwen Mars "Hurry Up"
Radiohead "Knives Out"
Alkaline Trio "Crawl"
Gorillaz "Clint Eastwood"
Mogwai "Dial Revenge"

KPNT/St. Louis, MO
New Music Sunday
Sunday 7-9:30pm
Los Arson
Rhymer/Kill "Wackass MF"
Elastic Culture "UP"
Yonanda "Synth N Strings"
Mayfield Four "Eaten"
Zoo Story "Mantary"

WXSR/Tallahassee, FL
Underground Lounge
Sunday 8-10pm
Mechthead
Gob "For The Moment"
Shades Apart "Congrats"
Darius's Wasting "Feed So Sleep"
Prof. Murder Music "Slow"
Crossbreed "Underlined"

KMYZ/Tulsa, OK
New From The Edge
Tuesday midnight-1:00am
Lynn Barlowe
Fuel "Bad Day"
Fatboy Slim "Weapon Of Choice"
Lighthouse "Six Cycle Carousel"
Nine Inch Nails "Deep"
Guttermouth "She's Got The Look"

R&R Top 20 Artists

May 18, 2001

1. **PLACEBO** (Hut/Virgin) "Special K"
2. **TRICKY** (Hollywood) "Evolution Revolution Love"
3. **INCREDIBLE MOSES LEROY** (Ultimatum/Artemis) "Fuzzy"
4. **GOB** (Nettwerk) "I Hear You Calling"
5. **GORILLAZ** (Virgin) "Clint Eastwood"
6. **BOUNCING SOULS** (Epitaph) "Gone"
7. **ME FIRST & THE GIMME GIMMES** (Fat Wreck Chords) "Wild World"
8. **SKINDIVE** (Palm) "Tranquillizer"
9. **UNLOCO** (Maverick) "Face Down"
10. **TURIN BRAKES** (Source/Astralwerks) "Underdog (Save Me)"
11. **GWEN MARS** (See Thru) "Radio Gun"
12. **PRIME STH** (Giant/Reprise) "I'm Stupid"
13. **MAD CADDIES** (Fat Wreck Chords) "Bside"
14. **FENIX TX** (Drive-Thru/MCA) "Threesome"
15. **GUIDED BY VOICES** (TVT) "Glad Girls"
16. **JULIANA THEORY** (Tooth & Nail) "Understand The Dream Is Over"
17. **NINE INCH NAILS** (Elektra/EEG) "Deep"
18. **AIR** (Source/Astralwerks) "Radio #1"
19. **SCAPEGOAT WAX** (Grand Royal/Virgin) "Aisle 10"
20. **BICYCLE THIEF** (Artemis) "Stoned"

Ranked by total number of shows reporting artist.

33 Total Reporters

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JOHN SCHOENBERGER

jschoenberger@rronline.com

Cowboy Junkies Are Open

Canadian band endures as they remain faithful to their fans and themselves

It was just about 16 years ago that three siblings — Margo, Michael and Peter Timmins — and close friend Alan Anton formed Cowboy Junkies in Toronto, Canada. From the beginning they knew they wanted to make music that was true to their hearts. They also knew that if they remained genuine, they would develop a loyal following. Well, with the release of their 11th album, *Open*, Cowboy Junkies have proved they have staying power and, for the most part, they've done it on their own terms.

I had a conversation recently with lead singer Margo Timmins in which we discussed the journey of Cowboy Junkies — which has taken them, in many ways, full circle.

Beginnings

With the release of their live 1986 debut album, *Whites off Earth Now!*, on their own Latent label, the musical journey of Cowboy Junkies began. But it was with 1988's *The Trinity Sessions*, also on Latent (and later picked up by RCA), that their career took off in earnest. Recorded in an old church, the sessions used a recording technique that employed only one microphone. Along with some traditional country covers, the band recorded a version of Velvet Underground's "Sweet Jane" that garnered significant radio airplay.

Following that album they released *The Caution Horses* (1990), *Black-Eyed Man* (1992) and their critically acclaimed *Pale Sun, Crescent Moon* (1993), which contains the successful radio track "Anniversary Song," all on RCA.

It wasn't until their sixth album, *Lay It Down*, released on Geffen in 1996, that they would make a shift in their sound. As Margo explains, "Over the course of each of our albums, the sound has really germinated during the touring of the album before. For example, while we were touring in the States to support *Whites off Earth Now!*, we were exposed to country music for the very first time, and it profoundly affected us. *The Trinity Sessions* really came from that.

"Similarly, we started to open things up while supporting *Pale Sun*, which resulted in our shift for *Lay It Down*." This tougher sound continued with *Miles From Our Home* and remains with *Open*, their first album through Rounder. "With *Lay It Down*," Margo continues, "we started to go back to the sound we had at the very beginning. This is not to say that we were dissatisfied with the softer sound that we had beginning with *The Trinity Sessions*. It was just that [guitarist and primary songwrit-

er] Michael was more comfortable with his songwriting by then, and we were a band that was growing more skillful in what we could do, so he decided he wanted to start to interject more guitar. You can certainly hear Michael's guitar work on *Open*, particularly on the first half of the album, where it creates much of the mood."

"Don't get me wrong: We love airplay and deeply appreciate the support radio has given us over the years, but the Junkies' music is about so much more than writing the so-called 'hit single.'"

Return To Their Roots

The release of *Open* also represents another return for the band. In 1999 they left Geffen and released *Rarities, B-sides and Slow, Sad Waltzes*, and in 2000 they released the live *Waltz Across America* on the newly revived Latent label. Both albums were available only through their website and at live shows. "We started out as an indie act and released our first two albums on our own label, and after our run with RCA and Geffen we returned to indie status. We really wanted to be back on our own again because we felt it allowed us more creative freedom."

While they were working on what would become *Open*, the band knew that they would need a better distribution system in place for the album's release, but they wanted to maintain the Latent imprint. The members feel they've found a balance with Rounder, which allows

them to enjoy the freedom of being an indie act and the benefits that a national label can offer in terms of promotion, marketing and sales.

"Rounder was exactly what we were looking for in North America," says Margo. "The folks there have a really good feel for how the relationship between us can be mutually beneficial. It's exciting for us because we feel that Rounder knows how to market records on many levels besides radio airplay. Don't get me wrong: We love airplay and deeply appreciate the support radio has given us over the years, but the Junkies' music is about so much more than writing the so-called 'hit single.'"

A Group Effort

By their third album, Michael Timmins had assumed a larger role as songwriter for the band — and, in certain cases, the producer's role as well, as with *Open*. But Cowboy Junkies have such a diverse and distinctive sound, it's clear that all four core members have input on the final version of each song.

"Certainly, Michael and I are the ones that people are the most familiar with, but we are very much a band of equals," confirms Margo. "And this goes beyond the fact that three of us are siblings. Once we get into the studio, Michael, [drummer] Peter, [bassist] Alan and I all have a creative influence on the way a song will finally end up. And we feel it should be a group decision to say when a certain song is completed.

"I think that what makes us Cowboy Junkies is that we have a certain sound, regardless of the style we may be playing in. I don't know what it is, and I couldn't describe it to you, but I know we have it. It's a strange process, and it's very organic, but it's still really exciting to all of us.

"I've always had this image in the back of my head that a long time after Cowboy Junkies are off the road and I'm an old woman, I will always be a Cowboy Junkie and my music will always be important to me. Therefore, at the end of the day I want to be able to look at my records



Cowboy Junkies

and be proud of them. I'm certain the other bandmembers feel the same way."

I'm So Open

There is a definite progression to the songs on *Open*. According to Margo, the overarching theme is dealing with getting older and assessing one's view on one's own life and life in general. It's the classic question: "Is the glass half-full or is it half-empty?"

The first five tracks deal with the darker side and often take the subject to extremes to make a point. For example, in "Dark Hole" the lyrics say, "Stuck in that dark hole again/Someone throw me a ladder on which I can depend/Someone give me a handhold to help me ascend/Someone give me a reason to start up these walls again."

The album then makes a transition, with "Thousand Year Prayer," into a collection of songs that more

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accurately represent the real message of the album. In "I'm So Open," the album's lead track, we hear, "Count all wounds that brought you here/Lay your blessings end to end/Rid yourself of all regrets/Because here is where it all begins."

"I think we all wobble back and forth as to whether we see the good things in life or the bad," Margo muses. "You really can't ever separate the two, but, hopefully, you can find the strength to lean toward the more positive side most of the time. 'I'm So Open' really sums it all up. You can be guarded; if you are you may pre-

vent that pain from coming in, but you also stop the joy.

"We're all hitting that age now where we've been married for a long time and the kids are no longer babies. You find that you've fallen into patterns, and all of a sudden you wonder what's happening. You find you no are longer happy or maybe your partner is no longer happy, and much of that can be from taking things for granted and losing touch with each other.

"I don't want to get that way. I think many people get to 60 and realize that they stopped living at 40! It goes really fast if you're not careful. When you talk about this subject with some people, they wonder if you're having a nervous breakdown or a midlife crisis! I see it more like participating in life and not being afraid to look at it."

Reaching Out

As many other artists who "do it on their own" have learned, Cowboy Junkies have also realized how important their website can be in connecting with their audience. In fact, they believe it can be as powerful as their albums and live performances. "We didn't realize it until we started to put it together, but, as it turns out, a website can almost be like a record," Margo explains. "It can really represent who you are."

From that point of view, if a band has someone else design a site and maintain it, it will come out looking and feeling differently than if the artists do it themselves. It becomes very superficial and may almost act as a wall between the band and the public. Therefore, the Junkies take an active role in their site. "As we've discovered, it's a lot of work to constantly update, maintain and change it — basically, to interject your personality into it — but we feel that it's worth it."

The Junkies will be reaching out with an extensive tour of North America. The current leg began on April 21 and will continue through mid-August.

For more information you can visit Cowboy Junkies' website, www.cowboyjunkies.com, or contact Rounder Promotion Director Katrina Suydam at 617-218-4477 or katrinka@rounder.com.

R&R Triple A Top 30

May 18, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	R.E.M. Imitation Of Life (Warner Bros.)	663	+6	41589	6	34/0
1	2	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	636	-29	48752	15	28/0
3	3	DAVE MATTHEWS BAND The Space Between (RCA)	544	+45	34536	5	29/0
4	4	BLUES TRAVELER Girl Inside My Head (A&M/Interscope)	420	+26	28765	7	27/1
8	5	U2 Elevation (Interscope)	392	+44	23972	5	24/0
5	6	JONATHA BROOKE Linger (Bad Dog)	386	+1	21531	16	27/2
7	7	COLOPLAY Yellow (Nettwerk/Capitol)	367	0	38276	20	23/0
6	8	DEPECHE MODE Dream On (Mute/Reprise)	352	-20	22398	7	27/1
13	9	STEVIE NICKS Planets Of The Universe (Reprise)	349	+29	27841	6	25/0
12	10	JEB LOY NICHOLS Heaven Right Here (Rykodisc)	344	+24	20139	14	27/1
9	11	JOSH JOPLIN GROUP Camera One (Artemis)	314	-26	28893	25	26/0
15	12	LUCINDA WILLIAMS Essence (Lost Highway/IDJMG)	306	+14	17723	3	29/1
14	13	OLD 97'S King Of All The World (Elektra/EEG)	296	-10	25091	13	22/0
16	14	LIFEHOUSE Hanging By A Moment (DreamWorks)	291	+2	30413	13	15/1
20	15	DAVID BYRNE Like Humans Do (Luaka Bop/Virgin)	285	+30	13758	7	21/0
10	16	SHAWN COLVIN Whole New You (Columbia)	280	-59	16762	16	24/0
18	17	INCUBUS Drive (Immortal/Epic)	269	-8	22909	8	14/0
21	18	BLACK CROWES Soul Singin' (V2)	266	+15	14052	3	24/1
Breaker	19	COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder)	261	+38	16912	3	24/0
17	20	MARK KNOPFLER Sailing To Philadelphia (Warner Bros.)	258	-30	12158	8	20/0
11	21	ERIC CLAPTON Superman Inside (Duck/Reprise)	251	-75	12866	14	25/0
22	22	WALLFLOWERS Letters From The Wasteland (Interscope)	235	-12	12243	16	20/0
23	23	DELBERT MCCLINTON Livin' It Down (New West/Red Ink)	231	-2	9194	9	21/0
28	24	PETE YORN Life On A Chain (Columbia)	228	+29	11412	4	24/1
24	25	BEN HARPER Sexual Healing (Virgin)	223	-3	11462	5	22/0
19	26	SEMISONIC Chemistry (MCA)	212	-50	18127	18	18/0
25	27	U2 Walk On (Interscope)	207	-17	12728	19	18/0
27	28	JIM WHITE Handcuffed To A Fence In... (Luaka Bop/Virgin)	185	-20	5823	5	21/0
Debut	29	SHELBY LYNNE Killin' Kind (Island/IDJMG)	184	+36	10335	1	20/1
Debut	30	FISHER Hello It's Me (Farmclub.com/Interscope)	183	+35	13818	1	19/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
WIDESPREAD PANIC This Part... (Widespread/SRG)	15
SUGAR RAY When It's Over (Lava/Atlantic)	5
SHEA SEGER Last Time (RCA)	4
TRAVIS Sing (Independiente/Epic)	3
FIVE FOR FIGHTING Superman (Aware/Columbia)	3
JONATHA BROOKE Linger (Bad Dog)	2
ANDREAS JOHNSON Glorious (Reprise)	2
ACTION FIGURE PARTY Action Figure Party (Blue Thumb)	2
JOE HENRY Stop (Mammoth)	2
ERIC CLAPTON Travelin' Light (Duck/Reprise)	2
ANDERS OSBORNE Snake Bit (Shanachie)	2
STRING CHEESE INCIDENT Outside And... (Sci-Fidelity)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WHISKEYTOWN Don't Be Sad (Lost Highway/IDJMG)	+52
DAVE MATTHEWS BAND The Space Between (RCA)	+45
FIVE FOR FIGHTING Superman (Aware/Columbia)	+45
WIDESPREAD PANIC This Part...n (Widespread/SRG)	+45
U2 Elevation (Interscope)	+44
RADIOHEAD I Might Be Wrong (Capitol)	+43
TRAVIS Sing (Independiente/Epic)	+41
COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder)	+38
SHELBY LYNNE Killin' Kind (Island/IDJMG)	+36
FISHER Hello It's Me (Farmclub.com/Interscope)	+35
ROBERT CRAY Baby's Arms (Rykodisc)	+35

35 Triple A 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 5/6-Saturday 5/12. 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

ROBERT CRAY Baby's Arms (Rykodisc)
Total Plays: 162, Total Stations: 17, Adds: 0

JEFFREY GAINES In Your Eyes (Artemis)
Total Plays: 161, Total Stations: 18, Adds: 0

FIVE FOR FIGHTING Superman (Aware/Columbia)
Total Plays: 160, Total Stations: 17, Adds: 3

TRAVIS Sing (Independiente/Epic)
Total Plays: 150, Total Stations: 18, Adds: 3

ANI DIFRANCO Heartbreak Even (Righteous Babe)
Total Plays: 150, Total Stations: 17, Adds: 0

WHISKEYTOWN Don't Be Sad (Lost Highway/IDJMG)
Total Plays: 139, Total Stations: 20, Adds: 1

ANDREAS JOHNSON Glorious (Reprise)
Total Plays: 129, Total Stations: 14, Adds: 2

DOVES Catch The Sun (Heavenly/Astralwerks/Virgin)
Total Plays: 126, Total Stations: 8, Adds: 0

RADIOHEAD I Might Be Wrong (Capitol)
Total Plays: 111, Total Stations: 14, Adds: 1

MATCHBOX TWENTY Mad Season (Lava/Atlantic)
Total Plays: 107, Total Stations: 6, Adds: 0

Breakers.

COWBOY JUNKIES

I'm So Open (Latent/Zoe/Rounder)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
261/38	24/0	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.

Songs ranked by total plays

Widespread Panic

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	WMVY	

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Impacting This Week!

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the first single from the forthcoming CPR album

KATIE DID



Triple A Reporters

Stations and their adds listed alphabetically by market

KBAC/Albuquerque, NM PD/MD: Ira Gordon 10 WIDESPREAD PANIC "Town" 6 FATBOY SLIM "Weapon"	WVYV/Cape Cod, MA PD/MD: Barbara Dacey WIDESPREAD PANIC "Town" BLACK CROWES "Soul"	WTTS/Indianapolis, IN PD: Jim Ziegler APD/MD: Marie McCallister 2 STARD "Aerbia" SUGAR RAY "When"	WZEW/Mobile, AL PD: Brian Hart MD: Linda Woodworth WIDESPREAD PANIC "Town" COLDFLAY "Silver"	KCTY/Omaha, NE PD: Max Bumpgardner MD: Christopher Dean 4 TANTRIC "Buddhism" BRUCOLAR "Dope" G. LOVE & SPECIAL... "United" DAVE NAVARRO "Road"	KENZ/Salt Lake City, UT OM/PO: Bruce Jones MD: Karl Bushman No Adds	KRSH/Santa Rosa, CA OM/PO: Pam Long MD: Bill Bowker 14 STRING CHEESE... "Outside" 12 BLUES TRAVELER "Gift" ANDERS OSBORNE "Sasha" WIDESPREAD PANIC "Town" ELIZA CARTHAY "Lean"
KGSR/Austin, TX PD: Jody Denberg MD: Susan Castle 6 WILLE NELSON "Wooden" 4 JOHN MAYALL "Right"	WDOO/Chattanooga, TN OM/PO/MD: Danny Howard SUGAR RAY "When"	WFPK/Louisville, KY PD/MD: Dan Reed APD: Stacy Owen ACTION FIGURE PARTY "Action" JERRY GAMES "Sasha" JOHN HAMBMOND "Jockey" SHEA SEGER "Last" TRAVIS "Slip" WIDESPREAD PANIC "Town" JIM WHITE "Miles" SPRING BOYS "When" OVER THE PHONE "Water"	KPIG/Monterey, CA PD/MD: Laura Ellen Hepper 4 HARCHA BALL "Dope" LEON REDRONE "Any" WIDESPREAD PANIC "Town" JERRY GARCIA "Road"	WXPB/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht WIDESPREAD PANIC "Town"	KXST/San Diego, CA PD/MD: Deea Shalet No Adds	KMTT/Seattle-Tacoma, WA GM/PO: Chris Mays APD/MD: Shawn Stewart 1 JOHNSA BROOKE "Lager" SUGAR RAY "When" LIFEHOUSE "Hanging"
WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein WIDESPREAD PANIC "Town"	WXRT/Chicago, IL PD: Norm Winer MD: John Farneda 4 JONATHA BROOKE "Lager" 4 TRAVIS "Slip"	WMMW/Madison, WI PD/MD: Tom Teuber 7 ERIC CLAPTON "Twisted" 5 SHEA SEGER "Last" FIVE FOR FIGHTING "Supeman" WIDESPREAD PANIC "Town"	WRLT/Nashville, TN OM/PO: David Hall APD/MD: Keith Coes 5 WIDESPREAD PANIC "Town" HEAVEN EATMAN "Lean" WELLKINDER CONSPIRACY "Supern" ELECTRIC LIGHT... "Angh" ANDERS OSBORNE "Sasha" JOE HENRY "Slip" TRICKY "Evolution" JASON WHITE "Average" WITHOUT RUTH "Day"	WYEP/Pittsburgh, PA PD: Rosemary Wetsch MD: Chris Griffin KASEY CHAMBERS "Car" TRAVIS "Slip" RUFUS WAINWRIGHT "Catherine" ELIZA CARTHAY "Perfect" SHAWN COLVIN "Bread" ERIC CLAPTON "Twisted" AMY CORNEA "Slip" JOHN GORNA "What"	KFOG/San Francisco, CA PD: Dave Benson MD: Haley Jones No Adds	KTRR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 WIDESPREAD PANIC "Town" 5 STRING CHEESE... "Outside" 4 IRSTY MCCOLL "Shes"
KRVB/Boise, ID PD/MD: Brandon Dawson DEPECHE MODE "Dreac" JEB LOY NICHOLS "Heaven"	KOMR/Dallas-Ft. Worth, TX PD: Scott Strong MD: Jeff K 2 SUGAR RAY "When" POE "Philly"	WMPW/Memphis, TN PD/MD: Alexandra Inzer 17 WIDESPREAD PANIC "Town" SHELBY LYNNE "Torn" BOB DYLAN "Return"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston JOE HENRY "Slip" BLIND BOYS OF... "Motherless"	KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch No Adds	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 WIDESPREAD PANIC "Town" 5 STRING CHEESE... "Outside" 4 IRSTY MCCOLL "Shes"	WRNX/Springfield, MA OM/PO/MD: Tom Davis SHEA SEGER "Last" WIDESPREAD PANIC "Town" MARK SELBY "Lucy" RADIOHEAD "Night"
WBOS/Boston, MA MD: Amy Brooks LUCINDA WILLIAMS "Essence"	KBCO/Denver-Boulder, CO PD: Scott Arbaugh MD: Keefer 5 PETE YORN "Chain" 1 WHISKEYTOWN "Sad" SUGAR RAY "When"	WMPW/Memphis, TN PD/MD: Alexandra Inzer 17 WIDESPREAD PANIC "Town" SHELBY LYNNE "Torn" BOB DYLAN "Return"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston JOE HENRY "Slip" BLIND BOYS OF... "Motherless"	KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch No Adds	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 WIDESPREAD PANIC "Town" 5 STRING CHEESE... "Outside" 4 IRSTY MCCOLL "Shes"	WRNX/Springfield, MA OM/PO/MD: Tom Davis SHEA SEGER "Last" WIDESPREAD PANIC "Town" MARK SELBY "Lucy" RADIOHEAD "Night"
WXRW/Boston, MA PD: Joanne Doody MD: Dana Marshall No Adds	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 4 FIVE FOR FIGHTING "Supeman" 4 WIDESPREAD PANIC "Town" 4 ACTION FIGURE PARTY "Action"	KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MD: Mike Wolf 1 ANDREAS JOHNSON "Glorious"	WKOC/Norfolk, VA PD: Paul Shagrus MD: Kristen Croot FIVE FOR FIGHTING "Supeman" ANDREAS JOHNSON "Glorious"	KTHX/Reno, NV PD: Harry Reynolds MD: Dave Harold WIDESPREAD PANIC "Town" SHEA SEGER "Last" R.E.M. "Wag" R.E.M. "High" MARK KNOPFLER "America" POLICE W/IN MANICOM "Every"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 WIDESPREAD PANIC "Town" 5 STRING CHEESE... "Outside" 4 IRSTY MCCOLL "Shes"	WRNX/Springfield, MA OM/PO/MD: Tom Davis SHEA SEGER "Last" WIDESPREAD PANIC "Town" MARK SELBY "Lucy" RADIOHEAD "Night"
CKEY/Buffalo, NY PD/MD: Rob White No Adds	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 4 FIVE FOR FIGHTING "Supeman" 4 WIDESPREAD PANIC "Town" 4 ACTION FIGURE PARTY "Action"	KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MD: Mike Wolf 1 ANDREAS JOHNSON "Glorious"	WKOC/Norfolk, VA PD: Paul Shagrus MD: Kristen Croot FIVE FOR FIGHTING "Supeman" ANDREAS JOHNSON "Glorious"	KTHX/Reno, NV PD: Harry Reynolds MD: Dave Harold WIDESPREAD PANIC "Town" SHEA SEGER "Last" R.E.M. "Wag" R.E.M. "High" MARK KNOPFLER "America" POLICE W/IN MANICOM "Every"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 WIDESPREAD PANIC "Town" 5 STRING CHEESE... "Outside" 4 IRSTY MCCOLL "Shes"	WRNX/Springfield, MA OM/PO/MD: Tom Davis SHEA SEGER "Last" WIDESPREAD PANIC "Town" MARK SELBY "Lucy" RADIOHEAD "Night"

35 Total Reporters
 35 Current Reporters
 35 Current Playlists

Most Played Recurrents

- U2 Beautiful Day (Interscope)
- DAVID GRAY Please Forgive Me (ATO/RCA)
- DIDO Thankyou (Arista)
- DAVID GRAY Babylon (ATO/RCA)
- MARK KNOPFLER What It Is (Warner Bros.)
- BARENAKED LADIES Pinch Me (Reprise)
- LENNY KRAVITZ Again (Virgin)
- STING Desert Rose (A&M/Interscope)
- PAT MCGEE BAND Rebecca (Giant/WB)
- FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)

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5/21/01

- AFRO-CELT SOUND SYSTEM (PETER GABRIEL When You're... (Real World/Virgin)
- CPR Katie Did (Gold Circle)
- GREGG ROLIE Give It To Me (33rd Street)
- E.L.O. Alright (Epic)
- J.J. CALE After Midnight (Back Porch/Narada)
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RICK WELKE
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Against The Odds

■ A closer look at stations that are going against the grain

When most people inside or outside of the music industry think of mainline Christian radio, certain images of artists come to mind: Amy Grant, Michael W. Smith, Sandi Patty and maybe a touch of dc Talk. While this may be a benevolent portrait, it is far from the middle line of what this portion of the industry has to offer.

Artists who have made a significant impact on radio and at retail usher in a whole new line of potential flag-bearers for the future. Audio Adrenaline, Newsboys, Plus One, Yolanda Adams, P.O.D. and Sixpence None The Richer, among others, have had a huge effect in shaping what the populace believes Christian music is.



Chad Bonham

Holding up their torches and waving them the most frantically are the stations that have taken a different approach to programming. These are the Christian Rock stations. Never before in history has so much been done with so little and in such a minimal amount of time. The far-left approach to Christian radio programming seems to be catching on with fury.

Stations skewed to the rock-minded individual are beginning to take shape across the country. One of the trendsetters within this subformat is WUFM (Radio U)/Columbus, OH. On the air since March 1996, it has raised eyebrows from individuals and organizations about what can truly be done when a radio station and staff are sold on a mission.

Currently, Radio U simulcasts on two other frequencies: KRQZ/Lompoc, CA and nights on Hot AC KAHR/Poplar Bluff, MO. The station also branched out earlier this year with a 24/7 video network that is already available on a national satellite system. GM Michael Buckingham has been with the station since the very beginning, moving from PD to his current position.

A new entry into this genre is KMRX/Tulsa. Owned and operated by Clear Channel, this fresh CHR/Rock hybrid is a unique breed unto itself simply because of how it came into fruition. A Triple A station from 1997 until this February, the station — now imaged as “New Live 101.5” — was born of a Christian specialty show that brought in huge numbers during its short weekend shift.

As the station overall struggled with listenership, the show continued to gain in popularity, and in February the decision was made to switch

formats to match up with the successful show. Former specialty show co-host **Chad Bonham** now handles programming duties for the entire station.

Philosophy For Success

I asked Buckingham and Bonham a few questions regarding their philosophy for success and how they program their respective stations.

R&R: Why program Christian Rock in your market? What makes it work where you are? What makes it difficult?

MB: Radio U maintains a relevant approach to reaching our audience. Frankly, we're not interested in reaching only Christians. As a result, our entire approach is based on continually answering the question, “What would non-Christians think if they heard this music, production element or contest?”

CB: We program Christian Rock in Tulsa because the market is wide



open. The Tulsa market includes several other successful adult-oriented Christian stations, but it doesn't include much for the younger generation. The AC station in town dabbles in the CHR side of things somewhat with hotter songs by the likes of Avalon and Steven Curtis Chapman, so we feel like we need to lean toward rock to distance ourselves from that audience. It works in Tulsa because Christian CHR/Rock was growing fast without a full-time station. Having Live 101.5 here has raised the bar of awareness even more.

R&R: How has it been getting support for events and promotions from record labels in your market with this type of format?

CB: With our specialty show, we

had a lot of success with record labels once we were established. However, the support dried up a bit when we went full-time in February. It's been a slow process, but we are getting back the labels' support, one at a time. Now that we just became an official R&R reporting station, I assume that won't be a problem for much longer.

MB: It's taken us five years to get to this point, but it's not difficult for us to receive promotional support from the labels.

Even though we aren't a hand-in-glove fit with much of Christian music's AC-oriented industry, we receive promotional support because of the quality of our product and our ability to generate sales at the retail level in Columbus.

R&R: What is your target demographic, and what does your target listener look like?

MB: Our target is 12-24, predominantly male. Specifically, a 20-year-old college male named Spyke.

CB: Our demographic is an equal male/female 18-34 with our secondary target being male/female 12-24. Our target person is usually going to be the product of a church with an active youth group, although we strive to grab the nontraditional Christian-radio listener as well.

R&R: What do you look for to include a song on your playlists?

MB: Sonic quality, which includes production value and relevance to our music format, and lyrical and artist integrity.

CB: The No. 1 criterion for selecting music, beyond the obvious format criteria, is quality. We want the songs to simply sound great on the radio. The second most-important criterion is listener response, judged by calls, e-mails and local retail sales. To a certain extent we also pay attention to national charts and sales.

R&R: What do you believe the Christian-music industry needs to look at to further the outreach of rock music?

CB: Quality control. Christian labels need to sign only the best available talent, then push them appropri-

ately. Also, I would like to see consistency from the industry. I'm tired of seeing mediocre artists get monstrous label push while some of the most amazing artists are dying on the vine.

“The less we find ourselves reacting to the mainstream music industry and the more we come up with fresh sounds, the quicker we'll earn true respect from outside of the Christian side of the industry.”

Chad Bonham

Diversity in the artists signed is also a key in seeing Christian rock reach new heights. The less we find ourselves reacting to the mainstream music industry and the more we come up with fresh sounds, the quicker we'll earn true respect from outside of the Christian side of the industry.

MB: From a broadcasting perspective, we need to create a more professional, relevant-sounding product and then promote, promote, promote! From a spiritual perspective, pray for God's vision and direction for your station, then stick to it. Radio U is proof positive that it can work if the commitment is there.

R&R: Where do you see your station going within the next few years?

CB: Live 101.5 wants to be at the core of all progressive music-related events. We are working to be in the top five in our market among 18-34-year-olds. As for the 12-24 market, we feel we can be in the top five within a decent amount of time. Most importantly, our aim is to be one of the best-sounding stations in our market and to be among the highest-quality stations in production and music selection in the Christian market.

MB: Radio U will continue to grow its network of stations, its listenership in Columbus with a stronger commitment to local promotions and marketing and its listenership online with an increased Internet presence.

Building A Firm Foundation

Both WUFM and KMRX have entrenched themselves in their communities. They are not only impacting their cities, they are guiding other stations and shows on a national level. Listenership for both stations is on the way up.

Respectability seems to finally be within arms' reach for the Christian Rock format, now that record labels

and company executives are seeing product sales climbing. Is it huge? No, but a steady increase is all it takes to make heads turn.

Many within the industry would say that these two stories are definitely not the norm — even freakish. But the numbers that surround these stations and others like them, such as KLYT/Albuquerque, are hard to ignore. Partnerships with mainstream retail stores, special promotions rivaling crosstown Rock bulldogs and top-quality production have positioned them for greatness. They are extremely good at reaching the audience they are positioned to reach.

Radio U continues to be an interesting threat to the commercial stations in Columbus. Being rated consistently within the top 10 stations among its target demographic is something that every station wants, and WUFM is doing it. With the backing of Clear Channel in Tulsa, a similar fate could be on the horizon for KMRX as well.

Odds makers may bet against this type of programming, but more radio groups are jumping on the bandwagon when they look at the hard numbers and realize what some programmers have been saying for a de-

“We receive promotional support because of the quality of our product and our ability to generate sales at the retail level.”

Michael Buckingham

cade now. With a listener-relationship mentality, Christian Rock can thrive in many markets. I have the feeling that although these stations may be considered freakish for the off-balance way they are reaching the listener, they wouldn't have it any other way.



CHR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	1 TEN SHEKEL SHIRT Ocean (Vertical)	642	+83	4
1	2	2 AUDIO ADRENALINE One Like You (Forefront)	595	+3	4
2	3	3 RACHEL LAMPA Shaken (Word)	555	-38	4
5	4	4 AVALON Make It Last Forever (Sparrow)	553	+55	4
7	5	5 TRÙE VIBE Now And Forever (Essential)	514	+79	4
4	6	6 REBECCA ST. JAMES Reborn (Forefront)	488	-40	4
6	7	7 PLUS ONE My Life (Atlantic)	458	-24	4
10	8	8 MATT BROUWER Water (Reunion)	457	+117	4
11	9	9 SWITCHFOOT Love Is The Movement (Sparrow)	429	+91	4
14	10	10 BENJAMIN GATE All Over Me (Forefront)	408	+85	4
13	11	11 SONICFLOOD Open The Eyes Of My Heart (Gotee)	396	+69	4
15	12	12 DAMITA Spirit Inside (Atlantic)	394	+71	4
22	13	13 TREE 63 Look What You've Done (Inpop)	387	+138	4
20	14	14 TAIT All You Got (Forefront)	374	+99	3
8	15	15 DELIRIOUS? God You Are My God (Sparrow)	370	-128	4
18	16	16 SMALLTOWN POETS Any Other Love (Arden/Forefront)	354	+60	4
12	17	17 LARUE Fly (Reunion)	345	+15	4
27	18	18 ELMS Hey, Hey (Sparrow)	322	+114	2
9	19	19 NEWSBOYS Joy (Sparrow)	301	-77	4
16	20	20 LINCOLN BREWSTER Power Of Your Love (Vertical)	301	-14	4
24	21	21 ZOGIRL No You (Sparrow)	288	+44	4
19	22	22 SHINEMK Higher Love (Reunion)	274	-3	4
17	23	23 CAEDMON'S CALL Prove Me Wrong (Essential)	265	-30	4
23	24	24 JACI VELASQUEZ Everytime I Fall (Word)	261	+17	4
25	25	25 KATINAS It's Real (Gotee)	224	+10	3
21	26	26 JARS OF CLAY Can't Erase It (Essential)	219	-41	4
26	27	27 STACIE ORRICO Without Love (Forefront)	208	-1	4
29	28	28 PHIL JOEL Be Number One (Inpop)	183	+29	2
Debut	29	29 CIRCADIAN RHYTHM Beautiful Savior (40)	179	+61	1
Debut	30	30 JAKE The One (Reunion)	178	+88	1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. © 2001 Radio & Records.

Rock

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	1 BENJAMIN GATE All Over Me (Forefront)	292	+42	4
4	2	2 AUDIO ADRENALINE Will Not Fade (Forefront)	280	+53	4
1	3	3 TOBY MAC Extreme Days (Forefront)	234	-17	4
3	4	4 PILLAR Live For Him (Flicker)	216	-22	4
24	5	5 SUPERCHICK Barlow Girls (Inpop)	172	+88	3
7	6	6 BEANBAG Limit Of Shunt (Inpop)	164	-2	4
5	7	7 JUSTIFIDE The Way (Culdesac/Arden)	155	-44	4
8	8	8 THOUSAND FOOT KRUTCH Puppet (DGE)	144	-14	4
9	9	9 SPOKEN Forevermore (Metro Vox)	138	-12	4
12	10	10 REBECCA ST. JAMES For The Love Of God (Forefront)	122	+4	4
19	11	11 METROPOLIS Gravitare (Absolute)	121	+28	4
11	12	12 RELIENT K Softer To Me (Gotee)	119	-2	4
26	13	13 ELMS Hey, Hey (Sparrow)	115	+33	2
10	14	14 PAX217 A.M. (Forefront)	113	-23	4
6	15	15 BROOMTREE Maybe This Time (Rustproof)	111	-55	3
17	16	16 BY THE TREE Reveal (Fervent)	110	+15	3
Debut	17	17 KATY HUDSON Trust In Me (Red Hill)	105	+35	1
Debut	18	18 LIFEHOUSE Hanging By A Moment (Dreamworks)	102	+38	1
29	19	19 GRYP Left Behind (Independent)	101	+23	3
24	20	20 AMONG THORNS Jesus Christ (Here To Him)	100	+9	3
16	21	21 JODY DAVIS I Believe (Pamplin)	97	+1	3
15	22	22 P.O.D. Bullet The Blue Sky (Atlantic)	92	-8	4
Debut	23	23 RHUBARB Zero (Inpop)	88	+37	1
14	24	24 EARTHSUIT Against The Grain (Sparrow)	86	-14	4
22	25	25 40DT No More Me (Diverse)	81	-7	2
18	26	26 DISCIPLÉ God Of Elijah (Rugged)	80	-15	3
28	27	27 JOHN REUBEN Divine Inspiration (Gotee)	79	-1	2
Debut	28	28 SMALLTOWN POETS That Line (Arden/Forefront)	75	+21	1
Debut	29	29 SKILLET You Take My Rights Away (Arden/Forefront)	75	+32	1
30	30	30 PHIL JOEL Be Number One (Inpop)	73	+1	2

45 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/6-Saturday 5/12. © 2001 Radio & Records.

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R&R The Back Pages.

National Airplay Overview May 18, 2001

CHR/POP

LW	TW	
4	1	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)
1	2	JANET All For You (Virgin)
2	3	LIFEHOUSE Hanging By A Moment (DreamWorks)
5	4	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)
3	5	DESTINY'S CHILD Survivor (Columbia)
6	6	NELLY Ride Wit Me (Fo' Reel/Universal)
8	7	JENNIFER LOPEZ Play (Epic)
10	8	NELLY FURTADO I'm Like A Bird (DreamWorks)
7	9	DIDD Thankyou (Arista)
9	10	SHAGGY Angel (MCA)
11	11	JOE F/MYSTIKAL Stutter (Jive)
12	12	CRAZY TOWN Butterfly (Columbia)
16	13	SAMANTHA MUMBA Baby, Come Over... (A&M/Interscope)
20	14	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
14	15	DREAM This Is Me (Bad Boy/Arista)
17	16	MOBY F/GWEN STEFANI Southside (V2)
19	17	MADONNA What It Feels Like For A Girl (Maverick/WB)
13	18	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)
22	19	JESSICA SIMPSON Irresistible (Columbia)
15	20	LENNY KRAVITZ Again (Virgin)
21	21	MATCHBOX TWENTY Mad Season (Lava/Atlantic)
18	22	AEROSMITH Jaded (Columbia)
23	23	COLDPLAY Yellow (Netwerk/Capitol)
25	24	INCUBUS Drive (Immortal/Epic)
29	25	BACKSTREET BOYS More Than That (Jive)
26	26	AMANDA Everybody Doesn't (Maverick)
28	27	STELLA SOLEIL Kiss Kiss (Universal)
32	28	O-TOWN All Or Nothing (J)
27	29	BBMAK Ghost Of You And Me (Hollywood)
24	30	JARULE F/L'L' MO AND VITA Put It... (Murder Inc./Def Jam/IDJMG)

#1 MOST ADDED

FAITH HILL There You'll Be (Warner Bros.)

#1 MOST INCREASED PLAYS

AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)

TOP 5 NEW & ACTIVE

CARLY HENNESSY I'm Gonna Blow Your Mind... (MCA)

3LW Playas Gon' Play (Epic)

CITY HIGH What Would You Do? (Interscope)

K-CI & JOJO All The Things I Should... (MCA)

MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)

CHR begins on Page 34.

AC

LW	TW	
1	1	LEE ANN WOMACK I Hope You Dance (MCA/Universal)
2	2	'N SYNC This I Promise You (Jive)
6	3	DIDD Thankyou (Arista)
3	4	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
5	5	R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)
4	6	LIONEL RICHIE Angel (Island/IDJMG)
7	7	FAITH HILL The Way You Love Me (Warner Bros.)
8	8	BACKSTREET BOYS Shape Of My Heart (Jive)
9	9	ENYA Only Time (Reprise)
10	10	BBMAK Back Here (Hollywood)
10	11	LEANN RIMES I Need You (Sparrow/Curb/Capitol)
14	12	DON HEMLEY Taking You Home (Warner Bros.)
12	13	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)
11	14	THE CORRS Breathless (143/Lava/Atlantic)
15	15	96 DEGREES My Everything (Universal)
18	16	STEVIE NICKS Every Day (Reprise)
19	17	PETER CETERA Perfect World (DDE)
16	18	MARC ANTHONY My Baby You (Columbia)
20	19	SHAWN COLVIN Whole New You (Columbia)
22	20	BBMAK Ghost Of You And Me (Hollywood)
26	21	DIAMOND RIO One More Day (Arista)
23	22	TAMARA WALKER Didn't We Love (Curb)
24	23	SOPHIE B. HAWKINS Walking In My... (Trumpet Swan/Rykodisc)
21	24	BEE GEES This Is Where I Came In (Universal)
27	25	BACKSTREET BOYS More Than That (Jive)
25	26	JOURNEY All The Way (Columbia)
28	27	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)
—	28	NELLY FURTADO I'm Like A Bird (DreamWorks)
29	29	MADONNA What It Feels Like For A Girl (Maverick/WB)
30	30	CREED With Arms Wide Open (Wind-up)

#1 MOST ADDED

FAITH HILL There You'll Be (Warner Bros.)

#1 MOST INCREASED PLAYS

DIDD Thankyou (Arista)

TOP 5 NEW & ACTIVE

DOBBIE BROTHERS Ordinary Man (Pyramid)

S CLUB 7 Never Had A Dream Come True (A&M/Interscope)

FAITH HILL There You'll Be (Warner Bros.)

BRITNEY SPEARS Don't Let Me Be The Last To...Don't Let Me Be... (Jive)

EDWIN MCCAIN Hearts Fall (Lava/Atlantic)

AC begins on Page 72.

CHR/RHYTHMIC

LW	TW	
3	1	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)
4	2	MISSY Get Ur Freak On (Gold Mind/EastWest/EEG)
1	3	DESTINY'S CHILD Survivor (Columbia)
5	4	CITY HIGH What Would You Do? (Interscope)
2	5	NELLY Ride Wit Me (Fo' Reel/Universal)
11	6	EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)
6	7	112 Peaches And Cream (Bad Boy/Arista)
9	8	JANET All For You (Virgin)
7	9	JARULE F/L'L' MO AND VITA Put It... (Murder Inc./Def Jam/IDJMG)
8	10	JOE F/MYSTIKAL Stutter (Jive)
10	11	QB FINEST F/NAS Oochie Wally (Columbia)
12	12	OUTKAST So Fresh, So Clean (LaFace/Arista)
15	13	R. KELLY Fiesta (Jive)
13	14	TRICK DAQQY Take It To Da House (Slip 'N Slide/Atlantic)
16	15	TYRESE I Like Them Girls (RCA)
19	16	SNOOP DOGG Lay Low (No Limit/Priority)
14	17	JAGGED EDGE Promise (So So Def/Columbia)
17	18	SUNSHINE ANOERSON Heard It All Before (Soulife/Atlantic)
21	19	CASE Missing You (Def Soul/IDJMG)
20	20	2PAC Until The End Of Time (Amaru/Death Row/Interscope)
18	21	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)
22	22	OLVIA Bizouance (J)
25	23	3LW Playas Gon' Play (Epic)
23	24	JENNIFER LOPEZ Play (Epic)
26	25	LIL' ROMEO My Baby (Soulja/Priority)
36	26	JARULE I Cry (Murder Inc./Def Jam/IDJMG)
33	27	JESSICA SIMPSON Irresistible (Columbia)
28	28	ST. LUNATIC'S Midwest Swing (Fo' Reel/Universal)
41	29	LIL' MO Superwoman (Gold Mind/EastWest/EEG)
31	30	K-CI & JOJO All The Things I Should... (MCA)

#1 MOST ADDED

JARULE I Cry (Murder Inc./Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)

TOP 5 NEW & ACTIVE

RAY-J Wait A Minute (Atlantic)

EDEN'S CRUSH Get Over Yourself (143/London Sire)

BABYFACE There She Goes (Arista)

DREAM This Is Me (Bad Boy/Arista)

LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT)

CHR begins on Page 34.

HOT AC

LW	TW	
2	1	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)
1	2	DIDD Thankyou (Arista)
3	3	LIFEHOUSE Hanging By A Moment (DreamWorks)
6	4	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
4	5	LENNY KRAVITZ Again (Virgin)
5	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
7	7	NELLY FURTADO I'm Like A Bird (DreamWorks)
8	8	MOBY F/GWEN STEFANI Southside (V2)
9	9	AEROSMITH Jaded (Columbia)
16	10	MATCHBOX TWENTY Mad Season (Lava/Atlantic)
12	11	COLDPLAY Yellow (Netwerk/Capitol)
11	12	MADONNA Don't Tell Me (Maverick/WB)
13	13	LEE ANN WOMACK I Hope You Dance (MCA/Universal)
10	14	VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)
14	15	CREED With Arms Wide Open (Wind-up)
19	16	INCUBUS Drive (Immortal/Epic)
15	17	THE CORRS Breathless (143/Lava/Atlantic)
17	18	U2 Beautiful Day (Interscope)
18	19	EVAN AND JARON Crazy For This Girl (Columbia)
21	20	R.E.M. Imitation Of Life (Warner Bros.)
22	21	DAVE MATTHEWS BAND The Space Between (RCA)
23	22	EVE 6 Here's To The Night (RCA)
24	23	U2 Walk On (Interscope)
25	24	GO-GO'S Unforgiven (Beyond)
26	25	FUEL Hemorrhage (In My Hands) (Epic)
28	26	DAVID GRAY Please Forgive Me (ATO/RCA)
—	27	MADONNA What It Feels Like For A Girl (Maverick/WB)
—	28	DEPECHE MODE Dream On (Mute/Reprise)
30	29	JANET All For You (Virgin)
29	30	EVAN AND JARON From My Head To My Heart (Columbia)

#1 MOST ADDED

FAITH HILL There You'll Be (Warner Bros.)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Mad Season (Lava/Atlantic)

TOP 5 NEW & ACTIVE

EVERCLEAR Brown Eyed Girl (Capitol)

SHELBY LYNNE Killin' Kind (Island/IDJMG)

STEVIE NICKS Every Day (Reprise)

AMANDA GHOST Silver Lining (Warner Bros.)

JEFFREY GAINES In Your Eyes (Artemis)

AC begins on Page 72.

URBAN

LW	TW	
2	1	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
3	2	R. KELLY Fiesta (Jive)
1	3	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)
7	4	112 Peaches And Cream (Bad Boy/Arista)
8	5	TYRESE I Like Them Girls (RCA)
5	6	JANET All For You (Virgin)
6	7	DESTINY'S CHILD Survivor (Columbia)
13	8	EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)
4	9	MUSIQ Love (Def Soul/IDJMG)
9	10	CASE Missing You (Def Soul/IDJMG)
10	11	GINUWINE There It Is (Epic)
11	12	TANK Maybe I Deserve (BlackGround)
12	13	INOLA ARIE Video (Motown)
18	14	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)
21	15	LIL' ROMEO My Baby (Soulja/Priority)
24	16	RAY-J Wait A Minute (Atlantic)
16	17	SNOOP DOGG Lay Low (No Limit/Priority)
22	18	LIL' MO Superwoman (Gold Mind/EastWest/EEG)
14	19	OUTKAST So Fresh, So Clean (LaFace/Arista)
38	20	JARULE I Cry (Murder Inc./Def Jam/IDJMG)
19	21	2PAC Until The End Of Time (Amaru/Death Row/Interscope)
23	22	ERIC BENET Love Don't Love Me (Warner Bros.)
26	23	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
15	24	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)
25	25	SILK We're Callin' U (Elektra/EEG)
17	26	LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)
28	27	CITY HIGH What Would You Do? (Interscope)
27	28	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)
20	29	QB FINEST F/NAS Oochie Wally (Columbia)
40	30	JAHMUN Just In Case (Divine Mill/WB)

#1 MOST ADDED

JAGGED EDGE Where The Party At (So So Def/Columbia)

#1 MOST INCREASED PLAYS

ERICK SERMON Music (Interscope)

TOP 5 NEW & ACTIVE

VARIOUS ARTISTS You (Bad Boy/Arista)

TIMBALAND & MAGOO Drop (BlackGround)

ERYKAH BADU Cleva (Motown)

DONNIE MCCURKIN We Fall Down (Verity)

LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT)

URBAN begins on Page 48.

ROCK

LW	TW	
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)
2	2	3 DOORS DOWN Duck And Run (Republic/Universal)
3	3	TANTRIC Breakdown (Maverick)
5	4	BLACK CROWES Lickin' (V2)
4	5	FUEL Hemorrhage (In My Hands) (Epic)
11	6	SEVEN MARY THREE Wait (Mammoth)
10	7	AEROSMITH Just Push Play (Columbia)
18	8	CURT RISE (Lava/Atlantic)
6	9	LIFEHOUSE Hanging By A Moment (DreamWorks)
8	10	AC/DC Safe In New York City (EastWest/EEG)
13	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
15	12	GODSMACK Greed (Republic/Universal)
12	13	OLEANDER Are You There? (Republic/Universal)
9	14	BUCKCHERRY Ridin' (DreamWorks)
14	15	3 DOORS DOWN Loser (Republic/Universal)
20	16	U2 Elevation (Interscope)
7	17	A. LEWIS OF STAIN'D W/F. DURST Outside (Flawless/Geffen/Interscope)
21	18	SALIVA Your Disease (Island/IDJMG)
17	19	AEROSMITH Jaded (Columbia)
19	20	GODSMACK Awake (Republic/Universal)
22	21	SINOMATIC Bloom (Rust/Atlantic)
34	22	TOOL Schism (Volcano)
24	23	MEGADETH Moto Psycho (Sanctuary/SRG)
16	24	FUEL Innocent (Epic)
25	25	SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)
27	26	LIMP BIZKIT My Way (Flip/Interscope)
29	27	LINKIN PARK Crawling (Warner Bros.)
—	28	STAIN'D Outside (Flip/Elektra/EEG)
26	29	ECOWLINE CRUSH Make It Right (Restless)
23	30	COLD No One (Flip/Geffen/Interscope)

#1 MOST ADDED

DAVE NAVARRO Rexas (Capitol)

#1 MOST INCREASED PLAYS

STAIN'D Outside (Flip/Elektra/EEG)

TOP 5 NEW & ACTIVE

MUDDVAYNE Dig (No Name/Epic)

MAYFIELD FOUR Eden (Turn The Page) (Epic)

GEDDY LEE Home On The Strange (Atlantic)

SKRAPE Isolated (RCA)

STATIC-X This Is Not (Warner Bros.)

ROCK begins on Page 88.

URBAN AC

LW	TW	
1	1	MUSIQ Love (Def Soul/IDJMG)
2	2	DONNIE MCCLURKIN We Fall Down (Verity)
3	3	JILL SCOTT A Long Walk (Hidden Beach/Epic)
4	4	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)
5	5	CASE Missing You (Def Soul/IDJMG)
6	6	JANET All For You (Virgin)
8	7	INDIA.ARIE Video (Motown)
10	5	LUTHER VANDROSS Take You Out (J)
7	9	TANK Maybe I Deserve (BlackGround)
9	10	MAXWELL Get To Know Ya (Columbia)
11	11	ERIC BENET Love Don't Love Me (Warner Bros.)
16	12	SYLEENA JOHNSON I Am Your Woman (Jive)
15	13	SADE King Of Sorrow (Epic)
17	14	AL JARREAU It's How You Say It (GRP/VMG)
12	15	KOFFEE BROWN After Party (Arista)
14	16	R. KELLY A Woman's Threat (Jive)
18	17	CARL THOMAS Emotional (Bad Boy/Arista)
13	18	PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)
21	19	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)
22	20	JIMMY COZIER She's All I Got (J)
—	21	BABYFACE There She Goes (Arista)
27	22	ALICIA KEYS Fallin' (J)
29	23	CHARLIE WILSON One Way Street (Major Hits)
26	24	STEPHEN SIMMONDS For You (Priority)
30	25	ERYKAH BADU Cleva (Motown)
24	26	JAHEIM Could It Be (Divine Mill/WB)
—	27	TAMIA Tell Me Who (Elektra/EEG)
—	28	JAHEIM Just In Case (Divine Mill/WB)
—	29	KIRK FRANKLIN Thank You (Gospeo Centric/Interscope)
—	30	CHANTE' MOORE Bitter (Silas/MCA)

#1 MOST ADDED

KIRK WHALUM F/WENDY MOTEN Real Love (Warner Bros.)

#1 MOST INCREASED PLAYS

LUTHER VANDROSS Take You Out (J)

TOP 5 NEW & ACTIVE

RAPHAEL BROWN Maybe (Arista)

HIL ST. SOUL For Your Love (Dome>Select-O-Hits)

BEBE WINANS F/WONDER & WINANS Jesus Children... (Motown)

VARIOUS ARTISTS You (Bad Boy/Arista)

JILL SCOTT The Way (Hidden Beach/Epic)

URBAN begins on Page 49.

COUNTRY

LW	TW	
1	1	BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
2	2	TIM MCGRAW Grown Men Don't Cry (Curb)
4	3	KENNY CHESNEY Don't Happen Twice (BNA)
5	4	DIXIE CHICKS If I Fall You're Going With Me (Monument)
6	5	GARY ALLAN Right Where I Need To Be (MCA)
8	6	LONESTAR I'm Already There (BNA)
7	7	MARK MCGUINN Mrs. Steven Rudy (VFR)
9	8	SARA EVANS I Could Not Ask For More (RCA)
10	9	GEORGE STRAIT If You Can Do Anything Else (MCA)
11	10	ALAN JACKSON When Somebody Loves You (Arista)
13	11	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)
12	12	BRAD PAISLEY Two People Fell In Love (Arista)
16	13	LEANN RIMES But I Do Love You (Curb)
15	14	AARON TIPPIN People Like Us (Lyric Street)
17	15	JAMIE O'NEAL When I Think About Angels (Mercury)
19	16	JD DEE MESSINA Downtime (Curb)
20	17	CHRIS CAGLE Laredo (Capitol)
18	18	CLAY DAVIDSON Sometimes (Capitol)
21	19	RASCAL FLATTS While You Loved Me (Lyric Street)
22	20	KEITH URBAN Where The Backtop Ends (Capitol)
24	21	KENNY ROGERS There You Go Again (Dreamcatcher)
25	22	T. BYRD W.M. CHESNUTT A Good Way To Get On My... (RCA)
23	23	TERRI CLARK No Fear (Mercury)
26	24	DARRYL WORLEY Second Wind (DreamWorks)
27	25	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)
29	26	LEE ANN WOMACK Why They Call It Falling (MCA)
30	27	CYNDI THOMSON What I Really Meant To Say (Capitol)
32	28	BLAKE SHELTON Austin (Warner Bros.)
28	29	SONS OF THE DESERT What I Did Right (MCA)
31	30	TAMMY COCHRAN Angels In Waiting (Epic)

#1 MOST ADDED

FAITH HILL There You'll Be (Warner Bros.)

#1 MOST INCREASED PLAYS

FAITH HILL There You'll Be (Warner Bros.)

TOP 5 NEW & ACTIVE

SOGGY BOTTOM BOYS I Am A Man Of Constant Sorrow (Mercury)

B. DEAN/S. BOGGOSS/JILLIAN Keep Mom And Dad... (Dreamcatcher)

BILLY GILMAN She's My Girl (Epic)

WARREN BROTHERS Where Does It Hurt (BNA)

ELBERT WEST Diddley (Broken Bow)

COUNTRY begins on Page 61.

SMOOTH JAZZ

LW	TW	
2	1	JEFF LORBER Snakebite (Samson/Gold Circle)
1	2	RICK BRAUN Kisses In The Rain (Warner Bros.)
3	3	RIPPINGTONS Caribbean Breeze (Peak/Concord)
5	4	CHUCK LOEB North, South, East And West (Shanachie)
6	5	MICHAEL LINGTON Sunset (Samson/Gold Circle)
4	6	DAVE KOZ Love Is On The Way (Capitol)
8	7	HIL ST. SOUL Until You Come Back To Me (Dome>Select-O-Hits)
11	8	WAYMAN TISDALE Can't Hide Love (Atlantic)
9	9	FREDDIE RAVEL Sunny Side Up (GRP/VMG)
17	10	BRIAN CULBERTSON Get It On (Atlantic)
16	11	ERIC CLAPTON Reptile (Duck/Reprise)
7	12	KIM WATERS In The Groove (Shanachie)
15	13	COUNT BASIC Wes Who? (Instinct)
10	14	RICHARD ELLIOT Who? (Blue Note)
20	15	SADE King Of Sorrow (Epic)
19	16	JEFF KASHIWA Around The World (Native Language)
13	17	MICHAEL MCDONALD Open The Door (Ramp)
14	18	YULARA Flyin' High (Higher Octave)
18	19	CHARLIE WILSON Without You (Major Hits)
21	20	PIECES OF A DREAM R U Ready (Heads Up)
—	21	MARC ANTOINE Mas Que Nada (GRP/VMG)
28	22	WALTER BEASLEY Tantom (Shanachie)
23	23	GERALD ALBRIGHT Welinight (Q)
22	24	KEN NAVARRO Delicioso (Positive)
24	25	DAVID MANN Stone Grooves (N-Coded)
26	26	BDNEY JAMES & RICK BRAUN Shake It Up (Warner Bros.)
25	27	FOUR 88 EAST Bumper To Bumper (Higher Octave)
—	28	LUTHER VANDROSS Take You Out (J)
—	29	DOWN TO THE BONE Righteous Reeds (Internal Bass/Q/Atlantic)
27	30	SEAL This Could Be Heaven (London Sire)

#1 MOST ADDED

LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG)

#1 MOST INCREASED PLAYS

LUTHER VANDROSS Take You Out (J)

TOP 5 NEW & ACTIVE

JEFF GOLUB Dangerous Curves (GRP/VMG)

CHRIS CAMOZZI Curves (Samson/Gold Circle)

KOMBO Tip Of The Hat (GRP/VMG)

JAARED Love's Taken Over (Marimelj)

EUGE GROOVE Sneak A Peek (Warner Bros.)

JAZZ begins on Page 62.

ACTIVE ROCK

LW	TW	
1	1	STAINED It's Been Awhile (Flip/Elektra/EEG)
3	2	SALIVA Your Disease (Island/IDJMG)
2	3	LIMP BIZKIT My Way (Flip/Interscope)
4	4	GODSMACK Greed (Republic/Universal)
15	5	TOOL Schism (Volcano)
5	6	3 DOORS DOWN Duck And Run (Republic/Universal)
6	7	TANTRIC Breakdown (Maverick)
11	8	LINKEIN PARK Crawling (Warner Bros.)
9	9	LINKEIN PARK One Step Closer (Warner Bros.)
12	10	ECONOLINE CRUSH Make It Right (Restless)
13	11	GODSMACK Awake (Republic/Universal)
10	12	COLD No One (Flip/Geffen/Interscope)
7	13	DISTURBED Voices (Giant/Reprise)
21	14	CULT Rise (Lava/Atlantic)
14	15	STABBING WESTWARD So Far Away (Koch)
8	16	OLEANDER Are You There? (Republic/Universal)
16	17	SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)
18	18	NONPOINT What A Day (MCA)
22	19	STEREOMUD Pain (Loud/Columbia)
19	20	BLACK CROWES Lickin' (V2)
25	21	SEVEN MARY THREE Wait (Mammoth)
24	22	MEGADETH Moto Psycho (Sanctuary/SRG)
27	23	AEROSMITH Just Push Play (Columbia)
26	24	MUDVAYNE Dig (No Name/Epic)
39	25	STAINED Outside (Flip/Elektra/EEG)
23	26	BUCKCHERRY Ridin' (DreamWorks)
30	27	UNION UNDERGROUND Revolution Man (Portrait/Columbia)
29	28	SINOMATIC Bloom (Rust/Atlantic)
35	29	DROWNING POOL Bodies (Wind-up)
36	30	FROM ZERO Check Ya (Arista)

#1 MOST ADDED

DAVE NAVARRO Rexall (Capitol)

#1 MOST INCREASED PLAYS

TOOL Schism (Volcano)

TOP 5 NEW & ACTIVE

NINE INCH NAILS Deep (Elektra/EEG)

OURS Sometimes (DreamWorks)

BLINK-182 The Rock Show (MCA)

SPRUNG MONKEY What's That You Say (Surfdog/Red Line)

OGG FASHION DISCO Headless (Spitfire)

ROCK begins on Page 88.

ALTERNATIVE

LW	TW	
1	1	STAINED It's Been Awhile (Flip/Elektra/EEG)
4	2	WEezer Hash Pipe (Geffen/Interscope)
3	3	TANTRIC Breakdown (Maverick)
2	4	INCUBUS Drive (Immortal/Epic)
5	5	LIMP BIZKIT My Way (Flip/Interscope)
6	6	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)
31	7	BLINK-182 The Rock Show (MCA)
8	8	LINKEIN PARK Crawling (Warner Bros.)
20	9	TOOL Schism (Volcano)
12	10	DAVE MATTHEWS BAND The Space Between (RCA)
10	11	SALIVA Your Disease (Island/IDJMG)
7	12	LIFHOUSE Hanging By A Moment (DreamWorks)
14	13	DEPECHE MODE Dream On (Mute/Reprise)
11	14	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
13	15	POE Hey Pretty (FEI/Atlantic)
15	16	U2 Elevation (Interscope)
9	17	MOBY F/GWEN STEFANI Southside (V2)
16	18	3 DOORS DOWN Duck And Run (Republic/Universal)
23	19	SUM 41 Fat Lip (Island/IDJMG)
24	20	RENAB It Don't Matter (Destiny/Epic)
21	21	R.E.M. Imitation Of Life (Warner Bros.)
17	22	FUEL Innocent (Epic)
25	23	STAINED Outside (Flip/Elektra/EEG)
26	24	STABBING WESTWARD So Far Away (Koch)
18	25	COLD No One (Flip/Geffen/Interscope)
29	26	SEVEN MARY THREE Wait (Mammoth)
34	27	COLDPLAY Shiver (Nettwerk/Capitol)
39	28	CULT Rise (Lava/Atlantic)
36	29	LIFHOUSE Sick Cycle Carousel (DreamWorks)
38	30	RADIOHEAD I Might Be Wrong (Capitol)

#1 MOST ADDED

DAVE NAVARRO Rexall (Capitol)

#1 MOST INCREASED PLAYS

BLINK-182 The Rock Show (MCA)

TOP 5 NEW & ACTIVE

FROM ZERO Check Ya (Arista)

STATIC-X This Is Not (Warner Bros.)

OFFSPRING Million Miles Away (Columbia)

SPRUNG MONKEY What's That You Say (Surfdog/Red Line)

GUTTERMOUTH She's Got The Look (Epitaph)

ALTERNATIVE begins on Page 99.

TRIPLE A

LW	TW	
2	1	R.E.M. Imitation Of Life (Warner Bros.)
1	2	TRAIN Drops Of Jupiter (Tell Me) (Columbia)
3	3	DAVE MATTHEWS BAND The Space Between (RCA)
4	4	BLUES TRAVELER Girl Inside My Head (A&M/Interscope)
8	5	U2 Elevation (Interscope)
5	6	JONATHAN BROOKE Linger (Bad Dog)
7	7	COLDPLAY Yellow (Nettwerk/Capitol)
6	8	DEPECHE MODE Dream On (Mute/Reprise)
13	9	STEVIE NICKS Planets Of The Universe (Reprise)
12	10	JEB LOY NICHOLS Heaven Right Here (Rykodisc)
9	11	JOSH JOPLIN GROUP Camera One (Artemis)
15	12	LUCINDA WILLIAMS Essence (Lost Highway/IDJMG)
14	13	OLD 97'S King Of All The World (Elektra/EEG)
16	14	LIFHOUSE Hanging By A Moment (DreamWorks)
20	15	DAVID BYRNE Like Humans Do (Luaka Bop/Virgin)
10	16	SHAWN COLVIN Whole New You (Columbia)
18	17	INCUBUS Drive (Immortal/Epic)
21	18	BLACK CROWES Soul Singin' (V2)
26	19	COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder)
17	20	MARK KNOPFLER Sailing To Philadelphia (Warner Bros.)
11	21	ERIC CLAPTON Superman Inside (Duck/Reprise)
22	22	WALLFLOWERS Letters From The Wasteland (Interscope)
23	23	DELBERT MCCLINTON Livin' It Down (New West/Red Ink)
28	24	PETE YORN Life Dn A Chain (Columbia)
24	25	BEN HARPER Sexual Healing (Virgin)
19	26	SEMISONIC Chemistry (MCA)
25	27	U2 Walk On (Interscope)
27	28	JIM WHITE Handcuffed To A Fence In... (Luaka Bop/Virgin)
—	29	SHELBY LYNNE Killin' Kind (Island/IDJMG)
—	30	FISHER Hello It's Me (Farmclub.com/Interscope)

#1 MOST ADDED

WIDESPREAD PANIC This Part Of Town (Widespread/SRG)

#1 MOST INCREASED PLAYS

WHISKEYTOWN Don't Be Sad (Lost Highway/IDJMG)

TOP 5 NEW & ACTIVE

ROBERT CRAY Baby's Arms (Rykodisc)

JEFFREY GAINES In Your Eyes (Artemis)

FIVE FOR FIGHTING Superman (Aware/Columbia)

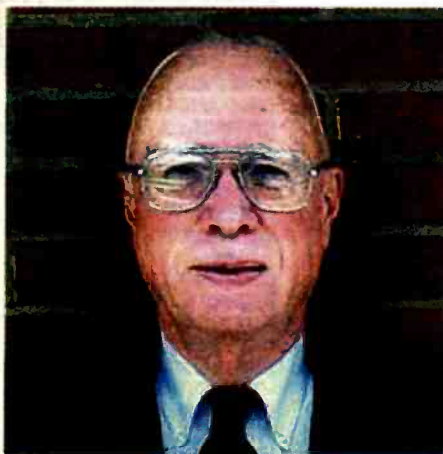
TRAVIS Sing (Independent/Epic)

ANI DIFRANCO Heartbreak Even (Righteous Babe)

ADULT ALTERNATIVE begins on Page 108.

Publisher's Profile

By Erica Farber



CARY SIMPSON
President Allegheny Mountain Network

Small-market radio is alive and doing quite well, particularly due to the efforts of individuals such as Cary Simpson. As President and founder of the Allegheny Mountain Network, Simpson personally funded and founded his company at the very early age of 22.

His company currently has 13 stations, and they are located in the central half of Pennsylvania — from the Mason-Dixon line to the New York border. His smallest station employs three full-time employees, plus part-timers; his largest station has 19 full-time employees.

Getting into the business: "When I was six years old my parents took me to a department store that had its own radio station. It was a big glass window, so I poked my nose against the window. This announcer in a dress suit invited me in. He said, 'Son, don't ever go into a business like this.' Being stubborn, I did exactly that. That was in Altoona, PA. When I was in high school, I worked in radio. And after some time in the Navy, I ended up as the PD of a station in Pennsylvania. I then became the PD of stations in the sand hills of Nebraska and in Central Ohio. I built the first station in our group when I was 22, and I have just been going since."

Building your company from scratch: "I was able to do it with money I saved in the service. I then used the profits of the first station to build the second and used some old equipment from the first station in the second until we had enough money to replace it with new stuff. Unfortunately, today, there's no more opportunities like that, I fear."

On the name, the Allegheny Mountain Network: "Back when we had our first few stations, a man came to us, who was — in his eyes — a big star. Nobody ever heard of him, but he said we ought to put him on all of our stations. I decided to give it a try, and from 6-7am he came up with the idea of calling it the Allegheny Mountain Network, because it was his program. After about six months he went back into the oblivion of working at a hotel in Nashville parking cars or something, but the name stuck!"

Company mission: "To be totally dedicated to our customers — the listeners, the advertisers and the community. With the customers, our responsibility is to never forget we're in the information business but, secondly, never to forget we're in show business too. You have to make sure listeners are informed, but also enjoying it. It's got to be new and fresh and entertaining."

The state of radio: "One of the sad things is the fact that eager young kids or our son, who is now 35, don't have a chance to get into radio on a local level in many communities to hone their skills. Through our organization, there have come a lot of people really doing what they learned at the age of 14 or 15. Bob Connors,

the morning man in Columbus for 25 years, started when he was a junior in high school. Bobby Hatfield in Rochester started at the same station as a kid fresh out of Philadelphia. That's the exciting part of the industry — to see young people with that drive, saying I can be as good as that idol I grew up listening to on the radio. When a station is voicetracked, you don't have that opportunity."

How changes in the business have affected your group: "The primary thing that has happened is that the retail downtown district is just disappearing. Part of it is consolidation of stores; another part is discounters taking their business away. Same thing with local banks. There just aren't any anymore. Stations have to be resourceful by getting service customers. The biggest change is to sell more NTR."

On the health of his business: "It's fine. It's not at all affected by the downturn nationally, because national hasn't really discovered small markets. They remain committed to putting their budget into the central city of each metro."

Biggest challenges: "Sales and skills. In the typical small town, there is very little movement of a salesperson down the road to another station. They're their own bosses and in a situation where the competition would be consolidators; somebody can make more money with us. The main challenge is the continuing fragmentation that's ahead of us with the satellite radio and their terrestrial fillers. That will fragment the audience that much more."

The direct affect of new competition: "For any advertising medium you have to have critical mass of people who will see or hear your ad. If you don't have that many people, you're not going to be able to sell anything for the customer and you're going to lose them. At that point, I persevered in a town where there's only one radio station and maybe three or four from up the road. But suddenly, if there are 100 coming down from above, that could so fragment the audience that the station could fail. So long as none of those have local news and the lost dogs and the local quizzes and things like that, these are always going to be an opportunity for the station. Nevertheless, the station is going to have to expand and use the sales force to sell other ancillaries, such as events and promotions. That's what I see for the future."

Your involvement with the RAB Small Market Advisory Committee: "It was started by Bill Stakelin. His first choice for chairman was Jack Sampson, who within about six weeks of its start sold his station, so he was out of the business. That's where I came in. The goal of the committee is to represent to the RAB the viewpoint of the 40% of the members in the small markets. Numerous things have come out of these meetings. The RAB staff looks upon these people around the table as their P1 customers. It's the ultimate P1 focus group. These people are all persons who will use the ideas the staff gets out of the meetings."

Are you a seller, or will you retire and turn your company over to family: "The extended family consists of the managers of some of the stations, who started at the same age I did and who are now in their 40s and 50s. These are the logical people that should continue to own this organization along with my son. Each person, whether it is my son or the managers, live in the areas and understand what it means to be involved in the community and to merit the support of the community."

Something about your company that might surprise our readers: "We were probably the earliest consolidator in the business. About 25 years ago, I

thought it was kind of silly to have a bookkeeper and a billing clerk at each station, handling maybe 150 bills or writing out a payroll for 15 people. We consolidated all the financial parts of the business in one office. The traffic is handled individually at stations, but the billings are all handled out of the central office."

Career highlight: "When I perceived how much my new bride understood about people and how it changed me and our organization, and created a much more caring organization. She was especially skilled in community involvement. She taught me and she taught our staffs. She died last year, but fortunately our little granddaughter, Emily, has many of her attributes. That helps to make my life worthwhile now."

Career disappointment: "Only that I wish I had Betty longer. As far as business is concerned, back when I was in school, a couple of fellows from our station, an NBC affiliate, went to the NBC building in New York to take an announcers' course offered to affiliates by the network. It was done by Pat Kelly, the chief announcer at NBC. Since I wasn't part of the class, I wandered from that room across the hall where television was just getting started. There was a drama being rehearsed. As the evening wore on it was on the air. This was the time when everything was live. They had three little sets, one after another. I thought, 'You think I should get into that?' I thought, 'No, radio's my love.' I'm not sure it was a disappointment, but it does make you wonder."

Most influential individual: "In recent years, Wayne Cornils, because of the way he was able to be so diplomatic but so persuasive and so productive. He had a computer file-type of mind where he could keep everything so well-organized. He was an idol of mine."

Favorite radio format: "The same way I feel about music: If it's well-performed, I like it."

Favorite television show: "Hogan's Heroes. It's so predictable, and the characters are so well-done."

Favorite movie: "One by Alec Guinness called *A Glass of Milk, Please*. When I was in the Navy, they would show movies every night out on the fantail at the back of the ship. After you've been out a while, you run out of movies. So this movie would come on again and again. I knew every line by heart, like *The Rocky Horror Picture Show*."

Favorite book: "The Bible. It's interesting to see how things today involve people that are exactly like the people in those days. We have the same emotions and ideals."

Favorite restaurant: "Van Gogh's Ear in Venice, CA; The Aware Inn in Los Angeles or Al's Diner on Bark Shanti Hollow Road near Austin, PA."

Beverage of choice: "Orange juice."

Hobbies: "Listening to distant radio stations, to see what I can pick up. It used to be a thrill to pick up Los Angeles. The expanded band on the AM has created a lot of opportunities, above 1600 kHz."

E-mail address: "amnet@aol.com."

Advice to broadcasters: "Remember two things — you're in the information business and the entertainment business. You can't entertain just by laying out sterile things that might be superbly executed but have no excitement. I'd repeat what the PD of the old WIBG/Philadelphia told me years ago. He said, 'You know what my job is as Program Director? It's not to schedule the music or schedule the announcers. It's to create excitement!' That's what so many stations have either forgotten or never knew."

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