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R&R

RADIO & RECORDS

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MAY 24, 2002

CHR/Rhythmic Special Debuts

With each new Arbitron survey, CHR/Rhythmic's popularity and influence get stronger. This week **R&R** salutes the growing format with the 30-page *Sound Lab* special, covering just about every radio and record angle. Several of our other editors contribute in their columns as well. The special begins on Page 37.



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May is a big month for money. Income-tax refunds are rolling in, and consumers are plowing some of that cash into investments. With the economy in its current state, both serious and casual investors are on the prowl for better ways to manage their money. This week **R&R's Jeff Green** explores the financial industry in our monthly X-Ray series. You'll get a complete profile of the category, market-by-market spending patterns in competitive media and some pointers on how to grab a piece of this lucrative business. Our Management, Marketing & Sales section also features GM Spotlight honoree Tim McNamara from Rose City Radio in Portland, OR and an essay by sales professional Chris Lytle, who offers four important tips that will help you become a more effective salesperson.

Pages 7-12

NEW URBAN COLUMN DEBUTS

R&R's newest Format Editor begins her column this week. In her debut, **Kashon Powell**, who heads **R&R's** Urban department, tackles how radio has been affected by allegations that R. Kelly had a sexual relationship with an underage girl. Powell discusses her own experience with the controversy and asks seven programmers for their opinions.

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IN THE NEWS

- **Clear Channel** to merge radio, entertainment sales divisions
- **Dave Pugh** becomes Clear Channel/Detroit RVP/Market Mgr., **Skip Essick** named Regional Market Mgr./Western Michigan

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THIS #1 WEEK

- CHR/POP**
• VANESSA CARLTON A Thousand Miles (A&M/Interscope)
- CHR/RHYTHMIC**
• ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- URBAN**
• ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- URBAN AC**
• LUTHER VANDROSS I'd Rather (J)
- COUNTRY**
• ALAN JACKSON Drive (For Daddy Gene) (Arista)
- AC**
• CELINE DION A New Day Has Come (Epic)
- HOT AC**
• SHERYL CROW Soak Up The Sun (A&M/Interscope)
- SMOOTH JAZZ**
• JEFF GOLUB Cut The Cake (GRP/VMG)
- ROCK**
• PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
- ACTIVE ROCK**
• GODSMACK I Stand Alone (Republic/Universal)
- ALTERNATIVE**
• UNWRITTEN LAW Seein' Red (Interscope)
- TRIPLE A**
• SHERYL CROW Soak Up The Sun (A&M/Interscope)



De Castro Set For R&R Confab

■ Also at Convention 2002: Arbitron to reveal station-level People Meter results

Former radio group head and current AOL Interactive President **Jim de Castro** has been added to the R&R Convention 2002 lineup. De Castro will participate on a panel of executives that will explore the future relationship between radio and interactive media. Other panelists include Clear Channel Radio CEO Randy Michaels and Emmis Radio President Rick Cummings.



De Castro

The R&R Convention will also feature the first public release of station-specific **Arbitron** results as gathered by Arbitron's Portable People Meter. The PPM is undergoing tests in the Philadelphia DMA, and Arbitron VP/Radio Programming Services Bob Michaels will offer a sneak peek at station-by-station comparisons of the PPM vs. the diary on Saturday morning, June 15.

The R&R Convention happens June 13-15 at Merv Griffin's Beverly Hilton hotel in Beverly Hills, CA. It is the largest annual gathering of radio programmers and record executives. The hotel is sold out, but rooms are available at nearby hotels. Register for the convention at www.ronline.com.

Copyright Office Rejects CARP Fees

■ Webcast royalties to be determined by June 20

BY BRIDA CONNOLLY
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After three months of debate, protest and even a Senate Judiciary Committee hearing on the matter, the U.S. Copyright Office Tuesday rejected the Copyright Arbitration Royalty Panel's recommended webcast performance royalties and record-keeping requirements. The librarian of congress now has an additional 30 days to make a determination, so on June 20 webcasters, broadcasters, artists and record labels will find out what the royalties will be for audio streamed over the Internet.

The CARP was convened in July 2001, when webcasters and rights-holders weren't able to ne-

gotiate fees on their own, but none of the parties were pleased with the panel's recommendations, released Feb. 20. Webcasters and broadcasters appealed the rates — .14 cents per performance for

Internet-onlys and .07 cents per performance for commercial broadcast streams, plus a 9% ephemeral-license fee — as too high, while the RIAA, representing rights-holders, appealed the figures as too low.

Despite some very visible protests by webcasters, who even garnered some support in Congress for their position, RAIN: Radio And Internet Newsletter Publisher Kurt Hanson pointed out that there's no guarantee that

"The decision is not really a victory, but it's not a defeat. It's really just a stay of execution."
— **Ultimate 80s' David Landis**

CARP/See Page 17

Citadel To Go Public Again?

■ Forstmann Little reportedly weighing IPO

BY JOE HOWARD
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About a year after acquiring **Citadel Communications** for \$2 billion and taking it private, investment firm **Forstmann Little** may take advantage of the high valuations that Wall Street is placing on radio companies and take the company public again in July.

According to a story that first appeared in Monday's *New York Post*, Forstmann Little hopes to raise \$500 million with an IPO and may believe that investors' renewed confidence in the radio sector — coupled with an expected upturn in advertising — makes this the time to take Citadel back to the street.

But the *Post* also noted that the move may be intended to win back the faith of Forstmann Little partners who have been unhappy

with the firm's recent deals with troubled communications companies, including XO Communications and McLeod USA. Neither Citadel Exec. VP/COO Bob Proffitt nor a Forstmann Little spokesman would comment to **R&R** for this story.



Suleman

An IPO would mark the latest swing in a topsy-turvy year for Citadel, which has seen the departure of founder Larry Wilson and the arrival of former Infinity executive Farid Suleman, who took over as CEO in February.

Wall Street analysts contacted by **R&R** tended to agree that the market is welcoming radio back into its good graces. "The equity market has been receptive to the recent offerings," CIBC World Markets analyst Jason Helfstein said, referring to numerous stock offerings

CITADEL/See Page 17

Key Execs Rise At Island Def Jam

BY STEVE WONSIEWICZ
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The **Island Def Jam Music Group** has expanded its operations by elevating a quartet of



Acker Bergen

executives on its management team. **Randy Acker** has been tapped as GM, and **Matt Signore** has become GM/CFO of IDJMG. **Stu Bergen** has been named Exec. VP of Island Records, and **Mike Kyser** has been

IDJMG/See Page 17

Radio, FCC Work To Bolster Media Infrastructure For Times Of Crisis

BY MOLLE ZIEGLER & JOE HOWARD
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More than 50 top executives from leading media companies gathered in the nation's capital on May 17 to discuss how the country's media infrastructure can remain operable in the event of another catastrophic day like Sept. 11, 2001.

Among the radio luminaries on hand were Clear Channel President/COO Mark Mays, Cumulus Chairman/CEO Lew Dickey, Emmis Chairman Jeff Smulyan and Hispanic Broadcasting President/CEO Mac Tichenor, who joined FCC Chairman Michael Powell and other government officials at the commission's headquarters for the inaugural



Mays Smulyan

meeting of the newly formed Media Security & Reliability Council.

At the meeting members first heard from Richard Sheirer, who on Sept. 11 was New York City's Director/Emergency Management and who now serves as Sr. VP for Giuliani Partners. Sheirer said media and government must

CRISIS/See Page 35

Radio's Revenues Rise 1% In March

BY JEFF GREEN
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Local, national and combined radio sales figures all increased 1% in March 2002 compared to the same month in 2001, according to the **RAB**. National dollars are also up 1% from January to March, but the lack of TV-sweeps advertising because of the Winter Olympics sent local sales down 1% for the first quarter. Local sales were down 3% for the first two months of 2002.

As a result, the combined Q1 total is down 1% — an improvement on the loss of 2% seen in the combined January-February 2002 numbers. The overall revenue figures are encouraging, especially after the 5% drop seen from February 2001 to February 2002. National dollars have been up at least

RAB/See Page 17

love at first sight

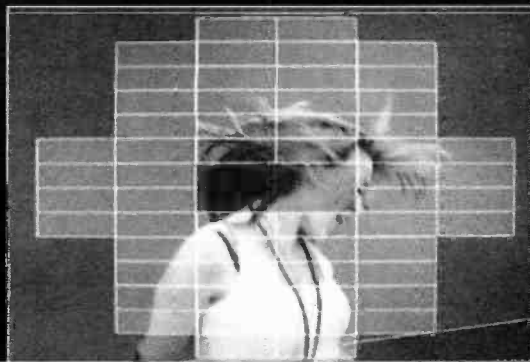


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CC Radio, Concert Sales Units Merge

Clear Channel this week announced that it has merged the local and regional music group sales teams of its entertainment division with the sales teams of its U.S. radio division. The merged sales force will report to Clear Channel Radio President/COO John Hogan.

"The combined sales teams will provide unprecedented access for our advertisers to the unique opportunities of our radio and live-music advertising platforms," Clear Channel President/COO Mark Mays remarked.

Hogan said, "The combined sales effort will be a formidable force in the marketplace. Merging the skills and experience of our local and regional sales groups means we no longer have radio sellers and live-music and venue sellers, but rather full-service salespeople whose only interest is in finding the right combination of Clear Channel assets to build a client's business."

CLEAR CHANNEL/See Page 17

CC/Detroit Taps Pugh As Regional VP/Market Manager

Essick to oversee Western Michigan

Dave Pugh, Market Manager of Clear Channel's Milwaukee stations for the past two years, has been promoted to Regional VP/Market Manager for the company's seven-station Detroit cluster. Pugh will oversee Sports stations WDFN and WXDX, Urban WJLB, CHR/Pop WKQI, Classic Hits WLLC, Urban AC WMXD and AC WNIC.

"Dave is a natural for the challenges in Detroit," said Clear Channel Sr. VP/Radio Dave Crowl, to whom Pugh reports. "He cut his teeth on radio under some of the best managers in the business. He has both large- and small-market experience and a strong track record in hotly competitive markets. We're looking for big things out of Dave in Detroit, and I know he is up to the task."

PUGH/See Page 16

R&R Observes Memorial Day

Due to the Memorial Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed on Monday, May 27.

A Night Full Of Stars



The 37th Annual Academy of Country Music Awards took place Wednesday at the Universal Amphitheatre in Los Angeles. Westwood One aired a live multistation remote broadcast from the ACM Awards program, which was carried on 18 Country stations nationwide. Reba McEntire hosted the ceremony, which featured a star-studded lineup of performers and presenters, including Brooks & Dunn, Kenny Chesney, Alan Jackson, Lee Ann Womack, George Strait, Diamond Rio, Montgomery Gentry, Sara Evans and Travis Tritt. Taking a moment backstage are (l-r) Westwood One VP/Programming Charlie Cook, McEntire and R&R Country Editor Lon Helton.

Clear Channel Expands To 14 In S.D.

Management deal inked with Tijuana-licensed XHCR & XHTZ; O'Brian, Thomas take PD positions

By ADAM JACOBSON
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After several months of rumors that California, owned by Victor and Martha Diaz, was considering a deal that would give Clear Channel control of its Tijuana, Mexico-licensed stations, an announcement arrived May 17 that officially confirmed the rumors.

Califormula has sold Country XHCR (Hot Country 99.3) and CHR/Rhythmic XHTZ (Z90) to Mexico City-based XTRA Comunicaciones, headed by British-



Glickenhau

born entrepreneur John Detmold, for an undisclosed price. Immediately after the sale was announced, Detmold turned to Clear Channel and approved a deal that allows the San Antonio-based conglomerate to provide programming and sales for both XHCR and XHTZ. As a result, Clear Channel now operates an unprecedented 14 stations in the San Diego area.

Clear Channel's management
SAN DIEGO/See Page 35

Hanson To CC/Miami As Dir./Rock Prog.

WRIF/Detroit Asst. PD/MD Troy Hanson has been named Director/Rock Programming for Clear Channel's Classic Rock WBGW (Big 106) and Active Rock WZTA (94.9 Zeta) in Miami, effective June 3. He replaces Gregg Steele, who exited last month.

"I can't tell you how thrilled we are to have Troy joining the team down here," remarked Clear Channel/South Florida Operations Director Rob Roberts. "He has so much talent to bring to our two Rock stations, and I am looking forward to seeing a lot of incredible programming coming from these two stations."

"We looked at a bunch of people and really felt like we found the guy



Hanson

who's going to be the next Rock superstar. He picked up the vibe of this building immediately, and we were very impressed by that. Troy is more than ready to get started — and that, by the way, has nothing to do with the blizzard they had in Detroit last week."

Hanson said, "I'm extremely excited to be joining the Clear Channel/South Florida team. With a team like Rob Roberts, Clear Channel/South Florida Regional VP Dave Ross and Clear Channel/Miami VP Ronna Wolfe, it's a can't-miss. I'm looking forward to creating compelling and entertaining programming with the entire Rock brand team, and I see, feel and hear big things

HANSON/See Page 16

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KYCW/Seattle Readopts Classic Country

Infinity on Monday flipped KYCW/Seattle from "Extreme Talk," which the station adopted in August 2001, back to "Classic Country 1090." Becky Brenner, PD of Infinity's Country KMPS/Seattle, has added programming duties at KYCW.

Brenner noted that KYCW's gold-based approach will be very similar to the station's programming before the flip to Talk. "It's now Classic Coun-



Brenner

try 1090 — again," she told R&R. "It's five decades of your favorite country music."

Returning to the station is air talent **Tail Paul Fredericks**, who moved from mornings at KYCW to overnights at KMPS following last year's flip. Brenner said that KYCW will have a live morning show but will be voice-tracked for the rest of the day.

KYCW/See Page 35

Knechtel Now Radio One VP/Operations

Tamara Knechtel has been named to the newly created VP/Operations post for **Radio One**. Knechtel, who will report to COO Mary Catherine Sneed and assist Sneed in overseeing the company's daily operations, continues as GM for the company's WCHB, WDMK & WDTJ/Detroit.

Before joining Radio One as Detroit GM in 1998, Knechtel spent

two years as GSM for Infinity's crosstown WYCD. From 1994-96 she was Director/Sales for Infinity's Motor City stations.

"I am thrilled to be able to announce Tamara as our new VP/Operations," Sneed said. "She is the senior general manager at Radio One, and we love to promote from

KNECHTEL/See Page 35

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FCC Clears Millennium-Nassau Deal

Approval granted over Copps' opposition

By Joe Howard
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Even though the deal gives upstart Millennium Radio Group control of 64% of the ad revenue in the Monmouth-Ocean market, the FCC has ruled that the public-interest benefit of Millennium's \$90 million purchase of Nassau Broadcasting's WADB, WOBN-AM & FM, WBBO & WJLK outweighs any competitive harm. Millennium had to sweat out a long wait for the go-ahead: The transaction was announced in June 2001, and the FCC gave its approval on May 17.

Providing its reasoning for the controversial action, the FCC said it particularly favors Millennium's plans to launch a New Jersey-focused radio network and noted that statewide news and information is often neglected because of the media's focus on nearby New York and Philadelphia. The agency further observed that many residents in the area listen to

out-of-market stations, and it was over that point that Commissioner Michael Copps dissented from the ruling. "While most listeners may listen to out-of-market stations," Copps said in a statement, "those stations do not provide the local coverage that makes radio unique. Each radio station has an obligation to serve the needs of its local community, and each community has a right to be served." He added, "The grant of these transfers raises my concern about the future of local radio."

NAB Seeks Separate Review Of Program Complaints

By Adam Jacobson
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The NAB has told the FCC that programming complaints filed with the agency should not be treated in the same manner as other informal consumer complaints. Specifically, the broadcasters' lobby says grievances concerning a station's programming are not a "one size fits all" matter and must be reviewed particularly carefully by the commission.

The FCC is working to establish a uniform process for the intake and resolution of consumer complaints. A plan the NAB does not oppose —

though it did say that the FCC has not established that the current complaint process is in any way deficient. The NAB said it hopes that programming-related complaints will be exempt from the new process.

Meanwhile, in a May 15 filing with the FCC, the NAB said it supports the NAB/See Page 17

BUSINESS BRIEFS

BIAfn: Station Sales Down Dramatically In 2002

Some 222 stations were sold or traded between January and April of 2002, down from 468 during the same period in 2001, according to BIAfn. Year-to-date, the value of transactions is at \$459 million, down from \$2.4 billion at this point last year. April deals were worth \$147 million in 2001, while April 2002's transactions were valued at \$101 million. But more stations were sold or traded this April: 85 vs. 57 in '01.

Big City Q1 Revenues Down, Faces Amex Delisting

Big City Radio's revenues decreased 12% in Q1, to \$3.4 million; the company said in an SEC filing that the drop-off was due mostly to loss of revenue from the Phoenix trimulcast it sold to Hispanic Broadcasting last year. Those stations brought in \$1.1 million for Big City in Q1 2001. The company also noted lower revenues at its New York stations, whose signals were affected by the Sept. 11, 2001 attacks. Big City said, however, that increased revenue from its Los Angeles and Chicago properties helped offset the declines, and its Q1 net loss narrowed from \$8.8 million to \$7.4 million. Big City observed nonetheless that its cash on hand may be insufficient to support operations through March 31, 2003; a significant portion of that cash will go to debt service.

Meanwhile, Big City is taking part in a regular quarterly review with the American Stock Exchange. The broadcaster said in an SEC filing that its net losses do not comply with Amex listing standards, and it will face delisting if it does not come back into compliance by June 30. Under exchange rules, Big City must also find a third independent director to serve on its board.

In other Big City news, 14 employees at the company's WDEK & WKIE/Chicago have voted for AFTRA representation, the first Big City employees to do so.

XM At 100,000 Subscribers, Debuts New Studio

XM Satellite Radio sources said this week that the company has reached 100,000 subscribers, though no official announcement had been made as of R&R's press time. The unofficial figure is right in line with the company's forecast of 130,000 by the end of Q2; XM has predicted it will have 350,000 subscribers by year's end.

In other XM news, on Tuesday the satcaster launched its live-performance studio with a set by Winton Marsalis. The facility has audio mixing and remastering capabilities and can accommodate a 40-piece orchestra. XM Chairman/CEO Hugh Panero said he hopes it will help revive "the magic radio used to have." XM Chief Programming Officer Lee Abrams told R&R that the company may even begin selling recordings made in the new space. "It could probably evolve to that," he said. "We're looking into it now."

Union Brings Battle To NPR Doorstep

More than a dozen members of the Washington, DC branch of the National Association of Broadcast Employees and Technicians held a protest in front of National Public Radio's DC headquarters last week to draw attention to an ongoing dispute over whether nontechnical employees should be allowed to mix audio at NPR stations. Engineer Preston Brown, a 15-year NPR veteran, told R&R, "We're asking NPR to practice what they preach. It's quality that people appreciate in NPR's work. Now NPR wants to diminish the sound quality. We hope they retreat from their ridiculous position." NPR VP/Engineering & Operations Mike Starling said the company's proposal would simply bring NPR "in line with broadcast-industry standards." The parties will meet with a mediator on June 3-4 to negotiate further.

iBiquity Seeks To Expand AM IBOC Testing

iBiquity has filed an FCC application requesting authority for an experimental station in Frederick, MD. iBiquity VP/Program Management Rick Martinson told R&R. The station, at 650 kHz, would be used to test enhancements to the company's AM digital-radio technology and would be iBiquity's second such outlet; it also has an experimental station in Cincinnati at 1610 kHz. Martinson pointed out that the new station would, like the Cincinnati facility, be used only occasionally and only for daytime testing. He added that nighttime testing is ongoing at some commercial stations but, due to the technical difficulties associated with broadcasting at night, iBiquity doesn't maintain a dedicated nighttime experimental outlet.

Continued on Page 17

R&R Stock Index

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

	5/17/01	5/10/02	5/17/02	5/17/01	5/10/02-5/17/02
R&R Index	271.89	245.25	268.74	-1.2%	+9.6%
Dow Industrials	11,248.58	9939.92	10,353.08	-8%	+4.2%
S&P 500	1288.49	1054.99	1106.59	-14%	+5%

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— Eric Chase
WFLA/WFLZ, Tampa

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and
Dan O’Day
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— Ben Fairman
Commercial Breaks/
England

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— Scott Stephenson
J93.3/Atlanta

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— Dan Masucci
WYCD-FM/Detroit

“A wonderful and productive experience!”

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DUE TO SPACE LIMITATIONS, ATTENDANCE IS LIMITED TO 100 ATTENDEES.

DEAL OF THE WEEK

- **WRNO-FM/New Orleans, LA**
\$12.5 million plus swap of
KKND-FM/Port Sulphur
(New Orleans), LA

2002 DEALS TO DATE

Dollars to Date: **\$770,334,787**
(Last Year: \$3,864,125,728)

Dollars This Quarter: **\$381,566,062**
(Last Year: \$315,436,435)

Stations Traded This Year: **289**
(Last Year: 1,053)

Stations Traded This Quarter: **133**
(Last Year: 151)

TRANSACTIONS AT A GLANCE

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

- **KVRC-AM & KDEL-FM/Arkadelphia, AR** \$400,000
- **KYXK-FM/Gurdon, AR** \$350,000
- **WAKJ-FM/DeFuniak Springs, FL** Undisclosed
- **KJPN-AM/Waipahu (Honolulu), HI** \$650,000
- **KQAM-AM/Wichita, KS** \$2 million
- **KBMW-AM/Breckenridge, MN** \$1.2 million
- **WJTN-AM & WWSE-FM/Jamestown, NY** \$5.9 million
- **KHDY-FM/Plainview, TX** \$750,000
- **WVPI-FM/Charlotte Amalie, St. Thomas, USVI** \$1 million
- **WTBZ-AM/Grafton, WV** \$75,000

Clear Channel Trades 'The End' For 'RNO

- Deal includes cash payment for Wilks' Big Easy Classic Rocker, Media One Group gets Western NY combo for \$5.9 million

Deal of The Week

Louisiana

WRNO-FM/New Orleans

PRICE: \$12.5 million plus facility swap
TERMS: Cash payment included with facility exchange.

BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 859-655-2267. It owns 1,213 other stations, including WYLD-AM, WODT-AM & FM, KFXN-FM, WNOE-FM & WQUE-FM/New Orleans.

SELLER: Wilks Broadcasting LLC, headed by CEO Jeff Wilks. Phone: 404-394-8000

FREQUENCY: 99.5 MHz
POWER: 100kw at 1,004 feet
FORMAT: Classic Rock

COMMENT: Wilks is receiving KKND-FM/Port Sulphur (New Orleans), LA from Clear Channel. Wilks owns 11 other stations, including KMEZ-FM, WSJZ-FM & WYLA-FM/New Orleans. KKND broadcasts at 106.7 MHz with 100kw at 981 feet and airs an Alternative format. The bulk of the deal's value is in the exchange of KKND by Clear Channel for Wilks' WRNO. Clear Channel is paying an additional \$12.5 million to compensate for the difference in facility values.

Arkansas

KVRC-AM & KDEL-FM/Arkadelphia

PRICE: \$400,000
TERMS: Asset sale for cash
BUYER: Clark County Broadcasting, headed by President/CEO Jay Bunyard. Phone: 870-642-2446. It owns six other stations. This represents its entry into the market.

SELLER: Graham Broadcast Co., headed by President Lloyd Graham. Phone: 870-246-4561

FREQUENCY: 1240 kHz; 100.9 MHz
POWER: 1kw; 3kw at 95 feet
FORMAT: Country; AC
BROKER: Wally Tucker of MGMT Services Inc.

KYXK-FM/Gurdon

PRICE: \$350,000
TERMS: Asset sale for cash
BUYER: Clark County Broadcasting, headed by President/CEO Jay Bunyard. Phone: 870-642-2446. It owns six other stations. This represents its entry into the market.

SELLER: PGR Communications, headed by President Phil Robken. Phone: 870-246-9272

FREQUENCY: 106.9 MHz
POWER: 18kw at 302 feet
FORMAT: Oldies

BROKER: Wally Tucker of MGMT Services Inc.

Florida

WAKJ-FM/DeFuniak Springs

PRICE: Undisclosed
TERMS: Unavailable
BUYER: First Baptist Church Inc., headed by Trustee Fred Lowery. Phone: 850-892-2722. It owns no other stations.

SELLER: Truth Communications, headed by President M. Opal Chandler. Phone: 850-892-5995

FREQUENCY: 91.3 MHz
POWER: 300 watts at 187 feet
FORMAT: Religious

Hawaii

KJPN-AM/Waipahu (Honolulu)

PRICE: \$650,000
TERMS: Asset sale for cash
BUYER: Salem Communications Corp., headed by President/CEO Ed Atsinger III. Phone: 805-987-0400. It owns 82 other stations, including KGU-AM, KHNR-AM & KAIM-AM & FM/Honolulu.

SELLER: International Communications Corp., headed by President

Herbert Nishida. Phone: 808-593-1950

FREQUENCY: 940 kHz
POWER: 10kw
FORMAT: Japanese

Kansas

KQAM-AM/Wichita

PRICE: \$2 million
TERMS: Asset sale for cash
BUYER: ABC Radio, headed by President John Hare. Phone: 972-776-4648. It owns 63 other stations. This represents its entry into the market.

SELLER: Entercom Communications, headed by President/CEO David Field. Phone: 610-660-5610
FREQUENCY: 1480 kHz
POWER: 5kw day/1kw night
FORMAT: Sports

BROKER: Elliot Evers of Media Venture Partners
COMMENT: KQAM will become an affiliate of ABC's Radio Disney Childrens format upon the completion of this deal.

Minnesota

KBMW-AM/Breckenridge

PRICE: \$1.2 million
TERMS: Asset sale for cash

BUYER: Triad Broadcasting Co., headed by Chairman/CEO David Benjamin. Phone: 831-655-6350. It owns 41 other stations, including KLT-AM/Breckenridge, MN.

SELLER: W-B Broadcasting Inc., headed by President Thomas Vertin. Phone: 701-642-8747

FREQUENCY: 1450 kHz
POWER: 1kw
FORMAT: Country

New York

WJTN-AM & WWSE-FM/Jamestown

PRICE: \$5.9 million
TERMS: Asset sale for cash
BUYER: Media One Group LLC, headed by Managing Member James Embrescia. Phone: 216-292-8113. It owns no other stations.

SELLER: Goldman Group, headed by President Michael Goldman. Phone: 716-487-1151

FREQUENCY: 1240 kHz; 93.3 MHz
POWER: 500 watts day/1kw night; 27kw at 643 feet
FORMAT: Full Service; AC
BROKER: Ray Rosenblum

Continued on Page 17

For gods sake answer the phone!



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JONES RADIO NETWORKS



- Rose City Radio's Tim McNamara in the Spotlight, Page 10
- More of the financial Industry X-Ray, Page 11
- Chris Lytle on Pros Taking Control, Page 12

MMS

management • marketing • sales

"A man who both spends and saves money is the happiest man, because he has both enjoyments." — Samuel Johnson

INDUSTRY X-RAY: FINANCIALS

■ Cash in by understanding consumer profiles and trends

By Jeff Green

Executive Editor
jgreen@rronline.com



JEFF GREEN

May is a big month when it comes to money. Income tax refunds are coming back from Uncle Sam, and smart consumers are plowing some of that newfound cash into investments. But with the wobbly stock market, depressed interest rates, the specter of new taxes and, for many, retirement on the horizon, both serious and casual investors are on the prowl for better ways to manage their money.

Radio can capitalize on the financial segment, which — with more than \$222 million in radio advertising spending — was ranked fifth among 30 categories by the RAB in 2000. Confidence about financial security is rising among the general public, with 70% of Americans saying they'll have enough money to live comfortably in retirement.

This week's Industry X-Ray takes a look at consumers who invest their money, carry credit cards and use stockbrokers and at those consumers' top-indexing format preferences. We also illustrate the use of radio vs. competing media among financial advertisers.

NATIONAL ADULT FINANCIAL PROFILE

Scarborough Research reports that 59% of households have some form of investments, while Media Audit says more than 20% of households have liquid assets of \$100,000 or more. Scarborough reports that 35% of households own stocks, 16% keep bonds, 18% carry money market accounts, 34% buy mutual funds, and 21% own money market funds. Eighty-three percent of households have checking accounts, 67% have savings accounts, 51% have ATM cards, and 44% hold debit cards. Nearly half of households earning \$100,000 or more actively trade in stocks, bonds and securities.

Statistics vary among sources, but it's reasonable to assume that about 40% of 18-plus adults have an IRA or Keogh, around 30% save with CDs, and more than 20% have 401(k) plans. Of those with 401(k) plans, the average participant contributes 6.8% of his or her salary to the account. As for debt, between 24%-31% of households have car loans and 4%-8% carry home-improvement loans. Scarborough information reflects that 31% of consumers have home mortgages, 10% carry home-equity loans, and 7% owe on personal loans.

SNAPSHOT OF DEMOS ACTIVE IN FINANCIALS

What's the profile for adults who use stockbrokers, have investments and use their personal computers to handle their financial affairs? No big surprises: They're more than likely to be affluent older married couples earning \$75,000 or more and with no kids in the house. They're college grads with management-level jobs who are financially optimistic about the next six months and who are more likely to be Asian or white. Men are decidedly more likely to have stockbrokers than women, but the gender gap is narrower in regard to investments. More women have checking and savings accounts than men; in fact, women are most likely the driving force behind the fact that 21% of married couples keep separate bank accounts. PC users skew significantly younger than the average

RADIO SPENDING PROFILE

Here's how much radio gets of all financial advertising in 25 selected top 40 markets. No. 13 is the median market.

Median	23.2%
High	32.7%
Mean	19.9%
Low	11.4%

2001 overall radio growth rate:	-8%
2001 financial services overall radio growth rate:	-5.69%
Financial services as a percentage of total radio expenditures:	4.5%

Source: Miller, Kaplan, Arase & Co.

among these adults, but their profile otherwise matches up well. Here's how these financially savvy adults index against an average of 100.

	Use Brokers	Investments	Use PC
Household income of \$75,000-plus	165	130	164
College grad or beyond	156	124	152
Age 55-64	145	110	93
Age 65 or older	131	100	48
Professional or manager	130	118	147
Household size of two	125	107	100
Asian	119	114	162
Married	118	109	109
No kids at home	117	104	96
Men	117	105	123
Age 45-54	116	110	114
White-collar	109	110	130
White	108	104	101
Women	84	95	79

Source: Scarborough Research

VISA CARD CONSUMER PROFILE

Nearly 80% of U.S. households received an average of five credit card offers each month during 2001, and most of us succumbed. Scarborough reports that 77% of 18-plus adults have used credit cards at least once in the past three months. Visa is the most popular credit card in the U.S.; more than 60% of adults have one. (MasterCard, Discover and American Express follow by percentage.) Let's take a look at Media Audit's study of 18-plus adults in the following demographics who have used a Visa in the past six months.

Demographic	Percentage	Index
Household income of \$50,000-\$79,999	71.6	111
Household income of \$35,000-plus	71.2	111
Household income of \$50,000-plus	75.5	117
Household income of \$75,000-plus	78.6	122
Household income of \$100,000-plus	80.4	125
Yuppies (21-34, college grads, technical/professional/managerial)	78.9	123
Maturing yuppies (25-44, college grad, technical/professional/managerial w/kids)	78.7	122
Affluent empty-nesters (45-plus, \$35,000-plus, no kids at home)	73.4	114

FINANCIAL SEEDING AND SELLING POINTS

• In general, radio is competitive with newspapers in reaching stock and securities traders — but newspapers continue to dominate ad spending by securities firms. While active traders index higher for heavy newspaper reading (125) than heavy radio use (91), radio beats TV (73) by a considerable margin. In terms of not reaching these active traders during a given week, radio, at 71, is virtually tied with weekday newspapers, at 73, and Sunday papers, at 71. Television, with a nonexposure index of 101, has far less impact than radio. Radio is particularly strong at reaching investors in drivetimes. Source: Media Audit

• Professional financial services are still underutilized. Scarborough reports that financial planners and full-service stockbrokers were used by only 12% of households in the past 12 months. Online investing or stock-trading services were used by only 6% of households — and discount stockbrokers by just 5%. A Harris study of broker attributes suggests the following copy points: keeping a client's best interests at heart when suggesting or making investments, providing easy access to information and returning calls promptly, demonstrating a strong performance track record, offering reasonable fees and commissions and being friendly and helpful. With 42% of investors talking with their brokers at least six times per year, it's critical to emphasize hands-on benefits.

• Target mortgage companies. This is not a large ad category, but VoiceTrak research shows that radio can earn a significant percentage of these dollars. Supporters of radio (as opposed to other media) among the top 20 media users in the category are Ditech Funding, Champion Mortgage, Vestin Mortgage, Mortgage Exchange, e-loan.com, Tamayo Financial Services, Lending Tree and Integrity Mortgage.

• Look to a bank's strengths for key copy points. Research Alert says the five leading sore points among consumers for banks are charging for using an ATM, low interest rates on savings accounts, high rates on mortgage and loan products, poor customer service and charges for checking accounts. If your bank prospects do well in these areas, that's worth building into their commercials.

• College freshmen are important credit prospects. Fifty-five percent of college students obtain credit cards in their freshman year, so stations that are strong in the 18-24 demo, particularly in college markets, can capitalize on this important consumer segment. And those students do spend! The average card debt among college students in 2000 had soared to more than \$2,700. The largest card issuers overall are Citigroup, MBNA America, First USA/Bank One, Chase, Capital One, Provident, Bank of America, Household Bank, Fleet and Direct Merchants.

Demographic	Percentage	Index
Affluent full-nesters (\$50,000, kids at home)	75.5	117
Graying affluents (50-plus, \$50,000-plus)	78.1	121
Affluent working women (\$50,000-plus household)	76.3	119
Affluent blue-collar (\$50,000-plus household)	68.6	107
College grad or beyond	76.6	119

Source: Media Audit

Continued on Page 11

GENERAL SESSIONS

RADIO: STATE OF THE INDUSTRY FEATURING





RICK CUMMINGS
President,
Emmis Radio

JIM DE CASTRO
President,
AOL Interactive



RANDY MICHAELS
CEO,
Clear Channel Radio

& 
CLIVE DAVIS
 ★ IN THE ★
MORNING
& 
AN EXCLUSIVE AFTERNOON
 WITH
AEROSMITH'S STEVEN TYLER



★ agenda:

⊕ WEDNESDAY: JUNE 12, 2002

- ⊕ 12:00 - 6:00PM
Registration Opens
- ⊕ 4:00 - 6:00PM
R&R Exclusive!
The Ultimate Record Buyer Study II

⊕ THURSDAY: JUNE 13, 2002

- ⊕ 9:30AM - 12:00PM
Jacobs Media Private Client Meetings
- ⊕ 12:15 - 1:45PM
Alternative & Active Rock Awards Lunch
- ⊕ 2:00 - 5:30PM
R&R/Jacobs Media Rock Summit 
- ⊕ 4:00 - 5:30PM
CHR/RHYTHMIC
The Big Ass Music Meeting
- ⊕ 6:00 - 8:00PM
Opening Cocktail Party

⊕ FRIDAY: JUNE 14, 2002

- ⊕ 9:00 - 11:00AM
GENERAL SESSION
 - > Clive Davis In The Morning
 - > Radio: State Of The Industry
 - > R&R National Industry Achievement Awards

⊕ concurrent sessions:

- 11:30AM - 1:00PM
 - > **ALTERNATIVE**
4th Annual Rate-A-Record
 - > **SMOOTH JAZZ**
Ratings, The Golden Egg
 - > **HOT AC**
Trailblazers: Breaking Today's Hot AC Barriers

⊕ FRIDAY: JUNE 14, 2002 (Continued)

⊕ concurrent sessions:

- 1:15 - 2:45PM
 - > **SMOOTH JAZZ AWARDS LUNCH**
 - > **ALTERNATIVE/ACTIVE ROCK**
Lessons Learned: The Mentors Panel
- 3:30 - 5:00PM
 - > **CHR/POP**
Meet CHR's 15 Most Important People
 - > **URBAN**
The Future Of The Urban World
 - > **ROCK/ACTIVE ROCK**
2nd Annual Rate-A-Record, Rate-A-Wine
 - > **AC**
How To Connect With Women

- ⊕ 5:00 - 6:30PM
GENERAL SESSION
An Exclusive Afternoon with
Aerosmith's Steven Tyler
- ⊕ 6:30 - 7:30PM
R&R Pop Awards Show
- ⊕ 7:30 - 10:30PM
R&R Rhythmic Awards Show

⊕ SATURDAY: JUNE 15, 2002

- ⊕ 10:00 - 11:15AM
Arbitron

⊕ concurrent sessions:

- 11:30AM - 1:00PM
 - > **MULTI-FORMAT**
Cluster Mentality: Programming Multiple Formats Without Losing Your Sanity
 - > **SMOOTH JAZZ**
Rate-A-Record, Rate-A-Wine
- 1:15 - 2:45PM
 - > **SMOOTH JAZZ**
Will The Circle Be Unbroken?
 - > **ROCK/ACTIVE ROCK**
The Artists Panel

R&R convention:2002 Agenda Subject To Change

R&R[®] convention: 2002

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registration:

information:

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- HOTLINE: **(310) 788-1696**
- MAIL to:
R&R CONVENTION 2002
PO BOX 515408
Los Angeles, CA 90051-6708

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

mailing address:

Name _____

Title _____

Call Letters/Company Name _____ Format _____

Street _____

City _____ State _____ Zip _____

Telephone # _____ Fax# _____

E-mail _____

registration fees:

REGISTRATION FEE includes admission to all sessions, cocktail party and hospitality events.

- 3 OR MORE* ON OR BEFORE MAY 3, 2002 **\$300 EACH**
- SINGLE ON OR BEFORE MAY 3, 2002 **\$425 EACH**
- 3 OR MORE* MAY 4 - JUNE 7, 2002 **\$450 EACH**
- SINGLE MAY 4 - JUNE 7, 2002 **\$475 EACH**
- EXTRA THURSDAY COCKTAIL TICKETS **\$85 EACH**
- ON-SITE REGISTRATION AFTER JUNE 7, 2002 **\$550 EACH**

* All 3 Attendee Names Must Be Submitted Together

In addition... if you work in the Alternative, Active Rock or Smooth Jazz formats you may choose to attend one of the following lunches. PLEASE CHECK ONE ONLY!!!

ALTERNATIVE & ACTIVE ROCK (Thursday) SMOOTH JAZZ (Friday)

Your lunch selection is FINAL. Seating will be limited and ticket holders will gain entrance on a first-come, first-served basis ONLY! If you do not select a lunch, you will not receive a lunch ticket!

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 \$100.00 administrative fee will be issued after the convention if notification is received on or before **May 3, 2002**. Cancellations received between **May 4-17, 2002** will be subject to a \$150.00 administrative fee. No refund will be issued for cancellations after **May 17, 2002** or for "no shows."



hotel:



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Beverly Hilton

TYPE OF ROOM	CONVENTION RATE
SINGLE/DOUBLE	\$1,000
CABANOS	\$900
SUITES	\$350.00 and up
LOUNGE SUITES	\$800.00 and up

Visit Our Website at **www.rronline.com**
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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, 2002**.
- Reservations requested after **May 24, 2002** or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 12 noon.

Mailing Address: The Beverly Hilton Hotel
9876 Wilshire Boulevard, Beverly Hills, CA 90210

R&R GM spotlight

TIM McNAMARA
VP/GM, KXL & KXJM/Portland,
OR & Radio Northwest Network
(Rose City Radio)



■ A former flower-truck driver finds success in the Rose City

In conjunction with this week's CHR/Rhythmic special, the GM Spotlight shines on Tim McNamara, VP/GM of Portland, OR's Rose City Radio. Rose City owns CHR/Rhythmic KXJM (Jammin' 95.5), News/Talk KXL and the Radio Northwest Network. Since Jammin' 95.5 late '90s debut, its high-profile success has been complemented by Tim's easygoing, high-touch management style. A pioneer with the Portland Area Radio Council, Tim is a strong believer in growing radio's share of the market revenue pie and in selling ideas to clients as a way to transcend the price wars that are plaguing many markets. Always one to speak his mind, Tim is a classic Northwestern broadcaster: an independent thinker, levelheaded and full of heart. Congratulations!

I decided to enter the world of broadcasting because....

"My father owned flower shops in San Francisco, and as a teenager I drove flower trucks and vans for nine or 10 hours a day, listening to KSFO, KYA, KFRC and, later, KSAN. I fell in love with radio and wanted to get into it. After receiving my communications and speech degree from the University of Portland, I was hired in 1976 by Jack McSorley as an AE at Golden West's KQFM/Portland, OR [now KKRZ] for \$1,000 a month. It didn't even have a one share, and it was brutal. I'd go out and say, 'I'm with Q100,' and they'd reply, 'Is that a butter?' All for \$378 every two weeks. Thank God my wife was a registered nurse.

"I worked at KQFM until 1982, including a couple of years as Regional Sales Manager for Q100 and sister KEX. Then I joined KXL-AM & FM, which were owned by Les Smith, and I've been here ever since. At 28 I was the youngest guy in the market, and now I'm the oldest. I don't know if that makes me dumb or smart! In 1990 I was promoted to GM for KXL-AM & FM. KXL-FM became KXJM in 1999, after Paul Allen bought it, and it's taken off beyond my wildest dreams."

The most challenging aspect of being a GM is....

"Helping people understand that there are going to be ups and downs in this game. If Arbitron tells me today I'm a 4.7 and not a 5.1, what do I care? Arbitron is a necessary evil to decide if we're successful this week. It's for someone in New York who wants to know what's going on here. But you should know long before Arbitron if you're successful. If you're doing your job, you can feel it in the streets. There's

more to it than quarter-hour and TSL. How passionate is the audience?"

How would you describe your management style?

"Very hands-on. I walk around and want to know how everyone's doing. I try to focus on their personal lives, not just their business careers, and to share the things I learned the hard way with these young kids now. There's only one thing that makes a company succeed or fail: It's the respect and consideration you give each person who works for you. I try to manage a lot from my heart and my gut. Sometimes I've been burned for that, but not often."

What is your attitude about competition?

"My competition is me. Every day I look at what I can do to make our stations better. I can't run my competitors' stations or make any money knocking them down. I've always thought that, when running a race, you keep your eye on the tape. I don't drive from the trunk, I drive from the hood. I don't own a set of brakes — I only know how to floor it!"

Who are your mentors, and why?

"First and foremost, for business, how to think and how to handle stress, Les Smith. I just had dinner with him last week — he's 83 and sharp as a tack. For management style, Jack McSorley, who was a huge influence, and Ray Watson, a very steady and great manager. For work ethic, a dear old friend, Don McCoum, who runs a small Oregon AM nearby. I also admire his stick-to-it-iveness about our business."

If I weren't in the radio business, I'd probably be....

"I like talking with and training people, so probably a public speaker. My aspirations were to go into politics when I was younger, but I inhaled."

I'm most proud of....

"That my family and I are still together. I've been married 24 years. I have two boys and a girl and love them to death. I'm also very proud that success isn't changing the people here. If anything, they're just maturing at a better pace."

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

"At 50 years old, I can still put the rock in the hole and play city-league basketball at point guard. I can't dunk, I'm white and 5-foot-9, but, damn, I was good when I was young! That keeps me competitive. Another thing would be that I take everything seriously — with a cavalier attitude. I care very deeply, but I want you to think I don't care as much as I do."

The best words of advice I ever received were....

"From Les Smith: 'If it's good for the customer, it's good for us.'"

NINE SECRETS OF INVENTORY MANAGEMENT

1. Inventory management starts on the streets, with how salespeople negotiate each schedule.

By Irwin Pollack

It's fundamental but critical. Buyers want days and dayparts to be as narrow and specific as possible. Managers want them as broad and flexible as possible. Salespeople, by and large, just want an order and will concede to buyers' demands unless they understand the importance of flexible scheduling.



IRWIN POLLACK

2. Train salespeople to negotiate days and dayparts, as well as rates, on every order. Question every narrow, specific order that isn't at prime rate. Ask what concessions the buyer made. Never let up on the "If we do this, then you do that" part of negotiating with buyers. For example, "If we narrow that daypart, then you need to pay the full rate," or, "If we're flexible on our rate, then you need to run early-week."

3. Don't give in to buyers' policies. Instead, create policies of your own. For example, a media buyer tells you his company's policy is to run only 6am-7pm. You respond that your policy is to place schedules 5am-8pm. You'll eventually compromise and schedule the order 6am-8pm, demonstrating that you will bend your rules if the other party does.

4. Develop and sell different classes of rotations. Instead of the standard equal rotation, sell 5am-midnight as two-thirds/one-third — that is, 66% 5am-8pm, 34% 8pm-midnight. Or sell it fifty-fifty — half 5am-8pm and half 8pm-midnight. This can be an effective alternative to a rate increase for resistant buyers. Say, "Your 5am-8pm rate has to increase, or you can keep the same rate and run two-thirds/one-third 5am-midnight."

5. Schedule spots per-week instead of per-day for more flexibility. Also, assign spots priorities for placement. A news sponsor, a remote partner or a client paying the highest rates would be top priority, while a low-rate, trade or preemptible spot is low priority.

6. Price your units based on supply and demand and on anticipated demand. That means individual pricing for each day of the week. You'll probably want to price Sundays lowest and offer an incentive to buy Mondays and Tuesdays. Push your rates highest for Wednesday-Friday prime, and don't be as flexible on those days. Ask for a very high rate Saturday 10am-3pm, but offer an incentive rate for Saturdays 5am-8pm. Sell last-minute inventory at the highest possible rate — just like the airlines do. Offer incentives for buyers who place orders far in advance.

7. Create nonprime packages that include only 8pm-5am or weekends. Give them names like "Hot Summer Nights," "Weekend Stampedes" or "Sunday Supersavers."

8. Post avails daily on a large board where salespeople can easily see them. Have the salespeople erase commercials from the board as they turn in each order. This gets salespeople involved in managing inventory and keeps them informed of avails status.

9. Review one-day spot reports, and front-load as much as possible in the early week. This will require reviewing an entire week of one-day reports and moving spots out of Wednesday-Friday and into Monday and Tuesday. If your inventory is really tight, count every single spot that will run in prime the following day and spread them out. Yes, count every last one. It's tedious work, but it's necessary to maximize your inventory.

Radio sales and management trainer Irwin Pollack (www.irwinpollack.com) conducts on-site seminars and in-house training. He can be reached at 888-723-4650 or irwin@irwinpollack.com.

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to jgreen@rroonline.com.

INDUSTRY X-RAY

Continued from Page 7

WHAT VISA USERS PLAN TO BUY

Planned Purchase	Index
Nonhomeowner buying home in two years	120
Homeowner buying next home in two years (\$50,000-plus income)	114
PC or computer equipment*	110
Glasses or contact lenses*	108
CDs, DVDs, videotapes*	108
Home remodeling*	107
Major household appliances*	106

*Within the next six months

Source: Media Audit

MEDIA-EXPOSURE INDEXES FOR VISA USERS

	Heavy Exposure	No Exposure*
Radio	98	88
TV	90	97
Newspaper	106	91

*Within an average week

Source: Media Audit

TOP-INDEXING STOCKBROKER MARKETS

Nearly one in four adults have traded stocks, bonds or securities in the past year, with the average being 9.3 trades annually. Online investors, however, average a whopping 32.1 trades each year. So where do adults who are most likely to use stockbrokers live? Not surprisingly, the edge goes to tech-heavy and affluent markets popular with retirees. Here are the 15 most active metros.

Market	Index
1 San Francisco-Oakland-San Jose	155
2 Seattle-Tacoma	151
3 West Palm Beach-Ft. Pierce	146
3 Ft. Myers-Naples	146
5 Austin	127
6 Orlando-Daytona Beach-Melbourne	124
7 Washington, DC	121
8 San Diego	120
9 Phoenix	115
10 St. Louis	114
11 New York	112
12 Atlanta	111
13 Milwaukee	111
14 Philadelphia	111
15 Chicago	111

Source: Scarborough Research

TOP-INDEXING INVESTMENT MARKETS

Where do those who invest their money live? Here are the top 15 markets — where the index runs at least 7% above the norm and where at least 63% of households invest. (San Francisco leads the latter pack, with 72% of households investing.)

1 San Francisco-Oakland-San Jose	121
2 Washington, DC	120
3 Boston	120
4 Minneapolis-St. Paul	119
5 Harrisburg	113
6 Seattle-Tacoma	112
7 Hartford-New Haven	112
8 Austin	110
9 Milwaukee	110
10 Grand Rapids-Kalamazoo-Battle Creek	110
11 Denver	108
12 Rochester, NY	108
13 Detroit	107
14 Philadelphia	107
15 Honolulu	107

Source: Scarborough Research

MEDIA ADVERTISING BY MARKET: FINANCIALS

Total 2001 spending, in thousands of dollars. Where totals exceed line items, the balance is in other media. Abbreviations: B&SL, banks and savings and loans; F&MC, finance and mortgage companies; IB, investment brokers.

Rank	Market	Total	Outdoor	Sunday Paper	Daily Paper	Spot TV	Nat'l Spot Radio
1 New York	B&SL	85,217.98	4,014.36	13,422.42	43,376.49	21,883.99	2,520.73
	F&MC	36,612.01	1,367.02	9,636.06	15,804.11	8,206.91	1,597.90
	IB	15,359.63	3,222.53	1,808.04	984.95	9,154.49	189.62
2 Los Angeles	B&SL	51,461.18	5,898.05	15,686.79	20,732.62	7,335.28	1,808.43
	F&MC	24,514.82	4,209.14	6,185.52	9,184.85	4,729.33	205.98
	IB	12,512.19	1,884.37	2,387.41	4,483.20	2,916.86	840.35
3 Chicago	B&SL	36,282.91	2,181.55	8,860.86	18,457.44	4,191.32	755.92
	F&MC	19,059.65	800.97	3,264.17	10,148.07	4,673.05	173.40
	IB	7,856.40	343.70	711.04	2,915.17	3,122.30	734.77
4 San Francisco	B&SL	39,391.56	5,174.68	8,324.05	15,389.56	3,647.30	6,855.97
	F&MC	15,216.40	817.70	630.35	3,177.32	3,886.52	1,031.51
	IB	4,737.04	187.00	582.75	1,799.50	1,704.12	446.00
5 Dallas	B&SL	22,937.88	1,435.80	7,402.69	8,923.51	3,820.06	1,355.81
	F&MC	6,117.17	211.33	2,531.85	2,315.03	640.43	418.53
	IB	3,855.58	83.87	645.69	2,298.94	526.69	300.39
6 Philadelphia	B&SL	51,943.44	2,875.17	12,317.44	26,820.45	7,348.89	2,530.52
	F&MC	16,659.55	136.34	7,397.39	6,193.62	2,422.52	509.68
	IB	6,494.52	665.86	1,285.12	3,079.23	750.54	713.76
7 Washington, DC	B&SL	37,914.84	1,460.96	11,038.96	18,866.06	2,705.70	3,785.96
	F&MC	8,122.59	2.86	977.09	4,893.55	1,753.69	495.40
	IB	6,173.23	984.56	1,623.42	2,465.63	1,058.37	0.00
8 Boston	B&SL	21,545.09	0.00	3,815.24	8,324.24	8,242.82	1,154.77
	F&MC	19,721.06	0.00	3,892.07	13,546.61	1,838.47	443.92
	IB	7,155.37	0.00	655.74	2,514.11	3,278.28	673.72
9 Houston	B&SL	20,111.00	2,451.76	6,277.06	6,297.81	2,523.90	2,560.48
	F&MC	2,124.30	74.67	659.91	378.51	957.64	53.56
	IB	1,642.81	133.80	68.68	802.75	637.58	0.00
10 Detroit	B&SL	20,100.38	530.76	3,898.67	13,069.90	2,162.33	438.73
	F&MC	7,155.90	195.76	631.48	2,011.88	3,622.67	694.12
	IB	4,541.30	0.00	373.42	3,316.64	490.90	360.34
11 Atlanta	B&SL	19,157.31	1,149.20	5,424.31	7,926.20	2,626.96	2,030.64
	F&MC	4,177.99	223.20	769.98	135.67	2,102.00	947.14
	IB	3,018.72	161.21	295.98	1,934.02	627.52	0.00
12 Miami	B&SL	36,889.74	863.78	10,197.26	20,071.91	3,093.52	2,663.28
	F&MC	12,091.27	0.00	3,988.67	6,792.08	1,169.84	140.68
	IB	5,361.22	893.32	1,613.75	2,689.54	164.60	0.00
14 Seattle	B&SL	12,016.16	384.23	2,452.73	4,483.41	2,657.70	2,034.65
	F&MC	3,700.91	65.33	1,343.34	656.14	1,472.65	0.00
	IB	2,243.14	182.00	150.20	294.29	1,216.30	400.35
15 Phoenix	B&SL	14,239.86	988.81	5,226.80	4,865.32	1,559.42	1,559.51
	F&MC	2,956.98	111.20	856.72	863.52	884.35	241.19
	IB	1,773.19	0.00	856.71	642.39	207.68	66.41
16 Minneapolis	B&SL	8,802.23	799.88	2,982.22	1,981.34	2,106.22	932.58
	F&MC	4,159.99	200.90	919.47	2,003.09	866.64	169.90
	IB	1,611.04	0.00	616.56	718.97	275.51	0.00
17 San Diego	B&SL	12,743.27	1,413.08	3,221.96	3,812.42	1,572.89	2,722.92
	F&MC	5,397.35	1,064.54	1,905.17	878.60	1,525.05	24.00
	IB	672.62	95.50	134.88	387.27	5.34	49.23
19 St. Louis	B&SL	6,524.48	798.00	2,327.80	2,405.93	816.93	175.83
	F&MC	1,680.57	92.34	283.57	218.32	1,034.42	51.93
	IB	1,479.87	26.14	795.08	281.14	331.13	44.39
20 Baltimore	B&SL	9,398.45	0.00	2,840.38	4,444.38	1,203.40	910.30
	F&MC	1,800.88	0.00	584.72	410.67	539.15	266.34
	IB	1,225.41	0.00	256.22	708.93	260.26	0.00
21 Tampa	B&SL	23,405.12	669.68	9,347.19	11,093.83	962.83	1,331.59
	F&MC	3,419.15	244.78	670.32	1,539.26	877.69	87.10
	IB	2,196.78	9.00	1,048.63	870.30	229.50	39.35
22 Denver	B&SL	21,820.15	708.56	7,555.84	8,004.72	3,523.85	2,027.18
	F&MC	26,101.58	97.50	7,985.17	15,510.28	2,216.86	291.78
	IB	2,832.01	21.52	1,213.77	869.56	371.41	355.76

Source: Competitive Media Reporting. For info on markets below No. 22, contact Jeff Green at jgreen@rronline.com.

HOW A PRO TAKES CONTROL

By Chris Lytle



CHRIS
LYTLE

Since Sept. 11, 2001, flying has been more stressful than ever before. Heightened security, long lines and pad-downs have made the flying public especially edgy.

But I saw something in Tampa a little while back that taught me a lot. It was a great sales job by a person who probably doesn't even see himself as being in sales. I saw an airport security guard do a masterful job of crowd control.

My wife, Sarah, and I had an 8am flight from Tampa to Toronto. That meant a 5:45am taxi to an already-crowded Tampa airport. We checked our luggage at the ticket counter, boarded the shuttle and rode to the terminal, where we had to clear security.

As we got off the train we could see four long lines at the X-ray machines and metal detectors. These were Disney World-long lines. And it was only 6:30 in the morning! And, as if that weren't enough, there was another line snaking back to the end of the terminal.

EVERYTHING'S UNDER CONTROL

"Please stop here and form a new line," said a security guard in a commanding voice. "I will be with you in a moment." With that, he left us and started putting people from the long line into the four lines heading to the X-ray machines. "May I have everyone's attention now?" he shouted.

Silence. There were hundreds of people in line and not a word from any of them.

"My lines are now operating at 35 seconds per person," the guard told everyone. "If you set off the metal detector, we have to take you out of line and use the wand. That will slow the line down to one minute and 15 seconds per person. So take everything out of your pockets. Get your laptop computers out of their cases. You can help me keep this line moving."

Then he yelled, "Does anyone have a 7:15 flight?"

Twenty hands shot up.

"I'm watching you. If you're not to the front of the line in 10 minutes, I'll walk you to the front so you can make your flight. Does anyone have a 7am flight?"

Five hands went up. "Come with me," he said, then checked the tickets and got them through the line.

He made eye contact. He was assertive and respectful, and he was in complete control of the situation.

A nun got off the next shuttle. "Stop here," he ordered her and the other disembarking passengers. "Form a line and wait."

"I'll never catch my plane," muttered the nun.

"Sister, pray for a miracle."

Laughter like you'd hear on *Saturday Night Live*, but on Saturday morning at the airport.

"Listen to me," the security guy said. "My job is to get you on your planes safely and as quickly as we can. Is anyone on the 7:30 flight?" Hands. "I'm watching you."

And as I stood in line, I watched him and marveled at how someone could take a job and transform it into an art. "He's good," said the passenger in front of me.

ONE BIG SEMINAR

Life is one big seminar. The security guard was getting people to do what he needed them to do. Here are the things I learned from that security guard that you can apply directly to your sales career.

1. Empathy is important. The security guard knows

that people are skittish about flying. The long lines and added security have made flying even more stressful, and getting to the airport two hours before a flight is inconvenient. Wondering whether you're going to make it through security and catch your flight is nerve-racking too. "I'm watching you" was this guard's way of assuring people that they matter, even when they're part of a long line.

2. Communication is critical. When the guard told us what our responsibilities were and quantified the amount of time we could save by not setting off the metal detector, he made us part of the solution. People who know why they are being asked to do something are more likely to do it. Great leaders use the word *because* a lot. This security guard is a leader, and he got hundreds of people to follow him by saying, "I'm asking you to do this because it will save time and keep these lines moving at this pace."

People are much more likely to do something for you when you tell them exactly why you are asking and offer a benefit. The guard told us, "Take your coat off before you get to the front of the line. It takes five more seconds to take your coat off. That doesn't seem

"He may have done this 4,000 times, but his new audience hadn't seen his act."

like a lot, but say everyone waits until they're at the machine to take off their coats. Multiply that by 720 people, and now I'm an hour behind."

Another part of communication is managing expectations. "This line looks long, but it's actually less than 18 minutes, as long as we all do our part," the guard told us. "Here's what I'm going to do. Here's what you need to do."

3. Systems are vital. This guard had created a system that worked. Everyone who came into that terminal saw him work the room. He had the line from the shuttle move to a single long line along the entrance. When that line was formed, he broke it into four lines for the X-rays and metal detectors. The long line was now one-fourth as long.

He then went and got the newest people and put them in the long line. Then it was back to the shorter lines to check if anyone was under stress because their flight was a half-hour or less away. Everyone in the line knew that they were in a system that worked, and they knew that they had a part to play in its operation. The man or woman with the plan is someone we all respect.

4. Taking your job seriously wins others over. The guard was enjoying what he was doing. Sarah put it this way: "He may have done this 4,000 times, but his new audience [arriving every seven minutes on the shuttle] hadn't seen his act. He genuinely enjoyed being in charge of the situation, and it showed in his smile, in his voice and in the way he moved about the room. He took his job seriously and made that clear."

Have you made it clear to your customers that you take your job seriously?

I saw something pretty amazing on that Saturday morning in January at the Tampa airport: I saw a person who had decided to take the job of airport security to the next level. In doing so he taught me some things about crowd control and reminded me what it means to be a professional.

Which of these things can you apply to your job?

Chris Lytle is a Certified Speaking Professional and founder of Apex Performance Systems. He can be reached at 608-274-4400 or chris.lytle@apexperformance.com

MMS PROS on the MOVE

William Gerski is named VP/Independent Distribution for Sirius Satellite Radio, responsible for managing sales agreements and relationships with independent dealers throughout the country. A 32-year veteran of cable and satellite television, Gerski previously served as Sr. VP/Sales & Marketing for satellite TV company Golden Sky Systems. He has also served in senior management positions with Adelphia Cable, Viacom, Warner-Amex Cable, Time-Mirror and TCI Cable.

Jeff Brummel joins WGN/Chicago as NSM. He was most recently NSM of WCKG & WXRT/Chicago and has also served as NSM of XRT & WSCR/Chicago and KVIL/Dallas. He began his radio-industry career with CBS Radio Representatives in New York.

Michael Graham becomes GSM of Infinity's KKVV & KYCY/San Francisco. A 19-year industry veteran, he has served as Director/Sales for Entercom/Sacramento and Clear Channel/Charleston, SC. Graham's 12 years in radio management have also included a term as a GSM for Clear Channel/Cleveland.

Jim Olerich is upped to LSM for News KNX/Los Angeles, succeeding Dick Leader, who recently retired after 35 years in sales at the station. Olerich joined the KNX sales staff in 1967 and left after almost 20 years to buy his first radio station, KIST/Santa Barbara, CA. He later purchased crosstown KMGQ, as well as KBOS & KMAK/Fresno and KBUS/Ventura, CA. He sold the stations in 1992 and, after a stint running his own software company, returned to KNX as a Sr. AE in 1995.

Howard Freshman is named Promotion & Marketing Director at KNX/Los Angeles, succeeding Fred Bergendorff, who retires after 33 years at the station. Freshman's most recent Los Angeles broadcast position was Director/Marketing at KRTH from 1993-2000. His background also includes public relations work for RTL Radio & TV in Milan, Italy and consulting and marketing director posts with stations in Los Angeles, San Diego and San Francisco.

Marla Bane is appointed VP/Affiliate Services for Salem Radio Network, based in Irving, TX. She oversees affiliate sales, service and contract fulfillment for Salem, the Salem Music Network and SRN News. Before joining Salem Bane served four years as Sr. VP/Operations at AMFM Radio Networks. She has more than 25 years of experience in radio, including 16 in executive positions at ABC Radio Networks and at various ABC O&Os.

Jeff Lebharr, GSM of WLUV & WWBA/Tampa, is upped to VP/Sales for parent company Genesis Communications. He continues to oversee sales efforts for WLUV and WWBA and adds duties for WHOO & WIXL/Orlando and WIXC/Melbourne.

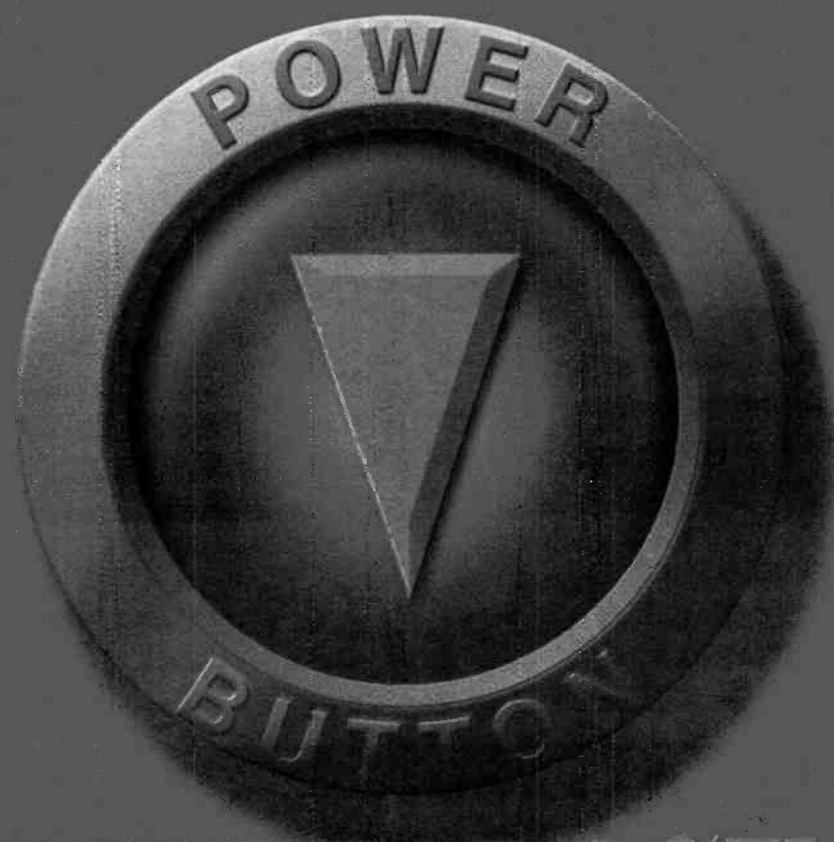
Scott Pritchett joins Clear Channel/Jacksonville as Director/Sales, replacing Barb Latham, who is named Clear Channel/Melbourne Market Manager. An 18-year sales veteran, Pritchett moves up the coast from South Florida, where he was Director/Solutions Managers for WZTA & WBGG/Miami. Before his most recent post Pritchett rose through the sales ranks in Louisville from AE to LSM before heading for Miami to become GSM for WZTA.

Peter Kakoyiannis is named VP/GSM for HBC National Sales, the newly formed sales organization for Hispanic Broadcasting and a unit of Katz Hispanic Media. Kakoyiannis was most recently Director/East Coast Sales for Wink Communications and has also been VP/Director of Sales for Katz's Sentry Radio.

Carolyn Major joins Salem's KRLA/Los Angeles as Sr. Account Manager. She was most recently on the sales staff of KFRG/Riverside and before that ran her own ad agency for 15 years.

Matt Sunshine, Director/Recruitment & Training for Susquehanna/Dallas, adds duties as Group Director/Sales Development, creating employee-recruitment, -development and -retention programs. A former account manager, retail sales manager and GSM for Susquehanna, Sunshine will continue to work on the company's annual sales manager meetings and Advanced Sales Academy program.

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Boatner Joins CC/ New Orleans Quad As Operations Mgr.

Carla Boatner has been named OM for Clear Channel's Gospel-Urban AC combo WYLD-AM & FM, blues-oriented Urban WODT and Urban WQUE in New Orleans, effective June 3.



Boatner

Boatner, who will transfer from the Asst. PD post at Clear Channel's Urban WGCI/Chicago, will replace

Marv Hankston and report to newly named Clear Channel/New Orleans Market Manager Muriel Funches.

"Chicago holds a special place in my heart," Boatner told R&R. "I will miss Elroy Smith and the WGCI and Clear Channel/Chicago families. Elroy is one of the best in the business, and I've been fortunate enough to have worked with him and have learned a great deal. But the opportunity to work with Muriel Funches and the talented staff at our Urban stations in New Orleans was too great an opportunity to pass up. I can't wait to get to the Big Easy!"

Boatner began her radio career at KMIQ/Houston, where she served as morning show producer, MD and Asst. PD. She joined WGCI in 2001.

Replacing Boatner at WGCI is Tiffany Green, currently PD at Clear Channel's Urban KATZ/St. Louis.

Pugh

Continued from Page 3

Pugh said, "Milwaukee holds a special place in my heart. This is my second tour of duty in Milwaukee, and it could easily have been my last. The city, the people and the Clear Channel stations here are top-rate. But the opportunity to lead our

A Full Nelson



Country superstars gathered from all over on Wednesday night for the Academy of Country Music Awards at the Universal Amphitheatre in Los Angeles; Westwood One broadcast the show live on 18 Country stations nationwide. Among the attendees were (l-r) WXTU/Philadelphia personality and WW1 Stars of Country host Cadillac Jack, ACM President Jack Lameier, Lost Highway/IDJMG artist Willie Nelson, WW1 VP/Programming Charlie Cook and WQYK/Tampa personality and WW1 Country Six Pack host Skip Mahaffey.

Chaos Reigns As WYLL/Memphis PD

WYLL/Memphis morning personality Chris Chaos has added PD duties at the Country station. He succeeds Bill Hughes, who was PD/afternoon talent before exiting the Flinn Broadcasting outlet.

"Memphis is one of the coolest cities I've ever been in, and I've been around," Chaos told R&R. "It's diverse, and there's plenty of room for two Country stations in this large market." Memphis is also home to Barnstable's Country WGKX.

Explaining his plans to tweak the station's programming, Chaos

added, "It's going to be new-music-intensive. We're going to support a lot of new and up-and-coming artists."

Prior to his April 1 arrival at WYLL Chaos served as MD at WCKT (Cat Country 107)/Ft. Myers. His other Country experience includes stints at WRBQ/Tampa and WWGR/Ft. Myers. Chaos has also worked at Rock stations in Providence and Boston.

Chaos plans to continue his morning airshift and is working the afternoon shift until a replacement is hired for the slot.

Detroit radio stations back to the No. 1 market-share position was too great to pass up. I can't wait to get to know the Detroit staff and meet the clients." Pugh's experience in Milwaukee has included stints as GM and GSM of WLZR.

In related news, Skip Essick has been elevated to Regional Market Manager for Clear Channel's Western Michigan stations. Essick, who has been Market Manager of the company's seven Grand Rapids stations, adds oversight duties for Clear

Channel's four Battle Creek and five Muskegon properties.

Clear Channel said that Essick will be Pugh's "right hand in guiding the Michigan region through the next few years." Crowl said, "Skip has been in the Grand Rapids market for the last five years and knows the region like the back of his hand. He will be responsible for the three western clusters while Dave gets his feet grounded in the large metroplex. The two will make a formidable team in Michigan."

EXECUTIVE ACTION

KLIF/Dallas Appoints Doran News Director

Jennifer Doran has been named News Director/morning news anchor at KLIF/Dallas. She joins morning host Darryl Ankario for wake-up duties at the Susquehanna News/Talker and takes over for Chuck Schechner, who exited the morning anchor and News Director posts in April.

"Jennifer's just an all-around great talent," KLIF PD Jeff Hillery told R&R. "Her news is exceptional, and she can also jump in and contribute outside the news on *Ankario Mornings*. Plus, frankly, it's nice to have someone who smells good on that show."

Doran was most recently a news anchor and traffic reporter at KOOL-FM/Phoenix. Prior to that she served as morning co-host and a news personality at KXOA/Sacramento and in Phoenix at KSLX and KBZR. She has also been a news and traffic reporter for Metro Networks' Phoenix bureau.

Verity Promotes Two To SVP Posts

Zomba Group-owned gospel label Verity Records has elevated VP/GM Tara Griggs-Magee to Sr. VP/GM. She remains based in New York and continues to report to Verity President Max Siegel. In addition to her ongoing daily operations duties, Griggs-Magee will oversee the company's A&R process.

Concurrently, Zomba has upped Verity/Jive Records VP/Black Music Marketing James "Jazzy" Jordan to Sr. VP/Black Music Marketing. He remains based in New York and reports to Siegel and Jive Records Sr. VP/GM Tom Carrabba.

Griggs-Magee joined Verity in 1994 as Label Director. During her tenure at Verity, she signed notable gospel artists Daryl Coley, The Canton Spirituals, Richard Smallwood and Helen Baylor. Before that she headed the gospel division of the Benson Music Group, which is where she began her music-industry career as a songwriter, music publisher and A&R executive.



Griggs-Magee



Jordan

Jordan joined Verity/Jive in 1995. He began his music-industry career as the owner of Black Wax Records, a record store in New Haven, CT. He became an air talent at WYBC/New Haven before moving to cross-town WNHC-AM as PD.

Jordan segued to the label side of the business as National Director/Promotion for Tommy Boy Records. After three years he moved to RCA as National Director/Black Music Promotion. Jordan then joined the PolyGram Label Group as National Director/Marketing.

Hanson

Continued from Page 3 for the future from Zeta and Big 106. Here's where I would insert a funny, wacky Clear Channel comment. Wasn't that wacky and yet

funny at the same time?"

Hanson has been at Greater Media's Active Rock WRIF for four years. He has also programmed KAZR/Des Moines and KATS/Yakima, WA.



Don't Be Left Out!

Make sure your company is listed in the industry's phonebook: the R&R Directory. The next edition is published September 2002.

New Listings: Go to rroonline.com, click on "The Directory" and then click on "Submit Your Company."

Current Listings: Verification forms have already been sent to companies with listings in the R&R Directory.

Editorial Closing: JUNE 5

Questions: Contact Ted Kozlowski: (310)788-1627 or tkozlow@rroonline.com

National Radio

• **AP RADIO NETWORK** adds the twice-weekly "Inside Track" feature for AP Network News affiliates. A Friday report, repeated on Saturdays, previews the weekend's Winston Cup races; while the Sunday report, repeated Mondays, features race results and standings. For more information, visit www.apbroadcast.com.

• **VH1 RADIO NETWORK & WESTWOOD ONE** will simulcast the VH1 program *Queen's Jubilee: Party at the Palace* on Sunday, June 9, from 9pm-midnight ET. The show is set to include performances by Paul McCartney, Aretha Franklin and Eric Clapton. For more information, contact Abby McDorman at 212-641-2009 or amcdorman@westwoodone.com.

• **MEDIABAY** obtains exclusive broadcast rights to all 700 episodes of *The Bob Hope Show*, which aired between

CHRONICLE

CONDOLENCES

Clarke Broadcasting Corp. Chairman and former Georgia Association of Broadcasters President **H. Randolph Holder Sr.**, 85, May 6.

1937 and 1955. For more information, contact John Levy at 973-539-9528 or jlevy@mediabay.com.

Products & Services

• **BROADWAY'S BIGGEST HITS** introduces a second version of its two-hour program, designed for AC stations and featuring Broadway tunes performed by such artists as Elton John, Madonna and Shania Twain. The show is available on a barter basis. For more information, contact Bud Wilkinson at 602-493-1886 or budw@broadwaysbiggesthits.com.

Changes

AC: KOST/Los Angeles adds the Animal Radio Network's syndicated *Caring for Creatures*, Sundays from 6-7am.

News/Talk/Sports: Paul Sakrison joins KFNB/Los Angeles as Chief Engineer.

Rock: WBYR/Ft. Wayne, IN afternoon host **The Gasman** joins Dick in

morning drive, **Woody** returns in middays, and WKHY/Lafayette, IN morning co-host **Irizarry** arrives at WBYR for nights ... WHJY/Providence's new address is 75 Oxford St., Providence, RI 02905; phone: 401-781-9979; fax: 401-781-3829.

Records: **James Anderson** is named SVP of EMI Recorded Music ... Warner Music Group appoints **Tsvi Gal** SVP/Chief Information Officer.

NAB

Continued from Page 4

commission's decision not to allow noncommercial radio stations to compete with commercial stations in auctions for nonreserved spectrum — that is, the portion of the FM broadcast band from 92.1 MHz to 107.9 MHz. The NAB pointed out in the filing that there are a considerable num-

ber of channels already reserved for noncommercial use.

The NAB also noted that a recent court decision prohibiting the FCC from allowing noncommercial entities to compete with commercial broadcasters in such auctions left the commission with little choice. Its comments were filed in connection with the FCC's ongoing review of comparative standards for noncommercial stations.

Transactions

Continued from Page 6

Texas

KHDY-FM/Plainview

PRICE: \$750,000

TERMS: Asset sale for cash

BUYER: Raman Communications, headed by President Brad Moran. Phone: 806-745-3434. It owns three other stations. This represents its entry into the market.

SELLER: Rolling Plains Broadcasting, headed by President Ken Lane. Phone: 940-864-8505

FREQUENCY: 97.3 MHz

POWER: 100kw at 742 feet

FORMAT: Tejano

BROKER: Bill Whitley of Media Services Group

TERMS: Asset sale for cash

BUYER: Pan Caribbean Broadcasting of Puerto Rico, headed by President Richard Friedman. Phone: 787-863-0202. It owns one other station. This represents its entry into the market.

SELLER: Benjamin Broadcasting Corp., headed by President Johnathan Cohen. Phone: 340-773-0995

FREQUENCY: 104.3 MHz

POWER: 45kw at 1,608 feet

FORMAT: Classic Hits

West Virginia

WTBZ-AM/Grafton

PRICE: \$75,000

TERMS: Asset sale for cash

BUYER: Steven & Melanie Tocco. Phone: 804-672-1576. It owns no other stations.

SELLER: Taylor-Barbour Broadcasting, headed by President Tom Friend. Phone: 304-265-2000

FREQUENCY: 1260 kHz

POWER: 500 watts

FORMAT: Gospel

BUSINESS BRIEFS

Continued from Page 4

Viacom Closes On KCAL-TV/L.A. Acquisition

Shortly after the FCC gave the \$650 million deal its OK, Viacom has closed on its acquisition of KCAL-TV/Los Angeles. Commission approval came with the provision that Viacom must sell one of its seven L.A. radio stations within six months to comply with the FCC's radio-TV cross-ownership rules. Viacom's Infinity owns News KFNB and KNX, Classic Rock KCBS-FM, Talk KLSX, Alternative KROQ, Oldies KRTH and Smooth Jazz KTWV, as well as KCBS-TV, in the city. Viacom has not yet said which radio station it plans to sell.

Objections To Susquehanna/NC License Change Pile Up

As of this week 25 informal objections have been filed, mostly by individuals, protesting the FCC-approved city-of-license reclassification of **Susquehanna Radio's** Gospel WABZ-FM from Albemarle, NC to Indian Trail, NC. The commission OK'd the request to move the station last year under a rule that says any class C station not operating from a tower at least 450 meters tall may be reclassified. Susquehanna has also asked for and received FCC approval to reclassify nearby class C WRQJ-FM/Anderson, SC as a class C0 to facilitate the WABZ modification. Sources familiar with the situation tell R&R that the objections are based on fears that the upgrade will affect the signal of a nearby FM translator station. No Susquehanna representative was available to comment on the objections by R&R's press time.

IDJMG

Continued from Page 1

appointed VP of Def Jam/Def Soul.

Acker was previously VP of Def Jam/Def Soul, Signore was Sr. VP/Finance for IDJMG, Bergen was VP/Promotion for Island Records, and Kyser was VP/Promotion for Def Jam/Def Soul. All four remain based in New York and report to IDJMG President/CEO Lyor Cohen, Def Jam/Def Soul President and IDJMG Exec. VP Kevin Liles and Island Records



Signore

Kyser

President and IDJMG Exec. VP Julie Greenwald.

"As we invest more resources in

building our brands, we must continue to create environments of growth and experimentation," Liles said. "These appointments are not only warranted and earned, but necessary to effectively manage our music-group properties."

Greenwald said, "These promotions are about making our artists and staff even more successful. Stu, Randy, Matt and Mike are among the best and brightest record executives out there today, and we are pleased to expand the playing field for their incredible talents even further."

CARP

Continued from Page 1

this development favors the streamers. But he told R&R that the Copyright Office clearly understands the issues involved and said, "I think the decision is in good hands. The point of a statutory royalty rate is to encourage the growth of the industry, so I have a strong amount of confidence that they will set a rate that does, in fact, help the industry grow and thrive."

David Landis, founder of Internet-only webcaster Ultimate 80s, agreed that any rejoicing among webcasters would be premature. He told R&R, "The decision is kind of a mixed blessing. It's not really a victory, but it's not a defeat. It's really just a stay of

execution, and we have to view it as such."

On the copyright-holders' side, RIAA President Cary Sherman noted, "Since both sides appealed the panel's determination, anything is possible. We look forward to the conclusion of this process and to the day when artists and labels finally get paid for the use of their music."

Arbitron was among the first businesses outside the webcasting industry to object to the CARP's recommendations, and Arbitron Webcast Services VP/GM Bill Rose said, "We are pleased about the decision, and we are eager to hear what the librarian of congress will decide. We hope that a decision will be reached that will enable the webcasting medium to continue its growth and reach its potential as an advertising medium."

RAB

Continued from Page 1

1% each month this year, compared to Q1 2001 figures.

"History has shown that radio is the most resilient of all advertising media and the first medium to post positive growth following a downturn," RAB President/CEO Gary Fries said. "Radio's cross section of advertising categories makes it less vulnerable to unexpected fallout from one or two advertising sectors. Radio is positioned for steady recovery as we approach the end of the second quarter and move into the third quarter."

Clear Channel

Continued from Page 3

Clear Channel Entertainment Chairman/CEO Brian Becker said his division will maintain a national sales and marketing group to sell and service advertisers for its concert, theatrical, family-tour and motor-sports events on a national level.

Clear Channel also announced the formation of Clear Channel Advantage, a cross-platform advertising plan that provides what the company calls "single point of contact" ad packages that incorporate Clear Channel's TV, outdoor, entertainment and radio assets. The company said it will customize these packages for single markets, regional trading areas, the entire country or across the globe.

Hogan will also oversee Clear Channel Advantage. He is currently searching for a senior-level sales-management executive to lead the division.

Citadel

Continued from Page 1

that radio companies have made in the past few months.

UBS Warburg analyst Lee Westerfield agreed that the sector is still vital. "Radio's economics are quite healthy," he said. "It's an industry still characterized by attractively less audience erosion than other media, with attractively controlled operating costs." Specifically, he credited radio operators for carrying out cost controls over the past 18 months that have helped change the economic landscape of the industry. "Radio has been, and continues to be, the first to revive in a recovering ad economy." Helfstein also pointed to recent ro-

bustness in the TV sector as a possible motivation for Forstmann Little. "There is a demand among institutional investors for radio and TV shares," he said. In particular, he cited LIN TV, whose shares have traded for as much as \$28.35 since a May 3 IPO price of \$22. Helfstein also noted that, while buyout firms such as Forstmann Little usually hold on to assets longer than 12 months (it bought Citadel in January 2001 and closed on the deal in June), the company might think that Citadel's operations have turned around so quickly that now could be a good time to sell. He noted, however, that it's hard to make an accurate assessment without seeing the company's financial data.

U.S. Virgin Islands

WVPI-FM/Charlotte Amalie, St. Thomas

PRICE: \$1 million

DATEBOOK

MONDAY, JUNE 3

1960/Clarence Gideon is arrested for breaking and entering in Florida, but he is too poor to afford a lawyer and defends himself in court. He appeals his conviction on the grounds that he is constitutionally guaranteed a lawyer, laying the foundation for the American judicial principle that all accused people are entitled to legal representation.

1965/Major Edward White III becomes the first American to walk in space when he opens the hatch of his Gemini 4 capsule and journeys outside for 20 minutes.

Born: Colleen Dewhurst 1924-1991, Larry McMurry 1936

In Music History

1987/USA Today reports that the BBC, WPLJ/ New York and several other stations have banned George Michael's "I Want Your Sex." MTV claims the video has "unacceptable visuals" and returns it to CBS for editing. Michael says the song is "about attaching lust to love, not just to strangers."

1991/Willie Nelson begins paying off his \$16 million IRS debt by releasing *Who'll Buy My Memories — The IRS Tapes*, an album made up of tunes seized by the government.



He fought the law, and the law won.

Born: Josephine Baker 1906-1975, Curtis Mayfield 1942-1999, Suzi Quatro 1950

TUESDAY, JUNE 4

1919/Congress passes the 19th Amendment, granting women the right to vote.

1989/Chinese troops assault thousands of pro-democracy demonstrators in Tiananmen Square, killing several and arresting thousands. The attack occurs, after three weeks of constant vigils, when troops and security police begin firing weapons indiscriminately into the crowd.

Born: Scott Wolf 1968, Noah Wyle 1971

In Music History

1969/Keyboardist Nicky Hopkins leaves The Jeff Beck Group.

2000/Eminem and his wife, Kim Mathers, are among four people arrested at a Detroit bar after a disturbance.

Born: El DeBarge 1961, Nikka Costa 1972, Stefan Lessard (Dave Matthews Band) 1974

WEDNESDAY, JUNE 5

1967/As a result of a buildup of Arab military forces at its borders, Israel launches attacks against Egypt and Syria and begins the

Six-Day War. By the end of the war, Israel occupies the Golan Heights, the West Bank, the Gaza Strip, East Jerusalem and the Sinai Peninsula.

1968/Palestinian assassin Sirhan Sirhan kills Presidential candidate Robert F. Kennedy in Los Angeles' Ambassador Hotel.

Born: Bill Moyers 1939, Ken Follett 1949

In Music History

1977/Alice Cooper's boa constrictor is fatally bitten by the rat it is being fed for breakfast.



Maybe he should just get a dog.

1993/Country legend Conway Twitty, 59, dies of an abdominal aneurysm.

1999/Crooner Mel Torme, also known as "The Velvet Fog," dies at 73 from a stroke.

Born: Nicko McBrain (Iron Maiden) 1954, Brian McKnight 1969

THURSDAY, JUNE 6

1966/James Meredith, the first African American to attend the University of Mississippi, is shot by a sniper only one day into his March Against Fear. In an attempt to encourage African Americans to register to vote, Meredith was prepared to walk from Memphis to Jackson, MS but is taken to the hospital after the shooting. Various civil rights leaders, including Dr. Martin Luther King Jr. and Stokely Carmichael, continue the march.

Born: Robert Englund 1949, Cam Neely 1965, Paul Giamatti 1967

In Music History

1982/Some 85,000 people gather at the Rose Bowl in Pasadena, CA for an anti-nuclear rally dubbed "Peace Sunday." Performers include Joan Baez, Bob Dylan, Jackson Browne, Crosby Stills & Nash, Linda Ronstadt, Stevie Wonder, Dan Fogelberg, Stevie Nicks and Tom Petty.

1993/The Who's Pete Townshend wins his first Tony Award when he receives the Best Original Score trophy for *Tommy*. The show also wins Best Director, Best Scenic Design, Best Lighting Design and Best Choreography.

Born: Steve Vai 1960, James "Munky" Shaffer (Korn) 1970

FRIDAY, JUNE 7

1954/Ford Motor Company assembles the styling team for the Edsel.

1955/The TV game show *The \$64,000 Question* premieres on CBS.

Born: Allen Iverson 1975, Anna Kournikova 1981

In Music History

1972/The musical *Grease!* opens in the Broadhurst Theatre on Broadway. The show has a run of 3,388 performances.

1979/Chuck Berry is charged by the IRS with three counts of tax evasion a day before performing at the White House for Jimmy Carter.

1993/Prince announces on his 35th birthday that he's changing his name to the androgynous symbol used as the title of his previous album.



How do you pronounce that?

Born: Tom Jones 1940, Dave Navarro 1967

SATURDAY, JUNE 8

1968/James Earl Ray, the man who assassinated Martin Luther King Jr. is arrested in London, England.

1986/Despite allegations that he participated in Nazi atrocities during World War II, former U.N. Secretary-General Kurt Waldheim is elected President of Austria.

Born: Joan Rivers 1935, Keenen Ivory Wayans 1958, Julianna Margulies 1966

In Music History

1974/Rick Wakeman quits Yes to concentrate on his solo career. He rejoins the group two years later.

1987/The *Daily Mirror* reports The Who have turned down a £16 million offer to play a 25th anniversary reunion tour. Pete Townshend explains, "I wish I could make everyone's dream come true, but there just isn't a wrinkle cream strong enough."

Born: Boz Scaggs 1944, Bonnie Tyler 1951, Nick Rhodes (Duran Duran) 1962

SUNDAY, JUNE 9

1934/Donald Duck debuts in the Disney animated short *The Wise Little Hen*.

1973/Secretariat becomes the first horse in 25 years to win the Triple Crown, winning the Kentucky Derby, the Preakness and the Belmont Stakes. His record for running the Kentucky Derby in under two minutes still stands.

Born: Michael J. Fox 1961, Aaron Sorkin 1961, Johnny Depp 1963, Natalie Portman 1981

In Music History

1990/Broward County, FL record store owner Charles Freeman is arrested for selling the 2 Live Crew album *As Nasty as They Wanna Be*. The album's material is deemed obscene, and Freeman is fined \$1,000.

1994/TLC member Lisa "Left Eye" Lopes sets fire to the house of her boyfriend, Atlanta Falcons receiver Andre Rison, and is also accused of smashing one of his cars.

Born: Les Paul 1915, Jackie Wilson 1934-1984, John Lord (Deep Purple) 1941

— Keith Berman

Zinescene

A New Crop Of Korn!

Nu metal heroes Korn are featured on the cover of *Revolver*, in which they discuss their new album, *Untouchables*, and how the group is moving into new realms musically. "If we made a bludgeoning, ass-kicking metal album, what would have been so different from everything else that's out there or what we've done before?" frontman Jonathan Davis asks. "Not a goddamn thing. Anybody can hit three chords and fucking scream."

Bassist Fieldy recognizes the nature of the business as well: "We broke because we stayed up in everybody's faces. All the hardcore bands want to say that radio and MTV are selling out, but if you don't have a plaque that says 'a million sold' on your wall, you're still working a nine-to-five or flipping burgers at McDonald's. That's not any musician's dream."

Davis isn't worried about retro rock stealing the band's thunder. "There's something about heavy music and metal that's always going to be there," he says. "Even when the glam hair metal shit went out because it was a big fucking fad, Ozzy, Metallica and Megadeth were still selling out arenas. The Strokes are for the fu-fu, from-the-future, I'm-so-cool motherfuckers. Can you see a Korn fan at a Strokes show? They'd be bored as fuck."

Southern Comfort

Highlighting everyone from Scarface to Master P, *Vibe* does a feature on the Southern hip-hop scene and its dominant influence on the rap world. "The East Coast had a time when it was reigning supreme," says Atlanta native Ludacris. "The West Coast had a time when it was reigning supreme. And now the South's reigning supreme!"

"Southern rap is universal now," explains Mystikal. "Master P did it. He bridged the gap from the ghetto straight to Hollywood. He believed in it so much, he brainwashed everybody. He promoted it so much that you had to go with him. It's just like an ugly guy trying to get a girl. Persistence, drive and determination can get you victory."

That's A Rap

Speaking of rhymes, *Vibe* lists its Top 10 rap albums. Public Enemy claim the top spot with their 1988 classic, *It Takes a Nation of Millions to Hold Us Back*. Ice Cube is runner-up with 1990's *Amerikkka's Most Wanted*, and Boogie Down Productions lay claim to the No. 3 spot with *Criminal Minded*. The rest of the top 10 is rounded out by Nas' *Illmatic*, The Notorious B.I.G.'s *Ready to Die*,



NOBODY'S TOOL — Tool frontman Maynard James Keenan (front) explains what sets his band's performances apart from most hard-rock acts: "We are totally at odds with the current musical climate. Do you really think people are impressed by Nickelback? Or Limp Dickshit? How could you be impressed by Fred Durst? When they come to see something that has more substance, it is a moving experience — there's heart. There is intent. Going to see Nirvana, Nine Inch Nails or Rage Against the Machine, there is heart." (Revolver)

Dr. Dre's *The Chronic*, Jay-Z's *Reasonable Doubt*, De La Soul's *De La Soul Is Dead*, OutKast's *Aquemini* and Ghostface Killah's *Supreme Clientele*.

25 Under 25

In an effort to make everyone over 30 look bad, *Teen People* lists the 25 hottest stars under the age of 25. Those making the cut: Alicia Keys, Ludacris, Fabolous, Linkin Park, Usher, Mya, Eve, John Mayer. Saves The Day, The Strokes and Andrew W.K.

"With singers like Alicia Keys, Angie Stone, Blu Cantrell and Glenn Lewis, a new era is being developed," says Usher. "Our new pop will be soulful, R&B music. And I'm gonna usher it in."

Meanwhile, Linkin Park bassist Phoenix explains his band's appeal: "We're not the band that parties harder than you, and we're not the band that has more money and hos."

Silly Love Songs

Could it be that Paul McCartney is forgetting the words to his songs? Insiders report that the former Beatle, who turns 60 on June 18, has been using a TelePrompter on his Driving USA tour. (Star)

Speaking of Sir Paul, during his concert in L.A., actor Jack Nicholson was singing loudly to every song. That was until someone behind him suggested that he pipe down. That someone turned out to be former Beach Boy Brian Wilson, who explained to an apologetic Nicholson: "It's not that you're loud, you're off-key!" (National Enquirer)

— Frank Correia

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

TELEVISION



72 million households
Tom Calderone
VP/Programming

75 million households
Paul Marszialek
VP/Music Programming



56.8 million households
Brian Phillips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

BOYZ II MEN The Color Of Love 44
AALIYAH More Than A Woman (re-add) 37

NO DOUBT Hella Good 23
SHAKIRA Underneath Your Clothes 23
SHERYL CROW Soak Up The Sun 21
CELINE DION A New Day Has Come 21
PINK Don't Let Me Get Me 21
CHAD KRUEGER /JOSEY SCOTT Here 17
ANASTACIA One Day In Your Life 17
MARC ANTHONY I've Got You 17
GOD GOD DOLLS Here Is Gone 16
JIMMY EAT WORLD The Middle 16
DEFAULT Wasting My Time 16
MARY J. BLIGE /JA RULE Rainy Day 16
VANESSA CARLTON A Thousand Miles 16
NICKELBACK Too Bad 16
CREED One Last Breath 16
THE CORRS /BOND When The Stars Go Blue 15
MICHELLE BRANCH All You Wanted 14
JOHN MAYER No Such Thing 14
Moby We Are All Made Of Stars 13
LENNY KRAVITZ Stillness Of Heart 10
PAUL MCCARTNEY Your Loving Flame 9
DIRTY VEGAS Days Go By 9
BRANDY Full Moon 9
TOMMY LEE Hold Me Down 8
CALLING CALLING All You Wanted 7
FIVE FOR FUTURE /JOHN ONORASIK Easy... 7
COURSE OF NATURE Caught In The Sun 7
NORAH JONES Don't Know Why 7
JENNIFER LOPEZ Alive 5
ZERO 7 Destiny 3
TENACIOUS D Tribute 2
WHITE STRIPES Fell In Love With A Girl 2
ANGIE STONE Wish I Didn't Miss You 2
311 Amber 2
CRAIG DAVID Walking Away 2
USHER U Don't Have To Call 2
BADLY DRAWN BOY Something To Talk About 1
ASHANTI Foolish 1
RAPHAEL SAADIO /D'ANGELO Be Here 1
JILL SCOTT Gimme 1
MUSIQ Halfcrazy 1
CEE-LO Gettin' Groovy 1

Video airplay for May 27-June 2.

36 million households

Cindy Mahmood
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

MARY J. BLIGE /JA RULE Rainy Day 3
NAPPY ROOTS Awnaw 3
CAM'RON /JUELZ SANTANA Oh Boy 3
JA RULE /CHARLI BALTIMORE Down Ass Chick 3
P. DIDDY /USHER & LODN I Need A Girl Pt. 1 3
BRANDY Full Moon 3
AVANT Makin' Good Love 3
BIG TYMERS Still Fly 3
ASHANTI Foolish 3
MUSIQ Halfcrazy 3

RAP CITY

BIG TYMERS Still Fly 3
BUSTA RHYMES /P. DIDDY... Pass The Courvoisier 3
NAS One Mic 3
CAM'RON /JUELZ SANTANA Oh Boy 3
JA RULE /CHARLI BALTIMORE Down Ass Chick 3
CLIPSE Grindin' 3
NAPPY ROOTS Awnaw 3
KHIA My Neck, My Back... 3
YING YANG TWINS Say I Yi Yi 3
EMINEM Without Me 3

Video playlist for the week ending May 26.

Rap Adds

G. DEP /FAITH EVANS & MEELAH Everyday 8
SWIZZ BEATS /BUNDTY KILLER Guilty 8
JENNIFER LOPEZ /NAS I'm Gonna Be Alright 8
ISYSS /JADAKISS Day + Night 8
B RICH Who's Now 8
OAMIAN "JR. GONG" MARLEY It Was Written 8
MADE MEN The Franklins 8
ALI /ST. LUNATICS Breathe In, Breathe Out 8

Urban Adds

CEE-LO Gettin' Groovy 1
ISYSS /JADAKISS Day + Night 1
JERZEE MONET /DMX Most High 1
B2K Go's Ta Be 1
MICHELLE WILLIAMS Heard A Word 1
ME'SHELL NDEGHELLO Pocketbook 1
BOYZ II MEN The Color Of Love 1
SHARISSA No Half Steppin' 1

Rhythmic Adds

B RICH Who's Now 8
OAKENFOLD Ready, Steady, Go 8

Rock Adds

JIMMY EAT WORLD Sweetness 3
PAPA ROACH She Loves Me Not 3
ANDREW W.K. She Is Beautiful 3
OUR LADY PEACE Somewhere Out There 3
KILLSWITCH ENGAGE My Last Serenade 3
PITCHSHIFTER Shutdown 3
HATEBREED I Will Be Heard 3
BREAKING POINT One Of A Kind 3
STROKES Hard To Explain 3
APEX THEORY Aposibly 3

Adds for the week of May 27.

STYLES /PHARDAHE MONCH The Life 1
NAS One Mic 1
EMINEM Without Me 1
BUSTA RHYMES /P. DIDDY... Pass The Courvoisier 1
CAM'RON /JUELZ SANTANA Oh Boy 1
HIVES Hate To Say I Told You So 1
LUDACRIS Saturday (Ooh...) 1
MUSIQ Halfcrazy 1
NORAH JONES Don't Know Why 1
MOBY We Are All Made Of Stars 1
JOHN MAYER No Such Thing 1
TRUTH HURTS /RAKIM Addictive 1
KORN Here To Stay 1
MARY J. BLIGE /JA RULE Rainy Day 1
ALICIA KEYS How Come You Don't Call Me? 1
ZERO 7 Destiny 1
WHITE STRIPES Fell In Love With A Girl 1

David Cohn
General Manager



INCUBUS Warning 11
RAPHAEL SAADIO /D'ANGELO Be Here 1
311 Amber 1
NO DOUBT Hella Good 1
THURSDAY Cross Out The Eyes 1
NAPPY ROOTS Awnaw 1
ANGIE STONE Wish I Didn't Miss You 1
BOX CAR RACER I Feel So 1

Video playlist is frozen.

ADDS

BRAD PAISLEY /ZZ TOP Sharp Dressed Man 3
CYNDI THOMSON I'm Gone 3
JDE NICHOLS The Impossible 3
PHIL VASSAR American Child 3

TOP 20

ALISON KRAUSS /UNION STATION Let Me Touch You... 1
WILLIE NELSON /LEE ANN WOMACK Mendocino... 1
EMERSON DRIVE I Should Be Sleeping 1
GARY ALLAN The One 1
BRAD PAISLEY I'm Gonna Miss Her 1
TRAVIS TRITT Modern Day Bonnie And Clyde 1
DARRYL WORLEY I Miss My Friend 1
ALAN JACKSON Drive (For Daddy Gene) 1
MONTGOMERY GENTRY Didn't I 1
TRACE ADKINS Help Me Understand 1
TOBY KEITH My List 1
TIM MCCRAW Angel Boy 1
TOMMY SHANE STEINER What If She's An Angel 1
BROOKS & DUNN My Heart Is Lost To You 1
TAMMY COCHRAN I Cry 1
PATTY LOVELESS /TRAVIS TRITT Out Of Control... 1
CAROLYN DAWN JOHNSON I Don't Want You To Go 1
STEVE AZAR I Don't Have To Be Me (Til Monday) 1
KENNY CHESNEY Young 1
LONESTAR Not A Day Goes By 1

HEAVY

ALAN JACKSON Drive (For Daddy Gene) 1
BRAD PAISLEY I'm Gonna Miss Her 1
DARRYL WORLEY I Miss My Friend 1
EMERSON DRIVE I Should Be Sleeping 1
GARY ALLAN The One 1
TOMMY SHANE STEINER What If She's An Angel 1
WILLIE NELSON /LEE ANN WOMACK Mendocino... 1
ALISON KRAUSS /UNION STATION Let Me Touch You... 1

HOT SHOTS

CYNDI THOMSON I'm Gone 3
KENNY CHESNEY The Good Stuff 3
PHIL VASSAR American Child 3
REBECCA LYNN HOWARD Forgive 3

Heavy rotation songs receive 28 plays per week.
Hot Shots receive 21 plays per week.

Information current as of May 21.



19 million households

ADDS

BLAKE SHELTON Of Red 1
CYNDI THOMSON I'm Gone 1

TOP 10

ALAN JACKSON Drive (For Daddy Gene) 1
KENNY CHESNEY Young 1
BRAD PAISLEY I'm Gonna Miss Her 1
KENNY CHESNEY The Good Stuff 1
DARRYL WORLEY I Miss My Friend 1
TRICK PONY Just What I Do 1
GARY ALLAN The One 1
KELLIE COFFEY When You Lie Next To Me 1
TRACE ADKINS Help Me Understand 1
STEVE AZAR I Don't Have To Be Me (Til Monday) 1

Information current as of May 24.

TOP TEN SHOWS

May 13-19

Total Audience (105.5 million households)	Adults 25-54
1 Friends	1 Friends
2 E.R.	2 E.R.
3 CSI	3 Will & Grace
4 Survivor: Marquesas Finale	4 CSI
5 Will & Grace	5 Survivor: Marquesas Finale
6 Everybody Loves Raymond	6 Survivor: Marquesas Reunion
7 Survivor: Marquesas	7 Survivor: Marquesas
8 Cosby Show: A Look Back	8 Everybody Loves Raymond
9 Law & Order	9 Frasier
10 CSI (10pm)	10 Cosby Show: A Look Back (tie) CSI (10pm)

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Jon Bon Jovi, Sheryl Crow, Dixie Chicks, Vince Gill, Toby Keith, Matchbox Twenty, Dave Matthews, Keith Richards and Lee Ann Womack perform on USA's *Willie Nelson & Friends* (Monday, 5/27, 9pm ET/PT).

Friday, 5/24

• Willie Nelson and Lee Ann Womack, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
• The Promise Ring, *Late Night With Conan O'Brien* (NBC, check local listings for time).
• Meredith Brooks, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Saturday, 5/25

• Marc Anthony, Clint Black, Celine Dion, Lonestar and Jessica Simpson perform on an aircraft carrier on CBS's *Rockin' for the USA: A National Salute to the U.S. Military* (9pm ET/PT).
• The Strokes, *Saturday Night Live* (NBC, check local listings for time).
• Fabolous, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 5/26

• Chicago and Charlotte Church

perform from the Capitol's West Lawn in Washington, DC when PBS presents *The National Memorial Day Concert* (check local listings for time).

Monday, 5/27

• Ben Harper, *Jay Leno*.
• Wilco, *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 5/28

• P. Diddy with Usher, *Jay Leno*.
• Pete Dinklage, *Last Call With Carson Daly* (NBC, check local listings for time).

Wednesday, 5/29

• Marc Anthony performs live from Puerto Rico when CBS presents the 51st annual *Miss Universe Pageant* (9pm ET/PT).
• Glenn Lewis, *Jay Leno*.
• Sheryl Crow, *David Letterman*.
• Vanessa Carlton, *Conan O'Brien*.
• Dashboard Confessional, *Carson Daly*.

Thursday, 5/30

• Paul McCartney, *Jay Leno*.
• Gene Simmons, *Conan O'Brien*.
• Remy Zero, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

May 17-19

Title Distributor	\$ Weekend	\$ To Date
1 Star Wars: Attack Of The Clones (FOX)*	\$80.02	\$110.16
2 Spider-Man (Sony)	\$45.03	\$285.57
3 Unfaithful (FOX)	\$10.01	\$29.53
4 About A Boy (Universal)*	\$8.55	\$8.55
5 The New Guy (Sony)	\$6.47	\$17.30
6 Changing Lanes (Paramount)	\$3.10	\$61.56
7 The Scorpion King (Universal)	\$2.91	\$85.19
8 The Rookie (Buena Vista)	\$1.72	\$70.51
9 Murder By Numbers (WB)	\$1.67	\$29.91
10 My Big Fat Greek Wedding (IFC)	\$1.13	\$5.66

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

COMING ATTRACTIONS: This week's openers include *Enough*, starring recording artist Jennifer Lopez. The film showcases her song "Alive," featured on her album *J to the L-O!*

Also opening this week is *Spirit: Stallion of the Cimarron*, an animated movie with voiceovers from Matt Damon and James Cromwell. The film's A&M/Universal soundtrack contains music composed by Hans Zimmer, with lyrics written and performed by Bryan Adams. "Here I Am" is Adams' current single, while "Don't Let Go" is his duet with Sarah McLachlan.
Limited engagements of *CQ*, starring Jeremy Davies, open this week. *Mellow* perform most of the music on the film's Emporor Norton soundtrack, which also features Antonello Paliotti's "In the Cave" and French tunes by Claude Francois and Jacques Dutronc.
— Julie Gidlow



AL PETERSON
alpeteron@rronline.com

Jim Turner Celebrates 30 Years At WDBO

□ Morning talk host has become a household name in O-Town

Spending 30 years as a radio entertainer is certainly noteworthy. But spending 30 years on the same station in the same market — that's really worth celebrating.

And that's just what the staff at WDBO/Orlando is doing this month as a tribute to morning host **Jim Turner** as he marks 30 years behind the microphone at the Cox Radio News/Talker. Turner joined the station in May of 1972. Now, three decades and nearly 8,000 radio shows later, he is unquestionably the dean of morning-drive hosts in central Florida.

"I'm not sure what's more impressive, Jim Turner's 625,000-plus quarter-hours on WDBO or the fact that he's been No. 1 for most of them," says WDBO PD **Kipper McGee**. "Even after 30 years, Jim still exhibits the passion, enthusiasm and drive to stay on top. His performance sets the standard for all of us. Not to mention that, as a former Rock jock, he also has the best bumper music on the radio."

Throughout the month of May Turner has been the subject of a special promotional celebration that the station has dubbed Thirty Years



Jim Turner

in Thirty Days, featuring great moments from his past three decades on the air. Typically humble but obviously grateful for all the hoopla surrounding his special anniversary, this week Turner reminisces about his past and looks toward his future broadcast career at WDBO.

R&R: What first attracted you to the radio business?

JT: The first conscious memory I have in my life — I must have been around 3 years old or so — is lying on a couch listening to country music coming out of a big old Stromberg-Carlson console radio on the other side of the room. When my family moved, we kept that radio, and I used to play with it all the time, tuning in every station I could find. I also listened to shortwave, and at 10 or 12 years old I was sending reception reports to stations all over the world. As a teenager I got into ham radio, and then, in the Marine Corps, I was a radio operator. So I guess it's fair to say that I

have always loved radio.

R&R: Who were some of the air personalities who influenced you?

JT: When I was a kid, I was a TV junkie, so I was highly influenced by people like Steve Allen, Jack Paar — I loved Jack Paar — and, later on, Johnny Carson. I used to listen to Long John Neville on WOR/New York. He was Art Bell before Art Bell was Art Bell.

Jean Shepherd, who was also on WOR, was absolutely the greatest radio personality ever. Even today I still listen to old tapes of him from time to time. He was the best storyteller I've ever heard on the radio. Then there was Larry Glick at WBZ/Boston, whom I used to listen to a lot, Dr. Don Rose at

"I guess it's fair to say that I have always loved radio."



OK, ONE OF US HAS TO STAND ON THE LEFT

WDBO/Orlando recently held a special live evening with ABC Radio's Sean Hannity (l) and Cox/Jones' Neal Boortz. A sellout crowd enjoyed an evening of lively discussion of national and local issues by the syndicated hosts, who are both part of WDBO's lineup.

WFIL/Philadelphia and Ken Garland and Bill Webber at WIP in Philly. Those are some of the people who come to mind.

R&R: Where was your first job?

JT: My first job was actually at a TV station, WLYH/Lancaster-Lebanon, PA, where I did some booth-announcing and some weekend news for about two years. Then I got a job at a local radio station and did that for a while, but, like everyone else, I was looking to move up and make more money.

I saw an ad for an opening at WDBO. They flew me down and took me out to a nice restaurant. I figured these were people who took you out to lunch and actually paid for it. The station looked pretty nice, and, next thing you know — boom — I was working here.

R&R: I suspect that 30 years ago it was a bit of a stretch to see Orlando as a move to the big time, since it sure wasn't the metropolitan city it has since become.

JT: No. In fact, I wasn't really sure if I had taken a job in Orlando

or Ocala. I just knew it started with an "O." Seriously, I started here just a few months after Mickey Mouse got to town over at Disney World, which opened in the fall of 1971. They were offering me \$200 a week, as I recall, which was pretty darn big money in those days. It was Florida, where I knew it didn't snow, and I had a friend who was already working in TV here who could help me find a place to live, so I went for it.

I did middays for a couple of years, then they moved me to afternoons. I did that for about 12 years, and then, in 1985, I moved to mornings, where I have stayed ever since.

R&R: Did you have a backup plan if the whole radio thing didn't work out?

JT: Absolutely not. I figured if I didn't make it on the air, I could go back and get some additional technical training and be an engineer or something. People have often asked me that question, and all I can say is,

Continued on Page 22

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Jim Turner

Continued from Page 21

thank God it worked out, because I had no clue about what else I could do to make a living. Other than being a former Marine and a trained killer, I had no skills whatsoever.

R&R: *What were those early years at WDBO like, and how hard was it to make the transition to mornings and all-talk?*

JT: It was pretty much like what all the heritage stations were doing in their markets in those days — AC, or MOR, as it was called then — a little talk and a little music. When I moved to mornings, it wasn't all-talk right away. We still played one or two songs an hour. It was always like Anne Murray's "Snowbird," which was 2:05 or something like that.

We really made the transition to all-talk during the Gulf War. I started doing more and more interviews, which I liked a lot. But it was hard for me at first, because I'd never really had any kind of formal training. Everything I learned was on the job, which is, I guess, the way a lot of us learned this business.

R&R: *Nobody ever really plans to stay at the same station for 30 years. When did the point come in your career at WDBO that you realized you were destined to be there for a long time?*

JT: I can tell you that my original plan was that I'd probably be here for two or three years. And even though I got a few job offers in the first couple of years, I was comfortable, and I liked living here.

I think I was probably about 10 years into it when I decided, "Hey, if this doesn't work out, I'm going to do something else and stay here in Orlando." Also, I met my wife, Emily, who was a copywriter at the station. That was another reason that I wasn't particularly interested in going anywhere. I'm a guy who likes to have roots.

R&R: *What's the biggest change in our business that you've witnessed over the course of your career?*

JT: I think it would probably be tough for anyone coming into the business today to envision staying anywhere for 20 or 30 years and making a career at one station as I have been able to do. The idea of starting out in overnights and eventually moving up to nights, afternoons and maybe mornings — radio's just not like that anymore. Today we have all this voicetracking and that sort of thing going on. Thank God I didn't want to be a DJ. Dropping the music for all-talk was the best thing that ever happened to me and my career, considering how things have worked out.

R&R: *Those who have worked with you describe you as a pretty private guy off the air. How hard has it been for you to handle this very public anniversary celebration?*

JT: Honestly, it's been really hard. I mean, I appreciate it and all, but, like a lot of people I know in the radio business, I often think the best part of it is that you can sort of hide behind that microphone and do your thing. I'm not by nature a really public person. By virtue of what I do, and having been in this city so long and being involved in the community, I guess I do get recognized, but it's not something I ever seek out.

R&R: *Any plans for the next 30 years?*

JT: Frankly, I don't have any plans for the next 30 minutes. Every time I come to the point where I think, "OK, this is it. I've done this long enough now," I ask myself what else I would do.

Don't spread this around too much to management, but I get pretty antsy just being on vacation. So the idea of being on a permanent vacation — I just don't know that I'm ready to think about that anytime soon.

Talking About Turner

Over the years Jim Turner has worked with some very talented Talk programmers, and it seems that all of them recall their time with him fondly. Here is what a few of them had to say.

David Bernstein
Former PD, WOR/New York

When I first became PD at WDBO and management (at the time) told me that Turner was done, I thought, "What? This guy is loaded with talent!" I told Jim that if we could channel his sarcasm, wit and passion into positive emotional energy, he could really bond with his listeners and get new ones. And he got it — in one day. That meeting preceded his daily afternoon show by only a couple of hours, and that very day he went into the studio and just blew me away with great radio.

About seven months later we decided not to renew the contract of the 14-year veteran morning host, Perry Moore, so I could put the next star of the station, Jim Turner, into morning drive. I believed in this guy, even though it seemed that nobody had really connected with him in most of his 12 years there. And Jim truly loved the early hours, but not out of dedication: It was really so he could spend all day fishing.

Greg Mocerl
President, Mocerl Media/Grand Rapids

Turner is a radio station's dream: smart, passionate, competitive and open to collaboration. His on-air presentation is incredible. Turner has this hard-to-find blend of credibility, humor and authenticity. He's as curious as can be and is one of the best interviewers I've ever heard. The great part is that Jim and the gang all have a fun time delivering one of the best morning news shows in America. He still shows up to work with the same level of passion and enthusiasm for radio and the show as he did when he started 30 years ago.

Paul Duckworth
PD, KVI & KOMO/Seattle

There's an expression among basketball coaches: You can't teach tall. One of the reasons for Jim's success over the long haul is that he possesses a lot of things that you just can't teach. His instincts are terrific, and he's got a great sense

for what matters to the listener. He understands that getting on the air and being honest, being who you are, is critical. If it bugs him, he'll say so. If he likes it, he'll let you know that too. His honesty on the air really allows him to make "eye contact" with radio listeners.

Jim is a friend. I will always cherish my time working with him at WDBO. He'd kill me if I said anything to suggest that there is a compassionate side to him, so I won't. Suffice it to say that Jim is a guy you can count on. WDBO listeners have counted on him for 30 years, and not once have they been disappointed.

Jim has never really been into public recognition. He'll probably read this article and say, "Yeah, whatever. I gotta go home now and trim my schnauzer." I just hope he's not still trimming that poor dog with a weed whacker.

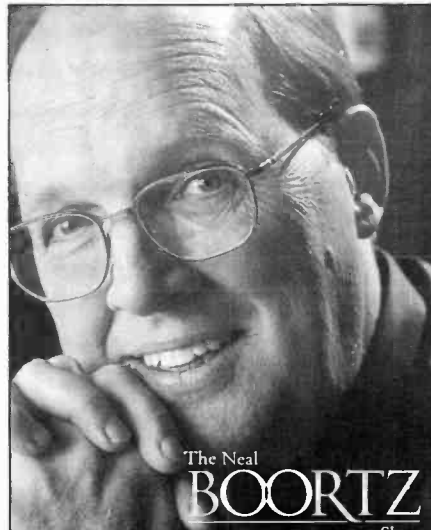
Pete Spriggs
PD, WSB-AM/Atlanta

You could throw any radio assignment at Jim Turner, and he would make it sound great. The man is a perfectionist who prepares and then prepares some more for every morning and every quarter-hour in order to put on a superior performance and show.

Test IQs, and you won't find anyone brighter than Jim. Combine that with decades of experience and a very, very strong will to win, and you just can't lose with this guy.

When I was PD at WDBO, Jim would attempt to take vacations. Inevitably, during his week off, news would break — a hurricane, a hostage standoff, an impeachment hearing, etc. — and Jim would never hesitate to come in to anchor the continuing coverage for eight-hour shifts during those vacation weeks.

He won't let those around him go halfway either. If you try to put in a sloppy performance on Turner's show, you will hear about it. First, with the famous Turner glare, and then with a kick in the butt when the microphone is off. He is a great leader for WDBO and for *Central Florida's Morning News*.



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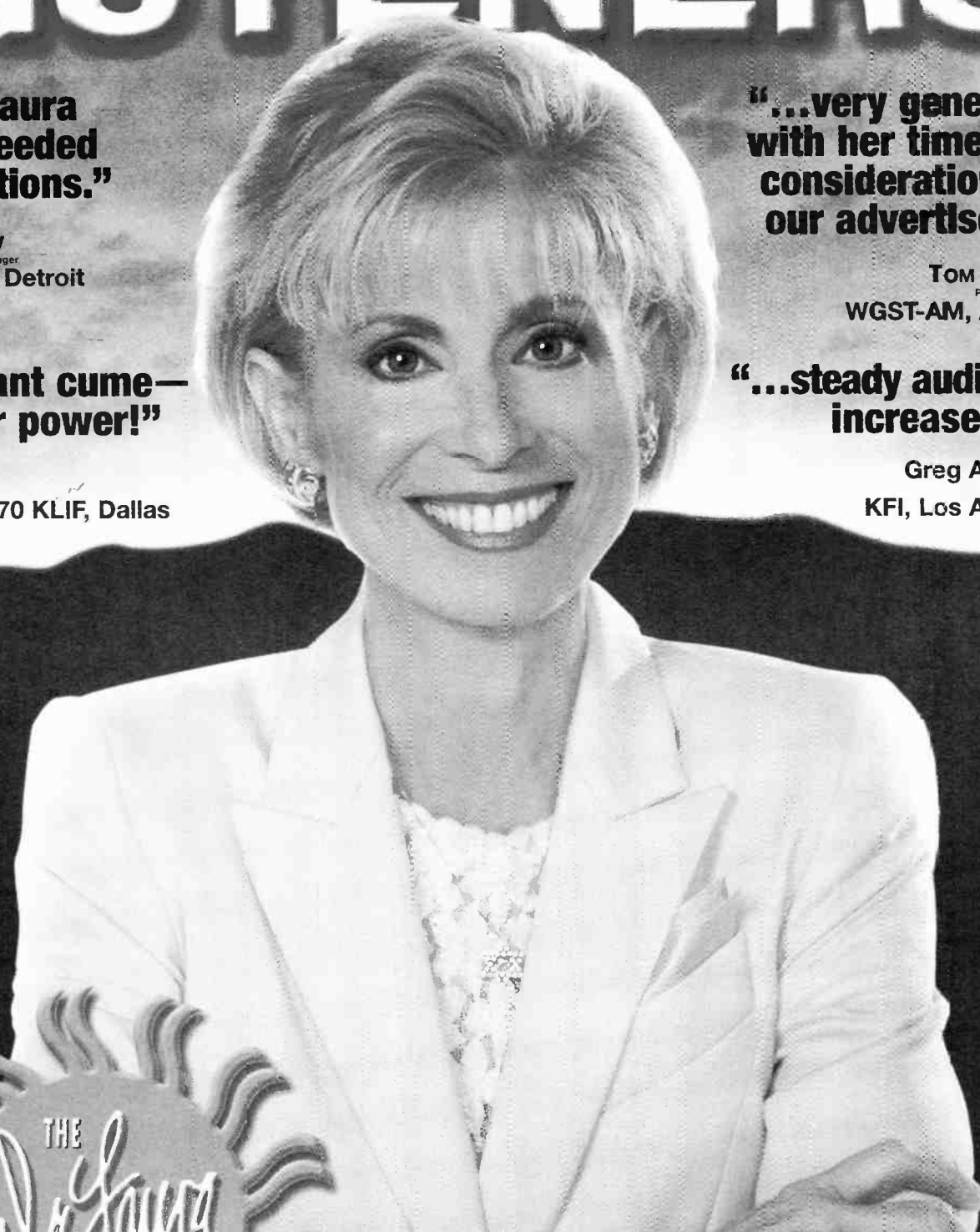
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Tom Joyner: Fly Jock And More

Still the hardest-working man in radio

By Bob Shannon

Most of us will never get this call.

"Hello."

"Mr. Joyner? Stand by, please."

Thirty or 40 seconds pass.

"Tom Joyner, is that you?"

Joyner recognizes the drawl.

"Yes, sir."

A laugh rings down the line. "Well, you know, I may not be president anymore, but I'm not dead," says Bill Clinton. "How ya doin'?"

Put Clinton and Tom Joyner on the air together, and they're magic. This wasn't lost on Clinton's handlers during the '90s, nor was it lost on the man himself, which is why he still calls.

That and Joyner's 5 million listeners. "The show is a match that lights the flame," says Joyner. "It's a responsibility that I take seriously."

He means what he says. His morning show is all about fun and entertainment, but Joyner knows what's important to his audience, and from time to time he's been compelled to raise his voice.

"I choose the battles I think we can win," Joyner says.

KATZ OUT OF THE BAG

New York politico Al Sharpton brought the memo from Katz Radio to the press. When Joyner read it, he saw red. There'd always been rumors of a no-Urban dictate, but it was just talk, right?

Nope. The memo recommended that advertisers and buyers not spend time and money on Urban stations, because the format's listeners were suspects, not prospects.

"This memo proved it was real," says Joyner. He took it to his listeners, and they took it to the wall. Letters, faxes, calls. In fact, so many people called the Katz office in New York that they blew the phone system out.

Katz was embarrassed. Joyner's advocacy campaign was on the air for less than a week when the company called him. "I told them we expected an apology, but that it wouldn't be enough," Joyner says. He wanted to know which advertisers had refused to buy black media, and he wanted Katz to pitch them again. Katz agreed. One of the companies was Dallas-based CompUSA.

Joyner turned up the flame.

Instead of phone calls, he asked listeners to send him their CompUSA receipts. "We boxed up about \$700,000 worth, took them over and said, 'Look, this is what you're getting from African-American consumers,'" Joyner recalls.

Then Joyner looked into their corporate baby blues

and said, "If you want to continue to get this money, you have to advertise on black media." It's not about black and white, he told them, "It's about green."

CompUSA got it, did what he suggested, and even gave everyone who'd sent a receipt a 10% discount on their next purchase.

Radio does work.

DOWN ON HIS KNEES

This hurts.

"I'd climb up on the amplifiers and jump," Joyner says. He'd leap off the stage, land on his knees and sliiiiiiiiid-ddddd. "What I lacked in talent," he says, "I made up for in showmanship."

He was in a working band called The Commodores — yes, those Commodores, as in "Brick House" and "Easy" — but when he got his first radio job at WABT/Tuskegee, AL, he left the group. Picture this: He slides on home and tells his folks that he's going on the radio, and they say, "Well, that crazy group wasn't going anywhere anyway."

WABT was a part-time gig. Joyner's first full-time job was at WRMA/Montgomery, AL. "I was a newsman, but when anybody got sick, I'd fill in and deejay," he says. WRMA's afternoon jock had a fondness for the bottle. "I hate that I did this," Joyner admits, "but I used to get him whiskey just so I could go on the air. He's fine now, went to AA. He 12-stepped."

From Montgomery, Joyner moved up to WLOK/Memphis, and from there it was north to St. Louis and middays on KWK. That's where KKDA/Dallas Station Manager Chuck Smith found him.

"He flew me to Dallas to listen," says Joyner.

BIG D

KKDA was like no station Joyner had ever encountered. It was clean. It was so not cluttered. "The deejays didn't sound like any I'd ever heard," he recalls.

Smith offered him morning drive. "On that radio station? Me? I don't sound anything like these people," said Joyner. Smith said he'd have to change his style then. "All that rhyming and trash talking has to go."

"He wanted me just to talk to people, to one person," explains Joyner. "He coached me and changed my style." So everything was coming up roses, right?

"It didn't work at first, and I was about to be fired," Joyner says. "The Arbitron was horrible. Then the Pulse

came out, and I'd done pretty well." For the few weeks in between, however, it was touch-and-go. KKDA had even hired Joyner's replacement.

"If you don't have stories like that," laughs Joyner, "you're really nothing in this business."

Joyner kept his job and stayed at KKDA for five years.

THE CHAMP AND THE FLY JOCK

Muhammad Ali was another phone buddy. "He didn't know me from nobody, but he liked to talk, and I had him on the air all the time," Joyner says.

Bart McLendon, Gordon's son, thought an interview show with Ali might have legs. "You have this relationship with Ali," he told Joyner. "You'll do the interviews, then we'll take your voice out, put Ali's in and do these five-minute vignettes."

It sounded good to Joyner. He quit KKDA, and it might have been the greatest, except that a few weeks into it, Ali decided it was too much work.

"But I quit my job," complained Joyner.

"Well, come work with me," Ali replied. "You can be my personal PR man." Joyner says the job was a joke. "How are you going to do PR for the world's greatest PR man?" he asks.

So, he crawled back to KKDA. "I think I stayed for a year and a half, and then I went to Chicago," he says.

WVON, WBMX, WJPC, WGCI — all in Chicago. "I did a lot of radio," says Joyner. He even tried a TV show, but it didn't pan out. In 1983 he returned to Dallas and KKDA. "A two-year deal," he says. "Then, in '85, I started fly jockin'."

It's still hard to believe.

For eight years Joyner did the morning show at KKDA/Dallas then flew to Chicago and did afternoons at WGCI. Even harder to believe is that he was No. 1 in both cities at the same time. "The plan was to work myself to death, retire and do a weekend show," he says.

He wanted to be Casey Kasem. Instead, he went nationwide in the morning at ABC.

LET ME TAKE YOU ON A SEA CRUISE

Tom Joyner is cruisin'.

Fantastic Voyage 2002 sails this week, and, yes, it is sold out, with all proceeds benefiting the Tom Joyner Foundation, an organization founded in 1998 to help students at black colleges and universities continue their education.

Tom Joyner is cruisin', but this legend stuff doesn't sit well with him. "I'm not a legend," he says. "Legends don't get up at three in the morning."

Bob Shannon can be reached at bob@shannonworks.com.



Tom Joyner

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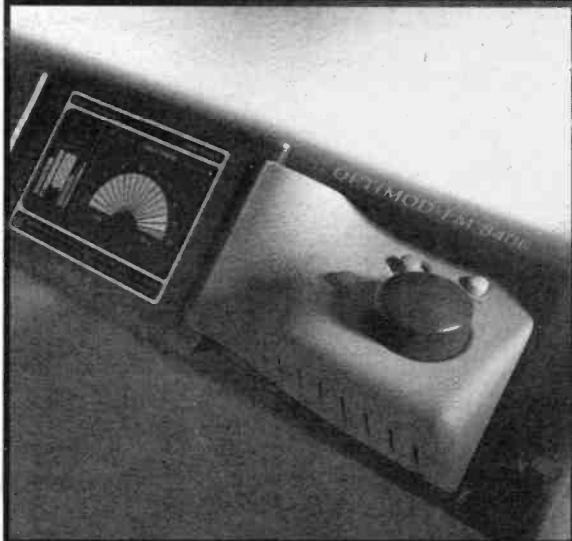
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Street Talk

Clowning For Clones Tickets

C'mon, sing along just like Bill Murray on *Saturday Night Live*: "Star Wars... nothing but *Star Wars!*" Combining the topicality of *Star Wars Episode II: Attack of the Clones* with the never-tired concept of torturing interns, KRQQ (93.7 KRQ)/Tucson morning maniacs **JohnJay & Rich** (yes, those Bazooka bubble gum guys) grabbed opportunity by the lightsaber, so to speak, when they decided to give away tickets to the flick. Of course, such a promotion wouldn't be a success without the flagrant exploitation of some poor stuntboy forced to don a cheesy Jedi Knight uniform, clutch a plastic lightsaber and futilely attempt to ward off a horde of listeners firing a barrage of paintballs at him. As fate would have it, KRQ gave listeners the opportunity to point their guns at none other than Obi Wan Kenobi. JohnJay explains, "In this case, it's our intern, who legally changed his name to Obi Wan Kenobi three years ago. I swear it's true — it's on his driver's license!" When Obi Wan, obviously calling upon the powers of The Force, eluded the paintballs, the crowd quickly turned ugly, and chants of "Kill Obi!" grew louder. "Believe it or not, with 300 people shooting at him, he was only hit six times," JohnJay tells ST. Those who hit the intern scored the movie passes.



Not to be outdone in the Big and Stupid Department, Clear Channel Active Rocker **KBPI/Denver** dispatched aptly named intern **Goof** to set his own "box-office record" for *Attack of the Clones*' opening weekend by making him watch the movie continuously from midnight May 16 through Sunday at 11:59am. Goof ended up watching the film 21 times. "He did have an open tab at the snack bar," says KBPI Director/Marketing & Promotions **Dave Rodriguez**, who adds that Goof was handcuffed to his seat and allowed to go to the bathroom only after every third showing.

▶ No Longer A Virgin Man ◀

Virgin Sr. VP/Promotion **Michael Plen** has exited the label after 16 years. He previously spent seven years at I.R.S. Records and, before that, three years at A&M. Undaunted, Plen looks ahead. "Look out — the 'Attack Hamster' is gonna be back, nipping at your butt soon," he says.

Sony Music Entertainment will soon start mailing copy-protected promo CDs to the media in its attempts to thwart unauthorized song copying on the Internet. As one Sony exec tells ST, "It's our way to put our toe in the water and see how people react. The intention is that at some time in the future we'll do the same with commercial releases." Sony has already released close to 120 copy-protected titles in Europe, which have come under fire since users are prohibited from playing or copying the CDs on a computer. Sony will soon introduce what it calls "second session" technology, which allows computer playback. Hackers, however, quickly found an innovative way around the first wave of protection: coloring the inside of the discs with black felt-tipped markers, which effectively renders the anti-copying code null and void.

ST sends its deepest condolences to the family and friends of longtime WTQR/Greensboro PD/morning personality **Paul Franklin**, who died in a motorcycle accident May 16 while traveling to Myrtle Beach Bike Week 2002. Franklin is nominated with co-host Aunt Eloise for a 2002 R&R Industry Achievement Award for Country Personality/Show of the Year. His wife, Susan Fuller, was seriously injured in the accident. Franklin leaves behind six children. "We've lost one of our family," WTQR GM Morgan Bohannon said. "Paul was an exceptional human being, as well as a wonderful husband, father, son and brother." Funds for Franklin's children have been established at Wachovia Bank and BB&T Bank in Greensboro.



Paul Franklin

Congrats to **Brenda Romano** and the staff at Interscope/Geffen/A&M for locking up the No. 1 chart position at five of R&R's 12 formats. **Vanessa Carlton**'s "A Thousand Miles" tops CHR/Pop, **Puddle Of Mudd** are No. 1 at Rock with "Blurry," **Unwritten Law** spend their fourth week atop the Alternative hit list with "Seein' Red," and **Sheryl Crow** clinches it by topping both the Triple A and Hot AC charts with "Soak Up the Sun." As if the No. 1 honors weren't enough, Interscope/Geffen/A&M picks up Most Added honors at AC for **Bryan Adams**' "Here I Am" and at Active Rock for **TRUSTcompany**'s "Downfall." Speaking of No. 1 showings, **Ashanti**'s "Foolish" (Murder Inc./Def Jam/IDJMG) spends its eighth consecutive week at No. 1 on R&R's CHR/Rhythmic and Urban charts.

ST also says "Well done!" to Arista Sr. VP **Steve Bartels**, who served as Exec. Producer of the Arista/BMG Heritage compilation *Ultimate Manilow*. In less than three months the collection has become the fastest-selling album in Manilow's career and was just certified Platinum by the RIAA. Meanwhile, the 1992 boxed set *Barry Manilow: The Complete Collection and Then Some...* has just been certified Gold.

▶ Went To A Fight, Hockey Game Broke Out ◀

Colorado Avalanche fans throughout the Rocky Mountain State did spit-takes last week when they came across ads in both the *Denver Post* and *Rocky Mountain News* that had been taken out by none other than WKRK/Detroit's wacky midday guys, **Kramer & Twitch**. Detroit is home to the Avalanche's archival Red Wings, and the ad copy for the boys' ad read, "This is the only cup going back to Denver." It featured one of those cups, the kind not exactly designed

Continued on Page 28

Records

- **Kenny Burns** joins Arista as a New York-based VP/Crossover Promo.
- Elektra lures former Mammoth exec **Pete Rosenblum** as VP/Alternative Promo. He succeeds outgoing Sr. Director/Alternative Promo **Greg Dorfman**.



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Street Talk®

Continued from Page 26

to drink champagne from. The ads were paid for with funds solicited from WKRK listeners.

WKRK midday co-host Keith Kramer said of the ads, "We've drawn first blood. Come on, Colorado, show me what you got!" They did, courtesy of Clear Channel Active Rocker **KBPI/Denver**. The station officially declared war on the city of Detroit by having the billboard shown below placed just outside the Ford plant in the Motor City. The series was tied at one game apiece going into May 22's matchup.

Wasted Octopi: \$106
Year Supply of Depends for Larionov, Hull, Chellos & Yzerman: \$1,582
Dominik Hasek's Salary: \$8,000,000

AVS BEATING THE WINGS... PRICELESS

The streets of Indianapolis will soon be filled with the sights and sounds of listeners completely screwing up the freeways as Emmis CHR/Pop **WNOU (Radio Now)** presents its second-annual "Indy 465-Hundred." Radio Now PD David Edgar says drivers must creatively decorate their cars with art that features both the Radio Now name and that of its morning show, *Wank & O'Brien*. Three station SUVs, complete with blazing strobe lights, will serve as pace cars for the race on I-465, which loops around Indianapolis. The cars must complete the loop five times. Edgar explains, "Everyone must obey the posted speed limit. This is not a real race; it's a beauty contest. Listeners have to call in and vote for the most interesting looking car." All entrants win tickets to the upcoming Indy 500, while the "winners" also get \$500. "It starts during morning drive, so all of the regular rush-hour commuters are gonna hate us," Edgar says.

Formats You'll Flip Over

Radio One ditches **WULV/Louisville's** "Smooth Rock" presentation to become "The New 102.3 The Max." Radio One/Dayton OM **J.D. Kunes** will work closely with the station, along with existing PD **George "Not Goober" Lindsey** and Radio One corporate consultant **Alan Sneed**. Kunes tells *ST* that The Max is a "Hot AC station with a modern lean."

In the Mile High City, Entercom reimages newly acquired Classic Rocker **KKHK (The Hawk)/Denver** by flipping its calls to **KQMT** and adopting a "progressive" Classic Hits approach as "The Mountain."

Clear Channel/San Francisco Cluster Boy **Michael Martin** re-ups for another three years of fun.

Premiere Radio Networks called the ST Phun Phone to clarify an item we ran last week regarding the syndication efforts of *Rick Dees in the Morning*. Affiliates were being asked if they preferred delivery via the Starguide Satellite System or Clear Channel's Prophet Software, and Premiere President **Kraig**

Rumbles

• San Diego radio legend **Rich Brother Robbin** — most recently PD of the former **KCOO/Bakersfield** — resurfaces as PD of Oldies **KOOJ/Baton Rouge**.

• With former **KMLE/Phoenix** morning duo **Ben & Brian** headed to mornings (and national syndication) at Clear Channel's Country **WMZQ/DC**, current morning hosts **Gary Murphy** and **Jessica Cash** shift to crosstown sister Oldies **WBIG** for similar duties. They succeed **Dave Adler**, who exits.

RADIO & RECORDS



1

- **David Lebow** returns to Emmis as Regional VP.
- **Lee Hansen** tapped as Station Manager/PD of **KSSJ/Sacramento**.
- **David Kelly** accepts the PD chair at **WKDF/Nashville**.

5

- **Paul Goldstein** advances to VP/Programming for **WNUA/Chicago**.
- **Michelle Campbell** promoted to PD of **WBLS/New York**.
- **Toya Beasley** boosted to PD of **WRKS/New York**.
- **Blake Chancey** chosen as VP/A&R for **Sony/Nashville**.



Michelle Campbell

10

- **Bob Hamilton** hired as PD of **KFRC-AM & FM/San Francisco**.
- **Kevin Metheny** becomes PD of **KQQL/Minneapolis**.
- *Leap o' the week*: PD **Guy Perry** goes from **WXLN/Davenport, IA** to **KATT/Oklahoma City**.
- **Erica Farber** joins *R&R* as Sr. VP/Sales & Marketing.

15

- **Cap Cities/ABC** sets **Don Bouloukos** as President/Owned Stations, Group One and **Norm Schrott** as President/Owned Stations, Group Two.
- Boston radio legend **Dale Dorman** adds Asst. PD duties to his afternoon shift duties at **WXKS-FM**.
- **Al Lohman** rejoins **KFI/Los Angeles** to co-host *L.A.'s Morning Show* with **Gary Owens**.

20

- **Harvey Pearlman** chosen as GM for **WYSP/Philadelphia**.
- **Pete Salant** boosted to Director/Operations & Programming for **WYNY/New York**.



Pete Salant

25

- **Charles Warner** appointed VP of **NBC Radio**.
- **Roxy Myzal** named MD of **WXLO (99X)/New York**.

Kitchin tells *ST*, "*Rick Dees in the Morning* and the 2001 Marconi Award-winning *Rick Dees Weekly Top 40* continue in syndication via Premiere Radio Networks. We continue to be happily engaged in syndicating Rick's incredible talent to stations wanting a morning show with a great track record."

Finally, **KWYL (Wild 93.7)/Reno, NV** celebrated Mother's Day with a "Give Your Mom Crabs" promotion. Says OM **Carly Ferreri**, "We gave away crab dinners at a local seafood place. It sounded funny as hell on the air when people called up saying, 'I wanna give my mom crabs!' or 'This is great! My mom hasn't had crabs in years!'"

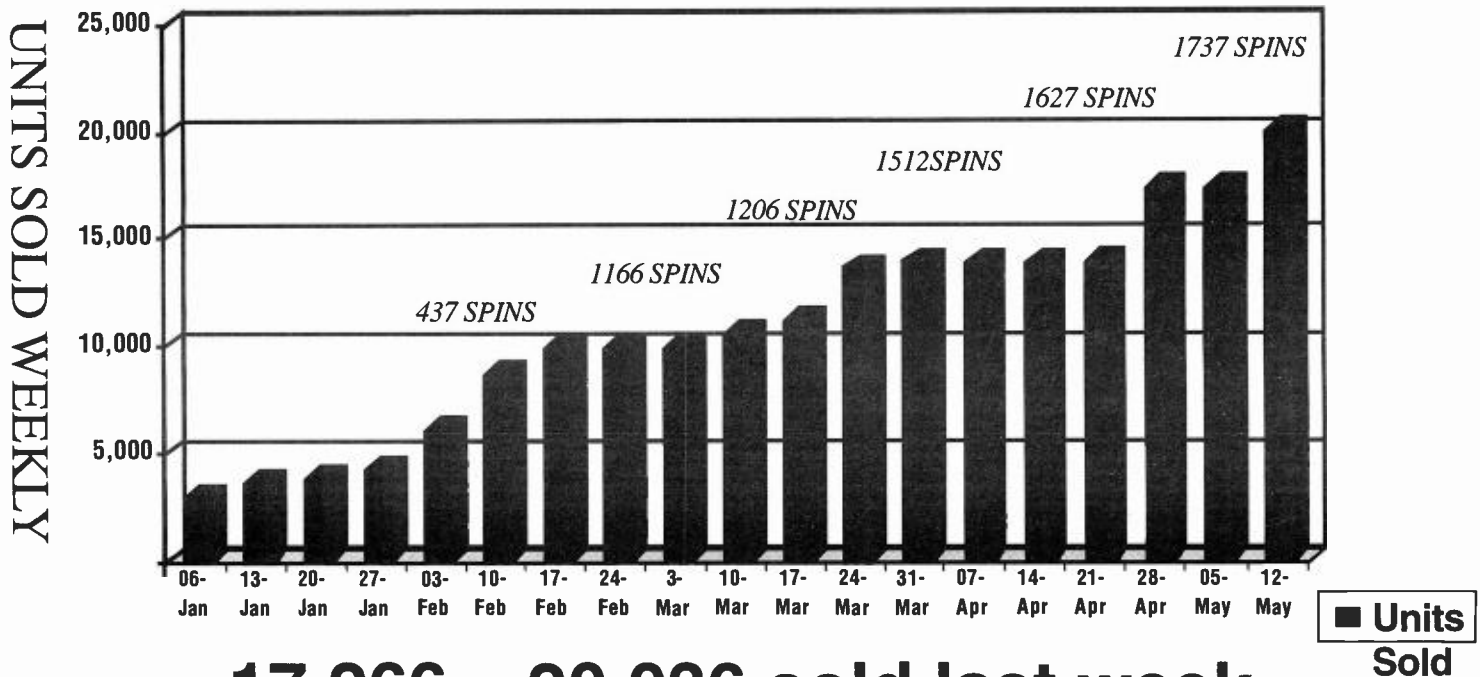
If you have Street Talk, call the *R&R* News Desk at 310-788-1699, or e-mail streettalk@ronline.com

If you're not playing "Flake," you don't know **JACK**

JACK JOHNSON *"Flake"*

2002 AIRPLAY/SALES ANALYSIS

**306,772
SOLD**



17,266 – 20,036 sold last week
#69 - #62* - Billboard Top 200

- | | |
|------------|----------------------------------------------------------------|
| LA | KROQ (35x), KYSR (32x) #22 |
| Chicago | WZZN (43x), Q101 (36x), WXRT (25x), WTMX (13x) #18 |
| S.F. | KCNL (26x), KFOG (30x), KITS (13x), KLLC (27x), KEZR (24x) #17 |
| Boston | WBCN (29x), WBOS (32x), WXRV (15x), WBMX (21x) #19 |
| Atlanta | WNNX (13x) #50 |
| Detroit | WDVD (30x), WDET (5x) #80 |
| Minn. | KTCZ (21x), WGVX (32x) #39 |
| Seattle | KMTT (30x) #42 |
| Denver | KBCO (31x), KTCL (49x), KVUU (28x) #19 |
| Phoenix | KZON (51x), KEDJ (24x) #46 |
| San Diego | XTRA (13x), KXST (24x), KFMB (30x), KFSD (6x) #7 |
| Portland | KINK (25x), KSTE (21x), KRSK (9x) #41 |
| Albany | WHRL (33x) #29 |
| Austin | KGSR (14x), KAMX (5x) #22 |
| Spokane | KAEP (36x), KCDA (69x) #21 |
| Providence | WBRU (17x) #49 |



ADD IT TO THEIR LIST OF GREATEST HITS...



- MTV ICON 2002
- TELEVISION SPECIAL
- IN JUNE
- VH1 BEHIND THE MUSIC
- THIS SUMMER
- NATIONAL TOUR BEGINS
- IN AUGUST

THE BRAND NEW SINGLE FROM THE ULTIMATE GREATEST HITS COLLECTION

ALBUM IN STORES TUESDAY, JUNE 25

PRODUCED BY TYLER, PERRY, FREDRIKSEN JOHN KALDORSE JOHN KALDORER HK MANAGEMENT - HOWARD KAUFMAN AND TRUDY GREEN
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LAUNCHING PAD

MUSIC NEWS & VIEWS

Eminem's Show To Bow Early

Faced with rampant unauthorized copying on the Internet, Interscope Records has moved forward by one week the release date for multi-Platinum rapper Eminem's new studio album, *The Eminem Show*. The disc will hit retail on May 28.



Eminem

The *Los Angeles Times* quotes an unidentified label spokesperson as saying, "It's a giant decision. To move a date this far down the road is extremely unusual and a decision no one took lightly." Eminem's previous album sold nearly 2 million copies in its first week at retail. The leadoff single to *The Eminem Show*, "Without Me," this week climbs to No. 3 from No. 5 at CHR/Rhythmic, to No. 11 from No. 17 at CHR/Pop, to No. 33 from No. 43 at Urban and to No. 32 from No. 43 at Alternative.

Mellencamp, Columbia Cuttin' Ties

Renowned singer-songwriter John Mellencamp has amicably parted ways after two studio albums with Columbia Records. In a prepared statement addressing his split with Columbia, Mellencamp said, "It was a good arrangement at a good time because the company I had been associated with for 20 years, Mercury/PolyGram, was passing into history, and my former manager, [Sony Music Entertainment Chairman] Tommy Mottola, was at Sony, so the fit was a helpful one. Now, with the whole business in transition, it'd be nice to explore more options." Mellencamp told *Launch.com* that he's not ready to jump into another deal and that he's "only interested in doing things I haven't ever done before." He went on, "For me, frankly, that's the way I've always preferred it." Mellencamp's two albums for Columbia, a self-titled disc released in 1998 and last year's *Cuttin' Heads*, have sold around 1 million copies. He begins a monthlong tour on July 3 near Pittsburgh.

Almost seven years to the day after *The Grateful Dead's* last show, all the surviving members of the band — Mickey Hart, Bill Kreutzmann, Phil Lesh and Bob Weir — will reunite for two shows, set for Aug. 3-4 in East Troy, WI. The event, billed as *Terrapin Station, A Grateful Dead Family Reunion*, will feature two music stages, a spoken-word and interview stage and a memorabilia tent showcasing items from the Dead's personal collections. Phil Lesh and Friends, RatDog, Mickey Hart & Bembé Orisha, Bill Kreutzmann's *TriChromes* and Robert Hunter are also scheduled to play on the main stage.

J Records will release a collection of dance remixes, *This Is Ultimate Dance*, on June 25. The disc contains songs from such acts as Mary J. Blige ("No More Drama"), Missy Elliott ("Get Ur Freak On"), Nelly Furtado, Janet Jackson, Angie Stone, Busta Rhymes, Daft Punk, Alicia Keys and India Arie. The timing couldn't be better: P. Diddy's remix collection sold around 264,000 copies in its first week at retail, while Jennifer Lopez's compilation has sold nearly 1 million copies since its release about three weeks ago.

This 'n' that: Rappers 8 Ball and MJG have signed a seven-figure deal with Bad Boy ... Former Beatle Ringo Starr has started preliminary work on his new album for Koch Records, which will release the disc next spring ... Norah Jones begins her first headlining tour on June 6 in New York.



CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	PAUL MCCARTNEY	\$2,606.1	ALANIS MORISSETTE (Japan)
2	'N SYNC	\$1,105.7	JOEY MCINTYRE
3	CROSBY, STILLS, NASH & YOUNG	\$992.2	MANHATTEN TRANSFER
4	DAVE MATTHEWS BAND	\$883.9	NEIL FINN
5	NEIL DIAMOND	\$718.5	TEDDY PENDERGRASS
6	GREEN DAY/BLINK-182	\$430.7	TOM PETTY &
7	ROBIN WILLIAMS	\$353.4	THE HEARTBREAKERS
8	BARRY MANILOW	\$349.3	
9	LINKIN PARK	\$305.3	
10	BROOKS & DUNN	\$301.6	
11	MARY J. BLIGE	\$291.9	
12	ALAN JACKSON	\$290.6	
13	KID ROCK	\$245.4	
14	DIANA KRALL	\$223.4	
15	ENRIQUE IGLESIAS	\$220.0	

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

Nothing 'Complicated' About Lavigne's Success

Nearly one month after bowing on the Hot AC chart, "Complicated," the debut song by Arista Records singer-songwriter Avril Lavigne, has crossed over impressively to CHR/Pop. The track is the leadoff single from Lavigne's debut album, *Let Go*, and it enters the Pop chart at No. 43 as airplay doubles to 958 plays at the format.

"Complicated" has been added at such CHR/Pop stalwarts as WHZZ/New York, KIIS-FM/Los Angeles, WXXS/Boston, WSTR/Atlanta, KBKS/Seattle, KDWB/Minneapolis, KHST/San Diego and KHFI/Austin, to name a few. That's on top of the big-time support it's getting at Hot AC, where the song climbs to No. 16 this week, thanks to airplay from such stations as WPLJ/New York; KYSR/Los Angeles; WWZZ/Washington; WBMX/Boston; WKRO and WVMX in Cincinnati; WMC and WMBZ in Memphis; KDMX/Dallas; KAMX/Austin; KALC/Denver; KPLZ/Seattle; KRKS and KSTE in Portland, OR; and KZZO/Sacramento.



Avril Lavigne

Additionally, the song is receiving airplay at a handful of rock-based stations, including Alternative KZON/Phoenix — the overall airplay leader at 58 plays, according to Mediabase — Alternative KUCD/Honolulu and Triple A CKEY/Buffalo.

Lavigne has come a long way since growing up in Napanee, Ontario, Canada, which has a population of 5,000. She honed her songwriting and performing skills singing in church and at local and regional festivals and fairs.

Those efforts paid off in the fall of 2000, when former Arista A&R executive Ken Krongard caught wind of Lavigne's talents and quickly notified Arista President/CEO Antonio "L.A." Reid about the teenage musician. Reid was also duly impressed and promptly signed Lavigne to the label. When Krongard left Arista a few months later, VP/A&R Josh Sarubin stepped in.

By January 2001 the budding star had begun work on her debut album. As Lavigne admits in her official bio, however, things didn't immediately take off. "I started working with these really talented people, but I just wasn't feeling it," she says. "The songs weren't representative of me. Then they started talking about having people write for me, but I had to write myself. I had to do my music. It was a really stressful time, but I never considered giving up."

A move from New York to Los Angeles around June of 2001 proved to be the catalyst for Lavigne. It was during that time that she hooked up with producer and songwriter Clif Magness and the production team The Matrix. "I had heard The Matrix's work, but I was concerned that they were a little too dance-oriented for Avril," Sarubin says. "But people kept telling me, 'Trust us. It's going to work.'"

Those sessions yielded "Complicated" and several other songs that made the final cut for the album. "Avril had been writing a lot of good material up to that point, but 'Complicated' set the tone and got things going," Sarubin says. "From then on, things took off, and she started growing even more as a songwriter. She really stepped it up."

As soon as *Let Go* was finalized, around January 2002, Arista's promotion team started getting radio in-

volvement. Arista Sr. VP Steve Bartels tells R&R, "We began setting up 'Complicated' the minute music was available to play. L.A. Reid has worked with this special artist for well over a year. At the top of the new year he began playing us some of the finished songs, and our team was blown away.

"[WHZZ VP/Programming] Tom Poleman came to L.A.'s office and listened to the project and went nuts. Thereafter, we began playing the music for other key programmers, and the feedback was resoundingly positive. L.A. and I also personally went to MTV and played the music early on, and when the video became available, they immediately embraced Avril."

Arista officially went for adds for "Complicated" at Hot AC and Pop/Alternative on March 11, then followed up with CHR/Pop on May 6. As part of its efforts, Arista arranged an extensive promo tour that covered most of the major markets.

That tour proved invaluable. "When programmers met her face to face, they saw firsthand her musical prowess, because she played acoustically for all the stations," Bartels says. "We are planning two broader-scale showcases for later this month."

Naturally, Arista is shooting for the top at Hot AC and CHR/Pop. Just as important, however, it is striving to ensure that programmers listen closely to Lavigne's entire album. "Of course we want to get much more airplay and video exposure, but what is most important is that the public be exposed to this sensational new artist," Bartels explains. "She is, plain and simple, a star, and there is nothing else like her out there.

"Comparisons will inevitably be made. The key here is that once people hear the entire album, they will know they are involved with something that only happens once in a while. L.A. Reid was right when he said that this is one of the most special projects he has ever been involved with."

Lavigne's debut album, *Let Go*, hits retail June 4.

Ready For Takeoff

Fans of SoCal music may want to take a close listen to San Diego act Mix Mob's "Cruiser Love." The track received nine plays at hometown Alternative XTRA, with over half the airplay during am and pm drive and evenings.



Mix Mob

"Cruiser Love," a fun blend of ska, rap and surf music, is the leadoff track from the band's new album, *SoCal Drunks*, which was released April 30. The disc has sold around 500 copies, according to the band's label, Suburban Noize Records — also home to The Kottonmouth Kings.

Suburban Noize plans to ramp up its promotion efforts to capitalize on XTRA's airplay, as well as the band's tour with The Kottonmouth Kings, beginning May 31. "Up until now we really haven't pushed that hard around the country," says Suburban Noize's Daniel Vega. "We're starting our radio campaign right now, and we'll see where we go from there. The tour is going to play a big role and give us plenty of opportunities."

For more information, contact Vega or Kevin Zinger at 323-460-6981.

— Steve Wonsiewicz

THE INDUSTRY'S NO. 1 RETAIL CHART May 24, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	P.DIDDY	We Invented The Remix	Bad Boy/Arista	263,924	—
—	2	CAM'RON	Come Home With Me	Roc-A-Fella/IDJMG	235,265	—
—	3	WEEZER	Maladroit	Geffen	151,272	—
—	4	MOBY	18	V2	127,758	—
—	5	RUSH	Vapor Trails	Anthem/Atlantic	111,199	—
1	6	MUSIQ	Justisen	Def Soul/IDJMG	107,216	-58%
4	7	ASHANTI	Ashanti	Murder Inc./Def Jam/IDJMG	93,181	-17%
2	8	CELINE DION	A New Day Has Come	Epic	82,459	-44%
6	9	SHERYL CROW	C'mon, C'mon	A&M/Interscope	75,946	-27%
5	10	SOUNDTRACK	Spiderman	Roadrunner/Columbia/IDJMG	74,103	-31%
8	11	VARIOUS	Now Vol.9	UTV	73,165	-17%
7	12	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	67,119	-33%
10	13	BIG TYMERS	Hood Rich	Cash Money/Universal	66,943	-14%
3	14	LAURYN HILL	MTV Unplugged No. 2.0	Columbia	57,313	-55%
12	15	PINK	M!\$sundaztood	Arista	52,390	-15%
14	16	SHAKIRA	Laundry Service	Epic	50,550	-15%
9	17	JOSH GROBAN	Josh Groban	143/Reprise	49,980	-37%
11	18	SOUNDTRACK	O Brother, Where Art Thou?	Lost Highway/IDJMG	47,228	-29%
13	19	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	47,007	-23%
24	20	JOHN MAYER	Room For Squares	Aware/Columbia	42,167	+3%
39	21	SOUNDTRACK	Star Wars Episode II: Attack...	Columbia/Sony Classical	41,033	+30%
—	22	VAN MORRISON	Down The Road	Universal	39,362	—
18	23	LINKIN PARK	Hybrid Theory	Warner Bros.	38,833	-13%
15	24	NORAH JONES	Come Away With Me	Blue Note	38,105	-22%
21	25	LUDACRIS	Word Of Mouf	Def Jam South/IDJMG	37,028	-11%
23	26	NO DOUBT	Rock Steady	Interscope	36,642	-11%
20	27	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	35,640	-16%
16	28	ALAN JACKSON	Drive	Arista	35,548	-25%
27	29	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	35,241	-9%
32	30	SYSTEM OF A DOWN	Toxicity	American/Columbia	34,638	-1%
22	31	NICKELBACK	Silver Side Up	Roadrunner/IDJMG	34,149	-18%
17	32	BONNIE RAITT	Silver Lining	Capitol	32,510	-28%
—	33	RUFF ENDZ	Someone To Love You	Epic	30,991	—
26	34	SOUNDTRACK	Scorpion King	Universal	30,783	-23%
34	35	MICHELLE BRANCH	Spirit Room	Maverick/WB	30,741	-10%
29	36	BRANDY	Full Moon	Atlantic	30,528	-19%
41	37	BARRY MANILOW	Ultimate Manilow	Arista	29,911	-4%
25	38	ENRIQUE IGLESIAS	Escape	Interscope	29,842	-26%
—	39	JENNIFER LOPEZ	J To Tha L-O!: The Remixes	Epic	29,734	—
38	40	FAT JOE	Jealous Ones Still Envy	Terror Squad/Atlantic	28,646	-11%
33	41	USHER	8701	Arista	28,513	-18%
44	42	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	26,820	-12%
35	43	GOO GOO DOLLS	Gutterflower	Warner Bros.	26,264	-22%
43	44	JA RULE	Pain Is Love	Murder Inc./Def Jam/IDJMG	25,996	-15%
45	45	P.O.D.	Satellite	Atlantic	25,916	-14%
36	46	ENYA	Day Without Rain	Reprise	25,699	-21%
37	47	ALICIA KEYS	Songs In A Minor	J	25,604	-22%
46	48	MARY J. BLIGE	No More Drama	MCA	24,482	-17%
—	49	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	24,132	—
49	50	B2K	B2K	Epic	24,082	-14%

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ON ALBUMS

P. Diddy Is P. Dandy

Break out the champagne: P. Diddy's got a No. 1 album.

A deeply discounted price and, oh, yeah, the smash track "I Need a Girl (Pt. One)," featuring Usher, and voila! The artist former-



P. Diddy

ly known as Puff Daddy ushers in an all-debut top five — and a remixed top 10, as his *P. Diddy & Bad Boy Records Present... We Invented the Remixes* was at the top of the HITS Album Chart.

Diddy's star power and talent for promotion and the CD's low price helped, but the multiformat hit pushed it to the top. Just behind the Diddy remixes is Roc-A-Fella/IDJMG's Cam'ron, whose record benefited from its own combination of discounted price and an Urban-Rhythmic hit, "Oh Boy." IDJMG is offering a \$3.50-per-piece rebate to retailers on each copy of *Come Home*

With *Me* that goes home with a buyer.

The top five is rounded out by bows from Geffen's Weezer, at No. 3 (thanks to "Dope Nose" and frontman Rivers Cuomo's hands-on approach); V2's Moby, at No. 4 (thanks to "We Are All Made of Stars" and Moby's ubiquitousness); and Anthem/Atlantic's Rush, at No. 5 (thanks to "One Little Victory" and "Tom Saw-



Cam'ron

yer"). That's right, the top five are five-for-five in debuts.

Aware/Columbia John Mayer climbs 24-20 as his "No Such Thing" has a huge week at radio; expect him to be around all year. Also gaining is the soundtrack to a little movie called *Star Wars Episode II* (Sony Classics), which moves 39-21 on a sales jump of 30%.



Moby

May 24, 2002

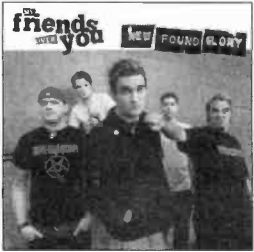
Jimmy's World Domination

What a year it's been for DreamWorks' Jimmy Eat World. The release of the lead single and title track of their album, "Bleed American," suffered from bad timing, but both band and label rebounded with "The Middle," which went all the way to No. 1 at Alternative. Now the group are moving up to headlining status, and the new single, "Sweetness," will certainly continue the World domination. Find this great new song in Active Rock, Rock and Alternative.



Jimmy Eat World

If you're looking for a song with similar texture, check out the glorious new track from **New Found Glory**, "My Friends Over You." Talk about a monster chorus — look for this band to make a big name for themselves in the coming months with this unbelievably catchy song. The great new releases at Alternative just keep coming, as Mammoth rockers **A** hit us with "Nothing."



New Found Glory

The group have hit big at Alternative specialty, and they've been making waves across the pond in the U.K. Watch the ripple effect turn **A** into a household, err, letter.

Song title of the week undoubtedly goes to **Corner-shop's** "Lessons Learned From Rocky I to Rocky III," but there's more to this track than a wacky title: It has a very cool groove that demands your attention. And how many new talents

can secure the services of one Mr. Bruce Springsteen? Well, Artemis act **Marah** did after sending a tape to The Boss. Check out "Float Away" in Alternative and Rock.

Could we be in the midst of an electronica resurgence at Alternative? With great releases from everyone from Moby to The Chemical Brothers, we could see some new electro-sounds at the format. On that tip, check out the latest from **Oakenfold**, "Ready Steady Go," and get in gear.

Alternative isn't the only place feeling the electronic vibe. If you watch TV, chances are you've seen the Mitsubishi car commercial featuring the pulsing sounds of **Dirty Vegas**. "Days Go By" is the hip song of the moment. Could it cross to Rhythmic?

If you've heard — or seen — **Kylie Minogue** lately, you can't get her out of your head. The Aussie firecracker follows up the infectious "Can't Get You Out of My Head" with "Love at First Sight." Fall in love at Rhythmic and Pop.

Triple A and Hot AC get a three-pack of new music from Soul Asylum's **Dave Pirner**. "Faces & Names" is the title track from his solo debut on Ultimatum. Also, check out his great new tunes "Never Recover" and "Teach Me to Breathe."

At the Urban and Rhythmic formats, we've got some cool new sounds for you. **Khia** may give Tweet a run for her money with the racy rhymes of "My Neck, My Back..." We also have the mellow groove of **Big Moe's** "Dime Piece," the rapid-fire of **E-40's** "Automatic" and **Ali's** "Breathe In..." from the *Bad Company* soundtrack. All of these tracks are good company for your playlists.

But **Ali** isn't the only one going to the movies. If you're in the theaters this long weekend to see, I dunno, *Spider-Man* or the new *Star Wars*, pay attention to the trailer for the new Vin Diesel action flick *XXX*. In it, you'll hear the kick-ass sounds of **Soil** with "Breaking Me Down." Here's a track with enough muscle to match the action onscreen. Active Rockers, get on this one. Find it in both Rock formats.

— Frank Correia

R&R Going For Adds

Week Of 5-28-02

CHR/POP

AEROSMITH Girls Of Summer (Columbia)
B2K Gots Ta Be (Epic)
CHUMBAWAMBA Don't Try This At Home (Universal)

CHR/RHYTHMIC

ANGIE MARTINEZ f/LIL' MO & SACARIO If I Could Go (Elektra/EEG)
B2K Gots Ta Be (Epic)
CHOOBAKKA Big Daddy Money (Big Daddy)
G.A.D.A. So High (Nuff Nuff Music)
JAY-Z Song Cry (Roc-A-Fella/IDJMG)
PASTOR TROY Vice Versa (Universal)
SHARISSA No Half Steppin' (Motown/Universal)

URBAN

ANGIE MARTINEZ f/Lil' MO & SACARIO If I Could Go (Elektra/EEG)
AZ I'm Back (Motown)
CHOOBAKKA Big Daddy Money (Big Daddy)
E-40 f/FABOLOUS Automatic (Sick Wid' It/Jive)
JAY-Z Song Cry (Roc-A-Fella/IDJMG)
LADY MAY f/BLU CANTRELL Round Up (Arista)

URBAN AC

No Adds

COUNTRY

KEVIN DENNEY Cadillac Tears (Lyric Street)
TAMMY COCHRAN Life Happened (Epic)

AC

No Adds

HOT AC

AEROSMITH Girls Of Summer (Columbia)
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
CHUMBAWAMBA Don't Try This At Home (Universal)

SMOOTH JAZZ

FISHBELLY BLACK Freetail (Rhythm & Groove/Q)
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)
RICK BRAUN Car Wash 2000 (Warner Bros.)

ROCK

ALIEN CRIME SYNDICATE Ozzy (V2)
CHUMBAWAMBA Don't Try This At Home (Universal)

ACTIVE ROCK

ALIEN CRIME SYNDICATE Ozzy (V2)

ALTERNATIVE

ALIEN CRIME SYNDICATE Ozzy (V2)
CHEMICAL BROTHERS The Test (Astralwerks/Virgin)
CHUMBAWAMBA Don't Try This At Home (Universal)
FEEL GOOD PRODUCTIONS Feel Good Vibe (Universal)
OASIS Stop Crying Your Heart Out (Epic)

TRIPLE A

ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
JACK INGRAM What Makes You Say (Columbia)
OASIS Stop Crying Your Heart Out (Epic)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at gmaffei@rronline.com.



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A Perry Capital Corporation

Crisis

Continued from Page 1

develop drills and run simulations of emergency situations to ensure they're ready in the event of an emergency. "Plan, prepare and practice," he advised the group.

Improving how media and government work together was a hot topic, and it's something Dickey believes can be accomplished simply through better coordination. "Radio broadcasters are extremely cooperative," he told R&R. "There just needs to be a heightened level all around, not just among radio broadcasters, but among government and other media."

Mays agreed with that assessment, telling R&R, "We've always had the spirit of cooperation in radio, in small markets as well as large." Indeed, there was a lot of discussion at the meeting that encouraged collaboration among rival broadcasters in crises.

In fact, while television, satellite and cable broadcasting execs applauded themselves for working together after the Sept. 11 terrorist attacks, Susquehanna Media President/CEO Peter Brubaker told R&R that radio was just as generous. "The tech side of our business, especially, has shared resources," he said. "They're the least competitive group in radio."

While all the philanthropic behavior that occurred after Sept. 11 showed the media's good side, Smulyan told R&R that New York

City's Sept. 11 broadcast outages occurred because "so much of their assets were in one place." At the meeting, maintenance of backup facilities was strongly encouraged for all media.

"We all have work to do on redundancy," Smulyan said, a point also strongly driven home by Sheirer. He said every system should be designed for multiple failures and stressed that companies should maintain backup facilities at different sites rather than keeping auxiliary equipment in the same location.

While he agreed that redundancy is important, Tichenor said he believes radio's redundancy issues are much less critical than TV's. "We don't tend to be as concentrated on one site," he told R&R. "Plus, it's easier for us to get up and running than it is for television stations."

Tichenor: 'EAS Is Broken'

Tichenor also gives radio an edge because it is local, enabling it to work closely with the local public-safety officials who are frequently the first responders to crisis situations. He echoed comments made by Harlin McEwen, Chief of the International Association of the Chiefs of Police, who said at the meeting that solutions to media-security issues are best handled at the local level and not by the federal government.

"The comments of the chief were right on," Tichenor told R&R. "The first responders to crisis situations are local public-safety officials. And

radio certainly shines in crisis situations."

But Tichenor believes that one of the government's most prominent emergency systems is deeply flawed. "The emergency alert system is broken," he said. "Local access to that network is spotty."

He added that he believes many police and fire department officials have simply forgotten about it. "They're more likely to call the newspaper than try to figure out how to get messages out over stations," he said, even though he believes radio is better equipped than any other medium to take advantage of the local aspects of the EAS system. Tichenor said he knows of several state broadcasting agencies that are working to improve how EAS is implemented.

The council, chaired by Tribune's Dennis FitzSimons, also includes Viacom COO Mel Karmazin, NAB Chairman/CEO Eddie Fritts, Radio One Chairperson Cathy Hughes, XM's Hugh Panero and National Public Radio's Kevin Klose.

Tribune VP/Washington Affairs Shaun Sheehan told R&R that, at this early stage, the media council hasn't determined what special role, if any, radio might play in any future crisis-management recommendations presented to the FCC. Still, he noted that radio's mobility is another asset in times of crisis. "Radio has significant attributes that differentiate it," he said. "That can't be ignored."

San Diego

Continued from Page 3

agreement with XTRA, which went into effect just hours after Cali-formula's sale of the duo, is similar to the one Clear Channel has to operate XTRA-AM & FM from San Diego-based studios and offices.

Clear Channel also owns seven stations in San Diego, has a management agreement with Bi-National's Tijuana-licensed XHRM and operates nearby KGBB & KOGO-FM/ Temecula, CA, which simulcast most of the programming of Clear Channel's KGB and KOGO/San Diego, respectively. Clear Channel also holds a joint sales agreement with Chase Radio Partners' KSDO/San Diego but does not control the programming of that station.

XHCR and XHTZ presently broadcast from facilities in Chula Vista, CA and maintain a sales office just meters from the San Ysidro, CA border crossing in Tijuana. Those stations will eventually relocate their operations to Clear Channel/San Diego's Granite Ridge Road complex, where all the stations it runs are housed, VP/Market Manager Mike Glickenhau told R&R.

"We're very pleased to be associated with these stations — particularly Z90, which has served a particular group of listeners with much success in San Diego," Glickenhau said. "Country represents a brand-

new lifegroup for us, and I think there are some particularly good opportunities for us in that genre. We're looking forward to putting the resources that we have available from our other Country properties to work on XHCR, and we plan to use that expertise on the station's behalf."

Glickenhau added that Clear Channel will work toward aligning Z90 with the company's CHR/Pop KHTS (Channel 933) by further spreading the two stations apart image-wise and musically.

In related news, Mike O'Brian has succeeded Steve Sapp as XHCR PD. O'Brian had been PD of former Clear Channel Hot AC KMSX/San Diego, which left the airwaves in November 2001. Meanwhile, XHRM PD Rick Thomas has added similar duties at Z90. He replaces Lisa Karsting, who exits. Thomas programmed the station during the '90s.

When asked by R&R if Clear Channel's deal to operate two additional Mexico-licensed stations would attract the attention of U.S. government regulators, Glickenhau told R&R that the company will work with the government to fix any problems that arise. He said, "We do our best with our properties to comply with every single law out there." Glickenhau added that any operator had the opportunity to work out an operation agreement with XTRA but that Clear Channel "isn't

afraid to make management deals with Mexican companies."

Califormula will continue to own and operate Spanish AC XLTN (Radio Latina) indefinitely. The station was slated to be sold to XTRA, but Mexican regulators prevented the sale due to ownership-concentration concerns in Baja California Norte.

KYCW

Continued from Page 3

Among those handling the voice-tracking is former KYCW personality Buffalo Phil Harper.

The appointment at KYCW marks Brenner's second stint as PD of Infinity's two Seattle properties. KMPS was Seattle's top-rated station overall in the winter 2002 Arbitrons.

Knechtel

Continued from Page 3

within the company whenever possible. She has assisted me with many projects over the years, so this promotion is a natural."

Knechtel said, "I consider Radio One my home, and I am honored that I have been given this opportunity to help the company achieve its goals. It is a privilege to work with Mary Catherine Sneed, and I am looking forward to the challenges and great opportunities ahead for Radio One."



THERE IS STRENGTH IN NUMBERS!

CONGRATULATIONS DONTAY

ON THE GREAT JOB YOU ARE DOING AT R&R!!

THANK YOU FOR EVERYTHING, THE WHOLE DEF JAM STAFF AND ALL OUR AMAZING ARTISTS



CHR/RHYTHMIC SOUND LAB

A MUSICAL JOURNEY



Dontay Thompson

Who says that hard work and dedication don't pay off? This is

R&R's very first CHR/Rhythmic special, and if it wasn't for all the hard-working individuals who make this format so essential, I wouldn't be here writing it.

One of the most interesting things about CHR/Rhythmic stations is that, while they are all unique in their own ways, the one thing they have in common is their strong passion for music. Probably the most musically driven of all formats, CHR/Rhythmic exposes its multicultural audience to a wide range of the hottest music around, whether it be hip-hop, pop or dance. The format's artists have always taken their creative talents to the next level to keep the music evolving. > CHR/Rhythmic is branded as a lifestyle format, and in this special we will explore the fundamentals of getting the music out to our loyal listeners and potential new consumers. > From a record-company perspective, Island/Def Jam VP/A&R Tina Davis and Atlantic Records Sr. VP/A&R Mike Caren fill us in on what it takes to discover and develop new talent and let us in on the process of putting together an album and choosing singles, while Elektra VP/Crossover Promotion Joe Hecht takes us behind the scenes in the exhausting, difficult and competitive world of record promotion. > We also examine the philosophies of a couple of the top producers in the Rhythmic game. Bad Boy Entertainment CEO Sean "P. Diddy" Combs and So So Def Entertainment CEO Jermaine Dupri give us insight on producing hit records for radio and tell us how they score success after success. > Then we flip the script a little and talk to a few of the most successful and talented radio people in the format. Jay Stevens breaks down how he went from prize pig to Infinity VP/Programming overseeing nine radio stations, KMEL & KYLD/San Francisco Asst. PD/MD Jazzy Jim Archer tells us how his success as one of the top mixers in the Bay Area eventually led him to his position helping oversee two of the biggest Rhythmic stations in the country, and KQKS/Denver MD John E. Kage explains how he's able to find hit records and be a true student of his profession. > Paragon Media Strategies President/North American Radio Larry Johnson fills us in on the evolution of the Rhythmic format and examines its incredible popularity. Jodie Renk of Core Callout Research gives us the 411 on some of the key factors in callout and provide a few tools to reach out to that passive listener. And, in this day of programmers' doing multiformats and having less time to concentrate on one particular station, Radio Strategies President Michael Newman tells you how to make

your station successful through consultancy. > For a little bit of star power, we put the spotlight on Arista Recording artist Usher. We also went to various retail outlets to ask consumers what made them want to buy a new CD. Their responses are scattered throughout the special in Word on the Street boxes. > In addition, Publisher/CEO Erica Farber does a hot-ass Publisher's Profile with Island/Def Jam Chairman Lyor Cohen, and Jeff Green's GM Spotlight gives props to Rose City Radio's Tim McNamara. > Before I bounce, I have to show love to all the people at R&R who have supported me in my first four months at the company and those who helped in putting this special together. First and foremost, I'd like to say thanks to Sr. VP/CHR Editor Tony Novia for being a great leader. I'd also like to thank Erica Farber for keeping me in line by coming by my office every day and asking me, "How many pages have you done?" Editor-in-Chief Ron Rodrigues for his guidance and Managing Editor and R&R Pimp Daddy Richard Lange for being on my ass on a daily basis and helping me learn everything there is to know about publishing.

> I also can't forget about all the assistants who helped me out — especially Mark Brower and Tanya O'Quinn — the production department and the editorial department. Special thanks to our hard-working sales staff, Kristy "Get Ya Hustle On" Reeves, Paul Colbert and Missy Haffley. And love to all my friends in both the radio and record communities who continue to support me at R&R. I don't need to mention names; you all know who you are and how important you are to me. I will see you all in the lobby of the Beverly Hilton, June 13-15, at R&R Convention 2002. Holla.

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DEF JAM'S SECRET WEAPON

VP/A&R Tina Davis knows all the tricks

Def Jam/IDJMG VP/A&R Tina Davis is one of those record execs who got her start in radio. She attended Grambling State University in Louisiana with aspirations of becoming a reporter and news anchor and also worked as an air personality at KRUS/Monroe, LA. "The station didn't have a lot of wattage, but it definitely showed me what direction to go," she says.

Music, however, was Davis' true love, and she decided upon a career in the music industry. She loaded up her U-Haul and moved to California, where she tried her hand at radio syndication. Eventually, she booked up with Chrysalis Music Publishing as a creative assistant.

Publishers handle writers, producers and artists, keeping track of how many times records are played, royalties, synchronization fees and things like that. While it's not exactly in the record-industry loop, it's still an important part of the business, and it was a good foundation for Davis' career.

She helped start Chrysalis' black music division. "I was working with a group by the name of Shugga Dap, who were signed to Giant Records by Cassandra Mills," says Davis. "Suge of Shugga Dap is Truth Be Told, a Dr. Dre artist. Cassandra didn't have anybody to A&R the project, so I found myself taking care of credits and publishing splits and doing all of the A&R work, which made me fall in love with A&R."

After a year at Chrysalis Davis put out the word that she'd like to join a label, and Def Jam answered the call. She started as an A&R administrator, setting up studio time, working on credits and trafficking paperwork. By studying the many invoices that came across her desk, she learned the process of how an album came together.

After a few months Davis joined P&P, which, at the time, was aligned with Def Jam West. "I decided that I was going to master Montell Jordan's record 'This Is How We Do It' and send it to Def Jam President Lyor Cohen," Davis says. The record is history. The album went Platinum, and Davis joined Motti Shulman, John Stockton and a few others in a building on Sunset Boulevard. She then moved to soundtracks, where she struck gold again with *Rush Hour*.

I recently had a chance to talk to Davis about some of her duties as an A&R person and some of the challenges she faces.

R&R: When you're doing A&R, how much say do you have in the creative side of each project, and how much do you get involved?

TD: I am involved in almost every creative decision this company makes. An example is picking singles. We have family discussions about what the single should be.

R&R: Who takes part in these "family" discussions?

TD: The family is everybody here, meaning Kevin Liles; Lyor Cohen; Mike Kyser; our GM, Randy Acker; our head of marketing for Def Jam and Def Soul, Deidra

"IF MY A&R STAFF SAYS, 'I DON'T THINK IT'S HOT,' WE WON'T DO IT, BECAUSE WE DON'T WANT ANYBODY SWIMMING IN THE WRONG DIRECTION."

Graham; Julie Greenwald, who's President of Island Records; our head of sales for Def Jam, Mionne Espy; and myself.

R&R: Do the discussions ever get heated?

TD: All the time, because we have passion. I have passion for whatever I'm going for. At this company, they won't even pay attention to you unless you have passion.

R&R: Give me an example of a song that was difficult to get released as a single because one or two people in the family weren't on board.

TD: "Southern Hospitality" by Lucacris. There were a few people who didn't understand it and didn't know if it was going to work because "What's Your Fantasy?" was such a huge record and was so different. The reason that was so hard was that everybody was so vested in it and wanted him to win so badly. None of us really knew, because it's always a guess, no matter who it is, but everybody had a different song that they liked. When that occurs, it's really hard.

R&R: On a new album, how do you guys go about determining the first, second and third singles?

TD: It sounds crazy, but a first single should sound totally different from a second single and different from a third single. A lot of times I'll find my second and third single before I find my first single. The first single should always be either a setup or a defining record, regardless of who it is. Then you go with your second single, which is usually your biggest, because it extends the life of your album sales. If you don't have a huge second single, you might not get to a third one.

R&R: Give me an example using an artist.

TD: The first single from Sisqo's album was "Got to Get It." That was a setup record, and it was just to let you know that Sisqo was making his solo debut coming from Dru Hill. "Thong Song" was the real big record, so that was my second single. Mind you, "Got to Get It" sold a million records before we even got to "Thong Song." It sold what we needed it to. It was a setup record. It worked.

R&R: What about a person like Jay-Z, who has four singles out right now from his *Blueprint* album?

TD: It's a blessing when you have four smashes. That's because the record sells and it was set up correctly. If we had switched some of the singles, it might not have gotten to where it is now, or it might have sold more records. It's always a juggle. You never really know.

R&R: What artists have you brought to Def Jam who have blown up?

TD: This is the thing about Def Jam: We all kind of sign things. We don't ever say that one A&R person signs anybody. It's like we signed them all together, because, in all actuality, I might feel that I want to sign an artist, but my A&R people might not feel it, but then Kevin feels it and Lyor feels it. If we're not all on the boat, we're not signing that artist, even though Kevin and I want to. If my A&R staff says, "I don't think it's hot," we won't do it, because we don't want anybody swimming in the wrong direction.

R&R: Do other labels do it like that?

TD: No one else does it like that. I have been at this company for eight years in A&R. You'll probably never hear of that happening



Tina Davis

again. One thing you have to understand about Def Jam is that there's not one rapper who doesn't walk through our door to see if we want to sign him. There's rarely an artist who comes into the music business who doesn't stop at Def Jam first. People want to be a part of this label.

One thing people don't realize about A&R is that you have to be a psychologist, a sociologist and a counselor to the artists. I can talk on the phone to Keith Murray for four hours about things that have nothing to do with Def Jam and then come back and deal with what I need him to do. You have to go through that process. You can't have an ego in A&R. If your artist walks into the studio and tells you, "I'm not doing nothing," and spits in your face, you don't beat your artist. You wipe off your face off, walk out of the room and figure out how to get that artist to do what you want him to do.

When you have someone like Scarface, whom I'm working with now, his first answer is no. So, I have to figure out how to get him to say yes when I feel it's the best move for him. You have to know what you're doing and know what you're talking about to get them to change, because they are very smart. They all know what they're talking about because they've studied it more than you have. They're watching to see how credible you are. It took me four weeks to get Scarface to keep a certain record on his album, and he just told me last night, "Thank you for stressing me out to make me keep it, because I know I need it."

People don't realize that A&R is not just putting an album together; it's thinking outside of the box. So, I'm going to think

Continued on Page 64

WORD ON THE STREET

Marcus, 19

If I hear a song on the radio, that makes me want to go buy the album. If a song is a hit, people will buy it regardless of the price, but they'd be quicker to buy it if they like it a whole lot and the price was cheaper.

GET INTO SOMETHING

Jene

**#2
MOST ADDED!**

Alexa, MD, KXJM/Portland

"She picked up where Pink left off!"

Sean Knight, Interim PD/MD, WBCD/Da'han

"This won our 'Keep It Or Sweep It' I like it and you will! too!"

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| WPOW/Miami | KZZP/Phoenix | XHTZ/San Diego | KSFM/Sacramento | KBMB/Sacramento | KVEG/Las Vegas |
| KQBT/Austin | KXHT/Memphis | WBHJ/Birmingham | KIKI/Honolulu | KXME/Honolulu | KDDB/Honolulu |
| KSEQ/Fresno | WBTT/Ft. Myers | KYLZ/Albuquerque | KBTU/Monterey | KHTE/Little Rock | KWIN/Stockton |
| KKXX/Bakersfield | WWBZ/Charleston | KYWL/Spokane | WXIS/Johnson City | KCAQ/Oxnard | KHTN/Mo'cesto |
| KWNZ/Reno | KWYL/Reno | KBTT/Shreveport | KZFM/Corpus Christi | KNDA/Corpus Christi | WZBZ/Atlantic City |
| KBLZ/Tyler | WOCQ/Salisbury | KKUU/Palm Springs | KFAT/Anchorage | KMRK/Odessa | WBCD/Da'han |



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POWER 92
TODAY'S HOTTEST MUSIC

WILD 94.9

KTEM 102.7

99.1
KGGI

HOT 105
KHTN
TODAY'S HOTTEST MUSIC

HOT 107

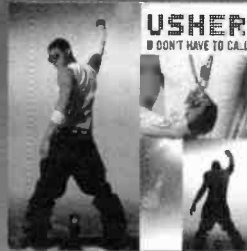
KU
103.5

Has your Independent simply marketed Or has your Independent booked the top

WP 96.1
THE BASSIN'S PARTY STATION



Amanda Perez



Usher



Nappy Roots

1-94



Ja Rule



Issy



Angie Stone



Ying Yang Twins

94.5
BEAT
TODAY'S BEST FUSION

WILD 98.7



Ruff Endz



Fabulous



India.Arie

Power 90.7



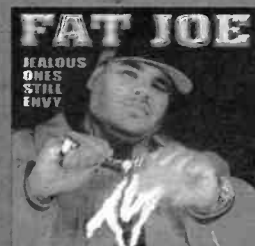
Keke Wyatt



Tweet



E40



Fat Joe

Q97 FM
TODAY'S HIT MUSIC

JAMIN 107.3
THE HIP HOP STATION

WJET 92.7
THE GREAT
The People's Station

wild97.9
HIP MUSIC CHANNEL

WILD 106

Hot 94.1

106KMEI

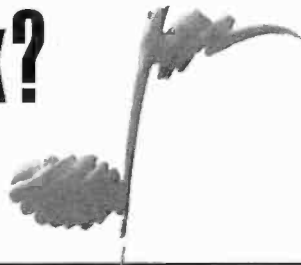
JAMMIN
95.5

2104-7
DANCE THE BEST

103.5
THE BOMB

WILD
93.7

the top artists to you this book? artists for your market?



HOT
98.3
THE COW'S PARTY STATION!

HOT
98°

WILD
103.9

WILD
106.1

HOT
97.5

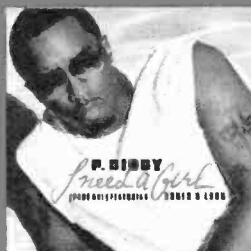
U-92.7



Musiq



Naughty By Nature



P.Diddy



Khia



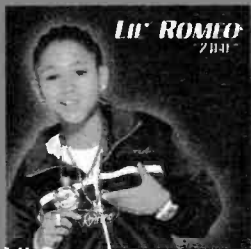
Ashanti



Busta Rhymes



Joi



Lil' Romeo



Master P.



RL



Jaheim



Glenn Lewis



Truth Hurts

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RECORD MAN EXTRAORDINAIRE

Atlantic's Mike Caren does it all

Atlantic Records Sr. VP/A&R Mike Caren got his start in the music business at 12 years of age, DJing parties. Caren learned everything he could about music and the music business. He collected records and familiarized himself with every genre. He read the backs of CDs, played keyboards and even interned for a label at 15.

Caren started his own marketing company for Los Angeles high schools and colleges. He turned that into an afternoon job for Loud Records and then a marketing gig at Ruthless. After graduating high school Caren did marketing for the Atlantic bouquet label Big Beat. Then, almost by accident, he got into production.

"One of the mixers I bought when I was 14 or 15 had a sampler in it," Caren says. "I started looping records, and that led me to buy a four-track. It was a very subconscious evolution — one thing led to another and to another. I was never particularly trying to do anything other than learn everything I could about music.

"I did a remix for The Pharcyde's 'She Said.' I did production for Helter Skelter and a couple of other projects, and I discovered an artist from Chicago named Twista who had a single that was posing locally. I signed him, and, about the same time, I started an independent 12-inch label called Serious Entertainment and released an EP from a

"WE DON'T DO ALL THE WORK. WE LOOK FOR ARTISTS AS PARTNERS. WE WANT PEOPLE WHO PROVE HOW HARDWORKING THEY ARE."

Canadian rapper named Socrates. I ended up selling 20,000 copies of his record independently on vinyl only. He got picked up by Warner Bros., and Twista's debut album was certified Gold."

From there, Caren moved into A&R. I talked to him recently about his many experiences in the music business.

R&R: For those who don't know, you were responsible for the signing of Trick Daddy, B Rich and Nappy Roots to Atlantic Records. What factors do you take into consideration when signing an artist?

MC: First, I want an artist whose songwriting is already at an advanced level. Artists who want to get signed must learn

how to write great songs. You can't just go to a top producer to make a hot beat and expect to get signed and have your record blow up. Second, I want artists who have charisma and the creativity to sell themselves, artists who are personable and fun to watch. Beyond that, I want to see artists who have done something for themselves.

We're not factories. We're not just packaging people and throwing them out there. We don't do all the work. We look for artists as partners. We want people who prove how hardworking they are and how much they can engage other people to work with them by getting out there on other people's records, putting out records independently, getting themselves on tours, booking individual shows for themselves, building up a local following, getting their music onto the radio, getting reviews and press and creating some sort of story for themselves.

R&R: I take it Nappy Roots had some of these characteristics.

MC: What's interesting about Nappy Roots is that they are from a city in Kentucky called Bowling Green. Outside of MTV and BET, they didn't have a radio station in that market where they could hear urban music. They didn't know what defined a record as a hit or what made it sell, to a certain extent.

R&R: So part of the process is educating them on making music that is compelling yet commercial enough to generate sales.

MC: I often sit down with new artists and ask them to think of songs that have influenced them and why they were important to them. Then I'll ask them why they liked those songs and give them some insight into what made those songs commercially appealing. If they liked the chorus and thought it was catchy, I'll ask them what made it catchy to them. Was it the arrangement of the record, or is it a melodic progression? Does it have a certain repetition or a clever play on words? I'll have them focus on these integral parts so that, when they're writing their songs, they know the five to 10 major songwriting techniques that make songs appealing to the masses.

Also, it's about trying different ideas and being willing to take risks. Trying to write from different perspectives is, to me, the most fundamental part, arranging songs in different ways using tracks that don't sound

exactly like what's already being heard. I remember when Aaliyah recorded her *One in a Million* album. People didn't know what to make of the songs. They thought the Timbaland-produced tracks sounded techno because he used various drum and bass arrangements. That album stood out because it wasn't like the typical Puff Daddy '80s samples of the time.

R&R: So, when you're looking for a new artist, you're trying to find the next big thing musically and artists who may have that sound.

MC: Yeah, absolutely, as much as possible. But every artist is different. There are certain artists who are established and have a certain sound. They have a certain fan base, and they don't want to alienate them and go too far off. Trick Daddy is a good example. Trick Daddy makes great, fun records. He also makes great records for the street. He creates a balance by giving his new fans what they want and not going so far that he upsets his million and a half core fans.

R&R: How do you find new talent?

MC: I find artists every single different way you can imagine. I get demos sent to me. I pull out reviews from magazines. I read 70 magazines a month, from *The Source* to magazines that are stapled together to *No Depression* to *Punk Planet* to U.K. magazines. I go to about 500 websites that have reviews. I read tip sheets and charts that have the top 30 records in Alabama. I look at a lot of the independent record labels, and I look at local radio and what's playing. I look at local mix-show DJs. What's on regional mix tapes? What's selling internationally? What's getting club play? I get demos from all sorts of people.

R&R: What kind of role do you play in the music on the albums?

MC: It depends on which project. I have the luxury of having Trick Daddy and Trina's Slip-N-Slide Records and Lucas' CEO and his staff here. I'll feed them tracks and then, after recording, make suggestions on edits and arrangements. But, for the most part, they're clear geniuses who come up with brilliant ideas left and right.

With an artist like Nappy Roots or B



Mike Caren

Rich, I'll be in the studio more often, giving directions, helping them with song arrangements and pushing them to take it as far as they can, but not so far that it's too weird for certain listeners. An artist like Twista, who's appeared on 40 different records and made two or three albums, he's got more of an idea of what he wants to do on his album. I pretty much feed him tracks and give him ideas on how to improve parts of his songs.

R&R: Give me the five important things someone needs to know to be successful at A&R.

MC: One, like anything else, you have to be willing to work hard and spend the time. I work 14 hours a day, and it takes that much effort and time. Two, you have to be open-minded. Nobody, not me, not anyone I have ever met in the record business, is right all the time. Whoever has the biggest hits also has misses. So, you can't be too arrogant. You've got to be open-minded enough to try some other ideas and to realize that you could be wrong. Three, you've got to remember that it's still about the music. No matter how big the artist's manager or lawyer is, no matter how down he is with this producer or this successful artist, it all comes down to whether he can perform, whether he can write records or engage the listener.

Four, it's about staying in touch with the marketplace. Understanding. Listening. Never stop listening to everything else that's out there. You've got to know what your competition is doing and if someone's used that sample you may be trying to use on a record. You should know about different marketplaces so that you know where certain sounds are more prevalent and easier to break.

Continued on Page 64

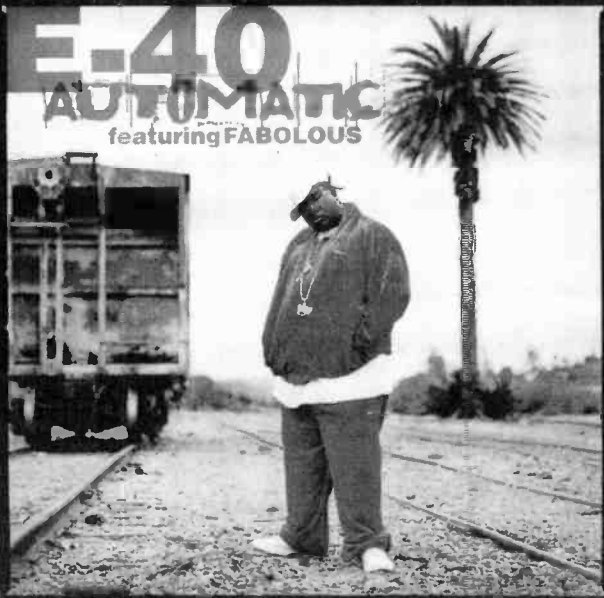
WORD ON THE STREET

Kris, 30

I usually go to a record store to find all the discounted CDs. People may sell a newer CD to places like Amoeba [a record store in Los Angeles], and the store will put it on the shelf for sometimes \$10 cheaper than what it sold for as a new CD.

E-40 "AUTOMATIC"

featuring Fabolous



AUTOMATICS!

KPWR	19x	KMEL	46x
KYLD	14x	Z90	26x
KBMB	29x	KOHT	20x
KCAQ	21x		

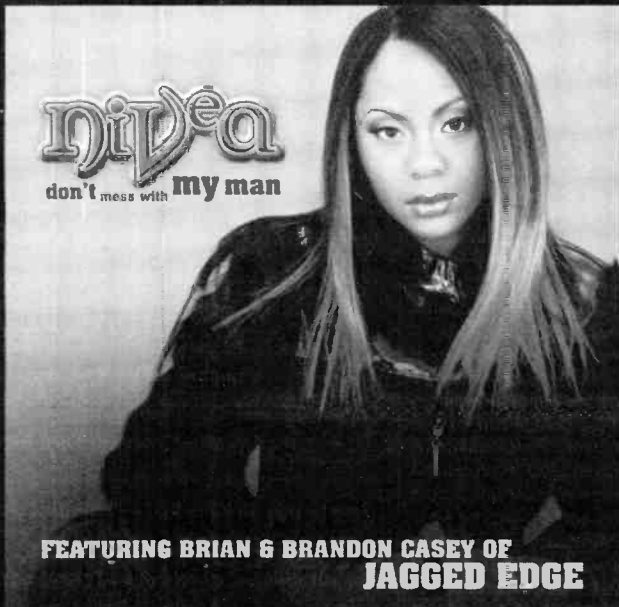
New This Week:

KXME	WHHH
KHTN	KBOS
KBTU	KSEQ
KKXX	KYLZ
KWYL	KNDA



nivea "Don't Mess With My Man"

featuring Brian & Brandon Casey of Jagged Edge



You first heard her on Mystikal's smash single, "Danger (Been So Long)" and now she's teamed up with Jagged Edge to launch her own solo career.

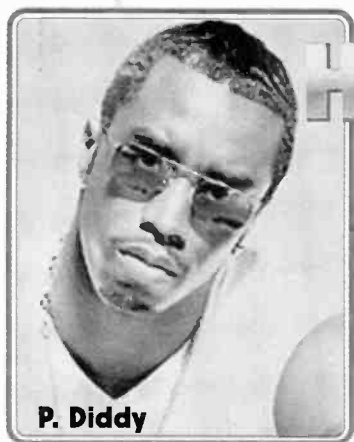
"Don't Mess With My Man," the first single from the self-titled debut album *Nivea*

In Stores July 2002

Impacting Rhythm Radio 6/3



HIT PHILOSOPHIES



P. Diddy

Think about what makes you like a song when you first listen to it. Is it the lyrical content, or is it that beat that keeps your head bobbing? A tight song is a combination of elements. The singer can be blessed with such true vocal talent that no matter what you're doing while listening to the joint, you're going to stop and give him or her your undivided attention. The rapper can also have so much talent that his lyrics incite, encourage, enlighten or simply entertain.

Whatever the case, the song, whether it's pop, R&B or hip-hop, is not complete until the producer adds his touch. Irv Gotti, P. Diddy, Jermaine Dupri, Dr. Dre, The Neptunes and Timbaland are just some of the cats who are taking good songs and making them great. For this special I tracked down two of those superproducers in order to get inside their heads and discover their secret formulas. Bad Boy CEO-artist-producer P. Diddy shared with me his ideas on the power of the female, the art of mixing and club-friendly hits, while So So Def CEO-producer Jermaine Dupri explained that his need for diversity is what keeps his productions on point and topping the charts.

Sean 'P. Diddy' Combs

First of all, one of my formulas for producing a hit record is producing something that you can dance to. It gives your body some movement and does something to you emotionally and spiritually. The way radio is being programmed nowadays is more toward younger, female-leaning music. So, as a producer and as an executive, that gets stuck in the back of your head.

If you do have a female-leaning song, you try to make sure the melody is inviting. If you have more of a hard-core hip-hop record, you have to make sure that whatever the rap artist is saying, a female can say on the dance floor. You have to make sure that she can dance to it, or else you won't get any spins in the clubs or on the radio or mix shows.

112
Faith Evans
Jay-Z
Jennifer Lopez
Lil' Kim
Mariah Carey
Mary J. Blige
Mase
Puff Daddy/P. Diddy
The Notorious B.I.G.

112
Faith
In My Lifetime, Vol. 1
On The 6
No Time
Fantasy
What's The 411?
Harlem World
No Way Out
Life After Death

Producer, Exec. Producer
Producer
Producer
Producer
Producer
Remix Producer
Producer
Producer, Mixing
Producer, Engineer, Mixing
Producer, Mixing

Top Ten

Both P. Diddy and Jermaine Dupri have produced, mixed or performed on numerous albums, but for this special we've narrowed it down to their top 10s.

P. Diddy's Top 10

112
Faith Evans
Jay-Z
Jennifer Lopez
Lil' Kim
Mariah Carey
Mary J. Blige
Mase
Puff Daddy/P. Diddy
The Notorious B.I.G.

112
Faith
In My Lifetime, Vol. 1
On The 6
No Time
Fantasy
What's The 411?
Harlem World
No Way Out
Life After Death

Producer, Exec. Producer
Producer
Producer
Producer
Producer
Remix Producer
Producer
Producer, Mixing
Producer, Engineer, Mixing
Producer, Mixing

Jermaine Dupri's Top 10

Alicia Keys
B2K
Da Brat

Songs In A Minor
B2K
Funkdialied

Producer
Producer, Mixing
Vocals (Background), Producer, Exec. Producer, Mixing
Producer, Exec. Producer, Mixing, Sequencing
Producer, Performer
Arranger, Programming, Vocals (Background), Voices, Producer, Exec. Producer, Bass
Exec. Producer, Mixing
Producer
Arranger, Programming, Producer, Vocal Arrangement, Mixing
Vocals (Background), Producer, Exec. Producer, Mixing
Producer, Rap, Exec. Producer, Mixing, Cover Art Concept, Piano

Jagged Edge

Jagged Little Thrill

Jay-Z
Kris Kross

Vol. 2: Hard Knock Life
Totally Krossed Out

Lil Bow Wow
Ludacris
TLC

Beware Of Dog
Back For The First Time
Oooooohhhh ... On The TLC Trip

Usher

My Way

Xscape

Hummin' Comin' At 'Cha

As far as music, I feel that women rule the world. If there is no female dancing on the dance floor, no guy is going to dance. So I'd have to say that my formula is the ladies. They have sort of been the secret to my success.

Getting deeper into it, it's the melodies that you use — the mixes, the dynamics. I had to start mixing my stuff louder, because if one of my tracks is coming on behind a Dr. Dre track and the mixing isn't right, the energy of the record will drop unless you start mixing your shit louder. The Neptunes and Timbaland are some of the producers who have changed how music is mixed, when it comes to levels. Before, a mix was done so everything worked together in an orderly fashion. It's not like that anymore, with snares and peaking.

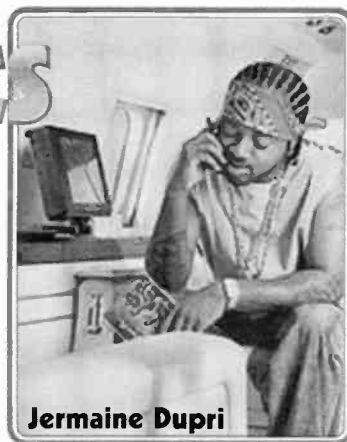
At the end of the day, a hit is a hit. Some records are before their time. I don't know if programmers are playing the records that the listeners want to hear. You have records that are huge in the club, but programmers don't pay attention to them. They finally paid attention to Mr. Cheeks' "Lights, Camera, Action" because it was breaking out of the clubs so strongly. Some important hip-hop records are missed because of the business of the industry. When that happens, it becomes a problem.

On my latest album, *We Invented the Remix*, I have a collection of hits that these stations will play. The "Special Delivery" remix with Ghostface Killah, Keith Murray and Craig Mack; me and Mary J. Blige reuniting on the "No More Drama" remix; the Ashanti remix with B.I.G.; "I Need a Girl, Part I and Part II"; a new joint featuring me, Snoop, Missy and Black Rob — it's full of hits.

Jermaine Dupri

The beat is the most important part of the whole situation. Sound-wise and tempo-wise, the beat shouldn't feel territorial or regional. That's what I do with all of my records; I try to make them feel a little bit different from the typical Southern-sounding record, so that when someone on the West Coast gets it, they won't stereotype it as being Southern. That has been the hardest thing for me in bringing my records, trying to get them to feel a little different.

A lot of good records come out of Atlanta, but they don't get heard because a lot of people don't give them a chance. It helps for me to go places and feel what's poppin' with everybody. I'm just trying to make sure people are moving, dancing to the record. I make sure the beat is right and that the sound of the record is on point.



Jermaine Dupri

There are a lot of things you have to pay attention to. Like when you're coming from the West Coast, there are people still using the sounds that Dre used on *The Chronic*. If you are still using those sounds, that makes your record a little stale, because Dre has moved on. The innovator of that sound has moved on. If you're still stuck on that sound, it's going to regionalize your song as being from L.A., and people in the South know that.

That's just how music is. Like when Teddy Riley came out with New Jack Swing, we had Basic Black down here in Atlanta, and that sound worked for them. R. Kelly came out of Chicago with that same sound, and he worked. If you come with a sound that is poppin' and that's familiar to people, that's cool. But if someone was to come with the New Jack Swing now, somebody is gonna be like, "Man, what you doing?"

I work with different types of artists to reinvent myself. If you run the same artist into the ground, you're gonna hit a rock, so I jump around from artist to artist to make things a little different. Like when I did Kris Kross, I went to Xscape and then back to Kris Kross. That gave people time to breathe. Some producers try to give the same sound to different artists. I guess they feel if it's working, why change it? I'm like, "Man, I got to do something different."

When I did the Dru Hill remix, people were like, "Let me get one of those Dru Hill remixes." Then, when I did Jagged Edge's "Let's Get Married" remix, people wanted that type of remix. When I do something that blows up, everybody wants that same thing. After I did Usher's "U Got It Bad," whenever singers came to the studio, they wanted the same type of record. I won't repeat the same song, but I did do sort of an answer to that for Monica's upcoming album.

I try not to copy myself. Radio sometimes tells me, "This is it, JD; you should make more songs like this," but I think we get stuck in the same sound too often. Like with The Neptunes. Radio keeps going to their records, so they keep producing the same thing y'all want. That's a good thing, but it makes it tough for a producer to grow. As a producer, you have to clear your mind out.

"welcome to atlanta"

jermaine dupri feat. ludacris

The next hit single from "Instructions"

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EXPLODING
NOW**

Blowin' Up at R&B and Crossover Coast to Coast!

HOT 97 KKBT KPWR KYLD B96 WPWX WPOW
KPRS KZZP KATZ WFUN WJMN WWPR KXJM
KQKS WHTA WVEE KBFB KBBT KDON WDTJ
WAJZ WQOK KIKI KLUC KQCH WZMX and more ...

**Premiering soon!
Remix video
starring P. Diddy,
St. Lunatics
and Snoop Dogg!**



albums in stores now



GOING FOR ADDS

My world, and welcome to it

By Joe Hecht, VP/Crossover Promotion, Elektra

It's 6am Tuesday morning, and today is going to be a crazy day. See, it's the record business, and in the record business, Tuesday is the day when everything happens. New albums hit the stores on Tuesday, and radio stations add new records to their playlists on Tuesday. Today we are impacting our next big thing, so I pull my Mediabase and BDS airplay information and go over all my stations.

6:30am: My phone rings. It's my partner, Cord Himmelstein. Having already checked airplay, we make sure we are both on the same page. Cord is my guy. He is a creative think tank and has great execution and relationships. Cord is not only a promotion executive, he is also a marketing guy.

7am: Driving into work. Damn, traffic sucks. Cell phone rings. It's Elektra GM Greg Thompson, already with his foot in my ass, asking me "How does the airplay look? It's our first week out, and it's our plan to have a big first week. Are you ready?"

"We are going for No. 1 most added," I tell Greg. "The promotion staff is set up, and we are going to deliver." Greg is somewhat satisfied with my answer, at least for now. I know this is not the last time I am going to feel Thompson's presence today. See, in promotion it's important to have a big first week — not just to have a big impact or quickly build impressions and audience, but also for bragging rights.

The Art Of War

In retrospect, a lot has gone into this day. According to Sun Tzu in *The Art of War*, "All battles are won before they are fought." In promotion, there are many battles. One of them is convincing the decisionmakers that you have a hit and a plan to "get" that hit. Since it's all about competition, programmers only want to play records that will help them win. So setup is key. The battle starts with planning, or what promo staffs call setup.

Six weeks before a single comes out, our field staff is out visiting radio and playing songs for programmers, mixers and decisionmakers. It's about repetition and making sure that the right people are listening to your music. It's also making sure that your music is being listened to in radio stations' music meetings. In a sense, a record company's field staff are its soldiers.

The other key element is having a marketing plan, a plan that supports the development of the artists and also supports radio's efforts to break the song. When we set out to break Tweet, we knew we had something special. The challenge was to

convey this specialness to the radio community and, ultimately, the consumer.

Tweet plays guitar and writes her own music. We needed to get this message out. The first thing we did was set up a showcase where Tweet and her band performed for key radio, press and tastemakers. Tweet's performance instantly ignited passion at radio, and WQHT (Hot 97)/NY added her first single, "Oops (Oh My)."

Hot 97's airplay was a huge first step, because the station's credibility motivated other trendsetting radio stations to step out, and we were able to quickly build airplay and get "Oops" off to a quick start. Without a doubt, early airplay was key in setting up Tweet's first single.

After setup comes execution. Our execution with Tweet was successful, as we were able to build a huge audience and get many spins quickly. Tweet was able to secure the opening spot on the Craig David Tour, which Elektra was then able to turn into a promo tour. Tweet was not only able to visit radio and retail around the country, she was also able to perform in front of an audience who would potentially buy her record.

Another key part of our marketing plan was Tweet's early involvement in AOL Radio. Even before Tweet's music hit radio, Elektra's multimedia department put together a promotion where Tweet's video and songs from her album were streamed on the 'Net. Tweet got her own AOL Keyword, and she was a DJ on AOL Radio and starred in a four-part *Making of an Artist* series. AOL registered over 1.5 million interactions with Tweet's music and 350K streams in the first week.

The Battle Begins

8:30am: Park my car, pick up a six-pack of Red Bull and get everything I am going to need for the day. I get to my office, look up to the sky and say to myself, "This is going to be the last time I see daylight today."

9am: My phone rings. It's Elektra Sr. VP/Promotion Dennis Reese. He calls

Cord and me into his office to go over our projections, targets and indies. Dennis is a cool customer with great relationships. I know he has my back and can push the right buttons to get things done. We end the meeting with a tight strategy and Dennis telling me, "Let's get it done."

10am: My field staff starts checking in. My first call is my DC rep, Scott Maness. He tells me he was hanging with WERQ PD Dion Summers last night, and the record is ready to go. He then tells me he's off to see WXYV PD Thea Mitchem and is going to try to get her to roll. I ask him about his secondaries, and he tells me that he set them all up when he was on the road.

11am: My phone rings again. It's Thompson. He says, "The board looks blank. Where are those adds you promised me?" I tell him we already have 20 commitments and Baltimore looks good. I pop my second Red Bull.

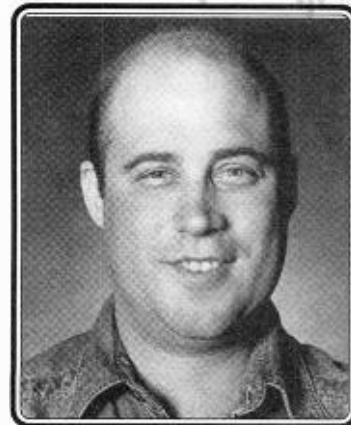
The first and second quarters are times when record companies launch new projects and reload the projects that came through big during the fourth quarter. So, in the never-ending battle for market share and record sales, promo staffs are out blitzing radio, working rotations and battling radio's excuses for why records are not working.

Every day is a battle of wits to get records added, spun and spun some more. It is exhausting. You have to keep your field staff motivated; you have to keep people focused. Keep your eye on the prize. Getting a record added and spun takes having that special relationship.

Passion And Patience

Noon: No time for lunch. Patti Martin, our Houston rep, calls to tell me that she just battled callout problems. She told me she asked the PD if the record was familiar. Patti argued that if a record is not familiar, it might not give you an accurate read as to its performance. The next question she asked was "How many spins have you given the record?" because it is very hard for a record to call out if it was not spun enough and in the right dayparts.

I have seen research that says if a song is played 40 times a week, a listener may only



Joe Hecht

hear it once. I have also seen research that states that it takes a listener eight impressions to decide how they feel about a particular song. This means that a radio station has to play a song 300 times before it impacts its audience so that it can get an accurate callout read.

The bottom line is, you need patience. And, in this day and age, when radio calls out songs after 150 spins, the only way a programmer is going to have patience is when they have passion and commitment for the project, which is what record company promotion reps do: We instill passion.

2pm: I have been watching Add Tracker all day. My phone rings. It's Dennis. He says, "Come on, Joe, we are tied for No. 1 most added."

"I know," I say. "Damn, we need some more adds." Time to put more pressure on myself.

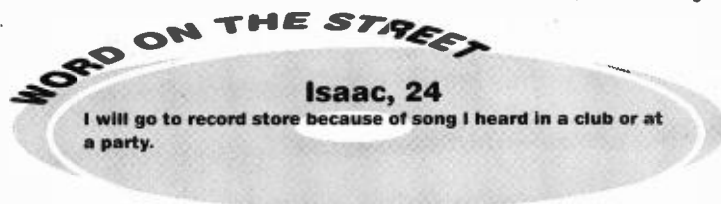
4pm: The West Coast starts waking up. Lida, our San Francisco rep, calls in to tell us she just had a meeting with KMET & KYLD's Michael Martin and Jazzy Jim Archer, and they are both into the record. We are looking good. But, as we all know, it's rarely this easy, especially when it's Tuesday and you're trying to launch a new artist or the Next Big Thing.

My phone rings. It's Fargo, our Midwest rep. He tells me, "Life is like a box of chocolates," and then puts up four adds. I love when that happens. I get a couple of radio show artist confirmation letters out (we love doing those radio shows), and Dennis Reese calls.

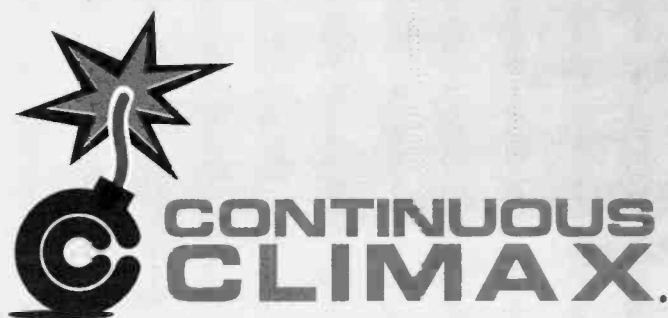
Getting It Done

5pm: With one hour left to go, we meet in Dennis' office to put together our final strategy. He asks, "What's left? Who did we miss? Who can we go back to, and how can we get it done?" We put together the plan,

Continued on Page 66



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CHR/RHYTHMIC SOUND LAB

THE MUSIC MAN BY THE BAY

How KMEL & KYLD/San Francisco Asst. PD/MD Jazzy Jim Archer stays on top of his game

Mixers are some of the biggest music heads in the radio industry. Not only do they have a tremendous amount of passion for the music they play, they also possess a skill that some old-school programmers just don't get. Think about all the records that have been huge in the clubs and went on to be No. 1 records for your station. It's amazing sometimes how much in front of things most mixers are.

Mixers' ability to choose the right records and to be in touch with the audience has led to many of them successfully moving into programming positions at their stations. They are able to program in such a way that the listener is always tuning in for more. This was the case with KMEL & KYLD (Wild 107)/San Francisco Asst. PD/MD Jazzy Jim Archer. A onetime battle DJ, Archer got started in radio when he was hit up by someone from his local radio station.

"I was doing a big club in San Jose, and I guess a lot of radio people used to go there, but I didn't know who they were," says Archer. "I got a call from this kid. It was J.V., who's now host of KYLD's morning show, *The Dogg House*. He was driving vans at the time for KHQT (Hot 97.7)/San Jose. He asked me, 'Would you ever be interested in being on the radio?' I was like, 'Hell, yeah!'"

Today Archer is one of the most influential people in the music industry. He got there through hard work, dedication and passion. I had the opportunity to talk to him about his days as a mixer and how he eventually became head music man in the San Francisco Bay Area.

R&R: *What set you apart from the other mixers in the Bay Area that made J.V. want you to come work with him at KHQT?*

JA: He said my style was different from anyone else's. I played different things that a lot of people didn't touch. I did that for that awhile. It's funny, because the PD was John Christian. He saw me in the building one time after hours. He said, "Who are you?" I said, "I mix for J.V." He said, "J.V. doesn't have a mixer." The PD didn't even know J.V. had a mixer. He said, "You're going to have wait outside."

R&R: *How did you eventually hook up with Michael Martin?*

JA: Michael Martin got hired at KYLD, and he came and saw me at a club while I was still at KHQT. He liked my stuff. He said, "I like your style. I want to bring you

up to Wild 107. It's a new station." I was trying to get paid at that point, because I had been mixing for free for a year at Hot 97.7. He told me I'd get paid. Long story short, I went up there. I only lasted a month, though, because they had a philosophy that I wasn't feeling.

R&R: *What was it?*

JA: There was hella old stuff that Michael wanted me to play twice in an

"IF YOU GET A DJ IN THERE WHO REALLY UNDERSTANDS WHAT HE IS DOING AND CAN REALLY ROCK THE PARTIES, HE CAN BRING A WHOLE NEW DYNAMIC TO THE RADIO STATION."

hour. I would call him in the middle of the night and say, "Dawg, I can't do it. I don't feel right." I was a young buck, and I whined so bad that he told me the PD said he had to let me go.

R&R: *What happened after that?*

JA: I went back to the clubs. I was doing the biggest clubs. I was everywhere, slanging my mixes and just going crazy. So Hot called me back. They said, "Hey, we still want you to be over here." I said, "I'm not feeling radio right now."

R&R: *So that experience put a bad taste in your mouth about radio.*

JA: The only reason I wanted to do radio was to showcase my skills. I was trying to get out there and make a name for myself. I came from the DJ battle scene. I won 19 DJ battles in a row. I was the only person to ever beat Q-Bert in a battle.

R&R: *What made you want to give radio another try?*

JA: I sent a couple of tapes to KMEL when it had its battle of the DJs, but they didn't pick me. I started tripping. I was like, "How come I can't get picked?" Then Hot brought me back because they started this live mix. They threw me on three hours live from a local club.

When I was on with J.V., I was doing four-tracks, and he used to say, "Live, on three turntables, Jazzy Jim." People tripped because it sounded off the hinges, but it was a produced mix. People came up to me and asked, "Can you really DJ with three turntables?" Even though I'd never done it, I said, "Yeah, of course." At the time I only had two turntables, so I asked Hot to get me one more. They bought me another one and set me up mixing live from the club on three turntables.

When we went back to Wild 107, I brought the three turntables with me, and that's why we have been mixing on three ever since. People used to come out to the club and basically see me producing four tracks live. That was the theory behind the style. I wanted to create a vibe where people would hear stuff coming in all the time. That's what we did, and it went well.

R&R: *How did you get interested in the music director position?*

JA: After I started with Hot, I started bringing in all these different records to play, and the records I brought in ended up in rotation 100 times a week. From the outside, you never think that you can do it; it's so mysterious. Once I got in the building, though, I started feeling the way things work. I went to the PD, Bob Perry, when Pete Enriquez left and said, "I really want to do something, even if it's just talking to the labels and taking notes for you." He said, "No, I'm cool." Every day I would go and tell him, "Hey, I know you must be backed up. I can help you with this and that." I taught myself Selector



Jazzy Jim Archer

during the day. I had the engineers move me a copy.

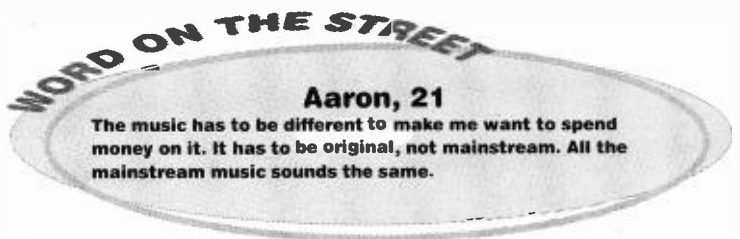
We used to go out in the vans, and I would get all this information and talk to everyone and keep detailed track of who was saying what. If someone at a fast food spot was telling me something and someone at the movies in another part of town was saying the same thing and someone at a high school was requesting that same song, I was like, "Dude, forget this. That record has got to go on right now." Bob was intrigued by that, so he gave me a shot. I did that for awhile, then they sold the station, so I was out of work again.

R&R: *What was your next stop?*

JA: I went to KMEL and KYLD and interviewed at both places. I interviewed at KMEL with Alex Mejia. I said, "I'm trying to get into the programming department." He said, "We really don't have any room there, but we like your mixing. Maybe we can get you an hour of mixing on Saturdays." I said, "I really want to be programming." He said, "Well, you can get in here, and we'll see what happens."

I then talked to Michael Erickson, who was there, and Joey Arbagey and Michelle Santuasso. I was like, "Damn, they got hella heads up in here." Then I went to talk to Michael Martin. He said, "I know you were MD down there, and I'm glad to have an opportunity to talk to you again, because I like your style. You've got a good vibe." I said, "I'm really trying to get into the programming department again,

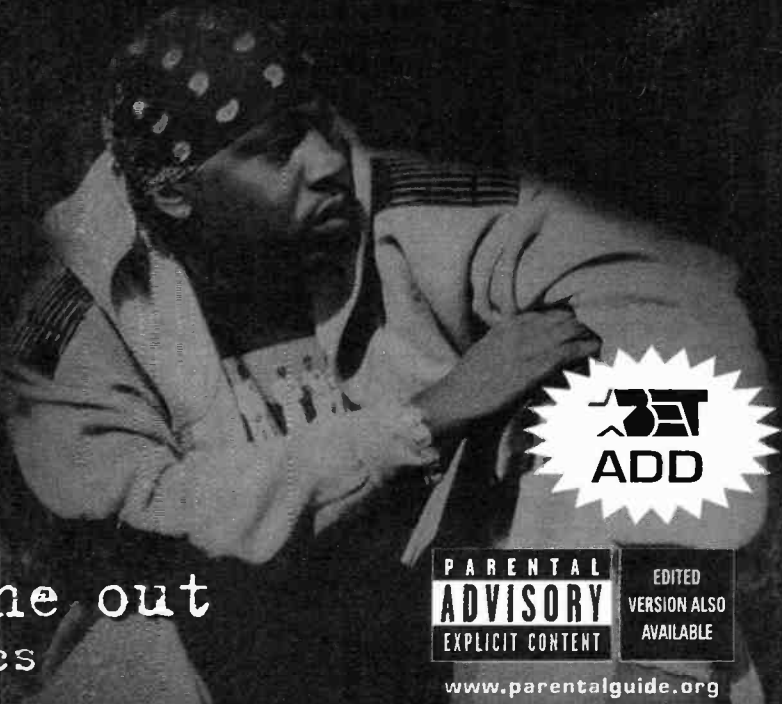
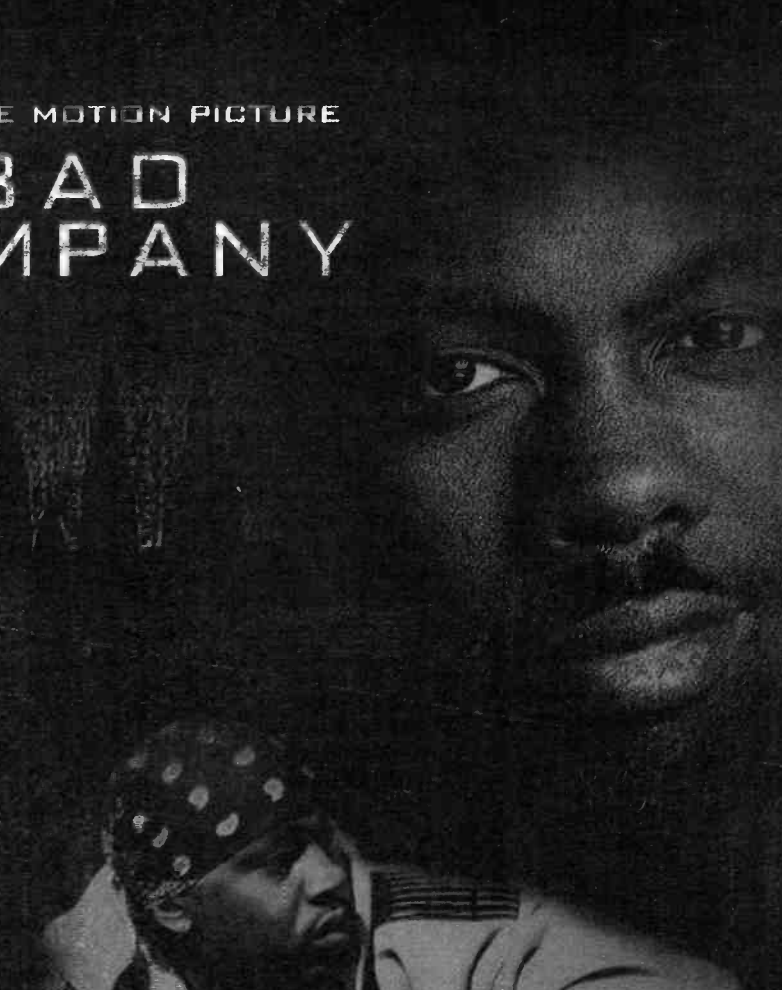
Continued on Page 51



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R&R CHR/RHYTHMIC 32 - 29
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CHR/RHYTHMIC SOUND LAB

THE MUSIC MAN BY THE BAY

Continued from Page 48

because that's where I was. I was doing what I thought was a pretty good job. I had these new ideas about how to get on the streets." He said, "I'm feeling your ideas, but I'm a music guy myself." He'd just been promoted to PD. He said, "I'm not trying to get an MD right now."

R&R: What did you do to get back in the building?

JA: Michael basically offered me the same thing that KMEL did, an hour of mixing. I decided to go to KYLD because I only had to deal with one guy there. I did the same thing there that I did at Hot. I would prepare for my mix all week long and come with something that was so hot, it would make the listeners want to pull

"I CAME FROM THE DJ BATTLE SCENE. I WON 19 DJ BATTLES IN A ROW. I WAS THE ONLY PERSON TO EVER BEAT Q-BERT IN A BATTLE."

over to hear it. I'd really try to put it down. When someone heard it, I wanted them to think "Why is this dude on at 11pm on Saturdays? What's the problem?"

Basically, it just worked its way down. Michael moved me to 10-11pm, then 10pm-midnight, then 8-10pm, then 6-8pm. Then he made the 5pm mix for me. That started at 5pm and lasted for 20 minutes. He then made it an hour and put in another mix at 8pm. So I was mixing at 5pm with St. John, then from 8 to 9 with Jo Jo On The Radio, who is now on KIIS/Los Angeles.

That mix did well, so he gave me the Mix Show Coordinator job and, later, the Assistant MD job. It happened over a long period of time with a lot of work, but in the end it was like a ladder. I stayed focused and continued to build my skill and tried to bring passion to the music that I played.

R&R: That all stems from your DJ background, right?

JA: Definitely. When you play a small

party and there are only 40 people there, they don't really want to be there. You know every record you play could be the last. If you have any pride, you're not going to play any bullshit. I learned a lot from DJing weddings to high schools to clubs. In every level I went to, they always told me I couldn't do it. Even when I started, they said, "You're a white boy; you can't DJ." Camron Paul was white, but no one knew he was white back in the day. When I started on the streets, I was the white DJ. They didn't even know my name. "Oh, yeah, it's that white boy who DJs."

R&R: How difficult was it for you to convince other people in the programming departments at your stations that mixing records and creating that party vibe was something positive for the stations?

JA: A lot of people don't speak the language of the mixer. We have our own language. It's basically ghetto; it's not corporate. We dress differently and we talk differently, so it's intimidating to the corporate side of the station sometimes. Research to us, when we're first getting into it, is very foreign. Some of the programming assistants would call me into their offices. They'd say, "Hey, Jazzy, I want to talk to you about your mix." I would be happy. It would have been a hot mix.

These assistants would come in with a pen and say, "You played this record, then you played this record." I would say, "OK, yeah." "Then you played this a cappella and you played that beat. You played these two records?" I was like, "Yeah, but you heard the mix." He's like, "Yeah, I heard the mix." Then I'd say, "Then you heard that it was hot. If you break it down like that, I totally hear what you are saying, but if you heard the mix, you heard that it worked."

That was only a couple of people though. For the most part, people would listen to the mix with an open mind. They were ready for it. If you get a DJ in there who really understands what he is doing and can really rock the parties, he can bring a whole new dynamic to the radio station.

R&R: How have your mixing skills allowed you to get into remixing records?

JA: Before I got into radio, I was doing production with Upstairs Records. I produced

the group Spanish Fly. They got signed to Warner Bros., and they did pretty well. Upstairs got a new artist, Angelina. I worked on her album with another producer, and they ended up selling 400,000 units on that. It was really successful. Then I started doing some remixes. I have done remixes for The Backstreet Boys' "I Want It That Way" and Britney Spears' "Crazy." They would

"A LOT OF PEOPLE DON'T SPEAK THE LANGUAGE OF THE MIXER. WE HAVE OUR OWN LANGUAGE. IT'S BASICALLY GHETTO."

come to me if they had a pop record and they wanted to put a little edge on it so it got played in clubs.

Let's say you have Britney Spears record. Normally, you can't play it in a club. But then you mix it in with Juvenile, and it fits good. People won't be asking, "Why is he playing it?" Next thing you know, it's halfway done, and they're saying, "I'm dancing to Britney Spears." Now artists are using people like The Neptunes to produce their songs to make them edgy. That was always my vision, to make a great song that would be able to break that barrier.

R&R: Can we expect to hear more remixes from you soon?

JA: Right now I've slowed down, because my programming duties with two stations are incredible. It takes a big toll on my time. My 100% focus is radio. This

other stuff I only do in my real, real spare time, on Sundays or late at night. I really don't have much time to get into it, because I'm trying to keep the game tight on both radio stations.

When I was young, my dad used to give me his old stereo equipment. He used to play music, so he always bought stereo equipment. I used to record three or four radio stations and then take the break from one station, if I liked the jock, and put the next song from the other radio station after it. I didn't know what I was doing back then, but I was kind of programming, because I was taking the best parts of these different stations. I was dubbing from one tape to the next. They didn't have dub decks back then, but I was connecting wires.

R&R: How do you determine what is a record for KMEL and what is a record for KYLD?

JA: It all comes down to reflecting the audience's expectations and their needs. I'm out there talking to the audience. When I'm out talking to the KMEL audience, maybe it's at Lake Merritt in Oakland or at the movies out in Emeryville or maybe the Guitar Center in Richmond. That helps me get my ears totally tuned up. I got my club start in the East Bay. I did all-black clubs, 25-and-over clubs. I have always had that ear. You can't just listen to records; you have to get out there. Once I'm in that circle, I get people telling me what else is hot.

I do the same thing at KYLD. We have a Latino target there, and I know where they're at. When I feel I don't know where they are, I bring people around me who do know. KYLD has a huge Latino following in San Jose. It's so complex that we have to make sure that we take care of the other Latinos. San Francisco totally has a different mind-set. It's hard in this market, because your San Jose Latinos are 100% different from your San Francisco Latinos.

WORD ON THE STREET

Robert, 22

I go to record stores to find used CDs. I'm always looking to buy the cheaper used CDs rather than new ones, because they are much cheaper and you get the same thing as if you were to buy it brand-new. I never look to pay the full price for a CD.

THE POWER OF CHR/RHYTHMIC

The Rhythmic format is one of the most influential

By Larry Johnson, President/North American Radio, Paragon Media Strategies

CHR/Rhythmic is the most powerful format I've researched over the past four years. Its power is its capacity to turn a market's competitive situation on its head. A CHR/Rhythmic station can quickly blow out a market-dominant CHR/Pop station and become a major player in the 12+ ratings race.

CHR/Rhythmic is also one of the most interesting cultural forces to come along in a long time. The format is a quick hit for listeners 15 to 22 years old. For this age group, hip-hop and R&B are absolutely mainstream music. Hip-hop and R&B music is peer-driven: It's what's being talked about at school. Friends exchange CDs, and young listeners try to find any radio outlet — even block-programmed public stations — playing this type of music.

Younger listeners are quick to change allegiances when a fresher CHR comes on the air. The switch is at the speed of light when that fresher CHR is Rhythmic. An effective attack on a market-dominant CHR that owns many music styles (e.g., pop, rhythmic, hot AC and, perhaps, even

**A PURE-PLAY CHR/
RHYTHMIC
CONSISTING
EXCLUSIVELY OF
HIP-HOP AND R&B
MUSIC CAN GUT THE
HERITAGE CHR/POP.**

some pop rock) is to come under that station by targeting a younger audience.

An Explosive Situation

A pure-play CHR/Rhythmic consisting exclusively of hip-hop and R&B music can gut the heritage CHR/Pop. We've seen this from both sides of the fence while doing research for Paragon Media Strategies' clients. It's an explosive situation when we launch a CHR/Rhythmic, and the potential of a CHR/Rhythmic coming after one of our CHR clients causes a red alert.

Given the power of CHR/Rhythmic, one may ask why there aren't more stations with this format in competitive markets. One of the major obstacles is that decisionmakers don't realize how mainstream hip-hop and R&B truly are.

To the middle-aged white guy, CHR/Rhythmic sounds like an Urban format. They don't like this music and, therefore, dismiss it.

Innovative formats can come from watching record sales. The launch of the CHR/Urban format of the early and mid-1980s is a good example. Rhythmic records were huge in sales and widely heard in clubs, yet radio was systematically ignoring them. When CHR/Urban stations came on in many markets, CHRs that played something for everyone were seriously impacted. Some were even forced to change formats.

We definitely have a cultural gap between what younger CHR listeners view as mainstream music and what decisionmakers and retailers may view as ethnic music. Decisionmakers and retailers who don't like the music simply don't understand what anyone hears in rap and hip-hop.

A couple of years ago R&R did an excellent theme issue on rap. People in the radio and record industries wrote about why they thought rap was so popular. Many of the writers eloquently described how rap spoke to the lives of those living in the ghetto or barrio.

The question then became why the vast majority of rap records were selling to Caucasians. After all, hit music must strike a passionate chord with the listener for that person to buy the music.

Mainstream Radio

When doing focus groups for stations considering a flip to CHR/Rhythmic, observers are bowled over when they hear extremely well-dressed 15-24-year-old white listeners talking about how they want a station that plays hip-hop and R&B. They describe the benefits of this music the way CHR audiences have always talked about their music: It makes them feel good, it's upbeat, and it's fun to dance to.

When those music styles are played in the room, the physical reaction is startling. Focus group participants practically come out of their chairs, saying, "Yes, this is the type of music I want to hear on the radio!" They're not happy that the CHR station isn't playing more (if not exclusively) hip-hop and R&B.

Young focus group participants don't hear any ethnicity in hip-hop. Some would

see this as a very healthy cultural sign, because young listeners are totally oblivious to categorizing music by race. CHR/Rhythmic is the community center for all ethnic groups. Certainly, it's popular among Latinos, African Americans, Italians, etc. Also, it is mainstream music for younger, white CHR audiences. If the on-air presentation of a CHR/Rhythmic is inclusive, the format is mainstream radio for all ethnic groups.

The influence of music originating with black artists and composers has been fundamental to the story of popular music since the 1950s. Rock came from (was pirated from) black R&B composers and artists. Rock music is a direct descendent of black music. Top 40 came from music that some initially and derogatorily labeled "race music." Motown was an important part of the Top 40 scene in the 1960s.

Beginning in the 1970s, as radio became more fragmented and stations became narrower in the styles they played, some formats steered away from black-inspired music. However, since the 1950s, there's been a direct link between the evolution of hit music and black artists and composers.

The Money Demo

So, here we are in 2002 with styles of music that young listeners absolutely feel are mainstream and that many stations are not willing to provide them with. Aside from decisionmakers personally not liking CHR/Rhythmic, are there other reasons why the airplay of hip-hop and R&B doesn't parallel the styles' popularity?

A vast majority of stations go for the money demo, which is 25-54. A significant number of stations also target 18-34-year-olds. CHR/Rhythmic skews young. The core audience is 15-22. In selecting a format, decisionmakers look at a power ratio. The power ratio is a comparison of how the ratings audience share or percentage converts to a percentage of the radio advertising pie.

For younger-skewing stations, the power ratio is well below a 1 to 1 ratio in converting audience to advertising dollars. There's also the interesting question of whether the CHR/Rhythmic audience will



Larry Johnson

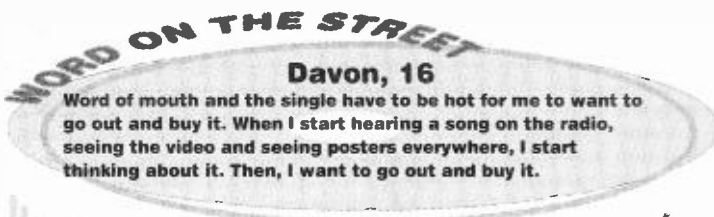
carry this music with them throughout their lives like previous generations of people whose musical imprint was made while they were between 15 and 22 years old. A lot of hit hip-hop and R&B music doesn't even enjoy recurrent status. Once a song is done as a current, it's not heard on the air again.

Historically, we should start seeing Hot AC stations with a decisively rhythmic lean as CHR/Rhythmic listeners age. These Rhythmic Hot ACs' libraries would lean heavily on hip-hop and R&B hits of the

**A LOT OF HIT HIP-
HOP AND R&B MUSIC
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1990s and early 2000s. Perhaps many rap and hip-hop songs become too radical as people age into adulthood.

R&R has added a CHR/Rhythmic column, and it's doing this CHR/Rhythmic special. Hopefully, this dialogue will be illuminating to format decisionmakers and help them recognize that rhythmic music is mainstream music for CHR listeners and a 12+ ratings bonanza.





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FAROLOURS

Follow-up to platinum debut *Seattle Fabulous*, coming 2002



ANGIE MARTINEZ

Animal House
New album featuring "If I Could Go" with Lil' Mo and Sacario, coming August 2002



NATE DOGG

New album coming September 2002



KEITH SWEAT

Rebirth
New album featuring "What Is It" coming August 2002



TAMIA

New album coming October 2002



MISSY MISDEMEANOR ELLIOTT

Follow-up to platinum-plus *Miss E... So Addictive*, coming 2002



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CHR/RHYTHMIC SOUND LAB

JAY STEVENS KEEPS IT MOVIN'

Running nine stations with passion

Jay Stevens caught the radio bug an early age. He was that bratty-ass kid who called the local radio station's request line to win contests, showed up to all the remotes and generally got on the staff's nerves. He listened to radio around the clock and knew everything there was to know about his local station.

That passion eventually led Stevens to do radio at WBBF, WHFM & WMJQ/Rochester, NY while attending college, but that wasn't enough for him. He went from doing part-time work to landing the MD/night jock position at WZPL/Indianapolis. His willingness to learn and the fact that he was a sponge for anything that had to do with broadcasting meant that he got his first PD job, at WVIC/Lansing, MI, while still in his early 20s.

The knowledge Stevens gained there allowed him to go back and program WMJQ. Since then he's been responsible for programming stations such as WQUE/New Orleans and KOY-FM (Y95)/Phoenix. He eventually found a home at WPGC/Washington. Today, Stevens is the man at Infinity Broadcasting, where he is VP/Programming, responsible for nine radio stations. I had a chance to talk with him about his career and what he does to keep WPGC on the top of its game.

R&R: Tell us a little about the stations you currently oversee.

JS: I oversee all of Infinity's DC stations, five of them [Alternative WHFS, Talk WJFK, Classic Rock WARW, Gospel WPGC-AM and CHR/Rhythmic WPGC-FM]. Then there's WXYV (X1057)/Baltimore, WZMX (Hot 93.7)/Hartford, and WMBX (X1023)/West Palm Beach, and we just put a new station in West Palm Beach, WJBW (B106.3). Baltimore, Hartford and X1023 are very similar Rhythmic stations. The new station that we signed on in West Palm Beach has an Urban AC format.

R&R: What is your daily routine? How often do you travel to the other stations?

JS: I've only been in this position since last September. I'm learning to delegate, I'm certainly learning time-management, and I'm learning how to schedule travel. It's all kind of new to me. I talk to the radio stations just about every day, and then we try to schedule trips a couple of weeks in advance, so that I'm not killing myself. It's best to focus on one station a week when I travel, although it doesn't always work that way. At the same time I work around major things going on at 'PGC because I have to be here for the major events and for planning the major events. So, the travel schedule is sort of a work in progress. 'PGC comes first.

R&R: With your MD background, I know you still have a strong passion for

music. Do you find it harder and harder to find time to listen for hits?

JS: I don't get a chance to listen to music like I once did because I am traveling so much and listening to so much radio. But I have a great MD in Sara O'Connor and a great Asst. PD, Reggie Rouse. We put former 'PGC MD Thea Mitchem in Baltimore as PD at X1057, but we didn't miss a beat by putting Sara in her place.

I make it a point that the MD does not just talk to record people and publish the playlist every week. She must also have a passion and a feel for music. Between our mixers, Sara and the staff, there are a lot of people at 'PGC who are passionate about music who bring a lot of things to me. Still,

"THE NICE THING ABOUT THIS FORMAT IS THAT IT'S A PASSIONATE FORMAT. THE PEOPLE WHO WORK IN IT ARE PASSIONATE, AND SO ARE THE LISTENERS."

while traveling, sometimes I'll hear a song that we are not playing and say to myself, "Self, that's a hit!"

R&R: How do you define a hit?

JS: The audience tells us that. A song that's a hit is a record that you put on the air, and it blows up the phones, or it blows up in research, or half the office is reacting to it and singing it. There are a variety of things that lead you to believe a song is a hit, but, ultimately, the audience tells us. It's not up to me to decide.

R&R: So many times I hear MDs talking about how difficult it is to convince their PD to play records they are really passionate about. When you were an MD, did you have a hard time convincing your PD to play certain records that you felt were hits?

JS: Absolutely. The MD should have a difficult time. That proves you are passionate about it. You should have to get up on the desk and jump up and down and scream and yell because that's how convinced you

are that a song is a hit.

R&R: Are those the kinds of meetings you have with Sara?

JS: Yeah. They aren't confrontational, but I want to see that people are passionate about it. I don't want people putting records on because the record company told them to.

R&R: I know that, for the most part, everything is research-driven. But it seems that there are a few programmers who believe in going with their gut instincts.

JS: The nice thing about this format is that it's a passionate format. The people who work in it are passionate, and so are the listeners. If you've got mixers in all the clubs, which you should, if your jocks are all over the streets, which they should be, they're going to bring back vital information. And you need to share that. You need to have formal meetings to share that information, or they need to have the freedom to come in to your office and sit down and share it with you.

R&R: Was there anything that you wanted to change when you came to 'PGC?

JS: The station was already No. 1 and doing very well. Dave Ferguson, the former PD, had done a good job with the station, but they were looking for a fresh perspective. When I came in, I had a little different take on it than Dave, but I certainly kept the foundation of the station. It was the first time that I had come into a No. 1 station that wasn't a turnaround situation. I didn't want to screw it up. The station was No. 1 with a seven share when I arrived, and at one time we got as high as a 10.3 share.

R&R: Tell us a little about your morning show at 'PGC. You have a very talented and well-known personality in Donnie Simpson. How did you make that happen?

JS: We hired Donnie in March of 1993. He was doing mornings across the street. His contract was up, and he had talked about it on the air. At that time we had a morning show, but when a Donnie Simpson makes himself available, it gets your attention. We made some phone calls and found out it was true, his contract was up. At that point we scheduled a meeting with him, and the rest is history. He was ready to move and ready for a new challenge.

R&R: Most of us know that Donnie was huge on BET. Does your station use that to its advantage?

JS: Yeah. At one time about half of our station worked at BET. Between Donnie, Adimu, Tigger and some of our other jocks, we've had a great relationship with BET, and we have always done a lot of cross-promotions with them. And now they are part of the Viacom family.

R&R: Do you find it difficult to coach your airstaff?



Jay Stevens

JS: It's not as easy as it once was, with all the traveling that I do. But I'm very close to all of my staff. It's ongoing coaching. It's talking in the halls, my open-door policy and going to lunch with them. We also do formal aircheck sessions. You identify talent and do your best to bring it out.

Young people coming up in this business need to find two people in their careers: They need a mentor and a sponsor. The mentor is someone you can emulate, ask questions of and watch, someone who will teach you the ways of the world. The sponsor is someone you can latch onto who will pull you along, who may give you breaks along the way. You stay tight with these people and learn from them. So many times in this business it's who you know.

R&R: What's your strategy for keeping 'PGC's come up?

JS: The come has been pretty level for several years, and that's generally in the low-to-mid-600,000 range. That's probably not going anywhere. The listeners all know what we do. We don't do any advertising for the station because we don't need to. We've been No. 1 for a long time, and the listeners know where the hits are. What we constantly need to work on is time spent listening. That is an indication of the loyalty you have.

It's a work in progress for us, especially with all of the new competition. New competition causes time spent listening to erode because suddenly there are other places listeners can hang out. The Internet, satellite radio and other radio stations are all challengers, but they keep us working hard to be fresh and exciting. We have to play the new music first and have hot promotions and concerts so people will feel that if they tune out, they're going to miss something.

R&R: In your new position as VP/Programming for Infinity, what are you hoping to achieve, and where are you hoping to be a few years from now?

JS: I am so much further along in my career than I ever thought I'd be. It's tough to give you those goals. I am almost in shock that I am where I am right now. I've been blessed with a wonderful career and blessed with people who are mentors and sponsors for me, and I want to be in this business for a long time. I don't know anything else; this is all I have ever done. I love this game!

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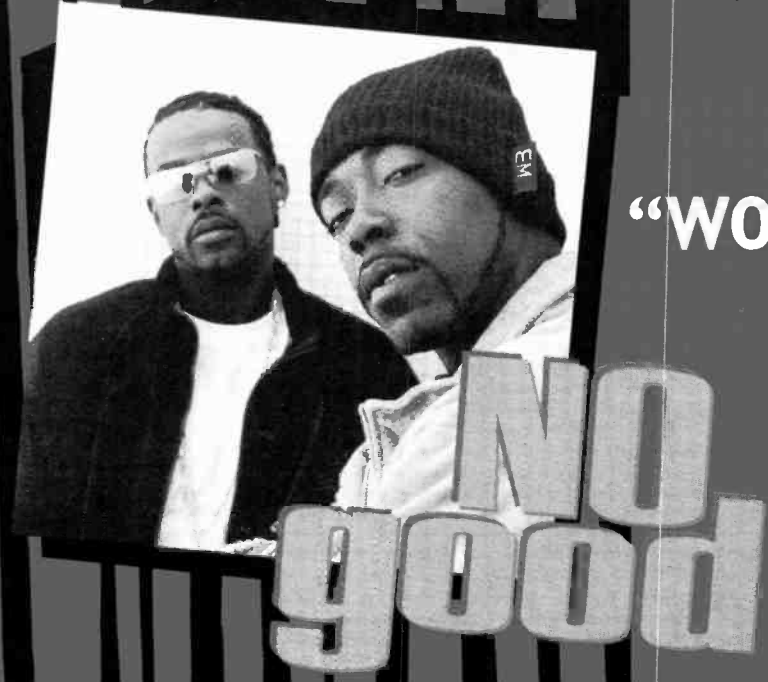
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A CALLOUT BREAKDOWN

Research, and how it relates to Rhythmic radio

By Jody Renk, VP/GM, Core Callout Research

What's the deal with callout research? We all know the purpose behind it, but do you ever find yourself wondering why so many programmers rely so heavily on this system? Then again, other programmers continue to play certain records even though they may not be researching the way they would like them to. What makes those records different from records that may have been dropped from a station's playlist due to poor callout scores?

Companies that do callout research usually solicit a hundred people in the market to listen to the hooks of the 30 or 40 current records that the programmer wants tested. The people recruited to listen to these hooks must come from the station that commissioned the research.

Personally, I've always thought that it was crazy that such a small percentage of listeners in a market determines the number of times a record is going to get played, especially when you're talking about a station in a market like New York that comes over 3 million people a day. So, for this special, I reached out to Core Callout Research VP/GM Jodie Renk, who does research for many successful Rhythmic stations across the country, to give us some insight into the process and importance of callout.

Know Your Primary Target

First, we work with the radio station to determine who it's targeting. Most radio stations have some strategic plan. They say, "We want to be No. 1 with this group of people." Most stations in the Rhythmic format want to be No. 1 with teens and young adults. They try to target 14-28-year-olds, but that can be too broad, because it's hard to find 14-year-olds and 28-year-olds who like the same types of music. So what usually happens is that these Rhythmic stations choose to focus more on the 15-24 demo.

Depending on what's going on in the market, the station might be targeting all females or it might be targeting a balance of males and females. About half of our CHR/Rhythmic clients include some males. A lot of that is because hip-hop records start with males and cross over to females. When you research hip-hop songs with strictly females or strictly males, there will be gaps. Women seem to respond much more favorably to the R&B content, and the males respond pretty much exclusively to the hip-hop.

The last thing we look at is whether there are any ethnic considerations in the market. An interesting thing is that, in any kind of market that has a large Hispanic population, Hispanics gravitate to CHR/Rhythmic, particularly to the hip-hop content. In a

place like Los Angeles, which has a huge Hispanic population, you have to take ethnicity into consideration.

If you were researching CHR/Rhythmic there, you would look very closely at the Hispanics. In a market like Chicago, however, you're not going to have the same kind of Hispanic representation. So, you have to call it market by market. You focus on a 10-12-year age difference, a certain sex breakdown and a certain ethnic breakdown.

The Important Questions

All of our clients have the option of asking additional questions. We call them tracking questions. Some stations prefer to do maximum music. They use 40 hooks and don't ask any additional questions. Some will do 30 to 35 songs. Using tracking questions, they can track almost anything. You can find out how your morning show is doing. You can ask "Do you listen to my morning show? Is it getting better? Is it getting worse?" You can track which one or two artists are currently people's favorites to see if there is somebody who's breaking through that you're not dealing with yet.

WE WANT THE SAME PERSON WHO'S GOING TO TAKE ARBITRON'S CALL TO FILL OUT THE DIARIES, SO WE USE THE SAME CONTACT METHOD THAT ARBITRON USES.

We can ask about what television shows your listeners enjoy. Sometimes when a radio station is getting ready to do TV advertising, we'll ask the question "What one or two TV shows do you make a point of watching?" We always find something

interesting. We may find out about some show that nobody knew was really a dead on target for the audience.

The Passive Listener

Most of our callout sample has at least 50% P1 listening, but we're not specifically looking for how often they go to a club, how much music they purchase or how often they request songs. We don't measure any of that. We're looking for the typical person who picks up the phone. We want the same person who's going to take Arbitron's call to fill out the diaries, so we use the same contact method that Arbitron uses.

The people who call the request lines are the very tip of your audience. They represent 2%-5% of your actual listeners in terms of their behavior and their listening patterns. Our goal is to put you in touch with the typical, middle-of-the-road listener.

It's important to understand that these aren't the people who are necessarily driving what's next. They're not necessarily the people who are at clubs or buying product or downloading product on the Internet. Some of them are, but most of them are not, because most people don't do that. So, it's a picture of the middle of your audience. You're never going to find what's next in callout, because you can't measure stuff you're not familiar with.

Once we determine what age, sex and ethnic groups the station is targeting, we place telephone calls in the marketplace. We do literally hundreds of thousands of calls every year, talking to people on the phone and asking them questions about what radio stations they listen to, how old they are, what sex they are and whether anybody in their house works for radio, a record company or a market-research firm. We don't want those people tainting the research.

The Right Sample Size

Most of our clients look at reports based on 90 to 100 people. Some stations, when you get into markets outside the top 50, might look at smaller sample sizes. They might look at 70 to 75 people. From a statistical standpoint, a hundred people is



Jody Renk

not enough; however, I don't know any radio station that can afford to talk to 500 people every other week. It's a hideously expensive proposition.

However, Bill Moyes from Bill Moyes Research did some regression analysis where he took a music study that had 140 people in it and took out 20 people. He kept the quotas balanced, so it was still on target. He, Jon Coleman and Kurt Hanson are people who have been doing this for 15 to 20 years. They came out of TV research, and they really know how to do it right.

I sat on a panel with Moyes a couple years ago at an R&R Convention where he presented the results of this regression analysis. He found that the sample doesn't start to fall apart in terms of rank order until you get below 60 people. So, 100 people gives you just as good a picture of what's going on as 140 people. Actually, 80 people are just as good as 140. While it isn't scientifically perfect, it's still really good.

Once we determine the sample size, we consider the ethnic breakdown of our sample. In Phoenix, for example, we need to make sure that we've got a good representation of Hispanics. The Rhythmic stations in that market have to make sure those people have a voice. The programmer might say, "Look, I've got to have 40% Hispanic," and we'll make sure that their sample is 40% Hispanic.

Other Key Qualifications

The people who qualify to participate in callout have to listen to the client's radio station. Sometimes, though, the client's station doesn't have to be their favorite station, especially in a competitive market.

If we were doing research for KPWR
Continued on Page 66

WORD ON THE STREET

Travis, 18

Checking out a live performance from a group is what usually drives me to a record store to buy their CD.

CHR/RHYTHMIC SOUND LAB

THE REMARKABLE EARS OF JOHN E. KAGE

KQKS/Denver's MD hollas at us about finding hits

John E. Kage developed a strong passion for music while working as a club DJ in Minneapolis. He got his start in radio after being approached by a personality from a local radio station. "I was a club jock in Minneapolis, and the radio jocks would come out for promotional nights," says Kage. "One of them invited me down to check out the station, and I was hooked."

He started as an intern at KDWB/Minneapolis and began learning the duties of a music director. "I didn't even know what a music director was," Kage says. "But once I saw that position, I set my sights on it."

He worked his way up through the ranks at various stations and eventually got his first MD job at KSFM/Sacramento, which led to his current job at KQKS.

Kage has won numerous awards for his ability to choose hit records. I talked with him about that, as well as the importance of a music director to a station.

R&R: Did you have any struggles getting to your first MD position?

JK: It was very difficult. It seemed that everywhere I went, the MD wasn't going anywhere or had been there for ages. One day I sent a tape to KSFM. The only opening they had was PM drive and production director, but I applied anyway. Former KSFM PD Bob West called me and asked if I had more interest in music or production. I almost said production, because that was the job opening, but instead I spoke of my love for music, and Bob surprised me by hiring me as MD.

R&R: Once you got that position, how did you feel, and what were you going to do to set yourself apart from the other MDs in the industry?

JK: I was ecstatic. I still am. It felt so good to be sitting behind that Selector and taking those record calls. As far as what I was going to do, my only priority was and still is finding hits for the radio station that employs me. I have no other agenda. I find that by listening to every song, networking, paying attention and approaching the job each day with passion, the award nominations, accolades, respect and reputation come naturally.

R&R: When you're looking for hits, what are some of the things you take into consideration?

JK: It's really down to a science at this point. First and foremost, we are a mass-appeal hip-hop radio station. We play the hip-hop records that are just shy of being ready for mainstream radio. Of course, we can certainly pull off harder hip-hop records as well, but even with those I listen for a certain sound, and I know it when I hear it.

R&B plays a big part on KQKS as well, but the mass-appeal hip-hop is our bread and butter. I also run the playlists of some of CHR/Rhythmic radio's more respected stations and look for common success threads. I certainly want the promotional pieces in place as well. That means 106 & Park, MTV and product in stores.

R&R: When someone in the industry says you have good ears, what does that mean to you?

JK: Having good ears is so much more than being the first guy to hear a record and to get credit for breaking it. It's understanding the timing of records. How hard is the label going to back it up with video? Did someone else already try it and fail? Is it radio-friendly? What do others whom you respect think? If you have the God-given gift to hear the melody in music as it applies to commercial success and you can back it up with hard investigative work and take the time to understand the intangibles, you'll be a killer music director for your radio station and not just a guy picking 10 records a week from the trades in order to be the first on everything.

R&R: How important a role do sales and video play in getting a record played on your station?

JK: Sales don't play much of a role, and neither do requests. I can't tell you how many records sell and phone but don't respond with our core in research. Via callout, we're asking 100 listeners a week if they like our music. The one thing I will tell you I have noticed with requests at KQKS is that hip-hop records that don't phone often go on to fail. I use requests as more of a gauge of future success than a current indicator, so requests matter in that they help me form a gut check to a degree.

R&R: Are there any other things you take into consideration when determining if a song will work for your station, e.g., promotions, concerts and record-company marketing and promotions?

JK: A superstar can drop a record, and maybe it will work without those pieces in place. But, by and large, in this day and age, I'm scared to death to start spinning a record if I don't know that a video is accepted and about to be played on BEV and MTV. Tours certainly help to call attention

to the artist and generate passion and excitement.

R&R: Do you factor in your mix shows and club reaction?

JK: I look at the clubs in much the same way that I look at requests. If DJ Chonz tells me that a particular song we're playing is clearing the dance floor, that raises an eyebrow. At other times he's in my office screaming at me that an artist such as Petey Pablo with "Raise Up" is crazy. He came to me with the same scenario with Truth Hurts. I look for the extremes that make me take notice.

As far as the mix shows on KQKS, [PD] Cat Collins has installed several of them during drivetime and on weekends, and they help me a ton by exposing new music in a forum that is a bit more passionate than your average everyday radio airplay.

R&R: How closely do you work with your mixers in getting the buzz from a street level?

JK: If I were in New York or Los Angeles, it might be different, but the club scene here is a lot more subdued than in other cities. In other words, we don't have much of a street level. Certainly, though, I have tremendous respect for our mixers' opinions, and when they feel they are on to a smash, they don't hesitate to let me know.

R&R: Is there a certain thing that you look for in a song that makes you think it's a hit?

JK: At KQKS I am looking for melodic hip-hop. I want the hook in by the :55 mark, and that hook must be strong. Hits come in all different forms, but mass-appeal rhythmic records always have a particular sound. It's usually female-friendly, and you can usually hear it making its way to mainstream at some point. Again, it's timing. Hard-sounding records don't sound so hard if exposed at Urban radio or video for a while. It's all about recognizing the appropriate sound of a hit record for your station and having the timing to go on it.

R&R: How hard is it to convince Cat Collins that a record you have a tremendous amount of passion for is a hit for the station?

JK: I am blessed in Cat to have a guy who has ears superior to mine. It's not as if I'm in



John E. Kage

a music meeting with a tone-deaf individual who would rather look at the charts all day. The guy just set a record for the most AIR competition victories at Rhythmic.

First of all, I had to establish a track record of putting hits on the station. Cat saw how hard I investigated each record. We're not afraid to say that we don't hear a record even though the other guy does. We respect each other enough to say, "OK, let's wait a week. It will still be there." It's not hard at all to convince him, because I never come in unprepared, and he trusts his own ears. But it is a team effort all the way.

R&R: Tell us about all the awards you've won.

JK: I'm proud of every award I've ever been nominated for, but winning the AIR competition back to back this past year was certainly the highlight.

R&R: Was there a certain formula you used in determining chart positions on those records?

JK: I study this format like a nuclear scientist and, hopefully, add a little talent. That's it.

R&R: What's next?

JK: I definitely want to program, but it will have to be the right situation. I truly love this station and living in Denver.

R&R: Are you interested in A&R and someday working for a record label?

JK: A&R would be phenomenal, and I certainly believe that I know a hit when I hear one. Every time I see Atlantic's Andy Shane, I drill him with questions, just like I did when he won all those AIR competitions. I know I have several talents that could be utilized in this industry, but I believe that God will put the right thing in front of me at the right time, and I'll say, "That's it." Until then, I'm proud to call KQKS home.

WORD ON THE STREET

Andrew, 15

We get CDs because we like to rap over the tracks. If I had a CD burner, I wouldn't have to buy the CDs.

A MUSICAL JOURNEY

SWIZZ BEATZ

GUILTY featuring Bounty Killer

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KBMB/Sacramento
KXME/Honolulu
WBTT/Ft. Myers
WWBZ/Charleston
KHTN/Modesto
KNDA/Corpus Christi
KBLZ/Tyler
WOCQ/Salisbury
KKUU/Palm Springs

ADDED ON:



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KQKS/DENVER
KCAQ/VENTURA
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GET THE NUMBERS YOU NEED

Helpful tips on owning the Rhythmic position in your market

By Michael Newman, President, Radio Strategies

The business has changed drastically since I was in day-to-day programming. Now most PDs are overseeing more than one station, some in different markets. Their days are packed with meetings, boundless correspondence from the industry, airshifts and interruptions. With all the multitasking required of today's programmers, it is virtually impossible for a rookie PD who hasn't been taught the basics to survive. Most are given very little training and support and few of the tools necessary to lead a group of people and program a great station.

We have to remember that not everybody has what it takes to be a PD. They are a special breed that can motivate, create, envision and lead. There is much more pressure to produce instant results than ever before. Demands have increased while salaries have decreased. This has caused some programmers to move into different fields.

Talent Scout

Talented people make our business great. If we do not teach and grow new talent, we will have no business. That is why I made the decision four years ago to be a consultant. I love to bring out the strengths in people and give them the platform to be successful. I take that approach with the stations I work with. I set up the framework and let the PDs and air talent create. If they seem to be going off course, I bring them back.

I have been extremely fortunate to have worked with some amazing people. Quite a few have gone on to become great programmers and air talent. I maintain an ever-growing database of talent as more and more people who are out of work or looking to improve their situations come to me for help. I love turning someone on to a gig. It also gives me a reservoir of people that our stations can use to fill holes.

One area that has been most affected by consolidation is morning shows. There are so many different types of shows — bit-oriented, family, shock, music-intensive. Most shows don't understand each member's role or what kind of shows they are. Establish your trademark — winning shows have one or more. Figure out what it is that you do best and do it.

But you also have to be creative and spontaneous. I learned quite a bit from a guy who worked for me years ago. One time he had everyone believing that the Stealth bomber was landing at our small-town airport. He told everyone, "You won't be able to see it, but you will feel the wind when it lands." Over a hundred people showed up at the airport. This talent's name was Mancow. Face it: To win in the ratings, you must cut through and be memorable.

The average person is not in tune with every single nuance of your station. That is

**WITH ALL THE
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SURVIVE.**

why you have to burn in who you are and what you do. It's all about recall and what a listener remembers. What did you eat three days ago for lunch? You have no clue, do you? Well, guess what: That is exactly how a diarykeeper fills out a diary.

It's too bad that those people up in the club, at the shows and coming by the remotes don't get the diaries, because your station would surely be No. 1. You have to step back and be a listener. Don't overanalyze. Watch what cuts through. If nothing does, you've got a problem.

Create A Brand

To be a winning station, you must own and dominate a music position. You must offer a brand that listeners can't find anywhere else. Make your brand stand out from the others with compelling imaging. Understand who you are and who you are targeting.

I often use the analogy of McDonald's and Taco Bell. The Rhythmic format is like Taco Bell. When the format first came on the scene, it was just like when Taco Bell first emerged. People were driving all over the city to get one of those Taco Bell burritos. McDonald's is like mainstream stations; it's the old mainstay serving some of everything. People would expend extra energy to get that Taco Bell burrito because that's what Taco Bell specializes in.

It's the same with Rhythmic stations: We specialize in hip-hop and R&B, and listeners

overcome obstacles to listen to and be loyal to our stations. Often our sign-ons are the move-in or weak signals in the market. Our budgets are often less. Sometimes we get the cluster's throwaway signal. That's when what we do really shines. We provide those burritos for listeners — especially in markets where they haven't been available before — and it's amazing to see the immediate response to and passion for these new sign-ons.

I also use the McDonald's analogy in talking to owners and GMs to explain that what we do is fill a specific need. Sometimes these guys are so afraid of not playing the Britneys and the Linkin Parks of the world. But do you go to Taco Bell for hamburgers? No! You go for the specialty, and that's the same thing that has to happen in our format.

Too often hybrid stations try to play all the hip-hop plus the pop stuff and the rock stuff and then try to play themselves off as being the hip station that owns the 18-24 demographic, but that can't happen. The simple fact is that this format, CHR/Rhythmic, is playing the hip music for that all-important demo right now. It's not about bubble gum pop and cheesy AC ballads; it's Ja Rule, Ashanti and Nelly.

Fill A Hole

The secret is to find a hole that your station can fill in the market. Then focus, put the blinders on, and execute. Having stations all over the country has helped me to detect trends in music and changes in lifestyle. I share these with all of my stations. Our stations participate in our weekly conference call, where we share rotations and trade callout, sales, request stories, new music picks and promotional ideas.

This is something that I participated in when I was a PD, and I know that it helped me to grow as a programmer. Not only do all our stations benefit from hearing what's hot on the West Coast or in New York or the Deep South, they're also part of our family of stations. They know that they can call each other for ideas or to brainstorm.

I feel that the closeness of our clients combats the advantages that the huge corporate owners have — the ability to share ideas, a wealth of talent, etc. Our group of largely independently owned stations has a



Michael Newman

lot of the same solidarity through our weekly call.

Sometimes when we come into a new situation, we find that a good bit of the problem with a failing station is a lack of proper imaging and a bulging playlist. Especially in small markets, PDs just can't believe that a smaller list of hits translates into bigger numbers.

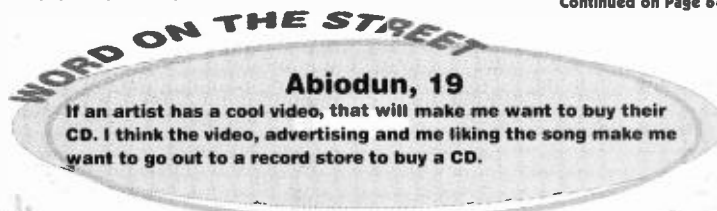
There's a lot of frivolous and meaningless imaging on the radio in our format as well. Every piece of imaging is a free commercial to sustain listenership or attract new PIs from people just surfing through. It drives me nuts to hear some of these new sign-ons using imaging that doesn't mean a thing.

Imaging has to be concise, and it has to sell the biggest aspects of the station with clear demonstrations or explanations of the slug. If it's "Blazin' Hip-Hop and R&B," the imaging should demonstrate what that means to Joe Listener. If some of these stations whose idea of imaging is to put a slew of TV and movie drops on the air with a voice guy as bookends actually transformed their imaging into hip sales pitches for their stations, their ratings would improve almost overnight.

A Great Team

In addition to having some great stations and programmers in our group, we have some great folks working behind the scenes at Radio Strategies as well. We're very proud that Tracy Cloherty, VP/Programming for Emmis/New York and PD of WQHT (Hot 97)/New York, is part of our team. She's great on the conference call every week. It's priceless for some of the newer PDs to have continued and regular access to Tracy for promotional and marketing ideas, music trends and fun stories from the biggest hip-hop station in America.

Continued on Page 64



naughty BY NATURE

FEELS GOOD

(DON'T WORRY BOUT A THING)

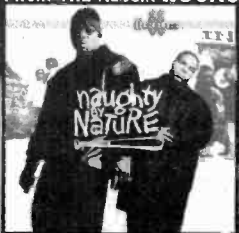
FEATURING **3LW**

Top 40 Rhythmic - Top 10!!! Soundscan single sales - Top 10 for 12 straight weeks
"Ilcons" LP sales debut #15

Crossing over to Top 40 Mainstream ..

Early believers include: WFLZ/Tampa - Add WKST/Pittsburgh - Add
WXLK/Roanoke - Add WAKS/Cleveland - Add WJYY/Manchester - Add

FROM THE ALBUM **ILCONS**



Already added and in rotation at:

WIHT/Washington DC - 34x

WFLY/Albany - 32x

KKSS/Albuquerque - 28x

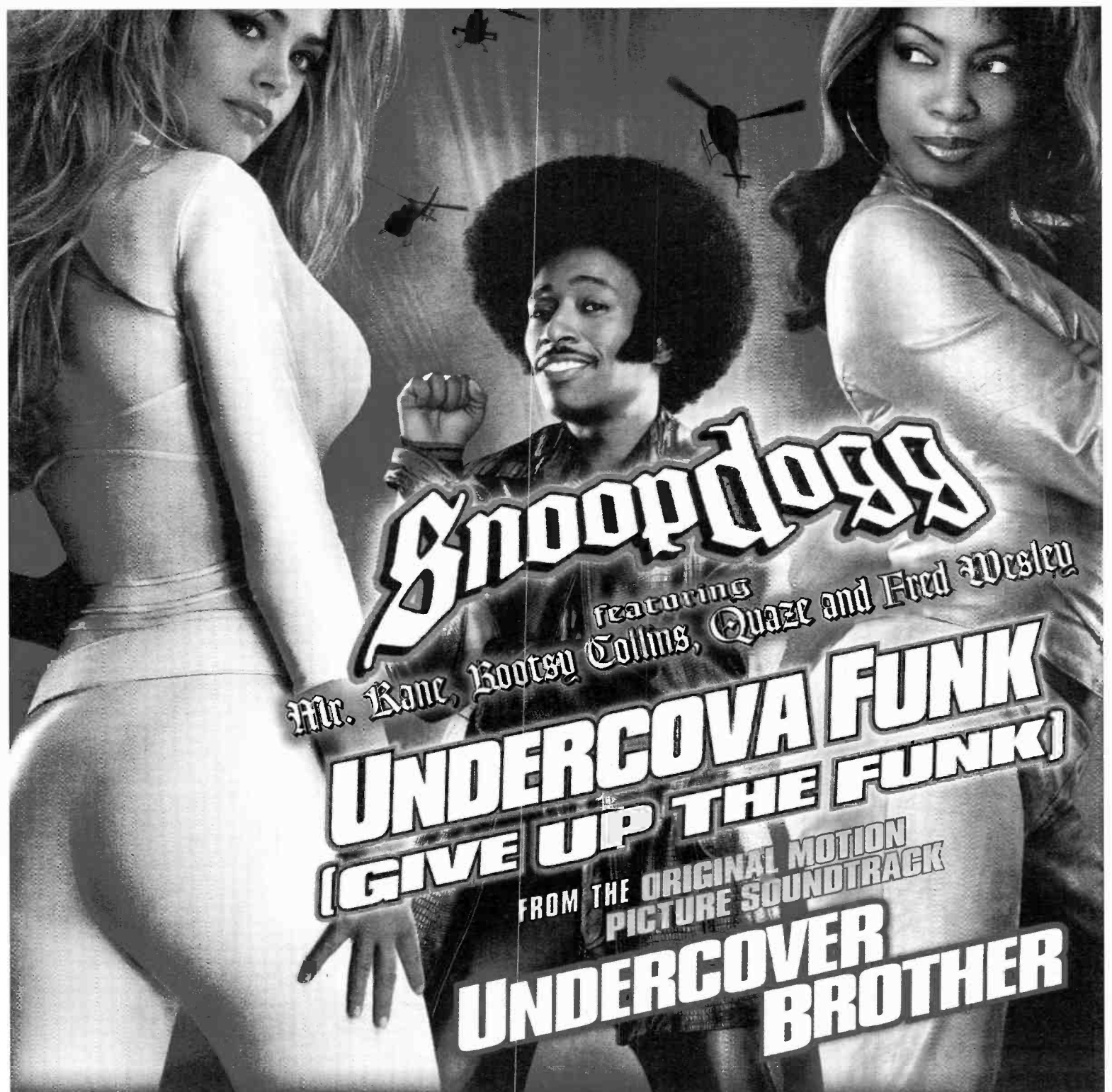
WDKF/Dayton - 22x

KBFM/McAllen - 20x

Added/ New airplay: WAKZ WRZE WPKF WWHT



IN STORES 5/7



Snoop Doggy Dogg

featuring
 Mr. Kane, Bootsy Collins, Quaze and Fred Wesley

UNDERCOVA FUNK (GIVE UP THE FUNK)

FROM THE ORIGINAL MOTION
 PICTURE SOUNDTRACK

UNDERCOVER BROTHER

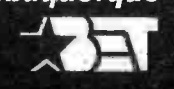
New This Week:

WBTS-Atlanta **Kddb-Honolulu** **KYLZ-Albuquerque** **WESE-Tupelo**

Already On:

KMEL	WHHH	KTTB	WEDR	WHRK	WBLO	KUUU	KMRK
WZBZ	WBLK	WJUC	WQHH	WWDW	WWWZ	WEMX	WTMG
KRRQ	WRJH	WJMI	WJZD	WBTF	WJTT	KIPR	KDKS
KVSP	KJMM	WZBZ	WXIS	KNDA	WFXE	WTMP	KIIZ
KSFM	KDON	KBTU	KWIN	KKXX	KKUU		

"It's a song everyone knows! It doesn't get more familiar!" Rob Royale, PD KYLZ Albuquerque
Soundtrack in Stores Now!!! Movie in Theatres May 31



CHR/RHYTHMIC SOUND LAB

THE EVOLUTION OF A YOUNG ARTIST

Usher is on top of his game

Usher Raymond's music can be heard on thousands of radio stations across the nation, but if he hadn't taken control of his career at an early age, that might not have been the case.

You see, his self-titled debut album, which was released back in 1994, sold just over a quarter of a million copies and was a disappointment to the ambitious young artist. He took creative control of the production of his sophomore effort, *My Way*, enlisting a group of creative minds that included Jermaine Dupri and Babyface to help him make it to the top. Since then, he's been doing it his way.

Three albums later Usher has given Rhythmic radio a number of chart-topping singles and had album sales well into the millions. With all the success he's had, how does this young man remain focused and stay on top of his game? I recently had a chance to talk to him about some of his accomplishments.

R&R: *You're on your Evolution tour right now, hitting city after city with a phat-ass lineup. Did you have much say about who was going to join you on the road?*

Usher: I'm very hands-on in everything I do, but between management and my ICM connections, I'm able to reach out to certain people: It's a different ballgame. I was trained by some of the best — Janet and

"I CAN SAY THIS: EVERYTHING THAT I AM IS BECAUSE OF MY MOM'S DEDICATION AS A MANAGER AND BECAUSE SHE WAS THERE TO WORK THE POWER."

Michael Jackson. Being around them taught me to have a different type of etiquette about myself onstage. I knew that I wanted to have a tour that was not your typical tour.

When you think about Usher, you think of an artist who has had some commercial success across the board. I don't cater to just one demographic. When you think of Nas, you think hip-hop, and having him on the Evolution tour will bring that raw edge of hip-hop that I wanted. I see more than the underground in Nas, and the possibility that his projects will grow even larger than they already are is why he's on the tour.

R&R: *There aren't many 23-year-olds who have accomplished what you have in your career, and you don't find many male R&B solo artists of any age with careers like yours. Your third album has had tremendous sales, and the one before that sold millions too.*

Usher: The new one is at 4 million right now, and my last album sold 6 million. Sure, I've accomplished a lot at a young age, and, hopefully, that is a part of what my destiny is. But life is too short to get caught up in the hoopla. We've seen in several cases over the past few years — with Lisa "Left Eye" Lopes, Tupac Shakur, Biggie and Aaliyah — where life is too short.

They say the good die young, and if that's the case, I want to be able to say that I've accomplished a lot, affected a lot of people and shared a good message. Look at the things that Marvin Gaye, Malcolm X and Martin Luther King Jr. did during their time here. I'm moving in that direction and trying my hardest to stay positive in this world. The world loves tragedy, and I don't understand that. They love to give it to you, but then they love to beat you down at the same time.

R&R: *Have you had people try to beat you down?*

Usher: I've come up against a lot of obstacles in putting together this tour, my album *8701*, my career, everything. But I never give up. I never quit.

R&R: *I heard that with 8701 there were some problems with the release date due to your being a perfectionist.*

Usher: Not just a perfectionist, but I was also losing control of something that was my baby. It belonged to me. I was the executive producer. Jermaine Dupri and I did a lot of the production in Atlanta, but it got away from us. All of a sudden it was on Napster. A song I did with Sheke'spere called "Pop Ya Collar" got leaked. I felt that my perception as an artist, which I'm rightfully entitled to, had been taken away from me.

So I decided to pull back, take my time and allow you guys to see what this album was all about. I went back into the studio and really locked it down so that no music would be leaked out of the sessions. I went in with The Neptunes and Jimmy Jam & Terry Lewis for the songs that had been leaked. I kept some of those, and some I got rid of. Now *8701* is here, and I've earned a Grammy, a Soul Train Award and some international awards.

R&R: *How does that make you feel?*

Usher: Every day is a blessing. I've come so far and made it through that obstacle. It

wasn't the control issue that I was upset about; it was the fact that I had been gone for three years and that was how I was coming back. I couldn't dictate what the first single was or what the first visual was. So, I pulled it back, and we went back in the studio and fixed what could have potentially been a very bad problem.

R&R: *There have been many artists who have had different dramas in their lives, but you seem to be very classy in how you've handled yourself and your career.*

Usher: You have to be true to who you are and what your surroundings were as you were coming up. On top of that, I studied the best. I pay attention to the best and the way they conduct themselves.

The way they stay on top is through the way they carry themselves as professional entertainers. I am going to be my normal self and have my life, but, at the same time, it's business. As a black man, if I ever have the opportunity to speak for all of us, I want us to be seen in a great light.

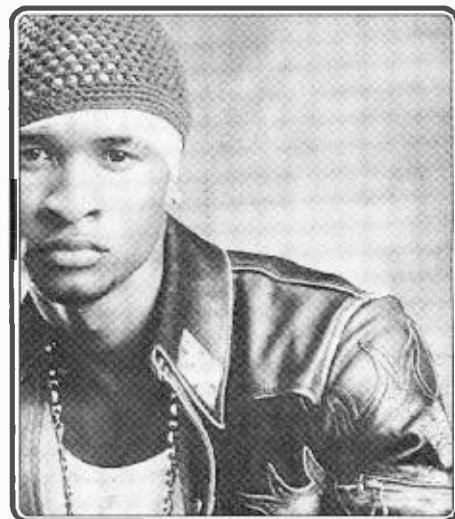
R&R: *Do you ever find it difficult to keep your focus?*

Usher: It's hard, but you just have to focus on the issue at hand and try to be the best you can every day. Be better than you were yesterday.

R&R: *You mentioned that you worked with the best of the best, like Janet and Michael Jackson. Are there any other people in your life you would include in that category?*

Usher: L.A. Reid is one, as far as the business side is concerned. LL Cool J has taught me a lot, just in conversation. LL is a person who has had longevity in hip-hop. There are a lot of perks that come with that and a lot of ups and downs. People who've been in that circle are able to tell you little things to look out for, things that are going to happen. You can choose to take their advice or overlook it.

I get a lot of advice — some wrong, some right — and I try to make the best evaluation



Usher

of everything that everyone else goes through. The company you keep sort of helps you in what you're doing in your own life. You can learn from their mistakes. Ben Vereen and Magic Johnson are two other folks I've learned from. Magic is like everyone's big brother.

R&R: *Speaking of surrounding yourself with the best people, your mother manages your career. Is that ever difficult? What are the advantages of having her there?*

Usher: There are ways to work it. I can say this: Everything that I am is because of my mom's dedication as a manager and because she was there to work the power. But there are also tasks that can be delegated to others. Part of being a big artist is having a great team.

R&R: *Chili from TLC is your girlfriend. How did that come about? In the video you guys look like you're so much in love. Will she be your wifey some day?*

Usher: At the moment I can't say that getting married is the first thing that I would do. Someday I would like to share that with someone, but as of right now... Marriage is a totally different ballgame, from what I've seen with my parents and other people who are close to me. They say

Continued on Page 66

WORD ON THE STREET Andy, 19

When an artist that I already know has something new, I will go out and buy it right away without knowing the rest of the tracks. If it's a new artist, I have to hear their song over and over again on the radio before I go out and buy it.



RECORD MAN EXTRAORDINAIRE

Continued from Page 42

The fifth important thing a person needs to know to be successful in A&R is understanding marketing. Make relationships. You can't expect your staff at the

label to get the ball rolling on your records. You have to be able to get out there and do things yourself and create a buzz. Just like you expect an artist to do some stuff to create a buzz, you should be able to create buzz too. You should go out there, help expose the record, get set up

and get people interested and motivated. Engage them in the record-making process. Be an important part of the launching of the artist's career beyond just the recording of the music.

As a business, right now we're competing against video games and the

Internet and other things that are capturing the attention of the fans and the people who buy records. They're not as excited about buying records as they were. The way we solve that is by making better albums. Push your artists by not allowing them to have only two great songs on their albums. You should not put an album out until you have eight significant songs. Don't just throw it out there and see what happens.

DEF JAM'S SECRET WEAPON

Continued from Page 38

about things that I have to do for Kelly Price's album, which we recently turned in. I have to make sure that the samples are cleared. I'm going to place one of her songs on a soundtrack. That'll get her some money and a free video and also set up her album. That's thinking outside the box, from an A&R standpoint.

You also have to think outside the box when it comes to marketing. At Def Jam we allow our A&R people to work with the marketing person, with the salesperson, with the promotions person, with the video person. I'm at the video shoot, I'm at the photo shoot, and I'm at the video meeting, making sure that everything is done correctly. In all actuality, the A&R person is usually the closest person to the artist. I might be able to get Scarface to do something that a video director can't get him to do.

R&R: Do the people in marketing and promotions call on you to get in touch with artists too?

TD: Oh, yeah. For example, until Keith Murray had a manager, I was his manager. When people would call and ask for Keith, he would direct them to me.

R&R: It's a lot of responsibility.

TD: It is, especially when you have this many artists. All of them require your time. For me, being VP/A&R, I touch just about every single project, except for those on subsidiaries, like Ja Rule, who has Irv Gotti;

Jay-Z, who has Damion Dash; and Ludacris, who has Chaka. But still I'm involved in some capacity. Ja Rule may need a verse from 2Pac on his record, and he needs it cleared by Athena Shakur. I have a relationship with her, so I'll call and get that cleared

TD: I write out lyrics. I do radio edits. I listen to radio edits. I do all of it. I don't care. It's no shame. A&R can't have an ego. We can't have an ego at all.

R&R: It seems like being involved with these artists can take up a lot of your time. Does that affect your personal life?

TD: It's very hard for any man to deal with a dominant woman or a woman who deals with men all day and all night. I'm talking to Keith Murray at 7am. There are artists on other labels who call me like that. That's very important in A&R, to be able to give your artists the information they need to make educated decisions about their careers, because their careers are in your hands. If you don't look at it like their whole life is in your hands, then it's not that important to you. My job is to be a provider and to help them get where they want to be.

One thing that's different at Def Jam is that we don't make stars, we sign stars and enhance what they do. They were all stars before they walked through our door. I don't care what you do to Ja Rule, Ja Rule is going to shine. Ja Rule, there's nothing you can do. I don't care what records you put him on, he's going to stand out. You can see it. His demeanor, his style.

No matter what you do, you can't stop a real star from shining. That's why you have Ja Rule, who keeps selling albums. Same with Jay-Z and DMX. They're really stars. It's not a phony front. They're not going to ask you what they need to look like or what they need to write about. They know what

"ONE THING THAT'S DIFFERENT AT DEF JAM IS THAT WE DON'T MAKE STARS, WE SIGN STARS AND ENHANCE WHAT THEY DO. THEY WERE ALL STARS BEFORE THEY WALKED THROUGH OUR DOOR."

for Ja Rule. If I have to call and personally clear a sample, I will personally call to clear a sample. If I have to write out lyrics, I will personally write out lyrics. I don't care about my title, I just want to make my deadline. I want my artist to be happy, and I want to continue to win.

R&R: You write out lyrics?

GET THE NUMBERS YOU NEED

Continued from Page 60

In Phoenix, Brad Patrick is my business partner and owner of the Radio Events Group, America's leading company for Rhythmic radio concerts and event coordination. In Atlanta, our most recent addition to the company is Benji Kurtz, a successful programmer whom I worked with in Jackson, MS and also at Cox's WBTS/Atlanta. He's kind of my support guy — my eyes and ears — working on a million

different projects at once and making sure that the business continues to function while I'm on the road. We've got a great team and a great family of stations.

Radio Strategies is a full-service consultancy specializing in CHR/Rhythmic with offices in Houston, New York, Atlanta and Phoenix. It works with stations in markets all over the country, including Portland, OR; Sacramento; Palm Springs, CA; Memphis; Baton Rouge; Charleston,

SC; Ft. Walton Beach, FL; Johnson City; and Dothan, AL. Michael Newman can be reached at the Houston offices at 713-777-5676 or www.radiostategies.com.

they want to write about, and they use their albums as therapy.

You also have to be able to explain to an artist that you may not personally like their album. There is a certain way to say it. You can't say, "That's whack. Take that out." You have to make them understand that the record they love is not a smash.

R&R: How do you go about doing that?

TD: You point out the things that make sense. You can't just say that it's not hot because the beat ain't bangin'. You tell them that it's not hot because they don't have a climax in the record. You say, "I can't tell the difference between the intro to the song and the second verse. It's boring. If you don't have changes from the A section to the B section to the chorus, it won't climax. People won't want to hear it again after you play it the first time. By the second verse, they might fall asleep." Or you say, "Your flow is cool, but you're not riding the track right. You should be behind the beat. Listen, this is how it would sound." If you show them, they understand. I tell them that way so they can handle it better and they're not hurt.

R&R: What is your involvement on soundtracks? Are you responsible for getting artists together to perform on soundtracks?

TD: I do everything that's necessary. I pulled the Rush Hour soundtrack together. I did all the paperwork. I knew what I was doing with that, because they originally hired me as an A&R administrator. We closed the album, and from then on I have done every soundtrack that Def Jam has had.

R&R: What are your plans for the future? Do you plan to start your own record label?

TD: Everyone asks me, "Tina, where's your label?" I don't want a label. I am a pillar at Def Jam; that's good enough. Personally, I don't want the headache of having a label. I'd rather work for Def Jam. I don't want to work anywhere else. I've tried it, but I'd rather work with a company that supports its artists and allows its people to be creative.

WORD ON THE STREET
Steven, 15
I check the radio to see if songs are bangin', and that's what makes me want to buy a CD. Sometimes I'll go to Napster and see what songs they have on there so that I can listen to them. If I listen to it on the Internet and I like it, I'll go buy it.

B2K

Gots Ta Be

Appearing This Memorial Weekend on  Beach House

THE FOLLOW-UP TO THEIR #1 HIT "UH HUH"
FROM THEIR DEBUT ALBUM "B2K"

Sales Approaching
Platinum!!



J-BOOG / RAZ-B / OMARION / LIL FIZZ

Top 40 Rhythm Monitor 40* DEBUT!!!

Crossover Monitor 22*

R&R Mediabase 33

New Adds This Week Include WJMN WLLD KTTB KBOS KKWD and more

Over 40 stations on the record before the 5/28 impact date in the last 3 weeks including

WBBM KYLD KMEL WPGC KBXX KXJM KKFR WJHM
KGGI KLUC KSFM WZMX KPRR KDON and more!!!

Look for them all summer on the Scream Tour with Bow Wow starting in July

SINGLE PRODUCED BY THE UNDERDOGS - DAMON THOMAS, HARVEY MASON, JR. MANAGEMENT: THE ULTIMATE GROUP
EXECUTIVE PRODUCERS: CHRIS STROKES & KETRINA ASKEW FOR THE ULTIMATE GROUP & PLATINUM STATUS. CO-EXECUTIVE PRODUCER: OZZ SATURNE

SOME THINGS ARE JUST MEANT TA BE

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#2 Most Requested



Top 10 TRL



CHR/RHYTHMIC SOUND LAB

A CALLOUT BREAKDOWN

Continued from Page 57

(Power 106)/Los Angeles, and the person we were talking to said they listened to Power, but their favorite station was Country KZLA, we probably wouldn't take that person. But in some markets where the Rhythmic station has heavy competition with an Urban station and is sharing lots of music and lots of listeners, we might let a listener to the Urban station into the study as long as that listener met the criteria.

In Los Angeles, KBBT (The Beat) and Power 106 share an awful lot of listening. In a market like Seattle, KUBE and the Urban station up there don't share much listening. It changes from market to market, and that's what we look at: what's going on in the market, and who they are competing with in the market.

Listening To The Hot Ish

When we do music testing, we ask people to listen to an eight-to-10-second segment of music. They're not rating the songs; we just ask them if they've heard those particular segments before. If they don't recognize the segment or they're not sure, we mark that as unfamiliar, and they don't rate it, because we know that you can't reliably rate brand-new music. Most people have to listen to

new music five or six times before it starts to become familiar.

If they do remember hearing that particular segment, we have them rate it for us. We also ask them whether they're tired of hearing the song on the radio. We pretty consistently see that the hits are the hits, and if it's a stiff, it's a stiff. Songs don't go from 30 to 2 back down to 30 in callout. The only time that ever happens is when familiarity is really low. If there's 40% familiarity, it's a bad squirrel. We say not to look at it until it's 60% familiar.

It's nice to be able to watch a song and see the burn grow until it hits a critical point. Most of the time you can see burn making itself evident when the score starts to come down. People who used to give the song a 5 get really tired of it and may give it a 4. You can see two things happening: You see the passion scores coming down, and you see the burn scores coming up. The burn eventually passes the passion. That doesn't mean that you take the song off the air, but you understand that it's probably not going to get bigger.

All of our radio stations get rankers. One rank will be sorted on males, and the other one will be sorted on females. We put them together in a book so they face each other

and you can quickly eyeball the two. We have a couple of stations in this format for which, because at different times in the music cycle the gap has been so large, we actually do a ranker where it shows the rank number with males and the rank number with females. All the stations that look at both males and females look at the differences in the tapes, and sometimes it's really wide. Sometimes it kind of narrows again, but the biggest consistent gap is with R&B content.

Few Words Of Advice

Just because a record tests or does not test in your callout is not a reason by itself to play or not play that song. Callout should be one of the tools that you use. Callout tells you what the middle of your audience thinks — not the opinion setters, not the super-actives. Sometimes songs belong on the air because they are what's next. That's where the PDs and MDs and mixers are critical. They're the heart and soul of what's going on with those radio stations, because the average person isn't aware of what's next.

You can't be in the Rhythmic or Alternative formats and not be on what's next. These two formats are the edgiest formats, and they're very much about what's next. It's about finding a trend, making a trend and

being a trend. Sometimes a song stifling in callout doesn't mean anything. If it's what next, you have to educate the audience and develop their taste for that music and make them aware of that artist.

Sometimes it's just a novelty song. It's fun, and it has a sound that you want on the radio station. Sometimes you just play a song because it's the right time and it's fun. It may not be a big, top-10-testing record, but it does something that you want done right then.

When an important artist is coming to your city and you need to be strongly associated with them, you may play their record. Not every song an artist makes is perfect, but you do what's right for the artist, and sometimes you expose a record more than your audience might want because of that whole relationship.

So, there are always going to be songs on the air and the top of the charts that don't exactly match up with your callout results. But I took a look at six clients that ran the gamut from West Coast to East Coast, large markets to medium markets. I looked at their callout from the beginning of the year to now, at their top-testing songs. There were nine songs that consistently stood out, and all of them were top-charting songs. So, most of the time there's a strong correlation between what consistently tests well at most radio stations and what makes it onto the charts.

THE EVOLUTION OF A YOUNG ARTIST

Continued from Page 63

celebrity marriages never last. I don't want that to be the case with me. We started off as good friends. Chili is very open-minded when it comes to creativity and has a lot of great ideas. We ended up dating and eventually got together.

R&R: You guys had known each other for a while, both of you being in the music industry and living in Atlanta, right?

Usher: We'd been around each other but never really got to know each other like that. I ain't gonna lie or front: I had an eye for her a long time ago.

R&R: Does it trip you out that you guys are dating?

Usher: A lot of times it does, because I can remember when we were younger, she'd come up to me and say, "Where's your mother at?" She'd say that and things like, "I

know you're not courting any girls." She'd sort of play it down. She has this little big momma thing about her, but you gotta love it.

R&R: How soon can we expect another album?

Usher: I'm gonna finish this tour first, and then, hopefully, we'll get back into the studio. Or I may do another movie.

R&R: Is doing movies something you

would like to focus more on?

Usher: Well, you don't get good at anything without dedicating time to it. If the right role pops up, I'll go for it. Hopefully, it will be a major role, and I may even do a soundtrack for the movie. I'm playing it by ear.

R&R: What music is in your CD player right now?

Usher: I'm listening to State Property right now, "Roc the Mic." That's hot. Cee-Lo's album is bananas. DJ Rodgers, who just came out, his album is going to be real hot. Citizen Cope. Noreaga. Nore is ill.

GOING FOR ADDS

Continued from Page 46

remembering that it's all about passion and commitment, even this late in the game.

I remember when I first heard Missy Elliott's album *Miss E*. It was a Friday, late in the afternoon. We were in a marketing meeting, developing promotion plans, and Missy Elliott came up to the company and interrupted our meeting. She entered the room and excitedly said she had just finished her album and wanted to play it for us. Now, no one in that room was going to tell Missy "Multi-Platinum" Elliott no, so we put everything else we were doing aside and listened to the album.

The first song was "Get Your Freak On," and when the intro to it came thundering

out of the speakers, we all just looked at each other and knew the rest of that album was going to be insane. And, after listening to the whole thing three times, no one was disappointed.

Elektra's hard work on that record succeeded in launching three hit singles and a multi-Platinum album. At the end of the day what motivates me to push through is remembering how passionate and pumped I felt that day when Missy busted up our meeting and played us her record.

5:30pm: Thirty minutes left. Elektra's veteran Boston rep, Jim Cortez, pulls in a late add. He went back and got us WWKX/ Providence PD Jerry McKenna. It's real close. Walls and Matta have already delivered. Howard and Pat have come through. Sligh

locked down the Midwest, Ross delivered Dallas, and Busch delivered Seattle.

What's left? L.A.: Floss Angeles. Palm trees, lowriders, movie stars. Lucy B, Jim Stein and Buddy Deal's territory.

Endgame

I call Lucy B, my West Coast rhythm crossover partner. Lucy B came from radio. She was the MD at KCAQ/Oxnard, CA. She knows the ins and outs of radio better than anyone. Lucy has huge credibility in the crossover community. She works mix show DJs, lives in the clubs and knows the street. Lucy knows why things work the way they do and how to get it done.

I tell Lucy we need KPWR (Power 106). She tells me the record has been spinning in Power's mix show for the past three weeks. Felli Fel has been spinning it at night. DJ Echo, DJ Vice, DJ Enrie, C-Minus, Virman,

DJ Rawn — also know as the Power Mixers — and Cali Caliente Mixer's Reflex, Colgate, Raphiki and DJ Koki are all into the tune. Choc and E-Man are bringing the record into the music meeting, and we are close.

The phone rings: Buddy Deal and Jim Stein just closed the L.A. market. Huge! But we still need Power 106. Damn, I am losing it. The Red Bull I've been drinking all day is starting to mess with my head. I know Damin and Jimmy are on Elektra's side. I think we are going to get the add.

The phone rings....

Wow! What a day! The highest of highs and the lowest of lows. I am spent. I can't wait to get to L.A. to hang at the R&R convention and see all the programmers who added my record today and personally thank them. At the end of the day there is nothing like hearing your record on the radio, especially when it's on Power 106.

A MUSICAL JOURNEY

blue jeans

yasmine



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R&R CHR/Rhythmic Top 50

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May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	↑ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	5222	-185	763238	17	78/0
2	2	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	5057	+96	806280	13	79/1
5	3	EMINEM Without Me (Shady/Aftermath/Interscope)	4097	+658	535097	4	72/0
6	4	NELLY Hot In Herre (Fo' Reel/Universal)	3946	+526	503433	5	74/2
3	5	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3839	-379	605659	18	77/0
4	6	USHER U Don't Have To Call (LaFace/Arista)	3613	-244	521305	17	77/0
7	7	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	3604	+328	523768	8	75/0
10	8	MARY J. BLIGE Rainy Dayz (MCA)	2862	0	444206	11	73/0
8	9	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	2650	-465	315801	15	69/0
9	10	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	2632	-260	391804	13	71/0
11	11	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	2584	+101	408282	8	67/2
12	12	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2494	+173	349858	7	66/0
16	13	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2438	+430	382763	7	68/7
15	14	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	2074	-43	184756	12	62/0
20	15	BRANDY Full Moon (Atlantic)	1998	+249	224669	7	70/1
13	16	NAPPY ROOTS Awnaw (Atlantic)	1911	-264	172111	15	65/0
14	17	JERMAINE DUPRI F/LUDACRIS Welcome ... (So So Def/Columbia)	1863	-256	245784	25	59/0
18	18	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1829	-30	198368	8	62/1
17	19	AALIYAH More Than A Woman (BlackGround/Virgin)	1827	-185	252413	19	65/0
26	20	BIG TYMERS Still Fly (Cash Money/Universal)	1826	+600	228461	6	66/7
22	21	AVANT Makin' Good Love (Magic Johnson/MCA)	1806	+189	234280	10	60/2
21	22	YING YANG TWINS Say I Yi Yi (Koch)	1655	+15	175467	10	54/3
24	23	NAS One Mic (Columbia)	1532	+108	292321	9	59/1
19	24	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1489	-268	175941	18	70/0
27	25	TWEET Call Me (Gold Mind/Elektra/EEG)	1397	+190	135905	4	66/0
23	26	B2K Uh Huh (Epic)	1333	-269	173184	12	45/0
30	27	MUSIQ Halfcrazy (Def Soul/IDJMG)	1301	+262	172273	9	48/3
25	28	'N SYNC Girlfriend (Jive)	1053	-215	123394	15	49/0
32	29	MARIO Just A Friend (J)	1012	+131	126405	4	52/3
31	30	RAYVON My Bad (MCA)	940	+29	89331	5	37/3
28	31	FAITH EVANS I Love You (Bad Boy/Arista)	915	-216	138708	16	54/0
29	32	AMANDA PEREZ Never (Universal)	907	-147	98339	20	33/0
33	33	B2K Gots Ta Be (Epic)	892	+124	124623	5	50/7
36	34	DIRTY VEGAS Days Go By (Capitol)	828	+150	144281	5	29/1
34	35	ISYSS F/JAOAKISS Day + Night (Arista)	795	+35	61785	6	43/1
35	36	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	724	-33	136499	16	36/0
38	37	JAHEIM Anything (Divine Mill/WB)	680	-10	144713	15	24/0
45	38	ASHANTI Happy (Murder Inc./Def Jam/IDJMG)	597	+137	137363	2	6/1
Debut	39	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	582	+306	72357	1	34/4
Debut	40	AMERIE Why Don't We Fall In Love (Rise/Columbia)	512	+160	112673	1	40/5
37	41	BIG MOE Purple Stuff (Priority/Capitol)	508	-193	46787	9	28/0
49	42	SCARFACE Guess Who's Back? (Def Jam South/IDJMG)	495	+103	102449	2	32/7
47	43	B RICH Whoa Now (Atlantic)	468	+43	22078	3	35/3
42	44	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	435	-43	58938	19	30/0
41	45	R. KELLY & JAY-Z Take You Home... (Roc-A-Fella/Jive/IDJMG)	428	-92	52076	10	31/0
43	46	BOYZ II MEN The Color Of Love (Arista)	424	-83	31424	5	35/0
39	47	LIL BOW WOW Take Ya Home (So So Def/Columbia)	423	-189	50087	14	28/0
50	48	NO DOUBT Heila Good (Interscope)	416	+70	38521	2	21/3
46	49	PETEY PABLO I Told Y'all (Jive)	409	-25	46902	6	31/0
40	50	ALICIA KEYS How Come You Don't Call Me (J)	397	-161	66223	10	37/0

80 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LADY MAY F/BLU CANTRELL Round Up (Arista)	35
JENE Get Into Something (Motown/Universal)	27
LUDACRIS Move Bitch (Def Jam South/IDJMG)	23
ALI Breathe In, Breathe Out (Universal)	18
CLIPSE Grindin' (Star Trak/Arista)	14
E-40 Automatic (Sick Wid' It/Jive)	10
STYLES & PHAROAE MONCH The Life (Rawkus/MCA)	9
OUTKAST Land Of A Million Drums (Lava/Atlantic)	8
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	7
BIG TYMERS Still Fly (Cash Money/Universal)	7
B2K Gots Ta Be (Epic)	7
SCARFACE Guess Who's Back? (Def Jam South/IDJMG)	7
SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Without Me (Shady/Aftermath/Interscope)	+658
BIG TYMERS Still Fly (Cash Money/Universal)	+600
NELLY Hot In Herre (Fo' Reel/Universal)	+526
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	+430
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+328
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+306
MUSIQ Halfcrazy (Def Soul/IDJMG)	+262
BRANDY Full Moon (Atlantic)	+249
TWEET Call Me (Gold Mind/Elektra/EEG)	+190
AVANT Makin' Good Love (Magic Johnson/MCA)	+189
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+173
AMERIE Why Don't We Fall In Love (Rise/Columbia)	+160

New & Active

LIL' ROMEO 2 Way (No Limit/Soulja/Universal)	Total Plays: 367, Total Stations: 28, Adds: 1
DJ QUIK Trouble (Bungalow)	Total Plays: 353, Total Stations: 18, Adds: 0
WYCLEF JEAN Two Wrongs (Columbia)	Total Plays: 303, Total Stations: 32, Adds: 5
LOVHER How It's Gonna Be (Def Soul/IDJMG)	Total Plays: 292, Total Stations: 29, Adds: 1
LUDACRIS Move Bitch (Def Jam South/IDJMG)	Total Plays: 278, Total Stations: 24, Adds: 23
SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	Total Plays: 265, Total Stations: 31, Adds: 7
OUTKAST Land Of A Million Drums (Lava/Atlantic)	Total Plays: 252, Total Stations: 30, Adds: 8
CLIPSE Grindin' (Star Trak/Arista)	Total Plays: 237, Total Stations: 18, Adds: 14
E-40 Automatic (Sick Wid' It/Jive)	Total Plays: 207, Total Stations: 17, Adds: 10
ROB JACKSON F/LADY MAY Boom, Boom, Boom (Arista)	Total Plays: 196, Total Stations: 16, Adds: 3

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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THEY

“When I Get You Alone”

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June 4th



R&R Rhythmic Mix Show Top 30

May 24, 2002

RANK ARTIST TITLE LABEL

- 1 P. DIDDY f/USHER & LOON I Need A Girl (Bad Boy/Arista)
- 2 TRUTH HURTS f/RAKIM Addictive (Aftermath/Interscope)
- 3 ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- 4 CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
- 5 BUSTA RHYMES Pass The Courvoisier (J)
- 6 NELLY Hot In Herre (Fo' Reel/Universal)
- 7 FAT JOE f/ASHANTI What's Luv (Terror Squad/Atlantic)
- 8 USHER U Don't Have To Call (LaFace/Arista)
- 9 JERMAINE DUPRI f/LUDACRIS Welcome To Atlanta (So So Def/Columbia)
- 10 N.O.R.E. Nothing (Violator/IDJMG)
- 11 BEANIE SIGEL f/FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)
- 12 NAS One Mic (Columbia)
- 13 EMINEM Without Me (Shady/Aftermath/Interscope)
- 14 JENNIFER LOPEZ f/NAS I'm Gonna Be Alright (Epic)
- 15 BIG TYMERS Still Fly (Cash Money/Universal)
- 16 SCARFACE Guess Who's Back (Def Jam South/IDJMG)
- 17 NAUGHTY BY NATURE f/3LW Feels Good (TVT)
- 18 YING YANG TWINS Say I Yi Yi (Koch)
- 19 JA RULE Down A** Chick (Murder Inc./Def Jam/IDJMG)
- 20 LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)
- 21 E-40 Automatic (Jive)
- 22 MARIO Just A Friend (J)
- 23 CLIPSE Grindin' (Star Trak/Arista)
- 24 ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- 25 AMERIE Why Don't We Fall In Love (Rise/Columbia)
- 26 TWEET Call Me (Gold Mind/Elektra/EEG)
- 27 MARY J. BLIGE Rainy Dayz (MCA)
- 28 R. KELLY AND JAY-Z Take You Home (Roc-A-Fella/IDJMG)
- 29 ASHANTI Happy (Murder Inc./Def Jam/IDJMG)
- 30 NAPPY ROOTS Awnaw (Atlantic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/12/02-5/18/02. (C) 2002, R&R, Inc.



PHAT MIX SIX

- E-40 f/FABOLOUS Automatic (Sick Wid' It/Jive)
 CLIPSE Grindin' (Star Trak/Arista)
 LUDACRIS Move B**tch (Def Jam South/IDJMG)
 ROB JACKSON f/LADY MAY Boom, Boom, Boom (Arista)
 WESTSIDE CONNECTION Connected For Life (Cash Money/Universal)
 ANGIE MARTINEZ f/LIL' MO & SACARIO If I Could Go (EastWest/EEG)

wax traxx

On Freeway's "Line 'Em Up," Jus Blaze kills the track and Freeway is just Freeway. The song is outrageous. When N.O.R.E.'s "Nothing" comes on in the club, it's murder. This record is it — people are getting stomped trying to get to the dance floor because this record is so hot. N.O.R.E. shows you how to rock it over a Neptunes beat.

Green Lantern

CORNERSTONE
1200 SQUAD



Green Lantern



KIKI 194

The hottest song out in Honolulu is Nelly's "Hot in Herre." The song is already top three on my mix-show list. The hook on "Trade It All" from Fabolous featuring Jagged Edge is hot, and I kind of like the Angie Martinez featuring Lil' Mo & Sacario, "If I Could Go." I've been playing the Angie since last week, and I expect this song to be really big.

K Smooth, KIKI/Honolulu

A song I feel is gonna be really big is, obviously, P. Diddy's "I Need a Girl, Pt. 2" with Ginuwine. That record is crazy! I think Angie Martinez's "If I Could Go" with Lil' Mo & Sacario will be a monster. It's already getting club reaction after a week out of the box. It's a hot record.

DJ Geespin, WJMN/Boston



DJ Geespin



Supa Sam

I'm definitely feeling N.O.R.E.'s "Nothing." As soon as you hear the beat, I don't care if you're a girl or a guy, this will get you on the dance floor. Truth Hurts' "Addictive (Remix)" is a hot joint. It's getting instant phones for us, and it also gets people on the dance floor.

Supa Sam, KUBE/Seattle

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ON THE RECORD

This Week's Hottest Music

Kevin Akitake

MD, KXME/Honolulu

Musiq's "Halfcrazy" (Def Soul/IDJMG): I'm going crazy over this record.

The Murderers' "Down 4 U" (Roc-A-Fella/IDJMG): This is a Murder Inc. secret weapon!

Big Tymers' "Still Fly" (Cash Money/Universal): This one took me by surprise.

Chris Cannon

PD, KSPW/Springfield, MO

Eminem's "Without Me" (Aftermath/Interscope): It doesn't matter if you love him or hate him, this is No. 1 phones, by far, right now. Thank you, Em.

Will Smith's "Black Suit's Comin' (Nod Ya Head)" (Columbia): It's a perfect tie-in to the summer's biggest movie. Top five phones in five days.

Khia's "My Neck, My Back (Lick It)" (Dirty Down/Artemis): This has a cool groove, and phones are picking up. Damn, if we could only play the album version!

R Dub

MD, KOHT/Tucson

Wyclef Jean featuring Claudette's "Two Wrongs" (Columbia): This joint is hot. These two make this one sizzle. It's gonna be big for us.

B2K's "Gots ta Be" (Epic): A great slow jam, and it's already heatin' up the phones.

Ludacris' "Move B*h"** (Def Jam South/IDJMG): This will be a power for us and many others, I'm sure. Gonna be a club anthem. Should 'cause some fights too.

Avant featuring Bone Thugs-N-Harmony's "Makin' Good Love (Remix)" (Magic Johnson/MCA): What a combo. Avant with Bone — I'm excited about this one.

D.J. Lopez

MD, KYLZ/Albuquerque

Jene's "Get Into Something" (Motown): I'd like to call this a smash.

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go" (Elektra/EEG): It's representin' the Latin peeps.

Big Tymers' "Still Fly": This one has crazy lyrics, but it's "Still Fly."

Trick Daddy featuring Big Boi & Cee-lo's "In the Wind" (Atlantic/SS): Don't get left standing "In the Wind" — it might blow past ya. This the joint!

Pablo Sato

MD, KIKI/Honolulu

Brandy's "Full Moon" (Atlantic): Smoking! Love that track; it's heating up the phones early, and we're looking to improve rotation soon.

Mario's "Just a Friend" (J): We're getting major response on the phones and definitely feelin' it.

Rayvon's "My Bad (Remix)" (MCA): Less than three weeks of rotation, and it's moving into power. Bangin'.

Mark Adams

PD, KXJM/Portland, OR

Scarface featuring Jay-Z & Beanie Sigel's "Guess Who's Back" (Def Jam South/IDJMG): This is hot and already in regular rotation.

Mario's "Just a Friend": We just bumped this up — strong phones.

DJ Quik's "Trouble" (Bungalow/Universal): We've been on this for weeks in the mix, and it's developing into a full-time hit.

Erika's "Relations" (Epic): I've gotta mention this every time. The hottest dance track we're bangin'.



Rob Jackson featuring Lady May's "Boom, Boom, Boom" (Arista): This is big in the clubs, and it's starting to pop for the station.

Erik Bradley

Asst. PD/MD, WBBM/Chicago

Eminem's "Business" (Aftermath/Interscope): It's another huge hit from Eminem.

V i 3's "Go-Get-Her" (MCA Records): A No. 1-selling single in Chicago, and it's getting airplay on B96.

Monica's "All Eyez on Me" (J): A one-listen smash — I love this cut.

Eddie Mix

MD, WPOW/Miami

Trick Daddy featuring Big Boi & Cee-lo's "In the Wind": This is an instant smash in the streets. One to watch.

Blueface's "Don't Go" (Independent): Is this Ja Rule?

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go": It's blowin' up our phones.

Dana Cortez

PD/MD, KMRK/Odessa, TX

Musiq's "Halfcrazy": I'm really feelin' "Halfcrazy." This track is too cold.

Alicia Keys' "How Come You Don't Call Me (Remix)" (J): The Neptunes remix is hot.

DJ Quik's "Trouble": This beat is crazy. Makes me wanna party.

Greg Williams

PD, KDGS/Wichita

Ludacris' "Move B*h"**: Luda is one of the premier rappers in America. Again he has delivered a power track that is destined for huge chart success.

Dirty Vegas' "Days Go By" (Capitol): This song is more than a television commercial. It may very well be the anthem for the summer of 2002.

Lady May featuring Blu Cantrell's "Round Up" (Arista): This record is where *Deliverance* meets hip-hop. Even the porch boy from the movie is jammin' to this track.

Mary Mary's "In the Morning" (Columbia): Watch out for this track. It's a feel-good record that will appeal to women, and that's always a good thing.



Chris Tyler

MD, WJMN/Boston

Truth Hurts featuring Rakim's "Addictive" (Aftermath/Interscope): After 250 spins it didn't look good in callout, so we changed the hook to the part where she says, "He's so contagious," and it finally came back with strong potential.

Wyclef Jean featuring Claudette's "Two Wrongs": This is one of my favorite new songs — great summer feel, great hook. Wyclef and Claudette are a perfect combo.

Cam'ron's "Oh Boy" (Roc-A-Fella/IDJMG): After a few weeks in the mix we decided it was time for regular rotation. Now I wake up in the middle of the night singing, "Boy, boy, boy, oh boy."

J.D. Gonzalez

PD, KBBT/San Antonio

Khia's "My Neck, My Back (Lick It)": No. 1 phones. Instant reaction.

Cam'ron's "Oh Boy": No. 2 phones. Huge.

B2K's "Gots ta Be" (Epic): This is really doing well on the phones.

Julie Pilat

TITLE, KUBE/San Antonio

Usher's "Twerk It Out" (LaFace/Arista): There has been tons of excitement over this track at KUBE since the *8701* CD dropped last year. The crowd knew every word when Usher performed it in town this past week. It's finally time to put it on the air, and it's instantly generating phones.

No Doubt's "Hella Good" (Interscope): This is a great summer record. The Neptunes beat is hot.

Swizz Beats' "Guilty" (DreamWorks): This is a favorite in the music meeting.

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Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs and artists like Nelly, Fat Joe, Ja Rule, Eminem, etc.

Total sample size is 661 respondents. 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.

HEAD RUSH

ARTIST: Will Smith LABEL: Columbia

By MIKE TRIAS/ASSISTANT EDITOR



Big Willie returns to the big screen this summer with Men in Black II, the sequel to the 1997 box-office smash Men in Black. Right now, paving the way for the film is Smith's "Black Suit's Comin' (Nod Ya Head)," the first single from his forthcoming Born to Reign, due in stores June 25.

Will Smith's choice of a career in entertainment could have been a risky one. Instead of accepting a scholarship to study computer engineering at the prestigious Massachusetts Institute of Technology, he took the name Fresh Prince (the "Prince" part was given to him by a high school teacher for his stately demeanor), joined with DJ Jazzy Jeff, and the duo helped usher rap into the mainstream with "Parents Just Don't Understand."

Smith soon met Quincy Jones, and that meeting prompted the creation of the NBC-TV comedy Fresh Prince of Bel Air. Smith received critical acclaim for his work in Six Degrees of Separation, and bigger movies followed, including Bad Boys and Independence Day. With Men in Black, Smith solidified his status as an A-list actor. His career reached yet another new high when he was nominated for an Academy Award for Best Actor for the title role in Ali.

"Black Suit's Comin'" is just one part of the multimedia push for Smith's new album and Men in Black II. The single premiered on AOL Music's "First Listen" program on May 7 and that day was streamed a record-setting 850,000 times worldwide.

The radio track feels like a mix of rock and '70s disco-style funk. In the lyrics Smith raps about his role as MIB's Agent J and the character's new alien nemesis, Serleena. For a more rhythmic feel, check out the remix with Christina Vidal.

Reporters

Large grid of regional radio reports from various stations across the country, listing local hits and airplay percentages.

*Monitored Reporters 93 Total Reporters

80 Total Monitored

13 Total Indicator 12 Current Indicator Playlists

Did Not Report For Two Consecutive Weeks; Data Not Used (1):

WB/C/D/Dothan, AL

*Note: KTRM/San Antonio, TX moves from CHR/Rhythmic to CHR/Pop.



TONY NOVIA
tnovia@rronline.com

In The Middle, It's Linkin Park

□ Mid-year chart race shows band at No. 1

Linkin Park sold more albums in 2001 with *Hybrid Theory* than any other artist. They had three huge hits at Alternative last year, "One Step Closer," "Crawling" and "In the End." The band charted at CHR Pop for the first time in 2002 with "In the End," which is the biggest hit so far this year. Between airplay, research and sales, Linkin Park are on fire.

Nickelback — another rock band — also crossed over with a multiweek No. 1 hit in 2002, "How You Remind Me." While *The Calling* never reached the top five on the chart with "Wherever You Will Go" — although it's spent 20 weeks atop the Hot AC chart — the song's long tenure makes it the fourth most played tune of 2002 thus far.

A great story this year has been that of Kylie Minogue, whose song "Can't Get You Out of My Head" ranks fifth over-

all. The international hit went as far as No. 2.

New artists have performed well this year. Linkin Park, Nickelback and Puddle Of Mudd all had their first hits at Pop, while *The Calling* charted with their first single. Other artists in the top 25 with songs from their debut albums include Craig David, Shakira (from her English-language debut), Michelle Branch, Vanessa Carlton, Toya, Fat Joe and City High.

Rk	ARTIST Title Label	Total Plays
1	LINKIN PARK In The End (Warner Bros.)	133,209
2	NICKELBACK How You... (Roadrunner/IDJMG)	129,301
3	JENNIFER LOPEZ Ain't It Funny (Epic)	112,977



Linkin Park

4	CALLING Wherever You Will Go (RCA)	102,920
5	KYLIE MINOGUE Can't Get You Out Of... (Capitol)	99,233
6	NO DOUBT Hey Baby (Interscope)	97,768
7	USHER U Got It Bad (La Face/Arista)	95,268
8	PINK Get The Party Started (Arista)	90,588
9	CRAIG DAVIO 7 Days (Wildstar/Antastic)	87,174
10	'N SYNC Girlfriend (Jive)	85,180
11	CREED My Sacrifice (Wind-up)	83,211
12	JA RULE Always... (Murder Inc./Def Jam/IDJMG)	83,133
13	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	82,617



Jennifer Lopez

Rk	ARTIST Title Label	Total Plays
14	PINK Don't Let Me Get Me (Arista)	81,583
15	SHAKIRA Whenever, Wherever (Epic)	77,286
16	LEANN RIMES Can't Fight The Moonlight (Curb)	76,798
17	MARY J. BLIGE Family Affair (MCA)	74,596
18	MICHELLE BRANCH All You Wanted (Maverick/WB)	72,525
19	ENRIQUE IGLESIAS Escape (Interscope)	63,353
20	SHAKIRA Underneath Your Clothes (Epic)	57,886
21	VANESSA CARLTON A Thousand... (A&M/Interscope)	55,618
22	TOYA I Do (Arista)	53,988
23	FAT JOE What's Luv? (Terror Squad/Antastic)	49,914
24	CITY HIGH Caramel (Interscope)	48,995
25	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	47,100
26	NELLY #1 (Priority/Capitol)	39,330
27	ENRIQUE IGLESIAS Hero (Interscope)	38,747
28	NELLY FURTADO Turn Off The Light (DreamWorks)	38,574
29	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	38,163
30	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	37,800
31	BRANDY What About Us? (Atlantic)	35,367
32	MARY J. BLIGE No More Drama (MCA)	33,677
33	DEFAULT Wasting My Time (TVT)	33,029
34	STAIND It's Been Awhile (Flip/Elektra/EEG)	31,532
35	LIFHOUSE Hanging By A Moment (DreamWorks)	31,507
36	LUDACRIS Roll Out... (Def Jam South/IDJMG)	30,816
37	GOO GOO DOLLS Here Is Gone (Warner Bros.)	30,376
38	IIO Rapture (Universal)	29,900
39	JENNIFER LOPEZ I'm Real (Epic)	29,220
40	NO DOUBT Hella Good (Interscope)	29,005
41	P.O.D. Youth Of The Nation (Atlantic)	28,570
42	OUTKAST The Whole World (La Face/Arista)	28,454
43	ALICIA KEYS Fallin' (J)	28,397
44	R. KELLY The World's Greatest (Jive)	28,145
45	'N SYNC Gone (Jive)	27,322
46	ALICIA KYES A Woman's Worth (J)	27,066
47	EVE Let Me Blow Ya Mind (Interscope)	26,367
48	TWEET Oops! (Oh My) (Gold Mind/Elektra/EEG)	26,031
49	JEWEL Standing Still (Atlantic)	25,447
50	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	25,384
51	FIVE FOR FIGHTING Superman... (Aware/Columbia)	25,006
52	GINUWINE Differences (Epic)	24,972
53	INDIA.ARIE Video (Motown/Universal)	23,677
54	JIMMY EAT WORLD The Middle (DreamWorks)	22,407
55	USHER U Don't Have To Call (Arista)	22,315
56	TRAIN Drops Of Jupiter (Columbia)	21,587
57	BRITNEY SPEARS I'm Not A Girl... (Jive)	20,464
58	CELINE DION A New Day Has Come (Epic)	20,384



Pink

Rk	ARTIST Title Label	Total Plays
59	FABOLOUS Young'n... (Desert Storm/Elektra/EEG)	20,379
60	JAGGED EDGE I/NELLY Where's... (So So Def/Columbia)	20,105
61	CRAIG DAVID Fill Me In (Wildstar/Antastic)	19,920
62	P. DIDDY I/USHER... I Need A Girl (Bad Boy/Arista)	19,677
63	DARREN HAYES Insatiable (Columbia)	19,611
64	3 DOORS DOWN Be Like That (Republic/Universal)	19,605
65	B2K Uh Huh (Epic)	18,455
66	DESTINY'S CHILD Emotion (Columbia)	18,056
67	NELLY Ride Wit Me (Fo' Reel/Universal)	17,390
68	INCUBUS Drive (Immortal/Epic)	16,593
69	TOYA No Matter What... (Arista)	16,447
70	BRIAN MCKNIGHT Still (Motown/Universal)	16,297
71	USHER U Remind Me... (La Face/Arista)	15,903
72	NATALIE IMBRUGLIA Wrong Impression (RCA)	15,834
73	JANET Someone To Call My Lover (Virgin)	15,078
74	MICHELLE BRANCH Everywhere (Maverick/WB)	15,003
75	RES They-Say Vision (MCA)	14,528
76	SHAGGY Angel (MCA)	13,999
77	JANET All For You (Virgin)	13,377
78	SHERYL CROW Soak Up The Sun (A&M/Interscope)	13,250
79	DJ ENCORE I See Right Through To You (MCA)	12,431
80	GORILLAZ 19-2000 (Virgin)	12,155
81	NICKELBACK Too Bad (Roadrunner/IDJMG)	11,727
82	3 DOORS DOWN Kryptonite (Republic/Universal)	11,694
83	NELLY FURTADO ...On The Radio... (DreamWorks)	11,609
84	CRAZY TOWN Butterfly (Columbia)	11,337
85	UNCLE KRACKER Follow Me (Lava/Antastic)	11,221
86	ALIEN ANT FARM Smooth Criminal (DreamWorks)	11,181
87	LENNY KRAVITZ Again (Virgin)	11,177
88	NELLY FURTADO I'm Like A Bird (DreamWorks)	11,012
89	BUSTA RHYMES Break Ya Neck (J)	10,958
90	FABOLOUS I/N. DOGG Y'All... (Desert Storm/Elektra/EEG)	10,732
91	CITY HIGH What Would... (Interscope)	10,701
92	ALICIA KEYS How Come You Don't... (J)	10,696
93	112 Peaches & Cream (Bad Boy/Arista)	10,361
94	O-TOWN All Or Nothing (J)	10,222
95	EVAN & JARON The Distance (Columbia)	10,152
96	CRAIG DAVID Walking Away (Wildstar/Antastic)	10,081
97	MADONNA Music (Warner Bros.)	10,052
98	ENYA Only Time (Reprise)	9,952
99	AALIYAH Try Again (BlackGround/Virgin)	9,524
100	LFO Every Other Time (J)	9,343



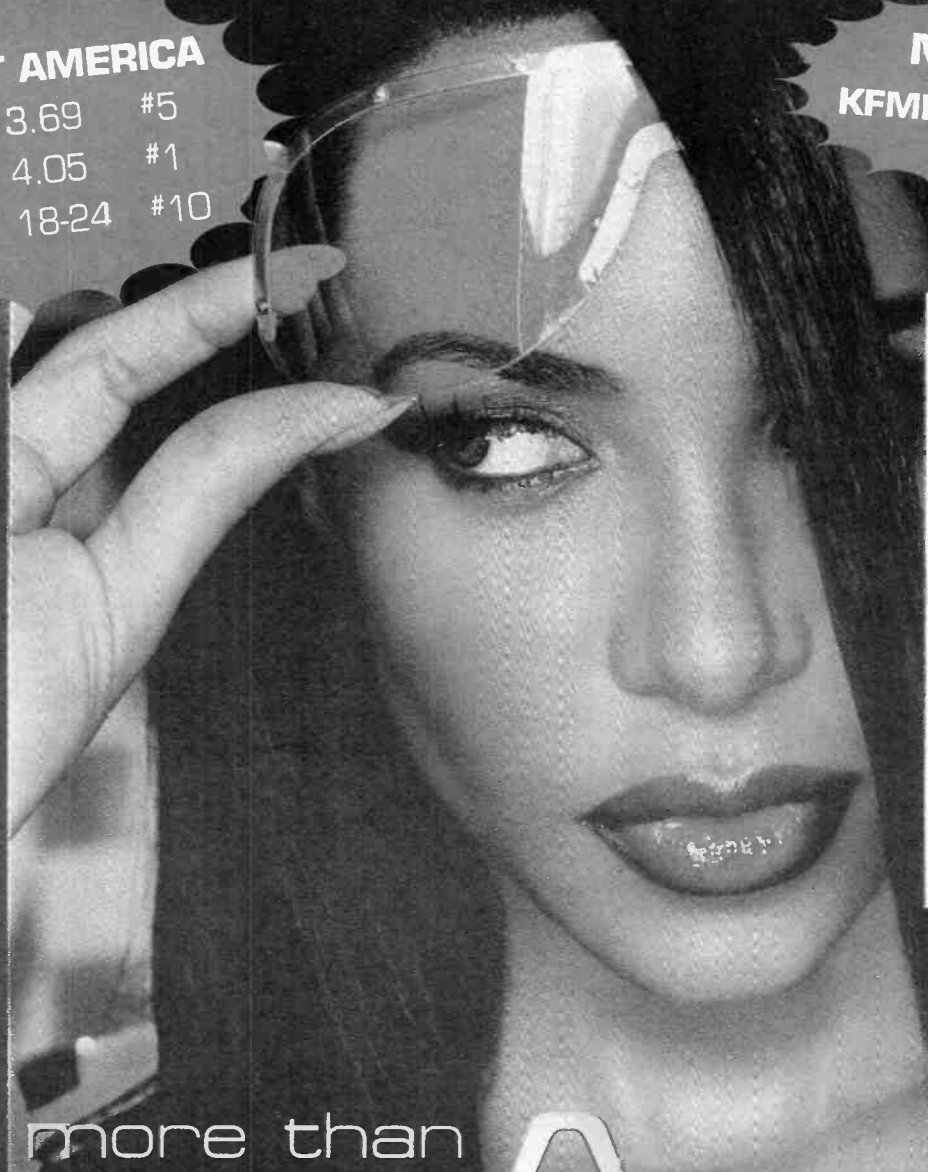
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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 24, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of April 29-May 5.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE (FAVORABILITY ESTIMATE 1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
LINKIN PARK In The End (Warner Bros.)	3.84	3.85	3.74	3.82	73.3	24.5	3.95	3.72	3.80	3.70	3.98	3.80	3.86
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.79	3.75	3.76	3.69	64.6	16.3	3.82	3.76	3.78	3.75	3.87	3.89	3.64
MICHELLE BRANCH All You Wanted (Maverick/WB)	.78	3.83	3.79	3.78	67.7	18.9	3.98	3.73	3.49	3.92	3.93	3.71	3.52
EMINEM Without Me (Shady/Aftermath/Interscope)	3.72	—	—	—	56.3	11.7	4.01	3.59	3.30	3.69	3.84	3.70	3.63
HP AALIYAH More Than A Woman (BlackGround/Virgin)	3.69	3.61	3.58	3.70	46.8	14.6	4.05	3.44	3.32	3.59	3.81	3.90	3.39
HP NICKELBACK Too Bad (Roadrunner/IDJMG)	3.69	3.75	3.76	3.76	53.2	13.8	3.78	3.64	3.62	3.61	3.74	3.69	3.73
JIMMY EAT WORLD The Middle (DreamWorks)	.67	3.94	3.86	3.80	63.6	14.3	3.90	3.63	3.30	3.68	3.85	3.45	3.69
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.66	3.83	3.71	3.71	67.2	22.6	3.66	3.51	3.87	3.41	3.87	3.70	3.70
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.65	3.60	3.70	3.82	68.9	26.0	4.02	3.51	3.23	3.65	3.61	3.77	3.58
PINK Don't Let Me Get Me (Arista)	3.63	3.72	3.81	3.69	70.9	21.4	3.94	3.45	3.34	3.63	3.64	3.70	3.55
DEFAULT Wasting My Time (TVT)	3.60	3.59	3.65	3.51	66.7	22.6	3.65	3.46	3.65	3.51	3.79	3.46	3.62
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3.58	3.58	3.65	3.62	68.0	23.3	3.91	3.35	3.35	3.39	3.45	3.78	3.69
NELLY Hot In Herre (Fo' Reel/Universal)	3.58	—	—	—	51.2	11.9	3.81	3.68	2.90	3.48	3.64	3.69	3.51
P. DIDDY I/USHER & LOON I Need A Girl (Bad Boy/Arista)	3.58	3.58	3.71	3.68	54.1	16.7	3.88	3.34	3.33	3.15	3.61	3.89	3.66
CALLING Wherever You Will Go (RCA)	3.55	3.60	3.62	3.70	79.9	27.9	3.63	3.39	3.30	3.47	3.52	3.53	3.67
NO DOUBT Hella Good (Interscope)	3.49	3.46	3.20	3.38	62.6	18.0	3.32	3.59	3.66	3.32	3.55	3.53	3.59
INDIA.ARIE Video (Motown/Universal)	3.47	3.50	3.59	3.47	51.5	17.2	3.46	3.22	3.89	3.33	3.50	3.52	3.52
SHAKIRA Underneath Your Clothes (Epic)	3.46	3.65	3.59	3.71	68.4	24.3	3.56	3.46	3.32	3.29	3.55	3.54	3.49
B2K Uh Huh (Epic)	3.44	3.50	3.58	3.57	53.4	14.6	3.85	3.16	2.98	3.07	3.51	3.68	3.46
GOO GOO DOLLS Here Is Gone (Warner Bros.)	3.41	3.45	3.45	3.35	62.4	18.2	3.41	3.44	3.37	3.17	3.63	3.20	3.67
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3.41	3.47	3.46	3.56	70.4	33.0	3.79	3.25	3.03	3.18	3.48	3.63	3.34
JENNIFER LOPEZ Ain't It Funny (Epic)	3.41	3.55	3.45	3.57	70.6	29.1	3.47	3.37	3.35	3.23	3.35	3.71	3.36
USHER U Don't Have To Call (LaFace/Arista)	3.41	3.49	3.62	3.59	56.3	18.9	3.66	3.24	3.20	3.11	3.28	3.70	3.59
'N SYNC Girlfriend (Jive)	3.29	3.38	3.41	3.59	65.0	27.7	3.44	3.17	3.16	2.94	3.39	3.48	3.34
ENRIQUE IGLESIAS Escape (Interscope)	3.28	3.35	3.41	3.50	55.8	21.6	3.42	3.14	3.21	2.84	3.53	3.42	3.41
KYLIE MINOGUE Can't Get You... (Capitol)	3.15	3.28	3.02	3.29	69.7	33.3	3.02	3.11	3.40	3.06	3.08	3.19	3.31
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	3.05	3.22	3.25	3.09	59.0	26.5	3.28	2.90	2.87	2.91	2.80	3.52	2.96

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Eminem debuts at No. 4 on *Callout America* this week at No. 4 with his new single "Without Me" (Shady/Aftermath/Interscope). "Without" ranks third among teens and seventh 18-24 right out of the box. Additionally, the anticipation over Eminem's newest album has led the label to move up the release date, and *The Eminem Show* hits retail next Tuesday, May 28.

In the wild chase for the top spot on R&R's CHR/Pop chart, **Vanessa Carlton** takes the trophy with "A Thousand Miles" (A&M/Interscope). Carlton ranks second on *Callout America*, and she's first with women 18-24 and fourth among women 25-34.

Aaliyah climbs to No. 5 this week with "More Than A Woman" (BlackGround/Virgin). "Woman" scores the first-place trophy among women 18-24 and ranks 10th 18-24.

The other debut on the survey is "Hot in Herre" by **Nelly** (Fo' Reel/Universal). The song enters at No. 12 overall and ranks fourth 18-24.

Linkin Park just won't go away. They're No. 1 this week with "In The End" (Warner Bros.), and they rank fifth with teens and third 18-24 and 25-34.

Michelle Branch is third overall this week with "All You Wanted" (Maverick/WB). "Wanted" ranks fourth with teens, second 18-24 and ninth 25-34.

Jimmy Eat World's "The Middle" (DreamWorks) moves into the top 10 on the R&R CHR/Pop chart while continuing to post solid *Callout America* scores. "Middle" ranks eighth with teens and sixth 18-24.

It's a great week for **No Doubt** and "Hella Good" (Interscope) across the upper demos: The song ranks seventh 18-24 and fifth 25-34.

Finally, **India.Arie** ranks No. 1 among women 25-34 with "Video" (Motown/Universal).

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: Boston, Nassau-Suffolk, 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: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.



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R&R CHR/Pop Top 50

May 24, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	8152	+517	979439	14	130/0
2	2	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	8152	+315	944960	10	130/0
1	3	PINK Don't Let Me Get Me (Arista)	7819	-489	838050	15	132/0
4	4	MICHELLE BRANCH All You Wanted (Maverick/WB)	7455	-151	831374	19	129/0
6	5	SHAKIRA Underneath Your Clothes (Epic)	7358	-208	748525	14	131/0
5	6	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	7350	-210	915140	12	120/0
7	7	NO DOUBT Hella Good (Interscope)	6437	+130	685071	8	132/0
9	8	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	6157	+723	802939	8	122/4
8	9	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	5427	-612	548746	18	130/1
13	10	JIMMY EAT WORLD The Middle (DreamWorks)	4976	+605	646874	10	129/3
17	11	EMINEM Without Me (Shady/Aftermath/Interscope)	4770	+1033	566262	3	123/0
10	12	LINKIN PARK In The End (Warner Bros.)	4765	-321	453659	23	110/1
12	13	DEFAULT Wasting My Time (TVT)	4725	+249	515502	13	120/1
16	14	NELLY Hot In Herre (Fo' Reel/Universal)	4569	+816	481035	5	120/2
14	15	USHER U Don't Have To Call (LaFace/Arista)	4387	+310	484799	9	120/0
11	16	JENNIFER LOPEZ Ain't It Funny (Epic)	4099	-813	426609	20	129/0
24	17	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3780	+657	414046	5	126/1
15	18	GOO GOO DOLLS Here Is Gone (Warner Bros.)	3531	-470	368291	10	117/0
19	19	CALLING Wherever You Will Go (RCA)	3285	-145	351260	31	120/1
18	20	'N SYNC Girlfriend (Jive)	3164	-429	420973	19	128/0
26	21	CRAIG DAVID Walking Away (Wildstar/Atlantic)	3077	+330	331057	7	116/6
22	22	B2K Uh Huh (Epic)	2869	-301	309920	10	112/0
31	23	DIRTY VEGAS Days Go By (Capitol)	2804	+822	321202	5	122/12
21	24	ENRIQUE IGLESIAS Escape (Interscope)	2697	-522	400406	16	124/0
20	25	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	2620	-627	238428	20	130/0
28	26	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2532	+219	226524	10	107/4
27	27	NICKELBACK Too Bad (Roadrunner/IDJMG)	2506	+51	208722	8	110/0
33	28	AALIYAH More Than A Woman (BlackGround/Virgin)	2390	+559	294914	5	99/7
32	29	PAULINA RUBIO Don't Say Goodbye (Universal)	2202	+261	257174	6	105/3
41	30	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2086	+1031	202486	2	110/14
25	31	INDIA. ARIE Video (Motown/Universal)	2029	-809	201035	13	116/0
23	32	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1858	-1308	143168	11	115/0
48	33	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	1738	+873	185466	2	112/15
29	34	CELINE DION A New Day Has Come (Epic)	1519	-656	176852	13	106/0
40	35	BRANDY Full Moon (Atlantic)	1468	+366	138712	3	82/5
39	36	MARY J. BLIGE Rainy Dayz (MCA)	1458	+338	181565	4	86/14
42	37	SOLUNA For All Time (DreamWorks)	1377	+322	101671	6	80/4
37	38	CALLING Adrienne (RCA)	1296	+38	142223	4	80/4
38	39	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	1289	+130	91985	6	70/6
46	40	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	1081	+113	132096	4	68/3
45	41	MARC ANTHONY I've Got You (Columbia)	1077	+95	144018	3	77/5
Debut	42	JOHN MAYER No Such Thing (Aware/Columbia)	983	+249	82301	1	62/11
Debut	43	AVRIL LAVIGNE Complicated (Arista)	958	+493	145267	1	91/33
34	44	JADE ANDERSON Sugarhigh (Columbia)	945	-591	95945	7	101/0
35	45	BRITNEY SPEARS Overprotected (Jive)	935	-528	103383	7	97/0
44	46	P.O.D. Youth Of The Nation (Atlantic)	886	-108	115826	14	101/1
49	47	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	881	+29	79860	2	50/0
43	48	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	837	-189	74180	17	84/0
36	49	RES They-Say Vision (MCA)	792	-666	79324	11	97/0
Debut	50	ANASTACIA One Day In Your Life (Epic)	772	+359	70986	1	82/14

132 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KELLY OSBOURNE Papa Don't Preach (Epic)	58
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	57
AVRIL LAVIGNE Complicated (Arista)	33
SEVEN AND THE SUN Walk With Me (Atlantic)	16
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	15
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	14
MARY J. BLIGE Rainy Dayz (MCA)	14
ANASTACIA One Day In Your Life (Epic)	14
UNWRITTEN LAW Seein' Red (Interscope)	13
DJ SAMMY & YANOU Heaven (Robbins)	13

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Adult Top 40 Monitor: 24*!

Modern Adult Monitor: 26*!

Musical guest on Conan O'Brien May 23rd!

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Without Me (Shady/Aftermath/Interscope)	+1033
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+1031
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+873
DIRTY VEGAS Days Go By (Capitol)	+822
NELLY Hot In Herre (Fo' Reel/Universal)	+816
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+723
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+657
JIMMY EAT WORLD The Middle (DreamWorks)	+605
AALIYAH More Than A Woman (BlackGround/Virgin)	+559
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+517

Most Played Recurrents

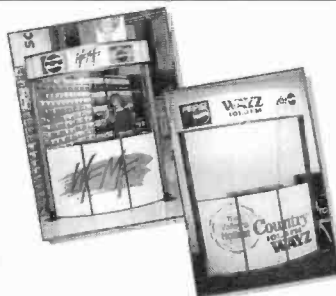
ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3120
MARY J. BLIGE Family Affair (MCA)	2066
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	1843
CRAIG DAVID 7 Days (Wildstar/Atlantic)	1793
PINK Get The Party Started (Arista)	1651
CREED My Sacrifice (Wind-up)	1546
USHER U Got It Bad (LaFace/Arista)	1468
LEANN RIMES Can't Fight The Moonlight (Curb)	1372
NO DOUBT Hey Baby (Interscope)	1308
TOYA I Do (Arista)	1284
LIFEHOUSE Hanging By A Moment (DreamWorks)	1276
SHAKIRA Whenever Wherever (Epic)	1222
STAINED It's Been Awhile (Fip/Elektra/EEG)	1111

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R&R CHR/Pop Top 50 Indicator

May 24, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2868	+30	85650	13	51/0
5	2	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2851	+234	82827	8	51/0
2	3	MICHELLE BRANCH All You Wanted (Maverick/WB)	2770	-87	80904	18	50/0
1	4	PINK Don't Let Me Get Me (Arista)	2649	-391	77645	13	49/0
6	5	NO DOUBT Hella Good (Interscope)	2571	+142	75768	7	52/0
4	6	SHAKIRA Underneath Your Clothes (Epic)	2562	-85	70020	12	48/0
8	7	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	2124	-55	61434	12	47/0
9	8	GOO GOO DOLLS Here Is Gone (Warner Bros.)	2022	-91	60244	8	49/0
10	9	JIMMY EAT WORLD The Middle (DreamWorks)	2006	+118	60423	10	51/0
7	10	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1923	-289	57607	18	45/0
11	11	DEFAULT Wasting My Time (TVT)	1835	+120	54600	13	46/0
12	12	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1826	+276	54064	6	48/1
13	13	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1595	+116	46163	10	49/0
14	14	USHER U Don't Have To Call (LaFace/Arista)	1490	+20	44109	9	45/0
19	15	CRAIG DAVID Walking Away (Wildstar/Atlantic)	1448	+240	42458	6	50/0
17	16	NICKELBACK Too Bad (Roadrunner/IDJMG)	1395	+87	39299	7	49/0
23	17	EMINEM Without Me (Shady/Aftermath/Interscope)	1345	+346	38485	2	46/0
24	18	NELLY Hot In Herre (Fo' Reel/Universal)	1223	+247	35246	3	47/2
15	19	LINKIN PARK In The End (Warner Bros.)	1194	-213	34191	21	35/0
16	20	JENNIFER LOPEZ Ain't It Funny (Epic)	1074	-294	31467	21	35/0
27	21	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1049	+141	28700	3	40/0
21	22	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	953	-171	28007	19	35/0
18	23	ENRIQUE IGLESIAS Escape (Interscope)	941	-346	26975	15	33/0
22	24	CALLING Wherever You Will Go (RCA)	935	-79	25590	31	33/0
37	25	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	882	+388	23065	2	47/5
29	26	CALLING Adrienne (RCA)	828	+52	23117	4	41/1
30	27	SOLUNA For All Time (DreamWorks)	788	+36	25980	10	46/1
36	28	AALIYAH More Than A Woman (BlackGround/Virgin)	776	+271	24207	2	37/2
31	29	PAULINA RUBIO Don't Say Goodbye (Universal)	768	+125	23229	4	33/2
25	30	'N SYNC Girlfriend (Jive)	739	-229	22446	17	27/0
28	31	B2K Uh Huh (Epic)	708	-117	18790	7	33/0
38	32	DIRTY VEGAS Days Go By (Capitol)	697	+225	19896	2	41/12
32	33	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	596	+36	18259	6	33/0
20	34	INDIA.ARIE Video (Motown/Universal)	563	-592	16971	12	22/0
Debut	35	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	548	+455	16989	1	40/12
Debut	36	CREED One Last Breath (Wind-up)	543	+425	14765	1	41/5
41	37	BRANDY Full Moon (Atlantic)	490	+83	13064	3	34/0
39	38	MARC ANTHONY I've Got You (Columbia)	479	+67	17137	3	30/2
46	39	JOHN MAYER No Such Thing (Aware/Columbia)	454	+146	13658	2	26/1
43	40	MARY J. BLIGE Rainy Dayz (MCA)	440	+40	10370	4	26/4
44	41	KACI Just An Old Boyfriend (Curb)	381	+26	10771	3	30/0
35	42	CELINE DION A New Day Has Come (Epic)	367	-188	9051	12	17/0
26	43	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	320	-607	8228	10	16/0
33	44	P.O.D. Youth Of The Nation (Atlantic)	304	-253	8849	14	11/0
50	45	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	302	+85	7297	3	22/2
Debut	46	UNWRITTEN LAW Seein' Red (Interscope)	290	+232	8436	1	36/9
Debut	47	TRIK TURNER Friends + Family (RCA)	264	+50	6351	1	19/1
34	48	JADE ANDERSON Sugarhigh (Columbia)	253	-302	6662	6	14/0
Debut	49	SEVEN AND THE SUN Walk With Me (Atlantic)	245	+202	8067	1	27/9
Debut	50	AVRIL LAVIGNE Complicated (Arista)	240	+78	6042	1	24/8

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/12-Saturday 5/18.
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Most Added.

ARTIST TITLE LABEL(S)	ADDS
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	36
KELLY OSBOURNE Papa Don't Preach (Epic)	13
DIRTY VEGAS Days Go By (Capitol)	12
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	12
UNWRITTEN LAW Seein' Red (Interscope)	9
SEVEN AND THE SUN Walk With Me (Atlantic)	9
AVRIL LAVIGNE Complicated (Arista)	8
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	5
CREED One Last Breath (Wind-up)	5
KYLIE MINOGUE Love At First Sight (Capitol)	5
MARY J. BLIGE Rainy Dayz (MCA)	4
ANASTACIA One Day In Your Life (Epic)	4
NAPPY ROOTS Awnaw (Atlantic)	4
SOFIA LOELL Right Up Your Face (Curb)	4
MOBY We Are All Made Of Stars (V2)	3
NELLY Hot In Herre (Fo' Reel/Universal)	2
AALIYAH More Than A Woman (BlackGround/Virgin)	2
PAULINA RUBIO Don't Say Goodbye (Universal)	2
MARC ANTHONY I've Got You (Columbia)	2
LUDACRIS Saturday... (Def Jam South/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+455
CREED One Last Breath (Wind-up)	+425
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+388
EMINEM Without Me (Shady/Aftermath/Interscope)	+346
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+276
AALIYAH More Than A Woman (BlackGround/Virgin)	+271
NELLY Hot In Herre (Fo' Reel/Universal)	+247
CRAIG DAVID Walking Away (Wildstar/Atlantic)	+240
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+234
UNWRITTEN LAW Seein' Red (Interscope)	+232
DIRTY VEGAS Days Go By (Capitol)	+225
SEVEN AND THE SUN Walk With Me (Atlantic)	+202
JOHN MAYER No Such Thing (Aware/Columbia)	+146
NO DOUBT Hella Good (Interscope)	+142
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+141
PAULINA RUBIO Don't Say Goodbye (Universal)	+125
DEFAULT Wasting My Time (TVT)	+120
JIMMY EAT WORLD The Middle (DreamWorks)	+118
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+116
DROPLINE Fly Away From Here (...Day) (143/Reprise)	+95
NICKELBACK Too Bad (Roadrunner/IDJMG)	+87
LUDACRIS Saturday... (Def Jam South/IDJMG)	+85
BRANDY Full Moon (Atlantic)	+83
AVRIL LAVIGNE Complicated (Arista)	+78
MOBY We Are All Made Of Stars (V2)	+71
ANASTACIA One Day In Your Life (Epic)	+70
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	+67
MARC ANTHONY I've Got You (Columbia)	+67
CALLING Adrienne (RCA)	+52
TRIK TURNER Friends + Family (RCA)	+50

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ON THE RECORD
with
Rob Weaver
PD, WKPK (The Peak)/
Traverse City, MI

It wasn't that long ago that there was only the occasional rhythmic or alternative song that would cross. Now much of that kind of music has become mainstream. The Peak leans a little more adult, but it's still a priority to balance what we play, and our hit list reflects that — Pink, Usher, Jennifer Lopez, Nickelback, Creed, Avril Lavigne, Alanis and Train, plus some '80s and '90s gold. • Programming in market 190 is



not that different from programming in large markets. Sure, smaller budgets require more creative marketing and branding, but we still have to know our audience. Instead of defining our listeners as a set of numbers (e.g., 18-34), we created a "real person" (in our case, a 28-to-29-year-old female who's professional, educated and active). Before we do anything, we try to ask what she would think. It's not an exact science, but it helps us focus. • The Peak is very active and very promotional, and listeners know that. If it's hot, we're usually involved.

There was an interesting battle for No. 1 this week, with Ashanti's "Foolish" (Murder Inc./Def Jam/IDJMG) and Vanessa Carlton's "A Thousand Miles" (A&M/Interscope) tied in plays. Carlton claimed the top spot because her song had a larger play increase over the previous week ... Along with Carlton's "Miles," another distance song that hit the Pop chart pavement was Craig David's "Walking Away" (Wild Star/Atlantic). This tune wandered from 26-21* this week ... The song heard most often this week was Eminem's "Without Me" (Shady/Aftermath/Interscope), which gained 1,033 plays and jumped from 17-11*. Right behind the shady one were Chad Kroeger & Josey Scott with "Hero" (Roadrunner/Columbia/IDJMG). The heroic tune gained 1,031 plays and made a grand leap from 41-30* ... Gracing the chart with their presence are Epic's Anastacia with "One Day in Your Life" at No. 50*, Arista's Avril Lavigne with "Complicated" at No. 43* and Aware/Columbia artist John Mayer with "No Such Thing" at No. 42* ... Speaking of Columbia, Will Smith's single from *Men in Black II* moved 48-33* during its second week on the chart. Check out the spotlight on Smith in this week's Head Rush ... Dirty Vegas' "Days Go By" gained +822 and moved 31-23*. I wonder if the single's presence in the Mitsubishi car commercial has anything to do with that.

CHR/Pop
ON THE RADIO

— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: Dirty Vegas
LABEL: Capitol

By TANYA O'QUINN / ASSISTANT EDITOR



Dirty Vegas

Honestly, I thought I hadn't heard of Dirty Vegas until I heard the first few beats of their single "Days Go By." Suddenly, I was envisioning the Mitsubishi car commercial where the young lady starts grooving in the passenger seat. That ad made an intense impression on me — I finally realized to whom God gave my rhythm. Move over Julia Stiles! Anyone who's seen the commercial has heard the infectious debut single from Dirty Vegas' forthcoming self-titled album.

Hailing from the U.K., Steve Smith, Paul Harris and Ben Harris are the trio of multi-instrumentalists and producers behind the music. By combining their talents, they've formed an electronica-rock hybrid that has fans going crazy. Their style will have hard-core rock fans, who may snub dance music, vibing along with club enthusiasts who may have thought lyrics have no place in dance music. "We don't believe in pigeonholes — we're songwriters as well as DJs as well as musicians as well as everything else," explains vocalist-percussionist Smith.

A chance encounter between Smith and Harris yielded dynamic results for both artists. Harris, one of London's most respected club turntableists, landed a DJ gig in Switzerland last year. While at the airport, he ran into Smith, an old friend who just happened to be booked at the very same club to play percussion. As the two played catch-up, Smith revealed that relationships with his band, Higher Ground, and his girl-

friend had both dissolved. He retreated to a club island in Spain named Ibiza to play percussion for Ministry Of Sound club nights and spent his downtime writing songs on an acoustic guitar.

The change of scenery and the therapy of self-expression were exactly what Smith needed; he began to feel a sense of emotional rejuvenation. Harris suggested that they work together when they returned to London. Smith was elated. Once in the studio, Harris introduced Smith to studio engineer Ben Harris, who became the third side to this musically hypnotic and rhythmically exciting triangle. Respecting no rules of music or creative boundaries, the trio decided to combine everything that excited them about music and center it around the freewheeling spirit of acid house. After changing their name from Dirty Harry to Dirty Vegas, they began working on their first song together.

Talk about Fat Tuesday! "Days Go By" was completed on Tuesday, given to British DJ-A&R guy Pete Tong on Wednesday, and by Friday Tong was playing the song on his show on Radio One! "We were very surprised at how fast things came together," says Smith. "Something from our studio ending up so quickly on American TV networks would be a surprise for anyone."

Signing with Capitol Records has kept that element of surprise going. "All the other record companies trying to sign us wanted us to do a whole album of 'Days Go By' copies," says Smith. "That's not what we're all about."

"We're sort of a hybrid of hundreds of different things," adds Harris. "There's no limitation to what we do — the places we can take Dirty Vegas are endless."

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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 5/24/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.16	4.16	92%	25%	4.10	94%	29%
LINKIN PARK In The End (Warner Bros.)	4.10	4.07	96%	45%	4.15	97%	42%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4.04	4.11	92%	27%	3.96	93%	32%
PINK Don't Let Me Get Me (Arista)	4.04	4.10	97%	33%	4.05	98%	34%
JIMMY EAT WORLD The Middle (DreamWorks)	4.03	4.04	75%	16%	4.04	76%	15%
CALLING Wherever You Will Go (RCA)	3.97	3.96	93%	42%	4.03	92%	41%
GOO GOO DOLLS Here Is Gone (Warner Bros.)	3.93	3.89	80%	14%	4.00	30%	12%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.92	3.88	88%	33%	4.02	90%	29%
ENRIQUE IGLESIAS Escape (Interscope)	3.88	3.88	95%	34%	3.91	97%	35%
DEFAULT Wasting My Time (TVT)	3.88	3.91	73%	19%	4.01	73%	18%
NO DOUBT Hella Good (Interscope)	3.86	3.89	88%	20%	3.79	90%	20%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.86	3.92	72%	16%	3.92	75%	16%
CRAIG DAVID Walking Away (Wildstar/Atlantic)	3.85	3.85	65%	11%	3.92	34%	9%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.77	3.77	97%	60%	3.83	98%	62%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.70	3.59	81%	18%	3.75	82%	15%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.69	3.76	89%	38%	3.75	91%	40%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.68	3.77	96%	45%	3.79	97%	45%
P. DIDDY F/ USHER & LOON I Need A Girl (Part I) (Bad Boy/Arista)	3.67	3.71	84%	27%	3.76	86%	26%
'N SYNC Girlfriend (Jive)	3.66	3.69	97%	47%	3.76	98%	45%
DIRTY VEGAS Days Go By (Capitol)	3.64	-	48%	10%	3.62	52%	10%
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3.63	3.67	83%	34%	3.75	84%	33%
SHAKIRA Underneath Your Clothes (Epic)	3.63	3.64	96%	38%	3.64	96%	38%
NELLY Hot In Herre (Fo' Reel/Universal)	3.58	3.68	68%	17%	3.64	68%	14%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.58	3.66	63%	14%	3.69	64%	13%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.58	3.70	76%	20%	3.50	77%	23%
USHER U Don't Have To Call (Arista)	3.48	3.64	85%	30%	3.57	86%	29%
B2K Uh Huh (Epic)	3.48	3.59	72%	23%	3.56	72%	20%
INDIA.ARIE Video (Mowtown/Universal)	3.44	3.58	75%	27%	3.43	78%	28%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.41	3.48	97%	55%	3.35	98%	59%
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2.89	3.18	85%	45%	2.86	88%	46%

Total sample size is 919 respondents. 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. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

CREED One Last Breath (Wind-up)

Total Plays: 694, Total Stations: 65, Adds: 11

TRIK TURNER Friends + Family (RCA)

Total Plays: 579, Total Stations: 45, Adds: 5

DJ SAMMY & YANOU Heaven (Robbins)

Total Plays: 547, Total Stations: 31, Adds: 13

A1 Caught In The Middle (Columbia)

Total Plays: 536, Total Stations: 44, Adds: 5

TINA NOVAK Been Around The World (Spere/Arista)

Total Plays: 491, Total Stations: 38, Adds: 2

NAPPY ROOTS Awnaw (Atlantic)

Total Plays: 487, Total Stations: 40, Adds: 8

RUBYHORSE Sparkle (Island/IDJMG)

Total Plays: 400, Total Stations: 39, Adds: 4

KELLY OSBOURNE Papa Don't Preach (Epic)

Total Plays: 371, Total Stations: 64, Adds: 58

SEVEN AND THE SUN Walk With Me (Atlantic)

Total Plays: 347, Total Stations: 52, Adds: 16

DROPLINE Fly Away From Here (...Day) (143/Reprise)

Total Plays: 312, Total Stations: 37, Adds: 4

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

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HANGING WITH JAY-Z

IDJMG recording artist Jay-Z visits Baseline Studios. Seen here are (top row, l-r) Lenny Lyons Promotion's Lenny Lyons; IDJMG VP/Pop Promotion Erik Olesen, Sr. VP/Promotion Ken Lane and VP/Pop Promotion Mike Easterlin; (middle row, l-r) WKQX/Chicago PD Tim Richards; Roc-A-Fella Records CEO Damon Dash; WXKS/Boston PD Cadillac Jack; WHTZ/New York Asst. PD Sharon Dastur; Jay-Z; Clear Channel VP/Programming Tom Poleman; Roc-A-Fella National Dir./Promotion Bobby Dash; Lenny Lyons Promotion's Scott Baker; (front row, l-r) IDJMG's VP/Rhythm & Crossover Promotion Marthe Reynolds and Reg. Promotion Mgr./Baltimore Noah Sheer; WITH/Baltimore PD Jeff Wyatt; WIOQ/Philadelphia PD Brian Bridgeman; and IDJMG Reg. Promotion Mgr./Detroit Christine Conte.



FUN AT THE Y

Columbia recording artist Marc Anthony stopped by WHYI/Miami to promote his new album, *Mended*, take some photos and just enjoy some good old Y-100 hospitality. Pictured here (l-r) are Marc Anthony and afternoon jock/Asst. PD Chris Marino.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albuquerque, NM; Alexandria, LA) with their respective call letters, formats, and current indicator adds.

* Monitored Reporters
184 Total Reporters
132 Total Monitored
52 Total Indicator
51 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
KCRS/Odesa-Midland, TX
*Note: KTFM/San Antonio, TX
moves from CHR/Rhythmic to
CHR/Pop.



KASHON POWELL

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R. Kelly And Radio

Programmers discuss audience response to the artist's legal problems

Now that I've breezed through my first couple of weeks here, I can admit it: I have been a bundle of nerves. But trust me when I say that we are going to have a great time. I intend to bring you all of the great and exciting happenings in the world of Urban radio and music. In addition, you will read about my equally exciting life — not!

I am truly a crazed mess. I started a new job and moved out of Texas — where I've spent all of my 20-something years — to a completely new city. Needless to say, Los Angeles is a very different thang, but I love



Michelle S.

it here. On top of all that, I'm also trying to plan a wedding in Houston. Talk about a neurotic on the loose, but let's move on to more music-related topics.

I'm sure that by now everyone knows about R. Kelly's recent legal troubles, in which police in Chicago are investigating accusations that he had sex with an underage girl. Videotapes of the alleged event are circulating across the country. Kelly has already settled two lawsuits filed by women who charged him with having sex with them while they were minors. Of course, no one can forget the rumor that Kelly married the late singer Aaliyah when she was only 15 years old.

Kelly denied the current allegations in a recent television interview. "I've done a lot of wrong things in my life, but I'm not a criminal, I'm not a monster," said the 33-year-old R&B star. When asked about his about his career, Kelly said that, although it is important to him, his main concern is living his life.

Since this story broke, some have urged a boycott of his music. Kelly's



Skip Dillard

joint project with Jay-Z, *The Best of Both Worlds*, which was released after the charges surfaced, has been a commercial disappointment.

I was a little curious to hear how programmers across the country felt about this issue and how it affects their decision to air R. Kelly's music on their stations. We all know his music can be a little risqué, and it seems that fact only adds fuel to the fire. Did programmers immediately pull his records? Did listeners indignantly call their favorite radio stations because they were playing his music?

Before I left KBXX (The Box)/Houston for sunny California, a listener e-mailed me to express his disgust with The Box because we continued to play R. Kelly's music, especially the song "Feelin' on Your Booty." He said that he had seen the infamous video, was sure that I had seen it as well and could not believe that we continued to air R. Kelly's music. I replied that the radio station was not taking a stand one way or another and that, no, I had not seen the videotape.



Jamillah Muhammad

This week, a few programmers give their views on this issue.

Robert Scorpio
PD, KKBT (The Beat)/
Los Angeles

My afternoon guy, Adimu, broke the story here in Los Angeles. We didn't want to drop R. Kelly's music because of the whole innocent-until-proven-guilty principle, but we would take his music out if he were proven guilty.

Uptown Angela
PD, WQUE/New Orleans

We haven't dropped any of R. Kelly's records. Basically, we felt these allegations were unproven, so it wasn't fair to hold the artist or his music hostage because of them. He's always had a very strong following in New Orleans, and we've received very few listener complaints.

Michelle S.
PD, KHHT (Hot 92.3)/
Los Angeles

When the story broke, we took a wait-and-see approach because no one at the station had seen the video at the time and none of us felt right about holding him accountable because of a rumor. However, when we actually saw the videotape, it changed our perspective on the situation.

Since we are an adult-targeted radio station, we really tried to stay away from discussing the topic on the air because the subject matter was so racy. However, our listeners were aware of it — probably because of what other stations in the market were doing with the scandal — and we began to get major complaints because we were still playing Kelly's music. At that point we deferred to our audience and pulled every R. Kelly record off the air.

I think he will have a difficult time overcoming this. His track record extends back to the Aaliyah scandal, and people remember that. Folks are disgusted with the whole situation, and it's a tragedy that such an amazing songwriter will be de-

KP's Korner

One of Urban radio's best-kept secrets, **Kris Kelly**, resides in Detroit, MI. Kris is MD and midday personality for Clear Channel's WJLB-FM. She is a native of Philadelphia and began her radio career at WAMO/Pittsburgh, where she was MD in addition to doing a midday airshift. Shortly after joining the WJLB staff she also became a reporter for the local FOX TV news team, making her the only Detroit media personality to juggle radio and television simultaneously.



Kris Kelly

In addition to fulfilling her day-to-day radio responsibilities, Kris is very committed to volunteering in the community. She is a staunch supporter of women's shelter fund-raisers and the Make A Wish Foundation and also champions voter-registration efforts, breast cancer awareness and many more special interests.

Although Kris loves anything and everything about radio, she does remember one particular moment as being her worst radio experience. "I worked for a radio station that had a panda as a mascot," she recalls. "One day I had to wear the panda suit in a parade. It was a very hot summer day, and the zipper on the suit broke, trapping me inside." When asked about a more pleasant radio-related memory, she says, "My first day working at WJLB was a dream."

Kris and the entire WJLB staff continue to do great things in the Detroit market. According to the winter 2002 Arbitron ratings, they hold the No. 3 position, climbing 4.7-5.6.

nied airplay because of his personal behavior.

Skip Dillard
PD, WBLK/Bufalo

I pulled specific records that I felt would convey a negative feeling, such as "Seems Like You're Ready," "Your Body's Callin'," and a few others. However, we continue to play songs like "Fiesta" and "Get This Money," and we still get requests for them. We've reminded listeners that he's innocent until proven otherwise, and even though our listeners seem disappointed, no one denies his talent as an artist.

Jamillah Muhammad
PD, WKKV/Milwaukee

We have supported R. Kelly's music from the beginning of his career; therefore, we will continue to do so. Considering that he has not been found guilty in a court of law, WKKV has not taken a stand against him on-air. When the story broke, we informed our listeners of it, and we haven't received any listener complaints about airing his songs.

However, as a programmer, I have been careful about which of his songs we play. We're not going to put "The Greatest Sex," "12 Play" or "Strip for Me" on at this moment. We will continue as we have been until the case has completely unfolded. He stated that it's not him in the video-

tape, and if that's what the man says, who are we to say he's wrong?

John Long
PD, WZBN & WQVE/
Albany, GA

I'm of the belief that you are innocent until proven guilty in a court of law, so I haven't convicted R. Kelly yet. He still gets airplay on WZBN, and we haven't received a single complaint or call of concern from our listeners. People are not sure if it's really him, and some believe that the video could have been doctored. I think he should take a leave of absence from the artist side of the business but continue to produce, because he is one of the greatest music producers of our time.

Cliff Winston
PD, KJLH/Los Angeles

We don't have a policy banning R. Kelly's music, but the listener response has been so overwhelmingly against his music that it has affected his scores in our music tests. Some of my jocks have requested that his songs not be scheduled during their shifts.

Like most stations, we respond to the needs of the audience, and, as of right now, they are very strongly anti-R. Kelly and don't want to hear him on KJLH. You will hear an R. Kelly song played only on rare occasions in L.A. at this point.

"We began to get major complaints from listeners because we were still playing Kelly's music. At that point we deferred to our audience and pulled every R. Kelly record off the air."

Michelle S.

"We've reminded listeners that he's innocent until proven otherwise, and even though our listeners seem disappointed, no one denies his talent as an artist."

Skip Dillard

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R&R Urban Top 50

Powered By



May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2853	-160	492330	15	65/0
2	2	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	2762	+128	528248	12	61/0
3	3	MUSIQ Haicrazy (Def Soul/IDJMG)	2710	+87	489332	14	65/0
8	4	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2359	+286	418504	6	58/1
9	5	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	2331	+425	435752	6	60/1
4	6	USHER U Don't Have To Call (LaFace/Arista)	2314	-242	422325	18	62/0
6	7	AVANT Makin' Good Love (Magic Johnson/MCA)	2230	-67	352346	17	59/0
7	8	MARY J. BLIGE Rainy Dayz (MCA)	2171	-47	337865	11	63/0
5	9	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	2046	-259	344796	13	62/0
11	10	BIG TYMERS Still Fly (Cash Money/Universal)	2025	+203	301444	9	58/3
10	11	B2K Gots Ta Be (Epic)	1901	+24	329404	9	61/0
17	12	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	1612	+120	275896	7	57/0
12	13	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1604	-205	276616	15	60/0
16	14	BRANDY Full Moon (Atlantic)	1603	+42	263072	7	59/0
14	15	YING YANG TWINS Say I Yi Yi (Koch)	1557	-47	193537	12	51/1
15	16	NAPPY ROOTS Awnaw (Atlantic)	1510	-94	210193	16	63/0
18	17	JAHEIM Anything (Divine Mill/WB)	1504	+21	293925	26	59/0
19	18	DONELL JONES You Know That I Love You (Untouchables/Arista)	1383	+86	226267	9	52/0
13	19	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1378	-280	224355	18	64/0
20	20	NAS One Mic (Columbia)	1339	+130	220961	10	44/0
21	21	RUFF ENZ Someone To Love You (Epic)	1257	+57	216488	15	56/5
24	22	NELLY Hot In Herre (Fo' Reel/Universal)	1243	+289	202277	4	55/1
23	23	JOE What If A Woman (Jive)	1095	+19	196982	12	47/0
27	24	TWEET Call Me (Gold Mind/Elektra/EEG)	1045	+158	180791	4	57/4
22	25	FAITH EVANS I Love You (Bad Boy/Arista)	1032	-160	220275	20	58/0
25	26	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	900	-19	124968	8	50/0
28	27	JENNIFER LOPEZ Ain't It Funny (Epic)	756	-108	125378	20	49/0
30	28	ANGIE STONE Wish I Didn't Miss You (J)	739	-44	101807	10	36/0
26	29	LUOACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	721	-186	123081	15	56/0
29	30	AALIYAH More Than A Woman (BlackGround)	716	-133	131533	18	32/0
31	31	ALICIA KEYS How Come You Don't Call Me (J)	706	-56	151317	9	44/0
33	32	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	695	+23	101852	4	46/1
43	33	EMINEM Without Me (Shady/Aftermath/Interscope)	670	+206	90863	2	50/3
46	34	SCARFACE Guess Who's Back? (Def Jam South/IDJMG)	656	+232	115363	3	50/2
34	35	BOYZ II MEN The Color Of Love (Arista)	623	-21	75951	5	47/0
36	36	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	608	-8	127647	17	45/0
38	37	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	599	+56	66907	3	25/2
40	38	B RICH Whoa Now (Atlantic)	587	+79	63897	3	45/2
35	39	MAXWELL This Woman's Work (Columbia)	582	-39	92433	16	38/0
37	40	JAY-Z Song Cry (Roc-A-Fella/IDJMG)	578	-9	98673	3	2/1
44	41	MARIO Just A Friend (J)	567	+113	64385	3	42/4
39	42	ISYSS F/JADAKISS Day + Night (Arista)	541	+26	69860	5	35/0
32	43	LIL BOW WOW Take Ya Home (So So Def/Columbia)	529	-222	58688	16	42/0
Debut	44	CLIPSE Grindin' (Star Trak/Arista)	523	+189	93778	1	40/6
Debut	45	AMERIE Why Don't We Fall In Love (Rise/Columbia)	522	+161	110043	1	38/1
47	46	LUDACRIS Move Bitch (Def Jam South/IDJMG)	520	+109	91724	2	55/54
48	47	JERZEE MONET Most High (DreamWorks)	481	+74	57986	2	40/0
Debut	48	RL Good Man (J)	456	+61	78094	1	41/0
42	49	FUNDISHA Live The Life (So So Def/Columbia)	455	-16	46090	6	32/0
45	50	BRANDY What About Us? (Atlantic)	417	-11	56719	19	43/0

66 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Move Bitch (Def Jam South/IDJMG)	54
SWIZZ BEATZ F/BOUNTY KILLER Guilty (DreamWorks)	38
SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	34
MARY MARY In The Morning (Columbia)	23
ALI Breathe In, Breathe Out (Universal)	15
CLIPSE Grindin' (Star Trak/Arista)	6
STYLES & PHAROAAHE MONCH The Life (Rawkus/MCA)	6
RUFF ENZ Someone To Love You (Epic)	5
TWEET Call Me (Gold Mind/Elektra/EEG)	4
MARIO Just A Friend (J)	4
WYCLEF JEAN Two Wrongs (Columbia)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+425
NELLY Hot In Herre (Fo' Reel/Universal)	+289
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	+286
SCARFACE Guess Who's Back? (Def Jam South/IDJMG)	+232
EMINEM Without Me (Shady/Aftermath/Interscope)	+206
BIG TYMERS Still Fly (Cash Money/Universal)	+203
CLIPSE Grindin' (Star Trak/Arista)	+189
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+179
AMERIE Why Don't We Fall In Love (Rise/Columbia)	+161
GLENN LEWIS It's Not Fair (Epic)	+159
TWEET Call Me (Gold Mind/Elektra/EEG)	+158

New & Active

LIL' ROMEO 2 Way (No Limit/Soulja/Universal)	Total Plays: 415, Total Stations: 39, Adds: 0
DAVE HOLLISTER Keep Lovin' You (MCA)	Total Plays: 411, Total Stations: 41, Adds: 1
KEKE WYATT I Don't Wanna (MCA)	Total Plays: 367, Total Stations: 37, Adds: 1
SHARISSA No Half Steppin' (Motown)	Total Plays: 322, Total Stations: 34, Adds: 2
LOVHER How It's Gonna Be (Def Soul/IDJMG)	Total Plays: 304, Total Stations: 31, Adds: 2
ANN NESBY F/AL GREEN Put It On Paper (Universal)	Total Plays: 276, Total Stations: 20, Adds: 0
ROB JACKSON F/LADY MAY Boom, Boom, Boom (Arista)	Total Plays: 265, Total Stations: 22, Adds: 1
GLENN LEWIS It's Not Fair (Epic)	Total Plays: 259, Total Stations: 32, Adds: 0
JAGUAR WRIGHT The What It's (MCA)	Total Plays: 245, Total Stations: 19, Adds: 0
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	Total Plays: 207, Total Stations: 39, Adds: 3

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.ronline.com.

SLUM VILLAGE

"Tainted" IT TAKES A VILLAGE!!

6/17/02





Stations and their ads listed alphabetically by market

Reporters

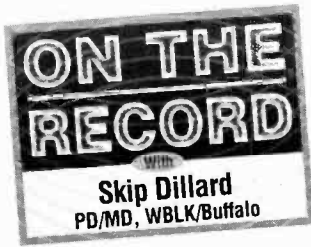
Table listing stations and their reporters across various markets including Albany, NY; Alexandria, LA; Atlanta, GA; Baltimore, MD; Birmingham, AL; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Columbia, SC; Dallas, TX; Detroit, MI; Fayetteville, NC; Greenville, SC; Houston, TX; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Louisville, KY; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Mobile, AL; Montgomery, AL; Nashville, TN; New Orleans, LA; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Philadelphia, PA; Pittsburgh, PA; Raleigh-Durham, NC; Richmond, VA; Rochester, NY; Savannah, GA; St. Louis, MO; Toledo, OH; Tulsa, OK; Washington, DC; Wichita, KS.

Most Played Recurrents

Table of Most Played Recurrents with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Includes entries like MR. CHEEKS Lights, Camera, Action (Universal) with 777 plays, KEKE WYATT Nothing In This World (MCA) with 690 plays, and JENNIFER LOPEZ I'm Real (Epic) with 204 plays.

Indicator

Table of Most Added with columns: INDICATOR, MOST ADDED. Includes entries like SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect) with 77 Total Reporters, ME'SHELL NDEGECELLO Pocketbook (Maverick/WB) with 66 Total Monitored, and LUDACRIS Move Bitch (Def Jam South/IDJMG) with 11 Total Indicator.



There is some great music hitting the streets just in time for the warm weather. And if you've ever been in Buffalo between September and June, you would understand just how much warm weather means to us! Brandy has not disappointed her fans. The Atlantic recording artist, new wife and mommy-to-be has been busy. I'm really feelin' her latest single, "Full Moon." ● I



think the new Capone & Noreaga record is going to blow up quick. While in New York City this past weekend, I heard it on the radio — WQHT (Hot 97) — and I was so impressed that I had to get my own copy. ● A new artist who is turning heads is Truth Hurts. Her single featuring Rakim is coming on strong. "Addictive" seems to actually be contagious, as folks can't seem to get enough of the singer's strong vocals and Rakim's MC-ing skills. Putting them together was musical genius. ● Overall, I'm just happy to have some uptempo hits to bang!

He's in a class all by himself: RL is the only new addition to the Urban AC chart this week. "Good Love," the second single from his solo album *RL: Ements*, debuts at No. 27. "I'd rather stay here for a while," is what Luther Vandross should be singing. His single "I'd Rather" has been chillin' at No. 1 for a long minute — but with +58 plays and four adds, could Warner Bros.' Jaheim be sneaking in for the attack? Will "Anything" knock "I'd Rather" out of the top spot next week? Stay tuned ... The three Most Increased songs at Urban AC are: Usher's "U Don't Have to Call" (Arista), with +79; the Belle-Jones duet "From Now On" (Peak), with +70; and Yolanda Adams' "I'm Gonna Be Ready" (Elektra/EEG), with +68 ... At Urban, a +425 lifts "Addictive" (Aftermath/Interscope), the Truth Hurts collaboration with Rakim, from 9-5*. There are five acts who, though they receive increases in plays, stay in last week's positions: P. Diddy's "I Need a Girl" (Bad Boy/Arista) stays at No. 2, Music's "Halfcrazy" (Def Soul/IDJMG) is at 3, Nas' "One Mic" (Ill Will/Columbia) sticks at 20, Ruff Endz's "Someone to Love You" (Epic) sits at 21, and Joe's "What If a Woman" (Jive) remains in place at No. 23. The newly initiated artists for this week at Urban include RL and "Good Love" (J), at No. 48*; Amerie with "Why Don't We Fall in Love" (Rise/Columbia), at No. 45*; and Clipse's "Grindin'" (Star Trak/Arista), at No. 44*.



— Tanya O'Quinn, Assistant Editor

PHUNDAMENTALLY phat

ARTIST: Slum Village
LABEL: Capitol

By TANYA O'QUINN / ASSISTANT EDITOR

Whoa! Being under the influence can drastically affect an artist's performance. I'm not referring to Slum Village performing selections from their upcoming joint *Trinity: Past, Present, Future* after engaging in alcoholic activities; it was I who found the Henne Hen Hen very relaxing during a recent listening session. Consequently, I couldn't really grasp the incredible audio entertainment that was being presented. The single sat on my shelf for weeks afterward, until Capitol Sr. VP/Promotion Sandra Sullivan asked me how I liked it and whether I would consider reviewing it. I told her I hadn't had a chance to listen to it. I now realize I've been sitting on a gold mine.

"How you doing?" asks Slum Village member Baatin. "I'm fine," I reply. "I'm just sleepy." I yawn, revealing a mouth filled with about 104 teeth. "Me too," he offers. "We must be on the same schedule." As we listen to their single "Tainted," I'm embarrassed. No one knows why but me. This joint is hot! And when they performed it at Capitol Studios a while ago, I was so lost in the world of Hennessy, land of the cognacs, that I didn't acknowledge their musicianship, their creativity, their good shit!

Slum Village originally consisted of Baatin, T3 and producer Jay Dee. The three grew up together in the same Conant Gardens neighborhood in Detroit. They independently released some singles locally, which got them heralded as the "next generation of torchbearers for inspired hip-hop." Jay Dee produced such artists as The Pharcyde, A Tribe Called Quest, Common and De La Soul, to name a few. *Fantastic Volume 2*, Slum Village's debut full-length, was released in 1999 and revealed to the world a trio who had a progressive vision for hip-hop's future while still speckling funk nuances throughout their music. Guests on that joint included Q-Tip, D'Angelo, Busta Rhymes, Pete Rock and



Slum Village

Jazzy Jeff. "It was just a great learning and evolving experience for us as a group," says Baatin. "We got to work with some amazing musicians and really do what we wanted to do."

In the spring of last year the guys went back in the studio to record their latest record. The tracks incorporate a lil' bit of history, some current influences and some futuristic sounds, hence the title. "It's a mix of biographical stories and fantasy," says T3. "There's lots of concepts we're playing with that, to us, have never been done in hip-hop." New to the group is up-and-coming Detroit rapper Elz-1. "Elz-1 adds a lyrical part to Slum, that battle-ready aspect," says Baatin. "It's a balance now between him and our sound, which is a more freestyle, go-with-the-beats style."

"Tainted" is about love that is infected. Whether it is based on romance or friendship, the so-called loving bond that the guys speak of is either filled with, or contains traces of, decay. Flowing over an infectious beat with sounds and words echoing the chorus in a chantlike manner, this tune takes a hip-hop beat and accents it with R&B elements. "This album has us playing different roles," explains T3 on the makeup of *Trinity: Past, Present, Future*. "I play battle soldier, Elz-1 is the orator, and Baatin is the shape-shifter." If "Tainted" is just a sample of the type of dynamic joints on their album, I think Slum Village will put up a great fight in the battle for radio airplay.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * OM: Trudis Charnoff PD: Ron Davis No Adds</p> <p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher MARY MARY "Morning" RUFF ENDZ "Someone"</p> <p>KQXL/Baton Rouge, LA * OM: James Alexander PD/MD: Mya Nerson 22 JAHM "Anything" BONEY JAMES FUAHEIM "Ride" MARY MARY "Morning" DONELL JONES "Kiss"</p> <p>WBKH/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p> <p>WMBL/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker BRANDY "Full" BONEY JAMES FUAHEIM "Ride"</p> <p>WBWA/Charlotte, NC * PD/MD: Terri Avery BRANDY "Full" BONEY JAMES FUAHEIM "Ride" GLENN LEWIS "Fair"</p>	<p>WVXZ/Chicago, IL * PD: Eroy Smith APD: Armando Rivera 1 SIR CHARLES JONES "Lonely" DAVE HOLLISTER "Lovin'"</p> <p>WZLX/Cleveland, OH * PD: Kim Johnson GLENN LEWIS "Fair" MARY MARY "Morning"</p> <p>WLXC/Columbia, SC * Inf. PD: Doug Williams MD: Tre Taylor 5 BONEY JAMES FUAHEIM "Ride" 2 JAHM "Anything" ABENAA "Rain" B2K "Gots" BRANDY "Full"</p> <p>WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis 14 JAHM "Anything" BONEY JAMES FUAHEIM "Ride"</p> <p>KRNB/Dallas-Ft. Worth, TX * PD: Al Payne MD: Rudy "Y" JILL SCOTT "Gimme"</p> <p>WDMK/Detroit, MI * VP/Prog.: Lance Patton OM/MD: Monica Star APD: Benita "Lady B" Gray MD: Sunny Anderson MARY MARY "Morning" RUFF ENDZ "Someone"</p>	<p>WXDQ/Detroit, MI * PD: Janet G. APD: Oneal Stevens MD: Sheila Little 1 SIR CHARLES JONES "Lonely" 2 JAHM "Anything" BONEY JAMES FUAHEIM "Ride" MARY MARY "Morning"</p> <p>WUKS/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Calvin Pae 9 YOLANDA ADAMS "Ready" 1 BOYZ II MEN "Color"</p> <p>WFLM/Ft. Pierce, FL * PD/MD: Michael James 4 YOLANDA ADAMS "Battle" BONEY JAMES FUAHEIM "Ride" BRANDY "Full"</p> <p>WDMG/Greensboro, NC * PD: Akin Stoves No Adds</p> <p>KMJQ/Houston-Galveston, TX * PD: Carl Conser MD: Sam Choice 1 RUFF ENDZ "Someone" MARY MARY "Morning"</p> <p>WTLN/Indianapolis, IN * OM/MD: Brian Wallace MD: Garth Adams MARY MARY "Morning"</p>	<p>WKQJ/Jackson, MS * PD/MD: Stan Branson BRANDY "Full" BONEY JAMES FUAHEIM "Ride" GLENN LEWIS "Fair"</p> <p>WSDL/Jacksonville, FL * PD: Russ Allen APD/MD: K.J. 4 MUSIQ "Halfcrazy"</p> <p>KOKY/Little Rock, AR * PD: Mark Dyan MD: Jamal Duartes 1 BONEY JAMES FUAHEIM "Ride" JAHM "Anything" GLENN LEWIS "Fair" MARY MARY "Morning" BRANDY "Full"</p> <p>KHHT/Los Angeles, CA * PD: Michelle Santosuosso No Adds</p> <p>KJLH/Los Angeles, CA * PD/MD: Clint Winston 5 MARY MARY "Morning" 4 KIRK FRANKLIN "Brighter" 3 BONEY JAMES FUAHEIM "Ride" GLENN LEWIS "Fair"</p> <p>WRBQ/Macon, GA PD/MD: Lisa Charles No Adds</p>	<p>KJMS/Memphis, TN * PD: Nate Bell MD: Eileen Nathaniel 10 BRANDY "Full" 7 BOYZ II MEN "Color" 4 DJ ROGERS, JR. "Lon-ly" 1 MARY MARY "Morning"</p> <p>WHOT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 28 MARY MARY "Morning" 4 GLENN LEWIS "Fair"</p> <p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones RL "Man"</p> <p>WMCB/Milwaukee, WI PD/MD: Tyrene Jackson 10 JAHM "Anything" 5 BONEY JAMES FUAHEIM "Ride" 5 WYCLEF JEAN "Wrong" MARY MARY "Morning" CONYA DOSS "Coffee"</p> <p>WDLT/Mobile, AL * PD: Steve Crumby MD: Kathy Barlow 21 ANN NESBY FIAL GREEN "Paper" 13 JAHM "Anything" 3 BONEY JAMES FUAHEIM "Ride"</p> <p>WYBC/New Haven, CT * DR: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p>WYLD/New Orleans, LA * OM/MD: Marvin Hankston APD/MD: Aaron "A.J." Applebee No Adds</p> <p>WRKS/New York, NY * PD: Tony Beasley MD: Julie Gustines 19 JERZEE MONET "High" 9 WILL DOWNING "Cool" 7 ALICIA KEYS "Come" 6 BOYZ II MEN "Color"</p> <p>WSVY/Norfolk, VA * PD/MD: Michael Mauzone YOLANDA ADAMS "Battle"</p> <p>WWKL/Norfolk, VA * PD/MD: DC 7 MARY MARY "Morning" YOLANDA ADAMS "Battle" GLENN LEWIS "Fair"</p> <p>WCFB/Oriando, FL * PD: Steve Holbrook MD: Jon Davis No Adds</p> <p>W0AS/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburro MD: Joann Gamble 3 JAHM "Anything"</p> <p>WFXC/Raleigh-Durham, NC * OM/MD: By Young APD/MD: Jodi Barry 1 RUFF ENDZ "Someone" 1 GLENN LEWIS "Fair" MARY MARY "Morning"</p>	<p>WJWS/Richmond, VA * PD/MD: Kevin Kotz MARY MARY "Morning" RUFF ENDZ "Someone"</p> <p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3 B2K "Gots" BONEY JAMES FUAHEIM "Ride" GLENN LEWIS "Fair" MARY MARY "Morning"</p> <p>KMUS/St. Louis, MO * OM/MD: Chuck Azis MD: Brian Anthony 7 YOLANDA ADAMS "Ready" BONEY JAMES FUAHEIM "Ride"</p> <p>WLWH/Savannah, GA PD: Gary Young 5 MUSIQ "Halfcrazy"</p>	<p>WIND/Toledo, OH * OM/MD: Rocky Love MD: Denise Brooks 6 JAHM "Anything" 5 TONY TERRY "Shower" 2 BONEY JAMES FUAHEIM "Ride" 1 MARY MARY "Morning" GLENN LEWIS "Fair"</p> <p>WHUR/Washington, DC * PD/MD: David A. Dickson 10 BONEY JAMES FUAHEIM "Ride" 9 MARY MARY "Morning" 8 JAHM "Anything" GLENN LEWIS "Fair"</p> <p>WMMJ/Washington, DC * VP/Prog./PD: Katty Brown MD: Mike Chase AMD: James Parr WILL DOWNING "Cool" RUFF ENDZ "Someone"</p>
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* Monitored Reporters

45 Total Reporters

40 Total Monitored

5 Total Indicator



R&R Urban AC Top 30

Powered By



May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LUTHER VANDROSS I'd Rather (J)	895	+27	150655	18	39/0
2	2	JOE What If A Woman (Jive)	765	+26	125598	11	30/0
4	3	JAHEIM Anything (Divine Mill/WB)	764	+58	123554	23	30/8
3	4	ANN NESBY F/AL GREEN Put It On Paper (Universal)	699	-9	92436	18	30/1
5	5	ANGIE STONE Wish I Didn't Miss You (J)	685	-7	104801	11	38/0
9	6	GLENN LEWIS Don't You Forget It (Epic)	638	+28	111319	28	34/0
10	7	REMY SHAND Take A Message (Motown)	626	+28	104860	16	36/0
11	8	MUSIQ Halfcrazy (Def Soul/IDJMG)	624	+44	101052	9	34/1
8	9	MAXWELL Lifetime (Columbia)	623	-20	113258	46	36/0
7	10	FAITH EVANS I Love You (Bad Boy/Arista)	587	-63	119077	19	26/0
6	11	MAXWELL This Woman's Work (Columbia)	587	-77	88924	18	37/0
14	12	BOYZ II MEN The Color Of Love (Arista)	462	+50	75983	6	32/3
15	13	RUFF ENDZ Someone To Love You (Epic)	440	+57	80483	10	24/6
13	14	MICHAEL JACKSON Butterflies (Epic)	417	+2	64784	32	33/0
19	15	DONELL JONES You Know That I Love You (Untouchables/Arista)	406	+57	66498	9	28/1
20	16	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	397	+68	55085	4	30/2
17	17	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	395	+23	101568	7	11/0
12	18	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	391	-61	55591	19	36/0
21	19	REGINA BELLE F/GLENN JONES From Now On (Peak)	377	+70	45177	8	27/0
18	20	ALICIA KEYS How Come You Don't Call Me (J)	341	-24	51181	10	26/1
22	21	USHER U Don't Have To Call (LaFace/Arista)	313	+79	79165	6	5/0
16	22	BRIAN MCKNIGHT What's It Gonna Be (Motown)	276	-104	31204	13	30/0
26	23	YOLANDA ADAMS The Battle Is The Lords (Verity)	255	+54	49595	5	20/3
25	24	WILL DOWNING Cool Water (GRP/VMG)	226	+24	32266	7	19/2
23	25	JAGUAR WRIGHT The What If's (MCA)	211	-11	22949	5	19/0
24	26	AVANT Makin' Good Love (Magic Johnson/MCA)	192	-11	35619	9	13/0
Debut	27	RL Good Man (J)	182	+49	27951	1	20/1
30	28	DAVE HOLLISTER Keep Lovin' You (MCA)	172	+37	26239	2	16/1
29	29	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	167	+17	11471	4	12/1
27	30	RAPHAEL SAADIQ F/D'ANGELO Be Here (Pookie/Universal)	167	-30	19286	9	14/0

40 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

DJ ROGERS JR. Lonely Girl (Motown)
Total Plays: 123, Total Stations: 16, Adds: 1

JILL SCOTT Gimme (Hidden Beach/Epic)
Total Plays: 69, Total Stations: 5, Adds: 1

JERZEE MONET Most High (DreamWorks)
Total Plays: 66, Total Stations: 4, Adds: 1

MARY MARY In The Morning (Columbia)
Total Plays: 64, Total Stations: 19, Adds: 18

B2K Got's Ta Be (Epic)
Total Plays: 53, Total Stations: 6, Adds: 2

MAURICE J Hatin' On Us (Phoenix/Orpheus)
Total Plays: 48, Total Stations: 5, Adds: 0

LEXI Without You (Real Deal)
Total Plays: 35, Total Stations: 4, Adds: 0

BRANDY Full Moon (Atlantic)
Total Plays: 24, Total Stations: 9, Adds: 8

BONEY JAMES F/JAHEIM Ride (Warner Bros.)
Total Plays: 21, Total Stations: 14, Adds: 14

ABENAA Rain (Nkunim)
Total Plays: 21, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MARY MARY In The Morning (Columbia)	18
BONEY JAMES F/JAHEIM Ride (Warner Bros.)	14
GLENN LEWIS It's Not Fair (Epic)	11
JAHEIM Anything (Divine Mill/WB)	8
BRANDY Full Moon (Atlantic)	8
RUFF ENDZ Someone To Love You (Epic)	6
BOYZ II MEN The Color Of Love (Arista)	3
YOLANDA ADAMS The Battle Is The Lords (Verity)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER U Don't Have To Call (LaFace/Arista)	+79
REGINA BELLE F/GLENN JONES From Now On (Peak)	+70
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	+68
ERICK SERMON Music (J)	+58
JAHEIM Anything (Divine Mill/WB)	+58
DONELL JONES You Know... (Untouchables/Arista)	+57
RUFF ENDZ Someone To Love You (Epic)	+57
YOLANDA ADAMS The Battle Is The Lords (Verity)	+54
BOYZ II MEN The Color Of Love (Arista)	+50
RL Good Man (J)	+49

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	378
ALICIA KEYS A Woman's Worth (J)	358
ANGIE STONE Brotha (J)	347
GERALD LEVERT Made To Love Ya (EastWest/EEG)	307
KEKE WYATT Nothing In This World (MCA)	296
JILL SCOTT The Way (Hidden Beach/Epic)	292
USHER U Got It Bad (LaFace/Arista)	282
GINUWINE Differences (Epic)	256
JILL SCOTT He Loves Me (Hidden Beach/Epic)	238
JAHEIM Just In Case (Divine Mill/WB)	223
BRIAN MCKNIGHT Love Of My Life (Motown)	215
MUSIQ Love (Def Soul/IDJMG)	207
DONNIE MCCLURKIN We Fall Down (Verity)	199
ALICIA KEYS Fallin' (J)	196
YOLANDA ADAMS Open My Heart (Elektra/EEG)	190
BABYFACE What If (Arista)	189

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.ronline.com.

Boney James 'Ridin' On All Cylinders...

featuring 'The Ghetto Balladeer' Jaheim **"Ride"** The Follow Up Single to the Smooth Urban Hit "Something Inside" from His Groundbreaking CD "RIDE"

Straight Out The Gate!

KJLH WHUR WMXD KMJM
WBAV WDLT KOKY WIMX
KQXL WMGL WVBE WKXI
WFLM WLXC

#2 Most Added Record at R&R Adult Chart!!





LON HELTON
lhelton@rronline.com

The Wolf Howls

□ The story behind the ACM's Country Music Radio Station of the Year

This year's Academy of Country Music Radio Station of the Year is KPLX/Dallas, which, in its three short years as "The Wolf," has become one of the most decorated Country stations in the nation.

Besides being one of the format's most honored stations, it's probably also one of the most written-about. Both the ink and the accolades are well-deserved. The Wolf has been one of the most amazing turnaround stories in Country radio, and one that happened in one of Country's most visible and important markets.

As a tribute to The Wolf's ACM win, I thought I'd check in with new PD Paul Williams to see what's been happening at the station recently. There was a lot to talk about, especially the back-to-back No. 1 12+ Arbitrons that KPLX rolled out in the fall '01 and winter '02 sweeps.

New, For Two Reasons

My call to Williams began, as most calls do, with me on hold. I was amused to hear the "you're on hold" voice welcome me to "the new Wolf." Williams picked up about then, and I asked him if things had changed at the station, or if it was like Tide detergent — still "new" after 38 years.

He laughed and said, "Yeah, we're three years into being 'The New 99.5, The Wolf.' We get a few PIs asking when we're going to stop that, but it's one of those things. Shoot, the CHR in town [Clear Channel's KHKS] has been 'the new KISS-FM' for eight years."

Williams explained that the word *new* also serves another purpose. "Especially after 'Young Country' left the format, it became our way of saying 'We're new, they're old' about KSCS. Without doing a direct attack on them, it's a way of branding ourselves while also branding our competition as old. That's another reason we've stuck with it.

"I don't think we're losing any listeners because we're calling ourselves new. Plus, it's also legitimate, because we're constantly reinventing and adding new stuff to the radio station, so it makes sense that way too."

Of course, the reinvention and evolution of The Wolf are precisely the

reason we wanted to talk to Williams. He's been The Wolf's PD since January. You may recall that original Wolf architect and programmer Brian Philips moved on to CMT as Sr. VP/GM last September. But Williams pointed out, "Brian really left to launch WWVQ (Q100)/Atlanta last February, so that's pretty much left [Asst. PD] Smokey Rivers, [MD/pm driver] Cody Alan and me with our hands on the wheel since then."



Make It Mass-Appeal

As for the direction they've steered since they've been behind the wheel, Williams said, "We continued the plan, which was for The Wolf to be a mass-appeal radio station with a presentation more like a CHR station — heavy-personality jocks and a CHR position and approach.

"That's especially important for us in Texas, where you can do that. We've always tried to make the product a CHR mass-appeal radio station, as opposed to most Country stations, which are AC- or Hot AC-sounding."

Any time a Country station shows up No. 1 12+, it's a safe bet that the staff has taken it beyond the normal Country lifestyle events by targeting citywide, benchmark-type events to market the station. That's certainly the case with The Wolf.

"We have our own great event marketing, with five big tent-pole events during the year," Williams said. "But we've used The Wolf's growing popularity to grab hold of things like Visions — a women's expo that used to be sponsored by KISS-FM — which we snagged last year. And there's Dallas' Susan Komen Race for a Cure, which attracted 35,000 women. That used to be a KVIL event.

"We just finished a Cinco de Mayo event put on by a Spanish promoter that has traditionally had a couple of

Hispanic stations, a CHR and an Urban station on site. This year we were there with Steve Azar on stage. It was interesting to have our jocks play country records and watch the predominantly Hispanic audience sing along to them."

The Wolf's mass-appeal mind-set extends to programming and promotions as well. In the recent past The Wolf has given away tickets to 'N Sync, Paul McCartney and Jerry Seinfeld. For those wondering which label or promoter provided Williams with tickets, know that The Wolf has been going online and buying the tickets.

Williams also noted that The Wolf is always in search of ways to get in front of people. "Last year Country 2000, a big nightclub in town, went away, and we lost a venue that gave us lots of visibility on a weekly basis," he said. "We were trying to replace that visibility, so when the annuals came in for Six Flags and Lonestar Park [a local horse-racing track], we put together a nice event-broadcast package for them.

"We got the business, and, perhaps just as important, we got the visibility. We sponsored events and broadcast live. It wasn't just being in nightclubs like Billy Bob's or Cowboy's. Through a paying client we were able to get in front of a bunch more people that we might not ordinarily get in front of."

Howling Successes

Williams also pointed to a pair of on-air victories that were important to The Wolf's ascension in the ratings. One involved a new personality; the other was the culmination of a long-term effort to elevate the morning show to top-tier stature.

"When our evening show left last fall, we were able to hire Hollywood Henderson, who was No. 1 or 2 for seven years when he was at KISS-FM," Williams explained. "In our perceptual research, he instantly showed up as one of the more recognizable talents on the two Country stations — ahead of people who had been on either KPLX or KSCS for years. And that's after only being on the air since October.

"But this book's biggest story is our morning show growth. We've been really strong in both middays



A LATE CHRISTMAS GIFT

The staff of KPLX (The Wolf)/Dallas gathered for this Christmas shot, which was probably the last time they were all in one place at one time. In honor of their ACM award for Station of the Year, pictured are (back row, l-r) Mr. Leonard/John Rio (in Santa Suit); evening talent Hollywood Henderson; Shanda of the morning show feature "Shopping With Shanda," which used to be on KHKX/Odessa-Midland, TX; AirWolf Texas Traffic reporter and *Front Porch Texas Music Show* host Justin Frazell; morning show producer Dingo; swing talent Jeremy Robinson; (middle row, l-r) middayer Tara; morning personality Bobby Mitchell; the wake-up show's Chris Sommer; MD/pm driver Cody Alan; and Asst. PD/9-11am talent Smokey Rivers. At the left in front is midday talent Amy Bishop.

with Amy Bishop and afternoons with Cody Alan, but our morning show finally broke top three 25-54. Now it's only behind Kidd Kraddick on [CHR/Pop] KHKX and Skip Murphy on [Urban] KKDA.

"That's a huge accomplishment after only three years, especially when you look at the morning competition, many of whom have been in Dallas forever. Among them are Ron Chapman on [Oldies] KLUV and Terry Dorsey on KSCS. For our morning show to do that well is the headline of the winter book."

"We've always tried to make the product a CHR mass-appeal radio station, as opposed to most Country stations, which are AC- or Hot AC-sounding."

Williams noted that much of The Wolf's TV marketing of late has been morning-show focused, with a contest. In this case, the TV spots had the morning show announcing the Song of the Day contest. Williams said, "It all started with the morning drive, but we paid attention to the music position by focusing on our 'Texas-12-in-a-row' — which airs every other hour outside of morning drive — with the reinforcement that the Song of the Day would play within a 12-in-a-row sweep."

Further supporting The Wolf's marketing efforts over the past year were direct-marketing campaigns. Williams said the station took money earmarked for outdoor advertising and channeled it to direct marketing.

The Wolf does a magazine five times a year and a lot of database marketing to an e-mail list of around 40,000. The Wolf also has a "Free-For-All" card in its cardholder program, which boasts about 140,000 names. Those, plus a postcard mailer, support whatever the station is doing on the air.

Texas Towns They Love

The Wolf has also recently embarked on a campaign born from one of the station's imaging sweepers. Williams noted that it's also an opportunity to "be really, really local" in the face of Kidd Kraddick's syndicated show. "Since The Wolf was launched, we've run sweepers from [station voice] Barry Corbin called 'Texas towns we love,'" Williams said. "He'll list three cities, usually with alliterative or funny names. I always loved the way that sounded — it's warm, homey and truly Texas.

"We were originally going to do a 100-Town Texas tour, but got tired thinking about it. So we expanded it to the Texas Towns We Love tour. We ask people to write in and tell us why they want us to come to their town. Once a month we select a city and broadcast live from one of its landmarks. We were just going to do it in the first quarter, but it was so hot, we decided to continue it all year long as an umbrella-marketing thing."

As you read this, The Wolf is wrapping up its latest escapade. It's turned the ACM win into a promotion. "It's kind of *Road Rules* meets *Survivor*," said Williams. "Tara from the morning show and four listeners left in the 'Wolfabego' for L.A. and the ACM awards show to pick up our trophy right after the Kenny Chesney show here.

"I'm sure there'll be some wacky high jinks along the way for them to report on, especially since the crew includes a grandma and a woman who has an ex-boyfriend who is also Tara's ex-boyfriend."

TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail: lhelton@rronline.com

On your desk
this week...

ERIC HEATHERLY
The Last Man Committed

Impact date: JUNE 3

WWW.DREAMWORKSNASHVILLE.COM

WE BELIEVE!





CALVIN GILBERT
gilbert@rronline.com

Accentuate The Visual

□ If you expect to be nominated, you'd better have a video

Just how important is a country music video? Well, nobody knows exactly; however, an artist without a video is an artist who's not going to be nominated for country's newest awards show.

Next month's CMT Flameworthy Video Music Awards bring CMT even closer to MTV and VH1, its sisters at MTV Networks. The Flameworthy awards replace the TNN & CMT/Country Weekly Music Awards, which replaced the TNN/Music City News Country Awards. Come to think of it, it was during the '80s that TNN tacked its name onto the Music City News Awards.

Nontraditional Categories

When Chely Wright and Chris Cagle last week announced the Flameworthy award nominees, some of the categories seemed more like the My VH1 Music Awards because of the inclusion of nontraditional descriptions, such as the Fashion Plate Video of the Year and LOL (Laugh Out Loud) Video of the Year.

In revising the country awards show, however, MTV Networks is striving to strengthen the CMT brand while setting the awards apart from the annual CMA and ACM awards shows. Just as it has been since Music City News instituted the awards in 1967, the Flameworthy Video Music Awards will remain an entirely fan-voted affair.

Some 1.4 million votes were cast at the network's website at www.cmt.com to narrow the field of nominees to the five finalists in each category announced last week in Nashville. Voting continues through June 9 to determine the winners in 11 of the 12 categories.

The winner of the biggest award — for Flameworthy Video of the Year — will be decided online during the June 12 awards show. The field of 10 Video

of the Year nominees will be narrowed to five finalists who will be announced when the live telecast begins. Online voting will then determine the winner, who will be announced at the end of the show.

The awards show will be hosted by actress Kathy Najimy, whose credits include the film *Sister Act* and the TV sitcom *Veronica's Closet*. She also provides the voice of Peggy Hill in the FOX-TV animated series *King of the Hill*. With performances by Alan Jackson, Toby Keith, Alison Krauss & Union Station, Kenny Chesney, Martina McBride, Sara Evans and Brooks & Dunn, the awards show will provide the unofficial kickoff to Fan Fair, set for June 13-16 in downtown Nashville.

Remembering Patsy

Natalie Cole, Diana Krall and Michelle Branch are contributing tracks to *Remembering Patsy*, MCA/Nashville's upcoming tribute to the late Patsy Cline. While all the artists have not yet been announced, the album will also feature performances by Lee Ann Womack and k.d. lang, two vocalists who appear to be more likely candidates for the task.

However, MCA/Nashville Chairman **Bruce Hinton** notes, "The beauty of Patsy's music is that it transcends all boundaries. When I heard Diana Krall's take of 'Crazy,' I literally got chill bumps. She did it the Diana Krall way, putting her own special spin and touches to the song. Each of the artists has done this — taken a Patsy song and recorded it in their own inimitable style."

Other tracks will include Cole's version of "I Fall to Pieces," Branch's "Strange," lang's "Leavin' on Your Mind" and Womack's "She's Got You." The songs selected for the tribute album reflect all the titles included on Cline's *Greatest Hits* CD, an MCA/Nashville release that has sold more than 9 million copies.

"When we first began discussions of just whom we should approach to be a part of this tribute album, we didn't have to look far," Hinton says. "Once word got out, our phones began ringing. This is a true testament to Patsy's worldwide influence. Her music knows no boundaries or genre limitations."

Recorded in Nashville, Los Angeles and New York, *Remembering Patsy* will be released later this year.

Bits 'N' Pieces

• Andy Griggs will host the Fan Fair Celebrity Archery Shoot-Out, set for June 14 in a vacant lot at Adelphia Coliseum. Taking place during Fan Fair, the event will benefit a charity designated by the winner. Artists already scheduled to participate include Tracy Byrd, Jeff Carson, Gary Chapman, Ricochet's Greg Cook, Rascal Flatts' Gary Levox, Gary Morris, Brad Paisley, Blake Shelton, Rusty Tabor, Neil Thrasher and Darryl Worley.

• Following a recent stop in Charlotte during Kenny Chesney's tour, Phil Vassar and Montgomery Gentry made a surprise visit to a local nightspot, Coyote Joe's. Sitting in with the house band for an hour, the two acts played country and rock covers to a crowd of 400 very surprised fans.

• Twenty-five agencies in the Wheeling, WV area will share in the initial round of financial distributions from Brad Paisley's recent homecoming concert at the Wheeling Civic Center. After taxes and expenses, the concert raised more than \$77,000.

• A collection of Kenny Rogers' photographs will be on display at the Country Music Hall of Fame and Museum, beginning June 11. The images are featured in Rogers' latest photography book, *This Is My Country*, available at www.kennyrogers.com. The exhibit will feature black-and-white portraits of Tim McGraw, Faith Hill, Alan Jackson, Tammy Wynette, Minnie Pearl, Dolly Parton, Willie Nelson, Bill Monroe and others.

• A song from Shannon Lawson's upcoming MCA/Nashville debut album, *Chase the Sun*, is featured in the new Epiphany Films feature *Josha*. The song, "Bad, Bad, Bad," is heard

McBride & The Ride Return With Amarillo Sky

McBride & The Ride have reunited, but they're doing things differently this time. For one thing, they're hoping to help British songwriter Pete Townshend score his first country hit.

A countrified version of The Who's "Squeeze Box" is the new single from *Amarillo Sky*, the trio's just-released debut album for Dualtone. It's the band's first album since 1993's *Hurry Sundown*.

Prior to an amicable breakup in the mid-'90s, McBride & The Ride scored a series of hits for MCA, including "Can I Count on You?" and "Sacred Ground." Following the breakup, drummer Billy Thomas returned to his former gig in Vince Gill's touring band, and guitarist Ray Herndon resumed his roadwork with Lyle Lovett. All three members found success as songwriters, especially bassist Terry McBride, who scored 13 cuts with Brooks & Dunn, including "I Am That Man," "He's Got You" and "If You See Him/If You See Her."

McBride tells R&R, "Ray Herndon instigated the reunion," which took place in a Scottsdale, AZ club last September. Thomas adds jokingly, "He's responsible for everything. We're blaming him for the breakup — and for bringing us back together."

Real Deals

Explaining how the reunion album evolved, Thomas says, "We had a handful of songs and a package that we got to co-produce, including playing and singing on everything. We're just really proud of this product, probably more than anything we've ever done before."

"In our past incarnation the record label assembled us, and it was a gift. [Former MCA/Nashville VP] Tony Brown brought us together as individuals who had never known each other before. We did three albums and had some success, but this time around it's all us on our own."

Following the Scottsdale show, McBride & The Ride appeared at Nashville's Douglas Comer Café, a small club that caters to singer-songwriters. "After that show things just started happening," McBride says. "Old friends in the business started coming back to the picture."

"Our manager, Steve Holberg, used to be our agent for years. He was very interested in trying to get something done. Then [keyboardist-producer] Matt Rollings said, 'Come out to my house, we'll cut a couple of sides and see if something happens.'"

McBride & The Ride co-produced *Amarillo Sky* with Rollings. "Matt played on almost all of the early records we made," Thomas says. "He knew the simplicity of the music and the three-part harmonies. He was very sensitive as far as bringing in all three of us to capitalize on what our strengths were. It made for a very lean-sounding record that really features the harmonies."

"We were initially signed to MCA because we were a band that could play instruments for a record," McBride says. "But, as time went by, I quit playing bass on the albums. The arrangements became more layered, bigger and more contemporary-sounding to compete with what was on the radio."

"This time we went back to the very basics. We played every note on every track. We cut everything with acoustic guitar, bass and drums. Then Ray would put on other guitar parts, but we didn't layer a lot of stuff. We just went back to being a band in a studio."

Major labels expressed interest in releasing a new McBride & The Ride album, but when it was time to sign with a label, the band opted for Dualtone, the Nashville-based independent whose artist roster includes David Ball and Radney Foster.

"We were fortunate to have been at MCA, but we knew what another deal with them would be like," McBride says. "Dualtone came forward with a completely different offer and options that nobody in town would give us. Plus, they gave us creative freedom. The whole thing appealed to us, from the way the business end was structured to the creative side of it."

Who Are You?

The album's debut single, "Anything That Touches You," served its purpose by piquing Country radio's curiosity. "When the single came out, everybody wanted the album," McBride says. "When we sent it out to the reporters, some people started playing 'Squeeze Box' too."

During the band's recent visit to WSIX/Nashville, morning host Gerry House kicked off his show at 6am with the new version of "Squeeze Box." "Immediately, all these guys were calling in, something that never happens in Country radio anymore," McBride says. "I think the song appeals to women, too, but they've got men calling to hear the song again, so already I'm thinking, 'Hell, we've got a shot.'"

So far there has been no response from The Who about McBride & The Ride's version of their hit. "We sent a copy to Pete Townshend's management, and they sent it on to him," McBride says. "We're just kind of waiting to see what he says."

in a pool-hall scene in the film, which stars Tony Goldwyn (*Ghost, The Pelican Brief*). The film is currently in regional release.

• George Jones will sing the na-

tional anthem to kick off the Coca-Cola 600 in Charlotte on May 26. Jones will also perform his Vietnam Wall tribute song, "50,000 Names," as part of the Memorial Day activities.



C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Ain't Nothing 'Bout You" — Brooks & Dunn (fourth week)

5 YEARS AGO

• No. 1: "Sittin' On Go" — Bryan White

10 YEARS AGO

• No. 1: "Backroads" — Ricky Van Shelton

15 YEARS AGO

• No. 1: "Forever And Ever, Amen" — Randy Travis

20 YEARS AGO

• No. 1: "Just To Satisfy You" — Waylon & Willie (second week)

25 YEARS AGO

• No. 1: "If We're Not In Love By Monday" — Merle Haggard

R&R Country Top 50

May 24, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	Δ POINTS	TOTAL PLAYS	Δ PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALAN JACKSON Drive (For Daddy Gene) (Arista)	17590	+369	6122	+109	18	150/0
2	2	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	15901	+98	5722	+119	32	147/0
4	3	GEORGE STRAIT Living And Living Well (MCA)	15741	+541	5443	+189	15	150/0
3	4	TOMMY SHANE STEINER What If She's An Angel (RCA)	14915	-354	5475	-120	22	148/0
5	5	TOBY KEITH My List (DreamWorks)	14016	-1050	4834	-431	20	149/0
6	6	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	13919	+845	4966	+234	26	149/0
7	7	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	12725	+326	4525	+180	13	150/0
9	8	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	10393	+504	3841	+168	22	145/1
10	9	LONESTAR Not A Day Goes By (BNA)	10368	+682	3867	+189	18	146/1
11	10	GARY ALLAN The One (MCA)	9769	+546	3429	+230	19	146/2
8	11	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	8565	-2692	3139	-1055	19	148/0
13	12	BROOKS & DUNN My Heart Is Lost To You (Arista)	8498	+680	2983	+224	8	146/3
12	13	KELLIE COFFEY When You Lie Next To Me (BNA)	8463	+74	3196	+110	21	142/1
14	14	TRICK PONY Just What I Do (H2E/WB)	7899	+332	3063	+78	19	146/0
16	15	DARRYL WORLEY I Miss My Friend (DreamWorks)	7559	+425	2720	+159	11	142/1
17	16	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	7440	+785	2825	+290	18	147/1
15	17	TAMMY COCHRAN I Cry (Epic)	6395	-1045	2480	-410	25	134/0
19	18	TRACE ADKINS Help Me Understand (Capitol)	6189	+523	2359	+184	14	138/3
18	19	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	5845	-635	2168	-250	20	139/1
26	20	KENNY CHESNEY The Good Stuff (BNA)	5647	+2295	1887	+736	5	134/14
20	21	SARA EVANS I Keep Looking (RCA)	5510	+772	2187	+346	12	131/4
23	22	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	5027	+1089	1749	+363	8	121/5
22	23	MARK CHESNUTT She Was (Columbia)	4645	+685	1659	+246	17	121/10
Breaker	24	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	4446	+2211	1352	+753	2	98/49
21	25	BRAD MARTIN Before I Knew Better (Epic)	4384	+297	1790	+143	16	125/0
27	26	JOE NICHOLS The Impossible (Universal South)	4258	+955	1526	+348	10	109/7
25	27	BLAKE SHELTON Ol' Red (Warner Bros.)	3959	+313	1442	+99	9	113/15
24	28	SHANNON LAWSON Goodbye On A Bad Day (MCA)	3891	+130	1554	+71	16	118/1
Breaker	29	DIAMOND RIO Beautiful Mess (Arista)	3286	+495	1150	+198	6	97/10
Breaker	30	PINMONKEY Barbed Wire And Roses (BNA)	2636	+201	848	+53	8	94/13
34	31	PHIL VASSAR American Child (Arista)	2541	+536	869	+209	5	86/7
35	32	CYNDI THOMSON I'm Gone (Capitol)	2487	+622	969	+219	6	95/4
31	33	LITTLE BIG TOWN Don't Waste My Time (Monument)	2465	+192	933	+51	12	95/1
33	34	BRETT JAMES Chasin' Amy (Arista)	2396	+280	983	+102	9	93/2
Breaker	35	MARTINA MCBRIDE Where Would You Be (RCA)	2168	+446	883	+143	4	94/10
42	36	JO DEE MESSINA Dare To Dream (Curb)	1785	+582	740	+238	3	77/10
37	37	HOMETOWN NEWS Minivan (VFR)	1755	+199	681	+60	11	63/3
38	38	ANTHONY SMITH If That Ain't Country (Mercury)	1710	+276	709	+95	6	70/3
39	39	SIXWIRE Look At Me Now (Warner Bros.)	1660	+311	598	+106	5	76/10
40	40	MARIE SISTERS Real Bad Mood (Republic)	1358	+117	417	+24	5	48/3
44	41	MARCEL Country Rock Star (Mercury)	1290	+274	382	+106	3	38/5
43	42	CHRIS CAGLE Country By The Grace Of God (Capitol)	1282	+148	503	+78	4	63/12
29	43	SHEDAISY Get Over Yourself (Lyric Street)	1246	-1455	480	-581	13	113/0
41	44	KENNY ROGERS Harder Cards (Dreamcatcher)	1119	-90	370	-31	8	39/0
45	45	CLARK FAMILY EXPERIENCE Going Away (Curb)	1111	+182	454	+106	4	62/4
46	46	REBECCA LYNN HOWARD Forgive (MCA)	1056	+373	408	+139	2	53/9
49	47	SHEDAISY Mine All Mine (Lyric Street)	998	+369	386	+167	2	43/11
Debut	48	JEFFREY STEELE Good To Go (Monument)	878	+456	306	+176	1	37/6
48	49	AARON TIPPIN I'll Take Love Over Money (Lyric Street)	794	+164	379	+78	4	37/3
Debut	50	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	688	+504	197	+145	1	44/39

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 5/12-5/18. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. 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 lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons * (Market rank X 10) divided by 4180. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Courtesy Of The Red... (DreamWorks)	49
LEE ANN WOMACK Something Worth Leaving... (MCA)	39
BLACKHAWK One Night In New Orleans (Columbia)	18
BLAKE SHELTON Ol' Red (Warner Bros.)	15
KENNY CHESNEY The Good Stuff (BNA)	14
PINMONKEY Barbed Wire And Roses (BNA)	13
CHRIS CAGLE Country By The Grace Of God (Capitol)	12
SHEDAISY Mine All Mine (Lyric Street)	11
DAVID NAIL Memphis (Mercury)	11

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
KENNY CHESNEY The Good Stuff (BNA)	+2295
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+2211
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+1089
JOE NICHOLS The Impossible (Universal South)	+955
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+845
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	+785
SARA EVANS I Keep Looking (RCA)	+772
MARK CHESNUTT She Was (Columbia)	+685
LONESTAR Not A Day Goes By (BNA)	+682
BROOKS & DUNN My Heart Is Lost To You (Arista)	+680

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+753
KENNY CHESNEY The Good Stuff (BNA)	+736
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+363
JOE NICHOLS The Impossible (Universal South)	+348
SARA EVANS I Keep Looking (RCA)	+346
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	+290
MARK CHESNUTT She Was (Columbia)	+246
JO DEE MESSINA Dare To Dream (Curb)	+238
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+234
GARY ALLAN The One (MCA)	+230

Breakers®

TOBY KEITH
Courtesy Of The Red, White... (DreamWorks)
49 Adds • Moves 32-24

DIAMOND RIO
Beautiful Mess (Arista)
10 Adds • Moves 28-29

PINMONKEY
Barbed Wire And Roses (BNA)
13 Adds • Moves 30-30

MARTINA MCBRIDE
Where Would You Be (RCA)
10 Adds • Moves 36-35

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.ronline.com.

MARIE

— Sisters —

R&R 40 +117

“Real Bad Mood”

New Airplay This Week:
WBEE WGGY KSSN

Already On:

KZLA KSCS KPLX KILT KIKK WQYK
WYUU KBEQ KFKF KSOP KUBL WSM
WIRK WGKX KIIM WBCT WCTO WIVK



R&R Country Top 50 Indicator

May 24, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GEORGE STRAIT Living And Living Well (MCA)	3564 +162	2797 +68	15 75/0
1	2	ALAN JACKSON Drive (For Daddy Gene) (Arista)	3529 +79	2768 -1	17 75/0
3	3	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	3475 +201	2715 +93	32 73/0
6	4	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	3360 +384	2667 +255	14 74/0
5	5	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	3282 +100	2568 +39	30 72/0
4	6	TOMMY SHANE STEINER What If She's An Angel (RCA)	3161 -77	2444 -164	22 70/0
7	7	LONESTAR Not A Day Goes By (BNA)	3028 +190	2397 +102	20 73/0
9	8	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	2610 +208	2019 +90	24 71/0
10	9	GARY ALLAN The One (MCA)	2607 +282	2081 +175	20 75/0
11	10	TRICK PONY Just What I Do (H2E/WB)	2463 +150	1944 +74	21 74/0
13	11	DARRYL WORLEY I Miss My Friend (DreamWorks)	2348 +235	1840 +145	10 75/0
14	12	BROOKS & DUNN My Heart Is Lost To You (Arista)	2329 +243	1845 +158	7 75/0
15	13	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2245 +229	1782 +133	19 75/2
17	14	KELLIE COFFEY When You Lie Next To Me (BNA)	2203 +251	1742 +147	23 71/3
8	15	TOBY KEITH My List (DreamWorks)	2170 -498	1664 -490	21 63/0
18	16	TRACE ADKINS Help Me Understand (Capitol)	1961 +226	1552 +166	16 71/1
19	17	SARA EVANS I Keep Looking (RCA)	1915 +183	1485 +117	14 71/0
21	18	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1826 +356	1419 +224	9 72/1
27	19	KENNY CHESNEY The Good Stuff (BNA)	1674 +645	1305 +450	4 73/7
22	20	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1572 +131	1290 +88	18 68/5
12	21	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	1390 -873	1106 -714	22 44/0
24	22	BLAKE SHELTON O' Red (Warner Bros.)	1387 +277	1071 +176	8 62/3
23	23	JOE NICHOLS The Impossible (Universal South)	1281 +104	1027 +88	10 59/2
25	24	BRAD MARTIN Before I Knew Better (Epic)	1254 +200	985 +141	16 56/2
16	25	TAMMY COCHRAN I Cry (Epic)	1253 -750	1019 -612	25 44/0
28	26	MARK CHESNUTT She Was (Columbia)	1212 +198	959 +141	18 63/8
26	27	DIAMOND RIO Beautiful Mess (Arista)	1192 +161	929 +97	7 57/3
48	28	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1044 +878	779 +659	2 62/42
32	29	JO DEE MESSINA Dare To Dream (Curb)	1012 +295	806 +221	4 59/4
36	30	PHIL VASSAR American Child (Arista)	1009 +351	787 +248	3 61/8
20	31	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	996 -632	806 -544	18 37/0
30	32	CYNDI THOMSON I'm Gone (Capitol)	960 +103	764 +69	6 58/2
29	33	MARTINA MCBRIDE Where Would You Be (RCA)	954 +45	792 +40	4 61/4
31	34	AARON TIPPIN I'll Take Love Over Money (Lyric Street)	938 +200	684 +131	6 42/2
33	35	PINMONKEY Barbed Wire And Roses (BNA)	872 +194	713 +135	5 52/2
35	36	BRETT JAMES Chasin' Amy (Arista)	765 +107	608 +56	8 46/0
34	37	ANTHONY SMITH If That Ain't Country (Mercury)	690 +12	573 +14	7 46/3
38	38	HOMETOWN NEWS Minivan (VFR)	655 +87	526 +50	10 38/0
39	39	CHRIS CAGLE Country By The Grace Of God (Capitol)	629 +95	522 +81	4 51/13
37	40	LITTLE BIG TOWN Don't Waste My Time (Monument)	619 +10	501 +12	12 40/2
41	41	REBECCA LYNN HOWARD Forgive (MCA)	476 +111	408 +79	3 37/5
43	42	SIXWIRE Look At Me Now (Warner Bros.)	385 +78	335 +73	3 33/7
Debut	43	SHEDAISY Mine All Mine (Lyric Street)	346 +227	291 +200	1 31/11
45	44	MARCEL Country Rock Star (Mercury)	300 +70	253 +61	2 26/4
44	45	MARIE SISTERS Real Bad Mood (Republic)	298 +31	219 +4	5 17/1
46	46	MICHAEL J. HARTER Hard Call To Make (Broken Bow)	259 +51	218 +40	2 22/2
47	47	KENNY ROGERS Harder Cards (Dreamcatcher)	254 +60	173 +32	4 13/1
Debut	48	RODNEY ATKINS Sing Along (Curb)	212 +74	170 +54	1 17/5
49	49	RHETT AKINS Highway Sunrise (Audiium)	206 +40	175 +36	2 13/0
Debut	50	CLARK FAMILY EXPERIENCE Going Away (Curb)	165 +50	143 +49	1 16/2

74 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/12-Saturday 5/18.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	42
LEE ANN WOMACK Something Worth Leaving... (MCA)	25
CHRIS CAGLE Country By The Grace Of God (Capitol)	13
SHEDAISY Mine All Mine (Lyric Street)	11
MARK CHESNUTT She Was (Columbia)	8
PHIL VASSAR American Child (Arista)	8
KENNY CHESNEY The Good Stuff (BNA)	7
SIXWIRE Look At Me Now (Warner Bros.)	7
DAVID NAIL Memphis (Mercury)	7
SHANNON LAWSON Goodbye On A Bad Day (MCA)	5
REBECCA LYNN HOWARD Forgive (MCA)	5
RODNEY ATKINS Sing Along (Curb)	5
TAMMY COCHRAN Life Happened (Epic)	5
MARTINA MCBRIDE Where Would You Be (RCA)	4
JO DEE MESSINA Dare To Dream (Curb)	4
MARCEL Country Rock Star (Mercury)	4
JEFFREY STEELE Good To Go (Monument)	4
KELLIE COFFEY When You Lie Next To Me (BNA)	3
BLAKE SHELTON O' Red (Warner Bros.)	3
DIAMOND RIO Beautiful Mess (Arista)	3

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+878
KENNY CHESNEY The Good Stuff (BNA)	+645
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+384
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+356
PHIL VASSAR American Child (Arista)	+351
JO DEE MESSINA Dare To Dream (Curb)	+295
GARY ALLAN The One (MCA)	+282
BLAKE SHELTON O' Red (Warner Bros.)	+277
KELLIE COFFEY When You Lie Next To Me (BNA)	+251
BROOKS & DUNN My Heart Is Lost To You (Arista)	+243

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+659
KENNY CHESNEY The Good Stuff (BNA)	+450
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+255
PHIL VASSAR American Child (Arista)	+248
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+224
JO DEE MESSINA Dare To Dream (Curb)	+221
SHEDAISY Mine All Mine (Lyric Street)	+200
BLAKE SHELTON O' Red (Warner Bros.)	+176
GARY ALLAN The One (MCA)	+175
TRACE ADKINS Help Me Understand (Capitol)	+166
BROOKS & DUNN My Heart Is Lost To You (Arista)	+158
KELLIE COFFEY When You Lie Next To Me (BNA)	+147
DARRYL WORLEY I Miss My Friend (DreamWorks)	+145
MARK CHESNUTT She Was (Columbia)	+141
BRAD MARTIN Before I Knew Better (Epic)	+141
PINMONKEY Barbed Wire And Roses (BNA)	+135
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	+133
AARON TIPPIN I'll Take Love Over Money (Lyric Street)	+131
SARA EVANS I Keep Looking (RCA)	+117
LEE ANN WOMACK Something Worth Leaving... (MCA)	+110

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 24, 2002

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: Loba
Question of the Week: What times of the day do you listen to the radio?

Total
 midnight-5:30am: 5.9%
 6-9am: 71%
 9am-3pm: 36%
 3-7pm: 86%
 7pm-midnight: 32%
Male
 midnight-5:30am: 59%
 6-9am: 49%
 9am-3pm: 45%
 3-7pm: 50%
 7pm-midnight: 58%
Female
 midnight-5:30am: 41%
 6-9am: 51%
 9am-3pm: 55%
 3-7pm: 50%
 7pm-midnight: 42%
12-17
 midnight-5:30am: 5%
 6-9am: 12%
 9am-3pm: 3%
 3-7pm: 15%
 7pm-midnight: 27%
18-24
 midnight-5:30am: 17%
 6-9am: 21%
 9am-3pm: 16%
 3-7pm: 22%
 7pm-midnight: 31%
25-34
 midnight-5:30am: 34%
 6-9am: 23%
 9am-3pm: 25%
 3-7pm: 22%
 7pm-midnight: 23%
35-44
 midnight-5:30am: 17%
 6-9am: 26%
 9am-3pm: 25%
 3-7pm: 23%

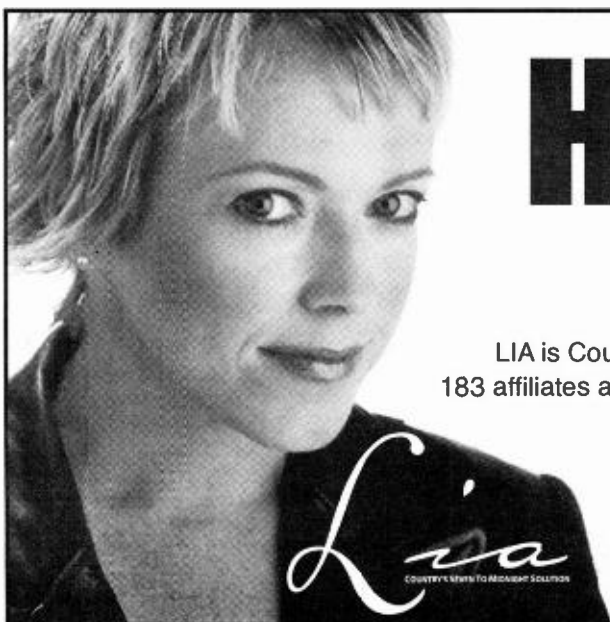
ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH My List (DreamWorks)	38.5%	75.5%	16.0%	97.5%	4.0%	2.0%
ALAN JACKSON Drive (For Daddy Gene) (Arista)	44.3%	72.5%	18.5%	98.8%	4.8%	3.0%
TOMMY SHANE STEINER What If She's An Angel (RCA)	39.3%	71.0%	22.5%	99.3%	3.0%	2.8%
GEORGE STRAIT Living And Living Well (MCA)	34.0%	69.3%	24.0%	95.8%	1.5%	1.0%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	35.5%	68.0%	19.3%	98.0%	4.8%	6.0%
LONESTAR Not A Day Goes By (BNA)	36.8%	67.8%	20.3%	96.8%	5.5%	3.3%
BRAD PAISLEY I'm Gonna Miss Her (Arista)	37.8%	67.5%	23.3%	97.5%	5.0%	1.8%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	31.0%	67.3%	19.5%	99.0%	5.3%	7.0%
STEVE AZAR I Don't Have To Be Me... (Mercury)	36.8%	67.0%	23.0%	99.0%	4.5%	4.5%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	30.0%	64.5%	24.0%	98.8%	6.5%	3.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	26.0%	63.3%	22.8%	93.3%	6.0%	1.3%
MARK CHESNUTT She Was (Columbia)	25.3%	63.0%	24.8%	92.8%	3.8%	1.3%
KELLIE COFFEY When You Lie Next To Me (BNA)	32.0%	62.8%	27.0%	96.3%	4.8%	1.8%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	26.5%	62.8%	23.0%	95.0%	7.3%	2.0%
TRICK PONY Just What I Do (Warner Bros.)	31.0%	61.8%	24.5%	96.5%	7.5%	2.8%
TAMMY COCHRAN I Cry (Epic)	27.0%	61.0%	27.5%	97.0%	7.0%	1.5%
GARY ALLAN The One (MCA)	25.0%	60.5%	28.3%	96.3%	5.3%	2.3%
TRACE ADKINS Help Me Understand (Capitol)	27.0%	59.8%	23.0%	92.3%	8.5%	1.0%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	26.5%	59.5%	25.5%	90.0%	4.0%	1.0%
BROOKS & DUNN My Heart Is Lost To You (Arista)	23.5%	59.5%	24.5%	92.0%	6.3%	1.8%
BRAD MARTIN Before I Knew Better (Epic)	21.3%	58.8%	27.0%	93.8%	5.8%	2.3%
BLAKE SHELTON Ol' Red (Warner Bros.)	24.3%	58.0%	27.0%	91.3%	6.0%	0.3%
KENNY CHESNEY The Good Stuff (BNA)	22.5%	57.0%	21.5%	86.5%	6.5%	1.5%
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	22.8%	54.8%	22.5%	91.8%	10.0%	4.5%
SARA EVANS I Keep Looking (RCA)	21.8%	54.3%	31.3%	93.5%	5.0%	3.0%
BRETT JAMES Chasin' Amy (Arista)	19.3%	54.3%	30.3%	93.0%	6.3%	2.3%
DIAMOND RIO Beautiful Mess (Arista)	21.5%	53.5%	24.5%	84.8%	5.3%	1.5%
LITTLE BIG TOWN Don't Waste My Time (Monument)	20.8%	53.5%	29.0%	90.3%	5.3%	2.5%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	19.0%	53.3%	34.5%	95.8%	6.8%	1.3%
JOE NICHOLS The Impossible (Universal/South)	18.0%	52.3%	26.0%	90.5%	9.0%	3.3%
PINMONKEY Barbed Wire And Roses (BNA)	19.8%	50.5%	24.5%	84.0%	6.8%	2.3%
PHIL VASSAR American Child (Arista)	20.0%	49.0%	23.0%	80.0%	7.0%	1.0%
CYNDI THOMSON I'm Gone (Capitol)	16.3%	47.0%	31.0%	86.3%	7.0%	1.3%
SHEDAISY Get Over Yourself (Lyric Street)	19.8%	44.8%	20.0%	82.5%	15.3%	2.5%
HOMETOWN NEWS Minivan (VFR)	14.3%	39.3%	25.5%	74.3%	8.3%	1.3%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3 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. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

Hot Nights Going Fast

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JONES RADIO NETWORKS
 jonesradio.com

RateTheMusic.com
BY MEDIABASE™America's Best Testing Country Songs 12+
For The Week Ending 5/24/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
GARY ALLAN The One (MCA)	4.23	4.14	88%	10%	4.21	88%	10%
TOBY KEITH My List (DreamWorks)	4.22	4.38	99%	27%	4.10	98%	33%
RASCAL FLATTS I'm Movin' On (Lyric Street)	4.20	4.23	97%	27%	4.13	98%	32%
ALAN JACKSON Drive (For Daddy Gene) (Arista)	4.16	4.19	98%	27%	4.07	97%	29%
TRACE ADKINS Help Me Understand (Capitol)	4.14	4.12	82%	7%	4.03	76%	7%
BRAD PAISLEY I'm Gonna Miss Her... (Arista)	4.13	4.07	96%	23%	4.03	96%	24%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.10	4.11	83%	10%	4.08	82%	9%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.09	4.07	84%	10%	4.18	79%	7%
STEVE AZAR I Don't Have To Be... (Mercury)	4.08	4.08	97%	24%	4.14	97%	22%
LONESTAR Not A Day Goes By (BNA)	4.06	4.07	95%	22%	3.98	95%	23%
GEORGE STRAIT Living And Living Well (MCA)	4.05	4.08	96%	20%	4.00	95%	20%
MARK CHESNUTT She Was (Columbia)	4.05	4.12	71%	8%	4.09	69%	6%
KENNY CHESNEY The Good Stuff (BNA)	4.04	-	69%	8%	4.22	69%	6%
JOE NICHOLS The Impossible (Universal South)	4.03	-	53%	5%	4.07	54%	5%
ANDY GRIGGS Tonight I Wanna Be... (RCA)	4.03	4.04	90%	15%	3.95	88%	15%
KENNY CHESNEY Young (BNA)	4.03	4.17	96%	31%	4.13	97%	31%
DIAMOND RIO Beautiful Mess (Arista)	4.01	-	54%	5%	4.09	52%	4%
SARA EVANS I Keep Looking (RCA)	4.01	3.91	75%	11%	4.11	74%	9%
TOMMY SHANE STEINER ...She's An Angel (RCA)	3.98	4.11	98%	33%	3.96	97%	33%
BRAD MARTIN Before I Knew Better (Epic)	3.97	3.99	67%	6%	3.98	67%	6%
CAROLYN DAWN JOHNSON I Don't Want... (Arista)	3.95	3.96	93%	27%	3.98	94%	27%
EMERSON DRIVE ...Sleeping (DreamWorks)	3.94	4.05	96%	30%	3.97	96%	28%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.93	3.80	85%	18%	3.82	86%	21%
TRICK PONY Just What I Do (H2E/WB)	3.92	3.99	93%	23%	3.96	93%	23%
BROOKS & DUNN My Heart Is Lost In You (Arista)	3.92	3.99	81%	12%	3.92	76%	12%
TRAVIS TRITT ...Bonnie And Clyde (Columbia)	3.84	3.85	99%	33%	3.68	98%	38%
TAMMY COCHRAN I Cry (Epic)	3.77	3.86	89%	30%	3.74	89%	28%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.76	3.78	71%	13%	3.77	67%	12%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	3.72	3.66	74%	14%	3.74	73%	12%
W. NELSON... Mendocino... (Lost Highway/Mercury)	3.40	3.47	93%	34%	3.48	94%	31%

Total sample size is 771 respondents. 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. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PHIL VASSAR That's When I Love You (Arista)	2916
KENNY CHESNEY Young (BNA)	2792
MARTINA MCBRIDE Blessed (RCA)	2595
RASCAL FLATTS I'm Movin' On (Lyric Street)	2511
STEVE HOLY Good Morning Beautiful (Curb)	2370
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	2312
TIM MCGRAW The Cowboy In Me (Curb)	1750
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	1691
TOBY KEITH I Wanna Talk About Me (DreamWorks)	1628
BROOKS & OUNN Long Goodbye (Arista)	1597
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1472
ALAN JACKSON Where Were You (When...) (Arista)	1378
TRICK PONY On A Night Like This (H2E/WB)	1350
KEVIN DENNEY That's Just Jessie (Lyric Street)	1334
BRAD PAISLEY Wrapped Around (Arista)	1318
BROOKS & DUNN Only In America (Arista)	1300
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	1232
GEORGE STRAIT Run (MCA)	1153
TRAVIS TRITT Love Of A Woman (Columbia)	1098
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	1080

The New Artist Gallery



Marie Sisters

Republic/Universal

"To me, music is therapy," says Kessie Marie. "Our goal is to touch people with a song." The Marie Sisters are already doing that with their Republic/Universal debut single, "Real Bad Mood."

Kessie and sister Chaz are the first to admit that the Leslie Satcher-written single has a definite edge to it, but they're convinced that country music is always evolving. Kessie tells R&R, "I think country music is changing in general. Any time you hear a George Strait record with a drum loop in it, you know something's going on."

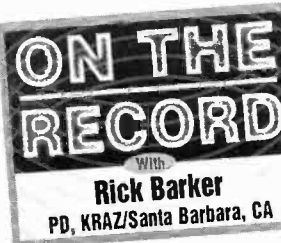
Born in Dallas, the sisters performed in Texas, Oklahoma and Louisiana before moving to Nashville. Explaining the turmoil of walking away from a regional career on the club, fair and festival circuit, Kessie says, "You go from people knowing who you are and really liking you to somewhere where you have to prove yourself again. It's tough. Chaz and I expected to come to Nashville and make a living doing gigs, but it doesn't work that way. We were both working 40-hour-a-week jobs, singing demos at night and writing songs. We did more demo work than anything."

Those demos led to the sisters' singing background vocals on several LeAnn Rimes hits and plenty of demo work for songwriter Max T. Barnes, who produced eight of the 12 cuts on the duo's debut album, set for June 11 release. One track, "Kiss Me Goodbye," was produced by the New York team of Sheppard and Kenny Gioia. Noting that the producers' credits include projects with Willa Ford and Mandy Moore, Kessie says, "They do a lot of pop stuff, but they wrote a song that we wanted to cut. They came into the picture that way."

Another track, "Bring It on Back," was produced by Guy Roche, who has worked with Mark Wills but who made his reputation in the studio with Christina Aguilera, 'N Sync, Celine Dion and Cher. Two other tracks were produced by pop singer-songwriter Richard Marx. Kessie Marie says, "We kind of worried about everything flowing together, but they used Max's production as a guideline, so the tracks go very well together."

About "Real Bad Mood," she says, "That song is totally Chaz and me. I think it's any woman. When we heard it, we'd actually finished the album, but Max called us to say that we had to listen to the song. When we cut it, the label said, 'That's your first single.' It's such an anthem for women. It's just something we can relate to."

The Marie Sisters have been meeting programmers and personalities during their radio tour. Kessie says, "I just want the music to touch somebody in some way, shape or form. I also want people to know that what you see is what you get. We can sing. I just want people to know we're real."



Imagine you're in a convertible with the top down, riding by yourself or with your sweetheart. Or you're getting the kids ready for school, working on a construction site or leaving the office after a tough day. Well, that is how I listen to music, because that is how our listeners are hearing it. And they hear that Rhett Akins' Audium single "Highway Sunrise" is a great song. It

has been top five phones here. It has a great story and is being used as the theme song for various charity walks to fight cancer because Rhett was a bone-marrow donor for his brother and saved his life. Do your audience a favor and let them tell you what they think of "Highway Sunrise." I did, and the response has been amazing.

New & Active

RHETT AKINS Highway Sunrise (Audium)

Total Plays: 241, Total Stations: 24, Adds: 2

RODNEY ATKINS Sing Along (Curb)

Total Plays: 214, Total Stations: 45, Adds: 9

TIM MCGRAW Unbroken (Curb)

Total Plays: 184, Total Stations: 10, Adds: 4

TAMMY COCHRAN Life Happened (Epic)

Total Plays: 166, Total Stations: 10, Adds: 5

J. MICHAEL HARTER Hard Call To Make (Broken Bow)

Total Plays: 117, Total Stations: 25, Adds: 7

DARYLE SINGLETARY That's Why I Sing This Way (Audium)

Total Plays: 42, Total Stations: 15, Adds: 10

Songs ranked by total points.

Country Reporters

Stations and their ads listed alphabetically by market

KEAN/Abilene, TX PD/MO: Rudy Fernandez 7 TOBY KEITH "Red" LEE ANH WONG "Something" DAVID MAIL "Memphis" TAMMY COCHRAN "Lil" REBECCA LYNH HOWARD "Foggy" JEFFREY STEELE "Good" ALISON KRAUSS "Touch" BELLAMY BROTHERS "Over"	WKHN/Buffalo-Gaultport, MS PD: Kipp Gregory 20 DeAnna Lee 2 TOBY KEITH "Red" 1 ANTHONY SMITH "Country"	WCDO/Columbus, OH PD: John Crenshaw 10 DAN E. Zuko 1 KENNY CHESEY "Good" LEE ANH WONG "Something"	KUAD/Ft. Collins, CO PD: Mark Callaghan 10 TOBY KEITH "Red" 3 JOE MICHALS "Impossible" JEFFREY STEELE "Good" CYNDI THOMPSON "Good"	WJGX/Jacksonville, FL PD: Steve Walker 10 LA ROSA "My Sister" KENNY CHESEY "Good"	WJBF/Jacksonville, FL PD: Gary Marshall 10 LARA STARLING 2 MARCEL "Star" 1 LEE ANH WONG "Something" SWEETIE "New" PHIL VASSAR "Old"	KTST/Oklahoma City, OK AP/MO: Crash 2 MARCEL "Star" 1 LEE ANH WONG "Something" SWEETIE "New" PHIL VASSAR "Old"	KFRG/Riverside, CA AP/MO: Ray Massie MD: Don Jeffrey AARON TIPPIN "Money"	KRMO/Silverdale, LA AP/MO: Greg Cory MD: James Anthony 3 BLAKE SHELTON "Red" 3 JOE DE MESSINA "Dare" CHRIS CAGLE "Country"	KVOD/Utica, OK OM: Moon Mullins AP/MO: Scott Woodson 2 ANTHONY SMITH "Country" 1 HOMETOWN NEWS "Mevlar"	WVZQ/Tupelo, MS PD: Brian Driver AP/MO: Paul Stone TOBY KEITH "Red" AARON TIPPIN "Money" LEE ANH WONG "Something"	KNUE/Tyler-Longview, TX PD/MO: Larry Kent MD: Chris Cagle "Country" SEADASY "New" ROONEY ATKINS "Sing" TOBY KEITH "Red"	WFRG/Utica-Rome, NY OM: Don Crist AP/MO: Matt Ratsman 12 DARYL SINGLETRY "Sing" TOBY KEITH "Red" MARK CHESNUTT "She"	KJUG/Veolia, CA PD/MO: Dave Daniels BLAKE SHELTON "Red" DAVID MAIL "Memphis" DARYL SINGLETRY "Sing" LEE ANH WONG "Something"	WACO/Waco, TX PD/MO: Zack Owen AP/MO: Jennifer Allen 10 KENNY CHESEY "Good"	WMZQ/Washington, DC AP/MO: Jeff Wyatt AP/MO: Jan Anthony 7 MARTINA MCBRIDE "Where" 3 BLAKE SHELTON "Red" 2 SEADASY "New" 1 DIAMOND RIO "Mass"	WVIZ/Wausau, WI PD: Penny Locke MD: LK. Michaels 3 SWEETIE "New" 3 TOBY KEITH "Red"	WRK/West Palm Beach, FL AP/MO: J.R. Jackson 3 JOE MICHALS "Impossible" 1 LEE ANH WONG "Something" DAVID MAIL "Memphis" PINKMOKEY "Roses"	WVDM/Wheeling, WV AP/MO: Jimmy Elliott 3 TOBY KEITH "Red" 3 ANTHONY SMITH "Country"	KFOU/Wichita, KS PD: Beverly Brittan AP/MO: Pat James 5 TOBY KEITH "Red" 1 MARK CHESNUTT "She"	KCSM/Wichita, KS OM: Pat Oliver AP/MO: Tracy Garrett 10 Dan Hollandy 8 LEE ANH WONG "Something" MARTINA MCBRIDE "Where"	KLUR/Wichita Falls, TX PD/MO: Brent Warner 7 CHRIS CAGLE "Country" MARK CHESNUTT "She"	WGGY/Wilkes Barre, PA PD: Mike Kritik MD: Jayme Gordon 2 SEADASY "New" 1 LEE ANH WONG "Something" 1 TOBY KEITH "Red" 1 MARIAN SISTERS "Hood" 1 BLACKHAWK "Night" 1 TAMMY COCHRAN "Lil" 1 MARTINA MCBRIDE "Where"	WVHQ/Wilmington, NC PD/MO: Ben Gray MD: Tom Jackson 5 JOE DE MESSINA "Dare" 3 SHAWN LINSER "Country" CHRIS CAGLE "Country"	WBW/Topeka, KS PD: Troy Cooler MD: Paul Cheek No Ads	WGTW/York, PA AP/MO: John Pettigrali AP/MO: Brad Austin PD: Dave Stehle 1 MARTINA MCBRIDE "Where" 1 DARYL SINGLETRY "Sing"	WKMG/Charlotte, NC AP/MO: Greg Frey 1 KENNY CHESEY "Good"	KRZY/Santa Barbara, CA PD/MO: Rick Barber 10 TOBY KEITH "Red" 1 LEE ANH WONG "Something" 8 DAVID MAIL "Memphis"	KSNI/Santa Maria, CA PD/MO: Tim Brown 10 TOBY KEITH "Red" 5 DAVID MAIL "Memphis" DARYL SINGLETRY "Sing"	WCTO/Sarasota, FL PD/MO: Mark Wilson 2 TOBY KEITH "Red" 1 BLACKHAWK "Night" 1 MARCEL "Star" 1 PINKMOKEY "Roses"	WJCL/Savannah, GA PD/MO: Bill West 10 JOE DE MESSINA "Dare" CHRIS CAGLE "Country"	KNPS/Savannah, GA MD: Becky Brenner MD: Tony Thomas PHIL VASSAR "Old" LEE ANH WONG "Something"
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***Noted Reporters**
225 Total Reporters

150 Total Monitored

75 Total Indicator
73 Current Indicator Playlists

New Reporters (2):
WPAP/Panama City, FL
KNFM/Odessa-Midland, TX

No Longer A Reporter (1):
KGEE/Odessa-Midland, TX

Did Not Report, Playlist Frozen (2):
KAGG/Bryan, TX
KJLO/Monroe, LA



KID KELLY
kkelly@rronline.com

PART TWO OF A TWO-PART SERIES

More Tips And Tricks

□ Morning show talents reveal the secrets of their success

Last week a few of the nation's top morning performers shared their philosophies and some of the ingredients of a successful morning show. This week we'll let you in on what makes a few more of today's top AM performers tick, the secrets to their success and, basically, what makes them so good.

Rocky Allen

WDVD/Detroit

I'm not sure there are any secrets to being successful, but there are ways to almost always ensure failure: Don't take your job seriously, and don't work too hard. Working hard doesn't always guarantee success, but not working hard almost always ensures defeat.

When I first started doing mornings, I was often surprised by what I heard when I moved to a new town. The PD would tell me about the heritage shows and how important it was for us to beat them to be a factor in the market.

In many cases, after listening to these shows, it seemed they were coasting. I don't know that as fact, but it appeared that way. When we showed up, they tried really hard to get into the groove of working hard again. They'd do it for a while, but, eventually, they mostly seemed to go back to their old bad habits.

We didn't necessarily have more talent; we were just willing to work harder and to try to always keep putting new, fresh things on the show. As Jay Leno says to his staff, "Eventually, the competition will have to eat, sleep and have sex — and that's when we'll get them." That's a little extreme, but I don't think there's any substitute for hard work.

The first thing to do is to put together a good group of people. I want to work with people who understand what it is we are trying to accomplish and how we are going to do it. Also, I won't work with people I don't get along with. I think the job is challenging enough in the current environment that you don't need to fight internal battles.

I'm extremely fortunate that I have the opportunity to work with my longtime friend and co-host Blain Ensley. He's a hard-working, get-the-job-done, extremely gifted radio talent. Producer Chris, board op Shawn and associate producers Amber and Jackie are also talented, vital contributors. I would rather work with hard-working, loyal, like-minded people with slightly less talent than a more accomplished person who is high-maintenance. Listeners pick up on the chemistry of a show,



Rocky Allen



Jack Diamond

and it makes them uncomfortable to listen to people who bicker with an undertone of animosity.

Connect with the audience by being yourself. That's relic advice, but it's true. Try to get celebrities on the show, and do celebrity character bits with a voice person. Ours, Brian Whitman, is great. We sometimes have him on as himself and then segue into a bit. This gives the listeners a chance to hear his regular voice during normal conversation for a behind-the-scenes moment.

If a bit sucks, we admit it. Your listeners know it sucked, and that sometimes makes it funny. One year for Cinco de Mayo we did the Cinco de Stinko: the five worst celebrity interviews of the year. The guests were drunk, stoned, mesmerized by the TV in the studio or just rude.

Expose yourself to as many things as possible. You don't have to live the life of your target demo, but you must be aware of it. Read, go to movies, watch the TV shows your listeners watch. And listen.

Play off your support. Shawn makes up words. We were goofing around, making fun of it, and that led to a contest called "Dictionary or Fictionary." We went through the dictionary to find words that sound made up but aren't. We also made up some words on our own.

Do contests that people can play along with or contests that are funny and compelling. Be aware that contests are entertainment for the entire audience, not just the few contestants playing. Everything we do is based on whether it will entertain, inform or impact our audience, emotionally or otherwise. Sometimes it's funnier or better in the office than on the air, but you've got to take your swings.

Jack Diamond

WRQX/Washington

Developing talent is something our business must pay more attention to. I'm very happy to share a few ideas and thoughts. These have worked well for me and our morning show here in Washington for nearly 13 years and for my work in Talk radio on WMAL/Washington and WABC/New York. If you do a personality-driven show in just about any format, I think there's something here for you.

Be yourself. This was the most difficult thing for me to accept and understand when I was a young jock. I wanted to be like Dan Ingram or Cousin Brucie. Be me? Who'd listen to just me?

If your station is well-targeted and you're the right talent for the target, talk about the real things going on in your life. Be honest. Share your failures as well as your successes in life. Process real-life experiences through your talent.

Don't ever do a break, let alone a show, for the other jocks in the market. They don't count. Ever.

"Paint pictures of everything you talk about. Make sure listeners can see it, taste it and, most importantly, feel it."

Jack Diamond

Ignore cheap shots from the competition — they're really just free promotion. Ever send someone an e-mail and never get a reply? Frustrating. It is for them, too, when they bash you and you don't respond. Listeners will tune in to hear what "the worst morning show in the world" sounds like.

Did you give listeners enough chances to weigh in with their thoughts



THE DAY AFTER

Sheri Lynch of the syndicated *Bob & Sheri* show recently received the prestigious Gracie Allen Award. Although the festivities lasted into the wee hours, the show's broadcast from New York's Excelsior Studios went on bright and early the next day. Seen here enjoying the show are (standing, l-r) Jefferson Pilot Director/Syndication Tony Garcia, WBT-AM & WLNK & Charlotte VP/GM Rick Jackson, R&R AC Editor Kid Kelly, (sitting, l-r) Lynch and Bob Lacey.

and opinions today? Always try to shine the spotlight on the people who are already listening and who are willing to call in and participate.

Make your guests look good. Do your homework. Ask relevant questions that your listeners are asking themselves while they are listening to the interview. Always ask the top-of-mind question about the guest.

Occasionally, your listeners will ask, "What's in this for me?" Have you served them in some way, even if that means just entertaining them?

Did today's show have a "Did you hear?" — something listeners learned from you and will share with someone in their lives?

Paint pictures of everything you talk about. Make sure listeners can see it, taste it and, most importantly, feel it.

Read magazines that you don't normally read. Try to see the premiere episode of every new television show that hits the air. Be a tourist in your own city. Share your discoveries.

Don't be afraid to be wrong. Ask for listeners' help when you don't know. Don't fake it. Be human. Have an opinion, even if it's not popular, but don't attack a listener for his or hers. Let other listeners do that work.

Talk about local people, teams, companies, etc., in a positive way. Mention a local high school baseball game you attended. Talk about the great team spirit and how much fun the game was.

Know the names of local TV anchors, politicians, sports figures, etc., and invite them to participate in the show in some way.

Send thank-you notes, or at least make a thank you call. Especially thank the small people.

Don't take yourself too seriously. I'd rather be the political cartoon than the editorial.

Jeff & Jer

KFMB/San Diego

Pick a market and marry it. Find a city that needs your act and stay in that town forever. And ever. Over time, longevity in a market becomes as valuable as ratings.

Don't chase money. Jeff and I have never gone to another station just

because they were going to pay us more. At a station where you're happy and treated well, you will be successful. If you're successful, the money will follow.

Be nice to people. As hard as this may be at times, that's how important it is. But don't mistake this for allowing yourself to be disrespected or taken advantage of.



Jeff & Jer

Refuse to work with people on your show whom you don't like. This is one of the most important decisions you'll ever make. You cannot possibly do a morning show with people who don't share your work ethic or professionalism.

If you do a morning show, you need a producer. And you need a great one. Find that person and keep him or her with you for the rest of your career.

Jim Harper

WMGC/Detroit

Make sure that you want to do this for a living more than anything else in the world. There are so many challenges, setbacks, ego-busting experiences and years of low pay that that's the only way it's going to seem worthwhile.

Nothing works for you like longevity and equity in the market. If you can outlast all the PDs, GMs and sales managers and stay at one station in the morning for a number of years, good things will eventually happen for you.

Be kind to everyone you ever meet, in the station and outside of it. Nothing will get you the respect you crave like being a decent professional year after year.

Continued on Page 99

**KYSR/STAR 98.7
ADD!**

Sheila Nicholls
Faith

Most Added!

KYSR/Los Angeles WSNE/Providence WPTE/Norfolk WKZN/New Orleans WRMF/West Palm Beach WVTI/Grand Rapids
WINK/Ft. Myers KQIS/LaFayette WCDA/Lexington KLCA/Reno KMQO/Reno WMGX/Portland, Me

"Faith" is something you must check out!. After hearing it on our Sunday night 'New Music Show,' we realized Sheila fits perfectly with the Star 98.7 family of artists "

- Chris Patyk, APD/MD - KYSR/STAR 98.7

"Faith" is one of those songs that stands out from the pack. It cuts through with lyrics that are very relatable to our female core."

- Stacey McKay, PD - WPTE

"Faith"...the lyrics are uplifting and reassuring at a time when audiences are looking for more."

- Billboard "New & Noteworthy"

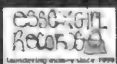
"She's musical, poetic, tender, and original. She is not writing for the marketplace, rather, she is writing from the soul."

Glen Ballard, Producer/Writer

Check out her performance on The Late Late Show with Craig Kilborne June 4. The album WAKE in stores now!



ADD



HOLLYWOOD
RECORDS

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muchmusic.us

Produced by Glen Ballard

sheilanicolls.com
essexgirl.com

R&R AC Top 30

May 24, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CELINE DION A New Day Has Come (Epic)	2759	-40	381689	15	120/0
2	2	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2453	-83	336454	27	117/0
3	3	ENRIQUE IGLESIAS Hero (Interscope)	2342	-14	310830	31	119/0
4	4	MARC ANTHONY I Need You (Columbia)	2197	+67	293708	14	114/1
5	5	LONESTAR I'm Already There (BNA)	1805	-54	242467	37	107/0
6	6	MICHAEL BOLTON Only A Woman Like You (Jive)	1733	-74	215318	12	110/0
8	7	ENYA Only Time (Reprise)	1723	+110	202148	66	116/0
7	8	JO DEE MESSINA Bring On The Rain (Curb)	1653	+9	178708	15	106/1
13	9	JOSH GROBAN To Where You Are (143/Reprise)	1640	+442	201015	8	104/5
9	10	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1505	-111	187125	73	109/0
12	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1358	+12	197078	44	85/0
11	12	ENYA Wild Child (Reprise)	1245	-153	141530	13	101/2
14	13	CAROLYN DAWN JOHNSON So Complicated (Arista)	1110	+45	107792	10	94/1
15	14	BONNIE RAITT I Can't Help You Now (Capitol)	1101	+69	106422	9	101/0
16	15	ALL-4-ONE & JIM BRICKMAN Beautiful As U (AMC)	863	-64	96023	9	81/2
17	16	LEANN RIMES Can't Fight The Moonlight (Curb)	766	-15	110799	29	33/0
19	17	LUTHER VANDROSS I'd Rather (J)	627	+81	123482	9	73/1
20	18	PAUL MCCARTNEY Your Loving Flame (Capitol)	527	+11	56377	7	72/0
22	19	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	467	+116	98144	4	42/12
28	20	JENNIFER LOPEZ Alive (Epic)	360	+91	34061	2	53/4
24	21	BOYZ II MEN The Color Of Love (Arista)	352	+29	35723	4	53/1
23	22	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	333	+159	34534	1	60/20
21	23	MARILYN SCOTT Don't Let Love Get Away (Prana)	332	+3	31290	11	57/3
25	24	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	330	-123	45183	17	67/0
18	25	CALLING Wherever You Will Go (RCA)	320	+7	87918	6	17/1
27	26	JIM BRICKMAN A Mother's Day (Windham Hill)	303	-279	32862	3	42/1
26	27	ENRIQUE IGLESIAS Escape (Interscope)	294	+24	87507	3	21/2
30	28	DANIEL DEBOURG I Need An Angel (DreamWorks)	240	-43	20061	12	41/0
29	29	SHERYL CROW Soak Up The Sun (A&M/Interscope)	232	+27	28764	2	21/5
	30	THE CORRS Would You Be Happier (143/Lava/Atlantic)	202	-38	15801	2	35/0

Debut

120 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs between No. 11 and No. 15 are moved to recurrent after 50 weeks. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002. R&R, Inc.

New & Active

GARTH BROOKS When You Come Back To Me Again (Capitol)
Total Plays: 151, Total Stations: 32, Adds: 5

JOHN MAYER No Such Thing (Aware/Columbia)
Total Plays: 140, Total Stations: 20, Adds: 4

JADE ANDERSON Sugarhigh (Columbia)
Total Plays: 114, Total Stations: 18, Adds: 0

BARRY MANILOW They Dance! (Concord)
Total Plays: 67, Total Stations: 22, Adds: 6

BRYAN ADAMS Here I Am (A&M/Interscope)
Total Plays: 63, Total Stations: 52, Adds: 51

VAN MORRISON Steal My Heart Away (Universal)
Total Plays: 62, Total Stations: 17, Adds: 3

MICHAEL DAMIAN Shadows In The Night (Modern Voices/Weir Bros.)
Total Plays: 61, Total Stations: 18, Adds: 5

STEELY Simple Girl (JIVE)
Total Plays: 48, Total Stations: 15, Adds: 4

TAMARA WALKER Angel Eyes (Curb)
Total Plays: 38, Total Stations: 16, Adds: 7

ELTON JOHN Original Sin (Rocket/Universal)
Total Plays: 35, Total Stations: 23, Adds: 22

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BRYAN ADAMS Here I Am (A&M/Interscope)	51
ELTON JOHN Original Sin (Rocket/Universal)	22
D. HALL & J. OATES Do It For Love (BMG/Heritage)	20
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	12
TAMARA WALKER Angel Eyes (Curb)	7
BARRY MANILOW They Dance! (Concord)	6
JOSH GROBAN To Where You Are (143/Reprise)	5
GARTH BROOKS When You Come Back... (Capitol)	5
SHERYL CROW Soak Up The Sun (A&M/Interscope)	5
MICHAEL DAMIAN Shadows... (Modern Voices/Weir Bros.)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOSH GROBAN To Where You Are (143/Reprise)	+442
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	+204
D. HALL & J. OATES Do It For Love (BMG/Heritage)	+159
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+116
ENYA Only Time (Reprise)	+110
JENNIFER LOPEZ Alive (Epic)	+91
LUTHER VANDROSS I'd Rather (J)	+81
SAVAGE GARDEN I Knew I Loved You (Columbia)	+78
BONNIE RAITT I Can't Help You Now (Capitol)	+69
MARC ANTHONY I Need You (Columbia)	+67

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1445
DIDO Thankyou (Arista)	1291
FAITH HILL There You'll Be (Warner Bros.)	1077
SAVAGE GARDEN I Knew I Loved You (Columbia)	1003
'N SYNC This I Promise You (Jive)	878
FAITH HILL The Way You Love Me (Warner Bros.)	857
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	843
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	819
LEANN RIMES I Need You (Curb)	802
BACKSTREET BOYS Drowning (Jive)	801
O-TOWN All Or Nothing (J)	791
DIAMOND RIO One More Day (Arista)	709
PHIL COLLINS You'll Be In My Heart (Hollywood)	677
CELINE DION That's The Way It Is (Epic)	650
MARC ANTHONY You Sang To Me (Columbia)	620

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.rronline.com.

Kathy Mattea

"They Are The Roses"

The single from Kathy Mattea's new release, ROSES.

Going For Adds:
JUNE 3

See Kathy Mattea perform at the R&R Convention 2002
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Contact: Ashton Consulting, 805-564-8335, ashtonconsults@aol.com
Or Sue Schrader at Narada Records, 414-961-8350, suesch@narada.com





America's Best Testing AC Songs 12+ For The Week Ending 5/24/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs and artists like Faith Hill, Celine Dion, Matchbox Twenty, etc.

Total sample size is 325 respondents. 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...

More Tips And Tricks

Continued from Page 96

Be yourself. This is the hardest thing to do in radio, because it requires you to put the "real you" out there for everyone to judge.



Jim Harper

Stay out of station politics. Learn what makes this business tick. Become friends with the salespeople and sales managers.

Don't get romantically involved with co-workers. Try to make one new friend in an outside form of media every six months...

Don't take the "dirty" route because you think it's easier and funnier. Being clever will always make you the better entertainer.

Don't take the "dirty" route because you think it's easier and funnier. Being clever will always make you the better entertainer.

TALK BACK TO R&R!

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

Call me at 201-836-9333 or e-mail: kkelly@rromline.com

Reporters

Grid of reporter assignments across various markets including Albany, Albany, Albuquerque, Albuquerque, etc.

Monitored Reporters 137 Total Reporters

120 Total Monitored

17 Total Indicator



For the last couple of weeks, every time Josh Groban's "To Where You Are" gets a play, the studio phone rings. I'm glad that being a "lukewarm mainstream AC" gives us the latitude to play the song. Celine Dion's "A New Day Has Come" still sounds as fresh as the first time it played. So do "Drops of Jupiter (Tell Me)" by Train and Five For Fighting's "Superman (It's Not Easy)." Matchbox Twenty's "If You're Gone" has to be breaking some kind of record for having legs. ♣ I'm excited and making room for just about all the currents AC is charting this spring. They'll give Mix WK 97.3 a varied and fresh sound — and take us a little hotter too. Michelle Branch's "All You Wanted" and The Corrs with Bono's "When the Stars Go Blue" are such easily likable cuts that both songs should play well into summer. And you're welcome, Crowman (that's my Atlantic rep).

Sheryl Crow scores No. 1 as "Soak Up the Sun" (A&M/Interscope) moves to the top spot, up 271 plays! Big congrats to Scott Emerson, Brenda Romano and the entire label crew ... **Vanessa Carlton** moves up 6-3* with "A Thousand Miles" (A&M/Interscope) ... **Avril Lavigne's** "Complicated" (Arista) moves 17-16* ... **Kroeger & Scott's** "Hero" (IDJMG/Roadrunner/Columbia) moves 39-27*, jumping 318 plays ... Debuting: **Dave Matthews Band's** "Where Are You Going" (RCA), **Dropline's** "Fly Away From" (143/Reprise) and **Course Of Nature's** "Caught in the Sun" (Atlantic) ... At AC, **Josh Groban's** "To Where You Are" (143/Reprise) jumps 13-9* — up 442 plays! ... Debuting at No. 22 is **Hall & Oates'** "Do It for Love" (BMG/Heritage).

— Kid Kelly, AC/Hot AC Editor



artist activity

ARTIST: **Seven And The Sun**
LABEL: **Atlantic**

By **KID KELLY**/AC-HOT AC EDITOR

You might hear these guys on the daytime soap *Passions*, but make no mistake about it: Seven And The Sun are the real deal, and they're the very latest bright spot for Atlantic Records. Seven and the band are talented New Jersey guys who are hungry, but not for the usual trappings of pop stardom. They're just hungry to be making music and extremely happy to be performing.

"Music is about sharing," says Seven. "This band is out to bring everyone together, as if we were around a campfire, talking to them through our lyrics and getting them all moving, all at the same time."

I saw these guys perform recently in New York and felt exactly the way Seven says the band wants to make the audience feel. Not only are Seven And The Sun top-notch technically, they're extremely gifted at making everyone in the audience feel as though they're playing for that person alone. Maybe it's because they haven't forgotten their teenage yearnings to perform or their own humble beginnings; Seven was delivering pizza just a few years back.

The band's debut album is called *Back to the Innocence*, and it's powered by singer Seven, guitarist Eddie Zak and the twin Brandt brothers, guitarist Wally and programmer Bill.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.rronline.com and click the Message Boards button.



Seven And The Sun

Together they create a melodic, infectious pop sound.

Seven (so nicknamed by his mom), who was born in the Bronx and is currently settled in Secaucus, NJ, began writing songs when he was a child, and his early influences included The Beatles, Queen and Stevie Wonder. When he met the Brandt brothers in high school, an instant connection was made and a fast friendship formed. "The three of us shared a mutual desire to do what we love, which is making music in a very selfless and enjoyable way," Seven recalls.

To complete their sound, they nabbed lead guitarist Zak. Seven says, "Eddie lived in the next town over when I was in high school, and it was my dream to have a band that he would want to be part of. He was a high school legend and a true guitar virtuoso." After honing their sound, by winter of 2001 the band were in Los Angeles' House of Blues Studios creating what would become *Back to the Innocence*.

The bottom line: If you're looking for a great top-down pop rock LP for summer, *Back to the Innocence* — which includes "Walk With Me," a potential smash — is the one. Seven And The Sun's music is fun, their lyrics are catchy, and they're a bunch of down-to-earth nice guys. Enjoy!

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R&R Hot AC Top 40

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May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	SHERYL CROW Soak Up The Sun (A&M/Interscope)	3455	+271	366971	13	86/0
1	2	CALLING Wherever You Will Go (RCA)	3349	-35	338230	35	89/0
6	3	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2962	+144	304425	12	85/0
4	4	GOO GOO DOLLS Here Is Gone (Warner Bros.)	2954	-69	317733	11	87/0
3	5	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2852	-178	266199	29	79/0
5	6	MICHELLE BRANCH All You Wanted (Maverick/WB)	2738	-130	290974	19	80/0
7	7	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2714	+24	261468	17	74/0
8	8	JIMMY EAT WORLD The Middle (DreamWorks)	2562	+260	281601	10	81/2
10	9	JOHN MAYER No Such Thing (Aware/Columbia)	2228	+128	225035	14	84/1
9	10	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	2033	-183	217489	19	79/0
12	11	JEWEL Standing Still (Atlantic)	1918	-3	194486	31	75/0
11	12	CREED My Sacrifice (Wind-up)	1865	-120	162350	28	75/0
13	13	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1862	-7	180312	63	83/0
15	14	DEFAULT Wasting My Time (TVT)	1640	-16	164575	13	57/0
14	15	LIFHOUSE Hanging By A Moment (DreamWorks)	1622	-98	170696	64	84/0
17	16	AVRIL LAVIGNE Complicated (Arista)	1538	+188	155854	6	64/1
16	17	LINKIN PARK In The End (Warner Bros.)	1384	-10	101295	15	33/0
19	18	FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	1174	+79	116747	10	68/1
22	19	NO DOUBT Hella Good (Interscope)	1130	+135	100531	4	46/4
21	20	PINK Don't Let Me Get Me (Arista)	1127	+119	90877	5	34/1
18	21	LENNY KRAVITZ Stillness Of Heart (Virgin)	1055	-204	95037	9	61/0
20	22	PINK Get The Party Started (Arista)	1027	-42	100140	20	37/1
24	23	CALLING Adrienne (RCA)	951	+115	96121	4	63/3
25	24	SHAKIRA Underneath Your Clothes (Epic)	941	+105	76364	3	45/1
28	25	RUBYHORSE Sparkle (Island/IDJMG)	860	+86	78089	3	52/3
26	26	THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	805	+18	92603	3	51/5
39	27	CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	743	+318	80736	2	48/17
23	28	CELINE DION A New Day Has Come (Epic)	734	-115	65509	13	40/0
31	29	DISHWALLA Somewhere In The Middle (Immergent)	713	+61	51819	2	38/1
30	30	NO DOUBT Hey Baby (Interscope)	665	-75	60509	20	35/0
Debut	31	DAVE MATTHEWS BAND Where Are You Going (RCA)	642	+537	105880	1	57/30
27	32	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	636	-148	43663	10	32/0
33	33	NICKELBACK Too Bad (Roadrunner/IDJMG)	624	+85	39781	2	28/2
37	34	JACK JOHNSON Flake (Enjoy/Universal)	552	+80	63952	2	31/4
35	35	MEREDITH BROOKS Shine (Gold Circle)	550	+42	45145	2	40/1
32	36	ENRIQUE IGLESIAS Escape (Interscope)	535	-16	42498	2	15/0
Debut	37	DROPLINE Fly Away From Here (...Day) (143/Reprise)	478	+224	45708	1	45/6
29	38	TRAIN She's On Fire (Columbia)	467	-287	46421	11	38/0
38	39	LEANN RIMES Can't Fight The Moonlight (Curb)	437	-18	27588	19	28/0
Debut	40	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	407	+28	24474	1	22/1

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
DAVE MATTHEWS BAND Where Are You Going (RCA)	30
COUNTING CROWS American Girls (Geffen/Interscope)	25
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	17
CREED One Last Breath (Wind-up)	10
MOBY We Are All Made Of Stars (V2)	10
SHEILA NICHOLLS Faith (Essexgirl/Hollywood)	9
AEROSMITH Girls Of Summer (Columbia)	7
DROPLINE Fly Away From Here (...Day) (143/Reprise)	6
SEVEN AND THE SUN Walk With Me (Atlantic)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+537
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+318
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+271
JIMMY EAT WORLD The Middle (DreamWorks)	+260
CREED One Last Breath (Wind-up)	+250
DROPLINE Fly Away From Here (...Day) (143/Reprise)	+224
AVRIL LAVIGNE Complicated (Arista)	+188
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+144
NO DOUBT Hella Good (Interscope)	+135

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1510
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1026
3 DOORS DOWN Be Like That (Republic/Universal)	998
DAVE MATTHEWS BAND The Space Between (RCA)	988
DIDO Thankyou (Arista)	979
INCUBUS Drive (Immortal/Epic)	973
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	941
SUGAR RAY When It's Over (Lava/Atlantic)	912
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	852
ENYA Only Time (Reprise)	782
U2 Beautiful Day (Interscope)	771
DAVE MATTHEWS BAND Everyday (RCA)	764
NELLY FURTADO I'm Like A Bird (DreamWorks)	757
CREED With Arms Wide Open (Wind-up)	741
SMASH MOUTH I'm A Believer (Interscope)	735
LENNY KRAVITZ Again (Virgin)	677

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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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America's Best Testing Hot AC Songs 12+ For The Week Ending 5/24/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like 'The Middle' by Jimmy Eat World, 'Here Is Gone' by Goo Goo Dolls, etc.

Total sample size is 714 respondents. 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.

Indicator

Most Added

- DAVE MATTHEWS BAND Where Are You Going (RCA)
COUNTING CROWS American Girls (Geffen/Interscope)
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)

New & Active

- CREED One Last Breath (Wind-up)
ABANDONED POOLS Remedy (Extacy)
FAMILIAR 48 The Question (MCA)
COUNTING CROWS American Girls (Geffen/Interscope)

Songs ranked by total plays

Reporters

Grid of reporter information for various markets including Akron, Albany, Albuquerque, Anchorage, etc. Each entry includes reporter name and station.

99 Total Reporters

89 Total Monitored

10 Total Indicator





CAROL ARCHER
archer@rronline.com

Mr. Navarro Goes To Washington

□ One artist's crusade to give voice to performers' issues before legislators

By Dan Navarro

Dan Navarro, co-founder of the duo Lowen & Navarro, is a musician and activist. On May 14 he testified before the Senate Judiciary Committee on webcast royalties, the only artist to do so. To help R&R's readers better understand the issues, especially from the artists' perspective, I asked Navarro to explain his advocacy on behalf of performers.

Five years ago I became involved in AFTRA union negotiations. I first served on the team working on the 1997 AFTRA Sound Recordings Code, which covers work by background singers (like Arnold McCuller or The Waters family) and royalty artists (like Sting or Cassandra Wilson) on albums released by major record companies. Three years later I was on the commercials negotiating team during the talks that resulted in the SAG-AFTRA strike in 2000. In mid-2001 I was in on the SAG-AFTRA prime time TV-theatrical negotiations and on the AFTRA Network Code negotiations later that year.

I'm currently chairman of the new AFTRA sound recordings negotiations going on right now in New York, with a goal of completing a new agreement by the time the contract expires June 30. It's my fourth labor negotiation in two years. As chair of the committee — and because I was in New York and an AFTRA national board member and an AFM member — I was asked to take the train down



Dan Navarro

to Washington to testify on behalf of my unions.

In negotiations our relationships with industry are businesslike, cordial, sometimes very friendly and occasionally tense. We are partners in a problem-solving process that necessarily pits us against each other, but we ultimately come to an agreement on what kind of work we deliver and what the labor force is paid.

I volunteer for these negotiations (I'm not paid for my time) to accomplish a simple goal: to protect the livelihoods of professional performers. Many of us would work for free, and, in fact, do. Most of the air talent I've met in 12 years of visiting radio stations would also work for nothing or next to nothing. And, in fact, most do.

I became a pro songwriter in 1984 with "We Belong." It was huge at radio. Even today it is still played 25,000 times per quarter, according to BMI. I couldn't understand why I would be paid for radio play and Pat Benatar wouldn't. The typical answer was, "Radio is promotion for her record."

Though the promotional value

is irrefutable, music played on the radio is considered programming by both listeners and media entities. Many dollars are spent by record companies trying to squeeze songs onto playlists. Radio does not play just any artist who comes along and tosses green

"Who would want to pay for what has traditionally come for free? Performances are being utilized as programming, as entertainment, without payment."

at a station. Otherwise, stuff played would be commercials or infomercials, not programming.

Perception And Reality

There is a perception out there in the general public that artists are pampered and overpaid — "That ain't workin', that's the way you do it" — but the work is hard, and the skill, luck and dedication necessary to reach an audience are enormous. The rewards are small for the vast majority of artists, even very talented, so-called successful ones.

Most artists don't make money on their records. Most. In my career I've seen Sheryl Crow travel in a small van with her band, Keb' Mo' in an Oldsmobile with only a roadie, Peter Case all alone with a guitar in his car and my own band in a cold, rickety RV, trying to build an audience. With the exception of Sheryl, no one has gotten rich. And, with her talent, I would hardly begrudge Sheryl her dough.

Me? I've made no money off record sales, even though most of



WJZZ/Philadelphia air personality Teri Webb broadcast her show live from the Big Island of Hawaii last month in conjunction with the station's trip-a-day promotion. During the visit Webb hiked in Volcano National Park to see Kilauea, the world's largest active volcano.

my stuff was profitable for the record companies. I've done the math, and I assure you, I'm right. I generate income from my songwriting and from session work I do in movies, on TV, on albums for others (as a backing singer) and in commercials. The ultimate irony is, after building an audience for my own music by touring endlessly for a dozen years, I generate more profit selling T-shirts. This is the crux of the main points I made to the Judiciary Committee.

I have believed for a very long time that it was high time for full performance rights for artists at radio. When the Digital Millennium Copyright Act of 1998 established such a right for Internet webcasts, including over-the-air radio streaming on the 'Net, I was thrilled. The first step in correcting a 50-year inequity was being taken.

I completely understand why Internet radio would not like the idea. Who would want to pay for what has traditionally come for free? But the people left out of the revenue stream have to find ways to stay afloat. Their performances were being utilized as programming and as entertainment without payment. In my humble opinion, it's not fair.

I have to accept the realities of my own business model — that I pay for musicians, airfares, car rentals, rehearsal halls, hotels, gas, guitars, amps, computers, software, rent, electricity, everything. Well, almost everything. I don't pay for guitar strings; they are given to me free, in exchange for an endorsement, agreed to by the string company. But no one ever asked me if I would refuse performance royalties for radio airplay. I was never offered the chance to agree or disagree. The broadcast

lobby took care of that about 50 years ago.

Working Together

No one, least of all me, wants to kill the Internet webcast industry. But artists and record companies, like webcasters, agreed to an arbitration process, and now that the decision has been rendered, webcasters are going to Congress to overturn the decision. Is an arbitration process only acceptable if the decision goes your way? That doesn't sound like arbitration to me. We need to find a way to work together.

I realize my beliefs will be unpopular with your readers, perhaps even with you. And I can probably kiss goodbye any remaining radio allies I might still have in this busi-

"No one ever asked me if I would refuse performance royalties for radio airplay. I was never offered the chance to agree or disagree. The broadcast lobby took care of that about 50 years ago."

ness. I am just standing up for what I truly believe, with respect and without rancor. I gratefully took an opportunity to participate in a hearing with two webcasters, the DMA, Arbitron, the RIAA and one lone musician to try to make sure all sides are heard. I'd do it again, in a heartbeat.



PHILADELPHIA FREEDOM

One of the R&R Industry Achievement Award nominees for Smooth Jazz MD of the Year, WJZZ/Philadelphia MD Joe Proke, hung out backstage at the Keswick Theater not long ago with a couple of format superstars. Seen here (l-r) are GRP artist David Benoit, Proke and Capitol artist Dave Koz.

R&R Smooth Jazz Top 30

May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JEFF GOLUB Cut The Cake (GRP/VMG)	892	-3	136393	14	41/0
3	2	JIMMY SOMMERS Lowdown (Higher Octave)	764	+21	118051	17	37/0
2	3	DAVID BENOIT Snap! (GRP/VMG)	675	-101	77034	19	34/0
6	4	ALFONZO BLACKWELL Funky Shuffle (Shanachie)	652	+31	94033	21	34/0
7	5	PETER WHITE Bueno Funk (Columbia)	641	+93	96649	10	39/0
5	6	PIECES OF A DREAM Night Vision (Heads Up)	583	-70	73391	23	31/0
4	7	GREGG KARUKAS Night Shift (N-Codad)	565	-158	58919	25	31/0
8	8	CRAIG CHAQUICO Luminosa (Higher Octave)	545	+23	90770	6	40/1
9	9	NORAH JONES Don't Know Why (Blue Note)	521	+26	56487	5	35/1
13	10	BONEY JAMES RPM (Warner Bros.)	439	+40	87775	7	38/0
10	11	CELINE DION A New Day Has Come (Epic)	479	-11	54146	13	31/0
12	12	BOZ SCAGGS Miss Riddle (Virgin)	440	-20	33280	12	29/1
11	13	MARC ANTOINE On The Strip (GRP/VMG)	430	-59	75192	23	26/0
14	14	STEVE COLE So Into You (Atlantic)	425	-3	77146	10	37/1
16	15	JOYCE COOLING Daddy-O (GRP/VMG)	422	+23	60801	8	37/2
15	16	RICHARD ELLIOT Shotgun (GRP/VMG)	399	-27	58239	11	33/0
17	17	BRAXTON BROTHERS Whenever I See You (Peak)	385	-9	61991	7	36/1
23	18	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	355	+97	57273	2	35/3
20	19	DOWN TO THE BONE Electra Glide (GRP/VMG)	346	+31	64251	4	33/4
18	20	ERIC MARIENTHAL Lefty's Lounge (Peak)	329	-48	34810	19	25/0
19	21	KIRK WHALUM I Try (Warner Bros.)	319	-49	25141	17	22/0
22	22	KIM WATERS In The House (Shanachie)	308	+46	62170	3	30/1
21	23	DAVID LANZ That Smile (Decca)	272	-8	26323	10	25/1
24	24	ENYA Only Time (Reprise)	245	+20	18255	12	15/1
27	25	BRIAN CULBERTSON Without Your Love (Warner Bros.)	244	+69	33138	2	30/6
25	26	KEVIN TONEY Passion Dance (Shanachie)	216	+6	35210	10	22/1
26	27	CHRIS BOTTI Through An Open Window (Columbia)	179	-11	16298	5	20/1
30	28	SHILTS Your Place Or Mine (Higher Octave)	157	+4	27694	4	11/0
29	29	SPYRO GYRA Feelin' Fine (Heads Up)	148	-10	36446	18	14/0
—	30	KEN NAVARRO So Fine (Shanachie)	145	+13	17923	2	15/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
LARRY CARLTON Morning Magic (Warner Bros.)	12
BRIAN CULBERTSON Without Your Love (Warner Bros.)	6
SPECIAL EFX Cruise Control (Shanachie)	5
LUTHER VANDROSS I'd Rather (J)	5
JOE MCBRIDE Woke Up This Morning (Heads Up)	5
DOWN TO THE BONE Electra Glide (GRP/VMG)	4
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	4
JONATHAN BUTLER Wake Up (Warner Bros.)	4
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	3
3RD FORCE I Believe In You (Higher Octave)	3
GREG ADAMS Roadhouse (Ripa)	3
SPYRO GYRA After Hours (Heads Up)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	+97
PETER WHITE Bueno Funk (Columbia)	+93
BRIAN CULBERTSON Without Your Love (Warner Bros.)	+69
3RD FORCE I Believe In You (Higher Octave)	+51
KIM WATERS In The House (Shanachie)	+46
SPECIAL EFX Cruise Control (Shanachie)	+41
BONEY JAMES RPM (Warner Bros.)	+40
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	+31
DOWN TO THE BONE Electra Glide (GRP/VMG)	+31
NORAH JONES Don't Know Why (Blue Note)	+26
STEVE COLE From The Start (Atlantic)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHUCK LOEB Pocket Change (Shanachie)	188
SADE Lovers Rock (Epic)	185
LARRY CARLTON Deep Into It (Warner Bros.)	167
ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)	142
L. RITENOUR W/G. ALBRIGHT Jammin' (GRP/VMG)	131
DIANA KRALL The Look Of Love (Verve/VMG)	109
ALICIA KEYS Fallin' (J)	101
STING Fragile (A&M/Interscope)	85
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	84
GERALD VEASLEY Do I Do (Heads Up)	81
KIM WATERS Until Dawn (Shanachie)	77
STEVE COLE From The Start (Atlantic)	67
RUSS FREEMAN East River Drive (Q/Atlantic)	64
PETER WHITE Turn It Out (Columbia)	63
FATBURGER Evil Ways (Shanachie)	62
CHRIS BOTTI Streets Ahead (Columbia)	58

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

DIANA KRALL S'Wonderful (Verve/VMG)

Total Plays: 139, Total Stations: 9, Adds: 0

WILL DOWNING I Can't Help It (GRP/VMG)

Total Plays: 118, Total Stations: 7, Adds: 0

CHRIS STANDRING Through The Looking Glass (Instinct)

Total Plays: 97, Total Stations: 8, Adds: 0

3RD FORCE I Believe In You (Higher Octave)

Total Plays: 87, Total Stations: 13, Adds: 3

WARREN HILL September Morning (Narada)

Total Plays: 87, Total Stations: 8, Adds: 0

RICK BRAUN Middle Of The Night (Warner Bros.)

Total Plays: 84, Total Stations: 6, Adds: 0

VICTOR FIELDS Walk On By (Regina)

Total Plays: 82, Total Stations: 4, Adds: 0

TAKE 6 Takin' It To The Streets (Warner Bros.)

Total Plays: 69, Total Stations: 5, Adds: 0

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)

Total Plays: 66, Total Stations: 8, Adds: 1

TURNING POINT Estrella (A440 Music Group)

Total Plays: 65, Total Stations: 8, Adds: 2

Songs ranked by total plays

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ON THE RECORD

With
Greg Morgan
Asst. PD/MD, KYOT/Phoenix



It wasn't just another day. I'd received the latest tune from Joe McBride, "Woke Up This Morning" (Heads Up), in the mail the other morning. I gave it a quick glance, opened it and thought, "Nice. I'll have to give this a listen." But the phone rang, and then I started replying to e-mail, and, well, you know the rest — distracted and multitasking, doing radio as we know and love it. After the better part of the day I returned to my desk and started looking around at

the stacks of new music I needed to catch up on. ● The Joe McBride track caught my eye. I'm thinking, "Hmmm, the theme from the HBO series *The Sopranos*. What, no Brylcreem?" ● No more than 15 seconds in — that opening guitar lick, the bluesy piano — my grin got wider, my pulse started to race, my hand found its way to the volume control, and up it went! It's edgy, hip, hooky, infectious, got great grooves — any one of the cliches we have a tendency to use when talking music. And a cover not everyone needs to recognize to get. Frankly, I'd play the vocal version, too, if I could. But the label is right to say, "The killin' vocal version you guys won't play but will be singing all day long." Ah, they know us so well. ● I "Woke Up This Morning," and thanks for making this just not another day, Mr. Joe McBride. Incidentally, whoever at the WJZZ household did the edit, fuhgitaboutit! You rule!

The second single from Larry Carlton's *Deep Into It* (Warner Bros.), "Morning Magic," earns 12 adds in its first week — twice as many as the second Most Added track. Among those leading the way are format titans KTWW (The Wave)/Los Angeles, WJZZ/Philadelphia and WJZZ/Atlanta ... With six new adds, including WLVE (Love 94)/Miami and WVMV/Detroit, bragging rights as second Most Added and a 69-play gain for third Most Increased, Brian Culbertson's "Without Your Love" (Warner Bros.) surges to 26* ... EFX's beguiling "Cruise Control" (Higher Octave) earns five new adds, including The Wave/L.A. and KJCD/Denver ... Tied with Special EFX is Joe McBride's "Woke Up This Morning" (Heads Up), which picks up WQCD/New York among its five new adds ... Gerald Albright's "Ain't No Stoppin'," the first single from his aptly named label debut, *Groovology* (GRP/VMG), was co-written and co-produced by Jeff Lorber. Four early add-ulators, like The Wave and WJZZ, couldn't wait for the official impact date ... If I were programming Smooth Jazz, I'd scramble to get a great track like Jonathan Butler's "Wake Up" (Warner Bros.) on the air. The Wave and WNWV/Cleveland, among others, eagerly embrace Butler with automatic adds ... At last, a chance to groove to Down To The Bone live! The British unit kicked off West Coast dates at The Wave's Hyatt Newporter Jazz Festival last weekend with a set that cut a wide swath across demos and electrified the crowd with deep grooves and hot soloing. Absolutely fantastic!

— Carol Archer, Smooth Jazz Editor



Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD: Tim Durkee MD: Pete Logan <small>MARK DOUTCH "Shane"</small>	KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase <small>LUTHER VANDROSS "Ratner"</small>	WSSM/St. Louis, MO DM: Mark Edwards PD: David Myers <small>DOWN TO THE BONE "Gide" TURBANG POINT "Estrela"</small>
KRQS/Albuquerque, NM PD: Paul Lavole MD: Jeff Young <small>JOE MCBRIDE "Morning" REMY SHAND "Message"</small>	KOAS/Las Vegas, NV PD/MD: Erik Foxx <small>14 SAGE "Sage" LARRY CARLTON "Magic"</small>	KBZN/Salt Lake City, UT PD/MD: Rob Riesen <small>LARRY CARLTON "Magic" JONATHAN BUTLER "Wake"</small>
KNIK/Anchorage, AK DM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers <small>1 BRUNO CULBERTSON "Without"</small>	KTWW/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart <small>SPECIAL EFX "Control" JONATHAN BUTLER "Wake" LARRY CARLTON "Magic" GERALD ALBRIGHT "Stoppin" GERALD ALBRIGHT "Stoppin"</small>	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole <small>1 GERALD ALBRIGHT "Stoppin" 3RD FORCE "Believe"</small>
WJZZ/Atlanta, GA PD/MD: Nick Francis <small>2 PAUL HARCROFT "Dinah" 2 LARRY CARLTON "Magic" 1 GERALD ALBRIGHT "Stoppin"</small>	WLVE/Miami, FL PD: Rich McMillan <small>BRIAN CULBERTSON "Without"</small>	KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Wiedmann <small>NO ADDS</small>
KSNJ/Bakersfield, CA PD/MD: Chris Towshend <small>BRIAN CULBERTSON "Without"</small>	WJZ/Milwaukee, WI DM/MD: Chris Moreau <small>SPECIAL EFX "Control"</small>	KMGQ/Santa Barbara, CA PD: Mark De Aeda APD/MD: Steve Bauer <small>BRIAN CULBERTSON "Without" JOYCE COOLING "Daddy"</small>
WNJA/Chicago, IL PD: Bob Kaske APD/MD: Carl Anderson <small>NO ADDS</small>	KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris <small>1 DAVID SANZ "Smile" JOE MCBRIDE "Morning" LARRY CARLTON "Magic" GREG ADAMS "Groovology"</small>	KJZY/Santa Rosa, CA PD: Gordon Ziet APD/MD: Rob Singletan <small>NO ADDS</small>
WNWV/Cleveland, OH PD/MD: Bernie Kimble <small>SPYRO DYRA "Ain" JONATHAN BUTLER "Wake" LARRY CARLTON "Magic" BOYZ II MEN "Cobi"</small>	KRYR/Modesto, CA PD: Jim Bryan MD: Doug Wallf <small>NO ADDS</small>	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Diana Rose <small>KEVIN TORREY "Passion"</small>
WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Woller <small>GERALD ALBRIGHT "Stoppin" "DARY GUERBERG "Heat" SPECIAL EFX "Control" SPYRO DYRA "Ain"</small>	WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly <small>JOE MCBRIDE "Morning"</small>	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting <small>LARRY CARLTON "Magic" SPYRO DYRA "Ain" JOE MCBRIDE "Morning" JONATHAN BUTLER "Wake" REMY SHAND "Message"</small>
KDAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Brel Michael <small>BOYZ II MEN "Cobi"</small>	WJCO/Norfolk, VA MD: Larry Hollowell <small>NORAH JONES "Know" SPECIAL EFX "Control" TURBANG POINT "Estrela"</small>	WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis <small>101 SAGES "Ratner" DOWN TO THE BONE "Gide" BRIAN CULBERTSON "Without" 3RD FORCE "Believe" JOE SAMPLE "Mars"</small>
KJCD/Denver-Boulder, CO PD/MD: Steve Williams <small>15 EVA "Only" SPECIAL EFX "Control" CHRIS BOTTI "Wagner" GERALD ALBRIGHT "Stoppin"</small>	WLOQ/Oriando, FL PD: Dave Kosh MD: Patricia James <small>LUTHER VANDROSS "Ratner" EVA "Only" SAGE "Somebody"</small>	WJZW/Washington, DC PD/MD: Kenny King <small>2 LUTHER VANDROSS "Ratner" LARRY CARLTON "Magic"</small>
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor <small>LARRY CARLTON "Magic" DOWN TO THE BONE "Gide"</small>	WJZ/Philadelphia, PA DM: Anne Oress PD: Michael Totzi MD: Joe Proke <small>101 SAGES "Ratner" LARRY CARLTON "Magic"</small>	JRN/Jones NAC/National PD: Steve Hubbard MD: Cheryl Marquart <small>1 LARRY CARLTON "Magic" JOE MCBRIDE "Morning"</small>
WVMV/Detroit, MI PD: Tom Stecker MD: Sandy Kovach <small>5 BRIAN CULBERTSON "Without" SPECIAL EFX "Control" LUTHER VANDROSS "Ratner"</small>	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan <small>1 JOE SAMPLE "Mars" 3RD FORCE "Believe"</small>	42 Total Reporters
KUJZ/Eugene, OR PD: Chris Crowley <small>JOE SAMPLE "Mars" STEVE COLE "Heat" JOYCE COOLING "Daddy"</small>	KJZS/Reno, NV PD: Jay Davis <small>1 BRIAN CULBERTSON "Without"</small>	39 Current Playlists
KEZL/Fresno, CA PD/MD: J. Weidenheimer <small>LUTHER VANDROSS "Ratner" 1 LARRY CARLTON "Magic"</small>	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones <small>DOWN TO THE BONE "Gide"</small>	Did Not Report, Playlist Frozen (2): WJZ/Memphis, TN WJZV/Richmond, VA
		Did Not Report For Two Consecutive Weeks: Data Not Used (1): WYJZ/Indianapolis, IN

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Rock In Winter

□ A comparison of the last winter book and the current one

Here's a comparison of the format's performance in the winter 2001 and winter 2002 Arbitron ratings periods, including a percentage breakdown of the number of stations placing first, second or third in their markets.

Some 14% of Active Rock stations ranked in the top three in 2002, compared to 10% in 2001. Among men 18-34, 85% were in the top three this year vs. 88% last year. In men 25-54, 57% of stations hit the top three in 2002; 54% were in the top three the year before.

On the Rock side, 20% of the stations ranked in the top three this winter, down from 27% last winter. Among men 18-34, 75% achieved top-three status this year; 86% did so last year. As

for men 25-54, 87% made the top-three ranking in 2002; and 74% accomplished the feat last year.

Special congratulations go out to the stations that ranked No. 1 overall in their markets: Actives KQRC/Kansas City, KISS/San Antonio and KHTQ/Spokane and Rockers KATT/Oklahoma City and KMOD/Tulsa. The ratings reflect Monday-Sunday, 6am-midnight and were compiled with Maximiser.

Rockers Placing Top Three

12+		M18-34		M25-54	
Wi '01	Wi '02	Wi '01	Wi '02	Wi '01	Wi '02
No. 1	3% 7%	No. 1	44% 48%	No. 1	50% 52%
No. 2	18% 3%	No. 2	21% 10%	No. 2	9% 21%
No. 3	6% 10%	No. 3	21% 17%	No. 3	15% 14%

Rock

Mkt. Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
4 KSJO & KFJO/San Francisco	1.7 (21) 131	4.5 (5)	3.1 (11)
6 WMMR/Philadelphia	3.5 (10) 239	8.0 (3)	7.7 (2)
9 KLOL/Houston	2.8 (13) 163	6.5 (4)	5.6 (3)
15 KDKB/Phoenix	3.2 (15) 121	4.3 (7)t	7.1 (1)
18 WBAB/Nassau-Suffolk	3.8 (4)t 140	5.2 (5)t	7.6 (1)
26 WEBN/Cincinnati	5.5 (6) 130	16.1 (1)	9.9 (2)
28 KCAL/Riverside	3.6 (6) 78	5.2 (5)	5.8 (2)
34 KBER/Salt Lake City	3.8 (10) 67	7.7 (3)	6.7 (3)
35 WHJY/Providence	5.9 (4) 124	16.9 (1)	11.9 (1)
43 KLBJ/Austin	3.8 (9) 60	6.8 (3)	7.1 (2)
46 WBBB/Raleigh	4.3 (8) 59	9.9 (2)	5.3 (6)
50 WBUF/Bufalo	3.2 (11) 49	10.1 (5)	7.2 (3)
53 WCMF/Rochester, NY	5.7 (5) 74	11.0 (3)	13.5 (1)
54 KATT/Oklahoma City	10.8 (1) 143	29.3 (1)	15.7 (2)
55 WTFX/Louisville	3.9 (8)t 50	15.8 (1)	6.4 (5)
56 WRXL/Richmond	3.0 (12) 36	9.9 (1)	6.3 (3)t
58 WTUE/Dayton	7.2 (2) 85	19.9 (1)	15.2 (1)
63 KFRQ/McAllen	6.8 (5)t 72	16.6 (1)	12.3 (1)
64 KLPX/Tucson	4.1 (8) 45	10.6 (2)t	9.2 (1)
65 KMOD/Tulsa	8.9 (1) 85	16.7 (1)	18.1 (1)
69 WZZO/Allentown	9.7 (3) 94	21.2 (1)	21.3 (1)
72 KZRR/Albuquerque	4.8 (5) 44	14.1 (1)	7.7 (2)
73 WONE/Akron	3.5 (11)t 30	5.8 (5)t	5.0 (6)t
74 KEZO/Omaha	6.8 (3)t 54	15.1 (1)	15.9 (1)
77 KLAQ/EI Paso	8.7 (3) 78	16.5 (2)	14.5 (1)
79 WAQX/Syracuse	6.1 (5) 48	18.9 (1)	12.4 (1)
81 WIOT/Toledo	6.3 (4) 45	18.0 (1)	12.9 (1)
93 WYBB/Charleston, SC	3.2 (14) 22	9.1 (3)	6.3 (1)
116 WRTT/Huntsville, AL	6.8 (6) 39	20.7 (1)	15.7 (1)

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Active Rockers

Placing Top Three

12+			M18-34			M25-54		
No.	Wi '01	Wi '02	No.	Wi '01	Wi '02	No.	Wi '01	Wi '02
No. 1	0%	7%	No. 1	66%	57%	No. 1	20%	31%
No. 2	5%	2%	No. 2	10%	21%	No. 2	24%	21%
No. 3	5%	5%	No. 3	12%	7%	No. 3	10%	5%

Active Rock

Mkt. Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
5 KEGL/Dallas	2.1 (22) 143	5.3 (6)	3.2 (11)
6 WYSP/Philadelphia	5.0 (7)t 337	15.9 (1)	9.9 (1)
8 WAAF/Boston	1.9 (17) 109	8.0 (2)t	3.1 (12)
10 WRIF/Detroit	4.0 (4)t 278	13.9 (1)	10.8 (1)
12 WZTA/Miami	2.8 (16)t 157	7.8 (4)	4.2 (6)
15 KUPD/Phoenix	4.0 (11)t 151	10.1 (2)	6.2 (2)
16 KXXR/Minneapolis	4.8 (7) 182	17.7 (1)	5.9 (4)
17 KIOZ/San Diego	4.0 (8)t 128	11.0 (1)	6.2 (2)
20 WIYY/Baltimore	3.9 (9) 130	9.8 (2)	7.1 (2)
21 WXTB/Tampa	4.3 (7) 137	14.6 (1)	8.8 (1)
22 KBPI/Denver	3.2 (10) 96	9.1 (1)	4.7 (5)
24 KUFO/Portland, OR	4.7 (6) 114	12.6 (1)	7.9 (2)
25 WMMS/Cleveland	2.9 (14) 84	9.2 (3)t	6.0 (6)
27 KRXQ/Sacramento	4.8 (3) 108	13.4 (1)	7.4 (2)
29 KQRC/Kansas City	7.8 (1) 170	24.8 (1)	11.2 (1)
31 KISS/San Antonio	8.5 (1) 183	22.8 (1)	11.3 (1)
32 WLZR/Milwaukee	5.4 (6) 120	14.2 (1)	10.5 (1)
32 WLUM/Milwaukee	2.1 (16) 47	8.5 (4)	2.9 (12)
36 WBZX/Columbus, OH	5.1 (7)t 94	14.6 (1)	6.4 (3)
38 WNOR/Norfolk	5.8 (4) 106	17.4 (1)	9.3 (1)
41 KOMP/Las Vegas	5.1 (7) 91	12.5 (2)	10.0 (1)
49 WCCB/Hartford	4.3 (8) 64	19.0 (1)	9.0 (1)
51 WRAT/Monmouth-Ocean	3.0 (13)t 49	7.6 (2)	6.7 (4)
53 WNVE/Rochester, NY	3.7 (9) 48	13.3 (1)	6.3 (5)
60 WTPT/Greenville, SC	5.0 (8) 55	15.9 (1)	8.3 (2)
61 WQBK/Albany, NY	3.8 (8) 42	12.3 (2)	7.2 (4)
65 KRTQ/Tulsa	2.3 (18) 22	7.1 (4)t	3.8 (9)
66 WKLQ/Grand Rapids	6.1 (4) 56	20.2 (1)	10.8 (1)
68 KRZR/Fresno	3.8 (9)t 35	7.2 (3)t	4.3 (6)
70 KRQC/Omaha	4.1 (11) 33	10.5 (2)	5.3 (4)
78 WQXA/Harrisburg	6.0 (6)t 49	24.3 (1)	11.8 (3)
80 WLZX/Springfield, MA	2.8 (10)t 21	9.5 (3)t	4.4 (7)t
84 WXQR/Greenville, NC	1.8 (14)t 12	4.7 (7)	3.1 (8)t
89 KAZR/Des Moines	6.5 (4)t 40	23.9 (1)	9.1 (2)t
90 KRAB/Bakersfield	5.8 (3) 40	10.6 (2)	4.4 (5)t
92 KICT/Wichita	7.9 (4) 50	17.3 (1)	10.0 (1)t
94 KHTQ/Spokane	7.4 (1) 45	22.1 (1)	11.5 (2)
96 KILC/Colorado Springs	7.4 (2) 47	23.3 (1)	11.9 (1)
97 WJJO/Madison	5.8 (6) 36	19.2 (1)	7.0 (2)t
106 WRXR/Chattanooga, TN	4.7 (6) 29	16.3 (2)	4.3 (7)t
120 WJXQ/Lansing, MI	6.7 (5) 35	18.3 (1)	11.5 (1)
132 KTUX/Shreveport, LA	2.2 (15) 10	7.5 (4)t	3.7 (9)t

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ELEKTRA UNLEASHES EPIDEMIC

No, it's not a plague, it's a new band. Epidemic sought the approval of the denizens of world-famous Club R&R (which they received) for their first single, "Walk Away." Seen here are (l-r) Epidemic's Bruce Allan, Boris and Tim Ganard; R&R's Cyndee Maxwell; Elektra's Al Tavera; Union Entertainment's Byron Hontas; and the band's Jimmy McDaniel.

R&R Rock Top 30

May 24, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	886	-16	90047	29	37/0
2	2	NICKELBACK Too Bad (Roadrunner/IDJMG)	745	-46	64336	25	33/0
4	3	TDDMY LEE Hold Me Down (MCA)	697	+50	55677	10	36/0
5	4	CHAD KRDEGER F/JDSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	685	+60	62632	5	39/0
3	5	RUSH One Little Victory (Anthem/Atlantic)	675	+16	55410	7	35/0
8	6	CREED One Last Breath (Wind-up)	574	+44	49559	6	35/1
7	7	DEFAULT Wasting My Time (TVT)	571	-7	58848	36	35/0
6	8	GODSMACK I Stand Alone (Republic/Universal)	566	-12	50348	16	27/0
9	9	STAIN'D For You (Flip/Elektra/EEG)	467	-15	44321	21	25/0
13	10	PUDDLE DF MUDD Drift & Die (Flawless/Geffen/Interscope)	424	+54	36359	5	33/2
11	11	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	396	+6	33546	5	31/1
10	12	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	381	-43	40245	43	36/0
14	13	DEFAULT Deny (TVT)	370	+13	36179	7	30/0
12	14	LINKIN PARK In The End (Warner Bros.)	362	-15	34977	33	23/0
16	15	KORN Here To Stay (Immortal/Epic)	323	+8	24395	9	22/0
17	16	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	300	-3	19331	17	15/0
19	17	EARSHOT Get Away (Warner Bros.)	245	+8	17146	7	22/0
Debut	18	PAPA ROACH She Loves Me Not (DreamWorks)	237	+106	17087	1	24/1
18	19	GOO GOO DOLLS Here Is Gone (Warner Bros.)	225	-28	21373	10	13/0
22	20	COLD Gone Away (Flip/Geffen/Interscope)	199	+10	20073	6	20/0
28	21	TOOL Parabola (Volcano)	193	+21	15789	4	18/0
27	22	SYSTEM OF A DOWN Toxicity (American/Columbia)	191	+18	15275	5	12/0
21	23	STAIN'D Epiphany (Flip/Elektra/EEG)	189	-6	13955	3	20/1
20	24	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	182	-30	13574	20	15/0
—	25	AUDIOVENT The Energy (Atlantic)	181	+33	14615	2	20/0
23	26	INCUBUS Warning (Immortal/Epic)	175	-10	11965	2	21/0
30	27	HOOBASTANK Running Away (Island/IDJMG)	172	+23	11338	2	18/1
24	28	DROWNING POOL Tear Away (Wind-up)	169	-16	14298	10	14/0
26	29	P.O.D. Youth Of The Nation (Atlantic)	166	-11	12416	19	13/0
Debut	30	KID ROCK You Never Met A Motherf**er... (Top Dog/Lava/Atlantic)	164	+30	13753	1	15/1

40 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

P.O.D. Boom (Atlantic)

Total Plays: 148, Total Stations: 12, Adds: 0

AEROSMITH Girls Of Summer (Columbia)

Total Plays: 139, Total Stations: 23, Adds: 21

COURSE OF NATURE Wall Of Shame (Lava/Atlantic)

Total Plays: 135, Total Stations: 20, Adds: 2

OUR LADY PEACE Somewhere Out There (Columbia)

Total Plays: 110, Total Stations: 14, Adds: 1

GREENWHEEL Shelter (Island/IDJMG)

Total Plays: 106, Total Stations: 14, Adds: 0

TRUST COMPANY Downfall (Interscope)

Total Plays: 104, Total Stations: 16, Adds: 4

CLARKS Hey You (Razor & Tie)

Total Plays: 90, Total Stations: 10, Adds: 0

3RD STRIKE No Light (Hollywood)

Total Plays: 81, Total Stations: 9, Adds: 1

12 STONES Broken (Wind-up)

Total Plays: 78, Total Stations: 13, Adds: 1

UNION UNDERGROUND Across The Nation (Portrait/Columbia)

Total Plays: 78, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
AEROSMITH Girls Of Summer (Columbia)	21
ADEMA Freaking Out (Arista)	5
MARAH Float Away (E-Squared/Artemis)	5
TRUST COMPANY Downfall (Interscope)	4
BAO COMPANY Joe Fabulous (Sanctuary/SRG)	4
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	2
COURSE OF NATURE Wall Of Shame (Lava/Atlantic)	2
MEDICATION Inside (Locomotive)	2
NONPOINT Your Signs (MCA)	2
VINES Get Free (Capitol)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AEROSMITH Girls Of Summer (Columbia)	+139
PAPA ROACH She Loves Me Not (DreamWorks)	+106
C. KRDEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+60
COURSE OF NATURE Wall Of Shame (Lava/Atlantic)	+55
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+54
KELLY OSBOURNE Papa Don't Preach (Epic)	+51
TOMMY LEE Hold Me Down (MCA)	+50
TRUST COMPANY Downfall (Interscope)	+46
CREED One Last Breath (Wind-up)	+44
AUDIOVENT The Energy (Atlantic)	+33
KID ROCK You Never Met A... (Top Dog/Lava/Atlantic)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED My Sacrifice (Wind-up)	293
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	256
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	235
INCUBUS I Wish You Were Here (Immortal/Epic)	201
DISTURBED Down With The Sickness (Giant/Reprise)	190
OZZY OSBOURNE Gets Me Through (Epic)	181
3 DOORS DOWN Kryptonite (Republic/Universal)	179
PRIMUS W/OZZY N.I.B. (Divine/Priority)	171
FUEL Hemorrhage (In My Hands) (Epic)	166
OZZY OSBOURNE Dreamer (Epic)	155
GODSMACK Awake (Republic/Universal)	154
3 DOORS DOWN Loser (Republic/Universal)	146
TOOL Schism (Volcano)	137
STAIN'D Fade (Flip/Elektra/EEG)	120

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.rronline.com.



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The Years In Review



**Impacting
June 10**

**MAD AT
GRAVITY**

WALK AWAY

Produced by Steve Evetts. Mixed by Rick Will. Management: John Reese and Paul Gomez for Freeze Management. From the forthcoming album "Resonance" available on ARTISTdirect Records. 80119-01046-2

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**NEW THIS WEEK - WLZX/Springfield
(1 MONTH EARLY!)**

Currently touring the West Coast

LOCOBAZOOKA Tour starting in Milwaukee/Summerfest 6/27

RESONANCE album in-store date moved up a week to July 16th



Contact: Dawn Juel or Jimmy Barnes at ARTISTdirect Records 323/634-4000

www.americanradiohistory.com

www.madatgravity.com | www.artistdirect.com

Reporters

WONE/Akron, OH *

PD: TK O'Grady
APD: Tim Daugherty
HOBBASTANK "Running"

KZRR/Albuquerque, NM *

Dir/Prog: Bill May
PD: Phil Mahoney
MD: Rob Brothers
No Adds

KZMZ/Alexandria, LA

PD: Terry Manning
MD: Paul Cloud
AEROSMITH "Summer"
MARAH "Away"

WZZO/Allentown, PA *

PD: Robin Lee
MD: Keith Meyer
9 AEROSMITH "Summer"
2 BAD COMPANY "Joe"
BADLESS "Hindsight"
TRUST COMPANY "Downtail"

KWHL/Anchorage, AK

PD: Larry Snider
MD: Kathy Mitchell
FLAW "Whole"
HEADSTRONG "Harder"

WAPL/Appleton, WI *

PD: Joe Calgano
APDMD: Cramer
8 AEROSMITH "Summer"
GROOVE HOSS "Business"

KLBJ/Austin, TX *

OM: Jeff Carroll
MD: Laris Love
No Adds

KIOC/Beaumont, TX *

Dir/Prog: Debbie Wyde
PDMD: Mike Davis
2 STAINO "Epiphany"
AEROSMITH "Summer"
12 STONES "Broken"

WKGB/Binghamton, NY

PD: Jim Free
MD: Tim Boland
DRY CELL "Crumbles"

WBUF/Buffalo, NY *

PD: John Paul
AEROSMITH "Summer"

WROK/Canton, OH *

PDMD: Todd Downard
13 AEROSMITH "Summer"

WYBB/Charleston, SC *

PDMD: Mike Allen
14 AEROSMITH "Summer"
DAVID BEVIE "Bum"
MARAH "Away"

WKLC/Charleston, WV

PDMD: Mike Rappaport
16 AEROSMITH "Summer"
MARAH "Away"
BAD COMPANY "Joe"
P.O.D. "Boom"
DRY CELL "Crumbles"

WEBN/Cincinnati, OH *

OM: Scott Reinhart
PD: Michael Walter
MD: Rick "The Dude" Vaske
DRY CELL "Crumbles"

WWRK/Columbus, GA

OM: Brian Waters
TRUST COMPANY "Downtail"

KNCN/Corpus Christi, TX *

PD: Paulette Newell
MD: Monte Montana
ADEMA "Freaking"
COURSE OF NATURE "Shame"

WTUE/Dayton, OH *

PD: Tony Tilford
APDMD: John Beaujeu
No Adds

KLAQ/El Paso, TX *

PD: Magic Mike Ramsey
APDMD: Glenn Garza
ADEMA "Freaking"
AEROSMITH "Summer"
DANZIG "Pussycat"
JIMMY EAT WORLD "Sweet"
MARAH "Away"
JOHNNY A "Freak"

WPHO/Elmira-Coming, NY

GM: George Harris
MD: Jay Wurtl
30 JERRY CANTRELL "Ager"
29 KROGER & SCOTT "Hero"
DANZIG "Pussycat"
LOLLIPOP LUST KILL "Disease"
MARAH "Away"
SOULMOTOR "Shutdown"

KLDF/Houston, TX *

OM/PG: Wines Richards
MD: Steve Floz
AEROSMITH "Summer"
PUDDLE OF MUDD "Dirt"

WRTH/Huntsville, AL *

OM: Rob Fambler
PDMD: Jimbo Wood
ADEMA "Freaking"
AEROSMITH "Summer"
MARAH "Away"
NONPOINT "Signs"

WRKR/Kalamazoo, MI

PD: Mike MacKathy
APDMD: Jay Deacon
AEROSMITH "Summer"

WTFX/Louisville, KY *

OM: Michael Lee
Interv: MD: Frank Webb
1 A "Nothing"

WOBZ/Macon, GA

MD: Sanna Scott
No Adds

KFRQ/McAllen, TX *

PD: Alex Duran
MD: Keith West
ADEMA "Freaking"
AEROSMITH "Summer"
DANZIG "Pussycat"
JIMMY EAT WORLD "Sweet"
MARAH "Away"
JOHNNY A "Freak"

WCLG/Morgantown, WV

PD: Jeff Miller
MD: Dave Mundlock
9 AEROSMITH "Summer"

WOHA/Morristown, NJ *

PDMD: Terrie Carr
9 AEROSMITH "Summer"
1 TRUST COMPANY "Downtail"

WBAB/Nassau-Suffolk, NY *

PD: John Olsen
MD: John Parise
9 AEROSMITH "Summer"

WPLR/New Haven, CT *

PD: John Griffin
MD: Pam Laundry
AEROSMITH "Summer"
BAD COMPANY "Joe"

KFZX/Odesa-Midland, TX

PDMD: Steve Driscoll
2 DRY CELL "Crumbles"
ALIEN CRIME "Dazy"
SOULMOTOR "Shutdown"

KATT/Oklahoma City, OK *

OM: Chris Baker
MD: Jake Daniels
1 UNION UNDERGROUND "Nativity"
MEDICATION "Inside"

KEZO/Omaha, NE *

PDMD: Bruce Patrick
12 AEROSMITH "Summer"
COURSE OF NATURE "Shame"

KCLB/Palm Springs, CA

PDMD: Tish Lucy
DRY CELL "Crumbles"
ADEMA "Freaking"
HEADSTRONG "Harder"
TRUST COMPANY "Downtail"

WRRX/Pensacola, FL *

OM/PG: Dan McClintock
16 AEROSMITH "Summer"

WWCT/Peoria, IL

PD: Jamie Markley
MD: Debbie Hunter
17 AEROSMITH "Summer"
TRUST COMPANY "Downtail"

WMMR/Philadelphia, PA *

PD: Sam Mikeman
APDMD: Ken Zepeto
7 AARON LEWIS "Black"
JERRY CANTRELL "Ager"
MARAH "Away"

KOKB/Phoenix, AZ *

PD: Joe Bonadonna
MD: Buck Ellis
AEROSMITH "Summer"
BAD COMPANY "Joe"
KID ROCK "Never"
PUDDLE OF MUDD "Dirt"

WHBB/Portsmouth, NH *

PDMD: Alex James
6 TRUST COMPANY "Downtail"
2 AEROSMITH "Summer"

WHJY/Providence, RI *

PD: Joe Bevilacqua
APD: Doug Palmieri
MD: John Laurenti
No Adds

WBBB/Raleigh-Durham, NC *

OM: Andy Meyer
No Adds

WRXL/Richmond, VA *

PD: John Lassman
MD: Casey Krukowski
BAD COMPANY "Joe"
TRUST COMPANY "Downtail"

KCAL/Riverside, CA *

PD: Steve Hoffman
MD: M.J. Matthews
PAPA ROACH "Loves"
VINES "Free"

WFOV/Roanoke-Lynchburg, VA *

OM: Bruce Casey
MD: Heidi Krummhart
No Adds

WCMF/Rochester, NY *

PD: John McCree
MD: Dave Kane
CRACKER "Bring"
MARAH "Away"

KBER/Salt Lake City, UT *

OM: Bruce Jones
PD: Kelly Hammer
APDMD: Helen Powers
2 3RD STRIKE "Light"
1 AEROSMITH "Summer"

KSJO/San Francisco, CA *

OM: Gary Schoenwetter
MD: Zack Tyler
No Adds

KXFX/Santa Rosa, CA *

PD: Don Harrison
MD: Howard Friele
1 LOLLIPOP LUST KILL "Disease"
NONPOINT "Signs"
SOUL "Freaking"
VINES "Free"

KKUS/Springfield, MO

PD: Tony Matteo
MD: Mark McCall
No Adds

WAQX/Syracuse, NY *

PDMD: Bob O'Dell
APD: Dave Fritsne
No Adds

WJOT/Toledo, OH *

OM: Cary Pail
PDMD: Dave Rossi
5 OUR LADY PEACE "There"
5 UNWRITTEN LAW "Red"

WKLT/Traverse City, MI

PDMD: Tami Ray
20 AEROSMITH "Summer"
4 CRACKER "Bring"
4 ADEMA "Freaking"
3 COURSE OF NATURE "Shame"
3 NONPOINT "Signs"
VINES "Free"

KLTX/Tucson, AZ *

PDMD: Jonas Hunter
APD: Chris
4 AEROSMITH "Summer"
2 RUSH "Vapor"
CREED "Breach"

KMOO/Tulsa, OK *

PDMD: Rob Hart
AEROSMITH "Summer"
ZAK MALOY "Phone"

WMZK/Wausau, WI

PDMD: Nick Summers
AEROSMITH "Summer"

WROR/Wilmington, NC

OM: Ron Harris
APDMD: Gregg Stepp
3 AEROSMITH "Summer"

KATY/Yakima, WA

OM: Ron Harris
26 KELLY OSBOURNE "Preach"
13 AEROSMITH "Summer"

WNCO/Youngstown, OH *

PD: Chris Patrick
ADEMA "Freaking"
AEROSMITH "Summer"
MEDICATION "Inside"

*Monitored Reporters
60 Total Reporters



40 Total Monitored

20 Total Indicator
17 Current Indicator Playlists

Reported Frozen Playlist (1):
KZOZ/San Luis Obispo, CA
Did Not Report, Playlist Frozen (2):
WPXC/Cape Cod, MA
WXRX/Rockford, IL



YOU'RE ONE OF A KIND

Traveling around the country, playing club gigs, meeting radio — it's all part of *Coming of Age* for every band, and Breaking Point are no exception. Here the band hangs with WTPT/Greenville, SC staffers: Seen here are (back, l-r) WTPT/Greenville, SC morning hosts Craig and Sue, (front, l-r) Breaking Point's Jody Abbott and Brett Erickson, WTPT PD Mark Hendrix and BP's Greg Edmondson and Justin Rimer.



COMING OF AGE

Wind-up's Breaking Point get broken in by WNOR/Norfolk. Who had to foot the bill? Pictured (l-r) are the band's Greg Edmondson and Jody Abbott, WNOR midday queen Sonja and MD/pm driver Tim Parker and Breaking Point's Brett Erickson and Justin Rimer.



THOSE 'CCC-ERS ARE ALWAYS PARTYIN'

WCCC/Hartford welcomed American Head Charge to Hartford with a WCCC pre-concert party where the band came out to meet fans before the show. Shown in this photo are (back, l-r) WCCC Promotions Event Manager Rex Emrick, American Head Charge's Chad Hanks and Chris Emery, Island/DJMG's Patrick O'Connor and WCCC *New Rock Saturday Night* Jocks Stephen Wayne and (in front) Mo.



MYRTLE BEACH BIKE WEEK

WQR/Greenville, NC & WKZQ/Myrtle Beach, SC morning show hosts Mad Max & Special K (simulcast on both stations) celebrated Myrtle Beach Bike Week with Adema, Audiovent and MTV. Atlantic artists Audiovent and MTV VJ Morgan joined Mad Max & Special K in the studio to give away tickets and a chance to party with the bands after the show. Seen here (l-r) are Audiovent's Jamin Wilcox and Jason Boyd and Special K.



FREED FREAKS

Universal's Jeremiah Freed rocked out with WZZO/Allentown middayer Tori Thomas. Seen here are (back, l-r) Jeremiah Freed's Matt Cosby, Jake Roche, Kerry Ryan, Nick Goodale and Joe Smith; Thomas; and (front) ZZO night jock Chris The Prize Freak being his normal freaky self.



WRAT'S NINE

The latest WRAT/Monmouth, NJ billboard campaign is touching a nerve in the surrounding communities, sparking protests and drawing support. "Another Nine in a Row" refers to the commercial-free nine songs in a row featured every hour.

R&R Active Rock Top 50

Powered By



May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GOOSMACK I Stand Alone (Republic/Universal)	1868	-3	173940	16	54/0
2	2	KORN Here To Stay (Immortal/Epic)	1531	+20	123860	10	55/0
5	3	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1447	+174	128786	8	55/0
4	4	SYSTEM OF A DOWN Toxicity (American/Columbia)	1382	+11	108601	20	52/0
8	5	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1300	+181	111314	5	51/0
3	6	STAIN'D For You (Flip/Elektra/EEG)	1249	-156	121790	22	52/0
7	7	EARSHOT Get Away (Warner Bros.)	1206	+62	96725	13	55/0
6	8	NICKELBACK Too Bad (Roadrunner/IDJMG)	1102	-137	88104	25	51/0
9	9	TOMMY LEE Hold Me Down (MCA)	1057	+64	95655	11	50/0
12	10	CREED One Last Breath (Wind-up)	922	-17	73175	7	46/0
13	11	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	920	+41	82521	7	53/0
20	12	PAPA ROACH She Loves Me Not (DreamWorks)	919	+180	79684	3	51/0
10	13	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	896	-87	80589	20	46/0
11	14	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	835	-121	67278	31	51/0
15	15	TOOL Parabola (Volcano)	824	+42	68186	8	54/0
18	16	P.O.D. Boom (Atlantic)	805	+52	60475	6	49/1
14	17	P.O.D. Youth Of The Nation (Atlantic)	784	-7	61803	23	45/0
21	18	DEFAULT Deny (TVT)	756	+32	56571	8	46/1
16	19	LINKIN PARK In The End (Warner Bros.)	752	-26	60134	37	53/0
19	20	DISTURBED Down With The Sickness (Giant/Reprise)	738	-6	72477	50	53/0
23	21	3RD STRIKE No Light (Hollywood)	724	+62	55891	10	51/1
24	22	HOOBASTANK Running Away (Island/IDJMG)	648	+79	47915	7	47/1
22	23	DROWNING POOL Tear Away (Wind-up)	620	-70	54162	15	49/0
25	24	STAIN'D Epiphany (Flip/Elektra/EEG)	555	+32	46177	5	44/1
29	25	AUDIOVENT The Energy (Atlantic)	515	+82	36815	4	48/4
28	26	INCUBUS Warning (Immortal/Epic)	486	+48	38763	6	35/2
26	27	SWITCHED Inside (Immortal/Virgin)	483	+25	44334	8	46/1
27	28	UNION UNDERGROUND Across The Nation (Portrait/Columbia)	457	+15	39790	4	45/3
32	29	COLD Gone Away (Flip/Geffen/Interscope)	379	+22	31469	7	34/0
31	30	RUSH One Little Victory (Anthem/Atlantic)	370	-5	36599	6	24/0
33	31	FLAW Whole (Republic/Universal)	349	-1	29507	10	37/0
37	32	TRUST COMPANY Downfall (Interscope)	324	+90	31606	3	46/16
30	33	SEVENDUST Live Again (TVT)	315	-101	27136	13	29/0
34	34	OUR LADY PEACE Somewhere Out There (Columbia)	309	+9	20472	6	24/1
36	35	HOME TOWN HERO Questions (Maverick/Reprise)	249	-13	18863	7	26/0
38	36	KID ROCK You Never Met A Motherf**er... (Top Dog/Lava/Atlantic)	244	+18	31398	3	25/1
39	37	LINKIN PARK Runaway (Warner Bros.)	233	+18	29194	9	11/0
35	38	BREAKING POINT One Of A Kind (Wind-up)	225	-57	20020	9	27/0
40	39	JIMMY EAT WORLD The Middle (DreamWorks)	201	0	13124	17	12/0
41	40	12 STONES Broken (Wind-up)	187	-13	11881	7	22/2
42	41	GREENWHEEL Shelter (Island/IDJMG)	174	+14	13669	2	19/1
48	42	MEDICATION Inside (Locomotive)	159	+29	11992	2	18/1
43	43	DEADSY The Key To Grammercy Park (Elementree/DreamWorks)	158	0	9713	2	17/2
Debut	44	AARON LEWIS Black (Label/Elektra/EEG)	153	+44	20082	1	5/1
Debut	45	COURSE OF NATURE Wall Of Shame (Lava/Atlantic)	152	+95	7925	1	20/2
45	46	APEX THEORY Apossibly (Can You Please...) (DreamWorks)	148	+11	9004	2	19/1
44	47	AMERICAN HEAD CHARGE Just So You Know (American/IDJMG)	138	-5	11462	2	18/0
—	48	UNWRITTEN LAW Seein' Red (Interscope)	131	+18	7662	2	4/0
49	49	COAL CHAMBER Fiend (Roadrunner/IDJMG)	126	+3	12144	2	15/0
Debut	50	ADEMA Freaking Out (Arista)	113	+62	10718	1	31/16

55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002. The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TRUST COMPANY Downfall (Interscope)	16
ADEMA Freaking Out (Arista)	16
DRY CELL Body Crumbles (Warner Bros.)	12
AEROSMITH Girls Of Summer (Columbia)	12
SOIL Breaking Me Down (J)	11
NONPOINT Your Signs (MCA)	8
HEAOSTRONG Swing Harder (RCA)	7
A Nothing (Mammoth/Hollywood)	7
SYSTEM OF A DOWN Aerials (American/Columbia)	5
VINES Get Free (Capitol)	5

FLAW

36* - 34* BDS Active
150,000 copies scanned to date
over 7,000 copies a week
Isn't it time you made your playlist "Whole?"

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+181
PAPA ROACH She Loves Me Not (DreamWorks)	+180
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+174
COURSE OF NATURE Wall Of Shame (Lava/Atlantic)	+95
AEROSMITH Girls Of Summer (Columbia)	+91
TRUST COMPANY Downfall (Interscope)	+90
AUDIOVENT The Energy (Atlantic)	+82
HOOBASTANK Running Away (Island/IDJMG)	+79
SYSTEM OF A DOWN Aerials (American/Columbia)	+74
TOMMY LEE Hold Me Down (MCA)	+64

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DEFAULT Wasting My Time (TVT)	668
HOOBASTANK Crawling In The Dark (Island/IDJMG)	644
SYSTEM OF A DOWN Chop Suey (American/Columbia)	523
LINKIN PARK Crawling (Warner Bros.)	474
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	470
P.O.D. Alive (Atlantic)	457
TOOL Schism (Volcano)	439
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	439
LINKIN PARK One Step Closer (Warner Bros.)	429
INCUBUS I Wish You Were Here (Immortal/Epic)	421
DROWNING POOL Bodies (Wind-up)	395
ADEMA The Way You Like It (Arista)	354

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R&R Active Rock

May 24, 2002

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Active Rock Songs 12+
For The Week Ending 5/24/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
GODSMACK I Stand Alone (Republic/Universal)	4.10	4.12	96%	24%	4.13	97%	24%
SYSTEM OF A DOWN Toxicity (American/Columbia)	4.09	4.02	94%	27%	4.00	96%	30%
TOOL Parabola (Volcano)	4.00	4.05	72%	13%	3.96	76%	17%
DISTURBED Down With The Sickness (Giant/Reprise)	3.98	3.98	96%	42%	3.94	97%	46%
UNION UNDERGROUND Across The Nation (Portrait/Columbia)	3.93	3.85	45%	6%	3.83	47%	7%
KORN Here To Stay (Immortal/Epic)	3.93	3.97	86%	14%	3.89	87%	15%
DROWNING POOL Tear Away (Wind-up)	3.83	3.81	83%	18%	3.66	85%	24%
JERRY GANTRELL Anger Rising (Roadrunner/IDJMG)	3.82	3.85	61%	9%	3.84	69%	11%
STAINED For You (Flip/Elektra/EEG)	3.81	3.77	92%	34%	3.69	91%	39%
EARSHOT Get Away (Warner Bros.)	3.80	3.83	62%	11%	3.68	65%	15%
ROB ZOMBIE Never Gonna Stop (The Red, Red Kroovy) (Geffen/Interscope)	3.80	3.81	91%	30%	3.81	96%	35%
STAINED Epiphany (Flip/Elektra/EEG)	3.77	3.76	74%	15%	3.57	78%	22%
CHAD KROEGER FJOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.77	3.78	75%	15%	3.62	81%	21%
LINKIN PARK In The End (Warner Bros.)	3.76	3.71	98%	55%	3.70	98%	56%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.73	3.74	96%	41%	3.68	97%	42%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.72	3.73	97%	48%	3.62	97%	49%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3.72	3.62	92%	40%	3.62	94%	43%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.69	3.65	82%	19%	3.59	85%	22%
HOOBASTANK Running Away (Island/IDJMG)	3.68	3.55	74%	16%	3.57	76%	18%
INCUBUS Warning (Immortal/Epic)	3.53	3.49	72%	20%	3.41	74%	23%
DEFAULT Deny (TVT)	3.51	3.49	53%	16%	3.40	65%	18%
DEFAULT Wasting My Time (TVT)	3.50	3.56	31%	46%	3.43	93%	47%
P.O.D. Boom (Atlantic)	3.44	3.42	75%	19%	3.42	80%	22%
P.O.D. Youth Of The Nation (Atlantic)	3.39	3.45	37%	55%	3.36	98%	54%
3RD STRIKE No Light (Hollywood)	3.34	3.38	17%	12%	3.13	48%	15%
PAPA ROACH She Loves Me Not (DreamWorks)	3.34	-	46%	11%	3.18	48%	13%
TOMMY LEE Hold Me Down (MCA)	3.31	3.29	64%	17%	3.22	70%	22%
CREED One Last Breath (Wind-up)	3.27	3.23	76%	27%	3.18	80%	33%

Total sample size is 726 respondents. 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. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiers Radio Networks.

New & Active

- NONPOINT** Your Signs (MCA)
Total Plays: 108, Total Stations: 21, Adds: 8
- HEADSTRONG** Swing Harder (RCA)
Total Plays: 95, Total Stations: 21, Adds: 7
- SOIL** Breaking Me Down (J)
Total Plays: 95, Total Stations: 19, Adds: 11
- AEROSMITH** Girls Of Summer (Columbia)
Total Plays: 94, Total Stations: 12, Adds: 12
- SYSTEM OF A DOWN** Aerials (American/Columbia)
Total Plays: 92, Total Stations: 8, Adds: 5
- WHITE STRIPES** Fell In Love With A Girl (Third Man/V2)
Total Plays: 79, Total Stations: 7, Adds: 0
- KITTIE** In Winter (Artemis)
Total Plays: 54, Total Stations: 7, Adds: 1
- MUSHROOMHEAD** Along The Way (Republic/Universal)
Total Plays: 47, Total Stations: 6, Adds: 0
- DRY CELL** Body Crumbles (Warner Bros.)
Total Plays: 46, Total Stations: 19, Adds: 12
- CUSTOM** Beat Me (ARTISTdirect)
Total Plays: 22, Total Stations: 5, Adds: 0

Songs ranked by total plays

Indicator

Most Added

- DRY CELL** Body Crumbles (Warner Bros.)
- TRUST COMPANY** Downfall (Interscope)
- ADEMA** Freaking Out (Arista)
- SOIL** Breaking Me Down (J)
- HEADSTRONG** Swing Harder (RCA)
- HOOBASTANK** Running Away (Island/IDJMG)
- KITTIE** In Winter (Artemis)
- INCUBUS** Warning (Immortal/Epic)
- SWITCHED** Inside (Immortal/Virgin)


Reporters

<p>WOBK/Albany, NY * PD/M: Dave Hill A: "Honey" ADEMA "Warning" AEROSMITH "Summer" NITE "Wipe Away" MAYDAY "Lucky" VINES "Free"</p>	<p>WRXN/Chattanooga, TN * PD: Bobbie Davis 1. Dave Spain 1. DRY CELL "Crumbles" 1. NONPOINT "Signs"</p>	<p>WGBF/Evanoville, IN PD: Brian Rickman APD: Wes Adams A: "Warning" WOBK/Chattanooga "Hey"</p>	<p>WQXR/Greenville, NC * PD: Brian Rickman APD: Wes Adams 1. DRY CELL "Crumbles" 1. "Warning" 1. NONPOINT "Signs" 1. TRUST COMPANY "Downfall" 1. STONES "Break"</p>	<p>KONP/Las Vegas, NV * PD: John Griffin MD: Big Marty 1. JOHN GRIFIN "Warning" 1. COURSE OF NATURE "Shane" 1. NONPOINT "Signs" 1. TRUST COMPANY "Downfall"</p>	<p>KHRQ/Modesto, CA * PD: J.J. Jeffries APD: Matt Foley 1. SYSTEM OF A DOWN "Aerials" 1. DRY CELL "Crumbles"</p>	<p>KISS/San Antonio, TX * OM: Nigel Thompson PD: Kevin Vargas MD: C.J. Cruz ADEMA "Warning" AEROSMITH "Summer" TRUST COMPANY "Downfall"</p>	<p>WOLZ/Springfield, IL MD: Michael 1. INCUBUS "Warning" 1. AEROSMITH "Summer" 1. HEADSTRONG "Swing Harder" 1. TRUST COMPANY "Downfall"</p>
<p>KZKR/Amarillo, TX PD/M: Eric Slayter ADEMA "Warning" AEROSMITH "Summer" TRUST COMPANY "Downfall"</p>	<p>KROR/Chico, CA PD/M: Dan Sandoval 1. DRY CELL "Crumbles" 1. "Warning"</p>	<p>WRQC/Fayetteville, NC * PD/M: Aaron Roberts 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. TRUST COMPANY "Downfall"</p>	<p>WTPT/Greenville, SC * PD/M: Mark Hendrix ADEMA "Warning" 1. NONPOINT "Signs" 1. TRUST COMPANY "Downfall"</p>	<p>KIRZ/Lincoln, NE PD: E.J. Marshall APD: Sparty MD: Samantha Knight 1. DRY CELL "Crumbles" 1. HOBBASTANK "Running Away" 1. HEADSTRONG "Swing Harder"</p>	<p>WHAT/Monmouth-Ocean, NJ * PD: Carl Smith APD/M: Robyn Lane 1. NONPOINT "Signs" 1. SHOCK HORSE "Road" 1. "Warning"</p>	<p>KIOZ/San Diego, CA * OM: Prog Jim Richards PD: Shana Moran APD/M: Shannon Leder No Adds</p>	<p>WLXZ/Springfield, MA * PD: Scott Lauriat MD: Tracie 1. TRUST COMPANY "Downfall" 1. AEROSMITH "Summer" 1. HEADSTRONG "Swing Harder" 1. TRUST COMPANY "Downfall"</p>
<p>WWW/Appleton-Green Bay, WI * PD/M: Guy Dark 1. AEROSMITH "Summer" ADEMA "Warning"</p>	<p>WMMS/Cleveland, OH * PD: Jim Trapp MD: Mark Pennington No Adds</p>	<p>WHRN/Flint, MI * PD: Brian Beddow MD: Tony LaRie ADEMA "Warning" TRUST COMPANY "Downfall"</p>	<p>WQXA/Harrisburg, PA * PD: Claudine Delorenzo MD: Nisdon 1. "Warning" 1. DEASY "Punk" ADEMA "Warning" BALKES "Warning" KID ROCK "Hey"</p>	<p>KFMX/Lubbock, TX OM: Wes Nessmann 1. "Warning" 1. COURSE OF NATURE "Shane" 1. "Warning"</p>	<p>WKQZ/Myrtle Beach, SC PD: Brian Rickman APD/M: Charney 1. "Warning" 1. SHOCK HORSE "Road" 1. STONES "Break" 1. TRUST COMPANY "Downfall"</p>	<p>KURD/San Luis Obispo, CA PD/M: Adam Bumes HOBBASTANK "Running" ADEMA "Warning" HEADSTRONG "Swing Harder" DRY CELL "Crumbles"</p>	<p>KZRR/Springfield, MO OM: Dave DeFranco MD: George Spunkmeister ADEMA "Warning" HEADSTRONG "Swing Harder" DRY CELL "Crumbles"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams ADEMA "Warning" KISS "Warning" TRUST COMPANY "Downfall"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry No Adds</p>	<p>KRZR/Fresno, CA * OM/PD: E. Curtis Johnson MD: Rick Rodden HEADSTRONG "Swing Harder" SOIL "Warning" NONPOINT "Signs"</p>	<p>WCCO/Hartford, CT * PD: Michael Piccolini APD/M: Mike Karolyi 1. AEROSMITH "Summer" 1. GREENMILE "Shane"</p>	<p>WJAO/Madison, WI * PD: Randy Hawke APD/M: Billie Patton 1. TRUST COMPANY "Downfall" 1. DRY CELL "Crumbles"</p>	<p>WKOR/Norfolk, VA * PD: Harvey Kojan APD/M: Tim Parker 1. DRY CELL "Crumbles" 1. HEADSTRONG "Swing Harder"</p>	<p>KTUX/Streport, LA * OM: Dale Baird PD/M: Paul Carnell ADEMA "Warning" SOIL "Warning" VINES "Free"</p>	<p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmitt APD: Carl Harris MD: Laura Phillips 1. NEOTICA "Crash"</p>
<p>KRAB/Bakersfield, CA * PD/M: Denny Spinks 1. AEROSMITH "Summer" 1. DEASY "Punk" 1. 3RD STRIKE "Hey"</p>	<p>WBYR/Fl. Wayne, IN * OM: Jim Fox 1. DRY CELL "Crumbles" 1. SYSTEM OF A DOWN "Aerials"</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guccini APD: Bob Richards 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer"</p>	<p>WQXC/Grand Rapids, MI * OM: Tom Gales PD/M: Mark Faurie APD: Tom Strinsky 1. DRY CELL "Crumbles" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. SOIL "Warning"</p>	<p>WZTA/Miami, FL * APD/M: Lee Daniels 1. TRUST COMPANY "Downfall" 1. SOIL CAR RACER "Hey" 1. SWITCHED "Hey" ADEMA "Warning"</p>	<p>WKRC/Omaha, NE * MD: Megan Collier No Adds</p>	<p>WRBR/South Bend, IN PD/M: Mark McGill ADEMA "Warning" DRY CELL "Crumbles" SYSTEM OF A DOWN "Aerials"</p>	<p>KRTO/Sokane, WA * OM: Brent Michaels MD: Ken Richards MD: Barry Bennett APD: Carl Harris DRY CELL "Crumbles" NONPOINT "Signs"</p>
<p>WIYY/Baltimore, MD * PD: Rick Strauss APD/M: Rob Heckman 1. AEROSMITH "Summer" 1. DEFAULT "Shane"</p>	<p>WYPR/Bloom-Gulfport, MS * OM: Kenny Vest PD: Scott Fox APD: Wayne Watkins MD: Mitch Cry 1. VINES "Free" 1. NONPOINT "Signs" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer" 1. AEROSMITH "Summer"</p>	<p>WQXC/Kansas City, MO * PD: Neal Minsky APD/M: Don Jantzen EROSMITH "Warning" HOBBASTANK "Running" BLUES "Warning"</p>	<p>WQXC/Lansing, MI * OM: Bob Olson MD: Kevin Conrad 1. STONES "Break" ADEMA "Warning" TRUST COMPANY "Downfall"</p>	<p>WJAO/Madison, WI * PD: Randy Hawke APD/M: Billie Patton 1. TRUST COMPANY "Downfall" 1. DRY CELL "Crumbles"</p>	<p>KRCC/Omaha, NE * MD: Megan Collier No Adds</p>	<p>KRTO/Sokane, WA * OM: Brent Michaels MD: Ken Richards MD: Barry Bennett APD: Carl Harris DRY CELL "Crumbles" NONPOINT "Signs"</p>	<p>KICT/Wichita, KS * MD: D.C. Carter MD: R.J. Davis 1. AEROSMITH "Summer"</p>

71 Total Reporters

55 Total Monitored

16 Total Indicator



ON THE RECORD

With **Terrie Carr**
PD/MD, WOH/AM/Orlando, NJ



Sometimes we are fortunate enough to have moments of real clarity. I was lucky enough to have had one of these at a recent Kid Rock show at Madison Square Garden. As my brain was cluttered with spring book rhetoric, research, music clusters, numbers and demos, I think I forgot for awhile what it was really like to have fun at a show. • Not to analyze the

show, but it was really, really a kick-ass time. As I watched this amazingly talented performer command the tough NYC crowd, I realized this show wasn't about rap rock, mainstream rock, classic rock, or active rock; it was about Kid Rock! A true rock star, a major talent and, sadly, last of a dying breed. As I looked around me, I saw fathers with their kids, military folks, frat guys and women who had to pay their babysitters all rocking to "Cowboy," "Forever," "Lonely Road of Faith," Bob Seger's "Old Time Rock and Roll" and Led Zep's "Rock and Roll," all masterfully performed by the amazing Bob Ritchie. • Sometimes, as programmers, our analysis of what we are actually doing runs too deep. We forget the real reason we love music: for the way it makes us feel. I will always love Kid Rock for cleansing my palate on that 5th of May, 2002. Jeez, I needed it. And, of course, that priceless feeling of being a rock chick again for a few hours. It was the best!

The Alternative & Active Rock Awards Lunch at the R&R convention is sure to be a winner again this year. Make sure you arrive in time to catch the tight preview of **Medication**. The band will play a few songs from their upcoming disc. More adds for them roll in this week, as "Inside" climbs to 42 on the Active chart. New stations include KATT/Oklahoma City; KLBJ/Austin; WTPT/Greenville, SC; and WNCN/Youngstown, OH. The track is in double digits at WKQZ/Saginaw (20), WAQX/Syracuse (14), KQRC/Kansas City (13), KHTQ/Spokane (13) and KBPI/Denver (12) ... Speaking of the convention, did you get your invitation to check out the industry debut of Wind-up's new artist **Seether** during our soiree? They're from South Africa, but you'd never guess that when listening to the record. Actually, what does South African rock music sound like? If "Fine Again" is any indication, somebody get on a plane and bring some more back ... **Mad At Gravity's** "Walk Away" will be on the soundtrack to the movie *Reign of Fire*. Disney is reportedly going to do its biggest media buy ever on MTV for the film, and Mad At Gravity will surely benefit from that, since the song will also be featured in the trailers and end credits. *Reign of Fire* opens July 12, MAG's album hits the street July 16 ... **Aerosmith** topped the Rock adds with 21 stations saying yes. On the Active side, **Adema** and **Trust Company** tied for first with 16 adds each. The No. 2 spot was also a tie, between Aerosmith and Dry Cell, and Soil was No. 3. Since Ozzy-mania is in full swing, this week's Max Pix is apropos: **ALIEN CRIME SYNDICATE** "Ozzy" (V2)

— Cyndee Maxwell, Active Rock/Rock Editor

Active Rock/Rock ON THE RADIO

Record Of The Week

Artist: **Brand New Sin**
Title: **Brand New Sin**
Label: **Now Or Never**



On 1989's *Lies*, Guns N' Roses reminded us that "nice boys don't play rock 'n' roll." That's *rock 'n' roll* — not nu, rap or any of the other toxic metals infecting the mainstream. Well Syracuse, NY's Brand New Sin ain't nice boys, and they sure as hell play rock 'n' roll on their self-titled debut for the New Jersey-based indie label Now Or Never. Consider it pool hall rock — the kind of jukebox bravado that's the perfect backing track for a bar-room brawl. Motorhead, COC and Black Label Society are just a few of the influences you can hear here, and there are even some Iron Maiden-style guitar duels during the solos of "Broken Soul." You can also get your Skynyrd groove on with "Sad Wings" and "Missin' You." Sin is definitely in at Rock Specialty with rockers like "SPP" — could a crossover to regular rotation be in the cards? Stay tuned.

— Frank Correia

active INSIGHT

ARTIST: **Dry Cell**
LABEL: **Warner Bros.**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Dry Cell

Quick, think back to what you were doing when you were 15. Using Cliff Notes to get through *The Odyssey*? Desperately growing facial hair to sneak into R-rated flicks like *Predator*? Grooming your mullet to impress that girl in study hall who, like you, was roken with Dokken? Well, as if we didn't feel bad enough about those years, there's always a new crop of youngsters to make all of us feel further ashamed of our teenage "accomplishments." Now we've got guitarist Danny Hartwell (15), drummer Brandon Brown (16) and bassist Judd Grunbaum (17), three-quarters of the Warner Bros. hard rock act **Dry Cell**.

Besides the major-label contract the boys have, they have also won Los Angeles Music Awards for Best Player of the Year (Danny), Drummer of the Year (Brandon) and Teen Musician of the Year (Judd), not to mention Best Hard Rock Band. Their song "Body Crumbles" has been featured on the popular *Queen of the Damned* soundtrack, and they've also landed on EA Sports' new Supercross video game, *Freakstyle*, and football game, *Madden NFL 2003*. Pretty nice resume for a band not even out of rock 'n' roll high school.

At 25, singer Jeff Gutt is the geezer of the band. Nevertheless, this elder statesman lends a powerful yet melodic voice to his young bandmates' capable licks. With slick production,

understandable lyrics and hook-laden songs, Dry Cell's formula may be potent, but it's easy going down. From start to finish, their debut, *Disconnected*, may remind programmers of Linkin Park without the rap metal flourishes. Its more straightforward rock approach to the nu metal scene lends it a unique quality that may break it out of the pack of hip-hoppin' headbangers. "Body Crumbles" is contained herein, and is the lead single for radio. Other highlights include the opening track, "Slip Away," and the title track.

With an accomplished sound that's a perfect fit for any rock venue, this young band should be able to floor clubgoers before being denied at the bar. Luckily, their singer's old enough to buy 'em beer. Maybe a few drunken nights will slow down these overachievers, but I wouldn't count on it. Damn teenagers.

R&R Top 20 Specialty Artists

May 24, 2002

1. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "It Takes No Guts," "Everyone Hates..."
2. **KILLSWITCH ENGAGE** (*Roadrunner/IDJMG*) "Numbered Days," "My Last Serenade"
3. **BRAND NEW SIN** (*Now Or Never*) "Broken Soul," "My World"
4. **DANZIG** (*Spitfire*) "Black Mass," "Wicked Pussycat"
5. **SKINLAB** (*Century Media*) "Come Get It," "Slave The Way"
6. **COAL CHAMBER** (*Roadrunner/IDJMG*) "Fiend," "Dark Days"
7. **OTEP** (*Capitol*) "Blood Pigs," "Battle Ready"
8. **HATEBREED** (*Universal*) "I Will Be Heard," "Final Prayer"
9. **MOTORHEAD** (*Sanctuary/SRG*) "Shut Your Mouth," "Red Raw"
10. **LOLLIPOP LUST KILL** (*Artemis*) "Father," "Like A Disease"
11. **SCORPION KING** (*Republic/Universal*) "Along The Way," "Streamline"
12. **BLACK LABEL SOCIETY** (*Spitfire*) "Bleed For Me," "Battering Ram"
13. **DIO** (*Spitfire*) "Killing The Dragon," "Scream"
14. **DOWN** (*Elektra/EEG*) "Beautifully Depressed," "The Seed"
15. **JERRY CANTRELL** (*Roadrunner/IDJMG*) "Anger Rising," "Locked On"
16. **EPIDEMIC** (*Elektra/EEG*) "Walk Away," "Catalyst"
17. **WWF FORCEABLE ENTRY** (*Smackdown/Columbia*) "Across The Nation," "Break The Walls Down"
18. **CROWN** (*Metal Blade*) "House Of Hades," "Crowned In Terror"
19. **PUSHMONKEY** (*Trespas*) "Number One," "Chemical Skin"
20. **SOILWORK** (*Nuclear Blast*) "Follow The Hollow," "Natural Born Chaos"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Stations and their adds listed alphabetically by market

Reporters

Table listing radio stations and their reporters across various markets including Albany, Boston, Dayton, Hartford, Las Vegas, New York, Portland, San Diego, Tampa, Albuquerque, Buffalo, Denver, Detroit, Eugene, Fayetteville, Jacksonville, Knoxville, Lansing, Memphis, Miami, Nashville, Norfolk, Phoenix, Richmond, Savannah, Tucson, Tulsa, Washington, DC, West Palm Beach, Wilmington, and Wichita. Each entry includes station call letters, reporter name, and specific adds.

Advertisement for American Radio History with a grid of station call letters and scan counts: KROQ 35x, WBCN 29x, WNNX 45x, Q101 36x, KCNL 26x, KITS 13x, KZON 51x, KEDJ 24x, WHRL 33x, KTCL 49x, WAVF 29x, WWDX 29x, WMAD 33x, KRZQ 27x. Text: 'Over 325,000 Scanned. If you're not playing "Flake", You don't know Jack.'

Advertisement for American Radio History titled 'New & Active'. Lists songs and their total plays: GOLDFINGER Open Your Eyes (Mojo/Alive) 439 plays; SYSTEM OF A DOWN Aerials (American/Columbia) 266 plays; VINES Get Free (Capitol) 255 plays; GREENWHEEL Shelter (Island/IDJMG) 254 plays; RIDDLIN' KIDS I Feel Fine (Aware/Columbia) 252 plays; APEX THEORY Possibly (Can You Please...) (DreamWorks) 231 plays; BUTCH WALKER My Way (HiFi/Arista) 171 plays; CAKE Comfort Eagle (Columbia) 163 plays; CUSTOM Beat Me (ARTISTdirect) 161 plays; COURSE OF NATURE Wall Of Shame (Lava/Atlantic) 160 plays.

Advertisement for American Radio History titled 'Indicator Most Added'. Lists songs and their total indicator counts: ADEMA Freaking Out (Arista) 87; VINES Get Free (Capitol) 77; A Nothing (Mammoth/Hollywood) 10; DRY CELL Body Crumbles (Warner Bros.) 10; MARAH Float Away (E-Squared/Artemis) 10; TRUST COMPANY Downfall (InterScope) 10; SWITCHED Inside (Immortal/Virgin) 10; PAUL OAKENFOLD Ready, Steady, Go (Maverick/Reprise) 10; HOOBASTANK Running Away (Island/IDJMG) 10; BOX CAR RACER I Feel So (MCA) 10; DEFAULT Deny (TVT) 10; DAVE MATTHEWS BAND Where Are You Going (RCA) 10; BUTCH WALKER My Way (HiFi/Arista) 10; APEX THEORY Possibly (Can You Please...) (DreamWorks) 10; CUSTOM Beat Me (ARTISTdirect) 10; HIVES Hate To Say I Told... (Burning/Epitaph/Sire/Reprise) 10; ASH Burn Baby Burn (Kinetic) 10; JIMMY EAT WORLD Sweetness (DreamWorks) 10; N.E.R.D. Rock Star (Virgin) 10; 12 STONES Broken (Wind-up) 10.



JIM KERR
jimkerr@rronline.com

Behind The Chemical Process

□ An interview with Chemical Brother Ed Simons

By Katy Stephan

With new releases from Moby, Prodigy, Paul Oakenfold and The Chemical Brothers, we are standing at the front line of an almost unprecedented electronica assault on the format by some of its most popular and powerful artists.

It is too soon to say if any of these artists will be able to steal some playlist real estate from the harder rocking bands that have been entrenched there for the past few years, but with so many star releases, the time may be right.

One of the things that I find interesting are the vastly different environments that electronica artists and rock artists inhabit. For one, it's a theater or live club; for the other, it's a dance club. For one, it's turntables and sampling machines; for the other, it's guitars, drums and bass. However, the one thing both have in common is the most important thing: They both play to rooms full of sweaty kids moving to the rhythms of the music.

On the radio they also share the ability to appeal to college-age young adults, and that makes both genres fertile ground for Alternative stations to till. Still, I find that most programmers don't have as good a grasp on how the electronica artist approaches his or her craft as they do for the traditional rock band. To remedy this, I asked R&R Assistant Editor Katy Stephan to talk with Ed Simons of The Chemical Brothers about the process of creating their music.

R&R: A lot of song testing goes on in radio. Do you test songs on a live audience?

ES: Over the years we've put things we're doing on acetate and played them when we're DJing. The studio is not a sterile environment, but it's also not a nightclub. Music sounds so different when you've got excited people in a room and it's going through the air.

We've been very lucky to have the opportunity to play our records out before we commit them and to make subtle changes, but often it's just a case of playing them and feeling excited about them. It's more like you put them on and give them a spin and get the excitement going.

We wouldn't play them and then hand out audience test cards. With our music, we have to have a sense that we know. Even if we played a record and it didn't go too well, I think there's still a sense that we know what's best and that, if they didn't like it then, they'll like it one day.

R&R: So, in a DJ set, do you usu-



Chemical Brothers

ally throw on a new track in between a bunch of other stuff?

ES: We've got a distinctive sound. We usually give it a big helping hand by cutting everything out and then just pressing play — not mixing it, but making an explosive noise and then bringing it in.

R&R: What reaction are you looking for?

ES: I suppose the reaction you're looking for is a sudden surge in excitement in the audience. That's pretty much a universal thing — people dancing a bit more, a few hollers and whistles or screams. You hope it flows, really.

R&R: Do audiences respond differently in the U.S. than they do in the U.K.?

ES: I don't see a difference between audiences in the U.K. and America. The common thought in America is that dance music is a new thing or that it's struggling to find an audience. But, as far as we're concerned, we went to Orlando early on, and San Francisco and Los Angeles, and we were asked to play places all over America early on, in 1994, and we've always found a very enthusiastic, positive, knowledgeable crowd in America. We never had any trouble finding that crowd. It's been pretty much the same in England.

England's got a massive dance scene, but I wouldn't say it's any more well-informed or enthusiastic than any other crowd around the world. Our music seems to have found a place in lots of different places, globally. You don't really sit there on the stage looking for the differences between audiences. It's generally just a sea of people who look like they're having fun. That's where it begins and ends.

There are some places where you really enjoy playing. There are places in America where we had incredibly special concerts. But I can't really say there's a difference that you

can split by nation in our audiences.

R&R: What's your process when making a record? Do you approach each one the same way?

ES: We have a really nice place to go and make music. We have a place that we're happy with, where we've got everything we own that has to do with music — all our equipment, all the records that we own. We like to hang out there together. Generally, we've made the last three records in the same place. We hang out and play music to each other, and we start fumbling around and moving toward ideas.

It's been about the same process every time. I think the two of us are thinking we need to maybe change the way we work. It's sort of like an office, but there's nothing officey about it. It's just a place the two of us go, like our headquarters away from our houses, and we make music there together.

Tom gets ideas pretty quickly. He's very good at thinking of musical ideas and writing little tunes and melodies. Then I come in and add stuff, and the two of us go from there. It's a really long, involved process, making the albums, but they take as long as we want them to take. It doesn't seem frustrating that they take so long; it seems powerful. That's the way we want to make music. We like spending a long time over it.

We've got no urge to make albums that just have a couple of good songs on them. We want to make an album that's a whole experience, where every track has lots of interesting things happening in it. That takes a long time. We're not the sort of band that can write a hit single and then dash off an album, and off you go. We can't understand that mentality. We're interested in the idea of people saying, "That's a classic album," or, "That's a great album," rather than, "Well, that's got a couple of good tracks on it."

R&R: How do you know when the album is finished?

ES: This time around we'd worked on the album for a long time, and we just got to the stage where, however we felt about the music at that time, that's the way we were going to present it. Knowing when a piece of music is done is an impossible thing to explain. That's a skill in itself.

Lots of people can put things to-

"The common thought in America is that dance music is a new thing or that it's struggling to find an audience, but we've always found a very enthusiastic, positive, knowledgeable crowd in America."

gether, can put music together, but knowing when a piece of music is something you're happy with is very instinctive. You can't really explain what that's like. But we got to that stage. We got to that stage for an hour's worth of music, and that was the album that came out.

R&R: How do you keep up with musical trends?

ES: We don't really worry about it. In the main, we make dance music. What we felt was interesting about dance music is that, because you've got a receptive audience and DJs who are hopefully putting it together in a creative way, if you come up with a sound, even if it doesn't sound like everything else that is going on, it will find a place.

The first record we made was 111 beats per minute, which was very slow compared to the other music that was going around at the moment. But DJs played it because it sounded different. It cut through what was happening.

So, for us, it's not really important what the trends are. We don't make records to satisfy what things are happening or what things are in vogue on the dance floor. We like to make records that somehow find a way to fit in but that don't sound exactly like what other people are producing.

We've been really gratified by the last two records we put out, "Star Guitar" and "It Began in Afrika." They don't sound like the records that are around at the moment, but DJs all across the board play them because

they cut through. They have a different vibe to them. I think that's important.

I've been on tour since January, and I've been through a lot of clubs around the world after shows. The music's the same wherever you go; it's all the same. There's a sound that's taken over. It sounds great, and when I hear it, I want to go on the dance floor, but then it just doesn't go anywhere.

That's not really the thing that I'm interested in. I like people to be crazy about a sound or a record. As producers, we're always after that record that cuts through and makes people say, "That's different. I can really hear that something strange is going on in that record." That's what dance music should be about. It should be about experimentation, but experimentation that means something to people, not esoteric music that people don't understand.

Because of the audience and the nature of the audience, it can be music that's challenging, but people will get it. People will give it a go, because the alternative to giving it a go is leaving the dance floor when you're having a good time. That's our ethos in production.

R&R: When you're out in clubs, do you dance, or do you just listen?

ES: I like to dance. I'm not the world's greatest dancer, but I like to. That's why I got into dance music, because I really enjoy going to clubs and dancing. We dance in the studio probably even more than we dance in clubs.



R&R Alternative Top 50

May 24, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	UNWRITTEN LAW Seein' Red (Interscope)	2423	-31	225283	19	73/0
3	2	STAIN'D For You (Flip/Elektra/EEG)	2121	-13	204283	21	71/0
2	3	SYSTEM OF A DOWN Toxicity (American/Columbia)	2090	-60	252190	20	64/0
7	4	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2072	+334	213819	5	72/1
4	5	JIMMY EAT WORLD The Middle (DreamWorks)	2072	-8	235583	27	68/0
5	6	KORN Here To Stay (Immortal/Epic)	2061	+12	249623	10	72/1
8	7	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1873	+136	189858	9	74/0
6	8	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1854	-134	186931	30	70/0
10	9	OUR LADY PEACE Somewhere Out There (Columbia)	1766	+47	166885	7	69/1
13	10	HOOBASTANK Running Away (Island/IDJMG)	1610	+141	164736	8	75/2
11	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1587	-131	174930	30	74/0
22	12	PAPA ROACH She Loves Me Not (DreamWorks)	1584	+411	187318	3	73/0
9	13	NICKELBACK Too Bad (Roadrunner/IDJMG)	1535	-200	130570	22	61/0
21	14	INCUBUS Warning (Immortal/Epic)	1472	+248	163218	6	71/0
14	15	P.O.D. Boom (Atlantic)	1441	+20	160020	7	70/0
19	16	311 Amber (Volcano)	1360	+37	132384	14	55/0
12	17	WEEZER Dope Nose (Geffen/Interscope)	1340	-183	100241	11	68/0
16	18	P.O.D. Youth Of The Nation (Atlantic)	1292	-79	167037	22	68/0
18	19	WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	1274	-54	192593	12	68/0
17	20	DEFAULT Wasting My Time (TVT)	1227	-114	119185	35	63/0
15	21	BLINK-182 First Date (MCA)	1209	-193	134464	19	63/0
23	22	GODSMACK I Stand Alone (Republic/Universal)	1111	-4	142250	16	41/0
30	23	BOX CAR RACER I Feel So (MCA)	1100	+218	169065	4	62/4
24	24	EARSHOT Get Away (Warner Bros.)	1052	-19	81575	10	59/4
29	25	CREED One Last Breath (Wind-up)	958	+59	84118	5	56/3
25	26	DASHBOARD CONFSSIONAL Screaming Infidelities (Vagrant)	910	-126	88003	11	53/0
26	27	QUARASHI Stick 'Em Up (Time Bomb/Columbia)	907	-47	97910	11	62/1
31	28	DEFAULT Deny (TVT)	870	+97	69015	7	52/2
27	29	TOOL Parabola (Volcano)	861	-51	86022	7	57/1
33	30	STROKES Hard To Explain (RCA)	827	+94	115029	6	51/0
28	31	MOBY We Are All Made Of Stars (V2)	798	-112	109663	7	53/0
43	32	EMINEM Without Me (Shady/Aftermath/Interscope)	769	+121	119443	3	37/1
41	33	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	765	+104	126540	3	58/12
32	34	JACK JOHNSON Flake (Enjoy/Universal)	741	+6	97277	14	37/0
42	35	STAIN'D Epiphany (Flip/Elektra/EEG)	731	+72	107968	4	52/3
44	36	JIMMY EAT WORLD Sweetness (DreamWorks)	725	+111	104013	4	48/23
37	37	LINKIN PARK Papercut (Warner Bros.)	701	+21	119043	17	16/0
45	38	AUDIOVENT The Energy (Atlantic)	677	+86	48216	3	55/2
39	39	3RD STRIKE No Light (Hollywood)	667	-6	69222	7	45/0
34	40	GOO GOO DOLLS Here Is Gone (Warner Bros.)	615	-98	54860	10	27/0
36	41	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	593	-86	81532	19	46/0
35	42	SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	576	-127	43194	13	32/0
38	43	ABANDONED POOLS Remedy (Extacy)	539	-140	59384	15	44/0
46	44	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	530	-61	90311	16	32/0
40	45	TRIK TURNER Friends + Family (RCA)	525	-140	61093	20	43/0
Debut	46	TRUST COMPANY Dowfall (Interscope)	494	+167	71986	1	53/14
48	47	ALIEN ANT FARM Attitude (New Noize/DreamWorks)	488	-56	40012	6	33/0
47	48	OROWNING POOL Tear Away (Wind-up)	481	-74	39952	13	30/0
Debut	49	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	458	+40	34355	1	34/3
Debut	50	DAVE MATTHEWS BAND Where Are You Going (RCA)	449	+377	65481	1	52/16

77 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moving to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
VINES Get Free (Capitol)	27
JIMMY EAT WORLD Sweetness (DreamWorks)	23
ADEMA Freaking Out (Arista)	20
DAVE MATTHEWS BAND Where Are You Going (RCA)	16
TRUST COMPANY Dowfall (Interscope)	14
HIVES Hate To Say... (Burning/Epitaph/Sire/Reprise)	12
SYSTEM OF A DOWN Aerials (American/Columbia)	11
DRY CELL Body Crumbles (Warner Bros.)	10
A Nothing (Mammoth/Hollywood)	7
CUSTOM Beat Me (ARTISTdirect)	6
NEW FOUND GLORY My Friends Over You (MCA)	6

hoobastank
"Running Away"
Top 10 R&R Alternative!
13 - 10 (+168)
New this week on DC101, KMYZ

Albun already scanned Gold

THE ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAPA ROACH She Loves Me Not (DreamWorks)	+411
DAVE MATTHEWS BAND Where Are You Going (RCA)	+377
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+334
INCUBUS Warning (Immortal/Epic)	+248
BOX CAR RACER I Feel So (MCA)	+218
TRUST COMPANY Dowfall (Interscope)	+167
HOOBASTANK Running Away (Island/IDJMG)	+141
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+136
KELLY OSBOURNE Papa Don't Preach (Epic)	+135
VINES Get Free (Capitol)	+131

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK In The End (Warner Bros.)	1212
INCUBUS I Wish You Were Here (Immortal/Epic)	1008
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	825
P.O.D. Alive (Atlantic)	762
SYSTEM OF A DOWN Chop Suey (American/Columbia)	722
DISTURBED Down With The Sickness (Giant/Reprise)	708
INCUBUS Nice To Know You (Immortal/Epic)	684
ADEMA The Way You Like It (Arista)	667
LINKIN PARK Crawling (Warner Bros.)	624
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	615
TOOL Schism (Volcano)	596
WEEZER Hash Pipe (Geffen/Interscope)	513

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.rronline.com.

"HATE TO SAY I TOLD YOU SO"

R&R Alternative: 41-33, 766x, +104! BDS Modern: 36*-33*, 866x, +109! #22 Modern BDS Audience!

Close-outs: KDGE CIMX WOCL WEND WXNR KFTE **SoundScan:** Over 50,000 scanned to date - 9,423/136* this week!
 WNFZ WRZK WWDX KNRQ KRZQ! #1 Alternative new Artist Album! #2 Healseeker!

Already On: KROQ 39x (#1) XTRA 37x WHFS 25x
 WZZN 38x KFMA 28x KITS 20x
 KNDD 30x KWOD 26x WROX 28x

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Somewhere Out There

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Rock Show

2 ADD!

ON THE RECORD

With
Toby Ryan
MO, KROX/Austin



Our top five requesters are currently Riddlin' Kids' "I Feel Fine," Korn's "Here to Stay" (DUH!), Earshot's "Get Away" (average listener says, "Dude, that band is totally ripping off Tool! Play it again!"), Our Lady Peace's "Somewhere Out There" and The White Stripes' "Fell in Love With a Girl" (I personally hate the song, but what are ya gonna do?) • I really dig Dashboard Confessional, any Incubus — *Morning View* is an amazing album — and the new

Goldfinger. In fact, their new guitar player is a buddy of mine, Bryan. He's from the hip town of Austin, Texas. • Were not playing them yet, but I would love to see The Vines on our station. I just saw them in L.A. and was very impressed. That singer is nuttier than squirrel poop, God love him. • The new Coal Chamber has a great hook: "Fiend for the fans and fodder for the PRRRRRRRRREEEEEESSSSSS!" That's so f'n cool! And I just got the new Chevelle in. I love Chevelle. Finally, any Jimmy Eat World is a no-brainer. • What do you mean the Tenacious D isn't testing for you? What, your listeners don't get it? Our listeners got it (a few more shots of penicillin should clear it up though). No, really, Tenacious D work great here. I guess our listeners really love fat guys with acoustic guitars. Now that's rock 'n' roll! • Also, I've seen Sparta a couple of times and would gladly go see another show. Look out for Unloco's new album, which was produced by Mudrock. They've got some amazing new material and a live show that will kick your teeth down your throat and make you ask for seconds. No lie!

You know the excitement level for new music in the format is high when bands are not just having big debut add weeks, but big followup add weeks as well. That's the case this week for a number of acts. One of my favorite new bands, *The Vines*, ride a ton of early adds on "Get Free" into a similarly strong debut week for a total of 42 stations, including 27 new adds ... *Jimmy Eat World*, who are following up one of the biggest songs of the year in "The Middle," also claim multiple weeks of big add totals for "Sweetness," with 23 this week to go with the 25 they already had ... No less than three other bands hit the Most Added column this week after having multiple weeks of successful new airplay, including *Dave Matthews Band* with "Where Are You Going" (52 stations/16 adds), *TRUSTcompany* and "Downfall" (53 stations/14 adds) and *The Hives* with "Hate to Say I Told You So" (58 stations/12 adds) ... Also hitting big numbers this week are *Adema*, who pull in 20 for "Freaking Out" ... *Custom* follows up his big add week for "Beat Me" with another good one, coming in top 10 Most Added this week ... A's "Nothing" is also top 10 Most Added, along with *System Of A Down's* "Aerials" (my favorite song off the album), *New Found Glory's* "My Friends Over You" and *Dry Cell's* "Body Crumbles." Lastly, let's revisit *Earshot* — they pull in four more big market adds this week and aren't too far from the top 20. **RECORD OF THE WEEK:** Oasis "Stop Crying Your Heart Out"

— Jim Kerr, Alternative Editor



COMING RIGHT UP

ARTIST: **Box Car Racer**

LABEL: **MCA**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

So there's this geeky high-school kid, right? He works as a freelance newspaper photographer after school. Pines for a redhead. Whatever. But what nobody knows, see, is that, secretly, he's a superhero! He climbs vertical surfaces effortlessly! He captures villains in a sticky web! He has a Spidey sense!

Everybody knows that superheroes can't just go around being superheroes all the time. They have to fool people into thinking they're normal. They have to have a disguise.

Tom DeLonge knows this. By day he's the mild-mannered guitar player and frontman for Blink-182, selling out stadiums, getting Platinum records, appearing on *The Simpsons* as himself. We think we know him.

But by night he's a tough-as-nails hardcore punk rocker! He starts a band! He grapples with gritty new material! He insists the band's name is *three* words, not two!

Now don't get all pissy. I'm not making fun. I'm just trying to point out that for Tom DeLonge and drummer Travis Barker, Blink-182 is a job. Being full-time rock stars is work, what with the nonstop touring, the press, the conscientious upkeep of that hard-partying, eternal teenager image. Sometimes after work they'd just like to get together and play music out in the garage. You know? Jam. Live out their childhood punk-rock fantasies.

"It's just really something to do in some spare time that was really only expected to be on the low list on the totem pole of priorities in my life," DeLonge told MTV. "Just to have an experimental creative outlet. This is just for fun in the few days we have off from our real jobs."

In forming Box Car Racer, DeLonge and Barker emerge from the phone booth with capes flying — not everyday pop goof-offs, but powerful, angry super-guys. (OK, I realize I'm mix-



Box Car Racer

ing superhero metaphors here, but can anybody clarify how the hell Spider-Man changed into his outfit? And what's up with Superman getting naked in a public, glass-enclosed place, anyway?)

Blink-182 are about bite-sized pop-punk hits. It's about giving the kids what they want. Box Car Racer is a chance to explore the harder, darker side — the stuff that 13-year-old screaming girls might not think is, like, totally perfect for the prom theme.

And although DeLonge has insisted that Blink is not breaking up, the lyrics of "I Feel So," Box Car Racer's first single, seem to say something to the contrary. "Feel so callused/So lost, confused again/Feel so cheap, so used, unfaithful/Let's start over/Let's start over." The track closes with the "let's start over" line repeated a bunch of times. Hmm. Maybe Blink really is just staying together for the kids.

Throughout the album DeLonge dwells on disillusionment and frustration, begging for more time in "Letters to God" and wishing for a "drug to escape from feeling numb" in "The End With You." This is not the band that brought you "What's My Age Again."

Judging from radio's response to "I Feel So," Box Car Racer appear to be headed for superhero status. You don't need any Spidey sense to see that coming.

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May 24, 2002

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Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JIMMY EAT WORLD The Middle (DreamWorks)	4.20	4.16	95%	33%	4.25	97%	33%
LINKIN PARK In The End (Warner Bros.)	4.16	4.12	99%	56%	4.15	99%	56%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	4.11	4.08	95%	38%	4.06	97%	41%
HOOBASTANK Running Away (Island/IDJMG)	4.09	4.05	78%	9%	3.98	80%	11%
C. KROEGER... Hero (Roadrunner/Columbia/IDJMG)	4.06	3.97	76%	12%	4.00	80%	13%
UNWRITTEN LAW Seein' Red (Interscope)	4.06	4.02	81%	19%	3.95	82%	20%
INCUBUS Warning (Immortal/Epic)	4.06	4.03	80%	13%	3.98	83%	15%
STAINED For You (Flip/Elektra/EEG)	3.99	3.97	91%	30%	3.97	95%	33%
OUR LADY PEACE Somewhere Out There (Columbia)	3.97	4.03	57%	7%	3.91	62%	8%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	3.96	3.97	98%	50%	3.98	100%	51%
DEFAULT Wasting My Time (TVT)	3.96	3.95	96%	42%	3.95	97%	42%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.91	3.99	95%	32%	3.90	96%	34%
WEEZER Dope Nose (Geffen/Interscope)	3.90	3.76	73%	13%	3.86	77%	15%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.90	3.78	80%	15%	3.85	84%	16%
BOX CAR RACER I Feel So (MCA)	3.87	-	50%	7%	3.74	52%	8%
GODSMACK I Stand Alone (Republic/Universal)	3.86	3.93	91%	27%	3.87	95%	30%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.86	3.87	96%	41%	3.83	98%	43%
BLINK-182 First Date (MCA)	3.84	3.83	95%	36%	3.76	95%	38%
KORN Here To Stay (Immortal/Epic)	3.80	3.88	80%	15%	3.84	84%	16%
EARSHOT Get Away (Warner Bros.)	3.79	3.79	51%	9%	3.79	58%	11%
TOOL Parabola (Volcano)	3.79	3.83	60%	12%	3.77	66%	15%
DASHBOARD CONFESSIONAL Screaming... (Vagrant)	3.79	3.79	69%	15%	3.64	70%	18%
P.O.D. Youth Of The Nation (Atlantic)	3.78	3.71	99%	54%	3.74	100%	55%
311 Amber (Volcano)	3.77	3.76	73%	16%	3.76	78%	16%
P.O.D. Boom (Atlantic)	3.74	3.70	73%	13%	3.70	75%	14%
PAPA ROACH She Loves Me Not (DreamWorks)	3.68	-	47%	7%	3.58	49%	8%
WHITE STRIPES Fell In Love With A Girl (V2)	3.61	3.51	70%	18%	3.55	74%	19%
CREED One Last Breath (Wind-Up)	3.43	3.37	70%	21%	3.37	75%	24%
QUARASHI Stick Em Up (Time Bomb/Columbia)	3.36	3.31	56%	16%	3.35	60%	18%
MOBY We Are All Made Of Stars (V2)	3.01	3.19	76%	27%	3.09	78%	26%

Total sample size is 852 respondents. 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. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



Top 20 Specialty Artists

May 24, 2002

- CHEMICAL BROTHERS (Astralwerks/Virgin) "The Test"
- GET UP KIDS (Vagrant) "Overdue"
- OAKENFOLD (Maverick/Reprise) "Ready Steady Go"
- PIEBALD (Big Wheel Recreation) "American Hearts"
- CORNERSHOP (Wiiija/Beggars/V2) "Lessons Learned..."
- VINES (Capitol) "Get Free"
- NEW FOUND GLORY (Drive-Thru/MCA) "My Friends Over You"
- DOVES (Capitol) "There Goes The Fear"
- FROU FROU (MCA) "Breathe In"
- ASH (Kinetic) "Burn Baby Burn"
- A (Mammoth/Hollywood) "Nothing"
- MARS VOLTA (GSL) "Concertina"
- NOFX (Fat Wreck Chords) "Pimps & Hookers"
- CUSTOM (ARTISTdirect) "Beat Me"
- HIVES (Burning Heart/Epitaph/Reprise) "Hate to Say I Told You So"
- PAUL WESTERBERG (Vagrant) various tracks
- RIDDLIN' KIDS (Aware/Columbia) "I Feel Fine"
- BREEDERS (4AD/Elektra) "Huffer"
- DJ SHADOW (MCA) "You Can't Go Home Again"
- WILCO (Nonesuch) "Heavy Metal Drummer"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: SEETHER
Label: WIND-UP



I'm about to relieve you of an uncomfortable feeling. I'm not talking about that "not-so-fresh" feeling, I'm talking about deja vu. A few weeks from now you're going to hear about Seether. Then you're going to hear about them again. Pretty soon, everyone's going to be all Seether this and Seether that, and you're going to say to yourself, "Where did I hear that before?" You heard it here. Put allllll your money on this horse, kid. "Fine Again" is kinda like what Nickelback would sound like if you weren't ashamed to admit that you like them. Seether may be starting at specialty, but they're going all the way.

— Katy Stephan, Alternative Specialty Editor

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Feeling Alive Again

□ Phish co-founder and guitarist Trey Anastasio steps out on his own

Since co-founding Phish in 1983, guitarist and songwriter **Trey Anastasio** has explored a wide variety of musical realms, ranging from the atonal fugues and intense improvisations of Phish to side projects including an adventurous free jazz solo album, *Surrender to the Air*, released in 1996.

But since Phish went on long-term hiatus in 2000, Anastasio has focused on a myriad of new projects, including *Oysterhead* (with Primus bassist Les Claypool and former Police drummer Stewart Copeland), an arrangement of the Phish song "Gyute" for the Vermont Youth Orchestra and, now, an ambitious self-titled solo album that morphed out of the home-based band he's been touring with over the past year or so.

Music has always been a part of Anastasio's life. While in high school he met Tom Marshall, who would become an important songwriting partner, and as a teenager Anastasio helped his mother write songs for children's records. While at the University of Vermont he teamed up with three other players and formed the band that would become Phish.

After transferring to the highly experimental Goddard College outside Burlington, VT, Anastasio studied with composer Ernie Stires and fully expected to pursue a serious academic career. But the momentum of Phish began to take over, and the band pretty much dominated his creative work for much of the '80s and '90s.

The Phish Legacy

Although Phish have stated that they are only on hiatus, no one expects them to be getting back together anytime soon. "Remember, we played together for 17 years," Anastasio says. "I am now convinced that taking a break was the right thing for us to do. We went on hiatus because we started to see mediocrity. We didn't see our music getting any deeper. Throughout our career we felt like we were working ourselves into a corner, and we always had to find a way out through what you might call strange methods."

These strange methods included listening exercises where they'd play all night, then endlessly discuss the night's work. Then, in 1998, they instituted a no-talking rule, which they stuck to. "We decided we wouldn't talk about our music together at all after a show — we had analyzed it so much! So, then, the next step," Anastasio quips, "was the no-playing rule, right?"

He goes on, "We had to put ourselves in a position to say that there's the possibility that we may never play

together again. If we hadn't, then we'd all sit around for two years waiting until it happened again. It may, but if it does, it will be an organic reunion, if you will. And it will be that much richer because of the new experiences we'll have had while we were apart. Then the music will go deeper."

Anastasio nevertheless feels that he's bringing his Phish inheritance to his solo work. "I feel that I am respecting my Phish legacy and have taken the next creative step in a thoughtful way," he says. "This is also proving to be a new source of satisfaction for me that I really needed."

"As far as my experience in Phish is concerned, I am certainly counting my blessings these days. The more distance there is between me and my three brothers, the more I realize how special our relationship as people, as well as musicians, has been. I appreciate

"I appreciate the honor of being part of a phenomenon that became part of American popular culture. If something like that, musically, never happens to me again, it was enough."

ciate the luck and good fortune I had in landing in a band with those guys. And I appreciate the honor of being part of a phenomenon that became part of American popular culture. If something like that, musically, never happens to me again, it was enough."

Onward And Upward

When Phish began, Anastasio's musical creativity already leaned in a different direction, but he had to put much of that on hold for many years. In the mid-'90s he was able to find time to do the aforementioned *Surrender to the Air* project (which featured saxman Marshall Allen, organist John Medeski, guitarist Marc Ribot and drummer Bob Gulotti), and he branched out

again with Phish's 2000 album *Farmhouse*, which was written and produced entirely by Anastasio.

But other projects were still waiting in the wings. "I've been wanting to do this horn project for like six years," Anastasio says. "The Oysterhead thing was another thing we'd been talking about for a while. Needless to say, it was totally different from this album, and a great experience. Plus, right before that, I did the Vermont Youth Orchestra piece, and that was also a different experience for me."

"These are the kinds of endeavors I needed and was ready for in my career. They really couldn't have happened if I was still with Phish. That band was very democratic and took on a life of its own. Now I'm more in control. It's good to be king."

It's evident while talking to Anastasio that he is very excited about the new album. "The whole process has made me feel motivated and very alive again," he says. "Not that I was dead before — even though they've always compared Phish to *The Grateful Dead!*"

Anastasio refused to put creative limits on himself, despite the fact that his new music was to be a bit more structured. "I set out to use every tool available," he says. "It was definitely an experiment that worked. Since most of the material evolved from the live shows we had done prior to going into the studio, much of the hard work was already done."

"I'm trying to make music that uses what's good about improvisation — which is the spontaneous moments — while musically getting to the point. I feel like I'm pushing into a new area here."

The Process

Although *Trey Anastasio* — co-produced by Anastasio and Bryce Goggin — contains a broad variety of moods, styles, lengths and tempos, Anastasio feels that the album has a continuous flow. "The difficult thing was getting this stuff to fit together," he says. "But I am happy with the way it worked out."

Anastasio wrote three of the album's 12 songs — "At the Gazebo," "Mr. Completely" and "Ray Dawn Balloon" — himself. Five other tracks, including "Alive Again," "Night Speaks to a Woman" and "Money, Love and



While on a promotional tour to promote the release of his new album, Trey Anastasio stopped by WBOS/Boston for a live on-air performance.

Change," were co-written with longtime friend and collaborator Tom Marshall.

Says Anastasio of his relationship with Marshall, "We've collaborated for many years, and I suspect that will continue. We've known each other a long time — we grew up together — so our creative journey could almost be considered diarylike or journal-like."

"The lyrics are more stream-of-consciousness and somewhat personal this time around. But there is a constant message here, one that I very much relate to, and it's about getting down to the basics of life — beauty, love and home."

The other major creative contributors to the new album were bassist Tony Markellis and drummer Russ Lawton, who served as an important foundation. "The three of us started to build the music," Anastasio explains. "I like to build everything with a killer rhythm section, and these two guys are the best. I've learned over the years that a happy rhythm section makes for a great band. I knew I was going to add a lot of other players into the mix, so that foundation was going to be very important."

Restraint

The overriding idea of this project for Anastasio was to use all the abilities of the musicians involved while still maintaining some kind of control. What amazed him about Lawton and Markellis was the restraint they showed while still being incredibly solid and resourceful.

"I also tried very hard to exhibit restraint in my playing," Anastasio says. "I've realized over the years that if you are always reaching for the orgasmic musical explosion, you get so out there that you actually miss it. Sometimes playing much less and being more integral to the musical flow accomplishes more."

Rounding out the selection of great players were keyboardist Ray Pazzkowski and percussionist Cyro Bap-

tista — and, of course, the horn players, whose contributions played a very big part in the sound Anastasio was looking for. They included trumpeter Jennifer Hartswick, saxophonists Russell Remington and Dave Grippio and trombonist Andy Moroz.

"I had some very clear ideas about what I wanted the horn players to do, but I was also very open to their suggestions, once they understood my goals," Anastasio says. "I asked them to play to their limits. They were pushing themselves in a variety of directions, but I took note of that and used those within the song structure."

Rhythms from Africa, Cuba and the Caribbean also played an important part in creating the rich, layered sounds of the album. "I was trying to combine all these basic elements of rhythms and cross-rhythms without bastardizing any traditions and in my own kind of way," Anastasio explains.

That rhythm-based, big-band sound was occasionally augmented by a string quartet, and, on "Mr. Completely" and "Last Tube," by an orchestra. The objective, says Anastasio, "was to meld them together into a cohesive whole that, ideally, is completely musical and somewhat unique."

Hitting The Road

Anastasio and his band began a 23-date tour in support of the album on May 21. The lineup was originally going to be a nine-piece group that included the core players from the album, but veteran saxophonist Peter Apfelbaum has been added to the band.

"It's going to be quite an undertaking, but manageable," Anastasio says. "I mean, the last time I went out, it was with 20 players. The whole idea is to present a live show that's Phish-like in improvisational spirit, yet still framed inside a tighter package."

For more information, contact Elektra's Lisa Michelson at 212-275-4260 or visit www.treyanastasio.com.

"There is a constant message here, one that I very much relate to, and it's about getting down to the basics of life — beauty, love and home."

R&R Triple A Top 30

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May 24, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHERYL CROW Soak Up The Sun (A&M/Interscope)	660	+17	46436	13	25/0
2	2	JACK JOHNSON Flake (Enjoy/Universal)	627	+20	47036	14	27/0
3	3	GOO GOO DOLLS Here Is Gone (Warner Bros.)	584	+2	34957	10	23/0
7	4	JIMMY EAT WORLD The Middle (DreamWorks)	414	+56	29836	10	16/1
5	5	LENNY KRAVITZ Stillness Of Heart (Virgin)	404	+25	26533	14	24/0
13	6	COUNTING CROWS American Girls (Geffen/Interscope)	389	+106	34254	2	24/0
4	7	BONNIE RAITT I Can't Help You Now (Capitol)	370	-33	25727	13	21/0
8	8	U2 In A Little While (Interscope)	361	+3	26768	19	21/0
Debut	9	DAVE MATTHEWS BAND Where Are You Going (RCA)	353	+314	33536	1	23/8
6	10	PETE YORN Strange Condition (Columbia)	336	-35	22488	21	23/0
9	11	JOHN MAYER No Such Thing (Aware/Columbia)	305	-5	21897	38	23/0
10	12	CHRIS ISAAK Let Me Down Easy (Reprise)	293	-8	26143	19	23/0
14	13	THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	258	-18	17908	5	18/0
16	14	ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)	248	-12	17733	10	20/0
15	15	TRAIN She's On Fire (Columbia)	237	-26	12961	18	19/0
20	16	MOBY We Are All Made Of Stars (V2)	231	+2	16203	6	21/0
25	17	NORAH JONES Don't Know Why (Blue Note)	230	+33	24021	3	16/1
11	18	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	230	-59	8034	18	15/0
22	19	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	226	+13	6587	14	8/0
19	20	EDDIE VEDDER You've Got To Hide Your... (V2)	221	-9	21675	19	17/0
17	21	NEIL YOUNG Differently (Reprise)	217	-16	15907	9	19/0
21	22	DISHWALLA Somewhere In The Middle (Immergent)	211	-8	9383	8	19/0
23	23	TREY ANASTASIO Alive Again (Elektra/EEG)	207	+4	14280	5	18/2
29	24	VAN MORRISON Hey Mr. DJ (Universal)	189	+4	13776	4	15/0
26	25	DEFAULT Wasting My Time (TVT)	187	-1	5524	14	9/1
18	26	INDIGO GIRLS Moment Of Forgiveness (Epic)	187	-44	14351	18	17/0
30	27	SENSE FIELD Save Yourself (Nettwerk)	167	+2	5363	5	10/0
27	28	PHANTOM PLANET California (Daylight/Epic)	160	-27	6891	3	16/0
Debut	29	LOS LOBOS Hearts Of Stone (Mammoth)	149	+6	7931	1	11/0
Debut	30	SHANNON MCNALLY Now That I Know (Capitol)	145	-1	7888	1	14/0

27 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 5/12-5/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added® www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS ISAAK One Day (Reprise)	11
INDIGO GIRLS Become You (Epic)	11
DAVE MATTHEWS BAND Where Are You Going (RCA)	8
DAVID BOWIE Slow Burn (Columbia)	7
BRYAN FERRY Goddess Of Love (Virgin)	7
PHIL LESH Night Of A Thousand Stars (Columbia)	5
DAVID BAERWALD Compassion (Lost Highway/IDJMG)	3
TREY ANASTASIO Alive Again (Elektra/EEG)	2
LUCE Good Day (Nettwerk)	2
MARAH Float Away (E-Squared/Artemis)	2
NO DOUBT Hella Good (Interscope)	2
DOVES There Goes The Fear (Capitol)	2
BIG HEAD TODD & THE MONSTERS Again & Again (Big)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+314
COUNTING CROWS American Girls (Geffen/Interscope)	+106
JIMMY EAT WORLD The Middle (DreamWorks)	+56
MARAH Float Away (E-Squared/Artemis)	+43
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+40
NORAH JONES Don't Know Why (Blue Note)	+33
CHRIS ISAAK One Day (Reprise)	+31
DROPLINE Fly Away From Here (...Day) (143/Reprise)	+30
NEIL FINN Driving Me Mad (Nettwerk)	+29
MIDNIGHT OIL Lurita Way (Liquid 8)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Everyday (RCA)	201
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	195
CALLING Wherever You Will Go (RCA)	182
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	179
LIFEHOUSE Hanging By A Moment (DreamWorks)	175
FIVE FOR FIGHTING Superman... (Aware/Columbia)	149
AFRO-CELT... F.P. GABRIEL When... (Real World/Virgin)	136
INCUBUS Drive (Immortal/Epic)	134
STAINED It's Been Awhile (Flip/Elektra/EEG)	130
DAVID GRAY Babylon (ATO/RCA)	129
PETE YORN Life On A Chain (Columbia)	129
FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	123

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.ronline.com.

New & Active

ZERO 7 Destiny (Quango/Palm) Total Plays: 145, Total Stations: 13, Adds: 1	ANGELIQUE KIDJO Iwoya (Columbia) Total Plays: 107, Total Stations: 10, Adds: 1
MARK KNOPFLER He's The Man (Warner Bros.) Total Plays: 142, Total Stations: 9, Adds: 0	WAYNE Whisper (TVT) Total Plays: 103, Total Stations: 9, Adds: 1
WILCD Heavy Metal Drummer (Nonesuch) Total Plays: 139, Total Stations: 14, Adds: 0	CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG) Total Plays: 101, Total Stations: 5, Adds: 0
LUCE Good Day (Nettwerk) Total Plays: 116, Total Stations: 14, Adds: 2	MAIA SHARP Willing To Burn (Concord) Total Plays: 98, Total Stations: 11, Adds: 0
NO DOUBT Hella Good (Interscope) Total Plays: 108, Total Stations: 6, Adds: 2	RUBYHORSE Sparkle (Island/IDJMG) Total Plays: 96, Total Stations: 8, Adds: 0

Songs ranked by total plays



MOST ADDED!!

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BRYAN FERRY GODDESS OF LOVE

From the new album FRANTIC

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ON THE RECORD

With
Jody Denberg
PD, KGSR/Austin



Let's face it — we don't always hear records on the first spin or with the first single. Shannon McNally's "Down and Dirty" was a big song for Triple A, but although I loved the performance, I thought the subject was a little too easy for someone of Shannon's beauty (or maybe I was just jealous that she wasn't singing it to me!). But the more time I spent with her debut album, *Jukebox Sparrows*, the more I realized that

Shannon McNally is an exceptional talent and this is an exceptional CD. • Yes, Shannon is gorgeous, but she is also a fine songwriter, singer, guitarist and bandleader. As I have watched her stage presence grow on a series of appearances on late-night TV shows (as well as her set in Hawaii at Michelle Clark's musical gathering), I have realized just how special she is. Her posture with a guitar reminds me of Bonnie Raitt's, but, otherwise, there are few reference points for Shannon's music. She stands alone. • Which brings me to her latest single, "Now

That I Know." This song was a one-listen for myself and KGSR MD Susan Castle, and, after a month or two in medium, we have moved it to heavy. Our guts told us to do that, as did the fact that every time we played the song, listeners would call to inquire who it was. • Shannon McNally is playing for keeps. It's great to have a breath of fresh air like "Now That I Know" on KGSR — a bit rootsy, a bit poppy and probably another hit song that our format will break, if more programmers would put it on the air.

Wow! What a week of new releases! **Chris Isaak** has 22 total adds (No. 1 monitored and No. 2 indicator), and the **Indigo Girls** have 21 total adds (No. 1 monitored and No. 3 indicator) ... **Bryan Ferry** has 19 total adds (No. 1 indicator), **David Bowie** has 16, and **Phil Lesh** has 10 ... **Dave Matthews Band** close out 17 more stations ... **David Baerwald** is also off to a good start, with 14 total adds ... **Trey Anastasio**, **Luce**, **Marah**, **Doves** and **1 Giant Leap** close some important holes ... On the monitored airplay chart, **Sheryl Crow** holds at 1* for the third week, **Jack Johnson** is 2*, **The Goo Goo Dolls** hold at 3*, **Jimmy Eat World** jump 7*-4*, **Lenny Kravitz** holds at 5*, **Counting Crows** leap 13*-6*, and **The Dave Matthews Band** debut at 9*, with an increase of 314 spins (plus 120 more on the indicator side, for a total of 434)! ... **Moby** jumps 20*-16*, **Norah Jones** catapults 25*-17*, and **Van Morrison** climbs 29*-24* ... **Los Lobos** and **Shannon McNally** debut ... Keep an eye on **Mark Knopfler**, **Luce**, **Angellique Kidjo** and **Maia Sharp** ... On the indicator airplay chart, **Anastasio** jumps 4*-1*, **Elvis Costello** goes 9*-8*, **Sharp** moves into the top 10 at 9*, and **Wilco** hold at 10* ... Other jumpers include **Knopfler** (18*-13*), **Jeb Loy Nichols** (22*-19*), **Chuck Prophet** (27*-24*) and **Gomez** (29*-25*) ... **Counting Crows**, **Kidjo**, **Luce**, **Neil Finn** and **DMB** debut.

Triple A
ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Marah**
LABEL: **E-Squared/Artemis**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Marah

It all started with the 1998 indie release *Let's Cut the Crap & Hook Up Later Tonight*. That would put the Philadelphia-based band simply known as **Marah** on the map. It was also enough to pique the interest of artist and E-Squared owner **Steve Earle**. After witnessing Marah's live show — critics around the world rave about this band's live spectacles — he simply had to have them signed to his label. The result was 2000's *Kids in Philly*.

The disc harkened back to what was great about rock 'n' roll, reminding listeners of the best elements of such artists as **Bruce Springsteen**, **Van Morrison**, **Bob Dylan** and **Creedence Clearwater Revival**. Yet it also revealed a confident young band that was forging its own sound. The press rallied strongly around the project, and Triple A radio enthusiastically supported it.

Everyone wondered what they would do next. First off, the band sized down to the sibling core of **Dave Bielanko** (lead singer-guitarist) and **Serge Bielanko** (guitar-harmonica-backing vocals). Second, feeling too closely associated with Philly, they sold almost everything they owned and split town, ending up in, of all places, **Kilkenny, Ireland**.

"We became so closely associated with the city after the release of *Kids* that we hit the wall creatively," says Dave. "The songs were there, but they weren't coming together as we were hearing them. Serge and I just looked at each other and said, 'Let's get out of town. Now!'"

After the move, a burst of songwriting ensued, and a vision for the album also began to take shape. "We wanted to make a grand statement — a big rock 'n' roll record that was timeless without sounding retro," Dave says. To help them accomplish this, they enlisted the help of Welsh producer **Owen Morris**, who was known

for his work with **The Verve** and **Oasis**.

Bassist **Jamie Mahon** and drummer **Jon Kois** from the Philly-based band **The Three-4-Tens** were flown to Wales, and they all entered **Rockfield Studios** near **Monmouth**. "Rockfield is a great studio," says Dave, "but it's in the middle of a cow pasture. It kind of feels like a rock 'n' roll prison camp. We were there for the entire winter, and the isolation definitely lent itself to the madness."

This isolation and the brothers' desire for new inspiration took them from a dark place creatively and steered them in a new, exciting direction. The process brought them into the light, and this newfound optimism comes across quite clearly on their new album, *Float Away With the Friday Night Gods*.

"Soul," "People of the Underground," "What 2 Bring" and "Out in Style" all have the swagger and natural energy that make a great rock 'n' roll record. In addition, the single "Float Away" features the guitar playing and voice of **Bruce Springsteen**, who's obviously one of the Bielanko brothers' heroes. As Dave recalls, "Once we'd cut the basic track, I said to Serge, 'You know, the only thing that would make this song better is Springsteen.' So we called him and sent him a tape, and he went to New York to record his part — a dream come true. Period."

With that kind of luck on their side, Marah's new album is surely destined to take them to next level of success.



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RICK WELKE
rwelke@ironline.com

Rhythmic Radio Roundtable

■ How does this specialty format move forward?

Rhythmic-leaning music isn't as accepted within Christian circles as it is in other formats. Most Christian CHR stations lean pretty heavily toward rock music, and some virtually ignore mainline Christian pop music. However, some stations are trying to reach deeper into the culture of their markets.

I decided to throw out some questions regarding rhythmic music to five programmers to see what is going on at the ground level at Christian formats. Some stations have rhythmic specialty shows; others make a conscious effort to integrate rhythmic music into their regular rotation. Realizing that different music works in different markets, it is fascinating to note the varied answers to some of the questions posed.

The programmers queried were **Will Fortier**, MD of KZZD/Wichita; **Nikki Cantu**, MD of WUFM/Columbus, OH; **Rob Robbins**, PD of WMKL/Miami; **Jonathon Unthank**, PD of WYLV/Knoxville; and **Matt Rhodes**, host of *Whip of Chords* on WEXC/Youngstown, OH.

R&R: *What seems to be working for you in helping to familiarize your community with Christian rhythmic music?*

WF: We have a rhythmic show here on Saturday nights from 10pm-2am, but we also mix in some hip-hop during our normal rotation. Basically, we're a Rock station, but with a lot of hot CHR and rhythmic added in. The station started adding rhythmic music to our playlist a few years ago. Over the course of time we progressed to the place where we're now playing up to four rhythmic songs an hour.

"As we see the hip-hop culture growing around us, it is imperative that we stay relevant with the latest trends in music."

Jonathon Unthank

NC: We listen to the new rhythmic singles each week with the CHR and rock singles that are sent in. After reviewing the music, we add some to our normal rotation and some to our Saturday-night hip-hop specialty show. What works most for us is usually what I think of as fun-style hip-hop tunes, usually West Coast or fun dirty South.

RR: Our normal format consists of about one-third rhythmic songs each hour, with the balance made up of alternative rock music. The station also

has a three-hour specialty show on Saturdays, *The Calltron*, which is hosted by local DJ MSG. It features hip-hop music exclusively. We've also aired a one-hour weekly hip-hop program called *Virtual Frequency*, which is produced by DJ Maj. In terms of strict dance-oriented programming, we are developing an exclusive dance music show on Saturday nights.

The fact that we are playing so much rhythmic music is drawing compliments from listeners. Early on we tried satellite network programming, but that didn't give us the diversity our market demanded. We actually heard comments from a couple of listeners and youth leaders that the station sounded too white. It is difficult to strike a balance with our listeners, but I believe we are playing the right amount of rhythmic music to balance everything out.

JU: We incorporate rhythmic into our mix by carefully scheduling our top 15 rhythmic songs throughout the week. That way we can capitalize on the current mainstream CHR sound. As we see the hip-hop culture growing around us, it is imperative that we stay relevant with the latest trends in music. We have a nightly feature where we introduce new rhythmic music to our listeners. Our local

Christian stores carry the majority of rhythmic music out there, so when we do the daily feature, the listeners can go out and buy it the next day, if they want to.

MR: We chart and play a core of 20 songs, mixing in dance, hip-hop and rhythmic-slanted pop music. Our giveaways, spotlights on new groups and music and a feature called "Keep It or Kick It" keep the phones lit up.

R&R: *What are your difficulties in achieving your goals with rhythmic*

music? How can the labels help you reach these goals?

WF: A lot of it boils down to quality. Most of the rhythmic music in our industry seems to be on the same level as the mainstream stuff that's out there. However, there's still some of it where either the production isn't up to snuff or the music sounds like something that would have been popular about 10 years ago.

One more aspect that might hurt hip-hop a bit is that there aren't that many hip-hop concerts offered, whether Christian or otherwise. I'd personally like to see more tours with a rock act, a hip-hop artist and then a rap core or nu metal outfit. In our community people seem to like a lot of variety in their music. With a lot of kids growing up with so many musical influences, it's hard for them not to listen to various styles of music.

NC: Right now I actually have too much rhythmic music that could be played in rotation. Over this past year there have been a few labels, like Uprok, Gotee and Ear Tube, who have really stepped up and released some amazing projects.

RR: There's just never seems to be enough rhythmic music to evaluate for airplay. This is especially the case for dance music. The south Florida area is a heavy dance market. Just recently a full-time dance format replaced the market's only full-time Classical station. There is a huge demand here for good dance music that we have been unable to meet.

JU: I normally don't have enough rhythmic music to choose from. That's why I only have a top 15 instead of a top 30. I can't play four songs from a single artist in the same programming rotation. Artist development and increased interest in the format could stir some action.

MR: Labels like Grapetree, N'Soul and others have artists out there that are decent, but no one hears them because their servicing to radio is not very good. It limits our ability to help labels and artists when we can't get their music.

R&R: *How well are you serviced by record labels with rhythmic music?*

WF: The guys at Uprok and Gotee are doing an excellent job, as far as servicing goes, but with some of the



NEW BLOOD ON THE CHARTS

GospCentric recording artists Woody Rock (former member of Dru Hill) and Ray Bady celebrated their new projects during Gospel Music Week in Nashville. Rock's *Soul Music* and Bady's *Mission K.O.B. (Keep on Believing)* are impacting Christian Rhythmic playlists across the country. Seen here (l-r) are Rock and Bady.

smaller labels, we aren't receiving product. I don't know whether they don't know we're here or what. Servicing just isn't very good.

NC: For the most part, I am pretty satisfied with the servicing that we receive. The only downfall would be that the singles usually come in bunches. A label will release several singles from various artists all within the same week. Sometimes we get music right when the album comes out, and sometimes it's weeks after the fact.

The main thing labels could do that would help is to be better organized with communication to the stations. What the singles are, when they will

it tough to receive product sometimes.

On the radio side, it is very important to build a relationship with people at the record labels. Don't just call the labels when you want free giveaway product; call them just to catch up and see how you can help them.

R&R: *Do you believe Christian rhythmic music will grow in the next 12 months, or will traditional programming hamper the possibility of growth?*

WF: I see rhythmic music rising in our industry. More people in that scene are coming out and performing their art for Christ, and the quality and relevance keep getting better. Out in the mainstream world, rhythmic music continues

"The main thing labels could do that would help is to be better organized with communication to the stations."

Nikki Cantu

be sent and other things that are going on that we can help them with are important pieces of information for everyone involved.

RR: In general, we are serviced poorly with rhythmic music. We have to go out and really search for dance music especially. In terms of hip-hop, only a few companies are doing a good job of providing us with an abundance of hip-hop music.

JU: I am decently serviced with rhythmic music, but in some instances I will not receive a single until well after the add date. I'm not sure why we don't receive rhythmic singles on a timely basis. Rhythmic is rapidly becoming a player in Christian CHR with the likes of tobyMac, DJ Maj and T-Bone in the mix, and I want my station to be a top player when these artists have new music.

MR: It could be better. It is rough at times to find rhythmic music. You would think that if a label wanted you to feature an artist's music on your station, you would get serviced. At the same time, with all of the changes in the industry lately, people at the labels are wearing more hats. This fact makes

to grow. The Christian industry had better see that this is taking place and make changes to reach the culture.

RR: Rhythmic music is growing dramatically, even with very little radio support. As more stations interact with their listeners and begin trying out more progressive styles of music, I believe the positive response they receive will pave the way for an increase of rhythmic music airplay.

JU: The hip-hop culture is all over the place. It is everywhere you go. Christian rhythmic is at a pivotal point. To effectively reach this generation, Christian rhythmic music is going to have to develop some top-notch artists who can compete with mainstream acts like Ja Rule, Ludacris and Nelly. If we can capitalize on the development of artists and music, this genre will be here to stay and a definite player in the industry.

MR: I believe it will grow. With all of the God-given talent and technology out there, it should be the next big thing within Christian music. I'm fully behind it and support it. We all need to be accepting of it and try to give it a fair chance to make an impact.

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Integrity Acquires M2 Communications

□ Moseley remains head of M2.0 and INO Records

By Lizza Connor
lconnor@ccmcom.com

Catching the industry off-guard, Integrity Inc. last week signed a letter of intent to acquire industry veteran Jeff Moseley's M2 Communications, which includes the M2.0 and INO imprints, for an undisclosed amount. While the deal will not close for another 45 days, Integrity President/COO Jerry Weimer says M2 founder and President Moseley will remain at the company's helm, and it will carry on with business as usual in its Nashville office. All M2 artists and staff remain in place.

Moseley says that M2.0 and INO artists — among them Sara Groves, MercyMe, Brooklyn Tabernacle Choir, Michael Card and Sonic Flood — will benefit from Integrity's assets, including multi-channel distribution outlets, direct-to-consumer options, international business promotions in more than 170 countries and partnerships with Time-Life.

Because the growth of M2 Communications, founded in 1999, has been so much faster than expected, Moseley says, "I began considering the option with Integrity after it approached me two months ago. I was faced with the question of 'Do I create this back-office infrastructure, or do I align myself with a company that already has that expertise, plus other marketing opportunities?'"

While Moseley entertained offers from multiple suitors (which he declined to name), Integrity's offer to allow his company to operate as an autonomous business



Jerry Weimer



Jeff Moseley

unit was a large part of the draw. "The thing that I'm enjoying is that I'm still independent. There's no consolidation of staff and no

artist consolidation. M2 Communications is today as it was before, and it will be the same tomorrow."

Moseley says the role in which he has worked for a very long time will shift just slightly, freeing him up to focus on the creative aspects of the job. "My mission statement was to help facilitate artists and the creation of their art," he tells THE CCM UPDATE, "and to build their platforms through marketing and promotion — not to do their accounting, their finances and human resources."

Weimer says the acquisition of

the rock- and AC-leaning M2 labels will expand Integrity's share of the overall Christian-music market — though he says Integrity has no specific growth plans in place just yet. Last year Integrity claimed 64% of the Praise & Worship market, according to SoundScan; the genre overall comprised 15% of total Christian-music sales. The rock and AC genres combined accounted for 39% of overall Christian-music sales.

According to Weimer, Integrity will take a hands-off approach to M2 and will allow Moseley to continue working exactly as he has

been. "If we did a better job than Jeff, who designed the company, we wouldn't need him," Weimer tells THE CCM UPDATE. "We want him to keep doing what he is doing, and we are happy with that. We like the way he thinks about spiritual things and musical things. He'll be signing new artists, and we'll trust him to sign the right ones."

Weimer adds that, save for growing its present entities, Integrity has no additional plans for expansion at the moment.

Talk back to CCM

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

E-mail:

lconnor@ccmcom.com

EMI CMG Buys Interest In Gotee Records

Acquisition is the word of the week: Along with the Integrity-M2 deal (see story, above), EMI CMG has attained a 25% stake in independent hip-hop and rock label Gotee Records, whose artist roster includes Jennifer Knapp, Out Of Eden, Relient K, The Katinas and John Reuben.

EMI CMG's undisclosed investment in the 1994-formed Gotee Records comes on the heels of EMI Recorded Music's announcement last month that it will slash 1,800 jobs and shave its artist roster in order to cut costs. While its interest in Gotee may therefore seem paradoxical, EMI CMG President/CEO Bill Hearn says the investment in Gotee comes with the full support of EMI Recorded Music.

"EMI CMG has just completed its sixth consecutive record-breaking year in sales and profits, and we remain committed to growing our business and fulfilling our vision," Hearn tells THE CCM UPDATE. "Our goal through the investment in Gotee is to help grow their business and better support their artists."

EMI CMG will offer primarily financial support, Gotee President/co-founder Joey Elwood says, and Gotee will continue to operate independently. "We are a profitable company, but we always struggled with cash-flow issues," he says. "There have been times we couldn't chase some of the really good, creative ideas because there was a lack of cash flow. Now I think we are going to be able to pursue those."

While Gotee's balance sheets may now come under scrutiny from EMI

CMG, the creative reigns remain in the hands of Elwood and Gotee co-founder/CEO Toby McKeehan. "Nothing will change for us on the creative side," says Elwood. "We will, however, have stronger legs to support that creativity. We're not quite as strong with our organizational and business structures, so this deal just stabilizes everything."

Hearn confirms that EMI CMG will support Gotee with corporate services and cites the first instance of synergy between the companies as the combining of the sales and retail marketing departments of EMI CMG label ForeFront Records and Gotee. The merging of these services places Gotee's Troy Collins at the helm as Sr. Director/Sales & Retail Marketing. According to Hearn, no positions will be eliminated with the shift.

While Gotee's publishing interests are not part of the acquisition, EMI Christian Music Publishing will continue to be the exclusive administrator of Gotee's publishing catalog, and EMI CMG's distribution arm, Chordant, will continue to distribute Gotee product.

EMI CMG and Gotee had been, Elwood says, "in very informal talks" about the possibility of a partnership for two years. Though he and McKeehan chose to hold off during that

time, the discussions grew more serious over the last six months as EMI CMG met Gotee's list of criteria.

"Toby and I wanted to make sure this was an extension of the vision, not an extinguishing of it," Elwood says. "We wanted to maintain control of our creative strengths, who we signed, who produced our albums and such. What we both came to un-

derstand after two years of talks was that this was an absolute extension of the original vision of Gotee, not a re-starting of something else."

There are no plans to divide Gotee's interests further, Elwood says. But, he adds, "There may be those talks again as we move through this deal."

— Lizza Connor



ON THE ROAD AGAIN

By popular demand, Third Day have extended their Come Together tour: The band, with current tourmates Paul Colman Trio and new addition Tate (fronted by DC Talk member Michael Tait), have added dates in 20-25 markets in September and October. Third Day wrapped up the spring leg of the tour on May 11 in Atlanta before more than 15,000 fans at the HiFi Buys Amphitheater. Come Together has thus far proved to be Third Day's biggest tour ever; they sold out 30 concerts over the 53-city spree. Additionally, the band raised more than \$150,000 for Habitat for Humanity International. The new dates will also benefit the charity.

Above, Third Day present a \$65,000 check to the Atlanta Habitat for Humanity affiliate at a show in the city (also the band's hometown). Pictured (l-r) are Creative Trust Entertainment Director/Live Events Jonathan Thomas, Third Day's Tai Anderson and David Carr, Habitat for Humanity's Stacey Lambert, the band's Mac Powell, Habitat for Humanity International Exec. VP/COO David Williams and Third Day's Mark Lee and Brad Avery.

In The News....

• The Southern Gospel Music Association appoints Larry Melton Exec. Director. He replaces Heather Campbell, who recently resigned after serving in the position since 1994.

AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MARK SCHULTZ Back In His Arms Again (Wcrd)	1730	-5	13
5	2	THIRD DAY It's Alright (Essential)	1456	+83	11
2	3	RACHAEL LAMPA No Greater Love (Word)	1431	-71	16
4	4	GINNY OWENS I Am (Rocketown)	1405	+24	16
6	5	4HIM Surrender (Word)	1404	+87	11
3	6	POINT OF GRACE You Will Never Walk Alone (Word)	1404	-97	15
8	7	FREDDIE COLLOCA Savior My Savior (One Voice)	1194	+37	9
12	8	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1173	+174	5
11	9	VOICES OF HOPE In God We Trust (Sparrow)	1107	+93	6
7	10	BROTHER'S KEEPER Take Me To The Cross (Ardent)	1097	-80	16
15	11	BEBO NORMAN Holy Is Your Name (Essential)	893	+32	10
16	12	NATALIE GRANT What Other Man (Curb)	873	+137	11
10	13	AVALON I Don't Want To Go (Sparrow)	871	-182	19
17	14	FFH Fly Away (Essential)	840	+110	4
21	15	ZOE GIRL Here And Now (Sparrow)	800	+131	8
9	16	PLUS ONE Forever (Atlantic)	792	-353	17
19	17	NEWSONG Wide Open (Reunion)	751	+45	8
14	18	NEWSBOYS It Js You (Sparrow)	716	-148	21
22	19	SALVAOOR Breathing Life (Word)	714	+68	3
13	20	CAEDMON'S CALL Before There Was Time (Essential)	705	-192	21
20	21	WATERMARK Constant (Rocketown)	703	+23	10
23	22	JENNIFER KNAPP Say Won't You Say (Gotee)	647	+70	7
18	23	NICOLE C. MULLEN Talk About It (Word)	568	-150	16
26	24	SDNICFLOOD Write Your Name Upon My Heart (INO)	490	+7	5
28	25	MERCY ME I Can Only Imagine (INO)	453	+8	30
Debut	26	AMY GRANT The River's Gonna Keep On Rolling (Word)	426	+165	1
Debut	27	AUDIO ADRENALINE Ocean Floor (Forefront)	423	+98	1
25	28	TRUE VIBE You Are The Way (Essential)	417	-131	21
24	29	JARS OF CLAY I Need You (Essential)	416	-151	24
30	30	JACI VELASQUEZ In Green Pastures (Creative/Trust)	411	+26	2

54 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/12-Saturday 5/18. © 2002 Radio & Records.

CHR Top 30

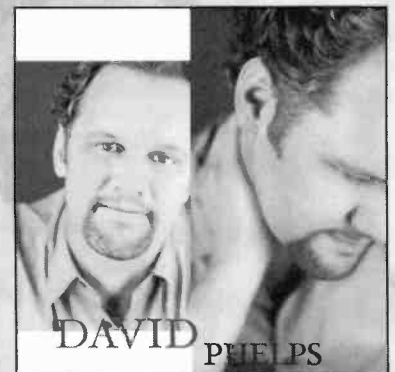
LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	PAUL COLMAN TRIO Turn (Essential)	984	+79	8
3	2	AUDIO ADRENALINE Rejoice (Forefront)	915	+51	10
4	3	GINNY OWENS I Am (Rocketown)	845	+11	14
6	4	JEFF DEYO Let It Flow (Gotee)	787	-2	9
5	5	SKILLET One Real Thing (Ardent)	753	-65	15
8	6	THIRD DAY It's Alright (Essential)	719	+11	10
7	7	RACHAEL LAMPA Savior Song (Word)	709	-4	13
1	8	NEWSBOYS It Is You (Sparrow)	693	-230	21
12	9	STACIE ORRICO Bounce Back (Forefront)	627	+49	10
10	10	NATALIE LARUE, T-BONE & OJ MAJ King... (Flicker)	572	-41	16
19	11	TAIT Bonded (Forefront)	570	+111	8
18	12	JENNIFER KNAPP Say Won't You Say (Gotee)	555	+87	7
11	13	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	533	-77	19
17	14	BEBO NORMAN Holy Is Your Name (Essential)	496	+16	7
15	15	PAUL ALAN Leaving Lonely (Aluminum)	486	-10	13
14	16	REBECCA ST. JAMES Breathe (Forefront)	483	-87	21
9	17	JARS OF CLAY I Need You (Essential)	477	-201	23
16	18	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	477	-6	23
13	19	BY THE TREE Invade My Soul (Fervent)	473	-101	15
25	20	OUT OF EDEN Day Like Today (Gotee)	462	+95	4
23	21	ZOE GIRL Here And Now (Sparrow)	452	+56	5
20	22	LIFEHOUSE Breathing (DreamWorks)	435	-17	19
22	23	TRUE VIBE You Are The Way (Essential)	400	-3	18
24	24	MERCY ME I Can Only Imagine (INO)	395	+12	18
21	25	CAEDMON'S CALL Before There Was Time (Essential)	390	-41	17
26	26	ALL TOGETHER SEPARATE We Know (Ardent)	359	+1	4
29	27	FREDDIE COLLOCA Savior My Savior (One Voice)	358	+30	4
28	28	PHAT CHANCE Without You (Flicker)	331	-3	7
Debut	29	DAILY PLANET Flying Blind (Reunion)	309	+126	1
27	30	RELIENT K For The Moments I Feel Faint (Gotee)	309	-42	5

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/12-Saturday 5/18. © 2002 Radio & Records.

**AC Programmers...
 Don't Get Left Behind.**

"The 'End of the Beginning'
 is the most powerful song to come along in a long time.
 The phones light up...
 The message is powerful...
 The hook is incredible...
 & the voice will knock your socks off!"

Dan Wynia / Music Director
 Skylight Network, KTIS, Minneapolis/St. Paul, MN



David Phelps. The voice nominated for
 2002 Male Vocalist of the Year.
 The "End of the Beginning." The song you need to add NOW!



AC Radio Promotions: Kyle Fenton 615.333.1934

May 24, 2002

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PILLAR Fireproof (<i>Flicker</i>)	405	-5	12
3	2	FIVE IRON FRENZY Spartan (<i>5 Minute Walk</i>)	345	+13	12
4	3	SKILLET Earth Invasion (<i>Ardent</i>)	330	-1	8
5	4	PAX217 Tonight (<i>Forefront</i>)	325	-3	7
2	5	THIRD DAY Get On (<i>Essential</i>)	318	-18	12
7	6	P.O.D. Boom (<i>Atlantic</i>)	297	+46	5
12	7	EAST WEST She Cries (<i>Floodgate</i>)	259	+27	12
11	8	SEVENTH DAY SLUMBER My Struggle (<i>Mercy Street</i>)	253	+19	15
9	9	THOUSAND FOOT KRUTCH Supafly (<i>OGE</i>)	250	+6	15
10	10	TOBY MAC What's Goin' Down (<i>Forefront</i>)	239	+2	6
6	11	RELIENT K Those Words Are Not Enough (<i>Gotee</i>)	235	-37	16
8	12	NEWSBOYS John Woo (<i>Sparrow</i>)	222	-25	8
15	13	COMMON CHILDREN Celebrity Virtue (<i>Galaxy 21</i>)	207	-7	8
13	14	SLINGSHOT 57 Everyday (<i>Independent</i>)	200	-19	11
14	15	G.S. MEGAPHONE Prodigal Dad (<i>Spindust</i>)	187	-29	6
16	16	SUPERCHICK Holy Moment (<i>Inpop</i>)	186	+1	7
17	17	ALL TOGETHER SEPARATE We Know (<i>Ardent</i>)	183	-1	9
18	18	AUDIO ADRENALINE Rejoice (<i>Forefront</i>)	169	-2	4
19	19	TAIT Bonded (<i>Forefront</i>)	162	-4	3
26	20	BUCK ENTERPRISES The Return (<i>Galaxy 21</i>)	161	+31	6
21	21	LIFEHOUSE Breathing (<i>DreamWorks</i>)	154	-5	17
23	22	CHOIR Shiny Floor (<i>Galaxy 21</i>)	149	-1	4
22	23	ESO Sad Mary (<i>Bettie Rocket</i>)	149	-2	3
28	24	KEVIN MAX You (<i>Forefront</i>)	141	+27	3
20	25	JARS OF CLAY I Need You (<i>Essential</i>)	136	-26	14
25	26	SHILOH Shackles (<i>Accidental Sirens</i>)	133	+1	3
24	27	AMONG THORNS Wind... (<i>Worship Extreme/Here To Him</i>)	131	-5	8
Debut	28	LIKE DAVID Suffer To Reach (<i>Bettie Rocket</i>)	118	+40	1
Debut	29	PLANET SHAKERS Shake the Planet (<i>Crowne</i>)	114	+102	1
30	30	SLICK SHOES My Ignorance (<i>Tooth & Nail</i>)	105	+5	2

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/12-Saturday 5/18. © 2002 Radio & Records.

Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	ILL HARMONICS Take Two (<i>Uprok</i>)
2	JOHN REUBEN Hindsight (<i>Gotee</i>)
3	ELLE ROC Significance (<i>BRx2</i>)
4	TOBY MAC Irene (<i>Forefront</i>)
5	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (<i>Flicker</i>)
6	NICOLE C. MULLEN Talk About It (<i>Word</i>)
7	KATINAS Dance (<i>Gotee</i>)
8	DJ MAJ f/DJ FORM 7 Factors (<i>Gotee</i>)
9	STACIE ORRICO Bounce Back (<i>Forefront</i>)
10	DEEP SPACE 5 Stick This In Your Ear (<i>Uprok</i>)
11	NEW BREED Stop The Music (<i>Uprok</i>)
12	JAVEN Never Give Up On Love (<i>Crowne</i>)
13	OUT OF EDEN Different Now (<i>Gotee</i>)
14	T-BONE Turn This Up (<i>Flicker</i>)
15	WOODY ROCK Believer (<i>Gospo Centric</i>)
16	MARS ILL Rap Fans (<i>Uprok</i>)
17	TUNNEL RATS Bow Down (<i>Uprok</i>)
18	PLUS ONE Camouflage (<i>Atlantic</i>)
19	OUT OF EDEN Day Like Today (<i>Gotee</i>)
20	KIRK FRANKLIN He Reigns (<i>Gospo Centric</i>)

Reporters

AC

KAEZ/Amarillo, TX	KLRC/Fayetteville, AR	KSLT/Rapid City, SD
KAFC/Anchorage, AK	WPSM/Ft. Walton Beach, FL	WRXT/Roanoke, VA
WFSH/Atlanta, GA	WLAB/Ft. Wayne, IN	WXPZ/Salisbury, DE
WVFJ/Atlanta, GA	WCSG/Grand Rapids, MI	WJIS/Sarasota, FL
WQCK/Baton Rouge, LA	WJQK/Grand Rapids, MI	WHPZ/South Bend, IN
KTSY/Boise, ID	WBFJ/Greensboro, NC	WIBI/Springfield, IL
WCVK/Bowling Green, KY	KAIM/Honolulu, HI	KWND/Springfield, MO
KCVO/Camdenton, MO	KSBH/Houston-Galveston, TX	KHCR/St. Louis, MO
WBGL/Champaign, IL	WTCR/Huntington, WV	KXDJ/Tulsa, OK
WRCM/Charlotte, NC	WBGJ/Jacksonville, FL	WPER/Washington, DC
WBDX/Chattanooga, TN	WCQR/Johnson City, TN	KTLI/Wichita, KS
WZFS/Chicago, IL	KOBC/Joplin, MO	WGRC/Williamsport, PA
WAKW/Cincinnati, OH	KFSH/Los Angeles, CA	WXHL/Wilmington, DE
WFHM/Cleveland, OH	WJIE/Louisville, KY	HIS RADIO/Network
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WMHK/Columbia, SC	WMCU/Miami, FL	KLOVE/Network
WCVO/Columbus, OH	WBSN/New Orleans, LA	KJIL/Network
KLTY/Dallas, TX	WPOZ/Orlando, FL	
WCTL/Erie, PA	WCIC/Peoria, IL	
KYTT/Eugene, OR	KFIS/Portland, OR	

54 Reporters

CHR

KLYT/Albuquerque, NM	WYLV/Knoxville, TN	KADI/Springfield, MO
WHMX/Bangor, ME	WJTL/Lancaster, PA	WBVM/Tampa, FL
KWOF/Cedar Rapids, IA	WLGH/Lansing, MI	WYSZ/Toledo, OH
WCFL/Chicago, IL	WNCB/Minneapolis, MN	KMRX/Tulsa, OK
WONU/Chicago, IL	WAYM/Nashville, TN	KDUV/Visalia, CA
KYIX/Chicago, CA	KOKF/Oklahoma City, OK	WCLO/Wausau, WI
WUFM/Columbus, OH	WQFL/Rockford, IL	AIR1/Network
KZZQ/Des Moines, IA	KSFJ/San Francisco, CA	KNMI/Network
WJLF/Gainesville, FL	KLFF/San Luis Obispo, CA	
WORQ/Green Bay, WI	KCMS/Seattle-Tacoma, WA	
WAYK/Kalamazoo, MI	WTSL/Spokane, WA	

30 Reporters

Rock

WWEV/Atlanta, GA	WJTL/Lancaster	KCLC/St. Louis, MO
WCVK/Bowling Green, KY	WLGH/Lansing, MI	KYMC/St. Louis, MO
WVOF/Bridgeport, CT	KSLI/Lincoln, NE	WBVM/Tampa, FL
WBNY/Buffalo, NY	WOML/Marion, IL	WYSZ/Toledo, OH
WCFL/Chicago, IL	WMKL/Miami, FL	KMOD/Tulsa, OK
WONC/Chicago, IL	WCWP/Nassau-Suffolk, NY	KMRX/Tulsa, OK
WUFM/Columbus, OH	WVCP/Nashville, TN	WCLO/Wausau, WI
KTPW/Dallas, TX	WCNI/New London, CT	KZZD/Wichita, KS
WSNL/Flint, MI	KOKF/Oklahoma City, OK	WEXC/Youngstown, OH
WKLO/Grand Rapids, MI	WZZD/Philadelphia, PA	KNMI/Network
WORQ/Green Bay, WI	WMSJ/Portland, ME	WTRR/Network
WRGX/Green Bay, WI	KPSU/Portland, OR	ZJAM/Syndicated
WROQ/Greenville, SC	WITR/Rochester, NY	
WBOP/Harrisonburg, VA	KSFB/San Francisco, CA	
KSBH/Houston-Galveston, TX	KWND/Springfield, MO	
WNCM/Jacksonville, FL	WTRK/Saginaw, MI	
WYLV/Knoxville, TN	WJIS/Sarasota, FL	

46 Reporters

Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	UPLIFTED Death Of Self Reliance (<i>Deadthorn</i>)
2	EAST WEST Nephesh (<i>Floodgate</i>)
3	CR33 Birth of Defiance (<i>Bettie Rocket</i>)
4	BROKEN Cage (<i>Mercy Street</i>)
5	GRYP Change My Name (<i>W</i>)
6	ESO Sad Mary (<i>Bettie Rocket</i>)
7	STILL BREATHING With Hatful Pride (<i>Solid State</i>)
8	ESO CHARIS The Narrowing List (<i>Solid State</i>)
9	SPOKEN This Path (<i>Metro One</i>)
10	VESSEL Insurrection (<i>Burning</i>)

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- PD for WFNO - LaFabulosa 830AM, a Spanish AC. Candidates must be bilingual, have at least 3 yrs. Experience as a PD in Hispanic radio and great management skills. Familiarity with Scott Studios a plus. Forward samples of your work, your resume and salary requirements.

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EAST

Entercom Buffalo is seeking a 2 year+ experienced engineer/computer tech. Reply to: Chief Engineer Email - buffaloengineering@entercom.com Fax 716-843-0267. EOE (5/24)

PD job - AAA WNCS/The Point in Vermont. Packages/salary req. to: Ed Flanagan@pointfm.com 169 River Street, Montpelier, VT 05602. EOE (05/24)

Morning Drive - AAA WNCS in Vermont. Females encouraged. T&R/salary req. to: Ed Flanagan@pointfm.com 169 River Street, Montpelier, VT 05602. EOE (05/24)

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

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 • **CURRENT #263**, 896/Eddie & JoBo, KISS/JoJo Wright, WFLZ/Carson. WIHT/Mark & Chris, KLUV/Chuck Brinkman, WEZB/Cheryl Welby. \$10 cassette
 • **PERSONALITY PLUS #PP-172**, KRBE/Sam Malone, KKBTV/Steve Harvey, WSTR/Steve & Vicki, KLOL/Walton & Johnson. Cassette \$10, CD \$13.
 • **PERSONALITY PLUS #PP-171**, WPLJ/Scott & Todd, WTMX/Eric & Kathy, WTOR/Big Paul & Aunt Eloise, WXTB/Bubba The Love Sponge. Cassette \$10
 • **PERSONALITY PLUS #PP-170**, WYUU/Mason Dixon & Bill Connolly, WJMK/John Landecker, WEGR/Tim, Bev & Bad Dog, WKYS/Russ Parr & Olivia Fox. \$10.
 • **ALL COUNTRY #CY-119**, WQVY, WRBQ, KWNR, KZLA. \$10.00
 • **ALL AC #AC-97**, KOST, KMYI, KKLT, KALC, WLTW. \$10.00
 • **ALL CHR #CHR-89**, KHKS, WKTU, KOKS, KRBB, KHKS. \$10.00
 • **PROFILE #S-460**, HOUSTON! UC CHR AC. ADR Gold Ctry. \$10.00
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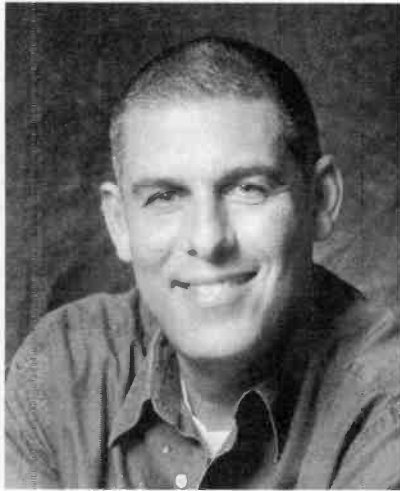
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Publisher's Profile

By Erica Farber



LYOR COHEN

President/CEO, Island Def Jam Music Group

Lyor Cohen, President/CEO of Island Def Jam Music Group, rose to his current position after spending nearly two decades revolutionizing the music business as a hip-hop entrepreneur. Under his leadership, IDJMG has grown from a 10-person shop to the No. 6 label last year and No. 1 at Urban. An imposing figure, Cohen could easily be described as a gentle giant. He speaks with conviction and passion about a business he truly loves. He is extremely conscious of everything going on around him and absolutely believes that every minute of the day counts.

Getting into the business: "Growing up, I was always interested in being in the wrong place at the wrong time. If a Nigerian or Brazilian music festival came to Los Angeles, I would attend. I loved the excitement of being the odd man out. When I came into the business, everybody in it was very inclusive and very warm. I never had people ask me what was it like to be a young Jewish person in a primarily African-American business. Nobody treated me any differently. I have an accent, so I was probably ever more of a foreigner."

"I joined this movement early on, in its infancy, and the general industry wanted people whom they felt could expand the business and the pie. They always looked at me as someone who was a contributor. I worked very, very hard and took my time, like it was us against the world."

Going from artist management to managing a major label group: "My road manager and management days gave me the essential skill set that I pull from every day and that I rely on to be different from most people running the industry. That is why I'm so shocked about this artist-against-label stuff permeating the industry. Managers help foster this mistrust. It's sad, because the record company and artist have to be aligned to deal with breaking the artist, maintaining the integrity of the art and growing that art into generating the right amount of money."

"I view myself as the world's finest concierge. I want my artists to ask me for everything. If they're getting a divorce, if they have an interest in climbing the Himalayas — whatever they need, whenever they need it, my job is to give it to them or to explain why, maybe, they don't want it and why it wouldn't be so good for them. I'm very close to my artists. I remember their names. I understand what's scary to them, their growth and what their aspirations are. That is the essence of what we do: We collaborate on making important art, and we make them comfortable and create a marketing and promotion strategy consistent with their vision."

State of the record business: "Fantastic. I'm less disturbed or gloomy than most of my colleagues. Do you think all this consolidation created more releases or fewer releases? I think it produced fewer releases. It's not just earnings. Earnings are an important factor, but there's an Oriental style of fighting where you can fight head-on or you can conduct the energy of your opponent in your favor. Our greatest challenge, the digital world, is also going to be our windfall. We shouldn't be playing pure defense, because that's an old-man, lethargic game, where old men who are stuck in their own by-rote mechanics of how they do business get flushed under and do long-term harm to the industry."

"We should play offense as well. Part of the offense is being open-minded. I never had the resources of most of these majors. I had to do it with less glad-handing and back-room operations. The more of that you do to run your business, the more arrogant and lethargic you get, and the less you pay attention to the real customers: the people who buy records. When you see companies start subscription services that give some of the music some of the time, they are making it clear to the customer that they don't know anything about them. Felix Dennis is one of my heroes. In a quote, he says, 'I've never thrown a dinner or a party for any of my advertisers. I don't spend one cent or one day of effort on them. All I care about are my customers.'"

Staying close to the customers: "My whole staff is digital-gadget-centric. They have digital cameras at shows and in-stores. When we're in marketing meetings asking about demos, we can put up photos of the kids in the audience. We have four or five interns, young, fashion-forward kids, who work with me. We discuss downloading and stuff like that. You'd be surprised how many record executives have never even downloaded something."

State of commercial radio: "What's interesting about radio stations is that they don't just play music. They are lifestyle destinations that are responsible for communicating what's cool to the kids. The stations that realize that it's not just about playing music are the ones that are winning. As long as there's competition, radio is healthy."

What keeps him up at night: "I'm neurotic. This company went from last place in market share to being the No. 1 record label in the United States. I've always had significantly more anxiety when things are going well. I'm much calmer and more at peace with myself when things are terrible. What goes up, comes down. I'm trying to find some mattresses to put down so that when we hit the floor, we won't damage ourselves. I'm also like Woody Allen; I'm scared of not being healthy. I'm concerned about people's happiness. I'm very concerned about Israel. The core of my family is in Israel."

Career highlight: "That was at a music festival in Switzerland. Professor Griff, of Public Enemy, was discovered to be an absolute, clear anti-Semite. All the Jewish people in the industry asked me how I dared to continue representing Public Enemy and said that I should resign immediately. This was *everyone*, not some of them. My upbringing included one of the fundamental Jewish things, that everything can be solved through education. Most of the problems in this world come from a lack of understanding. I tried to explain that, if I resigned, the people in Public Enemy would lose the only positive Jewish experience in their lives. I went as far as having the Holocaust Museum closed down so I could bring Chuck D to the exhibit. Two survivors, two women, grabbed his hands, and we walked through the exhibit with a rabbi. It was very profound. It was a demonstration that I make up my own mind."

"They told me for years that I was barking up the wrong tree with the music I was involved with. Even until recently there were very few supporters for me running a major label. 'What does this guy know about rock 'n' roll?' I move to my own drumbeat. I was raised by two fine people who had a great set of skills and direction. If I cared what people thought, I would have abandoned rap music early on and resigned as Public Enemy's manager. None of the beautiful things that have happened to me would have happened."

"I would like the industry and people who look to me for any sort of inspiration to worry about themselves and their teams. They have to have conviction. I am most proud of that moment in the Holocaust Museum because I know it had an enormous impact on Chuck. It impacted the future of the band. There's a saying by William Bradford that I love: Conduct yourself as if everything you do matters. People, in general, think they're too small to make a difference. They smoke a cigarette, and they'll throw it on the street, because they say, 'What is my one little butt going to do?' But if everyone felt they were powerful in themselves, we would change the world."

Career disappointment: "Everyone reminds me of all the bad days I've had, but I don't remember them. It's insane how good my life is. I'm still shocked that I sold the company for a valuation of \$280 million. My father was a hard-working psychiatrist. He did a lot of good and helped a lot of people. Meanwhile, here I am making tens of millions of dollars listening to music and creating art. I should be arrested, seriously, for having too much money, having way too much fun and living life quasi-irresponsibly."

Something about IDJMG that might surprise our readers: "There are significantly better record executives at the company than me. That may or may not be a surprise. I have a collection of people who are so good, and they really should be more acknowledged. They do an enormous amount of work, they're supersuccessful, and they're very nice to work with. You see very successful mean people. God is only raising them up so that when they splatter on the ground, it has more effect."

Favorite radio format: "All sorts of radio. I'm a flipper."

Favorite television show: "My life is too much like a pinball. I have no chance at having that type of life."

Hobbies: "One constant is that my son and I are sports fanatics. We go to a lot of sporting events."

Artist who got away: "Many, but I'm happy they're successful. I have a very small roster because I prune it constantly. When I got to the company, I dropped 240 artists. It was painful. Most of my competitors don't drop artists because they're afraid they'll be successful someplace else. I'm hoping they'll be successful. We had The Baha Men. I let them go, and they went on to sell 3 or 4 million albums. I couldn't show them the love and respect they deserved, so someone else, who was more connected to them, was able to seize the opportunity."

E-mail address: "lyor.cohen@umusic.com."

Advice to the industry: "The fundamental thing I want to communicate to the community is that I believe we should be like doctors and lawyers. We should take an oath and have a more focused education and assume a fiduciary responsibility to our artists. It is not a commodity business, it's a creation business. The artists deserve the very best. You can never do anything in art with a hedge. The more you fence it in, the more damaging you are. It's either love or not. So, we have to put ourselves in harm's way. You're going to be right, and you're going to be wrong. Being wrong is OK."

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